

Fixing type

Dodging bullets, hanging indents, and pushing around widows and orphans

DISPLAY typography goes beyond readability. Typography in large sizes must also possess strong structure and geometry. Display typography becomes partly image.

Automated typography, whether straight out of a Quark style sheet or a Hermes tag list, rarely is as “designed” as it needs to be. Carefully-crafted typography is key to a publication's ability to communicate clearly. Text must *read* and *display*, and a designer must make significant changes to raw typography to accomplish this.

TEXT typography is all about readability. Readability can be optimized by the manipulation of line space, letter space, font size, style choice, column width, H&Js and the correct use of special characters. Copy should be easy to read; lines of text should flow smoothly from one to another.

Line space for text

Line spacing—or leading—is the space between lines of text. In most typesetting programs, the *auto* setting is typically 120%.¹ That means 10-point text defaults to 12-point leading. At most newspapers, maximum word count trumps maximum readability. Our text-to-leading (8.9/10.2) comes in at a little under 115%.

There's really only one major rule about line space in text, and it's simple: The wider you make a column of text, the greater you need to make the leading. Wide columns make it harder for readers to find the start of the next line. You need to balance the increased width with a greater vertical drop.

At normal column width, body copy is 8.9/10.2 pt.

The U.S. dispatched about 200 troops to West Africa yesterday to safeguard 161 American schoolchildren and hundreds of other U.S. citizens trapped by heavy gunfire in Bouake, a rebel-held city at the center of a violent uprising in Ivory Coast.

At a 22p8 column width, readability is improved by increasing the line space to 11.8 points

The U.S. dispatched about 200 troops to West Africa yesterday to safeguard 161 American schoolchildren and hundreds of other U.S. citizens trapped by heavy gunfire in Bouake, a rebel-held city at the center of a violent uprising in Ivory Coast. Defense officials declined to give details of the operation, but a Western diplomat familiar with the region said the troops would seek to get the Americans out of the country, which has been roiled since Thursday by

120% is the optimal line-spacing for OLDSTYLE designs, such as Garamond, Minion and Poynter. TRANSITIONAL cuts, like Baskerville and Times Roman, require a bit more and MODERNS such as Bodoni even more. Typefaces with large x-heights also need extra leading.

Increased line space also helps make small text, such as listings, more readable. The extra white space isolates individual lines and makes the words easier to see. The first block is shrunk proportionally to 6.6/7.5, the second is 6.6/8.5.

The U.S. dispatched about 200 troops to West Africa yesterday to safeguard 161 American schoolchildren and hundreds of other U.S. citizens trapped by heavy gunfire in Bouake.

The U.S. dispatched about 200 troops to West Africa yesterday to safeguard 161 American school-children and hundreds of other U.S. citizens trapped by heavy gunfire in Bouake.

m laec

Oldstyle fonts accentuate the horizontal, encouraging the eye to flow smoothly along the text. Serifs provide a strong baseline. Even the ends of letters like “a, e, c” are pulled down toward the horizontal.

m laec

Transitional faces have less flow. They have weaker serifs and include attributes approaching the vertical.

↑ m laec

San serif typefaces, with a much greater vertical emphasis, lack the strong horizontal flow of an oldstyle face. Shortening the line length and increasing the leading to reduce eye fatigue helps sans serif readability. Also, looser tracking benefits many sans serif faces.

Line space and column width

Since the Post aligns copy across the page to the baseline, there should be no change in text leading except in special packaging. That does not mean there can't be a variety of column widths. A normal column at The Post averages about five or six words a line, yet 10 words a line is considered the length of maximum readability. That means 18p columns are doable at The Post with no change to the standard 10.2 lead. Anything wider should be reconsidered.

Line space for sans serif text

Although the Denver Post uses oldstyle text, there may be times when using sans serif for small amounts of copy would be appropriate. San-serif type can be as readable as serif type with a few adjustments.

Column width affects reader experience and commitment. **NARROW** columns, so ubiquitous—and appropriate—to newspaper design, provide a sense of urgency to the text and promotes a staccato reading style ideal for quick scanning. **WIDE** columns slow down the reading “tempo” and demand greater commitment from readers. When choosing wider columns for copy, make sure the content supports this commitment.

