

HOW TO LOOK  
*good*  
ON PAPER

*and make the most  
of your PostScript® printer and fonts*

*check it out*



HOW TO LOOK

good

ON PAPER

*This is your guide to using the fonts you received with your new PostScript printer. It introduces you to the PostScript type capabilities now at your fingertips and shows you how you can use type well to create professional-quality documents that convey your message accurately, persuasively, and effectively.*

*contents*



HOW TO LOOK

*good*

ON PAPER

CONTENTS

- ➔ *your fonts*
- ➔ *type basics*
- ➔ *creating great-looking documents*
- ➔ *document samples*
- ➔ *glossary*



YOUR

# fonts

- ➔ *the fonts*
  - ➔ *why all these faces?*
- ➔ *which face?*



# THE fonts

Albertus®

*Albertus Italic*

Albertus Light

Antique Olive® Roman

*Antique Olive Italic*

**Antique Olive Bold**

**Antique Olive Compact**

*Apple® Chancery*

*When you purchased your PostScript printer, you received a collection of fonts to use with it. The following screens list your new typefaces alphabetically, by family.*

ITC Avant Garde Gothic® Book

*ITC Avant Garde Gothic Book Oblique*

**ITC Avant Garde Gothic Demi**

*ITC Avant Garde Gothic Demi Oblique*

Bodoni Roman *Bodoni Italic*

**Bodoni Bold**

*Bodoni Bold Italic*

**Bodoni Poster**

Bodoni Poster Compressed

*more fonts*



MORE

# fonts

**Chicago**

**Clarendon\* Roman**

Clarendon Light

**Clarendon Bold**

**Cooper Black**

**Cooper Black Italic**

COPPERPLATE GOTHIC 32BC

**COPPERPLATE GOTHIC 33BC**

*Coronet*

Courier

*Courier Oblique*

**Courier Bold**

***Courier Bold Oblique***

Eurostile™ Medium

**Eurostile Bold**

Eurostile Extended No. 2

**Eurostile Bold**

**Extended No. 2**

Geneva

*Refer to this list when you want to choose type for the printed pieces you create.*

*and more fonts*



AND  
MORE

# fonts

Gill Sans®

**Gill Sans Bold**

***Gill Sans Bold Italic***

**Gill Sans Condensed**

**Gill Sans Condensed Bold**

Gill Sans Light

*Gill Sans Light Italic*

**Gill Sans Extra Bold**

Goudy Old Style

*Goudy Old Style Italic*

**Goudy Bold**

*Goudy Bold Italic*

**Goudy Extra Bold**

Helvetica\*

*Helvetica Oblique*

**Helvetica Bold**

***Helvetica Bold Oblique***

Helvetica Condensed

*Helvetica Condensed Oblique*

**Helvetica Condensed Bold**

***Helvetica Condensed Bold Oblique***

*and more fonts*



AND  
MORE

# fonts

Helvetica Narrow

*Helvetica Narrow Oblique*

**Helvetica Narrow Bold**

***Helvetica Narrow Bold Oblique***

Hoefler Text

*Hoefler Text Italic*

**Hoefler Text Black Italic**

***Hoefler Text Black Italic***

Joanna®

*Joanna Italic*

**Joanna Bold**

***Joanna Bold Italic***

Letter Gothic

*Letter Gothic Slanted*

**Letter Gothic Bold**

***Letter Gothic Bold Slanted***

ITC Lubalin Graph® Book

*ITC Lubalin Graph Book Oblique*

**ITC Lublin Graph Demi**

***ITC Lubalin Graph Demi Oblique***

*Marigold™*

Monaco

*and more fonts*





AND  
MORE

# fonts

ITC Mona Lisa® Recut

New Century Schoolbook Roman

*New Century Schoolbook Italic*

**New Century**

**Schoolbook Bold**

*New Century*

***Schoolbook Bold Italic***

New York

Optima\* Roman

*Optima Italic*

**Optima Bold**

***Optima Bold Italic***

Oxford™

Palatino\* Roman

*Palatino Italic*

**Palatino Bold**

***Palatino Bold Italic***

Stempel Garamond\* Roman

*Stempel Garamond Italic*

**Stempel Garamond Bold**

***Stempel Garamond Bold Italic***

Tekton® Regular

*and more fonts*



AND  
MORE

# fonts

Times\* Roman

*Times Italic*

**Times Bold**

*Times Bold Italic*

Univers\* 55

*Univers 55 Oblique*

**Univers 65 Bold**

***Univers 65 Bold Oblique***

Univers 45 Light

*Univers 45 Light Oblique*

Univers 57 Condensed

*Univers 57 Condensed Oblique*

**Univers 67 Condensed Bold**

***Univers 67 Condensed Bold Oblique***

Univers 53 Extended

*Univers 53 Extended  
Oblique*

**Univers 63 Extended  
Bold**

***Univers 63 Extended  
Bold Oblique***

*ITC Zapf Chancery® Medium Italic*

*even more fonts*



WHY

ALL THESE

*faces?*

You have something to say—and you want to say it well. These typefaces give you the capability to produce great-looking documents that contain the highest quality type available. Your collection includes fonts for professional business documents, for personal projects, and just for fun. Use them in countless combinations to set exactly the right tone for your message.

