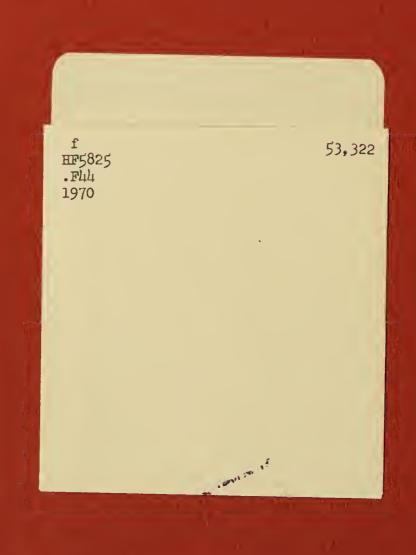
# Layout4

PRINTING DESIGN

+ TYPOGRAPHY







## Printing Design + Typography

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## Foreword |

'The principal purpose of this book is to show how advertising and printing can be made attractive, interesting and easy to read. This necessitates meaningful planning. The drawing-board technique for such planning is termed *Layout*.

Perhaps, many eonsider it an art to be practiced only by the professional. The question may arise: Must I be a talented artist, skillful letterer and typographer to make successful layouts?

Obviously, to practice layout in its fullest sense, as in the rendering of topflight visuals for presentation purposes, one should have an innate artistic ability and be highly trained in all phases of design, typography, lettering and illustration. One must also develop the faculty to eoordinate these requirements successfully. However, anyone who becomes adept at simple drawing techniques and type simulation, acquires a comprehensive knowledge of the mechanics of typography and learns to apply the basic design requisites correctly, ean produce suitable composing-room layouts.

Realizing that many layout enthusiasts may not be artistically proficient, but are nevertheless creative, the author presents this volume in elementary, reference-style fashion to benefit every printing planner.

Those with greater artistic or typographical skill will also find in these pages many helpful techniques to augment their abilities. The theories and procedures expounded herein stem from many years of study and practical application and are based on that indispensable and timetested factor—experience.

c. J. F.

## Completely Revised Edition

# ILAWOUICA,

PRINTING DESIGN
+ TYPOGRAPHY

By Charles J. Felten

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## A Word of Thanks

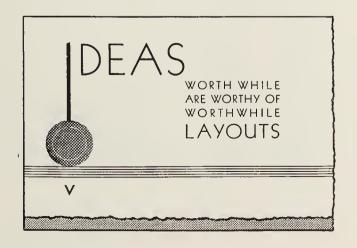
"Ideas worth while are worthy of worth-while layouts". . . so proclaimed my first sans-serif business card.

Worth-while ideas are likewise worthy of toil, sweat, perseverance — this book, for example.

It started almost fifty years ago with a Golding job press (with a "kicker" for footpower), two fonts of shiny new type, and unbounded enthusiasm for the craft. After mastering basic small-shop methods, the creative opportunities of Manhattan's printing industry beckoned.

Mechanical proficiency in typography was simply not enough: I had the urge to *design* it. Thus, I copied what seemed to be successful typographic pieces. I had to adapt the work of others, for there were no specific how-to-do-it texts available until 1928 when Frank H. Young's fine book, *Advertising Layout* came out. That same year I attended layout classes taught by the late Fred Ehrlich under sponsorship of the New York Employing Printers Assn. To his memory, then, this belated salute from an old student. I have been studying, teaching, writing, lecturing ever since!

Late in 1929, Ernest Trotter, also an Ehrlich student, became managing editor of *Printing Magazine*. Well aware of the dearth of design material, he commissioned Fred Ehrlich to write layout articles—a series which later appeared in book form. In those days, I had no thought that I would succeed Ehrlich as author of a book on the subject, of which this is the fourth edition.



The first edition of Layout resulted largely from my labors as typographic designer in topnotch commercial print shops and in "Ad agency alley." A postwar product, it began appearing monthly, chapter by chapter, in Printing Magazine, beginning with the August, 1947, issue. Success of the first series led to its continuance as a monthly magazine feature—a period of more than 22 years. This embraces well over 500 pages of text and illustrations from which three more editions had sprung. This fourth edition is offered as "best of the lot." It is an earnest, cumulative effort to help younger typographers understand the principles involved as they develop their own techniques. In a quarter-century of writing on this subject, a lot of ground had been covered!

I am indebted to many friends and associates who have given their time and talents to the production of my articles and books. I would like to say "thanks!" to all those who have encouraged me over the years by sending useful material, comments, cheers, and criticism. In particular, my humble gratitude goes to Ernie Trotter for his many kindnesses, cooperation and inspiration.

Over the years there have been many others who reviewed my copy. Old friend Sam A. Cousley was one of the first to edit it. Harry G. Grimwade and Edward D. Doe gave valuable counsel and encouragement. Chiefly, however, it has been Senior Editor Biruta Sesnan who has expertly updated it. Yet without Ethel Walling's ability to decipher my scribbling nothing could have been printed! Thanks also go to the *Printing Magazine* staff — especially to Ernie's able successors, Jim Burns and Jerry Flynn — for maintaining high editorial, reproduction, and humanistic standards.

To the many sources of inspiration for ideas; to the companies, ad agencies and the individuals who furnished reproductive material — my sincere appreciation for making this volume attactive, informative and instructive. To fellow printers who produced this book: thanks for a job well done!

C. J. F.

## INTRODUCTION

# Design is Constant Application Varies

The first edition of Layout: The Practical Application of the Principles of Design to Advertising and Printing was published in August, 1947. Simultaneously Printing Magazine reprinted it in monthly installments.

The articles quickly developed into wider explorations of design and typography, far beyond what the book contained. By comparison, the ensuing creative evolvements seemed to minimize my initial book presentation.

But who can put between covers any treatise on such a variable creative process without some of it becoming dated even before the ink is dry on its contents page? However, the book contained certain fundamental design requisites that will always be valid regardless of style trends or variations in techniques and procedures. It was well received and its reprint in *Printing* began a broadening of horizons and a sharpening of viewpoints that have prompted my many reevaluations since then.

Many *Printing* readers have profited from my how-to-do sketches, from the before-and-after examples and, particularly, from the relationship of creativity to sales and production. In an orderly sequence, they are now at your finger-tips in this handy reference volume.

The ever-expanding role that creative printing plays in today's vast output reaffirms the value of applying sound design and typographic procedures to its sales and production. The last two decades have brought rapid advances in all forms of visual communication and they have had wide impact on the graphic arts. Obviously,

to be tuned to the imperatives of the hour, styles, tempos, techniques, and procedures in typography, photography, illustration, and other layout components need constant revision.

The many new products and processes, too, have caused many changes in the planning of printing in relation to its production, for no artistic application is worth while if it ignores the practical in reproduction.

Some of the improved tools a printing designer utilizes today are: the broadest possible range of type designs; more efficient and more varied typesetting methods in both conventional hot metal and cold type; finer and more colorful, more serviceable paper surfaces, improved press capabilities, and elaborations of the three major printing processes.

These are but some of the many advances that give today's alert printing designer creative and reproductive advantages of inestimable value. Continually expanding formats and wider means of expression bespeak even greater emphasis on creativeness in the future.

Although nearly fifty years of background seemed to lift me out of the apprentice classification, newer vistas and challenges appear. So it looks as if I will have to sharpen my pencil for another decade or two of layout experimentation.

Meanwhile, I have compiled the best of 250 printing-design articles and my three previous editions of *Layout* into this volume. Unlike a lot of TV reruns it is updated for more effectiveness.

This edition, *Layout 4*, should prove inspirational and practical to every printing planner.



Five pairs of "before and after" sketches that illustrate some basic applications of the *five basic design* requisites that will always prevail in layout regardless of the style trends set by newer techniques in design and typography.

The miniature layout pattern at top-left is unattractive and unexciting because the display element is static in its dimensions and placement. In the revised version, at right, *proportion* has been applied by changing the mathematical relationships into dimensions that are vivid and inviting.

In the second row, the stiltedness of the first pattern is overcome in the revised version by applying *contrast* in the size, shape, tone and position of the elements.

In the third pair, the two basic forms of *balance* are exemplified; at left is the formal version; at right, the informal style.

The fourth set evaluates the improvement of visual flow by applying  $\it rhythm$ .

The fifth experiment demonstrates how the scattered placement of elements in the left thumbnail sketch is effectively recreated into a cohesive layout by applying the design requisite, *unity*.

The handlettered presentation visuals below are four drawing-board evolvements from the same basic copy. They portray possibilities for comprehensive "blueprinting" of layout components in widely varying forms of emphasis, typographic style and photomechanical projection. In each experiment the type style, size, weight, positioning, spacing and other refinements influence the successful application of the five basic design requisites.

The top-left type rendering suggests Horizon; the topright example simulates Optima; the lower-left portrays sans serif. The last example symbolizes Craw Modern.



# Why Layout + Typography?

The essential purpose of all printing is to convey a message. To do this, the format must be attractive, interesting, and readily perceptible.

Layout is the art and method of applying design to printing. Through drawing-board evolvements, all component elements are arranged into an eye-appealing pattern within a specified area.

Layout encompasses photographic, illustrative, and typographic creativeness and the detailed projection of all reproduction techniques.

Typography, however, is the specific technique that makes the type components in a layout graphically effective and clearly readable. It emphasizes the initial design concept by defining the practical aspects of the typographic message.

As design and typography influence each other they should be approached simultaneously at the start of a layout.

Layout is the basic factor in the sales and production of all worth-while printing. Through a comprehensive layout, ideas and copy become concrete plans for presentation to clients, evaluation of costs and production procedures.

A carefully detailed layout that projects all shop procedures may be likened to an architect's blueprint. As every worth-while structure stems from a combination of the artistic and the utilitarian, so does the effectiveness of all printing and advertising depend on the soundness of its design and the correctness of its typography.

Printing and advertising are not stock-shelf commodities. They must be custom-built to meet the specific needs of a client, product, or service. Layout must convey an idea, promote its acceptance, and generate belief in the message. It is, therefore, both a creative and economic necessity.

The continual expansion of publication, direct-by-mail, financial report, and numerous other types of promotional and commercial printing vividly points up the need for topflight design and typography.

Techniques in every phase of layout must keep step with every graphic-arts innovation, every creative trend and development, and every mechanical advance in reproduction.

There are constant improvements in photographic and illustrative products and procedures — finer paper, plastic, and other surfaces on which to project an idea, more colorful ink spectrums, and wider photomechanical means for their application.

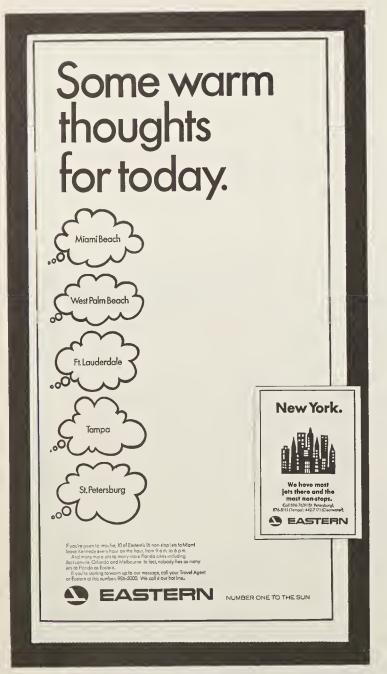
Letterpress, offset, and gravure are still the three main reproductive processes, but silk screen, steel engraving, and photogelatin contribute immeasurably to certain layout interpretations. Likewise, die-cutting, embossing, surface-coating and other finishing processes materially assist in developing unique layout characteristics.

Of greatest value to layout, however, are the continued elaboration of type design and the expanded methods of typesetting.

No amount of fine presswork, colorful ink or characterful paper can make a printed piece worth while if good design and correct typography are neglected at the outset.

Through layout, all printing can be lifted from mediocrity and achieve its primary purpose: to be seen and read.

We recall the wise admonition in the Good Book: "Write the vision and make it plain upon tablets, that he may run that readeth it."





## Versatility

The same basic layout principles and procedures are applicable to all forms of printed matter. However, practicality demands that each format receive its own specialized design and typographic treatment.

A layout for an ad in a newspaper or a magazine, commonly termed "space" advertising, may utilize the same copy theme and illustrative approach as an individually printed promotion piece. But the physical interpretation may vary extensively as it is tailored to fit the medium to be used.

There are many specialists in every field—law and medicine, for example—but all start with the same basic courses. So is it in layout.

Every printing designer should have a basic understanding of the widely divergent layout categories so that he can take fullest advantage of the opportunities each affords. He must also fully recognize their limitations; otherwise, layout may hinder rather than facilitate reproduction.

The following suggestions may be helpful in formulating design and typographic approaches to display advertising in daily and weekly newspapers. They apply also to ads in other publications with the same general make-up and production procedures.

In a newspaper an advertisement competes for attention with a wide assortment of other ads, a large amount of text, a variety of pictures, headlines, box heads and other unrelated elements.

Top-Left

Eastern Airlines used six columns, full-page depth, in a newspaper to lure tourists South. Forceful, left-axis-arranged, its sans-serif typography, combined with style-matching symbolism and Eastern's dynamic logotype, created an open, airy pattern that effectively contrasted the two news columns which appeared left of the ad.

In the small, two-column "New York" ad, Eastern used sans-serif typography, too; arranged it formally.

The Rutenberg Home ad demonstrates the value of forceful line illustration with strong accentuating shadows and the absence of minute, ineffective details. The use of compatible sans-serif types improves production potentials and stimulates perceptibility.

# in Newspaper Ads

The limited time in which a reader must be attracted makes it imperative that an ad have graphic impact, individuality and typographic contrast to all competing elements.

If the layout embodies distinction and appropriateness for the product or service it intends to sell it has a better chance to be seen and read than a haphazard setting of so much type to fit a given space.

An advertisement's size is no criterion of its

*Below:* R.O.P. (run-of-paper) color in newspaper ads increases their effectiveness.

In the five-column cottage-cheese ad the shaded areas were in pastel green while the six-column "Flinty-eyed" banker portrayal used salmon as the second color. Both exemplify detailed planning of art, lettering, and typography to suit newspaper reproductive processes. There are no hair-line registers, no thin or fine-serifed types, nor other clutterbugs to detour the message.

Both ads were prepared by people at W. M. Zemp & Associates of St. Petersburg, Fla. The cottage-cheese ad was designed by Erland Larson and written by Tish Robbins. The bank ad was designed by Robert Celandar and written by B. C. Perfit.

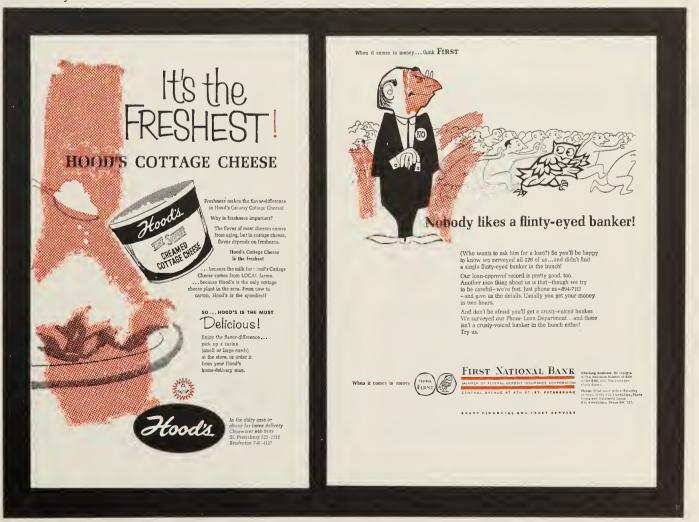
effectiveness. Many small ads have more attention value than their larger neighbors because the space has been better utilized by careful layout.

Big, heavy type and blatant display elements in crowded arrangements are less effective than are conservative types and toned elements when properly accentuated by white space.

Attention-compelling photographs and illustrations with effective tone values, skillfully cropped and properly placed, create added effectiveness. Obviously, if one can divert the reader from the news columns to the sales argument of a good picture, he gives that ad a decided advantage in attractiveness.

Consistent users of newspaper space individualize their ads by adopting ingenious shapes, novel treatment of illustrations, logotypes, symbols and individualized typography.

Most national and much local advertising is prepared by advertising agencies where art di-





While Don Shure's layout style is formal, the down-to-earth copy slant by Louis Redmond is decidedly informal. The display type in this full-page depth ad is Bulmer italic. The agency is Redmond, Marcus and Shure, Inc.

rectors create the layouts. There are many other creative specialists involved, such as copywriters, photographers, and illustrators. On the production side there are many photomechanical and other reproduction specialists. In the large agencies the type director has a status similar to the art director.

Many newspaper layouts are interpreted typographically by ad-agency typographers who specialize in applying rigid standards of craftsmanan orgy ETISHISTS 20% OFF ON 18,600 PAIRS OF BRILLIANT NEW ANDREW GELLER SHOES. You can wallow in the glamour of the Andrew Gellers, toast your toes with the designing genius of Umberto, Gamin, Adlib, Stanley Philipson and Cashmir. andrew geller 18 West 57th Street, New York

In this two-column newspaper ad, undoubtedly Franchellie Cadwell's unique copy slant evokes empathy. In addition, Barry Landsman's layout forcefully characterizes it. The agency is Cadwell Davis Co.

The "uptight" Palatino pattern was composed by Graphic Arts Typographers and engraved as a line-cut for identical newspaper reproduction.

This vibrant example exemplifies the effectiveness of creativeness and productive competence.

ship and refinement. These compositions are then electrotyped, stereotyped, or finely proofed for photoengraving, offset, or gravure reproduction in sufficient multiples to insure identical reproduction in every newspaper.

Through a wider range of type styles, specifically designed for greater versatility in ad composition, many newspaper composing-rooms today offer expanded facilities to interpret ad layouts.

While letterpress printing of newspapers has

seen many improvements, there are still some generalizations to be respected. For example, high press speed with soupy ink on comparatively coarse news stock requires coarse screens in half-tones, tints, and other illustrative elements. Matting and stereotyping pose certain restrictions on finely detailed type.

A continually growing number of offsetprinted newspapers and a wider application of color in both processes have greatly expanded layout's role in newspaper advertising.

The photomechanics of offset allows for a versatile, flexible drawing-board assembly of the illustrative, typographic, and decorative compo-

nents into a unified, camera-ready mechanical.

In fact, some letterpress newspapers are now facilitating their advertising make-up procedures by the pasteup method for photoengraving.

Whether the typesetting is slug-cast or photographic, the make-up in metal or in pasteup, is immaterial. What matters most is that a sound, practical layout blueprints the entire operation. By specifically detailing type sizes, styles, positioning, leading, and other make-up procedures, the practical composing-room layout eliminates guesswork, promotes efficiency, and produces a more effective product — an ad that utilizes space to the utmost advantage.

## Faster Publication Tempo

Publication layout embodies the design and typography of the editorial pages of a magazine, periodical, Sunday supplement, house organ, or other format of similar pattern. With modifications and adaptations, the same basic layout principles and procedures are applicable to reports, surveys, presentations, brochures, and certain forms of promotional material.

However, to explore publication design to its fullest, any evaluation should begin with the high-circulation national magazines which set the highest standards in contemporary visual communication. Their pages portray the ultimate in creativity and craftsmanship in the graphic arts.

Here the layout function is supervised by art editors and art directors of utmost talent and training, who formulate the over-all creative aspects which impart distinctiveness and individuality to their publications. In turn, these art directors are complemented with illustrative editors, photographic directors, type directors, and many other specialists, depending on the style and content of the publication.

Obviously, smaller publications have more limited staffs, but every worth-while magazine has its art director, whether the chore is full-time or on a free-lance basis.

Regardless of size or scope, the design and typography of any publication reflect the capabilities of those who plan its physical appearance no matter what their titles.

There are many types of publications — popular, pictorial, news, sports, men's, women's, business, educational, religious, trade—to name a few. Obviously, their individualized purposes and editorial objectives require the proper plotting of editorial and illustrative content to fit their class of readers — their habits, tastes, customs, desires and objectives. It follows that the graphic presentation should reflect the most suitable design and typographic interpretation of the subject matter so as to make it appropriate in style, attractive, interesting, and easy to read.

In this fast-moving age, we are all influenced psychologically by an ever-increasing tempo in every way of life. Audio-visual advances in TV and every communication form have prompted many improvements in the tempo of the graphic arts. More rhythmic design patterns, less-adorned types and typography, clear-cut photomechanical usages, updated photographic and illustrative techniques, are but some of the devices to speed up the pace in contemporary publication layout. Likewise, there are constant improvements in the reproductive methods and materials which increase the quality and speed of publication production. The alert designer keeps abreast of every advanced technique and procedure.

Evolvement of a style concept for a particular publication is a highly specialized creative endeavor and entails many progressive artistic and typographic experiments.

















 $Top\ row:$  These thumbnails suggest an imaginary publication of about the Life or Look proportions in a cross-section style.

The first spread suggests the inside cover page at left and the opening page of a three-and-one-half-page article at right. By running a 50% tint on the inside cover and positioning masthead and contents reference to left, accentuating contrast separates the pages. The text in the mortise refers to the opening article; lifts some salient features and emphasizes them.

The oversize "Head" suggests a trim, thick-and-thin type style, such as Optima. It aligns flush-left with the lead-in and credit lines.

The next spread sinks the four text columns to allow the broad carry-over head to bridge the gutter at top. With the horizontal shape of the combined panelpicture element at top-right, a fast-moving left-to-right rhythm is created. A softer downward pace is set by the deep vertical text columns.

The reverses in the panels also lift some pertinent copy features which are related to the pictures they accentuate.

In the third spread, the first article ends. The heavy vertical rule and deep pattern of white space speed the eyes downward to the opening picture of the fast-moving horizontal picture pattern that bleeds at right. For the "Heading" in upper and lower case, a weighted serifod style is suggested — one that would harmonize with the tonal character of the illustrations.

The last spread uses larger, more compelling, pictures, creating further emphasis for swift left-to-right rhythm.

Covers on some magazines are photographic, some artistically rendered, while others are mainly typographic. Layout obviously plays an important role, but to instill drama into an effective cover picture requires special skill with lens or brush.

Similarly, the illustrative and photographic styles and techniques for inside pages are limitless and they, too, demand the utmost talent in their conception and the rendering of finished art.

Yes, topnotch publication design combines the efforts of many highly trained, talented artisans. The efficient layout designer coordinates their efforts. Skillfully, he translates these talents into vibrant pages, spreads, and a unified entity that effectively completes the publication's basic visual purpose. Many preliminary pictorial or illustrative layouts are made to guide artists and photographers, while often they are given wide latitude and their creations arranged, shaped, or repositioned to fit certain size and space limitations, to fit make-up procedures and press capabilities more effectively.

Photographic tonal values are the designing tools of a photographer. Deep, strong blacks, crisp whites, neutral grays—sharply defined and in proper proportions—create, in his pictures, contrast, variety, and interest. They afford the layout designer utmost opportunity for expressiveness in design, emphasis in photomechanical interpretation and clarity in reproduction.

Sometimes, the factual story-telling qualities of a picture or sequence outweigh its technical

Left Panel, Continued

Second row: Now the pace changes again. A single page with predominating vertical shapes directs the eyes swiftly downward. But, subtly, the horizontal head slows the action. Notice also the decidedly stronger pictorial tones in the four pages that follow, and the compensatingly heavy "HEAD" at the bottom of the opening page. Type could be Craw Modern Bold.

As the article ends on the left of the third spread, the bold accentuating unit vertically emphasizes the end of that picture pattern, accompanied by the closing type column. Now, another one-pager, but again a different change of pace by arranging it formally with a centered two-line italic head across the top.

The last spread exemplifies a more reserved tone in the picture values and a cap-and-small-cap style of heading. It emphasizes, particularly, the effective sizing, shaping and placement of all components to achieve fast tempo in publication layout.

qualities. Here, skillful cropping, subtle retouching and adroit patterning can often offset deficiencies, or some typographic assist such as surprinting or reversing may be in order.

Editorial direction in page allotments, makeup sequence, and over-all patterning of spreads must be followed. However, until exact space allocations are made for textual content, for display and illustrative elements, on detailed, actual-size layouts, initial use of comprehensive thumbnail sketches is suggested.

Through these miniature devices, calculations are made as to the relative values of the elements contained in each article or story, their design sequence, contrast or editorial relationship. They also afford an opportunity to examine color potentials, bleeds and press or binding limitations. They can help avoid monotony in size, shape, tone, and positioning of elements within the layouts themselves and possible conflict with intervening advertising pages.

Arranging the thumbnails in suggested sequence on a mat board or drawing-table affords a convenient, condensed grouping for simultaneous visualization and evaluation by editorial and designing staffs.

Proportions of thumbnails should reflect the page size of the publication, and the elements drawn thereon should therefore be in proportion. However, certain modifications are generally required in display-type sizes, column widths, and

other details when actual copyfitting begins on the blowup layouts.

In a basically illustrative magazine where the over-all style pattern for art, photographs and typographical techniques has been established, the layout procedure usually follows this course:

Each story in manuscript form is carefully read to establish an illustrative theme. Penciled notations are made as to tempo, period, locale, physical characteristics of characters, and many other details. Some text may offer spontaneous clues for dominant illustration, while other copy may prompt outstanding typographical arrangements with subordinate illustrations.

As each story or article crystallizes, small thumbnail sketches are made for evaluating ideas. From them roughs are made on previously printed layout tissues of regular page dimensions.

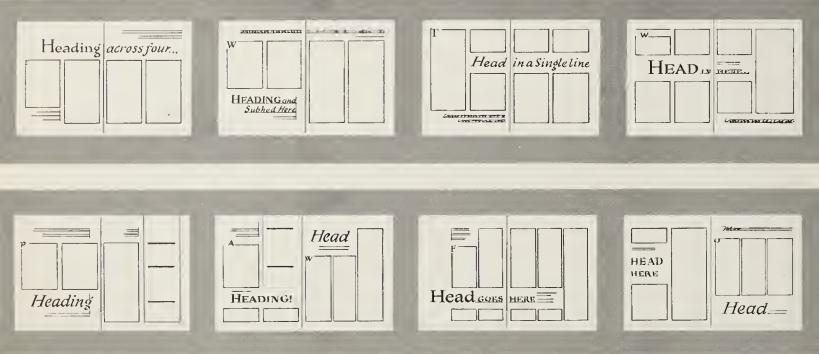
These roughs make preliminary evaluation of the size, shape, tone and position of all illustrative and typographic elements, but are not final or absolute. They remain variable and flexible until the pagination of the entire "book" is evaluated as a unit. It is obvious that a page layout that may appear well designed in itself may need readjustment and refinement when placed opposite another. Although spreads of the same story may remain as originally designed units, the single opening or closing pages of a story may need modification or elaboration according to the pagination.

Ofttimes the need of a definite color in the illustrations may require the shifting of spreads or individual opening or closing pages to fit the mechanics of pressroom production. Editorial rearrangement of pages may necessitate subtle changes in layout pattern to make pages more harmonious (or contrasting) without deviating materially from the original conception.

Styles and placements of headings and their relationships to the pictorial elements are virtually limitless. It is logical, at one time, to employ an all-capital, one-line heading in a formally balanced arrangement and change to a lower-case roman or italic informal arrangement on the next page to maintain that change of pace that instills interest.

In publication layout, variety is the design device that elicits action, sparkle, and interest.

As in *contrast* – basic design requisite from which it emanates – variety must be applied with certain restraints. Otherwise, confusion results.



Top Row: These four spreads have the same basic make-up pattern — a standard two-column style with typical book margins — the top and side alike and the bottom greater. The display type suggested is a serifed roman. So that the eyes will readily visualize facing pages as a unit, the gutter margins are about half the outside ones. In addition, there is some typographic device to carry the eyes across the gutter, such as the heading in three of them and the blurb across the top of the second thumbnail.

In all, there are certain basic regularities of alignment which are offset by subtle variations which evolve from heading placement to create interest and relieve monotony. Careful proportioning in head sizes, widths and placement, and the resultant shapes of the text columns, create make-up contrast of wide variety.

When the typography of a publication is established its make-up may follow prescribed design guideposts; but, within specifically designated frameworks, *variety* may take on widely different meanings.

For example, in large-page layouts where multitoned pictures predominate, the structural style and tone of type headings may vary greatly.

In the more restrained, predominatingly typographic publications, type styles are generally used more limitedly.

While variety is achieved by proper accentuation of letter forms—such as caps, small caps, roman caps, lower case and italics—in the initial breakdown of a specific heading, its arrangement into a one-, two- or three-line construction can

But let us take them one at a time for further analysis. The first thumbnail sinks the top alignment of the four columns to about a third of the page depth. In the ample white area above, the "Heading across four" effortlessly bridges the gutter. The oversize cap H kicks off the display, the lower case abets the simplicity of style, and the italic ending imparts emphasis. The flush-right, two-line blurb at top-right and the three-line element at bottom-left have differing shapes, but each aligns with the right-vertical edge of a text column to anchor it visually. The proportion of three evendepth columns to one not so deep also adds interest.

In the second thumbnail, there are two deep columns and two shorter ones, but the relationship of each pair to the other is not mechanical and therefore the grouping is interesting. Obviously, the top blurb line

further individualize it from other display lines.

Experimental thumbnails test varying placements of heads in a publication where text is of prime importance and the inclusion of photos and illustrations is secondary. In such layouts, standardized column widths and margins are more generally adhered to than in the more dynamic picture-pattern layouts.

Layout of magazine text pages involves an endless variety of procedures and requires individualized treatment to suit specific requirements. Adaptations of the basic design principles treated in subsequent pages are applicable to magazine text-page layouts, and also to the many diversified layouts in trade papers, house organs and other publications.

and the space below it, added to the first-page column depths, creates space for the "HEADING" and subhead that is proportionately more limited.

The next two experiments involve layout styles that some editors might question because they create visual space hopping. But they do create attention for the "Head" in a single line of italic, upper and lower case, or "HEAD" set in capital and small capitals.

Obviously, there is more white space needed for the larger, bolder heading, and this changes the proportions of the column depths considerably.

Second row: The last four examples reverse the traditional practice of having the greatest margin at the bottom of pages. So we experiment accordingly, using the same side and gutter margins as above, but bleeding some illustrative elements at the top, in the first two examples. In the second and fourth thumbnails, single pages are evaluated. In addition, a threecolumn make-up is interjected to test the variety.

The first spread basically follows the text pattern of the second one in the top-row panel, but it kicks up the "Heading" in size and establishes the lead-in style at upper-lcft. The fourth column makes provision for possible pictorial inclusion or typographic emphasis within a border to bleed at top.

The second spread portrays two separate articles, the first of which also has top-bleed potentials. The right three-column page places the flush-right aligned italic "Head" across the top of the first two columns to contrast the cap-and-small-cap centered "HEADING" at the bottom of the first page.

Obviously, headings can conflict if positioned alongside each other. By the arrangement shown, vertical text (or pictorial) columns prevent opposite page heads from running together.

The third sketch uses only about three-quarters of the potential text area, depending on a simplified distribution of white space to activate the pattern and direct attention to the "Head" at bottom-left.

The last thumbnail separates the two one-pagers by contrasting the vertical rhythm of the two-column makeup of the page at left with the horizontal rhythm of the facing page at right.

You never can tell where the next shaft is coming from

The Selling Of the President 1968

By Joe McGinnisa. 253 pp New York:



















But no better pictures than these came out of Miami Beach or Chicag

## Self-Portrait: U.S.A.

Bu RICHARD N. ROVERS

This greatly reduced facsimile of a mechanical for the New York Times Book Review interprets a cohesive two-page layout by Andrew Kner, art director. The photographs were all by Douglas Duncan.

In this 10\%"x12\%" page-size gravure supplement, fast layout tempo and proficient drawing-board technique

are effectively coupled to provide attention-compelling, easy-to-read pages.

Display typc is Bookman; text is Imperial – a special N.Y. Times face. The mechanical embodies a one-piece reproduction-size glossy print of all typographical elements, together with pasteups of continuous tone glossy prints. Creativity in publication layout follows many varied procedures and techniques. To examine some of the preliminary stages of evolving the successful mechanical (on page 19), its designer, Andrew Kner, outlined some of his procedures.

First, his usual practice is to use a standard printed thumbnail sheet on which to outline a basic "flow of space" progression for each issue. Accordingly, in the accompanying illustration is the fundamental idea layout which sparked the eventual full-sized spread.

Suppose we let Mr. Kner explain how the layout developed:

"The text pertained to two books about the 1968 election campaign. One of them, *The Selling of the President* was not illustrated; the other, *Self-Portrait: U.S.A.*, by Douglas Duncan was profusely illustrated by about 150 of his photos. All these 'pics' were available, and as they were applicable to both articles, a highly selective grouping in the layout's middle seemed logical.

"The text was highly critical of the events of 1968 and concerned some Nixon complexities. So I chose photos that stress certain closeup characteristics of the president and put them in a row to be contrasted with one of Mayor Daley. This emphasized the political viewpoints of the articles and created a vibrant mood.

"Then at top-right are the 'old politics' of Republican convention delegates and at bottom-right are the 'new politics' of demonstrators in Chicago. At bottom-left is a very moving photo of a Marine amputee, watching the Democratic convention on TV from his bed in a Navy hospital.

"There is no way I can describe a sure-fire way of picture selection. After reading the articles I shuffled through the pictures and pulled out the ones that moved me or seemed to illustrate an important point. Then, after selecting a set of photos wherein I could not remove one without weakening the pictorial message, I started making thumbnail layouts until I was satisfied. Then stats were ordered for the full-size layouts, cropped and positioned precisely. This pasteup allows for a detailed visualization and possible refinement before proceeding with the final mechanical."

This sketchy outline of the fundamental creative aspects of a pertinent case history demonstrates that fast publication tempo stems not alone from its design effectiveness but depends, immeasurably, on the depth of the analysis of its copy theme — textwise and pictorially.



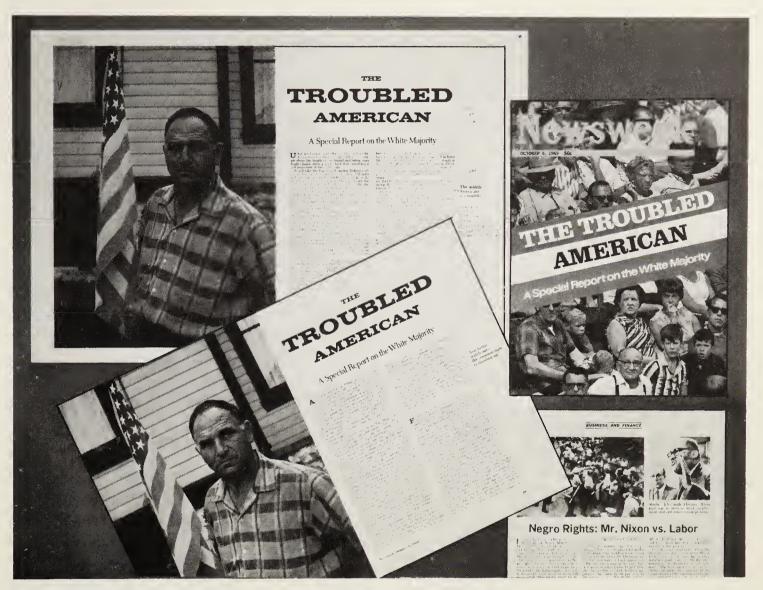
In the above top-right thumbnail which created pages 6 and 7, the positioning of the dominating pictorial elements are roughly suggested. At right are the top six photos, grouped as in the miniature.

Reproduction here is from velox line prints, in contrast to halftone velox prints used on the previous page. These duplicate reproductions illustrate two practical applications which have many potentials in layout and reproduction. Velox techniques will be elaborated on more fully in a later chapter.









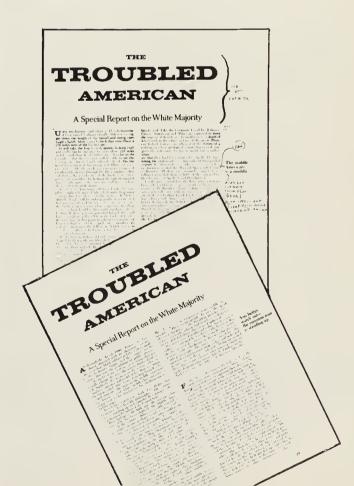
Newsweek uses a standard three-column layout for the general make-up of its pages (bottom-right). For feature articles it uses a variety of two-column layouts with distinctive type display.

All production layouts are prepared much in the manner of the top-left pasteup for "THE TROUBLED AMERICAN" spread. Here, the three lines of Fortune Bold and the fourth "Special Report" line had already been set and plated. The repro proofs have been so designated and positioned at head of the type page. Underneath are style pasteups of dummy text-type proofs with initials and marginal sideheads specifically placed. At left is pasted a full-color repro proof of the full-page illustration which had already been photoengraved.

Layouts, such as this, accompany actual text to the composing-room for typesetting and make-up. They are practical blueprints for every production step.

Directly underneath, at left is the printed result. At top-right is the full-color cover whose forceful typography has been generally followed in the Fortune Bold heads of the article inside.

Bottom-Right: Line-reproduction of pasteup layout with detailed instructions (top) and printed type page (bottom).

















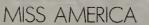




















Left Panel

"No era in the past was ever so thoroughly and perceptively recorded as the sixties." So stated the introductory text for the initial picture spread in *Life's* special issue which reviewed the decade of tumult and change just ended.

As the eight representative spreads in the large panel demonstrate, *Life's* creative staff most *thoroughly* and *perceptively* recorded some of the dramatic highlights in its traditionally pulsating picture-style layouts.

The cover inset is an artistic composite while the spreads were photographs in brilliant four-color process and sparkling monotone. Robert Clive was the art director responsible for this issue.

Logically, preliminary creative evolvements vary from publication to publication. The more conversant the layout student becomes with the time-tested procedures used by the various mass-circulation magazines the more versatile will be his perspectives.

The accompanying graphic material illustrates some of *Life's* successful layout techniques. We are indebted to David H. Stech, *Life's* associate art director, for this brief resumé of its publication layout practices:

When the art director works with the editors he initially creates half-size roughs on layout sheets that have uniform, faintly printed blue dimensions. (Top-right in top-right panel.)

These roughs are then turned over to the layoutroom for interpreting and enlarging into actual-size layouts that have photostats of photographs and dummy type positioned thereon. (Top-left is layout for first type spread in issue.)

Often alternative layouts are made, first in half-size roughs and then in actual-size pasteups. (Third panel shows four experimental pasteups and, at bottom, the final approved layout for the opening picture spread.)

Layout sheets for working layouts are preprinted with a light-blue 6-pt. grid over the entire area for precise measurement and placement of all type and illustrative elements.

A keying method is used for identifying type styles and sizes of heads, text and pictures. This facilitates procedures for composition and letterpress production.

When editorial layout of a *Life* issue is finished, a full-size managing editor's dummy is pasted up. It contains, in addition, all national and regional advertising proofs. Six dummies are furnished to various editors for constant reference in checking visual pacing, redundancy in layout and typography, confliction of ads with editorial matter and other reasons. (Right panel shows a typical ad pasteup on a standard printed spread form.)

Immediately below is a line-reproduction of the black cover plate, showing detailed composite of figures prominent in the decade just ended.











Whether the ad projects paper or car financing the straightforwardness of a compelling photograph helps convey the message. Its cropping, tonal variations, and positioning materially assist in making a picture effec-

tive, but, basically, it must have the story-telling quality that the copy theme suggests.

In the softer-toned file girl shot (top-left) the Byron Weston ad designer focused attention on "the

# Dynamic Magazine Ads

Advertising competes for attention under more favorable conditions in a magazine than in a newspaper. Here more flexible production schedules and a wider variety of printing methods permit more colorful and elaborate presentations. Finer paper surfaces allow a wider application of layout techniques and more latitude in art work. This is reflected in the use of finer screen patterns, more elaborate reverse and combination-plate treatments, and more detailed halftone presentations. As in newspaper layout, the same basic qualities of attractiveness, suitability, distinctiveness and contrast should predominate in effective magazine advertisements.

In the quality magazines, artistic layout and topnotch craftsmanship in all graphic arts receive their fullest interpretation and here the national advertiser also uses the ad-agency typographer extensively. Phototypesetting and film-composing techniques are now in his repertoire also.

The purchaser of costly advertising space has long since recognized the importance good layout plays in the presentation of his message. He regards it as a sound investment to use only the best photography, retouching, lettering and art work, fine typography, and highest quality photomechanical and reproductive techniques.

Through the medium of fine color photography, color-process plates and highly developed multicolor printing, the layout man has bound-

crisp white ones" in the file by effective horizontal cropping and placing the more restrained Times Roman head directly beneath that focal point.

The NCR girl, in contrast to the neatly combed beauty, above, "looks like a chimney sweep" — that is what the copy in the Optima-set text below says.

In the Glatfelter ad, the serious-minded mill technician is the eye-catcher for the copy which appeared at top. Here, stronger tonal values effectively accentuated the masculine characteristics of the photo. The Oxford ad (bottom-right) completes the paper-selling ads with a humorous sketch.

But talking about copy effectiveness, who can help reading the relatively small text in the GMAC ad at top right after the caption-style heading under the dominating picture —"A car is to eat ice cream in." less opportunities for graphic presentation and originality. Full-color inserts, double-fold spreads and other ingenious devices have expanded design possibilities immensely. The attractive color pages of the smarter magazines offer much inspiration for the study of contemporary styles and techniques in layout. The progressive designer will find it advantageous to collect, for reference and inspiration, examples of magazine advertisements which display unique art, lettering, photoengraving and typographical techniques.

One of the great contributions contemporary magazine advertising makes to printing in general is its ability to popularize newer, fresher mediums of expression—typographically and pictorially. For example, let a distinctive new type face be used advantageously in an ad and watch its popularity grow—or some new graphic device, or a unique way of making a photo more dramatic.

Reuse of effective ad techniques developed in national publications, in house organs, trade papers, year books, or in any other short-run format, is logical. Generally, the subject matter is different and the method of application gets a new twist, but the opportunity to use the technique stems from seeing it originally in a magazine. Let us call it "inspiration."

Speaking of typographic trend-setting, here is how it might work: a copywriter spots a unique setting of an ad in *Look* or *Life*. He admires its readability, individuality and character, and suggests it for the next pamphlet he writes. Type might be Optima, Palatino, or one of the many new sans serifs.

An editor sees Folio at work in a *Time* ad and he suggests it for display in his next month's house organ.

A salesman needs a different approach this year for that big financial report he handles. An ad in *Fortune*, or perhaps *Newsweek*, catches his eyes. It may be set in Melior, Trajanus, or Horizon.

Whatever the type, the type alone did not do the complete selling job, but by the manner in which it individualized the message, by its suita-



Levey Inks used an insert of substantial weight on which to portray, in a "devilishly exciting" fashion, its high-gloss interpretation of a color shot in which warm reds predominated.

Scott Paper Co.'s Alphabet series used the development of an alphabet as its theme. Colorful marbles decorate the blown-up Bulmer "M" on a heavy-coated.

Top-right cover is a "Sports original by Wausau Papers" colorfully lithographed on Brokaw Opaque. It is one of a series produced by Artist Jacobson.

"Portrait of a reclining hardnose" is a four-page Plover Bond insert — on Plover Bond, of course.

Speaking of corporate identity, below is how TRW, a diversified technology company, maintains it in its magazine advertising concepts.

The first ad appeared in Business Week, Newsweek, Time, and U.S. News & World Report. The second appeared in later issues of the publications plus the Clevelander, Institutional Investor and Fortune. The close-fitting display headings were phototype set in Baskerville Oldface. The body text is Times Roman. The campaign was created by Fuller & Smith & Ross, Inc.





bility to the layout pattern, theme of copy, and other subtle influences, was it effective.

However, the exposure it received and its recognition as another worth-while example for emulation is what interests the progressive planner of printing.

Obviously, not every magazine ad technique can be successfully adapted to the layout of individually printed promotion pieces, brochures, or other matter. But often some characterful display portrayal, novel pictorial or artistic treatment, unusual text or structural patterning, can be applied to widely varying formats with necessary modifications and adjustments.

We should constantly be alert, therefore, to the many contributions made by the magazinead designer in advancing the typographic standards of the graphic-arts industry.

In direct contrast to the "big boys" printed on mammoth web presses, equipped for multicolor throughout, are the smaller publications which generally limit run-of-the-book to two colors. This requires that multicolor ads and other special inserts be printed separately.

Inserts are printed on the widest range of paper weights, colors, and finishes, in the broadest color spectrums, and are further enhanced by die-cutting, embossing, and other finishing aids.

The creative effort and production cost of colorful inserts are shared by inserting them in several publications, simultaneously, also by utilizing them as promotion pieces in direct mail or by other means of distribution.

While the aggregate press impressions are thus sizable runs, the mechanical requirements for binding and mailing must be recognized in the format at the outset.

As the printing of inserts for magazine advertising broadens sales and production potentials for the printer, so do the many follow-ups that most space advertising creates.

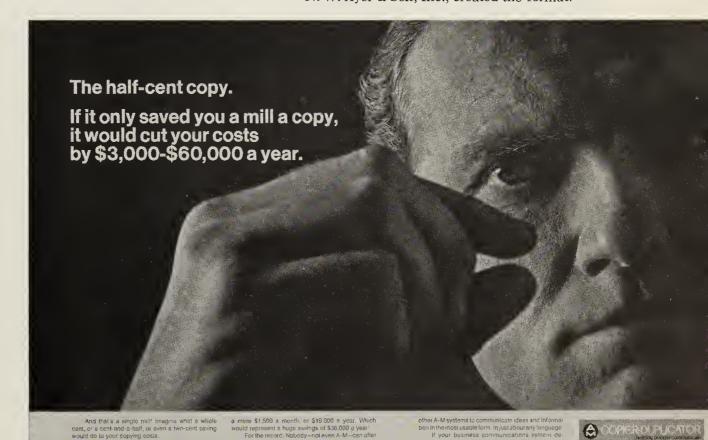
For example, an ad coupon's return generates a need for brochures, booklets, pamphlets, folders, catalogs, maps, price lists, and other descriptive literature, to increase the sender's initial interest and reinforce the sales potential.

Magazine advertising, likewise, creates many point-of-purchase items, such as posters, displays, how-to-use literature and other material, not to mention the obvious labels, containers, cartons, and wrappers for the products themselves.

This two-page Addressograph-Multigraph ad in *Newsweek* featured a dramatic closeup four-color photo as the eye-catcher. Its dominant elements are skillfully cropped and positioned to strikingly emphasize the compact, flush-left sans-serif display at upper-left.

The unobtrusive, straightforward blocks of serifless text across the bottom direct the eyes effortlessly to the compatible A-M logo at right. The restrained tonal values in the lower elements (in black) create utmost emphasis for the rich, warm color values in the pictorial element above wherein deep browns predominated.

N. W. Ayer & Son, Inc., created the format.







The symbolism in the bold sans-serif head is dramatically emphasized in the dominant pictorialization which bridges the gutter in this spread.

While the compact, fast-moving display unit at leftcenter has close optical affinity to the spirited silhouette, the abundant white space at right-center helps animate the layout.

When such combined copy-picture drama has gained the reader's interest, he surely should be interested in the smaller-product pictures above, plus the subtle textual tie-in.

The close-fitting bold sans-serif characters in the head exemplify a readily attainable compactness in film composition.

The text in this elegant ad elaborates the thought generated by the display-style caption of the dominating photograph. It continues: "The basic requirements are the same: an eye for quality and the foresight to judge values."

James Carrieri, the ad's designer and Anthony Petrocelli, the photographer, graphically carry out these requirements in their respective contributions. Such creative teamwork — an eye for quality and the foresight to judge values — assures successful projection of worthwhile copy into formats of pictorial and typographic excellence. Display type is classical Weiss Bold; text is functional Optima.

Pale blue accentuated the chip and last type line.





"Va-rice-ity" is the theme for this 12-insertion ad campaign in *Life* by the Rice Council of America. The ads were designed to run as pairs on outside columns of facing pages with text columns between.

These two half-size reproductions of a repetitive format are symbolical of the pretty-girl theme which illustrates the series.

A broadside tie-in mailing to dealers shows the variety of pretty faces in ads to come with the heading: "We're making a fact of *Life*."

This reduced magazine ad for Massachusetts Mutual Life is from the series created by Kenyon & Eckhardt, Boston.

The campaign is designed to capitalize – on a most competitive advantage – the professional skill of a company's agents.

However, the directness of crisp, clear pictorialization emphatically predominates to reinforce effectively the straightforward copy presentation.



# The <u>one</u> thing no other life insurance company can offer your family is a Mass Mutual agent.

One of these days, you're going to get down to cases and protect your family with a life insurance program.

When you do, you're going to want : life insurence man who knows his busi ness the way you know yours

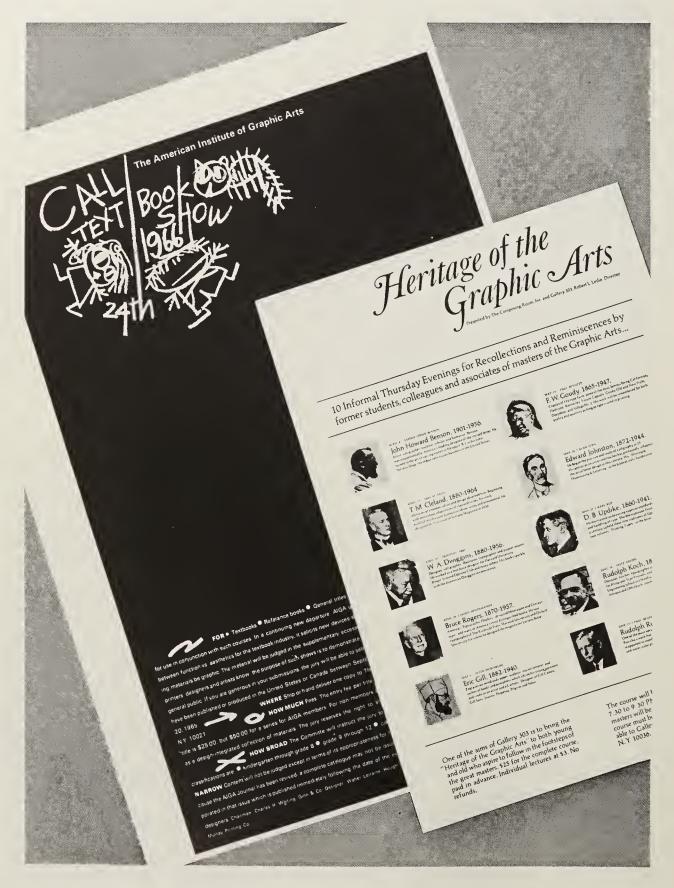
you're going to get project your family program.

That's why the number of Massimum when known his built with known his built with known his built with the history outer the standard areas with the with the history outer areas who will industry with recognition like the National Quality Award for containing service to their clients is lour times stolessional. We set his industry average Why is trimes the industry average who are members of a set of the containing the containin

Million Hollar Round Table. And why Mass Mitual's field force is widely regorded as the finest in the country. When you're rivily, talk to a life mour

Massachusetts Mutual ▼ Life Insurance Company ▼

# Project"Pro" in



## Promotion

Direct-mail and other individually printed promotion pieces have a common objective—to sell an idea, theme, product or service, avocation or need. But here the similarity ends; for each must be typographically "custom tailored" to fit the character of the message, its sponsor, the audience, and the format chosen.

Obviously, the design tempo, copy impact, illustrative and typographic dress must dramatize the selling theme forcefully, regardless of the format used to project the message.

Contemporary magazine advertising, abetted by the many advances in multicolor printing, gives a designer greater potentials for expressibility than does newspaper advertising. However, individually printed sales promotional formats provide even greater scope for creative projection than does either form of fixed-space advertising. In a separately printed piece, one has a virtually unlimited choice of size and shape, wider latitude in typesetting, photomechanical procedures, presswork and binding. One likewise has increased opportunities in the many colors, weights

Left poster-style mailing pieces are widely diversified in style but have certain common objectives. Each was designed to promote interest in graphic-arts advances; each stresses an educational aspect; each appeals to designer, typographer, artist, and printer.

Both were offset printed, folded and sent to selected lists as self-mailers. But see how decidedly different are the design and typographical tempo of each piece.

The American Institute of Graphic Arts "Call TEXT BOOK SHOW" originally measured 21"x30". It was printed in dull black ink on white antique stock. By contrast, "Heritage of the Graphic Arts," issued by Gallery 303, was printed in a deep rich brown on gray laid antique stock.

The design and typography of the AIGA piece reflects the appeal for entries that represent new devices and new graphic approaches in text-books. What else but sans serif for this contemporary-styled layout?

"The Great Masters," such as Goudy, Cleland, Rogers, Ruzicka and Updike were type designers and practitioners in the traditional serifed types. And two of the lecturers, Jim Henderson and Paul Bennet, were weaned typographically in their shadows. What then could be more appropriate than the traditional typographic approach used in



"New Century, new name, new look"— that is how Mobil Oil Corp. headed the right text column of the spread from its annual report. It continues: "A strong visual expression of the things we are planning and doing is provided by our new graphics program. We have adopted a fresh new design for the signs, symbols, lettering, and the colors that publicly identify Mobil at service stations, in advertising, on products, and on trucks and tankers."

And they did, likewise, on travel maps, travel guides, envelope stuffers and even on the envelopes that bring monthly statements. All Mobil printed matter helps build corporate identity through the use of its simplified flying red horse and sans-serif styled "Mobil" with a red "O".

Design and typography are bold, clear-cut and decisive, featuring sans-serif types and ample white space.

Mobil's  $8\frac{1}{2}$ "x11" annual report (back and front cover at top of panel) is sent to stockholders as a self-mailer at the bulk postage rate, as are an ever-growing number of corporate reports.

the "Heritage of the Graphic Arts" portrayal? Here the Caslon italic two-line element with swash initials is an effective eye-catcher for those interested in "Recollections and Reminiscences of former students, colleagues, and associates of masters of the graphic arts." To them, Caslon was an inspirational masterpiece, as it still can be — for certain layout styles. Here, in display form, it is effectively combined with Palatino for text, a contemporary type of increasing popularity.



The perennial "Design and Printing for Commerce" competition, conducted by the American Institute of Graphic Arts, produces outstanding specimens, depicting the skill of America's graphic artisans.

Consistently they are representative of the finest in contemporary design, art work, typography, platemaking, presswork and the utilization of paper and materials.

"World Championship Golf" utilizes a Standard Bold, flush-left, lower-case arrangement, surrounded by ample white space. The symbolic, geometrically drawn putter and hole dramatically divide the layout area into wellproportioned elements.

The two booklet covers at top-right were designed by Armstrong Cork Co. They also utilize the Standard series to complement the simplified character of the illustrative elements.

The two facing pages underneath are from a booklet issued by The Univac Users Conference. Chisel initials, signs of the Zodiac and other symbols of similiar character accentuate the text, set in well-leaded Garamond Oldstyle.

The condensed gothic figures in the "1, 2, 3" book jacket were five inches wide. The designer for Pantheon Books chose this impact-compelling type to contrast with Garamond Oldstyle.

The Rand Corp. "Space Handbook" squared all typography but placed it right-high-center for interesting space allocations.

and finishes of paper, plastics, and other surfaces and an ever-expanding spectrum of inks.

Silk-screening, surface-coating, die-stamping, embossing, die-cutting, and other auxiliary techniques offer further possibilities for creativeness.

While most promotional printing is created to produce immediate results through individual mailings or a repetitive series, there is also an image-building type, planned to develop and maintain good will over a period of time.

Success in both forms can be attained by constant projection of a basic identifying format, continuity of design and typographic treatment.

Point of Purchase Design

Fixed-space advertising and promotional printing vary greatly in style and format. However, both have the same selling objective. Now add another dimension: *point-of-purchase* layout.

This classification embraces the design of labels, packages, containers, display cards and posters. Their varied layout styles demand a faster tempo and more dynamic appeal than those which are read more leisurely.

The success of a label or container depends on the instant eye appeal it has to a purchaser or prospect—on counter or shelf. Moreover, a display card or poster must be of such forceful design and compelling display as to impress the reader at first glance.

Much research is necessary in this highly specialized phase of design. When one considers the wide variety of cosmetics, foods and other products, it is obvious that the size, shape, color and design technique of both container and display advertising must promote a definite quality, characteristic or other sales appeal under varying conditions and amid changing surroundings.

As fullest utilization should be made of all letterpress, gravure, lithographic and silk-screen techniques in combination with die-cutting and other specialized finishing processes, container design and display advertising should be done only with the cooperation of reproduction and packaging experts whose technical advice and recommendations should be highly regarded.



The creation of packaging and point-of-sale material entails the solving of many mechanical and structural design problems. However, these experiences enable one to acquire a deftness in rendering spirited visuals for depicting products and their selling aids in companionate promotional printing.

Warren William Lee has been creating dynamic packaging and sales-promotion material for such varied items as beer, wines, bras, cosmetics, cough drops, sprays and lotions since 1950. Above panel shows his versatility in creating vibrant comprehensives for projecting resultful dealer's helps in the haircoloring field.

The dominant "California Girl 1968" comprehensive was for an  $8\frac{1}{2}$ "x11" page-size broadside that double-folded to six colorful pages. There is a ruggedness in construction and grouping of packages and products that is direct and convincing.

The "Clairol" rough, at right, projects a Christmastree display which features new see-through gift items.

Underneath, at left, are two full-color comps for "The Go-With Everything Nail" printed insert at right. The finished piece dramatized the hands in larger size and changed the type from sans serif to a stronger face of oldstyle character. Reverse side showed the nail color display stand.



Annual Reports

Compose 16 nine-pica-wide, six-pica-deep, full-color elements with three 36-pt. type lines on an  $8\frac{3}{8}$ "x $10\frac{7}{8}$ " cover. Sounds like a layout for a parts catalog. But, actually, it is a cover for an annual report by Detroit Edison.

The Southern Co. patterned photos of twelve employees in a rhythmic vertical design to symbolize the Optima reverse panel at bottom: "OUR COMPANIES AND THEIR PEOPLE" on its annual report.

General Telephone and Electronics used but four photos on its cover layout and ATT grouped seven color photos for a dynamic horizontal pattern. In direct contrast to these effective composite photopatterns Bethlehem Steel used but a single dramatic full-color picture on its front cover. Five outstanding examples of the role that pictorialization plays in annual report design.

### NEW FACILITIES

Bethlehrm Strel's secent heave raptral expendinties have produced modern and elhorid equipment at main nen; and existing operations and have threebr enabled Bethlehem in take in creasing advantage of the important proof advantage of the important

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The intire significant projects in Bethlehem's recent and current programs are listed below

Burns Harbor-lly 1970 Bethlehem syntheme most Stabilion transisted in as Burns Harbor plant. Approximate le half of that ournest is going into the currier Plants II of enstruction, in his hail inside the plant fulls integrated from ear materials to Introbed steel products.

The largest blus firmace in the Wistern Hemisphere, shown indictionstruction on the front cover, is sheduled first completion in late 1960, it will have a 35 loot diameters hearth and is designed to produce mer 5,000 ions of non-a day. It will be equipped

with a computerized conveyor bel

A basic oxigen furnace (BOF) ship, containing two 250 ten capacity resides, will produce about two million tons of steel per year, based in anti-pated iton supplie. Pictured under construction on the back cines, the ship

A 50 by 96 inch slabbing mill, capable of fulling min 40 ion ingots in tandent, mill be the most powerful slabbing mill of its kind in hear it goes not ingestions here in 1969.

Ait 82 men coke battery, also to be completed in late 1969, will comert 3 800 most of cool into coke that

The 3.780 fixe dock traff of the planes flocking and shipping hashines in early completed. Adjacent rear-materials handling and smage facilities ridl by completed highly completed pages.

Anythan facilities under coostructural include a power house couples strongs, and manuerance hiddings cooling and master testimens as stems and a new plant office huilding.

In the existing infinitely complex, the timing line is being contexted in pinduce either in plated to chrome cruted such line can making and a second pickling line will be installed.

The largest uses automated no variest on the Creat Lakes is uso being high to transport rom ore pellent how. Whitesout in Binus Harbin The LDOO froot, \$2,000 not capacity created with the coupting sistemation per hous self imbudging sistemation from times the unlinding rate of an existing Creat Lakes ore cashing.

Bethlehem—The first heat of steel nas tapped from the new BOF short in December, 1968. The shorts true 250 nm capacite humaness, especied to produce new 23 million tous of steel a 1021, goe Bethlehem Steel a 1038 of seen BOF furpases, accounting for the 1922 of the steel to the steel BOF furpases, accounting for the steel BOF furpases, accounting for the steel BOF furpase assertion.

niter 42% of its specialising capacity.

In December, 1968, the most technologically advanced structural rolling mill in the mild began operation at the Bethlehem plant. The combina

uon nill can turn out both standard and wide flange structural shapes in 250 foot lengths at the rate of one; runnuc and it can also toll a full tango of sheet piling. The structural size shipping facilities have been expanded to meet the expected increased voluning the structural size.

At the ingot mold foundry, by late 1969 new facilities will be capable of producing molds as large as 70 tons at a rate of \$1,000 tons per month

Sparrows Point—A new 1,020 foot deep water one men will enable Spar rows Point to take advantage of the economics of transporting one in from the present 42 leter to 50 fees are carned out, ressels carrying up to 125,5000 gross tons of one can be unloaded at the new pier. The present pier can handle only ships carrying up in 58,000 ions. The new multimillior dollar pier and one handling facilities will be oneratine in 1971.

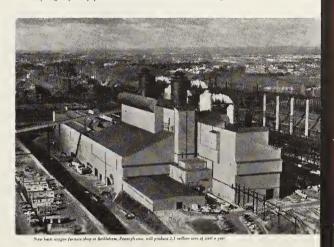
The plant's new 10d mill marked its list full year of operation, providing higher quality coils of seel rod weighing up to 3,000 pounds—the heaviest folled anywhere. A new billet pieparation facility, was completed in 1968.

Facilities are being installed to

neduced and chrome coated steel for can making. Scheduled for operation in 1969 are a two stand duo mill an an existing tin platting line which it being converted to produce chrome coated steel.

Additional termining, slitting and skin pass facilities went into operation early in 1968 to meet the growing demand for hot rolled sheets and to provide higher surface quality.

Lackawanna—Facilities for skin-passing and cutting up hot sheet product went into operation in 1968 to the prove quality and feduce production costs of heavy gage coils and cut learnthe.



*Above:* Spread from a Bethlehem Steel annual report which bespeaks the straightforward simplicity of contemporary layout, typography. Note lavish use of white space.

In furtherance of its effective dramatization of products through pictures American Can extends pictorialization throughout many inside pages of its report. It uses forceful, dramatic designs on its product mock-ups; photographs them in dynamic, contrasting groupings, and displays the results in forceful, page- and spread-dominating patterns. Across the top of the panel are: (left) one-

way soda and beer-glass containers, showing some of the cold-ink color decoration developed by American Can; (center) a three-panel, two-page spread showing motor oil, hair spray, sardines, peanuts, and other products in metal containers: (right) towels, tissues, paper products.

At the bottom is a spread and a single page from a Kimberly-Clark report. Extreme design contrast is created by dramatizing a full-page paper-mill shot (left) against pages like the one that composes 18 action shots on a page to emphasize quality control.





From the "beginning" to "the end" suitably describes these three examples of printing-design progression which all began with Gutenberg's Bible. Center is a formally arranged 1940 title page. "The end" is a contemporary title page. Yes, styles and tempos change radically in typography.

Book design is deeply rooted in tradition. Judged from a purely esthetic standpoint, few books have excelled those of the early bookmakers in basic design and beauty.

Most contemporary books of a classical or scholarly nature adhere basically to traditional concepts and achieve distinction by novel typographical usages and adaptations of improved materials and processes in their production.

But book design, too, has kept pace with every new concept in graphic-arts creativity. The following extracts from our article, "Designs and Types for Bookbuilders," in *Direct Advertising* (Third Edition, 1963) present some book-design basics. It is reprinted by permission:

Look up and down the main streets of any large city today and observe the changing character of its architecture. Scan the horizon of suburbia and note the new look in its homes, schools and churches; in the city, the slick, sleek, towering buildings of stainless steel, aluminum and

glass; in homes, the functional dwellings that contain every modern appurtenance and convenience.

It was inevitable that, over the years, architecture should change in concept to keep pace with the tempo of the times, as have all the creative arts.

While the architect's designs spur many innovations in the materials and techniques of construction, progressive artisans and manufacturers, in turn, inspire him with new ideas and products. In the final analysis, however, it is the client, his tastes, his budget and his practical objectives that must be satisfied.

Structures are built basically for efficient use by commerce and industry, or the comfort and well-being of those who occupy them. If a building combines all these factors and, in addition, is attractively interesting to the eye, the role of the architect attains fullest fruition.

There is a definite parallel between architecture and the creative phases of bookbuilding. The competent designer of books must have a thorough working knowledge of his materials and techniques, as does the architect. He must know the capabilities and limitations of offset, gravure, letterpress, silk screen, stamping and other graphic-arts processes. He must know his components: paper, type, inks, cloth and other materials and the most efficient and economical means for utilizing them. His knowledge of art and lettering must be more than perfunctory and, above all, his appreciation, understanding and practical application of typography should be of the widest dimension. Like the architect, he must plan with utter practicality in mind, while his esthetic tastes guide his hand at the drawing-board. It follows, then, that just as surely as the contemporary building can be both utilitarian and easy to look at, so, too, can the books we create be both outstanding in appearance and thoroughly readable.

The architecture of ancient Rome was superb, as was the handcarving of the lettering inscribed thereon. The traditional Roman alphabet, as exemplified by the inscriptions on the Trajan Column, are proclaimed as the most graceful and best-proportioned of all time. All types of roman construction are restyles of the originals with the changes mainly in surface characteristics, such as body weight, the curve, slant or thickness of serifs or other details.

# Book Design Basics

The early book designers, the scribes, gave vent to their artistic creativeness by fashioning formats of parchment, leather and other products of the times into books. By laborious handscribing and decoration they produced lasting works of calligraphic beauty.

Obviously, the dexterity and speed required for handlettering caused a transformation of the original Roman alphabet. When Gutenberg invented movable type in 1440, he was influenced by the then popular gothic-text style of calligraphy used in Germany. He not only followed the trend in casting his first types but his page layouts were also in keeping with the times.

The period of enlightenment had arrived. Through printing came the graphic means for spreading religion, learning and culture. However, the highly decorative, flowery gothic-text type styles were soon inadequate. Prompted by a search for greater legibility and versatility, succeeding typefounders reverted to the original Roman structure and created types called Oldstyle. While retaining the classic structure of the chiseled letter-the graceful curves and slanting strokes, the subtle variations from thick to thin, the curved serifs - all were derived from the tool of the designer, the flat pen. All paper, in use at the time, was uncalendered; type, therefore, was printed with great pressure and ample ink, deep into the paper's pores. The design characteristics of oldstyle types were enhanced thereby, as they are even today, by this traditional method.

Several centuries later, a printer named Baskerville successfully calendered the surface of paper and decided to print *onto* and not *into* paper. He redesigned certain characteristics of the roman type form and introduced a *transitional* face which opened further design vistas. The type was marked by a change in surface elements that had decided advantages on the smoother paper.

It was a forerunner of the *modern* type style to be designed thereafter by Bodoni, an engraver. His type style stemmed from the rigidity of the engraver's tool and is characterized by the decid-

edly mechanical evenness of the verticals, the right-angular termination of the serifs and a uniform alikeness in the curved contours.

These three serifed types – *oldstyle*, *transitional*, *modern* – are generally accepted as being the most suitable for book typography.

Radical changes in letter design are attributed to the designers of the first sans-serif and square-serif types. Both stem basically from the roman structure but certain proportional changes were necessary due to the strong, structural patterns and monotoned weight. Neither sans-serif nor square-serif types are widely used for text unless the specific design pattern demands a sturdy, structural tone. For photomechanical reproduction and display usages, they are ideal.

In about the middle of the 19th century the graphic arts literally exploded. High-speed newspaper and magazine presses were invented. This necessitated faster and improved papermaking machinery to supply paper in rolls. It also demanded more abundant types for display and faster means of composing text types. Stone lithography in full colors was augmented by photolithography. The gravure process and the first halftone appeared. Soon came three-color process printing and many innovations and improvements in every phase of the graphic arts. Papermakers more than adequately met the challenge, improving textures and surfaces.

Although improved methods for type manufacture had been perfected, some of the weirdest, most overadorned and illegible type styles were created. As in all creative arts, fads and fancies are subject to the attrition of good taste. Book designers adhered to time-tested faces that had proved most legible and functional in the past.

As the monotype and linotype were perfected, printers who had set all type by hand for about 450 years now operated machines that produced text sizes at comparatively fantastic speeds.

Luckily, there always seems to appear a talented genius whose imagination and craftsmanship create a trend for improvement. At the turn of this century, the late Fred Goudy was Ameri-



Experimental Layouts For a Book-title Page

"Something old, something new" in type, handlettered in contemporary layouts. Upper-left: Goudy Text, a vintage type combines with present-day Lydian. Oldstyle Caslon drawn in two formats. Lower-right: Conventional script accents Torino, a modern style.

ca's most prolific type designer. Influenced by the traditional text and oldstyle forms, he contributed countless type faces to the printing art. His successful types, together with the revival of Garamond and others, fittingly corresponded to the formal, symmetrical layout styles.

One cannot recall prominent type craftsmen of this era without mentioning such names as Updike, Rollins, Rogers, Trenholm and Dwiggins, to name but a few renowned bookbuilders.

American Type Founders spent years in the setting of specimens, principally in the symmetrical pattern, for a voluminous type-specimen book, which was issued in 1923. Hardly had the ink dried on the pages when a sudden wave of

what was termed "modern typography" burst on the American typographical scene. It had its inspiration from the "Bauhaus" style in Germany, featuring sans-serif types and other geometric styles of every conceivable weight. Its unorthodox arrangements by-passed every previously accredited layout style and caused startling upheavals in typographic circles.

When the wave of broad, tonal patterns, of reverses, type set on angles, curves, bleeds and other unorthodox styles had run its course, sound typographic practices again took over. It was logical, though, that some creative influences brought on by the period of experiment would remain. Basically, it brought to American designers a broader vista for examining newer, airier patterns through such fine sans-serif types as Futura, which developed fresher viewpoints on type arrangement. Most important, it thwarted the complacency of typefounders, designers and printers. It posed a challenge to photomechanical know-how, tested hidden skills of ink and paper makers and every graphic artisan and supplier.

Someone once said that the economic development of a country influences the progress of its culture. In turn, the creative arts are stimulated. The growth in our economy over the last several decades has undoubtedly prompted extraordinary growth in the manufacturing phase of printing. Accordingly, we have long since had presses that deliver endless streams of multicolor signatures, paper of every style, color, finish and weight with which to feed them; binding materials and equipment of unprecedented proportions; photomechanical processes of fantastic quality and speed; typesetting equipment that produces images on film or metal.

Typefounders have constantly kept pace with every emerging creative trend. There is a typeface for every conceivable layout style, for handsetting and machine composition, also for photolettering and photocomposition. Add to these typographic forms the variety of techniques for reproduction by letterpress, offset, gravure, collotype, silk screen, embossing and stamping.

The materials and processes available to the book designer of today are a far cry from the early days, yet the basic artistic and practical challenges still remain. For example, the original format conception must consider the theme, style, tempo of the text and the specific audience.

If illustrations are planned, will line-drawings, wash or photos do the job best? What type style will most appropriately fit the historical era, locale or underlying theme of the prose? How will the method of reproduction affect all elements? Obviously, these are but some preliminary queries that precede the establishment of a cost-per-copy budget to govern production costs.

In the final analysis, we find our opening observations about "the client, his tastes, his budget and his practical objectives," most appropriate when now applied to the publisher.

The printing of books is generally regarded as being highly specialized and not generally associated with the output of the average printshop. This holds true particularly of large editions where volume obviously requires specialized press and bindery equipment. In the more limitededitions field, however, creative-minded printers are finding many opportunities to utilize their craftsmanship and equipment in a highly remunerative manner—to themselves and their clients.

Of particular interest is the demand by commerce and industry, organizations and societies, for printed material specifically designed to "project an image" in a more lasting, individualized form—the casebound book.

Hardcovered books are being created today in every conceivable format to promote good will, to popularize a product, idea or science, to instill confidence, to further a particular interest; in fact, to sell anything—tangible or intangible.

Below are three pages from a limited-edition book, designed by Joe Weiler for the Marchbanks Press.





Precise Tracings Evaluate Type's Expressiveness

Top-left: Latin Wide, a comparative newcomer, is blocky and structurally strong. Right: Michelangelo is refined and classical. Craw Modern, of recent origin, designs well across the gutter combined with transitional Bulmer.

There is really nothing new about the basic idea of putting an advertising or promotion message in a lasting book form. However, the wide latitude possible in contemporary layout, typography and color printing has broadened the scope of such presentations.

Due to its relatively high cost, it is obvious that the "audience," or recipients of such promotional books, must be of high selectivity. Furthermore, the book's effectiveness as a sales tool depends on many factors other than its being a "nice job" of printing and binding.



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# Job Printing Comes of Age

For many years there has been a catchall category commonly termed "job printing." It includes letterheads, envelopes, cards, billheads, handbills, tickets, announcements, envelope stuffers, labels and many other diversified items.

Of most importance is the letterhead. It is through this medium that the recipient usually gets his first impression of the sender. If it is poorly designed, shoddily printed on cheap paper, sent in an unmatched envelope, the reaction is invariably unfavorable. On the other hand, a well-designed, typographically effective letterhead, printed on characterful stock, creates a favorable impression and imparts confidence. Equally important to a salesman is his business card.

In the layout of an effective letterhead, one keeps the general treatment characterful but not obtrusive. Uniqueness and smartness are desirable but restraint should be practiced in range of type sizes, tonal values and utilization of space. Most effective results can be obtained by skillfully accentuating the name, product or logotype in relation to other minor type elements while maintaining harmony, balance and tone.

Letterhead design should never interfere with utility. Practicability dictates that ample space should be allowed for the writing of the message. The address and phone number should be readily discernible.

In many cases, the change from the usual letterhead to the smaller "monarch" size adds dignity, particularly for designers, architects, or other professionals.

Colored stock should be used only when it fits the character of the firm or service. A pastel pink letterhead is fitting for a flower shop, or interior decorator, but would not be appropriate for a dentist or a lawyer.

Left: How various Craftsmen clubs designed letterheads entered in a contest sponsored by the Pittsburgh Club. Emphasis was on type, but an occasional line of lettering appeared. Dynamic Letterheads

While the functional purpose of every type of letterhead is the same — to carry a hand- or typewritten message to its recipient — a letterhead may also be the vehicle for carrying a specific advertising or sales message.

The poster-style letterhead is more forceful in design and typography than the conventional business or professional style because of its decidedly selling purposes. Most letterheads in this category are  $8\frac{1}{2}$ "x11" in dimension, a traditional size for matching envelopes, filing and other conventional uses.

Once a design has been established for a letterhead, the accompanying envelope, billhead, card and other related printing should embody the same general treatment in design, typography and color combination.

Type-traced tissue roughs show how a basic type and tint pattern may be projected in varying degrees of emphasis on letterhead, envelope and shipping label.

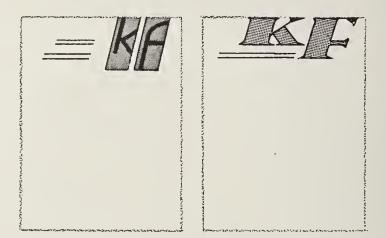


Tickets, posters, handbills, programs and journals for dances or entertainments are generally produced rather hurriedly, but there is no need to neglect design in their preparation. It is surprising what can be accomplished through the application of the basic layout requisites, in telligent use of color, and careful type choice.

Throughout the following pages there are many layout evaluations and typographic techniques that are as readily applicable to the unlimited variety of small-shop, limited-run jobs as they are to the pretentious printing campaign.

Obviously, there are many practical factors to consider in their application. Their proper projection can increase the communication value of every printed piece, in every category.

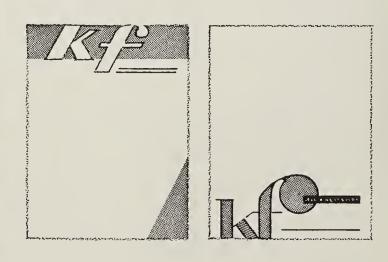
Below are six miniature patterns for a poster-style letterhead, featuring the K-F logo. These idea thumbnails were sketched in sizes shown.



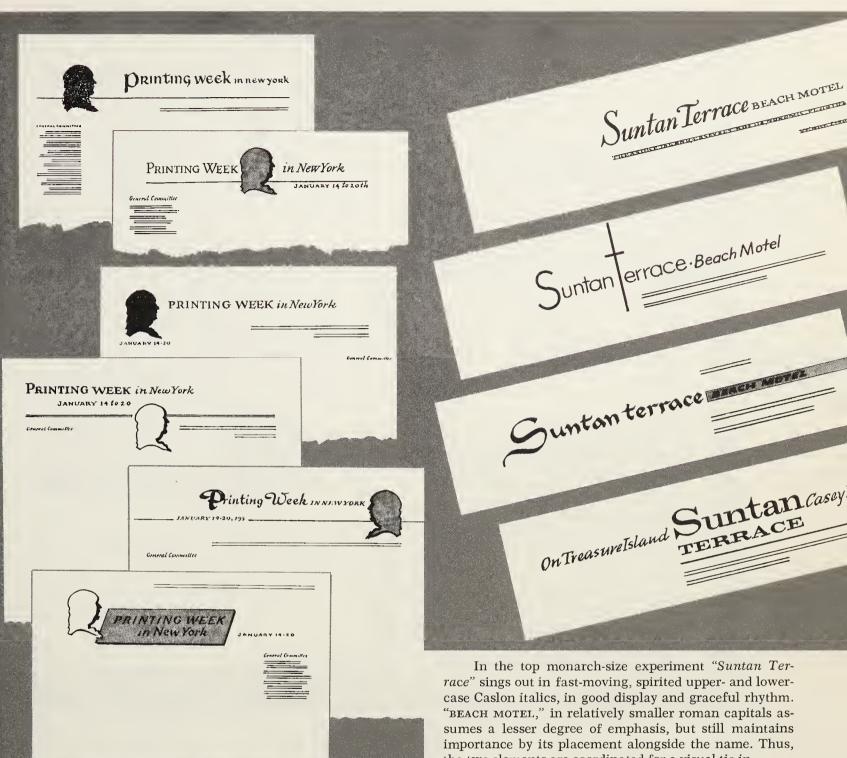
Six pen-and-ink monarch-size letterhead roughs which create typographic selectivity and design advantages over what might have been just another example of job printing.







Left: Examples of informally balanced layouts definitely emphasize "Craftsman" in varied styles of display; second in importance is "New York," and other copy is in relatively reduced emphasis.



As Ben Franklin has long been known as "the patron saint of the printer," it seemed logical to key above layouts around a logotype of his profile, in each instance to sell Printing Week and all its graphic-arts activities.

While in two layouts the two faces, Libra and Rondo may be readily recognized, the remaining roughs are vaguely sketched to suggest only on oldstyle or modern type face in generalities.

the two elements are coordinated for a visual tie-in.

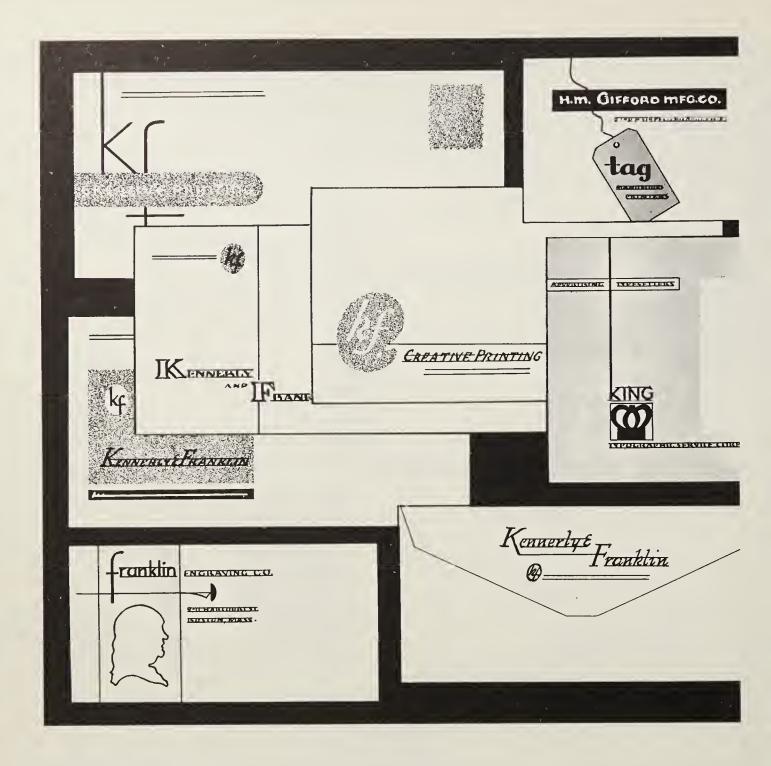
The large S in "Suntan" and the swash T in "Terrace" give added emphasis.

The next layout shows use of the trim, sans-serifed simplicity of Futura in a three-line pattern, positioned off center. The initials key the design pattern and help maintain optical balance.

The lower-case initial t, easily made from properly weighted rules, conforms in weight to the S initial.

In the third sketch, exotic Legend was used for the main display element, creating a dramatic, eye-catching unit to lead the eyes into the unifying rule, over which "BEACH MOTEL" in a gothic bold italic, surprints.

The last experiment uses Craw Modern for the twoline display. The italic at left and right suggests Bulmer or Baskerville.



### "Corner Card" Selling

The design of an envelope should have more than functionalism in its make-up. It should utilize all modern techniques for compelling attention and dramatizing the sales possibilities of its owner's business or profession.

What was previously the static area in the upper-left-hand corner of the usual No. 10 envelope has now become the opportunity for presenting a dynamic promotional display. Thus, the hitherto conventional "corner card" has been expanded and elaborated to fit contemporary design and sales-promoting standards.

Every envelope design offers an opportunity to apply a touch of distinctiveness, whether the technique is limited to a tasteful typographical arrangement for platen-press printing or wider application of offset in its most colorful form for gang printing in large quantity.

A word about practicality, however. Envelope manufacture concerns the designer inasmuch as certain standards must be met at the outset. Size, particularly, is a prime consideration; otherwise costly dies must be made to order. In essence, practicality demands that for small quantity orders, layouts should fit standard sizes and

These envelope examples show ingenious space divisioning and novel arrangement of type elements with an occasional touch of handlettering.

styles. The employment of certain typographic and photomechanical techniques may require the printing of envelopes in flat sheets before diecutting and gluing operations are done. It is well to consult an envelope salesman or printing craftsmen before undertaking any specialized envelope design.

Much greater freedom of expression and wider application of design techniques is in order for the display envelope used to mail booklets, catalogs, annual reports and other items.

The physical characteristics of the enclosure should dictate how elaborate the outside envelope pattern should be. For example, a four-page folder for some social function or formal business announcement to be enclosed in a No. 5 baronial envelope should have its envelope designed in key with the announcement.

On the other hand, the design of an envelope to carry an elaborate, colorful catalog or brochure should reflect the enclosure's design.

The choice of color, application of illustration, photography, lettering, typography, should be dictated by the nature of the business or product, the method of reproduction and, obviously, the budget at one's disposal.

#### "Tailor Made" Cards

The business card can be as dynamic as a direct-mail piece or other advertising material.

Obviously, it must be designed to typify in style and treatment the nature of the business or service it represents.

No business card, however static the copy challenge, should fail to stir one's typographical creativeness. The card can be lifted from mediocrity by good basic planning of its skeletonized pattern, proper typographical interpretation with suitable type styles and utilization of the many little eye-catching nuances that make for individuality. Some basic faults that plague many card compositions are indecisiveness, looseness and lack of proper grouping of elements.

Effective display emphasis, of course, should be considered first, but once that is established deemphasis of relatively unimportant elements should receive due recognition.



Proof envelopes offer designers, artists, typographers, printers and other graphic artisans a direct line of advertising communication with their clients every time a layout sketch or proof is transmitted.

Obviously, this enlarged format necessitates serviceability and strength in the envelope paper stock and the relative display sizes of type and other elements can be enlarged accordingly.



This "organization" of copy facilitates optical assimilation of elements in their logical order. Thus, legibility is improved.

The experimental layouts demonstrate graphically how latitude may be taken with copy sequence, display emphasis, tonal gradation and type treatment and, above all, how various patterns are activated by ingenious division and allocation of space.

Certain types — particularly in lower case — have inherent design qualities which seem to exemplify certain words better than others. Moreover, they seem more compatible to particular design patterns.

The first four card layouts illustrate the effective role sans-serif types can play in formulating the simplified typographical structure in each example. The diagonal downward slant of the italic cap I in the first sketch sets the angle of the slant for the setting of all subordinate elements at the bottom.

The larger lower-case p in the second example (topright) is the dominant eye-catcher which also unifies top and bottom components and dramatically creates interesting vertical movement so as to contrast the predominating horizontal elements.

Use of the two heavily weighted lower-case b initials in the third, and the oversize lower-case h in the fourth card are both predicated on some form of color or tonal breakdown to soften the impact.

Underneath the "herberts" example are two variations of the same design but with softer impact.

The three bottom experiments are possibilities for a symbolic presentation of a firm's trade-mark—in various tempos.



Top Right

In the first sketch a smart decorative type (Libra) teams up harmoniously with the Legend initial B in reverse on the solid bar near the bottom of the layout. The vertical rule with ornaments divides the layout area nonmathematically and allows the address and phone number adequate space at top-left while the two names are amply displayed at top-right. The stylized pattern most definitely accentuates the nature of the products dispensed at the Cosmetic Bar.

The Rosen card suggestion has a basically feminine typographic style, fast-moving and contemporarily styled.

The third and fourth experiments offer a more forceful interpretation, due basically to the opportunity the copy offers for expanding both the size of card and type display. Note, however, that emphasis in type size has been restrained by reducing the tonal strength of the words "Felix" and "Alford" by photomechanical means. This effect could be simulated by an additional impression in a light color tint of ink in printing these elements as solids.

Progressive Grocer and the magazine of super marketing in unified dominant logotype form have patterned all succeeding elements in a fast-moving diagonal axis arrangement underneath. "John Kovac" now becomes closely associated with the publication because of the unity this layout creates. Venus is suggested throughout.

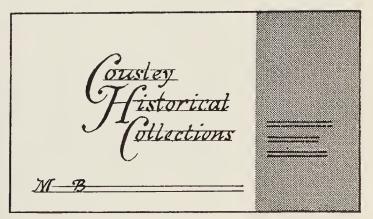
In the second sketch, "Gowns" and "Olma" are most definitely emphasized by size. The flair of Legend in its handlettered exotioness creates a vibrant image.

No one can argue with the customer if he has a penchant for script, but a more contemporary arrangement of a thick-and-thin type like Bodoni or Torino might better fit the type of business his card suggests. In the next rough we thought we ought to push good old "N.Y." a bit, as this experiment does.





The five actual-size card layouts at left use decorative symbolism to activate their patterns. Photomechanical assists or second-color printing are suggested by shaded areas. The example below employs symbolical swash initials and oldstyle italic to emphasize the traditional character of the card.





Above five examples illustrate some possibilities for activating such layouts and improving the return percentages of the humble reply card.

The first (top-left) example adheres basically to the conventional style but by subtle typographical treatment avoids triteness. Note the shifting of "Business Reply Card" to extreme right; likewise, returnee's name below.

The card at right is basically different by replacing the two top insignia with rectangular panel treatment and redistributing textual elements. The card is shown as an integral part of a folder or broadside, with an effective panel for display above perforation.

The more dynamic, colorful treatment of the center card illustrates how well-proportioned areas of tone and carefully allocated type elements can lift a reply card from mediocrity. The lower-left example utilizes a change to a baronial size and another variation of the required indicia. It suggests a novel logotype treatment.

The last (bottom-right) example shows how a miniature size reply card can be attached to a mailing piece with an effective accentuation element directly above it. Get More Replies

When designing business reply cards, one must conform to rigid governmental standards in terms of certain minimum and maximum sizes, weight of stock and other considerations. However, these limitations need not stifle one's creativeness. By taking full advantage of the literally wide range of these requirements and interpreting them to the fullest, a competent designer can achieve uniqueness and contrast that will increase the functional qualities of the reply card.

