

**A**s we observed in the Preface (you *did* read the Preface, didn't you? After all the work we put into it? Listen, it's not *nearly* as dull as it looks. . . .) you're probably eager to unravel the Mysteries of Page Design. But before you begin banging out prize-winning pages, you need to understand a few basics.

You'll need to learn some vocabulary. You'll need to become familiar with the tools of the trade. But most of all, you'll need to grasp the fundamental components of page design: headlines, text, photos and cutlines.

This book is designed so you can skip this chapter if you're in a hurry. Or you can just skim it and catch the highlights. So don't feel compelled to memorize everything immediately. But the better you understand these basics now, the more easily you'll be able to manipulate them later on.

To make this book handier to use, we've repeated the chapter contents in detail along the bottom of each chapter's introductory page. And each section within this book is cross-referenced, too, with those handy **MORE ON** guides in the upper-right corner of the page. As you study each topic, you can jump around through the book to expand upon what you're learning.



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# WHAT IT'S CALLED

To succeed in the design world, you need to speak the lingo. In a typical newsroom, for instance, you'll find *bugs*, *bastards*, *dummies*, *reefers*, maybe even a *widow in the gutter*. (If our mothers knew we talked like this, they'd never let us become journalists.)

Not all newsrooms use the same jargon, but there's plenty of agreement on most terms. Here are some common elements found on Page One:

### Teasers

These promote the best stories inside the paper (also called *promos* or *skyboxes*)

### Reverse type

White words set against a dark background

### Flag

The newspaper's name (also called the *nameplate*)

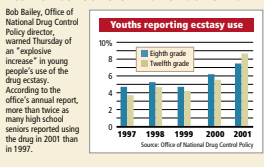
# The Bug -

FINAL EDITION THURSDAY, SEPTEMBER 20, 2001 50 CENTS

### Infographic

A diagram, chart, map or list that conveys data pictorially

## ECSTASY USE SURGES AMONG YOUNG PEOPLE



## Teen drug use rising dramatically, Bush warns

A report shows some signs of improvement, but also reveals teens' increasing use of powerful "club drugs"

By HOLLY LUKAS  
Los Angeles International

WASHINGTON — President Bush on Wednesday praised recent signs of progress in curbing drug use but bemoaned the fact that "drugs continue to exact a tremendous toll" on young people dabbling in steroids and "club drugs" such as ecstasy.

In receiving the final report from his drug policy adviser, Bush said he was glad that the report showed drug-related murders are at their lowest level in 10 years and that drug use by young people ages 12 to 17 is down 21 percent since 1997.

But, he said, studies also are providing disturbing evidence of increased use of steroids, ecstasy and other drugs.

"Too many young people are still using alcohol, tobacco and illegal substances," Bush said. "We must never give up on making our children's futures safe and drug-free," he said. "Despite our progress, drugs continue to exact a tremendous toll on our nation."

People who use ecstasy normally experience feelings of euphoria and an increased desire for social interaction. They also experience dramatic increases in blood pressure, heart rate and body temperature.

Use of MDMA, once mainly an East Coast drug, has spread rapidly across the country, McCaffrey said, with an "explosive increase in exposure among our children."

"They think it's a bag drug, it's a dance all-night, feel-good drug," McCaffrey said. "But ecstasy also may permanently impair the brain's neurochemical functions," McCaffrey said. "If we don't have them in the hospital, we're not going to see them dropping dead the first time you use it."

"We've got a million chronically addicted Americans. If we don't have them in the hospital, we're not going to see them dropping dead the first time you use it."

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Barry McCaffrey, director of the Office of National Drug Control Policy, noted that drug education and prevention efforts have not kept up with the onslaught of new drugs such as ecstasy, known chemically as methylenedioxymethylamphetamin, or MDMA.

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### Headline

The story's title or summary, in large type above or beside the text

### Refer

A brief reference to a related story elsewhere in the paper

### Deck

A smaller headline added below the main headline (shown here is a summary deck, which summarizes news stories)

## Man freed after serving 29 years on Death Row

Patrick Minnir claims he never met the mob boss he was convicted of murdering back in 1972

By TERRENCE HONNER  
The Associated Press

CAMBRIDGE, Mass. — A former bookie who served more than 29 years for an "undiscovered" murder he said he didn't do, was released Thursday after a conviction was thrown out at the request of prosecutors.

Prosecutors said newly discovered FBI files from the 1970s cast doubt on 60-year-old Patrick Minnir's guilt. It appeared to be yet another embarrasment for the FBI's Boston office, which is under scrutiny for some agents' allegedly cozy relationships with the mob.

Last month, Justice Department investigators looking into allegations of corruption in the office gave Minnir's lawyer seven FBI reports from the time around Deegan's 1972 murder. The documents showed that an informant had given the FBI a list of suspects that did not include Minnir's name.

Minnir was convicted in part on the testimony of mob hitman Joseph "The Animal" Barbara, one of the names on the list.

Superior Court Judge Margaret Hinkle on Thursday ordered Minnir released without bail, criticizing the FBI for withholding information that could have led to Minnir's acquittal.

"It is now time to move on," the judge said. "Mr. Minnir's long wait is over."

About 50 friends and relatives of Minnir broke into applause at the ruling.

Prosecutors would not say Friday whether they plan to retry Minnir.

The former prosecutor and defense attorneys in the Deegan killing have said they didn't know about the FBI informant reports at the time of the trial. An FBI spokesman declined comment Friday.

"At the courtroom, surrounded by his children and grandchildren



When last month's tornado ripped through Mudflap, Ada Plum was driving home from prison — little suspecting that her worst fears were about to come true. Now, for the first time, she tells her astonishing story.

By MANUEL HUNG of The Bugle-Beacon staff

When the winds began to blow on the afternoon of Thursday, August 22, Ada Plum looked up from her lunch and muttered, "Oh, dear — I hope my little Keekee won't be caught outside in the rain." Keekee, Ada's 2-year-old Shetland pony, had gotten wet, preferring to spend her days swinging beneath the old oak rollopp deck in Ada's living room.

Keekee was outside. Caught in the impending storm. Soon to die in a... "I wish the likes of which Mudflap had's been in 37 years.

Ada finished her chicken... "I began sweeping up the crumbs. She headed for the cat of Mudflap Community... "The words were as a bejupon disposal engineer. She looked around for her umbrella.

Goat.

She looked around for her car keys.

All gone. As if to say, "Stay inside, Ada. Please. Stay inside."

But Ada... "I was determined to venture out into the storm. And this would... "I use to mention, dear reader, that this story is complete and utter bores. I'm sitting here trying to fill the space with real-looking words, knowing that a few of you — just a precious few — well, that may be an exaggeration, since I don't know how precise you actually are — but anyway, like I was saying, I'm trying to fill out this column with realistic-looking prose so it looks like an actual news page, even though in truth I'm pushing her in my quiet Oregon office trying on a cool January afternoon. But enough about me. Let's continue our story, shall we?

Ada found her keys, and her boots, and she walked out into the rain. The wind had picked up, blowing more fiercely by the minute, and it slapped her through the parking lot like a big, wet hand. She lunged inside her Volvo and started the engine.

The sky was turning green — a dark, soapy green, the kind of green you get if you poured ink into a bowl of pea soup. No, wait: the kind of green you get if you put a frog and a whole bunch of leeches into a blender. Or maybe the kind of green you get if you left a pink chair in your basement until it was stinky and moldy.

As she pulled out of the hospital parking lot and turned east on Highway 118, she saw the telephone poles begin to sway and the traffic lights began to crack down onto the road, and she thought to herself: "Gee, I hope Keekee doesn't get hit, crushed by a tree or something." And then it hit her: the giant tornado

Ada Plum's 1988 Volvo, above, was flipped and demolished by the 150-mph winds generated by the Mudflap twister. The twister, seen at left heading east out of Mudflap August 22, left 14 people injured and caused, at last estimate, more than \$3 million in damages.

### Display head

A jazzed-up headline that adds drama or flair to special stories

### Jump line

A line telling the reader what page this story continues on

### Logo

A small, boxed title (with art) used for labeling special stories or series

### Cutline

Information about a photo or illustration (also called a *caption*)

## Hospital defends maternity ward staffing policy

By MARK WRIGHTON  
The Associated Press

Despite a growing number of complaints and increased pressure from critics, nurse staffing in Washington County General Hospital's maternity ward will remain at current levels.

"We're an easy target," says Thomas C. "Tom" Spoor, head of the Washington County Midwives Association. "Maternity wards should not be dangerous places," says Spoor.

"But I hear mothers all over town sweating that I never give birth in that hospital again. Something has to be done, beginning with better staffing."

Currently, only three nurses per shift will ordinarily report to the maternity ward on weekends, a number merely half the typical

dent, reported last Saturday, involved a two-day-old girl who died of Sudden Infant Death Syndrome in the ward during a short-noon nursing strike.

Critics have complained that the ward is seriously understaffed, and that it's just a matter of time before tragedy strikes again.

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Carolyn Bolin, director of nursing, cuddles a newborn boy in the maternity ward of Washington County General Hospital Wednesday morning.

### Byline

The writer's name, often followed by key credentials

### Initial cap

A large capital letter set into the opening paragraph of a special feature (also called a *drop cap*)

### Standing head

A label used for packaging special items (graphics, teasers, briefs, columns, etc.)

### Index

A directory of contents

### WHAT'S INSIDE

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Horoscope.....	C5	Weather.....	B2B
Living.....	C1	Weddings.....	A3
Lottery.....	A2	World.....	C2

Circulation hot line..... 555-7868  
Classified ads..... 555-7890  
Newsroom fax line..... 555-7890

141700030

**WEATHER**  
Clear, 60-65  
cool; chance of evening showers  
**72 48**  
HIGH LOW  
Complete weather, page B2D



# TOOLS OF THE TRADE

In the old days, page designers spent a lot of time drawing boxes (to show where photos went). And drawing lines (to show where text went). And drawing *more* boxes (for graphics, sidebars and logos).

