

GEM[®]*Desktop
Publisher*[™]

**Font Merge Utility
User's Guide
and
Sample Documents**

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Foreword

The GEM[®] Desktop Publisher™ Font Merge Utility makes the fonts you create with Fontware™ or purchase from third-party developers available for use with GEM Desktop Publisher.

GEM Desktop Publisher requires font width information for printer fonts in the form of a *width table*. Once your new fonts are in place on your system, you run Font Merge and select the fonts you want to use in GEM Desktop Publisher. Font Merge generates the width table for you and supplies it to GEM Desktop Publisher.

About this Guide

Section 1 provides an overview of the entire font installation process and explains Font Merge's role in this process. It also explains important printer font information and requirements. If you are installing fonts purchased from other developers, see "Installing Third-Party Fonts."

Section 2 presents the steps for creating a new Font Merge width table to make new Fontware fonts available in GEM Desktop Publisher.

Section 3 explains how to make changes to existing width tables so that you can use different fonts. "Adding Fonts from the FONTS Folder" explains how to add third-party fonts to a width table.

Appendix A contains keys for interpreting the typeface codes and device codes in Fontware-generated font files.

Assumptions We Make

This guide assumes that you have already installed the GEM[®]/3 system, GEM Desktop Publisher, and Fontware. Font Merge is installed automatically when you install GEM Desktop Publisher. It is located in the GEMAPPS *folder* (or directory, in DOS terminology) of your hard disk.

This guide also assumes that you are familiar with the basic concepts behind the GEM Desktop, as well as the mouse techniques used in GEM applications. These are explained in the *GEM/3 Desktop User's Guide*.

Terms We Use

The term “font” refers to a file containing a set of characters designed according to a specific typeface for a specific model of printer or display device. Each font has a typeface design, such as Swiss Italic, and a set of characters, such as GEM International. Font Merge deals with your printer fonts only.

“Typeface” refers to the design (Swiss) and typestyle (Bold, Italic, and so forth) of a font.

“Folder” is the GEM equivalent of the DOS term for the operating system directory.

“Third-party developers” are companies other than Digital Research® and Bitstream®, Inc. who manufacture and sell digital fonts for use with desktop publishing software.

Examples

Examples in this guide assume that your computer has one hard disk drive designated as drive C and one floppy disk drive (drive A).

When you see the symbol ↵, it means press the Return or Enter key.

Font Merge commands appear in boldface. Some commands, when displayed on the Font Merge main menu, are followed by three dots. The dots indicate that a *dialog* appears when you choose the command. Font Merge uses dialogs to provide or request further information about the command you selected.

Keep in mind that unless the three dots follow a command name, when you choose the command, it is performed without confirmation. You can cancel the command only by abandoning the Font Merge session. In this case, any other changes you made are lost.

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Overview

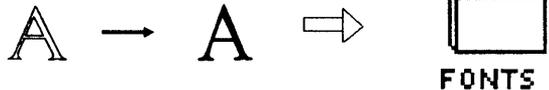
Running Font Merge is the last step in installing new fonts for use with GEM Desktop Publisher. This application uses a printer font width table for printing documents. This table is actually a file named WTABLES.WID. It tells GEM Desktop Publisher which fonts are available for use and contains character width information for each character in each font entry. You use Font Merge to add and remove font entries from WTABLES.WID.

This section starts with an overview of the entire font installation process, which includes running Font Merge. The second part explains important printer font considerations and requirements. The section ends with a review of installing third-party fonts.

Font Installation Overview

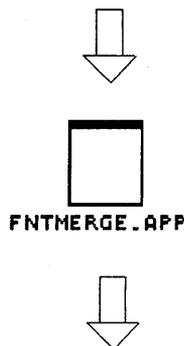
The following is a step-by-step overview of the process of creating fonts and integrating them with GEM Desktop Publisher documents.

1. Run Fontware and generate fonts, or copy third-party fonts onto your hard disk.

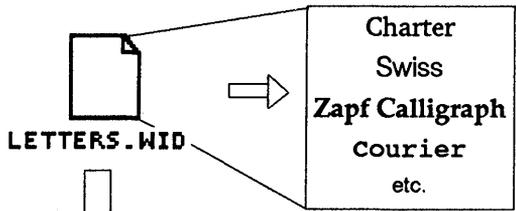


Fontware stores the new fonts in the FONTS folder within GEMAPPS.

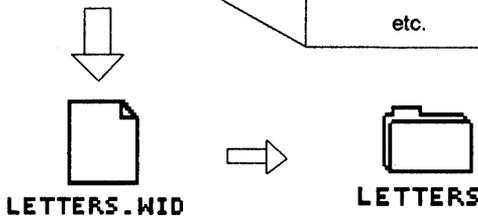
2. Start the GEM Desktop and run Font Merge.



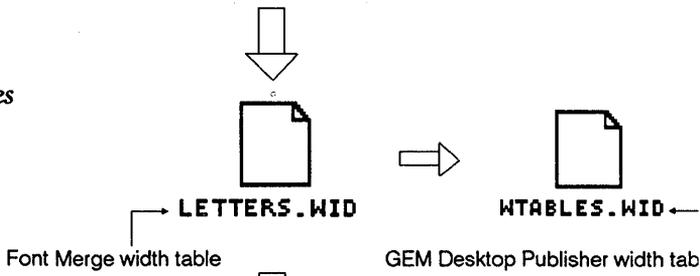
3. Create a width table in Font Merge.



4. (Optional) Copy the width table into folders containing related documents.



5. Save and exit. This makes your new width table the current width table.



6. Start GEM Desktop Publisher and verify the availability of the new fonts.

GEM DESKTOP PUBLISHER

Character

Style name: Body Text (C:\GMPAGES\STYLE.STL)

Font:

Style:

Size:

(points)

Color:

A Closer Look at the Installation Steps

Here are the installation steps explained in greater detail:

Step 1: Run Fontware and generate fonts, or copy third-party fonts onto your system.