While the Postal Guide says that boxes or indicia of a certain size, containing types of certain minimum sizes must be placed in certain logical sequence and positions, in certain minimum and maximum dimensions, it certainly does not advocate that everything be statically sized, shaped and positioned.

Whether certain elements be enclosed in ordinary 1-pt. or 2-pt. rule boxes, or whether a tint or reverse background is employed is not within the province of the Government so long as all fundamental requirements have been met.

However, it is advisable to present the layout of a proposed business reply card to the post office for approval before printing.

#### Broadsides and Posters

The term "broadside" is derived from the nautical term which means the firing of all big guns in a concerted blast.

The format usually develops from an eyecatching first page of a many-folded sheet into a secondary phase of display and, thence, into a forceful broad pattern wherein the concerted "blast" occurs. The shape may be vertical or horizontal, and the styles are practically limitless due to the many folding possibilities but, as the name implies, the main display area is broad and expansive as compared to the more conventional direct-mail patterns and formats.

Of course, the nature of the message and the product, or service, to be advertised should influence the structural tone and typography accordingly, but, in general, these layout characteristics are more dominant in a broadside.

Due to the larger sizes, more substantial paper weights and finishes, together with wider application of color treatments, are suggested.

#### Labels Are Silent Salesmen

Every good salesman will agree that while the immediate contact with a printing buyer may be largely the result of his personal efforts there may have been other preliminary factors that helped open the door for him.

Who knows what particular "door opener" may attract and interest a prospect? It could be that elaborate promotional self-mailer, broadside or booklet sent to a handpicked prospect list. It could be one's own neatly designed letterhead or the ingenious format of a calling card.

Or it might be that seemingly simple, but tasteful, *shipping label* that identified that first black-and-white job for the new customer.

They say a salesman should not oversell. Therefore, we will come to the point and switch attention to the variety of "door openers" in the accompanying illustrative panel. Yes, these *silent salesmen* sell more than printing!

These roughs repeat a basic design pattern in varying adaptations, in letterhead, notehead, card, envelope, folder, announcement and menu.





Types like Libra, Augustea and Horizon Light would effectively interpret many of the layouts on this page.

# ACROBATS MORE THAN ONE Glorious Lancaster Arts Salesmen







Two humorous broadsides used in promoting "Crafts-mas" parties of the N.Y. Club of Printing House Craftsmen.

In evidence throughout each is the spirit of exuberance which sparks the design. Obviously, the lack of restraint enables one to design more freely and to utilize both sketches and typographical elements in a more imaginative manner than in more commercial formats.

Top-left panel shows vertical cover. At right is menu and program on the first fold. Below is the dominant inside vertical spread.

Note the Craftsman emblem and lettering on the circular elements – drawn to accentuate the circular shapes of the Christmas balls which set the holiday theme.

The three lower-right elements follow the same sequence. Each piece was French-folded and sent as a self-mailer.



A JOB DONE RIGHT MEANS

IT IS DONE Safely

JOIN THE

CRAFTSMEN

### Safety

CRUSADE



SAFETY COMMITTEE . INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN



CRAFTSMEN

### SAFETY

CRUSADE

A JOB DONE RIGHT MEANS

IT IS DONE Safely

SAFETY COMMITTEE . INTERNATIONAL

ASSOCIATION OF PRINTING HOUSE CRAFTSMEN

JOIN THE XOX

CRAFTSMEN

### Safety

CRUSADE

A JOB DONE RIGHT MEANS

IT IS DONE Safely



### SAFETY CRUSADE

Sponsored by Safety Committee
INTERNATIONAL ASSOCIATION
PRINTING HOUSE CRAFTSMEN

Join the Craftsmen

### SAFETY CRUSADE



Sponsored by Safety Committee
INTERNATIONAL ASSOCIATION
PRINTING HOUSE CRAFTSMEN

DO IT RIGHT, DO IT Safely

DO IT RIGHT, DO IT Safely

### SAFETY CRUSADE



Sponsored by Safety Committee INTERNATIONAL ASSOCIATION PRINTING HOUSE CRAFTSMEN

### Studies of Shakes abcdefghi abcefg

Here are six pasteup variations of a basic copy theme produced by setting two compositions — one in Spartan, another in Garamond — and repositioning the type to get the variety shown. The 35/8"x51/4" page size proofs could then be enlarged proportionately to fit available press and paper sizes. (See later chapter on blowups)

Some alternate types for display in the above poster. Folio Extrabold, Fortune Extrabold, Palatino Semibold, and Whitin Black (at left).

PLEASE POST

THE EDUCATIONAL

Graphic Arts

EXPOSITION

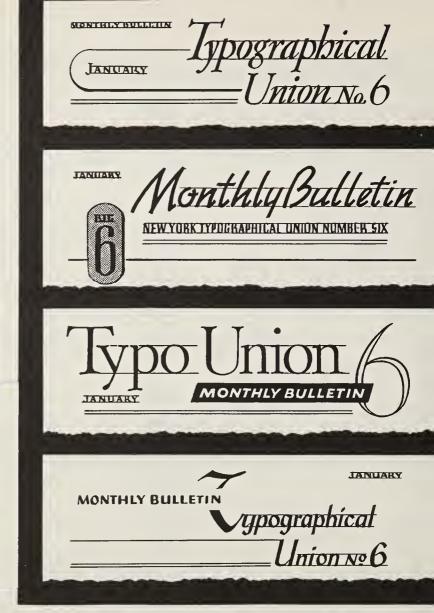
Printing and Allied Industries

September 6-12

N.Y. Coliseum, New York

The Show in New York

Above 13"x195%" poster was the center spread of a double-fold broadside mailed to printers and other graphic-arts firms. It was printed in bright red, chrome yellow and black, with subtle tonal variations in color. In its sans-serif simplicity, its design and typography typified the theme and tempo of *The Show*.



Publication mastheads are most effective if there is an inherent simplicity in the typographic pattern, yet effective display and attractiveness in the type style.

Above are four experimental sketches which employ the same basic copy in varying degrees of emphasis. The originals were drawn to actual size  $-8\frac{1}{2}$ " wide.



Program Typography

The average program or journal is produced at short notice without much emphasis on planning and with cost a prime consideration. Obviously, a hackneyed format and monotonous sequence of static pages often result.

The progressive printer, however, discards the practice of "setting the job right out of the case" and, by applying the basic layout requisites, achieves style and efficiency in the typography.

As advertising space is sold on a basis of similarly sized and monotonously shaped dimensions, the first endeavor should be to achieve variety of layout style within these ad areas. This can be accomplished effectively by a skillful division of space into well-proportioned areas wherein properly accentuated elements are dominantly displayed and inconsequential elements subordinated. (The axiom that "all display is no display" applies most definitely at this point.)

A variation of both formal and informal patterns in proper proportion is desirable. Although this would seem to be a phase of pagination it should receive recognition at the start.

Restraint in the use of type style is an important factor. A good general rule is to avoid the bold, blatant types and to impart dignity and reservedness by tasteful use of such old favorites as Caslon, Garamond, Baskerville, Bodoni, or perhaps, Optima, Palatino and others which are readily available in both display and text sizes for hand composition and by machine.

Then, too, there are certain sans serifs which can be considered if sizes and weights are kept compatible with over-all typographic objectives.

Obviously, a football or sports-event program theme would occasion a more virile type projection than would a souvenir journal for a debutante ball or a musical concert.

However, these generalizations must include, as do many opinions on creativity, the consideration of many variables in their application.

Monthly mastheads for the *Share Your Knowledge Review* vary according to the pictorial theme. Left is an effective type segment of one that used Weiss with a compatible style of handdrawn initial.

There is typographic refinement in this formal masthead for the *New York Craftsman*, a monthly bulletin.

The *Suncoaster* is a characterful meeting notice that symbolizes, through its masthead, the sun-and-fun theme of the central Florida west coast. Colorfully printed in purple and orange on tan ripple stock, it folds to a 9"x4" envelope enclosure.

Harmonize Inside Pages

Any job that is worth spending layout time on for its cover (and, to our way of thinking, that is every job that goes into the shop) is worth spending some time on for the organization of its inside pages.

To specify "set this to harmonize in Garamond, Bodoni or sans serif," as the case may be, when passing inside page copy to the composingroom, along with a meticulously designed and carefully specified layout for a program cover, may be likened somewhat to the employment of a stellar architect to create an attractive, contemporary home and then furnishing it with catchalls from a furniture auction.

The logical procedure is to develop the theme established on the front cover and echo it in the following pages in basic layout pattern, typographic style and decorative treatment.

In general, if the character and tempo of the theme call for a formal cover design, the inside pages should be harmoniously related.

If, on the other hand, the cover is of a fastermoving informal design, the inside pages should be complementary in pattern.

Facing pages should be so planned as to be visualized as a unit. In designing a book one considers two facing pages as an entity and regulates the top, side, bottom and gutter margins accordingly so that a harmonious relationship is maintained. It is likewise necessary to apply this principle whenever two or more facing pages have related display and textual elements.

### Rearrange for Readability

Some years ago, a fellow named Ben Sherbow kept advocating the obvious fact that "type is made to be read."

What he meant to convey, in substance, was that the manner in which type is selected, arranged, spaced and leaded can either hinder or facilitate its optical assimilation.

Since Sherbow's time, typographical trends have come and gone; newer horizons in visual communication have prompted many changes in layout and art technique, but the basic objective, how to get type read, is still the same.

The copywriter (or client) presents his copy, neatly polished and arranged in a continuity that seems logical to him. Then it is the layout man's



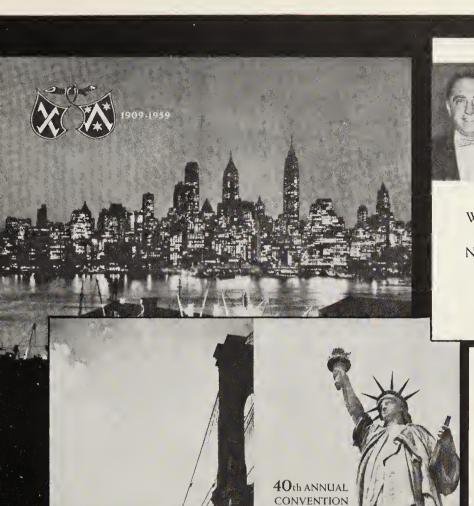
The Centennial photostyle cover gave this  $8\frac{3}{4}$ "x  $12\frac{1}{8}$ " souvenir journal a keepsake look, as did the many pages of pictorial and textual interest inside. The "100 Years" logo was printed in gold and black in the cover mortise – also atop each page inside.

Of particular interest to the thousands of compositors who purchased copies was the meticulous care taken with the setting and arrangement of advertising pages.

Each ad, large or small, was planned on tissue in

exact type size, spacing and leading. As befits a job of this nature, it exemplified the collective skills of hand and machine craftsmen, producing the ultimate in hot metal composition for letterpress printing.

Note, particularly, the adherence to Garamond Bold in every ad in the lower-left ads and Bodoni in the lower-right ads. Where Corvinus predominates in the top-right page its accompanying machine face is Bodoni — compatible in style.



International Association of Printing House Craftsmen

SEPTEMBER 5 to 9, 1959

Statler-Hilton, New York



Welcome NewYork



Welcome to the Exposition



### GENERAL PROGRAM



#### Saturday, September 5th

Secund District Luncheon — see page 23
Secund District Luncheon — see page 23
Secund District Conference — see page 23
Secund District Conference — see page 23
Fouth District Conference — see page 23
International Officers Reception and Dinner — see page
Demonstrate — see page 24
International Officers Reception and Dinner — see page
Demonstrate — see page 24
International Officers Reception — see page 24
International Officers — see page 24
Intern

Appointment of Serge-off of Arms by International Preside introduction of International Official Family and Pact Pr Roll Call of Clubs by Pearl & Oldic International Execu-

Introduction of General Convention Chairman, Edward Blat Convention Announcements Introduction of Ladoc Committee Chairman, Mrs. Billie Sla Introduction of Speaker—Reverend Beappin Kühn, OFM, It is Belier to Lead iban to be Led."

Adjournment to the Pena Top and Sky Top for the In Old Mahabitish "Party

"In Old Manhaitinn" Party

9 00 PM—1,100 AM—TIN OLD MANHATTAN" PARTY —
Penn Top and Sily Top
Featuring Sid Stone, Pal Rooney, Sr., The Keymen and Ray Blo
Orchestra in Gay Nineties atmosphere On-lihe-house—beer

Sunday, September 6th

Conservine Committee Room—Hartlerd Room MORNING—Open for attendance all Charchas.

NGON—Open for Junchen and splittening.

2:00 PM—The EDUCATIONAL GRAPHIC ARTS EXPOSITION Officeal opening by International Association of Frinting House Criticistics. New York Colsevan, Colombis Crick; N. Y. International Fast President's Reception. Dimer and Business Meeting (see page 26).

EVENING—Open to domer and amusements

Monday, September 7th

7:00-9 00 AM-COMMITTEE MEETINGS 1see page 261

turn. By his training, he has developed a taste for simplicity and he will suggest, of course, that the least number of elements he has to work with, the more effective and forceful will be his designs. It is at this point that mutual understanding must be effected.

Copy submitted for layout cannot always be arranged to suit the working needs of the designer. Nor can the designer omit obviously necessary elements. However, anything that can be done to simplify and facilitate the presentation of copy at the outset will aid our graphic efforts to get attention, interest and reading time.

Thumbnail sketches enable the layout man, by rearrangement and elimination, to suggest a variety of patterns with varying forms of display. Programs Can Be Keepsakes

Often souvenir programs have colorful covers and inside layouts are commonplace. Not so with this Golden Anniversary Keepsake of Craftsmanship which also doubled as a memento of the 7th Graphic Arts Exhibition which was held simultaneously.

At top-left is an over-all New York night scene pattern which bled on all sides of the inside front and back covers. It was printed, as were all inside pages, in a rich photo brown. Immediately below are pages 32 and 1 of the inside signature. Handset Weiss Bold, carefully letterspaced and positioned surprints the Statue of Liberty halftone. Weiss was also used for display throughout the program pages.

Screen-tint logos of the N.Y. skyline, used initially across the bottom of the cover design, reiterated the identifying theme on each spread inside.



The space on a booklet cover may be likened to a store window. Scatter a wide variety of items with indecisive attention-values and there is no main center of interest to attract the passerby. Display an attractive dominant eye-catcher in a printed piece and surround it interestingly with a minimum of less important, harmoniously related objects and the onlooker's imagination will be favorably stimulated.

We have redesigned three booklet covers in varying degrees of emphasis. All three retain their basic vertical shape but the proportions have been changed to better express the design motif of the new pattern.

The simplification of the first (upper-left) transforms it into an activated layout which forcefully contrasts the firm name harmoniously with the word "Messenger."

The lower-right text block emphatically subordinates the less important textual material, while ample dominance is given to the month of issue at upper-right. If other seemingly important elements cannot be eliminated, they can be carried on a "shelf" inside. Much the same thinking applies to the extreme top-right redesign. displaying the main elements in a widely different style.

The second row dramatically exhibits two widely varying forms of type accentuation in the emphatically contrasted display lines. The two bottom examples show a house-organ cover in two distinct styles.

The smaller, reversed patterns resulted from making a photostat negative of the original sketches.















size, weight and positioning of all display lines, together with a readily comprehensive allocation of the lesser important elements are the essential composing-room blueprints for efficient and effective ad composition.

While these working layouts need not be as meticulously lettered as presentation visuals, their psychological value can be enhanced immensely if the identifying characteristics of the specified display type are recognized at first glance.

For example, Lydian has certain calligraphic, thickand-thin distinguishing features - as does Garamond and Optima - that could be accentuated occasionally throughout a layout. In any event, copyfitting should be precise, leading clearly indicated. Margins should be apparent.

For attaining excellence in hot-metal display composition, most typesetting is still done by hand. Accordingly, this photograph symbolizes the most practical composingroom procedure for a successful blueprinting of the mechanics. A carefully detailed layout guides the skilled hands of the typographic craftsman through every step.



The left experimental cover sketches can be reproduced from actual type, rules and accessories which should be available in every progressive composing-room — with perhaps a few modifications and an assist or two by photomechanical techniques.

Use of more decorative type styles like Bernhard Tango, Legend and Libra, which have flair and exuberance, lend themselves well to many vibrant patterns which can accentuate their visual forcefulness.

### Allow for Minor Adjustments

Every single page need not be meticulously labored over on the drawing-board, nor do elements need to be so explicitly designated that necessary minor mechanical adjustments cannot be made. However, a definite over-all design pattern should be established at the time the cover is designed to guide typesetting and make-up so that a harmonious style compatibility is achieved in the completed job.

It is often advantageous to make a test tissue or two of a typical inside spread before establishing the final shape and size of the cover page.

In the final analysis, efficient mechanical interpretation of both cover and inside display and the text matter should always be of prime consideration. Otherwise, layout becomes mainly an outlet for someone's artistic whims and fancies, which often can make production laborious and costly rather than efficient and effective.

The experiments below are in more hefty types for more virile program covers. Top example suggests Futura Demibold; second typifies Grotesk Inserat; the third simulates Wide Sans Serif for caps and Doric No. 1 italic. The terminal t is handdrawn.



Compatible Inside Program Pages

In the first sketch below the head is centrally placed over the text elements while a touch of informality is introduced by placing the rebroadcast element at the bottom to the right. In the second thumbnail the head is composed of a shaded or open roman capital with uppper- and lower-case italic, the resultant element shifted to the right and combined with an outline star under which the four figures are aligned vertically.

In the first example any number of contemporary script faces could be employed in the headings while in the second one Caslon, Garamond or other oldstyle types are suggested.

Central-left experiment suggests a display motif that opens with decided vertical rhythm in the word "Program"— Corvinus, for example. The rest of the pattern has a decided horizontal rhythm.

The horizontal experiment at bottom-left spreads

the same textual material across two pages. To overcome the preponderance of horizontal movement a vertical tint at the extreme left is introduced. The grouping of the figures close to the center gutter creates ample white space at the left.

In the top-right thumbnail a simply mortised tint plate acts as panel for the display line.

The next-to-last pattern uses a broader tint to unify the two pages. Here the weight and character of the type in the head — as expressed, perhaps, by Venus — exemplifies the nature of the pattern itself. The design is another effective deviation from the accepted practice of placing the heading expressly at the top of a layout.

The last experiment interestingly divides the twopage area unevenly with the vertical-right tint and horizontally with a cross rule. Yes — it is appropriate there. It is the "intermission" space. Obviously, the delicate type style at left echoes its style counterpart on the cover.



**Booklet Covers** 

As an opener, Legend is suggested for the two-word display element which effectively dominates this flush-left axis type pattern. Here the words "Guide to" have been subordinated greatly or they could be omitted completely. The smaller type could be Trajanus or Bernhard Modern Bold. Both have sharp, classical serifs which would harmonize with Legend. The vertical tapered rules at either side of the panel, by their weight, which approximates the heavy characteristics of the display type, help add vertical rhythm to the panel, which is placed nonmathematically to top-left to allow ample room at bottomright for a simplified logo made from a Legend cap B.

In the left-central cover thumbnail "Biltmore Services" is the dominant display in the white-space mortise. "Guide to" has been dropped. Instead, at top-left "For Your Convenience and Your Comfort" have been suggested to make the appeal more personal. Herein, the logotype, reduced in size, is dropped to lower-right, where it can be coordinated with the bottom type line, which could be other selling copy. Bodoni for the smaller sizes would harmonize with Onyx or Corvinus, the suggested display.

The three remaining layout shapes have been made vertical to get a more streamlined area for the much reduced copy on each. In these thumbnails "Guests" really is important, and why do we need the town and state addresses anyway?

The right-central layout puts "Services" in Trafton Script and counter-balances another simplified logo of the same type style at bottom-right with the blown-up S at top-left. Here the balance of type could be Bodoni or Baskerville.

The bottom-left experiment has simplified the copy to an irreducible minimum. Bulmer is suggested.

The bottom-right experiment utilizes a straightforward three-line, flush-left arrangement of "Services for our Guests" as the dominant eye-catcher in Jerry Craw's Clarendon.

Compatible Inside Pages

Right Panel

Five more covers were evolved from negative photoprints of the original thumbnails. They were pasted in positions showing the inside spreads added.

The first pair of inside pages (top-right) echo the vertical rhythm of the round-cornered panel of the cover in both left- and right-hand page color tint bands. They act as effective display panels on which to surprint the indexed style of sideheads as "Gift Shop," "Health Club," etc. By their axis-style arrangement, with lavish space between them, they are readily perceived for reference. Example below uses the border panel more broadly.

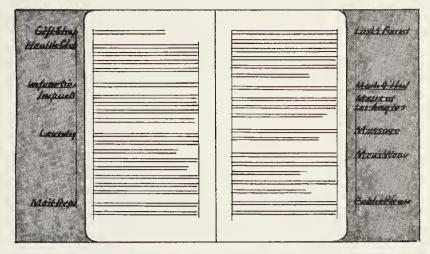
The narrow vertical shape of the left-bottom thumbnail dictates use of a more compact style of arrangement whereby the heads suggested in an oldstyle italic appear directly above the text blocks, simply arranged in flush-left alignment on both pages. Here the outside margins are greater than in the gutter.

In the next-to-last example (near center of panel) there is a more rigid feeling created by employment of horizontal rules and the more mechanical style of squareserif heading in another style of axis-arrangement towards the gutter on each page.

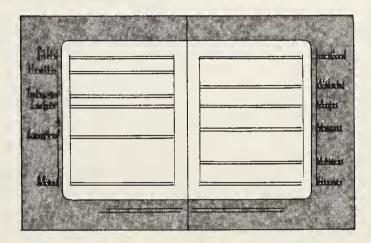
The last example suggests lavish use of space.



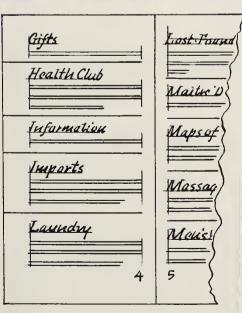




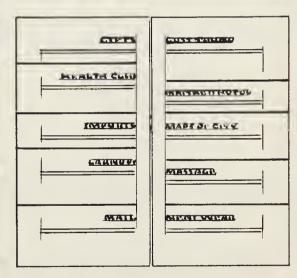




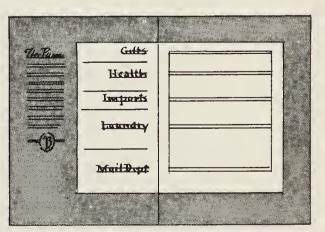












Simplified Direct Mail

O for the good old days when you stopped by the post office on your way to the printer, picked up a few thousand postage-paid cards (at a penny a piece) and had your sales message neatly printed on the back!

Well, costs have gone up considerably both for the cards and the print job, but it is still the simplest way to get a message to the "customers' list." However, a specific type layout will improve its effectiveness — as the accompanying experiments suggest.

Below: Top-left example divides the layout area into well-proportioned, logical areas for arranging the type elements. The vertical rule and the ample white space on either side optically separate the copy so it can be comprehended easily. The "Flushing Sale Days" element at left is amply separated from the basic "Private Sale" details at right, but all elements are unified by the crossed rule device. Display could be Corvinus, the balance Bodoni.

In top-right sketch the "Flushing Sale Days" element is less dominant at extreme right. This composition combines two axis-style arrangements. This layout would best be interpreted by serifed oldstyle types. In the second-row-left experiment, which completely rearranges the copy sequence, a new type logotype for the main display line is suggested. The predominance of italic stemmed

PRIVATE SALE FLUSHING SALEDAYS  7 amou 7 axtrona	Private Sale  Wednosday Eve, Sept. 27th  Flushing  SALE DAYS  Sept. 28-30
for LASHION Customers  PRIVATE SALE  Flushing Sale Days	PRIVATE Sale WIDNESDAY SEPTEMBER 276109FA
Jamous Jashion Private Sale	PRIVATE SATE

from keying the diagonal flush-left axis arrangement about the oversize capital F.

The next right layout develops more "sock" through use of punchier display type, like Ultra Bodoni or Craw Modern Bold. There is no mistaking the "Sale" part of the message or the dates.

The two bottom experiments employ a more textual style to interpret the copy accent given to the "Famous Fashion" logo at the outset.

In the left layout, Trafton Script is the display, while in the last thumbnail Legend is suggested.

#### Announcements

Announcements take many forms, shapes and typographical dress. Below are a few informal specimens designed to fit standard envelope sizes—a practical thought, particularly for short runs.

The two top layouts and the last one are for cards while the lower-left is a miniature folder suggestion.

They are all type derivatives except the "Wind Song" handlettered logo.

The T.V. Auto show background shape is obvious.



### Traditional Can Become Contemporary

"What is 'contemporary' typography?" The same question may have its counterpart in architecture, decorating and fashions. There is no pat answer except that, as in all creative arts, contemporary should mean that which is in tempo with our times. The type craftsman knows that letterspacing, leading and application of the niceties of the compositor's craft cannot alone make up for layouts that are static and outmoded and call for types that are outdated in style and incompatible with the copy.

While it is true that certain traditional editorial copy projections must receive just recognition, experiments with display emphasis and resourceful selectivity in type choice imparts eye appeal, crispness and action—the earmarks of contemporary typography.

Resolutions and citations are generally considered in the traditional category but layouts with flair, vibrancy and smartness can help create a contemporary look.

Whereas  Whereas  Whereas  Whereas  Best Resolved  Brit Kasolved  Brit Kasolved	d
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A Resolution Whateus NAME OF INDIVIDUAL Whateus Resolution Resolution And Saud Fattler Resolution	Resolution  WHENEAS  Name of Person  WHENEAS  BESSOLUTION  WHENEAS  DILLANIZATION	RESOLUTION  Name of Individual/s
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Citation Panel. Left: The display suggests a classical front-runner — Weiss — by no means a recent innovation. Well mellowed with age, this traditional serifed type face blends with a fast-moving pattern.

Center: Here, space-divisioning is done by a simple tint pattern. Horizon is simulated in the sketch, in the italic letterspaced cap heading, but the head could be Times Roman, Bodoni or any one of many substitutes.

Right: "Citation" suggests Bulmer italic which will harmonize with almost any serifed face, such as Baskerville, Granjon, Times Roman and Bodoni.

Resolution Panel. Left: Studio, suggested for the main head and perhaps two subordinate display lines, has a clean cut, unadorned calligraphic quality. It has enough boldness to print well in color. A medium-weight serifed style is recommended for the balance of the composition. Times Roman or Caledonia would harmonize.

Center. This second layout suggests Optima, a well-rounded design that makes it exceptionally readable in text sizes. Sans serifed, yes, but thick-and-thin to avoid monotony.

Right: Here is a pattern that would best fit offset reproduction. Univers, Folio or Venus types could be used for the bold heading; also, in the accentuating elements below. If copy is not too lengthy, the entire composition may be in sans-serifed or square-serifed types, provided proper attention is given to weights, line lengths and leading.

### Printers . . . Use Own Prescription

Some smaller printers without their own creative staffs may think that only high-priced copywriters and artists can launch elaborate promotional campaigns with costly engravings and complex techniques.

Of course, someone must conceive ideas (or adapt them), someone must give the words meaning and give them proper typographical dress,

and this is best done by the professional. But lack of the wherewithal to do the job "first cabin" should not deter the average printer from using printed promotion of his own making.

In case a lack of ideas seems to be the only deterrent, one can often fall back on some previously used copy themes and by some unusual treatment make them seem fresh and original.

Here is how a previously printed piece can be redesigned in various formats to create distinctive typographic patterns.



#### CHAPTER ONE SUMMATION

We have sketched a rather broad analysis of layout's scope, necessarily limiting text and illustrations to representative examples. There will be ample opportunity in later pages to examine in more detail a wider segment of examples as they become relevant to the continuity of the text. So, let us get the story rolling.

# COPY ANALYSIS | Consider Practical

Copy, layout, symbolism, and typography are direct, simplified, and forceful in the below full-page magazine advertisements from the Wall Street Journal's campaign. By retention of the same identifying characteristics throughout the series, an easily recognizable visual image is created. While the layout pattern is formal, the bold square-serifed display lines are effectively grouped to achieve dominance, suitable proportion, and proper emphasis for the sponsor's product in these *line* ads.

The illustrative technique in the eye-catching symbols stems from the copy slant in the top ad: "The Journal has no photographs." An effective method of coordinating initial display impact with textual elements that follow is demonstrated at bottom-left after "Can you picture that?" It says: "You have to look at words in the Wall Street Journal . . ." And it does so in a symbolic, smaller but legible type size. It continues: "Incidentally, you can draw some pretty sharp pictures with words."

As a designer formulates the artistic approach to each layout, he must consider, meanwhile, its practical aspects. Otherwise, the composition may be attractive but unproductive.

The purpose of printing, after all, is to produce results - through comprehension and readability. It can sell an idea, theme, product, or service, competently, through the combined effectiveness of copy, layout, and method of projection (format). Obviously, if any aspect of these three elements is enhanced, the value of the printing is increased accordingly.

As a designer improves his layout and typographic abilities he acquires a diversified knowl-





## Aspects

edge of human reactions; this stimulates his imagination and broadens his application of technique, materials, and reproductive additives.

In this era of specialization, the designer rarely functions in an autonomous editorial capacity, but concerns himself specifically with layout adaptability of textual and pictorial copy furnished to him in most cases. However, when a designer participates in developing—or actually establishes—the preliminary format and illustrative pattern for an idea, he can widen the editorial horizons of his fellow craftsman, the copywriter.

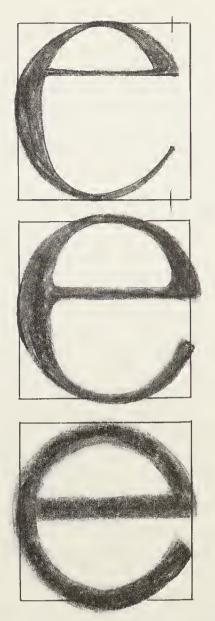
As there are many complexities in the preliminary steps of space advertising, early-stage editorial projections in publications, and other cooperatively planned, separately printed formats, we necessarily forego a detailed analysis of these aspects of layout preparation. For our purpose, let us assume that we are ready to analyze the copy at hand for layout, regardless of its origin.

What are some of the basic questions that come to mind as preliminary evaluation is made of the manuscript, the illustrative material, and the suggested format?

The first query—what are we trying to sell and whom are we trying to interest—will lead to more detailed questions as analysis progresses. While this first question applies generally to every category of layout, it also needs specific evaluation according to the individualized character of each printing project.

Two airline ads at the left use pictorial elements for dominant display in widely variant styles. The lady in the first asks: "Young man, have you ever flown this airplane before?" The obvious answer comes in the text below which says that the typical American Astrojet captain has about five million miles behind him. Here, humor initiates interest; typography is minimized.

In the second advertisement the four vertically cropped photos form an interest-creating pictorial display unit, but it would not mean much without the caption-style, five-line heading underneath. That, too, is purposely deemphasized, typewise, to favor the uniformed girls above.



How will a text type print, for example, on a roughtextured book paper? That is just one of the practical evaluations the experienced printing designer makes. Of course, he judges also the compatibility of the letter design to the process. Will the thin serifs break away in electrotyping or be lost in the photomechanics of the offset or gravure process? Will the counters (open spaces) within the letter itself fill in during printing? Has it utmost legibility for the basic utilitarian purpose?

Consider the advertising of automobiles, high-fidelity record players, furniture, food products, cosmetics, real estate, toothpaste, and thousands of such *tangible* items. Now, contrast the specific appeals of products with those of *intangibles*, such as sports, movies, TV, political, organizational and institutional advertising, to name a few.

It is readily apparent that each item to be

advertised needs more than a perfunctory study before an evaluation can be intelligently made of layout potentials. Here are some suggestions:

In a *tangible* item, the designer analyzes the product, its trade name, its slogan; what its qualities and functions are; its origin and historical significance; its physical characteristics and attributes; its styling, its label, package or identifying

Various degrees of display emphasis may be obtained by utilizing the five letter forms available in a single type style. *Below:* Top-left examples are single lines in Caslon Oldstyle, employing roman caps and lower case, caps and small caps and italics.

Bottom-left examples are two-line arrangements of Garamond Oldstyle in varying forms of display emphasis and differently proportioned line widths. The settings are symmetrically balanced.

Top-right examples utilize Bodoni Book, a modern type classification, set in three variations of flush-left arrangement. This style typifies much of the display in assymmetrically balanced layouts.

The three-line formal arrangement employs Bulmer, a transitional face which is ideally suited for either symmetrical or nonsymmetrical layouts.

Proper Planning for Readability

Proper
Planning for Readability

PROPER PLANNING for Readability

Proper Planning for READABILITY

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Readability

logotype; its specific appeal — dynamic or subtle, masculine or feminine, entertaining or provocative, essential or luxurious, cooperative or individualistic — and evaluates the relative design importance of these factors.

When evaluating *intangibles*, the objective is to discover some dominant theme, purpose, function, quality, characteristic, or appeal from which a design may evolve. Here typography often supersedes pictorialization, which as a general rule can be more easily applied in layouts for *tangible* items.

But enough of this probing of the basic influences. Let us examine some of the more practical aspects and considerations.

Fixed-space advertising may pose questions like these: Is this a "one-shot" ad or has the series or campaign an easily identifiable pattern, typographic style or symbolization which should be followed?

Is the publication for general readership or in a specific class or trade group? Does the space

At Right: "101 Ideas for Layout," is initially evaluated in simple breakdowns (top-left); then tested in three patterns, below.

The seven thumbnails at the right are varying interpretations of identical basic copy. Occasional omission of words such as "of" or "the" permits better display emphasis.

The top-center thumbnail emphasizes "Printing" predominantly, while giving secondary importance to "Progress." The rule helps maintain balance by its directional movement to the right to counter-balance the weight of the large initial at top.

The example directly beneath utilizes a large capital and outlines of the panel to divide space interestingly and to unify the three lines of display.

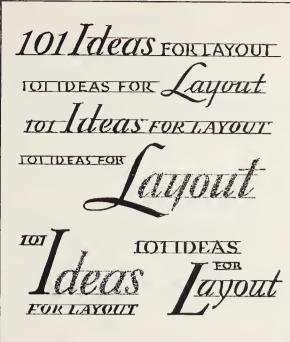
The third example, below, utilizes an unusual arrangement of four type sizes to achieve contrast and ties in the word "*Progress*" with the capital P in "Printing" for emphasis.

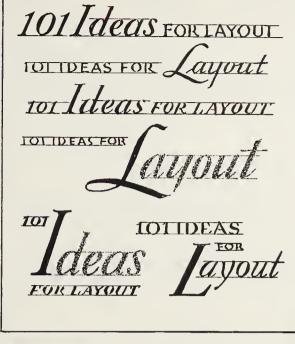
In the top-right sketch, a deep, vertical band on which the cap P is reversed, keys the vertical movement of the layout pattern, which is contrasted in direction by the two horizontal type lines.

The formal arrangement in the next thumbnail, below, is activated by the large "Progress" line.

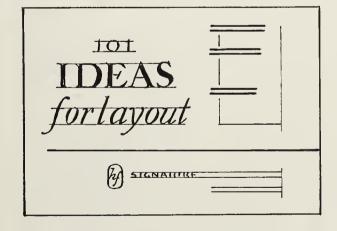
Immediately below is an experiment in displaying three lines on a diagonal axis. Dominant interest is brought to the capital *P* in the main display line. It is further accentuated with the horizontal rule which contrasts the diagonal movement while acting as a base.

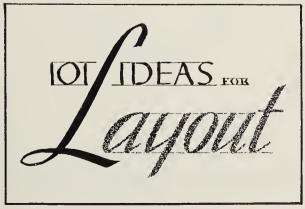
The bottom rough illustrates subtle accentuation in the main display line, echoed by the side-heads and the simple rules which divide the layout area interestingly.

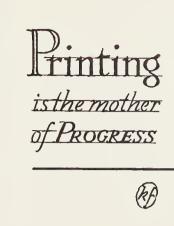


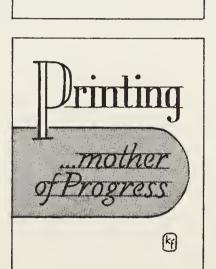


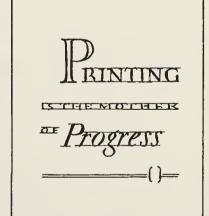
















PRINTING the mother of rogress

PRINTING  is the mether uf Progress  be	
	Signature-

deserve a specific position — on the women's page, in the food or cooking segment? On a right-hand or a left-hand page; outside or inside column?

Would a broad, horizontal layout be more suitable than the vertical?

How about the pictures, the art work? Are they technically suited for reduction, enlargement, and other photomechanical adaptations? Are photographs properly retouched, with the important elements skillfully accentuated? If inadequate, is there time-and-budget allowance for replacements? Can some be eliminated entirely to give better emphasis to others?

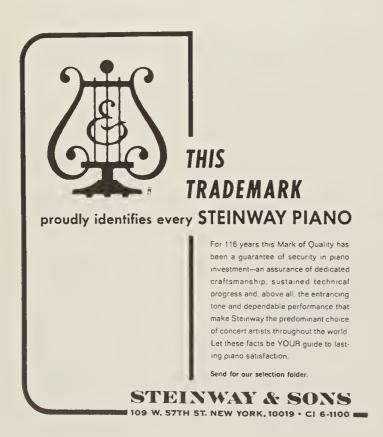
Now about typography. Who will do the typesetting, make-up? If a newspaper, what are the type facilities?

Should an advertising typography specialist set the type for electrotyping or for reproduction proofs?

What about phototypesetting and its step-saving film-composition techniques?

Will the nature of the message or portrayal of the product profit by r.o.p. color? How much of it will the budget allow?

Obviously, many aspects of the foregoing questions may also apply to promotional printing and other separately printed pieces, but here the practical aspects become even more individualized. For example:





The dominant illustrations in the top ad thumbnails have a top-left to bottom-right directional quality. They suggest placement on left-hand pages. Conversely, the right-to-left action in the three bottom sketches suggest right-hand page positioning.

What is the most serviceable paper for the distribution method? Is it a self-mailer? Does it enclose in a standard-size envelope or one of unusual size and color? Will it require embossing, die-cutting, and other finishing applications? Can it be laminated or varnished?

Should it be colored, have an antique, laid, embossed, or coated surface? Will the projected size cut from standard paper sizes or will a special size or finish be economically feasible?

What is the best method of reproduction? What are the other mechanical requirements and limitations?

Undoubtedly, the alert designer will discover other very practical considerations that can affect his artistic and typographic projections. Consider these factors for example:

Has the manuscript been adequately proofread, properly accentuated, and the important editorial accentuations specified? Has it been typewritten for easy copyfitting and mark-up?

Some of the foregoing observations might seem obvious to the professional. But, like many

"Our national and trade-paper advertising is prepared by an agency, but I am personally responsible for all local material. I write the copy, do the layouts, and handle production – the whole job." So writes H. A. Van Buren who created the Steinway ad for the N.Y. *Times Sunday Magazine*.

Left: Reduced reproduction bespeaks utmost consideration for the photomechanics of gravure in the choice of type style and accompanying design elements. A complete camera-ready pasteup precluded any deviation from detailed positioning and meticulous spacing.

of the elemental aspects of layout creativeness, they can bear repetition to benefit the less experienced.

All competent designers will agree that every piece of copy has a theme or presents an idea around which an attractive layout can be patterned. All will agree, too, that the degree of success attained stems from the depth of its preliminary analysis.

The cartoon approach is generally acknowledged as an effective device to gain high readership. This belief

prompted General Telephone & Electronics Corporation to commission its agency, Doyle, Dane, Bernbach, to create a newspaper ad campaign which was illustrated by one of America's leading humor artists, Lee Lorenz. Most situations in the ads are funny and yet each ad delivers a powerful selling message.

The ads were arranged in four groups. First, ads selling products to residential customers; second, long-distance advertising; third, ads directed to the business customer, and fourth, ads to reinforce customer information on the use of Direct Distance Dialing.

These greatly reduced examples portray a readily recognizable art-and-typography style similarity throughout the series. Above all, the basic objective of the down-to-earth humor is to build a good company image and to develop a "personality" for General Telephone as a warm, human, modern and aggressive organization.



## Evaluate Design Importance

Before a design pattern is definitely formulated, the relative display importance of all units and masses must be established. The display element that is to predominate should be selected and the attention values of the remaining units subordinated in proper order. The purpose is to formulate a logical display continuity and proper visual sequence.

It is obvious that if the display elements are weak and unemphatic, monotony prevails and the visual progression is indecisive. Likewise, if display values of units are incorrectly overemphasized they will attract undue attention to themselves and cause confusion.

The experienced designer intuitively analyzes a layout pattern as it evolves and accentuates display importance by skillfully sizing, shaping, toning and positioning the units.

He develops this ability by acquiring an appreciation for the many display qualities in pictures and pictorial compositions; the expressiveness and movement of shapes and tones; the subtle characteristics of lettering, typography and ornamentation, and the endless possibilities in space divisioning and allocation.

In a typographe layout, the initial objective is to "break down" the copy into forceful display units and text masses that will emphasize the important points of the message in logical order.

Words as they are spoken can be accentuated by tone of voice and change of pace in their delivery. The printed word, similarly, needs visual emphasis and accentuation to make it effective, and the different letter forms, such as capitals, small capitals, lower case and italics, in a wide variety of display patterns are employed for this purpose.

One thoroughly evaluates every phase of the display copy at hand; then he roughly analyzes the construction of headlines and subheads and transforms them into proper contrasting typographical patterns. Furthermore, one studies the text matter and creates experimental type masses

of various sizes, shapes and tones, choosing those that can combine best with the display units.

Pictures may serve as predominating display units, as backgrounds or other ingenious design devices for varying degrees of typographical display; or as subtle, subordinate elements, according to their relative importance in a layout.

Where there are a number of pictorial elements of similar importance, they should be grouped together and their collective display value appraised as a unit. Thus, by reducing the number of elements, evaluation of display importance is simplified and the design procedure facilitated. This technique is likewise applicable to type units and masses that are related.

"Should the shape be horizontal or vertical?" An elementary question which prompts evaluation of the copy in varying forms of display emphasis. This type of thumbnail rendering is worthy of presentation for client preference as to proportionate size and shape.



A word about overemphasis in display:

A writer who uses "two dollar" words composed in complicated, flowery syntax, defeats his purpose because prime attention is drawn to the format rather than to the message.

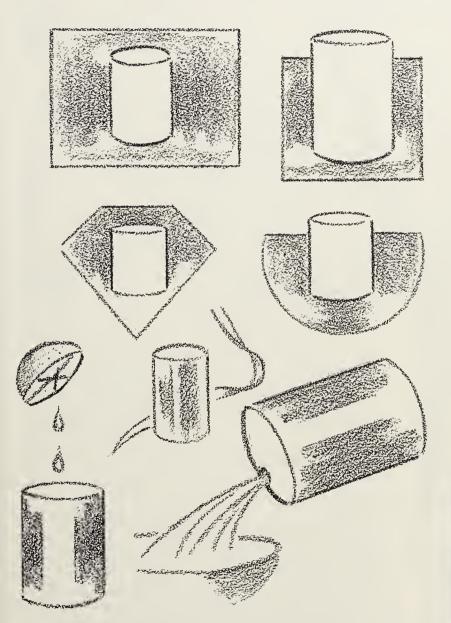
So it is with layouts whose creators are so intent on "dressing up" the design that the pattern is projected more than the message itself.

Whether the message is pictorial, typographic, or a combination of both, it should predominate over the format used to present it.

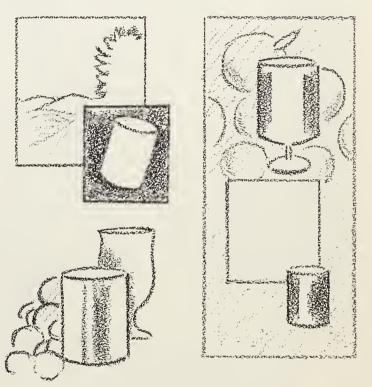
Knowledgable printing designers utilize the

many photomechanical techniques of letterpress, offset, and gravure to augment their application of basic design requisites. They take advantage of the forcefulness of sound contemporary typography in broad expanses of color and subtle tone variances of tints to add more impact and create wider variety. But in so doing they weigh the attention value of such design devices in relation to the accompanying storytelling elements in type and pictures.

The ultimate objective is a harmonious design relationship wherein the message predom-



These experimental roughs illustrate many possibilities for activating a simple object, such as a can, in order to evaluate display importance. At first, the can has a rectangular background which changes into various interesting shapes. The can then progressively becomes a silhouette in many changing positions with varying backgrounds, panels, and borders. It then becomes an integral unit of a grouping with other elements. The sketches showing juice dropping and being emptied suggest action.



Four experimental roughs to decide another elementary question: "Which should predominate, the product, slogan or trade-mark?"





inates and the pattern is conformable rather than in conflict.

In typographical layouts, one achieves variety and interest by properly emphasizing display elements in relation to their importance. Proper choice of structural forms, sizes and weights in type and the manner in which they are composed are the essential factors.

One chooses the most obvious element for display emphasis, and by contrasting it in size, shape, tone and position, makes it optically dominant over the remaining units.

Choosing next the element of secondary importance, it is emphasized in due relationship. The remaining elements are deemphasized.

As typography plays the major role in projecting messages in print, it is apparent that fullest expression can be achieved when the talents of both copywriter and designer are coordinated to the utmost. Often a more dynamic, more compelling, and more readily perceptible composition can result if the designer is permitted some editorial liberties in the graphic presentation. Here are a few examples of improved effectiveness by a rearrangement of elements.

The design requisite *rhythm* is quite evident in the *St. Petersburg Federal* newspaper ad. The repetitive, dominant "Now," emphatically leads the eyes into selling copy in the three text blocks.

The expressive line-drawing below accents the tonal values of the dominant, handlettered "Now" elements, above, but there is a lack of cohesion in grouping.

The redesign retains the basic design of the printed ad while reversing the copy emphasis.

Obviously, the predominating display elements—"\$15,000 Insurance," " $4\frac{1}{2}\%$  Dividend" and the "Ample Funds" deserve the impact they now generate. The alignment of the medium-weight italic "now" with each bold italic display heading provides strong contrast and improves unity. The flush-left alignment of the text underneath better allocates left and right margins. This, plus more head margin, creates better space proportion throughout.

The fast-moving downward rhythm created by this vertical optical axis is accentuated by positioning the building sketch directly underneath so that the heavy vertical in the drawing aligns also. Then the diagonals in the sketch direct the eyes to the lower-right — a better place to spot the "Federal Home Loan" logo.

Sparked by a more vibrant type projection and a more cohesive grouping of related elements, the signature reflects the tonal contrasts in the upper area of the layout.

While this experiment mainly tests the efficacy of a change in copy emphasis to improve display impact, it also demonstrates the design improvement possible when all *five design requisites* are applied together.

P.S. Yes, the  $4\frac{1}{2}\%$  interest has been updated since the ad ran a while back.



Often a copywriter will crowd too many ideas into one effort. And unless someone organizes composingroom copy into some logical display sequence, the ad is likely to suffer.

Like the Monday morning quarterback, we, too, did a replay -- our subject the portrayal of an announcement of Wadsworth homes.

The display clue came from the 8-pt. italic copy in the box. After all, would not "3 bedrooms" be of more interest than a two-fisted way of saying "living space is here" and losing it in a maze of unrelated type lines — shouting in different directions?

Nothing is changed in the copy or its sequence in Nance Kaye's cocktail ad, but the space is a few picas deeper. Just could not resist trying this punchier version with type a bit more potent than the first. Seems to compose better in the flush-left version.

As the Louis Ainsworth redesign illustrates, an obvious improvement in display impact often results from a rearrangement of copy, increase in type size and relocation of elements.

The firm logotype and address at top in the printed example is relegated to a secondary position, allowing for a more effective display of the four-line heading in a medium-weighted oldstyle type.

The L and A capitals in the logo were heavied somewhat in the redesign to maintain better tonal harmony with the greatly enlarged type size above.

## The quick brown fox ju The quick brown fox ju

Garamond Bold is a darker Garamond Bold Italic is a d

### modern sans serif de

Advertising layouts which are set in newspaper composing-rooms are generally composed in slug form rather than in individual handset types. Obviously, one should specify types from the newspapers' style sheets.

Slug-cast examples shown above are Mergenthaler's Linotype Spartan Black with italic; Ludlow's Garamond Bold with italic and Ludlow's Heavy italic.

# LAYOUT FORMATS | Basic Design

In layout, as in all creative arts, there are basic ground rules. But, unlike the sciences, the application of fundamental design requisites, formulas, and procedures are flexible.

Take, for example, the application of balance, one of the five design requisites which must receive prime consideration at a layout's inception and which influences the structural cvolvement the pattern or style.

Fundamentally, there are but two distinct styles of layout patterns – formal, or symmetrically balanced, and the informal, or nonsymmetrically balanced.

The formally balanced style is based on the traditional design principle of maintaining harmonious optical balance in a centered arrangement. To explain more fully, if a vertical line is drawn absolutely in the center of an area, every display element must be so centrally placed thereon, horizontally, as to be an equal distance from both left and right extremities, and each element that appears on one side of this vertical line must be duplicated in a corresponding position on the other side so as to maintain harmonious balance.

Design and interest in a formal layout are achieved by correctly accentuating proper display elements; effectively contrasting their sizes and shapes, tones, and positions; properly proportioning line widths; correctly grouping elements and leading; using margins and white space emphatically, and properly positioning the entire composition.

Formal layout patterns typify tradition, reserve, and stability and are usually utilized in financial, professional and institutional layouts.

Informal layout styles create faster optical movement with rhythmic balance in a noncentered arrangement. Maintenance of optical balance, however, is still essential.

**TECHNIQUES** in Advertising



Informal layout was developed to meet the demands for newer design techniques and faster tempo in advertising and printing. It stems from the principle of creating movement in a design by placing all units and masses in a lively, orderly progression, and, by so doing, dividing a layout area into unusual and interesting patterns of tone and white space.

Adaptations of the informal layout style are virtually limitless and may be applied to a composition in varying dynamic degrees, depending on the results to be accomplished.

The so-called "modern" layout is an extreme evolvement of informal layout which was developed from geometric design. Its chief characteristics are simplicity of line and movement. The combination of units and masses into interesting geometric arrangements, the division of white space into forceful contrasting elements and the elimination of fussy ornamentation are other distinguishing features. It is further accentuated by the prolific use of sans-serif types, bleed illustrations, reverse panels, screen-tint backgrounds and other contemporary design devices.

When one considers the wide range of layout treatments applicable to the advertising of real estate, building equipment, and other tangible items, and contrasts their specific appeal with that of such intangibles as insurance, travel, financial, political, organizational and institutional advertising, it become obvious that the selection of the correct layout style and treatment needs more than a perfunctory study.

It also becomes apparent that the layout style must not only interpret the character of the specific product or subject to be advertised, but it must appeal to the type of audience it reaches.

Obviously, the primary question is whether to use a formal or an informal style. The chosen style must then be decisively accentuated or subtly restrained in both structural pattern and surface treatment according to the degree of emphasis required.

Left: Formally balanced layout Right: Informally balanced layout

## Patterns

Two of New York's leading art schools are Pratt Institute and the Art Students League. One chooses to center and the other not to center.

The Pratt cover typifies contemporary design by a striking, poster-style drawing of a hand in black, holding a yellow pencil, and a solid yellow-brown background. The two-line, sans-serifed type arrangement, surrounded by lavish white space and placed at right, unifies title and illustration. The pencil slant creates optical movement and emphasizes "Pratt Institute — No. 1" by the lettering on the pencil.

Flush-left-aligned headings in large, bold sans serif provide strong display throughout the inside pages. Together with single-column, sans-serifed text with wide margins of white space and broad, striking illustrative patterns, a feeling of today is generated.

The formally centered layout on the Art Students League cover bespeaks tradition, which is most inherent in Fine Art Painting, Fine Art Sculpture, Fine Art Graphics, all four-year courses at the Art Students League.

And talking about "sell," who will deny that the classically centered arrangement of Caslon, reversed on a coral green, glossy surface is striking, and very effective?

Inside pages utilize both centered and flush-aligned typography.

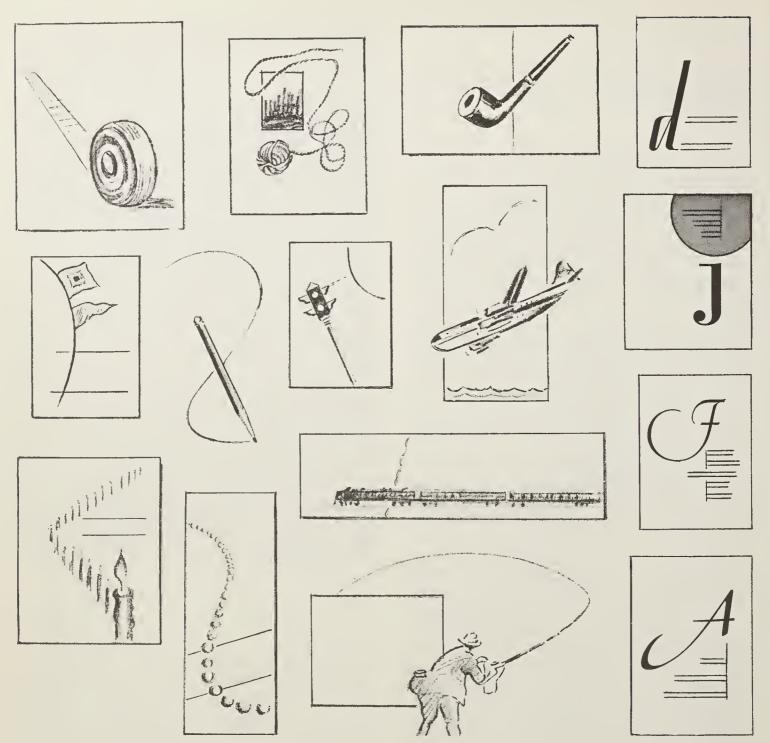
Both tangible and intangible projections may suggest swift action, limited movement, or definite repose. Also, they may suggest strength, conservatism, daintiness, or other characterizations. Rugged, masculine compositions can be artistically accentuated by strong, structural design patterns and by harmonizing typography to accentuate tonal contrasts. Reserved compositions obviously require more conservative styling, while feminine or ornate layouts generally call for delicate treatments.

Layout style can further be accentuated by appropriate photographic and illustrative elements. For example, a delicate woodcut or etching may suggest antiquity, tradition, and formality. Broad, bold, contrasts in reverse plates, bleed halftones and other contemporary techniques exemplify the modern trend toward informality.

Layout style may be accentuated by the physical construction, surface rendering, style of lettering and typography. Strong masculine layouts require vigorous rendering of rugged patterns. Obviously, delicate, feminine patterns require lighter treatment.







The expressiveness and movement of shapes and the directional qualities in pictures become apparent when activated in small experimental thumbnails. In the first sketch, depth and perspective are emphasized, and the tire gets prime attention in the foreground. At its right, the ball of yarn interestingly directs the eyes to the rectangular picture. The other roughs show interest being directed and space divided by functional elements.

These four thumbnails show the expressibility and movement in certain type initials. At top a Stradivarius lower-case d divides space interestingly; next, a Craw Modern lower-case j activates the pattern; the third uses a Gavotte Swung initial; the bottom miniature is designed around a Legend cap A.

Right: Emphatic proof that advertising typographers know when to center and not to center. Two spreads from the New York ATA group's mailings which use formal balance on left pages and informal balance on right pages.

Vertical or Horizontal?

The eye reacts to things that are alive and rejects those that are static.

In layout, variety in shapes of areas and elements creates visual movement and interest.

Vertically shaped elements influence visual movement downward or upward; horizontal elements to the left or right. This principle should be applied in the preliminary thumbnails and elaborated and refined in the enlarged actual-size layouts. Thus, weak and indecisive patterns can be avoided.

In fixed-space advertising, such as in newspapers and magazines, the layout areas are predominantly vertical—relatively narrow, one- and two-column ads, for example.

However, the subject to be advertised may be more forcefully projected in a horizontal area. Logically, then, the subject matter—particularly the dominant illustrative element—exerts an influence on the basic layout shape.

For example, if the main illustrative element is a skyscraper, a vertical shape will accentuate

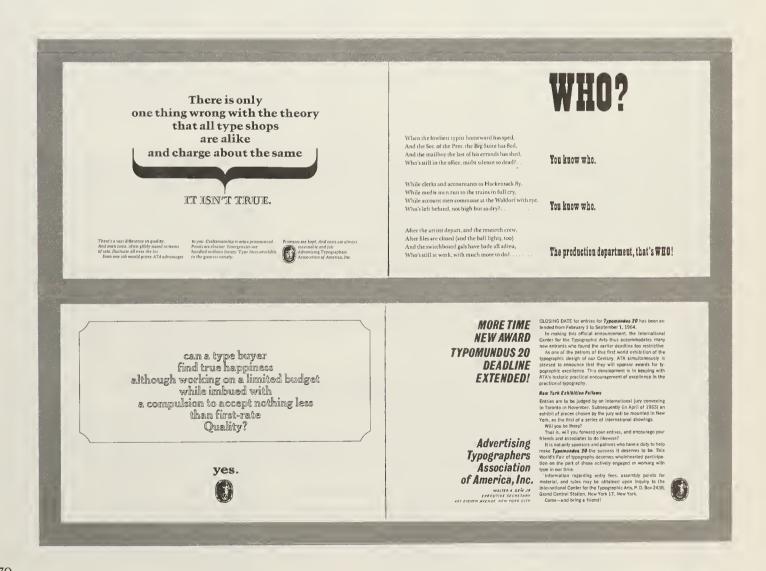
its height and offer the designer opportunities to contrast pleasing horizontal elements in the design. On the other hand, an expansive skyline or horizon view would generally suggest a horizontal layout area.

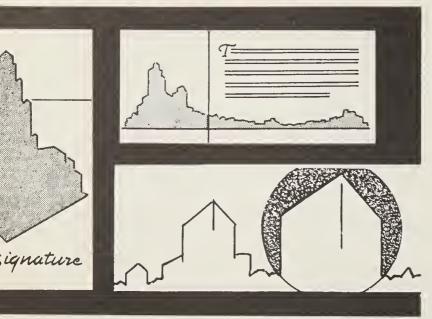
In the design of individually printed pieces there is greater opportunity to choose varying proportionate dimensions for layout areas. This is not to suggest that paper stock and press sizes should be disregarded.

As a generality, the decidedly vertical layout — such as a blotter, for example — is more suitable for a formal layout pattern than is the wide horizontal area. The vertical layout area can materially accentuate the typographical and pictorial elements composed therein—if their shapes are vertically accentuated. Here is another generality to the definitely horizontal layout area:

The informal layout style can divide the area into dynamic, well-proportioned smaller elements that are interesting because they have no definite mathematical relationship.

In horizontal layouts, overwide text masses





Left and top thumbnails illustrate the influence pictorial shape may have on layout shape. In the lower-right example is a simplified technique for relieving horizontal monotony while retaining the design value of a broad picture pattern. The circular blowup accentuates a dominant element in a forthright manner.

are avoided by breaking them up into two- or three-column elements. Thus, vertical rhythm is introduced to offset the monotony of static horizonal movement; readability is improved also.

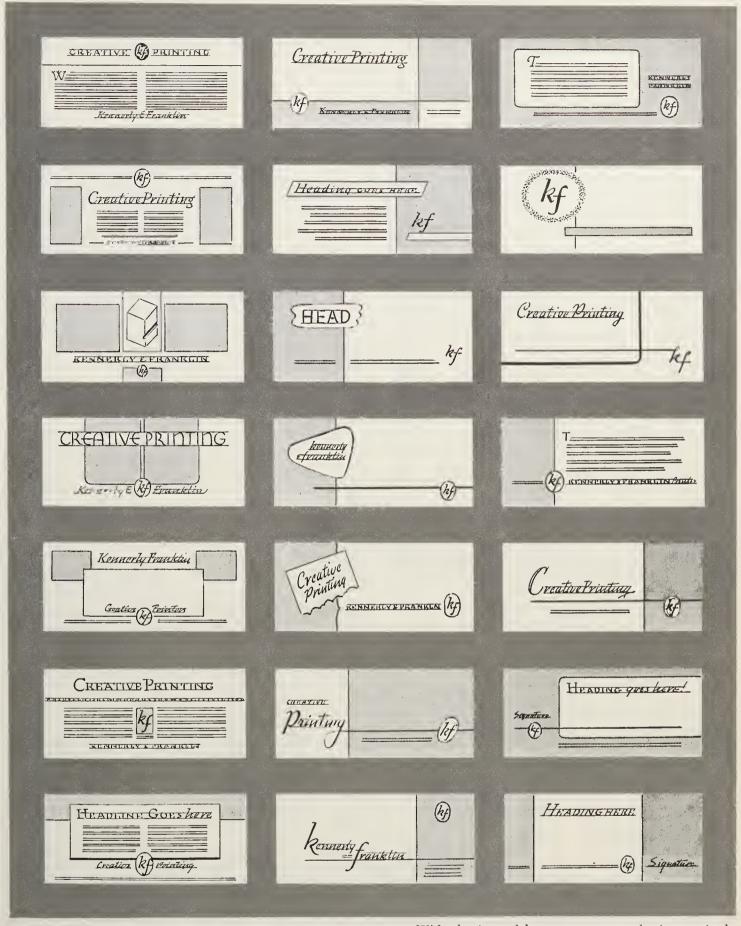
Conversely, text should not be set too narrow; otherwise it will cause undue word- and letterspacing which affects readability and tonal values in masses.

These observations are not hardbound specifications but generalities that may guide one in determining basic design procedures.

The experienced designer utilizes many ingenious patterns, procedures and techniques that avoid the conventional. Thus, he shuns the trite and commonplace.

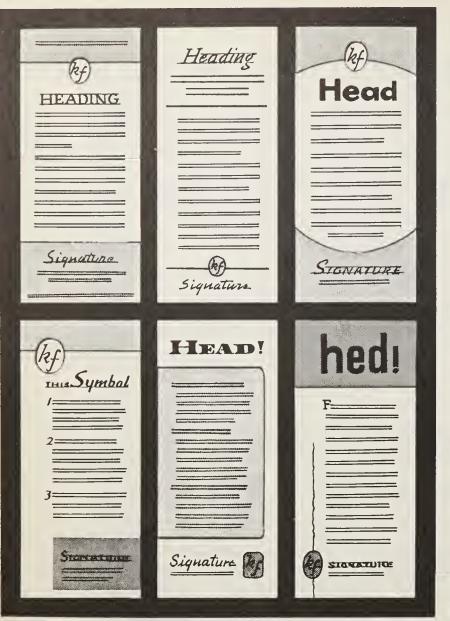
In the accompanying sketches are various layout shapes, styles and patterns by which similar basic copy may be presented—graphic proof that the dictates of copy and illustration are not absolute in any design direction but pliable to the ingenuity of the designer willing to experiment.





Wide, horizontal layout areas may be interestingly divided by the techniques shown in these 21 thumbnails.

Left: Five blotter variations wherein horizontal layouts predominate. While horizontal shapes prevail — even in the vertical blotter — the directional qualities in the illustration create optical rhythm, thus leading the eyes to salient features like "Mohawk" and "fine papers" in the two bottom layouts.



Vertical areas, likewise, can be interestingly divided by well-proportioned divisions of space.



These six experiments take liberty with copy and layout shape to evaluate the question: "Must invitations be formal?" The typography clinches the answer.



#### Folds, Die-cuts Expand Areas

The conventional one-page layout obviously limits the presentation to a single area. The folder type permits expansion of the design pattern to all the layout areas made possible by the seemingly endless variety of folds. Thus, a "delayed action" type of presentation is created. The added areas permit broader presentation of display and textual elements that can be positioned in logical display sequence with much more freedom.

Contrast in size and shape of layout areas created by nonmathematical, well-proportioned folds stimulates interest and uniqueness.

For example, a folder which is decidedly vertical opens to a broad horizontal area, or it may again attain a deep, vertical shape, according to the versatility of the chosen fold potentials.

Similarly, a horizontally shaped folder opens to a deep, vertical shape if the fold is positioned accordingly.

Thus, contrasting shapes in the various folds create an enlivened, rhythmic progression for a message. Conversely, there can be purposeful "delayed action" designed into the copy sequence—depending on the breakdown suggested by various folds.

#### Design with Circles

Most layouts are rectangular. Most component elements are likewise of rectangular shape. While elements that have very definite vertical-or horizontal-shape accentuation create more optical interest than those with less decisive proportions, there are other shapes that merit design consideration; for example, the triangle, octagon, star, or other angular shapes. These may occasionally be introduced in a design for shape contrast.

Then there are silhouettes and vignettes that are artistic, also photomechanical evolvements from basically rectangular shapes. So, what is left? Circles and other curvilinear shapes.

A circular shape in itself is a static element that generates no directional movement until it is activated by its design association with other elements. However, it can be the initial contrasting element to the rectangular dimensions of a layout; to the display and text which, in most cases, are parallel to the top and bottom of the page and to other rectangular elements.

Alone or in combination with other units of various shapes, a circular element can help divide a layout into interesting areas. Besides placement of an entire circular unit within the layout area itself, there are many potentials for bleeding segments at various positions around the layout edges. Circular-shaped die-cuts and embossings are frequently employed on booklet covers, announcements, folders, and annual reports.

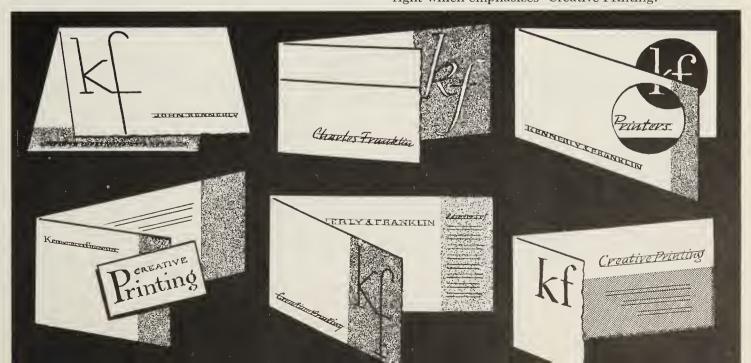
#### Panel Below

Top-left is a horizontal, short-fold card which permits the selling message to appear across the bottom in conjunction with the logotype and salesman's name when the card is folded.

Top-center card folds short at right to expose an enlarged logotype which is unified with the representative's name when folded. Top-right card is die-cut on front to enable the circular logotype to appear through the opening and complete the tie-in with firm name at bottom.

The vertical and diagonal contour at the right of front cover of the bottom-left short-folded card is die-cut to create the illusion of depth which is helped by the shadow rules and the vertical tints.

The center-bottom card illustrates the design practicality of grouping and displaying the printer's products to advantage on the extreme right-vertical tint panel. Bottom-right card is another experiment in combining the logotype on a short-fold with a wide, exposed tint panel at right which emphasizes "Creative Printing."







Left: Tissue rough was the pattern for the cover of an educational brochure on "Research." It was originally printed in green and brown on a yellow stock. The sketch was in black ink with a tonal shading medium applied at top-right for line reproduction. ME BY ME ATTHE Stevens

Left Panel: Top-left is a French-fold which generally utilizes four pages for layout — front and back covers and the two inside pages. However, the paper stock may be cut short at the bottom of the inside pages to affect a short fold.

This greatly expanded area (when the short-fold is lifted up) adds greater dimension — and a fifth page — to elaborate on the major aspects of the folder's message.

The top-right example is known as a gate-fold. It has many variations for novel presentations on the combination of the two front flaps which may alternately be changed in width to accommodate the display elements thereon to best advantage.

In this example, the large Craftsman emblem and the important typographical display elements dominate the broader right-front panel. The informal, axis arrangement of type elements and emblem are aligned flush-left to accentuate the left-vertical edge of the panel.

Die-cutting is often employed on front flaps of folders of this type to permit some element on the inside panel to show through the die-cut mortise when folded.

The central layouts illustrate further variations of folder styles.

The horizontally shaped short-fold card (bottom) effectively displays the "Come to Chicago" catchline with Craftsman emblem on the front flap while subtly inviting the reading of the inside message by placement of the signature band on the inside flap at bottom.

Right: Top example short-folds cover for a sharp emphasis of the firm's name.

The example below displays the essential elements on front fold and completes the selling on inside pages.

In contrast to the vertical folds, the next card folds horizontally for another delayed-action portrayal of selling copy under the front flap.

The fourth example shows how ingenious printing of the cap W patterns the die-cut left edge of this parallel folded card.

The vertically folded card, at top-right make it quite emphatic who is presenting the card.

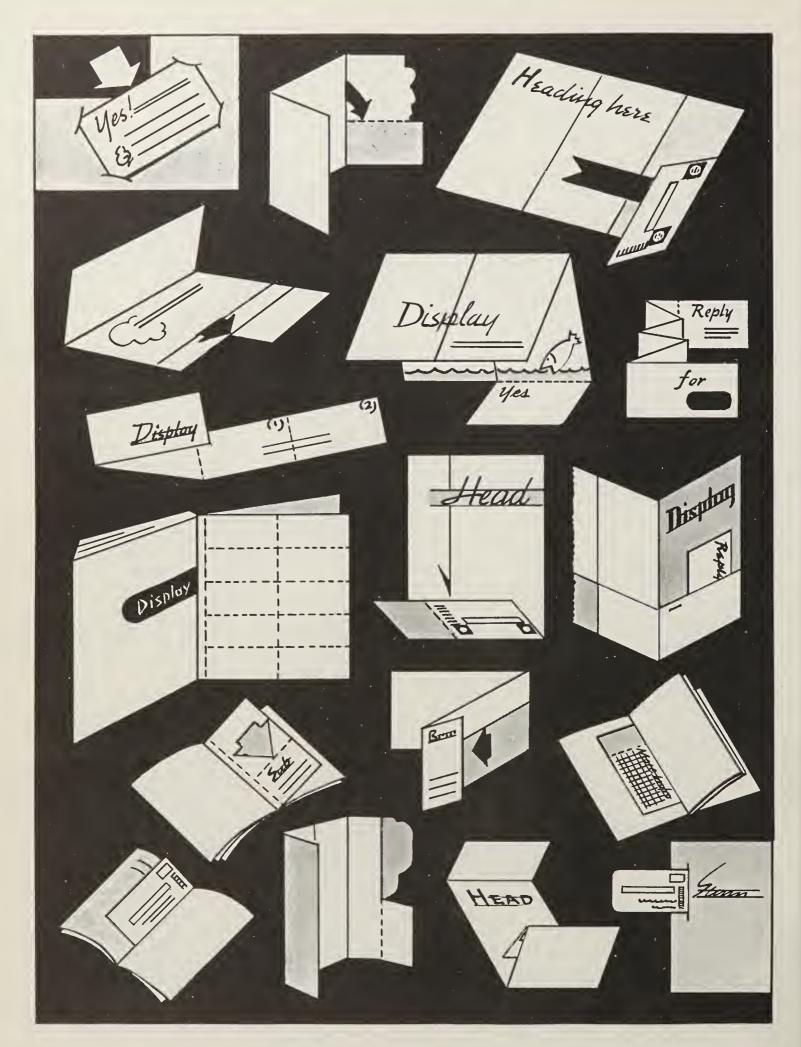
Two variations of this card follow. First is a horizontally folded card which folds short of the bottom edge and thus forms a colorful contrasting design.

The next design changes the proportions but simplifies the copy elements still further on the top fold and employs a logical illustrative element to suggest the type of service represented. The two bottom examples illustrate the wide latitude offered for selling on inside panels of folder-style business cards.



When applying circular shapes to a layout having other dominant illustrative elements, one should apply the proper ratio of variety to uniformity as the basis of an interesting design.

For example, a layout containing an equal amount of rectangular and circular elements of approximately equal areas would not be as effective as one containing three or four rectangular elements and one emphatic circular element. Similarly, a design that patterns three or four varying sizes of circular elements in contrast with one or two rectangular shapes would be most effective. These presumptions are based on the effective control of size, shape, tone, and position of all elements and proper application of the five basic design requisites.



Left: First illustration shows a reply card inserted diagonally into four die-cut slots at the bottom-right of a folder, broadside or back cover of a booklet. To its right is a six-page folder, die-cut at top-right to accentuate some pictorial element, perforated and scored to make the card readily detachable. Paper stock should be of sufficient weight to meet postal requirements. Heavy cover or index bristol are possibilities.

The top-right folder is straight-rule die-cut at the extreme right to place the reply card effectively at the bottom. The first example in the second row employs straight-rule die-cutting to accentuate the reply card in a horizontal position at bottom-right of another variety of fold. The next example is a French-fold broadside that utilizes the horizontal reply card.

The extreme right parallel folder is more involved in scoring, perforating and die-cutting but permits addressing the reply card in such a manner as to show through the open die-cut area on the front bottom-right of the front page. The eight-page parallel folder, third from top-left, shows the possibilities for attaching a pair of reply cards for simultaneous mailing to different departments or for returning at different intervals.

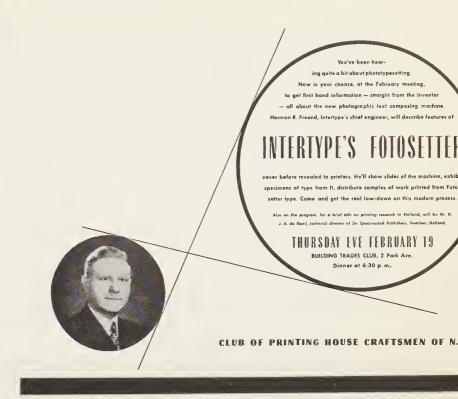
Beneath is a sample book containing a full page of ten reply cards for requesting detailed information. The vertical example, near center of the panel, is a simple reply card at the bottom of a letter-type mailing. At its right is a four-page folder with the bottom folded over and wirestitched to form a pocket for enclosing a single, separately printed reply card.

The bottom-left examples illustrate two versions of individually printed inserts in a catalog or periodical.

The second example at bottom illustrates how parallel folding and die-cutting can accentuate a pictorial element adjoining a reply card. Diagonally upward, right, is an oblong folder with the reply card short-folded against the back page and immediately below is a deep vertical format which folds in the reply card.

The booklet or catalog at extreme right above the last example contains a "reader service" type of reply card.

Final example simply shows a round-cornered reply card inserted in a single rule-cut slot of a double-thick cover.



The photographic image on a Fotosetter mat is circular. There is a symbolic theme, therefore, in this Craftsmen-meeting brochure.

#### Panel Below

The first specimen, a typefoundry mailing piece (original size  $7\frac{5}{8}$ "x $10\frac{1}{2}$ "), depicts the type Folio at work. The staid, formal placement of the circular mortise at the page bottom is a design foil for the compact, flush-left alignment of the deep, vertical type pattern at right and the more spacious left-axis aligned elements at left.

The central example, a full-page magazine ad, was originally printed in a deep blue to emphasize the copy theme. The plane, in its black silhouette, streaks swiftly across the irregularly contoured, off-centered circular symbol.

International Paper's circular logo seemed an obvious shape for die-cutting the central element, surrounded by eight printed replicas of the trade-mark alongside the message.



#### Symbols Spark Patterns

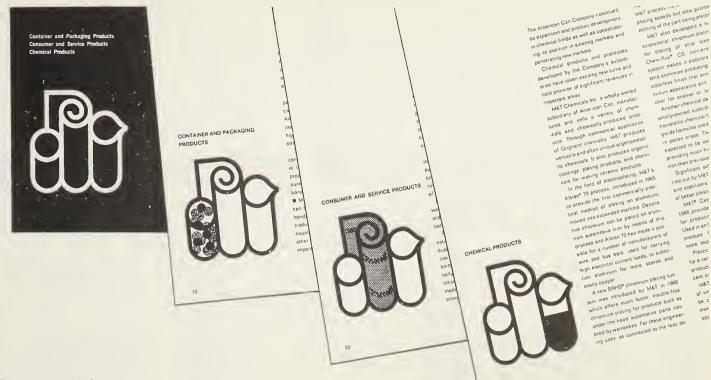
Long before he had an alphabet, man communicated by means of symbols—pictographs, for example—which were drawn on the walls of a cave or on the side of a hill. Egyptian hieroglyphics perfected picture writing into a system of lettering symbols which the Greeks developed into a crude alphabet. Later, the Romans originated the basic letter forms from which stemmed our practically unlimited types of today. With the advent of printing, movable types multiplied to an unlimited extent the possibilities for expressibility.

Contemporary graphic-arts communication employs to the utmost an endless variety of letter

forms in an elaborate array of sophisticated patterns and projections from a highly developed design vocabulary. Interesting to note, however, is that the basic idea development of a printed piece today can stem from the same basic medium that prehistoric man devised for catching the eye—the *symbol*.

Like the many design techniques and typographic usages that can project symbolism, the symbol can assume many forms and functions. It can be direct or subtle, forceful or sedate, serious or humorous. Above all, its design value should always be measured by this very practical yardstick: Is the symbolism readily perceptible, and has it adequate communication value?





Left: Deep vertical front cover of a brochure, "it's steel for America," symbolizes molten metal forming three of the red bars of old glory. One might question the depicting of the flag upside down, but the arrangement nevertheless succeeds in commanding attention.

Inside pages are replete with symbolical illustrations. The tin-hatted figure helps activate the top-left text about the creation of jobs. Immediately below, the dollar being squeezed in a vise symbolizes the text block that speaks of inflation restraint. The readily recognized scale at the bottom pictorially assists the accompanying text that tells of maintaining trade balance.

While the two-color illustration on the front cover of "100 foreign correspondents..." is in rather conventional illustrative style, the global scope of the activities described in the text on the inside pages is symbolically spread throughout by repeating a simple circular color accentuation element at the head of each page — to echo the cover globe.

When one thinks of Texas, 10-gallon hats and riding-boots quickly come to mind. Quite naturally a letter-head for Texas Hat Factory symbolizes the product in no uncertain style.

When symbolism is designed into a logotype it obviously expands its design potentials. Such can be said of the Allied Paper Corp. logo, shown here as an integral part of the title page of its annual report, also as an eyecatching element in the news release heading that accompanied the report.

Heart and blood are synonymous. That is the basic symbolism in the logo of the Cooperative Blood Replacement Plan, used as an eye-catcher on the cover of a miniature folder. The symbolic "family" illustration typifies a forceful rendering style which avoids detail.

Tradition, custom, habit, folklore, or fantasy — all are readily typified by easily recognized symbolism. What grownup, for example, does not recall the "wishbone" days of his youth?

State Farm used that symbolic design theme for an ad in its "State Farm Year," its annual report to agents and employees of its insurance companies.

Above: On the cover of its  $8\frac{1}{2}$ "x11" annual report, American Can used an oversize symbol to dominate the design. It repeats the sturdy, reduced and reversed symbolization at lower-left of the inside cover with an explanation: The first segment of the symbol represents the container and packaging products of the company; the middle segment typifies its consumer and service products; the third segment symbolizes its chemical products. The three-pronged symbol was repeated at lower-left of the opening page of each report segment that detailed the specific classification. Additional design symbolism was added in color.

One can unmistakably visualize the pep pills or beer fizzes in the *container* segment; the decorative paper towel in the *products* accentuation; the half-full test tube in the *chemical* element.

The Colonial Minute Man symbol sparks the typography in below experimental letterhead and folder-card layouts.





"Primitive Communication" has two symbolical forms in the horizontal thumbnails at top of panel. In the first, the vertical illustration, a Chinese hand with the traditional brush in its grasp forming oriental symbols, unifies the broad heading with the symbolic lettering below.

Underneath, a vertical layout experiment seems to create better coordination of the same basic elements.

At top-right, the arm of a primitive man leads into the pictorial symbol he is drawing. In turn, the directional movement of the arm in the symbol points directly to "Communication"—wide across the horizontal area.

Underneath is how the same symbolism may be applied with a two-line head in a vertical layout.

Across the bottom are two symbolical variations of the "Speed" theme in horizontal layouts. The left ties in the heading with the speedboat with a screen-tint background whose shape is free-flowing and vibrant. The right example symbolizes the jet age with a plane's shadow in a screen tint, unified with the dominant head by an elongated bottom lead-in stroke of the S.

At right-center is a vertical experiment which exemplifies airiness and extreme simplification.











### Some How-to-do-its

Everyone concerned with the creative, selling and reproductive aspects of advertising and printing should have more than a perfunctory knowledge of layout. Ability to apply basic principles and techniques can increase the value of every editorial layout or sales effort and augment every reproductive procedure.

The following techniques, therefore, are necessarily basic — mainly to assist the neophyte. Those with greater artistic ability may also find more worth-while suggestions for making practical layouts.

While it is true that layouts are evolved in the mind, their rendering can be facilitated with proper tools and some guidance in their use.

Not all the items listed below are absolutely essential to the beginner, but real need will be found for all as advancement is made in the many diversified layout techniques.

The layout kit should contain:

Black waterproof ink Color-mixing pans Colored pastel sticks Colored pencils Compass Cropping angles Drawing-board Drawing pencils Drawing pens

Enlarging glass French curves Grease marking pencil

Masking tape
Metal-edge ruler

and pica gauge

Opaque water-colors

Pads of tracing paper

Plastic erasers
Plastic spray
Razor blades
Reducing glass
Rubber cement
and dispenser

Ruling pen

Sandpaper pencil pad

Screen finder

Shears Slide rule Thumb tacks Triangles T-square

Water-color brushes

Certain fundamental items in the reference category are indispensable. Foundry typc, linotype, monotype, ludlow, and phototype specimen books should be at one's finger-tips. A designer who utilizes one composing-room mainly should have proofs of all its type and accessories, set

about 5" wide, for quick computation of display and text and for tracing.

Specimen sheets showing the range of halftone screens and variety of shadings available in photomechanical reproduction are invaluable guides for planning exact tone values on layouts. Printing-ink color specimens are helpful in specifying color shades and tints for each process.

A "swipe file" is inspirational when layout ideas are hurriedly required. It should contain interesting patterns, type arrangements, color treatments, and unusual formats; also, pictorial reproductions in various artistic mediums for layout adaptation by tracing or copying.

Authoritative books on photography, lettering, art techniques, typography, color application, photomechanical procedures, presswork, silk screen, and other graphic-arts processes should be available for reference.

There are no rigid rules for the layout beginner. In every creative endeavor one applics himself differently, and from experience alone finds out how he can work best. However, the following brief suggestions may be helpful:

One should select a medium-sized nonwarping drawing-board and learn to adjust it to suit his own individual drawing posture. It should be placed on the lap, resting against a table or desk, at an angle, allowing freedom and dexterity.

As one progresses in layout, it will be advantageous to use the more elaborate table-type drawing-stand which can be adjusted to any desired angle.

The tracing pad or paper dummy should be fastened to the board in a high-centered position parallel to the top and sides of the board so that lines drawn with the T-square and triangle will be uniform to the edges of the paper. When ruling the dimensions of a layout area and other rectangular lines thereon, use the T-square placed along the left edge of the board for horizontal lines and the right-angle triangle placed against the T-square for vertical lines.



When sharpening pencils, expose about a quarter inch of lead, and use the sandpaper pad to keep the required point for the style of lettering or rendering to be done. For drawing thinserifed types and other delicate lines one should use a fairly hard pencil with a sharp point. For drawing sans-serif or even-tone types and designating broader tones a softer pencil with a flat point should be used. Use a hard pencil for denoting trim sizes of layouts and keep the lines comparatively faint. An F or H grade is good for this purpose.

One will become accustomed to favorite gradations of pencil lead, but it will be found that the B grade is the most practical for casual roughing of thumbnail sketches. Where broader, less detailed tones are desired the 2B, 4B or 6B grade is recommended.

Parallel horizontal lines are generally used for designating type lines in a text area. Their weight should suggest the approximate type tone, the space between these parallel lines suggesting the point size of the type. Type masses may also be drawn with strokes of a broad-pointed sketching pencil of the proper tone, sharpened to the proper width.

Tracing paper offers an inviting surface for a drawing pencil and its finish enhances the artistic quality of a rough. Its transparency simplifies the application of color on its reverse side, which produces soft, pastel tones.

The advantages of working on transparent tracing tissue are many. If, for instance, a layout is pretty well established, and proportions, sizes, shapes, groupings, spacing or margins are not satisfactory, a new tissue may be placed thereon and units reshaped, resized and shifted to improve the composition. Pictures, type, initial letters, trade-marks, or other elements may be transferred to a dummy by a specially prepared carbon type of tracing paper available at art suppliers.

In the rendering of lettering or sketches on presentation visuals some layout men are highly proficient with the pen, while others prefer the brush. Use of the medium that best suits one's technique is logical.

Drawing pens are available in every conceivable style and one should have a good assortment, varying from the needle-pointed crow-quill for delicate work, to the broad-pointed speed-ball type for the uniform heavy strokes.

Brushes that have a pointed tip, Nos. 1 to 6, are best for inking and coloring on layouts. Showcard brushes of the rounded variety are good for simplified one-stroke lettering and for filling in.

Opaque show-card water-colors are best for average layouts. One should avoid overdiluting colors to prevent the painted surface from becoming streaked and uneven in tone.

Water-color of the proper consistency can be applied successfully to most papers with the ruling pen or compass. Certain lettering on visuals may be constructed basically with the ruling pen but proficient free-hand finishing will give a more casual, artistic appearance.

The rougher paper textures may, at first, tax one's ingenuity, but constant experiments with pencil, crayon, pen and brush will solve these problems.

Where large areas of color are to be shown on a layout, and lettering or other elements are to be superimposed thereon, paper of the selected color can be cut to size, pasted in position and drawing done thereon more readily than by drawing over a painted surface. Lettering done directly on transparent cellulose may also be effectively placed over color areas of a layout. Thus, positioning can often be changed.

Sheets of transparent film, printed in colors to simulate standard printing inks, are available at art stores. They have adhesive backing and may be readily applied to layouts and dummies after they have been lettered or sketched. Reverses can be painted in white on the top surface.

Similar transparent sheets printed in various screen-tint gradations are available also.

"Punch" can be added to a finished layout by adding well-placed strokes of a medium-soft, dark-lead pencil to emphasize display lettering and other important elements. Avoid the use of heavy pressure on the pencil. Instead attain depth of tone values by gradual intensification. Where water-colors or color crayons are to be applied over pencil lettering, use the pencil lightly as the graphite tends to darken the color.

Rubber cement is practically indispensable. It is used for pasting photostats, pictures, proofs and virtually any porous material. Good quality cement is stainless and excess applications may be rubbed off when dry. For a temporary adhesion, one coating to either object suffices. The pasteup may later be lifted for change of position. For permanent adherence, apply cement to both objects and join when each has dried. However, be careful to place them in exact position before bringing them together, as the two dry coatings have permanent affinity for one another and cannot be shifted.

Dividers are invaluable for checking alikeness of margins, spacing and other measurements on layouts, proofs and press sheets.

The plastic eraser is best for eradicating finger marks and messiness caused by excessive penciling and smudging. If minor mistakes occur in ink or color applications, light, dexterous touches of the razor blade can correct them, but use care lest the paper surface be ruined.

Never use a razor blade against a triangle or T-square. Instead, use the metal edge of an inexpensive ruler for guidance when cutting or trimming paper, pictures or photostats. Keep the hands and fingers out of the range of the blade at all times. Shears should be used for cutting irregular shapes.

Use of a reducing-glass aids in visualizing reduction possibilities and limitations in photographs, art work, lettering, and type proofs.

The enlarging glass is invaluable in checking type, halftone screens and color proofs, press sheets, and the numerous details of reproduction.

The transparent screen finder, when placed over a printed halftone proof, depicts the correct screen for reprints.

The slide rule is invaluable for quickly establishing dimensional ratios in enlarging and reducing areas, photographs and other elements.

The layout student will find experimental layout exceedingly helpful. Printed pictures cut from magazines can be used as a basis for constructing layout studies in areas of various shapes and sizes. Headlines and type masses may be rearranged and sketched in by hand. Thus, by reconstruction and comparison with original

compositions a sense of relative values is gradually acquired.

There are many ingenious methods and procedures for attaining forceful, attention-compelling layouts, and as the student progresses he should study constantly the styles and techniques of the leading layout craftsmen. The successful designer is the one who thoroughly evaluates all available materials and processes and utilizes them to their utmost.

Specialized art courses are available to those who strive for proficiency in illustration and other phases of art. To do reasonably professional-looking layouts, however, it is sufficient for one to have a comprehensive working knowledge of art techniques and the ability to portray them adequately.

