

basic church communications skills

church communications

# Typography

traditions, tips, and suggestions to make  
the typesetting of your print and online  
digitally-created church communications  
professional, readable, and effective

Yvon Prehn

## *about the series:*

# basic church communication skills

This series of ebooks and related materials were created to help church communicators do their work more effectively.

They are in response to a need for training because there are almost no practical, how-to materials available to help church communicators who do not have a professional background in graphic arts, journalism, design, and marketing. At the same time church communicators are asked to do highly technical and skilled work with desktop publishing and computer creation of a huge variety of printed, digital, and online communications.

The materials come from chapters of books and newsletters by Yvon Prehn that are no longer in print, articles written for a variety of publications, scans from seminars and teaching materials, seminar slides and handouts.

The reproduction of this collection of these materials is not the most polished; some of the scans are less than perfect; and there are be some typos here and there—if that is a bother, we apologize. We felt making these materials available in whatever form we could put them together was important. Throughout the instructions, training, and ideas are rock-solid practical.

From Yvon Prehn's over twenty-five years of writing about church and ministry communications, serving as a consultant to Christian organizations and churches, teaching seminars to thousands of church communicators all over North America, swapping ideas with them, and doing church communications herself for her pastor husband, these materials provide a treasure trove of ideas, instruction, and inspiration for church communicators.

For more information on our equipping ministry for church communicators, Effective Church Communications please go to:

<http://www.effectivechurchcom.com>

***about this topic:***

# Typography

Typography is one of the most important and key foundational skills in church communication. No matter what you say, if the typography is less than professional, your message won't communicate as well as it could.

Unfortunately, very few church communicators have had the opportunity for training in typography. That's why this collection of materials was put together—to give you a crash course in the basics. Learning typography isn't difficult, but it is very different than anything you've probably ever studied in church office skills training. After going over these materials, your skills will improve significantly, your communications will look more professional, and your message will accomplish your goals more effectively.

## **Where this material comes from**

The first section comes is a reprint of the chapter on typography from Yvon Prehn's book on basic desktop publishing, *Tap the Power of Desktop Publishing for Your Church or Ministry* (it was previously published first as *The Desktop Publishing Remedy* and before that as *How to Use Your Computer to Create Better Newsletters, Bulletins and More*).

Following are pages from various issues of newsletters published by Effective Church Communications in the past, scans of articles, and some pages from a Yvon Prehn Seminar presentation.

Please look on the Effective Church Communications website, <http://www.effectivechurchcom.com> for current information on products or resources mentioned because some of the product listings are outdated, though the ideas are always useful.

# Typography

Every typeface has a distinctive voice as the examples below illustrate. Learn to use the one that best communicates your message.

In the first example below, the typefaces are in this order: Zapf Chancery and Helvetica. In the second example, the order of typefaces is Helvetica and Zapf Chancery. In the first example the typefaces are appropriate to the message. In the second they obviously aren't.

It's easy to tell when somebody is mad at you isn't it? It doesn't matter what they say—their tone of voice lets you know.

On the other hand, there is a tone of voice that says "I love you" even when it's asking for the potatoes to be passed.

The tone of voice we use when we talk is an important part of our message. An angry yell—a soft whisper—a stern command—each tone of voice communicates a totally different message regardless of the words used.

It's the same with type. Different type styles have different voices—some are loud and commanding, others soft and inviting, others simply state the facts.

Look at the two examples below. Which set of messages has the correct type for the message? Which one uses a type with a voice that is different from the message of the words?

*Your presence is requested at the reception  
for  
Rev. Taylor Johnson*

**Men's work day scheduled for August 10**

**Your presence is requested  
at the reception for Rev. Taylor Johnson**

*Men's retreat and work day scheduled for August 10*

Pretty obvious isn't it?

You might not think you know the language of type, but from years of looking at books, advertisements, layouts in magazines

In the day of computers and electronically generated type, the world of typography is one still filled with history and terms from the days when type was cut by hand to make the individual letters.

Though this history can be fascinating to study, it can also be frustrating because some of the terms we use in describing type have great histories but make no sense at all in the computer age.

and newspapers, you know what is appropriate in type and what isn't. Even though you may not know the names of typefaces, you know when an inappropriate typeface is used, and you wonder what message they are really trying to get across.

In desktop publishing you need to become intentional in your knowledge of the voices of type and learn to use the proper voice for each of your publications. How do you accomplish that?

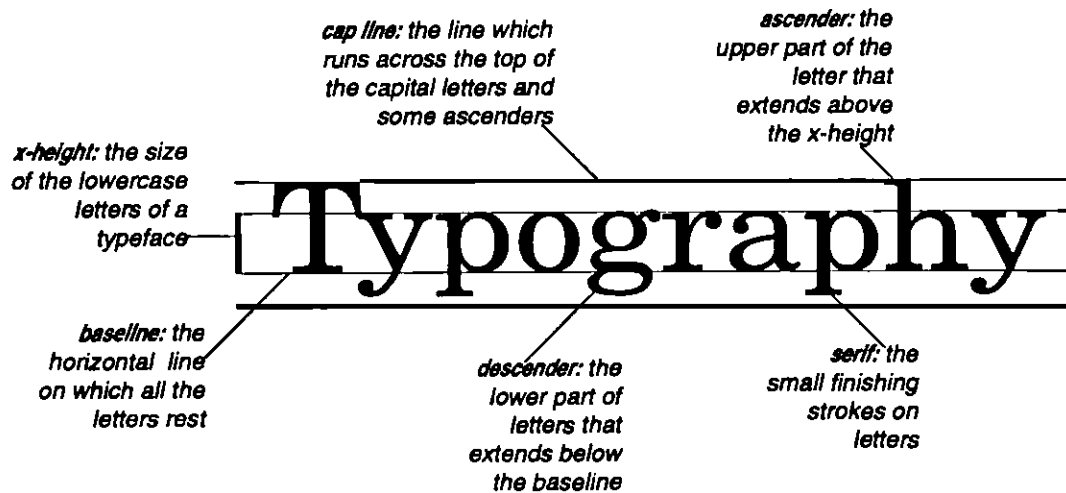
Again, it's very similar to our human voices. It isn't just one thing that makes a tone of voice angry but a combination of factors. In a human voice volume, tone, pitch and clarity are all important.

Type has a similar combination of factors that combine to lend a voice to its message including size, spacing, style and various other characteristics. These factors will be discussed one by one. The following examples will illustrate the concepts.

Don't worry about memorizing all the terms and vocabulary of type. Look at the examples, get a sense of what works and what doesn't, and then try similar typefaces in your publications.

## Type terms

Below are some basic terms that will be useful as we discuss type:



## Type size

Type is measured in points which are fractions of picas. There are approximately 12 points to a pica, 6 picas to an inch.

See chapter 5 for a discussion on using points and picas to measure in desktop publishing.

This is 10 point type.

This is 18 point type.

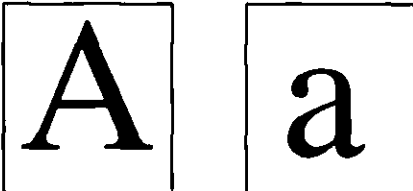
This is 36 point type.

This seems fairly straightforward, but it causes a lot of confusion in desktop publishing because in measuring type the point size given is the measurement of the block of space around the type, not the letter itself.


You need to be aware that in desktop publishing two typefaces can be the same point size, but they can take up significantly different amounts of space in your publication. The example below illustrates how this works.

*Because of its design and larger x-height, the Avant Garde typeface takes up much more space than the Times typeface even though the two typefaces are the same point size.*

72 point Times



72 point Avant Garde



12 point Times  
Different typefaces of the same size can take up different amounts of space in a publication.

12 point Avant Garde  
Different typefaces of the same size can take up different amounts of space in a publication.

### Type size application to DTP

- Remember different typefaces take up different amounts of space—you can't simply change the typeface of a paragraph and have it fit in the space that it did before.
- Use from 9 point to 12 point type sizes in the text of documents. Larger or smaller than that is hard to read in text.
- 10 or 11 point is an ideal text size for most typefaces.
- 12 point is good for an audience that is very young, very elderly or visually impaired.
- This book is written in 11 point type.
- Because Times is one of the most condensed, yet highly readable typefaces—it is an excellent choice for text where you have space limitations.

## Space between letters (kerning)

When the early typesetters set letters together to form words they found some letters just didn't look right when they were carved on individual blocks and placed next to each other. For example:

W A V E

To make the letters look like they belonged together, typesetters began to kern the letters. Kerning means to move the letters closer together so the words became easier to read, like this:

WAVE

### Kerning application to DTP

Your DTP program will automatically kern for you. This auto-kerning works fine for body text. If larger text in headlines looks like it needs additional kerning, consult your software manual for how to tighten those letters.

## Spacing between lines of type (leading)

We seldom read letters in isolation—usually they are combined into words and lines of type. How these lines are arranged has an effect on how easy or difficult they are to read.

The early typographers found that placing the lines of type one above the other, row after row, made the type hard to read.

To remedy this situation, they would insert thin strips of lead between the blocks of type. When printed with the lead inserted between the lines of type, the text now gave the eye a clean track of white space to travel from the end of one line back to the start of the next one. The lines of type were much easier to read.

Though we don't use strips of lead today, we still use the same term leading (pronounced "ledding"). This term refers to the space between lines of type. The more contemporary term "line spacing" is also used in some DTP programs. And if there is no leading between the lines of type, it is said to be "set solid."

