



Kellar

Design
Alex Chavot

2 Styles
Regular + Italic

Formats
OTF / WOFF2

Encoding
Latin Extended-B

Release
05.08.2020

Kellar

Aa Aa

2 styles
regular + italic

Kellar was named after the multi-talented Thomas MacKellar (1812–1899), associate owner of one of the nineteenth century’s leading American type foundries: MacKellar, Smiths and Jordan (MS&J). A published author and poet, MacKellar rose to manage the composing room floor and later became the founding editor of *The Typographic Advertiser*, MS&J’s house organ. He notably introduced the practice of setting humorous riffs as sample texts in specimen books.

Kellar began as a synthesis of various Condensed Titles cuts found in MS&J’s *Printer’s Handy Book of Specimens* (1871). Incorporating the high contrast and narrow proportions typical of Didot-like fashion typefaces, Kellar stands as a quirky outsider, with its organic lowercases, expressive figures, and emphasized oval structure.

The namesake Harry Kellar—a nineteenth-century American magician and predecessor of Harry Houdini—was another key source of inspiration for this typeface, translating the exuberance of Victorian-era letterpress posters into contemporary editorial typography. As a nod to this heritage, Kellar embeds a specific alternate form of “G” drawn from the antique circus poster that inspired the Beatles’ *Being for the Benefit of Mr. Kite!*.

Drawing on certain Scotch Roman characteristics and fully equipped with almost-too-long serifs and various stylistic alternates, Kellar is cut out for distinctive, eccentric headlines.

Family Overview

Kellar Headline Condensed Regular

[400]

Kellar Headline Condensed Italic

[400]

Gr Gr

TONIGHT

BARNUM

WONDER

REPETITION
IS *THE*
MOTHER OF
LEARNING.

“The end of *all magic*
is to feed with
mystery the human
mind, which dearly
loves *mystery*.”

He would claim the woman onstage,
sleeping on a couch, was a *Hindu*
princess, who he would
levitate and then move a hoop
back and forth through the woman's
body to prove *she was not being*
suspended.

24pt

Kellar was often visited by other magicians, notably including Harry Houdini. On November 11, 1917, Houdini put together a show for the *Society of American Magicians* to benefit the families of those who died in the sinking of the *USS Antilles* by a German U-boat (who have been considered the first American casualties of World War I). Houdini got Kellar to come out of retirement to perform one more show. The show took place on the largest stage at the time, the *Hippodrome*. After Kellar's performance, Kellar started to leave, but Houdini stopped him, saying that "America's greatest magician should be carried off in triumph after his final public performance." The members of the *Society of American Magicians* helped Kellar into the seat of a sedan chair, and lifted it up. The 125-piece *Hippodrome orchestra* played "Auld Lang Syne" while Kellar was slowly taken away.

18pt

A lamp is seen set *on top of a glass table*. Kellar covers the glowing lamp with a thin cloth. Kellar told the audience that each evening, the lamp would be returned to its purported, original owner in India at a specific time. As a bell sounded out the current time of day, Kellar loaded a pistol and *aimed it towards the lamp*. At the last chime, Kellar fired the pistol. The lamp seemed to melt away, with the cloth falling to the stage. Kellar was known to have a short temper, and once, after an incident in which the *Vanishing Lamp* failed to vanish, he took an axe to the defective prop. Later Kellar built another one that would continue to work reliably long after his retirement.

14pt

Kellar supposedly developed this trick by abruptly walking onto the stage during a show by Maskelyne, seeing what he needed to know, and leaving. Unable to duplicate it, Kellar hired another magician to help build another, but eventually designed a new trick with the help of the *Otis Elevator Company*. Another version built by Kellar was purchased by Harry Blackstone, Sr., who used the trick for many years. The Buffalo writer John Northern Hilliard wrote that the levitation was a marvel of the twentieth century and “*the crowning achievement of Mr. Kellar’s long and brilliant career.*”

The trick was done by a disguised machine hidden from the audience’s perspective. Kellar would claim the woman onstage, sleeping on a couch, was a *Hindu princess*, who he would levitate and then move a hoop back and forth through the woman’s body to prove she was not being suspended. Inside the *princess’s dress* was a flat board she was resting on, which was connected to a metal bar going out the side into the backstage. The other end of the bar connected to a machine to raise and lower the woman, blocked from view by the curtain and her own body. To allow Kellar to *prove* with the hoop that she was floating, the bar was in a rough “S” shape, letting him *move the hoop* through the length of her body in any direction.

