

## Unit 3 : Attracting the Reader

A great deal of your success as a desktop publisher depends on your ability to create attractive, easy-to-read headlines and logos.

Headlines are the most important text objects on a page. Headlines are the shouts that grab a reader's attention. A well-designed headline attracts readers into body copy that they may otherwise not read. Legibility—the ease with which individual letters can be recognized, is of paramount importance when dealing with headlines.

Good logos create a visual image that is recognized rather than read. Logos protect nonverbal images that customers, prospects, vendors, supporters, and investors use to gauge your professionalism and suitability to the task.

### Lesson 1 : Headline Typography

#### 1.1. Learning Objectives

On completion of this lesson you will be able to describe:

- ◆ Appropriate typeface and size for headline.
- ◆ Line spacing and alignment of headline.

#### 1.2. Introduction

Because your headline choices should remain consistent from page to page and publication to publication, it is important that you make the right choices from the start.

The first step in setting up a system of headline typography is to choose the right typeface. This typically involves choosing an appropriate weight and width. Remember that serif typefaces are characterized by small finishing strokes at the left and right edges of each letter. Headlines generally should be set in sans serif typefaces, which lack these strokes. The second step is to choose the right type size. The third step is to choose appropriate line spacing. The final step is to choose the way the type will be placed in the column, called alignment.

*Introduction to headline typography.*

After you choose the right headline typography, store your formatting decisions as, styles. Styles are electronic files that contain all of the formatting information necessary. Styles enable you to apply multiple formatting options with a single mouse-click

or keyboard shortcut. Styles ensure that each headline level is always correctly formatted. Styles can also be shared among documents, ensuring document-to-document consistency.

### 1.3. Choose the Right Typeface and Type Size

Headlines should form a distinct contrast with adjacent body copy, Headlines fail when they are only marginally larger or bolder than the text they introduce. You have three choices for headline typography:

*Choose the Right  
Typeface and Type Size*

- ◆ **The family approach:** Significantly larger and bolder version of the same typeface that you're using for body copy.
- ◆ **The opposites attract approach:** A headline typeface totally different than the body copy. If you're setting body copy in a serif typeface (as you should!), use a sans serif typeface for your headlines.
- ◆ **The composite approach:** Based on typeface designs such as the Stone family, which includes both serif and sans serif versions of the same typeface. More similarities than differences exist between the sans serif and serif designs, yet the differences are pronounced enough to help the headlines stand out from the body copy.

The family approach works well when you're trying to communicate a classic elegant appearance by using serif typefaces such as ITC Charter, Sabon, or Baskerville. The family approach can also be used to create contemporary documents using sans serif typefaces such as Frutiger. Frutiger is an especially popular choice because it is available in so many different weights.

The opposites attract approach can be used with most combinations of serif and sans serif type. "Fail-safe" sans serif headline typeface alternatives include Helvetica and Univers. Helvetica and Univers are carefully-crafted "plain vanilla" sans serif typefaces which, because of their neutrality (or lack of attention-getting properties), blend well with most serif typefaces.

The composite approach offers the opportunity to create publications with both variety and contrast because the typefaces are designed to work together.

Although often overlooked many serif typefaces are also available in Ultra Bold and Ultra Bold versions. These typefaces allow you to add more Impact to headlines than simply choosing a bold

version of the body copy type. Examples include Times Extra Bold and ITC Galliard `Ultra Bold. Choosing a Heavy, Black or Ultra Bold typeface design for headlines helps your headlines emerge from the lighter text and it also adds visual interest to your pages.

When choosing a headline typeface, choose one that not only offers weight alternatives, but also offers a variety of width alternatives. Most sans serif typefaces have been redrawn to occupy less horizontal space. True Condensed typeface designs are more than just "squished" or horizontally scaled versions of the original typeface. Condensed typefaces have been optically manipulated to maintain easy legibility.

As a rule of thumb, the best looking pages are those that use Condensed Heavy sans serif typefaces for headlines combined with body copy set in an easy to read serif typeface. Figure 1.1 illustrates the differences between a Bold and a Condensed Black typeface. Notice that the Bold typeface has impact but is too long. The Condensed Black typeface has more impact than the Bold and occupies less space.