*The paragraph on the left is set with autoleading and it is easy to read because of the lines of white space between the lines of type.*

*The paragraph on the right is set solid and though more words can be packed into less space, it is harder to read.*

"Now that I, your Lord and Teacher, have washed your feet, you also should wash one another's feet. I have set you an example that you should do as I have done for you. I tell you the truth, no servant is greater than his master, nor is a messenger greater than the one who sent him. Now that you know these things, you will be blessed if you do them" (John 13:14-17).

"Now that I, your Lord and Teacher, have washed your feet, you also should wash one another's feet. I have set you an example that you should do as I have done for you. I tell you the truth, no servant is greater than his master, nor is a messenger greater than the one who sent him. Now that you know these things, you will be blessed if you do them" (John 13:14-17).

### How leading is measured

In the same way that type is measured in points by the size of the block around it, leading in your DTP program is also measured in points. When lead strips were actually used, if a 10 point type block of type had two points of lead strips inserted between the lines of type, there would be a total of 12 points (10 points for the type block plus 2 points for the strips of lead) between the top of one line of type to the one below it.

The 12 points is the leading measurement. When the leading measurement is combined with the type measurement, the combined measurement is written as a fraction, for example: 10/12 or 11/13, but pronounced "10 on 12", "11 on 13."

### Leading application to DTP

- In DTP programs the leading is determined automatically, unless manually changed. The autoleading for most programs is approximately 120% of the type size. That means that 10 point type would have 12 points of leading.

Autoleading is fine for text but as the size of the type increases, the auto leading begins to space letters too far apart.

- For above 18 points, in headlines and subheads, etc. start the leading set solid (type and leading the same point size) and if any of the ascenders or descenders touch, increase the leading measurement until they don't touch.

*When type size is above 18 points, autoleading will cause type in headers to be spaced too far apart. You need to manually tighten it up for it to look and read better.*

This is a 24 point  
headline that is  
set with autoleading

*In the second example, the leading is set 24/24. This measurement, where the leading equals the point size of the type, is referred to as set solid.*

This is a 24  
point headline  
that is set solid

- As line length increases, increase leading to increase readability or the eye will have trouble finding the start of lines.

*With a column this wide the leading was increased from the autoleading 10/12 to 10/15 to make it easier to read.*

"Now that I, your Lord and Teacher, have washed your feet, you also should wash one another's feet. I have set you an example that you should do as I have done for you. I tell you the truth, no servant is greater than his master, nor is a messenger greater than the one who sent him. Now that you know these things, you will be blessed if you do them" (John 13:14-17).

## Typefaces

Sizing and spacing are the same for all type, what makes it different? The same thing that makes people different—its face.

What makes up a human face? Color of eyes, shape of nose, the size of the chin—lots of individual physical characteristics that make up the whole. It's the same with type. There are individual physical characteristics that make up each individual typeface.

When we categorize people we identify them by races. Individual families belong within the various races. It is the same with type. The two most important races for desktop publishing are serif and sans serif. We'll discuss them below and then give examples of how to use each type in your desktop publishing projects.

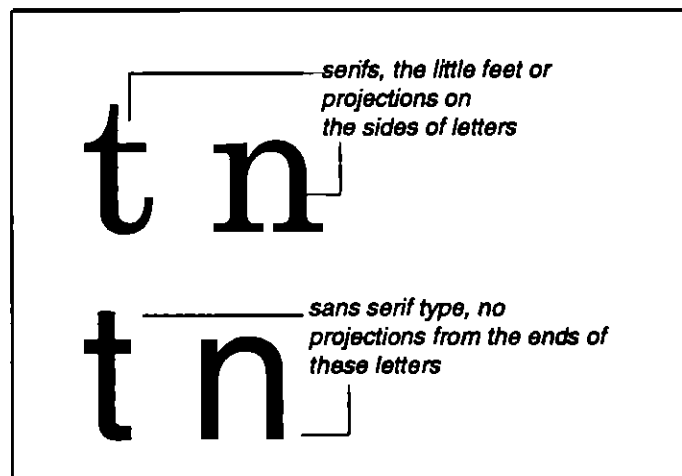
### Serifs and sans serif

*Learning what typeface to use is a little bit like learning to use spices in cooking. You can cook using only salt, but your dishes will be very bland. But if you decide to use spices, you can't use any spice with any dish. One teaspoon of basil will have a very different effect on a dish than one teaspoon of cayenne pepper.*

*Learning what spice to use and when to use it is what distinguishes a cook from a chef.*

*Knowing what typeface to use in different situations is one of the skills that makes top-notch desktop publishers.*

Serifs are the little feet, the strokes or projections at the end of some letter forms. Typefaces that have these are called serified typefaces. Typefaces without them are called sans serif. (The French word for "without" is "sans").



Serified typefaces are the oldest forms of typefaces. Nobody was around making notes, but there are a couple of theories as to how serifs came to be on letter forms.

The first theory notes that the old Roman inscriptions are serif typefaces. Based on that evidence, it has been proposed that the serif developed as a stylized way of bringing the chisel out of the stone after the letter was cut.

The second theory notes that the medieval manuscripts were written with serified letters. This theory recognizes that it is difficult to end a letter drawn with a calligraphy pen with a square edge. To try will result in a blob of ink on the paper. The scribe needed a way to bring the pen off the paper without the blob, hence the fine serif flourish to finish off the stroke and neatly remove pen from paper.

*Typeface names can be different and belong to a similar typeface. Below are some of the names for Helvetica and Times.*

**Times, also known as:**

*Tymes*

*Dutch*

*Tiempo*

*Times New Roman*

*Marin*

**Helvetica, also known as:**

*Helvenica*

*Swiss*

*Geneva*

*Nimbus Sans*

*Arial*

When the first type was cut for printing presses, it naturally followed the style of the handwritten manuscripts and was serified.

Sans serif type was developed much later when it could be mechanically produced on the printing press. Though one of the first sans serif typefaces was cut in the 1800s, we tend to think of sans serif as looking modern and high tech.

With an understanding of those two major races or categories there are a multitude of typefaces to choose from.

Please note that not all DTP software uses the same names for these typefaces. The names used in the examples below are the original licensed names. Companies can create their own versions that are similar and give them their own names. For example, Times is often called Dutch; Helvetica called Swiss and Palatino called Platin. The name of the typeface isn't critical as long as the type looks similar to the examples given throughout the book.

The study of type, its history and use is fascinating. To give you a taste of what can be a lifelong study, below is a brief discussion of some of the most common typefaces that come with desktop publishing software. Each description is printed in that typeface.

## The serif faces

### Times

This typeface was created for the Times newspaper of London. The characteristics required of a typeface used for a newspaper make it an excellent typeface for DTP.

It is a somewhat condensed typeface, so you can fit lots of words into limited space, but it is still quite readable. It was also designed to be used in less than ideal printing conditions on the rough surface of newsprint. That makes it a good choice for the rougher printing resolution of laser printers.

Times along with Helvetica (no matter what the names given them) are the two typefaces that come with any DTP program. You can never go wrong using Times for body copy. It is great for newsletters, correspondence, brochures, books and ads. Whatever you would want to do in desktop publishing, it will work using Times.

### Bookman

When I hold up a sample of Bookman in classes and ask what it reminds people of, I've literally had students call out "Dick and Jane." They're right.

Bookman is the typeface some of those early readers were printed in. It's a fat, friendly typeface and works well for children's materials.

Though it takes up lots of space limiting its use in DTP, it's great for children's or casual materials. It also can work well for ad, flyers, or other material where fitting a lot of copy into a limited space is not a major concern. Don't use it in newsletters, unless you don't have much to say.

### Century Schoolbook

If Bookman is grade-school, Century is high school. It was created for *Century Magazine* and many high school and college textbooks are written using Century. It is not quite as condensed as Times, but is still very useful for text. The text of this book is Century.

Studies have shown that people can read Century for long periods of time without tiring. It is an excellent typeface for newsletters, training manuals, ministry reports and books.

### Palatino

Publication designers love Palatino. A number of years ago typographers were asked if they were marooned on a desert island what one typeface would they take with them. "Palatino, of course" was the overwhelming answer.

It is such a lovely type without being overdone. The Y is so distinctive, as is the P. It has a touch of calligraphy about it, though it is restrained. Palatino is also a highly readable type and works well for newsletters. The result would be a bit more sophisticated than it would be with Times or Century. It is excellent for nice brochures, annual or board reports and proposals.

---

## The sans serif faces

*"Functional typography is invisible because it goes unnoticed. The aim is to create a visual medium that is so attractive, so inviting, and so appropriate to its material, that the process of reading (which most people dislike as work) becomes a pleasure."*

Jan White,  
Graphic Design  
For The Electronic Age

### Helvetica

Like Times, it is one of the most widely used typefaces in the world. It is the typeface often used as headers in newsletters.

Though often recommended for headlines, Helvetica is also frequently used as a text face and at 10 and 12 point sizes it works quite well in that role.

It is especially appropriate for scientific and contemporary publications.

### Avant Garde

This is a very sophisticated type face. It is great for headlines and for advertisements.

If used in text, extra leading or space between lines is needed (9/13 works), but even then only use it for short sections of text in publications such as brochures, flyers or ads.

