O'Reilly Media, Inc. [ISBN 978-0-596-10242-5. 1,016 pages, including index. $59.99 USD (softcover).]

Like a competent professor—well-organized, far-sighted, and knowledgeable—Yannis Haralambous in *Fonts & encodings* teaches you how to use fonts and encodings allotted to writing in digital space. A dual careerist, he teaches computer science in Brittany, France, and owns a company specializing in the typesetting of books with specific font requirements.

The encyclopedic reference consists of 14 chapters and 7 appendixes. Haralambous suggests user profiles based on expertise in operating systems and applications: font designers/editors, creators of beautiful documents, producers of fine-looking Web pages, font collectors, readers who like a historical perspective, and so on. A carefully planned Introduction contains self-paced paths for each profile, as if Haralambous were handing out the appropriate syllabi to classes interested in different aspects of fonts and encodings.

Your objectives in the first five chapters are as follows: grasp fonts and encodings before Unicode; learn the differences between characters, glyphs, and bytes; explore Unicode character properties; understand normalizations, bidirectional algorithm,

and characters of the East Asian countries; and be able to use Unicode fully. The next two chapters have three objectives of font management: Mac OS, Windows (PC), and Window X (UNIX). Then you learn two technical areas: fonts under the T_EX and Omega (Ω) typesetting systems and fonts on Web pages.

The last four chapters discuss history and classification, editing and creating fonts, optimizing the rendering, and advanced typographical features. The appendixes present exhaustive description of the major font formats.

Of interest to technical communicators, this complete guide should whet your curiosity, whatever your profile may be—you can meet your technical needs in a self-paced exploration. If you are interested in how fonts are specified for the Web, you can learn how to format the declarations to get a particular font. If the font is copyrighted, the process will get you a font that is similar as you avoid infringement. The fun part of the chapter "Fonts and Web pages" is that you most likely will make mistakes, but you learn from them.

I was a printer in another life and learned to compose a story with metal type and a composition stick using a gothic typeface in honor of Johannes Gutenberg, who invented movable type and made possible the mass production of books. You can learn more about the history in Chapter 11. Did you know, for example, that the roman family of typefaces was created with the aid of mathematical analysis and circles to make the serifs and other rounded parts? King Louis XIV of France ruled his kingdom with a tight fist—down to the intricacies of the roman typeface, claiming it his own royal script.

Any technical communicator who tackles this reference with patience and gusto can succeed and discover the joy of selecting fine fonts.

William L. Kidd

WILLIAM L. KIDD is a federal employee with the Centers for Medicare and Medicaid Services. A senior writer-editor, he develops publications that educate beneficiaries about healthcare benefits and related health issues. His past experience includes managing several newsletters, writing and editing technical documentation, and developing other informational materials.

The Art of Digital Branding

Ian Cocoran. 2007. New York, NY: Allworth. [ISBN 978-1-5811-488-7. 248 pages, including index. $24.95 USD.]

Hiding behind its 1960s style cover is an enjoyable tome that explores a topic that is anything but dated. In *The art of digital branding*, Ian Cocoran takes you through more than the process of building a Web site; he tells you how to brand yourself through that development.

Cocoran explores the art of digital branding that starts with choosing your domain name and moves on to content, positioning promotions, philanthropy, and ultimately to creating an emotionally intelligent Web site. He is deeply committed to sharing the knowledge he has gained while working and writing for www.brand-channel.com by beating the bandwagon to draw timely attention to factors important for success with digital branding.

He writes, "Never before has the Internet represented such an opportunity for companies large and small to exploit their online presence by clearly defining their Web proposition and adding value to their brands" (xiii).

To help you exploit said opportunity, Cocoran explains the traditional theories of branding and how to apply them on the Internet with examples so current you want to feel the page to make sure the ink is dry! Whether you are a marketer, manager, business owner, or entrepreneur, his

tips and strategies will help you increase revenue, improve customer relations, and boost brand loyalty.

He recognizes that "technological advancement has been an absolute revelation because it moves the concept forward from a passive two-dimensional era to one of dynamic interactivity"; while at the same time he recognizes technology can easily be misused (52). He cautions you, with examples of effective and ineffective sites, to use this technology appropriately as you reflect and establish your company's culture.

Cocoran's thorough discourse covers the full range of considerations for digital branders, including the following:

- Using color schemes, menus, and themes to develop your user's perception of your online brand
- Incorporating standard topic areas—history, feedback, mission statements, and FAQs—to establish your culture
- Developing traffic with competitions, vouchers, giveaways, forums, or subscription-based memberships
- Integrating technology—audio, streaming video, Shockwave animation—to enhance the user experience
- Using philanthropic efforts to promote your company's culture

Cocoran concludes with a discussion of the importance of creating an emotionally intelligent Web site. He conveys the importance of Web designers understanding that their branded Web site will create a series of emotional responses, allowing them to make use of emotion to guide the user to a desired outcome. He predicts that emotionally intelligent sites will become a growing trend in Web development in the near future.

Although Cocoran uses excellent examples and ample support for the principles of digital branding he introduces, it is obvious that he has repurposed his writing for www.brandchannel.com in this book. His numerous references to "as I wrote in an article for www.brandchannel.com" tend to get a bit tedious and leave you wondering if Cocoran is the only expert in the field. The quality of information about digital branding that he conveys, however, allows you to forgive this blatant self-promotion.

Undoubtedly, *The art of digital branding* will be a standard on the shelf of Web developers that will be referenced time and again.
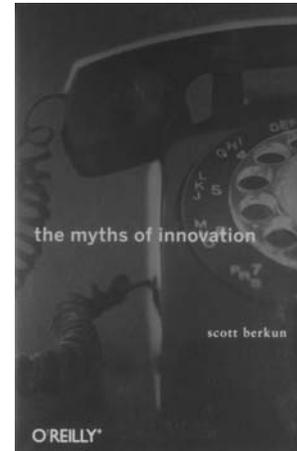
Louellen S. Coker

The Myths of Innovation

Scott Berkun. 2007. Sebastopol, CA: O'Reilly Media, Inc. [ISBN 978-0-596-52705-1. 176 pages, including index. $24.99 USD.]

Do you hold onto any of the popular myths about technological innovation? Scott Berkun congenially identifies common misunderstandings attached to innovation, explains why they came to be, and offers to "explore and teach from the truth" (xii).

He resists offering a concise definition of innovation but rather approaches the issues of innovation in an exploratory, yet engaging manner. For example, Berkun does not distinguish between "innovation" and "invention." In his retelling of innovation stories, inventors are really innovators who borrow from others' ideas and rely on teams of supporters.

Berkun also resists clearly defining his audience. He addresses his readership as "anyone interested in how we got where we are," as people who want to be innovators, and as people who "don't want to be hit over the head with jargon and statistics" (xii–xiii). However, the book's attributes narrows its audience: Those who already have a drive to be entrepreneurial innovators would want more in-depth research, as would scholars researching the topic. Because Berkun has done the research for us and has reported it in a witty, succinct package, the audience that would most benefit from this book are people who are pressed for time and who have the need to understand how innovators think and work. This includes project managers (Berkun's background), technical writers, and marketers of technology who have the need to rethink commonly held assumptions about innovators and innovation.

The author effectively arranges his arguments in 10 chapters using thought-provoking chapter titles, such as "People love new ideas" and