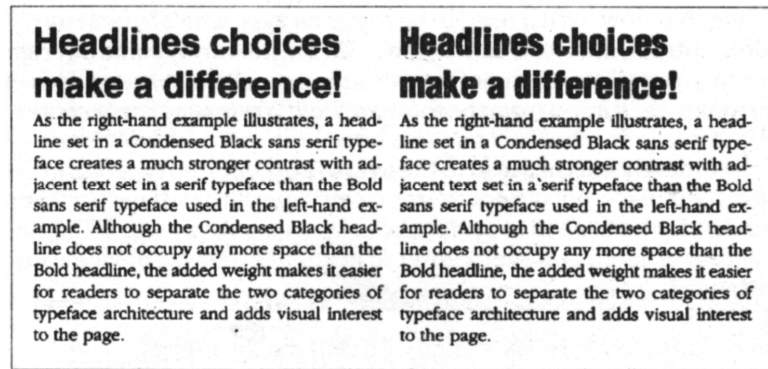


Fig. 1.1: Headline set in a Condensed Black sans serif typeface form a strong contrast with body copy

#### 1.4. Reduce Line Spacing in Headlines

After choosing an appropriate headline typeface and type size, the next step is to reduce line spacing. Line spacing is referred to as leading (pronounced leading) because in the days of metal type, inserting thin strips of lead between the lines of type controlled line spacing.

Always reduce headline line spacing so that the lines appear closer together. This saves space and creates distinct visual units out of your headlines, It also allows you to frame your headlines with white space above and below them. Figure 1.2 shows the

*Reduce Line Spacing in Headlines*

significant improvement achieved by reducing line spacing in headlines.

### 1.5. Choose the Right Headline Alignment

*Choose the Right  
Headline Alignment*

Remember how hard it used to be to center type with a typewriter? You had to add, subtract, multiply, and divide... and it still rarely came out right. Computers changed all that. To center type on a page, all you have to do is choose the "center type" button from the toolbar.

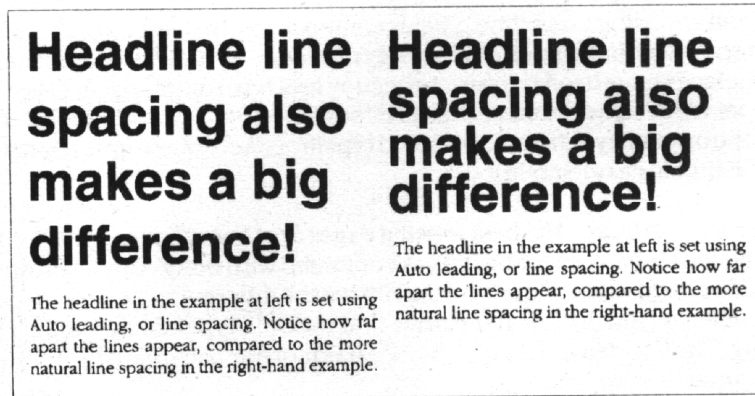


Fig. 1.2: Significant improvement is achieved by reducing line spacing.

Unfortunately, this has led to the over use of centered type. Centered headlines have their place, but it's not everywhere! Centered headlines are appropriate for publications designed to project a classic conservative or formal image. When used out of habit, however, centered headlines reflect a novice approach to design.

Several problems are associated with centered headlines:

- ◆ **Dissipated white space:** When a headline is centered, white space is equally scattered to the left and the right of the headline rather than concentrated to the right. When a headline is set flush-left, a large pool of white space to its right sets it off. This one large concentration of white space, like a large scoop of vanilla ice cream, has more visual impact than the two small units created with centering.
- ◆ **Differing line beginnings:** When a headline is centered, readers must search to find the beginning of each line. Each line begins at a different horizontal position. When a headline

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is set flush-left, readers can quickly locate the beginning of each line.