NORMAL TEXT

The U.S. dispatched about 200 troops to West Africa yesterday to safeguard 161 American schoolchildren and hundreds of other U.S. citizens trapped by heavy gunfire in Bouake, a rebel-held city at the center of a violent uprising in Ivory Coast. Defense officials declined to give details of the operation, but a Western diplomat

SAN SERIF TEXT WITH NORMAL ATTRIBUTES

The U.S. dispatched about 200 troops to West Africa yesterday to safeguard 161 American schoolchildren and hundreds of other U.S. citizens trapped by heavy gunfire in Bouake, a rebel-held city at the center of a violent uprising in Ivory Coast. Defense officials declined to give details of the operation, but a Western diplomat familiar with the region said the

IMPROVED SANS SERIF TEXT

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Column narrowed, leading increased to 12.2 pt. and the copy tracked +22.

Line space for headlines

Often, a headline needs to be set on no-, negative- or variable leading. The rule here is *the bigger the type size, the tighter the lead*. A headline needs to look like a solid block and not a collection of individual lines.

A normal headline setting in Hermes includes one extra point of leading, in this case 32/33. This is already much better than the *auto* setting in Quark or InDesign. Remember, settings in design programs are weighted towards text, not display.

HERMES

Bush: New
Iraq could
transform
Arab world

INDESIGN

Bush: New
Iraq could
transform
Arab world

Starting with a set solid (32/32) is better. Although mathematically correct, this *looks* incorrect because the headline is made up of lines with and without descenders.

Bush: New
Iraq could
transform
Arab world

Bush: New
Iraq could
transform
Arab world

This is a much more balanced headline. Each line is individually line spaced.

Line 1: 32/32
Line 2: 32/30
Line 3: 32/33
Line 4: 32/31

This, of course, is somewhat subjective, but an even *visual* line space is key.

Bush
names
seven
COWS

The structure of a headline can lead to an overall negative line space. In this case 28/24

Line space and head structure

Hermes tags add a p10.2 space below every font change in a headline structure. Only the last deck, before the body, actually needs this much extra line space.

The main head should own the decks. The extra p10.2 space Hermes adds under each deck separates the first deck too much from the headline and visually associates the decks with the copy — especially when there are no descenders in the headline. This separation becomes more pronounced the smaller the headline gets.

Hedline

First deck

SECOND DECK

Summery deck for a story goes here over a couple lines

By Diane Goldsmith
Knight Ridder Newspapers

With most rooms, describing the function is simple: Bedrooms are for sleeping, bathrooms for washing. But home offices? Not so easy to peg, and therefore a challenge to set up. For some, a home office is little more

Repositioning individual decks strengthens the headline structure. You can change the amounts of space below in the headline box or tighten the decks by hand.

1st Deck: p1.2 space below
2nd Deck: p6.2 space below

Because it often appears in only the first leg of copy, the summery deck can separate a bit from the headline structure (it will need to set flush with the top of the second leg of text). It is important to make the space below the summery deck equal the space between byline and copy.

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With most rooms, describing the function is simple: Bedrooms are for sleeping, bathrooms for washing. But home offices? Not so easy to peg, and therefore a challenge to set up. For some, a home office is little more than a spot to pay bills.

For others, it's a primary workspace, a place to run a business or meet clients. But in all well-planned offices, function drives form. Function plays into whether you choose a quiet spot or something more in the household flow, says Lisa Kanarek,

Letter spacing for text

Letter spacing—or tracking—is applied to the spaces between letters. A letter's width includes a sliver of white space to the right—a built-in buffer before the next letter—and tracking changes the width of this white space.

In text, tracking helps fix gaps that appear in justified text. Letter spacing can also be adjusted to fix widows and orphans.

CHANGE WIDTH

`<cw>` in *Hermes* does not change the horizontal scale of a letter but lengthens or shortens the extra white space built into the set width of a letter.

Rivers of white

The fundamental weakness of justified type in narrow columns is that gaps appear between words as lines are stretched to fill the full width of the column. Nothing a newspaper does is more of a disservice to readers than justified type. Tracking will mediate, somewhat, these gaps, especially when they begin to join up to create vertical rivers of white through the copy.

It is a myth that JUSTIFIED copy is better than FLUSH LEFT. Justified text does not convey a sense of hard news—it's adoption was more about gaining an extra line or two of copy for a 20-inch story. Readers make no such distinction. Studies have shown that flush left type is easier—and preferred—by readers because eye movement is smoother across text that is evenly spaced. Justified copy creates large spaces, more hyphenation and a "choppy" reading experience.

