

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*

**Type you
can
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

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.

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

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

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**

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

This will confirm our conversation this morning concerning the flowers for my wedding on the 24th of August. My bouquet is to be 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.

Thanks so much for your help.

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

Overheads & Slides

What kind of presentation will you make? There's very little doubt that how you say it has become at least as important as what you say. And well it should. Electronic type, as well as other innovations from the desktop publishing revolution, have given communicators more tools with which to get their message across. Presenting that message with style and, above all, grace sends a message of its own. It says you know how to present an idea. As well as yourself.

- 1 Easy does it.** In other words, the simpler the better. You want to lead your audience step by step, making one point at a time. So present only one subject per slide, with as few words and lines as possible.
- 2 Mix and match, but not too much.** For unity and continuity, don't use more than two different typefaces on the same slide. More than that produces a "ransom note" effect. Usually a serif typeface, like ITC Stone Serif, and a sans serif typeface, like Formata, make a good team.
- 3 Dodge the standard bullet.** A single, consistently used graphic element will add some continuity to your presentation and can highlight key points. But don't use your standard, garden-variety bullet. Use your favorite Dingbat instead.

Typefaces in this package: Here you'll find nine typefaces chosen specifically for the special demands of projected viewing. They work well together, complementing each other's strong points. They're clear; they're concise; they aren't easily misunderstood. In short, they have all the qualities you'll need to help put on a winning presentation.

ITC Zapf Dingbats® Every presentation needs a few of these. They're a collection of over 190 symbols, markers and attention-focusers that you can sprinkle judiciously throughout your presentation. They add style. And style is something you want going for you in any presentation.

We've shown only a few characters here. To see the rest, refer to the Character Access Chart in the package.



Formata™ is an exceptionally clear typeface. It's been designed to be comfortable on the eyes, so it's easy to read. Just the thing for those early morning meetings. Like the other typefaces in this package, Formata also looks great when it's set big.

Regular
Italic
Bold
Bold Italic

ITC Stone® Serif There aren't many faces more solid and dependable. Its unmistakable character shines through when projected on the silver screen. It can be used almost anywhere, but is particularly well-suited for text blocks or headlines.

Semibold
Semibold Italic
Bold

Tekton™ is an informal typeface that looks like hand printing, only neater than you ever dreamed. It's friendly, reads fast and works really well for captions, margin notes or callouts on a chart or graph.

Bold

1 2

Situation Analysis

- 1  More readers than ever
- 2  More popular titles available
- 3  Economical publishing techniques are **highly profitable**



THE CORPORATION FOR PERSONAL PUBLISHING

After

Situation Analysis

- More readers than ever
- More popular titles available
- Economical publishing techniques are highly profitable

FOR PERSONAL PUBLISHING

Before

1 2

High-Growth Opportunities

- 1  Gardening
- 2  Home Improvement
- 3  Ethnic Cooking
- 4  Do-It-Yourself Government



High-Growth Opportunities

- Gardening
- Home Improvement
- Ethnic Cooking
- Do-It-Yourself Government

Before

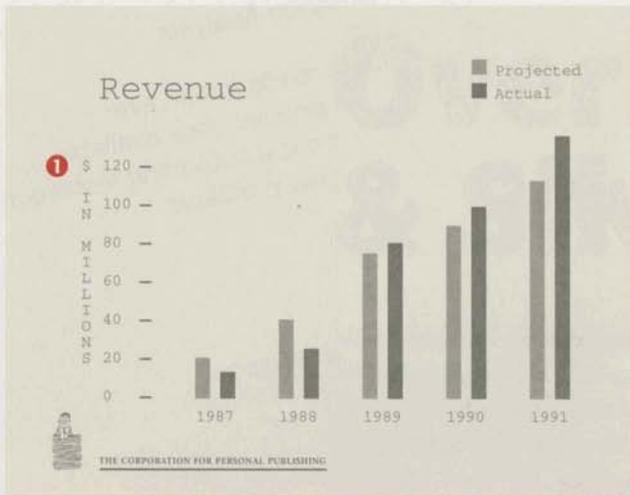
Overhead

Headline ITC Stone Serif Bold 55-point; Text Formata Regular 32-point type on 70-point line-spacing (32/70); Bullets ITC Zapf Dingbats 35/70; Logo ITC Stone Serif Semibold

