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

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

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

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

THE FUNDAMENTALS

1

WHAT IT'S CALLED

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

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

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

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

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

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

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

Jump line
A line telling the reader what page this story continues on

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

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

Reverse type
White words set against a dark background

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

Refer
A brief reference to a related story elsewhere in the paper

Mug shot
A small photo-graph (usually just the face) of someone in the story

Byline
The writer's name, often followed by key credentials

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

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

Index
A directory of contents

WHAT 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:

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

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

Sample newspaper inside page from THE SUNDAY OREGONIAN, JUNE 12, 1988, including articles "A BIG YEN FOR BASEBALL — Japan: Clubs hope when money talks, U.S. players listen," "Not everyone likes Japan's best-loved team," "Is expansion in the works?" and "Drysdale's streak was highlight of 1968 — season of the pitcher."

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 ▶

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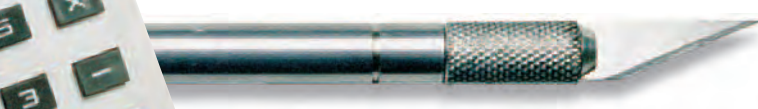
Knife: *In some art departments and composing rooms, X-ACTO knives (a brand name) are used for trimming photos, cutting stories and moving items around when pages are assembled — or "pasted up" — before printing.*

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.*

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?*

POINTS, PICAS, INCHES — HOW NEWSPAPERS MEASURE THINGS

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

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

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

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

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

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

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

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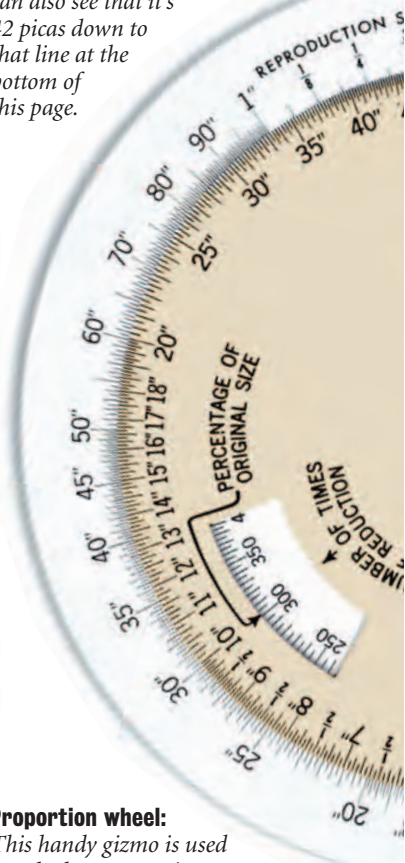
TOOLS OF THE TRADE

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.

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

◀ THEN NOW ▶

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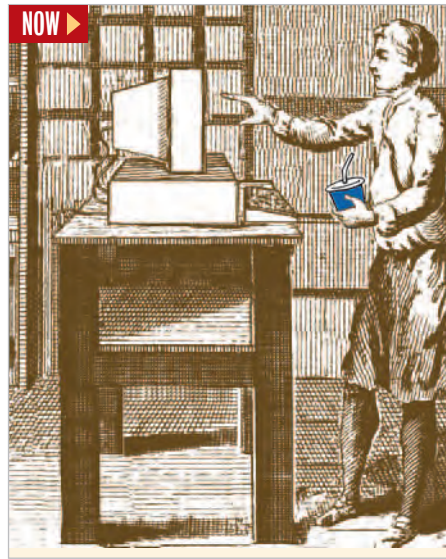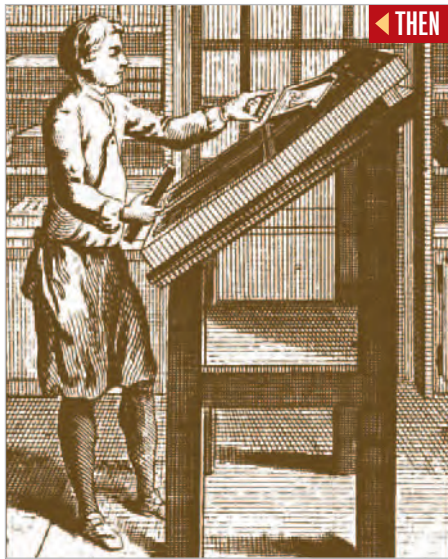
Over time, printers began using machines to set type. A century ago, Linotype keyboards created type slugs from hot metal. In the 1960s, phototypesetters began using film to print typographic characters. And today, computers make typesetting so cheap and easy, almost anyone can create professional-looking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

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

Take the 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
youR Cat aGain !

