

typograf.cnt file not found. Please start Typograf und press F1 key.

Gerald Himmelstein's Version:

- Schreiben daß unter Extras-Optionen- Verborgener Text aktivieren
- Nichts an Link verändern

-Siehe Auch ersetzen

Fehler Typograf:zu große Schrift (z.B tab's)

IDH_Einstellung PS (Vorschau) 325

How did you hear about this product

Comments or Suggestions

Homepage-Adresse ändern

ev. Versionsnummer od. Datum in Help/Info

Open Folder statt Change Folder

Compare anstatt Comparison

// IDH_ zu Drucken

für Drucken-Dialoge Hilfe an Seite (wie Thema im richtigen Fenster dargestellt?)

Features of Typograf

Typograf is the comfortable way to preview, print and manage TrueType and Type 1 fonts.

```
{button ,Jl(` typograf.hlp>Referenz', `Ansehen')  
} View and Preview Fonts
```

```
{button ,Jl(` typograf.hlp', `AnsehenEigenschaft  
en')} Display Font Properties
```

```
{button ,Jl(` typograf.hlp>Proc1', `SoVergleich')  
} Compare Fonts
```

```
{button ,Jl(` typograf.hlp', `Drucken')} Print  
Fonts
```

```
{button ,Jl(` typograf.hlp>Referenz', `Konzept')  
} Font database and Font Groups
```

```
{button ,Jl(` typograf.hlp>Referenz', `Untersche  
idenZeit')} Information about Fonts and  
Typography
```

Note

- When You click an object using the right mouse button, a context menu appears.

Displaying Font Properties

The creator of a TrueType or Type 1 font can encode some data in this font.

```
{button ,Jl(`typograf.hlp>Proc1  
'`AllgInfo')}} Name and  
Copyright
```

```
{button ,Jl(`typograf.hlp>Proc1  
'`Metrik')}} Metrik and Type  
Classification
```

```
{button ,Jl(`typograf.hlp>Proc1  
'`KerningPaare')}} Kerning  
Pairs
```


```
{button ,Jl(`typograf.hlp>Proc1  
'`ANSI')}} Character set
```

```
{button ,Jl(`typograf.hlp>Proc1  
'`SoTastatur')}} Keyboard  
layout
```

```
{button ,Jl(`typograf.hlp>Proc1  
'`SoZoom')}} Zoom
```

To view Fonts

To specify folder whose fonts you want to display

- 1 Click **Open Folder** button (looks like this: .
- 2 Specify the folder that contains the fonts you want to display.
- 3 If you want to display fonts of several folders, click **More...** button.

Note

- To specify the font types displayed in the font list, click the Options button. You also can specify font size and sample text in this dialog box.

{button ,PI(`,` neu')} TrueType fonts (preview)

{button ,PI(`,` Geladen')} TrueType fonts (loaded by Typograf)

{button ,PI(`,` installiert')} TrueType fonts (installed)

{button ,PI(`,` PSpreview')} Type 1 fonts (preview)


{button ,PI(`,` PSGeladen')} Type 1 fonts (loaded by Typograf)

{button ,PI(`,` PS')} Type 1 or vector fonts (installed)

{button ,PI(`,` a7')} Printer fonts

{button ,PI(`,` a9')} Bitmap fonts

{button ,PI(`,` a10')} other installed fonts


- To go fast to a font in the font list type the first letters of the font name.
- Click to select one font, Control-click to select several individual fonts, or Shift-click to select a group of contiguous fonts.
- What you can do with the selected fonts, see you if you click here .

{button ,AL("TrueType;Type1")} Related Topics

To sort Fonts


- 1 On the **View** menu, click **Sort fonts by**.
- 2 You can sort displayed fonts by file (default), name, directory, family, size, date, copyright, number of kerning pairs and width.

Note


- If You open a new folder (by clicking ) , all fonts will be sorted by file name, because thats the fastest way to preview fonts. To sort fonts by your favorite criterion after opening a new folder, click the View menu and make sure there is a check mark next to the **Sort after changing folder** command.
- To separate font types, click the View menu and make sure there is a check mark next to the **Subdivide font types** command.
- Sorting fonts by Family all fonts will be arranged by Ornaments, Decorative, Serifs, Sans Serif, Monospaced, Script foreign and unknown fonts. Generally the expression Family denotes a collective term for all variations (styles) of a typeface.

{button ,AL("TrueType")} [Related Topics](#)

To view or edit general Font properties

- 1 Select a font in the font list by clicking the font.
- 2 Click the **Properties** button (looks like this: .
- 3 Click the General tab.
- 4 Edit properties such as for example font name, family or style.

Note


- While the properties dialog is open, you can select another font in the font list. Now you see the properties of this font.
- To compare properties of several fonts click the Compare button (looks like this: .

{button ,AL("Eigenschaften;AllgInfo")} Related Topics

To view metric data and Type Classification

- 1 Select a font in the font list by clicking the font.
- 2 Click the **Properties** button (looks like this: .
- 3 Click the Metric tab.

Note


- While the properties dialog is open, you can select another font in the font list. Now you see the properties of this font.
- To compare properties of several fonts click the Compare button (looks like this: .
- To print the displayed font properties or save the properties as a file click the window by using the right mouse button. A context menu appears.

{button ,AL("AllgInfo;Metrik;Vergleich")} Related Topics

To view a list of all kerning pairs in a font

- 1 Select a font in the font list by clicking the font.
- 2 Click the **Properties** button (looks like this: .
- 3 Click the Kerning tab.

Note

- While the properties dialog is open, you can select another font in the font list. Now you see the properties of this font.
- To compare properties of several fonts click the Compare button (looks like this: .

{button ,AL("Kerning;Eigenschaften")} Related Topics

To view all character in a font


- 1 Select a font in the font list by clicking the font.
- 2 Click the **Properties** button (looks like this: )
- 3 Click the ANSI tab.

Note


- While the properties dialog is open, you can select another font in the font list. Now you see the properties of this font.

{button ,AL("ANSI")} Related Topics

To view keyboard layout


- 1 Select a font in the font list by clicking the font.
- 2 Click the **Keyboard** button (looks like this: .
- 3 You can see all Lowercase letters or Capital letters (by pressing **Shift key**).

Note

- While the properties dialog is open, you can select another font in the font list. Now you see the keyboard layout of this font.
- To view all character in a font click the Properties button (looks like this: ) and click the [ANSI tab](#).

{button ,AL("ANSI")} [Related Topics](#)

To view all character in a font maximized (zoom in)

- 1 Select a font in the font list by clicking the font.
- 2 Click the **Zoom** button (looks like this: ).

Note

- While the properties dialog is open, you can select another font in the font list. Now you see this font in the window.

{button ,AL("ANSI")} [Related Topics](#)

To load or unload Fonts

- 1 Select the fonts you want to load or to unload again. Click the fonts using the right mouse button. A context menu appears.
- 2 Choose **Load** or **Unload**.

Note

- Loaded fonts are available in all Windows applications. These are either installs or was loaded by Typograf.
- Using Typograf you can preview uninstalled TrueType and Type 1 fonts without installing them.

{button ,AL("Gruppenmanager;Ansehen")} [Related Topics](#)

To install or uninstall Fonts

- 1 Select the fonts you want to install or to uninstall. Click the fonts using the right mouse button. A context menu appears.
- 2 Click **Install** or **Uninstall**.
- 3 If you choose **Uninstall** you can decide to delete all selected fonts from the disk, to save font files to a backup directory or to let the font files in the current directory (e.g. c:\windows\fonts).

Note

- Click to select one font, Control-click to select several individual fonts, or Shift-click to select a group of contiguous fonts.
- Loaded fonts are available in all Windows applications. These are either installs or was loaded by Typograf.
- Using Typograf you can preview uninstalled TrueType and Type 1 fonts without installing them.
- You see the installed fonts also in the Font Management window.

{button ,AL("Ansehen;Gruppenmanager")} Related Topics

To copy, move or delete Font files

- 1 Select the fonts you want to copy, move or delete.
- 2 Choose **Copy**, **Move** or **Delete** from **File** menu.

Note

- To create a new folder choose **New** from **File** menu and then click **Create folder**. You can also click in the **Copy to...** dialog using the right mouse button. On context menu, point to **New**, and then click **Folder**.
- You can drag and drop selected fonts from the font list to any font database folder or to any font group.

{button ,AL("Datei")} [Related Topics](#)

To find Font

1. Choose **Search font of duplicates** from the **File** menu.
2. Type a part of the font name, copyright, vendor or any other information you are searching (for example **ria**) and click **Continue** button.
3. If you search for **displayed fonts in the Typograf windows** Typograf searches for all fonts containing the letters **ria**. (for example Typograf finds the font **Arial**).
If you search for **fonts on disk** Typograf will start the Windows Search-Engine. Click **Find Now** and drag and drop the found fonts to the Typograf Windows.

Note

- To go fast to a font in the font list type the first letters of the font name.
- Use the Search Engine in the [Font database](#) to find any font of you.

{button ,AL("Datei;DBSuchen")} [Related Topics](#)

To find Font duplicates


- 1 Choose **Search font or duplicates** from the **File** menu.
- 2 Choose a criterion. Fonts will be searched according to that criterion.
3. Click **Action** button to see or delete fonts.

Note

- If You select Only **Font structur**, Typograf will find all font duplicates even if fonts have other Names, Copyright, Trademark, Vendor or Identifikation.

{button ,AL("Datei;DBSuchen")} [Siehe auch](#)

To find similar fonts

- 1 In the font list click a font.
- 2 Click the **Compare** button (looks like this: ).
- 3 Choose in which way typefaces will be compared.
 - {button ,Jl(` typograf.hlp>links',`Fontklassen')} [Font Classes](#)
 - {button ,Jl(` typograf.hlp>links',`PANOSE')} [PANOSE](#)
 - {button ,Jl(` typograf.hlp>links',`Metrik')} [Metric](#)

To display data which are used to find similar fonts click **Properties** button and then click [Metric](#) tab.

Note

- The fonts on your computer appear in the list in order of similarity to the selected font in the main font list.
- While the Compare window is displayed you can click an other font in the main font list. Then the fonts on your computer appear in the list in order of similarity to the new selected font.
- Select some fonts on the Similarity tab. Then click the Sample Text tab or [Compare](#) tab to compare the selected font directly. To add further fonts from the Typograf window to the comparison please drag and drop these fonts from the Typograf font list to the comparison window.

{button ,AL("Vergleich;Metrik")} [Related Topics](#)

IBM Font Classes Classification

{button Related Topics,AL("Vergleich")}

IBM Font Classes

The IBM Font Classes classify a True Type font design as to its appearance, but do not identify the specific font family, typeface variation, designer, supplier, size, or metric table differences. There are 10 font classes (Oldstyle Serifs, Transitional Serifs, Modern Serifs, Clarendon Serifs, Slab Serifs, Freeform Serifs, Ornaments, Scripts, Symbolic). Each font class has got 3 to 8 sub classes (for example Neo-grotesque Gothic, Calligraphic, Venetian).

more in 12/87 ISO/IEC 9541-5

PANOSE Classification System

{button Related Topics,AL("Vergleich")}

PANOSE

The PANOSE classification system is used to describe the visual characteristics of a given typeface. These characteristics are then used to associate the TrueType font with other TrueType fonts of similar appearance having different names. The PANOSE definition contains ten parameters each of which currently describes up to sixteen variations. The parameters are Family Kind (Text and Display, Script, Decorative, Pictorial, No Fit), Serif Style (Cove, Square, Thin, Bone, Normal Sans, ...) Weight (Light, Thin, Book, Medium, Demi, Bold, Heavy, Black, ...), Proportion (Old Style, Modern, Even Width, Expanded, Condensed, Monospaced, ...), Stroke Variation, Arm Style, Letterform, Midline and X-height. The PANOSE system is mostly still ignored by typographers.

more in the specification PANOSE v2.0 from Microsoft or Elseware Corporation


Windows-internal metric structure Classification

{button Related Topics,AL("Vergleich")}


Metric

The Windows-internal metric structure defines the attributes of a font (TrueType, Type 1 or Printer font). The metric structure specify 6 font family (DECORATIVE, DONTCARE, MODERN, ROMAN, SCRIPT, SWISS). Other attributes are Pitch, Height, Width, Escapement, Orientation, Weight, Charset, ...