### New Helvetica Narrow

This isn't just Helvetica condensed to get more words on a line. Be careful of this or any typeface that has the words narrow or condensed in its name. This type works well for tabular material and all sorts of charts and graphs, but the letters are too closely spaced together to work well for reading.

---

## Speciality typefaces

Other than serif and sans serif there are other races of type used in DTP. Some do not strictly fit into the serif or sans serif category are worth noting because they come with many DTP software programs. Examples of the most popular follow.

***Of the making of typefaces there is no end***

*The examples in this section are of the most common typefaces that come with DTP programs, but they are by no means an exhaustive sample.*

*The cost of typefaces continues to drop. New technology, such as True Type, makes a large variety of typefaces easily and inexpensively available to everyone.*

*Write for catalogs from the type resource list in the Resource section to get an idea of some of the typefaces available.*

**Courier**

This is the typeface that looks like it came from a typewriter. You may wonder why this is needed or included in DTP programs. The reason has to do with what we expect from type.

Back in the days when magazines had to be typeset, the majority of the publication would be typeset in a face such as Century, pasted up, and laid out in the traditional method. This could take weeks to accomplish. In addition to these standard pages, perhaps the magazine had a news or update section that they would bind into the magazine at the very last minute. There wouldn't be time to get it typeset, pasted up and proofed so the editor would sit down at the typewriter and type out fast-breaking news which would be copied and inserted into the publication.

Even today, in news magazines there is often a typewritten-looking page, even though the editor most likely did not create it on the typewriter but on the computer.

Why use the computer if we make it look like a typewriter? The tone of voice of the typewriter-looking typeface says this is hot off the press, last minute news, an update. Many ministries use Courier for their donor letters. It is also good to use for correspondence.

***Zapf Chancery***

*Use this typeface for invitations and announcements. This typeface was designed to resemble hand-calligraphied writing. Please do not use it for headlines or for text. It was never designed to be read in great quantity, just as you would never want to write an entire letter in calligraphy.*

*It is also a typeface that looks nice centered.*

*Do not use it IN ALL CAPS.*

***ZAPF CHANCEERY CAPS ARE DESIGNED TO BE THE DECORATIVE BEGINNING LETTERS OF WORDS AND ARE HARD TO READ IF PLACED TOGETHER TO FORM WORDS.***

**Zapf Dingbats or Wingdings**

The term dingbats comes from the printing world and was the term for a decorative symbol the older publishing houses used to identify themselves. It now means a set of symbols such as:



What is important to remember about these characters is that they can be used not only for bullets, etc. but they can be blown up into any size that your program will allow you to.

There are many other dingbat fonts available in a variety of designs. Carta, Adobe Wood Type Ornaments and Minion Ornaments are some of them.

## Type styles

When we talk about "calligraphy" we are referring to letters or words that have been written with a brush or pen. Today there are DTP typefaces that have the look of being hand drawn.

The term "calligraphy" comes from the Greek word "kalligraphia," which means "beautiful writing."

Type Terminology  
On the Desktop

We've talked about the races of type (serif and sans serif) and just as with people, races are divided into families or faces like Times or Helvetica. Families or faces of type all share a common likeness, but the individual members are distinctive. In human families we have father, mother, children and cousins. In type we have various styles and they can apply to each typeface.

The primary styles are roman or normal, **bold**, *italic*, condensed, expanded and combinations of each of these—depending upon the type and software available to you. Combining the type face with the style you can have for example: Times, roman; *Times, italic*; Helvetica, roman *Helvetica, italic*.

There are other styles on your DTP program including *outline* and *shadow*. Use these sparingly in professional publications. They can be hard to read and were primarily designed for decorative uses.

### Type style application to DTP

It's tempting to use various type styles because we like how they look or are bored. Remember when that temptation comes that each style has a different voice. Ask yourself if the message you want to get across is consistent with that voice. You don't want to use a voice that whispers when you want to shout.

Here are what the basic styles say:

As this illustration shows, each of the basic type styles—normal, bold, and italic—has a distinctive tone of voice.

*Outline* and *shadow* don't have a tone of voice. They are primarily decorative styles of type and are more useful in applications such as the creation of flyers, logos and banners than they are for text.

#### Roman or normal

This is like a normal tone of voice. Sometimes this style is even called normal in DTP programs. It is the straight up and down, no slant, no boldness, ordinary style. This is the style used in writing this book. You will use this style to write the majority of your material.

#### *Italics*

This is the soft emphasis tone of voice. It is the tone used when your mother says, "Jeremy, *please*, pick up your room."

#### **Bold**

Bold speaks with a raised voice. How loud you raise it depends upon the size of type as the two examples below illustrate.

**Stop doing that.**

**Stop doing that!**

#### **Expanded and condensed**

More than a specific tone of voice, these are typographic variations that are primarily to be used in display type.

Save their use for headlines, subheads, advertisements, and similar areas. They are not meant for use in text.

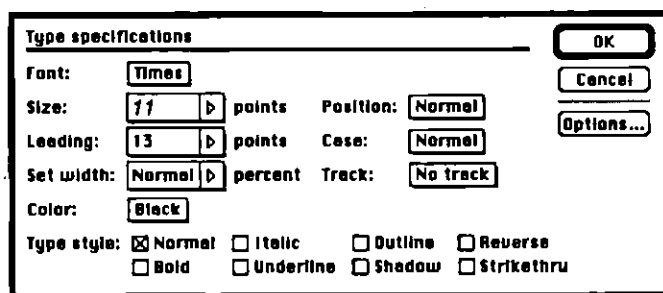
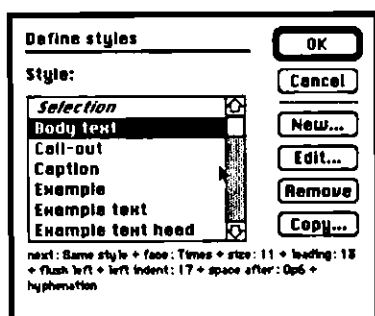
### Tips for use of type styles

- Use your type styles consistently. If you don't your message won't be as clear as it should be. Keep your headlines, sub-heads, and text the same size throughout your publication.
- If your DTP program has style sheets, where you can consistently define the styles for various parts of your publication, be sure to use them. Using style sheets will save you a tremendous amount of work because you won't have to format each paragraph individually, the style sheets do it for you.

*Below is the Pagemaker style sheet for this book and the type specs for body text.*

*Style sheets can change the specs for any level of type throughout your publication by simply changing the style sheet instead of reselecting each section.*

Below are some examples of the Pagemaker style sheets .



### Combining typefaces and styles

It is generally accepted that a serif typeface is a good selection for body text and a sans serif typeface works well for headlines. This works well because there is enough of a difference between the two kinds of typefaces that readers can clearly see the differences in meaning. If you were to use two serif faces, the difference wouldn't be significant enough. It would be confusing to the eye. Below are some combinations that work well.

*This box illustrates some combinations of headline and text type that will always work well.*

*They follow the classic recommendation of sans serif for headline type and serif for body copy.*

**Helvetica for headlines**  
Times works well for body copy in this example.

**Helvetica for headlines**  
Century Schoolbook works well for body copy in this example.

**Avant Garde for headlines**  
Palatino works well for body copy in this example.

In addition to using different typefaces to distinguish between different parts of your publication, you can also use one typeface in different styles.

Typefaces that work well when used this way include:

*A variety of typefaces is not essential to provide typographic interest and variation in your publications.*

*Any of these listed typefaces can be used by themselves in various sizes and styles to create good-looking and effective communications.*

- Times
- Century Schoolbook
- Palatino
- Helvetica

*The newsletter Desktop Publishing and New Media in Ministry uses various styles of Times for typographic variation.*

*When people first start in DTP, they think they need many different typefaces and sizes to produce professional publications—but nothing could be farther from the truth. This publication is very professional-looking and easy to read, yet it only uses one typeface in a limited number of sizes and styles.*

## Desktop Publishing & New Media *in* MINISTRY

▼ Read desktop publishing

### Great Idea Swap winners illustrate the effectiveness of DTP in ministry

A SACRED SERVICE of the LA Times is published about the cultural experiences of cities in Africa. It is noted that so many have gone a village, they had a radio. Communication with the outside world was so important to these people they would make by radio transmitter from above.

Constant visitors part of a great tradition. Communication is just as crucial to the church as it is to the people of Africa. In many ways we're in a separate culture from the world around us. Our spiritual health depends upon our communication with other believers. All of you doing desktop publishing for the kingdom of God on the boy communions.

This special issue of Desktop Publishing and New Media in Ministry is devoted to recognizing other special Christian desktop publishers—the winners of the 1993 Great Idea Swap. In it you'll see examples of some of their work and read their tips and advice. The winners are listed on page ten.

The purpose of this issue and the content itself is to inspire and encourage you—Christian computer communicators. You are probably reading this by

The desktop publishing projects here are just some of the winners in the Great Idea Swap. You'll find their projects and also shared insights.

yourself in an office. It's hard to come up with fresh ideas by yourself. We often wonder how other people tackled problems. We wonder what kinds of projects they are doing with the computer. Sometimes you feel like you're the only person alive struggling with how to use the computer effectively in about the gospel. But you aren't alone.

Plan to share your ideas. This newsletter is the first step in a program for Ministry Computing Resources where we want to provide a forum for sharing projects, ideas, resources, and encouragement among Christian computer communicators.