80pt

DEBARK
LUMMOX
NOMBRE

40pt

INFLORESCENCE
BEAUTIFICATION
THEORETICIANS
NORMALIZATION
CHRONOMETERS

56pt

POSITIVELY
EULOGISTIC
SEALYHAMS
TIDEWATER

24pt

HE BORROWS SIX FINGER
RINGS FROM MEMBERS
OF AUDIENCE. HE LOADS
THEM INTO THE BARREL OF
A PISTOL, AIMS AND FIRES
THE PISTOL AT A CHEST
THAT IS HANGING ON THE
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80pt

Unhooked
Invincible
Zucchini

40pt

The Prince of Egypt
Napoleon Dynamite
Unconstitutionality
Beyond Good & Evil
Malice at the Palace

56pt

Expeditionary
Gyrostabilizer
Reduplication
Insubordinate

24pt

He borrows six finger rings from members of audience. He loads them into the barrel of a pistol, aims and fires the pistol at a chest that is hanging on the side of the stage. The chest is opened and inside is another, smaller chest. Inside that are six boxes nested in

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80pt

*FUSIBLE
SPRINTS
COPYCAT*

40pt

*AUTOGRAPHICAL
DISEMBOWELING
INDUSTRIALISTS
LIBERALISATION
UNSENTIMENTAL*

56pt

*GEOLOGICAL
CLINGSTONE
RITUALIZED
VACATIONER*

24pt

*HE BORROWS SIX FINGER
RINGS FROM MEMBERS OF
AUDIENCE. HE LOADS THEM
INTO THE BARREL OF A
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80pt

*Knocking
Equalizes
Cosmetics*

40pt

*Maxwell's Equation
Impostor Syndrome
Confidence Interval
Traveling Wilburys
Robinhood Markets*

56pt

*Honeymooned
Disembarking
Asynchronous
Governmental*

24pt

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Alternates

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Ligatures

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Discretionary ligatures

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Diacritics

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Standard punctuation

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Case sensitive punctuation

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Abbreviations

| | | | | | | | | | | | | |
|----|----|---|---|---|---|---|---|---|---|----|---|---|
| °C | °F | ‰ | ‰ | ‰ | ‰ | © | ® | ® | ™ | SM | ª | º |
| Nº | | | | | | | | | | | | |

Geometrical symbols

| | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|---|---|---|---|---|
| ■ | □ | ◆ | ◇ | ● | ○ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
| ■ | ◆ | ◆ | ◆ | ◆ | ● | ● | ● | ● | ◀ | ▶ | ▲ | ▼ |
| ◀ | ▶ | △ | ▽ | ◀ | ▶ | ▲ | ▼ | ◀ | ▶ | △ | ▽ | ▲ |
| ◀◀ | ▶▶ | ▲▲ | ▼▼ | ◀◀ | ▶▶ | ▶▶ | ▶▶ | ■ | ● | | | |

Miscellaneous symbols

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| * | * | * | * | * | ☾ | ☾ | ⚡ | ☁ | ⚙ | ♀ | ♂ | ♀ |
| ● | ○ | ⊙ | ⊙ | 🔍 | 🔍 | 🔒 | 🔒 | ≡ | ✕ | ⌘ | ♥ | ♥ |
| 🚩 | 🚩 | ★ | ☆ | ♥ | ♠ | ♣ | ♦ | √ | × | □ | ☑ | ☒ |
| □ | ○ | ⊙ | ⊙ | | | | | | | | | |

Arrows

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ← | ↑ | → | ↓ | ↖ | ↗ | ↘ | ↙ | ↔ | ↕ | ➤ | ➤ | ➤ |
| ↶ | ↷ | ↶ | ↷ | ↶ | ↷ | ↶ | ↷ | ↶ | ↷ | ↶ | ↷ | ↶ |
| ↶ | ↷ | ↶ | ↷ | ↶ | ↷ | ↶ | ↷ | ↶ | ↷ | ↶ | ↷ | ↶ |
| ← | ↑ | → | ↓ | | | | | | | | | |

Lining figures and currencies

| | | | | | | | | | | | |
|---|----|---|---|---|---|---|---|---|---|---|---|
| # | 0 | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| € | \$ | ฿ | ¢ | £ | ₣ | ƒ | ¥ | ₹ | ₺ | ₪ | ₱ |
| ₹ | ₺ | ₪ | ₱ | | | | | | | | |

Old style figures and currencies

| | | | | | | | | | | | |
|---|----|---|---|---|---|---|---|---|---|---|---|
| # | 0 | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| € | \$ | ฿ | ¢ | £ | ₣ | ƒ | ¥ | ₹ | ₺ | ₪ | ₱ |
| ₹ | ₺ | ₪ | ₱ | | | | | | | | |

