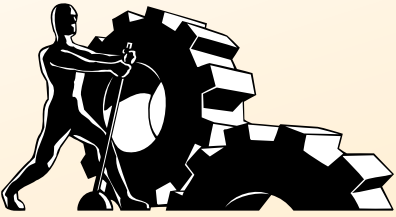


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# Fonts in Snow Leopard

**Sharon Zardetto**

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# Read Me First

Welcome to *Take Control of Fonts in Snow Leopard*, version 1.0, published in August 2010 by TidBITS Publishing Inc. This book was written by Sharon Zardetto and edited by Tonya Engst with help from Caroline Rose and Jeff Carlson.

This book 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 Viewer/Palette. It demystifies Unicode, explains how to organize your font collection, and more.

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## UPDATES AND MORE

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You can access extras related to this book on the Web (use the link in [Ebook Extras](#), near the end of the book; it’s available only to purchasers). On the ebook’s Take Control Extras page, you can:



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- Get a discount when you order a print copy of the ebook.

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## BASICS

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

- **Menus:** To describe choosing a command from a menu in the menu bar, such as choosing Resolve Duplicates from the Edit menu in Font Book, this book uses the format “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*.
- **Contextual menus:** When I refer to accessing a contextual menu, I usually write “Control-click on [whatever] for the contextual menu...”. This is a somewhat amusing since I never Control-click: my main computer is a laptop, and I use a two-finger tap for a contextual menu. You might do the same, or you may be using a mouse that's programmed to open a contextual menu with a right-click. Whenever you read “Control-click,” use whatever method you like to open a contextual menu.
- **System Preferences:** Working with certain aspects of fonts means taking 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 Keyboard pane of System Preferences” or “in the Keyboard preference pane,” you'll know you have to choose  > System Preferences and click on the Keyboard icon. Some panes have multiple screens, accessed by clicking the blue buttons in the pane, so the directions might say “...in the Keyboard Shortcuts screen of the Keyboard pane...”.
- **References to Fonts folders:** The three basic Fonts folders you have to deal with are informally known as User Fonts, System Fonts, and Library Fonts; their paths are very similar and easy to confuse, so check [Decode Fonts Folder Paths](#) (p. 22) to see how to easily differentiate them.

- **Paths:** The route you take to a file on a 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 a 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*.

### **How to Follow a Path in This Book with Copy and Paste**

For any complete path to a folder (that is, there are no double periods in it for a missing component, and it ends in a folder name, not a filename), you can—assuming you're working with this ebook on your Mac—get to the folder quickly: Copy the path from the PDF; in the Finder, choose *Go > Go to Folder*; paste the path into the dialog; and click the *Go* button.

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## **ASSUMPTIONS**

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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 Mac OS X 10.5 Leopard or 10.6 Snow Leopard:** Until the relatively small change from Leopard to Snow Leopard, font management in Mac OS X changed drastically from one major release to the next. Almost nothing in this book applies to versions before 10.4 Tiger, and much of it doesn't apply to Tiger, either. It's not just fonts or font handling that changes—peripheral things such as searching for fonts or even working in a *Get Info* window often change from one system version to the next.

- **You have administrative access to your Mac:** I do mention, in a few places, the difference having access (or not) might mean, 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 B: 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 assume 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, you should first disable the third-party manager.
- **You have Microsoft Office and/or Adobe Creative Suite:** (Or, you have a standalone Adobe program such as InDesign.) That's not to say that you need any of these programs to use this book or that if you use QuarkXPress this book won't help you. It is merely that I generally use Adobe InDesign and Microsoft Word (in various incarnations) as the non-Apple standards of how fonts are handled in Mac OS X; these programs work very well as the extremes of the sublime-to-occasionally-ridiculous range.
- **You'll check current compatibility for any software I mention:** The tricky part of writing a computer book that mentions more than one piece of software is the never-ending update problem: a utility that works with Snow Leopard 10.6.0 might not work with the 10.6.1 update, and the utility's update for 10.6.1 might break under 10.6.2, and so on. So, if you're interested in any commercial software or shareware that I mention—Suitcase Fusion, PopChar, FontDoctor, WhatEver—please be sure to check that it's been updated to work with your current Mac OS X version.