JUSTIFIED AT NORMAL SETTINGS

And guess what? It worked. What I would have considered a boring intermediate run before (I'm thinking of Sneaky's on Snowmass) became the most dangerous left-hand wave I'd ever ridden.

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TRACKED -8

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FLUSH LEFT, 2ND LINE TRACKED -8

And guess what? It worked. What I would have considered a boring intermediate run before (I'm thinking of Sneaky's on Snowmass) became the most dangerous left-hand wave I'd ever ridden.

The rivers of white that can appear in justified text constantly draw the eye down their vertical paths. Tracking back to -8 helps, but there is not enough space in a newspaper's overly cramped columns for an adequate solution. Unnoticed gaps in copy that slow down reading can never be totally eliminated in justified copy on a 10pp width. Flush left text is a much more pleasant read.

Widows and orphans

A *widow* is a line of text with a single word ending a paragraph. An *orphan* is a hyphenated remnant of a word ending a paragraph.

Widows need to be eliminated; five or six per article should be considered the maximum. **NEVER** start a column with a widow, or even two short words. And **NEVER** leave an orphan in text. Either ^{add or subtract} letter space to remove widows and orphans.

RAW COPY

We need to make sure that no word ends up in the paper a widow.

And it would be unforgivable to leave a word split apart, an orphan.

TRACKED BACK

We need to make sure that no word ends up in the paper a widow.

And it would be unforgivable to leave a word split apart, an orphan.

RAW COPY

When copy flows into multiple legs, do not strand an orphan or a widow at the top of a column. Even two short words or a word and fragment left there can stop

the eye. This huge white gap at the top of the column appears as a break in the text and interrupts flow. We want to keep them reading.

TRACKED LOOSER

When copy flows into multiple legs, do not strand an orphan or a widow at the top of a column. Even two short words or a word and fragment left there can stop the eye.

This huge white gap at the top of the column appears as a break in the text and interrupts flow. We want to keep them reading.

Although a negative letter space is not ideal, it beats leaving a widow or orphan in copy. The first paragraph is letter spaced -14, the second is tracked -9.

Letter spacing goes both ways. In this case, tracking the copy to +3 gives the stranded words at the top of the second column some company.

The acceptable RANGE for tracking at The Post is <cw-16> to <cw16> in Hermes and InDesign, or -3 to 3 in Quark. Readability can suffer greatly outside this range.

Letters that are too tight are hard to read and visually become darker than other lines of text.

Letters that are too open slow down reading and visually become lighter than the rest of the text.

Word spacing for text

Sometimes the -16 to 16 tracking range won't give the wanted results. Other than rewriting the paragraph for a better break, the last resort is shortening the space between the words.

Word space is included in the J (justification) part of H&J. Word space is expressed as a range: a preferred-, a minimum- and a maximum space. You can find these figures in the H&J windows in InDesign and Quark. Lowering the minimum figure tightens the word space.

In Hermes these are expressed as <sbx,y,z> with a normal range set to <sb254,85,120>. The middle figure is the minimum, and lowering that will tighten word space, but don't forget the </sb> afterwards or the whole story will be converted.

Letter spacing for headlines

To fix letter space in display type, tracking—changing the letter space consistently over an entire block—is replaced with kerning—changing the space manually between pairs of letters.

UNKERNED

New year over

TRACKED -22

New year over

MANUALLY KERNED

New year over

Tracking alone didn't remove the orphan, but lowering the minimum word space to 50 kicked it up. But be careful; an orphan may be preferable to words so tight they begin to run together.

RAW COPY

And it would be unforgivable to leave a word split apart, an orphan.

TRACKED AND WORD SPACED

And it would be unforgivable to leave a word split apart, an orphan.

*A digital font is broken down into **KERNING PAIRS**, hundreds of two-letter combinations. The space between each specific pair is adjusted—or rather the set width of the first letter is lengthened or contracted depending on how close the two letters need to be brought together—to get even spacing throughout a block of type. For example e and v will be brought closer than an e and l. Kerning pairs are typically optimized for text and become too loose the larger a font is sized. Just as leading needs to be tightened in headlines to form solid geometric blocks, words need to be kerned tighter to keep them from separating into a disjointed collection of letters.*

A headline set at 0 letter space is unappealing, the letters seem to be pulling apart. I usually track to -22 for anything over 28 point and adjust from there.