Following the instructions in your *Fontware Installation Guide*, set up Fontware and generate the fonts you intend to use. Fontware stores these fonts in the FONTS folder on your hard disk.

Installing third-party fonts is explained later in this section.

Step 2: Start the GEM Desktop and run Font Merge.

You run Font Merge from the GEM Desktop. Double-click on the FNTMERGE.APP icon in the GEMAPPS window.

Step 3: Create a width table in Font Merge.

GEM Desktop Publisher allows a maximum of eight fonts to be used at a time. Therefore, each width table you create can contain up to eight font entries. You can create as many width tables as you need for use with documents requiring different fonts.

Note: You need add only the Roman typestyle of a font to the width table. The other typestyles (Bold, Italic, and Bold Italic) will be available in GEM Desktop Publisher as long as they've been generated in Fontware.

Step 4: Save the width table in folders containing associated documents.

This is an optional step, but one that you should follow if you create many different width tables. As a matter of good file management practice, copy each width table into the folder or onto the floppy disk you intend to use for your documents. This places the width table in the same folder as your documents, which makes them easier to manage.

Step 5: Save and exit.

Only one width table can be in effect for a given GEM Desktop Publisher session. The one in effect is called the *current width table*. When you Save and Exit from Font Merge, the width table you were editing becomes the current width table.

Step 6: Verify the availability of the new fonts.

When you return to the GEM Desktop, start GEM Desktop Publisher and open a document. In Paragraph mode, select a paragraph, then choose the **Character** command from the Style Menu. The fonts in the current width table should be listed.

What Is Actually Going On

When you save the current width table, Font Merge transfers the information in this table to the GEM Desktop Publisher font width table. This table is a file named WTABLES.WID. There is only one Publisher width table, but you can create numerous width tables in Font Merge to use different font sets with different documents.

Whenever you change the information in the current width table or select another width table in Font Merge, the existing information in WTABLES.WID is discarded and replaced with the new. Font Merge doesn't let you edit WTABLES.WID directly; instead, changes are made to it "behind the scenes."

Font Considerations

The GEM software imposes printer font requirements, which differ according to the font type. You need to know how to identify your printer fonts in order to ensure that these requirements are met and to maintain your font files properly. (Refer to section 4 of the *Fontware Installation Guide*.)

Unlike the Fontware kit, Font Merge deals only with printer fonts, and not screen fonts. Printer fonts fall under three major types:

- Hewlett-Packard® (HP®) SoftFonts
- PostScript® fonts (available from Adobe®, Bitstream®, and third-party developers)
- bit-mapped fonts (GEM Setup installs these automatically when you add a printer supported by GEM/3 to your device setup)

GEM software applications handle HP SoftFonts and PostScript fonts differently from bit-mapped fonts. For both font types, be sure to *generate* each typestyle (Normal (Roman), Bold, Italic, and Bold Italic) in Fontware that you need, or they will print as Roman characters.

HP SoftFonts

If you are installing SoftFonts, and you have installed a 300 dots per inch (DPI) printer, your FONTS folder must contain at least one GEM-created bit-mapped font (having file name extension B30) to enable proper output to your HP laser printer. If you installed a 150 DPI printer, make sure that FONTS contains one HPH file.

PostScript Fonts

If you are installing PostScript fonts, you need not generate the printer fonts that are resident in your printer. Also, PostScript fonts do not require matching screen fonts for GEM Desktop Publisher. Note, however, that they are required in other GEM applications. If you are using Adobe PostScript fonts, do not add Bitstream PostScript fonts to a width table, as the font widths will not match.

Bit-Mapped Fonts

If you do not create all four timesteps of a font (Normal, Bold, Italic, and Bold Italic) in Fontware, the GEM application software produces a synthesized version of each missing timestep for this font. For example, bold is reproduced by printing a character twice, the second time slightly offset from the first. The true timesteps are of higher quality than the synthesized versions.

Backing Up Your Fonts

If you intend to change the printer in your device setup, you should back up your fonts onto floppy disks. When you change your printer in GEM Setup, all fonts for the old printer are automatically deleted from the FONTS folder.

Installing Third-Party Fonts

You install third-party fonts by copying them from your distribution disk into the FONTS folder. You can copy them either from within the GEM Desktop or from your operating system command line.

To copy from within the GEM Desktop, use one of the techniques described in the *GEM/3 Desktop User's Guide*, "Selecting Multiple Icons" in Section 3, to copy all of the files.

To copy from the operating system command line:

1. Move to the FONTS directory by typing:

```
CD \GEMAPPS\FONTS
```

2. Type this command:

```
COPY A:*.*
```

When copying is finished, you should ensure that your font files are set up correctly, as explained below.

Font File Requirements

When the font files are in place on your hard disk, make sure that the FONTS folder contains the font files for your font type and any required associated files. The files are listed below by file name extension.

Font Type	Font Files	Associated File
PostScript	PFI, PFA	Each font must have an associated AFM file.
HP SoftFonts	SFP, SFL	For 300 DPI, one B30 file in any size. For 150 DPI, one HPH file in any size
GEM bit-mapped	Extensions depend on your printer type. Refer to the <i>Fontware Installation Guide</i> , Section 4.	None

Some font developers install PostScript fonts in a directory named PSFONTS. If this is the case, use the DOS copy command or the GEM/3 Desktop to copy them into the FONTS folder.

Creating Width Tables

This section describes the steps for creating a width table to make newly-created fonts available for use with GEM Desktop Publisher.

If you are adding third-party fonts, all of the sections in this section apply except for “Adding New Fonts.” For instructions on adding new fonts, see Section 3, “Adding Fonts from the Fonts Folder.”