Bookman

Tekton

*which face?*



SECTION HEAD



WHICH

face?

**MEMOS, FAXES, LETTERS,  
REPORTS & PROPOSALS**

ITC Bookman Light  
New Century Schoolbook Roman  
Palatino Roman  
Stempel Garamond Roman  
Times Roman

*more suggestions*



WHICH

face?

**PRESENTATIONS: HEADS**

**ITC Avant Garde Gothic Demi**

**COPPERPLATE GOTHIC 33BC**

**Helvetica Bold**

**ITC Lubalin Graph Demi**

**New Century Schoolbook Bold**

**Palatino Bold**

**Times Bold**

*more suggestions*

WHICH

face?

**PRESENTATIONS: TEXT**

ITC Bookman Light

Helvetica

ITC Lubalin Graph Book

New Century Schoolbook Roman

Palatino Roman

Stempel Garamond Roman

Tekton Regular

Times Roman

*more suggestions*



WHICH

face?

## SPREADSHEETS & GRAPHS

Gill Sans Family

Helvetica Family

Helvetica Narrow Family

Tekton Regular

Times Family

*more suggestions*





WHICH

face?

*Command attention with these faces for headlines and key copy in flyers and signs. Pair them with text faces for the remaining copy.*

## FLYERS & SIGNS

**Bodoni Bold**

**Clarendon Bold**

**Cooper Black**

**ITC Lubalin Graph Demi**

Tekton Regular

Times Family

*more suggestions*



WHICH

face?

**NEWSLETTERS & BROCHURES:  
HEADS & SUBHEADS**

**ITC Avant Garde Gothic Demi**  
**Helvetica Bold**  
**ITC Lubalin Graph Demi**  
**New Century Schoolbook Bold**  
**Palatino Bold**  
**Times Bold**

*more suggestions*



WHICH

face?

**NEWSLETTERS & BROCHURES: TEXT**

ITC Bookman Light  
New Century Schoolbook Roman  
Palatino Roman  
Stempel Garamond Roman  
Tekton Regular  
Times Roman

*more suggestions*



WHICH

face?

## CERTIFICATES & INVITATIONS

*Apple Chancery*

*Joanna Italic*

***Joanna Bold Italic***

*Marigold*

*Oxford*

*ITC Mona Lisa Recut*

*ITC Zapf Chancery Medium Italic*

*more suggestions*



WHICH

face?

*Create symbols, bullets, and borders, or add clip art with these faces.*

**BORDERS, BULLETS, CLIP ART & SYMBOLS**

✂️ 🗺️ ⚙️ ⚠️ 🏠 🏡 ○ □ △ ◇ Carta

α β χ δ ε φ γ ! ≡ # ☺ Symbol

☺ ☹️ 🏠 🏡 🗂️ 📄 📑 📁 Wingdings

⚙️ ⚠️ \* \* \* \* \* ☺ ☹️ ✓ ✓ ✗ ITC Zapf Dingbats

*For general information about choosing and using type, please go to*

**TYPE BASICS**

*contents*

# type

## BASICS

- ➔ *types of type*
  - ➔ *type tips*
- ➔ *type in style*



TYPES  
OF

type

*Like people, type comes in all shapes and sizes. Each typeface has its own distinct character, although most type can be classified into one of five broad groups: serif, sans serif, script, display, and symbol.*

## **Serif**

In early ages, words were carved in stone. The serif of a letter was the means of achieving a clean cut at the end of a chiseled stroke. Serif faces are easy to read, because serifs help to differentiate individual letters and guide the eye from letter to letter and from word to word across a line. Serif faces are excellent for text set in sizes from 8 to 14 points.

H H H



8 point text  
9 point text  
10 point text  
12 point text  
14 point text

*more types*



TYPES  
OF

type

## Sans Serif

From the French, *sans* means *without*. Sans serif faces lack serifs and are easiest to read at large, or display, sizes. On the other hand, sans serif typefaces also work well wherever space is at a premium, such as in a caption, table, or list.

Heads  
Subheads

*more types*





TYPES  
OF

# type

## *Script*

Script faces typically derive from hand lettering or calligraphy. Many are quite elegant and reminiscent of the earliest hand-copied manuscripts. Other scripts are casual and trendy, reflecting a contemporary style. Script faces can add distinction to invitations and certificates. They also work well in headlines, or in small amounts of text.