Tabular figures and currencies

| | | | | | | | | | | | |
|---|----|---|---|---|---|---|---|---|---|---|---|
| # | 0 | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| € | \$ | ฿ | ¢ | £ | ₣ | ƒ | ¥ | ₹ | ₺ | ₪ | ₱ |
| ₹ | ₺ | ₪ | ₱ | | | | | | | | |

Tabular old style figures and currencies

| | | | | | | | | | | | |
|---|----|---|---|---|---|---|---|---|---|---|---|
| # | 0 | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| € | \$ | ฿ | ¢ | £ | ₣ | ƒ | ¥ | ₹ | ₺ | ₪ | ₱ |
| ₹ | ₺ | ₪ | ₱ | | | | | | | | |

Mathematical symbols

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| + | - | ± | × | ÷ | = | ≠ | ~ | ≈ | ^ | ¬ | ∅ | ∞ |
| < | > | ≤ | ≥ | ∞ | ∅ | Δ | Ω | ∂ | ∫ | √ | Σ | ∏ |
| π | μ | ° | ℓ | e | < | > | [|] | ‘ | ’ | « | » |
| (|) | [|] | ‘ | ’ | | | | | | | |

Case sensitive mathematical punctuation

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|--|--|
| + | - | × | ÷ | = | ≠ | ~ | ≈ | ¬ | < | > | | |
|---|---|---|---|---|---|---|---|---|---|---|--|--|

Superior figures

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|--|--|--|
| H | . | . | (|) | + | - | × | ÷ | = | | | |
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | | | |

Inferior figures

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|--|--|--|
| H | , | . | (|) | + | - | × | ÷ | = | | | |
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | | | |

Numerators

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|--|--|--|
| H | . | . | (|) | + | - | × | ÷ | = | | | |
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | | | |

Denominators

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|--|--|--|
| H | , | . | (|) | + | - | × | ÷ | = | | | |
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | | | |

Open and close circled figures

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|--|--|
| ⓪ | ① | ② | ③ | ④ | ⑤ | ⑥ | ⑦ | ⑧ | ⑨ | ⑩ | | |
| ⓪ | ① | ② | ③ | ④ | ⑤ | ⑥ | ⑦ | ⑧ | ⑨ | ⑩ | | |

Fractions

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|--|--|--|
| / | % | ‰ | ¼ | ½ | ¾ | ⅓ | ⅔ | ⅕ | ⅞ | | | |
|---|---|---|---|---|---|---|---|---|---|--|--|--|

Roman figures

| | | | | | | | | | | | | |
|---|----|-----|----|---|----|-----|------|----|--|--|--|--|
| I | II | III | IV | V | VI | VII | VIII | IX | | | | |
| L | C | D | M | | | | | | | | | |

OFF

Contextual Alternates

[calt]

In specified situations, replaces default glyphs or combinations with more suitable alternate forms.

Them Where www
10x20 mm 30+40

← -> |^ |v |v
^ \ / ^ v / \ v <->

ON

Them Where www
10x20 mm 30+40

← → ↑ ↓ ⇕
↖ ↗ ↘ ↙ ↔

Case-sensitive Forms

[case]

Shifts various punctuation marks up to a position that works better with all-capital (or small caps), or lining figures sequences; also changes oldstyle figures to lining figures.

(am) [PM] {2026}
info@mail.fr
ac-dc 0-9 — Un-e
<Holà> <Hello>
¿Qué? ¡Cómo!

(AM) [PM] {2026}
INFO@MAIL.FR
AC-DC 0-9 — UN·E
<HOLÀ> «HELLO»
¿QUÉ? ¡CÓMO!

Small Caps from Capitals

[c2sc]

Turns capital characters into small capitals; also changes lining figures to oldstyle figures.

CAMP (5,150 m)

CAMP (5,150 M)

Small Caps

[smcp]

Turns lowercase characters into small capitals. It is generally used for display lines set in Large & small caps, such as titles. Forms related to small capitals, such as oldstyle figures and punctuation also change.

Base Camp (17,598 ft)

BASE CAMP (17,598 FT)

OFF

Standard Ligatures

[liga]

Replaces a sequence of glyphs with a single glyph which is preferred for typographic setting purposes.

finch flew offtrack

finch flew offtrack

Discretionary Ligatures

[dlig]

Replaces a sequence of glyphs with a single glyph which is preferred for stylistic purposes.

facts spin street

facts spin street

Historical Forms

[hist]

Replaces the default (current) forms with the historical alternates.

