



C2050C #C80 (3.5" disks)  
C2050C #C90 (5.25" disks)

**Using the HP  
Brilliant Presentations I  
Compelling Publications II**  
Scalable Typeface Collection

ITC Benguiat  
CG Bodoni  
ITC Bookman  
Garamond Antiqua  
CG Omega  
Shannon  
**Cooper Black**  
Revue Light

C2050-90959  
Printed in USA 5/90

**HP Computer Museum**  
**[www.hpmuseum.net](http://www.hpmuseum.net)**

**For research and education purposes only.**



# Notice

---

The information in this document is subject to change without notice.

HEWLETT-PACKARD MAKES NO WARRANTY OF ANY KIND WITH REGARD TO THIS MATERIAL, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. Hewlett-Packard shall not be liable for errors contained herein or for incidental or consequential damages in connection with the furnishing, performance, or use of this material.

Copyright © Hewlett-Packard Company 1990.

All rights are reserved. Reproduction, adaptation, or distribution of copies of this document is prohibited.

HP®, LaserJet®, and Vectra® are U.S. registered trademarks, and Resolution Enhancement™ is a trademark of Hewlett-Packard Company. Ventura Publisher® is a U.S. registered trademark of Ventura Software, Incorporated. Microsoft®, MS®, and MS Word® are U.S. registered trademarks of Microsoft Corporation. ITC Avant Garde Gothic®, ITC Benguiat®, ITC Bookman®, ITC Korinna®, ITC Lubalin Graph® and ITC Souvenir® are U.S. registered trademarks of International Typeface Corporation. Futura® is a U.S. registered trademark of Fundición Tipográfica Neufville, S.A. Optima® and Univers® are U.S. registered trademark of Linotype AG and its subsidiaries. Antique Olive is a trademark of Monsieur Marcel OLIVE. Revue is a trademark of Esselte Letraset. Type Director® is a U.S. registered trademark; CG Triumvirate™ and Shannon™ are trademarks; and CG Bodoni, CG Century Schoolbook, Microstyle, CG Omega, CG Palacio and CG Times are products of AGFA Compugraphic, a Division of Agfa Corporation.

## Printing History

---

First Edition - May 1990

---

This manual was created on a Hewlett-Packard Vectra Personal Computer using Microsoft Word and Xerox Ventura Publisher. The camera-ready text was generated on a Hewlett-Packard LaserJet III printer with Resolution Enhancement.



## Table of Contents

---

Introduction . . . . .	1
ITC Benguiat . . . . .	4
CG Bodoni . . . . .	8
ITC Bookman . . . . .	12
Garamond Antiqua . . . . .	16
CG Omega . . . . .	20
Shannon . . . . .	24
Cooper Black . . . . .	28
Revue Light . . . . .	30
Some Typesetting Terms . . . . .	33
Enhancing Your Page Layout . . . . .	47
Appendix: Programmer's Information . . . . .	Appendix-1

## Table des matières

---

Introduction . . . . .	2
ITC Benguiat . . . . .	4
CG Bodoni . . . . .	8
ITC Bookman . . . . .	12
Garamond Antiqua . . . . .	16
CG Omega . . . . .	20
Shannon . . . . .	24
Cooper Black . . . . .	28
Revue Light . . . . .	30
Quelques termes d'imprimerie . . . . .	33
Mise en valeur de la maquette . . . . .	47
Annexe : Pour le programmeur . . . . .	Appendix-1

# Inhaltsverzeichnis

---

Einleitung . . . . .	2
ITC Benguiat . . . . .	4
CG Bodoni . . . . .	8
ITC Bookman . . . . .	12
Garamond Antiqua . . . . .	16
CG Omega . . . . .	20
Shannon . . . . .	24
Cooper Black . . . . .	28
Revue Light . . . . .	30
Einige Fachbegriffe im Zusammenhang mit Schrifttypen . . . . .	33
Gestaltung des Seiten-Layouts . . . . .	47
Anhang: Informationen für den Programmierer . . . . .	Appendix-1

# Contenido

---

Introducción . . . . .	3
ITC Benguiat . . . . .	4
CG Bodoni . . . . .	8
ITC Bookman . . . . .	12
Garamond Antiqua . . . . .	16
CG Omega . . . . .	20
Shannon . . . . .	24
Cooper Black . . . . .	28
Revue Light . . . . .	30
Algunos Términos sobre Tipos de Letras . . . . .	33
Cómo Mejorar su Diseño de Página . . . . .	47
Apéndice: Información para el Programador . . . . .	Appendix-1

# Indice

---

Introduzione . . . . .	3
ITC Benguiat . . . . .	4
CG Bodoni . . . . .	8
ITC Bookman . . . . .	12
Garamond Antiqua . . . . .	16
CG Omega . . . . .	20
Shannon . . . . .	24
Cooper Black . . . . .	28
Revue Light . . . . .	30
Alcuni termini tipografici . . . . .	33
Come migliorare l'impostazione della pagina . . . . .	47
Appendice: Informazioni per il programmatore . . . . .	Appendix-1





## Introduction

---

**T**O HELP you develop a well-rounded typeface library that will meet all your printing needs, Hewlett-Packard is pleased to present our Scalable Typeface Cartridge Collections.

The **HP Brilliant Presentations I / Compelling Publications II Scalable Typeface Cartridge** contains twenty-six typefaces from eight typeface families:

ITC Benguiat

CG Bodoni

ITC Bookman

Garamond Antiqua

CG Omega

Shannon

**Cooper Black**

Revue Light

Depending on the capabilities of your software, you can scale these typefaces from .25 point to 999.75 points, in quarter point increments. Your software will also determine which symbol sets you can use. (Your printer manual has charts that show the symbol sets and the decimal locations of all the special characters.)

See the *Getting Started Guide* and the *Software Application Notes* for instructions on installing the scalable typeface cartridge and the AutoFont Support files.

**P**OUR FAIRE FACE à tous vos besoins en matière de publication assistée par ordinateur, Hewlett-Packard a regroupé plusieurs ensembles de types de caractères variables à l'aide desquels vous pourrez enrichir votre bibliothèque de polices.

La cartouche de types de caractères variables "**HP Brilliant Presentations I/Compelling Publications II**" présente 26 types de caractères issus de huit familles.

Vous pourrez faire varier le corps de tous ces types de caractères selon les possibilités de votre logiciel, de 0,25 à 999,75, par incrément d'un quart de point.

Consultez le Guide de mise en route pour plus de détails sur la procédure d'installation de la cartouche et des fichiers de Support AutoFont.



**Z**UR UNTERSTÜTZUNG bei der Erstellung einer übersichtlich aufgebauten und vollständigen Schriftenbibliothek präsentiert Ihnen Hewlett-Packard die Kassette mit den skalierbaren Schrifttypensammlungen.

Die Kassette „**HP Brilliant Presentations I/Compelling Publications II**“ enthält 26 Schrifttypen aus acht Schriftfamilien:

Abhängig von der Leistungsfähigkeit der Software können diese Schrifttypen von 0,25 bis 999,75 Pica-Punkt jeweils in Schritten von 0,25 Pica-Punkt skaliert werden. Im Einführungshandbuch befinden sich Anweisungen zur Installation der Schrifttypenkassette und der AutoFont-Support-Dateien.

**P**ARA AYUDARLE a desarrollar una biblioteca de tipos de letras completa y bien planificada en la cual encuentre todas las composiciones que necesite, Hewlett-Packard se complace en presentarle las Colecciones de Tipos de Letras de Escala Variable en Cartucho.

El Cartucho de Escala Variable **HP Brilliant Presentations I/Compelling Publications II** contiene veintiseis tipos de letras de ocho familias de tipos de letras.

Dependiendo de las capacidades de su software, puede dar escala a estos tipos de letras desde 0,25 a 999,75 puntos, en incrementos de cuarto punto. Consulte la Guía de Iniciación para encontrar instrucciones acerca de cómo instalar los cartuchos de tipos de letras de escala variable y los ficheros AutoFont Support.

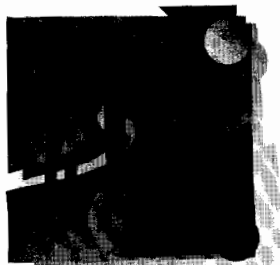


**P**ER AIUTARE i propri utenti a realizzare una libreria di caratteri adattata alle loro specifiche esigenze, Hewlett-Packard propone la sua vasta raccolta di caratteri scalabili.

La cartuccia di caratteri scalabili **HP Brilliant Presentations I/Compelling Publications II** contiene 26 caratteri scalabili ricavati da otto famiglie.

In base alle capacità del software, tutti i caratteri possono essere scalati da un quarto di punto a 999.75 punti per incrementi di un quarto di punto. Si veda a questo proposito la Guida introduttiva che contiene le istruzioni per l'installazione della cartuccia dei caratteri scalabili e dei file di supporto AutoFont.

# ITC Benguiat



**D**ISTINCTIVE and ornate upper case letters give ITC Benguiat its art nouveau look. ITC Benguiat has unusual, yet practical design qualities. It has been a very popular style for setting menus, programs, book titles, brochures, advertising and display. ITC Benguiat makes short blocks of text memorable, adds interest to slides and overheads, and gives stylish flair to headlines. Use a little extra spacing between words when setting type with ITC Benguiat. **Ed Benguiat created ITC Benguiat in 1978 for International Typeface Corporation.**



## ITC Benguiat Book

Les caractères légers et l'aspect fleuri de ses majuscules font de ITC Bengulat un caractère de style "Art nouveau" à la fois original et pratique. Il a été beaucoup employé pour l'édition de documents publicitaires ou de brochures et a acquis une très grande popularité. C'est un caractère idéal pour attirer l'attention du lecteur sur les passages importants d'un texte, pour mettre en valeur vos présentations sur transparents et donner une note élégante à vos titres.

