

Take Control

of

Fonts in

Mac OS X *Tiger Edition*

by **Sharon Zardetto Aker**

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READ ME FIRST

Welcome to *Take Control of Fonts in Mac OS X: Tiger Edition*, version 1.0.

This ebook tells you everything you need to know (and then some!) about fonts on your Mac: what and where they are, how to organize them, how to access the hidden wealth of characters inside some of them, and how to use the Mac OS X font tools—Font Book, Keyboard Viewer, and Character Palette. It demystifies Unicode, shows you how to deal with old font suitcase files, and explains how to get your font collection under control.

This ebook was written by Sharon Zardetto Aker, edited by Tonya Engst, and published by TidBITS Electronic Publishing.

To get in touch or learn more about the Take Control ebooks, you can:

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Onscreen Reading Tips

We carefully designed the Take Control ebooks to be read onscreen, and although most of what you need to know is obvious, note the following for the best possible onscreen reading experience:

- Work with the Bookmarks tab or drawer showing so that you can always jump to any main topic by clicking its bookmark.
- Blue text indicates links. You can click any item in the Table of Contents to jump to that section. Cross-references are also links, as are URLs and email addresses.
- After following a link, you can easily return to the previous location in your document. This table summarizes the necessary menu commands and keyboard shortcuts:

How to Quickly Navigate to a Previous Point in This Ebook		
Software	Menu Command	Keyboard Shortcut
Adobe Acrobat 6	View > Go To > Previous View	Command-Left arrow
Adobe Acrobat 5	Document > Go To > Previous View	Command-Left arrow
Preview	Go > Back	Command-[

- In Adobe Acrobat Pro version 6 or 7, set your preferences to view Web URLs in a Web browser: choose Acrobat > Preferences, switch to the Web Capture pane, and choose In Web Browser from the Open Web Links pop-up menu.
- Find more tips in the [Take Control FAQ](#) on the Web.

Printing Tips

Although our layout is aimed at making online reading an enjoyable experience, we've made sure that printing remains a reasonable option. Please review these tips before you print:

- Use the Check for Updates button on the [cover](#) to make sure you have the latest version of the ebook and to verify that we don't plan to release a new version shortly. If you want to commit this ebook to paper, it makes sense to print the latest possible version.

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- For a tighter layout that uses fewer pages, check your printer options for a 2-up feature that prints two pages on one piece of paper. For instance, your Print dialog may have an unlabeled pop-up menu that offers a Layout option; choose Layout, and then choose 2 from the Pages per Sheet pop-up menu. You may also wish to choose Single Hairline from the Border menu.
- When printing on a color inkjet printer, to avoid using a lot of color ink (primarily on the yellow boxes we use for tips and figures), look for an option to print entirely in black-and-white. (However, unlike many Take Control ebooks, this particular ebook uses color in some tables and illustrations to provide additional clarity. If you are printing an excerpt from the “Organize Your Fonts” section, we recommend color printing, if you have the option, though black-and-white will do the job.)
- In the unlikely event that Adobe Acrobat or Adobe Reader cannot successfully print this PDF, try Preview; several readers have solved printing problems by using Preview.

Basics

When reading this ebook, you may get stuck if you don't know certain basic procedures or don't understand Take Control syntax for things like working with menus or finding items in the Finder. Please note the following:

- **Path names:** The route you take to a file on your hard drive, whether by looking through columns in a window or by double-clicking your way through folders, is the file's *path*.

The syntax for paths conforms to Unix standards, because that's what underlies Mac OS X. The disk's name is always the first thing in an actual path; since we can assume that the disk is always there, we don't include its name in the path—but we preserve the slash that would separate it from the next item. So, *HardDrive/System/Library/Fonts* becomes **/System/Library/Fonts**.

A path to something in a user's home directory starts with the drive's name, followed by **Users** and then the user's name. The handy convention, however, is to replace those first three items with ~ (tilde), so **HardDrive/Users/Jerry/Library/Fonts** becomes simply **~/Library/Fonts**. (You've probably noticed by now that path text is formatted in special type.)

For something a little further down, or back up, in a path that was just described, or if the beginning of the path is unknown (because, for instance, it varies from one user to another), we use two periods to indicate the missing part of the path: "With Creative Suite, you get **/Library/Application Support/Adobe/Fonts**, and its subfolder, **../Adobe/Fonts/Reqrd/Base**."

- **Menus:** To describe choosing a command from a menu in the menu bar, this ebook uses an abbreviated description like Edit > Resolve Duplicates. When the actual command name changes based on a special situation or selection, there's a generic reference: if the command would be File > Remove "NewFlier" based on the name of the selection, the description is File > Remove *CollectionName*.
- **System Preferences:** Working with certain aspects of fonts means some trips to System Preferences. To get there, choose System Preferences from the Apple menu. Each icon in the Preferences window opens a *pane* of information. So, if I say "In the International pane of System Preferences" or "in the International preference pane," you'll know you have to choose Apple > System Preferences and click on the International icon. Some panes have multiple screens, accessed by clicking their tabs (titles) in the pane, so the directions might say "...in the Input Menu tab of the International pane...".

Assumptions

Yes, I know what they say about “assume” but I’m going to anyway. As long as you know what the assumptions are, we can prevent some misunderstandings:

- **You’re working in Tiger:** Font management in Mac OS X changed drastically from one release to the next; little of this ebook applies to versions before Jaguar, and Font Book changed immensely just for Tiger.
- **You’re working in at least 10.4.3:** I was working in 10.4.6 by the time this ebook went “to press,” but 10.4.3 especially fixed some specific problems in Font Book (enough that I had to delete some complaints). There’s no excuse not to stay current on free system updates, so get with it!
- **You have administrative access to your Mac:** I do mention, in a few places, the difference having access (or not) might mean to a font situation, but the general assumption is that you’re in charge. (If you’re uncomfortable with, or confused by the very idea of “administrative access,” [Appendix F: Users and Accounts](#) can ease your mind.)
- **You’re not using third-party font management software:** Wherever I discuss Font Book and its use, I proceed with the assumption that Font Book is your font management software. You can’t have more than one of these utilities running at a time, so if you’re working with a third-party solution but want to try (or go back to) Font Book, disable the third-party manager.
- **You have Microsoft Office 2004 and/or Adobe Creative Suite:** (CS1 or 2, or a standalone InDesign). That’s not to say that you need any of these programs to use the information in this ebook or that if you use QuarkXpress this ebook won’t help you. It is merely that I generally use Adobe InDesign and Microsoft Word as the non-Apple standards of how fonts are handled in Mac OS X; they work very well as the extremes of the sublime-to-ridiculous range. And, because they are so popular, font problems specific to those application suites are included in the troubleshooting section. When it comes to the “Organize Your Fonts” segment, I take into account that you may have Apple’s iLife or iWork and the fonts that they donate to your system.