Upper-case boldface serif, 48 point

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

Lower-case sans serif , 29 point

Lower-case serif outline, 46 point

# BASIC TYPOGRAPHY

TYPE FONTS & FAMILIES

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

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

16-POINT FUTURA CONDENSED BOLD

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
1234567890
&.,.:;""”?!()•/#¢$%*

····· *Upper-case characters*

····· *Lower-case characters*

····· *Numbers*

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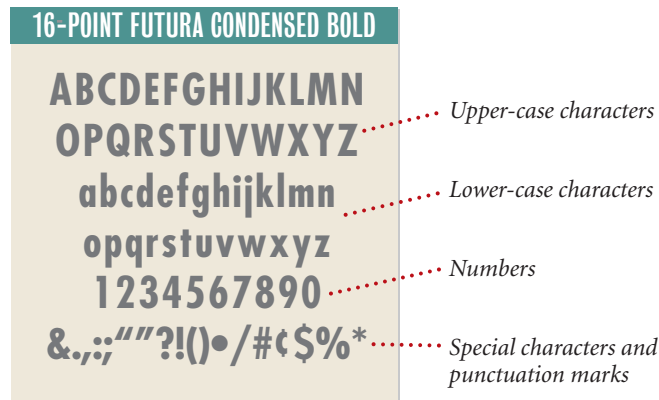
All the individual Futura fonts are part of the large Futura *family.* And many type families (like Futura) include a variety of *weights* (lightface, regular, bold-face) and *styles* (roman, italic, condensed).

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

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

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

Serif type 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.*

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

The Futura family, on the other hand, is available in 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.*

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

YIPPEE KI-YAY!
BOING!!

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.*

120 pts.

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."

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.

Sphinx

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

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

Baseline:
The invisible grid line the characters sit on.

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*.

MODIFYING TYPE VERTICALLY

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)

an example of leading
This is 24-point type with 42 points of leading (loose)
42 **between two lines**

MODIFYING TYPE HORIZONTALLY

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)

t r a c k i n g
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

THE FOUR BASIC ELEMENTS

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

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

The four elements are:

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

This is how the page actually printed . . .

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

Photo

Cutline

Headline
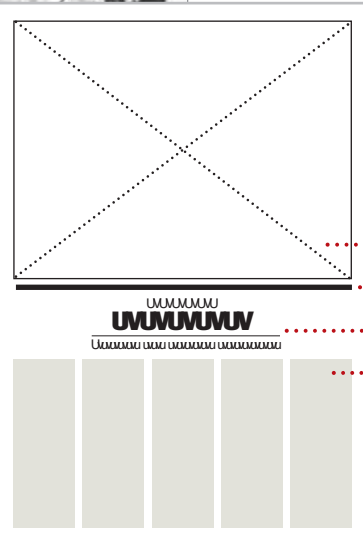
Text

Photo

Cutline

Headline

Text

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

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: Try this:

**Sox catch   Sox catch
up with   Yankees
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.   **3** They entice readers into the text.

2 They prioritize stories, since bigger   **4** They anchor story designs to help
stories get bigger headlines.   organize the page.

HEADLINES

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
F O R T .

"Our Flag is Still There "

**Arrival of the Relief
Fleet !**

*PRELIMINARY OFFICIAL CORRESPOND-
ENCE.*

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

A century ago, most newspaper headlines:
◆ Mixed typefaces at random.
◆ Combined all caps and lower case.
◆ Were centered horizontally.
◆ Stacked layers of narrow decks atop one another,
   with rules between each deck.

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

Hula hoops have Americans all a-twirl
That '60s trend
is back, and it's
hotter than ever
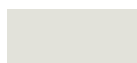
That's called a *banner* headline, and it's the standard way to write a news head-
line. But it's not the only way. Below are some alternatives, headline styles that go
in and out of fashion as time goes by. (These headlines all use Franklin Gothic.)

