

desktop Q+A

the
new *face*
of
fonts

TYPE TERMS
FONT FORMATS
TOOLS & TIPS
CLASSIFICATIONS
GREAT FOUNDRIES
FREE FONTS ONLINE

Created & printed
with Hexachrome™
6-Color Process
by Pantone

Change!

new fonts, features & formats

POSTSCRIPT TYPE 1: HIGH-END

POSTSCRIPT fonts remain the preferred format for high-resolution commercial print output. Why? The vast majority of high-resolution devices use POSTSCRIPT RASTER IMAGE PROCESSORS (RIPS), and have for the last 20 years. This strong, established workflow delivers consistent quality and highly predictable results; that's why most printers continue to prefer POSTSCRIPT fonts.



TRUETYPE: IT'S EVERYWHERE

TRUETYPE is a popular font format for both WINDOWS and MACINTOSH users. It's great for desktop output, but can be unpredictable when used for output to imaging systems at higher resolutions. In fact, the higher the resolution (which corresponds to higher line screen printing), the more likely POSTSCRIPT devices will have difficulty outputting TRUETYPE fonts. We can find a work-around, but TRUETYPE fonts do require us to take more time to check the file and resulting output.



DFONT: NEW FOR OS X, BUT IS IT IMPROVED?

MACINTOSH OS X comes with a new file format called a DATAFORK font; it has the .DFONT extension. This is a version of MAC TRUETYPE that has the data and resource forks combined into a new file format. MAC OS X, like WINDOWS, uses extensions to define the file type, eliminating the resource fork file component, and making MAC OS X files compatible with other OS file systems. Since OS X is compatible with WINDOWS TRUETYPE (.TTF) files, you'll find many more available in this widely used format. Stick to DFONT just for system fonts.



FONT FILE FORMATS & EXTENSIONS

FORMAT	EXTENSION	COMPATIBLE WITH:	WINDOWS	MAC OS X	OS 9/CLASSIC
POSTSCRIPT TYPE 1 [MACINTOSH] MAC TYPE 1 FONTS HAVE TWO COMPONENTS: THE SCREEN [OR BITMAP] FONT AND THE PRINTER [OR OUTLINE] FONT. SCREEN FONTS CAN BE ORGANIZED IN SPECIAL FOLDERS CALLED SUITCASES. SUITCASE ICONS IN OS 9 LOOK LIKE A SUITCASE; IN OS X, THEY HAVE AN ICON WITH "FFIL" EMBLAZONED ON IT. OUTLINE FONTS, ALSO KNOWN AS PRINTER FONTS, CARRY THE FONT FOUNDRY'S ICON. BOTH OS X AND OS 9/CLASSIC REQUIRE YOU TO KEEP A FONT'S SCREEN AND PRINTER FONT PAIRS IN THE SAME FOLDER.	NONE			X	X
POSTSCRIPT TYPE 1 [WINDOWS] THIS IS THE ONLY MAJOR FONT FORMAT THAT CANNOT BE USED WITH MAC OS X. YOU CAN USE TRANSTYPE OR FONTOGRAPHER TO CONVERT BOTH WINDOWS POSTSCRIPT TYPE 1 (PFB) OR WINDOWS TRUETYPE (TTF) FONTS TO MAC POSTSCRIPT TYPE 1, OR VICE-VERSA. BOTH ARE FANTASTIC PRODUCTS.	.PFB		X		
POSTSCRIPT [OPENTYPE] OPENTYPE FONTS WITH EMBEDDED POSTSCRIPT FONT DATA HAVE AN OTF EXTENSION AND WORK ON ALL PLATFORMS.	.OTF		X	X	X
TRUETYPE [MAC OS X DATA FORK]	.DFONT			X	
TRUETYPE [OPENTYPE] OPENTYPE FONTS WITH EMBEDDED TRUETYPE FONT DATA HAVE A TTF EXTENSION, THE SAME AS TRUETYPE.	.TTF		X	X	
TRUETYPE [WINDOWS] WINDOWS TRUETYPE FONTS ARE FULLY COMPATIBLE WITH MACINTOSH OS X.	.TTF		X	X	
TRUETYPE [MACINTOSH] MAC TRUETYPE FONTS ARE PACKAGED IN SUITCASES, LIKE POSTSCRIPT TYPE 1 SCREEN FONTS. UNLIKE TYPE 1 FONTS, THE OUTLINE FONTS ARE ALSO IN THE SUITCASE. BOTH SCREEN FONT AND TRUETYPE FONT SUITCASE FILES DISPLAY THE SAME ICON IN MAC OS X, MAKING IT DIFFICULT TO DISTINGUISH ONE FROM ANOTHER. YOU CAN QUICKLY IDENTIFY FONT TYPES USING ANY NUMBER OF FONT UTILITIES, INCLUDING EXTENSIS SUITCASE AND FONT DOCTOR.	NONE			X	X
FONT METRICS FILE COMPONENT OF TRUETYPE AND POSTSCRIPT TYPE 1 FONTS, THESE METRICS FILES PROVIDE TABLES OF CHARACTER WIDTHS, KERNING PAIRS, AND LOTS OF OTHER IMPORTANT MEASUREMENTS. METRICS INFORMATION IS EMBEDDED INTO THE FONTS THEMSELVES AS WELL, SO THESE FILES ARE UNNECESSARY UNLESS YOU ARE A TYPE DESIGNER OR PLAN TO CONVERT FONTS FROM ONE OPERATING SYSTEM TO ANOTHER. KEEP THEM SEPARATE FROM YOUR FONTS.	.AFM .PFM		X	X	X