INTRODUCTION

It's utterly astonishing that a computer platform whose initial claim to fame was not just its interface but its use of different fonts could celebrate its almost-20th anniversary with a new operating system that totally ignored the importance of fonts, pretending that the difficulty—or total inability—to install and manage fonts didn't matter.

As a Mac fanatic from way back (1984, to be precise), I hate to admit that it took Mac OS X *years* to get its act together concerning fonts, and that I also totally ignored the issue as long as I could. I know I felt frustrated; I think I also felt insulted.

But Mac OS X has its act together now, even if it's not entirely polished. With the release of Tiger, fonts became manageable (literally, with Font Book 2.0), and their Unicode-inspired wealth of characters and advanced typographical features became more accessible. Every Tiger upgrade improves the situation a little more, with tiny, usually unannounced, changes to Font Book and general font-handling issues. So now we can quit whining about how bad it *was* and look at how good it *is*.

You'll find all the basics of font management in this ebook: what font types are supported in Mac OS X, installation, removal, verification of font file integrity, and the Font Book how-to (and why). You'll get the background details you need about Unicode and its ripple effect on almost every font-related thing you do, why document exchanges cause font problems, and how to access foreign-language characters and keyboards. You'll also find information you didn't know you needed, such as how to find a font in a menu, where to find elusive characters hiding in so many fonts, and how to pack a suitcase (of fonts, that is).

While I touch upon font problems in PDFs and on Web pages, you won't find enough information to, say, start creating trouble-free, perfectly encoded Web pages; that's a topic for some other author. And, due to space constraints and timeliness, I don't review font management software or round up the dozens of font-related shareware utilities; instead, I discuss what to look for in font management beyond Font Book, and I highlight a few especially good shareware utilities in context of related topics.

As for serious troubleshooting: my collection of specific font problems and solutions grew so much as I wrote this ebook that they became a companion volume, *Take Control of Font Problems in Mac OS X: Tiger Edition*, which includes not only dealing with some very specific problems (such as your font icons going wonky or Font Book repeatedly quitting), but also how to perform basic and special troubleshooting procedures (such as safe booting, repairing permissions, and setting up a separate user account for testing purposes).

TIP TROUBLESHOOT PESKY FONT PROBLEMS AND SAVE \$5

To save \$5 on the purchase of *Take Control of Font Problems in Mac OS X*, click the URL below to open a catalog page about the ebook. If you choose to purchase, a \$5-off coupon should appear at the upper right of the first screen of the shopping cart.

<http://www.takecontrolbooks.com/font-problems-macosx.html>

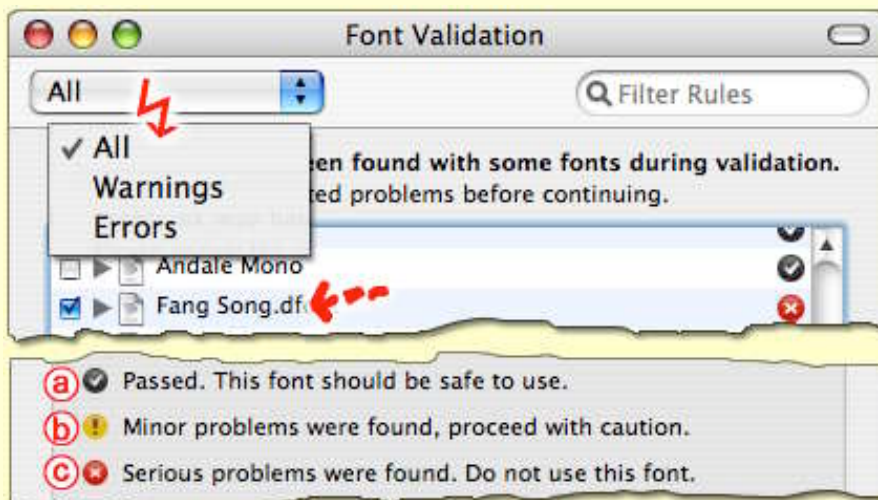
The main mission of the this ebook is self-evident, but there are two minor ones I'd also like to accomplish: to pique your interest regarding characters buried in many common fonts and to help you achieve a certain comfort level in dealing with Unicode and glyph IDs for characters. To kill both those birds with one stone (and use an awkward metaphor at the same time), where parts of figures need emphasis, I've used characters from different fonts to point, circle, label, or otherwise command your attention. In the figure margin, I identify the character by its font and Unicode or glyph ID (or both). It looks something like this figure, though much more sensible and sedate.

FIGURE

Jagged arrow:
Apple Symbols
U+2189

Dashed arrow:
Sand U+2198,
GID 350

Circled letters:
MS PGothic
starting at
U+24D0
GID 17543



This combination of arrows and letters is just for fun.

QUICK START

The material in this ebook is presented with the mild assumption that you'll read it linearly, but that doesn't mean that you *have* to read it that way. You could, instead, start with font installation techniques, or troubleshooting procedures, or why you can't seamlessly share documents with a PC user.

Beginning at the beginning:

- Whether you're a font minimalist with nary a problem or a font fanatic with nothing but, covering the basics is a good place to start. Check out the [Supported Font Types](#), and the oh-so-many places you can store them, in [Mac OS X Fonts folders](#).
- [Explore the Unicode Universe](#), discover the wealth of characters stored in fonts with [The joy of character-rich fonts](#), get up to speed with the latest font buzzword (and important concepts) in [The world according to glyphs](#), and learn how to [Utilize Smart-Font Typography](#).
- Whether your font collection is a mess or merely a nightmare waiting to happen, get things in order with [Organize Your Fonts](#), and keep them that way with [Stay Organized](#).

Installing and managing fonts:

- If you'd like just a minimum introduction to Font Book, jump to [Tour the Interface](#); if you'd like more than a passing familiarity with this invaluable utility, read [Get Acquainted with Font Book](#). For details on specific functions, check out [Validate Fonts](#), [Disable \(and Enable\) Fonts](#), [Create and Edit Collections](#), and [Use Libraries to Control Your Fonts](#).
- To learn about installing all types of fonts, with and without Font Book, see [Install New Fonts](#) and, of course, [Remove Fonts You Don't Want](#). To keep track of all the additions to your collection, use the tricks in [Font-tracking techniques](#).
- Are duplicates driving you crazy? [Deal with Duplicates](#) covers both general and Font Book issues in that area. And if you think that duplicates are... well, *duplicates*, jump directly to [All Duplicates Are Not Created Equal](#).

- Old fonts? [Update Legacy Fonts](#) helps you make use of (most of) them. Old applications? If you still use Classic applications, you can find special advice in [Control Your Classic Fonts](#).