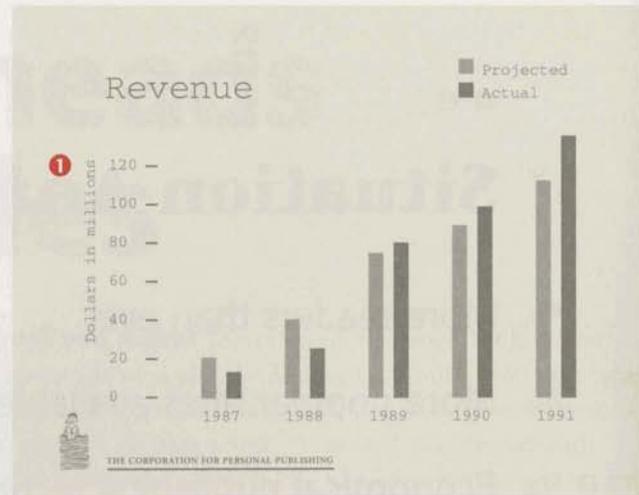
Slide

Headline Formata Bold 50-point; Text ITC Stone Serif Semibold 36/70; Bullets ITC Zapf Dingbats 36/70

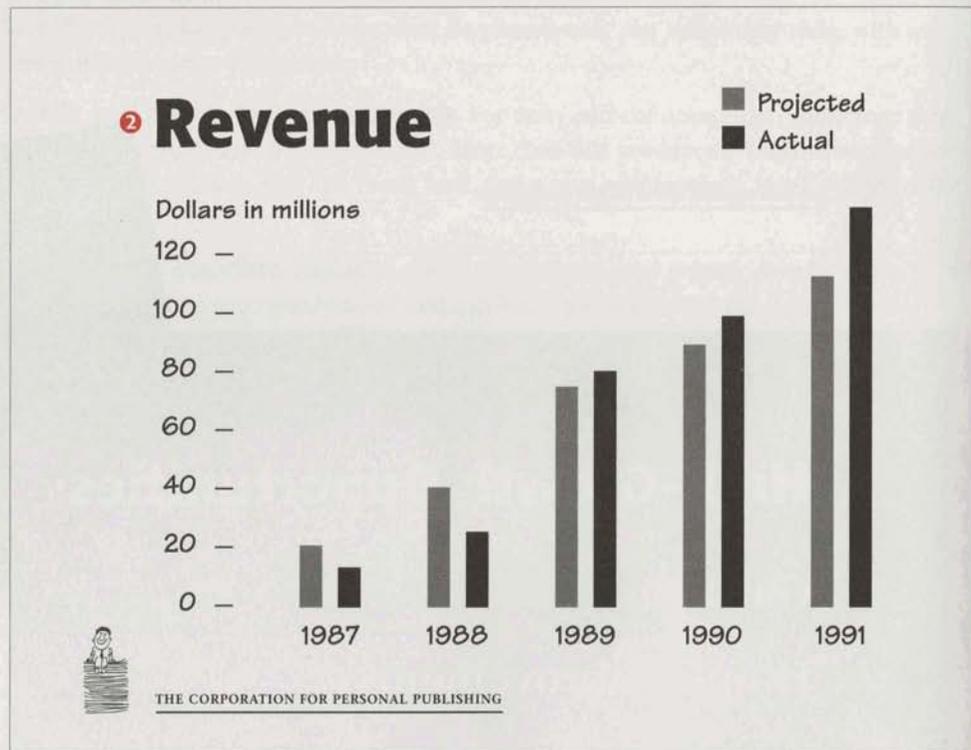
After



Before



Before



After

1 Don't stack the odds. To make graphs and charts as clear as possible, don't stack text or run it vertically.

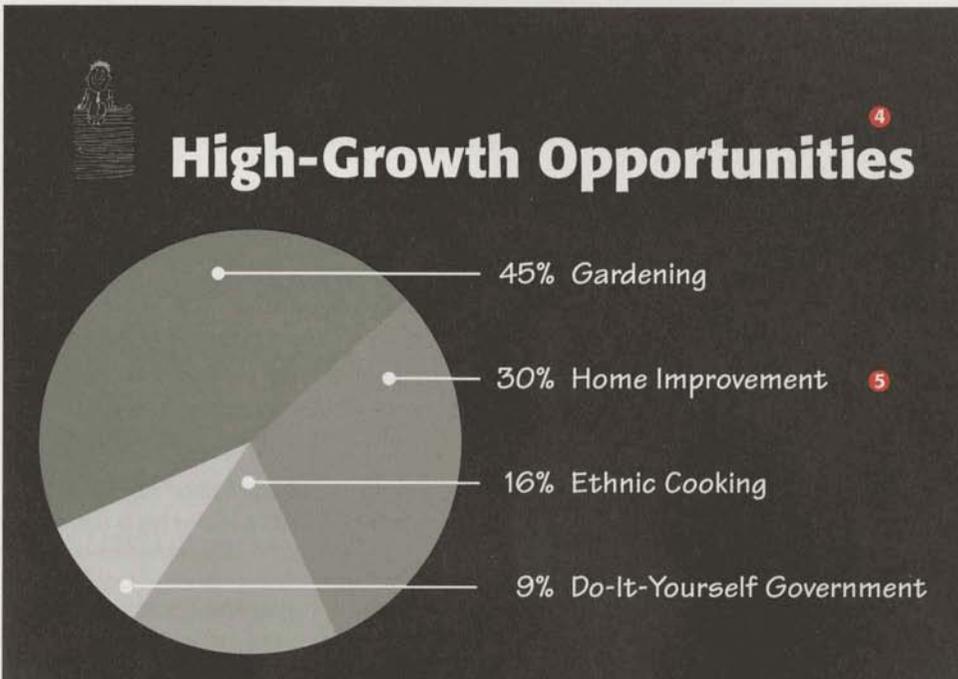
2 The bigger the better. Small text in a presentation is a big mistake. People need to respond to you. If they can't read what you're showing them, the show's over. So no text smaller than 24-point.



Before



Before



After

3 Keep it simple. Graphs and charts should be a piece of cake (or pie, as the case may be) to read. To make them as readable as possible, keep your text outside the graph or chart as we've done here, don't run text over a pattern or screen, and, if you're going to use patterns, make sure they're not too busy.

4 Be bold. To emphasize a point, or to make a title stand out, set it in bold. And whether your type is bold or black, small or large, ATM will keep it looking crisp on the screen.

5 Put it in reverse. Reverse type—white type on black or some other dark-colored background—works best for slides.

Overhead

Headline Formata Bold 55-point;
Callouts Tekton Bold 24-point

Slide

Headline Formata Bold 45-point;
Callouts Tekton Bold 28-point

Spreadsheets & Graphs

Condensed

A narrow version of a regular typeface.

Trade Gothic

Trade Gothic Condensed

ITC Cheltenham

ITC Cheltenham Condensed

Go by the numbers. Numbers tell a story, too, if they have the proper setting. All you have to do is create the interest. That's important, because it's easy for a lot of figures to be overwhelming and confusing. How you present your numbers can make the difference between conveying good, hard information and something that doesn't make sense to anyone. So remember, just because they're numbers doesn't mean they shouldn't have any personality. Let them borrow yours.

① **You can never be too thin.** For squeezing information into tight spaces, you just can't beat a **condensed** typeface for maintaining legibility. Trade Gothic Condensed buys you a few more characters per inch than standard Courier. The dotted line on the "before" sample to the right shows how much space you can save by using a condensed typeface.

② **Keep tabs on everything.** The numbers in these packages have been designed for use with tabs, so use them and everything will line up perfectly.

Typefaces in this package: One of the most overlooked aspects of preparing a spreadsheet or spreadsheet graphic is legibility. After all, it doesn't matter how good your numbers look if no one can read them. So here are eight typefaces you can trust to give you straightforward readability, while letting you pack a lot of information into those little columns.

