Fonts in ConTeXt

Examples Of Using Typescripts

Coming back to the use of typefaces in electronic publishing: many of the new typographers receive their knowledge and information about the rules of typography from books, from computer magazines or the instruction manuals which they get with the purchase of a PC or software. There is not so much basic instruction, as of now, as there was in the old days, showing the differences between good and bad typographic design. Many people are just fascinated by their PC's tricks, and think that a widely-praised program, called up on the screen, will make everything automatic from now on.

```
\definetypeface [zapf] [cg] [calligraphy] [chancery]
\switchtotypeface [zapf] [12pt,cg]
```

name: Chancery   author: Hermann Zapf   foundry: URW

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```
\definetypeface [palatino] [rm] [serif] [palatino] [default] [encoding=ec]
\switchtotypeface [palatino] [12pt,rm]
```

name: Palatino   foundry: URW

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```
\definetypeface [times] [rm] [serif] [times] [default] [encoding=ec]
\switchtotypeface [times] [12pt,rm]
```

name: Times   foundry: URW

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```
\definetypeface [helvetica] [ss] [sans] [helvetica] [default] [encoding=ec]
\switchtotypeface [helvetica] [12pt,ss]
```

name: Helvetica   foundry: URW

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```
\definetypeface [bookman] [rm] [serif] [bookman] [default] [encoding=ec]
\switchtotypeface [bookman] [12pt,rm]
```

name: Bookman   foundry: URW

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```
\definetypeface [utopia] [rm] [serif] [utopia] [default] [encoding=ec]
\switchtotypeface [utopia] [12pt,rm]
```

name: Utopia   foundry: Adobe

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```
\definetypeface [charter] [rm] [serif] [charter] [default] [encoding=ec]
\switchtotypeface [charter] [12pt,rm]
```

name: Charter   foundry: Bitstream

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$$\int \frac{1}{\cos{(ax)}\,1\pm\sin{(ax)}}\,\mathrm{d}x = \mp\frac{1}{2a}\frac{1}{1\pm\sin{(ax)}} + \frac{1}{2a}\log\tan\left(\frac{\pi}{4}+\frac{ax}{2}\right)$$

```
\definetypeface [informal] [rm] [casual] [informal] [default] [encoding=default]
\definetypeface [informal] [mm] [math] [informal] [default] [encoding=default]

\switchtotypeface [informal] [12pt,rm]
```

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and think that a widely-praised program, called up on the screen, will make
everything automatic from now on.
```

```
\definetypeface [postscript] [rm] [serif] [times]     [default]
\definetypeface [postscript] [ss] [sans]  [helvetica] [default] [rscale=.9]
\definetypeface [postscript] [tt] [mono]  [courier]   [default] [rscale=1.1]

\switchtotypeface [postscript] [11pt]
```

Weighted combination (available as typescript 'postscript')

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```

$$\int \frac{1}{\cos{(ax)}\,1 \pm \sin{(ax)}}\,\mathrm{d}x = \mp\frac{1}{2a}\frac{1}{1 \pm \sin{(ax)}} + \frac{1}{2a}\log\tan\left(\frac{\pi}{4} + \frac{ax}{2}\right)$$

```
\usetypescript [modern] [ec]
```
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\switchtotypeface [modern] [10pt]
```

name: Computer & Latin Modern   author: D.E. Knuth & B. Jackowski   foundry: AMS/Blue Sky & GUST

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$$\int \frac{1}{\cos{(ax)}} \frac{1}{1 \pm \sin{(ax)}} \, \mathrm{d}x \; \mp \frac{1}{2a} \frac{1}{1 \pm \sin{(ax)}} \; \frac{1}{2a} \log \tan \left(\frac{\pi}{4} \; \frac{ax}{2} \right)$$

\usetypescript [lucida] [texnansi]

\switchtotypeface [lucida] [9pt]

name: Lucida Bright   author: B&H

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```

$$\int \frac{1}{\cos{(ax)}\,1 \pm \sin{(ax)}}\,\mathrm{d}x = \mp\frac{1}{2a\,1 \pm \sin{(ax)}} + \frac{1}{2a}\log\tan\left(\frac{\pi}{4} + \frac{ax}{2}\right)$$

```
\usetypescript [palatino] [ec]
\switchtotypeface [palatino] [10pt]
```

Palatino (serif) combined with computer modern (mono)