---

## WHAT'S NEW IN THIS EDITION

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This book has a 1.0 version number because it has a new title; however, it is effectively the third edition in a line of ebooks that includes *Take Control of Fonts in Mac OS X, Tiger Edition* and *Take Control of Fonts in Leopard*. Because the changes from Mac OS X 10.5 Leopard to 10.6 Snow Leopard are small compared to other improvements in the ebook, this book covers fonts in both Leopard and Snow Leopard.

General changes include:

- Some condensing of information, and outright deletion of some background material (such as the more historical aspects of different font types) to streamline the book.
- A total reorganization, with the major [Organize Your Fonts](#) section now located at the end of the book instead of near the beginning.
- The fonts from Adobe's Creative Suite 5 are now included in the [Organize Adobe-Application Fonts](#) topic.
- The issue of what to do when a software upgrade adds duplicates of fonts you've organized by moving them elsewhere is covered in [Upgrading Software after Organizing Your Fonts](#).
- A new, streamlined approach to organizing your fonts. Not only have I approached the "what to keep/what to toss" assessments differently, but instead of your selecting fonts by checking against the lists in this book and tediously clicking on the umpteen items you need, I've provided you with blocks of text to use as search terms in the Finder so you can let the Mac find the fonts for you. This is such a superior approach over the old one (if I do say so myself) that it inspired me to create this combined Leopard-Snow Leopard volume so that readers running Leopard could use it instead of the process described in the previous edition. I'm also advising the use of a two-folder approach to Adobe-application fonts to cut down on unnecessary Font menu clutter.

Additions and changes specifically for Snow Leopard include:

- Changes regarding which fonts, and what font formats, are included with Mac OS X are detailed in [Appendix A: Font Tables](#).
- New descriptions and figures for the minor change from "Character Palette" to "Character Viewer," and the more significant change regarding how to put it, and Keyboard Viewer, in your menu bar.
- Snow Leopard's modifications to Font Book. In addition to minor cosmetic changes (such as a yellow warning triangle instead of a dot to mark duplicate fonts), the search field once again has a drop-down menu to set a category for your search term, similar to 10.4 Tiger's Font Book.

# Introduction

Mac OS X was a major leap forward in the Macintosh interface (and its working guts), but a backward step when it came to fonts and their management. As a Mac fanatic from way back (1984, to be precise), I still 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 for as long as I could. I know I felt frustrated; I think I also felt insulted. But that's well in the past.

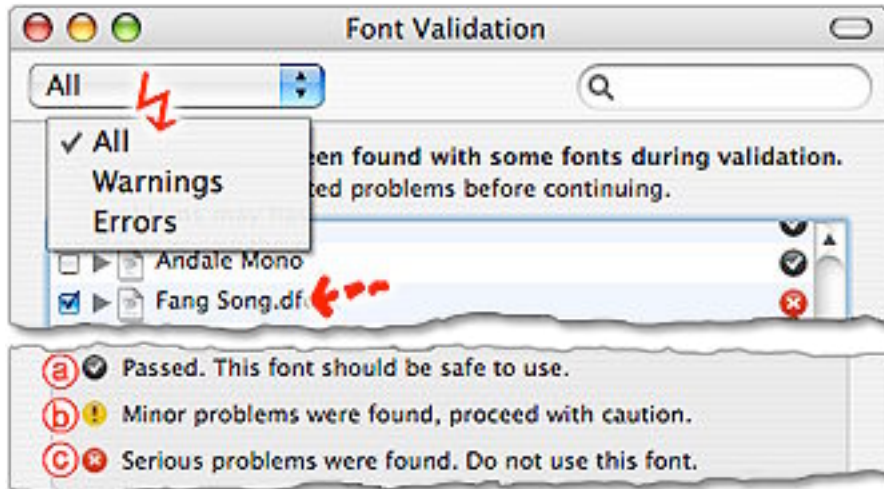
By Mac OS X 10.4 Tiger, fonts had become manageable but were still problematic. Font problems—some predictable, some not so much—cropped up on a steady basis. The support for new font formats was certainly a Good Thing, but it wasn't necessarily an Uncomplicated Thing. With the introduction of 10.5 Leopard, the majority of common font problems disappeared, Font Book became a stable utility, and users could breathe a sigh of relief in that department. With 10.6 Snow Leopard, the transition to twenty-first century fonts and font management continues, relatively free of problems.