### *ITC Benguiat Book Italic*

*Die filigranen, reich verzierten Großbuchstaben verleihen ITC Bengulat einen Hauch von "Art Nouveau". ITC Bengulat läßt den Leser kurze Textpassagen besonders gut in Erinnerung behalten, macht Dia- und Overhead-Projektionen besonders interessant und verleiht Überschriften ein elegantes Aussehen.*

## ITC Benguiat Bold

**La fina ornamentación de sus mayúsculas, da a ITC Benguiat su aspecto "art nouveau". Se utiliza mucho en folletos, publicidad y carteles. ITC Benguiat da a bloques breves de texto un aspecto llamativo, añade interés a diapositivas y transparencias, y pone un toque de elegancia en los titulares.**

### *ITC Benguiat Bold Italic*

*E' alle sue lettere maiuscole ornate e prezio se che il carattere ITC Benguiat deve quell'aria "art nouveau" che lo contraddistingue. Carattere insolitamente docile e pratico, viene particolarmente usato per realizzare brochure e testi pubblicitari di immediato effetto perché ha una notevole resa quando viene utilizzata to per scrivere frasi brevi e concise, diciture o didascalie su slide e lucidi e per dare stile agli occhielli.*

ITC Benguiat has a large x-height. (See page 38.)

ITC Benguiat est caractérisé par la grande hauteur de son caractère (voir page 38).

ITC Benguiat verfügt über eine große Mittellänge (siehe Seite 38).

ITC Benguiat tiene una altura de la x grande. (Ver página 38).

Il carattere ITC Benguiat ha un occhio largo (vedi pagina 38).



These are some of the typefaces that are compatible with ITC Benguiat's ornate design.

Antique Olive  
ITC Korinna  
CG Times

CG Omega  
CG Triumvirate  
Shannon  
Univers

Voici quelques types de caractère compatibles avec la conception imagée de ITC Benguiat.

Hier sind einige Schrifttypen, die mit dem reich verzierten Schriftbild von ITC Benguiat gut harmonieren.

El ornamental diseño de ITC Benguiat es compatible con los siguientes tipos de letra.

Esempio di alcuni caratteri considerati compatibili con la linea del carattere ITC Benguiat.

36PT BOOK

# The Ghost of Eatonshire Abbey

12PT BOOK

By Sir Charles Blackbird

18PT BOLD ITALIC

## The Players

10PT BOOK

(In order of appearance)

10PT BOOK ITALIC

- Lady Belinda Hastings . . . . . Dame S:
- Lord Aloisius Pembroke . . . . . Sir Tho
- Ernest Galsworthy . . . . . Theoc
- The Hon. Cecily Richardson . . . . . Miss
- The Ghost of Mary Kelly . . . . . Lar

200PT BOOK

# A

14PT BOLD ITALIC

### Act I

Sunday morning in the g  
Lady Hastings receives a visitor

### Act II

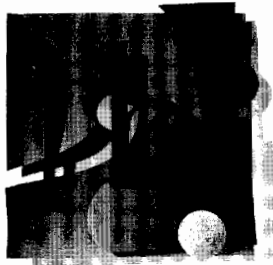
That evening in the cor  
Cecily plans her m

### Act III

The following mornir  
The villain is t



# CG Bodoni



**BODONI** is one of the first so-called modern typefaces. The eighteenth century type designer Giambattista Bodoni was one of the pioneers who improved on the old, relatively crude script styles. The new printing techniques and higher quality paper that became available made it possible for Bodoni to create new faces with thin hairlines, flat serifs, and other precise and delicate features. With its condensed shape and clear design, Bodoni has long been a favorite choice for newspaper and magazine head lines. Bodoni's contrasting thick and thin strokes cause an optical effect that can be distracting to the reader in long documents. However, Bodoni can be a very dramatic and effective choice for setting shorter blocks of text. **CG Bodoni is derived from Morris F. Benton's 1909 interpretation of Bodoni's original design.**

## CG Bodoni Book

Bodoni, au dessin condensé et net, a longtemps été l'un des caractères favoris pour la composition des titres de journaux et magazines. L'aspect contrasté des lettres formées de traits fins et épais le rend un peu "chargé" pour l'utiliser dans de longs textes. Il est employé à meilleur escient dans des textes courts publiés dans des brochures ou des documents publicitaires pour ajouter un impact visuel.

## *CG Bodoni Book Italic*

*Mit seinem schmalen und klaren Design ist Bodoni seit langem ein bevorzugter Schrifttyp für Überschriften in Zeitungen und Zeitschriften. Wenn Bodoni in umfangreichen Texten verwendet wird, vermittelt das Charakteristische an Bodoni, der Kontrast zwischen schmaler und breiter Schriftstärke, beim Leser den Eindruck von Schattenbildungen um die einzelnen Buchstaben und kann das Auge daher beim Lesen belasten. Mit dem Schriftbild von Bodoni können jedoch besonders bei kurzen Textblöcken in Broschüren und Werbetexten sehr dramatische und effektvolle Eindrücke erzielt werden.*

## CG Bodoni Bold

Su forma comprimida y su claro diseño, han hecho que Bodoni sea el tipo de letra de elección para titulares de periódicos y revistas. El agudo contraste entre trazos gruesos y delgados desaconsejan su uso para textos largos, pues produce un cierto cansancio visual. No obstante, Bodoni puede ser idóneo para componer breves bloques de texto en folletos y textos publicitarios.

## *CG Bodoni Bold Italic*

*Crazie al suo aspetto nitido e alla forma allungata, Bodoni è stato per molto tempo il carattere preferito per la composizione dei titoli di riviste e quotidiani. Il contrasto creato dall'abbinamento dei tratti pesanti con quelli sottili, rende il carattere Bodoni inadatto alla composizione di testi lunghi, ad esempio i libri, poiché il lettore avrebbe delle difficoltà nel distinguere le lettere. Tuttavia, Bodoni può essere usato in modo efficace per la composizione di brevi paragrafi nelle brochure e nei testi pubblicitari.*

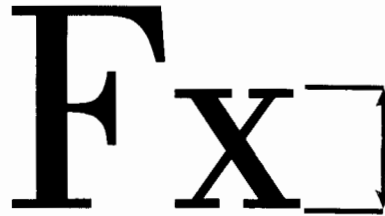
CG Bodoni has a small x-height.  
(See page 38.)

Le caractère CG Bodoni a une  
petite hauteur (voir page 38).

CG Bodoni verfügt über eine  
kleine Mittellänge (siehe Seite  
38).

CG Bodoni tiene una altura de la  
x pequeña. (Ver página 38).

Il carattere CG Bodoni ha un  
occhio piccolo (vedi pagina 38).



These are some of the typefaces that complement Bodoni's  
high-contrast design.

Antique Olive	Futura II
ITC Avant Garde Gothic	Univers
CG Omega	CG Triumvirate

Voici quelques types de caractères qui s'associent très bien au  
dessin très contrasté de Bodoni.

Hier sind einige Schrifttypen, die mit dem kontrastreichen  
Schriftbild von Bodoni gut harmonieren.

Estos son algunos de los tipos de letra que complementan el  
diseño de alto contraste de Bodoni.

Esempio di alcuni caratteri considerati compatibili con la linea  
del carattere Bodoni.

72 PT BOLD — **A Taste of the  
Glittering Night  
Life  
of New York**

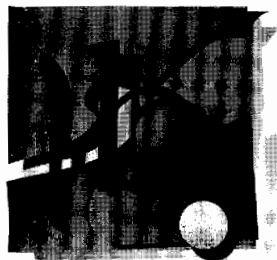
18 PT BOOK — Experience the Broadway shows, the  
Lincoln Center, the jazz clubs, the  
clubs, the five star restaurants.  
awaits you.

200 PT BOLD — **A**

36 PT BOLD — **March 22.**

14 PT BOOK  
ITALIC — *Tour package includes first class  
limousine, five nights at a five star hotel,  
all show tickets, cover charges,  
beverages and gratuities.*

# ITC Bookman



**I**TC BOOKMAN'S style has been a standard in book publishing since the mid-19th century. One of the reasons for its popularity has been its regular, monotone structure, which in the days of hand set type meant better looking, more readable print. ITC Bookman is an excellent display typeface, and has long been a reliable choice for setting type in books and magazines. **ITC Bookman's design is based on a typeface from the 1850s called Antique Old Style. Many type foundries liked it so much, they created their own versions of it. In 1975, Ed Benguiat created this version of Bookman for International Typeface Corporation.**

## ITC Bookman Light

Depuis le milieu du 19ème, le type de caractères ITC Bookman est l'une des normes en matière de publication. C'est un caractère au dessin régulier et équilibré qui était très prisé à l'époque de la composition manuelle. ITC Bookman est un type de caractère qui convient très bien aussi à l'affichage et qui continue de se révéler un excellent choix pour la composition de textes classiques.

## *ITC Bookman Light Italic*

*ITC Bookman war seit Mitte des 19ten Jahrhunderts der Standardschrifttyp im Buchdruck. Einer der Gründe hierfür war seine regelmäßige Struktur mit geradliniger Schriftstärke, die zu Zeiten des manuellen Setzens eine lesbarere Druckausgabe ergab. ITC Bookman eignet sich hervorragend für die Ausgabe von Bildschirmschriften und war über einen langen Zeitraum hinweg ein sehr zuverlässiger Schrifttyp für allgemeine Texte.*

## **ITC Bookman Demi**

**Desde mediados del Siglo XIX, ITC Bookman es el tipo de letra estándar para la edición de libros. Principalmente por su estructura equilibrada y uniforme, que en épocas de composición manual significaba impresión de aspecto agradable y legible. ITC Bookman es un tipo de letra de aspecto agradable, idóneo para componer textos de tipo general.**

## ***ITC Bookman Demi Italic***

***Il carattere ITC Bookman è un classico nell'editoria libraria, utilizzato com'è fino dalla metà del secolo scorso. Il motivo di tanto successo sta nel suo tratto regolare, nella sua struttura di spessore uniforme, che negli anni della composizione manuale permetteva di ottenere stampati chiaramente leggibili. ITC Bookman è perfetto per la stesura di testi molto lunghi dove consente di ottenere risultati sempre ottimi.***

ITC Bookman has a large x-height. (See page 38.)

