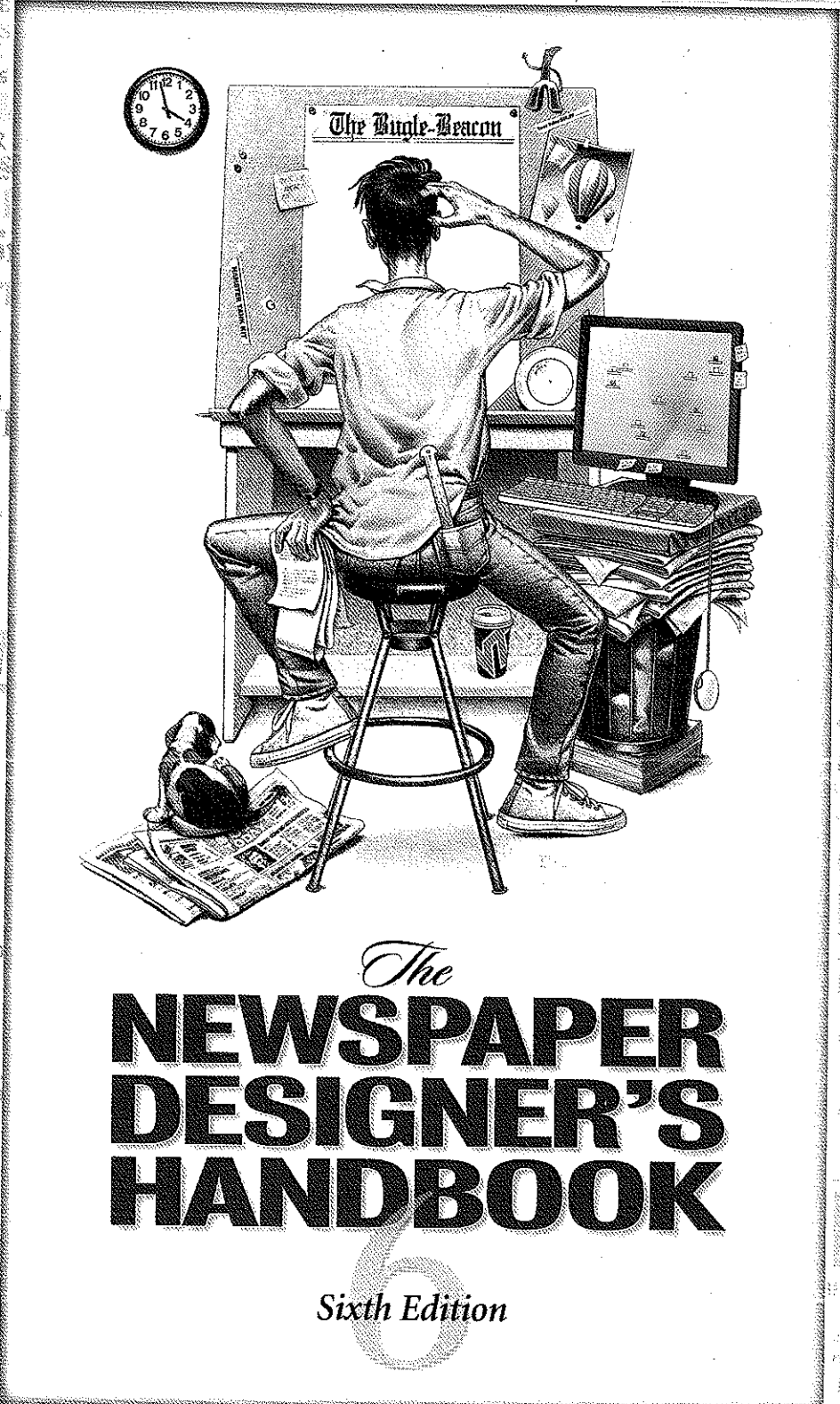


San Jose Mercury News
 THE NORTHERN CALIFORNIA STAR
 DETROIT FREE PRESS
 STAR
 THE LIMA NEWS PRESS
 THE CURRENT
 THE DESERT SUN
 THE LANTERN
 LIFESTYLES
 REVIEW
 THE OREGONIAN
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 Xpress
 DAILY
 VALLEY JOURNAL
 SLIGHT VALLEY HERALD
 THE DAILY TRIBUNE
 THE WORLD STAR
 THE STATESMAN & NEWS-TR
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The
**NEWSPAPER
 DESIGNER'S
 HANDBOOK**

Sixth Edition

TIM HARROWER

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Information Center

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What's New
Feature Summary
PageOut

The Newspaper Designer's Handbook, 6/e

Tim Harrower

ISBN: 0072996692
Copyright year: 2009

The Newspaper Designer's Handbook is a step by step guide to every aspect of newspaper design, from basic page layout to complex infographics. The new edition features dozens of new page-design examples, as well as an expanded section on web design and increased emphasis on digital photography.

This textbook is for journalism students and professionals alike. It is loaded with examples, advice, design ideas, and exercises that teach students how to manipulate the basic elements of design (photos, headlines, and text); create charts, maps, and diagrams; design attractive photo spreads; add effective, appealing sidebars to complex stories; create lively, engaging feature page designs; work with color; and redesign a newspaper.

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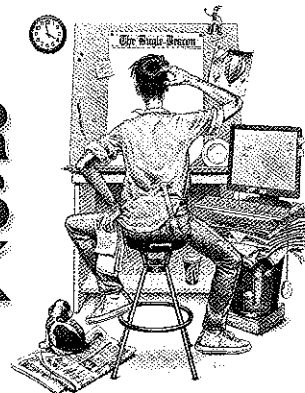


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X3-462a

The
**NEWSPAPER
DESIGNER'S
HANDBOOK**

Sixth edition



WRITTEN & DESIGNED BY TIM HARROWER



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This book is printed on acid-free paper.

4 5 6 7 8 9 0 WDQ/WDQ 0

ISBN: 978-0-07-299669-2
MHID: 0-07-299669-2

Publisher: *Frank Mortimer*
Sponsoring Editor: *Suzanne Earth*
Editorial Assistant: *Erika Lake*
Developmental Editor: *Craig Leonard*
Marketing Manager: *Leslie Oberhuber*
Interior and Cover Designer: *Tim Harrower*
Production Editor: *Brett Coker*
Manager, Photo Research: *Brian J. Pecko*
Production Supervisor: *Tandra Jorgensen*
Printing: *Worldcolor*

Library of Congress Cataloging-in-Publication Data

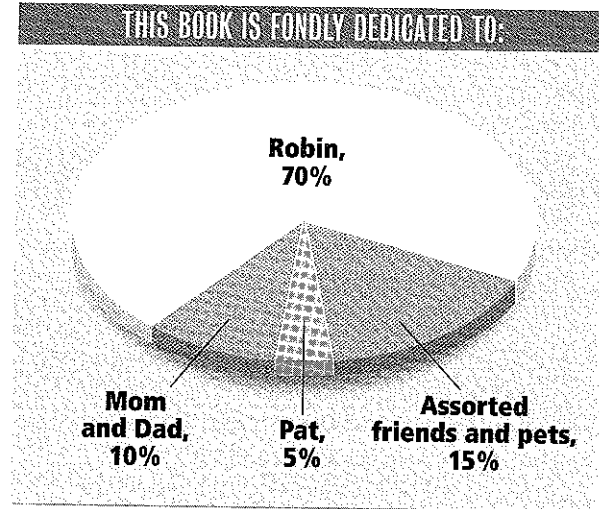
Harrower, Tim.
The newspaper designer's handbook / written & designed by Tim Harrower.—6th ed.
p. cm.
Includes index.
ISBN-13: 978-0-07-299669-2 (acid-free paper)
ISBN-10: 0-07-299669-2 (acid-free paper) 1. Newspaper layout and typography I. Title
Z253.5.H27 2007
686.2'252—dc22

2007018880

The Internet addresses listed in the text were accurate at the time of publication. The inclusion of a Web site does not indicate an endorsement by the authors or McGraw-Hill, and McGraw-Hill does not guarantee the accuracy of the information presented at these sites.

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КЊИЖАРИЦА
Београд
Београд
9780072996692

THIS BOOK IS FONDLY DEDICATED TO:



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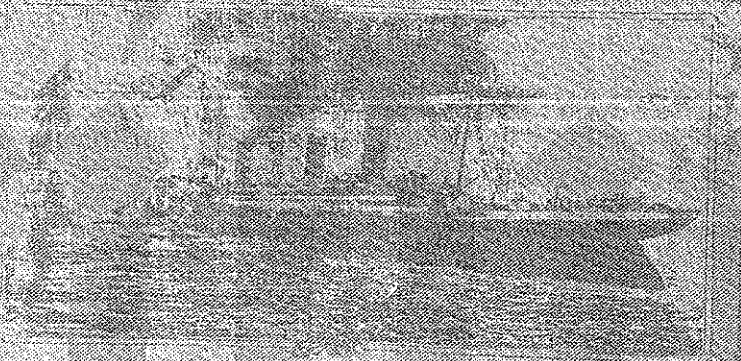
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New York American

THE ASTOR LOST ON TITANIC 1,500 TO 1,800 DEAD

The fourth Astor was among the passengers who were saved by the lifeboats of the Titanic. The ship struck the iceberg last night, and the four Astors were among the first to be rescued.

William Douglas, the fourth Astor, was among the passengers who were saved by the lifeboats of the Titanic. The ship struck the iceberg last night, and the four Astors were among the first to be rescued.



INTRODUCTION

PREFACE

A long, long time ago, people actually loved reading newspapers. Imagine. They'd flip a nickel to the newsboy, grab a paper from the stack and gawk at headlines that screamed:

SOLONS MULL LEVY HIKE BID!

They'd gaze lovingly at long, gray columns of type that looked like this —

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

— and they'd say, "Wow! What a lot of news!"

Today, we're different. We swim in a media stream of Web sites, smart phones, giant TVs and tiny iPods. We collect data in a dizzying array of ways. We don't need long, gray columns of type anymore. We won't *read* long, gray columns of type anymore.

In fact, when we look at newspapers and see those long, gray columns of type, we say, "Yow! What a waste of time!"

Let's face it: Today's media consumers are spoiled. They want their news to be stimulating. Engaging. Easy to grasp. Instantly informative.

And that's where you come in.

If you can design stories that are inviting, informative and easy to read, you can — for a few minutes each day, at least — successfully compete with the relentless digital media drip we're drowning in. You can keep a noble American institution — the newspaper — alive for another day.

Because let's face it: To many people, newspapers are dinosaurs. They're big and powerful, but they're clumsy and slow-witted, too. And though they've endured for eons, it may be only a matter of time before they either:

- ◆ become extinct, which happened to other popular forms of communication (remember smoke signals? The telegraph?). Or else they'll:
- ◆ evolve into a new species — a portable, interactive video newgizmo tailored to your own tastes and interests. This has actually been headed our way for decades now, but most newsroom dinosaurs were too slow-witted to see it.

PREFACE

Yes, the days of *ink-on-dead-tree* journalism may be numbered, but it's not dead yet. It's still a bazillion-dollar industry with tremendous influence and importance. So while the wizards at Apple and Google dream up slick new technogadgets, we'll continue to do our best with the basics: Ink. Paper. Lots of images, letters, lines and dots. A good designer can arrange them all smartly and smoothly, so that today's news feels familiar and yet new.

But where do newspaper designers come from, anyway? Face it: You never hear children saying, "When I grow up, my dream is to *lay out the Opinion page*." You never hear college students saying, "I've got a major in rocket science and a minor in *sports infographics*."

No, most journalists stumble into design by accident. Without warning.

Maybe you're a reporter on a small weekly, and one day your editor says to you, "Congratulations! I'm promoting you to assistant editor. You'll start Monday. Oh, and . . . you know how to lay out pages, don't you?"

Or maybe you've just joined a student newspaper. You want to be a reporter, a movie critic, a sports columnist. So you write your first story. When you finish, the adviser says to you, "Uh, we're a little short-handed in production right now. It'd really help us if you'd design that page your story's on, OK?"

Now, traditional journalism textbooks discuss design in broad terms. They ponder vague concepts like *balance* and *harmony* and *rhythm*. They show award-winning pages from The New York Times or The Wall Street Journal.

"Nice pages," you think. But meanwhile, you're in a hurry. And you're still confused: "How do I connect *this* picture to *this* headline?"

That's where this book comes in.

This book assumes you need to learn the rules of newspaper design as quickly as you can. It assumes you browse newspapers once in a while, but you've never really paid attention to things like headline sizes. Or column logos. Or whether pages use five columns of text instead of six.

This book will introduce you to the building blocks of newspaper design: headlines, text, photos, cutlines. We'll show you how to shape them into a story — and how to shape stories into pages.

After that, we'll look at the small stuff (logos, teasers, charts and graphs) that make more complicated pages work. We'll demonstrate attention-grabbing gimmicks like subheads that help you break up long, gray columns of type —

YO! CHECK OUT THIS ATTENTION-GRABBING SUBHEAD

— not to mention bullets, to help make short lists "pop" off the page:

- ◆ This is a bullet item.
- ◆ And so is this.
- ◆ Ditto here.

We'll even explore liftout quotes, which let you dress up a quote from somebody famous — say, Mark Twain — to catch your reader's eye.

Yes, some writers will try *anything* to get you to read their prefaces. So if you made it all this way, ask yourself: Did the page design have much to do with it?

Many media experts insist that, no matter how advanced future civilizations may become, humans will still enjoy the look and feel of newspapers in their hands. Think it's true?



“
I AM
NOT THE
EDITOR
OF A
NEWSPAPER
AND SHALL
ALWAYS TRY TO
DO RIGHT
AND BE GOOD,
SO THAT
GOD
WILL NOT
MAKE
ME ONE.
Mark Twain
”

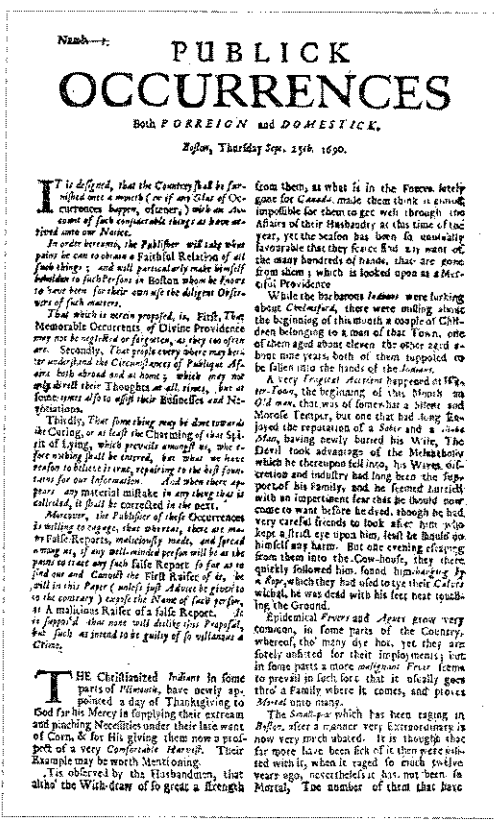
SOME QUICK HISTORY

THE SIMPLE BEGINNINGS

Publick Occurrences, America's first newspaper, made its debut 300 years ago. Like other colonial newspapers that followed, it was printed on paper smaller than the pages in this book, looking more like a pamphlet or newsletter.

Most colonial weeklies ran news items one after another in deep, wide columns of text. There were no headlines and very little art (though it was young Ben Franklin who printed America's first newspaper cartoon in 1754).

After the Revolutionary War, dailies first appeared and began introducing new design elements: thinner columns, primitive headlines (one-line labels such as *PROCLAMATION*) and — this will come as no surprise — an increasing number of ads, many of them parked along the bottom of the front page.



Colonial printing presses couldn't handle large sheets of paper, so when *Publick Occurrences* was printed in Boston on Sept. 25, 1690, it was only 7 inches wide, with two 3-inch columns of text. The four-page paper had three pages of news (the last page was blank), including mention of a "newly appointed" day of Thanksgiving in Plymouth. (Plymouth? *Publick? Where were all the copy editors in those days?*)

THE 19TH CENTURY

Throughout the 19th century, all newspapers looked pretty much the same. Text was hung like wallpaper, in long rows, with vertical rules between columns. Maps or engravings were sometimes used as art.

During the Civil War, papers began devoting more space to headline display, stacking vertical layers of *deckers* or *decks* in an endless variety of typefaces. For instance, The Chicago Tribune used 15 decks to trumpet its report on the great fire of 1871: *FIRE! Destruction of Chicago! 2,000 Acres of Buildings Destroyed. . .*

The first newspaper photograph was published in 1880. News photos didn't become common, however, until the early 1900s.



This 1865 edition of *The Philadelphia Inquirer* reports the assassination of President Lincoln with 15 headline decks. Like most newspapers of its era, it uses a very vertical text format. When a story hits the bottom of one column, it leaps to the top of the next to continue.

MORE QUICK HISTORY

THE EARLY 20TH CENTURY

By about 1900, newspapers began looking more like — well, like *newspapers*. Headlines grew bigger, bolder and wider. Those deep stacks of decks were gradually eliminated to save space. Page designs developed greater variety as news became departmentalized (*Crime, Foreign, Sports* and so on).

The '20s saw the rise of the big-city tabloids — those half-sheet papers packed with photos and sensational sledgehammer headlines.

As the years went by, papers kept increasing the traffic on each page, using ever more photos, stories and ads.

CAPT. FRIED RESCUES SEA FLYER

Los Angeles Times

SEA GANG LINKED TO MURDER OF BABY; RANSOM TRY FOILED

It's Great to Know What You Want! CAPT. FRIED'S SHIP RESCUES 100 REFUGEES, OCEAN FLYER. Ocean Hop Fails. FINDING BODY OF CHILD BALKS PLOT OF KILLERS TO GET \$200,000 MORE. FATHER SEES BROKEN BODY OF BABY SON.

Japanese Boat ROLLS OVERBOARD AT HOUSTON BAY. HOOPER ENTERS FROM MEASURES TO HELP NATION. Lumberjacks Case: Anne Lumberjacks Ordered to Be Released. Plac. Two Held. GAIL AND YOUTH KILLED BY MOTOR CRASH; TWO HOOP. TRUCK WRECKED; OIL PIPES ESCAPE COLLECTOR. Hoover Orders Hunt for Gang.

War Tactics to Battle Fear. DYNAMITE TEARS REAL TRUSTLE AT HOUSTON BAY. Can. Dollars Holds His Own. Akron Mooring Takes All Day. Will Rogers Remarks: Sixty-four Sent Supervisor Job.

By the 1930s, most newspapers had the ability to run cartoons, photos and wide headlines, as we see in this 1932 edition of the *Los Angeles Times*. Note the number of stories on this page. For decades, American front pages commonly displayed 15-20 story elements. With those all-cap headlines, these pages gave readers a strong sense of urgency.

THE NOT-100-DISTANT PAST

By today's standards, even the handsomest papers from 50 years ago look clumsy and old-fashioned. Others, like the page at right, look downright ugly.

Still, most of the current trends in page design were in place by the late '60s:

- ◆ more and bigger photos;
- ◆ more refined headline type (except for special feature stories and loud front-page banners);
- ◆ a move from 8- and 9-column pages to a standardized 6-column page;
- ◆ white gutters between columns instead of rules.

As printing presses continued to improve, full-color photos became common in the early '80s, thus ushering in the modern era of newspaper design.

Seminole 1-Point Bowl Choice Over Wyoming

A La Alcindor

Coach 'Complains' Guards Roughed Up

Pasero Says:

Blue Vs. Gray 'Wide Open'

Can Bucks Cool Hot 'Leaf's?

Christmas Suggestions

Rolla Gray

Roast Beef Dinner

Cold Weather Footwear

Full Lace Paces

FREE WHEEL BALANCE

Buy a DAT SUN & save up to \$500

SNOW-CARD SNOW TIRES \$14.95

Fred Meyer

This 1966 sports page from *The Oregon Journal* is astoundingly bad — but to be fair, it's a typical example of mid-'60s design. The bizarre shapes of its photos and stories collide in a distracting jumble. After printing pages like these for years, editors finally realized that taking page design seriously might not be such a bad idea.

CURRENT TRENDS

Compared to the newspapers of yesteryear, today's news pages look lively and sophisticated. That's partly due to technological advances. But today's editors also realize that readers are inundated by slickly designed media, from movies to Web sites to TV commercials. Sad to say, most consumers judge a product by the package it comes in. They simply won't respect a product — or a newspaper — that looks old-fashioned.

To look modern, newspapers now use:

- ◆ **Color.** Full-color photographs have become standard on section fronts across the country. Throughout the paper, color is applied both decoratively (in ads and illustrations) and functionally (in photos, in graphics, and in logos and headers that organize pages to help guide readers).

- ◆ **Informational graphics.** Papers don't just report the news — they illustrate it with charts, maps, diagrams, quotes and fast-fact sidebars that make complex issues easier for readers to grasp.

- ◆ **Packaging.** Modern readers are busy. Picky. Impatient. So editors try to make every page as user-friendly as they can by designing briefs, roundups, scoreboards, promos and themed packages that are easy to find and quick to read.

- ◆ **Modular layout.** We'll explain this later. In a nutshell, it simply means all stories are neatly stacked in rectangular shapes.

In the past, newspapers were printed in a variety of sizes. Today, virtually all newspapers are printed either as *broad-sheets* (large, full-sized papers like USA Today or the Detroit Free Press, shown above) or *tabloids* (half-sized papers like The National Enquirer — OK, maybe that's a bad example — or, say, The Christian Science Monitor).

In the pages ahead, we'll examine examples of modern American newspaper design. Most of these are broadsheet pages, but remember: Whatever your paper's format, the same basic design principles apply.



On this front page you can see examples of modern news packaging at work: the bold color and typography; the appealing graphics and promos; the variety of ways in which editors summarized the news.

CURRENT TRENDS

This page from the San Jose Mercury news provides an appealing example of front-page formatting. The centerpiece iPhone story fills half the page with a dramatic, magazine-style layout. Though just three stories start on Page One, briefs and promos send readers inside.

Big news stories demand big play. After U.S. troops invaded Iraq, it took months to capture ousted dictator Saddam Hussein — but when it happened, the Virginian-Pilot ran the story BIG. Note the loud headline, the giant photo and the guide to all the stories running inside.

Some newspapers use the front page as a menu that teases readers to look inside the paper. The Atlanta Journal-Constitution prints this version of Page One for its street-sale Saturday edition. There are no complete stories here — just lively highlights designed to tweak your curiosity.

PAGE ONE DESIGN

Today's Page One is a blend of traditional reporting and modern marketing that seeks to answer the question: What *grabs* readers?

Is it loud headlines? Big photos? Juicy stories? Splashy colors? Or do readers prefer thoughtful, timely analyses of current events?

Hard to say. Though newspaper publishers spend fortunes on reader surveys, they're still unsure what front-page format reaches readers the best. As a result, most papers follow one of these Page One design philosophies:

- ◆ **The traditional:** No fancy bells or whistles — just the top news of the day. (For tabloids, that means 2-4 stories; for broadsheets, 4-6.) Editors combine photos, headlines, and text — usually lots of text — in a sober, straightforward style.

- ◆ **The magazine cover:** These pages use big art and dynamic headlines to highlight a special centerpiece. In tabloids, this package dominates the cover (and may even send you inside for the text). In broadsheets, a front-page package is given lavish play, flanked by a few subordinate stories.

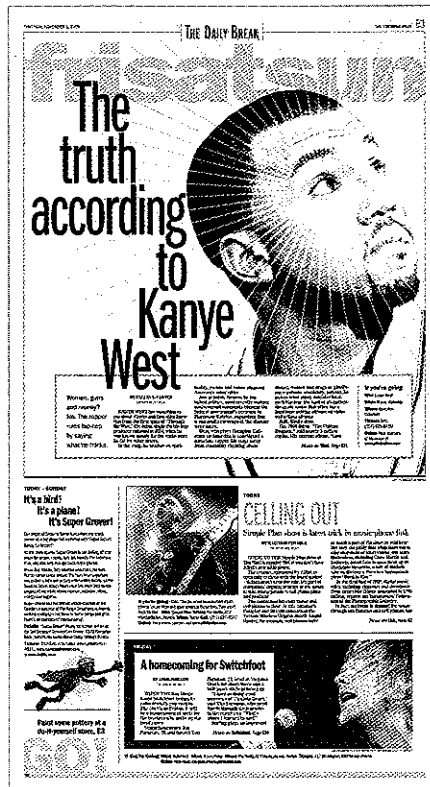
- ◆ **The information center:** Here, the key words are *volume* and *variety*. By blending graphics, photos, promos and briefs, these fast-paced front pages provide a window to what's inside the paper, a menu serving up short, appetizing tidbits to guide readers through the best of the day's entrees.

But the options don't end there. Some papers run editorials on Page One. Some add cartoons. Some print obituaries, calendars, contests — even ads. Almost anything goes, as long as readers respect it, enjoy it and *buy* it.

CURRENT TRENDS



Popular feature pages provide lots of variety: lifestyle stories, columns, humor, entertainment. At The Kansas City Star, the lead story on this feature page announces a Halloween contest (send us your scariest ghost story!). Running along the bottom of the page are assorted gossip items, oddball factoids and a columnist.



Entertainment coverage is enormously popular with readers — and full-page section fronts provide terrific opportunities for flash and flair. On this Virginian-Pilot guide to weekend fun, the lead story combines type trickery and digital photo effects to preview a local Kanye West concert.



At larger newspapers, feature coverage expands to include food, travel and fashion — topics that often receive big, magazine-style treatments. This is the cover of a Dallas Morning News fashion supplement with lots of color, lots of photos and lots of ads. It takes a dedicated team of editors, designers, photographers and writers to pull it off.

FEATURE PAGES & SECTIONS

As time goes by, feature sections become more popular — and their range gets more ambitious. Most modern feature sections offer a mix of:

- ◆ **Lifestyle coverage:** Consumer tips, how-to's, trends in health, fitness, fashion — a compendium of personal and social issues affecting readers' lives.
- ◆ **Entertainment news:** Reviews and previews of music, movies, theater, books and art (including comprehensive calendars and TV listings). Juicy celebrity gossip is always popular, too.
- ◆ **Food:** Recipes, nutrition advice, new products for home and kitchen — all surrounded by coupon-laden advertising that shoppers clip and save.
- ◆ **Comics, columnists and crosswords:** From Dear Abby to Dilbert, from Hagar to the horoscope, these local and syndicated features have faithful followings.

Feature sections often boast the most lively, stylish page designs in the paper. It's here that designers haul out the loud type, play with color, experiment with unusual artwork and photo treatments.

Many feature editors dress up their front pages by giving one key story a huge "poster page" display. Editors at other papers prefer pages with more traffic, providing an assortment of stories, briefs, calendars and lists.

And while most papers devote a few inside pages to features, some bigger publications — those with plenty of writers and designers — produce daily themed magazines: *Money on Mondays*, *Health & Fitness on Tuesdays*, *Food on Wednesdays* and so on.

CURRENT TRENDS

Back to the desert
 Sports
 On the court, on the field — Gators No. 1

MSU-B REPORT
 Return of 2 players helps jackets 'trip' off first win

THE NEW EDGE
 Addai gives Colts' ground game its familiar firepower

Ripken grabs 3rd-highest percentage of Hall vote

Sports layouts should be lively and playful — and this page from the Billings (Mont.) Gazette demonstrates how bold presentation brings an ordinary sports page to life. The bold headline and big cutout image of the football player provide impact while the rest of the page presents information in a neatly organized way.

CALL HIM THE ALCS MVP (MOST VALUABLE POLANCO) —

THE PLAYOFFS

DETROIT 4, OAKLAND 3

World Serious!
 Ordonez's walkoff HR gives Tigers pennant, sweep

MAGNIFICENT MAGGIORI
 Ordonez knew Street's fastball would be right up his alley

WHAT A BLAST!
 Magas' 2nd dinger gives Tigers 7th straight playoff victory

Whenever big sporting events occur — the Super Bowl, the Olympics, a state championship — it's a golden opportunity to create special sections, design special logos, run jumbo photos — and empty the page of all competing stories. Note the combination of big story/small roundups on this baseball playoff page from the Detroit Free Press.

"You don't play against opponents, you play against the game of basketball."

925 892 879 876

880 BOB KNIGHT
 MOST VICTORIES BY A COACH: MEN'S COLLEGE BASKETBALL

CAREER

MEMBERS

| | | | | | | |
|---|----|----|----|------|----|-----|
| 4 | 16 | 24 | 31 | 53-1 | 68 | 713 |
|---|----|----|----|------|----|-----|

Not all sports design occurs on section fronts. Publications also produce special inside pages, too. Some are themed pages that run regularly (NFL Roundup, Inside the NBA), while others profile athletes or commemorate milestones. This page was written and designed by Joshua Trudell at the San Antonio Express-News.

SPORTS PAGES & SECTIONS

Television seems to be the perfect medium for sports coverage. It's immediate. Visual. Colorful. Yet in many cities, more readers turn to newspapers for sporting news than for any other reason. Why?

A good sports section combines dramatic photos, lively writing, snappy headlines and shrewd analysis into a package with a personality all its own. And while sports coverage usually centers around meat-and-potatoes reporting on games, matches and meets, a strong sports section incorporates a variety of features that include:

- ◆ **Statistics:** Scores, standings, players' records, team histories — true sports junkies can't get enough of this minutiae. It's often packaged on a special scoreboard page or run in tiny type called *agate*.

- ◆ **Calendars and listings:** Whether in small schools or big cities, fans depend on newspapers for the times and locations of sporting events, as well as team schedules, ski reports, and TV and radio listings.

- ◆ **Columnists:** Opinionated writers whom sports fans can love or loathe — the more outspoken, the better.

- ◆ **Inside poop and gossip:** Scores, injury reports, polls, predictions, profiles and analyses that aren't easily available anywhere else.

Sports pages (like features) offer opportunities for designers to run photos more boldly, to write headlines more aggressively — and to create dynamic graphics packages that capture the thrill of victory in a visual way.

CURRENT TRENDS

ASBURY PARK PRESS
 1000 PARK AVENUE
 ASBURY PARK, N.J. 07004
 TEL: 908-938-1234

OPINION

HEY, MAKE THE OLD GUY!

Focus on the man to be governor

Consider ultimate gift organ donation

Why we should stay

Why we should leave

LETTERS TO THE EDITOR

Today in History

DOONESBURY

Perspective
 In the Opinion section
 Same policy
 Same of focus covered approach
 For more information visit us at

**AMERICA IN IRAQ
 THREE YEARS LATER**



WHY WE SHOULD STAY

WHY WE SHOULD LEAVE

OPINION

Graduation rates for IU black graduates are rising,



from 33.1 percent in 1993 to 52.2 percent in 2008. But they're far behind other students.

SO WHAT CAN WE ALL DO TO RETAIN MORE BLACK STUDENTS?

A look inside the enigma of IU's successes and failures



This page from the Asbury Park Press is a classic example of a modern editorial page. On it, you'll find the masthead (listing the paper's top editors), an editorial cartoon, a wordy editorial column, some letters from readers, a "Today in History" feature and today's Doonesbury comic strip.

Larger papers, especially dailies, run longer opinion columns on the page opposite the editorial page (called the op-ed page). At the biggest papers, the opinion/editorial staff gets a separate section on Sundays, which provides a home for in-depth analyses like this one in the San Jose Mercury News.

Here's another example of a special opinion page design from a college newspaper, the Indiana Daily Student. Like the example at left, it's a single-topic page. It uses dramatic black-and-red illustrations to depict, in a graphic way, the demographic problem that's discussed in the story's text.

OPINION PAGES & EDITORIALS

Juxtaposing news and commentary is a dangerous thing. How are readers to know where cold facts end and heated opinions begin? That's why nearly every newspaper sets aside a special page or two for backbiting, mudslinging, pussy-footing and pontificating. It's called the editorial page, and it's one of America's noblest journalistic traditions.

The basic ingredients for editorial pages are nearly universal, consisting of:

- ◆ **Editorials**, unsigned opinion pieces representing the newspaper's stance on topical issues;
- ◆ **Opinion columns** written by the paper's editors, by local writers or by nationally syndicated columnists;
- ◆ **An editorial cartoon**, a sarcastic illustration that lampoons public figures or political policy;
- ◆ **Letters from readers**, and
- ◆ **The masthead**, which lists the paper's top brass (editors, publishers, etc.) along with the office address and phone number.

In addition — because editorial pages are often rigidly formatted — many papers run a separate opinion page (see examples above). These pages provide commentary and opinion, too, as they examine current issues in depth. And like sports and feature sections, they set themselves apart from ordinary news pages by using stylized headlines, interpretive illustrations and more elaborate design techniques.

CURRENT TRENDS

Coming up with a clever name for a themed page is always a challenge. And here's a catchy name for a weekly fishing page: Hook, Line & Sinkers. The Asbury Park Press produces this section each week, and you can see the variety of fun stories and useful data it provides. Note, too, the boat ad running along the bottom.

Many newspapers run a daily business page full of industry news and stock reports. But this weekly page from the Orlando Sentinel focuses exclusively on YOUR pocketbook, YOUR investments and where YOUR money goes. Like the fishing page at left, the design combines short briefs and longer stories.

How can you entice kids to read the newspaper? Many papers produce special sections like this one - "X-Press" from The St. Petersburg Times - in hopes of attracting young readers. Along with bright colors, zoomy images and wacky layouts, these pages usually offer cartoons, puzzles, hobby tips and stories written by the kids themselves.

THEMED PAGE FORMATS

In the old days — say, 20 years ago — many newspapers simply shoveled all their stories into four big blocks: news, sports, features and business. (Many dull newspapers still do.)

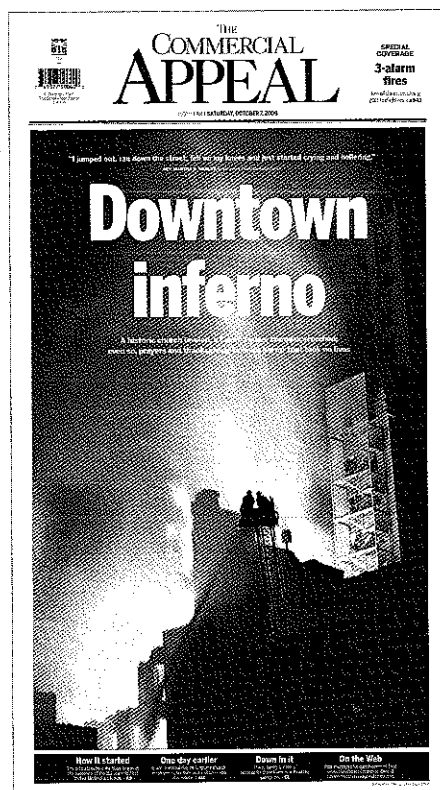
But smart editors realize that if you cram everything into those *news-sports-features-business* blocks, lots of good stories will fall through the cracks. They've learned that readers have a broad range of interests, and that special-interest pages provide a way to satisfy those readers while attracting advertisers, too.

Take a tour of modern American news publications and you'll find smartly formatted weekly themed pages on such topics as:

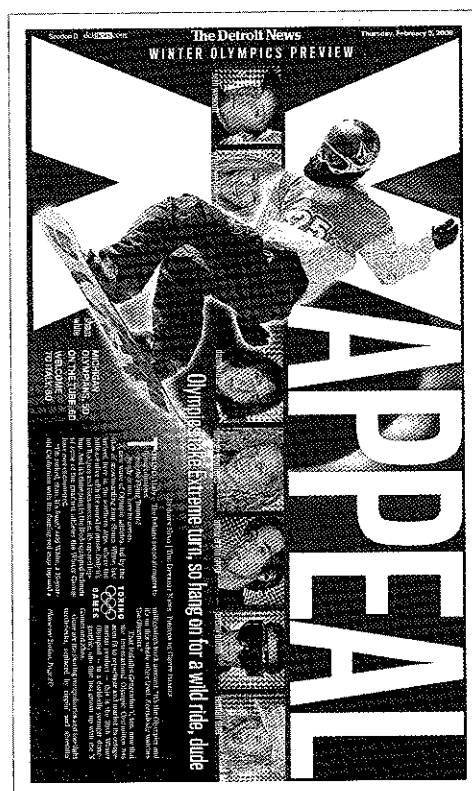
- | | | | |
|------------------------|---------------------|-----------------------|-----------------------|
| Automobiles | Death and dying | Military affairs | Science |
| Auto racing | Environment | Movies | Seniors |
| Boating | Ethics | Music | Shopping and malls |
| Books | Families | Nightlife | Skiing |
| Bowling | Gambling | Outdoors | Television |
| Celebrities and gossip | Gardening | Pets | Traffic and commuting |
| Children and families | Golf | Pro wrestling | Travel |
| Classical music | Health and fitness | Recreational vehicles | Videos and DVDs |
| Computers | Hiking and biking | Relationships | Visual arts |
| Computer games | Hobbies | Religion | Volunteering |
| Crime and safety | Home decorating | Rock music | Weather |
| Dance | Hunting and fishing | Technology | Web sites |
| Dieting | Local history | Schools | Weddings |

Every community is unique. What are *your* readers most interested in?

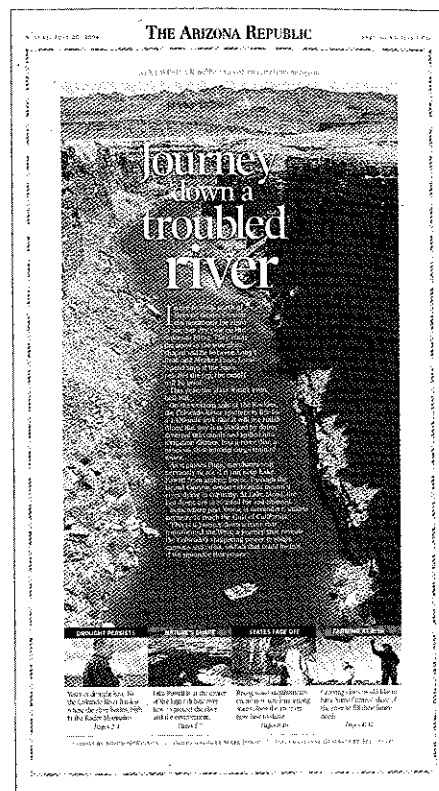
CURRENT TRENDS



When fire tore through downtown Memphis, *The Commercial Appeal* responded the next day with this special report on the blaze. Like the Saddam Hussein layout on page 7, this design uses a big, dramatic image to grab readers' attention and establish the section's theme. An index runs along the bottom.



Here's the cover of a special 2006 Winter Olympics preview section from *The Detroit News*. Great headline, great deck ("Olympics take Extreme turn, so hang on for a wild ride, dude") — and you need to give the page an extreme turn, too, to read everything sideways. It's a gimmick that says "I'm special. Read me!"



In the desert Southwest, water is a life-and-death issue. And this special 12-page report in *The Arizona Republic* focuses on the Colorado River, where years of drought have created hardships for farmers, concerns for residents and raging debates over how to protect the river and the environment.

SPECIAL TOPICS & SECTIONS

As we mentioned previously, newspapers often settle into dull, predictable routines from issue to issue, repeating the same standard formats day after day. (Fortunately, a little predictability is good: It keeps readers happy and editors sane.)

But opportunities often arise for producing special sections with unique design formats. These include:

- ◆ **Previews** of big events published in advance (*Baseball 2008* or *Family Fun at the County Fair!*). These recycle photos and statistics from years past and offer readers calendars, maps and other helpful guides.

- ◆ **Special reports** that wrap up news events that just occurred (*The Tragedy of Flight 1131* or *That Championship Season: The Pittsburgh Penguins*). For major sports events, these special sections are often printed and distributed to stadium spectators just moments after the Big Game concludes.

- ◆ **Special enterprise packages** on serious topics or trends (*AIDS*, *The Homeless*, *How You Can Save Our Planet*). These are often investigative stories that take a team of reporters, photographers and designers weeks — or months — to assemble. They frequently run as a series in the daily paper, after which they're repackaged and reprinted in a special section.

Special projects like these are an enormously rewarding form of journalism. Better yet, they give you an opportunity to experiment with new forms of storytelling, type treatments, page layouts and photography.

CURRENT TRENDS

DOWNSIZING THE PRINTED PAGE

Newspapers, once so powerful and profitable, now face an uncertain future. As readers and advertisers steadily drift from newsprint to the Web, publishers feel enormous pressure to trim costs and boost circulation. But how?

One solution: downsizing. In many cities, newspaper staffs have gotten smaller over the past few years, and newspapers *themselves* have shrunk, too. To offset the rising cost of newsprint, most American newspapers are now an inch or two narrower than they were a decade ago. Some publishers want to go even further. Many broadsheet papers are considering downsizing to tabloid size, both to save money and please readers, who often prefer the smaller-sized format.

In Europe, tabloids are enormously popular. Many respected broadsheets have recently redesigned into tabloids. Some, like The Guardian in London, have switched to a size halfway between tabloids and broadsheets, called a *berliner*.

"The tabloidization of newspapers is a global phenomenon," says noted design consultant Mario Garcia. "It is, I believe, unstoppable."

Why? Readers prefer simpler storytelling and quicker messages in a smaller package, Garcia says. "One by one, the largest and best known newspaper titles around the world will make the transition to smaller formats."

Not everyone agrees with that prediction, however.

"The 'unstoppable' phenomenon Garcia describes has not happened in the U.S. because publishers knew it was bad for readers and bad for business," argues design expert Alan Jacobson. "Americans prefer to separate their paper into sections, which is not possible with a tab. Ad revenues would drop with smaller ads on smaller pages."

Whatever the outcome, it remains a time of dramatic change for newspapers big and small. News design will

continue evolving in the years ahead — even if it's just an inch at a time.

MORE ON ►

◆ **Page formats:** How broadsheets and tabloids use different layout grids76

Broadsheet: In covering the 2006 election, the Baltimore Sun uses its large broadsheet format to run big headlines, big photos and three stories, along with a full column of voting statistics.

Berliner: This format, used by the daily paper in Lafayette, Ind., is slightly smaller than the Sun at left. It's a handier size, but it doesn't provide as much room for news as the broadsheet format.

Tabloid: As the available space gets smaller, less material fits — so tabloids run even fewer stories and photos per page. Many readers prefer this size and shape, however.

ONLINE NEWS DESIGN

Years from now, we'll look back on today's online news design and say, "Ugh—how primitive." (Much like your reaction to those old newspapers back on page 5.)

Yes, the World Wide Web is still in its infancy. Only a decade ago, most editors and publishers had no idea how to translate news pages onto a digital platform. They had to be dragged, kicking and screaming, into the new millennium.

Like fish learning to walk on land, newspapers are slowly evolving and adjusting to this new terrain. Too many news sites are still disorganized, unappealing and unprofitable, but online design is steadily improving. The next generation of journalists — that's *you* — will raise the standards even higher.

What advantages does online journalism offer?

◆ **Immediacy.** Stories, photos and videos can be posted as news breaks, then updated around the clock. Reporters and designers no longer gear their efforts toward daily or weekly deadlines, watching helplessly as stories grow stale.

◆ **Flexibility.** Stories can change and grow, appear and disappear, from minute to minute. Which means that all aspects of journalism — text, photos, graphics, maps — can maintain a higher degree of accuracy than ever before.

◆ **Unlimited space.** On the Internet, stories can run as long as necessary (which can be painfully boring, we realize). But reporters can enhance their coverage by linking to archived stories, supplemental data and outside commentary.

◆ **Interactivity.** Readers can comment on stories, debate issues, post videos and blogs of their own. The Web has made "citizen journalism" a reality.

◆ **Multimedia.** Audio, video, animated graphics — these modern storytelling devices vastly expand the news designer's toolbox.

MORE ON ►

◆ **Online design:** An entire chapter on designing news for the Web **243**

◆ **Multimedia:** Adding audio, video and interactive elements to online stories **250**

► At right, the Indianapolis Star's expanded online coverage of the city's top sports event of the year: the Indy 500. Web extras include slideshows, interactive graphics, even video shot from inside a race car.

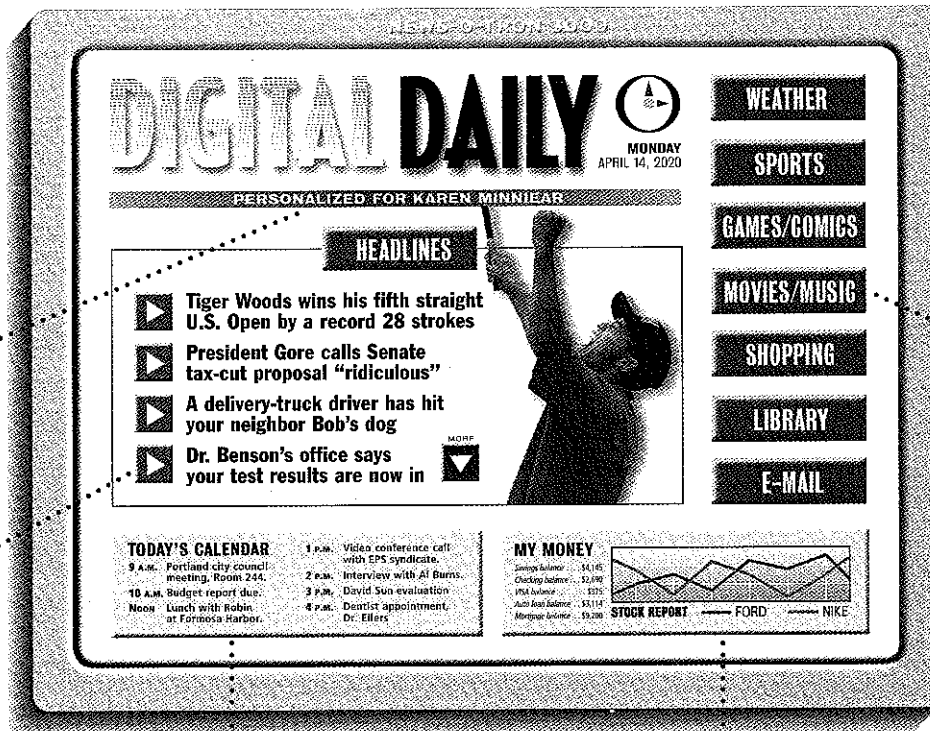
▼ Below, the home page for the online version of the Iowa City Press-Citizen. Note the use of multimedia and interactivity in the top story. And, of course, that attention-getting red background is hard to miss.

THE NEWS MEDIA OF THE FUTURE

The "Digital Daily" doesn't exist yet, but it won't be long before we all carry a similar portable device that can play music and movies, surf the Web and, yes, download instant news reports.

As you can see, this electronic newspaper is customized: It searches for news topics of interest to the user, then flashes the headlines below.

Simply touch the photo and it plays a video clip, complete with sound. Press the arrow button and the news story fills the screen, complete with text, graphics, videos and library links — true interactive journalism.



Since this is your personalized newspaper, it keeps track of your personal life, too. Here's your calendar for the day, programmed to alert you as your next appointment approaches.

And since most of your finances are processed electronically, your newspaper tracks your current bank balances — in addition to monitoring the performance of your stocks.

This is the 3 p.m. edition of your newspaper. But since the news is constantly revised and updated, you can access the information anytime you like.

Down the right side of the screen is the index. Press these buttons to read the latest news, watch video clips of sports and movie highlights, enjoy the animated comics, do a little mail-order shopping, answer e-mail. . . . Get the picture? Best of all, anytime you want to explore a subject in greater depth, you can search the database in the library, which holds everything from encyclopedias to your personal video collection.

What does the future hold for journalism? Gaze into our crystal ball and you may see something like the Digital Daily: a wireless tablet with crisp text, high-definition graphics and a touch-sensitive screen that lets you enter commands, type text, even dial phone numbers. (Or perhaps voice-recognition software will let you just *utter* commands, instead.)

Unlike today's newspapers, future media will cater to your unique interests. Want only the latest news on tornadoes, Tasmania and your tennis club? Program this gizmo to prioritize your preferences and it'll edit the news especially for you.

But can we call this a *newspaper* anymore? Can we even call it *news* anymore, when technology mashes videos and phone calls and weather bulletins and hip-hop downloads and fashion alerts that tell you those fabulous new Chooka boots you've been drooling over are now half-off at the Shoe Shack?

Yes, the future may dramatically transform our technology, our tastes and our attention spans. But don't let some imaginary News-O-Tron 3000® rock your world just yet. Just because we *dream* it and *want* it doesn't make it real. It will take years to perfect the hardware that makes newspapers obsolete.

And in the meantime, in thousands of newsrooms, they still need help producing tomorrow's edition of the paper.

Remember, too, that millions of readers love the familiar feel of newsprint. They like the simplicity of newspapers and magazines, the casual disposability of dead-tree journalism. Video may be cool and blogs may be trendy, but sometimes a simple column of ink on paper packs more punch than any sleek 'n' shiny multimedia news gizmo whose battery just died.

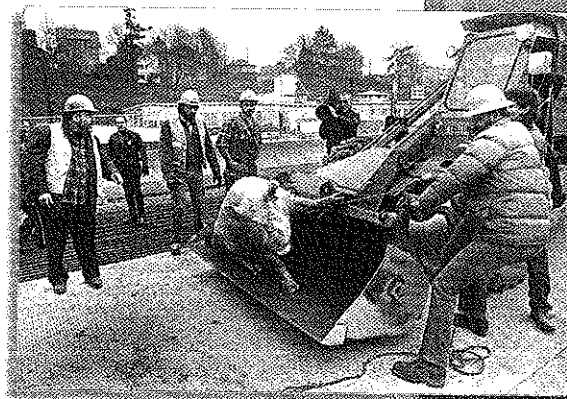
And besides, how will you wrap fish in it?

As 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.

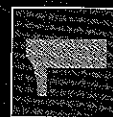
This book is designed so you can skip this chapter if you're in a hurry. Or you can just skim it and catch the highlights. So don't feel compelled to memorize everything immediately. But the better you understand these basics now, the more easily you'll be able to manipulate them later on.

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

As you can see, Page One is often loaded with devices designed to entice and entrap prospective readers. Inside the paper, however, graphic elements become more subtle, less decorative. They're there to inform and guide readers, not sell papers.

Here are some typical design elements used on inside pages:

MORE ON ►

◆ **Terms:** A glossary of newspaper design terms and jargon... 284

Folio

A line showing the page number, date, paper's name, etc.

Jump line

The page number this story continues from

Liftout quote

A quotation from the story given graphic emphasis (also called a pull quote or breakout)

Subhead

A boldface line of type used to organize the story and break up gray text

Gutter

The white space running vertically between elements on a page

Bastard measure

Type set in a different width than the standard column measure

Sig

A special label set into stories giving typographic emphasis to the topic, title, writer's name, etc. (also called a bug or logo)

Standing head

A label used for packaging special stories or features

Jump headline

A headline treatment reserved for stories jumping from another page (styles vary from paper to paper)

Photo credit

A line giving the photographer's name (often adding the paper or wire service he or she works for)

Text

Type for stories set in a standard size and typeface, stacked in columns (or legs)

Sidebar

A related story, often boxed, that accompanies the main story

Cutoff rule

A line used to separate elements on a page

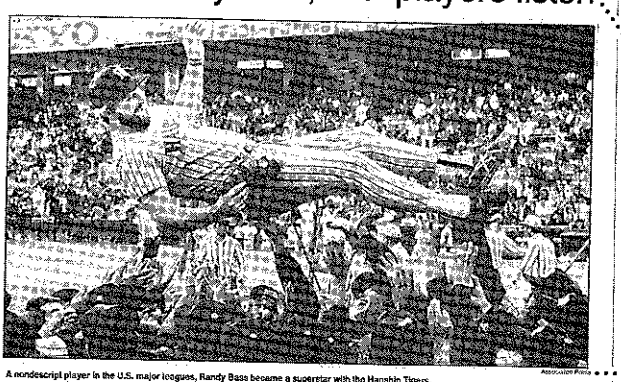
Gutout

A photo in which the background has been cut away (also called a silhouette)

A BIG YEN FOR BASEBALL

Japan: Clubs hope when money talks, U.S. players listen.

"\$5 million can only buy a small condominium in the Tokyo area, so it doesn't seem like much money to us."



A nondescript player in the U.S. major leagues, Randy Bass, became a superstar with the Hanshin Tigers.

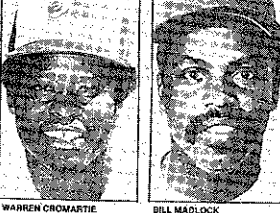
Continued from Page F1
They said the yen could be the fuel for future offers.
"I think that if a guy were available in the George Bell, Andre Dawson, Don Mattingly class, a team would spend \$5 million or \$6 million per year," Greer said. "I think there'll be a lot more money offered, mainly because of the dollar's exchange rate."
After all, Greer said, "\$5 million can only buy a small condominium in the Tokyo area, so it doesn't seem like much money to us."

Power... age
"Now, we're entering an era of power," Greer said. "The power is moving from the U.S. to Japan. The Japanese team is allowed to have an additional foreign player on its first team under a liberalized rule adopted in 1987."
With just two chances per year, club managers feel particular pressure to hire the best available talent that money can buy. The Giants may have failed in their bid for Dwight Gooden, but they certainly had former Yankee pitcher Bill Gullickson in Tokyo's new development program.

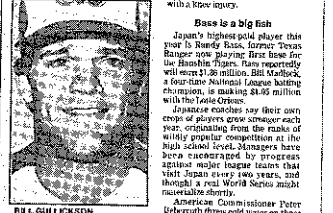
Bridge between cultures
"Kawachi Nakajima, Shellwa's assistant public relations manager, said the club is looking for an American player who can be a bridge between the two cultures." He said the club is looking for a player who can be a bridge between the two cultures.

Giants officials deny reports that they offered \$10 million for three years to acquire Greer. "We're not interested in Greer," a Giants spokesman said. "We're not interested in Greer."

Warren Chomartie, a 26-year-old pitcher from the United States, is being courted by the Giants. "We're interested in Warren Chomartie," a Giants spokesman said. "We're interested in Warren Chomartie."



WARREN CHOMARTIE, 26, is being courted by the Giants.



BILL MADLOCK, 30, is being courted by the Giants.

Bill Madlock, a 30-year-old pitcher from the United States, is being courted by the Giants. "We're interested in Bill Madlock," a Giants spokesman said. "We're interested in Bill Madlock."

Bill Gullickson, a 30-year-old pitcher from the United States, is being courted by the Giants. "We're interested in Bill Gullickson," a Giants spokesman said. "We're interested in Bill Gullickson."

Not everyone likes Japan's best-loved team

By MICHIO YOSHIDA
The Yomiuri Giants have had such success as a baseball team in the past few years that they now have a checkered reputation — to most fans, it's a good one.

Is expansion in the works?
The Japanese baseball league has been talking about expansion for some time. "We're looking at expansion," a league spokesman said. "We're looking at expansion."

Central League officials have met with committee members and discussed the possibility of expansion. "We're looking at expansion," a league spokesman said. "We're looking at expansion."

Drysdale's streak was highlight of 1968 — season of the pitcher

By LARRY BORTSTEIN
Los Angeles Times Staff Writer
LOS ANGELES — When Dick Drysdale pitched his 32nd consecutive shutout on May 11, it was the highlight of his season.

FOR THE RECORD
Drysdale pitched 32 consecutive shutouts in 1968. "It was a great season for him," a baseball analyst said. "It was a great season for him."

Don Drysdale (left) and Bob Gibson, shown during a joint appearance at a baseball camp, dominated National League pitching in 1968. Drysdale pitched 32 consecutive scoreless innings, a major league record.



Don Drysdale (left) and Bob Gibson, shown during a joint appearance at a baseball camp, dominated National League pitching in 1968. Drysdale pitched 32 consecutive scoreless innings, a major league record.

Several Giants, including Manager Alvin Karpis, have been looking at the possibility of expansion. "We're looking at expansion," a league spokesman said. "We're looking at expansion."

Giants officials have met with committee members and discussed the possibility of expansion. "We're looking at expansion," a league spokesman said. "We're looking at expansion."

Giants officials have met with committee members and discussed the possibility of expansion. "We're looking at expansion," a league spokesman said. "We're looking at expansion."

TOOLS OF THE TRADE

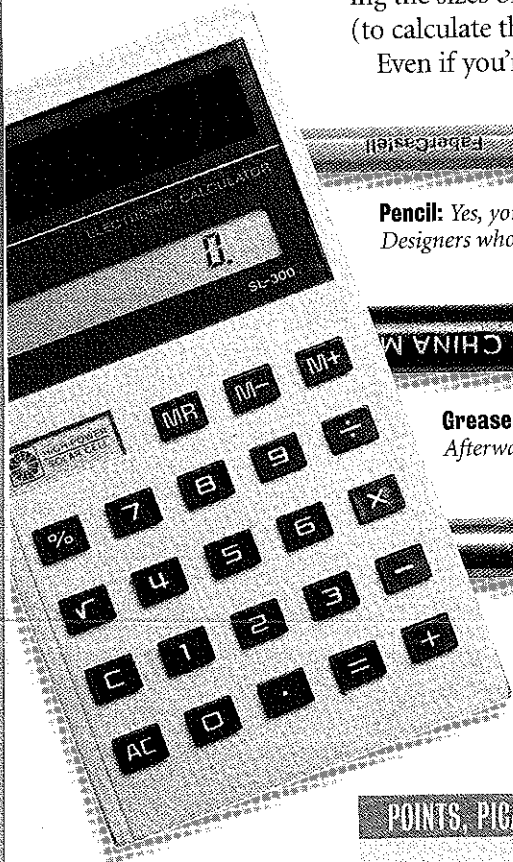
Page designers used to spend lots of time drawing boxes (to show where photos went). And drawing lines (to show where text went). And drawing *more* boxes (for graphics, sidebars and logos).

Nowadays, most designers do their drawing on computers. But for sketching ideas and working out rough layouts, these 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 that old classic, the proportion wheel (to calculate the dimensions of boxes as they grow larger or smaller).

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

MORE ON ►

- ◆ **The proportion wheel:** A guide to how it works..... 283
- ◆ **Terms:** A complete glossary of design jargon..... 284



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.



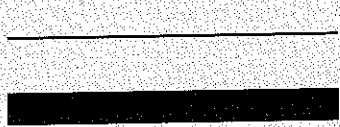
Grease pencil: These are used for making crop marks on photos. Afterward, these markings can easily be rubbed off with cloth.



Knife: In some 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.

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

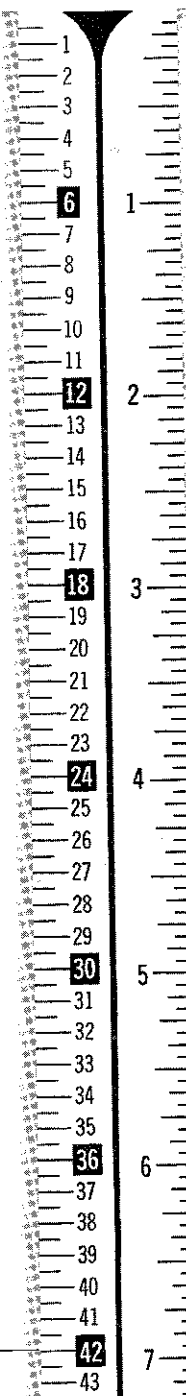
Picas

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

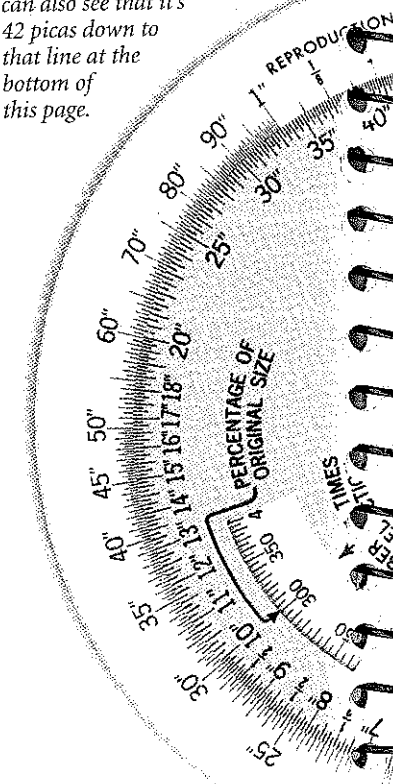
Inches

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

6 & 12PT. INCHES



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.



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 it to 8 inches wide? Using a proportion wheel can show you instantly.

TOOLS OF THE TRADE

Back in the Stone Age (the '80s and '90s), newspapers became pioneers in desktop publishing technology, and computers slowly transformed every corner of the newsroom. As new media continue to evolve, it's essential for every journalist to possess a broad range of computer skills. They're indispensable for:

◆ **Writing and editing stories.** In most newsrooms, reporters and editors use networked computers to write, edit and file stories; to conduct interviews (via e-mail); to compose headlines; to search Internet databases and library archives.

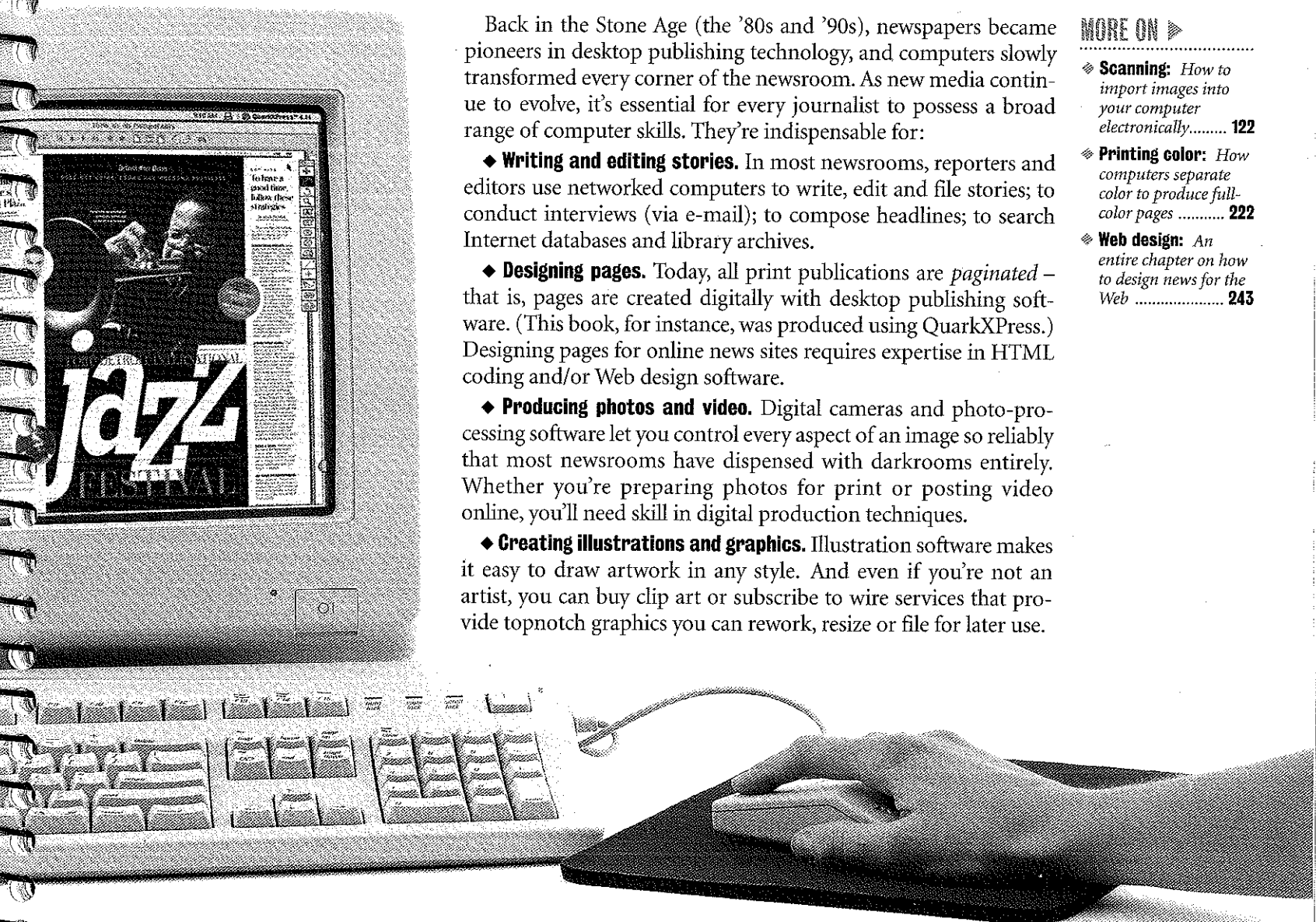
◆ **Designing pages.** Today, all print publications are *paginated* — that is, pages are created digitally with desktop publishing software. (This book, for instance, was produced using QuarkXPress.) Designing pages for online news sites requires expertise in HTML coding and/or Web design software.

◆ **Producing photos and video.** Digital cameras and photo-processing software let you control every aspect of an image so reliably that most newsrooms have dispensed with darkrooms entirely. Whether you're preparing photos for print or posting video online, you'll need skill in digital production techniques.

◆ **Creating illustrations and graphics.** Illustration software makes it easy to draw 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 file for later use.

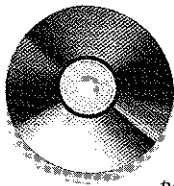
MORE ON ►

- ◆ **Scanning:** *How to import images into your computer electronically.....* 122
- ◆ **Printing color:** *How computers separate color to produce full-color pages* 222
- ◆ **Web design:** *An entire chapter on how to design news for the Web* 243

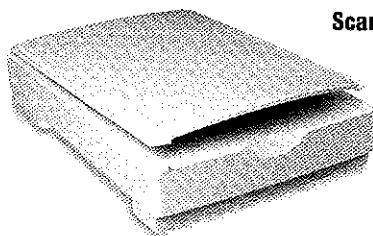
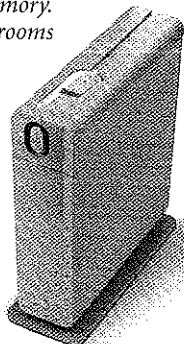


COMPUTER ACCESSORIES

To produce a professional-looking publication, you don't need a lot of high-tech toys. Here's the basic hardware that's essential in every newsroom.

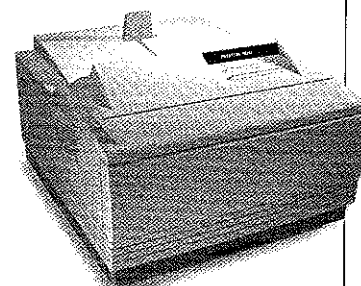


Storage media: Photos and page-design files can quickly fill up a computer's internal memory. That's why many newsrooms burn CDs or DVDs to archive images and pages once they've been published. But those disks aren't necessarily permanent; they can easily be lost or damaged. That's why backing up files to a hard drive — especially one networked to all newsroom computers — usually provides a more convenient and reliable storage option.



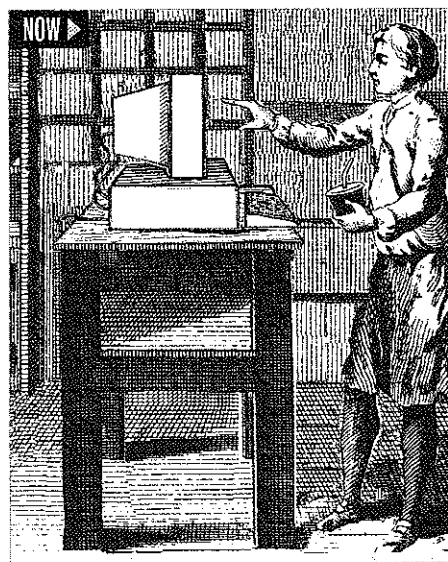
Scanner: This device is used to reproduce photos or artwork digitally. It scans images like a photo-copying machine, after which you can adjust their size, shape and exposure on your computer screen, avoiding the darkroom altogether. For more on scanning, see page 122.

Printer: Once you design a page on the computer, how do you view it on paper? Every newsroom uses laser printers like this one: high-resolution devices that output near-professional-quality type and graphics. Small papers may send these prints to the pressroom, but most papers use specialized typesetters for that.



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 t h a t l o o k s l i k e t h i s .**

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 ransom note 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 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

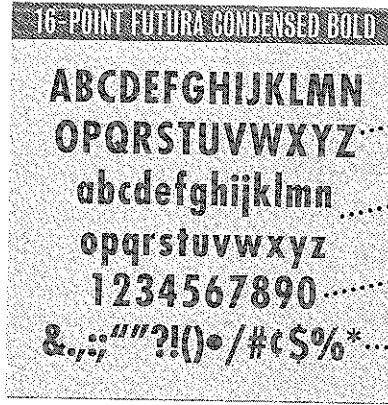
TYPE FONTS & FAMILIES

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*:

MORE ON ►

◆ **Display headlines:**
 Tips on designing creative feature headlines212

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.



..... Upper-case characters

..... Lower-case characters

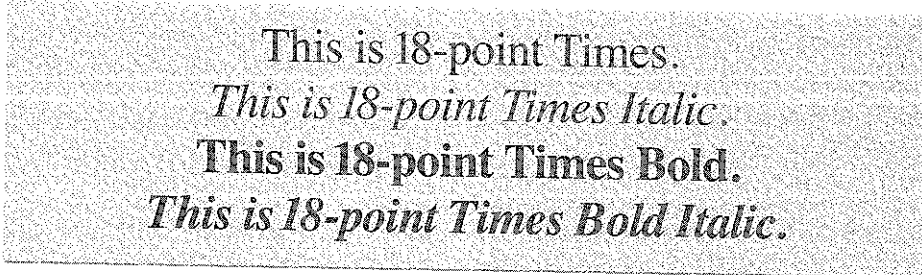
..... Numbers

..... Special characters and punctuation marks

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, boldface) and *styles* (roman, italic, condensed).

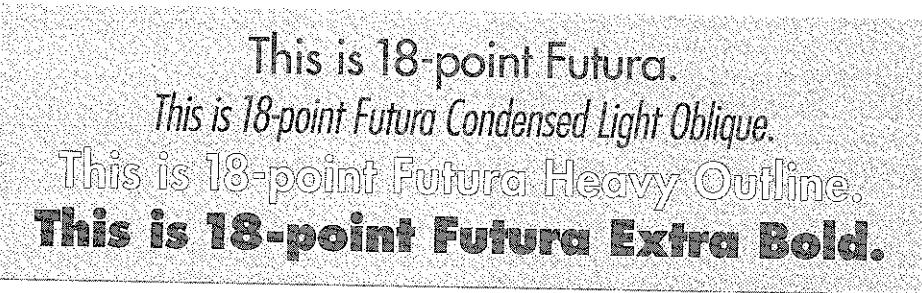
Most type families are classified into two main groups: *serif* and *sans serif*.

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.



Serif type families often include a wide variety of weights and styles. Times, however, is crafted in just two weights (regular and bold) and two styles (roman and italic).

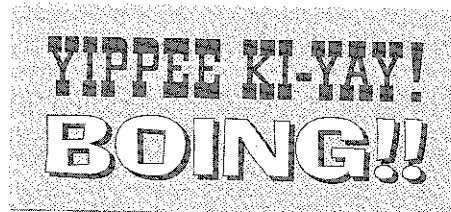
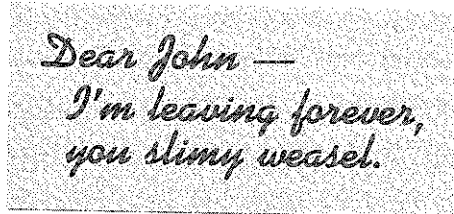
Sans serif type (“sans” means “without” in French) has no serifs. The typefaces at right are all members of the Futura family, one of the most popular sans-serif typefaces used today.



The Futura family, on the other hand, is available in an extremely wide range of weights (from light to extra bold) and styles (including 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.



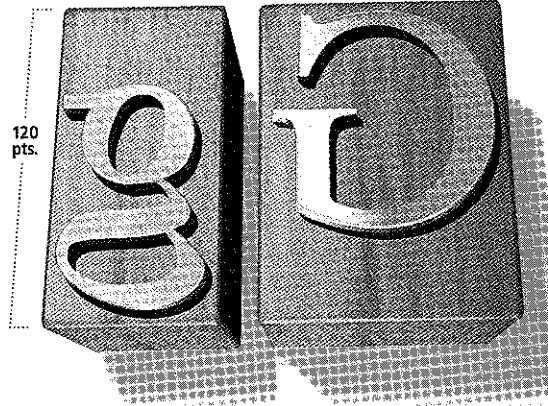
Novelty type adds variety and flavor. It works well in small doses (like headlines, ads and comic strips) but can call a lot of attention to itself.

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 wooden slugs. That's why, even today, the spacing between lines of type is called "leading."

MORE ON ►

- ◆ **Raw-wrap headlines:**
Using them to keep headlines from butting..... 82
- ◆ **Mortises and insets:**
Guidelines for overlapping photos 209

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, some confusing 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.

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

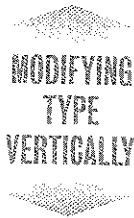
X-height:
The height of a typical lower-case letter (the "x").

Baseline:
The invisible grid line the characters sit on.

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:

a a a
30-point 60-point 90-point

Leading (pronounced *ledding*): 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.

18 an example of leading
between two lines

This is 24-point type with 18 points of leading (*tight*)

25 an example of leading
between two lines

This is 24-point type with 25 points of leading (*normal*)

42 an example of leading
between two lines

This is 24-point type with 42 points of leading (*loose*)



Tracking (or *kerning**): 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%)

* Technically, **tracking** is the overall spacing between *all* characters in a block of text, while **kerning** is the reduction of spacing between a *pair* of letters. For instance, if you kerned these two letters:

AW

— they'd look like this:

AW

HEADLINES

When you study a page like the one at right — which probably happens every time you stand in a supermarket checkout line — there's one thing that leaps out, that grabs you, that sucks you in and suckers you into digging down 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.



Though this page has little to do with "serious" journalists like us, you've got to admit those Futura headlines are compelling.

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 warned, "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.

THE LATEST NEWS.

BY TELEGRAPH TO THE N. Y. SUN.

Civil War Begun!

THE MADNESS OF TREASON.

**FORT SUMTER
ATTACKED!**

FURIOUS BOMBARDMENT.

**GALLANT DEFENCE OF THE
FORT.**

"Our Flag is Still There"

**Arrival of the Relief
Fleet!**

PRELIMINARY OFFICIAL CORRESPONDENCE.

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 craze 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 Franklin Gothic.)

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 CRAZE MAKES A COMEBACK

Hula hoops are on a roll

Small text block for the 'Kickers' example, containing filler text.

Hoop-la

Hula hoops are sweeping the nation this summer

Small text block for the 'Hoop-la' example, containing filler text.

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 head-

Hula hoops: A hot new hit

Small text block for the 'Slammers' example, containing filler text.

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

Small text block for the 'Slammers' example, containing filler text.

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.

Hula hoops are circling the nation

Small text block for the 'Tripods' example, containing filler text.

Hula hoops are circling the nation this summer

Small text block for the 'Tripods' example, containing filler text.

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.

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.

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, while 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 a broadsheet

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

Page One in a tabloid

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

MORE ON ►

- ◆ **Butting headlines:**
When it's permissible and how it works.... 79
- ◆ **Standing heads:**
How they differ from headlines..... 145
- ◆ **Display headlines:**
Treatments that add variety and graphic pizzazz to feature headlines..... 212

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? | | | | | | |
|---|------------|------------|------------|----------|----------|----------|
| If headline is this wide (in columns): | 1 | 2 | 3 | 4 | 5 | 6 |
| Then make it this deep (in lines): | 3-4 | 2-3 | 1-2 | 1 | 1 | 1 |

TEXT

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 look gray and dull. You can manipulate a wide range of typographic components to give text versatility and personality.

Take this music 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 2003 classic, "Suckadelic Lunchbucket"?

Sadly, no. But really, what could?
— Forrest Ranger

THE VILLAGE IDIOTS UNPLUGGED

The Village Idiots
(Doofus Music Group) ★

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.

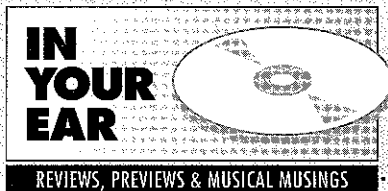
What a letdown, then, to hear this dreck. One listening to "The Village Idiots Unplugged" and it's your stereo you'll want unplugged.

— 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 howl at the moon*

© 2007, 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 rock classics as "American Idiot" 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? E-mail us at news@inyourear.com.

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 stocks.

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).

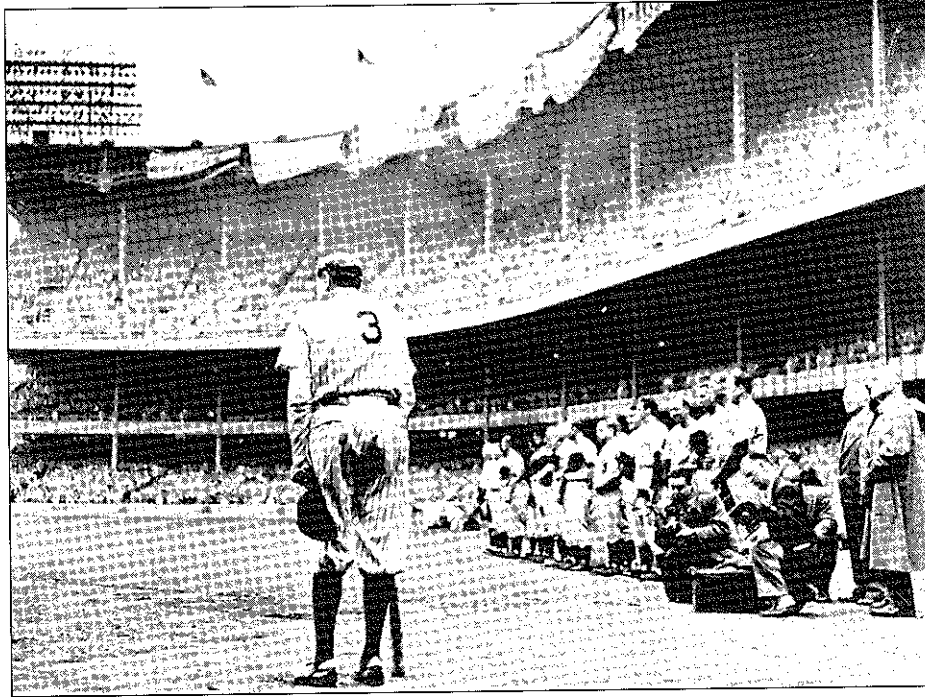
Justified type
The text has straight margins on both the right and left edges.

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

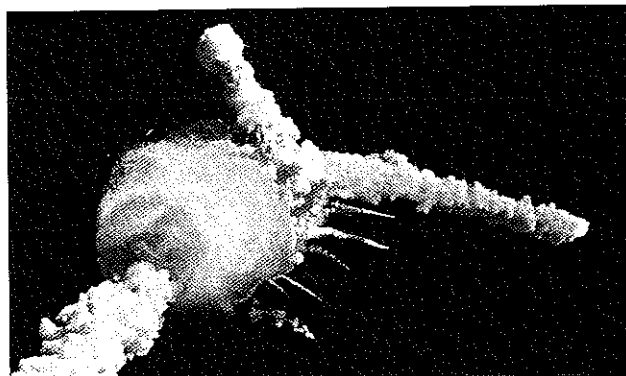
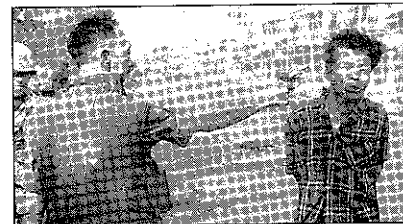
Editor's note
This uses Utopia — but note how the extra leading, italics and ragged-right style set it apart from the text.

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 full color may be financially impossible.

But try your best. Add photos every chance you get. Without them, you simply can't produce an appealing publication.

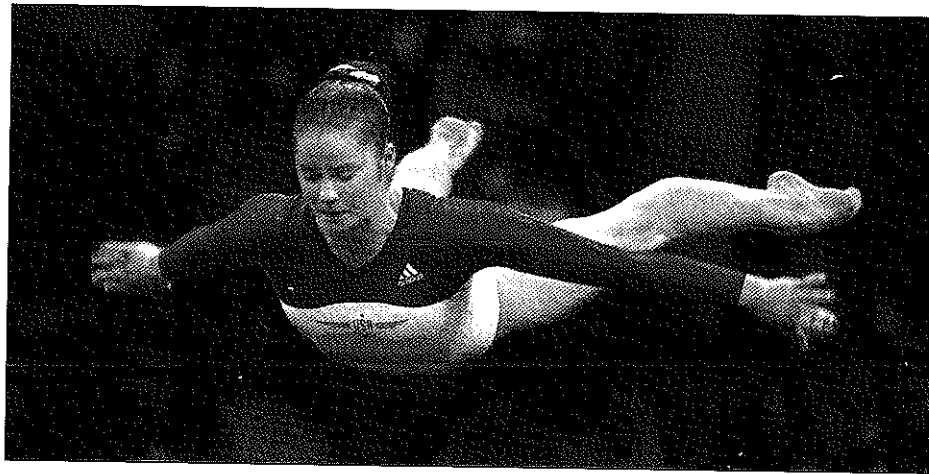
MORE ON ►

- ◆ **Horizontals:**
Tips on sizing and designing 54
- ◆ **Verticals:**
Tips on sizing and designing 57
- ◆ **Plus:** A complete chapter on photos. 109

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.



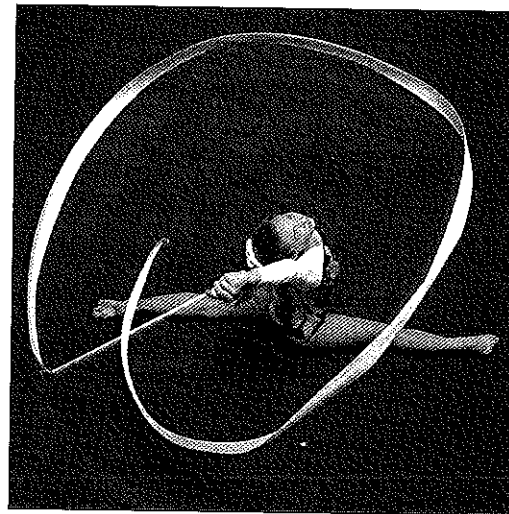
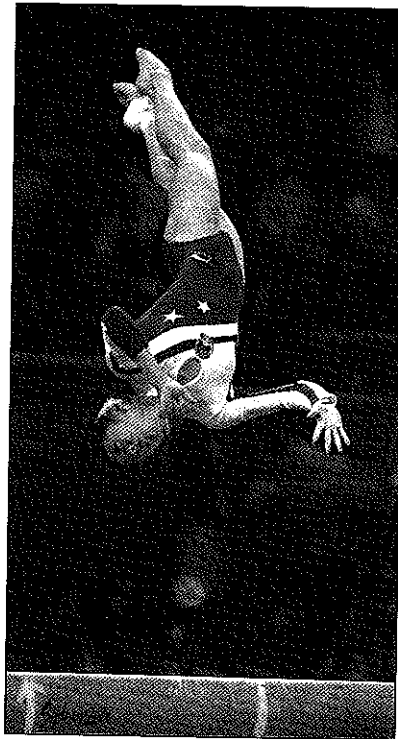
Horizontal

This is the most common shape for news photos. We view the world horizontally through our own eyes, and when you pick up a camera, this is the shape you instantly see — though some subjects (like basketball players and space shuttle launches) may demand a vertical composition.

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.

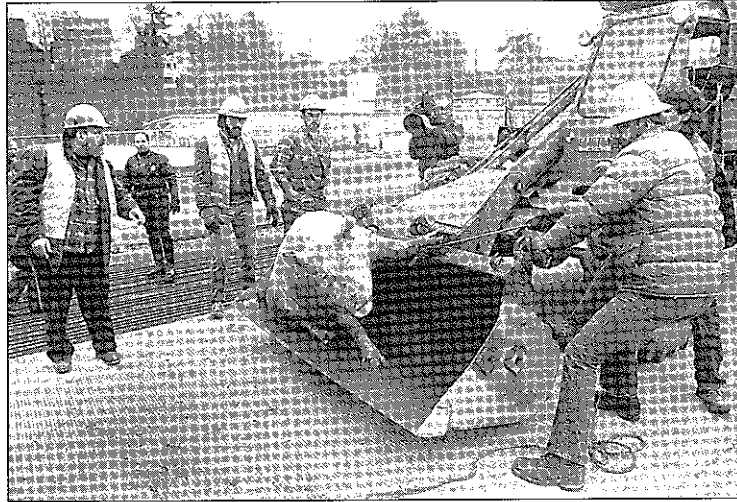


Square

Squares are sometimes considered the duller of the three shapes. In fact, some page designers and photographers avoid squares whenever they can. 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 welcomes Israeli Prime Minister Ehud Olmert to the White House Thursday as the two leaders begin three days of talks.

**SERIF
ITALIC,
RAGGED RIGHT**

President George W. Bush welcomes Israeli Prime Minister Ehud Olmert to the White House Thursday as the two leaders begin three days of talks.

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

SUMMIT BEGINS — President George W. Bush welcomes Israeli Prime Minister Ehud Olmert to the White House Thursday as the two leaders begin three days of 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.

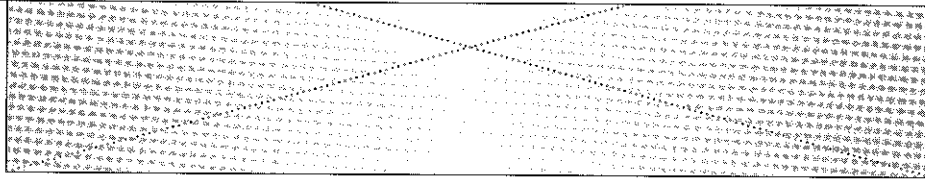
And what about photos of clubs or teams? Should every face — all 19 of them — be identified? Most newspapers set guidelines for such occasions, so it's hard to generalize. But remember that readers expect cutlines to offer quick hits of information. So don't overdo it.

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:** They've got their own style of cutlines 50
- ◆ **Photo spreads:** Cutline treatments and placement 127

BELOW

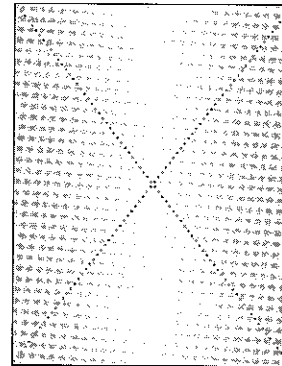
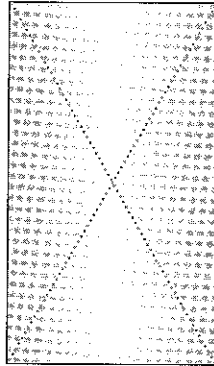


The Bugle-Beacon/PAT MINNIEAR

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 43.) Another rule of thumb: In wide cutlines, be sure the last line extends at least halfway across the column. This line barely makes it.

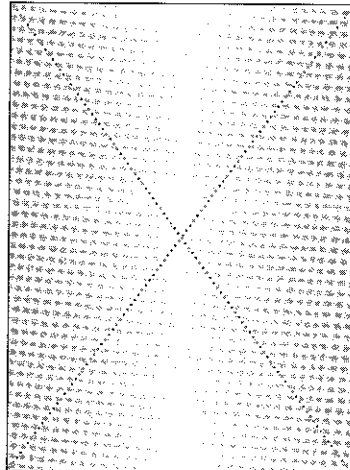
BESIDE

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.

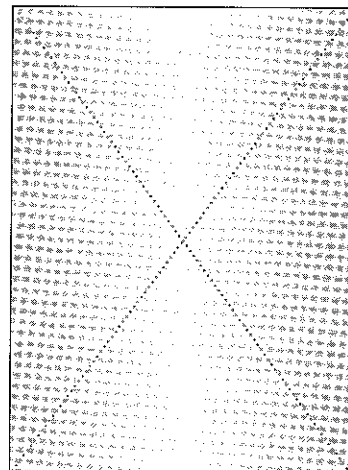


This ragged right cutline is flush left against the photo and flush to the bottom. And it's too thin. Cutlines usually need to be at least 6 picas wide. If they're narrow, they shouldn't be very deep.

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.

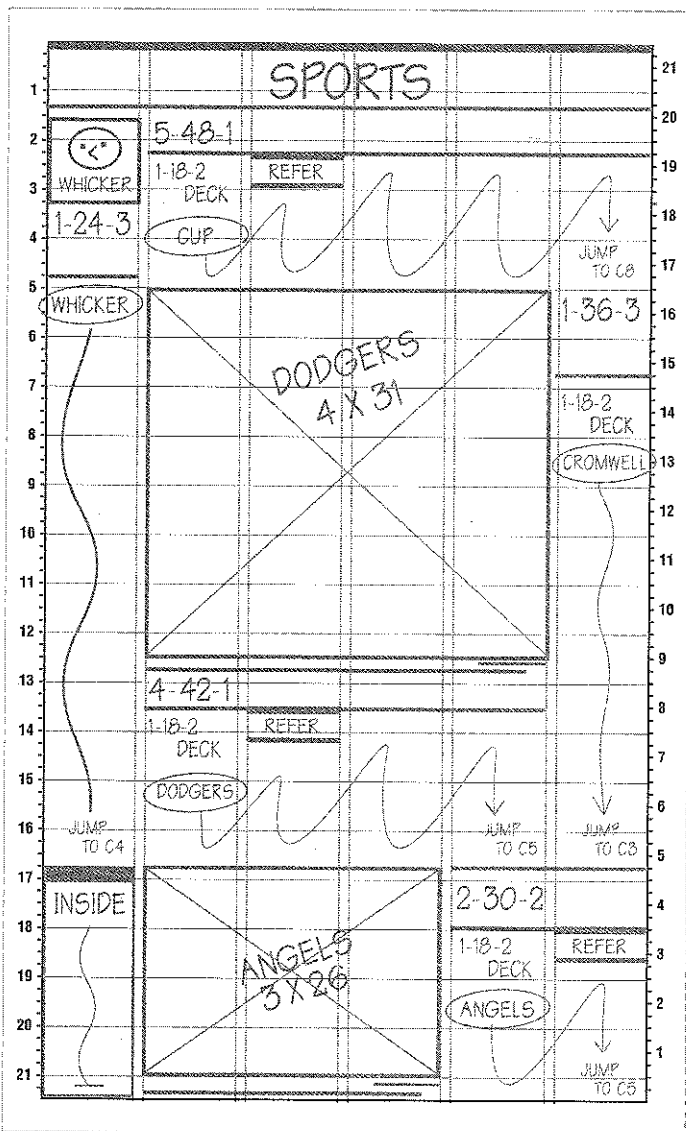
In years past, dummies were an essential step in the news production process. Editors would draw dummies, print out all the pieces — the photos, cutlines, headlines and text — then paste everything together in a composing room using the dummy as a guide. Even today, some publication designers still mark up page dummies, then give them to paginators who assemble the elements electronically.

Depending upon your newsroom, then, page dummies may range from quick thumbnail sketches to highly detailed diagrams. Either way, most dummies are drawn in pencil on paper that's smaller than the printed page, but accurately proportioned — so that, if your design calls for a thin vertical photo, it'll maintain the proper shape on the dummy.

Here's an example that shows how a typical dummy becomes a finished page.

MORE ON ▶

◆ **Modular design:**
Want to see how this page would look if the story elements were rearranged?
Turn to page..... 86



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 number, date and edition (if applicable)

Page or section headers, if any

Column logos, sigs or bugs, clearly labeled

Any rules, boxes or borders, clearly marked

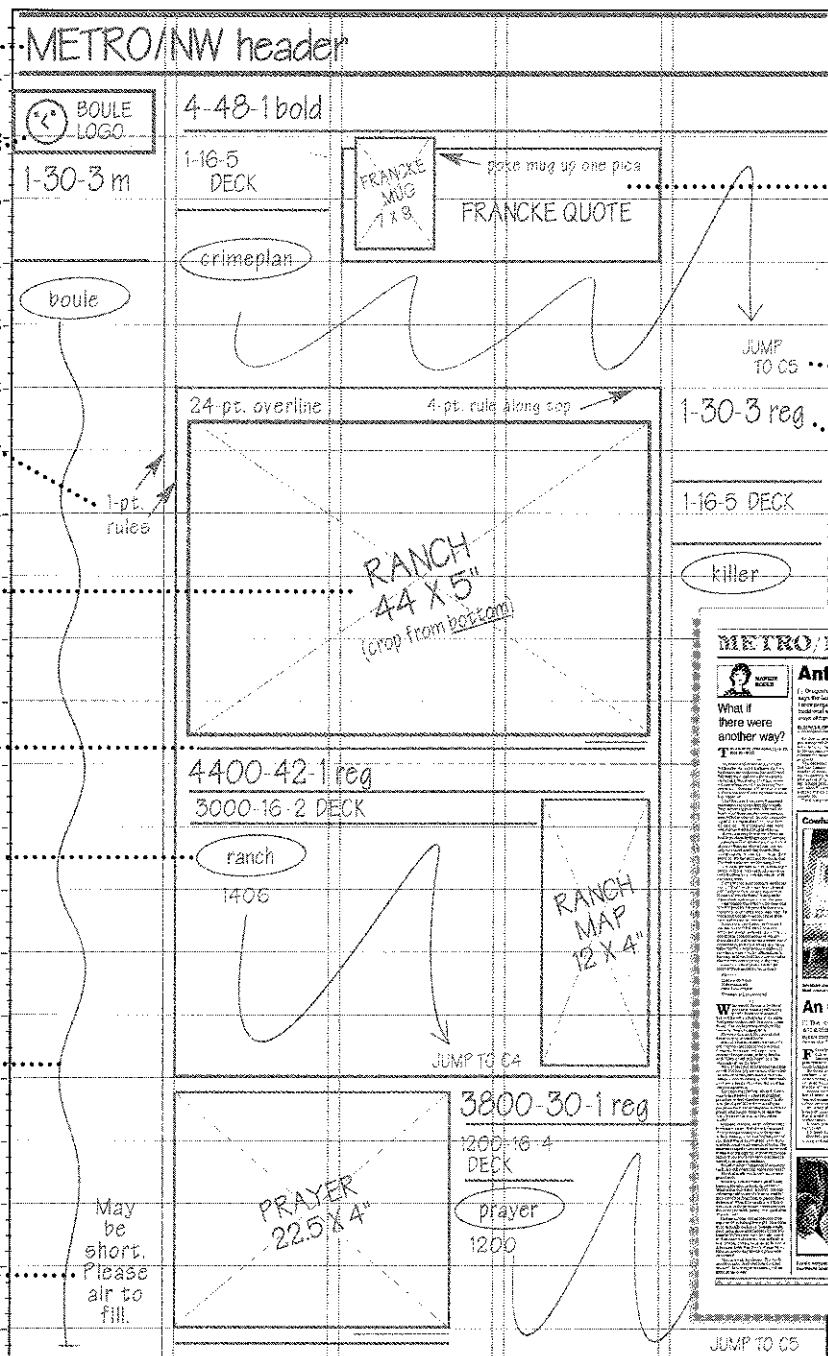
Sizes and slugs for all art (photos, maps, charts, etc.), with cropping instructions, if necessary

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 others who may need advice on photos, story deadlines, text lengths, etc.



Liftout quotes or other secondary graphic elements (if generated separately from the main story, include their name or slug)

Jump lines, including page number where text will continue

Headlines, clearly coded (with deck codes, if necessary)

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 planned everything perfectly, you'll inevitably find yourself fudging here and there once you start finessing the final ingredients.

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. Cut an inch or two from the story. Or (*horrors!*) start over.

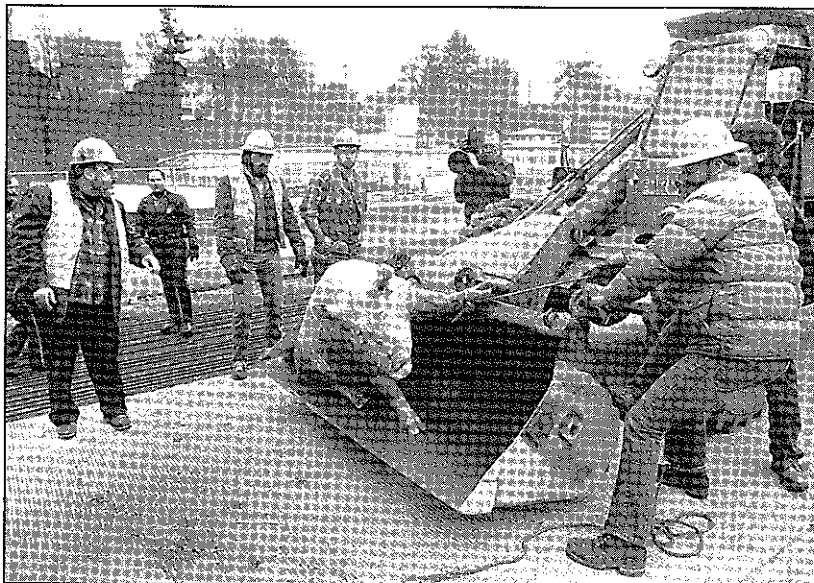
But remember: It's tempting to bypass dummy-drawing and, instead, noodle aimlessly on the computer for hours until you *discover the solution*. Wrong. Big waste of time. You'll usually work more efficiently if you first draw up a dummy — or at least a detailed sketch — before you start assembling the real thing.

MORE ON ►

- ◆ **Making stories fit:**
Options to try when stories turn out too short or too long.....96
- ◆ **Page One, a case study:** A step-by-step look at the front-page design process.....90

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 that story on the preceding page, 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 common 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 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.

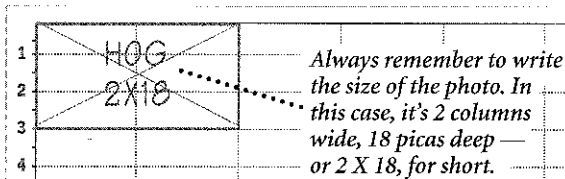
MORE ON ►

◆ **Basic terms:**
Definitions of terms like picas and points **20**

◆ **Headlines:** How they're measured and how to code them ... **27**

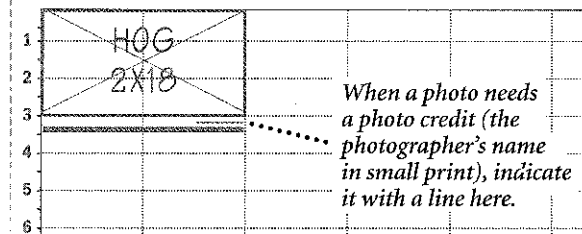
2 Suppose we want to design this story into the top left corner of a page. Grab a blank dummy sheet. Find the two left-hand columns. Move up to the top, and we'll begin drawing in the elements.

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's how we'll do it:

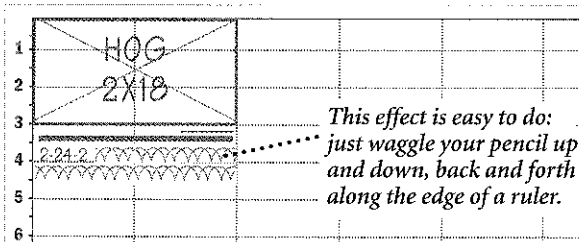
Calculate how many lines of cutline there'll be (in this case, two). Allowing a little air under the photo, draw a line where the bottom of the cutline will be. Here, it's about a half-inch below the photo.



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.

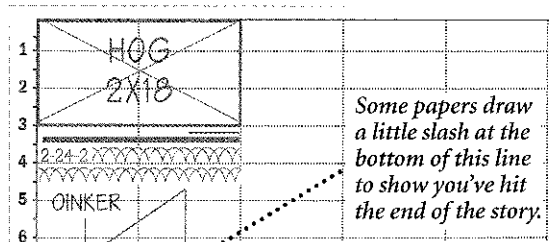
But you might want to imitate the *feel* of the headline by drawing either a row of X's or a squiggly horizontal wave to represent each line of headline. Then write the headline code at the beginning of the line.

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 name (or *slug*) of the story where the text begins; under it, draw a line down the center of the leg. When you reach the bottom of the leg, jog the line up (the way your eye moves) 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. Many use a 5-column format (see facing page).

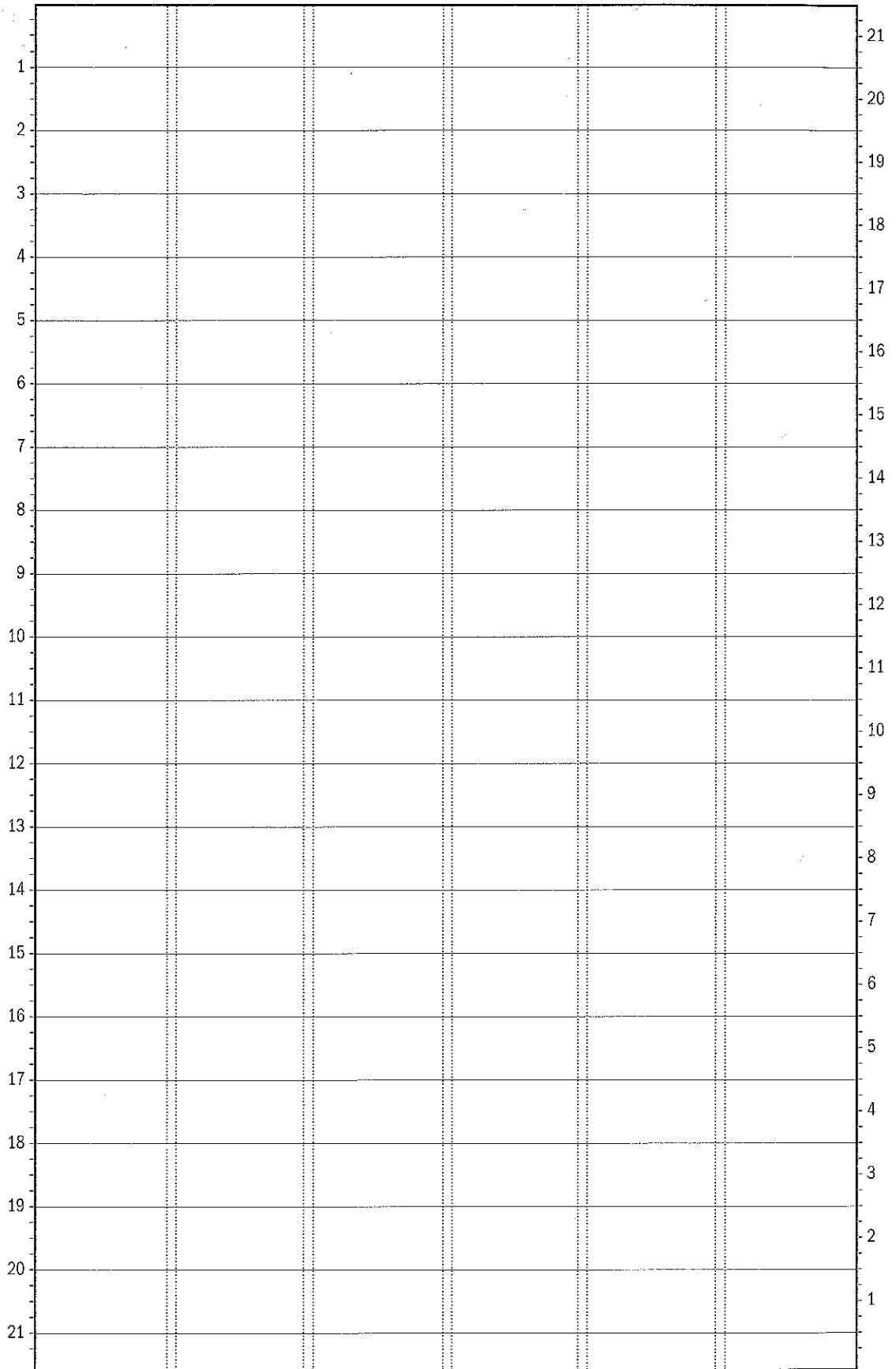
How dummies work:

◆ 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 dummies for advertising.

◆ 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.

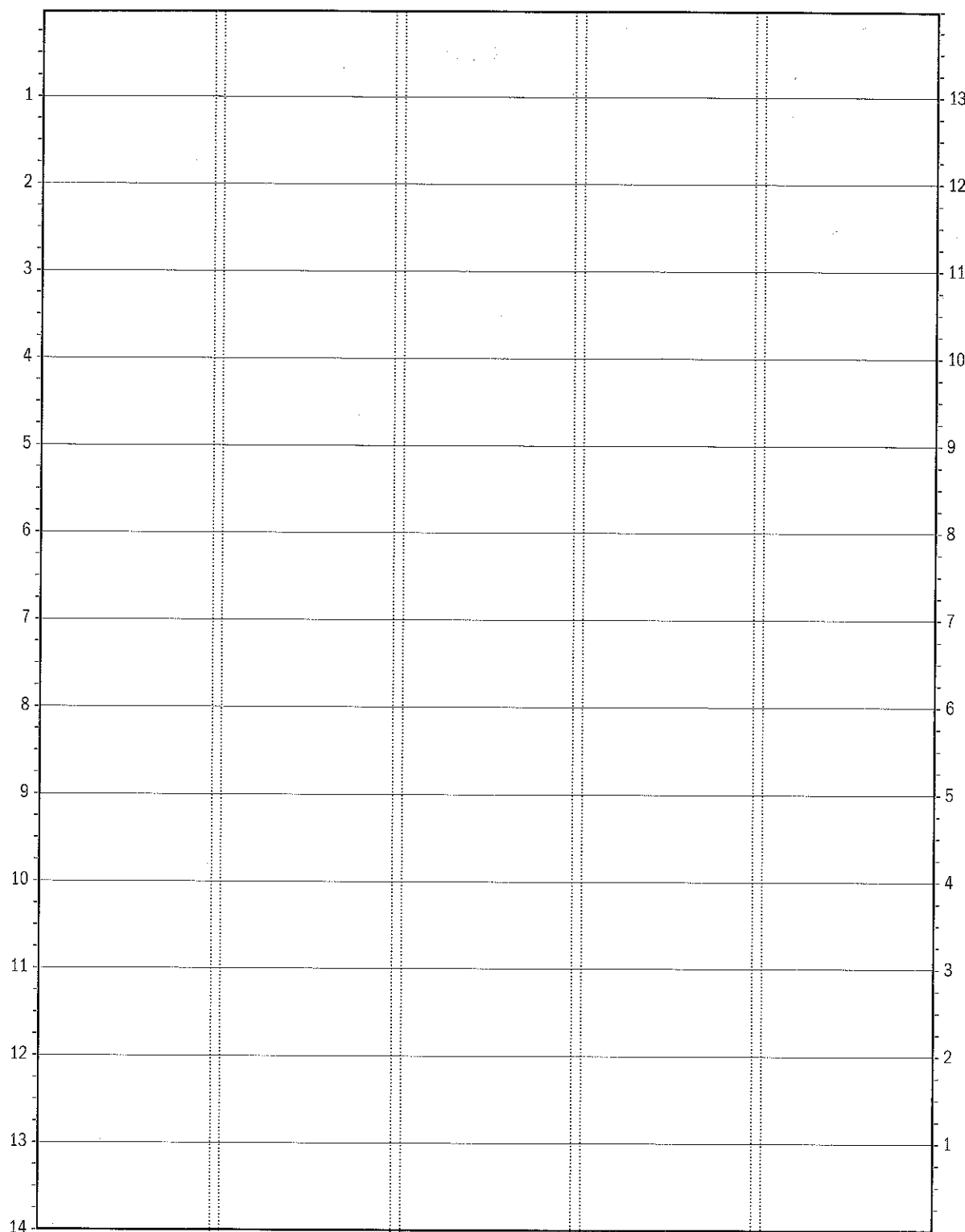


Need a dummy?

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:** What they are – and the differences between broadsheets and tabloids..... 76

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:

Q 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:

D Sports
SATURDAY, SEP 26, 2009

Who let the dogs out?
Damon Robinson leads a big, quick Bulldogs team this season
Page D4

SPORTSCENE
Casey Lyle

Eagles trounce Mudhogs, 54-3

◆ Wigginton scores three touchdowns as Lincoln wins its third blowout this season

By BEN DOWNER
The night after

Just when it looked like the Lincoln Eagles might never win another football game, they came back on the Friday night with a resounding win over hapless North Washington, 54-3.

"We deserved to win. We opened a big can of whoop-ass on those guys."

— CURT WIGGINGTON,
Eagles quarterback

It doesn't matter if you win or lose.

D SPORTS
SATURDAY, SEP 26, 2009

WHO LET THE DOGS OUT?
Damon Robinson leads a big, quick Bulldogs team this season
Page D4

SPORTSCENE
Casey Lyle

Eagles trounce Mudhogs, 54-3

◆ Wigginton scores three touchdowns as Lincoln wins its third blowout this season

By BEN DOWNER
The night after

Just when it looked like the Lincoln Eagles might never win another football game, they came back on the Friday night with a resounding win over hapless North Washington, 54-3.

"We deserved to win. We opened a big can of whoop-ass on those guys."

— CURT WIGGINGTON,
Eagles quarterback

It doesn't matter if you win or lose.

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 your typefaces harmonize to organize material and guide readers through the paper, feel free to mix fonts until you find the right combination.

Q 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 Garamond. Though it's the same size as those other two fonts, its shorter x-height makes it seem much smaller. But it's still an elegant and readable typeface for text.

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 241.

TROUBLESHOOTING

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

Though that 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 hop from leg to leg. Since most cutlines are only a sentence or two, it's easier to follow them if they use just a few lines of wide type. 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. Yes, it's wider than you might ordinarily choose to run text type — but readers can easily 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 running smoothly. But to produce a complete publication, you need:

- ◆ A *page-layout program* like InDesign or QuarkXPress. Basic word-processing programs create simple layouts but don't provide the design control you need.
- ◆ 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-processing program* like Photoshop for editing 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 —

Coach admits: Yes, I'm an idiot — and squeezing it like this?

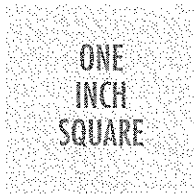
Some papers do that. They do it with text type, too, to make stories fit. But it looks seriously unprofessional. Don't do it. Please. Code your headlines and text so they're typographically excellent — the tracking, leading, scaling — and don't mess with them. If a headline won't fit, rewrite it so it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

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

- ◆ *Hardware:* A Macintosh G5 with a 23-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.

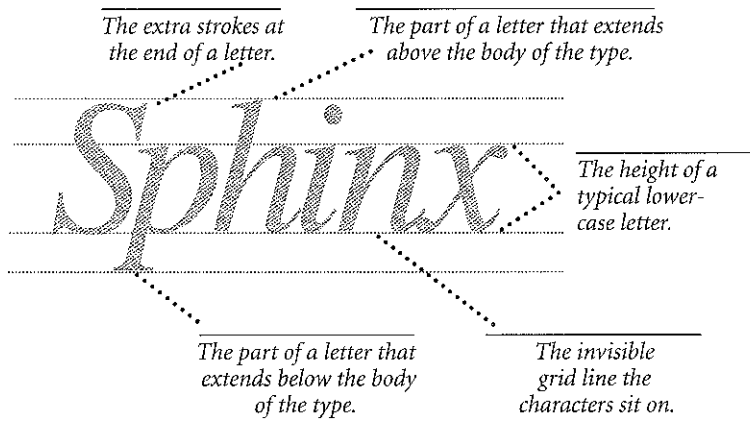
EXERCISES

1 Approximately what size is the big type below? _____



What point size am I?

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



3 Examine the headline below. What is the:
 Weight _____
 Point size (within 3 points) _____

Whasssuppp?

4 Using the correct typographic terminology, 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: "The Departed"
Best actor: Forest Whitaker in
"The Last King of Scotland"
Best actress: Helen Mirren in
"The Queen"

- **Best picture:** "The Departed"
- **Best actor:** Forest Whitaker in
"The Last King of Scotland"
- **Best actress:** Helen Mirren in
"The Queen"

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 | | | |

STORIES WITHOUT ART

In a typical newspaper — whether it's The New York Times or a rural weekly — about 70% of the stories run without any art, 25% use just one piece of art (a photo, chart or map), and only 5% use two or more pieces of art.
 Something like this:

MORE ON ▶

◆ **Designing pages without art:** Tips and techniques for creating attractive pages when photos aren't available 78



Here's a typical section front from the Portland Press Herald in Maine. There's a huge fire photo in the center of the page (but the text of that story is on the next page). One other story uses one photo — and the other three stories, along with the news briefs, use only headlines and text. When you turn the page...

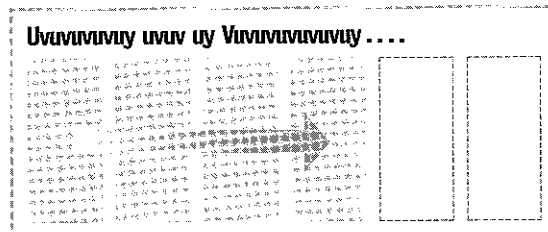
... on the second page of that section there's another fire photo (this time with text). That top story adds a map and a sidebar. All the other elements on the page use only text: the news story in the top left corner; the four jump stories (continued from the previous page); the calendar along the bottom.

So relax. Most of the stories you'll design will consist of just headlines and text. And since there are only a few ways to design stories without art, it's hard to goof them up.

Basically, when you combine headlines and text, they tend to move along the page either *vertically* or *horizontally*:



Stories run vertically when the headline is on top, the text drops straight down below it — and that's that until the text ends.

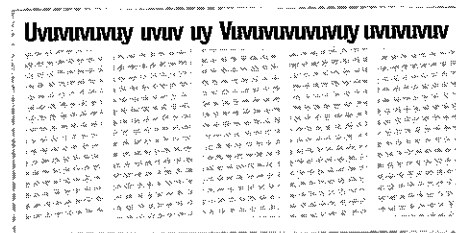
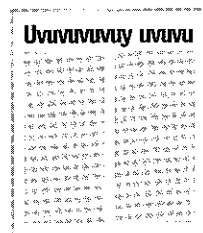


Stories run horizontally when, instead of using just one leg of text, they stack several columns side by side. You can keep adding new legs — and extending the headline — until you run out of room at the right edge of the page.



SHAPING STORIES INTO RECTANGLES

One of the basic design guidelines is this: **Whether square, horizontal or vertical, stories should be shaped into rectangles.**



STORIES WITHOUT ART

VERTICAL STORY DESIGN OPTIONS

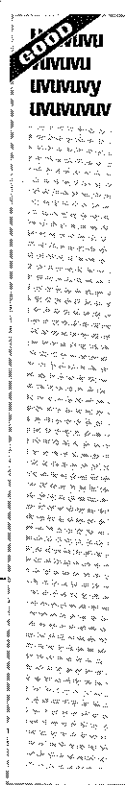
A hundred years ago, stories were all dummied vertically. Printers would simply run text in a strip below the headline, and when it reached the bottom of the page, they'd either end the story or jump the text up into the next column.

Nowadays, that's considered dumb dummied. In fact, you should generally avoid dummied legs more than 12 inches deep, since long legs look dull, gray and intimidating. In short: the longer the story, the more it needs to go horizontal.

In most news stories (right), the headlines sit atop the text. (In features, you'll soon see, that rule is often broken.)

Vertical stories are clean and attractive. They're the easiest shape to follow — just start at the headline and read straight down. Vertical design does have drawbacks, however:

- ◆ Long vertical legs like these can get tiring to read.
- ◆ Headlines are harder to write when they're this narrow.
- ◆ Pages full of these long, skinny legs look awfully dull.

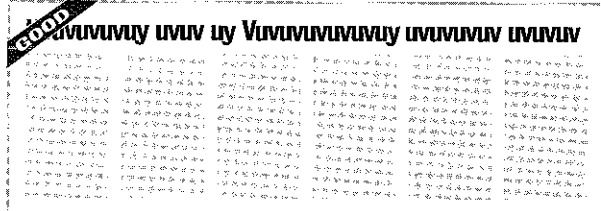


HORIZONTAL STORY DESIGN OPTIONS

Horizontal shapes are pleasing to the eye. And they often create the illusion that stories are shorter than they really are.

Again, avoid dummied legs deeper than 12 inches. But avoid short, squat legs, too. For most stories, legs should generally be at least 2 inches deep — never shorter than 1 inch.

Horizontal layouts flow left to right, the way readers naturally read. You'll create the most attractive designs by keeping legs between 2 and 10 inches deep. Note how the headline covers the text and sits directly above the start of the story.

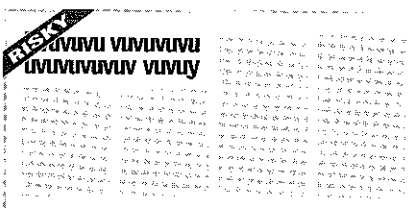


TWO UNUSUAL OPTIONS TO PONDER

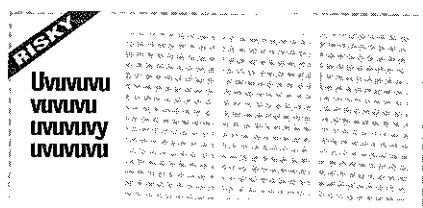
Probably 99% of all stories look like those above: basically vertical or horizontal, with the headline running above the text, covering the entire story like an umbrella.

Life is full of exceptions, however, and here are two more: the raw wrap and the sidesaddle headline (below). They both break the rule about headlines running above all the text. And they're both potentially awkward. (See how those right-hand legs of text could collide into any text above them?)

But in the right situations, they're handy. For now, view them with suspicion — but stay tuned.



Raw wrap: The headline is indented into the left-hand legs while the text wraps up alongside and aligns with the top of the headline.



Sidesaddle headline: The headline runs in the left-hand column — flush left, flush right or centered. The text runs alongside.

MUG SHOTS

Yes, you can design stories without art. But your pages will look lifeless and gray.

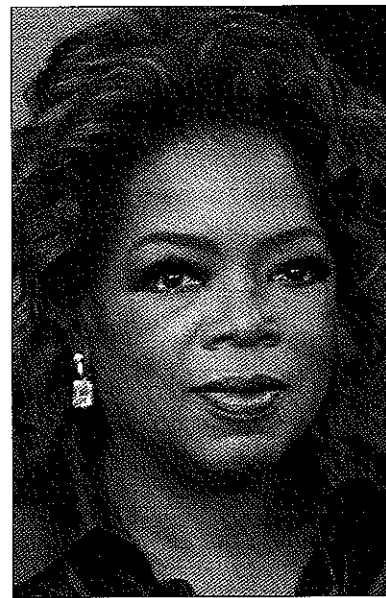
After all, most stories are about people: people winning, losing, getting arrested, getting elected. (They often get elected first, *then* arrested.) Readers want to know what those people look like. So show them.

Remember, mug shots attract readers. And attracting readers is your job.

◆ **Size:** Mugs usually run the full width of a column, 3-4 inches deep (though you can indent half-column mugs into the text).

◆ **Cropping:** Mug shots should fill the frame tightly — but not *too* tightly. Leave air above the hair, if you can. Avoid slicing into ears, foreheads or chins.

◆ **Cutline:** Every mug needs a cutline. Mug cutlines often use a two-line format: The first is the person's name; the second is a description, title, etc.



OPRAH WINFREY
Awarded the National Book Foundation's 50th anniversary medal for her book club.

VERTICAL STORY DESIGN OPTIONS

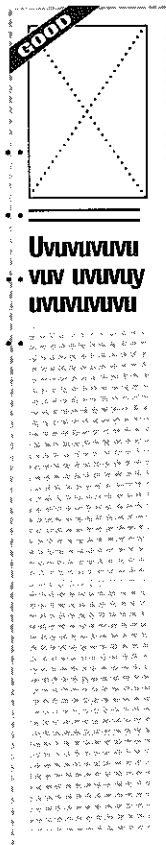
In vertical designs, mug shots go at the very top of the story. In descending order, then, arrange story elements like this: *photo, cutline, headline, text*. Any other sequence may cause confusion.

Photo

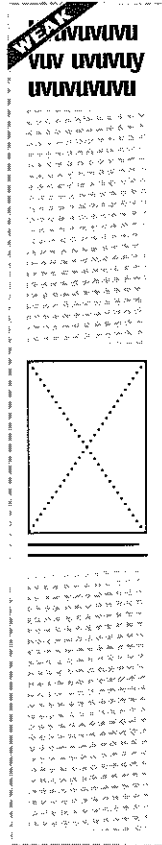
Cutline

Headline

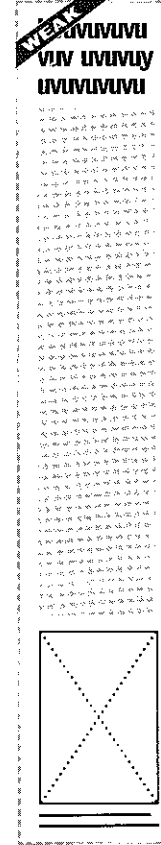
Text



This is the typical vertical alignment of story elements. It conforms to the way readers scan stories: First they look at the photo, then they read the headline, then they tackle the text.