- ◆ **Strange shapes:** A centered headline that is three or more lines long often creates distracting shapes, such as diamonds, triangles, and upside-down triangles. When left alone, it looks silly. If you try to fix it, you have to waste time choosing substitute words or transposing words. Accidental headline shapes rarely occur with a headline that is set flush-left. In Figure 1.1 and 1.2 all the headlines are set flush-left.
- ◆ **Inadvertent justification:** Along centered headline often extends nearly the full width of the page. This leads readers to wonder whether the headline was supposed to extend the full width of the page but something went wrong. This ambiguity doesn't occur with a headline that is set flush-left.
- ◆ **Scattered alignment points:** Readers search for closure. Readers subconsciously try to locate alignment points for the line beginnings and endings. For example, readers often note that the headline appears to almost align with the first paragraph indent of the text below. But it doesn't align! What's wrong? Was it supposed to? Instead of paying attention to your message, readers begin puzzling out your design intentions.
- ◆ **Difficult transition to text:** The transition from headline to text takes a bit more effort with a centered headline than with a flush-left headline. Readers have to consciously move their eyes further to the left to find the beginning of the first paragraph. With a flush-left headline, readers simply drop their eyes down to the text.

*A centered headline that is three or more lines long often creates distracting shapes, such as diamonds, triangles, and upside-down triangles.*

Reserve centered headlines for cases where they are definitely called for. For the most part, you'll probably find that flush-left headlines offer significant advantages and are easier to create.

Never use a technique simply because it's there. Use only those software commands that you consciously choose on the basis of desired results. Always ask, "How does this command make my reader's job easier?"

### 1.6. When not to Capitalize

Just as the overuse of centered headlines is a reaction to the difficulties of centering type in the old days, another typewriter holdover concerns the use of headlines set entirely in uppercase type. Headlines set entirely in uppercase type are harder to read

than headlines set in a combination of upper-and lowercase type. Readers recognize words by their shapes. When you set a headline exclusively in uppercase type, the words have no shape (see Figure 1.3).

Headlines set in uppercase type take up significantly more space than the same headlines set in a combination of upper-and lowercase type. Longer headlines have less white space surrounding them or they require a smaller type size when all uppercase type is used. You sacrifice more than you gain.

*Headlines set in uppercase type take up significantly more space than the same headlines set in a combination of upper-and lowercase type.*

Another reason to avoid headlines set exclusively in uppercase type is that they don't look as good as headlines set in a combination of upper-and lowercase type. Most uppercase characters are designed to be used in combination with lowercase letters, not each other.

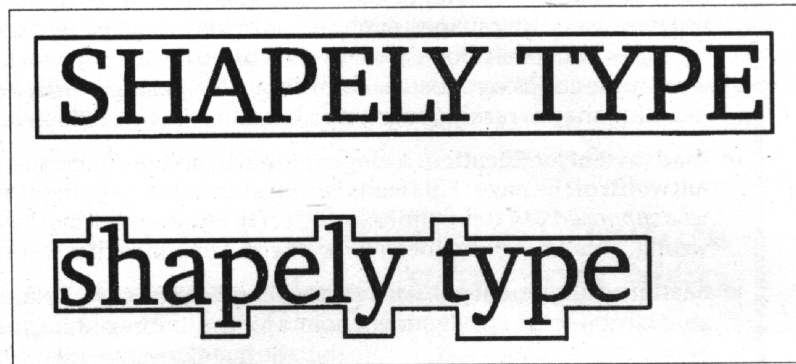


Fig. 1.3: Notice the shape of the word set in lowercase type compared to the same word set in uppercase type.

Also avoid needless capitalization. Avoid capitalizing the first letter of each word just because your local newspaper does it. Unnecessary capitalization slows readers down and can add confusion. When readers encounter a capitalized word that's not the first word in a sentence, they assume it's a proper noun. This can lead to a confusing modifier with proper nouns. For example, does "Small Village" mean that it's a small village or is it a village named after Mr. Peter Small.

For maximum reading efficiency, capitalize the first letters of your headline and proper nouns.

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### 1.7. Exercise

#### 1.7.1. Multiple choice questions

- a. Headlines generally should be set in
  - i) Sans serif typefaces
  - ii) Sans typefaces
  - iii) Serif typefaces
  - iv) Any typeface.
- b. When choosing a headline typeface, choose one that offers
  - i) Width and weight alternatives
  - ii) Weight alternatives
  - iii) Width alternatives
  - iv) None of the above.