Le caractère ITC Bookman est caractérisé par sa grande hauteur. (Voir page 38.)

ITC Bookman verfügt über eine große Mittellänge (siehe Seite 38).

ITC Bookman tiene una altura de la x grande. (Ver página 38).

Il carattere ITC Bookman ha un occhio largo (vedi pagina 38).



These are some of the typefaces that would complement ITC Bookman's very readable design.

Antique Olive

ITC Avant Garde Gothic

Stymie

Futura II

Univers

**Cooper Black**

Shannon

Voici quelques types de caractère qui s'allient très bien à la conception à la fois solide et élégante de ITC Bookman.

Hier sind einige Schrifttypen, die mit dem graziösen und doch kompakten Schriftbild von ITC Bookman gut harmonieren.

El diseño sólido y gracioso de ITC Bookman se complementa con los siguientes tipos de letra.

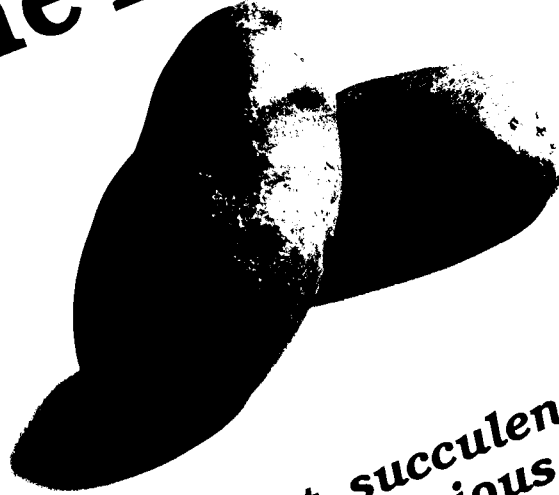
Esempio di alcuni caratteri considerati complementari rispetto alla linea graziata, ma omogenea del carattere ITC Bookman.

12PT LIGHT ITALIC

A few words in behalf of ...

# The Potato

42PT DEMI



18PT DEMI ITALIC

**“Steamy, hot, succulent  
aromatic, delicious..**

10PT LIGHT

— Edna Grimsby,  
average citizen who is not  
usually very excitable

200PT DEMI

# A

**“There is no cleaner  
fuel for the body.**

— Jack Hammer,  
health conscious mechanic

**“Good honest food  
as nature inte**

— Lyle Simmons,  
farmer with solid values



# Garamond Antiqua



**G**ARAMOND ANTIQUA is an example of another early design that has never become outdated. Like Giambattista Bodoni, the 16th century designer Claude Garamond

pioneered new ways to use type. He was the first to create an italic to complement an existing upright (roman) typeface. Garamond Antiqua is well-suited for long blocks of text. Its small x-height lets you set more words on a line, and the short ascenders and descenders allow you to set your lines closer together. It is a classic serif style that is quite versatile and very easy to read. Use Garamond Antiqua for packaging, slides, reports, magazines, manuals, lists, correspondence, and books.

## Garamond Antiqua

Garamond Antiqua est un caractère très bien adapté à la composition de longs textes. La petite hauteur de son caractère et ses lettres descendantes et ascendantes relativement courtes font qu'il est à la fois possible d'intégrer un grand nombre de mots et de diminuer l'interlettrage. C'est un caractère à empattement classique très souple et d'une grande lisibilité. Garamond Antiqua peut s'employer tout aussi bien pour la composition de transparents, de listes, de manuels, de magazines, d'états ou de livres.

### *Garamond Kursiv*

*Garamond Antiqua ist besonders für lange Textblöcke sehr gut geeignet. Durch seine kleine Mittellänge können pro Zeile mehr Wörter gesetzt werden. Die kurzen Ober- und Unterlängen erlauben zudem einen geringeren Zeilenabstand. Bei Garamond Antiqua handelt es sich um einen klassischen serifen Schrifttyp, der äußerst vielseitig und sehr gut lesbar ist. Garamond Antiqua findet Anwendung bei Verpackungsaufdrucken, in Overhead-Folien, Berichten, Magazinen, technischen Anleitungen, Listen, Korrespondenzschreiben sowie in Büchern.*

## Garamond Halbfett

Garamond Antiqua es muy adecuado para bloques extensos de texto. Su altura de la x pequeña permite un elevado número de palabras por línea, y sus breves rasgos ascendentes y descendentes permiten usar interlineado compacto. Es un tipo de letra estilo serif, muy versátil y fácil de leer. Use Garamond Antiqua para etiquetas, diapositivas, informes, revistas, manuales, listas, correspondencia, y libros.

### *Garamond Kursiv Halbfett*

*Garamond Antiqua è un carattere adatto alla composizione di testi lunghi. Poiché ha un occhio di piccole dimensioni, è possibile inserire più testo su una riga, mentre l'altezza ridotta dei suoi tratti ascendenti e discendenti consente di ridurre la spaziatura tra le righe. E' un classico carattere con grazie estremamente versatile e facilmente leggibile. Si consiglia di usare Garamond Antiqua per la creazione di presentazioni su lucido, rapporti, riviste, manuali, elenchi, corrispondenza e libri.*

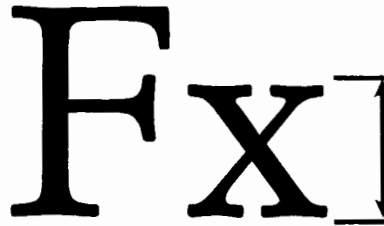
Garamond Antiqua has a small x-height. (See page 38.)

Le caractère Garamond Antiqua a une petite hauteur (voir page 38).

Garamond Antiqua verfügt über eine kleine Mittellänge (siehe Seite 38).

Garamond Antiqua tiene una altura de la x pequeña. (Ver página 38).

Il carattere Garamond Antiqua ha un occhio piccolo (vedi pagina 38).



These are some of the typefaces that you can use successfully with Garamond Antiqua's classic design.

CG Bodoni

CG Triumvirate

CG Omega

CG Palacio

**Cooper Black**

Futura II

Voici quelques types de caractère qui s'allient très bien à la conception classique de Garamond Antiqua.

Hier sind einige Schrifttypen, die mit dem klassischen Schriftbild von Garamond Antiqua gut harmonieren.

Estos son algunos de los tipos de letra que complementan el clásico diseño de Garamond Antiqua.

Esempio di alcuni caratteri considerati complementari rispetto alla linea classica del carattere Garamond Antiqua.

18PT HALBFETT

# Chapter XXI

14PT KURSIV

## A Test of Courage

24PT HALBFETT

**I**t had been three days since Monte had seen any sign of the Apaches. He did not fool himself that he had eluded them. Some of them might even be ahead of him, poised to prevent him from finding any moisture or sustenance. They must be enjoying the game, he thought.

Ft. Bridger was close, but still a full day's travel for a man with bare and blistered feet. Of course, the Indians had no intention of letting him stagger through the gates of the stockade with the help of a few arrows in his back to push him along.

12PT ANTIQUA

The glare of the shimmering mirages raised from the glare of the intense glare of the sun in the brilliant, blue sky blinded him. Seeking shelter from the relentless heat followed the side of the hill to an outcropping strewn with boulders.

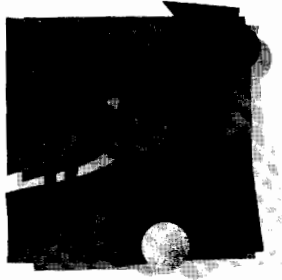
200PT HALBFETT

**A**

It was here that he found the spring. It produced more than a slight, steady trickle that emerged from the boulder, and found its way back to the depths of a light beard of moss on the rock. There was no vegetation of finding this well-hidden fountain made it and invincible.

Monte stumbled forward and fell with his lips pressed against the moss. Though he lay over the rock, the water was pure and clear. He let the first mouthful trickle down his throat. He felt the point of a spear at the base of his

# CG Omega



**E**VEN WITHOUT serifs, CG Omega works extremely well as a text typeface. The slightly flared shapes of its strokes act like serifs to guide the reader's eye along the line and make the text comfortable to read. With its basic design inspired by Renaissance scripts, CG Omega has a graceful beauty of its own, yet it is simple and unobtrusive. You will find that it mixes well with most of the other typefaces in your library. Use this very versatile typeface for manuals, books, magazines, ads, parts lists, forms and posters. **CG Omega is AGFA Compugraphic's version of Optima, which Hermann Zapf designed for the Stempel type foundry in 1958.**

## CG Omega

Bien qu'il fasse partie des caractères sans empattement, CG Omega est également idéal pour la composition de textes. La forme de ses lettres qui rappelle un peu les caractères à empattement facilite et rend la lecture agréable. CG Omega a un dessin classique dont l'origine remonte à la renaissance, c'est un caractère à la fois élégant, gracieux, simple et discret. Il s'associe très bien à la plupart des autres types de caractères de votre bibliothèque. Il est idéal pour la mise en page de manuels, de livres, de magazines, publicité, formulaires, posters, etc.

## *CG Omega Italic*

*Obwohl dieser Schrifttyp keine Serifen aufweist, eignet er sich besonders gut als Schrifttyp für die Textgestaltung. Das Design von CG Omega, das von der Textgestaltung in der Renaissance beeinflusst wurde, zeichnet sich durch eine ihm eigene graziöse Schönheit und gleichzeitig durch seine Einfachheit und Unaufdringlichkeit aus. CG Omega eignet sich besonders für technische Anleitungen, Bücher, Magazine, Anzeigen, Teilelisten, Formulare und Posterbeschriftungen.*

## **CG Omega Bold**

Aunque es sans serif, CG Omega es idóneo para cualquier tipo de texto. La suavidad de sus formas guían los ojos del lector y permiten una lectura confortable. Su diseño básico está inspirado en manuscritos del renacimiento. CG Omega tiene una belleza característica y una gran simplicidad. Combina muy bien con los restantes tipos de letra de su biblioteca. CG Omega es ideal para manuales, libros, revistas, textos publicitarios, listados de repuestos, formularios, y carteles.

