

High class fonts

These are a cut above the standard issue scalable fonts, which are used in all sizes from telephone directory to London bus, by the simple process of making the same letter shapes bigger.

Multiple fonts

Let's first of all clear up the difference (becoming more and more blurred since the advent of DTP) between fonts and faces. A typeface can be the parent of lots of fonts. For example, this paragraph is set in Bookman; the heading 'High Class Fonts' at the head of the column is set in Bookman Bold Italic; these are two different fonts from the same face.

Strictly speaking, Bookman Light 10pt Roman is a different font from Bookman Light 11pt Roman, but we can let that one slide into obscurity now that some DTP programs can give us 10pt, 10.01pt, 10.02pt and so on.

Most standard typefaces come with four font varieties: normal, italic, bold and bold italic. This is where the truth begins to be bent by over-enthusiastic marketing; they offer 15 typefaces in four different fonts each and proclaim that they are offering 60 fonts for only £X.99. To the uninitiated this is intended to sound like 60 different faces, but of course, it isn't.

Remember when Hi-Fi was all the rage? Someone found out that if the output power was calculated from peak values rather than the proper RMS value, then they could get a much higher apparent output. They called it Music Power. '60 Watts of Music Power', they screamed, omitting to tell us that if measured properly it would only amount to some 38 Watts.

We shall now move swiftly from the realms of the gorblimey into the sublime.

As well as Monotype's contribution to higher things in the form of Times New Roman (see Chapter 5, page 130), a company called Unternehmensberatung Karow Rubow Weber GmbH, perhaps better known to you as URW, has