Nowadays, most designers do their drawing on computers. But those old tools of the trade are still handy: pencils (for drawing lines), rulers (for measuring lines), calculators (for estimating the sizes of those lines and boxes), and our old favorite, the proportion wheel (to calculate the dimensions of boxes as they grow larger or smaller).

Even if you're a computer whiz, you should know these tools and terms:

## MORE ON ►

- ◆ **The proportion wheel:** A guide to how it works..... 28
- ◆ **Terms:** A complete glossary of design jargon..... 28



**Calculator:** Designers often use calculators for sizing photos and computing line lengths in a hurry (unless you're a whiz with fractions). Test yourself: If you have an 18-inch story, and it's divided into 5 columns (or legs) with a map in the second leg that's 3 inches deep — how deep would each leg be?



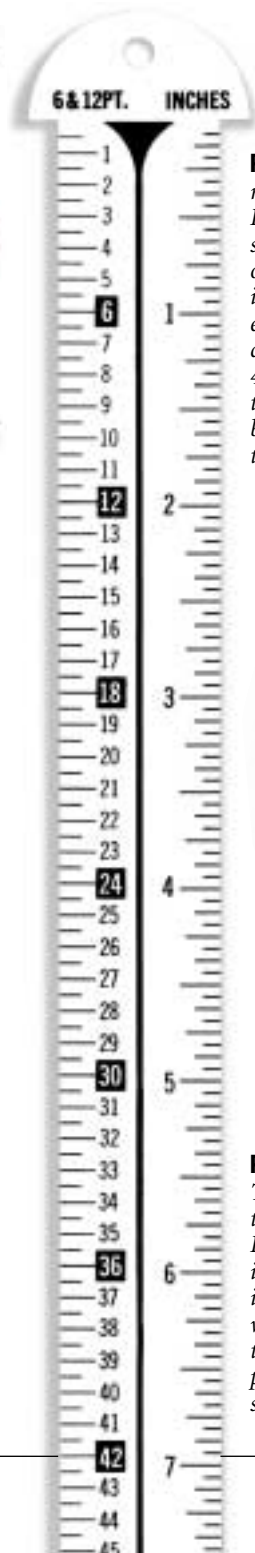
**Pencil:** Yes, your basic pencil (with eraser) is used for drawing dummies. Designers who draw page dummies with pens are just showing off.



**Grease pencil:** These are used for making crop marks on photos. Afterward, these markings can easily be rubbed off with cloth.



**Knife:** In art departments and composing rooms, X-ACTO knives (a brand name) are used for trimming photos, cutting stories and moving items around when pages are assembled — or “pasted up” — before printing.



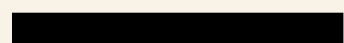
**Pica pole:** This is the ruler used in newsrooms. It has inches down one side and picas down the other. You can see, for instance, that 6 picas equal one inch; you can also see that it's 42 picas down to that line at the bottom of this page.

## POINTS, PICAS, INCHES: HOW NEWSPAPERS MEASURE THINGS

If you're trying to measure something very short or thin, inches are clumsy and imprecise. So printers use *picas* and *points* for precise calibrations. There are 12 points in one pica, 6 picas in one inch — or, in all, 72 points in one inch.



This is a 1-point rule; 72 of these would be one inch thick.



This is a 12-point rule. It's 1 pica thick; 6 of these would be 1 inch thick.

Points, picas and inches are used in different places. Here's what's usually measured with what:

### Points

- ◆ Thickness of rules
- ◆ Type sizes (cutlines, headlines, text, etc.)
- ◆ All measurements smaller than a pica

### Picas

- ◆ Lengths of rules
- ◆ Widths of text, photos, cutlines, gutters, etc.

### Inches

- ◆ Story lengths
- ◆ Depths of photos and ads (though some papers use picas for all photos)

**Proportion wheel:** This handy gizmo is used to calculate proportions. For instance, if a photo is 5 inches wide and 7 inches deep, how deep will it be if you enlarge to 8 inches wide? Using a proportion wheel can show you instantly.

# TOOLS OF THE TRADE



In the '80s and '90s, newspapers became pioneers in desktop publishing. And as a result, computers have transformed every corner of the newsroom. So if you're serious about newspapering, get comfortable with computers. They're indispensable when it comes to:

◆ **Writing and editing stories.** Most newsrooms tossed out their typewriters 20 years ago. Reporters and editors now use computers to write, edit and file stories, conduct interviews (via e-mail), fit headlines, search Internet databases and library archives — the list goes on and on.

◆ **Producing photos.** Digital photo processing lets you adjust every aspect of an image electronically. Newsrooms using digital cameras are able to dispense with darkrooms entirely.

◆ **Pagination.** Today, virtually all publications are *paginated* — that is, pages are created and printed electronically with desktop publishing software. (This book, for instance, was produced using QuarkXPress, which has become the industry standard.)

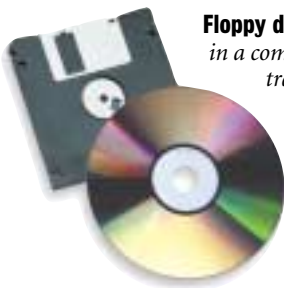
◆ **Creating illustrations and graphics.** With a good drawing program, it's easy to create full-color artwork in any style. And even if you're not an artist, you can buy clip art or subscribe to wire services that provide topnotch graphics you can rework, resize or store for later use.

## MORE ON

◆ **Scanning:** import images into your computer electronically.

◆ **Printing:** use computers to print color to professional-quality color pages.

## COMPUTER ACCESSORIES



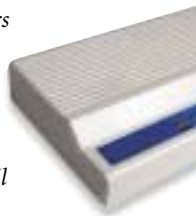
**Floppy disks and CDs:** Information can be stored in a computer's internal memory, OR it can be transported from computer to computer via portable disks. Floppy disks (far left) came first; they can hold a megabyte or two. Compact disks (CDs) are far more powerful, storing 600 megabytes of data — perfect for big photo, video or music files.

**Printer:** Once you design your masterpiece on the computer, how do you print the thing out? Many desktop publishers use laser printers like this one: high-resolution devices that output near-professional-quality type and graphics.



**Scanner:** This device can capture photos or artwork electronically. It scans images like a photocopier, after which you can adjust their size, color and exposure on your computer screen — avoiding the darkroom altogether. For more on scanning, turn to page 112.

**Modem:** A device that allows computers to communicate with each other and transmit data (text, images, audio) over telephone lines — thus making the Internet possible. Most new computers now come equipped with internal modems to link users to e-mail services and the World Wide Web.



# BASIC TYPOGRAPHY

For hundreds of years — since Gutenberg began printing Bibles in the 15th century — type was set by hand.

Printing shops had composing rooms where compositors (or typesetters) selected characters individually, then loaded them into galleys one row at a time: a slow and clumsy process.



Over time, printers began using machines to set type. A century ago, Linotype keyboards created type slugs from hot metal. In the 1960s, phototypesetters began using film to print typographic characters. And today, computers make typesetting so cheap and easy, almost anyone can create professional-looking type.

Before we start examining headlines and text, we need to focus on type itself. After all, consider how many hours you've spent reading books, magazines and newspapers over the years. And all that time you *thought* you were reading paragraphs and words, you were actually processing long strings of *characters*, one after another. You're doing it now. Yet like most readers, you surf across these waves of words, oblivious to typographic details.

When you listen to music, you absorb it whole; you don't analyze every note (though some musicians do). When you read text, you don't scrutinize every character, either — but some designers do. They agonize over type sizes, spacing, character widths, line lengths. Because when you put it all together, it makes the difference between handsome type and *type that looks like this*.

All music starts with the 12 notes in the scale. All newspaper design starts with the 26 letters in the alphabet. If you want to understand the difference between Mozart and Metallica, you've got to ask, "How'd they do *that* with *those notes*?" If you want to understand the difference between good design and garbage, you've got to ask, "How'd they do *that* with *those letters*?"

Take the garbage below. Observe how it bombards you with a variety of sizes, shapes and styles, each with its own unique characteristics:

Put \$1,000 in This bag

OR U will never see

you R Cat aGain!

Upper-case boldface serif, 48 point

Lower-case sans serif, 29 point

Upper-case, boldface serif, reversed (white on black), 28 point

Lower-case serif outline, 46 point

Lower-case cursive, 60 point

Upper-case serif, expanded, 18 point

Upper-case sans serif, condensed, 60 point

Lower-case serif italic, 51 point

Lower-case serif with drop shadow, 36 point

# BASIC TYPOGRAPHY

## TYPE FONTS & FAMILIES

There are thousands of typefaces out there, with names like Helvetica and Hobo, Baskerville and Blippo. Years ago, before printing became computerized, type foundries would cast each typeface in a variety of sizes. And each individual size of type was called a *font*:

This is a font — a complete set of characters comprising one specific size, style and weight of typeface, including numbers and punctuation marks. As you can see, this Futura Condensed Bold font contains dozens of characters — and this font is just one member of the Futura family.

### 16-POINT FUTURA CONDENSED BOLD

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

&.,:;'"?!()•/#¢\$%\*

Upper-case characters

Lower-case characters

Numbers

Punctuation marks, etc.

All the individual Futura fonts are part of the large Futura *family*. And many type families (like Futura) include a variety of *weights* (lightface, regular, bold-face) and *styles* (roman, italic, condensed).

Most type families are classified into two main groups: *serif* and *sans serif*.

**Serif type** has tiny strokes, or *serifs*, at the tips of each letter. The typefaces at right are all members of the Times family — perhaps the most common serif typeface used today.

This is 18-point Times.  
 This is 18-point Times Italic.  
 This is 18-point Times Bold.  
 This is 18-point Times Bold Italic.

Serif type faces often include a variety of weights and styles. However, in just two styles (regular and roman) and two styles (italic and condensed).