We will continue to publish more examples of your work in this newsletter. After the first of the year we will be publishing a book, The Great Idea Swap, filled with hundreds of examples of desktop publishing from ministries all over the U.S. We plan to make the content and Idea Swap books a yearly event. We'll keep you informed on the book and contact in upcoming issues of this newsletter.

Pay for this new project, please let us know what you think about it and how we can promote it (address on p. 2). Most of all pray for each other as you work so all our work will please our Lord and spread the message of His kingdom.

November/December 1993

▼ Sample subscription rate	7	▼ Typ & advice	6	▼ Editorial	10
▼ Great idea swap book	3	▼ Various resource topics	7	▼ Letter schedule	10
▼ Address labels	3	▼ Devotionals	8	▼ Order form	11
▼ Newsletter about large press	2	▼ Clip an order	8	▼ This year's year	11

*The newsletter is 12 pages per issue and comes out six times a year. There is no other resource that gives information, resources and inspiration to Christian desktop publishers like this one does. To order, send a check or MC/VISA info for \$36 (for a year's subscription) to: Ministry Computing Resources, P.O. 202730, Arlington, TX 76006., phone 817-861-9535.*

## Type manipulation programs

If you would like even more variation in your type, you can use a type manipulation program to create special effects such as rotated type, type that is twisted or formed into different shapes, type that looks like neon or chrome. These effects are useful for posters or creating nameplates for newsletters.

Some programs that can manipulate type in this way include CorelDRAW, Typestyler, Canvas and Adobe TypeAlign.

## Justifying text

*Numerous studies have shown that the easiest type alignment to read is ragged right or left justified or aligned.*

In theological terms, justification is the process wherein sinful humanity is put right with God. When the medieval scribes were copying the Bible by hand they wanted it to be “justified” also. Their way of doing that was to copy the text with both edges perfectly lined up or “justified.”

When Gutenberg printed the Bible he, followed that form and arranged his pages in perfectly justified columns also. This remained the preferred style in printing for many hundreds of years even though it was very difficult to do.

Today theology and printing are no longer mixed and a number of additional options for setting text desktop publishing projects are illustrated below:

*The other methods of justification or alignment do have their uses:*

***Justified***

*Use this in formal materials such as annual, board, or mission reports. It has the most traditional feel and look.*

*You can also fit more words into a justified column than you can in the same amount of space in the others.*

***Ragged left or right justified or aligned***

*Use for captions or titles when you want to align them to right hand margin. This alignment is what you are reading now. Please limit your use of this alignment because in lines of text wider than one column, it can be confusing to the eye.*

***Ragged right or left justified or aligned***

*Use this whenever possible. It is easiest to read, most contemporary in look and feel, and provides more restful white space in publications. Excellent for manuals, newsletters, brochures, most publications.*

***Centered***

*Use for announcements, short sections of text in advertisements or flyers. Traditional way to set type in invitations. Please do not use it in a column of text in a newsletter or similar publication. The constant change in starting point for the eye makes it difficult to follow.*

***Justified text***

Then Moses said to the Israelites, “See, the Lord has chosen Bezalel son of Uri, the son of Hur, of the tribe of Judah, and he has filled him with the Spirit of God, with skill, ability and knowledge in all kinds of crafts—to make artistic designs for work in gold, silver and bronze, to cut and set stones, to work in wood and to engage in all kinds of artistic craftsmanship. And he has given both him and Oholiab son of Ahisamach, of the tribe of Dan, the ability to teach others” (Exodus 35:30-34).

***Ragged right or left justified/aligned text***

Then Moses said to the Israelites, “See, the Lord has chosen Bezalel son of Uri, the son of Hur, of the tribe of Judah, and he has filled him with the Spirit of God, with skill, ability and knowledge in all kinds of crafts—to make artistic designs for work in gold, silver and bronze, to cut and set stones, to work in wood and to engage in all kinds of artistic craftsmanship. And he has given both him and Oholiab son of Ahisamach, of the tribe of Dan, the ability to teach others” (Exodus 35:30-34).

***Ragged left or right justified/aligned text***

Then Moses said to the Israelites, “See, the Lord has chosen Bezalel son of Uri, the son of Hur, of the tribe of Judah, and he has filled him with the Spirit of God, with skill, ability and knowledge in all kinds of crafts—to make artistic designs for work in gold, silver and bronze, to cut and set stones, to work in wood and to engage in all kinds of artistic craftsmanship. And he has given both him and Oholiab son of Ahisamach, of the tribe of Dan, the ability to teach others”( Exodus 35:30-34).

***Centered text***

Then Moses said to the Israelites, “See, the Lord has chosen Bezalel son of Uri, the son of Hur, of the tribe of Judah, and he has filled him with the Spirit of God, with skill, ability and knowledge in all kinds of crafts—to make artistic designs for work in gold, silver and bronze, to cut and set stones, to work in wood and to engage in all kinds of artistic craftsmanship. And he has given both him and Oholiab son of Ahisamach, of the tribe of Dan, the ability to teach others” (Exodus 35:30-34).

## Professional typesetting guidelines

Probably nobody told you when you began your desktop publishing adventures that you would need to learn the skills and traditions of professional typesetters, but learning typography and typesetting skills is part of the challenge of learning desktop publishing. If you want to make your publications look professional, you must spend some time learning this craft.

As with any craft, typesetting has traditional ways of doing things. The following guidelines are based on typesetting traditions. Many of them may seem difficult to get used to because they are a complete break with how you created text with a typewriter. There was nothing wrong with what you did then, but typesetting on the computer (and that is what you are doing even if you only use a word processor) is a totally different process than typewriting. What looks good with a typewriter will look unprofessional with a computer. Make your publications look their best by following these guidelines.

### One space after periods and other punctuation

The spacing is very different in typesetting on the computer than on a typewriter. If you place two spaces after a period in DTP it will look like too much space.

*The first example is correct. It uses only one space after a period.*

*The second example is incorrect for DTP typesetting. It uses two spaces after a period. This produces too much space. With other typefaces and in larger sizes, the gap becomes even greater.*

"Love is patient, love is kind. It does not envy, it does not boast, it is not proud. It is not rude, it is not self-seeking, it is not easily angered, it keeps no record of wrongs. Love does not delight in evil but rejoices with the truth. It always protects, always trust, always hopes, always perseveres" (1 Corinthians 13:4-7).

"Love is patient, love is kind. It does not envy, it does not boast, it is not proud. It is not rude, it is not self-seeking, it is not easily angered, it keeps no record of wrongs. Love does not delight in evil but rejoices with the truth. It always protects, always trust, always hopes, always perseveres" (1 Corinthians 13:4-7).

### Use true quote marks and apostrophes

True quote marks and apostrophes are the curly marks; the straight ones are the abbreviations for inches and feet.

Each desktop publishing program has a way to change this, so look in your manual. In some you set the change once and it does the proper ones automatically; in other programs, it may require a series of keystrokes defined in the manual.

*The first example below is correct. It uses proper typographers' quote marks.*

*The second is incorrect. The straight up-and-down marks denote feet and inches, not quotation marks.*

"For God's gifts and his call are irrevocable" (Romans 11:29).

"For God's gifts and his call are irrevocable" (Romans 11:29).

**Use proper hyphens or em dashes, not two short dashes**

Again, this is a series of key strokes in most DTP programs that you must look up for your particular software. What you want is a solid hyphen or em dash, not two short dashes.

*The first example is correct; it uses a proper em dash mark.*

"Therefore, I urge you, brothers, in view of God's mercy, to offer your bodies as living sacrifices, holy and pleasing to God—this is your spiritual act of worship" (Romans 12:1).

*The second one is incorrect. Two hyphens are not an em dash mark.*

"Therefore, I urge you, brothers, in view of God's mercy, to offer your bodies as living sacrifices, holy and pleasing to God--this is your spiritual act of worship" (Romans 12:1).

**Avoid using all caps**

When using a typewriter, typing all caps was one of the few ways to make text stand out. Even though all caps are very hard to read it was one of the few tools of emphasis available.

Now you have a large number of options for emphasis: bold, size change, italics, a change in typeface. All of these are more readable than all caps because they preserve the shape of the word and the text remains easier to read.

*You read words partly by the patterns they form, not letter by letter. When words are printed in all caps, similar words have the same shape and take you longer to read.*

**STRING**

**SPRING**

**string**

**spring**

All caps can still be used for emphasis for very short portions of text, such as in a label over a column of text in a formal report or a section head in an order of service. When used as a one or two word label, the increased reading difficulty of all caps is minimal. Difficulties arise when they are used for headlines or subheads.

*It is acceptable to use all caps for brief headings or labels in desktop publishing.*

**MISSION RESULTS**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate Velit esse

*They are especially appropriate in formal reports, centered over justified margins.*

**MISSION GOALS**

molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugai nulladuis dolore tedehy feugait.

To add emphasis to headlines or subheads, try making them bold and increasing the size. Doing this will make your type look professionally typeset, instead of modified typewriting. Emphasize individual words the same way.

If you find yourself wanting to write it in all caps, make it bold and/ or increase the size.