*more types*

TYPES  
OF

type

## Display

Display faces stand out in a **big** way—making the best impression when used in headlines, subheads, and titles. In general, display type works best at sizes of **18 points** or **larger**, which makes these fonts perfect for titles, signs, flyers, and posters.

*more types*



TYPES  
OF

*type*

## Symbol

Some fonts include no alphabetic characters at all. Symbol faces, which can be both practical and fun, offer everything from scientific and mathematical symbols to cute little creatures that you just can't resist using. Symbol fonts also can add a graphic element—such as an interesting bullet or border—to a page.

*type tips*



TYPE

tips

*Here are a few guidelines to keep in mind when choosing and using type.*

### **NO BAD TYPE**

There is no bad type—although some treatments may be questionable. Remember that every typeface has its appropriate setting. Here's the test: Read your page; if your type gets in the way of your message, you need to rethink your type treatment. Consider what you want to say, how you want to say it, who you want to say it to, and the space in which you have to say it. And then choose accordingly.

*more tips*



TYPE

tips

### TYPE FOR TEXT

For long passages of text, choose a font that's easy on the eye. Typically, serif faces are good, unobtrusive text faces; they don't get in the way of what you want to say. Condensed, or *heavily flourished* faces can be difficult on a reader's eyes after a while and can obstruct the flow of your message.

Imagine what you can create; create what you can imagine.

*Imagine what you can create; create what you can imagine.*

*more tips*



TYPE

tips

### TYPE FOR HYPE

When you want your audience to sit up and take notice, grab attention with a bold use of type.

Consider a **sans serif** or **display** face. At large point sizes, both sans serif and unique display faces make a statement that **STANDS OUT.**

Sans serif faces are versatile; you can set them **large** or set them **small**. When you create graphs or tables, sans serif typefaces—especially condensed ones—can be particularly effective.

*more tips*



TYPE

tips

*Using proper punctuation can give your printed piece a truly professional polish.*

### “SMART PUNCTUATION”

Instead of straight hash marks for quotation marks and apostrophes, use the typographically correct, curled counterparts, which you can access through keyboard combinations. Do the same to create professional variants of dashes, quotation marks, and bullets.

#### MAC

- “ = option [
- ” = shift option [
- ' = shift option ]
- = shift option -
- = option 8

**PC**—Hold down the ALT key, and type a zero on the numeric keypad followed by the ASCII Character Code.

CHAR	ASCII CHAR CODE	CHAR	ASCII CHAR CODE
“	147*	—	151
”	148*	•	183
'	146*		

*more tips*



TYPE

*tips*

### COMBINING TYPE

Limit yourself to two or three typefaces in one publication. Too many typefaces can distract your reader and give them a mixed and unclear message. However, you can create variety and interest on your page by using one family for text and a typeface from a distinctly different but complementary family for titles.

*more tips*





TYPE

tips

## MATCHES MADE IN HEAVEN

How do you choose the winning type combination? Generally, use only one serif and one sans serif type family in a single document. Too many or too similar families can look awkward when they appear on the same page. **Helvetica Condensed Bold** and Times complement each other well, for example.

### Sales Revenue Up 15%

At fiscal year close, company sales revenue was five percent higher than analysts predicted

Heading:  
Helvetica Condensed Bold  
Text:  
Times Roman

*type in style*



TYPE IN

style

*A type family often includes many variations, or faces. Bold, regular, italic, oblique, condensed, narrow, book, and roman faces all indicate variations on a family's theme.*

Palatino,  
Roman

### CREATE A CALMING EFFECT

Large sections of bold or italic text are hard to read. A regular or roman weight for text lets your reader get the message without working too hard for it. Look for faces called regular, roman, or book.

New Century Schoolbook, Roman  
Adobe Garamond, Regular

*more about styles*

TYPE IN

style

*Type variations, sometimes called styles, mix well together and add liveliness and texture to a page.*

### BE BOLD AND DARING

Put on a bold face when you want readers to take **notice**. Use bold or condensed type for emphasis or to draw attention. Bold faces are typically used in headlines and for **emphasis** in text.

ITC Bookman, Demi

Helvetica Condensed, Bold

Cooper Black

*more about styles*



TYPE IN

style

### ITALICS

Italic—sometimes called *oblique*—faces are excellent for *emphasis* or for setting off titles of books or periodicals. Italics are effective if used in *moderation*. Large blocks of italic text are difficult to read. Italics replace the underlines once used extensively in typewritten material.

