COMING TO TERMS

Fonts
Serif, sans serif & novelty

Styles, weights & widths
Light
Regular or roman
Bold & semibold
Black, ultra or slab
Extended (semi- & extra-)
Condensed (semi- & extra-)
Display

Terms
X-height & baseline
Baseline grid
Ascenders & descenders
Letterspacing & wordspacing
Linespacing
Justification & alignment
Grids (columns)

Uses
Text
Display / headlines
Subheads or decks
Captions or cutlines
Graphics heads
Graphics text

Sizes: picas & points
6 picas to an inch.
12 points to a pica.
12p0 = 12 picas wide
0p9 = 9 points wide
1p3 = 1 pica & 3 points wide
72p0 = 1 inch

Navigation
Flag (the nameplate)
Masthead (the staff list)
Folios & page folios
Bylines & jump lines
Standing heads
Kickers & labels
Teasers & indexes

MAKING CHOICES

Serif vs. sans serif?
For text — serif.
For display — serif and/or sans serif, in multiple weights.
For graphics — sans serif.

Use regular or text — for text and graphics text.
Use compressed or display — for headlines and subheads only.
Never for text, graphics text or small subheads.
Use black or expanded — for labels and kickers.

Italics (ital)
All caps (UC)
Small caps
All lowercase (lc)
Dingbats, including bullets

Try not to use —
Horizontal scaling (97% max)
Kerning
Tracking
Vertical scaling

ALIGNMENT

Justified for text.
Flush left for captions and graphics text, but no hyphenation.
Flush right rarely, if ever.
Maybe that caption on the left of the photo.

Centered rarely, perhaps only in centerpiece headlines.

Headline alignment
Flush left or center?
Your call, but have a plan, and be consistent.
My suggestion? Flush left all headlines, but center for centerpieces.

THE RIGHT SPECS

Optimum text width is 14p0 to 18p0. Anything wider? Break it into columns.

Stick to the grid.
Apply a column grid to your page — and stick with it.
For centerpiece text, use the same column width, even if it’s off the grid.

Suggested sizes
9.5 for text.
8.5 for graphics text.
18-24 for subheads.
30-36-48-60 for heads.
72-96-120 for the big news.
SPACING

**Linespacing** (leading)
9.5 text on 10.25 (+.75)

**Hyphenation & justification**
(letterspacing & wordspacing)
Don't rely on the default specifications. On the next pages are suggestions that can make a big difference.

**Indentions**
Not too narrow (0p6).
Not too wide (1p6-2p0).
Just right (1p3).

**Text insets**
Don't run type against the frame or box. Allow 1p0 (or from 0p9 to 1p3).

A sample follows.

**Space between head & text**
Start with 1p0.
No headline descenders? 0p9.

**Space between paragraphs**
If you space between grafs, you need to space between the head and text.

**Text wraps**
Keep them rare. They can make text choppy and tough to read.
However, if you use one, do your best to design the art on the right and the text on the left.
That way, the text can maintain its left margin. Mess with that margin, and the text is immediately tough to read.
Allow 1p6 of space to wrap, and widen your indentions.

**PUNCTUATION**

**Dashes are bigger.**
They separate — like this — with a single space before and after.

**Hyphens are smaller.**
They link words, with no spaces before and after.
Use them for compound adjectives (like **high-school student**).
And use them to split words at the end of a line.

**Hyphenation**
Quite OK with justified text, but use the suggested settings, not the default settings.
Not OK with flush left or right. Turn it off.

**Bullets & other dingbats**
- Use them rarely.
- Use them for a list, like this.
- Tab after the bullet to match your indentions. Don’t use spaces.
- Never use bullets on paragraphs of continued text.
- No, no. Hyphens (like this) and dashes aren’t dingbats.

**Spaces to remember**
After a period, space once.
(An exception? Initials, like **R.E. Johnson**. No space.)
After a colon, space once.
Before and after a dash, space once.
With a hyphen, no spaces.

**Quotation marks**
Set your software to use **smart quotes**, which curl, not straight quotes, which don’t.
"These" are smart quotes. **Yes.**
"These" are straight quotes. **No.**
How would they look in serif?
Not "these," but "these."