#### 1.7.2. Questions for short answers

- a. What is the opposites attract approach?
- b. Why we should avoid needless capitalization?

#### 1.7.3. Analytical question

- a. Discuss about how headlines should be designed to increase readership.

## Lesson 2 : Letter Spacing

### 2.1. Learning Objectives

On completion of this lesson you will be able to describe:

- ◆ Tracking, kerning, line breaks and hyphenation.
- ◆ Appropriate headline length.

### 2.2. Introduction

Control over letter spacing is vital to the appearance of your headlines. The defaults that page layout and word processing programs offer are usually too generous. You can control headline letter spacing in two ways: tracking and kerning. Tracking refers to uniformly increasing or reducing letter spacing throughout a range of text, and kerning refers to increasing or decreasing letter spacing for individual pairs of letters. Your ability to create good-looking pages with high-impact, easy-to-read headlines depends on your ability to employ tracking and kerning.

### 2.3. Tracking

By using tracking to reduce letter spacing, you can significantly improve the appearance of your headlines. By reducing letter spacing inside your headlines, you gain valuable space to the left and right of your headlines. More importantly, by placing the letters closer together, the word shapes become more pronounced. The larger a headline, the more important it is that you control the letter spacing. If you don't, the letters appear too widely spaced.

The easiest way to track is to select (in WordPerfect terms, block) a headline by holding the mouse button and dragging the mouse pointer over the text. Then select the tracking command:

- ◆ **PageMaker for Windows (or Macintosh):** Choose type > Track (or Type > Track. Note that the default is No Track. Your other options include Normal, Loose, Very Loose, Tight, and Very Tight. You can also adjust tracking from the Control Palette by selecting the desired degree of tracking from the pop-up menu, located on the top level, second from the right.
- ◆ **QuarkXPress:** Choose Style > Track and enter the tracking value in the Tracking dialog box. Or use the tracking/letter spacing buttons In the Measurements Palette. Click the left



*Tracking*



arrow to move the selected text 10 units closer together. Hold the Option key down to move in finer increments (1 unit).

- ◆ **Microsoft Publisher:** Choose Format > Spacing Between Characters. The default is Normal. Options include Tight, Very Tight, Loose, and Very Loose.
- ◆ **Microsoft Word 6.0 for Windows (or Macintosh):** Choose Format > Font (or Format > Font). From the Font dialog box, choose the Character Spacing tab. You can now vary character spacing in increments of one tenth of a point.
- ◆ **WordPerfect 6.x for Windows:** Choose layout > Typesetting > Word / Letter spacing. Select the Percent of Optimal option. You can now reduce line spacing in percentage points.

*Kerning*

**Tracking can  
improve the  
appearance of  
headlines and  
enhance  
legibility**

**Tracking can  
improve the  
appearance of  
headlines and  
enhance legibility**

The exact amount of tracking you should apply is determined by trial and error. After you decide on the right amount, edit the styles you created for your headlines so that the correct amount of tracking is automatically applied whenever you apply that headline style.

Compare the same 3&pofnt headline set in PageMaker with No Tracking and Normal Tracking, as shown in Figure 2.1. Notice how much better the Normal Tracking sample (bottom) appears, even though the actual amount of spacing reduction is measured in hundredths of an inch. Those hundredths of an inch add up!

Fig. 2.1: No Tracking versus Normal Tracking.

#### 2.4. Kerning

Kerning is another one of those refinements that spells the difference between amateur and professional. Kerning is

especially important when you work with combinations of upper- and lowercase letters. Most problems occur when "overhanging" upper case letters such as T, Y, or W, appear next to short lowercase letters, such as a, o, and i. Kerning is also necessary when overhanging uppercase letters appear next to periods or commas. Like tracking, kerning becomes of greater and greater importance as headline size increases.

To kern a letter pair that looks disturbingly far apart, place the text insertion point between the offending letters and reduce the letter spacing by using the technique specific to the program you're using.