You'll find all the basics of font management in this book: what font types are supported, installation, removal, verification of font file integrity, and the Font Book how-to (and why). You'll learn background details on Unicode and its ripple effect on almost every font-related thing you do, how to manage an unruly collection of fonts, and how to access foreign-language characters and keyboards.

Due to space constraints and timeliness, I don't review font management software or round up font-related shareware utilities; instead, I discuss what to look for in font management beyond Font Book, and I highlight a few especially good utilities in context of related topics.

The main mission of this book 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 a special caption, I identify these characters by font name and Unicode or glyph ID (or both). It looks something like this picture, though usually more sedate.



*Jagged arrow: Apple Symbols U+2189*

*Dashed arrow: Sand U+2198, GID 350*

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

# Quick Start

The material in this book 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 inputting special characters.

## Begin with the basics:

- 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 in [Where Mac OS X Stores Fonts](#) learn about the oh-so-many places you can store them.
- Find out about the now-standard approach to modern fonts in [Explore the Unicode Universe](#). Discover the wealth of characters stored in fonts with [The Joy of Character-Rich Fonts](#), and get up to speed with the latest font buzzword (and important concepts) in [The World According to Glyphs](#).

## Install and manage fonts with Font Book:

- If you'd like just a minimum introduction to Font Book, jump to [Tour the Font Book Window](#) and its following topic, [Set Font Book's Preferences](#). If you'd like more than a passing familiarity with this invaluable utility, read the entire [Get Acquainted with Font Book](#) section.
- For details on specific Font Book functions, read [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](#). To keep track of all the additions to your collection, use the tricks in [Font-Tracking Techniques](#).
- Are duplicate fonts 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](#).

### **Work with fonts and type special characters:**

- Font menus are not as straightforward as they seem; iron out the wrinkles with [Master Font Menus and Font Formatting](#).
- As for typing any of the thousands of special characters available in some fonts, [Control Character Entry](#) describes how to:
  - ◊ Put Character Viewer and Keyboard Viewer in your menu ([Turn On the Keyboard and Character Viewers](#)).
  - ◊ Type basic accented characters ([Use Keyboard Viewer to Help Enter Accented Letters](#)) and those beyond the very basics ([Type More Accents with the U.S. Extended Keyboard](#)).
  - ◊ Enter (and find!) the zillion other characters in modern fonts ([Find and Enter Characters with Character Viewer](#)).
- If you want to type entirely in another language, or with a different “system,” like the Dvorak method, read [Use Different Keyboards for Foreign Languages or Other Special Input](#).

### **Organize your fonts:**

- If you have fonts scattered around your drive, learn how to easily track them down with [Find Misplaced Fonts](#).
- 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](#).
- If you’re struggling with font overlaps between Microsoft Office 2004 and 2008, see [Organize Office 2008 Fonts](#). That section, and [Deal with Office 2004 Fonts](#), address the duplications between the respective Office packages and Mac OS X.
- If you’re drowning in fonts from Adobe Creative Suite programs and don’t want all of them, or don’t want all of them in all of your Font menus, see [Organize Adobe-Application Fonts in Organize the Library Fonts Folder](#).
- If you’d like to sort out fonts donated by iLife and iWork, read [Organize the Library Fonts Folder](#).

