

# Pixar Typestry 2



P · I · X · A · R

This program is dedicated To all  
The TypeFaces in The world.





# credits

Mr. Typestry  
Other programmers

Dana Batali  
Steve Johnson  
James Burgess  
Mark VandeWettering  
Skeggi Thormar  
Mitch Prater  
Ray Davis  
Steve Davis

Documentation Guy  
Art 'n' Doodles  
Betazoids

Tom Deering  
Annabella Serra  
Mark Sanford  
John Bennett  
Mike Murdock  
David Catmull

Chief Negotiator  
Printer Extrordinaire  
VP of So Many Things

Dennis Jennings  
Mark Unowitz  
Pam Kerwin

## Pixar

1001 West Cutting Blvd.  
Richmond, CA 94804  
Phone 510-236-4000 • Fax 510-236-0388

Customer Support (9AM to 5PM PacificTime):  
1-800-937-3179



Copyright © 1995 Pixar. All Rights Reserved.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, recording, or otherwise, without the prior written permission of Pixar.

The information in this book is furnished for informational use only, is subject to change without notice, and should not be construed as a commitment by Pixar. Pixar assumes no responsibility or liability for any errors or inaccuracies that may appear in this book. The software described in this book is furnished under license and may only be used or copied in accordance with the terms of such license.

Pixar®, RenderMan®, MacRenderMan®, Pixar Showplace®, and the Pixar logo are registered trademarks of Pixar. Pixar Typestry™, Pixar Looks™, PhotoRealistic RenderMan™, Glimpse™, and RIB™ are trademarks of Pixar. Many of the designations used by manufacturers and sellers to distinguish their products are claimed as trademarks. Where those designations appear in this book, and Pixar was aware of a trademark claim, the designations have been printed in initial caps or all caps — for example Windows Portions of this software are licensed from RSA.

For units of the DoD: Restricted Rights Legend

Use, duplication or disclosure by the Government is subject to restrictions as set forth in subparagraph (c)(1)(ii) of the Rights in Technical Data and Computer Software clause at 252.227-7013.

For civilian agencies: Restricted Rights Legend

Use, reproduction or disclosure is subject to restrictions set forth in subparagraph (a) through (d) of the Commercial Computer Software-Restricted Rights clause at 52.227-19 and the limitations set forth in Pixar's standard commercial agreement for this software. Unpublished - rights reserved under the copyright laws of the United States.



*Image: Annabella Serra*

*Build Method:* Extrude

*Bevel:* preset from menu

*Effects:* Wall

*Text Look:* customized instance of Floofy

*Wall Look:* Pictures as Anything; texture  
and relief using an image of corrugated  
cardboard

*Lights:* #7100%, spotlight; #2 70%, spotlight



# Table of contents



## What's Typestry?

1



## Typestry Quickstart

2

Quick starts .....	2-1
Using the Details Window .....	2-6



## The Text Attribute

3

Regular text .....	3-1
Importing Illustrator files .....	3-2
Illustrator tips .....	3-2



## The Build Attribute

4

Extrude .....	4-1
Rubber Sheet .....	4-6
Tubes .....	4-8
Using the Bevel Editor .....	4-10
Adjusting points and handles .....	4-11
Saving finished bevels .....	4-13



## The Look Attribute

5

Applying a Look .....	5-1
Copying a Look .....	5-2
Using the Browser ("select a look" dialog) .....	5-2
Adjusting a Look .....	5-3
Projections .....	5-7





## The Particle Attribute **6**

Turning on particles .....	6-1
Controlling particles' behavior .....	6-4



## Making A Picture **7**

Rendering an image .....	7-1
Rendering to screen .....	7-1
Rendering to file .....	7-3
Monitoring and cancelling rendering .....	7-5
Restricting the area to be rendered .....	7-6
Customizing image quality .....	7-6



## Manipulating Text **8**

Selecting text .....	8-1
Selecting hard-to-get text .....	8-1
The Tools .....	8-1

The Text tool .....	8-2
The Illustrator Import tool .....	8-2
The Move tool .....	8-2
The Rotate tool .....	8-2
The Scale tool .....	8-3
The Skew tool .....	8-4
The Crop tool .....	8-5
Viewing the text .....	8-7
Grouping .....	8-7
Groups and Looks .....	8-8
Groups and the tools .....	8-8
Creating a group .....	8-9
Perforating objects .....	8-9
Perfs tutorial .....	8-11
Using the grid .....	8-14



