

The Steinweiss Script

USER'S GUIDE



Thank You!

If you've just purchased Steinweiss Script, or are just thinking about it, *Thank You!* This manual for its usage with OpenType compatible applications will either: 1) help you to understand Steinweiss Script's many possibilities, 2) guide you to successfully utilize its many unique features—or both.

I designed and created Steinweiss Script with a lot of very savvy technical assistance from Patrick Griffin of Canada Type in Toronto. This font is our second collaboration—Patrick's knowhow helped to make Deliscript a winner of the TDC² 2010 Font Design Competition, and again in CA's Typography Annual 1. So, again, a huge *Thank You* goes out to Patrick for his tireless help in making this font work the way it's supposed to.



Alex Steinweiss at Columbia Records c. 1939

Alex Steinweiss is considered to be the inventor of the album cover as we have come to know it—as a kind of mini-poster with graphics relating to the musical content of the album. He produced hundreds of covers for 78 RPM albums between the late 1930s and the late 1940s.

The packaging for 78 RPM records literally were "albums": pasteboard covers sandwiching 3 or 4 kraftpaper sleeves each containing a record. With the advent of LP recordings in 1948, Steinweiss also invented the paperboard container, and went on to generate countless memorable LP covers for decades to come—defining music for generations, and inspiring innumerable graphic artists.

The "Steinweiss Scrawl"

The idea of creating a font based on Alex Steinweiss' work began when I was asked by Taschen Publishing to create lettering similar to the famous "Steinweiss Scrawl"—to be used in their huge tome honoring his lifetime of work. Here is the lettering I did for the book:

The Inventor of the Modern Album Cover

The "Steinweiss Scrawl" was a kind of free-form lettering that Mr. Steinweiss used on many of his album cover designs. Here are two examples from his cover art:



Even though his "scrawl" was far more spontaneous and calligraphic, I felt that I was able to capture some of the spirit of Steinweiss' style in my lettering. But there just wasn't enough time to create an actual font to use throughout the book. But I loved the look of the lettering I had created, and decided to go ahead and develop the font on my own. I'm now fortunate enough to say that I have the official "Steinweiss Approval" for these fonts!

The challenges were many—Steinweiss himself had attempted it early on, having created a font for Photo-Lettering called "Steinweiss Scrawl"—but unfortunately the letters couldn't connect. But what was impossible then, can now be done. OpenType technology has made it possible to create all the ligatures and alternates necessary to make these fonts work the way I envisioned them.

Understanding Steinweiss Script

"Steinweiss Script" was designed with great emphasis given to solving the problem of how to achieve fluid connections between lowercase characters. The solution was made possible by OpenType technology which allowed the font to be designed with all the alternates and ligatures needed to make this happen. The more alternate characters and alternate ligatures there are, the less this font feels like it's typeset, and the more it feels like it's drawn by hand.

PLEASE NOTE: the three "Steinweiss Script" fonts are cross-platform fonts which depend to some extent on certain advanced OpenType features, therefore they can be used to their full potential only with programs that support those features.

When you start typing (with both the Standard Ligatures and the Contextual Alternates buttons turned on in the Glyph Palette) you will see characters changing to connect seamlessly—right before your eyes as you type. Here's why this can happen: as far as the lowercase is concerned, this font is composed of...

- 1) characters that can appear at the beginning of words,
- 2) characters that appear in the interior of words,
- 3) characters that can appear as ending characters, and
- 4) characters that precede the letters "r" and "z" (because these two characters connect differently with letters that precede them).

There are many ligatures that have the same four characteristics. In addition, many characters and ligatures may have more than one of these characteristics. Couple that with the fact that there are many cap/lowercase ligatures as well, it is absolutely necessary that the programming of this font knows exactly when, where and which characters and ligatures to substitute. So as you type, the font is actually selecting the appropriate character for the sequence of letters you are typing.