# Learn Font Basics

We've come a long way from the bitmapped fonts on the original Macintosh, which were a miracle in the days of the blocky, one-size-fits-all text on other computers. 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 parts. You need to know them all before you can really wrangle your fonts:

- **Supported font types:** The list of different font types that Mac OS X supports hasn't changed since its original release, but the types in common usage—and what's on its way out—has changed.
- **Font locations:** Read [Where Mac OS X Stores Fonts](#). Be sure to read the entire topic; the last portion, [The Font Access Order](#), is especially important.
- **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 a wide variety of fonts. **Table 1**, on the next page, lists the font types in order of their appearance on the computer scene; details for each type follow, and **Table 2**, later, summarizes all the font specifications.

# Get Acquainted with Font Book

Font Book is the Mac's font-management utility. Its obvious *raison d'être* is to install and remove fonts to save 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 font character sets, copies designated fonts into a separate folder to accompany a 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—its interface and preferences—which are covered in this section. Specific Font Book capabilities such as its various methods for installing fonts, creating collections and libraries, and disabling and enabling fonts are covered in the next several sections.

---

## TOUR THE FONT BOOK WINDOW

---

It's easy to get started in Font Book, because its surface behavior and interface are predictable. But that friendly surface belies both its versatility and its sometimes quirky behavior and interface elements.

Font Book is in your Applications folder, and it opens automatically when you double-click on any installable font file.

The descriptions here refer to numbered items in **Figure 1**, on the next page:

1. **The Collection list:** This list shows built-in and user-defined libraries above the line (a) and actual collections below it (b); click an item to display its fonts in the Font list. Disabled items (c) are dimmed; in Leopard, they're also labeled with *Off*. (The Collection list is further dissected in [Understand the Collection List](#).)

# Install New Fonts

Mac OS X isn't overly generous with its font supply, and although Microsoft Office adds quite a few and Adobe programs bring a truckload, you'll want to add new fonts yourself at least once in a while—or perhaps with alarming frequency.

This section describes what you should do before you install fonts, the various ways you can perform installations, and starts with the overwhelmingly important issue of where to find new fonts.

---

## GET 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.

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 (some that list other sites that list...). To save you time and wasted effort, I offer a list of my favorites—in no particular order—wherein I've forgiven an annoying ad or two that doesn't otherwise interfere with the overall interface (some of these sites also sell fonts):

- <http://www.dafont.com/>
- <http://www.eternalfonts.com/>
- <http://www.fontgarden.com/>
- <http://www.dingbatpages.com/>
- <http://www.highfonts.com/>
- <http://www.100ifonts.com/>
- <http://www.bancomicsans.com/>
- <http://www.fontdiner.com/>
- <http://www.simplythebest.net/fonts/>

# Validate Fonts

Corrupted font files are an old, familiar problem to experienced Macintosh users. The files 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, fortunately, fell by the Mac OS X wayside, with font files now strictly read-only. Font corruption reported under Mac OS X is almost solely of old files.

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

Font Book provides three ways of validating fonts:

- **Automatic validation:** This is 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 30 seconds to several minutes: you’ll see the “in progress” gear spin as Font Book churns away at validating each and every font you just dragged in from that font CD.
- **File > Validate Font:** This command is for already-installed fonts; select one or more in the Font list and then use the command.
- **File > Validate File:** Choose this to check fonts that are not installed yet; you can choose a single font file, or an entire folder (which will also include any subfolders in the checkup).

Why would you need either of the latter Validate commands, when Font Book automatically validates 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 drill, 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.

# Enable Automatic Font Activation

Mac OS X's best Font Book feature could have been the font activation introduced in Mac OS X 10.5 Leopard: open a document formatted with a font not currently in use (whether it's not installed or simply disabled) and the Mac scours your drive and other attached volumes for the missing font. It *could* have been the best feature, but it's not—because it went from somewhat undependable in Leopard to almost totally so in 10.6 Snow Leopard. Even Apple's programs (TextEdit, Pages) don't seem to know how to use it, although I occasionally get notifications about missing fonts in Word 2004 documents.

