

EFFECTIVE TYPOGRAPHY for ELECTRONIC PUBLISHING Alex White



Type in Use is the guide to understanding and designing a publication's essential typographic elements. Organized by type application – text, headlines, subheads, breakouts, captions, and five more categories – Type in Use provides invaluable information to designers and editors who use desktop publishing equipment, as well as those who create type layouts by traditional methods. Using clear, easy-to-follow examples, each chapter describes and illustrates the principles of designing with a particular typographic element, then shows how the pros do it with carefully selected examples from a wide variety of current publications.

Type in Use focuses on the standard type categories used in magazines, newsletters, and inhouse documents. The ideas discussed, however, can be applied to all print media. It explains:

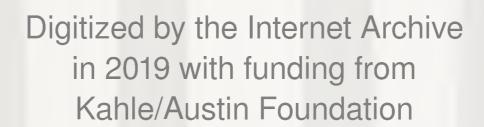
- Why developing a logical hierarchy of type is the single most important tool for communicating
- How to choose and mix typefaces
- How to relate display type elements to unify a publication
- How to create unique grids to enhance a publication's personality
- How to use white space and color
- How to use the examples as idea starters to more easily solve everyday design situations.

Basing his approach on more than a decade of teaching, designing, and lecturing, Alex White has dissected publication typography into its most logical components. With over 575 illustrations and two-color throughout, this book will guide the reader to make informed type and design decisions. *Type in Use* is a learning tool that will be an indispensable daily reference book.









Alex White Type in Use Effective typography for electronic publishing



First Edition, First Printing
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Printed in the United States of America
Designed by Alex White

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Library of Congress Cataloging-in-Publication Data White, Alex.

Type in Use / Alex White

p. cm.

Includes bibliographical references and index,

ISBN 0-8306-3796-6

- 1. Printing, Practical Layout.
- 2. Type and type-founding.

I. Title.

Z246.W57 1992

686.2'21 – dc20 91-25449

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The most important people I'd like to thank are the 284 designers whose work is included in this book. Their efforts show that each of us in our unique circumstances can improve the quality and the presentation of our written communication.

None of the designers who created the examples shown in this book could have done so without the support and encouragement of their editors and publishers. My thanks to each of them for fostering the teamwork it takes to create the environment in which creativity flourishes and for granting me permission to include their publications here.

Thank you Barbara Love and Michael Garry at Folio: Magazine for asking me to write a series of articles that grew into this book. It is wonderful for an author to be given three blank pages every so often for more than two years to do with as he pleases. I am deeply indebted for their enthusiasm and confidence.

Thanks also to:

- all of you who have attended my seminars on typography and design. It is from my interaction with you that the idea for this book was formed.
- my good friends Dean Stuart Schar, who initiated release time from my classes at the Hartford Art School of the University of Hartford so I would have more time to devote to this work; Don Dyer, whose enjoyment of type is infectious and inspiring; and Mark Zust for researching some of the examples from his personal collection up there on the North Coast.
- Pasquale Temperio, Leon Appel, and Murray Tinkelman, from whom I have learned more than seems reasonable for the short time we worked together.
- Fen Winslow and Martin Madeux, whose print shop is always a friendly place in which to get work done.
- and Willow and Elizabeth, who are so helpful in the office every day.

Nancy Green, my editor, has made this project so much easier for me. She knows design and typography thoroughly, which makes her comments indispensable. But she knows editing is a people business and it is in this regard that she simply is in a class by herself.

Type in Use is dedicated to Abby, who invigorates my life with her humor and love.

Alex White Burlington, Connecticut

CONTENTS

Acknowledgments → 5 CHAPTER 1 Text **⋄** 12 Introduction → 8 CHAPTER 2 Headlines ❖ 26 CHAPTER 3 Subheads ◆ 42 CHAPTER 4 Breakouts ◆ 56 CHAPTER 5 Captions ◆ 74 CHAPTER 6 Department Headings → 92 CHAPTER 7 Covers ❖ 112 CHAPTER 8 Contents ❖ 130 CHAPTER 9 Bylines & Bios ❖ 144 CHAPTER 10 Folios & Foot Lines > 156

The History of Type in Use ❖ 164

Glossary → 184

Bibliography → 188

Designer Credits → 189

Index → 190

The music is not in the violin. I can make an ugly document very easily. I own a computer and layout software. The problem is, so do many others. Consequently, in the last few years, the state of publication design has both deteriorated and improved (the hardware and software can, after all, make magnificent documents in the

right hands). The gap between good and bad design has grown because, after investing fifteen or twenty grand in a system, the boss puts a visually untrained person at the wheel. Good, persuasive,

communicative design is difficult enough for trained designers to achieve. What possibility of success has a neophyte, given the array of possible missteps the computer provides? It is too tempting to change text size, mix several display typefaces, alter the line spacing to stretch or compress type to fit the column,

Typography
Is a means
To an end,
and not
an end
In Itself,
and it is
subject
To certain
restraints.
Herbert
Spencer

all done regularly because they *can* be done. Untrained designers are mistaken in thinking the music is in the violin.

Newly minted visual communicators do not understand that, as designers, we are agents for the reader. Our job is to compose elements to make them maximally interesting and comprehensible. "Maximally interesting" does not mean *Hey! Wow! Pow! Zoom!* It means reveal-

ing the content of the story instantly and efficiently. I do not read the publications to which I subscribe to get *Hey! Wow! Pow! Zoom!* I read them to get content. I look elsewhere to get *Hey! Wow! Pow! Zoom!*

Our job as visual communicators is not to fill in all the space but to make sure our messages are read and absorbed.

What is good design?

Good design is communicative design. Period. Communication is why design exists in the first place. So what is communicative design? It is the presentation of information in a clear, un-self-conscious way. The reader must not be aware of the act of reading. And this includes display type.

To produce good, communicative design, you must put yourself in your readers' shoes. What will make them want to read? One thing is telling them clearly what is in the text. That means having well-written, informative headlines and subheads. It means selecting the pictures that tell the story, not the ones that are the

prettiest. It means not going overboard with typefaces to make the page look more interesting (in this regard, self-discipline is vital).

Good design requires sharply defined visual relationships. It requires the selfdiscipline to make similar elements consistently similar; after all, you cannot make something pop out with importance if the surroundings are all popping out, being special. Good design requires breaking long items into smaller, friendly, nonthreatening, bite-size pieces. It requires a sufficiency of entrances into the copy, not just the headline on the first page. Good design requires a clear page structure. Scanning a page to find new beginnings must be effortless. The hierarchy of information must be neon bright. This requires that the designer understand the material being designed! But much design is done without the designer simply having read the material, I suppose because thinking and understanding is harder than just creating prettiness. Few of your readers, however, read for the prettiness of the page; readers read to glean some information from the page.

Design by listening to the material you have to work with. This is called "organic design," where shape grows out of and corresponds to the content. It is a way of organizing elements by attending to their inherent characteristics. Developing sufficient sensitivity to do this well requires a great deal of experience in handling type and imagery. But the learning process is what makes design as a career so rewarding and so much fun.

Design with a capital D

Designers create hierarchies. Designers align elements. Designers differentiate components based on true differences. Designers select images based on their expository content.

It is the designer's job to prepare publications that convey their messages effectively, requiring minimal exertion by the reader. This goal is accomplished by making design decisions that result in a bal-

anced, ordered page. Each decision is not mightily significant by itself. But if, of ten decisions made for a single page, two or three are bad decisions – for example, too many text characters per line and non-alignment of headline and subhead and too narrow an outside margin – the page will be sufficiently disturbed to repel readers. The designer must focus on the *cu-mulative* effect.

Space is undefined until it is articu-

TT IS **INTERESTING** TO DISCOVER **TYPOGRAPHIC RULES CONTAINING INCONSISTENCIES** IN LOGIC, WHICHAREINUSE **ONLY BECAUSE** OF TRADITION. TT IS ALSO **INTERESTING** TO PONDER THE ORIGIN OF THESE ERRORS THE PRACTICAL **REASONS** FOR THEIR PERPETUATION, AND TO SUGGEST REMEDIES. BRADBURY THOMPSON

lated by positioning at least one element in it. But a single element in space creates problems. You cannot tell whether the element is big or small, near or far, high or low, because it is merely floating in space. The perimeter of the space helps, but a second element must be added to provide scale. Design elements are viewed in relation to their surroundings. To be an effective designer, you must pay as much attention to the surroundings as to the elements with which you are working.

The human eye looks for similarities

and differences. Similarities and differences, or relationships and contrasts, are flip sides of the same coin. A relationship is a visible connection or association. A contrast shows or emphasizes difference, or lack of association. To create a relationship, all you must do is have two or more elements in agreement. They may be the same size, shape, color, or position, but their shared characteristics cause them to be perceived as related. A designer who fully understands the importance of this

idea will be able to make *any* group of elements function as effective visual communication. This is true whether the elements are typographic, photographic, or illustrative.

Relationships require that tough decisions be made so that almost similar elements appear to be similar. A simplified page is a scannable page. Relationships require that alignments be true: half a pica between friends makes a big difference.