To compare fonts

- 1 Select the fonts you want to compare.
- 2 Click the **Compare** button (looks like this: .
- 3 To add further fonts from the Typograf window to the comparison please drag and drop these fonts from the Typograf font list to the comparison window.

Note

- Click to select one font, Control-click to select several individual fonts, or Shift-click to select a group of contiguous fonts.
- To see more maximize the window (click .
- Colored values on the Compare tab means:
 - Red values** - max. value of a row
 - Blue value** - min. value of a row

{button ,AL("Vergleich")} [Related Topics](#)

- Um eine weitere Schriftart dem Vergleich hinzu zu fügen, klicken Sie auf die Registriertkarte **Ähnlichkeit**. Die Schriftarten sind dort nach ihrer Ähnlichkeit mit der ersten Schriftart sortiert. Die hier markierten Schriftarten werden in der Registriertkarte **Vergleich** verglichen.

Schriften unterscheiden

Einteilung der Schriften in Schriftstilgruppen

To print several fonts per page

- 1 Select the fonts you want to print.
- 2 Click the **Print** button.
- 3 Click the Options tab to set the page title or the sample text.



Note

- While the Print window is displayed you can select more fonts in the font list. Press and hold down the CTRL key, and then click the fonts you want.
- Fonts will be printed in that order how they are sorted in the Typograf window.

{button „AL("DruckenMuster;Drucker")"} [Related Topics](#)

To print a font sample (sample page)

- 1 Click the font you want to print.
- 2 Click the **Print** button.
- 3 Select the font sample layout on the General tab.



Note

- To select more than one font, press and hold down the CTRL key, and then click the fonts you want. For each selected font a sample page will be printed.

{button ,AL("DruckenMehrere;DruckenANSI;Drucker")} [Related Topics](#)

To print the character set of a font

- 1 Click the font which character set you want to print.
- 2 Click the **Print** button.
- 3 Select the character set layout on the General tab.



Note

- To select more than one font, press and hold down the CTRL key, and then click the fonts you want. For each selected font the character set will be printed.

{button ,AL("ANSI")} [Related Topics](#)

To print the keyboard layout of a font

- 1 Click the font which keyboard layout set you want to print.
- 2 Click the **Print** button.
- 3 Select the keyboard layout on the General tab.



Note

- To select more than one font, press and hold down the CTRL key, and then click the fonts you want. For each selected font the keyboard layout will be printed.

{button ,AL("ANSI")} [Related Topics](#)

To print fonts from the database or from font groups

- 1 Click the [font management](#) button.
- 2 Select the database folder or the font group you want to print.
- 3 Click the Printer button.

Note

- To select several fonts for printing, press and hold down the CTRL key, and then click the fonts you want.

{button ,AL("Drucken")} [Related Topics](#)

To change printer settings and paper size

- 1 Click the **Print** button.
- 2 Click the **Printer Setup...** button.
- 3 Change the printer properties, page size and layout for printing.

Note

- To change the margins, click the **Options** tab .

{button ,AL("Drucker")} [Related Topics](#)

To change the margins

- 1 Click the **Print** button.
- 2 Click the Options tab.
- 3 Type the new margins.

Note

- To change paper size and layout click the **Printer Setup...** button.

{button ,AL("Drucker")} [Related Topics](#)



The Concept of font database and font groups

- Do you have a font library of 100, 1000 or 10000 fonts?
- Have you searched for a quite definite font before?

Solution: Manage your fonts in the comfortable database.

- Do you like to activate or deactivate fonts as needed?

Solution: Organize TrueType and Type 1 fonts by grouping fonts into convenient user-defined font groups (font sets) that can be activate or deactivate at any time.

	 database	 font groups
application	With the database you archive your complete font survivals. You can search for fonts you need and you always know where are all your fonts.	You can group fonts, activate and deactivate groups as needed for definite task. . You can load all required fonts just during your Windows session.
analogy	The data base is comparable with a font book, your <u>own</u> font book. You can catalogue all your fonts.	Every font group corresponds to a folder on your disk. That means a font group is nothing but a normal folder containing font files. If you activate a font group Typograf load all fonts of the corresponding folder. You can activate or deactivate a font group without Typograf using the <u>font group manager</u> on the taskbar.
assessment	<ul style="list-style-type: none"> • Brings order in your collection • Easy finding of older fonts • Searching for certain font (including all fonts of the database) • Fonts could be loaded immediatly when the required disk is available • If all fonts of a database on various disks or CD-ROM's it takes a long time to load all fonts of a database folder. 	<ul style="list-style-type: none"> • Activate or deactivate fonts as needed • Clarity at font selection in your applications • Helps the system run faster
example	A database folder beautiful handwritings could contain fonts which are on different CD-ROM and floppy disks. An other database folder could contain all fonts of a font CD-ROM.	The installed fonts are a special font group. This font group is loaded by Windows at the Windows start automatically. The fonts of this group are in the folder C:\Windows\Fonts .



```
{button ,Jl('typograf.hlp>links',`DBOrdner')}} To create a new database folder
{button ,Jl('typograf.hlp>links',`DBHinzufuegen')}} To add fonts to a database folder
{button ,Jl('typograf.hlp>links',`DBSuchen')}} To find a font in the database
{button ,Jl('typograf.hlp>links',`GruppeNeu')}} To create a new font group
{button ,Jl('typograf.hlp>links',`GruppeHinzufuegen')}} To add fonts to a font group
```

To open the font management window

Choose one of the following ways to use database or font groups:

- Click the **Font Management** button .
- Drag and drop selected fonts from the main font list to the **Font Management** button.
- Click selected fonts in the main font list by using the right mouse button. Choose **Add to database** or **Add to font group** from the context menu.
- Choose **Font management** from the **Fonts** menu.

To create a new database folder


- 1 Open the [font management](#) window.
- 2 Select  **database** or a database folder. The new created folder will be a subfolder of the current (selected) folder.
- 3 Click the  **Add folder** button or choose **New** from the **File** menu and then click **Folder**.

Note

- On File menu point to **New** and then click **Archiving CD-ROM**. Typograf enter all fonts of a CD-ROM or a selected directory in a new database folder. You can sort fonts into subfolders by the first letter of font name, family or existing directory structure.

{button ,AL("DBDatei")} [Related Topics](#)

To delete a database folder


- 1 Open the [font management](#) window.
- 2 Select the database folder you want to delete.
- 3 Click the  button or choose **Delete** from the **Edit** menu.

{button ,AL("DBDatei")} [Related Topics](#)

To add fonts to a database folder

- 1 In the main font list select the fonts you want to add to a database folder.
- 2 Drag selected fonts from the main font list to the Font Management button and then drop the fonts to the database folder.
- 3 Type a clear name for **Disk/CD-ROM** containing the added fonts (for example *My favorite Font CD-ROM*). If you want you can type a **comment** for each font (for example *Used for correspondence*).

Note

- When you add more than one font you can type a Disk/CD-ROM name and a comment for each font by clicking **OK**. Click **All** to accept Disk/CD-ROM name and comment for all selected fonts.
- Consider: name and comment is required for:
 - Searching for fonts in the database
 - Finding a certain font
- Move the mouse pointer over the -symbol to see subfolders.
- On File menu point to **New** and then click **Archiving CD-ROM**. Typograf enter all fonts of a CD-ROM or a selected directory in a new database folder. You can sort fonts into subfolders by the first letter of font name, family or existing directory structure.

{button ,AL("DBDatei")} Related Topics

To delete font entry from a database folder

- 1 Open the [font management](#) window.
- 2 Select the font entry you want to remove.
- 3 Click the **X Delete** button or choose Delete from the Edit menu or press the **Del** key.

Note

- You delete only the font entry in the database not the font from any disk.

{button ,AL("DBDatei")} [Related Topics](#)

To load fonts from a database folder


- 1 Open the [font management](#) window.
- 2 Select fonts or entire database folder you want to activate.
- 3 Click the **Load** button or choose **Load** from the **File** menu.

Note

- Click to select one font, Control-click to select several individual fonts, or Shift-click to select a group of contiguous fonts.
- Insert the disk or CD-ROM containing the fonts you want to load. Click the [Properties](#) button to see the disk/CD-ROM name.

{button ,AL("DB;Gruppenmanager")} [Related Topics](#)

To find fonts in the database

- 1 Open the font management window.
- 2 Click the  **Search** button or choose **Search** from the **Edit** menu.

<u>Input</u>	<u>possible search result</u>
ria	All Arial fonts and all fonts with comment like "Marias favorite font" for example
egasu	All fonts which are on "CD ROM Pegasus ".
\fonts	All fonts in directories fonts

Note

- Found fonts are displayed one after another. Confirm with Yes button to display the next found font.
- The input is not case-sensitive.
- Typograf simultaneously search in font group for fonts.

{button ,AL("DBEigenschaft")} Related Topics

To change Properties of fonts entry or folder

- 1 Open the font management window.
- 2 Select the font or the database folder.
- 3 Click the  **Properties** button or choose **Properties** from **File** menu to see the current properties.

Note


- You can change the following properties:
 - disk/CD-ROM containing the font
 - comment for the font entry
 - font sample
- To change the directory of database and font group please click **Options** on **Edit** menu.

{button ,AL("DBEigenschaft")} Related Topics

To copy fonts or database folder inside the database

- 1 Open the [font management](#) window.
- 2 Drag and drop selected fonts or folder to the new database folder.

Note

- Move the mouse pointer over the -symbol to see subfolders.
- Press and hold the **Shift key** to drag and drop more than one font.

{button ,AL("DBDatei")} [Related Topics](#)

To export Fonts from database

- 1 Open the font management window.
- 2 Select a database folder which contains the wanted fonts.
- 3 On the **File** menu, click **Export...**
- 4 Save all font information of the selected database folder as text file or HTML file or copy the wanted fonts to a disk.

Anmerkung


- If You choose **Send font files to disk** in the Files Of Type list Typograf will copy a small program LoadFonts.exe together with the fontfiles. That program can load the fonts on other computers.
- Fonts have the same protection on copyright as application programs. Licensed fonts may not be passed on.

{button ,AL("DBDatei")} Siehe auch

To display a font samples instead of the font name

- 1 Open the [font management](#) window.
- 2 Click the **Font sample** button to see font samples of each font in the table instead of font names.

Note

- Click the  List button to see font names in the table again.

{button ,AL("DBEigenschaft;DBKompr")} [Related Topics](#)

To change the directory of database and font groups



- 1 Open the [font management](#) window.
- 3 On the **Edit** menu, click **Options**.
- 3 Choose a other, **user-defined directory**.

Anmerkung


- All data of the database are saved in the folder named **Database**. All font groups are saved in the folder named **Font groups**. Generally you find these two folders in the Typograf directory.
- If you want to take over existing data to the new user-defined directory, You only have to copy the two folders **Database** and **Font groups** into the new directory.
- Choose wether the **Font management window always stay on top**. Experiment with this option.

{button „AL("GruppeDatei")} [Siehe auch](#)

To create a new font group


- 1 Open the [font management](#) window.
- 2 Select  **font groups** or a certain font group folder. The new created folder will be a subfolder of the current (selected) folder.
- 3 Click the  **Add folder** button or choose **New** from the **File** menu and then click **Folder**.

Note

- A font group is folder containing font files. If you activate a font group Typograf load all fonts of the corresponding folder. You can activate or deactivate a font group without Typograf using the [font group manager](#) on the taskbar.
- To add all fonts of an existing directory to the new font group click the  **Change folder** button and choose the existing directory as the **folder of the font files**. Then the new font group contains shortcuts of all fonts from the chosen directory.