## ***CG Omega Bold Italic***

*Anche se è un carattere senza grazie, CG Omega è particolarmente adatto alla composizione dei testi. Infatti la forma leggermente svasata dei suoi tratti lo rende simile ad un carattere graziato facilitando così la lettura. Ispirato alla manoscritti rinascimentali, CG Omega ha una forma aggraziata e nello stesso tempo semplice e discreta. E' ideale per la creazione di manuali, libri, riviste, testi pubblicitari e poster.*

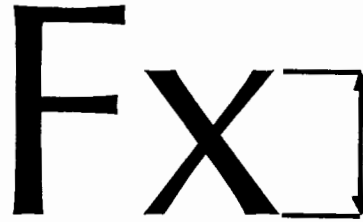
CG Omega has a medium x-height (see page 38).

Le caractère CG Omega a une hauteur moyenne reportez-vous à la page 38).

CG Omega verfügt über eine mittlere Mittellänge (siehe Seite 38).

CG Omega tiene una altura de la x media (ver página 38).

Il carattere CG Omega ha un occhio di media grandezza (vedi pagina 38).



These are some of the many typefaces that would complement CG Omega's simple and unobtrusive design.

<i>Brush</i>	CG Times
CG Bodoni	Garamond Antiqua
CG Century Schoolbook	ITC Bookman
CG Palacio	ITC Souvenir

Voici quelques-uns des nombreux types de caractères qui s'allient très bien à la conception simple et gracieuse de CG Omega.

Hier sind einige Schrifttypen, die mit dem einfachen und graziösen Schriftbild von CG Omega gut harmonieren.

Estos son algunos de los tipos de letra que complementan el diseño simple y gracioso de CG Omega.

Esempio di alcuni caratteri considerati complementari rispetto alla linea semplice e aggraziata del carattere CG Omega.

18PT  
BOLD

# Notice

The information in this document is subject to change without notice.

HEWLETT-PACKARD MAKES NO WARRANTY OF ANY KIND WITH REGARD TO THIS MATERIAL, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. Hewlett-Packard shall not be liable for errors contained herein or for incidental or consequential damages in connection with the furnishing, performance, or use of this material.

Copyright © Hewlett-Packard Company 1990.  
All rights are reserved. Reproduction, adaptation, or distribution of copies of this document is prohibited.

10PT

8PT

HP®, LaserJet®, and Vectra® are U.S. registered trademarks of Hewlett-Packard Company. Ventura Publisher® is a registered trademark of Ventura Systems Corporation. Microsoft®, MS®, and MS Word® are registered trademarks of Microsoft Corporation. Type Director™ is a trademark of AGFA Corporation. ITC Lubalin Graph® and ITC Souvenir® are registered trademarks of ITC Lubalin Graph Corporation. Futura® is a registered trademark of Linotype AG or its subsidiaries. Antiqua Olive is a registered trademark of Marcel OLIVE. Shannon is a trademark, and CG Bodoni, CG Schoolbook, Microstyle, CG Omega, CG Palacio and CG T Agfa Corporation, AGFA Compugraphic Division.

200PT BOLD

# A

10PT  
BOLD

## Printing History

This manual was created on a Hewlett-Packard computer using Microsoft Word 4.0 and camera-ready text was generated on a printer.

10PT  
ITALIC

Some of the illustrations and descriptions are based on works by AGFA Compugraphic Corporation, and are reproduced

First



# Shannon



**S**HANNON is a classic blend of old and new typeforms. Inspired by the 8th century calligraphy in the Irish Book of Kells, this unusual design has the look and rhythm of hand-

lettered type. The slight flair at the bottoms of the letters gives the impression of serifs, making it warmer and more stylish than most other sans serif faces. To enhance Shannon's unique shapes, frame your text with plenty of white space and add extra linespacing. **Shannon was developed at AGFA Compugraphic by Janice Prescott in 1981. Prescott used her own calligraphic skills and a computer program to adapt elements from several ancient and modern typefaces.**

## Shannon Book

Shannon est le résultat d'un mariage harmonieux entre le style classique et contemporain. Shannon a le rythme et l'aspect d'un caractère manuscrit, la partie inférieure des lettres donne l'impression d'empattement ce qui le rend plus intéressant et plus "chaleureux" que la plupart des autres types de caractère sans empattement. Pour mettre en valeur ce caractère, à la fois discret et de très bon goût, il est conseillé de l'entourer d'espace et d'augmenter l'interlettrage.



## Shannon Oblique

*Shannon ist ein klassisches Beispiel für das Zusammenspiel alter und neuer Strukturen. Das charakteristische Schriftbild von Shannon wirkt wie handgeschrieben. Die dünne Schriftstärke im unteren Bereich der Buchstaben hinterlassen den Eindruck von Serifen und geben Shannon eine wärmere und interessantere Ausstrahlung als die meisten anderen Schrifttypen ohne Serifen. Um das ruhige, geschmackvolle Design von Shannon noch hervorzuheben, wird empfohlen, den Text durch Einfügen von Leerzeilen von anderen Textteilen zu trennen.*

## Shannon Bold

**Shannon es una clásica combinación de lo nuevo y lo viejo. Shannon tiene el aspecto y cadencia de la caligrafía manual. Las terminaciones de sus caracteres, que recuerdan los tipos clásicos, dan a Shannon un aspecto más cálido e interesante que otros tipos. Para realzar el buen gusto y serenidad de los caracteres Shannon, rodee su texto de suficiente espacio en blanco y use interlineado adecuado.**

## Shannon Extra Bold

**Il carattere Shannon è una sapiente miscela di vecchio e di nuovo. Derivato dallo stile calligrafico dominante nell'ottavo secolo nella stesura dei grandi libri delle saghe irlandesi, il carattere ha l'aspetto e il ritmo della calligrafia. Con il tratto leggero disegnato alla base delle lettere, che crea l'impressione del graziato, lo Shannon è più caldo e più interessante di molti caratteri effettivamente graziati.**

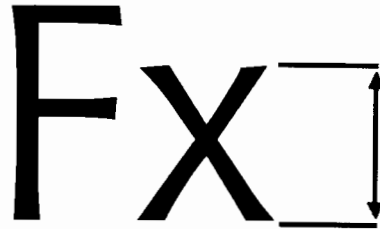
Shannon has a medium x-height. (See page 38.)

Le caractère Shannon a une hauteur moyenne (voir page 38).

Shannon verfügt über eine mittlere Mittellänge (siehe Seite 38).

Shannon tiene una altura de la x media. (Ver página 38).

Il carattere Shannon ha un occhio di media grandezza (vedi pagina 38).



These are some of the typefaces that would mix well with Shannon's hand-lettered design look.

CG Times

CG Century Schoolbook

**Cooper Black**

ITC Bookman

ITC Korinna

ITC Souvenir

Univers

Voici quelques types de caractères qui s'allient très bien au dessin calligraphique de Shannon.

Hier sind einige Schrifttypen, die mit dem wie handgeschrieben wirkenden Design von Shannon gut harmonieren.

Estos son algunos de los tipos de letra que complementan el diseño de aspecto de caligrafía manual de Shannon.

Esempio di alcuni caratteri considerati complementari rispetto alla linea calligrafica del carattere Shannon.

# Fishing Adventures in

# ALASKA

42-PT EXTRABOLD

**Join Silverscale Tours for the ultimate exper**

14-PT EXTRA  
BOLD

## Salmon on the Kenai Peninsula

12-PT

What is more exciting? Watching swarms c  
down on spawning kings as they thrash n  
your rubber craft towed up a raging rive  
determined to get away from you? Yo  
Seward. Bring some good horse linament  
bring a camera. Otherwise, your friends

12-PT OBLIQUE

## Halibut in Homer

18-PT EXTRABOLD

Camp the night on the Homer Sp  
in your chartered cruiser to catch  
earth (the stretch of your arms  
of these weigh over 300 pound  
board to subdue these monste

200-PT BOLD

# A

## Pike, Grayling and W

A chartered plane will car  
of pristine lakes near the  
up here, so the fish are  
coaxing to get them o  
plane will be close by  
ted in your ca'

# Cooper Black



**C**OOPER BLACK's designer, Oswald B. Cooper, once referred to his creation as a typeface "*for far-sighted printers with nearsighted customers.*" Cooper Black's

extra-bold (black) face adds weight and impact to headlines, posters, and presentation graphics. Because it tends to become illegible in sizes smaller than 14 points, Cooper Black is not recommended for setting regular text. The type foundry of Barnhart Brothers & Spindler commissioned Cooper Black in 1921.

**COOPER BLACK** est une caractère extra-gras (noir) de type cursif qui ajoute un poids et un impact visuel aux titres. Parce qu'il devient de moins en moins lisible lorsqu'il est utilisé avec des corps inférieurs à 14, il n'est pas recommandé pour la mise en page de longs textes.

**DAS EXTRAFETTE** (schwarze) Schriftbild von Cooper Black verleiht Überschriften Gewicht und hinterläßt beim Leser einen bleibenden Eindruck. Da bei Schriftgrößen unter 14 Pica-Punkt die Gefahr der Unlesbarkeit besteht, wird die Verwendung von Cooper Black in Fließtext nicht empfohlen.

# **Strong and Bold**

**EL TIPO** supernegrta (negro) de Cooper Black añade peso e impacto a titulares y encabezamientos. Puesto que tiende a perder legibilidad en tamaños inferiores a 14 puntos, no se recomienda utilizar Cooper Black para componer textos largos.

**IL CARATTERE** calligrafico nerissimo della Cooper Black dà peso e forza di impatto ai titoli, ma non si presta ad essere usato nei testi perché sotto il corpo 14 tende a risultare illeggibile.