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

A TREND RETURNS
Hula hoops are on a roll
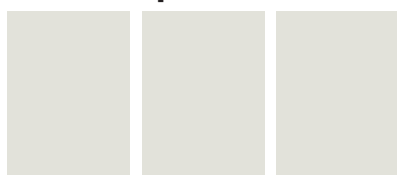
Hoop-la
Hula hoops are sweeping the nation this summer
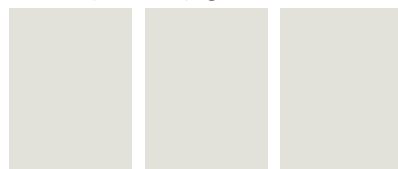
Hammers
*Hammers use a big,
bold phrase to catch
your eye, then add a
lengthier deck below.
They're effective and
appealing, but they're
usually reserved for
special stories or
features.*

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

Hula hoops: A hot new hit
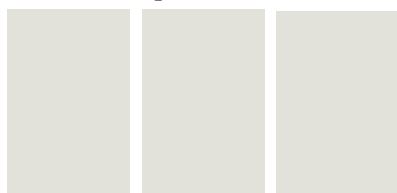
HULA HOOPS: They were hot in the '60s,
but they're hotter today
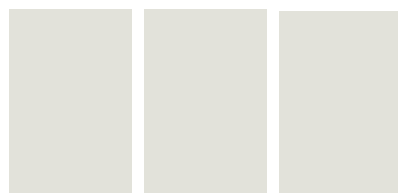
Tripods
*This head comes in three
parts: a bold word or
phrase (often all caps)
and two lines of deck
squaring off alongside.
Like most gimmicky
heads, it usually works
better for features than
for hard news.*

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

**Hula hoops
are circling
the nation**

**Hula hoops
are circling
the nation
this summer**
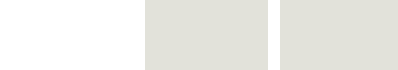
Sidesaddle heads
*This style lets you park
the head beside, rather
than above, the story.
It's best for squeezing a
story — preferably, one
that's boxed — into a
shallow horizontal
space. Can be flush left,
flush right or centered.*

HEADLINES

HOW TO SIZE HEADLINES ON A PAGE

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

Beyond that, it's difficult to generalize about headline sizes. Some papers like them big and bold, 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*

1 Uvuvuvuvu uy Vuvuvy

2 Uvuvuvu vu uvuv uvuvuv

3 Uvuvuvuvu uy Vuvuvuvuy uvuv

4 Uvuvuvu vu uvuv uvuvuv

5 Uvuvuvuvu uy Vuvuvuvuvy

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*

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.

IN YOUR EAR

REVIEWS, PREVIEWS & MUSICAL MUSINGS

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 side-bars 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.

TEXT

Newspapers measure stories in inches. A news brief might be just 2 inches long; a major investigative piece might be 200. But since one inch of type set in a *wide* leg is greater than one inch of type in a *narrow* leg, editors avoid confusion by assuming all text will be one standard width (that's usually around 12 picas).

You can design an attractive newspaper without ever varying the width of your text. Sometimes, though, you may decide that a story needs wider or narrower legs. Those non-standard column widths are called *bastard* measures.

Generally speaking, text becomes hard to follow if it's set in legs narrower than 10 picas. It's tough to read, too, if it's set wider than 20 picas.

The ideal depth for text is between 2 and 10 inches per leg. Shorter than that, legs look shallow and flimsy; longer than that, they become thick gray stacks. (We'll fine-tune these guidelines in the pages ahead.)


SHAPING TEXT INTO COLUMNS

Text is flexible. When you design a story, you can bend and pour the text into different vertical and horizontal configurations, as these examples show:

12

Suppose you have a 12-inch story. It can be designed as one leg 12 inches deep...

OR

6 **6**

It can also be doubled up into two equal legs, each 6 inches deep...

OR

4 **4** **4**

It can become three legs, each 4 inches deep...

OR

Note *how the text seems shorter (and more readable) as it widens.*

3 **3** **3** **3**

It can be four legs, 3 inches deep...