So, this section explains how the feature is supposed to work, not necessarily the way it's actually working—because, what with hope springing eternal, perhaps some minor system update will fix it.

Turn on automatic font activation in Font Book's preferences:

1. Choose Font Book > Preferences.
2. Check Automatic Font Activation.
3. Check Ask Me Before Activating.

Once you're used to this feature, if you want it on all the time and "invisible," you can uncheck Ask Me Before Activating. But the option lets you know when the feature's kicking in, and allows you to keep a font from being activated, too—handy when it's some weird font you were trying out, forgot you ever used, and then left sitting in a dusty corner of your hard drive.

---

***On but not working:*** *I haven't found any problems with leaving Automatic Font Activation on even though it doesn't work, but editor and fellow Mac author Jeff Carlson had a serious InDesign problem as a result. So, remember that these directions assume you have a version of Snow Leopard in which this feature actually works!*

---

# 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 already-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 software), 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. Some applications, such as Office 2008's Word, use collections as the basis of submenus in the Font menu.

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 through your entire font collection when looking for type ideas.

Here's how to make a more limited browsing list for a specific style, by creating a collection using Font Book's Search feature:

1. Click the plus  button beneath the Collection list or choose File > New Collection (Command-N).
2. Name the new collection [Condensed](#).
3. Click on All Fonts in the Collection list.

# Use Libraries to Control Your Fonts

Although Mac OS X provides multiple Fonts folders, you don't have to use any of them for fonts you add to your trove: you can store your fonts anywhere and make them available for use by creating your own *libraries* in Font Book.

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

---

## LEARN THE LIBRARY ADVANTAGE

---

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

- The fonts are not installed in any Fonts folder; no copies are made—the original files, still in their original locations, 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 as part of a library are the ones being used by your programs.
- You needn't make a collection, or a multiple selection from the Font list, in order to export the fonts you used on a project; if they are all in a folder, they're ready to send to the other user.

Using font libraries is particularly convenient when you need a group of fonts for a short-term or recurring project, such as a monthly newsletter. You don't have to clutter your menus with the fonts any longer than absolutely necessary, and removing and later reinstalling the group is a cinch.

# Disable (and Enable) Fonts

Disabling a font makes it unavailable to applications, without your having to remove it from a Fonts folder; you can easily activate it again when you want to use it.

There are three reasons for disabling fonts:

- To shorten Font menus by turning off fonts you use infrequently.
- 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.)


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## DISABLE A FONT FAMILY

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If you have 32 Arno Pro typefaces from Creative Suite in a User Fonts subfolder, 32 entries for that font will show up in Font menus and sub-menus in Microsoft Office applications, and in lists in the Font Panel.

If you want to temporarily turn off a generous font so that it clutters a menu only when you’re using it, here’s what to do:

1. Quit Microsoft Word if it’s open. Disabling or enabling fonts is analogous to removing or installing them, and many applications, especially Word, choke if you change the font lineup while they’re open.
2. In Font Book, select All Fonts in the Collection list.
3. Select Arno Pro in the Font list.
4. Click  or choose Edit > Disable “Arno Pro” Family.

# Deal with Duplicates

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

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## ALL DUPLICATES ARE NOT CREATED EQUAL

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Font Book and Mac OS X 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, 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. TrueType and dfonts don't work on pre-OS X Macs; PCs can't use Mac TrueTypes; a print shop might use only PostScript fonts.
- **Different versions:** Older font versions may not be Unicode-compliant; newer font versions may offer more characters. One version—not necessarily the newer one—might have more typefaces than another. Newer versions may have multiple files where the older one had a single file (as with Tiger's single Verdana file versus Leopard's Verdana, Verdana Bold, Verdana Italic, and Verdana Bold Italic); or, newer versions might have a single file when an older one had multiple files (as with Leopard's two Chalkboard files becoming a single Chalkboard.ttc file in Snow Leopard). And, once again, matching the version of a font on the destination computer could be an overriding concern.
- **Different designs:** Fonts with the same name but from different designers may be noticeably different in some design factors, which can change the look of your document. Or the designs might be subtly different, especially in the "font metrics" that define the letter