**CONSISTENCY**

**All text the same, all the time.**
All graphics heads and text the same, all the time.
All headlines in the same font/s, though with differing weights.

**Hyphenation**
Quite OK with justified text, but use the suggested settings, not the default settings.
Not OK with flush left or right. Turn it off.

**When to be creative? When to use contrast?**
Stick with the same display and text fonts throughout your publication.
Use differing sizes and weights to build contrast between main head and subhead.
Same idea for headlines down the page. Use differing sizes and weights to index the news.

**Where to be simple?**
Your flag’s supporting text
Page folios
Bylines
Jump lines
Masthead

**CONTROL**

**Keep text rectangular.**
It’s simpler. It’s cleaner. It’s easier to read.
Keep the graphics and pull quotes outside the rectangular text box, to the right or below.
And don’t be afraid of big chunks of text. Resist “breaking them up” with pull quotes or graphics. You might render the text unreadable.

**Text on color or gray**
It’s risky, and likely unnecessary.
Reversed text, such as white text on a black background, is always risky. Even more so with color.
If you push the envelope on color, what works on the screen likely won’t work in newsprint. Talk to your printer, and know your repro.
If you must do it — kick type up a point, at least, and maybe use bold or semibold.

**Baseline grid**
This underline simulates the invisible horizontal grid upon which type rests.
In InDesign, it can cover a chunk of text or the full page.
If you apply the baseline grid, the software forces your text onto it — following the grid’s specs, not yours.
If you use a baseline grid, set it to match your type specs.

**WRAP ON THE RIGHT**
If you must wrap text, try to keep the art on the right and text on the left.
This one has a 1p0 inset.
THE RIGHT TOOL
FOR THE JOB:
HOW MANY FONTS?
Designers love fonts.
We love to explore type,
to track the latest trends.
We identify publications by their
fonts, and the publications that
use typography well often limit
their typography —

One serif for text.

Likely a serif and a sans serif
for headlines, or display type,
usually in narrower forms with
condensed or display in the
font names. When you shop for
display fonts, look for flexibility —
multiple weights that allow you
creativity to match the content.

A sans serif for graphics text that
is not condensed.

TOO MANY FONTS?
Speaking of creativity, publication
design is consistent in its
typography. You don't grab a font
off the shelf to match a story, like
Stencil for a feature on ROTC.

Advertising designers get that
flexibility, but news designers
don't. They must remain creative
within their font parameters,
using size and weight for their
creativity and contrast.

PLAY BY THE RULES
Typographers own their work,
just like artists, musicians and
photographers.
If you play, you pay. It's only fair.

SERIF

Times
Times New Roman
Chronicle Display
Minion Pro
Benton Modern
Bodoni
ITC Bookman
Century Schoolbook
Chronicle Text G3
Concorde BE
Garamond
Georgia
Hoefler Text
Nimrod
Palatino
Utopia Standard

SANS SERIF

Helvetica
Helvetica Neue
Boomer
Retina Display
Whitney
Myriad Pro
Interstate

Franklin Gothic Book
Futura Book
Gill Sans
Optima
Arial
Verdana

NOVELTY

Aachen
Brush Script
CAPITALS
Comic Sans
Cooper Black
Hobo
Impact
Rockwell
ROSEWOOD
SF COLLEGIATE
STENCIL
THE RIGHT TOOL FOR THE JOB: SERIF FOR TEXT

From the moment we learn to read, we view serif text. Those hooks, the serifs, help us process information at an amazing rate.

With just a glance at word clusters — the phrases and clauses — we process the serifs and thus the information contained in the typography. That’s also why we want a text font that reads with ease. If it’s too tall, too short, too condensed, then a reader will simply abandon the effort.

Game over.

Neither should we rely on loose, spacey Times. If you like Times, make the immediate switch to Times New Roman.

Check the horizontal rules, and you’ll see the efficiency of Times New Roman.

Now is the time for all good people to come to the aid of their country.

1234567890

Wissendo consete magna corem quis-cip estrud tat wisis dolore con heniat ating eugiat.