Working with fonts and typing special characters:

- Font menus, never as straightforward as they seemed, have a few added wrinkles in OS X; iron them out with [Master Font Menus and Font Formatting](#).
- As for typing any of the thousands of special characters available in some fonts, start with a survey of “input methods” in [Turn On the Tools](#). If you need to type accented characters, check out [Use Keyboard Viewer to Type Accented Characters](#) and [Type more accents with the U.S. Extended Keyboard](#). To learn how to enter (and find!) the zillion other characters in modern fonts, read [Find and Enter Characters with Character Palette](#).
- If you want to type entirely in another language, or in a different “system,” like the Dvorak method, read [Use Alternate Keyboards for Foreign Languages or Other Special Input](#).

Going beyond your Mac:

- There’s only one sure way to keep fonts in your documents from transmogrifying, and that’s to never let them leave your Mac. But when you have to let go, you should know How to [Synchronize with the Rest of the World](#), and especially How to [Minimize Document-Exchange Problems](#).

LEARN FONT BASICS

We've come a long way from the bitmapped fonts on the original Mac, which were a miracle in the days of the blocky, one-size-fits-all text on other computers. Along that long way, new font technologies have been developed, praised, accepted as a standard, and then nudged aside by the next new thing.

I've broken the topic of learning font basics into three sections. You need to understand them all before you can really wrangle your fonts:

- **Supported font types:** Some fonts are new to Mac OS X, others are on their way out (I cover these below).
- **Font locations:** Read [Where Tiger Stores Fonts](#). Be sure to read the entire section since the last topic, [The font access order](#), is especially important to understand.
- **Unicode:** You might be tempted to skip my short treatise, [Explore the Unicode Universe](#), but I'm warning you: you'll have to come back to it sooner or later!

Supported Font Types

Mac OS X supports an amazingly wide variety of fonts. Here's the cast, in order of appearance on the computer scene:

- PostScript Type 1 and companion bitmapped suitcases (details begin just ahead)
- [TrueType \(Mac\)](#)
- [TrueType \(Windows\)](#)
- [Multiple Master instances](#)
- [OpenType](#)
- [dfont](#)

You can find details on all the font types in this section, and see a roundup of all the font specifications in [Appendix A: Font Specs](#).

ORGANIZE YOUR FONTS

Are you just beginning your Mac OS X font experience and have no idea where to start? Are you drowning in extra fonts that you've installed in various places and have no idea how get out from under the mess you now have on your hands?

No matter where you fall on the font-muddle spectrum, the guidelines and step-by-step procedures in this section get you back on track—and keep you there. I'll show you how to:

- **Get organized:** Clean up your current Fonts folders: add missing fonts, delete duplicates, and generally sift through what might already be an out-of-control font collection.
- **Back up the clean setup:** Just in case things go kerfloey later (see [Make Backup Archives](#)).
- **Stay organized:** Use subfolders and other methods of tracking old and new fonts (see [Stay Organized](#)).

Clean Up the Fonts Folders

There's more to organizing your fonts than just dragging them to the right locations—although that's an important part of it. Cleaning up your three basic Fonts folders—System, User, and Library—is a simple, but multi-step, process. Before we get started, here's a quick overview of what you'll do:

1. **Restore the folder to the way Tiger meant it to be:** We'll reinstate missing fonts and offload nonmembers. If you've removed fonts and don't want them back, that's okay—but you can get them back if you've changed your mind. In the sections to follow, we'll clean up these folders:
 - **System Fonts** (`/System/Library/Fonts`): Tiger installs 30 font files in this folder.
 - **Library Fonts** (`/Library/Fonts`): Tiger installs 35 font files here, and iLife and iWork add their fonts to this folder, too.
 - **User Fonts** (`~/Library/Fonts`): Tiger doesn't install any fonts in this folder, but Microsoft Office does; Office X puts in about 15, but Office 2004 donates a generous 77 items. If you've

GET ACQUAINTED WITH FONT BOOK

Font Book is Tiger's font-management utility. Its obvious *raison d'être* is to install and remove fonts without your having to run around to all the Fonts folders. But it does more than just installation chores: it checks fonts for corruption, indicates and resolves duplicates, displays a font's complete character set, copies designated fonts into a separate folder to accompany your document to a printer, and generally helps you wade through the hundreds of fonts you'll have just by installing a Microsoft or Adobe application or two.

To do anything beyond blindly installing a font, you need to know at least the basics of Font Book; that's covered in [Tour the Interface](#), below.

To really take control of your fonts, and to make the most of Font Book's features, you'll eventually need to learn more about its general capabilities. [Learn Font Book's Search Function](#) and [The Finer Points of Using Font Book](#) follow the interface tour; they aren't immediately necessary, but they'll help you work more efficiently. I cover other Font Book capabilities later in related topics, such as [Disable \(and Enable\) Fonts](#), [Use Font Book to Handle Duplicates](#), [Create and Edit Collections](#), and [Use Libraries to Control Your Fonts](#).

Tour the Interface

It's easy to get started in Font Book, because its surface behavior and interface (**Figure 3**) are predictable. But that friendly surface belies both its versatility and its—let's be kind and call it *quirkiness*—in some behaviors and interface elements.

Font Book is in your Applications folder, and opens automatically when you double-click on (the right kind of) font file; if you do a lot of font wrangling, keep it in your Dock for easy access.

INSTALL NEW FONTS

Install what fonts? From where? Some users are drowning in unwanted fonts; others just can't get enough. If you're in the market, you don't have to spend a cent to add to your font collection.

You may be disappointed that I've squeezed information about finding free fonts down to this little segment. But it's much worse for me: no more "But I'm *working*. No, *really!*" excuse for whiling away a few hours perusing the beauty of zillions of typefaces. But, after all, let's face it: you don't need an ebook to help you find fonts the way you would have before the Web—you can just search in Google for "free fonts" to find lots of offerings.

Many free-font sites are eyesores, with blinking banners and obnoxiously intrusive ads; lots of the hits you'll get on a Google search are sites that simply list other font sites (including those that list other sites that list...). In order for my countless hours of research not to go to waste (and to save you some trolling time), I offer my top ten list—in no particular order—wherein I've forgiven an annoying ad or two that doesn't otherwise interfere with the overall interface:

- <http://www.fontica.com/>
- <http://www.dingbatpages.com/>
- <http://www.dafont.com/>
- <http://www.eternalfonts.com/>
- <http://www.fontfile.com/>
- <http://www.fontgarden.com/>
- <http://www.highfonts.com/>
- <http://www.1001fonts.com/>
- <http://www.simplythebest.net/fonts/>
- <http://www.bancomicsans.com/fonts.html>

If you're going to buy fonts, here are some guidelines to keep in mind:

- **Watch out for the font count:** The banner screams *Only \$7.00 per font!* so you choose four, and your total comes to... \$126? Three of those "fonts" had the standard four typefaces, and one of them had six, so you actually bought 18 "fonts." It all depends how you define font, and by traditional standards, a typeface is a font (see the sidebar [Fonts, Families, and Faces](#)). Seven dollars per font *family*, now that's a bargain. Shame on the font vendors who don't make that clear for the less savvy customers, but they're not doing anything illegal.