*The type setting variations available with DTP give you many ways to emphasize your type instead of using all caps.*

*The second example is preferred by some for creating headlines. It is referred to as "downstyle."*

**YOUR HEADLINE IS ONE OF THE MOST IMPORTANT PARTS OF YOUR MESSAGE—  
IN ALL CAPS IT'S HARDER TO READ**

**Your headline is one of the most important parts of your message—in all caps it's harder to read**

### **Don't underline**

Underlining was the only way to distinguish a type as italic or to emphasize it when you used a typewriter. Now you can set type in *true italic* when it needs to be italic, such as in book titles or you can **make it bold** when you want to emphasize a word or short phrase.

In addition, when you underline, you cut off the descenders of letters and that makes them harder to read, as in the example.

### **Reverse type with care**

The guidelines on reversed type are similar to those on using all caps. It isn't too bad when used as a short label, but legibility and readability suffer when it is used for more than a word or two.

Regular type that is not reversed, black on white paper, reads 40 percent faster than type that is reversed from black or overprinted on gray.

*For short, graphic labels, reversed type can work. In most situations stick with black type on a light background.*

### **As a label, reversed works**

But when it is used for more than a label, reversed type becomes much harder to read. It is even harder to read if you try to reverse it out of a photograph.

### **Be aware of the importance of line length.**

When you used a typewriter, you could change the size of margins, but the width of your column didn't vary much. Now to make your columns readable, the width should be about 9-10 words or 55-60 characters wide. This is important because your eyes don't read individual words. You scan a line and pause to read groups of three or more words at a time. If a line is too long the eye tires and finds it difficult to find the beginning of the next line. If the lines are too short, the eye must stop too frequently.

# Typefaces and type names

*The difference between serif and sans serif typefaces*

Times Roman is a serif typeface

Arial is a sans serif typeface

*Text faces—traditional*

Times or Times Roman

Century Schoolbook

Arial

*Text faces—contemporary*

Comic Sans

Teckton

Mead Bold

*Display faces*

Curly MT

**GOUDY STOUT**

Lucinda Blackletter

*Monospaced face*

Courier-Typewriter type

*"Typefaces clothe words. And words clothe ideas and information. . .  
Typefaces can do for words, and through words for ideas and information, what  
clothes can do for people. It isn't just the hat or tie or suit or dress you wear.  
It's the way you put it on."*

U&L, June 1980

Typography real deal

## Adobe offers 30 typefaces for \$39

This is one of those almost-too-good-to-be-true deals. Adobe is offering a promotional package of over \$1,000 worth of typefaces for \$39.

This offer can be ordered from MicroWarehouse (for PCs) at 1-800-367-7080 or from MacWarehouse (for Macs) at 800-255-6227. It is slightly more if ordered directly from Adobe at 1-800-833-6687.

Even if you don't order this typeface package from Adobe, call them to request their free *Font & Function* magazine. It is a great source of information on typography.

This package consists of an assortment of scripts, decorative headline, text, ornament and symbol fonts. Below is a selection of each:

### Scripts:

*Bellevue*

*Bello*

*Nuptial Script*

### Decorative Headlines:

**Barmeno Extra Bold**

**Badini Poster Compressed**

**CASTELLAR**

**Colossalis Bold**

**LITHOS REGULAR**

**STENCIL**

### Text

Gill Sans Condensed

Prestige Elite

### Ornaments and Symbols:

Carta:



Adobe Wood Type Ornaments:



Typography

## The benefits of typesetting compared to typewritten documents

Desktop publishing not only allows you to place graphics into publications and to place text in columns and boxes, it also turns text that was previously typewritten into typeset. For the increased cost and trouble of DTP, what are the differences and benefits of DTP typesetting as compared to typewriter created type?

### Monospaced type vs. proportionally spaced type

These terms refer to how type is spaced and this a primary difference between the two types of type.

**Monospaced type is typewriter type.** It is called monospaced because each letter takes up the same amount of space.

**Proportionally spaced type is typeset type.** Each letter form takes up the amount of space it needs. For example an "i" takes up much less space than an "m."

### Example of each

This line is set in monospaced type.

*Courier typeface*

This line is set in proportionally spaced type.

*Times typeface*

In DTP a typeface is either monospaced or proportionally spaced—you can't decide which to make it. Courier is one of the few DTP typefaces that is monospaced. Courier looks like type from a typewriter. Though a typeface such as Courier can be used when you want something to look like it was typewritten, most typefaces available in DTP are proportionally spaced.

### The benefits of proportionally spaced type:

- Because proportionally-spaced type allows a natural spacing of the letters, it is easier to read than monospaced.

- Studies, including one from Boston University, show that typeset documents are considered more readable, professional, and credible than typewritten ones.

- Typeset documents are more economical to produce. Because the same amount of information in typeset documents takes up only about 50 percent of the space it does in monospaced documents, paper, printing, and postage costs are reduced.

- More information can be placed in typeset documents. You can get out more of your message in less space.

- The variety of typefaces, styles, and sizes available in typesetting gives you more tools to communicate your message.

With typewriting, the only tools available to help the communicator organize or emphasize the message were underlining or **USING ALL CAPS**. With typesetting you can make words **bold** or *italic*, bump them up a size or reduce them, use a different typeface for headers or **FOR EMPHASIS**.

### The challenge of typesetting

Along with these benefits comes the necessity of learning all you can about typesetting in DTP so that you can use it most effectively to communicate your message. Some ways to improve your skills include:

- Look at the way articles and advertisements are typeset in major magazines. Look at the proportions, the number of different type sizes and styles.

- Make notes recording type combinations or ideas that look good.

- Attempt to duplicate or improve upon the designs that you like.

- Read books and magazines on typography, its history and uses.

- Experiment and have fun.

# Avoid type size trauma

by








Yvon York Prehn

Have you ever changed a typeface in a desktop publishing project and had your entire layout change in size more than you expected?

If so, you didn't do anything wrong. The variations in the reality of type size on the printed page as opposed to the type size number have more to do with the history of how type was made than any decision you make.

Though type is created electronically today, the terms and the ways it is measured is still based on the days it was shaped in metal blocks and these blocks placed together to form lines of type. Type height back then was measured in points. There are 12 points to a pica, 6 picas to an inch or 72 points to an inch. You would assume then that type that was 72 points high would be about an inch tall. Not true. Because all those little blocks of lead had to fit into the same size holder, no matter what the letter, the measurement referred to the block of lead around the letter, not the letter itself.

We still measure type height in points today and though the metal block of lead no longer exists type size is now based on an imaginary electronic box that surrounds the letter, not the letter itself. That's why various type faces can all be listed as the same measure and yet can be very different. The examples below illustrate this.

72 point Times			72 point Teckton		
72 point Avant Garde			72 point Lithos, no lower case letters in this typeface		

**10 point Times**  
Different typefaces of the same size can take up different amounts of space in a publication.

**10 point Avant Garde**  
Different typefaces of the same size can take up different amounts of space in a publication.

**10 point Teckton**  
Different typefaces of the same size can take up different amounts of space in a publication.

**10 POINT LITHOS**  
DIFFERENT TYPEFACES OF THE SAME SIZE CAN TAKE UP DIFFERENT AMOUNTS OF SPACE IN A PUBLICATION.

### **Tips for type size selection**

- Remember different typefaces take up different amounts of space—you can't simply change the typeface of a section of text and have it fit in the space it did before.
- Use from 9 point to 12 point type sizes in the text of your documents. Larger or smaller than that becomes hard to read in text.
- 10 or 11 point is an ideal text size for most typefaces.
- 12 point is good for an audience that is very young, very elderly, or visually impaired.

### **DTP tip of the month**

When in doubt over what typeface to use in your publications, you can never go wrong with Times. This typeface was created for the Times of London newspaper shortly after the turn of the century. It had to be very readable, yet condensed to fit in lots of words in the available amount of space. In addition it had to print well under printing that wasn't always the highest resolution and on rough paper. Sounds like the conditions of much DTP today doesn't it?

# The benefits of typesetting compared to typewritten documents

by Yvon York Prehn

Desktop publishing not only allows you to place graphics into publications and to place text in columns and boxes, it also turns text that was previously typewritten into typeset. But given the increased cost and trouble of DTP, what are the differences and benefits of DTP typesetting as compared to typewriter created type?

## Monospaced type vs. proportionally spaced type

These terms refer to how type is spaced and this a primary difference between the two types of type.

**Monospaced type is typewriter type.** It is called monospaced because each letter takes up the same amount of space.

**Proportionally spaced type is typeset type.** Each letter form takes up the amount of space it needs. For example an "i" takes up much less space than an "m."

### Examples:

This line is set in monospaced type.  
Courier typeface

This line is set in proportionally spaced type.  
Times typeface

You can actually set either monospaced or proportionally spaced type in DTP. Courier is a typeface that is monospaced and it looks like type from a typewriter. Though a typeface such as Courier can be used in special applications when you want something to look like it was typewritten, most type though that you will use in DTP is proportionally spaced.

## The benefits of proportionally spaced type:

- Because proportionally spaced type allows a more natural spacing of the letters, it is easier to read than monospaced.
- Studies, including one from Boston University, show that typeset documents are considered more readable, professional, and credible than typewritten ones.
- Typeset documents are more economical to produce. Because the same amount of information in typeset documents takes up only about 50 percent of the space it does in monospaced documents, paper, printing, and postage costs are reduced.
- More information can be placed in typeset documents. You can get out more of your message in less space.

- The variety of typefaces, styles, and sizes available in typesetting gives you more tools to communicate your message.

