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HOWARD PRINTING NEWSLETTER

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WEB V. PRINT

WE ARE HEARING MORE REPORTS ABOUT HOW THE World Wide Web is in fierce competition with print. But many of us in the print world see it differently. We see how the two media actually complement each other in a common marketplace.

The Web offers agility, while print shows stability

For as little as \$9.95 per month, consumers have instant and global access to unlimited services and products. This certainly creates more selection for buyers and often creates more competition for those on the selling side.

However, more selection doesn't always lead to simplified purchasing decisions. When shopping on the Web, ask yourself:

- Who out there is legitimate, and who is not?
- If I send money before receiving product, am I at risk?
- Is that potential risk worth a savings of 10-15 percent?
- If I'm not happy, will I get a cheerful and complete refund?
- If my purchase is a flop, how do I seek restitution?

One common e-mail request that shoppers submit to mitigate these concerns is, "Send me more information." While it seems ordinary enough, this request is often a test. Translation: "Anyone can put up a Web site to sell almost anything. If you are a legitimate business, you will have a letterhead, business card, product or service brochure, or price list that you should be willing to send to me. Once I've seen your materials, I will feel more comfortable."



Capture more leads by planting some seeds

On-line shoppers can slip in and out of sites undetected. A regular challenge for Web site marketers is, "How can I get interested visitors to leave their name, address and phone number? Having that information would allow me to follow up." The answer is simple. Offer to mail them something free.

Why do you think personal finance Web sites offer free self-help brochures that supposedly will show you the way to early retirement? It's not because they really think you have enough money or personal motivation to retire. It's because they are building a database. Shortly after they get your address and phone number, a representative will call and sell you on a more realistic fee-based plan.

Because it has a low unit price and inexpensive mailing cost, a free printed item is the perfect offer.

The Web is fast, but print will last

Because of the nature of the media, Web surfers will give a site's page only seconds of their attention before passing judgment. In comparison, a printed piece will command minutes of attention. This, plus the fact that print becomes a second layer of marketing, makes it a logical companion to Internet sales efforts. There is no getting around the fact that print is

- completely portable and user-friendly
- compatible with any platform or file cabinet
- safe to use in high-voltage electrical storms
- always available in the highest resolution
- easier on the eyes than a computer monitor
- safe to forward without virus fears

Print is the original wireless communication tool. ■

TYPOGRAPHY 101

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IF YOUR JOB INCLUDES CREATING INTERNAL OR EXTERNAL print communications, you should recognize and become familiar with good typography. Here are some basics.

There are thousands of fonts from which to choose. Some of the more common ones are already loaded on your computer when it arrives. After that, you will need to decide which fonts you want to purchase. To assist in this process, buy the Digital Typeface Compendium *Font Book* (from FontShop International, Berlin) and become familiar with how fonts look.

A second, excellent reference book is *Stop Stealing Sheep & Find Out How Type Works* by Erik Spiekermann and E.M. Ginger (Adobe Press, Prentice Hall Computer Publishing). It has many visuals that demonstrate the authors' statements about how and why type can be a very effective and persuasive element of written communications.

Serif fonts are generally easier to read than sans serif—especially when the point size falls between 9 and 12 point. Serif fonts are the best choice for copy-heavy documents that have long passages of uninterrupted manuscript.

Sans serif fonts become easier to read as the point size increases. Sans serif fonts are good choices for headlines, signage and billboards.

Most fonts have a “family.” It is always appropriate to mix weights and italic within a font family to create interest and variation on a page. A family may include: book, book italic, bold, bold italic, black, black italic, ultra, ultra italic, light, light italic. Fonts that commonly do not have families are script and display fonts.

The Kabel family

Kabel Book
Kabel Medium
Kabel Demi
Kabel Bold
Kabel Ultra

Script fonts should be reserved for formal invitations, announcements, an occasional sign or banner and wedding materials. They should not be used in day-to-day business communications. Script and Old English fonts should be set only in *Upper and Lower Case*. Never set these fonts in **ALL CAPS**.

Display fonts are stylized characters that often suggest a theme or set a tone for a printed message. Most were developed with sales literature in mind. They should be used in moderation as headlines or attention-getting captions.