VALIDATE FONTS

Corrupted font files are an old, familiar problem to Mac users. They were corruptible because they were “writeable”—the system opened the files not just for use but also to change ID numbers in an effort to avoid conflicting IDs. That approach has, fortunately, fallen by the Mac OS X wayside, with font files strictly read-only now. Most font corruption reported under Mac OS X is either of old files, or a false report due to corruption in a font cache file. (I describe font caches in [Delete the System Font Caches](#), located in Excerpt 2 near the end of this ebook.)

Validation is simply Font Book’s way of checking font files for internal problems. It doesn’t *fix* the problems; it merely reports them to you.

Font Book provides three ways of validating fonts:

- **Automatic validation:** Triggered when you install a font through Font Book, which is why installing more than a few fonts at a time can cause Font Book to seemingly seize up for anywhere from a half minute to several minutes: you’ll see the “in progress” gear spinning as Font Book churns away at validating each and every font you just dragged in from that font CD.
- **File > Validate File:** For fonts that are not installed; you can choose a single font file, or an entire folder (which will include its subfolders in the checkup).
- **File > Validate Font:** For already-installed fonts; select one or more in the Font list.

Why would you need either of the “manual” Validate commands, when there’s automatic validation of fonts on installation? If you install fonts by dragging them directly into folders, bypassing the automatic validation, you can check them beforehand with Validate File, or afterward with Validate Font. Validating in advance saves time, not so much for the install-and-then-remove a bad font, but because once the fonts are installed, it’s time-consuming to pick them out of the Font list for validation. In addition, I’ve found that the Validate commands sometimes flag a questionable font that passes the automatic validation procedure.

REMOVE FONTS YOU DON'T WANT

In this section I discuss the two pressing issues of font removal: how to remove fonts, and which ones to remove (an art explained in [Trim the Excess Font Fat](#)).

Removing vs. Disabling: *When you don't want to use a font, and won't want to use it again in the foreseeable future, you remove it. When you want it hanging around for easy access or a recurring project but don't want it cluttering your Font menus in the meantime, you can disable it instead, a topic I cover in [Disable \(and Enable\) Fonts](#).*

Use Font Book to Remove Fonts

To remove a font, select it in Font Book's Font list, and press Delete or choose File > Remove *FontName*. The font file is (usually) moved to the Trash, so if you don't want it erased the next time you empty the Trash, you have to drag it out and store it someplace. This isn't so draconian when you consider that a *copy* of the font file was placed in the target folder during installation, with the original left in place; so, you should already have a copy of any of your user-installed fonts. For system-installed fonts, you have to be more careful because there's no easy way to get fresh copies (see [Excerpt 1: Restore or Add Tiger Fonts](#) for help with that).

I said the font file is “usually” moved to the Trash, because there are exceptions:

- A system font—one in **/System/Library/Fonts**—is removed only from Font Book's Font list; the font file is not removed from its folder. (See [Remove or Replace System Fonts](#).)
- If you don't have administrative privileges, removing something from the Computer library in Font Book (regardless of whether the font's in **/System/Library/Fonts** or **/Library/Fonts**) removes it from the Font list, but the font file remains in its folder.
- A font from a user-defined library remains in its original location—which seems fair, since a copy of it was never placed in any Fonts folder in the first place. (See [Use Libraries to Control Your Fonts](#).)

CONTROL YOUR CLASSIC FONTS

There are only two reasons to install a font in the Classic Fonts folder (**/System Folder/Fonts**): you want to use it in a Classic application, or want it available in both the Classic and Mac OS X environments. Because this folder is somewhat of a “lowest common denominator,” early Mac OS X users were often advised to use it when in doubt about where to put their fonts. But don’t do it unless you actually work in the Classic environment, and the font is one that works there.

The two types of fonts you can install into Classic are Mac TrueType suitcases and PostScript Type 1’s. Since Classic, in its heart, is OS 9, it can’t use Windows TrueType, OpenType, or dfont fonts, so there’s no reason to put them there, even though Mac OS X applications can still access them.

THIRD-PARTY SOLUTION USE YOUR DFONTS IN CLASSIC

Do you just love Baskerville or Herculanium, or other system-supplied dfonts, and want to use them in your Classic environment, too? There’s not much difference between TrueType and a dfont, and the freeware dfontifier can change your dfont into TrueTypes, and vice versa.

<http://homepage.mac.com/mdouma46/dfont/dfont.html>

(Are you still trudging along in the Classic environment because you couldn’t upgrade some program you love or QuarkXpress? Prepare to move on! How long do you think Apple is going to continue supporting the past? The new Intel-based Macs emulate the PowerPC environment, but they don’t emulate the Classic environment, too.)

Installing a TrueType suitcase or PostScript Type 1 font into the Classic folder is almost identical to the operations for those fonts going into other libraries:

1. Quit all the applications running under Classic, or stop the Classic environment itself.

You can stop Classic through the Classic preference pane in System Preferences, or with a command in the Classic menu if you’ve put

DISABLE (AND ENABLE) FONTS

Disabling a font makes it unavailable to applications without your removing it from a Fonts folder, letting you easily activate it again if you want to use it. (If you're *never* going to use it again, you can remove it.)

There are three reasons for disabling fonts:

- To shorten Font menus by turning off fonts you don't use all the time.
- To force the operating system to use a specific version of a duplicate font so you can get at its special features or coordinate with another computer that will be using your document.
- On multi-user Macs, to "get rid of" fonts you don't use without actually removing them from a shared Fonts folder, so other users can still access them. (Fonts are disabled on a per-user basis.)

This section covers the basics of disabling (or *deactivating*, or *turning off*) fonts; I cover duplicate font issues in the next section.

Warning! Do not disable any font that can't be removed because the operating system uses it (see [The System Fonts folder](#)).

TIP OFFLOAD INSTEAD OF DISABLE

If you keep hundreds of fonts disabled at a time because your font collection is so vast, and you keep them disabled for long intervals, you're better off removing those fonts and putting them back in when you need them. The more fonts you have, the longer Font Book takes to open. More importantly, disabled fonts eat up memory. Off-loading isn't as time-consuming as it sounds, since you can keep your fonts in subfolders that can be dragged in and out of your Fonts folders. (Or, you might find that libraries serve your situation well: check [Use Libraries to Control Your Fonts](#).)

DEAL WITH DUPLICATES

Duplicate fonts are not the bugaboo they were prior to Mac OS X, causing constant freezes and crashes. On the other hand, their current, generally peaceful, coexistence requires a new set of user skills and knowledge.

Theoretically, the existence of duplicate fonts should make no difference: the OS grabs the first one in the access order and ignores the rest. And, of course, you may wonder why it matters at all which copy of a duplicate is being used: aren't they, after all... *duplicates*?