A working knowledge of basic photographic and reproductive advances should be acquired constantly. Reproduction below is from two distinctive styles of velox prints — a halftone and a line-conversion pasted together and reproduced in line.





Above-left: Fasten the tracing-paper pad to the board with thumbtacks in a high-centered position, parallel to the top and sides of the board so that lines drawn with help of the T-square and triangle are uniform to the edges of the paper. When ruling the layout dimensions and other elements, use the T-square placed along the left edge of the pad for horizontal lines and the right-angle triangle placed against the T-square for verticals.







Above-right: Parallel horizontal lines or broad flat strokes are used to designate text lines on layouts, depending on the tonal value of the text area and the size of type to be designated.

Left: To repeat the left-half of a drawn pattern at the right, trace it, flop it and carbon-copy it as shown.

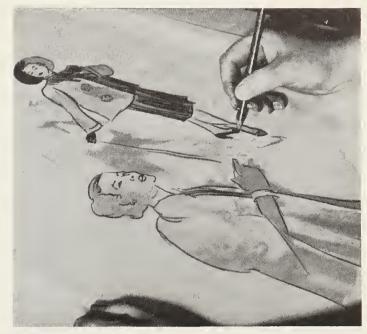
Bottom-left: Put a tracing tissue over the cropped area of a picture and by the diagonal method enlarge it proportionately.

Below: Having established proper average type-page dimensions on the first page of a dummy, puncture the four corner points with a compass point or a pin through all pages. This facilitates ruling identical type pages throughout.

Opposite page, top-left and right: Tracing paper has many advantages. Its transparency simplifies the exact duplication of type styles and adaptation of illustrative elements. It simplifies application of color or tonal values on its reverse side. It facilitates shifting, resizing, and reshaping elements within an area once the basic sizes have been established but may need reevaluation. One simply places a clean tracing tissue over the previous experiment and retraces and repositions accordingly.











*Below-left:* By placing a straight piece of paper over the irregular edge of a ruled text area, and erasing the protruding edges, a trim, straight edge results.



Below-right: Pastel-colored dummies may be drawn on with a variety of pencils and crayons. Dark colors of stock are best painted with opaque water-colors.



Paper Aids Creativity

Whether the job is large or small, single or multicolored, run on the simplest job press or the most elaborate web press, the printing designer worth his salt starts every creative endeavor with paper foremost in mind.

True, photomechanical improvements in the three basic printing processes have so advanced that almost any drawing-board creation can be reproduced satisfactorily. But how much more practical it is to study the basic elements—illustrative and typographical—and project them on a paper background that suits the theme and purpose of the printed piece *before* a pencil is put to tissue.

This is the time to thumb through paper swatches, to ask the paper man for samples and advice, to check color availability, grain, folding strength and to evaluate all the other qualities that can facilitate production rather than hinder it. The successful printing designer must have the instincts of a first-rate salesman. He must create for a client an attractive, interesting format that will best portray to the recipient the basic idea that prompted the printing.

In addition, the printing designer should be a student of economics, in the sense that his specification of materials and processes will fit the budget of the client and the resultant printing brings returns commensurate with the cost.

There is today such a wide variety of bookand text-paper categories, and an almost unending variety of smooth and coated stocks and specialty papers, that there is a paper available for almost any purpose.

Some types of stock lend themselves well to gumming, varnishing, die-cutting, embossing and other finishing while others do not. All other mechanical limitations, likewise, must be evaluated to secure the utmost in reproduction.

A layout that contains type alone can be letterpress printed on a wide range of antique stocks, while one with halftones or other fine details must be printed on a coated or a supercalendered stock. When cost, mailing weight, or mechanical limitations are factors, the choice may be an English finish. For strict economy, a job may be printed on newsprint, provided illustrations are in line or halftones of proper screen.

The offset process will print halftones on both coated, and uncoated papers, but the surface should be specified accordingly. Paper is greatly affected by atmospheric changes and will shrink or stretch, curl and wrinkle on occasion. These and other propensities are thoroughly understood by pressroom experts and their advice will often forestall undue mechanical difficulties.

All paper is made with a grain, resulting from the direction in which the long fibers lay on the paper machine. Paper folds better with the grain than against it, and a booklet or pamphlet should always have the paper grain run vertically, or with the binding edge. Similarly, labels, display cards and other printing should be designed to utilize the "way of the grain" to best advantage.

Uncoated paper has two distinct sides, the "wire side" and the "felt side." The wire side is caused by the wire screen of the paper machine and is most pronounced on cover and laid stocks. The texture of the stock and the printing shows to better advantage if printed on the felt side.

Embossing and fancy finishes are often applied to certain types of paper at the mill. Printing of type or line-cuts can be done effectively on these surfaces by letterpress but offset is required for halftones. Another possibility: print halftones by letterpress on highly coated stock and pebble or emboss later.

Deckle edges are available on a limited type of antique stocks and only on certain dimensions. One should plan from available stock sizes whenever possible to avoid undue waste or delay. Ample gripper margin should always be allowed on paper in addition to the printing area. The "gripper edge" is the edge that is fed to the grippers that hold the sheet in printing and upon which register in presswork depends. In planning large solids and bleed cuts, one should allow ample paper margins to forestall slurring, wrinkling and other troubles. In most cases paper grain should be in the direction of the print-

"Will it cut out of standard sizes of paper stock?" One of the most pertinent factors in the economical, efficient planning of printing.



ing cylinder width and not around it, especially in the heavier paper stocks.

Whenever possible, it is advisable to consult the pressman and binder in respect to imposition of pages for printing and folding.

Favored with a layout that respects its limitations and utilizes its utmost possibilities, paper can truly play a great part in the printing picture.

#### Establish Picture Values

When the designer has freedom to create the style, size and detailed specifications of the pictorial elements in a layout his efforts can be most fruitful – particularly if he has the cooperation of a capable photographer or artist to create the illustrations.

However, for most layouts he is furnished ready-made photographs from various sources of varying styles, tones, sizes and shapes. He must crop and position these pictures to accentuate their good features and subordinate or eliminate their unfavorable characteristics.

The attention value and illustrative qualities of all pictures can be increased tremendously by the diversified techniques of cropping, positioning and grouping. Fundamentally, one must develop a sound judgment of pictorial values and an appreciation for the subtle influences that make photographs effective.

Cropping is the initial expedient for making a photograph effective by trimming it of all unessential elements, superfluous details and detracting characteristics. Pictures may be cropped to horizontal or vertical rectangular shapes, circles, ovals and an unlimited variety of angular and curvilinear forms. They may also be silhouetted, vignetted, mortised, surprinted and combined in montages. They may be effectively accentuated by contrasting them against illustrative and decorative shapes and patterns, by cropping contours to simulate objects, and by combining pictures with reverse plates, screentint patterns and typographical accessories.

Having determined the shape that will best emphasize the pictorial elements, the size relationship of the objects in the picture to the other elements in the layout must be established to decide if an enlargement or reduction of the photo is required. Ofttimes the layout proportions may be altered slightly to permit purposeful inclusion or elimination of some definite object or element



By placing a paper frisket over a photograph and evaluating the most interesting area, one may control the balance of dark, light and intermediate tones, for proper placement in a layout. Note the great variance of angle between the original and the cropping area within the frisket.

When the cropping area of a photograph has been reduced to the most effective presentation in so far as size, shape, tone and position are concerned, it can be proportionately reduced or enlarged. Here is one way of effectively guiding its initial photomechanical processing—its proper sizing.

in the picture without upsetting the original layout scheme.

A set of masking angles is helpful in evaluating rectangular areas. These are two right-angular rules, which are placed together to form a rectangle, laid over the picture and manipulated until the correct area is chosen. The angles are helpful, also, in squaring a picture in which the horizontal or vertical elements are not photographically parallel to the outside edges.

Semitransparent paper friskets may also be placed over a picture to evaluate various sizes and shapes for the photograph.

Cropping instructions for making rectangular photostats, photoprints or photoengravings may be given by marking the cropping dimensions on the edges of the print with removable marking crayon, designating the dimensions with masking tape, or by placing a paper frisket or tracing paper over the entire photo and designating the dimensions with the cropping that the cropping dimensions with masking tape, or by placing a paper frisket or tracing paper over the entire photo and designating the cropping dimensions.

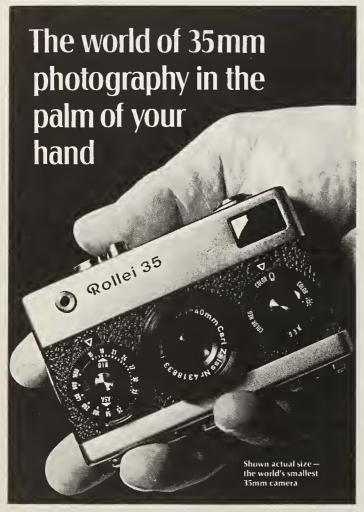
nating thereon the area to be reproduced. Silhouettes, vignettes and other irregular shapes may be outlined with white opaque water-color directly on a photo or on a tissue overlay.

Fundamentally, the proper positioning and grouping of pictures is accomplished by applying

This two-thirds of a page ad appeared in Modern Photography and Newsweek during the same month. It explicitly portrays the graphic potentials for maintaining identical design and typographical excellency.

Obviously, the inherent quality of the product being projected requires pictorialization of utmost perfection.

Careful attention to every reproduction aspect is evident in this reduced format. Produced by Campbell-Mithum, Inc.



Not much larger than a pack of king-size cigarettes, our great little Rollei 35 fits neatly in pocket or purse, yet

fits neatly in pocket or purse, yet it takes full-size, full-frame pictures on standard 35mm film!

You'll carry your Rollei 35 everywhere to bring back great pictures. You'll get the same full-size color slides that big 35mm cameras make, and your black and white or color prints will be crisply detailed, even in oversized enlargements. Whatever your film preference, the results will be superb, because this is a Rollei, built in the famous Rollei quality tradition. quality tradition.

Fine results are easy with the Rollei 35, even for beginning picture takers. Its fine Zeiss Tessar 40mm f/3.5 lens has such excellent depth of field capability that no rangefinder is necessary. A simple distance setting takes care of focus, and a brilliant, clear viewfinder makes exact picture composition a cinch Correct exposures are assured thanks

to the 35's highly accurate Gossen exposure control system, and its world famous Compur shutter gives you the versatility of nine shutter speeds up to an action-stopping 1/500 second. Other

big-camera features include a rapid wind lever that advances the film and cocks the shutter, a built-in flash accessory shoe, and an exposure counter that resets itself automatically.

Magnificently made to deliver a lifetime of enjoyment, the precision Rollei 35 costs about \$200, depending upon accessories. See it soon at your Honeywell dealer's! For free literature, please mail the coupon

Honeywell takes the guesswork

out of fine photography	
Honeywell Photographic P.O. Box 22083, Denver, Colorado 80222	463
Please send Rollei 35 literature to:	
Name	
Address	_
City	_
State/Zip	
Honeywell	

the basic design requisites. For example, a photograph is correctly sized and shaped in relation to other elements if proportion and contrast are diligently applied. Balance is attained if the light and dark tones of the picture are properly related to other units and masses. Rhythm is stimulated if the attention-directing elements in a picture lead the eye in the proper direction.

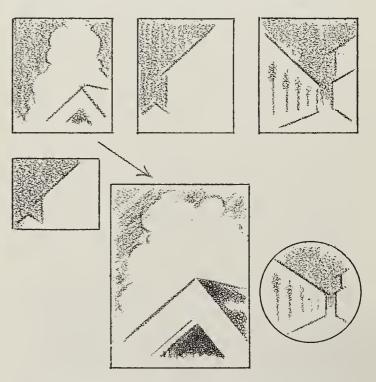
Unity is exemplified by combining a picture with harmoniously related elements and grouping it with other units and masses.

While pictures should be combined harmoniously, monotony in size, shape and tone should be avoided. Dimensions of certain pictures should be enlarged or reduced according to their display importance.

Horizontal and vertical shapes may be interestingly contrasted by irregular shapes, such as silhouettes, vignettes, or circular forms.

Monotony in tone is avoided by placing photographs so that their dark, light and intermediary tones contrast effectively with each other. Photostatic enlargements or reductions of pictures may be cropped to fit a layout area and then rubber-cemented in position. Thus, definite dimensions are decided before costly photomechanical operations begin.

(P.S. More on pictures in a later chapter.)



Miniatures like these can evaluate picture compositions. Top row shows three pictures of monotonous size and tone. Underneath, the initial changes that can create variety and interest.

*Right:* How two-color layouts may be prepared with basic sketches in crayon and overlays of color-surfaced transparent film.

1. A variety of symbolic layouts, drawn wholly in black or other key color. Over them is placed a sheet of film of the suggested color and the film is securely adhered. Uncolored areas, mortises, and reverses are outlined with a razor blade and those portions of the film are removed.

2. Shows only the color patterns for each layout.

These two-color layouts may be used for presentation purposes. The same basic technique, in the preparatory stages, is applicable to the preparation of art for reproduction. However, the two separate art elements are not then combined. This facilitates camera work.

These art-shading mediums are sold under various trade names. It is basically a transparent, color-surfaced acetate film with a pressure-sensitive backing to be applied *over* layout areas that have already been lettered, drawn or outlined, or on a separate acetate overlay.

The colors are designed to match printing inks and are available in solid colors and tonal gradations, but their transparency allows the layout elements underneath to show through.

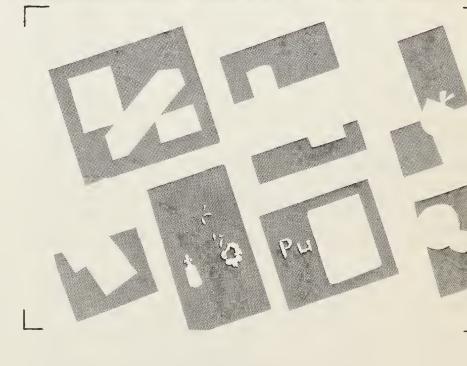
These shading mediums are available also in black, simulating every tonal gradation and screen value used in the photomechanics of printing.

They are available also in white patterns for toning down solids to varying percentages.

Much publication illustration is printed in two colors. Obviously, the line technique allows widest application. Below is a simple set of separation drawings wherein the color plate (drawing) extends wide at right beyond the black illustration. Thus, a caption or other type element can be added to the black composition to overprint the wide color area.

Obviously, ample space must be allocated for such techniques at initial layout stages.









First example illustrates the basic step in giving a rectangular rule panel the illusion of depth by the addition of shadow rules at bottom and right. The top-center rough reverses the shadow angle to bottom and left and activates the panel by diagonal placement on the horizontal band which bleeds at top and both sides of the layout. This also gives it added background by removing it another plane from the white layout area. The top-right example adds still another plane and affects the shadow behind the circular element to the top-left.

The second top-left example below places a simple, rule-constructed sans-serifed initial T over a circular element at an angle that gives an optical illusion of depth.

The next-to-right grouping is but one of many possible variations of coupon grouping. Here it is interestingly unified by placement over a circular background panel and under the arrow-shaped panel in the foreground. This grouping, likewise, is on three different planes as is the extreme-right sketch.

The left-center layout creates interest by contrasting the shadowed diagonal panel on a toned background which leads the eyes to the bottom illustrative element.

In the dead-center example, the horizontal rule which connects the male figure with the emblem under the signature acts as a unifying background element to create the illusion of depth. The panel in the fore of

Create Depth, Perspective

The TV screen itself, like the printed page, has but two dimensions—width and height.

But a third dimension—depth—is generated by the photographic illusion within these confines.

Layouts, too, can simulate depth and perspective in their illustrative and other elements.

With proper application of the photomechanical procedures and rather simplified art techniques, coupled with imagination and sound planning, one may create interesting three-dimensional effects which can increase the tempo of a design immeasurably.

Depth may be created by some simple design device that results from proper cropping, silhouetting, mortising, grouping or placement of a simple screen-tint panel, pictorial or decorative element to create the required contrast, or by utilizing simple typography devices such as rules, brackets, dingbats and other accessories, used in proper association with type.

While avoiding its complicated aspects, it seems desirable that the basic objectives of perspective should be understood, so that the monotony and stiltedness of "dead-on" photography and art work may be avoided.

The objective is to attain variety in shapes, lines and planes but overemphasized, exaggerated perspective should be avoided lest such distortion repel rather than attract.

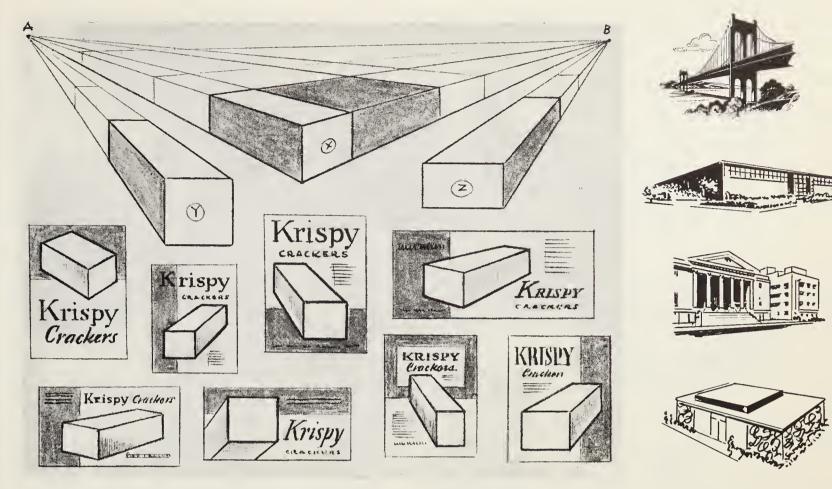
the figure further emphasizes depth. The "Heading" arrangement to the right is another interesting experiment in attaining depth by overlapping of elements of contrasting size, shape and tone. Here the old standby – the ribbon-like element in the foreground – aids the illusion.

Occasionally, type surprints may be employed effectively on phantom-like or simply outlined elements as in the "Heading across" example, but visual conflict between type and any contours or definitions that may distract should be avoided.

All three pictorial layouts at bottom-left employ a variation of the mortised-panel technique for creating depth. The silhouetting of the two heads in the "Type" thumbnail brings the figures to the foreground and interestingly frames the typographical message. In the lower-left rough, the pictorial element creates background atmosphere for the heading which is placed on a horizontal panel.

The bottom-center rough employs a simpler, more horizontally patterned pictorial element which dominates the layout. In both, the inherent pictorial perspective of the pictures emphasizes depth.

In the last thumbnail the product is emphatically displayed in the foreground against a simple rectangular background panel.



In the top-central examples (XYZ) of this panel, the phenomenon of perspective is basically illustrated with what are termed "systems" of lines. The left system lines converge at vanishing-point A, and the right system at vanishing-point B. The vertical lines throughout are parallel. The point of view is changed in each instance. These examples might be termed aerial perspective as the point of view is above the object.

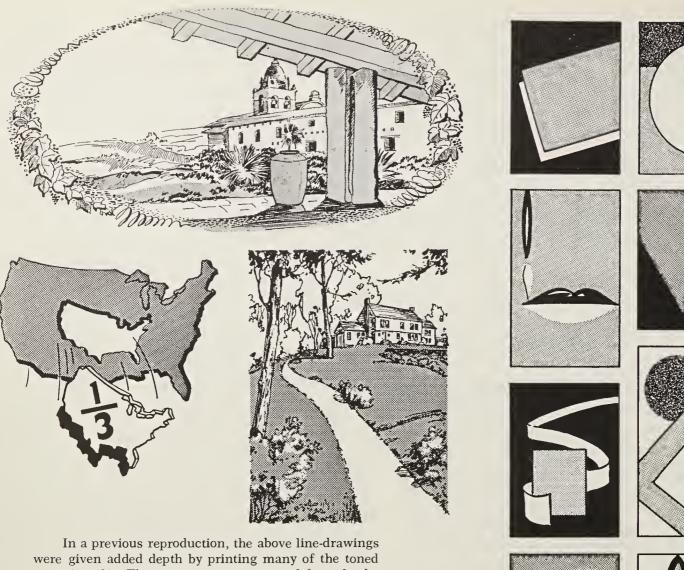
In the eight thumbnails in the lower half of the panel, the perspective angles vary greatly, as does the point of view. The vanishing point of converging lines in each case would be at an imaginary spot far out of the layout area. By use of horizontal and vertical tint panels, the box becomes projected into the foreground in various forms of emphasis in relation to the heading and the text which, likewise, vary in style and contrast according to the space patterns formed by the varying outlines and angles of the objects.

The phenomenon of perspective as interpreted by the eyes is translated somewhat as follows: The appearance of objects is changed and their dimensions are apparently distorted according to the various angles and distances at which they are visualized. That means that their sizes and shapes change according to the point from which they are viewed. Thus, these points of view may place an object directly ahead at a horizontal line of vision, or at various points above, below, to the left or to the right of the point of view.

The top-right example was greatly reduced from an Oxford Paper Ad. It exemplifies skill in art portrayal of perspective for reproduction. The other three examples are various tracings to evaluate the principles outlined for perspective at various eye levels.

To portray the apparent distortion of an object, such as the apparent visual decrease in size as it recedes from the eyes, the dimensions farthest from the point of view must be reduced when drawing it on the tracing tissue. For example, a railway track going off into the horizon actually retains its same width but as it vanishes optically on the horizon the rails converge at an imaginary point known as the "vanishing point." This same principle is carried out in the apparent optical distortion which reduces the height and width of an object which is farthest from the eyes. Obviously, the distance of the vanishing point from the point of view regulates the angles of the object's silhouette.

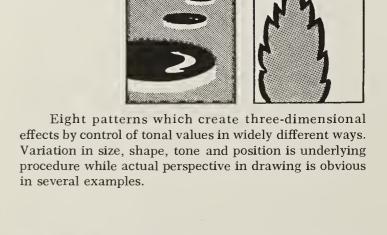
The objectives of thumbnails and roughs containing interesting perspective are obvious: to find an angle at which to produce a picture that has interesting shape, is nonmathematical in proportions, and which may be so placed in the layout that it helps direct attention to the message.

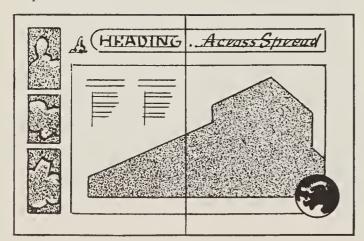


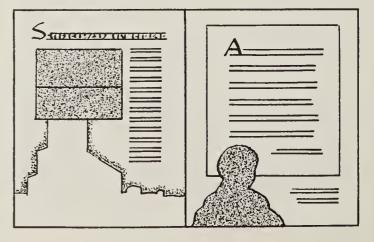
In a previous reproduction, the above line-drawings were given added depth by printing many of the toned areas in color. The art copy was separated for color by means of transparent acetate overlays containing a variety of tonal patterns.

Below are thumbnails for double-page spreads of a booklet, house organ or publication, wherein depth and perspective have been effectively introduced. In the first, the angular perspective of the central pictorial element creates background depth for the dominant circular element at foreground right.

In the second, illusion of depth is enhanced by placing the large silhouetted figure in the foreground at right and contrasting the building perspective far in the background, thus giving the upper-left illustrative panel ample dominance.







Fit Copy Accurately . . . Now

When the general pattern of a layout has been established, the next area – typesetting – needs a practical evaluation, stemming from the cold facts of the mechanics of production. It is then that all typographic elements – both display and text – must be "tried for size" by copyfitting.

Let us start with the text. Are the text areas designated on the layout ample in size to accommodate the typewritten text; in type sizes that are appropriate, legible and compatible?

Or are the layout areas disproportionate to the amount of copy, necessitating use of oversize type faces or undue leading?

Only by careful calculations of certain type faces, in certain sizes, widths and depths, can the final judgment be made as to the rigidity or flexibility of the originally designated layout areas.

In essence, a specified number of typewritten characters will require the same number of type characters. However, the larger the type size, the more width and depth are needed to accommodate the composition. With this basic principle in mind, and by applying simple arithmetic, anyone can cast copy adequately.

In the "copyfit" panel, next page, the typewritten copy explains a most accurate way of casting typewritten manuscript.

Text areas should consider style and size of type, pica width of setting, leading, indentions, word- and letterspacing limitations, short or long ascender choice, use of ligatures, and other composition details. These all influence readability. They are also time-and-cost factors.

While copyfitting is generally associated with text, display patterns should also be accurately calculated so that the sizes suggested will fit properly when set in type.

Considering the amount of time and talent invested in an artistically attractive and mechanically suitable visual, the time spent on copyfitting is relatively small, but its importance is immeasurable.

For those who may be inexperienced in type measurements—there are 72 points to the inch. There are 12 points to a pica; six picas to an inch. All typesetting instructions should be given in these terms, which are used by printers. The height of type is always specified in points. If the type is of 8-point body there are nine lines of type to one inch in depth. In 12-point type there are

six lines to the inch, and so on. Adding one, two or more points of leading between lines obviously increases the depth to be occupied.

Instructions for setting the width of type is designated in picas. This text is set 21 picas wide. It is 11-pt. Primer set on a 14-pt. body.

In approximating the amount of words necessary to fill a certain text area, ascertain how many type characters there are in a line of the selected type and multiply by the number of lines necessary to fill the area. This will give the total number of characters which, divided by six (characters in the average word), will give the number of words necessary to fill the area.

Ideal manuscript copy for typesetting is doublespaced and typed line for line to coincide with the average character count of the pica width of the measure to be set.

PROMISES, PROMISES, PROMISES! I can look ahead to the summer which is coming and I can think about what I am going to do. I can plan a vacation. I can know I'm going to work, to save so much money, to buy these clothes, to go to this place, or plan that weekend trip. And it is fun ak as he boards a bus to the sek match, we might go to a sek match, we might go to a My husband always has a My husband always ac much But in my plans for the summer into the picture? 10 11 12 13 14 15 16 17 to be -55 chars. per lines is time 19 But her 20 relaxed wa 21 time to do 22 Perhaps my thi 23 indebted for every single one 24 of those nice things coming up? 25 When it is time for school to start again, will I 1375 pages 4125 total charact The most generally used method for fitting typewritten copy to layout text areas is that which reduces the manuscript copy to a definite number of type lines, according to 5 the amount of type characters in the width of the line The amount of type lines multiplied by the type height in points gives the minimum depth in points needed for the copy. This depth may then be increased by leading between 5 the type lines. Divide total depth in points by twelve

II Having selected a suitable style and size of type, refer to a specimen book to ascertain the average character 3 to get the pica depth. count per line in the pica width on the layout.

11 On the first line of the manuscript copy place a small pencil mark at the required number of typewritten characters necessary to fill a type line. Draw a vertical line from this point downward on the manuscript. Count the number of full lines to the left of the vertical line. Convert the total of all characters remaining into full lines by counting // them and dividing by the line character count. Add both counts and this will give the total number of type lines the copy will make. Cast each paragraph separately and count

II This is pica typewriter. There are exactly 10 characters to each inch in width. As set here, double-spaced and with each space as a character. ample margins, it serves well for copyfitting and for Times Roman STYLE

composing room use.

Copytit

editorial and advertising columns. The masculine simplicity and directness of Times Roman letter structure is apparent at a glance. Note the clear, open counters, which help so greatly in retaining its superior legibility in quite small point sizes; the old style stress in the swell of the curves as opposed to the vertical stress of

10 × 20

Left page: If typewritten copy is set in 10 pt. Times Roman, leaded 1 pt., to 20 picas wide, how much depth would it occupy?

There are an average of 54 characters of 10 pt. Times Roman in 20 picas width. Our style sheet pasted at the bottom of the page tells us that.

Now we measure 54 typewriter characters and draw a vertical rule. Following the method described on the typewritten sheet itself, the copy is estimated to make 28 lines of type.

28x10 pt. = 280 pts. Add 27 pts. for leading, and the total depth is 307 pts., or approximately  $25\frac{1}{2}$  picas.

All paragraphs would be set with 2-em indentions, as indicated.

When definite dimensions of text areas in a layout are known, changing the shapes to contain the same character count is a simple procedure.

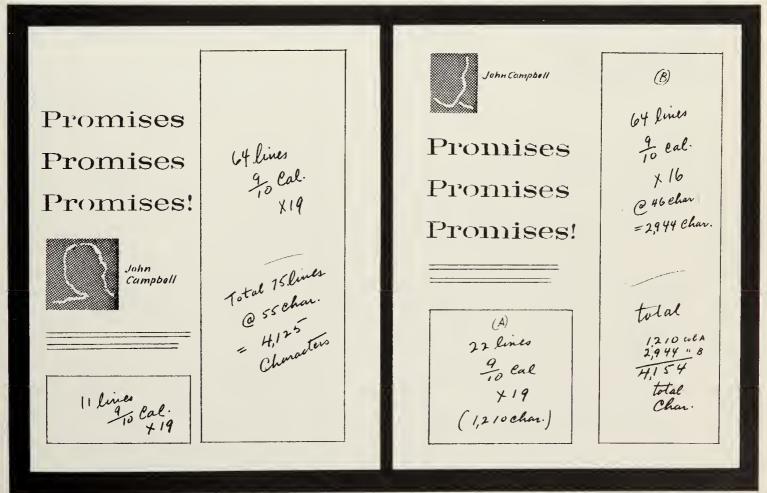
Below are two variations of the same basic pictorial, display and text copy. Made for a comparison of opening-page publication or house-organ layouts.

In the first, the text areas were calculated to allow for 4,125 type characters in two disproportionate depths of 19-pica columns. However, there is a crowdedness at top due to width of display lines.

In the revised layout, the 19-pica width is maintained in the first column but the second is narrowed to 16 picas. This results in a reallocation of type allowing for 4,154 characters — about the same as before. However, the reshaping of text allows for an opening up of the whole pattern. Transposition of the more vertically cropped picture to top assists in speeding up rhythm.



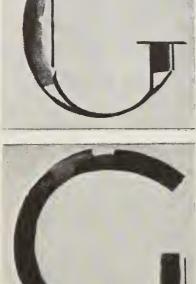
Such widely varying designs as Times Roman and Folio in its bold, fat versions differ greatly in character count. The pasted-up proofs are both of the same point size. The best way to copyfit display sizes is with tissue tracings from specimen sheets. These roughs need not be artistically perfect but should guide one in allowing proper space for the type composition.





# Some Tips for Type





"Finished" lettering for reproduction, or that which is expertly rendered on artistically topnotch presentation visuals, requires the highest skill. Natural talent and aptitude, inherent taste, an eye for perfection in details, and a steady hand trained by years of practice, are essentials in this highly specialized form of art.

However, there is another, broader, applicacation of lettering. It includes the techniques employed by the layout designer in depicting typographic elements on actual-size tissue roughs, comprehensives, and dummies. While this category may not demand the artistic finesse or preciseness of surface detail required in the finished style, its rendering should leave no doubt as to the designer's typographic intent. The more closely the lettering on a layout projects the intended type style, its size, weight, position, and copyfitting, the more realistic will be that layout's mechanical interpretation.

Usually, the distinguishing characteristics of the type to be used in the dominant display sizes are emphatically detailed, while the less important elements are more casually rendered - but with readily perceptible style accents. In essence, layout lettering should be so well drawn that the typographic style it simulates will accentuate the character and spirit of the message and accelerate the design construction of the composition.

Continuous tracing and copying from typespecimen books is suggested to the lettering beginner to inculcate a basic understanding of structural forms and surface variations in type.

One should also review some of the historical aspects of lettering, particularly the perfection of the Roman alphabet, which is still recognized as the outstanding example of good proportion in lettering.

While type styles are seemingly endless, any design may be identified as being a derivative of one of three structural categories: roman (with italic), script, and decorative.

Inasmuch as the roman form predominates in usage, we will begin our evaluation of lettering with the 26 capital letters in their simplest, structural form, grouped into distinctive width classifications. The purpose is to acquaint the lettering student with the measurements that control the structural design of each letter so that it will be harmoniously related to the others when composed together.

The following calculations of the skeletonized form are variable to some degree in the hundreds of type styles, but they are applicable, in general, to all letter forms that stem from the basic roman proportions.

The crossbar of the letter A, for example, may be moved higher or lower in certain alphabets to conform to the body weight of the letter. Likewise, the central horizontal bars of the letters E and F may be shortened or lengthened to serve specific letter designs.

Expanded or condensed styles are excluded

## Lettering

from these calculations as they are width distortions of the basic forms.

#### Roman Capitals

In the first (left-hand) column, the widest capitals, M and W, are slightly wider than the square. A, V, G, O, Q fill the square while, below, the cap I suggests that the width of the letter style determines the space it occupies.

In the second column, the nine capitals, C, D, U, H, N, T, X, Y, Z are drawn to approximately three-quarters of the square width. In the third column, B, E, F, J, K, L, P, R, S occupy one-half the square width.

The fourth column demonstrates the application of some of the letter widths, previously evaluated, in type styles of varying characteristics.

At top, in direct contrast to the geometric G in the first column, is this typically oldstyle capital which suggests Garamond Oldstyle. Its graceful transformation from thick to thin, with curved and tapering serifs, bespeaks the traditional in lettering and type design. While the vertical stem at the lower-right extremity of this G prevents a full sweep to the right of the dominant circular element, the serifed crossbar touches the right of the square, necessitating full-width space allowance.

Immediately below, the Lydian D demonstrates another thick-and-thin contrast to the mechanical D in the second row. While the basic skeletal structure is similar in width, the sweeping calligraphic strokes in Lydian's surface styling are accentuated.

Following is another decided contrast – in both structural and surface form –Trajanus, with its many calligraphic qualities. Next comes a light version of the more mechanical Bodoni, a thick-and-thin letter in the modern classification. Note the wide variation in the width of top, middle and bottom horizontals that caution one to allow just a bit more than half of the square in establishing its width.

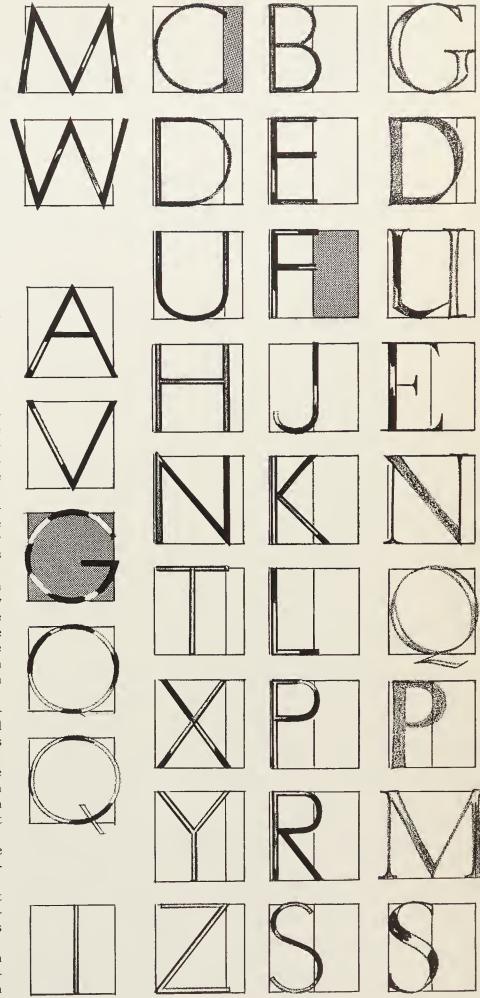
Next, in the three-quarter-width category, is Janson, one of the oldest of oldstyle letters, characterized by decided contrast between thick-and-thin elements and sharp serifs.

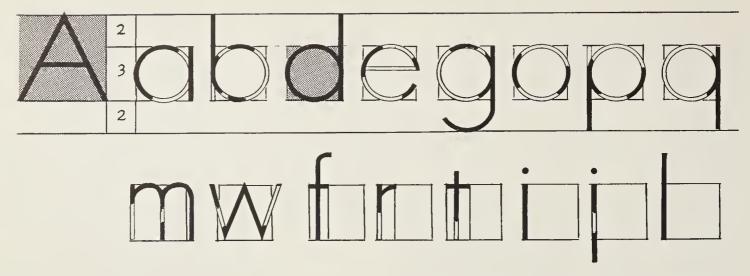
Below it is a Bernhard Modern Q, which fills the same full-square width as the Futura cap in column one; but notice the movement generated by the design of the heavy body contours at bottom-left and top-right and the zip of the tail stroke underneath.

Letters that have several weights obviously require more width for the same height when the bolder versions are lettered. This Pascal Bold P is a reminder.

Palatino is a comparatively recent type design that has fine structural strength and strong serifs that reproduce well in all processes. The cap M typifies its broadness of style.

The final example is a Horizon Medium S, which occupies slightly more than half the square. That is because this weight is much fatter than the regular Horizon whose basic design is of a slightly condensed nature.





While it appears to the eye that all capital letters are of equal height, such is not the case. Rounded parts of the letters C G J O Q S U, and the apex or meeting-points of the diagonals in the letters A V and W, slightly exceed the top and bottom extremities of the square to overcome the optical illusion of being smaller if drawn to the exact height of the other capitals.

In the letters E F H, the horizontal crossbars are slightly above center to attain optical centering. Likewise, in the letter X, the point of crossing of the diagonals is high center.

In the letter K, the apex of the diagonals joins the vertical at a high-center point.

The letters B D P R are composed of semicircular sweeps which gracefully blend into short horizontals that join the verticals at right angles.

Much of the charm and character of the original Roman alphabet comes from the graceful variations and other design qualities in its thick-and-thin surface form. But, underneath, it has a skeletal construction of enduring strength and classic proportions. These traditional proportions — with elaborations and modifications — have guided type designers over the years in many style variations of the basic Roman alphabet.

Our "compass and rule" rendering creates a uniform letter thickness which seems best suited for evaluating basic letter structure proportions. Later, these can be adorned with surface forms.

In fine art, the student learns the skeletonized human form before clothing it with the sinews and muscles which shape its surface. Similarly, in lettering, one should apply the proportions of the basic structural form before shaping its surface.

Upper line: Most type designs that stem from the traditional proportions of the classical Roman alphabet have a capital-lower-case relationship as shown above. The over-all height of the type body, including the shoulder, is divided into seven parts. The caps occupy the top five parts; the "waistband," or main body, of the lower case, the three central parts; the ascenders, the top five parts, and the descenders, the lower five parts. (See separate panel below-right for exceptions.)

As the eight letters with predominating circular characteristics demonstrate, a, b, d, e, g, o, p, q fill the full square of the waistband height. To reiterate, this

square is three-fifths of the capital height.

Second line: As in the capital letters, m and w are slightly wider than the square. The letters f, r, and t occupy about one-third of the square width, while i, j, and I fill space according to their thickness.

Top-right line: The 10 letters c, h, k, n, s, u, v, x, y, z occupy three-quarters of the square width, many of them retaining the same characteristics as the capitals.

The same general rule that rounded portions of letters and the apex or meeting points of diagonals should exceed the horizontal extremities is applicable to lower case as well as to capitals.

The more accurately lettering of type on a layout envisions the space necessary for its typographic interpretation, the more effective will be its blueprint function - copyfitting.

Therefore, the ability to emphatically portray the many distinguishing characteristics of type requires not alone artistic development of technique, but also constant evaluation of the proportions of the basic structure.

Obviously, there are no mathematical measurements that could apply to all of the many roman type classifications. Rather, from experience, one familiarizes himself with the styles that best express in their traditional proportions the accepted normal version in their design.

# abdsminuylabdsminuylabdsminuylabdsminuyla

The ascenders of b, d, f, h, k, l normally are aligned at the top, but the letter t terminates about halfway between the top and the top of the waistband height. Normally, the descenders g, j, p, q and y are aligned evenly at the bottom.

Bottom line: In contrast to the rigid compass-style of the Futura lower-case a, Bauer Classic (first letter) typifies the graceful thick-and-thin pen stroke in its characterful design. While its basic skeletal form is not as wide as the Futura, full width should be allowed in computing space for letters with such wide serifs.

In Weiss Roman, and other such styles, one does not judge the exact width by the waistband alone. The serif atop the ascender overhangs the bottom width and, thus again, full width should be allowed for the waistband height.

The calligraphic design of the Lydian d forms the letter shape well, and it almost fills the full width of the square — in the weight shown. Probably, the bold face is wider. A look at its style sheet is suggested.

The Horizon Bold g is an extreme contrast in shape and tonal weight to the Futura g. It illustrates how one may trace or copy outlines of a widely variant style in the same relative width. Note here that the descender

By repeated use of such styles one will gradually develop the ability to allocate proper space for each representative character. In turn, this promotes effective preliminary composition of words and their grouping—subject, of course, to the printed realities of the specimen sheet for the type being specified.

Futura's skeletal form seemed the most practical structure with which to evaluate basic proportions and width classifications of capitals. Its rule-and-compass formulation allows a simplified study of a minimum number of width groupings without detailing, at the beginning, the many surface variations in roman types.

does not occupy the full bottom shoulder of the design. It could have a different alignment on the type body from Futura. Again, consult the specimen book.

Optima Roman, with its graceful thick-and-thin variations, is a contemporary type that has good reproductive qualities in text sizes as well as in display. It has about the same proportions as Futura.

The Modern No. 20 f letter occupies about threequarters of the width of the square due to the broad sweep of its curvilinear top extremity.

Both the Garamond r and the Caslon t occupy slightly more than half the width of the square in their characterful oldstyle renderings. They would look distorted and cramped if fitted into the "one-third" category of the serifless examples above. Proof again that there must be some allowance for such style variances.

Garamond Bold fills about the same square width as the Futura y above. But a Palatino k takes the whole square width and Futura needs only a three-quarter width. Anyway, the rest of the Palatino alphabet works better. It is just that wide "leg" that hangs down diagonally!

These specimen lines of Scotch Roman, Goudy Oldstyle, ATF's Garamond, and Bernhard Modern are all set in 48-pt. While the mechanical body depth is the same, the waistband (main body) height varies greatly in each style. Obviously, this affects letter widths and copyfitting.

# Superior Army Modern styles == Startling Eruption == Enjoyed the local

Lower Case

In this general approximation of Futura for lower-case evaluation the hawkeyed purist will undoubtedly discover that the lower-case e and certain other letters are not copied exactly from the specimen book. They are more circular to cultivate in the mind of the lettering beginner a feeling of roundness and fullness—a basic charactertistic of letters in the full-width grouping.

In direct contrast to most serif-adorned types, notice the very narrow widths the letters i, j, l occupy in their sans-serif trimness.

Yes, these lettering observations must necessarily be general in scope. There are many elaborations and exceptions.

Some roman types are designed in capitals, only, for specialized layout purposes. Most styles, however, have caps and lower case and generally an italic counterpart. In the same "family" there may be condensed and expanded versions in a wide tonal variety—also with italics to match. In addition, there are ancillary type styles whose more ornamental forms can augment the functional roman. Briefly, they can be classified as script and decorative.

Before going into a detailed evaluation of types, a word of caution about terminology. For example, many so-called cursives are similar to script and for simplicity are grouped as such. Lydian Cursive, however, has a definitely rugged quality which better fits it in the decorative category, along with other designs that exemplify flat-pen derivation.

Gutenberg's first types had gothic origin—as does certain architecture. But without the full appellation, gothic text, this highly decorative type style might be confused with the simplified gothic types basic in every composing-room.

Sans serif has long been the classification of Futura, Spartan, Venus, and many other serifless styles. But now we have a rash of grotesques. Yes, these have some innovations, but are they not basically sans serif?

The suggestion is obvious: one should develop a basic understanding of the individualistic design characteristics of every type, regardless of its name.

The italic font broadens the design scope of the roman alphabet, carrying out the essential font characteristics of a particular style. The verticals become diagonals, slanting to the right, and the anatomy of the curved letters is redesigned accordingly.

Most traditional italic styles become more condensed in the transformation, and the lighter font assumes an air of flair and delicacy in comparison to the more rigid roman form. In essence, italic creates emphasis and contrast.

Unlike the relatively few width groups one may establish for roman caps and lower case, the italic forms are considerably more diversified.

It is suggested, therefore, that the study of italic, as well as script and decorative lettering, stem from a detailed review of specimens in each category. The vast repertoire needs constant reference to specimen sheets for accurate portrayal on layouts.

The design possibilities of the thousands of type designs are practically unlimited. From this assortment, the layout man can select a suitable style to fit any purpose, to harmonize with any treatment and to express any mood of copy.

Any one sound type style with its capitals, lower case, small capitals and italic forms, in light, medium and bold faces, has in itself a wide range of expressiveness. It is suggested, therefore, that one adhere to lettering that simulates a type style, exclusively, at the start rather than to attempt to draw freehand lettering creations of his own.

Typefounders have overcome most of the mechanical restrictions that formerly prevented duplication of certain lettering styles in type-casting and are constantly introducing vibrant, novel designs. One should avoid copying any of the distorted lettering styles prevalent in some of the books on "modern" lettering. They serve no useful printing layout purpose as they are impractical typographically and costly to reproduce.

If, occasionally, a variant from type seems desirable there are many readily available styles of photolettering at one's command. The many innovations in photocomposition, likewise, are constantly adding wider dimensions to typographic styles and practices.

Through years of application and study, a deep appreciation for all design possibilities and limitations is acquired. The beginner is advised, however, to enter the study of type lettering with an open mind. Eventually, by constantly solving problems as they arise, he will evolve his own individuality and technique.









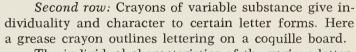


Top row: Characterful built-up lettering is achieved by careful allocation of each letter in light strokes and the gradual refinement and definition of contour by heavier strokes as correct placement is attained.

Heavy, definite strokes at the outset are visual barriers to reshaping or shifting of characters.

One should not distort the structure or any detail of a letter to equalize spacing. Rather retain true proportions and shift letters in their entirety to right or left. Even color should be maintained in the thick-andthin parts of lettering and the serifs drawn uniformly.

A uniform degree of slant in italic lettering may be maintained with the T-square held firmly at the proper angle to guide the triangle.



The individual characteristics of the various lettering styles demand the use of penpoints of suitable style and flexibility for fine lettering. Fine-tipped brushes are used also.

*Third row:* Single-stroke lettering with a ball-pointed pen or pencil is the simplest to draw.

*Bottom:* A flat brush is ideal for broad lettering, particularly in large dimensions.



All the types shown in panel below are on a 48-pt. body, as the top and bottom guides indicate. They also illustrate the various proportions of vertical depth used in each letter design for the waistband height, ascenders and decenders.

The diagonal guides emphasize the degree of slant used in designing the italic font. This should be consistent throughout any copying or tracing of type. These diagonals also measure letter widths for comparing them to the roman.

The first example is Futura Book Oblique. It is the same as italic but sounds more distinctive. Anyway, see how tall the ascenders d, k, l, are — higher than the top alignment of the capitals.

In transforming the rule-and-compass skeletal form of the roman into italic, Futura's designer, Paul Renner, retained the open, circular influence in the italic letters, notably d and e, maintaining basically the same waistband width of the roman.

While Futura has many structural and tonal variations, the next type, Bulmer, has only one weight. As the 10-pt. difference in the width of "Zero" indicates Bulmer's italic is narrower than the roman.

The third type, Optima, is a fresh, contemporary thick-and-thin sans serif with wide, open counters. As comparison of the letters n and d illustrate, there is a width alikeness in roman and italics — as in Futura.

Tradition prevails in Horizon Light, whose italic lower-case o is 6 pts. narrower than the roman.

In the Lydian specimen, the roman lower-case "printing" is only about 8 pts. wider than the italic, but the accentuating characteristics in the italic create faster rhythm by their more spirited design.

The sixth example, Bauer Classic, retains its wide, open characteristics in the italic. There is some narrowing in the transformation, as the comparative measurements of the e indicate.

Obviously, there is a wide difference in width proportions in the designs of Lydian and Bauer Classic, although the waistband height is identical.

The last example, Melior, is another contemporary design of utmost practicability in all printing processes — and in many TV titles too! Its sturdy letter pattern combines the best features of traditional serifed styles with those of a more mechanized construction. As in Futura and Optima, Melior's designer, Hermann Zapf, kept the same relative width in both roman and italic lower-case letters.

Structural comparisons of individual letters are at left. Examples are Bernhard Modern Bold italic, Folio Light italic, Melior italic, Fortune Bold italic and Ultra Bodoni italic.

Italics

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# Bride Trade Cocktail Zero Zero is the figure design hew ideas in oclub from Austria printing for printing Electi Creations Go North Carolin

Scripts and Cursives

Traditional script styles simulate Spencerian handwriting. They are specifically identified by a graceful thick-and-thin ornateness that generally limits their application to layouts of a similar character. As in italic, formal script designs maintain tonal uniformities in the heavier main body strokes, and also in the thin connecting lines. The contour and direction of the many curved elements are generally harmonious.

Cursive types are derivatives of script and italic styles, in many cases combining certain

characteristics of each. In general, their ornateness and other resemblances to script require the selectivity considerations of the same nature.

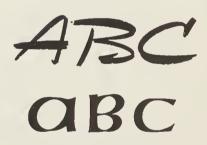
Decorative Types

Gothic text simulates the sturdy thick and delicate thin handlettering of the early scribes. Because of its highly ornate qualities, it qualifies for classification with, but is not as versatile as, other decorative types which also have flat-pen characteristics, but are more simplified and better suited to contemporary typography.

# Commercial Script fac flowers need sunshine Palette is a pictures



# a Delightful Evening the Figure which stand LIBRA BCOEFGHII



Scripts

Commercial Script, in its smaller sizes is most difficult to reproduce photomechanically. However, as do many of its script counterparts, this face on occasion particularly suits some specific layout purpose. Because of its thin letter-connecting strokes, this style of script should not be letterspaced. Neither should a connected monotone, such as Signal ("flowers," etc.), which has good photomechanical values.

Palette's promotion folder calls it "a picturesque script...." This type face is a departure from script-style standards; offers freedom from typographic inhibitions.

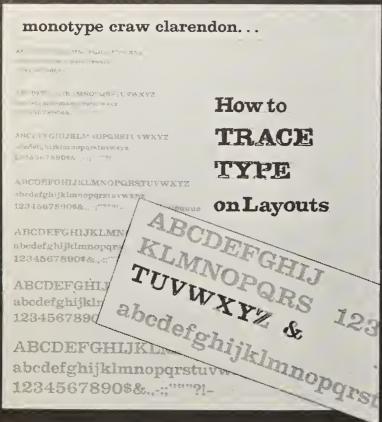
Decorative Types

Cloister Black in "a Delightful Evening" is typical of all gothic-text faces – reminiscent of the lavish decorativeness of early bibles and books.

Lydian Cursive ("the Figure," etc.) has a less adorned, but highly calligraphic quality. It was designed as a decorative companion for Lydian.

Libra is an open, rounded, uncial-style, decorative type, consisting of but one majuscule alphabet. Some of the letters are in the capital form, some are lower case.

The marginal comparisons are Trafton Script, Stradivarius, Slogan and American Uncial.





(ursive



While the examples in the other panels were greatly reduced, left reproduction is actual size to illustrate further how the tool can implement the technique.

Caslon, an oldstyle face, emanated from the flat pen of the scribe. It has graceful thick and thins and sharp serifs. Here, a flat pen accentuates certain of its main characteristics. A fine pen was used on the serif details.

Bodoni was a steel engraver who created the modern type classification, defined by a mechanical evenness in verticals and other body weights. Here, Corvinus, a modern type face, is outlined with a ruling pen to maintain its even characteristics.

Thick-and-thin decorative types require delicate or thicker strokes, according to their construction. The tracing of Bernhard Cursive was done with a firm, moderately weighted pen in the heavier strokes and a very fine pen in the light ones.

Full character showing of capitals, lower case, points and figures, are available in typefounders' specimen sheets and often in their promotional pieces. Lanston Monotype used a large broadside in promoting its Craw Clarendon. That portion underneath the tissue showed alphabets from 8 pt. to 36 pt. (Extreme left.)

The two largest sizes were traced in pen and ink to compose the left-aligned four-line element "How to TRACE TYPE on Layouts."

Some of the traced letters have intentionally been left incomplete to show how buildup of types can be accomplished. Once the outlines have been drawn correctly, the filling in is readily done.

Varying pencil grades are also used to attain the specific tonal values desired. Practice in using drawing pencils of different degrees of hardness and softness will develop a proficiency that no amount of instruction can convey.

The tracing of free-flowing types which simulate brush-stroke character, such as Bauer Maxime (top) and ATF's Brush (bottom), allows for more freedom and less stiltedness in tracing. (Left panel.)

For the top example a specimen sheet was placed under the tissue and experiments were made at random with a soft, deep black graphite pencil. A word of advice, however: pencils of this type smudge easily and should be fixed with a plastic spray.

The line underneath "Layouts by Tracing" was traced with a stiff, broad-pointed pen. Properly sharpened, a graphite pencil traced the main characteristics of the cap B of Bernhard Tango, while a firm pen was used for the word "Tracing" which was built up by tracing most characters from an ATF promotion piece and "faking" a character or two where needed.

A 60-pt. Brush tracing card was used for tracing the "Layouts traced" line. These cards, available in all sizes, were devised by ATF to facilitate layout-making.

Right visuals were deftly penlettered to characterize a general type style without specifically detailing the face intended for reproduction. For example, there are several oldstyle types representative of the character in the first sketch. Many sans serifs suitable for use in the second, and Optima or Paschal would both be used effectively in the third.

This is good procedure at times when definite type styles may need substitutes. Futura and Spartan, for example, are virtually interchangeable. However, the terminology may vary. In the comparisons below, the top line shows three weights of Bauer's Futura. Two lines below show ATF's Spartan in similar weights. Futura Demibold and Spartan Heavy seem alike; so do Futura Bold and Spartan Black.

# medium demibold bold Spartan Medium Spartan Black Spartan Heavy

Type Tracing Tips

There are many techniques for lettering on layouts. How artistically finished they are depends, obviously, on the layout's purpose.

On tissue roughs made for composing-room or other production uses, for cost-estimating or for limited client evaluation, almost anyone who can trace types can learn to make layouts.

Of course, one must be familiar with the functions of basic design requisites and understand the variations in type styles and treatment.

With the tracing method, it is widely agreed, one should produce layouts that are mechanically precise because tracings are made in exact sizes from actual type-specimen sheets. There should never be any guessing in the composing-room as to point size, weight, letter- and word-spacing, or to alignment, positioning and leading—if these are all carefully designated on a tissue.

The following observations are made primarily to guide the neophyte in lettering so that his layouts will convey precisely the style and character of typography intended. It is still a good practice for us oldtimers, too!



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# Idea Thumbnails

### CREATIVE ASPECTS

Every creative endeavor attains its utmost fulfillment only when its fullest potentials have been thoroughly evaluated at the outset. Artists and architects, for example, experiment with various composition sketches while formulating the style pattern for the final painting or plan. And so it is with the creative aspects of advertising and printing, layout and typography.

Here, too, the designer follows certain preliminary procedures. As does the architect, the typographic designer plans in terms of utmost practicality, combining his artistic expressiveness with a productive effectiveness—from embryonic thumbnail sketches, through actual-size roughs and comprehensives or presentation visuals.

Thumbnails are small sketches which portray layout ideas as they develop in the mind, and from which the actual-size layouts will evolve. As the word implies, "thumbnails" are small in scale, only a few square inches in area. The idea layouts are drawn in the same proportion as the anticipated actual-size layout. While minute details need not be defined, intended display type style should be recognizable; also the areas des-

ignated for textual copy and illustrative material should be ample for proportionate enlargement.

Whether one selects a picture, headline, logotype, or other element for dominant display depends on the role the element will play in the design concept. The first skeleton-like draft tests the shaping and positioning of all important elements in faint outlines. When the pattern seems promising for further development, the preliminary strokes are accentuated and the various elements are ofttimes enlarged, reduced, reshaped, and repositioned.

When the thumbnail pattern has attained a distinct character, its outstanding characteristics are then finally emphasized by the technique that will best accentuate them. Sometimes it means increasing tonal values; at times reducing them.

After reviewing a number of experimental layouts that have taken definite form, some dominant design gimmick in one pattern may be combined with a predominating pictorial or typographic element of another.

One should always keep the proportionate size of the actual-size layout in mind together

At left are initial steps in designing a cover for a prospective booklet to be issued by "Kennerly-Franklin," creative printing specialists, to further "The Practical Use of Type in Layout." Obviously, type should tell the story.

The first thumbnail suggests a flush-left axis arrangement of a sans-serifed type, such as Futura. The two predominating "Use of Type" lines are accentuated in size and weight to contrast with the three smaller, same-size lines — all in upper and lower case for readability.

By direct contrast, the next thumbnail (center-top) becomes more activated by the introduction of italic, a wider variance in letter forms, and in indented style of axis alignment. Herein the deep vertical stem of the cap T in the dominant "Type" element suggests the optical alignment underneath of the cap L in "Layout."

While the second thumbnail, through its curved serifs and thick-and-thin variations, could be interpreted by Garamond or many other oldstyle types, the third (top) layout suggests a compactly designed version, such as Trajanus, which has a characterful, condensed italic.

A face having two weights that are not too extreme, such as Garamond and its Bold, would serve well in the

first of the two horizontal patterns that follow. In the second experiment, but one weight of Bodoni, a good structure-building type, would suffice.

Optima is suggested in the sixth thumbnail, while Craw Modern is chosen in the seventh. Another vertical thumbnail might use Bauer Classic, and two horizontal experiments utilize Folio.

The actual-size layout (original was  $5" \times 7\frac{1}{2}"$ ) in Craw Modern was done in pen and ink, and we know it will fit in the 24-pt., 48-pt., and 60-pt. sizes specified, because we traced preliminary pencil outlines from ATF's specimen sheets.

Close comparison with the rough thumbnail will point out the relative changes often needed when refining the type sizes and pattern in the blowup. Here, Craw Modern effectively interprets the thumbnail's pattern in the sizes selected, with some extra margin at the right.

By contrast, the Trajanus "Type," and several others above, would need photomechanical blowups to achieve the size needed in actual-size evolvements. The thumnail "Type" measured 72 pts.; it should be about 180 pts. deep in the finished job.

with a fairly accurate computation of the amount of space required for the text in the proper point size. Otherwise, text areas that may seem adequate in the thumbnails may not conform typographically in the enlarged layout. Furthermore, these small idea sketches may lose their artistic casualness when enlarged if pictures are not selected and cropped correctly at the thumbnail stage. This refers particularly to their display values, visual qualities and story-telling ability.

A rough that defines specific type faces, correct sizes, spacing, margins, and other details, facilitates mechanical reproduction of the layout. Compositors may differ in their conceptions of roughs that are inaccurate or carelessly rendered; therefore, the more exact the layout, the more accurate will be its interpretation.

When rendering a visual for a sales-presentation purpose, photostats or photoprints of original photographs and drawings, scaled to proper sizes, may be pasted in position. Proofs of display type lines and small blocks of text type may also be added to visualize the typographic treatment.



*Right:* A simplified thumbnail style for picture pages in publications, promotional pieces, broadsides and other printing with predominating pictorial content.

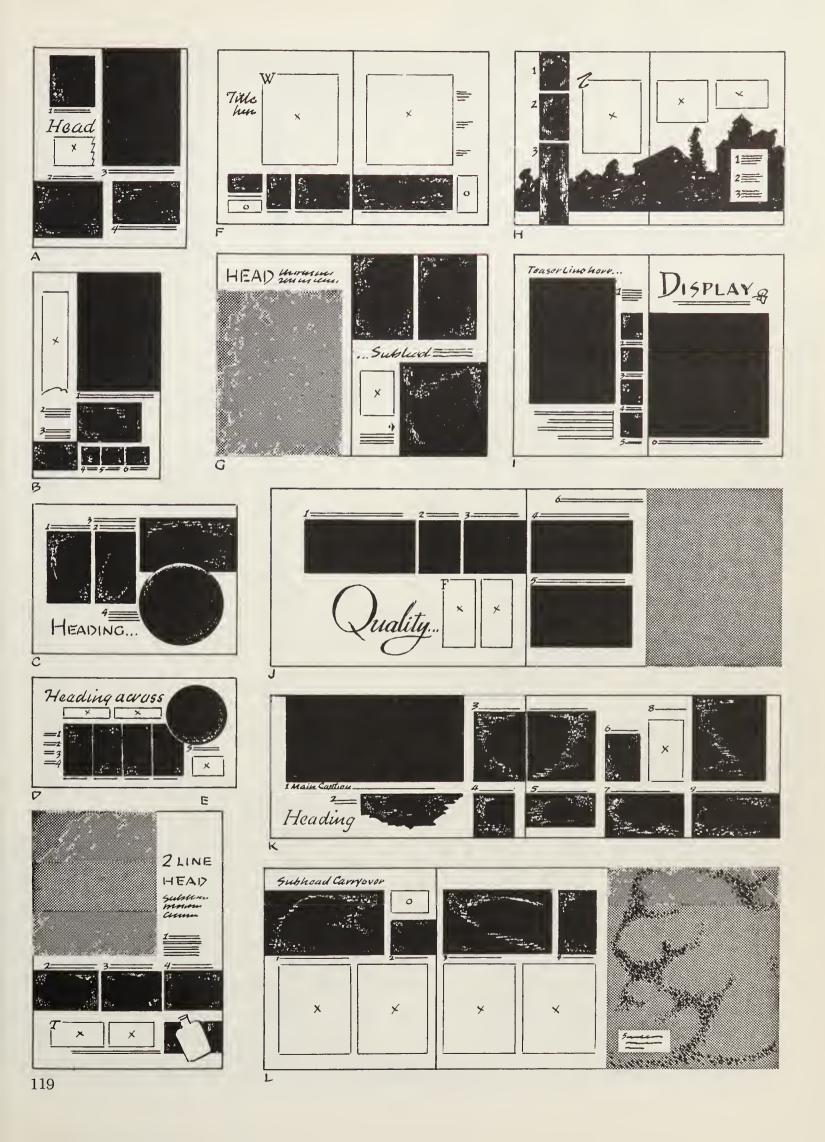
A. Left-page layout, wherein four pictures of variable sizes are harmoniously grouped. The dominance of top-right picture has been accentuated by its forceful vertical cropping and bleeding at top. It carries the eyes dramatically downward to the optical center of the layout to head and text area (x).

The text element (x) is indented at left so as to avoid a rigid, mechanical even left margin and let in a bit more air at left-outside margin. It helps direct the eyes toward the two bottom pictures.

B. A narrower vertically shaped layout for a righthand page with an even swifter vertical rhythm. This could be a forceful advertisement or a facing pictorial page in a pamphlet, booklet or brochure. The left sides of the two top pictures and the right side of the bottom-left form the vertical axis on which they are all aligned.

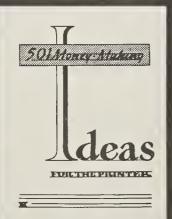
The narrow shape of the text element (x) assists the swift downward rhythm of the pattern. The three small pictures at bottom-right are unified to form a horizontal unit and change the directional rhythm.

- C. An interesting grouping of three rectangular pictures and a circular one which achieves ideal compactness. Placement of the three top captions as shown was accomplished by "sinking" the two vertical pictures at left to form a design "pocket" for their positioning.
- D. Another variation of the above idea applied to a layout shape that is more horizontal and has more elements. Here, the picture pattern is at the bottom and the captions are allocated differently.
- E. Because of its directional qualities this could be a left-hand page product ad in a publication. Could also be a catolog layout or a single-sheet broadside, poster, etc. The orderly arrangement of the three horizontal pictures in the wide bandlike pattern carries the eyes in a simple, direct manner to the lower-right element which tilts the product illustration on an angle to emphasize it pictorially.
- F. Two facing pages of a spread for a booklet, mailing-piece or broadside, where abundant text matter (x) must receive recognition and the picture pattern must be effective yet not dominate the layout. Here, three horizontally shaped pictures and one vertical are grouped in a ribbon-like pattern.
- G. Here, obviously, it is the pictures that tell the story. The big, dramatic picture at the left is forceful enough to blow up its story-telling caption into a large, punchy head at top and subhead at upper-left.
- H. Could be an editorial type spread, a broadside or a promotional piece for real estate. A top silhouetted illustration is broadly patterned across the full width of the spread to create atmosphere and a dramatic background for the contrasting extreme-left vertical band. Captions for the three grouped pictures are eliminated here to speed up the pictorial visualization, but by numerical identification are identified in the mortise.
- I. Repetition of similarly shaped elements placed in logical sequence in harmonious grouping is the basis for achieving unity. This is demonstrated by the vertical pattern of four small pictures which act as an axis around which other elements are grouped.
- J. A decidedly horizontal two-page spread whose cohesive pattern is enhanced by a more lavish use of white space. Particularly when photographs are crisp and sharp, their dark, gray and light tones effectively contrasted by skillful cropping and good photomechanical reproduction, their patterning into a layout composition such as this will enhance them.
- K. A pattern just as wide but not so deep and nine pictures instead of six? Well, here is one way it could be done. The bottom-left unit suggests some irregularly shaped element that could be silhouetted from one of the pictures to relieve the angularity of the rectangular shapes.
- L. Three-page spread which could be a gate-fold magazine insert, or expansive broadside with a rather generous text content.



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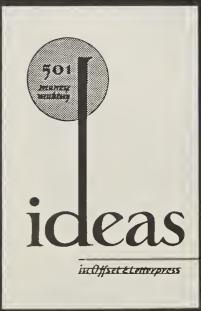


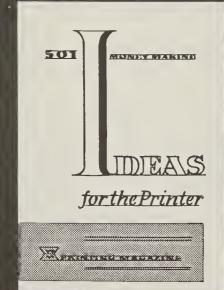




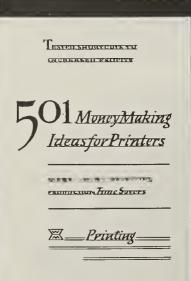


(IFFSPT & LETTERPRESS TIMESAVERS









Sometimes a client may submit a rough sketch of his idea for a layout. Such was the case in the "501 Ideas" cover for a 6"x9" booklet, shown at top-left in the panel. The eight visuals, lettered in pen and ink, followed.

Basically, the visuals are grouped into four pairs with some fundamental design compatibility evident in each pair. For example, the drawing to the immediate right of the sketch-pad copy displays "501 Money-Making Ideas" in somewhat the display continuity as suggested by the customer. The variation in type style is more emphatic in the second example and so is the change from a left-axis arrangement to a right-axis alignment pronouncedly different. While a bold-face old-style serifed type is suggested in the former, a stylized sans serif predominates in the second.

The two layouts immediately below both employ a circular motif in widely varying degrees of emphasis. The first, which suggests an extrabold sans-serifed interpretation, departs from the more hackneyed traditional sketch immediately above to suggest the contemporary trend to simplification and broader use of white space.

The second sketch gives the lower case an opportunity to disport itself in a more classical style of lettering. In this case handlettering of "ideas" is obvious.

The two sketches in vertical arrangement at lowerleft also have the same basic motif and could be interpreted with a line-cut blowup of the large initial I in each case.

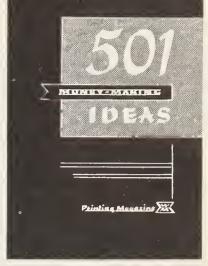
The center-bottom layout creates a change of pace from the previous ones, all of which are informally balanced. Here, a simple, formally balanced layout, in oldstyle serif-style type, nicely grouped and with ample margins seems refreshing in its traditional portrayal.

The informal variation at its right also suggests an oldstyle or transitional type interpretation. In both of these sketches the "501" predominates in varying degrees of emphasis. In the former, italic figures harmonize with the italic line "Ideas for Printers" and "Money-Making" is subordinated in size, in caps. In the last example, the more contrasting roman figures emphatically contrast with "Money-Making Ideas for the Printer" in two samesize italic lines.

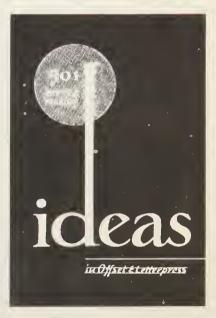
















Having developed a customer's rough into eight presentation visuals, they now can be elaborated into eight additional visuals by a simple expedient – a photostat negative. Thus, their photomechanical potentials can be evaluated individually or collectively.

Shown are the results of pasting down a negative stat of the original visuals and controlling the necessary separations, tonal gradations and other details for their reproduction. One can visualize the vast range of color potentials that forceful designs like these generate.

Test Make-up Variety

A few years ago the "Monday-morning quarterback" projected his replays on film clips already many hours old. But that was before TV's "instant replay" technique. Now, strategy and tempo can be varied in a matter of moments.

In printing planning there may still be some Monday-morning quarterbacks but, like the successful coach, the high-scoring designer has long since employed the "instant remake" technique in his layout and typographic efforts.

In his experimental thumbnails, in actual-size roughs - yes, sometimes in page proofs or previously printed jobs - he constantly searches for a design expedient to lift the layout from mediocrity and give it individuality.

To do remakes expeditiously and effectively only a pad of transparent tissue, a few pencils and a pica gauge are the basic tools necessary for both experienced "pro" and layout neophyte.

The degree of success one attains, however, stems from an inherent alertness to sense any design or typographic shortcomings in the original effort and the ability to improve perceptively the design concept in a resourceful, expeditious and practical manner.

Obviously, such competence is acquired mainly through practice and experience rather than by artistic proficiency alone. It seems logical, for example, that display type and other important elements that adequately portray size, style and tone on a rough are better suited for composing-room purposes than one that is most artistically rendered-if the elements do not fit mechanically.

Excellence Excellence in Dining Dining

Excellence Dining in Dining

Right: The printed 6"x9" booklet page has a placid formal arrangement, all fenced in with a rule border. The upper area of white space effectively accentuates the lead-in, the display line and the top of the illustration. The run-around text, however, definitely anchors the wheel-chair patient in a stilted, restrained position.

The first "clutterbug" to be eliminated is the border. All five redesigns now appear larger, more exuberant, unrestrained, dynamic. Basically, it is the redistribution of white space, which now creates patterns of forceful proportions rather than more confined areas in the original.

The first tracing places the illustration at top-left to take advantage of its directional qualities which lead the eyes into the flush, left-aligned, two-line heading and then into the text below.

The original lead-in copy is transposed from top to lower-left. This selling copy would lose none of its effectiveness in the new spot. Anyway, it is suggested in a faster-reading, slightly more emphatic style.

While the two-column make-up of text in the first example was set 131/2 picas, the single-column arrangement is now planned for 20 picas. Each line will accommodate 52 characters as compared to 37 in the printed job. Thus, the depth allows for more leading to help readability. Alternative? Up the text size a point.

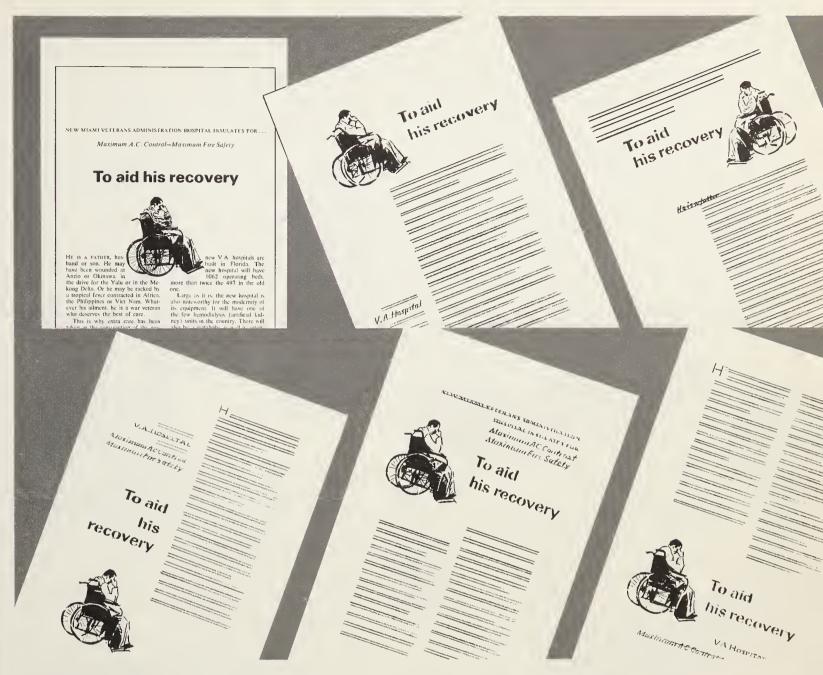
The second tracing "flops" the illustration to reverse the first redesign display but puts the lead-in copy at topleft. There are three definite flush-left alignments in this pattern but the "He is a father" italic lead-in to the text block aligns vertically with the display heading to associate the "his" and "He" at first glance.

The text-block width in the third revised tracing is similar to the two in the printed piece. A narrow but more emphatic rearrangement of the lead-in is at the top and the heading is now in three lines. All these elements, arranged flush-right, together with the vertical shape of the text area, create fast, downward rhythm, leading the eyes swiftly to the dominant illustration. Its position towards the page center prevents the deep, vertical "river" of white space from dividing the page sideways.

In the fourth tracing, the lead-in blurb is again at the top but in another form of axis arrangement. The top line is purposely indented at left to allow the wheelchair patient ample white space emphasis below. With the flush-left alignment of blurb and display, a vertical pattern is created which "panels" the illustration at right. The unequal depths of the text columns (now 12 picas

The printed example at far left is from a run-of-themill newspaper ad. The three experiments were tissue tracings that evaluate alternate arrangements. Seemingly minor studies like these can lead to further improvements in every layout analysis.

If such tissue roughs accurately portray type sizes, styles and positions they are most practical for composing-room use, regardless of their artistic finesse.

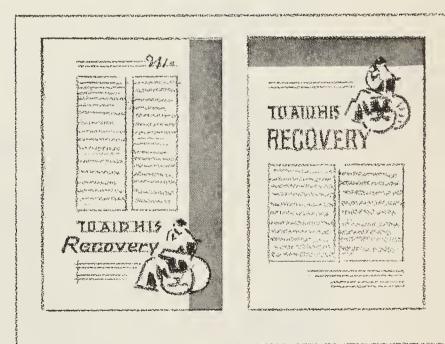


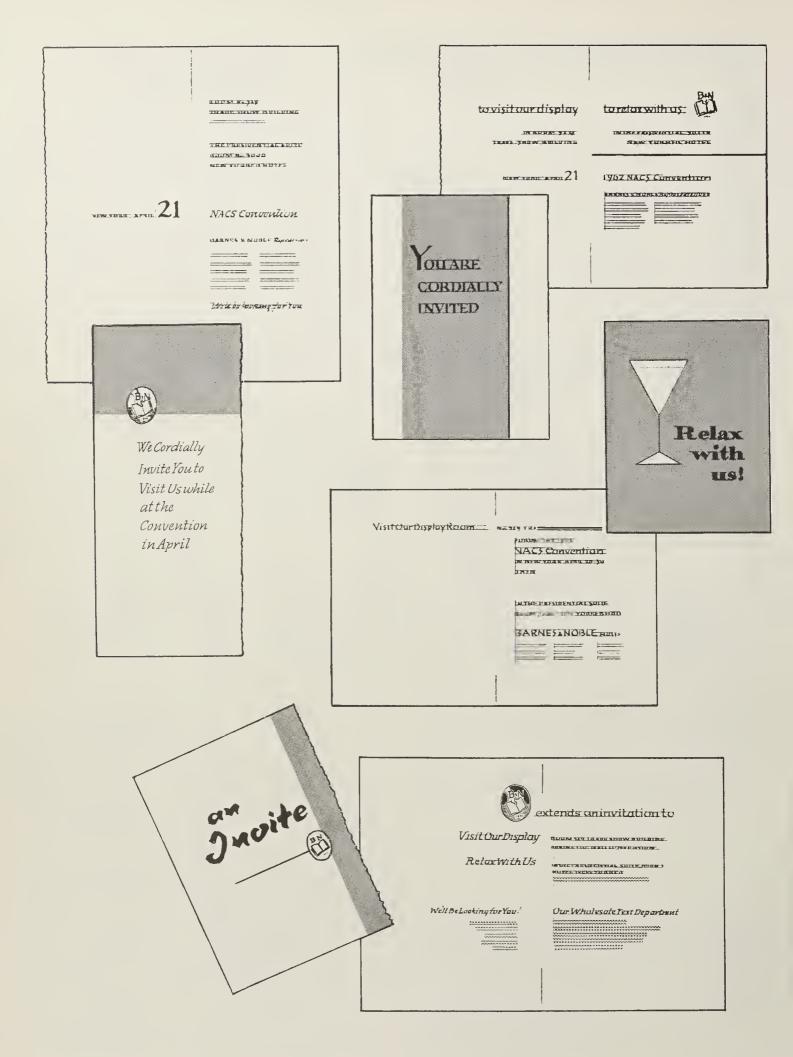
wide) relieves a stilted format which otherwise might prevail in two even columns.

In the next redesign, the text columns, now at page top, are also in 12-pica width. Both layouts could carry more lines of type or be leaded more.

The illustration and heading grouping are essentially the same as in the previous layout, but their positioning is now at bottom-right.

At right are two smaller crayon thumbnails which dramatize illustration and display more emphatically. They also suggest screen tints to accentuate the *pictorialization*.





There are traditional formats and type usages that demand respect, as do the basic rules of etiquette and good taste. But, as does every contemporary creative endeavor, layout and typography should conform to the tempo and trend of present-day habits and tastes. These are exemplified by a directness of approach and simplicity of treatment in copy and typographical interpretation.

Left: These invitations have contemporary layouts. The extreme-left experiment utilizes a deep vertically shaped layout and adheres to an informal style of presentation on both cover and inside pages. Bulmer, Garamond, or some such classical face, would serve for the interpretation — proof again that old standbys need not be set in strictly formal patterns, but that sometimes the classical proportions of oldstyle faces can add charm and dignity to contemporary axis-style arrangements.

In the top-right visual a short-fold front cover is suggested. A simple screen tint at its right serves as a vertical decorative element.

The invitation phrase is set in three lines of characterful roman caps. The type could be Optima, Lydian or Steel Bold. The flush-left axis arrangement is aligned on the vertical stroke of the larger size cap "Y" of the top line.

The logotype is placed in close association with the display inside to make the invitation's origin obvious.

The spread is organized for copy sequence and effectiveness. Elements are amply surrounded by white space within the pattern itself, but they have a cohesion because of the horizontal rule and the vertical axis alignment on both pages.

All the type could be in the style selected for the cover, or could be partially specified in sans serif of a weight harmonious with the display lines.

The "Relax with us" experiment takes a semihumorous liberty with the copy and utilizes the "relaxation" theme. The creation of simple line illustrations, such as shown, will produce interesting results.

The display type could be Craw Modern, with the balance set in Bodoni or a sans-serif face.

The bottom cover experiment uses Maxime, a novel type patterned after loosely contrived brush lettering. It is unusually effective, even if not readily legible. Its non-conformity in style matches our brashness in departing from the original copy. But who knows till one tries how the customer will react?

Functionalism should be a prime objective in contemporary announcements. Their design patterns need not follow trite, conventional typographic presentations, as these sketches demonstrate.

Variety in display emphasis, copy sequence and format size and shape are the initial incentives that help test the wide range of type styles and patterns in below experiments.

There is a reservedness, restraint and good taste throughout the panel which suggests (left to right) Optima, Garamond, Lydian, Century and sans-serif types.

NEW ADDRES



Below "before and after" thumbnails show how picture spreads can be improved by *contrast*. Some of the left-hand examples have been purposely drawn in sizes, shapes and placements that are mechanical and static, while the examples at right show more interesting treatment.

The top-left sketch shows use of two pictures almost in their entirety as they "came out of the camera." The first is almost square and takes up too much width for the limited atmosphere it adds to the spread. The second lets an inconsequential foreground element detract from the main figure. Margins are stilted and type masses are too wide. The heading is weak and overpowered by the pictures.

At right, the main picture is cropped of unessentials and blown up to fill a bleed page, producing a dramatic

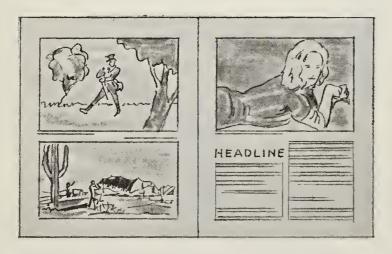
effect. The smaller picture is likewise blown up after cropping to utilize only a necessary segment. Tonal values in both are subtly strengthened by retouching and the heading type strengthened to match in style. Text areas now have downward rhythm and are easier to read.

In the second row, left example, horizontally shaped pictures are too nearly alike in size and are too separated by excessive gutter margins. The carefree Johnny Walker character at top-left is walking off the page while the girl at the right crowds the extreme right edge. The headline is hemmed in and is too small, while the text type is widely leaded to fill up the areas shown.

At right, the girl's head now directs the eyes toward the layout center and her cropped contour is of greater interest. A larger Johnny walks faster at right in the vertical shape, devoid of foliage encumbrances. Only a portion

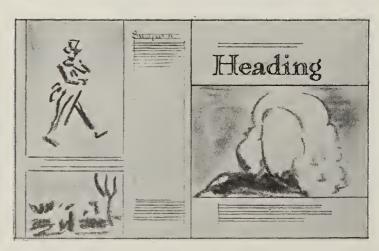












of the "atmosphere" in the bottom picture is now used. By reducing the area of this picture more emphasis is given to the other two. The headline type in italic creates movement and its size is more compatible with the more dynamic pattern.

Some copy elements are "lifted" from the text to create a lead-in at top and subhead at bottom. Both are in axis-style alignment, flush-right, to add to the downward rhythm of the vertical text element and the unified vertical arrangement of the two right pictures.

In both left and right examples in the third row, the two upper revised layouts were placed under tracing tissue in a flopped position, reversing the previous "after" layouts. They are not as "noodled up" as the first ones but suffice to give an idea of further potentials.

Right thumbnails test the positioning of a logotype in various forms of "room service" pieces used in hotel rooms. Novel logo use is one means of establishing style compatibility throughout related printed material.

All nine thumbnails are informally balanced, and all carry some simplified version of the crown logotype.

The proportions of some have been changed from the originals but actual page size in each will obviously depend upon the full evaluation of the basic text elements by accurate copy-casting.

A characterful oldstyle type would appropriately interpret the first layout. Perhaps Trajanus for display or, if that face is not readily available, Garamond or Caslon will serve effectively. Each has an open or shaded counterpart for the V.

In the top-right arrangement a decorative style such as Raleigh Cursive could be used for the limited display suggested. The less emphatic but no less important elements that contain the prices could be in clearly legible Times Roman.

The first of four "Directory" redesigns could be interpreted with Rivoli in the main lines, with text in Bodoni or Caledonia.

The next right thumbnail suggests a smaller page of greater simplicity, which carries some of the copy over into the inside pages. Bernhard Tango with the oversize E initial could combine nicely with Bernhard Modern Bold in the display. The text blocks in Fairfield "on the machine" would be in complete harmony.

Legend, an exotic style for limited display use, is suggested in the third layout in combination with Lydian or Lydian Bold. The text blocks could be Caledonia.

The fourth experiment, while the smallest, could be enlarged proportionately to any size sufficient to accommodate the text. Modifications might be necessary in the blown-up sizes.

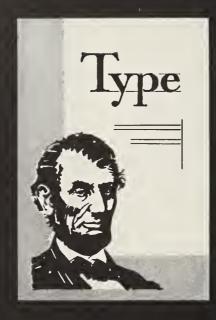
There are three widely varying styles and shapes to suggest that the Empress chef's suggestions are temptingly prepared and available through room service.

In the first, the predominating word "Sandwich," in Amazone or other scriptlike style, is the eye-catcher. Here the crown, hotel name and "room service" are placed at the bottom in another unified grouping.

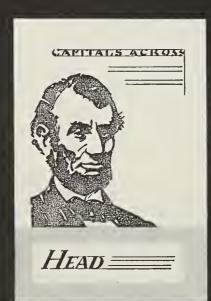
The last two experiments test the more elaborate application of photomechanical techniques.

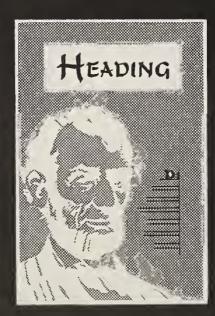








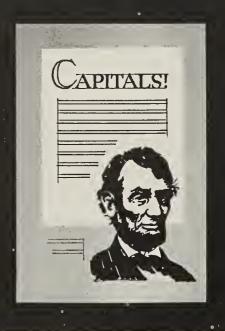












In the panel are nine thumbnail sketches which have been made by clipping a logotype-style art reproduction of the head of Abraham Lincoln. A tracing was made by bold, deft strokes of a flat pen and black waterproof ink.

From the tracing, a reduced photoprint negative was made and, from this, three sizes of photoprint positives. By making additional copies or "dupes" in each size the variety of layout styles was built up.

In each instance, the closely trimmed photoprint was temporarily rubber-cemented in position while the proper type style, size, weight and position were tested in pencil. The tonal pattern was evaluated and all other layout refinements were made before a permanent pasteup of the photoprint and inking-in of display and text elements were effected.

The first, top-left, thumbnail is a formal layout in which the print is slightly blackened at bottom-left to equalize the width, thus optically centering same on the tint panel below. The right off-centering of the signature counter-balances the large capital in "Head."

The top-center layout is in a faster-moving informal style wherein the larger lower-left illustration is counterbalanced by the larger, bolder "Type" heading at top-right.

Much the same optical balance is evidenced in the progressively more dominant use of illustration in the top-right thumbnail, which utilizes a fast-moving italic in the head.

Oldstyle types are suggested in the last two layouts, while in the first pasteup a modern type seems to fit well for display, surprinted on the rectangular tint panel.

The first sketch in the center row uses a tint base at bottom as a foundation for the illustration. By bleeding the tint at the bottom and the use of an informal pattern, a more vertical appearance is created.

The center thumbnail uses the photoprint negative (white on black), then cuts out the mortise in the upper portion in which a decorative type fits nicely.

The last thumbnail in this row reverts to the strictly formal style which is enhanced by the use of a shaded or open-face oldstyle type for display.

By putting the display line at the bottom in a simulated handlettered type in the bottom-left example and surrounding the illustration with ample areas of white space a poster-type pattern is created. The last two examples revert to the use of the smallest illustration and allow the inclusion of more textual and ornamental elements.

While a black-and-white print sufficed for our illustrative and photomechanical purposes, it is possible to secure photoprints in the larger cities in quite a variety of colors for pasteup presentation use.

Consider Reproduction . . . Now

The practical designer begins his analytical creative efforts with the ultimate production procedures uppermost in mind.

As he evaluates the basic purpose of the printed piece, its audience, nature of distribution, the copy theme, illustrative material and other influences, he takes into consideration the finished product from every mechanical viewpoint. He determines the method of reproduction—letterpress, offset or gravure—after weighing the advantages or disadvantages of each process.

Training and past experience will guide him in avoiding costly and impractical photomechanical, typographical and printing procedures.

Having weighed all the factors, pro and con, he makes his choice definite before he "blows up" his thumbnails so that all his creative efforts from that point on will take fullest advantage of the chosen reproductive method.

As the thumbnails are enlarged proportionately to actual working size, vague copy blocks are calculated for copyfitting. Style, sizes and forms for display types are chosen and the "building process" begins.

Briefly, these are the initial steps the practical printing planner takes, but they do not necessarily follow in this sequence.

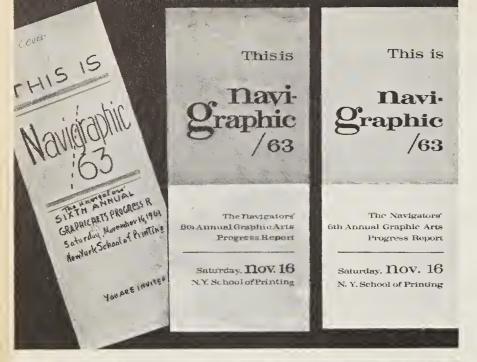
As headings, subheads, pictures, copy blocks, signature and other components are composed on tissue, the pattern may need many revisions and refinements in size, shape, tone and position, before the "blueprint" becomes a feasible guide for craftsmen concerned with its interpretation.

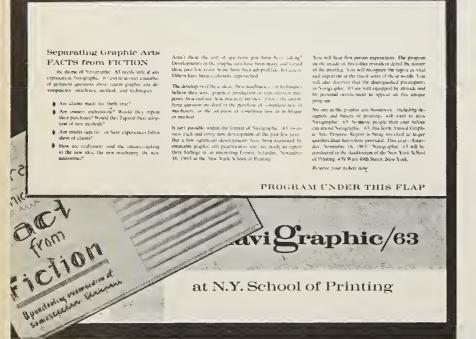
For an appropriate case history let us use a mailing piece for Navigraphic/63.