{button ,AL("GruppeDatei")} [Related Topics](#)

To delete a font group


- 1 Open the [font management](#) window.
- 2 Select the font group you want to delete.
- 3 Click the  button or choose **Delete** from the **Edit** menu.

{button ,AL("GruppeDatei")} [Related Topics](#)

To add fonts to a font group

- 1 In the main font list select the fonts you want to add to a font group.
- 2 Drag selected fonts from the main font list to the Font Management button and then drop the fonts to the font group.
- 3 Decide if the font files will be copied or moved to the directory of the font group or if you make a shortcut.

Note

- Move the mouse pointer over the -symbol to see subfolders.

{button ,AL("GruppeDatei")} [Related Topics](#)

To delete fonts from a font group


- 1 Open the [font management](#) window.
- 2 Select the fonts you want to remove.
- 3 Click the **X Delete** button or choose Delete from the Edit menu or press the **Del** key.

Attention

- You will delete the font file from the disk. To save this file you can [copy](#) the font file to an other directory.

{button ,AL("GruppeDatei")} [Related Topics](#)

To load font groups or individual fonts


- 1 Open the [font management](#) window.
- 2 Select font group or individual fonts you want to activate.
- 3 Click the  **Load** button or choose **Load** from the **File** menu.

Note

- Click to select one font, Control-click to select several individual fonts, or Shift-click to select a group of contiguous fonts.
- When the [font groups manager](#) is activated, you can click the icon on the taskbar to load or unload font groups.

{button ,AL("GruppeLaden")} [Related Topics](#)

To show or hide the font groups manager on the taskbar


- 1 Click [here](#)  to display the font group manager on the taskbar.
- 2 If **After Windows start display on the taskbar** checked then the font group manager is always seen on the taskbar.

Note

- Using the font group manager by clicking the icon on the taskbar you can quickly and easily load (activate) or unload (deactivate) your font groups. All loaded font groups are marked by a + symbol.

{button ,AL("GruppeLaden")} [Related Topics](#)

To find fonts in font groups

- 1 Open the font management window.
- 2 Click the  **Search** button or choose **Search** from the **Edit** menu.

<u>Input</u>	<u>possible search result</u>
ria	All Arial fonts and all fonts with comment like "Marias favorite font" for example
egasu	All fonts which are on "CD ROM Pegasus ".
\fonts	All fonts in directories fonts

Note

- Found fonts are displayed one after another. Confirm with Yes button to display the next found font.
- The input is not case-sensitive.
- Typograf simultaneously search in the database for fonts.

{button ,AL("GruppeLaden")} Related Topics

To view Properties of font groups or fonts

- 1 Open the [font management](#) window.
- 2 Select the font group or the font.
- 3 Click the **Properties** button or choose **Properties** from **File** menu to see the current properties.

Note

- To change the [directory](#) of database and font group please click **Options** on **Edit** menu.

{button ,AL("Gruppe")} [Related Topics](#)

To copy font groups or fonts

- 1 Open the [font management](#) window.
- 2 Drag and drop selected fonts from the main font list, database folder or font group to the new font group.

Note

- Move the mouse pointer over the ●-symbol to see subfolders.
- Press and hold the **Shift key** to drag and drop more than one font.

{button ,AL("GruppeDatei")} [Related Topics](#)

General properties

The name the user sees.	Full Name	Arial Bold
The name the font will be known by on a PostScript printer.	PostScript	Arial-BoldMT
A family consists of fonts that are related stylistically.	Font Family	Arial
A family could have only four specific members (styles): regular, bold, italic, and bold italic. Each style is saved in a separate file.	Style	Bold

Unique identifier

Font Vendor Identification. This is not the royalty owner of the original artwork. This is the company responsible for the marketing and distribution of the typeface that is being classified.

Version

Release and version information from the font vendor.

Copyright

Copyright of typefaces can be divided into two parts: copyright of the design itself; and copyright of the font in which the design is implemented.

Trademark

A trademark protects the name of a typeface. In the U.S., most trademarks are registered with the U.S. Patent and Trademark Office. The R in a circle (R) after a trademark or tradename indicates U.S. registration. The similarly placed TM indicates that a trademark is claimed, even if not yet officially registered. Trademark protection does not protect the design, only the name.

{button ,AL("Eigenschaft")} [Related Topics](#)

Metric and Classification

The TrueType and Type 1 technology allows the designer of a font to put some information into the font file. The Metric tab displays following properties:

File data

- Properties of the font file.

Windows metric data

- Classification of a typeface by [IBM Font Classes](#).
- Font License Agreement. Licensed fonts must not be modified or exchanged. Possible: the font may not be embedded in a document, the font can be embedded, the embedding is read-only.

Panose

- Classify a typeface by the [PANOSE system](#).

Metric structure

- Classification of a typeface by [metric structure](#).

The TrueType font file

- Size of all data tables. The TrueType font file holds the tables that make up an outline font.

To assess the quality of a font

- Number of [kerning pairs](#) at [proportionally spaced](#) fonts
- Size of the hint table and instruction table respectively
- Number of styles as separate font file
- Complete character set
- Number of points that make up a glyph outline

{button ,AL("Eigenschaft")} [Related Topics](#)

Kerning pairs

If the space between letters is always the same, there are unsightly gaps between letters.



A kerning pair specifies two letters (for example **T** and **e**) and the distance to move the second letter relative to the first. The typical use of a kerning pair is to remove excessive space between a pair of letters.

Kerning values are used to adjust inter-character spacing. High Quality fonts have got more than 200 kerning pairs. Kerning is important for proportionally spaced fonts.

Ligatures are two or three letters joined to one letter (œ). The Et-sign & is well known. Most ligatures vanished during the 15th and 16th Centuries. Former Ligatures like **fi**, **fl** or **ff** are realized by kerning pairs.

{button ,AL("Eigenschaft")} Related Topics

ANSI - character set

The character set by the "**A**merican **N**ational **S**tandards **I**nstitute" defines 256 character. Character 32 to 127 are equal to the ASCII char set used by DOS.

The ANSI-Code is a 1 byte code. (Windows NT uses the unicode, a 2 byte code. The unicode defines 65536 character.)

To display a character type the ANSI code by pressing and holding the **Alt key**. (A corresponds to Alt+65)

{button ,AL("ANSI")} [Related Topics](#)

To print fonts

There are many ways to print fonts.

```
{button ,Jl(`typograf.hlp>Pro  
c1',`DruckMehrere')}
```

[Printing several fonts per page](#)

```
{button ,Jl(`typograf.hlp>Pro  
c1',`Fontbook')}
```

[Printing a font sample \(sample page\)](#)

```
{button ,Jl(`typograf.hlp>Pro  
c1',`DruckANSI')}
```

[Printing the character set of a font](#)

```
{button ,Jl(`typograf.hlp>Pro  
c1',`DruckTastatur')}
```

[Printing the keyboard layout of a font](#)

```
{button ,Jl(`typograf.hlp>Pro  
c1',`DruckDB')}
```

[Printing fonts from the data base or from font groups](#)

```
{button ,AL("Drucker")}
```

[Related Topics](#)

To close Typograf

To quit Typograf choose **Close** from the **File** menu.

To change the Sample text in the font list

- 1 Choose **Options** from the **View** menu.
- 2 Click the **View** tab.
- 3 Type the new Sample text.
- 4 Click the **OK** button.

Note

Click <> button to insert the **** Tag at the current Cursor position in the Sample Text. In the Typograf Window you will see instead the Tag the font name.

To display font name or file name below the sample text

- 1 Choose **Options** from the **View** menu.
- 2 Click the **View** tab.
- 3 To view the font names below each Font sample, make sure that the **Font name** check box is checked.

This Option is usefull if you view ornamentals, scripts or symbolic fonts.

- 4 To view the file names in the font list, make sure the **File name** check box is checked.
- 5 Click the **OK** button.

Note

Point to a font in the font list to see the file name of this font in the status bar.

To change the font size in the font list

- 1 Choose **Options** from the **View** menu.
- 2 Click the **View** tab.
- 3 Choose a new font size.
- 4 Click the **OK** button.

To change the number of columns

- 1 Choose **Options** from the **View** menu.
- 2 Click the **View** tab.
- 3 Type a new number of columns.
- 4 Click the **OK** button.

To change the color of fonts and background

- 1 Choose **Options** from the **View** menu.
- 2 Click the **Colors** tab.
- 3 Choose a new color for font, information line and background or a bitmap (*.bmp) as background picture.
- 4 Click the **OK** button.

To choose the displayed font types

- 1 Choose **Options** from the **View** menu.
- 2 Click the **Font types** tab.
- 3 Choose the font types you want to view.
- 4 Click the **OK** button.

Note


- Following font types can be displayed:
 - {button ,PI(`,` neu')} [TrueType fonts \(preview\)](#)
 - {button ,PI(`,` Geladen')} [TrueType fonts \(loaded by Typograf\)](#)
 - {button ,PI(`,` installiert')} [TrueType fonts \(installed\)](#)
 - {button ,PI(`,` PSpreview')} [Type 1 fonts \(preview\)](#)
 - {button ,PI(`,` PSGeladen')} [Type 1 fonts \(loaded by Typograf\)](#)
 - {button ,PI(`,` PS')} [Type 1 or vector fonts \(installed\)](#)
 - {button ,PI(`,` a7')} [Printer fonts](#)
 - {button ,PI(`,` a9')} [Bitmap fonts](#)
 - {button ,PI(`,` a10')} [other installed fonts](#)

{button ,AL("TrueType")} [Related Topics](#)

To change the start directory

- 1 Click Favorites button .
- 2 Click **Manage favorites...**
- 3 Select **Typograf start directory** and click **Properties**.


TrueType fonts (preview)

 This symbol demote previewed TrueType fonts. These fonts are neither installed nor loaded.


TrueType fonts (loaded by Typograf)

-  This symbol denote TrueType fonts loaded by Typograf. These fonts are available in all Windows applications, but only for the current Window session.


TrueType fonts (installed)

-  Installed TrueType fonts are loaded by Windows each time Windows starts. Therefore these fonts are available in all Windows applications. Installed TrueType fonts are in the Fonts folder **C:\Windows\Fonts**.

Type 1 fonts (preview)

 This symbol denote previewed Type 1 fonts. These fonts are neither installed nor loaded. Typograf requires ATM version 3.02 or later to preview Type 1 fonts. (Older versions of ATM are not supported in Windows 95 according to Microsoft).

Type 1 fonts (loaded by Typograf)

-  This symbol denote Type 1 fonts loaded by Typograf. These fonts are available in all Windows applications, but only for the current Window session.

Type 1 fonts (installed)

- @** Installed Type 1 fonts are loaded by ATM each time Windows starts. Installed Type 1 fonts are in the folder **psfonts** and font metrics files in the subfolder **pfm**. This symbol also characterizes other scalable vector fonts.

Printer fonts



This symbol denote fonts of your printer. To specify font settings for your printer open the Printers folder.

Raster or bitmap fonts

R In a bitmapped font (*.fon, *.fnt), every character is represented as a pattern of dots in a bitmap. Bitmap fonts are not scalable and used as system font.

Other installed fonts

These are available fonts which cannot be assigned to the other font types.

TrueType Fonts

TrueType technology is a further development of Apple, originally called Royal Type. Microsoft and Apple wanted to break [Adobes font](#) monopoly. Apple support TrueType in its Macintosh operating system System 7 since 1990. Microsoft first included TrueType in Windows 3.1, in April 1991. The new TrueType rasterizer, version 1.66, in Windows 95 and NT 3.51 include enhanced features such as font smoothing. The TrueType Rasterizer is a computer program which is either full included in the operating system (Windows for TrueType) or a separate program (ATM for Type 1).

TrueType Format

A type family generally contains three variations on the regular face: italic, bold and bold italic. Each style is stored in a separate file with the extension **truetype-font**.