OPEN

TYPE

OPENTYPE: A NEW FONT STANDARD, BUT WILL IT CATCH ON?

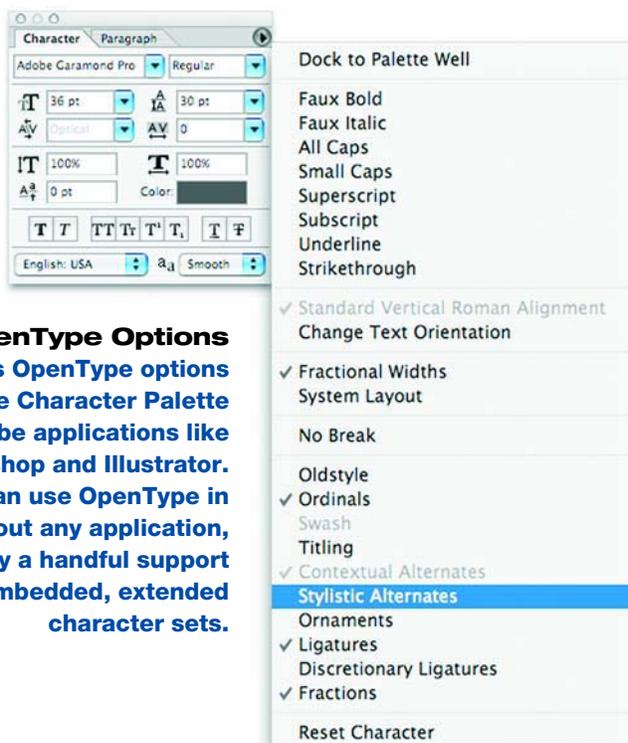
There's been a lot of jockeying over the years between the major computer hardware and software companies and their respective font format of choice. The "font wars" of the past seem likely to

OPENTYPE

be resolved with the introduction of OPENTYPE, a cross-platform font file format developed jointly by ADOBE and MICROSOFT. The two main benefits of OPENTYPE are cross-platform compatibility (the same font files can be installed on MACINTOSH OS 9, OS X and MICROSOFT WINDOWS) and support for widely-expanded character sets—as long as you are using the handful of ADOBE applications that seem to actually support these extended sets. The OPENTYPE format supports for both TRUETYPE (.TTF) and POSTSCRIPT (.OTF) font data and can be installed and used with POSTSCRIPT Type 1 and TRUETYPE fonts.

ADOBE promotes this format exclusively at its online web store. It offers a 20-computer license of 2,200 OPENTYPE fonts for \$8,999; for \$4,599 you can purchase a 10-computer license for "small creative organizations." Owners of FOLIO 8 or FOLIO 9 TYPE COLLECTIONS can upgrade to OPENTYPE for \$2,299.

If swash makes you swoon, they take plastic at adobe.com.