This broadside had a limited press run for mailing to graphic artisans in the metropolitan New York area. Obviously, it did not require an elaborate "arty" appearance but it did have to attract attention and interest through its design.

In analyzing the crude customer dummy accompanying the text and pictures, it was evident that the piece should look crisp and clean and embody some of the qualities that the program speakers would be advocating.

A folded size of 4"x9" was logical, for it was to be inserted in a #10 envelope.







The customer's rough at left suggests only the basic format and copy sequence. Such a simple typographic rendition could easily have been letterpress printed but the wide range of possibilities in offset began to stimulate broader outlook.

As copy and the crude idea dummy were examined, the title "Navigraphic/63" itself seemed the logical element for repetitive display in logotype form, in varying degrees of emphasis.

Initial experiments with Craw Modern and Craw Modern Bold type produced a legible, contemporarily styled logo which could be used in varying forms. On the cover layout (center) it set the pattern for the flush-right axis alignment of all type lines underneath.

At the bottom of the program page (underneath) the logotype is now used in its broader, one-line format which, obviously, was not possible on the front cover because of limited width of area.

In the bottom panel, the layout itself looks shopworn and frayed at the edges. That is just as it should be — proof that it was efficiently used in every photomechanical and printing operation.

Here the display suggested on the customer's rough is deemphasized for a change of design tempo.

Simply applied photomechanical reproductive procedures were used to obtain the results at bottom-right from the basic mechanical directly below.



# Basic Design Requisites

There are five basic design requisites for a successful layout, whether it be a thumbnail sketch, an actual-size rough, or an elaborately drawn presentation visual. They are *proportion*, balance, contrast, rhythm, and unity.

Their functions in layout are predicated on the basic principle that compelling, eye-arresting patterns of shapes and tones, harmoniously composed, can create favorable impressions, while compositions of unemphatic, unrelated values are unimpressive and unattractive.

The planning of contemporary advertising and printing is such a widely variable creative process that procedures for applying the basic design requisites can only outline generalities. Rather, one should acquire a sound fundamental understanding of the basic purpose of each design requisite and the principles for application.

Success in layout, and its counterpart, typography, is achieved mainly by establishing in the mind a diversified vocabulary of sound design formulae, effective patterns, successfully tried procedures and techniques.

How to position elements correctly and how to regulate size, shape, and tone effectively depend on a sense of correctness and good taste developed by experience, rather than by strict adherence to arbitrary rules.

#### Proportion . . . Essentials

An object is said to be well proportioned if its shape is optically interesting, its structural parts harmoniously related yet not monotonous in size, and the whole a combination of the artistic and the useful.

In nature, there is much evidence of such structural harmony. Trees and plants, stars and planets, the human body itself — all are examples of good proportion.

Being influenced by a naturally developed sense of correct proportion, the eye reacts favorably to layouts that are well proportioned and rejects those which have mathematically obvious dimensions or which place together monotonous sizes and shapes. In an absolute square, the four equal sides are harmoniously related, but the element is static, monotonous, and uninteresting because the eye quickly perceives the equality of dimensions. In addition, any rectangular shape is inartistically

Paired examples of how static areas and monotonous space divisions may be improved in interest by changing mathematically obvious dimensions.

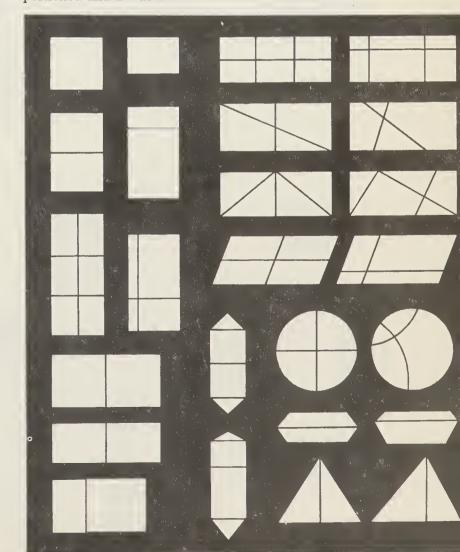
The uninteresting square at top-left becomes a better proportioned and more pleasing area by reducing its height, as shown at its right.

The next two pairings directly beneath demonstrate how both areas, and space patterns within areas, may be improved by altering dimensions so that the eyes do not readily perceive their mathematical relationship.

The two patterns at extreme lower-left illustrate two ways of improving the double square directly above them.

At top-right, the four pairings show basic examples of how proportion is improved in horizontal patterns by interesting rectangular and diagonal divisions.

The four groupings at lower-right illustrate how angular and circular areas may be more interestingly proportioned and divided.























## HEAD

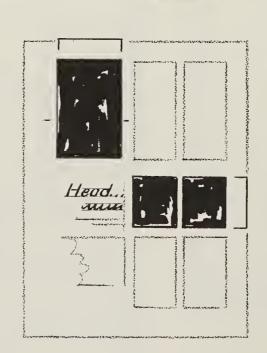
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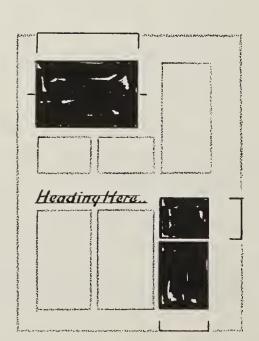












Top row: A square layout wherein two square display units divide the area monotonously into four elements of the same dimensions is redesigned into four revised vertical layouts that have height and width which are nonmathematically related, creating proportionately pleasing areas.

The widths and heights of the two display elements in each layout have been materially changed to improve their proportions and their contrast with each other.

This simple patterning likewise produces further design benefits: the resultant white space is transformed into vibrant areas within which to allocate forthcoming typography effectively because they, too, have distinctive, nonstatic shapes.

Obviously, the relative display importance of the subject matter in each display element, and its influence on the other, would have direct bearing on the type presentation.

Second Row: While the revised layout areas above are decidedly vertical, all four in this row are horizontal. Obviously, the first example with the two square elements needs redesigning. In the three thumbnails at right the same basic procedure as used above is applied to improve proportion.

Third Row: The depth of the deep horizontal band at top of the static example is one-third of the layout height. The "head" and its surrounding white space occupies the middle third, the top of the two text blocks help the eyes measure the bottom third. The solid band at top is overpowering and disproportionate to the size of the unemphatic circular logo, placed in exact center. The all-cap "head," large as it is, has little design contrast to the angular lower extremity of the horizontal band.

The horizontal shape of the two combined text units accentuates the monotonous rhythm established by the two dominant display elements above.

In the first redesign, the depth of the band at top has been reduced to bring it into better proportion with the more dominant circular logo, which has been slightly redesigned, for better proportioning of elements. It is dropped below the bottom edge of the toned band to give it emphasis without measured appearance.

An upper- and lower-case "Head" in type with decidedly rounded characteristics is suggested; it has heft and width for the line length needed. The text blocks, in commensurately stronger tone, help distribute "weight" more proportionately to the layout's bottom.

There is no alikeness of white space above and below the "Head"; neither are side and foot margins eyemeasureable, but are instead activated and interesting.

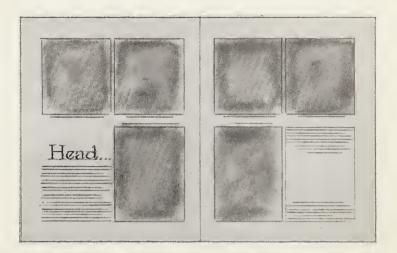
The second revise runs the wider tonal band vertically and enlarges the logo proportionately. While the type style is appropriately condensed, its width provides contrast in the otherwise vertical rhythm of the layout pattern. Also, it sets the width for the unified text columns underneath and the opening blurb at top.

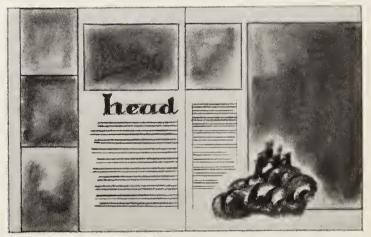
In the third experiment, the "Head" display establishes the width for the flush-right alignment of elements in the left section of the layout. In width and directional quality, this group provides a sharp contrast to the deep, narrow column of text at right.

Bottom Row: First example is a static, uninteresting page. The first redesign suggests a left-hand page; the second a right-hand page. Head and foot margins also

vary to illustrate that in the same issue they may also be varied to accomplish better proportioning.

The marginal extensions in the last two sketches suggest that when need for extra space for text type arises in a "tight" layout one can shift pictorial elements into the margin to bleed.





Above are two "before and after" double-page spread thumbnails which further illustrate the improvement that proportionate changes can bring about.

In the upper example, obvious alikenesses are evident in the dimensions of both pictorial and text elements. There is also a tonal similarity throughout pictorial units which furthers a blandness of values.

The revision below reshapes and regroups the elements into a vibrant, rhythmic pattern which dominates the spread cohesively. Only one of the six original vertical shapes is now horizontal, but the new arrangement has dynamic flow because of improved grouping and spatial proportioning.

Further, the nonstimulating tonal deficiencies of the first sketch have been replaced with more virile characteristics in decidedly ample proportions.

A 22-pica-high blow-up of a Baskerville cap T in color is the initial space-proportioning element on the mailing by the Mail & Express Printing Co., New York.

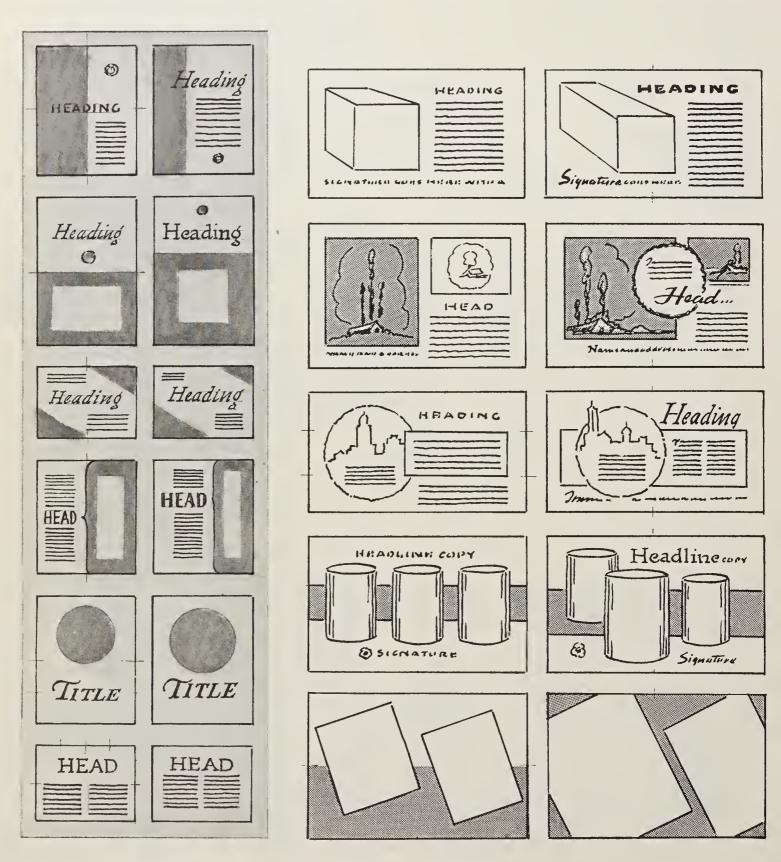


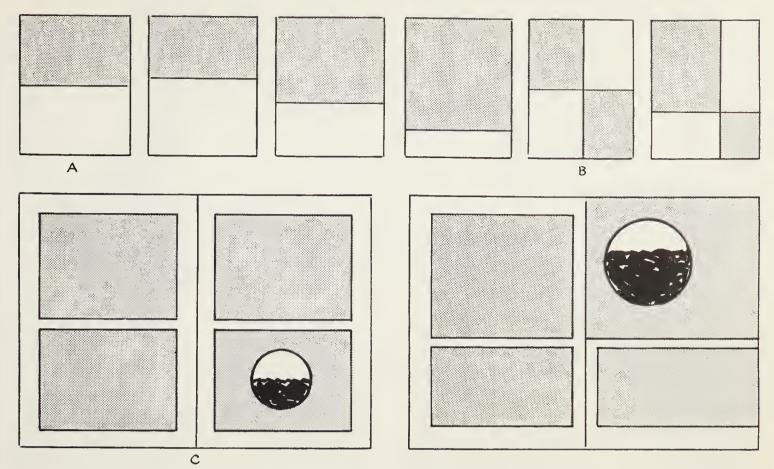
proportioned if one dimension is an easily recognized multiple of the other. It is obvious, then, that the basic step for attaining correct proportion is to regulate the dimensions of an area or element so that the eyes do not readily fathom the mathematical relation of its measurements.

Similarly, when any area or element is di-

vided, the component units should have a nonmathematical size relationship so the eyes cannot readily measure their dimensional alikeness.

However, variety in size and shape of units and masses should be accomplished without sacrifice of underlying relationships. Shapes whose dimensions are too extreme should be avoided.





The shaded areas in above experimental thumbnails evaluate the placing of rectangular pictures on single pages (A) and (B) and on spreads (C).

The mathematical or obvious sizing and shaping is in the left example and alongside the improved designs which make them more lively, interesting and appealing.

In example A, the proportions of the picture itself are pleasing and interesting but the area it occupies in the upper layout area is exactly the same as the white space below it. The eyes quickly perceive the stilted relationship.

By reducing the height of the picture at its right, a better, nonmathematical division of space is attained. The picture, however, in its reduced size, loses some of its

#### Top Left

In first left panel are six pairs of sketches for study of improved spatial relationship and allocation of elements evident in the right example in each pair. For example, the vertical tint panel in the first rough, being one half the layout width, divides it mathematically as does the central placement of the heading divide the height equally. A more interesting divisioning of space and attainment of better spatial relationship are accomplished in the improved thumbnail at top-right. By changing size, shape and position of elements in the remainder of thumbnails the result is obvious.

The first thumbnail in the second panel is divided into two static and uninteresting divisions because left and right areas are too much alike in width. White space down the center also helps separate the elements. By changing the widths of elements a more interesting allocation of white space is attained. The other pairs also show improvement when spatial divisioning is not done mathematically.

effectiveness. In the next sample the picture area becomes more dramatic. However, it is now nearly square. The next example portrays the picture in a more vertical shape, to dominate the layout area forcefully.

In B, two pictures which in themselves are correctly proportioned, incorrectly divide the layout area into four equal parts. Neither of the pictures has dominance and the result is mathematical alikeness in size and shape of pictures and white space.

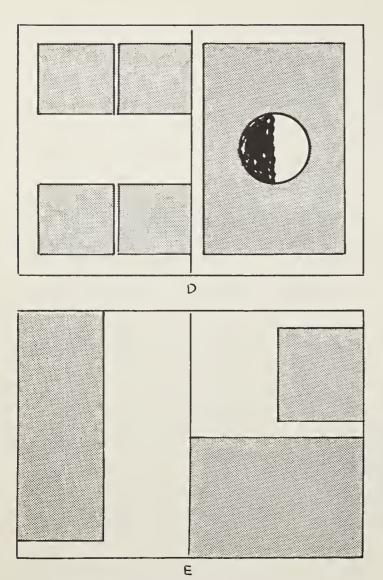
In the redesign at right, the top-left picture receives utmost prominence while the lower-right is subordinated in display value.

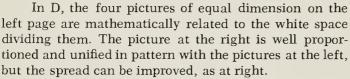
In example C, four pictures of equal dimensions are placed stiltedly on the facing pages. The top, side, bottom and gutter margins on each page are alike. All these influences make the picture placements commonplace and uninteresting. In the right revision more interesting margins have been achieved by establishing a higher head alignment with more foot margin. There is less gutter margin with more side margin.

In the left page of the first spread redesign, the sizes and shapes of the two pictures have been regulated to collectively take up the same general area as in C, but the space division is more interesting. By bleeding the top and right of the upper, larger right picture it becomes more dominant.

The lower-right picture could bleed at the right if adaptable to its pictorial composition or it could be cropped to match width of pictures in the left page.

A round element was statically positioned in the lower-right picture of the first C spread. Its position has been more activated by spatial proportioning in the top-right picture of the second spread.



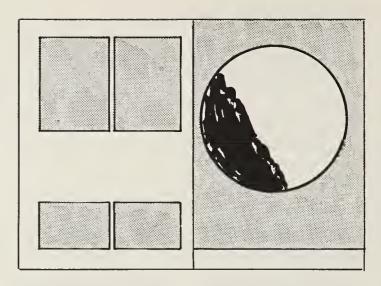


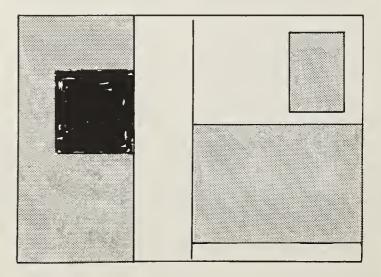
Now, the two top pictures on the left page are activated with downward rhythm in their vertical reshaping. The lower pictures are shaped horizontally to achieve rhythm to the right. The area of white space between top and bottom elements becomes more vivid.

The larger, more dramatic area of the picture at the right bleeds into the gutter margin and thus improves its pattern unification with the four pictures at the left. Bleeding top and right contrasts it effectively.

In E, the left vertical picture divides the page in half as does the lower-right picture of the right page. The topright square picture obviously makes the white space at its left equal to the white space width on the left-hand page. To further accentuate its ineffectiveness, the topright margin is equal to the margin between the two pictures on the right page. The redesigned spread at right changes things accordingly.

Symbolic elements have been sketched in these layouts also to show how positioning can improve spatial proportioning.





For years "contemporary" has generally been descriptive of the nonsymmetrical, simplified, geometric patterns that feature sans-serif typography. When effectively produced by competent designers who have developed specialized skills in their application, such patterns contribute immensely to typographic advancement. And they sell effectively, too!

But before examining basic creative requirements, let us dwell briefly on the development of the many forms of asymmetrical layouts that sprang from the introduction of the Bauhaus principle in this country in the 1920s.

Then, Kabel, Futura, Spartan, and Vogue were the leading sans serifs. Their letter forms were, designwise, compatible with the more simplified, faster-moving, nonsymmetrically balanced layouts that were fast supplanting traditional serifed types in formally balanced compositions.

As sans-serif typography expanded over the years so did the need for greater variety in serifless types—in letter form, body weight, and in



These Bauer Type Foundry specimens, produced at Frankfurt am Main, forcefully illustrate the dynamic design qualities of asymmetrical typography. Shown are the basic characteristics for creating strong visual impact and accelerating optical movement: a reduction of design elements to a minimum by organization of copy into aggregates; placement to achieve utmost contrast; attainment of dramatic spatial proportions that are nonmathematical in relationship.

While sans serifs prevail in the foundry specimens, the first and second examples at top illustrate the adaptability of properly chosen serifed styles to two widely divergent informal layout styles.

The first groups three ingeniously staggered lines of Vendome Bold italic with three flush-left aligned, arrowheaded display elements; places this attention-compelling grouping in a high-centered, offbeat position to the left. The spirited action of the arrows is reflected in the companionate qualities in the Vendome letter forms (note particularly the serif characteristics). The textual matter, by its restrained size, formal arrangement, and vertical positioning, creates contrast.

The second example's credit line identifies the type as Times Antique. This pattern may logically be called a

many other subtle design nuances that give types individuality.

Today's typographic designer draws from a type vocabulary of practically unlimited dimensions. ATF's currently popular Univers series and Bauer's Folio family are among the most versatile sans serifs; grotesques and gothics of wide variety expand the selectivity potentials as do certain serifless thick-and-thin roman styles, such as Optima, for example.

style hybrid. Although its space-divisioning is basically informal, the arrangement of the six display lines is symmetrical. The design requisite *unity* is effectively applied in this compact, structural composition.

The "Modernes Wohnen" example at left-center undoubtedly will recall to some of our more mature readers some of the "cockroach typography" of the 20s — except that this tilted example is tame by comparison. We have included it just to show that an occasional departure from the conventional rectangular positioning can be refreshing. But, mainly, one keeps the basic pattern simple and cohesive.

In the central example the dominant Folio Bold Extended W and S caps are the predominating eye-catchers between which two lines of Folio Light Condensed and two crossed rules of similar weight are interspersed. All components are visualized as a unified entity.

In the compact insurance ad at extreme right the forceful mezzotint picture dominates the spatial divisioning of the layout. However, the effective proportioning of the five flush-left lines of Folio Medium Condensed and their top-left positioning on the page — directly into the text mass alongside — create rhythmic and tonal variances for optical stimulation.

There is *rhythm* in the monotoned repetition of vertical strokes in the type characters in the display lines and in the repetitive placement of the five lines underneath each other.

The lower-left layout has greater tonal restraint and leaves a bit to the reader's imagination. Evidently, "AUTO," "os" and "BORN" have much in common, according to the rhythmic display grouping.

In the last example, the deep vertical panel which encloses the hefty, pointed dingbat eye-catcher at the top divides the area into three widely divergent widths. The copy within each reads effortlessly, interestingly, and effectively. Basically, this stems from an initial organization of related components into a minimum number of display and subordinate elements. *Simplification* is the name of the game!



Obviously, there have also been many elaborations and modifications of the basic Bauhaus design principles over the last four decades. The resultant, widely diversified, conglomerate of layout patterns represents design styles and techniques that surpass the fondest expectations of the early advocates of asymmetrical typography.

But should today's typography be considered any more contemporary than it was in the 20s, 30s, or the 50s?

It seems that all typography—at any time—is contemporary if it utilizes to the fullest the finest creative tools and techniques currently available.

Improve Spatial Relationships

Every layout element—typographic, pictorial or decorative—exerts a very definite design influence on all other component units.

How? By its size, shape, tone, and position. However, there are other, less tangible, elements that materially contribute to a successful composition or, conversely, retard its effectiveness. These are the spatial proportions resulting from the arrangement of the dominant display components.

In the previously printed ad at left there is a preponderance of distracting rules and borders. Not only do these hackneyed mediums overpower the values in the illustrations, but they also divide the layout into strong but uninteresting areas.

The following text is unemphatic and proportionately obscure in its narrow setting.

While the heavy curvilinear border at layout bottom fences in a variety of unrelated letter forms in the signature, the size and shape of the whole logo create a competitive visual challenge to the rectangular-bordered display element at the top.

Thus, unemphatic proportioning causes visual indecision; the eyes skip from top to bottom element — and probably back again — with slight regard for the main text, so indecisively positioned in between.

In the initial ad of a redesigned series (right) the relative figure sizes in the art are restrained but the illustrative area is subtly enlarged to take a proportionately greater depth of layout area. Retention of a light sky tone of the artist's wash-drawing enabled the surprinting of the head and text in the most appropriate position on this light halftone area.

The size of the headline type, the text setting and leading, and their size relationship to the dominant elements in the illustration are proportionately harmonious. Having deleted hackneyed rules and borders at the top, there seems no obvious need to clutter up the signature logo, so it, too, was redesigned — and in a more dramatic, less-adorned typographic style. Further, it has the capitol dome added, for an effective eye-catcher and, as in this case, a unifying design element for combining message and sponsor. There is now visual continuity that stems from projection of the dominant elements in logical order, unencumbered by gimmicks but activated by emphatic proportioning.

Such optical placement must be accomplished more by instinct and good taste rather than by rule-of-thumb measurements. The competent typographical craftsman attains by years of painstaking effort a highly developed sense of optical orderliness and good judgment. The subtle touches he adds here and there make the difference between just plain composition and *typography*.

How does one create variety yet control the proportionate visual similarity in the relationship of the display, text, and logotype areas to the accentuating white space in each succeeding composition in a series of newspaper ads?

Obviously, there is no quick answer. Success can come only from one's tissue-pad envolvements that evaluate fully every esthetic objective, while typographic limitations are kept in mind.

However, one can make his initial projections more fruitful if he chooses a distinctive, versatile type style for repetitive use throughout the display and textual elements; then limits use of its forms, sizes, and width of setting to a minimum.

Obviously, this helps to establish a readily recognized typographic style consistency throughout the ad series. Further, it provides a decided contrast to surrounding newspaper-set ads in which type styles are generally more restricted.

Right: Five all-type ads of the same series (space was three columns by 150 lines). The heads varied greatly in length as did the text.

The headings in the five ads were handset in 42-pt. Bauer Classic Italic; the text was also in Bauer Classic; the logotype was Craw Modern Bold and Spartan Medium.

There is a basic similarity in layout pattern and typographic identity throughout the five ads, but at the same time there is great variety in the proportions of each of the display heads and their placement.

Obviously, the arrangement of the head in two- or three-line units affects the resultant white space that surrounds each component. For example, in the basically vertical head "OFF with the OLD" the white space at the left and right of the component element is predominantly vertical in shape. However, the interesting horizontal variations in the widths of the three individual type lines are not mathematically measurable to each other or to the horizontal widths of the white space alongside of each. Thus, they exert optical interest by spatial contrast.

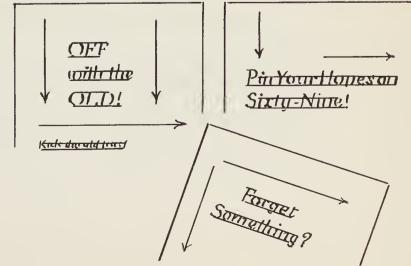
The examples show a wide disproportion of copy in the text which subtle variations in point size, leading, and grouping overcome. Also, how variation creates emphasis and distinctive shape in headings — based on the principles of good proportion in space-divisioning.

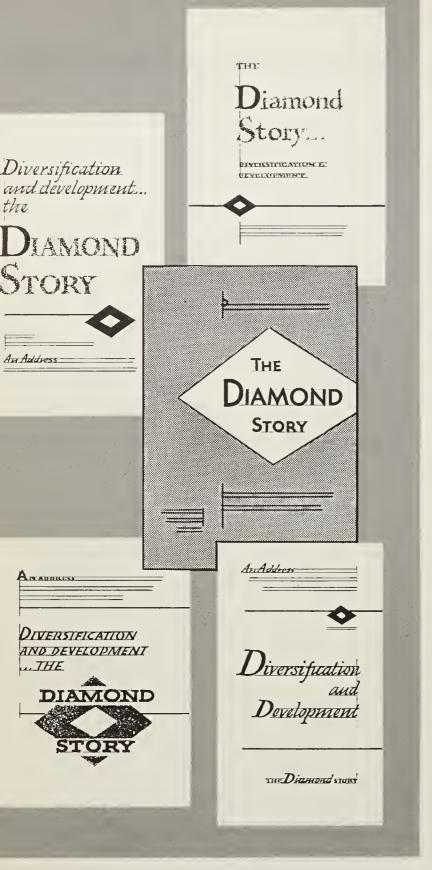
In the tissue tracings at right the directional shapes of the white space around the heads in the three top ads are indicated by the arrows.

For example: In the first ad, the vertical white shapes at top are suddenly contrasted by the rhythmic three-linc head, the horizontal rule and the fast-moving side-heads.

There are other variations in each ad but the main vertical shape segment is alike in each — swiftly downward at the left, directly to the signature logo.







These five experiments graphically illustrate the practical application of the principles of proportion on a booklet eover.

First, the proportions of the layout area were changed. This enabled wider choice in type style, size and arrangement.

Copy sequence was also tested in various forms of emphasis. This helped establish spatial relationship.

The rules, the diamond-shaped logo and tint pattern complete the simple, but effective, deeorative touches that also assist spatial proportioning.

*Right Panel:* The top-left example is drawn to symbolize the trite and obvious in layout shape and monotony in dimensions throughout.

The layout height and width are alike. The placement of the word "PROPORTION" eentered from top to bottom is obviously mechanical and unintcresting. Its central placement from side to side is also static. The margin A at left and the margin D at right are each exactly half of the width of the type line. The eyes measure these alikenesses.

Underneath, the layout shape is made more vertical and the eyes no longer measure the mathematical relationship of height and width. A size larger type is used to achieve more width and the type line width is no longer measurable with the left and right margins. A cap P is used (in proper proportion to the balance of the word) to create more interest and the line's position is slightly more to the left.

Next, underneath, another monotonous composition is created within an acceptable layout area. Here top and bottom margins are alike and monotonous. The main defect, however, is in the over-all width of the type element consisting of the two display lines at top and the smaller element at the bottom. Note that B is equal in width to the margin C, causing alikeness and monotony.

Underneath, margin A has now been widened, but basically the important improvement is in the widened, larger and more interesting width attained in the caps and lower-case setting of "Proportion," which now lessens the C margin at right and creates a more appropriate width-divisioning of the layout. Use of italic for "in Layout" creates lively contrast of letter form and by its narrowness proportionately is at more width variance than the two stilted lines of caps above. While the top margin is considerably more ample here than in the above example, the bottom margin is proportionately much greater.

The width of the top-centered horizontal thumbnail is twice its height and therefore static to begin with. The top and bottom margins around the type are also alike and measurable to the eyes.

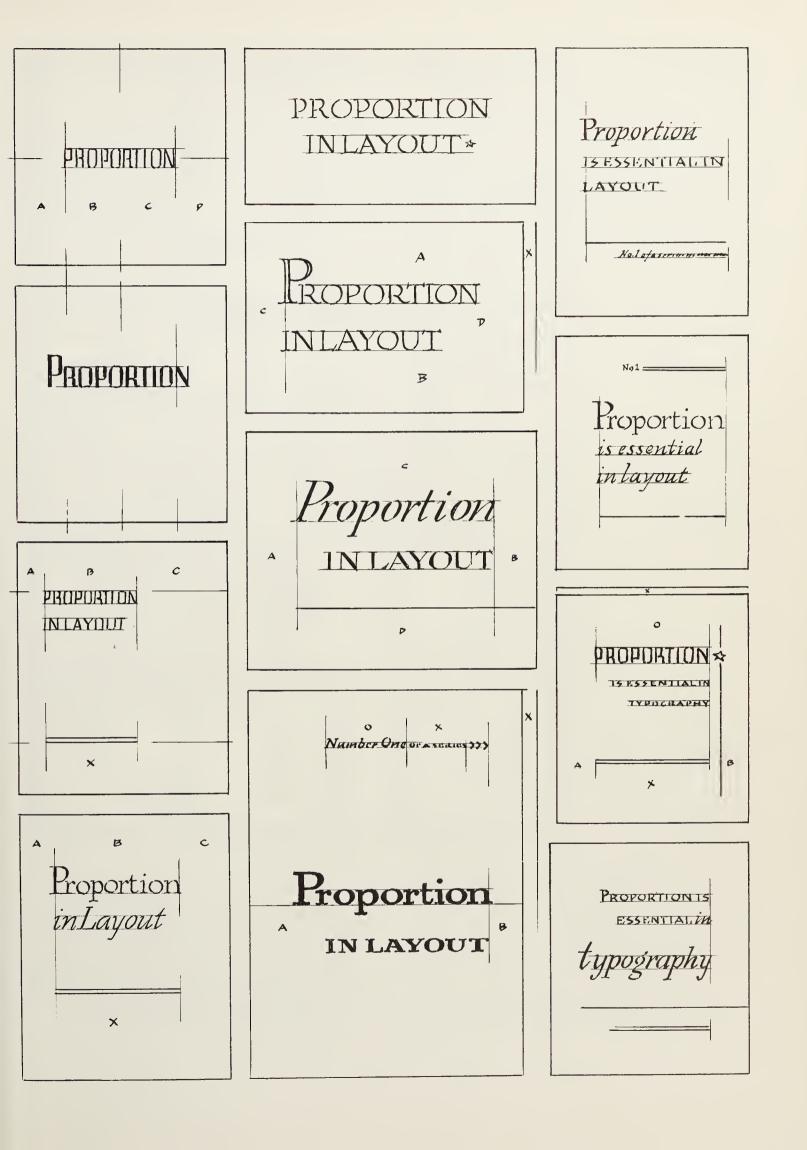
The redesign underneath changes the layout shape and employs a flush-left axis style of arrangement that has more dominance and interest. Originally, we had intended to keep the same width as above, but when the type placement was made the design looked overbalanced to the left, and the right dimension of the layout was reduced as designated by X. This also was done at the right side of the bottom-centered layout.

The central thumbnail is another way of improving the topmost horizontal sketch. Here another form of activation is created by a fast-moving, italic main line which is contrasted distinctly against the cap line in a flushright axis arrangement. In these two axis arrangements the areas A, B, C and D are certainly nonmeasurable.

The four examples in the right-vertical section of the panel are further experiments with a three-line display element in varying forms of emphasis, in a variety of placements and margins.

In the next-to-the-last example, the head margin O and foot margin X were almost identical at the outset. The reduction in layout height X now makes the head and foot margins better proportioned.

The width of the last thumbnail is slightly wider than the three above because the word "typography" now needs more left margin.



Balance . . . Fundamentals

As the eye reacts favorably to well-proportioned areas, units and masses, it likewise is impressed by layouts in which these units are composed in harmonious optical balance.

Balance is defined as repose, resulting from the equilibrium of equal weights, or of unequal weights, placed in properly balanced positions.

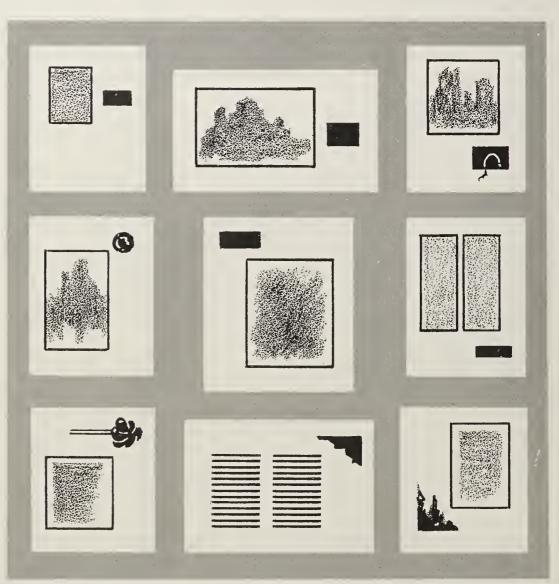
Balance has another connotation which may be more figurative when applied to layout: "a state

of rest due to the action of forces that counteract each other."

In early childhood we subconsciously observe equilibrium in the objects of nature and gradually acquire a sense of optical balance.

It is logical, then, that we prefer layout compositions that are optically balanced rather than those that are haphazardly arranged.

To be balanced, a composition need not be of a formal or centered arrangement, but units



Experimental sketches which illustrate the principle that when elements are unequal in size, optical balance must be maintained by regulating shape, tone and position of elements in relation to the optical center.

Circular shapes exert more attraction than do similarly toned rectangular shapes of approximate size; likewise, irregularly shaped objects attract the eye more than either and must be skillfully placed to maintain balance.

Note stronger tonal values suggested in the leftcentral text mass of the bottom-center miniature. This is to counter-balance the strong top-right illustrative unit. and masses should be so positioned that the entire composition appears naturally balanced in the layout area with the optical center as a pivot.

The optical center is used because if a composition emanates from the exact mathematical center, the composition will always appear too low to the eyes and seem unbalanced vertically.



The basic principle for maintaining balance in a layout can best be illustrated as follows: Assume that two rectangular units of equal size and tone are balanced on the central pivot. If one is enlarged in size, its tonal weight must be reduced to retain its optical balance. Likewise, if one is reduced in size its tonal weight must be increased to maintain balance. If either is moved to right or left, its size or tone must be regulated according to its relative position from the pivotal point. Thus, fundamentally, by the control of size, tone and position of units balance is regulated.

Informal layouts stem basically from lively, interesting space divisions and ingenious, contrasting patterns. Movement may be slow, fast, or of an intermediate tempo, dependent upon the design pattern, the directional shapes of the elements and their arrangement. Slow movement in informal arrangements is exemplified in the layouts titled "Flower Show," "Fishing" and "Pattern" at the upper-right. Faster-moving examples are the miniature roughs titled "Flavor," "Gracious Living" and "Parkay" at the upper-left. In the "Interiors" sketch in the lower-right, action is simulated by the directional movement of the products.

A layout which is fundamentally formal in arrangement, but by virtue of informal placement of one or two elements becomes *informal* in style, is illustrated by the "Integrity" layout at left-center.

The shape of units also must be considered, as irregularly shaped units such as silhouettes, vignettes, and the like, exert more influence on the eyes than do rectangular ones and therefore may create greater "weight"—in a figurative sense—than do rectangles.

The techniques for controlling the tone of elements are in regulating tonal values in art work, photography, lettering, screen tints and reverse plates; composing types of varying weights and sizes; also spacing type lines and masses to achieve definite tonal patterns.

Correctly balanced layouts stem mainly from a sense of balance, developed by constant study and application rather than from rigid rules.

Experimenting with cutouts of black and various shades of gray cover stock, placing them in a given area, shifting, cropping and testing them to evaluate resultant balance, will inculcate a sense of size, shape, tone and position values.

In addition, other factors such as margins, space divisions and allocation of white space may thus be evaluated. They assist materially in maintaining balance when applied correctly.

Balance in a layout is often upset by seemingly inconsequential details, such as an initial letter of improper weight or unorthodox shape; a photograph whose cropping calls undue attention to detracting elements or values; handlettering or typography that is of freakish construction; text masses that have too many accentuations, indentations and irregular lines; improperly chosen values in reverse and screen plates.

Obviously, one must not only concern himself with the major factors that influence optical balance, but also control all the minute details.

Panel on Opposite Page

When relatively wide illustrative elements are composed in horizontally shaped layouts a readily perceptible shape compatibility exists. Also, if the type display is decidedly horizontal there is further shape accentuation.

These influences need not result in static, uninteresting compositions if some basic techniques for stimulating optical progression are applied.

In the top-left thumbnail the harmoniously proportionate element is placed in the absolute mathematical center of the layout. Obviously, it is static and uninteresting by placement; its tonal values are bland and unemphatic.

The two experiments at right are purposely kept in formally balanced patterns to readily measure the wide variance attainable in optical balance in this most simplified structural form.

In the centered suggestion, the rectangular shape of the illustration assumes definite dominance well above the optical center. Its dominant tonal values, however, are vibrantly distributed across the lower portion while the suggested silhouetting of the upper areas emphasizes their directional qualities. The simplified sans-serif head underneath is kept subordinate in size and width to let the upper pictorial element dominate.

The second experiment suggests a wider, more dominating picture — across the lower area — which also suggests tonal variances that silhouette at top and dominate at bottom; but the directional movement varies.

The larger, more vigorous illustration allows for the larger size of italic sans-serif heading now placed at the top. In its faster-moving italic upper- and lower-case form it has a spirited movement which counter-balances the tonal values and momentum in the picture element.

In the counter-balancing there is no yardstick for measurement. If, for example, the size or weight of the type in "Balance" were increased the line may outweigh the picture, and thereby upset a seemingly pleasant balance. If reduced disproportionately, the type may become ineffective and tonal values would unduly predominate in the picture element.

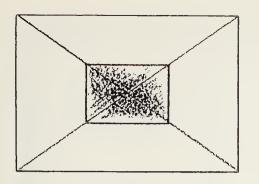
The two sets of facing-page layouts in the next row test the principle that type size, style, tone and position can affect *balance* as well as do these characteristics in the other component elements.

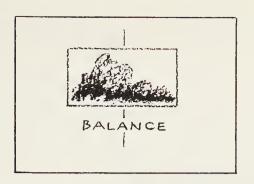
Informal balance predominates in most contemporary design because it activates the layout area by more dynamic space-divisioning. These two experiments obviously employ this technique. While the individual shapes of the two dominant illustrative elements on the left-hand page are horizontal, the grouping of one atop the other creates a definite vertical shape. This supposedly creates downward visual progression. However, the tonal accentuation in both suggests a collective visual flow of a diagonal nature.

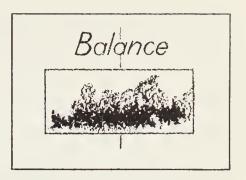
There is no indecisiveness about the heading dominance in so far as tonal value is concerned. But, there are some subtle influences in the arrangement worth noting. First, the strong vertical rhythm of the monotoned letter uprights in "balance" seems to accentuate the collective grouping with the smaller "in layout"; the ample white space at its left accentuates it further. Flush-aligned at the right and unified with the text below, the right-page typography effectively counter-balances the picture pattern at the left.

While at first glance the left-hand page in the second layout seems disproportionate by dominance in black, why not try putting a tissue over it and evaluate it in color? Or even a gray tone? You might have to "kick up" the size or weight of "in layout," according to the color or value of the screen tint.

In the next row are two experiments with threepage spreads. The left one divides the first two pages and

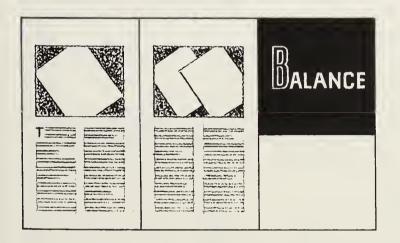




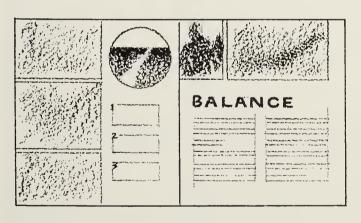


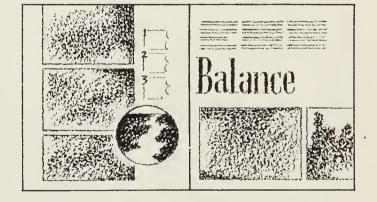












allocates all the tonal values across the top of the three pages. The head in all caps is static in pattern and placement at top-right.

By widening the top-left pictorial elements, bleeding them at the top and grouping them together, they accelerate visual movement to the right more advantageously. The text below is better unified and has a more lavish foot margin.

The definitely vertical character of the new lettering at bottom-right creates vibrant vertical rhythm. Here, the tonal value of the illustrative elements at top-left are optically overpowered to a degree by the lower-right dominant panel. But, in certain display elements any influences that may affect optical balance are emphatically stabilized by placing them along the edge of a fold or the edges of a layout, as in this instance.

The two double-page layouts at panel bottom show: at left, a layout wherein horizontal shapes predominate and tonal weights are grouped mainly at top-center. At right: a reallocation of pictorial elements with more effective tonal emphasis, a more dominant type heading and better utilization of directional qualities in elements.

*Opposite:* 16 roughs, evolving from the same basic copy, illustrate that formal or informal, the effective patterning of every layout is reflected in the appropriateness of the type and its performance.

Top Row

These four formal arrangements test a variety of display contrasts in traditional, serifed types. While each pattern is balanced horizontally on a central axis, the four height variations demonstrate the possibilities for distributing focal values and balance — vertically also.

In the first experiment, the two relatively small, amply leaded lines of well-spaced caps maintain restrained widths to allow the emphatic upper- and lower-case italic "Balance" line to achieve display dominance. The result exemplifies good proportion in line widths, effective contrast and rhythm in the letter forms, and unity in the cohesive grouping. Thus, four basic design requisites combine to make the fifth -balance- more expressive.

The second experiment lowers the three-line display element considerably. It required more white space at the top because of the two larger, wider first lines, which have open and rounded characteristics in their upper and lower case, and the slightly heftier italic line. The combined lines create greater tonal weight and more depth.

In the third experiment, greater white space is at the top, creating a more airy setting for the two-line italic "How Type affects" element which has the same point size as in the previous example. But it has a more spirited structure, which creates faster tempo. Finally, the slightly condensed line of caps creates emphasis and anchors the whole element in position at bottom.

The fourth example illustrates how secondary emphasis may be given to a word in a display grouping without disturbing the dominant emphasis, or the layout balance. "Type," by its italic alikeness of form, meaningfully associates itself stylewise with the main display line "Balance."

Its top-right positioning counter-balances the lower-left cap B and lower-case l. Such optical balancing should never appear to be too mechanical in placement; otherwise the spontaneous values are lost.

Second Row

These four formal arrangements add pictorial elements. The first uses heavier-toned sans-serif types, but otherwise follows the same style pattern as above. However, it distributes the tonal values more vertically and slows down the reading of the main line somewhat by using the all-cap italic arrangement for "BALANCE."

While the main line is above the optical center and the proportioning of all elements is sound, the top and bottom margins are nearly alike. There are two simple ways of improving those proportions: take out some leading above and below the main line, or raise the position of the entire grouping.

The second experiment suggests a thick-and-thin sans-serif style, maintains the same relative position of the type grouping, but emphasizes the contrast with the illustration.

In the next two sketches the illustrations at the top have differing proportions and tonal values. The grouping in the first allows the illustration to command more attention by use of ample white space at top and sides. However, it is effectively associated with the two cap lines underneath which have compatible tone value.

The last experiment has more tonal variety and flair. The illustration gets utmost accentuation, the two cap lines are structually strong yet restrained in tone, while the rhythmic tempo of the large italic "Balance" completes the experiment.

Third Row

The first sans-serif example aligns a mediumweighted three-line grouping on a flush-left vertical axis. The two opening even-sized cap elements are restrained in size to allow the two italic words to predominate.

In the first sketch, the wide left margin was established to create a focal point for the entire grouping, which is approximately in the optical center of the layout.

The second experiment returns to a traditionally proportioned serifed type, but aligns it flush-right and flush-left in another grouping which subtly creates optical balance.

For the third experiment, three lines of a medium-weighted, slightly condensed sans serif and a more dominant bold-face type of similar construction are flush-left aligned in this rhythmic vertical pattern. While the top and bottom margins are nearly alike, the whole pattern achieves horizontal balance by the wide margin at the left of the alignment axis.

There is another form of alignment in the fourth sketch. Here the axis is definitely not in the layout center, but the tonal weight of the three-line element seems focally to direct it there. The bottom "balance" line effectively contrasts directional rhythm and again anchors the pattern.

Bottom Row

A vertical rhythm is decisively contrasted by the vibrancy and flair of the dynamic "Balance" line. Here, again, a pleasing optical balance is attained by correct left-to-right positioning of the pattern. But what one places in the box at upper-right might make a dfference. A look at the tonal variations in the next three layouts is therefore advisable.

Often certain letter characteristics can accentuate design devices, such as the l in the condensed upper- and lower-case "Balance" at the bottom of the second experiment.

The width of the top symbolic illustration equals the width of "Bal."

It seemed obvious that the two deemphasized italic lines, "How type assists," should be flush-left aligned on a vertical axis, emanating from the right-vertical edge of the illustration and leading the eyes directly downward into the main display line.

The strong tonal value at the right of the illustration counter-balances the oversize cap B at bottom-left.

In the last two examples, two width variations of axis alignments of the smaller type lines follow the illustration widths. While the tonal values and directional qualities of the symbolic illustrations were factors in their sizing and positioning, the accompanying display type evaluations — their structure, size, weight and positioning — were also important influences in maintaining balance.

Balance

HowType affects

Balance

HowType affects BALANCE

HOW Type

AFFECTS

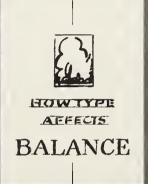
Balance

AFFECTS

BALANCE



HOW TYPE
AFFECTS
Balance





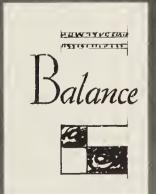
Balance

HowType AFFECTS Balance HOW
TYPE
AFFECTS
Balance

how TYPE affects balance









 $Contrast \dots Principles$ 

Contrast is that quality in a layout which imparts life, sparkle, variety and emphasis. It eliminates monotony and accentuates display values.

As similarity of dimensions is to be avoided to attain correct proportion, so is a monotonous similarity in size, shape, tone and direction of units incongruous with good contrast. Dominance is achieved by subordinating inconsequential elements and creating display emphasis for the more important units.

The ideal layout is one in which one specific display element predominates; it may be a picture, headline, logo or slogan.

While monotony of height and width of display units is to be avoided, variety of sizes and shapes must be limited as overemphatic contrast defeats its purpose and results in discordancy.

Restraint is advocated in the number of display-type sizes and contrast should be attained by the fullest use of capitals, small capitals, lower case and italics.

Contrast in width of display lines can be controlled by proper divisioning of copy and the correct introduction of letterspacing, wordspacing and other typographical expedients.

In a group of pictures, one may be enlarged to serve as a contrasting element to the others.

Contrast in shape should be achieved without effecting too many unrelated, irregularly shaped elements. Rectangular masses should predominate over odd shapes such as silhouettes, vignettes, ovals and circles.

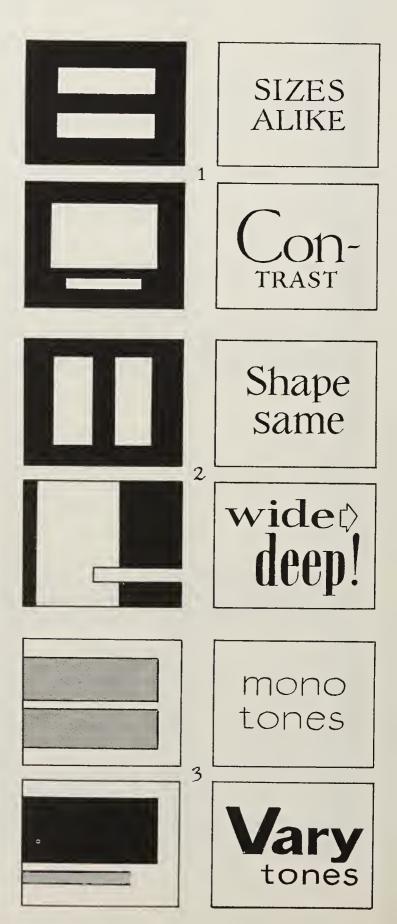
Black and white create the sharpest tonal contrast, but the most interesting compositions are those that contain the two in combination with limited intermediary gray tones.

Some of the simple techniques for achieving tonal contrast are: balancing strong display lines against lighter-toned text masses; placing black reverse areas against screens of softer gray tones; reducing or intensifying values in half-tones and placing these contrasting tones in striking emphasis; reversing or surprinting the proper types on contrasting values of illustrations or on toned backgrounds; skillfully controlling the tonal values in text areas by proper selection of type weight, spacing and leading.

As in the shaping of elements, contrast in tone likewise must be carefully controlled as too

many tonal values are apt to confuse the eyes and divert attention incorrectly.

Contrast in direction is achieved by regulating the shape of units and masses. The eyes follow the vertical shape of a cut, rule or text mass downward, a horizontal mass to left or right, an initial letter in the direction of its slope



and an irregular shape to the point of interest it best emphasizes. Thus, contrast in shape can carry the eyes in the desired direction and thereby visualize all elements in their proper order.

Segment One

Top-left: Two horizontal white panels of the same size, shape and value, in such static positions are monotonus and uninteresting. The eyes quickly perceive the alikeness of dimensions of both elements and the surrounding solids. Only slight emphasis is given to the top band because of its upper position.

Below: Increase the width slightly and the depth greatly, and the top white area achieves dominance over the greatly reduced one at the bottom. These size differences also create a background that is more activated than that in the static example above.

*Top-right:* Two lines of same-size caps, having the same width and an alikeness of margins, create a monotonous composition.

*Below:* We do not mean to suggest two such variable letter forms in a two-line head. The experiment is mainly to explore the possibilities for creating dominance by contrasting certain large upper- and lower-case letter forms against a smaller cap size of the same style font.

Lower-case letters, through their height variances, more curvilinear characteristics, and ascender and descender influences, are more readable than caps.

Segment Two

*Top-left:* These two vertical elements carry the eyes downward in two monotonously alike shapes. The same uninteresting characteristics prevail here as at top.

The vertical and horizontal revise creates directional contrast in *rhythm*. The unification of both elements into a pleasing, unified pattern bespeaks *unity*.

Top-right: There is a lot to be said for sticking to type styles that have the classical Roman proportions in their design. This thumbnail illustrates some lower-case attributes. Compared to the all-cap arrangement, above, it is improved in width of line contrast. Basically, we used a cap S to widen the five-character "Shape" line. Then we raised the composition to a better optical center.

*Below:* If the layout style permits, and punchy, wide display lines are needed, types with broad beams can be used; for deep narrow areas there are suitable styles.

Segment Three

Top left: Tonal contrast, with all its layout potentials, would require a volume to describe. So we demonstrate this quality simply by placing two monotonously alike bands in a layout area. We toned them to 40 per cent of value and only comment: "flat, ordinary, unexciting."

*Below:* Again, by increase in size, shape, and particularly *tone*, utmost *contrast* is created for the top unit.

*Upper-right:* Unadorned sans-serif types lend themselves well to maintenance of tonal values in a layout. Here is about the lightest tone to be found for the size used in monotones.

Below: There are perhaps bolder types which might be used to emphasize the last demonstration, but the contrast illustrated is extreme enough in size, shape, tone, and position for this experiment.

Apply Visual Variances

A trained orator utilizes every manner of vocal accentuation, modulation and gesticulation to "put his message across." He directs attention to the salient points of his talk by properly emphasizing these highlights in a logical sequence while subduing less important details.

In much the same manner the skilled designer and typographer emphasizes his message by directing attention to the salient points of his visual effort in logical order. As the orator uses vocal variances, pauses and other means of accentuation, the layout man utilizes the various letter forms and other design devices in various tonal modulations.

Proper "breaking down" of copy for sense in the analytical stages is the first step in attaining effective emphasis in layout and typography.

By this is meant the allocation on each line of that part of the copy that is logically and comfortably assimilated by the eye as a unit. Then, after the brief, natural, visual pause at the end of that line the eyes revert to the beginning of the next one and thus makes for an arrangement of lines that break by sense. In short, words should be printed as they are spoken. For example:

Spend Your Summer Vacation
High in the Poconos
is a good breakdown in two lines.

However, the lines:

Spend Your Summer

Vacation High

in the Poconos

are not correctly broken for sense.

If the word "high" is to be accentuated in a layout to emphasize altitude, it could be emphasized in the manner shown in the thumbnail second from top-left in the following page panel. Here the size and structure of the lettering "high" predominate in the pattern but it is logically grouped with the proportionally well-accentuated "POCONOS" and thus is emphasized correctly.

Often copy is furnished with no guidance from the copywriter or client as to the theme or "slant" for display emphasis, nor is the method of approach, whether direct or indirect, suggested.

So with pad and pencil one evaluates both the tangible and intangible aspects of the copy and crystallizes several thumbnails in varying degrees of accentuation and emphasis. In the first thumbnail, "Vacation" dominates the pattern in size and position while "high in the Poconos" by close association is next in importance. "WAYSIDE INN" is large enough to attract attention at the bottom of the rough, and counter-balances the display at the top. In the next layout the signature is purposely kept small to harmonize with the lines of somewhat similar size at the top. By subduing these elements more dominance is given to the center display. In the third top rough, "Summer Vacation" is the theme.

The top-right example attracts attention with "Poconos" by dominance in size, variation in letter form and position. The signature is enlarged proportionately.

The left rough in the second row subordinates the two-line grouping "Spend Your Summer Vacation High in the Poconos" and accentuates "Wayside Inn" while creating atmosphere with an illustrative element. The center rough displays "Your Summer Vacation" in this

relative display proportion. Here two large italic initials, Y and V, placed in vertical sequence, form the axis design. This institutional type layout omits text areas.

The two more airy, horizontally shaped layouts at the extreme right accentuate "Wayside Inn" most emphatically. In the upper one, "summer vacation" is second in display importance while the lower accentuates "poconos" in the two-line head.

Various degrees of display emphasis are illustrated in the experimental thumbnails. Sometimes the contrast is very emphatic while in some cases it is more subtle. By employing the full range of type forms in harmonious groupings and utilizing lettering, pictorial elements and suitable ornamentation in proper emphasis, the layout function of attracting the eyes is facilitated.

The technique in the bottom-left thumbnail adds punch and typifies a poster-type layout while the roughs above are more restrained.



Roman types of classical proportions with normal, open, rounded characteristics seem best suited for experiments in contrasting letter forms. A type like Garamond, for example, has in each point size five letter forms: CAPITALS, SMALL CAPS and lower case in the roman and CAPITALS and lower case in the italic.

Garamond Bold also has similar form variants in each size. Widening the tonal possibilities while retaining "family relationship" is desirable in certain display patterns.

In the first sketch, monotony prevails because there is no structural or tonal contrast in the two lines of equal width.

In the second example (underneath) initial emphasis is created for "Contrast" by an oversize cap C, then by deemphasizing "In type." A certain uniformity is maintained by keeping "HEADS" in same size as "ONTRAST."

Flush-left and flush-right alignments of the two main words to be emphasized create an emphatic, orderly arrangement while "hanging" the minor word "IN" in the right margin creates a subtle contrast in line widths.

The third example (downward) causes most forceful display contrast by increasing sizes of first and third lines.

In the fourth example, the more mechanical letter design of the modern roman types like Bodoni is apparent. While capital lines contrasted against italic upper and lower case are most forceful, complete tonal compatibility must be a criterion. In this vivid experiment the italic lines are too strong so we suggest a larger cap C in the opening line.

The top-right example is purposely drawn in two monotonous upper- and lower-case lines. Immediately below, the relatively narrower italic of the same font creates stronger structural contrast.

The third experiment illustrates how more layout depth allows for greater emphasis in a three-line display.

Again, the three examples characterize oldstyle roman types, but a transitional roman such as Bulmer, with its comparatively large italic, could certainly interpret the pattern effectively.

The fourth example reverts to the modern letter structure. Bauer Classic is such a type.

The second line illustrates that, while italic caps may fit certain experiments, the first result is not always effective.

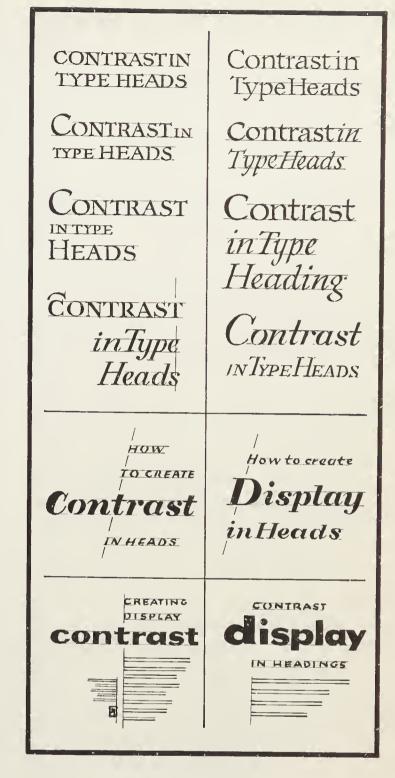
Narrow line width required great reduction of type size to fit the character count. The result is incompatible with the "Contrast" line. We left it as a foil for further experiments below.

In the first diagonally aligned display, a better tonal contrast and improved utilization of italic caps is evident. Here the subordinate italic cap lines are wider, of stronger letter form, and are letterspaced.

The main line could be Normande italic. The smaller type could be a sans serif of proper weight, Lydian Bold, or one of the Bodonis, depending on the impact values or style harmony to be achieved.

The second layout keeps all display in upper and lower case. This example seems well balanced and unified. The eyes visualize "Display" at first glance; quickly coordinate it with "in Heads."

While at first glance neither of these nonconventional display formats would seem to fit the same layout patterns as the more reserved arrangements above, no

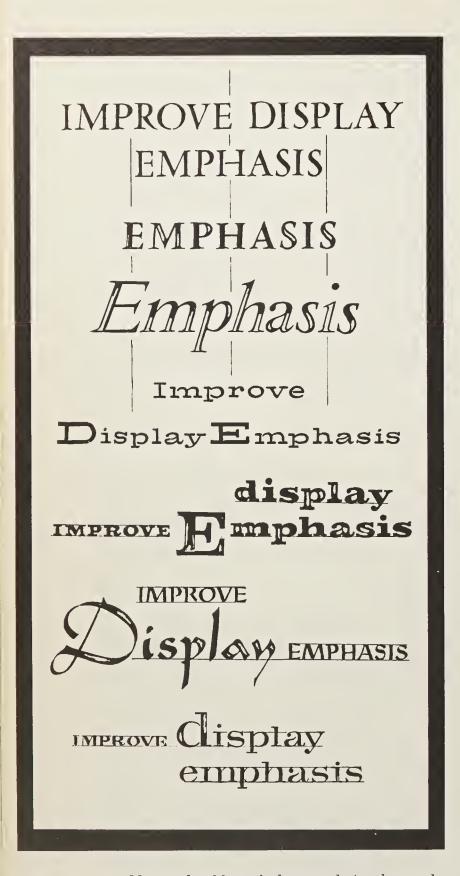


arbitrary rules or inhibitions should preclude continued experiments.

The two examples at bottom illustrate how smaller cap lines, properly emphasize the display importance of larger, bolder, lower-case lines.

In the left sketch, the extreme horizontal rhythm of the broad, bold lower-case main line is emphasized by the swift, downward rhythm of the vertical axis on which all lesser elements are aligned.

In the last experiment, a still stronger display line creates greater optical import, but the vertical rhythm is not as vibrant because of wider lines in the less important elements, proof that all accompanying elements in a composition have a design influence on the main display element through size and shape.



Never should one's layout choice be made arbitrarily. Every piece of copy offers a challenge to the layout man's versatility and should prompt several analytical thumbnails before an actual size layout is rendered. These basic idea layouts need not be meticulously rendered but should symbolize approximate heights, widths and tone values, placement and grouping.

Left: Three-word head in two centered cap lines illustrates a commonplace, run-of-the-mill display. The fine proportions of Vendome, a classical roman type, were traced as shown. The vertical lines dividing the space into four equal widths demonstrate—if your eyes have not already told you so—that the second line is approximately half the width of the first. This is mathematical relationship in line widths. Lettering the second line in Vendome Bold, appropriately letterspaced, gives it greater width to improve the proportion.

A limited amount of letterspacing improves readability in all-cap lines, as does proficient wordspacing.

The oversize Vendome Italic "Emphasis" overpowers the first cap line in tone and would harmonize better with Vendomc Bold caps. However, its improved width relationship is the main consideration.

In the Hellenic Wide example, "Improve" occupies much less than half the width of the second line, which was widened by the broadness of the caps D and E.

The other experiments further exemplify the principle that lines should be so regulated that the eyes cannot readily compare widths. Some type is traced, some roughly symbolized, but all examples suggest careful exploration of size, shape, tone, and position to attain correct proportions.

Fortune Bold and Extrabold have good structural and tonal values for emphatic display. If some exotic or decorative theme permits, Legend, with its calligraphic sweeps, contrasts effectively with roman caps, such as Post Title or Lydian in proper tonal weight.

Craw Modern and its bold face create word and line widths of excellent proportions with a minimum of effort because of their broad letter design.

Right Panel

Most house organs shout their title in blatant type sizes. The right one gets attention by use of a medium-weight, sans-serif, all lower-case arrangement isolated right up close to the top-left of the cover. Further emphasis is achieved for the title, "design for publishers", by surrounding this type-logo element with extensive areas of white space underneath and at right.

The index of articles is functionally arranged flushright at the top-right of the layout, and set in restrained sizes so as not to detract from the forcefulness of the title.

Inside-page treatment for house organs can carry out the spirited tempo of a cover if the designer follows through in compatible style — as the partial page demonstrates. Credits go to Designers 3, Inc.

Corvinus Skyline, by its slender, vertical thick-andthin characteristics, has a very rhythmic quality. It keeps "bouncing up and down" in the Bauer specimen sheet, particularly in the logo-style signature which is effectively isolated at bottom-right for emphasis.

ATF, in this trade publication ad, demonstrates that there is plenty of rhythm and bounce in square-serifed Clarendon which emphasizes "joke" emphatically.

# Create Vibrant Pages, Spreads

The application of *contrast* to cover layouts for company magazines, publications, programs, reports, surveys and other individualized formats obviously gets the designer's prime attention. But what about the inside pages? Do their layout and typography reflect an appropriate extension of the initial design theme? Is there vibrancy in the structural patterns, attention value and interest in the pictorialization, drama, and readability in the type projection? In short, has *contrast* been diligently applied throughout?

The specimens in the accompanying panels graphically explore some potentials.

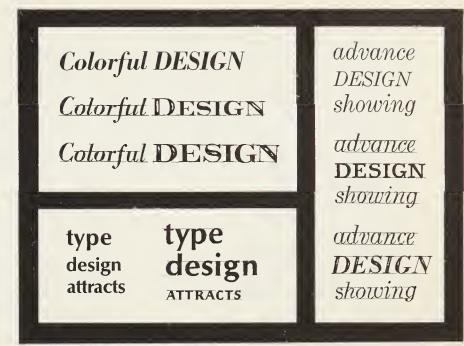
Top-right Panel

There is decided contrast between the upper- and lower-case italic "Colorful" and the italic cap "DESIGN." However, each word measures about the same width, dividing the line optically in half.

In our redesign, certain characteristics of Craw Modern keeps it compatible with Bodoni, while its wide caps create more decided contrast to the italic lower case. It brings greater width to "Design." The all-cap word in the third example increases the display emphasis which is further accentuated by improved width proportions.

In the type pasteup in the lower-left panel the line widths are uninteresting: "type" is the dominant eyecatcher, and by its larger size incorrectly predominates over the words "design attracts."

In the redesign "type design" gets prime optical attention, while the greatly reduced, letterspaced cap line



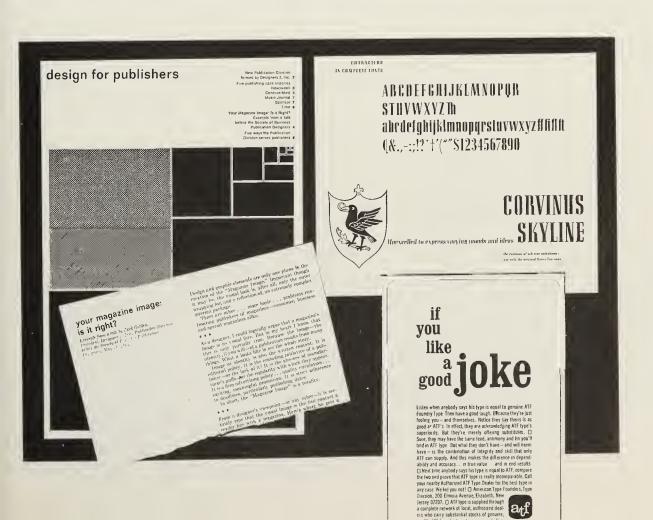
"ATTRACTS" is subordinated accordingly. Optima Semibold is suggested.

In the right-vertical panel the three-line pasteup of Century Oldstyle shows the unemphatic use of italic caps for display contrast.

In the first redesign, the sturdier roman caps of Century Schoolbook Bold are suggested. By letterspacing this hefty "family relative," a wider and better-proportioned main line is attained.

For the last experiment we traced the original Bodoni *DESIGN* of the first line in the panel alongside, injected some letterspacing and tested it for both contrast and line proportioning.

Some type styles will mix and others will not.



# You know what YOU want —better than we do

If you're a key executive in an industrial concern seeking a new plant site, you certainly know your requirements better than we do.

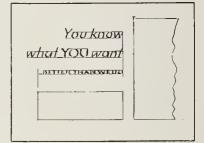
There's a definite possibility that in the vast western territory served by our railroad, there will be one or more available sites coming mighty close to hilling the bill.

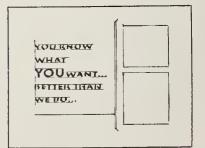
# You know what you want...better than we do...

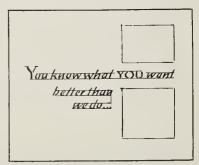
1 PYULIN

	I ranius
YOUKNOW	
WHAT	
You	
want	
BETTER THAN	
WF.DO	

you know what YOU want... better than we do...







At top-left is a previously printed ad which has monotonous horizontal rhythm because of static repetition of shapes and wide lines.

The six surrounding sketches test various patterns for improving heading emphasis and more vibrant space allocation.

The first revision breaks down the heading into three lines, aligned flush-left and irregular-right. Here the widths of the lines create a normal irregularity at right which depends on character count rather than forced letterspacing as in the original. It looks unaffected and reads faster.

White space is effectively allocated above and to the right of the heading rather than between the head and text as above. Thus, the heading is brought into closer association with the text which is broken down into two columns.

In the lower-left layout a more dynamic downward rhythm is generated by the vertical axis arrangement of the six-line heading which contrasts letterspaced capitals to emphatically enlarged lower case for "you want." This grouping is unified with the text block which, in this example, is noticeably wider than the side-head pattern. It allows the vertical margin between them to divide the layout width to the left rather than mechanically in half.

The text block is widely leaded to attain depth greater than that of the side-head.

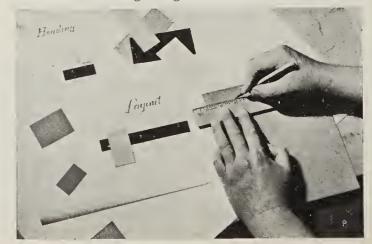
The top-right thumbnail reverses the alignment of the three-line axis head of the first example, changes the roman to italic and emphasizes "YOU" in roman caps.

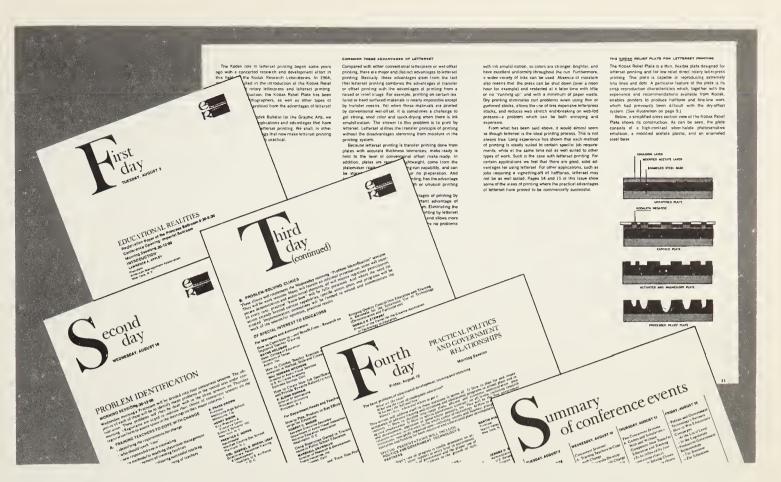
The next experiment definitely introduces wider diversity in shapes. First, the heading, which suggests a sans-serif type, introduces a subordinate size for "Better than we do" to test another form of display emphasis. The text is broken up into two differing shapes, the horizontal at the bottom and the decidedly vertical at the right.

A more compactly grouped head of capitals in a bolder version of sans-serif type in the next thumbnail is amply surrounded by larger, nonmathematically related areas of white space. Here a flush-left axis style head is tested in five lines.

The lower-right revision is the most "airy" of all. By its compact arrangement and interesting grouping, it coordinates display and text most efficiently.

Pasteups of black and various shades of gray cover stock facilitate designating tonal values.





Programs for convention sessions, conferences, clinics, or meetings need not be commonplace or lackluster.

"Educational Realities," the title of a conference held by the American Management Assn., was designed into a general conference logotype. It was used as an attention-getting device on the cover, then in miniature at top of most inside pages.

Oversize Baskerville initials, blown up to 10 picas deep, were used to pattern specific typographic logos for each of the four days of the conference. Thus "First day," "Second day," etc., were dramatically positioned at the top-left of the corresponding program page, adequately accentuated with white space.

In addition to their design qualities, these emphatic type logos serve a functional purpose; they eliminate indecisive page-thumbing.

*Upper-right of panel:* There does not seem to be much contrast in the first three columns of this double spread. That is because the lavish white space that accentuates the bottom of the text is not too discernible. But, actually, there were about 7" of white margin below column one, 5" below column two, and over 6" in column three.

Those subtle, well-proportioned and contrasting depths of areas of white space are the design foils for dramatic projection of the forceful two-color illustration in column four. It is a step-by-step pictorialization of the making of a letterset printing plate. Pages are from Eastman Kodak's *Bulletin for the Graphic Arts #10*.

We clipped from advertising pieces the four display items shown and pasted them in experimental patterns. They explore the display possibilities with such types.







# Rhythm Activates Design Tempo

In a composition of poetry or music, rhythm imparts action, variety and interest, by measuring and balancing the movement of sound. In layout, likewise, rhythm instills action, variety and interest, by measuring and balancing the movement of vision. Rhythm in layout should give expression to the theme of the subject. It may be slow, fast or intermediate, according to the

### Left Panel

Lithopinion is a quarterly review distributed to the membership of Local One, Amalgamated Lithographers of America. Its 9"x12" format projects lavish color illustrations and dramatic monotone pages and spreads that exemplify the utmost in reproduction.

Of particular interest is the important role that design and typography play in every issue of this graphicarts journal. Like the application of the most advanced techniques in photomechanics and offset printing, the most contemporary typographic patterning of its pages is employed in its creation.

A few representative monotone pages illustrate the forcefulnes of the contrast achieved by dramatic use of pictures, appropriate type display and effective control of white space.

The two-line display "THE HAND," sunk deep at the head of an opening page of an article, is set in Weiss initials No. 2, amply letterspaced. The vertical stems of the E and D are aligned and form the imaginary axis extending below and against which the block of Trump Italic text is aligned flush-left.

The flush-right alignment of all elements, except the main head, is the design device that holds the pattern together optically.

The article runs over in one single wide column but the ample white margin allows the same Weiss Initial heading to be repeated (in a smaller size) to create added design contrast and identification.

The bold black symbol atop the first page of the spread is a dramatic eye-catcher for "TAMARIND", set in Trump Imperial Bold. It has emphatic downward visual impact — directly into the horizontal picture below.

In the lower illustration, the Finch, Pruyn ad on the inside cover of "dot zero" contrasts the ragged-edge blow-up of the most ancient type style with some of the most contemporary styles and usages.

The dominant element symbolizes the gothic-text type style popularized by Gutenberg. Printed on parchment or rough-textured paper from handcrafted types, it reflected the traditional calligraphy of the scribes.

Sans-serif types, by direct contrast, exemplify the unadorned simplicity of clear-cut letter forms which lend themselves well to contemporary techniques of arrangement and reproduction on a wide variety of paper stocks.

The miniature FINCH PAPER logo at extreme bottom is the design foil for size and style contrast to the dominant ragged-edge type element, as is the clear sharp edge of the vertical edge of the reverse "contents" and credit panel at extreme right.

tempo desired. Design application must vary accordingly.

In every layout the eyes are attracted naturally to the display element that is in the most dominant position or has the greatest attention value. It then progresses according to the visual sequence of the pattern established for the remaining elements, either completing the cycle effectively or becoming confused and losing interest.

If the size, shape, tone and position of every element is correctly regulated the design flow of the layout is facilitated and the eyes are carried throughout in a logical progression. The natural direction of reading is from left to right, from top to bottom, from top-left of a page to the right-bottom. A design that leads the eyes from the upper-left of a composition, through all elements, to a successful terminus at the lower-right, accomplishes its purpose in a most logical manner. That is not to say, however, that every design must follow this procedure.

A design could evolve from various other points in the layout area, and the design flow may be interpreted by many directional devices, but it is well to begin with basic optical procedures and apply the unusual and more involved techniques as required.

# Bottom Panel

The rhythmic progression of the circular elements carry the eyes spiritedly from the dominant horizontal band at top to the signature at bottom. Variation in size, tonal accentuation and placement stimulate proper directional flow while creating depth.

In the top horizontal sketch, alongside, rhythm is created by the repetition of the similarly shaped smaller illustrations that recede from the dominant illustration at right-foreground. Here, again, depth is created by reducing the sizes of the vertical elements as they follow progressively the ornamental unit into the background.

In the smaller thumbnail underneath, the broad horizontal illustration suggested across the top illustrates how such a shape carries the eyes from left to right; then

One controls the visual direction of units and masses by sizing and shaping them to properly accentuate their design qualities; also, by proper toning and activated positioning. For example, a vertically shaped element directs attention downward or upward; a horizontal element to either right or left, and an angular, circular or other irregular one in the direction of its influencing characteristics.

The direction created by a horizontal unit can be changed by placing near its terminus a vertical mass, trade-mark, ornament, initial letter or other element that will lead the eyes in the direction suggested by the added element.

The monotonous rhythm of identical, deep vertical masses can be interrupted by placing a horizontal element across the bottom to relieve the continuous downward movement and to create interest by changing optical direction.

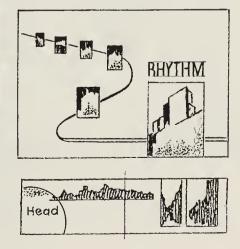
The attention value of smaller elements may be increased over larger ones by emphasizing their tonal values, altering them to affect unusual, irregular shapes and by surrounding them with large white areas. Thus, by utilizing the influence of another basic layout requisite — *contrast* — rhythm can be accentuated.

how two decidedly vertical illustrations can decisively change the visual progression downward. The suggested perspective in the last two elements augments their rhythmic influence.

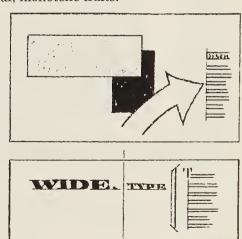
The lower-right point of the star points diagonally into the broad diagonal white panel; the eyes obviously are carried diagonally downward to head at lower-left. At top-right horizontal layout the movement is left to right, downward and then emphatically in the direction of the arrow.

Type itself has rhythmic qualities. While wide types like Ultra Bodoni help accentuate horizontal rhythm, the individual letter characteristics create vertical rhythm by their heavy, vertical, monotone traits.











The accompanying thumbnails evaluate techniques for applying *rhythm* in facing pages. Visual progression is stimulated by shapes of elements.

### Top Row, Left

Type is normally set horizontally for utmost readability. However, there are certain letter forms which can speed up visual sequence such as the italic "from left."

Movement is emphasized by ample white space at the left and bleeding of the broad, black horizontal into the center-fold of a spread. The sharp-pointed arrow reversed within the element demonstrates how some illustrative shape, having directional qualities, can further evoke *rhythm*.

The text masses underneath, placed alongside each other, form a horizontal grouping, which leads the eyes from left to right.

The vertical rule carries the eyes downward, as does the black element which again has an accentuating arrow. In both examples the visual movement is emphatically directed to the arrows by the broad blacks. These two predominating elements illustrate contrast in direction—the first one leading the eyes to the right, the second one leading the eyes downward.

While the over-all shape of the right text element is vertical, the bold lead-ins create horizontal rhythm.

# Top Row, Right

This thumbnail suggests a pictorial spread wherein four photographs are cropped to achieve varying shapes but all are regulated to a certain orderliness. The two horizontal pictures are as deep as the width of the vertical pictures that change visual flow to the bottom.

While the directional quality in the opening horizontal picture is to the right, the pictorial influence in the second has vertical rhythm. However, by regulating the shape of the second picture, shape harmony is achieved with the first and the eyes are carried dramatically across the gutter.

The display suggests a roman oldstyle, or transitional type with a spirited italic.

The axis arrangement of subhead and two text areas on either side of the folding edge creates vertical rhythm.

Using the right vertical edge of the first picture to establish an axis, the vertical text unit is aligned directly underneath. The irregular left, flush-right-aligned "Subhead here" accents the downward rhythm of the whole picture-type composition to the bottom-left of the gutter.

### Second Row, Left

Caps read slower than lower case but here they serve well, constructionwise. The three lines in forceful bold sans serif form a flush-left axis to start a fast downward rhythm, but quickly the visual sequence changes to the right with the larger, medium italic — right into the pictures which then create downward rhythm. The text blocks have a horizontal rhythm as does the signature, but the lower-right text is deep and narrow to harmonize with the picture shapes.

# Second Row, Right

Slim types like Onyx, Spire, Corvinus, whose main body characteristics are decidedly heavy, create a vibrant rhythm in themselves. Here "head" in its four-letter compactness changes from the horizontal rhythm of the upper picture pattern, to read forcefully downward and harmonize in shape with the lower-right picture. The flush-left alignment of the subhead to the right of the center-fold accentuates the downward flow.

## Third Row, Left

Here the dominant vertical rhythm of the opening picture leads the eyes smack into the display heading which cuts a swath right through the photograph to the right. While the text column and the unit of three pictures at top-right are vertical in shape, a left-to-right motion is suggested by the horizontal grouping of all elements above the heading.

The uniform depth of all the top units and the alikeness in width of the small lower units to those above create "the uniformity that offsets the irregularity" of such a variety of shapes and sizes. There are six separate pictorial units and three type units of varying sizes in this thumbnail, but they have been arranged in so orderly a manner that visualization is simplified.

### Third Row, Right

A horizontal shape can also lead the eyes from *right* to *left*, as typified by the directional qualities in the upperright illustration. Then everything moves rhythmically downward on a central axis, induced by the type style in "Heading," the bottom logotype and the axis-style arrangement of type on both sides of the center-fold. The "Signature" gets emphasis by letterspacing to shape it horizontally.

# Bottom Row, Left

Four vertical pictures in varying widths are aligned at the top as one broad, horizontal pattern. A flush-left alignment of the lead-in at upper-left, the "LEFT" portion of the display and the right edge of the first picture together as a unit, create downward eye movement as do the shapes of the three pictures and the strong text column at right.

### Bottom Row, Right

Grouping together pictures of lesser importance results in a straightforward vertical pattern, as at the left in this thumbnail. Then the more important pictures can be displayed prominently in a broad, horizontal pattern to get prime attention. The dominant upper composition could contain one dramatic picture, or three or four, depending on how well the cropping emphasizes the storytelling value of the original shots. The "Head" type suggests a fairly wide, open-countered style such as Weiss or Baskerville.

Types like Hellenic Wide and Craw Modern have broad design characteristics and wide serifs which can emphasize horizontal rhythm.

# **NEW** ultimate

# Mabcdefghij

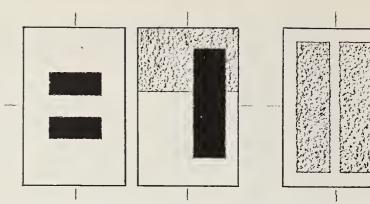
# Unity Coordinates All

Casually glancing at a tree, we comprehend it as a unified object. We do not visualize each individual leaf, twig or branch. Similarly, an architecturally correct building is viewed as a unified structure—if all the component parts have been correctly coordinated. A layout, similarly, should be so constructed that its component parts are harmoniously combined and comprehended at first glance as a unified composition. As the incorrect shaping and placing of windows, or other structural elements, could affect the unified appearance of a building so, too, can the unharmonious shaping and placing of units and masses in a layout disturb its unity.

Unity holds a design together. It prevents looseness and disorder when a number of variable units and masses are combined in a layout. The fundamental objective is to simplify the number, shapes, sizes and positions of display units by grouping them in an orderly, unified composition.

In an all-type presentation, simplification is primarily achieved by grouping together all related display and text and by reducing type sizes, styles and measures to a minimum.

When illustrations, type and other elements are combined, the same fundamentals are applicable. Individual display units that have a common interest and are of equal importance should

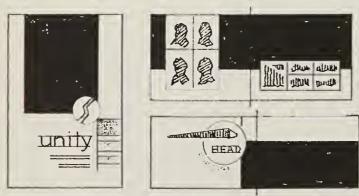


Here are three pairs of symbolic thumbnails to illustrate the fundamentals of *unity*. The left thumbnail in each pair has two elements that have equal optical importance but lack cohesion. The right thumbnail in each pair unifies the two elements. To create greater interest, however, *contrast and proportion* are introduced.

be grouped together and the design importance of the collective group evaluated as a unit.

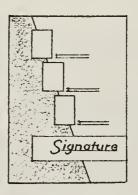
There are many techniques for arranging related illustrations in orderly combinations. They may be grouped to form one pictorial element, combined with related type display as surprints or reverses and employed with various screen tints in many photomechanical techniques.

Of all design requisites, *unity* is of the greatest importance, for if we achieve *proportion* and *balance*, *contrast* and *rhythm*, and fail in the combining of all into a unified and harmonious composition, attention value is scattered and interest disintegrates.

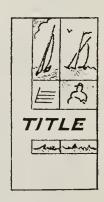


In the first vertical sketch the circular element is the unifying element that coordinates the dominant vertical unit at top-left with the three horizontal elements at bottom-right. By grouping the head and text in close proximity visualization is simplified.

Right-top horizontal thumbnail shows grouping of four pictorial units that are related in one vertical panel at top-left and five related illustrations in a horizontal panel at bottom-right. This simplification process promotes unity by reducing the number of design elements for the eyes to assimilate.





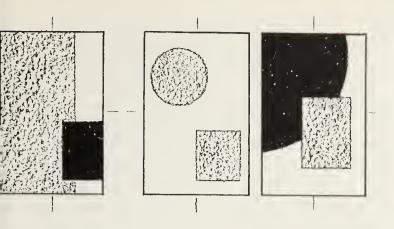


Then follows a horizontal variation of the initial experiment wherein a circular element creates unity.

The central thumbnail uses a diagonal tint pattern as a unifying unit; *rhythm* and *balance* are quite evident.

The next experiment uses the dominant lower-case e as the unifying focal point in the type pattern.

The last example accentuates the shapes of five pictures, and coordinates them with a type lead-in to frame the "TITLE" and unify all elements.



Right: A large horizontal picture unit which dominates the top spread has prime attention value. Its shape promotes directional movement to the right across the gutter, which is accentuated by the horizontal color band at the top. While the individual shapes of the three right illustrations also accentuate horizontal movement, the grouping of the three unified elements is definitely vertical, to add directional contrast and interest, as do the two vertical columns of text.

The circular element, bottom-left, pleasantly relieves the monotony of too many angular shapes, as does the circular extremity of the top-right solid band.

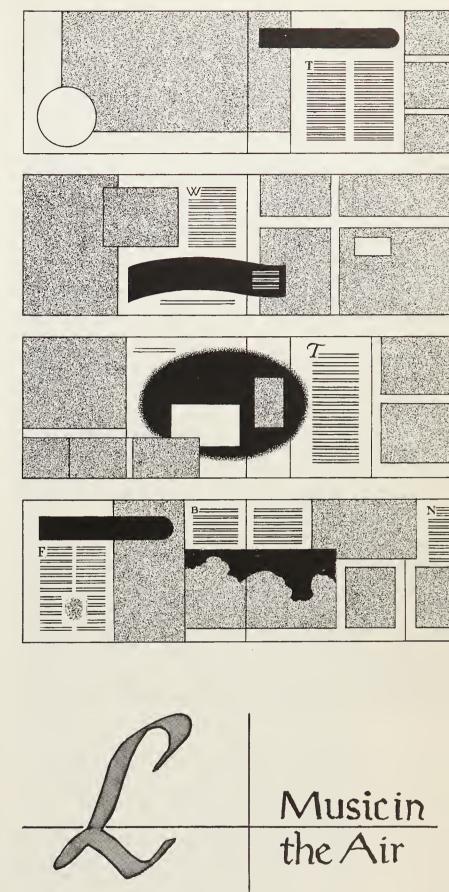
Throughout these thumbnails lettering is omitted so that the pattern may be applicable to variations of textual copy, type styles, tonal qualities of halftones, etc. For example, the circular element at bottom-left could enclose a line-illustration, wash-drawing or a subordinate block of text. The solid headband could have a line of type on it in reverse. Ample space is available beneath the dominating illustration for a caption.

In the second spread, the dominating solid band sweeps dynamically across the gutter to unify the large right grouping of pictorial elements with the left page. Here five elements bleed off the edges to amplify the expansiveness of the pictures while the one in top-center at the left is accentuated with white space at three sides. The text column and the extreme left vertical illustration, contrast the horizontal movement, as does the vertical element at bottom-left of the right page.

In the third spread a wider variety of pictorial shapes is suggested. The four elements at the left are unified by grouping together and overlapping the fourth on the dominating solid whose oval-shape spreads across the gutter and acts as a background for two other rectangular elements. The vertical column of type and white space surrounding it emphasizes the text.

Broader allocation is given text blocks in the last example, which employs a different treatment entirely across the gutter.

Here the silhouetted contour of the central illustration is accentuated by the horizontal solid background upon which a subheading could be reversed to amplify the heading that may be placed on the dominantly solid band at top-left. The interesting pattern of white space, created by the placement of all elements, enlivens the entire pattern by its irregularity.



In this tracing-tissue experiment an oversize Lydian L is simply, but effectively, unified by two crossed rules with the simulated Post Roman Medium words at right.



In the top-left example, the dominant illustrative element combines three symbolic wash-drawings on the tonal background of the letter A. Its right diagonal side keys the shape of the axis of the accompanying type.

The "Plywood, Laminates and Adhesives" head at the right accentuates the dominant vertical shape of the plywood illustration beside it.