For example type family Arial

<u>Style</u>	<u>File</u>
regular	arial.ttf
bold	arialbd.ttf
italic	ariali.ttf
bold italic	arialbi.ttf

The information of a TrueType font is stored in tables. This technology is open to future expansions because you can create any tables. For example TrueType Open version 2 called OpenType, a collaborative effort with Adobe Systems to produce a format capable of containing both TrueType (and Open) and PostScript data.

Some important tables:

- Outline (glyph) of all character
 - [character set](#)
- Optimizations
 - [Hints and Instructions respectively](#)
 - [Kerning pairs](#)
 - Special tables for definite font sizes and device resolution
- Information about the typeface:
 - Classify by the [PANOSE system](#)
 - Classify by the [IBM Fontclasses](#)
 - [metric data](#)
 - [Copyright and Trademark](#)
 - [Font License Agreement](#)

This data are used by Typograf to [compare](#) fonts.

{button ,AL("Vergleich;TrueType")} [Related Topics](#)

PostScript Type 1 Fonts

PostScript is a device independent description of printed pages. The PostScript computer programming language was originally developed by Adobe Systems to communicate complex graphic printing instructions to digital laser printers. Apples introduce the first LaserWriter in 1985. The LaserWriter contained a so-called raster image processor (RIP) a hardware Interpreter. A RIP calculates the Bitmap needed to the print. Adobe offers a software PostScript-Interpreter since 1991 too, called Adobe Type Managers (ATM).

PostScript knows several kinds of types. At first Adobe design the Type 3 format for high-resolution sets. The more intelligent Type 1 format contains Hints for lower resolution (display screen 72 to 120 dpi).


The new font technology of Adobe, called Multiple Master Fonts, let you generate a huge variety of instances from each font. Adobe demonstrated the abilities for interpolating On-The-Fly with the Myriad for the first time.

Type 1 Format

Each style is stored in a separate files.

(* .pfb + *.pfm or sometimes *.pfb + *.afm + *.inf).

- **Type 1 Font in binary format (*.pfb)**
Contains the mathematical description of the font
- **Metric file (*.pfm)**
Contains the metric data of the font
- **Metric file in ASCII format (*.afm)**
Contains the metric data in ASCII format
- **Information file (*.inf)**
Contains general information about the Font in ASCII format

To display a PostScript Font an internal Font Dictionary will be created. This includes additional tables like the FontInfo and the Metrics-Dictionary. To view this information click the  **Properties** button.

To compare PostScript Type 1 fonts and TrueType fonts choose **compare by metric** data.

{button ,AL("Vergleich;TrueType")} Related Topics

How does Windows manage fonts?

To make a TrueType font available in all Windows applications it's necessary to install this font. To this the font name and the file name is added to the to the Windows 95/NT Registry data base, under the **fonts** key at:

HKEY_LOCAL_MACHINE\Software\Microsoft\Windows\CurrentVersion\Fonts

{button Start,EF(`regedit.exe`,`1`,`')} Registry

You can see some information about the installed fonts in the Registry data base. Don't change any values, please. A manual modification of the Registry data base can have terrible effects.

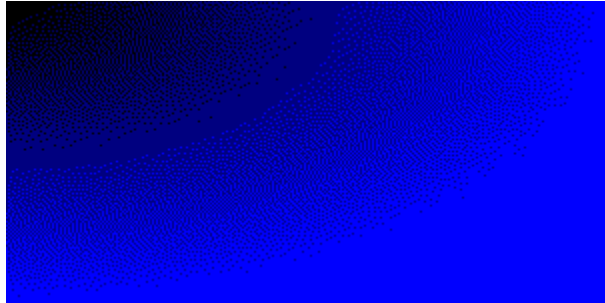
Installed TrueType fonts are in the Fonts folder **C:\Windows\Fonts**.

Windows cannot manage PostScript Type 1 fonts. To this the required RIP (Raster Image Processor) is realized by software (Adobe Type Manager).

net result

Windows offers in the area of Font management only the necessary.

What typographer mean by Font management, see you, if you click here



{button ,AL("Ansehen;TrueType")} Related Topics

To describe typefaces

There are some features to describe the differences between typefaces. These features are important for [mixing typefaces](#) and for [typesetting](#).

A typeface is described by its weight (light, normal, demibold, and bold), stress, color (a measure of its darkness), shape (round, oval, or straight), x-height, posture (oblique and italic), and the presence or absence of serifs. Fonts are grouped in families. For example, Arial is a font family that consists of face names, such as Arial Bold. Face names generally denote weight and posture but not size.

You can distinguish following opposing typefaces:

serif	sans serif
proportional	monospaced
round lowercase letter	Blackletter

Typograf can characterize fonts by

{button ,JI(`typograf.hlp>links',`Fontklassen')} [IBM Font Classes](#)

{button ,JI(`typograf.hlp>links',`PANOSE')} [PANOSE system](#)

{button ,JI(`typograf.hlp>links',`Metrik')} [Metric structure](#)

Typographer classify typefaces according to the [internationally recognized system](#) adopted by the Association Typographique Internationale (ATypI) and to the traditional classifications of typefaces by [historical development](#).

{button ,AL("Vergleich;Stilgruppen;Gliederung;AnsehenEigenschaften;Gestaltung;Internet")}
[Related Topics](#)

Serifs

{button Related Topics,AL("Unterscheiden;Serifen;Kombi;AnsehenEigenschaften")}

Serifs (arab.)



Small decorative strokes that are added to the end of a letter's main strokes are called serifs. These cross-lines at the end of a stroke are either slab, wedge or hair. And they are bracketed or unbracketed.

Researches turned out that we grasp words as a whole by comparing with the learned samples in our brain. Serifs help to recognize these samples.

Serifs improve readability by leading the eye along the line of type. Therefore Serifs are suitable for the body text best. Generally one serif and one sans serif (used for headlines) are a good mixture. Serif faces are worse readable at little (smaller than 8 pt) and very big type sizes.

Serif form contains four designs called Old Style, Transitional, Modern, and Slab Serif designs.

Sans Serifs

{button Related Topics,AL("Unterscheiden;Serifen;Kombi;AnsehenEigenschaften")}

San serif faces



San serif faces don't have serifs, cross-lines at the end of a stroke. Appearance of letters are reduced to the essential figures.

Researches turned out that we grasp words as a whole by comparing with the learned samples in our brain. Serifs help to recognize these samples.

A sans serif text have to be read letter for letter. Well, long texts are unfavorable. Use Sans serif faces at little (smaller than 8 point) and very big type size. Therefore sans serif faces are used for footnote texts and headlines. Generally one serif (used for body text) and one sans serif are a good mixture.

Fixed-pitch and proportional fonts

{button Related Topics,AL("Unterscheiden;Kombi;AnsehenEigenschaften")}

Monospaced and proportional

Each font is either monospaced or proportional.

The font Courier New
is monospaced

The font Times New Roman
is proportional.

monospaced: Fixed-pitch or monospaced fonts use the same amount of space for every character. The width of the letter »i« is equal to the letter »m«. For this reason letters of two lines always stand one below. But in a longer text unsightly gaps are seen. Typewriter fonts are usually fixed pitch.

proportional: Every character has his own breadth. The distance between two letters is various. Texts look beautiful and balanced. Proportional fonts (e.g. Helvetica, Arial, Times, Palatino) are mostly used in books and newspapers.

Unit of measure in typography

{button Related Topics,AL("Unterscheiden;Gliederung")}

Point size

The size of a font is measured in points; a point is almost exactly 1/72 of an inch. Most of the computer industry has conveniently defined the point as exactly 1/72 of an inch. Point size originally measured the vertical length of the lead slug that supported characters in printing shops. Point size only loosely refers to the size of the characters.

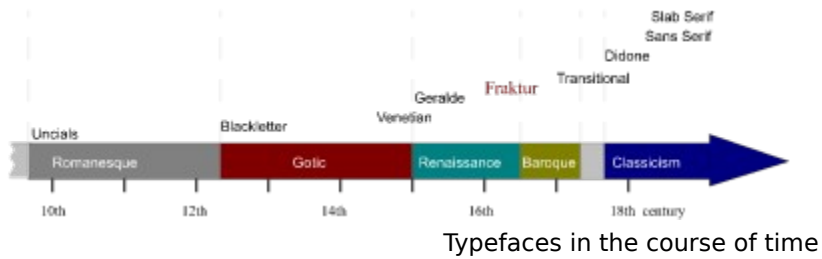
1 point = 0,376 mm

siehe auch

Gebräuchliche Schriftgrößen

Typeface Classifications

History of Typeface



Type Classification

According to the well-known classification system (adapted from the Association Typographique Internationale (ATypI)) following typefaces are distinguished:

{button ,JI(` typograf.hlp>Referenz', `Rund')} **Round Typefaces**

- Venetian
- Garamme
- Transitional
- Didone (Modern)
- Slab Serif (Egyptian)
- Sans Serif (Grotesque)
- Decorative & Display
- Brush

} roman typefaces

Script

{button ,JI(` typograf.hlp>Referenz', `Gebrochen')} **Blackletter**

- Textura
- Rotunda
- Schwabacher
- Fraktur
- Fraktur variants

{button ,JI(` typograf.hlp>Referenz', `Fremd')} **Non-Roman alphabets**

- Cyrillic
- Greek

{button ,AL("Unterscheiden;Kombi;Gliederung;AnsehenEigenschaften;Gestaltung;Internet")}
Related Topics

Blackletter

Blackletter faces ...

- ... are based on the Latin alphabet
(in the difference to the non-roman alphabets)
- ... have lowercase letter with broken strokes
(in the difference to the round typefaces)

Ancient and Christian works were written with the feather in the monastic writing rooms before Gutenberg developed his movable type in the 15th century. The missing curves are striking at the lower case letters. The strokes get broken. The Fraktur embossed particularly the picture of the blackletter in Germany. Blackletter are also called Old English or Gothic.

Blackletter typefaces can be divided into following categories:

Textura
Rotunda
Schwabacher
Fraktur
Fraktur variants

{button „AL("Rund;Stilgruppen;Unterscheiden") } Related Topics

Round Typefaces

Round typefaces ...

- ... are based on the Latin alphabet
(in the difference to the non-roman alphabets)
- ... have round style elements
(in the difference to blackletter typefaces)

Round typefaces can be divided into following categories:

{button ,Jl(`typograf.hlp>Referenz',`Antiqua')} **roman typefaces**

Venetian (Renaissance Old Style)

Garalde (Renaissance Old Style)

Transitional (Baroque Old Style)

Didone (Modern)

Slab Serif (Egyptian)

Sans Serif (Grotesque)

Decorative & Display

Brush (Italic)

{button ,Jl(`typograf.hlp>Referenz',`Schreibschriften')} **Script**

Script (Freehand)

{button ,AL("Gebrochen;Kombi;Stilgruppen;Unterscheiden")} Related Topics

Roman Typefaces

Roman typefaces ...

- ... are based on the Latin alphabet
(in the difference to the [non-roman alphabets](#))
- ... have round style elements and are part of [round typefaces](#)
(in the difference to [blackletter typefaces](#))
- ... are no [Script](#)

In the 14th and 15th century the humanist minuscule (lowercase letter alphabet) was created from the [Carolingian minuscule](#) in Italy. The simultaneous rediscovery of the [Roman inscriptions](#) (capital letter alphabet) caused a fusion of both letter forms to a double alphabet called roman type. It contains both lowercase and capital letters. Roman Characters typically have upright stems.

Today following roman faces are distinguished:

[Venetian \(Renaissance Old Style\)](#)

[Garalde \(Renaissance Old Style\)](#)

[Transitional \(Baroque Old Style\)](#)

[Didone \(Modern\)](#)

[Slab Serif \(Egyptian\)](#)

[Sans Serif \(Grotesque\)](#)

[Decorative & Display](#)

[Brush \(Italic\)](#)

{button ,AL("Rund;Kombi;Stilgruppen;Unterscheiden")} [Related Topics](#)

Non-Roman Alphabet

Foreign typefaces ...

- ... are not based on the Latin alphabet
(in the difference to blackletter and round typefaces)

This typeface group contains typefaces of non-Roman origin. The Roman Capitalis was used in the Roman empire.