Historical

Hiforical

OFF

ON

Stylistic Sets

Selects typographic alternatives for a set of glyphs.

Alternative G

[ss01]

GEIGER

GEIGER

Alternative Arrows

[ss05]

← → ↑ ↓

← → ↑ ↓

Open Circled Figure

[ss06]

012345678910

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Close Circled Figure

[ss07]

012345678910

⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

OFF

ON

Alternative a (italic only)

[ss02]

*ananas**ananas*

Alternative g (italic only)

[ss03]

*gigabytes**gigabytes*

Alternative y (italic only)

[ss04]

*psychoanalysing**psychoanalysing*

OFF

Tabular Figures

[tnum]

Glyphs set on uniform (tabular) widths.

€\$Bc€LƒYTBzPɹNwđ
#00123456789

€\$Bc€LƒYTBzPɹNwđ
#00123456789

ON

Oldstyle Figures

[onum]

Replaces default proportional lining figure glyphs with corresponding oldstyle form.

€\$Bc€LƒYTBzPɹNwđ
#00123456789

€\$Bc€LƒYTBzPɹNwđ
#00123456789

Tabular Oldstyle Figures

[tnum]+[onum]

Replaces default proportional lining figure glyphs with corresponding glyphs set on uniform (tabular) widths and oldstyle form.

€\$Bc€LƒYTBzPɹNwđ
#00123456789

€\$Bc€LƒYTBzPɹNwđ
#00123456789

Slashed zeros

[zero]

Allows the user to change from the default 0 to a slashed form, mostly to mark difference with O or o.

1900 2000

1900 2000

Ordinals

[ordn]

Replaces default alphabetic glyphs with the corresponding ordinal forms for use after figures; also changes "No." by "N^o".

1A 2a 30 4o No.

1^a 2^a 3^o 4^o N^o

OFF

Superscript

[sup]

Replaces selected figures and letters with superscript forms.

H₂.⁰+⁻×[÷]=0123456789

H₂.⁰+⁻×[÷]=0123456789

ON

Scientific Inferiors

[subs] / [sinf]

Replaces selected figures and letters with subscript forms.

H₂.₀+⁻×[÷]=0123456789
H₂O C₂H₄

H₂.₀+⁻×[÷]=0123456789
H₂O C₂H₄

Numerators

[numr]

Replaces selected figures with numerator figures and mathematical operators.

H₂.₀+⁻×[÷]=0123456789

H₂.₀+⁻×[÷]=0123456789

Denominators

[dnom]

Replaces selected figures with denominator figures and mathematical operators.

H₂.₀+⁻×[÷]=0123456789

H₂.₀+⁻×[÷]=0123456789

Fractions

[frac]

Replaces figures separated by a slash with "common" precomposed (diagonal) fractions.

1/2 30/40 567/890

½ ¾ 567/890

Supported
languages
(289)