A Quick Walk through Width Table Creation

Font Merge provides a predefined (default) width table named POSTSCPT.WID. This file contains font information for the PostScript Swiss and Dutch printer fonts. You create your first width table in Font Merge by making a copy of POSTSCPT.WID, assigning the copy a new name, then editing it.

Unless you create another width table, GEM Desktop Publisher uses POSTSCPT.WID; that is, the Publisher width table (WTABLES.WID) contains only the font information in POSTSCPT.WID. These are the basic steps for creating a new table:

1. Start Font Merge.
2. In Font Merge, copy the current width table (initially POSTSCPT.WID) to create a new one, and give the copy another name.
3. Add your newly-created Fontware fonts to the copy.
4. Save the copy as the new current width table.
5. Exit Font Merge.

If you make a mistake during the Font Merge session, you can correct it simply by changing the incorrect selection or by choosing **Abandon**, which cancels all the changes you made during the session.

Starting Font Merge

You run Font Merge from the GEM Desktop on your hard disk. Note that you cannot run it from a floppy disk.

1. Start the GEM Desktop and display the GEMAPPS folder.
2. Double-click on the FNTMERGE.APP icon. After the Font Merge banner and a series of messages, you see the Font Merge main screen. When you start Font Merge for the first time, the contents of the POSTSCPT.WID width table are displayed. Your screen looks like this:



Click anywhere on the title to display product release information.

displays the name of the current width table and its printer type

GEM Desktop Publisher Font Merge Utility
C:\GEMAPPS\POSTSCPT.WID (POSTSCRIPT)

Fonts	Styles	Sizes	Options
Swiss Dutch	Normal Bold Italic Bold Italic	7 10 14 18 20 28 36 72	Add One Font... Delete Font Add Size... Delete Size Add New Fonts Add All Fonts ***** Select Table... Copy To New... Abandon

Done

lists the fonts defined in the current width table (POSTSCPT.WID)

displays the type-styles available in GEM Desktop Publisher

shows point sizes available for the font and style that are highlighted (Swiss Normal)

displays the options available to you. Unavailable options are dimmed.

The Swiss font is highlighted because all width tables contain Swiss as a minimum. The **Delete Font** option is dimmed because Swiss cannot be deleted.

Creating a New Width Table

After you start Font Merge, follow the steps below to create a new width table from POSTSCPT.WID.

1. Choose **Copy to New** in the options box. Font Merge displays the ITEM SELECTOR dialog.
2. Type a name for your width table on the Selection line (you need not type “.WID”).
3. Click on the OK button or press ↵.

The main screen subtitle displays the name of the width table you have created. You can now add and delete fonts and font sizes.

Adding Your New Fontware Fonts

The **Add New Fonts** option adds all of the fonts, timesteps, and sizes you created the *last time* you ran Fontware. The following pages describe the procedure for adding PostScript fonts and for adding non-PostScript fonts.

Each time you run Fontware, it creates a job file, called FWARE.JOB, which records the fonts created in that Fontware session. With each session, the old job file is replaced by a new job file. When you select **Add New Fonts**, Font Merge reads this file and adds the fonts it contains to the width table.

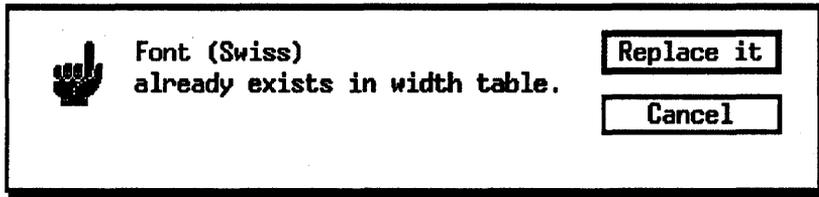
Note: You need add only the Roman typeface of a font to the width table. The other timesteps will be available in GEM Desktop Publisher as long as they are contained in the FONTS folder.

Adding PostScript Fonts

Click on **Add New Fonts**. A window appears, displaying the names of the files containing the font information being added to the width table.

When the width table is complete, the fonts you created with Fontware and their sizes are displayed in the Fonts and Sizes boxes of the Font Merge main screen. Font Merge automatically generates 16 point sizes ranging from 6 to 72. You can add and delete sizes as needed, and you can specify PostScript point sizes above 72. The large fonts will not display correctly on-screen, but they will print correctly. You should try printing various large fonts to determine which looks the best when printed.

If Font Merge encounters a font that you've created that matches one already in the width table, it displays this dialog:

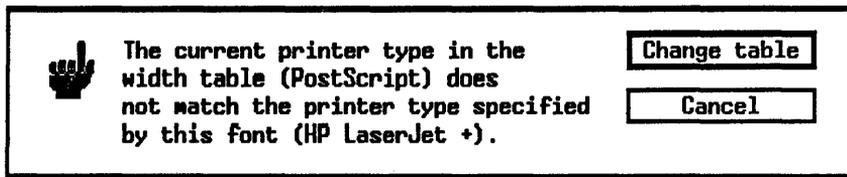


To replace the existing font information with the new, choose **Replace It**. Otherwise, click on the Cancel button.

After you create your width table, you can delete files with the AFM extension from your hard disk. These are not required for printing. However, they will be required if you create another width table later on.

Adding Non-PostScript Fonts

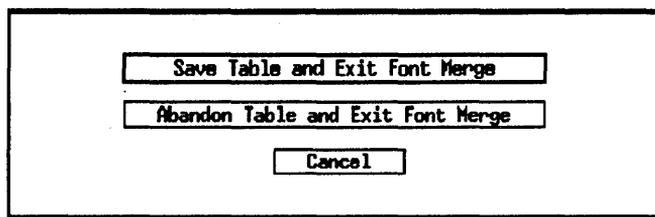
To start, follow the instructions above for adding PostScript fonts. When you click on **Add New Fonts**, you see this alert:



Choose the **Change Table** option.