Non-Roman alphabets are:

cyrillic typeface a old Bulgarian typeface, named after the Slavonic apostle Kyrillos (827-869)
but not created by Kyrillos.

Slavonic typefaces: Russian, Ukrainian Belorussisch Bulgarian, Serbian,
Macedonian

Greek, Arabic, Hebrew typefaces

{button ,AL("Rund;Gebrochen;Stilgruppen;Unterscheiden")} Related Topics

Roman Capitalis

The Roman inscriptions were the first highlight on the way to our today's alphabet. The Capital letter were chiselled in stone. The Roman Capitalis originally contained 21 and later 26 letters. The complete further typeface development founded herself on these inscribed letters.

Lower case letters whose development was completed with the Carolingian minuscule arose in the course of the time.

{button ,AL("Stilgruppen")} Related Topics

Carolingian Minuscule

The Carolingian minuscule had developed from the Roman Capitalis when lower case letters were created. The genesis of lower case letters was one of the most important events in the development of our western typeface which got thus finished.

The Carolingian minuscule was created at the court of Karl the big by Alkuin from Ireland. It became the basis type of our today's lower case letters.

In Romanesque (950 - 1235) Ancient and Christian works were written with the Carolingian minuscule in the monastic writing rooms.

The transformation of the capital letter alphabet in the lower case letter alphabet is closely associated to uncials.

In the 14th and 15th century the humanist minuscule was created from the Carolingian minuscule in Italy.

{button ,AL("Stilgruppen")} Related Topics

Textura (Gothic)



History

In the 11th century letter forms moved closer together came from France, thus obliged by a breaking of the bends. The narrow regular Textura of the 15th century was used by Gutenberg in his first Bible in 1452. There were wider forms of Textura later. The Gothic bastarda influence the typefaces Schwabacher and Fraktur.

Features

The Textura has almost only vertical and sloping lines whose ends look like cubes. It seems narrow and lofty through this. The curves are missing at the lower case letters. The hexagonal **o** is typical. Ornate capital letters appear overloaded.

The Textura is a subgroup of blackletter.

Example

Weiß-Gotisch, Trump-Deutsch

{button ,AL("Gebrochen;Stilgruppen;Kombi")} Related Topics

Rotunda



History

A soothed form of the Textura, the Rotunda, developed in Italy.

Features

Instead of the angular letter forms of the Textura, simple curves are to be seen. There are not any cube shape at the end of strokes. The lower case **o** is typically round.

The Rotunda is a subgroup of blackletter.

Example

Wallau, Weiß-Rundgotisch

{button „AL(“Gebrochen;Stilgruppen;Kombi“)} [Related Topics](#)

Schwabacher



History

With the genesis of the lower case letter alphabet (e.g. uncial typefaces) a double alphabet existed. As first typeface the Schwabacher contained capital letters which were fit to existing lower case letter. Capitals contain both round and angular style elements. Today the regular folk typefaces developed during the 15th century is called as Schwabacher.

Features

The capital letters are more dynamic than with the Rotunda. The upper cross-stroke of the lower case **g** is strongly distinctive. The lower case **o** is typically pointed at top and bottom. The Schwabacher is a subgroup of blackletter.

Example

Old Schwabacher, Renata, Nürnberger Schwabacher

{button ,AL("Gebrochen;Stilgruppen;Kombi")} Related Topics

Fraktur



History

The origins were the simple document typeface of Gothic in later years. A typically national typeface developed in Germany in the rule of Maximilian I.. Under the influence of the renaissance the Fraktur formed with decorative flourishes in the 16th century. The Fraktur was the highlight for book typeface development in Germany (in Italy the roman type).

Features

Fraktur typefaces have more sophisticated forms than the Schwabacher. Curves and corners alternate. Lower case letters like **b**, **h**, **k** and **l** have forked upper stroke ends. The lower case **o** is flat on left side. Capital letters begin mostly with an elephant's trunk (sweeping flourishes). Fraktur typefaces are a subgroup of blackletter.

Example

Breitkopf-Fraktur, Unger-Fraktur, Gilgengart, Dürer-Fraktur

{button ,AL("Gebrochen;Stilgruppen;Kombi")} Related Topics

Maximilian I.

* 1459 + 1519

- German king since 1486
- Roman emperor since 1508
- Justified the big position of power of the house Habsburg

Fraktur variants



History

In addition to the Fraktur some variants appeared whose classification as a blackletter was difficult. These typefaces are assigned to the Fraktur variants today.

Features

The variants of Fraktur typefaces are a subgroup of blackletter. The letter forms differs however from the forms of the other subgroups.

Example

Claudius, Koch-Kurrent, Tannhaeuser-Fraktur, Weiß-Fraktur-Kursiv, Heinrichsen-Kanzlei

{button „AL("Gebrochen;Stilgruppen;Kombi")"} [Related Topics](#)

Venetian Old Style



History

Venetian typefaces which better were suitable to the letterpress (unlike blackletter) arose with the invention of the letterpress in the 15th century in Italy. They were used for printing first in 1465. The appearance of the origin Venetian shows that she was written with the broad feather (in difference to the Geralde)

Features

Characteristic for Venetian typefaces are

- inclined 'axis' of the letters to the left (see **o** and **b**),
- upper wedge shaped serifs of the lower case letters (see **b**),
- Rounded transitions between main strokes and (bracketed) serifs

The stroke thickness varies at the Venetian typefaces hardly. The cross-stroke of the lowercase **e** is diagonal.

Example

Golden Type from William Morris, Trajanus, Centaur, Schneidler-Mediäval

{button ,AL("Antiqua;Stilgruppen;Kombi")} Related Topics

Geralde (French Old Style)



History

Geralde typefaces are like Venetian typefaces regarding their origin. A refinement of letter forms is to be recognized during the further development of the letterpress. The well-known variant **Garamond** is considered to be the leading typeface of the renaissance and the early baroque.

Features

Characteristic for Geralde typefaces are

- inclined 'axis' of the letters to the left (see **O** and **b**),
- upper wedge shaped serifs of the lower case letters (see **b**),
- Rounded transitions between main strokes and (bracketed) serifs

Geralde typefaces shows more contrast between thick and thin strokes than Venetian typefaces. The cross-stroke of the lowercase **e** is horizontally.

Example

Garamond (Claude Garamond, 1480 - 1561, French printer),
Palatino (Hermann Zapf, 1948), Weiß-Antiqua, Trump-Mediäval, Goudy, Bembo

{button ,AL("Antiqua;Stilgruppen;Kombi")} Related Topics

Transitional (Baroque Old Style)



History

These typefaces form the transition of Renaissance Old Style to modern typefaces. With the change of the woodcut to the copperplate engraving in the 17th century became the lines of the letters more finely and more richly in contrast.

Features

Transitional typefaces show greater differences in the stroke thickness unlike Gesalde typefaces. The axis of the letters is vertical or barely inclined (see **O**, **g**). Serifs are flat and bracketed. Serifs of lower case letters are usually above sloping and below horizontally.

Example

Times (Stanley Morison, 1889 - 1967)
Baskerville (John Baskerville, 1706 - 1775)
Caslon (William Caslon, 1692 - 1766)
Janson, Imprimatur, Fournier

{button ,AL("Antiqua;Stilgruppen;Kombi")} Related Topics

Modern Type (Didone)



History

Modern typefaces arose with the distribution of the copper and steel engraving in the 17th and 18th century. The appearance is technically exact. The Modern type is named Didone after Didot and the Italian printer Bodoni.

Features

The classical roman type shows strong vertical emphasis and fine hairlines with short transitions. Serifs (also the upper serifs e.g. at **d** and **b**) are attached horizontally with no brackets. The axis of letters is vertical (see **O**, **g**).

Example

Bodoni (Giambattista Bodoni, 1740 - 1813)

Didot (Firmin Didot, 1761 - 1836)

Walbaum, Pergamon, Corvinus

{button ,AL("Antiqua;Stilgruppen;Kombi")} [Related Topics](#)

Slab Serif



History

At the beginning of 19th century attention exciting typefaces were needed for advertising, posters, flyers, business and private printed matters. Egyptian and grotesque typefaces arose from the modern typefaces. The name Egyptian is derived from publication about booty of Napoleons Egypt campaign. Three subgroups of slab serif typefaces are distinguished:

- **Slab serifs** have a square, unbracketed serifs
- **Clarendons** have a square, bracketed serifs
- **Typewriter** types have similar weights of stems and serifs and a constant character width

Features

The bold-fine-contrast is reduced on a minimum, i.e. equal thickness of all strokes (also serifs). The striking serifs have the form of rectangles. The appearance is uniform (geometric).

Example

Courier, Clarendon, Memphis (Weiss, 1930), Rockwell, Serifa (Frutiger, 1968), Volta, Neutra, Egizio, Schadow, Pro Arte, Typewriter typefaces

{button ,AL("Antiqua;Stilgruppen;Kombi")} [Related Topics](#)

Sans Serif



History

Grotesque and Egyptian typefaces arose from the modern typefaces. First sans serif typeface was issued in 1816 in England. The first of these typefaces were considered awkward and unappealing since they lacked the traditional serif. Therefore they were called Grotesque. Hundred years later, in the 1920s - the time of Germany's Bauhaus school of design, attention exciting typefaces were needed for advertising, posters, flyers, business and private printed matters.

Features and examples

Sans serif typefaces have relatively uniform strokes, lack significant contrast. Letterforms are reduced to the essential forms. All flourishes and serifs are missing. There are three kinds of sans serifs:

- **Grotesque** are earlier Grotesques and more elegant Neo-Grotesques
Arial (Monotype), Helvetica (Miedinger, 1951), Swiss, Univers (Frutiger, 1952), Grotesque, Franklin Gothic (M.F. Benton, 1903)
- **Geometric** are influenced by Bauhaus design
Futura, Avant Garde (Lubalin Graph), Century Gothic
- **Humanist** sans serifs contains some features of serif typefaces
Gill Sans (Eric Gill, 1928), Optima (Zapf, 1958), Frutiger (Frutiger, 1975), Albertus, Shannon (Holmes & Prescott Fishman, 1981), Myriad (Carol Twombly & Robert Slimbach, one of the first Multiple Master Font)

{button ,AL("Antiqua;Stilgruppen;Kombi")} [Related Topics](#)

Decorative and Display



History

Advertising needs striking, the product matching typefaces. There were often used decorative typefaces made by graphic or commercial artist.

Features

All typefaces which cannot be assigned due to the stroke and other typeface features to the other roman typefaces are part of the Decorative and Display category. Conspicuousness or a decorative nature is authoritative. A good readability isn't put in the foreground. Capital letter fonts (only capital letters) also fall into this category.

Example

Arnold Böcklin, Codex, Largo, Profil, STOP, Biffo, Hobo, Stencil

{button ,AL("Antiqua;Stilgruppen;Kombi")} Related Topics

Script



Features

Script typefaces show clearly the character of strokes written with the hand (in the difference to brush typefaces). Script typefaces imitate handwriting with brush, broad-edged pen or pointed pen.

Example

Lithographia, Shelley (Carter, 1972), Coronet (Middleton, 1937-38), Snell Roundhand (Carter, 1965), Ariston, Virtuosa, Park Avenue (Smith, 1933), Present Script (Sallaway, 1974)

{button ,AL("Rund;Stilgruppen;Kombi")} Related Topics

Brush



History

End of the 15th century italic forms of the roman type developed from the fast handwritten letter. At first you showed still vertically stationary capital letters. These have the same slope as the lowercase letters and numbers later.

Features

A text written with a brush typeface consists clearly visibly of single letter. The letters was modified in writing by an available roman type (looks like writing block letters). That the difference between brush typefaces and script typefaces.