With typewriting, the only tools available to help the communicator organize or emphasize the message were underlining or USING ALL CAPS. With typesetting you can make words **bold** or *italic*, bump them up a size or reduce them, use a different typeface for headers or FOR EMPHASIS.

## The challenge of typesetting

Along with these benefits comes the necessity of learning all you can about typesetting in DTP so that you can use it most effectively to communicate your message. Some ways to improve your skills include:

- Look at the way articles and advertisements are typeset in major magazines. Look at the proportions, the number of different type sizes and styles.
- Attempt to duplicate or improve upon the designs that you like.
- Read books and magazines on typography, its history and uses.
- Experiment and have fun.

*"Use typography to show readers where they are, how the elements fit, which items are dominant and which ones matter less. . . [readers will] reward you by liking your publication and saying that it is easy to read. They won't ever know how much work and thought went into getting it that way."*

Jan White, *Graphic Design for the Electronic Age*

## Typography

### Variety in typefaces makes church bulletins easier to read

Typography gives readers clues to meaning when you use different type sizes and typefaces. If material is in the same typeface and size readers assume it is in the same category. A different typeface and size is an immediate clue that something different is being presented.

Keeping these basic typographic design principles in mind is useful when you choose the typography for your church bulletins.

As the examples to the right illustrate, a bulletin is much more attractive, professional looking, and easier to read when the type size and typeface vary with the content. In Church bulletin #2 the sections of the worship service are all in one size and typeface as are the activities and people involved in them. The songs are all in italics to set them apart.

In addition to using different typefaces to set apart different sections, in the Church bulletin #2, the major headings (Welcome to Worship, etc.) are all on the left-hand margin. This makes them easier to read than the Church bulletin #1. Centered headings work better when there is less text and it is more spread out. For a tighter space, headings on the left margin are easier to read.

#### Type combinations that work well

When deciding which typefaces to combine, it usually works best to use one sans serif and one serif typeface as the examples below illustrate:

- Helvetica & Times
- Helvetica & New Century Schoolbook
- Avant Garde & Palatino
- San Francisco & Helvetica (for the youth group)

#### Church bulletin #1

This is reduced from an original that was half of an 8 1/2-by-11-inch sheet.

This is how many bulletins look that are typed or word processed.

There is nothing wrong with this bulletin, but the example below shows how being able to use a variety of typefaces and sizes makes a bulletin easier to read and more professional-looking.

#### Church bulletin #2

This is reduced from an original that was half of an 8 1/2-by-11-inch sheet.

It was produced with a desktop publishing program. The ability to use different sizes and typefaces makes the bulletin easier to follow.

Name of the church—Helvetica, 24/auto, 130% width, tight track

Section headers—Helvetica, 12/auto, bold

Remaining text—Times, 12/auto, normal and some italic

CHRIST'S CHURCH  
Sunday Worship—July 12, 1993

---

WELCOME TO WORSHIP  
\* Hymn #22 "Rejoice, Ye Pure in Heart"

Leader: Oh give thanks to the Lord, call upon his name  
People: Make known his deeds among the peoples!  
Leader: Glory in his holy name;  
People: Let the hearts of those who seek the Lord rejoice!

WORSHIP THROUGH PRAYER  
Pastoral Prayer Pastor Gayle Smith  
The Lord's Prayer Congregation

WORSHIP THROUGH GIVING  
Giving of Tithes and Offerings

Special Music "Beautiful Savior" Church Chior

WORSHIP THROUGH HEARING THE WORD  
Scripture reading Matthew 6:25-33  
Sermon "First things First" Pastor James Evans

WORSHIP THROUGH COMMITMENT  
\* Hymn #78 "My Jesus I Love Thee"

Benediction Pastor James Evans

\* Those who are able, please stand

**CHRIST'S CHURCH**  
Sunday Worship—July 12, 1993

---

**Welcome to Worship**  
\* Hymn #22 "Rejoice, Ye Pure in Heart"

Leader: Oh give thanks to the Lord, call upon his name,  
People: Make known his deeds among the peoples!  
Leader: Glory in his holy name;  
People: Let the hearts of those who seek the Lord rejoice!

**Worship through Prayer**  
Pastoral Prayer Pastor Gayle Smith  
The Lord's Prayer Congregation

**Worship through Giving**  
Giving of Tithes and Offerings

Special Music "Beautiful Savior" Church Chior

**Worship through Hearing the Word**  
\*Scripture reading Matthew 6:25-33  
Sermon "First things First" Pastor James Evans

**Worship through Commitment**  
\* Hymn #78 "My Jesus I Love Thee"

Benediction Pastor James Evans

\* Those who are able, please stand

# Elegant initial caps by Adobe add a timeless beauty to DTP projects

If you've ever admired the beautifully drawn initial caps in the old church manuscripts, you can now get the same effects from a fantastic set of initial caps created by the type designer Marwan Aridi for Adobe.

These initial caps collection are sets of black-and-white and full-color EPS files that can be used in any word processing or page layout that accepts the EPS format. They come in versions for both the Macintosh and for PCs. On the PC platform, Windows are required.

The caps can be dropped in as is (which is what was done on all the examples here) and they can be sized and scaled like any artwork. In addition they can be modified in drawing programs such as Adobe Illustrator, Freehand, Canvas, and CorelDRAW. They combine well with a variety of both ornate and plain typefaces.

To the right and explained below are some examples of the caps and how they are used:

**#1**—Drop cap used is Aridi Romani; text is Caslon.

**#2**—Drop cap examples are Aridi Napoli.

Each drop cap comes in both black and white and in color, which prints out in grey scale, as shown here.

**#3**—Drop cap is Aridi Gothic.

**#4**—Drop cap is Aridi Lubna.

**#5**—The lettering for Men's is Aridi Rock; text is Machine.

**#6**—The "T" from the verse to the left is enlarged and stretched to show detail.

**#7**—The drop caps are Aridi Nabel; the text is Nadine.

The caps come in five packages of three sets of type each. They can be ordered from Adobe at 1-800-445-8787 and they cost \$49 per package, three for \$99, or all five for \$149.

#1



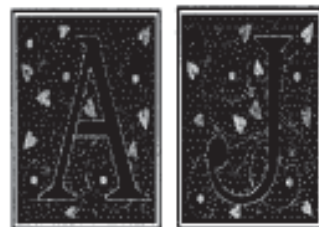
Therefore, I urge you, brothers, in view of God's mercy, to offer your bodies as living sacrifices, holy and pleasing to God—which is your spiritual act of worship. Do not conform any longer to the pattern of this world, but be transformed by the renewing of your mind.

Romans 12:1, 2a (NIV)

#6



#7



Anne James  
Wedding Coordinator

First Christian Church  
555 West Avenue  
Anytown, USA  
555-5678

#2



#3



#4



#5



Check web for current pricing

▼ *Typography*

# For kid's publications, use handwritten fonts for a kid-appropriate look

IN THE SAME WAY that we wouldn't expect to receive a note from a six-year-old that came typeset in a formal typeface, it doesn't seem appropriate to always create publications for children with adult typefaces.

Fortunately a number the handwritten fonts are available that give you tremendous flexibility and fun in your designs. These are especially useful in creating publications for children's ministries, youth programs or any more casual programs at your church.

A great source for handwritten fonts is T/Maker. They have a variety of handwritten font collections including:

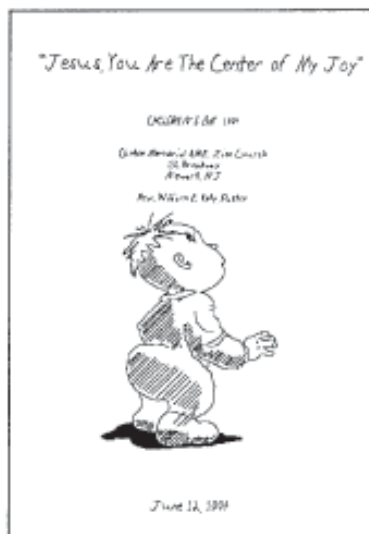
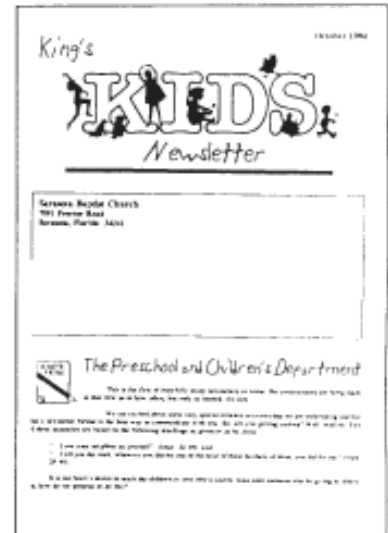
- The Handwritten Fonts CD—this CD contains 300 TrueType handwritten fonts of every imaginable style, from casual and backhanded to precise lettering. It sells for \$39.

- Some children's handwriting fonts called Paint, Crayon and Marker which are part of their Kidbag collection CD. Kidbag is a wonderful collection of clip art actually drawn by children with paint, crayon, watercolor, pencil and marker. The CD also includes Ding-Brats, a picture font created by children and it sells for \$79.

- Finally you can actually get your own handwriting turned into a font on the computer. You purchase the software and then fill in a handwriting sample. You mail it back to the company and in about 2 weeks you'll get back your font. In addition they will make a personal signature font that will enable you to sign your correspondence with a single key stroke. The personal handwriting software costs \$99.