This layout violates a basic rule of story design: Avoid interrupting any leg of text with an art element. Readers may think the story has ended and that a new one begins below the photo.



Designers sometimes park a mug at the bottom of a column to keep it from butting against another photo higher up on the page. A good idea, but it doesn't always work. If you put art at the bottom of a story, readers may think either that it's an ad or that the photo belongs to another story.

MUG SHOTS

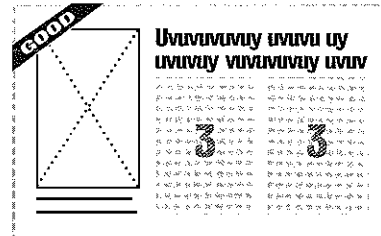
HORIZONTAL STORY DESIGN OPTIONS

Because mug shots are usually one column wide, it's easy to attach them to a horizontal story. Simply square them off beside the headline and text.

And this is where a little math comes in. Assume the mug is 3 inches deep. Assume the cutline is roughly a half-inch deep. That adds up to a total depth of 3½ inches.

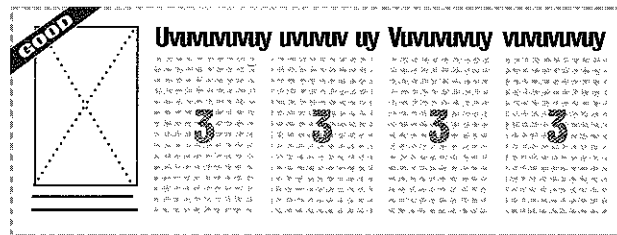
For short stories like this, headlines are small: roughly a half-inch to an inch deep. That makes every leg of text in this design approximately 3 inches deep.

Here's a typical layout for a 6-inch story:



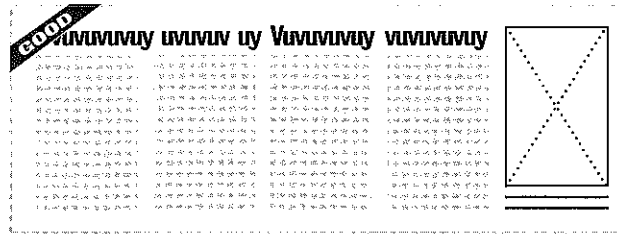
To keep the story rectangular, the headline aligns with the top of the photo; the bottom of each leg squares off with the bottom of the cutline. To make sense, the headline needs 5-10 words: two lines' worth.

If each leg of text in this design is roughly 3 inches deep, that means you can keep adding on legs to accommodate a 9-, 12- or even a 15-inch story.



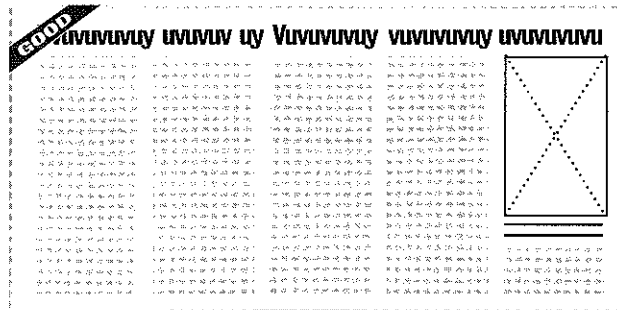
Notice how, as the headline gets wider, it goes from two lines (above) to one (left). But since bigger stories use bigger headlines, the depths of the legs will stay roughly the same.

You can position that mug shot at either edge of the story, too. Since most mugees generally stare straight ahead, one side's just as good as the other.



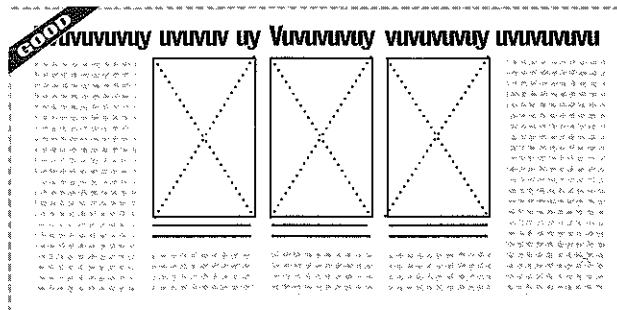
Note how the headline covers only the text — not the photo. Sometimes, though, extending the headline above the mug may help all the elements fit better.

Longer stories need more depth, so they'll wrap beneath the mug. **Note:** Since the text has just grown one column wider, notice how the headline now needs to extend one more column, too.



The mug can now go in any leg except the first — and many designers would choose one of the middle legs. Try to maintain at least 1 pica of space between the cutline and the text. And always dummy at least 1 inch of text under any photo.

In longer stories, a mug can run in any leg (except the first leg — nothing should come between the headline and the start of the text). Or you can park several mugs side by side:



Notice how these three mugs are evenly aligned. Two reasons for that: 1) It's ordered, balanced and pleasing to the eye. 2) It gives each mug equal weight instead of emphasizing one person disproportionately.

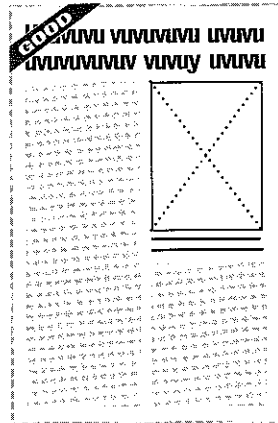
MUG SHOTS

**SOME EXTRA
STORY DESIGN
OPTIONS**

Don't start thinking that layouts *must* be purely vertical or horizontal. We've simply made those distinctions to help you develop a feel for story shapes. You'll soon see that, as stories get more complex, they expand both vertically *and* horizontally — and that's where you can improvise and bend the rules.

For example:

Here's a layout that isn't purely vertical, since it uses not one but two legs side by side. And it's not purely horizontal, since it's more deep than wide. But it's a good design solution when you need to fit a short story into a square-shaped hole. And it could easily be deepened to accommodate a longer story.



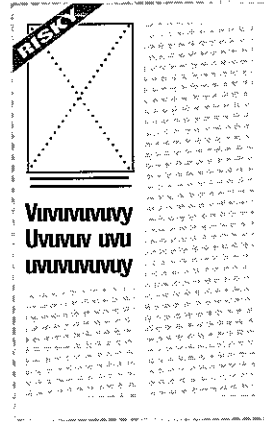
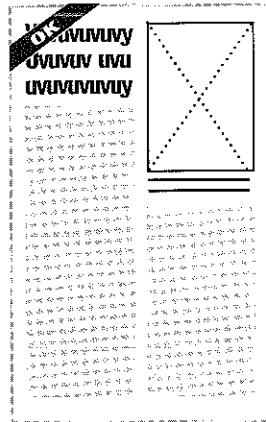
Note the rules we've observed in dummies this story:

- ◆ The headline covers all the text.
- ◆ All elements align neatly with each other.
- ◆ There's at least an inch of text below the photo.
- ◆ The entire story is shaped like a rectangle.

We've now examined the most basic configurations for stories with mugs. The preceding examples also work well for nearly any story where you add a small graphic (a one-column map, chart, list, etc.) instead of a mug shot.

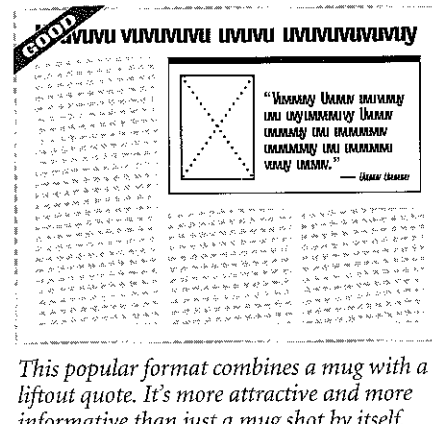
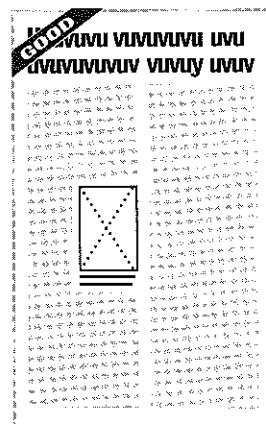
Now examine these new variations below. Notice the top two designs, which demonstrate what happens when the headline fails to cover all the text.

Remember the raw wrap? Here it is again, this time with a mug atop the second leg. This design works well in a 2-column layout like this.



This is a variation of the raw wrap, but few papers use it. It's basically a vertical design cut in half, with the bottom half parked alongside the top. One big problem: What happens if there's a story above this one?

Half-column mugs let you add a photo without wasting too much space. These wraparounds work best in wide legs; text should be at least an inch wide where it wraps around a mug or it'll be too thin to read comfortably.



This popular format combines a mug with a liftout quote. It's more attractive and more informative than just a mug shot by itself.

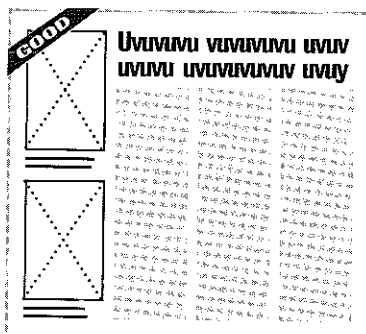
MORE ON ►

- ◆ **Adding mugs to story designs that already use a larger photo**..... 70
- ◆ **Raw wraps: How they help keep headlines from butting...** 82
- ◆ **Liftout quotes: Formats and guidelines**..... 148
- ◆ **Wraparounds & skews: Tips on special text treatments**..... 206

TEXT SHAPES

To repeat: Always shape your stories into rectangles. That means all four edges of the story should align — or “grid off” — with each other, as they do in this example:

This story is designed into a square-shaped rectangle. The legs are all even lengths, and all outside edges of the story align with each other. It's a clean, well-ordered story design.



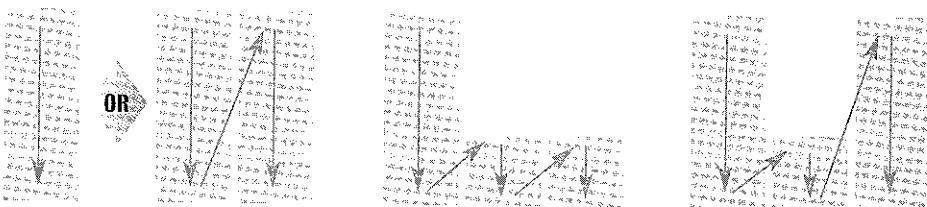
This example, by the way, shows you another solution for adding two mugs to a story: putting one atop the other. It's a well-balanced treatment that gives both mugs equal weight.

Beginning designers often find themselves wrenching text into awkward shapes as they try to make stories fit. Or they'll choose risky, distracting designs when simpler layouts would be more effective.

If you have that problem, try looking at your stories a different way: Focus on the shapes of your text blocks.

TEXT SHAPES: THE GOOD, THE BAD & THE UGLY

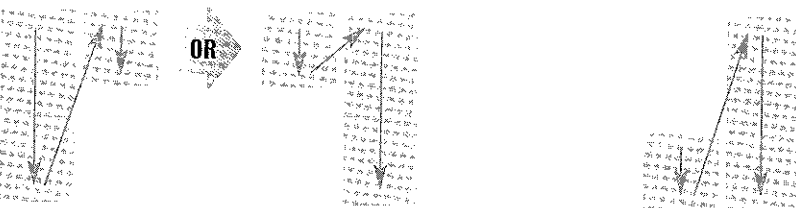
Ranked from best to worst, these are the most typical shapes for text blocks. Arrows follow the flow of the reader's eye through the text.



1 This is the safest shape of all: a rectangle. Whether in one leg or many, it's clean and clear: no odd jogs, leaps or bends.

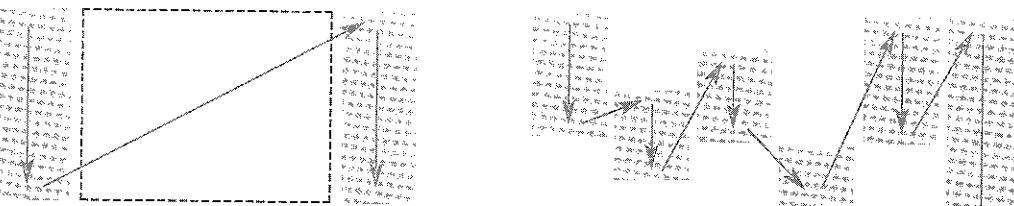
2 L-shaped text results when text wraps under a photo. It's still a neat and readable shape.

3 U-shapes break up boring stacks of text, but beware of giant leaps to the top of that right leg.



4 These shapes (called doglegs) are often inevitable when you design around ads. Try to avoid them otherwise, since art placed below text is often mistaken for an ad.

5 A backward “L” is risky in some layouts. Readers may think the text starts in that second leg — and that leg will butt into any leg above it. Be careful.



6 Avoid forcing readers to jump blindly across art that's sandwiched between two legs. It can work if you're careful, but you run a high risk of creating confusion.

7 Ugly shapes. When your text snakes around like this, it means your art is badly scattered. Back up and redesign before you confuse your poor readers.

ONE HORIZONTAL PHOTO

After a while, story designs start falling into predictable patterns. In fact, it's possible to dummy photos onto pages without ever actually *seeing* the photos. Just stack all the pieces in a neat, attractive way, and there you are.

That's possible. But it's not recommended. Every photo is unique, and every image deserves special consideration before you shove it into a convenient slot. Here, for instance, is a typical photo, along with typical considerations you should make before doing any designing:

MORE ON ►

◆ **Photos:** A complete chapter on cropping, photo spreads and more 109

A FEW FACTS ABOUT THIS PHOTO

1 In 1985, photographer Lois Bernstein of *The Virginian-Pilot* came upon three bloodied youngsters huddled by the side of the road. The girl, 16, and her twin 12-year-old brothers had just left the wreckage of their car after smashing into a tree.

The photo caused a stir when it ran in the paper the next day. "Three of my children were still in hospital beds," said the father of the children. "I was hurt. I was upset." The family's friends accused the paper of using a tragedy to sell papers.

Yet the photo is honest and powerful. It later won numerous awards. Would you have run this photo if you had been in the newsroom that day?



2 How big should this photo be played? An image this dramatic has maximum impact if it runs 3 or 4 columns wide — that's quite a bit bigger than the size above. Run larger than that, the photo's grisly content would offend some readers; run smaller, the photo's drama and emotion would be lost.

3 For some stories, you need several photos to show readers what happened. Here, for instance, the photographer may also have shot the wrecked car, the tree it collided with, the police at work, and so on. But would additional photos have robbed this shot of its impact? Would they have been necessary — or just padding?

4 Notice the cropping on this photo. Along the right edge, you can see a hint of a car's bumper; along the bottom, the shoulder of the road. When this photo first ran in the paper, Bernstein cropped it as you see it here. But she later decided to crop more tightly on the arms and faces of the children. Which would you prefer?

5 When photos are **directional** — that is, the photo's action moves strongly left or right — you should design the story so the photo faces the text. Here, the children are facing slightly right. But that's not directional enough to matter; text could be dummied on either side of the photo.

6 Some design gurus try to crop their photos into a rectangular shape known as the "golden mean." This shape — basically 3 X 5, roughly the shape of the photo shown here — was discovered by the ancient Greeks and is often thought to be the most harmonious proportion known to man. That's pretty cosmic. Unfortunately, not too many ancient Greeks design news stories these days, so don't worry about golden rectangles. Just use the shape that best suits the image.

Unlike mug shots — which come in one standard shape and size and are generally interchangeable — full-sized photos require thoughtful analysis. So before you begin designing a story, you must consider each photo's:

◆ **Size.** How big should the photo run? (If it's too small, faces and places become indecipherable. If it's too big, it hogs precious space.) Does the photo gain impact if it's larger? Is there room on the page for jumbo art?

◆ **Content.** Is one photo enough to tell the story? Is the package more informative with two or more? Or is the photo meaningless, routine, expendable — something that could make room for another story?

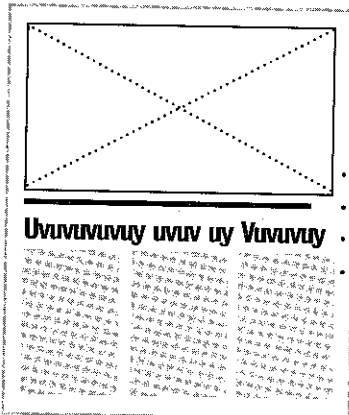
◆ **Direction.** Does the action in the photo flow strongly in one direction: someone running, pointing, throwing a ball, shooting a gun? If so, dummy the photo so that the action in the image points toward the text of its own story — and *not* into the layout for some unrelated story, which might confuse readers.

ONE HORIZONTAL PHOTO

**VERTICAL
STORY DESIGN
OPTIONS**

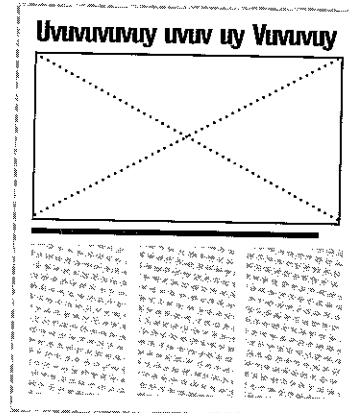
As we've previously seen with stories using mug shots, this vertical layout conforms to the way most readers scan stories. They're attracted by the photo; they read down, through the cutline, into the headline; then, if they're still interested, they read the text.

Your design goals, then, are: 1) keeping all elements in the proper order; 2) avoiding long, gray legs of text; and 3) avoiding confusion with any other story parked beside the photo (a topic we'll explore in the next chapter).



Remember the correct order:

- Photo
- Cutline
- Headline
- Text



This reliable design will work with nearly any horizontal photo, no matter how deep, wide or directional it is — as long as all four elements are stacked in the correct order.

When you mishandle the sequence of elements — in this case, putting the headline above the photo — you risk confusion. In news stories, the headline should touch the start of the story.

**HORIZONTAL
STORY DESIGN
OPTIONS**

As we saw on page 53, text blocks work best as rectangles (as opposed to L-shapes, U-shapes, doglegs, etc.). That makes the examples on this page — both vertical and horizontal — safe, effective solutions.

Whenever you try to square off text beside a photo, you'll probably need to wrestle with photo shapes and story lengths to make the math work out. But remember: Every story is (be careful, but it's true) *cuttable*.

If the photo faces right:

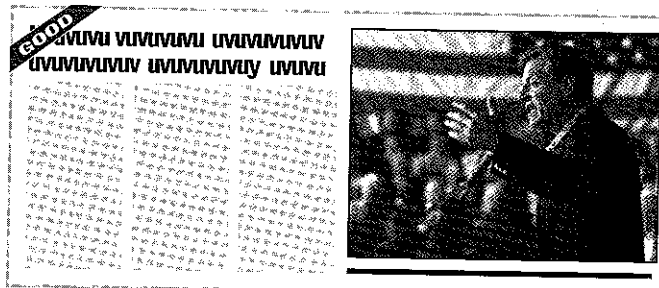
This is the better solution, since the action of the photo will flow into the text. To anchor this design, both the photo and the text block need ample width; the photo should be at least 2 columns wide.



A word about armpits: In these examples, note how the headline runs beside the photo, covering only the text. That's the cleanest way to dummy a headline in this format. But you can also run the headline all the way across both the text and photo (that's called an "armpit"):

If the photo faces left:

Re-arrange the elements so the text is parked on the left. Remember that all elements must square off at both the top and the bottom; this design won't work if the text comes up short.



The advantages:

- ◆ It connects the photo more tightly to the text.
- ◆ On busy pages, that helps organize stories.
- ◆ One long, loud banner headline can give the story more punch.

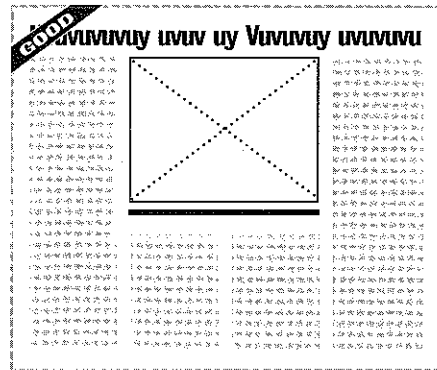
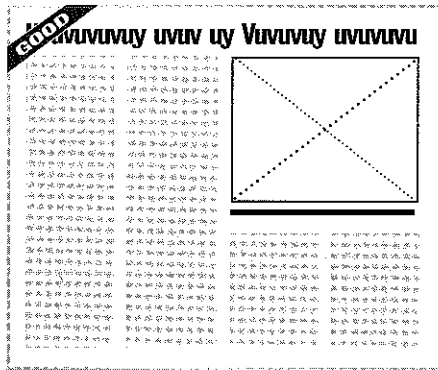
ONE HORIZONTAL PHOTO

SOME EXTRA STORY DESIGN OPTIONS

Here, an L-shaped text block wraps below the photo. If you wanted to play the photo bigger, you could run it 3 columns wide. For longer stories, you could deepen each leg of type — or wrap another leg of type along the right side of the photo and extend the headline farther.

To a designer's eye, the previous examples are appealing because they're so neatly aligned, so cleanly balanced. Yet these two designs directly below are more common, and just as effective.

The reason? Notice how the headline and text surround the photo to create a self-contained package. There's no way a reader can mistake which story the photo belongs to.



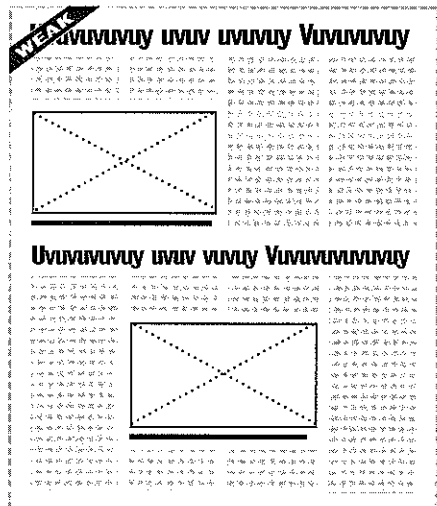
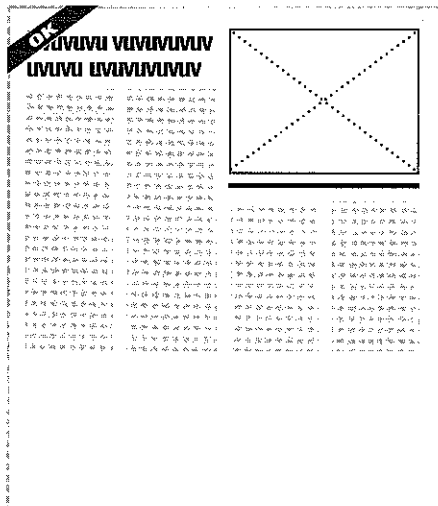
MORE ON ►

- ◆ **Raw-wrap headlines:** Using them to keep headlines from butting..... 82
- ◆ **Feature designs:** A chapter on special headlines and photo treatments 199

Here, the text wraps around three sides of the photo. Some editors prefer this layout to the one at left because: 1) it's symmetrical; and 2) it breaks up that gray mass of text in an attractive way.

Other design options are risky or downright clumsy. Here are a few more examples to consider — or, in some cases, to avoid altogether:

This, you'll recall, is a raw wrap — where instead of covering the entire story, the headline is parked in a left-hand leg or two. It's not a bad solution, but it's best reserved for times when you dummy two stories side by side and you need to keep headlines from butting. With a raw wrap, the photo lets you get away with that.

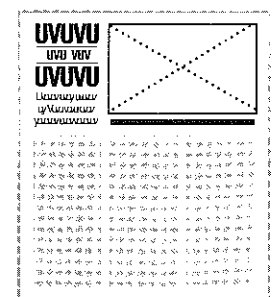
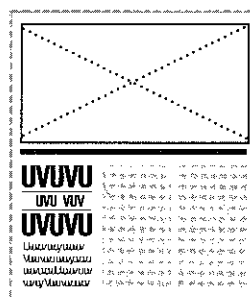
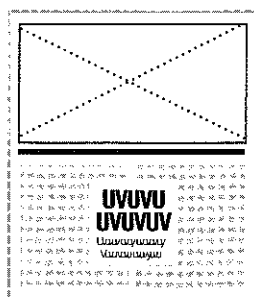
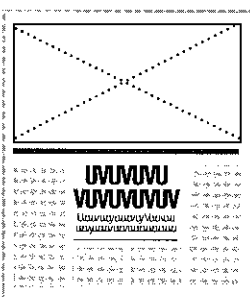


Avoid running photos below text. There's too great a danger readers will think the photo's an ad, or that it belongs to a story below. Wrap text below or beside art — not above it.

Wrap text around art, did we say? Dropping art into the middle of a story disrupts the logical flow of the text; readers will fumble to figure out which leg goes where. Avoid interrupting legs of text with a photo.

SWIPEABLE FEATURE FORMATS

These designs are intended for special feature stories. Some of them will need long decks or text wraps to work effectively.



Very symmetrical. A graceful U-shape centers the headline and deck.

More symmetry. Here, the text encircles the headline (which could also be boxed).

This sidesaddle headline uses a long deck. The text squares off alongside.

Another sidesaddle head in a narrow stack. This one squares off beside the photo.

ONE VERTICAL PHOTO

If you understand the design options for horizontal photos, you'll have no problem with verticals. If anything, verticals offer less design flexibility than horizontals. They're a more dramatic shape, but flowing a story's text around or beside a big vertical photo can be tricky.

MORE ON ►

◆ **Photos:** A chapter on cropping, sizing, photo pages, etc. 109

A FEW FACTS ABOUT THIS PHOTO

1 This photo of pop singing sensation Britney Spears was shot by Joel Davis during a concert at a county fair near Portland, Ore. Getting high-quality action photos of pop superstars is usually a difficult, demanding task. The lighting is poor. Photographers are often forced to stand far away, using telephoto lenses and grainy high-speed film. And photos are usually allowed only during the first few songs. It's not surprising that concert photos often fall flat.

2 Designers should generally avoid telling photographers what to shoot. But here, you know before the concert even starts that you'll want a shot of Britney (not the band). Since she's a singer, you'll probably want a dramatic close-up of her while she's singing. And since she doesn't play piano or guitar, you can assume the photo will probably be vertical. This shot, then, is exactly what the designer — and the readers — might expect.



3 Would you run this photo in your newspaper? There's something decadent, almost obscene about Britney's pose, her skin-tight top, the grasping hands of the dancers in the background — but you could argue that it's a classic pop-junk moment that perfectly captures the spirit of her music. (You could also argue that we see more lewd behavior on MTV all day long.)

4 One dramatic photo like this can single-handedly carry a story by itself. For some performers, however, you might want additional photos to supplement the story by showing other musicians, wild sets, crazily attired crowd members or onstage action (dancing, guitar-bashing, etc.). Bigger stars deserve bigger spreads.

5 It never fails — the photographer captured this appealing, eye-popping image (an image so popular, it's repeatedly stolen from The Oregonian's photo library), but because of space limitations, the photo never ran in the paper. If it HAD run, how big should it have been?

◆ **A word about square photos:** On previous pages, we explored design options using horizontal photos. In the pages ahead, we'll explore options for vertical photos. So what about squares?

Square photos, you'll recall, have a reputation for being dull. But because they can adapt to all the design options we're showing you, there's no need to give them special treatment. Just modify the principles you've learned and you can dummy squares easily and painlessly.

ONE VERTICAL PHOTO

VERTICAL STORY DESIGN OPTIONS

Remember the correct order:

- Photo
- Cutline
- Headline
- Text

GOOD

Uuuuuuuuy uuuuu uy
Vuuuuuuuy uuuuuuuuu

This layout shows you the most reliable way to stack these elements vertically. It's a design that will work best in a deep 2- or 3-column space. The photo and text can usually be trimmed to fill the available space — but beware of legs running more than 12 inches deep. They look boring.

Since dominant vertical photos usually run either 2 or 3 columns wide, that makes them pretty big — anywhere from 5 to 15 inches deep. Stick a headline and a story below that and you've got a sleek, dynamic design (if you have enough room for a layout that deep). The only drawback is that it's so far from the top of the photo to the bottom of the text: Will the story hold together on a page full of other distractions?

WEAK

Uuuuuuuuy uuuuu uy
Vuuuuuuuy uuuuuuuuu

Uuuuuuuuy uuuuu uy
Vuuuuuuuy uuuuuuuuu

Uuuuuuuuy uuuuu uy
Vuuuuuuuy uuuuuuuuu

When elements are stacked incorrectly, problems result. Here, we see three basic guidelines ignored. From left to right: 1) The headline should always touch the start of the story; 2) Avoid interrupting any leg of text with an art element; 3) Avoid running art below text.

HORIZONTAL STORY DESIGN OPTIONS

Stacking photos and stories side by side requires careful sizing but creates a graceful design. Note how, in the examples below, the headline covers only the text. (Running a wide headline atop both the photo and the text is a secondary option — see page 55.)

Note, too, how both examples use 2-column photos. A 3-column vertical photo would be extremely deep (8-15 inches), and that could make those legs of text excessively deep and gray.

GOOD

Uuuuuuuuy uuuuu uy
Vuuuuuuuy uuuuuuuuu

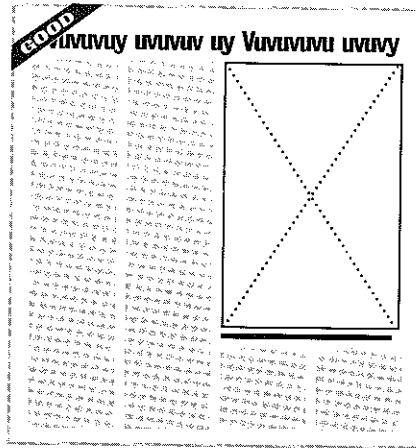
Uuuuuuuuy uuuuu uy
Vuuuuuuuy uuuuuuuuu

For directional photos: Position the photo on the proper side — whichever side forces the action in the photo to move toward the text . . .

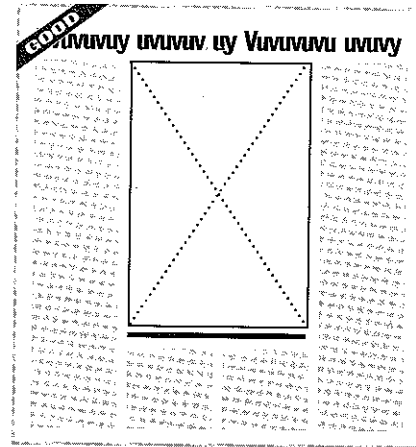
. . . but remember that non-directional photos work well on either side. Your decision should be based on how the overall page fits together.

ONE VERTICAL PHOTO

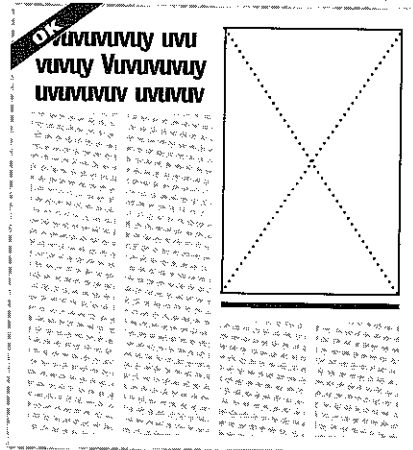
**OTHER
STORY DESIGN
OPTIONS**



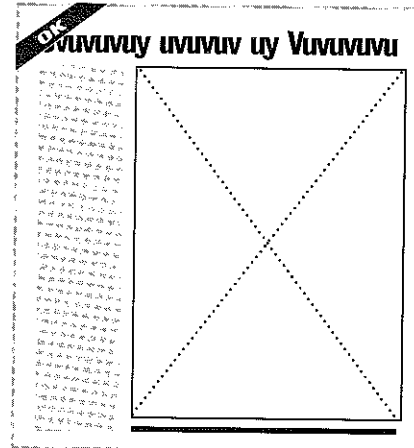
In this L-shaped wrap, all the elements work well together. But consider how deep those left-hand legs could become, especially with a 3-column photo. To break up the gray, designers often dummy a liftout quote into that second leg of text.



This U-shaped wrap keeps those two long legs of text from merging into one gray slab. But beware: 1) Those two legs under the photo will look flimsy if they're not deep enough; and 2) It's a long trip from the bottom of the third leg to the top of the fourth.



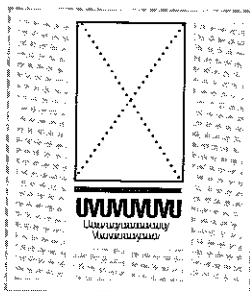
Raw wraps (like this one) keep headlines from butting when stories are dummied side by side. But many think this layout is less graceful than those above. And if the headline is too small, it can be overpowered by the photo and text. Still, it's acceptable.



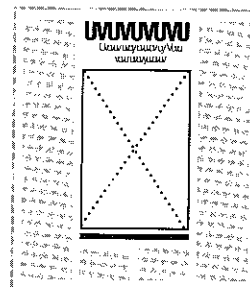
There are times, especially on Page One, when you need a big photo/big headline combo. Running a 1-column headline over that one leg of text might give you a cleaner design, but the headline will have a lot more oomph if you run it wider, like this.

**SWIPEABLE
FEATURE
FORMATS**

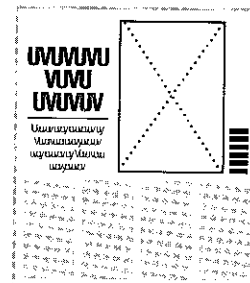
These designs are intended for special feature stories. To work effectively, some require long decks, fancy headlines or boxes around the entire layout.



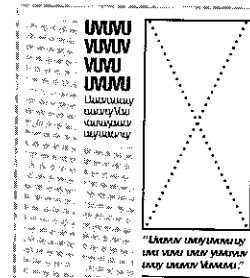
A symmetrical, centered U-shape. Box this design if other stories run above.



Here, the headline runs above the photo. Again, this layout must be boxed.



An airy design, one that can look awkward if all the proportions aren't right.



A risky place to put a headline, but the elements work if everything's boxed.

THE DOMINANT PHOTO

Editors and page designers try hard to be fair. And that's noble. But as you may already know, some news is more important than others. Some stories are more interesting than others. And some photographs, for one reason or another, are simply *better* than others.

Readers expect newspapers to make decisions for them: to decide which stories are the biggest, which photos are the best. Readers want editors to *edit*, not just shovel everything onto the page in equal-sized chunks.

Equality gets a bit boring. Take a look:

WHO'S NEW AT THE ZOO

They're here. After three years of planning, politicking and pleading, more than 100 new exhibits have opened at the Minnesota Memorial Zoo — and next Monday, the doors swing open to the public to kick off a month-long celebration.

"It's the thrill of a lifetime for me to host this event," says zoo director Krystyna Wolniakowski. "It's the highlight of my career to have assembled such an amazing array of animals."

From koalas to kangaroos, elephants to eels, they're all waiting to meet you beginning 8 a.m. Monday. Admission to the zoo will be free for the day. For information, call (977)755-2351.

A scary-looking lamprey eel lunges at a passing angelfish in the zoo's new Coral Life exhibit. This eel, captured off the coast of Grand Bahama Island last month, is one of nearly a dozen different species of eel populating the exhibit.

Dundee, a 2-year-old koala, was a gift from the Sydney International Zoological Gardens in Australia. Dundee spends most days sleeping and most nights eating bamboo shoots. Next year, the zoo will begin an experimental koala breeding program.

A sexy South Saharan giraffe says hello from the newest zoo exhibit, Beasts of the Serengeti, opening Monday.

A new South Saharan giraffe says hello from the newest zoo exhibit, Beasts of the Serengeti. Still a juvenile, this giraffe will grow to a height of 25 feet.

Dusser pelicans, like the one of right, populate America's eastern seaboard. This handsome male is one of seven in the zoo's new marine exhibit, likes to dine on sandolines and salmon.

A 2-foot-long gekko scales a glass wall in his cage.

A South American green tree frog peers out from an acacia bush. The zoo now owns a dozen of these poisonous, wide-eyed amphibians.

Photos by ROBIE FOX • The Daily Bladder

Here's what happens when all elements have nearly equal weight. For one thing, the photos lose any sense of hierarchy. Which critter is most interesting? Most appealing? Most dramatic? But see how the design suffers, too? This page is static, boxy — like a page from a scrapbook. There's no sense of movement because the design isn't guiding your eyes. This problem results whenever you park two or more similarly sized photos near each other.

WHO'S NEW AT THE ZOO

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Above, a scary-looking lamprey eel lunges at a passing angelfish in the zoo's new Coral Life exhibit. This eel, captured off the coast of Grand Bahama Island last month, is one of nearly a dozen different species of eel now populating the exhibit.

Photos by ROBIE FOX • The Daily Bladder

Dusser pelicans, like the one of right, populate America's eastern seaboard. This handsome male, one of seven in the zoo's new marine exhibit, likes to dine on sandolines and salmon.

A 2-foot-long gekko crawls up a glass wall.

Dundee, left, a 2-year-old koala bear, was a gift from the Sydney International Zoo in Australia. Dundee spends most days sleeping and most nights eating bamboo shoots.

Below, a South American green tree frog peers out from an acacia bush. The zoo now owns a dozen of these poisonous, wide-eyed amphibians.

Here's a page that prioritizes the best images, mixing shapes and sizes. Feel the difference? This page has motion. Variety. Impact. We see that some photos (and some animals) clearly have more drama and appeal than others.

This principle applies whether there are two or 10 photos on the page: **Always make one photo DOMINANT — that is, substantially bigger than any competing photo.**

THE DOMINANT PHOTO

CHOOSING A DOMINANT PHOTO

A strong photograph will anchor a story — or an entire page. Two evenly sized photos side by side, however, will work against each other. Some will clash and compete. Others will just sit there in two boring, boxy lumps.

Now, there *may* be times when photos work better if they're equally sized (a before-and-after comparison, a row of mug shots, a series of time-elapsed frames that capture action). But usually, you must make one photo dominant.

When you evaluate photos to decide which deserves bigger play, ask yourself:

- ◆ **Do we really need two photos?** Are they that different from each other? Does the story require this extra visual information? If so, keep asking:
- ◆ **Does one have stronger content?** Does it capture a key moment of drama? Does it show motion and/or emotion? Does it enhance and explain the story?
- ◆ **Does one have higher readability?** Does it need to be BIG to show faces, details or events? Or will it pack some punch in a smaller space?
- ◆ **Does one have superior quality?** Better focus? Exposure? Composition?
- ◆ **Does one have a preferable shape?** Would I prefer a vertical? A horizontal? A square? Will one shape create a stronger overall design for the story?

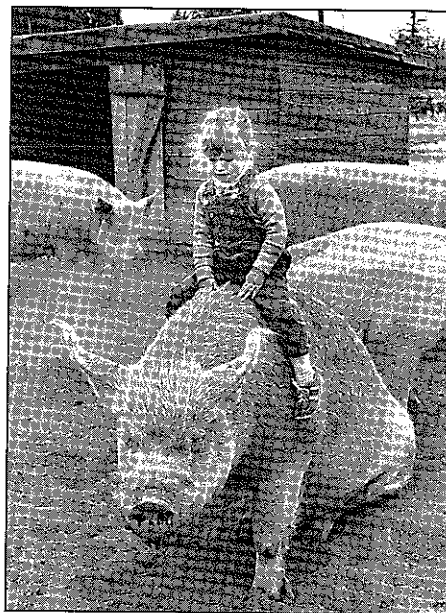
Below are four photos from a news feature we'll call *Hog Farm Holiday*. In the pages ahead, we'll pair the photos in different ways to create different story designs. But first, ask yourself: Which should be the lead (dominant) photo?

MORE ON ►

- ◆ **Dominant photos:** Using art to anchor a page design 85
- ◆ **Photos:** A complete chapter on cropping, photo spreads, etc. 109



Above: This image of a man nuzzling a pig is an attention-getter with immediate impact. It's certainly stronger than the other horizontal (far right, bottom), though it shows us less of the barnyard than the other shots do.



Left: It's not every day you see a girl riding a pig. That's a memorable image, one that's bound to arouse the curiosity of readers. It's probably the stronger of the two verticals, since it also shows more of the barnyard than any other photo.

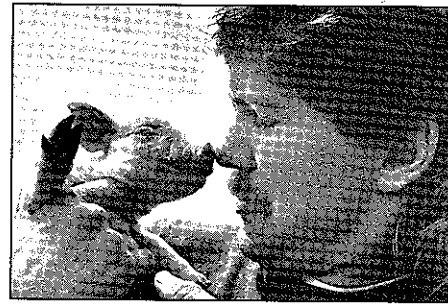
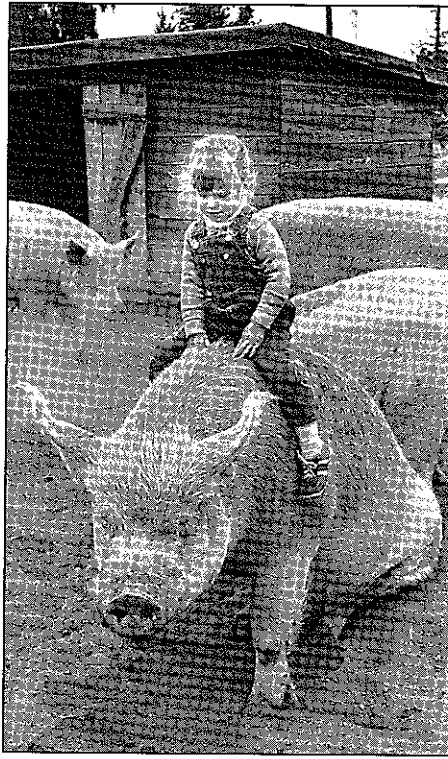


Right: This photo of the farmer is his only appearance in these four shots. And though this photo isn't as engaging as the other vertical, it would be a good choice for a secondary photo if the farmer plays a part in the story.



Below: The baby pigs are cute, and this photo provides our only look at animals minus the humans. This photo doesn't read as well as the others when it's run small, however.

BIG VERTICAL, SMALL HORIZONTAL

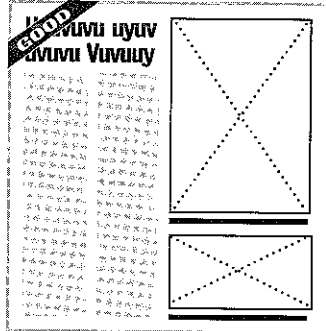


Suppose you choose to use these two photos to accompany your story. The girl riding the pig will be the dominant (or lead) photo; the guy nuzzling the pig is secondary. Since neither image is strongly directional, you have some flexibility in placement.

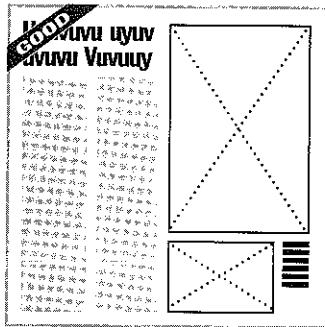
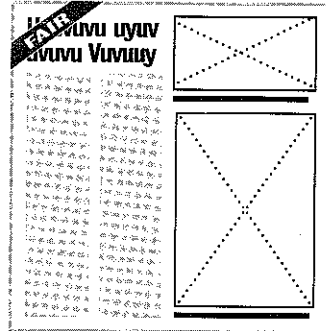
In the examples below, we'll show you the most common story design solutions for news pages, along with some swipeable feature layouts. We can't predict every possible option, so feel free to explore other alternatives.

STORY DESIGN OPTIONS

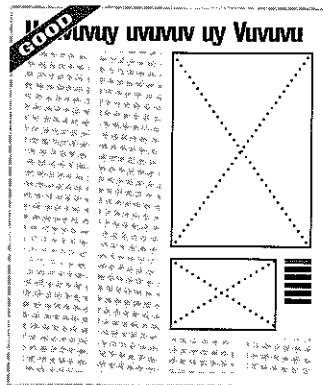
Here's what you get when you stack the photos vertically:



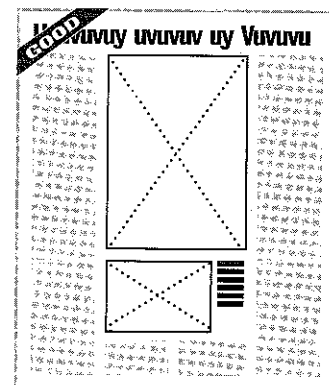
Putting the lead photo atop the secondary photo (left) is a good, clean solution — if the text is deep enough. Putting the smaller photo on top (right) works well when it's a before-and-after sequence: the setup, then the big payoff. But it's usually best to lead with your strongest image.



Here, the photos share a cutline, and the shapes become less blocky, less tightly packed than the example above. Note that the cutline goes to the outside of the layout. For longer stories, the text wraps below the photos, and the headline extends...



... across the two new right-hand legs of text. The danger here is that those two left-hand legs of text are looking awfully deep. A liftout quote in the second leg would help...



... but better yet, moving the photos into the middle two legs creates a U-shaped text block that's not as gray-looking. One question: Is it too high a jump to that final leg?

BIG VERTICAL, SMALL HORIZONTAL

STORY DESIGN OPTIONS

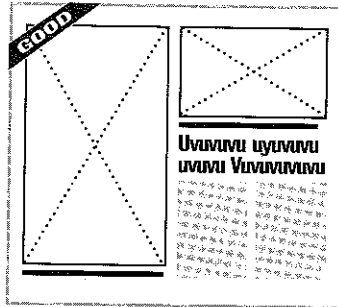
Here's what you get when you stack the photos horizontally:

The biggest problem with those preceding examples is space — having enough depth on the page to stack the photos on top of each other, and having enough text to square off alongside them.

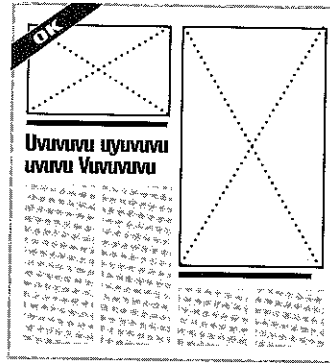
The layout examples below extend horizontally and are a bit more flexible:

MORE ON ►

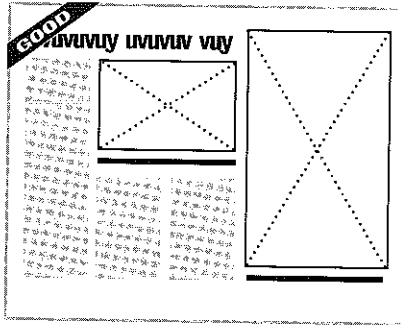
◆ **Feature page design:**
A chapter on special headlines and photo treatments 199



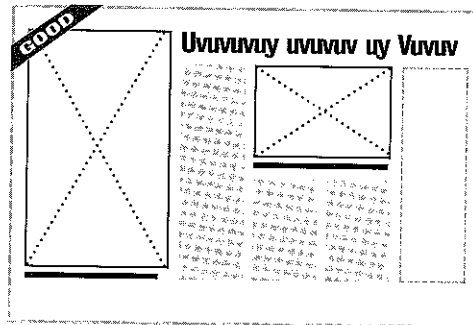
This layout works only with text short enough to square off along the bottom edge of the dominant photo. Another option: If you make that horizontal photo smaller, you can dummy a joint cutline between the two photos.



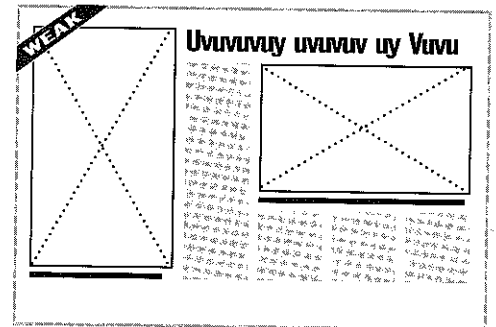
Stack the photos side by side this way and what do you get? A raw wrap. Not bad — the package holds together pretty well and allows flexibility in the depth of the text.



This is probably the most common design for a big vertical, small horizontal (as long as the lead photo isn't directional to the right). The text is L-shaped; everything is dummied to the left of the lead photo. . .



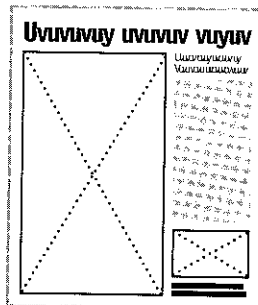
. . . or, for longer stories (or if the lead photo is strongly directional to the right), the whole design can be flopped. The text is still L-shaped. If needed, you can add an additional leg of text and extend the headline one more column, as well.



Remember: You must keep the sizes of the photos properly proportioned. Here, the secondary photo is played too big and competes with the lead photo. Note, too, that this sort of L-shaped text isn't quite as graceful as text blocks that are rectangular.

SWIPEABLE FEATURE FORMATS

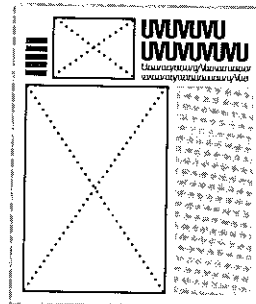
These designs are intended for special feature stories. Some of them will need fancy headlines, long decks or text wraps to work effectively.



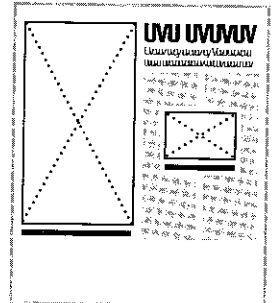
A 1-column photo is OK if the leg is set wide like this. If the story's boxed or at the bottom of the page, the photo can go below the text.



We've warned you not to let art separate legs of text. But if the story is boxed and the design is symmetrical, could this work?



Centering the small photo above the lead creates room on the left side for a joint cutline, room on the right for a headline/deck combo.



This wraparound text treatment lets you indent the smaller photo. Don't let those legs of text get unreadably thin, however.

BIG HORIZONTAL, SMALL VERTICAL

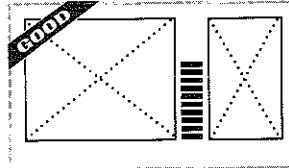
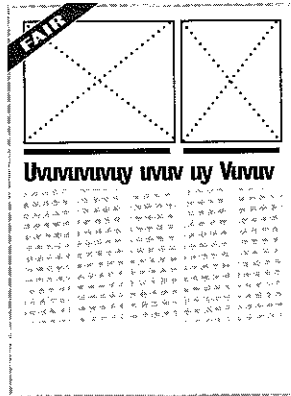


With a different dominant photo — the pig-smooching close-up as lead art and the pig-riding shot as secondary art — you create a package that focuses more on the people than the barnyard. And since neither image is strongly directional, you'll have plenty of freedom in positioning the photos.

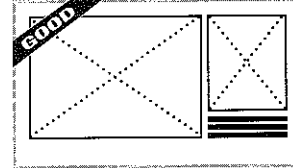
As on previous pages, the designs below represent common solutions for pairing these two photos. Studying them will give you a sense of how some design principles work — and why others *don't*.

STORY DESIGN OPTIONS

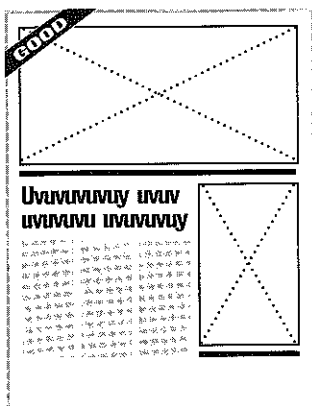
If you have enough width, you can stack the photos side by side. Note that the photos are exactly 3 and 2 columns wide, squaring off with the columns of text below. This looks OK, but it's a bit blocky, and the cutlines butt.



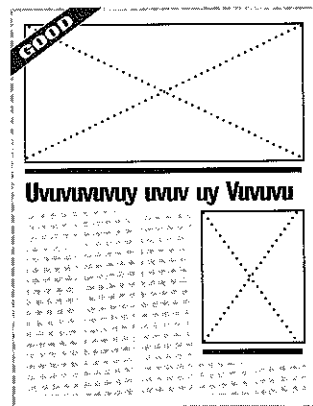
OR
Or try this option instead: Keep the photos the same height, but crop them so they share one thin cutline between them (cutlines should be at least 6 picas wide).



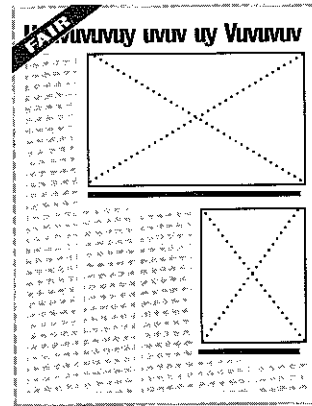
OR
Or here, the depths of the photos vary, and the cutline runs below the shallower photo. Ideally, the bottom of the cutline squares off with the bottom of the lead photo.



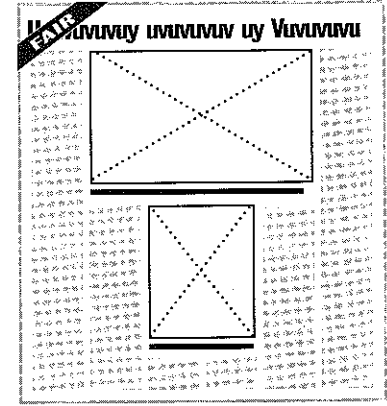
A clean, common layout. All the elements square off neatly. And note that the smaller photo could go on either side of the page.



For longer stories, text can wrap below the smaller photo, with a wider headline. That photo could move to the middle, if you prefer.



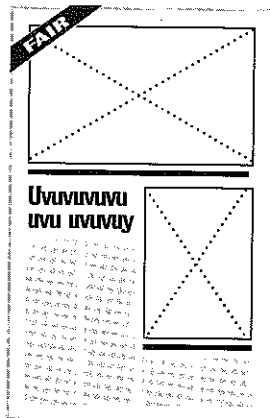
Look at the shape of the text: a stairstep with a mile-high first leg. For long stories, this would work in the 5-column format here. . .



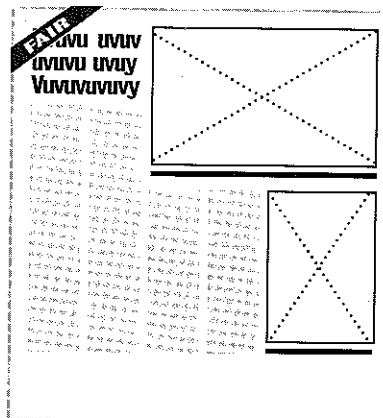
. . . and in a 6-column format, you could try this version, which is symmetrical, almost elegant. But the outside legs are steep, and text stair-steps sharply.

BIG HORIZONTAL, SMALL VERTICAL

ANOTHER OPTION:
RAW-WRAP
HEADLINES



Compare these two designs with the two middle patterns at the bottom of page 64. Which do you prefer? The only difference is that these use raw-wrap headlines. If you want to use a display headline — or if you need to avoid a long horizontal head — then these are preferable. Otherwise, beware the awkward text wrap.

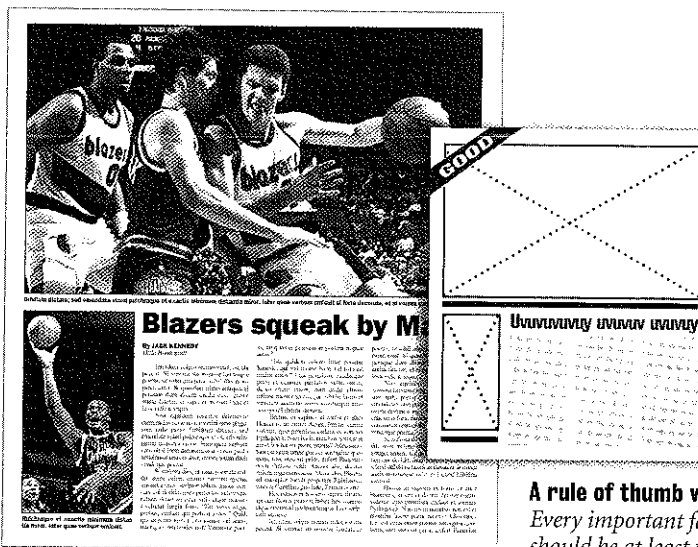


MORE ON ►

- ◆ Raw-wrap headlines: Using them to keep headlines from butting..... 82
- ◆ Mortises & insets: Guidelines for overlapping photos..... 209

ONE-COLUMN
PHOTOS:
BIG ENOUGH?

As a rule, mug shots are the only photos that consistently succeed in a one-column size. And horizontals almost never “read” (i.e., show details clearly) when they’re that small. But on occasion — when space is tight, or you just want to squeeze in a bit more art — you can run a vertical photo one column wide instead of two. Just make sure the photo reads:

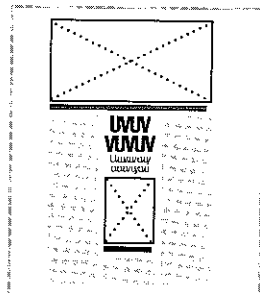


In this layout, the lead photo runs 4 columns wide. A small detail shot, extremely vertical, runs in 1 column. That’s pretty small, but in a tight space it lets you squeeze in an extra photo — as long as that image remains readable at such a small size.

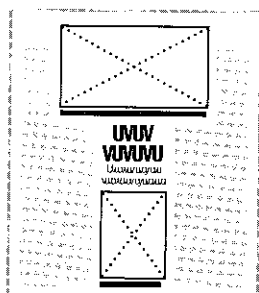
A rule of thumb worth remembering:
Every important face in every photo should be at least the size of a dime.

SWIPEABLE
FEATURE
FORMATS

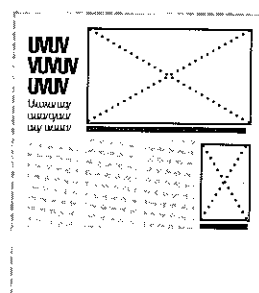
These designs are intended for special feature stories. Some of them will need fancy headlines, long decks or text wraps to work effectively.



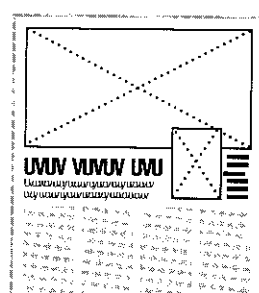
A vertical, symmetrical design. A narrow head and deck are centered in 3 wide bastard legs. This layout...



... gets flashier (and riskier) if you wrap text around the top photo and jump over the center leg.

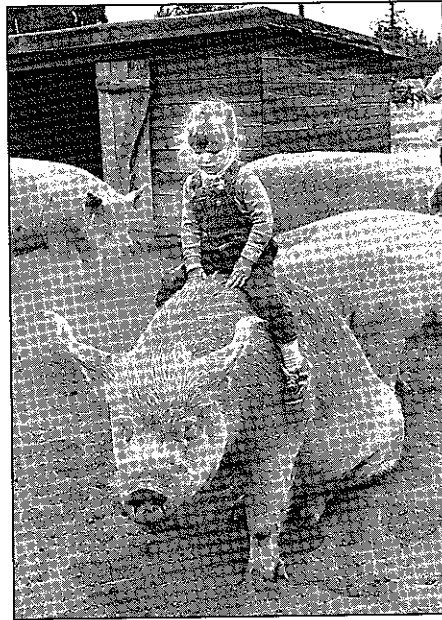


A sidesaddle headline (with deck) creates a neat, logical design. But box this layout or keep other stories away.



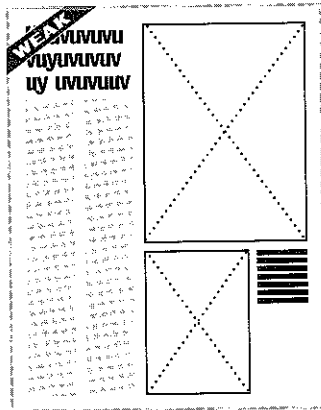
A new twist: mortising the small photo onto the dominant photo. The head then fills in alongside.

TWO VERTICALS

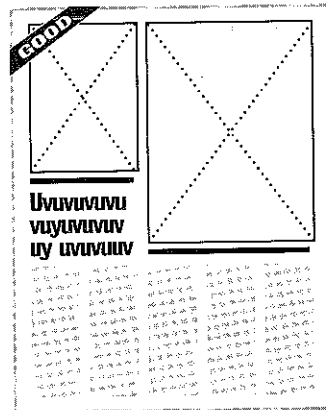


Always try to vary the sizes *and* shapes of the photos you use. Though there's nothing wrong with dummied two verticals together, you'll see in the layouts below that your options are more limited — and occasionally awkward.

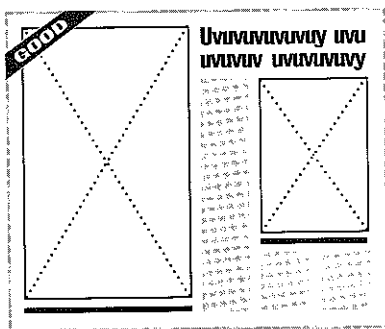
STORY DESIGN OPTIONS



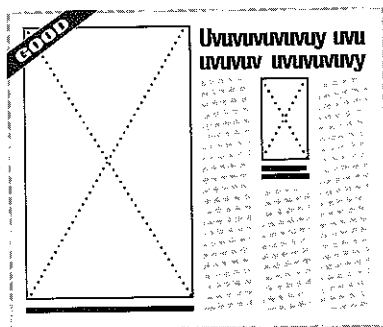
Stacking vertical photos vertically is a problem. Whether the dominant photo's on top or not, you end up with an extremely deep design that hogs space, makes the text legs too deep and creates too much dead space below the cutline. As we've seen previously, 3-column vertical photos are tricky to deal with.



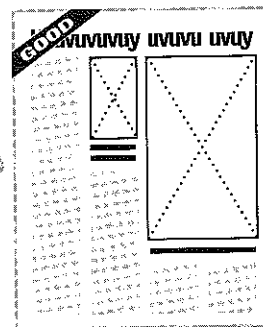
Stacking the photos side by side is an appealing solution: clean, tight, attractive. Two slight problems: 1) It's tough to size the photos and the headline so that they square off cleanly; 2) Note that the headline is a useful new variation. Though not exactly a raw wrap, it doesn't extend across the full text width.



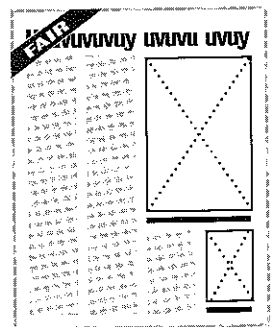
A solid solution, assuming the text fits in this space. You could also flop this layout and dummy the lead photo to the right of the secondary photo. Or...



... that smaller photo could be reduced to 1-column size — but only if it reads well this small. At this size, you can park it in either of the two right-hand legs...



... or the two photos could trade places. Note that here we've run the lead photo 2 columns wide instead of 3.



With a 1-column secondary photo, you can stack both photos vertically — though the text legs are getting long.

TWO VERTICALS

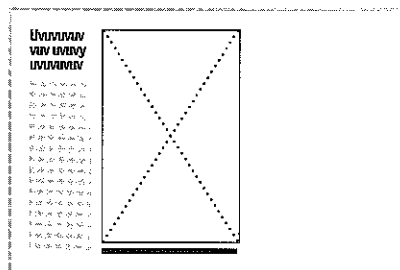
WHAT HAPPENS
WHEN STORIES
COLLIDE

Designing stories into rectangular shapes (also called *modular design*, since pages consist of independent story blocks or *modules*) is the surest way to create well-ordered pages — as long as you follow the rules.

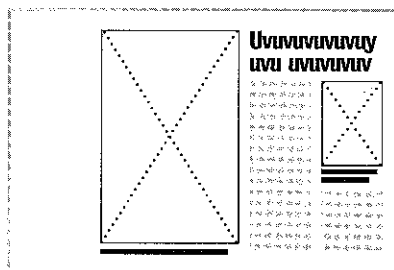
But even when you follow the rules, confusion occasionally results from a bad juxtaposition of elements, especially when you dummy two stories alongside a large vertical photograph. See for yourself:

MORE ON ►

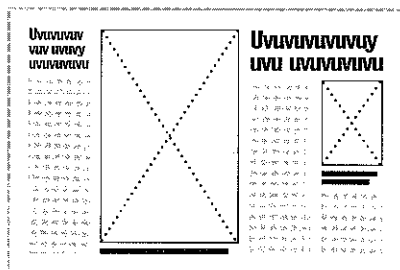
- ◆ **Boxed stories:** How they work and when to best use them..... 80
- ◆ **Bad juxtapositions:** Why they occur and how to avoid them 102
- ◆ **Mortises and insets:** Guidelines for overlapping photos..... 209



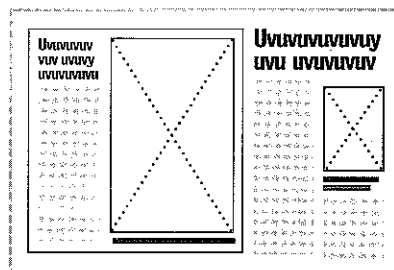
1 Here's a simple and common story design: a big vertical photo with the text running vertically down the left side. So far, there's no problem, no confusion.



2 Here's another common design: This time, it's a story with text dummed to the right of a big vertical photo. Again, it's a clean, correct layout. No problems yet.



3 But if you saw this page in a newspaper, how would you decide which story goes with the big vertical photo? The layout works either way. You'd have to scan both stories, then try to decide.

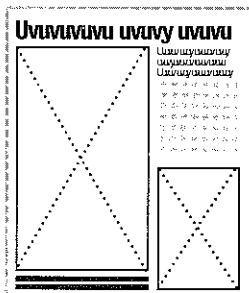


4 The solution? Box one of the stories, preferably the one that deserves special emphasis. That way, all elements in the package are bound together as a unit, and readers are less likely to be misdirected.

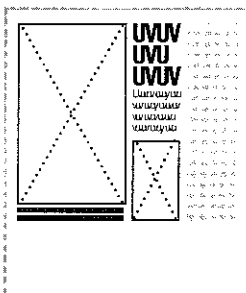
Later, we'll look more closely at guidelines for boxing stories. But for now, be aware that your story designs may seem quite simple and obvious to you — but ambiguous and confusing to your readers.

**SWIPEABLE
FEATURE
FORMATS**

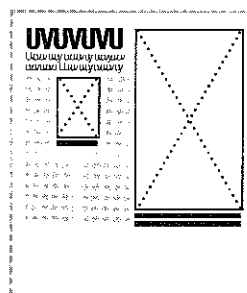
These designs are intended for special feature stories. Some of them will need fancy headlines, long decks or text wraps to work effectively.



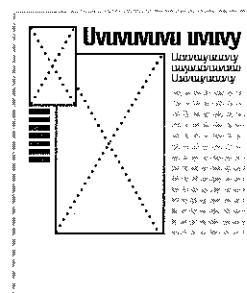
A wide headline, a photo at the bottom, a little text: It's risky, but will work if it's boxed or if it runs at the bottom of the page.



This odd design puts three vertical stacks side by side: 1) lead art and cutlines; 2) sidesaddle head, deck and small photo; 3) text.

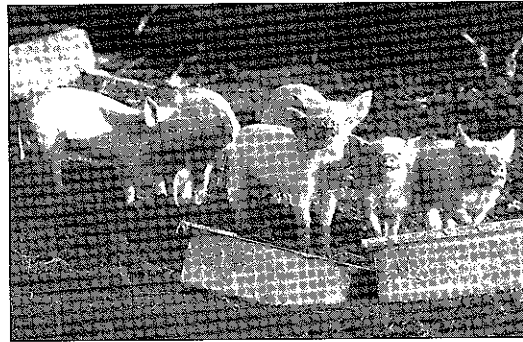


Another 1-column secondary photo. But here, the photo is centered between the two columns, and the text wraps around it.



This design insets the small photo over the corner of the lead photo and fills in the other elements from there. Beware — this one's risky.

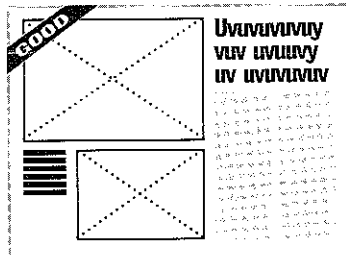
TWO HORIZONTALS



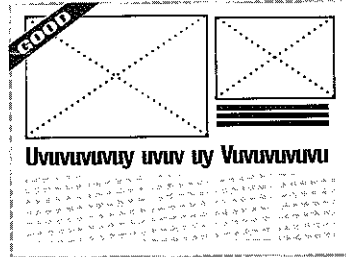
Pairing two horizontal photos is more common — and a bit less limiting — than pairing two verticals. Remember, however, that it's important to vary the shapes of the photos you use. So think twice about running two horizontals together if a better combination is available.

Which of these photos should be dominant? Most designers would choose the guy nuzzling the piglet because it's cute (but unsanitary... for the pig). Keep in mind, too, that the second photo — that row of piglets — won't "read" if it runs too small. As you see it printed here, it's about a column-and-a-half wide — which means it *must* run at least two columns wide.

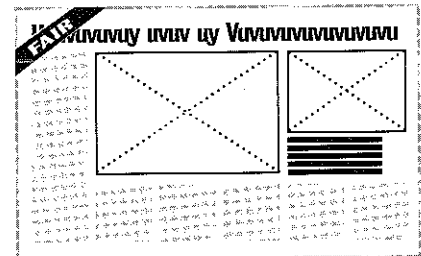
STORY DESIGN OPTIONS



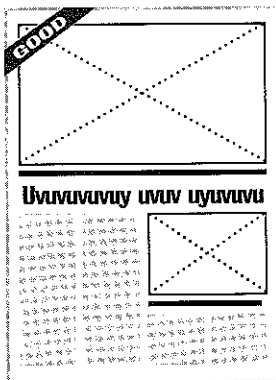
Stacking the photos vertically works well. Note the shared cutline; there's a danger of excess white space in the bottom corner if the bottom photo is too narrow or the cutline is too short.



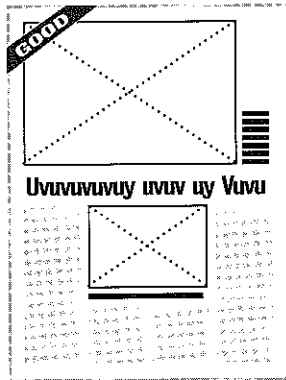
Stacking the photos horizontally also works well. A shared cutline like this will generally butt tightly against both photos. It's OK if it's shallow, but fill that cutline space as much as possible.



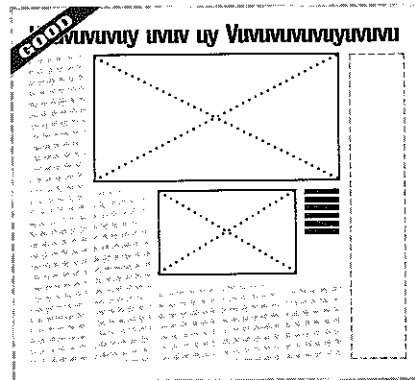
Stacking the photos horizontally works well in this configuration, too — though you need the full width of a 6-column page for this layout. Note how we've indented the cutline a half-column to add a little white space.



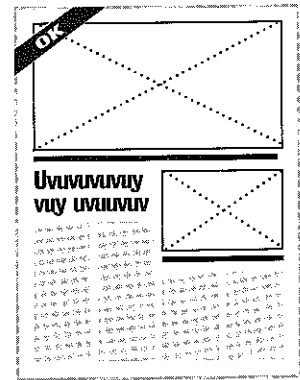
A common solution. The smaller photo is dummed into the upper-right corner of an L-shaped text block...



... or here, the smaller photo is centered. Note the cutline treatment for the lead photo, an option offering more flexibility.



Again, note the added flexibility of sharing a cutline. In this case, the smaller photo can be 2-3 columns wide. You also have the option of adding another leg of text along the right edge.



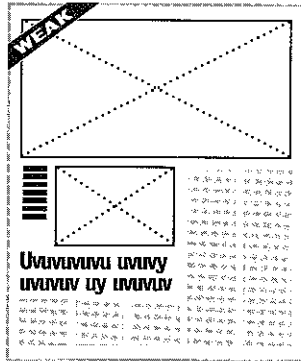
This raw-wrap headline treatment is acceptable, but not preferable. Use it to avoid a wide banner headline.

TWO HORIZONTALS

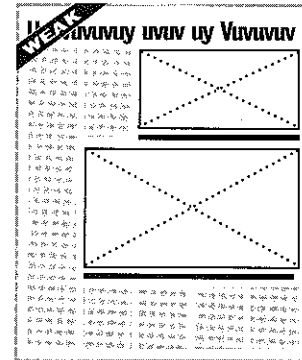
**SOME ODD
OPTIONS —
AND WHY THEY
DON'T WORK**

Throughout this chapter, we've offered common solutions to typical design situations. If we wanted to, we could easily fill several pages with rejects — designs that, for one reason or another, are just too ugly to print.

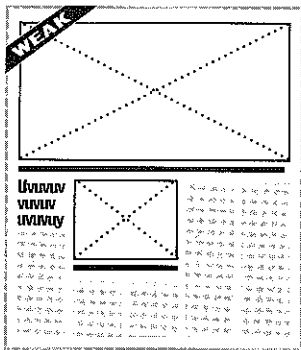
Instead, let's take a moment to analyze a few close calls. These layouts are well-intentioned but still wrong enough to be avoided.



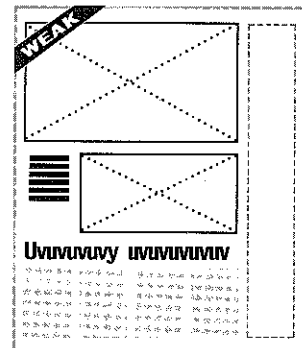
This layout demonstrates the basic problem with text shaped like a backward "L". Too many readers may mistake where the story starts. Even if the headline ran horizontally between the two photos, your eye would ignore those short legs on the left and assume the story starts in that fourth column.



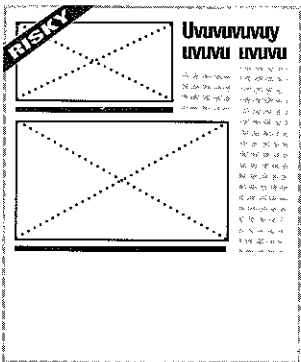
You might see this layout in a magazine. But in newspapers, you're smart to avoid wrapping the text this way. Where does the reader go at the end of that first leg: under the big photo or all the way back up to the top? This is the risk you take whenever art interrupts the flow of the text.



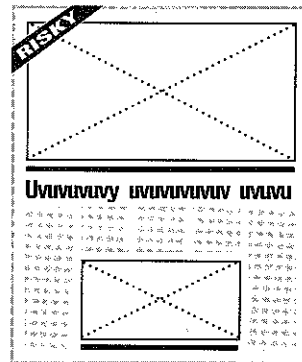
There are two big problems here: 1) The headline is too small, narrow and insignificant (due to the poor photo placement); 2) Too many readers will think the story starts to the right of that second photo. Remember: Readers often assume that the tallest leg is the one that starts the story.



Here's a design with a subtle flaw — it gives us a package in two totally independent chunks: a photo chunk at the top and a story chunk below. Since it's so far down to the story, the elements don't connect well. In fact, those photos could mistakenly be paired with any story running in an adjacent column.



With the right photos, this design might work effectively. But as a rule, try to avoid running photos below text or dummifying your dominant photo under the secondary photo. It might work on some features — especially if they're boxed — but be careful with hard news.



Here's another layout you'd see in a magazine. It might even work, boxed, on a feature page. But for news stories, avoid placing photos at the bottom of a layout. Readers assume that's an ad position, or that the bottom photo belongs to a story below it. Why risk confusing readers if you don't have to?

**SWIPEABLE
FEATURE
FORMATS**

*These designs
are intended
for special
feature stories.*

Three variations of a headline and photo layout for feature stories. Each variation shows a headline and two photos. The first photo is on the left, and the second photo is on the right, below the headline. The text is arranged in columns.

Here are three variations of the same idea: Put the small photo below the lead, then square off the headline beside one of the photos. All three will work, depending on the headline wording and photo cropping.

ADDING MUG SHOTS

Most of the photos you'll dummy with news stories will be *live* (meaning they're timely and unstaged). Mug shots, on the other hand, are *canned* (that is, shot at some nondescript time and place, then put in the can — stored — until you need them).

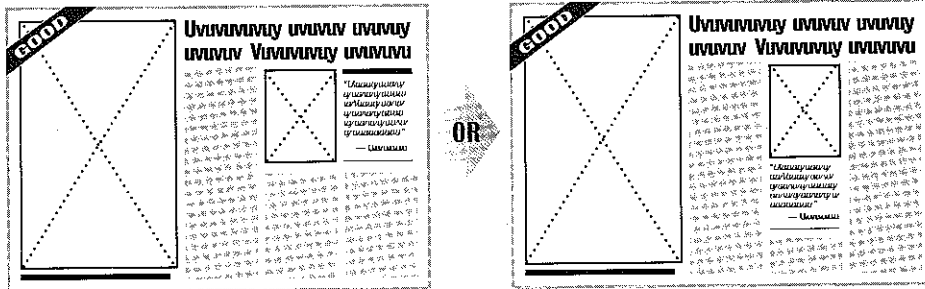
And though it's a good idea to add mug shots to stories whenever possible, try not to confuse the reader by mixing live and canned photos. Add mugs, but dummy them slightly apart from news photos, as a subtle signal to readers.

Whenever possible, add liftout quotes to mugs, too. Combining people's faces with their words connects them to the story, provides extra commentary and creates a visual hook that will attract more readers.

MORE ON ►

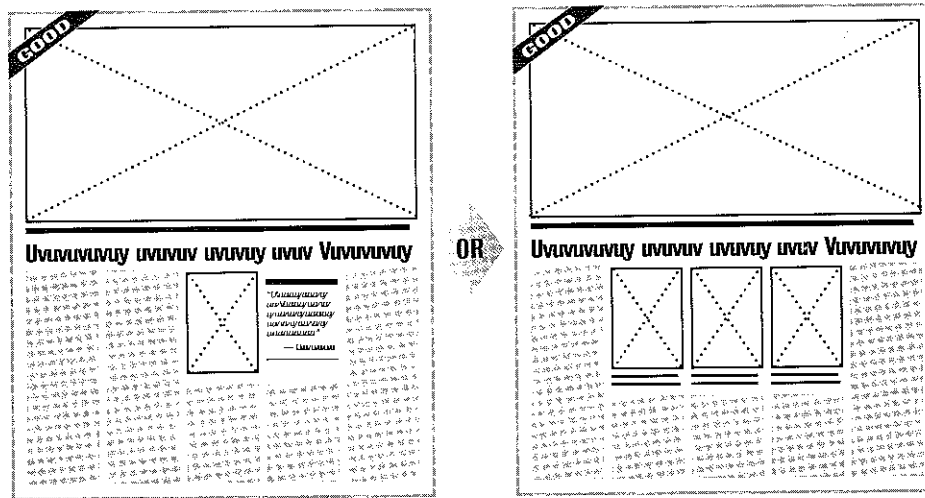
- ◆ **Mug shots:** Tips for dummying them with stories 50
- ◆ **Liftout quotes:** How to design and dummy them effectively 148

Legs of text usually run alongside dominant vertical photos. And mug shots can be added atop any leg except the first. Here, a liftout quote was included with the mug (assuming the quote is either *by* or *about* the person pictured).



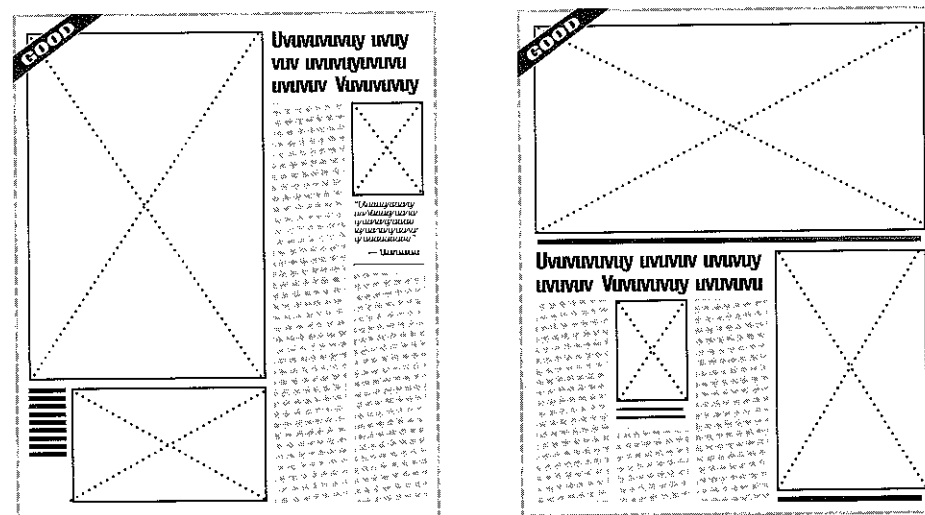
Here, the quote runs below, rather than beside, the mug shot. Either way is acceptable. You could even park a second mug shot — with its own quote — alongside this one.

The text will usually run underneath a dominant horizontal photo, which means the most logical spot for a mug shot (with or without an added lift quote) is in one of the middle legs, to break up the repetitive grayness of the text.



If appropriate, two or three mugs can run alongside each other at the top of those middle legs of text. Those mugs, all evenly sized, work together as a unit. And the headline helps to distance them from the live photo at the top of the story.

With a dominant vertical and a secondary horizontal, a mug can be dummied into the far corner of the text. Note how this layout helps distance the mug from the two live photos. And even with this increasing number of elements, the whole story holds together as a unit.



With a dominant horizontal and a secondary vertical, you can always add a mug in the middle leg. Again, in this design the two live photos are dummied tightly together, while the mug is kept separate by both the headline and the text.

TROUBLESHOOTING

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

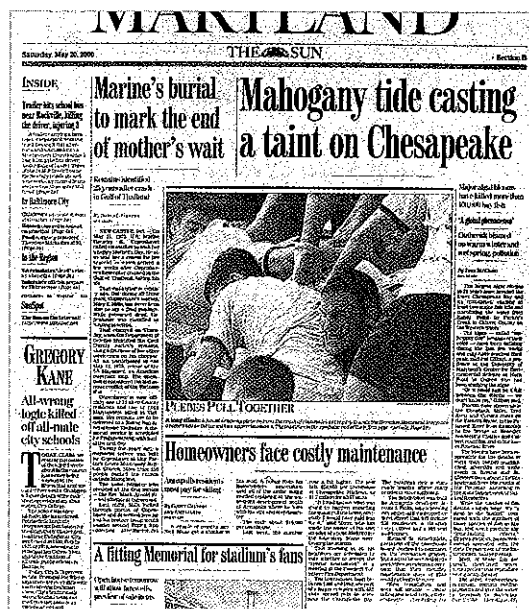
Q: Some newspapers deliberately run stories in non-modular doglegs. Is that wrong? Or a new trend?

Yes, just when you think a design guideline is etched in stone — *ALL STORIES MUST BE SHAPED LIKE RECTANGLES* — along comes a newspaper with a contrary philosophy, like the one at right.

In the past few years, a handful of papers — most notably, the Baltimore Sun and the Virginian-Pilot — have encouraged this “traditional” (as opposed to modular) style of layout. Their reasons:

- ◆ It allows bigger, wider headlines to accompany thinner, vertical legs of text — a good way to attract attention, especially on Page One.
- ◆ It sets your paper apart from the competition — a valuable edge in a crowded big-city newspaper market.
- ◆ It has a “retro” feel that some readers may actually prefer (after all, The New York Times’ front page has been designed that way nearly forever).

Done well, “traditional” design has a distinctive style and energy. Done sloppily, it’s a mess. Are doglegs making a comeback? Not yet . . . but stay tuned.



“Traditional” story layout on a Baltimore Sun news page. Note how every story is deliberately designed to dogleg.

Q: How big do photos have to be? My photo editor is always complaining that we run our photos too small.

Remember that newsroom photo-editing adage: *Every face should be at least the size of a dime*. And though there are exceptions to every rule, that’s a good place to start. Both photos shown here, for instance, are just 5 picas wide (that’s not quite an inch). And while the woman at left is still “readable,” those jocks at right aren’t.



In general, small photos should be the exception, not the rule. Tiny images work best:

- ◆ As mug shots, either indented into the text or combined with liftout quotes;
- ◆ As promos, which send us elsewhere in the paper to view that small image full-sized;
- ◆ As columnist logos.

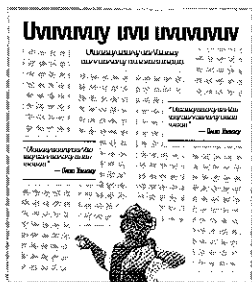


Q: When you look at the text in magazines, it hops over photos, illustrations and quotes all the time. Why doesn’t newspaper design enjoy that much freedom?

Magazine design, like yearbook design, is fun in ways that newspaper design *isn’t*. You can run huge photos that fill entire pages. You can “bleed” images (i.e., print photos that run right off the edge of the paper). And yes, you can position story elements in riskier ways.

Why? Look at the magazine page at left. The text leaps over quotes — but when there’s only one story on the page, readers probably won’t get lost. On newspaper pages (right), there’s more traffic — so avoiding confusion becomes more essential.

This magazine layout forces readers to jump around liftout quotes — but because there are no other stories or ads to add confusion, the design succeeds.



On a busy newspaper page, there are more stories, so designers need to avoid confusing readers with unnecessary leaps and angles.

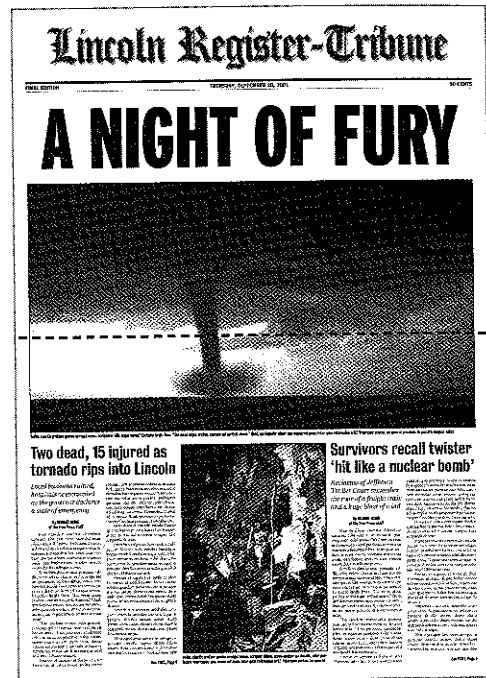
TROUBLESHOOTING

Q In vertical layouts, you're supposed to put the photo on top, then the cutline, then the headline. But is it ever OK to run a big headline on top?

The most common exception to that *photo-cutline-headline-text* guideline is the example at right: a major, end-of-the-world news story that warrants a major, end-of-the-world headline. As you look at this page, notice two things:

◆ The headline, "A Night of Fury," isn't the headline for one specific story — it's the headline for the *page*. And though you may not have studied page design yet, you can see that each of the two stories below that dominant photo has its own separate headline. So in a way, "A Night of Fury" functions more as a *title* than as a standard headline.

◆ Remember that most newspapers are folded in half after they're printed — and when readers first see the front page, they see only what's above the fold. Thus, most editors insist that, no matter how big the story or how huge the photo, the headline has to appear above the fold; otherwise, readers may stroll past the news racks and squint cluelessly at the page. Imagine how this page would have looked with just the flag and the photo showing above the fold. (Remember, too, that fire/bomb/earthquake photos require more explanation than tornado photos do.)



Q Do mug shots always have to run small? Or is it permissible to run them as dominant art sometimes?

That depends on the story, the quality of the mug shot — and how desperate you are. But yes, a mug shot can function as lead art, especially if it's a portrait with personality, like the one at left below. (An ordinary mug shot — some dazed-looking guy leaning against a blank wall — might be deadily dull and would only get worse as you enlarge it.)

Make sure the mugee is a newsmaker worthy of big play. Crop dramatically, turning it into an extremely tight vertical (left) or horizontal. Add a liftout quote with typographic pizzazz. Or place two mugs on either side of the layout, like bookends, to provide a point-counterpoint faceoff between two combatants.

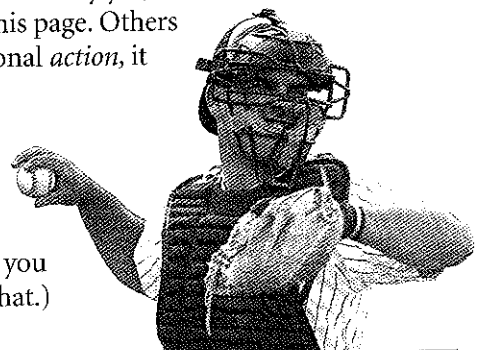


Q How directional does a photo need to be before you've GOT to run it on one side of the layout, facing the text?

That's a matter of debate. Take the photo at left, for instance. His head is turned away from us, but his eyes look straight ahead. So is that a directional photo? Some designers would say yes, and they'd insist on running it on the right side of this page. Others would say no — that unless a photo has directional *action*, it doesn't matter which side it's dummied on.

Now look at this baseball photo. The catcher is about to hurl the ball onto page 73. See the problem? What if an unrelated story ran along the right side of that photo?

The catcher needs to face this story. (And no, you can't *flop* the photo. See page 138 for more on that.)



EXERCISES

Designing a story is like performing brain surgery: You can't master the techniques by reading a book. You've got to practice. And doing these exercises lets you practice what you've learned so far. If you want to use a dummy sheet, trace or copy the sample dummy on page 40 or 41.

1 What are your two best options for dummied a 5-inch story without any art? How would you code the headline for each option if it were dummied at the top of Page One? At the bottom of an inside page?

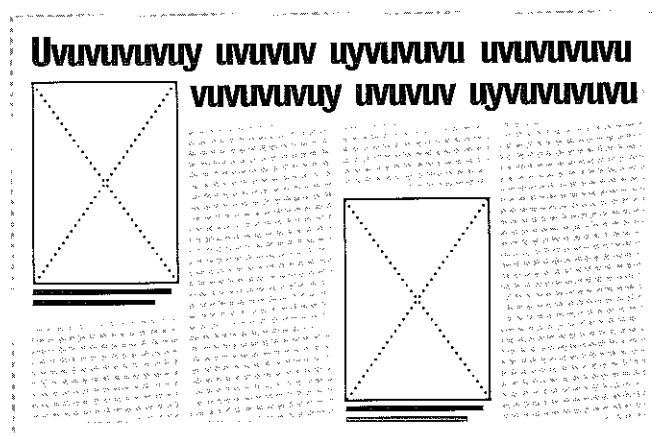
2 You've got a 9-inch story with one mug shot. (Assume your newspaper runs its mug shots 3 inches deep.) What are your three best options for dummied this story?

Will this story work in a 3-column format?

3 Here's a layout that uses two mug shots. There are several things wrong with it. How many problems can you identify?

ANSWERS ►

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4 Today is a busy news day: lots of news. The big story is a 12-inch piece about a local drug bust. This photo accompanies that story:

**Hint:**

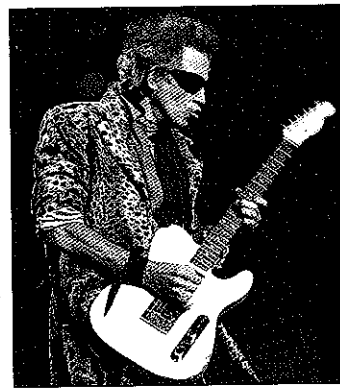
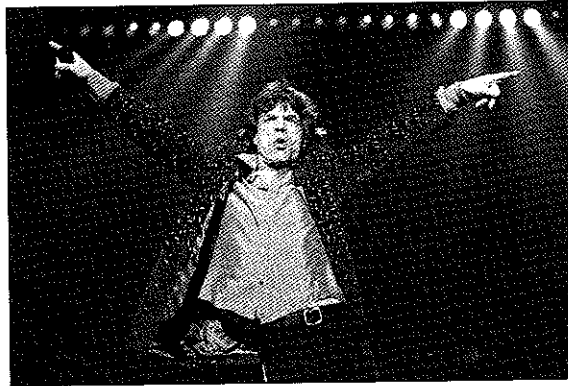
As printed here, this photo is 29 picas wide and 20 picas deep. Assuming you work at a paper where columns are roughly 12 picas wide, here's how deep this photo would be if it were sized for:

- ◆ 1 column: 8 picas
- ◆ 2 columns: 17 picas
- ◆ 3 columns: 26 picas
- ◆ 4 columns: 35 picas
- ◆ 5 columns: 44 picas
- ◆ 6 columns: 53 picas

For more on sizing photos by using a proportion wheel, see page 283.

There are a number of ways you could dummy this story for a 6-column broadsheet newspaper. But what design solution would you recommend?

EXERCISES



To make this exercise easier, don't worry about sizing these photos exactly. Instead, dummy them using their rough shapes and assume you can crop them slightly to fit the layout that works best.

5 Here are the two best photos from last night's Rolling Stones concert. Your editor wants to run them both. Which should be the dominant photo? This Stones review will be the lead story for the Arts page. The story design *must* be 5 columns wide; it can be as deep as you like, however. The review that accompanies these photos is 12 inches long. What's your best solution?

6 What's wrong with each of these news story designs?

A

D

B

E

C

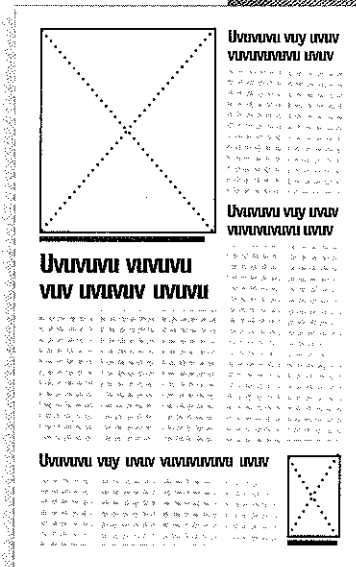
F

Design trends come and go. What's cool today may look hopelessly lame in a decade or two (if newspapers still *exist* in a decade or two). Tastes change. Journalistic philosophies change, too.

The same goes for theories of page design. Some design experts insist that the upper-left corner is a page's prime position; thus, you should put your top story there. Others claim that the upper-*right* corner is the best-read spot on the page, and that you should put your top story *there*. Still others advise putting *strong* elements in *weak* positions (like the bottom corners) to ensure that readers will stay interested wherever their eyes wander.

Confusing, eh? Then forget what the experts say and remember this: Readers will look where you *want* them to. If you know what you're doing, you can create a page that's logical, legible and fun to read — and you can guide the readers' eyes anywhere you choose.

This chapter explores current principles of page design. Now that we've studied stories as independent units — modules — we'll begin examining ways you can stack those modules together to create attractive, well-balanced pages. (Some designers disparage modular makeup, but that issue is too complex to get into now.) Once you understand how these principles work, you can adapt them to any pages you design, whatever the style or topic.



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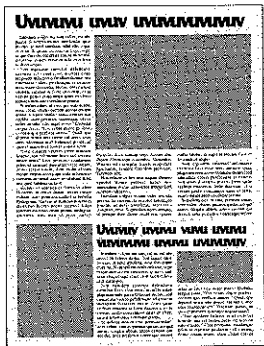
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PAGE DESIGN



GRIDS

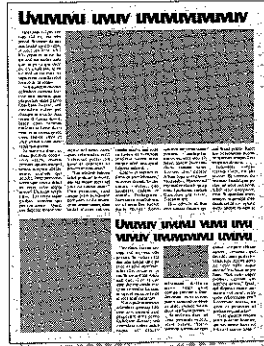
Before you design a page, you've got to know: What *grid* does this page use? What's the underlying pattern that divides this page into columns? A page grid provides the structure — the architecture — that keeps elements evenly aligned:



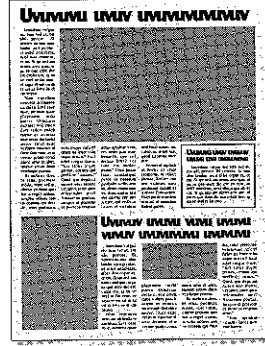
3-column grid: Often used by newsletters. Note how limited the options are for photo and text widths.



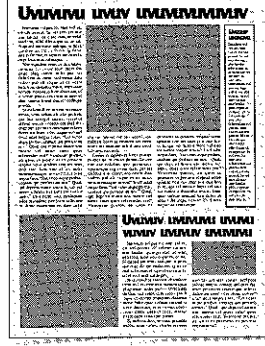
4 columns: A common grid for tabloids. More flexible than a 3-column grid, and the text is comfortably wide.



5 columns: Probably the most popular tabloid grid. It's also commonly used on broadsheet section fronts.



6 columns: The standard grid for broadsheets, since most ads are sold in these standard column widths.



7 columns: An intriguing tabloid grid. Note how that thin column is suited for sidebars, cutlines, etc.

BROADSHEET GRIDS

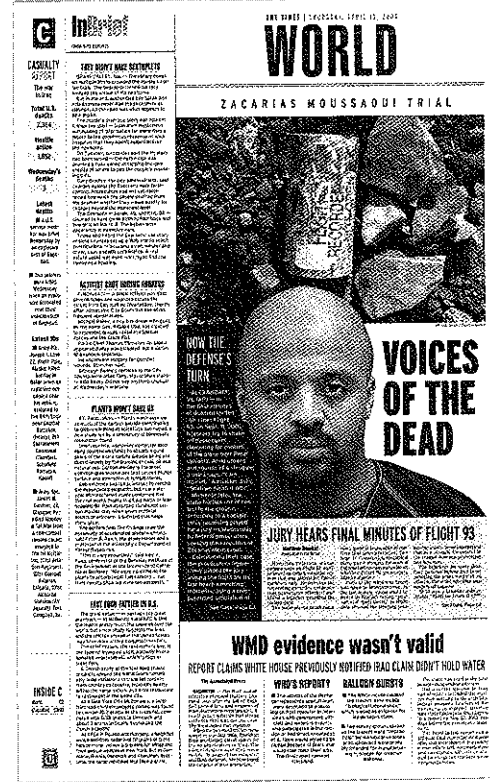
Newspapers typically come in two sizes: broadsheet and tabloid. And the larger broadsheet page provides room for bigger photos and more elaborate designs. Most broadsheets use a 6-column grid — especially on inside pages, where ads are sold in standard widths that require columns about 11 or 12 picas wide. On open pages and section fronts, however, broadsheets may use a variety of grids:



6 columns: At *The Republican American* in Waterbury, Conn., all elements align along a 6-column grid. Most broadsheet papers use this grid, particularly on their inside pages.



10 columns: Until recently, *The Oregonian* used a 10-column grid on most section fronts, which helped standardize the sizes of those narrow liftout quotes, mug shots and graphic extras.



12 columns: The *Beaver County Times* in Pennsylvania uses a 12-column grid to keep complex page designs organized. From left to right, the column widths are 1-3-2-2-2-2.

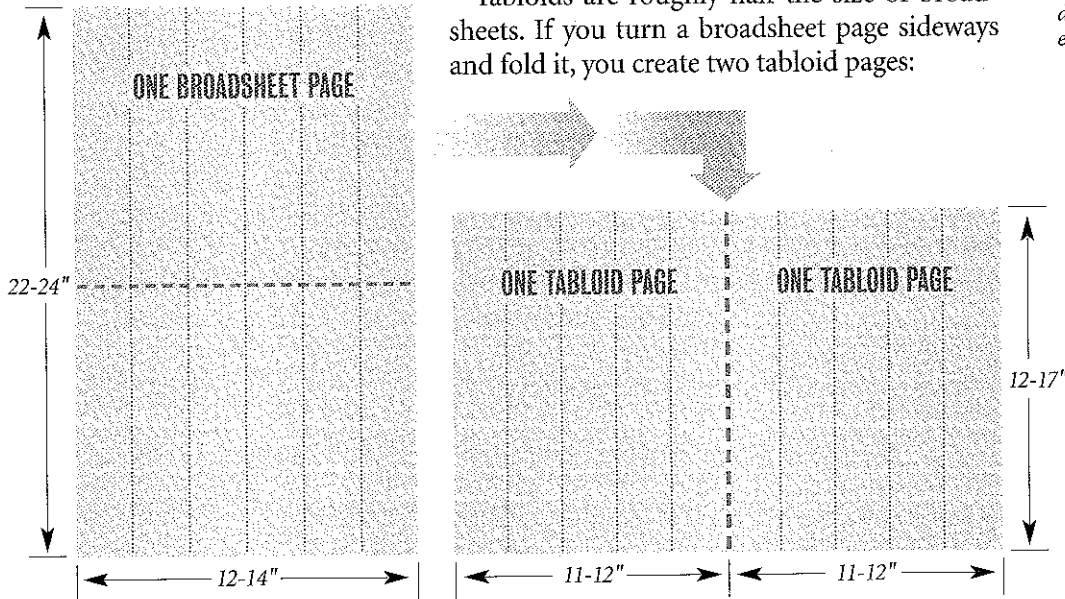
GRIDS

TABLOID GRIDS

Though large-circulation dailies are usually broadsheets, many other papers — including weeklies, student newspapers and special-interest journals — prefer the advantages of the tabloid format. Why?

- ◆ Their smaller size makes tabs easier to produce and cheaper to print.
- ◆ Editors and advertisers find that their stories and ads can dominate a page more effectively than in a broadsheet.
- ◆ They're popular with readers: handier, less bulky, faster to scan and browse.

Tabloids are roughly half the size of broadsheets. If you turn a broadsheet page sideways and fold it, you create two tabloid pages:



A typical tabloid page is roughly half the size of a broadsheet page. Exact measurements vary from printer to printer, but these are common current dimensions for tabloid and broadsheet paper sizes.

MORE ON ▶

- ◆ **Berliners:** A new size, halfway between tabs and broadsheets, that's part of the industry's current downsizing trend.....13
- ◆ **Special grids:** How some grids help you display graphic extras..... 198

As the cost of newsprint has continued to rise, many publishers have incrementally reduced the size of their newspapers. That's why it's difficult to establish one universal, standard size for broadsheets and tabloid pages.

Though a 5-column format is most common in tabloids, some papers have successfully used 7-, 8-, even 9-column grids. That's a 9-column grid in the Langara College student paper (below left). And what looks like a 4-column format in the Oregon Daily Emerald (below right) is actually an 8-column grid.

Students turn to trendy tea
New specialty blends offer a healthy alternative to coffee

Snakes conquer plane, Internet
A snake was found on a plane from Los Angeles to Seattle. The snake was found in a suitcase belonging to a passenger. The snake was found in a suitcase belonging to a passenger.

Girls don't just wanna have fun
Students fight 21st-century sexism while trying to have fun

Workers seek safe settings
Employees are pushing for more safety measures in the workplace

Rap goes scholastic
Canadian professor tips language of the streets

To pay or not to pay: the debate around downloads

Students say college is good place to form new friendships

Clinton by a landslide

Outcome still uncertain for Smith, Bruggere

Profligately banked

Clinton by a landslide

Outcome still uncertain for Smith, Bruggere

PAGES WITHOUT ART

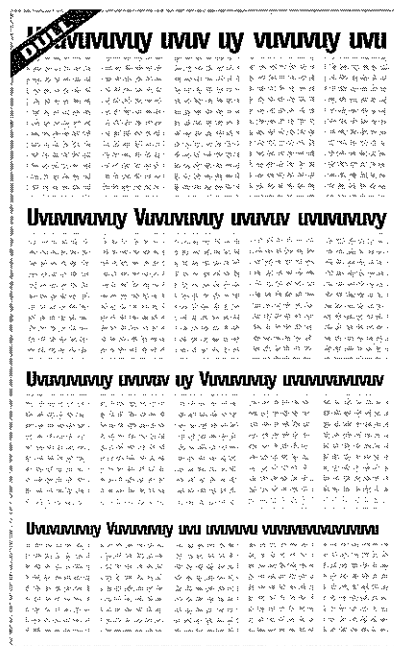
NOTE ▶

Some of you work with tabloids. Some of you work with broadsheets. As a compromise, the examples in this chapter — like the one below — will use 5 columns (as most tabloids do) but will assume the shape and depth of broadsheet pages.

Until now, we've looked at different ways of designing *stories*. Now, we're ready to design *pages*. And a well-designed page is really nothing more than a neatly organized stack of stories. Sounds simple, right?

So we'll start simply. With just text — no photos. That way, you'll see that, with or without art, you build a page by fitting rectangles together as logically as you can.

In the old days, editors designed pages by stacking stories side by side in deep vertical rows. Today, the trend is more horizontal, and it's possible to build pages in wide horizontal rows like the example below. Though its design is simple, this page *does* get the job done:



This page design is simple — a bit dull, actually — but it still observes some basic design principles:

Story placement:

The strongest story goes at the top of the page. By “strong,” we’re referring to news value, impact or appeal. As you move down the page, stories become less significant.

Headline sizing:

Page position dictates headline size. The lead story will have the biggest headline; headlines then get smaller as you move down the page.

Story shapes:

As we’ve learned, stories should be shaped like rectangles. And here, you can see how keeping stories rectangular keeps pages neat and well-organized. Whether stories are stacked vertically or horizontally, whether they use art or not, that principle always applies on open, ad-free pages like this. (Later, when we look at pages with ads, you’ll see it’s not always this easy to keep stories rectangular.)

The design of this page is clean, but its impact on readers is probably weak. Why? It’s too gray. Too monotonous. There’s nothing to catch our eye. The only contrast comes from the headlines.

On a perfect page, every story would have some kind of art: a photo, a chart, a map or — at the very least — a liftout quote. In reality, however, actually *producing* all those extras would take a colossal amount of time and might look pretty chaotic.

A better rule of thumb is this: *Make every page at least one-third art*. In other words, when you add up all the photos, graphics and display type on a page, they should occupy at least a third of the total real estate. Some pages should use even more art than that (sports and feature section fronts, for instance).

There are times, however, when photos just don’t materialize. When there are no quotes to lift. When there’s no time — or no artist — to add a chart or graph. Your page may be gray, but it doesn’t have to be dull. Instead of simply stacking stories in rows (as in the example above), you can add variety by:

- ◆ **Butting headlines.**
- ◆ **Boxing stories.**
- ◆ **Using bastard measures.**
- ◆ **Using raw wraps and alternative headline treatments.**

In the pages ahead, we’ll see how these techniques work on pages without art.

MORE ON ▶

- ◆ **Headlines and headline sizes:** A quick guide for both broadsheet and tabloid..... 29
- ◆ **Designing pages with art:** Guidelines for adding photos to gray pages like this one..... 84
- ◆ **Inside pages:** Creating modular designs, working with ads..... 98

PAGES WITHOUT ART

BUTTING
HEADLINES

TOM MIX DIES IN CRASH

Troy Tops Illini 13-7; Texans Beat Bruins 7-0

115,000 to Join
Pontifical Mass
for Peace Today

Cleric Leaders
Aiding Papal
Envoy in
Coliseum

Western Film
Hero Killed
in Arizona

KIMBROUGHS
DRIVE GAINS
EARLY SCORE

By Al Seaman
The powerful Texas
Angies defeated the
in of U. C. I. A. 7 in 0
in their intercollegiate
game in Memorial Coliseum
from 20000 to 20000

TROY ATTACK
IN 3D PERIOD
DOWNS ZUPPKE

By Davis J. Walsh
The powerful Texas
Angies defeated the
in of U. C. I. A. 7 in 0
in their intercollegiate
game in Memorial Coliseum
from 20000 to 20000

Hitler Warned By Greece;
Nazis Seize Bucharest

U-Boats Stage
Battle With
British
Navy

Van Wiegand Says:
Europe Conflict
Moving to Egypt

Troops March
in Triumph
to Balkan
Capital

Nobody likes ugly heads. But it took newspapers years to figure out how to slap headlines onto every story without jamming them into a chaotic jumble. Until the 1960s, most newspapers ran vertical rules in the gutters between stories. When their headlines stacked alongside each other, they looked like tombstones (hence the term *tombstoning*, another name for butting heads).

For years, the First Commandment of Page Design has been: *Don't butt heads*. That's good advice. Butt-headed design can cause confusion like this:

President Bush meets Frisbee title-holder Castro in Miami Beach to challenge record

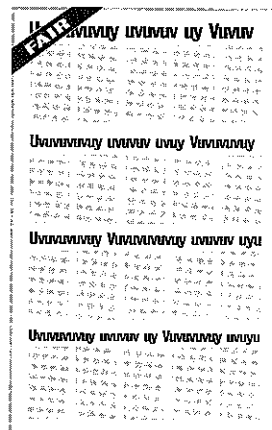
By Robin Fox/ The Times

By John Hamlin/ The Times

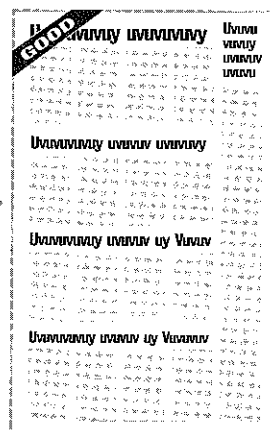
Occasionally, though, you'll need to park two stories alongside each other, and when you do, their heads may butt. To minimize the problem:

◆ **Mix styles, fonts or sizes.** The idea here is: If headlines must butt, make them dissimilar. If one's boldface, make the other light or italic. If one's a large, 1-line horizontal, make the other a small, 3-line vertical.

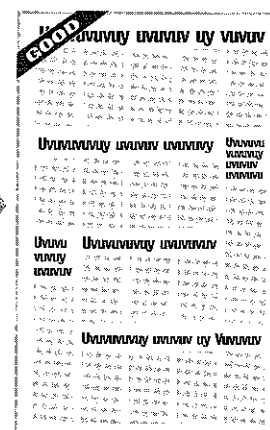
◆ **Write short.** Let a little air separate the two headlines. That usually means writing the headline on the left a few counts short, just to be safe.



With stories stacked like this — in wide horizontal layers — you're not forced to butt any headlines. But should we add a vertical shape to break up the monotony?



Now the top two headlines butt a bit. But the one on the left is bigger (by at least 12 points) and it's written short. The page now has a vertical element to relieve the tedium.



Here, two different pairs of headlines butt. But some would say the page now has more motion, more interesting shapes. By bending the rules, we've added variety.

MORE ON ►

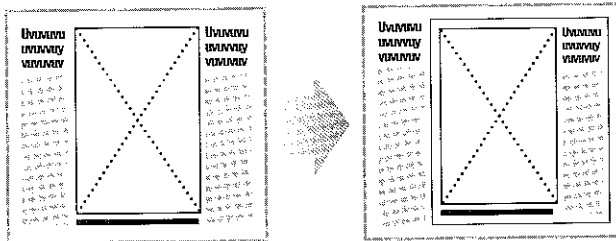
◆ **Headlines:** Fonts, sizes and number of lines 29

◆ **Butting heads:** How to avoid them by using photos and raw wraps 85

PAGES WITHOUT ART

BOXING STORIES

Another way to break up monotonous gray page patterns is by boxing stories. As we saw on page 67, putting a box around a story (with a photo) is one way to avoid confusing readers with ambiguous designs:



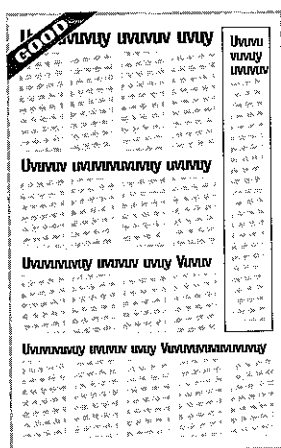
Which story does this photo belong to? Hard to tell. You'd have to scan the text and the cutline to figure it out.

If you draw a box around the story and its photo, you join them into one package — and avoid confusing readers.

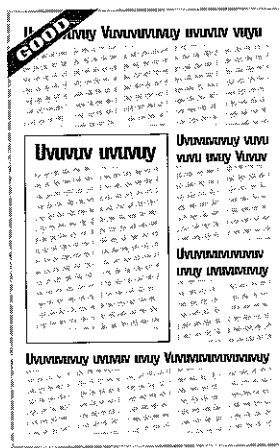
Boxing a story also gives it visual emphasis. It's a way of saying to the reader, "This story is *different* from the others. It's *special*."

Don't box a story just because you're bored with a page and want to snazz it up. Instead, save boxes for stories that deserve special treatment:

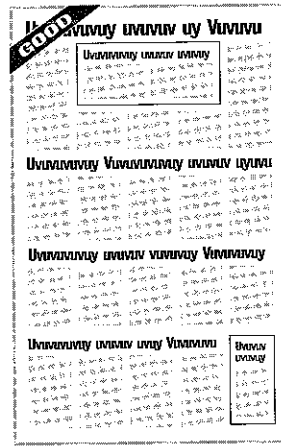
- ◆ A light feature on a page full of hard news.
- ◆ Small sidebars attached to bigger stories.
- ◆ Standing columns (news briefs, opinion, etc.) that appear regularly.
- ◆ Stories with risky or complicated designs whose elements might otherwise collide with other stories and confuse readers.



Boxing this deep vertical story breaks up the monotony of the page and says to the reader, "This story is *different*." Give this treatment, then, *only* to special stories or columns.



Here, we've created the effect of two lead stories on one page: one across the top and one that's boxed. See how these story shapes move your eye around the page?



At the top, we've boxed the lead story's sidebar — and it's obvious that the two stories work together as a unit. At the bottom, we've given a graphic nudge to a small feature.

MEASURING COLUMN WIDTHS INSIDE BOXES

To figure out how wide legs of text will be when you put a story in a box:

- 1 **Measure** the width of the box (in picas).
- 2 **Decide** how many legs of text there will be.
- 3 **Subtract** 1 pica for each gutter inside the box (including the two gutters on the outer edges) and finally,
- 4 **Divide** by the number of legs.

MORE ON ►

◆ **Bad juxtapositions:**
How they happen, and how to avoid them 102

◆ **Rules and boxes:**
Where (and where not) to use them 155

PAGES WITHOUT ART

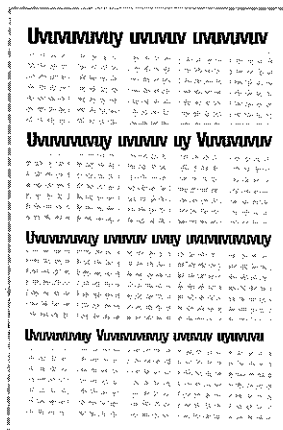
BASTARD COLUMN MEASURES

OK, stop snickering. Bastard measures are *serious* design options. And they're handy, too — especially when you need extra flexibility in sizing photos. (More on this later.)

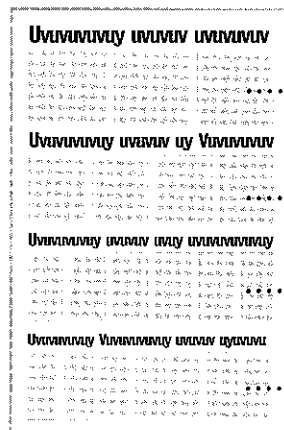
As we've seen, most publications use a fixed number of columns on each page. But bastard measures let you deviate from the standard text width:

MORE ON ►

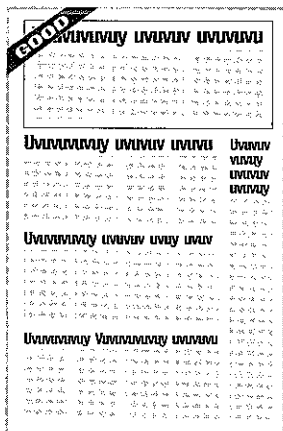
◆ **Bastard measures:**
How they add extra flexibility in sizing photos..... 97



At left is a broadsheet page using a basic 5-column grid, where each leg is roughly 14p5 wide. If you changed the number of legs in each story, you'd have these bastard widths:



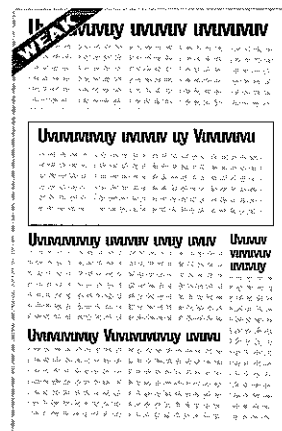
Bastard measures add graphic emphasis to a story by freeing it from the rigid page grid. (In the above left example, see how the columns and gutters align in a strict vertical pattern?) Changing column widths is a subtle but effective way to show that a story is special or different:



A good combination: a box with a bastard measure. This adds emphasis to the lead story and helps set it apart. The page is orderly and the relative news value of each story is clear.



A wider measure can enhance a columnist (right column) or other special story (bottom). Note, too, how the column rule helps separate that right column from the other stories.



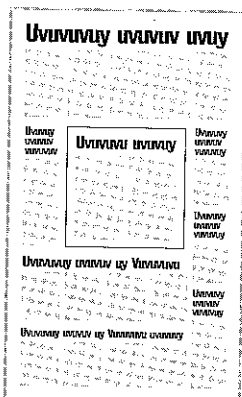
Too many bastard measures can get confusing. Why create two competing lead stories? Why run that bottom story in wide legs? In short: Don't ignore your basic page grid.

Bastard measures alter the grid patterns on a page — which can be either good (relieving monotony) or bad (creating chaos). Some papers don't allow any bastard measures; others allow them only when a story is boxed. So remember to use the proper amount of restraint.

A warning about something that should be obvious by now: *Don't change column widths within a story.* Widths may change from story to story and from page to page, but once you start a story in a certain measure, each leg of that story on that page should stay the same width. No cheating.

PAGES WITHOUT ART

A BETTER SOLUTION: SMARTER PACKAGING

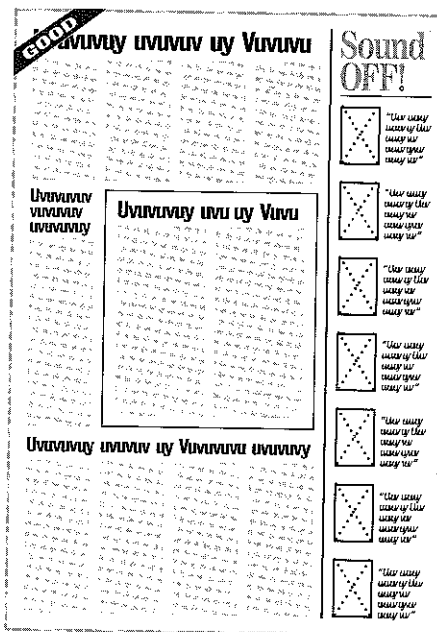
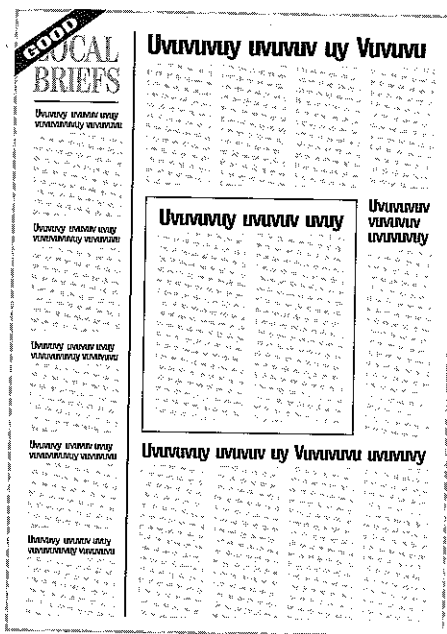


If your pages consistently look like the one at left — a gray hodgepodge crowded with short stories — you need more photographers. But you also may need to start packaging short, related items into special formats.