# Revue Light



**R**EVUE LIGHT is a novelty typeface that was derived from poster lettering of the early 1900s. It is one of the few decorative typefaces that can retain their legibility and individuality in sizes smaller than 14 points. Use Revue Light for advertising, hand bills, posters, eye-catching headlines, announcements, programs, and book covers. **The Revue family was designed by Colin Brignall for Letraset in 1969.**

**REVUE LIGHT FAIT** partie des innovations, son caractère est dérivé des caractères utilisés pour les affiches au début du vingtième siècle. C'est l'un des rares caractères de ce type qui ne perde pas en lisibilité dans des corps inférieurs à 14 points.

**REVUE LIGHT IST** ein Novelty-Schrifttyp, dessen Ursprung in der Postergestaltung des frühen 19ten Jahrhunderts liegt. Er ist einer der wenigen Schrifttypen, der seine gute Lesbarkeit und Individualität auch in Schriftgrößen unter 14 Pica-Punkt beibehält.

# Unique and Appealing

**REVUE LIGHT ES** un carácter tipográfico de fantasía derivado de los rótulos de los carteles de principios del siglo XX. Es uno de los pocos tipos decorativos que conservan su legibilidad e individualidad en tamaños inferiores a 14 puntos.

**REVUE LIGHT È** un carattere di fantasia tratto dai manifesti dei primi anni del '900, che conserva la propria leggibilità anche al di sotto del corpo 14.





## **Some Typesetting Terms**

---

**Quelques termes d'imprimerie**

**Einige Fachbegriffe im  
Zusammenhang mit Schrifttypen**

**Algunos términos sobre tipos de  
letras**

**Alcuni termini tipografici**

# Typeface, Typeface Family, Font

---

A *typeface* is the name of a design for characters and symbols.

Univers

A *typeface family* is a collection of typefaces that are variations of a basic typeface design. Univers Bold and Univers Medium Italic are two typefaces within the Univers family.

Univers Bold

*Univers Medium Italic*

A *font* is the combination of a typeface and an assortment of characters and special symbols at a specific point size.

ABCDEFGHIJKLMN**OP**QRSTUVW  
abcdefghijklmnopqrstuvwxy**z**  
1234567890!@#%<sup>^</sup>&\*()= +  
éâäåâçêëèïç £¥¤ f áíóúñ Ñ<sup>º</sup>ß"œ

14 Point Univers Bold Font

*ABCDEFGHIJKLMN**OP**QRSTUVW  
abcdefghijklmnopqrstuvwxy**z**  
1234567890!@#%<sup>^</sup>&\*()= +  
éâäåâçêëèïç £¥¤ f áíóúñ Ñ<sup>º</sup>ß"œ*

10 Point Univers Medium Italic Font

## **Type de caractères, famille et police**

Un type de caractères est un ensemble de caractères et de symboles dont le dessin présente les mêmes caractéristiques. Une famille de types de caractères regroupe plusieurs types de caractères présentant certaines variations mais dont la base est commune. Par exemple, Univers Gras et Univers Italique, sont des types de caractères appartenant à une même famille. Une police est composée de plusieurs éléments tels que le type de caractères, le corps et le traitement.

## **Schrifttypen, Schriftfamilien und Schriften**

Als Schrifttyp wird eine bestimmte Form von Zeichen und Symbolen bezeichnet. Eine Schriftfamilie ist eine Sammlung von Schrifttypvariationen, die auf einem bestimmten Schrifttyp basieren. Univers Bold und Univers Medium Italic sind Beispiele für Schrifttypen aus der Schriftfamilie Univers. Eine Schrift ist die Kombination aus einem Schrifttyp und verschiedenen Zeichen in einer bestimmten Pica-Punktgröße.

## **Tipos de Letras, Familias de Tipos de Letras, Fonts**

Un tipo de letra es un diseño para un juego de caracteres y símbolos. Una familia de tipos de letras es una colección de tipos que son variaciones de un diseño básico de tipo de letra. Univers Bold es un ejemplo de un tipo de letra de la familia Univers. Univers Medium Italic es otro. Un font es la combinación de un diseño de tipo de letra y un surtido de caracteres especiales que se ofrecen en tamaños de puntos.

## **Carattere, famiglia e serie**

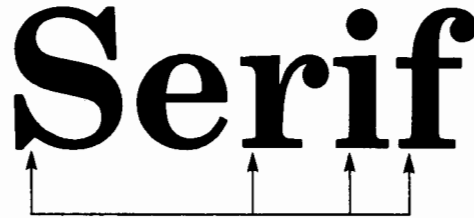
Con il termine di carattere si indica il disegno originale da cui vengono ricavate lettere, numeri e simboli. La famiglia è un insieme di caratteri che costituiscono le varianti del disegno originario. Lo Univers Nero è un esempio di famiglia tratta dal carattere Univers. Lo Univers Chiaro ne è un altro esempio. La serie di caratteri è la combinazione fra disegno originario e un assortimento di caratteri speciali in un unico corpo.

# Serif, Sans Serif

---

*Serif* typefaces have short lines crossing the main strokes of a character. Because the serifs contribute to the recognizability of each letter, most people find serif typefaces easier to read. Serif type is usually the best choice for lengthy text.

*Sans serif* typefaces have no finishing strokes on the ends of the letters. Sans serif type is very effective for headlines, tables and small footnotes.



Serifs  
Empattements  
Serifen  
Trazos finos de adorno  
Con grazie

## Avec empattement, sans empattement

Empattement : vient de «patte». C'est l'épaisseur du trait donnée à la base de la lettre. L'empattement déborde à droite et à gauche des caractères. La plupart des gens pensent que les empattements facilitent la lecture des lettres parce qu'ils permettent de mieux les identifier. Les caractères sans empattement sont aussi appelés «Linéales».

## Serifenbetonte und serifenlose Schrifttypen

Serifenbetonte Schrifttypen weisen quer zu den einzelnen Zeichen stehende Endstriche auf. Da Serifen zum besseren Erkennen der einzelnen Buchstaben beitragen, wird von vielen Lesern Text in serifenbetonter Schrift als leichter lesbar empfunden. Bei serifenlosen Schrifttypen entfallen die Endstriche bei den einzelnen Buchstaben.

## Caracteres Serif, Caracteres Sans Serif

Los tipos de letras serif disponen de líneas cortas que cruzan los principales trazos de un carácter. Puesto que este trazo fino de adorno contribuye a facilitar el reconocimiento de cada letra, la mayoría de la gente encuentra que los tipos de letras serif son más fáciles de leer. Los tipos de letras sans serif carecen de trazos al final de las letras.

### Con grazie, senza grazie

Per caratteri «con grazie» si intendono quei caratteri le cui lettere hanno dei tratti terminali. Poiché questi elementi rendono più riconoscibili le singole lettere, la maggior parte delle persone ritiene più facile la lettura di testi composti con questo tipo di caratteri. I caratteri «senza grazie» invece non hanno i tratti terminali.

# Sans Serif

Sans serif  
Sans empattement  
Serifenlose  
Sin trazos finos de adorno  
Senza grazie

# x-Height

---



*x-Height* is the relative height of the lower-case “x” in a typeface. If you want to scale your text to a smaller point size to get more text on the page, choose a typeface with a large x-height. The words will be much easier to read.

<p>x-Height is the height of the lowercase “x” in a typeface. If you want to scale your text to a smaller point size to get more text on the page, choose a typeface with a large x-height. The text will be much easier to read.</p> <p><b>Antique Olive - 8 point</b></p>	<p>x-Height is the height of the lowercase “x” in a typeface. If you want to scale your text to a smaller point size to get more text on the page, choose a typeface with a large x-height. The text will be much easier to read.</p> <p><b>Futura Book II - 8 point</b></p>
---	--

Both these paragraphs are set in 8 point type. The text set in Antique Olive looks larger, because Antique Olive’s x-height is larger than that of Futura Book II.

## **Hauteur de caractère**

La hauteur d'un caractère est celle du x minuscule pour un type de caractères. Si par exemple, vous souhaitez imprimer plus de texte sur une page, vous pouvez prendre une police de caractères ayant un corps plus petit qui soit conçue à partir d'un type de caractères dont la hauteur du x minuscule soit relativement grande. Les lettres dans ce cas ne perdront pas en lisibilité.

## **Mittellänge**

Unter Mittellänge ist die Höhe des kleingeschriebenen Buchstabens „x“ innerhalb eines Schrifttyps zu verstehen. Wenn Sie für Ihren Text eine kleinere Pica-Punkt-Größe angeben wollen, um mehr Text auf eine Seite zu bringen, wählen Sie einen Schrifttyp mit einer großen Mittellänge. Die einzelnen Buchstaben sind so lesbarer.

## **Altura de la x**

Altura de la x es la altura de la “x” minúscula en un tipo de letra. Si desea modificar la escala del texto a un tamaño de punto tipográfico más pequeño con el fin de que entre más texto en la página, seleccione un tipo de letra que tenga una altura de la x grande. Las letras que forman las palabras serán más visibles.

## **Occhio**

L'occhio è l'altezza di una qualunque lettera minuscola in un carattere tipografico, esclusi i tratti ascendenti e discendenti. Se si desidera ridurre il corpo di un testo per avere più spazio nella pagina, scegliere un carattere con un occhio grande. Le lettere che compongono le parole saranno più leggibili.



# Baseline, Ascenders and Descenders

---

The *baseline* is the imaginary line on which a line of text seems to sit. *Ascenders* are the parts of lowercase letters that extend above the x-height. *Descenders* are portions of the letters that extend below the baseline.



## Ligne de base, hampes ascendante et descendante

La ligne de base est une ligne imaginaire sur laquelle une ligne de texte semble reposer. On dit d'une lettre en bas de casse qu'elle a une hampe ascendante lorsqu'elle dépasse par le haut l'oeil des lettres courtes (a, i, o, etc.). C'est le cas des lettres b, d, f etc. On dit d'une lettre en bas de casse qu'elle a une hampe descendante lorsqu'elle dépasse par le bas l'oeil des lettres courtes (a, i, o, etc.). C'est le cas des lettres g, p, j, etc.