To order any of these or to receive their catalog contact:

T/Maker  
P.O. Box 2067  
Secaucus NJ 07096  
ph. 1-800-986-2537  
fax 1-800-986-2538



In the examples above you immediately know the publications are for children because of the use of the handwritten fonts. Above they are used in a number of ways: as the text for a child's question section in a newsletter, as the headers for a children's newsletter and finally as the headline text for a poster for a children's program.

Handwritten fonts provide a great way to design publications for children. A variety of fonts such as these is available from T/Maker software.

All of the examples above came from entries in the 1996 Great Idea Swap.

## ▼ Desktop Publishing & New Media in Ministry by Ministry Computing Resources ▼

Check for current software & prices on the web

VERY important additional note on typefaces for children: PLEASE, never use any of the typefaces that have backwards letters, such as the e's and s's. Though adults might think it is cute, it is very confusing to children for an authority figure (church) to give them incorrect letters.

▼ *Typography*

# Try type alone, no clip art needed, to create a powerful message

**T**O CREATE A POWERFUL design that gets its message across, one of the key principles is to make sure that every element in the design works to emphasize the message. That means that both the text and the illustrations *say* the same thing.

Unfortunately, in many church and ministry office settings when you have a limited selection of clip art it can be hard to come up with an illustration that communicates exactly the message you want to get across. It is tempting to just pick out anything and stick it in there. That is a mistake.

All images have a message and clip art selected just to fill an empty hole on the page can communicate conflicting messages. In many situations just using type to get across your message is a far better solution.

## Tips for using type only

- Know clearly what you want your message to be. Then state it simply. Make that the primary message on the page. Don't try to say too many things when you use type as the primary design element.

- When using type without graphics you can use a variety of type styles such as bold and italic. Reverse, outline and shadow are additional options.

- Differing weights and sizes of type communicate their message in different

*In each of the examples illustrated here, type is the main design element. The powerful use of type communicates the messages clearly. There is no need for clip art that could be distracting or might give a conflicting message.*

*Examples are from Great Idea Swap.*

ways. For example, a light-weight type such as this:

Light type

Light type

says its message much more softly than a heavier weight of type like this:

**HEAVY TYPE**

**Heavy type**

- Use reverse to emphasize words or letters. You can use boxes, circles, ellipsis, or bars of solid or shaded color.

- Don't forget the dingbats. There are many of them in geometric shapes, such as these:



Use them to lead the eye, as a design element or you can enlarge them greatly and have letters reverse out of them.

- Have fun. The tall, narrow flyer on this page is fun to look at and in a sort of "solve the puzzle" kind of way leads the reader into the message.

**No** Fancy colors  
or **cool**  
pictures. **no** big words.



**OR** snazzy

lingos to sway you.



**WILLTOP HAPPENENS**

A Newsletter for Youth      Volume 2 Number 16      May 1995

**True Love Waits**      **FRIDAY MAY 26**

Let's Stay Up **ALL NIGHT**

On Wednesday night, May 16th you will have the opportunity to participate in what has become the largest demonstration of commitment to sexual purity by teenagers in the history of the world. True Love Waits is the name, and it's the game.

On this Wednesday evening service, we will meet in the Ballroom. There will be lots of music, and video action, witness by some of your friends, inspiring testimonies by some of your favorite sport stars, and most importantly, you will have the chance to tell the world that you will be true to God's standards of sexual purity.

This service is for everyone! You can come, watch and later, and it sounds like something that you want to do. Don't get lost! If you're not quite sure, then just find out if there's a sign-up for you to do something that you will really do.

Someone may see you. "What if I have already missed up sexually, I can't be part of this club?" "Don't you worry. The commitment is made from the moment forward, you cannot change the past, but you can change the future."

I hope you all will come and be part of this exciting service. It's time to think of all the danger that lurks out there waiting to destroy young people today. It's exciting to see so many of our teenagers standing up for what they believe in. Bring your parents, this service is for them too. There will be sign-up sheets for T-Shirts and Purity Rings at the service. So come and experience this exciting time with your friends and family.

Some signs will be up and the sign-up for the service will begin around 6:00 p.m. and will end at 8:00 a.m. Saturday! They have the same details, and come to S.A.L.L.E. on May 16th for the full event!

**WILLTOP HAPPENENS, May 1995**      Page 1

**HELLO SUMMER!**  
Let's Stay Up . . .

**All Night!!!**

**FIRST ANNUAL YOUTH LOCK-OUT!**  
FRIDAY, JUNE 3 -- 8:00 P.M.

Schedule of Events  
8:00 p.m. - 11:30 p.m. - Video Scavenger Hunt  
12:00 a.m. - 2:00 a.m. - Roller Skating  
3:00 a.m. - 5:00 a.m. - Bowling  
6:00 a.m. - 7:00 a.m. - Breakfast

**Cost \$10.00 total**  
(Covers everything, skating, bowling, & breakfast)

# How to yell or whisper using type

by

Yvon York Prehn

We all know how boring a monotone speech is. When someone drones on and on, never changing the inflection of their voice we respond by tuning them out or falling asleep.

The printed page is no different. Reading a solid page of text without variations is like listening to a monotone speaker—the lack of variation doesn't keep our interest, so we turn the page.

We add interest to our voices by changing our inflection. We add interest to type by changing the size and style. Here's how to do it:

## Speaking conversationally

To carry on a conversation, you use a "normal" tone of voice. For most of your text writing you use the "normal" style. This is also called the "Roman" style in some DTP programs. This type style is straight up and down, no slant, no bold.

## If you want to whisper

A whisper is often a soft emphasis as in, "Amy, *please* lower your voice."

Though we notice it immediately, words set in italic don't come across loudly.

The italic type face was invented in the 15th century in Italy by a man named Aldus Manutius. He wanted to save space in the small books he was printing and realized that slanting the letters and placing them more closely together would allow him to do that.

It worked and italic today still usually takes up less space than normal or Roman. However, it is harder to read, so please don't use it to print Bible verses or conversations.

## If you want to yell

This one is easy. **Bold something** if you want to raise your voice.

How much you want to raise it depends on **how large the type** is combined with the **bold style**.

### How to mumble

People mumble when they really don't know what they want to say. Some type styles are like that. For example:

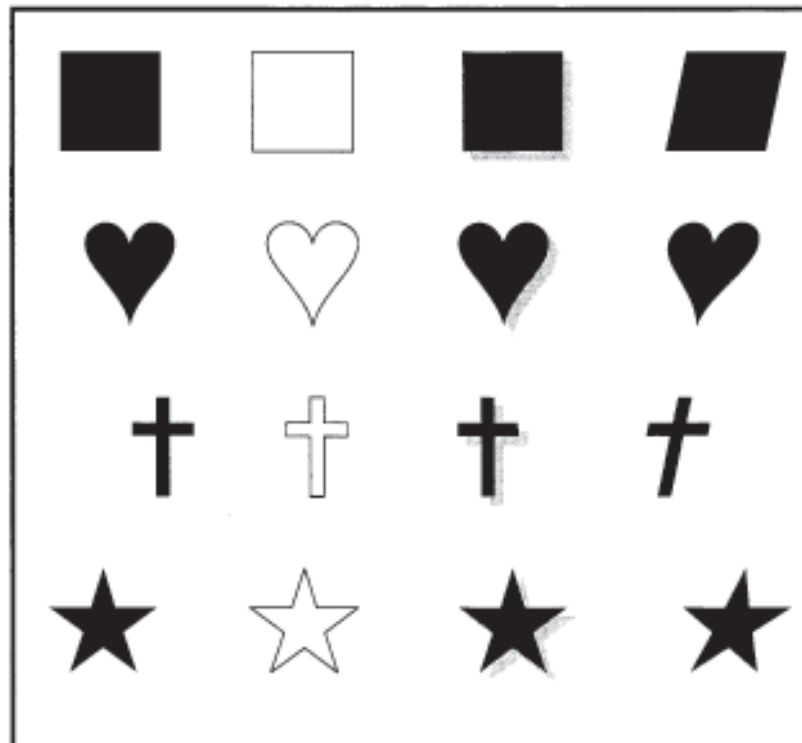
What tone of voice is *outline*?

What emotion is portrayed by *shadow*?

Hard to say isn't it? That is why these type styles are best left to use in flyers or ads, not in DTP text or in newsletter headers or headline writing.

### DTP tip of the month

Though outline and shadow are not useful as type styles to apply to most uses of text, they are a lot of fun when applied to dingbats. Dingbats or symbol fonts are accessed through your keyboard and often people forget that styles can be applied to them also. Below are some examples of normal, outline, shadow and italic applied to some common Zaph Dingbats at 60 point size.



# Great type combination makes book easy to read

THEY SAY THAT "clothes make the man," and we are all aware of the different impressions made by a man in dirty paint clothes and the same man dressed in a tuxedo. In the same way choice of type can make the content of a book either look great or grubby.

Kay Hall, one of the Great Design Swap Award of Excellence winners, dressed her book, *The Ministry Macintosh*, in a tux. Though the content of the book is excellent in and of itself, the type choices and layout of the type make the content optimally readable and accessible.