ITC Cheltenham*
Condensed is a classic serif typeface. It has timeless appeal and is very much at home in the boardroom because it's always well-dressed and presentable.

Book
Book Italic
Ultra
Ultra Italic

Frutiger* is one of a few typefaces designed according to mathematical formulas. So it'll be right at home in the financials. And its precise proportions and pleasing balance make it plain as day to read.

Frutiger 55
Frutiger 75 Black

Trade Gothic* Condensed
Ever wonder how they fit all those little numbers on the stock pages of the daily newspaper? Easy. They use a condensed typeface like Trade Gothic. It allows you to use thin little columns and still maintain readability. No wonder it's an outstanding performer for newspapers everywhere.

Regular
Bold

Bloomers: First Quarter Sales			
Sales in Dozens: Walk-in			
Flower Type	January	February	March
Roses	80	525	125
Tulips	40	58	45
Carnations	25	33	34
Tropicals	12	12	15
Potted Plants	4	7	20
Total	161	635	239
Sales in Dozens: Deliveries			
Flower Type	January	February	March
Roses	122	678	56
Tulips	24	36	15
Carnations	13	19	27
Tropicals	3	5	2
Potted Plants	3	4	6
Total	165	742	106

Bloomers: First Quarter Sales			
Sales in Dozens: Walk-in			
Flower Type	January	February	March
Roses	80	525	125
Tulips	40	58	45
Carnations	25	33	34
Tropicals	12	12	15
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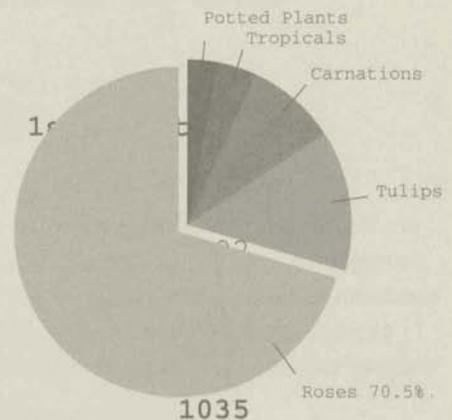
Spreadsheet
 Headline TTC Cheltenham Condensed Ultra 21-point; Subheads
 Trade Gothic Condensed Bold
 13-point; Column Headings
 TTC Cheltenham Condensed Book
 Italic 11-point type on 18-point
 linespacing (11/18); Data Trade
 Gothic Condensed Regular &
 Bold 13/18

Bloomers: First Quarter Sales			
Sales in Dozens: Walk-in			
Flower Type	January	February	March
Roses	80	525	125
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Bloomers: First Quarter Sales

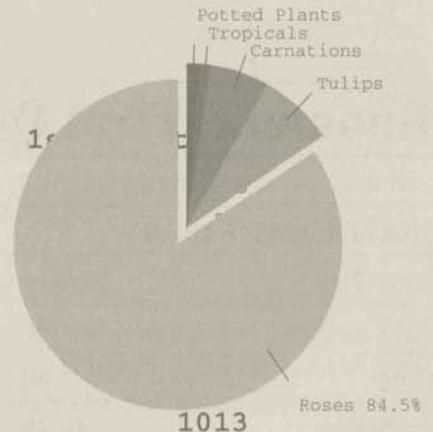
Sales in Dozens: Walk-in

Flower Type	January	February	March
Roses	80	525	125
Tulips	40	58	45
Carnations	25	33	34
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Total	161	635	239



Sales in Dozens: Deliveries

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Carnations	13	19	27
Tropicals	3	5	2
Potted Plants	3	4	6
Total	165	742	106



Before

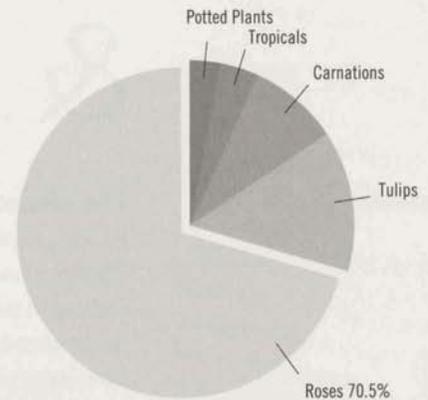
1 Lead the way. Point your readers where you want to take them. Group related items, emphasize important elements, and create signposts to make sure you get your message across. The first thing you'll want people to notice is the headline, so make that big and bold. Second, you'll need to set off the categories, so they should be bold also, but smaller. And you'll want to punch up the totals, so make them bold, too.