**Sans serif type** (“sans” means “without” in French) has no serifs. The typefaces at right are all members of the Futura family, one of the most popular sans-serif typefaces used today.

This is 18-point Futura.  
 This is 18-point Futura Condensed Light Oblique.  
 This is 18-point Futura Heavy Outline.  
 This is 18-point Futura Extra Bold.

The Futura family on the other hand is available in extremely wide range of weights (from extra bold to regular, oblique, and condensed).

Some typefaces are too eccentric to be classified as either serif or sans serif. *Cursive type*, for example, mimics hand-lettered script. *Novelty type* strives for a more quirky, decorative or dramatic personality.

**Cursive type** looks like handwritten script. In some families the letters connect; in others they don't. This font is 18-point Diner Script.

Dear John —  
 I'm leaving forever,  
 you slimy weasel.

HI-YO, SILVER!  
 BOINGGGG!!

**Novelty type** adds variety. It works well in ads and comics but can call attention to itself.

# BASIC TYPOGRAPHY

## HOW TO MEASURE TYPE SIZE

We measure type by *point size* — that is, the height of the font as calculated in points. (Points, you'll recall, are the smallest unit of printing measurement, with 72 points to the inch.) This sizing system originated in the 18th century, when type was cast in metal or wood. What's curious is this: Back in those olden days, a font's point size measured not the type characters but the printing block that *held* those characters:

**Point size** refers to the height of a font — or more specifically, the height of the slug that held the letters back in the days of metal type. Because those fonts were manufactured only in standard point sizes — 9, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72 — those remain common type sizes today.



To adjust the space between lines of type, printers added thin strips of lead below each row of wood blocks. That's why, even today, the spacing between lines of type is called "leading."

Sizing type is a slippery thing because point sizes don't always correspond to reality. A 120-point typeface, for example, is never *exactly* 120 points tall. And what's more, the actual height of 120-point typefaces often varies from font to font.

And then there's *x-height*, the height of a typical lower-case letter. Fonts with tall x-heights look bigger than those with short x-heights — even when their point sizes are identical:

This line of 14-point Bookman looks bigger than this line of 14-point Bernhard Modern.

As you can see, a number of variables come into play when you size a font. But by learning to identify the basic components of type — and how they affect readability — you'll be able to analyze type more intelligently:

## TYPOGRAPHY TERMINOLOGY

### To estimate the size of a typeface,

measure from the top of an ascender to the bottom of a descender. Here, the total height is 64 points — even though this is actually 72-point Times italic.

### Serif:

The extra strokes at the end of a letter.

### Ascender:

The part of a letter that extends above the body of the type.

### X-height:

The height of a typical lower-case letter (the "x").

### Descender:

The part of a letter that extends below the body of the type.

### Baseline:

The invisible grid line the characters sit on.

*Sphinx*



# BASIC TYPOGRAPHY

Using type right out of the computer is like wearing a suit right off the rack — it won't look its best until you tailor it a bit. By tailoring type (adjusting shapes and spaces) you can increase its efficiency, enhance its readability and dramatically alter its personality.

Most page-layout software lets you modify type *vertically* and *horizontally*:



**Point size:** Changing the point size changes the height of a font. The bigger the size, the taller the type:



**Leading** (pronounced *led-ding*): This is the vertical space between lines of type — more specifically, it's the distance from one baseline down to the next. As you can see, leading can be *loosened*, adding more space between lines. Or it can be *tightened* to where ascenders and descenders touch or overlap.

Like type itself, leading is measured in points.

an example of lead  
between two lines

This is 24-point type with 18 points of lead

an example of lead  
between two lines

This is 24-point type with 25 points of lead

an example of lead  
between two lines

This is 24-point type with 42 points of lead



**Tracking** (or *kerning*<sup>\*</sup>): Just as you can tighten or loosen the *vertical* spacing between lines, you can adjust the *horizontal* space between letters — though even the slightest changes in tracking can affect the type's readability:

tracking

This is 24-point type with normal tracking (no extra spacing between characters)

tracking

This is 24-point type with loose tracking (+40 units between characters)

tracking

This is 24-point type with tight tracking (-15 units between characters)

**Set width** (or *scaling*): Computers can stretch or squeeze typefaces as though they're made of rubber — which can look lovely or lousy, depending. Set width is usually expressed as a percentage of the font's original width:

set width

This 24-point type has a normal set width (100%)

set width

This 24-point type is condensed, with a narrow set width (50%)

set width

This 24-point type is expanded, with a wide set width (200%)

<sup>\*</sup> Technically, overall spacing characters in a while **kerning** of spacing be letters. For in kerned these tv

A V  
— they'd look  
A V

# THE FOUR BASIC ELEMENTS

Newspaper pages are like puzzles — puzzles that can fit together in a number of different ways.

Though pages may seem complicated at first, you'll find that only four basic elements — four kinds of puzzle pieces — are essential. And because these four elements get used over and over again, they occupy 90% of all editorial turf. Once you master these four basic building blocks, you've mastered page design. (Well, that's not entirely true — but it makes the job sound easier, doesn't it?)

The four elements are:

- ◆ **Headlines:** the oversized type that labels each story;
- ◆ **Text:** the story itself;
- ◆ **Photos:** the pictures that accompany stories; and
- ◆ **Cutlines:** the type that accompanies photographs.

*This is how the page actually printed . . .*



*. . . and this is how we'll represent that page — and the four basic design elements — in this book:*

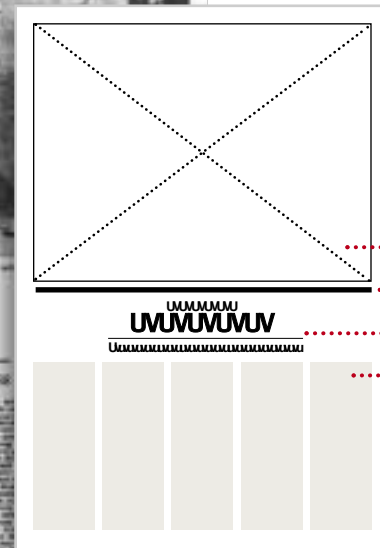


Photo .....  
 Cutline .....  
 Headline .....  
 Text .....

Photo .....  
 Cutline .....  
 Headline .....  
 Text .....

In the pages ahead, we'll examine each of these elements in brief detail. If you're in a hurry to begin designing pages, you can browse through this material now and come back to it when you need it.

**MORE ON** ▶

- ◆ **Headlines:** Sizes, types and writing tips..... 2
- ◆ **Text:** Types of type and how they're shaped into legs ..... 2
- ◆ **Photos:** The three shapes (vertical, horizontal, square). 2  
 And a complete chapter on photos and photo spreads begins on ..... 9
- ◆ **Cutlines:** Types and treatments ..... 3

# HEADLINES

When you study a page like the one at right — which probably happens every time you stand in the checkout line at the grocery store — there's one thing that leaps out, that grabs you, that sucks you in and suckers you into digging into your pocket, yanking out some change and *buying* the thing:

The headlines.

Headlines can be mighty powerful. In fact, they're often the strongest weapon in your design arsenal. Stories can be beautifully written, photos can be vivid and colorful — but neither is noticeable from 10 feet away the way headlines are.

You may never write headlines as strange and tacky as these tabloid headlines are (although to give credit where it's due, notice how cleverly crafted they are). If you stick strictly to design, you may never even write heads at all (since most headlines are written by copy editors). But you still need to know what headlines are, where they go, and what styles and sizes are available.



## WRITING GOOD HEADLINES

Because this is a book on design, not copy editing, we won't rehash all the rules of good headline writing. But we'll hit the highlights, which are:

◆ **Keep them conversational.** Write the way people speak. Avoid pretentious jargon, odd verbs, omitted words (*Solons hint bid mulled*). As the stylebook for The St. Petersburg Times warns, "Headlines should not read like a telegram."

◆ **Write in present tense, active voice.** Like this: *President vetoes tax bill*. Not *President vetoed tax bill* or *Tax bill vetoed by president*.

◆ **Avoid bad splits.** Old-time copy-deskers were fanatical about this. And though things are looser these days, you should still try to avoid dangling verbs, adjectives or prepositions at the end of a line.

Instead of this:

**Sox catch  
up with  
Yankees**

Try this:

**Sox catch  
Yankees  
in playoffs**

Above all, headlines should be accurate and instantly understandable. If you can improve a headline by leaving it a little short or by changing the size a bit, do it. Headline effectiveness always comes first.

Remember, headlines serve four functions on a newspaper page:

- 1 They summarize story contents.
- 2 They prioritize stories, since bigger stories get bigger headlines.
- 3 They entice readers into the text.
- 4 They anchor story designs to help organize the page.

# HEADLINES

## TYPES OF HEADLINES

This headline is from *The New York Sun* of April 13, 1861. Papers often wrote a dozen decks like this before finally starting the story. Why no wide horizontal headlines in those days? Because those old type-revolving presses locked metal type into blocks to print each page. Type set too wide would come loose and fly off the cylinder as the presses spun around.



A century ago, most newspaper headlines:

- ◆ Mixed typefaces at random.
- ◆ Combined all caps and lower case.
- ◆ Were centered horizontally.
- ◆ Stacked layers of narrow decks atop one another, with rules between each deck.

Today's headlines, by comparison:

- ◆ Are generally written downstyle (that is, using normal rules of capitalization).
- ◆ Run flush left.
- ◆ Are usually wide rather than narrow.
- ◆ Use decks optionally, as in this example:

### Hula hoops have Americans all a-twirl

That '60s trend is back, and it's hotter than ever



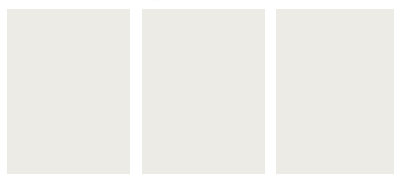
That's called a *banner* headline, and it's the standard way to write a news headline. But it's not the only way. Below are some alternatives — headline styles that go in and out of fashion as time goes by. (These headlines all use Helvetica.)

