

# STANDARD PHONETIC USAGE CHART



he Phonetic typefaces were designed as phonetic companions to standard typefaces of the same name. These phonetic typefaces represent spoken sound for linguists and others who work with languages and dialects.

Phonetic typefaces consist of two fonts: the International Phonetic Association (IPA) font and Alternate font. The IPA font conforms to the alphabet approved by the International Phonetic Association at its 1989 conference in Kiel, West Germany, with one exception; the font does not include the association's contour tones, which are difficult to represent in a typeface. The Alternate font supplements the IPA font, and contains glyphs that no longer are part of the official IPA font, but are either in current use or of historical significance. The Alternate and IPA fonts, in either the serif or san serif design, are intended to be used together.

The typefaces enable the user to compose glyphs to represent a language phonetically. *Glyphs* are graphic shapes that include *diacritic* marks, or accents; *tone marks*, or symbols, that represent five different pitches; and characters such as *r* or *t*. Glyphs are composed either by using a single keystroke for the most common glyphs, or by using a combination or keystrokes, or  *Kerning pairs*, to kern a diacritic to its preceding symbol. The typefaces allow several hundred combinations of common kerning pairs.

Note that your application must be able to use kerning information to compose the diacritics. Some programs such as Adobe™ PageMaker™ or QuarkXpress® can apply the built-in kerning information. Other programs such as Microsoft® Word cannot use kerning information; you can use the typefaces with these applications, but you may have to kern the diacritic and glyph manually.

Kerning pairs eliminate the white space between a pair of adjacent glyphs, and allow shapes to overlap when placing diacritics above or below a preceding glyph. The phonetic typefaces contain a few diacritics that are higher or lower than normal, for tall or deep glyphs (such as *l* or *g*), but do not use special versions of diacritics for “wide” or “narrow” glyphs.

In a few cases, the glyph and its diacritic are so common that they have their own glyph, as follows:

IPA typeface: ç, ħ, i, ɿ, ʃ, ʈ, ʑ, ʒ, ʝ

Alternate typeface: ɑ, ɓ, ɕ, ɹ, ɗ, ɛ, ʒ, ʝ, ʌ, ʂ, ʐ, ʑ, ʒ, ʝ, ʌ

To compose the kerning pairs, you type the diacritic after the base glyph; the diacritic kerns so that it is properly placed upon the base glyph. For example, to produce  $\tilde{u}$  in the Phonetic IPA typeface, type  $\underset{\sim}{u}$  (Shift+Option+Y on the Macintosh® or Alt+232 with Windows®) and then  $\text{¨}$  (Shift+3).

The IPA font includes additional versions of  $i$ ,  $j$ , and  $\dot{i}$  so that their dot will not interfere with a diacritic placed above the glyph. In some cases where a glyph-diacritic combination is not provided, you must judge the best position for a diacritic over a glyph and use the kerning capabilities of your application to place the diacritic most appropriately.

There are two “tie” ligatures, and one “link” suprasegmental (used to indicate stress, pitch or juncture) in the Phonetic Typefaces. The ligatures and links are typed between the pair of glyphs to be joined. For example, in the IPA font, to produce  $\underset{\sim}{\eta m}$ , you type  $\underset{\sim}{\eta}$  (Shift+Option+N on the Macintosh or Alt+206 with Windows) followed by  $\underset{\sim}{m}$  (Shift+Option+X on the Macintosh or Alt+220 with Windows), and then  $m$ . Similarly, to produce  $\underset{\sim}{bd}$ , you type  $\underset{\sim}{b}$  followed by  $\underset{\sim}{d}$  (Shift+Option+X on the Macintosh or Alt+220 with Windows), and then  $d$ . The linking character is typed in similar order, but has width, as in  $[k\_h]$ .

To access the top tie ligature, press Shift+Option+X on the Macintosh or Alt+220 with Windows in the IPA font; to access the bottom tie ligature, press Shift+Option+X on the Macintosh or Alt+220 with Windows in the Alternate font. To access the linking character, press Shift+Option+7 on the Macintosh or Alt+217 with Windows in the IPA font.

The typefaces also include a “thinspace” character for adding space, accessed by pressing 5 in either font. The thinspace character may be used to add extra space when a diacritic kerned to a preceding glyph results in the glyph placed too far to the left, or to add space if your application limits the amount of kerning between characters.

Because the Alternate font supplements the IPA font, it follows the same keyboard layout as the IPA font for the same diacritics so that consistency is maintained when switching between typefaces. The following general guidelines apply:

- The keyboard layout maintains a visual mnemonic connection between a roman letter’s key and a similar phonetic glyph shape. Basic roman characters keep their position. Shapes similar to the character shape on a key are placed on the corresponding key; capital-like versions are in the shifted position.
- Diacritics are placed primarily on the numeral keys; the Shift key accesses diacritics intended for above a glyph, and the unshifted position accesses diacritics intended for below a glyph.
- The Option key produces inverted and hooktop glyphs (Macintosh only).
- Shift+Option produces curlytail and barred glyphs (Macintosh only).