2 What's important to you? If it's important to you, treat it that way. Change the typeface, or size, or weight, so the reader gets it. Here we've used Trade Gothic Condensed Bold to highlight the totals.

1 Bloomers: First Quarter Sales

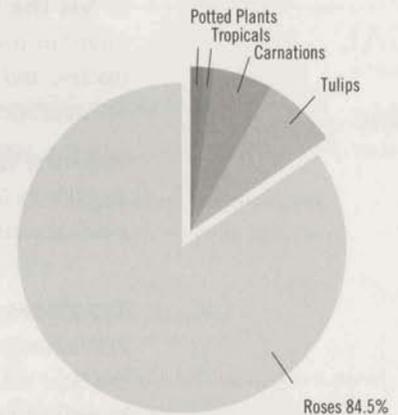
Sales in Dozens: Walk-in

<i>Flower Type</i>	<i>January</i>	<i>February</i>	<i>March</i>	<i>1st Quarter</i>
Roses	80	525	125	730
Tulips	40	58	45	143
Carnations	25	33	34	92
Tropicals	12	12	15	39
Potted Plants	4	7	20	31
2 Total	161	635	239	1035



Sales in Dozens: Deliveries

<i>Flower Type</i>	<i>January</i>	<i>February</i>	<i>March</i>	<i>1st Quarter</i>
Roses	122	678	56	856
Tulips	24	36	15	75
Carnations	13	19	27	59
Tropicals	3	5	2	10
Potted Plants	3	4	6	13
3 Total	165	742	106	1013



After

3 The attraction of opposites. A little contrast makes for a livelier page, so don't be afraid to create a little tension between disparate elements. It's good for the soul. Here the labels on the fields are ITC Cheltenham Condensed to differentiate them from the information within the table, which is set in Trade Gothic Condensed.

Let's get small. We showed you how Adobe Type Manager works to make large type look smooth and sharp. But did you know ATM does the same with small type? It does. So you can make your type as small as you need to and ATM will make sure it's legible.

Spreadsheet

Headline Frutiger Black 20-point;
 Subheads Trade Gothic Condensed
 Bold 12-point; Column Headings
 ITC Cheltenham Condensed Book
 Italic 11-point; Data Trade Gothic
 Condensed Regular & Bold 12/16

INVITATIONS & AWARDS

Personality

Elegant

Snell Roundhand

Chic

Arcadia

REGAL

Charlemagne

Gothic

Fette Fraktur

The pleasure of your company is requested. Using these eight typefaces should be fun. Experiment a little. Try some different ideas. It's easy. All you're doing is moving electrons around. And they don't mind a bit. Meanwhile, you can see all the different feelings type can produce, while trying out and refining your own aesthetic sense of things. So go ahead. Invite someone out, or over. Award everything, just for the heck of it. You now have what it takes. And people are waiting to hear from you.

1 Set the type, set the tone. Each typeface has a **personality** and so does every award or invitation. Try to match one to the other. Because all these typefaces are so distinctive and give off such strong feelings, you should have no trouble at all picking out the appropriate type. As long as it doesn't look like a ransom note, you're fine.

2 Know when to say when. To keep substantial blocks of text readable, use Cochin Regular or Italic. And save the rest of the typefaces to add flavor to headlines and other small amounts of text.

Typefaces in this package: There are probably as many different kinds of invitations and awards as there are people to give them to. But never fear, you are well-armed with the type in this package. Whatever your mood or occasion, you can find its expression here, as well as some you may not have thought of. So dive in, and don't be afraid to make a splash. The party's just started.

Carta®

Ever wonder how they get those little symbols on the map? Those map makers are really smart. They use Carta. Now, so can you.