### Kickers

Kickers lead into headlines by using a word or phrase to label topics or catch your eye. They're usually much smaller than the main head, set in a contrasting style or weight.

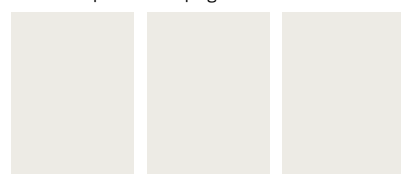
A TREND RETURNS

### Hula hoops are on a roll



### Hoop-la

Hula hoops are sweeping the nation this summer



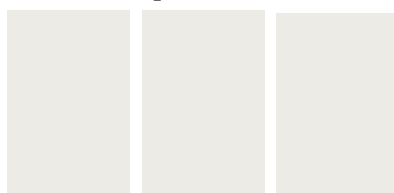
### Hammers

Hammers use a big, bold phrase to catch your eye, then add a lengthier deck below. They're effective and appealing, but they're usually reserved for special stories or features.

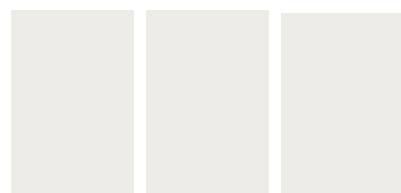
### Slammers

Who dreams up these nutty names? This two-part head uses a boldface word or phrase to lead into a contrasting main headline. Some papers limit these to special features or jump headlines.

### Hula hoops: A hot new hit



### HULA HOOPS: They were hot in the '60s, but they're hotter today



### Tripods

This head comes in three parts: a bold word or phrase (often all caps) and two lines of deck squaring off alongside. Like most gimmicky heads, it usually works better for features than for hard news.

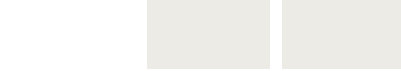
### Raw wraps

Most headlines cover all the text below; this treatment lets text wrap alongside. It's a risky idea — but later on, we'll see instances where this headline style comes in handy.

### Hula hoops are circling the nation



### Hula hoops are circling the nation this summer



### Sidesaddle heads

This style lets you park the head beside, rather than above, the story. It's best for squeezing a story — preferably, one that's boxed — into a shallow horizontal space. Can be flush left, flush right or centered.

# HEADLINES

## HOW TO SIZE HEADLINES ON A PAGE

If we had to generalize about headline sizes, we could say that *small* headlines range from 12- to 24-point; midsize headlines range from 24- to 48-point; *large* headlines range upward from 48-point.

Beyond that, it's difficult to generalize about headline sizes. Some papers like them big and bold; others prefer them small and elegant. Headlines in tabloids are often smaller than headlines in broadsheets (though not always).

Still, this much is true: Since bigger stories get bigger headlines, headlines will generally get smaller as you move down the page. Here are some examples:

**Page One in broadsheet**

- 1 54-72 point
- 2 30-36 point
- 3 36-42 point
- 4 24-30 point
- 5 30-36 point

**Page One in tabloid**

- 1 36-60 point
- 2 18-30 point
- 3 24-36 point
- 4 18-24 point
- 5 24-36 point

## MORE ON

- ◆ **Butting h**  
When it's and how i
- ◆ **Standing h**  
How they headlines.
- ◆ **Display h**  
Treatment variety an pizzazz to f headlines

## NUMBER OF LINES IN A HEADLINE

Traditionally, newspapers have used a coding formula for headlines that lists: 1) *the column width*, 2) *the point size* and 3) *the number of lines*. Using that formula, a 3-30-1 headline would be a 3-column, 30-point headline that runs on one line, like this:

**Rock 'n' roll causes acne, doctor says**

*(Not shown actual size)*

Headlines for news stories usually run on top of the text. That means a wide story needs a wide headline; a narrow story needs a narrow one. So in a narrow layout, that headline above could be rewritten as a 1-30-3 (1 column, 30-point, 3 lines deep):

**Rock 'n' roll causes acne, doctor says**

Since 5-10 words are optimum for most headlines, narrow stories may need 3-4 lines of headline to make sense; wide headlines can work in a line or two.

The chart below will give you an idea of how many lines usually work best:

HOW MANY LINES DOES A HEADLINE NEED?						
<b>If headline is this wide (in columns):</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
<b>Then make it this deep (in lines):</b>	<b>3-4</b>	<b>2-3</b>	<b>1-2</b>	<b>1</b>	<b>1</b>	<b>1</b>

Text is the most essential building block of newspaper design. It's the gray matter that communicates the bulk of your information.

But text doesn't have to be gray and dull. You can manipulate a wide range of typographic components to give text versatility and personality.

Take this record review, for instance:

### Typeface & size

These record titles use 9-point Futura Condensed (note the variety of styles: bold, italic, all-cap, etc.). The text uses 9-point Utopia — a common size for newspaper text.

### Leading

The text uses 10 points of leading. Since it's 9-point type, that means there's one point of space between descenders and ascenders.

### Tracking & set width

We've tightened the tracking just a bit (-2), so the characters nearly touch. And the set width is slightly condensed (95%).

### Paragraph indents

The first line of each new paragraph is indented 9 points.

### Hanging indents

In a way, these are the opposite of paragraph indents. The first line is flush left; all subsequent lines are indented to "hang" along the edge of those black bullets (or dingbats).

### Extra leading

We've added 8 points of extra leading here between the end of one review and the start of the next. There's also 3 points of extra leading between the boldface title info and the text that follows.

### BITE ME LIKE A DOG

**Toe Jam**  
(Nosebleed Records) ★★★

Looking for some tunes that'll make your eardrums bleed and suck 50 points off your I.Q.?

Grab yourself some Toe Jam.

On "Bite Me Like a Dog," these five veteran Seattle death-metal-mongers unleash 14 testosterone-drenched blasts of molten sonic fury, from the opening salvo of "Lost My Lunch" to the gut-wrenching closer, "Can't Love You No More ('Cuz I'm Dead)." Lead vocalist Axl Spandex has never sounded more satanic than on the eerie "Sdrawkcab Ti Yalp."

Of course, the big question for every Toe Jam fan will be: Does this record match their ageless 1997 classic, "Suckadelic Lunchbucket"?

Sadly, no. But really, what could?

—Forrest Ranger

### THE VILLAGE IDIOTS UNPLUGGED

**The Village Idiots**  
(Doofus Records) ★

What awesome potential this band has! You'd have to be living in a cave on some remote planet not to remember how the music biz was abuzz last year when these rock legends joined forces, refugees from such stellar supergroups as:

- ◆ Nick O. Teen and The Couch
- ◆ Potatoes;
- ◆ Men With Belts;
- ◆ Potbelly; and, of course,
- ◆ Ben Dover and Your Silvery Moonbeams.

What a letdown, then, to hear this dreck. One listening to "The Village Idiots Unplugged" and it's your *stereo* you'll want unplugged.

—Ruby Slippers

### HOG KILLIN' TIME

**Patsy Alabama**  
(Big Hair Records) ★★★★

Some still call her "The Memphis Madonna." But Patsy Alabama now swears her days as "The Cuddle-Bunny of Country Music" are over.



And with her new record — and her new band, The Rocky Mountain Oysters — she proves it.

Patsy's songwriting is a wonder: sweet, sassy and so doggone *powerful*. In the waltzy weeper "I Love When You Handle My Love Handles," she croons:

*Some nights are rainbows*

*Some are cartoons*

*And some call you softly  
to dance below the moon*

© 1999, Millie Moose Music, Inc.

Aw, shucks. That gal will dang near bust your heart. Buy some hankies. Then buy this record.

—Denton Fender

### ROCKS IN YOUR SOCKS

**Ducks Deluxe**  
(NSU-Polygraph) ★★

If the idea of a 22-piece accordion orchestra appeals to you — playing such polka-fied disco classics as "Shake Yer Booty" fronted by a vocalist named Dinah Sore, whose fingernails-on-the-blackboard screechings make Yoko Ono sound like Barbra Streisand — then friend, this is your lucky day.

For the rest of you, avoid this sonic spewage like the plague.

—C. Spotrun

**NEWS & NOTES:** The April 14 benefit for **Window-Peekers Anonymous** has been canceled. . . . Rapper **Aaron Tyres** will sign autographs at noon Sunday at The Taco Pit. . . . **The Grim Reapers** are looking for a drummer. Interested? Call 555-6509.

*Got a music news nugget? A trivia question? A cure for the common cold? Write to In Your Ear, P.O. Box 1222.*

### Sans serif type

Papers often use sans-serif faces to distinguish graphics, logos and sidebars from the main text. This Futura font is centered, all caps, and reversed (white type on a dark background).

### Italic type

is used to emphasize words — as in "powerful" here. It's also used for editor's notes (below), foreign words or literary excerpts — for instance these song lyrics.

### Agate type

Fine print set in 5- or 6-point. Also used for sports scores and stock

### Flush right type

runs flush to the right edge of the column.

### Flush left type

runs flush to the left edge of the column. Many papers also run cutlines and news briefs flush left (ragged right).

### Justified type

The text has straight margins on both the right and left edges.

### Boldface type

is often used to highlight key words or names. It's irritating in large doses, however.

### Editor's note

This uses Utopia — but note how the extra leading, italics and ragged-right style set it apart from the



# PHOTOS

There's nothing like a photograph to give a newspaper motion and emotion. As you can see in these classic images from pages of the past, photojournalism lies at the very heart of newspaper design:



**Clockwise from top:** Babe Ruth bids farewell; Harry Truman celebrates election victory; a captured Viet Cong officer is shot in Saigon; the space shuttle Challenger explodes; Buzz Aldrin walks on the moon; Jack Ruby shoots Kennedy assassin Lee Harvey Oswald.