But you're not locked into any of the default character selections—you still have the absolute freedom to pick and choose when to turn all the various OpenType features on or off. This will give you the ability to further tailor your typesetting to look exactly the way you'd want.

There are 2220 characters in each of the "Steinweiss Script" fonts—in practical terms far too many to be able to show you a complete character set. (for an "Incomplete" set: see page 7.) Therefore, the best way to see what's available in terms of alternates and ligatures is to check in the glyph palette of the application you're working in.

Opposite are several examples—some in Light, some in Medium, and some in Bold. I've mixed up the Simple, Fancy and Titling variations (see p.4), disabled some ligatures and inserted alternates, just to demonstrate a few possibilities.



3 Fonts with

9 Variations

The Steinweiss Script Family is made up of three separate fonts: **Light**, **Medium**, and **Bold**. But the variations don't end there. *Within* each font there are three variations that can be accessed through the OpenType features . . . which, if you have the entire Steinweiss Script family, gives you access to a grand total of nine variations. Briefly, the variations within each font are:

① **Simple** Caps and Lowercase, ② **Fancy** Caps, and ③ **Titling** Caps and Lowercase. Here's how they compare with each other:



SIMPLE OPTION
FANCY OPTION
TITLING OPTION

To begin with, when you have both Standard Ligatures and Contextual Alternates turned on in the OpenType Palette, the default variation will always be Fancy, (unless you also have Titling Alternates turned on). Of the three variations, the Simple Caps and Lowercase will probably be the most useful, providing the ability to set copy at smaller sizes and with tighter line spacing than the other two options. The Fancy variation has taller and fancier caps than Simple. The Titling variation has even taller caps than Fancy, plus a lowercase with taller ascenders/descenders. To access any of the three variations please read the instructions below:

①

The Nuteracker

To set **SIMPLE** Caps and Lowercase – begin by going to the OpenType palette and selecting both **Standard Ligatures** and **Contextual Alternates**. Then go to the dropdown menu from the Character Palette and select the **Small Caps** option. Stylistic Sets users: please select "ss04".

- Hide Options
- Standard Vertical
- All Caps
- Small Caps
- Superscript
- Subscript
- Fractional Widths
- System Layout
- No Break
- Reset Panel

②

The Nuteracker

To change from SIMPLE Caps and Lowercase to **FANCY** Caps, go back to the dropdown menu (above) and **deselect** the **Small Caps** option. To change from TITLING (below) back to **FANCY**, **deselect** Titling Alternates.

③

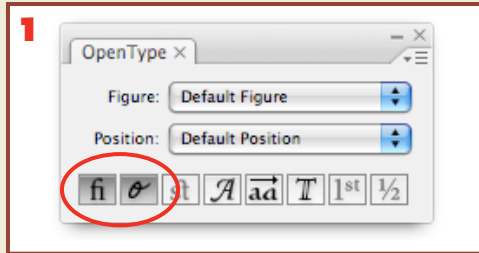
The Nuteracker

If you want to change **FANCY** Caps (middle panel) to **TITLING**, go to the OpenType palette and **select** Titling Alternates. Stylistic Sets users: please select "ss03".



A Few Steinweiss Script Pointers:

1 With few exceptions we would strongly recommend keeping the **Standard Ligatures** and **Contextual Alternates** buttons in the OpenType palette always turned **on**.



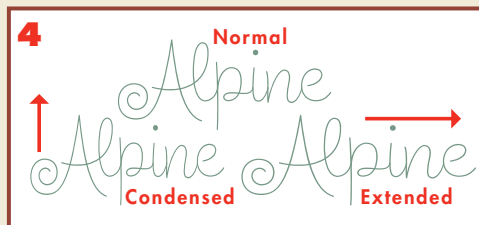
2 PLEASE do not set this font in all caps! In fact, traditionally most scripts were never meant to be used without their lower-case letters.