The advantages:

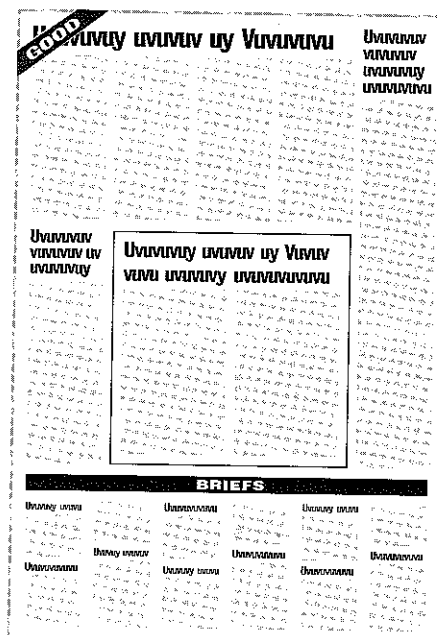
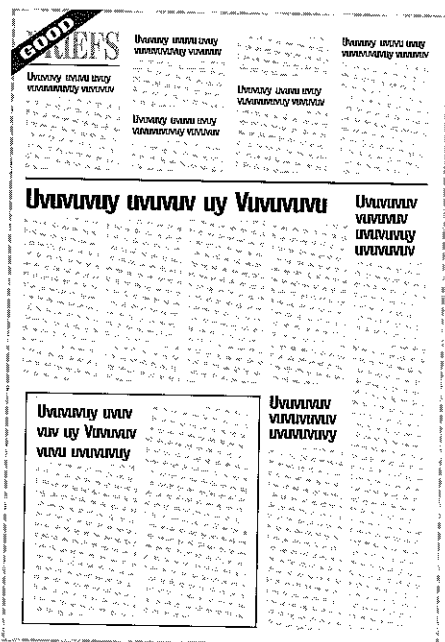
- ◆ Instead of scattering news briefs or calendar listings throughout the page, you anchor them in one spot. That's a smarter, cleaner solution.
- ◆ You create more impact for your main stories by keeping those smaller ones out of their way.
- ◆ You appeal to reader habit, since most of us prefer finding material in the same spot every issue.

“Roundup” packages of briefs usually run down the left-hand side of the page. By stacking briefs vertically, it’s easier to add or cut material to fit precisely. Note how this column runs in a wider measure, separated from the rest of the page by a cutoff rule. A box would also work well to isolate these briefs.



By flopping the page design at far left, we can see how the page looks when you run a special column down the right-hand side. Here, a “man-in-the-street” interview uses mugs and quotes to anchor and enliven an otherwise gray page.

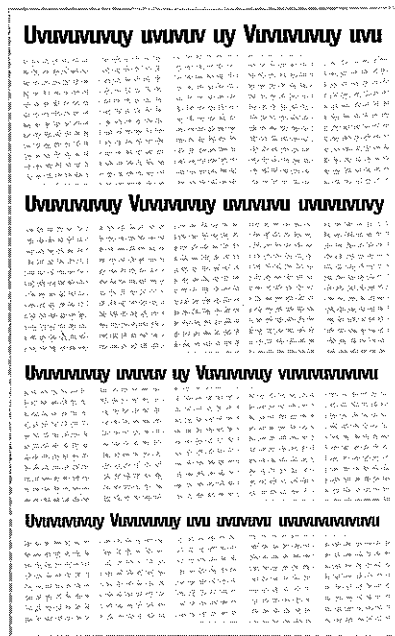
Some papers run news roundups horizontally across the top of the page, though the text often wraps awkwardly from one leg to another. Note the raw wrap at the bottom of the page. This is how it looks when you box a raw-wrapped story (in bastard measure) below another story. Is that solution acceptable?



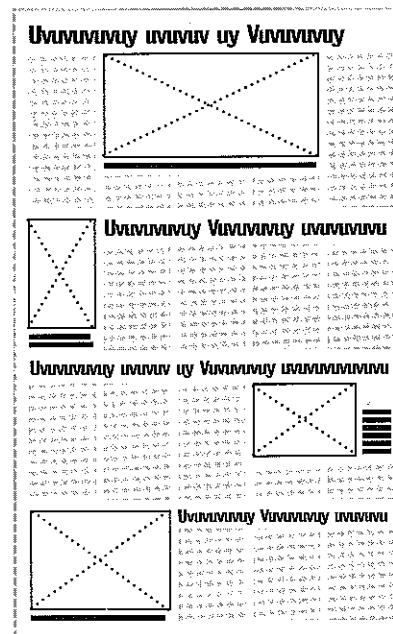
Here’s how a roundup column looks when it’s stripped across the bottom of the page. Again, the biggest drawback is the awkwardness of wrapping short paragraphs from one leg to the next. In this example, a black bar labels the column and separates it from the rest of the page.

PAGES WITH ART

As a page designer, your job isn't just drawing lines, stacking stories and keeping everything from colliding. It's *selling* stories to readers. People won't eat food that looks unappetizing; they won't swallow news that looks unappetizing, either. And that's why you gotta have art.



Here's that gray page again. Sure, it's clean, well-ordered, packed with information. But it's dull. Lifeless. Nothing grabs your attention. The stories may be wonderful, but they may never get read.



Here's that same page, with art. There's less room for text now, so stories must either be shortened or else jump to another page. But it's worth it.

Remember, most readers browse pages until something compels them to stop. By adding photos, maps or charts, you catch their interest — then deliver the information.

Art is essential. And informational art — art that's informative, not simply decorative — plays an integral part in news design. Adding art to your pages:

- ◆ Supplements *textual* information with *visual* information.
- ◆ Adds motion, emotion and personality that's missing in text alone.
- ◆ Attracts readers who might otherwise ignore gray type.
- ◆ Increases the design options for each page.

GUIDELINES FOR PAGES WITH ART

When you add art to a page, you enhance its appeal. You also increase the risk of clutter and confusion. So go slowly at first. Once you feel comfortable adding art to stories, keep adding it. It's (arguably) better to make a page too dynamic than too dull. As one veteran newspaper designer put it: "I like to take a page right to the edge of confusion, then back off a bit."

A dizzying number of possibilities — and pitfalls — await when you design full pages, so it pays to remember these guidelines:

- ◆ **Keep all story shapes rectangular.** You've heard this a dozen times. But it's the key to successful modular design.
- ◆ **Vary your shapes and sizes** (of stories as well as art). Avoid falling into a rut where everything's square. Or vertical. Or horizontal. Or where all the stories are 10 inches long. Give readers a variety of text and photo shapes.
- ◆ **Emphasize what's important.** Play up your big stories, your big photos. Place them where they count. Let *play* and *placement* reflect each story's significance as you guide readers through the page.

In the next section, we'll look more closely at three crucial guidelines:

- ◆ Give each page a dominant image.
- ◆ Balance and scatter your art.
- ◆ Beware of butting headlines.

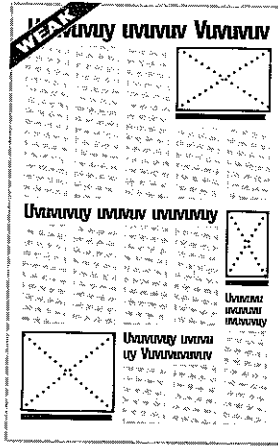
PAGES WITH ART

GIVE EACH PAGE A DOMINANT IMAGE

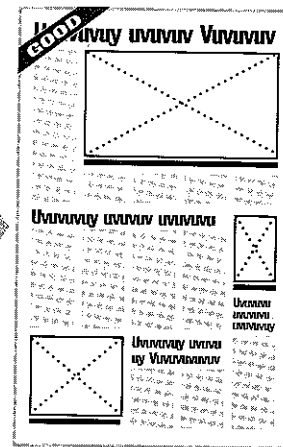
Most beginning page designers run art too small. As a result, pages look weak and meek.

So be bold. Run your best art big. And when you use two or more photos on a page, remember that one of them should dominate.

Even if there's only *one* photo on a page, it should run big enough to provide impact and interest — to visually anchor the page.



Here's a page where no photo dominates. As a result, it looks text-heavy and unexciting.



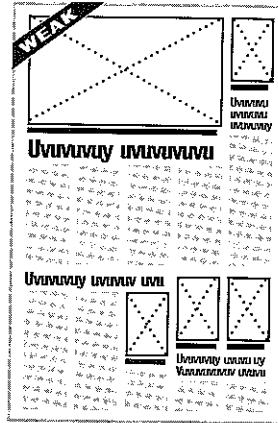
Here, that top photo is two columns wider — and now it dominates a dynamic page.

BALANCE & SCATTER YOUR ART

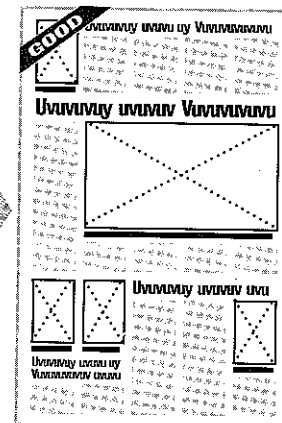
Use photos to anchor your pages, but remember to balance and separate your art, too. When photos start stacking up and colliding, you get a page that's:

◆ **confusing**, as unrelated art distracts us and intrudes into stories where it doesn't belong. Or:

◆ **lopsided**, as photos clump together in one part of the page and text collects in another.



This layout seems to pair the lead photo and top mug, as well as the three mugs below. It's confusing and top-heavy.

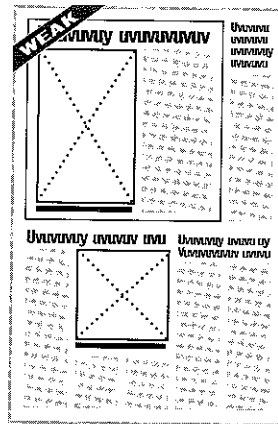


Smarter photo placement avoids collision or confusion. The page is better-balanced when the art's apart.

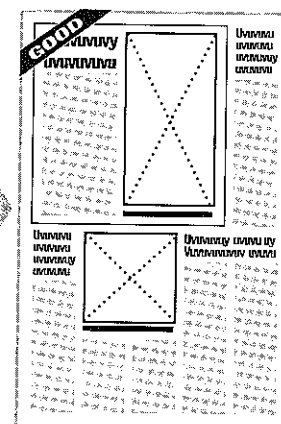
BEWARE OF BUTTING HEADLINES

We've seen how you can bump heads (carefully) when you *need* to. But on most well-designed pages, head butts are unnecessary. Clumsy. And confusing to readers.

Instead, think ahead. Rather than butting headlines, use art to separate stories. In many cases, that's where raw-wrapped headlines offer a smart alternative to a crowded page.



With two sets of butting headlines, this page is clumsy and confusing. But if you use the photos to separate stories...



... it's a much cleaner layout. Notice how the raw wrap (bottom left) makes it easy to run two stories side by side.

MODULAR PAGE DESIGN

We've mentioned the term *modular design* before. And as you begin designing full pages, the idea of treating stories as modules — as discrete rectangular units — gains new meaning.

Take a moment to examine the sports page below. Notice how every story is a rectangular module. Then study how all those modules fit together to form a well-balanced, well-organized page.

C Section The Orange County Register Tuesday, July 26, 1989

Sports

America's Cup is on for September

Judge rules US must face New Zealand

From staff news-service reports

Competitors in the embattled America's Cup race will set sail in September, a New York judge ruled Monday.

PART OF THE TEAM RACES

Smyth is hoping to play a part in a successful America's Cup defense.

The judge also cleared the way for the San Diego club to use its controversial 40-foot catamaran in defense of the title if it is not allowed for the United States in 1991. New Zealand will race a 12-foot catamaran that will stop that catamaran 90 feet at the waterline and has a 16-hour mast.

the organization wrapping the defense for the yacht club, and the group was "very pleased because it gives certainty to the event."

The judge did not rule on whether San Diego could use its catamaran, but also ordered both sides to proceed with the competition and bring any complaints to court when the race was over.

Both parties have agreed in this race, "Casser said. "It is not a one-sided deal."



MARK WHICKER

Giants nearly let Dodgers off the hook

SAN FRANCISCO — So it happens that the Dodgers don't always win when they score early runs, don't always have a right-handed pitcher, don't always win road games, don't always hold out Fernando Valenzuela, and don't always get the guy home in the top of the ninth.

Alonso did not always. Down 2-1 and trailing 4-1 wasn't 4-1, Los Angeles managed to get pinch-runner Alfredo Griffin to second base, with one out left, and sent Mike Downs to the plate.

"We were supposed for a minute," Downs said.

But Clady Minkovich, straddling the warning track, made the catch, and the Dodgers are now 2-0 in the road against right-handed starters and 1-4 in two-run decisions.

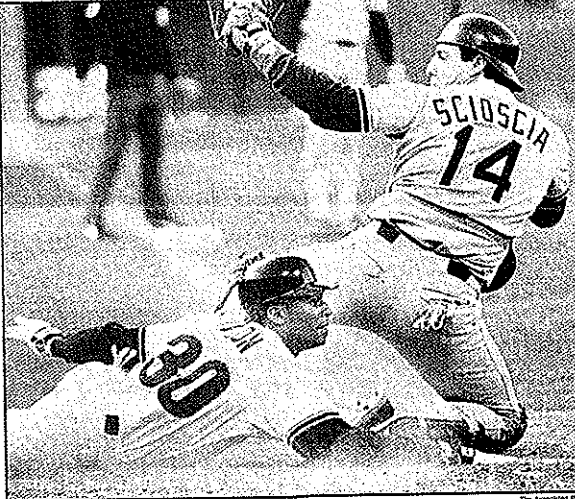
Manager Roger Craig, who joined General Manager Alvin Dark in a string of promotions, guaranteed to make his right-handed pitcher, said the 97th game of the campaign was absolutely critical. "Let's face it," he said. "We need three out of four or four out of four. But we've stayed close enough that, if they do that, we can win."

So, the Giants must operate the dynamics of what have been called the continental drifts in 134 innings. The first of such a dramatic Valenzuela did his falling with the Mariposa on his back and romped his way in the fifth inning. Yet their world-milling body does not miss.

In the second, Mike Aldrete got hung up and picked off when Bob Minton apparently missed a hit and ran. In the third, Aldrete zipped a base-stealing liner right at Mike Gibson, who caught it. In the first, Mike Aldrete's catch in the sixth, John Shelby kindred away a single, but both of those runs ended to three out Giants — Shelby retiring to base on Mike Socolia backing the plate, with Downs' a sliding hand fattening field to Socolia's thin foot as perfectly as a key goes into a lock.

"We kept hitting Fernando off the back," Downs said. "I don't think about that, as a pitcher, but it was the best of my mind."

Please see WHICKER/4



Pitcher Mike Socolia stops the Giants' Donnell Nixon from scoring with a body block, but the Dodgers couldn't stop San Francisco's hitting, 3-1.

Mitchell's homer sinks Dodgers

Giants break through against Fernando, 3-1

By Tom Roush

SAN FRANCISCO — The conundrum of the Dodgers' right-handed pitcher and unproven lefty broke on Monday night.

CRIPPLED

Volenzuela (9-8), winless since June 14, worked out of what seemed like more jams than the Lakers' move down in overtime practice. But he ultimately was outwitted by Roger Downs.

Downs (1-1) worked out of what seemed like more jams than the Lakers' move down in overtime practice. But he ultimately was outwitted by Roger Downs.

Downs (1-1) worked out of what seemed like more jams than the Lakers' move down in overtime practice. But he ultimately was outwitted by Roger Downs.

INSIDE

Irvine boxing: Paul Gonzalez scores a unanimous decision over Junior Diaz in a flyweight bout.

Starting call? Quarterback Jim Plunkett at age 40 is a comeback ahead his '90 with the Raiders.

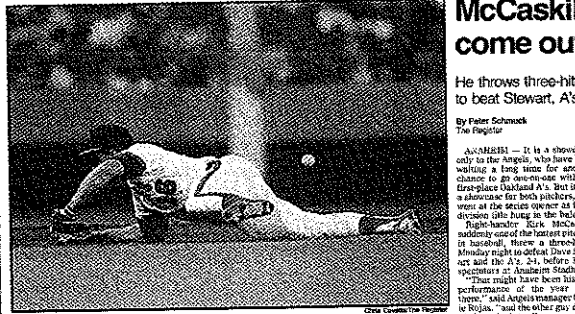
Jets sign Cadillac: The NFL's Internal Revenue Service agrees to a four-year, \$2 million deal with Steve Young.

The AL East: New York Yankees' Dan Patek for first place; Boston, behind Roger Clemens, wins 12th in a row.

Double duty: Several players will compete between the NFL and the American soccer leagues to play in both leagues.

DC Tennis: Classified Jimmy Connors beats Andre Goran in straight sets. His first singles since 1987.

Sports travel: The NFL's Oakland Raiders. Sports Illustrated. The Sports Illustrated. (714) 953-7728



Third baseman Jack Howell fails to stop Joe Garza's line drive in the Angels' 2-1 victory over Oakland.

Safety's wish is granted

Rams give Cromwell release after 11 years

By Don Sember

FULLERTON — The Nolan Cromwell era officially came to an end Monday as the Rams announced they had released their veteran safety by mutual agreement.

Owner Georgia Frontiere, in a prepared statement, called Cromwell "a true inspiration who will be sorely missed."

"I was a model of integrity and character. Nolan is the quintessential Ram. He has a thorough knowledge of the game and an unparalleled ability to analyze it."

"The Rams have offered a contract to Nolan, who asked to be released so he could look for a team willing to let him compete for a starting job."

"He is a model of integrity and character. Nolan is the quintessential Ram. He has a thorough knowledge of the game and an unparalleled ability to analyze it."

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"The Rams have offered a contract to Nolan, who asked to be released so he could look for a team willing to let him compete for a starting job."

McCaskill, Angels come out on top, 2-1

He throws three-hit to beat Stewart. A's

By Peter Schuck

Los Angeles

McCaskill — It is a showdown only to the Angels, who have been waiting a long time for another chance to go over-see with the first-place Oakland A's. But it was a showcase for both pitchers, who went at the series opener as if the division title hung in the balance.

Right-hander Kirk McCaskill, suddenly used the fastest pitcher in baseball, threw a three-hitter Monday night to defeat Dave Stewart of the A's, 2-1, before 30,028 spectators at Anaheim Stadium.

"That might have been his best performance of the year right there," said Angels manager Clark Riffe. "I think the other guy's best pitch too bad, too."

ANGELS FOUL: Aldo Pomeroy 198 distance 1982 11 and will earn biggest game.

Stewart went all the way for the A's and gave up five hits. The game was decided on a run scoring double by Wally Joyner in the fourth inning. From that point on, both starters combined to give up just two hits.

"These are the greatest pitchers I've ever seen," said McCaskill. "You want to be able to go out there and pitch like that. It feels good to be in a groove and know that you can get the ball where you want to."

He has been doing the job since his arrival in the past few weeks, winning six straight decisions to improve to 3-2. In July, he is 4-0 with a 2.1 ERA. Quite a turn-around since the June 11 loss that dropped his record to 1-3.

Please see ANGELS/5

MODULAR PAGE DESIGN

Could that page have been assembled differently — or better? Let's rearrange the modules to see how other options might have turned out:

WEAK

Sports

America's Cup is on for September

Judge rules US must take New Zealand

Giants nearly let Dodgers off the hook

Safety's wish is granted


Rare pie Corned killed after 11 years

Mitchell's homer sinks Dodgers

Quits break through against Fernando, 3-1

McCaskill, Angels come out on top, 2-1

He shows fireworks to beat Strick, 2-1



The problem: two thin vertical stories side by side, their heads nearly butting. That's a weak juxtaposition, though the rest of the page is OK.

FAIR

Sports

Safety's wish is granted

Rare pie Corned killed after 11 years

Giants nearly let Dodgers off the hook

Mitchell's homer sinks Dodgers

Quits break through against Fernando, 3-1

America's Cup is on for September

Judge rules US must take New Zealand

McCaskill, Angels come out on top, 2-1

He shows fireworks to beat Strick, 2-1



Move the dominant photo all the way to the top and you get two gray text blocks dulling things up in the middle of the page. Otherwise, it's OK.

GOOD

Sports

Safety's wish is granted

Rare pie Corned killed after 11 years

Giants nearly let Dodgers off the hook

Mitchell's homer sinks Dodgers

Quits break through against Fernando, 3-1

McCaskill, Angels come out on top, 2-1

He shows fireworks to beat Strick, 2-1

America's Cup is on for September

Judge rules US must take New Zealand



To break up that gray (example at left), move that bottom story up, then dummy the America's Cup story at the bottom. A good balance.

WEAK

Sports

McCaskill, Angels come out on top, 2-1

He shows fireworks to beat Strick, 2-1

Giants nearly let Dodgers off the hook

Safety's wish is granted

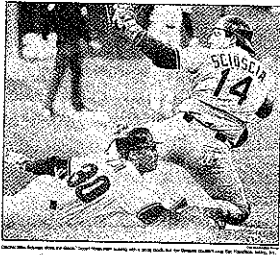
Rare pie Corned killed after 11 years

Mitchell's homer sinks Dodgers

Quits break through against Fernando, 3-1

America's Cup is on for September

Judge rules US must take New Zealand



Could that small photo run at the top of the page? Well, not like this. The two photos collide, and now there's no art at all downpage.

FAIR

Sports

McCaskill, Angels come out on top, 2-1

He shows fireworks to beat Strick, 2-1

Giants nearly let Dodgers off the hook

America's Cup is on for September


Judge rules US must take New Zealand

Safety's wish is granted

Rare pie Corned killed after 11 years

Mitchell's homer sinks Dodgers

Quits break through against Fernando, 3-1



Here, we lead with the smaller photo. Does this design feel odd? Usually, big photos play better when they're placed near the top of the page.

GOOD

Sports

America's Cup is on for September

Judge rules US must take New Zealand

Giants nearly let Dodgers off the hook

Safety's wish is granted


Rare pie Corned killed after 11 years

Mitchell's homer sinks Dodgers

Quits break through against Fernando, 3-1

McCaskill, Angels come out on top, 2-1

He shows fireworks to beat Strick, 2-1



A mirror image of the original. Nothing wrong with it, but columnists traditionally run down the left side of the page. Does that matter to you?

FRONT PAGE DESIGN

Every paper's news philosophy is most visibly reflected on Page One: in the play of photos, the styles of headlines, the variety of graphics, the number of stories. Here are a few current examples of broadsheet Page One design. Study them closely. Have they observed the design principles we've discussed?

MORE ON ►

◆ **Page One design:**
Current trends and philosophies..... 7

When disaster strikes, Page One reflects the magnitude of events with big headlines and big photos, as the page focuses exclusively on the Big Story. That's what we see here, in the first edition produced by The Times-Picayune as Hurricane Katrina began flooding New Orleans in 2005. This edition was produced as a PDF and posted online after the newspaper's offices were flooded.

That Hurricane Katrina page was produced in a hurry: a simple layout with no fancy frills. Here's a front page, by comparison, where artistic touches are added to nearly every story module. Note the use of color screens, the photo cutouts and crops, the treatment of that centerpiece headline. Rules and color boxes separate all the modules here, so the page stays cleanly organized. Is all this color appealing — or did the designer overdo it?

Here's another big breaking news story. After terrorists bombed a London subway in 2005, Toronto's National Post played the story this way. The layout is purely symmetrical (even the headline is centered). The low-resolution photo, taken by a passenger's cell phone, adds a gritty realism to the page. And the black background puts you down in the darkened subway tunnel. A clever touch — or is it too distracting and difficult to read?

First, notice how the 6-column grid works on this page: Four columns are devoted to news, with that 2-column leg of briefs running down the left side. But today that briefs column is interrupted by the extrawide 6-column photo that accompanies the lead story. Does this non-modular deviation add fresh impact to the layout — or is it just a design gimmick that will confuse readers?

FLOW CHART: SECTION FRONT DESIGN

START HERE:

Do you know how many stories you have? Their lengths? Their relative importance to each other? Do you have a lead story?

YES

Have you gathered all the art for this page (photos, mugs, charts, maps, etc.)? Do you know what *must* run, and what's optional?

YES

Have you chosen your dominant art for the page (either a single photo or a multi-element package that works as a unit)?

YES

Find out. You must have all the pieces of the puzzle before you can begin designing. Get a complete list. Talk to the editor about what's most newsworthy. *Now do you know?*

NO

Hey, are you giving me a hard time, or what? You *sure* you want to design this page? You've got yourself backed into a corner here. Don't panic. Take a deep breath. Back up and start over.

NO

NO

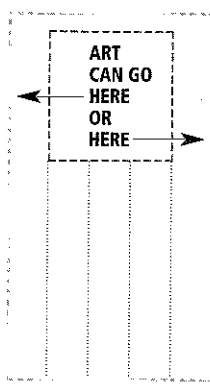
Uh-oh. You need dominant art. You don't want a gray, wimpy-looking page, do you? Examine each story's graphic potential. Is there a photo you can shoot or recycle? Can you draw a chart or graph? Create a list? Compile some quotes? *Anything?*

YES

NO

Do you have any wild art: a photo that can stand alone and anchor the page (a moody portrait, a landscape, some sports action)? Can a photographer quickly shoot something — either wild art or a news event? Or can you lift a photo from elsewhere in the paper and play it big on Page One, then refer readers inside to the actual story?

YES



Anchor your dominant art near the top of the page. Play it *big*. Consider where the text will go. And the headline. And any secondary photos or sidebars. Try several options. You may need to jump the text if it's long.

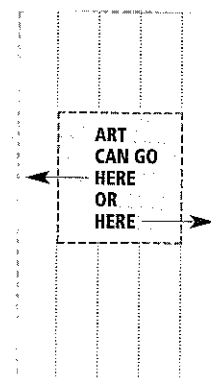
If there's no text: You're using a stand-alone photo here. That's fine, but leave room for a lead story near the top of the page. Try moving your dominant art down, or over toward one side, to give the lead story good play.

Imagine where your other stories might go downpage. Do you have any photos or art for those other stories?

NO

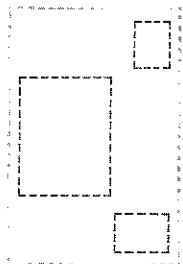
No other art, eh? Could be an awfully gray page. Can you add a mug shot (with a quote) to one of your smaller stories? Or run a small stand-alone photo somewhere else on the page (near the bottom)?

(If "yes," go back to the previous box.) If there's no art for secondary stories, you'll need to get maximum mileage from your dominant art. Try placing it down toward the middle of the page; then dummy your remaining stories above, below or alongside it. Keep experimenting until everything seems to fit.



YES
LOTS

Scatter your art toward the edges so the photos won't collide with each other. Try moving your lead art down toward the middle of the page, or to one side, so it won't butt against other art. Vary the shapes and sizes:

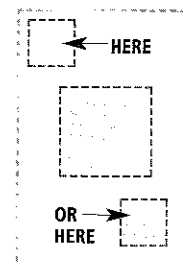


Now finish dummying the rest of your page. Satisfied?

YES

JUST ONE

Decide how much play you want to give that secondary story with art. If it's a strong story, try running it across the top of the page, above the dominant art. If not, try anchoring it near a bottom corner.



Now finish dummying the rest of your page. Satisfied?

YES

YES

Ask yourself: Is every story as reader-friendly as it can be? Can you make stories more appealing or break up long hunks of text with:

◆ **Sidebars?** Run a list of key points or upcoming events. Or collect quotes from notable authorities on this topic. Or create a quick profile box about a key person in a story.

◆ **Graphics?** If a story focuses on statistics or dollars, explain those numbers in a chart or a graph. If location plays a key part of the story, add a map.

◆ **Quotes?** Don't keep good quotes buried in the text. Lift them out and give them emphasis.

YES

FINAL CHECKLIST

- ◆ Are stories in the right order? Is it obvious which is most important?
- ◆ Does the page offer a mix of news and features, heavy and light topics?
- ◆ Are all stories shaped like rectangles?
- ◆ Do any headlines butt?
- ◆ Do any stories need decks to add information?
- ◆ Does all art face the story it accompanies? Does any photo intrude into a neighboring story?
- ◆ Would boxing a story help separate it from its neighbor or add emphasis?
- ◆ Can everyone actually follow this page design?

DESIGNING PAGE ONE: A CASE STUDY

Now that we've explored all the different elements that come into play when you build a page, let's build one — or better yet, let's take a front-row seat and watch a talented page designer at work.

Jim Haag, who works at The Virginian-Pilot in Norfolk, Va., finds nothing as scary as a blank page — “except maybe a world without really good bacon,” he says. Here, in his own words, he takes us through his process to create what he calls a fairly typical page at a newspaper known for its atypical fronts.

“At the Pilot,” Haag says, “designers are expected to be journalists who develop presentations that leave no doubt what the lead story is. There's no more exciting job in the world. A two-column, 60-point lead head won't do.” So what will?



JIM HAAG

1

ITEMIZING THE STORY ELEMENTS

The lead story: *This is the latest development in our biggest local story of the year: the fight to keep a naval air base in Virginia Beach. The base is the largest employer in the city, and a federal panel has indicated that it may be moved because Virginia Beach has allowed homes and businesses to encroach upon the facility. The state of Florida is trying to woo the base, and officials there have insisted that no homes are in the potential crash site of their proposed location.*

But today, the Jacksonville newspaper ran a story saying that 925 homes were, in fact, in the crash zone. That could severely hurt Florida's chances of landing the base and could keep thousands of jobs here. We're doing our own story.

The lead photo: *There's a shot from the Jacksonville paper (below) that shows development sprouting up near the closed military base that Florida hopes to reopen. Many file photos of our local base and local naval aircraft are available, but we've used them countless times. Today we have an actual storytelling image.*

Other stories on the budget:

◆ **FOOTBALL** — a feature story looks at a local high school football player who is considered one of the top prospects in the country and who is drawing sellout crowds.

◆ **PIT BULL FOLO*** — A local follow-up provides more details on a tragic story about a 2-year-old who had been killed the day before by the family's pit bull.

◆ **KATRINA FOLO** — A wire story examines the efforts to save artwork damaged in New Orleans by Hurricane Katrina.

◆ **NEW NICKEL** — Another wire story discusses the new design for the nickel, which features one of Virginia's favorite sons, Thomas Jefferson.

◆ **PROMOS** — Baseball playoffs, Sandra Day O'Connor gets a post at a local college, and two upcoming stories later in the week.

*A *folo* is newsroom slang for a *follow-up story*, a story supplying new details about an event that's previously been covered.



The base: *The former Cecil Field near Jacksonville closed in 1999. Officials hoping to reopen the base had insisted that Cecil would be a better location than Virginia Beach for the Navy's air base because there's no development in the crash zone there.*

Under construction: *The photo shows homes being built near the base, which goes against the official line spouted by state authorities.*

Existing homes: *In the foreground, a neighborhood is clearly visible.*

DESIGNING PAGE ONE: A CASE STUDY

2

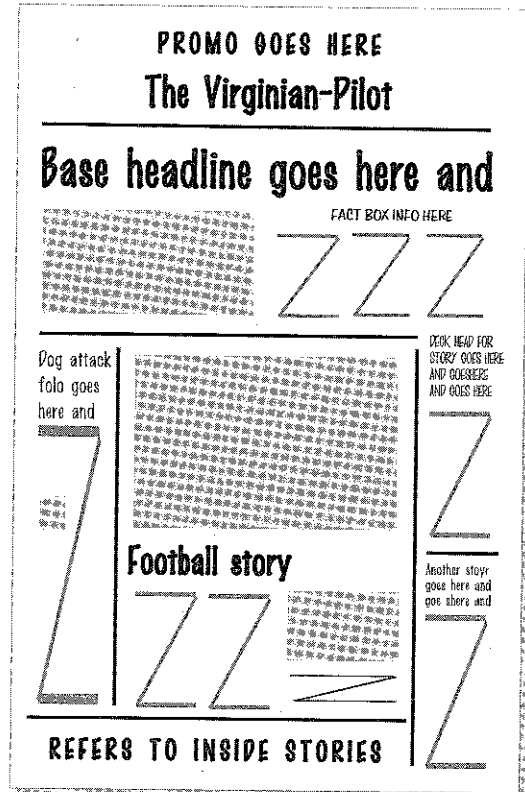
DRAWING UP A PRELIMINARY PLAN

The end product might not always show it, but I start each day with a plan. Here's a dummy outlining what I think today's page will look like.

Some days, the dummies are conceived in my head. Other times, I sketch versions on paper. But they're always somewhere, and I'm always revising them. I often go outside to do my initial dummies. Sitting at the computer, it's too easy to grab the mouse and start moving shapes around when I really should be thinking.

With three strong local stories today, the trick will be making the lead story dominant without shortchanging the other two. My idea for the base story is to crop the photo into a horizontal shape and place display type that analyzes the story to its right. The story will dogleg into the righthand column, a hallmark of Pilot design. It's a technique that allows us to give the lead story a large presence without stripping the text across six columns and taking up too much space at the top of the page.

Below it will be the piece on the Jefferson nickel. The football story will run in the center; I'm planning for two photos – one of the fans and one of the player – though I haven't seen them yet. On the left will be the dog attack story. It's doubtful the Katrina story will fit onto the page.



3

CONDUCTING RESEARCH

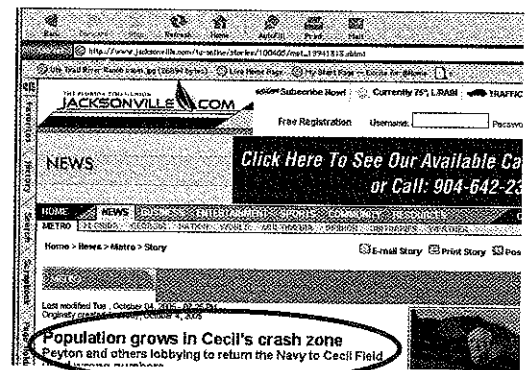
I start each page with a working headline. Sometimes, the words last through the night and stare at me the next morning. Other times, copy editors gracefully improve them.

Either way, it's important to begin with a real headline because the words often dictate the look of the page. That can't happen if all you see is "DUMMY HEAD GOES HERE."

If you start with the big words, they can set the tone for the presentation and help focus your ideas. The design will often flow out of the words, which I always find easier than later trying to fit the proper headlines into a design.

So where do the words come from? I start by reading the lead story. That's easy if it's from the wires; usually some version of it has been written. If it's local, I search for a work in progress. Not finding that, I scour the budget line for ideas.

But on this day, neither a story nor a budget line exists, so I'm left to my own devices. I head to the Web and check out the Jacksonville newspaper's version of the story. I begin to think of what the headline might say.



MEMO

Last modified Tue., October 04, 2005 - 07:25 PM
Originally created Tuesday, October 4, 2005

Population grows in Cecil's crash zone
Peyton and others lobbying to return the Navy to Cecil Field
used wrong numbers

It's hard to imagine the days before the Internet. I use the Web often when I'm writing my lead headline. I find it faster searching online for stories than on the wire. Today, the Jacksonville newspaper's Web site saves me by giving me the first glimpse of what our story might say.

DESIGNING PAGE ONE: A CASE STUDY

4

WRITING
(AND REWRITING)
THE HEADLINE

The headline, Part I: *I've been working for 50 minutes now, and I'm a little worried that the page is still blank. But I have a workable plan and a good idea of what the lead story will say, so I consider it time well spent and begin the actual design.*

I leave room for an as-yet-undetermined promo above the flag. And I write my first words. They tell the story, but they have a high "duh factor."

The headline, Part II: *It's going to be difficult to tell this story in just a few words. To take some of the pressure off the main head, I add a label above it to provide additional information. I rework the big words.*

This version has more punch, but I worry about the word "lied." Will the story support it? If not, will I have locked the copy desk into difficult headline specs?

The headline, Part III: *Because of the story's complexity, I decide the headline needs a lead-in — some words that set the tone for what is to follow. This approach works with stories that can't be summed up in four or five words.*

I write the lead-in and the main head, and I like the words in the biggest type: "They were wrong." This has punch and, for now, it's a keeper.

Adding the lead photo: *I place the image onto the page and discuss possible crops with the photo editor. It becomes apparent that the photo can't be cropped into a horizontal shape without losing vital information — either the base near the top of the photo or the neighborhood in the foreground. So much for my plan.*

But how can I deal with a vertical shape? The image has to run large enough that readers can see the important parts of the photo — at least two columns wide. But if I use it under the lead-in and six-column headline, the lead package will eat up almost half of the page. I'm not sure I can give it that much real estate without pinching the other stories.



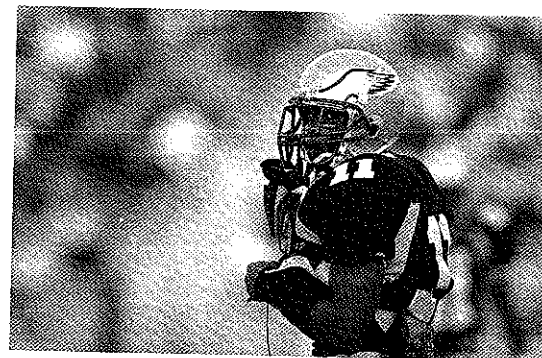
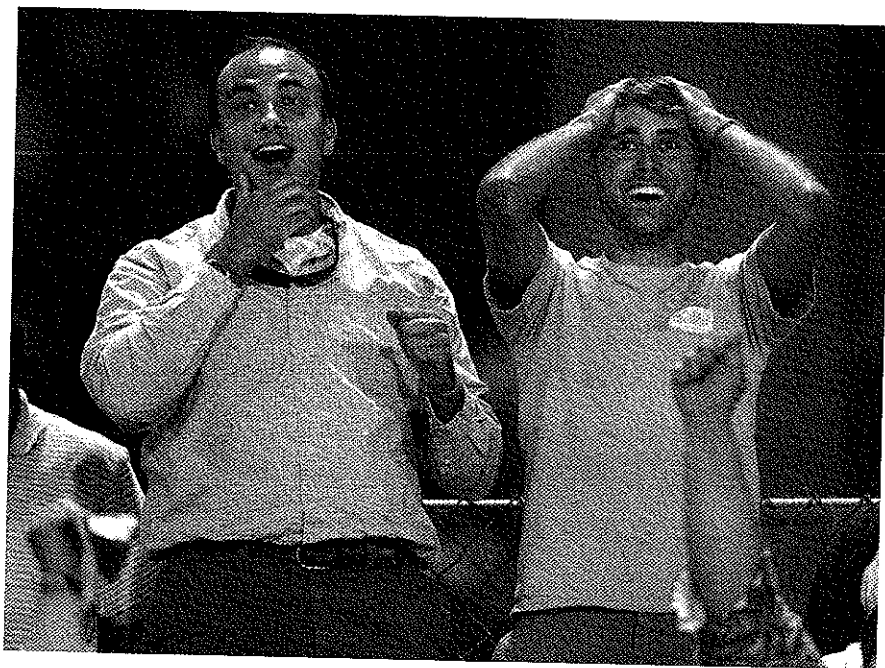
DESIGNING PAGE ONE: A CASE STUDY

5

FINESSING THE LEAD PACKAGE

By moving the photo to the top of the page and the headlines to the right, the package begins to take shape. The image isn't the easiest read but, at two columns, the key elements are visible.

I add space for a mug shot in the text to add a human touch. This could be a local official, such as the mayor, or a Florida official. I'll have to wait and see. I place two blocks of fact-box material to the right of the text to add details about the story. I label them "The Report" and "What It Means," and I will write them after the story has been turned in. To add a little punch, I use red to highlight key words in the label and fact box.



6

EVALUATING THE PHOTOS FOR THOSE OTHER STORIES

The photo editor shows me the two best shots for the football feature – a nice image of two fans who can't believe what they're seeing and an action photo of the hot-shot player. The story centers on the crowds, so it's obvious that the fan photo is the best of these options. The facial expressions are great, but the image needs some size for full impact. I'll also need to show the player who is creating all the stir, but that photo can run as secondary art.

There is also a mug shot of the child killed by the dog, and though I plan to use it, it needn't run large.

A wire photo shows the design of the new nickel, and it screams to be cut out. At this point, the Katrina story and its art are off my radar.

DESIGNING PAGE ONE: A CASE STUDY

7

DESIGNING THE OTHER ELEMENTS

With the lead story already designed, my attention turns to the bottom of the page. I want to give the football feature adequate space, but that still leaves two stories and a bunch of promotional material. The nickel story offers some hope, in that it can be cut down to a short item and thus free up room for everything else. It's time to get going.



I begin with the football player feature. I use the photo of the fans large but add white space around the layout to let it breathe. The cutline tells me that they drove from out of state to see the football star, and this enhances the image's storytelling value. I use the image of the player small, with an extended cutline that tells readers why he's such an attraction. I use a pullout quote above the large photo to set the scene and type in "The big draw" as my first-draft headline.

This is working for me.

I've added a few other touches to the lead package: I've placed a mug shot of the Virginia Beach mayor in the story, though it still isn't written and I don't know if she will be quoted. And I've added a small cutout of a jet to the label because it gets to the heart of the story and because — well, it looks cool.



I revisit the football feature and swap the photos, putting the player on top. I like this relationship between the two images. I keep the quote next to the small photo, but I fear the typography is too repetitive of the lead story, with small type leading into big type. I'll have to think about this.

I fill in the page with the rest of the stories. The dog attack piece goes on the left, and I use the boy's photo with it. On the right, I run a hold-to-the-front item about the new nickel, and I let the coin jut into the lead package. I like how it looks. Below the Jefferson story, I leave room for two refers to stories inside and two stories coming up later in the week.

I then go to work on the above-the-flag promo. For some reason, I use pink type today. I've never done that before.



I go back to my original football design, and this is the page I show at our 6:30 p.m. meeting, where editors get their first chance to offer comments about the page. They like the lead presentation but have issues with the bottom of the page. With the feature, they want the football player's photo on top.

I explain my rationale for where I've placed it, but they're not buying it.

They also want the dog attack story on the right side of the page; they consider this a more newsy spot. I think readers will look where you lead them and, in this case, the nickel is more visually interesting than the photo of the boy, so I think it will attract more attention than the dog attack story regardless of where it is on the page.

DESIGNING PAGE ONE: A CASE STUDY

8

EVALUATING THE FINAL PAGE

This package would have been stronger if I had turned this photo into a graphic of sorts, with callouts explaining what it shows and what it means. The entire story could have been told this way, and the presentation would have been more integrated. A missed opportunity.

This looks like a refer to an inside story rather than a short story by itself. I should have used body type for the text and a headline treatment that made it look more like a story. And, in spite of those pesky editors, I still would like this column of short items moved to the right. The page would be better balanced.

These promos look crowded and a bit overwhelming. Will anyone read this much text? I should have dropped one of these items, which would have given me more space for the nickel story, and played up the first item more.

I make the recommended adjustments but use a large headline at the top of the football story to avoid the problem of too many small lead-ins on the page. My initial lead headline holds up. Overall, I'm satisfied. But if I could do it all over again:

WEDNESDAY
OCTOBER 5, 2005
145¢ (VAT) • NO. 113
55 CENTS

The Virginian-Pilot

CHANCE OF RAIN TODAY
High near 80,
low near 60,
breezy, 95

BRAC RECOMMENDATIONS THE BATTLE OVER OCEANA

Advocates pushing to relocate jets from Oceana Naval Air Station in Virginia Beach to Cecil Field insisted that no one lived in crash zones around the Florida facility.

They were wrong.

VA. OFFICIALS SAY REPORT BOLSTERS THEIR CASE

BY LOUIS HANNON AND PAUL HENKIN THE VIRGINIAN-PILOT

Florida officials acknowledged this week that they grossly understated the number of homes in high-risk zones around the former Cecil Field Naval Air Station during testimony in August before federal military basing officials. Despite sworn testimony in August stating that "no one lives in the accident-

REACTION U.S. Sen. John Warner, R-Va., said if the report is true, "they add another chapter of negligence and lack of due diligence in the saga of this commission's work, with which the Navy, Virginia and Florida unfortunately are having to contend." The independent Defense Base Realignment and

as a Navy fighter jet base, according to a published report. U.S. Sen. John W. Warner, R-Va., said if the report is true, "they add another chapter of negligence and lack of due diligence in the saga of this commission's work, with which the Navy, Virginia and Florida unfortunately are having to contend." The independent Defense Base Realignment and

Officials in Jacksonville, Fla., have acknowledged that up to 22,000 homes are in accident-prone zones around Cecil Field, according to a report in Florida's edition of the Florida Times-Flour.

WHAT IT MEANS The report counters the argument made by Florida officials that the lack of accurate development around Cecil Field makes it an unwise place to site jets from Oceana Naval Air Station in Virginia Beach.

Photo by Jeff, Page A8

What was I thinking? It's bad enough that the boots seem to hang in mid-air with no tops, but my choice of color for the type doesn't help. Note to self: Never, ever use pink type again.

Are there too many words here? It's important to tell the story in big type, but this seems daunting. I could have dropped the label or the deck over the text. And the lead-in seems too big; I'd go two points smaller the next time.

Do I really have a dominant package? Where will readers look first? It's a toss-up. The lead is bolstered by the bold headline, but the football story has the largest image. I could have given the lead another inch in depth on the page. That, along with integrating the photo into a graphic, would have left no question what the most important story of the day was.

This would have been an opportunity to tell readers when and where the star will play his next game. A rare chance to look ahead and offer useful information, and I blew it by focusing only on his accomplishments. But there's always tomorrow....

Different look for Jefferson

After nearly 100 years of toppling leaders in souvenir profiles on the nation's coins, the Mint is trying something different. The new nickel will feature Thomas Jefferson, facing forward, with the hint of a smile. The coin will go into circulation early next year.

INSIDE

Defending champs Red Sox lose Game 1

Baseball's playoffs start with the White Sox defeating Matt Clement and Boston. The Cardinals and Yankees also picked up victories. Sports

O'Connor gets post at William and Mary

Retiring Supreme Court Justice Sandra Day O'Connor will serve as chancellor for the Williamsburg school. Hampton Roads

COULDN'T THIS WEEK

Homestead preview

ON THURSDAY A special section offers the lowdown on this year's event, which starts Saturday.

Fuel-efficient cars

ON FRIDAY Learn which cars will get you there on the least fuel.

LANDSTOWN HIGH STAR PERCY HARVIN

The big attraction

Football fans seek early glimpse of greatness

BY TONY GERMANOTTA THE VIRGINIAN-PILOT

VIRGINIA BEACH — Two hours before the kickoff, and 100 people were already standing in line outside Landstown High School's football field, hoping to snag a ticket.

Sure, the Eagles wore the reigning nine-champ phone, and tonight's opponent, Kennesaw, was ranked No. 3 in South Hampton Roads. But for many, the real draw was a chance to see the three-star phenom, Percy Harvin, before he becomes a staple on "SportsCenter."

Harvin is the latest in a line of can't-miss gridiron prospects to come out of Hampton Roads, a lineage that runs from Lawrence Taylor, Ronald Curry and Michael Vick on the Peninsula to Bruce Smith, D.J. Dorner, Foyes Odeko and Da'Quan Bello in the south.

WJ Zous, the former Norfolk State basketball coach, stood on the sidelines before the Kennesaw game determined to get a glimpse of Harvin as he could say he saw the latest superstar "to come out of here."

Please see Harvin, Page A5

THE HARVIN TOUCH

In five games this season, Percy Harvin has caught 20 passes for 550 yards, rushed 11 times for 157 yards and scored 20 touchdowns — nine receiving, six rushing, two on interception returns, two on fumbles and one on a punt.

Parents mourn boy who died by mauling

Toddler was fearless, full of life, father says

BY LINDA MONTY THE VIRGINIAN-PILOT

SUFFOLK — Early Monday morning, Jonathan Marvin told his parents he had to go play.

The family's bedrooms were upstairs in their old, two-story farmhouse just north of Winterville, but the only bathroom was downstairs. When the independent nearly 4-year-old boy woke up, he trotted down by himself.

"The next thing I knew, I heard a loud thump," said the boy's father, James J. "Jon" Martin, 39. He would be mauling to death by one of the family's pit bull mix dogs.

It was 2:25 p.m. on Oct. 25, and he started screaming when she got to the bottom of the stairs, Jon Martin said, and he ran down the stairs.

"I remember seeing him up and holding him," said Martin on his 20th and 21st birthdays. "I think he knew I was holding him."

Jonathan Marvin was attacked and mauled to death by one of both of the family's pit bull mix dogs. The child, described by his father as fearless and full of life, was buried at Sentara Norfolk General Hospital, where he died.

After an autopsy on Thursday, the medical examiner

Please see Boy, Page A8

PHOTO BY WOODRUFF, COURTESY OF THE SUFFOLK ANIMAL CONTROL AND SHELTER

A version of this case study first appeared in Update, a publication of the Society for News Design.

MAKING STORIES FIT

No matter how hard you try, no matter how carefully you plan, no matter how drool-proof your layouts seem, stories have a habit of coming up short. Or long. So what do you do?

Once a page is assembled, minor tweaking is easy. Major repairs, however, are tricky and time-consuming. You may need to back up and re-dummy a story or two. But first, find out what went wrong. Ask yourself:

◆ **Was there a planning problem?** Did someone change a story's length? Did someone swap or re-crop photos? Were ads sized wrong? Omitted? Killed? Or:

◆ **Was there a production problem?** Were text and photos correctly placed? Headlines correctly sized? Are all elements — bylines, cutlines, refers, logos, liftout quotes — where they're supposed to be?

If a story is close to fitting — say, within a few inches — try some of these options, either while you're designing the page or after it's assembled:

MORE ON ►

- ◆ **Liftout quotes:**
Some basic styles and guidelines..... 148
- ◆ **Decks:** *Styles and guidelines for sizing and dummyming* 150

IF A STORY TURNS OUT TOO LONG

◆ **Trim the text.** As a rule of thumb, stories are usually cuttable by 10%. For instance, a 10-inch story can usually lose an inch without serious damage; a 30-inch story can lose a few inches (and your readers may actually thank you).

◆ **Trim a photo.** Shave a few picas off the top or bottom, if the image allows it. Or, if necessary, re-size the photo so you can crop more tightly.

◆ **Trim an adjacent story.** If you find that a story is trimmed to the max, try tightening the one above or below it.

◆ **Drop a line from the headline.** But be careful — short headlines that make no sense can doom an entire story (see chart, page 29).

◆ **Move an ad,** either into another column or onto another page.

IF A STORY TURNS OUT TOO SHORT

◆ **Add more text.** If material was trimmed from a story, add it back. Or if you have time, break out a small sidebar that highlights key points or tells readers where to go for more information.

◆ **Enlarge a photo.** Crop the depth more loosely. Or size it a column larger.

◆ **Add a mug shot.** But be sure it's someone *relevant* to the story.

◆ **Add a liftout quote.** Find a meaningful remark that will attract readers. And follow our advice at right.

◆ **Add another line of headline.** Or better yet, expand the decks on those long and medium-sized stories.

◆ **Add some air between paragraphs.** This old composing-room trick lets you add 1 to 4 points of extra leading between the final paragraphs of a story. But go easy: If you overdo it, those paragraphs begin to float apart.

◆ **Add a filler story.** Keep a selection of optional 1- or 2-inch stories handy to drop in as needed.

◆ **Add a house ad.** Create small promos for your paper. Have them available in a variety of widths and depths.

◆ **Move an ad.** If permissible, import one from another column or page.

In addition to these quick fixes, there are two more techniques — using bastard measures and jumping stories — that are a bit more complicated.



If you add a liftout quote, find one that's provocative and enticing. You can even add extra white space below (like we're doing here) to help you fill deeper holes.



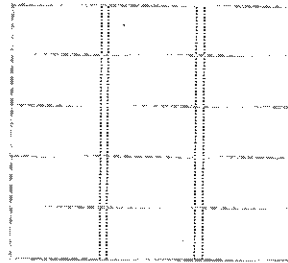
MAKING STORIES FIT

NON-STANDARD (BASTARD) MEASURES

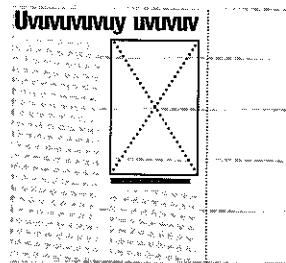
Most of the time, photos fit fine into standard column widths. But on some pages, they're just too small in one column measure — and just too big in another.

At times like these, bastard measures can be the answer — especially on feature pages, where photos predominate.

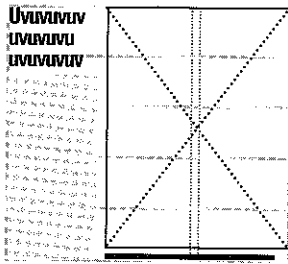
Take this column of text you're reading right now, for instance. Most text in this book is set 29 picas wide. But to maintain the best possible proportions for those four examples at right, we've narrowed this leg of text, running it in a bastard width — 9 picas — alongside the illustrations.



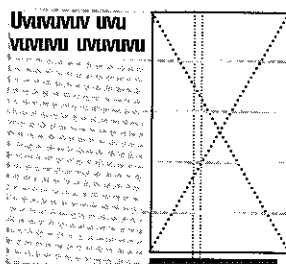
1 Suppose you're dummies a 6-inch story with a mug. You need to fill this space that's 3 columns wide, 5 inches deep. What's your best option?



2 With a 1-column mug, the story fits in 2 legs, leaving a column empty. (A 2-line headline would force text into that third leg but wouldn't fill it.)



3 You could try running the mug 2 columns wide, but it wastes way too much space. Only 3½ inches of text will fit into that left-hand column.



4 The solution? Running 2 bastard legs in place of the usual 3. The text is 4 inches deep, but it's half-again as wide as a 1-column leg — so it fits.

MORE ON ►

- ◆ **Jump headlines:** Guidelines for making jump stories effective 158
- ◆ **Page grids:** How a better grid might let you size photos with more flexibility 104

JUMPING STORIES

There will be times — so many, many times — when you'll need to fit a 30-inch story into a 10-inch hole. When that happens, you can either:

- ◆ Cut 20 inches from the story (lots of luck), or
- ◆ Start the story on one page and finish it on another.

When stories runneth over like that, they're called *jumps*. Jumps are controversial. Many editors hate them. Many readers hate them, too, or worse: they ignore them. But designers love them, because they give us the freedom to stretch and slice stories in otherwise unimaginable ways.

(That age-old journalistic question — “Do readers actually follow stories that jump?” — has yet to be answered definitively. My own hunch? If a story's engrossing enough, readers will follow it *anywhere*. Otherwise, they'll use the jump as an excuse to bail out.)

When you jump a story:

- ◆ **Make it worth the reader's while.** It's pointless — and annoying — to jump just a few short paragraphs at the end of a story. Jump *at least* 6 inches of text, unless the story is simply uncuttable and there's no other option.
- ◆ **Start the story solidly,** with *at least* 4 inches of text, before forcing it to jump. Otherwise, the story may look too insignificant to bother reading.
- ◆ **Jump stories to the same place** whenever possible. Readers will tolerate jumps more forgivingly once they're trained to always turn to the back page, the top of Page 2, the bottom of Page 3, etc.
- ◆ **Jump stories once** — and once only. You'll lose or confuse too many readers if you jump a few inches to Page 2, then snake a little more text along Page 3

Please turn to **JUMPS, Page 158** ►

INSIDE PAGES

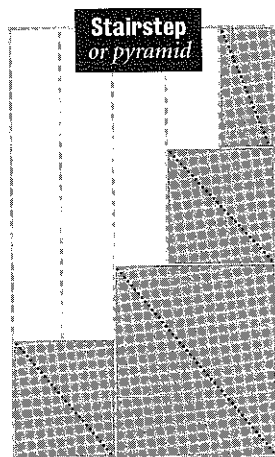
ADS: THREAT OR MENACE?

News stories exist to inform readers. Ads exist to make money for publishers. Can you guess which is more important?

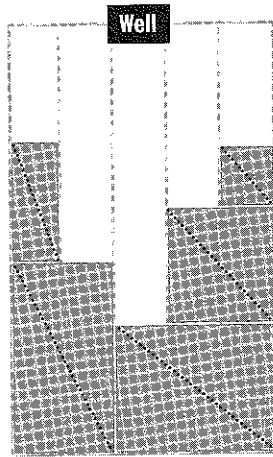
Right. *Ads.*

The big difference between a front page and an inside page is that, on inside pages, you coexist with a loud, pushy heap of boxes — ads — stacked upward from the bottom. Now, some stacks look better than others. But whatever format they use, ad stacks are dummied onto pages *before* the news is — and thus dictate the shape of the news hole you're left with.

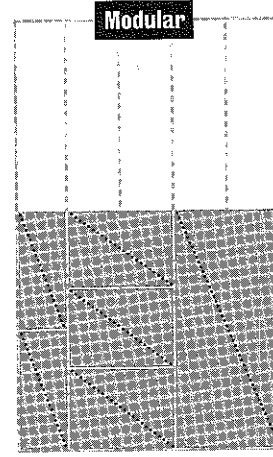
Today, these three formats are most often used for dummied ads:



This traditional format lets every ad touch news copy, which is important to many advertisers. But for editors, it creates ugly-looking news holes. It also creates a pyramid effect on facing pages.



As ads stack up on both sides of the page, a well forms in the middle — hence the name. Like stairstepped ads, wells can get ugly. Designers have been known to call them “Ad Stacks From Hell.”



Looks better, doesn't it? By stacking ads in modular blocks, pages look more orderly and attractive, and readership actually improves. This solution may become more common in the future.

To designate ads on page dummies, designers often draw diagonal lines, like those shown here, from the top-left to the bottom-right corner of each ad.

As you can imagine, those two old-fashioned ad configurations — stairstep and well — offer tough challenges for page designers. What's the best way to squeeze stories into those oddly shaped spaces? Here's some advice:

GUIDELINES FOR AD LAYDOWN

Many pages are doomed to ugliness before you even start designing. That's because the ad staff and the newsroom aren't communicating. As a result, ad laydowns become unmanageable, forcing you to waste precious time trying to overcome unnecessary obstacles.

To avoid headaches, work with the ad staff to:

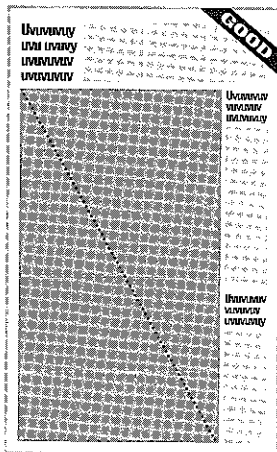
- ◆ **Use modular ad formats.** Snaking stories around steeply stairstepped ads punishes both readers and advertisers. Square off ads whenever possible.
- ◆ **Use house ads** to smooth out any small, awkward holes.
- ◆ **Establish guidelines for key pages.** Negotiate dependable news holes where you need them most. Reach an agreement that Page 2 will always be open, for instance, or that Page 3's left-hand column is off-limits to ads.
- ◆ **Establish limits.** If ads are stacked too high — say, an inch from the top of the page — dummied even the simplest headline and story is impossible. Ideally, ads should either stack clear to the top or start at least 2 inches down.
- ◆ **Get permission to move ads.** Ad positions aren't etched in stone. Reserve the right to move ads if necessary. Just don't abuse the privilege.

INSIDE PAGES

GUIDELINES FOR DESIGNING INSIDE PAGES

◆ **Work with the ad stacks.** Yes, it's best to dummy stories into rectangles, but on pages crowded with ads, that may not work. Doglegging text is common on inside pages, and it's often your only option.

Before you begin dummied, explore how best to subdivide each page. Work with the ads to block out clean, modular story segments. Start at the bottom, if necessary. Or try working backward from an awkward corner. Sometimes you can smooth things out by stretching one wide story atop an uneven stack of small ads. But wherever possible, square off stories along the edges of ads.



With a banner headline, that top story would have looked shallow and awkward. But with a sidesaddle head, the elements fit together better. Using bastard measures (or even boxing that top story) is optional.

◆ **Use alternative headline treatments.** On pages where ads crowd right to the top, you may barely have enough depth for a headline and an inch of text. That's where sidesaddle headlines come in handy (see the example at left).

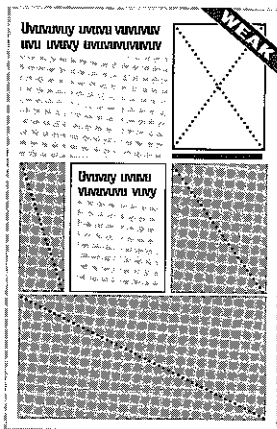
Another option: Use raw-wrap headlines to dummy two stories side by side at the top of a crowded page.

◆ **Give every page a dominant element.** On crowded pages with tiny news holes, this may be impossible. And on other tight pages, even squeezing in a small photo may be difficult. But try to anchor each page with a strong image or a solid story.

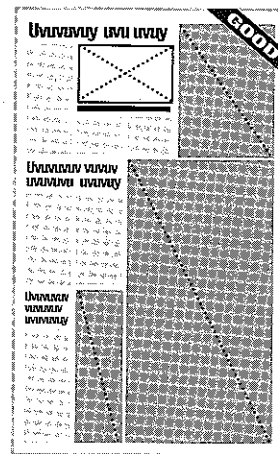
Don't just clobber cluttered gray clumps of copy together. (See example at right.)

◆ **Avoid dummied photos or boxed stories near ads.** Ads are boxes. Photos are boxes. And readers can't always tell one box from another. So unless you want photos and sidebars mistaken for ads, always keep a little text between the two (see example below).

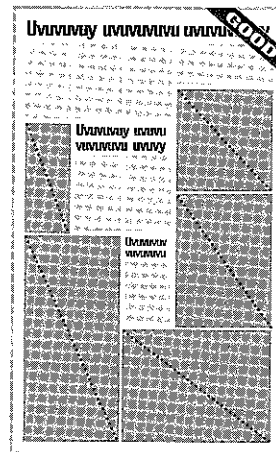
Keep headlines away from ads, too. This is difficult to do, but remember that a headline butting into the headline *on an ad* can look just as clumsy as one that butts into another story's headline.



Two problems here: That top photo sits on an ad and could easily be mistaken for an ad itself. In the middle of the page, that boxed story is sandwiched between ads — and, like the photo, seems to look like another ad.



As these ads stairstep down the page, stories square off alongside. You may need to cut some text to create these modular shapes, but the page will be more readable than one full of doglegs.



The more crowded the page, the less necessary (and more difficult) it is to add photos. Note how this page plays up one dominant story — and how slight doglegs around ads are not a problem.

◆ **Save good stories for pages with good news holes.** Instead of constantly dummied your best stories and photos around nasty ad stacks, can you pour in flexible material like calendar listings? Briefs? Obituaries? Many papers successfully relegate text-heavy material to pages where ads are ugly.

Consider an ad laydown strategy that alternates open pages with tight ones — or provides reasonably loose news holes in key positions throughout the paper. That way, you don't have to wrestle with ads on every page; you can satisfy your advertisers' desires to locate near strong news material while still giving yourself room to design a few attractive pages.

DOUBLE TRUCKS



The Philadelphia Inquirer has created consistently brilliant examples of double-truck design. We'll look at three examples here and on the next page. To mark astronaut John Glenn's return to space in 1998, the Inquirer created a special section that looked at past and future missions, offered guides to books and museums, and provided this double-truck guide to the planets.

Exploring Our Solar System

At the address: Here on the planet with their long-overlooked planet, as if on an Alouette II, the company. At least they got to know — but we're both on track.

—By Pam Fox


Mercury

Lowest planet



Venus

Earth's twin



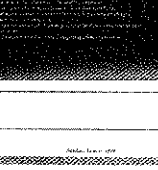
Earth

Home planet




Mars

Red planet




Jupiter

Gas giant




Saturn

Gas giant




Uranus & Neptune

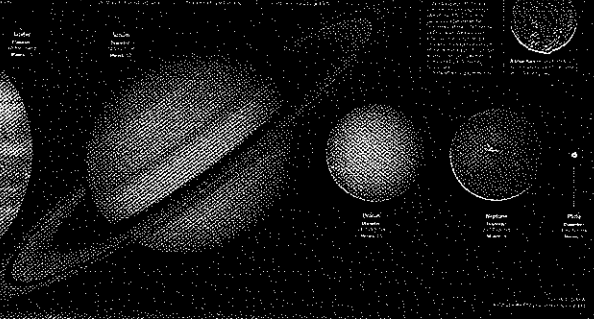
Ice giants



Pluto

Ice dwarf





The Sun

Who's Who

at the Philadelphia Zoo's new primate house

By Sandy Barner
Photos by Tom Gratsch

Black-and-White Colobus Monkey



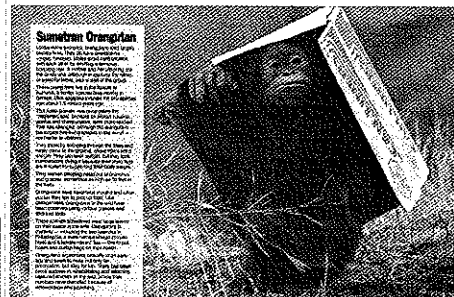
Pygmy Marmoset



Golden Lion Tamarin



Sumatran Orangutan



Ring-Tailed Lemur



Blue-Eyed Lemur



Spectacled Langur




White-Handed Gibbon



Western Lowland Gorilla



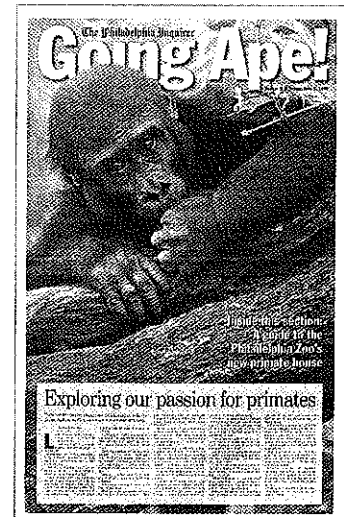
Squirrel Monkey



Ruffed Grouper

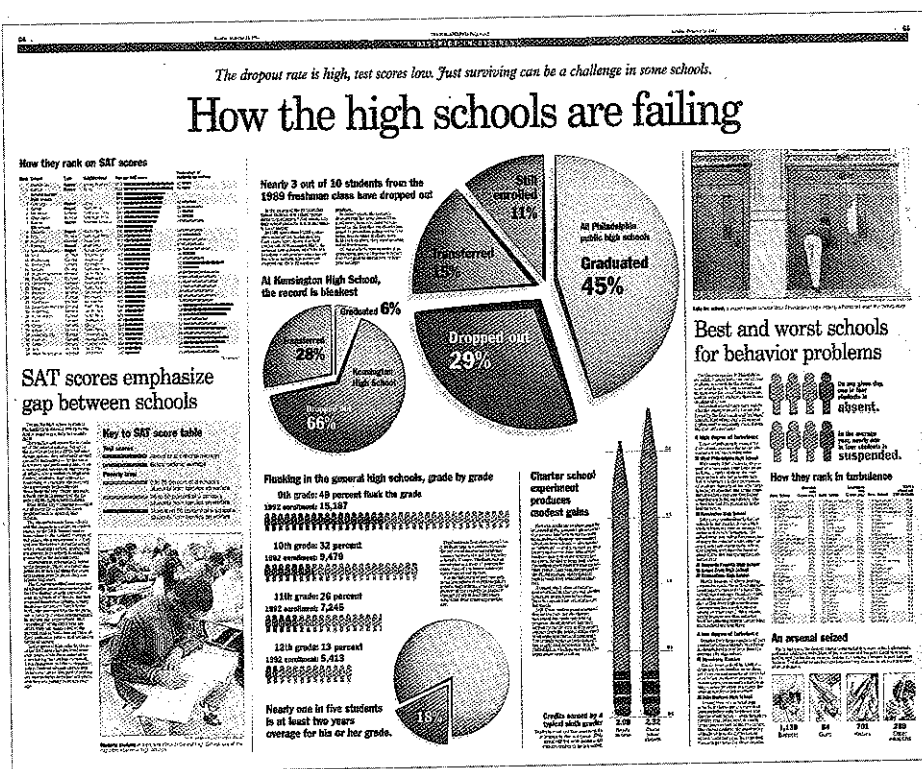


In 1995, a fire killed 23 primates at the Philadelphia Zoo. So when the zoo opened its new primate house in 1999, the Inquirer produced a special supplement full of monkey stories, Web-site guides, maps of the new exhibits, comparisons of humans and apes — and this double-truck centerpiece, a collection of primate profiles introducing 11 of the zoo's new inhabitants to readers.



DOUBLE TRUCKS

This double-truck spread from *The Philadelphia Inquirer* was part of a special report examining problems in the city's schools. Note how the design flows right across the central gutter. Note, too, how well balanced and proportioned the artwork and text are. Most importantly, note how well planned this entire package is. Instead of three or four 20-inch stories, this spread uses charts, graphs and short lists to get its information across.



MORE ON ►

◆ **Double-truck design:** How student papers avoid messy and predictable pages...104

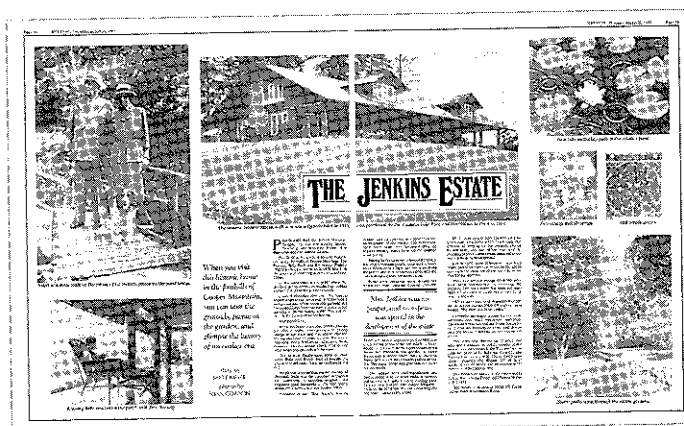
When two facing pages print across the gutter on one sheet of newsprint — say, the two pages in the center of a section — it's called a *double truck*. Double trucks are rare in broadsheets, but popular in tabloids. They'll work best if you:

- ◆ **Clear off all ads.** Make it one big, modular, editorial block. Any ads will either intrude, get buried or be mistaken for editorial matter.
- ◆ **Treat both pages as one horizontal unit.** Ignore the gutter between pages. Spread your elements from left to right in a balanced, orderly way. Keep the flow of text clean. Anchor the design with a bold headline and strong dominant photo.
- ◆ **Save them for special occasions.** Readers expect these packages to be special, so don't let them down. Save double trucks for news features, infographics, photo layouts or major events. Add color and graphic effects. Think big. Have fun.

DESIGNING
TWO FACING
PAGES

You can also apply special treatment to two facing pages anywhere in the paper. As with actual double trucks, it's important to treat facing pages as one wide unit.

If you're careful, you can even run elements across the central gutter, but photos and illustrations align more successfully than headlines or text (see example, right). Readers are generally pretty tolerant, but don't push your luck.



This photo spread from *The Times* (Beaverton, Ore.) ran on two facing pages — not a true double truck. We've printed it here the way many readers saw it: with the pages slightly out of alignment and a gutter opening up through the lead photo and headline. That's a problem, but not a serious one if you position the columns of text carefully.

BAD JUXTAPOSITIONS

As newspaper designer Phil Nesbitt once said: People and puppies must both be trained to use a newspaper.

In olden days, readers were trained to read newspapers *vertically* — and since every story on every page ran vertically, readers were rarely confused about which photo went with which story.

Today, however, stories run in vertical and horizontal modules that change from page to page. And on every page — with every *story* — we expect our readers to instantly deduce which photo connects to which text.

We don't always make their choices easy. (In the example at right, is Cheney the escaped lunatic? Is that gorilla photo a

portrait of Cheney's new grandchild?) So it's especially important to analyze every page design as objectively as you can, to determine:

- ◆ if a photo sits at the intersection of two stories in a way that confuses or misdirects the reader.
- ◆ if two stories — or their headlines — seem inappropriate together on the same page. (Those two ape stories in the example above will seem related to many readers, thus creating a false connection.)
- ◆ if an advertisement seems to comment upon a neighboring news story.

It's easy to embarrass yourself, your readers and the subjects of your stories (both apes *and* humans) by dubious dummying. When in doubt, either *move it* or *box it* — whatever it takes to make your design perfectly clear.

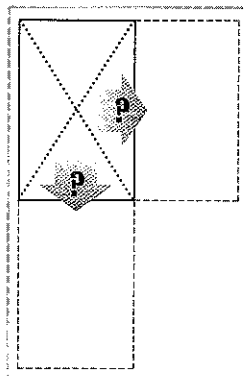
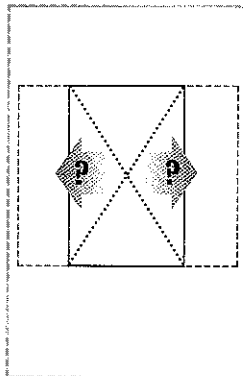
THE PROBLEM: OVERLAPPING MODULES

To avoid blunders like that example above, beware of modules that seem to overlap, whether horizontally (on both sides of a photo) or both vertically *and* horizontally (beside and below a photo):

Horizontally

Two stories, one photo — and the reader must guess where the photo belongs. To fix:

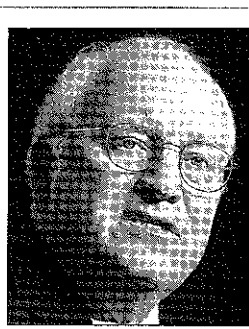
- ◆ Box or screen one of the stories;
- ◆ Divide them with a column rule; or
- ◆ Run a large headline across the top of the photo and its text.



Horizontally and vertically

Dummying photos into corner intersections can be dangerous. To avoid confusion:

- ◆ Box or screen one of the stories;
- ◆ Make sure any story below an unrelated photo is at least one column wider or narrower.



Vice president Cheney visits new grandchild

By ROBIN FOX
Special writer, The Eagle Beacon

Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini.

Killer gorilla goes bananas, trashes tire store

By ROBIN FOX
Special writer, The Eagle Beacon

Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini.

Ax-wielding lunatic escapes from asylum

By ROBIN FOX
Special writer, The Eagle Beacon

Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini.



Gorilla mom gives birth at city zoo

By ROBIN FOX
Special writer, The Eagle Beacon

Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini. Non equidem lasector delenda carmina Livi esse reor, memini.

RULES OF THUMB

On this page, we've collected the key design principles presented in this book. Use this list as a quick reference; the numbers running along the right margin show pages where you can find more information.

INOUT & DESIGN

- ◆ All stories should be shaped like rectangles. Pages should consist of rectangles stacked together. [48]
- ◆ Avoid placing any graphic element in the middle of a leg of type. [50, 149]
- ◆ Avoid placing art at the bottom of a leg of type. [50]
- ◆ Text that wraps below a photo should be at least one inch deep. [51]
- ◆ In vertical layouts, stack elements in this order: *photo, cutline, headline, text*. [50]
- ◆ Every page should have a dominant piece of art. [60]
- ◆ A well-designed page is usually at least one-third art. [78]
- ◆ Avoid dummied photos directly on top of an ad. [99]
- ◆ Avoid boxing stories just to keep headlines from butting; it's best to box stories only if they're special or different. [80]

TEXT

- ◆ The optimum depth for legs of text is from 2 to 10 inches. [31]
- ◆ Avoid dummied legs of text more than 20 picas wide, or narrower than 10 picas. [31]
- ◆ Use italics, boldface, reverses or any other special effects in small doses. [211]
- ◆ Type smaller than 8 point is difficult to read. Use small type sparingly, and avoid printing it behind a screen. [211]

HEADLINES

- ◆ Every story must have a headline. [29]
- ◆ Headlines get smaller as you move down the page. Smaller stories get smaller headlines. [29]
- ◆ 5-10 words is optimum for most headlines. [55]
- ◆ Never allow an art element to come between the headline and the start of a news story. [79]
- ◆ Don't butt headlines. If you must, run the left headline several counts short, then vary their sizes and the number of lines. [79]
- ◆ Writing headlines: Avoid stilted wording, jargon, omitted verbs, bad splits; write in the present tense. [27]

PHOTOS

- ◆ Shoot photos of *real* people doing *real* things. [110, 117]
- ◆ Directional photos should face the text they accompany. [54, 55]
- ◆ When in doubt, run one big photo instead of two small ones. [61]
- ◆ When using two or more photos, make one dominant — that is, substantially bigger than any competing photo. [61, 85]
- ◆ Try to vary the shapes and sizes of all photos (as well as stories) on a page. [84]

CUTLINES

- ◆ To avoid confusion, run one cutline per photo; each cutline should touch the photo it describes. [35, 131]
- ◆ When cutlines run beside photos, they should be at least 6 picas wide. [35]
- ◆ When cutlines run below photos, square them off as evenly as possible on both sides of the photo. They should not extend beyond either edge of the photo. [35]
- ◆ Avoid widows in any cutline more than one line deep. [35]

JUMPS

- ◆ Run at least 4 inches of a story before you jump it. [97]
- ◆ Jump at least 6 inches of a story (to make it worth the reader's effort). [97]
- ◆ Jump stories once and once only. Whenever possible, jump to the same place. [97]

TROUBLESHOOTING

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

Q What are the best grids for newspapers to use? And once you choose a grid, do you have to use it everywhere — or can grids vary from page to page?

For years, newspapers have been using the same dull grids: 6-column grids for broadsheets, 5-column grids for tabs. That's usually because the standard 1-column ad is about 2 inches wide, and news columns are sized to accommodate ads. Which is fine for pages with ads. But what about when ads *aren't* a factor — on open pages, or inside pages above the ad stacks? Wouldn't it be nice to have more flexibility, more options for column widths? (See examples at left.)

So . . . want to explore new grid options? Take a typical page from a recent issue of your paper and rebuild it on an upgraded grid. If you're a tab, try 7, 8 or 9 columns. If you're a broadsheet, try 9, 10, 11 or 12. Resize the art, reflow the text, rewrite the cutlines and headlines, and see if you discover an advantage — visually, typographically, journalistically — to fitting your stories onto a different grid.

Two warnings, however:

- ◆ An oft-quoted typographic adage suggests that the optimum width for standard text is a column that's *an alphabet and a half* wide:

abcdefghijklmnopqrstuvwxyzabcdefghijklmnop

The optimum column width for 9-point Nimrod, shown here, works out to be 15sp.

Two warnings, however:

- ◆ An oft-quoted typographic adage suggests that the optimum width for standard text is a column that's *an alphabet and a half* wide:

Space shuttle begins mission to study global warming


With a view of the earth from 28,000 miles up, the shuttle Atlantis will fly on its 10th mission.

By MARSHALL HALL

Space Shuttle Atlantis will begin its 10th mission today, carrying the Earth Radiation Budget Experiment (ERBE) payload to study global warming. The shuttle will launch at 11:58 a.m. EDT from the Kennedy Space Center in Florida.

The mission is the most complex Atlantis has ever flown. It will carry 10 instruments to study the Earth's energy balance. The instruments will measure the amount of solar radiation that enters the Earth's atmosphere and the amount of radiation that leaves the Earth's atmosphere.

The mission is expected to last 10 days. Atlantis will orbit the Earth at an altitude of 28,000 miles. The instruments will be deployed from the payload bay.



Here's a typical story on a 6-column grid. But notice how gray it is, and how small that 1-column photo is. What if you want more flexibility, more design options?

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If you run the photo 2 columns wide, it takes up a lot more space and may not always fit into that shape. What if we could run that photo 1½ columns wide instead?

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On a 12-column grid — instead of 6 — we have twice as many options: for the photo size, the deck, the cutline. (Note the liftout quote. Will it work positioned there?)

Q At our school paper, we design a special double-truck spread each issue. How can we make it look better?

- ◆ **Upgrade your grid.** If ever a design situation called for a special grid, it's a double truck. Remember: More columns mean more design options. And the biggest problem with most double trucks is the way they end up looking like the example at right: a big headline; four 15-inch stories, each shoved into a corner; random art scattered to fill the holes.

- ◆ **Plan your package.** Upgrade your reporting AND your design by collaborating in advance to produce a package with appealing sidebars. See page 188 for more on this.



It's time for GRADUATION

Class of 2001 looks back on years of struggle, reward, fun

Graduating ceremonies keep some traditions but offer new tangents

Last year's graduating class offers words of wisdom for college-bound seniors

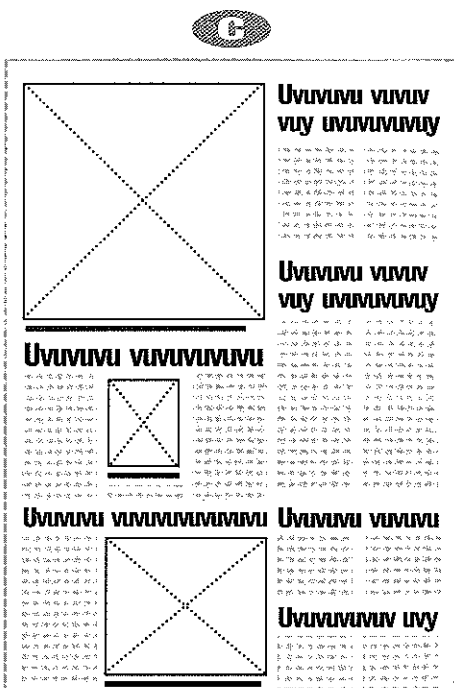
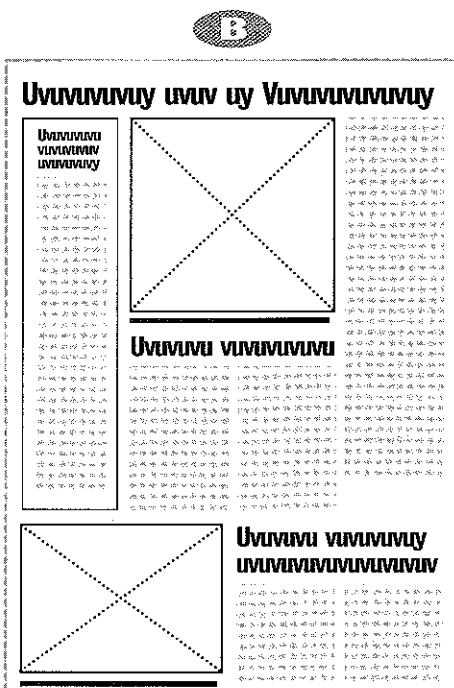
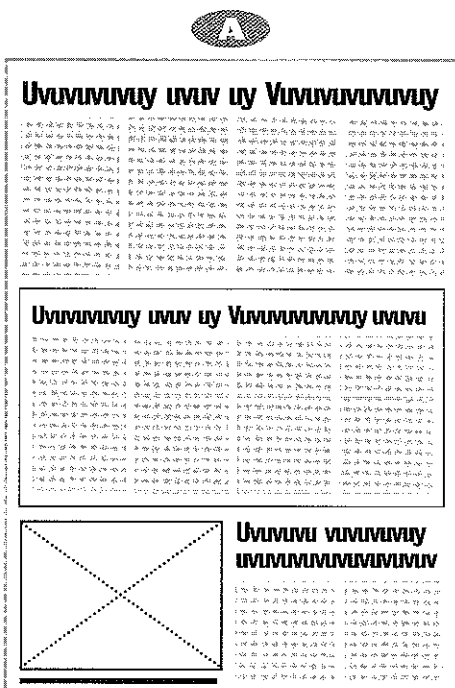
Departing seniors look back on memories of friends, laughter and sad emotions

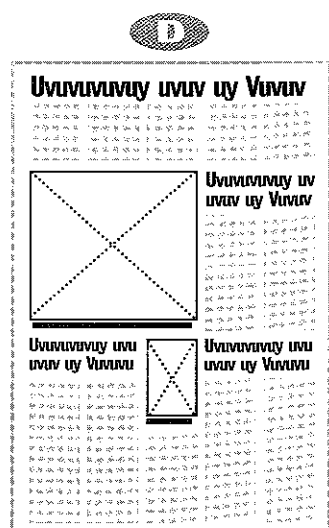
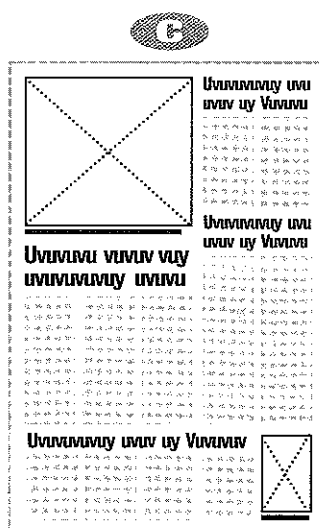
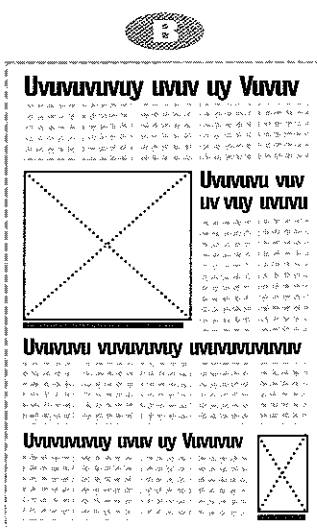
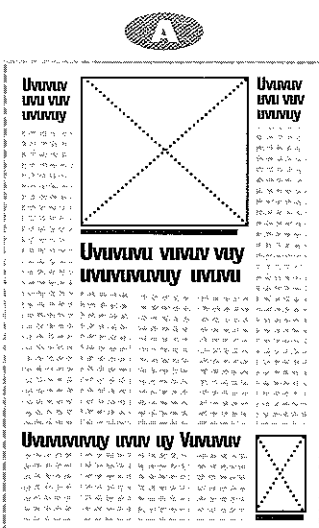
EXERCISES

ANSWERS ▶ 271

- 1** You need to dummy text in a box that's 40 picas wide. How wide will each leg be if there are 4 legs? If there are 3 legs? If there are 2 legs?
- 2** You're laying out an inside page in a 5-column format. The ads stack up pretty high; your available space for news is 6 inches deep and the full page (5 columns) across. You need to dummy two stories in that space: one 15 inches long, the other 10 inches. Neither has art. You can trim one inch out of either story, if necessary — but no more. What are your best design options?
- 3** There are several things wrong with each of these three page designs. Like what, for instance?



- 4** The four layouts below all use the same story elements. Which one of the four layouts is the best, and why?



EXERCISES

2000, although some events were held there. Because of extreme fire danger, officials decided against the traditional fireworks, but the festival was held for the very first time in a tent.

Page 11

Soviet women feel left out

Articles by Soviet women in recent editions of the daily Pravda and weekly New Times have complained that women have been left out of Mikhail Gorbachev's reforms and have been asked for greater female participation in society. Lack of birth control, high infant mortality rates and lack of political power are specific areas addressed in the articles.

Page 16

Reagan's aptitude questioned

Most high-level White House aides believed that President Reagan was no generalist, but that he was an expert on the possibility of invading the 23rd Amendment to remove him from office. He is quoted in a March 1987 issue of Newsweek as saying that he would invade Canada to remove H. Ross Perot, who Reagan called a "stupid" man.

Page 18

Stock market rises to 2,109.64

Following a record trade session, the Dow Jones average closed at 2,109.64.

Page 112

FBI disciplines six employees

FBI Director William S. Sessions has suspended three employees and reprimanded three others for their part in an "intensive search" for a "terrorist" who was a member of a group that targeted the administration. Sessions said the group was a "terrorist" group that was active in the United States and was involved in the assassination of Dr. Martin Luther King Jr. Sessions said the group was a "terrorist" group that was active in the United States and was involved in the assassination of Dr. Martin Luther King Jr.

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| Classification | 271-855 | |

Hyundai picks Portland as principal port

The South Korean automaker will be funneling up to 250,000 cars a year through its planned dock near Kelley Point Park.

By Bill Mackenzie

of the Oregonian

The Port of Portland has won the competition to become the principal U.S. port of entry for Hyundai automobiles, with an announcement scheduled Thursday. The decision means the South Korean automaker will be funneling up to 250,000 cars a year through the Port. The company now ships 85,000 cars a year through Portland.

U.S. Lee, manager for North American markets for Hyundai, confirmed Wednesday to a telephone conversation from South Korea that a decision had been made to choose Portland as the company's auto import center, but he declined to provide additional details.

CAMPAIGN '88

DUKAKIS in his most detailed expansion of his defense policy, Democratic presidential nominee Michael S. Dukakis pledged support Wednesday for an array of major weapons programs.

Page A12

REPUBLICAN presidential nominee George Bush wooed voters Wednesday with a slick new performance and a declaration that "only one man can carry America's peace and prosperity into the 1990s."

Page A12

ENVIRONMENT, both Bush and Dukakis have looked in the eyes of environmentalists, but both men promise cleaner skies, waters and lands in coming years.

Page A13

ON THE TRAIL: Highlights of Tuesday's appointments by the presidential and vice-presidential candidates.

Page A12

3 hijackers, 1 hostage die in shootout after pope's visit

Rebels holding a church bus full of children and nuns launch a gunbattle with South African commandos.

LA Times Washington Post Service

MASERU, Lesotho - Minutes after Pope John Paul II rode through the African capital Wednesday night, rebels holding a church bus full of children and nuns ransacked the vehicle into the British Embassy's front gate and launched a gun battle with the South African commandos surrounding the area.

Three of the hijackers and a young woman hostage died. The South African police said in a statement issued in Maseru. In addition, two of the hijackers were injured, four seriously, by the violent firing of the hijackers' pistols.

The safe but bloody shootout, which erupted across the small town, ended a two-day standoff that began after four men carrying a rifle, a flame pistol and two hand grenades, commandeered a bus with 71 people on board. The passengers, most of them nuns, were making the 250-mile journey from their homes in remote south-western Lesotho to see the pope.

The hijackers forced the bus driver to crash through two roadblocks en route to Maseru, where the cream-colored bus stopped in front of the British High Commission on a quiet, tree-lined lane near downtown. And the bus was asked permission to enter the compound. It was refused, and a 40-hour wait began.

The men said passengers they were members of the Lesotho Liberation Army, a rebel group seeking to end the country's military junta and replace it with a constitutional monarchy. A man claiming to speak for the group denied involvement in the hijacking, however, and said the rebels' diplomats speculated that the men were part of a splinter group.

Page 4

'Human mouse' portends breakthroughs in medicine

Scientists give mice human immune systems that make them promising stand-ins for drug research.

The Associated Press

LA ANGELES - Scientists have transplanted the human immune system into mice by injecting the rodents with human blood or by implanting them with tissue from aborted human fetuses, according to studies released Wednesday.

The results were hailed by some as a breakthrough because they gave the mice human characteristics that should make them excellent stand-ins for people, allowing researchers to more rapidly develop and test new drugs and vaccines against AIDS, cancer, hepatitis, herpes, infectious virus and other diseases.

The research was successful in "making a

human mouse," said Dr. David Katz, president of the Medical Biotechnology Resource Center in La Jolla.

"It is not human in the real sense because the mouse is walking around and behaving like a mouse, only it is protected by a human immune system," he said during a telephone interview.

Dr. Donald E. Mosier and colleagues at the Institute and Veterans Administration are publishing a study Thursday in the British journal Nature outlining their success in reconstructing a fully functioning human immune system in mice suffering from severe combined immunodeficiency, an inherited absence of immunity.

Such mice normally would die quickly from infections, but they have been kept alive up to eight months. After being injected with certain white blood cells - called lymphocytes of human leukocytes - from

Page 420

5 When the layout above ran in the newspaper, some editors complained that the Campaign '88 promo box was positioned poorly. It appears as if it's part of the Hyundai story to its left. How would you redesign this part of the page to avoid that problem, using the sizes shown here?

The Gazette-Fishwrap

BRIEFS

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6 At left is Page One of a typical tabloid. It uses a 5-column format, and that gray left-hand column is reserved for news briefs.

Design this page to include the following three elements:

- ◆ A 10-inch lead story with a good horizontal photo;
- ◆ An 8-inch story with a horizontal photo; and
- ◆ A 4-inch bright (an upbeat, offbeat feature).

EXERCISES

7 Here's an inside page for a tabloid. Down the right side, there's a column of news briefs. Draw a dummy that shows how you'd design this page with the following elements:

- ◆ A lead story — about 15 inches long, but cuttable* — that uses a strong, deep vertical photo;
- ◆ A secondary story — about 12 inches long, but cuttable — with a mug shot;
- ◆ A short, bright feature story — about 4 inches long.

Note: There are two somewhat different, but acceptable, solutions for this page. Try your best to figure out both options.

* By "cuttable," we're talking a couple of inches, max. Nothing too drastic.

TIGHT BRIEFS

Interdum vulgus
rectum videt, est
ubi pœnat. Si val-
eros ita miratur fœ-
daliq; poetas, ut
nihil antefera, nihil
ille comparat,
erunt. Si eadem
rinda antiq;e, si
pœraque dare dicere
credit ep̄s. Itaque
multa fetetur, et
adul̄ et nocum
facti et lova ludicat
œquo.

Non equidem insec-
tor defendere
cœmine lili exce-
rees, memini quœ
plagatum nihil
parvo Orbillum
dicere; sed emen-
dala videri pul-
cherr̄ et exactis
minimum distantia
rindis. Inter que
vultum contulit si
forte decorum, et si
veritas paulo
conclinet unco et
alio, inuete totum
dicit vendique
pœma.

Si meliœra dies, ut
vina, pœmata red-
dit, acis velim,
charis pretium quo-
tus arropat omnia.
scilicet ablinde
anno centum qui
dicidit, Inter per-
fectos veteraque
referri debet an
inter vils atq;e
noceat.

Excludat turgis
dies, "Est vultus
atq;e probus, cen-
tum qui perficit
anno." Quid, qui
deperit minor uno
cœnate vel anno.
Inter quos referen-
dus erit Veterane
pœtas, an quos et
præsen et postera
respuat ætas?

"Ita equidem vol-
eres Inter ponatur
homato, qui vel
morse hays vel
loto est junior
anno."

Uter permissio, can-
desque pilis et
equine paulatim
vello unam, dero
citem unam, clam
cadat olusis
ratione rœntis
aceris, qui recti in
fastos et viralem
accidit ætis
miraturque nihil nisi
quod libitina
secravit.

Ennius et capines et
fortis et alter Home-
rus, et critic
dicunt, (vultur
cœnate videri, quo
promissa cadent et
somnia Pythægore.
Nauis in membra
non est et mentibus
insert pœne
recerit dæo sanc-
tum est vobis omne
pœma, amiglit
quolens, Inter utro
sit prior, scilicet
Pœtus dicit
famam seels Accius
atti, cœtur Afram
lova concocine.

Memando, fluctus
ad exemplar Siculi
propere Epichar-
mi, vicare Cœch-
lus gravitate, Tere-
tus arte. Nos odic-
it et hoc utro oipa-
ta theatro spœlat
Roma potens; habet
his numeratue
pœtas ad nostrum
tempus lili scrip-
toris ab ære.

On March 4, 1880, the New York Daily Graphic became the first newspaper to print a photograph. And from that day to this, newspaper photographers have grumbled: “Will they ever give us any respect?”

You can’t blame photographers for feeling paranoid. Newsrooms, after all, are dominated by editors who were once reporters, who believe news means text, who think photos make nice decoration — but if space gets tight, and they need to cut either the story or the photo, you know how they’ll vote.

Trouble is, those editors are badly mistaken. Our culture has become overwhelmingly *visual*. In today’s media, images are strong; text, by comparison, is weak. If you want to convey information, photos can be as valuable as text. If you want to hook passing readers, photos are even *more* valuable than text.

Until now, this book has treated photos as boxes parked on the page. But there’s more to it than that. Photographs are essential for good design, and good design is essential for photos.

In this chapter, we’ll take a closer look at the art and science of photojournalism.



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SOME PHOTO GUIDELINES

There's a lot to learn about shooting photographs, editing and cropping images, designing pictures into photo spreads, transforming photos into halftones . . . but before we begin, let's summarize a few basic photojournalistic guidelines:

◆ **Every photo should have a clean, clear center of interest.** A good photo, like a well-written story, is easy to read. It presents information that's free of clutter and distractions. Every photo must be sharply focused and cleanly composed, so its most important elements are instantly visible.

◆ **Every photo should look natural.** In amateur snapshots, people smile stiffly at the camera; in professional news portraits, people look candid, natural, engaged in activity. Whenever possible, shoot *real* people doing *real* things, not gazing blankly into space or pretending to be busy.

◆ **Every photo should have a cutline.** It's surprising how often editors think, "Well, everyone knows who *that* is: It's Millard Fillmore!" Never assume readers are as smart as you are — or that they even *intend* to read the story. Identify everything: all faces, places and activities.

◆ **Every photo should be bordered.** Don't allow the light tones of a photo to fade away into the whiteness of the page. Frame each image with a border: a plain, thin rule running along the edge of the photo (1-point or thinner is standard; in this book, we use .5 point). But don't overdo it. Thick, artsy borders around photos are distracting. They may isolate images from each other — and from the stories they accompany.

◆ **Every photo should be relevant.** Readers don't have time for trivia in text. They don't want to see it in photos, either. Show them images that have a direct connection to today's news (the movers and shakers, winners and losers — not squirrels playing in the park). Photos must provide information, not decoration.

◆ **Every face should be at least the size of a dime.** It's rare that photos are played too big in newspapers, but they often run too small — especially when the key characters shrink to the size of insects. If you want images with impact, shoot individuals, not crowds. Then size photos as large as you can.



This photo has a clean, clear center of interest: an old war veteran caught in a nostalgic salute. It's a sharp, strong image, with no background clutter to distract us. And it seems to be an honest portrait — not posed or artificial.



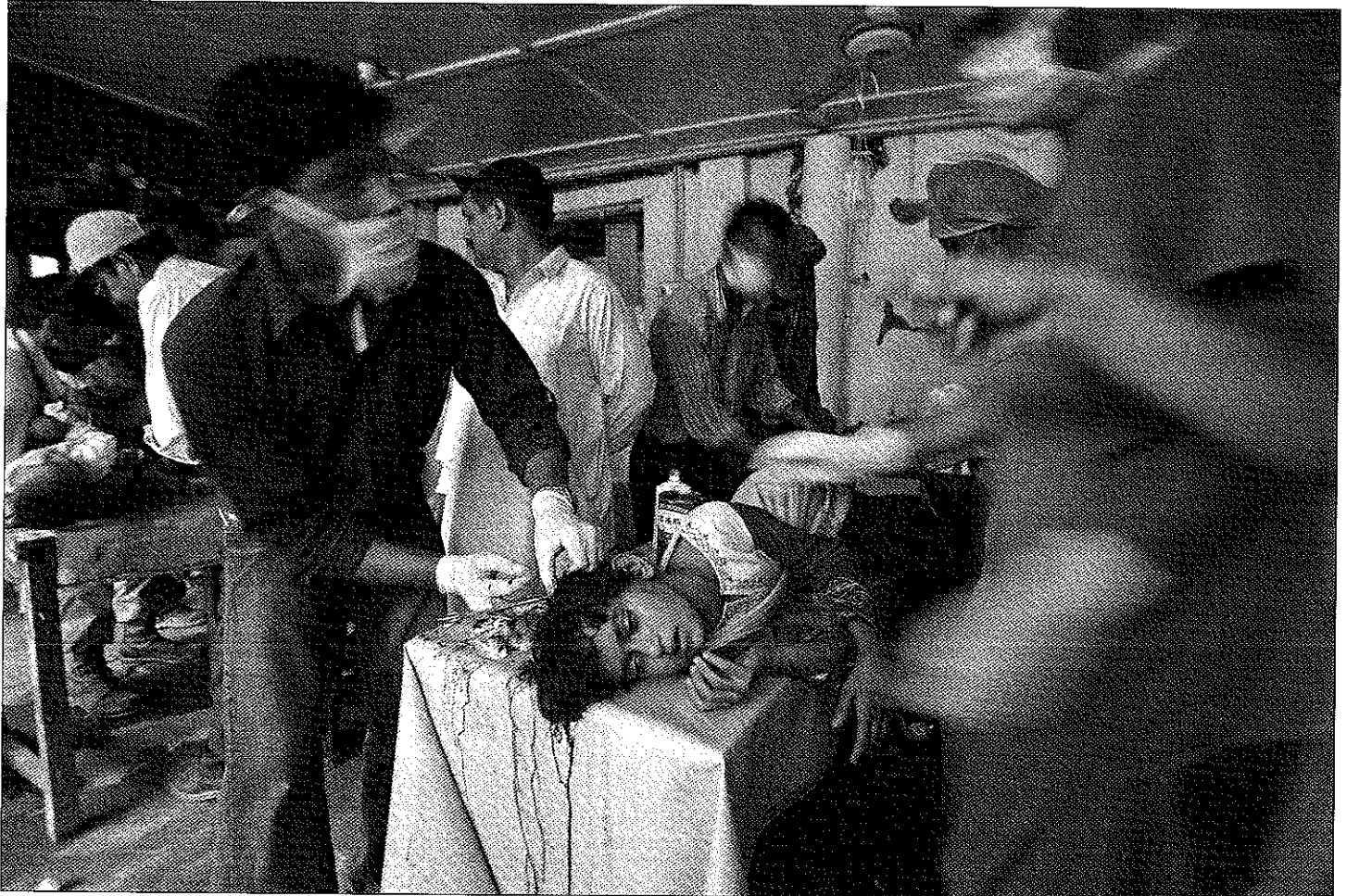
This action photo of airborne skateboarders is a compelling shot. But notice how the white clouds blend into the whiteness of the page. Without a border to frame this image, it's hard to know where the photo begins or ends.



This photo of Bill Clinton on the 1992 campaign trail is interesting — but only if it runs BIGGER than this. At the size shown here, its impact is lost. The faces in the crowd blur together, and Clinton himself fades into the background.

GOOD PHOTOS

What makes a photograph good? In the pages that follow, five photojournalists provide their own commentary on these dramatic, award-winning images.



Guardian News & Media Ltd. 2005

Dan Chung, *The Guardian* (London):

"As I walked into the makeshift hospital at Muzaffarabad in Pakistan, I was hit by the smell. It was absolutely terrible. A putrid smell.

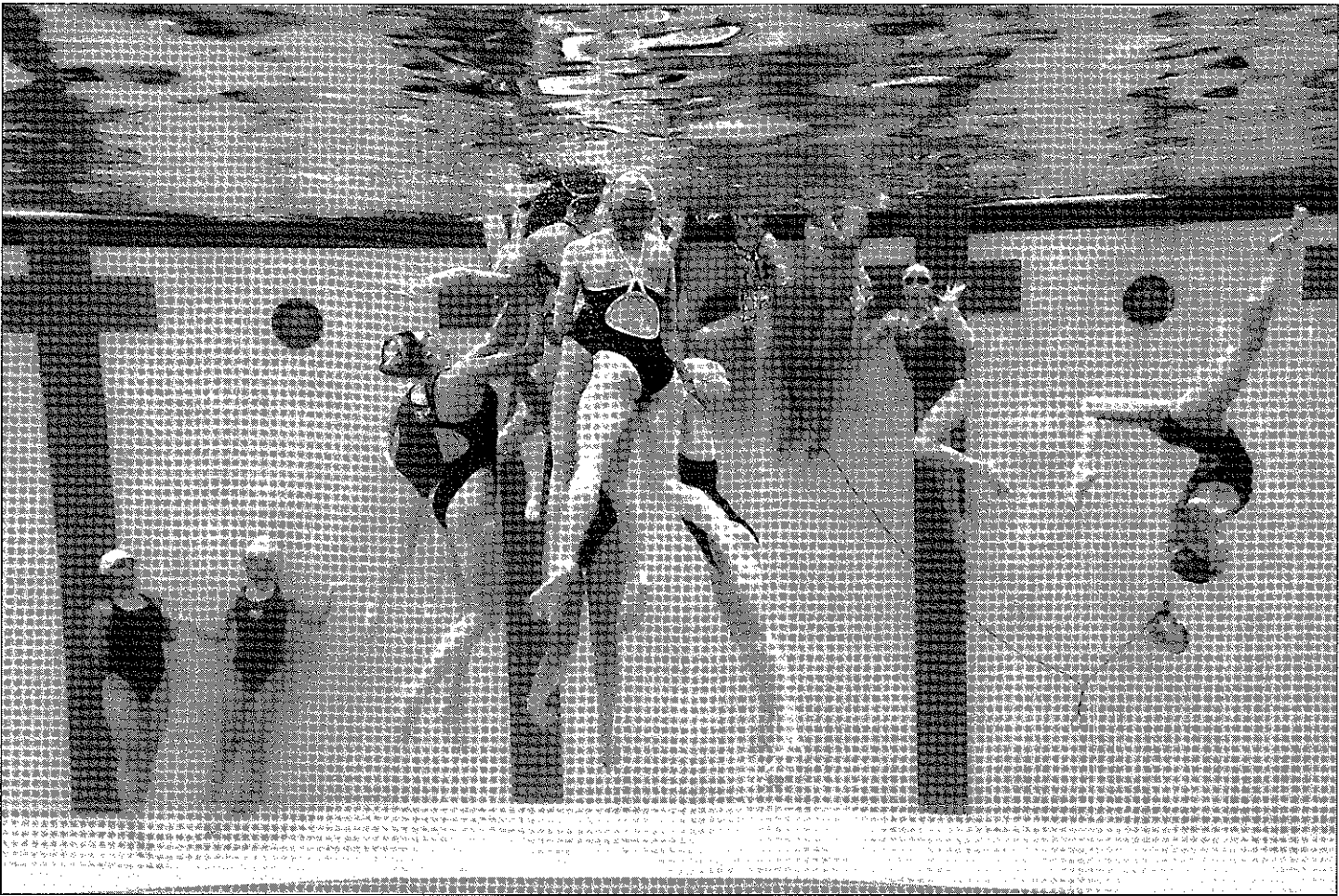
"There were no modern medical facilities to speak of. The 'hospital' was just an outbuilding of a sports field and there were three tables in front of me. As I walked in, I saw children lying on the tables. The little girl in this picture was semiconscious as doctors worked to save her using the most primitive instruments to close up a gaping wound in her head.

"Muzaffarabad was the epicenter of the earthquake which devastated this country. Alongside the girl, other boys and girls were lying dazed on similar tables. Men and women were trying their best to tend to their injuries: an 8-inch cut over a little boy's eye, a smashed skull and fractured limbs.

"There was no sterilization unit here and no sophisticated pain relief. The children just murmured under the strip lighting. Outside, a queue of mostly women and children, covered in blood and dust and moaning in pain, waited patiently to be treated. And these were the lucky ones, the survivors of a disaster which had taken the lives of more than 11,000 of their fellow townspeople.

"I don't know the girl's name, nor her age. As I watched, as she lay on the table, they shaved her head and began stitching up the big wound. I hope that she survived, though I can't say whether she did."

GOOD PHOTOS



Bruce Ely, The Oregonian:

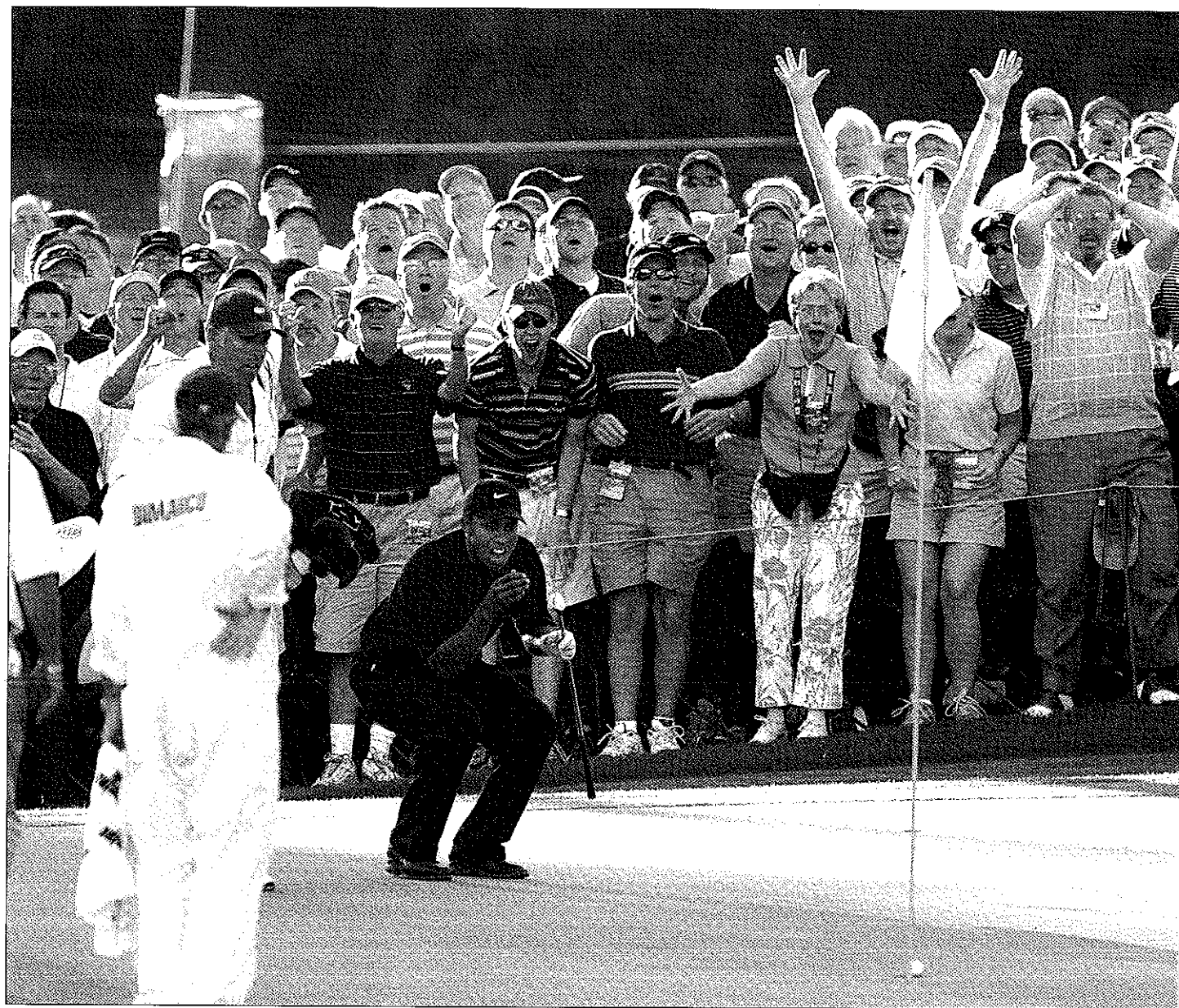
"Some of the best moments in high school sports don't involve the biggest schools or best athletes. How do we get these telling pictures in our paper? This is the idea I had when I went to the sports department to pitch a photo column called 'Sidelines'. Each week we'd take a look at a sport or team that doesn't get coverage in our newspaper.

"This is the synchronized swimming team at a recreation center in Beaverton, Ore. They're preparing their routine for a national competition in Florida. The Oregonian has an underwater bag, a plastic enclosure for your camera. I had my swimsuit on. I would dive in, hold my breath and swim down as hard as I could. As soon as I stopped swimming, I'd start floating up. So there's a small window of time when I can take pictures. At one point I was swimming back to take a break by the wall and catch my breath. Then I went under and saw this scene unfolding. So I shot six or seven pictures like this, and thought, 'Wow, this worked out really well.'

"I think this picture is successful because there's so much going on in different parts of the frame. You can spend time looking at the girl on the right. You look at the other girls in the background, and you're curious what they're doing. This girl on the left looks like she's asking a question. And right in the middle is this group of girls practicing their routine. There's a girl above the water, standing, and they're holding her up.

"This is probably one of the most important things in these girls' lives; they spend hours of their life in this pool. That's their thing. My thing is photography. Their thing is synchronized swimming. To be able to show the most interesting aspect of what they do — that's photojournalism."

GOOD PHOTOS



Brant Sanderlin, Atlanta Journal-Constitution:

"This is the 16th green at Augusta National on the final day of the 2005 Masters tournament. Tiger Woods had chipped up onto the green and the ball just rolled back — it kept going and going and going. He walked up on the green, looked at the ball, and it just seemed to hang there for a split second before falling in. He just went nuts after that.

"At the Masters, photographers aren't given any special access, so we really have to fight for position with the crowd. I had to work my way in until I found a little hole. So I was out of position for his initial shot, but it put me in a perfect spot when he came up onto the green. Nobody else was in as good a position as I was.

"It's the people who make the shot. If you took away the people, or just had a clean background, it wouldn't be nearly as exciting. The thing I like about it is that every time you look at it, you see something different: you'll pick out one person in the crowd you never saw before. That's what makes the photo unique — it's the crowd."

GOOD PHOTOS

**Kraig Scattarella:**

"This is the aftermath of a fatal fire where a relative has just come on the scene and realized that her grandson was killed. The emotion overwhelmed her, and all she wanted to do was run inside and see the body. The fireman stepped in to hold her back and comfort her.

"The news editor was adamant about NOT using this picture. He felt that it was an invasion of these people's privacy — which it is. It's their moment of grief. My selling point for this picture was that these people didn't have any smoke detectors in their house. In the story it mentions that; they had just moved into the house a day or two before. And anybody that sees that picture is going to think of himself in that situation and think, 'I don't want this to happen to me.'*

"This is the picture you dream about, that all photojournalists strive for — when all the elements fall together to make a complete picture that can stand alone, without words. If you can capture a moment like this, then you've done your job 100%."

* The photo did run, though.

GOOD PHOTOS



Todd Heisler, Rocky Mountain News:

"This was a project about the Marine honor guard who cares for fallen Marines and their families. This is the moment when Jim Cathey, who was killed in Iraq, was being brought home to his family in Reno, Nevada.

"There's a Marine escort on the plane who makes sure the casket is in place in the cargo hold. He rides with the rest of the passengers. When the plane lands, the pilot asks everyone to stay in their seats so the escort can get off, be with the family and help unload the casket. So the passengers have just been alerted that this is happening underneath them. At this moment, the family is gathering on the tarmac.

"What stands out for me in this photo is the content. It tells the story; it's pretty clear what's happening. It has some complexity to it: there's the casket in the lower left, there's people across the top who have different expressions. There are a lot of basic elements of a good journalistic photo here. But on top of that, there's mood — the low light has a mood to it. Everybody asks, what are the people looking at? They can't see the casket yet; it's underneath them. So that's intriguing, and it gives the photo an extra sense of mystery.

"The response to this photo was overwhelming. I knew that this story would strike a nerve. I just didn't know how. But the reaction I got was very respectful. People from all sides of the political spectrum all saw something different in it. It touched so many people. It won numerous photography awards, including the Pulitzer Prize — the whole piece did, but this was the photo that really carried it."

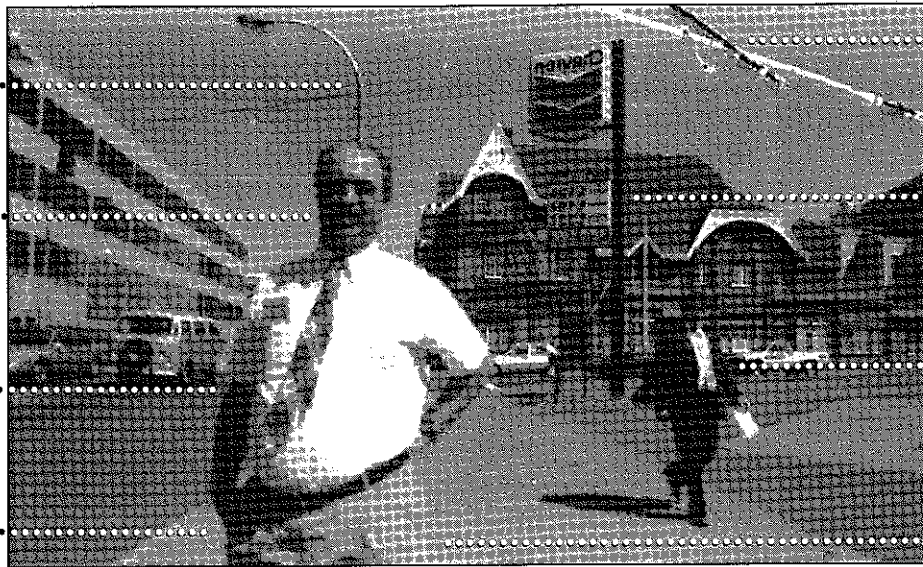
BAD PHOTOS

Light pole sticking out of subject's head (poor mix of foreground and background).

Harsh shadows on subject's face.

Subject is out of focus. And photo is underexposed (too dark).

Unflattering and unnatural pose.



Scratches and assorted crud from mishandling.

Image is flopped (printed backward). Note the words on the sign.

Distractions in the background.

Subject is off-center, awkwardly cropped. Photo has no strong center of interest.

Photos can be bad in a mind-boggling number of ways. They can be too dark, too light, too blurry, too tasteless, too meaningless or too *late* to run in the paper. They can, like the photo above, show blurry blobs of useless information — depicting, with frightening clarity, a chubby guy with a streetlight growing out of his head.

Be grateful, then, whenever a photographer hands you a sharp, dramatic, immaculately printed photograph. And avoid turning good photos into bad ones by cropping them clumsily. By playing them too small. Or by dummifying them where they compete with another photo or intrude into the wrong story.

Remember, photographers often use terms like “hack,” “mangle,” “kill” and “bury” to describe what editors do to their photos. So be careful. People who talk like that shouldn’t be pushed too far.

MAKING THE BEST OF BAD PHOTOS

What can you do to salvage a bungled photo assignment?

◆ **Crop aggressively.** Focus our attention on what *works* in the photo, not what doesn't. Zero in on the essential information and eliminate the rest.

◆ **Edit carefully.** Is there one successful image that shows more than the rest?

◆ **Retouch mistakes.** Use photo-editing software to tone down distracting backgrounds, improve poor exposure, fix the color balance — *but remember, it's unethical to alter or manipulate the integrity of any data in the picture.*

◆ **Run a sequence.** Sometimes two small photos aren't as bad as one big weak one. Consider pairing a couple of complementary images.

◆ **Reshoot.** Is there time? A willing photographer? An available subject?

◆ **Try another photo source.** Was there another photographer at the scene? Would older file photos be appropriate?

◆ **Use alternative art.** Is there another way to illustrate this story? With a chart? A map? A well-designed mug/liftout quote? A sidebar?

◆ **Bury it.** By playing a photo small, you can de-emphasize its faults. By moving it farther down the page, you can make it less noticeable.

◆ **Mortise one photo over another.** It's risky, but may help if there's an offensive element you need to eliminate or disguise. (See page 209.)

◆ **Do without.** Remind yourself that bad art is worse than no art at all.

BAD PHOTOS

Photojournalistic clichés have plagued editors for decades. Some, like “The Mayor Wears a Funny Hat,” may have some merit (either as entertainment or as a harmless form of revenge).

Others, like the examples shown below, have almost no redeeming value — except to friends, relatives and employees of those in the photo. Shoot these space-wasters if you must, but look for alternatives (*real* people doing *real* things) every chance you get.



THE “GRIP & GRIN”

Usual victims: Club presidents, civic heroes, honors students, school administrators, retiring bureaucrats.

Scene of the crime: City halls, banquets, school offices — anyplace civic-minded folks pass checks, cut ribbons or hand out diplomas.

How to avoid it: Plan ahead. If someone *does* something worth a trophy, take a picture of him (or her) *doing* it. Otherwise, just run a mug shot.



THE EXECUTION AT DAWN

Usual victims: Any clump of victims lined up against a wall to be shot: club members, sports teams, award winners, etc.

Scene of the crime: Social wingdings, public meetings, fundraisers — usually on a stage or in a hallway. Also occurs, preseason, in the gym.

How to avoid it: Same as the Grip & Grin — move out into the real world, where these people actually *do* what makes them interesting.



THE GUY AT HIS DESK

Usual victims: Administrators, bureaucrats, civic organizers — anybody who bosses other people around.

Scene of the crime: In the office. Behind the desk.

Variations: The Guy on the Phone. The Guy on the Computer. The Guy in the Doorway. The Guy Leaning on the Sign in Front of the Building.

How to avoid it: Find him something to do. Or shoot a tighter portrait.



THE BORED MEETING

Usual victims: Politicians, school officials, bureaucrats — anybody who holds any kind of meeting, actually.

Scene of the crime: A long table in a nondescript room.

How to avoid it: Run mug shots and liftout quotes from key participants. Better yet: Find out in advance what this meeting's *about*, then shoot a photo of *that*. Illustrate the topic — not a dull discussion about it.

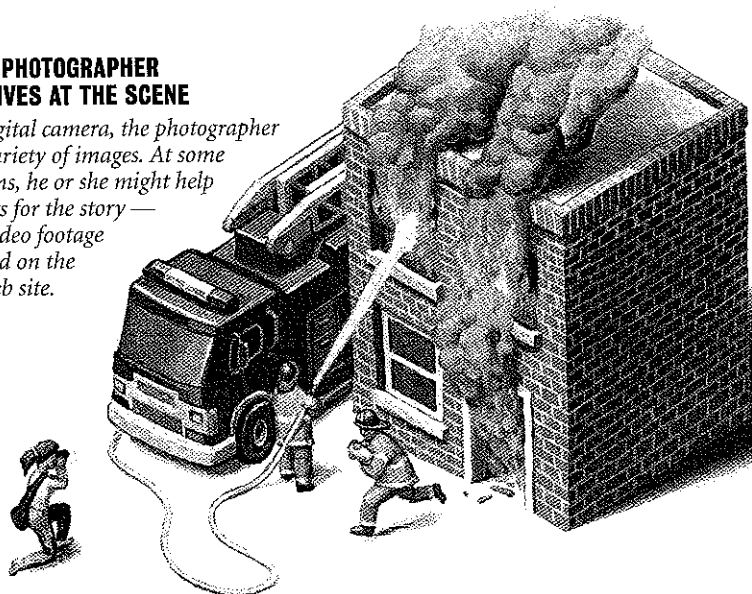
FROM THE CAMERA TO THE PAGE

As a designer, you place photos on the page — but where do those photos *come* from? How do they get from the photographer's camera to your monitor?