OpenType Options

Access OpenType options from the Character Palette of Adobe applications like Photoshop and Illustrator. You can use OpenType in just about any application, but only a handful support these embedded, extended character sets.

ADOBE GARAMOND PRO'S "EXTRAS" EXTENDED CHARACTER SET

	CHECKED	UNCHECKED
OLDSTYLE	I437	1437
LIGATURES	affix	affix
ORDINALS	4 th	4 th
FRACTIONS	1/2	1/2
STYLISTIC ALTERNATES	Q	Q

SAMPLE OF INCLUDED ORNAMENTS ORNAMENTS OPTION CHECKED IN CHARACTER PALETTE

ADOBE GARAMOND PRO



ADOBE CASLON PRO



ADOBE WARNOCK PRO



ADOBE JENSON PRO



TYPE

• *kerning*

A visually appealing amount of space between letter pairs

Fonts

• *leading*

The distance between lines, measured from from baseline to baseline

• *tracking*

Overall spacing between letters

• *ascender*

The upward vertical stem on some lowercase letters, such as 'h' and 'd', that extends above the x-height

fg

• *x-height*

The distance between the baseline the tops of those lower case letters without ascenders or descenders

• *baseline*

The imaginary line on which glyphs without descenders sit; it serves as the reference point to measure a variety of type specifications, including leading and x-height

• *descender*

The portion of certain lowercase letters that falls below the baseline; the letters 'g,' 'p' and 'y' each have a descender

Serif

Classical Garamond Bold
A little stroke found at the end of main vertical and horizontal strokes

Roman

Aldine 401 Roman
A serif face based on a style of ancient Rome

Old Style

Goudy Oldstyle Bold
Thick and thin strokes, bracketed serifs, on a left-leaning axis or stress

Clarendon

Clarendon Light
Strong vertical weight stress; normally with heavy square-cut serifs

Sans Serif

Helvetica Neue Heavy Condensed
A clean, modern-looking class of typefaces lacking traditional serifs

Grotesque

Grotesque Black
Contrasting stroke weights and a slightly squared quality

Geometric

Geometric 231 Bold Condensed
Clean letterforms influenced by geometric shapes

Square

Square 721 Roman Extended
Definite squaring of normally curved character stroke

Transitional

Perpetua Bold
Vertical stress and pronounced weight contrast

Humanistic

Humanist 521 Roman
Based on Roman inscriptions with chiseled glyphs, rather than drawn

Slab

Square Slab Serif 711 Medium
Subtle stroke weight changes, and characters with heavy serifs

Glyphic

Glypha
Triangular-shaped serifs or flared stroke endings

Calligraphic

Calligraphic 421 Roman
Designed to resemble glyphs drawn with a flat-tipped writing tool

Casual

Dom Casual
Informal, as though created with a brush or a pen

Formal

Formal Regular
Connected character strokes with a slightly ornate, italic feel

Script

Flemish Script Regular
Connected or nearly connected flowing and slanted letterforms

MAJOR COLLECTIONS

These sites are great sources for high-quality, established typefaces, brands, and foundries. You'll spend \$20–\$90 per typeface, \$150 or more per family, and \$4,000–\$10,000 for their entire type poster, each licensed for 5–20 computers. Why buy here? You want the best, you know these typefaces will print, or you need to match typefaces used in a client's prior art.

FREE OR NEARLY FREE

The free font sites purport to offer "public domain" fonts. Funny how many of these fonts have embedded copyright messages when you actually install them. You can browse a tedious list of thousands and download an individual face for free, or get the entire zip catalog of several thousand faces for as little as \$20. Twenty bucks adds up, keeping a lot of free font sites in business.

BOUTIQUE FOUNDRIES

There are hundreds of font design studios creating new fonts, custom fonts made to order, or customized fonts to create a unique look based on an existing typeface. These foundries offer from a few to hundreds of typefaces each, some free but most for sale. Try Microsoft's type site at www.microsoft.com/typography for a comprehensive list. Here are a few of our favorites.

adobe.com
fonts.com
itcfonts.com
linotypefonts.com

007fonts.com
1001freefonts.com
abstractfonts.com
coolarchive.com
fontface.com
fontfile.com
fontfreak.com
freepcfonts.com
highfonts.com

2rebels.com
baseline.com
bertholdtypes.com
castletype.com
cool-fonts.com
emigre.com
fontbureau.com
fontfont.com
fonthead.com
fontsmith.com
fountain.com
larabiefonts.com
minifonts.com
shiftype.com
terminaldesign.com

SOURCES

Font Flows!

the tools & tips for troubleshooting

IT'S A JUNGLE IN HERE!