OR

2.4 **2.4** **2.4** **2.4** **2.4**

It can be five legs, each 2.4 inches deep...

OR

2 **2** **2** **2** **2** **2**

*It can even be spread into six legs, each 2 inches deep.*

Yes, math is often involved in page design, especially when you calculate story lengths and shapes. You'll find you need a sense of geometry and proportion — an understanding of how changing one element in a story's design affects every other element.

Uⱴuⱴuⱴuⱴuy uⱴuⱴuⱴ uy Vuⱴuⱴuⱴu uⱴuⱴu

4 **2** **2** **4**
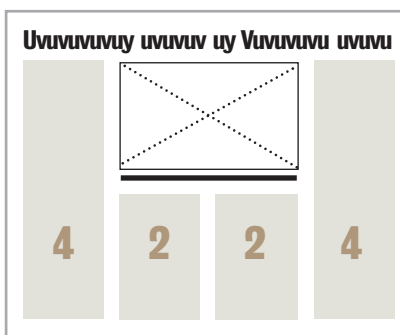
Here's that same 12-inch story — but now it wraps around a photograph. Can you see how, if the photo became deeper, each column of text would need to get deeper, too?

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.

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 dullest 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:
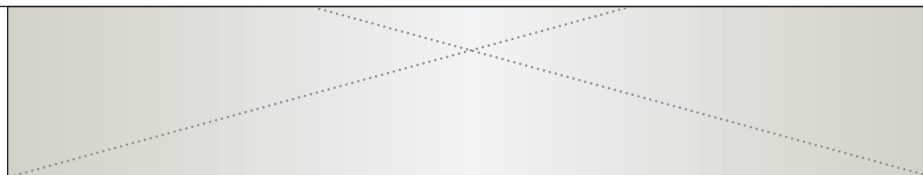
BELOW

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.*
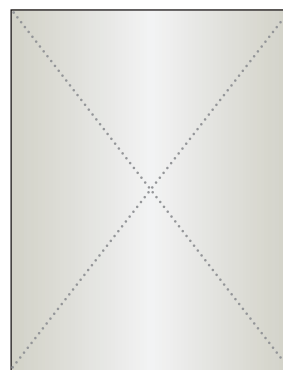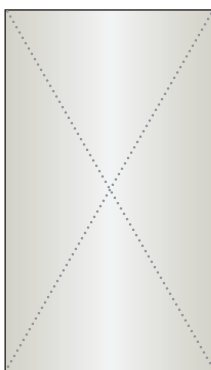

*This ragged right cutline is **flush left** against the photo and flush to the bottom. And it's too thin. Cutlines usually need to be at least 6 picas wide. If they're narrow, they shouldn't be very deep.*

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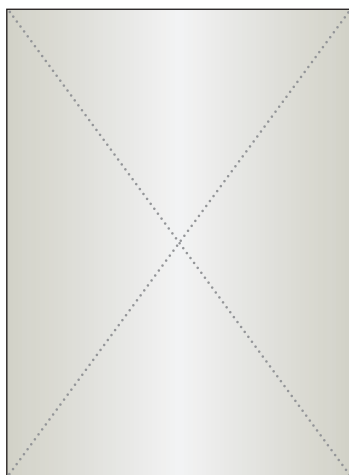
Ideally, every photo should have its own cutline. But photos can also share one common cutline, as these two do. Just be sure you make it clear which photo (at left or at right) you're discussing. And make sure the cutline squares off at either the top or bottom. Don't just let it float. (Notice how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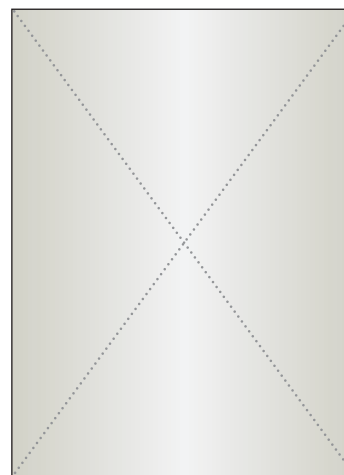
DRAWING A DUMMY