*contents*

CREATING

# great-looking documents

- *laying out a page*
  - *elements on a page*
- *pages with purpose*

LAYING OUT A

# page

*Page layout strongly influences your audience, sometimes making the difference between a document being read or discarded.*

The overall design of a page is called the **layout**. Various elements compose a page layout, including margins, columns, line length, and leading; captions, headlines, and callouts; and indented or blocked paragraphs.

Your layout choices vary, depending on your material. Layouts for tabloid newspapers typically **scream** for attention, for example, while layouts for a brochure of services or a price list must be uncluttered to convey information with clarity.

*elements on a page*

EXTRA! EXTRA! EXTRA!

THE JOURNAL

Coffee Bean  
Prices Soar!

Caffeine  
linked to  
performance

ELEMENTS ON A

# page

## ZEN AND THE ART OF SETTING TYPE

When you choose and use it well, type becomes an element at one with the page layout. It is an integral element—one of several—that reinforces and adds greater depth to your message.

## MAKING THE HEADLINES

Remember reading only the photo captions in *National Geographic* and still following the story? Headlines, titles, captions, and callouts give readers additional information and add interest to a page.

*more*



## ELEMENTS ON A

# page

### GIVE IT SOME SPACE

Space around copy is an important part of the design of a page. This “white space” is an active element, not just a neutral border. Space opens up a page, inviting a reader in. **Asymmetrical layouts** with varying uses of space appear dynamic and interesting. Explore space. Experiment with **margins, column widths, and leading.** The only place where space should never vary? After a period; there, be sure to type in only **one** space.



Asymmetrical



Line leading



Columns





ELEMENTS ON A

# page



## HOW IT ALL LINES UP

Alignment refers to how type lines up on a margin. Sometimes type is set **flush left**; sometimes it's **flush right**; sometimes it's **fully justified**, aligning on both edges to create a squared-off effect. Text set flush left is easiest to read.

*An ideal line length depends on typeface design, type size, leading, and amount of copy. In general, a line should run 55 to 60 characters. Too long a line tires eyes, while too short a line disrupts the flow of text.*

*more*



ELEMENTS ON A

# page

## THE GRAPHIC DETAILS

In life, little touches improve things in a big way. Graphic elements do the same for a page. Add a symbol to your document every so often—in a headline, as a bullet, as part of a border—and add some visual play to your printed piece.



*more*



# pages

WITH A PURPOSE



A good, basic  
ad layout

## SINGLE-PAGE LAYOUTS

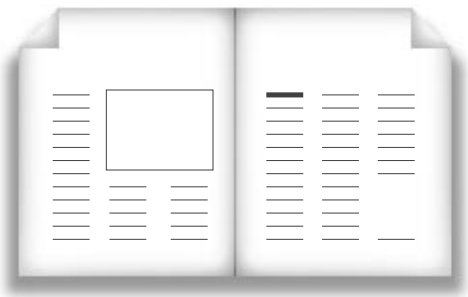
Your material may require only one page. As you create a single-page document, consider its function. If your document is a fax or a memo, keep it simple, perhaps separating elements with rules, and save it as a template. If your page is a price list, you may want to set the information in multiple columns, using a condensed typeface. This treatment makes dense copy easy to read and to locate.

*more*



# pages

WITH A PURPOSE



*For detailed examples  
of page layouts, go to*



## MULTIPAGE LAYOUTS

With multiple pages, think in spreads. A spread consists of two pages that are viewed side by side. Visualize a spread as one large page and arrange your elements across it. For example, when you create newsletters and flyers, begin with a multicolumn format. Try setting four or five columns across the page, reserving a column or two of space for graphics or photographs. Vary the layout slightly from spread to spread for added interest.

*contents*



# *samples*

- ➔ *memos*
- ➔ *certificates*
- ➔ *faxes*
- ➔ *presentations*
- ➔ *invitations*
- ➔ *newsletters*
- ➔ *letters*
- ➔ *brochures*
- ➔ *graphs & spreadsheets*
- ➔ *signs & flyers*



## faxes

TO: Rose  
 COMPANY: Bloomers  
 FAX: 808-446-0192  
 FROM: Wilhelmina Trayde  
 DATE: May 16, 1995  
 PAGES: 1 of 1

FAX

Rose—This will confirm our conversation this morning concerning the flowers I am ordering on the 20th of August. My bridesmaids' bouquets are to match 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.

ST

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

STOCHIN/TRAYDE

*Make address information prominent and easy to read.*

*To maintain fax legibility, set type at 12 or 14 points.*

Title:  
 Bodoni Poster Compressed  
 Address Headings:  
 ITC Avant Garde Gothic  
 Text: Stempel Garamond

*more samples*

# invitations

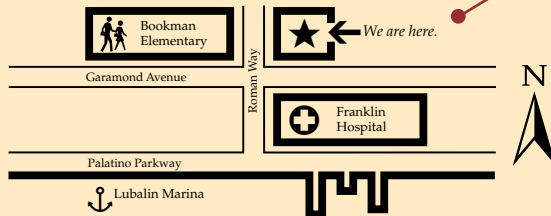
THIS IS ONE TIME YOU  
WON'T MIND GOING TO  
THE DOCTOR'S OFFICE.