Point size and color affect readability. Body copy type should not be smaller than 9 point. If your audience is mature, increase that minimum to 10 or 11 point. Color type is always harder to read than black type—especially when it is smaller than 12 point.

Be aware of line lengths. The most comfortable reading range is 32 to 62 characters per line; with 42 characters being optimum. Optimum line lengths are relative, and will vary depending on the point size and kind of font that was specified. The best example of a publication that rigidly adheres to these line length rules is a newspaper.

10 point bold sans serif font reversed

7 point normal serif font reversed

Reversed type reduces readability. If you use reversed type, select a sans serif or boldface serif font that is at least 10 points in size, and keep the length of the copy to one or two paragraphs.

Surprinting type on a halftone or color photo will camouflage the message. This can be used to your advantage if you have bad news.

Learn how to use marks, dashes and hyphens.

- Double quotes or “smart” quote marks (“ ”) are used when quoting something said by another person, or to place emphasis on a single word or phrase within a sentence.
- Single quotes (‘ ’) are used for apostrophes, or when one person’s quote appears within another person’s quote.
- Inch marks (") are not curly like double quote marks. They should not be used as a substitute for double quote marks.
- Foot marks (') are also not curly and should not be substituted for single quote marks.

- Em dashes (—) are used as “connectors” when two different thoughts used within the same sentence suddenly become related to one another. An em dash should be used in place of two hyphens (--). E.g. She quit her job—something only a prophet could have predicted.
- En dashes (–) are one-half the length of em dashes and are connectors for dates and grades.

M An em dash is equal to the width of the font’s capital letter M (em).
N An en dash is equal to the width of the font’s capital letter N (en).

- Hyphens (-) are used as dividers and connectors. They divide words at the end of a line and connect words in hyphenations.

The average reader finds long paragraphs discouraging to read. This is a by-product of the “sound bite” era in which we live. The optimum paragraph length is now only six to eight lines of type.

Placing two spaces at the end of a sentence is a holdover from high school typing class and is not practiced in professional typesetting.

had seen the dog. Then
 Two spaces between sentences.
 had seen the dog. Then
 One space between sentences.

Body copy and other small type should not be screened or printed in color. Leave it solid black for maximum readability. Large, bold headlines can be effectively screened.

When putting a box around a photo or block of copy, do not select the “hairline rule” weight. Imagesetters and digital printing equipment cannot hold this fine a line. The minimum specified rule weight should be one-half point.

If you prepare manuscript or specify fonts from a PC that will be designed or produced on a Macintosh computer, be aware that PC computers have many fonts that do not have equivalents on Macintosh platforms. This may influence your font selection strategy.

Some colors are easier to read than others. Using black for type matter is the safest choice.

The more exotic a font looks, the more restraint should be used in its employment. Fun or friendly-looking fonts become irritating very quickly when overused.

Just because you own 300+ fonts, doesn’t mean you should use every one in every job. Unless you are a highly trained graphic design professional, mixing more than three fonts on any single page will make your work look like a hodge-podge. Pick one or two easy-to-read fonts for headlines and body copy, then add a bit of interest with one additional display font. (don’t forget that you can use the whole family of any font for variation and interest.)

Closely relating to the previous statement...Do not mix two similar-looking serif fonts within the same document. For example, Palatino and Garamond should not be mixed on the same page. Doing so only makes it look as if you made a font selection mistake. A better option is to mix a sans serif font with either Palatino or Garamond.

When a single word or part of a word ends up on a line by itself, it is called a widow. When a single word flows to the start of a new page, it is called an orphan. Widows and orphans are to be avoided in fine typography.

Excessive hyphenation is undesirable. Very short line lengths, wrap-around copy and justified paragraphs increase the chances for hyphenation. Rule of thumb: Do not allow more than two consecutive lines of copy to end with hyphens in any given paragraph.

Grandma had lived in the valley for forty years. Understandably, all of her children were raised in that log cabin.

Do not allow more than two consecutive lines of copy to end with hyphens.