- ◆ **PageMaker for Windows (or Macintosh):** Press Ctrl + Backspace (Windows) or ⌘ + Backspace (Macintosh). Each time you press Backspace, the letter to the right of the insertion point moves to the left. This is called coarse tracking. You can reduce letter spacing in finer increments by using the Control Palette (one hundredth of an inch, for example) just click the left arrow in the kerning area at the top right of the Control Palette or enter a measurement in the box.
- ◆ **QuarkXPress:** Choose Style > Kern and enter the kerning value in the kerning dialog box.
- ◆ **Microsoft Publisher:** Choose Format > Spacing between Characters. From the Spacing between Characters dialog box, select Between Selected Characters Only and then Squeeze Letters Together. You can now modify letter spacing by clicking the up and down arrows.
- ◆ **Microsoft Word 6.0 for Windows (or Macintosh):** Select the two letters whose line spacing you want to reduce. Choose Format⇒Font (or Format Font). From the Font dialog box, select the Character Spacing tab. Select Condensed from the Spacing list box. You can now reduce spacing in increments of one tenth of a point. You can preview your work in the Preview window.
- ◆ **WordPerfect 6.x for Windows:** Choose Layout > Typesetting > Manual Kerning. From the Manual Kerning dialog box, you can increase or decrease letter spacing in units of inches, points, or centimeters by clicking the up or down arrows. You can watch the word spacing change on-screen (above the dialog box).

*Microsoft Publisher*

Always review your headlines and search for opportunities where you can tighten up letter spacing.

## 2.5. Line Breaks and Hyphenation

Long headlines are harder to read than short headlines. Get in the habit of breaking headlines at natural pauses rather than allowing the first lines to a headline to be significantly longer than the shortest line. Ideally, all of the lines of a headline will be approximately the same length. If you are using centered headlines, you may want to force line breaks to avoid creating strange shapes, as shown in Figure 2.2.

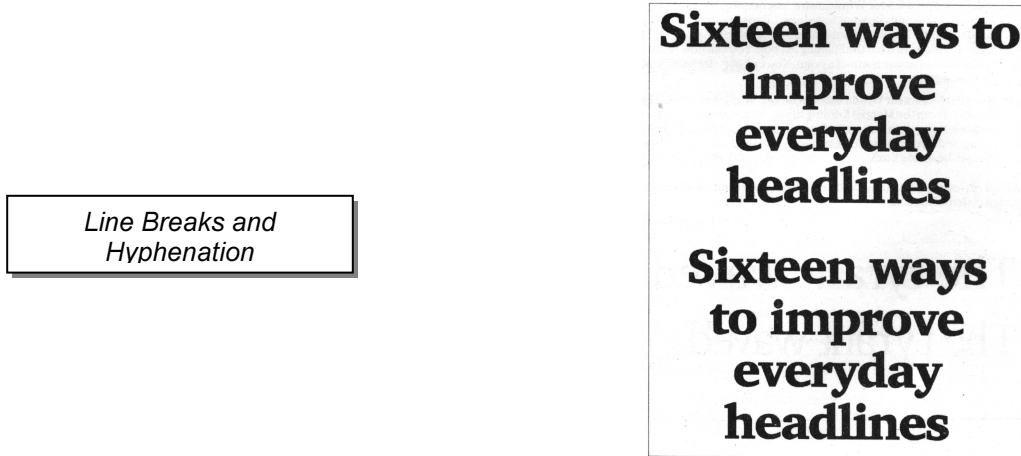


Fig. 2.2: Force line breaks to avoid creating strange shapes.

To achieve lines of approximately equal length, it may be necessary to rewrite the headline so that you can break the lines at natural pauses.

The Line Break command included in PageMaker and Microsoft Word for Windows allows you to break a headline without adding any Paragraph after spacing, which you might have built in to your headline style. Paragraph after spacing refers to a consistent amount of white space that is added whenever you press Enter or Return.

Should headlines be hyphenated? In a word, no. Always turn off your program's hyphenation when setting headlines.

## 2.6. Headline Length

Avoid long headlines whenever possible. When possible, limit headlines to two lines. Consider headlines as "shouts" or "telegraph signals". Headlines should attract the reader's attention

and tease the reader into reading your message, but they should not tell the whole story. You can almost always find empty words that can be omitted from your headlines.

When you don't want to omit words, consider breaking long headlines into two or more component parts. As shown in Figure 2.3, one way to do this is to set part of the headline in small type above the headline as a kicker, to introduce the headline. Then use a blurb or deck under the headline to tell more of the story and provide a transition into the story.