Contrasts require one element to dominate another. Good design organizes information in a hierarchical fashion. Elements are organized to be seen in a specific order. The element that is seen first, called a focal point, dominates the page. A very basic contrast exists between type and imagery. Because type and imagery and, of course, space are the elements at a designer's disposal, designs are said to be either type dominant or image dominant. You must decide which of these two is more important to your message as you begin your preliminary sketches. The subject matter will most often suggest its own treatment. Great visual material lends itself to an image-dominant layout; a great headline or pull quote or a lot of copy suggests a type-dominant layout.

About typography

Type holds a publication together. The one thing every page in your publication has is type. It is the constant, the thread leading from spread to spread. It is vital to the life of your publication that the type be presented consistently and in a way that makes sense to the reader (that is, keep it simple!). Groups of similarly designed typefaces are known as *families* and, when used throughout a publication, unify the pages. Develop a system that works for your particular needs and stick to it. You will tire of your typographic system long before your readers do.

Restrict your typeface use. Use the least possible number of typefaces, sizes, and weights, while still allowing for flexibility as unusual circumstances warrant. When in doubt, do *not* make a special change. Your readers are well served if you err on

the side of typographic consistency. If your system is well conceived initially, the variations in your regular typographic arsenal will cover any situation. Making special changes or experimenting from page to page or issue to issue confuses and severely weakens the unity of your product. Minor typographic variations confuse and distract the reader from the content. Besides, they take a lot of time to produce.

Standardize columns and type specifications. The column structure and text type are pervasive in a publication. Together, they create its personality. Uninformed design is taking a standard three-column format and shoving "interesting" display type at the tops of the columns; it is no wonder that it still looks familiar. Informed design is fundamen-

 T_{YPE} WELL-USED IS INVISIBLE AS TYPE. THE MENTAL EYE **FOCUSES** THROUGH TYPE AND NOT UPON IT, **SO THAT** ANY TYPE WHICH HAS **EXCESS IN DESIGN ANYTHING** THAT GETS IN THE WAY OF THE MENTAL **PICTURE** TO BE CONVEYED, IS BAD TYPE. BEATRICE

WARD

tally altering the column structure so that all type looks special to this publication, so that readers can scan the page and be informed and enticed to get into the text. A Rule Of Thumb That Should Never Be Broken: The wider the column, the larger the type size and the greater the necessary line spacing. When type is set for a two-column format, it should always be set bigger with more line spacing than when it is set for a three-column format. Catalog all the

necessary typographic treatments for the past year's worth of issues of your publication, and develop a system of text settings and column placements that can accommodate all those circumstances. It is extremely likely that future stories can be

made to behave like one of those past articles, that there is some similarity in importance and content that would allow them to be treated in the same way.

Standardize type placement. After you have decided on type specifications, determine exactly where every element will be

IN TYPOGRAPHY,
FUNCTION
IS OF MAJOR
IMPORTANCE,
FORM
IS SECONDARY,
AND FASHION
ALMOST
MEANINGLESS.

AARON
BURNS

placed, how far from the trim, how far from other type elements. Also decide how much space will occur from picture to caption, from headline to subhead, from subhead to text. This space management is what will make your publication look clear and well organized. It

will make readers trust the content.

Flush-left/ragged-right type is an allpurpose setting. Word spacing in flushleft/ragged-right type is always consistent, regardless of the column width. Justified type, on the other hand, achieves two smooth edges at the expense of even word spacing: each line of type is sucked out to or shoved into the full measure, and word spacing is inserted or deleted as needed. This is a minor distraction in lines of type that contain sufficient characters (about forty), but shorter justified lines create horrible word spaces. Avoid the problem by setting all type flush left/ragged right, allowing hyphenation. The idea that such a setting looks more casual, or that justified type looks more dignified, is nonsense. What is far more important is how the display type is handled and how it relates to the text.

How do I make it work?

The choices made while designing are too often based on a narrow horizon of possibilities. They grow from past decisions, what others involved with the project will allow or like, our self-confidence in taking a chance on doing something new and

risky, and perhaps most important, our knowledge of what is possible.

Type in Use is intended to widen the horizon of typographic possibility, to take off the designer's blinders. Inspiration for interesting typography can be found in other places too. But don't just look at type for ideas. Look at other objects and visual relationships as well. Be imaginative. Experiment. Galleries and museums are useful resources. Read as much as you can about design.

There are many typographic ideas, a lot of choices, in this book. It is not a good idea to wander through the pages, arbitrarily selecting a headline scheme or caption format and tossing them into your publication. You probably will not have compiled a coherent typographic system, so you won't be much better off for the effort.

Instead, determine the most important typographic element in your publication. It can be either the most problematical or the element that deserves to be made prominent because it is unique to your publication (like its name). Now, pencil and paper in hand, turn to the chapter describing that element, and look for a treatment that sparks an idea or seems to solve your problem. Look for the idea expressed in the examples, and reinterpret the idea, not the typographic execution itself. That is just a ripoff and no fun. Redraw it, making whatever changes are needed to satisfy your unique situation. As you flesh out your design by looking through the other chapters, find design solutions that are harmonious with the initial treatment. Every treatment can be altered to fit with other elements.

Even when following this technique, developing an initial, unified design by lifting various treatments from a book is very risky. Computers allow quick and relatively easy changes. Create several variations of an idea, print them out, and pin them on the wall. Live with them for a few days before making a final decision.

If a treatment is amusing merely for amusement's sake, your readers will quickly tire of it. If you use a novel treatment that helps convey content, that is, if you solve a real problem in an effective, communicative way, you will cement a bond with your readers.

There are many books available that discuss the principles and theories of good typography. Two of the best are Carl Dair's *Design with Type* and Erik Spiekermann's *Rhyme & Reason: A Typographic Novel.* I recommend them as the brilliantly thorough, entertainingly pre-

sented classics they are recognized as being.

Type in Use is a type primer and guide to effective editorial typography. The book is broken into chapters describing the essential elements of publication design, with an additional chapter at the end on typographic development, which puts the present standards in perspective.

This book shows examples from a

variety of publications – famous, highprofile, high-volume magazines and small, limited-run publications. Good typography is available to everyone. A big budget is not necessary. The only resources you need are thought and imagination.

Typography

IS THE

EFFICIENT MEANS

TO AN

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ACCIDENTALLY

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OF PATTERNS

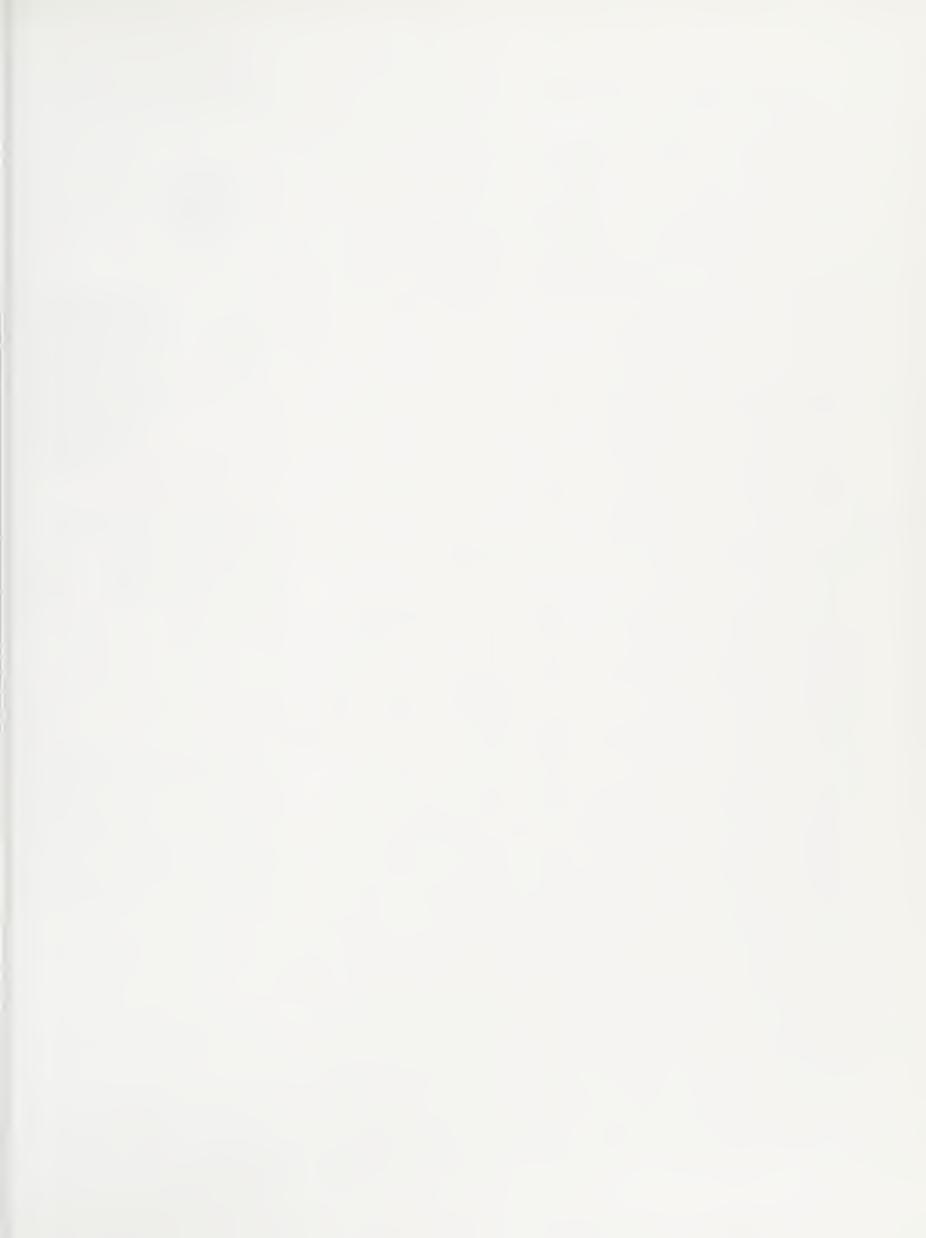
IS RARELY

THE READER'S

CHIEF AIM.

