

DISPLAY HEADLINES

Ordinary news stories use ordinary headlines. And then there are features.

Feature stories let you stretch beyond the confines of those routine *Council-mulls-landfill-zoning* headlines. Using type as a tool, you can make a cultural statement.

Forge a new visual identity. Or craft a miniature work of art.

Some newspapers allow designers total freedom to create loud, lively headlines like those on this page.

Others insist that display headlines follow the same rules — and use the same typefaces — as the rest of the paper (that’s to keep feature stories from looking too different from the rest of the news).

So before you plunge too far off the deep end, be sure you know the limits of your editors’ tastes — as well as the limits of your own typographic skills.

These wild 'n' crazy display headlines were concocted at The Asbury Park Press (top left), The Oregonian (the two middle pages at left and the middle page below), The Ball State Daily News (bottom left) and The Detroit News (bottom right).

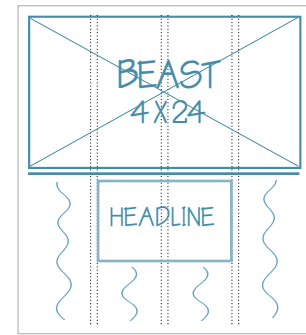


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DUMMYING & BUILDING DISPLAY HEADLINES

It can take hours — *days* — to write the perfect headline for a special story. But while you’re waiting for inspiration to strike, you may need to go ahead and dummy that story, leaving a hole for the headline to fill later.

In the dummy at right, the designer left a horizontal space for a headline — which later turned out to be “Beauty and the Beast.” With enough time and energy (and a big bag of fonts to choose from), you could fill that hole with a headline like this:



This typeface (Coronet Script) is aqua with both a white and a blurry black drop shadow. The “B” is 92 pt.; the lower-case letters are 116 pt.



This novelty font (Neuland) is reversed out of black. “THE” is 14 pt., solid white; “BEAST” is 48 pt., with a gradient that runs from yellow to orange.

Like many designers, you may have access to dozens of typefaces and to computer software that can crunch, curve and contort type. Fine — but go easy. Even if you’re restricted to just *one* type family, you can use screens, rules and boxes to add style and variety. The headlines below, for instance, use just the Futura family. Let’s take a closer look at how their components were crafted.*

Solid black type



Widely tracked type, centered on a .5-pt. rule

Solid black type



10% black box with a .5-pt. border and a 20% shadow

Type reversed out of a solid black 6-pt. bar

30% black type



Type centered in a 12-pt. bar; screen fades from 0 to 50% to 0

Solid black type



20% black type (uses two .5-pt. shadows: one white, one 50% black)

Box uses a graduated screen (from 50% top to 5% bottom). Shadow is 40% black, blurred in Photoshop

20% black type with a 50% shadow



Type centered between .5-pt. rules spaced 2 pts. apart

Solid black type with a 20% shadow



Type reversed out of a black box with a .5-pt. border

50% black type

Type reversed out of black, with .4-pt. rules spaced 1.5 pts. apart

* Because screens vary from one printer to another, the densities used here may need adjustment at your paper.