The dominantly vertical illustration in the left-central example keys the left-axis arrangement of the "New Product . . ." heading and leads the eyes downward to the subhead, adroitly patterned in a semicircular alignment which accentuates the curved contour of the bottom of the toothbrush and its container.

In the next right example, the heading "worthwhile," in squatty, expanded style and three-dot leaders, carries the eyes horizontally to the dominant telephone-receiver opening. Of particular note, however, is the right, irregular setting of the accompanying text which patterns itself loosely to the left side of the illustrative element.

"Bridge-the-gutter" Techniques

In planning the facing pages of a pictorial broadside, booklet, house organ or magazine, where the prime objective is to present the picture story in a predominating manner with limited textual elements, it is obvious that the more unrestrained the pattern of the spread appears, the more dramatic will be the presentation.

The most important basic technique for "bridging the gutter" is to create an optical continuity which carries the eyes across the central vertical fold in a subtle, effortless manner. When the facing pages comprise the center-spread, the composition is most readily attained and the mechanics simplified, but even when the pages are separately printed to fold and bind together as a spread they should be so designed that the pattern is achieved with mechanical ease.

Bleeding pictorial elements off the pages of spreads at various points helps to create the feeling of expansiveness, but it should not be overdone. One relieves the monotony of too many bleed pictures by surrounding some with white space of the proper proportions.

Having attained a basic allocation of all pictorial elements in a thumbnail by careful attention to proper proportioning and their placement to avoid mathematical relationship, the next most important step is their unification.

The "Sipped with delight..." display head, set in the center of the brandy inhaler most definitely accentuates the contour of this dominant unit which acts as a unifying element for the bottle and the product.

In the lower-left example, the dominant illustrative element shows how the shape of a photograph may be controlled to impose itself harmoniously on a drawing which symbolizes "tank storage," a part of the secondary display copy at its right.

Important, however, is the adroit reversing and positioning of "problem liquids" at the top-right of the illustrative element.

The contour of the girl's back in the simplified wash-drawing in the "lollipops" ad frames the pattern of the typography in a unified manner.

In the last, bottom-right example the shoe silhouette contour guides the step-off pattern of the display typography at the top. Together, these elements combine to activate directional movement harmoniously.

It bears repetition that layout serves its purpose well if the mechanics of reproduction are foremost in the mind of the layout man as he evolves the basic thumbnails. As the planning progresses, every application of design should be predicated on its helpfulness to the reproduction.

Whether the printing is to be letterpress, offset or gravure, certain basic procedures and techniques are equally applicable. For example, it is inadvisable to position certain forms of typographical headings across the "gutter" (the binding edge) in such a manner as to preclude proper alignment and readability, tone or color matching, equal word- and letterspacing. It is inadvisable to place certain types of illustrative elements in positions that endanger their proper negative splitting and, through unanticipated irregularities in folding and binding, decrease the effectiveness of the ultimate printing.

Top-Right Panel

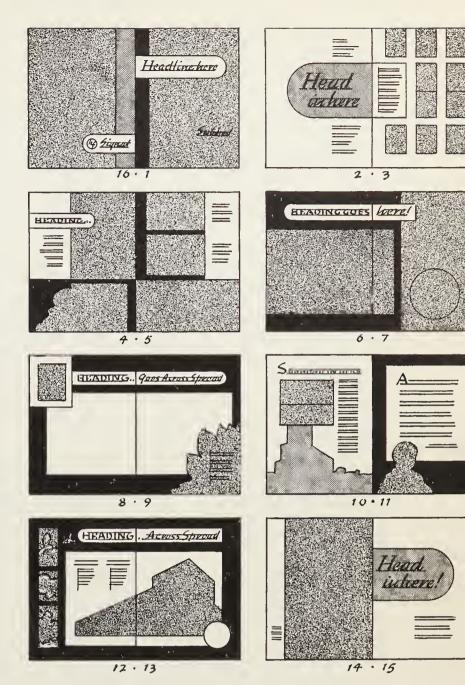
Thumbnails for a typical 16-page, self-cover, vertical pictorial booklet. The broad patterns represent illustrative or typographic elements of a variable nature which can be changed to meet the needs of specific material. Solid black symbolizes color; stippled areas suggest picture areas.

The sketches basically illustrate the principle of applying *unity* by placement, grouping and the proper allocation of white space.

The top-left thumbnail illustrates the allocation of elements on the last and first pages. A horizontally mortised band is used to tie in the heading on page 1 with the pictorial element which bleeds top, bottom and right side. The contrasting vertical color solid gives added emphasis and depth. On page 16 the signature and logotype are placed logically at the bottom-right in a signing-off position, reiterating the principle that natural optical progression is from top-left to bottom-right. The horizontal main-head panel on the layout to the right, running from page 2 into the well-unified group of black pictorial elements on page 3, cohesively bridges the gutter and optically unifies all elements. Pages 4 and 5 are unified by vertical and horizontal elements which terminate at the binding edge of both left- and right-hand pages. Comfortable white margins at left and right sides of the spread on which the captions are positioned aid the unification.

The broad horizontal picture element, running from page 6 onto page 7, as well as the headband at top, requires splitting of both negatives in photomechanical reproduction. The heading likewise requires the proper breaking of copy for correct positioning of type on either side of the gutter. The width of the headband obviously is predicated on the copy.

Pages 8 and 9 are effectively unified with an over-all background pattern whose broad expanse accents the display importance of such a spread.



Pages 10 and 11 are effectively unified by a color pattern: a silhouetted tone across the bottom of page 10 and a solid, which is effectively mortised, on the right page, to emphasize the lower silhouetted figure.

Pages 12 and 13 use the heading technique of 6 and 7 in reverse and the mortise in another effective manner.

Pages 14 and 15 echo the basic pattern of pages 2 and 3 with a large closing illustration at the left.

Orpheus and its vibrant italic would be an appropriate type accompaniment for the above picture pattern thumbnails.

# Frederic Trofarge Academy of Science

Coordinate Type, Pictures

When a forceful, dynamic illustration is the dominant element in a layout, fullest advantage should be taken of its shape, contour and directional qualities to influence the accompanying typography.

Often the heading pattern alone need be coordinated with the influencing characteristics of the illustration while the accompanying text falls more naturally into a conventional make-up. Sometimes both head and text shape themselves effectively into a more unified element, and subheads may assist in "reechoing" the style pattern established by the illustrative element.

Illustration contour quite definitely can influence the pattern of its accompanying typography but the resultant shapes and arrangements should look natural and unaffected. One should avoid utilizing settings that are obviously forced and stilted. Shape harmony and unified directional momentum are prime requisites. Types of proper style, weight and size, set in the proper widths, letterspaced, leaded and grouped correctly, help coordinate the visual presentation.

Every illustration should have one predominating shape or directional influence to be most effective.

In the left-hand page publication rough, below, the directional qualities of the figures and their silhouetting further dictate the lower-left page positioning. Upper-right placing of heading unit counter-balances tonal values.

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Right Panel

Nine facing-page thumbnails that demonstrate the technique of bridging the gutter – across two, three or four facing pages in a publication, booklet, or folder.

The first two top-left sketches use varying sizes, shapes and tone of rectangular pictorial elements to frame the display and textual elements therein.

In the top example "Heading across" is positioned to read uninterruptedly with the center-fold dividing the two words in an optically interesting manner, basically because of the unequal character count and variance of letter form on either side of the fold. Both the wide, horizontal top-left rectangular picture, and the silhouetted one at the bottom, bridge the gutter in their entirety. This assumes, of course, there are no details of importance in the pictures which would suffer from slight misalignment in the folding if the pages were not printed as a center-fold.

In the broad, two-page spread underneath, the "HEADING" is accentuated to create added tonal weight at top-right of the page to counter-balance the tonal influence of the rectangular pictures at left and bottom-left.

The next example underneath is a deep vertical four-page folder layout wherein the head is divided by the first two folds, suggesting that display will be most effective if its readability is not affected by vertical folds.

The broad area occupied by pictorial elements 2 and 3 could be replaced by a single dominant illustration, much in the manner of the first picture in the first sketch. Similarly, rearrangement of the heading to bridge but two pages to accommodate more text is another possibility, as in the three-page spread underneath. The bottom-left thumbnail adheres to the above principles but adds a silhouette at left and a circular element at right to illustrate the potential for introducing limited irregular and rounded elements for contrast where rectangular shapes predominate.

Top-right sketch is another three-page layout which utilizes a Condensed Gothic head for shape and style harmony. It uses a simplified circular mortise for accentuating the extreme straightforwardness of picture pattern — and also to position therein an important blurb or lead-in.

Informal balance predominates in the previous thumbnails. Variety may be introduced, however, by an occasional formal arrangement as illustrated by the "Heading CENTERED" page in the next thumbnail.

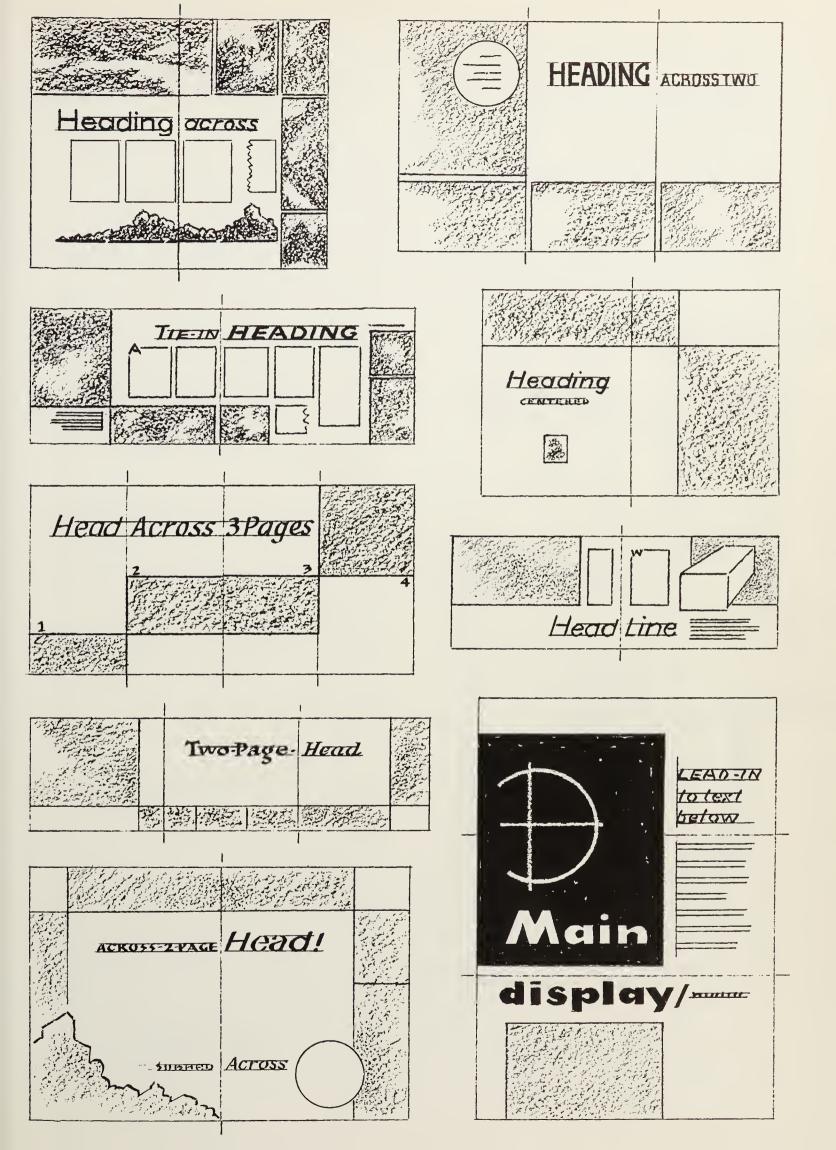
In the horizontal two-page layout underneath, the silhouetted package in the upper-right, by its shape, directs prime attention to the "*Head Line*" which is appropriately placed to achieve optical unity.

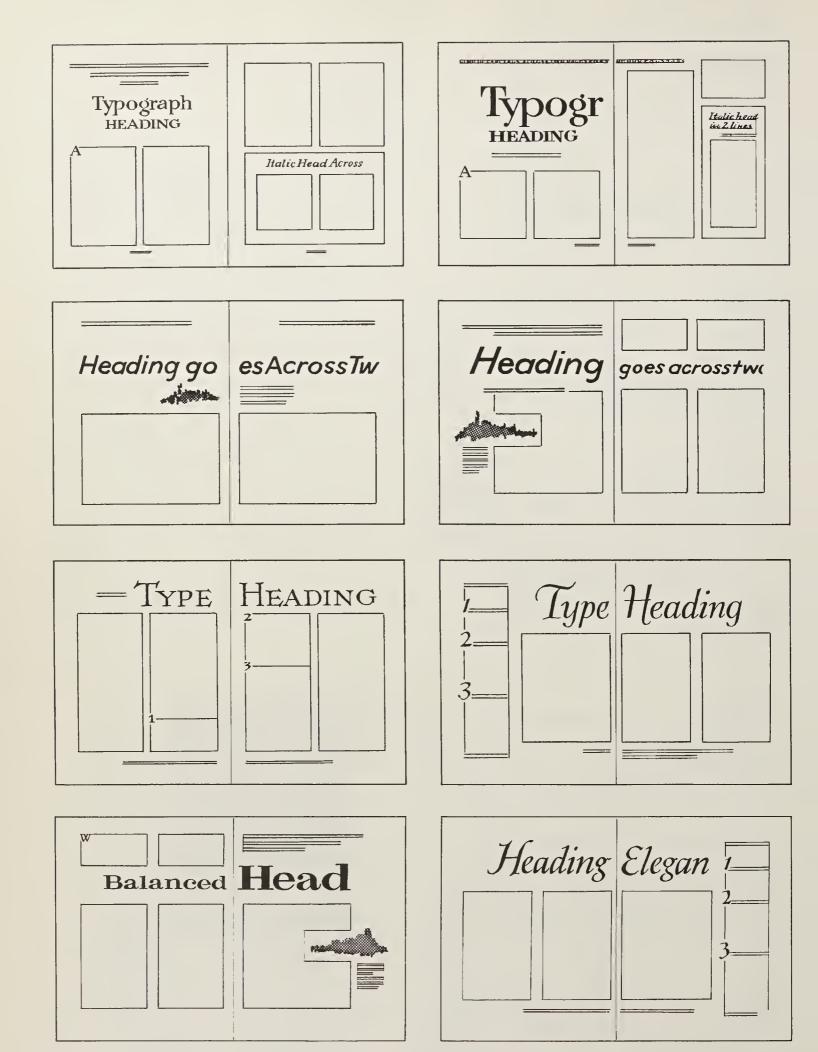
The last example is symbolical of three inside pages of a 6-page broadside. Its extreme poster-style pattern becomes enlivened by the divided vertical rhythm of its dominant element and the axis-style type arrangement alongside. In this case, the top horizontal fold is overprinted by the rugged vertical pattern of the dominant element. But the fold causes no optical conflict with any illustrative detail within the panel or the type alongside.

Neither does the lower horizontal fold – because of adroit positioning of "Main" and "display."

Practical consideration of seemingly unimportant mechanical eventualities — in the thumbnail stages — can improve the practicality of the full-size printed result.

Left layout typifies casual rendering style for type and illustrative elements that right thumbnails might require in blowups.





Left Panel

At the top of the panel are three sets of "before and after" layouts that portray, at left, a run-of-the-mill arrangement of elements in a two-page typographic spread, and, at right, a dynamic, more unified revision.

Top Row. These first two facing pages lack cohesion because each seems to be an individual composition separated by white space in the gutter. Equal margins at left and right of each page add up to twice as much margin in the gutter as at either outside margin. The individual pages are separated by white space horizontally in too mechanical a manner. The right-hand page, particularly, is divided exactly in half from top to bottom.

In the revised layout a direct horizontal continuance of the blurb across the gutter at the top as one line optically joins up the two pages at the outset. The gutter margin is reduced and extra space is put at outside margins.

The centered Bodoni head of the original layout is "kicked up" in size and weight, aligned flush-left for faster reading and placed towards the upper-right-center of the first page.

The emphatic style of head definitely needs the ample white space surrounding it, but it is not as static as the first one, and we brought it down in closer proximity to the text that follows it rather than hanging it in midair as in the original.

Second Row: About the only good thing in this stilted layout is the narrow gutter margin in center. Otherwise, the unimaginative balancing of elements leaves much to be desired. Each page is halved from top to bottom.

The revised layout redistributes elements across the spread in a more forceful arrangement by regrouping white space.

The two upper-left-and-right blurbs in the original are now combined in a livelier arrangement. The sansserif heading is given more display emphasis in its introductory phase and subordinated at the right. (This holds its character count.)

The illustrative element and descriptive blurb in their new position seem more related, more activated and less apt to disturb optical flow from heading into text.

There is a more balanced proportion of horizontal and vertical rhythm than in the original layout.

Third Row: There is nothing too much wrong with this conventional two-page arrangement except that the word "Type" could be moved to the right a bit.

However, it could be made livelier. Let us try. First, we have read the copy and found that the items, 1, 2 and 3 were really significant enough to emphasize, and emphasize them we did, as shown in the revised layout. This will require a slight revision in text to coincide with the new continuity. However, in this narrow, vertical arrangement the three salient points are set apart from the running text, the large figures creating an attention-getting display vehicle to enliven the pattern.

The Bernhard Tango heading, by its vibrant, fast-moving simulation of handlettering, carries the eyes swiftly across the gutter in a graceful sweep. By comparison, the stately roman capitals in the left layout seem motionless. While they spread more broadly across the upper layout area, the Tango head has a snug-fitting, faster-reading character in the larger body size

Bottom Row: Two variations of two of the revised layouts above. They were done by "flopping" the tissue layouts to reverse the position of the main text areas and other elements, making a few necessary adjustments and testing two different type heads. In the first, two sizes of Craw Modern bridge the gutter while, in the second, Palatino italic creates an elegant, effective arrangement.

Three examples which exemplify the technique of simplifying optical progression. The eye is attracted mainly by the symbolic illustration, then by its close association with the type, the message becomes doubly effective.



Smaller, more detailed illustrations, like those used by the *Reader's Digest*, require type accompaniment that is not obtrusive and overpowering. Baskerville, with thick-and-thin characteristics, rounded and open-letter counters is well suited for pen-and-ink or brush art.

The two newspaper advertisements below show how type is arranged next to an illustration to be influenced by the directional qualities in the picture.

Type can express atmosphere, character, and feeling. It can also emphasize layout style and its structural pattern and enhance the expressiveness — and readability — of its message.

There are thousands of styles that make type adaptable to any subject or manner of presentation. Likewise, there are certain design distinctions — and limitations — that suggest specific type choices for particular purposes.

Prior to any analysis of type styles and the characteristics that impart individuality to specific types, govern their selection, and make their use practical and efficient, a brief reflection on type evolution is necessary.

The original structural form of our present-day alphabet was developed by the Romans—in capitals only—for inscriptions on walls and columns. The proportions of these letter forms, chiseled in marble, were outstanding from the standpoints of both design and legibility. The letters reflected the sturdiness of the tools used to create them.

However, the alphabet was gradually transformed by the quill and reed of the scribe on rough-textured parchment into more casually rendered, decorative forms with great embellishment. Thus, the letters reflected the spontaneous thick-and-thin strokes of the flexible pen rather than the sturdiness of the chisel.

The handlettered alphabet developed into many widely divergent interpretations, dependent on the artistic and cultural influences of the craftsmen who created the many "innovations" among which was a lower case. These free-flowing calligraphic effusions retained little of the characterful Roman form.

It was logical that Gutenberg, in his first types, would follow the highly decorative gothictext style, then prolifically used in Germany. Naturally, widespread duplication of this ornamental type resulted.

While books printed in gothic text had good design, they lacked legibility. Basically, this

# Types

prompted subsequent type designers to revert to the original Roman letter form—never to be relinquished as a prototype for practicality. Obviously, the original Roman alphabet has since been subjected to thousands of style changes over the years. These consist mainly of variations in structural proportions, surface tones, and rendering styles, modification, elaboration, or elimination of serifs.

Anaylsis of Styles, Functions

The most distinct style variations of the roman form are: Oldstyle, Modern, Transitional, Sans Serif, and Square Serif.

Each type style has definite design characteristics which are evident in the construction and form of certain letters and which distinguish it from other styles. The decided shape, curve or angle of a serif, the slant of a crossbar or the contour of a body element makes a certain type style distinctive and individual.

To familiarize himself thoroughly with these characteristics, the layout student will find it advantageous to trace and copy letters from type-specimen books.

Many type faces are available in both light and bold face, and are usually accompanied by an italic interpretation which retains the main design characteristics of the font but is designed on a slanting angle. This variance from the horizontal form of the roman gives italic emphasis, accentuation, motion and other qualities of expressiveness.

Some faces are available in medium, bold and extrabold face also.

Best results are obtained in layout by limiting type styles and sizes to a minimum. The experienced typographer knows what types can be combined harmoniously, but it is well for the layout student to limit his choice to one good series of type in a layout and achieve variety and interest by an intelligent use of accentuating forms, shapes and sizes. Practice will enable one eventually to combine various styles, but good taste and suitability should always prevail.

# and Typography READABILITY

The reproductibility of all type styles should be fully explored before definitely specifying their use. Of prime consideration is the method of reproduction and the paper to be used.

Certain type styles may be suitable for letterpress but not well suited to the photomechanics of offset or gravure. In letterpress, type prints darker on soft antique paper than on smooth coated stock. Obviously, type that has fine hairlines or shaded elements requires hard-surfaced or coated stock to bring out all details clearly.

Types with serifs are most suitable for lengthy text. Monotoned sans-serifed styles are less legible but if they are amply leaded can serve many functional design purposes. Certain contemporary roman style (thick-and-thin) sans serifs in their sturdy classical structures have excellent readability but, above all, are ideally suited for all forms of reproduction.

Weight of type for text masses should be specified carefully to achieve the correct tone value and to accomplish proper contrast and harmony with headlines and other display elements. Skillful use of word- and letterspacing, paragraph indentions, and leading between lines influence tone values of type masses. Types of the lighter and medium tone are read more easily in a mass than are the heavy types.

Reading of type under varying conditions of light and by dissimilar audiences is an important factor, and type sizes for text masses should be chosen accordingly. In general, 9- or 10-point type is most suitable for text masses in publications and pamphlets. Type style, width of line, page size and many other conditions alter this generality, however.

When selecting type for lengthy text masses one should not choose a particular style because of the pronounced design characteristics of the larger display sizes. The appearance and effectiveness of a type style in a mass should be evaluated from specimens set in text sizes.

Typographers usually supply specimen sheets, showing display and text types set in vary-

ing widths and degrees of leading from which an evaluation can be made. Such specimen sheets are invaluable also for ascertaining character count when computing copy in relation to space.

Type should not be set in too wide a measure, as there is a theoretical limit to what the eye can read comfortably. A general rule is to set text type in a width of not more than two times its alphabet length.

Some type designs can be leaded more freely than others due to variations in weight, size of the body and difference in length of lower-case ascenders and descenders.

Types like Forum, Empire and Huxley Vertical are made in capitals only and they necessarily demand a different technique than do the highly decorative types such as Old English, or Goudy Text, which are illegible if set in capitals alone.

Monotoned sans-serif type styles lend themselves well to reversing and surprinting techniques while others with fine lines or delicate serifs should be avoided. Reducing or enlarging type, or combining it photomechanically, necessitates careful selection.

# A Word on Practicality

One should know the advantages of—and respect the limitations of—hand composition and should specify linotype, monotype, or ludlow composition when practicality demands it. Film typesetting and photolettering should also be applied when required.

Practical experience as a compositor is the soundest background for acquiring a knowledge of the mechanics of typography. Lacking this, one should avail himself of every opportunity to visit composing-rooms and study at first hand the mechanical procedures so that he may specify them efficiently. Similarly, one should read specialized text-books on the subject.

Good typography does not stem from imagination and originality alone; a thorough understanding of practical techniques for their application must go hand in hand.

The early printers had little choice in type style. But, as the more legible, better design-oriented oldstyle types replaced the heavy, ornate gothic text, a new typographic era loomed. Each succeeding founder's type had its own variables in structure and tone, by proportionate changes in body sizes and weights, curves and slants in serifs and other design elaborations or modifications, but all retained an underlying oldstyle family relationship.

The handpress was the only reproductive medium for impressing hand-inked type onto various coarse-paper surfaces. Obviously, the tonal quality of the printing varied. However, there developed a subtle, harmonious design relationship between the oldstyle types and antique paper that seems inseparable—even today when both reproductive methods and paper surfaces are more varied.

On the other hand, imaginative contemporary designs of oldstyle types have augmented the traditional favorites with more versatile creations that are most practical for every form of layout projection, every method of composition—hand, machine, and photo—and suitable for every reproductive process on the widest variety of paper surfaces.

Thus, oldstyle types, both in their traditional characterization or in their more elaborated versions, should always receive due consideration as essential design forms in typography.

But there are others, tool

Just as the alert type designer, typographer, and printer of today constantly seek improved typographic devices with which to create more effective compositions, so were the printing crafts-

Having characteristics of traditional penlettering, oldstyle types harmonize with sketchy pen-and-ink, pencil or wash-drawings and halftones that have soft, delicate characteristics. Accompanying ornamentation may be flowery and decorative.



Right Panel

Oldstyle is characterized by graceful thick-and-thin variations in verticals, diagonals, and curved strokes, well-rounded, tapered serifs. In essence, it retains many characteristics of traditional penlettering or calligraphy. Oldstyle types are traditional choices for layouts of a conventional, dignified or reserved nature. However, some contemporary oldstyle types have broader expressibility.

The top five types exemplify the wide versatility in the group. They demonstrate printed size variations resulting from various designs on the same 48-pt. body.

At top is ATF's Garamond Oldstyle, a derivative of Claude Garamond's type, which is credited with being the first roman to displace gothic text in the 16th century.

It has a relatively small body with long ascenders and descenders. The 72-pt. cap T portrays the classic character of its design. Its variable uppermost left-and-right serifs are identification earmarks.

Second is Janson, a heavier, rounder, more thickand-thin, sharper-serifed style which is supposed to follow precisely the 17th century casting of the original Janson.

Third is ATF's Caslon No. 540, a derivative of the original Caslon founded in England in the 18th century. It has often been referred to as the one type that will never be superseded for all-around serviceability. Strong, masculine layout patterns and dainty feminine effects are equally attainable with Caslon, depending upon the choice of letter form, size, letterspacing, and leading.

Fourth is Goudy Bold, created by the late Frederic W. Goudy in the first quarter of this century. Goudy created 121 type faces, notable among them Goudy Oldstyle (lightface counterpart of sample shown), Kennerley, Hadriano, and Californian.

The 72-pt. cap T illustrates the design differential applied by Goudy in top left-and-right serifs. The curved, instead of angular, bottom-right extremities of both caps L and E are other distinguishing characteristics.

Fifth is Cloister Oldstyle which has a decidedly heavier weight in the thin strokes and sturdier, less-pointed serifs. In the "ple" blowup and the enlarged italic g the oldstyle characteristics are most evident. The identification clue is the extended diagonal at the extreme right of the e crossbar.

The next three styles are of more contemporary origin and bespeak the attention being directed to reproductive aspects as well as esthetic qualities.

Palatino, Trajanus, and De Roos Semibold illustrate the retention—in fact, accentuation—of oldstyle design that, in addition, includes harmonious structural reinforcement.

The "an" and "te" blowups are evidence of the more rugged serifs that materially assist reproduction, particularly in the photomechanics of offset and gravure.

The last example, Cooper, is a vintage design whose bold version outweighs it several times. Its use is still widespread for reverses, surprints, and color accentuation that needs "sock."

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men of the 18th century aware of the need for more versatility in the design of type faces.

An outstanding English calligrapher, John Baskerville, inspired by the success of Caslon, created the type which bears his name. It may be said to have foreshadowed the definitely original *modern* style created about a half century later by Giambattista Bodoni in Italy.

Bodoni was an engraver. As the calligraphic curved sweeps and strokes of the pen defined the style character of oldstyle, the mechanical, even tones and strokes of the engraver's tool were to emphasize the style character of the new modern style roman. While the transformation from thick to thin is gradual in oldstyle, in the modern classification it is decisive, particularly where comparatively heavy, even-weighted verticals meet the thin, even-toned, right-angular serifs.

The circular forms maintain a distinctively formal distribution of tonal weight, creating a more mechanically balanced letter design than the free-flowing tonal variances in oldstyle.

Bodoni was instrumental in developing smoother paper for the more exacting presswork his type required. In later years coated paper further improved letterpress reproduction of the thin, fine lines and relatively heavy monotones of Bodoni and its derivatives.

"Transitional" typifies the transitional period of type design prior to Bodoni when Baskerville created his type which has certain design characteristics of both oldstyle and modern. Symbolically, type faces that combine these design qualities are grouped in the *transitional* classification, regardless of their historical sequence. In fact, today's leading transitional types are comparatively recent designs which have been created specifically to serve widely variant design demands and more exacting reproductive techniques.

Stemming from the engraver's tool and embodying its characteristics—a more simplified, mechanical evenness of surface design and angularity of serifs — modern faces harmonize with halftones and illustrations of broad, strong pattern and contrasting values. Ornamentation should accentuate the simplified contours of the letters and the angularity of serifs.



Top Panel: The Modern Classification

The main body of the top two specimen arrangements is 42 pt.; the lower two lines are 36 pt.

The first line is Bauer Bodoni with its accompanying italic. The blowup cap E demonstrates the minute softening of the impact between the heavy monotone vertical and the top-and-bottom crossbars by subtle design touches that relieve the right-angle severity without otherwise affecting the basic Bodoni letter form.

The lower-case t is 60-pt. Bauer Bodoni Bold italic. The second line is Bauer Classic roman, proportionately heavier and broader. Where the heavy verticals or diagonals meet the serifs, the angularity has been relieved slightly more.

The third example is ATF's Bodoni. The 60-pt. cap E illustrates an abrupt right-angular meeting of a mechanically even-toned vertical with absolutely monotoned thin serifs. The 60-pt. lower case a emphasizes the formality of the decided change from thick to thin in the curved elements of letters. This is still more forcefully illustrated in the 60-pt. Bodoni Bold italic "ah" at the line's end.

The fourth example is Normande, an Amsterdam-Continental import. This novel, poster-style type face obviously requires restraint in application. A strictly geometric design in certain capitals – such as the 60-pt. T – suggests a limited use for display, in broad, forceful patterns that utilize halftones of strong, forceful shape.

Obviously, every reproductive process has certain limitations which should be respected in so far as type is concerned.

Lower Panel: The Transitional Leaders

The main body of the type in the two top-and-bottom arrangements is 48 pt. The center three are on 36 pt.

The first example is Bulmer, which ATF claims "is more regular than Caslon, more spirited and independent than Baskerville, and has more ease, dexterity, and artistry than either."

The second example is Perpetua Monotype 239. In contrast to the compact letter forms and fitting of Bulmer, Perpetua shows a more rounded, open character. Design individuality is imparted by such earmarks as the enlarged "AS" and "by."

Stately, distinguished, classical . . . these are some esthetic evaluations of Weiss and its unique, distinctive italic. There is a relatively sturdy weight in the thinner elements of the roman; it has firm, strong serifs and well-rounded curves and open counters.

The fourth example, versatile Times Roman, is an English type face whose serviceability stems from its practicality to every design and reproductive technique.

Its structural strength, demonstrated particularly by the rugggedness of thin strokes in the caps, extends throughout the lower case also, including the italic (note enlarged "dN").

The last example, Melior, exemplifies the unfettered design concept of a widely used contemporary type. The vigor of the letter form is accentuated (see enlarged E) by serifs that outweigh the thinner strokes in some instances, also by a subtle squaring or contraction of the widths in circular elements. Melior has proved its merit particularly in photomechanical reproduction.

Contemporary type design respects traditional heritages. It couples esthetic concepts, however, with practicality.

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Printing design in America prior to the 1920s was rather static in style. True, many excellent traditional type faces were available and master typographers such as Goudy, Updike, Rollins, and Rogers flourished. But printing in general had a perpetual "log-cabin look," caused by a monotonous similarity of hackneyed formats and timeworn composition practices.

The printer then acknowledged as the creator of typography, repetitively used traditional-centered arrangements and strove for uniqueness by novel uses of rules, borders, and dingbats, set "right out of the case," in most instances, and often requiring endless resetting and remaking.

But, during this seemingly unproductive era, many constructive design and typographical developments were being advanced. In 1924, ATF's massive type-specimen "bible" appeared after many years of painstaking hand composition. Meanwhile, Monotype, Ludlow, Mergenthaler, and Intertype contributed immeasurably by "automating" (a word not then thought of) the use of many type styles on composing machines.

Gradually, advertising-typography shops sprang up to augment the growing number of trade-composition plants. This resulted from the transposition of the creative aspects of typography and printing from the type frame of the printer to the drawing-board of the art director in the ad agency and the printing-design specialist — both demanding more critical typographic craftsmanship and more versatile composition of an increasing number of type styles.

Meanwhile, persistent reports, and printed examples from overseas, recounted numerous changes in type design and usage. Two of the most significant advances came when in 1927, in Germany, Rudolph Koch created Kabel, a sansserif type of limited weights, and Paul Renner designed Futura, a sans serif of more variable weights. These types mainly created added typographic resources to apply the revolutionary Bauhaus principles of design which dramatically altered the appearance of much typography in Germany and soon, thereafter, in America.

The simplicity of line and monotoned structure of sans-serif types, since then, have given designers of advertising and printing the means for creating highly spirited layouts of every description. The clear, sharp reproductive qualities in reverses, surprints, and other photomechanical

Top Panel: Sans-Serif Grouping

The first example, Futura Light, demonstrates the decided circular and angular design motif of this sansserif type. The 48-pt. body showing is emphasized by the full rounded 72-pt. cap G in the same weight and the 60-pt. Futura Bold Oblique cap A, which demonstrates the strongest tonal variance available in Futura. Other weights are Book, Medium, Demibold.

While sans-serif styles are characterized by a seeming uniformity of weight throughout each letter in a specific tonal projection, this is not mechanically true. The weight of the crossbar of the bold A, for example, is of lighter weight than the diagonals.

In the blowup of g in the second example, Spartan Medium, mainly in 36 pt., the curved elements that define the counter are reduced in thickness where they meet the vertical upper portion of the letter. Spartan retains many of Futura's design qualities, but there are subtle variances. The 60-pt. Spartan Black italic H has commensurate tonal weight with the Futura Bold Oblique A above.

The third example, Venus Medium, demonstrates how 36 pt. in this face compares with the 36-pt. Medium directly above. Basically, this face is smaller in concept and has a more compact letter form, which the blowup C illustrates specifically.

The fourth line, 42-pt. Folio Light, by contrast, demonstrates its more rounded letter form. The crossbar of the cap A is dropped appreciably to create more white space in the counter above it; likewise in the italic caps P and E an abundance of white space in the counters creates utmost legibility, strength, and unaffectedness.

Folio is also available in Light, Bold and Extrabold, and comes in Condensed and Extended versions.

The bottom example shows Univers 55 in roman and Univers 56 and 76 in italic. There are 21 variations of this type design. The whole line was kept in 48 pt. to demonstrate the varied potentials in one size of this contemporary face created by Adrian Frutiger.



The transitional style, exemplifying certain characteristics of both oldstyle and modern, harmonizes well with illustrations and ornamentation applicable to both oldstyle and modern. Its intermediate character makes it a safe choice for both display and text when type combinations are contemplated.

Sans serif harmonizes with halftones of broad, contrasting values and may be successfully incorporated in a diversified variety of screen-tint patterns and reverse plates; also with illustrations of monotone lines, flat areas and simplicity of rendition. Sans serif may be successfully used for various forms of display, for subheads, captions and lead-ins and for a limited amount of text.

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Lower Panel

No study of sans-serif type styles would be complete without including a contemporary group whose hybrid characteristics entitle it to a distinct classification — the roman style sans serif.

Unlike the monotoned structure of conventional sans serifs, a thick-and-thin variation of the classical roman letter form, tempered with rugged design qualities, is characteristic of this group. Subtle widening of the

extremities of the strokes and curves of letters serve somewhat the same functional purpose of serifs—improving readability and reducing reproductive shortcomings.

All examples shown are 36 pt. At top is Optima roman and italic. Below, at left, is Optima Semibold and at right is Paschal. The lower-case I and k illustrate their height superiority over the same size caps. Also demonstrated is Optima's extreme tonal contrast in but two weights and their ideal reproductive suitability.

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usages of these types faces, their design adaptability to axis-style arrangements, bleed halftones, and broad, mechanically shaped tonal patterns, and their other esthetic and practical qualities have been augmented over the years with designs of even greater versatility.

Obviously, the samplings in the accompanying panels are limited to a few foundry styles in display sizes for readily evaluating their comparative characteristics.

The successful designer of advertising and printing constantly evaluates contemporary design trends, improved typographic techniques, and advanced reproductive procedures. Furthermore, he acquires broader perspectives by observing and assimilating the updated style concepts as they apply to other creative arts.

For example, in today's architecture, the streamlined, functional structure has superseded in style and practicality the ornate, cumbersome building of the past. From a design standpoint, this type of building has utmost style compatibility with the simplified character of its structural elements.

Panel Below

Square-serif types have some design qualities similar to those of sans serifs. They are basically monotone and structurally rugged, making them equally adaptable to reverses, surprints, and other photomechanical techniques. Like the sans serifs, they have "rule and compass" characteristics in their built-up letter structures. These are further extended in the angular block serifs.

In the first example, 42-pt. Stymie Medium demonstrates the robust roundness of its letter forms and the rugged monotoned width of its serifs in the blowup "in."

The 48-pt. Extrabold italic "Zer" demonstrates the thinning of the horizontal strokes and diagonal serifs in the cap Z, the thinning of top-and-bottom curved areas and the crossbar in the lower-case e; also the thinning of the horizontal serifs and the right curved stroke of the lower-case r. These design expedients reduce bulk in certain areas to emphasize the more weighted portions.

Immediately below, 48-pt. Beton Medium and Beton Extrabold offer a comparison in form. The enlarged e in "Note" illustrates an identifying characteristic added to its lower-right extremity, which is more pronounced in the e at the end of "Furniture."

The third example, in 42-pt. Fortune Bold, expresses a wider proportioning of letter form, the lessening of mechanical rigidity in serifs, and purposeful avoidance of monotoned alikeness in body weight. These details are also characteristic of the many Clarendons and of Within Black, first example in the last line. While many letter patterns may seem to suggest its inclusion in the *transitional* classification, the blowup cap A definitely emphasizes its square-serif design heritage. In the same line — 48-pt. City Medium and 60-pt. City Bold examples, there could hardly be any question about square serifs.

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Script harmonizes with delicately rendered pen-and-ink sketches, etchings, pencil- and wash-drawings, drop-out highlight halftones or sketchy line and halftone combinations. Ornamentation should accentuate the thick-and-thin curved elements of script and be keyed to the variable weights of the different styles. Either oldstyle or transitional text faces would be appropriate to accompany display set in script. The same general principles regarding illustrations, ornamentation and accompanying text style that pertain to script are applicable to cursive.

Script Flat
Cursive Rug

Square-serif faces, also termed Egyptian, or "flat serif" because of their strong structural qualities, are used mainly to emphasize patterns of like nature and to strengthen the many types of so-called "modern" layouts, typified by informal, rectangular divisions of space and allocation of elements. Illustrations and halftones should be keyed to the tone of the type weight and should cmphasize the simple ruggedness of the square-serif style. Ornamentation should obviously point up the monotone qualities of the type style.

Top Panel

Script types, which formerly characterized the Spencerian handwriting of an earlier era, have been extensively redesigned to better serve today's more varied layout requirements.

Youthline Script (top-left) is a present-day face that represents the traditional formality of the thick-and-thin penstroke design. It has a minimum of embellishment in the lighter elements.

Alongside is Caprice, which draws design inspiration from a broader, free-flowing brush-style rendition. Both are 48 pt.

Stradivarius, first example in second row, is said to have been especially designed as a script accompaniment to Corvinus, a thick-and-thin modern roman. Obviously, its mechanically even-toned, heavy diagonal strokes, contrasted with thin, delicate curves and highly embellished capitals, create tonal impact in the 60-pt. reproduction.

Discus Semibold, 54 pt., at right, has a greater proportion of tonal strength throughout that makes it more suitable for color use and many photomechanical uses.

Salto, first example in bottom row, is described by Klingspor Foundry as "a clever blend of brush capitals and pendrawn lower case." The 54-pt. reproduction illustrates the extreme size contrast in one font size.

At right, a contrast of 48- and 72-pt. sizes demonstrates the extreme versatility of Mistral which typifies this nonconventional script. Its exuberance symbolizes the casual, uninhibited swift strokes of the brush. Spirited and dynamic, it has functional design compatibility to contemporary layouts.

Both the lower-case e and s have connective and terminal style letters to give the handlettered effect more variety. The connective s at the beginning of "sales" varies from the terminal s by a short connecting stroke. The connective e in "sales" differs from the terminal e by change in direction of its final sweep.

The use of auxiliary letters in certain type styles gives them broader expressibility.

In much contemporary layout, too, there exists a compatible design relationship between the simplified patterns and the unadorned character of the types and typography.

However extensive the opportunities for applying simplified, unfettered techniques in layout and eliminating antiquated typographic practices, there will always be need for some compromises in type designs and their application. Not every ad or printed piece is suitable for the ultrasmart pattern, nonconformist pictorialization, or sans-serif typography.

Intermediate layout styles must always be kept in mind, as well as the wide repertoire of type styles to make such layouts effective. Therefore, an evaluation of the script and decorative styles, whose occasional use is justified by the theme and tempo of copy, is very much in order.

## Florida Straits Manchester City

# Society will act Musical Re

## a Solemn hothouse

Decorative Styles

Many of the overly decorative embellishments of the traditional gothic text types of yesterday have been trimmed from the present-day exponents of this style, which obviously must be included in the decorative classification.

The 42-pt. sizes of Wallau and Jessen, shown alongside of each other, demonstrate two variations of size, tone, and structure on the same body. However, both retain characteristics that trace their origin to the flat pen.

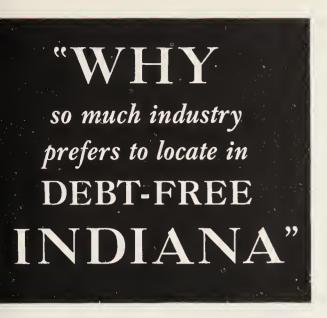
The middle row shows Lydian Cursive, followed by Studio Bold, both mainly in 48 pt. with 60-pt. blowups to emphasize their salient identification characteristics, which also are calligraphic in style. Lydian is compact and close-fitting; Studio is wide, open, rounded. The last two examples, Solemnis and Libra, have much in common, yet each has a distinctive design quality. Both trace their ancestry to the uncial scripts without blindly copying their primitive forms. Unlike type faces that have both upper and lower case, each is available in only one capitalized version.

However, in Solemnis more of the alphabet retains a traditional roman capital form than in Libra, which recreates more lower-case (uncial) forms into its capital category. Both examples are in 48 pt. while the S and t are 60 pt.

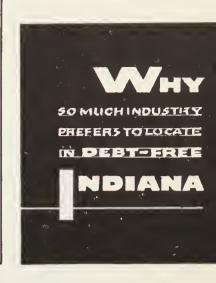
For gothic text, and most other decorative types of a calligraphic nature, illustrations rendered in the traditional woodcut style are most appropriate. Elaborate ornamentation, decorative initials and embellishments can accompany them. Text sizes should be oldstyle, whose curved and tapered characteristics are in harmony.

A reproduction of two facing pages of Gutenberg's famous Bible. This is credited with being the first printing from movable type. Bible was set in a gothic-text style which has long since been discarded for continuous reading in our language.









These experiments analyze a previously printed example and recreate the same copy in five widely divergent arrangements.

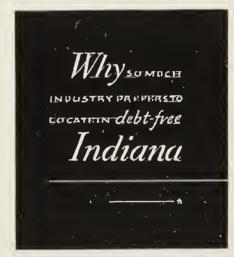
The top-center rough shows how a same-size tracingtissue explored the possibility of creating a more emphatic pattern. At right is a photostatic reduction of same. When four more experiments were made they were likewise reduced photostatically.

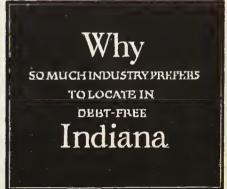
Of these, the top-right redesign is formally balanced on a centered axis as in the original. However, there is a more open feel to the revised pattern because of restraint in size of types and more compactness in grouping. "Why" and "Indiana" receive dominant contrast in upper- and lower-case roman against the three all-cap lines whose widths have been so regulated as to create better proportion and a more interesting relationship.

The other four examples are informally balanced axis arrangements.











While the above revisions utilize types that are amply rounded and compatible with the layout width, it seemed appropriate to test the same copy in a proportionately narrower width, but added depth.

While maintaining the same relative area, a more dynamic, vertical shape is attained. This necessitates further experiments with type structures that are narrower, like the crayon thumbnails at left.

On the next spread is a further evaluation of type widths.

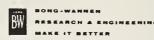
## impact Aurora

## **WELCOME**

DANIEL CONSTRUCTION COMPANY

GREENVILLE, SOUTH CAROLINA JACKSONVILLE NEW YORK





CRAFTSMAN



Fortune Light

Fortune Bold

Extrabold

TARGET: 100 MILES UP! On e day surprisingly econ 45,000 feet above Wendover, Utah, North American's rocket-powered

plane will be released from e modified B-52 to teke men 100 miles into onter space. ut the flight trejectory, redio contact between the X-15, the mother ship, chase plenes and the Il he meinteined by custom-designed units from e Collins CNI (communication, nevigetion, idensystem, similar to the electronic peckages Collins is providing for the new military jet airoreft,



an 15 invitation to

Extra

Condensed

13

**Alternate** 

Gothic

No. 2

Franklin Gothic

Extra

Condensed

Compressed

**NEWS GOTHIC** 

EXTRA COND

Alternate

Gothic

No. 1

Condensed

**News Gothic** 

Condensed

**Alternate** 

Gothic

No. 3

Franklin

Gothic

Condensed



stile Eurostile 12

ascoete B C **GUEST HOUSE** 

MOTHER'S RING



In all the world, the most

new design with a practical slant SLOTTED WHEELS THE BRAKES, FRONT AIR SCOOPS CONTRIBUTE TO ENGINE

Cheltenham Bold

Chelt. Bold Exte

Light Condensed **Bold Condensed** 

20

**Extrabold Condensed** 

12

**EAGLE-PICHER** / Manufacturer's Manufac



You can have a supervisor ride on every truck little mare than



engineers for missile training technical writers

who join us now will receive increasing responsibilities and rewards,

CONVAIR **ASTRONAUTICS** 

Son Diego, California
Convair Division of General Dynamics Corporation

for qualifications and details concerning local interview please turn to classified section

in mystery fiction! THE

19

OBITUARY CLUB

21

walliamen inn ear

Gossip columnist's secret files provide

something new

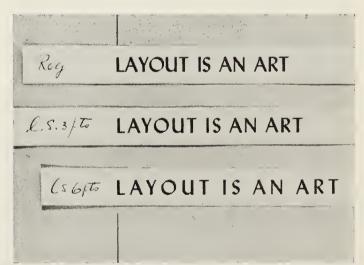
By HUGH PENTECOST

Progress in 1869

Weights, Widths

- 1. Aurora Condensed demonstrates its rugged, structural qualities in narrow space.
- 2. Hellenic Wide, whose square serifs are greatly exaggerated in width, as are the main body structures themselves, quickly fills wide layout areas with comparatively short copy. Its blocklike characteristics emphatically personify certain arrangements, such as the Daniel Construction Company signature logo.
- 3. Annonce Grotesque, an Amsterdam Continental importation, whose clear-cut, hefty capitals key the display pattern of this logotype, creates broad expansiveness in limited vertical space.
- 4. Microgramma Extended is an all-cap titling face. It displays emphatic heft and broadness.
- 5. Fortune, in the three variations shown, offers wide versatility. Complete style harmony can be maintained by combining its varying tonal weights and widths in one typographical composition. Its practical application in wide text areas, wherein limited copy must be "fatted out" to fill, is conclusively demonstrated here.
- 6. Eurostile Extended and Eurostile Bold Extended have utmost width. Note the expanded figures.
- 7. For an occasional wide but restrained display line with limited character count (and where the nature of the copy permits), a type face such as American Uncial, has the width and tonal characteristics desired.
- 8. Sans-serif simplicity, rugged boldness and hand-carved irregularity of contour suggest Neuland for occasional display where ample width is required. Note the comparative narrowness of the S which in this face is "the exception that proves the rule."
- 9. Latin Wide, Chisel Expanded and Venus reverse well on solid horizontal backgrounds where their wide characteristics create horizontal shape harmony.
- 10. Fairly wide, hefty and well-rounded faces like Ultra Bodoni italic offer good display contrast to medium condensed, even-toned gothics.
- 11. A real oldie, but serviceable as all-get-out when the call is for an extended face.
- 12. Combination of a broad, black type such as Spartan, with an extracondensed gothic in a single signature line creates display emphasis while maintaining style harmony.
- 13. Clipping from a typefoundry specimen, showing the condensed, extracondensed and compressed categories of the three gothic styles mentioned, for first-hand comparison.
- 14. Careful selection of type widths to pattern themselves harmoniously in a composition such as this diamond-shaped panel is obvious.
- 15. A newspaper ad which uses Onyx to emphasize the copy theme "Tall Gals." This thick-and-thin condensed cousin of Ultra Bodoni accentuates the illustrative element by grouping all related elements in a unified pattern.
- 16. Here the slant of the diagonals of the sans-serif type harmonizes with the diagonal slant of the left and right extremities of the background panel.

- 17. Here the pleasing roundness of most of the characters in the condensed-bold, sans-serif upper- and lower-case "Patapar" display line creates decisive contrast to the two even cap lines of Franklin Gothic underneath.
- 18. Horizontal rhythm is generated with three lines of Latin Wide letterspaced lower case. Vertical rhythm is introduced with the two all-cap lines of bold condensed gothic reversed in the circular element.
- 19. A newspaper ad with display elements set in News Gothic Condensed and Extracondensed to accelerate the dominant vertical rhythm of this flush-left aligned pattern.
- 20. Typefounder's specimen, showing the versatility of the condensed versions of the currently popular type faces mentioned.
- 21. Book advertisement which exemplifies some of the basic purposes for which condensed types are created, to harmonize with the shape harmony of comparatively narrow dimensions and to achieve utmost display commensurate with readability—in the space at one's disposal.
- 22. Novelty types such as Playbill are used occasionally to achieve display dominance in areas where depth is ample but width is limited. This example reverses the procedure illustrated in fig. 4.
- 23. Empire, another stylized version of a very condensed nature. Excellent in design but for limited use.



Above—Three differently spaced lines that show the effect differing letterspacing has on the tone and readability of a display line. The introduction of proper white space between letters slows up the reading somewhat but helps the eyes assimilate the design of the lettering and softens the tone of closely fitted letters. Widely letterspaced lines are used mainly to achieve some design function and should be avoided in the normal composition of headings. Type is Lydian Bold.

Tonal values in typography tend to sharpen the character and style of a layout. Proper weights throughout heading, subheads, text areas and signature, correctly coordinated with art work, ornamentation or other illustrative material, serve somewhat the same purpose as do the various tonal ranges of color on the artist's palette.

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## ABC abcdefgh \*\* abcdefgh

The ATF specimen blurb explains that Univers was created to meet the growing need for consistency, unity and identity in modern design for printing. All of the 21 variants in Univers stem from a single basic design, and the whole series was worked out to the last detail before a single matrix was cut. Through this approach, the well-known Swiss designer, Adrian Frutiger, has created a unique and total type concept.

Obviously, the tonal weights of the various expanded and condensed versions of Univers are regulated to fit the structural variances. (See miniature specimens at left and right.) However, in the normally proportioned patterns there are four distinct tonal weights. In the center of the pasteup are 36-pt. specimens of the roman (45, 55, 65, 75) and then in same-size italic counterparts (46, 56, 66, 76).

Interesting to note is the greater width in the italic design. This is in direct contrast to most traditional serifed italics which are generally more condensed than the roman form. In this we have proof that generalities in typography must be tempered with factual considerations. Reference to the specimen sheets will insure accurate copyfitting.

Some type styles are available in but one weight only, others in two or three and some in four and five. The examples are but a cross-section of the limitless possibilities for attaining tonal weight.

Right Panel

- 1. Garamond Open and Garamond Oldstyle italic accentuate the comparative delicateness of this oldstyle type in a formally balanced arrangement.
- 2. In this nonsymmetrically arranged pattern, Bodoni italic, a more weighty, modern style is employed.
- 3. Spartan Extrablack exemplifies punch in type. These three newspaper-ad clippings illustrate the role that type weight plays in emphasizing layout style.
- 4. Type stylc and weight harmonizing with illustration Weiss Bold for the three top lines and signature, Neuland Bold for the extreme emphasis.
- 5. A page from an ATF specimen showing, which catalogs a few representative gothic type faces in the four weight categories shown at left.
- 6. Two versions of Spartan reversed give utmost emphasis to "Hawaii."
- 7. Venus Light Extended caps, contrasted against two predominating lines of larger Venus Bold Extended upper and lower case. Visual contrast achieved by weight, size and letter structure.
- 8. Three weights of Signal, a monotoned, stylized script, in an experimental pasteup. One of the few types in this category in three weights.
- 9. Libra is available in two weights. A distinctive type of calligraphic quality, used chiefly for display.
- 10. Bernard Modern and Modern Bold italic obviously are of differing widths as this comparison of the word "beautiful" shows. The bold version is about double the weight in the heavy diagonals and curved elements.
- 11. Egmont and Egmont Bold are of extreme contrast.
- 12. Salto, a heavy script, has initials of great weight for utmost accentuation.
  - 13. The four tonal weights of Beton.
- 14. Hanging bold-face caps of a sans-serif face in the margin against a composition of Fortune Light creates emphasis.
- 15. Fortune, a square-serifed style in an experimental pasteup, suggesting by the copy how it could be used.
- 16. Corvinus in three weights. The italic lines are not as wide as the roman in each weight.
- 17. Nubian, an ATF vintage face, achieves utmost contrast in tone.
- 18. Here is a face of years ago which has a lot of wallop in the heavy weight. Cooper and Cooper Black with its light italic counterpart.
- 19. The italics are wider than the roman in Bauer Bodoni, shown in varying weights.
- 20. Ultra Bodoni and Ultra Bodoni Condensed, having the same style characteristics as Bodoni, can be used effectively to achieve utmost tonal contrast for dominating elements in the same layout.
- 21. Spartan (Linotype) offers five weights as shown. Alongside are the four weights of Memphis, another machine face.
  - 22. Folio's Wide Range.
- 23. At extreme right is a handset page of Venus in its four weights of the extended version.

univers

univers

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univers

182

We're having a sale... of girdles,

pantie girdles, corselets



pure silk organza trims a holiday she

3



Remember

Vhen?

Bold IIIIIIIIII	Franklin Gothic Wide	Franklin Gothic and Italic
Heavy IIIIIIIIIIIII	5	News Gothic Bold
Medium	Monotone Gothic	News Gothic
Lightface	Extended	Normal Lightline Gothic



A Type of Dynamic Cruise to Hawaii fashionable residence

ADMIRING some beautiful flo ADMIRED the beautiful flo

PICTURES

PAST

Returns are Returns are



BETON Light BETON Medium BETON Bold ETON Extra B

**SCENE:** A smoke filled conference room, just after a momentous decision has been reached.

CAMERA: Close-up of facts and figures that govern the decision.

**ACTION:** Another big name in American indus has just picked Georgia for their expansion program.

Field

14

EXTRABOLD for headlines **BOLD** for subheads LIGHT for text

16 CORVINUS Light COBVINUS Light Italie

17

**CORVINUS Medium** 

**CORVINUS Medium Italic** 

18 paint

**CORVINUS Bold** 

BOLD

19 BODOM Roman

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BODONI Roman Bold

BODONI Roman Italic

BODONI Bold Italic

RODONI EXTRABOLD

DESIGNS

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the Folio family

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**VENUS** Extended

in Spain

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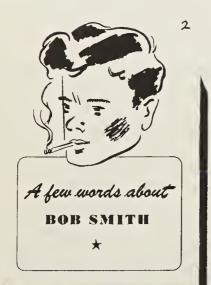
## The Origin & Development of Printing Types



By Sol Hess

Lanston Monotype Machine Company Philadelphia

1





these executive buyers

8

11

in the eighth annual buyers' guide



## THEATRE ARTS MAGAZINE OF THE THEATRE Offers authoritative and timely pictures and articles on the stage FILMS · ART · MUSIC · DANCE

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シメントラス フメントライ フォークス・フィークイン ストラインド・フィーウィーグ

メント アスス スト イス イス イス イス イス イス ト

LIBRA

a definite answer to a typographic problem

inspired by uncial scripts of the 4th century, the famous continental type designer de Roos created in cooperation with the amsterdam typefoundry this highly original face with combines the liveliness of a lower case with the dignity of a capital line, it forms a new way of typographic expression for letterheads, Bookcovers and dignified commercial and society printing.

the th Buyers' Guide

COMBINED IN HARMONY

12

Bernhard MODERN and TANGO make a perfect team to attract the eye and convey a sense of QUALITY and confidence to your message.

HOW TO SELECT TYPE FACES

3

and how to make better use of machine faces



INTERTYPE CORPORATION BROOKLYN 2, NEW YORK

The BURLINGTON ART GALLERIES & GIFT SHOP



Venetian Glassware, Candlesticks, and Candelabras, Vases, Majolica Tiles, Ceramics, Wine Decanters, Hand Tooled Leather Desk Sets.

from FRANCE

Small Aubussons, Tapestries, Brica-brac, Louis XVI China, Crystal Perfume Bottles, Bronze Candlesticks, Hand Painted Snuffboxes.

from HOLLAND

Heavy Handwrought Silverware,

Stendhal

LE ROUGE ET LE NOIR



Axel Kristens Förlag - Stockholm

Did you say burrow for Treasure

No, I said BORO FOR FORTUNE

184

13

### Harmony, Contrast

There are two schools of thought in typography—the "harmonizers" and the "mixers"; those who practice type compatibility and those who seek visual excitement by variety in type styles. Then there are the "in-betweeners" and the "compromisers"—just as there are in every sphere of artistic creativeness.

Each has its place in the very practical application of contemporary typography.

In evaluating type harmony, in its strictest sense, we are reminded of the late Hal Marchbanks, who for many years designed in practically nothing but Caslon. And of Rudolf Koch, whose sans-serif creations, by direct contrast, created another individualized category.

Add to these stalwarts the ever-growing list of contemporary creative artisans, utilizing in ever-varying layout techniques, both the types of the past and the newer designs of today, and our evaluation of harmony would be endless.

### Left Panel

- 1. Janson, an oldstyle workhorse in the book field, arranged symmetrically on a title page. Its clear-cut, sharp serifs and open counters make it ideally suitable for letter-press. Herein style harmony is maintained with one type family. Variety and interest are created by contrasting italic and roman upper and lower case.
- 2. In this ATF specimen, "A few words about," in Brush type which simulates casual, weighted brush handlettering and harmonizes in style with the simplified, free-flowing sketch above it. The "Bob Smith" line in Ultra Bodoni, with its mechanical rigidity, may be said to be in direct style contrast, but it harmonizes in tonal weight and structure with the heavy, monotone shadow rule at bottom-right.
- 3. Egmont, arranged in a flush-left axis arrangement at the top for fast reading of the main display, simmers down to a formally balanced arrangement in the lower portion of the layout. In the six lines there are five sizes in three variations italic caps, roman caps and italic lower case. A trifle busy for a title page, but the example is shown for its tonal harmony and style compatibility.
- 4. Spartan in the heavy weights throughout this more weighty composition creates a most formidable tonal pattern to harmonize with the two-toned, tapered border panel. The condensed bold, letterspaced caps in the three-line display head and the signature harmonize in basic type style with the text in the box.
- 5. Century Schoolbook italic in an all-lower-case version, set flush-aligned at right, create a fast-reading, vertical composition. Type-style harmony in its most simplified arrangement.
- 6. The simplified, mechanically rectangular illustration in this newspaper ad guided the selection of the monotoned gothic figure 2, which harmonizes with the heavy-weighted elements in the drawing.

- 7. Bernhard Modern's charm and expressibility for the subject matter is obvious.
- 8. While overemphatic contrast seems to be created by the rigid, mechanical rule border at the left, the balance of the off-centered layout is an excellent example of typestyle harmony. As is often the case in all-italic-capital lines, many unavoidable space gaps result in words due to individual letter designs. In this example, "THEATRE" suffers by the extreme slant of the thin diagonal stroke of the A. The type is Walbaum.
- 9. Unusual type designs like Libra should be used sparingly, mainly for display in fairly large sizes. One tires of reading it in a text mass. It is shown in this type-founder's specimen, principally to demonstrate its harmonious tonal qualities.
- 10. Structural simplicity and tonal harmony predominate in this serifless logotype for the ad whose headline is at its upper-left, in example 5.
- 11. The delicate charm of Bernhard Modern, an ATF type, is used in combination with Tango in this type-founder's specimen.
- 12. Bernhard Modern Bold creates a harmonious typographical pattern. Another fine example of the inspirational qualities in typefounders' promotion pieces.
- 13. Fortune, in a variety of sizes and weights, harmoniously accompanies the rugged pirate character in the hefty illustration shown.

Even the illustrations were set "right out of the case" in this all-type, rule and dingbat composition below, which has typographic style compatibility throughout.



### on IMAGINATIVE ideas

### Balanced CERTIFICATE

This paper is

BALANCED CERTIFICATE

YOU'RE JUDGED BY VOUL GESK

We must keep a STEP AHEAD

...TODAY

Burmil Cameo's

cotton sole

seamless nylons

business sheers

19

long-wearing, comfortable

 $1.35\,$  pair

For your other business forms and stationery, also specify these fine

### MEAD BUSINESS PAPERS

Mead Bond • Mead Mimeo Bond Mead Ledger • Mead Duplicator

When do Offset

Jobs

go back

to Letterpress?

OPERATING A SUCCESSFUL SUGGESTION

Coming in the October Issue:

The New Way at Safeway . . . Executive Featherbed Be Made Efficient? . . . Ultra-Pure Metals

versatile labor . . .

12



set

HEADLINES

UNDERLINES

STANDARD PROCESS COLORS

## BRIGHTER, WHITER HOPPER OFFSET breathes life and realism into the records of civilization, Whether it's an ancient Mayan carving io stone, a poised

monster, or a modern illustration of your product - the clean, sparkling white of Hopper Offset exploits to your distinct advantage the tints and shades that present graphic

Hopper Offset

TRY THIS TOP sense

14

DRESDEN\*...proves that nuclear power pla ...will demonstrate the potential of low c

22

**PAPERS** 

It's pleasant to do business in

## BUCKS COUNTY.

Trane changes climates to order in buses and trains, ps and planes; heats and cools factories and schools, hotels and homes. For man comfort or industrial processing—for any air condition, turn to TRANE!

**Important** News for

**YOU** can add any or the comfort and conven therefrom, and still get

15

The ever-increasing search for greater "impact" in contemporary layout and typography has developed trends and practices that are widely divergent from the traditionally accepted practices of the past. Unusual in that they combine letter forms of highly contrasting styles and weights in the same composition.

- 1. Letterspaced and widely wordspaced Century italic lower case with its rounded serifs is subordinately contrasted against the bold and wide version of the sansserifed Venus.
- 2. Extrabold expanded Venus caps, with proportionately wider letterspacing, emphatically dominates, both in tonal value and structural expansiveness, the sharp-serifed and delicately proportioned Weiss italic upper and lower case; also letterspaced in the main display line. The same types are contrasted in the subhead without letterspacing.
- 3. The lead-in line of this formal arrangement is Garamond Oldstyle in amply wordspaced upper and lower case. This light-toned oldstyle line is overpowered by the all-cap extrabold version of Spartan letterspaced. The next two lines are upper-and-lower case Garamond roman.
- 4. Magazine heading, wherein the round-serifed Century Schoolbook italic is contrasted against the bulky, broad, chisel-shape-serifed Latin Wide.
- 5. Expanded Venus Bold caps set against a condensed version of Caslon italic caps. A capital R emphasizes the brand name.
- 6. Bold attention-commanding sans-serif capital H arranged in combination with Bodoni Bold in the main display line. Venus Bold caps lead into the Bodoni text.
- 7. Monotoned upper-and-lower case Condensed Gothic contrasted against the irregular-shaped and sharp-serifed cap line of oldstyle character.
- 8. Flush-left axis setting of the condensed Onyx strongly emphasizes the key copy, while monotoned Kaufman Script with its handlettered character softens the impact with its open roundedness in the word "for."
- 9. Venus Bold caps deemphasized in size against lower-case Baskerville.
- 10. Fortune Bold and Condensed Gothic can be successfully used for reverse plates, as example indicates.
- 11. Bodoni Book italic, upper and lower case, is subordinated to the wide version of Venus Extrabold.
- 12. Old Nantucket, in its bulky square-serifed type, harmonizes with the windmill illustration but gets readability with the smaller sans-serif bold text.
- 13. News Gothic caps contrast effectively with lower-case Baskerville in this unified grouping.
- 14. Punchy Stencil for limited display like the "DRESDEN" caps catches the eyes; fast-moving sans-serif medium italic steps up the reading tempo.
- 15. Bold sans-serif lead-ins are most effective if the accompanying text is not too delicate in tone. Textype, Century Schoolbook and other such types with good color are most suitable in combinations as shown.
- 16. Amply letterspaced Ultra Bodoni caps effectively contrasted against the handlettered character of the aptly named Brush used for "Children's Shop."
- 17. Segment of a blotter which most emphatically displays Jerry Craw's Modern in no uncertain tone. The lesser important elements are set in Bodoni Bold italic and and Bodoni Book italic in upper and lower case.
- 18. Fortune Bold and Fortune Extrabold punch up the two top lines in definite tonal contrast to the word "TODAY" in Venus Light capitals.
- 19. Nicholas Cochin, an example of the rounded serifed oldstyle category, combined with the mechanical toned Ultra Bodoni, a so-called "modern" type. Widely divergent in character but emphatic in contrast.

- 20. Lower-case Garamond Bold italic in an effective eye-compelling element keys this example, which arranges a subdued size of medium sans serif in a flush-left axis arrangement alongside.
- 21. Hellenic Wide lower case with an indented grouping of the popular Venus beneath.
- 22. The rectangular rule panels and border harmonize in tonal weight and character with the monotoned Venus capitals. However, eye-compelling design impact is created by contrasting the ampersand and exclamation point with the decided thick-and-thin, curved and tapered characteristics of Caslon.
- 23. Delicately designed script with definite thickand-thin simulation of handwriting contrasted against the rigid, square-serifed Fortune Bold.

## Columbia Columbia italic

Columbia bold Columbia bold italic

# Spring Cruises PHILADELPHIA

## Travel Agent HYDRAULIC

A sturdy, serifed type like Columbia retains its basic structural forms while its surface tone is conservatively weighted in the bold. Thus, harmonious style compatibility is maintained when various sizes and letter forms are composed together.

There are certain serifless types that, similarly, retain their basic letter form while their surface tones become more weighted.

Futura, however, adds further design potentials with its companionate Futura Display and Futura Black, neither of which have any definite family relationship to the accepted sans-serif designs of the basic Futura.

Nonetheless, both can add potent display impact for certain dramatic applications.

Create Display Emphasis

The experienced typographer avoids the trite and commonplace in the patterning of his visual presentation. Like the orator he employs types that shout, cajole or whisper, according to the character of his message and his audience. Most important from a typographical standpoint is the arrangement of the display heading, the main function of which is to arrest the reader's eyes and lead them to the subheads, text and other component parts of the composition.

Of course, pictorial elements may accompany the type selected to do the talking and definitely influence its style, weight, size and other characteristics. But, momentarily, we will analyze the various styles of display-type headings, wherein emphasis and dominance are created within the headings themselves. We will concern ourselves, basically, with the structural form and other characteristics of each head and attempt to interpret the typographer's objective in each case without showing the complete composition from which each of the display heads was taken.

Same-size crayon roughs like these below are adequate for initial experiments for creating display emphasis. They test further possibilities for the copy used in the third example in the first panel opposite.

When the proper form is chosen, type details can be refined by accurate tracings.

Safest because its Softest

Safest because its Softest

Safest because its Softest

Safest because its Softest

Right Panel

In the first example "your printing" predominates by contrasting lower-case Baskerville (these examples are reduced considerably) against a deemphasized size of broad, squatty sans-serif caps. Its relative boldness effectively harmonizes in weight with the dominant display yet contrasts effectively in style and letter form.

Immediately below, type-style harmony through use of only one family was achieved.

Italic is made for emphasis and its lower case is faster-moving than roman lower case.

The word "Automation" expresses itself in a lively manner and receives subtle emphasis.

In the third example, the condensed bold italic sans serif gets emphasis for "Safest" and "Softest" by capitalizing these words and underlining them with rules of proper weight.

In the next line, the wide bold "ANSCO" emphatically predominates, but the secondary emphasis is brought to "quality" by underlining with a rule that is in proper weight relationship to the sans-serif upper and lower case in the remainder of the line. In the next all-cap line, underlining again emphasizes, but here the line is much lighter in weight than the type to avoid "horseyness."

By reversing "LIFTING" in all caps of Fortune on a horizontal panel it emphatically contrasts with the widely spaced lower case which follows.

The next example is an ingenious form of emphasis, often applicable to a slogan type of heading. Here two sizes of upper- and lower-case Century are employed.

The "Micro Metal" reverse panel pleasingly uses Garamond in two italic sizes for a two-part question. Here again movement is instilled by italic while the Q anchors the pattern with its roman inline initial flush.

The "NEXT WEEK" example shows how various sizes and letter forms of a serifed type can be employed harmoniously in varying degrees of emphasis.

Two contemporary types that simulate handlettering are placed in extremely dominant contrast to emphasize the name of the latter—Balloon. The blatant boldness of Balloon is relieved by letterspacing.

Combining a large sweeping lower-case italic f with italic caps in the word "furs" is harmoniously accomplished in the next example. Deemphasis to a greatly reduced cap- and small-cap setting for the balance of the two-line head gives utmost dominance to the first word.

The first two items in panel two represent settings of extreme emphasis in the types mentioned. The first is a step-down pattern and the second is an axis-style arrangement, flush-left. The "ready" example is a formal arrangement where size creates emphasis in this all-lower-case setting in bold sans serif.

The next simply contrasts a cap line with additional underlining to the second line in lower case.

The next three examples are variations of the same basic design pattern wherein a word or two lead-in hangs in the left margin while the balance of copy is aligned on a flush-left axis and irregular at right. Each has its emphatic way of exemplifying salient features.

Last example accompanied a line-illustration, part of which is evident at the top. Here action is predominant in a much bolder form of sans-serif italic type in an airy pattern that is harmonious with the product.

YOU'RE JUDGED BY YOUR printing

Automation: friend of the workman

Safest ... because it's Softest

ANSCO quality films and

WRITTEN JUST ONCE

LIFTING

is your problem

Softest touch in typing! is easy to change on the new improved

What is Micro-Metal?
What are its advantages?

NEXT WEEK

I Call on Wyatt Earp

By PETE MARTIN

Real Life of TV Marshal Hugh O'Brian

many uses for the



TURS

OF PRE-EMINENT QUALITY

homage to...

## Columbia

handsome is as handsome does...

FORTUNE

ready...

with communications that put you "in the driver's seat"

COLOR...

sales magic

Tools for MAINTENANCE—
CONSTRUCTION—
PRODUCTION

FROM COOLANTS
TO
CLARET!

Treasurers



HOW MANY OF THESE RISKS ARE YOU RUNNING?



propellers with the brains and brawn ......

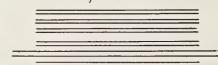
## MUNICIPAL INVESTMEN TRUST FUND SERIES A

10,000 UNITS

The purpose of the Fund is to make available investment in the diversified portfolio of Municipal, Revenue and other tax exempt bonds set forth in the Prospectus. Interest income to the holders of the units will be EXEMPT FROM ALL FEDERAL INCOME TAX under existing law pursuant to a ruling of the Commissioner of Internal Revenue,

## MUNICIPAL INVESTMENT TRUST FUND · Series A

10,000 UNITS

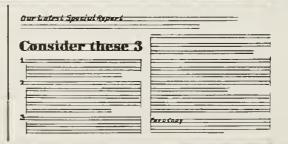


Facts you needopinions you respect FACTS you need... opinions you respect

the entire family can enjoy this summer at wonderful Pring Rock
A PRIVATE COUNTRY CLUB IN PICTURESQUE SPRING VALLEY the entire family can enjoy this summer at wonderful pring Rock

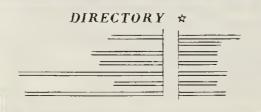
### Consider these 3 . . .

Our latest Special Report analyzes three "sperialty" stocks which are, we believe, ideal candidates for capital gains at their present price levels; 1) A leading producer of glassifibers, whose profits have risen 300% in 10 years. Reflecting the bright prospects for new products, markets and applications revealed by energetic Research, capacity is heing tripled in some lines. 2) A manufacturer of branded medical and bygine products. This expanding company should profit handsomely from any Federal program of medical aid to the aged. Financial position is exceptionally strong, 3) A machinery company whose prospects are enhanced by substantial, growing foreign earnings. This company operates in a recession-resistant industry, derives streable earnings from machinery leave entails. Additional appeal is provided by recent entry into the fields of nuclear energy, sircraft, missiles and electronics (including microwave). For a copy of this timely, helpful Report, simply mail the coupon below.



### DIRECTORY

Mail Chutes	Elevator Spaces — Each Floor
Main Dining Room.	Main Floor
Maitre d'Hotel	Main Floor
Massage (D. Anderson, Le	ssee-Proprietor) Crystal Garden
News Stand	Main Floor
Parking Service (See Autor	nobile Parking' Main Entrance



## 4-Track Tape | 4-Track Tape

The left example in each pairing was originally printed as shown. At right is a tissue-tracing revision which suggests improvement in visual sequence, changes in spacing, positioning and other readability improvements.

Top Left: Stacking four lines of caps solidly one on top of the other, letterspacing and wordspacing the top three to equal widths, creates a static, monotonous grouping.

The two text elements at the bottom add to the crowded feel of the composition by lack of leading and similarity of widths.

Top Right: Resetting the main heading in three lines creates a more readable, more quickly discernible display with subtle emphasis on the widest line -"INVESTMENT TRUST."

The top word "MUNICIPAL" is now without letterspacing, and has tonal compatibility with the other cap words, a quality lacking in the example at left.

In the revised composition the ample white space between the display lines assists the eyes in quick perception of the well-proportioned arrangement.

In the original, the text elements were set wider than the head. The reverse is now achieved. By a more weighty text type, ample leading and widening of the "Exempt, etc." line, the stilted compactness of the original is avoided.

Second Row left: Words, as they are spoken, receive their fullest interpretation if proper emphasis is attained by correct modulation. This example lacks visual continuity because the optical pause at the end of the first line creates incorrect modulation.

The rearrangement at right emphatically displays "FACTS" as the important item "you need." The ellipsis that follows is less blatant than the extra-wide rule dash used in the first example. The three periods are less eyestopping and allow a faster pickup of the following two lines of type.

Left Panel, Continued

Second Row right: Again, the visual break at the end of each of the top two lines seems a bit forced for easy assimilation. Besides, two lines of equal width are uninteresting.

The rearrangement creates better proportioning in the three top-line widths and says more emphatically that "the entire family" can enjoy this summer, and where! While the same leading was maintained in the top three lines more space is introduced above and below the logotype.

Third Row at left: We counted 84 characters in a line of the text block shown, more than the accepted number for good readability. Besides, the "3" specialty stocks the ad refers to are lost in the confusion.

Third Row at right: By emphasizing the introductory copy of the text as a teaser across the top of the revised arrangement and sinking the bold head to associate it more closely with the numbered paragraphs that follow, a more activated and easily assimilated composition results. The monotonous rhythm of wide horizontal

lines in the original is now changed to create subtle contrasting downward movement in two narrower columns.

Fourth Panel left: Again, monotonous repetition of wide horizontal lines, made even more monotonous and tiring to the eyes, by wide gobs of leaders.

Fourth Panel right: Here the positioning of the heading and the star have meaning in this simplified streamlined revision. Uncluttered by dotted leaders, the two settings of flush-right and flush-left elements, by their alignments, shown, are designed to stimulate faster reading.

Bottom Panel left: Here is a flagrant example of what happens when type is set "right out of the case" without regard to the mechanical refinements required to correct space inconsistencies.

Bottom Panel right: This recomposed line is more legible because of the undercutting of the cap Ts and the elimination of the original white space that incorrectly separated the type characters.

## What chance has a trip to the moon when pillows and comforters are filled 100% with DACRON Fiberfill!

## What chance has a trip to the moon when pillows and comforters are filled 100% with DACRON Fiberfill!

## SHEAR TRANQUILLITY

Doyle Goldy, a sheep rancher of Palisades, Washi, was fed up with wrestling with his sheep. Every time he tried to shear them they wriggled and kirked so much that they were him out, especially the rams. Then Goldy heard about tranquilizers and their effect on people. He asked Probably so, answered the ductor, and he doubted that it would have any long-term effect. Goldy gave one of his rambunctious rams a specially prepared nijection of it and a wonderfully tranquil expression speed over the animal's face. Then as Goldy anolied the shears and his

## SHEAR TRANQUILLITY

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### To help you find the right school

Starting a career? Need further training in your chosen field? Taking up a hobby? The New York Times maintains a School Information Service for the convenience of its readers. Using facts you supply us wa will compile from our record of Times advertisers the names of several schools that seem to meet your requirements. These will be sent to you for your consideration, free of charge.

of charge.

To avail yourself of this service, write The New York Times, School Information Service, Times Square, New York 36, N. Y. A School Information Form will be mailed to you for your completion and ceturn. Or call LAckawanna 4-1000, ask for the Classified Department and request a copy of the School Information Form.

## To help you find the right school

Startings.CHTERT? Need further training in your chosen field? Taking up a hobby? The New York Times maintains a School Information Service for the convenience of its readers. Uning facts you supply us we will compile from our record of Times advertisers the names of several schools that seem to meet your requirements. These will be ent to you for your consideration, free of charge.

To usual present of this service, write The New York Times, School Information Service, Times Square, New York So, N Y. A School Information Form will be mailed to you for your completion and return. Or call LAckawanna 4 1000, eak for the Classified Department and request a copy of the School Information Form.

Here are some "before and after" pasteups to test how rearrangement can improve proportions and readability in headings.

In the first example at top-left, the three-line heading appears stodgy and indecisive because the three lines are so nearly alike in width. With so unemphatic a composition, a simple transposition of word, a few figures, or an ellipsis, often make all the difference in the relative width proportion of the lines, as shown improved below.

The next example, immediately below, "Shear Tranquility," was a heading and caption underneath a photograph. As demonstrated, the width of the heading itself (A) and the white margin (B) at right, are mathemati-

cally alike and therefore measured by the eyes as being static in placement. By simply shifting the heading to the right, as shown in the revised version below, it becomes more activated and interesting. The white margin at left, the heading itself and the right margin are all different in width.

The top-right example is a typical newspaper filler type of advertisement which was probably hastily whipped up to meet a deadline. With a slightly different form of emphasis (both in sense and width of line), the heading below is improved in proportion. So is the balance of the ad by the introduction of more space below the head and the resultant drop in position of the text.

Two-way bridge to Britain...
your telephone

Two-way bridge to Britain
...your telephone

"There's one sure way to proteet stock value and assure ready

"There's one sure way to protect stock *value* and assure ready buyers"

## Is Inflation the Price of Prosperity?

by Benjamin L. Masse

Is Inflation the Price of Prosperity?

by Benjamin 1. Mane

Is Inflation the Price of Prosperity? by Benjamin I Maix

In the original "Two-way bridge to Britain," the top line is exactly twice the width of the second line, as demonstrated by (A) and (B).

In the revised version the wordspacing in the top line has been reduced and the ellipsis transposed to the second line, which then becomes wider and in a more pleasing proportion to the top line. ". . . Your telephone" seems to get more emphasis in the second setting because of the indention.

The "There's One . . ." examples at right demonstrate the possibility for improving the typographical effectiveness of a vertical-axis setting by introducing a few subtle shifts of elements.

In the first setting the capital T is automatically indented by aligning the opening quotes with the beginnings of the lines vertically below. By hanging the quotes in the left margin and allowing the vertical stroke of the capital T to align vertically with the lines below, a more cohesive unit is attained.

The "Young Americans" example emphasizes "ARE" in caps. Whatever the objective of the planner, we seem to think the pattern would look better if the copy had the emphasis shown in our experiment.

"How to plan a picnic" is always a pleasure! This was a display head alongside a dominant picture in a magaIn the horizontal heading at bottom-left, the width of the first line "Is Inflation" happens to be exactly the width of the byline of the author as demonstrated by (A) and (B).

At the bottom-right are two possibilities for eliminating the original static proportions.

The first form of emphasis still necessitates three lines and retains some of the design awkwardness which a short first line often creates.

By rearranging the display emphasis to create a longer first line, the author's byline can be grouped with the shorter second line "of Prosperity" and thus achieve a more active pattern which is better distributed in the layout area. While the first redesign has ample irregularity in width of lines, the white space seems to be out of proportion to the area occupied by type. In the last example white space seems more adequately distributed and proportioned.

zine spread. It just seemed that six lines made it a little complicated. Breaking up the copy in contrasting lines as in our pencil sketch seems to add emphasis and dominance to "Picnic" and "Pleasure." In addition, "Picnic" and "Pleasure" look like they say it better in upper and lower case.

Young Americans
ARE the richest
people in the world

Young Americans
ARETHE RICHEST
people in the world

How to plan

A
PICNIC
THAT IS
A
PLEASURE

### Heading Variety

Any study of types used in publication headings must necessarily encompass the purpose, character, style and page size of the particular publication being analyzed.

To present as broad an evaluation as possible of contemporary typography in publication heads it would be appropriate to start with a small-page format like the Reader's Digest where type pages and tones are relatively restrained.

If the accompanying examples are at variance with the latest R.D. heading typography it proves explicitly that constant search for improved techniques in display may bring about various degrees of elaboration or simplification.

However, these specimens illustrate the style individuality in each head while retaining a design compatibility throughout.

Here is truly togetherness in typography, wherein each opening page of an article differs in display-type style, yet there is an underlying relationship so that the entire make-up of Reader's Digest was harmonious.

- 1. Two lines of Century Schoolbook in 24-pt. upper and lower case (all examples are greatly reduced in reproduction) are displayed in ample white space at the top, separated by five picas from the wider two-line subhead.
- 2. Four lines of ATF's Light Litho, an ATF oldie, in an all-cap centered arrangement, wherein "BOOM TIME" gets decided contrast in size. Baskerville in a smaller size is used for subhead.
- 3. Baskerville, in the same small size here at the top, is used as a lead-in blurb. About nine picas below is the contrasting Weiss italic head in upper and lower case.
- 4. Bodoni upper and lower case, set flush-left in three lines that break correctly for sense in a pleasing irregularity at right. The blurb at top-right is set in Baskerville.
- 5. Here, Freehand, another ATF design, which somewhat suggests calligraphy by its rounded characteristics, harmonizes with the crescent shape within the rectangular illustration.
- 6. Four lines of Bodoni Open, set flush-right, effectively frame the crayon drawing at the left. The stylized dignity of the open Bodoni befits the formality of the dignified character in the top hat. The subtle mechanical evenness in the type contrasts effectively, yet not blatantly, with the characterful freedom of the illustration.

### This League of Nations Actually Keeps the Peace

In ten years, the 21-nation Organization of American States has headed off nine wars—a perfect record

Condensed from Western World Blake Clask

Nouset between the two Central American counties of Nicaragua and Honduras stated on April 19, 1957, when some 50 Nicaragua and Honduras stated on teported crossing the Segoia River to Mocorón, a halfe boder town Soon word reached Tegucajaja. Honduras's capital, that the guardament were recommended to the second of the sec

### IT'S BOOM TIME ON THE LOWER MISSISSIPPI

Close-up of the industrial explosion along the southern reaches of America's greatest icalest ricet system

By Robert Strother

A straightful comments and the straightful comments and the straightful comments and the straightful comments and the straightful comments are straightful comments and the straightful comments are straightful comments and the straightful comments a

that Livish to share it with all the people of the virth

## Introduction to Outer Space

I found this report so interesting, says President Eisenburge,

3

The past two cears an exciting that few men even a deady ago, and on ground more mental ground but few men even a deady ago, and the ground would take a much longer level that can take a practical work of the ground medium of the production and the productive of the ground medium of the mental for ground medium of the mental for ground medium of the mental for the ground medium of the mental form of the ground medium of the mental form of the ground medium of the gro

What rank-and-file dues-payers need more than anything else is an inde-pendent innon court where they can hing offending leaders to book

## How Can We Restore Unions to Their Members?

By Lester Velic

party stucm, in free press, no indegrate the studing gery lies a "how skulduggery lies a "how doment" study. Yet while the the "reho doments" the probability of the

The Turks have been fighting the Russians for centuries and thei stand ready to fight them again. The most exposed people in the NATO alliance, they are probably also the toughest An object lesson in self-defense

## Turkey: The Land Where Russia Stops



By Dickey Chapelle

By Dickey Chapelle

The North Mark I have pourted a better continued of the Tinkish straits, and the other hand in Mirid Mark III, a rigidiffed a belt of baset countries from Phaland to Bulgaria. At the fair end of the line, and, tone piece of real estate remained free—the ting promote of Thicker Flat, almost undefended, no larger than the state of Dehaciar, in the only part of Tinkey that less in Europe II it too had become stellate will, the Reds would have staled in the heatfland of Lunista And then straid the translate and Runsta And the straid that may are to the Miriterianean.

Eager to griap this prize the Keel demands. The translation "the period who stood in the Red attinc's path did not be a straightful to the Miriterianean of the Miriterianean that the period of the marks the Keel demands. The translation "the period who stood of you can thee said, but you'll be trend in the Keel demands. The translation of the peace and friendship and demanded."

The Kremlin paused then for a second throught, and Kussara still be second throught, and Kussara still be for

### The Most Unforgettable Character I've Met.





Left Panel

For years the *Reader's Digest* has balanced and contrasted its editorial page layouts between the formal and informal styles to achieve certain tempos.

The 10 examples herewith demonstrate how the *Digest* varies its application of flush-aligned heads. They are all Baskerville, a classical, serifed, transitional type.

Left Column

- 1. The two-line lead-in blurb and the two-line head are grouped together, all in flush-left alignment, at the top-left of the page, with ample white space underneath to isolate the unified element for extreme emphasis.
- 2. Same basic type pattern as above, but the longer three-line blurb and the seven-word head are made more dramatic by insertion of a two-column line-drawing.
- 3. This flush-left head is sunk deeply and is thus emphasized by isolation in white space. The top-right blurb has its own flush-left axis on which the credit line also aligns flush-left.
- 4. The "Come as You Are?" example unified all elements with rules.
- 5. This 10-word head required smaller display type. But it commands sufficient attention because it is above the blurb and more white space surrounds it.

Right Column

- 1. Plenty of white space between the introductory blurb and the three-line head causes a visual pause that creates emphasis for the display.
- 2. Everything is now flush-aligned at left and the entire element widely indented. Emphasis for the three-line display is achieved by ample white space above and below
- 3. Basically, the same pattern as the one at left, but more compact. A larger head size was used with the narrower blurb.
- 4. "The African Revolt" head shows fast-moving rhythm created by flush-left elements, leading the eyes down to the display closely grouped with the illustration at bottom.
- 5. Interesting, decorative exponent of a compact heading that combines both flush-right and flush-left alignments. The vertical star pattern is the axis around which the whole design patterns itself.

In direct contrast to the more restrained heads in the smaller publications, here are some representative punchy, "sock-em-in-the-eye" styles that larger-page publications like *Look* and *Life* employ (opposite page).

The printed image of each full ascender in the three-line Onyx head "The milk punch" was  $1\frac{1}{2}$ " high in the original, but it is so tightly composed that the over-all heading took only 25 picas in depth.

