

# RELIABLE Font Resources



## SAFE SITES FOR BUYING FONTS

### [myfonts.com](#)

This is my go-to font site. myfonts is a huge online font store. Prices are generally set by the developers so they vary enormously, but when you buy there you can be assured your font is street legal.

### [fonts.com](#)

This is a site for purchasing legal fonts. However, I've generally found them to be more expensive. I go there if the font I'm needing is ONLY available through them.

### [pixelo](#)

Pixelo's amazing, and a lot of fun if you're a font geek. They sell fonts either individually or by the collection (myfonts and fonts.com also offer packages, but generally those are just one or two sets, or font families). Collections only cost \$30-50 dollars and you get around 2400 font and electronic art systems in the package. I don't generally go to pixelo when I'm seeking a body font (I want my body font to be reasonably attractive but unobtrusive—sort of like the ideal bridesmaid) but I use them all the time for headers, posters, and other applications where the look of the font is paramount.

### [findafont.com](#)

Findafont is helpful when you've seen a particular font but don't know its name, or when you're faced with needing to use a particular font, but can't afford it. Many of the better-known, more expensive fonts have lesser-known, less expensive close cousins. Findafont can help you track down those cousins—think of it as a dna site for fonts. Note: those font "cousins" will be close, but not identical; true font aficionados will know what you have done, but in general the look and feel of your document will be pretty similar to what it would have been had you used the original font, rather than the derivation.

**Note:** Most fonts are now available in a number of formats—postscript, bitmap, open type format, and web, to name just a few. These are *not* the licenses which regulate where your font is legal to use—these are specially constructed font versions designed to be used in a unique environment. You can often trim your costs by deciding where and how you will be using the font. For example, if you know you are never, ever, going to be actually setting type in your funky font online (and unless you really know what you're doing you shouldn't be) you need not buy the web format.



## FONT DESIGN RULES

*You won't get hauled away and slung in the pokey or anything for breaking violating these precepts, but they're some of the rules we designery types live by. As with any rules, they're made to be broken—but it's better not to do that unless you know what you're doing.*

### 1. Don't go crazy.

**One** good type family (a font that offers a number of different variants like roman, italic, semibold, semibold italic, bold, bold italic, smallcaps, and so forth. If you can, consider going with an "opentype" format (OTF). This offers you additional typesetting options like specialized letter links, initial cap serifs, and fractions, among others. If you find yourself using a font family that doesn't include a complete variety of options add **one** other complementary font family. (Remember the font "cousins" I referred to above? This is where they come in handy. ) If you want to spice things up, choose a nice display font (those are the fancy dancy fonts that make us go "ooooh..." for things like initial caps, chapter numbers, and so forth. When it comes to book design and fonts, less is more. Pick a font that works for your audience, and stick with it.

### 2. If you're typesetting a book, choose a conservative serif font for your body type.

Again, think "bridesmaid." You want your font to be reasonably attractive, unobtrusive, and easy to read. You want your story to be the hero here—the best designed books are the ones that we open, get an immediate sense of what the book will be about—and then, disappear as we read. The Harry Potter books are an excellent example of this—those crazy running heads and chapter titles keep the whole "magic" feel going, but the body font pretty much disappears as we get lost in the story, as it should, and as we might expect—it's the Garamond family (aside from the various fonts used for special purposes in the book), which is one of those workhorse fonts. If you're interested about the typesetting in the [Harry Potter](#) books, here's a great article about it).

### 3. Type is meant to be read.

Reading is a visual act. We literally memorize letter shapes, which is why those workhorse fonts are so important. And that's why, unless you have some pressing, overriding reason for choosing otherwise, it's best to choose a simple serif font for body copy. All of the little doohickeys (that's a professional typesetters' term) on the letters aren't there just to make the font prettier—they actually help us distinguish the shapes more easily. Sans serif fonts like Tahoma, Helvetica, and Arial **look** simpler, but they're actually more difficult for our brains to process. That is quite likely changing as more and more people use them for body copy (our brains are memorizing those shapes, too), but for your book, stick to serif for body copy.



## FONT STARTER LIST

*There are others, but this is not a bad place to start.*

#### [MRS. EAVES 12PT](#)

This is a little more expensive, but it's a great famiwith a lot of options).

##### Regular

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Italic

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Semibold

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Semibold Italic:

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Bold

abcdefghijklmnopqrstuvwxyz  
1234567890

*This is an opentype font, which means there are a number of special characters and font options not shown here. This font has no Bold Italic.*

#### [ITC Bookman 12pt](#)

I like this because it has a certain retro flair, but is still very easy to read. It got used a lot in the mid 1900's.

##### Light

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Demi

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Light Italic

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Demi Italic

abcdefghijklmnopqrstuvwxyz  
1234567890

#### [Palatino 12pt](#)

Note: there are about a bazillion different variants of Palatino...

##### Regular

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Bold

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Italic

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Bold Italic

abcdefghijklmnopqrstuvwxyz  
1234567890

#### [New Century Schoolbook 12pt](#)

I like this font for some of the same reasons I like Bookman—it has a certain feel to it, as it should. It used to be used in a lot of elementary schoolbooks!

##### Regular

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Bold

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Italic:

abcdefghijklmnopqrstuvwxyz  
1234567890

New Century Schoolbook has no bold italic. However, it has many other options and characters not shown here.

#### [Adobe Garamond 12pt](#)

Note: there are about a bazillion different variants of Garamond, Garamond 3, Adobe Garamond, Adobe Garamond Pro, Garamond Condensed, you get the idea—pick one and stick with it.

##### Regular

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Bold

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Italic

abcdefghijklmnopqrstuvwxyz  
1234567890

##### Bold Italic

abcdefghijklmnopqrstuvwxyz  
1234567890

*There are a number of special characters and font options not shown here.*

*The quick brown fox  
jumped over the  
lazy dog.*

Questions?

Just ask the Magic Dog at  
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