We've shown just a few characters here. To see them all, refer to the Character Access Chart in the package.



Arcadia*

With art deco flair and grace, this typeface would be right at home on invitations with a Park Avenue return address, opened by butlers in white gloves and tails.

COPPERPLATE GOTHIC 33BC

This is a typeface that looks as though it was stamped or chiseled out of some cold-rolled metal. Fortunately, all you have to do is type it in.

CHARLEMAGNE®

This is a typeface that recalls a time when letters were painstakingly drawn by hand. Which just goes to show the importance of being a good speller.

Fette Fraktur*

The monks would have loved to have had this one. But come to think of it, they already did.

Cochin* Regular *Cochin Italic*

Sophisticated and versatile, Cochin will dress up just about any occasion. You can take it anywhere.

*Snell Roundhand**

An elegant, romantic classic, formal enough for a wedding. Not meant to be set in all caps.

Before

This July you could
stand to be
a little less independent.

Come to our monthly meeting

July 3rd, 1991, 7:30 p.m.

July is the month to celebrate independence, but if you haven't been to a meeting in awhile, you're overdoing it. We have a good program planned. Dr. Charles Bills will moderate a panel discussion on positive discipline, and how to get more of your patients to begin using this caring alternative. Also on the agenda, will be a report from the CDC concerning a new outbreak of measles, along with recommended treatment for this new strain.

1

This July

*you
could
stand
to be
a little
less
independent.*

2

Come to our monthly meeting instead.

July 3rd, 1991, 7:30 p.m.

July is the month to celebrate independence, but if you haven't been to a meeting in awhile, you're overdoing it.

We have a good program planned.

7:30-8:00 Cocktails

8:00-9:00 Dr. Charles Bills will moderate a panel discussion on positive discipline, and how to get more of your patients to begin using this caring alternative.

9:00-9:30 Also on the agenda will be a report from the CDC concerning a new outbreak of measles, along with recommended treatment for this new strain.

So join us, won't you? Get acquainted with your fellow pediatricians, and save your independence for the 4th.

Baltimore Pediatricians Society
60 Bodoni Plaza, 4th floor
Baltimore, MD 33365
808 568-4242 FAX: 808 568-4221

After

Invitation Headline Arcadia 150-point & Cochin Italic 11-point type on 26-point linespacing (11/26); Text Cochin Regular & Italic 10/14; Address Cochin Regular 8/10

This is one time
you won't mind
to the doctor's

We're celebrating and you

We'd be exceptionally pleased to have your company at a party celebrating the opening of our new offices at 30 Bodoni Plaza, Suite 330 from 1 p.m. to 4 p.m. After all, this is one party that's going to be tough to miss. Because even if by chance you do get sick, you can still come anyway.

Think it over and call me in the morning. Actually, any morning before June 20th is good.

Baskerville Elementary

Galliard Avenue

Benton Parkway

Caslon Marina

Charles R. Bills, M.D., 30 Bodoni Plaza

Before

After

THIS IS ONE TIME YOU WON'T MIND GOING TO THE DOCTOR'S OFFICE.

We're celebrating and you're invited!

We'd be exceptionally pleased to have the pleasure of your company at a party celebrating the opening of our new offices at 30 Bodoni Plaza,

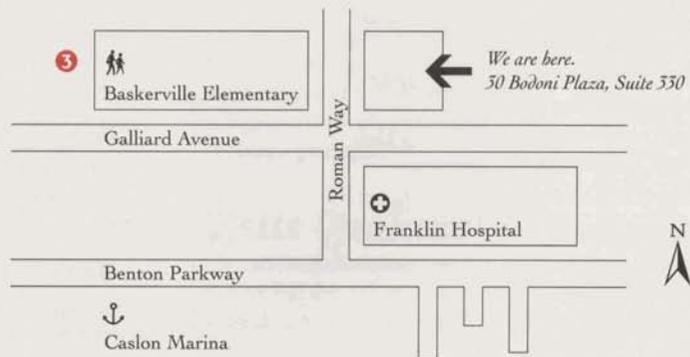
2 Suite 330, on Sunday afternoon, June 23rd, from 1 p.m. to 4 p.m.