## What makes it good:

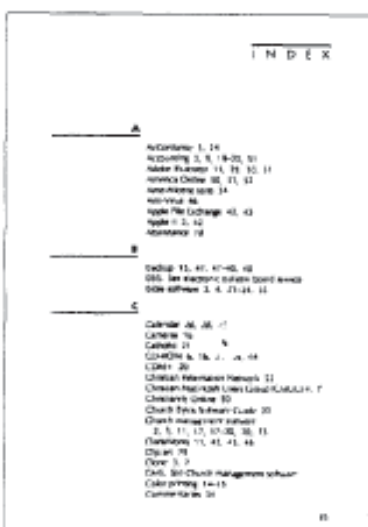
- **Excellent combination of type faces.** The body copy is set in Zaph Humanist from Bitstream and the heads in Lithos Bold from Adobe. Zaph Humanist is a very readable face for the text. Lithos provides a strong contrast and makes the heads stand out well for easy skimming and finding information.

- **The scholar's margin** (the white space down the left side of the pages) is a great design tool. It gives the page a more readable and inviting look than it would have if it were all solid text.

A mistake many people who design and self-publish books make is that they run the text from one side of the page to the other with very narrow margins. The rationale for doing this is often to save money because less pages have to be printed, but the end result is unreadable pages and a cheap-looking product.

- In addition to making the pages more readable, the scholar's margin provides space for adding illustrations and notes. In addition, the reader can add their own comments in the space.

- **Good design of collateral sections** such as the Index. Lithos has a strong almost hand-illustrated quality and it combines well with the line leading into each letter used to organize the Index.



To order the book, send \$14.95, plus \$2 S&H, (North Carolina residents add 6% tax to:

Church Bytes Inc.  
562 Brightleaf Square #9  
905 West Main Street  
Durham, NC 27701

Sample pages from Kay Hall's extremely informative book *The Ministry Macintosh*. In addition to its excellent content, the layout and use of typography in the book is a great example of how to use a combination of type and white space to maximize readability of a publication.

# Type faces that look great for an entire publication

## ■ Palatino

- Palatino, *Palatino*

You don't need to use different typefaces for headers, subheads and text.

## ■ Garamond

- Garamond, *Garamond*

Each of the typefaces on this page works well throughout an entire publication if you simply vary the weight and style

## ■ Times

- Times, *Times*

**AND** you don't need to make every level of type a different color! Again, variations in weight and style are often enough.

## ■ Arial

- Arial, *Arial*

You can use **color**, but use it **sparingly** and **consistently** for the greatest impact.

## ■ Franklin Gothic

- Franklin Gothic, *Franklin Gothic*

# Misc. type tips

- **Black on white always easiest to read; colors cut contrast and readability**
- *Be very sparing using reverse type on print or the web*
- **For flyers, posters, etc., use a display type for headers, a clear text face for instructions**
- **When in doubt, go for simple and easy to read**
- **The best typesetting is invisible...channels only**

attention all BFC kids--

Little kids in Mexico don't have shoes!



To give them shoes to go to school with this fall, you can bring your old shoes (and socks too), any kind, any size to church next Sunday, August 2. We'll have a big box on the Olive Tree Patio and our goal will be to fill it with shoes and socks for the kids in Mexico. Then the Oasis Singles from BFC will take it down to Mexico so the little kids will have shoes!

**Thanks so much for helping!**

**Bring any kind of kids' shoes to BFC, Aug. 2 to share with kids in Mexico!**



**Note to parents:**

The Oasis Single Adult Ministry at Bible Fellowship Church will be going on its fourth trip to Manadero Mexico Aug. 7-9. In the past three trips the group has become involved with ministries and orphanages there. Oasis has done building projects, distributed food and clothing, taught, shared and helped in a variety of service projects. The following groups would be receiving shoes from this project:

- \*Hannah's Home Orphanage
- \*El Niño de los Niños Orphanage
- \*Penny's House Orphanage

These children **do not** have shoes. These ministries work with some of the poorest of the poor in Mexico. The ministries are run by very godly people who are giving their lives in service to Jesus and these people. We greatly appreciate your help. If you have questions please call Sherie Limoli who is collecting kids' clothes and shoes for the trip 648-2686 or Paul Prehn, director of Single Adults at BFC 650-1888.

# The 5 Commandments of Digital Typesetting

from Yvon Prehn, [www.thelionsvoice.com](http://www.thelionsvoice.com)

New ways of doing things require new guidelines. Just like when the children of Israel came out of Egypt they needed a new way to live, so too when you come out of the wilderness of typewriter-land or of never-having-done-publication-before-land, you need a new set of guidelines for the promised land of digital typesetting, whether your final result will be on paper or on the web. Below are five fundamental ones.

## 1. Thou shalt use one space, not two, after periods and other punctuation.

Spacing on a typewriter is very different from spacing on the computer. On the typewriter each letter takes up the same amount of space. This is referred to as monospaced type. On the computer (as well as with all professionally typeset material of the past and present), each letter takes up varying amounts depending on the width of the letter. This is called proportional type. Monospaced type (on the typewriter) needed two spaces after periods because of the wide spacing of the individual letters, but two spaces were NEVER done in traditional typesetting (look at your books, Bibles, newspapers) in the past and are not to be done with digital typesetting today.

**Incorrect:** "Test everything. Hold on to the good. Avoid every kind of evil" (1 Thes. 5:21,22).

**Correct:** "Test everything. Hold on to the good. Avoid every kind of evil" (1 Thes. 5:21,22).

## 2. Thou shalt use a proper long dash (em dash) instead of two hyphens.

A proper long dash is a solid line, not two hyphens joined together. In the Microsoft products, they automatically convert two hyphens to an em dash; in many other programs you need to look in your help file for the key commands to do it.

**Incorrect:** "I die every day - - I mean that brothers - - just as surely as I glory over you in Christ Jesus." (1 Cor. 15:31).

**Correct:** "I die every day—I mean that brothers—just as surely as I glory over you in Christ Jesus." (1 Cor. 15:31).

## 3. Thou shalt not use all capital letters in headlines or sections of text.

For short (1-3 words) labels all caps are fine, but we read by the shape of words, and all caps make words harder to read. Use bold, a larger size or italics to emphasize words or for headlines instead of all caps. In addition, in emails all caps are considered shouting and are rude.

**Incorrect:** VOLUNTEERS NEEDED TO HELP COOK AND COUNSEL AT THE HOPE CENTER

**Correct:** Volunteers needed to help cook and counsel at the Hope Center

## 4. Thou shalt not underline in place of using italics.

Underlining cuts off the lower parts of letters and makes them harder to read, but with the typewriter that was the only way to designate something as italic. With the computer today you can easily create italics when you want to subtly emphasize something or when needed grammatically, such as for a book title.

**Incorrect:** The book, My Upmost for His Highest, is a great devotional book.

**Correct:** The book, *My Upmost for His Highest*, is a great devotional book.

## 5. Don't automatically justify text, especially if it is in a narrow column. Our eyes read best when the type is of a consistent color without large gaps of white.

① Notice how spread out the words are on this justified column. This uneven word spacing creates uneven color of the text, causes the eye to jump, and is harder to read.

② Look how different this column looks. It is the same size text and width, but because the margin is rag right or left-aligned, it has much more even text color, spacing, and is much easier to read.

Some programs justify nicely, but always check and adjust for even color and easy reading.

① I Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.

And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing.

② I Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.

And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing.



## Links to additional materials to train, equip, and encourage Church Communicators from : Yvon Prehn and Effective Church Communications

Effective Church Communications Training website:  
<http://www.effectivechurchcom.com>

The Effective Church Communications website has articles, many training videos, ready-to-print templates and PDFs for church communicators. It has hundreds of entries that can do everything from equip a beginning church communicator to challenging a senior staff member to be more effective in their church communications. Please sign up for our email updates and you'll get short notices each week on new material posted on the site.

### Yvon Prehn's books in paperback

A growing selection is available at <http://www.amazon.com>. Just enter "Yvon Prehn" in the search box to go to her list of books.

The regular amazon pricing, shipping, free shipping offers apply.

If you would like to purchase books in bulk at a reduced price, or are interested commissioning a Personalized Special Edition for a training event or conference, contact [yvon@effectivechurchcom.com](mailto:yvon@effectivechurchcom.com).

### To stay connected, get notices of new materials and resources and to be challenged in church communications:

Yvon Prehn's blog: <http://www.churchcommunicationsblog.com>

Twitter: <http://www.twitter.com/yvonprehn>

Facebook: <http://www.facebook.com/EffectiveChurchCommunications>

YouTube videos: <http://www.youtube.com/yvonprehn>

LinkedIn: <http://www.linkedin.com/in/yvonprehn>

### Digital versions and downloadable e-books are available from:

Smashwords: <https://www.smashwords.com/profile/view/yvonprehn>

This site has lots of free special edition ebooks. It also allows you to download books in any ebook format. New ones are continuously added, so check back frequently. ***Please pass on this link to church, mission, and other groups for the free downloads.***

Yvon's digital books are also available from these major online and retail sources, just put "Yvon Prehn" into their search function to find the books. These selections are added to frequently, so check back for new titles.

**www.amazon.com:** Kindle versions for download to the Kindle reader available here

Itunes online bookstore

Barnes and Noble online bookstore

### Contact information

For additional questions about the Effective Church Communications ministry, to request free reprint permission of articles, for interviews or contributions to websites or books, email: [yvon@effectivechurchcom.com](mailto:yvon@effectivechurchcom.com).

---

Enabling your church to create communications that  
Fully fulfill the Great Commission  
<http://www.effectivechurchcom.com>