3 DON'T change the letter-spacing between adjacent lowercase characters. The kerning has been carefully planned. *But* there is one exception: setting copy on a curved path—more about that on page 6.



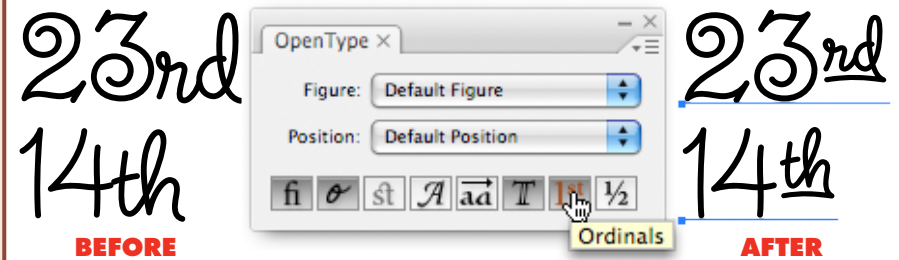
4 You CAN change the proportion of the type by scaling it (slightly) either horizontally or vertically. But if you are doing this, please don't try to alter the proportion by more than 10% in either direction.



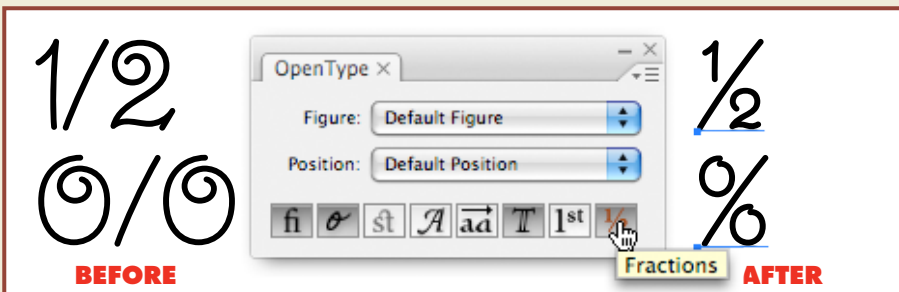
5 You CAN change the angle of the set type, creating an *italicized* version (preferably by not more than 10°) by using the "Shear" tool in your application.



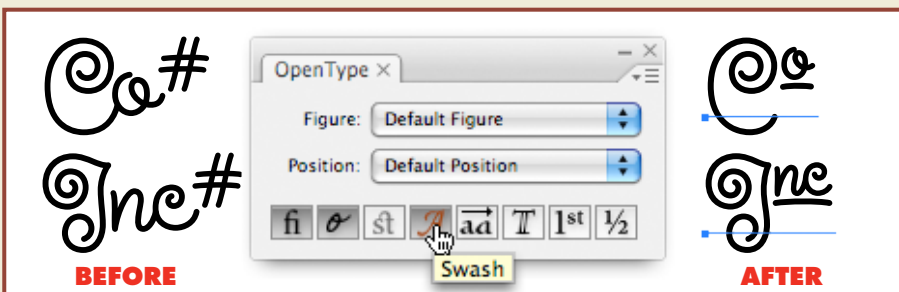
More Steinweiss Script Features:



The "Ordinals" feature gives you access to the **st**, **nd**, **rd**, and **th** superscript following numbers. With the copy selected, push that button and the superscript will appear.



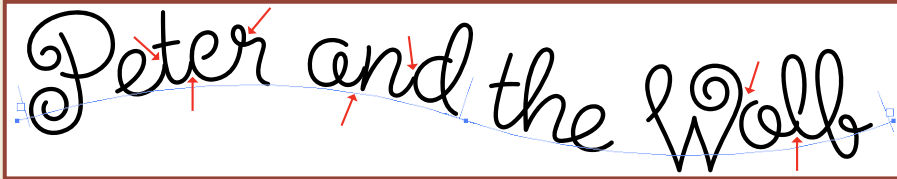
The "Fractions" feature turns 1/4 into the $\frac{1}{4}$ character, 1/2 into the $\frac{1}{2}$ character, 3/4 into the $\frac{3}{4}$ character, 0/0 into the % character, and 0/00 into the % character.



