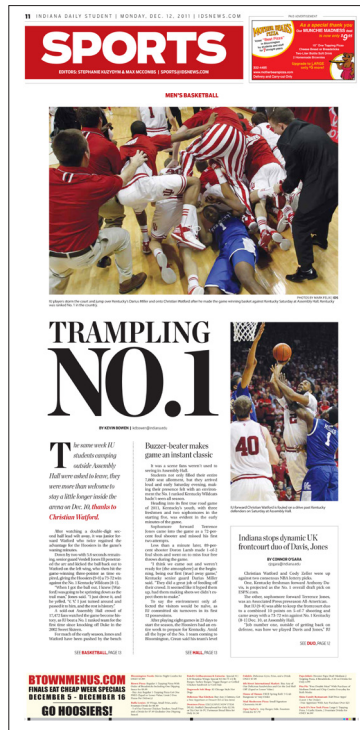# Typography

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Display typography with sans serif and serif as lead headlines.
Indiana Daily Student, Dec. 12, 2011

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.

Novelty type
It's OK in advertising, but almost never anywhere else.

Definitely not OK when chosen at random to match a headline font to a particular story.

Keep these rare —
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.

Never push sizes upward just to fill space.

**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.

Storybook lead-ins
If you introduce a story with special type, make it larger. Wider. Deeper. Maybe italics.

Always flush left.
Wider indentions. No hyphens.

Try 14p0 on 24p0 italic.
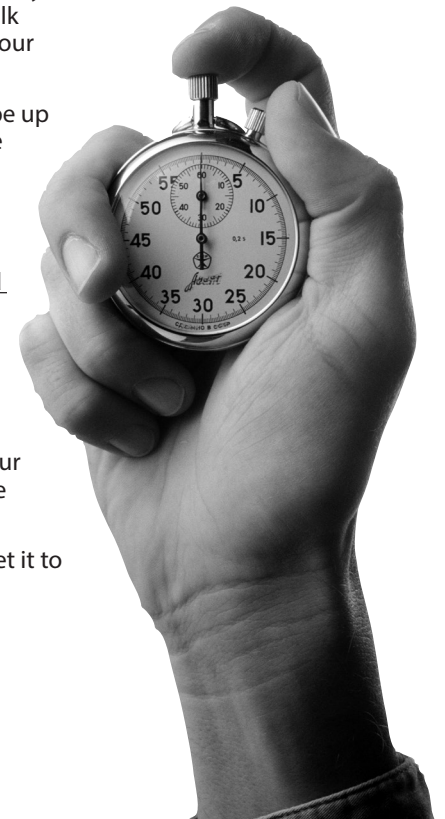
Drop caps / initial caps
Consider using one with an occasional centerpiece. But never use a drop cap on a short word.

Keep the baseline horizontal.
Don't curve it. Don't break it.
Don't stack letters.

Package the links & fonts.
Your printer will need all of them.

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 relay 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.

TIMES Regular
10 on 11, justified
14p wide, 1p0 indention
Default hyphenation & justification

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

1234567890

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

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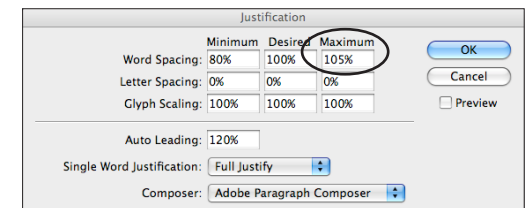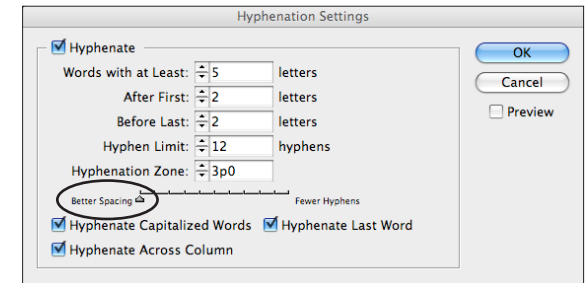
Magnim il et at ad ming eu feugue et ve-

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.