Even at -22 some letter pairs (y-e) still seem loose, while others (a-r) seem overly tightened.

Manually kerning—in a range of 0 to -55—gives the headline a clean and even appearance.

Letter space for all-cap display

All-uppercase display actually needs to be kerned the other way (wider). Unkerned, it looks a bit cramped. Capital letters look more regal when standing apart. Because the rectangular nature of all-cap words lack the distinctive shapes of their lowercase counterparts, some say that isolating the letters helps readability.

*Research psychologists are starting to **DEBUNK** the notion that readability is tied to recognizing the shape of a word. Letter recognition is far more important. Another myth that is falling by the wayside is the notion that italics and uppercase text is inherently harder to read. Lowercase text is easier to read **ONLY** because that is **MOST** of what we read. Familiarity is key. Subjects forced to read only uppercase text soon began to approach the reading speed of lowercase copy.*

Poynter Oldstyle's capital kerning pairs are a little better than most, but there is still room to improve. Remember, kerning is subjective, it's more by *feel* than any concrete rule. No two designers will kern exactly the same.

UNKERNED

CAPITALS

KERNED

CAPITALS

Letter space for punctuation

Because punctuation doesn't fill the entire depth of a font, some of the extra white space below or above is visually added to the space between letters and words. Punctuation often needs tighter letter spacing.

Kerning the pairs that include punctuation — sometimes down to -66 — helps even out this headline.

UNKERNED

“No,” said Jim, a ‘boss’.

“No,” said Jim, a ‘boss’.

KERNED

“No,” said Jim, a ‘boss’.

Style changes in text

When the style or font changes in copy, it will probably need some adjustment to maintain reading flow.

UPPERCASE TEXT Shrink the point size of all-cap text to maintain a smooth flow within copy. You'll need to eyeball the correct size; it helps to print out the copy and turn it upside down. The uppercase type should not stand out.

Why not use **SMALL CAPS** instead? They can appear too small; the best shrinkage is usually around 80-90% of the uppercase letters.

Full-sized all-cap text appears too large and distracting. Uppercase words shrunk to 7.9 point blend smoothly with the rest of the copy. Small caps appear too small.

RAW

John Jr. received an MBA at UCLA and promptly went AWOL until turning up DOA. This was pleasant for nobody, including his mom, who exclaimed, "Why that SOB never did give me an IOU for all the sweet-potato pies I done baked him."

ALL-CAPS SHRUNK

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SMALL CAPS

John Jr. received an MBA at UCLA and promptly went AWOL until turning up DOA. This was pleasant for nobody, including his mom, who exclaimed, "Why that SOB never did give me an IOU for all the sweet-potato pies I done baked him."

SAN SERIF TEXT It is important to match the x-heights of both fonts used in copy.

Griffith Black has a greater x-height than Poynter text. Shrinking the Griffith to 8.4 point from 8.9 blends better with the rest of the copy.

RAW

John Jr. received three dozen **colostomies** and promptly left the premises. This was pleasant for nobody, including **Susan Clark**, who exclaimed, "Why that boy never did give me a thank you for all the sweet-potato pies I done baked him."

MATCHING X-HEIGHTS

John Jr. received three dozen **colostomies** and promptly left the premises. This was pleasant for nobody, including **Susan Clark**, who exclaimed, "Why that boy never did give me a thank you for all the sweet-potato pies I done baked him."

ITALIC TEXT Often it is necessary to track out italic to match the color (grayness) of the regular copy.

Poynter Oldstyle Text italics are excellent and blend well with the roman. But you can see in Hoefler Text how the cramped italic appears darker than the rest of the copy. Tracking out lightens the italic.

RAW

John Jr. received three dozen colostomies and promptly left the premises. This was pleasant for nobody, including Susan Clark, who exclaimed, "*Why that boy never did give me a thank you for all the sweet-potato pies I done baked him.*"

ITALICS TRACKED TO 25

John Jr. received three dozen colostomies and promptly left the premises. This was pleasant for nobody, including Susan Clark, who exclaimed, "*Why that boy never did give me a thank you for all the sweet-potato pies I done baked him.*"

Return to roman

Any punctuation that follows a style change should revert back to regular text.

Why do we need to return to **Roman**?
I don't KNOW! It's a *rule*; maybe its a
directive from God.