All Duplicates Are Not Created Equal

Font Book and the OS define *duplicate fonts* as those sharing a name—which has nothing to do with the filename, but refers to the real name stored internally in the font file. This less-than-rigorous definition is the crux of many problems. Ostensible duplicates can be:

- **Different types:** OpenType, PostScript Type 1, Mac TrueType, Windows TrueType, dfont—it may not make any difference to you on your system, but if you're sharing fonts or documents, you may have to match the destination's font-handling capability. Windows TrueType and dfonts don't work on pre-Mac OS X Macs; PCs can't use Mac TrueTypes; a print shop might be using only PostScript fonts.
- **Different versions:** Older versions may not be Unicode-compliant; newer versions may offer more characters. One version—not necessarily the newer one—might have more type-faces than another. And, once again, matching the version of a font on the destination computer could be an overriding concern.

The Tiger-Microsoft duplicates: *The overlap of fonts from Tiger and Microsoft, detailed in [Table 13](#), is for fonts of different versions, where one has more characters than the other. Replacing the Tiger versions with the Microsoft ones won't cause any compatibility problems, except for the one described in the note [Keep Tiger Versions for Arabic Web Pages in Safari](#).*

- **Different designs:** Fonts with the same name but from different designers or foundries may be noticeably different in some design factors, which can change the look of your document. Or the

CREATE AND EDIT COLLECTIONS

A Font Book *collection* is a group of installed fonts with something in common. You get to define the commonality: it could be as simple as *Handwriting Fonts*, as general as *Sans Serif Fonts*, or as unique as *Ivory-billed Woodpecker Weekly Newsletter Fonts*. The collection itself is just a list, an arbitrary subset of your installed fonts.

Collections are for convenience in dealing with fonts:


- When considering just what font to use for a project, you can browse through a subset instead of your entire list.
- You can disable and enable an entire group of fonts at once.
- You can export the collection instead of individually selecting fonts for an export set.
- In applications that use the Font panel (mostly Apple applications at this point), a collection serves as a way to winnow the list of fonts you're selecting from, making it easier to get to the one you want. (Font Book collections and Font panel collections are spiritually connected on some higher plane, so creating or editing collections in one affects the list in the other.)

In the future, when Mac OS X gets its font act together (maybe as Mac OS XI), a collection could serve as a submenu, making Font menus more manageable; the otherwise inconvenient Font panel interface uses this approach, as shown in [Figure 29](#).

Create a Collection

Let's say that you often create fliers that need a variety of weights and widths in the type, but you never remember which of your fonts have condensed faces, which have bolder-than-bold faces, and so on, and you're tired of scrolling and clicking your way through your entire font collection when looking for type ideas.

Here's how to make a more limited browsing list for a specific style:

1. Click the  button beneath the collection list or choose File > New Collection (Command-N).
2. Name the new collection Black.

USE LIBRARIES TO CONTROL YOUR FONTS

Although Mac OS X offers many Fonts folders, you don't have to use any of them: you can store your fonts anywhere and make them available for use by creating libraries in Font Book (a feature new with Tiger).

The distinction between a library and collection is not always clear to users, but it's simple: a collection refers to a subset of your installed fonts, while the library *is* a group of installed fonts.

There are many advantages to working with user-defined libraries:

- The fonts are not installed in any Fonts folder; no copies are made—the originals, still in their original location, are accessed for use in Font menus and documents.
- When you remove a font from a library, or a library from Font Book, nothing is moved to the Trash—everything stays right where it is.
- In case of duplicates, the fonts in a library take precedence over everything except an application's Fonts folder, so you can be sure (okay, *most* of the time—there's always the application's folder) that the fonts you installed through a library are the ones being used by your programs.
- You don't have to make a collection, or a multiple selection from the Font list, in order to export the fonts you used on a job; if you have them all in a folder to start with, they're all ready to be sent to the other user.

Create a Library for Temporary Fonts


When you need a group of fonts for a short-term project, you don't have to clutter your menus with them forever, or go through the bother of individually removing them a short while after installing them. Creating a library in Font Book makes installing and removing groups of fonts a breeze. With the fonts in question in a Desktop folder named FlierFonts:

1. Choose File > New Library (Command-Option-N).
2. Give the Library a name, such as *Flier*.

FIND MISPLACED FONTS

Have you noticed that the Finder's Spotlight isn't entirely reliable, especially when it comes to searching for fonts? It occasionally seems to peek inside suitcase files, while other times it doesn't even list a font whose filename is the search criterion and you're *looking right at it in an open window!* But Spotlight's performance on font hunts is superb when you know how to focus the search, and you can choose to look just in suitcases, or for any type of font whose name you vaguely recall.


Say you want to install a PostScript Type 1 font and you have a handful of printer files that you know go together because of their similar names: *LaudaBld*, *LaudaBldItl*, *LaudaItl*, *LaudaNor*. You might not remember that the font is actually *Laudatio*, but at least you know it begins with *Lauda*. The real problem is that you can't find a suitcase, in your vast but messy font collection from previous Mac systems, that has a name anything like *LaudaWhatever*. You know, however, that it's in some multi-family suitcase because you often combined different bitmapped fonts in a single suitcase. Do you have to open a bunch of suitcases and check their contents until you find your font in the haystack? Not at all:

1. Start your search:
 - If you have an idea of where the target suitcase is, start in that folder's window. Use Command-F to go into Find mode and select the folder's name in the window's header.
 - Otherwise, use any open Finder window, or open a new one (Command-N) and use Command-F to go into Find mode. In the window's header, set the search scope to Home, Computer, or another volume as needed.
2. In the top row of pop-up menus (you won't be needing the second row, so you can ignore it or click the  button at its far right):
 - a. From the first pop-up menu, choose Kind.
 - b. From the second pop-up menu, choose Others.
 - c. In the field that appears, start typing **Font Suitcase**.

PRINT FONT SAMPLES

Mac OS X provides some built-in AppleScripts that let you do a few tricks with Font Book. The most useful is a routine that creates a list of font samples.

You can access Tiger-provided AppleScript routines in two ways:

- **From the menu bar:** If you haven't already, you can add the handy Script menu to the menu bar:
 1. Double-click the AppleScript Utility program in `/Applications/AppleScript` to open it.
 2. Check both Show Script Menu In Menu Bar and Show Library Scripts.
 The little black AppleScript icon appears near the right of your menu bar, listing all the built-in scripts.
 3. Close the utility window.
- **From the Finder:** Open the folder `Library/Scripts`, which is also accessible through its alias, `/Applications/AppleScript/Example Scripts`.