Exiting Font Merge

When you finish making changes, click on the Done button in the lower right corner of the main screen. Font Merge displays this dialog:



To save your width table and exit Font Merge, click on **Save Table and Exit Font Merge** or press **↵**.

To cancel all changes you've made, click on **Abandon Table and Exit Font Merge**.

To return and continue editing your width table, click on the **Cancel** button.

Managing Width Tables and Documents

Every document you edit in GEM Desktop Publisher uses the current width table until you reenter Font Merge and select another table. If you create many width tables, you must keep track of which table is used for which documents, in order to select the right one.

The best way to manage your width table is to keep each width table in the folder or on the floppy disk used to create documents that use that width table. You can also give the table the same name as the folder. In turn, you should save documents of the same type in the same folder.

For example, your company's monthly newsletter uses the Swiss, Charter, and Cooper Black[®] fonts. You save your newsletter documents in a folder named NEWSLTTR. In this case, you create a width table named NEWSLTTR.WID and save it in the NEWSLTTR folder. Here's how:

1. Start Font Merge and select POSTSCPT.WID (or the table you use to create new width tables).
2. Click on the **Copy To New** option. The ITEM SELECTOR appears.
3. In the ITEM SELECTOR, display the directory NEWSLTTR.
4. Type **NEWSLTTR.WID** on the Selection line, then click on the OK button or press **↵**.
5. Add the fonts you need to the width table then save it. It becomes the current width table.

Before exiting Font Merge, you can select another current width table using the **Select Table** option.

Now, whenever you need to edit a newsletter in Publisher, enter Font Merge, choose **Select Table**, then display the contents of the NEWSLTTR folder to locate the width table.

Whenever you copy a document with the GEM Desktop Publisher **Copy Document** command, enter Font Merge and copy the width table to the same destination, as described above.

Changing Width Tables

You can alter your width tables at any time, to change the fonts or font sizes it contains. Every time you start Font Merge, the current width table, that is, the width table you saved last, is displayed. You can make changes to this width table or select another to edit.

This section explains how to:

- select a different width table
- add fonts from the fonts directory
- add and delete font sizes
- delete fonts
- delete width tables

Selecting Width Tables

To select another width table:

1. Choose **Select Table** in the options box. Font Merge displays the ITEM SELECTOR.
2. Either click on the width table name or type it on the Selection line.
3. Click on the OK button or press ↵.

Now you can make changes to the selected width table. To make it the current width table without editing it, simply click on the Done button then choose **Save Table and Exit** from the dialog that appears.

Adding Fonts from the Fonts Folder

Whenever you create fonts with Fontware, they are stored in the FONTS folder. If you are adding fonts from a third party, you must have previously copied them into the FONTS folder either from within the GEM Desktop or from your operating system command line. See “Installing Third-Party Fonts” in Section 1.

You can add the fonts to your width table one at a time, or you can add the entire contents of the FONTS folder at once.

Adding Fonts Individually

Follow the steps below to add individual fonts to your width table.

1. Click on **Add One Font** in the options box.

The ITEM SELECTOR dialog is displayed; it lists all the font files contained in the FONTS folder.

2. See Appendix A, which contains keys to the typeface and device identifiers in font file names. Identify the font you created and either click on the file name or type it on the Selection line.
3. Click on the OK button or press ↵.

The font(s) and font sizes are now displayed in the main screen.

If you're adding PostScript fonts, Font Merge automatically generates 16 point sizes ranging from 6 to 72. You can add more sizes and delete sizes as needed. You can specify PostScript sizes above 72 points. The large fonts won't display correctly on-screen but they will print correctly.

Note: If you hear a beep when you display the ITEM SELECTOR, this means that the number of files in the directory shown exceeds the limit imposed by the GEM/3 system software. In this case, list only files with identical file name characters. For example, to list all files in the directory having the EPS extension, change the Directory line file specification from *.* to *.EPS. Only files having the EPS extension are listed.

Adding the Entire Folder

If you've created several new files or if you're adding non-Fontware fonts, you may save time by adding the entire contents of the FONTS folder, rather than adding the fonts one-by-one or using the **Add New Fonts** option. The latter option is available for Fontware fonts only.

Click on the **Add All Fonts** option. A window appears and displays the names of the files containing font information being added to the width table.

If Font Merge encounters a font file that already exists in the width table, it displays an alert asking whether to replace the existing font file. If you click on OK, any changes you've made to this font in the width table (added sizes, deleted sizes, and so forth) are lost. If you click on the Cancel button, Font Merge skips copying the font file and retains the version in the width table.

Adding and Deleting Font Sizes

To add a font size, choose the **Add Size** option. Then type the size you want in the "Add size" dialog which appears.

Note that certain limitations apply to the point sizes you select. These limitations depend on the printer type specified in the width table. If you specify an invalid point size, Font Merge will tell you and reject the specification.

To delete a font size, click on the size you want to delete in the Size box, then choose the **Delete Size** option. The size is removed.

Deleting Fonts

To delete a font:

1. Click on the font name in the Fonts box. The name becomes highlighted.
2. Click on **Delete Font** in the options box.

All sizes and all styles of the selected font are deleted from the width table.

Deleting Width Tables

You delete width tables by deleting their file icons on the GEM Desktop.

1. Click on the icon in question so that it becomes highlighted.
2. Either choose the **Delete** command in the File Menu or press the Alt key and type D at the same time.

Identifying Fontware Files

When the Fontware installation kit assigns names to the font files it generates, it encodes the typeface and device type in the file names.

The first part of this appendix contains a key for interpreting the typeface codes and the second part contains a key to the device type codes.

The Fontware typeface collection is constantly expanding. Your package may include a brochure listing additional typefaces, which are available from your local computer dealer or from Bitstream, Inc. directly.