# PHOTOS

Every picture tells a story — and every story deserves a picture. Today’s readers are so spoiled by TV and magazines that they now expect photos — color photos, yet — to accompany nearly every story they read.

Now, you may not have the space for that many photos. You may not have enough photographers to *shoot* that many photos. And printing color may be virtually impossible.

But try anyway. Add photos every chance you get. Without them, you simply can’t produce an appealing newspaper.

## MORE ON

◆ **Horizontal**  
Tips on size and designing

◆ **Verticals**  
Tips on size and designing

◆ **Plus:** A chapter on

## THE THREE BASIC PHOTO SHAPES

It sounds obvious, but news photos come in three basic shapes. Each of those shapes has its strengths and weaknesses. And each is best suited to certain design configurations.

The three shapes are *rectangular*: horizontal, vertical and square.



### Horizontal

This is the most common shape for news photos. We see it all over the world horizontally through our eyes and when you look through your camera, this is the shape you instantly see, though some sports (like basketball and space shuttle launches) may be better suited to a vertical orientation.

### Vertical

Vertical shapes are often considered more dynamic than either squares or horizontals.

But verticals can be trickier to design than squares or horizontals. Because they’re so deep, they often seem related to any stories parked alongside — even if they’re not.



### Square

Squares are sometimes considered the duller of the three shapes. In fact, some page designers and photographers avoid squares altogether. Remember, though, that the content of a photo is more important than its shape. Accept each photo on its own terms, and design it onto the page so it’s as strong as possible — whatever its shape.

# CUTLINES

It's a typical morning. You're browsing through the newspaper. Suddenly, you come face to face with a photo that looks like this:



You look at the pig. You look at the men. You look at the bulldozer. You look back at the pig. You wonder: *What's going on here?* Is it funny? Cruel? Bizarre? Is that pig *doomed?*

Fortunately, there's a cutline below the photo. It says this:

**Highway workers use a loader to lift Mama, a 600-pound sow, onto a truck Monday on Interstate 84 near Lloyd Center. The pig fell from the back of the truck on its way to the slaughterhouse. It took the men two hours to oust the ornery oinker.**

*Ahhhh.* Now it makes sense.

Sure, every picture tells a story. But it's the cutline's job to tell the story behind every picture: *who's* involved, *what's* happening, *when* and *where* the event took place. A well-written cutline makes the photo instantly understandable and tells readers *why* the photo — and the story — are important.

## CUTLINE TYPE STYLES

Cutlines are quite different from text. And to make that difference clear to readers, most newspapers run cutlines in a different typeface than text. Some use boldface, so cutlines will “pop” as readers scan the page. Some use italic, for a more elegant look. Some use sans serifs, to contrast with serif text. (This book uses a serif italic font — Minion — for its cutlines.)

**SERIF  
BOLDFACE,  
JUSTIFIED**

**President George W. Bush greets Yasir Arafat at the White House on Thursday as the two leaders met for a new round of Mideast peace negotiations.**

**SERIF  
ITALIC,  
RAGGED RIGHT**

*President George W. Bush greets Yasir Arafat at the White House on Thursday as the two leaders met for a new round of Mideast peace negotiations.*

**SANS SERIF,  
JUSTIFIED, WITH  
BOLDFACE LEAD-IN**

**SUMMIT BEGINS** — President George W. Bush greets Yasir Arafat at the White House on Thursday as the two leaders met for a new round of Mideast peace talks.

# CUTLINES

How long should cutlines be? Long enough to describe, briefly, all significant details in the photo. Some photos are fairly obvious and don't require much explanation. Others (old historical photos, works of art, photos that run without stories) may need lengthy descriptions.

And what about photos of clubs or teams? Should every face — all 19 of them — be identified? Most newspapers set guidelines for such occasions, so it's hard to generalize. But remember that readers expect cutlines to offer quick hits of information. So don't overdo it.

Where do you dummy cutlines? On news pages, they generally run *below* each photo. But for variety, especially on feature pages, cutlines can also run *beside* and *between* photos, as shown below:

## MORE ON

- ◆ **Mug shots:** got their o of cutlines
- ◆ **Photo spr** Cutline tr and placen

### BELOW



The Bugle-Beacon/PAT MINNIEAR

Cutlines below photos usually align along both edges of the photo. They should **never** extend beyond either edge. Some papers set extra-wide cutlines in two legs, since they can be difficult to read. (For more on this, see page 39.) Another rule of thumb: In wide cutlines, be sure the last line extends at least halfway across the column. This line barely makes it.

### BESIDE

This cutline is set **flush right** along the edge of the photo. (Notice how ragged left type is somewhat annoying to read.) Try to dummy sidesaddle cutlines along the outside of the page. That way, the cutlines won't butt against any text type, which could confuse your readers and uglify your page.



This ragged right cutline is **flush left** against the photo and flush to the bottom. And it's too thin. Cutlines usually need to be at least 6 picas wide. If they're narrow, they shouldn't be very deep.

### BETWEEN



Ideally, every photo should have its own cutline. But photos can also share one common cutline, as these two do. Just be sure you make it clear which photo (at left or at right) you're discussing. And make sure the cutline squares off at either the top or bottom. Don't just let it float. (Notice how this cutline is justified on both sides.)



# DRAWING A DUMMY

How can you show your colleagues, in advance, where stories will go on a page? Or what size headlines should be? Or where the photos go?

*Mental telepathy?* No. You draw a dummy.

Now, you might be tempted (especially if you create pages on a computer) to bypass dummy-drawing and, instead, squat in front of a computer and noodle aimlessly for hours until you *discover the solution*. Wrong. Big waste of time. You might work more efficiently if you draw a page diagram in advance — a *dummy* — before you try to assemble the real thing.

Dummies are generally about half the size of actual pages but proportioned accurately (i.e., if your design calls for a thin vertical photo, it shouldn't look square on the dummy). For greater precision on complex pages, designers often draw life-sized dummies. But for most pages, a small-sized dummy like the one below is sufficient.

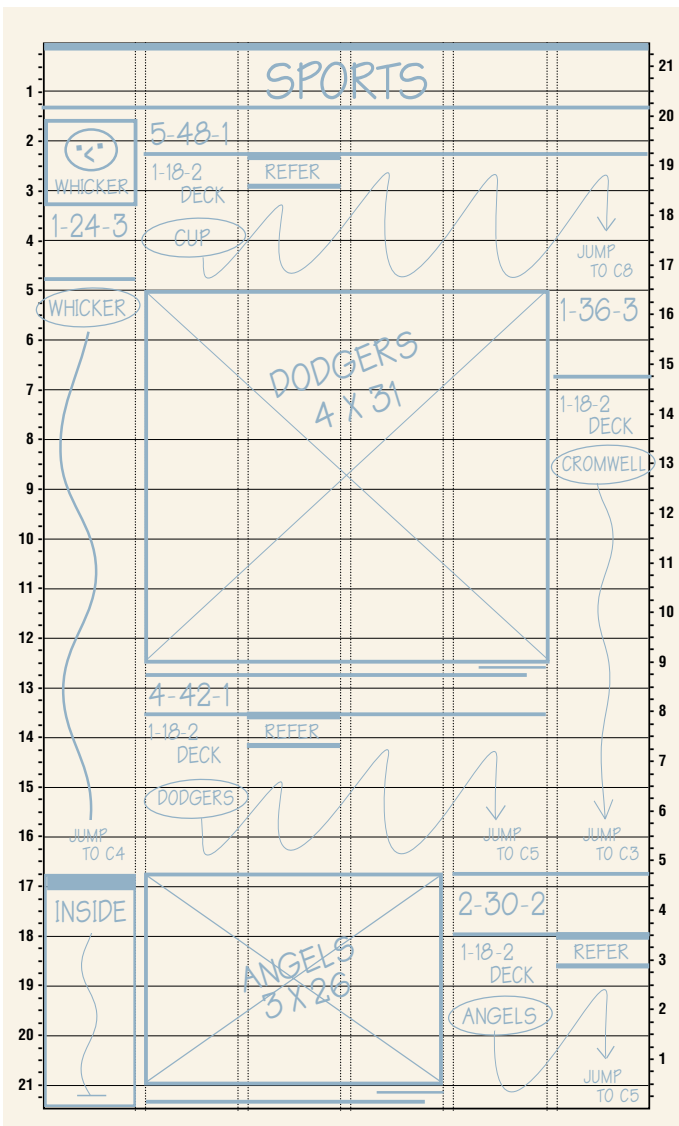
And often necessary.

## MORE ON ►

### ◆ Modular design:

Want to see how this page would look if the story elements were rearranged?

Turn to page..... 8



This is where pages begin. An editor or designer draws a series of lines and boxes to indicate where photos, cutlines, headlines and text will go. This page is pretty simple: not too many stories or extras.



And here's how that dummy translated into print. Note how every story jumps (continues on another page). That makes the page easier to build since text can be cut according to the diagram on the dummy.

# DRAWING A DUMMY

## WHAT EVERY GOOD DUMMY SHOULD SHOW

Every newspaper has its own system for drawing dummies. Some, for instance, size photos in picas; others use inches, or a combination of picas and inches. Some papers use different colored pens for each different design element (boxes, photos, text). Some use wavy lines to indicate text, while others use arrows — or nothing at all.