## Adding Lights **9**

Light types .....	9-1
Using the Lights window .....	9-3
Special lighting features .....	9-6
Turning off simulated reflections .....	9-9



## Editing Looks

10

Make a new Look variation now! .....	10-1
What the heck is this thing for, anyway? .....	10-2
How to make a new Instance .....	10-5
Basic surface controls .....	10-6
Shininess .....	10-6
Metalness .....	10-7
Transparency .....	10-7
Using your own images or text in a Look .....	10-8
What can you do with your own pictures? ..	10-8
Picture considerations .....	10-8
Getting a picture into an Instance (labels) .....	10-9
Gray scale pictures .....	10-10
Using pictures instead of sliders .....	10-10
Using Opacity .....	10-11
Using two or more pictures together .....	10-11
Relief pictures .....	10-12
Multi-color decals .....	10-13
Single-color decals .....	10-14
Reflection issues .....	10-14
Environments and other reflections .....	10-16
Approximating a new surface .....	10-16
RenderMan expert parameter info .....	10-17
Looks and "shaders" .....	10-17
The RenderMan Expert parameters .....	10-18



## Adding Effects

11

Backgrounds .....	11-1
Camera .....	11-3
Motion Blur .....	11-5
Atmosphere .....	11-6



## Group Therapy

12

The short explanation .....	12-1
Using the "tree" .....	12-2
The long explanation .....	12-3
Copying Looks from one object to another	12-7
"Inheriting" a Look .....	12-7
Applications .....	12-7



## Animation

13

A short animation .....	13-1
The pose .....	13-3
Poses and groups .....	13-6



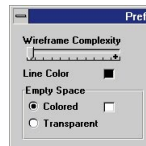
Grouping and ungrouping .....	13–8
And now for the “really big shew...” .....	13–10
Organizing poses .....	13–13
Creating a new pose .....	13–14
Selecting poses .....	13–14
Moving a pose — adjusting timing .....	13–15
Scaling poses — adjusting duration .....	13–15
Duplicating a pose .....	13–16
Deleting a pose .....	13–16
Animation settings .....	13–16
Rendering an animation .....	13–17
The nature of Typestry animation .....	13–20
What to avoid .....	13–21
What to remember .....	13–21
Tradeoffs .....	13–21
An animation checklist .....	13–22
Creating a 2-frame animation .....	13–23
Viewing a movie .....	13–23
Summary of Score window operations .....	13–24



## Movie Maker

14

Building a Movie .....	14–1
Building a Movie for playback on a Mac .....	14–2



## Simple Things

15

Working with a Typestry window .....	15–1
Resizing a window .....	15–1
Basic Preferences .....	15–1
Printing .....	15–3
Image resolution .....	15–3
Resolution tradeoffs .....	15–4
The bottom line .....	15–4
Image contrast .....	15–4



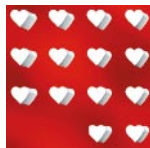
## Tasks

16



## Troubleshooting

17



The PixarPerfs Font **18**

Index



How we did it 





Image: Annabella Serra





# how we did it

---

To produce this manual, we had to do exactly what you'd have to do if you wanted to get some Typestry text into print. And it really was surprisingly easy: it was almost as easy as pi. All the reference illustrations were rendered with Typestry 2 at 150 pixels per inch against a black background as TIFF RGBA files. This creates an alpha (matte) channel, which includes everything that isn't background. We used this channel to determine the selection in Photoshop (using Load Selection), copied it, and pasted it over a pre-painted border background.

These files had their mode changed to CMYK and were then saved in TIFF format. We imported them into QuarkXPress and had color separations printed with a line screen of 150.

We made no color adjustments in Photoshop or Quark, and had very few matchprints made. But we did do some tests to make sure we were sane. We failed most of those. On the other hand, some color tests confirmed our guess that we could get away with default settings in Photoshop and Quark. This saved a LOT of time and money, since there were

absolutely no color corrections made.

The other big savings was in using Quark to separate whole pages. This meant that we didn't have to get separations for every image. We were able to go from a whole page of images directly to separated film for the page, without any stripping in of individual pictures.

Now you know. So after you've saved millions in prepress charges, remember who told you, and rewrite your will accordingly.





The greatest  
software  
for creating  
dimensional Type



for windows

P · I · X · A · R

1001 West Cutting Boulevard  
Richmond, CA 94804

510 • 236 • 4000