## Schriftlinie, Oberlänge und Unterlänge

Die Schriftlinie ist eine unsichtbare Linie, auf der eine Textzeile angeordnet zu sein scheint. Unter Oberlänge ist der Teil eines Kleinbuchstabens zu verstehen, der über die Mittellänge hinausgeht. Unterlänge ist der Teil des Buchstabens, der sich unter der Schriftlinie befindet.

## **Línea de referencia, Rasgos Ascendentes, Rasgos Descendentes**

La línea de referencia es la línea imaginaria sobre la cual parece descansar una línea de texto. Los rasgos ascendentes son las partes de las letras minúsculas que sobresalen por encima de la altura de la x minúscula. Los rasgos descendentes son las partes de las letras que sobresalen por debajo de la línea de referencia.

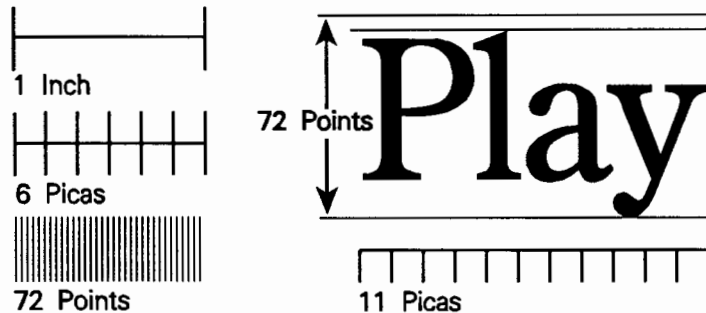
## **Riga base, ascendenti e discendenti**

La riga base è la riga immaginaria sulla quale appoggia il testo. Gli ascendenti sono quei tratti delle lettere minuscole che si estendono al di sopra dell'occhio. I discendenti, invece, sono quei tratti che si estendono al di sotto della riga base.

## Point, Pica

---

Typography uses a special set of measurements for type size. These include the *point* (for letter and line height) and the *pica* (for line length).



### Point/Pica

Unités de mesure utilisées par la typographie ; le point est utilisé pour la hauteur des lettres et de la ligne, le pica est utilisé pour la longueur de la ligne.

### Pica-Punkt und Pica

In der Typographie gibt es verschiedene Maßeinheiten zum Bestimmen der Schriftgröße. Hierzu gehören unter anderem die Maßeinheiten „Pica-Punkt“ (für die Buchstaben- und Zeilenlänge) und „Pica“ (für die Zeilenlänge).

### Punto/Pica

En tipografía se utiliza un conjunto especial de medidas para indicar el tamaño de los tipos. Entre ellas se encuentra el punto (que define la altura de la letra y de la línea) y la pica (que indica la longitud de la línea).

### Punto/Pica

In tipografia si usa una particolare serie di misure per determinare il corpo del carattere. Questa comprende il punto (per l'altezza della lettera e della riga) e il pica (per la lunghezza della riga).

## Line Spacing

---

*Line spacing* is the space inserted between lines of type. It is measured from baseline to baseline. Many software applications will adjust your line spacing automatically.

Increase the line spacing for long lines of type, typefaces with large x-heights, bold typefaces, or whenever characters touch the line above or below.

Decrease the line spacing for short lines, typefaces with small x-heights, light typefaces, and listings or directories.

**This text is set at  
18 points, and the  
linespacing is set  
at 20 points.**  
Typeface: Stymie Bold

## Interlignage

C'est l'espace ou le blanc inséré entre chaque ligne de manière à aérer un texte. Cet espace est mesuré d'une ligne de base à l'autre. L'interlignage varie en fonction du corps du texte. La plupart du temps, les applications de PAO gèrent automatiquement l'interlignage.

Augmentez l'interlignage lorsque les lignes sont plutôt longues, lorsque les caractères ont une grande hauteur, lorsque le traitement est de type «gras» ou encore lorsque les caractères touchent la ligne du dessus ou du dessous.

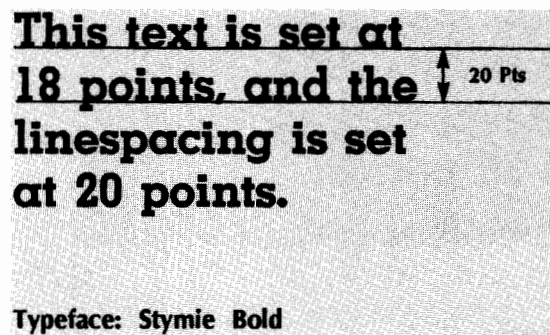
Diminuez l'interlignage lorsque les lignes sont plutôt courtes, les caractères ont une petite hauteur, le traitement est de type «maigre» ou encore pour l'impression de listages.

## Zeilenabstand

Unter Zeilenabstand ist der Abstand zwischen den Schriftzeilen zu verstehen. Gemessen wird hierbei der Abstand zwischen den einzelnen Schriftlinien. Bei vielen Anwendungsprogrammen wird der Zeilenabstand automatisch angepaßt.

Der Wert für den Zeilenabstand ist zu erhöhen, wenn es sich um lange Zeilen, um Schriften mit großer Mittellänge oder fette Schriften handelt, oder wenn die Zeichen in einer Zeile den oberen bzw. unteren Rand einer anderen Zeile berühren.

Verringern Sie den Wert für den Zeilenabstand, wenn es sich um kurze Zeilen, Schriften mit kleiner Mittellänge, magere Schriften und Listen oder Verzeichnisstrukturen handelt.



## Interlineado

El interlineado es el espacio que se inserta entre líneas de tipos. Se mide entre dos líneas de referencia. Muchas aplicaciones ajustarán el interlineado automáticamente.

Aumente el interlineado cuando utilice largas líneas de tipos, tipos de letras provistos de grandes alturas de la x, tipos de letras en negrita o cuando los caracteres toquen la línea superior o inferior.

Reduzca el interlineado cuando utilice líneas cortas, tipos de letras provistos de alturas de la x pequeñas, tipos de letras claros y listados o directorios.

## **Interlineatura**

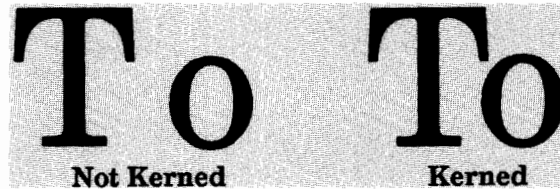
L'interlineatura è lo spazio inserito tra le righe di testo e viene misurata da una riga base all'altra. Molte applicazioni software sono in grado di regolare automaticamente l'interlineatura.

Aumentare l'interlineatura nel caso di righe lunghe, oppure per caratteri dall'occhio grande o dalle aste pesanti; ridurla nel caso di righe brevi, oppure per caratteri dall'occhio piccolo o dalle aste sottili, o se si deve creare un elenco di voci.

# Kerning

---

The shapes of some letters cause pairs of them to have excess space between them. These may be *kerned* (set closer together) to eliminate this excess space between characters and give a more polished look to your typeset page.



## Interlettrage ou crénage

Le crénage est un procédé qui s'applique en fonction de la forme des lettres ; en effet il peut arriver que l'espace entre certaines paires de lettres soit trop grand. Vous pouvez réduire cet espace mais il faudra veiller à la bonne lisibilité du texte.

## Unterschneiden

Bedingt durch die Form bestimmter Buchstaben kann es vorkommen, daß der Abstand zwischen zwei Buchstaben in einer Zeichenfolge unverhältnismäßig groß ist. Durch die Möglichkeit des Unterschneidens (Zusammenziehen der betreffenden Buchstaben) kann dies vermieden werden.

## Cran

Las formas de algunas letras pueden provocar que dos de ellas dispongan de demasiado espacio entre las mismas. Estas letras pueden juntarse para eliminar este espacio excesivo que queda entre los caracteres.

## Crenatura

La forma di alcune lettere può dar luogo a spaziature non proporzionate, se abbinate tra di loro. In questo caso è possibile crenarle, per eliminare l'eccesso di spazio tra i caratteri.

## **Enhancing Your Page Layout**

---

**Mise en valeur de la maquette**

**Gestaltung des Seiten-Layouts**

**Cómo Mejorar el Diseño de Página**

**Come migliorare l'impostazione  
della pagina**



## Typeface Families

---

All of the effects in the sample newsletter were created from just one typeface family, ITC Souvenir. By mixing typefaces from a single family, you can create attractive contrast to make your page more interesting. Using typefaces from a single family also assures that the typefaces will be compatible with each other.

### Utilisation d'une famille de caractères

Cette page a été créée à l'aide d'une seule famille de caractères, Souvenir. En mélangeant les corps et les traitements, vous pouvez obtenir une mise en page contrastée qui attire l'oeil du lecteur sur le message important à faire passer.

### Anwendung einer Schriftfamilie

Die Gestaltung dieser Seite wurde mit einer einzigen Schriftfamilie, der Souvenir-Schriftfamilie, vorgenommen. Durch Kombinieren bestimmter Schriftgrößen mit verschiedenen Zeichendarstellungen können Kontraste erzielt werden, die das Augenmerk des Lesers auf die vom Autor gewünschte Nachricht lenken.

### Utilización de una Familia de Tipos de Letras

Todos los efectos mostrados en la página siguiente se han creado utilizando una sola familia de tipos de letras, Souvenir. Mediante la combinación de tamaños y adaptaciones puede crear un atractivo contraste que dirija los ojos del lector al mensaje que desea comunicar.

### Uso di una famiglia di caratteri

Questa pagina è stata creata usando una sola famiglia di caratteri, il Souvenir. Abbinando corpi e trattamenti, è possibile creare piacevoli contrasti per attirare l'attenzione del lettore nel punto desiderato.

