

FEBRUARY 2005

INTRODUCING THE NEWS SECTIONS' NEW HEADLINE FONT:  
TRIBUNE CENTURY NEW BOLD

The  
  
key things  
you need  
to know

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# Chicago Tribune

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# Tribune Century New Bold

## 1

### Why change?

In February 2005, we will be making a few changes to the headline fonts of the newspaper, including reducing the number of fonts in our news sections and replacing our newsiest fonts with a more elegant, refined version of Tribune Century, which has the new name: Tribune Century New Bold.

One of our primary goals for the 2001 redesign of the Chicago Tribune was to improve the hierarchy of stories in the newspaper. Certainly we made editing and layout changes, but we also explored the possibility of designing new headline fonts which could make our editing decisions even more clear to readers.

Over the years, the Century typeface has become a recognizable headline voice for the Chicago Tribune, but the Century typefaces we were using prior to 2001 needed refinement for aesthetic reasons and needed reengineering to fit onto the 50" web newspaper page. During the redesign process, we hired type designers to design a new set of fonts named Tribune Century. As we went into production with our redesign, we realized that the new headline fonts called Tribune Century needed more

work, but because of the impending deadline and literally thousands of changing elements, we had to launch our redesign with a headline font that was less than ideal. The 2001 version of Tribune Century achieved the goal of differentiating between the faces, but the overall elegance was lost. Tribune Century New Bold is a refinement of an idea that has now come to light. Among many improvements, the New Bold has a higher x-height for lowercase characters, and has more evenness among the strokes and open space within characters.

The design of the newspaper is always evolving. We may revisit our fonts from time to time because as we change and technology changes, we will want to continue to review our fonts for functionality, legibility and technical as well as aesthetic quality. The Tribune Century New Bold achieves all of these things as well as improving the overall presentation of the Chicago Tribune.

– *Stacy Sweat*  
*Associate Managing Editor*  
*for Design and Graphics*

### The differences between the old font and the new font

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**Old news section lead font:** Tribune Century Black Compressed

Example shown here is 90 pt.

Chicago

Width of headline is 19p6

#### Overall aesthetic needs improvement

- Character widths are uneven: capitals are too wide, lowercase characters are too narrow.
- Contrast between strokes and interior space is uneven which makes the font less legible.
- Serifs are not elegant; descenders are too long
- The overall weight is too bold which leaves an impression that the page is heavy and dark.



**New news section lead font:** Tribune Century New Bold

Example shown here is 90 pt.

Chicago

Width of headline is 19p7

#### New and improved Designed by Nick Shinn, Toronto

- The x-height of lowercase characters is taller, which helps legibility.
- The extenders and descenders are now more in proportion to the lowercase characters.
- There is more open space in the interior of characters.
- Serifs have been refined.
- The overall page has a more elegant presentation while maintaining an authoritative voice.

## 2

# Which fonts are out?

During the 2001 redesign we introduced nine fonts to the new 50"-web Chicago Tribune. In our new hierarchy, we are removing six of those fonts from the design.

KEY: ~~✗~~ Indicates font that will be removed

~~1~~ ~~Tribune Century Black Compressed~~

~~2~~ ~~Tribune Century Bold Compressed~~

~~3~~ ~~Tribune Century Bold Condensed~~

4 Tribune Century Condensed Light

5 Tribune Century Light

~~6~~ ~~Tribune Century Deck Light~~

~~7~~ ~~Tribune Century Deck Light Cond.~~

~~8~~ ~~Tribune Century Deck Bold Cond.~~

9 *Tribune Century Bold Italic*



## Which fonts are in?

The new array of headline fonts for the Chicago Tribune design will be a combination of four fonts, three of which we are keeping from the current design and one that we are adding: Tribune Century New Bold.

- 1 Tribune Century New Bold**
- 2 Tribune Century Condensed Light**
- 3 Tribune Century Light**
- 4 *Tribune Century Bold Italic***

(Tribune Century Bold Italic will continue to be used for quotes and pullouts within stories.)





# How are features sections affected?

All main headlines in feature sections will remain Tribune Century Light.

All subheads underneath Tribune Century Light headlines will now be the Tribune Century Light font.

TEMPO SECTION 5 CHICAGO TRIBUNE 3

ARTS & ENTERTAINMENT

ART



**Musical canvases**

Jazz musicians trade the music stand for an easel in 'Eye & Ear' exhibition

By Howard Reich  
Tribune arts critic

Practically since the dawn of jazz, great musicians have riffed freely in the world of visual art, bringing unmistakable spontaneity to another realm.