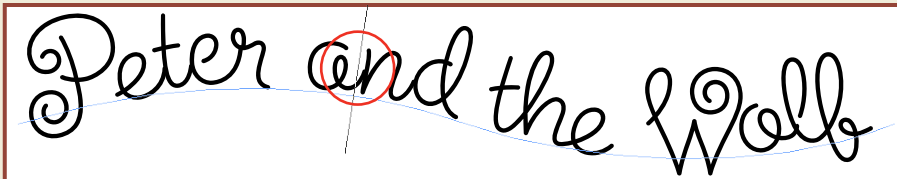
Type a word* followed by the # sign with the swash feature activated and it automatically turns into a catchphrase. *Stylistic Sets users: please select "ss01".* *The catchphrase words available for this are: **Inc**, **Ltd**, **Co**, **No**, **The**, **and**, **by**, **for**, **in**, **of**, **on**, **the**, **to**, and **with**.

Setting Copy On A Curved Path:

Steinweiss Script is ideally suited for setting copy on curves—but some hand adjustment will always be needed to ensure that all the connections between letters are smooth and seamless. Here's how to do it: Draw a curved path and set your copy.



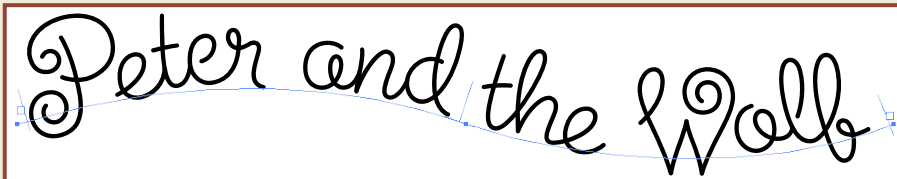
Where the path is convex some letters are too far apart (e.g. between the "a" and the "n"), where it's concave they've moved closer together.



Click the Type Tool between those two letters and bring them closer together by adjusting the kerning in the Character Palette.



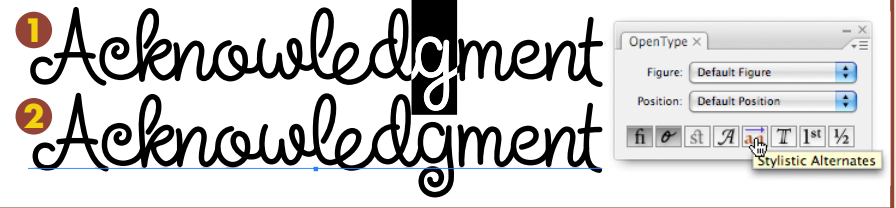
When you need to kern between a letter and a ligature (as between the "o" and the "lf" ligature) you'll need to highlight both and then change the kerning by adjusting the tracking—also in the Character Palette.



If you compare the last example above with the first one at the top, you'll see that nearly every letter pair needed some adjustment to make them connect properly. But it's definitely worth the effort when you can achieve typesetting that gives the appearance of true hand-lettering!

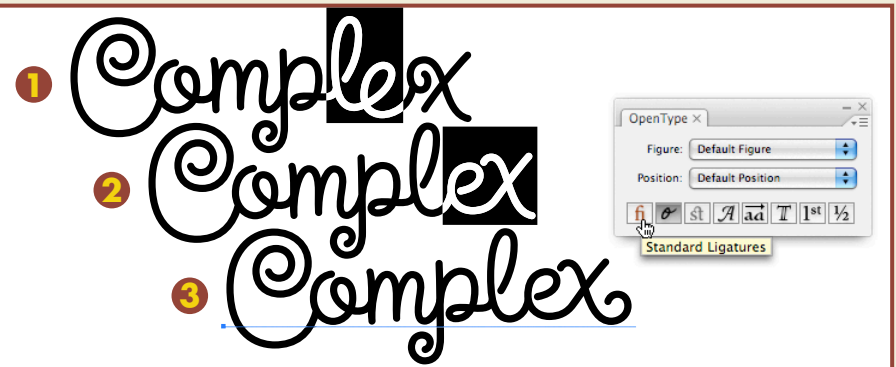
Alternates & Ligatures, Etc.