# Remove Fonts with Font Book

You can remove a font directly from its Fonts folder; its absence is reflected in Font Book's list almost immediately. But Font Book deletion is a better option because you can see whether you still have a copy of that font available in a different Fonts folder, and, for fonts with separate typeface files, you won't have to select all the multiple files yourself. (When you're doing wholesale reorganization, such as that in [Organize Your Fonts](#), however, working directly with folders is the only reasonable approach.)

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 must 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. But, as I mentioned in the installation section of this book, you should keep track of whether or not you've stored originals someplace or deleted them after they've been installed. For fonts that come with Mac OS X, you have to be more careful because there's no easy way to get fresh copies (read [Restore Missing Fonts](#)).

The font file is *usually* moved to the Trash, but there are exceptions:

- If you don't have administrative privileges—that is, if you're sharing the Mac and you're not in charge of it—removing something from the Computer library in Font Book removes it from the Font list, but the font file remains in its folder.

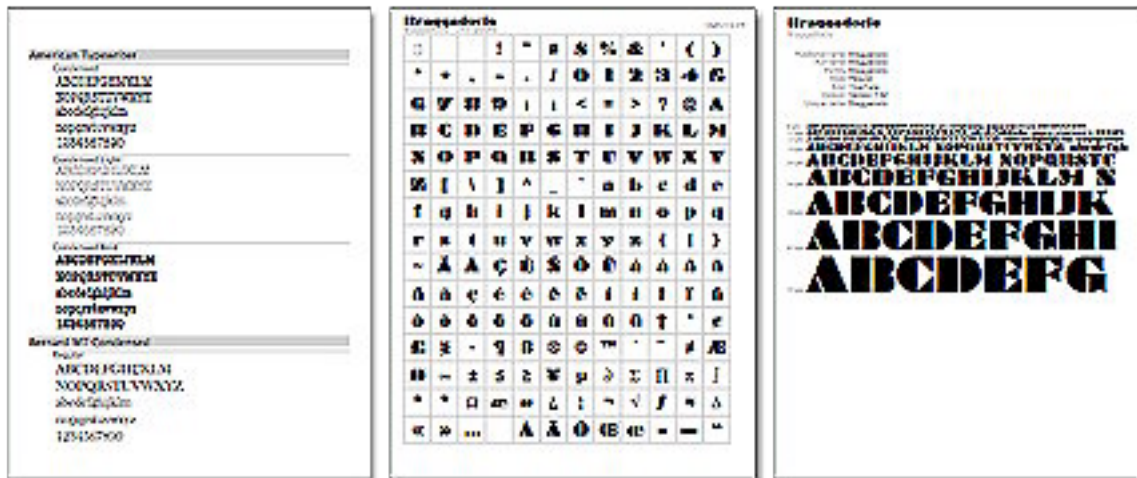
The Computer library includes the fonts in both [/System/Library/Fonts](#) and [/Library/Fonts](#). Font Book doesn't let you remove items from the former, so removing a font from the Computer library means you're taking it from [/Library/Fonts](#). That folder, however, is shared by all users of the computer, so without administrative

# Print Font Samples

Sometimes nothing beats printed versions of fonts so you can peruse your fonts the way most people will see them: on paper.

As a bonus for our patience over the years, waiting for the capability to print samples, Font Book provides three different types of samples (**Figure 21**):

- **Catalog:** This is meant for, well—a *catalog* of all your fonts, or subsets of them. It prints a sample of letters and numbers for each of the fonts you choose; you can set the font size and choose a title for each typeface or for each family (choose family!).
- **Repertoire:** Be careful with this one, since it prints a grid of *every* glyph in the fonts you choose—and some fonts have thousands! You can set the glyph size, and the header includes a glyph count.
- **Waterfall:** This traditional font-sample option prints lines of alphanumeric characters in ever-increasing size. You can choose to include font details (family name, kind, and so on) for each font.