Two ways: Images can either be digitally scanned from film or paper (see page 122) or they can follow a digital path much like this one.

1 THE PHOTOGRAPHER ARRIVES AT THE SCENE

Using a digital camera, the photographer shoots a variety of images. At some publications, he or she might help gather facts for the story — or shoot video footage to be posted on the paper's Web site.



2 THE PHOTOS ARE DOWNLOADED INTO A COMPUTER

For most non-deadline assignments, photographers will wait and do this back in the newsroom. But for some breaking news stories, they'll download images to a laptop at the news scene and transmit them directly to the newsroom.



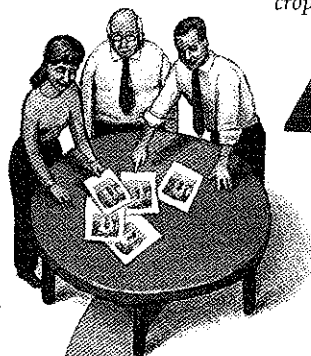
3 THE STRONGEST IMAGES ARE EDITED AND PROCESSED

Back in the newsroom, the photographer (or photo editor) selects the best photos and uses image-processing software to fine-tune and crop them.



4 PHOTOS ARE SELECTED AND APPROVED

Rough prints are usually output for editors and designers to review and approve. In larger newsrooms, it's the photo editor's job to make the final selection, deciding which photos should lead and which are secondary.



5 PHOTOS ARE POSTED ON THE PUBLICATION'S WEB SITE . . .

The final digital photo files are stored in a network folder that contains all images ready for publication. Editors may also transmit exceptional photos to a wire service for distribution to other news outlets. For big stories, images will immediately be posted on the publication's Web site. . .



6 . . . AND DESIGNED ONTO PAGES FOR PRINTING

Page designers now import the images into a page-layout program. Minor adjustments in sizing and cropping are usually acceptable, but drastic treatments may require approval from the photographer or photo editor.



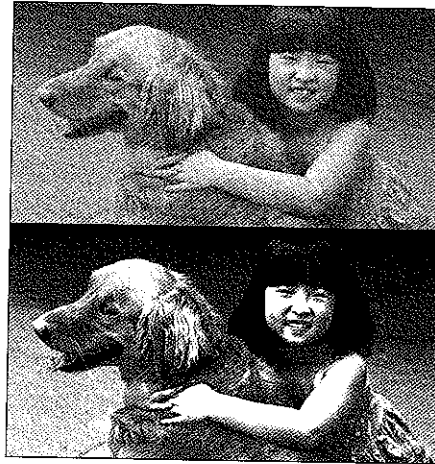
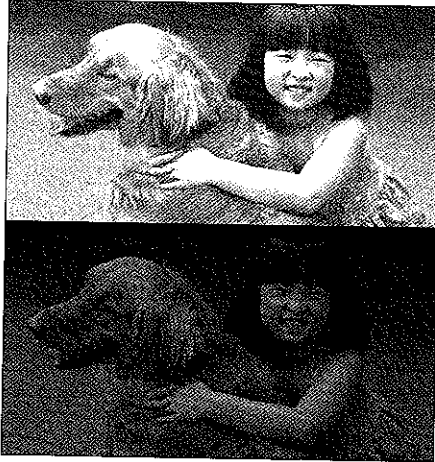
Illustration by
STEVE COWDEN

PROCESSING DIGITAL IMAGES

At large publications, photographers and photo editors manage all the image processing. But at smaller publications, that's often the duty of page designers — and for some stories, you might even shoot, edit and process your own photos before you design the page they're on. Here's a few key concepts it'll help to know.

BRIGHTNESS

The brightness of an image can be controlled when the shot is taken, but image-editing software lets you fine-tune further. If the brightness is too high (top right), highlights turn white and colors look washed out. If you reduce the brightness too much (bottom right), shadow details are lost and colors turn dark and murky.

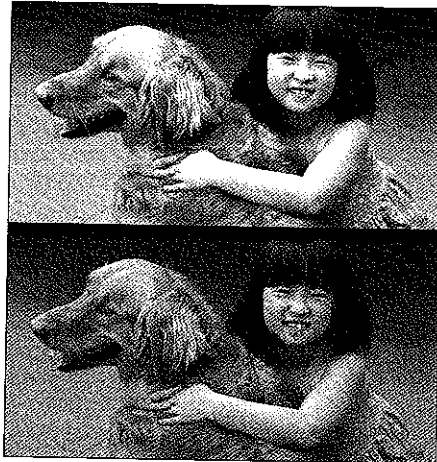


CONTRAST

Contrast goes hand-in-hand with brightness, and both must be balanced together. As you reduce an image's contrast (top left), pixels lose their color and the image becomes too washed-out and gray. Increase the contrast too much (bottom left) and mid-tones vanish, replaced by stark blacks, whites and overrich colors.

COLOR BALANCE

Different indoor lighting conditions can drastically affect the way color is rendered. If a photo suffers from a cyan cast (top right), you can fix it by adding more red; if it's too red (bottom right), you may need to increase its blue and yellow. Often, too, you may need to subtly shift color balances to compensate for your printing press.



COLOR SATURATION

"Saturation" refers to the level of color intensity in an image. A photo suffering from weak saturation (top left) looks drained of color — on its way to becoming "grayscale," or just black-and-white. But when an image is oversaturated (bottom left), its colors gain too much contrast, appearing unrealistically vibrant and intense.

PHOTO-JOURNALISM ETHICS

All journalists are dedicated to communicating accurate facts. Photojournalists communicate facts, too: *visual* facts. If you manipulate the facts in any photo, you distort the truth. That's unethical. And in most newsrooms, it's forbidden.

Occasionally, it might be OK to add special software effects to fancy feature photos; most newsrooms adopt guidelines to specify what's allowed. But you're never allowed to alter the basic visual facts in any news photograph.

ACTUAL PHOTO

Here's the original image recorded by the photographer. Note the reddish background; note how the dog looks away from the girl. Color tones and body positions are FACTS in the photo — elements which must not be altered.



DOCTORED PHOTO

Digital-editing software makes it easy to turn the dog's head around and tint the background a more attractive color. But by digitally altering those photographic facts, we make this photo LIE. In journalism (and in photojournalism), lying is never acceptable.

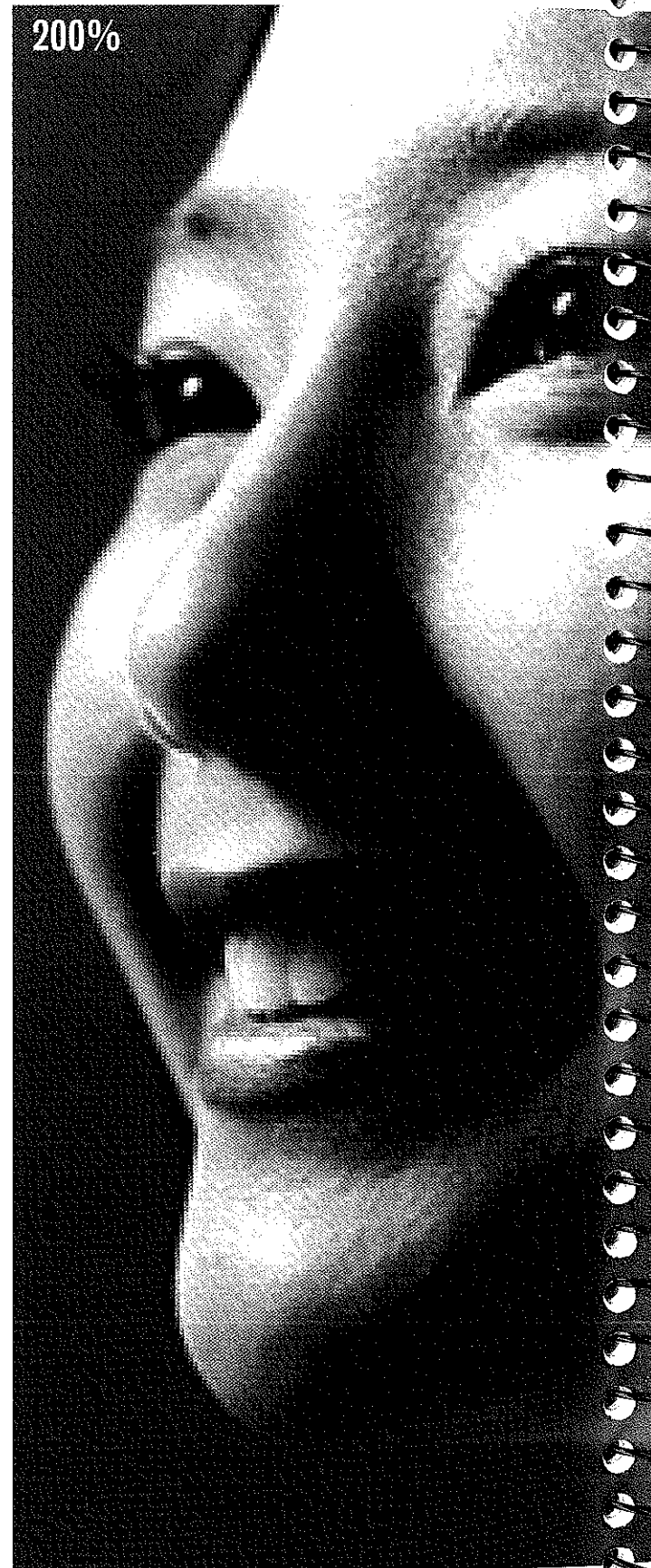
SIZING PHOTOS



◀ **100%** – This is the original size of this digital photo, the largest size at which all details remain sharp. Any change in size will be measured as a percentage of this original size.

▶ **200%** – This image is twice the size of the original. But as those jagged pixels become visible, the photo looks fuzzy.

▼ **50%** – This image is half the size of the original. And because it's smaller, details become more difficult to see.



Cropping photos is one way to create new shapes. You can also resize (or *scale*) photos, enlarging them *up* or reducing them *down*.

When you change the size of a photo, you measure its new size as a percentage of the original. Now, the “original” size of a digital photo usually means one of two things: either the actual size of the image captured by the camera, *OR* the size of the photo file once it's been edited and processed.

Either way, a photo that's half the size of the original is called a 50% reduction; a photo twice the size of the original is a 200% enlargement. Those percentages will be calculated automatically when you import images into a page-layout program.

Always keep a sharp eye on your image sizes. Anytime you enlarge a digital photograph, you run the risk of fuzziness if the image's jagged pixels become visible to the naked eye.

It's also possible to alter an image, either deliberately or accidentally, by changing just one of its dimensions: for instance, enlarging it *horizontally* while reducing it *vertically*. But be careful. Whenever you distort a photo's true proportions, you damage its credibility.

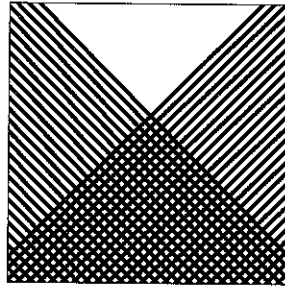
The image below runs at 30% of its original depth and 60% of its original width. Digitally squishing or stretching a photo is easy to do, but it destroys the integrity of the image.



HALFTONES & SCREENS

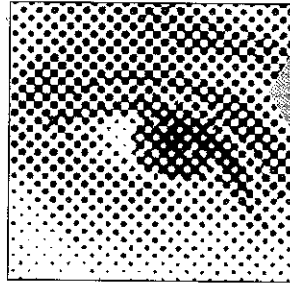
A photo like the one below goes through many changes on its way to the printed page. It's digitally processed to correct its contrast, color balance and clarity. It's cropped into a new shape. It's reduced or enlarged to a new size.

But even after it's imported into the final layout, a photo must be reprocessed once more before it can be printed. Why?



Because printing presses use *black* ink, not gray ink. They produce the illusion of gray by changing the photo into a pattern of dots called a *halftone*.

Halftone dots are created either by re-shooting the photo through a special screen or by reprocessing the photo digitally. Dots usually run in diagonal rows or lines (left); the density of a halftone screen is measured by the number of lines per inch.



The halftone at right was made by passing the original photo through a 133-line screen (133 lines per inch). In the enlarged area above, you can see how halftone dots create the gray tones in the subject's eye.



MORE ON ►

- ◆ **Screens & reverses:**
How dot screens are used with type 210
- ◆ **Color printing:**
How four-color screens produce the illusion of color 222

This image uses a 133-line screen, which is common in books and magazines. Because the ink is printed on smoother paper from high-quality presses, the dots will hold — and the results show crisp detail.

The finer the dot screen, the smaller the dots. The smaller the dots, the less visible they are. The less visible they are, the sharper the photo seems to be.

For crisp-looking photos, then, you should use the finest dot screen your paper can handle. Newspapers, unfortunately, often use rather coarse screens — one reason why their photos don't look as slick as those in books and magazines.



65-line screen: This is a very coarse screen, with only 65 rows of dots per inch. The dots are quite apparent, but at least the ink won't smear too badly when printed on rough newsprint by a fast-moving printing press. Unless you're plagued by production problems, however, you should avoid screens this coarse.



85-line screen: Because of the limitations of newsprint, this is the most common screen density newspapers use — though some papers using state-of-the-art presses have had success using 100- or 120-line screens. If the screen is too fine, the dots may smudge or disappear, resulting in blotchy, unevenly printed images.



Horizontal line screen: Most halftones use ordered rows of dots. But you can also run photos through a variety of alternative screens to stylize images dramatically. A random pattern of dots produces a mezzotint, much like an old etching; using lines instead of dots (at 50 lines per inch) creates the effect above.

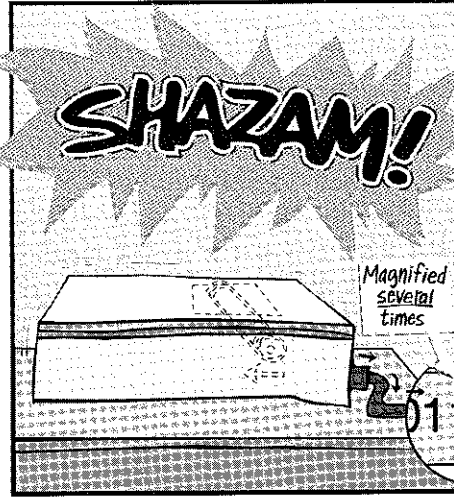
SCANNING IMAGES

How do you get photos and artwork into your computer? It's easy. All you need is a *scanner*, a machine that captures images electronically — *digitizes* them — so you can adjust them, transmit them or store them for printing.

To the casual observer, scanners look and perform much like photocopying machines. Here's how the scanning process works:



1 Preparing to scan: Take your original image — a photo, a drawing, some type — and lay it facedown on the scanner's glass surface. Scanning software will let you crop the image, resize it — even adjust its appearance.



2 Scanning the image: The scanner lights up like a photocopying machine as it copies the image electronically, converting it into microscopic dots or pixels (picture elements). The more dots the scan uses, the finer the resolution will be.



3 Importing the image: Once it's scanned, the digital image can be processed, cropped and resized using photo-processing software. Afterward, it can be printed, posted to a Web site or imported into a page-layout program.

SCANNING TERMINOLOGY

Since scanning software is quite user-friendly, you won't need years of training to get good results. But it *will* help to know some basic terms:

Grayscale: A scan of a photograph or artwork that uses gray tones (up to 256 different shades of gray, to be precise).

Line art: An image composed of solid black and white — no gray tones.

Image size: The physical dimensions of the final scanned image. This term is also used interchangeably with *file size*, which is the total number of electronic pixels needed to create a digital image, measured in kilobytes. The more pixels an image uses, the more detail it will contain.

Dots per inch (dpi): The number of electronic dots per inch that a printer can print — or that a digital image contains. The higher the dpi, the more precise the image's resolution will be — up to a point, anyway.

Lines per inch (lpi): The number of lines of dots per inch in a halftone screen. The higher the lpi, the more accurate the printed image will be.

Resolution: The quality of detail in a digital image, depending upon its number of dots per inch (dpi). A *high-res image* is much sharper than a *low-res image*.

TIFF: One of the most common formats for saving and printing digital images (an acronym for *Tagged Image File Format*, but nobody really cares about that).

JPEG: A common format for compressing images for e-mailing or posting online (short for *Joint Photographic Experts Group*, which nobody cares about, either).

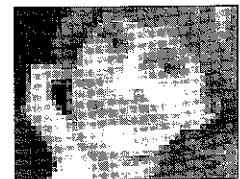
Moire (mo-ray) pattern: A strange, annoying dot pattern formed when a previously screened photo is copied, then reprinted using a new halftone screen.



A grayscale image uses shades of gray.



A line art image uses only solid black.



A low-resolution image uses fewer dots, which means it's less detailed.

SCANNING IMAGES

SCANNING RULES OF THUMB

◆ **Name and store your scans carefully.** Think about it this way: When you import an image into a page-layout program, you might think you're looking at the *actual scan* when you see it on your screen – but you're not. You're looking at a low-resolution rendering of the original scan. (Which is a clever idea, actually. Otherwise, a page full of huge scans could require umpteen-million megs of memory, becoming overloaded and slow.)

When you finally decide to print that page, however, your computer traces a path back to its original images and uses *that information* for printing. Which means two things: You need to store all scans until they're finally printed. And you need to store them in a consistent place, so that your computer will be able to grab them when it's time to print.




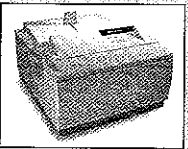
◆ **Allow for dot gain.** Images often *print* darker than they appear on your monitor. Ask your printer how your screen dots will behave when the ink hits the paper – and learn to compensate consistently every time you scan.

◆ **Crop and scale images as you scan.** You can save memory by scanning only that part of the image you plan to print. Remember, too, that if you plan to enlarge an image when you import it, you should scan it at a higher resolution; if you plan to reduce it, scan at a lower resolution.

◆ **Consider using low-resolution scans for big jobs.** If your computer's a little slow, you might save time if you scan those complicated images *twice*: a low-resolution version that won't slow you down while you work on the page, and a high-resolution scan that you can import when you're ready to print.

◆ **Keep your file sizes as small as possible.** Unnecessarily large scans waste memory, slow down your software, take longer to print – and don't always mean higher quality output, anyway. As a rule of thumb, the dpi of a grayscale image (the resolution you *scan* it at) should be *twice* its lpi (the resolution you *print* it at). In other words, if you print at 100 lpi, you should scan at 200 dpi.

Yes, image resolution can be confusing – all those dpi's and lpi's are tough to keep straight. If you're unsure how to measure "high" or "low" resolution when you're scanning or printing, consult this chart:

| | INPUT | | OUTPUT | |
|--|---|---|--|---|
| |  |  |  |  |
| | Grayscale or color images
(measured in dpi) | Line art images
(measured in dpi) | Screens for photos
(measured in lpi) | Printer quality
(measured in dpi) |
| HIGH RESOLUTION
(magazines, books) | 300 | 1200 | 133-150 | 1200-2400 |
| FAIR RESOLUTION
(newspapers) | 200 | 800 | 85-100 | 600-1200 |
| LOW RESOLUTION
(Web images) | 72 | 72 | Web images are viewed, not printed | |

Using this chart:

If, for instance, you need to print an ordinary newspaper photo, you'll need to scan it as a 200-dpi grayscale, then print it using an 85- or 100-line screen on a printer that prints at least 600 dpi. If at any point in the process you used lower numbers, your quality would drop. Or another way to use this chart: If you're printing at 600 dpi, there's no need to scan grayscales any higher than 200 dpi – your printer can't reproduce the detail in a higher-resolution scan.

CROPPING PHOTOS

Virtually all cameras produce images that are shaped like the one at left, below. But that doesn't mean that every photo must *remain* in that exact shape — or that you're required to print *the entire image* that every photographer shoots.

Usually, you'll need to re-frame the composition, creating a stronger new shape that emphasizes what's important or deletes what's not.

To get the most out of a photograph, you *crop* it.

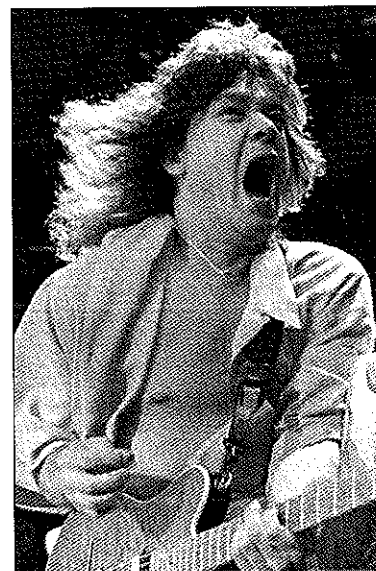


Three ways to crop the same photograph:

◀ **Full frame** (left) shows us the full photo image. And from this angle, guitarist Eddie Van Halen's leap looks truly dramatic — but does all that empty space lessen the photo's impact?

▲ **A moderately tight crop** (above) focuses on Eddie. By zeroing in this closely, we've eliminated all the excess background.

▼ **An extremely tight crop** (below) turns the photo into a lively mug shot. We've tilted the image, too, to make it vertical. But does this crop damage the integrity of the original image?

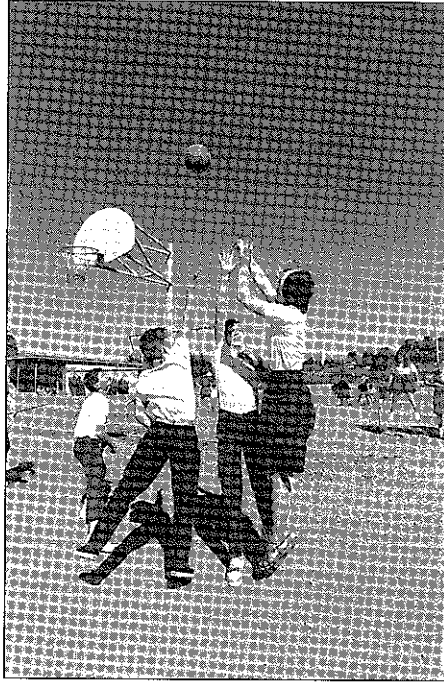


CROPPING PHOTOS

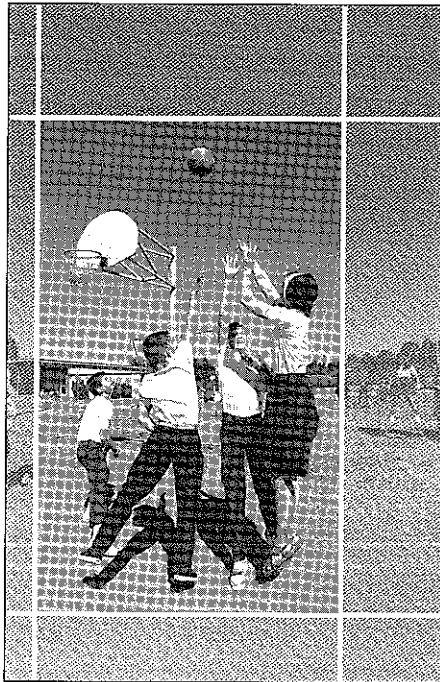
Yes, a photo can be cropped to fit any space, regardless of its original shape. But designers who do that are insensitive louts. That's like taking a 20-inch story and cramming it into a 10-inch hole. Not a smart move.

Try to edit and crop photos *first*, before you dummy any story. Once you've made the strongest possible crop, *then* design a layout that displays the photo effectively and attractively.

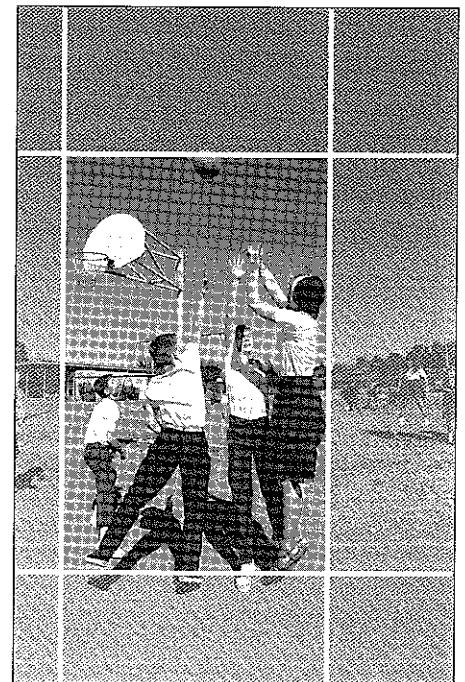
To do all that, you must learn where to crop — and where to stop.



This is the photograph as originally shot, full frame. Notice the excessive amount of empty space surrounding the central action.



Here's the proper crop. Notice how it focuses tightly on the action without crowding — and without cropping into the hoop, ball or feet.



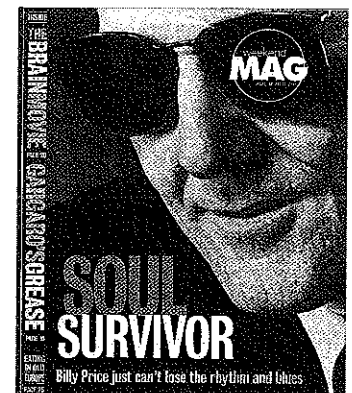
This is a bad crop. It's too tight. We've chopped off the top of the ball, amputated feet and jammed the action against the edge of the frame.

A GOOD CROP:

- ◆ **Eliminates what's unnecessary:** sky, floor, distractions in the background.
- ◆ **Adds impact.** Your goal is to find the focal point of a photo and enhance it, making the central image as powerful as possible. Remember that newsroom adage: Crop photos until they *scream*.
- ◆ **Leaves air where it's needed.** If a photo captures a mood (loneliness, fear, etc.), a loose crop can enhance that mood. If a photo is active and directional, a loose crop can keep action from jamming into the edge of the frame.

A BAD CROP:

- ◆ **Amputates body parts** (especially at joints: wrists, ankles, fingers) or lops off appendages (baseball bats, golf clubs, musical instruments).
- ◆ **Forces the image into an awkward shape** to fit a predetermined hole.
- ◆ **Changes the meaning of a photo** by removing information. By cropping someone out of a news photo or eliminating an important object in the background, you can distort the meaning of what remains — whether deliberately or accidentally.
- ◆ **Violates works of art** (paintings, drawings, fine photography) by re-cropping them. Artwork should be printed in full; otherwise, label it a "detail."



Notice how a fairly ordinary image gains impact from a tight, dramatic crop.

STAND-ALONE PHOTOS



**Seattle girl
attacked
by killer rat**

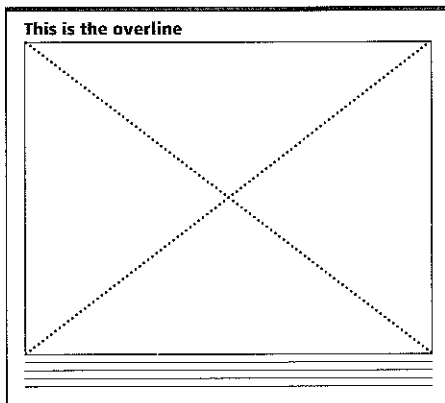


Mickey says howdy!

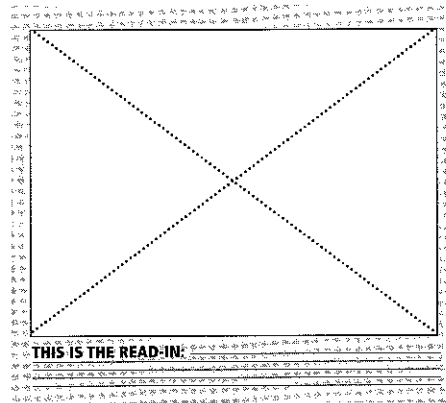
**Seattle girl
attacked
by killer rat**

In the example at left, you'd assume that's an actual photo of the Seattle girl being attacked by a rat, like the headline says. But no — it's actually a sweet, funny, *stand-alone photo* that's completely unrelated to the story. In the layout at right, the photo is boxed separately, to show readers it's a separate element. (You could successfully argue that it's in poor taste to dummy these two items alongside each other *at all*, but we're trying to make a point here.)

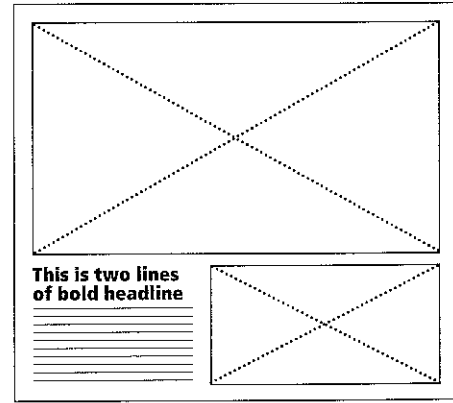
The point is this: Photos often run independently. You don't need text or a newsworthy hook to justify printing a strong photo image. These photos, sometimes called "wild" art because they're free-form and unpredictable, can add life to pages where stories are dull and gray (sewer commission meetings, budget conferences, etc.). Stand-alone photos should be encouraged, but they must be packaged in a consistent style that instantly signals to readers that the image stands alone.



Some papers create a stand-alone photo style using an overline (a headline over the photo). Its text, below, is larger than a standard cutline.



Some papers run a screen in the background of the box. And instead of using overlines, some start cutlines with a boldface phrase or read-in.



Stand-alone boxes can be used with two or more photos. But as those boxes grow bigger, you'll need to follow the guidelines for photo spreads.

PHOTO SPREADS

At many papers, photographers shoot special assignments, then design their own photo pages. Usually, however, the layout is done by an editor or designer who's handed some photos, given a headline and asked to leave space for a certain amount of text. Here's a typical example of how that might work.

DESIGN EXERCISE: PHOTO SPREADS

Using these four photos, let's design a photo page for a tabloid. The photos were shot at a folk music festival, so the headline can simply say "Folk Fest." There's no story, but let's assume someone will write a short text block (3-4 inches) to describe the event.



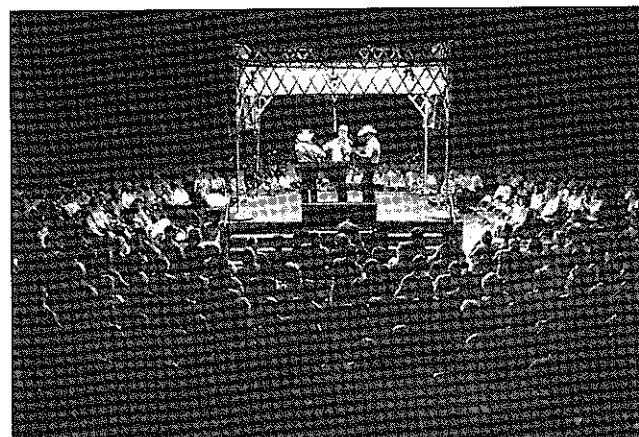
This shot is the photographer's favorite. He wants it to be the dominant image on the page. And this is the way he'd like the photo cropped. You can make slight cropping changes to suit your layout, but you should always respect the composition suggested by the photographer.



This shot provides "color," showing the ordinary folks attending the folk festival. It's an appealing alternative to the performance shots. And besides, it's a vertical, and the layout needs at least one alternative to those other three horizontals.



Another nice shot. This little girl was a real crowd-pleaser, so be sure to run this photo big enough that we can see her.



This is the scene-setter (sometimes called an "establishing shot") showing the stage platform. As these four photos demonstrate, a good photo layout combines close-up, mid-range and wide-angle shots to tell the whole story.

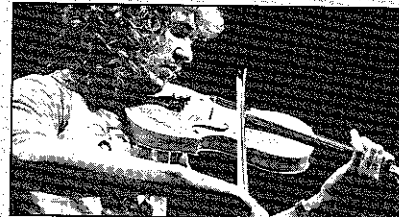
PHOTO SPREADS

Here are six layouts using those photos from the facing page:

This layout alternates the sizes of photos — big, small, big, small — to achieve balance. Note how the page is bordered by two sets of outer margins:

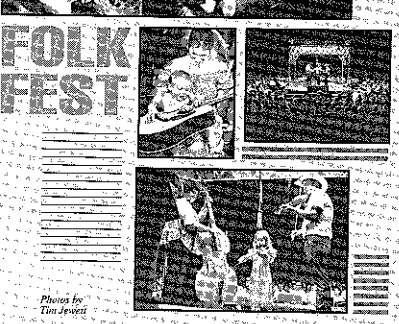
- 1) a thin margin around the entire page, and
- 2) a wider indent beside the text and that vertical photo.

Balancing two sets of indents gives you more flexibility in sizing photos and keeps pages from getting too dense.



This layout is a mirror image (with minor changes) of the page at far left. The text runs in two legs instead of one, and there are now two pairs of shared cutlines. Notice how, of all the layouts on this page, this one is the most tightly packed. The rest all allow more air in their outer margins.

This layout treats the headline as an independent art element, placing it squarely in the center of the page, aligned with the two photos below it. The leg of text then runs beside it — an arrangement that might not work in a standard news story but fits neatly here. Note how all the open space runs along the left edge of the page.



This page moves the text into a bottom corner. Since there's not enough text to fill the hole, it's indented (to match the photo indents on the right side of the page), and the photo credit pads the remaining space. Note how the text is indented more than the headline — a kind of hanging indent. A final note: Placing cutlines in a top corner sometimes looks awkward, but here it balances the cutline in the bottom corner of the page.

This design is a variation on the layout directly above. Placing the headline and text in the center of the layout divides the photos into two separate groups. Is that a problem? Regardless, the page looks well-balanced and appealing.



This approach is an old favorite: Park the scene-setter beside the headline at the top of the page, then smack readers with the loud lead photo. The text begins below the lead photo, directly beneath the headline. That breaks the usual rule about keeping headlines with text — but it works here. Note how the elements above and below the lead photo align with each other; all are indented equally along the edges of the page.

PHOTO SPREAD GUIDELINES

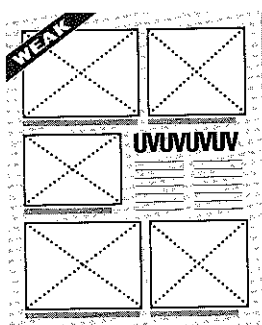
The following guidelines apply not just to photo pages but to feature sections and special news packages as well. You'll find that most of these principles apply whether you're using photos, illustrations, charts or maps.

Note: You don't have to design picture pages with gray backgrounds; we just added screens to these examples to make the photo shapes easier to see.

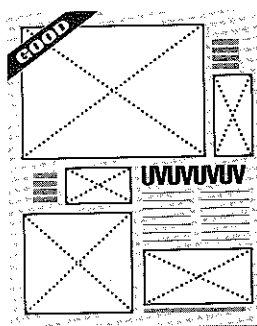
PHOTO GUIDELINES

◆ **Talk to the photographer (and the reporter).** Learn about the story so you can prioritize the photos. Find out what's dominant, what's secondary, what's expendable. Make sure the page displays material fairly and accurately.

◆ **Mix it up.** Use different shapes. Different sizes. Different perspectives. Tell the story with a variety of visuals: horizontals and verticals, tight close-ups and wide-angle scene-setters. Keep things moving. Surprise our eyes.



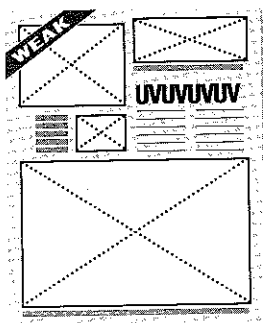
The layout at left looks static and dull because the photos are all similar in shape and size. Nothing grabs your eye. The page at right mixes shapes and sizes, and, as a result, looks interesting and inviting.



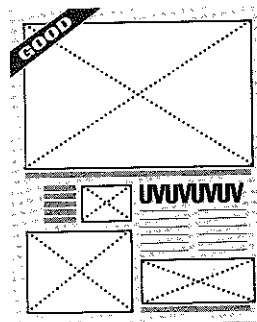
◆ **Design for quality, not quantity.** Yes, you want variety — but one good picture played well is worth two small ones played weakly. Mix it up, but be a tough judge. If you overcrowd the page, all the photos lose impact.

◆ **Position photos carefully.** Are photos strongly directional? (Don't let them collide or face off the page.) Are they sequential or chronological? (Give the page order: a beginning and an end, a setup and a punchline.)

◆ **Make one photo dominant.** Play it big. Give it clout. Anchor it solidly, then play the other photos off of it. And remember, dominant photos usually work best in the top half of the layout:



The layout at left seems bottom-heavy and poorly balanced. Compare that to the effect of the page at right. It uses the same elements, but here the lead photo has been dummed on top.



HEADLINE GUIDELINES

◆ **Write your headline first.** Pages look better and come together more easily if you have a headline before you start designing. If you leave a hole for someone to fill later, you may get a bland headline that doesn't quite fit.

◆ **Use a display headline (with a deck) if appropriate.** Don't limit yourself to standard banner headlines. Try something with personality: a clever, punchy phrase with a descriptive deck below it. Create something bold. Don't be timid.

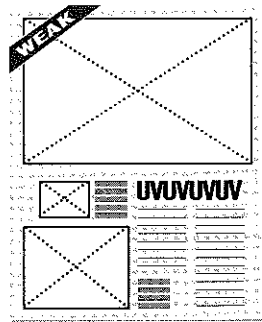
PHOTO SPREAD GUIDELINES

TEXT GUIDELINES

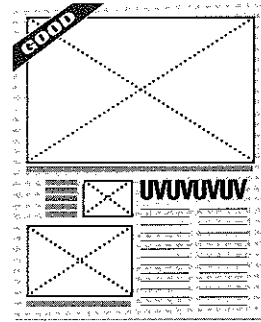
- ◆ **Don't run too much text — or too little.** Most photo pages need text to explain why they're there, but anything under 3 inches may get buried. Huge text blocks, on the other hand, turn the page gray and crowd out photos.
- ◆ **Keep text blocks modular.** Never snake text over, around and through a maze of photos. Keep text rectangular. Park it neatly in a logical place.
- ◆ **Ask for leeway on story sizes.** Sure, you dummy as closely as you can, but those 37-inch stories sometimes *have* to be cut — or padded — to fit. Make sure writers and editors give you flexibility on story lengths.

CUTLINE GUIDELINES

- ◆ **Give every photo a cutline.** Several photos may share a cutline, but *not* if it gets confusing. Always make sure it's instantly clear where each photo's caption is.
- ◆ **Add flexibility by running cutlines beside or between photos.** But don't float them loosely — plant them flush against the photo they describe. If cutlines use ragged type, run ragged edges *away* from the photo.
- ◆ **Push cutlines to the outside.** In weak designs, cutlines butt against headlines or text. In strong designs, cutlines move to the outside of the page, where they won't collide with other type elements:



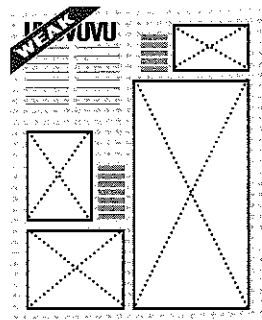
In the layout at left, one set of cutlines butts against the headline; another bumps into the bottom of a leg of text. Both problems have been fixed in the layout at right, where the cutlines have been moved to the outside.



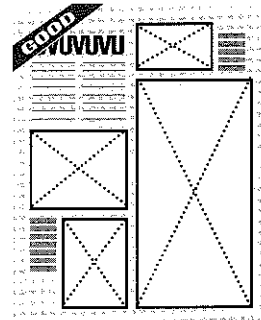
- ◆ **Credit photos properly.** You can do this by dummifying a credit line along the outer edge of the design, or by attaching credit lines to each photo (or just to the lead photo, if they're all shot by the same photographer).

OTHER DESIGN ADVICE

- ◆ **Add a little white space.** Don't cram text and photos into every square pica. Let the page breathe with what's called "white space" or "air." But don't trap dead space between elements. Push it to the outside of the page:



Note how pockets of dead space seem scattered through the page at left. At right, all the extra space has been pushed to the outer edges of the layout. As a result, the elements fit more neatly.

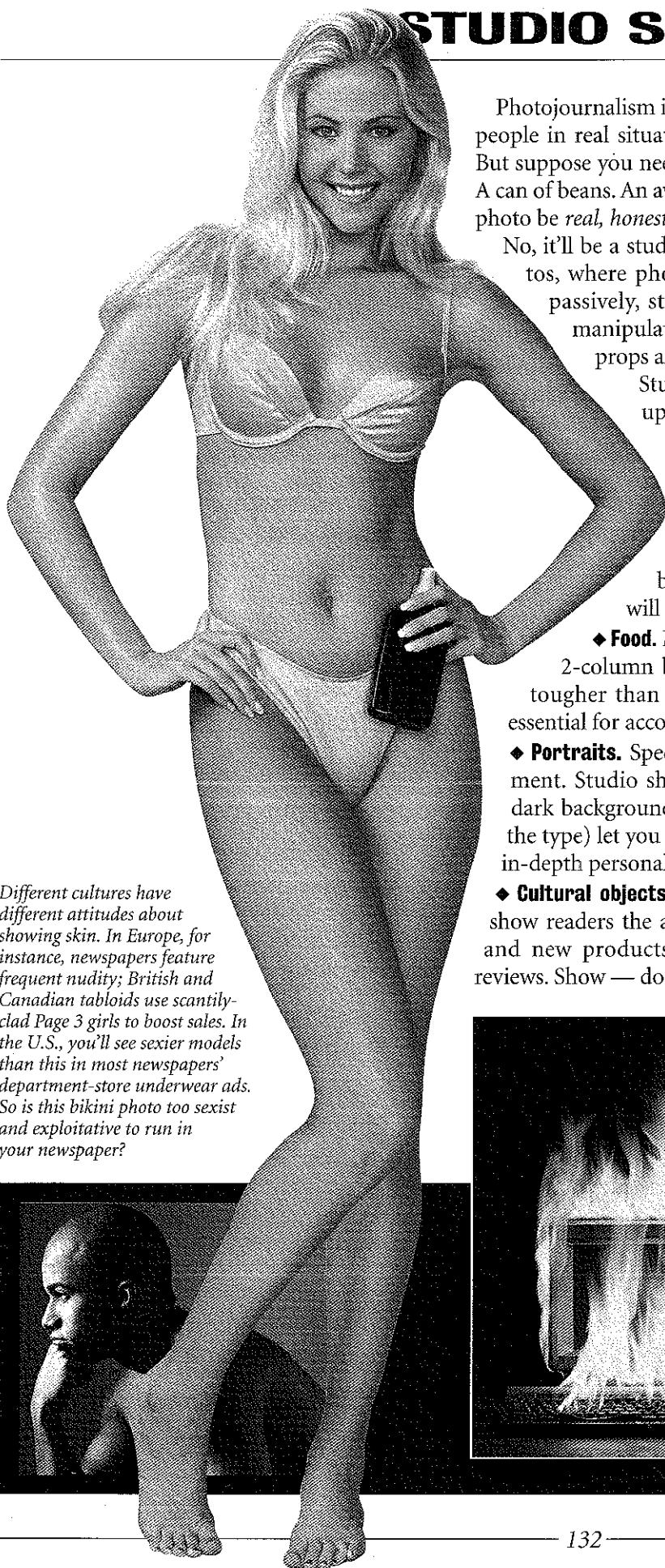


- ◆ **Use an underlying grid.** Don't just scatter shapes arbitrarily. A good grid aligns elements evenly and maintains consistent margins throughout the page.
- ◆ **Use screens sparingly.** A tinted background screen can help organize and enhance layouts. Just don't let tints overwhelm or distract from the photos.

MORE ON ►

- ◆ **Cutlines:** *Basic guidelines on sizing and placement* 34
- ◆ **Dominant photos:** *Why you need them, and how to choose them* 60
- ◆ **Photo credits:** *Style and placement options* 153
- ◆ **Screens:** *What they are and where to use them* 210
- ◆ **Display headlines:** *Tips on how to design them* 212

STUDIO SHOTS



Different cultures have different attitudes about showing skin. In Europe, for instance, newspapers feature frequent nudity; British and Canadian tabloids use scantily-clad Page 3 girls to boost sales. In the U.S., you'll see sexier models than this in most newspapers' department-store underwear ads. So is this bikini photo too sexist and exploitative to run in your newspaper?

Photojournalism is an honest craft. It records real people in real situations, without poses or props. But suppose you need a photo of a hot new bikini. A can of beans. An award-winning poodle. Will that photo be *real, honest* photojournalism?

No, it'll be a studio shot. And unlike news photos, where photographers document events passively, studio shots let photographers manipulate objects, pose models, create props and control lighting.

Studio shots — or any other set-up photos, whether they're shot in a studio or not — are used primarily for features, and primarily for:

◆ **Fashion.** Clothes by themselves are dull; clothes worn by a model who smiles or flirts will yank readers into the page.

◆ **Food.** Making food look delicious in a 2-column black-and-white photo is a lot tougher than you think, but it's absolutely essential for accompanying food stories.

◆ **Portraits.** Special faces deserve special treatment. Studio shots with dramatic lighting or dark backgrounds (into which you can reverse the type) let you glamorize the subjects of those in-depth personality profiles.

◆ **Cultural objects.** Remember, it's important to show readers the actual CD covers, book jackets and new products mentioned in features and reviews. Show — don't just tell.

MORE ON ►

◆ **Photo cutouts:** How to turn studio shots (like the fashion model at left) into silhouettes..... 208

Studio shots provide the ideal solution for fashion and food illustrations, as these bikini and burger photos show. But they can also convey ideas (at left, a revenge fantasy for computer users). And they can dramatically capture the mood of any personality you're profiling.

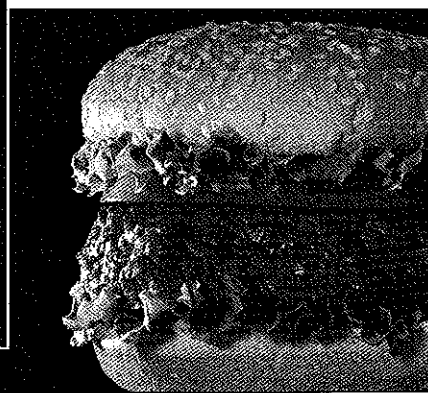
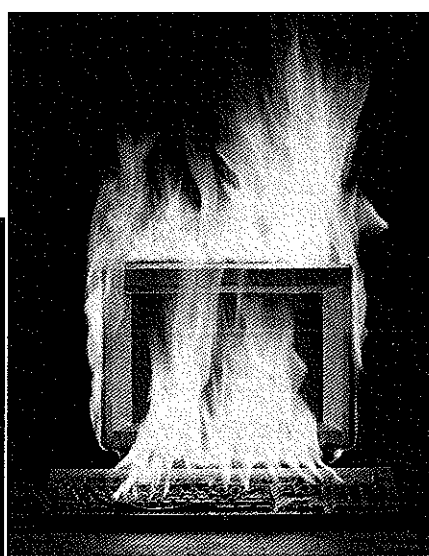
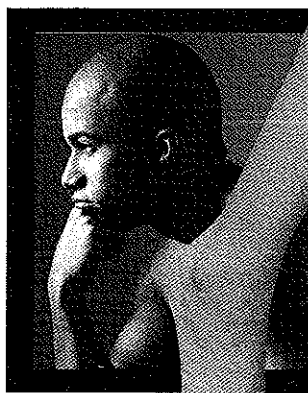
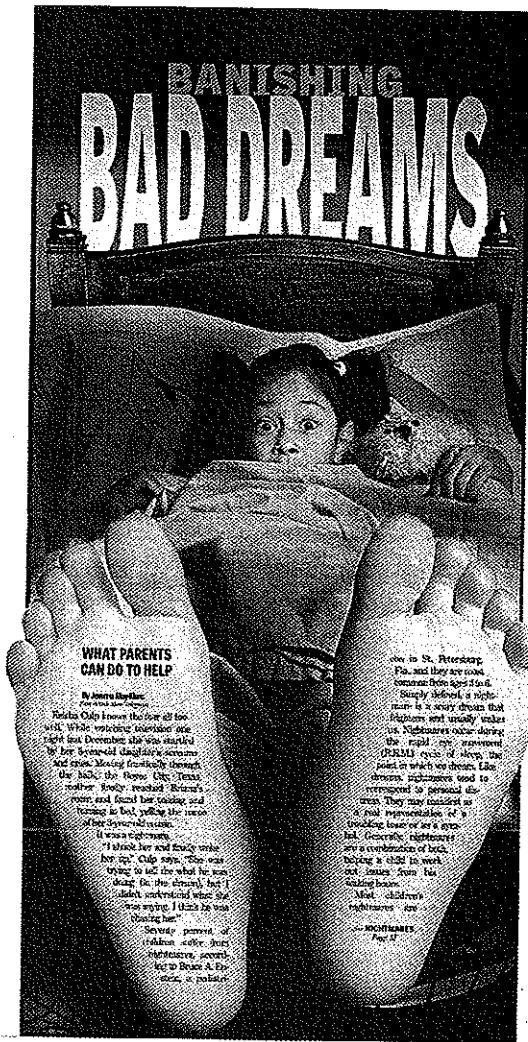
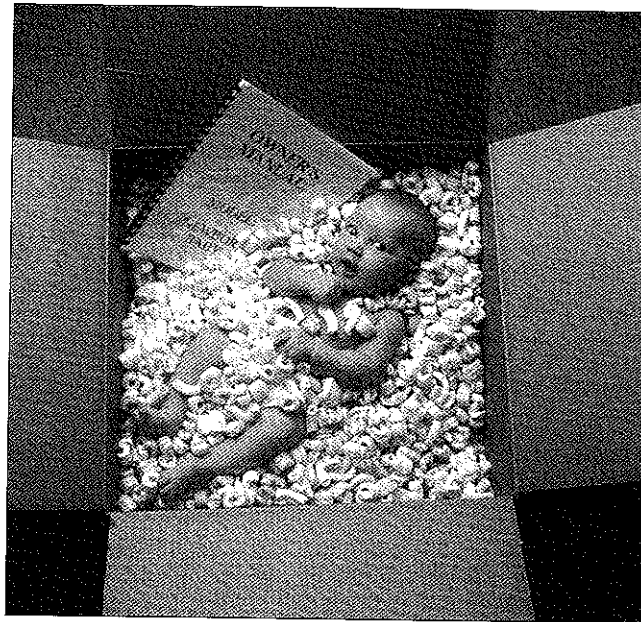


PHOTO ILLUSTRATIONS



Note how beautifully the headline and text integrate with this cartoon-like photo illustration from the San Jose Mercury News. It's comical and sweet, conveying the story's topic with drama and humor.



This award-winning photo by T.J. Hamilton of The Grand Rapids Press illustrated a feature story on the pressures that new parents face. It's cute and compelling — and it's a perfect complement to the story's headline: "Handle With Care."

Sometimes the best way to illustrate a story is to create a photograph where actors or props are posed to make a point — like drawings do. The result is called a *photo illustration*.

Photo illustrations are usually studio shots. But unlike fashion photos or portraits, photo illustrations don't simply present an image; they express an idea, capture a mood, symbolize a concept, tell a visual joke.

Photo illustrations are often excellent solutions for feature stories where the themes are abstract (love in the office, teen suicide, junk-food junkies) — stories where real photos of real people would be too difficult to find or too dull to print. But keep in mind, a good photo illustration:

- ◆ **Instantly conveys what the story's about.** A photo illustration shouldn't confuse or distract readers. It should present one clean, clear idea that requires no guesswork and avoids misleading meanings. And it *must* match the tone and content of the text.

- ◆ **Should never be mistaken for reality.** Newspaper photos are honest: They show real people doing real things. Readers expect that. So if you're going to change the rules and create some fantasy, make it obvious. Distort angles, exaggerate sizes, use odd-looking models (at right) — do *something* to cue the reader that this photo isn't authentic. It's dishonest to pass off a fake photo (someone pretending to be a drug addict) as the real thing. Even warning readers in a cutline isn't enough; readers don't always study the fine print.

- ◆ **Works with the headline.** The photo and the headline must form a unit, working together to convey the main idea of the story.

- ◆ **Performs with flair.** A good photo illustration displays the photographer's skill and cleverness with camera angles, lighting, special effects, poses and props. In a world where newspaper graphics compete against slick TV and magazine ads, you either excel or you lose. If your photo illustration looks vague and uninspired, you lose.



ILLUSTRATIONS

Publications are packed with illustrations. Some aim to amuse: comics, for instance. Some appear in ads, selling tires and TVs. Some promote stories in teasers. Some jazz up graphics and logos.

And then there are more ambitious illustrations, ones that (like photos) require more space, more collaboration between writers, editors and designers — and bigger budgets.

Here's a look at the most common types of newspaper illustrations:

COMMENTARY & CARICATURE

The first illustration ever printed in an American newspaper was an editorial cartoon in Ben Franklin's Pennsylvania Gazette. It showed a dismembered snake, with each section representing one of the 13 colonies. It carried the caption "JOIN or DIE."

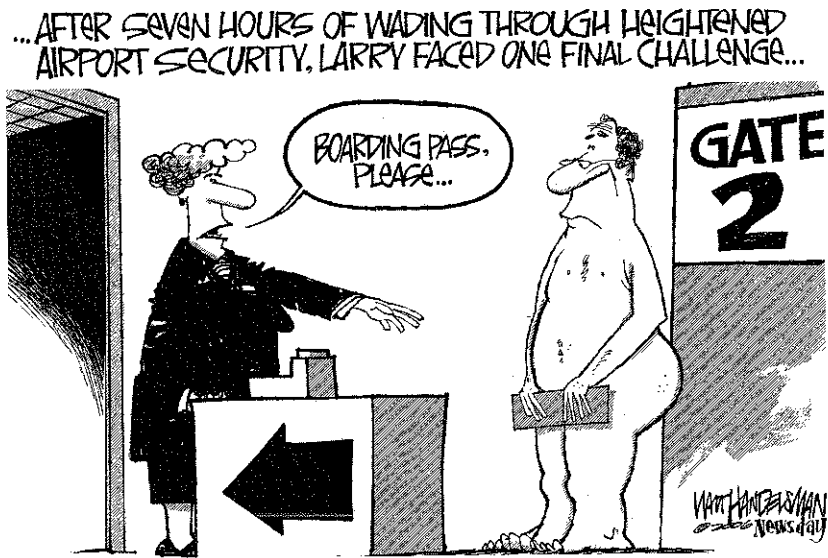
Editorial cartoons have gotten a lot funnier since then. Today, they're expected to be humorous, yet thoughtful; provocative, yet tasteful; far-fetched, yet truthful. That's why editorial cartooning is one of the toughest jobs in journalism — and why successful editorial cartoonists are rare.

A similar type of illustration, the commentary drawing, also interprets current events. Like editorial cartoons, commentary drawings usually run on a separate opinion page. Unlike editorial cartoons, commentary drawings accompany a story or analysis, rather than standing alone. They don't try as hard to be funny but still employ symbols and caricatures to comment on personalities and issues.

Caricatures, however, aren't limited to opinion pages. They're often used on sports or entertainment pages to accompany profiles of well-known celebrities. A good caricature exaggerates its subject's most distinctive features for comic effect. Like editorial cartooning, it's a skill that's difficult to master, and should probably be avoided if:

- ◆ The subject's face isn't very well-known.
- ◆ The story is too sensitive or downbeat for a brash style of art.
- ◆ The artist's ability to pull it off skillfully is doubtful.

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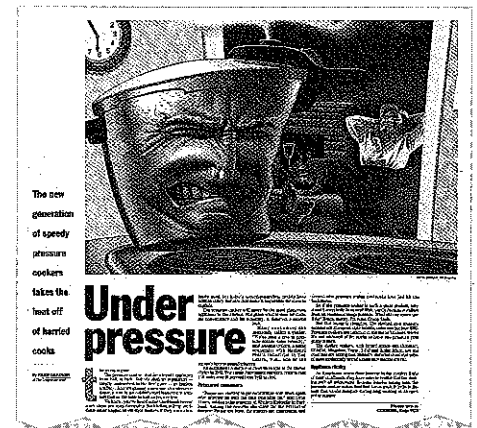
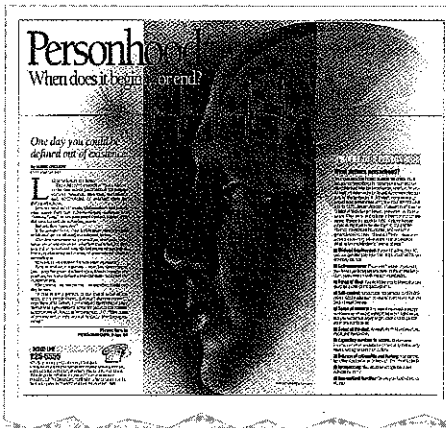
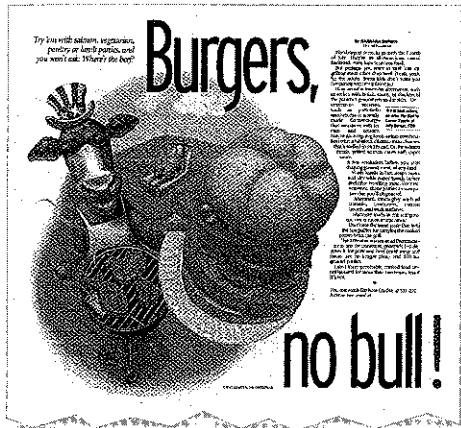


This editorial cartoon, by Walt Handelsman of Newsday, relies on a hip drawing style, crisp hand lettering and a wicked sense of satire.



A goofy caricature of goofy comedian David Letterman. Artist Ron Coddington has exaggerated Dave's gap-toothed grin to an absurd extreme (and note bandleader Paul Shaffer tucked beneath Dave's arm).

ILLUSTRATIONS



Three illustrations, three different styles, one artist: Steve Cowden of *The Oregonian* created these pages entirely on the Macintosh with Freehand software.

FLAVOR DRAWINGS

Feature pages often focus on abstract concepts: drugs, diets, depression, dreams and so on. Many of those concepts are too vague or elusive to document in a photograph.

That's where illustrations can save the day. Flavor drawings — drawings that interpret the tone of a topic — add impact to the text while adding personality to the page.

Finding the right approach to use in an illustration takes talent and practice. (It can create thorny staff-management problems for editors, too. An awful lot of amateur illustrations look — well, awfully amateurish. And it's surprisingly hard to tell a colleague, "Your drawing stinks.")

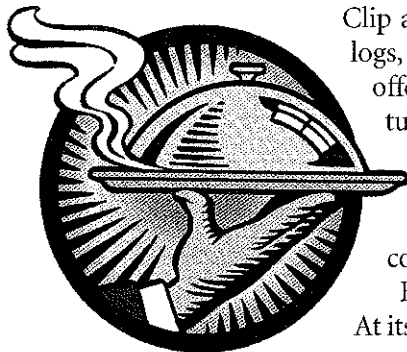
Flavor drawings can be silly or serious, colorful or black-and-white. They can dominate the page or simply drop into a column of text to provide diversion.

Be careful, however, not to overload your pages with frivolity. Readers want *information*, not decoration. They can sense when you're just amusing yourself.

CLIP ART

Illustrations are terrific — *if* you have the budget to hire artists or pay for freelance artwork. But what if you don't?

Advertisers have had that problem for years. And when they need images of generic-looking people and products to spruce up their ads, they often use *clip art*: copyright-free cartoons and drawings.



Clip art is plentiful and cheap. You can buy catalogs, CD-ROMs and Web site subscriptions that offer thousands of, say, holiday images (Santas, turkeys, pumpkins and valentines) at ridiculously low prices.

For a classier look, you can scan historic old engravings, like the one at right, from copyright-free pictorial archives.

But be selective. Clip art often looks lowbrow. At its worst, it's *extremely* cheesy. So don't junk up your news stories just because you're desperate for art. Make the news look like news, not like the ads down below.



A CHECKLIST: FINDING FEATURE ART

Feature pages require good art. To produce good art, you need good ideas. And you need those good ideas *before* stories are written, *before* photos are shot, *before* you start to design the page. Begin searching for ideas before deadline pressures force you to take shortcuts.

Stumped on how to illustrate a page? The following checklist can help guide you to the graphic heart of a feature story:

PHOTO SOLUTIONS

CAN WE SHOOT PHOTOS?

Can we illustrate this story photojournalistically — showing real people in real situations?

Look for:

Action

What events or actions are connected with this story? What do the main characters *do* that's interesting? (A reminder: Talking, thinking and sitting at a desk are *not* interesting.) What actions can readers take after they've finished the story?

People

Who is the key player? Or are there several? What kind of portrait shows us the most about them? What emotions do they experience in this story? Can one mood-oriented portrait convey the idea? Is there a situation where emotions and actions intersect?

Places

Can location/setting help tell the story, either:

- ◆ With a main character posed in a dramatic location?
- ◆ With several main characters working or interacting?
- ◆ Without people — focusing instead on buildings or scenery?

Objects

What items are integral to the story? Examples:

- ◆ Machines
- ◆ Tools & equipment
- ◆ Works of art
- ◆ Vehicles
- ◆ Clothing

Can they be used as lead art? Expanded into a diagram? Explained in detail in a sidebar?

CAN WE OBTAIN PHOTOS (FROM AN OUTSIDE SOURCE)?

- ◆ A wire service?
- ◆ Media Web sites (TV networks, movie studios, professional or student newspapers)?
- ◆ Organizations (government offices, museums, clubs, stores, companies mentioned in the story)?
- ◆ The newsroom library? A local library?
- ◆ The personal archives of people in the story?
- ◆ Books or magazines (with approval from the publisher or copyright holder)?
- ◆ Stock photo services?

If photos won't tell the story, then maybe you should consider:

ART SOLUTIONS/PHOTO ILLUSTRATIONS

DOES THE STORY FOCUS ON AN ABSTRACT TOPIC? Can one strong image capture that topic and anchor the page? Or are several smaller images needed?

SHOULD WE CREATE A:

- ◆ *Drawing?* (Is an artist available? Or do we prefer the realism of a photo?)
- ◆ *Photo illustration?* (Is a photographer available? Or do we want a freer, more fanciful solution?)

To pull strong images out of the story, ask yourself:

CAN WE WRITE THE HEADLINE? A clever headline will often inspire a graphic hook. Wander through the story and look for key words and phrases. Loosen up and noodle around with:

Puns. *Give Peas a Chance. The Noel Prizes. Art and Sole.*

Alliteration and rhyme. *FAX Facts. High-Tech Home Ec. Tool Time.*

TV, movie or song titles. *Born to Run. The Right Stuff. All in the Family. Rebel Without a Clue. Running on Empty. Home Alone.*

Popular quotes, proverbs or slang expressions.

A quote or phrase lifted from the text of the story.

A key word from the story: A name (*Skipper*). A place (*Gilligan's Island*). An emotion (*The Crying Game*). A sound or feeling (*Yum!*).

A CHECKLIST: FINDING FEATURE ART

No headline yet? Or is the concept still vague?

BRAINSTORM IMAGES. Wander through your topic again, but this time compile a list of concepts, symbols, visual clichés. Analyze the story in terms of:

Who. What personality types (or stereotypes) are involved? How can you exaggerate their personalities? Are there victims? Villains? Can you use props or symbols to represent people in the story?

What. What objects, feelings or actions are involved? What clichés or symbols come to mind? Isolate them. Mix and match them. What happens if you exaggerate or distort them? See anything humorous? Dramatic?

When. When does the action occur? Are there moments when the topic is most dramatic or humorous? At what times does the topic begin or end? What was the history of this topic?

Where. Where does this topic occur? Where does it start? Finish? If you were filming a movie, what dramatic angles or close-ups would you use?

Why. What does this story mean? What's the end result, the ultimate effect? What's the reason people do it, dread it, love it? And why should we care?

Once you've compiled a list of images, try to combine them in different ways. View them from different angles. Or try these approaches:

- ◆ **Parody.** There's a world of symbols and clichés out there waiting to be recycled. Some are universal: an egg (frailty, rebirth), a light bulb (creativity), a test tube (research), a gun (danger), an apple (education). You can play with the flag, dollar bills, road signs, game boards. Or parody cultural icons: The Statue of Liberty, The Thinker, Uncle Sam, "American Gothic."
- ◆ **Combination.** Two images can combine to form a fresh new idea. If your story's about people trapped by credit cards, create a credit-card mousetrap. If your story's about some puzzle at City Hall, create a City Hall jigsaw puzzle. And so on.
- ◆ **Exaggeration.** Distort size, speed, emotion, repetition. Is there a BIG problem looming? Is something shrinking? Fading? Taken to an extreme, what would this subject look like? How would affected people look?
- ◆ **Montage.** Arrange a scrapbook of images: photos, artifacts, old engravings from library books. Try to create order, interplay or point of view.

OTHER GRAPHICS SOLUTIONS

By now, you may have found a solution that seems like pure genius to you. But beware: Ideas don't always translate into reality. Your solution must work instantly for hundreds of readers. So before you proceed, run a rough sketch past your colleagues to test their reactions. If it doesn't fly, drop it.

Remember, too: Informational art is usually better than decorative art. Will your illustration inform, or is it just a silly cartoon? Does it make a point, or convey fuzzy emotion? Is it big simply because you need to fill space?

You can still salvage your idea — but consider using it along with:

Infographics. Dress up charts, graphs, maps or diagrams as lead or secondary art. Show your readers how things work, what they mean, where they're headed. Use the design to teach — not just entertain.

Sidebars (with or without art). You can create lists, glossaries, how-to's, polls (see our list on page 165). If you add enough art (mug shots, diagrams, book jackets, etc.) you can make a sidebar carry the whole page.

Big, bold type effects. Often a display headline that's aggressive enough can serve as a page's dominant element — you could even work a piece of art *into* the headline. Or try starting the text with a HUGE initial cap.

Mug shots and liftout quotes. Drop these in wherever pages look gray. Or play them up as dominant elements by adding rules, screens, shadows. Or group a series of mugs and quotes in a bold, colorful way.

If you're still trying to dress things up, try a combination of boxes, screens or background wallpaper effects. This is just fancy footwork, however — distracting the reader to disguise your lack of art.

A FINAL WARNING: If you've come this far and still don't have a solid solution, re-think your story. If it's too vague for you, it's probably too vague for readers.

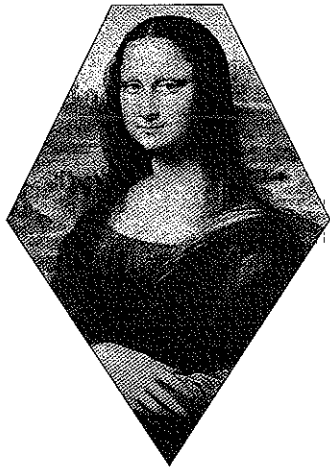
RISKY BUSINESS

In your search for *The Ultimate Page Design*, you may be tempted to try some of these effects. But before you do, read on:



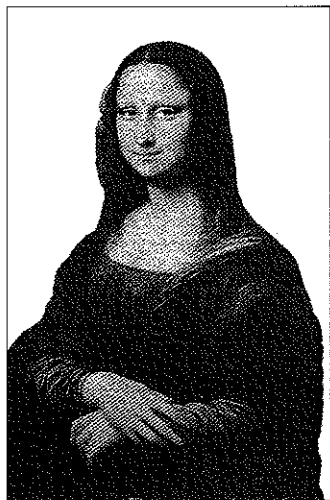
Before you “borrow” an image from an outside source, be sure you’re not violating copyright laws. Old art, like the Mona Lisa, is usually safe; current, copyrighted art can be reproduced if it accompanies a review or plays a part in a news story. But copyright laws are complex (as are laws governing the reprinting of money*) so get good advice before you plunge into unfamiliar territory.

There are clip-art books full of fancy frames, computer programs loaded with decorative rules. And someday, you may succumb to temptation. You’ll decide to surround an elegant image with a gaudy, glitzy frame. Don’t do it. Artwork and photographs should be bordered with thin, simple rules. Colorful or overly ornate frames just distract readers’ attention from what’s important.



Printing a photo backward, as a mirror image of itself, is called *flopping*. Usually, it’s done because a designer wants a photo facing the opposite direction, to better suit a layout. But that’s dishonest and dangerous. It distorts the truth of the image. *Never* flop news photos. Flop feature photos or studio shots *only* as a last resort, and only if there’s no way to tell you’ve done it.

As we’ve learned, photos work best as rectangles with right-angle corners. Cutting them into other “creative” shapes distorts their meaning, clutters up the page and confuses readers. Put simply: Slicing up photos is the mark of an amateur. There’s rarely a valid reason for doing it, so put the idea right out of your mind.



Sometimes you get art that’s so wild ’n’ wacky, you just *gotta* give it an equally nutty layout. OK — but beware. Unless you choose appropriate art, tilt it at just the right angle and skew the type smoothly, you’ll look silly. Even though pros try it once in a while (see pages 200-201), save it for when you really need it.

If a photo is weakened by a distracting background or needs a dramatic boost, you can carefully cut out the central image and run it against the white page. That works well with some photos, poorly with others — but it usually should be avoided for news photos. For more advice and warnings, see page 208.



**For instance, you may reproduce dollar bills only at sizes 150% or larger, or 75% or smaller.*

TROUBLESHOOTING

Quick answers to questions frequently asked by perplexed designers about photos and art:

Q Is there anything wrong with using a stand-alone photo as the dominant art on Page One?

If you ask readers what they want Page One to be, most would answer “newsy.” They want data. Summaries. Stories.

Newspapers often forget this. They fall into lazy ruts, running big photos of cute kids and sunsets on Page One. Usually, this is because editors get preoccupied with meetings and money stories for which there are no interesting photos, so at the last minute they panic and yell, “Quick! I need a photo! Run to the park and shoot me a squirrel!” Which results in pages like this:

When it comes to warm ‘n’ fuzzy front-page photo clichés, the worst of the repeat offenders are these:



Balloons



Cute kids



Flowers



Squirrels



Clowns

Many newspapers adhere to the adage that *you should never run wild art as lead art*. In other words, if you consistently run soft, stand-alone photos as lead art, it's a sign you're not doing enough photojournalism, enough packaging or enough planning. (See page 188 for more on planning better front-page packages.)

Q My editor insists on running grip-and-grin photos in the paper. He says that readers want to see faces of people in the community. Is he right?

You know what newspapers do best? Two things: *teaching* and *storytelling*. In a way, that's our sacred mission — giving people data they need to lead better lives, and capturing the drama of life in the 21st century. *Teaching* and *storytelling*. *Data* and *drama*. Good teaching conveys data; good storytelling conveys drama.

Keep those words in mind as you thumb through a newspaper. A photo of some guy holding a trophy teaches us nothing. It tells no story. A photo of that same guy *doing* the thing that earned him the award — helping the children, building the park — would convey more data and drama. It would be an immeasurably superior image.

Look at the photo at left. Why is it a classic? Consider all the *data* it contains: the who, the what, the where, the how. Now consider the *drama* it contains: an actual murder, occurring right before your eyes.

Apply this same standard to every photo in your newspaper. You'll realize that's why those grip-and-grin photos are so journalistically weak: Those awkward-looking people could be anybody anywhere. Only their families and friends will care about those photos; the other 99% of us will turn the page, looking for *real* news.

Always search for the true photograph behind every story — the real activity, not the phony ceremony. And if your editor insists on running “cheese” photos anyway, consider creating a page like the one at right to house all those trophy-clutching grip-and-grins. That way, you can keep your *news* separate from your *cheese*.

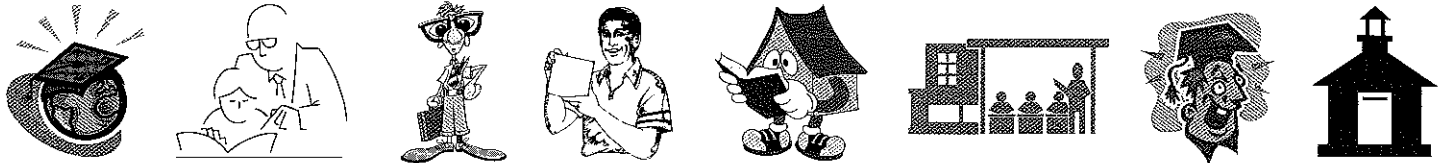


At the Bainbridge Island Review, this page gives local award-winners their moment of glory.

TROUBLESHOOTING

Q: We're a small paper on a tight budget, and we can't afford to hire artists. What are the best sources for clip art?

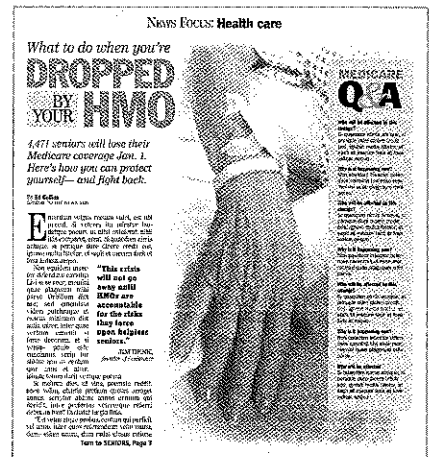
The good news is: There's plenty of affordable clip art out there. The bad news: Most of it is junk. If you buy Art Explosion — a CD with 125,000 images on it — here's a sample of what you'll find under the heading of "Education":



Which of these images are useful, and which are junk? That'll depend, day to day, on what you're looking for. Your best bet is to buy a disk loaded with art so you can pick and choose more easily. Or visit Web sites for companies like Art Parts and EyeWire, which offer quickie images like those above as well as bigger, better illustrations you can buy individually.

Q: Our paper is small; our photo staff is virtually nonexistent. What can we do to get better photos into the paper?

- ◆ Consider buying stock images. Like clip-art illustrations, stock photos help most when you need generic art for stories like the one at right. Visit Web pages for PhotoDisc, EyeWire and Corbis; you can download images quickly and cheaply.
- ◆ Buy a reliable, droolproof digital camera. Train everyone to use it for mug shots and simple portraits.
- ◆ Quit shooting everything at eye level, 10 feet away. Stand on tables. Squat on the floor. Zoom in and out. Find fresh angles.
- ◆ Carry a black sheet to use as a backdrop for portraits. It can add instant drama and let you reverse type into the background.

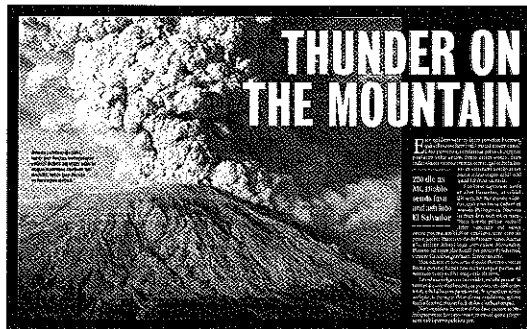


Q: Our photo editor won't allow us to run any headlines on photos, or to use any photo cutouts, because it damages the images' integrity. Is that true?

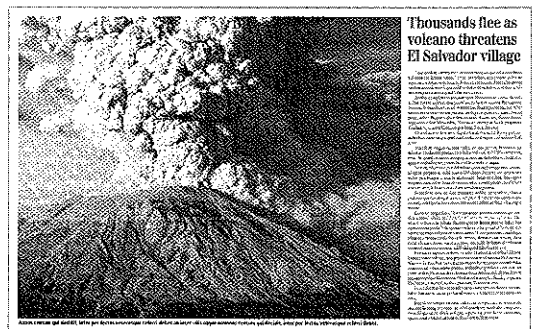
For years, photo cutouts and superimposed headlines were taboo in newsrooms. But look at magazines now. Look at *news* magazines like *Time* and *Newsweek*; they run shadowed photo silhouettes and fancy reversed headlines everywhere.

Newspapers are behind the curve when it comes to stylizing images. They still treat photos, especially local photos, like sacred art objects.

You can argue either side and never get anywhere. So try this: bring a pile of magazines into the newsroom. Analyze the cutouts, the superimposed headlines.



A dramatic news story as it might appear in a *news* magazine, with reversed type and the headline atop the photo.



If that same story ran in a newspaper, the headline, text and photo would all be designed as separate rectangles.

Discuss what works, what doesn't. See if you can reach agreement on where to draw the line. Designate certain places in the paper (Features, Sports, the front-page promos) where it's OK to bend the rules.

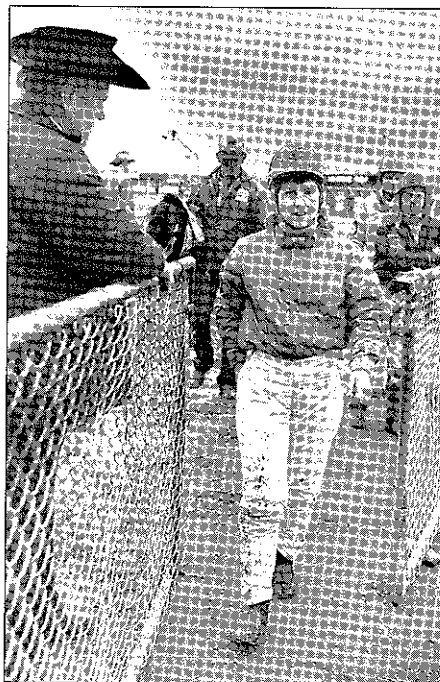
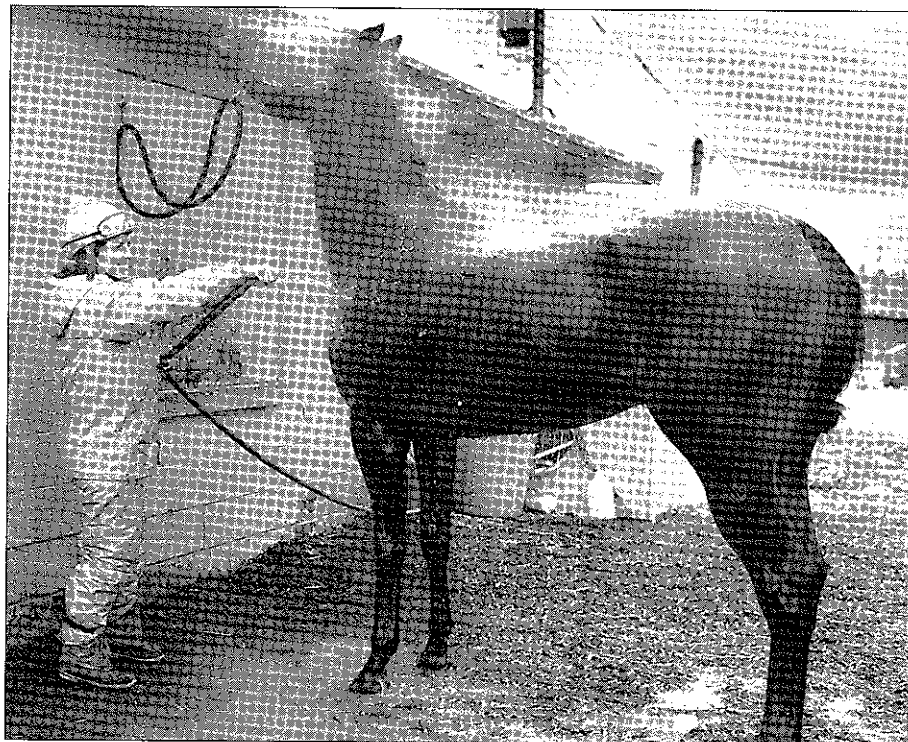
For more on this controversy, see pages 208 and 277.

EXERCISES

ANSWERS ► 274

1 Below are four photos that accompany a story about a woman jockey. Using all four, create a full-page photo spread for a broadsheet feature section, with the headline “*On the Fast Track*” (and you’ll need to add a deck below the headline, as well). The story is very long, so assume you can jump as much text as you need.

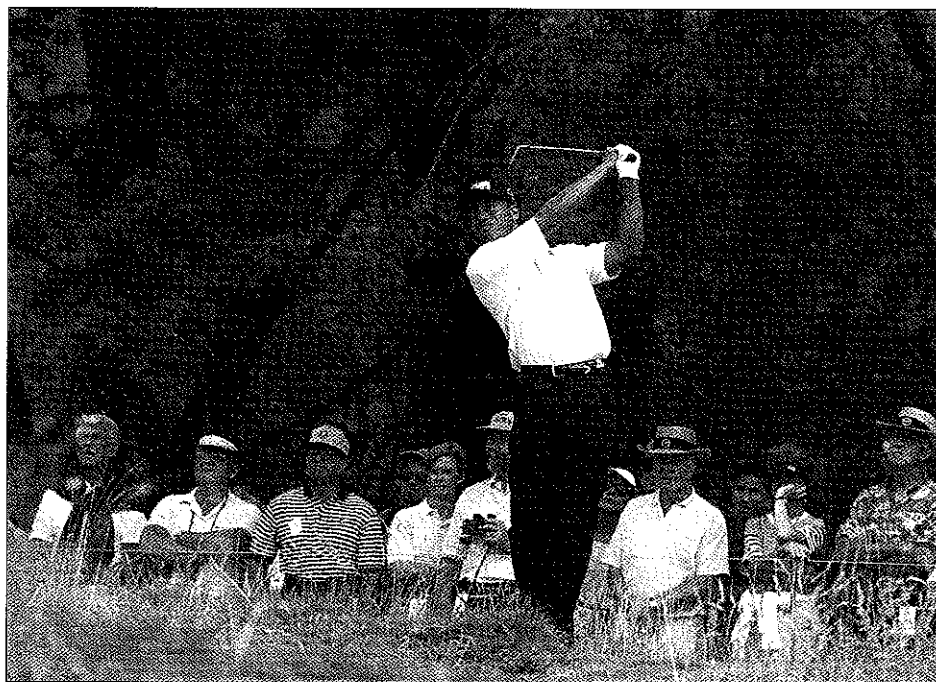
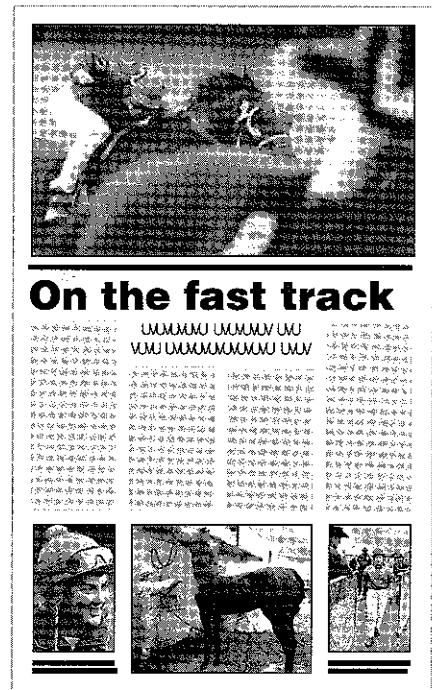
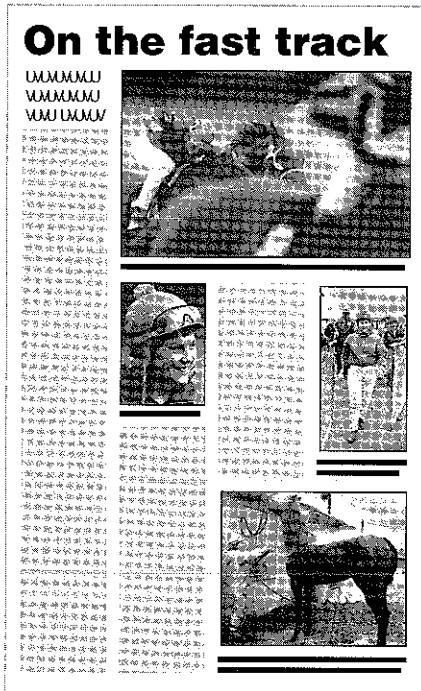
Here are the photographer’s recommended crops for the images. But before you begin, ask yourself: Which photo should be dominant?



EXERCISES

2 The photos for that woman jockey spread (previous page) were good, both in content and technical quality. But if you were the photo editor for that page and there was time to go back and shoot more photos, what might you ask for? What's missing?

3 The three layouts below were created from those jockey photos. Can you find at least three things wrong with each of these page designs?



4 At left is a photo of Tiger Woods playing in a local golf tournament. This is your photographer's best shot. (Unfortunately, he wasn't able to get a dramatic closeup or reaction shot of Tiger.)

The sports editor insists on leading with this photo. So how would you crop it?

A newspaper is a product . . . like corn flakes. They're both good for you. They're both a traditional part of America's breakfast routine. And like corn flakes, newspapers often seem indistinguishable from one brand to another.

So how do you make *your* brand of corn flakes look more appealing to consumers? You dress it up in a colorful box. Design a slick logo. Dream up an attractive promotion (*FREE WHISTLE INSIDE!*) or lift out some catchy phrase (*High-fiber nutrition with real corn goodness*) to catch the eye of passing shoppers.

Finally, you stick in all the extras that are required to be there — ingredients, the date, the company address — as neatly and unobtrusively as you can.

All that holds true for news publications, too. And in this chapter, we'll examine the graphic nuts and bolts used to assemble newspapers: logos, flags, bylines, decks, teasers, liftout quotes and more.

Previously, we looked at ways to design individual stories. In this chapter, we'll explain how to label and connect related stories. How to break up deep columns of gray text. And how to add graphic devices that sell stories to readers.

In other words, how to pack more real corn goodness into every bite.

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THE FLAG

Let's begin at the top of Page One, with one of journalism's oldest traditions, the *flag*. Though newspapers have tried boxing it in a corner, flipping it sideways or floating it partway down the page, most papers choose the simplest solution: anchor the flag front and center to lend the page some dignity.

(Flags, incidentally, are often mistakenly called "mastheads." But a masthead is the staff box full of publication data that usually runs on the editorial page.)

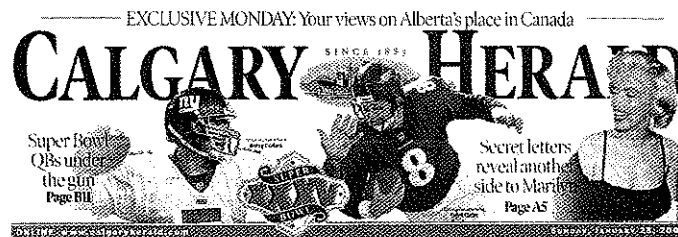
Student publications often update their flags every few years, while editors at larger, more traditional newspapers are less inclined to fiddle with them (in part because repainting delivery trucks and reprinting stationery gets expensive). They believe that flags should evoke a sense of tradition, trust, sobriety — and indeed, some Old English flags look downright *religious*.

But others argue that flags are like corporate logos and should look fresh. Bold. Innovative. Graphically sophisticated.

Examine the sampling of flags below. What clues do they offer to their papers' personalities?

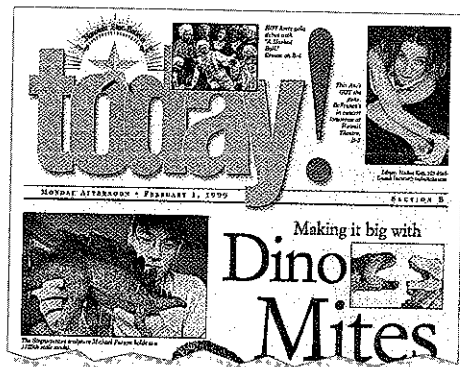


Some papers float their flag in white space to give it prominence. Others add *ears* (text or graphic elements in the corners beside the flag) to fill the space. Papers stick a variety of items in their ears and flags: weather reports, slogans ("All the News That's Fit to Print") or *teasers* promoting features inside the paper:



What's essential in a flag? The name of the paper. The city, school or organization it serves. The date. The price. The edition (*First, Westside, Sunrise*), if different editions are published. Some papers include the volume number — but though that may matter to librarians, readers rarely keep score.

LOGOS & SIGS



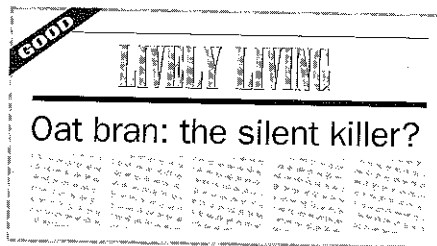
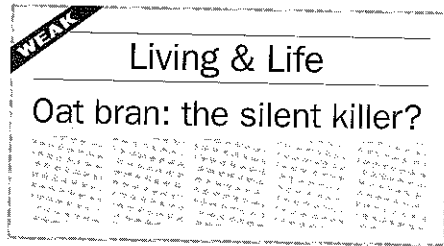
STANDING HEADS
AND
SECTION LOGOS

As you travel through a newspaper, you pass signposts that tell you where you are. Some are like big billboards (“Now entering **LIVING**”). Others are like small road signs (“Exit here for *Movie Review*”).

Every paper needs a well-coordinated system of signposts — or, as they’re often called, *headers* or *standing heads*. Just as highway signs are designed to stand apart from the scenery, standing heads are designed to “pop” off the page. They can use rules, decorative type, fancy screens or reverses — but it’s essential that their personalities differ from the ordinary text, headlines and cutlines they accompany.

Compare, for example, these two headers (also called *section flags* or *logos*):

This section logo uses the same typeface as the headlines — they’re both the same size and weight, too. Nothing sets the logos apart from the day’s news; they just don’t “pop” off the page.



Here, the section logo looks entirely different from the headline below. It uses an all-caps serif font. It’s screened, with a thin drop shadow. And a thick rule sets the header apart from the live stories downpage.

A *logo* is a title or name that’s customized in a graphic way. Logos can be created with type alone, or by adding rules, photos or other art elements.

Section logos, like those above, help departmentalize the paper. In small tabloids, they should appear atop the page to signal major topic changes (from Features to Opinion, for instance). Bigger broadsheets use section logos to label each separate section, often adding teasers to promote what’s inside.

Some newspapers use standing heads to label the content on every single page. Others reserve that treatment for special themed pages (*Super Bowl Preview*) or investigative packages (*Guns in Our Schools: A Special Report*).

Either way, those added signposts guide readers most effectively when they’re designed consistently throughout the paper, in a graphic style that sets them apart from the “live” news — as these section logos from The Salt Lake Tribune demonstrate.



LOGOS & SIGS

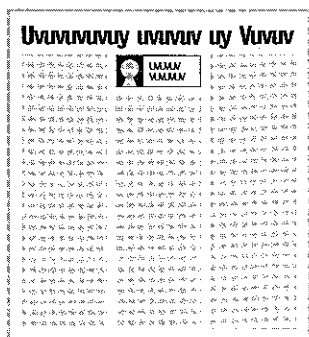
As we've just seen, section logos and page headers are used to label sections and pages. But labels are necessary for special stories, too. And those labels for stories are called *logos*, *sigs* or *bugs*.

Story logos are usually small enough to park within a leg of text. But whatever their size, they need to be designed with:

- ◆ A graphic personality that sets them apart from text and headlines;
- ◆ A consistent style that's maintained throughout the paper; and
- ◆ Flexible widths that work well in any design context.

It's important to dummy logos where they'll label a story's content without confusing its layout — which means they shouldn't disrupt the flow of text or collide with other elements.

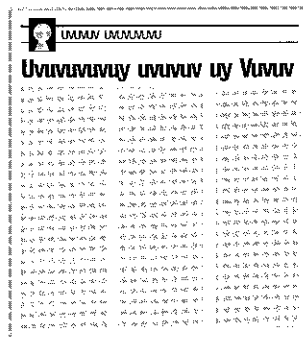
Here are some of the most common ways to dummy logos with stories:



In multi-column layouts, sigs and logos are usually dummied atop the second leg so they won't interrupt the flow of the text. Avoid adding mug shots or photos to that second leg, too — the logo will look odd whether dummied above or below other art, and both images will fight for the reader's attention.



In vertical layouts, sigs and logos are either dummied above the headline or indented a few inches down into the text. Indenting logos is tricky, though, since text should be at least an inch wide — which doesn't leave room for long words in a logo.



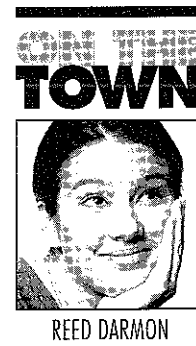
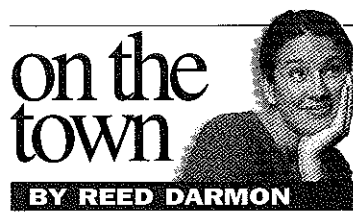
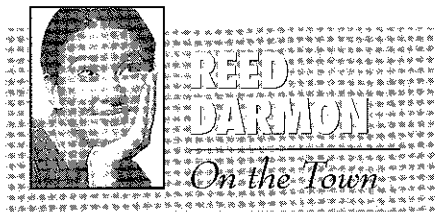
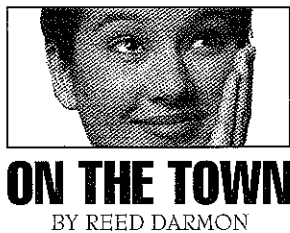
Instead of placing sigs and logos down in the text, some papers use headers that stretch above the headline, usually running the full width of the story. This is a very clean, clear way to label special features, but it takes up more space than the other formats — and doesn't do anything to break up gray legs of text.

COLUMN LOGOS

Column logos are a way to label special writers, those regularly appearing personalities whose names and faces deserve prominent display. These logos (also called *photo sigs*) are usually reserved for writers whose columns are subjective, opinionated or humorous — and whose columns hopefully become a regular reader habit. (To support that habit, then, it's important to dummy the column in the same style and the same place each time it runs.)

Column logos usually consist of:

- ◆ The writer's name.
- ◆ The writer's likeness (either a photo or a sketch).
- ◆ A catchy title: *Dear Abby*, *Screen Scene* or (yawn) *On the Town*.



LOGOS & SIGS

SIGS & BUGS

Column logos promote the personalities of *writers*. Sigs and bugs, on the other hand, identify *topics*. They're a functional yet decorative typographic treatment that's used to label:

- ◆ Briefs and non-standard news columns (*Business Notes, People, World Roundup*);
- ◆ Opinion pieces that need to be distinguished from ordinary news stories (*News Analysis, Movie Review*);
- ◆ Regularly appearing features (*NFL Notebook, Action Line!, Money Matters, Letters to the Editor*).

At some papers, there's even a trend toward labeling more and more stories by topic (*City Council, Medicine, Tennis*). That's difficult to do consistently throughout the paper — quick, what's a one-word label for a story about two jets that nearly collide? — but when it works, it's a helpful way to guide busy readers from topic to topic.

Other papers use sigs that refer to stories on other pages or include fast facts (as in that bottom movie review sig at right).

Sigs can be designed in a variety of sizes and styles, adding rules, screens or graphic effects to catch readers' eyes. But every paper should use a consistent graphic treatment for all its logos. That means the style you use for **POP MUSIC** should also be appropriate for **OBITUARIES**.

MOVIE REVIEW

MOVIE REVIEW

movie review



Movie review

MOVIE REVIEW

MOVIE REVIEW

Dreamgirls

★★★

Starring: Eddie Murphy, Jamie Foxx, Beyoncé Knowles

Director: Bill Condon

Rating: PG-13 for language, sexuality and drug content

MORE ON ►

◆ Fast-fact boxes:

Ideas for capsulizing information like that movie review box below 166

SERIES LOGOS

Series logos are a way to label special packages (a five-day series on *Racism in the Classroom*) or stories that will continue to unfold over an extended period (like *Election 2008* or *Revolt in China*).

Series logos (called icons at some papers) usually consist of:

- ◆ A catchy title that creates reader familiarity;
- ◆ A small illustration or photo that graphicizes the topic;
- ◆ Optional refer lines to other pages or to tomorrow's installment.

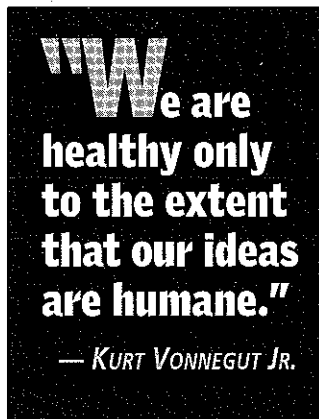
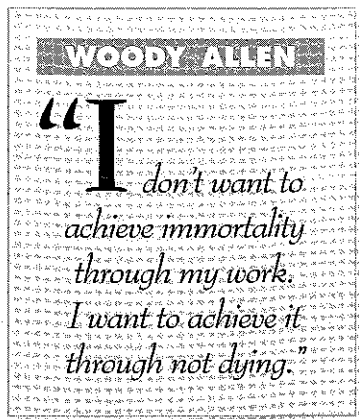
Logos are usually one column wide or indented into the text — and as these examples from The Detroit Free Press show, they come in a variety of styles:



LIFTOUT QUOTES

"If I repent of anything, it is very likely to be my good behavior. What demon possessed me that I behaved so well?"

— Henry David Thoreau



“Sara grew up to be a copy editor, a profession she compares to walking behind an elephant in a parade and scooping up what it has left on the road.

— Anne Fadiman, in her memoir, "Ex Libris"

”

"The surest way to make a monkey of a man," said Robert Benchley, "is to quote him." And a sure way to make readers curious about a story is to display a wise, witty or controversial quote in one of the columns of text.

As the examples above show, liftout quotes can be packaged in a variety of styles, enhanced with rules, boxes, screens or reverses. They go by a variety of names, too: *pull quotes*, *breakouts*, *quote blocks*, etc. But whether simple or ornate, liftout quotes should follow these guidelines:

- ◆ **They should be quotations.** Not paraphrases, not decks, not narration from the text, but complete sentences spoken by someone in the story.
- ◆ **They should be attributed.** Don't run "mystery quotes" that force us to comb the text for the speaker's identity. Tell us who's doing the talking.
- ◆ **They should be bigger and bolder than text type.** Don't be shy. Use a liftout style that pops from the page to catch the reader's eye – something distinctive that won't be mistaken for a headline or subhead.
- ◆ **They should be 1-2 inches deep.** Shallower than that, they seem too terse and trivial; deeper than that, they seem too dense and wordy.

COMBINING
QUOTES &
MUGS

Words of wisdom are attractive. And when we see the speaker's face, we're attracted even more. That's why mug/quote combinations are among the best ways to hook passing readers.

Quotes with mugs can be designed to run boxed or unboxed, screened or unscreened. Whatever style you adopt, adapt it to run both horizontally (in 2- or 3-column widths) and vertically (in 1-column widths or indented within a column). Be sure the format's wide enough, and the type small or condensed enough, to fit long words without hyphenation.



"I'm like a dung beetle, pushing this ball of dung up a mountain."

BETTE MIDLER,
on working on her
TV sitcom, "Bette"

"People have got to know whether or not their president is a crook. Well, I am not a crook."

— RICHARD NIXON



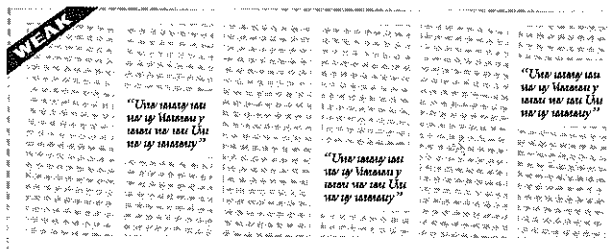
LIFTOUT QUOTES

GUIDELINES FOR DUMMYING LIFTOUTS

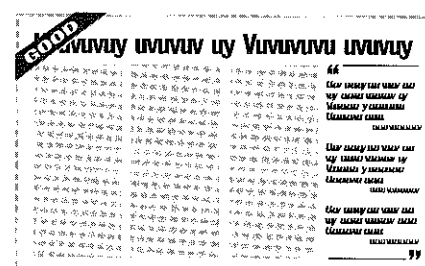
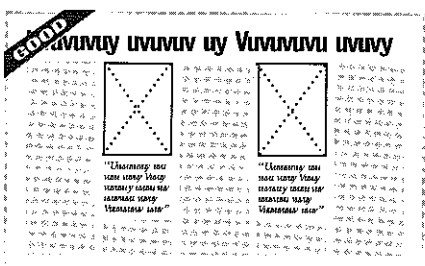
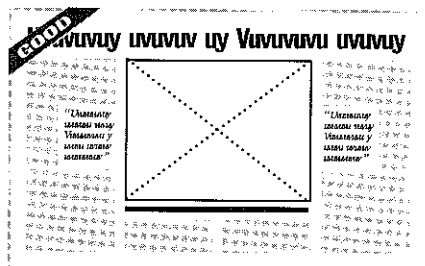
◆ **Be sure you have a quote worth lifting before you dummy it in.** You can't expect great quotes to materialize automatically — some stories, after all, don't even *use* any quotations.

Read the story first. Or talk to the reporter. Remember, once you develop the habit of promoting great quotes, it encourages reporters to *find* more great quotes. As a result, both stories and readers will benefit.

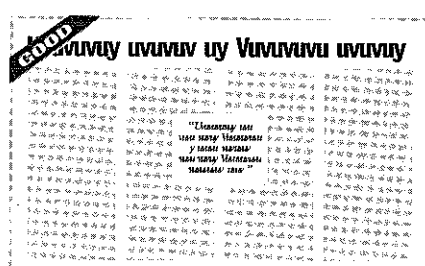
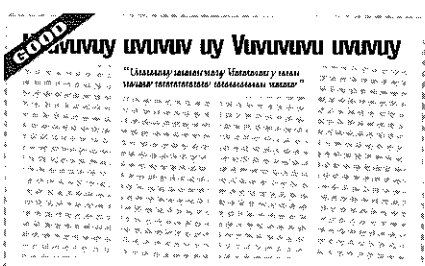
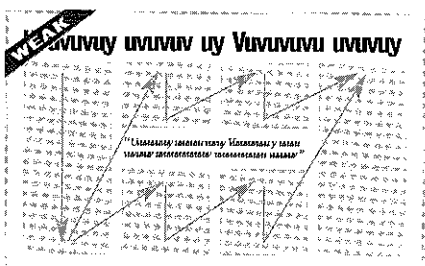
◆ **Don't sprinkle liftouts randomly through the text just to kill space:**



That gets distracting. For maximum impact and better balance, dummy quotes symmetrically (below left). Or create a point/counterpoint effect with two mugs (center). Or combine multiple quotes into an attractive package (right).



◆ **Never force readers to read around any 2- or 3-column impediment.** Text that hops back and forth like that gets too confusing (below left). Use 2-column liftouts *only* at the top of the text (center). One-column liftouts usually aren't quite as confusing, but as an alternative, you might try indenting a window for the liftout, then wrapping the text around it (right).



◆ **Keep liftout quotes as typographically tidy as you can.** Avoid partial quotes, parentheses, hyphenation, ellipses and widows.

The liftout below actually ran in a student newspaper. The editors probably thought they were keeping the quote accurate, but the distracting typography sabotaged the quote's readability:

“... possible enhancements (such as) ... an essay as a direct measurement of writing skill...”

MORE ON ►

- ◆ **Making stories fit by adding liftout quotes**..... 96
- ◆ **Quote packages: Special treatments for collections of quotes**..... 175
- ◆ **Skews and text wraps: Guidelines for dummies special type effects**..... 206

DECKS & SUMMARIES

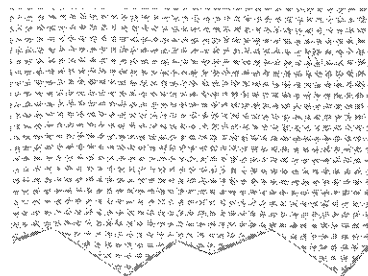
One of the most persistent problems in all of newspapering is The Headline That Doesn't Quite Make Sense:

Schools bill falls

Copy editors are only human, usually, so headlines like that are inevitable. But one way to make headlines more intelligible — especially on important stories — is to add a *deck* below the headline to explain things further:

Schools bill falls

Senators kill a plan
to finance classes
by taxing cigarettes



This example uses a 36-point boldface headline and an 18-point lightface deck. Decks are most effective in lightweight or italic faces that contrast with the main headline. In news stories, they're usually set flush left in the first leg of text.

Quite often, decks make more sense than headlines. Which shows you how valuable they can be.

Years ago, papers stacked decks in deep rows (see example, page 28). Today, most use only one deck per story. Decks for news stories are often 3-4 lines (10-15 words); decks for features are generally longer (15-30 words).

Some editors think decks are a waste of space and use them only as padding when stories come up short. That's a mistake. Since most readers browse the paper by scanning headlines, it's easy to see that a good head/deck combination adds meaning — and increases readership.

BASIC DECK GUIDELINES

◆ **Use decks for all long or important stories.** Remember, readers are more likely to plunge into a sea of text if they know in advance what it's about.

◆ **Use decks with all hammer or display headlines.** It's fine to dream up a clever feature headline like "Heavy Mental." But if you don't add a deck to explain what that means, readers may never decipher your cleverness.

◆ **Give decks contrast — in size and weight.** By sizing decks noticeably smaller than headlines, they'll be easier to write. They'll convey more information. And they'll look more graceful (as magazines discovered long ago). Though most papers devise their own systems of deck sizing, decks generally range from 12 to 24 points, depending on the size of the headline they accompany.

For added contrast, most papers use either italic decks (with roman heads) or lightface decks (with regular or boldface heads). Whatever your paper's style, it's important to set the deck apart — with both spacing and typography — from the headline and the text.

◆ **Stack decks at the start of the story.** Don't bury them in the text. Stick them in some corner or banner them across the full width of the page. Decks are functional, not decorative. Put them to work where they'll lead readers into the text — usually in the first leg (though in wider layouts, 2-column decks work fine).

In fancy feature layouts, you can be more creative. But that comes later.

DECKS & SUMMARIES

SUMMARY DECKS

Some papers call them *summaries*. Others call them *nut grafts*. Either way, they're more than just downsized decks. They're a response to busy readers who say, *I'm in a hurry — why should I care about this story?*

In 1987, The Oregonian became the first American daily to add summaries to all key stories on section fronts. Today, hundreds of papers use them on all their stories to distill the content of the text into 20-30 words:

Schools bill falls

■ By a 78-12 vote, the Ohio Senate rejects a plan to finance classes by adding a 10-cent tax on each pack of cigarettes sold this year

Compare this headline/deck combination with the one on the facing page. Which offers more information at a glance?

This example uses 13-point type. It begins with a dingbat to catch your eye (and to distinguish the summary from the text that follows).

This summary uses a boldface lead-in to highlight key words — followed by more detailed summary material in contrasting lightface italic type.

TAX PLAN DEFEATED: *By a 78-12 vote, the Ohio Senate rejects a plan to finance classes by adding a 10-cent tax on each package of cigarettes sold this year*

BRIEFLY

Background: To compensate for a projected \$3 million budget shortfall, the Ohio Senate debated a plan to finance classes by adding a 10-cent tax on each pack of cigarettes you buy.

What it means: The bill's 78-12 defeat may force Ohio to make drastic school budget cuts.

This summary reverses BRIEFLY in a bar, then uses boldface key words to set up a detailed summary of the story. The type is 9-point — which may be a bit small for a deck like this.

SUMMARY GUIDELINES

◆ **Don't rehash the headline and the lead.** Each element — the main headline, the summary and the lead of the story — should add something different to the reader's overall understanding. That means you should avoid repeating words or phrases. More importantly, it means writing those three elements as a single unit, with a flow of logic that leads the reader smoothly into the text.

In many newsrooms, the writer of the story contributes the wording for the headline and summary. That's an excellent way to maintain accuracy and avoid redundancy.

◆ **Use conversational language.** Summaries should be complete declarative sentences in the present tense. Unlike traditional decks, summaries are couched in a reader-friendly, conversational style. As the examples above show, there's no need to eliminate articles (a, an, the), relative pronouns or contractions.

Don't be stodgy or pretentious. Avoid obscure words or jargon. Simple words always work best — and short words will make hyphenation unnecessary.

◆ **Don't worry about bad breaks.** The traditional rules of headline writing don't apply here. A subject can be on one line, a verb on the next. Nobody will care if an infinitive is split between lines. But do avoid hyphenation and widows.

◆ **Feel free to improvise.** Many papers add quotes or mug shots to summaries, transforming them into graphic elements. How far is your paper willing to go?

MORE ON ►

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- ◆ **Display headlines:** How to add variety to feature headlines... 213
- ◆ **Fast-fact boxes:** How they summarize stories for readers in a hurry..... 166

BYLINES

To reporters, bylines are the most important graphic element in the entire newspaper. What a shame, then, that readers rarely give bylines a glance as their eyes dart from the end of the headline to the start of the story.

It's necessary, though, to give credit where credit is due (especially when readers have complaints or questions about a story). Papers differ on byline policies, but most publications put reporters' names on stories of substance — that is, all stories more than about 6 inches long.

Bylines generally run at the start of the story in a style that sets them apart from the text: boldface, italics, one or two rules. The first line gives the reporter's name; a second line tells whether he or she writes for an outside organization (The Associated Press, for example), works as a freelancer (often labeled a "special writer" or "correspondent") or belongs on the staff (most papers run either the name of the paper or the writer's title).

Every newspaper should adopt one standard byline style. Some examples:

By MOE HOWARD
The Daily Planet

Small block of text representing the start of a story by Moe Howard.

By Larry Fine
THE DAILY PLANET FILM CRITIC

Small block of text representing the start of a story by Larry Fine.

By CURLY HOWARD
curlyhoward@dailyplanet.com

Small block of text representing the start of a story by Curly Howard.

Student newspapers sometimes use loud, eye-catching byline styles, perhaps as a bribe to lure reporters onto the staff. Screened, reversed or indented bylines can seem fun, but they call too much attention to themselves. Proceed with caution.

BY HARPO MARX

Small block of text representing a byline for Harpo Marx.

By CHICO MARX
of the Times

Small block of text representing a byline for Chico Marx.

By GROUCHO MARX

Small block of text representing a byline for Groucho Marx.

For short sidebars or columns of briefs, credit is often given in the form of a flush-right tag line at the end of the text. As with bylines, these credit lines need spacing and typography that sets them apart from the text:

Small block of text with a credit line at the end: — The Associated Press

Small block of text with a credit line at the end: — Compiled from staff reports

Some papers run all bylines at the end of the story (and some even include the reporter's phone number or e-mail address). At the start of the story, the logic goes, bylines just add clutter amid the headlines and decks; since writers' names are less urgent, they can come later.

On photo spreads and special features, newspapers often use a more prominent byline style to credit the writer, the photographer, or both (page designers, sad to say, rarely receive printed credit for their work). These special credits are either parked at the edge of the design or indented into a wide column of text, like the Laurel and Hardy credit here.

Story by
STAN LAUREL

Photos by
OLIVER HARDY

CREDIT LINES

Artwork, like stories, should be credited — whether the art comes from staffers, freelancers, wire services or library files. Different styles of credit lines serve different functions:

- ◆ For photos and illustrations, they provide the name and affiliation of the photographer or artist who produced the image.
- ◆ For old, historic photos or maps, they tell readers where the documents come from (i.e., The Bozoville Historical Society). Often, credit lines include the date a photo was taken, which is necessary for any photo that could mistakenly be considered current.
- ◆ For charts or diagrams, an additional “source” line tells readers where the artist obtained the data that was graphicized. Citing such sources is just as important for artists as it is for reporters.
- ◆ For copyrighted material, they provide the necessary legal wording (*Reprinted with permission of . . . or ©2007 by . . .*).

Not all publications credit all photos, however. For instance, most don't bother crediting run-of-the-mill mug shots. And publicity handouts — movie stills, fashion shots, glossies of entertainers — usually run uncredited, too (probably because editors resent giving away all that free publicity).

Most papers run credits in small type (below 7-point), in a font that contrasts with any cutlines nearby. Some papers still run photo credits at the *end* of their cutlines, like this —

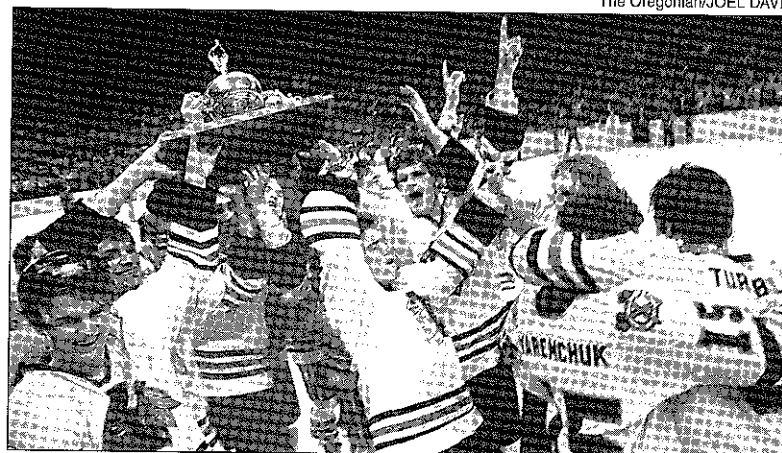
Tokyo citizens scream in terror Friday as Godzilla destroys the city. (Staff photo by Dan Gustafson.)

— but that credit style isn't as effective as it could be. Ideally, there should be a clear distinction between cutlines and credit lines, just as there's a distinction between text and bylines.

Most papers run credit lines flush right, just a few points below the bottom edge of the art and a few points above the cutline. Some papers run them flush left. Some run them on top. Some have even tried running them sideways along the right edge, though that's difficult to read and tends to jam up against any adjacent leg of text. (When graphics use both a source line *and* a credit line, they should be dummied in two separate positions to avoid confusing readers.)

Below, you can gauge the effectiveness of each location:

Not many papers run credit lines in the lower left corner. Instead, it's common to run the source line here — that's the line in a chart, map or diagram that tells the source of the data being used. Putting that information here (or inside the box) keeps it separate from other credit lines.



Source: Department of Redundancy Department

The Oregonian/JOEL DAVIS

The Oregonian/JOEL DAVIS

This is the cutline (or caption). Cutlines usually run a few points below the credit line and use a font that's bigger and bolder than the credit.

MORE ON ►

- ◆ **Photo spreads:**
Tips on designing photo pages — and positioning photo credits 130
- ◆ **Credit lines:**
Guidelines for non-standard credit styles 160

Some papers run credit lines above the photo, flush right — though many readers habitually look for them down around the cutline.

Many magazines run credit lines sideways — but even if the type is tiny, it risks crowding into adjacent columns of text.

Most papers run credit lines flush right, a few points below the photo. Whatever you choose to do, keep it consistent — pick one position and run all credits there.

SPACING

Every paper should standardize its spacing guidelines. Here, for example, is how one typical newspaper might space story elements on a typical page:

Friday, April 14, 2007 **5B**

SPORTS

The 9th inning



The Oregonian/STEVE NEHL

... run as the Dodgers rallied in the ninth inning to win.

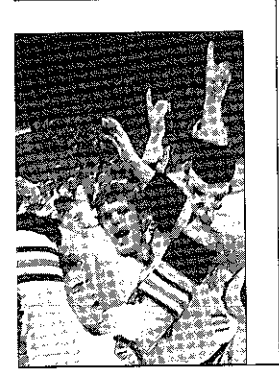
Pitcher threw, fans terrified ball game.

— Harris Siegel

big bum if he hammers every ball in the park into the North River.”

And so, at Snyder's request, Bentley did pitch to Ruth, and the Babe drove the ball deep into right center; so deep that Casey Stengel could feel the hot breath of the catcher on his back as the ball came down and he caught it. If that drive had been just a shade to the right it would have been a third home run for Ruth. As it was, the Babe had a great day, with two home runs, a terrific long fly and two bases on balls.

nders.” That was a signal recognized, although it had passed between him and was saying, “Pitch to the



Ump claims new balk rule may be unfair

By JACK KENNEDY
Sports editor

For the first time since the American League instituted its controversial new guidelines on

SECTION LOGOS & HEADERS

- Above:** Allow 3 points between logos and the folio line.
- Inside:** Maintain 8-point margins between logo type and the edge of the box.
- Below:** Allow 18 points between logos and headlines or photos.

HEADLINES

- Above:** Allow 18 points between logos or unrelated stories and the top of the headline.
- Below:** Allow 6 points between descenders and text/photos below.
- Roundups and briefs:** When compiling packages of briefs that use small headlines (12- or 14-point), use tighter spacing: 1 pica of space above the headline and 6 points below.

PHOTOS

- Credit line:** Allow 3 points between photos and credit lines.
- Cutline:** Allow 3 points between credit lines and cutlines. Allow 3 points between photos and cutlines if there's no credit line.

TEXT

- Above:** Allow 1 pica between cutlines and text.
- Gutters:** All vertical gutters are 1 pica wide.
- Graphic elements:** Allow 1 pica between all graphic elements (liftout quotes, refers, etc.) and text.
- Below:** Allow 18 points between text and unrelated stories.

BOXED STORIES/GRAPHICS

- Margins:** Allow 1 pica between outside rules and all headlines/text/photos.

BYLINES

- Above:** Allow 9 points between headline descenders and bylines.
- Below:** Allow 9 points between bylines and text.

RULES & BOXES

Newspapers use rules both functionally (to organize and separate elements) and decoratively (to add contrast and flair). Notice, for instance, how the rules in this sig and byline are both functional *and* decorative:



By ROBIN FOX
Bugle-Beacon staff writer

Rule thickness, like type size, is measured in points. That “NFL Roundup” sig uses a 4-point rule above the type and a 1-point rule below, while that byline uses a hairline rule (that’s the thinnest rule available). With so many widths to choose from, most papers restrict rule usage to just one or two sizes — say, 1-point and 4-point: one thin, one thick.

Rules are most commonly used in the following ways:

- ◆ To build logos, bylines and other standing elements.
- ◆ To create boxes (for stories, graphics, ads, etc.).
- ◆ To build charts and graphs.
- ◆ To embellish feature designs and display headlines.
- ◆ To separate stories and elements from each other;
- ◆ To border photos.

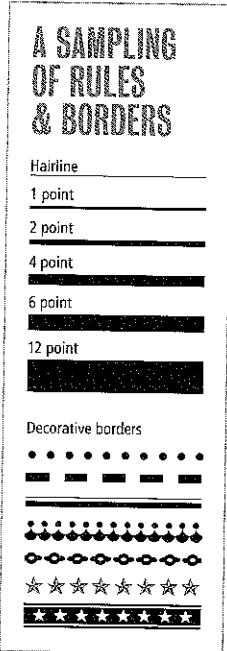
Decades ago, newspapers used rules to separate all stories from each other. Some ran vertically in the gutters (*column rules*); others ran horizontally beneath stories (*cutoff rules*). That trend faded in the '60s, but it's been making a comeback recently. As Harold Evans, editor of The Sunday Times in London, once said: “The most backward step, under the flag of freedom, has been the abandonment of column rules and cutoffs which so usefully define columns and separate stories.”

Running rules between stories is an attractive, effective way to control the flow of traffic. Still, many papers choose to run stories unruled and unboxed, saving box treatments for big news packages, sidebars, stand-alone photos, etc. As we've said before, it's best to box stories only if they're special or if they need to be set apart from other stories on the page — not to compensate for butting headlines or poorly placed photos.

You may occasionally be tempted to use decorative rules or borders for special effects. But like other graphic gimmicks, it's easy to use them clumsily or excessively — so go easy.



This page from *The Charlotte Observer* shows how cutoff and column rules help organize story elements — even keeping those top two headlines from butting.



This box is bordered with a plain .5-pt. rule.

Thick frames and fat shadows add a lot of noise and clutter, so avoid them. It's best to use thin rules to build boxes and border photos.

Underscoring

Some designers try to jazz up headlines by adding a rule (called an *underscore*) beneath them. It works for kickers and some display headlines (see page 212), but usually... not. On Web sites, underlined words offer links to other pages.

Rounded corners and decorative borders were stylish 30 years ago, but they look corny and old-fashioned today. Gimmicks like these just call attention to themselves.

REFERS, TEASERS & PROMOS

REFERS

Throughout this book, we've cross-referenced material by adding "more on" indexes at the top of many pages. They're a handy way to show you where to turn for related information.

Newspapers need to cross-reference their stories, too. And they do that by using lines, paragraphs or boxes called *refers* (see examples below). Some refers are simple; others, with art, are more elaborate. Whatever style your paper uses, refers should:

- ◆ **Stand out typographically** from the surrounding text. That's why refers often include rules, bullets, boldface or italic type.

- ◆ **Be specific.** Refers should index all related items — on the TV page, the opinion page, wherever — not just say, "Other stories inside."

- ◆ **Be tightly written.** Refers are signposts, so they should simply point, not pontificate.

- ◆ **Be consistently positioned** every time they're used — i.e., above the byline, at the top of a column, at the end of the story — whatever is most appropriate and unobtrusive.

Refer line:


□ **How Obama views the tax plan**, Page 5.