Style changes in display

Headlines are a single thought; you can get away with size changes, but rarely with font changes.

AH, NO

New Iraq
transforms
Arab world

OK

New Iraq
transforms
Arab
world

Radically changing type styles breaks up the headline into separate thoughts. This only works when you are trying to use a historical treatment to support the content, such as a Victorian structure for a story on heirloom plants.

Tone in display

Font styles help determine the personality of the story. Headline fonts need to support the content.

Waves of death
Waves of death
WAVES OF DEATH
WAVES OF DEATH
Waves of death

Both the physicality—the tone, whether heavy or light, conservative or whimsical—and the cultural associations of a font give information about what type of story it highlights. Poynter Oldstyle Narrow Bold looks important and authoritative, an inappropriate choice for a news feature. Poynter Roman comes off friendlier and comforting, not effective for breaking news. All caps seem serious in Oldstyle; sophisticated, cold, and emotionless in Griffith. Headlines are the first clue to the type of story you are presenting.

Special characters

Special characters need special attention. Some newspaper styles are simply typographical incorrect. Fortunately, we've already addressed a few!

DASHES There are three dash styles: em- and en dashes, and hyphens. As far as I know, there is no en dash in Hermes; that's a problem. The incorrect use of dashes is a problem. Space around dashes is a problem.

Quite simply, we must have an en dash. An en-dash should be used instead of a hyphen to denote duration, as in 8:30–5 p.m. or August 12–14. It does not hyphenate a word or join two words; it replaces the word *to*.

Upper-case Type: 9-11 a.m.

Upper-case Type: 9–11 a.m.

Newspapers typically add a space on either side of an em dash. This is too much; a dash should not stand out so much that it interrupts the flow of reading, <th> or smaller is plenty of space on either side of a dash. An em dash and full spaces in a headline is typographically horrendous. In headlines, en dashes should *always* replace em dashes. For narrow columns, an en dash can also replace an em dash—it is not incorrect—but give it a bit more space, though still not a full space.

YUCK!

Over — and out

MUCH NICER

Over–and out

Most newspapers still insist on using SINGLE QUOTES in headlines. This is both grammatically and typographically incorrect. Especially troublesome are headline quotes and titles such as...

‘We shouldn’t’

Readers know this is wrong and, because it visually isolates the t from the rest, looks awkward. The Post, thankfully and consistently, treats headlines like text.

“We shouldn’t”

The space between words is actually a form of punctuation—it indicates the slight pause between words. An em dash (or en dash) indicates a longer pause, so spaces would indicate short pause, longer pause, short pause—this is redundant. There should be no apparent excess space around any punctuation. The space following periods, commas, etc. is the normal space between words.

An em dash with full spaces before and after it floats in space — and stands out too much, interrupting story flow.

Em dashes with small—or no—spaces blend much more smoothly with the rest of the copy.

Create an EN DASH in Hermes by changing the width of an em dash in the S box (in the tool bar) or with <cs> in copy. En dashes are typically 50% of an em dash, but this can appear too short. I usually use a length about 60–65% of em. For example an 26-point em dash might get <cs15>—</cs>.

Full spaces are replaced with small <hs1.5> and the em dash is scaled 60% to keep the headline from splitting in two.

NUMERALS We are already blessed with non-lining numerals, the preferred style for text. These *lowercase* numerals blend smoothly with copy.

As you can see, non-lining numerals, whether 3,078 to 19,562 blend smoothly.

As you can see, lining—or uppercase—numerals, whether 3,078 to 19,562 appear too large in copy.

If all you have is lining numerals, like in Griffith or Poynter Display, they must be downsized like you would uppercase text.

As you can SEE, lining—or uppercase—numerals, whether 3,078 to 19,562 appear TOO large in copy.

As you can SEE, lining—or uppercase—numerals, whether 3,078 to 19,562 appear TOO large in copy.

Numbers and capped words are downsized to 7.9 point from 8.9 to blend better with text.

WTO pisses off 58 countries

WTO pisses off 58 countries

Downsizing the number and capitalized word to 25 point from 28 makes a more balanced headline.

Lining numerals should *always* be used in tabular formats. A strong baseline is essential for scanning columns.

Also, to vertically line up figures you must use Griffith Tab (which acts like a monospaced font) and not regular Griffith.