YOU'VE GOT THOUSANDS OF FONTS AND THEY'RE ALL OVER THE PLACE



Old font CDs throughout the client files, purchased downloads stored on random office machines, fonts collected for output lurking like the ghost of projects past. So you kept them. Can you find them? Re-use them? And duplicates can cause font ID conflicts. How many are on your drive? How long have they been there?

DUPLICATES BE GONE!



FONT DOCTOR. It scours your hard drive, finding all but System fonts. It checks them over, resolves any duplicates or font ID conflicts, and leaves you with a set of fonts that work. In a word, “fantastic.”

CREATE A NEW FONT LIBRARY

Use **FONT DOCTOR** to find your fonts wherever they are and create a new, hierarchical font library. Choose **CREATE ALPHABETICAL FOLDERS**, but not **FONT FAMILY FOLDERS**, since it's easier to avoid creating duplicates if you have a flatter file structure, and these programs never seem to put all of the fonts from a family together anyway. Run the program twice to create two libraries: One just for **TRUETYPE**, and the other just for **POSTSCRIPT**. Use **FONTLAB'S TRANSTYPE** to convert the **TRUETYPE** to **POSTSCRIPT TYPE 1** fonts. WWW.MORRISONSOFTDESIGN.COM



HONORABLE MENTIONS!

BATTLE CORRUPTION ON OS X AND WINDOWS XP

It turns out they are both susceptible to having their internal font database become corrupt. These corruptions can cripple your system. The author experienced this problem on **OS X PANTHER** while writing this article, in fact. Goodbye **MAIL** and **SAFARI BROWSER** until the following utility fixed it.

MAC FONTS CACHE CLEANER

Simple install, double-click and the cache is gone. Worked when needed. Note that it immediately restarts your Mac, so don't leave any of your documents open! WWW.VERSIONTRACKER.COM



XP FONTS REPAIR

TWEAK UI does many things, including fixing corrupt font resources. Upon launch, the last item in the menu is **REPAIR**, and within the submenu you'll find **REPAIR FONT FOLDER**. This tool restores functionality to the fonts folder while fixing registry corruptions deny access to fonts even when they appear to be installed correctly. **GET MICROSOFT'S TWEAK UI BY SEARCHING FOR MICROSOFT XP POWER TOYS AT MICROSOFT.COM**

FIXATED ON FREE FONTS?

"I GOT 4,000 FONTS FOR \$25, AND THEN 8,000 FOR \$20, BUT I WANT POSTSCRIPT ... WILL THEY PRINT?"

You find cheap fonts everywhere, but maybe some aren't for the platform you use or the format you prefer. Or maybe you plan to switch from **MAC** to **WINDOWS** or vice-versa and you want to take your fonts with you! These four steps are batch processes; you are just four drag-and-drops away to having your fonts converted to **POSTSCRIPT** on your platform of choice.



GOTCHAS

Chances are you already have many of the fonts you just downloaded, since the same ones show up on site after site. That means duplicates. Corrupt fonts are a worry, too. They can cripple your system until you isolate the culprit and remove it. Even worse if you send it with a job. Press time is expensive. If a corrupt font keeps the press waiting, it's anything but free.

FOUR STEPS TO FONT CONFIDENCE!