After all, this is one party that's going to be tough to miss.

Because even if by chance you do get sick, you can still come anyway.

Think it over and call me in the morning.

Actually, any morning before June 20th is good.



Charles R. Bills, M.D. ☒ 30 Bodoni Plaza, Suite 330, Baltimore, MD 33365 ☎ 808 556 5685

official good kid certificate

By the authority invested in Dr. Charles R. Bills,
this award certifies that I,

am the Best Shot-Taker to come into the office
in a long, long time.

Witnessed:

Dr. Bills's Nurse

good kid!

Official Good Kid Certificate

By the authority invested in Dr. Charles R. Bills,
this award certifies that I,

the Best Shot-Taker to come into the office
in a long, long time.

Witnessed:

Dr. Bills's Nurse

Before

After

OFFICIAL DR. BILLS'S GOOD KID BADGE

I'M GROWING

Fast!

*but I'm still not going
to eat any spinach.*

- 1 Don't set your caps.** A large amount of copy set in capitals is difficult to read because that's not how people are used to seeing words set. It is effective, though, at calling attention to something. Use all caps sparingly, and for effect.
- 2 The shape's the thing.** In a formal invitation, center the type and try to produce a bowed () shape. Break lines logically, at the end of a phrase or sentence. And adjust the line breaks to avoid isolating a word or two.
- 3 Use symbols.** Symbols communicate on another level. They can replace a word or, in some cases, whole phrases. And that makes symbols very powerful. Carta gives you a variety of ways to add symbols, and power, to your communications.

Invitation

Headline Charlemagne 34/40;
Text Cochin Regular & Italic 12/15;
Symbols Carta

Certificate

Headline Fette Fraktur 48/52; Text
Cochin Regular 16/21 and 14/21

I'm Growing Award

Text Copperplate Gothic 33BC 8-
and 33-point & Snell Roundhand
63- and 17-point; Symbols Carta

Adobe *Type Set I*

Seven typefaces with personality to spare. Which is good, because there are times when the ordinary simply will not do at all. That's when the Adobe Type Set 1 package ought to come in particularly handy.

Typefaces in this package: Each one of these typefaces produces a visual effect that's unmistakable. And that gives your printed pieces an added touch that sets them apart.

Bodoni Poster

For big, bold entrances.

COTTONWOOD®

For a taste of the old West.

Freestyle Script

Which looks like you wrote it yourself, only neater.

Hobo

A face so casual, it doesn't even own a collar to unbutton.

Linotext*

From the finest illuminated manuscripts.

TRAJAN® REGULAR

More Roman than roman.

VAG Rounded Bold

As friendly as an old Volkswagen.

4th Annual
Company Picnic &

WESTERN STYLE BARBECUE

4th Annual
Company Picnic

& WESTERN STYLE BARBECUE

Featuring:

Face Painting

Pie Eating

Sack Races

President Dunking (always a favorite)

Plus more fun than you've had since
the pigs lit out after your sister, we'll bet.

**July the Fourth, 1991
Cheltenham Park**

From High Noon till the fireworks.

Come one, come all!

Stochin/Trayde

Featuring:
Face Painting
Pie Eating
Sack Races
Dunking (always a favorite)
Plus more fun than you've had since
the pigs lit out after your sister, we'll bet.

Fourth, 1991
Cheltenham Park
From high noon till the fireworks.
Come one, come all!

Stochin/Trayde

Before

Flyer

Headline Cottonwood 69-point
type on 69-point linespacing
(69/69); Subheads VAG Rounded
Bold 24/30; Text VAG Rounded
Bold 15/25

Adobe *Type Set 2*

Sometimes you need something special. When only the extraordinary will fill the bill. And that's when you need the Adobe Type Set 2 package. It has seven different ways to make quite an impression.

Typefaces in this package: If it's personality you're looking for, these faces have plenty of it. And that's exactly what makes them so special.

Cooper Black

A cushy round face that is friendly and inviting.

COPPERPLATE GOTHIC 31 AB

Just etching to get used.