Menu/Icon equivalents: *A Script menu choice and its sub-choice, like Finder Scripts > Add to File Names, is the equivalent of opening the folder Finder Scripts and double-clicking on the icon Add to File Names. If you are just experimenting with scripts, double-click on them from the Scripts folder; if you decide to use them on a regular basis, add the Script menu to your menu bar. Directions in this ebook assume you have the Script menu turned on.*

To print font samples:

1. Open Font Book and select some fonts in the Font list.

Samples are created for *selected* fonts, so start with a few to see what they look like before you print samples for all the fonts. (When you want to print all the fonts, click All Fonts in the Collection list, tab to the Font list, and choose Edit > Select All).

UPDATE LEGACY FONTS

If you're not new to the Mac, you may have a few old font favorites, or even a vast collection that you have no intention of giving up. But there are a few things you *must* do and a few things you *should* do to use your old fonts in Mac OS X.

Back in the Day

First, a little stroll down memory lane: Beginning in System 7, bitmapped and TrueType fonts were stored in the system's Fonts folder either as single-font files or grouped in suitcases. The suitcases frequently held several—or many—different font families, because the system had a limit to the number of font files that could be open at one time; stuffing a suitcase was the way to get at lots of fonts with only one *file* open. Bitmapped and TrueType fonts were often mixed in a single suitcase for several reasons: as a side effect of the stuff-the-suitcase philosophy; for backward compatibility with System 6 that could use the bitmapped but not the TrueType version; or because the bitmapped version accompanied the PostScript Type 1 file and the TrueType version looked better on the screen in some setups.

But Apple has played a joke on us in Mac OS X, because although most of your old fonts are useable, many of them have to be manipulated first:

- Mac OS X can't use a single-font file for either bitmapped or TrueType; fonts *must* be in suitcase files, even if the suitcase holds only a single font. (You can cheat and use some of these fonts: see [The Forbidden Fonts](#).)
- You should trim down multiple-font suitcases, separating TrueType from bitmapped, and the bitmapped wheat from the chaff (the ones you need for PostScript fonts, and the ones you don't). See the guidelines in [Learn How to Pack a Suitcase for OS X](#), following.

The punch line to the joke is that you can't manipulate suitcase contents in Mac OS X. Even if you're in Classic, you can't open suitcase files the way you did in OS 9, because Classic is not really an operating system, it just plays one on your Mac. Manipulation

MASTER FONT MENUS AND FONT FORMATTING

Just pick a font from a menu and type, right? Not always: font menus differ from one application or utility to another, not only in the fonts they list but the order in which they list them. In addition, applying a character style often interacts with typeface selection.

You'd think locating a font in an alphabetical menu or list would be easy. And, in fact, if you're looking for something simple like Arial or Georgia, it *is* easy. But sometimes a font may be in an unexpected location in a menu, or seem to be missing. Or, your font selection might not format text the way you expect it to. In this section, I provide the background information you need to understand how font menus work and solve problems.

What's a "menu"? *For the most part, when I talk about font "menus," I really mean anyplace you encounter a list of selectable fonts: submenus, toolbar menus, the Font panel, and pop-ups in utilities or dialogs.*

Find a Font in a Menu

To find some fonts—even a font with a name seemingly as simple as *Adobe Jenson*—you'll have to get used to how specific applications list them, or you'll waste a lot of time hunting for the font you want. Common programs, and even Apple utilities, take different approaches:

- Font Book lists items alphabetically in its Font list—until you look past Zapfino and see a second group of alphabetized fonts, starting with those whose names begin with #, followed by alphabetical listings of fonts identified by foundry or company: Adobe, Apple, Monotype, and so on. The Font panel (found in most current Apple applications, and some others) uses this approach, too.
- Character Palette uses a single, all-encompassing alphabetical list, with the #-prefixed fonts at the top and the foundry-specific fonts included in their alphabetical slots.
- Word and InDesign both use initial alphabetical lists followed by groups of foreign- language fonts. But they don't agree on the alphabetization in the main group (the general issue is whether to include foundry or company names: Adobe Jenson might be listed

CONTROL CHARACTER ENTRY

Character entry? Isn't that what we used to call "typing"? Yes, but how can you "type" characters that may (or may not) be accessible from your keyboard—assuming you can even *find* the one you want out of the many hundreds packed into every font?

Luckily, you don't have to learn the myriad of text-entry options Mac OS X provides if you have a few targeted needs. Start with [Turn On the Tools](#) so you have Keyboard Viewer and Character Palette at your beck and call, and then jump to your particular topic:

- If you can't remember where basic characters like • ™ © √ ≥ ≠ ¢ are—or if you didn't know you could easily type them in any font—read [Use Keyboard Viewer to Find Special Characters](#).
- If you type almost entirely in English but need basic accented letters so you can meet *Chloë* at the *café* for a *tête-à-tête* *mañana*, read [Use Keyboard Viewer to Type Accented Letters](#). If you use less common accented Roman-based letters, such as l ģ ũ Ê á Ł (I don't even know what to call those characters, but you'll recognize them if you need them), you'll find that information there, too.
- When you're ready to dive into the wealth of characters modern fonts provide, start with [Learn about Characters in Fonts](#) and [The world according to glyphs](#). With that information under your belt (or even without it), read [Find and Enter Characters with Character Palette](#) to see how you can get at those characters, since so many of them can't be typed. If you have only an *idea* of the character you want—a pointing figure, say, or a circled letter—[Find characters with the Search function](#) shows you how to find it.
- If you want to type special ligatures or fractions without using Character Palette, [Utilize Smart-Font Technology](#) shows you how to do it in amenable programs. And if you're wondering what difference ligatures or fancy fractions make, or why there are special "small caps" characters when you can just create them with character formatting, read [The joy of character-rich fonts](#).

SYNCHRONIZE WITH THE REST OF THE WORLD

You take your newborn home from the hospital wrapped in the 21st-century equivalent of swaddling clothes—a car seat. You're determined to protect her not just from harm but also from the slightest distress. And yet, one day—whether it's day care, a play-group, or the school bus—there she goes: out in the world and away from your protective care.

So it is with your documents once they leave the cocooned (relative) safety of your own computer. Out in the world, they face the onslaught of foreign systems and applications that can't always provide what you did when they were safe at home: just the right fonts.

Disclaimer: *The information in this section does not take into account copyright issues when discussing exchanging fonts between platforms or even embedding them in PDF files. We're all adults here; you know what you're not supposed to do.*

Supply Fonts When You Can

The only way to be sure that the documents you send to another machine will use the exact same fonts you did is to send the fonts along with the document. But not all your fonts will work on other platforms—even on other, pre-OS X, Macs. **Table 17** (next page) rounds up your options.

Unfortunately, using the same font—even the same *file*—is still no guarantee that a Mac-designed document will look the same on a PC (as I explain next), but it's the best chance you have of getting the details across that great divide.

EXCERPT 1: RESTORE OR ADD TIGER FONTS

This section is excerpted (with some adaptations) from the companion ebook, Take Control of Font Problems in Mac OS X: Tiger Edition. See the [tip](#) on page 8 for more info and a discount.