Refer paragraph:

NAVY ALERT: Turkish destroyers were placed on red alert Wednesday as Iran launched its first nuclear submarine / Page 4A

Refer box (with art):

INSIDE:



- ▶ *Why Murphy was forced to resign* **A5**
- ▶ *Reaction from other board members* **A6**
- ▶ *A look at Murphy's stormy career* **A7**

TEASERS & PROMOS

A refer is a signpost that guides readers to stories inside the paper. A *teaser* is another kind of signpost — actually, it's more like a billboard. Where refers advise, teasers advertise. They say **BUY ME! HOT STORY INSIDE.**

The covers of most supermarket tabloids are loaded with titillating teasers. Most newspapers, by comparison, use a more subdued style for their teasers (also called *promos*, *skylines* or *boxcars*). Teasers are usually boxed in an eye-catching way at the top of Page One. Some are bold and simple —

In Great Britain, competition is fierce on newsstands — which is why, to survive, papers need loud, provocative front-page promos like those in Scotland's Sunday Herald, below.

SPOONER'S GRAND SLAM WINS IT FOR DODGERS / D1

— but the question is: Do readers even *notice* those text-only teasers? A better idea is to combine a catchy headline phrase, a short copy blurb and *art*, since an arresting image is the surest way to grab readers' attention.

Here are two examples of aggressive, successful teasers:

Colorful teasers aren't just for Page One anymore. Many dailies are now producing catchy promos for every section front, like those on this Asbury Park Press feature page, below.

welcome to an ordinary sunday newspaper

Scotland's independent newspaper Est. 1909

sundayherald

7 February 1999

Exclusive: Manson v The Mafia
Drugs racket explodes amidst mafia myth
weekdays 9

Scary truth about Sporty Spice
What's M&C going to do with growing up?
magsize 14

Five Nations triumph
Scotland 33
Wales 20
sport 12-13

Hooray Henrik
Hag-entickappa Coble
Borjesson alive
sport 2-3






ASBURY PARK PRESS | JULY 13, 2000

ENTERTAINMENT

SECTION 2

MUSIC

He didn't keep the change



By Dave Karger

MOVIES

3

Debutante with 'White Eye' returns to theater

VIDEO

5 7 8

Five Friends
Live at Reading
Album in film
(MCA Home Video)

PLUS

8

Shelby, who and punk rock by the Harpist

THEATER

Down to the sea

at SHREVEPORT THEATRE

WHAT'S IT ALL ABOUT,
DOLANNO

BREAKING UP TEXT

Reading long columns of text is a tiring chore. But if you break up the gray with occasional subheads, initial caps or dingbats, you can better organize your material — and, at the same time, provide rest stops for the reader's eye.

SUBHEADS

Subheads are the most common way to subdivide long stories (i.e., features or news analyses that run over 30 inches). They're often inserted every 8-10 inches, wherever there's a shift of topic or a logical pause in the commentary. Avoid inserting them at random (which won't help the reader's understanding of the material) or at the very bottom of a leg of type.

Subheads come in a variety of styles, but they're usually bolder than text type:

without first having his wife brought to see him; and they had sent an escort for her, which had occasioned the delay.

Under the guillotine

He immediately kneeled down, below the knife. His neck fitting into a hole, made for the purpose, in a cross plank, was shut down, by

This is a typical style for news subheads: bold type, centered, a bit larger than the text.

Sutherland's trip at 7 p.m. Thursday at Pioneer Court-house Square. The program is free.

■ **Africa preview:** A slide presentation on Kenya and Tanzania will be shown at 10:30 a.m. Wednesday at Weststar Tour and Travel, 19888 S.E. Stark. The show is a preview of a February trip

This format is used to change topics in stories that consist of short, assorted bits and pieces.

\$50 for Oslo, but a seven-day second-class rail pass can be bought for about \$70 at rail stations.

WHERE TO STAY

The Fjord Pass program offers discounts on rates at 200 hotels. The pass costs \$10 and comes with a list of hotels offering discounts for

This reversed subhead helps organize catalog-style stories into clearly labeled sections.

INITIAL CAPS

Initial caps are a classy way to begin features, columns or specially packaged news stories. They're also a decorative (though non-informational) alternative to subheads for breaking up long columns of text.

Be sure the large cap letter is neatly spaced and aligned, whether it's indented into the text or raised above it:

This is an example of a dropped initial cap. These are usually tucked into the first three or four lines of the text.

Here is a raised initial, which sits above the first line of the text.

Even small graphics and side-bars can begin with initial caps to give the text extra typographic emphasis. Use too many of them, though, and it gets distracting.

DINGBATS

Dingbat is the ridiculous-sounding term used to describe an endless assortment of typographic characters like these:



Most dingbats are too silly to use in a serious news publication. Some, however, are handy for relieving long legs of text (see example at right).

Others, like bullets (●) and squares (■), can help itemize lists within text. Remember, however:

- ◆ Use bullets or squares for three or more related items. Fewer than that, it looks odd.
- ◆ Keep bullet items short and punchy. Like this.
- ◆ Don't overdo it. Use bullets only for emphasis.

had left it in that instant. It was dull, cold, livid, wax. The body also.



There was a great deal of blood. When we left the window, and went close up to the scaffold, it was very dirty; one of the two men who were throwing water

JUMPS

Continued from Page 97

and 4.

◆ **Avoid jumping orphans.** An *orphan* (sometimes called a *widow*) is a short word or phrase that's carried over to the top of a new column or page, like the first line in this column: "and 4."

Orphans often look clumsy — like typographical errors, even if they aren't. And, as you may have just experienced, it's frustrating enough to reach the end of a column, then be told to turn to Page 158, then fumble around trying to find Page 158, then, when you get to Page 158, read something cryptic like "and 4" — at which point you realize you've forgotten the rest of the sentence back on Page 97.

And that's why readers dislike jumps.

◆ **Label jumps clearly.** Since jumping is so unpopular, use typography to make it easier. There are two ways to do this:

1) Run *continuation lines* (the lines that tell you where a story is continued) flush right, since that's where your eye stops reading at end of a column. Run *jump lines* (the lines that tell you where a story has been jumped from) flush left, since that's where your eye begins reading at the top of a column.

2) Give each jump a key word or phrase, then highlight it typographically.

Suppose, for instance, you're jumping a story on oat bran. You could run a continuation line that simply says **Turn to Page 6**. But that's not too friendly — and it's not very informative. When readers get to page 6, how will they spot the jump?

You'd be wiser to say something like **See OAT BRAN, Page 6**. And when readers arrived at Page 6, they'd find a jump headline like one of these:

MORE ON ►

◆ **Jumps:** What they are — with guidelines on how to dummy them..... 97

Oat bran: Study proves it prevents heart attacks

Continued from Page One

[This block contains a series of small, illegible characters, likely representing a placeholder or a very small font size.]

This is a popular treatment for jump headlines. It treats the key word (or phrase) as a boldface lead-in, then follows with a lightface headline written in standard style. Since the key word is played so boldly, jump stories are easy to spot when readers arrive at the new page. To be effective, jump lines should be set apart from text by both extra spacing and type selection.

Oat bran Continued from Page One

[This block contains a series of small, illegible characters, likely representing a placeholder or a very small font size.]

This is another common style for jump headlines. It uses only the key word (or phrase) to catch readers' eyes, then adds a rule both for emphasis and to separate the text from any columns running above. One problem: Readers encountering this jump story for the first time won't have any idea what it's about if all the headline says is something like "SMITH."

Study proves oat bran can prevent heart attacks

■ **OAT BRAN, from Page One**

[This block contains a series of small, illegible characters, likely representing a placeholder or a very small font size.]

This treatment is rather straightforward: a standard banner headline followed by a boldface key word in the jump line. But is it obvious enough to readers that this is the oat bran story they're searching for? Some would argue that unless the jump headline boldly proclaims a key word or phrase, too many readers may get lost.

◆ **Give attention to the design of jumps.** Remember to package jumps as attractively as you'd package any other story. Many newspapers treat jumps like mandatory blocks of gray slop — ugly leftovers from nice-looking pages. And if your deadlines are tight, you may be forced to blow off jump-page designs. But if there's time, add photos. Create mug/quote blocks. Pull out charts or maps.

To summarize: Jumps will never be popular with readers. But if you can devise a clear, consistent format for packaging jump stories, readers will regard them as minor detours — not major roadblocks. And their benefits to designers (higher story counts and increased layout options on key pages) far outweigh the annoyance they cause readers.

TROUBLESHOOTING

Quick answers to questions commonly asked by perplexed designers about newspaper design nuts and bolts:

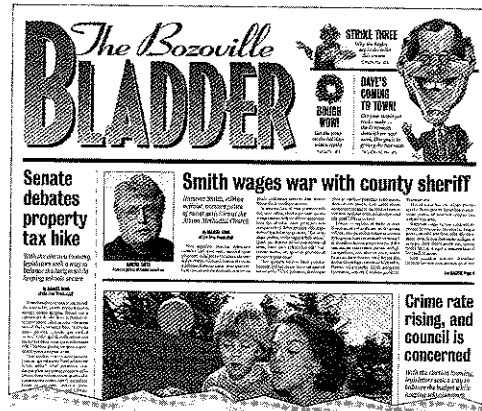
Q: We're redesigning the front-page masthead of our newspaper. How big and colorful should it be?

You mean the *flag*? The masthead is the staff list that runs on the editorial page; the flag (or nameplate) is the front-page treatment of your newspaper's name.

But on to business. You have a wide range of typographic options, from too dull (left) to too manic (right).

Most small-town papers err on the side of dullness, thinking their readers are squarer than they are. Many student papers, on the other hand, create crazed, noisy flags that draw *way* too much attention to themselves and drown out the news below.

Your best bet: Create prototypes in a variety of styles and sizes, then allow everyone to vote: editors, reporters and especially *readers*.



Q: Our paper is usually pretty small — 12 pages or less. Do we need to run an index?

Ask anyone who conducts newspaper market research: Readers *love* indexes, roundups, highlights — anything that tells them what you've got and where you've hidden it. Like diners in a restaurant, they want to see what's on the menu.

So even if you're a small paper, give your readers a guide to what's inside. And if an index is difficult to compile — if your paper is just a random collection of 15-inch stories — that may indicate you need to do a better job of organizing topics and providing a mix of briefs, lists, calendars and other regular features.

Q: We run a row of small promos across the top of our front page every issue. Do readers actually notice those things?

Probably not. Why should they? It's a common problem: Day after day, issue after issue, newspapers run little postage-stamp-sized promos like the one at right. Too often, these promos advertise stories nobody's excited about. Too often, they use tiny, indecipherable images and short, indecipherable headlines. As a result, readers learn to ignore them. And those skyboxes turn into wallpaper.

The solution: Break out of the rut. Mix it up. Design new options that allow you to run three, two or just one *dynamic* image. Use cutouts. Reverse type. Remember: If you don't care about your promos, your readers won't, either.



| | | |
|---|---|--|
| <p>NEWS</p> <p>Unz Drops Out Of Senate Race
Campbell entry scares off Republican/1B</p> | <p>SPORTS</p> <p>Women's Soccer And Recruiting
With scholarship limits, players must negotiate/1D</p> | <p>SILICON VALLEY LIFE</p> <p>Get Your Claws Around Crab
La Niña has made for larger, tastier crabs/1E</p> |
| <p>San Jose Mercury News</p> | | |
| <p>FINAL EDITION 50 CENTS</p> | <p>Serving Northern California Since 1851</p> | <p>WEDNESDAY
... DECEMBER 1, 1999</p> |

TROUBLESHOOTING

Q: How do you credit photos taken by someone's family, instead of a newspaper photographer? Or old file photos? Or digitally manipulated images?

When it comes to crediting stories and photos, one solution just won't work for every situation. (For instance, what's your byline wording for a wire-service story that's been expanded and reworked by two of your staff writers?)

In Chapter 8, we'll talk about how essential a good design stylebook is. And every staff's stylebook should contain an entry like the one at right, adapted from The Richmond Times-Dispatch's outstanding 1996 stylebook, anticipating every variation of photo and graphic credits.

If your newspaper runs art and text from a variety of sources, you'll find a guideline like this handy for credit lines and bylines alike. Answering these questions in advance can save valuable time on deadline.

Q: Do readers actually read stories when they jump to another page?

First, the bad news: Very few readers read stories after they jump. In fact, very few readers read more than the first few inches of most stories, whether they jump or not. (If you don't believe this, see page 241 for a survey that can show you how much *your* readers actually read.)

So why don't readers read? They're impatient. They're distracted. They're wary of being bored. They've learned that if a story doesn't get interesting in the first three inches, it probably *never* gets interesting.

But now the good news: If readers care about a story, they'll follow it anywhere. And every story is interesting to *somebody*. Which is why you must write stories as tightly as you can, but run them as long as they need to be.

Q: In magazines, I see logos and liftout quotes using smaller type than they do in newspapers. How small can those things be?

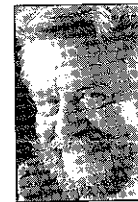
Many magazines try to push the limits of miniaturization. And because their presswork is so pristine, they can successfully run type and photos much smaller than newspapers normally dare.

But if you're crafty and careful, you can downsize your design components, too. Newspapers that use exotic grids (an 18-column broadsheet, for example) may need to create mug/quote combinations like the one at right — a mere 4 picas wide. But by cropping tightly and selecting condensed fonts, you can keep them both attractive and readable.

Remember: the older your readership, the poorer their eyesight. Student newspapers will be able to miniaturize logos and liftout quotes more successfully than mainstream newspapers.

GUIDELINES for CREDIT LINES

| | |
|------------------------------------|--|
| Staff photos: | BENJAMIN BRINK/THE OREGONIAN
Photo illustration by TOM TREICK/THE OREGONIAN |
| Special event staff photos: | JOEL DAVIS/THE OREGONIAN, January 1998 |
| Former staff photos: | THE OREGONIAN |
| Reporter photos: | KRISTI TURNQUIST/THE OREGONIAN |
| Freelance photos: | JOE SMITH/SPECIAL TO THE OREGONIAN |
| Syndicated material: | ©WARNER BROS. RECORDS |
| Agencies/miscellaneous: | NATIONAL ARCHIVES
BBC PHOTOGRAPH LIBRARY
©1995 CAROL PRATT PHOTOGRAPHY |
| Family photo with date: | 1993 FAMILY PHOTO |
| Family photo without date: | FAMILY PHOTO |
| File photos: | File photo, 1995 |
| Wire photos: | THE ASSOCIATED PRESS |
| Wire graphics: | THE ASSOCIATED PRESS
N.Y. TIMES NEWS SERVICE |
| Graphics staff: | STEVE COWDEN/THE OREGONIAN |
| More than one artist: | DAN AGUAYO, MOLLY SWISHER/THE OREGONIAN |
| File graphic: | THE OREGONIAN |
| Shared credit: | Graphic by MIKE MODE, Research by WALLY BENSON/
THE OREGONIAN |
| Digitally altered images: | Illustration by RENE EISENBART/THE OREGONIAN,
source material by SUSAN UNDERHILL |
| Special staff project: | BY THE OREGONIAN STAFF: STEVE COWDEN, artist;
RICHARD HILL, writer; MIKE MODE and WERNER
BITTNER, contributing artists |



**"How is it
that George
Washington
slept in so
many places
but never
told a lie?"**

— BUD CLARK

We live in a visual age. We're bombarded with movies, videos, photographs and interactive multimedia. We're spoiled. We're impatient. And we're lazy. When we want information, we say *show me* — don't tell me.

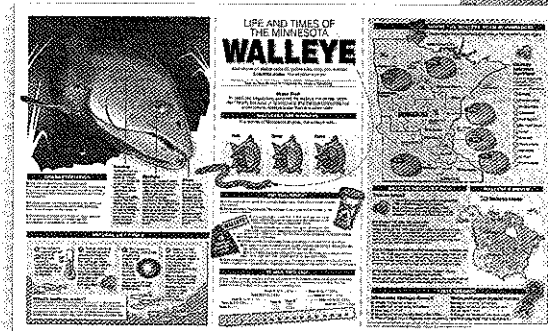
Images are strong and seductive. Words take work. So most of us prefer images over words. We'd rather scan the art on that page at right than read this column of text. So what does that mean for journalists? It means we've entered the age of informational graphics (or *infographics* for short). With infographics, publications can combine illustration and information into colorful, easily digestible packages.

Infographics can be maps. Charts. Lists. Diagrams. They can be created as tiny insets. Or as entire full-color pages.

Do infographics junk up journalism? Some critics of TV and USA Today think so. Cartoony charts and goofy graphs just trivialize the news, they say.

But remember, true journalism is *teaching*. You have information; your readers need it; you must teach it to them as quickly and clearly as you can. Sometimes words work best. Other times, information is best conveyed *visually*, not verbally.

Your job, as a designer, is to choose the most effective approach. This chapter will demonstrate your best options.



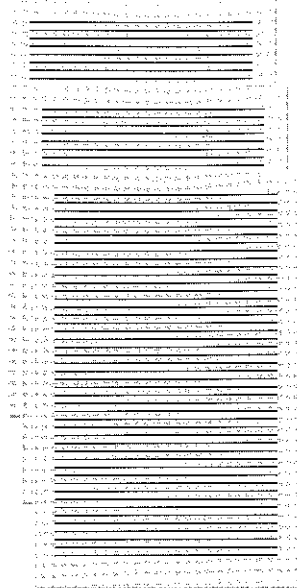
CHAPTER CONTENTS

| | | |
|--|---|--|
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| ◆ Sidebars & infographics:
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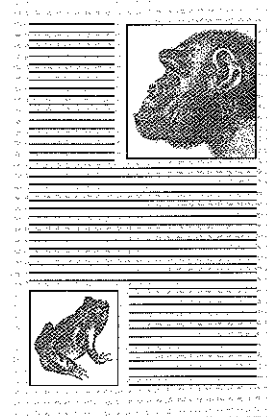
WRITING FOR NON-READERS

It's the first day of a new school year. You're about to begin a tough new class — say, Advanced Biology. You're holding a copy of the textbook you'll be using this term. On the cover, there's a cute photo of a red-eyed tree frog. But when you turn inside,

page after page after page after page after page after page looks like this:



Your heart sinks. Your intestines churn. "Hoo boy," you groan. If only they'd used maybe a little art to break up all that gray — you know, something like this:



TOO MUCH TEXT LOOKS REALLY DULL.

The fact is, you've come face to face with a cruel and ancient law of publication design:

Yes, deep in the childish recesses of our brains, we all share the same dread of text. It's like math anxiety: *text anxiety*. In small doses, text is tolerable. But when we're wading through deep heaps of it, we hate it. Even worse, we hate *writing* it.

And yet we all need to communicate, to share information, to express ideas. It's a primal urge, one that has evolved over the ages. In ancient, prehistoric times, our ape-like ancestors struggled to piece together this primitive kind of narrative:

Me hungry! Kill moose! Eat meat!

As the centuries dragged by, early humans polished their delivery. After eons of practice, they became skillful storytellers:

So there I was, trapped in the Cave of Death, staring into the drooling jaws of Mongo, The Moose From Hell.

This narrative style reached a climax with the invention of the romance novel:

Helga, the voluptuous Moose Queen, slowly peeled off her gown and uttered a moan as the mighty Ragnar clenched her in his tawny arms. "Be gentle, my warrior," she sighed as he ran his tongue down her neck. "Yaarrrrgggh!" he grunted. Helga's bosom heaved with desire as Ragnar's hungry kisses grew ever more furious. "Yes!" she cried. "Yes!!!"

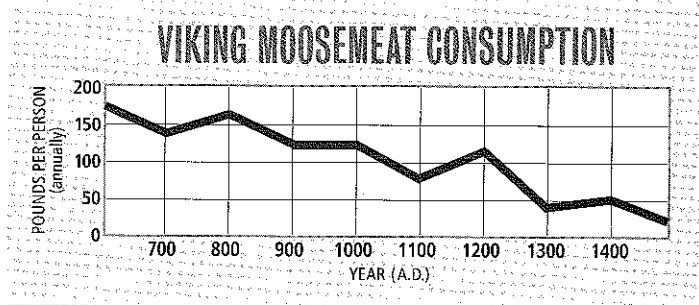
WRITING FOR NON-READERS

Impressive stuff! And perhaps that kind of narrative is what the written word does best – storytelling that transports us *emotionally* from one place to another. As opposed to this type of narration:

Consumption of moosemeat declined significantly during the first three decades of the ninth century. Marauding hordes of Vikings averaged 14.3 pounds per capita of moosemeat monthly during that period, while consumption among Druids climbed to 22.8 pounds (for males) and 16.3 pounds (females) during winter months, up from 15.5 pounds in summer.

“Yaarrgggh,” as Ragnar might say. For most of us, data turns deadly dull in narrative form. Our eyes glaze. Our bosoms heave. It feels like we’re staring into the drooling jaws of The Statistician From Hell.

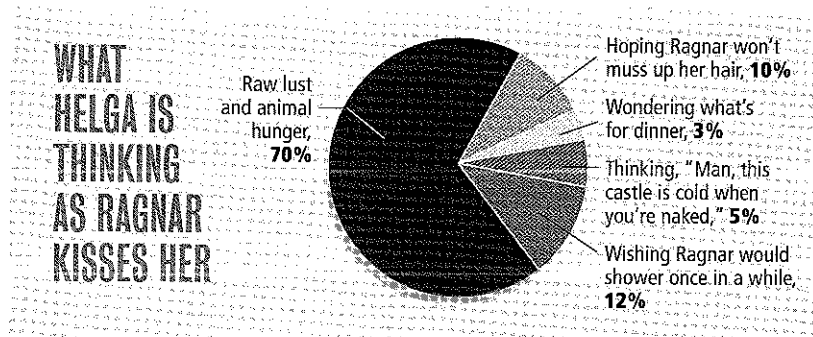
Such data might work better as a chart or graph:



That’s a fine match of medium and meaning. It’s quick. It’s visual. It’s precise. And best of all, it’s interesting . . . almost interactive.

It’s *non-text*, a form of writing that’s — well, a kind of *non-writing*. Which is perfect for today’s generation of non-readers.

Now, these *non-text* formats work fine for business reports, government statistics, news features and so on. But they won’t work for everything. Take Helga the Moose Queen; something’s missing when you write her love scene like this:



Obviously, some types of information are best expressed in narrative form. And that’s fine . . . usually.

But pause for a moment and ponder these past two pages. Notice how *visually* we presented our material. Would it have held your interest if we’d explained it all with normal narrative text?

WRITING FOR NON-READERS

So what's it all mean to newspapers? It means that editors, writers and designers *must* realize that today's readers are visual. Impatient. Easily bored. Readers absorb data in a variety of ways: through words, photos, charts, maps, diagrams. They want news packaged in a sort of "information mosaic," a combination of text, data and images that approaches complex issues from fresh new angles.

Years ago, when big stories broke, editors assigned reporters to write miles and miles of pure text. (And yes, readers would read it.) Today, when big stories break, editors assign reporters, photographers and graphic artists to make concepts understandable in both words *and* pictures.

For instance, when the Hindenburg crashed in 1937, most newspapers ran a photo or two but relied upon yards of text to describe the tragedy. If that disaster struck today, you'd see pages like the one at right below. Which do you prefer?

The New York Times "Is the News That's Fit to Print" LATE CITY EDITION

HINDENBURG BURNS IN LAKEHURST CRASH; 21 KNOWN DEAD, 12 MISSING; 64 ESCAPE

DIRIGIBLE BURNS
Giant Zeppelin Explodes in Lakehurst, N. J., as it Prepares to Land

RUSSIA'S BOARDERS
Merchants, Students and Politicians Meet in the Disgrace

SHIP FALLS ABACK
Great Dirigible Burns into Flames as It Aims to Land

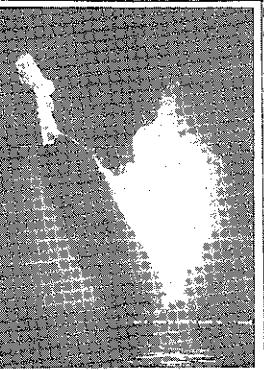
DISASTER ASSIGNED TO GAS BY EXPERTS
Hindenburg's Catastrophe, Experts Say, Was Caused by Gas

RESCUE LANDING CONSIDERED INTO HYPERBOLIC
Some in Minority Express Doubts as to 'Giant's' Fate

DIRIGIBLE DEATHS
The Hindenburg tragedy is the latest in a long list of disasters involving the airship.

NEW JERSEY
Map showing the location of Lakehurst, N. J., and Philadelphia, Pa.

INSIDE
THE HISTORY
THE POLITICS
THE NEXT STEP



THE HINDENBURG IN FLAMES ON THE FIELD AT LAKEHURST

Dirigible Like a Giant Torch On Darkening Jersey Field

LAKEHURST, N. J. — A horror beside which the crash of the Hindenburg is a mere child, the airship burst into flames as it prepared to land at 7:30 p.m. today. The explosion was so great that it was heard for miles around. The airship was burning as it fell to the ground, and the flames were so intense that they were visible from the city of Philadelphia.

SHIP FALLS ABACK
Great Dirigible Burns into Flames as It Aims to Land

RUSSIA'S BOARDERS Merchants, Students and Politicians Meet in the Disgrace

LAKEHURST, N. J. — A horror beside which the crash of the Hindenburg is a mere child, the airship burst into flames as it prepared to land at 7:30 p.m. today. The explosion was so great that it was heard for miles around. The airship was burning as it fell to the ground, and the flames were so intense that they were visible from the city of Philadelphia.

The Daily Chronicle THURSDAY 9-20-1937 50 CENTS

21 die as Hindenburg explodes

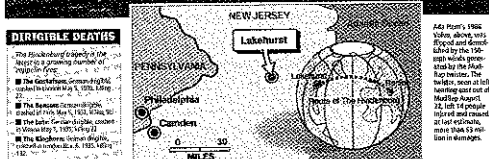
German airship erupts unexpectedly into flames while preparing to land in Lakehurst, New Jersey

"My god, this is horrible! Oh, the humanity!"

DIRIGIBLE DEATHS
The Hindenburg tragedy is the latest in a long list of disasters involving the airship.

NEW JERSEY
Map showing the location of Lakehurst, N. J., and Philadelphia, Pa.

INSIDE
THE HISTORY
THE POLITICS
THE NEXT STEP



Above: The New York Times from May 7, 1937. Of the eight stories on Page One, five focus on the dirigible disaster — but it's all text. There's one dramatic photo (played big). Inside the section, readers were given an extra page of disaster photos.

At right: A modern newspaper might package the story using a locator map, a diagram, a list of previous accidents and a sidebar transcribing the live radio broadcast of the tragedy. These days, too, that lead photo would probably run in color.

Indiana Jones recovers sacred Ark from Nazis

By MAX WISSEMAN

In the last of his adventures, Indiana Jones, the fearless explorer, has recovered the sacred Ark of the Covenant from the Nazis. The Ark is a powerful relic that can grant the bearer the power of God. Jones and his team have spent months in the jungles of South America to find the Ark and bring it back to the world.

Spanish Anarchists launching massive invasion of Barcelona

By MAX WISSEMAN

Catala has been proclaimed the new republic, and the Spanish government has fled to Valencia. Anarchists are launching a massive invasion of Barcelona, the capital of Catalonia. The invasion is expected to be a major event in the Spanish Civil War.

SIDEBARS & INFOGRAPHICS

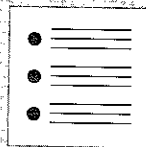
A *sidebar* is any short feature that accompanies a longer story. And an *infographic* (short for “informational graphic”) blends text and images to convey information visually — illustrating the facts with charts, maps or diagrams.

Years ago, sidebars and infographics were considered optional. Nowadays, they’re essential for effective publication design. Here’s why:

- ◆ They carve up complicated material into bite-size chunks.
- ◆ They offer attractive alternatives to gray-looking text.
- ◆ They let writers move key background information, explanations or quotes out of the narrative flow of the text and into a separate, highly visible spot.
- ◆ Because they’re tight, bright and entertaining, they add reader appeal to any story, whether news or features. In fact, they often attract higher readership than the main story they accompany.

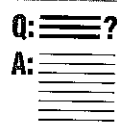
Sidebars are usually specially packaged — boxed or screened — to help them stand apart from the main story. Notice how that’s true for our sidebar below: a visual index to all the sidebars and infographics we’ll explore in the pages ahead.

SIDEBARS & INFOGRAPHICS: THE MAJOR CATEGORIES



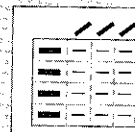
FAST-FACT BOX

Nuggets pulled from the story to give readers a quick grasp of who, what, when, where or why.



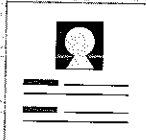
Q&A

A way to ask and answer hypothetical questions, or capture an interview’s verbatim dialogue.



TABLE

A way to arrange data into columns or rows so readers can make side-by-side comparisons.



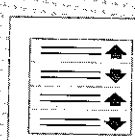
BIO BOX

Brief profiles of people, places, products or organizations, itemized by key characteristics.



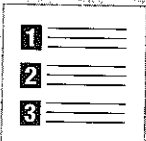
PUBLIC-OPINION POLL

A survey that samples opinion on a current topic, collating responses into key categories and statistics.



RATINGS

A list of people or products (sports teams, movies, etc.) that lets critics make predictions or evaluations.



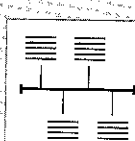
LIST

A series of names, tips, components, previous events — any categories that add context to a story.



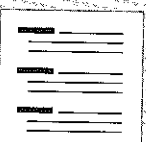
QUOTE COLLECTION

A series of relevant comments on a topic by newsmakers, readers or random passers-by.



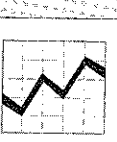
TIMELINE

A chronological table or list of events highlighting key moments in the history of a person, place or issue.



GLOSSARY

A list of specialized words with definitions (and/or pronunciations) to help clarify complex topics.



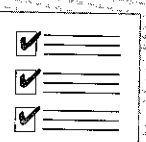
FEVER CHART

A way to measure changing quantities over time by plotting key statistics as points on a graph.



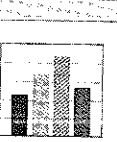
STEP-BY-STEP GUIDE

A brief “how-to” that explains a complex process by walking readers through it one step at a time.



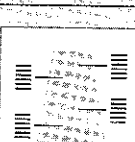
CHECKLIST

A list of questions or guidelines that itemize key points or help readers assess their own needs.



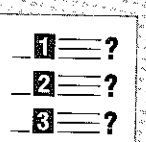
BAR CHART

A way to compare two or more items visually by representing them as columns parked side by side.



DIAGRAM

A plan or drawing designed to show how something works or to explain key parts of an object or process.



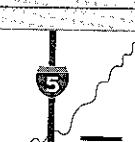
QUIZ

A short list of questions that let readers interact with a story by testing their understanding of the topic.



PIE CHART

A way to compare the parts that make up a whole — usually measuring money or population percentages.



MAP

A quick way to give readers geographical information by showing the location of events relevant to a story.

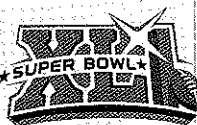
FAST FACTS

THE KLAMATH FALLS QUAKE

- ◆ **MAGNITUDE:** 5.4 on the Richter scale
- ◆ **TIME:** 8:29 p.m. Monday
- ◆ **EPICENTER:** About 15 miles northwest of Klamath Falls, Ore.
- ◆ **DEATHS:** One person died when boulders crushed his car on U.S. 97 near Chiloquin
- ◆ **AFTERSHOCKS:** 5.2 and 4.5

This fast-fact box accompanied a news story on an Oregon earthquake, delivering essential facts at a glance.

SUPER BOWL XLI



- TEAMS:** Chicago Bears (NFC) vs. Indianapolis Colts (AFC)
- SITE:** Dolphins Stadium, Miami.
- WHEN:** 3 p.m. Sunday, Feb. 4
- ON TV:** KOIN-TV (CBS/6)
- ON RADIO:** KPXX (1080 AM)
- ON THE WEB:** Superbowl.com
- BETTING LINE:** Colts by 7

Boxes like these could accompany any sports, entertainment or political event — and you can add art, as well.

One of the best ways to present news in a hurry is to distill the *who-what-when-where-why* of a story into a concise package. With a fast-fact box, you can add graphic variety to story designs, introduce basic facts without slowing down the text, and provide entertaining data for those who may not want to read the text at all.

Fast-fact boxes can deliver statistics. History. Definitions. Schedules. Trivia. They can update

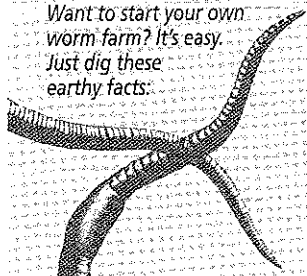
readers on what just happened — or try to explain what'll happen next.

They can even present stand-alone “factoids,” like the one at left, that lure readers into the story in the same way that liftout quotes do.

The average full-time salary of a black female college graduate is less than that of a white male high-school dropout.

WORM FARMING AT A GLANCE

Want to start your own worm farm? It's easy. Just dig these earthy facts:



- ◆ An earthworm can eat half its weight in food each day.
- ◆ People are either boys or girls, but earthworms are both male and female.
- ◆ An earthworm matures to breeding age in 60-90 days given proper food, care and environmental quality.
- ◆ A mature breeding worm can produce an egg capsule every 7-10 days.
- ◆ An egg capsule will hatch in 7-14 days.
- ◆ An egg capsule contains 2-20 baby earthworms, with an average of 7 per capsule.
- ◆ One breeder can produce 1,200-1,500 worms per year; 2,000 breeders can produce 1 billion worms in two years.

RAT'S SNAPSHOT

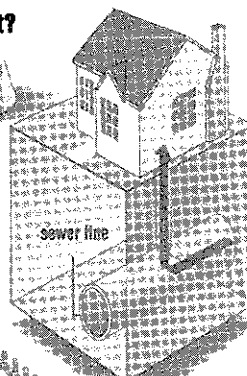
Nobody likes to admit to having rats, but Multnomah County has them. Here's a snapshot of the rat population.

What do they eat?

Garbage, nuts, cherry pits, bird seed and dog food.

How many?

It's hard to say. One estimate says Portland has about 200,000 rats. That would be about enough to cover Pioneer Courthouse Square, one rat deep.



Where are they?

All over; many live in the sewer system. About 100 times a year, residents complain about a rat coming up through the toilet.

Source: Peter Dechant, Multnomah County chief sanitarian

How big?

An adult sewer rat is generally 8 inches long in the body, 13 to 18 inches with the tail included. An adult weighs about a pound.



Actual size

How do they spread diseases?

Specialists think there is little danger to Oregonians from the Hantaan virus, which has been linked to the deaths of more than a dozen people in the Southwest.



1. The virus lives in rat droppings.
2. The droppings dry and become airborne.
3. A victim breathes the dried particles and the virus infects the lungs.

There is no known vaccine for the Hantaan virus, which has been found in Asia and Europe but is extremely rare in the United States.

FOR MORE INFO:

- ◆ *Worm Digest* is the world's top source for earthworm information. To view articles online, visit their Web site at wormdigest.org.
- ◆ For tips on building a wormbox, call Metro Recycling Information at 503-234-4000.


The fast-fact box above tells you everything you need to know about urban rats: their diet, their size, their location, etc. Notice how tightly written the text is. The worm-farming sidebar at left offers a variety of “worm trivia” — but the box that tells readers where to go for more information is a helpful addition.

BIO BOXES

The 19th-century philosopher Karl Marx painted a revealing self-portrait while playing a Victorian parlor game called "Confessions." Here's what he confessed:

- Favorite virtue in a man:** *Strength*
- Favorite virtue in a woman:** *Weakness*
- Your idea of happiness:** *To fight*
- Your idea of misery:** *Submission*
- Favorite occupation:** *Bookworming*
- Favorite poet:** *Shakespeare, Aeschylus, Goethe*
- Favorite hero:** *Spartacus*
- Favorite color:** *Red*
- Favorite motto:** *De omnibus dubitandum*
("You must have doubts about everything")

You can gain surprising insights through biographical bits like these. By listing facts in a *bio box*, you can quickly profile almost any person, place or thing. Bio boxes can stick to the basic *who-what-when-where-why* — or they can spin off on specialized (or humorous) tangents, as these examples show.



in
your
face

Joe Spooner

Cartoonist

Age: 48
Hometown: Portland
Bats: Right
Writes: Left

- Occupation:** Cartoonist, writer, dishwasher
- Heroes:** Michael Moore and Jon Stewart
- Ambition:** To have someone else pay my health-insurance premiums
- Motto:** "Je n'ai pas m'empêcher de rire — ha-ha-ha!" (*I cannot stop myself from laughing.*)
- Forms of exercise:** Running and limping
- Favorite spouse:** Patti
- Favorite child:** Nice try. I love both my children.
- Favorite food:** Turkey pie with cranberry sauce
- Favorite drink:** Guinness Stout
- Favorite dessert:** Gobi
- Worst subjects in school:** Spelling and geography.
- Favorite movies:** *Pride and Prejudice*
- Favorite book:** It must be the first 10 or 15 pages of James Joyce's *Ulysses*. I've read them 20 times.
- Person whose lifestyle I'd most like to emulate:** Ernest Hemingway, except for that part about the shotgun
- Proudest feat:** Getting through five years of flying in the Air Force without killing myself
- Last words:** "Oh I get it."

Bio boxes must contain tightly written and meaningful information. But as this sidebar shows, they can also use humor to capture the true personality of their subject.



Wildlife Watch

Black Rhinoceros

Diceros bicornis

- ◆ **Weight:** 2,000-3,000 lbs. A newborn calf weighs 55-90 lbs.
- ◆ **Length:** 10-12 ft.
- ◆ **Color:** Dark gray
- ◆ **Longevity:** 50 years
- ◆ **Population:** About 4,000, down from 65,000 in 1970. About 150 black

rhinos live in zoos.

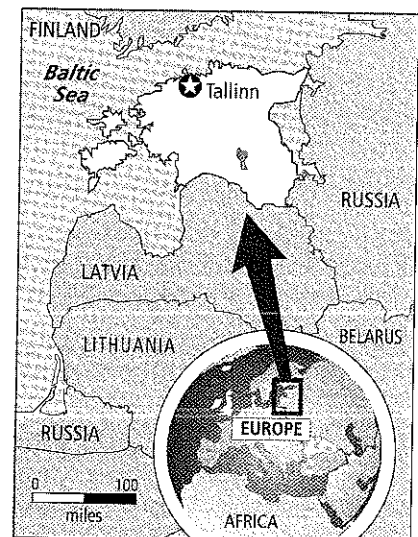
- ◆ **Distribution:** Small areas in southern Africa
- ◆ **Habitat:** Rugged, hilly terrain and deep bush
- ◆ **Diet:** Leaves, twigs, fruits, herbs
- ◆ **Behavior:** Rhinos are shy animals. Though their eyesight is poor, they have keen senses of smell and hearing. These three-toed animals are generally slow-moving but when angered can charge at speeds up to 31 mph.

Source: "Rhinos: Endangered Species"

When it comes to bio boxes, animals can enjoy the same treatment as people. Above, this tightly written "Critter of the Week" profiles a celebrity from the animal kingdom.

ESTONIA: FACTS AND FIGURES

- **AREA:** At 45,000 square kilometers (about the size of New Hampshire and Vermont combined), Estonia is one of the smallest states in Europe.
- **HISTORY:** Estonia was dominated by Germans since the 13th century and by Swedes in the 16th-18th centuries. Later ruled by Russia, Estonia became independent after 1917 and was forcibly annexed by the Soviet Union in 1940. It won independence from the Soviet Union in 1991.
- **POPULATION:** About 30 percent of Estonia's 1.5 million people are ethnic Russians, many of whom moved to Estonia after its annexation by the Soviets.
- **RUSSIAN TROOPS:** 2,400 Russian soldiers remained in Estonia as of December.
- **ECONOMY:** Estonian currency, the kroon, has held relatively steady since its introduction in 1992. The GNP rose 3 percent in 1992, making the Estonian economy one of the fastest-growing in Europe.



Source: The Associated Press

This type of fast-facts treatment has appeared in almanacs and encyclopedias for years, summarizing the who-what-when-where of countries around the globe. When used to accompany news stories, these sidebar boxes give readers background data at a glance.

LISTS

What are the most popular movies of all time? The largest fast-food chains? The best-selling Christmas toys? The most prestigious universities?

Ours is a culture obsessed with keeping score. We're *dying* to know who's the richest, the biggest, the fastest, the best. And often the fastest and best way to convey that information is by compiling lists like these.

Lists can be used to itemize tips, trends, winners, warnings — even religious commandments, as the Old Testament proclaimeth. And as David Letterman has shown, they can even get laughs as a comedy bit on late-night talk shows (“... and the Number One Least Popular Fairy Tale: *Goldilocks and the Tainted Clams!*”).

GOT ANY BANANA PUDDING, ELVIS?

These items were to be kept at Graceland for Elvis — AT ALL TIMES — EVERY DAY.

| | |
|-----------------------|---|
| Fresh ground round | Banana pudding |
| One case of Pepsi | Ingredients for meat loaf |
| One case orange drink | Brownies |
| Six cans of biscuits | Chocolate ice cream |
| Hamburger buns, rolls | Fudge cookies |
| Pickles | Gum (Spearmint, Juicy Fruit, Doublemint — three packs each) |
| Potatoes and onions | Cigarettes |
| Assorted fresh fruit | Dristan |
| Cans of sauerkraut | Super Anahist |
| Wieners | Contact |
| Milk, half and half | Sucrets |
| Lean bacon | Feenamint gum |
| Mustard | |
| Peanut butter | |

Source: The Associated Press

HOW TO STAY YOUNG

by Leroy “Satchel” Paige

Satchel Paige, the first black pitcher in major-league baseball, was 59 when he played his final game. Here are his tips for staying youthful:

- ◆ Avoid fried meats, which angry up the blood.
- ◆ If your stomach disputes you, lie down and pacify it with cool thoughts.
- ◆ Keep the juices flowing by jangling around gently as you move.
- ◆ Go very lightly on the vices, such as carrying on in society. The social ramble ain't restful.
- ◆ Avoid running at all times.
- ◆ Don't look back. Something may be gaining on you.

Source: The People's Almanac

AND THE OSCAR GOES TO...

BEST PICTURE
The Departed

BEST ACTOR
Forest Whitaker,
The Last King of Scotland

BEST ACTRESS
Helen Mirren, *The Queen*

BEST SUPPORTING ACTOR
Alan Arkin, *Little Miss Sunshine*

BEST SUPPORTING ACTRESS
Jennifer Hudson, *Dreamgirls*

BEST DIRECTOR
Martin Scorsese, *The Departed*

Random lists: *These items run in no particular order, but stacking them in rows makes them more interesting (and easier to read) than if they'd run in the middle of a paragraph of text.*

Lists itemized with bullets: *Here, we use a combination of dingbats, a hanging indent and extra leading to separate items. Note, too, how the introduction is written in smaller italic type.*

Lists arranged by categories: *Note the typographic elements at work here: boldface caps, italics, extra leading between items. Lists are often centered (like this) rather than flush left.*

THE ESSENTIAL CYBERPUNK LIBRARY

Cyberpunk: *Think “Blade Runner.” To get familiar with this futuristic literary genre, we recommend:*

AMY THOMSON, “Virtual Girl”: A lovely woman from a Virtual Reality landscape is forced to survive in an alien environment.

K.W. JETER, “Farewell Horizontal”: A rebel in a horizontal world seeks to attain status by achieving a vertical existence.

ORSON SCOTT CORD, “Ender’s Game”: A civilization under siege breeds a race of military geniuses to battle invading aliens.

WILLIAM GIBSON/BRUCE STERLING, “The Difference Engine”: The 19th-century Victorian world is moved by a steam-powered computer.

— Paul Pintarich

MOST COMMON LAST NAMES IN THE U.S.

- 1.** Smith
- 2.** Johnson
- 3.** Williams
- 4.** Jones
- 5.** Brown
- 6.** Miller
- 7.** Davis
- 8.** Anderson
- 9.** Wilson
- 10.** Thompson

Top 10 lists: *Notice how the numbers are boldface — and how the periods following the numbers are all vertically aligned.*

THE WORLD'S DEADLIEST DISEASES (with annual deaths)

| | | |
|-----------|--------------------------------|-------------|
| 1 | Cardiovascular diseases | 12 million |
| 2 | Diarrheal diseases | 5 million |
| 3 | Cancer | 4.8 million |
| 4 | Pneumonia | 4.8 million |
| 5 | Tuberculosis | 3 million |
| 6 | HIV/AIDS | 2.8 million |
| 7 | Chronic lung disease | 2.7 million |
| 8 | Measles | 1.5 million |
| 9 | Hepatitis B | 1.2 million |
| 10 | Malaria | 1.2 million |

Source: World Health Organization

Lists with commentary: *Any subjective Top 10 list — whether it ranks pop tunes or presidents — will benefit by adding bite-size evaluations that analyze each entry or offer advice to readers.*

Top 10 lists with data: *Often it's not enough simply to show rankings — you need statistical support. Here, the death totals run flush right alongside the disease names. Rules and reversed numbers add graphic organization.*

LISTS

THE HARPER'S INDEX

Back in 1984, Harper's Magazine began publishing an addictingly clever page at the front of each issue. As editor Lewis Lapham described it, the Harper's Index offers "numbers that measure, one way or another, the drifting tide of events." A typical Harper's Index might include such items as:

- Number of Americans who drink Coca-Cola for breakfast: **965,000**
- Percentage of America's lakes that are unfit to swim in because of pollution: **40**
- Average weight of a male bear in Alaska: **250 pounds**
- In Pennsylvania: **487 pounds**
- Abortions per 1,000 live births in New York City: **852**
- Number of times the average child laughs each day: **400**
- Number of times the average adult laughs: **15**
- Number of films since 1960 that feature an evil albino: **55**

As you can see, the basic format is consistent: text provides the setup, and a number provides the punch line. (Some publications, like the example at right, lead with the number.) But what makes these lists fascinating are the strange, often surprising combinations of random factoids — some of which, when sequenced like those statistics on laughing, raise provocative cultural questions.

As with most sidebars, the juicier your facts, the more effective your list.

GLOSSARIES & DICTIONARIES

Think of dictionaries as immensely long lists. While ordinary dictionaries compile alphabetical lists of words in general use (along with their pronunciations and meanings), specialized dictionaries, or *glossaries*, zero in on subjects that may be unfamiliar to readers. Every subculture — from skateboarders to firefighters to newspaper designers — has its own lingo. By compiling lists of new or unusual words, you can help readers expand their vocabularies while deciphering complex topics.

MOUNTAIN BIKE SLANG

- Auger:** to take soil samples, usually with your face, during a crash. See *eat mud*.
- Bacon:** scabs.
- Bomb:** to ride with wild disregard for personal safety.
- Cob clearer:** the lead rider who clears out all the spider webs for following riders.
- Cranial disharmony:** how your head feels after augering.
- Eat mud:** to hit the ground face first. Synonyms: *auger, hunt moles, taste the trail, go turf surfing, use your face brake*.
- Gravity check:** a fall.
- Gutter bunny:** a bicycling commuter.
- Mud-ectomy:** a shower after a ride on a muddy trail.
- POD:** Potential Organ Donor.
- Potato chip:** a wheel that has been bent badly, but not taco'd.
- Prang:** to hit the ground hard, usually bending or breaking something.
- Prune:** to use your bike or helmet to remove leaves and branches from the surrounding flora. Usually unintentional.
- Snowmine:** a rock or log that's hidden by snow on the trail.
- Steed:** your bike, the reason for your existence.
- Winky:** a reflector.

Compiled by Doug Landauer

This glossary offers outsiders — that is, most of us "normal" folks — a glimpse of the jargon used by mountain bikers. Though most slang terms are short-lived and regional, some occasionally slip into the mainstream. And they certainly paint a colorful cultural portrait.

FAKING FRENCH

A quick guide to common words and phrases

- bon appetit** (BOH nap-uh-tee): good appetite; a toast before eating.
- carte blanche** (kart BLAHNSH): full discretionary power.
- c'est la vie** (say la VEE): that's life.
- déjà vu** (DAY-jah VOO): the sensation that something has happened before.
- faux pas** (fowe PAW): a social blunder.
- je ne sais quoi** (zhu nu say KWAH): I don't know what; the little something that eludes description.
- joie de vivre** (zhwah duh VEEV-ruh): love of life.
- raison d'être** (RAY-zone DET-ruh): reason for being.
- vis-à-vis** (vee-zuh-VEE): compared to.

Source: The World Almanac

News stories often introduce readers to foreign words, names, and phrases. And whether a story discusses Russian politicians or Chinese athletes, pronunciation guides increase our word power.



On Sept. 16, 2001, five days after the World Trade Center attacks, *The San Jose Mercury News* ran a page that updated the week's grim statistics. At that time, those figures included:

- 549** dead
- 4,972** missing
- 4,300** wounded
- 266** confirmed dead on the four planes
- 345:** approximate speed (in mph) of Flight 11 as it hit the first Twin Tower
- 8:** Years it took to build the World Trade Center
- 50,000:** People who worked in the World Trade Center
- 19,000:** Approximate number of residents ordered to evacuate lower Manhattan
- 30,000:** Body bags available in New York
- 7:** number of office buildings destroyed
- 250,000:** Estimated tons of rubble
- 43,600:** Number of windows in the Twin Towers
- \$20 billion:** Anticipated insured losses from World Trade Center attack
- 15:** Average daily hours on-air for major news anchors since Tuesday
- \$100 million:** Daily loss in ad revenues for local TV stations and networks because of crisis coverage
- 4:** Number of days Wall Street was closed
- 40,000:** Average daily number of U.S. commercial flights
- \$10 billion:** Airline losses from grounding all flights
- 2,403:** Death toll at Pearl Harbor

CHECKLISTS

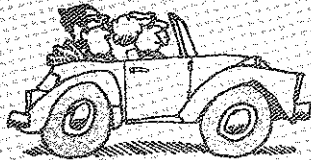


HOW YOU CAN HELP THE EARTH

It's never too late to change your habits and begin making Earth-saving choices every day. Ordinary people CAN make a difference. And here are a few ways you can help.

WHEN YOU DRIVE

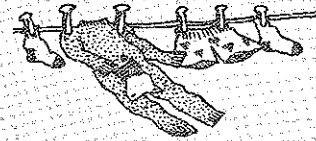
- Save gas by avoiding sudden stops and starts. If idling for more than a minute, turn off your engine.
- Avoid jackrabbit starts. Better yet, don't speed at all.
- Avoid air conditioning. The largest source of ozone-depleting CFC emissions in this country is car air-conditioning.
- Buy a fuel-efficient car. Increasing fuel-efficiency standards by a single mile per gallon would save 5.9 billion gallons of gas a year.
- Try to get there *without* driving: walk, bicycle, take the bus. Carpool.



WHEN YOU SHOP

- Bring your own reusable shopping bag.
- Buy organically grown food and favor locally grown products.
- Buy in bulk. Repackage in smaller portions with reusable storage containers for pantry or freezer.
- Look for unbleached paper versions of coffee filters, milk cartons, toilet paper and paper towels.
- Avoid products using excessive packaging. Tell store managers how you feel about over-packaging.
- Avoid products made from endangered species or taken illegally from the wild. Before buying a pet or plant, ask the store owner where it came from.
- Instead of buying them, rent or borrow items you don't use often, and maintain and repair the things you own to make them last longer.

WHEN YOU DO LAUNDRY



- Use detergents without phosphates. Better yet, use soap flakes.
- Use chlorine bleach sparingly. Or switch to a non-chlorine bleach.
- Only run full loads. Set up a rack to dry small loads (socks or underwear). Consider drying with solar power on an outdoor clothesline.
- Keep your dryer's lint trap clean.
- When buying a new washing machine, consider a front-loading washer. They use 40 percent less water. When buying a new dryer, consider an energy-efficient gas model, or an electric model with energy-saving features.

Most lists are passive — that is, they itemize information in a concise way, but they don't really ask readers to *do* anything.

But suppose you want to engage readers more actively? To force them to grab a pencil and *interact*? That's dynamic journalism. And that's what we'll explore in the pages ahead.

Checklists, for instance, are instantly interactive. They can be simple, like this checklist of macaroni 'n' cheese ingredients:

- Macaroni Cheese

Or they can be complex and decorative, compiling tips, asking questions, encouraging responses. The important thing is to *get the reader involved* — to make information as accessible and relevant as you can.

IS YOUR HOME BURGLAR-PROOF?



- | | YES | NO |
|--|--------------------------|--------------------------|
| 1. Are exterior doors able to withstand excessive force? | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Are exterior doors secured with deadbolt locks? | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Do all exterior doors fit snugly in their frames? | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Are door hinges pinned to prevent their removal? | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Are garage doors and windows secured with locks? | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Does your basement door have extra protection? | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Is there a wide-angle viewer on the entrance door? | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Are sliding-glass doors secure against forcing? | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. Are double-hung windows secured with extra locks? | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. Do basement windows have metal screens or locks? | <input type="checkbox"/> | <input type="checkbox"/> |
| 11. Are trees & shrubs trimmed from doors & windows? | <input type="checkbox"/> | <input type="checkbox"/> |
| 12. Are all entrances well-lighted at night? | <input type="checkbox"/> | <input type="checkbox"/> |

CHILD-CARE CHECKLIST

Not sure what to look for at day-care centers? Here are questions to ask.

- **How long has this center been operating?**
- **What kind of training have staff members had?**
- **What is the child-to-teacher ratio?** Experts say it should be no more than 4:1 for infants, 10:1 for toddlers.
- **Are meals provided?** If so, what's on the menu?
- **Are facilities clean and well-maintained?** Are child-safety precautions observed: heat covers on radiators, safety seals on electrical outlets, etc.?
- **Is there plenty of room for children to work and play?** Are play materials available and appropriate for different age levels?
- **Are there facilities for taking care of sick children?**
- **Most important: Do the children look happy and occupied?** Trust your instincts.

All three checklists on this page strive to be interactive, either by offering user-friendly tips, by asking a series of questions or by letting readers quiz themselves with check-off boxes for their answers.

Q&A's

Q: What's the deal here? Why is this sentence in boldface? And what's with that little "Q" in the dark box?

A: Good questions. *Journalistically*, we've changed our approach. Rather than conveying information in the usual way — as narrative text in monologue form — we're printing a verbatim transcript of a conversation. *Typographically*, we're giving each voice in this dialogue a distinct identity. The interviewer speaks in boldface sans-serif, while the interviewee speaks in serif roman. And *legally*, I'm interviewing myself because my original plan for this page went down the toilet. I was going to reprint a juicy Q&A with a famous rock star, but the legal clearances got mucked up. So you're stuck with *me* instead.

Q: A famous rock star? Really? Which one?

A: Forget it. It's just not gonna happen. I tried, but some editors can be real pinheads when it comes to sharing *old material they're never going to use again anyway*.

Q: Was there anything, uh, *juicy* in that interview you'd like to share with us?

A: No. Something about sleeping with Madonna, as I recall. But let's get back to our discussion of infographics, shall we? When you run a Q&A, you want to make sure each voice gets proper spacing, leading and —

Q: Madonna? Really? Who slept with Madonna?

A: Look, I don't want to *discuss* it now. Let's talk about Q&As. Like, how effectively they can capture the spirit of an interview, making you feel as if you're actually *eavesdropping* on someone else's conversa—

Q: Was it Sting? Jim Carrey — wait, no... he's not a rock star... Hey! I know: Hootie & the Blowfish!

A: Huh???

THE STRAIGHT

POOP

BY
WALT
POOPUS



Does Coca-Cola contain actual cocaine?
Was there ever a time when it did?

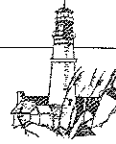
— Pat Minniear, Boulder, Colo.

When druggist John Pemberton brewed his first batch of "French Wine Coca (Ideal Nerve and Tonic Stimulant)" back in 1885, it contained both wine and cocaine. A year later the wine was removed, caffeine and cola nuts were added — and Coca-Cola was born. The original Coke contained (and presumably still contains) three parts coca leaves to one part cola nut. It was advertised as a medicine that would cure headaches, hysteria and melancholy.

Over the years, Coca-Cola quietly switched from fresh to "spent" coca leaves (minus the actual cocaine). Coke's true formula, however, remains a mystery — and its secret ingredient 7X is known to only a handful of Coke employees.

AHOY, VEY!

An allegedly true radio conversation, from the Chief of Naval Operations:



VOICE 1: Please divert your course 15 degrees to the north to avoid a collision.

VOICE 2: Recommend you divert your course 15 degrees south to avoid a collision.

VOICE 1: This is the captain of a U.S. Navy ship. I say again, divert your course.

VOICE 2: No, I say again, you divert your course.

VOICE 1: THIS IS THE AIR-CRAFT CARRIER ENTERPRISE. WE ARE A LARGE WARSHIP OF THE U.S. NAVY. DIVERT YOUR COURSE NOW!

VOICE 2: This is a lighthouse. Your call.

Q&A: INDIVIDUAL RETIREMENT ARRANGEMENTS

What is an IRA?

An "individual retirement arrangement" allows you to save up to \$5,000 annually in a special account for your later years. You can postpone paying taxes on your earnings until you begin making withdrawals at age 59½.

What are its tax advantages?

You can fully deduct those \$5,000 contributions from your income on your tax return if you aren't covered by a retirement plan at work. If you are covered and earn less than \$35,000 for single or \$50,000 for married taxpayers, you may be able to deduct all or part of your contribution.

What if I can't deduct any of my contribution?

They still are tax-advantaged; earnings on your money accumulate on a tax-deferred basis. That means faster accumulation and more money in the pot at the end.

This popular type of Q&A — a stand-alone special feature — gives bold display to a single reader query.

It's not a Q&A — but dialogue can make an effective sidebar.

This "explainer" sidebar poses typical questions readers might ask — an effective way to decode confusing subjects.

QUIZZES

How thrilling is your life story?

We all think of ourselves as heroes of a great novel, as stars of a never-ending movie: "The Story of ME!" But be honest. Do you really think your autobiography would make gripping reading? When they film the movie version of your life, will it be a smash at the box office—or

leave the audience snoring? You only go around once in life. The beer ads used to say, "so you're not to grab all the gusto you can." Think you've grabbed enough gusto? Prove it. Take this quiz and discover your Gusto Quotient.

—TIM HARROWER

THE MIGHTY VICTORY OF DUCKY DEER

- Have you ever gone:
- hunting? (10 pts)
 - parashuting? (10 pts)
 - surfing or windsurfing? (10 pts)
 - soaking skiers? (10 pts)
 - burrito jumping? (10 pts)
 - yachting? (10 pts)
 - mountain climbing? (10 pts)
- Have you ever:
- set a sports record? (10 pts)
 - run a marathon? (10 pts)
 - competed in a sports event seen by more than 1,000 fans? (10 pts)

BONUS POINTS: If you've engaged in some other (dangerous) activity (off-roading, deep-sea fishing, etc.), add 10 pts.

ACROBATIC

- Have you ever:
- piled on airplane, and gotten lost? (10 pts)
 - showed away on a boat, plane or train? (10 pts)
 - nihilized crossword? (10 pts)
 - made or heard more than 100 jokes at one time? (10 pts)
 - laid on a 500-point voyage? (10 pts)

TRAVELER'S COMPANION

- Have you survived a:
- plane crash? (10 pts)
 - hurricane? (10 pts)
 - earthquake? (10 pts)
 - shipwreck? (10 pts)
 - serious auto accident? (10 pts)

HAUNTS

- Have you ever:
- seen a ghost? (10 pts)
 - seen a UFO (10 pts)
 - seen 30+ werewolves? (10 pts)
 - seen a vampire? (10 pts)
 - seen a werewolf? (10 pts)

BEARER OF BURDEN

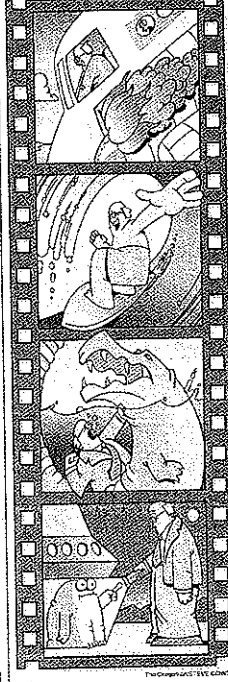
- Have you ever:
- worn more than \$10,000 in jewelry or bejeweled? (10 pts)
 - been extremely rich? (10 pts)
 - been homeless? (10 pts)
 - scored 5 hrs. or more on a TV game show? (10 pts)
 - been in a Hollywood movie? (10 pts)
 - performed on a stage before more than 1,000 people? (10 pts)
 - cut a record or music video? (10 pts)
 - been the subject of a newspaper story? (10 pts)
 - had something named after you (a building, product, disease, scientific principle)? (10 pts)
 - been close friends with someone famous? (10 pts)

REPUTATION

- Have you ever:
- been arrested? (10 pts)
 - been in prison? (10 pts)
 - been the victim of a felony? (10 pts)
 - been the victim of a nuclear blast? (10 pts)
 - been the victim of a disaster not mentioned above (earthquake, fire, volcanic, etc.)? (10 pts)

REPAIRS

- Have you ever:
- overcome a serious disease or disability? (10 pts)
 - fought in a war? (10 pts)



- BONUS POINTS:** If you've survived some disaster not mentioned above (earthquake, fire, volcanic, etc.), add 10 pts.
- REPAIRS:** If it's our day, as part of the community, we want you to know that some of these services are completely free or very low cost. Call us at 1-800-368-3688 for more information.

YOUR TOTAL GUSTO

- For every TV set you own, deduct 2 pts. For every hour of TV you watch in a typical week, deduct 1 pt. Do you get behind a desk for more than 20 hours a week? (10 pts) Do you own a Nintendo game? (10 pts) Do you wear Walkman headphones in public? (10 pts) Do you spend more than two hours a week in shopping malls? (10 pts)
- YOUR TOTAL GUSTO:** _____
- 0-40: You've had a quiet, genteel life most people, but don't feel bad. We can't do much for you. Score: 0-40.
- 41-100: An impressive start. Now it's time to turn off the TV, get out of that couch and start racking up some serious points.
- 101-200: Fairly awesome. You are probably known as a "total character" who's lots of fun at parties. Lf of trouble and adventures. Either that or you cheer.
- Over 200: Wow! Consider yourself lucky to be alive. At this rate, you'll be a legend. You'll be a legend. You'll be a legend.

WHEN PENALTIES SECTION

- For every TV set you own, deduct 2 pts. For every hour of TV you watch in a typical week, deduct 1 pt. Do you get behind a desk for more than 20 hours a week? (10 pts) Do you own a Nintendo game? (10 pts) Do you wear Walkman headphones in public? (10 pts) Do you spend more than two hours a week in shopping malls? (10 pts)

YOUR TOTAL GUSTO

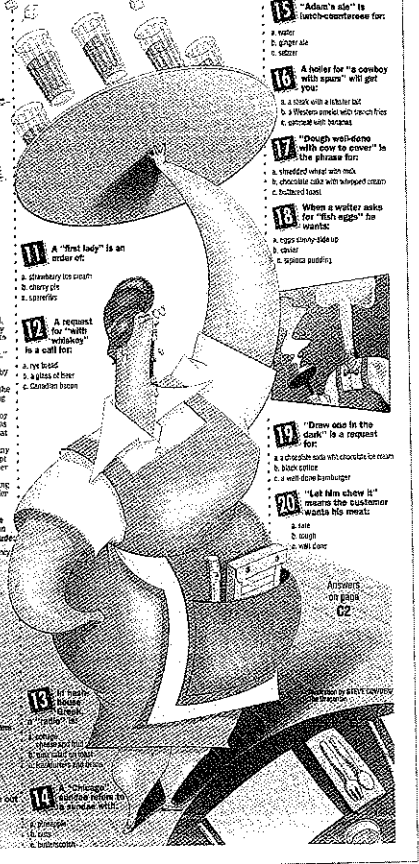
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Test your hash-house Greek

(In plain English, that's lunch-counter lingo)

By SHARON KAPNIK
New York Times Syndicate

When a waitress asks the cook to "keep off the grass," does that mean hold the vegetables? The lettuce? The cole slaw?



- 1** When a waitress asks the cook to "keep off the grass," does that mean hold the vegetables? The lettuce? The cole slaw?
- 2** Which phrase will not get you an order of a second helping?
- 3** "Give with the lid on" is a phrase for:
- 4** "Turn the lettuce" is slang for:
- 5** A call for "shoving the lid" will get you:

- 6** A waitress asking the cook to "keep off the grass" means she is:
- 7** "Keep off the grass" is a phrase for:
- 8** "What's the lid on" is a phrase for:
- 9** "Turn the lettuce" is slang for:
- 10** A call for "shoving the lid" will get you:

Above: This quiz from The Oregonian lets readers test their knowledge of lunch-counter lingo. When a waitress tells the cook to "keep off the grass," does that mean hold the vegetables? The lettuce? The cole slaw? Left: This full-page quiz asks, "How thrilling is your life story?" You earn points if you've seen a ghost, survived a plane crash, spent time in jail, etc. — and by totaling your points, you can gauge your "gusto quotient." This feature was enormously popular with readers, largely because it's so offbeat and interactive.

Most newspaper stories are written in third-person past-tense: THAT GUY over THERE did THAT THING back THEN. As a result, readers often feel disconnected. Left out.

That's why quizzes are so successful. They're a way to let readers participate in a story, whether the topic is health (Are You a Candidate for a Heart Attack?), sports (The Super Bowl Trivia Test) or hard news (Are You Prepared for an Earthquake? Test Yourself). Quizzes, after all, are a kind of game, and readers love games. Feature pages, in fact, sometimes use game board parodies (How to Win the Diet Game) to explore and satirize cultural trends.

Most of the time, you'll provide quiz answers on the same page or somewhere nearby. But if you're running a contest or reader poll, you'll need to include a mail-in address or Web site and formulate a system for processing masses of entries — as well as a plan for a follow-up story that tabulates the results.

As any student knows, tests and quizzes come in a wide variety of formats: true/false, multiple choice, matching and so on. On the next page, we've displayed the most popular quiz formats for publications.

QUIZZES

SHORT-ANSWER TESTS

- How many Elvis albums reached No. 1 on the music charts?
- What was Elvis' major in high school?
- What famous actor made his film debut at age 10, kicking Elvis in the shin in the movie *It Happened at the World's Fair*?
- What was Elvis' middle name?
- What was Elvis' ironclad rule during concerts?
- Who was Elvis' favorite movie actor as a teenager?
- Which of Elvis' records was his own favorite?
- What was the name of Elvis' flamboyant manager?
- How much did Elvis weigh when he died?
- What was Elvis doing when he died?

ANSWERS

- None.
- Shop.
- Kurt Russell.
- Aron.
- He never took requests.
- Tony Curtis.
- It's Now or Never*.
- Col. Tom Parker.
- 255 pounds.
- He was on the toilet reading a book on the Shroud of Turin.

This is a typical format for a short trivia test. Note the boldface numbers, the hanging indent, the extra leading between questions. To conserve space, we've run the answers in paragraph form in the answer key. Are they easily readable?

MULTIPLE CHOICE TESTS

- Which uses the most energy?
a) Stove
b) Refrigerator
c) Washing machine
- Which form of energy is most environmentally friendly?
a) Nuclear power
b) Natural gas
c) Coal
- What percentage of tropical rain forests still exist?
a) 80
b) 50
c) 20
- How long does it take an aluminum can to decompose?
a) 50 years
b) 150 years
c) 500 years
- What state has the highest level of carbon dioxide emissions?
a) California
b) New Jersey
c) Texas
- Which consumes the most water?
a) Washing machine
b) Dishwasher
c) Toilet

- But gas stoves are more efficient than electric models.
- They originally covered 12 percent of the earth; today they cover 6 percent.
- California
- New Jersey
- Texas
- Washing machine
- Dishwasher
- Toilet

ANSWERS

Another familiar quiz format. Here, we've boldfaced the questions and aligned everything flush left. The answer box has been printed upside-down to keep readers from cheating — and also because many readers don't WANT to be able to peek at the answers.

SELF-APPRAISAL TESTS

Is your job burning you out? For each "yes" answer, give yourself the number of points shown, then add your total.

- | | |
|---|---|
| 1. My job consists of boring, repetitive tasks..... | 2 |
| 2. It's not likely that I'll be promoted anytime soon..... | 2 |
| 3. When I'm overloaded with work, there's no one to help me..... | 3 |
| 4. I have more work to do than I could possibly finish..... | 3 |
| 5. My boss and colleagues are extremely critical of my work..... | 4 |
| 6. I've been getting sick more frequently lately..... | 4 |
| 7. I'm using more alcohol/tranquilizers than I probably should..... | 5 |
| 8. I've lost all sense of commitment and dedication to my job..... | 5 |
| 9. I act depressed and irritable around friends and family..... | 5 |
| 10. I fantasize acts of violence against my boss..... | 7 |

SYMPTOM POINTS

SCORING YOURSELF

0-10 points: Your job stress is relatively normal.
10-20: Moderate stress. Cultivate healthy habits to keep yourself optimistic.
20-30: Stress is affecting your life negatively. Time to consider a change.
30-40: Get some relief before your job seriously undermines your health.

Unlike the quizzes above, self-appraisal tests have no right or wrong answers. Rather, these tests are checklists that allow readers to evaluate their behavior. Like other exercises in pop psychology, these tests often try to point out problems readers may be unaware of.

FILL-IN-THE-BLANK SURVEYS & CONTESTS

- Favorite TV comedy _____
- Favorite TV drama _____
- Favorite TV actress _____
- Favorite TV actor _____
- Favorite TV theme song _____
- Favorite TV news anchor _____
- Favorite TV talk-show host _____
- Favorite TV commercial _____

MAIL TO:

Television Survey
The Bugle-Beacon
P.O. Box 1162
Portland, OR 97207

FAX TO:

(503) 221-8069

Entries must be received by noon Monday, April 14. One entry per family, please.

You don't need to add fill-in blanks for most quiz answers, because they take up too much space. But if you want readers to DO something with their answers — add up scores, participate in a survey, enter a contest — then a format like this is helpful. If you want readers to respond, be sure to give them enough room to write.

SURVEYS & POLLS

WHERE DO YOU STAND ON FAMILY VALUES?

Test your own views with this cross section of questions from our family values poll, then see how your answers compare to the 400 statewide residents we surveyed last week.

Do you agree or disagree with the following statements:

1. In general, fathers do not make children as much of a priority as mothers do.
 Agree Disagree
2. Businesses should offer flexible work schedules to accommodate the needs of families.
 Agree Disagree

3. Families where Dad works and Mom stays home with kids just aren't realistic anymore.
 Agree Disagree
4. One of the biggest causes of teen problems is that parents don't spend time with their kids.
 Agree Disagree
5. One family arrangement is as good as another, as long as children are loved and cared for.
 Agree Disagree
6. Two-income families tend to place material needs ahead of family values.
 Agree Disagree

7. Two-parent families are the best environment in which to raise children.
 Agree Disagree
8. When parents can't get along, they should stay together for the sake of the children.
 Agree Disagree
9. A parent should stay home with preschool children even if it means financial sacrifice.
 Agree Disagree
10. I've seen just as many problems in two-parent families as in single-parent families.
 Agree Disagree

STATEWIDE RESULTS

1. 58% agree.
2. 77% agree.
3. 63% agree.
4. 84% agree.
5. 76% agree.
6. 48% agree.
7. 79% agree.
8. 25% agree.
9. 67% agree.
10. 67% agree.

Source: The Oregonian

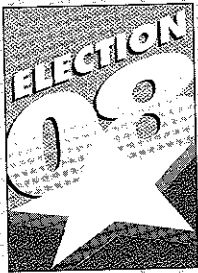
Checklists and quizzes ask readers questions. But when you want to analyze their answers, you conduct a poll.

Taking the public's pulse can be fascinating. Frightening. Time-consuming. But it's vital, whether the survey poses a question as simple as this —

If you had \$100 million to spare, would you feed the poor or buy a pro baseball team?

Feed the poor **69%**
Buy a team **31%**

— or asks a series of questions like the chart below. As you can see, a variety of design options are available, from plain text to decorative logos, photos and graphics. The crucial thing is to keep data accurate by surveying as wide a sample as possible, and by avoiding biased or misleading questions.



CONGRESS: FIRST DISTRICT

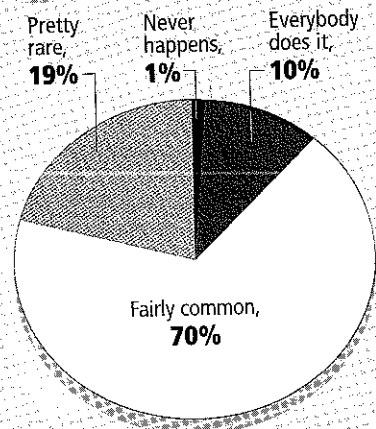
If the primary election were held today, who would you vote for?

- DEMOCRATS
- Gary Conkling... 28%
 - Elizabeth Furse. 39%
 - Undecided..... 33%
- REPUBLICANS
- Tony Meeker 58%
 - Rick Rolf 19%
 - Undecided..... 23%

CHEATING: HOW COMMON IS IT?

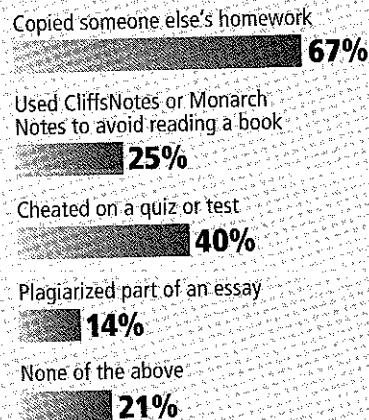
A majority of high-school high achievers (students who maintain an A or B average) admit they cheat. Most say they've copied someone else's homework, but a surprising 40% confess to cheating on a test or quiz.

Q: How common is cheating?



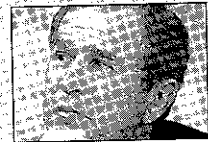
Source: The Associated Press

Q: Which of the following have you done?



Survey results can run as plain text — or you can dress them up with graphic extras like these. At left, an election logo identifies this poll as part of a series; above, pie charts and bar charts help quantify poll results; at right, small mug shots add instant reader appeal.

WHO WOULD YOU RATHER BE?



GEORGE BUSH
13%



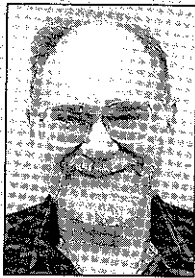
BILL CLINTON
22%



GEORGE CLINTON
65%

QUOTE COLLECTIONS

STREET TALK: DO YOU SUPPORT THE PRESIDENT'S NEW TAX PLAN?



"The president's plan sounds fair to me. It's time for people to stop whining and start paying their fair share."

MIKE MORGER
Wilsonville



"No. Enough is enough. I don't think I should be penalized for running an honest, profitable business."

KRIS WOLNIAKOWSKI
Lake Oswego



"I don't mind being a bread-winner, but why do those pinhead politicians chew such big slices?"

SNOOKY SPACKLE
Eugene

Roone Arledge, former president of ABC News, allegedly once quipped that when gathering public-opinion quotes, you need only three: one *for*, one *against* and one *funny*.

We've tested that maxim in our man-in-the-street quote sequence above. And whether you agree with Arledge or not, you must admit that those talking heads are both visually appealing *and* engaging. After all, readers love hearing their own voices in their newspaper.

Whether with or without mug shots, quote collections are entertaining and informative. They generally follow one of two formats: a sampling of opinions on one topic from a variety of sources (below left), or a sampling of one person's opinions on a variety of topics (below right).

Either way, a few well-chosen remarks give any subject extra accessibility.

FAMOUS LAST WORDS

Some fond farewells and deathbed wisdom from historical figures as they made their final exits:

"I wonder why he shot me?"

Huey Long, Louisiana governor (1935)

"My fun days are over."

James Dean, actor (1955)

"The earth is suffocating.

Swear to make them cut me open, so I won't be buried alive."

Frederic Chopin, composer (1849)

"Who the hell tipped you off? I'm Floyd, all right. You got me this time."

Charles "Pretty Boy" Floyd, gangster (1934)

"I have a terrific headache."

Franklin Delano Roosevelt, U.S. president (1945)

"I am dying like a poisoned rat in a hole. I am what I am!"

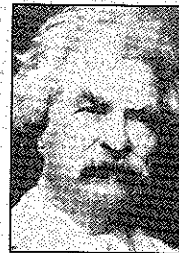
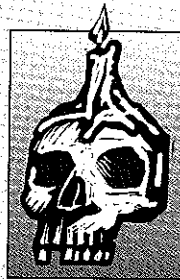
Jonathan Swift, satirist (1745)

"I love you, Sarah. For all eternity, I love you."

James Polk, U.S. president (1849)

"I've had 18 straight whiskeys. I think that's the record."

Dylan Thomas, poet (1953)



THE WIT & WISDOM OF MARK TWAIN

Wry observations from the writings of American humorist Samuel Clemens (1835-1910):

"When I was a boy of 14, my father was so ignorant I could hardly stand to have the old man around. But when I got to be 21, I was astonished at how much he had learned in seven years."

"To cease smoking is the easiest thing I ever did. I ought to know because I've done it a thousand times."

"Life would be infinitely happier if we could only be born at the age of 80 and gradually approach 18."

"Golf is a good walk spoiled."

"When your friends begin to flatter you on how young you look, it's a sure sign you're getting old."

"It is easier to stay out than to get out."

"There is no sadder sight than a young pessimist."

"It ain't those parts of the Bible that I can't understand that bother me; it's the parts that I do understand."

"Let us endeavor so to live that when we die, even the undertaker will be sorry."

This quote collection focuses on a single subject — famous last words — though the quotes originated from a wide variety of historical sources. . .

. . . while here, quotes cover a wide range of topics, but all originate from a single source. Either option is an effective sidebar for a longer feature.

CHARTS & GRAPHS

News is full of numbers: dollars, debts, crime statistics, budget percentages, election results. And the more complicated those numbers become, the more confused *readers* become. Take this brutal chunk of text, for instance:

In 1986, 34,500 units were imported, comprising 16 percent of the national total. By 1996, that number had risen to 77,400, and by 2006 more than 17,000 units were arriving monthly, representing an increase of 591 percent over 1981, the first full year of operation.

Huhh?? You see the problem. When math gets heavy, charts and graphs come in handy. They present numerical data in a simple, visual way — the simpler, the better. On these pages, we'll look at the three basic types of numerical graphics: line charts, bar charts and pie charts.

THE WORLD'S HIGHEST AVERAGE ANNUAL INCOMES: 2005

| | |
|---------------|----------|
| LUXEMBOURG | \$65,630 |
| NORWAY | \$59,590 |
| SWITZERLAND | \$54,930 |
| DENMARK | \$47,390 |
| ICELAND | \$46,320 |
| UNITED STATES | \$43,740 |
| SWEDEN | \$41,060 |
| IRELAND | \$40,150 |

To determine these figures, the World Bank divides each country's population into the value of its total gross national product — which yields a figure the bank considers roughly equal to income per citizen, in U.S. dollars.

The bars in most bar charts stack vertically — but they're equally effective running horizontally, as they do here. Bar shapes and sizes are often determined by the overall shape of the box, and here, that's how they fit best.

BAR CHARTS

The bar chart compares two or more items by sizing them as columns parked side by side. It uses two basic components:

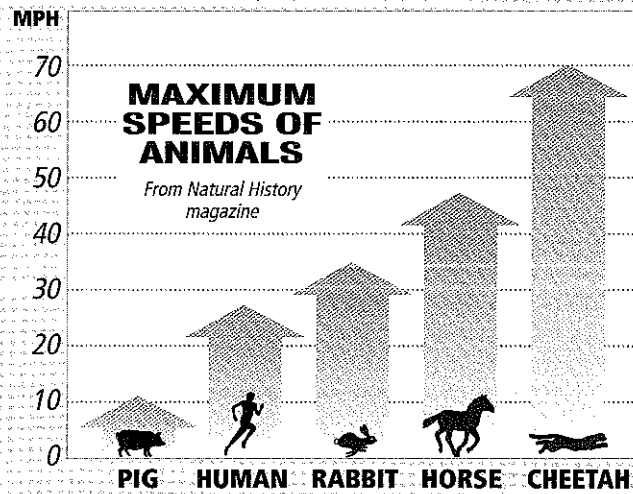
- 1) a scale running either horizontally or vertically showing data totals;
- 2) bars extending in the same direction representing the items being measured.

Bars are usually stacked in a logical order: either alphabetically, chronological-ly or by bar size, from longest to shortest.

In simple bar charts, each item may be labeled either inside the bar or at either end (as in the examples above). The bars can be screened, colored or given 3-D shadow effects, as long as any added effects don't distort the data.

In more complex bar charts — where the same items are compared to each other in different times or situations — each item is assigned its own color or screen pattern, which is then explained in a key or legend.

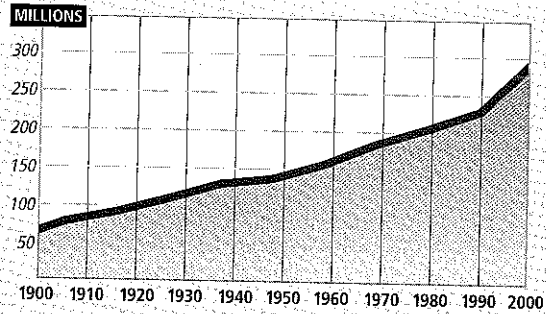
Background grids can be added to help readers track measurements. But though they're usually essential for fever charts, they're optional for bar charts.



This bar chart adds a few extra graphic elements. Those dotted rules were added to help you gauge animal speed. The arrows atop the bars imply motion — as does the graduated tint in the arrows' screens.

CHARTS & GRAPHS

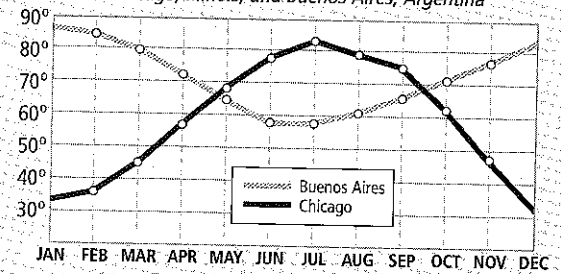
U.S. POPULATION: 1900-2000



Line charts work best when tracing one simple statistic over time, such as a growing population measured every decade (at left). The shading is an optional element. But you can also plot additional lines to compare different trends — as long as you clearly label which line represents which trend (at right).

TEMPERATURE COMPARISONS

Average daily high temperatures (Fahrenheit) for Chicago, Illinois, and Buenos Aires, Argentina



FEVER OR LINE CHARTS

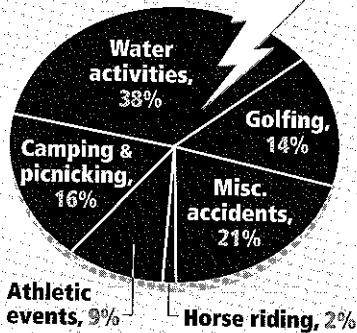
The line chart (also called a fever chart) measures changing quantities over time. It uses three basic components:

- 1) a scale running vertically along one edge, measuring amounts;
- 2) a scale running horizontally along the bottom, measuring time; and
- 3) a jagged line connecting a series of points, showing rising or falling trends.

Line charts are created by plotting different points, then connecting the dots to draw a curve. (Charts often include a background grid to help readers track the numbers.) Obviously, a line that rises or falls dramatically will impress readers more than one that barely shows a blip.

BOLTS FROM THE BLUE

Hundreds of us are killed by lightning strikes each year, though only half of all lightning-related deaths occur outdoors. The breakdown for outdoor lightning-related deaths:



The pie chart at left reverses type out of a black pie — not the usual design, but one that suits the topic and best displays that lightning bolt. (See the dedication page of this book for a more normal-looking pie.) At right, slices of a dollar bill illustrate the percentages into which a typical budget dollar will be divided.

WHERE YOUR DOLLAR GOES

Expenditures in the proposed city budget for 2008:



| | | | |
|----------------------------|---------------------|---------------|-----------------|
| Police & fire departments, | Parks & recreation, | Public works, | Other expenses, |
| 42¢ | 32¢ | 16¢ | 10¢ |

PIE CHARTS

The pie chart compares the parts that make up a whole. It usually consists of:

- 1) a circle that represents 100% of something, and
- 2) several wedges (like slices of a pie) that divide the circle into smaller percentages. Each "slice" of the pie is an accurate proportion, which means that a segment representing 25% of the total would be one-quarter of the pie.

Figures for each slice are labeled either inside the slice (if there's room) or by arranging type, with pointers, around the outside of the pie. Slices are often shaded or color-coded for clearer distinction (or to emphasize a significant segment). As a rule of thumb, pies should be divided into no more than eight segments; beyond that, the slices become annoyingly thin.

To add impact, you can sometimes create pie charts from drawings or photos of the items being measured. For example, you can slice a dollar bill into sections to show where your tax dollar goes, or draw rings around an oil drum to break down the profits from a barrel of oil.

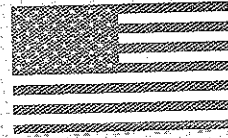
TABLES

CELEBRITIES AND THEIR REAL NAMES

| | |
|-----------------|---------------------|
| WOODY ALLEN | ALLEN KONIGSBERG |
| TOM CRUISE | THOMAS MAPOTHER |
| STING | GORDON SUMNER |
| WHOOPI GOLDBERG | CARYN JOHNSON |
| CARY GRANT | ARCHIBALD LEACH |
| ADOLF HITLER | ADOLF SCHICKLGRUBER |
| HARRY HOUDINI | EHRRICH WEISS |
| BORIS KARLOFF | WILLIAM PRATT |
| JON STEWART | JONATHAN LEIBOWITZ |
| SNOOP DOGG | CALVIN BROADUS |
| SHANIA TWAIN | EILEEN EDWARDS |

Tables using only text: We've stacked two columns of names side by side to allow quick before-and-after comparisons. No headings or explanations are needed.

THE U.S. & CANADA: HOW THEY COMPARE



| | | |
|----------------------------|-------------------------|------------------------|
| AREA | 3,787,319 sq. miles | 3,851,800 sq. miles |
| POPULATION | 298,444,215 (2006 est.) | 33,098,932 (2006 est.) |
| POPULATION DENSITY | 76 per sq. mile | 8 per sq. mile |
| LARGEST CITY | New York (8.1 million) | Toronto (2.48 million) |
| GROSS DOMESTIC PRODUCT | \$12.49 trillion | \$1.035 trillion |
| PER CAPITA INCOME | \$41,600 | \$33,900 |
| LIFE EXPECTANCY (at birth) | 75 male, 81 female | 77 male, 83 female |
| LITERACY RATE | 99% | 99% |

Source: The CIA World Factbook

Tables mixing text and numbers: This simple table stacks two bio boxes side by side — one for the U.S., one for Canada — to allow readers to compare statistics. Note how the columns align with the left edges of the flags. Note, too, how the flags substitute for the names of the countries.

A **table** is an age-old graphic device that's really half text, half chart. But unlike other charts, tables don't use bars or pie slices to make their point. Instead, they stack words and numbers in rows to let readers make side-by-side comparisons.

Tables usually consist of: 1) headings running horizontally across the top of the chart; 2) categories running vertically down the left side; and 3) lists grouped in columns reading both across and down.

In short, tables are smartly stacked lists. They can compare two aspects of a topic (*What's In & What's Out*) or analyze a variety of categories:

WORLD RECORDS: TRACK AND FIELD

| EVENT | RECORD | HOLDER | COUNTRY | DATE |
|-------------------|-------------------|--------------------|---------|---------------|
| 100 meters | 9.77 seconds | Asafa Powell | Jamaica | June 14, 2005 |
| 1 mile | 3:43.13 | Hicham El Guerrouj | Morocco | July 7, 1999 |
| High jump | 8 ft., 1/2 in. | Javier Sotomayor | Cuba | July 27, 1993 |
| Long jump | 29 ft., 4 1/2 in. | Mike Powell | U.S.A. | Aug. 30, 1991 |
| Pole vault | 20 ft., 1 3/4 in. | Sergei Bubka | Ukraine | July 31, 1994 |

To keep tables as neat as possible, carefully align all rows and columns. Though text usually works best flush left, numbers often align better flush right:

AMAZING BIBLE FACTS

Dr. Thomas Hartwell Horne (1780-1862), a student of the King James Version of the Bible, published these statistics in his book, *Introduction to the Study of the Scriptures*:

| | OLD TESTAMENT | NEW TESTAMENT | TOTAL |
|-----------------|---------------|---------------|-----------|
| Books | 39 | 27 | 66 |
| Chapters | 929 | 260 | 1,189 |
| Verses | 23,214 | 7,959 | 31,173 |
| Words | 593,493 | 181,253 | 774,746 |
| Letters | 2,728,100 | 838,380 | 3,566,480 |

In small tables, hairline rules between rows may help alignment. In bigger tables, too many lines can look dizzying, so screen effects or occasional rules — every 5 lines, for example — may work better (see the tables at the top of this page). But remember: Keep all wording crisp and tight.

RATINGS

CAST AWAY (PG-13) Tom Hanks shines as a workaholic who survives a plane crash and tries to survive on a barely habitable South Pacific island. For more than an hour, the film abandons virtually every common movie convention: music, dialogue, plot. But the rest of the film is a real downer, given the brilliance of the middle. ★★★

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The most common way to rate movies, records, TV shows and restaurants is to assign from one (poor) to four or five stars (excellent).

Many newspapers (and magazines such as Entertainment Weekly) assign letter grades — instantly decodable by anyone who's ever been a student.

Other papers, such as The San Francisco Chronicle, use a series of icons. For good films, the little man applauds; for bad ones, he falls asleep.

Journalists are trained to be objective. Impartial. Evenhanded. Fair. Sure, that's one way to look at it. We could also argue that bland, impartial reportage puts readers to sleep, and that what readers *really* want is a guidebook to help them navigate through their world, a user's manual full of inside tips on what's good, what's bad and what's ugly.

Some parts of the paper have traditionally run consumer-friendly ratings and reviews: on editorial and entertainment pages, for instance. But ratings can also apply to politicians, hiking trails, stocks and bonds — nearly *anything*. Just choose the right device (stars, grades, thumbs) and label your package clearly.

THUMBS



- ◆ To the courage of the Magic Man.
- ◆ To Louisiana's voters, for having the sense to choose a scoundrel over a Nazi.
- ◆ To the continued dominance of the CHS cross country teams.
- ◆ To the cast of "Charlotte's Web" for an excellent performance.
- ◆ To the natural high gained from outwitting the hall monitor.

- ◆ To people in spandex.
- ◆ To people who say that a *Terminator* costume promotes violence. They should be shot.
- ◆ To vandals who can't spell.
- ◆ To the clumps of freshmen that clog the 3rd floor hallway. Sort of like hairballs in a drain.
- ◆ To *Lord of the Rings* action figures. Good thing plastic melts in the microwave.

This table runs on the editorial page of *The Little Hawk*, allowing editors to hurl quick brickbats and bouquets.

What you should be watching

KEY

- Even my parents thought it sucked
- I'd rather watch "Star Trek" reruns
- Maybe if this was the only thing on
- It's on my list to watch
- It's better than "Grey's Anatomy"

| | Meerkat Manor
<small>(Animal Planet)</small> | Myth-Busters
<small>(Discovery)</small> | Recipe for Success
<small>(Food Network)</small> | NCIS
<small>(CBS)</small> |
|-------------------|---|--|---|------------------------------|
| Personality | | | | |
| Addictive Factor | | | | |
| Funny Factor | | | | |
| Character Hotness | | | | |
| Overall Score | | | | |

graphic by note cook and adam scurti

This table from a Colorado high-school paper, *The Rock*, rates four TV shows according to five criteria — and the rating system uses remote-control units to keep score.

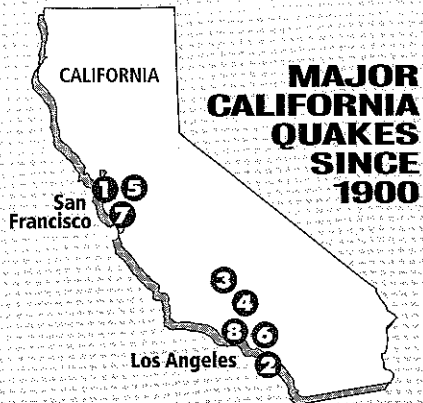
PIGSKIN PICKS

Our proud panel of prognosticators predicts this weekend's scores

| | MADISON at LINCOLN
<small>7:30 p.m. Friday</small> | WILSON at JEFFERSON
<small>2 p.m. Saturday</small> | MONROE at ADAMS
<small>1 p.m. Saturday</small> | FILLMORE at JOHNSON
<small>1 p.m. Friday</small> |
|--|---|---|---|---|
| Bud Werner
Sports editor, <i>The Times</i> | MADISON 21-14 | WILSON 45-0 | ADAMS 21-20 | JOHNSON 7-0 |
| Nick Kennedy
Commentator, KXX Radio | LINCOLN 35-7 | JEFFERSON 28-21 | ADAMS 14-3 | FILLMORE 21-14 |
| Wally Benson
Former Mudhog coach | MADISON 21-3 | WILSON 45-7 | ADAMS 35-7 | FILLMORE 10-7 |

Another table: Here, a panel of sports experts predicts winners (and scores) for upcoming football games. Once created, this graphic format is easy to recycle week after week.

TIMELINES

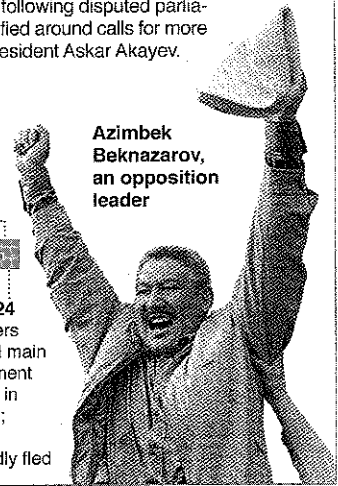
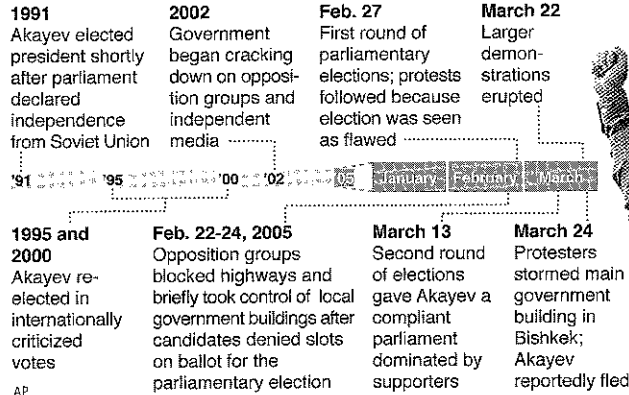


MAJOR CALIFORNIA QUAKES SINCE 1900

- 1906:** An earthquake estimated at 8.3 on the Richter scale kills 700 in San Francisco ①
- 1933:** A 6.3 quake in Long Beach kills 115 ②
- 1952:** A 7.7 quake near Bakersfield kills 12 ③
- 1971:** A 6.5 quake in San Fernando kills 65 ④
- 1980:** A 5.8 quake in Livermore damages a nuclear weapons laboratory ⑤
- 1987:** A 5.9 quake in Whittier kills 8 ⑥
- 1989:** A 7.1 quake in the S.F. Bay Area kills 63 ⑦
- 1994:** A 7.5 quake in Los Angeles kills 61 ⑧

THE ROAD TO KYRGYSTAN'S POPULAR UPRISING

Anti-government protests gained momentum throughout the country, following disputed parliamentary elections on Feb. 27 and March 13. Fractious opposition unified around calls for more democracy, an end to poverty and corruption and a desire to oust President Askar Akayev.



Azimbek Beknazarov, an opposition leader

Above: This timeline recaps key moments in an ongoing news story. Note how the scale turns dark gray in 2005, signaling a shift from yearly to monthly events.

Left: This California earthquake timeline is keyed to a map. Readers can either read the timeline first, then check the map, or study the map and then consult the timeline.

Right: When reporting a crime, it helps to reconstruct the sequence of events. This minute-by-minute chronology (sometimes called a "tick-tock") provides the details.

A CHRONOLOGY OF THE BEATING

Here's how events unfolded in Friday's beating of Tony Hewlitt at Lloyd Center:

- 9:05 p.m.** Vice Principal Ted Brooks calls school police to report 40 to 50 "unwants" trying to get into a dance at Adams High School.
- 9:08 p.m.** Lt. Steve Hodges of the school police arrives and requests backup from Portland police. Units are sent from North precinct.
- 9:35 p.m.** The dance is shut down.
- 9:40 p.m.** A number of youths drift toward Lloyd Center as police disperse the crowd from the dance.
- 10 p.m.** The crowd of youths arrives at Lloyd Center as Hewlitt and his fiancée, Tara White, wait for their ride. Hewlitt is beaten by two youths. Police arrive minutes later.

When we write fiction, we plot the story chronologically: *Boy meets girl in spring. Boy marries girl in summer. Boy gets hit by a bus in fall...* and so on. But when we write newspaper stories, we often bounce back and forth through time: *Yesterday's meeting discussed tomorrow's vote to repeal a 1999 tax to fund a domed stadium by 2009...* and so on.

Time gets tangled up in text. That's why timelines (or chronologies) are so effective. They put topics in perspective by illustrating, step by step, how events unfolded.

PORTLAND: THE YEAR IN ROCK

From Eminem to Tom Petty, 2007 was a stellar year for local music-lovers. Here are a few selected highlights:



April 14: Despite constant rain and thunder, 120,000 gather in Hebb Park for the Spring Fling Wingding featuring Toejam and Ducks Deluxe.

Aug. 10: The Rolling Stones play a surprise gig at Mummy's Cabaret Lounge. Opening the show is controversial rapper Eminem.



Oct. 27: Reggae legend Banana Spliff wows the crowd at the City College Ballroom during the Halloween Hash Bash.



Feb. 17: Melissa Etheridge plays an unplugged set of acoustic blues during the annual Rose City Folk Festival at Civic Auditorium.

May 20: Beck causes a near-riot when he incites fans to storm the Memorial Coliseum stage; four are injured, 22 arrested in the stampede.



Sept. 3: Tom Petty and the Heartbreakers headline a benefit performance for Greenpeace in Pioneer Courthouse Square.

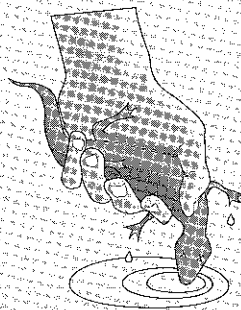
Nov. 25: Local rock legend Elvis King stuns fans by announcing he's retiring from the stage to pursue a career in interior decorating.

The most graphically ambitious timelines combine images and text to create a pictorial recap of past events. Here, mug shots of musicians help to reconstruct the year's musical highlights. (Keep in mind that faces in photos should always be at least the size of a dime. This timeline, like many of the graphics on these pages, has been slightly reduced.)

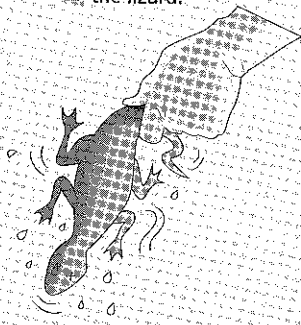
STEP-BY-STEP GUIDES

HOW TO RESUSCITATE A LIZARD

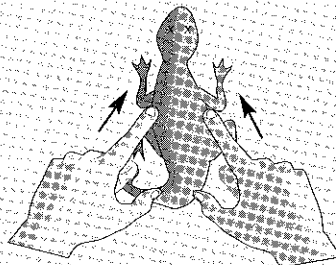
1 Scoop the lizard from the pool.



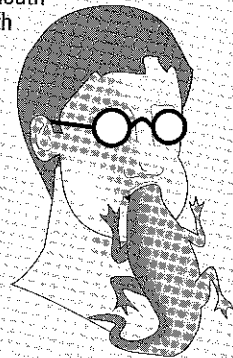
2 Shake out the lizard.



3 Massage the lizard's torso, applying on-and-off pressure directly behind its front legs.



4 Apply mouth-to-mouth resuscitation to the lizard, breathing slowly and forcefully.



Source: The CoEvolution Quarterly

David Sun

Life is full of complex procedures, from changing a tire to baking a cake to — well, resuscitating a lizard. And the clearest way to walk readers through a series of instructions is to arrange them in logical, numerical form:

A step-by-step guide.

If you've ever assembled Christmas toys or wrestled with tax returns, you know how confusing bad instructions can be. That's why step-by-step guides must be as clear, precise and user-friendly as possible. Whenever possible, add drawings or photos to illustrate key steps. As the examples on this page make evident, it's better to *show* than just *tell*.

HOW TO MAKE A HOLIDAY WREATH

What you'll need:

- ◆ Fresh greens (you can cut homegrown evergreens or purchase them from a nursery. It takes about 7 pounds of branches to make a 12-inch wreath).
- ◆ Wire frame (these come in a variety of sizes; a 12-inch frame costs about \$1.50).
- ◆ Preservative (this will keep greens fresh for about a month).
- ◆ Pruning shears.
- ◆ Wire clippers.
- ◆ Paddle wire.

What to do:

- Clip the greens into hand-sized pieces. Save the fluffy ones; discard woody branches.
- Layer 3-4 pieces of greens into a bundle.
- Attach each bundle to the wire frame. Pull the wire away from the wreath's center to tighten it.
- Continue to attach bundles, overlapping stems with greens, until the frame is completely covered with evergreens. Alternate bundles of cedar (or other greens) with bundles of fir.
- Add pine cones. Loop wire around the bottom of the cone, then attach the wire to the wreath.
- For special trim, place dried or silk flowers amid the greens.
- Attach pearl or other garlands with wire.
- Finally, add the bow. Make your own or buy one ready-made.



Left: This step-by-step guide displays a photo of a finished wreath but uses only text to explain the assembly process. That'll work when time and space are tight — but imagine how much more effective this guide would be if every step were illustrated.

Right: This full-color poster page analyzes the mechanics of hitting a baseball — the stance, the stride, the swing — with expert advice from batting coach Ken Griffey Sr. Note the freeze-frame batting sequence running along the bottom of the page.

DIAGRAMS

Maps focus on the *where* of a story; diagrams focus on the *what* and *how*. They freeze an image so we can examine it in closer detail, using cutaway views, step-by-step analyses or itemized descriptions of key components.

Whatever your topic, diagrams will work best if you:

◆ **Focus tightly.** Pinpoint precisely what you need to explain before you begin. What's most essential? Most interesting? Should the diagram be active (showing how the object moves) or passive? (Notice how the passive diagrams on this page simply point to each component.) Whatever the approach — whatever the topic — keep your diagram as clean and simple as you can.

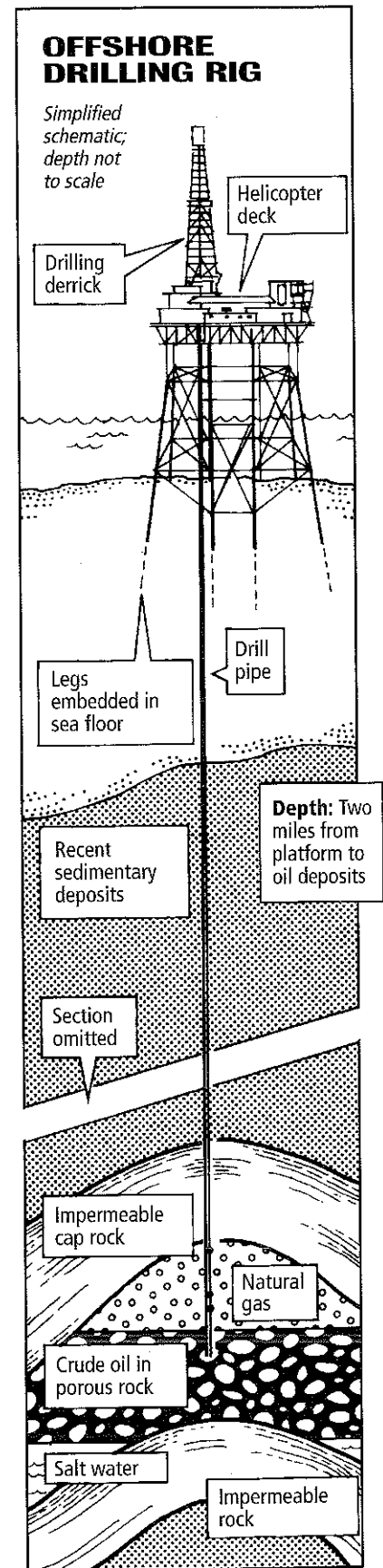
◆ **Design logically.** Let your central image determine the diagram's shape (for instance, that oil rig is a deep vertical). If you're running a sequence of images, find a perspective that lets you show the steps in the most logical order.

◆ **Label clearly.** Avoid clutter by using a consistent treatment for all callouts (sometimes called *factoids*), whether with pointer boxes, shadows, lines or arrows:



◆ **Research carefully.** You're becoming an instant expert; readers will rely on your accuracy. So do your homework. Cross-check references. Read the story. Study photos. Talk to experts.

In short: Become a graphics reporter.



The black ink used on the front of a dollar bill is slightly magnetic — just enough for bill-changing machines to detect phonies.

One of the toughest things for counterfeiters to forge is this engraved portrait of George Washington. G.F.C. Smillie did the engraving, and it's been on the dollar bill since 1918.

In this emblem, the scales represent the scales of justice. The key is an emblem of authority. The chevron of 13 stars honors the 13 original states.

The bill's individual number appears twice. The first letter (here, the "L") indicates the code of the issuing bank.



This tiny number indicates the plate position.

It is illegal in the United States to make paper similar to that in currency. The Bureau of Engraving and Printing won't disclose the formula for this paper, a cotton-linen blend with red and blue nylon-fibers.

This serial number indicates the specific printing plate used.

No living person may appear on a dollar bill.

This is the bank's numerical code. It appears four times, for identification purposes in case a bill is burned or mutilated.

Sources: The People's Almanac, Harper's magazine

Want to explore the different components of a dollar bill? The diagram above combines history and trivia to give readers a quick visual tour — something difficult to achieve in text alone. At right, a more traditional diagram uses a cutaway view of the Earth's crust to make the offshore drilling process more understandable.

DIAGRAMS

Airboats

Homegrown technology on the water

Coming face to face with the endless variety of wildlife while making your way through the Everglades' vast mud flats, reeds and mangrove-lined waterways on an airboat is a quintessential Southwest Florida experience. The machine that makes this moment possible is no less impressive for its versatility than for its simplicity and ingenuity.

It stands to reason, considering the airboat's history. Alexander Graham Bell and his engineers concocted a motor boat equipped with aerial propellers. "The Ugly Duckling," as it was called, was powered by a lightweight engine originally designed for motorcycles. Bell's cohort, transplanted Floridian Glenn Curtis, refined the design and eventually

produced a boat featuring a rear-mounted engine that pushed the craft across the water's surface. As Curtis tinkered with his airboat, Everglades hunters Johnny Lamb and Russell Howard built similar craft powered by car engines and propellers made of cypress.

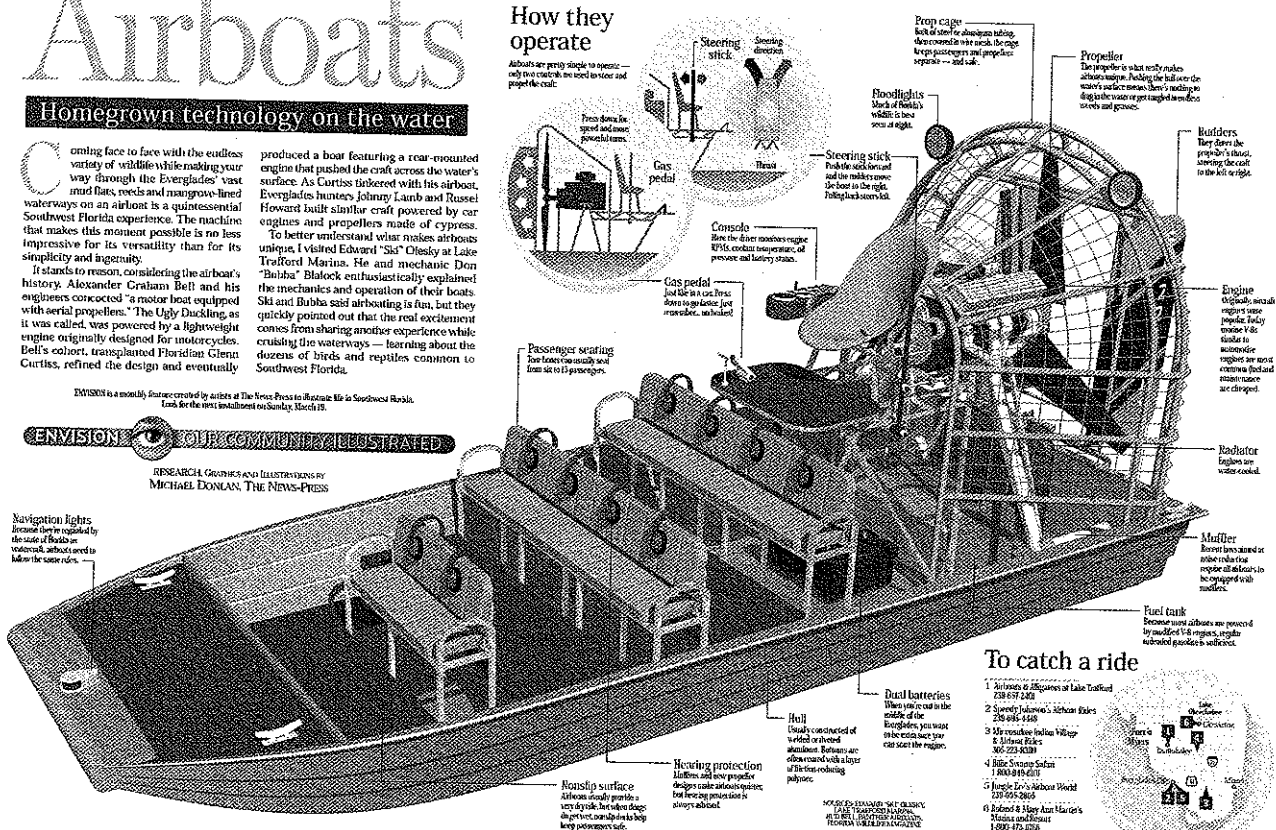
To better understand what makes airboats unique, I visited Edward "Skip" Olesky at Lake Trafford Marina. He and mechanic Don Baluba' Blacklock enthusiastically explained the mechanics and operation of their boats. Skip and Bubba said airboating is fun, but they quickly pointed out that the real excitement comes from sharing another experience while cruising the waterways — learning about the dozens of birds and reptiles common to Southwest Florida.

ENVISION is a monthly feature created by artists at The News-Press to illustrate life in Southwest Florida. Look for the next installment on Sunday, March 18.

ENVISION: YOUR COMMUNITY ILLUSTRATED

RESEARCH, GRAPHICS AND ILLUSTRATIONS BY MICHAEL DONLAN, THE NEWS-PRESS

Navigation lights because they're required by the state of Florida or to indicate the water color.



How they operate

Airboats are pretty simple to operate — only two controls are used to steer and propel the craft:

Steering stick Push the stick forward and the motor moves the boat to the right. Pulling back steers left.

Gas pedal Push the gas pedal forward and the motor revs up. Press the gas pedal just to revolve, not to accelerate.

Passenger seating The motor is usually set from 10 to 15 passengers.

Console The driver watches engine RPMs, coolant temperature, oil pressure and battery status.

Prop cage Both the motor and propeller are covered in the cage. The cage keeps passengers and propeller separate — and safe.

Propeller The propeller is what really makes airboats unique. Unlike the hull, the water's surface means there's nothing to dig into. The propeller must be angled to create thrust and generate speed.

Buffers They give the propeller a cushion, absorbing the craft to the water's weight.

Engine Originals used aircraft engine parts. Today motor V-6s handle the power. The engine's weight is not a concern. Fuel and maintenance are cheap.

Muffler Exhaust pipes are routed to the rear of the boat. Mufflers reduce noise and prevent the engine from overheating.

Fuel tank Because most airboats are powered by modified V-6 engines, regular unleaded gasoline is sufficient.

Dual batteries Usually, you want the battery in the middle of the boat. If you want to start the engine, you need the battery in the rear.

Hull Usually constructed of welded aluminum. Because airboats are used in shallow water, they have a flat bottom.

Steering protection Lifts and lowers propeller. Design is similar to a boat's steering wheel. The propeller is always exposed.

Recessed surface Airboats usually have a recessed surface to keep passengers safe.

To catch a ride

1. **Sarasota** — Sarasota County, 238-67-2422
2. **Seelye** — Seelye's Airboat Tours, 238-67-2422
3. **Miramar** — Miramar Airboat Tours, 813-941-1111
4. **Fort Myers** — Fort Myers Airboat Tours, 813-941-1111
5. **Fort Myers** — Fort Myers Airboat Tours, 813-941-1111
6. **Fort Myers** — Fort Myers Airboat Tours, 813-941-1111



Prop designs

Not all propellers are created equal. Here are the pros and cons of some different designs.

Wooden Old-fashioned, but still a viable option. They're cheap, but they're also noisy and they don't last long.

Hollow Hollow carbon fiber is the most expensive, but it's also the most durable. It's also the most expensive.

Multi-blade Multi-blade propellers are more efficient, but they're also more expensive.

Counter-rotating Counter-rotating propellers are more efficient, but they're also more expensive.

How they're manufactured

Hundreds of hours go into making an airboat. Here's a look at how it's done.

1. **Box** The engine stand is fabricated from steel. The motor is mounted to the stand, supporting the driver's seat, engine and propeller.

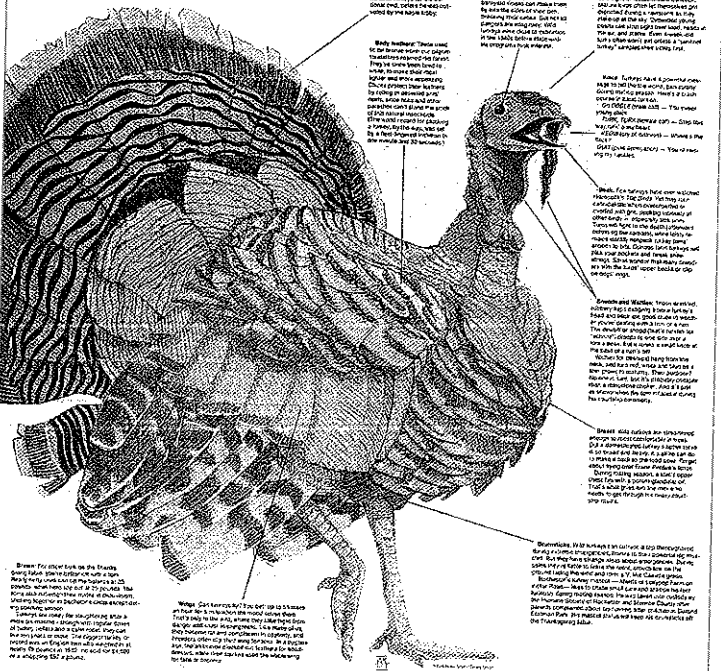
2. **The hull** The hull is fabricated from aluminum. The motor is mounted to the hull, supporting the driver's seat, engine and propeller.

3. **The prop cage** The prop cage is fabricated from aluminum. The motor is mounted to the cage, supporting the driver's seat, engine and propeller.

4. **Final assembly** The final assembly is completed. The motor is mounted to the hull, supporting the driver's seat, engine and propeller.

Turkey Trivia

Need a Thanksgiving dinner conversation-starter? Here's more than you'd ever want to know about our four friends.



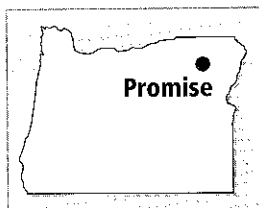
▲ The diagram above ran in the Fort Myers (Fla.) News-Press, part of a monthly series called *Envision* that takes a detailed look at local trends and topics: fishing, mountain biking, shuffleboard, canoeing, etc. Artists are responsible for generating ideas, doing research, writing a short block and producing the final artwork.

◀ At left, a Thanksgiving feature page from the Rochester Times-Union uses a diagram to provide little-known history, statistics and facts about a turkey's anatomy, including its voice, brain, beak and "snood."

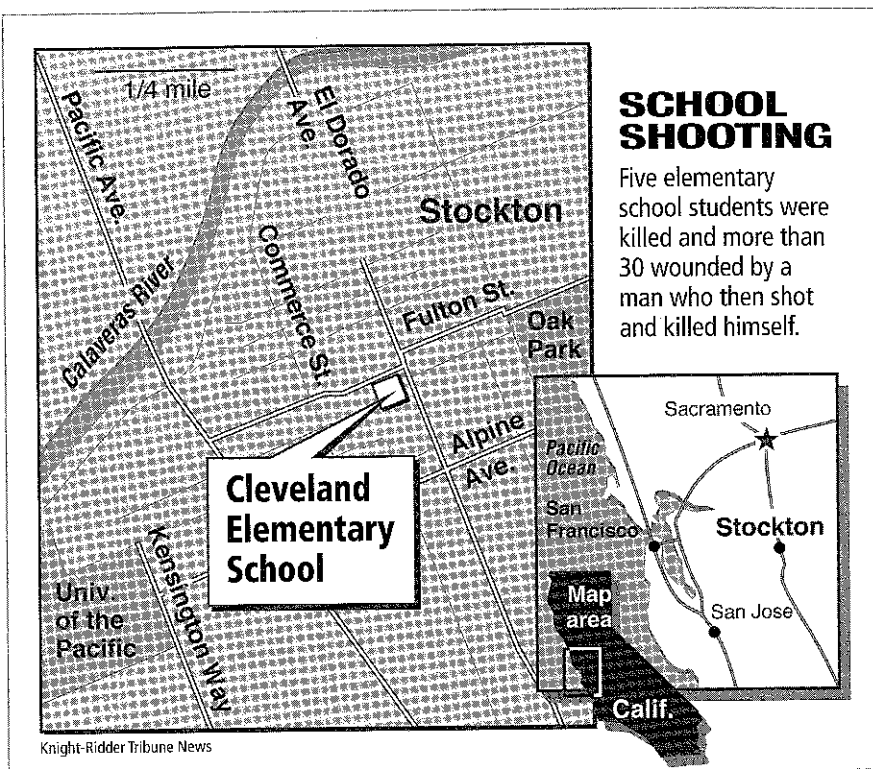
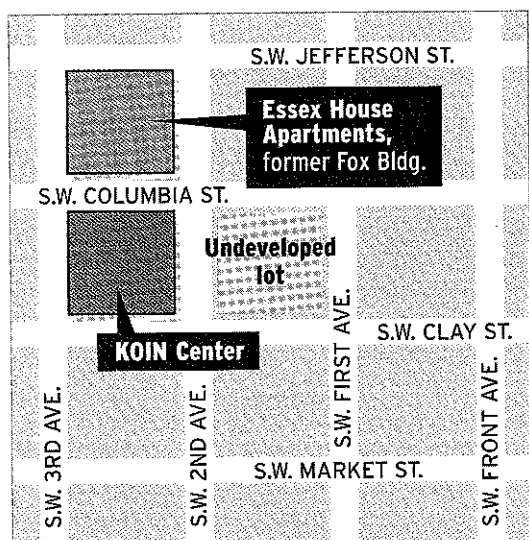
With the right topic, a diagram becomes more than just a supplementary graphic; it becomes lead art that's informational and entertaining. For example, these two big, complex diagrams combine callouts and color images to form feature-page centerpieces. (Notice how the turkey page contains no traditional "story" at all).

And though these two diagram packages use illustrations, you can use photos just as effectively, too. All you need is a strong image, clean typography, logical organization and some solid reporting to achieve professional results.

MAPS



Three examples of locator maps: left, a no-frills state map shows where to find Promise in Oregon. Below, a downtown street map. At right, a 3-way locator map shows street, city and state locations.



SCHOOL SHOOTING

Five elementary school students were killed and more than 30 wounded by a man who then shot and killed himself.

Most Americans are poor geographers. They have a tough time remembering even the easy stuff, like where New York City is. (Hint: it's on the East Coast — that's the *right edge* of a U.S. map.) So how can we help them visualize volcanoes in Fiji? Riots in Lesotho? Train wrecks in Altoona?

With maps. Maps can enhance almost any news story, if you're ambitious enough, but they're especially important for:

- ❑ any story where a knowledge of geography is essential to the story's meaning (an oil spill, a border dispute, a plane crash); or
- ❑ any local story where readers may participate (a parade, a new park).