Franklin Gothic® 2 Roman

Square-jawed, solid and dependable.

JUNIPER®

With scents of the Great North Woods.

LITHOS® BOLD

Straight off a Grecian urn.

PEIGNOT* DEMI

From the bistros of Paris.

Present* Script

Which looks like you just dashed it off yourself, only better.

[**ARE YOU IN
TROUBLE?**]

MAY WE SUGGEST
TWO DOZEN RED ROSES
TO REMEDY
THE SITUATION?
ON SALE TODAY ONLY
\$34.95



A SMALL PRICE
TO PAY FOR
THE RETURN OF
PEACE
AND HARMONY.

BLOOMERS

Are you in trouble?

st two dozen red
ly the situation?
only \$ 34.95

ay for the
d harmony.

Before

Poster

Headline Franklin Gothic 2
Roman 36-point type on 42-point
linespacing (36/42); Text Peignot
Demi 30/33; Logo Peignot Demi
22-point

Adobe *Type Set 3*

When you're not at a loss for words, use a typeface that's meant to be well-read, like one of the text typefaces in our Adobe Type Set 3 package. It includes eleven workhorses that work wonders when you're putting one word in front of another.

Typefaces in this package: There isn't much you won't be able to say with these eleven, and they were selected to work well with each other. For instance, try a Helvetica Black headline with Adobe Garamond text for a clean, professional-looking newsletter. Or, why not experiment a little and find a combination that really works for you? Type selection can be a very personal decision. And besides, with Adobe Type Set packages, you just can't go wrong.

Adobe Garamond® Regular & *Italic*

Classics that are always highly spoken of.

Adobe Garamond Semibold & *Semibold Italic*

When you'd like to put on a little weight.

Helvetica* Light & *Light Oblique*

For Swiss precision in communication.

Helvetica Black & *Black Oblique*

Adds power to that precision.

Helvetica Compressed

For when you're really pressed for space.

Tekton & *Oblique*

For type that looks like handwriting, only perfect.

SO...
you want
to be a
writer?

SO...
you want
to be a
writer
?

You may have thought about becoming a writer, but never actually took the first step.

Or maybe you've written something already and are wondering about how to publish it. Well, we can help. We're the Corporation for Personal Publishing. And our goal is to help you write and sell your nonfiction work.

We specialize in titles and subjects we know are winners. So we can match you up with an audience that's specifically interested in your subject matter.

We'll also connect you with a printer you can work with and who will help get your book where it belongs: in print.

Finally, we'll help you market your book by including it in our proven catalog, currently being mailed to over three million subscribers. Some of whom are looking for just what you've written. We know. We've asked them.

If this sounds like something you've always dreamed about, don't delay. Contact us at the address below.

And get your writing career off to a great start.



THE CORPORATION FOR PERSONAL PUBLISHING

33 Bodoni Towers, 10th Floor, Baltimore, MD 21201, Phone: 800 123-4988, FAX: 800 123-5560

You may have thought about becoming a writer, but never actually took the first step. Or maybe you've written something already and are wondering about how to publish it. Well, we can help. We're the Corporation for Personal Publishing. And our goal is to help you write and sell your nonfiction work.

We specialize in titles and subjects we know are winners. So we can match you up with an audience that's specifically interested in your subject matter.

We'll also connect you with a printer you can work with and who will help get your book where it belongs: in print.

Finally, we'll help you market your book by including it in our proven catalog, currently being mailed to over three million subscribers. Some of whom are looking for just what you've written. We know. We've asked them.

If this sounds like something you've always dreamed about, don't delay. Contact us at the address below.

And get your writing career off to a great start.

CORPORATION FOR PERSONAL PUBLISHING
33 Towers, 10th Floor, Baltimore, MD 21201, Phone: 800 123-4988, FAX: 800 123-5560

Before

Flyer

Headline Adobe Garamond
Regular 185- and 33-point,
Semibold 44-point & Semibold
Italic 22-point; **Initial Cap**
Adobe Garamond Semibold
47-point; **Text** Adobe Garamond
Regular 11-point type on
13-point linespacing (11/13)

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

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

A B C

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

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



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