Whatever the system, *make your dummies as complete and legible as you can.* Be sure that every dummy contains:

DAY SUNDAY SECTION METRO EDITION 4 PAGE C1

Page or section headers, if any

Column logos, sigs or bugs, clearly labeled

Any rules, boxes or borders, clearly marked

Sizes and slugs for all art (photos, maps, charts, etc.), with cropping instructions, if necessary

Cutlines and credit lines for all photos

Story name (or slug) and column width, if it's in a bastard measure; slug can be circled for emphasis

Arrows or lines to show position and movement of text

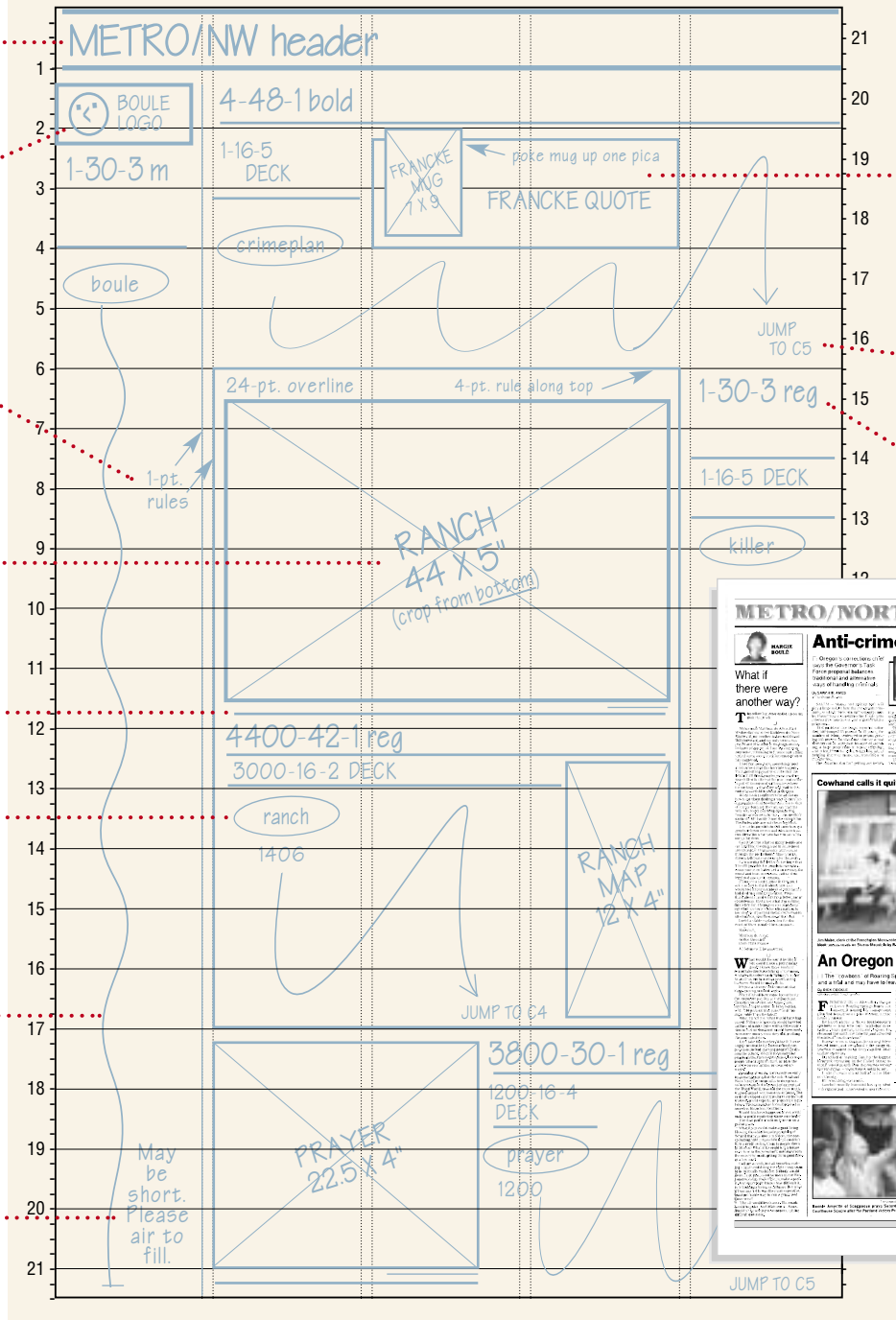
Any special instructions to the composing room (layout advice, late stories, trimming directions, etc.)

Page number, date and (if applicable)

Liftout of other sections, graphic or typeset slugs from the page (include slug)

Jump lines to page number and text will

Headlines coded (with codes, if applicable)



# DRAWING A DUMMY

Drawing a dummy isn't an exact science. Stories don't always fit the way you want. And even when you're dead certain you've measured everything perfectly, you'll inevitably find yourself fudging here and there once you start pasting things up.\*

So relax. When it's time to fine-tune a page, you can always trim a photo. Plug in a liftout quote. Write a bigger headline. Change a deck. Shuffle ads around. Add some extra leading between paragraphs. Cut an inch or two from the story. Or (*horrors!*) start over.

\* In the old days — like, say, oh, 10 years ago — photos, headlines, cutlines and text were printed individually on separate strips of paper, then pasted into place on a grid sheet. That camera-ready page was called a *paste-up* (though all those strips of paper were fastened with wax, not paste). Some of you old-timers may still build pages this way; the rest of you probably use computer programs like PageMaker or QuarkXpress.

## MORE ON ►

◆ **Making stories fit:**  
Options to try when stories turn out too short or too long .....&

### AN EXAMPLE OF HOW DUMMYING WORKS

*Let's take a finished layout and build a dummy from it — a reverse of the usual procedure. That way, you can see how the different parts of a dummy work together to create a finished page.*



The Oregonian / KRAIG SCATTARELLA

Highway workers use a loader to lift Mama, a 600-pound sow, onto a truck Monday on Interstate 84 near Lloyd Center. The pig fell from the truck on the way to slaughter.

## Freeway closed for two hours as ornery oinker hogs traffic

Westbound traffic on Interstate 84 near the Lloyd Center exit was backed up for nearly two miles early Monday when a 600-pound hog on the way to slaughter fell from the back of a truck.

For nearly two hours, the sow refused to budge.

Fred Mickelson told police that he was taking six sows and a boar from his farm in Lyle, Wash., to a slaughterhouse in Carlton when Mama escaped.

"I heard the tailgate fall off, and I looked back and saw her standing in the road," Mickelson said with a sigh. "I thought: 'Oh, no. We've got some real

trouble now.'"

Mickelson said Mama was "pretty lively" when she hit the ground, lumbering between cars and causing havoc on a foggy day. There were no automobile accidents, however.

After about an hour of chasing the pig with the help of police, Mickelson began mulling over his options, which included having a veterinarian tranquilize the hog.

About 10 a.m., a crew of highway workers arrived and decided to use a front-end loader to pick up the sow and load her back into the truck.

# DRAWING A DUMMY

## STEP BY STEP: HOW TO DRAW A DUMMY

**1** Measure all the elements in the example on page 34, and this is what you'll find:

◆ **Text:** The text is in two legs. Each leg is 12 picas and 2 points wide — often written *12p2* (which is a fairly standard column width for newspaper text). Each leg is 2 inches deep. The whole story, then, is 4 inches long.

◆ **Headline:** Measure from the top of an ascender to the bottom of a descender, and you'll find it's a 24-point headline. There are two lines, with a slight space between lines. So the whole headline is roughly 48 points (4 picas) deep.

◆ **Photo:** We usually measure photo widths in picas or columns. (This one is two columns wide — or 25p4.) And though some papers measure photo depths in inches, it's better to use picas. (This photo is 18 picas — 3 inches — deep.)

◆ **Cutline:** Note the spacing above and below this cutline. From the bottom of the photo to the top of the headline is roughly half an inch: 3 picas.

## MORE ON

### ◆ Basic ter

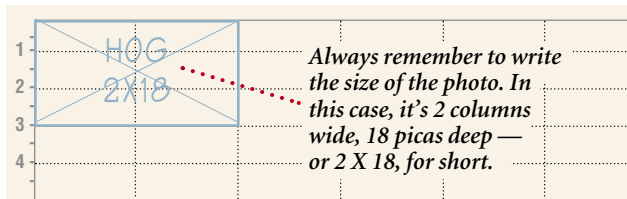
Definition  
like picas  
points.....

### ◆ Headlines

they're me  
how to coo

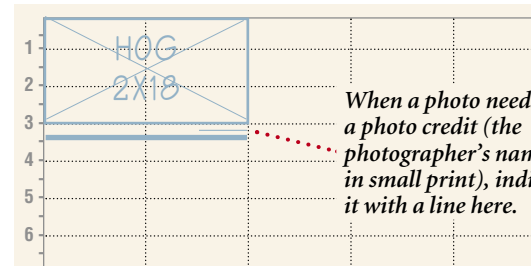
**2** Suppose we want to design this story into the top left corner of the page. Grab a blank dummy sheet. Find the two left-hand columns. Move up to the top, and we'll begin drawing in the elements.

At the top of the page, draw a box to represent the photo. Make it two columns wide; count down 3 inches for the depth. Run a big "X" into the corners. (The "X" is a traditional way to indicate this is a photo, not an ad or a box for another story.)



**3** Next comes the cutline. There are different ways to indicate cutlines on dummies, but here we'll do it:

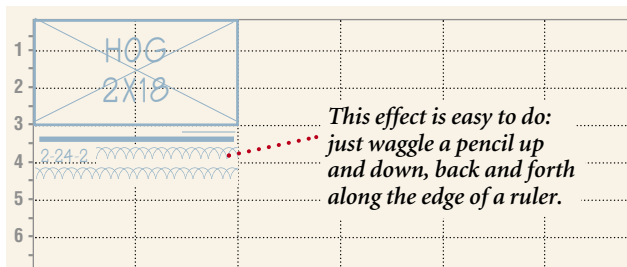
Calculate how many lines of cutline there'll be (in this case, two). Allowing a little air under the photo, draw a line where the bottom of the cutline will be. Here, it's about a half-inch below the photo.



**4** Now dummy a 2-24-2 headline. Most designers just draw a horizontal line and jot down the headline code — and that's quick and easy.