GO UPSIDE DOWN

A simple test of your text type is to turn it upside down. You'll quickly see any problems with spaces between words.

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 and here
Main headline here and here and here
Main headline here and here and here
Main headline here and here and here

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.

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 elendio dolobore eniamcore modolenisl ero commole sequis nos nibh euisi tio et accummy nostie tat.

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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 elendio dolobore eniamcore modolenisl ero commole sequis nos nibh euisi tio et accummy nostie tat.

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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.

MINION PRO Medium, 24 point

Building typography through contrast

MINION PRO Medium, 18 point
ITC FRANKLIN GOTHIC Heavy, 48 point, all caps, 60% gray

Building typography through

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.

BOOMER Black, 8 point, 60% black, all caps
BOOMER Bold, 30 point
MINION PRO Medium, 18 point

TYPOGRAPHY

Select the right font for the job

Johnson describes how to use type for contrast

BOOMER Black, 8 point, 60% black, all caps
CHRONICLE DECK CONDENSED Bold condensed, 48 point, all caps
CHRONICLE DISPLAY Roman, 18 point

TYPOGRAPHY

THE RIGHT FONT

Johnson describes how to use type for contrast

Kern this guy until he finally looks good

Kern this guy until he finally looks good

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 shows the stress points you may have to repair.

THIS WEEK
CAMPUS

Headline here and here and here and here

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Headline here and here

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THIS WEEK

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Headline here and here

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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

et es modit am sammus etur? Aritatur? Quibus, vererspid maxim es dolum sequam verio ea vero minctem ullam, nis vollendipita venditi aesecusa dolenis sandiost quiae nonsent.

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DISPLAY TYPE:
HEADLINES & SPACING

A headline should be closer to its story than to the story above it.

TEXT TYPE:
SUBHEADS & PARAGRAPHING

Subheads. Give them air, and don't let them overpower the text type.

Add some space above subheads, and don't overwhelm the text type with both boldface **and** all caps.

Paragraphing. Long paragraphs kill copy, but this sports column offers some nice paragraph variety — a blend of medium and short paragraphs.

If the grafs are too long, work with a copy editor or desk editor to add paragraph breaks.

BOOMER CONDENSED bold subheads, with 0p9 above.

IU to face challeng

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.

ranking tenth in t

All three of t are massive in s possess the abilit bodies effectively

Nix is 6-foot-9- 270 pounds, Pay 10-inches and 24 Dawson is 6-foot- 230 pounds.

Having three weigh over a co pounds is a hug for the Spartans effort, but even m defensive end.

On defense, guys can clog the it hard for any dri tion that would perimeter shots.

As a team, M ranks second in t opponents' field age (37.8 percent the conference i three-point perc percent).

MY TAKE

Every time t take on Michigan is made of the rel tween IU Coach and MSU Coach

Crean, who s

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.

Beyonce

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 the 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?

Oz: The Great and Powerful

James Franco is so 2010. The grap look cheesy, video-gamish and ov ruining another classic that even M Williams can't save.

Cher

Another album at her age, and a mu in the works? So much for Cher bow out with grace. She should just keep crazy tweeting.

Super-sequels

Wolverine, Thor, Iron Man, G. I. Joe up the trilogies and develop a lead lady already.

'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'

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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.

Enrollment increases

Fall enrollment passed the 23,000 mark for fall 2009.

Fall		from previous fall
2009	23,500	up 25
2008	23,475	up 50
2007	23,425	down 25
2006	23,450	
Spring		from prev spring
2009	23,500	up 25
2008	23,475	up 50
2007	23,425	down 25
2006	23,450	

Source: Media Relations

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.

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

Ind. first lady recovering in hospital

WICZ | REGION@IDSNEWS.COM

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.

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Ind. first lady recovering in hospital

WICZ | REGION@IDSNEWS.COM

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.

If you use a subhead, then space beneath it — with the same space you use between paragraphs.

A graphic like this is calls for all-caps dates and boldfaced band names to make the key words pop.

Then apply the finesse. Use returns to keep key word groups together.

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 Dynamics at 8 p.m. at Player's Pub

LUX Dance at 10 p.m. at Uncle E's

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

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