STANLEY

Morison



1

You have used all the tricks at your disposal to entice the reader into the text: provocatively written, dynamic display typography, intriguing imagery, visible captions, and well-placed white space. Once there, the reader too often finds the text handled as blocks of grayness, as though a 50 percent screen tint is equivalent to

words and sentences that actually contain *thoughts*.

Text is all the little type, the stuff that so often looks gray and uninteresting. But text is the most important part of your message because it contains the greatest amount of information per square pica on the page.

Text contrasts with display type, which is any area of typography meant to attract the reader's attention. The elements of display typography are: headlines, subheads, department heads, breakouts (brief sections of the text reset large and surrounded by regular text), folios (page numbers), and picture captions or legends.

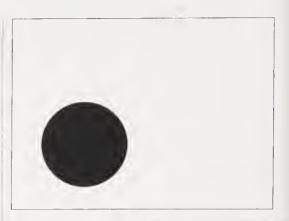
Text and the page's underlying grid fundamentally affect the look of visual communication. The treatment of text type and its underlying grid cannot be separated. Josef Müller-Brockmann, the noted Swiss designer, wrote in his book *The Graphic Designer and His Design Problems*. "Each problem calls for a grid suited especially to itself. It must enable the designer to arrange the [text], captions, and [imagery] so that they are as visually ef-

fective as their importance warrants and yet form an ordered whole."

It is vital that all typographic elements work well with the two other primary page ingredients: white space and imagery. Because of the hand-in-glove relationship of text and its environment, it is wise to take a brief look at page layout basics at the beginning of this discussion of text typography.

White space is the empty area to which type and imagery are added. It is the "ground" in a figure-ground relationship (fig. 1.01). It is perceived as background and goes unnoticed until we place elements in it, at which point it becomes defined by the positive shapes. White space appears around paragraphs, between columns and lines and words and letters. It defines the perimeter shape of individual characters and words. Naturally, the treatment of white space greatly affects a document's legibility and attractiveness. The intelligent and informed management of white space will do more to improve your visual communication than any other design decision.

It is important to realize that the spacing rules we follow today evolved over thousands of years, each development a response to speed the process of writing

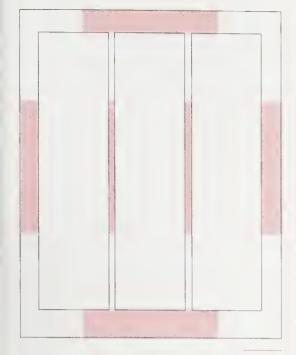


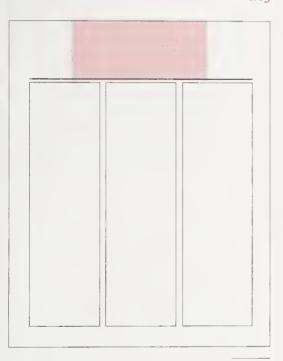




1.01

ISOSDOMITAREBO ENONATUGAEMELL ADEOGELLDAMELL MSOLENOVOTERRA LEVESMELLVSSTIPL





1.04

All the world's a stage and all the men and women merely players. They have their exits and their entrances, and one man in his time plays many parts,

+2pt line space

1.05

All the world's a stage and all the men and women merely players. They have solid

All the world's a stage and all the men and women merely players. They have -2pt line space

1.06

and to ease the transmission of written communication. Word spaces, for example, were not developed until around A.D. 400 by the Romans as a way to separate word symbols (fig. 1.02).

Consistent spacing throughout is crucial to making typography both attractive and easy to read. The ultimate goal of letter, word, and line spacing is to make it invisible, to avoid self-consciousness, allowing the reader to absorb the meaning and content of the type effortlessly.

White space infiltrates every element on the page. Let's look at each of these locations in turn.

Margins are the four areas surrounding the live area of a page (head, foot, and two sides), and the vertical spaces between columns of type (fig. 1.03). Generous margins make a document more appealing by reducing the daunting quantity of text on a page. Unequal margins give a publication a unique appearance. A deep and consistently applied head margin is called sinkage (fig. 1.04).

Line spacing (also known as leading, though the days of lead slugs separating lines of type are long gone) is the space that appears between the descenders and ascenders of lines of type (fig. 1.05). Line spacing is added to separate lines of type from one another, making the reading process easier. Proper line spacing prevents skipping or rereading lines of type. Additional line spacing is recommended for long line widths (over about forty characters), type styles with large xheights (the lower-case letter excluding ascenders and descenders), and for readers with reading deficiencies (the very young, the very old, and poor readers). Well-proportioned line spacing improves the legibility of a document.

Line spacing is often added when a story is short and must be stretched to fill the space. While a logical method for filling space, it usually looks out of place and draws undue attention to itself. Better ways to fill the space are to enlarge an image or run a breakout.

When no additional line spacing is included, the type is said to be **set solid**. Reducing line spacing so that ascenders and

descenders actually overlap is called **minus leading** (fig. 1.06), a practice that should be used – and, indeed is actually recommended – only for display-size type.

A new printed thought is signaled by paragraphing. Indention is one method of indicating paragraphs. The other is skipping a line space or adding several points of space between paragraphs, without indenting (fig. 1.07). Paragraphs that are separated by additional space should not also be indented, because it is a redundant signal. Whether you choose indention or adding space between paragraphs, do not indent the very first paragraph, as doing so spoils the attractive upper left corner of the text. There is always another signal at work, telling the reader that a new idea is beginning. The change in type size or weight from that of the preceding headline or deck is sufficient.

Word spacing is the space that separates words on a line. Word space should only be sufficient to separate one word thought from the next. Too much word space slows the eye down. For optimum legibility, word spacing should remain consistent from line to line. It also should be set in proportion to letterspacing, that is, open letterspacing complements open word spacing.

A flush-left/ragged-right setting is the best way to achieve even word spacing because the spaces stay exactly the same while the ends of the lines flex – some lines are a little shorter than others. Allowing hyphenation creates a "soft rag," or gently curving right edge (fig. 1.08). The text in this book is set with a soft rag. Prohibiting hyphenation causes a "hard rag," or strongly uneven right edge, because entire words that do not fit on a line are dragged down to the next line, leaving a big gap on the right side of the column (fig. 1.09). The ideal rag is called a sawtooth because it has alternating long and short lines, thereby avoiding inadvertent bulges or gaps. A sawtooth edge is more easily achieved if you specify all lines that are within a few points from the full measure be set justified, thereby defining the column's maximum width. These few justified lines will not have badly compromised word spacing. A hard rag is considered poor typography because the zigzag of the right edge is distracting and because achieving a sawtooth is practically impossible. Occasionally ragged-right copy becomes too ragged – numerical copy is one example. Specifying a minimum measure often solves the problem.

Justification is setting lines of type to the same exact width, altering word spaces to achieve the equal measures. Justified type looks fine as long as the line length, or measure, is sufficient to absorb the word-spacing fluctuations. A measure of forty characters (equal to an average of eight words) per line is essential for reasonably even justified word spacing. Justified type always produces poor word spacing when the type is set without hyphenation: the extra white space is inserted within the line, between words and between characters, to make up for the exaggerated shortage of letters (fig. 1.10).

If several consecutive lines of poor word spacing occur, "rivers" of white appear vertically in the text, creating a distraction and giving the reader a convenient – if subconscious – reason to stop reading.

Letterspacing is the space between letters in a word. By completely surrounding individual characters, it defines their shapes. It is proportional to the width of the letterforms and should be visually consistent from letter to letter and from word to word.

Letterspacing and word spacing are controlled on typesetting equipment by setting the **tracking**. Ordinarily, letter and word spacing are directly related, but it is possible to set them independently, that is, to have increased letterspacing and decreased word spacing, for example. Each software and equipment manufacturer has its own system, so check the User Manual or speak with your supplier to get the codes needed to adjust the tracking of your type.

Irregular, arbitrary letterspacing decreases the eye's ability to perceive famil-

iar word shapes and significantly slows reading speed and comprehension. **Kerning** smooths out letterspacing between specific character combinations by reducing letterspacing for optical consistency (fig. 1.11).

Typographic color is the relative lightness or darkness of an element on the page. A variety of tones on the page tells the reader straight away what is most important and what is less so. Along with relative positioning on the page, grayness denotes the hierarchy of the elements (fig. 1.12). This example of a newsletter page shows three distinct grays. Each suggests a level of importance because the eye naturally focuses on the area of greatest color concentration (that's why headlines are bolder type). Using three typographic colors gives the page depth and creates visual movement: darkest for masthead, medium for headlines and visuals, lightest for text.