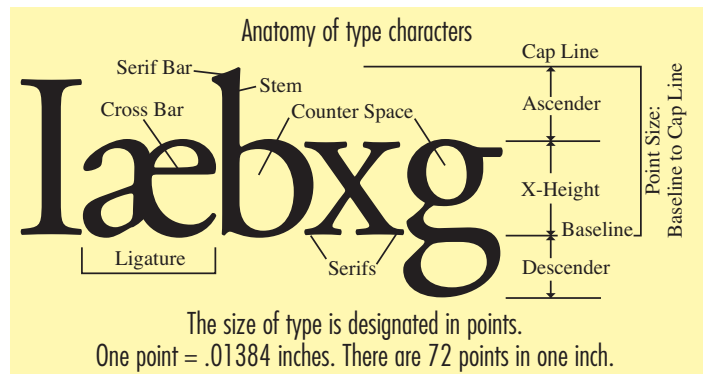
The best solution: Recognize your limitations and seek professional help when the job demands it. In the meantime, practice!

Buy several resource books, study good design, subscribe to several layout magazines, take a class, and spend time collecting typeset pieces whenever you can. Soon you will be able to analyze what works and what doesn’t work. ■

Headline

Quality, flexibility of lead times and delivery are some of the reasons TK has been doing business with Carr Axle since the mid to late 1980s. TK’s business is going well. Since that time, TK has had great growth worldwide for designing and building durable, high performance heavy equipment for the industry.

A widow arises when a single word ends up on a line by itself.



HUE AND IMPROVED *Pantone Products*

Pantone Inc., the printing and graphic design industry's world-wide standard for color measurement tools, has added 147 new solids and seven new metallics to their original color palette. This brings the total number of mixing ink colors to 1114. Along with these color additions, Pantone now offers color formula fan guides for gloss coated, uncoated and matte coated papers. If you have not replaced your Pantone color guide books in the last few years, now is the time to do it.

Designers should also know ahead of time which PMS solid colors can be readily matched when a job is converted to four-color process color. This concern has been addressed in the new formula guides with special icons that indicate which PMS colors are achievable in four-color process.

Don't forget about Pantone's two other important color tools. The *Solid-to-Process Guide* shows how close a printer will be able to get to any PMS solid color when an order is being printed in four-color process. The *Process Guide* was developed for designers who regularly work in CMYK color. It organizes a spectrum of more than 3000 process colors in a logical and easy-to-use display, and defines the standards for reproducing and controlling process colors. CMYK percentages are shown for each color swatch.

To order any of the above guides, call Patty Smetana at 329-0022 or 800-968-4726. ■

COMPETITIVE KUDOS TO...

Howard Printing and several of their clients have captured industry awards for excellence in printed materials during the past several months.

Kalamazoo Institute of Arts and **Tom Krol Typography** won a Gold Award for the 75th anniversary issue of *Sightlines* newsletter from the Michigan Museums Association. The awards presentation was held at MMA's annual meeting in Mackinaw City during October.

Thomas Mills & Associates garnered two prizes in the 2000 Summit Creative Awards Competition. A Silver Award was taken for Howard Printing's self-promotional brochure "Sometimes You Simply Need Six Colors" and a Bronze Award was taken for the Battle Creek Community Foundation's 1998/99 Annual Report. More than 3000 entries from three continents were submitted to Summit's annual competition for graphic designers.

Hannah Gold & Associates and **Comstock Public Schools** shared a Commendable Award received at the Michigan Schools Public Relations Association conference in Lansing during October. The "Comstock Historical Perspective" was a winner in MSPRA's publications category, and presented a unique blend of 150 years of educational achievement and community history.

Howard Printing won an award in the Printing Industry of America's 2000 Premier Print Awards competition. Competing against nearly 5,400 entries from countries throughout the world, Howard received an Award of Recognition and was a top finalist in the category of *Printing and Graphic Arts Company Self-Promotion* for their "Sometimes You Simply Need Six Colors" brochure. The Premier Print Awards are affectionately known as "Benny" awards, nicknamed after the father of U.S. printing, Benjamin Franklin. ■

A WARM WELCOME TO...

Howard Printing is pleased to welcome **Daisy Chisholm** to our sales staff as account executive. Daisy has relocated from the windy city of Chicago to Kalamazoo, and brings with her more than 15 years of professional printing sales experience. She can be reached at 329-0022/800-968-4726, ext. 304 or on her mobile phone at (616) 998-6719. ■

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