*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 Tekton Plaza, Suite 330, on Sunday afternoon, October 22nd, from 1 to 4 p.m.

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.



*Use decorative or eye-catching fonts.*

*Jazz up the page with graphic elements.*

Headline: Albertus  
Text: Palatino  
Symbols: Carta

*more  
samples*



# invitations



*Use decorative typefaces.*

*Keep body text to a minimum.*

*Print on colored or textured paper for added interest.*

Headline:  
Cooper Black Italic  
Borders: Wingdings  
Text: Tekton

*more  
samples*

PRINT...

SECTION HEAD



# Letters



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

PHONE  
808.123.4567  
FAX  
808.765.4321

April 13, 1997

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

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. The firm markets its titles through a catalog that has a mailing list of over **3,750,000 readers**.

Here are some vital statistics:

- Assets over \$40 million
- No long-term debt to speak of
- IPO at 10 in October of '94—expected gain in 20s Q4 '95

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

*Pick a text format—  
block or indented—  
and use it consistently.*

*Use the same type  
family throughout,  
adding emphasis with  
the bold or italic faces.*

*Use bullets to  
draw attention.*

Logotype:  
ITC Avant Garde Gothic  
Text: ITC Bookman  
Bullets: Carta

*more  
samples*

# spreadsheets

*Use a condensed typeface to fit copy when space is tight.*

## BLOOMERS

### First Quarter Sales

#### Sales in Dozens: Walk-in

Flower Type	January	February	March	1st Qtr
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
<b>Total</b>	<b>161</b>	<b>635</b>	<b>239</b>	<b>1035</b>

#### Sales in Dozens: Deliveries

Flower Type	January	February	March	1st Qtr
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
<b>Total</b>	<b>165</b>	<b>742</b>	<b>106</b>	<b>1013</b>

Roses  
Potted Plants  
Tropicals  
Carnations

*Use multiple faces of a single type family to convey various levels of information.*

Roses  
Potted Plants  
Tropicals  
Carnations  
Tulips

*Format columns so that numerals align, making information easy to read.*

Headline:  
Palatino  
Table & Callouts:  
Helvetica Narrow

*more  
samples*

PRINT...

SECTION HEAD

# certificates

## Caffeine BEANS



### Gift Certificate

*This certificate entitles the bearer  
to purchases in the amount of*  
\_\_\_\_\_ *dollars.*

*No expiration date*

*Use decorative typefaces.*

*Be brief.*

*Add interest with borders.*

*Caffeine Beans • Purveyors of Specialty Coffees • 122 Hills O' Beans • Roasterville, CA 94000 • Tel: 555-9999 • Fax: 555-1234*

Logotype: Tekton, Bodoni Poster  
Text: ITC Zapf Chancery  
Border: ITC Zapf Dingbats

*more  
samples*

# certificates

Border:  
Marigold  
Heading:  
Marigold  
Text:  
Copperplate Gothic

## Certificate of Achievement

THIS IS TO CERIFY THAT

Wilhelmina Trayde

HAS BEEN HONORED AS

**WOMAN OF THE MONTH**

FOR HER OUTSTANDING CONTRIBUTIONS TO THE  
BALTIMORE WOMEN IN BUSINESS ASSOCIATION

\_\_\_\_\_  
PRESIDENT

\_\_\_\_\_  
DATE

*Use decorative typefaces to create borders and headlines.*

*Leave white space for a clean, sophisticated-looking document.*

*more  
samples*

PRINT...

SECTION HEAD

# presentations

*Charts and graphics add interest.*

*Present only one subject per slide, with as few words and lines as possible.*

## Situation analysis

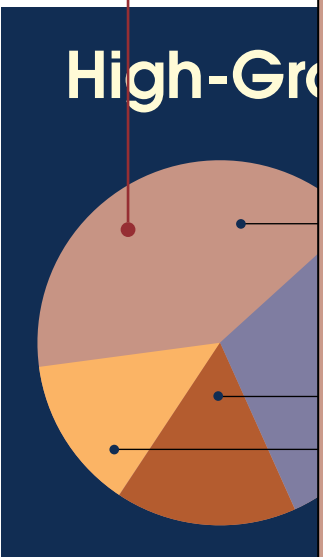
Headline:  
ITC Avant Garde Gothic  
Text: Times Roman

*Use no more than two typefaces per slide.*

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

*Set text at 24 points or larger to maintain readability when projected.*

*more samples*



# newsletters

Masthead: Tekton  
Copy: ITC Bookman

## School Days

Fall 1995  
Oakwood Elementary News



### School's Off To A Sweet Start

The school year begins, and we start anew—a little older, a little wiser, and hopefully, a little rested. A big welcome to all of our students, especially the new kindergarten classes and any transfer students joining us from other places!