The prime point in this example is the stacking of the three lines close atop each other and the setting of the text compactly around the display element. By hanging the top-left part of the cap T and the entire lower-case m in the left margin an interesting vertical rhythm is achieved by the verticals of the letters T, i, and p.

The dot over the i subtly relieves the rigid mechanical downward flow in the alignment, The condensed character of Onyx itself creates downward rhythm. This is emphasized by the compact grouping in the head and by



limiting the width of the text to 19½ picas (width of the "punch" line) so that the deep, narrow shape also leads the eyes downward. The broad, horizontal subhead line changes the rhythm momentarily, but immediately reverts to a downward flow underneath.

The "St. Augustine's Pigeon" head in Clarendon Bold hangs mostly in the left margin to get prime attention. The grouping in the three display lines seemingly had only a few points of leading. Aligning the first and third lines at right creates a downward optical flow which is accentuated by the flush-left alignment of the introductory blurb and textual elements which fence in "Augustine's," the second display line. Thus, the lesser elements surround the display heading partially at top and bottom and completely at the right, allowing the wide white margin at the left to direct the eyes to the compact over-all pattern.

The "POLICE REFORM" head, flush-left, aligns the top three lines and the last one, but hangs the word "POLICE" in the left margin to create emphasis. This shift to the left allows "REFORM" to be surrounded on three sides by text, creating a fenced-in unity with the text.

While the three opening examples lead the eyes into the pattern from the left, the "WILL SNICK OVERCOME?" pattern reverses the procedure.

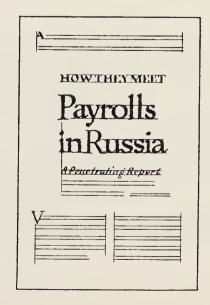
By lessening the emphasis of some elements, by more orderly organization of patterns and shapes in the two small thumbnails at right, we have evaluated the attention value of the salient title "How They Meet Payrolls in Russia," a magazine heading.

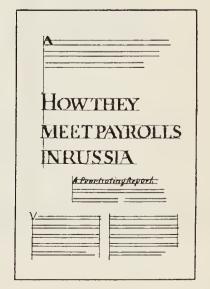


Above: The "Behind the campus revolt" head is completely fenced in. The two widely leaded text blocks at top create an even gray tonal pattern to surround the "Behind the" part of the heading at top and left while "Campus revolt" is reversed on dark-toned halftone.

Sandwiched between text and picture, this head achieves utmost contrast by an interchange of tonal values. It also has effective display compatibility with the dramatic picture. "THE SMALL-FRY BOOM" and "CHRISTMAS ON NANTUCKET" are symmetrical fenced-in type patterns.

While all previous examples were informally balanced, the two bottom examples are symmetrical. Traditional in layout pattern, yes, but certainly not lacking in forcefulness and eye-appeal.







While most examples are from publications, first three individually printed pieces also use the flush-aligning technique.

The Esterling-Tri-Craft announcement was in full color with highly decorative illustrations on a thick vellum stock. Blado italic, close-fitting and characterful, sharp-serifed and free-flowing, harmonizes with the personality of the format. The narrow, deep type pattern, surrounded with plenty of space, reads swiftly downward

By contrast to this restrained typography, extreme "sock" is evidenced by the central example — a page from an annual report of the Southern California Edison Co. Condensed Gothic was printed in a sand-brown ink on light gray stock.

The engraver's booklet title-page type was in a bright blue and black on white coated. The designer left the ampersand hanging in the left margin — as a deviation from the rigid vertical axis.

Below are four Look-Life headings, without a serif.

The two left, flush-left heads utilize white space lavishly. The first lets the "the" and "in" each occupy one narrow line while getting emphasis for "Cree with a Kink," in a wide line. The second head arranges "For Women Only" in three narrow lines of Aurora Condensed which, by their compactness, form a potent downward-moving element which carries the eyes directly into the News Gothic Condensed subhead, in vertical alignment, below. The horizontal rules form an optical fence above and below the main head, but the vertical-axis relationship of the head and subhead nevertheless prevails.





All right examples are flush-aligned in some respect. All exemplify the principle that type aligned on an axis has a focal element which creates order and optical unity for all units in alignment.

- 1. Six lines of punchy, bold sans-serif italic, aligned flush-left. The white space created by the widely divergent line widths gives emphasis to the service—air travel.
- 2. The two top lines are aligned flush-left to a diagonal axis which leads the eyes downward left to the main display line. The succeeding two lines are flush-aligned on a downward right diagonal.
- 3. Hefty Franklin Gothic in simple flush-left alignment, indented adequately from top, handdrawn logo.
  - 4. Top three lines flush-left; bottom three flush-right.
- 5. Franklin Gothic Condensed punches up the three salient articles in flush-left alignment with succeeding text in wide horizontal settings underneath.
- 6. The bank's name gets emphasis by extending to left beyond flush-left vertical alignment of other lines.
- 7. Upper- and lower-case News Gothic lead-in gets decided contrast with Venus Bold caps, all nicely letter-spaced for alignment shown. Beginning of word "impression" is the focal point for alignment of lines beneath.
- 8. Novel variation of flush-left alignments. Obviously, "BIG" is handlettered.
- 9. Three periods hanging in the left margin create emphasis for the logotype line at bottom. Its horizontal accent relieves the downward rhythm of a simple upperand lower-case flush-left axis alignment of the bold square-serif type lines.
- 10. Variety and emphasis in compatible types. The three periods create flush-right alignment to top line.
- 11. Three main words are mechanically aligned flush-left. The design characteristics of W and T create a feeling of irregularity, at left.
- 12. and 13. A single- and double-column ad in two different variations of alignment. Here space governs the applications.
- 14. Swift downward movement is created by the lower-case heading alignment at top-right which forcefully carries the eyes into the picture below.
- 15. Industry "moves" ahead all right, on a flush-right axis, downward. The five periods carry the eyes horizontally into the flush-left element at bottom-right.

In "My Father was 'Uncle Wiggily,'" the rabbit's hat indents the word "uncle," another gimmick to activate the compact head and subhead from too rigid a left-axis alignment, and it adds a touch of humor also. Yes, layout can be fun!

In the "Ann Lowe" head both flush-right and flush-left alignments are equal in depth but not in emphasis.



More **United Air Lines** low-fare service to

RENO LAS VEGAS Structural Steel for

The FIRST NATIONAL BANK of MIAMI Fabricated and Erected by ALLIED

6

Separate impression Cylinders SAVE TIME IN

FINE QUALITY AND TOP PRODUCTION

Our new INVASION Japan

12

13

Corry-Jamestown chooses

## **MOLDED FIBER GLASS**

for beautiful new office partitions

These mayable, free-standing affice partitions, recently an-

1

new

... by DfI

concepts

in electronic

communications

major markets. The city phis has almost half a people, and is one of th growing cities in the States.

Our new INVASION of Japan



14

have

## For what its worth...

**How important** is book value in stock valuation?

3

Win the competitive sales battle by giving your customers a reason to buy

IS YOUR PRODUCT MODERN IN EVERY WAY...

9

you heard this one?

2nd Annual U. S.

11

INDUSTRY MOVES

AHEAD .... throughout the

15

**'UNION** PACIFIC WEST'

## READINGS IN ECONOMICS FROM FORTUNE

Entred by RUTTARD F MULCARY University of son Francisco. The probability thanks that have restored upon terminal have restored upon the desert correctly. This book explains the astronomical rise in commune debt need of the reform incipers currency convertibility, autimation population productivity meeting to tribution, capital goods market management practices the stock market set. A particularly, tunder described in the production of the probability of the probability of the stock market set. A particularly, tunder section deals with The Great Depression - why it buppened and why it bustless and only of a region of edition.

## **Personnel Management**

ADINGS IN FROM FORTUNE.

Estimaths WILLIAM M FOX University of Electron Modern perspective on planning starting fall, tree of personality testing training multivation individuality or conformative commonactions information organization human relations executive development women as bosses profit starting and its pithile 49 articles Churte and dilustrations. Pager \$1.95.

READINGS IN Marketing FROM FORTUNE



Parade used News Gothic Condensed, aligned flushleft and boxed off at the right of its cover heading.

"A Town in Sweden . . .," clipped from a house-organ page, has much more white space around it in the original. The rules mark the position of a photograph.

Often the width of a display line can establish the width of a text mass underneath, as did "Castro" in the "Girl Spy against Castro" example. Many times a minor word—"against" in the example—can hang in the left margin to create a touch of irregularity in alignment.

And speaking of irregularity, note the position of the word "light" in the lower-right example. This achieved better optical balance and unified the relationship between it and the cartoon character at left.



At Left: Like the previous examples, the "BILLION DOLLAR RIFLE" and "face of folly" carry-over heads are from large-page publications (Look, Life). They illustrate two of the many ways by which unity can be promoted by fencing in display with text on secondary pages.

The last example is a newspaper ad which combines the step-off principle and flush-aligning in another version of unification that permits the eyes to assimilate the predominant part of the message at first glance and then carries it throughout in an effortless manner. The fenced-in heading technique promotes *unity*.



Typography is much like music. The successful composer draws inspiration from a wide repertoire of notes, scales and arrangements. The skillful typographer uses a wide variety of type styles, forms and patterns. For each the range is endless.

Today's music reflects much that is traditional while often espousing the bizarre. Contemporary typography also employs the conventional while testing the sleek, the trim and the spirited.

Slanting arrangements are sometimes used to activate layout patterns like these depicting Adrian Frutiger's Univers series at work. The arrangements are reproduced from ATF's brochure, "The Developing Univers." The two bottom examples indicate *Life's* tasteful employment of angular flush-alignment in sans-serif and serifed types.





In addition, we did some experimenting, too – with some type-specimen sheets and rubber cement.

The geometric, rule-and-compass proportions of many sans serifs almost immediately suggest a compatible axis-aligned pattern. In the "dynamic styles" pasteup, two similarly slanted portions of letters in the Univers display (the two y's) are positioned so as to key the imaginary axis upon which to align flush-left the lesser important clements.

The type for "Antique Renaissance" was Fortune Extrabold and Bold Italic. The slanting of the left edge of the tint was dictated by the angle of the right diagonal of the cap A. The slant of the upper flush-left aligning text element is harmonious.

These two examples bespeak structural ruggedness. More spirited action is achieved with the sharp-serifed Horizon Light type face alongside. Here, the right diagonal of the cap W sets the angle for alignment.

In the "Drawings" example, the cap I is not outstanding by itself but once that word was pasted down, the word "MEDIUM" above just seemed to fall into alignment. It is Folio italic and Folio Medium Extended italic.

Bauer Classic italic has characterful open counters and graceful curves. It also has nicely weighted angular diagonals (as in p and t) which, by careful placement, can influence the angle of a slanting optical axis, as shown. The decorative initial is Ballé.

To form a bottom apex for a formal, inverted pyramid style of text-arranging, a symmetrically designed letter such as the Hellenic wide W is suggested. A large stickup initial, such as the Series III Weiss initial, in this same layout, can influence the angular slant of the text.

What is more curved and delicate than Bernhard Cursive? Note the design influence exerted here by the slanted diagonal of the lower-case d in "Ideas."

Thumbnail experiments below show semicircular text settings whose shapes are influenced by the circular design elements.







e. A me the way it was on people see e Now b

This book, like the exhibition on which who made available their experience with th

of the late Bernard De Voto, whose kind a

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down through Thoreau, Marsh, Muir, and

Harrison Brown, John Kenneth Calbraith,

and most implacable toes, are this book's i

exhibition Fram and Dick Reynolds, El-

who responded so instantly and generously

House for making available historic photog

of the blessi the way—wh of a layer of so upped ther

ood, Para-Jesse Lasky vant in the

d his book e had been the people

uld see any he said to Bob, "to the village of Safune on the island of Savat'i and you may still be in time to catch that beautiful old culture before it passes entirely

So we went to Samoa, the whole family this time: Bob, his brother, David, our three small daughters, an Irish nursemaid, and myself.

This time we were making a film for Hollywood, and we were very conscious of that fact. Bob had no illusions whatever as to what Paramount expected of him in the way of thrills and sensations for the box office. All the way down on the steamer we talked about it, conjured up this scene and that scene, imagining the sea

"SALUTE TO THE MODERN NEWSPAPER

A contest was arranged and duly announced, offerin dred dollars and a trip to New York City-so that the wir hear and see the broadcast. Interested writers were sho write a radio continuity. Judges were Marlen Pew, of Publisher; William Rainey, head of production for NBC Nelson, head of the radio department of Kenyon and Linotype's advertising agency

Eighty-five man

DRAMATIS PERSONÆ

ANNOUNCER NEWSBOY BOY NTUOY CIRL WOMAN CLEPHAN

GUTENBE

Graham McNanice Lester Jay Arthur Anderson Morgan Farley Kathleen Niday Claire Grenville Ned Wever

The Official Emblem

THE OFFICIAL FAIRLENG International Association Printing House Craftsmen is the coloph

First and Schoeffer which was first used in famous Psalter in 1457. It was the first Inhave a printed date and the first book w printer's mark. The inscription is in Latu reads as follows

The present book of the Psalms, deco with beautiful capital letters and prof marked out with rubries, has been thus ioned by the added ingenious inventio

Company, Bishop National Bank of Flawa of New Jerser for permission to reproduce of Sciences, which built the first two show San Francisco: to the M. H. de Young Me Lgyptian objects; to the Smithsontan Institution which circulated the show in the United States,

and the United States Information Agency which circulated four duplicates overseas; to the aitists and craftsmen who have helped, far beyond the call of duty, to make these presentations beautiful. Lawton Kennedy, printer, and Lenscraft Studios, exhibition makers. And now for the book-to Robinson Jeffers for permission to quote lines from The Bloody Sire; to Cullick Press of Berkeley and Photogravure and Color Corporation of New York, to conservationist Max McGraw and the McGray Foundation who made this publication possible. To all these, our deep appreciation,

A.A., N.N.

The Beginning of the Craftsmen's Movement

To menter understand the origin of the Cratismen's Movement, let us go back to the middle of the Nineteenth Century. About that time strange and wonderful things were happening in the Graphic Arts industries. Halftones and the four-color process were made commercially practical; electrotyping was vas hattour roved, printing paper and inks machine composition came

machine composition came high speed, automatic presses

rerized b eak incidence patient has a s y rapid comp The prog

mameter te to within catgut may v iameter, and d differez

with ends hanging out. By the th century, physicians everyw perimenting with the use of ab res. In addition to eatgut, other n tested, including tendons from as the ox, kangaroo, rat, whale Ultimately, collagen from the layer of sheep intestine becam ly accepted material for absorb sutures because of its superior qualities.

Since those early days, new processes manufacture of absorbable sutures have pace with the progress of surgery. These transform raw sheep intestine into the pi collagen suture product meeting today

teria of absolute asepsis, maxim and minimum diameter. The contribut Ethicon toward this end result are de in the following pages.

ADVAN WITH **SURGERY** 

MERSILENE polyester fiber has been repeatedly cited for its strength, handling qualities and low tissue reactivity. Even repeated sterilization will not significantly offeet its

MERSILENE sutures thus provide a combination of the basic properties surgeans had long sought in a non-absorbable suture. Its development poves the way for further investigation into the surgical possibilities of synthetic fibers, and re-emphasizes the continuing thoroughness with which Ethicon strives to advance the science—and art—of surgery.

\*Dackon is the trademark of £ 1. OuPant de Nemaurs & Campany las ets be estes libres

The upper-left page measured  $10\frac{1}{8}$ "x $13\frac{1}{2}$ " in the original. This format was basically predicated on broad, expansive gravure reproductions of dramatic pictures. It was set in 14-pt. Goudy Californian in measures as narrow as 29 picas and as wide as 40 picas, 8 pt. leaded.

In the narrow measure, the character count averaged 61 characters. In the wide measure the count averaged 85 characters. Amply surrounded by large areas of white space, the text seemed airy and legible.

Compare now the overlapping page of another book which measured originally  $6\frac{3}{8}$ "  $x9\frac{1}{2}$ ". The type was set in 12-pt. Bembo to a width of 27 picas and leaded 4 pts. The average count is 63 characters to a line.

Text Widths, Tones

Many practical considerations should guide the designer in selecting text type. Obviously, the design theme, the format, its audience, method of reproduction, paper surface and other such basics come first to mind. But let us examine a few more fundamentals in detail.

Having established an approximate width and depth of the experimental type page, in pica measurements, on a tissue rough, the type page is positioned tentatively on a predetermined page size. An exploratory evaluation is made of the number of pages the copy will make when set in a specific text-type style, size, measure and with appropriate leading.

Before actually setting a style page, there are further factors to be considered:

Are the necessary text sizes of the proposed type style available in light, medium, bold; in caps and small caps and italics; with accents, superior or inferior figures, and other accessories, if the copy demands the same?

Is it a linotype or monotype face? Is the type to be printed from directly, or is it to be electrotyped, stereotyped or molded for rubber or plastic plates? Will it withstand offset or gravure photomechanics without distortion or fill-ins?

Above all, is the basic skeletonized letter form and its surface gradations compatible to a

clean, sharp printing with proper tonal quality on the projected paper surface?

There is a text type to fit every theme, layout style and purpose, every method of reproduction, every paper surface. Selection by point size should not be made arbitrarily because one type design on an 8-pt. body may print an image larger than that on a 9-pt. body. Furthermore, one 10-pt. type may outdistance another because of a larger character count in the same width due to a variation in compactness.

Considerations such as these suggest the need for a careful copyfitting test before a definite selection is made and layout areas are set.

These tangible factors directly influence the legibility of type. From a visual standpoint, there are other factors within a designer's control.

One time-tested practice for improving any text's legibility is to control the line width to approximately twice the alphabet length (52 characters). Conversely, type should not be set in too narrow a measure. One and a half times the alphabet (39 characters) is said to be a very readable line width.

How these generalities apply to previously printed pages is worthy of study. Let us examine some of the examples. (These are greatly reduced from the originals.)

Left Panel

Examining the blowups in the two circular areas at the top-left, it shows that Bembo is larger visually than the same point-size Californian. Even though both measure exactly the same in height from top of ascender to bottom of descender, there is a decided difference in the waistband, or main body of the lower-case letters such as 0, a, e, etc.

The two pages at top-right are from a Dwiggins designed book, set in his own Electra type.

The  $7"x9\frac{1}{2}"$  page comfortably accommodated the 30-pica setting of 14-pt. type and resulted in an average of 62 characters to the line. Dwiggins put about 7 points of leading between lines to get maximum legibility.

The two pages from the Craftsmen's *Golden Book* offer a comparison of leading. The left page has less leading than the right – definitely affecting the tonal contrast.

The lengthy block of italics at the bottom of the second page materially aids in lightening the tonal value, which has already been reduced by ample leading. The lines average 43 characters.

The bottom blowup compares the more open, rounded letter form of the sans-serif text used in the left "Advancing with Surgery" page with the oldstyle serifed text in the extreme right page from the same book.

This type is 6 pt. Bodoni, set  $28\frac{1}{2}$  picas wide, solid. The measure is too wide for a continuous reading of the the eye cannot comfortably follow repeated lines set in this width. This size type should be set in approxifollowing measure:

This is 6 pt. Bodoni type, same as above, set 12 picas or one and three-fourth times its alphabet length.

This is 8 pt. Bodoni, set solid, 28½ picas wide and again the measure is much too wid eye to easily follow the text. This size type should be set about 16 picas wide as shown

This is 8 pt. Bodoni type, same as above, set one and three-fourths times its alphabet length in points.

This is 10 pt. Bodoni, set solid, 28½ picas wide, which even for this size is still too wide a measure for comfortable reading. Below is a better

So, here is 10 pt. Bodoni, set in 19-piea width, or one and three-fourths its alphabet length.

This is 12 pt. Bodoni type, set  $28\frac{1}{2}$  picas wide, a measure this is too wide for easy readability. A better line width is seen l

A better width for a line of 12 pt. Bodoni is this 21-pica measure, following the rule explained above.

ELDORADO with *Italic*, 12 pt. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

FAIRFIELD with *Italic*, 12 pt. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

TIMES ROMAN with *Italic*, 12 pt. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Cheltenham Bold with *Italic*, 12 pt. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleas-

Pabst Extra Bold with *Italic*, 12 pt. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What

# TYPE faces TYPE faces TYPE faces TYPE faces TYPE faces TYPE faces

Bodoni Book with *Italic*, 12 pt. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

BODONI with *Italic*, 12 pt. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

BODONI BOLD with *Italic*, 12 pt. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their

How is one to assess and evaluate a type fa terms of its esthetic design? Why do the p makers in the art of printing rave over a Generally, the preliminary evaluation of text is made when the tonal value of each actual-size rough develops from the thumbnails.

That is when the "color" (tonal value) of the display type, the pictorial and other elements are judged and particular attention is given to the sizes, shapes, and positions of the text areas.

Here the decision is made that can create complete compatibility of text tone to the layout or, conversely, cause a discordant relationship.

A sturdy, well-weighted text type may be the answer. A thin, light style could be weak and unemphatic while an overly bold face may unduly outweigh certain elements.

Any type that has overpowering, freakish, or distracting characteristics should be avoided for text use. The reader should never be cognizant of the type device used to convey a message.

From an extensive list of machine types of every conceivable style the designer can choose text styles that have every subtle nuance or esthetic quality. He considers the taper of a serif, the sweep of a curve, the distinctive variables that reflect individuality in each face. But, for tonal values, he looks first for structural form and surface weight.

Left: Eldorado, Fairfield and Times Roman show progressively larger design of the waistband in three serifed text faces – all in the same point size. The shape and surface characteristics of each letter form creates its own tonal individuality.

Cheltenham Bold and Pabst Extrabold show rounder form, heavier serifs, and increased tonal density.

The Spartan series has seven weights that can express every desired tone in sans-serifed simplicity.

The Bodoni series has full tonal expressibility—from its light-toned, easy-to-read book weight to its rugged Poster style. (Courtesy Mergenthaler Linotype Co.)

## FAIRFIELD GRANJON

These enlarged capital specimens give a detailed structural analysis of two popular Mergenthaler booktext faces. Fairfield's letter design has transitional heritage, while Granjon, like Garamond, has refined oldstyle characteristics.

Potent, forthright and versatile: Trade Gothic comes by these characteristics naturally. The family descends from the straightforward American grotesques of the last century. Before that day letters without serifs were rare, since typefaces remained within the traditional forms of the printed book, all of which derived from manuscript hands and the broad-nibbed pen. The new form grew up with the industrial revolution and the advertising that sprang from it. The change from a nation of small farms to a nation of factories and mills created thousands of new uses for the printed word. Packaging, newspapers, advertising and magazines grew to giant size from simple beginnings as offshoots of eighteenth century book printing. Printers found the quiet early book types which they had inherited unsuitable for

EXTRA CONDENSED

WITH BOLD

the aggressive new techniques and went after bolder forms. The foundries responded with a burst of inventive designs: Gothics, Clarendons, Egyptians and Ultra-Bodonis, of which the Gothics are perhaps the most important. All represent the emergence of a new visual principle in type design, one that often goes unrecognized. The early letterforms that descend from manuscript hands appear as positive black forms against a negative white background. The black lines of constantly changing weight cut through and around the white, invading and inclosing it with sharp serifs. These nineteenth century types drop the subtle modulations of line and serif in favor of a different form of visual excitement, the play of area against area. A

CONDENSED WITH BOLD

good Gothic is not simply an older type from which the serifs have been clipped like so many overgrown toenails. It is a letter redesigned to play up the white areas and play down the black. Since it was impossible to get much activity out of the white areas with the traditional modulated line and serif treatment they had to be changed. The black areas were made quite even in weight and the serifs were eliminated. As a result the white eats into the black in the same manner that the black eats into the white; the clash and balance of the two provides the life in the design. Those who hold that the last beautiful typefaces

REGULAR WITH BOLD

were designed in the eighteenth century are blind to the play of areas; those who maintain that the only good types are sanserifs miss the grace of the linear approach. Either form is capable of magnificent legibility and effect properly used. The development of the European sanserifs followed much the same course as the American with highly publicized results. We have seen American gothics that are as sophisticated, point for point, as their European cousins. Mergenthaler Trade Gothic, for one.

EXTENDED

Above are settings of Mergenthaler's Trade Gothic in four letter widths, in light and bold. All are in 9 pt. on a 12-pt. body. Such structural variations in each point size multiply copyfitting potentials enormously. In addition, the tonal values add further design perspectives.

Right Page: In the original left page, from a 93/4"x 12½" specimen book issued by H. W. Caslon & Co., Ltd., of London, Caslon Old Face is set 38 picas wide. Head margin is 8 picas, left margin 12 picas, gutter 8 picas and foot 13 picas. Average character count is 49 characters per line. A good yardstick to follow!

Immediately below, Mackenzie & Harris, Inc., San Francisco, spoofs an ancient printer in a 91/2"x131/4" single sheet. Set in Centaur type, that classical roman designed by Bruce Rogers, the 15 lines of 18-pt. text are 34 picas wide. Average character count per line is 62. Left margin is 10 picas, right 13 picas, and bottom an airy 16 picas. The widely letterspaced running-head in Arrighi italic caps is  $9\frac{1}{2}$  picas from the top paper edge. This meticulously handcrafted typography has complete style harmony in every element.

The three top-right pages, from a  $6''x9\frac{1}{4}''$  keepsake issued by Curtis Paper Co., are the design of Joseph Blumenthal. The restrained display is in Bulmer, the text in Baskerville. Oversized chapter numbers (originally in gray) are in Perpetua.

Painstaking craftsmanship is evident in letterspacing, fitting and alignment. There is compatibility of type sizes, line widths and leading to page size and ample margins. The character count averages 56 for the 25pica, 12-pt. lines; on the credits page the 19-pica line in 10 pt. averages 49 characters.

Next example is a spread from a 53/4"x9" promotional booklet from the Institute of Industrial Relations, University of Southern California. The arrangement creates a 24-pica-deep area of white space at the top of each page, a design device that invites attention to the compact, yet readily readable 10-pt. Caledonia text columns at the bottom. The count averages 37 characters in 14 picas, making for utmost readability.

Bottom Panel

The first oblong example is from the American Electric Power 14"x8½" annual report.

Three columns of 10-pt. Times Roman set 16 picas

wide average 43 characters to a line. Only a pica margin between columns keep the elements visually united, but 2½ picas above the "RESEARCH" side-head and 1½ picas below bring ample attention value to the Microgamma Bold cap lines.

Times Roman has a large main body and open counters. Times Roman 10 pt. sets line for line with 11-pt. Caslon Old Face in 20-pica widths; 11-pt. Times Roman sets two more characters in 20 picas than does 12-pt. Caslon. So we suggest, consult specimen books to be sure!

And now come the sans serifs! At top-right Herb Lubalin displays some of his talent for straightforward, vibrant compositions of a simplified nature. This is from a promotion piece of the American Institute of Graphic Arts for "Magazine: USA."

Seemingly floating in a vast area of white space, the two columns of News Gothic, which average 14 picas, tell Dr. Agha's story in a well-anchored pattern that rhythmically speeds the reading downward in the center. Set flush-left and ragged-right, this piece typifies contemporary techniques which avoid fussy letter- and wordspacing.

The "Research and Development" page, from General Telephone's annual 81/2"x11" corporate report, is in Optima, a well-rounded thick-and-thin sans serif. The width of line is 14 picas, averaging 35 characters.

Many house organs are seemingly overcrowded, typographically. Not so with "Inside IPI" which uses large patterns of white space on its pages and spreads. It uses Akzidenz Grotesk, for the 14-pica wide text in 9 pt., and puts 18 pts. between columns to relieve the extra tonal weight this well-rounded face creates.

In Eastman Kodak's "Bulletin for the Graphic Arts," 18-pt. News Gothic is set more in a semidisplay manner, but call it "text" for it is a fine example of how an eventoned pattern can be used as a lead-in to the well-unified display it surrounds.

These nine text segments from ads demonstrate the versatility of sans-serif text types in creating tonal values of wide divergence. From original composition these types have gone through several reproductive stages.

For continuous tone prints, use Kodak Ektamatic SC Paper. If you haven't got a stabilization processor, consider the easy toset up Kodak Ektamatic Processor, Model 218, with its unique feature of cartridge chemical loading and unloading. For the particulars on these papers and processor, see your Kodak graphic arts dealer, or write: Graphic Arts

Trade Relations, Eastman Kodak Company, Rochester, N.Y. 14650.

Kodak

NEWSPAPER LETTERPRESS EQUIPMENT . The The Scott Super 70 - The Scott Standard 70 . Wood Five

Color Unit . Scott Four Color WEB OFFSET PRESSES-Four

plate wide Newspaper and Commercial web offset presses.

STEREOTYPE EQUIPMENT NEW STANDARD PONY AUTO-PLATE — NEW HEAVY DUTY PONY AUTOPLATE • Tension-plate Heavy Duty Autoplate • Special Autoplate • Special Tensionplate Autoplate - Supermatic Autoplate • Tensionplate



Don't jump to any conclusions just because we're dropping the words "pulp and paper" from our name. We are actually producing more pulp, paper and paperhoard today than ever before. We have constantly expanded our capacity to serve you. As a re-

Prints well . . . offset or letterpress. No spe-

cial inks required. No special care necessary. Handles like any good printing paper. Eliminates problems nor-

with erasable type

papers.

encountered

WITH THE MAGNACRAFT MODEL KA AUTOMATIC MAILING MACHINE, Eliminate all handling between trimmer and mailing operation with the Magnacraft KA Mailing Machine. Speeds as fast as any binding equipment, together with automatic hopper loading and fan conveyor delivery, prevent skid backup and other bottlenecks at the end of the bindery. The KA features the new A-61 automatic labeling head for exact placement in any direction of the label, standard, electronic, multiform or cut; available with town sorting, dual purpose attachment and other special features. Many delivery options are offered to complete the broad flexibility features of the KA.

Watch out! Mead Black & White Enamel will cast its spell on you. Its bright, blue-white color and glossy coated surface lend an uncanny power of conviction to brochures, catalogs, and annual reports. So add a little black and white magic to your words on Mead Black & White Offset or Letterpress Enamel. More effective than sticking pins in a doll anytime. Not all great papers come from Mead. But you'd be amazed how many do.

> That's why we suggest switching to SUPRE-LITH 66. It's the film backed by more than a century of experience! You get maximum results from even the most difficult copy. You get extra wide latitude in exposure and develop-ment. No hazing. No halation. No plugged up negatives. Available in acetate and polyester base. You'll find the price story is most interesting, too!

### FOR LINE-UP

Get rack and gear precision-edge to edge accuracy for all line up work including, flats, positives, press and bindery layout sheets, strike sheets.

Operation and accessories have been simplified so that anyone-experienced or inexperienced-can immediately do intricate ruling, cutting, scribing, etc., on paper, metal, or film

### PRICED FOR EVERY PLANT

Your nuArc table is complete as you see it below, nuArc's practical prices allow many plants to have one table in their stripping department and another in the press room



Initials, Eye-catchers

The basic purpose for which the early scribes and printers used initial letters for decoration and attention value still prevails in certain typographical usages.

In today's fast-moving layout and typography, however, the use of initial letters has a more streamlined, functional application.

There is hardly time now for the leisurely scrolls and flowery hand-embellishments that adorned the gothic texts and oldstyle classical types of the days of handmade papers and leather bindings. Contemporary printing production often calls for "proofs at nine—on press at noon."

To set initial letters "right out of the case" is in harmony with today's efficient methods.

*Top right:* Some effective contemporary uses of initial letters, mainly of readily available types:

- 1. Extreme simplicity, but punchy effectiveness is accomplished by combining an extrabold cap initial of sans-serifed type with the thin lower case.
- 2. Traditional Caslon at work. The staidness of a comparatively giant-sized roman capital contrasts itself as a stickup initial with the fast-moving spiritedness of the lower-case italic.
- 3. Snugly fitting the letters "he" alongside of the vertical stem of the proportionately larger T allows the broad wing of the initial to unify the three characters in ligature fashion.
- 4. Shape of the initial here acts as a design vehicle for both emphasis and unity. Clarendon creates sock by weight and structural form.
- 5. Often a comparatively large-size initial can be composed of properly weighted rules such as the F in this example, which probably was handdrawn.
- 6. Pasting up repro proofs for photomechanical reproduction can often facilitate or eliminate handlettering.
- 7. Here are different forms of display emphasis wherein the same style of initial letter is composed with Bodoni italic.
- 8. Here the lower-case initial is kicked up a few sizes to contrast effectively with the medium-weight sansserif that follows.
- 9. Caslon in a more rigid relationship all italic caps. Slower reading but dominant because of size.
- 10. An oversize italic Caslon W harmonizes effectively with the Baskerville italic text, showing the readability attained by close fitting in composition.
- 11. Often the alignment of the less-dominant letters must be raised for closer fitting with initials such as here, where the lower-right serif of the Y might otherwise interfere if rigidly aligned at bottom.
- 12. Three Lydian Bold lower-case initials, placed in rhythmic vertical position, act as an axis on which this composition is harmoniously unified.
- 13. Small, letterspaced sans-serif caps in emphatic subordination to upper- and lower-case Bodoni in two distinct sizes and weights.



- 14. The rounded tops of the lower-case Craw Modern M have a subtle, pleasing design which emphasize the initial in structural contrast to the caps which follow.
- 15. A condensed lower-case p creates harmonious relationship through its oval-shaped counter with the three lower-case e letters in the name "Perette."
- 16. Here, a shaded initial reduces somewhat its blatancy. In conjunction with an extremely small size of Venus, it emphasizes a typographical technique of combining widely divergent type styles for extreme contrast.
- 17. A blowup of a typewriter style initial brings emphatic attention to this cap which is effectively positioned with the line of Century.
- 18. Another effective type initial-and-rule composition which could be mechanically reproduced.
- 19. Two variations of a combination of Bernhard Cursive for initial and Onyx lower case. Widely variable type styles in utmost contrast one with curved, decorative qualities, the other, rigid and basically mechanical.
- 20. Two widely variant Bodoni Bold italic headlines, made emphatic by extremely forceful roman cap initials.

### Top Panel, opposite

- 1. "Simple as ABC" is the logotype arrangement of the radio network bearing that label. The line of modern style caps at the right is centered on the height of the ABC element whose up-and-down arrangement creates optical movement.
- 2. The height of the three lower-case letters in "new" equals the width of the l in Folio, atop of which it is perched. An occasional stunty arrangement like this in a typefounder's specimen shows off the type's versatility.

- 3. A monthly department head from *McCall's Magazine*. Here, News Gothic caps are contrasted with Baskerville lower-case in a flush-right and flush-left axis arrangement.
- 4. A segment from a reverse background which accompanied a color illustration shows how *McCall's* "jazzed up" Baskerville and News Gothic to fit the dance-floor tempo of an illustration (not shown).
- 5. Grouping of the extrabold sans-serif cap A and M in the American Mutual logotype is such that the right diagonal of the A continues to form the first right diagonal of the M. Repeating this arrangement in the smaller oval-shaped illustrative element at lower-right "accents" the format.
- 6. Kroll Planning uses this deep vertical blockserifed initial as an identifying symbol.
- 7. "the one and only Selby" uses a large swash S with Baskerville italic in a lightly grouped unit then contrasts "FIFTH AVENUE" in a medium condensed gothic.
- 8. A large Baskerville initial is an eye-catching device McCall's typographers used to create faster layout tempo.
- 9. The little man atop the stepladder A does not look big enough to come from Texas. He and the propped A, however, emphasize the town's name.
- 10. A flush-right stacked arrangement that definitely emphasizes the structural possibilities designed into most sans-serif styles. The circular counters of the letters are "round as a penny" while the verticals are as "straight as a broomstick."
- 11. The letter style of the word "Soviet" is in direct contrast to the previous example. Its characteristics are typical of oldstyle. Its outline suggests Garamond Bold. The i is dotted with the red star. Symbolical, indeed.
- 12. Vertical movement achieved with a narrow, centered arrangement. Note snug fitting of "ables" alongside the vertical of the cap T by being raised above the serif.
- 13. Another example of snug fitting in a horizontal arrangement. The three top lines of the text are patterned at left to follow the right diagonal of the W while the fourth extends partly to the left underneath the initial.
- 14. Here an oversize Ultra Bodoni Condensed S is employed in a McCall's layout as a change of pace from Baskerville.
  - 15. A Baskerville S is used decidedly different.
- 16. Another typefounder's stunt to show the versatility of the Venus family.
- 17. The vertical element of the Caslon cap T was one pica wide in the original of this example. That made it easy to accentuate it with a pica-wide rule. Putting the "hank you" in italic increases contrast.
- 18. Another version of close fitting. Four-line initial. While the initial and the large italic are Baskerville the smaller text lines are Caledonia Bold italic.





Lower Left Panel

In the Kolmar-Marcus newspaper ad, oversize Caslon swash initials create rapid-fire movement into the display head by the sweeping rhythm of the curves and diagonal characteristics of the letter form. Irregular setting of the text lines and the bold signature, all in italic, accentuate the motion throughout.

The "Cassio" heading uses an even greater variety of swash characters to command attention; then contrasts the balance of the title with a line of italic caps.

The "carry-over" magazine head for "The Rabbi," in direct contrast to the decorative Caslon initials, uses a broad, unadorned, and punchy R to command attention and upon which to reverse the relatively unimportant "THE." Here the oversize capital is used as a structural device around which to unify the less-important units.

"Among living writers there are few to equal and none to surpass Lawrence Durrell...' author of JUSTINE and BALTHAZAR

BALTHAZAR, like JUSTINE, is written tingly ensual style. Over al t, langs the image of Alex e 'flocks of spring pigeons gli confetti as they turned their w the light.' Like confetti gli

This how-to book is one of the best investments you can make. Let an investment expert quide you through the steps that have proved so successful for himthrough a combination of

COMMON STOCKS and **UNCOMMON PROFITS** 



If you could get even a keyhole view of the way a friend or colleague reacts when he re ceives word that you've sent him a gift of FORTUNE, we woger you'd be mighty glad af vour choice. You'd see that he was pleased complimented, interested—all the things he'll tell you later when he puts his thanks into words. And why nouldn't he be? You will be giv na him the best in business journal

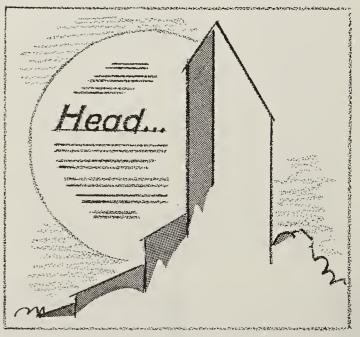
Pure water is basic in the making of fine bright white paper, Rising tapped a stream hundreds of feet below the ground, and built a reputation on it. This deep Artesian source is insulated against temperature changes the year 'round . . . free of sand and silt. The rock through which it cuts its bed mineralizes our hidden stream naturally. It is this unique resource that enables Rising to make its new Winsted Glo-Brite brighter, and to long after the printed piece has left the press. Specify Rising's Winsted Gro-Brite for uniform weight, absolute flatness and printability, for press performance to meet your most critical Sheet after sheet, it's Fine Paper at Its Best".



## PRODUCT DEPARTMENT MANAGER tronic products. Must be able to contributs to the develop-ment of new products and the 15,000° ppe of an operation, Location; Bergen County, New Jarssy suburban area of New Yor Z 7235 Times

Left Panel

- 1. The Lydian display at the top keys the width of this elliptical pattern. The bottom text, while not in exact shape harmony with the tapering thick-and-thin oval border, offers a pleasing contrast by its inverted pyramid shape.
- 2. Progressively larger sizes of sans-serif medium italic are combined with Condensed Bold Gothic italic in a pyramid shape to create an unusual type pattern.
- 3. Condensed Gothic text, set in a pyramid pattern, is accentuated by the heavy diagonal rules which reach an apex up above and point to the products being advertised. Effective as an occasional departure from the trite.
- 4. Another pyramid shape for a rounder, more open gothic, reversed on a solid black background. Patterns such as this necessitate wide letterspacing and wordspacing in some lines and tight wordspacing in others. This example, obviously, was sparked by the copy and illustrative object displayed at top.
- 5. Fortune's advertising is noted for crispness and originality; for streamlined typography also. Here is a "keyhole view" of medium sans serif, widely leaded.
- 6. A light, open gothic with limited emphasis in bold face, forms a monotone pattern in complete shape harmony to the dominant illustrative element, symbolizing the "pure water" copy theme. The drop of water creates an effortless rhythm down the middle of a page, surrounded by ample white space on three sides and subtly unified by the vignetted-right type pattern.
- 7. While all previous examples necessitated varying line widths in typesetting, here is one wherein the text is set in one measure. It is then made up in the shape shown. Relatively heavy weights of a square-serif type are amply leaded throughout.



In this crayon rough, the deep vertical building shape and the circular left panel exert influence on the shape of the upper-left text.

As the eyes are naturally activated and drawn to objects that seem alive, it is logical that the layout and typography of modern-day advertising and printing utilize to the fullest the rhythmic qualities inherent in sound contemporary photographic and artistic techniques and coordinate them to the fullest with the most characterful, expressive types and type patterns.

The specimens reproduced in this segment are from leading periodicals. The basic design and typography techniques, illustrated here, are likewise applicable, in varying degrees, to the planning of broadsides, direct mail and other individually printed matter.

In the Grant's ad, Craw Clarendon Condensed in a stepped-off, all lower-case version, fitted best in the upperright area. Devoid of caps and close to the figure, it just looks as though the fellow is speaking emphatically.

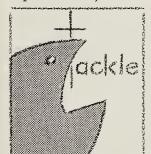
Glens Falls Insurance uses Lydian Bold, all in the same size, in four lines which ask a question, answer it and give the reasons why. The layout spreads the display copy from extreme top to almost the bottom of the page with only the word "Plenty" to bridge the gap over seven inches of a man's head.

The characterful line-drawing of the hand serving wine carries the eyes naturally down into the centrally arranged six lines of Century Schoolbook and Bold. Here the placid-reading, serified type accentuates the traditional, casual manner of the Q.-and-A. technique regarding the wine.

The "Skin Dry" example employs the stippled-edge color sketch to background the copy which could be Stellar, Radiant, Optima or any such thick-and-thin face without serifs.

Goudy Bold, Cloister Bold and many serifed oldstyles, would do an equally effective job in the "hanging star" advertisement for Hughes Aircraft. Here type-size restraint lets the dominant halftone do the eye-catching and bring the reader down into the heading and copy in a comparatively leisurely tempo.

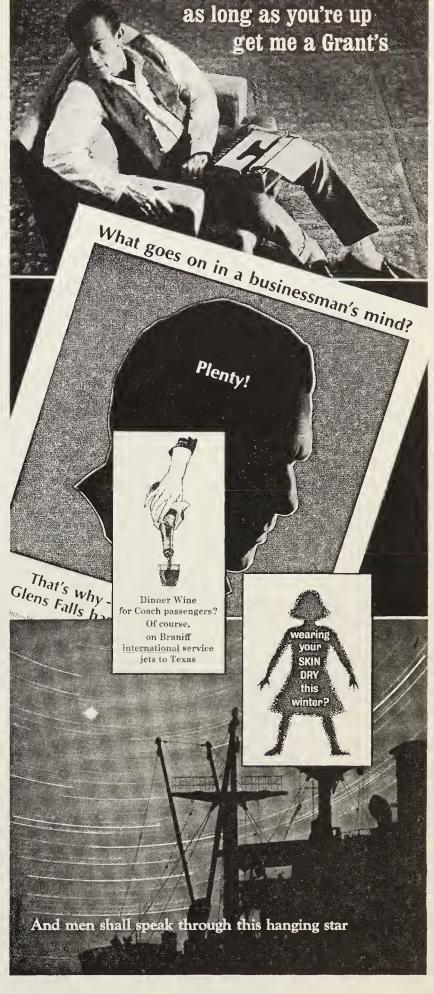
Below, four thumbnails test coordination of a symbolic illustration with display type on a cover. (Same size reproduction.)











Products like Syncom, devised to let mankind share in the fruits of science, illustrate how Hughes is creating a new world with electronics.

HUGHES





BONWIT TELLER

ed, wrapped at the waist with polished leather.

Oatmeal, blue, pink, 8 to 16 by Nantucket Naturals, 39.95

New York White Plaine Chicago

**OPEN YOUR BUSINESS DOOR TO OUT-OF-TOWN CUSTOMERS** 



CALL-COLLECT PLAN to bring in orders by Long Distonce

Don't let anybódy tell you now that your business isn't big enough for the efficiency and economies of IBM accounting...



with a talented



THERE'S NOTHING IN THE WORLD LIKE

















Left Panel

The top-left example uses the vertical stroke of a Caslon capital T as the axis under which to align the other three display lines. Note how the quotes and the top-left horizontal crossbar and slanting serifs of the T hang in the left margin outside the vertical axis. Caslon in the large size surprints effectively on the texture and tone of the halftone.

The top-right example keeps the logotype and textual copy flush-aligned at lower-right outside the halftone to frame it rectangularly and to offset the irregularity of the text at the left side.

The vertical contour of the silhouetted door in the left-central example acts as a key for arranging all the type in the mortise of this illustration on a flush-left axis. The diagonal angularity of the top and bottom of the door and the silhouetted figure at the desk, plus the irregular right contours of the type lines, offset the irregularity of the vertical alignments.

In the top-central ad a simplified technique for unifying illustration and message is forcefully evident in the sans-serif reverse.

To the right, Garamond Bold is effective in a right axis alignment which is keyed with the large cap L. Here the dominant vertical rhythm is emphasized by the tall, narrow shape of the logotype lettering.

In the Evan-Picone ad, Caslon in a large size is combined with subordinated handlettering in a unified pattern to surprint across a delicately toned picture. The charming figure of the model has been silhouetted at the top while the central portion retains some of the background which is silhouetted softly into the lettering.

In the lower-left ad the fast-moving message reads unencumbered in the lower-left vertical pattern, but the dominant "Balinease Bali" lettering directs the eyes to the product in a spirited horizontal direction.

"Melachrino is Mood Music," set in classical Weiss initials, reposes rather statically in reverse along the bottom edge of the predominating picture which exemplifies relaxation.

Right

"Alyssa" uses transitional Baskerville effectively in this display element which employs a properly weighted needle as a crossbar for the capital A, then threads it around the initial.

A blowup asterisk is the eye-catcher in the "Stevcoknit fabric" logo, while the broad accent over the e adds to the style continuity.

"Quality Car Care" is accentuated by the enclosing squatty initial and further emphasized by the ribbonstyle art elaboration at bottom-right of the Q.

The "Renolit" logo shows the effectiveness of a lower-case letter like the r which has both rugged angular construction and curved and circular elements in interesting proportions.

"Color" was printed originally in five colors. Here the RCA logo alone fills the full contour of the first O.

The "Oil Heat" logo builds its own logo with condensed type to create an illusion of height on the foundation of the slogan "YOU CAN DEPEND ON IT."

The "100 Pipers" logo brings us right back to Caslon, which proves that a type's age has no relation to its usage other than its compatibility with the design project at hand.



Initial letters can key the dominant elements in some layouts—like these "selling" business cards.

"Stacking" the two sans-serif capitals creates an eyecatching element around which the whole initial composition is patterned.



# Shenandoa MODES CERTIFICATION OF THE CONTROL OF TH

One can visualize the photomechanical efficacy of particular type styles by simple drawing-board experiments.

Shown above and below are pasteups of type proofs in a variety of surprints. Transparent art shading mediums were applied to areas shown.

Above: Top line is Fortune Bold italic, which has open, rounded counters; second is Grotesk Inserat, whose counters are more compact; third is Spartan Extrablack, which has rounded counters of limited area.

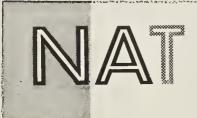
Tips on Type for Photomechanics

What are the best types for offset reproduction? This is one of the most practical questions any printing planner could pose.

Basically, types that may be ideally suited for letterpress may not be adequate for offset, principally because of the greater problems involved in the photolithographic method.

When one prints directly from type, or a duplicate letterpress plate made therefrom, there is a more faithful retention of the original type characteristics than when type goes through the processes of reproduction proofs, negatives, positives, printing plates, offsetting the image on a rubber blanket and transferring it to paper.

In general, it is inadvisable to use types that are thin and weak and have serifs or other design characteristics that may "fall away." Furthermore, it is impractical to use types that have small counters (open spaces) that may cause "fill-ins," particularly in the bolder type faces. The same generalizations apply to gravure.









over Design

54

Exclam

izens

Right Panel

Whether type is toned down photomechanically or by the use of shading films on the proof is immaterial. Our concern is in the proper types for the purpose.

- 1. Three ideal type styles for coarse screening purposes Balloon, sans serif and Clarendon. The first two are fairly monotone in weight throughout while the Clarendon serifs are bulky and substantial.
- 2. Types such as Ultra Bodoni, which have very contrasting heavy and light elements conversely offer difficulties in the retention of screen values in thin serifs and connectors.
- 3. Strong monotoned outlines serve as rugged contour definitions for laying a light screen in type areas.
- 4. Wide Latin has good serif contours for screening. Its wide bulkiness makes it ideal for photomechanical interpretation.
- 5. Outlining of a condensed gothic type, with interior screening, combines with an art element in good contrast.
- 6. Many publications have definite restrictions as to size of solids permitted in advertising typography. Generally, elements over a pica inwidth must be screened in value. The large numeral 4 in this example was toned in value.
- 7. Here are two proofs of type and placed thereon, in the upper portions, two different white patterns of transparent shading medium to illustrate the simplicity with which copy can be prepared on the drawing-board for photomechanical line-reproductions. Care must be taken to select the proper value of screen in relation to the reduction size. (All examples in this panel were reduced approximately one-third.)
- 8. When a "phantomlike," light tone is wanted, two layers of a nonmechanical pattern of white shading medium are placed over a type proof to hold back more of the type solid. This is evident in "DIREC."
- 9. Here a decorative handdrawn script is in relative harmony with the vertically shaded wide sans-serif type it accompanies. One can visualize how overpowered it would be if the word "LIMI" were solid black. This entire example was handdrawn but somewhat the same effect is procurable by utilization of the proper screentoned shading medium.
- 10. Three newspaper screen elements wherein the predominating display type is kept in black in each instance and the somewhat less dominant type is subordinated by screening.

The left specimens show Futura Inline, Chisel Expanded, Columna and Trump Imperial Gravure; also Beton Bold, Folio Extrabold, Melior and Slogan.

Both a 50 per cent, 50-line screen white shading film and a 40 per cent, 85-line screen black film were used in the experiments.



Improve Readability

In newspaper-set advertising, the emphasis is largely on speed. Faster, improved techniques are constantly being developed in both conventional hot-metal typesetting, and the photocomposition or cold-type method.

Continued innovations in the traditional metal-type make-up procedures are rapidly being augmented by newer, ever-broadening pasteup-make-up techniques that widen the scope of photomechanical reproduction.

Quite logically, many commensurate advances in technical quality have resulted. Even greater speeds and finer quality are forecast as the tools and techniques become more versatile.

But what about the intrinsic, result-producing qualities of the end result—the perceptiveness and readability of the printed ad?

In the haste of mechanical proficiency is there often a tendency to overlook—or an inability to recognize the need for—application of the basic design and typographic qualities that can materally improve an ad's effectiveness from the reader's standpoint?

Obviously, the basic purpose of an advertisement is to attract attention and to get itself read. It follows, then, that a detailed ad layout which expedites and improves reproduction procedures should simultaneously interpret to the fullest the design objective and sales message of its sponsor. This is attainable when the design-production relationship is based on a mutual understanding of each other's objectives.

Logically, the layout that most readily specifies its basic design pattern, and spells out in well-calculated sizes, shapes, tones and positions every illustrative and typographical element, is the most practical for blueprinting of typesetting and make-up procedures.

A big percentage of the large volume of daily and weekly newspaper advertising, produced under many diversified layout and mark-up procedures, reflects a general high quality, typographically speaking.

Reproduction of some previously printed ad examples, herewith, is not intended to deprecate those efforts. The redesigns, kept in the same basic types, suggest certain refinements that attain more cohesive groupings, speeded-up visualization and improved readability.







Left Panel

In the two-column (upper) printed ad "Fashion CLEARANCE" is effectively grouped and accentuated with ample white space to get dominant display. But "Spring" disports itself disjointedly right up close to the top edge, carrying the eyes away from the rest of the head.

The remaining elements are loosely placed underneath. But with all the available white space in the upper half of the layout, the bottom suddenly gets crowded.

Could be that this ad came in real close to a deadline or that the layout was rather "rough." However, underneath is how the same elements could look — tissue-traced in pen and ink, with a few reset lines.

"Spring" has just as much verve and spirit in its lowered position close to "Fashion"; now both have optical unity with "CLEARANCE."

The overabundant white space is now reallocated and all remaining elements are arranged on a flush-right aligned vertical axis.

"Shifts, Dresses, and Suits," previously set in three staggered lines, now become one compact display unit in close association with "40% off" which achieves improved dominance.

The wordspacing in "After-Five, etc." is reduced; the "and" is replaced by an ampersand; the fast, downward axis pattern is completed by transposing the American Express logo to the bottom where it belongs. Alongside at left are the store hours and parking details.

Oh, yes, "The Shop for Women" was kicked up a few sizes and completes the "Rinez" logo unit more appropriately in sans-serif italic.

P.S. Try three-to-em spaces generally between words, that is for lower case. Nut quads between capitalized words -- or a whisker more; overwide wordspacing slows up reading.

A disjointed appearance results when logically related elements are widely separated by space and subordinated copy — as in the upper portion of the previously printed "ROSES" ad. A prolific use of bullets, wide range of type styles, sizes and measures causes display overemphasis, improper space allocation and, obviously, *more time and cost in composition*.

First step in the tissue remake below groups the line-illustration with the dominant "ROSES" type line and the price, forming a unified display element.

Resetting of the previously intervening copy in three introductory lines across the top, allows ample white space to direct attention to the display below.

Bereft of bullets, the other four items underneath are just as effective. However, one small one could appropriately separate the "Shade" from the "Citrus Trees," now in small bold sans-serif caps.

The reduced size of the signature logotype suggests a choice of compatible style and sizes for the accompanying elements.

In the printed three-column ad (bottom-left) makeup lacks cohesiveness because of an indecisive pattern and the many irregular indentions.

The wordspacing in the five main display lines at top-center is rather wide. Wordspacing of undue width, plus excessive leading, causes a loose, spotty grouping that retards effective visualization as a unit.

In the revision the initial change is the transposition of the sponsor's logotype from its former isolated topright position to the top-left so that it is now grouped with the address and other copy in a more logical sequence. This creates an expansive area of white space at top-right to emphasize the flush-right axis aligned pattern which cohesively groups all type elements below.

A reduction of wordspacing in the five main display lines, some elimination of leading and a few transpositions improve perception and readability.

Layouts that group compatible elements effectively and regulate spatial distribution proficiently not only speed up the initial perceptivity of an ad but its reading tempo as well.





In the printed single-column "Happy Dolphins" ad (above) the display elements are emphatic enough but there is no cohesive pattern to associate them. Here, again, white space incorrectly surrounding relatively minor units, like "presents," and "dancing,"—causes a crowdedness at top-left and optical conflict with the shaded border.

The new pattern emanates from a fast downward rhythm created by an imaginary dual vertical-axis arrangement. Certain subordinate elements are placed flush-right on one vertical axis while, about a pica to the right, the corresponding, related display is placed flush-left on another vertical axis.

At the bottom, variety is introduced by grouping "Two shows a NITE" and "dancing" together at the right side while the lesser important elements have both flushright and flush-left alignment.





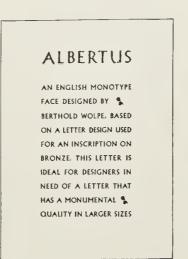
The looseness of the left printed ad is eliminated in the right revision. Basically, proper grouping speeds up readability. Fifty Years of Typography

To illustrate graphically the typography of fifty years ago the ATF type-specimen book issued in 1914 is the most comprehensive cross-section of memorabilia readily available. Suffice to say, it represents the typographical thinking of that era. For comparison, we have used examples taken from various typefoundries of today.

Row 1. Typographical layout was relatively simple fifty years ago. Designs were mostly symmetrically balanced.

As the Cheltenham example shows, there was almost always a predominating head, nicely displayed top center; directly beneath it a proportionately reduced subhead. The copy block was rather tightly set, with ample side margins and the last three or four lines indented on either side to form an inverted pyramid. The inevitable ornament completed the orderly, placid bottom contour, and separated the elements above from the signature. The cornucopia decoration, with all the peaches, grapes, and leaves, was called a "Versatile ornament."





Row 1. CHELTENHAM was the real Beau Brummel of types 50 years ago. It still retains its functional qualities and extreme legibility in certain contemporary applications. Albertus, widely divergent in style, is a comparatively recent design, particularly appropriate for display and limited text blocks.





PONTIAC (also) enabled the compositor to evolve narrow, vertical patterns. Horizon Bold, Light and Italic in tastefully restrained sizes, interpret today's cosmetic ad trend. The ornamentation is quite different but still comes "right out of the case."



Row 2. MIEHLE Extracondensed Title is used in nine sizes in the Coney Opera House ad. The Book Bargain ad uses only six with Century Oldstyle for text. Today's book ad uses but two sizes of Signal Black in its five display elements.



ATF's Bodoni of 50 years ago still sees much service in the type shops of "Ad-Agency Alley;" likewise in thousands of commercial printshops. Today, with the added structural and tonal range of Bauer Bodoni and Bauer Bodoni Bold the horizon of typography is widened.

By contrast, the "Albertus" specimen from a Westcott and Thomson type sheet, illustrates today's avoidance of overadornment, and the tasteful use of a symmetrical all-cap arrangement when it serves a useful purpose. It is well letterspaced, wordspaced and leaded. It typifies one of the contemporary earmarks — lavish white space.

In the "Pianos" ad, two "Versatile" ornaments — this time traditional harps — were needed to square up with the text width, enclosed in a rule border.

The highest quality of craftsmanship in composition is evident in all vintage examples — but their styling is as out of date as Aunt Millie's hat.

The "Five O'Clock" ad is set in the Horizon family, it is informally arranged in an airy, well-leaded pattern. It obviously has deserving style compatibility for the product it advertises. The copy creates a distinctive individuality: "its fragrance . . . a rare enfleurage of jasmine, rose, sandalwood . . ." In contrast, the "Du Marte" selling theme was trite and ordinary: "Put up in beautifully ornamented bottles."

Row 2. In the "good old days" the copywriter sure laid it on — all available space in the two Miehle Extracondensed specimens. Ornaments like "Strathmore" for a theatrical layout and "Renaissance" for a book ad were always available.

Contrast the simplified theme — from a selling angle — of the well-organized contemporary book ad "3 famous books" to the one at its left.

The punchy display in Signal Black never lets the eyes be indecisive. Rather sell three books emphatically is the suggestion here than tire the eyes with such a long vertical list as at the right of the first composition. If one did not like "Voltaire, Mark Twain or Hugo" there were "many others equally well known," the copy said.

"Ideas of Bodoni on Printing" was then a cleancut composition although such a lengthy text block is very hard to read in italics.

Bauer Bodoni and Bauer Bodoni Bold, in a simple, straightforward block give emphatic rectangular contrast to the curvilinear character of the Elizabeth Arden contemporary art which features posterlike simplicity, streamlined character.

Row 3. There is not much difference at first glance in the design of Monotone Gothic and Venus Light Extended. The designer of the "Greater Investments" ad with its "Versatile" border and "Cast Squares" evidently figured a row of 13 money bags would be ideal for "squaring off" the tightly packed sales appeal.

When one compares "THE LEAVES ARE FALLING" ad at right with the "Announcement of Spring Styles" at bottom-left, it is quite evident that the proper theme, directness of approach and avoidance of hackneyed frivolities offer today's printing designer wider latitude in graphic presentation.

Ads for Rare Curios, Hymns or Dramatic Presentations all were adequately presented 50 years ago with ATF's Lining DeVinne. Times, Monotone or Brockton borders "changed the pace" as did ornaments titled "Twentieth Century" or "Versatile." Add a "Holiday Decorator," a "Maltese Cross" or "Chap-Book Guidon" and a different mood was set.

Today, ATF has the Lydian family in regular and Bold; in Condensed, in Cursive. This contemporary type style offers typographers endless variety and versatility. The few specimens shown exemplify effectiveness attained with present-day simplicity and directness.







Row 3. Monotone gothic, as its name implies, had a pleasing uniformity in tone and simplicity in design particularly adaptable to the structural patterns shown. Today's Venus Light Extended likewise has a pleasing monotone character and through its widened open counters has extreme legibility when appropriately leaded. So, too, have many line-casting and monotype versions of the gothics.



LINING DEVINNE, with its thick-and-thin variations, seemed the "classy" type for antique dealers' announcements, for hymnal covers and charity comedy advertisements. Today ATF offers the serifless Lydian family in a wide range of weights and styles to better interpret the contemporary trend towards simplicity.

**Bold Antique Condensed** 

### Merchandi

Litho Antique

## FINE Sty

### HUMBL

1





Atlas Correspondence School (6) 10 Oak Street, DETHOIT, Mich. Brankerd, President

White's Vitamin A is a natural oleovitamin, essential for treatment of nightblindness, impaired dark adaptation and for maintenance of normal function of epithelial cells of the body.

Capaules of 25,000 U.S.P. Units White Laboratorios. Inc.

3

and this
is the
ultimate
in LEICAS

11



# 5 **FORTUNE**Long playing records REPRESENTATION

Musardise sport perfume EXECUTIVE OFFICES

America's 100 largast industrial companies are Hagan clients. If you have problems, it might really be a mistaka not to get in touch with Hagan Building, Parisburgh 30, Pa.

HAGAN

CORPORATION AND SUBSIDIARIES

STRAHAN CO.

- 1a

success story

handsomely presented on

10

supertuff COATED COVER



### ·lmnopt

Evolution of Square Serifs

- 1. Three square-serif styles that were popular in 1914. Called, in succession, Bold Antique Condensed, Litho Antique and Boston Breton, they differ but slightly in basic structure from some of our contemporary square-serif styles Stymie, Memphis, Cairo and the like.
- 2. A panel for the flower show or a banker's letterhead, both were interpreted in staid simplicity in formally centered arrangements of Litho Antique by ATF in 1914. For more punch in display, Bold Antique and Bold Antique Condensed were just the types to use in the "squared off" patterns of typography that were then in vogue. The pup and firecracker decoration had definite tonal harmony with the type style and structure.
- 3. A contemporary pattern from the Craw Clarendon brochure. Compare these sparkling arrangements with the placid, monotonously arranged 1914 specimens and it becomes obvious that today's faster-moving layouts exemplify simplicity and directness.
- 4. As this strong, contemporary typefounder's specimen shows, Compact well exemplifies its name. An ATF creation, its condensed characteristics allow for generous copyfitting. There is quite a resemblance to the 1914 Bold Antique Condensed.

- 5. Fortune's popularity stems from the versatility of its basic design, interpreted in three weights. Extrabold, bold and light specimen lines illustrate the characterful variations of body weight.
- 6. Beton has been around quite a while. Here Beton Medium combines with Beton Medium Condensed and Beton Bold in the first unit while Beton Open and Beton Light are combined in the lower unit.
- 7. Craw Clarendon reverses itself dramatically on a symbolic design element, and in a restrained axis arrangement at the right effectively tells the type story in this forceful typefounder's sample.
- 8. Hellenic Wide, a monotoned square-serif style. Ideal for broad, squatty patterns with limited copy.
- 9. A specimen setting of Craw Modern. This graceful, broad, creation is as freshly styled as our new autos. Its unusual broad underpinnings most definitely catalog it as a "flat-serif." There is some "in-breeding" of Bodoni.
- 10. Beton Bold and Stymie Light are combined with Century italic to pattern a simplified arrangement.
- 11. Fortune Bold's adaptability to limited letterspacing in lower case for a particular unusual application is demonstrated.

Type Versatility on Film

To attain the most resultful typographical interpretation of one's creative efforts necessiates a constant alertness to every reproductive medium that can improve visual projection while facilitating its mechanical interpretation.

Let us dwell for a moment on the traditional techniques of composing hot-metal type — by hand and machine. It is still the most direct method of achieving a precise relief image for letterpress printing. Precise in the sense that whatever detailed design characteristics are cast into the face of the foundry type, monotype or linotype slug are transferred facsimile by *direct* printing.

There have been many innovations and improvements in type design, in typefounding and in the machines and methods the traditional "metal" typographer now employs. The bulk of today's topnotch advertising typography and promotional composition reflects these advances, regardless of how it is eventually printed—letter-press, offset or gravure.

Obviously, there are certain limitations and inflexibilities in every printing technique. Conventional typesetting is no exception. But what are effective alternates?

Offset has greatly enlarged the design and production vistas of every alert printing planner. Through this photomechanical, *indirect* printing process, the printed image is transferred to paper from a planographic surface.

Now let us consider the preparatory steps—particularly the typographical aspects.

Generally, opaque, camera-ready copy called a "mechanical" is prepared, photographed, and either its negative or positive film reproduction is used to transfer the image to the planographic printing plate.

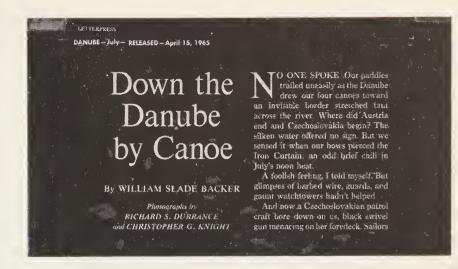
Often there are same-size repro proofs, photostatic or photographic enlargements of type, line and velox prints of drawings, photos and other components that need assembling, retouching and patient scrutiny for reproduction.

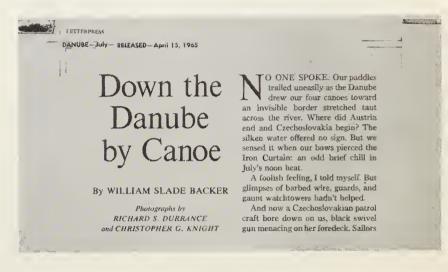
*Right:* Illustrations (half the original size) portray the photocomposition techniques briefly described in the accompanying text. They have been furnished by the copyright owner, the National Geographic Society.

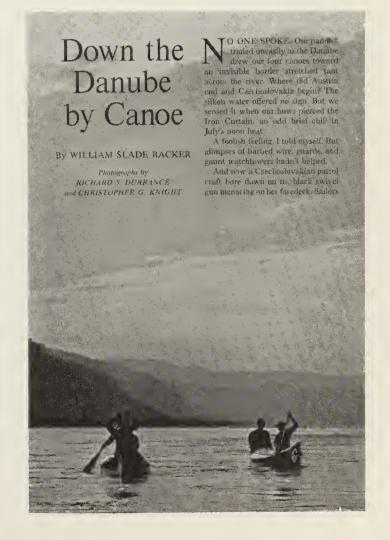
*Top example:* Film negative with all-type components made up in exact position.

Center example: Film positive. An exact duplicate of the corrected negative which is released as transparent copy for engraving purposes.

Bottom example: The printed result. The complete type composition was combined with the black plate to surprint, in the sky position, the other three colors of this four-color page.







Here, perhaps belatedly, is where every offset job comes into a very practical perspective and the query arises: Should it have been planned for *phototypesetting*? And the whole job, illustrations and all, composed on film?

Yes, wide-awake designers and printing planners are giving long overdue recognition to the role that phototypesetting can play in contemporary typography.

The setting of type on film is relatively not new. Intertype's Fotosetter was introduced in 1950. Mergenthaler's Linofilm and the ATF Phototypesetter came soon thereafter. Over the years the inroad on conventional methods was rather limited. Today, however, there is a more vitalized interest in phototypesetting as its broad design and production potentials are recognized.

In this computer-conscious era there are continually improved applications of the basic principle of photographing an original type image on film and duplicating it with fidelity, in various proportions, on positive or negative film for practically endless photomechanical uses.

To the three aforementioned phototypesetting pace-setters one can now add a continually growing list of trade names such as Photon, Friden, IBM and many others.

A discussion of the various processes, techniques and operational values is best left to the reproduction analyst. Our main concern is to evaluate by examples how type versatility on film can increase the efficiency of reproduction and inspire a more resultful creative effort.

One of the main advantages of designing with film type is the flexibility of sizes and shapes.

Much contemporary typography uses oversize types for display. Many metal type fonts are available in limited point size. Proof blowups occasionally need retouching and care in photomechanical reproduction. Film blowups are clear and sharp. Display sizes may be condensed, expanded or otherwise distorted photographically. They may be reversed, surprinted or toned in value. They are always "camera-ready."

Completely made-up pages or forms on film serve the purpose of mechanicals except that they need not be photographed by the offset camera man as do all opaque pasteups. They are used to print or transfer the transparent image directly to the offset printing plate. Likewise, there are certain similar letterpress applications.

Gravure, utilizing the same general photomechanical procedures at the outset, finds many advantages in film-set typography also.

As one of photocomposition's pioneers, our old friend Howard N. King describes its many design and production potentials with the accompanying illustrations and captions.

Right Panel

Top-left spread is from a Harper & Row 6"x9" page book titled: *Music*, *A Guide to Active Listening*. The typeface is one of the widely used contemporary, variable-toned sans serifs but in Fototronic it is called Zenith. Its clear-cut simplicity harmonizes with the straightforward, airy layout pattern created by Emily Harste, its designer. It is compatible in style with the many musical notes throughout the text.

Top-right is a spread from *Elements of Algebra*, by Harcourt, Brace & World, Inc. The 10 pt. on 12x28 pica Times Roman text is full of equations —"duck soup" for photocomposition, as they say.

The Dictionary of Scientific Biography, by Charles Scribner's Sons – like the two previous items – was produced in Laurel and Laurel Bold.

*Sword and Masque*, by F. A. Daire Co., was designed by Howard N. King. It, too, is composed in Laurel, but the display on the title page is called Elegante in Fototronic.

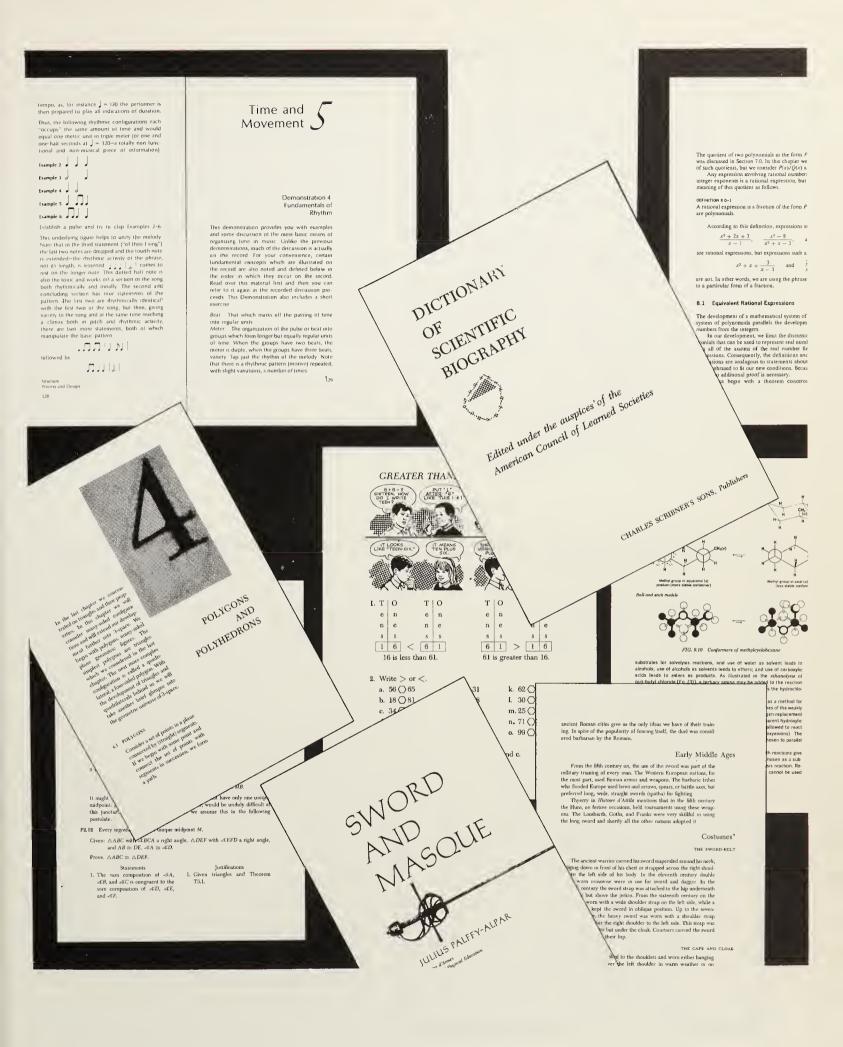
Oversize figure blowups are simple expedients on film, as the large surprint 4 chapter beginning (center, extreme left) demonstrates. A colorful, easily attained, attention-getting device to enliven the pace in *Plane Geometry: A College Approach*, by John Wiley & Sons.

Modern Math., Second Track, Grade 4, The American Book Co. (alongside at right) has less sophisticated charts and a more juvenile audience. The specimen page demonstrates its more simplified pictorial approach and compatibility of typography to readership age levels.

The *National Geographic* magazine, whose colorful pages rank it among the finest printed publications, has used photocomposition for more than ten years. It is letterpress printed.

Here is how Mr. John G. McConnell, phototypesetting division director of the National Geographic Society, briefly describes the application:

"The type for all of the Geographic publications is prepared in this division on Linofilm equipment. The manuscripts are put into positive page layouts on a Cronaflex base sheet with the Linofilm material waxed into position. This becomes our master page and all operations during proofing sequences occur on this master. Once editorial release is made on the working page, we make contact negatives for the printer. In the case of our magazine, which is printed by letterpress, we supply the individual page negatives. The Geographic books are printed by offset."





ABCDEFG
HKLMN

BCDEFG RSTU

BCDEFG RSTU

COPPLY YZ

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At top-left is the normal metal reproduction of ATF's Caslon 540. At top-right is a photographically expanded-by-15-per-cent version of this same face. Obviously, the rounded letters have a more circular shape while a broader character is imparted to the angular elements. The extreme width such letters as the caps T and X seem to assume in relation to such caps as M and W by this relatively small proportionate change in width may not please all Caslon purists. It certainly brings to this old favorite a new potential for layouts that require "that added heft" with a retention of conservatism and true oldstyle character.

By photographically condensing the original 540 Caslon proportions but 10 per cent the result is also quite startling. While there is an obvious heavying of the thick strokes and accentuation of serifs and other details in the expanding process there is, conversely, a diminishing effect in the condensing process.

Types like Torino (bottom-left) are of relatively narrower proportions in their original designs. Sometimes one is faced with a relatively narrow layout area and a bit more width compactness in the same face is required. Just an 11 per cent photographic condensation created the result shown in the bottom-left insert.

Sometimes the newer type faces lack italic in certain weights, or certain Roman characteristics are elaborated when photographically obliqued.

#### **Photoderivatives**

At this point it may be well to differentiate between the conventional methods of phototype-setting which captures the original type alphabet image, *in its exact proportions*, and reproduces it faithfully in all dimensions to the desired sizes and the more flexible photoderivative method.

In the photoderivative process, proofs of a metal type reproduction are photographically distorted. Thus, any type font may be expanded, condensed, back-slanted or angled to fit any layout contingency by the camera lens in the hands of the photolettering expert.

Logically, photoderivative distortions have a somewhat limited design use as compared to the more expeditious methods of phototypesetting but, like every composition technique in the typographic craftsman's vocabulary, the competent layout designer should be fully sensitive to the use of camera elongation, extension and angling which can add still more to the design and forms of any type face.

"Almost always a photoderivative enlarges the usefulness of an alphabet, making it applicable to design situations that would be eliminated if only the normal type form were available. Liberating type designs from their static inflexibility is one of the great contributions of photography to typography."

So writes another friend, Edward Ronthaler of Photo-Lettering, Inc., New York, in the introductory text of the first of a series of wall charts by Finch Pruyn & Co. to expand their theme, "good type design and fine paper go together."

Finch reasons (through effective portrayal in its own promotion campaign, "a Finch focus on typography," designed by Alan Seide) that they are both an integral part of visual communications. That is why it brought to art directors, designers and creative printers this series of typecomparison charts from which the accompanying reproductions originate.

## Mankind is divided into those

normal setting

## Mankind is divided into those

minus one unit setting

Mergenthaler's linofilm utilizes electronically driven devices which produce keyboard setting in sizes ranging from 6 to 36 points at high speeds.

It offers the designer virtually as wide a type selection as does the Mergenthaler linotype. Proofs are available on photographic paper or film negatives and positives which may be composed as a photomechanical.

Another evolvement is inkless, nonsmudging repros for instant drawing-board or reproductive applications. TypoGraphics Communications, Inc., of New York, calls its repros "X-cel proofs."

This progressive firm offers clients all typographic processes. However, its special linofilm department adds many unusual dimensions to creativity. Notable are the many applications of tight wordspacing and close letter-fitting that many agencies and designers require today.

The accompanying illustrations are from the TGC Handbook of Film Typography.

In the 36-pt. minus-one unit setting of Times Roman the tight spacing of letters shows improved readability over the normal setting, which seems letterspaced by comparison. Perhaps this is due to the relatively slender design of this type. In both settings wordspacing is alike.

There is a wide-spread belief that typography was, in all its details, a purely original invention. A popular version of its origin, hereafter to be related, says that it was the result of an accidental discovery; a conflict

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The left column of text is linofilm-set (normal). At right, the same copy is linofilm-set (minus one unit).

This comparison shows the versatility of text-width control in linofilm's photographic unit. "Minus one unit" is the terminology for composing type on film in utmost compactness — horizontally. Through such tight fitting much of the white space originally designed around a type's letterforms is reduced optically. In the 10-pt. Helvetica compact example, wordspacing is also reduced.

# Supplementals

Emphasize Values

Some basic suggestions were made previously to emphasize the role that pictorialization plays in the preliminary stages of layout. Here are additional considerations for increasing the effectiveness of illustrations:

Before deciding on a definite shape for cropping, searching study should be made of the basic pictorial elements in a photograph, its composition, tone values, perspective, suggested motion and other influences to evaluate both the functional and illustrative suitability of the picture. In like manner, one should analyze carefully the copy theme and study the caption that may have been written for the picture.

When a photograph is used as a pictorial background for a mortise, the mortise should be shaped and positioned to utilize fully the illustrative and tonal values of the picture. It should be placed in an area of broad pattern, even tone and inconsequential detail and should contrast effectively with the background. It should not conflict with any objects or details or obliterate any important pictorial elements. Neither should it blend into weak, monotonous tones.

The pictorial background should subtly emphasize the purpose of the mortise and surround it with appropriate illustrativeness.

A mortise can be evaluated by cutting opaque paper to the desired size and shifting it on the photograph until the proper position is found.

As the layout student progresses, he should acquire an appreciation of pictorial possibilities and a sound judgment of illustrative values. To augment this, it is suggested that one constantly study the wide variety of techniques used in magazine and newspaper picture layout, as well as the treatments used in high-grade booklets, pamphlets and broadsides produced by leading directmail advertisers.

The ideal photo has good composition, definite contrasting values, interest, appeal and action. If it contains a human being or otherwise animate object, fine. If this element is pretty or characterful, so much the better.

An excellent example is a campus shot of an attractive college girl.

In left-center of the panel is a contact print made from a 4"x5" negative. (All sizes are greatly reduced.) It shows everything that came within the focus of the camera lens from the angle at which the picture was taken. By posing the girl on an elevation well above the tripod, and angling the camera to get cloudless sky background, the initial steps avoid cluttering up the composition.

Against the smooth, blue sky, the pretty girl's brunette hair, fair complexion, white blouse, skirt and archery equipment contrast effectively. Her striking pose, the angular and curvilinear elements of the bow and other elements contribute to an interesting, activated picture.

There is nothing mechanical in the division of space. Good proportions and naturalness prevail. It has none of the stiltedness of many posed models. The subject does not look at the camera but is intent on the target.

At the bottom of the print there is just enough of a campus building-top and some trees to put her convincingly in the environment which the picture was to sell. The cropping possibilities of the print are endless.

In the top-left blowup the entire area was enlarged in an 8"x10" print. By cropping the left side and bottom, further simplicity is achieved. Relieved of the angular rooftop and skirt folds at the bottom, her form bleeds at the bottom edge in more unfettered fashion. By reducing the left sky area, more emphasis is given to the right sky area but, above all, the figure becomes more dominant.

At top-right, another 8"x10" enlargement is cropped at the bottom only to test a horizontal shape.

At bottom-left, a third enlargement is tested. Here the figure occupies the full limit of width. By cropping both top and bottom the main picture elements are emphasized further and details which were not so evident in the smaller sizes now become more obvious. The enlargement magnifies dress texture, bow and arrow.

In making this print, the background was slightly darkened to achieve a more contrasting portrayal. Often a desirable technique when, for example, the entire halftone would be printed in color or surprinted in black over an angle screen-color tint. Darker backgrounds likewise may be required on which to reverse type, logotypes or other elements.

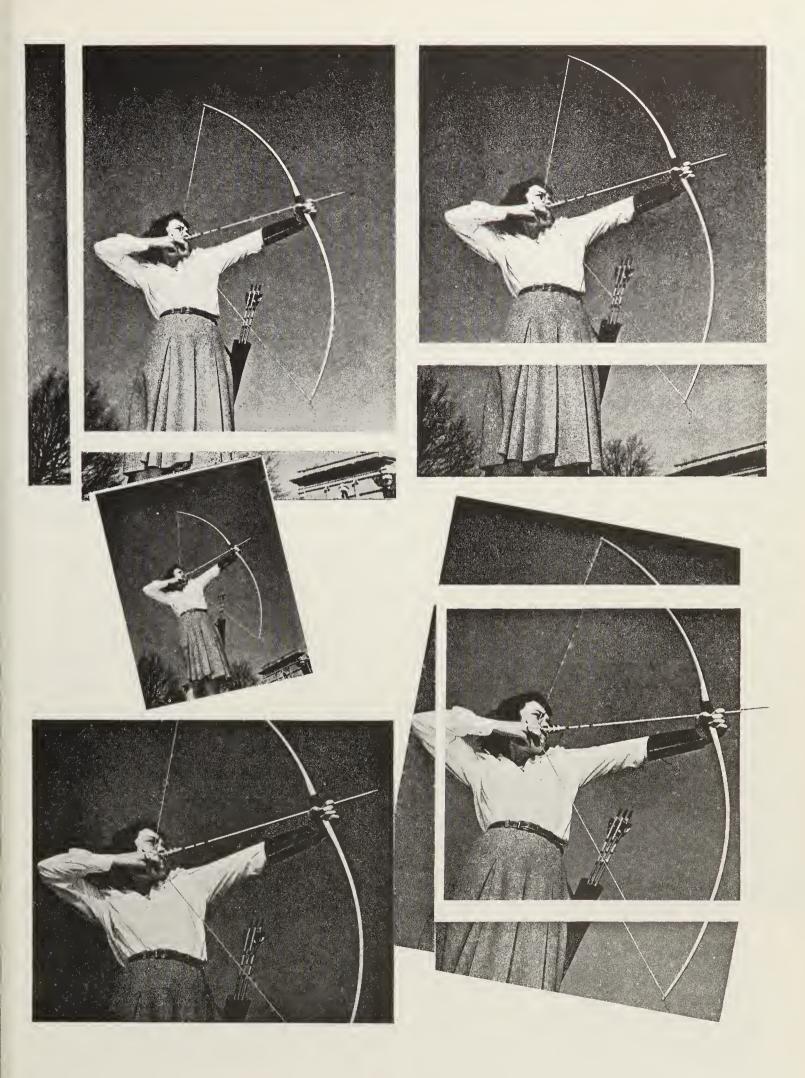
This subject would also make a good duograph whereby the engraver or offset technician introduces a second color in photomechanical reproduction from a black-and-white print.

The first four examples are on the original right angle but the last example (bottom-right) shows the possibilities for changing the cropping angle to suit placing the arrow tip in another direction, for the sake of variety.

By silhouetting the tip at the right, it could be placed more emphatically in close association with a head, or other display element.

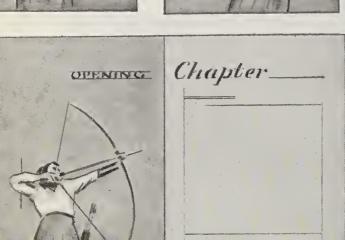
These initial steps only begin to explore the many possibilities for adapting this picture to layouts.

Choose pictures well. Employ them dramatically, but naturally, and unaffectedly. Trim them of all non-essentials and use them as big as space permits.

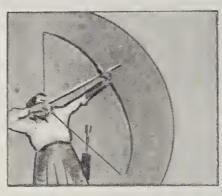








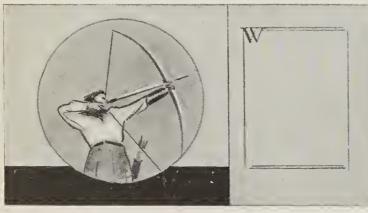
















This panel demonstrates further possibilities for adapting a photo to various layout patterns. The results were attained by means of tracing paper, a 2-B pencil and a few crayons.

The basic purpose is to demonstrate that a picture need not always be used in the same relative proportion. By changing its size, shape and position in the layout area, many interesting possibilities present themselves. Immediately to the right of the exact size tracing of the 5"x7" print is the first experiment in a layout area which,

while somewhat horizontal in shape, is not precisely so.

It has purposely been widened to attain the particular angle needed to direct the arrow pointedly at the upper-left headline suggestion. Note the tilted, "flopped" figure.

The shape of the next (right) layout is slightly less vertical but the picture area is definitely horizontal. A wider "HEAD" and subhead allocation and a less angular direction in the arrow pointing are the influences for this cropping.

Left Panel, Continued

At extreme right is a definitely vertical cropping wherein picture action and "Heading" are unconnected.

Here, addition of more sky area at the top, by means of airbrush is suggested, if additional area is not in the original picture negative.

In the "Opening Chapter" layout the picture area is highlighted to contrast its full-page size at left to an airy type page at right.

The semicircular contour of the picture in the centrally placed example accentuates the curved bow in the picture and demonstrates the possibilities of changing from a rectangular shape when occasion requires. Here again the figure was tilted to complement the circular motif harmoniously.

At its right a much smaller layout area was used to test the efficacy of cropping the same-sized print to its barest essentials.

At left, next to bottom, is an extremely horizontal layout area wherein the picture helps in nonmathematical divisioning of space.

At bottom-left a completely circular picture-cropping is tested. Here the picture is adroitly positioned closer to the right vertical side of the tint area than to the left layout edge.

Both picture and type mass are positioned closer to the top of the layout than to the bottom.

The next-to-last experiment tests an angularly shaped picture which, with its more activated contour, directs attention to the horizontal band at bottom.

In the last example, the tilted rectangle, conversely, would let the picture action direct attention to any type element that may be placed at upper-right.

Pictures predominate in many reports of stockholders' meetings of large companies. At right is how Standard Oil of New Jersey employs them.

The report was 24 pages and cover - in a stereotyped square layout area - but note how activated the elements become within the pages!

The over-all richness of the photos is faithfully interpreted by printing in gravure. The deep, dense blacks, distinctly defined middletones, pin-pointed grays and graduated dropouts in the highlights, so characteristic of the gravure process, are the mechanical end-results of sound drawing-board planning, top-flight photography, and skillful cropping.

There is no large display type to conflict with the pictorial presentation, nor even one caption to distract the eyes from straightforward story-telling picture patterns throughout.

The text type (Melior) is set in an easy-to-read width of 22 picas, well leaded and with ample margins. The letter form, because of strong serifs, is rugged enough to withstand the photomechanical dot pattern.

These examples should prove that Jersey makes the recipient feel that the annual meeting is a warm, friendly gathering of people who have a real personal stake in the fortunes of Standard Oil.

Obviously, the meeting report was greatly condensed in printing. The pictures, too, were highly selective, we imagine. But who counts the number of shots when such a graphic portrayal is the final result?







In the first spread, the dense black picture background enables the upper part of the chairman, the podium and microphone to be emphasized at the right of the picture. However, at the left, the soft gray tone of the curtain relieves the background severity and accentuates the speaker's contour.

The horizontal lower-right picture symbolizes the whole audience with these seven figures of mature ages, shot in interesting perspective. The broadness of width and out-of-focus background detail suggests an animated, sizable crowd, but the 2" height prevents conflict with the dominant picture at left.

The next spread contained text on the left-hand page while the president, on a full page, faced it at the right. He got equal billing with the chairman - with all the same tonal drama.