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$$\int \frac{1}{\cos{(ax)}\,1 \pm \sin{(ax)}} \, \mathrm{d}x = \mp \frac{1}{2a\,1 \pm \sin{(ax)}} + \frac{1}{2a} \log \tan \left(\frac{\pi}{4} + \frac{ax}{2} \right)$$

```
\definetypeface [palatino] [rm] [serif] [palatino] [default] [encoding=ec]
\definetypeface [palatino] [mm] [math]  [palatino] [default] [encoding=ec]

\switchtotypeface [palatino] [12pt,rm]
```

Coming back to the use of typefaces in electronic publishing: many of the new typographers receive their knowledge and information about the rules of typography from books, from computer magazines or the instruction manuals which they get with the purchase of a PC or software. There is not so much basic instruction, as of now, as there was in the old days, showing the differences between good and bad typographic design. Many people are just fascinated by their PC's tricks, and think that a widely-praised program, called up on the screen, will make everything automatic from now on.

$$\int \frac{1}{\cos{(ax)}\,1 \pm \sin{(ax)}}\ \mathrm{d}x = \mp\frac{1}{2a}\frac{1}{1 \pm \sin{(ax)}} + \frac{1}{2a}\log\tan\left(\frac{\pi}{4} + \frac{ax}{2}\right)$$

```
\definetypeface [times] [rm] [serif] [times] [default] [encoding=ec]
\definetypeface [times] [mm] [math]  [times] [default] [encoding=ec]

\switchtotypeface [times] [12pt,rm]
```

name: Times   author: Young Ryu   foundry: URW/TX

Coming back to the use of typefaces in electronic publishing: many of the new typographers receive their knowledge and information about the rules of typography from books, from computer magazines or the instruction manuals which they get with the purchase of a PC or software. There is not so much basic instruction, as of now, as there was in the old days, showing the differences between good and bad typographic design. Many people are just fascinated by their PC's tricks, and think that a widely-praised program, called up on the screen, will make everything automatic from now on.

$$\int \frac{1}{\cos(ax)} \frac{1}{1 \pm \sin(ax)}\, \mathrm{d}x = \mp \frac{1}{2a} \frac{1}{1 \pm \sin(ax)} + \frac{1}{2a} \log\tan\left(\frac{\pi}{4} + \frac{ax}{2}\right)$$

```
\definetypeface [iwona] [ss] [sans] [iwona] [default] [encoding=ec]
\definetypeface [iwona] [mm] [math] [iwona] [default] [encoding=ec]

\switchtotypeface [iwona] [12pt,ss]
```

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$$\int \frac{1}{\cos{(ax)}\,1 \pm \sin{(ax)}}\;\mathrm{d}x = \mp\,\frac{1}{2a}\frac{1}{1 \pm \sin{(ax)}} + \frac{1}{2a}\log\tan\left(\frac{\pi}{4} + \frac{ax}{2}\right)$$

```
\definetypeface [kurier] [ss] [sans] [kurier] [default] [encoding=ec]
\definetypeface [kurier] [mm] [math] [kurier] [default] [encoding=ec]

\switchtotypeface [kurier] [12pt,ss]
```

name: Kurier   author: Janusz Nowacki   foundry: GUST

Coming back to the use of typefaces in electronic publishing: many of the new typographers receive their knowledge and information about the rules of typography from books, from computer magazines or the instruction manuals which they get with the purchase of a PC or software. There is not so much basic instruction, as of now, as there was in the old days, showing the differences between good and bad typographic design. Many people are just fascinated by their PC's tricks, and think that a widely-praised program, called up on the screen, will make everything automatic from now on.

$$\frac{1}{\cos(ax)} \frac{1}{1 \pm \sin(ax)}\, dx = \mp \frac{1}{2a} \frac{1}{1 \pm \sin(ax)} + \frac{1}{2a} \log \tan \left(\frac{\pi}{4} + \frac{ax}{2} \right)$$

```
\definetypeface [antykwa] [rm] [serif] [antykwa-torunska] [default] [encoding=ec]
\definetypeface [antykwa] [mm] [math]  [antykwa-torunska] [default] [encoding=ec]

\switchtotypeface [antykwa] [12pt,rm]
```

Lectori Salutem,

This file shows a couple of fonts and their invocation in ConTEXt. More information on typescripts can be found in the manual Fonts in ConTEXt. Fonts can be installed using the texfont.pl Perl script which can generate the font metrics needed. This script is part of the ConTEXt distribution.

Hans Hagen
PRAGMA-ADE
Hasselt NL
November 21, 2005