Typeface Key

This section lists the the two-character codes that represent the Fontware typefaces in font file names. The typeface code appears as the first two characters in a font file name.

Code	Typeface	Code	Typeface
aa	Swiss Roman	ay	Swiss Condensed Roman
ab	Swiss Italic	az	Swiss Condensed Italic
ac	Swiss Bold	ba	Swiss Condensed Bold
ad	Swiss Bold Italic	bb	Swiss Condensed Black
ae	Century Schoolbook® Roman	bc	Futura Book
af	Century Schoolbook Italic	bd	Futura Book Italic
ag	Century Schoolbook Bold	be	Futura Heavy
ah	Century Schoolbook Bold Italic	bf	Futura Heavy Italic
ai	Dutch Roman	bg	Futura Medium
aj	Dutch Italic	bh	Futura Medium Italic
ak	Dutch Bold	bi	Futura Bold
al	Dutch Bold Italic	bj	Futura Bold Italic
am	Zapf Calligraphic Roman	bk	Courier 10 Roman
an	Zapf Calligraphic Italic	bl	Courier 10 Italic
ao	Zapf Calligraphic Bold	bm	Courier 10 Bold
ap	Zapf Calligraphic Bold Italic	bn	Courier 10 Bold Italic
aq	Futura™ Light	bo	Letter Gothic 12 Roman
ar	Futura Light Italic	bp	Letter Gothic 12 Italic
as	Futura Condensed Medium	bq	Letter Gothic 12 Bold
at	Futura Extra Black	br	Letter Gothic 12 Bold Italic
au	Swiss Light	bs	Prestige 12 Roman
av	Swiss Light Italic	bt	Prestige 12 Italic
aw	Swiss Black	bu	Prestige 12 Bold
ax	Swiss Black Italic	bv	Prestige 12 Bold Italic

Code	Typeface	Code	Typeface
bw	ITC Avant Garde Gothic® Book	cy	ITC Garamond® Book
bx	ITC Avant Garde Gothic Medium	cz	ITC Garamond Book Italic
by	ITC Avant Garde Gothic Demi	da	ITC Garamond Bold
bz	ITC Avant Garde Gothic Bold	db	ITC Garamond Bold Italic
ca	Zapf Humanist Roman	dc	Brush Script® Italic
cb	Zapf Humanist Italic	dd	Blippo® Black
cc	Zapf Humanist Bold	de	Hobo® Roman
cd	Zapf Humanist Bold Italic	df	Windsor® Roman
ce	Bitstream Cooper Black®	dg	Swiss Compressed Roman
cf	University Roman	dh	Swiss Extra Compressed Roman
cg	Cloister Black®	di	Exotic Demi
ch	Broadway Roman	dj	Exotic Bold
ci	ITC Souvenir Light®	dk	Baskerville Roman
cj	ITC Souvenir Light Italic	dl	Baskerville Italic
ck	ITC Souvenir Demi	dm	Baskerville Bold
cl	ITC Souvenir Demi Italic	dn	Baskerville Bold Italic
cm	ITC Korinna® Regular	do	Bitstream Cooper Light
cn	ITC Korinna Kursiv Regular	dp	Bitstream Cooper Light Italic
co	ITC Korinna Extra Bold	dq	Bitstream Cooper Bold
cq	Bitstream Charter Roman	dr	Bitstream Cooper Bold Italic
cr	Bitstream Charter Italic	ds	Serifa® Roman
cs	Bitstream Charter Black	dt	Serifa Italic
ct	Bitstream Charter Black Italic	du	Serifa Bold
cu	ITC Galliard® Roman	dv	Serifa Black
cv	ITC Galliard Italic	dw	ITC Garamond Cond® Book
cw	ITC Galliard Bold	dx	ITC Garamond Cond Book Italic
cx	ITC Galliard Bold Italic	dy	ITC Garamond Cond Bold
		dz	ITC Garamond Cond Bold Italic

Code	Typeface
ea	News Gothic® Roman
eb	News Gothic Italic
ec	News Gothic Bold
ed	News Gothic Bold Italic
ee	Goudy Old Style® Roman
ef	Goudy Old Style Italic
eg	Goudy Old Style Bold
eh	Goudy Old Style Extra Bold
ei	Coronet Bold
ej	ITC Zapf Chancery® Medium Italic
ek	Clarendon Roman
el	Clarendon Bold
ep	ITC Bookman® Light
eq	ITC Bookman Light Italic
er	ITC Bookman Demi
es	ITC Bookman Demi Italic

Device Key

This section lists the device code contained in font file names. This codes identify the type of device that the font is used with. The device code appears as the seventh character in a font file name.

The resolution of the device is listed in column two of the key on page A-6. It's the main characteristic in common among the devices in each group. Resolution is the number of dots the device prints or displays in a square inch. It is indicated by both the horizontal dots per inch (the *hdpi*) and vertical dots per inch (the *vdpi*).