Magnim il et at ad ming eu feugue et velis niamcom modigna facing eumsan henissismod del dolenit aditip, vultur wis adiat dignibh et aut adigna facillam, con eugait nulla feugait lamet wisl do exer si.

Ullamcommy nimm velessequae mincic eiusmodor in ullam iril utpatio nsequisi.

Wissendo consete magna corem quis-cip estrud tat wisis dolore con heniat ating eugiat.

Magnim il et ad ming eu feugue et velis niamcom modigna facing eumsan henissismod del dolenit aditip, vultur wis adiat dignibh et aut adigna facillam, con eugait nulla feugait lamet wisl do exer si.

Ullamcommy nimm velessequae mincic eiusmodor in ullam iril utpatio nsequisi.

ADJUSTING TEXT TYPE: JUSTIFICATION & HYPHENATION

Text alignment is traditionally justified. In other words, the text aligns with both the left and right margins.

It’s cleaner, yes, but it also reduces the gaps between letters and gaps between words.

To improve your letterspacing and wordspacing, increase the hyphenation, and tweak the justification, as circled below.

What if your text is flush left?

Turn off the hyphenation.

Flush-left text, with its ragged right edge, doesn’t benefit from hyphenation. Its letterspacing is automatically better.

Thus any hyphenation on flush-left text is background noise. Turn it off.
THE RIGHT TOOL
FOR THE JOB:

DISPLAY TYPE

Shop for flexibility in display fonts, or headline fonts. Fonts with **condensed** and **display** in their names rise to the top of your choices. Their efficiency means they’re designed for headlines.

Notice how the condensed versions of this Futura Standard allow your headlines to pack more punch.

---

FUTURA STD Book & bold, 30 point

Main headline here and here

Main headline here and here

---

FUTURA STD CONDENSED Light, medium, bold & extra bold, 30 point

Main headline here and here

Main headline here and here

Main headline here and here

Main headline here and here

---

FUTURA STD Black, 30 point

Main headline here and here

---

FUTURA STD Black, 30 point

Main headline here and here

---

FUTURA STD Light condensed, 7 point

Etue commy nibh eum quis et ex er sent praesto odiametum digna adit eu facidui smodolenis dolor incil deliquam iustrud modip elendo dolobore eniamcore modolenis ero commole sequis nos nibh euisi tio et accummy nostie tat.


---

FUTURA STD Book, 7 point

Etue commy nibh eum quis et ex er sent praesto odiametum digna adit eu facidui smodolenis dolor incil deliquam iustrud modip elendo dolobore eniamcore modolenis ero commole sequis nos nibh euisi tio et accummy nostie tat.


---

THE RIGHT TOOL
FOR THE JOB:
THE EXTREMES

Black or slab type, like this, may be tempting for headlines. But it’s a space hog. Good luck getting a headline’s content to fit.

Instead, save it for a kicker or label, like the ones on the next page.

Condensed type, like this, may work well in headlines, but it’s atrocious in graphics text.
Building typography through contrast

Building typography through CONTRAST

Select the right font for the job

Johnson describes how to use type for contrast

THE RIGHT TOOL FOR THE JOB: BLENDING SERIF & SANS FOR HEADLINES

Apply that contrast to your most important headlines — those in lead packages/centerpieces.
In these examples, the kickers at top are in a black type style, run in gray.
The subheads at bottom are both serif.
And the main heads show how both serif and sans can work for headlines.

THE RIGHT TOOL FOR THE JOB: PUT CONTRAST TO WORK

The beauty of typography is only enhanced by contrast.
Contrast is difference. Thin vs. thick. Light vs. bold. Small vs. large.

THE RIGHT FONT

Johnson describes how to use type for contrast

TYPOGRAPHY

Select the right font for the job

Johnson describes how to use type for contrast

TYPOGRAPHY

THE RIGHT FONT

Johnson describes how to use type for contrast
FINESSE FOR THE IMPORTANT DISPLAY TYPE

Take the time to polish your big, important display type.

Tracy Collins, an award-winning design editor at the Arizona Republic, Phoenix, recommends getting the same space between letters.

Manually adjust the letterspacing in your flag and in your centerpiece headlines. Tracy’s example has circles and dots to show the stress points you may have to repair.