**Figure 21:** Font Book’s font sample reports. Left to right: Catalog, Repertoire, and Waterfall.

# Master Font Menus and Font Formatting

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 Font menus differ from one application or utility to another, not only in the fonts listed but also in the order in which they're listed. A font may be in an unexpected location in a menu or seem to be missing, and formatting text for bold or italic may not always work the way you expect it to.

In this section, I provide the background information you need to understand how Font menus work and to solve problems.

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## FIND A FONT IN A MENU

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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. In some places, you'll find fonts listed strictly alphabetically; in others, you'll see fonts with company or foundry names (“Adobe Jenson,” “Monotype Corsiva”) listed in a separate group. Non-Roman fonts might be listed alphabetically or grouped by language; they may be listed in English, totally in foreign (usually Asian) characters, or a combination of the two.

Take, for example, the Adobe Jenson font. In Font Book (and in the Font panel, used by most of Apple's programs in lieu of a Font menu), it comes after Zapfino, in a list of fonts grouped by foundry. In Character Viewer (see in [Find and Enter Characters with Character Viewer](#)), it's at the top of the list, alphabetized under A. Microsoft Word also puts it with the fonts that begin with A; InDesign, although it refers to the font by its full name, Adobe Jenson, lists it under J.

# Control Character Entry

Character entry? Isn't that what we used to call "typing"? Yes, but how can you type characters that aren't printed on your keyboard, or aren't available at all through any key combination?

You don't have to learn all the text-entry options in Mac OS X, but it's nice to know they're there. Start with "Turn On the Keyboard and Character Viewers" (below) so you have them at your beck and call, and then learn your options or jump to your particular needs:

- To learn where basic characters such as ™ © √ ≥ ≠ ¢ are, or want to 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 Help Enter Special Characters](#).
- When you're ready to dive into the wealth of characters modern fonts provide, start with [Learn about Characters in Fonts](#).
- If you want to type special *ligatures* (letters that are typographically tied together) or editable fractions, [Use Smart-Font Typography](#) shows you how to do it in amenable programs.
- To learn how to enter characters that aren't available from the keyboard, read [Find and Enter Characters with Character Viewer](#).
- If you want to type more than an occasional character from a different language you may wish to [Use Different Keyboards for Foreign Languages or Other Special Input](#).

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## TURN ON THE KEYBOARD AND CHARACTER VIEWERS

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Mac OS X provides two text-input tools, Keyboard Viewer and Character Viewer, to help handle the problems resulting from three issues: not all characters are printed on your keys (where the heck is ©?); most accented characters need to be generated with a special key sequence; and many fonts have characters that can't be typed with any key combination.

# Find Misplaced Fonts

Spotlight after Mac OS X 10.4 Tiger is incredibly speedy, but that's no reason not to focus your search when you're looking for fonts on your multi-gigabyte drive. In this section, I describe how to find any type of font file, and, especially important, how to make Spotlight look inside Fonts folders during a search (they're ignored by default!).

A Finder search ignores things inside Library folders. Normally, this is a good thing: there are many Library folders, and they hold a gazillion little files that programs use and that change quite often. But all your Fonts folders are inside Library folders ([/System/Library/Fonts](#), [/Library/Fonts](#), and [~/Library/Fonts](#)—even application-specific Fonts folders such as [/Library/Application Support/Adobe/Fonts](#))—so they won't be included in a basic search. You might like this if you want to search only through your non-installed fonts (through your backups, say, or items you've downloaded, or fonts you've removed to shorten your Font menus), but it will drive you crazy when you want your Fonts folders included.

The search technique described in this section can be used for three types of searches: looking for *all* fonts that are outside your Fonts folders; looking for specific fonts that are outside your Fonts folders; and looking for specific fonts, including those that are inside Fonts folders.