As was mentioned earlier, for best results both the "Standard Ligatures" and the "Contextual Alternates" buttons should be kept on. This setting will give you optimum results, automatically choosing the alternates and ligatures that will go together best. But there will be times when you may want to tailor the look to suit specific purposes, such as below, where you might decide that you'd want the "g" with the curly tail instead of the one that connects to the next lowercase character. The one with the curly tail was meant to end words, but it, and others, can be substituted.



To change a default character to an alternate, select the character you want to change (1), then click the Stylistic Alternates (2) button. Alternatively, with the character selected (1), you can select an alternate in the Glyph Palette. *Stylistic Sets users: please select "ss02".*

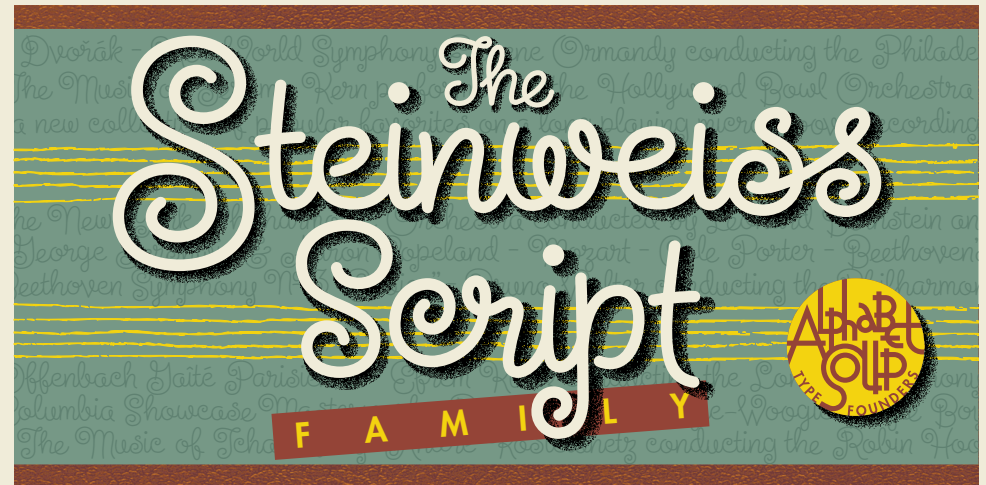
There may be situations where you'd like to change a ligature, as below. The "le" ligature in (1) precedes an "ending" "x", but the transition to the "x" may not be what's wanted. Select the "le" ligature then click on...



...Standard Ligatures to release it—the "l" changes to a regular character, and the "ex" (2) now becomes an ending ligature. But if you check in the Glyph Palette you'll notice that there's another ending "ex" ligature with a curly tail, so with the "ex" selected (2), pick that alternate (3).

You're probably familiar with Michael Doret's logo and lettering work without being aware of it. If you've seen his logo for the NY Knicks or one of his many *Time* covers then you might be aware of the power and dynamism he has brought to the art of the letterform. Now he's applying all those years of experience creating letterform art to his font design efforts using the name *Alphabet Soup*.

Check out these other fonts from Alphabet Soup available now at



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Steinweiss Script Design and Art: Michael Doret—after Alex Steinweiss

Steinweiss Script OpenType Programming: Patrick Griffin/Canada Type
<http://CanadaType.com>

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<http://MichaelDoret.com/AlphabetSoup/soup.html>