123	425	818	190	123	610	818	190
34	809	653	914	334	119	153	914
123	425	818	190	123	610	818	190
34	809	653	914	334	119	153	914

MEASUREMENTS Smart quotes are incorrect for measurements. [6'11"] But guess what? Straight quotes, though OK to use, aren't really correct either. [6'11"]

You'll find the truly correct, and angled, marks (called primes) in the symbol font. [6'11"] Note: you may need to add a little letter spacing between the number and the prime.

Select the symbol font and for Mac option-4 / and option-comma //. For windows use alt-0162 and alt-0178.

Some claim that an ellipsis should have normal word spaces around it like the missing word (or phrase) it represents, but this simply makes the ellipse look like an isolated trail of crumbs.

ELLIPSIS Like dashes, ellipsis float with too much space around them ... small spaces maintain flow within text...a period following an ellipsis should be kerned to match the spacing of the ellipsis points....

LIGATURES Most fonts have the common ligatures fi and fl; use them. On the Mac fi is opt-shift-5, fl is opt-shift-6.

Hermes needs a fix for this—fi and fl are not available, although ffl is. The characters are there, they simply can't be accessed. You can get the ffl and other special characters in Hermes (like « and ») by following this chain: *programs > accessories > system tools > character map*. In the character map application choose your font, copy the character you want and paste it into a text object.

Adjusting punctuation

Most punctuation is designed for use with U&lc (upper- and lowercase type). Many fonts will need punctuation raised when used with allcap type or uppercase numerals.

MOVE | UPWARD MOVE | UPWARD
MOVE: UPWARD MOVE: UPWARD
MOVE-UPWARD MOVE-UPWARD
1990–2003 1990–2003

off?
off?
(*off*)
(*off*)

Typed straight:

fi fl fi fl
fi fl fi fl

The correct special character:

fi fl fi fl
fi fl fi fl

Italic type will often need adjustment in the form of letter space.

Emphasis in text

Emphasizing elements within text shouldn't disturb the flow of reading.

We use sans bold for emphasis, but a bold face ruins the continuity of text. It provides too much emphasis. Paragraphs look like chocolate-chip cookies. Bold face type would be better reserved for small display and as a stylistic device for lead ins.

Italic (or even semi italic) blends more smoothly with surrounding text yet still clearly indicates emphatic stress.

If you want to draw attention to particular blocks within text, don't duplicate emphasis. For example, if you have a bullet, you don't need a bold lead in.

There are less jarring ways to highlight a word.

Pilot **Jasper McDonald**, a veteran of the Iraq War was awarded the Silver Star today. His navigator **Hussien Muhammad** ate cheeseburgers.

Pilot *Jasper McDonald*, a veteran of the Iraq War was awarded the Silver Star today. His navigator **Hussien Muhammad** ate cheeseburgers.

Duplicating emphasis is unnecessary, just pick one.

The U.S. dispatched about 200 troops to:

- **Safeguard** 161 American schoolchildren.
- **Protect** hundreds of other U.S. citizens.
- **Seek** to get the Americans out of the country.

The U.S. dispatched about 200 troops to:

Safeguard 161 American schoolchildren.

Protect hundreds of other U.S. citizens.

Seek to get the Americans out of the country.

The U.S. dispatched about 200 troops to:

- Safeguard 161 American schoolchildren.
- Protect hundreds of other U.S. citizens.
- Seek to get the Americans out of the country.

Indents also separate blocks of information; you may not need them.

The U.S. dispatched about 200 troops to:

- Safeguard 161 American schoolchildren.
- Protect hundreds of other U.S. citizens.
- Seek to get the Americans out of the country.

A hanging indent is a good way to isolate the bullet.

The U.S. dispatched about 200 troops to:

- Safeguard 161 American schoolchildren.
- Protect hundreds of other U.S. citizens.
- Seek to get the Americans out of the country.

Emphasis in display

Whatever you do, make sure you are emphasizing the *right* words. Style change, color and isolation are the typical ways to add emphasis.

WRONG EMPHASIS

The Kids
find *a* huge
of
dynamite

IMPORTANT WORDS EMPHASIZED

The Kids
find a huge
cache of
dynamite

Graphics in text

When a column (or part of a column) gets too narrow H&Js can't keep appropriate space between words and white holes open in the text like a gap-toothed smile. This is why we try not to notch art, such as mugs, into copy.

Because most of our copy is justified, it would be common to find poor word spacing when wrapping text around art.