The examples

The text examples shown in the balance of this chapter generally break typographic conventions such as "use forty characters per line" or "always add two points of line spacing," but do so carefully, without compromising legibility. Just as it is necessary for a lawyer to understand the law to best serve his or her clients, so one who works with type must understand text setting "laws" to know when they are being broken and to know what to do to compensate for the violations

Adhering to the nine type conventions that follow will provide clear, communicative typography. If you follow them and make a few well-placed and highly visible customized adjustments, you will have good, clear, readable type that has its own distinctive personality.

• CONVENTION 1: Text type is sized in relation to the width of the column. The wider the column, the larger the type must be.

Text works best in columns of about forty characters per line. The eye can scan

All the world's a stage and all the men and women merely players.

They have their #
exits and their entrances, and one man
in his time plays many
parts, his acts being
seven ages.

trances, and one man in his time plays many parts, his acts being seven ages.

At first the infant, mewling and puking in the nurse's arms. And then the whining schoolboy, with his satchel and shining morning face, creep

All the world's a stage and all the men and women merely players.

They have their exits and their entrances, and one man in his time plays many parts, his acts being seven ages.

At first the infant, mewling and puking in the nurse's arms. And then the whining schoolboy, with his satchel and shining

1.07

bearded like the pard, jealous in honour, sudden and quick in quarrel, seeking the bubble reputation even in the cannon's mouth. And then the justice, in fair

1.08

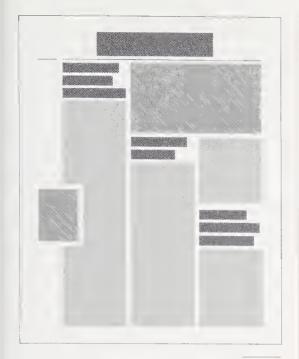
bearded like the pard, jealous in honour, sudden and quick in quarrel, seeking the bubble reputation even in the cannon's mouth. And then the justice, in

1.09

bearded like the pard, jealous in honour, sudden and quick in quarrel, seeking the bubble reputation even in the cannon's mouth. And then the justice, in fair round

1.10

All the value All the wa



All the world's a stage and all the men and women merely players. They have their exits and their entrances, and one

All the world's a stage and all the men and women merely players. They have their exits and their entrances, and one

1.13

ALL THE WORLD'S A STAGE AND ALL ARE PLAYERS

An exploration of humankind and life's passing

They have their exits and their entrances, and one man in his time plays many parts, his acts being seven ages. At first the infant, mewling and puking in the nurse's arms. And then the whining schoolboy, with his satchel and shining morning face, creeping like snail unwillingly to school. And then the lover, sighing like furnace, with a woeful ballad have their exits

1.14

1.15



forty-character lines quickly and return to the left-hand, leading edge of the next line effortlessly. Setting text across a line of more than forty characters requires an increase in line spacing to provide a clear avenue for the eye's return path. Setting text across a substantially narrower measure causes problems with hyphenation and, if you are setting justified, will cause very uneven – and very unattractive – word spacing.

- **CONVENTION 2:** Word spacing is determined in proportion to letterspacing. If letters are set tightly, word spacing should be set tightly as well.
- CONVENTION 3: Sans serif type can be just as readable as serif type if you make a few adjustments. Sans serif typefaces lack the strong horizontal flow of a serif face, so shorten the line length and increase the line spacing to reduce eye fatigue (fig. 1.13).
- CONVENTION 4: Typographic variation is another way of saying typographic hierarchy. Our job as visual communicators is to understand the material and show it in scannable, easy-to-perceive segments. Differentiating elements on the page is helpful, but too many variations are counterproductive and confuse the reader. Keep your typography simple. Develop a system of defining kinds of information and stick to it. Consistency is perceived as quality. Inconsistencies, even minor ones "just this once," are perceived as disorderly and incoherent.
- CONVENTION 5: A simple spacing system for headlines, subheads, and text imparts a regular and clear hierarchy to typographic elements, easing the reading process and enhancing the appeal of your printed piece by suggesting logic and order (fig. 1.14).
- CONVENTION 6: An 8 by 11-inch magazine page is chopped into the familiar, and dull, three-column format to accept standard ad sizes. If your publication does not run ads, you can develop a more unusual column structure. If your publication does require standard ad sizes, develop a system that allows greater flexibility on story openers, then reverts to ordinary three-column layouts on continued pages (fig. 1.15). The examples in this

chapter include many unusual story openers. In nearly every instance, the interestingness of the example disappears when the page is turned to the story's continuation: the exigencies of selling ad space requires a more traditional format.

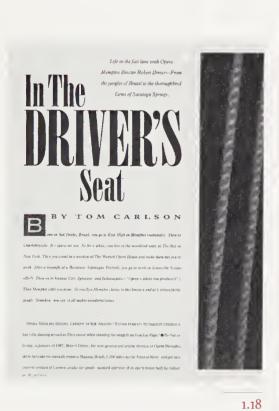
- CONVENTION 7: When designing with type, consider the audience. Selecting a typeface is much like selecting clothing: you neither want to look too peculiar nor exactly like everyone else. Who is the intended reader? Under what conditions will the publication be read? From how far away will it be read? Is it to be scanned for tidbits, or is it to be read from start to finish, like a novel? These factors will help determine the typeface, type size, column width, and line-space configurations. Author and design consultant Jan V. White calls this "considerate typography."
- CONVENTION 8: Solutions to typographic problems are built in if you pay attention to communicating clearly. Typography becomes confusing and actually interferes with the message when it is manipulated for its own sake as a self-conscious art form.
- **CONVENTION 9**: Type is meant to be *read*. Use your own common sense and clear thinking to make your type as readable as possible.

Text can be made more appealing by manipulating six components:

- line spacing
- position on the page
- columnar structure
- shape
- relationship with imagery
- contrasting typeface

The following examples illustrate each of these ideas. They are offered as starting points. Once you begin thinking about unusual text settings, you will invent solutions that uniquely satisfy your particular needs, while still serving the needs of readers with clear, easy-to-read typography.









Line spacing

1.16

Open line spacing has an informal look, which is exploited by beginning and ending the columns at different heights. These casual starting points are balanced with a clear underlying structure, giving the spread great beauty. Note that the lefthand edge of each of the text columns, the caption, and even the byline each align with an initial at the top of the spread. UC Santa Cruz Review

1.17

This left half of a spread opener has an open (10/16) text setting; subsequent pages use tighter, more expected halfpoint (10/10) line spacings. Open line spacing hooks a casual browser into the story because it makes the text appear brief and quick to read. The Washington Post Magazine

1.18

This column is almost exactly twice as wide as it "should" be - about forty characters is recommended – but look at all that line spacing. It is set in 9/25 type, supplying more line spacing than a reader could possibly need to get from one end of a line back to the beginning of the next. This, then, is pure aesthetics, and a very handsome blend of typographic "flavors." The deck is red, the byline purple, and the initial green and tan. Memphis

1.19

Dropping text out of a background requires bold type. It is also a good idea to open up the line spacing if the background changes, as in this example, which is a four-color detail of the opening spread's illustration. The background colors vary from dark red to rust, black, and mustard. Caring

Position on the page

1.20

This opener breaks its magazine's standard three-column format by floating centered in a lot of white space. The rigid structure of the justified column is contrasted with the huge w, which matches the width of the headline and unites all the elements on the page. *Pacific Northwest*

1,21

Following its standard three-column format, this publication has left the first column open on the feature story's opening spread. The opposite page on the right has a full-page photo of the article's subject.. This open column is an excellent cue that a major new article is beginning. *New England Business*

1.22

This publication has also left the lead column empty on feature openers. However, it runs the first line of text all the way across the first two columns, an impressive hanging indent. The initial cap helps the reader find the unusual starting point of the text. *Brake & Front End*



1.20



Six years ago, Nashua Corp. was failing fast, until Chairman Clough injected a dose of confidence—and discipline—to put the company back on its feet. "Perhaps it's what the United States is going through right now."

By Mark McLaughlin

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1.21





1.23

Attract attention by doing something very unexpected with the text. This article on cars as art objects is likely to engross true enthusiasts, who are probably more willing to read despite the angled baselines and reverse type. Note that the line spacing is greatly increased to compensate in part for the other liberties taken. Automobile Magazine

1.24

The wider text beneath WHERE THE MONEY GOES explains and serves as an umbrella for the twin columns of organization names and addresses. Together, the three elements act as a sidebar to the main article. Psychology Today

Column structure

The format of this publication calls for two 16-pica-wide columns and one 9 pica column per page. The 11/12 text is always placed in the wide columns. Captions, pull quotes, and postage-stampsized photos are run in the narrow column, creating a natural content division for the reader. The structure is wonderfully adaptable: the narrow column can be placed in the center as shown, or to the left or right of the twin text columns, keeping this publication's pages exciting and fresh. The Diamond

A Day in the Life of a Process

0

When doubling the width of a column, enlarge the type and add line spacing, as in this example. Readers are willing to read that first paragraph – it looks so short – and then subconsciously decide whether to continue as they begin the normal text setting. The initial cap is printed in a rose red color, pulled from a detail in the color picture of the editor. European Travel & Life

1.27

This example also has increased line spacing to accommodate the particularly wide column treatment. The editorial never contains visuals, but this single extra-wide column treatment manages to convey some typographic personality nevertheless. Textile Rental

Exaggerated margins between columns create this page's personality. The illustrations are printed in bright orange and black and the bullets between items are red. San Francisco Focus

EDITOR'S

About This Issue

ECENTLY I HAD LUNCH with a British friend, and she happened to ask what was coming up in the magazine. The first thing I mentioned, since it was the story I was most excited about and because of my friend's nationality, was this month's profile of Sarah Ferguson, the duchess of York. "Really," she said in that way the British have, "well then. lovely." It wasn't very difficult to pick up that my friend obviously had

some opinions of Fergie. No surprise, Everyone, at seems, has some opinions of the royal lamily and lately about Fergie in particular. There's an almost limitless fascination with the royals, especially the young royals, and Fergie is now the most interesting of the group. She has brought an exuberant personal style and a sense of playfulness to a family that could certainly take themselves a little law considerable properties. ss seriously.