Here, as in the remaining pictures, dense black areas around the edges frame the pictorial content.











Vitalize Message

A quick glance at the full-page picture in the first spread and one obviously senses that there is an accompanying sales talk involving telephones. But, unless you read the text in the next spread, you would never guess the message from the pictures alone. It would be hard to tell that the man is blind—a salient point.

Does a first look at the panel opposite leave any doubts that the pages have architectural, religious, and historical significance? Or would one imagine that these smartly designed reproductions have a commercial purpose—to sell glass, paint, and chemicals?

These widely divergent styles of layout offer graphic proof that contemporary methods for evolving successful messages in print can take many perspectives. Utmost effectiveness stems from a coordinated understanding and development of a sound basic theme in copy and design.

If you are one of the nearly two million AT&T stockholders you have probably recognized a spread from "AT&T looks ahead...," the  $9\frac{1}{4}$ "x $8\frac{1}{4}$ " page-size, 28-page-and-cover booklet the communications giant used for its report of an annual meeting.

Photographs, expertly lighted, technically perfected, dramatically contrasted, are forcefully cropped throughout to full-page and doublespread bleeds to highlight the continuing story of the firm's progress.

The 34-pica wide, widely leaded blocks of News Gothic text give a clear-cut, legible account of meeting reports and statements, separated from the gutter-bled picture page by a 20-pica vertical margin of white space.

"PPG Products" is a 32-page-and-cover sales promotional publication, issued by the Pittsburgh Plate Glass Co. Printed throughout by full-color lithography, its  $8\frac{1}{2}$ " x 11" page format was designed by Sid Navratil, Huot Studios, Pittsburgh, Pa. (opposite page panel).

Through lavish use of color photography, contrasted with restrained use of art and type, the pictorial presentations are vibrant design vehicles of compelling interest.

Sunk deep in abundant areas of white space, the dominant pictorial element in each layout gets prime attention value. Careful sizing, shaping, and placement of subordinate display elements and the subtly toned text areas combined to produce compelling pages.

The top "Circle of Finance" spread pictorializes contemporary architecture in a symbolical, streamlined pattern. A teaser heading like "Hands Raise a Church..." commands good attention when it is sunk 21 picas from the page top, even in its 24-pt. size of Craw Modern. But, by closely grouping it with the vibrant line-drawing of the exterior, the even-toned text block, and the interior color shot of the church at bottom-left, a well-unified pattern results.

In the "Birth of an Anthem" spread in Pittsburgh Paint's house organ, the 15 stars and 15 bars in Mary Young Pickergill's flag at top-left is the eye-catcher, leading vertically into the dominant Flag House at bottom-left.

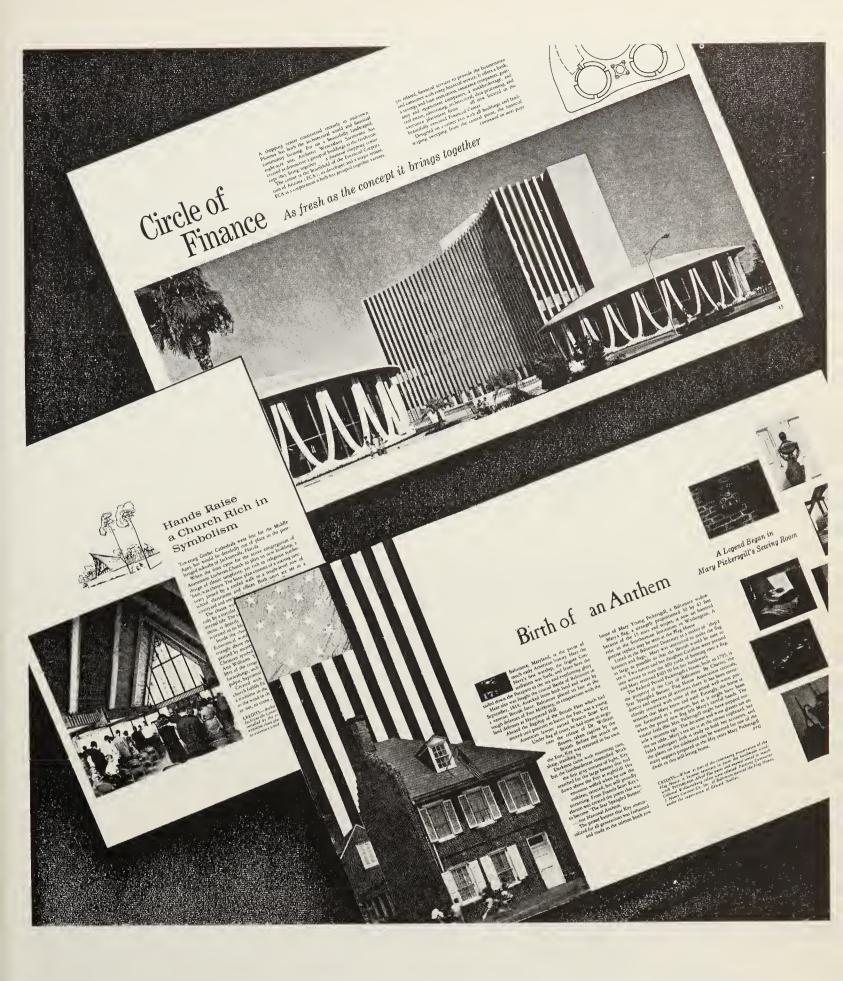
And who could resist being curious about the copy when the head in Caslon Antique maintains style harmony with the illustrative theme.

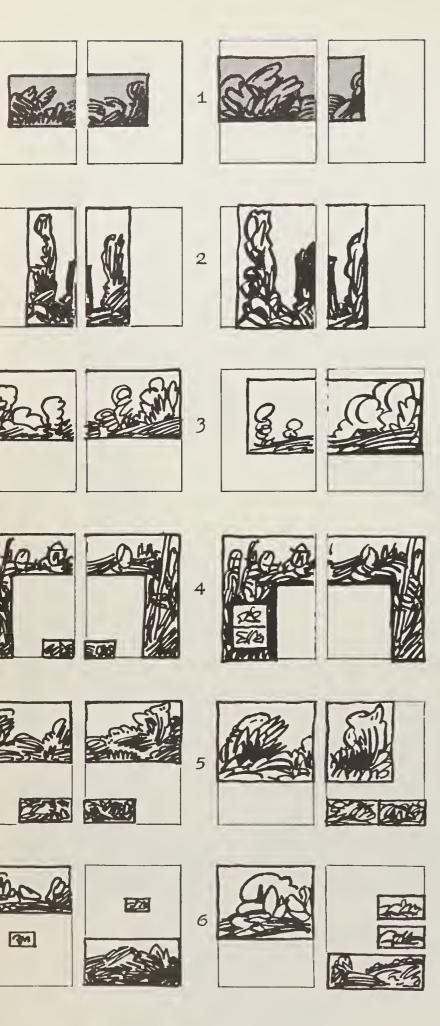
The spread belowis from a 7½"x8½" page-size booklet prepared by DuPont and IBM for the President's Committee on Employment of the Handicapped.

Because there was no close story-telling relationship between text and picture on each spread in the previous booklet, wide, vertical space margins were employed to purposely separate these elements.

However, in this example the story of Norbert Rosemary, a blind sheet-metal worker, is so closely allied to the action portrayed in the photos that the text was set in narrow measure and placed in close-left association to the picture grouping.







"Before and After" thumbnails show (at left) static picture use in a spread; (right) improved use of pictures in a spread.

1. *Left:* Horizontal picture placed in a static position across the gutter so that it is divided equally in half. The resultant white spaces at either side and at top and bottom are monotonously alike. Space-divisioning is obvious, stilted and uninteresting.

Right: First, the proportions of the picture are changed by blowing it up so that its salient characteristics become more dominant and its width is reduced to achieve the positioning shown. Now, top-and-bottom margins are in definitely interesting contrast to each other. The wide right margin is not measurable to any other element and the whole pattern is more activated.

2. Left: This picture placement divides it exactly in half and the resultant left-and-right space areas are obvious and uninteresting.

Right: Another blowup and the different cropping changes the picture proportions so that it becomes broader in shape while retaining the forceful vertical influences. It also allows a more interesting split of the hitherto central element by its new positioning while the right-side cropping creates a definitely wider area at extreme right where important type elements could be positioned.

3. *Left:* It is obvious that this picture cuts the spread exactly in half. Its height is exactly the same as the space below.

Right: Again, by selecting the predominant area of the picture and emphasizing it by enlargement, cropping the unessentials by reshaping and positioning it as shown, a more dynamic layout results. Instead of dissipating attention value across the spread mechanically, the dominant focal point is now emphatically at the right.

4. Left: Here the large picture spreads itself across the layout area in a mechanically obvious way. Two smaller pictures of equal size are stiltedly positioned to left and right of the gutter. Allocation of picture area and white space are methodically studied and hackneyed.

Right: By retaining more of the pictorial value of the big illustration, it becomes more dominant. The extra picture width at bottom-left allows for inclusion of the two smaller pictures in a mortise. This creates better unity while the gutter is now uncluttered, allowing for a more simplified patterning of type elements therein.

5. Left: The similarity in size and shape of the two larger pictures and the smaller ones in this spread creates monotony and triteness.

Right: Blowup emphasis and shape change of the two larger pictures create greater contrast and rhythm, while retaining logical sequence. Here is the eye movement: Initial attention is focussed on upper-left illustration because of dominant size and position. Its shape and grouping with right picture lead eyes to right, then by vertical shape of second picture, eyes are led downward directly into the grouping of the two lower-right pictures.

6. Left: When the pattern of one stilted page is mechanically reversed and duplicated on the opposite, the result shows lack of imagination.

Right: The principle that in every layout one element should dominate is effectively portrayed in this revision. While all the pictures are horizontal, monotony is avoided by separating the left picture from the right

grouping with a definitely vertical white area. A vertical type mass could further emphasize downward rhythm for a change in direction. The two formerly insignificant pictures are now greatly enlarged and grouped with the bottom-right one for more orderly arrangement.

7. Left: If a picture is worth using in a layout, it should receive proper size recognition and definite relationship with its companions. Maybe the two top-central pictures seemed the most important and the lower ones of lesser interest, but they are insignificant and lost.

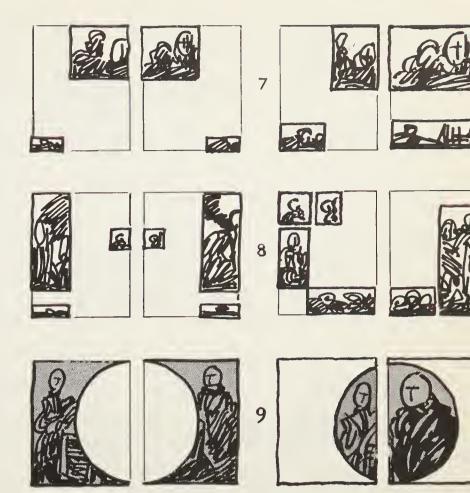
Right: Proportionate changes in size and shape are the basic techniques that created the improvements shown. However, the major achievement is that now the picture pattern is dominant rather than weak and separated by white space.

8. *Left:* This sextuplet example needs some pertinent attention.

Right: "Organization" is a good description of the technique for assembling all component parts of a layout into a cohesive pattern. Is organization evident in this example?

9. *Left:* The two gentlemen in either corner look equally important but that is the point.

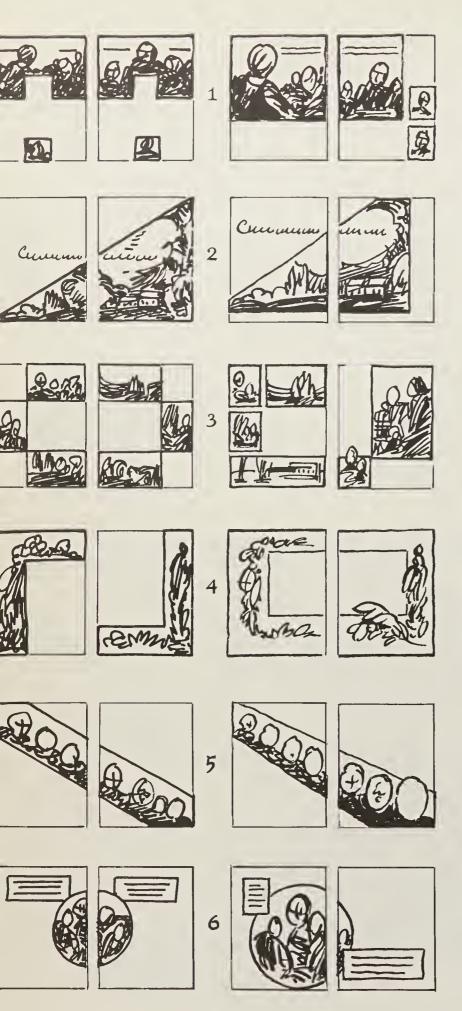
Right: Instead of having two focal points of equal size separated by a circular mortise, let us combine both figures in the circular picture shape and create one dominant focal point. We will decide which gentleman will be the larger when we talk to the copywriter. He might be convinced that if one picture is not worth exactly a thousand words it will surely cut down his copywriting if we can make the picture layouts more effective.





The photocard layouts are redesigns of previously printed picture business cards. They suggest a more dynamic pictorial and typographical treatment.

For the left layouts, Optima is suggested, Playbill for the "RARE RECORDS" sketch and Craw Modern with Bodoni for "Dick the Printer."



Tone has close affinity with size. For example, when one enlarges a picture, an area that is dark in tone increases in size in proportion to the enlargement. So, as the size increases, the tonal "weight" exerts a greater influence on the eyes. Obviously, the intermediate gray tones and the white areas also enlarge in proportion. Primarily, the identifying characteristics and details in the picture become more important as they enlarge.

One can take good example from the TV cameraman. Note how often the broad expanses of action deployed over a large area are sharply contrasted with close-ups that accentuate the salient details of important characters or characteristics for quick perception. The area of the TV screen remains constant but the image within it varies in *size* and *tone* to achieve the impact desired.

Similarly, in a layout we are governed by a size limitation, but what we do within the layout area is governed only by our imagination and skill in controlling the *size*, *tone*, *shape* and *position* of the elements therein.

Let us analyze the "before and after" sketches for further evaluation:

1. Left: The two top pictures are monotonously alike in size, occupying about half of the depth of the spread. The square mortise in each equals the size of the square bottom picture. Everything seems mathematically calculated and there is no interest-compelling focal point. Particularly, the main figure in each picture is of about the same size as the other. The type surprints suggested in the upper white areas are scattered into four elements on either sides of the dominant figures.

Right: The first picture, at the left, is enlarged about twice in size, cropped and positioned to receive dominant attention. The second retains the original figure in the same size while cropping out some of the less important characters at either side. Now the type surprints at the top have ample area to be positioned effectively across the gutter in a unified manner. By avoiding the mortises, reshaping the bottom pictures to verticals and positioning them at extreme right, a unified streamlined pattern is attained. Eye movement is stimulated from left to right by the horizontal shape of the two unified pictures at top and the downward rhythm created by the vertical shapes of the pictures at right.

2. Left: The diagonal cropping of the picture at top and its positioning cut the layout area exactly in half. The white area equals the picture area. The heading position is statically in the mathematical center from top to bottom of the layout.

Right: By about a quarter enlargement of the picture, some subtle cropping and new positioning, more airiness is achieved. The heading commands more attention in its raised position and tonal balance improves.

3. *Left:* Obvious repetition of size, shape and position on two facing pages. No picture predominates.

*Right:* There is no question in this pattern as to which picture dominates. There is not much more layout area taken for pictures in this revision than in the original but the space is utilized more interestingly.

4. Left: Sure, the pictorial elements may be somewhat different in each but the two picture sizes and shapes are monotonously alike. The white areas are likewise uniform. Optical rhythm is mainly vertical.

Right: There is now a more unified horizontal pattern across the spread. The suggested pictorial elements,

while still predominantly vertical, are more detailed segments whose characteristics can be emphasized to frame the mortise more effectively.

5. Left: Again the eyes ascertain the alikeness of dimensions in both picture elements and white areas.

*Right:* Here the main optical attraction is the large head at bottom-right, which is silhouetted at top for emphasis. The heads then progressively diminish in size as the over-all picture shape tapers off into the top-left.

6. Left: A circular shape is not as direction-compelling as a horizontal shape. It might be said to act as an "anchor" in a pattern. However, cutting a circular element exactly in half and patterning two "wings" of equal size at its upper extremities slows down rhythm to a proverbial walk.

Right: By blowing up the circular element proportionately so that the dominant figure can be positioned to the left of the "gutter split," more impact is given to the elements therein. By changing the shape of the wings the eye-direction is now downward into the picture and then to the right. The upper-left panel is smaller, but the lower-right one larger, to assist optical balance.

7. Left: Ofttimes one achieves a pattern that, with minor changes in its monotonous space-divisioning or placement, is basically appropriate.

*Right:* An experiment that suggests a picture taken at a different angle and which could be mortised in curvilinear fashion to contrast the angularity of its outside dimensions.

8. *Left:* An experiment with a completely silhouetted main picture and a small rectangular one. Passable, but rather monotonous in placement.

Right: Too much silhouetting can direct unnecessary attention to relatively unimportant details. So here the figures are silhouetted at top only in the emphatically enlarged and better-positioned picture at top-right. The smaller picture is reshaped, enlarged and repositioned to retain proportionate relationship.

Two report spreads which were divided into interesting areas by means of tint plates. The Standard Register report used a broad, horizontal color tint on which the illustration and the "highlights" were unified, yet separated optically by ample "breathing space." In this case the wide tonal area under "financial highlights" may be likened to "white space."

In the lower Abbott Laboratories report, the horizontal picture area at left, and vertical highlight tint area at right, form a deep vertical white area in the middle. A 17-pica-wide text element that describes the front cover is fitted therein with wide side margins and much more space at top and bottom. The type element containing figures for the "highlights" at lower-right is set compactly and positioned to create the broad tonal area at top which, in effect, is another way of using white space on color areas.

Indiscriminate use of white space is never advocated. Rather, careful application of proper *proportion* to text and picture elements will make pages and spreads effective and readable.





















Above is how various annual reports use white space to accentuate an important opening page—the perennial Letter to Stockholders.



The Epithian Cologing in conduct model, and the conduction of the

Space Accentuates, Vitalizes

Through proper application of white space a layout gets interesting "breathing space," without which overcrowding and stiltedness might prevail. It emphasizes elements, helps direct attention, prevents monotony and assists in stimulating optical rhythm.

An experienced designer will have acquired a subconscious sense of space division and allocation, and this influences him as he shapes and places units and masses. However, he, too, pauses often as a layout progresses to make a detailed evaluation of all white-space effectiveness.

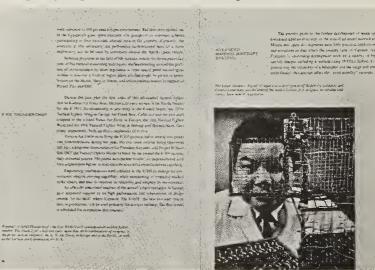
At this point it is well to reiterate the advantages of working with tracing tissue. Having ascertained that some of the units in a fairly completed layout seem crowded, or the white areas incorrectly allocated, the layout can be placed under another tissue on which the dimensions of the layout area have been ruled. The original layout can then be moved about, new patterns evaluated on the top sheet and refined to secure better distribution of white space.

Minor cropping or changing of contours of certain illustrations, slight enlargement, reduction or reshaping of type masses, rearranging of display lines or shifting of certain elements may often improve the effectiveness of white space.

However, one need not deviate materially from the original basic design to destroy any of the subtle creative qualities that have already been achieved, or to impair proportion and balance of the units. If improvement is not readily

In the two annual report spreads below the forceful illustration and story-telling photos dominate proportionately large layout areas — as do the expansive type masses.

However, these very tangible design components become dramatic with the assist of a less tangible — but equally important element — white space.



attained without undue distortion of elements, it may be advisable to discard the entire layout and start with a new thumbnail.

Where copy is limited and space plentiful, the layout area may be divided subtly into smaller areas by the ingenious use of rules, ornamentation, type lines, screen-tint patterns, reverse panels, initial letters and other elements, and the various units interestingly shaped and positioned within these smaller areas.

Obviously, where copy and illustrations are plentiful and space is limited, all elements should be reduced to their minimum — unimportant units subordinated, related units and masses combined, and all positioned in the layout area to achieve the most effective allocation of white space.

In text masses there are many seemingly inconsequential elements that exert great influence on the structural qualities and tone of a layout. They are the spaces between letters, words, paragraphs and lines of type; also paragraph indentions, spaces between type and rules, type captions and cuts, and between columns of text matter. These should always be carefully regulated and instructions precisely designated on the copy and layout for the compositor's guidance.

No element of white space should be considered too unimportant to receive proper attention. Even when the layout has been processed by the typographer, minor corrections in spacing ofttimes may be made on the type proofs to make the finished product more effective.

Top-Right: From an issue of McCall's magazine are three varied heading styles, each isolated in a large area of white space which forcefully sets heads apart from surrounding advertising.

The deep, single-column rotogravure ad for "Alone Through The Dark Sea" is a good example of emphasizing with ample white space.

The newspaper ad, "What is a good shoe?" sinks the all-lowercase condensed Gothic head abundantly at top and indents it at left to accentuate it.

The centered Caslon heading, "Citizen of New Salem," gets isolation by high positioning in column one and white space at right created by sinking the second text column.

In the business card, the "Graphic Group" logotype receives prime attention because of its size, shape, tone and position. The white space above and below isolate it from the address line at bottom.

The two labels at bottom illustrate two methods of isolating main display lines to give them dominance.



Increase Tonal Values

Reverses, surprints and the broad range of screen shadings used in contemporary reproduction have many design purposes. The fundamental objective is the creation of emphatic tonal contrasts and gradations which add interest and sparkle to a composition.

An almost unlimited variety of tones and patterns is possible through the utilization of the many photomechanical techniques available in photoengraving, gravure and offset.

Before one employs them extensively, however, it is well to understand some of the practical aspects; otherwise, their application may become involved, costly and time-consuming.

The reverse plate (trade term, "positive") produces type, lettering or a line-illustration in white on a solid or screened background. The surprint combines type, lettering or a line-drawing with a screened area. It appears that the type or other line element is overprinting the screen.

Screened areas are specified in percentages. For example, a fifty per cent value screen tint of black would tone down to a gray that would approximate one-half the solid black value. Thirty per cent value would produce a lighter gray tone, while sixty or eighty per cent would produce a darker gray. Obviously, the same principle applies if a color ink is used.

Screen tints are applied as borders, panels and full-size backgrounds; also as toning mediums for type and line-illustrations. Positives and screen tints of varying tones, too, may be combined to form a variety of interesting patterns. The principle that limited gray tones added to black and white makes for more interesting contrast is the basis for using these combinations.

Restraint is to be advocated in specifying reverses on large black areas, both for design and for reproductive reasons. The eyes will absorb large areas of gray or color more comfortably than expansive black masses which ofttimes create a funereal atmosphere.

Large black areas could also create undue pressroom problems which may be obviated by utilizing screen tints. Large solid areas or reverse plates printed in proper colors, however, add interest and attention value.

The same fundamental principles which govern the placement of type and other elements in a layout should be used in positioning elements

in a positive or screen-tint background. Correct positioning, with proper margins, is most essential when preparing reproduction mechanicals to avoid costly "make-overs."

Whether one designs for letterpress, offset or gravure reproduction, full advantage should be taken of the many modern photomechanical techniques to increase attention value, forcefulness and attractiveness with moderate expense.

One should acquire a rather broad basic knowledge of procedures necessary to reproduce efficiently and within time-and-budget limitations, but the letterpress, gravure and offset technician will gladly guide the novice in the proper preparation of art work, reproduction proofs and other components employed in such layouts.

By utilization of broad, solid and screen-tint color areas, the ingenious application of surprints and positives and the elaboration of various other photomechanical processes and procedures, the layout of today attains forcefulness with a minimum of decoration or "gingerbread."

Our extensive

JADE COLORS V

Headphones B

ABCDEFGHIJ

PRINTING CRAFTS BUI

Route for a motor trip

THE HISTORY OF SCI

ABCDEFG abcd

In the first example, a capital S is reversed on a vertically shaped block of sufficient size to accentuate the initial, yet small enough to permit placement of the remaining lower-case letters of the word "Style" in fairly close proximity so that the continuity of reading is not upset. The top-right layout forcefully displays the main heading in reverse with a screen tint as a background panel on which a decorative motif has been reversed.

The "Punch" thumbnail at left reverses the catchline on a brush-stroked, solid element placed at left-top dominating position. Its slanting directional quality gives momentum to the element which is counter-balanced by the placid tonal background that offers a spacious pattern for surprinting.

Immediately beneath is another variation of the slanted pattern theme.

The small vertical pattern at the right of the group gives dominant positive emphasis to the large initial T alongside of which a variety of display or text lines may be placed. The circular element maintains optical balance at the lower-right and the white space at the bottom invitingly suggests relatively less important text and signature elements. The left-central thumbnail reverses a lower-case d on a solid background in such a size as to form an interesting enclosure for text. Initial letters of certain styles and patterns may be used effectively to key layouts in many interesting ways. The "contents" thumbnail at lower-left is a publication-page possibility.

The circular element at bottom suggests a spot for the logotype. The contents obviously would overprint the tinted area, provided the type size is sufficient for readability. If not, the tint could be eliminated.

The right-center flower motif shows a popular method of using a symbolic shape as a background upon which a positive may be introduced.

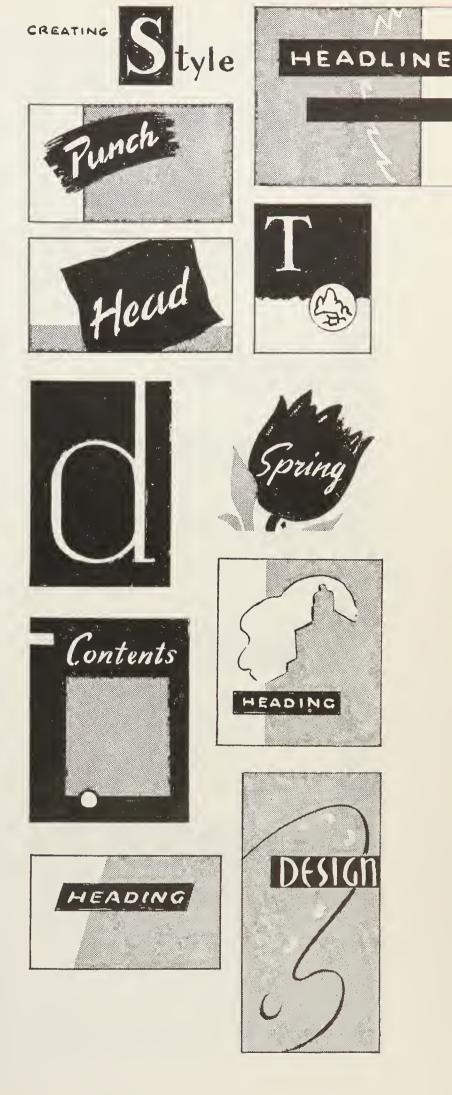
At right, a tint gives emphasis to an interestingly shaped "sky background" that gives subtle emphasis to the building pattern which is counter-balanced at bottom-left with a solid reverse heading.

In bottom-left example, the horizontal positive element has angular sides which coincide with the left-angular side of the screen tint which bleeds at three sides. A key for the proper angle should be the slant of the italic type used in the band.

The final layout illustrates the effective manner in which a design becomes attractive by toning it contrastingly, accentuating both letters in the solid panel and the white spots on the palette and by reversing them so that the stock shows through.

Left Panel

Types whose characteristics are sturdy and mainly monotone are best choices for photomechanical application. Such types are Mistral, Spartan Black italic, Signal Medium, Largo Bold, Cartoon Bold, Venus Bold, Venus Bold italic, Optima Semibold.





Four business cards whose ornamentation is of a symbolic nature; achieved mainly by simple screen tints.

#### Decorate in Character

Ornamentation has gone through many phases of development since the flowery era of Gutenberg, but its fundamental purpose prevails—to add decorative relief to a composition which otherwise might be mechanical or severe. The lacy trimmings, curlicues and shaded rules of yesterday have been replaced with a more simple decorativeness that better fits today's design techniques and typography.

There are but few fundamentals to guide one in achieving correct ornamentation. Principally, one should develop the ability to sense when a layout needs decoration, the good taste to choose the ornamentation, and the restraint to limit its application to the required minimum.

Ornamentation should be unobtrusive. It should be subtly felt, rather than blatantly seen. The tone value of ornamentation must be harmonious with the illustration, display units and typography. In general, no detail of the ornamenting element, be it a type ornament, rule, border or photomechanical pattern, should have greater display value than the elements which it adorns. Neither should its values be, by comparison, weak or inharmonious.

A composition that is embellished with a superabundance of rules, borders, ornaments and other freakish decoration calls attention primarily to ornamentation and subordinates the message.

For example, a rectangular border around several display lines may be relatively weak and ineffective or blatant and overemphasized, according to the weight of the border. Likewise, a screen-tint background for type or lettering can be an effective contrasting element or it can be a detracting feature, according to its tone value.

The techniques, tonal values and distinguishing characteristics of art work, lettering, halftones and accompanying typography, should also govern the selection of ornamentation. For example, a layout containing a colonial-type illustration, delicate Caslon type, swash initials and other elements of similar character befits decorative oramentation that is harmonious.

Conversely, a layout containing broad bleed illustrations, reverse panels, bold sans-serif types and other elements exemplifying the modern trend, obviously requires a treatment that emphasizes the strength and simplicity of that style. On the other hand, avoidance of ornamentation of any style may be advisable.

Where ornamentation is in color one should coordinate its color value with the tone of all other elements. Decoration that may appear harmonious in black will appear weak and ineffective if printed in pastel or light colors. Similarly, solid or screened backgrounds that may be correct in light colors will overshadow type that overprints them if they are printed in deep color.

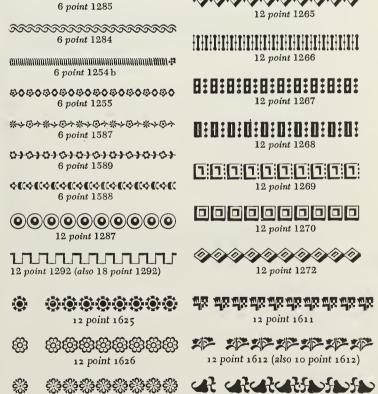
Generally, initial letters, rules and decorations that are to print in color should be specified in a proportionately heavier weight than for black.

Practicability in mechanical reproduction should govern typographical ornamentation. There is available in the modern composing-room an almost unlimited variety of rules, ornaments, dingbats, and other typographical decorators which, together with screen-tint patterns, reverse plates and many other photomechanical techniques, may be employed to achieve effective ornamentation with a minimum of artwork.

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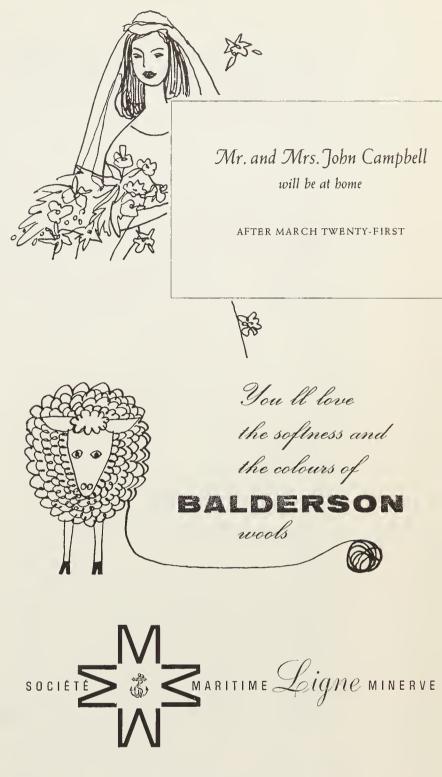
12 point 1628 L & 1628 R

12 point 1627



Some crisp Dwiggins decorations available in slug form from a Mergenthaler linotype. They are designwise compatible with Electra, Fairfield and many other types.

At top-right, the first of four typefoundry specimen "swipes," shows Weiss italic with a harmonious illustration; the second employs suitable, symbolic illustration to accompany Excelsior Script and Annonce Grotesque; the third, more simplified decorative device was com-



## Warehouse Smith of Chicago

Branches in New York and Washington



posed of four Microgamma caps; the last example uses a simplified thick-and-thin border and triangular dingbat to accentuate the monotoned simplicity of Signal Light.

Trade-Marks Help Sell

In the early days, a craftsman placed his "mark" on printing to distinguish it from his competitors. Today, an advertiser utilizes his trademark in many more diversified ways, but the objective is still the same. Through constant association with a firm or organization, the trademark becomes a symbol of individuality for its owner and his product or service.

In determining proper layout position for the trade-mark, the elemental factors to consider are the ultimate objective of the copy theme and the relative importance of the symbol in the design.

Obviously, if an advertisement is of an institutional nature, which aims to publicize the trade-mark primarily, it should be placed in the most conspicuous position to dominate the layout. When the purpose is to accentuate some quality or function of the product itself, the trademark must be placed accordingly—its size, tone value and position subtly subordinated.

Positioning should be done with proper regard for the size, shape and tone values of both the display units and the trade-mark itself.

The trade-mark should be studied carefully and then so positioned that it accentuates the design qualities of its elements. Trade-marks having design qualities that are formally balanced may be placed in reposeful positions. The details of others may suggest motion in a particular direction; their placement, obviously, should accentuate the momentum. Likewise, the movement in pictures or other display elements should be studied so that in grouping them with a trademark visual direction is properly coordinated.

Positioning a trade-mark so that it combines two harmonious display elements obviates the symbol being loosely placed. This further assists in reducing the number of design elements and helps achieve unity.

Where color is employed it often enhances a symbol's effectiveness. The symbol itself, some interesting or forceful part thereof, or its surrounding area or embellishment, may be accentuated with color, depending on emphasis desired.

Due to the varied uses required of a trademark, it is essential that it be of sound design and simple artistic expressiveness.

Many trade-marks of ancient heritage are constantly being refined artistically to meet the needs of modern creative and reproductive processes. Basic designs are retained while contours and other features are revamped to conform to improved layout techniques.

The Logotype

In the parlance of the trade, "logo"—short for logotype—has gradually become synonymous with any unusual lettered or typographical interpretation of name, slogan, service or product, which is used as an individual display symbol with or without a trade-mark. Regardless of the terminology there is a technical difference. For example:

A logotype can be used as an individual design unit, widely separated in the layout from, or combined with, the trade-mark.

While the trade-mark should always retain its fundamental design, styles and treatments of logotypes may vary with the style and pattern of the layout. The variety in design and application of logotypes is limited only by the ingenuity of the designer and the spontaneity which the layout process develops.

Logotypes of proper design may be incorporated in display, text masses and signatures.

The value of a trade-mark or logotype is increased tremendously if its style is readily adaptable to many varied design and typographic formats and the different methods of reproduction. Should the designer have any part in creating a trade-mark or logotype, he should regulate its design and reproductive qualities accordingly.

Top-right panel

If you have a forceful logotype or trade-mark there are endless ways you can dramatize it. By utilizing the many photochemical techniques, and by varying the size, shape, tone and position of the logo, the possibilities for emphasizing its relative importance in a layout are limited only by one's imagination.

For our experiments we have chosen a horizontally shaped printer's blotter with a logotype of sound structural design whose simplicity and forcefulness prompts the thumbnails shown.

In the initial example, the simplicity of the logo is dramatized in a dominant position surrounded by refreshing white space. It is used as an eye-catching device to attract the reader to the beginning of the headline, which becomes more emphatic by its close association with the logo. The word "Quality" receives emphasis by stressing it in a large type of distinctive character.



The next thumbnail, at the right, spreads an overall background tint of 40 per cent value against which the greatly enlarged logo is contrasted so that its salient features are emphasized angularly in the circular white field. The bold horizontal black-rule panel at right could contain the textual display that relates to the logo or any other desirable copy needing forceful display. Here the printer's name is enlarged to fit more harmoniously with the other elements and the more forceful layout pattern.

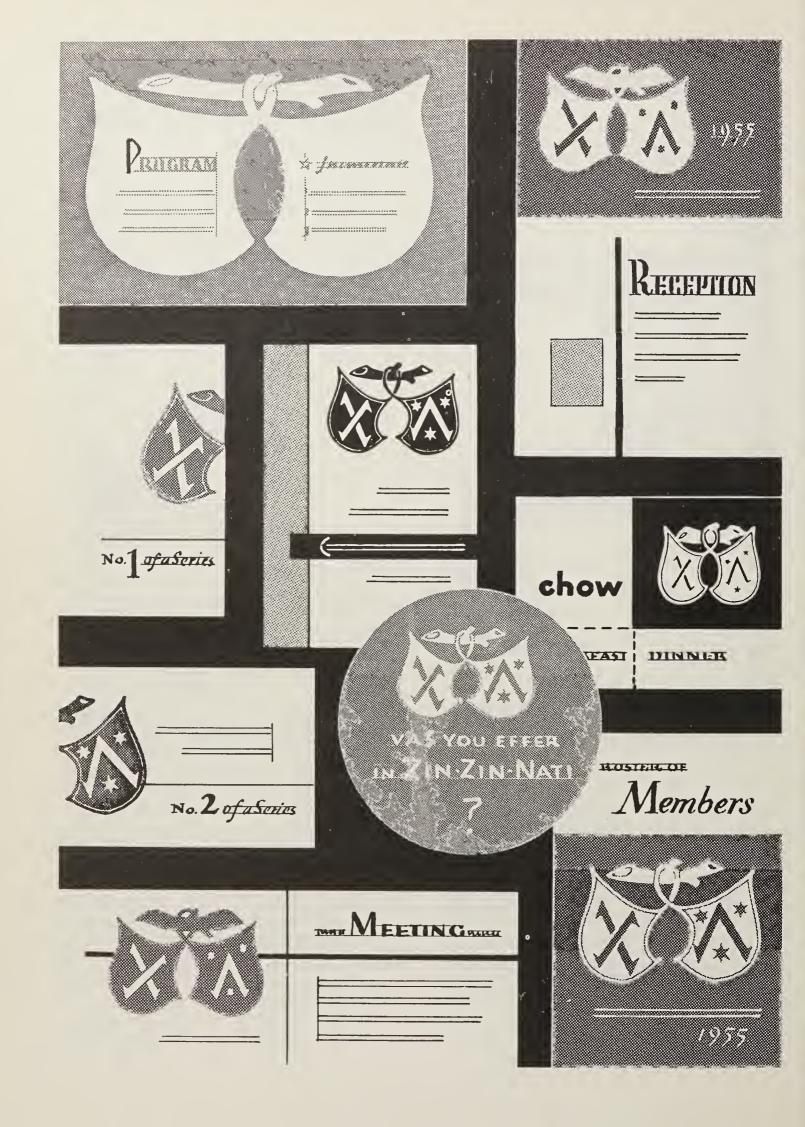
The left-central layout, while a blotter design, suggests many other possibilities. For example, it would be suitable for an envelope, shipping label and, with certain size modifications, to a business card. By its placement on a horizontally shaped background the logo is unified emphatically with "THE MARK OF QUALITY."

The next right angularly placed thumbnail reverses

the position of the logo in the initial example and leads the eyes into the large-size logo by the expedient of the display line at the top-left. Here "Quality" again is emphasized in much the same effective manner, but a change in copy sequence enables its placement in a left position. The horizontal rule holds the large logo in position and unifies the entire pattern.

At bottom-left is another example of what simplicity in logo treatment and careful placement of white space can do to create a feeling of freedom and freshness. Here all elements are reduced to their basic display essentials and are placed so that optical sequence is enhanced.

The final thumbnail employs a more elaborate photomechanical treatment wherein a 40 per cent tonal value tint interestingly divides the layout area. Thereon may be surprinted the main display copy.



As our contribution to the "share your knowledge" program and to those responsible for producing promotional printing for meetings, dinners, educational and recreational functions, we present a few possibilities for building attractive, interesting formats around the Craftsmen emblem.

Where art facilities are available, these basic ideas, may be embellished, but our main purpose is to portray the effectiveness of unhackneyed presentations that utilize sound contemporary design, type, and simple photomechanical devices readily obtainable in each club's membership.

The first layout symbolizes a two-page spread for a folder, broadside, or mailing card, wherein the Craftsmen emblem forms the mortise within which display and textual copy can be pleasingly placed in central vertical axis-style.

At the top-right is an idea that can be adapted as a cover page for a souvenir brochure, a poster, a mailing card or an envelope stuffer. The toned rectangle at the bottom-left could be a portrait or other illustration.

The two vertical thumbnails (grouped at left-central position) suggest covers for two pieces to be mailed in succession, and showing a relationship by a split of the Craftsmen emblem on the first page of each piece. Contrast is obtained by varying the shape of the layout area, making it vertical one time and horizontal the other. Incidentally, the other half could be printed as page two, in the first example, and as page four of a four-page folder in the other.

For a district conference program cover consider the top-central vertical thumbnail. Here the horizontal band would act as a background for reversing the main display line.

An idea for an informal breakfast-and-dinner ticket for a picnic outing or clambake is the right-central "chow" card. The upper portion could be retained for a door prize, numbered on the reverse side, when the perforated bottom stubs have been detached.

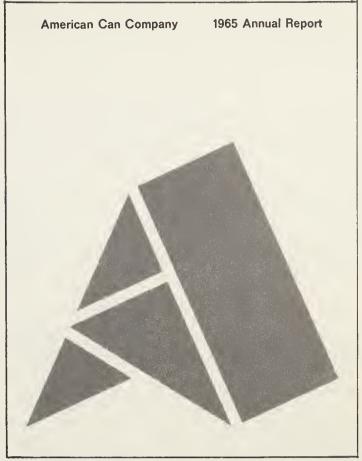
The circular die-cut layout, with its humorous phrase, is patterned after the original handout piece which the Cincinnati Club distributed during the Dallas convention.

In the bottom-left horizontal thumbnail, a central spread of another type of meeting notice is suggested.

At bottom-right is a layout using a large screened reverse area upon which the Craftsmen emblem can be effectively displayed, with the club name at the bottom. This is a practical way to familiarize a club's entire membership with the name, home and business address and telephone number of each member.

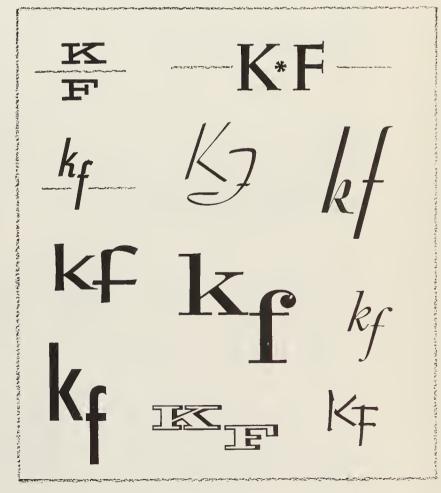
P.S. Substitute another club or lodge emblem for the Craftsmen logo and the ideas can still apply.

At right are some experimental type pasteups made for "Kennerly and Franklin's" logo. Vertically, they are: Hellenic Wide, Topic Bold italic, American Uncial, Topic Bold; Weiss Initials No. 3, Trafton Script, Craw Modern, Egyptian Expanded Open; Stradivarius, Janson italic, Time Script.



American Can uses its simplified geometrical symbol to dominate the cover of its  $8\frac{1}{2}$ "x11" Annual Report.

The American Can corporate identity program was designed by Sandgrew & Murtha, Inc.





2

#### BLAW-KNOX COMPANY

1203 Blaw-Knox Building • 300 Sixth Avenue Pittsburgh 22, Pennsylvania

1

NERVE CENTER OF THE NEW INDUSTRIAL ERA Autonetics

A DIVISION OF NORTH AMERICAN AVIATION, INC.







Mobil 12

the future is our frontier





11

OLSEN

RUBBER-BOOTS

13

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INDUSTRIAL GROUP

Mechanical Division • Chemical Division

For imagination
in communication, look to

BUSINESS PRODUCTS
CENTERS

script



14

miller)

MILLER PRINTING MACHINERY CO.

1109 Reedsdale Street, Pittsburgh 33, Pa.

MILLER PRINTING MACHINERY CO. OF CANADA
730 Bay St., Toronto 2, Ontario
5

NORTHROP
ROWTHRUP AIRCRAIT, INC. - BEVENLY HIRLS, CALHURNIA

Western Electric

6



Imperial desk co

16



YSSMONT COMPANY, INC.

Hamilton Papers



HAMILTON PAPER COMPANY

Burroughs Sensimatic



MUTUAL OF NEW YORK
The Mutual Life Insurance Campany Of New York

18

20



Sealright

: K York



10

Progress Is Our Most Important Product







These 21 patterns are a cross-section of contemporary trade-mark or logo usage.

Many are of long standing, some are of recent redesign and some, perhaps, may have been updated since this page was compiled.

- 1. A rather conventional diamond-rectangle trademark pattern containing the company name in condensed gothic is the key focal point. Harmoniously unified, properly leaded and spaced is the balance of this signature logo, interpreted in the widely used contemporary Venus.
- 2. In this logo "Autonetics" in bold-face upper- and lower-case Venus is dominant and in close association with the handdrawn symbol at right. Balance of copy, in greatly reduced sans serif is adroitly spaced and positioned.
- 3. The General Mills symbol is used on Corn Flakes boxes and other products. In its original design concept, its compatibility with many other typographical groupings was amply provided for. Example is ad logotype wherein division changes in the bottom line are easily made without altering the basic logo style.
- 4. Here is the latest  $3M \log 0 as$  we go to press. It is rugged in character.
- 5. The handlettered Miller symbol in lower-case bold italic accentuates its rugged simplicity. It is as versatile for moulding on a press frame as it is for the many design requirements of space advertising and printed promotion.

The type pattern is aligned on an axis. Here the vertical-right side of the symbol keys the flush-left, irregular-right setting of another Venus arrangement.

- 6. Western Electric's logo is simplified in structure and tone. The sturdy, circular enclosed bell, and the sans serif type have style harmony.
- 7. Here is a logotype created from the Spartan series with a few pasteup and photomechanical assists.
- 8, 9. Both these logos use Clarendon. Its pleasing rounded characteristics seem to accentuate the circular motif in the symbols.
- 10. General Electric's trade-mark is also circular, but a medium-condensed gothic is its main type accentuation.
  - 11. This is the latest ATT logo.
- 12. The Mobilgas logo at left, of about 20 years ago, shows the symbolic flying horse predominating as an eyecatcher, while the name, in a condensed lettering style, gets secondary emphasis. In a later version "Mobil," in a fat, rounded type version, is the eye-catcher, and the horse is reduced in emphasis. Everyone knows it is "gas" the company sells, so that part of the original logo was dropped from the title. The third, more simple, MOBIL logo is now in use.
- 13, 14. Type specimen sheets distributed by the various foundries offer inspiration (and excellent examples) for the use of type in logotypes. Studio is used on the "Olsen" specimen and Brush and Spartan in the ATF.
- 15. Widely letterspaced Bodoni capitals slow down the reading of the company name to contrast the fast-moving tempo of the birdlike symbol above it. The full name and address in diminutive gothic completes the signature logo.
- 16. When emphatic boldness is drawn into a symbol and a word such as "Imperial," the words "desk company" need to have punch as shown in sans serif.

- 17. While the type choice of accompanying elements is in harmony with the emblem, a dissociated feeling is created by the combination of W and Y in the company name.
- 18. There is perfect style harmony in MONY's sansserif logo.
- 19. Here a much enlarged C of a bold condensed sans serif is employed to key the logo. Tasteful spacing and leading of the smaller lines help square up this unified signature.
- 20. The extended bold sans-serif setting of "Hamilton Papers" dominates the logo, subordinating the emblem.
- 21. The old and the new "Bendix" logo, showing how simplification of the name itself sets the pace for further streamlining.

Logically, in an expansive creative treatise like this, there are perhaps some apparent make-up duplications. However, the wide range of our subject requires many diversified reiterations to bolster pertinent opinions as they materialize from chapter to chapter.

Earlier some basic photocomposition potentials were examined. It follows that the varied artistic and reproductive projections associated with contemporary trade-marks and logos offer many potentials for supplanting hackneyed techniques, both on the drawing-board and in the shop.

Following is a photomechanical suggestion:

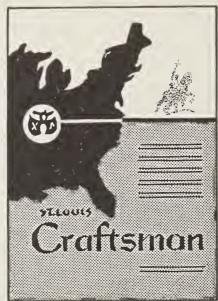
The many mechanical advantages of composing on film should be obvious. For example, in a job to be printed in two or more colors, one registers complete same-size film negatives (or positives) that contain type and all other elements completely in position (one unit for each color) and then makes press plates directly from them.

This seems more precise and step-saving than furnishing the offset camera man a variety of component opaque elements for photographing, perhaps in many reductions, or calling for photomechanical applications at an inappropriate time.

Yes, type is the main staple in phototypesetting, but the process camera, now standard in every worth-while film composing-room, has broadened the creative possibilities for applying this most flexible means for attaining excellence in typography in its fullest application.

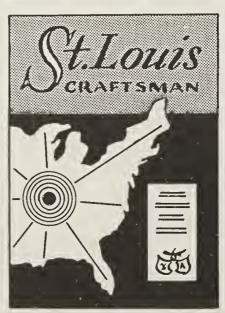
Thus, clear, crisp illustrative and decorative elements combine with vibrant, dramatic types to produce attention-compelling film compositions for every design category.





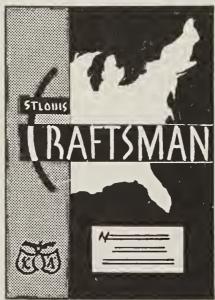






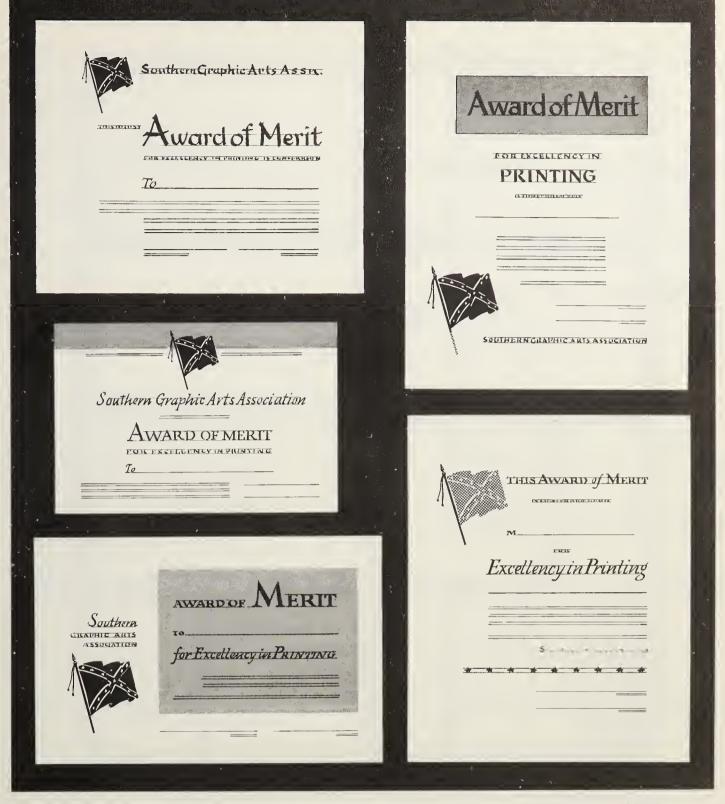








Nine idea sketches for a bulletin cover, each of which evaluates the placement of the Craftsman Club emblem in a different manner.



The flag of the Confederacy is a popular symbol down South. Why not use it effectively on a Southern Graphic Arts award? Let us experiment. The first sketch employs a horizontal layout shape wherein the sponsor's name is prominently at the top, alongside the flag.

"Award of Merit," however, gets top billing.

The type suggested for display is Studio which has the freedom of present-day calligraphy.

The more definite horizontal shape of the smaller layout at left-center is rendered in a formal pattern to evaluate another form of display emphasis in which the flag is atop the association name on a tint border across the top. The association name is more emphatic in its italic form and the "Award of Merit" line is most dominant.

This thumbnail is in direct design contrast to the larger-proportioned pattern immediately below it, but

both employ traditional serifed types. Oldstyle types such as Garamond, Caslon or Goudy could be used in the smaller layout; Weiss could interpret the pattern below.

In the lower-left visual there is another form of display emphasis wherein the word "Merit" predominates and the copy arrangement is simplified for horizontal arrangement within the tint panel while the sponsor's name is arranged in a vertical-axis alignment, outside at left.

In the top-right sketch our type choice indicates the Lydian family, which suggests somewhat the calligraphic qualities that one associates with printing of this nature without seeming unduly ornate.

The fifth and last thumbnail points up the words "Excellency in Printing" while putting "This Award of Merit" in unison with the top-left flag. By this placement a more subtle association results.



Often there are sentimental reasons for retaining outmoded trade-marks or logotypes. Such might have been the case with the original on the Stanley Card. So out came the type-specimen books and the revisions shown were the result.

If you should wonder about the subordinate copy, we left out all type details except the logo itself, principally to test its efficacy in the various styles and positions shown.

The initial experiment frames the free-flowing Caprice in a rule box, contrasted with a broad sans-serif reverse.

The top-right logo utilizes the flair and exuberance of Legend in two sizes for the firm name. The graceful, free-flowing, thick-and-thin curved sweeps of the initial S create a delicate, exotic eye-catcher, appropriate for a fashion-minded female. The suggested type for sur-

printing "FURRIER" on the narrow horizontal tint bar is of directly opposite design, monotoned and rather mechanical. A compatible weight of Venus would seem to serve well.

The first sketch in the second row utilizes Bernhard Cursive, in two sizes, for the main display line. Kicking up the opening initial in size gives it more emphasis. It creates a dramatic eye-catcher around which the whole logo patterns itself.

In the next example (second row right) we try Gavotte, a Klingspor type. The large bottom sweep of the "swung" initial is an ideal design vehicle on which to position the reverse panel.

For type in the reverse panel we suggest a broad, sans-scrif style of ample weight for clear reproduction.

We take another design tangent and try Optima, a more simplified, sans-serif roman.

Left Panel

This next Garamond experiment harkens back to the old red-covered ATF Specimen Book. Maybe it is out of print, but not out of use.

While we hesitate to letterspace lower-case italic as a rule, we weakened a bit and tested "furrier" in a slightly letterspaced version. It slows down the reading, but for just one word on a panel, as here, it aids visualization.

The left-bottom experiment utilizes Rondo.

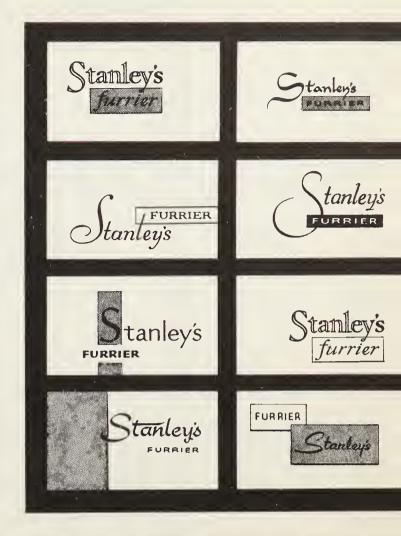
The last pattern frames Caprice in the dominating rule box but it reverses the opening pattern.

Having established distinctively different logos with each type style, the entire panel is photostated, cut apart and each logo tested in 24 variations of a business-card.

Whether the dominant element should be at top or bottom, left or right, depends upon many design factors. The subtle shape of certain letter characteristics, the emphatic swing of a swash capital, the structural quality of rules, panels and typographical accessories, all have influence upon one another.

Harmonious relationships must be respected on one hand, while contrasting results are sought on the other.















































Left are 20 pasteup thumbnail suggestions for letterheads that stemmed from previous experiments in redesigning the type logo formerly used.

Photostat prints were made from the recreated type logos in greatly reduced size. These were pasted down with rubber cement on pebbled-finish drawing-board and the less dominant accompanying elements suggested with a grease pencil and a pentel pen.

They serve the same functional purpose as would individually drawn thumbnails but, obviously, they are less time-consuming to prepare.

These embellished stats can be blown up photostatically to the working size and evaluation made of the enlarged results for necessary modifications in type.

#### Supplements Type

When individuality is sought for a headline, signature, logotype, or initial letter and it cannot be readily attained with type, obviously, it must be handdrawn. Limited use of stylized lettering imparts individuality and artistic relief from the mechanical limitations of type. It "peps up" an otherwise ordinary composition.

Creative lettering, through its structural characteristics, tone gradations, and other individual qualities, can convey a mood, suggest a definite atmosphere, and express a feeling beyond the scope of type.

It is advisable, however, to explore thoroughly all the possibilities of available types before creating original lettering. Unless lettering is expertly rendered, and its design advantages over type are indisputable, effectively composed type will better serve the purpose.

Photolettering, too, has an extensive vocabulary of lettering styles, readily available for layouts and reproduction purposes.

While emphasis and contrast are desirable, care must be exercised to conform the lettering to the style and tone of the typography, and to the character of the other display elements.

Freakish lettering, which calls attention to itself more than to the message it represents, should be avoided.

One should attain full artistic expressiveness and illustrative freedom when rendering lettering, but a uniformity should be maintained in basic form and surface rendering to accentuate the character of the style.

While lettering on a layout need not be rendered mechanically perfect in all details, it should be so well drawn that it explicitly conveys the desired style, tone and expressiveness. The Often thumbnail layouts look fine in miniature but in the blowup get too weighted or "horsey"; then refinements must be made in sizes and weights of type and other accessories. By the same token illustrations that may seem appropriate at the outset in small size must be regulated in tone and other characteristics. This is not to suggest that pictorial or decorative elements such as tints should be weak or unemphatic. Some of the broader photomechanical applications suggested in these layouts may have eye appeal and size appropriateness in the sizes shown, but what would happen if they were blown up to letterhead size?

artist who makes the finished drawing for reproduction can refine any minor imperfections apparent in the layout.

Lettering may be adapted to reverse plates, screen tints, combination backgrounds and numerous other photoengraving techniques. It may also be combined with type, a photograph, trademark or other illustrative element.

One should cultivate a deep appreciation for the subtle qualities and influences inherent in the various lettering styles.

Lettering styles and techniques continually change with design and typographical trends, and the progressive designer adapts innovations in lettering as occasion demands. He scans, continuously, the pages of contemporary magazines that influence the trend so that by constantly increasing his lettering vocabulary he may become more versatile.

#### Initial Letters

As in applying handlettering to layouts, one should not specify initial letters that require art work and engravings for reproduction if comparable type initials are available.

The size, weight and character of an initial letter should conform harmoniously with the lettering, display type, text mass or other element with which it combines. Likewise, the initial should be carefully positioned to insure continuity in reading the text that follows.

Bulky, overornate or freakish initials, or those whose character and style are not in harmony with companionate elements, should be avoided. Restraint is as advisable here as it is in the application of handlettering and ornamentation.

Correctly chosen and properly placed initial letters can accent rhythm effectively by carrying

the eyes to display units in proper sequence. An initial letter may be used to combine display elements and promote unity. It may sometimes be used as the basic design element from which an entire layout evolves.

The possibilities for unusual treatments and applications of initial letters are practically endless. One should collect printed specimens of unusual techniques featuring initial letters for study and future adaptation to layouts.



Thumbnails in the left panel show the possibilities of initial letters in various forms. The two top examples could be effected by using shaded initials composed "right out of the case" with stock rule or ornamentation. In the second from top-left layout, the d is a combination of a sans-serif o shaved at the right and a rule of comparative weight.

The two initials in the roughs at right are planned for handlettering. The "kf" rough is another purely typographic arrangement, as is the "4 star" thumbnail. The "Copy" rough is calligraphic and requires handlettering.

The "GI" layout would be applicable to a blotter and the "YORKE" thumbnail to a card. The last sketch might serve for the inside of a folder or a broadside.

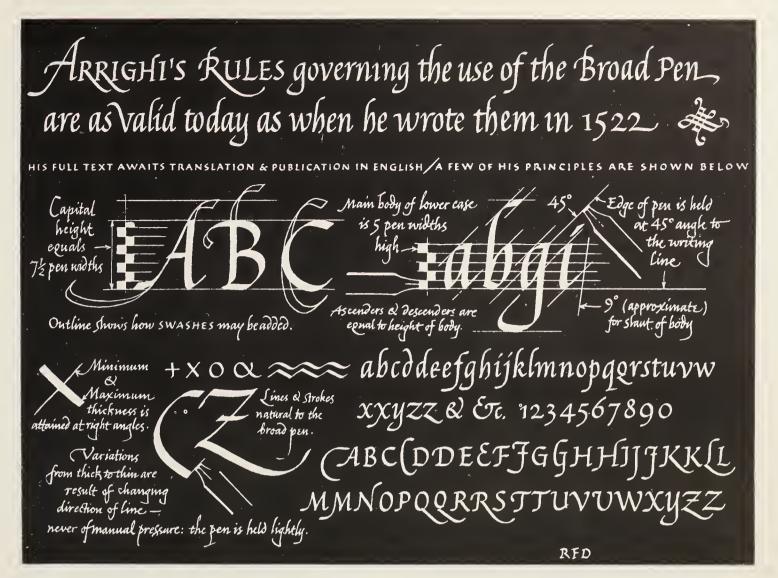
These examples illustrate placement of initials for attention value, space-divisioning and ornamentation.



# The South Brunswick Community Council



The "MADAME SARAH" design by Don Duffy for the Reader's Digest had its title lettered by Morris Glickman. Underneath is a community letterhead title and a Digest gift card, showing Mr. Duffy's versatility in calligraphy.



Calligraphy . . . Fine Handwriting

As we gaze into a bookstore window hundreds of book jackets vie for our attention. Many of these designs are entirely calligraphic or utilize calligraphy in combination with proper type accompaniment.

A distinctively refreshing handlettered heading appears in the editorial pages of a popular magazine, trade journal or brochure, or perhaps on a letterhead or brochure we receive in the mail. Again these key lines are calligraphy.

"Well, then," the student may ask, "how is calligraphy defined; what is its relationship to type, and what influence prompts its use when there are so many hundreds of types available?"

Calligraphy is fine handwriting at its informal best, lettering that is free-flowing and unhampered by the mechanical limits of type-casting. It is guided only by the sheer craftsmanship of the artist rendering it. It adds a touch of character and expressiveness that is perhaps unavailable otherwise.

The above reproduction is an enlargement of a panel of the "Calligraphy" specimen sheet, of the Eastern Paper Co. series which graphically illustrates the use of the flat pen in calligraphy. It gives the proportionate height of caps and lower case, the degree of angle at which the pen should be held and other guidance for attaining graceful variations. The slant of the pen is never varied and the thick and thins are the result of changing the direction of line; never the pressure. This type of calligraphy was prevalent in the 16th century. Various italic styles of type are derivatives.

Designer of the Eastern Corp. two-color specimen sheet on calligraphy was Raymond F. DaBoll, nationally known Chicagoan, and one of this country's foremost calligraphers. We reproduce it by permission.

Some of the basic classical forms of lettering have survived, and are even improved, under the mechanical refinements of typecasting. Other newer, fresher type forms for more modern layout tempos have been created. They have their logical place in the typographical sphere.

However, the achievement of the utmost freedom and originality in some forms of design may be attained only by the application of fine handwriting—*calligraphy*.

Photo and Art Techniques

Some designers may have ability in retouching, finished lettering, illustration or photography, but it is uncommon for one to be expert in all. Generally, these specialties are rendered by highly talented artists who have developed distinctive techniques in their respective fields. However, a designer must have an intimate knowledge of all art and photographic techniques so that he may specify and utilize them effectively.

Photography is so encompassing as to constitute a profession in itself. However, the artistic aspects of picture composition and layout designing have much in common. It becomes mainly a matter of communication between a layout man and a photographer.

He should be furnished with a rough, containing sketches of the pictures desired in their exact layout dimensions or relative proportions; some indication as to definite objects, figures and details to be featured and those that may be subordinated; their tonal values; the style of backgrounds, and all other helpful specifications. He should be informed about color, engraving or photomechanical techniques and of the printing procedures to be followed. The general copy theme and illustrative purpose of the pictures should be explained in detail, as the cooperation of the photographer in providing suitable tonal values and lighting effects can materially reduce retouching costs and increase the attention value of the pictures.

Actual size contact prints are seldom used for reproduction. Best results are obtained if an enlarged print is made from the negative, the chosen area retouched and then reduced again in the photoengraving, offset or gravure negative.

Glossy prints are best for reproduction, but where some particular technique of art-rendering or retouching is to be employed, the photographs may be of a "mat" finish.

Photographs should be dry-mounted on mat board to facilitate their handling and to prevent rolling, cracking or breaking. If they are to be cropped and mounted in combination with other pictures or art work, they should be unmounted.

Care should be exercised in handling and preparing photographs for the engraver. Avoid using paper clips in attaching reproduction instructions. They may mark the copy. Do not write on the reverse of photos in pencil or pen. Inden-

Right Panel

Any creative effort that appears to have been accomplished with ease is the most effective. Thus, simplicity and spontaneity enhance a picture layout.

To illustrate the point, here is a case history of a 6"x9" format magazine which had been literally packing its pages with pictures. Each issue contained layouts which were laboriously put together by tricky techniques requiring costly silhouettes and complicated setups.

Text, also, was packed-in and each issue progressively took on more of a sales-catalog look. At a certain point the constantly increasing cost of engravings and complicated make-up prompted a series of experiments in layout simplification. With editorial sanction, articles formerly crowded into two pages blossomed into three. Where four or five small pictures were formerly placed in a spread (and often on a page) two or three larger, more dramatic photos were allowed to fill the space. Where previously pictures were often reduced so much that their principal characteristics were all but lost, such pictures given more freedom became more interesting and more emphatic. Surrounded by more white space and complemented by characterful display headings and leaded text, square halftones took on a new look.

The hackneyed "worked-too-hard-on" appearance of the old format was replaced by a casual simplicity.

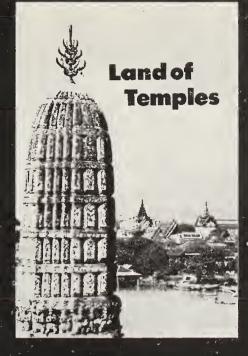
Results more than justified the changes. The budget no longer bursted at the seams. Time and money saved on tricky, complicated layouts and mechanical procedures allowed for better picture selection, retouching and other creative improvements.

tations may show in the print. Use a china marking crayon in the white margins for this purpose.

Brief mention of the "silver print" process should be made here, as its application makes possible many unique treatments.

When a faithful line-reproduction is wanted of a photograph, a light silver print is made from its negative. Upon this print the artist works in waterproof ink or grease crayon. When all sketching is completed, the print is immersed in a mercury solution which removes all photographic elements and leaves only the art work which is then reproduced as a line-cut.

In comparatively recent years many photographic and photomechanical techniques have been developed for transforming continuous tone photographs, which conventionally require half-tone negatives, into line-negatives. It is advisable to consult competent reproduction specialists regarding these innovations.



#### LAND OF Temples



Above is the Temple of Dawn guarded by two demons temous in Thas religious poetry. It contains a sense of images of Buddha representing four episodes of his tile. Father Fred Foley 5.J. of the Formous Mussian photor paped thase serves.

Tritutase recentant all the hybridges are temple; While other nations erect thirtees to said to business, the This believe that note God us in his beaven, their skylich behold ordered this lace. Feel with the said of the s



Young Buddhist bonzes are seen praying everywhere

is temple centains the image of Buddha rarved in translucent paper





## Bury Me Beneath the Palms

CEAN BUTGLE SEEMS to have been a general custom in the stolls of the Western Carolines. At Ulthis, Fais and Sorol land burtal has been the practice for some generations, but there are no ancient gravepards to prove that the custom gree beyond the transparence of the custom green beyond the present claims to be buried on land. Ngulu, Illului and Satawal here continued the ancient customs to the present.

Native tradition gives two reasons lor bis custom. If the corpus is not consigned to the sea, a typhoon will come and the sea well wash over the land and claim its own. If the corpus is put to the ground the ground the ground the ground to the ground the ground to the ground the ground to the ground the gro

Ngulu I was astounded at the request to bless the grave of Antonio Soregniga

who had died since my last visit.

"His grave! Was he busied on land?"

"Yes, Father, before Antonso died he insisted that he be busied on land and the chief did not dare go against his

his cance and set it adrift."
"Yes, yes," I said. "Let us ring the bell for church and when the people have assembled we will bless his grave." WILLIAM J. WALTER S.J.

While the people were gathering outside the thatched church I classed in casock and stole, pieked up my payer
book and a bosile of holy water, and
on our little processon was winding
tunneded by coconit palms and nearly
arranged with some markers was
hist grave on Ngulu. At the head-stun
I redd the burst ceremony, and we all
rected the rosary. Then we juretly with
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to me.

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Although 1 had never condemned he prevailing cuttom of occas burst, I did explain the Christian custom. I would not be surprised if old Antonio hed to struggle with his conscience on his death on the control of the control of the best. Data be earth the Christian burst a might bring calamity upon his alrand and his people? I too great covarige for his people? I too great covarige to burst on land and be the first not inbreak the ancest madeline of his metabrat beautiful and the cities with I rathen think he made his decision with I'll considered that God would take care



ONE LITTLE Indian



JOSEPH M. KRIM S.



"Dic John" he is called by the boys

And he is truly big—in hands and
in heart. He is as such a fature here
at Campion Hall Prep School as are the
members of the laculty.

Big John "is that facilitation of a Jockof-all-trades we read about, but meet serarely in Jamaica. In a blazing tropicasan you may spot him on the top of the building mending a leasty patch of zincaor so his glistering back bonding lowed in the Booded scullary greas-rap. Hu is an adept at plumbing and carpenter log as he is at electric hostallations, paint log as he is at electric hostallations, paint

Big john is a convert—and a Heaone too. He sits bumbly near the be
of church, but, as he mys disarraing?

I can hear the prescher way be
there and, when Father Higgins used
speak. I could hear him on top of t
roof! Father Leroy instructed Big John
Father Russell married him (his wis a convert also) and Fathers Cole
mand Kirin battude his hebber.

A short step behind "Big John" as he reports for work daily is "Tuny John," a chip off the old block. Like many Jamaican children "Teny" is learning from the ground up. He calls the motor lawn-mower his "Bulldorah."

lawds move its Dulcount, ing Cabable plansics of lamble might not seen of gene moment. That is, unless you know plansics and law fouth Problem. As the James and the Youth Problem, as the James and Jam



AMERICAN JESUITS EMBARK ON NEW MISSIO

AND NOW

## in Korea

DO NOT LING INAKES, and I tarely see one, I cannot say that I have ever killed a make. It takes a longer stock in a surer hand than mune, But I do know too many people see snakes bere

Every missionary know enough to jump when he lears their ery of panic, Snakebite. Now it happened that when I had written the sentence before this, I was interrupted by that very ery. A woman in the village next to the mission had been bitten by a poisonous nake and was brought in, hall-unconscious and was brought in, hall-unconscious.

from shock and leas. She had good reason to be Inght need. There dava gao, young gil van beep to the she had good to the she had good to the she was shed, the wedding party was still going on when at lout in the morning she was bitten by a make, high up on the back, a deep bite. Her relative gas been from the remedies, carried her off to the hospital, but the doctor was away gave her home remedies, carried her off to the hospital, but the doctor was away as the wedding, and a naide bite case cannot want Someone held them about the way to depreat that I in hope and had in despay, they come turning to us as they last result low much better I her last result low much better I her last result low much better I



At the same time I begin positing waternever here head in the linesy tilial show the property of the property of the protice. After the head dipper the thought truck me. What a loof, to be pouring pains. She may have come only for the pains. She may have come only for the pains. She may have come only for the come possible poor gift was black and elaborage worldy to heaven and the happoness of a second Wedding Day. We worked on her for an hour more before sacked but on man win nows he life such things the property of the prosude, though it may never be expressed and frequently not Only one lepse in Contemporary types have such abundant design characteristics that handlettering is used today mainly in a supplementary role.

As a case history let us examine the progressive design and lettering production stages of a book cover titled *Best of Felten Printing Designs*. Size was 9" x 12".

1. The basic thumbnail sketch from which the enlarged actual-size working layout evolved. Through this miniature rough the creation of the "PD" logo came about.

2. Having selected the appropriate type styles for design harmony to the various pattern elements, type is set and repro proofs pulled. The sizes are set in nearest size to actual page-size requirements. Bulmer italic, not being available larger than 48 pt., photostatic enlargement is necessary. The proportionate enlargement is shown in negative stat form, below the repro.



# rinting esigns

# rinting



3. The logo *PD* is handlettered to simulate the enlarged Bulmer italic. All other elements pasted in position and the lower extremity of the g altered. From the completed 9"x12" mechanical, a same-size photostatic negative was made to test its design quality in this format.

4. The actual cover reproduction which closely simulates the original thumbnail conception.





Retouching may be done on a photographic negative or on the print. The former requires the highest technical and artistic skill of the professional photographer and it has rigid mechanical limitations. Mainly, retouching of monotone pictures used in layout, therefore, is done on prints by painting and airbrushing with water-colors. Every phase of retouching is a painstaking procedure and should be done only by a qualified artist who has access to the proper equipment. Discretion must be used in retouching photographs because photomechanical cameras are highly sensitive and retouching that is amateurishly done will show to disadvantage in the finished product.

Most fine detail in a picture requires retouching with a brush, but the delicately blended tone variances of a photograph require the use of an airbrush to blend the tones softly. Subjects with fine structural detail, such as mechanical cross-sections, pictures of machinery and other detailed elements must be minutely retouched, or not at all. Retouching of portraits requires exceptional skill, and in most cases it should be avoided on facial features. The honesty of a photograph that is technically weak is usually better than the artificiality of a highly retouched portrait which expresses no character or feeling.

A skilled photographer, achieving sharp contrast and effective detail, can simplify the task of retouching by carefully regulating highlights, shadows and the intermediate tones. Careful coordination of the work of these craftsmen is necessary to attain the utmost in pictorialization.

Art-work styles and techniques are practically unlimited. They may be classified briefly as pencil, crayon, pastel, ross board and charcoal sketches; pen-and-ink drawings; dry brush; tempera; wash and water-color paintings; oil paintings. Each has its distinctive character, expressiveness and appropriateness to certain reproductive procedures.

The designer should engage the services of competent artists who are specialists for all finished art work. Usually, an illustrator cannot do lettering well, nor can a mechanical retoucher do justice to a figure sketch.

To know when and how to apply proper art techniques is very essential and one should evaluate the utmost possibilities and mcchanical limitations of each style in order to save time, money and frustration.

A pen-and-ink drawing, or a sketch rendered in dry brush, stipple, ross board or crayon, in which there are definite black elements such as lines, dots or solids, may be reproduced as a linecut. The tonal gradations of wash-drawings and paintings, pencil, pastel and other similar techniques require halftone reproductions. Although the former styles may also be reproduced in halftone, the latter cannot be reproduced in line. This is because the line process is incapable of retaining gray tone gradations, while the halftone process reproduces every detail. However, the entire area occupied by the drawing will contain a background tone of halftone dots. One should be familiar also with dropout highlight and vignette halftones and the varied offset and gravure reproduction techniques, as a comprehensive knowledge of these procedures and their relationship to paper and other mechanical requirements is essential in selecting the initial art technique.

The most essential requirement for good line-reproduction is copy that is sharp and black. Drawings that are weak and contain gray and indecisive strokes will lose detail in reproduction. Use of a deep black waterproof ink is suggested in their rendering. Certain colors, such as red, deep orange, and brown, will reproduce like black. Most blues and purples will not reproduce unless the camera man uses a color filter. Light blue, therefore, may be used for guide lines and other markings and will drop out in photographing the negative.

Minor irregularities and crudities in pen-andbrush strokes are refined in reduction and for this reason drawings and sketches are usually made twice the size of the reproduction.

Tissue-paper overlays should be placed over all drawings, paintings, and retouched photographs to keep them crisp and to prevent scratching and soiling. The plate size wanted, details of color separation and other instructions should be designated on the overlay.



... zingy in double woven wool





Many interesting art techniques that utilize line treatments to utmost advantage have been developed by users of newspaper ads.

The reductions from newspaper tear sheets, attest to the soundness of their reproductive values.

Also, they suggest practical techniques in both hot and cold type-art make-up - for all types of printing - in all processes.

Macy's uses the simplest line-art to portray a wool dress. It contrasts (below) a \$1,299 coat with more textured brush strokes. The accompanying type could have been made up mechanically with a line-cut, or assembled by the cold-type method with the original art or a stat, or velox print of same – camera-ready because all copy is in line.

The dePinna ad art has a stylized drybrush treatment to emphasize the jacket while the head is in more simplified line.

The Nettle Creek shop art gives rugged shape and strength to the furniture by the shadow emphasis employed – also in line.

The masculinity of the Whitehouse & Hardy ad art stems from the adroit highlighting and paucity of detail which lets the pertinent features dominate. In contrast to these predominating brush treatments, the segment of a full-page Bonwit Teller ad shows how crayon on roughtextured drawing-paper can be used in conjunction with more detailed brush or pen strokes for line-reproduction.

#### Below

Pen and ink with dry brush. A line-reproduction. Drawn by George Tetzel.

Wash-Drawing by May Burke. Velox from halftone.





Both the Böll and Nicholas Blake's ads were gravure printed. They demonstrate an appropriate ruggedness of style in art that lends itself well to relatively broad expanses of solid background on which to reverse elements.

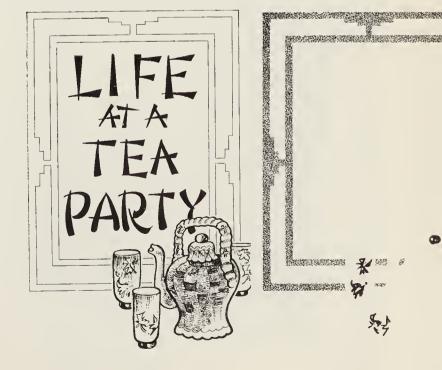
At extreme top-right is contrasted a soft-textured crayon-style portrait for an NBC ad.

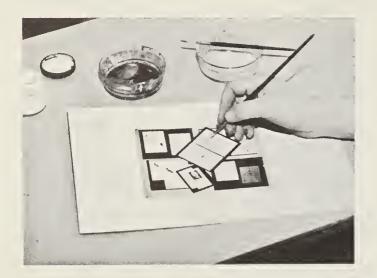
At bottom-left is a scratchboard technique which Schenley employs for utmost clarity of line and legibility.

The "Tall Styles" example shows style continuity in the figure sketch extending itself as a border. Further, it simplifies make-up.

The logo and lettering composition from Suncoast Office Supply's newspaper invitation bespeaks clarity and reproductive effectiveness.

At bottom-right is a segment of a large newspaper ad wherein Gimbels uses a combination of fine line, drybrush, and crayon. Here is another version of "shadow impact" for accentuation of products. Two-color separation for line reproduction. Pen and ink with stipple. Drawn by James Ryan.







Fine details on a photographic print require retouching with a brush. However, to attain broad, even-tone values and delicate tone gradations without streaks, the airbrush must be used. Parts of the picture that are not to be retouched must be masked.

Halftone copy can ofttimes be improved for reproduction by skillful retouching. Here is how a photo, used in a previous edition, was silhouetted and toned.

Further chapters will describe additional steps for achieving utmost effectiveness in photomechanics and other reproduction stages.



#### Time-and-Step Savers

A reproduction proof is a printed facsimile of any typographical element or composition, engraving or other form from which photographic, photostatic, photoengraving, gravure or offset reproductions can be made. A reproduction proof can be used in actual size, enlarged or reduced to serve specific layout or reproductive purposes.

Usually, these proofs are printed clean and sharp on finely coated paper to insure faithful reproductions of all details such as letter serifs, fine lines, shading and other characteristics.

As the name implies, reproduction proofs are mainly employed in the photomechanical reproduction of line-engravings, reverse plates, surprints, combination line-and-halftone engravings and other associated forms. They may also be photostated or photoprinted in various sizes to evaluate type styles and certain layout techniques before typesetting or photomechanics begins.

Reproduction proofs of type are often used in conjunction with art work to form novel designs and to eliminate costly handlettering.

#### Photoprints, Photostats

There is a wide technical distinction between a photoprint and a photostat. A photoprint is produced by taking a picture of a reproduction proof, drawing or other pictorial subject on a photographic negative and making a print from it. It more closely approximates the original subject than does the photostat, the print of which is made from a paper negative.

Photoprints are more costly than photostats and take longer to produce but their use is advocated where more accurate reproduction is wanted. They reproduce minute details rather faithfully while photostats may not.

While a photostat may become slightly distorted due to uncontrollable stretch or shrinkage in making it, it generally suffices for visualization purposes in the average layout. Photostats of type proofs or lettering may be reproduced in photoengraving, either as positives (black on white) or negatives (white on black) where minor deviations from the original are inconsequential or where cost is a factor.

Photostats are often made from complete layouts in sufficient number to facilitate simultaneous mechanical production in various departments, and to preserve original visuals.

To fllustrate the virtually unlimited possibilities for elaborating on a basic line of display type we have confined our experiments to one type style. By achieving such a wide range of patterns through use of the five basic letter forms available in one type size only, and their photostatic reduction or enlargement to achieve specific design contrasts, one can readily visualize the endless typographical possibilities if other size-and-style combinations are added.

The reproductions herewith are the result of pasting up negative and positive photostats made from type proofs. Enlargements of 50 per cent and 100 per cent are combined with actual-size proofs to achieve varying degrees of display emphasis.

At the right is shown in detail how a type proof can be slit between letters sufficiently to bend, or stretch, the paper alignment to fit a curvilinear shape. Note, some letters are slit at the bottom — between the y and p, for example, while others are slit at top.

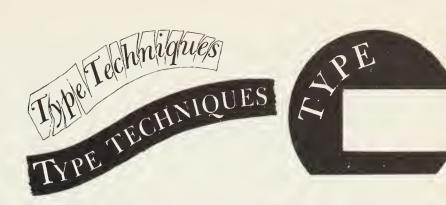
The reverse element, alongside, is a result of pasting reverse letters on a circular solid background.

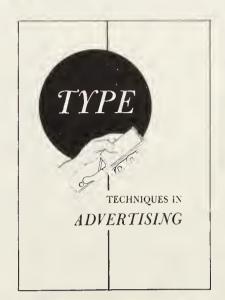
If colored stats are available they may be pasted up in combination to simulate two-color printing. One can also visualize the possibilities for pasting up dummies from these basic examples by further experimenting with the other surrounding examples to which the second color may be added with pen or brush.

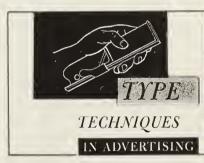


TYPE
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## **ORGANIC CHEMIST**

TO STUDY The Applied Physics Laboratory of the Johns Hopkins
THE University has a unique and attractive position open for an organic chemist.

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## **Organic Chemist**

to study the fundamental properties of matter

## Organic Chemist

to study the fundamental properties of matter

ABORATORY	
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### New Vitality from Abroad

When a 65-yearold American com-

on the downgrade is taken over by a young vigorous European firm making similar products—
something's bound to happen.
Something did—and it makes the stock of the
now healthy and vibrant American company look
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## NewVitality from Abroad


## New Vitality FROM ABROAD

OMPANY	 CONTRACTOR	
WHAT - 14.1	 	 

Let us examine (vertically in the first row) four "run of the mine" ads. We reset the heads and pasted the proofs in new positions; then ruled the text and other elements as shown. By such experiments one can evaluate possibilities for improving display and readability. Obviously, space and character count in the text areas must always be a prime factor.

Left Panel

Top Row, Left: Some types express words better than others. Ultra Bodoni is a nice, fat, squatty type but it does not seem to say "faster" very emphatically. The display line is jammed up close to the top rule.

Center: Garamond Bold, a nicely rounded, traditionally proportioned style "reads" better. Instead of extra leading between paragraphs, this white space is combined at the top where the display is sunk in depth away from the top rule. The text mass is moved off center to the right to avoid stiltedness and create movement.

Right: Here we tried all-cap setting of "A BETTER JOB" for the reverse in display emphasis. The italic "faster" now is subordinate because it is the same point size as the capitals. This necessitated wider setting, so the border was eliminated and text area widened.

Second Row, Left: Lots of white space all around this arrangement certainly unifies all elements but the Bold Condensed Gothic is a bit "horsey." There are eight different widths of lines.

Center: Spartan Bold Caps have as much sock in a smaller size and the letter design is more open and rounded. By setting the subheads in bold sans serif a better style harmony is achieved.

The text, in its narrower width, aids readability.

*Right:* Upper and lower case is often much more readable than all caps in display. The subhead is suggested in sans-serif bold caps letterspaced for contrast.

Third Row, Left: Times Roman Caps are beautiful in design but here the letterspacing leaves something to be desired. The pattern below suffers from indecisiveness and poor arrangement.

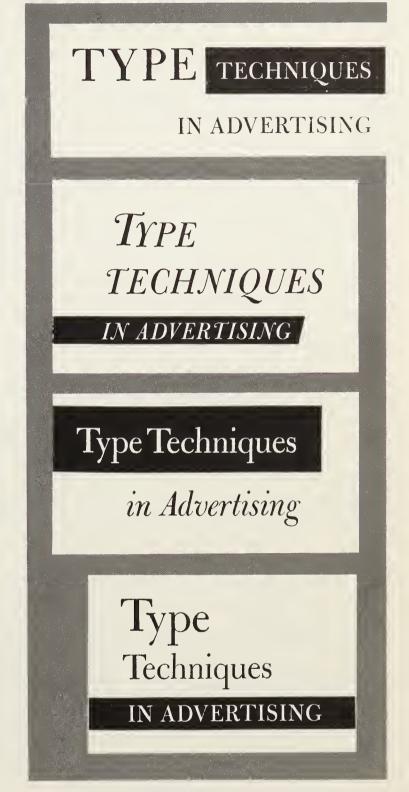
Center: Here we used Bulmer roman and italic for five display lines. Nicely grouped, simple to set — and much less costly, too!

Right: Closer grouping of the four subordinate italic lines to the now italic main heading creates another variation that may be preferable to the first redesign because it gives the unified heading "more space to breathe" apart from the text area.

Fourth Row, Left: There is not much emphasis in the heading.

Center: We have left off the border to get some "elbow room." There is really some contrast between the roman and italic widths in Weiss type. (Note the "hanging in the margin" of the lower-left tail of the lower-case f in the word "from," also in the word "fundamental" in the example immediately above.) We suggest Times Roman for the text blocks.

Right: There is no doubt about the "New Vitality" in this one line display which contrasts the Weiss italic against proportionately smaller letterspaced Weiss caps. The run-around of the former example is eliminated in this more simplified make-up.



Here are some horizontal patterns in pasteups from which one can visualize extensive application to folders, booklets, envelopes and other promotional printing.

If photostats are of the regular run-of-the-mine production they may suffer somewhat in reproduction—particularly in the positive or reverse areas. This emphasizes the need for utmost care in the selection of suitable type styles and sizes. This type is Bulmer which, for serviceability in display, is very appropriate. Its thin lines, however, may need particular attention on the engraver's part to obtain a strong, contrasty negative at the outset.

Obviously *photoprints* reproduce type with greater fidelity. Although they are more costly their use is recommended for sharpness in photomechanical reproduction.

Design with Photostats

When a presentation to a customer or a prospective client demands a variety of typographical patterns or, perhaps, several rough creative thumbnail layouts have been made and more precise type visualization is required in the actual size, the purpose may be achieved effectively and inexpensively by the use of photostats.

Readily procurable in both negative and positive form, enlarged or reduced for specific needs, photostats may be made from type proofs and manipulated in many ingenious ways. Thus, they can portray, graphically, the ultimate typographical treatment without employing comparatively expensive composing-room techniques in experimenting and without making photoengravings or offset plates at this embryonic stage.

The relatively expensive "trial and error" method of setting type in various styles and sizes and their proofing for evaluation in these days of continually rising production costs can oft-times distort composing-room charges unduly.

Likewise, the handsetting of a number of patterns in a particular type style whose fonts are limited may cause letter shortages in the larger display sizes and result in costly "hunting for sorts." If exacting word- and letterspacing and leading are employed in every make-up the time factor becomes even more obvious. This does not mean that photostat pasteups should be done by those inexperienced in sound typographical layout techniques and practical composing-room and photomechanical procedures. Rather does it suggest that the creative process can be facilitated and elaborated more fully on the drawing-board.