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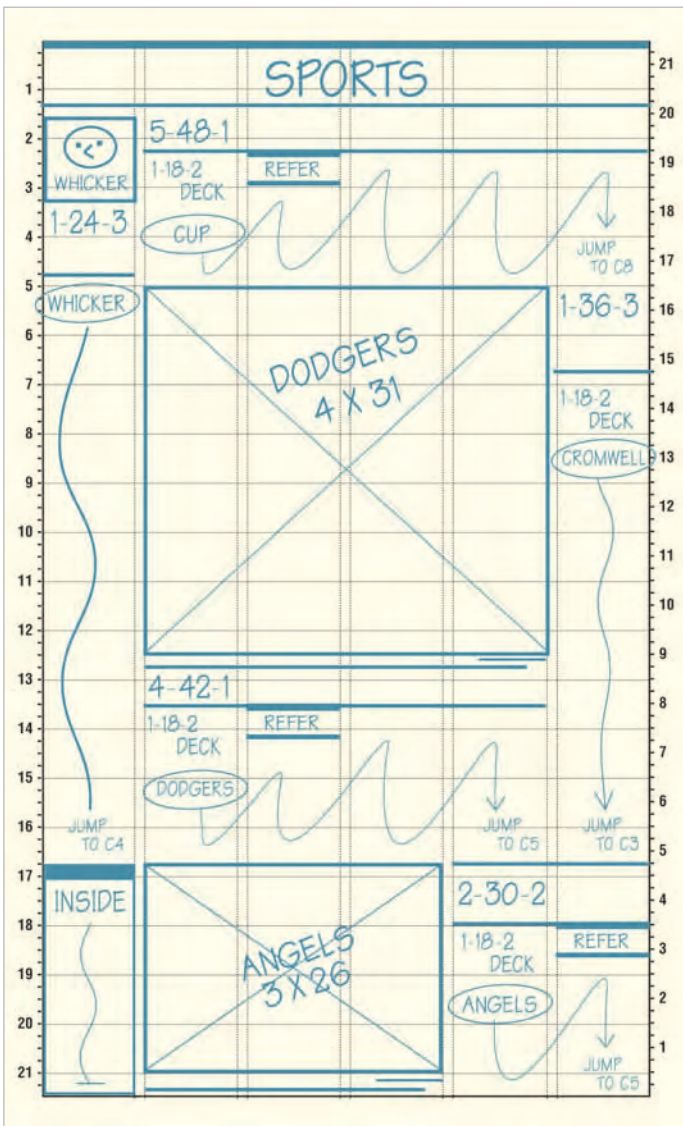
This is where pages begin. An editor or designer draws a series of lines and boxes to indicate where photos, cutlines, headlines and text will go. This page is pretty simple: not too many stories or extras.


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:

Page number, date and edition (if applicable)

Page or section headers, if any

Column logos, sigs or bugs, clearly labeled

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

Any rules, boxes or borders, clearly marked

Jump lines, including page number where text will continue

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

Headlines, clearly coded (with deck codes, 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.

DAY SUNDAY SECTION METRO EDITION 4 PAGE C1

METRO/NW header

BOULE LOGO

4-48-1 bold

1-16-5 DECK

1-30-3 m

FRANCKE MUG 7 x 9

poke mug up one pica

FRANCKE QUOTE

crimeplan

boule

JUMP TO C5

24-pt. overline

4-pt. rule along top

1-30-3 reg

1 pt. rules

1-16-5 DECK

RANCH 44 X 5" (crop from bottom)

killer

4400-42-1 reg

3000-16-2 DECK

ranch

1406

RANCH MAP 12 X 4"

JUMP TO C4

3800-30-1 reg

1200-16-4 DECK

May be short. Please air to fill.

PRAYER 22.5 X 4"

prayer

1200

JUMP TO C5

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 much more efficiently if you draw up a dummy first, then start assembling the real thing.

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.

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.)

Always remember to write the size of the photo. In this case, it's 2 columns wide, 18 picas deep — or 2 X 18, for short.
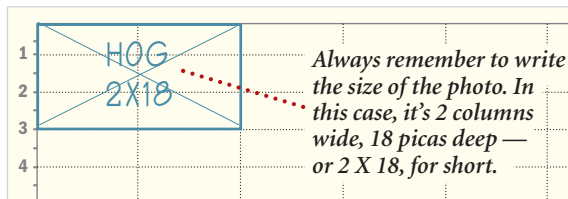
3 Next comes the cutline. There are different ways to indicate cutlines on dummies, but here's how we'll do it:

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.