My friend's feeling about Fergie was, in a word,

ambivalent. "I mean I do like the fact that she's so relaxed in the performance of her royal obligations, but I must say she is a certain $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{4$

write Americans wonder what all the files is about. There is something more important, however, than behavioral questions or questions of royal style. And this is pointed out by Ingrid Seward, who covers the royale see the?

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1.26

Editorial



PLISE

What Fire Fighters Know





Rebel Art

When the Earth Cracks Open

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1.29

Alternating narrow and wide columns are used to convey the idea of dieting in this spread. Four different column widths are used, with the text reading continuously from one column to the next. Note that all text is set with the same open line spacing, the most appropriate for the widest column. *Shape*

1.30

Doubling the column width makes one of three articles stand out because it is different – it has become an anomaly. A wider measure does not always require increased type size or line spacing. Here the text is readable because, though the line length is long, the copy is relatively short. The extra white space surrounding the copy block also helps. The margins between columns are 1 picas wide, and there is a great deal of space carefully and consistently inserted into the headline units. New York Woman

Shape

1.31

This example illustrates the use of white space to maximum advantage. The text's shape acts as its own illustration. *Time*

The shape of the paper itself can affect the text treatment. This publication's elongated shape is made of several panels, accordion-folded to fit in an envelope with monthly electric bills. The format allows for as few as three panels or as many as six panels, determined by the quantity of material to be included. Edison News

1.33

Putting type in a box that is completely surrounded by image is called a mortise. This mortise is shaped to echo part of the background image and forces the text into an unusual shape. Each line is set justified across the same 28-pica measure and indented in increments of 8 points. The result can also be achieved simply by cutting the repro with a razor and sliding the text lines over. Normal

1.34

Allowing columns of text to hang loosely at the bottom provides a natural place for a series of photos. The one photo/one column relationship and repetition of size unifies this spread. East West

Edison News





1.32



THE RATINGS GAME









On the Waterfront

A mong Michael Franciers by a peofation of pulse in the Autority of the Company of the Compa

1.35

A Cure for the Fear of Frying?

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1.37

1.35

Text squeezed into a narrow vertical column almost becomes a long caption and therefore is very well read. This type had to be set flush left/ragged right because its measure is so narrow. Had it been set justified, it would have had awful letter and word spacing. Notice that the photos are as tightly cropped as the text, binding the elements on the page together. *Continental Profiles*

1.36

The slanting left edge of this text is a regular treatment in this employee publication. It is much easier to read than a ragged left edge because there is some degree of regularity here – the eye knows approximately where to begin the next line. The huge initial s and the text share the same angle of stress, and the initial slightly overlaps the photo, unifying the three elements into a single visual unit. *All About Us*

Wrapping text around an image

1.37

An intrusion into a column of justified type is highly visible. Ordinarily, a pica of space between the image and text provides the right amount of separation. In this case the text-free left-hand column's white space permits a more generous 2-pica space separation. *Hippocrates*

1.38

Wraparounds look best in a justified text setting. The eccentric column edge becomes more visible when contrasted with a clean vertical opposite edge. Wigwag regularly uses a wraparound, sometimes having more than one on a single page. This is not nearly as difficult as it once was, because desktop page-makeup programs can pour the text into predrawn shapes. Nevertheless, it is always necessary to go back and check word spacing for unattractive gaps on extremely short lines created by wraparounds. Wigwag

A more casual and easy way of wrapping text is to interrupt the copy and insert a visual, as with the SUPER CARD here. It looks like a wrap because the corners are tucked into naturally occurring gaps in the type and because the text is set flush left/ragged right. The visible grid and two large white spaces also help. Printed in several screen tints of two colors. Connecticut Lifestyles

Contrasting typefaces

1.40

Trade publications almost always have a page listing personnel changes. The secret to making such a page work is to have the names pop out of the surrounding text so the page can be easily scanned. This example works because there is sufficient weight contrast in the names. Children's **Business**

1.41

This page is from an article reprinting various quotes about AIDS. Each quote is given a different typographic treatment, helping the reader understand that each is an independent item. It also invites the reader to become involved. Art New England



1.39



1.40

Lorry Kessler, Executive Director, AIDS ACTION Committee of



applying for life, health or disability insurance, both group and individual, care of families and therefore receive inint of the policy. This decision will have serious impact on any HIV-positive adequate medical care and support. We is seeking insurance as the insurance campanies will in all likelihood refuse to underwrite cannot overstate the need for services dees for HIV-positive individuals or will limit coverage to exclude AIDS-related coverage AIDS, The Law & You, AIDS ACTION Committee brochure

Women with AIDS/HIV ore often toking signed specifically for women and children.

en have played a rale in the AIDS epidem since the beginning. As nurses, therapists, social

the professionals in these fields, but also because

by and less phobic of working with gay men.

Rhondo Linde, Ph. D. Coardinator al Mental Health Fraining and Research Feavoy Community Health Center

Jennifer Walters, Director of Community Services

Beyond all ather reasons, the battle to prevent the spread of AIDS is being lost because there has been no presidential leadership. Neither farmer President Reagan nor President Bush has sought or backed a national AIDS strategy. To conquer AIDS, the United Stotes, olong with the other nations of the world, must make a fresh commitment to prevention and treatment in the 1990s.

he was his mothers favorite. he was his touchers fiverite. he was all the girls favorites too cause he was so pretty and dressed so cool. he Liked to take it up the butt. he died from in 1982.

We treat AIDS like any other life threatening disease.

Johann Leventhal, Director of Public Relation
Phoenia Matual Life Insurance



Good Times, Bad Times

Sometimes, even after you've made a fortune the size of Shepard Broad's, life can play tricks on you lish slipping you the biqued sourcities froud in Instary.

AL BERTS TOTALLA

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DETROOP 1966 TAKETS BAY GIST

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1.42 Wid

Wider columns need bigger type and more line spacing. The text on the opening page of this article is 12/15 by 24 picas and converts to this publication's normal 9/11 by 13 picas on subsequent pages. The first page's enlarged text looks palatable and easily read. The hope is that by the time the reader turns the page he is too deeply involved to quit the article. *New Miami*

1.43

Begin reading this example at the bold lead-in. Continue down the left-hand column, which is printed in purple ink, and then move to the right-hand column, which is printed in black. This treatment offers an unusual reading experience, and it must have been used for that reason alone. *The Face*

1.44

Sitting amid longer stories set in serif type, the *BRIEFLY* segment is set in Futura Extra Bold and printed in purple ink. The one-two punch of subhead/story length and contrasting typeface demands that this be read before either of the other two stories. *Tampa Bay Life*

The text at the top of the pages details business developments of this corporation; the text at the bottom reviews marketing decisions. They are differentiated by column width and typeface. Such typographic differences help the reader understand that there are different kinds of information on the same page. *Bandwagon*

1.46

Clear typographic contrast separates this sidebar article from its partner. Pulling part of the article out and creating a sidebar shortens the main text and gives the browser one more opportunity to enter into the copy. Breaking the copy into three short segments delivers on the headline's promise. *Psychology Today*

1.47

A marvelous way of drawing the reader into a story or breaking up text is to begin large and reduce the type size in successive steps. This technique also eliminates the need for heads, though the first few words must be well chosen. The initial cap signals the starting point to the reader. These two examples, taken from different sections of this magazine, show how the technique helps define its personality. Brake & Front End



1.45

The Key to Successful Therapy

Setting specific, measurable goals is the most effective approach. A clinical psychologist explains how this two-stage

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To get the most not of thereopt it's important to understand their the print need species. There years generally start with what we rall our wafer into a partners and the species answer to the use of thereop, operation. Why now? What, we selestrarelives, topped the scales? What happened that brought the main or weight to this partnershall of

here at this parts state time? We'ry it come up with a some sort of answer by the end of the first interview. Doug so helps so make a lob left dampined in Maril Swimin, which in tain often suggests a specific frediment. Moreover, as we consulted actions and move research, better diagnoses should lead to more effective therepies. The movest for what now? also makes at more apparent exactly what the chent needs and expects from w.

and expects from or.

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Long-Term Goals: The Important Next Str

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One recent client. Therafilter Sand good example of how the process works come through her devoce successfully. a new apartment and was Hutching of the salt. After 211-some sessions, we work so the lond of lattere she wanted. If was the first union to the late Sandta rold me, that its, tell truly responsible in their own tuture. The experience was both heady and highliaming.

"Ted always mode the lag decisions," she explaused. "I guess t plaused. "I guess t ham In a wat. I can Refure You Choos."