Maps come in all sizes and styles — world maps, street maps, relief maps, weather maps, etc. Even *animated* maps are becoming more common on news Web sites. But the types of maps most often produced in newsrooms are:

◆ **Locator maps:** These show, as simply as possible, the location of a significant site ("X" marks the spot) or identify where a news event occurred.

◆ **Explanatory maps:** These use storytelling techniques to illustrate a sequence of events. Taking a step-by-step approach, these maps can become visually active (as opposed to passive locator maps).

◆ **Data maps:** These show the geographical distribution of data, working like a chart to convey population distributions, political trends, weather, etc.

How are maps created? They're copied. Though you can't cut a map out of a road atlas and stick it in the paper (that's a copyright violation), you can redraw another map's highlights, then fill in your own details as necessary.

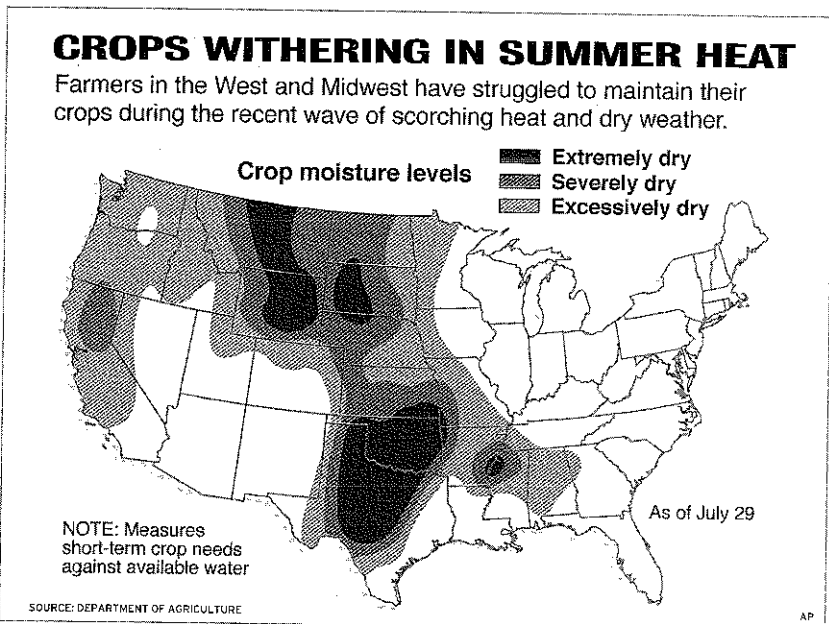
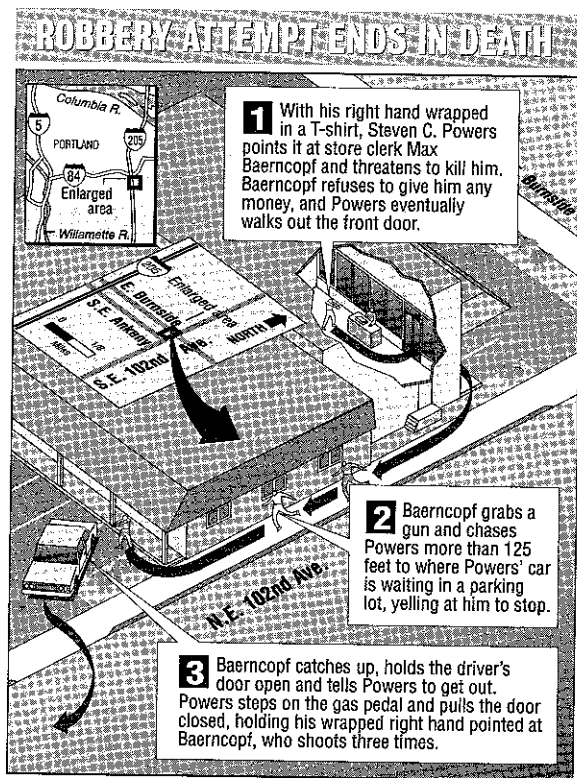
Every paper should compile a library of maps in a variety of scales, from global to local. Buy a world atlas; collect state highway maps, city and county maps, even brochures from your local chamber of commerce (showing shopping areas, local parks, hiking trails, the layout of the airport).

Be prepared. You never know where news is going to break.

MORE ON ►

◆ **Making maps:** A step-by-step guide to creating a map from an outside source...197

MAPS



Above: U.S. maps can convey data about everything from election results to weather. This data map shows at a glance which states are affected by summer heat and drought.

Left: An explanatory map showing a step-by-step sequence of events. Note the 3-D buildings, the cutaway diagrams, the helpful arrows — all describing a complex series of events in a compact two-column box.

GUIDELINES

- ◆ **Create design guidelines for all maps.** You'll save time and give your maps a consistent look if you set clear standards for abbreviations, screens, line weights, symbols — and most important:
 - ◆ **Use type consistently.** Use designated fonts in designated sizes (sans serif will usually work best behind screens). Avoid type that's too big (over 12 point) or too small (under 7 point). Decide where you'll use all caps (countries? states?), italics (bodies of water?), boldface (key points of interest only?).
 - ◆ **Keep maps simple.** The whole planet can fit into a one-column box, if necessary. Make your point obvious; trim away all unnecessary details. Anything that doesn't enhance the map's meaning distracts attention.
 - ◆ **Make maps dynamic.** Don't just re-create a dull road map. Add shadow boxes, screens, 3-D effects, tilted perspectives — just be careful not to distort the map's accuracy or destroy its integrity.
 - ◆ **Keep north pointing "up."** And if north *isn't* at the top of your map, include a "north" arrow to show where it is. Otherwise, the arrow isn't necessary.
 - ◆ **Add mileage scales whenever possible.** They give readers perspective.
 - ◆ **Match the map to the story.** Be sure that every significant place mentioned in the text is accounted for on the map.
 - ◆ **Design your map effectively.** Keep the map as tightly focused as possible. If pockets of "dead" space occur, you can fill them with useful extras: mileage scales, callout boxes, locator-map insets, photos or illustrations.
 - ◆ **Assume your readers are lost.** To help them understand where they are, you may need to give your map a headline or an introductory paragraph. You may need to add a locator map to your *main* map if that makes it clearer. (For instance, if you draw a detailed street map, you should show what part of the city you're in.) Above all, include any familiar landmarks — cities, rivers, highways, shopping malls — that help readers get their bearings.

GRAPHICS PACKAGES

UNDERSTANDING ISLAM

The Five Pillars: Main precepts of faith

SHAHADA (Declaration of Faith) Muslims believe in one God, Allah, who has no partners, equals, or offspring. Muhammad is His messenger.

SALAMAT (Prayer) Muslims pray five times a day in a prescribed manner, facing Mecca.

ZAKAT (Charity) Muslims give a portion of their wealth to the poor and needy.

SAUM (Fasting) Muslims fast during the month of Ramadan.

HAJJ (Pilgrimage) Muslims perform a pilgrimage to Mecca at least once in their lifetime.

Elements of Muslim belief

- God: Allah, the Creator of the universe.
- Angels: Bring God's messages to people.
- Prophets: Men who receive God's messages from angels.
- Books: Contain messages transmitted by prophets.
- Judgment Day: People will be raised from the dead and called to account.

The geography of Islam

Percent Muslim:

- U.S.: 0.5%
- U.K.: 5.1%
- France: 6.9%
- Germany: 5.1%
- Spain: 5.1%
- Italy: 0.8%
- China: 0.1%
- Japan: 0.1%
- India: 0.1%
- Other: 1.1%

The architecture of faith: The mosque

The mosque is the place where Muslims gather for prayer and other religious activities.

MAJOR WORLD RELIGIONS

Percent of world population who adhere to each religion, 1997:

- Christianity: 31.2%
- Islam: 19.7%
- Hinduism: 14.6%
- Buddhism: 6.8%
- Judaism: 0.2%
- Other and nonbelievers: 27.5%

KRT Infographics/ROD OODINGTON

SKIING

THE LONG EVOLUTION

1 Skiing began about 5,000 years ago as a practice form of transportation in snowy mountain regions.

2 The earliest known ski, discovered in Sweden, dates back to 2000 B.C.E.

3 Since 1900, the U.S. Ski Team has won 100 Olympic medals. The U.S. Ski Team has also won the most Olympic medals of any nation in the world.

4 The number of people skiing in the U.S. has risen from 1 million in 1960 to 10 million in 2000.

5 The U.S. Ski Team has won 100 Olympic medals. The U.S. Ski Team has also won the most Olympic medals of any nation in the world.

6 The U.S. Ski Team has won 100 Olympic medals. The U.S. Ski Team has also won the most Olympic medals of any nation in the world.

TYPES OF SKIING

CROSS-COUNTRY Skiers use skis that are attached to their feet. They use poles to help propel themselves forward. Cross-country skiing is a good workout and is popular in the U.S.

ALPINE Skiers use skis that are attached to their feet. They use poles to help propel themselves forward. Alpine skiing is a good workout and is popular in the U.S.

TRAIL DIFFICULTY

- BEGINNER** The easiest skis are marked by green circles and are typically only for short runs.
- INTERMEDIATE** The most difficult skis are marked by a blue circle.
- ADVANCED** A blue diamond is harder than a blue square and usually requires challenging skis.

AREA TRAILS

Map showing ski trails in the area.

A BRIEF HISTORY

1 Better equipment and more snow are needed.

2 The U.S. Ski Team has won 100 Olympic medals. The U.S. Ski Team has also won the most Olympic medals of any nation in the world.

SNOWBOARDING

1 Snowboarding is a sport that has become popular in the U.S.

2 The U.S. Ski Team has won 100 Olympic medals. The U.S. Ski Team has also won the most Olympic medals of any nation in the world.

GEAR UP

1 Skis are made of wood or plastic.

2 The U.S. Ski Team has won 100 Olympic medals. The U.S. Ski Team has also won the most Olympic medals of any nation in the world.

LINGO SAFETY TIPS

1 Skis are made of wood or plastic.

2 The U.S. Ski Team has won 100 Olympic medals. The U.S. Ski Team has also won the most Olympic medals of any nation in the world.

MOVES

1 Skis are made of wood or plastic.

2 The U.S. Ski Team has won 100 Olympic medals. The U.S. Ski Team has also won the most Olympic medals of any nation in the world.

The Islamic faith has played a central role in world news, but most Americans still have a vague understanding of this influential religion. This timeless Knight Ridder Tribune package explains the history, beliefs, geography and architecture of Islam. Note the elegant interplay of art and text — the mixture of maps, diagrams, charts and lists.

The bigger the story, the more explanation it needs. That's why you'll often see dazzling graphic packages, like the ones on these two pages, combining charts, maps, sidebars and more into an encyclopedic extravaganza.

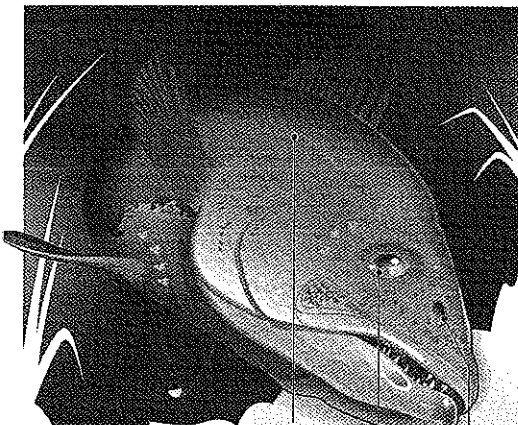
Done well, these packages present as much (or more) information as any news story. But to execute these graphics packages well, you'll need:

- ◆ **Time.** Most megagraphics need at least several days — often several weeks — to prepare. They can't be rushed without dismal results.
- ◆ **Teamwork.** These aren't solo efforts. They demand cooperation and planning for the research, reporting, art and layout to come together smoothly.
- ◆ **Expertise.** Sorry to say, these packages are terribly difficult to produce. Don't tackle anything this tricky until you've honed your graphics techniques.
- ◆ **A firm commitment of space.** Don't let them reduce your full-page package down to 2 columns at the last minute. Get the space you need *guaranteed*.

Above all, don't overdo it. Pages like these take readers right to the edge of information overload. Ask yourself: How much data can our readers handle?

Here, on one page, is the complete beginner's guide to skiing and snowboarding. Think the design is too wild and crazy? Remember, this page from the Asbury Park Press is aimed at younger readers. The noisy, freeform type treatment is appropriate for the subject AND the audience, providing helpful tips, lingo, diagrams and lists.

GRAPHICS PACKAGES



CHARACTERISTICS

- The walleye even looks like a fish. With olive-green sides, tinged in gold hues, the walleye has several striking characteristics, including a white lip on the lower half and a black spot on the rear base of the dorsal fin.
- A close observer, the angler, is missing the white tail and four more dark spots on its side, including lines of black spots on the dorsal fin.
- Sometimes a "augury" is hatched when walleye and sauger cross-breed, and might exhibit identification characteristics of both species.

Hearing

Walleyes have an acute sense of hearing. Vibrations are detected by the "Hering's" line, which are extremely sensitive nerve endings on each side of the fish. Using the lateral line, the walleye is able to locate an invertebrate prey source or find swam in murky water.

Eyesight

Its famed "rattles" eyes are equipped for excellent night vision. As a result, walleyes usually have bright light and become active in low-light conditions. Walleyes can see in total darkness, although not as well as other predators. Some fish are most active in a shade of red or green.

Smell

Walleyes have a good sense of smell. In fact, the fish is not dependent on sight or smell to find its food. The fish's sense of smell is so good that it can find its food in total darkness. Walleyes use 24,000 olfactory receptors.

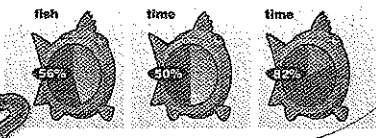
LIFE AND TIMES OF THE MINNESOTA WALLEYE

Also known as yellow pikelet, yellow pike, dory, jack salmon
Scientific name: *Stizostedion vitreum*

Text by Ron Schera • Graphics by Anders Ramberg

State Fish
In 1965, the Legislature declared the walleye the official "state fish" largely because of its popularity and the fact Minnesota has more natural walleye water than any other state.

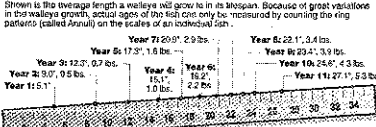
WALLEYES ARE WINNERS
In a survey of Minnesota anglers, the walleye was...



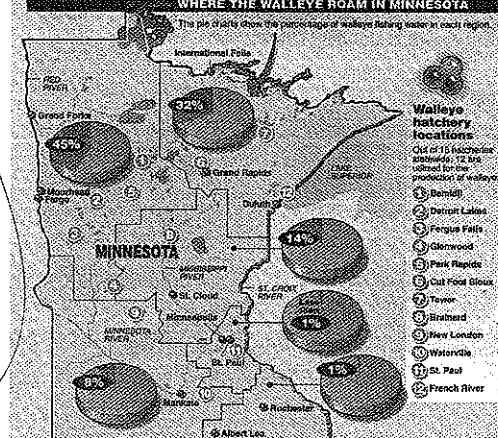
DID YOU KNOW?

- In the best walleye lakes, the average angler takes more than 4 hours to catch one walleye.
- Although called "walleye pike" the walleye is not a pike and is related to the pike family of fishes.
- In a single night, upwards of 50,000 adult walleyes have been counted migrating upstream in the Tamarac River from Lyster Field Lake at Wadena, Minn.
- Catch-and-release walleye fishing is catching on. On the Mille Lacs, anglers are releasing one out of every six walleyes caught, according to DNR surveys. Of 258,252 walleyes released, more than 18,000 were longer than 20 inches.
- Of Minnesota's 4,000 fishing lakes, only about 1,750 are home to walleyes.
- Roughly 3.5 million walleyes are caught annually, weighing 4 million pounds. By comparison, 56 million rainbow trout are caught.
- In the 1950s, the daily walleye limit was 15. By 1980, the walleye limit had been cut to eight fish. The current limit of six was set in 1995.
- DNR surveys show the average weight of walleyes has dropped from 2.2 pounds in 1930 to slightly over 1 pound today. Angling pressure increased 700 percent in less than 50 years.

IT WAS THIS BIG!



WHERE THE WALLEYE ROAM IN MINNESOTA



WALLEYE HATCHERY QUIZ

- True or false?
 - State hatcheries raised and stocked roughly 600 million walleye eggs each year.
 - The DNR operates 18 hatcheries in April, all are filled with fertilized walleye eggs for hatching.
 - Only a fraction of hatched walleyes survive to grow into broodstock.
 - The DNR raises about 120 million walleye eggs each year. Each year, the DNR raises about 120 million walleye eggs. Each year, the DNR raises about 120 million walleye eggs.

STATE RECORDS

| Minnesota Walleye Record | Walleye/Sauger hybrid record |
|--|---|
| Weight: 11 pounds, 6 ounces | Weight: 7 pounds, 4.5 ounces |
| Length: 45.5 inches; girth: 21.3 inches | Length: 37 inches; girth: 15.25 inches |
| Catch date: May 14, 1978 | Catch date: June 1, 1987 |
| Catch location: Crow River, Hennepin County, Minn. | Catch location: Thomas Creek, Minnesota |
| Where: Bearcat River at Saganaga Lake in Cook Co. | Where: Millelappi River in Grand Rapids |

NATURAL LIFE CYCLE

- The walleye's spawning starts begins in mid-April and ends in mid-May. Spawning usually begins when water temperatures are between 42 to 50 degrees.
- Spawning usually is completed by age 4. A female walleye may produce more than 100,000 eggs, which are immediately fertilized by the male. The eggs are deposited in gravel or sand and are not deposited in a nest.
- Most spawning activity takes place at night. A female's egg may be fertilized by more than one male fish. Incubation time is about 20 days, depending on water temperature.
- Newly hatched walleyes live on a yolk sac and are very dependent on their parents for a few days. They feed on algae and other small organisms, preferably using insects.
- When 1.5 inches long, walleyes begin to prey on other fish species. They are very dependent on their parents for a few days.

What's walleye water?

A natural walleye lake is characterized by bedrock or glacial sand/gravel substrate of either softwater or hardwater. Most of the states best walleye water comes at large, wind-swept lakes with sandy, gravelly bottom. Classic examples are Mille Lacs, Wadena, and Lake Umbagog. Other examples are Lake Umbagog, Lake Umbagog, and Lake Umbagog.

▲ This gorgeous tabloid double-truck spread from the Minneapolis Star Tribune tells you everything you ever wanted to know about the Minnesota walleye. This attractive and comprehensive mix combines maps, charts, lists, a diagram, a quiz, a timeline — but because it's so well-organized, it's not overwhelming.

You don't need color and elaborate illustrations to create an effective graphics package. This brilliant half-page graphic ran in USA Today two months before the 2006 congressional elections. By concisely combining lists, charts and bullet items, it condenses the key issues and key races into one easy-to-digest summary.

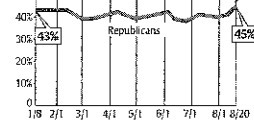
Democrats hope to reclaim GOP-controlled House

The Nov. 7 elections for the House of Representatives are shaping up to be the most pivotal since 1994, when Republicans swept into power for the first time in 40 years. President Bush's sagging popularity, the Iraq war and economic concerns could help Democrats pick up the 15 seats they need for control. Independent analysts such as Stuart Rothenberg and Charlie Cook say nearly 40 seats are up for grabs, most held by Republicans. The GOP held its majority in 2002 and 2004 because voters said it was the party they could trust on terrorism, an edge which surveys show it still holds.

Number of open seats
33 includes vacancies and members who are retiring or seeking other office. Twenty-one are held by Republicans, 11 by Democrats and one by an independent. They include:
► Arizona — 8th District (Jim Kolbe, R, retiring)
► Colorado — 7th District (Bob Beauprez, R, running for governor)
► Iowa — 1st District (Jim Nussle, R, running for governor)
► Illinois — 17th District (Lane Evans, D, retiring)
► Ohio — 13th District (Sherrod Brown, D, running for U.S. Senate)
► Vermont — at large (Bernie Sanders, I, running for U.S. Senate)

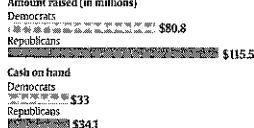
Race for control of House tightens

If elections for Congress were held today, which party's candidate would you vote for in your congressional district?



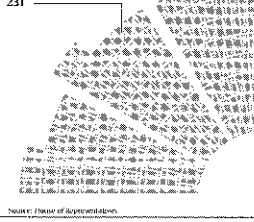
Fundraising

The National Republican Congressional Committee is outpacing its Democratic counterpart in political donations, raising nearly \$35 million more as of Monday. It also has a slight edge on cash in the bank, which could help get out the vote on Nov. 7.



Party control

Democrats need a net gain of 15 House seats to oust Republicans from power. The House political makeup:



Election Night clues

At 7 p.m. ET, keep an eye on Kentucky's 3rd District race between Republican Rep. Anne Northup and Democrat John Yarmuth. Northup has defied predictions of defeat in the past. If she loses this time, "this is going to be an awful night for Republicans," says Amy Walter of the independent Cook Political Report. If there's a Democratic tidal wave, it will wash over three vulnerable Republicans — Christopher Shays, Nancy Johnson and Bob Simmons — in Connecticut first, where polls close at 8 p.m. ET.

Rookie politicians

- Former Washington Redskins quarterback Heath Shuler, a Democrat, is challenging Republican Rep. Charles Taylor in North Carolina's 11th District.
- Songwriter John Hall, a Democrat whose hits include *Still the One* for the band Orleans, hopes to unseat GOP Rep. Sue Kelly in New York's 19th District.
- Democrat Coleen Bowley, an ex-FBI whistleblower and time magazine Person of the Year in 2002, is running against GOP Rep. John Kline in Minnesota's 2nd District.

Like father, like son

► Republican Gus Balrakis in Florida and Democrat Chris Owens in New York want to succeed their retiring fathers, Mike and Major, respectively.
► Two congressional offspring are vying Sept. 12 for the Democratic nomination in Maryland's 3rd District: John Sarbanes, son of retiring Sen. Paul Sarbanes, and Peter Bellerose, son of former California representative Anthony Bellerose.

Economy

President Bush and other Republicans say the economy is strong, but polls show people are concerned about high gasoline prices and the cost of health care. Democratic candidates in these races stress pocketbook issues:
► Georgia — 12th District: Democratic Rep. John Barrow vs. Republican Max Baucus
► Indiana — 2nd District: Republican Rep. Chris Chabotka vs. Democrat Joe Donnelly
► Indiana — 8th District: Republican Rep. John Hostettler vs. Democrat Brad Ellsworth

Ethics

Democrats hope to use Republican ethics to connect lobbyist Jack Abramoff to pick up seats. The corruption and influence-peddling scandal led to Rep. Bob Ney, R-Ohio, giving up his re-election bid last month. He denies wrongdoing. Races to watch:
► California — 4th District: Republican Rep. John Dingell vs. Democrat Charlie Brown
► Louisiana — 2nd District: Democratic Rep. William Jefferson drew five primary opponents

Illegal immigration

Some conservative want to seal the U.S.-Mexican border. Others in the GOP and Democrats want to create citizenship and job opportunities for illegal immigrants. Races where it's an issue:
► Arizona — 5th District: Republican Rep. JD Hayworth vs. Democrat Barry Mitchell
► California — 11th District: Republican Rep. Richard Pombo vs. Democrat Jerry McNerney
► Colorado — 4th District: Republican Rep. Marilyn Musgrave vs. Democrat Angie Faccione

Ties to President Bush

With their party leader's approval ratings hovering in the low 40s, some GOP candidates in competitive districts are trying to fend off accusations by their Democratic opponents that they are "rubber stamps" for the administration. Key races:
► Ohio — 15th District: Republican Rep. Deborah Pryce vs. Democrat Mary Jo Kilroy
► New Mexico — 1st District: Republican Rep. Heather Wilson vs. Democrat Patricia Madrid

PACKAGE PLANNING

MORE ON ►

◆ **Online design:** How to create packages for the Web..... 254

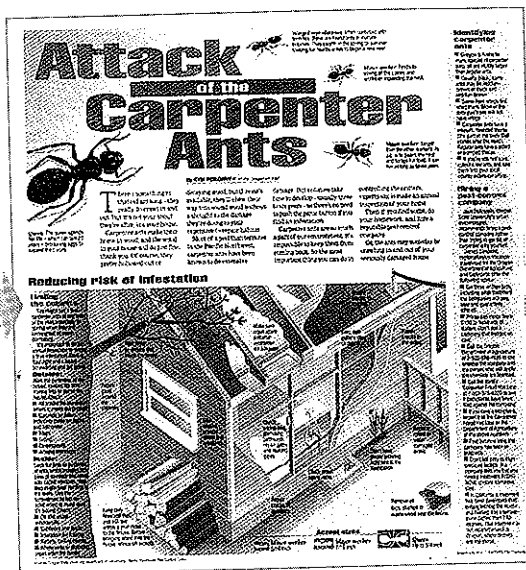
Most newsrooms are like factory assembly lines: the reporter reports. The photographer photographs. The editor edits. And then — at the last minute — the designer designs.

That assembly-line process works fine if you're making sausages, but it won't consistently produce award-winning pages. Lavish layouts rarely succeed when they're slapped together on deadline.

So how do you retool your newsroom to produce *this* type of page? By planning; by instituting a brainstorming process that shapes stories *before* they're written.

A few years ago, Buck Ryan — journalism professor at the University of Kentucky — developed the Maestro Concept, a method of integrating writing, editing, art and design. Ryan proposed that each newsroom appoint a *maestro*, a visual journalist who could orchestrate the interplay of all key staffers. And to guide the process along, participants would use a story planning form like the one reprinted on the next page.

How does it work? Suppose a reporter has just gathered information for a big story. Before she starts writing, there's a brief meeting. That's where the reporter, editor, photographer and designer, with the maestro's help, explore the story's potential using a form like the one below to produce a package like the one above.



The story idea: Can you summarize the story in 25 words or less? That's a good test to see if your focus is tight enough — or if you're still struggling with a fuzzy concept.

Questions readers will ask: The first question every reader asks for every story is "Why should I care?" Try to answer this question in a highly visual way — in the headline, a photo, a sidebar. Now: What other questions will readers have? Can you answer them in graphic ways? That list of sidebar options provides alternative ideas for reporting and design.

Photos or illustrations: Too often, photographers are excluded from story-planning conferences, then sent out on assignment with hardly a clue what the story's about. But when photographers are included in this preliminary discussion, they can shape the direction of the imagery AND the reporting. By this point in the planning meeting, an attentive photographer should be able to suggest photo ideas — or, if the story is better served by illustrations, staffers can weigh those options instead.

| | | | | | |
|--|--|--|--|---|--|
| STORY IDEA: Carpenter ants are a common pest — so here's a consumer guide to WHAT THEY ARE, WHAT THEY DO — and HOW TO GET RID OF THEM. | | HEADLINE / DECK
MAIN HEADLINE: ATTACK OF THE CARPENTER ANTS (sci-fi movie type?)
DECK: The ants crawl in, the ants crawl out. But it's not your snout they're after — it's your HOUSE. | | STAFF
WRITER: KYM
EDITOR: REED
DESIGNER: MOLLY
ARTIST/PHOTOGRAPHER: SHAWN
EDITOR/HEAD WRITER: | |
| QUESTIONS READERS WILL ASK
1 Why should I care? They can cause expensive damage to the wood in your house.
HOW ANSWERED: <input type="checkbox"/> HEADLINE <input type="checkbox"/> PHOTO/ILLUSTRATION <input type="checkbox"/> DECK <input type="checkbox"/> TEXT <input type="checkbox"/> SIDEBAR: | | ROUGH LAYOUT
 | | DEADLINES
Mon. 5/3
INFO FOR SIDEBARS:
Wed. 5/5
STORY — FIRST READ:
Fri. 5/7
FINAL STORY/ART:
Mon. 5/10
RUN DATE: | |
| 2 How can you identify them?
HOW ANSWERED: <input type="checkbox"/> HEADLINE <input type="checkbox"/> PHOTO/ILLUSTRATION <input type="checkbox"/> DECK <input type="checkbox"/> TEXT <input checked="" type="checkbox"/> SIDEBAR: photo with bio box | | 3 Where do they invade your house?
HOW ANSWERED: <input type="checkbox"/> HEADLINE <input type="checkbox"/> PHOTO/ILLUSTRATION <input type="checkbox"/> DECK <input type="checkbox"/> TEXT <input checked="" type="checkbox"/> SIDEBAR: cutaway diagram | | LENGTHS
MAIN STORY: 10"
SIDEBARS: 5" each | |
| 4 How do you get rid of them?
HOW ANSWERED: <input type="checkbox"/> HEADLINE <input type="checkbox"/> PHOTO/ILLUSTRATION <input type="checkbox"/> DECK <input type="checkbox"/> TEXT <input checked="" type="checkbox"/> SIDEBAR: checklist on exterminators | | PHOTOS / ART
LEAD ART: Cutaway diagram of a house showing WHERE and HOW the ants usually enter and build nests.
SECONDARY ART: Closeup photo of ants: queen, worker, etc. (If we can't shoot photos, we'll use illustrations.) | | NOTES:
Pete: call agriculture department for ant brochures | |
| SIDEBAR/ART OPTIONS
<input type="checkbox"/> FAST FACTS BOX <input type="checkbox"/> GLOSSARY <input type="checkbox"/> DIAGRAM
<input type="checkbox"/> BIO BOX <input type="checkbox"/> QUIZ <input type="checkbox"/> TABLE
<input type="checkbox"/> PREVIEW BOX <input type="checkbox"/> Q & A <input type="checkbox"/> TIMELINE
<input type="checkbox"/> OPINION POLL <input type="checkbox"/> QUOTE COLLECTION <input type="checkbox"/> STEP-BY-STEP GUIDE
<input type="checkbox"/> LIST <input type="checkbox"/> RATINGS <input type="checkbox"/> EXCERPT
<input type="checkbox"/> CHECKLIST <input type="checkbox"/> MAP <input type="checkbox"/> WHERE TO GO / CALL/WRITE
<input type="checkbox"/> INDEX <input type="checkbox"/> CHART | | | | | |

Headline/deck: Why wait until the story is written — and the clock is ticking — to write a headline? Chances are you have enough info to kick around a clever headline right now, or at least generate key words you can refine later. Writing the deck now also helps the team members clearly define the story angle.

Staff, deadlines, lengths: One last chance to ensure that everyone agrees on when the different story elements are due, what sizes they'll be — and most important, who's responsible for what.

Rough layout: While those ideas for photos, sidebars and headlines are being kicked around, the designer can sketch a layout that integrates all the key ingredients with their proposed shapes and sizes. Everything is subject to change, of course, but by the end of the meeting, all the participants should agree on this preliminary vision of the page. Remember, this is just a starting point — the actual page should only get better. After the meeting, this form should be photocopied and distributed for future reference.

STORY IDEA:

HEADLINE / DECK

STAFF

MAIN HEADLINE:

WRITER

DECK:

DESIGNER

ARTIST/
PHOTOGRAPHER

EDITOR/HEAD WORRIER

ROUGH LAYOUT

DEADLINES

INFO FOR SIDEBAR(S)

STORY — FIRST READ

FINAL STORY/ART

RUN DATE

LENGTHS

MAIN STORY

SIDEBAR(S)

NOTES:

QUESTIONS READERS WILL ASK

1 *Why should I care?*

HOW ANSWERED: HEADLINE PHOTO/CUTLINE DECK TEXT SIDE BAR

2

HOW ANSWERED: HEADLINE PHOTO/CUTLINE DECK TEXT SIDE BAR

3

HOW ANSWERED: HEADLINE PHOTO/CUTLINE DECK TEXT SIDE BAR

4

HOW ANSWERED: HEADLINE PHOTO/CUTLINE DECK TEXT SIDE BAR

SIDEBAR OPTIONS

- FAST FACTS BOX
- BIO BOX
- PREVIEW BOX
- QUOTE COLLECTION
- LIST
- CHECKLIST
- INDEX
- GLOSSARY
- QUIZ
- Q & A
- RATINGS
- OPINION POLL
- MAP
- CHART
- DIAGRAM
- TABLE
- TIMELINE
- STEP-BY-STEP GUIDE
- EXCERPT
- WHERE TO GO
- WEB SITE LINKS

PHOTOS / ART

LEAD ART:

SECONDARY ART:

GRAPHICS GALLERY

On October 18, 2006, the U.S. population hit 300,000. It was a slow news day in most of the country, which gave newsrooms a chance to put that statistical milestone in perspective by creating front-page graphics packages.

Here, on the next four pages, are examples from nine newspapers. Notice the different ways the data is presented. Which package seems most effective to you?

THE CENSUS RAIL

YOUR NEWS EXPRESS

U.S. FOREIGN-BORN POPULATION

- 1915: 15 percent (Mostly of German origin)
- 1967: 5 percent (Mostly of Italian origin)
- 2006: 12 percent (Mostly of Mexican origin)

PRICE OF A NEW HOME

- 1915: \$3,200 (\$4,108 in 2006 dollars)
- 1967: \$34,600 (\$49,347 in 2006 dollars)
- 2006: \$290,600

PRICE OF MILK

- 1915: \$.26 gallon (\$72 in 2006 dollars)
- 1967: \$1.03 gallon (\$24 in 2006 dollars)
- 2006: \$3.00 gallon

PRICE OF A FIRST-CLASS STAMP

- 1915: 2 cents
- 1967: 5 cents
- 2006: 39 cents

ACTIVE-DUTY MILITARY PERSONNEL

- 1915: 174,000
- 1967: 3.4 million
- 2006: 1.4 million

LIFE EXPECTANCY (Median age: 31)

- 1915: 54.5 years (Median age: 25)
- 1967: 70.5 years (Median age: 32)
- 2006: 77.8 years

MEDIAN AGE AT FIRST MARRIAGE FOR MEN AND WOMEN

- 1915: 25.1, 21.6
- 1967: 23.1, 20.6
- 2006: 27.1, 25.8

WORLD POPULATION

- 1915: 1.8 billion
- 1967: 3.5 billion
- 2006: 6.5 billion

SOURCE: Census Bureau

In the United States:
There is one birth every **7** seconds. There is one death every **13** seconds.
One immigrant enters the nation every **31** seconds.

300 million — and counting

America hits population milestone; growth expected to accelerate

By **STEVE GOLDSTEIN**
THE PHILADELPHIAN

WASHINGTON — **E** pluribus unum? The Latin motto on the Great Seal of the United States translates as "out of many, one." But how many can we be — and still be one nation? Sometime today, the population of the United States will reach 300 million inhabitants, according to Census Bureau projections. Moreover, our growth rate is accelerating. After taking 129 years after independence to reach 100 million, we doubled that in 62 years, and required only 49 years since 1997 to reach the latest milestone. And by the end of the 21st century, we're supposed to hit 500 million, doubling the number of people we now have from sea to shining sea.

"Three hundred million... doesn't have any significance in and of itself," said Louis H. Kincaid, director of the Census Bureau. "The story is how the population has changed."

The United States is the only industrialized nation with significant population growth. In Europe, Russia and Japan, births lag behind deaths. Our birthrate only partly explains our increase; the rest comes from the steady stream of immigrants that has transformed the country — and fueled our political discourse.

When will our milestone resident come from? The Census Bureau says an international migrant arrives here every 31 seconds, but a baby is born in the United States every seven seconds. Although some have speculated that the 300 millionth person

Houston County has been experiencing growth in the past few decades. Construction, seen here in 2003 off Corridor Road in Warner Robins, is present across the county.

By **MATT BARRETT**
AND **FRANK RABASKI**
THE OREGON JOURNAL

Here's a closer look at the two.

HOUSTON ONE OF GEORGIA'S FASTEST GROWING COUNTIES

Houston County's contribution to America's population hitting the 300 million mark? A few hundred less than 100,000 souls — a fraction of the total number of people living in the United States. But Houston County has distinguished itself as one of Georgia's fastest growing counties. It will be responsible for nearly 30 percent of the increase in the Bibb County as the region's largest county.

Photo by **MADSTATE 24**

300 million

Charting growth

The United States population has reached 300 million. This is a look at not only two other population milestones — 200 million in 1915 and 200 million in 1967 — but also how the country has grown each decade since 1790.

| Year | Population |
|------|------------|
| 1790 | 4M |
| 1800 | 5M |
| 1810 | 7M |
| 1820 | 10M |
| 1830 | 15M |
| 1840 | 23M |
| 1850 | 39M |
| 1860 | 50M |
| 1870 | 63M |
| 1880 | 92M |
| 1890 | 106M |
| 1900 | 123M |
| 1910 | 132M |
| 1920 | 151M |
| 1930 | 179M |
| 1940 | 203M |
| 1950 | 227M |
| 1960 | 249M |
| 1970 | 277M |
| 1980 | 298M |
| 1990 | 298M |
| 2000 | 298M |
| 2006 | 300M |

NC 703059700-1103/24/06/11

POPULATION COMPARISON

| 1915 | | 1967 | | 2006 | |
|---------------|---------------|---------------|---------------|---------------|---------------|
| United States | | United States | | United States | |
| 100,000,000 | 200,000,000 | 300,000,000 | | | |
| 1,176,000 | 273,000 | 11,690,000 | 457,000 | 12,460,000 | 626,000 |
| Pennsylvania | Lehigh Valley | Pennsylvania | Lehigh Valley | Pennsylvania | Lehigh Valley |

Below is an aerial photo of downtown Allentown looking east toward Bethlehem and Easton. Ed Landrock/The Morning Call

| | | |
|--|--|--|
| GALLON OF GAS | MEDIAN AGE | HIGH SCHOOL DIPLOMA |
| 1915: 23 cents
1967: 33 cents
2006: \$3.04 (as of Aug. 7) | 1915: 24.1
1967: 29.5
2006: 36.2 | 1915: 13.5%
1967: 51.3%
2006: 85.2% |
| PRICE OF MILK | LIFE EXPECTANCY | VEHICLE REGISTRATIONS |
| 1915: 36 cents a gallon
1967: \$1.03 a gallon
2006: \$3 a gallon | 1915: 46.5 years
1967: 70.5 years
2006: 77.8 years | 1915: 2.5 million
1967: 96.9 million
2006: 237.2 million |
| FIRST-CLASS STAMP | HOUSEHOLD SIZE | NUMBER OF FARMS |
| 1915: 2 cents
1967: 5 cents
2006: 39 cents | 1915: 4.5 people
1967: 3.3 people
2006: 2.6 people | 1915: 6.5 million
1967: 3.2 million
2006: 2.1 million |

Percentage of population age 25 and older.
Note: Population estimates for Pennsylvania and the Lehigh Valley are calculated based on growth rates for the appropriate decade.

Gary Visgaitis/The Morning Call

Valley no stranger to growing pains

As U.S. population reaches 300 million, nation can take lesson from region's growth.

By **Daniel Patrick Sheehan**
OF THE MORNING CALL

It will happen, by the U.S. Census Bureau's best reckoning, at 7:46 a.m. today. In a birthing room or at a border crossing somewhere in the land, the nation's population will reach 300 million.

The estimate is based on a formula accounting for birth, death and immigration that translates into one new American every 11 seconds.

The milestone, until today achieved only by China and India, comes just 39 years after the U.S. population hit 200 million. Back then, Life magazine staked out a lot of delivery rooms and bestowed the title of Citizen No. 200,000,000 on a Georgia baby named Robert Woo. It was a dubious title, and the Woo family spent a lot of time feeding the media, but things turned out all right. Woo graduated from Harvard and became a successful attorney in Atlanta.

At the time of his birth, the nation was embroiled in an unpopular war, and the Texan in the White House was pleading to see it through to victory. And while that aspect of our lives may be exactly the same today, other things have changed, for better and worse.

For instance, even if Hesse's Department Store still existed in Allentown, you couldn't find a sharkskin suit there for \$69, the way you could in 1967. And you sure can't find coffee for 34 cents a pound or malt whiskey for a buck a quart, but such were prices in 1915, when this great land welcomed its 100 millionth resident. It's diversifying enough to compare then to now, but in seriousness, the Lehigh Valley is emblematic of the stresses and uncertainties of rapid population growth. It can seem, at times, like every single one of the previous 299,999,999 U.S. residents has moved to those parts in the past decade or so.

It's all part of the long national embrace of suburbanization and the consequent consumption of space. According to the Population Reference Bureau, the percentage of total population living in the suburbs of

POPULATION PAGE A3

The Telegraph (Macon, Ga.): Designer Karen Ludwig had originally created a concept for this graphic using a clock that would "marry the concepts of time and milestones" — but the idea didn't fly, so it was scrapped. "My basic aim was to keep it simple," Ludwig said. "As far as the main graphic, I wanted to show growth in the U.S. I found the facts at the top a good way to introduce or support the map and the '300 million and counting' element. I ended up using that graphic at the bottom because I felt it was a nice bookend to the top graphic."

The Morning Call (Allentown, Pa.): "The story deals with population," said page designer Gary Visgaitis, "and one of our first thoughts was to put a face on it in some way. Naturally, the gender and ethnic origin of people was discussed. The editors settled on the idea of an aerial photo in the heart of downtown Allentown, rich in ethnic diversity. Since the graphic is mainly about math, I strived to humanize the numbers by adding illustrative icons to dry statistics."

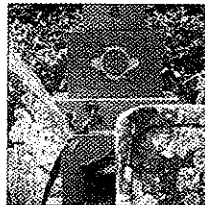
GRAPHICS

And baby makes ...

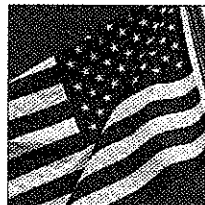
300,000,000



one birth every
7 seconds



one death every
13 seconds



new citizen every
31 seconds



Matt Harris and Anna Grigg are the proud parents of **JohnZ Grigg**, a six-pound, 18-inch baby boy, who was born at 7:48 a.m. on Tuesday. According to the Census Bureau, JohnZ is the 300,000,531st U.S. citizen.

Oxford baby misses milestone by an hour

BY MICHAELA GIBSON MORRIS
Daily Journal

The American family officially has expanded. On Tuesday, according to U.S. Census Bureau estimates, the U.S. population hit 300 million people at about 7:46 a.m. EDT.

In Northeast Mississippi, JohnZ Kylin Grigg was born not long after that mark, arriving at Baptist Memorial Hospital-North Mississippi in Oxford at 7:48 a.m. CDT. His parents, Anna Grigg and Matt Harris of Oxford, were caught off guard by his arrival.

"We didn't expect to have him today," said Grigg, 17, who was due Nov. 2. "It was kind of a shock."

That Baby Grigg was so close to the theoretical 300 million mark was intriguing to his mom, but other numbers were more important on Tuesday.

"He has all his toes and all his fingers," said Grigg, whose son was born 6 pounds and 18 inches.

Hard to know

It's impossible to know exactly when the 300 million population mark was hit — some experts think that if illegal immigration were taken into account, it likely happened months ago.

The United States adds about 2.8 million people a year, for a growth rate of less than 1 percent. About 40 percent of the growth

Turn to **CENSUS** on Page 7A

HOW TIMES HAVE CHANGED

| | 1915 | 1967 | 2006 |
|----------------------|---------------------------|---------------------------|---------------------|
| Population | 100 million | 200 million | 300 million |
| Gas prices | .25 equal to \$5.01 today | .33 equal to \$2.00 today | \$3.07 As of Aug. 7 |
| New homes | \$3,200 \$64,158 today | \$24,600 \$149,147 today | \$225,000 August |
| Life expectancy | 54.5 years | 70.5 years | 77.8 years |
| Vehicle registration | 2.5 million | 98.9 million | 237.2 million |

SOURCE: LA FAREZQUE, CENSUS BUREAU

WELCOME TO THE
UNITED STATES OF AMERICA
Pop. 300 million

By Peter Dinklage
for WISCONSIN

The 300 millionth American arrived today, but in a break with tradition, that landmark resident wasn't necessarily a newborn.

She or he may have been an adult immigrant. All the U.S. Census Bureau knows for sure is that, on average, a baby is born somewhere in our country every 7 seconds, a new immigrant arrives every 31 seconds and someone dies every 13 seconds. For a net average gain of one resident every 11 seconds.

Based on those averages, the Census Bureau projected that we would hit 300 million at 4:46 a.m. PDT. The bureau's population clock, ticking away its progress as we celebrate, put the U.S. population at 299,998,718 at 6:38 p.m. Monday.

A lot has changed since 1967, the year that POPULATION

POPULATION

1 baby is born every 7 SECONDS - 1 person dies every 13 SECONDS + 1 immigrant arrives every 31 SECONDS = 1 resident every 11 SECONDS

| | 1915 | 1967 | 2006 | 1920 | 1970 | 2000 | |
|---------------|-------------|--------------|---------------|-----------------|-------|--------|--------|
| UNITED STATES | 100 million | 200 million | 300 million | EL SEGUNDO | 1,562 | 15,620 | 16,000 |
| L.A. COUNTY | 815,000 | 6.85 million | 10.25 million | MANHATTAN BEACH | 859 | 35,352 | 38,852 |
| | | | | REDONDO BEACH | 4,813 | 57,451 | 63,261 |

Daily Breeze (Torrance, Calif.):

"I decided to center the package around a road sign because it's immediately recognizable and it succinctly conveys the point of the article," said page designer Jennifer Peltz. "Everyone has seen that familiar sign announcing a city, along with its population. The design feels inviting, and the information presented is easy to digest."

Growth of a nation

Today, our country's population is expected to reach 300 million. Here is a glimpse at how the United States has changed since we reached our other noteworthy population milestones in 1967 (when the population reached 200 million) and in 1915 (when it reached 100 million).

1915 | 1967 | 2006

President of the United States

Woodrow Wilson | Lyndon B. Johnson | George W. Bush

Price of a new home

\$3,200 | \$24,600 | \$290,600

Cost of a gallon of regular gas

\$0.25 | \$0.33 | \$2.22

Number of foreign-born people in population

13.5 million Comprised 15 percent of the total population. Germany was the leading country of origin.

9.7 million Comprised 5 percent of the total population. Italy was the leading country of origin.

34.3 million Comprised 12 percent of the total population. Mexico is the leading country of origin.

Average household size

4.5 people | 3.3 people | 2.6 people

Life expectancy at birth

54.5 years | 70.5 years | 77.8 years

Number of people age 65 and older

4.5 million | 19.1 million | 36.8 million

Most popular baby names for boys and girls

John and Mary | Michael and Lisa | Jacob and Emily

For more on the 300 million milestone, see Page 10A SOURCE: U.S. CENSUS BUREAU

Daily Journal (Tupelo, Miss.): It took about three hours to create this layout, which combines stock images with local photographs. "We liked it," said page designer Josh Hanna. "It gives a lot of information without gray-ing out the page. It was not too gratuitous; it served the readers well."

Gwinnett (Ga.) Daily Post: Graphics editor Nicole Puckett said she considered using a photo, "but we just didn't have anything. So I thought that if we just used a little color and packaged it neatly, that would capture people's attention better than a photo would."

GRAPHICS GALLERY

U.S. REACHES HISTORIC POPULATION POINT

300,000,000

By Mike Swift
Mercury News

When the nation's odometer clicked over to 800,000,000 people at 4:48 this morning, it was a milestone more figurative than literal. Someone is born in this country every seven seconds; someone dies every 13 seconds; and one new immigrant arrives every 31 seconds. Put them together, and presto: the United States has added one new resident every 1.25 seconds since the U.S. Census Bureau made the last official count in 2000.

The actual 800-millionth person could be an Indian software engineer who

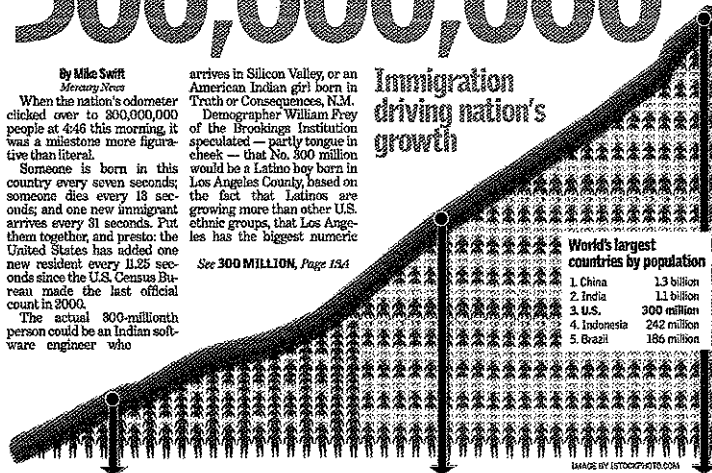
arrives in Silicon Valley, or an American Indian girl born in Truth or Consequences, N.M. Demographer William Frey of the Brookings Institution speculated — partly tongue in cheek — that No. 300 million would be a Latino boy born in Los Angeles County, based on the fact that Latinos are growing more than other U.S. ethnic groups, that Los Angeles has the biggest numeric

Immigration driving nation's growth

See 300 MILLION, Page 13A

World's largest countries by population

1. China 1.3 billion
2. India 1.1 billion
3. U.S. 300 million
4. Indonesia 242 million
5. Brazil 186 million



1915: 100 million **1967: 200 million** **2006: 300 million**



Ford's Model T and silent movies are the rage.



"The Andy Griffith Show" is among the most popular shows on television.



A new 1-gigabyte-memory iPod shuffle is introduced.

| | | | |
|------------|---------------|----------------|----------------|
| San Jose | 39,642 (1920) | 445,779 (1970) | 912,332 (2005) |
| California | 3.43 million | 20 million | 36 million |
| World | 1.8 billion | 3.5 billion | 6.5 billion |

| | | | |
|---------------------------------------|----------|-----------|-----------|
| Cost of living in 2006 dollars | | | |
| New home | \$64,158 | \$149,147 | \$290,600 |
| Gallon of gas | \$5.10 | \$2.00 | \$3.04 |
| Gallon of milk | \$7.22 | \$6.24 | \$2.56 |

U.S. population per square mile, by county



How fast are we growing?

The U.S. Census Bureau's population clock calculates that one person is added to the U.S. every 1.25 seconds. The total includes only residents, not citizens living abroad. The projections are based on data obtained from various federal agencies. The clock's projections are revised yearly. '2005 estimates

Sources: WorldAtlas.com, CIA World Factbook, Census Bureau, Associated Press and McCatchy-Tribune

At the current rate, there is:

- One birth every... **7 seconds**
- One death every... **13 seconds**
- One net immigrant every... **31 seconds**
- Net gain of one person every... **11 seconds**

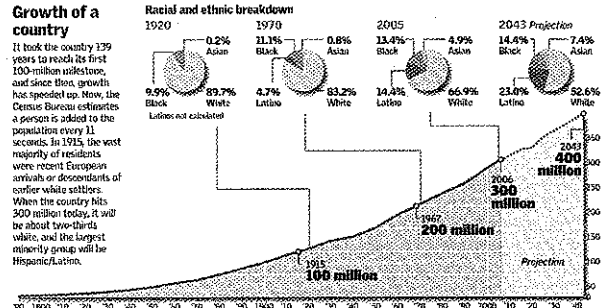
Growing fast

The three it takes for the U.S. to add the population equivalent of:

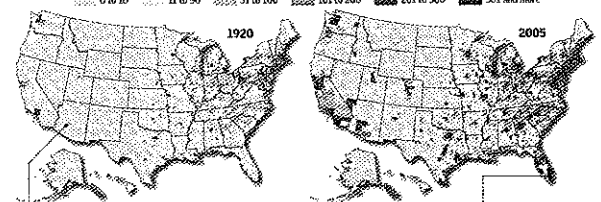
- San Jose (912,332 people) **39 months**
- California (36.1 million people) **12.8 years**
- Year U.S. is projected to reach **400 million**

WE THE 300 MILLION PEOPLE

Statistically speaking, the U.S. population rolled past 300 million this morning, and a look at the country by the numbers reveals we're having fewer babies, we're more affluent, we're living longer and we're using much less of our take-home pay to buy a gallon of milk than when we hit 100 million in 1915.



U.S. population per square mile, by county



Phoenix: Once a desert outpost, the growth of Phoenix from 11,134 inhabitants in 1910 to 1.5 million in 2005 symbolizes the nation's movement to the South and West.

Colorado's population

| | |
|------|-----------|
| 1920 | 599,629 |
| 1970 | 2,209,296 |
| 2005 | 4,665,177 |

Florida: Rise of the Sunshine State. From relative obscurity to the nation's fourth-most populous state, Florida counted a population of 17.8 million in 2005, compared with 923,000 in 1915.

| | | | |
|---|---|--|---|
| By the numbers | 1915 | 1967 | 2006 |
| • Percentage of working women, age 16 and older (10 and older for 1915) | 23% | 41% | 59% |
| • Percentage of the population with a high school diploma | 13.5% | 51% | 85.2% |
| • Number of farms (in millions) | 12 | 12 | 2.1 |
| Family | | | |
| • Median age at first marriage | 23.4 female | 20.8 female | 23.8 female |
| • Average household size | 3.6 | 3.1 | 2.6 |
| • The most popular baby names for boys and girls | John and Mary | Michael and Lisa | Jacob and Emily |
| • Life expectancy at birth | 47.3 years | 70.8 years | 77.3 years |
| • Number of people age 65 and older (in millions) | 4.5 | 10.1 | 21.1 |
| Cost of living | | | |
| • Price of a new home (cost in 2006 dollars) | \$3,200 (\$64,158) | \$14,600 (\$149,147) | \$290,600 |
| • Cost of a gallon of regular gas (cost in 2006 dollars) | \$5.10 (\$5.10) | \$2.00 (\$2.00) | \$3.04 |
| • Price of a gallon of milk (cost in 2006 dollars) | \$7.22 (\$7.22) | \$6.24 (\$6.24) | \$2.56 |
| • Cost of a first-class stamp | .2c | 15c | 39c |
| • Earnings | \$667 (Average annual savings for workers, excluding farm labor) | \$5,974 male
\$3,935 female (Mid-Span wage and salary income for wage-and-salary workers) | \$23,346 Female (Median wage and salary income in 2002 for wage-and-salary workers) |
| Time capsule | 1915 | 1967 | 2006 |
| President: Woodrow Wilson | Ford: The Ford Model T and silent movies are popular. Aspirin in tablet form and processed cheese are introduced. Notable: Congress creates Rocky Mountain National Park. | Johnson: "The Lucy Show," "The Andy Griffith Show" and "Gomer Pyle, U.S.M.C." are the top shows. Notable: The Summer of Love draws thousands to San Francisco. | Bush: iPods rage. The weblogs, YouTube and MySpace redefine personal communications. Notable: Iraq war enters third year. |

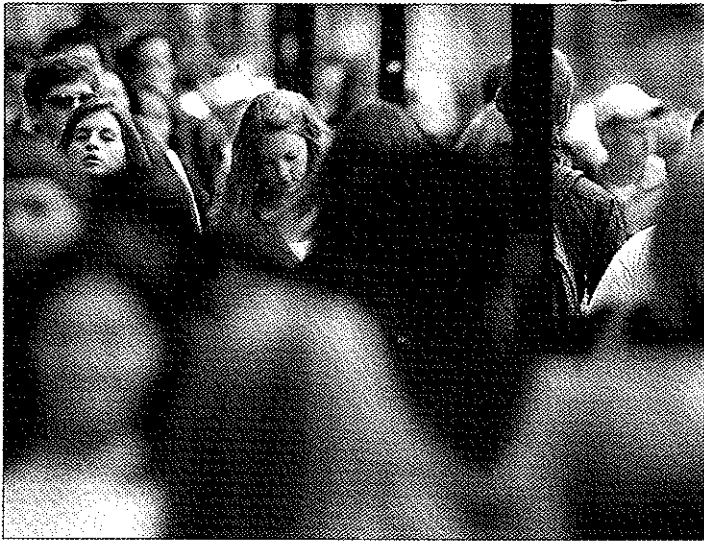
San Jose Mercury News: The goal of this graphic? Jonathon Berlin, senior editor for design and graphics, said he "wanted to show how the population got to 300 million over time, some differences between now and then, and some background of how that 300-million number was calculated."

In San Jose, reader interest for this story was high. (It was the fourth most-viewed staff story on the paper's Web site that day.) "It's an engaging subject in a whiz-bang sorta way and is fun to spend time with," Berlin said. But if he could do the page over again, he'd try to integrate the information, typography and design a little better. "Everything was quite simple to understand," Berlin said, "but it could have used another edit informationally and visually."

The Denver Post: Planning for this Tuesday page began Monday morning, graphics editor Joe Watt recalled. "We talked about rough outlines for the graphic — a fever line with 100-million, 200-million, 300-million and a projection of when we would hit 400,000,000, which would add a looking-forward element — but we also wanted it to be more than a population fever line. We wanted to see how we had changed over time, so we added a racial/ethnic breakdown and lifestyle elements. It took a little work by readers to pore over it, but their time was rewarded with interesting information at every step, from the top of the graphic to the bottom."

GRAPHICS GALLERY




300 million ...and counting



GRACE SEAHM/STAFF

Yes, there really are people everywhere, in Charleston and throughout the nation.

The growth of the United States

| | 1915 | 1967 | 2006 |
|---|--|---|---|
| U.S. Population | 100 million | 200 million | 300 million |
| World Population | 1.8 billion | 3.5 billion | 6.6 billion |
| Foreign-born people living in America; leading country of origin | 13.5 million, 15% of the population; Germany | 9.7 million, 5% of the population; Italy | 34.3 million, 12% of the population; Mexico |
| President | 
Woodrow Wilson | 
Lyndon B. Johnson | 
George W. Bush |
| Cost for a gallon of regular gas | \$0.25 (\$2.00 in '06 dollars) | \$0.33 (\$2.00 in '06 dollars) | \$2.23 |
| Price of a gallon of milk | \$0.36 (\$2.22 in '06 dollars) | \$1.03 (\$6.24 in '06 dollars) | \$3.00 |
| Pop culture | The "Model T" and silent movies are the rage. Raggedy Ann, aspirin in tablet form and processed cheese are introduced. | Color TV is the rage. "The Lucy Show," "Andy Griffith" and "Gomer Pyle" are the top-rated television shows. | iPods, cell phones and "American Idol" reign supreme. |
| Average household size | 4.5 people | 3.3 people | 2.6 people |
| Median age | 24.1 years | 29.5 years | 36.2 years |
| Life expectancy | 54.5 years | 70.5 years | 77.8 years |
| Median income for male and female wage and salary workers, respectively | \$687 (constant dollar figure not available) | \$5,974 and \$2,295 (\$29,589 and \$11,367 in 2005 dollars) | \$34,926 and \$23,546 |
| Popular baby names | John and Mary | Michael and Lisa | Jacob and Emily |
| Median age at first marriage for men and women, respectively | 25.1 and 21.6 | 23.1 and 20.6 | 27.1 and 25.8 |

SOURCE: U.S. CENSUS BUREAU

Newborn or immigrant, nation set to hit milestone today

BY BRIAN HICKS
The Post and Courier

And you thought it was crowded on Highway 17. The Census Bureau predicts that just before 8 a.m. today, the U.S. population will hit the 300 million threshold, and you know what that means: Now you are never going to get through the line at Starbucks. Basically, the United States has a net gain of one person every 11 seconds. Sixty percent of this population explosion comes from births, and 40 percent comes from immigration.

The Census Bureau bases its calculations on a somewhat simple formula. Someone is born every 7 seconds, someone dies every 13 seconds, and every 30 minutes a TV station somewhere airs a "Gulligan's Island" rerun.

The idea that this country is getting more crowded is not lost on anyone in Charleston. Byron and Lisa Moore, navigating downtown Friday, felt like they had run into just about every one of those 300 million. "It's crowded today, that's for sure," Byron Moore said. Lisa Moore, a real estate agent in Columbia, said South Carolina is filling up from Florida's overflow.

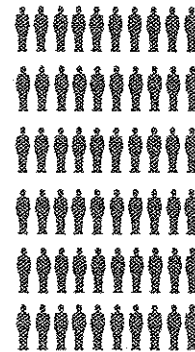
"All those people are sick of living in Florida, and they are moving up here," she said.

So that's who all those new faces are for.

Please see POPULATION, Page 9A

The Post and Courier (Charleston, S.C.): "We had already run a larger, more newsy, data-heavy graphic in the days leading up to the 300,000,000 mark," said graphics director Matt Winter. "So that day we opted to localize. We went for something less daunting, a little more accessible and maybe a little more relevant to local readers. We tried to find the life inside the news. Everybody can relate to the price of milk and gasoline, Model Ts, iPods and baby names."

300 MILLION AMERICANS



U.S. gobbles up goods on its way to today's population milestone

From the services

WASHINGTON — America's population is on track to hit 300 million this morning, and it's causing a stir among environmentalists. People in the United States are consuming more than ever — more food, more energy, more natural resources. Open spaces are shrinking and traffic in many areas is dreadful.

Three hundred million is still small potatoes compared to billion-plus giants India and China, which already had more than 300 million people a century ago.

But at least the United States, which is home to just under 1 in 5 of the 6.6 billion people worldwide, is still growing.

Fueled by economic growth and abundant immigration, America should add an additional 100 million people by the middle of the century.

That will be enough to keep the U.S. in the No. 3 slot on the world's population chart as Indonesia, the No. 4 nation, plays catch-up, according to the International Institute for Applied Systems Analysis, a nongovernmental research organization.

At the other end of the scale is tiny Vatican City, which has a population of just 70.

SEE POPULATION PAGE A5



Circle of life*
Deaths in Maine: 1 every 43 minutes
Births in Maine: 1 every 38 minutes



Maine population
1974: 1,016,000 (broke 1 million)
2005: 1,283,677
2030: 1,411,077 (projected)



Maine decades from 2 million people, AS



Equals 1 million Americans

Equals 1 million Americans

Equals 1 million Americans

Equals 1 million Americans

Equals 1 million Americans

Equals 1 million Americans

Equals 1 million Americans

Equals 1 million Americans



EQUALS 1 MILLION AMERICANS

Sun Journal (Lewiston, Maine): "Keep it simple, stupid" is the motto of Nick Masuda, the managing editor for visuals who created this concept. "We wanted to make it easily digestible for readers," he said. "I did want to have more depth and numbers, but then I took a step back and said, 'Well, this tells the story of what Maine is like. Our numbers are just not as significant as, say, California's.'"

SO WHICH GRAPHIC WORKS BEST?

Take a moment and review all nine of these graphics packages. Which version do you like best? Which conveys the information most effectively and appealingly? Which is least effective?

We asked a dozen notable graphics editors and designers the same questions: To learn what they liked and disliked — and to see which package they chose as their favorite — turn to page 278.

GRAPHICS GUIDELINES

“Graphical excellence is that which gives to the viewer the greatest number of ideas in the shortest time with the least ink in the smallest space.”

Edward R. Tufte

BEFORE YOU BEGIN, ASK YOURSELF:

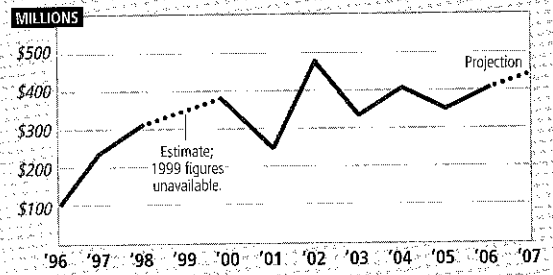
- ◆ **What’s missing from this story?** What will complete the picture for those who read it — or attract readers who might otherwise turn the page?
- ◆ **What’s bogging down the text?** A series of numbers? Details? Dates? Definitions? Comparisons? Can information be pulled out and played up?
- ◆ **What data needs clarification?** Statistics? Geographical details? History? Does the story overestimate the readers’ knowledge?
- ◆ **How much time and space do we have?** Can we squeeze in a quick list? A small map? Or should we create a huge clip ‘n’ save poster page?
- ◆ **What’s the point of this sidebar or graphic?** Is there one clear concept we’re trying to emphasize — or are we just shoveling a stack of statistics?

COMPILING & EDITING GRAPHIC DATA

◆ **Collect data carefully.** Use reliable sources, as current as possible. Beware of missing data, estimates or projections; if information is uncertain or unverifiable, you must flag it for your readers. In the line chart below, for instance, the artist has labeled two gaps in the data to avoid misleading readers. Does it work?

◆ **Edit carefully.** Every graphic and sidebar *must* be edited. Check all the numbers: totals, percentages, years. Check all spelling and grammar. Check that all details in the sidebar match all details in the text. Finally, check that all wording presents the data fairly and objectively.

NET PROFITS, 1996-PRESENT



In this line chart, we used a dotted line to indicate an estimate (for 1999) and a projection (for 2007). Does it succeed? Or does it paint a false picture for readers?

◆ **Convert to understandable values.** Avoid kilometers, knots per hour, temperatures in Celsius. Convert foreign currency to U.S. dollars. Avoid any obscure terms, jargon or abbreviations that might confuse or mislead readers.

PACIFIC OCEAN RECORD DEPTHS

| NAME | DEPTH IN METERS | DEPTH IN FATHOMS |
|-------------------|-----------------|------------------|
| Mariana Trench | 10,924 | 5,973 |
| Tonga Trench | 10,800 | 5,906 |
| Philippine Trench | 10,057 | 5,499 |
| Kermadec Trench | 10,047 | 5,494 |
| Bonin Trench | 9,994 | 5,464 |
| Kuril Trench | 9,750 | 5,331 |

In this table, we’ve measured the deepest depths of the ocean — in meters and fathoms. Can’t fathom what it means? We need to convert those depths to FEET for the data to make more sense.

◆ **Simplify, simplify.** What’s your point? Make it absolutely, instantly clear. Depict one concrete, relevant idea — a concept readers can relate to, not something abstract, insignificant or obscure. Avoid clutter by eliminating all nonessential words and information, focusing *tightly* on key points.

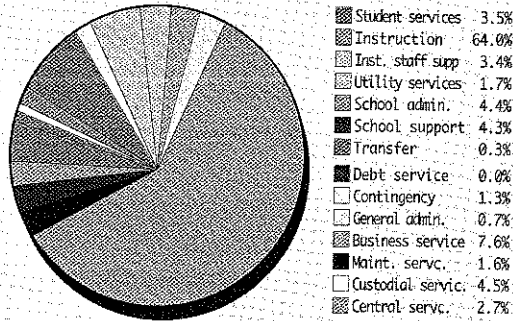
Above all, don’t ever assume the reader plans to read the story’s text. Your graphics and sidebars should stand on their own.

GRAPHICS GUIDELINES

CONSTRUCTING GOOD GRAPHICS

◆ **Keep it simple.** Make sidebars and graphics look easy to understand or you'll frighten readers away. Pie charts, for instance, are the bottom feeders in the great Graphics Food Chain. Many readers *hate* pie charts. So don't make matters worse; don't slice pies into a dozen pieces (with an unreadable key full of stripes and polka dots) if a few broad categories convey the same idea.

2007-08 SCHOOL BUDGET



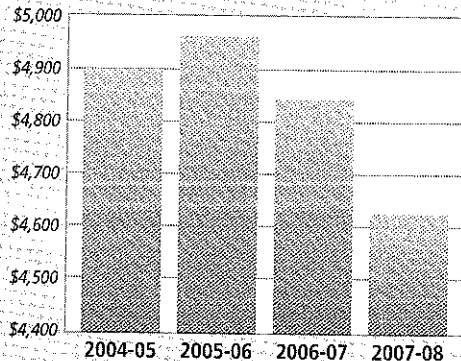
What makes this pie chart so confusing? Is it the excessive number of slices? (Exactly how many categories ARE there, anyway?) Is it the way all those stripes and dots are impossible to tell apart? Is it the use of a separate key to show percentages, rather than labeling or pointing to each individual pie slice?

Don't cram years and years onto a line chart if only recent trends matter.

Bottom line: Don't overwork a chart. If you want to make several different points, you'll find that several charts are usually better than one.

How to lie with statistics: Bar charts help us to visualize numbers by depicting them as bars. Tall bars are big numbers, short bars are small ones; in fact, a bar that's twice as tall as its neighbor should be worth two times as much — right? Right. Now study the chart at right. It looks like school spending in 2007-08 is about *HALF* of what it was in '05-06. Is that true? Or is the chart misleading?

SPENDING PER STUDENT



◆ **Keep it accurate.** As we mentioned before, use trustworthy sources (and print their names in a source line at the bottom of the chart). Double-check their math — then have someone check *your* math when you're done.

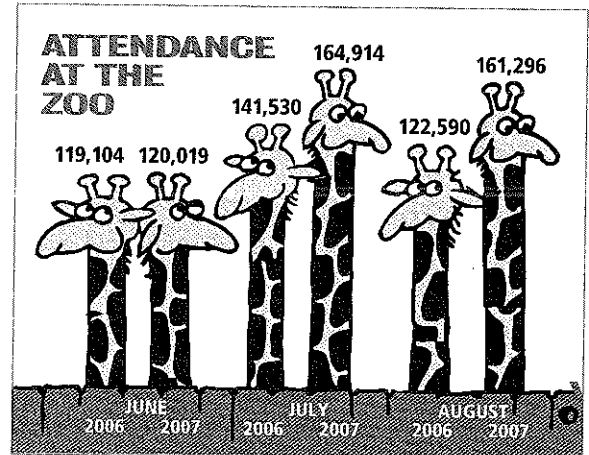
When drawing charts, be sure all proportions are true. Slices in a pie chart should be mathematically precise; time units in a line chart should be evenly spaced; bars in bar charts should be accurately proportioned (unlike

the bars above, which distort the data because they're not stacked on a baseline of zero). Some computer programs can help you plot figures with accuracy.

◆ **Label it clearly.** Make sure each significant element — every line, number, circle and bar — is instantly understandable. Add a legend, if necessary. Or write an introductory blurb at the top of the chart to tell readers what they're seeing.

◆ **Dress it up.** Add screens, 3-D effects, photos, illustrations, color — but use them to organize and label the data, not just for decoration. Sure, it's fine to use illustrations to tweak readers' attention (as if to say, *This chart is about shipping* — see the little boat? Get it?), but at too many newspapers it's common to junk up graphics with cartoon clutter.

Used carelessly, these effects distort your information and distract your readers. Used with wit and flair, they can make dry statistics fresh and appealing (as in the example at right). So proceed with caution.



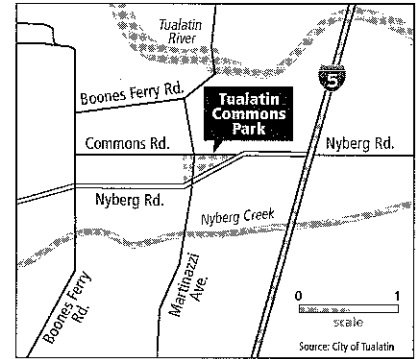
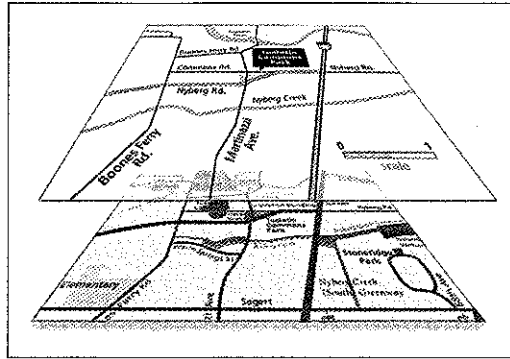
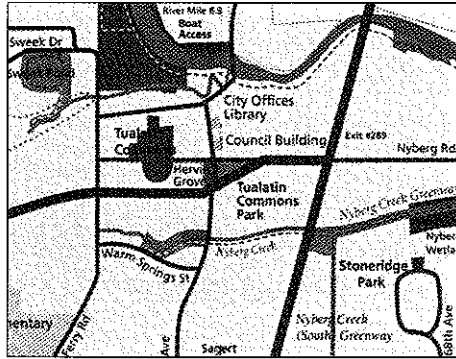
TROUBLESHOOTING

Quick answers to questions frequently asked by designers perplexed about graphics and sidebars:

Q What's the best way to make a map? Do you need special software? And is it OK to photocopy a map or a road atlas?

You don't need to be a cartographer. You don't need special software. And you don't need to violate copyright laws to produce an accurate map.

Suppose you want to show your readers how to find a local park — let's call it Tualatin Commons Park, the site of an upcoming yo-yo festival. Here's the fastest way to customize your own map from an existing source:

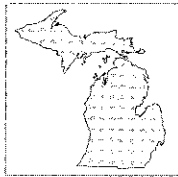


1 Find an recent, reliable source map: a tourist brochure, a government map, a commercial road atlas, even a Web database. Scan or copy the map into your computer. Or, if the map won't scan cleanly, make a tracing of the key elements — cities, roads, places of interest — and scan that instead.

2 Fire up almost any drawing, photo or layout software that lets you create curvy lines and add type. Using the imported scan as a guide, trace all key roads, cities and places of interest. Eliminate any unnecessary details — unimportant streets, parks, etc. Keep all cartographic elements (roads, rivers, landmarks) that help readers find what they're looking for.

3 Finish your map according to your newspaper's graphic style. (Here, we're using Frutiger Condensed for street names, light italic for rivers, etc.) Add a source attribution, a distance scale and a north arrow, if appropriate. This map can probably be done in less than an hour.

If you need maps of countries and states, you'll find an impressive variety of styles in most clip-art collections (like the example at left). Once you buy the collection, those maps are yours to print or modify. But remember: You *cannot* simply scan and publish someone else's map. For one thing, map details won't copy well — they'll look messy and fuzzy. But more importantly, most professional maps are copyrighted, and unauthorized copying is stealing. Use them only as references to guide you in creating your own.



Q You said that map above should take about an hour to produce. How long does it usually take to create most graphics?

That depends on the complexity of the topic and the skill of the artist. A simple chart could take 20 minutes. A mid-sized graphic (with some sort of illustration) might take several hours. A big color centerpiece can easily take all day. And those complex, exhaustively researched mega-graphics you saw a few pages back may take a team of artists, writers and editors weeks to prepare, polish and print.

But those are the exceptions. Remember, *any* publication can supplement stories with short sidebars, fact boxes and lists like the one at right. They're enormously effective, and they don't require time or artistry. Since they simply summarize data that's buried in the text, they can be crafted by reporters — not graphic artists — as they write the story.

MAYOR BOGART'S GOALS FOR 2008

- ◆ Begin construction of a new Central Point library.
- ◆ Establish a pension plan for police and fire department employees.
- ◆ Expand Hebb Park to include river access, boat launch and hiking trails.
- ◆ Install traffic signals at three main Advance Road intersections.

TROUBLESHOOTING

Q: How do you know which fonts, colors and point sizes to use for graphics?

You can waste valuable time and energy reinventing the wheel every time you create a chart, graph or map. That's why smart newspapers produce design stylebooks to codify *everything* from headlines to bylines to bio boxes. (See page 235 for more.)

To produce a useful stylebook, begin by creating textbook examples of every kind of graphic. Then label, as clearly as possible:

- ◆ Fonts and point sizes for all type.
- ◆ Screen densities and colors.
- ◆ Rule styles and thicknesses.
- ◆ Margins and spacing.
- ◆ Styles for callouts and arrows.
- ◆ Guidelines for credits and source attributions.
- ◆ Styles for any graphic extras (north arrows, map scales, shadows, etc.).

The best stylebooks are teaching tools. They use good and bad examples to offer tips and convey philosophy. Sure, they can take weeks to assemble — but in the long run, they can save time by reducing deadline confusion. And by showcasing models of successful graphics, your stylebook may actually inspire staffers to produce them more frequently.

Street map

Colors:

- HIGHLIGHTS
- PARKS, FORESTS
- BACKGROUND
- STREETS
- HIGHWAYS

STREET NAMES
9 pt. Helvetica Neue Condensed Medium

CALL-OUTS
10 pt. Helvetica Neue Bold Condensed

Detroit Free Press

This entry from the Detroit Free Press' graphics stylebook shows how the paper treats type, color and callouts in maps.

Q: We're a small paper and we don't have a graphics department. How do we encourage staffers to get more graphics into the newspaper?

To repeat what we said a page ago: You *don't* need to manufacture monster megagraphics. But you *do* need to get small, user-friendly sidebars and fact boxes into more stories more often. So try this:

◆ **Maestro your big stories.** Smart packaging doesn't happen unless you plan it — and unless editors encourage it. Make it newsroom policy that all major stories must be maestroed in advance (see page 188 for a reminder of how this works). Once you train staffers to generate sidebars for centerpiece, they're more likely to do it for smaller stories, as well.

◆ **Make reporters more responsible for graphics.** Successful sidebars don't require drawings, color and artistic talent. In fact, most of your smartest sidebars use just text: tables, lists, Q&A's. Most reporters bury critical numbers in the middle of their stories; train them instead to distill key data into helpful fact boxes.

◆ **Make graphic formats accessible and goofproof.** Create easy-to-use templates for every simple chart, graph and sidebar, then train all your staffers to use them as a part of their regular reporting routine.

◆ **Upgrade your grid.** Some grids — like the 7-column tab format at left — force reporters to add extras to their stories (or else you end up with holes in the layout). Experiment with grids that make sidebars essential, not just optional.

26 The Little Book • December 17, 1993

A dynasty in one room

Step into the art room and enter a world of creativity

By [Name]

The artist's studio is a place of magic, where the boundaries between the real and the imaginary blur. It is a world of creativity, where the artist's vision is brought to life through their work. The room is filled with art supplies, brushes, and a large painting that is the artist's latest masterpiece. The artist sits at a table, looking at the painting with a sense of pride and accomplishment. The room is a testament to the artist's dedication and passion for their craft.

A's art project

The artist's latest project is a large-scale work that will take several weeks to complete. It is a complex piece that requires a lot of planning and execution. The artist is excited about the challenge and is looking forward to the final result. The project is a testament to the artist's skill and creativity.

Helping students to discover their talents in chemistry

The chemistry department is offering a new program for students who are interested in the field. The program is designed to help students discover their talents and develop their skills in chemistry. It includes hands-on experiments and lectures by leading experts in the field. The program is open to all students and is a great opportunity for those who are passionate about chemistry.

There was a time, not too long ago, when all newspaper pages looked serious. Respectable. Gray. Paper was white, ink was black, and everything was locked into rigid gray rows.

Today, that's all changed. Newspapers are livelier than ever. Headlines are red, backgrounds are neon blue, and photos run in eye-poppingly true colors. Feature pages look flashy. News pages look flashy. Even *business* pages look flashy. Go figure.

The best designers now pack big bags of graphic tricks. That's partly to make stories more informative, partly to make pages more lively, but mostly to keep up with a world in which *everything* competes for our attention.

Thanks to innovations in computer graphics, design standards keep rising for all informational media. Just watch the news on TV, read some "serious" newsmagazines like Time or Newsweek, or surf the slickest Web sites. Their presentation is lively; their graphics are zoomy. So if your newspaper insists on being serious, respectable and gray — locking everything into rigid gray rows — you're falling behind the times. You may even be falling *asleep* (along with your readers).

In this chapter, we'll explore graphic techniques that give pages extra energy. These techniques are optional — but with the right combination of taste and technique, special effects like these can find a home on every page in the paper.



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bending the rules

AS YOU HAVE SEEN, EVERY PAPER NEEDS CLEAR AND CONSISTENT RULES FOR ITS DESIGN, BUT EVERY SO OFTEN, BY BENDING THOSE RULES, YOU CAN PRODUCE PAGES LIKE THESE.

Just how far, though, are you willing to bend the rules? Take a closer look at this page you're reading now, for instance. We've stretched and compressed the headline. We've tilted the art. We've flipped the text sideways. Skewed it. And radically restyled it. Just how far can we deviate from our standard design format before we look like some freakish accident? And how far can you push readers before they get tired of watching you jump up and down in your clown suit?



THE JERSEY SHORE JULY 2-3
 THIS TOUR PROMOTES HER "LOOPS" ALBUM.
 PHOTO'S HERE FROM THE BANK ARTS CENTER, HO...

WERE SOLD OUT.

PAGE X

injersey.com/page

but the former magician and escape artist was met with puzzled looks from comics' old guard - pioneers such as **Joe Simon** and **Stan Lee**. Comics were really run by old blood," Steranko tells PAGE X.

came out of a design background. I tried to incorporate that, plus temporary ideas such as pop art. Up to this time, the elements d to format comics were the same in 1966 as they were in 1928.

unko introduced innovations such as four-page spreads to es, but each victory was hard fought. Take his "silent nce" in Marvel's "Nick Fury: Agent of S.H.I.E.L.D."

ko recalls seeing the French film "Rififi" (1954) as a youth. had a long dialogue-free sequence (related to a plot point). "as overwhelming to me," he says. "I've never forgotten it."

er, while writing a sequence in which Fury breaks into an ronghold, Steranko borrowed from "Rififi." "It was completely and lent," he says of the result, "like no comic book had ever been done before."

ought that book in, I got a lot of flack. My editor Stan Lee said, "It can't be done. It's a misprint. There's no words on it. Dealers will send this book back." So we had one ls. In this case, I happened to win the battle and he allowed the book to go through."

..D." sequence was not only a hit with readers, it is imitated to this day. But Steranko at the Mega Show next week) makes this concession: "Of course, the... could April 5-7



Jim Steranko: Barrier buster
 by Mark Voger

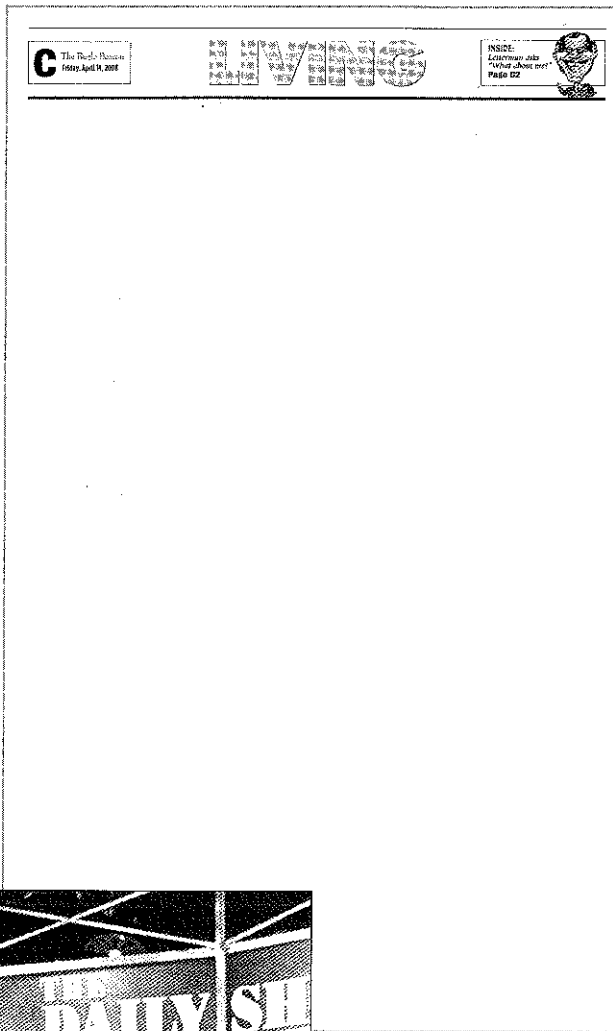
The four pages here all printed in the Asbury Park Press, celebrated for its cutting-edge sports and feature page design.

www.injersey.com/bri
 PHOTOS: TANYA BREEN • ASBURY PARK

THE STEWART VARIATIONS

Newspaper design is a creative craft. And that's especially true on feature pages, where you start with the basic rules of page layout, then nudge and stretch them as far as your time, imagination and sense of taste will allow.

For instance, here's a design exercise that demonstrates the range of options designers can choose from. Suppose you're a designer for this daily Living page. Today's cover will be entirely devoted to one hugely overplayed celebrity story, which means you have this space to fill:



CAST YOUR VOTE ▶

On the next three pages you'll see 12 Stewart variations. Which do you prefer? To help you analyze each option, we've added a scorecard like this one:

| YOUR OPINION | |
|----------------------|----|
| Headline..... | B |
| Photo treatment..... | C+ |
| Style & flair..... | A- |
| Overall appeal..... | B |

Examine each of the variations. Then write the grades that seem appropriate.



© Comedy Central/Mad Cow Productions/The Kobal Collection

The story is a profile of Jon Stewart, who'll soon celebrate his 10th anniversary as host of "The Daily Show." It's a long interview, so you can jump as much text as you like. But only one publicity photo is available (left).

So how will you crop this photo? Arrange the text? Write and display the headline? Take a few minutes to create a solution on your own — then, over the next three pages, we'll take a look at a dozen Stewart variations.

THE STEWART VARIATIONS

5

Here we've moved the headline down, boxing it into the "dead space" in Stewart's chest. Or IS there such a thing as dead space in a photo? (Many photographers and editors would argue that there isn't.) Notice, too, how the text stairsteps down the page as it wraps. Is that awkward? And does the text become too wide at the bottom — or is that OK to do for just a few lines?

YOUR OPINION

- Headline
- Photo treatment
- Style & flair
- Overall appeal

NEWS, SCHMEIS

After 10 years as host of the popular "Daily Show," Jon Stewart sits atop the TV comedy heap

TV preview

Jon Stewart's "Daily Show" is a comedy show that has become a cultural phenomenon. Stewart, who has been on the show since 2002, has become a household name. The show is known for its satirical take on current events and politics. Stewart's performance is often praised for its wit and humor. The show has a large following and is one of the most popular comedy shows on television.

6

Placing a headline so far down the page may not work on Page One — but is it OK here? Will it be clear to readers that they should begin reading at the top of the left-hand leg? (That's one good reason to start the story with an initial cap.) Notice, too, how we silhouetted the top of Stewart's head. Is that an acceptable treatment for a feature photo? If so, can we cut him out even more?

YOUR OPINION

- Headline
- Photo treatment
- Style & flair
- Overall appeal

All the NEWS that's F@#%! to print

After 10 years as host of the popular "Daily Show," Jon Stewart sits atop the TV comedy heap

TV preview

Jon Stewart's "Daily Show" is a comedy show that has become a cultural phenomenon. Stewart, who has been on the show since 2002, has become a household name. The show is known for its satirical take on current events and politics. Stewart's performance is often praised for its wit and humor. The show has a large following and is one of the most popular comedy shows on television.

7

In the previous example, we cut out part of Stewart's head. Now we've cut him out completely. Is that permissible? And how about moving him to the bottom of the page? That can be risky. When you park a big photo below the text, it often looks like an ad or intrudes into other stories. But here, with Stewart's head poking into the text, it anchors the page pretty well.

YOUR OPINION

- Headline
- Photo treatment
- Style & flair
- Overall appeal

PUTTING THE URINAL IN JOURNALISM

After 10 years as host of "The Daily Show," Jon Stewart sits atop the TV comedy heap

TV preview

Jon Stewart's "Daily Show" is a comedy show that has become a cultural phenomenon. Stewart, who has been on the show since 2002, has become a household name. The show is known for its satirical take on current events and politics. Stewart's performance is often praised for its wit and humor. The show has a large following and is one of the most popular comedy shows on television.

8

We've tried a few new tricks here: First and foremost, we've carefully cropped the photo so we'll have room to reverse the headline out of that dark background beside Stewart. Down below, we've placed a box on the photo and inserted the text there. Notice how the stylish headline treatment makes this package seem more like something you'd see in a magazine.

YOUR OPINION

- Headline
- Photo treatment
- Style & flair
- Overall appeal

THE STEWART VARIATIONS

9

Let's get conceptual. Since Stewart is celebrating his 10th anniversary, why not make more of the number 10? Here, we've built it into the headline AND the sidebars. The first sidebar is a collection of Jon's jokes; the second is a more interactive guide to Stewart's books and movies, for fans who want MORE media. It's always smart to provide readers with useful tools as often as you can.

- YOUR OPINION**
- Headline
- Photo treatment.....
- Style & flair
- Overall appeal.....

10 YEARS OF YUKS

Jon Stewart celebrates his first decade as the popular anchor for the fake news on "The Daily Show"

CLASSIC STEWART QUOTES

STEWART COMIC COMMODITIES

TV preview

BOOKS

MOVIES & TV

10

How far are you willing to push those special Photoshop effects? We'd argue that Stewart is a comedian — so it's appropriate to bend the rules a bit. But is the headline type too corny? Is the Stewart-popping-out-of-the-TV too wacky? It's a risky design, but one with a more aggressive attitude. And your ultimate goal, remember, is to grab readers and lure them into the story.

- YOUR OPINION**
- Headline
- Photo treatment.....
- Style & flair
- Overall appeal.....

Good night and good yuks

Jon Stewart celebrates 10 years as popular host of "The Daily Show"

TV preview

11

Here's another design that relies upon a conceptual graphic effect, and it all starts with the word SLANT. Slanting the page is a comic effect — just as Stewart slants the news for comic effect. That's the best argument you could make to convince a reluctant editor to use this treatment: The design is driven by the story's content. It's not just a nutty layout.

- YOUR OPINION**
- Headline
- Photo treatment.....
- Style & flair
- Overall appeal.....

NEWS WITH A SURREPTITIOUS SLANT

TV preview

12

Here's another treatment that's driven by the story's content. Loyal Jon Stewart fans know he's passionately patriotic even though he's fiercely anti-establishment. (And this aggressive red, white and blue flag-themed design mimics the parodic style he used in his book, "America.") But compared to the previous examples, there's not much text on this page. Is that a problem?

- YOUR OPINION**
- Headline
- Photo treatment.....
- Style & flair
- Overall appeal.....

AMERICA'S ANCHOR

TV preview

That's the beauty of our show. Comedy or politics. We're sort of a mix. A space-age polymer of both. A synthetic comedy-like material.

JON STEWART

WRAPAROUNDS & SKEWS

As we've previously seen — both in the Stewart variations and in the swipeable feature formats in Chapter 2 — text isn't always locked into rigid gray rows. It can, instead, dodge around liftout quotes, flow around photos, and indent around logos and bugs. When a column of text does that, it's called a *wraparound*. (Some papers call it a *runaround*. And when it snakes along a jagged piece of art, it's often called a *skew*.)

Wraparounds can be used with a variety of graphic elements:

Mugs

Small, square portraits of people, often used to identify subjects in news stories. They can be placed at the start of a paragraph or integrated into the text flow.



Liftout quotes

Quotes pulled out from the main text and placed in a separate box or format. They can be used to highlight key points or add a different visual style to the text.

**"CAREFULLY CHECKED BY
MANY MANY OTHERS
CAREFULLY CHECKED BY
MANY MANY OTHERS"**
—Opry Studios

Headlines

Short, attention-grabbing titles for articles or sections. They can be designed with bold fonts, graphics, and unique layouts to stand out.

**UFOs:
THREAT OR
MENACE?**

Art or photos

Large illustrations or photographs that serve as the main visual element of a story. They can be integrated with text through wraparounds and cutouts.

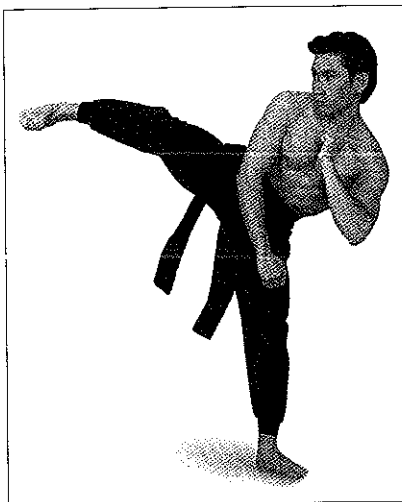


Until a few years ago, wraparounds were common in books and magazines, but not in newspapers. That's because they required a lot of time, patience and tricky typesetting codes. But with the advent of page-layout software, type wraps have become a graphic gimmick that's useful for both feature stories *and* — when used with taste and restraint — hard news.

Wraparounds add flair and flexibility to story designs in three ways:

- ◆ They let you place graphic elements in the middle of a layout without disrupting the flow of the text.
- ◆ They let a story's artwork interact more closely with its words.
- ◆ Best of all, they allow you to run graphic elements at their optimum sizes, rather than wedging everything into rigid column widths.

As you can see here, wraparounds help you use space more efficiently by letting photos and text interact more tightly:



In the layout at left, we've cropped to the edge of the photo frame. But unless we crop into the fighter's leg, we're forced to create a layout that's mostly empty white space. The layout at right, however, fits two legs of type where only one fit before. How? By treating the photo as a cutout, poking both edges into the text.



MORE ON ▶

- ◆ **Liftout quotes:** Using them with wraparounds 148
- ◆ **Photo cutouts:** Using them with wraps and skews 208

WRAPAROUNDS & SKEWS

GUIDELINES FOR WRAPS & SKEWS

◆ **Don't overdo it.** Any graphic gimmick will annoy readers if they see it too often, and wraparounds are *very* gimmicky. That's why big, dramatic wraps are usually reserved for special centerpiece features.

Think of it this way: The text of a story is a road the reader travels; a wrap-around is like a pothole in the road. Steering around one pothole is tolerable, but who wants to drive a road that's *loaded* with potholes?

◆ **Anchor the text block** as solidly as you can. Then start poking art into it at carefully spaced intervals. As soon as the art starts overwhelming the text, back off. (Take a look at this page. It uses several wraps — but they're shrewdly positioned along this solid column of text.)

In other words, don't let wraps create chaos. Align the text legs solidly on the page grid *first*, then carefully position skews as appealingly as you can.

◆ **Keep text readable.** Severe indents and sloppy spacing undermine your design (see box at right for details).

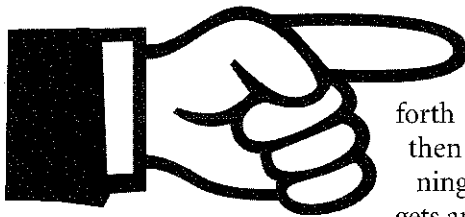
◆ **Maintain contrast** between the main text block and the object that's poking into it. As you can see here, the sidebar box at right is screened and set off with a drop shadow — and note how the art in the sidebar acts as a buffer between the sidebar text and this main text block.

◆ **Don't cut out photos** if it damages the image's meaning or integrity. That makes photographers quite angry. (For more on photo cutouts, turn the page.)

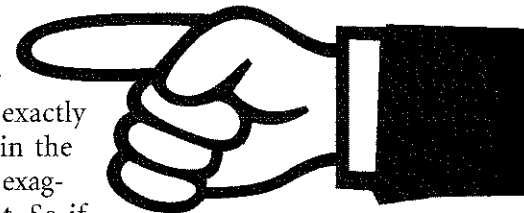
◆ **Smooth out your skews** as much as you can. Abrupt jerks in the width of the text are awkward-looking — and can be awkward to read, too.

◆ **Choose sides carefully.** As it turns out, skews on the *right* side are preferable to skews on the *left*. Judge for yourself:

Here's a block of text with a skew along its *left* edge. It looks appealing, but notice the way your eyeballs keep bouncing back and forth as you finish one line, then search for the beginning of the next one. That gets annoying pretty quickly, and it turns readers off.

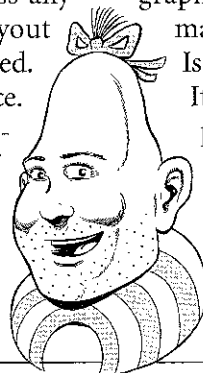


But when text skews along the *right* edge, it's not nearly as difficult to read. Even though each line ends in a different place, your eye always knows exactly where to go to begin the next line. It's like an exaggerated ragged right. So if you have a choice, skew on the right.

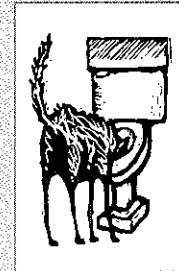


◆ And finally — as we've stressed many times before — try not to force readers to jump back and forth across any simple or ingenious your layout will get confused, lost or annoyed.

Take this example, for instance. the designer, that you're sup- then jump across this image of — but most readers will try to get frustrated, then give up. Don't believe it? Go back and as if you're a typical clueless



■ When you indent an illustration or photo into a column of text, try to run at least three lines of text above and below the indented art (as we do here).



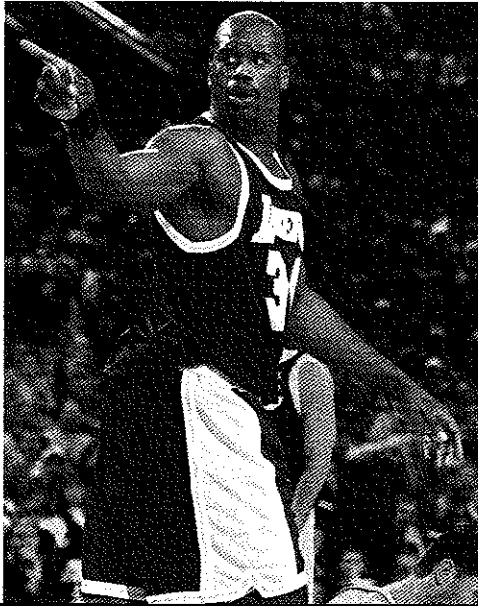
■ Allow a 1-pica gutter between the edges of the art and the text.

■ Run all text at least 6 picas wide (that's our width right here). And

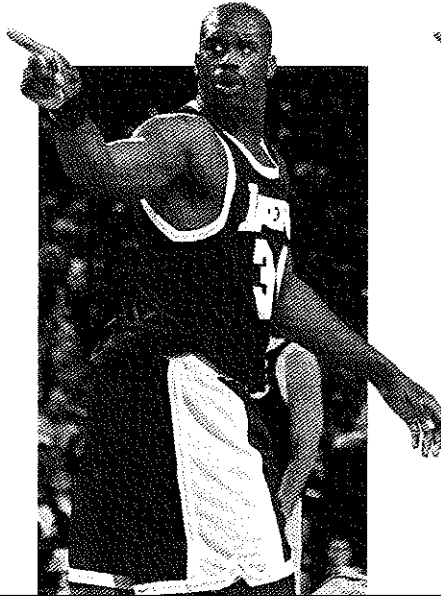
keep in mind how tiring it is to read a deep, skinny totem pole of text. Try to limit all thin, indented legs to a few inches of depth, max.

PHOTO CUTOUTS

We said earlier that photos come in three basic shapes: horizontal, vertical and square. And that's *usually* true. But occasionally, photos break out of the confines of the rectangle:



This photo of Shaquille O'Neal, with its background intact, is cropped into a standard rectangle.



In this partial cutout, Shaq's head and hands poke out of the frame.



This is a complete cutout — the entire background is cut away.

Many photographers and editors loathe this kind of treatment. They argue that it destroys the integrity of the image. (Some even call it “cookie-cutter art.”) Designers, on the other hand, consider it a handy technique for creating stylish images for features and promos. They call them *cutouts* or *silhouettes*.

Why create cutouts? It's usually done for dramatic effect. A photo that's boxed and framed seems flat and two-dimensional. A cutout, by contrast, seems almost 3-D. It pops off the page in a fresh, engaging way.

It's also a useful way to eliminate a distracting background from a photograph. And it can tighten up a story design by letting the text hug a photo's central image instead of parking a few inches away.

How do you create cutouts? You don't carve up the original photo; instead, you scan the image electronically, then trim it using software like Adobe Photoshop.

When creating cutouts, remember:

◆ **Respect the photograph** (and the photographer). A bad crop can change a photo's meaning; a silly silhouette can ruin an image's integrity. So when you can, work *with* the photographer. Discuss your ideas in advance. When in doubt, don't cut it out.

◆ **Use cutouts on features**, but decide where you'll draw the line for hard news. What's OK for celebrity photos or fashion shots may be too distracting or disrespectful for news images.

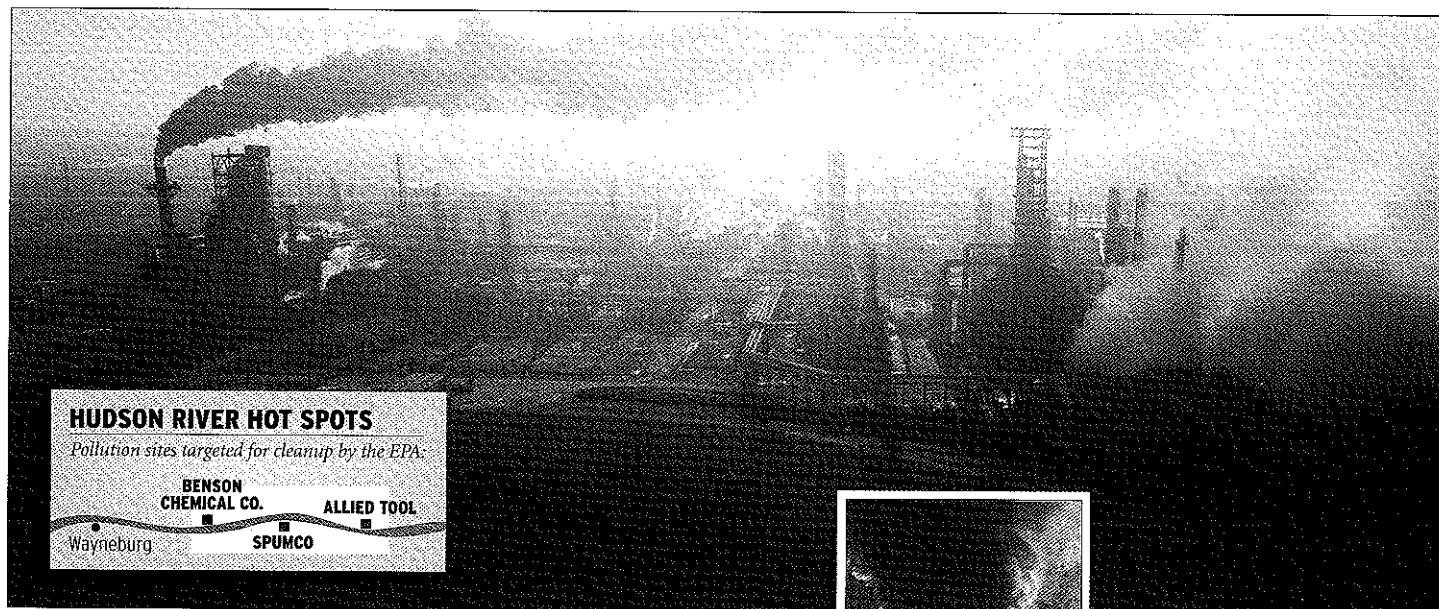
Establish clear guidelines so you can avoid arguments when you're on deadline.

◆ **Use images with crisp, dark edges.** Light skin and white clothes will fade like ghosts into the background, so be careful. And be especially careful trimming faces, fingers and frizzy hair. Crude cutouts look amateurish.



This tabloid arts page uses one cutout as a dramatic lead element and another for its downpage story, too.

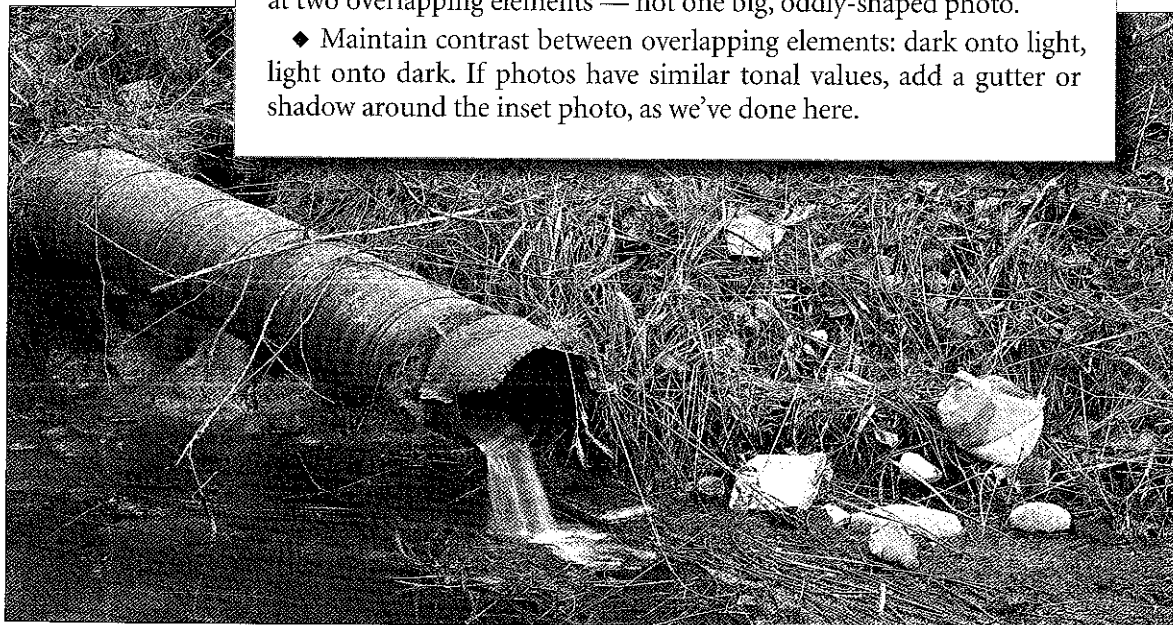
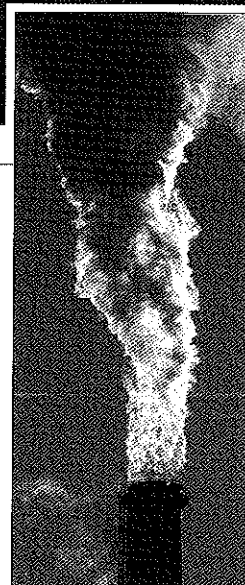
MORTISES & INSETS



When one text block, illustration or photo overlaps another, it's called a *mortise*. When one image is placed inside another, it's called an *inset*. And here you see four examples of insets and mortises in action: map on photo, photo on photo, photo on text, and text on photo.

When creating a mortise or inset:

- ◆ Overlap *only* into dead space, or to cover up something questionable or distracting. Avoid crowding or covering any crucial detail.
- ◆ Mortise only photos of different scale. Always keep readers aware that they're looking at two overlapping elements — not one big, oddly-shaped photo.
- ◆ Maintain contrast between overlapping elements: dark onto light, light onto dark. If photos have similar tonal values, add a gutter or shadow around the inset photo, as we've done here.



Note: I've included this page despite hysterical protests from some of my colleagues, who believe mortises are downright evil. One even wrote me a letter that went like this —

The president board said today that met to the new tax

— to show that you'd never stack one leg of text on top of another, so why do it with photos?

To which I say: Fine. If you don't like it, don't do it. NYAAAAH!!!

SCREENS & REVERSES

Ink is black. Newsprint is white. So how do we create shades of gray?

We do it by fooling the reader's eye. Instead of using gray inks, we create the illusion of gray by printing row upon row of tiny black dots in a *dot screen*. And the bigger those dots are, the darker the gray is. We've seen how this works in halftones (page 121), but here's how dot screens create gray tints:

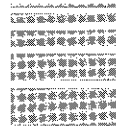


As these examples show, screen densities are measured by percentages. A 50% screen will be half-filled with black dots, while a 100% screen is solid ink. That ink doesn't have to be just black, either. You can create screens with any color ink, or with any combination of colors — for instance, if you look closely at a color newspaper photo through a magnifying glass, you'll see it's actually a mass of red, yellow, black and blue dots (see page 217).

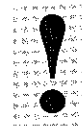
Screens can be used for printing gray type:



Or they can create gray rules, bars and boxes:



Or they can provide background tints behind type:



When screens are used to create background tints, they impair the legibility of type. It's not too difficult to read black type on a light (10%) screen, but as screens get darker, reading gets harder. And it's nearly impossible to read type on dark screens unless the type is *reversed* — that is, printed white instead of black:

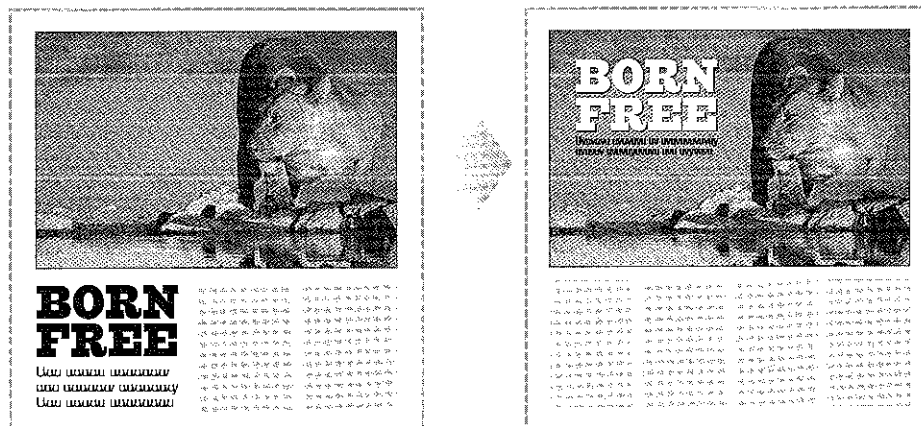
This is 10-point type on a white background. It's easy to read, no matter how long the story is.

This is 10-point type on a 10% black screen. It's fairly easy to read but works best in small doses.

This is 10-point type reversed on solid (100%) black. It's easy to read, but only in small doses.

Screens and reverses dramatically expand the range of contrast on black-and-white pages. Because they're so conspicuous, they call attention to themselves and are best used to accentuate headers, logos, headlines and sidebars.

They can also be integrated with photos and illustrations to create a tighter, more striking package, as in this example:



In this feature layout, the photo illustration sits above the text and its sidesaddle headline. But there's empty space in the photograph that could be put to use...

... and here, a reversed headline and black deck are placed on the photo. This connects the headline to the image and allows more text to fit in the columns below.

SCREENS & REVERSES

GUIDELINES FOR USING SCREENS

◆ **Don't overdo it.** Don't splatter screens and reverses at whim, or your paper will look like a clumsy circus poster. Use special effects *only* to highlight items that are special or different: a feature headline, a column logo, an infographic. Readers often regard these effects as cosmetic decorations, so think twice before screening hard news stories.

◆ **Don't diminish the readability of text.** Any screen or reverse slows readers down (and should thus be used only in small doses), but some combinations of fonts and screens create obstacles that are impossible to overcome:

Not legible:

This is 8-point serif type. It's too small. And serif fonts are hard to read when they're printed against gray screens.

Sometimes you ask for a light screen, but it prints like this instead. It's too dark — too hard to read.

When type is reversed out of a dark screen, the screen dark breaks up the type characters.

Legible:

This is a 9-point sans serif font. Sans serif fonts, especially bold, are more readable against screens; but use 9-point or larger.

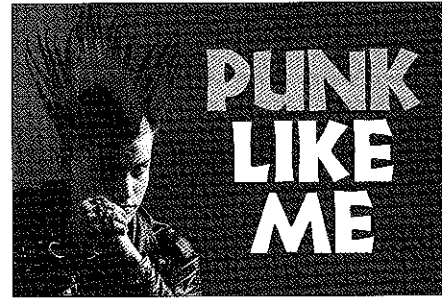
This is a true 10% screen. It's easy on the eyes. With a darker screen, either gray or in color, you risk losing legibility.

When type is reversed out of solid black, the letters keep their shape. **And bolder type is even easier to read.**

◆ **Don't screen small text type,** unless you don't mind if it breaks apart like this. Gray headlines are OK, but be sure the font is big and bold, since the dot screen may give it a slightly ragged edge.

◆ **Position the type thoughtfully.** Avoid violating a good photo composition with a crowded (or awkwardly floating) reversed headline or cutline. Any added type should complement the central image — not compete with it.

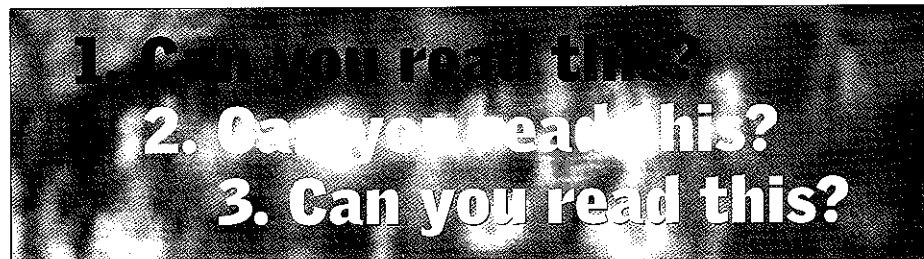
This reversed headline fits awkwardly into that negative space. It's jammed too tightly against the image — and there's too much dark dead space above and below it.



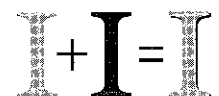
Here, the words in the headline have been restacked, giving the image more breathing room and filling the space more evenly. The elements are now better balanced.

◆ **Don't print type against distracting backgrounds.** Look at the mottled, inconsistent background in the photo below. In such cases, a *drop shadow* behind the type may improve legibility — but proceed with caution. As a rule, type is legible *only* when it's dark against light or light against dark.

You can see how a distracting background affects (1) black type, (2) reversed type and (3) reversed type with a black shadow. Try to maintain at least a 50% difference in screen value between type and its background.



Drop shadows (like those in line 3 at left) are made by sandwiching two layers of type, one behind the other, like this:



DISPLAY HEADLINES

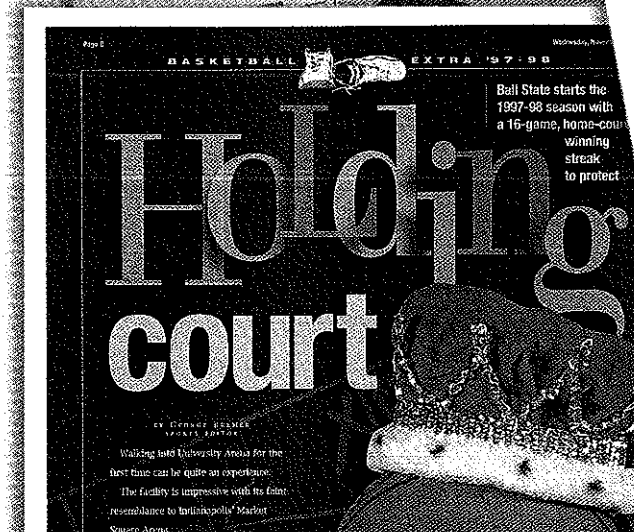
Ordinary news stories use ordinary headlines. And then there are features.

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).

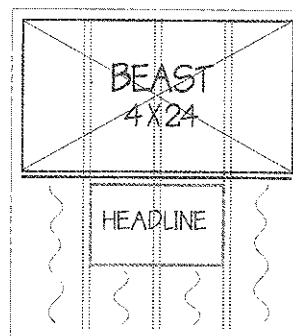


DISPLAY HEADLINES

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.

A 36-pt.
Berkeley italic
ampersand, white
with a light shadow.



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

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



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

..... 50% black type

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

DISPLAY HEADLINE GUIDELINES

◆ **Don't overdo it.** Sure, noodling around with type is oodles of fun. But don't turn your pages into circus posters. Use restraint. Reserve display headlines for special occasions: big feature stories, special news packages or photo spreads.

Too much: Sure, it's a matter of personal taste. But if you park display headlines in every corner of the page, it'll look like rebel bands of typographers seized control of your newsroom. When you put too much emphasis on decoration, you distract your readers.

About right: Here, we've saved the flashy type for where we need it most: in the lead story and that small feature in the bottom corner. Because the other stories are standard news items, they get standard headlines. This typography subliminally helps readers sort the news.

◆ **Match the tone of the story.** Be sensitive to your topic. Use bold, expressive type when it's appropriate (below, left) — but don't impose it on topics that require more understated, dignified type (below, right).

WEAK
JUNGLE
JAMBOREE

FUN
JUNGLE
JAMBOREE

TRICKY
Living with
AIDS

GOOD
Living with
AIDS

◆ **Keep it short and punchy.** To give a display headline maximum impact, build it around one or two key words or a clever, catchy phrase. Think of popular movie titles (*Jaws*, *Star Wars*, *Ghostbusters*, *Snakes on a Plane*) and keep your story titles equally tight. Wide, wordy headlines may be fine for hard news stories —

BABY BUNNIES SPREAD EASTER JOY

— but phrases like that may seem heavy or threatening on feature pages.

So play with the story topic to draw out a short, punchy title. Then play with the phrasing to decide where the graphic emphasis should go.

WEAK
LIFE TOUGH
FOR MOMS
BEHIND BARS

GOOD
MOMS
BEHIND
BARS

WEAK
The Naked
and the
Dead

GOOD
THE
NAKED
AND THE
DEAD

DISPLAY HEADLINE GUIDELINES

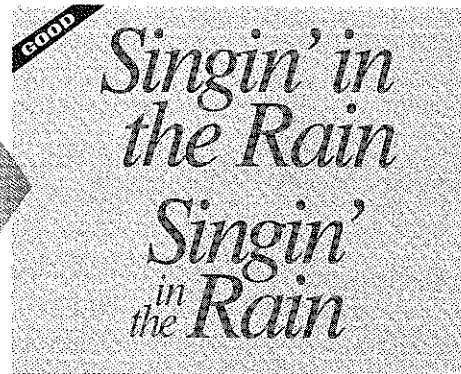
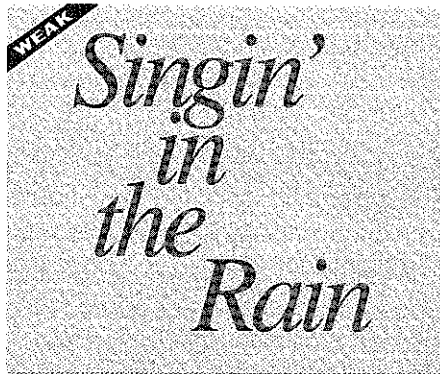
◆ **Grid it off.** That's design jargon for aligning your type neatly into the story design. Wild, ragged words that float in a free-form, artsy way just add clutter and noise. And noise annoys readers.

Instead, enlarge, reduce, stretch or stack words so they're solidly organized.

This headline floats too much. It's not anchored.

The leading looks awkward and uneven — and worse, none of the words align. It wastes space and calls too much attention to itself.

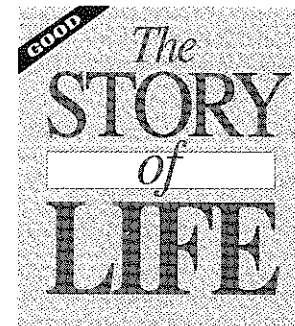
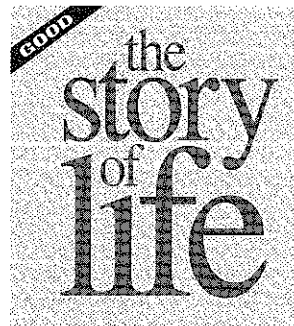
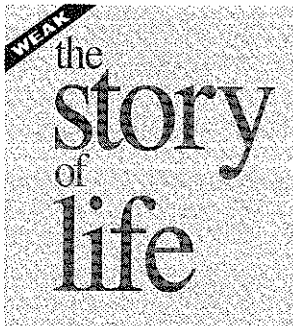
On a busy page, this headline would just add to the confusion.



Each of these headlines is neatly stacked. The top one aligns flush right; the bottom one lines up (on a slight angle) along both sides. Notice how some words have been resized to ensure a clean fit. Note, too, how in each headline the second line manages to avoid the descender of the "g".

As you manipulate the words, watch for natural breaks in phrasing. Will key words play better wide? Narrow? Centered? Stacked vertically, a headline may work best ALL CAPS. And you may want to run a word or line in a different weight or font (be careful, though) for emphasis or variety.

This headline is all lower case. And as you can see, many lower-case characters don't stack well vertically; the contours of the ascenders and descenders leave uneven gaps that are difficult to fill smoothly.

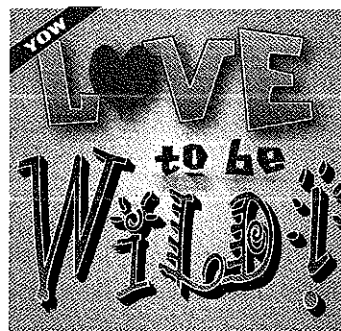


The words in that middle headline flow around the uneven ascenders and descenders. Notice how the "f" and the "y" flow together; notice how the dot of the "i" has been replaced by the word "of." At right, the key words now use all caps to provide more solid, even contours.

◆ **Go easy on gimmicks.** We've all seen terrific typography on movie posters, beer bottles and CD covers. But those are designed by highly paid professionals. Your daring headlines may look clumsy — or illegible — if you choose goofy fonts, run headlines sideways, create artsy hand-lettering. So beware, beware of gimmicky type. Do you really want readers to think you're a flake?



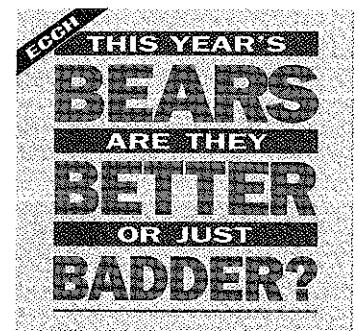
Novelty type: Sorry, but some typographic clichés are hopelessly corny. Silly or gimmicky type can instantly make you look like an amateur.