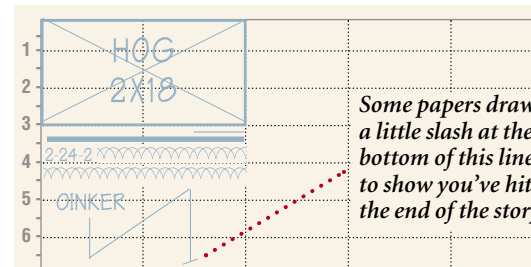
But you might want to imitate the *feel* of the headline by drawing either a row of X's or a squiggly horizontal wave to represent each line of headline. Then write the headline code at the beginning of the line.

Allow a few picas of space between the cutline and the headline. Like this:



**5** Finally, indicate where the text goes. There are many ways to do this: straight lines, wavy lines, arrows. Some papers just leave blank space.

For now, let's use a directional line. Write the headline code (or *slug*) of the story where the text begins; underline the bottom of the leg. When you reach the bottom of the leg, jog the line up (the way you would move) to the top of the next leg. This will trace the path of the text, like so:



# A SAMPLE DUMMY: BROADSHEET

*This is a typical page dummy for a 6-column broadsheet newspaper. Most tabloids, on the other hand, are roughly half this size and use a 5-column format (see facing page).*

## **How dummies work:**

◆ *The numbers along the left margin show inches measured down from the top of the page. The entire page, as you can see, is 21½ inches deep.*

◆ *The numbers along the right margin show inches measured up from the bottom of the page. These are useful for dummied ads.*

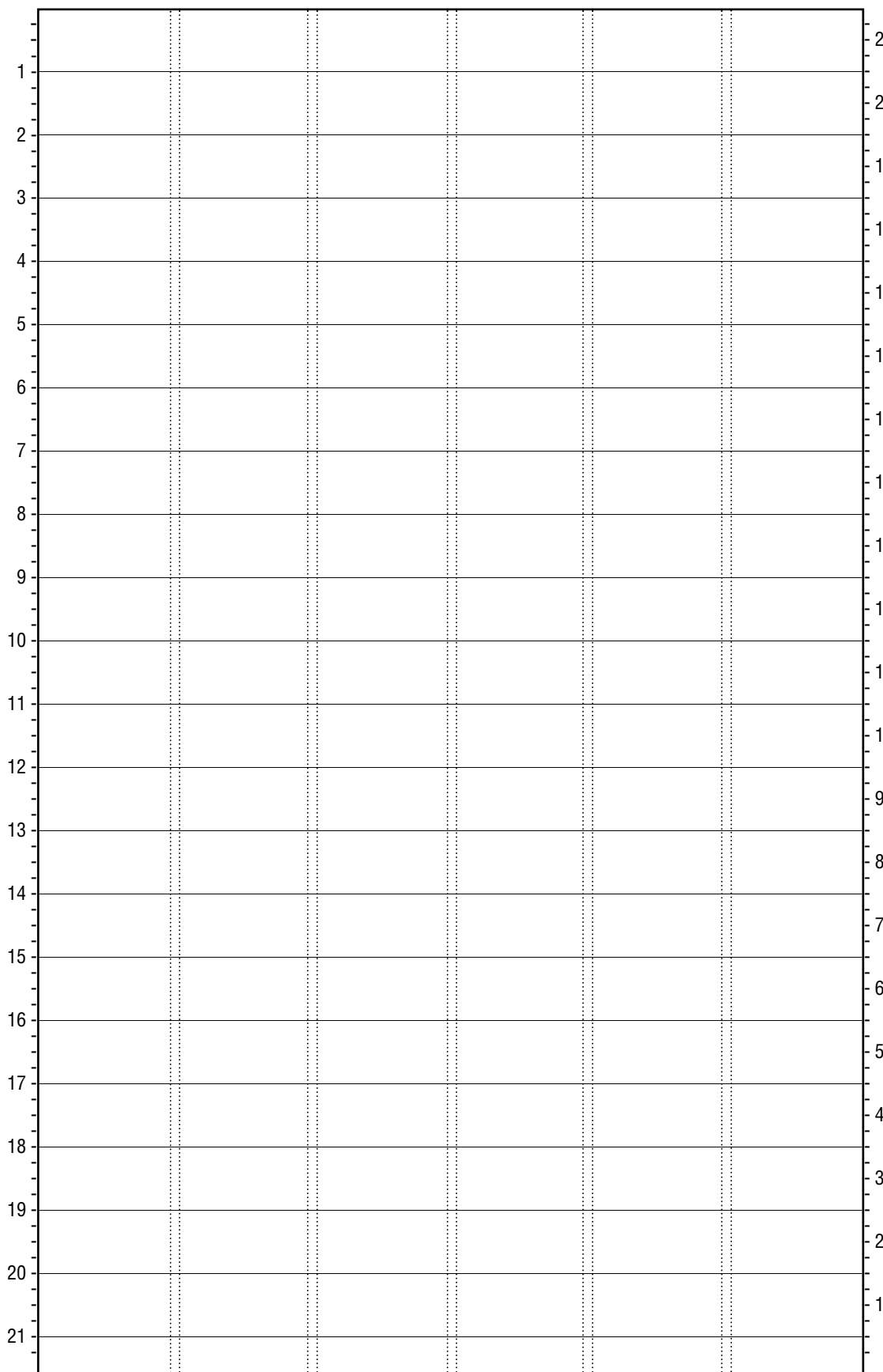
◆ *The vertical lines represent columns. A 6-column photo, for instance, would be as wide as the entire page.*

◆ *Each horizontal line represents an inch of depth. A leg of text that's 1 inch deep would take up just one of those segments.*

## **Need a dummy?**

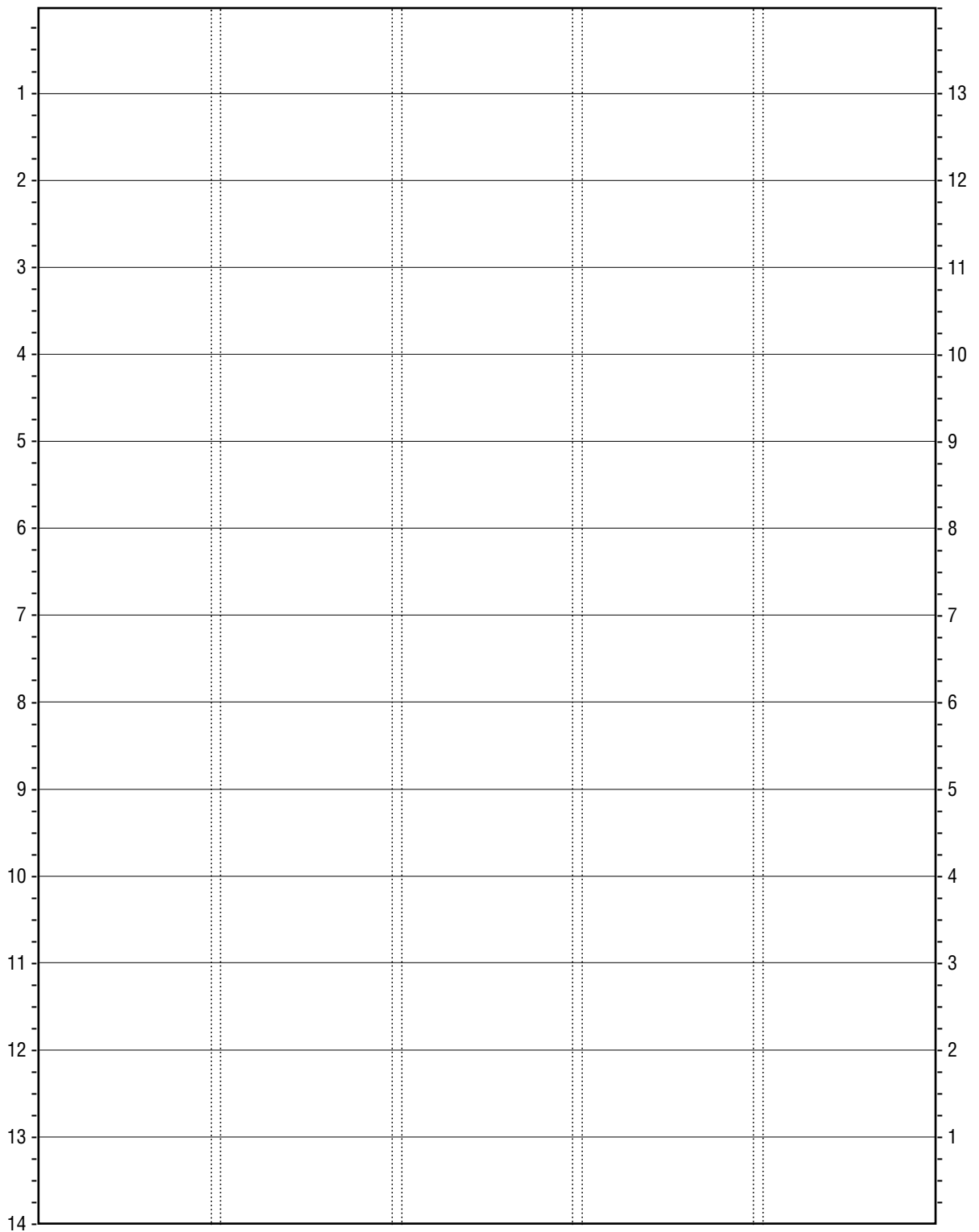
*You'll need lots of blank page dummies like this to do the exercises at the end of each chapter. Feel free to duplicate this dummy as often as you like if no others are available for you to practice on.*

**But better yet:** *Create a page dummy like this that's customized for your newspaper.*





# A SAMPLE DUMMY: TABLOID



## MORE ON

◆ **Grids:** WH  
– and the  
between b  
and tablo

Dummies such as these show the basic *grid* pages use. And as we'll see later, the grid is the underlying pattern that organizes each page into columns. You'd use this dummy, for example, to design tabloid pages on a 5-column grid – but that's not the only grid that tabloids use. Some use 4, 6, 7, 8, even 9 columns. But a 5-column grid is probably the most common tab format.