You can't really "reinstall" system components like fonts because the Installer basically does a complete installation sweep when you run it: you can't pick out a font, or a subset of fonts, with the exception of the "Additional Fonts," the extra foreign language fonts for the **/Library/Fonts** folder. (Why can't you just download fresh fonts from the Apple Web site? Wrapping them in some sort of Mac OS X-flavored installer would keep them from being installed by any unlicensed users.)

Until Apple comes to its senses about this, you have three-and-a-half basic ways of restoring Tiger-supplied fonts:

- **Use your archived copies:** Unzip the copy of the Fonts folders that you made according to the directions in [Make Backup Archives](#). (You didn't make them? Read on.)
- **Use your install disc:** This one counts as the "half" option because it's good for only partial restoration of the **/System/Library/Fonts** folder or a complete install/restore of the Additional—the foreign language fonts—that go into **/Library/Fonts**.
- **Get replacements from a Mac friend:** You're a licensed user of the software, so it's not piracy or trespassing.
- **Use the shareware program Pacifist:** As described in [Reinstall System Components with Pacifist](#) (immediately following), this is a great tool for extracting components from your install disc.

EXCERPT 2: SOLVING BASIC PROBLEMS

This section is excerpted (with some adaptations) from the companion ebook, Take Control of Font Problems in Mac OS X: Tiger Edition. See the [tip](#) on page 8 for more info and a discount.

Many typical font problems can be solved with the procedures I describe here: replacing a recently installed (presumably corrupt!) font, deleting Font Book's plist, and [Delete the System Font Caches](#). As for Microsoft Office's favorite font problem, false corrupted-font warnings, [Delete the MS Office Font Cache](#) describes the almost sure-fire cure for that.

Worth a shot: *Sometimes just restarting your Mac makes problems go away. You might want to try it before you proceed to other troubleshooting options.*

Replace a Corrupt Font

If your font problems begin soon after you've added a new font to your collection, assume the problem lies with that font. Remove it; if the problem goes away, you can try reinstalling the font as-is (holding your breath might or might not help), or get a fresh copy.







Just the memory of a corrupt font can cause problems, so you should also [Delete the System Font Caches](#) after removing the problem font, before you try the replacement.

Delete Font Book's plist

A *plist* is a *property list*, a file that stores a user's settings for a program or utility or a—well, for anything that can *have* settings. It serves basically the same function as a pre-Mac OS X preferences file and, in fact, you'll usually find plists in folders named Preferences. Not all plists get heavy use, but Font Book's does, so it's quite prone to corruption.

APPENDIX A: FONT SPECS

Table 18: Font Specs

	Name or Extension	Description	Finder Kind	Font Book Kind	Comment
Supported in Mac OS X					
	Bitmapped suitcase				
	.bmap or .scr (optional)	Original Mac screen font; companion to PostScript Type 1	Font Suitcase	(Companion file shows as PostScript Type 1)	Supported only as PostScript Type 1 companion font
	PostScript printer font (Type 1)				
	5-letter family name plus 3 letters for each style	Outline font; needs bitmap FFIL companion	PostScript Type 1 outline font	PostScript Type 1	Needs companion bitmap file
	TrueType (Mac)				
	Font family name	Single or multiple TrueType fonts in a suitcase file	Font Suitcase	TrueType	
	TrueType (Windows)				
	Font family name .ttf or .ttc extension	Cross-platform	Windows TrueType font	TrueType	
 	Multiple Master instance				
	Same as PostScript printer font and suitcase, plus "MM"	A special PostScript Type 1 font, editable in previous systems	PostScript Type 1 outline font	PostScript Type 1	Basically a Type 1 font; its companion suitcase file also has MM in its name

(continues)

APPENDIX B: TIGER FONTS

The three tables in this appendix list the fonts Tiger installs:

- **System Fonts folder:**
Fonts always installed in `/System/Library/Fonts`, **Table 19** (below)
- **Library Fonts folder:**
Basic fonts always installed in `/Library/Fonts`, **Table 20**
- **Library Fonts folder:**
Additional fonts installed as an option in `/Library/Fonts`, **Table 21**

Table 19: Basic Tiger Fonts in the System Fonts Folder			
Font File	Language/ Script	Font File	Language/ Script
AppleGothic.dfont	Korean	Hiragino Mincho Pro W6.otf	Japanese
AquaKanaBold.otf	Japanese	Keyboard.dfont	
AquaKanaRegular.otf	Japanese	LastResort.dfont	
Courier.dfont		LiHei Pro.ttf	Chinese
Geeza Pro Bold.ttf	Arabic	LucidaGrande.dfont	
Geeza Pro.ttf	Arabic	Monaco.dfont	
Geneva.dfont		Osaka.dfont	Japanese
Hei.dfont	Chinese	OsakaMono.dfont	Japanese
HelveLTMM		STHeiti Light.ttf	Chinese
Helvetica LT MM		STHeiti Regular.ttf	Chinese
Helvetica.dfont		Symbol.dfont	
Hiragino Kaku Gothic Pro W3.otf	Japanese	Times LT MM	
Hiragino Kaku Gothic Pro W6.otf	Japanese	Times.dfont	
Hiragino Kaku Gothic Std W8.otf	Japanese	TimesLTMM	
Hiragino Maru Gothic Pro W4.otf	Japanese	ZapfDingbats.dfont	

APPENDIX C: THE "DO NOT REMOVE" FONT LIST

Table 22: Do Not Remove These Fonts		
Font	Location	Reason
From Tiger: Absolutely Necessary		
AquaKanaBold† AquaKanaRegular† Geneva Helvetica* Keyboard LastResort LucidaGrande Monaco	/System/Library/Fonts	The operating system needs them.
Helvetica LT MM Times LT MM	/System/Library/Fonts	Preview uses them for font rendering.
From Tiger: Recommended		
Courier Symbol Zapf Dingbats	/System/Library/Fonts	Common Web and cross-platform fonts.
Comic Sans Georgia Trebuchet Times New Roman Verdana	/Library/Fonts	
From Adobe		
<i>All fonts in folder</i>	/Library/Application Support/Adobe/PDFL/7.0/Fonts††	Acrobat needs them.
<i>All fonts in folder</i>	/Library/Application Support/Adobe/Fonts/Reqrd/Base	Adobe applications need them.
<p>* May be replaced by another version of Helvetica in any Fonts folder the system can access. † May not be essential; anecdotal evidence indicates it is. †† The number in the path may be different</p>		

APPENDIX D: BINARY & HEXADECIMAL NUMBERING

You weren't expecting anything on the third R—rithmetic—in this ebook, but Unicode uses hexadecimal references, as do several font utilities, and it helps to know the basics.