FONT DOCTOR. Use it to batch check for corruption. Let **FONT DOCTOR** auto trash the bad ones, and any duplicates it finds. WWW.MORRISONSOFTDESIGN.COM



TRANSTYPE converts most combinations of formats and platforms. **MAC** users: Take **WINDOWS TTF** files and make them shine as **MAC TYPE 1 POSTSCRIPT!** It's fairly easy to use out of the box. Try forcing **MAC STYLES TO PLAIN** for best results and put any .pfm or .afm metrics files into the same folder as the source fonts. These metrics files make a big difference in the quality of the conversion; still, never add them to your fonts or system folder. WWW.FONTLAB.COM

Now use **EXTENSIS SUITCASE** to test your new **POSTSCRIPT** fonts. Create a **NEW FONTS** set and drag your converted fonts into it. Make sure that **ACTIVATE FONTS AS THEY ARE ADDED TO SUITCASE** option in **PREFERENCES** is *not* checked or your system may slow to a crawl. And instead of scanning for corruption as you add them, you'll see fewer crashes by adding first and then enabling the first, and then check for duplicates and damaged fonts, as a corrupt font can crash the program. Sort on the type column to find **DAMAGED FONT** and **ORPHANED POSTSCRIPT FONT**. WWW.EXTENSIS.COM

LEMKESOFT'S FONTBOOK (MAC ONLY) provides a batch processing tool to create a type specimen book. Whether formatted for a full page or a single line, choose to have it save each font's page as a **SEPARATE PRINT JOB** and print with the **PDF** option on to provide a real-world test of each typeface. Trash any font that cannot be output to a **PDF**. WWW.LEMKESOFT.COM



extensis suitcase

WHY SUITCASE IS OUR FIRST CHOICE IN FONT UTILITIES

THE BEST FONT UTILITY FOR MAC AND WINDOWS JUST GOT BETTER WITH THE RELEASE OF SUITCASE X1!

If you have more than a few hundred fonts, use a font manager utility like EXTENSIS SUITCASE. With SUITCASE, you track all of your fonts (we've seen over 10,000 fonts resident using SUITCASE on a single MAC). SUITCASE tracks these fonts without activating them or moving them to your system fonts directory or folder. You can preview your fonts, but only load the ones you decide to use.

REDUCED MEMORY REQUIREMENTS

Add all your fonts to SUITCASE, but before you do, make sure you uncheck **ACTIVATE FONTS WHEN ADDED TO SUITCASE**, found under the **ACTIVATION TAB** of the **PREFERENCES' MENU**. You use a lot less memory (RAM) with a font utility like SUITCASE, since it only loads a font when you tell it to, or when you open a document that uses it. With just a few fonts loaded, you'll speed up the time it takes to boot your computer or load any application with a fonts menu.

AUTOMATICALLY ACTIVATE JOB FONTS

SUITCASE'S **AUTO-ACTIVATION** makes it easy to keep one set of fonts, organized how you like, now matter how big your library. No more hunting through folders to activate the fonts each time you need them. SUITCASE comes with auto-activation plug-ins for **ILLUSTRATOR**, **INDESIGN** and **QUARKXPRESS**, and auto-activates fonts for many other applications that don't require a plug-in. To use the **QUARKXTENSION**, launch **QUARK**, and edit the **SUITCASE XT PREFS**, found under **PREFERENCES**. Check every option except **"CLOSE UNNEEDED FONTS WHEN YOU EXIT QUARK,"** especially if you jump between **QUARK** and other applications.

IDENTIFY AND REMOVE FONT DUPLICATES

Use SUITCASE to quickly identify and remove duplicate fonts when managing large font collections. Go to **MANAGE DUPLICATES** under the **tools menu**. The duplicates could be the same typeface, but in both **POSTSCRIPT** and **TRUETYPE** formats, or an orphaned screen font (a postscript font suitcase missing the printer font). Remove the orphaned screen fonts first, and we recommend you choose **POSTSCRIPT TYPE 1** over **TRUETYPE** for quality and compatibility. You can also prioritize a format, to always prefer **POSTSCRIPT** by selecting the **ACTIVATION TAB** of the **PREFERENCES DIALOG BOX**.

FIND & REPAIR CORRUPT OR DAMAGED FONTS

SUITCASE can identify corrupt or damaged fonts, and attempt repairs. You can have suitcase check fonts as you load them by checking **SCAN FOR CORRUPT FONTS** when adding, under the **GENERAL** tab of the **PREFERENCES** dialog box. We find it works better if you leave this unchecked when adding fonts, and then manually check them under the **TOOLS** menu. SUITCASE will identify corrupt fonts and try to repair them, but if it cannot, delete them! You can quickly find the underlying files by using the **REVEAL** feature under the **FILE** menu. Once you've completed your scan, do a visual one by previewing your fonts. If it won't preview in SUITCASE, chances are it won't print to your printer (or ours).