I hope your first week has been a good one. I'm sure things are a little confusing yet, but as we all get into our routines, this is likely to improve. Please talk to your teachers, or ask your parents to talk to your teachers, if you have any questions.

**Remember**, next Wednesday is our first Ice Cream Social! Bring your families—come eat ice cream and say hello to everyone in your school

### Heard Around Campus:

**Principal (visiting new kindergarten class on first day of school):**  
"Would you like a piece of candy?"

**Kindergartner:**  
"No thank you. I only eat food that is good for me and helps me to..."

**First-grader (reciting the Pledge of Allegiance):**

"I pledge allegiance to the flag of the United States of America, and to the principles of liberty and justice for all. Under the stars and stripes, we stand for freedom, for which it sends, one donation, two donations. . ."

**Second-grader #1:**  
"What do you like best about school so far?"

**Second-grader #2:**  
"I like to do math, because it builds your self-esteem."

Shelby Karlson Grade 2



*Experiment with various fonts for eye-catching mastheads and headlines.*

*Set columns flush left for easy reading.*

*Include graphics for added visual interest.*

*more samples*

# brochures

*Choose a typeface that sets an appropriate tone for your business.*

*Use bold and italic faces to differentiate subheads, captions, and body copy.*

Logotype: Mona Lisa Recut and Marigold  
Menu items: Helvetica Condensed Bold  
Descriptions: Palatino

## Krazy Kitchen catering

### lunch menu

9/4 - 9/8

**eggplant openface** \_\_\_\_\_ \$3.75

grilled eggplant on foccacia topped with warm feta cheese and roasted red peppers

**pollo strips** \_\_\_\_\_ \$4.50

strips of tender breast of chicken served with a tomatillo dipping sauce

**be burger** \_\_\_\_\_ \$4.25

flame-broiled ground sirloin crowned with melted blue cheese and sauteed mushrooms

**krazy split pea soup** \_\_\_\_\_ \$2.75

split peas, coarse-cut veggies, and wild rice stewed and succulent

**ahi and greens** \_\_\_\_\_ \$6.25

flame-broiled ahi tuna served with soy-ginger sauce on a bed of exotic mixed greens

**ringed onions** \_\_\_\_\_ \$2.25

sweet vidalia onions, dipped in a crunchy



# signs & flyers

# FIESTA!

saturday, september 2

food ♦ drinks ♦ fun  
for the whole family

# amigos

r e s t a u r a n t

336 18th street, san francisco, ca

*Use bold or display fonts for impact and for readability at a distance.*

*Minimize copy.  
Less is more.*

Headline: Albertus  
Text: ITC Lubalin Graph

*contents*

PRINT...

SECTION HEAD



# glossary

good words to know and use!



- BODY TEXT** Main text of a publication. Body text is usually set in serif typefaces at point sizes ranging from 8 to 14 points.
- BOLD** A heavier weight of a typeface.
- BULLET** A typographical symbol used to set off items in a list.
- DESKTOP PUBLISHING** Using a system of personal computers, software, and printers to produce printed material.
- DISPLAY FACES** Typefaces that read best when set at large point sizes.
- EM DASH** Dash that's as wide as the letter m in a monospaced typeface.
- FONT** Set of letters, numbers, and symbols sharing the same design, size, and weight.

*more*

CONTENTS



more good words!

# glossary cont.

<b>ITALIC</b>	Typeface slanted slightly to the right.
<b>ALIGNMENT</b>	Setting text so that it begins or ends at the same margin. Text is set either flush left, flush right, or fully justified, aligning on the left margin, the right margin, or on both margins.
<b>KERNING</b>	Adjustment of pairs of letters to optimize spacing between.
<b>LAYOUT</b>	Basic design of a printed page, including elements such as margins, spacing, columns, and type.
<b>LETTER SPACING</b>	Amount of space between letters.
<b>POINT SIZE</b>	Standard measurement for type. A point is about 1/72 of an inch.
<b>RAGGED RIGHT</b>	Text that is aligned flush left. The ends of ragged-right text lines do not line up at the right margin. <i>more</i>

more good words!