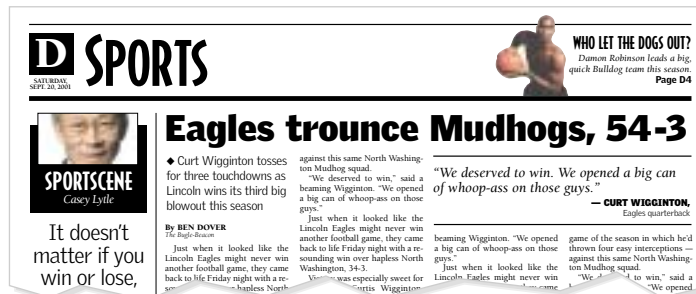
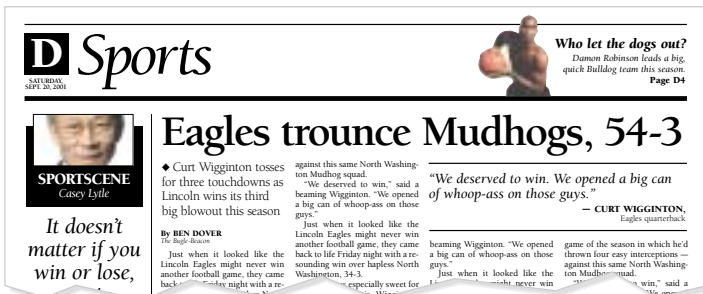
## TROUBLESHOOTING

Quick answers to questions frequently asked by designers perplexed about the design fundamentals:



**I've been told that newspapers should only use three typefaces. Is that true? If not, how many typefaces does a newspaper need?**

There's no magic number when it comes to typefaces. In fact, there's no simple formula for type selection *at all*. With so many fonts so readily available these days, it's easy to mix and match typefaces until you find the combination that suits your paper's personality. For instance, look at these two contrasting options:



This page features a variety of logos, liftout quotes, headlines and decks — and the only type family it uses is Berkeley. By mixing bold, light, italic and reversed type, you can achieve a wide range of effects. Thus, it's possible to design your entire paper with just one type family.

Some newspapers use only a couple of fonts, it's true. Some use dozens, but it results in chaos. So as a starting point, your shopping list should include:

- ◆ **An easy-to-read text type.** Find a font that's handsome, not too quirky, and comfortable to read at small sizes. You don't need to use this font anywhere else — just for text.
- ◆ **A typeface for all your headlines.** If you want to run headlines in a variety of styles and weights, use a versatile family that offers plenty of variations. You can designate different weights or styles for decks, liftout quotes, promos, etc.
- ◆ **A typeface for special touches** — logos, sigs, section flags, etc. This is where much of your typographic personality will come from: those regular design elements scattered throughout your paper.
- ◆ **A typeface for special text.** Your sidebars, graphics, jump lines and cutlines need to look a little different from the standard text beside them. Again, find a family that offers a variety of bold, light and italic fonts.

That's four families there. And you could easily identify other specific jobs for certain fonts to do (*We'll use Electra ONLY for the big headline on Page One. . .*). As long as all those typefaces work together to help readers consistently understand what's what, feel free to mix fonts until you find the right combination.



**Go back to text type for a minute. What's the best size and font to use for body type?**

Remember, fonts vary greatly in their personalities *and* in their apparent sizes. Here, for instance, are three different samples of 9-on-10 text type:

This is Nimrod. It looks somewhat blocky because of its large x-height, but it's popular and readable. It also seems a bit thicker than other fonts.

This is Utopia. It has a smaller x-height than Nimrod and appears lighter on the page, but many find it more handsome. It also looks fine condensed a bit, like this.

This is Century. You can see right away how its shorter x-height makes it appear smaller than those other two fonts. But it's still an elegant and extremely readable typeface.

Since readers' eyes (and bodies) deteriorate as they age, consider how aged your audience is. Student publications often run 8-point text. But if you've got readers over the age of 50, take pity on them. Run tests (on actual newsprint) to find a font and size that seems attractive — and that all your readers can actually *read*.

For more on testing text type, see page 225.

# TROUBLESHOOTING

**Q:** At our newspaper, we run cutlines in two or three legs under wide horizontal photos. Is that a good idea?

Though it sounds like a good idea in theory — keeping cutlines readable by running them in narrow legs — in reality, it can cause readers to stumble as they read from leg to leg. Since most cutlines are only a sentence or two, it's easy to follow them if they're just a few lines deep. See for yourself:



At some papers, this is the style for wide cutlines — justified type arranged into columns to keep from running too wide. But the type often spaces out like this, and the words collide from leg to leg. It gets too confusing.



Instead, we recommend running the cutline the full width of the photo — wider than you might ordinarily choose to run text type — but readers can track a cutline like this if it's not too deep. And it looks a lot less confusing.

**Q:** We're a small newspaper on a tight budget. What software do we need to put out a well-designed newspaper?

You need fonts, of course. And virus protection. And assorted utilities to keep your system bug-free. But to produce a complete publication, you need:

- ◆ A *page-layout program* like QuarkXPress (used by most professionals) or PageMaker (used mostly by students).
- ◆ A *drawing program* like Freehand or Illustrator, which is useful for creating charts, maps and artwork. (Even if you use clip art because you don't have an artist on staff, you'll need these programs to manipulate those images.)
- ◆ A *photo-adjustment program* like Photoshop for massaging digital images.

That's all you really need. If there's money left over in the budget, spend it on software *training*, so you can maximize the potential of those programs.

**Q:** At our paper, copy editors often condense headlines electronically to make them fit better. Is that a bad idea?

You mean, taking a headline like this — **Pope admits: Yes, I'm Catholic** — and squeezing it like this? **Pope admits: Yes, I'm Catholic**

Some papers do that. They do it with text type, too, to make stories fit. But it looks seriously unprofessional. Don't do it. Please. Code your headlines and text so they're typographically excellent — the tracking, leading, scaling — and don't mess with them. If a headline won't fit, rewrite it so it does. Leave the type alone.

**Q:** What hardware, software and typefaces did you use to produce this book?

- ◆ *Hardware:* A Macintosh G4 with a 19-inch monitor; the scanning was done on an industrial-strength Heidelberg Nexscan flatbed and a Celsis drum scanner.
- ◆ *Software:* QuarkXPress for layout; Photoshop for imaging; TypeStyler for crafting special type effects (like that “Q” above).
- ◆ *Fonts:* Minion for text and cutlines; Bureau Grotesque for headlines, page headers and subheads; Frutiger Condensed for graphics and sidebars.

## EXERCISES

ANSWERS ►

24

- 1** Approximately what size is the big type below? \_\_\_\_\_

ONE  
INCH  
SQUARE

What size am I?

- 2** Fill in the blanks below with the correct typographic terms:

\_\_\_\_\_

*The extra strokes at the end of a letter.*

\_\_\_\_\_

*The part of a letter that extends above the body of the type.*

*Sphinx*

\_\_\_\_\_

*The height of a typical lower-case letter.*

\_\_\_\_\_

*The part of a letter that extends below the body of the type.*

\_\_\_\_\_

*The invisible grid line the characters sit on.*

- 3** Examine the headline below. What is the:
- Weight \_\_\_\_\_
- Point size (within 3 points) \_\_\_\_\_

Whasssuppp?

- 4** What three things have we now done to that line above?

Whasssuppp?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

## EXERCISES

**5** Examine the type at right. Identify five significant type characteristics.

Here is another  
typographic brain-teaser

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

**6** What four things have we done to that boxed type in question 5?

HERE IS ANOTHER  
TYPOGRAPHIC BRAIN-TEASER

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

**7** What are the pica dimensions of that box in question 5? \_\_\_\_\_

**8** How thick is the border of that box in question 5? \_\_\_\_\_

**9** What are the four differences between the column on the left and the column on the right?

Best picture: "Gladiator"  
Best actor: Russell Crowe in  
"Gladiator"  
Best actress: Julia Roberts  
in "Erin Brockovich"

● **Best picture:** "Gladiator"  
● **Best actor:** Russell Crowe in  
"Gladiator"  
● **Best actress:** Julia Roberts  
in "Erin Brockovich"

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

**10** The headline below uses fairly common typefaces. If you have access to a computer, duplicate this headline as closely as possible; if not, describe as completely as you can the typographic components involved:

larry  
MOE  
& Curly

# EXERCISES

**11** Below is a three-column news story. Using the dummy sheet below, draw a dummy for this layout. (Be sure to include headline coding.)

## Crazed pig closes freeway again

*For the second time, an ornery oinker causes chaos on the highway*

Mama is one freedom-loving hog. Twice in the same day, Mama broke free from her captors and bolted for daylight. Twice in the same day, she created massive traffic jams.

And twice she was dragged, kicking and squealing, back into captivity.

Westbound traffic on Interstate 84 near Lloyd Center was backed up for two miles Monday when Mama, a 600-pound hog on the way to slaughter, fell from the back of a truck.

For nearly two hours, the sow refused to budge.

Fred Mickelson told police that he was taking six sows and a boar from his farm in Lyle, Wash., to a slaughterhouse in Carlton when Mama escaped.

“I heard the tailgate fall off, and I



The Oregonian/KRAIG SCATTARELLA

Highway workers use a loader to lift Mama, a 600-pound sow, onto a truck Monday on Interstate 84 near Lloyd Center. The pig fell off the truck on the way to slaughter.

looked back and saw her standing in the road,” Mickelson said with a sigh. “I thought: ‘Oh, no. We’ve got some real trouble now.’ ”

Mickelson said Mama was “pretty lively” when she hit the ground, lumbering between cars and causing havoc on a foggy day. There were no automobile accidents, however.

After about an hour of chasing the pig with the help of police, Mickelson began mulling over his options, which included having a veterinarian tranquilize the hog.

About 10 a.m., a crew of highway workers arrived and decided to use a front-end loader to pick up the sow and load her back into the truck.

1			
2			
3			
4			
5			