Example

Tekton, Balloon (Kaufmann, 1939), Brush Script (Smith, 1942), Dom Casual (Dom, 1952), Polka, Hyperion

{button ,AL("Antiqua;Stilgruppen;Kombi")} Related Topics

Typesetting

Choosing Type

Type size

Mixing types

Emphasis



General document
design

Alignment

Heading

Body text

{button ,AL("Brief;Stilgruppen;Kombi")} Related Topics

Choosing a appropriate Type

{button Related Topics,AL("Unterscheiden;Kombi;Stilgruppen;Gestaltung;Gliederung")}

Choosing Type

The chosen typeface contributes fundamentally to the general impression. A Type can strengthen the effect of the text. Therefore always take care that typeface and contents go together.

- Sans serif typefaces (e.g. Arial) are suitable for all technical and modern age.
Serif typefaces seem elegant. Blackletter seem old. Script and many decorative typefaces have a festive effect.

To see whether the typeface harmonizes with the writing statement, you can format the text with different typefaces and print the text.

Another criterion is the readability.

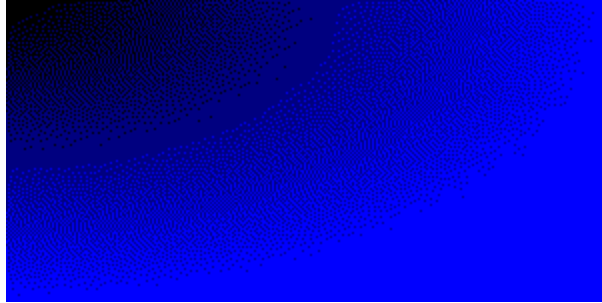
- Roman typefaces with serifs (e.g. Times) are easy to read. Therefore they are suitable for body text.
- Sans serif typefaces (e.g. Arial) are good to read in big type size and are suitable particularly for headings.
- Typefaces which aren't so familiar (e.g. blackletter, decorative) stop the reading. This eye-catcher are not suitable for large passages.

In the normal case use a serif typefaces for body text and sans serif typefaces for headings.

Mixing typefaces

Some be more!

A well designed page contains no more than two different typefaces or four different type variations such as type size and bold or italic style.



For more information click [here](#).

Usual type size

{button Related Topics,AL("Gestaltung;Gliederung")}

Type size

Avoid changing the type size to take the text to the right format. If you use the size as emphasis you had to change the type size at least around 20% (about. 2 point). Otherwise the reader is not aware of the difference or classifies it as faults. Therefore the following type sizes are used:

Paragraph	type size & style
Heading	14 point bold
Sub-heading	12 point bold
Body text	12 point
Header line	12 point
Footnote text	10 point

Emphasis

{button Related Topics,AL("Kombi;Gestaltung;Gliederung")}

Emphasis

Emphasis in regular text interrupt the flow of the text! Therefore be sparing with it and use kinds of emphasis no more than two.

Bold

formatted words stand out on the page. This helps to find a **key-word** in the body text. Boldfaces are used for headlines.

Underlined

date from the time of the typewriter. This emphasis should be used only at typewriter typefaces like Courier New. The impression of a typewriter side gets amplified.

Uppercase or spaced letters

are only still seldom occurred today. In front of and after a word in `s p a c e d` letters are three space. Avoid using all uppercase letters to emphasize text. They aren't as readable as lowercase letters.

Italic

stands out not strongly. Therefore italics doesn't disturb the even impression of writing side. The reader notices immediately during reading that a special passage comes approximately a *quotation* or a *foreign word*.

Other style or type size

must contrast with the regular body text. So serif typefaces and typefaces sans serif typefaces make a good match. A size change should be at least 2 point to get a visible emphasis.

Quotation marks

»French quotes« are better-suited to highlight words and phrases, rather than "computers quotes". You get this with the key combination's Alt+0171 and Alt+0187 or with the charmap.

Headings

{button Related Topics,AL("Kombi;Gestaltung;Gliederung;Fließ")}

Headings

Headings should clearly stand out from the text. Therefore they are separate from the body by gaps. A sans serif (e.g. Arial) is usually chosen for headings. All headings must look uniform.

Intermediate headings help mainly to the visual breaking up of the side. The reader gets a clue at which he can take a break. A side doesn't contain any »eye-catcher«, so the eye tires much too fast. Intermediate headings aren't to be placed by the upper and lower edge of page.

Body text

{button Related Topics,AL("Kombi;Gestaltung;Gliederung;Uberschrift")}

Body text

Most essential criterion for the layout of the body text is the readability. It is influenced the following factors:

Typeface choice

Type size

Text alignment

Use a roman type with serifs (e.g. Times) and type size 10 - 12 point to setting bodies of text.

Line Length

{button Related Topics,AL("Gestaltung;Fließ")}

Line Length

Too short lines require unfavorable word separations. But long lines of text are hard to read. One knows at the end of a long line no more what was in the beginning of line and finds so the next line worse.

For the English language 9 to 12 words or about 50 to 60 letters per line guarantee a good readability.

Text alignment

{button Related Topics,AL("Gestaltung;Fließ")}

Alignment

Show consequence in the orientation of your texts! Every alignment has a special meaning.

Left

Left justification can be easier to read and looks less formal than full justification. This alignment frequently is used next to the full justification in no too long letters.

Right

Very seldom happen. Right aligned text is hard to read. For that reason avoid right alignment unless it is appropriate as a design treatment.

Justification

is used for professional layout (newspapers, books) mainly. Longer texts seem more seriously. In short letters you use better the left alignment. Division of words must be carefully carried out to avoid unsightly gaps in the lines.

Center

Headings and titles are often centered. Also short paragraphs which shall be stressed can be centered. A longer ragged text has a restless effect.

What is a good document design?

{button Related Topics,AL("Gestaltung;Kombi;Unterscheiden")}

Good document design

Good document design is mainly a combination of common sense and keeping things simple. A well arranged document stand out due to the following:

- easy to recognize
- easy to read
- consistent
- clear

The chosen typeface has influence on this.

Typeface seems easy, emphatic and surprising in the upper part of a side and more heavily and more ordinarily in the lower part. White space on the page makes your document cleaner and easier to read.

Mixing & Matching Typefaces

A well designed page contains no more than two different typefaces or four different type variations such as type size and bold or italic style.

Use contrasting fonts in the normal case: Sans serif fonts (e.g. Frutiger, Gill Sans) for headings, roman types with serifs (e.g. Times, Palatino, Garamond) for body text. Use italics and bold to highlight words or phrases in body text.

Guide to mixing typefaces

	<u>Remark</u>	<u>Example</u>
Mixings within a style	Mixing of a small and a large type <u>size</u>	<ul style="list-style-type: none">• Small type size with bigger type size
Mixings within a font family	Mixing of the font (<u>roman type</u>) with different variants of this font like bold and italic.	<ul style="list-style-type: none">• Roman type with grease• Roman type with italic• Capital letters and lowercase letters
Mixings within a historical typeface category	Mixing of fonts whose genesis lies in the same time epoch.	<ul style="list-style-type: none">• <u>Old style</u> with <u>Fraktur</u>• <u>Old style-</u> or <u>modern</u> with <u>Transitional</u>• <u>Slab serif</u> or <u>Geometric sans serif</u> with <u>modern</u>• <u>Slab serif</u> with <u>Grotesque</u>• <u>Textura</u> or historical <u>Fraktur</u> with <u>Schwabacher</u>
Contrast-Mixing	Stroke weights shouldn't differ too strongly but have a visible difference.	<ul style="list-style-type: none">• <u>Humanist sans serif</u> with <u>old style</u> or <u>Transitional</u> or <u>Clarendon</u>• <u>Geometric sans serif</u> with square serifs• Narrow <u>sans serif</u> with English script
Don't mix!	Non-related and little differentiable typefaces don't make a good mix.	<ul style="list-style-type: none">• Historical types with its modern variations• <u>Fraktur</u> with <u>variants of Fraktur</u>• <u>Modern type</u> with <u>old style</u>

{button ,AL("Gestaltung;Stilgruppen;Gliederung;Unterscheiden;SAuswahl")} Related Topics

Type category, family, style and more

	<u>Remark</u>	<u>Example</u>
type category (Classification)	Typographer classify typefaces according to the <u>internationally recognized system</u> adopted by the Association Typographique Internationale and according to the <u>historical development</u> .	<u>Transitional</u>
family	Collective term for all variations of a typeface. In colloquial speech the family name is the name of a typeface.	Times New Roman
style	A style describes a variation of a typeface like italic, bold, narrow, condensed. Each style of a high quality TrueType or Type 1 font is saved in an own file.	<i>Times New Roman Italic</i>
type size	The size of the font	<i>10 point</i>

{button ,AL("Gestaltung;Unterscheiden;Kombi;SAuswahl")} Related Topics



Fonts and Typography on the World Wide Web

(October, 1997)

Nothing is so big like the Internet. Here you find some interesting places, where you can download fonts or read about typography, font houses and design.

Download fonts

Fonts are displayed with sample on most sides. You can find many fonts on FTP servers, but there is no font sample.

[Directory to Type Foundries on publish.com](http://www.publish.com/treasury/directories/foundry) 60 Fonts

<http://www.publish.com/treasury/directories/foundry>
Listing of font manufacturers with explanation. (formats: TrueType, Type 1; Platforms: PC, Mac). Look for bold marked manufactures. There you can download free fonts.

[Internet Font Archive](http://www.ora.com/homepages/comp.fonts) 500 Fonts

<http://www.ora.com/homepages/comp.fonts>
The home of comp.fonts with the official Internet Font archive

[Red Sun Fontpool](http://www.redsun.com/fonts) 200 Fonts

<http://www.redsun.com/fonts>
Shareware and freeware TrueType fonts with samples

[Antons small World](http://members.aol.com/AWKoch/fonts.html) 111 Fonts

<http://members.aol.com/AWKoch/fonts.html>
Nice TrueType fonts with samples sorted by type categories (e.g. handwriting fonts)

[Top 25 shareware and freeware fonts](http://www.zdnet.com/zdi/seibold/fonts.html) 25 Fonts

<http://www.zdnet.com/zdi/seibold/fonts.html>
TrueType fonts (often also as type 1 available) with font samples

[goatdesign - fonts for free](http://wabakimi.carleton.ca/~mgauthie) 30 Fonts

<http://wabakimi.carleton.ca/~mgauthie>
Some nice fonts with samples

[Freejack's Fonts](http://www.web.idirect.com/~freejack/fonts.html) 1000 Fonts

<http://www.web.idirect.com/~freejack/fonts.html>
Collection of TrueType fonts from the newsgroup alt.binaries.fonts

[TrueType Font Archiv of Sadkins](http://voyager.cns.ohiou.edu/~sadkins/web_library/fonts/font_archive) 100 Fonts

http://voyager.cns.ohiou.edu/~sadkins/web_library/fonts/font_archive
Shareware and freeware fonts

[Fonts of alt.binaries](http://www.gui.uva.es/~explorer/auto/fonts/index.html) 200 Fonts

<http://www.gui.uva.es/~explorer/auto/fonts/index.html>
Shareware and freeware fonts from the alt.binaries.fonts newsgroup

[California State University -Shareware Archiv](http://coyote.csusm.edu/cwis/winworld/ttfonts.html) 50 Fonts

<http://coyote.csusm.edu/cwis/winworld/ttfonts.html>
Many foreign fonts, some utilities, no font samples. Short but useful description

Typography on the World Wide Web

Here you find typography-online-magazines, valuable information about fonts and collections of interesting links.

[DTP Internet Jumplist](http://www.teleport.com/~eidos/dtpij/dtpij.html)

<http://www.teleport.com/~eidos/dtpij/dtpij.html>
Fonts, cliparts and DTP ressources, typography

[AOL Font-Index](#)

<http://users.aol.com/typeindex>

A good starting point
Many links with short description

[Design on the Web](#)

<http://www.kiel.netsurf.de/users/f/friedhelm/index2.htm>

Where can I find something about typography, design, photographer, Freelancer and advertising agencies?

[A Field Guide to the Faces](#)

<http://ivory.lm.com/~mundie/Typography/Faces.html>

Step by step you can classify any typeface

[typoGRAPHIC](#)

<http://www.razorfish.com/bluedot/typo>

Development of letterforms including a beautiful timeline, glossar, ...