Code	Resolution (hdpi,vdpi)	Device
a	91, 72	<ul style="list-style-type: none"> - AT&T[®] 6300 personal computer - Hercules[™] graphics adaptor (monochrome) - IBM[®] EGA[™] graphics adaptor (monochrome or color) - IBM VGA[™] graphics adaptor - Micro Display Systems The GENIUS[®] graphics adaptor
b	300, 300	Epson [®] GQ3500
c	91, 48	<ul style="list-style-type: none"> - Compaq[®] personal computer - IBM CGA[™] graphics adaptor
d	180, 180	Epson LQ-Series printers
e	120, 144	<ul style="list-style-type: none"> - Epson MX-80 or FX-80[™] - Grafrax[®] printer - IBM Graphics[™] or Proprinter[™] printer
f	120, 120	Xerox [®] 4020 [™] Inkjet printer
h	300, 300	HP LaserJet Plus [®] , HP LaserJet II [®]
j	240, 240	IBM Quietwriter [™]
q	300, 300	<ul style="list-style-type: none"> - Apple[®] LaserWriter[®] or Apple Laser Writer Plus[®] - PostScript-compatible printers
v	91, 91	<ul style="list-style-type: none"> - WYSE 700[®] graphics adaptor - IBM VGA[™], and other high-resolution displays

GEM[®] *Desktop Publisher*™

Sample Documents

August 1988

5134-1069-001

Sample Documents

This booklet describes the three sample documents included with Gem® Desktop Publisher™. These sample documents and their associated files were copied to the GEMPAGES folder when you installed Gem Desktop Publisher on your hard disk. The three sample documents are:

<u>Filename</u>	<u>Document</u>
SAMPLE1.GWD	Artichoke Sales Boom
SAMPLE2.GWD	Easton Area Real Estate News
SAMPLE3.GWD	Presentations Unlimited

This booklet also includes an explanatory page for each sample document. These pages list the text and art files used in each document and summarize the formatting information of each paragraph type.

To print the sample documents, you must first save them in GEM Desktop Publisher by taking these steps:

1. Open a sample document using the **Open** command in the File menu.
2. Choose the **Save as** command from the File menu. When the Item Selector appears, click on the document's name and then click on OK.
3. Publisher displays a message that a document by this name already exists and asks if you want to replace it. Click on OK.
4. Repeat these steps for the other two sample documents.

Saving the documents in this manner creates the .GMP files that are needed to print the documents. Once you've done this, you can print the sample documents. Consult your *GEM Desktop Publisher User's Guide* for information on printing documents.

ARTICHOKE SALES BOOM

Text File: ARTICHOK.ASC
Graphics File: CALMAP.GEM
Style Sheet: SAMPLE1.STL
Publisher File: SAMPLE1.GWD

(Main Article)
(Map of California)

Pages: 1 **Rectangles:** 2

Paragraph Style: TITLE

Character: Swiss, Bold, 14pt

Paragraph:

Left Indent: .000 Line Space: .028
Right Indent: .000 Space Above: .058
1st Line Indent: .000 Space Below: .058
Alignment: Center

First Example in Document:

ARTICHOKE SALES BOOM

Paragraph Style: Body Text

Character: Swiss, Normal, 7pt

Paragraph:

Left Indent: .000 Line Space: .030
Right Indent: .000 Space Above: .058
1st Line Indent: .000 Space Below: .058
Alignment: Left

First Example in Document:

The artichoke industry has recently reported a significant increase in the sales of California's favorite vegetable. Despite increasing costs associated with producing artichokes, the volume being consumed continues to increase.

Paragraph Style: HEADING

Character: Swiss, Bold, 10pt

Paragraph:

Left Indent: .000 Line Space: .028
Right Indent: .000 Space Above: .084
1st Line Indent: .000 Space Below: .035
Alignment: Center

First Example in Document:

Vive la France

ARTICHOKE SALES BOOM

The artichoke industry has recently reported a significant increase in the sales of California's favorite vegetable. Despite increasing costs associated with producing artichokes, the volume being consumed continues to increase.

Californians are not the only fans of the gustatory globe as much of the crop is exported to the Eastern United States as well as to South America. Many varieties of the artichoke also thrive in Europe and Asia. The plant was cultivated in California by Italian immigrants.

The first shipment to the East Coast was in 1907. The traffic has been brisk ever since. Most of the trade is in the fresh vegetable, but a small percentage of the crop is canned.

Vive la France

The globe or French artichoke (*Cynara Scolymus*) is a member of the family Compositae, having a resemblance to a large thistle. It grows three to four feet tall with large flower heads that resemble a large green pine cone. This is the part eaten, while young and tender.

The conditions necessary for this plant to thrive exist in very few places in the United States. In California, most of the crop comes from a strip of land along the coast between San Francisco and Monterey and stretching a mile or two inland. The cool foggy climate is ideal; they can stand neither heat nor frost.

Commercially, the globe artichoke is propagated by sprouts at the rate of about 900 plants per acre.

They are usually placed six feet apart in rows six feet apart. Rich, well-drained land with plenty of water and fertilizer is required for good growth.

The buds must be cut before they open, lest they become woody. The small compact buds are usually the more flavorful but tend to be sold locally at roadside stands. Ironically, the commercial demand is for the larger, less tasty, buds.

An Acquired Taste

The taste for the vegetable is usually acquired through someone else's urgings. The artichoke is beneficial in that it

is high in iron, minerals, and iodine. In California, it is primarily eaten in salads or steamed and dipped in butter. In Europe, however, it is also baked, boiled, fried and stuffed. It makes a unique and flavorful appetizer when served hot, whole or in segments; with mayonnaise, butter, or salad dressing, each bract (leaf) pulled off separately and dipped in the sauce. The heart is then cut up and eaten as well, once the hairy "choke" has been removed.

The artichoke has long been valued as a culinary vegetable. The earliest records of its use are in Asia; it then spread to Italy and Southern France. Many different ways to prepare them have flourished over the years. For instance, in Italy, the dried hearts of both the cultivated and wild varieties are used in soup.

A 'Choke of a Different Color

The Jerusalem artichoke (*Helianthus tuberosus*) is a quite different plant grown primarily for its tubers. It is not related to the globe-type artichoke at all. It is native to the Eastern United States. Each six- to ten-foot tall plant can bear 30 to 50 potato-like tubers that can be boiled and eaten. They range in color from reddish purple to yellowish white. The tops can be harvested for silage if cut while tender, but this stunts the growth of the tubers. It acquired the name Jerusalem because its foliage resembles that of the sunflower and Jerusalem is a corruption of the Italian word "girasole", which means sunflower.