The number system we use is base 10. It has 10 different digits (0-9), and each "place" in a multi-digit number represents a power of 10, which increases by one as you move to the left. A digit represents how many of each power of 10 is included in the total. The number 256 is:

Decimal 256

<i>Power</i>	10^2	10^1	10^0
<i>Value</i>	(100)	(10)	(1)
<i>Digit</i>	2	5	6
<i>Totals</i>	200	50	6

The computer is a binary animal, existing in a world of on/off, yes/no circuits and decisions. A binary numbering system has two different digits (0 and 1), and each place in a number represents a power of 2, increasing by one as you move left. Decimal 281 is 100011001:

Decimal 281 = **100011001** binary

<i>Power</i>	2^8	2^7	2^6	2^5	2^4	2^3	2^2	2^1	2^0
<i>Value</i>	(256)	(128)	(64)	(32)	(16)	(8)	(4)	(2)	(1)
<i>Digit</i>	1	0	0	0	1	1	0	0	1
<i>Totals</i>	256	0	0	0	16	8	0	0	1

Because it's so difficult to read binary numbers (by the time you reach 5000, you need a 13-digit string of 1's and 0's), humans who commune deeply with computers use *hexadecimal*, or *hex*: base 16. Following the rules for other bases, you use 16 different digits and increase each place by powers of 16. Of course, there aren't 16 different digits, so we substitute the letters A-F for the numbers 10-15.

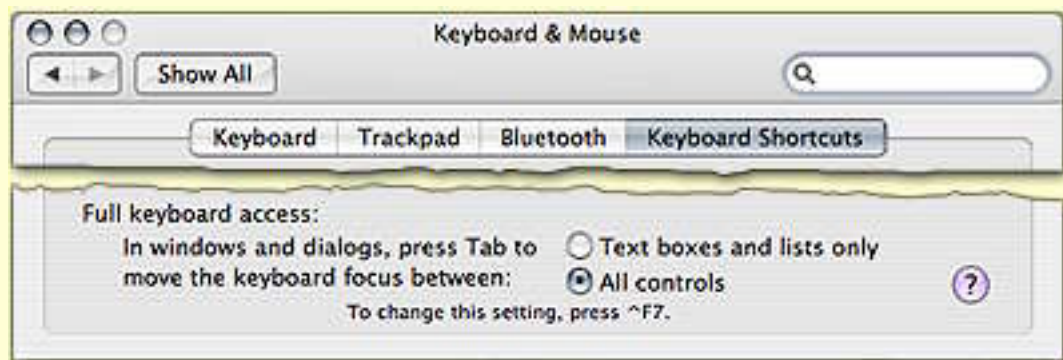
APPENDIX E: KEYBOARD CONTROL ON STEROIDS

System Preference settings give you choices regarding what you can control from your keyboard. Several of the settings involve things that can make font-related things easier:

- **Focus on the Font panel:** You have to specifically click on the Font panel to “activate” it before you can use any keyboard controls in it. That is, unless you know that pressing Control-F6 automatically moves the “focus” to a floating palette like the Font panel. Oddly (and annoyingly), it doesn’t work as a toggle—using the key combo again doesn’t shift the focus back to your application window; use Control-F4 for that. These are the default settings, which can be changed or turned off in the Keyboard Shortcuts tab of the Keyboard & Mouse preference pane.
- **Define the scope of the Tab key:** By default, the Tab key moves you to text boxes and lists in palettes and dialogs, but you can include all the controls (buttons, sliders, pop-up menus, and so on) in the tab sequence. Use Control-F7 to toggle between the standard and the full tabbing capability, or toggle it in the Keyboard & Mouse preference pane, at the bottom of the Keyboard Shortcuts tab (**Figure 61**).

This setting changes the behavior of *all* your dialogs—even Open and Save; this can be a good thing or drive you crazy when you don’t want to tab to every little thing. But with Control-F7 acting as an instant toggle, even after the dialog is open, there’s no reason not to use it wherever you want.

FIGURE 61



The manual setting for Tab controls in the Keyboard & Mouse pane.

APPENDIX F: USERS AND ACCOUNTS

If you've ignored the whole user account thing up until now and feel practically illiterate when you run into Fonts folder pathnames, or references to setting up a separate account to test your font problems, relax: it's simpler than you think.

Mac OS X is designed as a shared system, serving the needs—and preserving the privacy—of more than one user, whether the users are various employees or a few family members. If you're the sole user, you have to put up with some nonsense that's a result of the shared-Mac approach, with multiple places to store (and misplace) things, folders that seem to have the same names, and the concept of having an *account* on your Mac—an account with an *administrator*, who, in all likelihood, is you. You run into the surface issue of this approach every time you install software and you're asked for an administrative password (and doesn't that make you feel important?).

For most practical purposes, you can think of a Mac as starting with a single *user account*, a setup for a single user. Each user account has an *owner*, the person who has a password to use it. At least one user account has *administrator privileges*; the owner of an account with these privileges is allowed to make systemwide changes on the Mac that can affect all the accounts on it—like installing applications or updating system software. The first user account that's set up on your Mac OS X machine automatically has administrator privileges. So, if you're the only user, you have an account with administrator privileges. (You are the boss of you.)

The multi-user mindset of the operating system results in a hierarchy of resources and privileges:

- **System stuff:** These are things the Mac needs to keep humming—everything from starting up, to putting a dialog on the screen, to opening an application when you double-click a document.
- **Communal stuff:** Things that every user account can access, like applications, which are normally installed only once, in one place, and shared by everyone.
- **User stuff:** Things that are private to each user, such as documents (obviously) and environmental things like the Desktop background and preference settings.

ABOUT THIS EBOOK

In contrast to traditional print books, Take Control ebooks offer clickable links, full-text searching, and free minor updates. We hope you find them both useful and enjoyable to read.

About the Author

When Sharon Zardetto Aker wrote her first computer book, her sons were not even in preschool; now they're both out of college. She has a long Macintosh history, starting with a 1984 Mac (128K of memory, 400K floppy disks), and articles in the earliest issues of *Macworld* and the premiere issue (and every one thereafter, for many years) of *MacUser*. Her nearly a thousand magazine articles over the years include a regular *MacUser* column on portable computing. Her 20 or so books include many editions of *The Macintosh Bible*, as well as *The Mac Almanac*—whose especial claim to fame is having been part of an answer on the Jeopardy board—on TV, not the play-at-home version. (The correct question was: “What is a computer?” Really!)

After an almost 5-year hiatus from writing, during which she designed and programmed databases, and created online educational material for pharmaceutical firms, she decided to dive back in with Take Control ebooks. You can send her email about this title at sharonzaker@optonline.net; she can't promise a response to every email, but does promise to read every one.

On the personal side of things, Sharon notes that she met her husband in an Apple Computer store. (Double-sided floppies had also just been introduced.)

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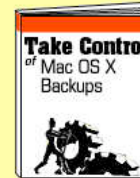


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