[Will Harris House](#)

<http://www.will-harris.com/whh.htm>

ESPERFONTO: useful hints for choosing fonts; typographic grounding
TYPOFILE: magazine, new fonts

[Graphion's Online Type Museum](#)

<http://www.slip.net/~graphion/museum.html>

Historical facts about typesetting, bibliographies of well-known typesetter, glossar

[Frequently Asked Questions about Fonts](#)

<http://www.ora.com/homepages/comp.fonts/FAQ>

The Home Page of the comp.fonts newsgroup on the World Wide Web as a part of the Internet Font Archive.

Adobe Type 1 Fonts

[The Type folder of Adobe](#)

<http://www.adobe.com/type>

All about Type 1 fonts made by Adobe plus typografic topics

[Overview of Typografic Informations](#)

<http://www.adobe.com/type/browser/info/main.html>

Typografic Information, for example a good glossar

[Type Classifications](#)

<http://www.adobe.com/type/browser/C/main.html>

Classify Adobes type 1 fonts according to the internationally recognized system.

Microsoft TrueType

[The TrueType folder of Microsoft](#)

<http://www.microsoft.com/truetype>

TrueType fonts and Microsoft

Monotype

[Mixing and matching typefaces](#)

<http://www.monotype.com/html/reading/reading.html>

A Guide how to mixing typefaces

Newsgroups

news:comp.fonts
news:alt.binaries.fonts

Compuserve

Fontbank GO FONTBANK

[Home](#)

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[Typeface Classification](#)

[Links](#)

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Transfer interrupted!

Support & Contact

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Please use our Internet offer:

Information:

- Newest versions and updates
- Interesting fonts and typographie sites on the Web

Service

- Online-Registration
- Download of the topical shareware version
- Typograf mailing list

Service for registered users:

- Download of updates, free fonts, background pictures, font software and more
- free technical support

You can order your registration key from [www.neuber.com](#), USA.

{button ,AL("Internet;Registrierung")} [Siehe auch](#)

Version History

TTFONT (1994)

- TrueType preview

Typograf 1.1 (1994)

- Origin of today's program
- Displays of font properties, font table

Typograf 2.0 (1995)

- Improved Type 1 and TrueType support
- Viewing kerning pair
- Improved Font groups

Typograf 3.0 for Windows 95 (1996)

- 32 Bit, improved look and feel
- Comfortable font management with database and font groups
- Support on the Web <http://members.aol.com/typograf/english>
- Viewing and comparing similar fonts
- Extended printing possibilities

Typograf 3.01 (1996)

- Type 1 preview (ATM is required)
- First English version

Typograf 4.0 for Windows 95/NT (October 1997)

- Searching fonts and duplicates
- Sorting fonts by file, name, family, size, copyright, kerning pairs, width, ...
- Editing fonts
- Selecting and copying several fonts inside the database
- Export fonts from the database
- Favorites and History of viewed directories
- UnInstall
- Tag for viewing and printing fonts
- Unlock the software by using registration key
- Free Updates at least two years
- Better support on the Web www.neuber.com
- Errors were removed

{button ,AL("Typograf")} Related Topics

To uninstall Typograf

- 1 Click the **Start** button, and point to **Programs**. Then point to **Typograf**.
- 2 Click **Uninstall**.

Note

- If You remove Typograf from your computer all fonts files in the Typografs font group folder will be delete too.

bmc onestep.bmp



Tip of the day

All dialogs (Properties, Compare, Print, ...) stay on top if you select another font in the font list. Thus you see always e.g. the properties of the just selected font.




Tip of the day

Sort your TrueType and Type 1 fonts by similarity. Compare several fonts professionally. For this click the **Compare** button.



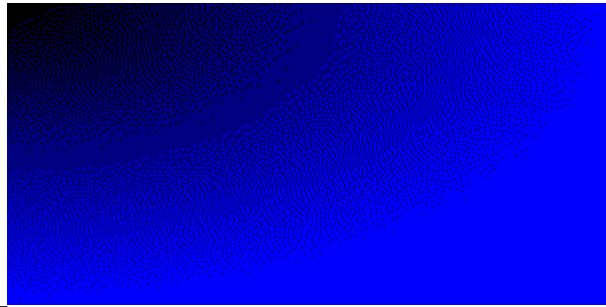
Tip of the day

To see more you can maximize the Compare, Zoom or Font Management window. For this click the Maximize  button in the upper-right corner of the window.



Tip of the day

Use the font data base to catalogue all your fonts. Thus you always know where are your fonts. When you look for a certain font you can use the search-engine of the data base.




For more information click [here](#).

**Tip of the day**

Typograf preview TrueType and Type 1 fonts without installing them. If you select a folder you can decide whether all fonts of subfolders also shall be shown. You can select two or more folder whose fonts you like to see.

**Tip of the day**

You can use drag and drop. Example: To add a font to the data base, you proceed as follows: Drag selected fonts from the Typograf font list to the Font Management button and then drop the fonts to the database folder. Move the mouse pointer over the -symbol to see sub-database-folders.



Tip of the day

To go fast to a font in the main font list type the first letters of the font name.



Tip of the day

To see more fonts in the font list without changing the type size you can increase the number of columns of fonts. For this click the **Options** button and then the **View** tab.



Tip of the day

In the Typograf help you find a lot information about typeface classification, good document design, TrueType, Type 1 as well as the best font and typography sides on the World Wide Web.



Tip of the day

To check whether you have the most recent version of Typograf, please check the Typograf home page at **<http://www.neuber.com>**.

You can inform about newest versions and central fonts and typography links on this web site.



Tip of the day

To print fonts arranged by family, width, number of kerning pairs, vendor, font name or file name, please sort fonts in the Typograf window.



Tip of the day

To choose a new Start folder of Typograf please click **Favorites** button. Then click **Manage Favorites** item. Here You can change the Typograf start directory.



Tip of the day

To open a directory you already opened please click the **Favorites** button by using the right mouse button. Then you see a list with the last opened folders.

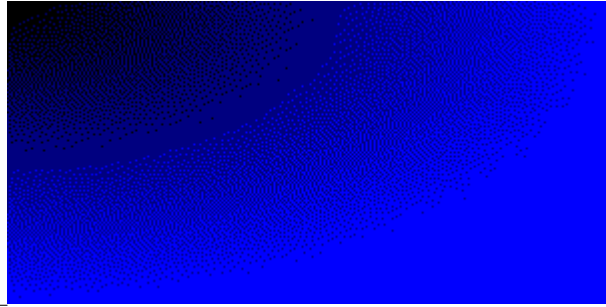


Tip of the day

You can find font duplicates regardless of whether fonts have different names, copyrights and so on. To search several different directories for font duplicates you have to separate the the directories with a semicolon.

Comparing fonts (Short help)

The fonts are listed by similarity of the font selected in the main font list. On the Similarity tab you can select fonts in order to compare these fonts exactly by clicking the Compare tab. You also can select several fonts in the main font list first and click the Compare button then.




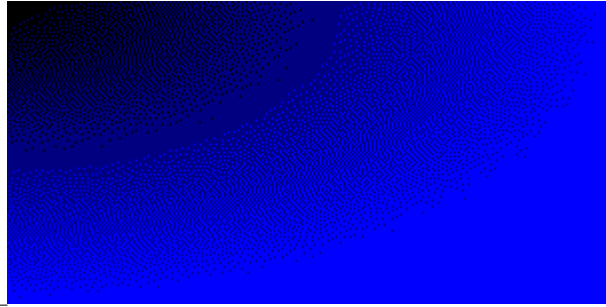
For more information click [here](#).

Tabular comparison (Short help)

Red values - max. value of a row

Blue values - min. value of a row

Click the Maximize  button in the upper-right corner to maximize the Compare window.

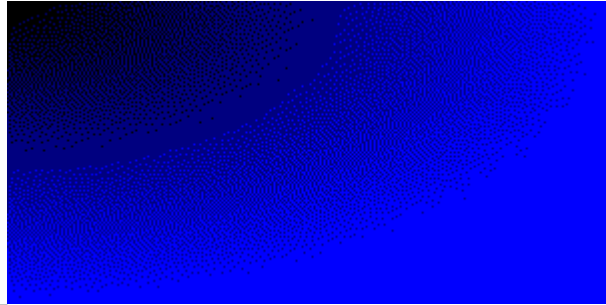


For more information click [here](#).

Managing fonts (Short help)

Use the font database to catalogue, find and load TrueType and Type 1 fonts.
You can load or unload whole font groups as you needed.

If you click by using the right mouse button, a context menu appears.



For more information click [here](#).

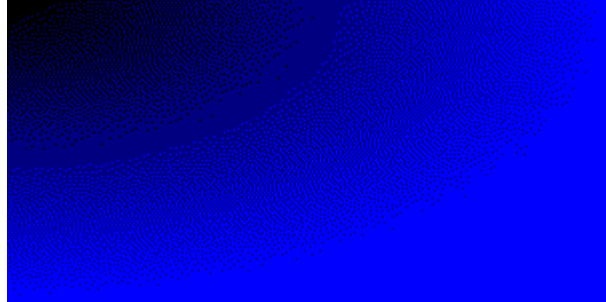
Adding fonts (Short help)

Select now the folder in whom you like to put the font (s) down.

On **File** menu click **New** and then click **Add font** (or click the **Add font** button).

Export fonts (Short help)

You can save the contents of the selected database folder and font group respectively as a text or HTML file. If You choose *Send font files to disk* in the Files Of Type list Typograf will copy a small program LoadFonts.exe together with the fontfiles. That program can load the fonts on other computers.



For more information click [here](#).

Search fonts (Short help)

Typograf will start the Windows Search engine. Click **Find Now**. After finding fonts please Shift-click to select all fonts. Drag and drop these fonts to the Typograf windows. Then you can look at the fonts.

Font samples should contain characteristic letters of a typeface. Most capital letters are based on the forms of **O** and **H**. Important lowercase letters are **e**, **n**, **b** and **f**.

Insert the **** Tag at the current Cursor position in the Sample Text. In the Typograf window you will see instead the Tag the font name.

Font size of the font samples in the Typograf font list.

Font size of the font information below the Sample Text in the Typograf font list. To change the Color of the font information line please click Colors tab.

Displays Numbers of the columns of fonts. The more numbers of columns the more fonts are shown.

Displays the Font Name in the Information line below each font sample. Check this box if you view decorative typefaces or ornaments.

Displays the Name of the Font File in the Information line below each font sample. You see the path and the font file in the status bar when the mouse pointer is over a font.

Displays the Size of the font file in the Information line below each font sample.

Displays the Date of the font file in the Information line below each font sample.

Separates the font samples by a black frame.

Displays all TrueType fonts of the current folder in the font list. You get a quick overall view of fonts of a folder or CD-ROM with this preview function.

Displays all installed TrueType fonts. These are available in all Windows applications. Installed TrueType fonts are in the Fonts folder **C:\Windows\Fonts**.

Displays all PostScript Type 1 fonts of the current folder in the font list. For previewing Type 1 fonts ATM is required.

Displays all installed scalable fonts like PostScript Type 1, Intellifonts, ...

Displays all printer fonts.

Displays all bitmap fonts. Bitmap fonts are used by Windows e.g. for text in dialog boxes.

Displays all available fonts which cannot be assigned to the other font types.

Click this to change the color of the fonts seen in the Typograf window.

Click this to change the background color of the font list. Make sure that not background picture is chosen.

Changes the Color of the font Information line below the font sample.

Changes the background picture of the Typograf window. If a background picture is selected You cannot choose a background color.

Click this to open a bitmap file (*.bmp) as a background picture.

Preview the Typograf window with the new selected Colors and background picture.

Type any text which may be contain in the searching font (e.g. Name, Copyright, Vendor, Family or others). Typograf will find all fonts which contains that text as a whole.

Typograf will search the fonts seen in the current Typograf window.