> Ill me What up 20 pour gener on methods? Evan after you are Smalln, had Smalln, had He Li Bern-Fritzer. Darwer of the small properties of the small properties of small properties of the small properties of the public of the small properties of the public of the small properties of small properties of properties of the small properties of properties of the small properties of properties of small properties of properties of properties of properties of small properties of properties

Does your (hezapial believe in partnership? Most thresplate over lest claret larse very right to be clearly involved in all phears of their threeers, from the setting of goods to agreeting on the type and length of thereby. If the first lifer splat abjects to such a shered approach, consider taking your business elsewhere.

If Are you looking for an evaluation or therapy?
If you want is prod existent adjustive in a dispute over
child custedy, say, or would like it is know whether
Lucke Harry is competent in canage his millions,
what you are saking for is an evaluation. If your
cell is it is thermal to a personal problem, or for
example clark problem, it is therepy you're at at.
An evaluation generally implies that the

r some purpose atter than that ear, Beware of a erapid who is witting I o give his professional ultion but I set 'really competent to that a reato avoid such problems, try to talk to a line solat phone belore you set up to lermal in arriew. eat way, you both understand (ust what you ere eating about, what you want done and whether



Product Showcase

LOSSIONES CONTRACTOR

I TARRITANI CARLATANA

1.46



ntunately they were able to locate the correct maser CV point housing the same day A third trip was made to the drivetine shop to fetch the exchange driveshaft assembly and ance again I went through the installation drill by the book

And once again. I ran into a mar, The appart shaft in prefettly, but the replacement driveshaft assembly waxn't quire he same length as the orapizal it was abbut three-quarters of m unto two short I didni solvies the difference until I ightered like that nut. When the other than the short was a superior of the short way. I didni solvies the difference until I ightered like the short ball an inch. The variety like inner CV jent pulled out of the transactic shout ball an inch. The pullers on the input shaft till capard the differential, but it was obvious the condition would lead to problems

Here's why

The inner CV yoint is designed a plunger in and out to compensate for it in pan and down motions of the suspension Cos late-model Chrysler applications. It inner CV yoint is springipated a printing purbes against the directable in maintain terrison. This feature is approach to hold the inner CV joint in place while preventing it from walking its are also also considered with the control you will be preventing it from walking its are also considered.

- In "disappear as a second of the control of the

To perform his function properly, the safety of the performance of the

If the shaft is too short on the oth hand, the driveshall assembly will if fally extended and it the tripool riding, against the rothermost edge of the hou ing and pushing against the retaining to tasts that hold the year to opposite the relation to the control of the hour opposite the relation of the result of the result

shaft will jerk in and out of the transactive with every motion of the suppersion, in stead of the joint plunging as it is sign posed to This accelerates wear on the transacte shaft seal, piconotes fluid relating on may damage the speed ometer cable drive gear and/or sphines or the differential side gear. If may ever the differential side gear. If may ever the differential side gear.

load to lass of deriver if the shaft pulls out in enough to discappe the spitzer. So, I had to make a decrame about my shart shaft. I could be make a decrame about my shart shaft i could be considered through the shaft will be considered through the shart would probably have to be extered through a feed to, I could use a little assurted to work affect. On could use a little sound to shart which would make be parts done who was not eitherested unamaked as which was not eitherested in making a sale that making sure had the right parts—but a shart would be considered through the right parts—but have been a single parts after who we can be designed to the could be considered that the shart which was not eithersted in making a sale that making sure had the right parts—but the could be considered that the shart was not exceed to the shart which was not exceeded to the shart which was not to be shart with the shart was not a shart was not a shart was not a shart with the shart was not a shart was not a

The engine and transacte is a typical transverse from wheel drive application are used ally stached at three points. I felt most moont between the front of the engine and the satheral or subtrame a right use for mount between the transacte an aderial or subframe; and a forward center mount to keep the engine from twesting under torque.

on they see I reason where down to see an see slotted holes that allow the mount be said right or left. This allows the me and transate to be repositions ightly to correct driveshaft length he right motor mount is a floating of



COS easy: Flosh triffed of use nest of the cost of the





mitry into the steering components market by BLD Products provides technicians 13 part numbers in in ner tie rods and believe for both power and manual rank and plintar seering systems. The components deliver extensive coverage for domestic passenger eat models, us chiding mini wass, back to 1976.

AD Frederics (14 Circle 119

D orman Products introduces Dealnt Pak TM, diader/installer 60-unit fas teber assortiments. Included are the fastest moving, automotive quality grade 5 and 8 metric lasteners. The 60 unit steef cabinet can be used on

HEADLINES



The best way to improve the look of your publication is to redefine the structure of its columns. That gets at the root of the "sameness" problem. But if making a structural overhaul is too ambitious, the next best way to upgrade your publication's appearance is to develop more compelling, more involving primary display

typography.

Headlines create the *apparent* personality of printed material (the underlying structure, or grid, actually does most of the work). As primary typography, headlines are intended to stop the reader and persuade him or her to look at the secondary (subheads, breakouts, and captions) and tertiary (text) levels of typography.

There are over twenty thousand typefaces available, some several hundred years old and still used because their proportions are so magnificent (fig. 2.01), many more recently designed (fig. 2.02). Selecting the right typeface for your needs is indeed one of the most important decisions you will make. Remember, however, that *how* you use a typeface is at least as important as *what* typeface is being used. You must consider both legibility and character when selecting a typeface.

Legibility is the ease and speed with which the reader can decipher each letterform and word. Tops of letters are easier to read than bottoms (fig. 2.03), lower-case easier than caps because the word shapes are more varied (fig. 2.04). Letterspacing and word spacing that are too tight or too loose make reading considerably more difficult. Legibility is also

affected by the choice of ink and paper colors. It is easiest to read black on white because that has the greatest contrast (fig. 2.05). Any departure from that combination must be carefully considered. Any severe reduction in contrast must be sampled beforehand to check whether creativity and expression are impeding communication.

Character is the type's personality. Some typefaces look plain or Classic or strong or gentle or FFAASSTT or **solid**. Some are quite elaborate or are designed to resemble various objects (fig. 2.06). These can be very useful in limited and specific applications, but they are not very legible, as each letter must be individually read. Appropriate uses of such typefaces include short two- or three-word headlines or initial caps set into text.

When selecting a typeface, consider the image you want to project. Match the typeface to the message. A typeface's character will be helpful, harmful, or unimportant to your message. Use special typography that conveys character sparingly, only on pages that will be improved by such treatment, as on openers for feature stories, for example. The rest of a Fish not, with this

Fish not, with thi

Fish not, with this

2.01

Fish not, with this

Fish not, with this

Fish not, with this

2.02

Wilt that he

2.03

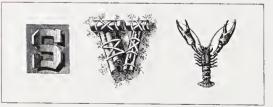
Wilt thou be gone? it is not yet near day; it was the nightingale, and not the lark pierc'd the fearful hollow of thine

WILT THOU BE GONE? IT IS NOT YET NEAR DAY; IT WAS THE NIGHTINGALE, AND NOT

2.04

Wilt thou be gone? it is not yet near day; it was the nightingale, and not the lark pierc'd the fearful hollow of thine ear, nightly

Wilt thou be gone? it is not yet near day; it was the nightingale, and not the lark pierc'd the fearful hollow of thine ear, nightly



What's in a name? that which we call a rose woul 8pt text

What's in a name? that which we call a rose '9pt text

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What's in a name? that which 14pt display

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What's

72pt display

2.07



publication must be designed with unity foremost in mind.

Some of the more elaborate display faces are not designed to be set in all caps. The letters do not fit together, and reading speed is slowed.

Display type is used to draw attention to itself and to lead the reader to the next level of typographic importance, usually the subhead or deck. Most text typefaces make excellent headline faces when set in larger, bolder form. Legible text faces run from a minimum of 8 points to a maximum of 12 points; display type ranges from a minimum of 14 points to an infinitely large size (fig. 2.07). Indeed, enormous letterforms cropped by the edge of a page can serve as a very effective visual attractant (fig. 2.08).

Selecting and using visual signals in a logical way that illuminates the relative importance of the typographic treatments will convey the message memorably while requiring little effort from the reader. Arbitrary emphasis and signal selection, however, will significantly hinder the absorption of the content by the reader — though it may look quite attractive.

Display type sends visual signals that should *demand* attention. It must have sufficient contrast to stand out from the surrounding material. Rarely does a message suffer from too much contrast (except when the designer selects too many typefaces or introduces too many slight variations that the reader perceives as confusing). But it is impossible to make a headline too much larger than text or too much bolder than the subhead. Contrast clarifies a message by making it easy to distinguish one element from another.

As a general rule, do not use more than two typefaces on one project, and do not use more than two weights of each typeface. Add italic versions of each weight, and you have eight typographic "voices," which should certainly be enough to convey any message. If you need more than eight voices, you are defi-

nitely overdefining the kinds of information you want to convey.

Attention can be caught by increasing typographic contrast using the following visual signals:

- size
- · weight
- · color
- stress
- format
- · character shape
- · character width
- density
- position on the page

If you mix these means of contrast, be aware that you may confuse the reader with unclear symbols or an unclear system.

Size: Small/large; big = important; small = less important; big = read first; small = read second.

Weight: Thick/thin; the eye naturally goes to the darkest area first, so the most important type is made bolder.

Color: Dark/light or black/contrasting color.

Stress: Vertical/angled; the letterform's stress determines whether it is roman or angled. Angled type comes in two varieties: italic, which has a complementary roman typeface, and oblique, which is a roman typeface that has been pushed sideways. Oblique type has the same letterforms as its roman counterpart. Italic type has different letterforms in its roman version (fig. 2.09). Angled type is used for emphasis within an area of roman type. Italic type suggests the touch of a human hand and is often used for pull quotes, which are direct thoughts of an individual and thus more human.