Special effects: Tilting, tinting, stretching, shading — a little goes a long, long way. It's fun to do, but it just adds noise and distraction.



Sharing letters: Enlarged caps can add a decorative touch. But trying to share jumbo letters can be confusing. (SUNDAY CHOOOL? CHOOOLY?)



Rules and bars: The stacks in this headline go on and on and on. Too many rules, bars and words make headlines dense and stripey.

For decades, newspaper editors stubbornly insisted that color was fine for the Sunday funnies, but news pages should be black and white and read all over. But in the '80s, after USA Today launched, newspapers finally realized that color isn't just decoration; it attracts readers as it performs a variety of design functions:

The flag

This solid cyan tint makes USA Today's logo immediately recognizable. Each of the paper's section fronts is branded with its own color, too: the Sports header is red, Money is green and Life is purple.

Typography

Notice how color is used to make special type elements pop: the red and yellow "Coaches' Poll" box, the blue kicker for the lead population story. Even those bullets on the Newsline briefs are color-coded to each section of the paper.

Photography

Prior to 1980, photojournalism was primarily a black-and-white craft. But at most modern publications, color photos on section fronts are mandatory. Color reproduction is more difficult and expensive, but that cost is offset by the appeal color photos have and the added information they convey.

Illustrations

Newspapers have been coloring art ever since they started printing the Sunday funnies more than a century ago. On this page, you can see two common uses for color illustrations: creating images for use in graphics (like the car at right), and producing special logos (the Campaign 2006 button at right and that Newsline Weekend Edition label above).

USA TODAY logo and sports scores section. Includes 'The Rock' and hard places' article snippet and 'Much eager for Borat' article snippet.

Newsline

Fr/Sat/Sun, October 27-29, 2006

Weekend gas gauge

Table with 3 columns: Regular, Mid, Premium. Rows for Current average, Week ago, Year ago.

South Korea to enforce U.N. resolution

South Korea to enforce U.N. resolution. Seoul defies warning from North Korea, says it will honor treaties imposed after nuclear test.

California wildfire kills four; arson cited

\$100,000 reward is offered after wind-fueled blaze near Palm Springs takes lives of firefighters; colleagues mourn loss.

Get ready to fall back

Daylight-saving time ends 2 a.m. Sunday. Turn clocks back one hour.

Bush signs bill for 700-mile border fence

Motor's president calls idea "shamafat"; no money has been allocated for U.S. barrier.

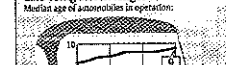
Life: Seven wonders of world, updated

USA TODAY/Coof. Morning America panel of experts unveils list of marvels; vote for the eighth wonder.

As Dow stocks keep record streak alive

Table with 3 columns: Index, Close, Change. Rows for Dow Jones Industrial Average, S&P 500, Treasury yield.

Cars being driven longer



USA TODAY Snapshots

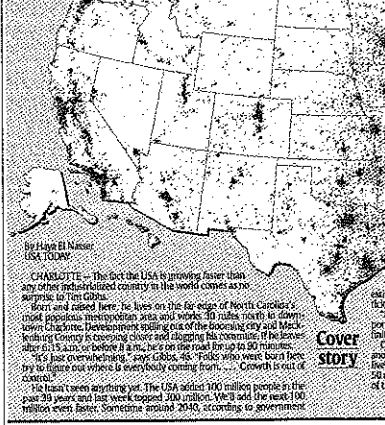
USA TODAY Snapshots section with various news snippets and a barcode.

Gators on top again

No. 1 Florida is only the second national champ in 40 years to return five starters, 1C

Where will everybody live?

How the USA copes with unprecedented growth in the next 34 decades is about more than location. It's about how we live.



Army to spread burden of combat

Some do many tours while others do none

The Army announced this month that it plans to maintain its current force level in Iraq through 2010. There are about 100,000 soldiers in Iraq and 16,000 in Kuwait and 16,000 in Afghanistan.

War duty



U.S. toll rises

Deaths in Iraq and Afghanistan rise. The Army has sent more than 140,000 active-duty soldiers to Iraq and Afghanistan since 2001.

Elections pushed, pressed, pulled into 21st century

As technology advances, election methods evolve. From punch cards to electronic voting machines, the process is changing.

War duty

Deployment status of active-duty soldiers. 48% never deployed, 26% deployed less than 6 months, 26% deployed 6 months to 1 year.

U.S. toll rises

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Electronic updates. Judges, clerks, and other election officials are using electronic voting machines.

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Promos & teasers

Front-page promos have two jobs to do: 1) attract attention, and 2) guide readers inside. The best way to attract attention, obviously, is to run lively, compelling color images — especially faces of well-known celebrities. Most newspapers dedicate the top portion of Page One to promos using color photos and color type.

Color screens

Adding a color screen to the background of a story is an effective way to give it extra emphasis. Notice how the orange screen gives the lead story more visual punch. (The same is true for that ad at the bottom of the page, too.)

Infographics

Charts, graphs and maps rely on screens and rules to separate elements and enhance readability. And adding color makes them even more effective, as you can see in that U.S. map. Large-scale color infographics can become the centerpiece of a page, particularly when no photos are available. Small, color infographics (like that pie chart) provide essential data, as well.

Advertisements

More and more papers now run color ads on Page One. There's surely an ad on the back page of this section, too, since sharing color printing positions with advertisers defrays the newsroom cost of color production.

Choice Hotels logo and 'Econo Lodge' advertisement with phone number 800.4CHOICE.

TYPES OF COLOR

SPOT COLOR

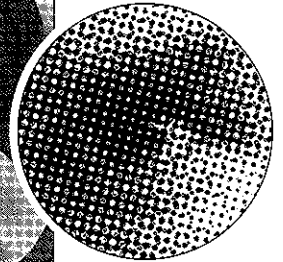
Ordinarily, printers use just one color of ink: black. But for a little extra money, they'll add a second ink to the press — a *spot color* — to let you print pages in a new hue.

(For even more money, you can add several spot colors to your paper. But unless you can coax an advertiser into sharing the color and footing the bill, you could blow your whole printing budget on a few colorful pages.)

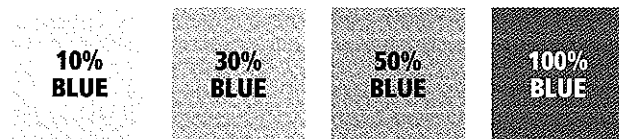
Any single color — green, orange, turquoise, mauve, you name it — can print as a spot color. But because readers are so accustomed to basic black and white, any added color has instant, dramatic impact. So proceed with caution. Some “hot” colors (pink, orange) are more cartoony than “cool” ones (blue, violet) — so choose hues that suit your news.



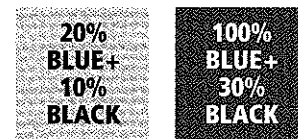
At left is a duotone, a photo that's reproduced using both black and a spot color. As you can see in the enlargement below, the duotone combines different-sized black and blue screened dots to create the blue-gray effect.



Like basic black, spot colors can print as either solid tones or tints. Here, for instance, are some screen percentages for a spot blue:



You add richness and variety to spot colors by mixing in black:



Pastels work best for background screens, while solid tones are best for borders and type:

THIS IS 100% BLUE/20% BLACK TYPE OVER A 10% BLUE SCREEN WITH A 100% BLUE BORDER

PROCESS OR FULL COLOR

But what if you want to print *all* the colors — the whole rainbow? You could add hundreds of separate spot inks, but that would cost a fortune (and you'd need a printing press a mile long). Instead, we can create the effect of full color by mixing these four *process* colors:

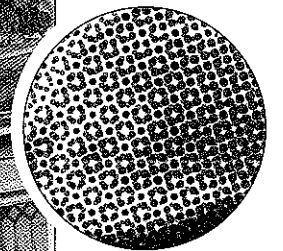
CYAN MAGENTA YELLOW BLACK

By layering these four colors in different densities, a printing press can create almost any hue.

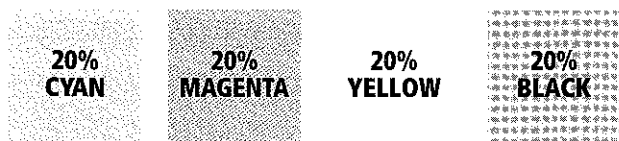
Publishing process color costs more — not only for the extra ink, but for the production work that's needed to prepare and print pages. Though desktop-publishing hardware and software has streamlined the process, the end result is still the same: color images must ultimately be separated into those four process colors, then recombined as the presses roll. (See page 222.)



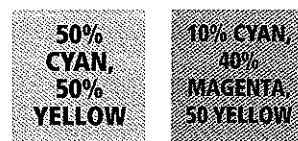
At left is a full color photograph that has been reproduced using all four of the process colors. As you can see in the enlargement below, the image combines different-sized cyan (blue), magenta (red), yellow and black screened dots to create the effect of full color.



Process colors can print as either solid tones or screens. Here, for instance, are the four process colors reproduced as 20% screens:



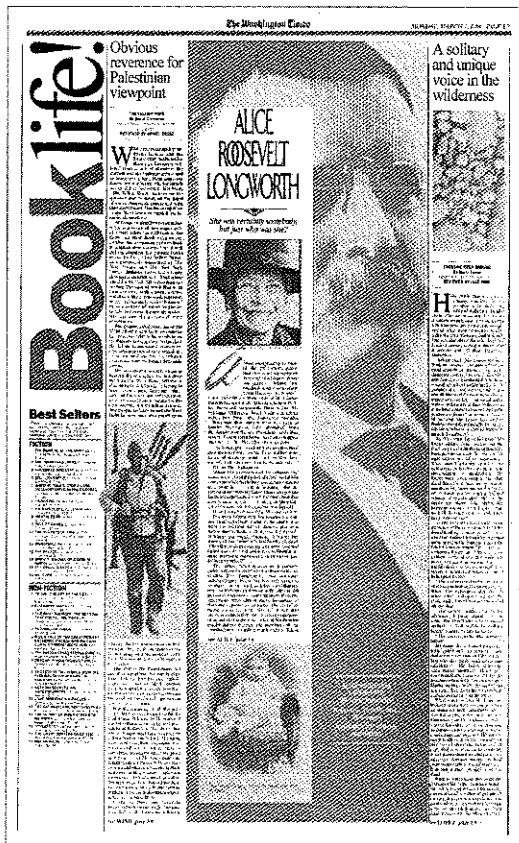
Combining different values of process colors creates new hues:



Pastels work best for background screens, while solid tones are best for borders and type:

50% CYAN / 100% MAGENTA TYPE OVER A 20% MAGENTA / 30% YELLOW SCREEN WITH A 100% CYAN BORDER

ADDING COLOR TO A PAGE



This feature page from *The Washington Times* demonstrates that color doesn't need to be excessive to be effective. The designer, working with a limited color palette, has carefully balanced the color elements on this page.

Note the screen used in the background of this box. It's called a *gradient* or *blend* because it gently fades from one tint to another. Graduated screens offer a bit more texture than standard color screens but work best when their colors remain subtle.

"We've got spot purple on this page if we want it." Ohhhh, what a dangerous temptation that is. What a quick way to turn a nice newspaper into junk mail.

Yes, color can be a blessing or a curse. It can delight your readers or destroy your design. Using color successfully requires tight deadlines. Quality control. Extra money. Extra planning.

So plan for color. Don't treat it like a surprise gift. And above all:

◆ **Go easy.** Resist your initial urge to go overboard. Don't splash color around the page just to get your money's worth. Remember, black and white are colors, too — and newspapers have managed to look handsome for centuries without adding extra inks.

◆ **Don't use color for color's sake.** Remember, it's a *news* paper. Not the Sunday funnies. If you're deciding whether to run a color photo of circus balloons or a black-and-white photo of a bank holdup, choose the image that's meaningful — not just pretty.

◆ **Beware of colorizing false relationships.** Color creates connections, even where none actually exist. Put a *red* headline, a *red* chart and a *red* ad on the same page, and that tint may unite them all in the reader's mind. That can be misleading (depending upon the layout).

Colors speak to each other. So if you don't want to connect unrelated elements, try not to brand them with the same hue.


◆ **Be consistent.** Don't run a purple flag one day, a green flag the next; blue subheads here, red ones there. Give your pages a consistent graphic identity by standardizing colors wherever they're appropriate. Use this chart to plan ahead:

| WHERE TO ADD SPOT COLOR | | |
|--|---|--|
| THESE WILL USUALLY WORK IN COLOR:* | | |
| ◆ Illustrations | ◆ Photos (full-color only) | ◆ Ads |
| ◆ Charts, maps and infographics | ◆ Nameplates | ◆ Rules, headers and art in classified ads |
| | ◆ Logos and sigs | |
| THESE WILL OFTEN WORK IN COLOR:* | | |
| ◆ Display headlines (for big feature stories) | ◆ Lift quotes, initial caps (best if used in conjunction with color headlines or color illustrations) | ◆ Signposts: teasers, headers, indexes, etc. (but avoid competing with similar colors on the page) |
| ◆ Photo duotones (for special feature stories) | ◆ Decorative rules/bars | ◆ Boxed subheads within a feature story |
| ◆ Boxed stories/sidebars (light screen tints only) | ◆ Borders around photos | |
| THESE WILL RARELY WORK IN COLOR:* | | |
| ◆ Photographs (printed with just one spot color) | ◆ News headlines | ◆ Boxed or screened hard news stories |
| | ◆ Text type/cutlines | |

*Depending upon: (1) your choice of tint, and (2) whether the color creates misleading relationships between unrelated elements on the page.

COLOR GUIDELINES

This Fourth of July trivia page was done on the run: The designer had no art, no budget and no time to play. But this clever solution uses only type and spot color to turn a functional layout into a patriotic pattern. The red, white and blue colors instantly communicate the theme of the story.



STAR-SPANGLED BANTER

How big is Oregon's biggest freemason?
Where's the oldest U.S. flag in Portland?
For more info, read on.

THE ROCKETS: REP. CLARE

A BRIGHT FRESHMAN SUPPLY: Five thousand Utah, Ariz. and the Nevada state legislatures are in the Portland area. The state's right over left for 42 minutes, and the Nevada state legislatures are in the Portland area. The state's right over left for 42 minutes, and the Nevada state legislatures are in the Portland area.

A BRIGHT FRESHMAN SUPPLY: Five thousand Utah, Ariz. and the Nevada state legislatures are in the Portland area. The state's right over left for 42 minutes, and the Nevada state legislatures are in the Portland area.

THE BARRONPETERS: BARRONPETERS ON A GO

A BARRONPETERS SUPPLY: Five thousand Utah, Ariz. and the Nevada state legislatures are in the Portland area. The state's right over left for 42 minutes, and the Nevada state legislatures are in the Portland area.

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Savings & Moans

A lawsuit alleges a billion-dollar cover-up at Far West Federal

By Eric DeChalmer

Eric DeChalmer says she was covered for blowing the whistle on Far West.

A T FIRST FLUSH Eric Walters seems an unlikely person to cause much of a ruckus. The Revereport resident speaks quietly, with exact control. Her hair is short, neatly combed, and she wears a remarkably round face with bright blue eyes. She is a former all-Quincy Temple club member. Walters has been in the news for blowing the whistle on Far West. In February 1988, Walters, at that time an volunteer with the Federal Home Loan Bank of Seattle, was part of a group of looking into the financial condition of Far West Federal Bank. Walters's account of her findings and facts. What she documented was typical of what has happened in the aftermath of a banking crisis that is expected to cost American taxpayers \$500 billion, a poorly managed bank that had lost in millions of dollars through shabby bookkeeping. The discovery marked the start of her problems. A little over a year later she was fired, she says, for refusing to sign affidavits damaging to the officers of the bank. Two months ago, Walters filed suit in Multnomah County Circuit Court to recover damages for wrongful termination.

According to Walters's suit, she was covered because Far West and her losses—federal deposits at the Seattle FHLB—also got with covering the bank's operations in the 1980s, were in trouble. The bank's operations had so badly deteriorated in each other's money, she claims in the suit, that they continued to hide information damaging to Far West.

In a wide-ranging interview in which her attorney, Tom R. Ryan, participated, Walters declined to discuss specifics of her continuing report on Far West, which was weighed in mid-1988. Walters and Ryan refused to provide any documents, and both refused to speak.

Continued on page 8

This page suffers from poor color choices. Green and purple — not a very popular color combo — are run as solid tones, and the lack of contrast makes the headline tough to read. The color green was probably meant to suggest money (see the dollar bill sign in the headline?), but the overall effect is dismal.

◆ **Use appropriate colors.** Colorize pages the way you'd decorate your living room. And unless you live in a circus tent, that means choosing comfortable hues (blue and tan, for instance) more often than harsh ones (pinks or bright greens). The integrity of a news story will be damaged if wacky colors surround it, and the impact of a page will be negative if readers are turned off by your color choices.

Colors convey moods. "Hot" colors (red, yellow) are aggressive. "Cool" colors (blue, gray) are more relaxing. So make sure your colors produce the effect you want. And remember, too, that certain color combinations have unshakable associations. For example:

- Red = blood, Valentine's Day.
- Green = money, St. Patrick's Day.
- Red + green = Christmas, Mexico.
- Brown = Uh, let's just say a stinky brown can flush away a solid page design.

Like it or not, these color clichés are lodged in your readers' brains. So make these colors work for you — not against you.

◆ **Keep background screens as pastel as possible.** When we examined background tints back on page 211, we saw how difficult it is to read text that's buried beneath a dark screen. Well, it's a problem whether the background is black, blue, brown or any dark color. Whenever you run text in a sidebar, chart or map, keep all underlying screens as light as you can. (These will usually be below 20%, but actual numbers vary from press to press. Check with your printer to see what the lightest printable percentages are.)

If you must add type to a dark screen, reverse it in a font that's big or bold enough to remain readable even if the printing registration is poor.

This is 10-point type over a 100% cyan screen. Because the background tint is so intense, the type is hard to read.

This is 10-point type over a 10% cyan screen. Because the background tint is pale, the type is easy to read.

This is 10-point type over a 10% magenta/15% yellow screen. Because the color is pastel, the type is easy to read.

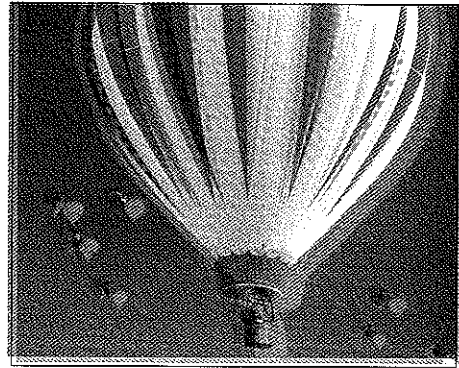
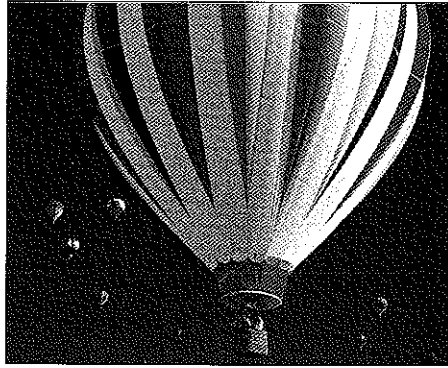
This is 10-point type over a 60% cyan/60% magenta screen. Because the type is reversed and bold, it's easy to read.

COLOR GUIDELINES

◆ **Don't overreach your technology.** Color production is difficult to do well. It's costly. It's time-consuming. And in the hands of a sloppy printer, it's extremely disappointing. So it pays to learn your limits.

Illustrations that look gorgeous on a computer monitor often turn to mud on newsprint. Color photos look worse than black-and-whites when the inking is poor or the registration is off (i.e., the color plates print out of alignment):

This color photo printed correctly. The color inks are properly balanced, so the colors are rich and true. The four color plates are properly aligned, so the image is crisp and well-focused.



This photo reveals the dangers of poor color production. The inks look washed out and badly balanced. And because the four plates are so far out of alignment, the image looks fuzzy — barely legible. If your color printing looks like this, you're better off using black-and-white.

So use color conservatively until you're certain of the results you'll get. And beware of small, detailed graphics or headlines that demand perfect color registration to succeed — or you'll face legibility problems like this:

THIS HEADLINE REGISTERS **THIS HEADLINE DOESN'T**

◆ **Watch the volume level of your colors.** Want your page to look like a Hawaiian shirt? That's what'll happen if you use too many solid tones or too many different colors. So go easy when you colorize. Use bold, vivid colors for *accent* only, in key locations (drawings, feature headlines, reverse bars). Elsewhere, for contrast, use lighter screens or pastel blends. And if you're designing with full color, try color schemes that accent one or two hues — not the whole rainbow.

Decorative colors are like decorative typefaces. In small doses, they attract; in large doses, they distract.

◆ **Consult a color chart before you create new colors.** Some papers fail to mix colors and end up running all their color effects in basic blue, red and yellow. As a result, they look like a comics section: loud and unsophisticated.

But suppose you want to beef up your blue by adding a little black to it. How much black should you add? 10%? 50%? Or suppose you want to mix magenta and yellow to make orange. Should you simply guess at the right recipe — say, 20% magenta + 50% yellow?

Don't guess. Don't trust what you see on a computer monitor, either — a lot can change between your computer and the pressroom. Instead, ask your printer to give you a color chart (right), which shows how every color combination looks when printed. You can even create your own chart — but be sure it's printed on the same paper your newspaper uses, so all your hues are true.

| | | MAGENTA | | | |
|---------------|-----|---------|-----|-----|-----|
| | | 5% | 10% | 20% | 30% |
| 20%
YELLOW | 5% | | | | |
| | 10% | | | | |
| | 20% | | | | |
| | 30% | | | | |
| | 30% | | | | |
| CYAN | 5% | | | | |
| | 10% | | | | |
| | 20% | | | | |
| | 30% | | | | |
| | 30% | | | | |

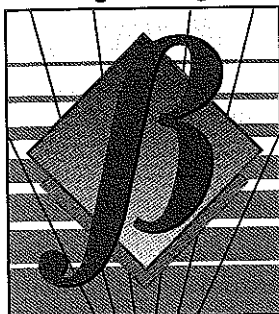
A color chart shows how process inks look when they're combined. This portion of a chart, for instance, shows the tints you get when you add magenta and cyan to 20% yellow. The box highlighted at left shows the tint that results from mixing 20% yellow, 20% magenta and 20% cyan.

PRINTING FULL COLOR

How do you print full-color art and headlines using just four different-color inks? The technology is complex, but the process is simple. Here's how it works for a typical color image:

Step one: The artist draws this color illustration on a computer using an illustration program. As she draws, she creates customized colors in the software's color palette and evaluates the results on her color monitor. (If she's smart, she calibrates her monitor so the colors on her screen match the colors as they will actually print.) When she finishes drawing, she'll transmit this image as a digital file.

Original image

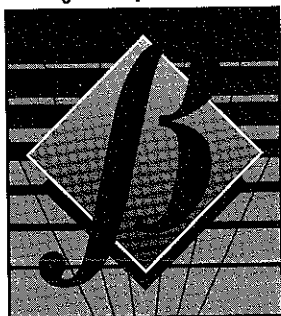


If this were a drawing on paper, it would need to be separated into process colors by a digital scanner, which uses color filters to digitize the image so it can be printed.

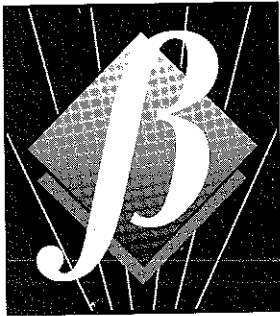
Step two:

The image is output to a high-resolution printer called a typesetter (or imagesetter). The typesetter separates the image into the four process colors, producing film negatives, called "separations," for each color using only black lines and dots.

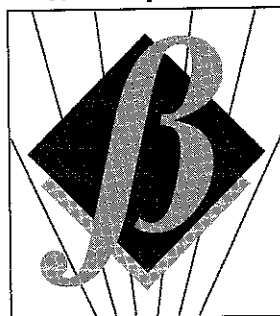
Cyan separation



Magenta separation



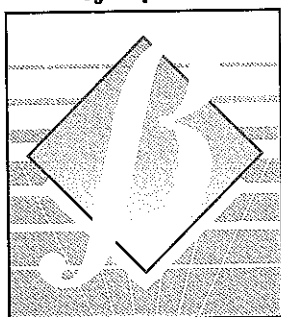
Yellow separation



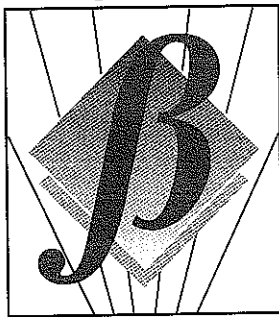
Black separation



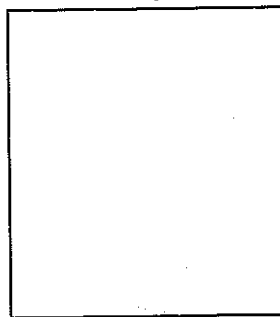
Cyan plate



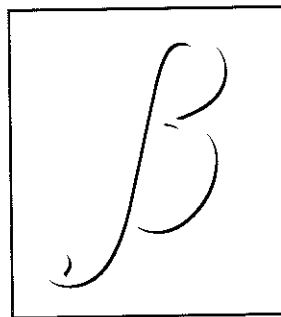
Magenta plate



Yellow plate



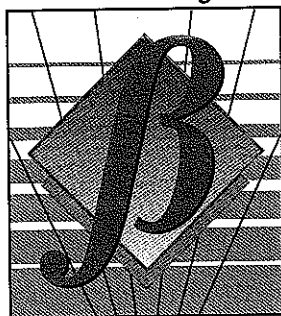
Black plate



Step three:

Those four different color separations must now be copied again, reproduced onto flat, flexible plates for the printing press — one for each color of ink. When the press starts to roll, each color plate will print the images shown here.

Printed image



Step four: The presses roll. Newsprint passes across cylinders that, one after another, print each of the four color plates using the four process color inks. If the inks are correctly balanced — and if the newsprint is properly aligned as it passes through the press — then the colors will be accurate and the image will be sharply focused, or "registered." And only examination under a magnifying glass will show how dots of those four process-color inks create the illusion of full color.

Every printer has different standards and techniques for processing color images. That's why, to ensure quality control, you must develop a rapport with your printer and production crew.

TROUBLESHOOTING

Quick answers to questions frequently asked by designers perplexed about special type and color effects:

Q: Some art directors say you should never use “gimmicky” headline fonts — that you should never deviate from your paper’s font palette. Is that right?

Never say never. It’s true that you should avoid spraying fonts willy-nilly around your newspaper. (You should also avoid fonts with silly names like *Willy-Nilly*.) After all, you don’t want your paper looking like a circus poster.

Or do you? Suppose you’re running a feature story on clowns, for instance. Which of these headlines is most appropriate?

**SEND
IN THE
CLOWNS**

Most of us might agree that this font is junky and the colors are garish. A handful of headlines like this make a paper noisy and amateurish.

**Send in the
CLOWNS**

Now, suppose this headline uses our standard news headline font. Sure, it’s more respectable and refined. But how dull would our paper be if no headline could ever be more exciting than this?

**SEND IN THE
CLOWNS**

Yes, this headline uses circus type to illustrate a circus story. But is that necessarily bad? Wouldn’t this be a successful way to draw readers into the story?

Bottom line: Yes, “gimmicky” fonts can look ugly, sloppy and clichéd. But with the right topic and the right style, they can look fresh and appropriate. It’s often a matter of taste. So don’t fault the fonts. And don’t outlaw typographic creativity.

Most papers work their standard fonts everywhere they can, but they make allowances for special cases. Try to establish guidelines to define what’s “special.”

Q: We’ve asked it before, and we’ll ask it again: Overall, how many typefaces should a typical newspaper use?

That’s up to you (see the “Troubleshooting” question on page 42). But before you select typefaces for your newspaper, consider how *versatile* they are. Some type families offer little variation; others come in a variety of styles and weights that will accommodate a variety of topics and headline treatments. For example:

This is Times: a classic, but available in just four fonts. You may find those four fonts don’t provide enough versatility.

Regular
Italic
Bold
Bold Italic

This is Interstate. It’s available in 12 fonts, providing a wide range of styles and weights appropriate for news and feature stories alike.

Black BOLD COMPRESSED
condensed Light
Light condensed
regular compressed
regular BLACK COMPRESSED
LIGHT COMPRESSED

Q: My editor never allows us to run text or cutlines either a) flush right, or b) reversed. He says it makes the type unreadable. Is that true?

As far as flush right text goes, your editor has a point. Too much ragged left text, as we’ve discussed before, can be annoying. But in small blocks like this one, it’s no problem.

And cutlines, in particular, often benefit from running flush right against a photo.

If your printer is careful, you should have no problem running reversed type like this. If you’re afraid the type will smudge, try running it slightly bigger like this, or bigger and bolder like this. Try a few cautious tests to determine the most legible, readable solution.

This black background, by the way, isn’t just solid black. We’ve also added 15% cyan — an old trick to make the black look darker and richer. Solid black ink, by itself, often looks washed-out or splotchy.

TROUBLESHOOTING

Q: At our newspaper, we mix colors in an unorganized and inconsistent way. How do we develop a handsome, reliable color palette?

Good color doesn't just *happen*. It takes careful research and patient testing, *on* newsprint and *on* your press. (Remember, there's a world of difference between the colors you see on your computer monitor and the colors your press actually prints on paper.)

Every newspaper needs an official color guideline like the one at right. To develop it, a team of artists at The Oregonian spent weeks testing hue after hue in maps, charts and headlines until they agreed upon these 10 colors, colors that complement each other while performing every necessary duty.

Want a color palette of your own? Here's a quick three-step method:

1 Go to a hardware store, a paint store, a K-mart — anywhere they sell house paint. Pick up booklets or paint chips showing a range of pre-coordinated decorator colors (i.e., the Tortilla Brown that goes so fabulously with their Bahama Blue).

2 Visit your printer and ask to see the Pantone ink book. Pantone is a company whose inks have set the industry standard, and they've given every possible hue a number. So match the paint-chip colors you like with the numbers in the Pantone ink guidebook (550 blue, 716 orange, etc.).

3 Sit down at your computer and open a drawing program (Freehand, Illustrator), a page-layout program (QuarkXpress, InDesign) or a photo program (Photoshop). Begin creating your color palette by choosing those Pantone numbers, then converting them to CMYK.

Once you've selected a palette of complementary colors — which can range from five to 20 hues — begin testing and fine-tuning them on live pages until they print consistently, predictably and attractively. (By the way, the toughest color to produce is *beige*. Take, for example, the beige we've used throughout this book. After carefully testing and retesting, we finally settled upon this formula: 5% cyan, 6% magenta, 12% yellow. So how well has it printed in *your* version of this book? Is it truly a sandy beige — or is it too pink? Too green? Too yellow?)

| | |
|--------------|-------------------------|
| 4,5,8,0 | •CHARTBASE 1 |
| 5,8,13,0 | •CHARTBASE 2 (w/white) |
| 5,8,13,0 | •CHARTBASE 3 |
| 40,10,0,45 | •POINTER |
| 0,80,80,0 | •HIGHLIGHT |
| 50,8,40,0 | •BAR/LINE 1 (green) |
| 61,16,16,0 | •BAR/LINE 1 (blue) |
| 12,100,51,20 | •BAR/LINE 1 (red) |
| 100,37,60,0 | •BAR/LINE 1 (dk. green) |
| 20,42,55,0 | •BAR/LINE 1 (brown) |

Q: Our photo editor won't allow us to run any headlines on photos, or to use any photo cutouts, because it damages the images' integrity. Is that true?



We asked this question back on page 140. We're asking it again now, because it comes up constantly in newsrooms everywhere. Where do you draw the line with cutouts and superimposed headlines?

As we said before, newspapers are behind the curve when it comes to stylizing images. So analyze magazines and newspaper pages like the one at left. Discuss what works. Decide where to draw the line, then allow careful experimentation.

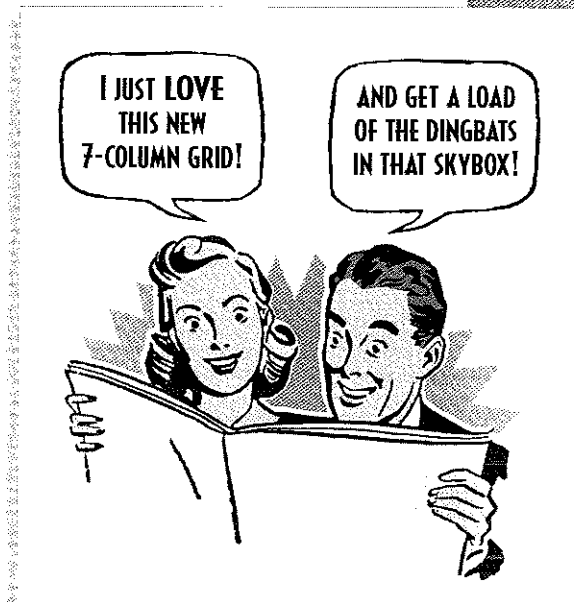
Sooner or later, your paper will need new logos. A special themed page. A new section. A major typographic face-lift. Or a complete organizational overhaul.

So where will you begin? Where will you find ideas? How will you know what needs changing? How will you decide on the best typefaces and formats? And more importantly, *who* will decide? Will it be up to the designer? The editor? A redesign committee? The readers?

Long ago, newspapers never worried about these things. They'd go years — *decades* — without upgrading any of their design components. It didn't matter to the subscribers, so it didn't matter to the editors, either.

But in today's competitive marketplace, every product must remain as fresh as possible. That's why cars are redesigned every year. Department stores redecorate every five years. And many magazines get cosmetic makeovers every three or four years.

It's essential for newspapers to regularly reinvent themselves, too. And though any redesign project can seem overwhelming at first, here's a chapter of advice and inspiration to help things run smoothly.



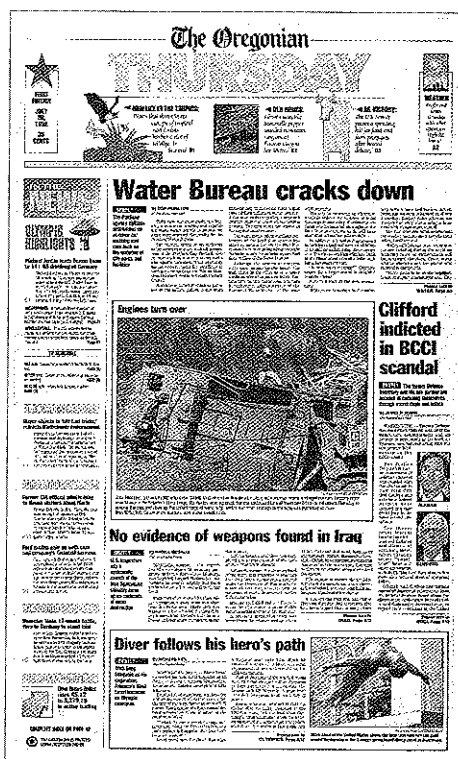
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REDESIGNING YOUR PAPER



The late '80s: *The Oregonian* had been stodgy for decades — and this redesign pushed as far as the old editors would allow. The flag was retooled. A column of briefs ran down the page every day. Summary decks were introduced. (The headlines and decks had to use Helvetica; the publisher was afraid readers would object to any newer font.)



The mid-'90s: *This redesign adds the energy that was missing before. The flag is engaging and bold, with colorful promos (and an emphasis on the THURSDAY). An 11-column grid helps organize the increased graphic traffic. And the headlines have become Franklin Gothic Condensed, an improvement over the clunkier Helvetica.*



2000: *This redesign was driven by a change in paper size. Like many papers, The Oregonian reduced its width by an inch to save newsprint. Its new editor wanted a more classic, dignified, elegant feel, which is reflected in the Minion headlines, italic decks, wider gutters and reduced number of graphics and promos.*

Revamping your bylines? Ah, that's easy. Jazzing up your liftout quotes? No problem — that's fun. But launching a bigger project, where you overhaul a page, a section or *an entire newspaper*, is sometimes a perilous journey populated with panicky publishers, stubborn staffers and hypercritical readers.

Nobody likes change. But every newspaper needs to reinvent itself regularly. And if you can proceed in an organized manner, you can spare everybody (your staff *and* your readers) unnecessary grief.

You've just spent the last 200 pages learning how to assemble a newspaper. Now, in the 10 pages ahead, we'll show you how to take a newspaper apart — and how to piece it together again — as we walk you through our nine steps to a newspaper redesign:

- 1 **Evaluate your newspaper** to identify your strengths and weaknesses.
- 2 **Gather examples** of other newspapers to provide ideas and inspiration.
- 3 **Make a shopping list** of elements you need to change.
- 4 **Build prototypes** that explore a variety of design alternatives.
- 5 **Test it** by showing it to staffers or readers and assessing their reactions.
- 6 **Promote it** with ads or stories that explain the changes to your readers.
- 7 **Write a stylebook** that contains detailed guidelines for all the changes.
- 8 **Launch it.** *Ulp!* Good luck!
- 9 **Follow through** with critiques, discussions and design feedback.

EVALUATING YOUR NEWSPAPER

Every newspaper is unique — and so is every newspaper staff. Some excel in photography. Some write award-winning stories. Some create graphic wizardry.

So how would you assess *your* staff? Before tinkering with your format, take inventory. Make sure your staff agrees on what's working, what's broken and where a redesign should take you. This do-it-yourself design checkup will help you itemize your newspaper's strengths and weaknesses.

NEWSPAPER DESIGN

REPORT CARD

Answer each question by marking the corresponding box **yes** (worth two points), **somewhat** (worth one point) or **no** (zero points). You can earn up to 10 points per category or 100 points overall.

no (0 pts.)
 somewhat (1 pt.)
 yes (2 pts.)


score /
 comments

| | | no (0 pts.) | somewhat (1 pt.) | yes (2 pts.) | score /
comments |
|-------------------------------|--|--------------------------|--------------------------|--------------------------|---------------------|
| HEADLINES & TYPE | <i>Do news headlines intrigue, inform and invite readers in?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Do feature headlines project a friendly, appealing personality?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Do decks summarize and sell stories to readers in a hurry?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Do headlines and text use an effective mix of styles and weights?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are all typographic details consistent and professional-looking?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| PHOTOS | <i>Are photos active and engaging (rather than dull and passive)?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are images cropped, sized and positioned effectively?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are photos sharp and well-composed?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are key photos in color — and is the color well-balanced?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Do enough photos appear throughout the entire paper?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| GRAPHICS & ARTWORK | <i>Do maps, charts and diagrams supplement text where necessary?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Is graphic data meaningful, accurate and understandable?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are sidebars and agate material typographically well-crafted?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Is artwork polished and professional-looking?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Is there witty/provocative art on the opinion page?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| SPECIAL PAGE DESIGNS | <i>Are special pages active, attractive and well-balanced?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are display elements — art and type — given bold treatment?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are headers and logos polished and eye-catching?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Is color used effectively in photos, graphics, standing elements?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Do themed pages use distinctive packaging, formats or grids?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| INSIDE PAGES | <i>Is the content organized in a logical and consistent way?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Do layouts use modular shapes with strong dominant elements?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Is there a mix of briefs and analysis throughout the paper?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Is each page's contents labeled with a consistent header style?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are jumped stories well-labeled and easy to find?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |

EVALUATING YOUR NEWSPAPER

NEWSPAPER DESIGN

REPORT CARD

| | | no | somewhat | yes | score / comments |
|---------------------------------|---|--------------------------|--------------------------|---|------------------|
| THE BASIC FIXTURES | <i>Are liftout quotes used often and effectively?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are margins and spacing uniform and appropriate?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are column logos and sigs attractive, helpful and consistent?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Do rules, boxes and screens effectively organize material?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are bylines and jump lines well-designed and -positioned?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| VOLUME & VARIETY | <i>Does the front page cover an interesting variety of topics?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Have major stories been packaged with short, effective sidebars?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Do key pages highlight special topics of high reader interest?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Is there an appealing mix of live news and regular features?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Do stories appeal to a broad range of tastes and temperaments?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| ADS & SELF-PROMOTION | <i>Do front-page promos catch the reader's eye in a lively way?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Did you offer any contests or giveaways? Sponsor any events?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Is your Web address easy to find?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are ads well-designed? Arranged in neat, unobtrusive stacks?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Have you given readers reasons to anticipate your next issue?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| USER-FRIENDLINESS | <i>Is there a complete index in a consistent, obvious spot?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are some stories interactive (quizzes, tips, Q&A's, checklists)?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Do you run complete calendars (for meetings, sports, events)?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Is it clear how to reach key staffers (by phone, fax, letter, e-mail)?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Do you solicit reader input throughout the newspaper?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| PERSONALITY | <i>Does your paper's personality match that of its target audience?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are regular columnists given mug shots? Anchored consistently?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Is the paper's flag distinctive and sophisticated?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Are there any surprises on Page One?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| | <i>Will anything in today's paper incite reactions from readers?</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | |
| THE GRADING SCALE | 90-100: Outstanding! A top-notch publication. | | | YOUR TOTAL SCORE  | |
| | 70-89: Good, but could still use new ideas and improvements. | | | | |
| | 50-69: Average – possibly dull. Time to think about a redesign. | | | | |
| | Below 50: Sorry, but you're old-fashioned. Your readers are probably bored. You need to consider a major overhaul. | | | | |

COMPILING A SHOPPING LIST

Once you've identified your flaws and established your goals, you can pinpoint specific items that need repair or replacement. As you compile your redesign shopping list, decide what's got to stay (your flag?), what's got to go (your ugly headline type?), what's mandatory and what's optional (maybe a fancy index would be nice, but not essential).

To help you itemize the changes you need to make, try using this checklist:

WHICH ELEMENTS
NEED A REDESIGN
AT YOUR PAPER?

| | | | |
|------------------------|--|---|---|
| HEADLINES & TEXT | <input type="checkbox"/> THE FLAG | <i>Must be unique and expressive, like a corporate logo. Should you try a modern, stylish typeface? Special graphics effects? Color?</i> | |
| | <input type="checkbox"/> HEADLINES | <i>Want them bold and punchy? Or sleek and elegant? Want to try alternative forms (hammers, kickers) — or add topic labels?</i> | |
| | <input type="checkbox"/> DECKS | <i>Should complement the main headline's typeface. Will you add them to every story? Want different styles for news and features?</i> | |
| | <input type="checkbox"/> STANDING HEADS | <i>Choose one expressive, stylish type family for all page toppers, logos, sigs, etc. Want screens, reverses, other graphics effects?</i> | |
| | <input type="checkbox"/> TEXT | <i>Must be comfortable to read. What's the ideal size and leading?</i> | |
| ARCHITECTURE & DESIGN | <input type="checkbox"/> SPECIAL TEXT | <i>Want a sans-serif alternative for graphics, sidebars, briefs? Should be a font with versatility (strong boldface, italic, etc.).</i> | |
| | <input type="checkbox"/> PAGE GRIDS | <i>Should you try a new system of column widths and page formats? Will this work with ads — or just on open pages?</i> | |
| | <input type="checkbox"/> PAGE HEADERS | <i>Where do you want them — at the top? Sideways? Indented? Can they incorporate graphic extras (factoids, calendars, etc.)?</i> | |
| | <input type="checkbox"/> BRIEFS | <i>Should you regard them as fundamental building blocks and anchor them throughout the paper? Can you include art?</i> | |
| | <input type="checkbox"/> SPECIAL FEATURES | <i>Polls. Quotes. Stats. Calendars. Quizzes. Contests. Letters. Cartoons. Can you build these into standing page formats?</i> | |
| | <input type="checkbox"/> RULES & BOXES | <i>They're a key part of your overall look. Want them loud? Quiet? Decide on ideal line weights. Box styles. Screen densities.</i> | |
| | <input type="checkbox"/> PROMOS & INDEX | <i>How prominent? How flexible? How much art can you add?</i> | |
| CONTENT & ORGANIZATION | <input type="checkbox"/> ADS | <i>Can you keep ad stacks modular? Cleared from key pages?</i> | |
| | <input type="checkbox"/> SECTIONING | <i>Can you restructure the news into innovative topics and departments? Can you create special themed pages or packages?</i> | |
| | <input type="checkbox"/> SEQUENCING | <i>What's the most interesting, effective flow of topics through the paper? Where can you pile ugly ad stacks to do the least damage?</i> | |
| | <input type="checkbox"/> NON-TEXT OPTIONS | <i>Can you repackage information in a variety of forms — besides text and headlines? Can you anchor these alternative formats?</i> | |
| OTHER ELEMENTS | <input type="checkbox"/> INTERACTIVITY | <i>How user-friendly should you be? Where can you give readers more opportunities to speak, participate, interact?</i> | |
| | <input type="checkbox"/> LIFTOUT QUOTES | <input type="checkbox"/> JUMP HEADLINES | <input type="checkbox"/> CREDIT LINES |
| | <input type="checkbox"/> COLUMN LOGOS | <input type="checkbox"/> INITIAL CAPS | <input type="checkbox"/> EDITOR'S NOTES |
| | <input type="checkbox"/> REVIEW/PREVIEW BOXES | <input type="checkbox"/> CUTLINES | <input type="checkbox"/> MAPS & CHARTS |
| | <input type="checkbox"/> BYLINES | <input type="checkbox"/> CUTLINES FOR STAND-ALONE PHOTOS | <input type="checkbox"/> REFERS |
| | <input type="checkbox"/> JUMP LINES | | <input type="checkbox"/> CORRECTIONS |

BUILDING PROTOTYPES

You've collected the ideas. You've called the meetings. Now it's finally time to crank out the prototypes — sample pages that test your new design concepts.

But first, some advice:

◆ **Allow enough time.** You might think you can dream up cool prototypes in a few hours (and maybe you can), but the entire process — exploring new ideas, discussing them with your colleagues, tweaking and revising design elements — can take weeks, even months. Don't rush it. If you push too hard too fast, you'll be disappointed.

◆ **Be honest.** Stay real. Don't fall in love with pages your staff can't produce. And don't try to sell risky designs that only *you* understand. If an idea won't fly in the real world, drop it. Speaking of which...

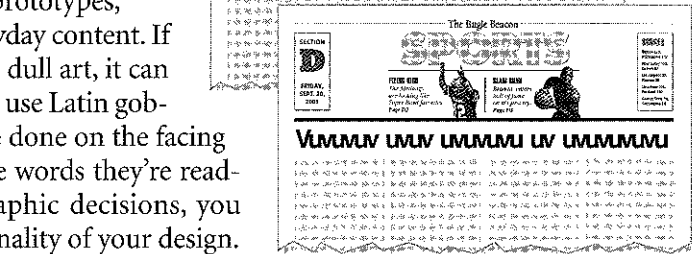
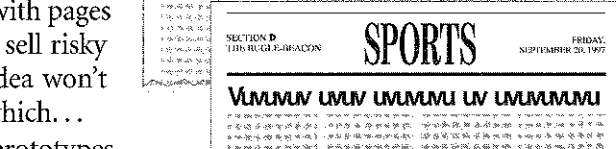
◆ **Use dull material.** When you create prototypes, resist the urge to show off. Use bland, everyday content. If your design works with boring stories and dull art, it can only look *better* in real life. Designers often use Latin gobbledygook for text and headlines (as we've done on the facing page) so people won't be distracted by the words they're reading, but once you've made your typographic decisions, you should use real material to test the functionality of your design.

◆ **Don't steal** — or at least cover your tracks. Sure, it's nice to seek a little outside inspiration. But don't blatantly copy another paper's design elements. Sooner or later, your boss will find out you've plagiarized and he'll ask why you don't have any imagination of your own... as he fires you.

◆ **Stay open to opinions.** Nobody wants to work with a thin-skinned, narrow-minded egotist. Be a good listener. Be a good sport. Seek constructive criticism and intelligent feedback.

◆ **Present plenty of options.** The more options, the better. Suppose, for instance, you need to create a SPORTS SHORTS logo using only Berkeley and Helvetica Compressed type:

Looking for a new page flag for Sports? There's a wide variety of design options — some quiet, some loud, some heavy, some light. By creating a variety of page prototypes, you'll eventually find the style that best suits you.



Which of these is the best? That's hard to say. Once you've produced a variety of prototypes, it often becomes a matter of taste — someone *else's* taste. After cranking out a handful of options like these, designers usually present them to the staff (or the boss), who then decide which one works best.



TESTING AND PROMOTION

CONDUCTING MARKET RESEARCH

Think you know what your readers want to read? The kinds of graphics and colors they prefer? The news they actually *use*?

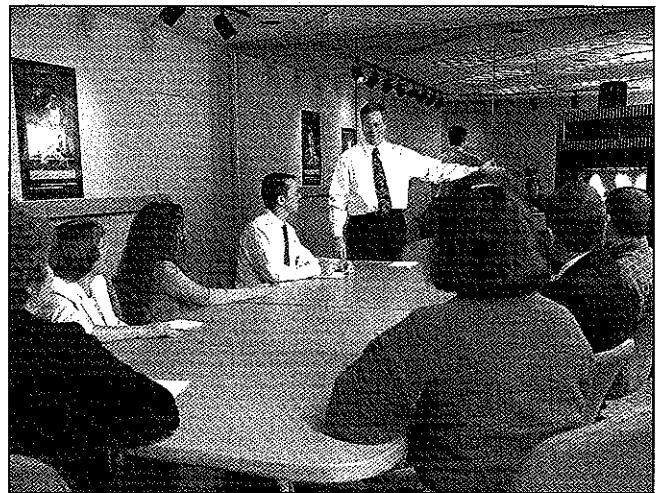
Well, you can guess (which most editors think they're pretty good at), or you can ask your readers directly. And a redesign gives you a perfect opportunity to watch real readers react to your work.

Professional researchers probe public opinion in two ways:

◆ **Reader surveys:** Most publications research reader habits through surveys conducted over the phone, posted online or printed in the paper. If you're testing a new design, you can distribute a prototype first,

then follow up with a questionnaire ("What changes have you noticed?"... "Is it better than what you're getting now?"... "Do you like THIS comic?").

◆ **Focus groups:** These may not be as statistically accurate as large-scale reader surveys, but they let you gauge readers' opinions and emotions in ways that surveys can't. Focus groups allow you to watch readers interact with the paper, whether you're observing participants through a one-way mirror — in an attempt to keep the process as objective as possible — or engaging them in an informal roundtable discussion.



A behind-the-scenes look at a focus-group discussion in Seattle. Participants are often unsure exactly what's being tested — or who might be sitting behind that one-way mirror, watching them react to page prototypes.

MOUNTING A PROMOTIONAL CAMPAIGN

Any time you monkey with your newspaper — adding new features, deleting or relocating old ones — you've got to let your readers know. After all, it's *their* paper. And since they'll have opinions about you everything you do, you might as well try to drum up some enthusiasm (or at least convince them that you know what you're doing).

Whether you're a big daily or a student monthly, your audience consists of these three groups:

◆ **Loyal readers:** They're your faithful followers, and they're intimately familiar with your newspaper. So if you make sudden changes, they'll feel confused or betrayed if you don't clue them in ahead of time.

◆ **Occasional readers:** They know who you are, and they know what they need from you. They may frequently grab you for some specific reason (sports scores, classified ads, movie times). But they might read you more often if you convince them it's worth it.

◆ **Non-readers:** Maybe they're not interested in you. Maybe they don't like you. Or maybe they just don't know about you. With the right ad campaign, however, you could win them over.

So how will you sell your redesign to each of these three groups? If you promote your new look — and explain it in ads like the one at right — you'll generate a buzz among readers and non-readers alike.

Now, get more out of your Sunday for less.

Look no further than The Sunday Oregonian. We've created 16 sections, 1600 features and 16000000 words in today's paper to make sure you get the most out of your Sunday. So you can get the most out of your Sunday. Call for more information or to see our new look. We'll be there to help you get the most out of your Sunday.

To subscribe, call 201-829-0000 or see a coupon below to save 50% off your subscription.

Save Today!
Read 16 sections of news, entertainment, sports, lifestyle and more. It's all here in one place. Call for more information or to see our new look.

Changes and New Ideas!
Read 16 sections of news, entertainment, sports, lifestyle and more. It's all here in one place. Call for more information or to see our new look.

More to See!
Read 16 sections of news, entertainment, sports, lifestyle and more. It's all here in one place. Call for more information or to see our new look.

Comics!
Read 16 sections of news, entertainment, sports, lifestyle and more. It's all here in one place. Call for more information or to see our new look.

ArtsWeek!
Read 16 sections of news, entertainment, sports, lifestyle and more. It's all here in one place. Call for more information or to see our new look.

BooksWeek!
Read 16 sections of news, entertainment, sports, lifestyle and more. It's all here in one place. Call for more information or to see our new look.

Bohemia Nation!
Read 16 sections of news, entertainment, sports, lifestyle and more. It's all here in one place. Call for more information or to see our new look.

SEE FOR YOURSELF AND GET 50% OFF

Redeem these coupons at your favorite newsstand and save.

75% OFF The Sunday Oregonian
75% OFF The Sunday Oregonian
75% OFF The Sunday Oregonian

WRITING A STYLEBOOK

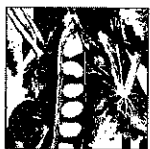
HEADERS & PROMOS

PROMOS


One pica between rule & art

One pica between art & text

2 picas between items



◀ GIVE PEAS A CHANGE: The lowly pea has emerged as one of the most powerful vegetables in recent times — despite constant criticism / A3



◀ HE'S NO JOKE: Dan Quayle has emerged as one of the most powerful vice presidents in recent times — despite constant criticism / A3

18 points between art & gray bar

Text is flush with bottom of the art

2 picas between this bar and stories below

18 points between text & gray bar

THE LAYOUT:

- Vertical spacing. Allow one pica below the rule and the top of the promos: 18 points from the art to the gray bar, 2 picas between the gray bar and the top of live material.
- Horizontal spacing. Allow two picas between unrelated items. Allow one pica between art and related text.
- The entire promo module must be 56 picas wide. For Foodday, the promo is 64 picas wide. No exceptions.
- Use one, two or three promo items.

THE TEXT:


- Promo text should be no narrower than 8 picas, no wider than 12. The standard width should be 10 picas. This is for consistency; readers won't notice slight variations.
- The boldface lead-in can be one or two lines, or run partially into the second line. Don't worry about how words break, but words should never hyphenate. (This goes for the text, too.)
- Run captions flush to the bottom of the art. Should be 7 lines total, but can be 6 if necessary.
- Avoid widows. The bottom line should stretch at least halfway across.
- Text goes either to the right or below the art. Use *promoup, or *promolt. See STYLES desk entry for more coding information.

THE ART:

- Art can be any width, but boxes should be 9 picas deep (in Foodday, they're 10 picas deep).
- Feel free to poke a silhouette image into the logo. (Two poking images may be too much.) Do not poke boxes up into the logo.
- Vary shapes as dramatically as you can, mixing horizontals, verticals, squares, ovals, cutouts, etc.
- Vary the content and scale of images; i.e., don't run all mug shots, or all food portraits.
- Use images for art — not logos or words. Promos must be an image + text combination.

END-OF-THE-WORLD AT PROMOS:

- A special treatment for promoting news coverage of major events has been created in the Macintosh. See the MASTERS folder in the Mac, or talk to a graphics editor.



The Oregonian

This sample page from *The Oregonian* design stylebook explains how to produce the daily promos on Page One. Note the detailed guidelines for sizing the art, positioning the text, spacing each element. Fine-tuning these details in advance can help goof-proof any newspaper.

the Epitaph Handbook of design

6
June, 1993

NEW APPROACHES

Marginalia

Marginalia is essential as a device to bring the reader into a package. Though its function is similar to that of a sidebar, marginalia is usually a much more graphical element.

PETER MATTIS

in Profile

Name: Peter Mattis
Position: Chief Production Manager
Interests: Al Jeeze, Melissa Goesch, Joanne Weaver, Pamela Cheng
Quote: "Pete is a sexist, male-chauvinist pig with a bad haircut."

What he did: Peter, as the chief of production for the 1992-93 Epitaph staff, created the absolute worst-looking special treatment heads in Epitaph history, according to associates.

In Profile is The Epitaph's spotlight on a person. The usual design is shown here, although sometimes the special head is omitted (in which case, the reverse head should read "IN PROFILE"). The special head is done separately and imported. It may be scaled to fit different sized boxes.

♦ Page Dummy Note: The special head is generally four picas high, but may be different, depending on the size of the box.

The reverse heads used in marginalia are almost always Reverse Wide. Sometimes, as in the case of sports trivia, the reverse head is part of the imported graphic.

The Plain Text style, in addition to being the base of most other body text styles, is used for In Profile boxes and similar items. For In Profile, subheadings should be bold and followed by a colon. The ones used here are common, but not required, and definitely not limiting.

Notebooks are commonly used for marginalia, especially in the sports section. The entire notebook, including rings, box and special head or reverse head is done separately and imported. When importing a notebook, do not scale it, or it will look scaled (i.e. very bad).

The Marginalia Text style should be used for notebooks and other very small tidbits. It is often accompanied by the square dingbat, which can be done using Dingbats Aligned by typing an "n" (see page 5.) If you have to use boldfaced text in Marginalia Text, you should change the font to Helvetica Neue Bold instead of setting the style to bold, because boldfaced Franklin Gothic is difficult to read.

The **POLL BOX**

| | Yes | M | F |
|-------------------------|-----|-----|-----|
| Do you belong to a gym? | No | 21% | 26% |
| Do you exercise? | Yes | 85% | 80% |
| | No | 14% | 20% |

Be creative with marginalia. Within these guidelines, you have quite a bit of flexibility. This "Poll Box" is rather common in Insight.

SPORTS TRIVIA

- Ancient Greeks, in the early Olympics, wrestled virtually no holds barred and in the nude.
- Several American Presidents of yours participated in wrestling, including George Washington, Howard Taft (weighing 225 pounds during his wrestling days) and Abraham Lincoln.
- Lincoln was the roughest wrestler of them all and, at age 25, mentioned that he was possibly the second best wrestler in southern Illinois.

Back in the 1990s, *The Epitaph* in Cupertino, Calif., unveiled one of the most innovative designs of any high school newspaper. Their 11-page stylebook codified all major components of the design, from decks and dingbats to the marginalia on the Sports page explained here.

You've just redesigned your newspaper. It's perfect. Gorgeous. A newspaper *the very angels in heaven read one unto another.*

It could happen.

But what becomes of all those complicated headline codes and logo formats if you get hit by a bus? How will other staffers figure out how to make all those logos, bylines, liftout quotes and pie charts look as gorgeous as *you* did?

Answer: Create a design stylebook.

If you're a reporter or editor, you're probably familiar with writers' stylebooks, those journalistic bibles that prescribe when to capitalize words like *president* or abbreviate words like *avenue*. Newspapers need design stylebooks, too, to itemize the do's and don'ts of their designs, to catalog all the tools in their typographic toolbox.

Stylebooks aren't intended to stifle creativity. They're meant to save time, so that staffers on deadline don't waste energy wondering, "How dark is that screen in our logos?" or "Are we allowed to use a **comic book** font in headlines?"

The best stylebooks are detailed and complete, like those shown above. As you proceed through the redesign process, create a stylebook entry for each new format that explains where it goes, when it's used, how it's coded, where it's stored — whatever answers designers will seek in the future.

LAUNCHING — AND FOLLOWING UP

ALL AT ONCE — OR PHASE IT IN?

It's an age-old question: Should you unveil your redesign all at once, with great noise and hoopla, or phase it in more slowly and discreetly? If you're launching a new feature, a new page or a new section, it's probably best to roll it out all at once. But if you're redesigning your entire paper, you should weigh the pros and cons for both options.

Launching the redesign all at once:

- ◆ Provides a golden marketing opportunity to generate excitement among both readers and non-readers with an ad campaign heralding your wonderful improvements.
- ◆ Energizes the newsroom, encouraging the staff to gear up, dig in and pull together toward a common goal.
- ◆ May irritate or frighten habitual readers — that vocal minority that resists change of any kind.

Phasing in the redesign over days or weeks:

- ◆ Keeps the pace manageable, giving the staff time to test new formats, work out bugs and make incremental adjustments.
- ◆ Eases the transition for readers — many of whom might never even realize you've made any changes.



ENFORCING AND REFINING NEW STYLES

It's not enough to simply launch a redesign; you've got to monitor and modify your new formats until they're fully integrated into the newsroom. How?

- ◆ Appoint a "style cop" to target all design violations — otherwise, no one will take responsibility for ensuring quality control.
- ◆ Set up a design bulletin board to display successes and analyze mistakes.
- ◆ Send out memos that discuss problems and summarize solutions (these could include excerpts from the stylebook that deserve special attention).
- ◆ Above all, hold regular post-mortem sessions where you assess the redesign and make any necessary modifications.

Once it all works perfectly, you can relax . . . and begin planning your next design project. Which raises the question: *How often should you redesign?*

That depends on your audience, your publisher, your paper's personality — and the success of your current design. For weeklies, one redesign per decade may be all the staff (or readers) can handle. Dailies, though, should upgrade their appearance every five years. And student papers often redesign annually.

For big papers, redesigns are major undertakings. But for smaller papers — especially student publications — an annual redesign lets each new staff stamp its identity on the paper, as the staff of *The Little Hawk* in Iowa City has done in this sequence of front pages from the past decade.



REDESIGN GALLERY

THE KANSAS CITY STAR

In the summer of 2006, The Kansas City Star inaugurated its new state-of-the-art presses by introducing a dramatic new look (and a slightly smaller page size). The redesign was coordinated by Tom Dolphens, assistant managing editor for art and design, in collaboration with consultant Kelly Frankeny of Garcia Media.

LEGAL REVIEW: A SPECIAL SECTION STAR BUSINESS WEEKLY

TIPS AND TABOOS FOR OFFICE LOVEBIRDS SOLUTIONS BY FFI



KSU'S WOOLDRIDGE SET FOR SURGERY SPORTS DAILY

THE KANSAS CITY STAR.

504 JOHNSON COUNTY EDITION www.kansascity.com Tuesday, February 7, 2006

Industry faces a road less traveled

By Andrew Healy
The Kansas City Star

Business that has proved so profitable for the Kansas City area is now facing a road less traveled. The industry is being hit hard by a recession that is causing a sharp decline in demand for many of its products. This is particularly true for the construction industry, which has seen a significant drop in new projects. As a result, many companies in the industry are facing financial difficulties and are being forced to cut costs. This is a challenging time for the industry, and it is clear that a new approach is needed to survive and thrive in the future.

A LEGISLATIVE SQUEEZE PLAY

... during the meeting I should have rolled with the verbal punches and not reacted to "how do you like the meeting?"
Legislator Bob Stigfeldt

"I would like to put this unfortunate event behind us so we can work together on the important issues."
Legislator Dan Tamm



Over week after a February 6 meeting, legislators are working to resolve a legislative stalemate.

BUDGET AIDS DEFENSE, CUTS 141 PROGRAMS

By Andrew Healy
The Kansas City Star

President Bush on Monday sent Congress a proposed \$2.7 trillion budget that would eliminate 141 government programs and spending not related to defense and homeland security, and scale back the rate of growth for Medicare. The budget would also cut the rate of growth for Medicare. The budget would also cut the rate of growth for Medicare. The budget would also cut the rate of growth for Medicare.

INSIDE THE NUMBERS

By Andrew Healy
The Kansas City Star

So how big is the budget? \$2.7 trillion. That's the total amount of money that the federal government would spend over the next fiscal year. The budget would also cut the rate of growth for Medicare. The budget would also cut the rate of growth for Medicare. The budget would also cut the rate of growth for Medicare.

A BREAKDOWN OF THE BUDGET, A-B

HOW WILL KANSAS CITY BE AFFECTED? A-G

KANSAS CITY EDITION TODAY'S WEATHER: HIGH 50, LOW 21, CLOUD, 30% CHANCE OF OVERNIGHT SNOW. FORECAST 101A THURSDAY, FEBRUARY 9, 2006

THE KANSAS CITY STAR.



After hours turned toward Wednesday afternoon as the smoke from an East Bottoms chemical plant fire slowly spread southward. Homes, schools and businesses were evacuated.

\$1.7 BILLION DEAL! 100-year-old building

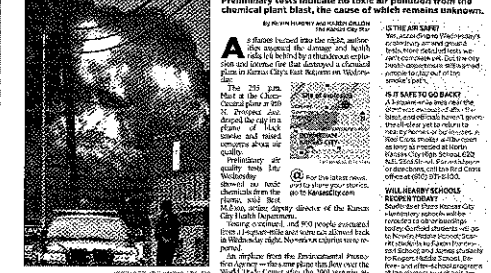
Aquila to take buyout

By Andrew Healy
The Kansas City Star

Parent company of KCPAL moves to purchase company. The deal is worth \$1.7 billion. The deal is worth \$1.7 billion. The deal is worth \$1.7 billion.

EXPLOSION, FIRE LEAVE KC SHAKEN AND SHROUDED

Preliminary tests indicate no toxic air pollution from the chemical plant blast, the cause of which remains unknown.



Flames that a hundred feet high lit up the night sky at the East Bottoms Chemical plant, site of a 200-ton explosion.

'I have a face like everyone else'

By Andrew Healy
The Kansas City Star

Michelle Williams, the actress who received a nomination for Best Actress in the 2006 Academy Awards, has a face like everyone else. She has a face like everyone else. She has a face like everyone else.



Nominee's path could get rough

By Andrew Healy
The Kansas City Star

WASHINGTON — The path to the White House is a long and difficult one. It is a path that is filled with challenges and obstacles. It is a path that is filled with challenges and obstacles. It is a path that is filled with challenges and obstacles.

| | | | | | |
|-------------|--------|---------------|---------|-------------|-------------|
| DEPARTMENTS | SPORTS | ENTERTAINMENT | OPINION | CLASSIFIEDS | ADVERTISING |
|-------------|--------|---------------|---------|-------------|-------------|

Copters face growing risk in Iraq war

By Andrew Healy
The Kansas City Star

The U.S. has lost five of its AH-64 Apache helicopters in the past three weeks, the latest on Wednesday. The loss is a significant one, as the Apache is one of the most advanced and capable helicopters in the world. The loss is a significant one, as the Apache is one of the most advanced and capable helicopters in the world.

First-class sell job, world-class exhibit

By Andrew Healy
The Kansas City Star

The preparations and execution for the World's Fair exhibit in Kansas City were top-notch. The exhibit was a success, and it was a testament to the hard work and dedication of the staff. The exhibit was a success, and it was a testament to the hard work and dedication of the staff.



Flag and typography: The old design looks outdated and predictable — and the typography is partly to blame. The redesigned flag uses a more modern font; it's reversed out of color screens and photos. Headlines now use Gotham and Miller, while the text type has changed to Poynter OS.

Page size: The redesigned pages are 2 inches narrower and an inch-and-a-half shorter (about 20 percent smaller overall). This greatly reduces newsprint costs, while readers find the smaller size easier to handle and more appealing to scan.

Color: The Star's new presses can print brighter color on more pages, so the redesign takes advantage with a vibrant new palette. With names like maize, wheat, summer sun and fountain blue, the colors reflect Kansas City's personality.

Navigation: It may not be apparent on Page One, but the redesign uses color to help organize the newspaper for readers. Page headers are color-coded on section fronts as well as on inside pages. Those new headers, incorporating both promos and stand-alone briefs, are called "balconies."

Local content: After conducting extensive reader research, editors introduced new columnists, added more letters to the editor and created such new features as "Watchdog" (a column that solves reader problems), "Scam of the Week" and "Where I've Been," a roundup of readers' vacation stories in Go (formerly called Travel).

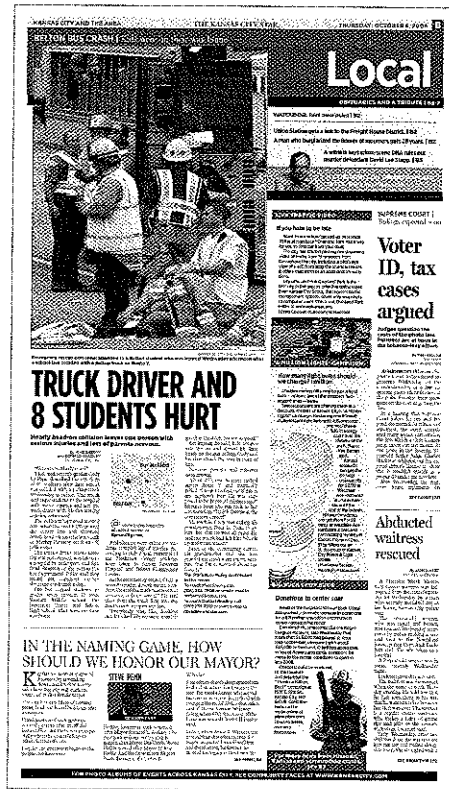
Summaries and briefs: Readers (especially younger readers) want shorter stories and more summaries. The redesign expands the number of graphics, grids, calendars and briefs.

REDESIGN GALLERY

BEFORE



The old Metropolitan section has an old-fashioned feel and a rigid format (note the columnist planted in that left-hand leg). On the revised Local section at right, elements float more freely, even that vertical column of briefs.



AFTER

Section fronts: The Star's bold use of color adds modern appeal. Notice how the color-coding (blue for news, brown for sports) helps guide readers through the paper.



The Star's new presses enabled the paper to print higher-quality color photos more often (and with later deadlines). Notice, in the redesigned sports page at upper right, how the aggressive use of color transforms the paper's personality.



Inside pages: Each section of the Star includes specially formatted themed pages with an engaging mix of features. Nation Watch runs on page A2; Showtime runs inside the daily features section.



TROUBLESHOOTING

Quick answers to questions frequently asked by designers perplexed about redesigns:

Q: We can't afford to hire researchers to conduct focus groups or mail surveys. Are there cheaper alternatives?

Sure. You can always mail out your own questionnaires, host round-table chats with readers, even stop people on the street to ask why they just grabbed a paper. But remember, the more informal your methods, the less accurate your results.

Here's an intriguing idea for an unscientific yet revealing reader survey: Recruit 5 to 10 ordinary readers. Ask them to look at the next few editions of your paper, and circle with a felt-tip pen what they *actually read* (see example at right). Not what they merely glance at — but what they slow down to *read*. It may be just a headline. Just a photo caption. Or just the first two paragraphs of a story. (By *reading*, we mean “paying meaningful attention to.” If someone glances at a headline about Bosnian import quotas, then glances away, that wouldn't qualify as actual *reading*.) And when they're done, have them return the complete papers to you.

What will you learn? You may find that certain types of stories are extremely popular — or universally ignored. You may detect demographic trends (do older readers read one way, younger readers another?). You may discover that few readers last more than three inches into any story — yet they're attracted to sidebars and briefs.

Remember, this survey isn't flawless. But at the very least, posting these marked-up pages on your newsroom wall is a great way to stimulate discussion.

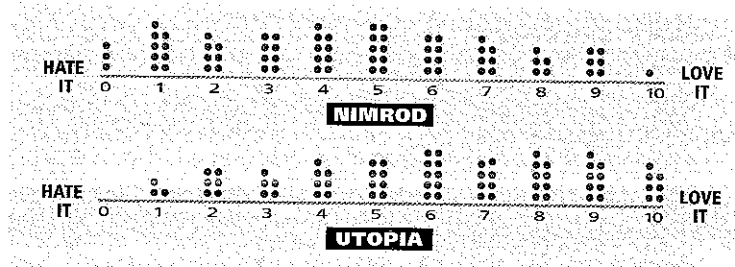


Q: How risky is it to change your newspaper's text type when you do a redesign? What's the best way to test the new type in advance?

Yes, if you want to provoke crazed reader reaction, just eliminate a comic, change the TV listings or tweak the text type (no matter how ugly it is). But if you're careful and sensitive enough, you can pull it off. A few tips:

- ◆ Test all new fonts *on the press* before you even consider making changes. (Try a paragraph or two at the end of some obscure story.) Watch how the ink and paper combine to thicken or thin the font. Fine-tune the size and tracking.

- ◆ Print an entire story in both the old and new fonts. Stroll around, newspaper in hand, asking people to study the “before” and “after” text and rate them on a scale of 0 (“hate it”) to 10 (“love it”). Chart their responses with dots, like this:



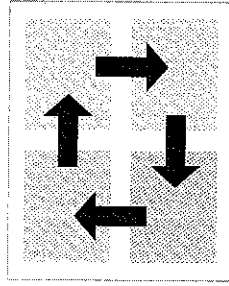
Jot down reader comments in the margins, too (“*It looks too squeezed*”). Poll as many readers as you can — and be prepared to jettison any font that draws too many negative reactions. Most importantly, pay special attention to readers with bad eyes or sour attitudes; they're the ones who'll whine the loudest later on.

Will electronic newspapers replace dead-tree newspapers someday? Probably. They'll be cheaper to produce, more enjoyable to read, more timely, more comprehensive . . . the list goes on and on. Paper newspapers, sadly, will become smelly, yellow antiques. And worst of all, I will stop collecting royalties on this nice book.

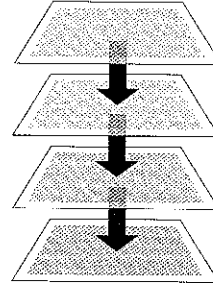
But enough about me. How will online design change the way you approach page layout?

Creating pages for the World Wide Web requires the same understanding of type and images that you need when creating pages for print. But it's a different environment, one where readers have more control than ever before. Instead of designing pages that sort the news in a pre-arranged progression, you create an interface where users interact at random.

Instead of organizing stories in two dimensions the way newspaper pages always have, like this —



— you link related topics in three dimensions, letting readers roam from story to story, like this:



To unlock the power and potential of online design, you've got to focus on *navigation*. You've got to craft a site that's inviting, informative and intuitively logical, a site that lets users roam effortlessly, poking their noses into every intriguing corner, following their curiosities to customize their news.

This chapter provides a brief introduction to Web design. We won't recap Internet history, train you to use JavaScript or ponder the impact of hypertext on the great media paradigm shift. If you're serious about achieving Web expertise, supplement this book with more specialized training.

For another thing, Web technology is changing so rapidly, this chapter was out of date before I even *wrote* it. So hurry up and get started.

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TRANSFORMING PRINT PAGES...

When the Web first caught on back in the '90s, it became a playground of visual razzle-dazzle. Creating a simple site was seriously uncool; it had to be jampacked with colors, shadows, groovy patterns and wiggly type. You couldn't just call yourself *The Bozoville News*; no, you had to be... *News-o-matic!*

Since then, the Web has evolved even further, with animated graphics, streaming soundtracks, images that bulge, blink, jiggle and bounce. It's fabulous! It's fantastic! It's sort of scary.

If you've never designed a Web page before, it's easy to feel intimidated. But relax. You don't need pizzazz. You don't need to worry about making hardcore Web geeks happy. You're a journalist, remember. You've got data to deliver. Online news sites don't need to be cool; they need to be:

- ◆ **Informative.** That means useful news, not whizbang gimmickry.
- ◆ **Easy to navigate.** That means a clean, uncluttered, user-friendly interface.
- ◆ **Fast-moving.** That means it's responsive — quick clicks from link to link.
- ◆ **Current.** That means you guarantee freshness every day. Every *minute*, even.

How complicated is online design? Sure, there are new computer terms and technology to learn. But the same basic design goals and guidelines apply

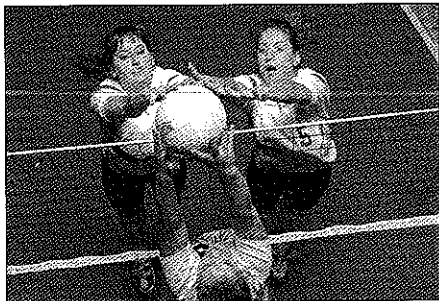
whether you're creating a newspaper page or a Web page. Take the story at left, for instance. It's fairly simple: a photo, a cutline, a headline, some text, and a box that refers to related stories. We've folded the text into three legs so it fits. On the Web, that story looks like this: same elements, different configuration.

Instead of three legs, we use one wide, deep column of text. Otherwise, it's not new or unusual at all.

In a newspaper, space is finite, and you spend your time making the puzzle fit. On the Web, the page size is

smaller, but space is infinite, and stories can run on forever. (Now, there's a scary thought.)

In fact, you can generally divide most online newspaper pages into two categories: *stories*, like the one shown here, and *home pages* — special directories that function as section fronts to guide users through your Web site. In the pages ahead, we'll examine both kinds of layouts more closely (along with a third type of online design: freestanding *special projects*).



Oblique dicitur; sed mendacia videtur pilaeque et exerts minimum distantia mure. Intra quae verbum renouat si forte deo.

State champs!

The Bugler girls' volleyball team defeats Central to capture title

BY LEX MINNIEAR
Bugle-Beacon staff

It took some long years, but the Lady Bugler volleyball team at Lincoln High School captured the state championship Friday night for the first time since the 1994 season.

The final six-seed Central High School brought the team's record to 22-6, setting a school record.

The Bugler team, the fourth against Central in only two years with success in Florida. Teammates Robin Fox, Holly Lukas, Krystyna Wolniakowski and Lorrie Richardson landed 100 percent in serves to help clinch the victory. Patty Snow and Claire Puchy combined for 11 kills while Kathy Hughes and Sue Pysone chipped in with two hits.

Coach Georgia Eldridge was pleased with their performance. "I love these girls," she said. "There was never a point in the tournament when I thought we wouldn't go all the way."

Eldridge credited the Elite Eight seniors, Kathryn Wigginton, Nancy Casey, Holly Lukas, Krystyna Wolniakowski, Lorrie Richardson, Patty Snow, Claire Puchy, and Kathy Hughes for keeping the team focused and determined.

"They've each done a good job playing important roles for us and I am very proud of everything these kids have accomplished in the last two seasons," said Coach Eldridge.

The Lady Buglers were the runners-up in the state finals last year behind Northville. Nine of the returning players were on the team that advanced to the regional quarterfinals but were defeated by North Farmington.

Returning senior Holly Lukas said, "We determine our destiny. There is no mountain too high if we play as a team."

Freshman team star Lori Robinson proclaimed, "We showed them who's boss out there. Now everyone knows we're bad, we're bad — deal with it!"

The Central coach was philosophical.

"We gave it our best," said Marion Frederick. "But tonight, the best team won. I've got to hand it to the Buglers. They played a heckuva match out there."

The Bugle-Beacon's Lex Minniear can be reached at (304) 555-8776 or minniear@bugle.com

in the district now. After being defeated by the Lady Bugler previously in the season, they have to Central standing would be difficult.

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Sports

PRINT THIS STORY E-MAIL THIS STORY

Bugler girls' volleyball team wins state championship

By LEX MINNIEAR
Bugle-Beacon staff
9:30 a.m., Sept. 20, 2007

It took seven long years. But the Lincoln High School Lady Bugler volleyball team captured the state championship Friday night for the first time since the 1994 season.

The final win against Central High School brought the team's overall record to 22-6, setting a school record.

The Buglers took the match against Central in only two games with scores of 15-7 for each. Teammates Robin Fox, Holly Lukas, Krystyna Wolniakowski and Lorrie Richardson landed 100 percent in serves to help clutch the victory. Patty Snow and Claire Puchy combined for 11 kills while Kathy Hughes and Sue Pysone chipped in with two hits.



Megan Pater (left) and Jennifer Chesky book a shot by Central's Amy Bellamy in Saturday night's state championship game. (Bugle-Beacon photo)

MORE ON THE MATCH

- ◆ **Tournament results:** How three other local girls' teams fared.
- ◆ **The MVP:** Chris Ward wins the Hyatt Trophy for her game-saving spike.
- ◆ **Fan reaction:** Bugle fans dance in the streets.

Coach Georgia Eldridge was pleased with their performance. "I love these girls," she said. "There was never a point in when I thought we wouldn't go all the way."

Eldridge credited the Elite Eight seniors, Kathryn Wigginton, Nancy Casey, Holly Lukas, Krystyna Wolniakowski, Lorrie Richardson, Patty Snow, Claire Puchy, and Kathy Hughes for keeping the team focused and under control. "They've each done a good job playing important roles for us and I am very proud of everything these kids have accomplished in the last two seasons," said Coach Eldridge.

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▲ BACK TO TOP

... INTO WEB PAGES



As you can see, basic story design may actually be *easier* to do on the Web than on paper. You just pour in the text until the story ends.

But what about page design? Well, pages like the one at left don't exist on the Web, so many of the problems that go with them — like squeezing unrelated stories into a limited space — don't exist, either.

Except on the home page.

Just as the front page is the doorway to the printed newspaper, the home page is the gateway to the online newspaper. And because the home page links users to every inside page, it *must* be comprehensive, yet easy to navigate.

Here's a simplified look at what you'll find on a typical newspaper home page:

MORE ON ►

◆ **Web terminology:** If you encounter unfamiliar technical terms in this chapter, consult our glossary on page284

Time/date: If you update your site more than once a day, you should include the time of this edition, as well.

Index (or navigation bar): It's easy to get lost in cyberspace. That's why a complete, clickable index is vital on the home page — AND on every other page in the site, as well.

Lead story: It's usually just a summary, but you can click the headline to link to the full text — or click the icons below to see photos and a video clip. That lead photo may seem small, but by avoiding large images, pages download much more quickly.

Page depth: This page is designed to fit on one screen, so readers won't have to scroll. Ideally, you'll try to avoid never-ending vertically scrolling home pages — which requires smart planning and tight editing — but usually, the bigger the site, the deeper the home page.

The flag: For online editions, newspapers often devise a new name and spiffed-up logo, while maintaining some connection to the print version.



Navigation buttons: These quickly link users to non-news services; the index down the left side guides us to actual news.

Search engine: This helps users hunt for specific topics or names in the news.

Ads/promotions: These are often dummied horizontally at the top of the page or (better) aligned neatly in this right-hand rail.

Interactive extras: Online newspapers provide features that ordinary newspapers can't: instant polls. Podcasts. Photo galleries. Animated graphics. See our list on page 255.

Footer: Every page on every Web site should include copyright information. But this is also a good spot to solicit e-mail feedback from users or provide links to other sections of the site.

Links: Click on these headlines and you'll be transferred to the story page, where you can read the text in full. For most home pages like this one, virtually everything you see is a clickable link to another page.

HOME PAGE DESIGN

Most home pages present a sprawling mix of material: headlines, text, car ads, photos, promos, restaurant ads, blogs, videos — and furniture ads.

Yes, virtually *everything* on your Web site wants a spot on your home page. (Your publisher wants big ads there, too — prominent, profitable ads — to pay the bills.)

For online news sites, home pages are directories. Digests. Mega-menus. You'll rarely see full-length stories there; instead you'll browse a collage of links, with short blurbs and small photos laid out like a postage-stamp collection.

Most newspaper home pages consist of:

- ◆ **News content.** The lead story gets bigger play and bigger art; secondary stories and briefs are usually grouped by topic (Sports, Business, etc.). Headlines provide clickable links; small photos link to bigger photos, slideshows or videos.

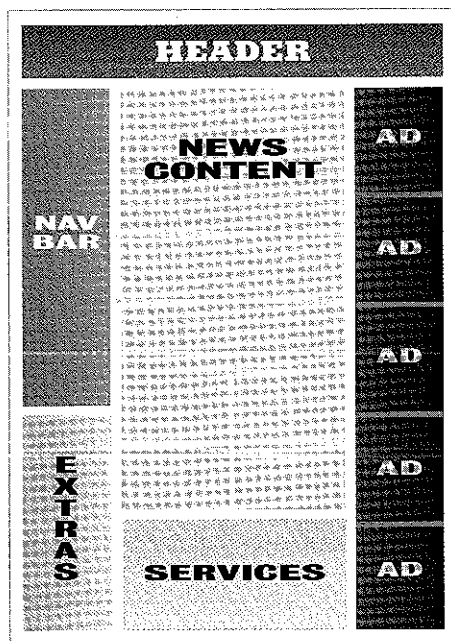
- ◆ **Web extras.** These are often an assortment of standalone news features such as blogs, polls, podcasts and photo galleries generated by the newsroom.

- ◆ **Navigation bar.** This may be the most crucial element on the page, so it's got to be easy to find, easy to use, and displayed in the same identical place (along the top? Down the side?) on every page of the site.

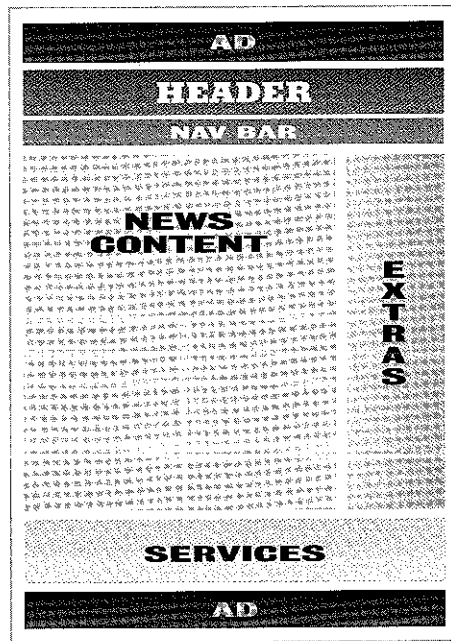
- ◆ **Service menu.** This is where you promote all the *non-news* features your site provides: classified ads, subscription information, newsroom contacts, reprints, contests, etc.

- ◆ **Ads.** Decisions about advertisements — how big, how intrusive, how *many* — will shape your home-page architecture. In a perfect world, ads would be organized to provide impact without dominating the news content.

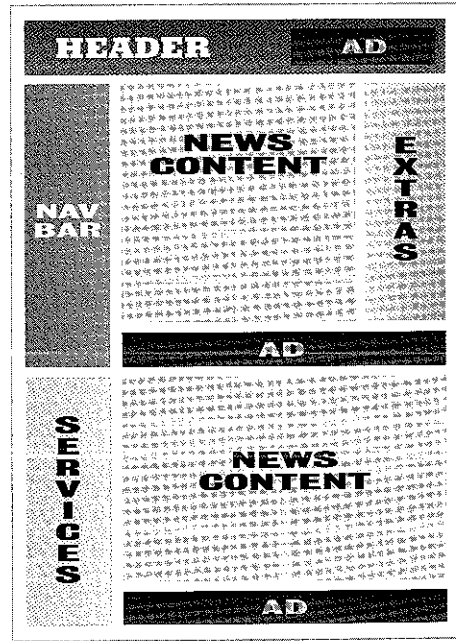
Juggling all these different elements isn't easy, which is why many home pages become chaotic jumbles. Smart Web designers *group* and *grid* related elements, developing a dependable architecture that organizes material consistently from day to day. Designing a home page is like decorating your home; the furniture stays in the same place while the guests come and go. For example:



Here's a common way to group and grid home-page elements: two vertical columns of indexes, ads and extras run alongside the news content.



If you provide navigation in a horizontal "tool-bar" at the top of the page, you can then use the full width of the page for news content and ads.



This page architecture allows ads to interrupt the news content without causing too much confusion or intrusion.

MORE ON ►

- ◆ **Grids:** *Understanding the architecture that underlies your page design* 76
- ◆ **Guidelines** for using grids effectively on Web pages 262

HOME PAGE DESIGN

Here's the home page for a typical edition of savannahnow.com, the Web site for the Savannah Morning News.

Four color-coded icons (staffers call them the "four food groups") help users navigate the site:

- ◆ **KNOW** links you to news stories and videos, which are also accessible from those menus in the middle of the page.
- ◆ **SHARE** links you to blogs and reader forums where you can discuss issues, post news and upload photos.
- ◆ **SHOP** links you to classifieds, ads from the paper, homes from realtors, cars, etc.
- ◆ **DO** shows you what to do in Savannah: from movie trailers to travel tips. It's also where you subscribe to the paper, place an ad or contact the staff.

In addition to the color-coded navigation, color is also used to organize the page. A blue frame provides a buffer between those modules in the main section at right.

Notice the big lead story near the top of the page. That's one of five large horizontal images that rotate in a constant loop—a mix of local news, sports, ads and promos.

Notice, too, the grid this page uses. The central section of the page is designed on a 5-column grid. The far left-hand column is used primarily for navigation; the far right-hand column is used exclusively for ads.

Downpage, the design shifts to a 3-column grid for additional links to more stories and news videos.

My Dashboard
 Username:
 Password:

SEARCH All Site Enter keywords here

... or BROWSE

Breaking News: Council members grill Georgia Power on broken street lights - It took more than three years, but the Savannah City Council today got the opportunity L...

Weather

62°

Forecast/Tides

I Want To...

READ TODAY'S PAPER

KNOW

► EffinghamNow ► Bryan Co. Now

SHARE

SHOP

DO

38 firefighters battle Georgetown fire

Firefighters say a family likely would have lost more than their home if they waited any longer before getting out

The 33rd Annual SAVANNAH BOAT SHOW

At The National Guard Armory On Chathamway Dr.

Fri-Sun, March 2-4, 2007

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Where: Savannah, GA

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Bad Credit? We can help. There may be loan programs that fit...
www.Home123.com

What's Your Credit Score?
The average U.S. credit score: 675. The cost to see yours: \$0.
www.freecreditreport.com

News

38 firefighters battle Georgetown fire

More Headlines...

Senate approves "Merlot-to-go" bill

ATLANTA - A plan allowing...

New marsh rules OK'd

ATLANTA - Some construct...

Senate panel hears arguments on Sunday alcohol sales

ATLANTA A much-debated p...

More News

Sports

Braves' mastery of Jackets continues

More Headlines...

Huge challenge ahead for Savannah Christian

Today will be bittersweet...

SCD, Calvary hope home crowds help

It's not exactly home but...

High School Basketball Preview

Capsules

GHSAA STATE TOURNAMENTS A...

More Sports

Lifestyle

More Headlines...

Stephanie Edwards earns superlatives

Local favorite Stephanie ...

Visions of Ireland

The Jopson Center for the...

Vox Populi: 'This American Idol thing has been blown way out of proportion.'

'The Irish Festival was a ...

More Lifestyle

This phone is only available online

everybody loves

now available in Savannah

Get Hillary Duff's "With Love" exclusively from Verizon Wireless

now only

\$99.99

with 1 yr. activation | Free Shipping

exclusively from

verizon wireless

Offbeat headlines

City manager announces sex-change operation; town wants to fire him

Did a burrito cause paralysis?

Gore says med in top balanced

Man attempts to cash \$50k check from God

Area News

Select an Area:

Poll

Do you support the 'Merlot-to-go' bill that would allow restaurant patrons to take an unfinished bottle of wine home?

Yes
 No
 Undecided

1 comment | 48 reads | [older polls](#) | [results](#)

Top News - Nation/World

Australian state bans YouTube in schools

McCain to formally announce bid in April

Ma na to make noise in NCAAs

Latest video headlines from the AP

Police Confirm Missouri Tornado Death

Friends, Family Prepare for Smith Funeral

Man Accused of Selling Baby for Car

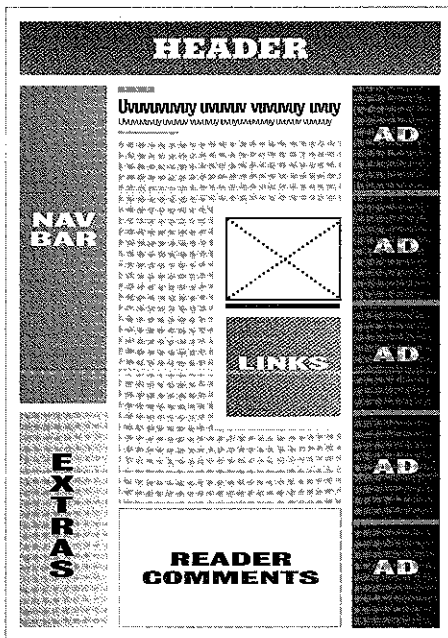
247

STORY PAGE DESIGN

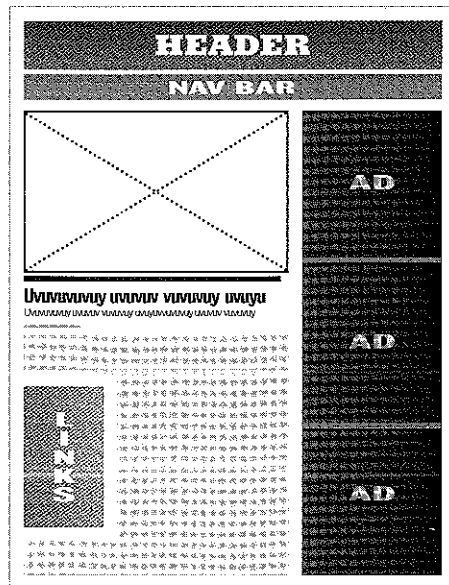
Just as you need to develop a consistent architecture for home pages, you need to establish a standard format for story pages, too. Most stories may be short and simple — no photos, graphics or multimedia extras — but they all incorporate elements that need to be uniformly sized and positioned. For example:

- ◆ **Headers/navigation bars.** To avoid confusing users, these *must* be firmly nailed down and remain in exactly the same spot on every page of your site.
- ◆ **Headlines.** Most sites use one headline font and size for all standard stories, another for shorter sidebars. A 24-to-30-point banner headline is typical for most stories; many sites add decks to their bigger stories, too.
- ◆ **Text.** One wide leg of easily readable type (usually 12 point) is standard for most stories. Double-spacing between paragraphs is typical, too. Photos, sidebars and links are frequently indented into the text — along with ads, as well.
- ◆ **Bylines.** These often provide links to biographical data about reporters or allow users to send e-mail feedback.
- ◆ **Time/date.** This shows when the page was posted or last updated.
- ◆ **Photo links.** To speed each page's download time, images usually run small, then link to larger photos, slideshows or video clips.
- ◆ **Text links.** These connect users to related stories, columns, blogs, graphics, etc. Like sidebars in print publications, these usually use a smaller sans-serif font to distinguish them from body type.
- ◆ **Comments.** Readers want to react to stories or voice their opinions, so a *TELL US WHAT YOU THINK* link will connect them to a message board — though many sites post reader comments immediately following the end of the story.
- ◆ **Ads.** Yes, they have to go *somewhere*. But how big and intrusive must they be?

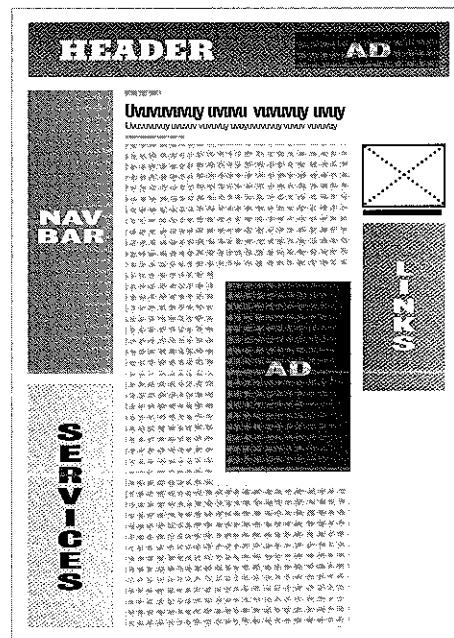
There's another important reason for developing standard treatments for all these story elements: to save time. Few Web designers can afford to reinvent the wheel every time they post a new story, so each site adopts a consistent story-page format that usually resembles one of these options:



Here's a common way to group and grid story-page elements: two vertical columns of indexes, ads and extras run alongside the news content.



Here, navigation runs horizontally, wide ads stack along the right side, and links are indented into the left side of the text. Many sites avoid running large photos (so pages download faster) but at other sites, image sizes are increasing.



To please advertisers, some sites indent ads into the text. Long, deep stories end up with white space alongside, which isn't really a problem.

MORE ON ►

◆ **Online extras:**
A guide to the links, interactive elements and multimedia options used by online news sites 252

STORY PAGE DESIGN

This layout, from Toronto's globeandmail.com, aligns its ads along the right side of the page. An indent on the left side of the story provides links to photos, related stories, other work by the reporter and an outpouring of reader comments. Long stories like this one may continue on a new page.

Unlike the layout at left, this page — from baltimoresun.com — uses an indent within the text to give ads more bang for their buck. That right-hand rail provides an effective way to organize the sidebars: links to related stories, reader comments, photos and videos.

globeandmail.com

globeandmail.com

Home | National | World | Business & Investing | Sports | Opinions | Arts | Technology | Travel | Health | Auto

POSTED AT 12:44 PM EDT ON 07/04/07

Print | E-mail | Comments (137) | Share | License | Text Size

'Inherently toxic' chemical faces its future

MARTIN MITTELSTAEDT
From Saturday's Globe and Mail

Bisphenol A is ingested by practically everyone in Canada who eats canned foods or drinks from a can or hard plastic water bottles.

Now a controversy is raging over the safety of widespread public exposure to the chemical, which is known to act like a synthetic female sex hormone.

At the heart of the intense debate over bisphenol A is that it challenges the main tenet of modern toxicology, the idea that the dose makes the poison, a principle created to the 15th-century Swiss alchemist Theophrastus Paracelsus.

Under this principle, a two-pack-a-day smoker is more at risk of cancer than a one-pack-a-day user, and the belief that rising doses make a substance more dangerous is the basis of all government regulations that seek to set safe exposures for harmful chemicals.

It seems obvious that a high dose of a poison would be more dangerous than a lower one, but bisphenol A is creating a stir because it doesn't follow this seemingly common-sense rule. Researchers say this oddity results from the fact that bisphenol A isn't a conventional harmful agent, such as cigarette smoke, but behaves in the unconventional way typical of hormones, where even vanishingly small exposures can be harmful.

This is why some environmentalists and scientists contend that bisphenol A, which leaches in trace amounts from food and beverage packaging, is among the scariest manufactured substances in use, an eerie modern version of the vaunted lead water pipes by which ancient Romans were unknowingly poisoned.

Extrapolating from the results of animal experiments, they suspect bisphenol A has its fingerprints over the unexplained human health trends emerging in recent decades hinting at something going haywire with sex hormones, including the early onset of puberty, declining sperm counts, and the huge increase in breast and prostate cancer, among other ailments.

But manufacturers — which include some of the world's biggest chemical companies — insist bisphenol A is harmless and say those claiming otherwise have it wrong.

Welcome to the heated controversy over bisphenol A.

Derived from petroleum, bisphenol A is the chief ingredient in polycarbonate, the rigid, translucent hard plastic used in water bottles and many baby bottles. It's also used to make the resins that line most tin cans, dental sealants, car parts, microwaveable plastics, sports helmets and CDs.

Environment Canada and Health Canada last year selected it as one of 200 substances that a preliminary review deemed possibly dangerous and in need of thorough safety assessments. The 200 were culled as the most worrisome chemicals from among about 23,000 substances in use in the 1980s and grandfathered from detailed safety studies when Canada adopted its first modern pollution laws.

Government scientists classified bisphenol A as "inherently toxic," and companies making it will be challenged by the assessment to prove that continued use is safe.

The assessment is expected to begin next month and provide a glimpse into one of the biggest public-health and scientific controversies in the world.

Some researchers with close-up views of bisphenol A are so shocked by its ability to skew development in their laboratory animals, even at among the lowest doses ever used in experiments, they aren't waiting for the government to ban it. In their personal lives, they can't run away from products containing it fast enough. "I would love to see it banished off the face of the Earth," Dr. Patricia Hunt, a Washington State University geneticist, said.

She began ditching her bisphenol-A-containing products after discovering that mere traces of the chemical were able to scramble the eggs of her lab mice. In humans, similar damage would lead to miscarriages and birth defects, such as Down syndrome. "I thought, 'Oh my God, f---,'" she said. "I'm going to throw out every piece of plastic in my kitchen."

Page 1 of 4
Globe and Mail News

Print | E-mail | Comments (137) | Share | License

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MARKETPLACE | JOBS | CARS | REAL ESTATE | SHOPPING

maryland news > politics

Immigrant tuition bill put off until next year

It would allow students to qualify for in-state rates

By Kelly Brewington
SUN REPORTER
ORIGINALLY PUBLISHED APRIL 10, 2007

The General Assembly adjourned yesterday without taking a final vote on a bill dealing with one of the nation's most contentious issues: illegal immigration.

Lawmakers in the Senate were bitterly divided over a measure that would allow illegal immigrants who have graduated from Maryland high schools to qualify for in-state tuition.

The House of Delegates approved the legislation last month, after an emotional debate that touched on civil rights and the failure of federal immigration laws.

But after Senate Republicans threatened last week to filibuster if the bill advanced to the Senate floor, the committee assigned to the legislation declined to vote on it yesterday.

Supporters expressed frustration with lawmakers' inaction, vowing to push the measure next year. Those who opposed the bill said it was akin to awarding a taxpayer subsidy for lawbreakers.

"It's had public policy," said Sen. Andrew F. Harris, a Baltimore County Republican. "It's also giving these students a false promise. They will never be able to get a job in Maryland if they are illegal. Why not concentrate on educating legal citizens who will go on to contribute to our state?"

Del. Victor R. Ramirez, a Prince George's County Democrat who is the bill's sponsor, said that until the session's final hours, he was optimistic about passage.

"It's unfortunate," he said. "We took our shot, and the House showed much leadership in making Maryland an inclusive state."

Ramirez said he thought the bill's future would hurt Democrats.

"This raises questions about how inclusive the Maryland Democratic Party wants to be toward immigrants," he said. "If we don't do something soon, I think we are going to see immigrant voters turn on the Democratic Party."

The bill got a boost from Gov. Martin O'Malley, a Democrat who pledged to sign the legislation and yesterday made a last-ditch effort to persuade lawmakers to approve it. The General Assembly approved similar legislation in 2003, but Gov. Robert L. Ehrlich Jr., a Republican, vetoed it.

O'Malley spokesman Rick Abbnazzese said the governor was "disappointed" that the Assembly did not pass the measure.

Sen. Joan Carter Conway, a Baltimore Democrat and chairwoman of the committee assigned to the bill, said she favored amending it to specify that eligible students attend a Maryland high school for four years rather than the two that the original bill required.

The bill also required eligible students to agree to apply for legal residency and required that their parents have paid Maryland taxes for at least a year.

Advocates have said that many students who would be eligible are illegal immigrants through no fault of their own, having been brought to the United States by their parents. Without in-state tuition, students who had attended public schools would be unable to attend college, supporters said.

Out-of-state tuition at Maryland colleges is on average three times as much for local residents, illegal immigrants are not eligible for state or federal financial aid.

Opponents also pointed to the state's structural budget and said they feared that the bill would cost much more than the estimated \$1.15 million by 2012, according to a report by legislative analysts.

Lt. Gov. Anthony G. Brown, who spoke to high school students and other supporters of the bill last week, said he was hopeful that with Democrats in control of the legislative and executive branches, the bill would pass.

"It reinforces our collective opinion that higher education is not only good for the individual, but it's good for society," Brown said.

"So we shouldn't distinguish between children based on the status of their parents in this country."

kelly.brewington@baltimoresun.com

Talk about it
E-mail it
Print it
Contact us
RSS feed

TALK ABOUT IT
Post comments on a proposed bill that would allow undocumented immigrants to pay in-state college tuition.
Wake up O'Malley. Illegal should become citizens and pay the same taxes we do to be able to reward themselves with an American education. Also, will they take their Maryland education with them to another country we're giving half our industries over to?
Submitted by: Hazy
Apr 7, 2007, 5:26 PM EDT

Terrible legislation! Illegal are not taxpaying citizens. So, an out-of-state student who is an American citizen, their parents paying taxes, should pay more tuition than someone here
ILLEGAL??
Submitted by: Kate
Apr 7, 2007, 5:14 PM EDT

Total Comments: 22
Read more comments or post your own

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2007 General Assembly photos

SPECIAL PROJECT DESIGN

In 2006, a team of journalists from the Arizona Daily Star spent three months exploring the 2,000-mile border between Mexico and the United States. The result was a four-part series, "Sealing Our Border: Why It Won't Work." The Star's acclaimed multimedia series incorporated five audio slideshows, 20 videos, 15 stories and nearly a dozen 360-degree photo panoramas taken at key points along the border.

At right is the lead page — often called the "splash page" — for the series, which provides links to all the project's multimedia resources.

To view this series, visit www.azstarnet.com/secureborder

The Star's four-part investigation on border security

Intro video | Series Home | Media Map

Sealing Our Border

Why it Won't Work

PART 1 Physical, economic hurdles too high

Even if we could swing the multi-billion-dollar costs, rivers and canyons make fencing the entire border impossible.

Series Intro: It won't work
Story: Squeezing border business
Video: Border economics

Story: Nature trumps border seal
Video: 7,000 miles of terrain
Graphic: Obstacles abound along border
Slide show: The physical border

Timeline: History of the border
Editorial: Fence-building along the border a futile gesture
Live Chat: Read the transcript of a Q&A with border security series reporters

Web extras

| | |
|--|---|
| Slide show: Series' best photos | Graphic: Existing/proposed fencing |
| Video: Smuggler's Gulch | Panorama: Border Field State Park |
| Video: Sidewinder | Panorama: Terrain near Jacumba |
| Video: Texas-sized terrain | Panorama: Big Bend National Park |

Part 1 | Part 2 | Part 3 | Part 4 | Media Map

Project staff | Site credits

MORE ON ►

◆ **Online extras:**
 A guide to the links, interactive elements and multimedia options used by online news sites 252

Journalists spend almost all of their time "feeding the beast," producing stories on meetings, crimes, accidents, sports events — ordinary news, in other words. But they occasionally tackle ambitious *enterprise stories* that explain current events, explore controversial issues or expose social injustices.

In print publications, enterprise projects are often packaged in multi-part series or separate sections. Online, special projects are presented differently, too. They distinguish themselves from routine stories in three significant ways:

◆ **They look different.** As we've seen, ordinary home pages and story pages require consistent formatting and typography. But special projects are designed to look unique. They'll use unusual headline treatments, bolder color palettes, more flexible grids — even the page shape and size may become smaller to fit in a stand-alone window. (Many special projects eliminate ads altogether, too.)

◆ **They require extensive planning.** Unlike routine stories produced day to day, special projects may require weeks, even months of preparation and teamwork. Why? That's because . . .

◆ **They rely more heavily on multimedia.** In routine Web stories, *words* do the heavy lifting; images and graphics are optional extras. But for online projects, multimedia becomes essential. In fact, some projects use slideshows, videos and animated graphics so expertly and expressively that they require only a little written text — or sometimes *none at all*.

Don't be intimidated by the concept of "multimedia." It's not just for techno-geeks anymore. Multimedia can be as simple as a photo gallery, a musical snippet, a clickable map. These elements are becoming easier to produce than ever before. And for special projects, they're valuable tools in every designer's toolbox.

ADDING ONLINE EXTRAS

Web developers use a sarcastic term, *shovelware*, to describe headlines and text lifted from a print publication and dumped onto a Web site without adding anything extra. Shovelware is easy, but it's lazy. If you just shovel your print material online, users will realize that either you don't care — or you *just don't get it*.

The Web offers vast storytelling potential, but you'll never tap it if you're too dependent on just headline-text-photos-and-cutlines. So put down that shovel. Here are three types of online tools every smart news site should incorporate.



LINKS

If you've done your job and presented good information, users will want more. Online, it's easy to give it to them.

You can link to other material by highlighting **words or phrases** in the text, but that can get distracting if it's overdone. Usually, it's best to gather links into lists that run alongside stories. By clicking on these links, users can connect to:

- ◆ **Related material** that's posted elsewhere on the site. This will include stories, graphics, photos, videos, reader comments or polls.
- ◆ **Previously run material** on this topic (or related topics) from your newsroom's archives.
- ◆ **Editorials or columns** that offer analysis or commentary on topics discussed in the story.
- ◆ **Additional information** that was left out of the story: statistics, quotes, even full-length transcripts or audio of interviews.
- ◆ **Organizations or individuals** whom users may want to contact.
- ◆ **Other Web sites** that offer additional viewpoints or data.

Here's a story from *usatoday.com*. It's a complex topic, involving the war in Iraq, military funding, troop withdrawals, Congressional politics and more.

To help users fully comprehend all the different aspects of this topic, the site provides these links — some of them current, some of them older, archived material. Notice how this sidebar combines keywords, icons and links in an appealing, organized way.






[Home](#)
[News](#)
[Travel](#)
[Money](#)
[Sports](#)
[Life](#)
[Tech](#)

News » Washington
Government Guide
Gallup Guru
NewPolitics: Chuck Raasch

House panel approves bill with Iraq timetable

Updated 19m ago | [Comment](#) | [Recommend](#) | [E-mail](#) | [Save](#) | [Print](#) | [Reprints & Permissions](#)

U.S. POLICY ON IRAQ

- **Funding:** House to vote on \$124B bill | Bush makes cuts to pay for 8,200 more troops 
- **The push for Baghdad:** President: Iraq war plan will prove its worth | Bush Q&A 
- **The plan and the troops:** Baghdad crackdown | Dangerous duties unfold | Helicopter crashes spike 
- **Congressional response:** GOP weighs dissent options | Battle over war budget looms 
- **Iraq Study Group Report:** How other countries can help | Report highlights | Committee 
- **Opinions:** Editorials | Columns | Letters

By Kathy Kiely, USA TODAY

WASHINGTON — The House Appropriations committee today approved a military funding bill that would set a firm timetable for ending the war in Iraq before September, 2008.

The \$124 billion bill, which includes \$95.5 billion for the wars in Iraq and Afghanistan, passed on a mostly partisan vote, 36 to 28. The measure could go to the House floor as early as next week.

It was the first major test of unity among Democrats since they took control of Congress in January. Party members agree the war should end, but have been deeply divided over how far to go to force President Bush's hand.

Rep. Barbara Lee, D-Calif., a strong opponent of the war, voted against the measure, saying afterward, "I believe the American people sent a mandate to us to bring home our men and women before the end of the year.

The bill, however, is unlikely to make it in law because of threat of a veto by the White House and dim prospects in the Senate. Senate Democrats have been reluctant to adopt a firm timetable, preferring so far only to set a goal for a troop withdrawal of March 2008.

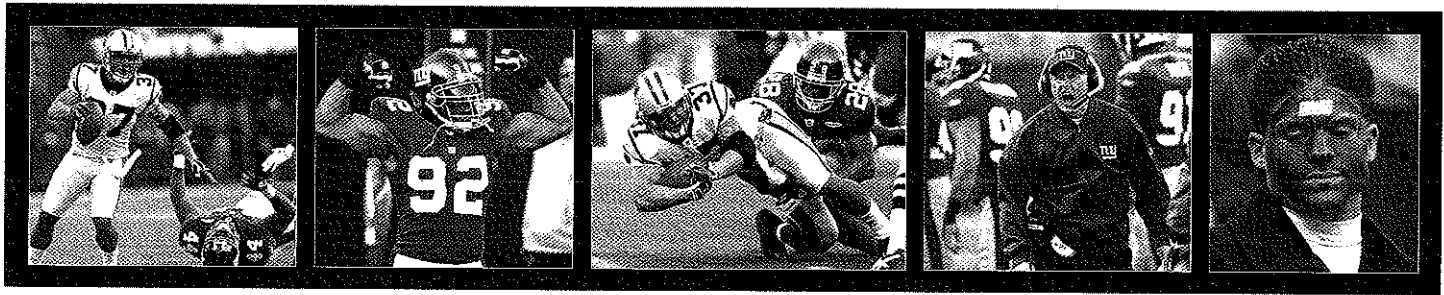
FIND MORE STORIES IN: [Iraq](#) | [House](#) | [Congress](#) | [Democrats](#) | [Senate](#) | [George W Bush](#) | [Iraqi government](#) | [Rep. Jerry Lewis](#)

The bill, formally known as an "emergency supplemental" originally began as a request by President Bush for additional funds, mainly for the Iraq and Afghan wars.

If you like the work of a particular reporter — or if you want to read other stories she previously filed on her beat — this link connects you to an index of her stories. Other news sites link the reporter's byline to an e-mail form so readers can provide feedback to stories.

Here's another device *usatoday.com* uses to link to related topics. It's a list of keywords found in the text. But instead of highlighting each individual word when it appears in the story (which can be distracting), they're grouped together here. The links connect you to stories in the paper's archives.

ADDING ONLINE EXTRAS



Above: A football slideshow from the Asbury Park Press online. Below, an example of how video clips are packaged and played at orlandosentinel.com.

MULTIMEDIA OPTIONS

◆ **Slideshows** (or *photo galleries*) present a series of photos and captions that tell a story, illustrate a topic or document an event. With a little extra effort and the right software, you can add audio narration, interviews, music and sound effects; photos can be timed to advance automatically, too.

◆ **Video.** Some news sites repackage clips from TV newscasts like the example at right. That's a good start, but you can also expand your online coverage with video interviews, documentary-style packages, even digital footage submitted by users.

◆ **Audio.** News sites often provide audio files of speeches, interviews or musical excerpts to supplement the text of a story.

◆ **Animated graphics.** These are like the charts, maps and diagrams you see in print, except they're animated to simulate motion. They'll illustrate the path of the hurricane or show, step by step, how a new gizmo works. Some add sound; some are "clickable," giving users more choices and control.

◆ **Podcasts.** These are audio versions of stories for users who'd rather listen than read — downloadable for playback at a later time. Like radio news stories, podcasts are most effective when they incorporate sound bites, music and other audio extras.

TOP VIDEOS

INTERACTIVE OPTIONS

For centuries, newspapers were a one-way monologue. But online news sites are now giving readers a voice, too, providing dialogue through:

◆ **User comments.** Stories and columns often add a "comment" section that allows everyone to voice opinions, correct errors or supply further details. Many online news sites feature reporters' or editors' Web logs (or *blogs*) where journalists discuss controversial stories, defend their decisions, publish newsroom memos and add a human face to their news coverage.

◆ **User-generated content.** Many news sites post users' blogs, photos and videos, both for standalone features *and* breaking news. Some encourage local experts to report on their areas of expertise; others ask readers to send in story ideas, anecdotes and interview questions — or ask them to participate in:

◆ **Online polls, contests and quizzes.** With the right software, you can conduct reader surveys on any topic (though results may not be statistically accurate). You can integrate tests and quizzes into stories, too, with forms that check your fitness level, test your Grammy IQ or calculate: *What Will This New Tax Plan Cost YOU?*

◆ **Live chats.** These are interviews — of newsmakers, experts, even newsroom staffers — asking questions submitted by readers and moderated by a reporter or editor.

Today's Poll

Evolution vs. creationism

I believe that **only** evolution should be taught in public-school science classes.

I believe that evolution should **not** be taught in public-school science classes.

I believe that **both** evolution and creationism should be taught in public-school science classes.

Vote

A typical multiple-choice setup for an online opinion poll.

PLANNING ONLINE PACKAGES

Suppose you decide to profile Ludwig van Gogh, a famous painter/composer. Which medium, or *media*, would produce the best story?

To display his paintings, you'd need photographs. To play his music, you'd need audio clips. To show him at work — conducting an orchestra or painting a picture — you'd need video footage. To explain the meaning and impact of his art, you'd need text.

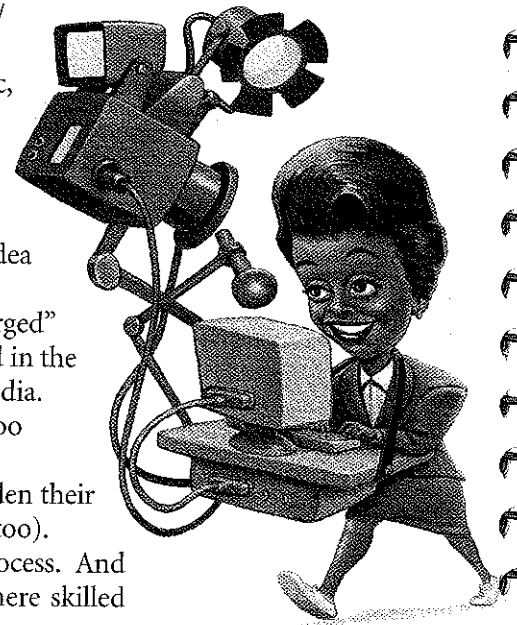
In short, to create the ideal profile, you'd need *multimedia*. *Cross-platform journalism*. *Media convergence*. Whatever you call it, it's an idea whose time has finally come.

Some skilled newsroom pioneers consider themselves to be “converged” journalists: They write. They shoot video. They anchor webcasts. And in the future, some predict, all journalists will need expertise in a mix of media.

Others say that'll never happen — that asking journalists to juggle too many balls will only result in mediocrity and burnout.

The truth lies somewhere in between. Yes, journalists should broaden their skills (and those with multimedia ability will become more hireable, too).

But producing richly layered multimedia stories is a complex process. And creating successful online packages will always be a team effort where skilled staffers pool their specialized talents.



HOW TO USE OUR HANDY ONLINE PLANNING FORM

As we said in Chapter 6: For the past hundred years, newsrooms have worked like factory assembly lines. First, the reporter reports. Then the photographer photographs. The editor edits. The designer designs. And the presses roll.

That assembly-line process gets newspapers printed, sure, but it doesn't encourage creative collaboration. And besides, the goal is no longer just to *get the newspaper printed* — you've got to produce a smart, solid Web site, too. And that's impossible without planning and collaboration.

If you simply want to shovel stories online without tapping their multimedia potential, that assembly-line approach will get it done. But if your goal is to enrich and expand your online journalism, then you've got to play as a team. You've got to share the workload, plan the package and delegate duties.

Here's one way to do it:

1 SELECT YOUR TARGETS

If you're like most newsrooms, you're crunched for time. You can't give special treatment to every story — so first, decide which stories warrant extra online attention. (The bigger your staff, however, the more stories should benefit from this process.)

2 CONVENE A MEETING

Depending on your staffing, this could include the editor, reporter, photographer, Web content producer — anyone involved with the story's presentation. Sit down together. Use a copy of the form on the next page to guide your discussion.

3 THINK LIKE A READER

Begin by asking: *What's this story really about?*

Boil the idea down to 25 words or less.

Now think like a reader. What are the most important, useful, engaging questions this story provokes? And where will you answer them? In the main text? A sidebar? A graphic? A photo?

Or better yet, is there an interactive, multimedia extra that best delivers the information? Consult the list at far right for options.

Most importantly, ask yourselves: Should you break this story into several linked Web pages, each with its own online extras?

4 PLAN THE PACKAGE

Continue to organize the complete story treatment, starting with the main page (which may be your *only* page):

- ◆ Discuss words and ideas that belong in the headline and deck. You'll need them for home-page promos, too.
- ◆ Discuss any photos or artwork you'll need to include on this page.
- ◆ Want to incorporate Web extras or sidebars? Assign these now.
- ◆ What links should you include on this page?

If your story works best as several linked pages, repeat Step 4 for each page.

MORE ON ►

◆ Package planning:

A closer look at the Maestro Concept, a process that produces more effective news packages188

ONLINE PACKAGE PLANNING GUIDE

STORY IDEA

QUESTIONS READERS WILL ASK

1 Why should I care?

WHERE WE'LL ANSWER: MAIN STORY RELATED STORY SIDEBAR/WEB EXTRA PHOTO/GRAPHIC

DETAILS:

2

WHERE WE'LL ANSWER: MAIN STORY RELATED STORY SIDEBAR/WEB EXTRA PHOTO/GRAPHIC

DETAILS:

3

WHERE WE'LL ANSWER: MAIN STORY RELATED STORY SIDEBAR/WEB EXTRA PHOTO/GRAPHIC

DETAILS:

4

WHERE WE'LL ANSWER: MAIN STORY RELATED STORY SIDEBAR/WEB EXTRA PHOTO/GRAPHIC

DETAILS:

FINAL STORY PACKAGE

MAIN PAGE

HEADLINE/DECK

PHOTOS/ART

SIDEBARS/EXTRAS

LINKS

SECOND/RELATED PAGE (OPTIONAL)

HEADLINE/DECK

PHOTOS/ART

SIDEBARS/EXTRAS

LINKS

THIRD/RELATED PAGE (FOR MORE THAN THREE PAGES, USE ADDITIONAL FORMS)

HEADLINE/DECK

PHOTOS/ART

SIDEBARS/EXTRAS

LINKS

WEB EXTRAS

SIDEBAR OPTIONS

FAST FACTS BOX

Q and A

FAQs

LIFTOUT QUOTE

QUOTE COLLECTION

MAP

CHART

LIST

CHECKLIST

BIO BOX

DIAGRAM

TABLE

QUIZ

TIMELINE

STEP-BY-STEP GUIDE

GLOSSARY

EXCERPT

CONTACT INFORMATION

FOR SOURCES CITED

IN THE STORY

MULTIMEDIA OPTIONS:

VIDEO CLIP

AUDIO/SOUND BITE

SLIDESHOW

NARRATED SLIDESHOW

WEBCAM

ANIMATED GRAPHICS

LIVE WEBCAST

PODCAST

INTERACTIVE OPTIONS:

ONLINE POLL

FEEDBACK/COMMENTS

LIVE CHAT

REQUEST FOR READERS

TO SUBMIT

STORIES

STORY IDEAS

PHOTOS

VIDEOS

INTERACTIVE MAP

DOWNLOADS

CONTESTS

LINKS TO:

PREVIOUS STORIES

RELATED WEB SITES

EDITORIALS/
COLUMNISTS

UNEDITED INTERVIEW

TRANSCRIPTS

OFFICIAL RECORDS AND

DOCUMENTS

BLOGS

48 days and nights
 More than 100 photos
 Hundreds of captions to read every Super Bowl
 Share in hundreds from each Super Sunday.
 42 A-side | Brian vs. Miami Herald columnist Devin
 Pope recaps every Super Bowl game.