The Jerusalem artichoke is occasionally grown in home gardens as a vegetable and is often used for pickling. It enjoyed a brief renaissance during the 1960's "back to the earth" movement. It is now, alas, principally used for livestock feed in the Northwest. It is easy to cultivate, thrives in poor soil and is not injured by frost. This accounts for the gigantic yields that can be achieved. In temperate climates, they can spread so far as to be considered a weed. However once harvested, the tubers do not keep very well.

Two different plants, and both relatively unknown, that is, until recently. The current sales boom will bring more people than ever to savor the gustatory globe. But the tuber, like the turnip will probably have few fans and achieve its greatest fame as an object of humor and its greatest shame the ignominy of being called a weed.



EASTON AREA REAL ESTATE NEWS

Text Files: REAL1.ASC (Message from President)
NEWS2.ASC (Housing Trends)
NEWS3.ASC (Waterfront Property Ruling)
S2HEADER.ASC (First Page Headline)
Graphics Files: NEWSGRAF.GEM (Line Graph on First Page)
S2HEADER.GEM (Second Page Headline)
Style Sheet: SAMPLE2.STL
Publisher File: SAMPLE2.GWD

Pages: 2 **Rectangles:** 9

Paragraph Style: HEADER

Character: Swiss, Bold, 20pt

Paragraph:

Left Indent: .000 Line Space: .028
Right Indent: .000 Space Above: .100
1st Line Indent: .000 Space Below: .058
Alignment: Center

First example in Document:

Easton Area Real Estate News

Paragraph Style: TITLE

Character: Swiss, Bold Italic, 10pt

Paragraph:

Left Indent: .000 Line Space: .028
Right Indent: .000 Space Above: .041
1st Line Indent: .000 Space Below: .041
Alignment: Left

First Example in Document:

Housing Trends Continue

Paragraph Style: Body Text

Character: Dutch, Normal, 10pt

Paragraph:

Left Indent: .000 Line Space: .015
Right Indent: .000 Space Above: .058
1st Line Indent: .000 Space Below: .058
Alignment: Justified

First Example in Document:

The housing frenzy of 1988 continued into...

Paragraph Style: CONTINUED

Character: Dutch, Bold Italic, 7pt

Paragraph:

Left Indent: .000 Line Space: .015
Right Indent: .000 Space Above: .058
1st Line Indent: .000 Space Below: .058
Alignment: Left

First Example in Document:

Continued on page 2

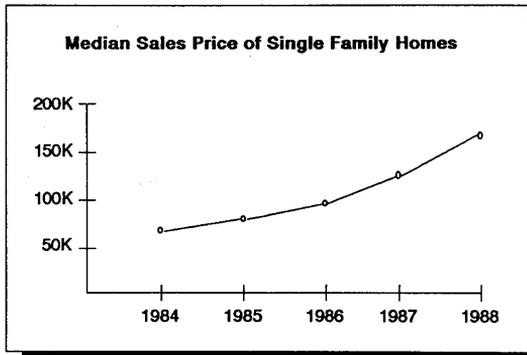
(Style sheet description continued following document sample.)

Easton Area Real Estate News

Housing Trends Continue

The housing frenzy of 1988 continued into the third quarter in the Easton Area. More homes were listed and sold this quarter than any previous three month period. Market analysts predict that this trend will continue for the rest of this year.

Real estate offices all over the greater Easton area are reporting record-breaking figures in listings, sales, and prices. Many homes are sold before the listing is entered into the Multiple Listing Service, resulting in happy sellers and frustrated buyers. Sellers are asking for, and receiving, top dollar for their homes, especially homes in waterfront communities.



Continued on page 2

Ruling on Waterfront Properties

In their September meeting, the Easton Area Housing Control Board decided to accept a ruling that requires all new waterfront homes be built on lots no smaller than two acres. The ruling, which passed by a 7 to 2 vote, restricts all new construction after October 1 of this year. Construction already in process by that date is not affected.

Continued on page 2

President's Message

I would like to thank all of you for the warm welcome you gave me when I arrived on the job a few short months ago. I had heard that the Easton area agents were the most people-oriented in the business. You certainly showed that to be true in making me feel at home from my first day.

I was surprised and pleased to find that so many of you use computers when conducting business. Too often, real estate agents overlook the advantages of using a computer - either because they are too busy to learn some computer skills or because the mere thought of using a machine more complicated than a typewriter makes them break out in a cold sweat.

Unfortunately, it seems that most of you use your computer only for access to the Multiple Listing Service information. Lately, listings come and go so quickly that most of us could not survive without this service. Of course, that is the main focus of our business, but it is certainly not the only area where computers can help us professionally.

Personal computers can be used for word processing, bookkeeping, financial analysis, client information, and just about anything else you can envision!

Continued on page 2

President's Message *(Continued from page 1)*

Almost any repetitive or time consuming task can be made easier with a computer. Some applications, such as mailing lists, may take a while to set up, but the time spent now will be saved ten-fold in the future.

Computers can also make your work more accurate. We all know how difficult it is to perform at our peak 24 hours a day. Often we must do our paperwork late at night, long after our clients have gone home. Prepared computer applications can help us make sure our work is accurate and complete.

Finally, computers can help us improve the quality and appearance of our printed material. Every day, we prepare advertisements, flyers, and brochures in an effort to sell more real estate. But if our materials look unprofessional, customers may assume WE are unprofessional. Personal computers and desktop publishing software can help us prepare quality presentation material with very little time and financial investment. In fact, this newsletter was produced very quickly and easily using Gem Desktop Publisher from Digital Research in Monterey, California.

Computers will play a large role in the real estate business of the future. They will save you time and money while helping to further your career in real estate. If you are not using a computer now, you owe it to yourself and your clients to try. I think you will be pleased with the bottom line results.