# Office Automation Digest

News for the Information Systems Professional

Volume XIII, No. 1

Boise, Idaho

January 1990

## Type and the Word Processing Professional

by Elaine Darby

*This is the first article in our series on typography in the office environment.*

Word processing is growing up. The next few years are going to hold exciting advances in screen displays, printing options, portability, and communications. All these will lead to greater speed, enhanced convenience, and higher quality in producing the printed word.

### A Revolution in Progress

But there is one revolution taking place right now that has the ability to both dismay and delight. This is the revolution in typeface technology.

In past years, about the only people who regularly used type to its fullest advantage were a few thousand highly skilled typesetting and publications professionals. Lately, though, many word process-

ing packages have been enhanced with the ability to integrate new typefaces as quickly as vendors can provide them. And companies such as Hewlett-Packard are regularly introducing new typeface products to a very rapidly expanding market.

**Many users are asked to master the art and science of type within days of plugging in their new printers.**

It was not very long ago that a word processing operator had very few choices to make about formatting a document: *Should I use 10 pitch or 12 pitch? Courier or Letter Gothic?* Proportionally spaced fonts provided higher quality output than the fixed pitch fonts, but the word processing programs usually did not display the text as it would appear on the printed page, and there was a lot of trial and error involved in producing an attractive and well-designed document.

### The Closing Gap

Now, word processing programs are approaching the capabilities of some desktop publishing programs. Suddenly, along with gaining the benefit of tremendous flexibility in composing a page, users are being faced with the need to learn typographic skills far beyond what had been required of them before.

To produce a quality typeset page, they must learn about kerning, leading, points, x-heights, ascenders, descenders and baselines. New questions arise: *Which headline typeface would look well with the one I have used for my text? How can I squeeze more onto the page without making the text too small?* (See *Type*, page 6)

## Alice Knowlton Honored for Lifetime Achievement

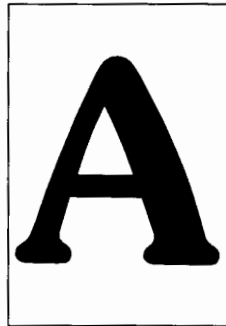
The Pacific Northwest Business and Community Association paid tribute to their past president, Alice Knowlton, at their annual banquet on December 17th.

Mrs. Knowlton received the Robert Scott Lifetime Achievement award for her efforts throughout the years in behalf of continuing adult education.

Citing her extensive volunteer activities in the public school system and her accomplishments in establishing showcase Business Education resource centers throughout the Northwest, President Jack Raffety presented Mrs. Knowlton the certificate of appreciation from the association, and Mayor Kenneth Schwartz presented her a key to the city.

### 12 City Tour

As part of the recognition for her work in the field of adult education, (See *Knowlton*, page 8)



January, 1990

1

## Table of Contents

<i>Equipment Review</i> .....	2
<i>Opinion</i> .....	3
<i>Moving Up</i> .....	6
<i>David's Neighborhood</i> .....	10
<i>User Groups Formed</i> .....	10
<i>CD Rom Progress</i> .....	11

*Office Automation Digest is published monthly by the Society of MIS Professionals, and distributed nationwide.*

## Column Width

---

Use wide columns for text set with large type.

Use narrower columns for text set with smaller type.

### Largeur de colonne

Utilisez des colonnes larges pour les textes composés avec de grands caractères (hauteur).

Utilisez des colonnes étroites pour les textes composés avec de petits caractères (hauteur).

### Spaltenbreite

Ein großer Wert für die Spaltenbreite ist bei großer Mittellänge im Text anzugeben.

Kleine Spaltenbreiten werden für Texte mit kleinen Mittellängenwerten verwendet.

### Anchura de Columna

Utilice columnas anchas con texto que tenga una gran altura de la x.

Utilice columnas estrechas con texto que tenga una altura de la x pequeña.

### Larghezza della colonna

Usare colonne larghe per testi con caratteri grandi.

Usare colonne strette per testi con caratteri piccoli.

The width of a column is important to the comfort of the reader. The column should be wide enough to let the reader see whole word groups without too much eye movement, but not so wide that he has trouble finding the beginning of the next line.

Normally, serif typefaces are more successful in wider columns than are sans serifs. The serifs on the characters join the letters and draw the eye smoothly along the line.

### ITC Benguiat Book

Large x-height  
Hauteur large  
Große Mittellänge  
Altura de la x grande  
Carratere grande

Small x-height text is more readable in narrower columns, because it is usually set with closer line spacing.

Sans serif type also works better with a shorter line length. It does

not have the serifs to guide the eye, so the text seems more choppy.

Nine to twelve words is a comfortable line length for serif text. Sans serif text is better at seven to nine words per line.

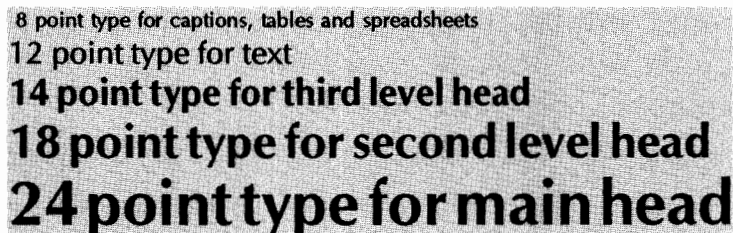
### Garamond Antiqua

Small x-height  
Petite hauteur  
Kleine Mittellänge  
Altura de la x reducida  
Carratere con occhio piccolo

## Choosing Point Sizes

---

Be consistent with the point sizes you choose for your text and headlines. The sizes of headlines act as an outline that helps the reader understand the organization of your text.



8 point type for captions, tables and spreadsheets  
12 point type for text  
**14 point type for third level head**  
**18 point type for second level head**  
**24 point type for main head**

### Forces de corps

Soyez logique et conséquent dans le choix des corps pour les titres et le texte. Le squelette d'un texte est formé par les titres, en conséquence leurs corps doivent être équilibrés pour que le lecteur puisse rapidement comprendre la structure du texte.

### Schriftgrößen

Bei der Wahl der Schriftgrößen für Texte und Überschriften sollte eine gewisse Konsistenz berücksichtigt werden. Die Schriftgröße bei Überschriften soll zusammen mit dem Inhalt der Überschrift dem Leser helfen, den gesamten Aufbau des Textes zu verstehen.

### Dimensionamiento de los Tipos

Sea coherente al seleccionar los tamaños de tipos que piensa utilizar con el texto y los encabezamientos. El tamaño de los encabezamientos actúa como una introducción que ayuda al lector a comprender la organización del texto.

### Dimensionamento del carattere

Scegliere accuratamente i corpi del carattere da usare per il testo ed i titoli. Le dimensioni dei titoli possono aiutare il lettore a comprendere l'organizzazione del testo.

---

---

## Type Helps Carry Your Message

Be consistent with the sizes of type you choose for your text and headlines. The way you arrange your headlines can act as an outline that helps the reader understand the organization of your text.

**Clues for the Reader**

Through experience, the reader knows that the main subject headings are set with large type, and subheadings are set in smaller sizes.

**Suggested Type Sizes**

Set your body text at 9, 10, 11, or 12 points. Footnotes would look well at 8 or 9 points. Headlines are usually 12, 14, 18, 24, or 36 points.

Keep a good balance between the sizes of your headlines, and your regular text. Make the headlines large enough to capture the reader's attention and lend interest to the page; but don't let them overpower the text.

**Special Considerations**

Bolder typefaces, typefaces with small x-heights, and those with strong serifs tend to lose their readability in sizes of 8 points and smaller. Try substituting a sans serif for your tiny footnotes and captions.

You will learn to use type more quickly if you experiment with it. Set a page, adjust the linespacing, make your headlines, then put your page on the wall and squint at it from across the room. Do the headlines look well balanced? Is there enough variety in the layout? It will not take you long to train your eye to recognize good page composition.

Typefaces: Univers Bold & ITC Bookman Light

## Margins and White Space

---

White space can be one of the most effective elements in your page layout. It frames and enhances the text and graphics.

As a rule, keep the sizes of your margins consistent from page to page.

### Marges et textes aérés.

L'espace vierge dans une page n'est pas à négliger, il fait partie des éléments importants de mise en valeur du texte et des graphiques.

En règle générale, il est conseillé de respecter les mêmes marges d'une page à l'autre.

### Ränder und weiße Flächen

Weißer Flächen sind eines der wirksamsten Gestaltungselemente im Seiten-Layout. Mit weißen Flächen können Sie unter anderem Text und Grafiken umrahmen und hervorheben.

Als Grundregel gilt, daß die Werte für die Randbreiten für alle Seiten gleich sein müssen.

### Margin y espacio en blanco

El espacio en blanco puede ser uno de los elementos más eficaces del diseño de la página. Encuadra y hace resaltar el texto y los gráficos.

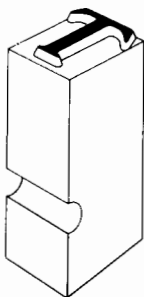
Por regla general, los tamaños de los márgenes de todas las páginas deben ser coherentes.

### Margini e spazio bianco

Lo spazio bianco può essere uno degli elementi più efficaci nella disposizione di una pagina, poiché mette in evidenza il testo e la grafica.

Come regola, mantenere costante in tutte le pagine la dimensione dei margini.

## Artists and Type



**I**N THE late nineteenth century, Linotype and Monotype machines set type by casting hot lead through matrices (a kind of mold). In those days, the skilled craftsmen who cut the punches to make these matrices were also the type designers.

When designers cut punches for type, they made minute adjustments to the shapes of various sized letters to prevent smaller ones from clogging with ink and to give larger sized letters better proportions. There were very few punch-cutters who could interpret the designs of other artisans.

This changed when Milwaukee type founder Linn Boyd Benton patented a punch-cutting machine in 1884. By guiding the stylus of a pantograph over a large drawing of a letter, a craftsman could move a tiny drill around the outline of the font on the end of a punch. This meant that one set of master drawings could be used for many sizes of type, fostering more consistency in the design of typeface families.