Swiss 911

Narrowband Prime

Aurora Roman

Hobby Condensed

Matrix Condensed

Eng Gothic Thin

DIN Engshrift

Triplex Condensed

Big Nib Condensed

Univers Thin Ultra Condensed

Flintstone Condensed

BLOCK CONDENSED

Horn Condensed

Triplex Condensed Serif

Blue Highway Condensed

Devine Condensed

Bodoni Poster Condensed

Hot Stuff Condensed

Rockwell Condensed

Univers Ultra Condensed

LATIN EXTRA CONDENSED

Univers Light Ultra Condensed

Grotesque Extra Condensed

Garamond Condensed

Helvetica Extra Compressed

News Gothic Extra Condensed

Franklin Gothic Extra Condensed

Interstate Black Compressed

Helvetica Compressed

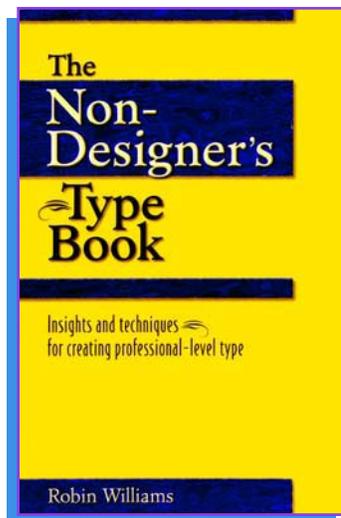
Helvetica Ultra Compressed

Gill Sans Extra Condensed

MIEHLE CLASSIC CONDENSED

**TIGHT
TYPE**

NEED A FONT THAT
FITS? CHECK OUT
OUR CONDENSED
COMPILATION
OF TOTALLY
TIGHTER
TYPE



***The Non-Designer's Type Book*, by Robin Williams. Published by Peachpit Press, Berkeley, CA. \$24.99 in the United States.**

NOT BAD FOR PROS AS WELL

The Non-Designer's Type Book

You might be a little put off by the title of this book; don't be. It's actually a comprehensive, easy-to-digest book of typographic and style rules. It's the kind of book you leave on your desk, not on a bookshelf.

The Non-Designer's Type Book, by Robin Williams, covers all the basics: It starts with an introduction to the history of type, providing insight into the evolution of the written word. Ms. Williams gets down to business fast, though, thoughtfully wading into the topic of legibility while providing a number of common-sense guidelines. It's a good checklist to ensure that the reader's perspective remains a primary objective of the overall design process.

The book transitions to a compact yet comprehensive reference book on the concepts and rules of typography. For example, there's a great section on the rules of punctuation that explains the various marks and their correct application. The Special Characters Appendix provides a list of Macintosh and Windows key commands, handy

for generating any character you might need. It's typical of the entire book: a fast, accessible reference to support you at those times where the right solution seems a bit fuzzy.

The Non-Designer's Type Book provides a comprehensive list of type classifications and examples. It's a great reference to the broad categories of type—old style, modern, slab serif, sans serif, fringe, script, and decorative. It provides great examples of each typeface, which ones to use and where and when to use them. It makes it easy to choose the right typeface for your project's needs.

Our favorite part by far is the type make-over section, providing side-by-side examples of what-to-do and what-not-to-do. You'll find detail-rich examples throughout the book that are easy to skim, and nice complements to the text.

The book features very useful appendices and a comprehensive index to make it easy to find the answers to your questions.

The Non-Designers Type Book: We recommend it for the novice as well as the professional.

The Power of Hexachrome

We used Hexachrome, a special six-color printing process from Pantone, to produce this newest issue of our newsletter. With so many options and changes in the world of typography and digital font technology, the metaphor of greatly expanded Hexachrome color seems especially apt.

The Hexachrome process offers exciting options to the creative and marketing professional in the realm of color and image production. You see, with standard CMYK inks, we can only print about 40% of the Pantone solid ink spectrum. With Hexachrome's six colors, that number jumps to nearly 90%. It's a great way to harness the power of our six, eight and ten color presses. For more information on Hexachrome, call your sales rep or [name] at [number]. Thank you.

Your Company
1123 Apple Street
Los Angeles , CA 19230