Housing Trends*(Continued from page 1)*

The average price for a single family home has increased 12.5% in the last twelve months. The following neighborhoods have experienced the most significant pricing changes:

- Bloomsville 22.6%
- St. Andrew's Glen 20.2%
- Avalon Park 18.0%
- Hentley-on-the-Sea 17.8%
- James Harbour 15.6%

Condominiums and improved properties are also selling quickly, although their trend is less impressive than that of single family homes. Condominiums have always been popular as second homes, although the increased industry in Easton and Warwick have brought many first time buyers to the area.

Waterfront properties boomed briefly following the ruling that limits the size of waterfront lots to a minimum of two acres (See related article on page 1).

Waterfront Ruling *(Continued from page 1)*

The ruling came as a surprise to many area residents, especially those who have purchased waterfront lots smaller than two acres. The Planning Commission has been flooded with calls from builders who are waiting for the necessary permits to begin construction.

Waterfront residents are pleased by the ruling. Most of the older waterfront homes are on several acres and residents have been concerned that unchecked housing growth would compromise these dignified communities. The Avalon Park area has been struggling with this problem for the last two years.

Easton Area Real Estate News

SAMPLE2.STL Description (Continued)

Paragraph Style: LIST

Character: Dutch, Normal, 10pt

Paragraph:

Left Indent: .150 Line Space: .000

Right Indent: .000 Space Above: .007

1st Line Indent: .000 Space Below: .008

Alignment: Left

Paragraph Tabs:

First Tab: 1.600 Decimal

First Example in Document:

Bloomsville 22.6%

PRESENTATIONS UNLIMITED

Text File: UNLIMIT.ASC (Main Article)
Graphics Files: PRSUNLIM.IMG (Presentations Unlimited Logo)
LOCUSMAP.GEM (Map to Locus Center)
Style Sheet: SAMPLE3.STL
Publisher File: SAMPLE3.GWD

Pages: 2 **Rectangles:** 6

Paragraph Style: INTRODUCTION

Character: Dutch, Normal, 10pt

Paragraph:

Left Indent: .000 Line Space: .012
Right Indent: .000 Space Above: .000
1st Line Indent: .000 Space Below: .058
Alignment: Center

First Example in Document:

Announcing a seminar offering insight and practical examples of how effective presentations can dramatically increase audience attention and retention.

Paragraph Style: HEADER

Character: Swiss, Bold Italic, 14pt

Paragraph:

Left Indent: .000 Line Space: .028
Right Indent: .200 Space Above: .200
1st Line Indent: .000 Space Below: .100
Alignment: Right

First Example in Document:

 **Introduction**

Paragraph Style: Body Text

Character: Dutch, Normal, 10pt

Paragraph:

Left Indent: .000 Line Space: .020
Right Indent: .000 Space Above: .058
1st Line Indent: .000 Space Below: .050
Alignment: Left

First Example in Document:

Four respected speakers will present...

Paragraph Style: AGENDA LIST

Character: Dutch, Normal, 10pt

Paragraph:

Left Indent: .500 Line Space: .020
Right Indent: .000 Space Above: .020
1st Line Indent: .000 Space Below: .000
Alignment: Left

Paragraph Tabs:

First Tab: 0.500 Left
Second Tab: 2.500 Left

First Example in Document:

09:00 Registration and Coffee



Announcing a seminar offering insight and practical examples of how effective presentations can dramatically increase audience attention and retention.

Introduction

Four respected speakers will present this unique two-day seminar that will arm you with the tools and techniques needed to structure, prepare, and execute stunning presentations.

We will cover ALL related subjects including audience analysis, targeting your audience, and positioning your presentation. After attending our seminar, you will have an in-depth understanding of graphic tools, best effect techniques, material design, and result analysis.

About the speakers

Ms. Amy Silvester is an eminent lecturer in Learning and Instructional Psychology. She will discuss how different presentation mediums affect short and long term retention.

Dr. Barry Gleb, formerly Director of Publications for a Fortune 25 corporation, will lecture on both days of the seminar. He will concentrate on artistic design concepts.

We are honored to include Mr. David Green in our program. Mr. Green's seminars are richly rewarding, primarily because of his presentation skills and his ability to captivate an audience. He will be focusing on which hardware and software tools are required to achieve top results.

Dr. Patrice Hanes is a guest from the University of New South Wales and will be lecturing on the ethnic aspects of presentation success and the best ways to meet the needs of mixed audiences.

Agenda: Day 1

09:00	Registration and Coffee	
10:00	Introduction and Overview	David Green
10:30	Presentation Techniques	Amy Silvester
11:30	Graphics versus Text	Barry Gleb
13:00	Lunch	
14:30	Tools for the Job	David Green
16:00	Example Media Use	Amy Silvester
17:30	Close	

Agenda: Day 2

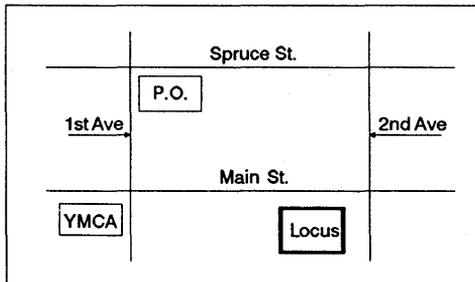
09:30	Coffee	
10:00	Successful Presentations	Patrice Hanes
11:30	Corporate Presentations	Barry Gleb
13:00	Lunch	
14:30	Hands-on Session	Staff
16:00	Open Forum	David Green (chair)
17:30	Close	

Registration

Course fee is \$495, which includes all materials. Your place may be assured by calling Presentations Unlimited at (408) 555-9753.

The seminar will be held in the Locus Conference Center, 135 Main Street.

From Hiway 82, take the Main Street Exit and go north for 2 miles.



5134-1069-001

5143-2225-001