When a photo needs a photo credit (the photographer's name in small print), indicate it with a line here.
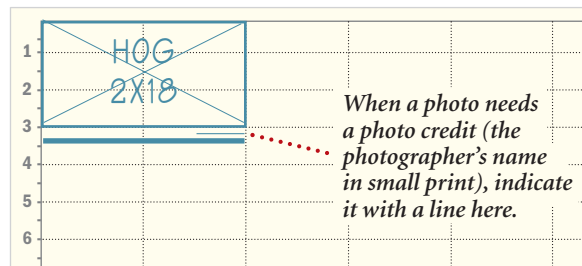
4 Now dummy a 2-24-2 headline. Most designers just draw a horizontal line and jot down the headline code — and that's quick and easy.

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:

This effect is easy to do: just waggle your pencil up and down, back and forth along the edge of a ruler.
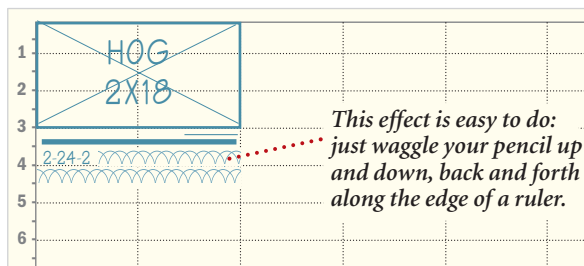
5 Finally, indicate where the text goes. There are many ways to do this: straight lines, wavy lines, arrows. Some papers just leave blank space.

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:

Some papers draw a little slash at the bottom of this line to show you've hit the end of the story.
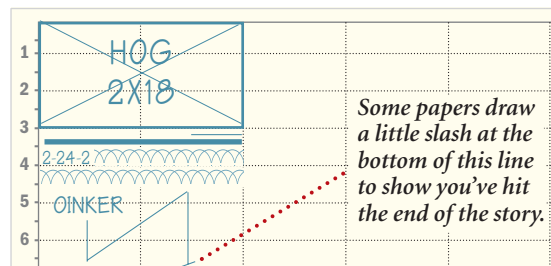
A SAMPLE DUMMY: BROADSHEET