Typeface: CG Palacio



## Emphasis

---

Try not to use all uppercase letters in headings and paragraphs. There is more variety to the shapes of characters in a mix of upper- and lowercase letters. This makes it easier for the reader to recognize word groups. Lowercase letters occupy less space on the line.

Use all uppercase only when you are trying for a special effect. Besides taking up more space on the line, all uppercase letters are monotonous and more difficult to read.

USE ALL UPPERCASE ONLY WHEN YOU ARE TRYING FOR A SPECIAL EFFECT. BESIDES TAKING UP MORE SPACE ON THE LINE, ALL UPPERCASE LETTERS ARE MONOTONOUS AND MORE DIFFICULT TO READ.

Typeface: Microstyle

## **Mise en valeur**

N'utilisez pas les majuscules abusivement dans les titres et les paragraphes. Le mélange de majuscules et de minuscules permet d'identifier plus aisément les groupes de mots et facilite la lecture. En outre, les minuscules occupent moins d'espace sur une ligne.

## **Hervorhebungen**

Hervorhebungen in Überschriften und Textabschnitten sollten Sie nicht ausschließlich durch Großbuchstaben darstellen. Die Form der einzelnen Buchstaben sowie eine Kombination von Groß- und Kleinbuchstaben bieten ein breites Spektrum an Hervorhebungsmöglichkeiten. Für den Leser ist es so einfacher, bestimmte zusammengehörige Wortgruppen zu erkennen. Kleinbuchstaben beanspruchen außerdem weniger Platz in der Schriftzeile.

## **Enfasis**

Procure no utilizar exclusivamente mayúsculas en encabezamientos y párrafos. Si utiliza una combinación de mayúsculas y minúsculas habrá más variedad en las formas de los caracteres y al lector le resultará más fácil reconocer grupos de palabras. Las minúsculas ocupan menos espacio en la línea.

## **Enfasi**

Nei titoli e nei paragrafi non usare lettere tutte maiuscole, ma abbinare maiuscole e minuscole per creare più varietà. Questo facilita il lettore nel riconoscere i gruppi di parole. Le lettere minuscole occupano meno spazio sulla riga.

# Visual Interest

---

Let one graphic, photo, or headline serve as the dominant point of interest on your page. Avoid clutter.

## Effet visuel

Employez un graphique, une photo ou un titre comme centre d'intérêt. Evitez de trop charger la mise en page.

## Visueller Anziehungspunkt

Gestalten Sie Ihr Seiten-Layout derart, daß eine Grafik, ein Foto oder eine Überschrift das visuelle Interesse des Lesers anzieht. Vermeiden Sie jedoch Unübersichtlichkeiten durch eine übermäßige Darstellung dieses Anziehungspunkts.

## Interés Visual

Permita que un gráfico, una fotografía o un encabezamiento sea el punto dominante de interés de la página. Evite la confusión y el desorden.

## Interesse visivo

Usare un grafico, una foto o un titolo come punto focale di interesse sulla pagina, evitando allo stesso tempo gli ammassamenti.

---

## The Personality of Type

---

**HARD** *Brash* Smooth **RUSTIC**  
ANGULAR *Spring*  
**PLAYFUL** *Classy* **STRONG**  
*Sassy* **NOSTALGIC** *OFFBEAT*  
**Whimsy** *WILLOWY* **Western**

It is obvious that the expert use of type improves the appearance and readability of the printed word and saves space in your document. There is one more dimension that you should consider when you select your type for a project.

Type affects the emotions. It imparts mood and emphasis, and shades the tone of your words. Type can be formal or casual, conservative or even crazy.

It is interesting how the mere shape and size of a typeface can convey the same subliminal message across many cultures. This is remarkable in a world where a hand gesture can be compliment in one country, and an insult in another.

Type seems to be more effective as a universal tool for communication than is sign language. One reason for this is that the development of many of the cultures in today's world community coincided with the evolution of type forms and hand lettered scripts through the centuries.

Typeface: ITC Lubalin Graph Book

Books have always traveled more than people have. So have handbills, pamphlets, circus posters, religious tracts, scholarly manuscripts and labels on bottles.

When you think about it, you will recall that as you have read publications, used products and attended events, you have learned to associate typestyles with the objects and places where you have encountered them. When you see ornate scripts, you might think of wedding invitations. Some typefaces will look high tech to you; others will seem stuffy and formal.

You have also learned to relate the weight and slant of a typeface to qualities such as strength and delicacy. Big, bold type is like a shout; small, light type is like a whisper.

So, as you set out to choose the most appropriate typefaces for your jobs, learn to rely on your own impressions. You grew up in the same world as everybody else!



# **Appendix Programmer's Information**

---

**Annexe  
Pour le programmeur**

**Anhang  
Informationen für den  
Programmierer**

**Apéndice  
Información para el Programador**

**Appendice  
Informazioni per il programmatore**

**I**F YOU USE Hewlett-Packard's PCL 5 Language printer commands to select fonts, the information on these tables will help you identify the characteristics of the typefaces in this package. *For more information, refer to your printer's reference manual.*

**S**I VOUS UTILISEZ le langage PCL 5 pour sélectionner les polices, les informations fournies dans ces tableaux vous aideront à identifier les caractéristiques des types de caractères ci-joints. Pour plus de détails, reportez-vous au manuel de référence de votre imprimante.

**W**ENN SIE SCHRIFTEN mit den PCL 5-Druckerbefehlen von Hewlett-Packard auswählen, werden Ihnen die Informationen in dieser Tabelle dabei helfen, die Merkmale der Schrifttypen in diesem Programmpaket zu erkennen. *Weitere Informationen hierzu befinden sich im Referenzhandbuch zum verwendeten Drucker.*

**S**I UTILIZA los comandos de impresora del lenguaje PCL 5 de Hewlett-Packard para seleccionar fonts, la información contenida en estas tablas le ayudará a identificar las características de los tipos de letras incluidos en este paquete. Si desea más información, consulte el manual de referencia de su impresora.

**S**E PER SELEZIONARE le serie di caratteri si usano i comandi di stampa del linguaggio PCL 5 Hewlett-Packard, le informazioni contenute in queste tabelle aiuteranno ad identificare le caratteristiche dei caratteri contenuti in questa confezione. *Per ulteriori informazioni, consultare il manuale di riferimento della propria stampante.*

## PCL 5 Printer Command Values - Typefaces

Typeface Name	Spacing	Style	Stroke Weight	Type Family #	Font File Name Prefix
ITC Benguiat Book	1 (Proportional)	0	0 (Regular)	4158	BGR
ITC Benguiat Book Italic	1 (Proportional)	1 (Italic)	0 (Regular)	4158	BGI
ITC Benguiat Bold	1 (Proportional)	0	3 (Bold)	4158	BGB
ITC Benguiat Bold Italic	1 (Proportional)	1 (Italic)	3 (Bold)	4158	BGJ
CG Bodoni Book	1 (Proportional)	0	-1 (Semi Light)	4149	BD\$
CG Bodoni Book Italic	1 (Proportional)	1 (Italic)	-1 (Semi Light)	4149	BD&
CG Bodoni Bold	1 (Proportional)	0	3 (Bold)	4149	BDB
CG Bodoni Bold Italic	1 (Proportional)	1 (Italic)	3 (Bold)	4149	BDJ
ITC Bookman Light	1 (Proportional)	0	-3 (Light)	4143	BKL
ITC Bookman Light Italic	1 (Proportional)	1 (Italic)	-3 (Light)	4143	BKP
ITC Bookman Demi	1 (Proportional)	0	2 (Demi)	4143	BKD
ITC Bookman Demi Italic	1 (Proportional)	1 (Italic)	2 (Demi)	4143	BKE
Garamond Antiqua	1 (Proportional)	0	0 (Regular)	4197	GNR



## PCL 5 Printer Command Values - Typefaces

Typeface Name	Spacing	Style	Stroke Weight	Type Family #	Font File Name Prefix
Garamond Kursiv	1 (Proportional)	1 (Italic)	0 (Regular)	4197	GNI
Garamond Halbfett	1 (Proportional)	0	3 (Bold)	4197	GNB
Garamond Kursiv Halbfett	1 (Proportional)	1 (Italic)	3 (Bold)	4197	GNJ
CG Omega	1 (Proportional)	0	0 (Regular)	4113	OPR
CG Omega Italic	1 (Proportional)	1 (Italic)	0 (Regular)	4113	OPI
CG Omega Bold	1 (Proportional)	0	3 (Bold)	4113	OPB
CG Omega Bold Italic	1 (Proportional)	1 (Italic)	3 (Bold)	4113	OPJ
Shannon	1 (Proportional)	0	0 (Regular)	4209	SNR
Shannon Oblique	1 (Proportional)	1 (Italic)	0 (Regular)	4209	SNI
Shannon Bold	1 (Proportional)	0	3 (Bold)	4209	SNB
Shannon Extrabold	1 (Proportional)	0	4 (Extrabold)	4209	SN4
Cooper Black	1 (Proportional)	0	5 (Black)	4142	CPK
Revue Light	1 (Proportional)	0	- 3 (Light)	4193	RVL

## Appendix - 4

**PCL 5 Printer Command Values - Symbol Sets**

<b>Symbol Set Name</b>	<b>PCL 5 Symbol Set Value</b>
ASCII (ISO 6)	<b>0U</b>
DeskTop	<b>7J</b>
ECMA-94 Latin 1 (ISO 8859/1)	<b>0N</b>
Legal	<b>1U</b>
Math-8	<b>8M</b>
Microsoft Publishing	<b>6J</b>
PC-8	<b>10U</b>
PC-8 DN (Denmark/Norway)	<b>11U</b>
PC-850	<b>12U</b>
Pi Font	<b>15U</b>
PS Math	<b>5M</b>
PS Text	<b>10J</b>
Roman-8	<b>8U</b>
Ventura International	<b>13J</b>
Ventura Math	<b>6M</b>
Ventura US	<b>14J</b>
Windows	<b>9U</b>

**Appendix - 6**