*You can almost always find empty words that can be omitted from your headlines*

Designers panic as  
commodity pricing hits  
the desktop publishing  
world and what you  
can do about it.

*Attention designers!*

Commodity  
pricing is here!

Here's what you can do about  
it and survive the price wars.

Figure 2.3: Breaking a long “tell it all” headline (top) into a beginning-middle-end headline allows the keywords to be set larger and lead into story.

**2.7. Exercise**

**2.7.1. Multiple choice questions**

- a. To modify tracking in Microsoft Word, you should use the
  - i) Edit menu
  - ii) Format menu
  - iii) Tools menu
  - iv) Window menu.
  
- b. To kern a letter pair using PageMaker in Macintosh you should press
  - i) Ctrl + Backspace
  - ii) ( + Backspace
  - iii) Alt + Backspace
  - iv) Shift + Backspace.

**2.7.2. Questions for short answers**

- a. What is kerning? Discuss its application.
- b. Why should we use tracking?
- c. What should be the appropriate headline length?

**2.7.3. Analytical question**

- a. Discuss about the letter spacing principles.

## Lesson 3 : Creating Logos and Titles

### 3.1. Learning Objectives

On completion of this lesson you will be able to describe:

- ◆ How to choose the right typeface for logos and titles.
- ◆ Manipulating type for logos and titles.

### 3.2. Introduction

Logos and titles are to your identity what headlines are to a page. They are the number one noticed text element on the page. A strong logo is simple enough to be used at a variety of sizes in both black and white and memorable enough to serve as a corporate stamp. A well-designed logo projects a positive image of your firm or organization.

The key difference between headlines and logos (or titles) is that headlines must be easily read, whereas logos only need to be recognized. As a result, logos and nameplates offer ideal opportunities for you to try out new and different typefaces as well as employ the capabilities of either the drawing program that either came built into your word processor or that you purchased separately.

### 3.3. Choose the Right Type for Logos and Titles

Headline typography is different than typography for logos and titles. The sample headline typefaces included previously in this chapter were straightforward and safe. It would be difficult to go wrong with any of them. When choosing a typeface for a logo or title, you can take more chances. You can choose stylized or decorative typefaces that you feel, purely on an instinctive or emotional level, project an appropriate image. For example, you can use fancy scripts such as Benguiat.

When you buy type for logos, you can afford to take more chances than you can when buying type for headlines or body copy. Absolute perfection isn't needed because you're probably going to extensively modify the type and its spacing. You can also afford to buy a single weight of a typeface to be used for a logo, whereas you should always buy the complete families (such as bold, italics, semi-bold, Heavy, Light, and so on) of type used for headlines or body copy. If a strange type catches your eye in a type specimen book, go ahead and buy it!

*Choose the Right Type  
for Logos and Titles*

### 3.4. Manipulate Type for Logos and Titles

The sky's the limit as far as what you can do with type used in logos. Each letter can be treated as a separate object and moved around relative to the other letters. Feel free to stretch or distort the type. Try overlapping type. Hide portions of characters behind other letters, Deconstruct type by running dark or white horizontal or diagonal rules through some (or all) of the letters. Have fun experimenting!

*Manipulate Type for  
Logos and Titles*

Design for flexibility, Complicated designs that reproduce well at large sizes may not reproduce well at small sizes. A logo that looks great on the front cover of your newsletter or annual report, for example, may not reproduce well on a business card. If you are designing a color logo, make sure that it can successfully make the transition to black and white. Not everything you do will be printed in color (newspaper ads for example, or photocopied instructions to the office picnic).

Finally, make sure that your design looks good when reproduced by the lowest resolution output device in your office. Avoid thin elements or graduated fill patterns, for example, if you will be printing your logo on a 300-dot-per-inch inkjet printer.

### 3.5. Exercise

#### 3.5.1. Multiple choice question

- a. Typeface used in logos should be
  - i) Simple
  - ii) Bold
  - iii) Strange
  - iv) Italic.

#### 3.5.2. Question for short answer

- a. What is the difference between headline and logo?

#### 3.5.3. Analytical question

- a. Discuss the design rules for logo.