Format: CAPS/lower-case; CAPS/

Character shape: Hard/soft; serif/sons serif, shape of letterforms, and position on the page.

Character width: Narrow/wide; expanded/condensed.

Density: Solid/outline; positive/negative; tight/loose.

Position on the page: vertical/horizontal; top/bottom.

No matter which typographic contrast variation you use, it is necessary to maintain a condition of clear "normalcy" so that the unusual element really stands out. If, for example, about half a page is set in regular and half in italic type, which of the two is asking to be recognized first? Neither is in the majority, and so neither is special, and the reader is simply confused. A very wise artist named Leon Appel told me years ago about the 75 Percent Rule he followed to maintain maximum visual interest (fig. 2.10). The 75 Percent Rule is simply making sure one element is about three times bigger than any other element. It is a good way to remember to have one dominant element.

The effectiveness of display typography is not dependent on the black letterforms, but on the management of the white space between and around the letterforms. Because display type is always brief (to grab the reader's fickle attention), letterspacing, word spacing, and line breaks become very important.

The speed at which words are comprehended is dictated by their typographic presentation. Except in gross instances, the space between individual letters is only noticed when the type is larger than about 18 points. So letterspacing becomes very important in display typography and is somewhat less so in text typography. The optimum letterspacing is invisible. It is un-self-conscious. You are not even aware that letterspacing exists when it is done well.

Words are strung together to form lines of type. Word spacing is the glue that holds lines of type together. The secret to good word spacing is also invisibility. The reader should not be aware of the type that is being read but should be concentrating only on its meaning. Display word spacing is often too large, the eye leaping across too-great spaces to get to the next word. This significantly slows the eye and eventually makes the reader acutely aware

of the process of reading, at which time he stops reading and finds something less effortful to do.

How a line is broken becomes important in type that is 14 points or larger. The aim is to break for sense. A phrase attributed to Danny Kaye illustrates the point:

I'm so tired I could sleep for a week who would care to join me In saluting the glorious members of our crew.

Words have a rhythm, and the rhythm must be followed for maximum comprehension. Read the words in a headline out loud to find the natural breaks. Try not to break a headline to follow a design; rather break a headline so that it makes the most sense to the reader. It is the designer's job to communicate and present and enhance the content without losing the author's thought.

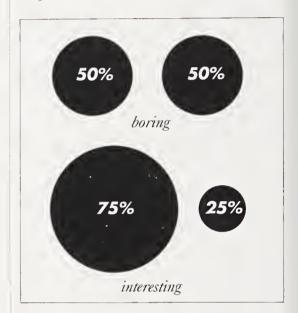
Display type (headlines and department headings) should relate in some way to the flag (logo) on the cover. For your publication to achieve visual unity, the editorial – or non-advertising – pages must be consistent in some way or ways. It is easy to develop a typographic system that uses a few variations of a single typeface. Display type is the most visible type and therefore makes the biggest impact, so typographic consistency is particularly necessary among the logo, department headings, and headlines. For example, in figure 2.11 The Treasury Pro uses Palatino Bold on the cover and for its headlines and subheads throughout the publication. This consistency gives a feeling of cohesiveness and unity to the product and reinforces the singular personality of the publication, traits that endear a magazine to its loyal readers and make it more popular with advertisers.

It can be a good idea to change typefaces for a specific feature story, to give it more emphasis in the magazine, which is a correct treatment for a true "feature," or special event. But the headline typography should then remain consistent throughout that one story.

Make headlines smaller and blacker than you might at first think they should be. If the story requires a short headline, add a lengthy blurb describing the article to supply darkness and attract the reader's



2.09



2.10



My bounty is as boundless as the sea, my love as deep

18/20

My bounty is as boundless as the sea, my love as deep

18/16

2.12

MY BOUNTY
IS AS BOUNDLESS
AS THE SEA,
MY LOVE AS DEEP

18/20

MY BOUNTY
IS AS BOUNDLESS
AS THE SEA,
MY LOVE AS DEEP

18/17

2.13

My only love sprung from my only hate! Too early seen unknown, and known too late!

My only love sprung from my only hate! Too early seen unknown, and known too late!

2.14

the flowers now that trerea's breath frighted thou let'st fall from pale prim rose Dia's wagon.

A sad tale's best for winter

Daffodils that come before the swallow dares, and take the winds of March with beauty. Violets dim but sweeter than the lids of Juno's eyes or those of Dia's trerea's breath pale prim rose that died unmoried, ere they gean behold an bright Phoebu in his strength A malady mos incident to the maids. Bold as oxlips and the crown imperia

eye. Reduce the line spacing in headlines to make them darker. Ordinarily, the rule for line spacing in display type is: "Descenders and ascenders should never touch" – unless it looks better when they do. When ascenders and descenders touch, they create a visual spot on the page that cannot be avoided (fig. 2.12). All-cap headlines in particular should have no extra line spacing because there are no descenders to fill in the space between lines. Minus leading, or removing line space, makes a headline darker and more visible (fig. 2.13).

Headlines can be structured to contrast with the text, to stand out on the page. For example, a headline can be stacked in several short lines, as in figure 2.12. Type should reflect different tones of voice. The same words presented in three lines "sound" different than when they are presented in six lines (fig. 2.14).

In two-line headlines, the second line should be shorter than the first (fig. 2.15). The short second line encourages the reader to continue on to the text because the end of one element is closer to the beginning of the next.

Headline treatments fall into three broad categories: alignment and position, contrasting type styles, and the integration of type and imagery. These three areas are illustrated by the examples in this chapter. But whatever the treatment, the best headlines are provocatively written and have a point to make. A good headline must be more than just visually attractive; it must be written to *say* something. It must be meaningful.

Treasury managers rate quality of services

Figure	Rank	Bank.	Ave. Ratin
1	1	Fat Wachovia*	4.34
	2	Norwest	4.32
	3	Mellon*	4.28
	4	Nat'l Bk. Detroit	4.26
	5	Citiberik*	4.22
	- 6	Cont'l III.*	4.20
	2		

2.16

COMPUTERS

MAKE WAY FOR HE SALESMAN'S **NEW FRIEND**

Our latest survey provides the first hard numbers on how laptops are being taken up by cuttingedge marketing companies.

THAYER C. TAYLOR, SENIOR EDITOR

"Laptops in sales have moved from the evangelical phase to the early adopters stage," says Fred P. Burke, chief operating officer and cofounder of Sales Technologies, Atlanta, which builds integrated sales automation systems around the "have capability, will travel" machines. In a recent month, Burke claims, Sales Technologies won six contracts with Fortune 100-type companies. When the company started in 1983, Burke was lucky if he found that many prospects in a year, he recalls. Indeed, signs abound that the diminutive lightweights have shed their novelty image and have embarked on the road to becoming standard equipment for field sales forces.

Roughly one out of seven marketers, 14%, use laptops in the sales or marketing area, according to a recent Sales & Marketing Management survey. Furthermore, three out of four users, 77%, say that in a two-year timeframe they'll buy more laptops, as well as boost the machine's use level.

Todd Scofield, executive vice "Laptops in sales have moved from the



depend on laptop use, the report adds. Laptops are the PC market's hottest segment. Computer dealers hisded their orders for laptops a blistering 500% in the Fort nine months of 1987, ponthly Mark and

ed information, helping him track cus-tomers and prospects more efficiently, and enabling him to make more convincing presentations. Equally important, their benefits are an increasingly

2.17 DIMENSIONS Making It to the with Teamwork

Alignment/ position

2.16

A hanging indent pokes the leading line of type into the left margin, increasing its visibility dramatically. This headline hangs into a 2 -pica margin. The Treasury Pro

2.17

Dimensions

In addition to sharp typographic contrast, this example makes use of eye-catching white space by aligning both the headline and deck flush left with the second column. Sales & Marketing Management

2.18 Headlines do not require horizontal base lines. The word TOP is dropped out of a solid red field, making it more visible.

This article is about a legendary skier, so the reader is led into the type by a line of dots suggesting a perfectly carved turn in deep powder. The primary words, *STEIN AT SIXTY*, evoke the hands of a clock and are printed in red and orange. The white space on this page is left intact. *Lodestar*

2.20

This headline and department heading combination is repeated at the top of every product review in this magazine. Each review begins on a left-hand page, but because there are as many as twenty-five pages between reviews, this very powerful treatment was developed to help the reader locate the next review quickly amid the intervening advertising. *Audio*

2.21

This headline at first appears to have been haphazardly placed, but it in fact follows its own internal structure. It is set flush left, except for the word *REFLECTION*, which pokes out to the left edge of the live area for emphasis. Notice also the excellent blend of type sizes and weights on this page: each variation helps the reader perceive a difference in the kind of information being expressed. *Golden Years*



2.19





scat the section floor, where the best terms were."

This space on sets of a learny root and duting or in a seen, root at the first of the house. Daws a narrow halfass, you fail the set chen, Lothi - on, adressing room and two smaller best ones. Teel living, arma equals approximately. 1500 feet, and Bermann set out the create the illusion of spat consumes within numeric confines, be created the set of opportune control. It is plan cauled for the







Jussey high school drupout arrived in Hollywood, twenty years infor he turned moving sers? heads with a lift part in a motorgede-sagar of two dope deiders; thirteen years after winning his first Oscar for playing a misfit in an insane asylinu.

