Typography

Type as a design element

Typography is one of the most important elements of design. It lends each yearbook its own look and tone through font choice. There are thousands of typefaces. Most typefaces or fonts are part of a larger font family, meaning they are available in bold, italic and other various versions.

For body copy and captions, choose a clean, readable font such as Times or Garamond. Most desktop publishing programs have an "auto" leading feature that adds 20 percent leading (the spacing between the lines of text).

Any typography settings (fonts or leading) should be applied consistently throughout each section of the book and should not be adjusted to make copy fit. Instead, copy should be edited to fit the copy space.

Less is more

Typography goes wrong when too many fonts are employed. Use one serif font, such as Times or Garamond, for the body copy throughout the book.
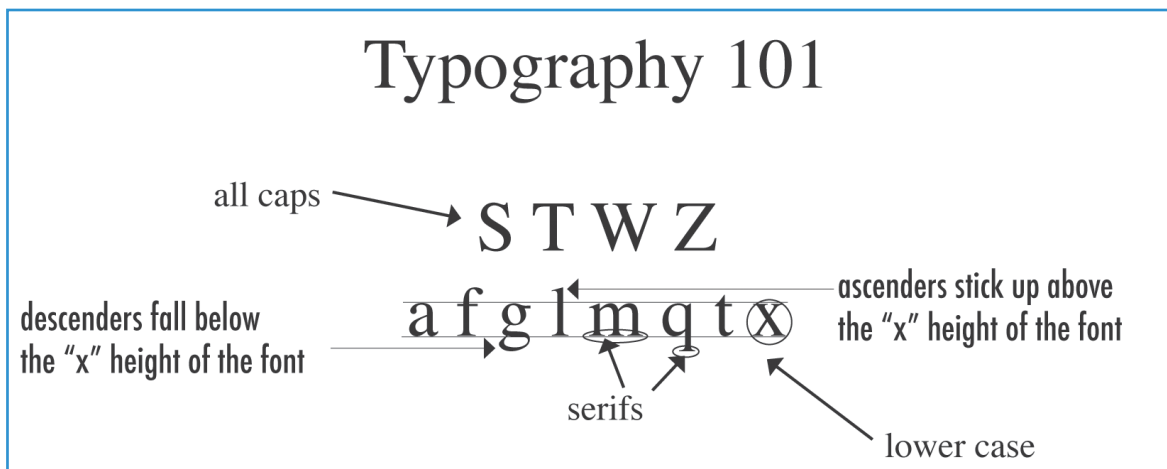
Font types:
- Serif fonts have "feet," small extensions at the base of the letters.
- Sans-serif fonts do not have feet.
- Script fonts* look similar to handwriting.
- Specialty fonts* are decorative.

* Should be used sparingly and with judgment.

Fonts are measured in points, from the top of the letters (or ascenders), to the bottom of the letters, (or descenders). Remember, there are 72 points in an inch. In theory, a font that is 72 points would be an inch tall. However, due to variations in type styles, not all 72-point type is precisely the same size.

Typography 101

all caps → **S T W Z**

ascenders stick up above the "x" height of the font

descenders fall below the "x" height of the font → **a f g l m q t x**

serifs

lower case

Using Fonts in Your Yearbook

Yearbooks that employ the same fonts throughout are called one-look books. Other books will vary their font selection by section, allowing fonts to become the identifiers of each section. Your staff can decide whether they want uniformity or a variety of type styles from section to section. Either option is acceptable if done properly.

FONT FAMILIES

AGaramond Pro	Arial	Chapperal Pro Light
AGaramond Pro Italic	*Arial italic*	*Chapperal Pro Light Italic*
AGaramond Pro Semibold	**Arial bold**	Chapperal Pro Regular
AGaramond Pro Semibold Italic	***Arial bold italic***	*Chapperal Pro Italic*
AGaramond Pro Bold	**Arial black**	**Chapperal Pro Semibold**
AGaramond Pro Bold Italic	Arial narrow	***Chapperal Pro Semibold Italic***
	Arial narrow italic	**Chapperal Pro Bold**
	Arial narrow bold	***Chapperal Pro Bold Italic***
	Arial narrow bold italic	

A font family includes different weights and shapes of the same font; they all go together. Once your staff picks the fonts for the headlines, body copy and captions, they should remain consistent with their choices and not introduce other fonts.

By looking at the font examples to the right, you can see that some are easier to read than others, and some appear larger, even though they are all 11-point type. When choosing fonts for your book, consider the following:

- Size and readability of selected fonts
- Avoid using a script or specialty type at a size below 24 point
- Use the three-font concept: one serif, one sans-serif and possibly a script or specialty font as an accent

The three-font concept includes a headline font, a secondary headline font and possibly a font from either the script or specialty fonts. Body and caption fonts are separate decisions and are often from the same font family.

For example, your staff might choose the following fonts for the entire yearbook:

- Garamond for body copy
- **Garamond Bold** for captions
- A sans-serif font for the headlines
- A serif font for the secondary headlines
- A specialty font for accents such as initial letters in the main headline

FONT EXAMPLES

STWZ
a f g l m q t x

Times
Serif font

STWZ
a f g l m q t x

Arial
Sans serif font

STWZ
a f g l m q t x

Lucida Handwriting
Script font

STWZ
a f g l m q t x

Jokerman
Specialty font

Typography, continued

Designing with type

Below are three headline examples that show how type can be used as a design element. Each example includes a primary headline and a secondary headline that is no more than half the size of the primary. This size difference builds contrast and helps the reader understand the relative importance of each line. The larger headline conveys the focus or angle of the story, and the smaller secondary headline spells out factual details.

Gateway to the future
College visits give glimpse of life on the other side of graduation

Gateway to the future
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- **Example 1:** Papyrus and Arial. Provides contrasting type choices.

- **Example 2:** Arial Black and Old Century Schoolbook Italic. Provides contrast in type as well as in boldness and posture.

- **Example 3:** Old Century Schoolbook and Arial Italic.

- Example 1: Uses 48-point Papyrus, a specialty type, as its main headline. The secondary headline is 18-point Arial. The two headlines provide contrasting type choices.
- Example 2: 36-point Arial Black and 18-point Old Century Schoolbook Italic, provides contrast in type as well as in boldness and posture.
- Example 3: Uses 36-point Old Century Schoolbook and 18-point Arial Italic.

Headlines that work

Creative headline design can change everything. Use magazines and the examples below for inspiration. Then decide what is most appealing to your staff.

TRAY CHIC
Pizza, real burgers bring students back to the lunch line

Rocks
DIGGING, DUSTING, WASHING, INSPECTING IGNEOUS, SEDIMENTARY, METAMORPHIC STUDENTS SEE BACK MILLIONS OF YEARS

GOING *soft* ON HARD TIMES
Students learn about Great Depression with nursing home visits

DEAL or NO DEAL
First days of school marred by teacher walk-outs over pay, unreceived benefits

Spirit makes team
BRUISE BROTHERS
on and off the field

Butter wouldn't melt in their mouthes but that didn't stop theater club from producing 'STEEL MAGNOLIAS'

DEAL OR NO DEAL
First days of school marred by teacher walk-outs over pay, unreceived benefits
"They made us think we'd get a raise and insurance. Instead, our raises were eaten up by insurance costs." Sara Smith English III