BETTER GRAPHICS: TEXT INSETS & SPACING

Internal margins are simply crucial in graphics. First, if text is set in a box or a background, set a text inset so the type doesn’t bleed into the edges.

(I’m no fan of type on color, even gray, but if you do it, a text inset is a must.) Next, get consistent spacing between text elements — between standing head and headline and text. Inside the right text box are specs on the spacing.

TEXT
Arial 8/8.75
0p9 text inset
1p3 indentions
No hyphenation on flush left.
Spacing between elements as noted.

SUBHEADS
Futura Std Medium Cond 12/12.75
50% black
0p6 space after

FRAME
.15 stroke, 100 black
IU to face challenge against Michigan State

HEAD COACH

Michigan State’s Tom Izzo is a coach who needs no introduction.

In his 18th season at the helm of the Spartans, Izzo has won eight National Coach of the Year awards, one NCAA championship, seven Big Ten regular season titles and three Big Ten Tournament championships — not to mention six Final Four appearances and 15 straight NCAA Tournament appearances.

MICHIGAN STATE’S LEADING SCORER

The Spartan offense is led by floor general guard Keith Appling, who leads the team with 14.1 points per game and 4.3 assists per game. Appling ranks 10th in the Big Ten in points per game and sixth in the conference in assists per game, while playing the sixth most minutes per game in the Big Ten (34.0).

Although Appling might be the Spartans’ most important piece because of his scoring and leadership, freshman Gary Harris, a native of Fishers, Ind., might be Michigan State’s most dynamic player.

head coach

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INDIANA’S LEADING SCORER

The Hoosier offense is led by senior guard Victor Oladipo, who leads the team with 16.1 points per game and 3.9 assists per game. Oladipo ranks second in the Big Ten in points per game and sixth in the conference in assists per game, while playing the sixth most minutes per game in the Big Ten (34.0).

Although Oladipo might be the Spartans’ most important piece because of his scoring and leadership, junior Jordan Hulls, a native of Fishers, Ind., might be Indiana’s most dynamic player.

IU possesses seven players over 6-feet-8-inches and Michigan State has five, but MSU also has five players that weigh 240 pounds or more on the roster.

If there were two areas where IU has an advantage over Michigan State, it would have to be from behind the arc and at the free throw line. According to ESPN’s Shot Tool, Michigan State is only 249-of-686 (36.6 percent) from behind the arc and 56-of-71 (79.2 percent) from the foul line. IU is 368-of-643 (57.2 percent) from behind the arc and 187-of-209 (89.5 percent) from the foul line.
**PRECISION IN GRAPHICS: SMART SPACING**

First, set your text in one text block — always. Then control the spacing with space above and below the lines and soft returns (shift/return) when needed. Second, get the subheads closer to their text, not centered vertically between pieces of text. It’s flush left, so turn off the hyphenation. And if you use a hyphen, make it a non-breaking one.

**BOOMER CONDENSED**
regular subheads
15 on 24 point linespacing

**MYRIAD PRO**
regular text
9 on 10 point linespacing
Flush left. No hyphenation. 0p3 after subheads.

---

**Arrested Development**
The wait is over. The cult comedy returns in May with a 14-episode arc to be aired exclusively on Netflix.

**Justin Timberlake**
R&B crooner just dropped the sexiest single that we waited almost 7 years for, and there’s an album on the way.

**Beyoncé**
The diva has a busy year ahead of her. She’s performing at the Superbowl and releasing her fifth studio album. She may be a lip-syncher, but she’s still Queen B.

**Star Trek**
One of few good sequels this year.

---

**Apocalypse movies**
There’s a dystopian/futuristic/zombie/end-of-the-world movie coming out almost every month this year.

**Monsters University**
Pixar can really do no wrong.

**Man of Steel**
Bound to be the “Dark Knight” of the year. Not to mention bearded Superman, mmmm.

**The Great Gatsby**
The beloved novel will finally be revived on the big screen, and Baz Luhrmann will give it the same energy and romanticism that made “Moulin Rouge” a classic. But in 3-D?

