

The
Dynatype
Manual
And Typesetting Guide

Another



Original

Hey, Thanks!

If you've purchased Dynatype, or are just looking into it—Thank You! This manual will explain how Dynatype came to be, and how to access its unique features as well as give you a few pointers on how to use it to set copy correctly. On page 5 you'll find Dynatype's character set.

Dynatype is a totally unique font, unlike other display faces you will encounter. However it does have some historical precedent and, like Deliscript, the initial inspirational "spark" came from the letterforms in a vintage diner sign:



What I found compelling about these lowercase forms was the fact that they were heavier at the top than at the bottom. It seems there was a historical typographic curiosity that stretched from the 1920s in Germany up to the 1960s. Photo-Lettering called it "Zip-Top". Here's an excerpt from their Alphabet Thesaurus, Volume 2:

"Could legibility and reading speed be improved by highlighting the significant parts of letters – by designing them with more pronounced tops? We tried it, and found that the heavier tops formed a "reading bar" or rail on which the eye traveled swiftly across the line. It seemed to us that readability was noticeably improved, and we liked the fresh functional appearance of the letters. The increased legibility of zip-top will be noticed chiefly in the light and medium weights of lowercase."

This was probably more marketing ploy than anything else, but I just liked the way letters looked when drawn top-heavy, and was pleasantly surprised to discover that weighting a script at the top actually does give its words a dynamic flow.

When I started designing Dynatype I saw it as an upright face, but then realized that it had interesting possibilities as an italicized connecting script. This I ended up developing first as Dynascript, which I also gave a non-connecting component. Afterwards I came back to my original concept—a non-connecting display font, and the result is what you see here: Dynatype. I added a connecting script-like component which can be accessed by simply hitting the Stylistic Alternates button. Dynatype and Dynascript are two completely independent fonts, but they share a common DNA, and can almost be viewed as mirroring each other.

The Automatic Age

62 pt.
Dynatype

The last fifty years or so have been known as the machine age, but now *the automatic era* has arrived to emancipate men from their machines.

37 pt.
Dynatype
w/Dynascript
Insert

The field of probabilities in the new era opened by the harnessing of the electron are as vast as electricity itself. One of the chief problems we are considering at our research laboratories is the home of the future. It isn't enough that the electrical industry provide a welded steel framework and fill it with light and with labor saving appliances—this home will be electrically heated and cooled the year round.

22 pt.
Dynatype

Newspaper by Radio

59 pt.
Dynatype

A newspaper in your own home is really not a "Jules Verne" dream, but is easily available to anyone in this country with a radio receiver.

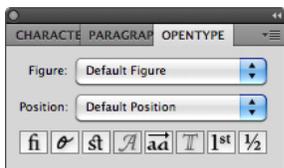
37 pt.
Dynatype
w/Dynascript
Insert

Our facsimile transmitter opens a new field for the home of the future, which can have not only radio entertainment and television, but also a radio newspaper. Such a receiver is quite simple, literally a development of the old-fashioned electric pencil, or stylus, writing on a sheet of paper dipped in iron oxide, a device which many avid experimenters in years past have built. A news revolution is finally at hand!

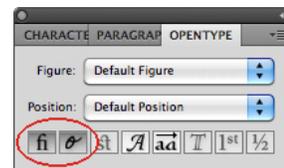
22 pt.
Dynatype

Dyna-Typesetting Tips

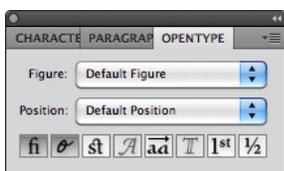
Beautifully set copy with Dynatype is quite simple. Here are several suggestions and rules that will help you achieve the best results.



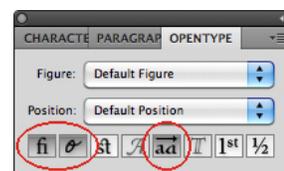
Stuffed→Stuffed



The "cardinal" rule that must always be followed when setting this font is that the **Standard Ligatures** and **Contextual Alternates** buttons in the OpenType palette must be pressed. The difference can be seen in the samples above. At left, without those buttons being pressed, the text is missing the "St" ligature, and the lowercase "ff" ligature. At right, with those two buttons selected, the sample sets correctly with the proper characters.



Stuffed→Stuffed



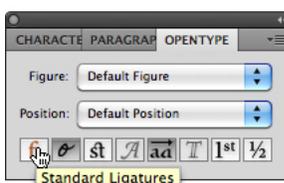
To change the type style from regular (the default—above, left) to the connecting style, all one need do is press the **Stylistic Alternates** button, (above, right).



Atom→Atom→Atom

When using the connecting style, to access the various lowercase "t" characters with cross bars of varying lengths, first select the "t" you'd like to change with the Type Tool. Open the **Glyph Panel** and you'll see that character is highlighted. With your cursor press and hold down on that box to open the pop-up menu for the alternate glyphs for that character selection, and pick the type of "t" you want. The new "t" then replaces the old. You can also access alternates (if available) for any character for which you see a small triangle in the lower right corner of its glyph box.

In the alternate connecting version it would not be a good idea to change the letterspacing between adjacent lowercase characters. The carefully aligned connectors will no longer line up if you add or delete space. However, in the default version you may add letterspacing by using tracking in the Character Palette. This can create a pleasing effect—but if the copy begins with a ligature¹,



¹Egypt Egypt
²Egypt Egypt

you must select that ligature then unclick **Standard Ligatures**². This will eliminate the unwanted ligature. Then proceed to add letterspacing.

More About Dynatype

I usually won't suggest to people what not to do with their fonts, but with Dynatype, I have no problem stating that it should not be set in all uppercase:

A BAD IDEA!

Dynatype is actually two fonts in one. With the press of a button you can transform Dynatype's default version into something quite different. Just by pressing **Stylistic Alternates** in the OpenType palette you can change this display font...

Radio Corporation of America

into this alternate upright connecting style ...

Radio Corporation of America

Just to be clear about this: these are two different styles that are both contained within one font. The default non-connecting style and the alternate connecting style do share the same capital letters, numbers, symbols and punctuation. However they each have their own unique lowercase, and their own cap/lowercase and lowercase ligatures which can be seen in the character set (incomplete) on the next page.

Also mentioned on the previous page was how to access the different raised crossbar styles of the lowercase "t" characters in the alternate connecting style:

Meteor Quest Futura Roadmaster

There are basically four variations on the crossbar—two going off to the left and two to the right. However if you wanted a little more variation in crossbar length, that is easily accomplished in a vector program such as Illustrator. For example, if you wanted to set the word "Quest" (above) but with a crossbar that stretched the length of the word you could set the word as above, then convert to outlines:

Quest Quest Quest Quest

Once you convert to outlines it's a simple matter of selecting just the points at the end of the crossbar, and pulling them out to the desired length.

Dynatype has a full range of foreign accented characters which can be accessed from the glyph palette, and seen on the next page.

Dynatype

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Alphabet Soup Type Founders

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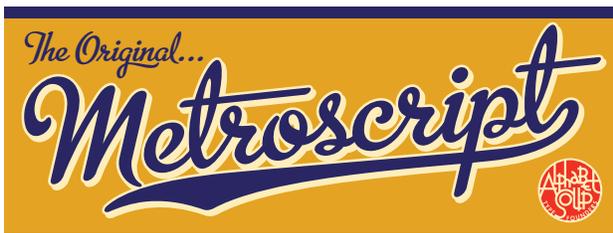
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