

Adobe *Type Set*®

How-to Booklet

a b c d e f g h i j

Type you

can

use.

P O R S T U V W X Y Z

D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

t u v w x y z

a b c d e f g h i j k l m n o p q

K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Adobe *Type Set*

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use.**

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About type, Adobe and you.

Adobe Systems. We're the people who've had a great deal to do with starting the revolution of electronic publishing. We invented something called PostScript®, a software program that tells computers and printers how to make words and pictures sharp and beautiful.

Having started all this, we naturally want to see it grow. Since the PostScript language, we've invented all kinds of software to increase the power of personal publishing beyond what anyone thought possible. Much of that software comes in the form of electronic typefaces—alphabets in different styles.

We think type is fascinating because, like a person, each type has a face that's unique. Using those faces to their best advantage used to be something only professional typographers did. But we want to make type more accessible, so everyone can use it. And these Adobe Type Set packages, as we call them, are our way of doing just that.

From our library of over 1,200 typefaces, we selected a few that are perfectly suited to particular and related purposes, and grouped them into the seven packages featured in this booklet. They all work with your existing applications.

As for results, you can look forward to documents that get read because they get noticed. They're more professional-looking, and so are you.

We're hoping this introductory booklet, filled with tips and advice, will also show you just how easy—and rewarding—it is to join the desktop revolution.

And when you're ready for more information on Adobe Type Set packages or the rest of the Adobe Type Library, just call **1-800-83-FONTS**. That's 1-800-833-6687.

Welcome to Bodoni Plaza.

To show you how to use the typeface families in the Adobe Type Set packages, we've created a fictional office building we call Bodoni Plaza. There we've ensconced some fictional businesses: a flower shop, stock brokerage, doctor and good-sized corporation on the way up.

Each demonstrates our typefaces and how you can use them to their best effect. In addition to these examples, we've included glossary terms and some type dos and don'ts—guidelines that should stand you in good stead whenever you're working with type.

We think once you see the difference good typography can make, and how easy it is, it's something you're going to want to do a lot more of.

Shall we?

Letters, Memos & Faxes

Serif

The finishing stroke or crossbar at the end of the arm, stem or tail of a letter.

T

Slab Serif

A square, slab-like serif typeface. For example, Glypha.

T

Sans Serif

Typefaces that do not have serifs. For example, Lucida Sans.

T

The type you need for the jobs you have. These ten typefaces give you just what you need to succeed with your business correspondence. Because that's the whole idea behind Adobe Type Set packages. They make using type easy. And when you use type well, it makes you look good.

1 Neatness counts. The appearance of your business letter is often another person's first impression of you and your company. So it's important to be consistent, and to stick to one type family throughout. Use the book or roman weight for the bulk of the text, and for emphasis, use the italic or bold typefaces in that family. (In the letter to the right, we use ITC Berkeley Oldstyle Book, Book Italic and Bold.)

2 To indent or not to indent? There are dozens of business letter formats you can follow, but basically you have a simple choice to make about how to handle paragraphs: either indent the first sentence in each (we recommend approximately five spaces or a 3/8" indent), or leave a line of space between each paragraph. It's redundant to do both, so pick one method and use it consistently. Life is full of little choices, isn't it?

3 How to write so people read. People don't read one word at a time; they scan a line, picking up three- and four-word phrases. Keep your lines to ten or twelve words for best readability. Lines that are too long tire the eye and make it difficult to find the beginning of the next line. Lines that are too short are disruptive to the flow of the letter.

4 Make it fit. Courier is monospaced so it takes up more room than proportionally spaced typefaces like ITC Berkeley Oldstyle. With ITC Berkeley Oldstyle, your letters will look more succinct and you'll save paper.

Typefaces in this package:

ITC Berkeley Oldstyle®

A traditional, stately design that's ideal for serious business correspondence such as letters and proposals. It's well-attired and conveys a certain amount of polish.

Book
Book Italic
Bold
Bold Italic

Glypha* sports what typographers call a "**slab serif**." This detail gives Glypha strength and determination, while complementing the graceful ITC Berkeley Oldstyle and the plainer Lucida Sans.

45 Light
45 Light Oblique
65 Bold
65 Bold Oblique

Lucida® Sans is perfect for the demands of electronic transmission because it was designed to be clear and readable, even in low-resolution situations, like using a fax machine. A real office workhorse.

Roman
Bold



STOCHIN/TRAYDE
30 BODONI PLAZA
16th floor
BALTIMORE, MD 33365

June 15, 1991

PHONE 808 123-4567
FAX 808 765-4321

Dear Stochin/Trayde Client:

Here at Stochin/Trayde, we are always searching for promising new companies in which to invest. One such company is *The Corporation for Personal Publishing*.

The Corporation for Personal Publishing is a 5-year-old firm in the relatively new and uncrowded field of do-it-yourself book publishing. Its growth rate **1** 35% + a year can only be described as phenomenal.

2

The firm specializes in title categories that research shows generate a great deal of interest. It then engages authors working in the desired category and supports the authors in dealing with printers and typographers, who in turn undertake to print the books in exchange for a small portion of the royalties. The firm markets its titles through a catalog that has a mailing list of over **3,750,000 readers**.