| | | |
|---|--|---|
| A | Acheron, Achinese, Acholi, Achuar-Shiwiari, Afar, Afrikaans, Aguaruna, Alekano, Aleut, Alonquin, Amahuaca, Amarakaeri, Amis, Anaang, Andaandi, Dongolawi, Anuta, Aragonese, Arbëreshë, Albanian, Asháninka, Ashéninka Perené, Atayal | Meru, Minangkabau, Mirandese, Mohawk, Montenegrin, Munsee, Murrinh-Patha, Mwani, Mískito |
| B | Balinese, Banjar, Bari, Basque, Batak Dairi, Batak Karo, Batak Mandailing, Batak Simalungun, Batak Toba, Bemba (Zambia), Bena (Tanzania), Bikol, Bislama, Borana-Arsi-Guji Oromo, Bosnian, Breton, Buginese | N Naga Pidgin, Ndonga, Neapolitan, Ngazidja Comorian, Niuean, Nobiin, Nomatsiguenga, North Marquesan, North Ndebele, Northern Kurdish, Northern Qiandong Miao, Northern Sami, Northern Uzbek, Norwegian, Nyanja, Nyankole |
| C | Candoshi-Shapra, Caquinte, Caribbean Hindustani, Cashibo-Cacataibo, Cashinahua, Catalan, Cebuano, Central Aymara, Central Kurdish, Central Nahuatl, Chachi, Chamorro, Chavacano, Chiga, Chiltepec Chinantec, Chokwe, Chuukese, Cimbrian, Cofán, Cook Islands Māori, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech | O Occitan, Ojiltlán Chinantec, Omaha-Ponca, Orma, Oroqen |
| D | Danish, Dehu, Dimli, Dutch | P Palauan, Pampanga, Papantla Totonac, Papiamento, Pedi, Picard, Pichis Ashéninka, Piemontese, Pijin, Pintupi-Luritja, Pipil, Pohnpeian, Polish, Portuguese, Potawatomi, Purepecha, Páez |
| E | Eastern Arrernte, Eastern Oromo, English | Q Quechua |
| F | Faroese, Fijian, Filipino, Finnish, French, Friulian | R Romanian, Romansh, Rotokas, Rundi |
| G | Gagauz, Galician, Ganda, Garifuna, German, Gheg Albanian, Gilbertese, Gooniyandi, Gourmanchéma, Guadeloupean Creole French, Gusii, Gwichin | S Samoan, Sango, Sangu (Tanzania), Saramaccan, Sardinian, Scots, Scottish Gaelic, Sena, Seri, Seselwa Creole French, Shawnee, Shipibo-Conibo, Shona, Shuar, Sicilian, Silesian, Slovak, Slovenian, Soga, Somali, Soninke, South Marquesan, South Ndebele, Southern Aymara, Southern Qiandong Miao, Southern Sami, Southern Sotho, Spanish, Sranan Tongo, Standard Estonian, Standard Latvian, Standard Malay, Sundanese, Swahili, Swedish, Swiss German |
| H | Haitian, Hani, Hawaiian, Hiligaynon, Hopi, Huastec, Hungarian | T Tagalog, Tahitian, Tedim Chin, Tetum, Tetun Dili, Toba, Tok Pisin, Tokelau, Tonga (Tonga Islands), Tonga (Zambia), Tosk Albanian, Tumbuka, Turkish, Turkmen, Tzeltal, Tzotzil |
| I | Icelandic, Iloko, Inari Sami, Indonesian, Irish, Istro Romanian, Italian, Ixcatlán Mazatec | U Uab Meto, Umbundu, Ume Sami, Upper Guinea Crioulo, Upper Sorbian |
| J | Jamaican Creole English, Japanese, Javanese, Jola-Fonyi | V Venetian, Veps, Võro |
| K | K'iche', Kabuverdianu, Kaingang, Kala Lagaw Ya, Kalaallisut, Kalenjin, Kamba (Kenya), Kaonde, Karelian, Kashubian, Kekchí, Kenzi, Mattokki, Khasi, Kikuyu, Kimbundu, Kinyarwanda, Kirmanjki, Kituba (DRC), Kongo, Konzo, Koyraboro Senni Songhai, Kven Finnish, Kölsch | W Wallisian, Walloon, Walser, Waray (Philippines), Warlpiri, Wayuu, Welsh, West Central Oromo, Western Abnaki, Western Frisian, Wiradjuri, Wolof |
| L | Ladin, Ladino, Latgalian, Lithuanian, Lombard, Low German, Lower Sorbian, Luba-Lulua, Lule Sami, Luo (Kenya and Tanzania), Luxembourgish | X Xhosa |
| M | Macedo-Romanian, Makonde, Malagasy, Malaysian, Maltese, Mandinka, Mandjak, Mankanya, Manx, Maore Comorian, Maori, Mapudungun, Marshallese, Matsés, Mauritian Creole, Meriam Mir, | Y Yanesha', Yao, Yucateco |
| | | Z Zapotec, Zulu, Záparo |

Open Type
Features

| | |
|------|-----------------------------------|
| aalt | Access All Alternates |
| calt | Contextual Alternates |
| case | Case-Sensitive Forms |
| c2sc | Small Caps from Capitals |
| ccmp | Glyph Composition / Decomposition |
| cpSP | Capital Spacing |
| dlig | Discretionary Ligatures |
| dnom | Denominators |
| frac | Fractions |
| hist | Historical Forms |
| kern | Kerning |
| liga | Standard Ligatures |
| Inum | Lining Figures |
| locl | Localized Forms |
| numr | Numerators |
| onum | Oldstyle Figures |
| ordn | Ordinals |
| pnum | Proportional Figures |
| smcp | Small Capitals |
| ss01 | Stylistic Set 01 |
| ss02 | Stylistic Set 02 |
| ss03 | Stylistic Set 03 |
| ss04 | Stylistic Set 04 |
| ss05 | Stylistic Set 05 |
| ss06 | Stylistic Set 06 |
| ss07 | Stylistic Set 07 |
| sinf | Scientific Inferiors |
| supS | Superscript |
| tnum | Tabular Figures |
| zero | Slashed Zero |