Typograf will search disks, directories or a CD-ROM for wanted fonts. Click **Continue** button to set search path accurately.

[Click this to search for TrueType Fonts \(*.ttf\).](#)

[Click this to search for PostScript Type 1 Fonts \(*.pfb\).](#)

Start the Windows Search Engine. Afterwards click **Find Now**.

Sets search path (disk, CD-ROM, directory) where Typograf will search for font duplicates. To search several different directories for font duplicates you have to separate the the directories with a semicolon ; .

Sets a disk, a CD-ROM or a directory as search path.

Searches font duplicates in subfolders too.


Searches all font which equal Font Names.

Searches all font which equal File Names.

Searches all font which equal File Size.

Searches all font which belongs to the same font family. Typograf will find all Styles (bold, italic) of a font.

If You select Only **Font structur**, Typograf will find all font duplicates even if fonts have other Names, Copyright, Trademark, Vendor or Identifikation.

Displays all found fonts. The fonts are arranged after the select criterion. Click -Symbol to see the fonts which correspond to the select criterion.

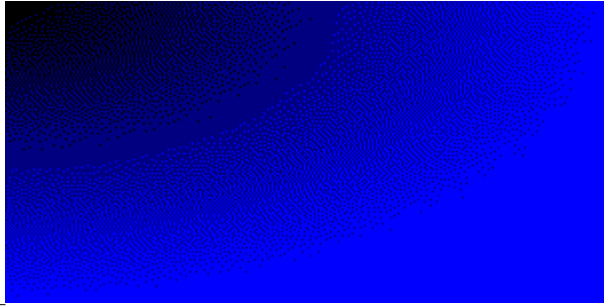
Thank you for choosing to evaluate Typograf.
This program is shareware! Please register.
The registration fee is \$35.

[Click here for more information](#)



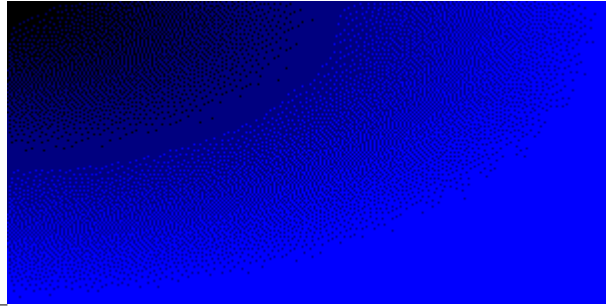
Tip of the day

You use Typograf longer than 30 days. To remember this, all fonts appear in mirror writing.



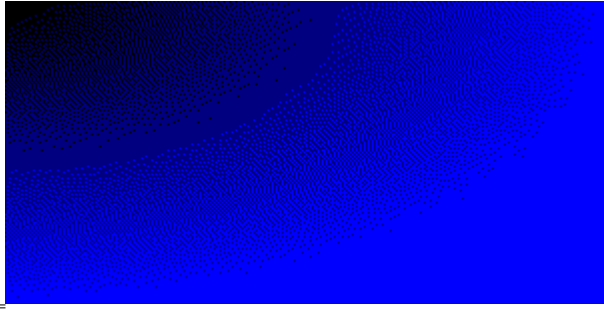
For more information click [here](#).

Typograf is not free software. It is a commercial software application. This means that you must pay for it if you wish to continue using it. Registration is easy. You can order on-line via the by e-mail, by fax, by phone or by ordinary mail. You can use your credit card.



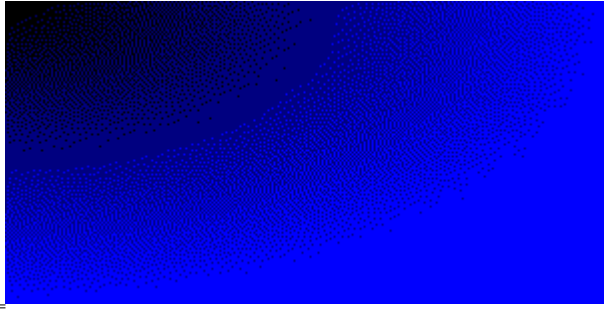
For more information click [here](#).

Thank you for choosing to evaluate Typograf. Please register Typograf.



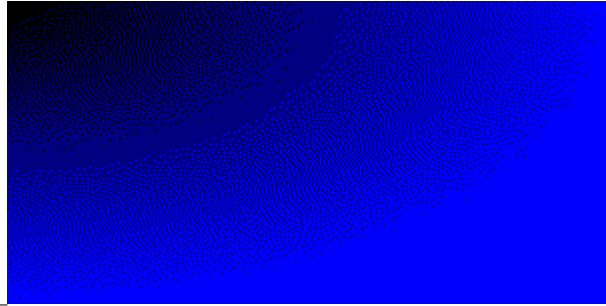
For more information click [here](#).

You don't like these nag screens. Then you had to register Typograf.



For more information click [here](#).

Typograf is distributed as shareware. Shareware is a distribution method based on honor, and is not a type of software. You were free to use it for the 30 days-trial period. Now it's your turn. Please register Typograf for only \$35. It's quite simple!



For more information click [here](#).

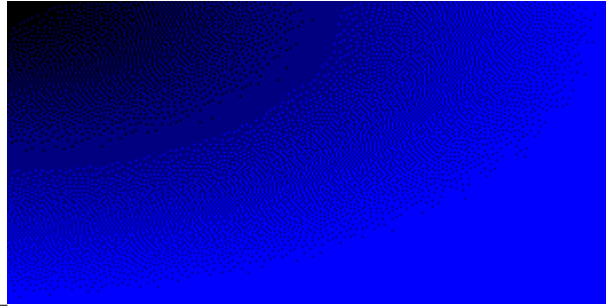
Welcome to Typograf for Windows 95 and NT 4.0

Typograf is a first class 32 Bit font management software for Windows 95 or NT 4.0. Typograf will help you to preview, print and manage your TrueType, PostScript Type 1 and printer fonts.

We thank you for evaluating the shareware version of Typograf.

Comparing fonts (Short help)

The fonts are listed by similarity of the font selected in the main font list. On the Similarity tab you can select fonts in order to compare these fonts exactly by clicking the Compare tab. You also can select several fonts in the main font list first and click the Compare button then.




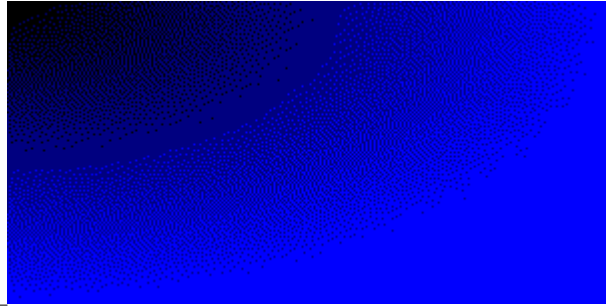
For more information click [here](#).
unregistered shareware version

Tabular comparison (Short help)

Red values - max. value of a row

Blue values - min. value of a row

Click the Maximize  button in the upper-right corner to maximize the Compare window.

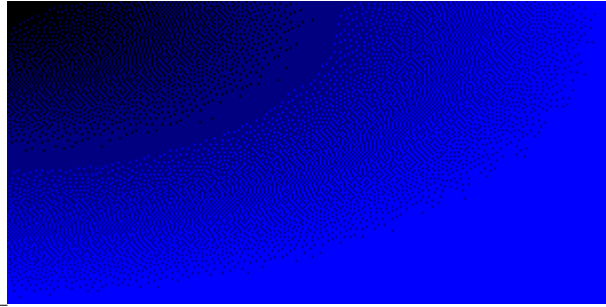


For more information click [here](#)
unregistered shareware version

Managing fonts (Short help)

Use the font database to catalogue, find and load TrueType and Type 1 fonts.
You can load or unload whole font groups as you needed.

If you click by using the right mouse button, a context menu appears.



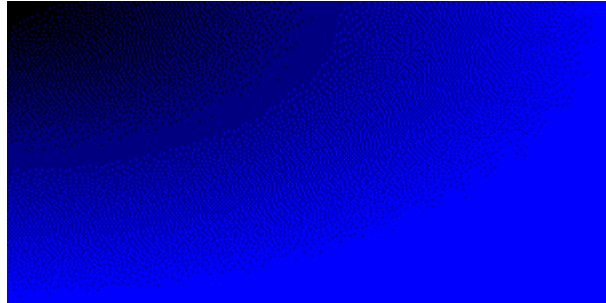
For more information click [here](#).
unregistered shareware version

Wellcome to the registered version .

We welcome you as new registered Typograf user.

Typograf will help you to manage your fonts. Now you can use the fully able to work font manager on the taskbar and print the manual. All nag screens and shareware limitations were turned off. Technical support is available at no charge by sending e-mail to typograf@neuber.com.

Please keep your registration key. That key will work with future upgrades at least 2 years.



If you have any questions please contact us.

R is a first class 32 Bit font
e management software for TrueType,
m Type 1 and printer fonts.

a {button ,Jl(`typograf.hlp', `Inhalt')}
r
k {button ,Jl(`typograf.hlp>Referenz', `
s WasNeu')}
a
b • Windows 95 or
o Windows NT 4.0
u • Adobe Type Manager
t (ATM) 2.5 or higher is
t required in order to
h install or preview
e Type 1 fonts.

s is distributed as shareware.
h Shareware is a distribution method
a based on honor, and is not a type of
r software. You are free to use it for a
r trial period of up to 30 days. If you
e find this program useful and would
w like to continue using Typograf, then
a you are required to for only
r . You will receive a registration
e code that you can use to unlock the
v software. The registration code will
e turn off all nag screens and
r shareware limitations, and work with
s at least 2 years.
i
o
n As a registered user, you will get:

- Single user license for the software
- key that will work with future upgrades at least 2 years
- Fully able to work font manager on the taskbar
- Manual as Word/Wordpad file
- Password for our resources on the Internet (updates, free fonts, background pictures, font software and more)
- Free technical support (via email or mail)

Eine deutsche Version erhalten Sie auf

Where do you find the newest version?

You will find the newest version of Typograf in the following places:

- Internet at www.neuber.com/typograph
- FTP at <ftp://ftp.neuber.com/pub>
- [BMP Micro](#) (our US distributor)
- your favorite shareware distributor

To switch the shareware version to a registered version

- 1 On **Help** menu, click **Enter your registration key**.
- 2 Enter the Name and Code in the registration dialog **exactly** as shown in the information sent to you:

Address of the registered user

<i>Company</i>
Name
Street
<i>Country</i> ZIP Code City
<i>email</i>

- 3 Click **Register** button.

Note

- [Adlerstr 5c](#) is the same as [Adler Str. 5 C](#)
- If you have questions please contact:
 - our US distributor [BMP Micro](#) or our German distributor [JDS](#) only for orders/losing key
 - the [Typograf developer](#) if you need technical support
- Your registration key will work with future upgrades at least 2 years.

To register Typograf

- 1 On **Help** menu click **REGISTER**.
- 2 Enter your name, address an email address and choose a payment and a shipping method.
- 3 Print the order form and send it to our US distributor [BMP Micro](#) or to our German distributor [JDS](#) via email, fax or mail.

Note

- After [registration](#) you will receive a registration code that you can use to unlock the software.
- You can have Typograf supplied on 3.5" disk if you prefer. BMT Micro (our main distributor) charges US\$3 per disk for this service.
- You can register Typograf [via Internet](#)

Update information

for registered users of the version 3.0

Registered users of Typograf 3.0 can buy the registration key for \$15. Please contact [us](#) or point your web browser to <http://www.neuber.com/typograph/update.html> to read about update possibilities.

for registered users of the version 4.0 or later

- 1 Copy a [new](#) shareware version on your computer.
- 2 Run setup.exe an install Typograf into your existing Typograf directory.

Anmerkung

- If Typograf don't recognize your existing registered version please switch the shareware version to a registered version using your [registration key](#). The registration key work with future upgrades at least 2 years.
- If you have questions please contact [uns](#).