Trumpeter Louis Armstrong created exuberant collages made from images he snipped out of magazines and newspapers. Composer- pianist George Gershwin achieved intriguing textures in his oil portraits (and self-portraits). And clarinetist Pee Wee Russell expressed as much whimsy in his abstract paintings as he had in his solos on the bandstand.

Yet the range of work that jazz musicians have invented when standing in front of an easel, rather than a music stand, covers a broader field than many observers may realize, a point affirmed by the exhibition "Eye & Ear: Musician-Artist" at the Corbett vs. Dempsey gallery.

**A wide spectrum**

Staged in a space that's located above the Dusty Groove America record store, "Eye & Ear" incorporates everything from ink-on-board images that jazz visionary Sun Ra created for his album covers to vivid stained-glass pieces that Chicago improvising cellist Fred Lonberg-Holm has been making for years. Monoprints by the one-armed jazz pianist Eddie Baker, 3-D paper collages by blues guitarist Jody Williams, silkscreen prints by former drummer Terry Nilsson-Love — the sheer breadth of expression that these musicians have attained may catch viewers, as well as listeners, by surprise.

"The show did not turn out exactly as we expected," says John Corbett, co-owner of the

gallery, and an adjunct associate professor at the School of the Art Institute of Chicago.

"We thought we would have material that was more similar, more alike," with pieces expressing common styles and points of view.

Instead, Corbett and gallery co-owner Jim Dempsey were struck by "how diverse the work was," says Corbett.

The landscapes and collages of Brotzmann, an explosive "free jazz" saxophonist, for instance, prove more serene than devotees of Brotzmann's music might have anticipated.

"One of the big surprises is in the tone of some of the visual work of these musicians," says Dempsey, who co-owns the gallery and curated the exhibition with Corbett.

"It reminds me of boxing, and Sonny Liston, who supposedly was this gruff, mean guy and yet his greatest joy was hanging out with children and almost becoming a child."

"Same thing here. It's as if these musicians use a certain group of muscles for music and then use other muscles for art, producing something that is more tender, perhaps, as in the case of Brotzmann."

The piece de resistance of the show, Russell's "Audience," an acrylic on canvas from 1966, shows several strangely shaped, brightly colored, free-floating figures that appear to represent Russell's listeners — as he views them from the stage. The audience's perverse gaze is unrelenting, the painting placing the viewer in the position of the performer.

Other pieces may reveal more about a musician's obsessions than even the musician may realize. Certain abstract shapes in an untitled, 1961 oil painting by drummer Dave Coleman suggest cymbals, just as the parallel lines in guitarist Halge Jacobson's oil "Musical Forms" (ca. 1950) recall the strings of a guitar, three dots nearby recalling tuning pegs.

In some instances, the scope itself becomes a work of visual art, as in Ollie Bonnier's "Pinging," of 1989. Stretching 9 feet long and 10 inches high, the piece carries a series of dots and colors that are designed not only to give directions to musicians but to beguile the eye with its visual contours. One of the earliest "graphic scores," Bonnier's "Pinging" shatters the boundary between music and art.

**Gallery's mission**

Though Corbett and Dempsey, who opened their gallery last September, see the mission of their space as examining the work of Chicago artists from 1940 to 1970, they also hope to explore the interaction between visual work and other media — hence the current show.

Considering Corbett's work as an impresario-critic and Dempsey's as painter and programmer of music movies at the Gene Siskel Film Center, the two may be uniquely qualified to have conceived this exhibition. Certainly they hit on a terrific idea in minting a CD for the occasion, "Musician-Artist," featuring music by the artists in the show, among them Sun Ra, Brotzmann, Benjumin and Russell.

In effect, the show — which also displays pieces at the Dusty Groove America store downstairs — needs to be heard, as well as seen. "That's this very seductive back-and-forth between the visual and the sonic," says Corbett, "and that's what we're trying to capture in this room."

"Eye & Ear: Musician-Artist" is on view from 11 a.m. to 4 p.m. Fridays and Saturdays through Jan. 15, and by appointment, at Corbett vs. Dempsey, 1223 N. Ashland Ave., third floor; phone 773-278-1864 or visit [www.corbettvsdempsey.com](http://www.corbettvsdempsey.com).

Tribune Century Light will be used on all secondary headlines

- We will no longer use Tribune Century Light Deck