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**When */Library* folders are not an issue:** [Gather the Adobe Fonts](#) describes a search procedure inside the [/Library/Fonts](#) folder that ignores this issue. The reason that search works, however, is because it specifically starts inside that folder, so the Finder understands that you want to use it for the search scope despite its usual don't-look-in-here status.

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# 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 here get you 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.
- **Stay organized:** Use subfolders and labels to track old and new fonts.

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, Library, and User—is a simple, but multi-step (and I mean *multi!*), process. Before we get started, here's a general overview of what you'll do, although some of the specifics depend on the folder you're working in and the applications you have:

1. **Restore each folder to the way Mac OS X 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.
2. **Organize fonts that come with applications:** Microsoft Office 2004 and 2008 each provide a large collection of fonts, stored in different default locations. If you've had both versions, you'll have duplicate fonts, with some of them new and improved; in addition, some Office fonts in each version duplicate those supplied by Mac OS X.

# Appendix A: Font Tables

The three topics in this appendix discuss and list the default fonts provided by Mac OS X in the System Fonts and Library Fonts folders, and those supplied by Microsoft Office 2008 and 2004:

- The System Fonts Folder (below)
- [The Library Fonts Folder](#)
- [Microsoft Office Fonts](#)

If you are reading this book in a black-and-white version, you won't see color in font-list tables. If you *need* to see the color, you can access the PDF version of the ebook—see [Ebook Extras](#) for details.

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## THE SYSTEM FONTS FOLDER

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The fonts in **Table 10** (just ahead) are installed by default in the System Fonts folder, [/System/Library/Fonts](#).

But, first the most important information: Do not remove any of the following fonts from the System Fonts folder (see [The Absolutely Necessary Fonts](#), p. 155, for details):

- Geneva
- Helvetica
- HelveticaNeue
- Keyboard
- LucidaGrande
- LastResort
- Monaco

In the table, parenthetical numbers after font names indicate how many files belong to the font group: AquaKana (2), for instance, means that there are two files (which happen to be AquaKanaRegular.otf and AquaKanaBold.otf).

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**Font formats:** For more information about the font formats listed in the last column of the table, see [Supported Font Types](#).

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# Appendix B: 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 paths, or references to using a different 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 system-wide 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.

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## ABOUT THE AUTHOR

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Sharon Zardetto has been writing about the Mac since 1984 and never gets tired of it. It's going to be quite a while before she tires of her iPad, too. She is incredibly tired of waiting for an iPhone that works with a cellular carrier other than AT&T.

*Sharon would like to remind you that seatbelts save lives. This book was delayed for months as a result of a serious car accident (totally not her fault!) that, among other things, left her one-handed for many months—which seriously affects typing speed! If not for a seatbelt, however, it's likely her skull would have been as crushed as her wrist. This concludes the PSA portion of this book.*

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## SHAMELESS PLUG

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Sharon uses far fewer trees for her writing than she did in the first two decades of writing, what with ebooks (such as her other Take Control titles, *Take Control of Safari 4* and *Take Control of Safari 5*) and the online version of *Macworld* magazine.

Visit her at <http://www.mactipster.wordpress.com/> and <http://www.ipadpunditry.wordpress.com/>; follow her on Twitter: sharonzardetto.

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## ABOUT THE PUBLISHER

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Publishers Adam and Tonya Engst have been creating Apple-related content since they started the online newsletter *TidBITS*, in 1990. In *TidBITS*, you can find the latest Apple news, plus read reviews, opinions, and more (<http://www.tidbits.com/>).

Adam and Tonya are known in the Apple world as writers, editors, and speakers. They are also parents to Tristan, who thinks ebooks about clipper ships and castles would be cool.



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## PRODUCTION CREDITS

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Take Control logo: Jeff Tolbert

Cover design: Jon Hersh

Editor in Chief: Tonya Engst

Publisher: Adam Engst

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*Take Control of Fonts in Snow Leopard*

ISBN: 978-1-61542-088-9

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TidBITS Publishing Inc.

50 Hickory Road

Ithaca, NY 14850 USA

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