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 dummying ads.*

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

◆ *Each horizontal line represents an inch of depth. A leg of text that's 1 inch deep would take up just one of those segments.*
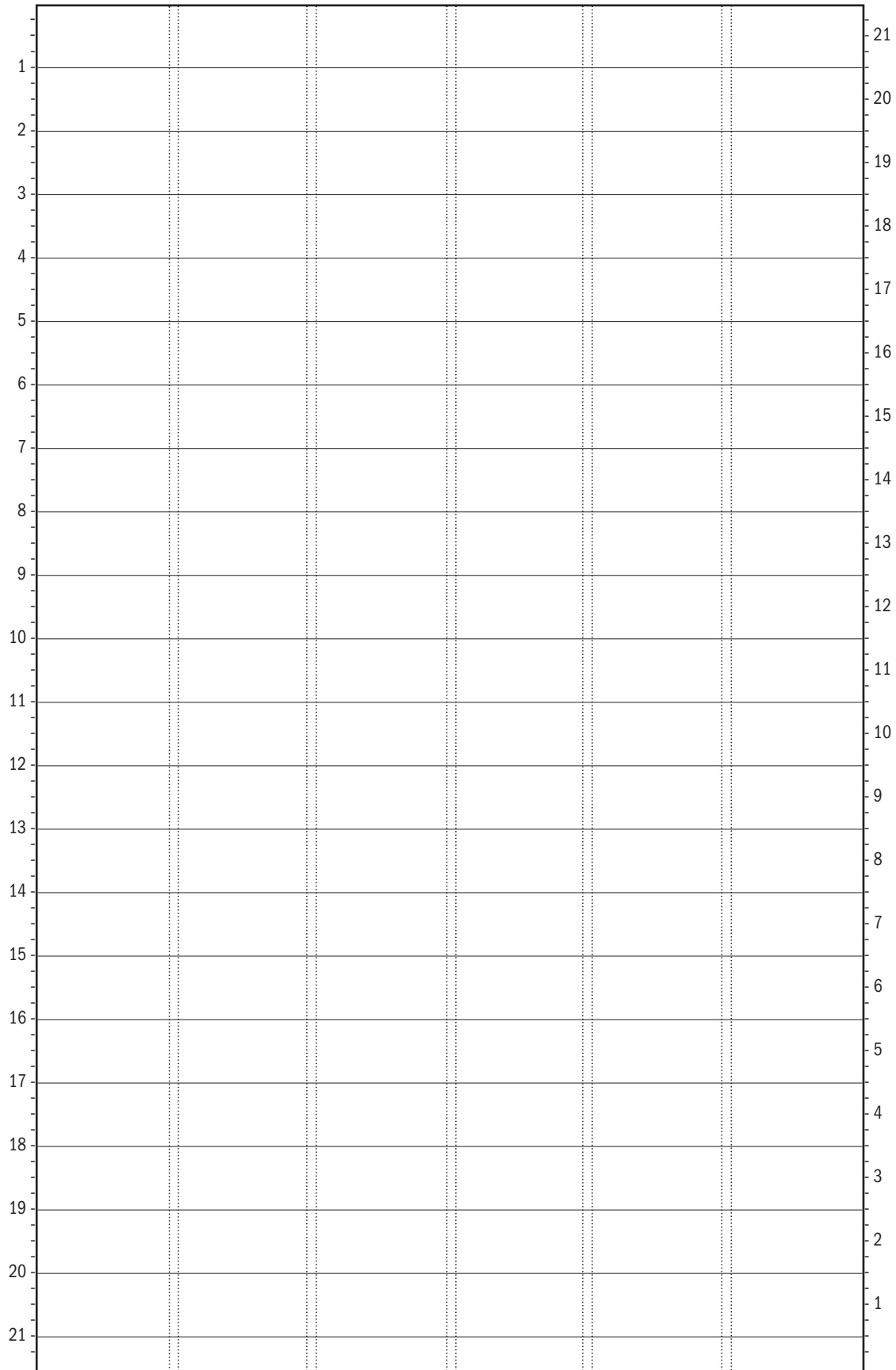
Need a dummy?
You'll need lots of blank page dummies like this to do the exercises at the end of each chapter. Feel free to duplicate this dummy as often as you like if no others are available for you to practice on.