# glossary cont.

<b>ROMAN TYPEFACE</b>	Roman denotes upright, medium-weight versions of typefaces.
<b>RULES</b>	Lines used to divide or decorate a printed page.
<b>SANS SERIF</b>	Typefaces without serifs.
<b>SCRIPT FACES</b>	Typefaces based on calligraphic or handwritten letterforms.
<b>SERIF</b>	Small “finishing strokes” at the ends of letters in a serif typeface.
<b>TYPEFACE</b>	Set of letters, numbers, and symbols that share the same design, size, and weight. A term now used interchangeably with the term <i>font</i> .
<b>WEIGHT</b>	The relative thickness of letters.
<b>WHITE SPACE</b>	Margins or other parts of a page free of text or graphics.

*contents*





To print this fax sample,  
choose the **PRINT** command  
and print page 62.

 **RETURN TO SECTION**



**TO:** Rose  
**COMPANY:** Bloomers  
**FAX:** 808-446-0192  
**FROM:** Wilhelmina Trayde  
**DATE:** May 16, 1995  
**PAGES:** 1 of 1

# FAX

Rose—This will confirm our conversation this morning concerning the flowers for my wedding on the 20th 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.

**ST**

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

STOCHIN/TRAYDE

To print this invitation sample,  
choose the **PRINT** command  
and print page 63.

 **RETURN TO SECTION**



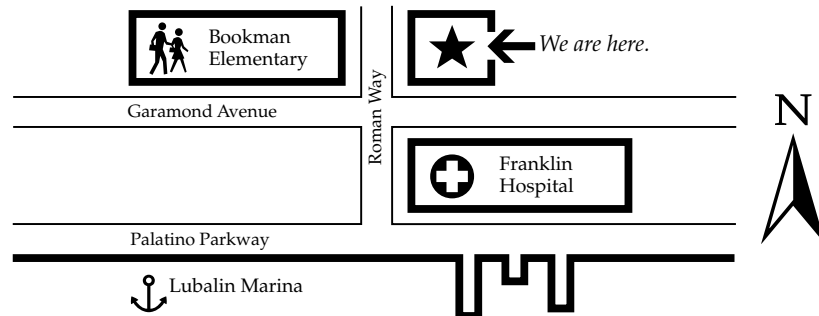
# THIS IS ONE TIME YOU WON'T MIND GOING TO THE DOCTOR'S OFFICE.

*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 Tekton Plaza, Suite 330, on Sunday afternoon, October 22nd, from 1 to 4 p.m.

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.**



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

To print this invitation sample,  
choose the **PRINT** command  
and print page 64.

 **RETURN TO SECTION**



It's a  
**Party!**

**Sunday, December 16, 2p.m.**

Jason  
turns

**3**

years  
old!

Come help us celebrate!



To print this letter sample,  
choose the **PRINT** command  
and print page 65.

 RETURN TO SECTION



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

April 13, 1997

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

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. The firm markets its titles through a catalog that has a mailing list of over **3,750,000 readers**.

Here are some vital statistics:

- Assets over \$40 million
- No long-term debt to speak of
- IPO at 10 in October of '94—expected gain in 20s Q4 '95

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

To print this spreadsheet sample, choose the **PRINT** command and print page 66.

[RETURN TO SECTION](#)



# BLOOMERS

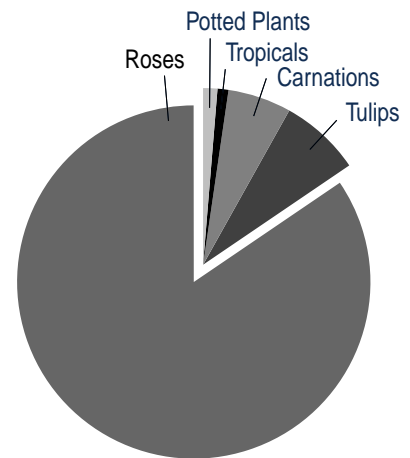
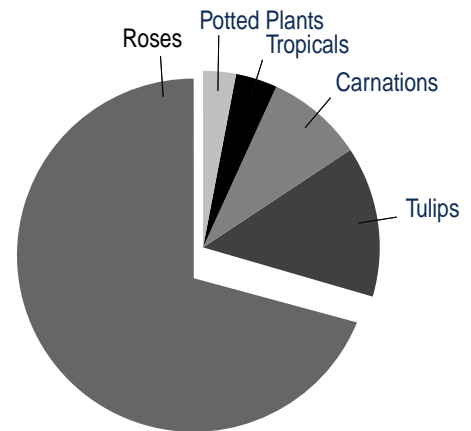
## First Quarter Sales

### Sales in Dozens: Walk-in

Flower Type	January	February	March	1st Qtr
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
<b>Total</b>	<b>161</b>	<b>635</b>	<b>239</b>	<b>1035</b>

### Sales in Dozens: Deliveries

Flower Type	January	February	March	1st Qtr
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
<b>Total</b>	<b>165</b>	<b>742</b>	<b>106</b>	<b>1013</b>



To print this certificate sample,  
choose the **PRINT** command  
and print page 67.