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One of few good sequels this year.
Enrollment increases
Fall enrollment passed the 23,000 mark for fall 2009.

<table>
<thead>
<tr>
<th>Year</th>
<th>Fall from previous fall</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>23,500 up 25</td>
</tr>
<tr>
<td>2008</td>
<td>23,475 up 50</td>
</tr>
<tr>
<td>2007</td>
<td>23,425 down 25</td>
</tr>
<tr>
<td>2006</td>
<td>23,450</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Spring from prev spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
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<td>23,425 down 25</td>
</tr>
<tr>
<td>2006</td>
<td>23,450</td>
</tr>
</tbody>
</table>

Source: Media Relations

PRECISION IN GRAPHICS:
TABs & NUMBERS
Set specific tabs for columns, and use consistent spacing between elements.
Don’t allow tabs to be so wide that you can’t track information horizontally. If you have to add horizontal lines or shading, then your tabs are too wide.
And numbers go on a decimal tab so they’re flush right.
ARIAL bold, regular & regular italic.
Flush-right tabs (or decimal tabs) for numerals.
0p3 between head & text.
0p6 between sections.

PRECISION IN GRAPHICS:
SPECIALTY TEXT
It’s a game of details, both in editing and in typography.
Edit the information so it’s crisp, with digestible paragraphing.
Long grafs defeat the purpose of a graphic.
When text like this is split over two columns, avoid spaces between paragraphs. A simple indention does the trick.

INDIANA DAILY STUDENT | FRIDAY, JAN. 25, 2013 | IDSNEWS.COM

Ind. first lady recovering in hospital
Indiana first lady Karen Pence experienced abdominal pain Wednesday upon arrival at the St. Vincent Medical Center Northeast emergency room. Doctors determined Pence needed surgery. She underwent surgery Thursday to remove her gallbladder at the Naab Road Surgery Center on the north side of Indianapolis. Pence is out of surgery and expected to make a full recovery at home this weekend.

Ind. first lady recovering in hospital
Indiana first lady Karen Pence expects a full recovery after gallbladder surgery Thursday. She experienced abdominal pain Wednesday upon arrival at the emergency room of St. Vincent Medical Center Northeast. Pence then had surgery at the Naab Road Surgery Center on Indianapolis’ north side.
Who is playing at Bloomington’s venues this weekend?

**Today**
Happie and Illinois at 8 p.m. at the Bluebird Nightclub
Tax Brandywine with The Coconuts From Guam, An Argot and Tied to Tigers at 8 p.m. at the Bishop Bar
B-Town Bearcats: Tribute to New Orleans and Traditional Jazz at 5:30 p.m. at Bear’s Place

Penrose Trio at 6:30 at Player’s Pub
Misfit Toy Karaoke at 10 p.m. at Uncle E’s

**Friday**
Battle for Summer Camp at 8 p.m. at the Bluebird
The Humors and Alabama Leg Sweep at midnight at the Bishop
The Summertime Band at 8 p.m. at The Player’s Pub

The West End Girls at 10:30 p.m. and 12:30 a.m. at Uncle E’s

**Saturday**
Who’s Bad? Michael Jackson Tribute at 9 p.m. at the Bluebird
Postmodern Jazz Quartet at 8 p.m. at Cafe Django
Tom Miller at 7 p.m. at Cafe Django

The 220 Breakers and Hocking River String Band at 8 p.m. at Max’s Place

**Sunday**
Chad Nordhoff at 6 p.m. at Player’s Pub
The West End Girls at 10:30 p.m. at Player’s Pub
LUX Dance at 10 p.m. at Uncle E’s
The Dynamics at 8 p.m. at Player’s Pub

Who is playing at Bloomington’s venues this weekend?

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**Happie and Illinois**
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with
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**FRIDAY**
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Misfit Toy Karaoke, 10 p.m., Uncle E’s

**SATURDAY**
Who’s Bad? Michael Jackson Tribute, 9 p.m., Bluebird
Postmodern Jazz Quartet, 8 p.m., Cafe Django
Tom Miller, 7 p.m., Cafe Django

**SUNDAY**
Chad Nordhoff, 6 p.m., Player’s Pub