Super Archives:
 • NFL Championships
 • NFL Pro Bowls
 • All-Time Records
 • Super Bowl
 • College Football

What else besides the game?
 The Super Bowl Extravaganza is not limited to a 3-
 hour game. It's a week-long celebration of the
 Super Bowl week.

Coming to South Florida?
 The Bears and Colts will be in the state for the week of the game. Here are some things to do in the state around town during Super Bowl week.

They will arrive in South Florida
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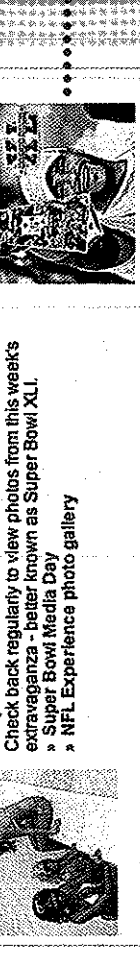
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Do not be alarmed; Miami isn't so weird
 Edwin Pope

Super Scenes from around town
 Check back regularly to view photos from this week's extravaganza - better known as Super Bowl XLI.



More Photo Galleries: Bears arrive in Miami | Colts arrive in S. Fla.

Super Bowl Posters
 A collection of posters from Super Bowl XLI, featuring various NFL players and teams.



Super Bowls in Miami
 A collection of photos and captions from Super Bowl XLI in Miami, showing fans and stadium activities.



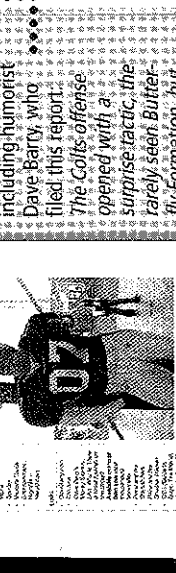
Players puppets make bosom buddies
 on the eve of Super Bowl XLI
 behavior

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 A collection of photos and captions from Super Bowl XLI in Miami, showing fans and stadium activities.



MEMORABLE MOMENTS | SUPER BOWL XXX

BY GUY AUSTRIAN
 PITTSBURGH
 Jan. 28, 1996

Super Bowl XXX was a memorable event for many reasons. Here are some of the highlights from the game.

Super Bowl XXX was a memorable event for many reasons. Here are some of the highlights from the game.

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LATEST NFL NEWS

Super Bowl lessons | Manning won't fall today
 Edwin Pope | Manning won't fall today

Quiet Colts WR looking to make some noise
 Manning out to make his mark

Greg Cole | Super Bowl dwarfed by excess
 Appreciate Dungey and Smith

Bears' Heister could provide excitement
 Dan Le Batard | S. Florida seeing stars as the big finish nears

Irvin receives his due with Hall of Fame selection
 Greg Cote | A day that made Irvin turn humble

MOST MEMORABLE SUPER BOWL MOMENTS
 Super Memories | Super Bowl XI

Memorable Moments | Super Bowl XXXIX
 Super Memories | Super Bowl XXVIII

Memorable Moments | Super Bowl XXXVII
 Memorable Moments | Super Bowl XXXVI

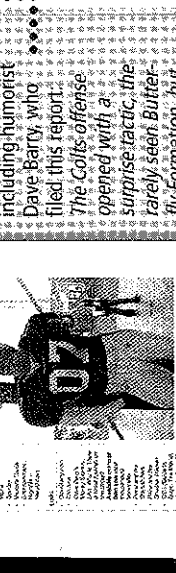
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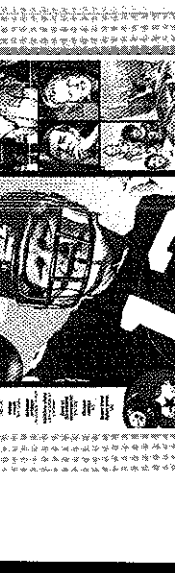


Super Bowls in Miami
 A collection of photos and captions from Super Bowl XLI in Miami, showing fans and stadium activities.



DOWNLOADABLE POSTERS

These are PDF files of posters originally printed in the newspaper, including that giant six-part poster on the left.



These are PDF files of posters originally printed in the newspaper, including that giant six-part poster on the left.

SETTING UP YOUR SITE

Need to either launch or retool your newspaper's Web site? Here's what to do:

1 Take a tour of online newspapers. Spend a couple of days — or, ideally, weeks — getting familiar with online newspapers. Visit Web sites for magazines, local TV and radio stations, big dailies and student papers. Once you're familiar with their styles and strengths, zero in on newspapers your size. Evaluate their successes and failures (using the checklist on page 264). Make screen captures of pages you like. Study their color. Typography. Grids. Navigation.

Experiment, too, with making online newspapers your *only* source of information. That way, you'll better understand the medium's strengths and weaknesses — the gaps in its coverage and the frustrations of its readers.

2 Discuss your goals and ambitions. Launching a Web site is like adopting a puppy: Most people don't realize how much constant care and feeding it requires, and how the slightest neglect results in unpleasant "accidents."

So how ambitious will your site be? Will it deliver fresh, new material, or just recycle old newspaper stories (i.e., "shovelware")? Must you sell ads and make a profit — or are all your expenses covered by a school or corporation?

Brainstorm. Push the envelope. Draft an inspiring mission statement. Just remember: The more complex the site, the harder it'll be to create and maintain.

To help you balance your wish lists and your workload, it's best to . . .

3 Plan your site. *Planning? Ugh. Forget it.* If you're like most newspaperpeople, you hate planning. You're too creative! But remember what we said in the chapter introduction: good Web design is all about *navigation*. And without a solid plan for linking stories and pages, you're doomed.

Begin by listing your content. Organize it. Prioritize it. Figure out the smartest, cleanest way to group topics. Start sketching an organizational tree, like the one at left, that shows how readers will move from branch to branch.

The best thing about a Web planning session is that it frees you from your two-dimensional orientation. Think structure. Think *links*. How can you anticipate your readers' next need? How can you keep them from getting lost?

Remember the three-click rule: Try to keep every page in your Web site within three clicks of the home page (as our model at left tries to do).

Once you have the site planned, you'll have a rough sense of the overall traffic flow and workload. This will help you determine how much stuff — and staff — is needed for each page, and how much time you'll have to enhance those pages with value-added extras like those in the shopping list at right.

WEB SITE EXTRAS

Sure, your Web site will provide stories, blogs and multimedia. That's good. But is it enough? As you plan your site, consider formatting extras like:

A search engine for the entire site.

A PDF version of your newspaper's front page.

A local webcam.

Reader polls. Reader blogs and message boards. Reader-submitted photos and videos.

RSS feeds or e-mail alerts for local news stories, sports scores, weather, reviews, etc.

A complete staff list with e-mail links — or better yet, a blog page for every staffer where readers can interact.

A print this story or email this story option.

Promos soliciting input from readers on upcoming feature stories.

A downloadable MP3 section offering tunes from local musicians.

A contact for buying photos or back issues of the newspaper.

FAQs about your paper, campus, town, etc., with links to stories or guides you've produced.

A form at the end of breaking news stories where witnesses can supply more information.

Interactive ads, games, puzzles or contests.

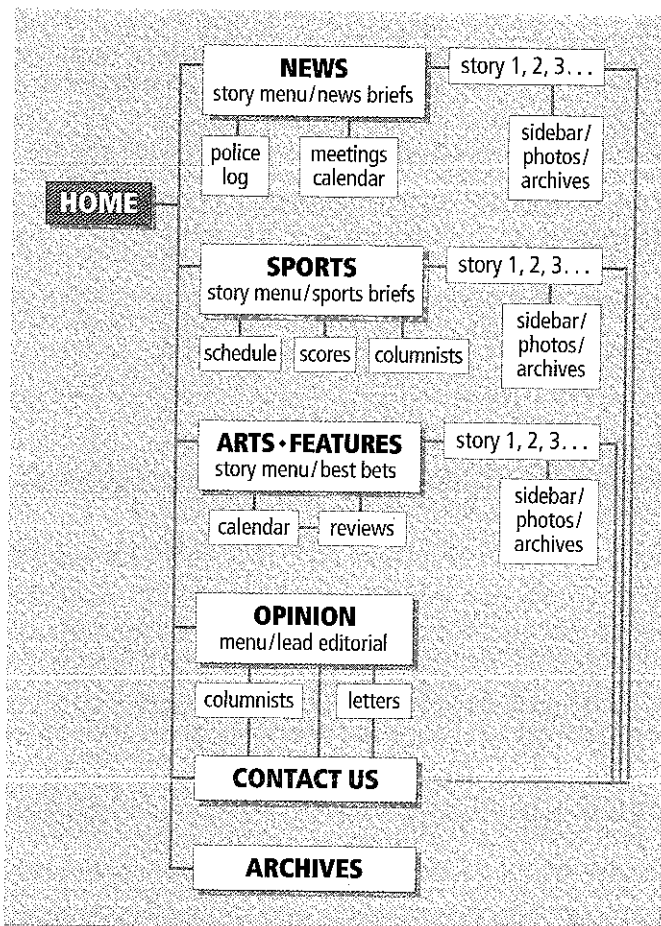
Podcasts of columnists or special interviews.

Online chats with all political candidates.

A special section for readers who speak a different language, with story translations and unique features.

A text-only option (for users with slow modem connections).

An overall site map.



Here's a planning map for a small online newspaper. Can you follow the proposed links as you move around the site? Notice how every story links readers to the feedback page. And though it's not shown here, remember that every page will link to the home page and main index.

SETTING UP YOUR SITE

4 Evaluate your computer resources. If you already paginate your paper, you're probably well-prepared to go online. It takes *hardware* —

- ◆ A gutsy computer with a big monitor and lots of memory.
- ◆ A Web server (a goofproof computer to host your site. You can always use your own, but it may be smarter to lease space from an Internet Service Provider).
- ◆ An high-speed Internet connection (a modem just isn't fast enough; you need a reliable DSL line or cable modem).

— and it takes *software*:

- ◆ An image-editing program (like Photoshop) to compress your graphics into GIF and JPEG files.
- ◆ An FTP ("File Transfer Protocol") program to upload images and text to your server.
- ◆ A Web browser (Internet Explorer, Safari and Firefox are among the current favorites).
- ◆ A text-editing program (like SimpleText or WordPad) or a Web design program (like Dreamweaver, GoLive or FrontPage) for writing your HTML.

What's HTML? It's *HyperText Markup Language*, the coding that controls all the text and formatting of Web pages (see the before/after example at right).

Mastering HTML takes time, practice and one of those heavy 500-page manuals. But it's not rocket science. And there is an alternative: Web-design software that lets you design pages as you would with a page-layout program, then crafts the HTML coding for you.

Which way should you go? If you're serious about Web design, learn HTML. If you want to view and "borrow" the source codes of cool Web pages you find, learn HTML. If you're too cheap to buy Web-design software, learn HTML.

Otherwise, Web-authoring software will let you create most pages quite successfully. But for best results, every staff should include someone who's HTML-savvy to debug glitches and fine-tune your site's underlying foundation.

5 Design your page prototypes. It's just like redesigning a newspaper. You've got to explore suitable, stylish options for:

- ◆ *The flag* — A spiffed-up version of your old flag? Does your name change, too?
- ◆ *Indexes* — Horizontal? Vertical? With icons, buttons or drop-down menus?
- ◆ *Headers* — What sizes and fonts are most effective for story and page signage?
- ◆ *Colors* — Which hues best organize our content and project our personality?
- ◆ *Grids* — What's the ideal width for indexes and text? Where will the ads go?
- ◆ *Traffic flow* — How crowded can pages be? How quickly must they download?

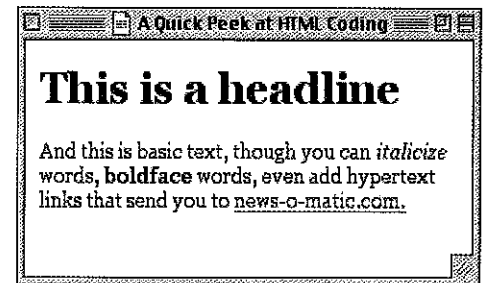
Eventually, you'll standardize all these design elements as you create style sheets and templates to save time for staffers (and prevent design mutations).

6 Test, test, test. On big, new computers. On lousy, outdated junk. On Mac and Windows. On Netscape and Explorer, both current and *old* versions — that's called "backward compatibility." Test your pages on slow modems and slow-witted users to see what crashes and crawls. Remember, not everybody surfs the Web all day with a superfast Internet connection like *you* do.

Think testing is a waste of time? Wrong. On the next page, we'll explain why.

```
<HTML>
<HEAD>
<TITLE>A Quick Peek at HTML
Coding</TITLE>
</HEAD>
<H1>This is a headline</H1>
<P>
<BODY>And this is basic text,
though you can <I>italicize</I>
words, <B>boldface</B> words,
even add hypertext links that
send you to <A HREF="http:
//www.news-o-matic.com">
news-o-matic.com.</A>
</BODY>
</HTML>
```

In HTML, it's those tag commands
<THE WORDS IN BRACKETS>
that let you control type and layout.



WEB DESIGN GUIDELINES

DEALING WITH DIFFERENT DOWNLOAD TIMES

In the future, we'll all have lightning-fast Web connections that instantly display lavish, complex pages loaded with audio and video.

But unfortunately, this is *now*. And nowadays, we all download pages at different speeds. Some of us are fast. Some of us are painfully slow.

Thus, every Web designer needs to appreciate that the more complex a page is, the more slowly it downloads. The more slowly it downloads, the more frustrated users become, vowing *never to return to your site again*. Therefore:

◆ **Keep things simple.** When in doubt, minimize. News sites really don't need type that sparkles or images that blink, unless they're warning that your site is about to explode. Use special effects for good reason — animated infographics, for example — not for frills. Don't waste bandwidth. Make every K count.

◆ **Keep images small.** Set a limit on routine image file sizes (20K?). To display full-size photos, use clickable thumbnails that link to larger images.

◆ **Monitor your users.** Suppose virtually all of your users have new computers and broadband. Would that make it OK to load your site with huge graphics? Run browser-detection software to analyze who your users really are, then decide.

Different Web connections download pages at different speeds. Take the page below, for example, where the combined elements total 100K. How long would it take this page to materialize using different Web connections?

The screenshot shows a web page layout with several elements highlighted and labeled with their approximate sizes in kilobytes (K):

- 10K FLAG:** A banner at the top left.
- 5K AD:** An advertisement at the top right.
- 30K INDEX:** A sidebar menu on the left.
- 5K TEXT:** A block of text in the main content area.
- 50K PHOTO:** A large image of a dog on the right side.

The main headline reads: "Scientists attach dog's head to Bozoville woman's body". Below it, there is a sub-headline and a paragraph of text. A photo of a dog is shown on the right. At the bottom of the page, there is a caption for the photo.

TYPICAL DOWNLOAD TIMES

for a 100K page like the one above

| ACCESS SPEED | DOWNLOAD TIME |
|-------------------------------|--------------------|
| 28.8 kbps modem | 30 seconds |
| 56 kbps modem | 15 seconds |
| DSL (Digital Subscriber Line) | 2 seconds |
| Cable modem, Ethernet | less than 1 second |

Source: "Creating Web Pages for Dummies"

COPING WITH DIFFERENT PLATFORMS

No matter what you do — whether you use animated graphics or the simplest HTML coding — your site looks different to every visitor. Pages that look fine on my big monitor may not quite fit on your little laptop. I may use the latest version of Firefox on a new Mac; you may use an Explorer 1.1 on an old PC. And even two identically sized monitors might display everything at different resolutions.

Does that matter? Yes. Take text type, for instance. That chunk of text you just posted on your Web site will appear smaller on Macs, as a rule, than on PCs:

ON A MAC:

Too soon we reach the end; too late we start to sing these quiet hymns within our heart.

ON A PC:

Too soon we reach the end; too late we start to sing these quiet hymns within

In addition, HTML won't let you choose *exact* point sizes for text; you can only choose one of seven *relative* sizes. You can't select exact fonts, either (since users may not own the font you're using); you can only *suggest* fonts for users who have them installed. And to complicate things even more, all users set up different defaults in their browsers. (My text may default to Times, yours to Helvetica.)

So what can you do? Wait for Web software to evolve. And until then:

◆ **Test carefully.** View all your pages on all platforms and all browsers. Stay aware of the inevitable flux, so you can build a little flex into your layouts.

◆ **Remember your text-only users,** those viewing your site on browsers with the graphics turned off (or the visually impaired, whose browsers read the page aloud). Will your pages be navigable to them? At the very least, provide ALT tags for every image, so if the images don't appear, short descriptions of them do.

WEB DESIGN GUIDELINES

ORGANIZING PAGES

◆ **Avoid clutter.** Too many Web pages — and especially home pages — look like the page at right: a distracting hodgepodge of bitsy-witsy lines, colors, dingbats and words. Which elements are news? Ads? Promos? What's the day's top story?

Remember, the same rules apply whether you design a page for print or for the Web. You need clean, rectangular modules. You need a dominant image to anchor the page. You need to group related elements (ads go *here*, the index goes *there*) so that readers can navigate quickly and intuitively.

Don't get sloppy or lazy. Don't settle into a dull, inflexible format. Keep pages fresh. For every edition, design your top stories with dramatic headlines and visuals, just as you would in your newspaper.

◆ **Make easy navigation a priority.** Clutter is bad enough; it's even worse to scroll down, down, down with no clue what comes next. The busier the page, the more you must label and group everything — like a restaurant menu. Use colors, headers and navigation bars *consistently*. Help readers search, click and exit *effortlessly*.

◆ **Watch your page width.** Web dimensions are measured in pixels, with 10 pixels to a pica. Currently, the most common size for Web pages is 800 by 600 pixels. At that size, they'll easily fit on most anyone's monitor. Some sites are built even wider, but be careful not to make your pages too wide; *you* may have a jumbo monitor, but if your readers don't, they'll quickly tire of scrolling sideways.

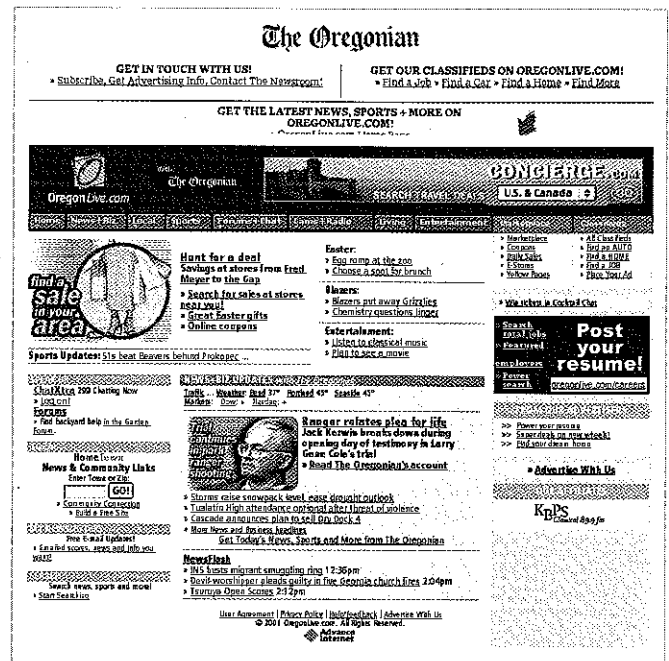
We said that the standard monitor depth is 600 pixels. And in a perfect world, Web pages would all hold to that depth. But since that's seldom possible:

◆ **Let 'em scroll.** Some Web experts urge you to fit all your data on one screen, especially on your home page. Force readers to scroll, they warn, and they'll quit in frustration. Good theory; impractical in reality. Besides, it's not *scrolling* that readers dislike, it's being *bored*. Successful design has always been about fitting the maximum data into the smallest space, so keep pages (especially home pages) to one or two screens, if you can. Otherwise:

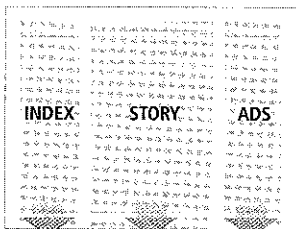
◆ **Think vertical.** Like classic newspaper pages of the 1800s (see page 4), Web pages flow vertically as you scroll downscreen. You'll have fewer traffic-control problems, then, if you plan your pages in ever-deepening vertical modules — like a window shade that keeps unrolling.

Remember that long, long legs of text are just as boring on the Web as they are on paper. Edit stories tightly; when possible, **link** to sidebars and related stories — even jump long stories to fresh pages — instead of scrolling endlessly downward.

◆ **Include fixed page elements.** Don't ever let readers get lost or confused. When designing pages and creating page templates, keep navigation bars close by at all times. Remember, too, that users often print out pages or save them to disk. To ensure your ownership remains attached, make sure every page contains your publication's name, the date and all relevant contact/copyright information.



Too much clutter. So how would you improve this page? Start by giving more punch to the flag, then add more punch — and a clear hierarchy — to the news. Give the top story a strong headline. Add an appealing image. Group the day's best news, sports and feature stories so they're easy to browse. Group the ads and promos instead of scattering them around the page. And adopt a consistent color palette to make all headers and buttons instantly recognizable.



WEB DESIGN GUIDELINES

USING EFFECTIVE PAGE GRIDS

Whether you're designing a simple story or a complicated home page (like those below), you need to divide the page into modules and assign every module a specific job: the *index* module. The *lead story* module. The *news briefs* module. The *cheesy promotional gimmick* module.

You can organize your modules with rules, with labels, with background screens and colors — whatever it takes to unify the elements without creating clutter. Other advice:

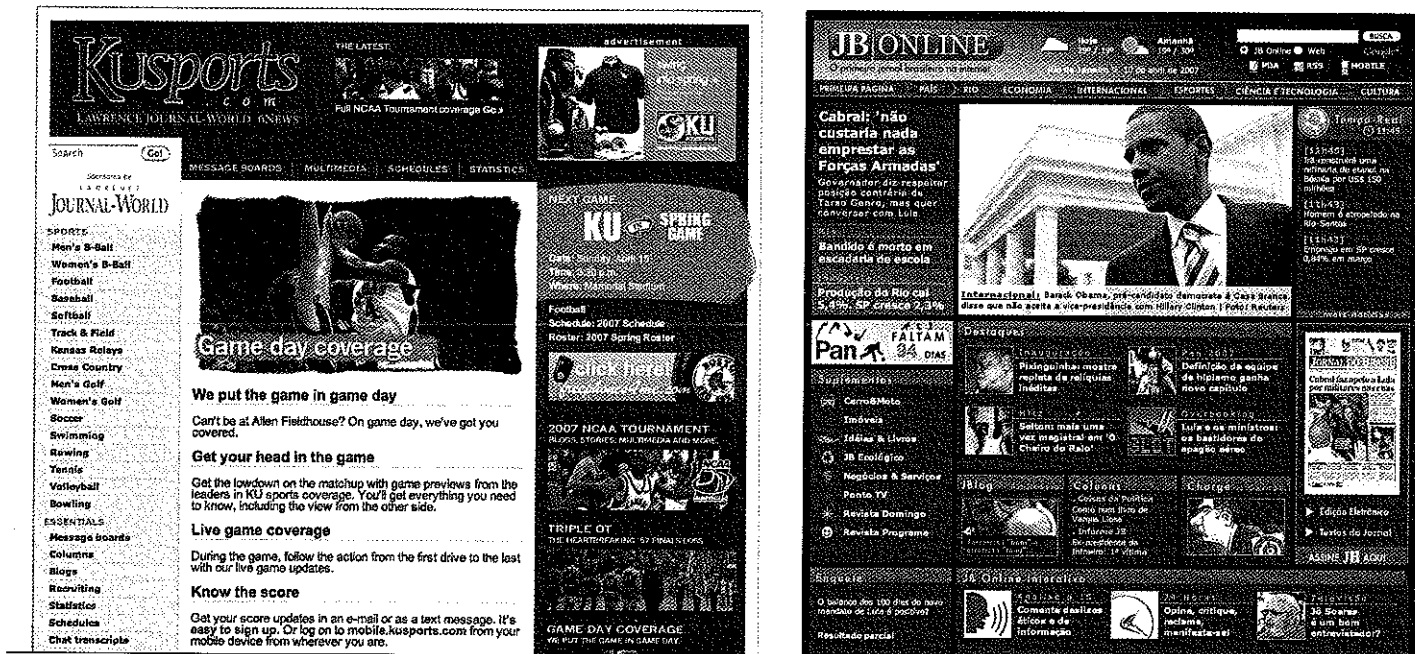
◆ **Avoid random or redundant modules.** Prioritize and sort *everything*, especially on crowded, busy home pages. Make every element's function and identity clear. (Some sites have both "Top Stories" and "Latest News" — what's the difference?)

◆ **Align those ads.** Is that Moe's Hardware ad drowning out your flag? Does your home page look a race car covered with sponsors' decals? Get those noisy ads under control. Stack them neatly, just as you would on a printed page.

◆ **Avoid overcrowding.** Design white space into the layout, a little extra air between modules. Make all your gutters at least a pica wide to let the page breathe.

A dramatically different look from a Brazilian news site. Though nearly all the text on this page is reversed, notice how the black rules and gray screens organize the page into modules.

The home page for the Lawrence Journal-World's sports coverage is easy to browse, thanks to a clean, clear grid that uses color to organize the different types of content.

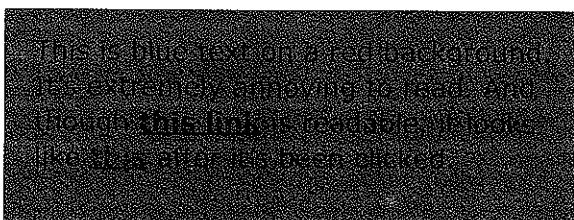


ADDING COLOR

◆ **Use color consistently and strategically.** Develop a color palette that's part of your overall navigational system, one that helps to organize page elements and direct traffic without adding unnecessary noise. (Notice how the two examples above use color. And on page 247, notice how savannahnow.com uses color-coded navigation.) Select just a few hues that harmonize well together and reflect your publication's personality.

◆ **Beware of dark, textured or colorized backgrounds.** Unless you've got a terrific reason, stick to black type on a white background. Too much color adds clutter — worse, it reduces readability and makes linking problematic.

Yes, you can use tinted or white type in small chunks (like the example above right). But reserve that treatment for signage and dramatic display elements — not for long paragraphs of text.



WEB DESIGN GUIDELINES

SIZING AND SAVING GRAPHICS

On the Web, the word *graphics* refers to a variety of elements: photos, display type, flags, illustrations, icons, navigation buttons and bars. Almost anything on your site that's more complex than HTML text and headlines — including any type you want to craft precisely — will need to be imported as a graphic.

As we've learned, too many imported graphics will slow your download time and constipate your page flow. But too *few* images can result in pages that are wordy, messy or dull. Either way, you lose. So what can you do?

◆ **Compress all your images** by converting them into either GIF and JPEG files. They're the two most common Web image formats. What's the difference?

GIF images work best, as a rule, for line art; for images with just a few colors or with large areas of solid color; for display type; for black-and-white images; for images smaller than, say, a postage stamp.

JPEG generally works best for photos and complex illustrations.

Which compresses images more efficiently? It's hard to generalize. It depends on the image — which is why you often need to test both formats to see which produces the smallest files and the best image quality. Or use a graphics optimization tool like ImageReady to audition the before/after results.

◆ **Use fewer and smaller images.** Yes, as you know, big photos are a bandwidth-clogger. So until Web pipelines speed up, use thumbnails (tiny postage-stamp images) to *link* to your full-sized photos. Try to avoid turning your readers into thumb-twiddling zombies while they wait for big, dumb, unnecessary stand-alone images like this to appear:



MORE ON ►

◆ **Scanning images:**
Guidelines for choosing the right resolution for Web images.....123

USING TYPE EFFECTIVELY

◆ **Keep your text width comfortable.**

Because stories will scroll down-down-down, stacking them in narrow legs (like newspapers do) won't work. It's better to use one wide column. But don't make it *too* wide. Browsers vary in their text display sizes, but the ideal column width will range from 15-30 picas, or 150-300 pixels. (This column of 12-point text is 290 pixels wide. Is it readable?)

◆ **Avoid excessive text on home pages.** In fact, you should generally avoid running more than a paragraph of text there. Think of the home page as a menu or super-index; think of its main elements as promos. Your goal is to click users ahead.

◆ **Avoid underlining text.** Underlining must be reserved exclusively for links, or readers will get confused. For that matter, Web visitors have been trained to think that any differently colored or differently styled type is a clickable link. So don't colorize ordinary type; colorize only links.

◆ **Be creative when installing links.** Remember, you can link with headlines, words, icons or images. Experiment to expand your hyperlink repertoire:

The emperor issued a decree on gladiators.
This links you to a biography of the emperor.

The emperor issued a **decree** on gladiators.
This links you to a transcript of the decree.

The emperor issued a decree on **gladiators**.
This links you to information on gladiators.

◆ **Use different fonts for different jobs**, just as you would for the printed paper. Mix bolds and italics when crafting headlines, decks and bylines. Use display type, saved as small GIF files, to create appealing headers and special headlines.

What's wrong here?

◆ That huge balloon photo could take a few minutes to download — and readers wouldn't even know what they were waiting for.

◆ The text runs the full width of the screen, with no space between paragraphs: too hard to read.

◆ No navigation bar. Users are forced to keep scrolling downward in hopes of finding the exit.

WEB SITE CHECKLIST

On this page, we've collected the key Web design principles presented in this chapter. Use this checklist to evaluate the online newspapers you encounter — or, more importantly, to critique your own.

AYOUT & DESIGN

- | YES | NO | |
|--------------------------|--------------------------|---|
| <input type="checkbox"/> | <input type="checkbox"/> | Is the home page attractive, inviting and well-organized? |
| <input type="checkbox"/> | <input type="checkbox"/> | Can readers easily differentiate between promos, ads and live news? |
| <input type="checkbox"/> | <input type="checkbox"/> | Is there a clear hierarchy of news content on the home page?
In other words, is it instantly obvious which stories are most important? |
| <input type="checkbox"/> | <input type="checkbox"/> | Do the headlines and design of the top stories on the home page show creativity or flair (rather than being predictably pre-formatted)? |
| <input type="checkbox"/> | <input type="checkbox"/> | Does the site's design style match the personalities of its readers? |
| <input type="checkbox"/> | <input type="checkbox"/> | Do pages use attractive, appropriate and consistent colors? |
| <input type="checkbox"/> | <input type="checkbox"/> | Does the site avoid unnecessary blinky-floaty-glowy animated effects? |
| <input type="checkbox"/> | <input type="checkbox"/> | Does the text on most pages avoid becoming too wide and wordy? |
| <input type="checkbox"/> | <input type="checkbox"/> | Does the site use consistent styles for the basics: headlines, bylines, subheads, etc.? |
| <input type="checkbox"/> | <input type="checkbox"/> | Does the site use consistent styles for the extras: graphics, liftout quotes, sidebars, etc.? |

USABILITY

- | | | |
|--------------------------|--------------------------|---|
| <input type="checkbox"/> | <input type="checkbox"/> | Does the home page download quickly? |
| <input type="checkbox"/> | <input type="checkbox"/> | Does the site offer a "Sunday Brunch"-style menu of stories, visuals, reader forums and multimedia options (audio, video, animated graphics, etc.)? |
| <input type="checkbox"/> | <input type="checkbox"/> | Does the site provide services, stories and sidebars not available in the print newspaper? |
| <input type="checkbox"/> | <input type="checkbox"/> | Are users always a single click away from the home page or main section fronts? |
| <input type="checkbox"/> | <input type="checkbox"/> | Is a concise index constantly viewable, from any page in the site? |
| <input type="checkbox"/> | <input type="checkbox"/> | Does the flag appear atop every page, to remind users where they are? |
| <input type="checkbox"/> | <input type="checkbox"/> | Are all images necessary? Tightly cropped? Compressed into GIF or JPEG formats? |
| <input type="checkbox"/> | <input type="checkbox"/> | Does the site function successfully with all images turned off in the browser? |
| <input type="checkbox"/> | <input type="checkbox"/> | If someone visits this site looking for a specific feature, will it be easy to find? |
| <input type="checkbox"/> | <input type="checkbox"/> | When reading the text of stories, do users find helpful links that expand/explain topics? |
| <input type="checkbox"/> | <input type="checkbox"/> | Can users search the newspaper's back issues? Are the archives reasonably complete? |
| <input type="checkbox"/> | <input type="checkbox"/> | Does the site provide useful links to related resources <i>outside</i> the newspaper? |
| <input type="checkbox"/> | <input type="checkbox"/> | Is it easy to send e-mail feedback, news tips or letters to the editor? |
| <input type="checkbox"/> | <input type="checkbox"/> | Most importantly: Will visitors tend to bookmark this site and visit it again? |

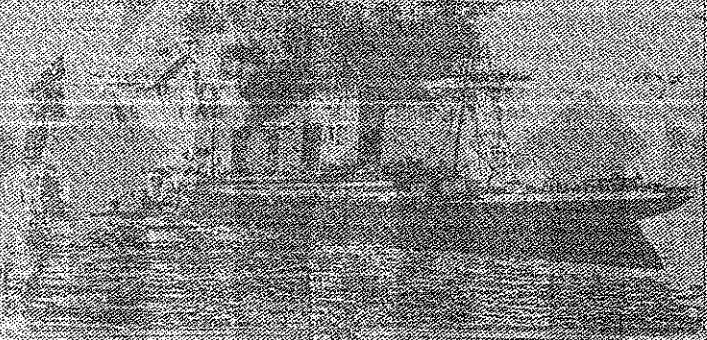
SITE MAINTENANCE

- | | | |
|--------------------------|--------------------------|---|
| <input type="checkbox"/> | <input type="checkbox"/> | Does the site design feel current? (Has it been upgraded within the past year?) |
| <input type="checkbox"/> | <input type="checkbox"/> | Are all stories time-stamped (or, at the very least, dated)? |
| <input type="checkbox"/> | <input type="checkbox"/> | Are all stories and headlines well-edited? |
| <input type="checkbox"/> | <input type="checkbox"/> | Do all pages share a well-coordinated system of navigation controls, typography and color style throughout the site? |
| <input type="checkbox"/> | <input type="checkbox"/> | Are there annoying technical glitches (temperamental graphics, expired links, pages "under construction") that might frustrate users? |
| <input type="checkbox"/> | <input type="checkbox"/> | Does the site provide newsroom phone numbers and addresses, for readers who want to do more than send e-mail? |
| <input type="checkbox"/> | <input type="checkbox"/> | Are the publication name, Web address, date and copyright notice posted on every page (and do they appear on all printouts of stories)? |
| <input type="checkbox"/> | <input type="checkbox"/> | Does anything on this site violate someone else's copyright? |

New York American

J. J. ASTOR LOST ON TITANIC 1,500 TO 1,800 DEAD

John Jacob Astor was among the passengers who perished with the ship...
The White Star Line...
The wreck of the Titanic...

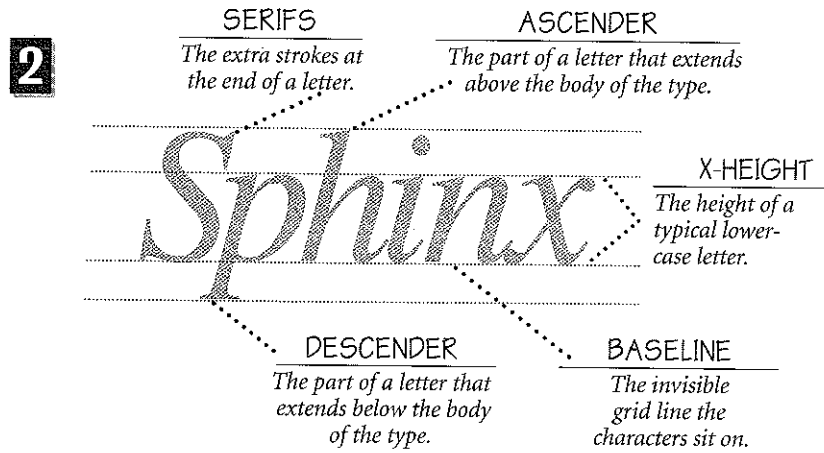


APPENDIX

EXERCISE ANSWERS: FUNDAMENTALS

QUESTIONS ▶ 44

- 1** That's a 92-point headline. Remember, you measure type from the *top* of an ascender to the *bottom* of a descender — and even that measurement may not always correspond to the exact point size.



Whasssuppp?

- 3** **Weight:** Bold (actually, it's a boldface font called Franklin Gothic Heavy)
Size: 36 points

Whasssuppp?

- 4**
- ◆ We've *italicized* the type.
 - ◆ We've *tightened the tracking* so the letters are now overlapping.
 - ◆ We've *expanded the set width (or scaling)* of the type — to 150% of its regular width.

- 5** The following characteristics apply to the type in this box:

- ◆ Sans serif
- ◆ Light weight
- ◆ 12 point
- ◆ Condensed
- ◆ Tight tracking
- ◆ Flush left
- ◆ 14 points of leading
- ◆ Phrase is written downstyle (normal upper and lower case).

Here is another
typographic brain-teaser

- 6**
- ◆ The type is now all caps.
 - ◆ The type is now centered.
 - ◆ The type is now reversed.
 - ◆ The tracking has been increased.

HERE IS ANOTHER
TYPOGRAPHIC BRAIN-TEASER

- 7** The box is 13 picas wide, 3 picas and 3 points — or 3p3 — deep.
(Remember, the horizontal measure is always given first.)

- 8** The box has
a 1-point border.

EXERCISE ANSWERS: FUNDAMENTALS

Best picture: "The Departed"
 Best actor: Forest Whitaker in
 "The Last King of Scotland"
 Best actress: Helen Mirren in
 "The Queen"

● **Best picture:** "The Departed"
 ● **Best actor:** Forest Whitaker in
 "The Last King of Scotland"
 ● **Best actress:** Helen Mirren in
 "The Queen"

- 9** The text in the column on the right:
- ◆ Uses bullets (dingbats) to highlight each new category.
 - ◆ Uses boldface type for each new category.
 - ◆ Adds a few points (3) of extra leading between categories.
 - ◆ Uses a hanging indent.

- 10** Type specifications can vary, depending upon the software you use (this headline was created on a Macintosh running QuarkXPress), but here are the key typographic components:

Larry is flush left, 51-point lowercase Times. The spacing on both sides of the "a" has been tightly kerned.

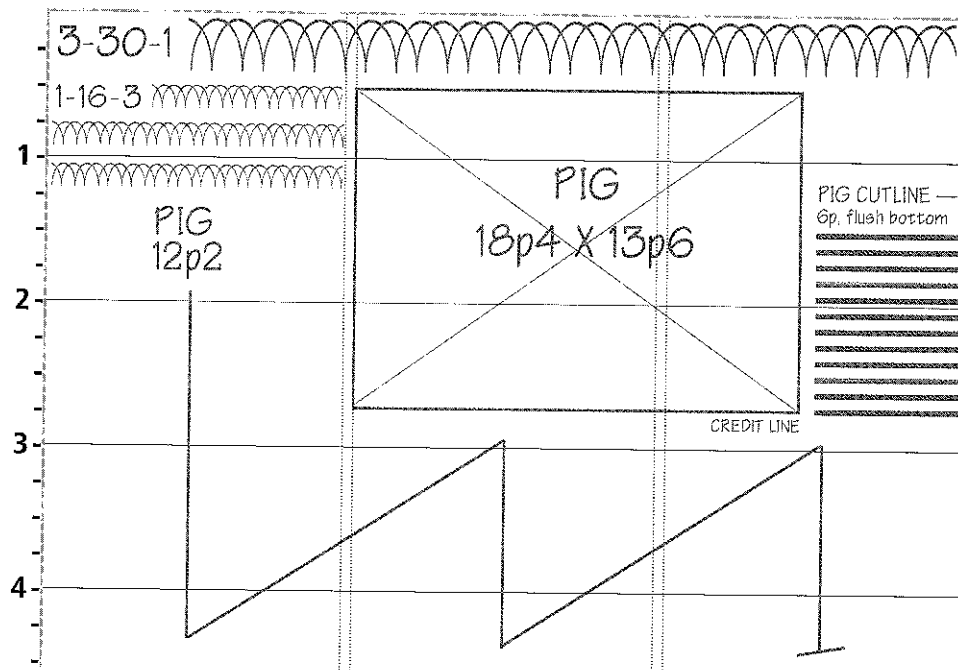
The ampersand is flush left, 57-point Times. The set width (scaling) is expanded to 220%. It rests on the same baseline as the word "Curly," but it has been moved behind the "M."

MOE
& Curly

MOE uses 76-point Helvetica Black. The set width (scaling) is expanded to 130%. The tracking is -23. The letters are screened 30% black.

Curly is flush right, 57-point Times Bold. The set width (scaling) is 100%. The tracking is -10. Kerning between the "C" and "u" has been tightened -12.

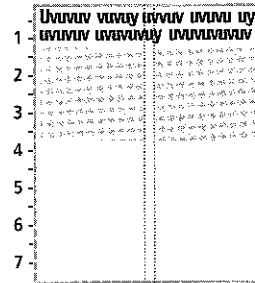
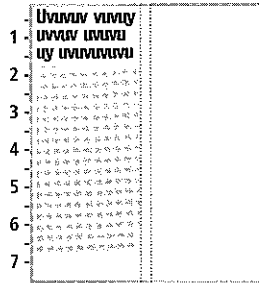
- 11** Drawing a dummy, as we've explained, isn't an exact science. But if you measured those components carefully, you'd draw a dummy like this:



EXERCISE ANSWERS: STORY DESIGN

QUESTIONS ▶ 73

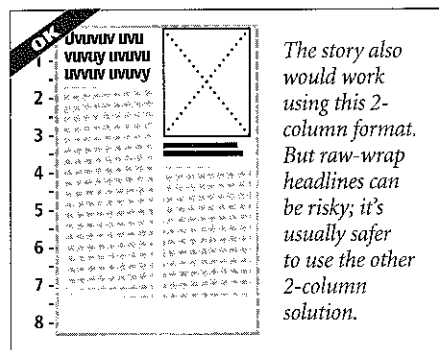
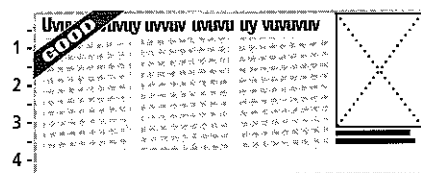
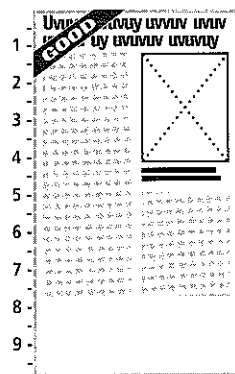
1 A 5-inch story should be dummied either in one leg 5 inches long or in two legs 2.5 inches long. You should avoid dummying legs shorter than 2 inches, which rules out a 3-column layout for this story.



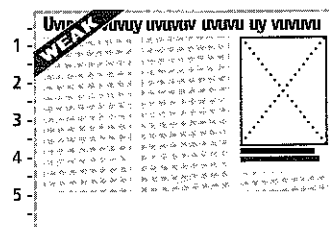
Though styles vary from paper to paper, this story might use a 1-30-3 headline on Page One, and a 1-18-2 (or 3) or 1-24-2 (or 3) at the bottom of an inside page.

On Page One, this 2-column layout might use a 2-30-2 or 2-24-2 headline. At the bottom of an inside page, it would become a 1-line headline: 2-18-1 or 2-24-1.

2 Your three best options are a 1-column format, a 2-column format and a 4-column format. (In the 4-column format, the mug could be dummied at either the right or left side.)



In a 3-column layout, the headline would need to run above the photo, with roughly a half-inch of text below the photo. That's not enough; you *must* dummy at least 1 inch of text in every leg. For this layout to work, you need either more text or a smaller mug indented into any of the three legs.



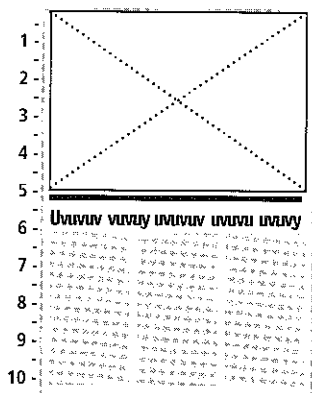
EXERCISE ANSWERS: STORY DESIGN

- 3** 1. Avoid dummied photos between the headline and the start of the text. As a result, this story seems to begin in the second column.
2. The headline wraps clumsily around that left-hand mug. Ordinarily, all lines in a banner headline be the same width. (Here, both lines should be 4 columns wide.) Most publications run all headlines either flush left or centered.
3. Mug shots shouldn't be scattered through the story, but grouped as evenly as possible. The two middle legs might work best in this layout.
4. Mug shots should run at the top of each leg of text, not at the bottom.

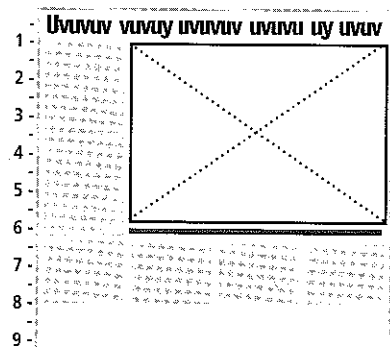
4 Because this is the day's top story — and because that image looks more dramatic the bigger it runs — you should run the photo *at least* 3 columns wide. (A 2-column treatment of that photo would weaken its impact and make the story seem relatively insignificant.)

But because it's a busy news day, you can't afford to devote *too much* real estate to this story — you'd crowd out other news, which is what would happen if you ran the photo 5 or 6 columns wide.

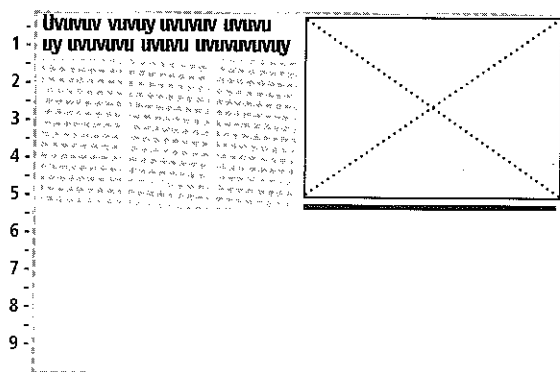
So the best approach is one that uses the photo either 3 or 4 columns wide. Here are the most common, dependable design options:



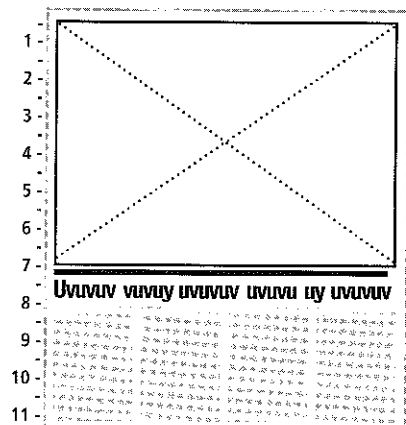
This vertical design uses the photo 3 columns wide, which means about 5 inches deep. A solid, reliable solution.



Another good solution using the photo 3 columns wide, with an L-shaped text block. With a shorter story, those legs under the photo might be too shallow.

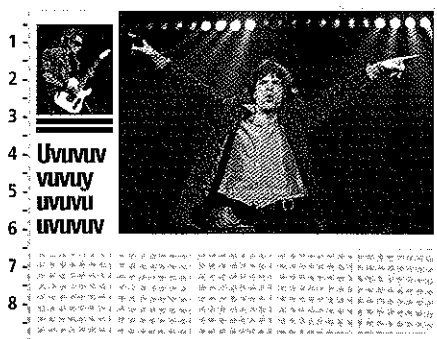


This horizontal design also uses the photo 3 columns wide. The text fits snugly alongside the photo, and everything squares off cleanly (which isn't always easy to do).

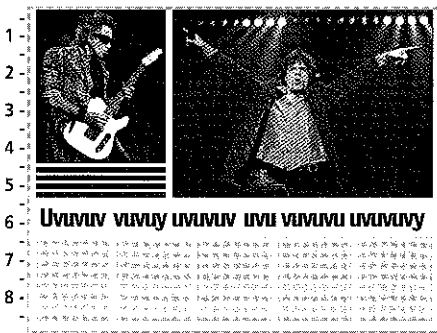


This design runs the photo 4 columns wide. The photographer will vote for this, since the big photo has drama and impact. But it does take up lots of space.

EXERCISE ANSWERS: STORY DESIGN

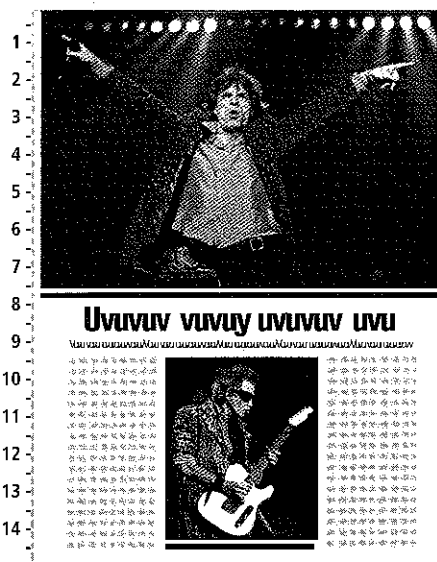


Here's what you get if you park the photos alongside each other. (Remember, Keith should stay to the left, facing into the story.) In the top example, Mick is 4 columns wide; Keith and the headline fill out the left-hand leg. Below, the two photos drift off the grid, but they're aligned horizontally so that a wide headline can run below them.



Here's what you get when you run Mick as big as possible. But what do you do with Keith and the headline? Keith needs to face into the story, so far left is best, with the headline parked alongside. This gives you neat, orderly, rectangular shapes.

5 Which is the lead photo? It's gotta be Mick Jagger. He's the frontman and star of the band; it's a more dramatic, dynamic shot. And besides, that square-shaped photo of guitarist Keith Richards, when played huge, would probably make the layout clunkier-looking than the horizontal photo does.



Here, everything is symmetrical and centered: Mick, Keith, the headline, even the text, which runs on both sides of Keith in a bastard width, forcing forces readers to jump across the photo to reach that right-hand leg. Is that acceptable? Notice, too, the extra white space along both sides, which designers often add to special feature centerpiece stories.

6 A. There's no need to use a raw-wrap headline in this layout. That last leg of text might collide with text from another story. Instead, the headline should be one line, 4 columns wide across the top of the story.

B. The photo is poorly placed. Photos shouldn't be dummed between the headline and the start of the text. Instead, scoot it over one or two columns to the right.

C. This story design is not rectangular. Assuming the photo belongs to that top story, the text should square off along the bottom edge of the photo. To do that, either the text must be deeper or the photo must be shallower.

However: If both stories related to that photo, you could argue that the two stories and one photo together form one package, shaped rectangularly. And that would be acceptable.

D. Those photos are sized too similarly. One needs to be clearly dominant for this design to work best.

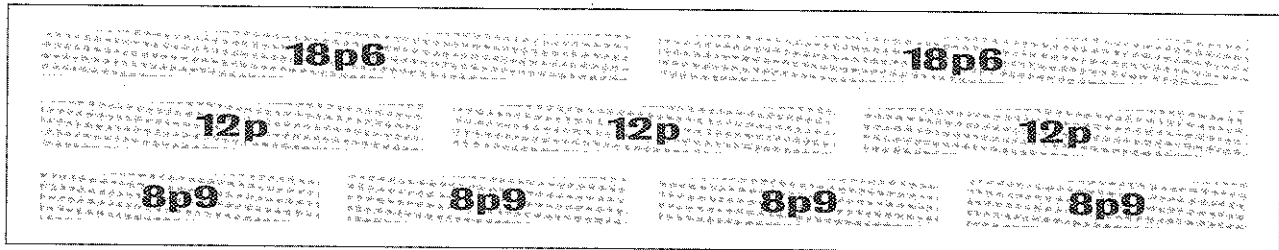
E. The text jumps across the photo in the middle two legs. That may be permissible for some feature stories (as in that top-right Rolling Stones page above), but it's awkward and risky for news layouts on busy pages.

F. Headlines should generally cover only the text; this head is too wide. And photos should not be sized identically like this — one should dominate. But if this were a before/after sequence that needed to create visual impact, this treatment might be effective.

EXERCISE ANSWERS: PAGE DESIGN

QUESTIONS ▶ 106

1 The box below is 40 picas wide. Using 1-pica margins and gutters, here are the text widths for 2-, 3- and 4-column layouts:



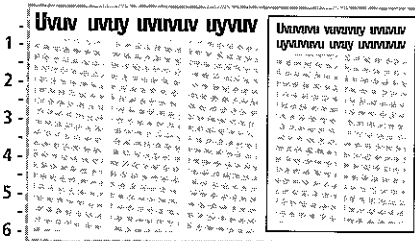
2 Here are three acceptable layouts — and one that just won't work:



This layout lets you run both stories at their full lengths. The smaller story uses a raw-wrap headline; its second leg of text keeps the headlines from butting. This layout works best when used, as it is here, at the top of an inside page.



This layout uses a raw-wrap headline for the longer story; that third leg of text keeps both headlines from butting. The smaller story has been cut an inch to fit. This layout may look odd, but it satisfies the page's requirements.



This layout forces you to trim the smaller story by an inch while boxing it beside the first story. This treatment works best if the smaller story is a special feature; otherwise, avoid boxing stories just to keep headlines from butting.



Note: *This common solution may have been your first response, but it won't work here. Those long horizontal headlines take up too much space and force you to cut the stories more than an inch apiece. They won't fit.*

3 A. The page has no dominant element; all three stories have the same weight and impact, and all the headlines are the same size. In addition, everything is horizontal and static. The page needs more art, and that photo should not be dummied at the bottom of the page.

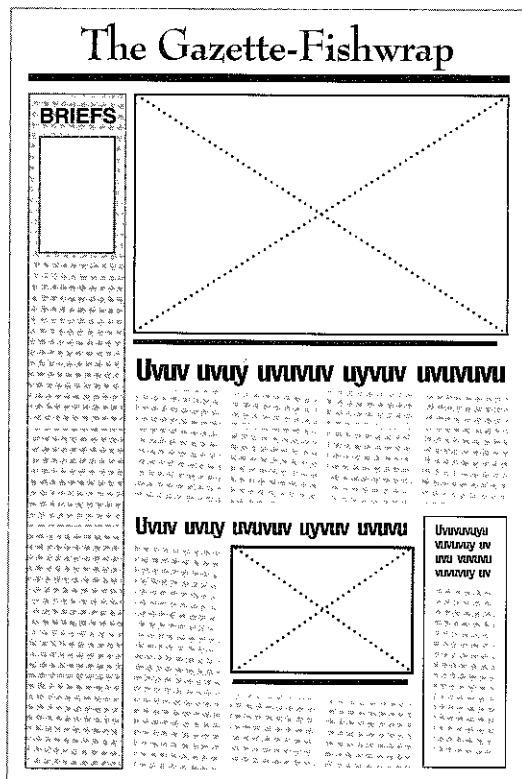
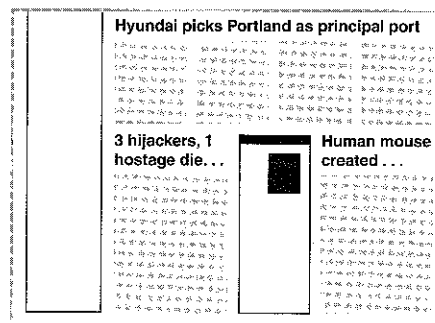
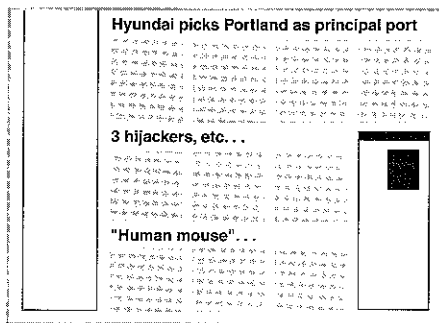
B. The photo is ambiguous. Which story does it go to? Are all those stories at the top of the page related? You can't be sure. The boxed story on the left butts awkwardly against that banner headline (this is sometimes called an "armpit"). The lead story isn't a rectangular shape. And the right-hand leg of text is an inch short.

C. The page is off-balance. All the art is on the left side, forcing four stories to stack up along the right edge. That deep center gutter seems to split the page vertically into two sections. (That's why you should avoid gutters running the full depth of the page.) Two headlines butt near the bottom of the page. And there's not enough text wrapping under that mug shot.

EXERCISE ANSWERS: PAGE DESIGN

4 The best solution is **B**. It's well-balanced and correctly organized. What's wrong with the others? In example **A**, the entire midsection of the page is gray and type-heavy, while the top of the page uses two small, weak headlines that could mistakenly be related to that big photo. In example **C**, the photo is ambiguous (it could belong either to the story alongside or below) and headlines nearly collide. In example **D**, the lead photo is ambiguous again, and both photos are bunched together.

5 Many page designers park promo boxes and indexes in the bottom right corner of the page, as "page-turners" that send you on into the paper. Using that philosophy, our first solution (below left) would be preferable. But if you choose to use the promo box as a graphic element to break up those gray stories, you could slide it toward the middle instead (below right). In either case, it works best at the very bottom of the page.



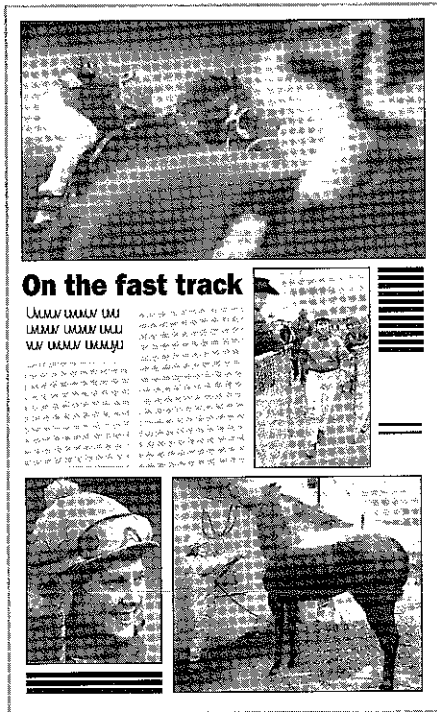
6 If the lead photo is strong, you should play it as big as possible — and in this case, there's room to run it 4 columns wide at the top of the page. Once that photo, headline and text are anchored, your options become limited for those other two stories. This solution balances the art, mixing horizontal and vertical shapes. The small story is boxed to keep the headlines from butting — but that's OK, since it's a "bright" feature that warrants special treatment.

EXERCISE ANSWERS: PHOTOS & ART

QUESTIONS ▶ 141

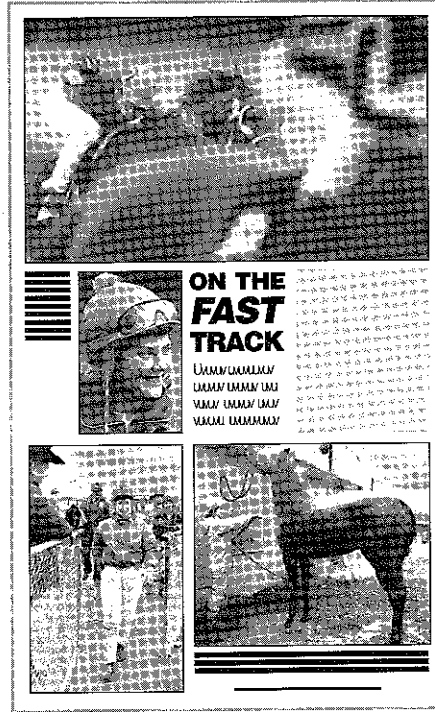
1 The two strongest images — the ones that say “woman jockey” in the most arresting way — are the race photo and the tight portrait. The other two should be supporting photos. They’re informational, but not really interesting enough to dominate the page.

Here are three likely layouts using the race photo as the lead. If you’ve created a radically different page, congratulations — but check the guidelines on page 130 to be sure you haven’t made some mistakes.



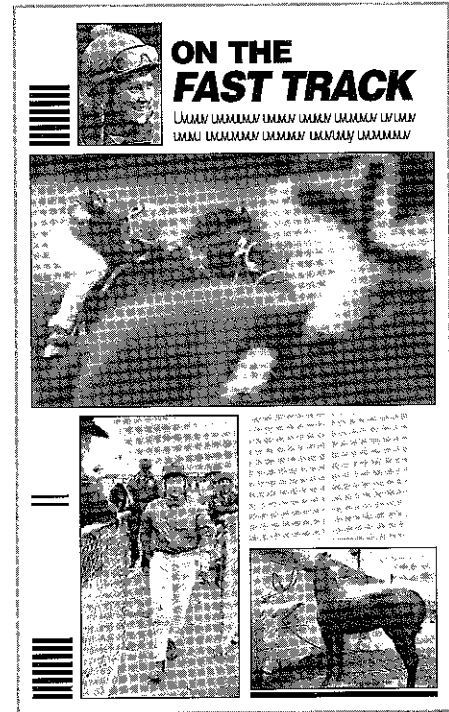
In this design, the race photo is used as the lead shot and runs across the top of the page, sharing a cutline with the photo below. (That’s a photo credit floating below the cutline in the right margin.) The other two photos are stacked across the bottom of the page.

Note how the page is divided into three horizontal layers. In the second layer, the photo and text could have swapped positions, with that photo at the left side of the page — but then we’d have two similarly sized photos parked one atop the other. To avoid that, we could transpose the two bottom photos — but then the mug shot would be looking off the page. This layout, then, balances its elements well and avoids violating the directionality of the mug.



This layout isn’t very different from the one at left. The race photo runs big across the top; together, the four photos form a “C” shape with the story tucked in the middle. (The page at left forms a backward “C.”) The sidesaddle headline treatment provides an alternative to the more standard approach used at left. The headline and deck form one wide column; the text sits beside it. (That leg is pretty wide. It could be indented or run as two legs instead.)

One final note: All three of these layouts close with the shot of the jockey washing her horse. Does that seem like an appropriate “closer”? Or would we make a stronger exit by closing with the shot of the jockey walking off the track, splattered with mud?



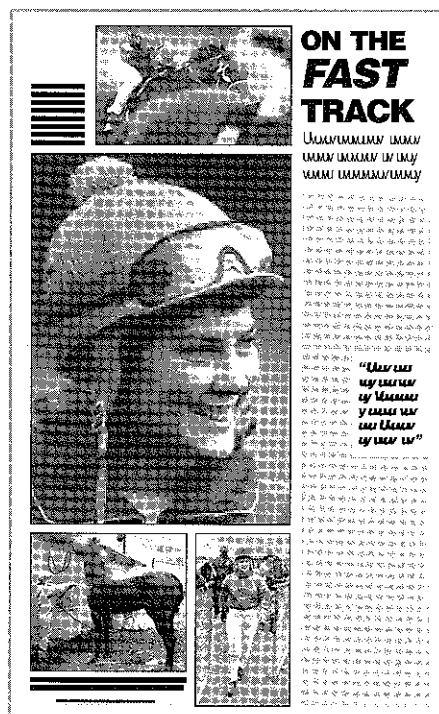
This design, like the one at left, uses the small portrait to set up the headline; pairing those two elements shows instantly *who* is on the fast track. The cutline beside the mug also describes the action in the lead photo below. The other two photos stack along the bottom of the page, with the photo credit floating in the left margin.

Note how headline, text and two vertical photos are all given an extra indent.

If there’s a drawback to this layout, it’s that it uses a big headline, a big deck, big photos — and a small amount of text. At some papers, editors may prefer to downsize those photos and increase the amount of copy.

EXERCISE ANSWERS: PHOTOS & ART

These layouts represent three common design approaches using the portrait of the jockey as the dominant photo. That portrait is strongly directional. As a result, your options are more limited, since you must position the lead photo looking into rather than *off* of the page.



Getting all four photos to fit properly is tricky when you're working around a directional dominant photo. In this case, the race photo is used as a scene-setter at the top of the page. The lead portrait runs below it, sharing a cutline. The other two photos fit in the space below the lead photo.

Some would say this is a very clean design, with the art aligning on one side of the page, the text running in one leg alongside. Others might find it too off-balance, with a preponderance of weight on the left side.

That leg of text is a bit too deep. We're relieving the gray by indenting a liftout quote halfway down.



Here, the lead photo runs at the top of the page, and the other photos arrange themselves in the rectangular module below. Note how the shapes and sizes of the photos vary. This helps to avoid static, blocky configurations.

If there are drawbacks to this design, they would be:

1) The excessive white space along the left edge of the page, around the cutline and photo credit. That's hard to avoid, however. It's hard to size that horse-washing photo much wider. The cutline, too, is about as big as it should be.

2) The small amount of text. Playing these photos as big as they are doesn't leave much room for the story. This is a very photo-heavy layout.

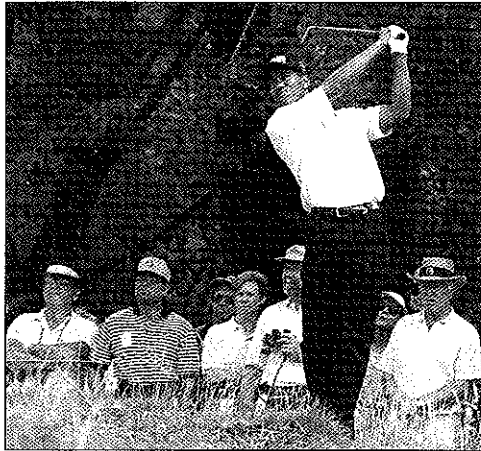


Here's a page that gets a bit crowded at the top but seems to work anyway. Three photos are grouped together in a tight unit; the race photo, however, is set apart from the rest for extra emphasis (and to give the page more of a "racing" feel).

The racing photo also could have been dummied in the right-hand three columns instead of the center three; in that case, a 2-line, 2-column deck would have been preferable. But as it is, this design produces a more symmetrical page.

EXERCISE ANSWERS: PHOTOS & ART

4 Cropping can be a subjective, emotional thing. So we sent this Tiger Woods photo to 50 professional photographers, editors and designers across the country to see how the “experts” would handle it. As you might have predicted, many moaned and groaned about the “lame, crappy picture.” (“I’d hire a new photographer if this is his/her only shot,” said one.) But here’s what most decided:



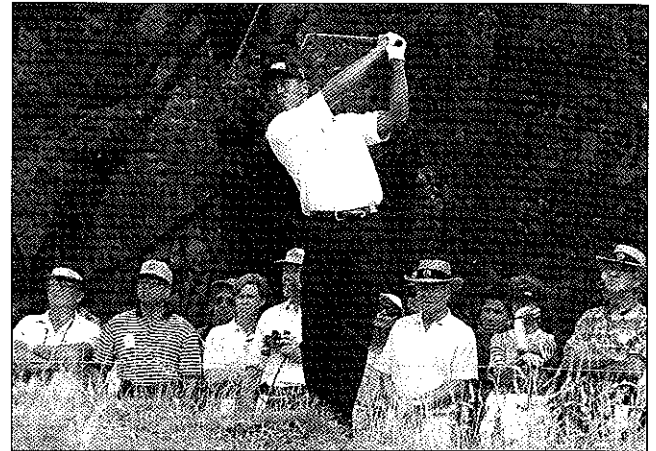
54%

This, or something close to it, was the most popular solution. Tiger is big enough to have impact, yet we see the diversity of his fans, too (the local aspect of the photo). Some of our participants complained that this shape was too dull and squarish. But others liked how this crop observed the “rule of thirds”: a compositional principle that recommends positioning key elements one-third of the way in from the photo’s edges.



23%

This is certainly a dramatic shape. But it omits most of the onlookers; if the story is about Tiger’s huge following, aren’t they a key element? Beware, too — the image will get fuzzy if you try to enlarge Tiger too much.



13%

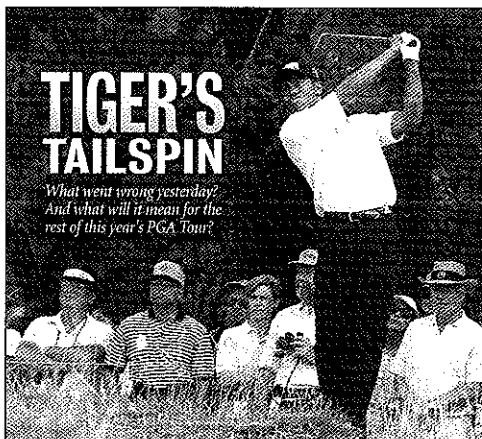
This crop is virtually full-frame. We’ve cropped in a little on the sides and bottom, down a bit from the top. Many of those who chose this crop did so to avoid ending up with a big square, although a few argued that THIS is the way the photographer shot the scene — with Tiger in the middle, and greenery all around — so to respect the photographer, you should leave the shape alone. (One designer decided to crop this as an extreme horizontal, running the full width of the page, by slicing right through the necks of the spectators. Try it and see what you think.)

The remaining 10% cropped even tighter to create a closeup of Tiger.

As we looked at the winning crop (above left), we couldn’t help noticing all that green, treesy dead space next to Tiger. Would it work if we put the headline *there*? So we tried it, sent our new solution back to the experts and asked them to vote:

- a) Love it. Run it.
- b) It’s OK, but not the best solution.
- c) No way. Keep your stinkin’ type off the photos.

Putting headlines on photos is still a controversial act in most newsrooms, as you can see by the breakdown of the voting:



Love it. Run it — 50% of our respondents approved of the new headline. “Ten years ago I might have answered *no way*,” said one designer. “But times have changed. Readers are more sophisticated about type on photos.”

“No reader will be bothered by the type on the photo,” said another. “Only photographers might take offense.”

No way — 25%. Many of these were photographers. Most, however, said they might approve the idea if this were a feature story — but *not* if it were breaking news.

It’s OK, but not the best solution — 25% quibbled about the headline size, font, color, gradient, etc., proving once again that *there is no greater force known to man than the desire to change someone’s layout.*

WOODS WORDS

Comments from the cropping experts on that headline/photo combination:

“The scary part about doing pages with a package like this is managing to not screw up the rest of the page and make the whole thing look too excessive.”

“The heads indicate the photo is from yesterday, meaning it’s LIVE DOCUMENTARY JOURNALISM. Keep your stinking type off of live documentary journalism!”

On the photo itself:
“Actually, all golf shots appear to be identical. Can’t we just run the best photos over and over for eternity?”

GRAPHICS GALLERY

SO WHICH GRAPHIC WORKS BEST?

(from page 190)

We showed these nine graphics to our panel of experts. Their reactions, as you'll see in the pages that follow, were often surprisingly harsh. "There's nothing better than to nitpick and Monday-morning-quarterback someone's hard work," said Wayne Kamidoi of The New York Times. "You can't do an award-winning page every day — and none of these were, but none were an embarrassment."

Our experts critiqued both the form and the content of these pages. And some judges felt disappointed overall. "Virtually no one did a good job of localizing this story," said design consultant Alan Jacobson. "And no one communicated how many 300 million is in a way that meant anything to me."

Does that criticism sound too brutal? Remember, standards are high in every good newsroom. You need a thick skin to endure the relentless nitpicking.

Our distinguished panel of judges:

Nanette Bisher, creative director,
The San Francisco Chronicle
Tracy Collins, deputy managing
editor, *The Arizona Republic*
Julie Elman, assistant professor at
Ohio University and former
Virginian-Pilot page designer
Tim Frank, deputy managing
editor for visuals, *South Florida
Sun-Sentinel*

J. Ford Huffman, deputy managing
editor for graphics and photo-
graphy, *USA Today*
Alan Jacobson, design consultant
and president of *Brass Tacks
Design*
Wayne Kamidoi, art director for
sports, *The New York Times*
Stephen Komives, design editor,
Orlando Sentinel

Harris Siegel, managing editor
for design and photography,
Asbury Park Press
Lori Sloan, Life section design
chief, *USA Today*
Javier Torres, assistant managing
editor for photo, graphics and
design, *Fort Myers News-Press*
Michael Whitley, news design
director, *Los Angeles Times*

Note: We've reprinted
the entire front page
of each newspaper
here so you can see
each graphic in
context. For a
closer view of each
package, see pages
190-193.

ACT VS. SAT
HOPE COLLEGE STUDENTS
LOOKING AT ACT SCORES

THIS WASN'T A HUGE SHOCK
KAWANAMI, YERGEN, NOT A BIG FIGHT MANAGER, | KLEINER, HADYCH, ZIEGLER, CEELEY, LONG AND

San Jose Mercury News

U.S. REACHES HISTORIC POPULATION POINT
300,000,000

Immigration driving nation's growth

San Jose surplus creates discord

Dirty bomb a new fear as missile threat fades

NEW DISNEY NEMESIS: OBESITY, AND BEYOND

Land-use measure tackles 'eminent domain' debate

AVERAGE
GRADE
A-

Some sample comments:

◆ "The best package. It simply outclassed all the other efforts by being smarter. The elements are well organized, and the headline which says *Immigration driving nation's growth* is on target for the readership — an important point that is lost in many of the other packages.

"A design with impact. Easy to navigate. The clear winner." **Grade: A**

◆ "Ah, pros at work. Nicely handled data, using not just numbers but visual representation of the numbers and pop-culture touchstones in the photos." **A**

◆ "Organizationally, this page is confusing. The years are separated, which makes comparing their data complicated (for instance, you have to look at cost-of-living in three locations to get the comparative data, instead of seeing it on one chart). The large graphic is pretty and colorful, but it's overplayed for what it is (although the county population breakout was smart) and the interior of it is just art for art's sake. Also, the story is really jammed in and not even integrated with the graphic; for the size of the package, 4" of type is pretty lame." **C**

◆ "This graphic is packed with info, but the way it's laid out makes it easy to follow. I found myself engaged in the info, and as a reader, I took the time to comprehend what each section of the graphic was trying to tell me. Why? Because there was the payoff of learning something new." **A**

◆ "I love the inclusion of the pop-culture images for each date. The bar charts add more visual context than simple numbers. The package is well organized but a bit crowded and noisy. The blue and red little-man pattern gives the fever graph an illustrative quality but adds to the noise without adding context." **A-**

GRAPHICS GALLERY

SOFTBALL
MOOREVILLE GETS PAST NETTLETON 1/0

NOT ALL BAD?
STUDY: EMPLOYERS LIKE WHAT VIDEO GAMES CAN TEACH/1/3

Daily Journal WEDNESDAY
ISSUE NO. 278
LAURENS, MISSISSIPPI

Price 15¢ - No Tax
A 100% READER OWNED PAPER WITH SERVICE OF OUR OWN SOURCE

Oxford passes ban on smoking
A hearing was held last night to discuss proposed regulations of the city of Oxford, Miss. The city council has passed a resolution to allow smoking in public places.

And baby makes ... 300,000,000
7 seconds 13 seconds 31 seconds

Council rejects advice again
The city council has rejected the advice of the city manager regarding the proposed regulations.

Split over education funds sign of '07 woes
The city council has split over the proposed education funding for the year 2007.

Oxford baby misses milestone by an hour
A baby born in Oxford, Miss., has missed a milestone by an hour.

| Year | Births | Deaths | New Citizens |
|------|--------|--------|--------------|
| 1995 | 1,000 | 500 | 300 |
| 1996 | 1,050 | 550 | 350 |
| 1997 | 1,100 | 600 | 400 |
| 1998 | 1,150 | 650 | 450 |
| 1999 | 1,200 | 700 | 500 |
| 2000 | 1,250 | 750 | 550 |
| 2001 | 1,300 | 800 | 600 |
| 2002 | 1,350 | 850 | 650 |
| 2003 | 1,400 | 900 | 700 |
| 2004 | 1,450 | 950 | 750 |
| 2005 | 1,500 | 1,000 | 800 |
| 2006 | 1,550 | 1,050 | 850 |
| 2007 | 1,600 | 1,100 | 900 |

AVERAGE GRADE **B-**

Some sample comments:

- ◆ "You can't miss what this one is about. It's local, clean and consistent. The iconic images at the top are a bit big and noisy, and some attention to kerning and spacing could help raise the visual IQ of the package." **A-**
- ◆ "Probably the best headline, but easily the most deceiving — this baby, as pictured, did NOT make 300,000,000, but instead just missed the milestone by an hour (according to the subhead). Also, the census isn't only based on birthrate and that headline gives the impression that it is." **C-**
- ◆ "Props for making it local, and for attempting to distill the data into the elements that readers will find most interesting. Color and type are used effectively to highlight key information. Two things hurt its grade: The repeating of the baby image was unnecessary; the three calculation factors (*Births - Deaths + New Citizens*) are presented, but the sum of the equation (*1 new American every 11 seconds*) is left out, and the methodology is not explained." **B**
- ◆ "Good editing of data, and the artwork makes it easy to follow. Icons help guide the reader through the information. I like that they made the story local, though 'missing the mark by an hour' looks like a stretch when you've just told readers there is someone born every 7 seconds." **B+**
- ◆ "Those big red numbers under the three pics connect too visually with *And baby makes ...*. Something doesn't feel right here. Also, those big numbers popping off the page feel kind of meaningless. (7-13-31 — they look like lottery numbers at a glance). I'd de-emphasize those, typographically." **C+**

FIND FUNGUS FOR FITNESS
Mushrooms boost metabolism by the best!

COOL CATS
Do you have a cat? They're the perfect pet for you!

THE MORNING CALL
Published by the Morning Call

POPULATION COMPARISON
100,000,000 200,000,000 300,000,000

Santorum, Casey end debates with disdain
Senators Santorum and Casey have ended their debates with disdain.

Valley no stranger to growing pains
The valley has experienced growing pains for many years.

Controversial anthrax shot program revived
The controversial anthrax shot program has been revived.

The plot thickens in move of Barnes art
The plot thickens in the move of Barnes art.

AVERAGE GRADE **B-**

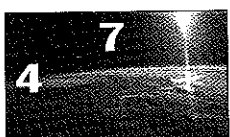
Some sample comments:

- ◆ "This is my favorite graphic. Simple and powerful. The strong photography helps to create great sense of dimension and growth. The use of typography, hierarchy, flow and design is simple and effective." **A+**
- ◆ "The package is cohesive, and the content is localized and accessible. Beyond the numbers, though, there's little about the package that says *people* or *population*." **B+**
- ◆ "No surprises here. The photo adds no information; the clip art usage is consistent, but it's still clip art. A yawner. Lacks explanation and navigational devices; there are no cues on where to begin and end. Gets points for localizing the population data." **D**
- ◆ "Pretty to look at, though less digestible than other examples. Without visual comparison of graphic bars and charts, the numbers lose impact. Historical prices lack conversion to current dollars, so those facts become less interesting." **B**
- ◆ "Cool local art to engage the reader; good vector illustrations to 'sell' the items in comparisons; good editing of the available information; good local perspective on the numbers. It's all done in a well-designed, easy-to-follow package. (Still can't figure out the graphic for 'life expectancy,' though.)" **A**
- ◆ "A bit disappointing to see tons of data, but no actual charting. It's easier to see a trend on a fever chart than on a list. Information having more to do with the year and economy (cost of a first-class stamp) is played ahead of information that actually reflects the population (median age, education level)." **B-**

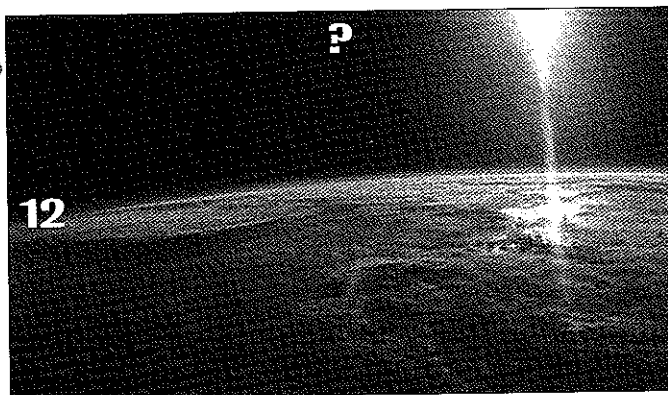
THE PROPORTION WHEEL

Before there were computers — back in the Stone Age — we all used pica poles and proportion wheels to resize photos. Some of us still do. So here's a quick history lesson that demonstrates how to resize images the traditional way:

THE PROBLEM:
HOW DO YOU
CALCULATE NEW
PHOTO SIZES?



The small photo above is 7 picas wide and 4 picas deep (always state the width first). Suppose you want to enlarge it so that it's 12 picas deep — how wide will the photo then become?

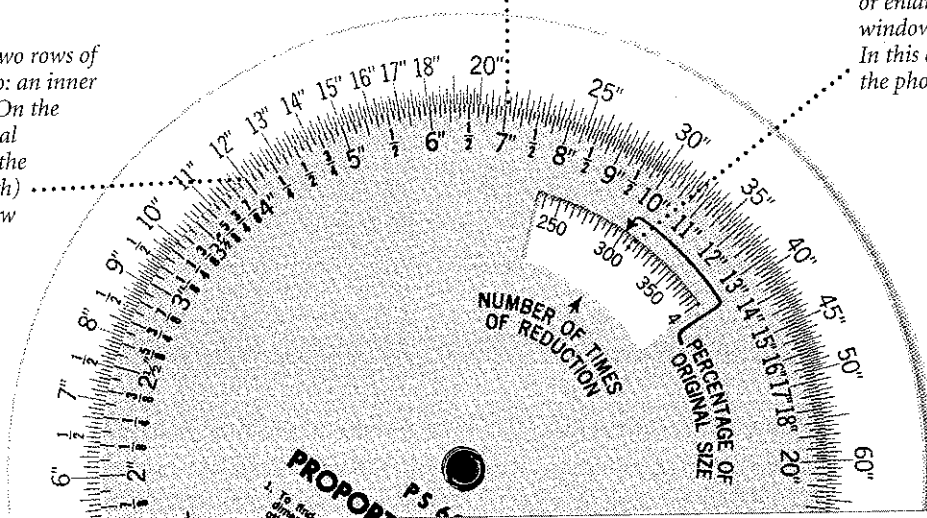


THE SOLUTION:
USING THE
PROPORTION
WHEEL

1 Notice how there are two rows of numbers on this gizmo: an inner wheel and an outer wheel. On the inner wheel, find the original depth: **4**. Got it? Now turn the wheel so the **4** (the old depth) lines up with the **12** (the new depth) on the outer wheel. Remember: The inner wheel is the original size; the outer wheel is the reproduction size.

2 Now, without turning the wheel, locate the original width (**7**) on the inner wheel. It should be lined up against **21** on the outer wheel. That means the new width of your reproduction is **21**.

3 If you need to know the percentage of reduction or enlargement, look in the window here for that figure. In this case, you'll be enlarging the photo 300%.



Note: The proportion wheel is marked in inches. But don't let that throw you. Your proportions hold true whether you're measuring inches, picas, light-years or cubits.

OR IF YOU'D RATHER USE A CALCULATOR . . .

A proportion wheel is just a mathematical shortcut, a way of showing that the *original width* is to the *original depth* as the *new width* is to the *new depth*. If you'd rather do the math by hand or on a calculator, use this formula:

$$\frac{\text{original width}}{\text{original depth}} = \frac{\text{new width}}{\text{new depth}}$$

For our example above, you'd use this equation to find the new width:

$$\frac{7}{4} = \frac{x}{12}$$

7 is to 4 as what is to 12? To find the missing number, multiply the diagonals (7 X 12 = 84)

$$4x = 84$$

then divide that total by the remaining value (84 ÷ 4)

$$x = 21$$

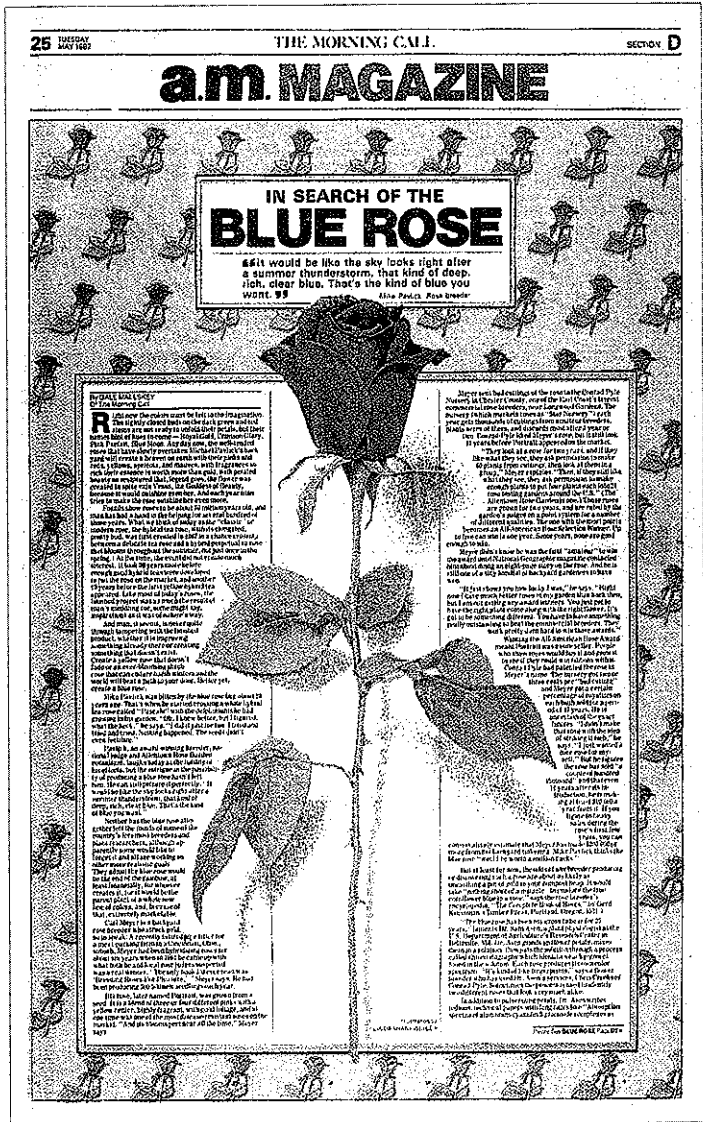
to find the missing width.

GLOSSARY

To liven up this boring glossary, we've added a gallery of gorgeous, award-winning newspaper pages, beginning with Linda Shankweiler's classic "Blue Rose" design. Back when I first started out in newspapers, this was my favorite page — the one that inspired me to be a newspaper designer.

- Agate.** Small type (usually 5.5 point) used for sports statistics, stock tables, classified ads, etc.
- Air.** White space used in a story design.
- All caps.** Type using only capital letters.
- Anchor.** An image, word or phrase (usually in color and underlined) that, when clicked, connects you to another Web page.
- Application.** A computer software program that performs a specific task: word processing, page layout, illustration, etc.
- Armpit.** An awkward-looking page layout where a story's banner headline sits on top of a photo or another headline.
- Ascender.** The part of a letter extending above the x-height (as in *b, d, f, h, k, l, t*).
- Attribution.** A line identifying the source of a quote.
- Banner.** A wide headline extending across the entire page.
- Banner ad.** An advertisement stripped across the top or bottom of a Web page.
- Bar.** A thick rule. Often used for decoration, or to contain type for subheads or standing heads.
- Bar chart.** A chart comparing statistical values by depicting them as bars.
- Baseline.** An imaginary line that type rests on.
- Baseline shift.** A software command that allows you to raise or lower the baseline of designated text characters.
- Bastard measure.** Any non-standard width for a column of text.
- Bleed.** A page element that extends to the trimmed edge of a printed page.
- Blend.** A mixture of two colors that fade gradually from one tint to another.
- Blog.** A Web log; an online journal that provides commentary and/or links to related Web sites.
- Body type.** Type used for text (in newspapers, it usually ranges from 8 to 10 points).
- Boldface.** A heavier, darker weight of a typeface; used to add emphasis (the word **boldface** here is in boldface).
- Border.** A rule used to form a box or to edge a photograph.
- Box.** A ruled border around a story or art.
- Broadsheet.** A full-size newspaper, measuring roughly 14 by 23 inches.

MAY 25, 1982 • THE MORNING CALL • ALLENTOWN, PA.

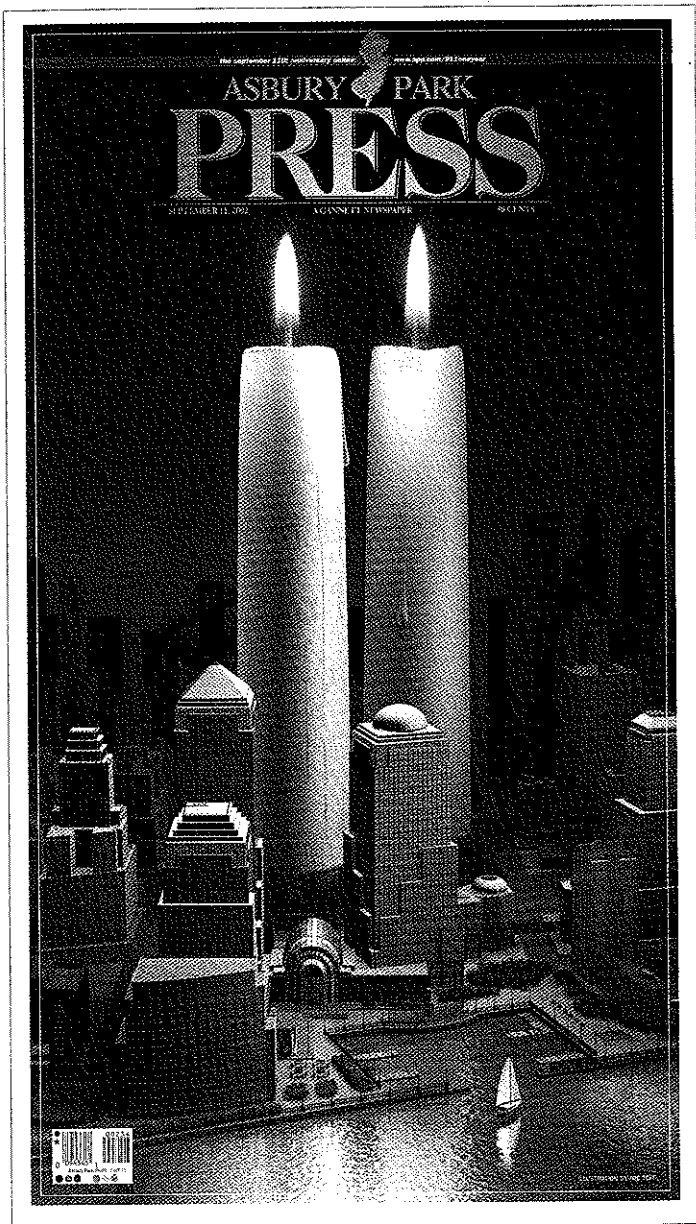


- Browser.** A software program (such as Internet Explorer or Netscape Navigator) that enables users to view Web pages over the Internet.
- Bug.** Another term for a sig or logo used to label a story; often indented into the text.
- Bullet.** A type of dingbat, usually a big dot (●), used to highlight items listed in the text.
- Bumping/butting heads.** Headlines from adjacent stories that collide with each other. Should be avoided when possible. Also called *tombstoning*.
- Byline.** The reporter's name, usually at the beginning of a story.
- Callouts.** Words, phrases or text blocks

"These were the early years of poster-like, single-subject feature pages. The editor says we're doing a story called "In Search of the Blue Rose" — have at it! No Macs, lots of amberlith, antique presses and a patient composing room. All of us from those days at the Morning Call have fond memories of the magic that happens with the powerful chemistry and synchronized vision of the word people with the visual people." — Linda Shankweiler, designer

GLOSSARY

SEPT. 11, 2002 + ASBURY PARK PRESS + ASBURY PARK, N.J.



"No words could properly convey the emotions that swirled around the anniversary of September 11, 2001, so we didn't try to use any. Instead, our front page became a tribute to those who lost their lives on that terrible day. Artist Joe Zeff's inspiration to replace the fallen World Trade Center towers with candles served as simple but beautiful epitaph for that day."

— Harris Siegel,
managing editor/
design and photography,
Asbury Park Press

used to label parts of a map or diagram (also called *factoids*).

Camera-ready art. The finished page elements that are ready for printing.

Caps. Capital or uppercase letters.

Caption. A line or block of type providing descriptive information about a photo; used interchangeably with *cutline*.

CD-ROM. Computer disks (CDs) with huge amounts of memory, used for music, photo archives, font libraries, interactive games, multimedia programs, etc.

Centered. Art or type that's aligned symmetrically, sharing a common midpoint.

Character. A typeset letter, numeral or punctuation mark.

Clickable image map. A graphic or photo containing "hot spots" that, when clicked, link you to another Web location.

Clip art. Copyright-free images you can modify and print as often as you like.

CMYK. An acronym for cyan, magenta, yellow and black – the four ink colors used in color printing.

Column. A vertical stack of text; also called a *leg*.

Column inch. A way to measure the depth of text or ads; it's an area one column wide and one inch deep.

Column logo. A graphic device that labels regularly appearing material by packaging the writer's name, the column's name and a small mug or drawing of the writer.

Column rule. A vertical line separating stories or running between legs within a story.

Compressed/condensed type. Characters narrower than the standard set width; i.e., turning this M into M.

Continuation line. Type telling the reader that a story continues on another page.

Continuous tone. A photo or drawing using shades of gray. To be reproduced in a newspaper, the image must be converted into a *halftone*.

Copy. The text of a story.

Copy block. A small chunk of text accompanying a photo spread or introducing a special package.

Copyright. Legal protection for stories, photos or artwork, to discourage unauthorized reproduction.

Crop. To trim the shape or composition of a photo before it runs in the paper.

Cutline. A line or block of type providing descriptive information about a photo.

Cutoff rule. A horizontal line running under a story, photo or cutline to separate it from another element below.

Cutout. A photo where the background has been removed, leaving only the main subject; also called a *silhouette*.

Deck. A small headline running below the main headline; also called a *drop head*.

GLOSSARY

Descender. The part of a letter extending below the baseline (as in *g, j, p, q, y*).

Dingbats. Decorative type characters (such as bullets, stars, boxes, etc.) used for emphasis or effect.

Display headline. A non-standard headline (often with decorative type, rules, all caps, etc.) used to enhance the design of a feature story, photo spread or news package.

Doglegs. L-shaped columns of text that wrap around art, ads or other stories.

Dot screen. A special screen used to produce tiny rows of dots, thus allowing newspapers to print shades of gray.

Dots per inch (dpi). The number of electronic dots per inch that a printer can print – or that a digital image contains. The higher the dpi, the more precise the resolution.

Double burn. The process by which two different elements are overlapped when printed (for instance, printing type on top of a photo); also called *overprinting*.

Double truck. Two facing pages on the same sheet of newsprint, treated as one unit.

Download. To retrieve a document or image from the Web.

Downstyle. A headline style that capitalizes only the first word and proper nouns.

Drop head. A small headline running below the main headline; also called a *deck*.

Drop shadow. A thin shadow effect added to characters in a headline.

Dummy. A small, detailed page diagram showing where all elements go.

Duotone. A halftone that uses two colors, usually black and a spot color.

Dutch wrap. Text that extends into a column alongside its headline; also called a *raw wrap*.

Ear. Text or graphic elements on either side of a newspaper's flag.

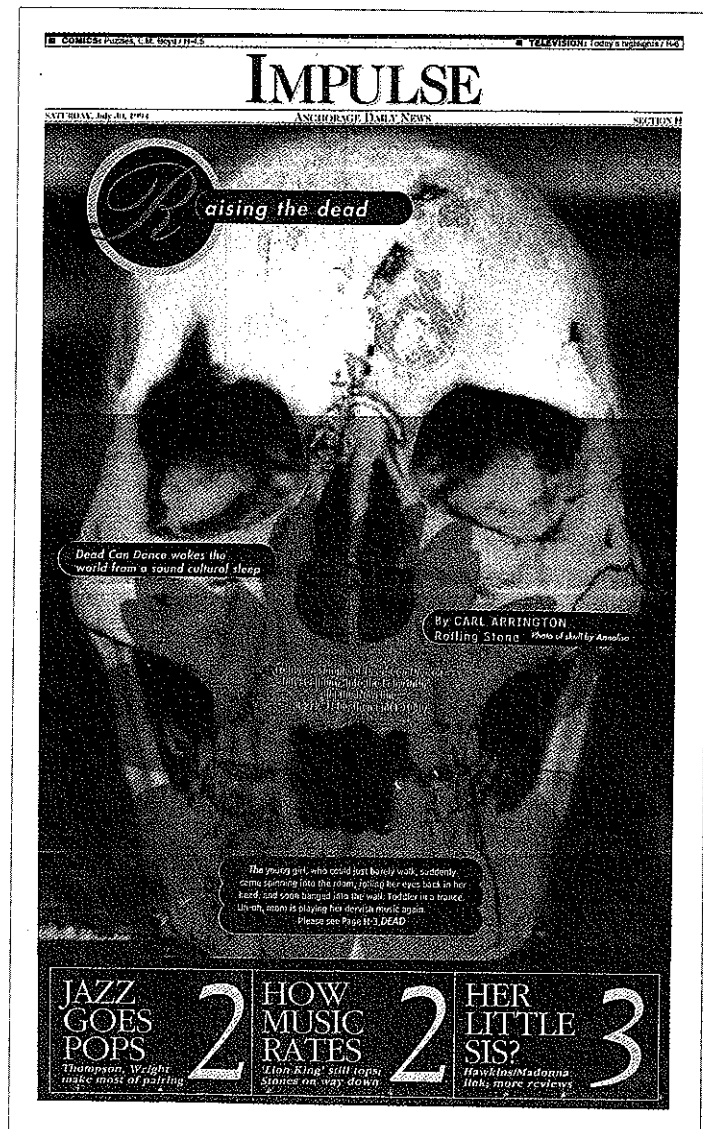
Ellipsis. Three periods (...) used to indicate the omission of words.

Em. An old printing term for a square-shaped blank space that's as wide as the type is high; in other words, a 10-point em space will be 10 points wide.

En. Half an em space; a 10-point en space will be 5 points wide.

Enlarge. To increase the size of an image.

JULY 30, 1994 + ANCHORAGE DAILY NEWS + ANCHORAGE, ALASKA



EPS. A common computer format for saving scans, especially illustrations (short for *Encapsulated PostScript*).

Expanded/extended type. Characters wider than the standard set width: i.e., turning this M into **M**.

Family. All the different weights and styles (italic, boldface, condensed, etc.) of one typeface.

FAQ. Frequently asked questions.

Feature. A non-hard-news story (a profile, preview, quiz, etc.) often given special design treatment.

Fever chart. A chart connecting points on a graph to show changing quantities over time; also called a *line chart*.

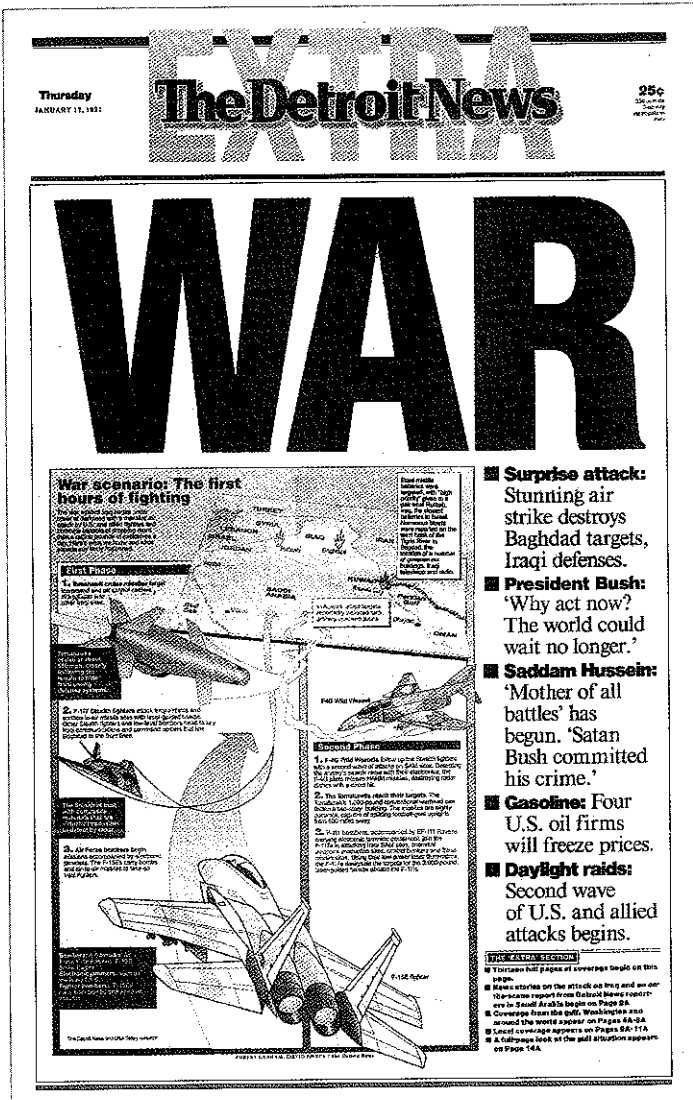
File size. The total number of electronic

"The Impulse section was designed to attract younger readers using bold, poster-like images and headlines. This page, on the music trio Dead Can Dance, is one of my all-time favorite covers. My goal was to engage readers on many emotional and graphic levels. Before they connect with the headline or text, they are already absorbing the conceptual content of the skull juxtaposed by the two ghosted faces of the band."

— Galie Jean-Louis,
former design director

GLOSSARY

JANUARY 17, 1991 + THE DETROIT NEWS + DETROIT, MICH.



"War was coming. The Detroit News prepared exhaustively. After interviewing military experts, visual journalists created an explanatory graphic of a "first strike" scenario. When the U.S. attacked Baghdad, the graphic proved so accurate that the editors decided to build the front page around it. This graphic approach to a historic event was the first page in the 130-year history of The Detroit News that did not contain a narrative story."

— Dale Peskin,
former asst. managing editor

pixels needed to create a digital image, measured in kilobytes. The more pixels an image uses, the more detail it will contain.

Filler. A small story or graphic element used to fill space on a page.

Flag. The name of a newspaper as it's displayed on Page One; also called a *nameplate*.

Float. To dummy a photo or headline in an empty space so that it looks good to the designer, but looks awkward and unaligned to everyone else.

Flop. To create a backward, mirror image of a photo or illustration by turning the negative over during printing.

Flush left. Elements aligned so they're all even along their left margin.

Flush right. Elements aligned so they're all even along their right margin.

Folio. Type at the top of an inside page giving the newspaper's name, date and page number.

Font. All the characters in one size and weight of a typeface (this font is 10-point Times).

Four-color. The printing process that combines cyan (blue), magenta (red), yellow and black to produce full-color photos and artwork.

Frames. Web design tools that divide pages into separate, scrollable modules.

Full frame. The entire image area of a photograph.

GIF. *Graphic Interface Format*, a common format for compressed Web images, especially illustrations and graphics.

Graf. Newsroom slang for "paragraph."

Graph. Statistical information presented visually, using lines or bars to represent values.

Grayscale. A scan of a photograph or artwork that uses shades of gray.

Grid. The underlying pattern of lines forming the framework of a page; also, to align elements on a page.

Gutter. The space running vertically between columns.

H and J. Hyphenation and justification; the computerized spacing and aligning of text.

Hairline. The thinnest rule used in newspapers.

Halftone. A photograph or drawing that has been converted into a pattern of tiny dots. By screening images this way, printing presses can reproduce shades of gray.

Hammer head. A headline that uses a big, bold word or phrase for impact and runs a small, wide deck below.

Hanging indent. Type set with the first line flush left and all other lines in that paragraph indented (this text is set with a 10-point hanging indent).

Header. A special label for any regularly appearing section, page or story; also called a *standing head*.

Headline. Large type running above or beside a story to summarize its content; also called a *head*, for short.

High-resolution printer. An output device

GLOSSARY

capable of resolution from 1,200 to 5,000 dots per inch.

Hit. The term used for counting the number of visitors to a Web page. (Technically, it refers to the number of elements on each Web page; accessing a page with text and three images would count as four hits.)

Home page. The main page of a Web site, providing links to the rest of the site.

HTML. *HyperText Markup Language*, the coding used to format all Web documents.

Hyperlink. An image, word or phrase (usually in color and underlined) that connects you to another Web page.

Hyphenation. Dividing a word with a hyphen at the end of a line (as in these hyphenated lines here).

Image. In Web design, any photo, illustration or imported graphic displayed on a page.

Image size. The physical dimensions of the final scanned image.

Import. To bring an electronic image into a computer software program.

Indent. A part of a column set in a narrower width. The first line of a paragraph is usually indented; columns are often indented to accommodate art, logos or initial caps.

Index. An alphabetized list of contents and their page numbers.

Infographic. Newsroom slang for "informational graphic"; any map, chart or diagram used to analyze an event, object or place.

Initial cap. A large capital letter set at the beginning of a paragraph.

Inset. Art or text set inside *other* art or text.

ISP. An abbreviation of *Internet Service Provider*; a company that provides a connection to the Internet.

Italic. Type that slants to the right, *like this*.

Java. A programming language that features animation.

JPEG. A common format for compressed Web images, especially photos. Created by the *Joint Photographic Experts Group* and pronounced "jay-peg."

Jump. To continue a story on another page; text that's been continued on another page is called the *jump*.

OCT. 13, 1991 ♦ THE WASHINGTON TIMES ♦ WASHINGTON, D.C.

Opening this week

ART

THEATER

MOVIES

MUSIC

Recession can't keep local stages dark; mood is optimistic

The Kirov: Dancing to the new rhythm of freedom

Jump headline. A special headline treatment reserved for stories continued from another page.

Jump line. Type telling the reader that a story is continued from another page.

Justification. Mechanically spacing out lines of text so they're all even along both right and left margins.

K: An abbreviation for "kilobyte," a unit for measuring the size of a computer file.

Kerning. Tightening the spacing between letters.

Kicker. A small, short, one-line headline, often underscored, placed above a larger headline.

Kilobyte. A unit for measuring the size of a

"In terms of its material quality, newsprint isn't very different from toilet paper. Even with the best pre-press and printing, it's a lousy medium for visual expression. My bold, oversized design style grew directly out of my frustration with the limitations of newsprint. I wanted to take full advantage of the one graphic opportunity offered by a 14"x 22" sheet of toilet paper: It's the size of a poster."

— **John Kascht**,
former art director

GLOSSARY

Overline. A small headline that runs above a photo; usually used with stand-alone art.

Pagination. The process of generating a page on a computer.

Paste-up. A page assembled for printing where all type, artwork and ads have been placed into position (usually with hot wax). To *paste up* a page is to place those elements on it.

Photo credit. A line that tells who shot a photograph.

Pica. A standard unit of measure in newspapers. There are 6 picas in one inch, 12 points in one pica.

Pixel. The smallest dot you can draw on a computer screen (short for "picture element").

PMT. A photographic paper used for shooting halftones. Short for photomechanical transfer; also called a *velox*.

Point. A standard unit of measure in printing. There are 12 points in one pica, 72 points in one inch.

Pork chop. A half-column mug shot.

Process color. One of the four standard colors used to produce full-color photos and artwork: cyan (blue), magenta (red), yellow or black.

Proof. A copy of a pasted-up page used to check for errors. To check a page is to *proofread* it.

Pull quote. Another name for *liftout quote*.

Pyramid ads. Advertisements stacked up one side of a page, wide at the base but progressively smaller near the top.

Quotes. Words spoken by someone in a story. In page-design jargon, a *liftout quote* is a graphic treatment of a quotation, often using bold or italic type, rules or screens.

Ragged right. Type that is not *justified*; the left edge of all the lines is even, but the right edge is uneven.

Raw wrap. Text that extends into a column alongside its headline; also called a *Dutch wrap*.

Refer (or reefer). A line or paragraph, often given graphic treatment, referring to a related story elsewhere in the paper.

Register. To align different color plates or overlays so they're perfectly positioned when they print.

Resolution. The quality of digital detail in

OCTOBER 23, 1999 ♦ THE VIRGINIAN-PILOT ♦ NORFOLK, VA.

The Virginian-Pilot
 WEDNESDAY
 OCTOBER 23, 1999
 1275 WALNUT ST. 757-261-1111

PRESIDENT MANDELA
"Let freedom reign"

ABOVE: Nelson Mandela had the world at his feet Tuesday, standing on stage before princes, presidents and prime ministers. But it was in the whisperings of the crowd that his transformation from prisoner to president was most evident — quiet utterances from hundreds of black people, telling themselves over and over, so they could believe it: "Mandela — President."

At his inauguration, Mandela said:
 We enter into a covenant that we shall build a society in which all South Africans, both black and white, will be able to walk tall, without any fear in their hearts, assured of their inalienable right to human dignity — a rainbow nation at peace with itself and the world. Never, never and never again shall it be that this beautiful land will again experience the oppression of one by another and suffer the indignity of being the skunk of the world. The sun shall never set on such a glorious human achievement.

LEFT: After an emotional moment, Mandela has South African President F.W. de Klerk greet a crowd of thousands at the inauguration in Pretoria, on Tuesday.

RIGHT: Nelson Mandela, South African president, and President F.W. de Klerk greet a crowd of thousands at the inauguration in Pretoria, on Tuesday.

BELOW: Nelson Mandela, South African president, and President F.W. de Klerk greet a crowd of thousands at the inauguration in Pretoria, on Tuesday.

MOORE COVERAGE, PAGES A14, A15

FACES IN THE CROWD
 Many in crowd cheer
 Some in tears
 Some in awe
 Some in joy

EYES ON ECLIPSE
 Many in crowd cheer
 Some in tears
 Some in awe
 Some in joy

an image, depending upon its number of dots per inch (dpi).

Reverse. A printing technique that creates white type on a dark background; also called a *dropout*.

RGB. An acronym for *Red, Green, Blue* — a color format used by computer monitors and video systems.

Roman. Upright type, as opposed to slanted (italic) type; also called *normal* or *regular*.

Rule. A printing term for a straight line; usually produced with a roll of border tape.

Runaround. Text that wraps around an image; also called a *wraparound* or *skew*.

Sans serif. Type without serifs: This is

"I designed this page while serving as The Virginian-Pilot's front page editor after helping them launch a new design for the entire paper. There were no important local or national stories this day, but there was a historic event in South Africa and a peculiar event in the U.S. Both events provided great images. The most striking thing about this page is what's missing: There are no 'stories,' just headlines, photos, cutlines and quotes."

— Alan Jacobson

GLOSSARY

JANUARY 1, 2000 + THE NEW YORK TIMES + NEW YORK, N.Y.

World Series Preview
Sports Saturday
 SATURDAY, OCTOBER 21, 1999
 The New York Times

Up for Grabs: A Series And a Decade
 Two Best Teams of 90's Get Set for a Rematch

PROBABLE GAME LINEUPS

| | | | |
|---|---|---|---|
| Yankees
Dwight Gooden
Dwight Gooden
Dwight Gooden | Reds
Pedro Martinez
Pedro Martinez
Pedro Martinez | Yankees
Dwight Gooden
Dwight Gooden
Dwight Gooden | Reds
Pedro Martinez
Pedro Martinez
Pedro Martinez |
|---|---|---|---|

THE SERIES SCHEDULE

| | | | |
|---------|------|---------|------|
| Yankees | Reds | Yankees | Reds |
| Yankees | Reds | Yankees | Reds |

"The Yankees were rolling to their third world championship in four years, so I had plenty of practice in designing the Steinbrenner's-Evil-Empire-Goes-To-Yet-Another-World-Series-Preview. My favorite part of the page: the 2p3-by-7p flamingo silhouette of El Duque layered over the banner and the Yankee Stadium facade."
 — Wayne Kamidoi, art director/Sports

- sans serif type.**
- Saturation.** The intensity or brightness of color in an image.
- Scale.** To reduce or enlarge artwork or photographs.
- Scaling.** The overall spacing between characters in a block of type.
- Scanner.** A computer input device that transforms printed matter (photos, illustrations or text) into electronic data.
- Screen.** A pattern of tiny dots used to create gray areas; to screen a photo is to turn it into a halftone.
- Serif.** The finishing stroke at the end of a letter; type without these decorative strokes is called sans serif.

- Server.** A computer used for storing and sending users the pages that make up a Web site.
- Shovelware.** A condescending term for dumping information onto your Web site without changing its format or enhancing its content.
- Sidebar.** A small story accompanying a bigger story on the same topic.
- Sidesaddle head.** A headline placed to the left of a story, instead of above it; also called a side head.
- Sig.** A small standing head that labels a regularly appearing column or feature.
- Silhouette.** A photo where the background has been removed, leaving only the main subject; also called a cutout.
- Site map/storyboard.** A visual outline of a Web site showing the page-layout plan.
- Skew.** Text that wraps around a photo or artwork; also called a wraparound or a runaround.
- Skyboxes, skylines.** Teasers that run above the flag on Page One. If they're boxed (with art), they're called skyboxes or box-cars; if they use only a line of type, they're called skylines.
- Solid.** A color (or black) printed at 100% density.
- Spot color.** An extra color ink added to a page; also called flat color.
- Spread.** Another term for a large page layout; usually refers to a photo page.
- Stand-alone photo.** A photo that doesn't accompany a story, usually boxed to show it stands alone; also called wild art.
- Standing head.** A special label for any regularly appearing section, page or story; also called a header.
- Style.** A newspaper's standardized set of rules and guidelines. Newspapers have styles for grammar, punctuation, headline codes, design principles, etc.
- Style sheets.** Coding formats (size, leading, color, etc.) that can be applied instantly to selected text in desktop publishing programs.
- Subhead.** Lines of type, often bold, used to divide text into smaller sections.
- Summary deck.** A special form of deck, smaller and wordier than most decks, that capsulizes the main points of a story.

GLOSSARY

- Table.** A graphic or sidebar that stacks words or numbers in rows so readers can compare data.
- Tabloid.** A newspaper format that's roughly half the size of a broadsheet newspaper.
- Tab stops.** Predetermined points used to align data into vertical columns.
- Tags.** HTML codes, enclosed in brackets, containing formatting information, anchors, etc.
- Teaser.** An eye-catching graphic element, on Page One or section fronts, that promotes an item inside; also called a *promo*.
- TIFF.** One of the most common computer formats for saving scans (an abbreviation of *Tagged Image File Format*).
- Tint.** A light color, often used as a background tone, made from a *dot screen*.
- Tombstoning.** Stacking two headlines side by side so that they collide with each other; also called *bumping* or *butting heads*.
- Trapped white space.** An empty area, inside a story design or photo spread, that looks awkward or clumsy.
- Trapping.** A slight overlapping of color plates to prevent gaps from appearing during printing.
- Tripod.** A headline that uses a big, bold word or phrase and two smaller lines of deck squaring off alongside.
- Typeface.** A family of fonts – for instance, the Futura family, which includes Futura Light, Futura Italic, Futura Bold, etc.
- Underscore.** To run a rule below a line of type.
- Uppercase.** Type using capital letters.
- URL.** *Uniform Resource Locator*; the address used to locate a site on the World Wide Web.
- Velox.** A photographic paper used for shooting halftones. Also called a *photo-mechanical transfer*, or *PMT*.
- Web.** Short for the World Wide Web, or WWW.
- Web page.** A single document, with text and/or images, viewed with a browser.
- Web site.** One or more linked Web pages, accessed via a home page.
- Weight.** The boldness of type, based on the thickness of its characters.
- Well.** Ads stacked along both edges of the

JULY 25, 1999 + SAVANNAH MORNING NEWS + SAVANNAH, GA.

Sunday Section 2: Heidler camp makes mark
Blood ties Fifty years after the end of civil war, the reunification of Cuba and Taiwan still leaves several questions
 NAMED GEORGIA'S BEST NEWSPAPER
Savannah Morning News
 July 25, 1999 • 150th Year, Issue 185 • www.savannahnews.com • \$1.25

JERRY HEIDLER ESCAPED FROM PRISON THROUGH A SPACE NO LARGER THAN THIS
 (and this is how he did it)

Green house' effect
 Jerry Heidler had a plan. He knew he had to escape. He had to be creative with a hole in the wall.

How he escaped
 Heidler had a plan. He knew he had to escape. He had to be creative with a hole in the wall.

What he used
 Heidler had a plan. He knew he had to escape. He had to be creative with a hole in the wall.

What he broke through
 Heidler had a plan. He knew he had to escape. He had to be creative with a hole in the wall.

Gunman killed by police after fatally wounding two SWAT team members
 A gunman was shot and killed by police officers after fatally wounding two members of a SWAT team during a raid on a house in the city.

Business interests win billions in tax breaks in new House bill
 A new House bill would provide billions of dollars in tax breaks for business interests, including a new provision for research and development.

- page, forming a deep trough for stories in the middle.
- White space.** Areas of a page free of any type or artwork.
- Widow.** A word or phrase that makes up the last line of text in a paragraph. (See *orphan*.)
- Wraparound.** Text that's indented around a photo or artwork; also called a *runaround* or *skew*.
- WYSIWYG.** "What You See Is What You Get"; a phrase used to describe software that shows you exactly how documents should look when printed or viewed on a browser.
- X-height.** The height of a typical lowercase letter.

"A convict had escaped from Toombs County Detention Center. While discussing how the prisoner climbed through a 10"-by-12" window, the graphic artist remarked how incredibly small a space it was. She folded a piece of paper to the approximate size and showed it to me. I was aghast, and I knew instantly that we had to show readers the improbable crawlspace. I had a mockup done in 15 minutes."
 — Joshua Gillin, designer

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ACKNOWLEDGMENTS

The author is sincerely grateful to the following friends and colleagues:

◆ **Editing and feedback:** Wally Benson, whose suggestions are always welcome; Tracy Collins; Clay Frost; Darryl Kotz. Eternal thanks to Patty Kellogg and John Hamlin, without whose support this book would never have been born.

◆ **Art and photography:** Patty Reksten; Steve Cowden; Fred Ingram; Todd Heisler; Brant Sanderlin; Bruce Ely; Joe Spooner; Ron Coddington; Bill Griffith; Joel Davis; Kraig Scattarella; Randy Rasmussen; Lois Bernstein; Pat Minniear.

◆ **Contributors of pages and words:** Jim Haag; Steve Dorsey; Alan Jacobson; Harris Siegel; Tom Dolphens; Josh Awtry; David Putney; Christopher Ream; Cindy Lacy; Shane Blatt; Jonathon Berlin; Joshua Trudell; Rob McDonald; Scott Sines; Nanette Bisher; Vince Chiaramonte; J. Ford Huffman; Wayne Kamidoi; Linda Shankweiler; John Kascht; Galie Jean-Louis; Josh Gillin; Adrián Alvarez; Matt Mansfield; Kerri Abrams; Rob Schneider; Ryan Schierling; Bill Marsh; Jim Denk; T. J. Hamilton; Ruth Witmer; Steve Cavendish; Ros Oberlyn; Javier Torres; Bonita Burton; Julie Elman; Tim Frank; Stephen Komives; Lori Sloan; Michael Whitley; Karen Ludwig; Gary Visgaitis; Josh Hanna; Nicole Puckett; Joe Watt; Matt Winter; Nick Masuda; Andrew Satter; Steve Gibbons. Special thanks to all the editors and advisers who offered their flags for our cover wallpaper design.

◆ **The McGraw-Hill staff**, especially Craig Leonard, Brett Coker and Brian Pecko.

◆ And once again, as always: my sweet Robin.

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ABOUT THE AUTHOR

Tim Harrower has been an award-winning editor, designer and columnist at newspapers both large (*The Oregonian*) and small (the *Times* chain of weekly publications in Beaverton, Ore.). Harrower became a journalist back in the '80s after his first career choice — beloved rock 'n' roll superlegend — fizzled out. He currently consults on redesigns, hosts journalism workshops and maintains a dog-and-frog ranch with his wife, Robin, somewhere deep in the Oregon woods. Harrower is also the author of *Inside Reporting: A Practical Guide to the Craft of Journalism*.

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Rachele Kanigel, San Francisco State University

ISBN 978-0-07-299669-2
MHID 0-07-299669-2



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