The creative-minded typographer, offset or gravure printer, working with rubber cement and type proofs, or evolvements from proofs, will find much encouragement for his creative ideas in the very practical end results of his experiments.

When the O.K. is given on a definite design it then becomes merely mechanical routine to match the selected design either in type composition or by photomechanical means directly from the selected pastcup. Certain minor refinements may, however, be necessary in the final setting if the original experimental lines were not meticulously spaced.

The printer who composed the original monarchsize letterhead (top-left, opposite) used Trafton Script to characterize the "Lido-Riviera" name. It is a good beginning, and disports itself well in this formally arranged heading.

Alongside are six, more activated, forceful layouts composed from photostats of the Trafton Script line.

Top-right example reduces the number of lines to two and creates a more rhythmic horizontal pattern. It has a more easily comprehended arrangement.

The type for the two subordinate right lines could be oldstyle as Garamond Bold, Bernhard Modern Bold or Trajanus to harmonize with the decidedly thick-and-thin characteristics of Trafton Script.

A blown-up negative photostat pasted at extreme left, in the next experiment, keyed the whole pattern of this more theatrical style of letterhead. The tone suggests that this letterhead could be printed on a pastel stock in two colors, thus creating a three-color effect. Printing a restaurant letterhead on colored stock would be perfectly compatible, whereas a letterhead for an engineer, architect, lawyer or professional might not be.

The type could be one of the medium-weight sansserif styles, which would contrast with Trafton but harmonize with the rectangular reverse plate.

At extreme right-center is a three-line proportionately larger grouping of the first redesign, but the copy sequence reverts to the original printed piece. The "Lido-Riviera" logo is a positive stat.

At extreme left the name was cut apart to get a staggered pasteup alignment. Here the type accompanying the logotype could be Lydian, whose thick-and-thin serifless characteristics would be harmonious in tone.

The two bottom examples are made from two sizes of negative stats, trimmed to the shapes shown, pasted in position as one unit, and specific instructions given to the engraver to separate them for two-color printing. Both would be ideal patterns for offset reproduction.

The bottom panel demonstrates the wide range of possibilities for an illustrative type of letterhead, emanating from photostats made from the original printed card in the upper-left corner.

The display-type line, in Legend, definitely confirms the fact that exotic types help convey character.

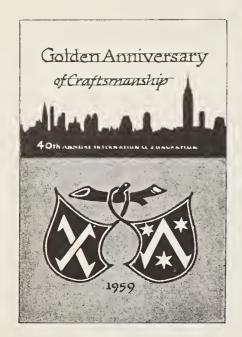
The first example was made by a blown-up negative more than twice the original card size. The ribbon-type contour of the reverse panel was achieved with a pair of scissors. The background was a 60 per cent screen tint.

The top-right experiment was made from a positive of the previously used negative. Again an informally balanced (to the right) style evokes. This and the two layouts that follow underneath are more airy in style and extol the virtues of white space in three varied placements of the illustrative element.

The two bottom examples revert to the use of stat negatives in two sizes. They are both basically the same in arrangement of illustration at bottom-left and the logotype at top-right but, one uses a restrained reverse panel while the other expands the reversed area to bleed top and two sides. Toning down this upper panel to 60 per cent of value reduces the blatant effect that full strength in black would create.









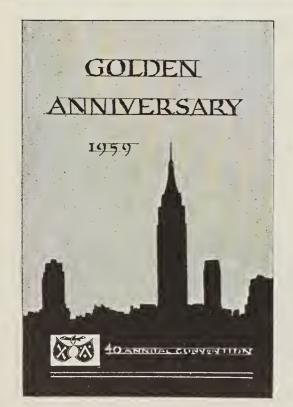
















Left Panel

In formulating designs for a Craftsman's Golden Anniversary in New York it was obvious that the "share your knowledge" emblem and the N.Y. skyline could be appropriately used.

To simplify layout procedures, a silhouette skyline drawing was prepared for consistent use in all layouts.

Reductions and enlargements were then made of this basic pattern, as occasion demanded.

All 10 layouts opposite were composed from negative and positive photostats and printed Craftsmen emblems in the variety of sizes shown, rubber-cemented in position, and the accompanying type lines suggested in pen-and-ink and white water-color.

The first experiment is formal in arrangement with "of Craftsmanship" shifted slightly to left to counterbalance the dominant spire of the Empire State Building at right. "40th," which keys the reversed line on the skyline silhouette, by its size also counter-balances the spire's tonal weight. The screen tint in the lower portion of the design unifies the emblem with the upper elements.

The top-center design, by its horizontal shape, seems more compatible with the enlarged skyline pattern and allows a larger display area for "Golden Anniversary."

The top-right vertical example enlarges only a portion of the skyline to give it a dominance greater than in the first two examples. It is basically formal.

In the left-central pasteup the Craftsmen insignia at top-left and its two associated display lines are positioned in an abundance of white space and to counter-balance the weight of the skyline and the "New York" line at bottom-right. This stat is of the same size as the top-center one and offers a comparison of emphasis in positive and negative styles.

The middle-vertical example uses a positive stat of the skyline of the same size as the top-left experiment, but by its airy pattern and subordination of the Craftsmen emblem, it looks less cluttered. Its flush-left aligned heading and subtle off-center placement of the Craftsmen emblem, which allows an alignment of "1959" with the heading above, makes it asymmetrical in style.

The two smaller experiments at right eliminate some display copy — perhaps to be used for some relatively less important printing needed in a hurry, but which should not be neglected for style harmony.

The bottom-left vertical layout blows up a segment of the initial skyline drawing to create utmost shape harmony. Here a light tint throughout the upper area unifies the heading with the lower elements and creates contrast with the open area surrounding the Craftsmen emblem at bottom-left.

The two last experiments, by their extreme horizontal shapes, are well suited to a variety of purposes, such as tickets for sightseeing or plant visitations, directional posters or for other layouts needed by convention time.

P.S. Today, craftsmanship is a decade older but the layouts are as appropriate today as when they were originally created; proof that sound planning is virtually ageless. Oh, yes, perhaps the New York skyline has added a few more lofty pinnacles!

Adapting original art work which had been prepared for a previous printing job to a wide variety of other uses can be an interesting and profitable venture for the wide-awake printing planner.

With some photoprint copies, some black, gray and colored paper stocks, a limited number of transparent shading film mediums, a few colored pencils, crayons and water-colors anyone with a bit of imagination can make presentable layouts.

Having completed the printing of a two-color folder, the thought occurred to experiment with press proofs of the black form of the cover, together with a few reverse prints and stats of the original type display.

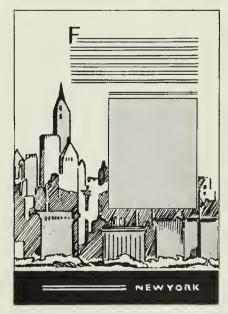
"A NIGHT IN NEW YORK" was recreated in the manner shown below.

Yes, the possibilities for layout creation by the pasteup method are endless.













## Reproduction

Basic Processes, Photomechanics

There are three basic reproductive processes:

Letterpress — the relief method — is the printing directly from type, engravings, electrotypes and other plates, the printing image of which is raised *above* the base. It is the simplest form.

Offset—the planograph method—is printing indirectly from a plane, or *even surface* to which a photomechanical image has been applied. As the name implies, the image is transferred from the plate to an offset roller and then to the paper.

*Gravure* — the intaglio method — is printing directly from a plate which has the subject matter etched *below* the surface photomechanically.

Letterpress requires photoengravings. A brief analysis follows:

Photoengraving is the method of reproducing drawings, paintings, photographs, maps, type proofs and other copy by photographing on a sensitized negative which, in turn, is printed on a sensitized metal plate. The plate is then etched with chemicals so that the printing image remains above the etched part. The finished plate is made type-high by blocking on wood or metal.

Basically, there are two kinds of photoen-gravings – the *line-cut* and the *halftone*.

The line-cut is simpler to produce and is less costly than the halftone. It reproduces penand-ink drawings, lettering, maps, charts, reproduction proofs and other copy which is clearly defined in one tone of black or in any one color that reproduces black. As its name implies, the printing plate is an exact duplicate of the lines, solids and other detail in the copy, which may either be enlarged or reduced.

Mechanical shadings, known as screen tints, are applied to line-cuts in a wide tonal variety.

Line copy may also be reversed to appear white on black and on screen backgrounds. These are known as "positives." Black on a screen tint is a "surprint."

Line-cuts may be made for printing two or more colors, each color necessitating a separate engraving.

The halftone reproduces photographs, wash-

drawings, paintings, and all copy which has variable gradations of tone. Copy is photographed through a screen which breaks it up into a succession of small dots of variable sizes. The dots interpret the tone values of the original on the negative and in turn on the finished plate. The etching and finishing processes are basically the same as for the line-cut, but the finished plate has a screenlike surface throughout.

Varying paper surfaces require a wide range of halftone screens. They are known in the trade as 50 screen, 60 screen, 80 screen and so on. The coarsest is made 50 lines to the inch, for use on rougher antique and newspaper stock, and the finest is 250-line screen for printing on the highest surfaced paper obtainable. The finest screen advisable for good commercial printing on coated stock is usually 120 lines to the inch.

When in doubt as to proper screen, the photoengraver should be consulted and given a sample of the paper to be printed.

Halftones are generally rectangular, but they may also be oval, circular, silhouetted or vignetted to any desired shape.

The highlight "dropout" halftone is one in which the dots in highlights and other light elements of wash-drawings or pencil sketches are toned down or dropped out entirely so no screen appears in these areas.

The combination plate is a combination of line- and halftone negatives superimposed and printed as one plate.

Multicolored copy, such as an oil painting, water-color or Kodachrome is reproduced in full color by the four-color process. The colors are yellow, red, and blue with a black plate, which is usually the "key plate." The copy is separated by use of color filters and a halftone plate for each color is made. Multicolored copy may also be reproduced in three colors—yellow, red, and blue—r.o.p. color in newspapers, for example.

Duotones are two-color halftone engravings made from colored copy such as tinted photographs and two-color wash-drawings.

A duochrome is a two-color halftone repro-

duction from a monotone picture. The second color is added photomechanically.

There are many other types of intermediate plates produced by the combination, or adaptation of the foregoing techniques. It is advisable, however, for one to acquire a thorough knowledge of all these processes before specifying them. The alternative is to seek the guidance of a competent photoengraver.

Offset and gravure are both photomechanical processes, employing the same general principles as photoengraving at the initial stages. Art and illustrations are prepared basically the same way, but more complete "camera-ready" mechanicals are required. There are many limitations and advantages in each method, however, and every designer can profit from the technical advice of the craftsmen responsible for reproduction in each process.

#### Right Panel

The above right original photographs, differing in size, were proportionately reduced to achieve a uniformity of head size which makes them seem of equal display importance in the printed result. The crop marks were in grease crayon, easily removable if prints are to be returned or rescaled differently.

In offset reproduction, screen tints have a tendency to "heavy up." Therefore, for best surprinting it is better to be a shade or two lighter in designating percentage values. Of course, proper choice of type style and weight is important. Kicking up the size of caps, occasionally, will increase the display value of a heading.

Obviously, halftone negatives are shot separately and then combined with line-negatives. The solid black elements throughout these illustrations are correctly sized, shaped and positioned elements of red, transparent acetate which have enough density to photograph as solid black yet allow the instructions underneath to be visible on the mechanical. When photographed, they appear on negatives as open areas (reverse of black) to guide the stripper in positioning the extra negatives of the illustrative elements.

The silhouetted head and vignetted torso — in proof pasteup form at top and as eventually printed — was originally a square halftone but skillful retouching gave the photomechanics a good start. An over-all, full-page color tint held this page together nicely. The black of the art work at right was made same size and shot together with the type. A transparent overlay was made on tracing paper in red ink. If of proper consistency, red will photograph as well as black.



Copy Preparation

Black is generally the key or predominant form in what is commonly termed "two-color" printing. In most cases there is a preponderance of type which, for legibility, demands that it be printed in black. Likewise, halftones, line-engravings and other illustrative elements are generally best reproduced in black. Color is primarily used to enhance, to relieve and contrast the solids, lines and intermediate gray tones of the black elements and, by its subtle psychological influence, exert more attraction and eye appeal.

To fully understand the extent to which one may apply the widest possible range of gradation in color, one should primarily fathom the methods by which these tonal values are produced photomechanically. One must then acquire the ability to specify the proper preparatory techniques for the reproductive stages.

There are practically unlimited methods for attaining desired gradations and variations in letterpress, offset and gravure techniques, and the terminology may vary to a degree. However, recognizing that they are all basically photomechanical it becomes apparent that the main objective is to design in such a manner that when the "copy" (art work, photoprints, repros, etc.) is presented for reproduction, it can be completed in the most efficient manner.

Photomechanical reproduction of line copy which has been individually rendered, or separated, for each color is the most direct and the least expensive to produce. Here the artist prepares each separation drawing in exact register, either by placing a transparent overlay over the key drawing or by making a separate rendering of the same size for each color. Generally, this type of art work is prepared one and one-half times or twice the size of the finished reproduction. Each rendering should be done in black ink, crayon or a suitable combination of both on paper of the proper surface, and every minute detail should be completed by the artist just as the reproduction is wanted. Red or dark brown reproduces black.

Tonal gradations in this type of art work may be attained directly by the dexterity of the artist or by placing various transparent shading mediums over certain areas. Transparent sheets on which white patterns are printed are placed over solid elements to tone them down in value. A variety of patterns, varying in design and density, is available, thus giving this method of copy preparation an artistic advantage over the mechanical method.

Black patterns are likewise available on transparent sheets which can be trimmed or silhouetted to cover desired areas on a drawing. Both black and white shadings can be painted or drawn on with white and black water-color or ink. By controlling all the copy preparation in this manner, the work of photomechanical reproduction is simplified.

In somewhat like manner, direct halftone reproduction may be made from airbrush renderings, wash-drawings, crayon or other art.

The advice of your photoengraver, offset or gravure technician should be sought and highly regarded when any doubt exists as to the reproductive possibilities of a particular design.

An alternative to preparing copy in its entirety, as previously described, is to prepare mechanicals—drawings which have been properly separated and upon which lettering or art work has been rendered or repro proofs pasted but which are incomplete and which the photoengraver, offset or gravure craftsman will augment with various techniques. He should be guided by tissue-paper overlays on which detailed instructions as to tonal percentages, surprints, positives and other details have been designated.

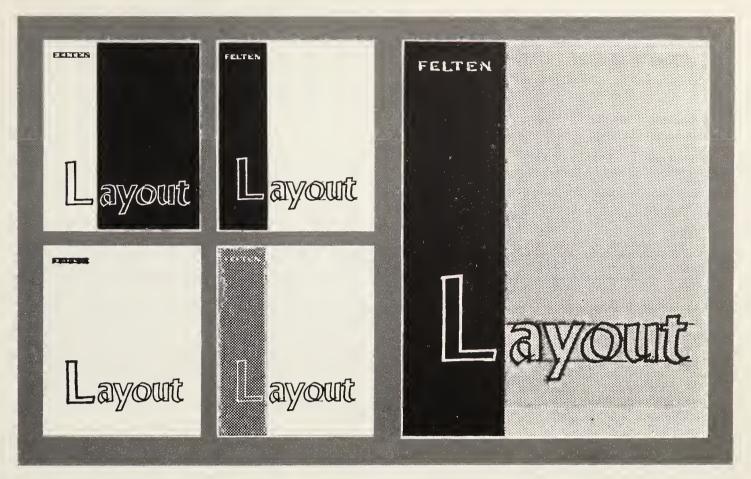
The photomechanical method of applying even-toned screen tints is to be recommended if utmost precision and meticulous reproduction are essential. There are many subtle variances that may be employed in the camera negative, positive and plate manipulation to regulate tonal values and gradations used in the photomechanics.

For example, here are a few two-color steps:

If both plates are in halftone the photomechanical separation negatives are made so that the color is on an angle and the black on the traditional halftone dot pattern.

Flat screen tints for color tones, of whatever tonal value, should also have an angular dot structure when made to be overprinted by conventional halftones having vertical and horizontal dot structures.

When type, rules, or line-drawings are to overprint flat screen tints they may be of the conventional halftone dot pattern.



The two top-left examples are preliminary sketches made to evaluate the color potentials for a book cover.

In the former, the right color area is predominant, while the reverse color band of the second is narrower.

Having selected the second layout for elaboration, the other two examples below show a step-by-step completion of the finished cover at right.

The left example shows the two basic lettering elements—the name in upper-left and the title in lower-right—placed in definite positions.

The next example shows a negative photostat representing the layout's left vertical color band, pasted in position with the balance of the word—"ayout" carefully aligned.

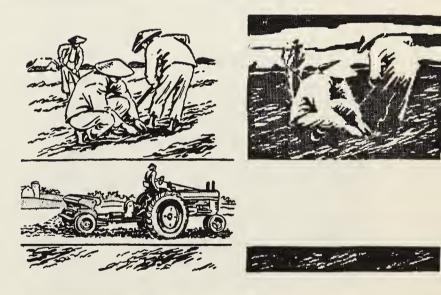
This pasteup was blown up to actual size (extremeright) and with proper screening instructions was used as the mechanical for a one-color line-reproduction.

The first two examples in the top row of the bottom panel show how single-color separation drawings are prepared in black ink for each printing plate.

First example is the key drawing, made on white bristol. A piece of transparent acetate is placed over the first drawing, and all the areas shown as shaded in the second example are painted in with solid black ink to register exactly in relation to the first drawing. Transparent shading film, having a white pattern printed thereon, is then placed over the entire second piece of art work and the result is like that shown in the second example.

The engraver "shoots" both drawings in the same focus and produces, simultaneously, a set of two-color linecuts without incurring any charges for laying screen tints.

Transparent shading film is available in both black and white patterns, which can be applied as shown in a more detailed manner at right.



Letters to the Editor

Letters to the Editor

Letters to the Editor

harvesting the cubes takes five minutes. It begins when water no longer can pass freely through the columns and flows to thermostat (E) which actuates valve (F). This allows hot refrigerant to bypase the condenser and flow directly to the evaporator coil. Cubes are released by melting at the contact points and drop into the bin below. One day's operation produces 8500 cubes.

At left, above, is a reduction of the 10 pt. typewritten copy which was specified to be set in Futura Demibold, enlarged to 18" wide by 73/4" deep. By use of a slide rule a 30x13-pica measure was established as the Harvesting the cubes takes five minutes. It begins when water no longer can pass freely through the columns and flaws to thermostat (E) which actuates valve (F). This allaws hot refrigerant to bypass the condenser and flaw directly to the evaporator coil. Cubes are released by melting at the cantact points and drop into the bin below. One day's operation produces 8500 cubes.

proper proportion. At right is the reduced proof of original type on film - seven even lines of 16-pt., leaded 8 pts.

Underneath is the enlarged negative wherein the type was approximately 60 pt. and measured 18"x7\%". (Examples are greatly reduced in reproduction.)

Harvesting the cubes takes five minutes. It begins when water no longer can pass freely through the columns and flows to thermostat (E) which actuates valve (F). This allows hot refrigerant to

flow

for another

CHEMICAL CONSTRUCTION CORPORATION

installation

for another CHEMICAL CONSTRUCTION CORPORATION installation

*Illustrative Dexterity* 

In its broadest definition, typography encompasses more than the setting and arrangement of type. It embodies, as well, the artful employment of every component illustrative and decorative device that can contribute to the ultimate effectiveness of the printed end result.

So it is with phototypography (or phototypesetting) - a terminology that generally describes the many methods for composing type on film. In addition, it embodies the many illustrative and decorative techniques that film composition offers.

At left is original type set on film (reduced from 30 pt.) and underneath is an enlarged film negative of same. From the negative, silk-screen stencils for the 8" x 10" poster (right) were made.



Specifically, it may be better described as photocomposing for it actually includes the assembling of photoset type (in various sizes of display and text), together with screened halftones, line-cuts, screen tints, lettering and other illustrative or decorative material on film.

All such photocomposition is done to actual layout size. Obviously, art or lettering originals can be rendered oversize for film reduction.

Film Blowups

The alert contemporary architect thinks continually in terms of the many modernized materials and techniques that will convert his drawings into factual accomplishment in the most efficient manner.

Today's wide-awake, progressive printing planner, likewise, will continually explore the utmost possibilities of every graphic-arts reproductive improvement so that his product will be efficiently transformed from layout to finished form.

While a fundamental analysis of phototypesetting techniques was made in an earlier chapter it seems appropriate to detail here some of its specific reproductive advantages.

The Fotosetter produces a wide range of type sizes and styles with a minimum of mats and magazines. For example, from a 12-pt. master matrix can be set all sizes up to, and including, 36-pt., the changeover being made by adjusting the photographic range on the machine itself rather than by making magazine changes.

Photographic blowups are made for the larger sizes. The sharpness in these enlargements is a particular advantage which makes photocomposition or photocomposed positives and negatives superior in many ways to the conventional reproduction proof.

The versatility of phototypesetting in oversize headings in publications, either surprinted or reversed on solid or tinted backgrounds, has been definitely proven. The attainment of very large sizes of many popular faces generally unavailable in metal types for posters, broadsides and other display printing is simply accomplished.

The "layout to finished job" theme presented in the accompanying illustrations graphically illustrates the extreme effectiveness of attaining display emphasis in headings.

Right examples show further basic techniques applied in greater detail in a newspaper ad.

Particular attention is directed to the facility in achieving proportionate enlargements from actual setting size to finished ad. Savings in art and engraving costs are considerable.

The top example shows repro proofs of the 36-pt. settings. The center one shows the actual negatives (black background with transparent type image) pasted down with Scotch tape on white paper background. This was furnished to the engraver as copy for the making of a facsimile line-cut, same size without the extra positive necessary if black type on white reproduction proofs were furnished.

At bottom is the clean, sharp reproduction proof of

SALE

66

the line-engraving which was etched on a "trimetal" plate, as indicated in the engraving instructions.

usually '85 to '100

Uniform color and elimination of the imperfections caused by bad or worn letters in handsetting metal types help advance the cause of setting type on film where a clean, fresh image is attained in each instance.

On close examination, the true typography perfectionist will find certain inconsistencies in the proper fitting of certain letters and perhaps some irregularities in letterspacing which, when done in the 12-pt. size, may seem acceptable, but become more apparent in blown-up size. However, certain corrections are feasible.

P.S. This article was written more than a decade ago with the help of a fellow craftsman, Herbert O'Sullivan, who furnished the illustrations and information.

Velox Prints

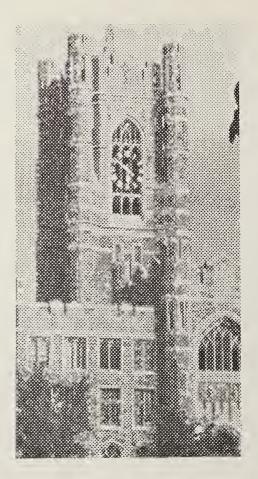
Many times a real "arty" layout is submitted for reproduction whose photomcchanical interpretation poses many time-and-budget limitations. Suppose, for example, there are line-drawings, wash-drawings, photoprints, all interspersed with display type surprinted, or reversed, on screentint areas in varying reductions or enlargements.

Here is a type of job that can be expedited by the use of velox paper prints which have all been made to a common reproduction size so they can be pasted together on a complete mechanical on the drawing-board, to be reproduced simultaneously as a unit in the same focus.

The basic objective is to interpret all variabletoned copy — which would ordinarily be made into halftone negatives—into velox paper prints, screened to proper values for *line*-reproduction.

The velox print-maker can approximate most of the fundamental techniques of the engraver in photographing and setting up copy and add, perhaps, a few unique stunts of his own. He can enlarge and reduce proportionately. He can elongate or widen certain dimensions by distorting. He can lay over-all tints over designated areas in a wide range of tonal values and put in patterns of varying intensity in specified portions of a print. He can silhouette and drop out dots or introduce line effects wherever desired. He combines negatives much in the manner of the photoengraver. However, he produces screened paper prints from his combined negatives which may then be used for pasteup purposes. Obviously, such velox prints – their placement, margins, values, etc.-can be evaluated and determined in a convenient manner on the drawing-board.

The velox method of reproducing halftone copy by the line method consists of transforming similar photos and copy usually reproduced by halftone into screened paper prints that can be reproduced, dot for dot, in line, provided the proper screen values are employed. The velox photographer introduces the screen into his negative while "shooting" the copy and produces, therefrom, a contact paper print containing a dot structure similar to that procurable by the photoengraver's camera.



The copy for this line-cut, which simulates a coarse screen halftone, was an 85-line velox print. Its was enlarged to about twice its original size to illustrate the pattern of dots similar to that of the conventional halftone.

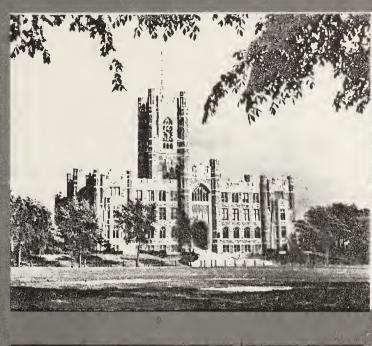
Right is a line-reproduction of a pasteup of 85-line screen velox prints. The original pasteup was  $10\frac{1}{2}$ " wide. Reducing it to the size shown, pulled the dot pattern down to simulate a 120-line screen halftone. Top-left is a straight velox print made from a glossy 8"x10" photo.

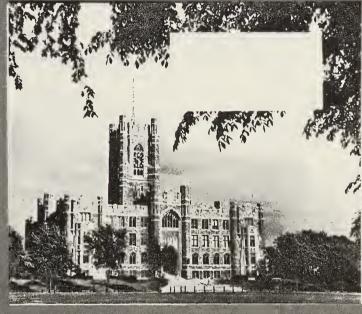
Immediately below is a differently cropped print from the same negative. For the mortise an area of the print was cut out. A reproduction proof of type could be pasted in this white area and a line-cut made of the whole pasteup.

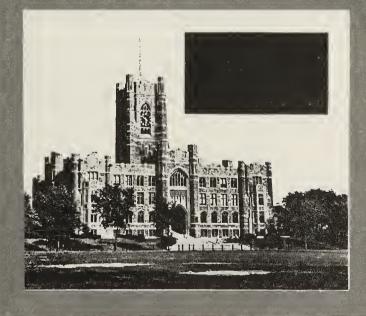
Top-right is another version of cropping the original. Bottom-left shows a silhouetted velox pasteup in which all the dots in the white area were removed in making the print. The right-center example shows a differently cropped silhouetted print with a type line reversed across the screen area by the velox technician.

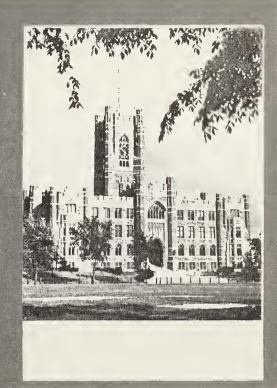
Bottom-right pasteup surprints type across both screen and the open areas. The negatives are combined in both cases. The resultant velox prints are complete and there is nothing for the engraver to do but to shoot an ordinary line-cut.

The accompanying velox prints were furnished by Harold Kuhn of Dots, Inc.

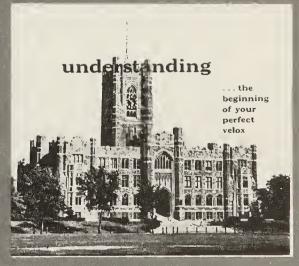














Above experimental pasteups illustrate the versatility of working with velox paper prints for layouts and photomechanical copy. Ease in making last-minute changes is an advantage. It is another panel of 85-line screen paper prints pasted in position and reduced to simulate approximately 110- or 120-line screen.

Top-left pastcup was made by taking a flat-tone screened print on which type had been surprinted in black, trimming it with scissors to casual star-shaped contour and rubber-cementing same in position shown. "an eye for perfection" is a type proof screened down in value and the resultant velox print trimmed and pasted over the star-shaped print. A brush stroke with India ink underlines "perfection." In upper-left is a line subject.

Top-right shows a variation of tonal values in the three elements which were trimmed with scissors and cemented down. The "Progress" circular element finely illustrates the surprinting of black type. This shows a lighter tonal background value to contrast sharply with the angular "photographic" element which reverses the type on a very dark background. The bottom "hand" element is of a third tone. The simplicity of shaping paper prints to any desired contour is demonstrated.

Bottom-left pasteup shows a decorative art border surprinted (top) on a screened background which was purposely scissored casually. The tonal value can extend to any desired dimension. At bottom the line-drawing itself is screened down for a more delicate portrayal than the top example. The screened-down type panel pasted into the white central area shows how one may change some or all of the screen values by blackening with India ink as demonstrated on the large figure 1. Further painting in solid background is demonstrated by brush strokes underneath the type panel.

The bottom-right pasteup consists of a type proof, a line-reproduction and a large numeral which was cut by razor blade from a piece of flat screened velox.

A 19" x 25" hot-metal blowup

Bottom Panel

This was one of those "hurry up" jobs which required layout, composition and presswork for but *one* actual copy, which was to be signed by the Mayor of New York — all within a span of several days.

The 19" x 25" proclamation for New York's Printing Week, shown in varying stages of production, is a good case history of planning for *simplicity* in production.

Obviously, the least number of craftsmen to become involved, the better. Hot-metal typesetting and a set of blowup two-color line-cuts proofed at the engraver's shop seemed least complicated.

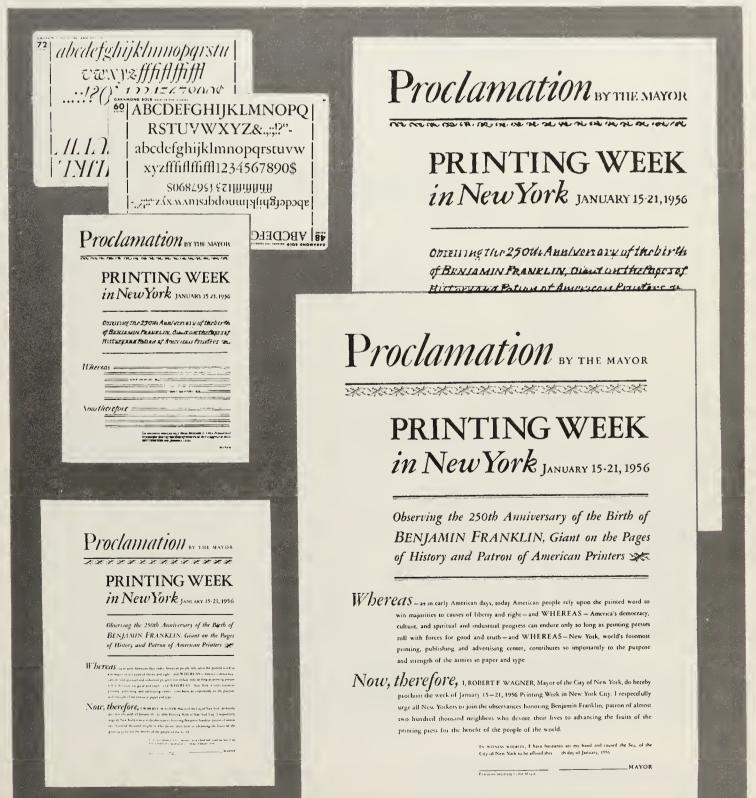
Basically, it consists of reducing the actual area of the projected printed piece to a proportionately smaller layout area at the outset, designing within the smaller area and photomechanically enlarging the resultant composition to the required size for printing.

The half-size layout was  $9\frac{1}{2}"x12\frac{1}{2}"$  (left-center). Besides enabling one to utilize the wide range of styles and weights of type readily available in the smaller

sizes to create the proper atmosphere and emphasis, it reduces commensurately the time and cost in the mechanics of composition. (Text was linotype-set.)

Set in Garamond Bold, with one exception, to give it heft (and make it photogenic for news releases) it employs traditional oldstyle serifed types to subtly symbolize the character of type used in Ben Franklin's time. Just enough type-edge distortion was achieved in the blow-up engraving to give the entire piece the proper character when impressed on antique, deckle-edge paper.

The pencil sketch was made on tracing tissue to facilitate exact tracing of the large display-type characters from the ATF type specimen cards (top-left). At bottom-left is the reproduction proof of its typographical interpretation with necessary refinements, which was given to the engraver for enlarging "twice-up" to 19″x25″. In the upper-right is a double-size photostatic blowup of the original tissue layout, made to test the efficacy of design pattern, display impact, spacing before typesetting began.





#### Ad Conversions

Newspaper advertising reaches a mass audience, but individually printed advertising material, on the other hand, can be directed to a selective group by direct mail or other means of distribution. Together both methods of advertising can make an effective sales team.

In the panel are shown three advertisements from a metropolitan newspaper and the results of our experiments with tracing pad, pen and ink in converting them into ideas for individually printed promotional pieces for dealers handling the products shown.

All have been kept relatively small in size so as to suggest envelope enclosures, package stuffers or counter pickups. They utilize the same cut sizes as in the original advertisements, but certain liberties have been taken with original display and text elements which, obviously, can be elaborated or modified.

The layout patterns shown may also be enlarged or reduced proportionately or their shapes regulated to cut properly from stock-paper sizes and to fit production variables such as press and folding equipment.

#### Left Panel

The two vertically shaped pieces at top-right give more dominance to the girl on the bicycle by eliminating the large product element at the lower-left in the top-left two-column ad. In the first layout, a smaller product package (lower-left) is in close association with the dealer's imprint, as in the advertisement, but by its reduced size it gives more emphasis to the "STORE NAME."

In the second (top-right) layout the "Store-Owner" imprint is suggested as an appropriate and interesting lead-in at the very beginning of the italic display head.

This layout has been reduced greatly in size and simplified in style and treatment; the product illustration has been eliminated.

In the broad horizontal folder layout (left-center), the illustrative elements, logotype and text masses are distributed over a more expansive pattern which utilizes white space dramatically. The "Merchant's imprint," together with address, at bottom-right, ties in effectively with the product name.

The "PROJECT-O-MATIC" ad, at right-center, must of necessity pack in a generous amount of copy in one column, but in the folder-conversion to its left the expanded areas permit a more dramatic portrayal of product and name, subtly unified on the background panel. The text in the ad is afforded greater freedom on the inside pages of the folder. The imprint "LOCAL STORE" is a lead-in.

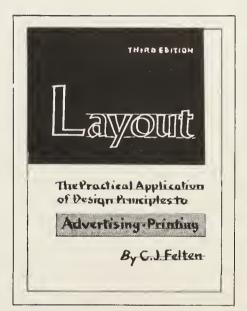
The one-column ad (lower-left) had more elements than shown but these are the important ones for a redesign. At right it becomes a two-sided card.

#### Expand Tonal Values

When the budget allows for only monotone printing and a certain amount of "dressing up" is required to relieve it from the drabness of black ink, the alert printing designer ingeniously devises layout patterns that will print effectively (in proper color) with the assistance of simply applied photomechanical techniques.

Whether by letterpress, offset or gravure, the printed result can approximate a two-color effect at a cost of slightly more than that of monotone.

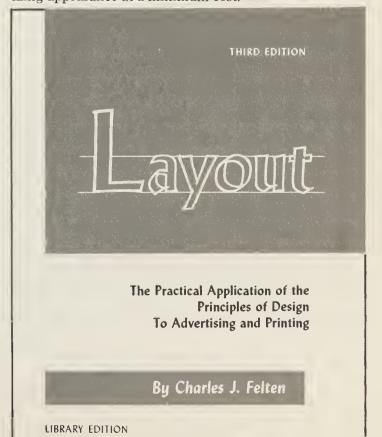
By printing on a colored stock one can achieve a third tonal effect and add immeasurably to the effectiveness of the piece.





Two layouts for book jacket of *Layout*, third edition.

Below is the finished book jacket; a simple, one-color printing that resulted from the top-right layout. Printed in bright blue on a sepia-color coated stock, it had a sparkling appearance at a minimum cost.



## Color...Application

The theory that there are but three primary colors—red, yellow, and blue—is the most practical one for layout purposes, as four-color process engraving (which adds black) and the resultant printing processes are based on this principle.

The secondary colors are orange, green, and violet. Orange is a combination of yellow and red; green is a combination of yellow and blue; violet is a combination of red and blue.

The tertiary colors are citrine, a combination of orange and green; olive, a combination of green and violet, and russet, combining orange and violet.

The various hues may be obtained by combining one neighboring color with another, such as red and orange, to achieve red-orange, blue and green to obtain blue-green, and so on. The color that predominates is known as the dominating hue. By adding black or white to a color, a tone is achieved; black making it a *shade* and white making it a *tint*.

Colors are said to be complementary to each other when they compose together agreeably. Any color in a primary trio is complementary to the combination of the other two colors. For example, red is complementary to green, which is a combination of yellow and blue; yellow is complementary to violet, which is a combination of red and blue; blue is complementary to orange, which is a combination of red and yellow. This theory applies also to the secondary and tertiary groups.

Colors are classified as "warm" and "cold" on the theory that their optical influences create physical reactions. The warm colors are red, yellow, orange, yellow-green and any combinations which they dominate. These colors by their association with the sun, fire, and other warm elements of nature convey to our minds the physical properties of these objects. Likewise, the cold colors, such as blue, violet, green, and any combinations which they dominate, suggest the coolness of the sea, the sky and other elements. The pale tints of the warm colors have long been as-

sociated with feminine tastes, while the cooler colors are said to be masculine.

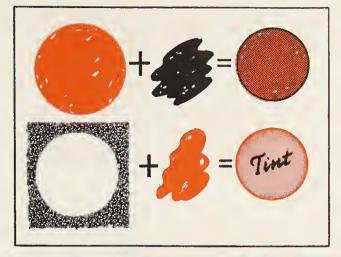
Black is not a color, but a combination of all colors. Black, gray, gold and silver harmonize or contrast with any color. Pure gray has a neutral effect, but can be warmed with yellow or cooled with blue or black.

Guided by these color fundamentals the designer, by constant experiments, intuition, and good taste, develops a keen color sense and appreciation for color harmony and contrast. Restraint should be used and only simple color combinations should be attempted by the layout beginner. The pure primary colors, red, yellow, and blue are strong, blatant colors and should be used sparingly. Tints and shades of primary colors and the secondary colors are more pleasing.

For utmost color harmony it is advisable to use simple combinations of hues, such as light and dark blue, dark and light green, and so on. Dazzling areas of incorrect color distract the eye and lessen interest. Introduction of intermediate tones, tints, neutral gray or black, in the proper proportions, gives a composition variety and sparkle. Color should be positioned skillfully for balance. A warm-colored initial placed against a dark type mass balances the composition, but if it is overshadowed by large areas of cold color, dark grays or black, its value is lost. By the same token, if all color is in one part of a layout, it is unbalanced. Conversely, if color is indiscriminately scattered throughout a layout, its value is weakened. Its proper distribution cannot be fixed by rule of thumb, but is accomplished by good taste and ingenuity.

The color of paper stock, its relationship to various colors and their printability, thereon, must be considered carefully, as effects that are painted readily with opaque water-colors or sketched with crayons are not always as easily attained with printing inks. When in doubt, the layout man should consult the pressman and respect his opinions on practicality.

# Principles



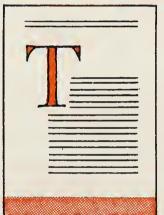
FULL	
INT. COLOR	
TINT	
GRAY	<b>V</b> . 1
BLACK	*















First panel: Top-left example shows how the addition of black to a solid color produces a *shade* of that color. By adding color to white, a color *tint* is produced.

Top-right examples (vertically) show the full value of a color, an intermediary value of that color and a tint of same. Gray is neutral and harmonizes with all colors. Black is used for strongest contrast.

The middle thumbnails show: (1) how a large area of black can be "warmed" by orange or red in proper proportion; (2) a large area of color is enlivened by an amount of black at bottom-right; (3) approximately the same technique as (2) but a more rhythmic vertical pat-

tern; (4) another experiment in color contrast against black. It also suggests how outlining color in black makes it more explicit.

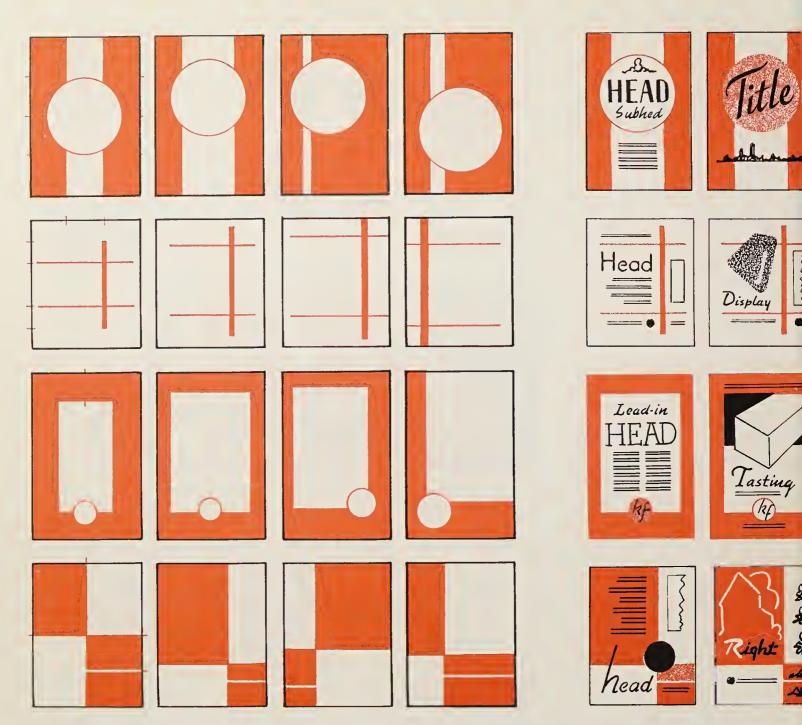
Bottom panels show:

- 1. How to outline a weak-colored initial and to accentuate color with a band at the bottom of a layout;
- 2. An italic decorative initial in black relieves the angularity of the rectangular panel it overprints while helping to "cool" the color area;
- 3. By shifting the type and color element to the right in a layout, balance is maintained with the large initial at top-left.

### Two-Color Patterns at Work

In the pages immediately following the sevenpage segment specifically evaluates the advantages of using color in layout.

The two-color (black and orange red) examples are designed to graphically portray some of the design principles previously explored.



First panel: All extreme left examples in the four horizontal rows of basic color patterns illustrate the static appearance of layouts that divide space too mechanically. At top-left, the widths of the vertical color bands are identical to the vertical white space between them. This divides the layout width into three mathematically alike vertical areas. The circular element, centrally placed in the vertical area, creates top-and-bottom space margins that are alike.

In the next two improved examples at the right, the circular element is positioned vertically so as to achieve unequal top-and-bottom margins. In the first revision, the widths of the color bands are reduced so that variety is attained by nonmathematical variance of these two vertical bands to the center white vertical band.

The second revision (third top-example) creates an informally balanced pattern wherein further liberties are taken with the widths of the vertical color bands, which now have greater contrast to the white vertical band.

The extreme right-top layout increases the size of the circular element and shifts its position to evaluate another type of informal balance. The vertical color bands likewise are varied. The width extremities of the circular element also are nonmeasurable to the widths of the color bands.

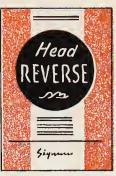
In the other three horizontal rows, the three redesigned patterns make the color pattern more interesting by applying the principle of *proportion* in the sizing and shaping of color units.

The experiments show how each may be adapted to hypothetical copy by varying the size, shape, tone and position of illustrative and typographical elements.

Second panel: The first and third rows maintain a formal arrangement in balance. The remaining miniatures are informally balanced.

In the first row there is variation of style in headline display, change of widths in textual and illustrative elements and regulation of tonal values.

























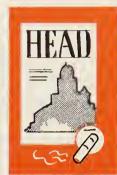
























The second row of informally balanced thumbnails portrays the possibilities for allocating a more diversified number of layout elements into the horizontal and vertical rule pattern which divides the layout area.

While the third row is symmetrically patterned, there is more action in the illustrative elements and more tonal vibrancy than in the first row.

The last row, with its fast-moving asymmetrical patterns of color produces four rhythmic patterns wherein pictures or photomechanical patterns prevail.

Third panel: Variations in tonal values are more limited, but the color areas are employed to greater advantage, particularly in so far as their "framing" or background use is concerned.

Of particular note are the pictorial perspectives in the many elements which stimulate eye movement.

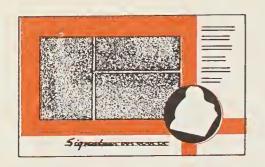
Touches of humor and informality can be attentiongetters, like the top-hat in the "DANCE" layout and the swan in the far-right sketch in the same row. In this conclusive panel there is a marked difference in the use of illustrations and symbolic devices.

The four circular elements in the first row dominate the layouts forcefully, the vertical color bands now becoming more dominant color backgrounds in their expansiveness. Balance is maintained by proper head and illustration placement.

The angularity of the dominant illustrative elements in the second row contrast effectively with the rectangularity of vertical and horizontal color bands.

In the third row the color borders act mainly as emphatic, coordinating elements to frame the display, text and illustrations, allowing white space to add distinction and freedom.

The last examples are extreme variations of the "cutin" technique. By contrast with their neighbors alongside, they show how extensively one may elaborate on a basic color pattern.









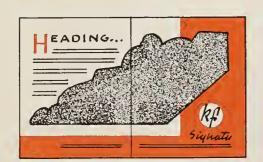


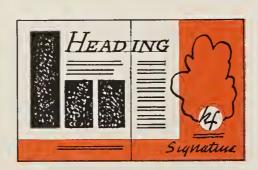


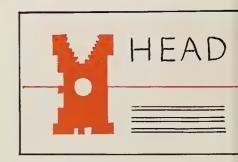












Panel one: Here are some typographical and photomechanical variations that could apply to previously established color patterns.

In the top-left example, the color border emphatically unifies three horizontal elements which could be halftone or line-illustrations and the circular dominant display unit at bottom-right.

The second example has a tint, to reduce the main structural pattern in tone. This gives further emphasis to the solid circular element on which the "product" is superimposed. The diagonal illustration emphatically contrasts with the rectangularity of the main pattern. The large head in the mortise helps balance the color tone of the lower-right element.

The third thumbnail reverses the original basic structure on a solid color background.

The three thumbnails in vertical succession at right illustrate three variations of the basic color structure.

The two sketches at the bottom illustrate widely different applications of another color pattern.

Panel two: In each obvious pairing the left sketch was purposely drawn with mathematical relationships and then redrawn in the improved version at right.

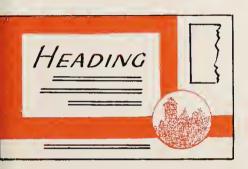
In the first example, the color background panel is too static because the top, side and bottom margins are too alike. In the revised version the color pattern is raised so that the top margin, the sides and bottom are non-mathematical in relationship and the whole pattern has a more vibrant placement. The heading is activated by its spirited italic formation in upper and lower case, in contrast to the static all-cap line in the first thumbnail.

In the next three pairs, below, similar revision in the measurements and placements of the color bands and changes in type style and placement show obvious improvements.

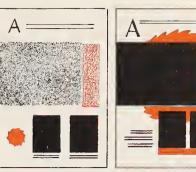
While revision in size, shape and position are also essentials, the prime factor in the bottom layout's improvement is increase in tonal values.

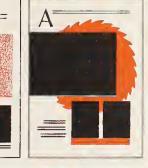








































Panel three: The first example is ordinary and uninteresting. Elements are scattered and color is ineffective. The revision raises the top line from its previous static position and changes the opening initial to one with more character. It groups the three rectangular units closer together and dramatizes the formerly ineffective "buzzsaw" illustration as a dominant color element.

The left example (top-right) is rather disjointed. White space separates the top-and-bottom halves; also the left- and right-halves at the bottom.

The revised sketch puts the decorative color touch at top-left of the deep vertical color panel. This creates fast-moving downward, optical rhythm and, most emphatically, creates interest for the product.

The first thumbnail (second row, left) is "halved." The revise creates a strong initial reverse panel.

In the first sketch (second row, right) the 1, 2, 3 designations in the maplike areas and the same figures in the right vertical column might seem adequate for a restrained encyclopedia. The revised thumbnail is one way to apply color more effectively.

The layout that "Features five points" (third row, left) does it simply and directly. On the other hand, the more dramatic way is suggested in the revise at right.

There is not much difference in the basic black pattern of both "before and after" layouts (third row, right). However, the color in the revise adds the punch.

The next two sets show how color helps bridge the gutter of two-page spreads. In the bottom-left pair, the top sketch has a predominance of horizontal display elements while all color is on the left page.

The revise below injects a variety of illustrative shapes. Most important, however, the movie camera which previously commanded so much attention is now deemphasized. Instead, the color pattern which it projects across two pages gets utmost display

In the last pair (bottom-right), the initial layout is widely separated; color is weak and incomplete. The revised layout reearranges display, repositions and revitalizes sizes and shapes.

Dresentation USUALLY Forgotten Land Colonel Norton View to the seaside Highest Display PRINTERS Improved Quality principle of **ORIGINAL** 

Metropolita PRINTING WING BACK FINE quality co exceptional beauty Machines produce SOME TI ETERNITY principles **INSTITUTE** 

Standard CORRIDA **GUEST HOUSE Dedication** Enlarged Garden South Ame Houseke Studio is the **Before Dominions** 

Type For Color Reverses

The same general principles that apply to choosing type for "positives" (reverse plates) in black are likewise applicable for printing color. However, color can lessen the effectiveness of reverse patterns even more unless the type and color are properly combined.

When printing type on white stock, one should avoid weak colors such as lemon yellow, light orange or the pastel hues of red, blue, green. This is even more essential when type is reversed on color backgrounds. The strong shades of red — such as used here and other strong colors such as dark blue, green and purple are more suitable for type reverses.

In designing individually printed pieces the layout man can select and control color more freely than in publication printing where he must often work with specific colors designated for particular signatures.

By proper type choice, regulation of size and weight, careful attention to letterspacing and leading, the prac-

tical printing planner can utilize to advantage the wide range of photomechanical techniques available in letterpress, offset and gravure.

The types used are the same as in the surprint evaluation. In the *first panel* the background is *solid color*. In the *second*, it is an 80 *per cent value tint*, while in the *third* the background is 60 *per cent value of the color*.

TYPE FACES USED, reading left to right across the three panels: (1) Bernhard Tango, Ariston Bold, Signal Medium. (2) Egmont, Michaelangelo, Sistina. (3) Steel, Lydian Bold, Neuland. (4) Kabel Light, Spartan Medium, Venus Extrabold. (5) Firmin Dido italic, Bodoni Bold italic, Cheltenham Bold italic. (6) Commercial Script, Grayda, Palette. (7) Card Mercantile, Hellenic Wide, Fortune Extrabold. (8) Engravers Old English, Solemnis, Studio. (9) Century Schoolbook, Century Schoolbook Bold, Egizio Bold. (10) Original Janson, De Roos Semibold, Palatino Semibold.

**Presentation** USUALLY Forgotten Land Colonel Norton View to the seaside Highest Display PRINTERS Improved Quality principle of **ORIGINAL** 

Metropolita PRINTING WING BACK FINE quality co exceptional beauty Machines produce SOME ETERNITY principles **INSTITUTE** 

Standard CORRIDA **GUEST HOUSE** Dedication Enlarged Garden South Ame Houseke Studio is the **Before Dominions** 

Type For Color Surprints

When type surprints color, its legibility is affected by the strength of the particular color used, and the tonal value of the color. Furthermore, the size, style and weight of the type influence the effectiveness of the surprint.

To evaluate the varying characteristics of 30 type faces and their compensating relationships with three varying degrees of color, the accompanying panels show surprints of type in black over red.

The first vertical panel is solid red with 10 type faces surprinted thereon which have relatively ineffectual characteristics for overprinting. This is not to say that the types themselves, printed in black on white paper, would be weak and illegible. In fact, some are classic examples of sound, sturdy construction and clarity in design; others are ornate, fussy and detailed to the extreme. All, however, lose effectiveness and legibility because they are overpowered by the solid color background.

The second panel is a screen tint of 60 per cent value of red on which are surprinted 10 types which have more "guts" or structural strength in their design. Either the entire type surface construction is heavied or the thick elements of the letter form are more weighted. In some, the serifs are more sturdy than in others.

While contrast in the first panel may have been weak, in this panel it is more effective because of the lightened color which creates better contrast for the stronger type.

The third panel background is a 30 per cent tonal value of the red and creates even more effective contrast to the still heavier-weighted types.

While the types in *panel two* are generally effective, an even more contrasting effect could be achieved if the types in *panel three* were used instead on this 60 per cent color tint of the red.

The types used in *panel two* obviously would have better contrast if surprinted on the lighter tone of the 30 per cent tint of red in *panel three*.



Above panels: The five pairs of thumbnails in the left-vertical arrangement show: At left: a stilted mechanically allocated distribution of color and at right a more interesting, better-proportioned color pattern. This results in more activated white areas also.

The two top-right examples show (left) how two letters of equal size are not equally attractive to the eyes if one is in color and the other in black. Proof that color, as in this case, can diminish effectiveness. By enlarging the A in the right layout, it dominates and makes its printing in color justified.

Immediately below, the left layout shows how color (again mathematically dividing a horizontal area) can predominate a pattern so that other elements (such as "50") will be too insignificant unless their display value is accentuated, as in the right revised thumbnail.

The first three examples directly beneath display a squared color element which is too near alike in size to

the black element. The two revised examples to the right forcefully contrast size, shape and tone in a more emphatic way.

Directly below, the three circular elements are too near alike in size and too statically placed. At right, a more dramatic use of color is achieved through rhythmic progression in placemeent and variation of size and tone.

In the three sketches below, the left example suffers by the mechanical division of space and the ponderous color area at bottom.

The central layout interestingly divides the space with the solid color vertical initial and the lighter-toned horizontal band at bottom. The italic "deas" creates a certain momentum. The last sketch shows how a solid brush-stroke type of panel at top may be enhanced by a lighter-toned, over-all color background that looks deeper because of the vertical initial I.

Continued from Page 280

When color is applied by photomechanical means it can be printed from a full-value solid down through varying tonal degrees to the faintest pastel hue. These tonal percentages are measured in ten-per-cent variations.

The first requisite is a choice of the proper strength of color. It must be strong enough to reproduce properly in all light screen tints. As tints are composed of fine halftone dots which are relatively pin-pointed in very light areas, it will be seen that yellow, chartreuse, light tan, and other weak colors would be impractical for colorgradation techniques although they may be suitable for solid areas.

Choice of stronger colors such as reds, blues, browns, greens, oranges, purples and other combinations and variations, which are deep enough to allow for strong contrasts in positives (reverses) yet which are light enough in hue to permit effective overprinting with black elements, are generally to be recommended.

The examples of two-color printing in the advertising pages of publications are worthy of emulation as the colors are chosen with practicability foremost in mind. They are varied occasionally in different signatures to attain a high degree of fidelity in the reproduction of some particular product or editorial illustration but, in the main, color choice is predicated on a variety of the stronger colors mentioned above.

In planning direct-mail and other promotional printing that is individually produced, one has wider latitude not only in the choice of ink colors but in the added advantage of colored paper stock.

However, restraint must be exercised as incorrect values will result if the two-color printing is not properly coordinated with paper color.

The variable tones of gray resulting from tints of the black plate will harmonize with almost any solid or variation of color when printed on a white or light gray background. The undertone of a deep color in paper, however, showing through the black halftone dots influences the optical perception so that the tint no longer appears gray but a combination of gray and the paper color. Combinations of color and black tints, likewise, are more or less unpredictable until proofed in color.

It is advisable to give your engraver, offset or gravure technician ample leeway in the specification of color values, particularly when printing on colored stocks.

Effects that are readily painted with watercolors on visuals and dummies are not always readily attained in reproduction proofs in color, which certainly are to be advocated before proceeding with sizable press runs.

There is now available a most comprehensive line of pressure-sensitive color sheets which are formulated to match the printers' ink coordinating system. There are about 250 colors on dull matte finish translucent acetate film that match the colors on opaque colored paper. Both may be cut to various sizes and shapes and pasted in position. They may be readily lettered or sketched upon to designate type and other elements with pencil, pen, crayon or brush, in black, white or intermediate tones. For the more complicated or involved color designations color pencils, crayons, pastels or water-colors are used.

The ultimate attractiveness of any layout — monotone or color — stems from the initial division of its area into interesting, well-proportioned patterns of the essential elements, effectively contrasted against equally interesting and well-proportioned patterns of white space.

If the basic divisioning of space and the allocation of elements are effectively accomplished by control of size, shape and position according to the rudimentary principle of avoiding mathematical divisions and relationships in the construction of embryo thumbnails, the resultant enlarged layouts will be equally effective and interesting. When applying this principle to layouts having an over-all solid or tonal background pattern, the term "space" applies also to the area of solid or tonal background upon which the basic layouts are reversed or surprinted.

### A Final Word on Offset Mechanicals

While corrections can be made on individual pages in letterpress, and their positions changed, type and illustrative elements in offset plates cannot be shifted once on the press because the entire plate is photomechanically made as a unit. It is obvious that in the preparation of all art, typography and other components in the mechanicals submitted for offset reproduction that they be properly sized, shaped and positioned exactly as they are to appear in the printed result.

# conclusion | Practicality

"Art for art's sake" is an axiom that should have no place in the lexicon of the printing designer. Many layouts defeat their purpose because their creators may have attained artistic excellence without fully considering the major factor in sound printing planning – *practicality*.

A layout which demands unwarranted mechanical effort makes reproduction complicated and costly rather than efficient and expeditious.

Some of the earmarks of the amateur are: lettering display lines that are too condensed for proper composition in the specified type; specifying line widths that require excessive letter- and wordspacing, thereby weakening display value, particularly in lower case; crowding subhead copy into layout widths and depths that are too contracted for proper composition; ruling widely miscalculated text areas for specific type sizes; suggesting type arrangements that are freakish and unrelated in shape, size, style and tone; cropping or silhouetting pictures to disproportionate sizes or unpleasant shapes and positioning them in impractical arrangements that require extensive make-up procedures.

Further inconsistencies with practicality are: freakish ornamentation or combination of unrelated typographic elements; art work and lettering applications that are impractical to reproduce; highly complicated and costly photomechanical techniques; lavish color schemes that require excessive presswork.

The effective advertisements in leading periodicals and outstanding examples of direct-mail advertising prove that successful designers understand well the reproductive possibilities and mechanical limitations of graphic presentation.

They achieve the utmost in effect with a minimum of effort, both artistically and mechanically.

The attractive and efficient automobile of today far surpasses the one of yesterday in design and construction because from the T-square and drawing-board of the modern designer come models that conform to efficient methods of production. Similarly, the design of printing and advertising must conform to the most efficient techniques in reproduction to achieve utmost effectiveness.

Nowhere is the saying, "A little knowledge is a dangerous thing," more appropriate than in the planning of printing and advertising. A thorough practical training in the mechanical processes is the best background for efficiency in specifying reproduction procedures. Lacking this, one should acquire a thorough understanding of all phases of reproduction and thereby avoid elaborate, intricate designs that confuse the typographer, photoengraver and printer and add needless expense and delay in mechanical reproduction.

There are no rubber types in a composingroom. Copy and its resultant space occupancy in type should be computed with care before drawing definite areas on a layout. Space for halftones and line-cuts, too, should be designated with accuracy so that guesswork is eliminated, the mechanical details of make-up facilitated and costly revisions obviated. If one is in doubt about composition specifications, he should consult the typographer who is to interpret the layout. In all cases the width and height of the text, cut areas and other display units should be marked in picas — a language the printer understands.

While looseness should be avoided and the

## Flexibility

typographical details specified with care, a layout should never be so "tight" as to require typographic make-up to a mathematical degree. A skillful typesetter will always grasp the significance of whatever flexibility has been allowed in a layout and utilize it advantageously. A layout that is structurally sound will not deviate materially from the basic design pattern by standardization of spacing, margins and introduction of other typographical subtleties.

A layout should be presented for production with typewritten text, photographs, art work and other material properly arranged and explicitly marked to facilitate reproduction.

The typewritten text should be double-spaced with ample margins on letter-size sheets, and numbered in sequence. All display lines should be set off in capitals or otherwise clearly distinguished from text matter. Text areas on the layout should be designated in ringed alphabetical or numerical order and should coincide with identical markings on the typewritten copy. The exact widths and depths of text masses should be clearly marked in pica measures and type sizes and leading specified in points.

In specifying from type catalogs or specimen sheets, the full title of the face and reference number should be given at the outset. Recognizable abbreviations may be used for repeated markings.

Capitals, italics, small caps, indentions, wordspacing, letterspacing, ornamentation and other typographic instructions should be marked distinctly on the copy. Colored pencils are recommended for this purpose.

If several mechanical operations are to be

done simultaneously, a photostatic copy or rough tracing of the layout is helpful for each process.

The exact trim size of the finished job should be given in numerals, even though the layout seems obvious. Instructions for ink-matching, presswork, paper-binding and finishing should be clearly specified.

Photographs should be scaled properly for reduction or enlargement and crop lines marked plainly. Required screens should be noted as should other essential details such as etching, blocking or retention of bearers for electrotyping moulding.

Art work, reproduction proofs, lettering and other photomechanical copy should be marked clearly for size and covered with a tissue overlay upon which can be shown toned areas, color separations, and other treatments.

Type, photographs and other pictorial matter in set-ups or combinations should be marked alphabetically, or numerically, to conform to the layout. Offset and gravure techniques should likewise receive careful, detailed specifications.

It is unwise to rely on verbal instructions in any procedure and the more specific and understandable reproduction instructions are, the more craftsmanlike will be the interpretation.

Layout and typography function to the utmost when practicality in reproduction goes hand in hand with design.

In closing, it seems appropriate to repeat this definition of our subject: LAYOUT, the practical application of the principles of design to advertising and printing.

POSTSCRIPT The basic purpose of this book was simply stated at the outset: to show how advertising and printing can be made attractive, interesting and easily read.

Ensuing pages contain vivid examples and techniques for accomplishing these objectives. Accordingly, this elementary, reference-style presentation of *Layout 4* should benefit *every* printing planner.

Preceding chapters logically reflect the predominating typographic experiences of the author's half century of graphic-arts development.

### The Art Director

However, the capabilities of today's topnotch graphic-arts communicator—*The Art Director*—extend far beyond any prescribed art or mechanical concepts. The design and typographic complexities of much contemporary advertising and printing requires the utmost skills of this highly trained professional; one whose talents, training, experience and intuition guide his "postgraduate" application of layout.

Thus, it seemed logical to expand the usefulness of this volume by adding this more detailed analysis of the inspirational, artistic and psychological aspects of printing creativity.

Specifically, what follows is a highly individualized account of one specific art director's contribution to graphic-arts development in the publication field. Logically, every art director's responsibilities and creative chores are dictated by his pertinent role on a specific publication or agency staff.

We asked Donald H. Duffy, Associate Art Editor of the *Reader's Digest*, to give us his philosophical viewpoints on publication design. The illustrations and accompanying captions project some of his opinions, garnered after many years as the design architect of *Digest* editorial pages.

But, before we examine Mr. Duffy's techniques and observations it might be well to start this case history with a review of the publication.

We are indebted to James Playsted Wood, author of *Of Lasting Interest*, published by Doubleday, for the information from his book, which tells the story of the *Reader's Digest*:

The *Reader's Digest* is a text magazine, meant to be read. It is not a pictorial magazine meant primarily to be looked at. For seventeen years after its founding the *Digest* was solely a text magazine. The first black-and-white line illustrations appeared in November, 1939.

There were at first no halftone illustrations. The antique paper then used for letterpress did not permit use of such illustrative material. This became possible only when the *Digest* began to admit advertising in April, 1955, and to use some glossy paper.

In 1948, with a shift in printing to especially designed Goss presses, the *Digest* began to use illustrations in color. These were printed not from the usual four-color plates but through using four line plates in selected colors along with a single black key plate to obtain a multicolored effect. With the admission of advertising and the appearance of color and striking illustrations in the advertising pages, the *Digest* began to use larger illustrations, more color, additional white space, and to try for more striking typographical effects.

Pictures accompanying Reader's Digest condensed articles are designed to highlight and dramatize a point of central interest in the narrative which is usually part of an article. These are varied with black-and-white portraits of people; occasionally, where the article permits such treatment, of birds or animals. They are printed without captions. Outside artists are commissioned to do these pictures.

Talent, training and experience are the essential cornerstones for a successful art directorship. In addition, there are many other qualifications that are perhaps less tangible but, nonetheless, of inestimable value.

One of the earmarks of a truly accomplished graphic designer is intuitiveness - an inborn sense and appreciation for all letter forms, their historical significance and the poignant roles that the many styles can play in graphic communication. Above all, if one can sense when the mechanical limitations of type justify handlettering and specifies it successfully his designs profit immeasurably.

The right panel justifiably proves that Don Duffy values the importance of suitable handlettering; likewise, his ability to render visuals and finished lettering is of wide range.

Don's calligraphic versatility is evident in the three "The Last Battle" comps. The art work for the eagle illustration was by André Duranceau.

Below, at left, the Russian handlettering is by Don, as is the distinctive lettering for "The Detective." Bob Adelman was the photographer. The two right (unlettered) comps, each with a different color duotone mosaic background, were later completed by the editor by removing the clear acetate from the first background (on which Don had painted his original opaque white lettering) and placing it over each of the others.

In essence, one clear acetate flap with white opaque handlettering sufficed for experimental positioning over three different colored photos.

These full page (Digest) originals measured 51/2"  $\times 7\frac{1}{2}$ ". Slight size differentials in reproduction may be due to "ganging up" both comps and printed pages for "same focus" reproduction.

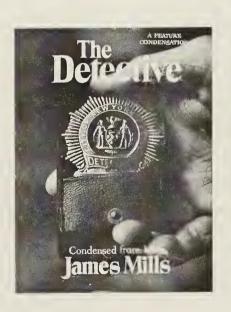














CORNELIUS

They are meant to enhance article interest and not merely to appear as decorations. This is a usual art editor's intent and, if the pictures are successful, part of his accomplishment. In addition, illustrations are meant to complement the style and treatment of the text matter. They must be clear and understandable to the many, not complicated expressions of artistic virtuosity for appreciation by the few. Digest illustrations, like the Digest itself, are for everyman, not for the cognoscenti. Some posterized Digest illustrations have a simplicity that approaches the primitive. As C. O. Woodbury, art director of the Digest through the 1950s phrased it, the attempt is to reach the average human being with art that he will understand and enjoy.

The *Digest* has been subtly redesigned by typographical experts many times. It was designed again when Kenneth Stuart became art editor in 1962.

Instead of using varied type faces for various effects, two were chosen for use throughout the magazine: Granjon for body type and Baskerville for display. This gives unity of appearance to the whole and retains the bookish look. Diversity is obtained within this unity by using a different layout and contrasting art work for each article in an issue.

The *Digest* strives now for a clear, simple unity of designs which holds the magazine together yet gives each piece the accent and emphasis called for by its content. There is a deceptively simple, almost geometric, appearance to the newly styled *Digest* page. Mere decoration has been discarded in favor of meaningful symbols. There is no fussiness. Lines, planes, and white space are aligned and proportioned to achieve the clean and clear effect of *Digest* prose. The unified layout and classic typography provide both instant appeal and the look of substance and lasting continuity which the *Digest* has always held basic.

The result of all this is to give the *Digest*, physically and visually, the same clarity and lucidity which the editors give the text. The art department in New York City and the editors in Chappaqua work together closely to weld story and illustration into a sort of unobtrusive harmony.

As part of its restyling the Digest has introduced the picture story. There is now one each

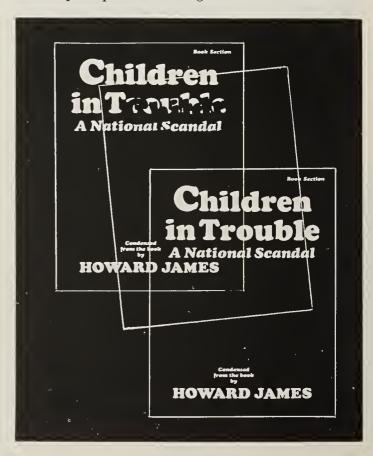
month fully illustrated by art work or by colored photography, lending brightness and richness to the appearance of each issue. The talents of many new illustrators have been sought out. More than seventy new artists began to appear in the magazine for the first time in 1962 and 1963. The *Digest* now uses not only American and English water-colorists but buys from artists all over the world working in all media.

At right, and below, are the steps by which the comp for the Book Section page for the June, 1970, issue of *Reader's Digest* was produced.

Don sketched the tissue indication (top-left, opposite) for the typography in about 20 minutes. All copy is clearly marked for type sizes and proof styles requested. The first proof was typographically precise enough to serve as a reproduction proof later, with possible minor adjustments.

In the panel below the upper-left element represents the acetate proof with type in white; the middle is red-orange type on acetate; (note how the red-orange photographed black in making the stat for this reproduction) the bottom-right example represents the yellow-orange type acetate.

In the left example of the bottom panel opposite is the comp-comp. But for a slight color tonal differential



The following brief summation is worth while in charting the design evolution of R.D.

When DeWitt and Lila Wallace started the *Reader's Digest* about a half century ago, the layout and typography of its pages were basically of the scissors and paste-pot variety.

In those days, a publication's make-up was largely dependent upon the traditional skills of its printer, who was then still recognized as the creative artisan.

one could hardly distinguish it from the final four-color repro proof at its right.

The comp-comp consists of a black-and-white photostat of the photoprint of a typical prison "tank." It was mounted to actual bleed size; then clear, blue film (Burgess) was laid over it and trimmed to full size.

Next, the appropriate opaque color type proofs (also on clear acetate) were placed to surprint in exact register with an over-all white proof underneath. Note that these proofs had been requested on the original tissue indication shown above.

The finished comp-comp simulated a blue-and-black duotone with the main display in yellow-orange, the subtitle in white and the smaller element in red-orange. Thus, a handsome color mosaic results.

The lateral slices required to slit successive strip overlays for the color type pattern are subdued by finally Children in Trouble 2

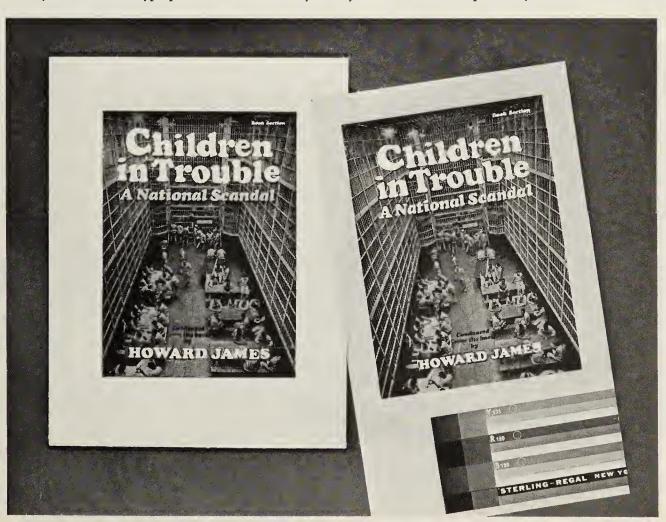
A National Scandal

Control Con

placing an over-all full-page acetate blank over everything before matting the comp.

Obviously, teamwork on the staff and supplier cooperation are prime essentials in producing resultful comps. The required typography and proofs requested were produced overnight by Composing-Room, Inc.

With the help of two assistants, Al Di Nolfo and Mike La Notte, the comp-comp and the interior display pages were produced and then submitted to Ken Stuart for his consideration and approval. All this and into the Pleasantville pouch by 10 A.M.



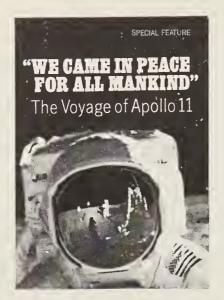
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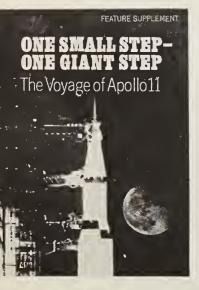
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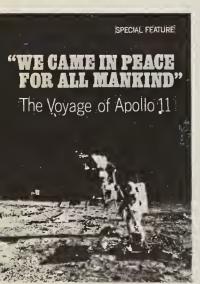


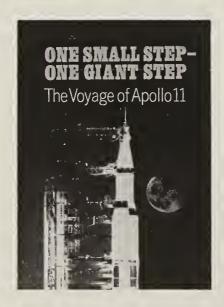












Large format magazine layout had not yet been generally practiced. The small pamphlet-size format which was adopted (and is still in use) was typographically traditional. It was formal in style, compatible to the leisurely tempo of the times.

As success crowned the literary efforts of the *Digest's* founders, they embellished its unique literary content with a distinctive graphic identity of unique character and style.

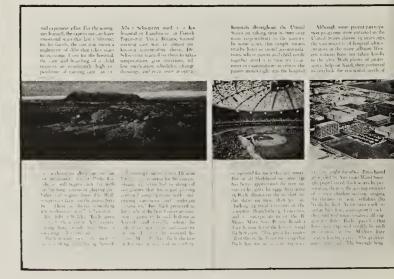
The phenomenal success of the *Digest*, over the years, from a limited single-color, flat-press run to its current multicolor web-press runs of over 29 million in 13 languages, evidences the important complementary role that design and typography have played in its growth.

In continuing his discourse on pictorial comps, Don related some of the interesting aspects of the Apollo II cover. Here is what transpired: "The whole domestic editorial staff was put on alert previous to shot date to gather pics and other matter and funnel them through to book editor Fulton Oursler, Jr.

"As soon as new NASA photos became available, I photostated them, and did various comps in order to be on top of the situation as our closing schedule did not quite coincide with events.

"Everyone quickly adapted these too-familiar shots. I, also, used them on my first efforts. However, photo editor John Wells finally came up with the great shot of Apollo II on the pad with the moon as a back drop. This photo by John D. Slack is not a trick composite.

"Note title changes and then typographer's goof on STEP for LEAP. Also note various size rockets and final choice (right-center).



Today, under the able and resourceful direction of Kenneth Stuart, art editor, the *Reader's Digest* creative-art staff numbers over 65 persons in the United States and scores abroad. It consists of an art editor, five associate art editors, art supervisors and assistants; photo editor, art buyers and type specialists. This staff performs its specific tasks in 10 divisions, nationally and abroad.

The accompanying material graphically portrays some creative aspects of the *Reader's Digest* as designed by Donald H. Duffy, associate art editor. It specifically symbolizes the creative processes that are potentially applicable to publications of similar character.

Mr. Duffy has most generously made his

Picture spreads in the *Digest* end up in full-color brilliance. They start out as rather drab monotone layouts (top-right). However, these pasteups of photostats, dummy type proofs and a minimum of handsketched typographic details project an initial visualization for editorial evaluation, comment and suggestion.

At top-right is the initial opening-spread layout. Note large pictorial mass made up of small pictures. The thought was a greater number of pictures, even though quite small, could be used in the available pages.

Underneath is the revision (still in black photostats and type). It was decided that the photos were more interesting and dramatic in the larger size, so fewer were used.

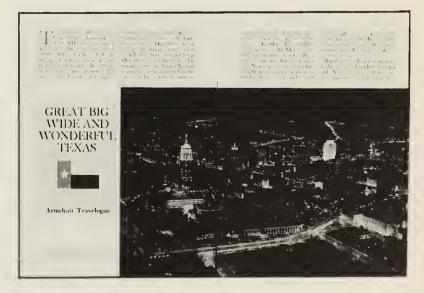
Across the gutter at bottom are two typical inside spreads. While the pictures are those actually to be used the type is cut from old galleys and pasted up only for dummy purposes.



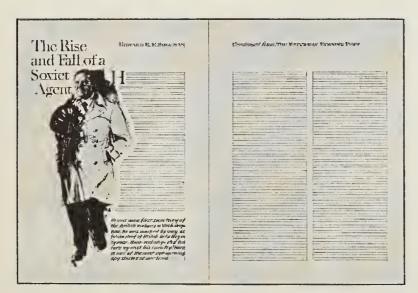




Bottom-right reproduction is from a full-color visualization wherein the color stat approximated the brilliancy of the original color photo.









thoughts and working methods available so as to benefit neophyte, student and artist alike. Also, to contrast traditional "noodled-up" layout methods to the more contemporary tight "comp" style of producing visuals.

Before analyzing in detail the many styles and the various techniques employed in rendering the many tissue layouts required for each issue it may be well to consider Don's usual working procedure.

- 1. Tissue layouts with either roughs of contemplated art or stats to size of the actual finished art where possible. (Six examples at top-right, opposite.)
  - 2. Xeroxes of layouts to Pleasantville editors.
- 3. Finished art arrives; it is stated and a fresh set of layout stats go to issue editor.
- 4. Layouts are sent to McCall's for setting type and make-up for first proof.
- 5. Art sent to engraver when OKed by researchers, editors and others.
  - 6. Page proofs OKed.
- 7. Engraver's proofs back and into complete pasteup on type proof for resubmission to editors.
- 8. After four times around on proofs, final color breakup is noted and they are sent to McCall's for foundry lockup.
  - 9. Foundry proofs OKed.
  - 10. Press plates made.
- 11. First press printed signatures (two-up) for O.K. for final run.

In the double-page spread layouts at the left the size, arrangement and placing of the display type was meticulously handlettered; the lesser important type elements were symbolically roughed to suggest size, style and placement, likewise.

In the top "MAGIC WITH MUMS" layout the  $12\frac{1}{2}$  pica text areas were old proof pasteups while in the bottom two the conventional ruling of lines to designate the text areas was employed. Pics were photostats.

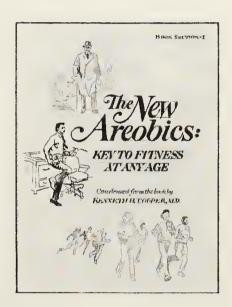
In the top-right tissue layouts the art rendering by Don on four of these are of the old format and were tightly indicated in pencil, crayon or other medium to simulate the style of the finished art. The "New Aerobics" sketches were vibrantly done in colored inks.













At the outset Mr. Duffy explains that because of tight schedules and difficulty in procuring the necessary elements to complete a design the "comp-comp" method fills a very functional layout need. Basically, it allows for rapidly produced visuals that appear to the untutored eyes as though they were actually printed pieces.

Fundamentally, the basic tissue roughs are spontaneous and varied, according to the amount of ideas a specified evolvement requires. From these crude tissue indications, fast-set but accurate typographic interpretations are proofed, photostated and combined with pictorial or artistic reproductions. Transparent, acetate type proofs, in monotone or color, are positioned as overlays

and other color indications are added as required.

Photolettering and phototypesetting may be similarly applied as are the many photo color acetates as mylar, 3-M and others.

However, Mr. Duffy expresses a high regard for the quality and vivid color of traditional type impressions in perfect register on clear acetate.

When time permits "breaking for color" and proofing separate color forms in register on one surface of acetate produces a qualitative form of visual, provided the budget allows for this method.

Concerning an art director's special problem such as designing "around" a graphic challenge, Don has this to say:

"Sometimes I am satisfied with my first con-



Biography of An Art Director

It may be inspirational to art student, apprentice and graphic artisan alike to explore briefly the individualistic background, capabilities and attainments of our Art Director guest.

Donald H. Duffy joined the *Reader's Digest* in September, 1956. Previously he was art director of *Sponsor*, *Inc.*, a leading broadcasting industry trade journal. Most of Don Duffy's professional career has been developing successful graphics, primarily in the trade and consumer press.

Born and reared in Chicago, Illinois, Mr. Duffy attended the Art Institute of Chicago and the American Academy of Art in Chicago. In 1952, he attended New York University, also Pratt Institute and the New School for Social Research, where he studied design and photojournalism under Alexy Brodovitch. At the invitation of Pratt Institute, he taught advertising and editorial design there for  $2\frac{1}{2}$  years.

Don Duffy heads up the design unit of the domestic *Reader's Digest* art department in the New York office. His other duties include producing graphics for the public relations department, and special promotions for various divisions.

Mr. Duffy and his wife, Theta, live near Princeton, New Jersey, with their four children, Susan, Cynthia, Donald Jr., and Mary. Don Duffy's hobbies run from painting and photography to relaxing behind the tiller of a racing sailboat.

A recipient of awards for art direction from the Art Directors Club of New Jersey and the Society of Illustrators of New York, Mr. Duffy is a member of the American Institute of the Graphic Arts, the Museum of Modern Art and the Art Directors Club of New York, serving on its various committees.

cept and my first comp. This is a good thing but it rarely happens. When it does there is only *one* design and I know it.

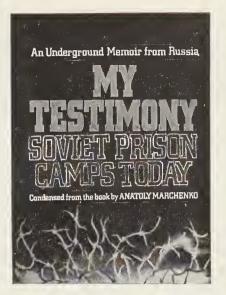
"I do many efforts when there are many thoughts, concepts, or design possibilities. In these cases I must pressure them.

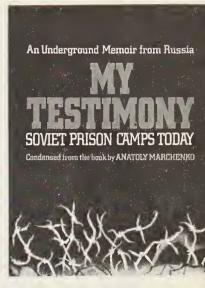
"However, I never submit anything to anybody that I am absolutely not thoroughly proud to 'own.' Actually, at this junction I am making the extra efforts for myself, selfishly, because I must please 'me' and be sure I have not missed a trick. If I then submit say six efforts for one job it means I really cannot edit the 'best' and am kind of passing the buck."



The above tissues were produced by proper sizing, shaping and positioning of stats of the projected art, type proofs and the addition of supplemental pencil suggestions for lead-ins, side-heads, credits, etc.







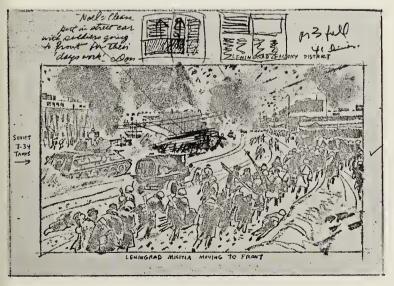
Of the above two comps Don Duffy has this to say: "Note the final display emphasis on 'MY TESTIMONY' (right example). The excellence of the design and functional value of the selected version is due to a 'settlement,' so to speak, between the issue editor and myself. The point is that there can be only *one* main motion on the floor at any one time."

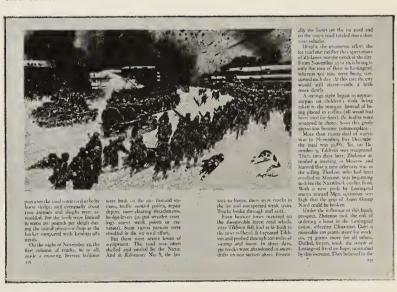
With its millions of readers the *Reader's Digest* always strives for accuracy in every art projection. To illustrate how talented outside artists cooperate in research and achieve the most factual, most believable end result, the "before and after" examples below are presented. At left is a rough sketch for a story illustration showing Leningrad militia moving to the front in World War II. It was submitted by Noel Sickles of whom Don says: "See how responsible and thorough a professional this man is. He is a military expert as well

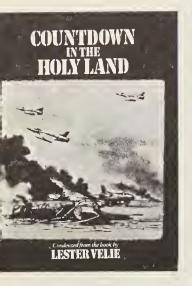
as one of the greatest living illustrators of our time."

Note the comments in the top margins: "Noel: Please put in street car with soldiers going to the front for their day's work. Don."

At right is a reproduction of the finished art as it appeared in the *Digest*. Yes, the street-car addition was that one little psychological touch that no reader would have missed if it were left out but its inclusion surely added human interest and made it more functional to the text.

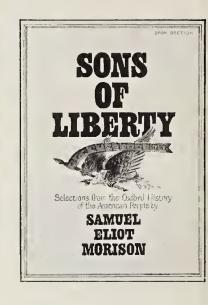


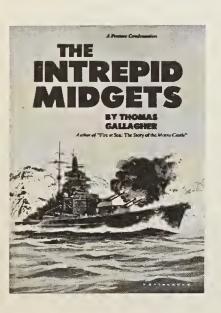


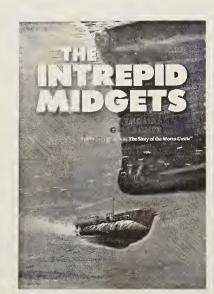










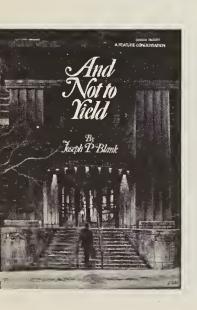


The "sons of Liberty" example, above, represents the total handnoodled comp wherein all lettering and art work were painstakingly rendered by Don Duffy. His P.S. says that this is the way most comps used to be done but there is not time any more.

Accordingly, the balance of examples on this page follow the same basic overlay procedures previously outlined for photographic comps, except that color photostats are used as the backgrounds.

The "COUNTDOWN IN THE HOLY LAND" comps used art by Nick Solovioff. The Stencil type display was white on a clear acetate overlay, the smaller elements in blue and yellow. "THE INTREPID MIDGETS" comps used two variations of full-color art by Valigursky as a background.

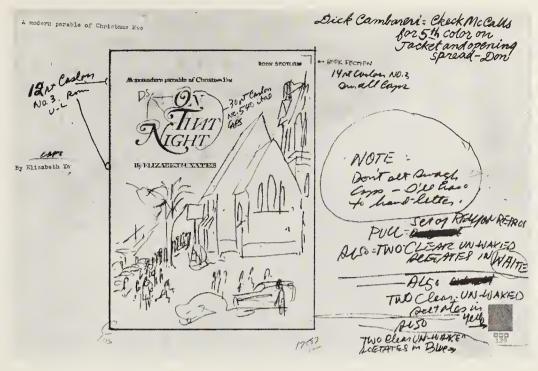
The two jacket efforts and opening-spread comp (at bottom) test the scale of John Falter's fine painting in three sizes. Full-bleed jacket at left was chosen and inside spread repeats art tightly cropped. Here, again, color stats and acetate overlays are combined.

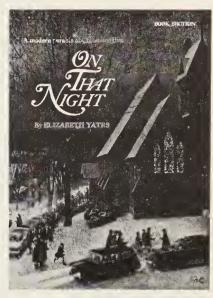






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Above is another one of Don Duffy's spirited tissue roughs which produced the comp at the right.

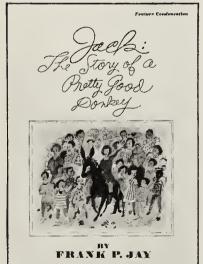
Note, particularly, the decided switch from the rugged type faces of the upper-left page examples to the traditional charm and delicacy of Caslon, with its decorative swash initials. In the three bottom-left examples and the top-right, which also uses Falter art, the typography harmonizes with art style, architecture and general atmosphere. In fact, the swash characters, above, were handlettered to insure absolute fidelity to the flow of the swash tails and serifs as they integrate gracefully with the very tight leading and stagger of the italic caps.

He Story of a Pretty Good Donkey

Speaking of handlettering, here is an anecdote, best described in Don Duffy's own words.

"Art Editor Ken Stuart and I looked for hours for a lazy, naive sort of scrawl. This was Ken's description of how he felt the letter form for the title of this book should be. He scribbled as he described and I ended up actually using his ballpoint scribble. First I xeroxed it to make it black; then blew up 'Jack' and handtailored it to the finished title."

Reproduction here is in actual size as it appeared on the cover page (reduced) below.





Whether handlettering is for a sailboat's transom or an incised jewelry design the tool bespeaks the letterform.



#### Who Is Charles J. Felten?

He was a member of the faculty of Fordham University's Department of Communication Arts where he taught layout and typography.

A practicing layout specialist and typographer with 50 years of practical graphic-arts experience, he has been a compositor, a printing-plant superintendent, a typographical designer and an art director.

He served the United States government as printing-design consultant and, during World War II, was Chief of the printing division of OWI Overseas Publications Bureau.

He has written extensively for printing-trade publications, has conducted seminars and lectured throughout the United States and Canada.

He was a two-term president of the N.Y. Club of Printing House Craftsmen and is a 40-year member of N.Y. Typographical Union No. 6 ("Big 6").

Layout 4 fittingly climaxes Mr. Felten's golden anniversary as a printing craftsman. Obviously, practicality supersedes theory in his projections.







