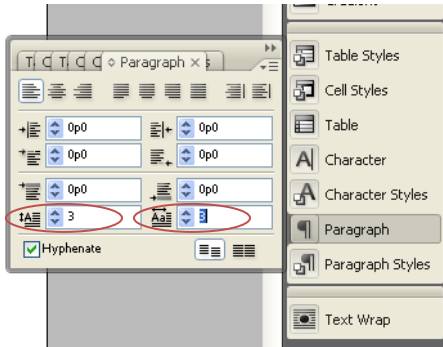


## Embellishing your text

- **Drop caps**

Selecting the first letter or word of the paragraph to drop beneath the baseline and encroach into other lines.



Select Type > Paragraph (or just the Paragraph panel in the right dock), increase the number of lines you want the text dropped in the Drop Caps Number of Lines box in the bottom left corner (3 in this case to extend the word 'The' to 3 lines in height). You can also change the number of characters in the Drop Cap Number of Characters box on the right.

- **Glyphs**

Adobe comes with several OpenType fonts, including Garamond, Calibri, Caslon, Trebuchet and more. Often, these OpenType font sets contain glyphs (special symbols) that you can use.

### Good headlines tell story at a glance

**W**riting headlines and cutlines is an art and skill. The most important part of headline- and cutline-writing is getting the facts straight. The writing should be specific, clear and unambiguous,



you do not have to tell readers the identification is from left to right. Cutlines differ from captions, which label a picture, such as a mug shot or an image like the NUS entrance, above left. Both cutlines and headlines are written in the

## The Newsletter on Newsletters

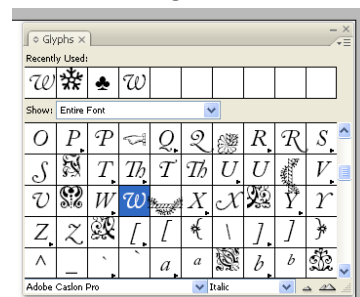
Semester 1, 2008

### Content, design key to reaching publics

**The** key to newsletter effectiveness is identification with the audience. Newsletters are tailor-made for the situation, the time and the audience. Most have a chatty, informal style. Their hallmark is specialised information, condensed from many sources, and brief, to-the-point writing. A newsletter's appearance should be appropriate to its purpose, subject matter and audience.

folded to produce four A4-size pages, double-sided on two A4 sheets, tabloid and broadsheet. Simplicity is stressed in newsletters. One font, usually a serif font for readability, is used for body copy. Another font, often sans serif, is used for the nameplate, masthead and other recurring features. A limited number of graphic elements should be used consistently. Newsletters usually have one to three col-

The fancy 'W' is achieved by highlighting the existing ordinary character, going to Type > Glyphs and selecting the glyph you want to replace your character. In this case, I changed the font to Adobe Caslon Pro which has a greater variety of glyphs.



In the same way you can insert glyphs at the end of stories.

subject matter and audience.

Design reveals the publication's approach to subjects and highlights important items. Some items are always boxed, or have other distinguishing features telling readers about the items' contents. Readers get the habit of seeking these elements for favourite information.

Newsletters can be printed on an A2 sheet

Newsletters usually have one to three columns. Multiple columns give greater opportunity for creative design, more readable line width, variation and interest. They make graphics and illustrations easier to use.

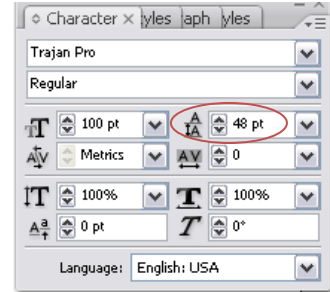
A three-column format looks like a magazine or miniature newspaper and can blend the best qualities of both. ✨

- **Leading, kerning, tracking, scaling**

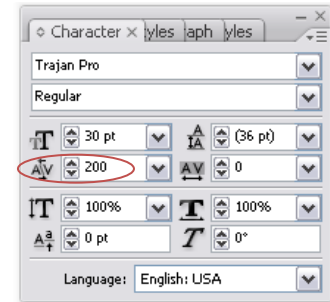


In the Character panel, select the leading to your desired value.

The leading is usually set to automatic. This example uses negative leading.

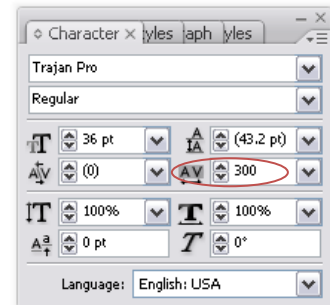


Place your cursor in between the characters you want to kern and key in your desired value.

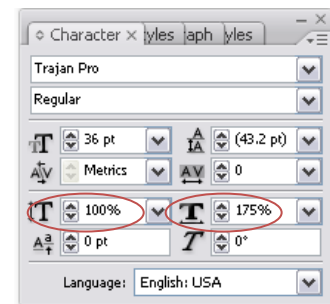


Select the text you want and enter your desired value.

InDesign kerns the text with the same value to all the characters.



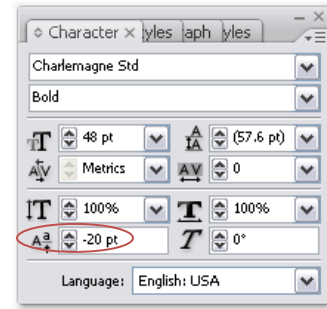
Stretch or squash the characters by scaling to different sizes vertically or horizontally.



- **Shifting baselines**




Select the text or characters that you want to raise or lower and change the baselines accordingly.



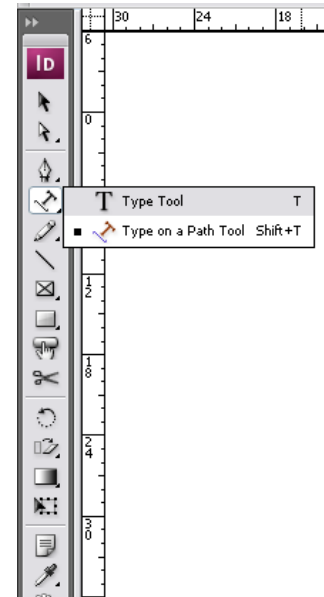
- **Typing text on a path**



Select the Type on a Path tool by holding on the Type tool button in the Toolbar until more options appear. You can also click Shift+T.

Place the pointer along the path you want the text to be placed. Hold it there until a small plus sign appears. 

Draw the path by clicking and dragging the mouse. Then type in the text when done.



In this example, the letters are coloured differently for stroke (the outline) and fill. The stroke is set at 2 points black while the fill takes the 7 colours of the rainbow.



You can also use the Pen or Pencil tool to draw a path first (like the shape of the leaf in this case) and then using the Type on a Path tool to input your text.

- **Experimenting with text wrap**



Text wrap can also be done Around Object Shape, like the headline in a scribble font.

Change Contour Options to Detect Edges.