 **RETURN TO SECTION**



*Caffeine*  
**BEANS**



*Gift Certificate*

*This certificate entitles the bearer  
to purchases in the amount of  
\_\_\_\_\_ dollars.*

*No expiration date*

Caffeine Beans • Purveyors of Specialty Coffees • 122 Hills O' Beans • Roasterville, CA 94000 • Tel: 555-9999 • Fax: 555-1234

To print this certificate sample,  
choose the **PRINT** command  
and print page 68.

 **RETURN TO SECTION**



*Certificate of Achievement*

THIS IS TO CERTIFY THAT

*Wilhelmina Trayde*

HAS BEEN HONORED AS

**WOMAN OF THE MONTH**

FOR HER OUTSTANDING CONTRIBUTIONS TO THE  
BALTIMORE WOMEN IN BUSINESS ASSOCIATION

PRESIDENT \_\_\_\_\_ DATE \_\_\_\_\_

*To print this presentation sample,  
choose the **PRINT** command  
and print page 69.*

 RETURN TO SECTION



# Situation analysis

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



THE CORPORATION FOR PERSONAL PUBLISHING

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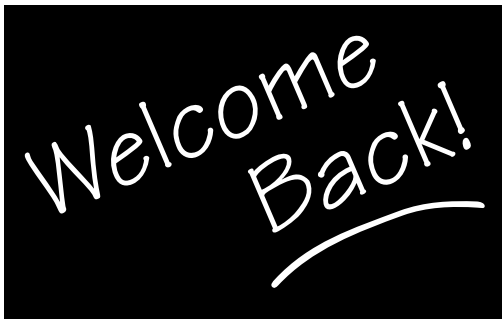
To print this newsletter sample, choose the **PRINT** command and print page 70.

RETURN TO SECTION



# School Days

Fall 1995  
Oakwood  
Elementary  
News



## School's Off To A Sweet Start

The school year begins, and we start anew—a little older, a little wiser, and hopefully, a little rested. A big welcome to all of our students, especially the new kindergarten classes and any transfer students joining us from other places!

I hope your first week has been a good one. I'm sure things are a little confusing yet, but as we all get into our routines, this is likely to improve. Please talk to your teachers, or ask your parents to talk to your teachers, if you have any questions.

**Remember**, next Wednesday is our first Ice Cream Social! Bring your families—come eat ice cream and say hello to everyone in your school community!

**Janice Young**  
Principal, Oakwood Elementary School

## Heard Around Campus:

**Principal (visiting new kindergarten class on first day of school):**

"Would you like a piece of candy?"

**Kindergartner:**

"No thank you. I only eat food that is good for me and helps me to grow."

**First-grader (reciting the Pledge of Allegiance):**

"I pledge allegiance to the flag and all the plates in America. And to the republic, for which it sends, one donation, two donations. . ."

**Second-grader #1:**

"What do you like best about school so far?"

**Second-grader #2:**

"I like to do math, because it builds your self-esteem."

Shelby Karlson Grade 2



To print this brochure sample,  
choose the **PRINT** command  
and print page 71.

 **RETURN TO SECTION**



# Krazy Kitchen catering

## **lunch menu**

**9/4 - 9/8**

**eggplant openface** \_\_\_\_\_ **\$3.75**

*grilled eggplant on foccacia topped with  
warm feta cheese and roasted red peppers*

**pollo strips** \_\_\_\_\_ **\$4.50**

*strips of tender breast of chicken served  
with a tomatillo dipping sauce*

**blue burger** \_\_\_\_\_ **\$4.25**

*flame-broiled ground sirloin crowned with  
melted blue cheese and sauteed mushrooms*

**krazy split pea soup** \_\_\_\_\_ **\$2.75**

*split peas, coarse-cut veggies, and wild rice  
stewed and succulent*

**ahi and greens** \_\_\_\_\_ **\$6.25**

*flame-broiled ahi tuna served with soy-ginger  
sauce on a bed of exotic mixed greens*

**ringed onions** \_\_\_\_\_ **\$2.25**

*sweet vidalia onions, dipped in a crunchy  
cornmeal batter and fried to a golden crisp*

**phone**

**415-555-1212**

To print this flyer sample,  
choose the **PRINT** command  
and print page 72.

 RETURN TO SECTION



# FIESTA!

saturday, september 2

food ♦ drinks ♦ fun  
for the whole family

# amigos

r e s t a u r a n t

336 18th street, san francisco, ca



HOW TO LOOK

good

ON PAPER

*We hope you've found this guide to be helpful.  
Use it—and start producing professional-looking  
documents today on your PostScript printer!*



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