3

Here are some vital statistics:

- Assets over \$40 million
- No long-term debt to speak of
- IPO at 10 in October of '90—expected gain into 20s Q4 '91

Please read the enclosed prospectus for details before you invest or send money. The Corporation for Personal Publishing is traded on the NASDAQ Exchange and can be found listed under the symbol CPP.

As always, we'll be happy to answer any questions you may have. Thank you,

Joel Stochin
President

4

Stochin/Trayde
30 BODONI PLAZA, 16th floor
BALTIMORE, MD 33365
Phone: 808-123-4567
FAX: 808-765-4321

June 15, 1991

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Before

Letter

Logo ITC Berkeley Oldstyle Book & Glypha Bold; Address ITC Berkeley Oldstyle Book 12-point type on 14-point linespacing (12/14) & Glypha Bold 11/14; Text ITC Berkeley Oldstyle Book, Book Italic & Bold 12/14

Memo

To: Joel Stochin
Seymour Trens
Lois DiNominader
Ivan Wachung
From: Wilhelmina
Date: May 16, 1991
Re: Life in the Honeymoo

As yo¹ all know, I am get
24th. Charles and I will
the three weeks subsequen
This means I will be on v
come into the office, nor
by any form of communicat
man. So says my new hus
enforced leave if you mus
I'm going to go through p
needless to say, I am loo
Hold down the fort till I
16th will you? Ciao, ba

—WT

Before

To: **Joel Stochin**
.....
Seymour Trens
.....
Lois DiNominader
.....
Ivan Wachung
.....
From: **Wilhelmina**
.....
Date: **May 16, 1991**
.....
Re: **Life in the Honeymoon Suite**
.....

4 memo

As you all know, I am getting married on August 24th. Charles and I will be honeymooning for the *three weeks* subsequent to the Big Day. This means I will be on ² *vacation*, I will not come into the office, nor will I be reachable by any form of communication yet devised by man. So says my new husband. Call it enforced leave if you must, and I don't know if I'm going to go through phone withdrawal, but needless to say, I am looking forward to it. Hold down the fort till I get back on *September 16th* will you? Ciao, baby.

—WT



After

Point (Size)

The size of type is usually measured in points. 1 point=about 1/72 inch. Standard text type is set between 9- and 12-point.

5-point Aa

9-point Aa

12-point Aa

24-point Aa

Weight

The degree of blackness of a typeface, described as, for example, medium, **bold** or **black**.

Linespacing

↑
↓
Linespacing is the distance between lines of type. Also called leading (*pronounced ledging*).

- 1 Space. The final frontier.** Don't leave too much space after punctuation; one space is best. Leaving two spaces, particularly after a period, tends to create gaps of white space in the text that are distracting to the reader.
- 2 To emphasize, italicize.** One of the best ways to emphasize a word or phrase in text is to set it off with *italics*. Another good technique is to print the word in **bold**. Underlining, however, doesn't work quite as well. The line interferes with the letters, making odd little shapes that are hard to read. See what we mean?
- 3 Get ready to get set.** Text type looks best when it's set no smaller than **9-point** and no larger than 12-point. That's the range of sizes people are used to seeing and, therefore, are most comfortable reading.
- 4 Contrast works.** One of the principles of good design is contrast. Varying size and sometimes **weight** adds emphasis and calls out what is important. Here, the word "memo" is set in Glypha Bold and "fax" is set in Lucida Sans Bold at 63-point. And, thanks to Adobe Type Manager® (ATM®) software, you can see exactly what your 63-point type looks like on your computer screen before you print it out.

To: **Rose**
Company: **Bloomers**
Fax #: **808-446-0192**
From: **Wilhelmina Trayde**
Date: **May 16, 1991**
Pages: **1 of 1**

⁴
fax

Rose—This will confirm our conversation this morning concerning the flowers for my wedding on the 24th of August. My bouquet is to be **white baby roses only**. The five bridesmaids' bouquets are to match the colors in the fabric I am sending you under separate cover. I'd like them to be made up of baby roses in matching shades and baby's breath only. Charles (my fiancé) is allergic to everything else. **I cannot overemphasize this point.** This means his boutonniere should also be a baby rose. A carnation will have him sneezing his head off, right through the ceremony.

Once again, thanks so much for your help.
—WT



STOCHIN/TRAYDE
30 Bodoni Plaza
16th floor
Baltimore, MD 33365

⁶ **PHONE**
808 123-4567
FAX
808 765-4321

To: Rose
Company: Bloomers
#: 808-446-0192
Wilhelmina Trayde
May 16, 1991
1 of 1

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Thanks so much for your

Before

After

⁵ **Only the strong survive.** Because type tends to disintegrate when put through a fax machine, medium weight faces (like Lucida Sans Roman) are best. Heavier faces tend to fill in, while lighter faces and italics tend to lose parts of their letters. To maintain legibility, keep the type size between 12- and 14-point, and add one or two points of extra linespacing. And, as with most things in life, short, direct messages do the trick.

⁶ **Put on some weight.** In a small text block like this, you can draw attention to various items by giving them more weight. In the address block, all the type is 11-point, but the words "phone" and "fax" are capitalized and set in Glypha Bold.

Memo

Title Glypha Bold 63-point;
To, From, etc. Glypha Light &
Bold 10/30; Text Glypha Light
& Light Oblique 13/19

Fax

Title Lucida Sans Bold 95-point;
To, From, etc. Lucida Sans Roman
& Bold 11/30; Text Lucida Sans
Roman & Bold 13/19