Because we use flush left type in Features, placing art in certain position breaks up the structural continuity of the design. To the left of the box in the second example, a meandering river of white is trapped; to the right a harsh edge is created by the art that is not continued by the copy.

The U.S. dispatched about 200 troops to West Africa yesterday to safeguard 161 American schoolchildren and hundreds of other U.S. citizens trapped by heavy gunfire in Bouake, a rebel-held city at the center of a violent uprising in Ivory Coast. Defense officials de-



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American schoolchildren and hundreds of other U.S. citizens trapped by heavy gunfire in Bouake, a rebel-held city at the center of a violent uprising in Ivory Coast. Defense officials declined to give details of the operation, but a Western diplomat familiar with the region said the troops would seek to get the Americans out of the country, which has been roiled since Thursday by a coup attempt.

Use mugs in an art/cut combination that stretches across the entire column. Our design tries to push the vertical, and in this structure, the reader has no trouble jumping *over* something to continue reading the copy. Make sure to place the graphic in the middle of a paragraph to encourage the “jump over.” If you have to notch in Features make sure it comes into the left side of the column to reinforce column structure.

The U.S. dispatched about 200 troops to West Africa yesterday to safeguard 161 American schoolchildren and hundreds of other U.S. citizens trapped by heavy gunfire in



Some kinda cut info that is written to fill the space from top to bottom

Bouake, a rebel-held city at the center of a violent uprising in Ivory Coast. Defense officials declined to give details of the operation, but a Western diplomat familiar with the region said the troops would seek to

The U.S. dispatched about 200 troops to West Africa yesterday to safeguard 161 American schoolchildren and hundreds of other U.S. citizens trapped by heavy gunfire in Bouake, a rebel-held city at the center of a violent uprising in Ivory Coast. Defense officials declined to give details of the operation, but a Western diplomat familiar with the region said the troops would seek to get the Americans out of the country, which has been roiled since Thursday by a coup



American schoolchildren and hundreds of other U.S. citizens trapped by heavy gunfire in Bouake, a rebel-held city at the center of a violent uprising in Ivory Coast. Defense officials declined to give details of the operation, but a Western diplomat familiar with the region said the troops would seek to get the Americans

A few more things

» There is no typographical need to indent the first line of text after a subhead or at the start of a story.

» Do not end a story before a jump with a hyphen. A word should not be split over multiple pages.

» Headlines DO NOT need to fill the line. Trying to keep heads to a few standard sizes—instead of blowing them up to fill a line—gives a publication a certain strength. Besides, just as we pause when speaking, the white space left after a headline creates a place for a reader to catch a “breath,” a welcomed *quiet* space that refreshes the eyes and adds energy to the page.

OVERBEARING (51-POINT TO FILL THE SPACE)

Bush is a bully

The U.S. dispatched about 200 troops to West Africa yesterday to safeguard 161 American schoolchildren and hundreds of other U.S. citi-

zens trapped by heavy gunfire in Bouake, a rebel-held city at the center of a violent uprising in Ivory Coast. Defense officials declined to give

PLEASING (42-POINT AND A STANDARD SIZE)

Bush is a bully

The U.S. dispatched about 200 troops to West Africa yesterday to safeguard 161 American schoolchildren and hundreds of other U.S. citi-

zens trapped by heavy gunfire in Bouake, a rebel-held city at the center of a violent uprising in Ivory Coast. Defense officials declined to give

» Watch your alignment for bad manipulation or needed manipulation.

A bad rag right will fall into weird shapes along the right edge, instead of looking random.

Lots of punctuation (at the ends of lines) will attack, threaten, and generally weaken the flush right edge. Watch for this.

Centered type blocks should be not be simply flowed into an unpleasing shape.

Centered type blocks should be manually returned to create a pleasant shape.

One thing:

To make text typography better:

Eliminate awkward white spaces— including widows and orphans, *rivers of white* and holes in copy and unnecessary space around punctuation.

To make display typography better:

Tighten line space (in headline and headline structures) and letter space to create geometric strength.

SOURCES:

"About Face: Reviving the Rules of Typography" by David Jury

"Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students" by Ellen Lupton

"Digital Type Design Guide" by Sean Cavanaugh

various Design Desk articles on Poynteronline by Anne Van Wagener

"The Science of Word Recognition" by Kevin Larson on *Microsoft.com*