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

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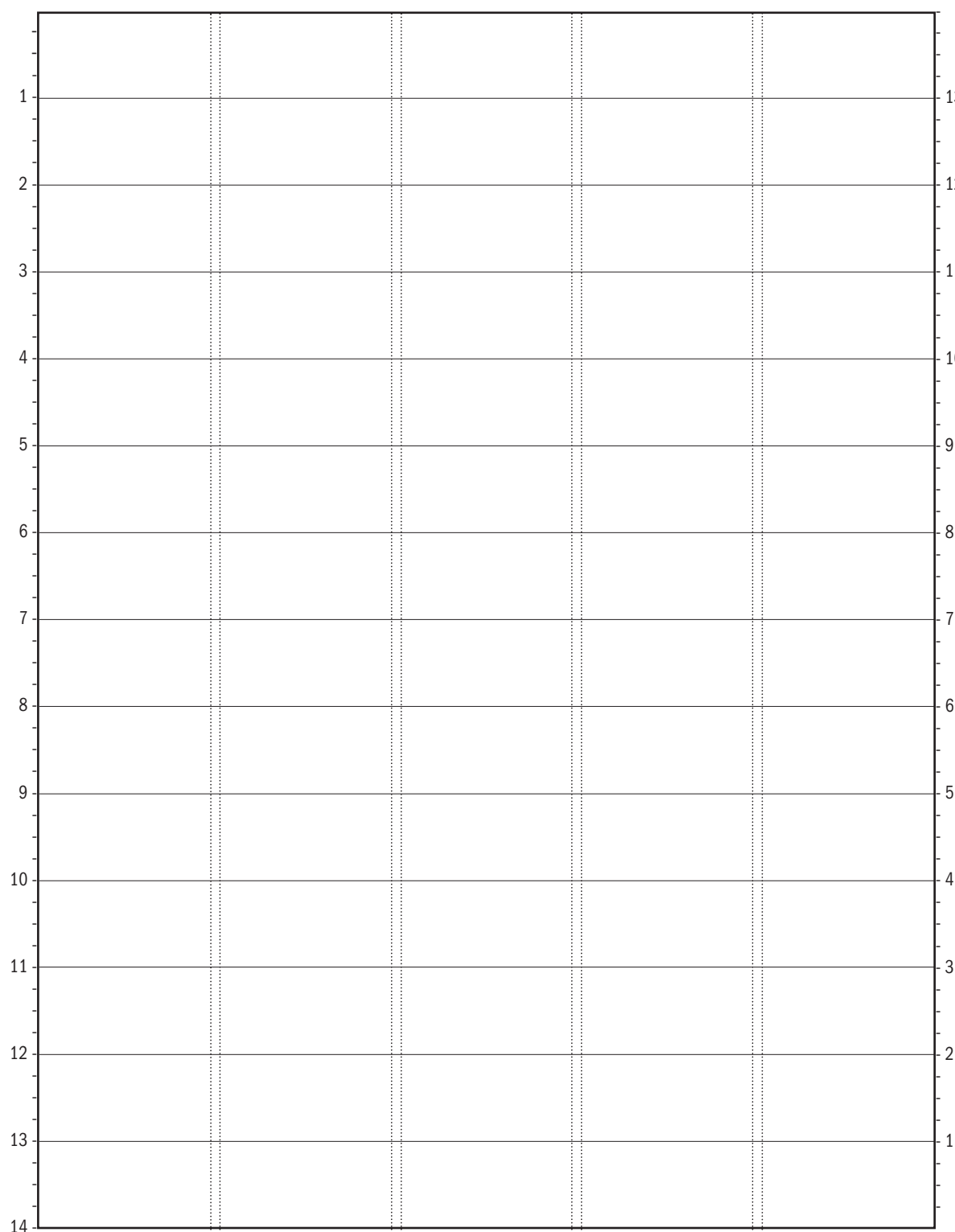
Dummies such as these show the basic *grid* pages use. And as we'll see later, the grid is the underlying pattern that organizes each page into columns. You'd use this dummy, for example, to design tabloid pages on a 5-column grid – but that's not the only grid that tabloids use. Some use 4, 6, 7, 8,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

TROUBLESHOOTING

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:

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.

Now we've assigned different jobs to different fonts, and you can see how the page's personality changes. We use Decotura for logos, Griffin for headlines Berkeley in the quotes, promos and text. This design uses more fonts than the one at left, but they're all given specific duties.

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 to make them fit better. Is that a bad idea?**

You mean, taking a headline like this —   — and squeezing it like this?

Coach admits: Yes, I'm an idiot   Coach admits: Yes, I'm an idiot

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? _____

ONE
INCH
SQUARE

What point size am I?

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

_____
The extra strokes at the end of a letter.

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

Sphinx

_____
The height of a typical lower-case letter.

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

_____
The invisible grid line the characters sit on.
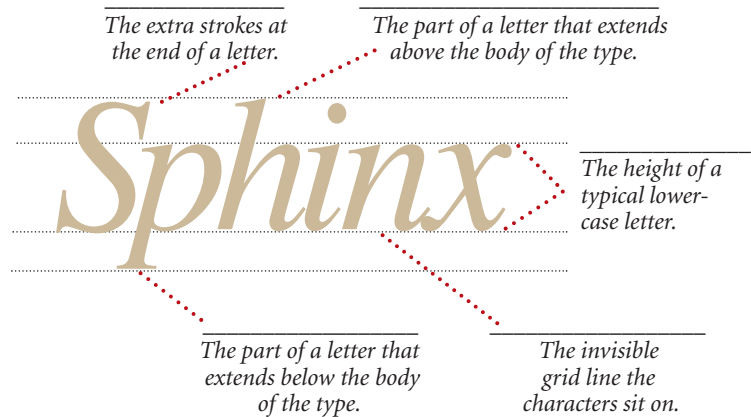
3 Examine the headline below. What is the:

Weight _____

Point size (within 3 points) _____

Whasssuppp?

4 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.