2.22

This is a very interesting combination of centered, flush-left, and justified type. The centered NETWORKING FOR POWER bisects the page, separating the headline above from the text and subhead below. The headline is the same typeface as and aligned flush left with the initial cap in the text. Personal Computing

2.23

What a magnificent study in verticality! The H and II of HAWAII are enlarged and mirror each other. The AWA is palindromic (the same forward and backward) for more symmetry. SUBTLE SECRETS has been heavily kerned to match the visual width of HAWAII, and the subhead has been set centered. American Way

Creating a headline column by carefully filling each line to full measure is a much used and never boring treatment. This headline is sized and the typefaces chosen so that each line comes to full measure, in this case 30 picas. DEALING and JOKER, printed solid purple, are condensed variations of the same sans serif type family as the expanded and letter spaced WITH THE, printed in lime green. Blockbuster

These mini-headlines introduce separate segments of the editor's message. Printed in Columbia blue, the all-cap, bold, sans serif setting contrasts admirably with the text. The flush-right setting binds each headline clearly to its text. Columbia

2.26

This simple yet very strong headline works because each line is sized to the same width, creating an effective alignment and increasing the visual impact by creating a recognizable shape. Heavy, sans serif type defines each line clearly. Printed in two shades of tan on black with fullcolor photos. Lodestar

2.27

MAKING A STATEMENT wraps around the bottom left corner of the photo, with the subhead aligned flush left with the spine of the *E* and the vertical edge of the photo. Such clear relationships separate real typography from mere type use. Printed in deep red and black with the photo as a duotone. GP Growth

Getting Out the Word

our acquaintance with 70,000 readers who may not have heard from us since June of 1988, the last time we mailed Columbia Magazine to the entire alumni body. We're delighted to add such a large contingent of discerning readers to our mailing list for this and

readers to our mailing list for this and future issues.

Some history; Columbia was established in 1977 by the Office of University Development and Alumni Relations. We began as a quarterly mailed to 30,000 alumni donors and friends. That number grew steadily as the percentage of donors increased, and the frequency of the magazine went up, too, to six times a year.

Last summer, with the support of Peter Buchanan, vice president for

University Development and Alumni Relations, and our other colleagues at UDAR, we developed a min to send keeps you informed about Alma Mater.

Thin PEOPLE Thanks to the people WHO BRING who keep our alumni records tidy we have COLUMBIA some idea of who you are. Let me reciprocate and tell you about us. New to our masthead as publisher of Columbia Magazine, though not new to our operation, is the aforementioned Peter McE. Buchanan. A graduate of the Business School and Teachers College, Peter has been vice president since 1982, his second stint in the University administration (he was here as vice president in the 1970s before leaving for a similar

post at Wellesley College).

Also new to our masthead, though again not to our operation, is Bill Oliver, listed among the members of our advisory committee. Many of you know Bill from his long service to the Florence Keller, art director, has been with the magazine since its founding 13 years ago (for two years before that she was a senior designer in the Office of University Publications). She's overseen redesigns as well as some technological transitions, most recently the switch to computer publishing.

III. I've been with Columbia itst Job since 1979, loving a job in the that has taken me on a WORLD tugboat ride up the Hudson River, to the laboratories of world-renowned geneticists, to operating rooms at Columbia-Presbyterian Medical Center, to speeches and seminars by the likes of Leon Lederman, the Dalai Lama, Eudora Welty, Vaclav Havel, and hundreds of others. My husband, Peter, a lawyer who slaves daily over securities regulations, save to in the world

2.25



2.26



A GOOD FIT, A NATURAL FIT

MARKET PHIP



By the of the country meant apportunity to the country of the coun

ndise openis for the relation of the following the followi



2.30





2.28

Headlines can be bound to a curved base line, which is highly visible here. This great green snake of a headline continues throughout the twelve pages of this issue, propelling the reader from spread to spread. It is an effective way of ensuring each page is seen. *Interface*

Contrasting type styles

2.29

Contrasting typefaces, in addition to width alignment, are used here to great effect. Notice that the overscore's width matches the photo's. *BP America Scene*

2,30

This headline/subhead combination uses vastly different members of the same type family, and the all-cap treatment contrasts with upper- and lower-case. The -point rules and flush-left/ragged-right setting give the type a simple, clean environment. *Medical Economics*

2.31
Headlines need not be huge to be noticeable. This magazine uses a consistent sinkage of 13 picas at the head margin, giving the relatively small 18-point headlines visibility in a great deal of white space. Architectural Record

Like the previous example, this headline is not set in very large type, but it is made quite visible by leaving generous white space all around. Caring

2.33

The headlines reside in a 15-pica-wide column to the left of the wider text column. This formula never varies, making a quick scan of headlines easy (but this requires very sharp and appealing headline writing). USCEA Info

2.34

The extreme verticality of the all-cap headline contrasts with the horizontal flow of the very bold text. The vertical/ horizontal playfulness extends to the use of rules (printed in red). UCLA Magazine

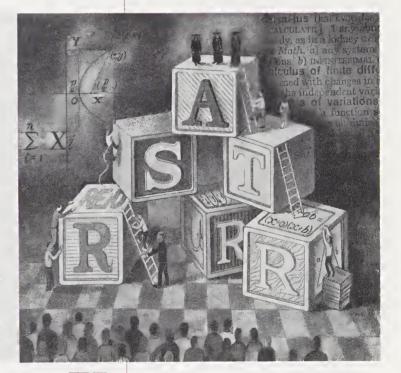


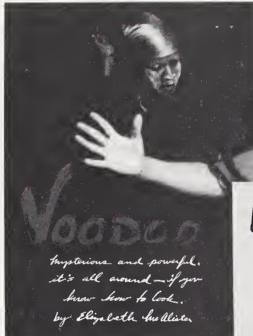


2.32

2.33

Galning





the HR Profile

2.35

2.36

NEWS BREAK

There is an obvious contrast (which is the best kind!) between the headline and subhead typefaces in this example. But also at work is the magnificent contrast in column width between the display type's narrow area and the over-twice-as-wide text columns. Personnel Journal

2.36

Hand lettering is appropriately used on this opening spread for an article on the occult. The same "typeface" is used for the initial caps in the text. voodoo is printed red, and the deck and byline are dropped out of the full-bleed photo. New York Woman

2.37

Here the contrast is between occupied and unoccupied space on the page. These headlines pop off the page because they are bold, they are bigger than the text, and because a system has been created whereby white space is guaranteed to surround them. The rules are printed in pale purple. Such clear segmentation of the page makes it easy to scan and immediately informs the reader of the length of each item. A consistent headline treatment also makes the job of putting the publication together much easier: the editor can concentrate on writing rather than inventing typographic systems. AT&T Focus

Bigger and bolder headline type makes itself visible, but this page is further helped by having a 10 percent black screen tint behind the type only, which makes the photos seem to pop out because their lightest areas are lighter than the field on which they appear. The horizontal rules are printed in whatever second color is chosen for that month's issue. *InterView*

2.39

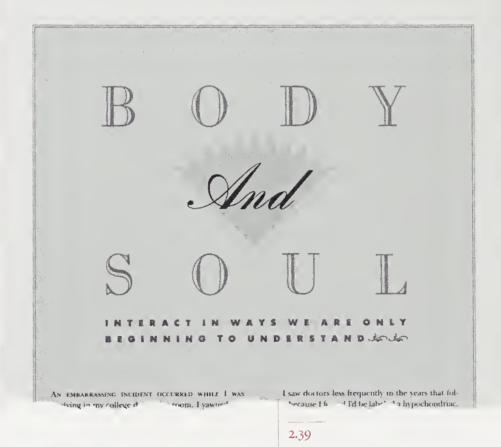
The all-cap, roman inline type printed in light brown contrasts with AND, printed in black over a pink shape. BODY and SOUL are letterspaced to match the width of the subhead and all type is centered above the text, making a formal presentation. The opposite page of this spread is a full-page color photo. Caring

2.40

The w was chosen to echo the scalloped ruffles of the wedding gown shown on the facing page of this opening spread. The initial is well-placed and integrated with the entire headline, not only with the expected last line. Strong typographic arrangements such as this can and should be used on subsequent pages of an article to bind the story together. Unusual initials can be found in clip books or bought as transfer type. *Pacific Northwest*



2.38







(Not to mention the Circus Maker, the Vexillologist, the Windsor-Watcher, and the Party Man) By SUZANNE WILSON

2.41



2.42



Type and image integration

2.41

The asymmetrically set headline is complemented nicely by the leafy flourish, which is run in red. The subhead is centered in contrasting italic type. *New England Monthly*

2.42

One way of integrating headline and imagery is to alternate them in a rhythmic pattern. Each of these eight square halftones is shown in full and discussed on subsequent pages of the article. KCET Magazine

2.43

Type can be used as imagery. This and similar effects can be created with a stat camera, with special equipment that some typesetters have, with software programs on a Macintosh, and even with an ordinary photocopy machine. Use typographic gimmicks with discretion and only when the effect is directly related to the point being made, as it is here. *Children's Business*

Another example of type as imagery: the type treatment reflects the meaning of the words. This headline was printed in blue with black text and rules in the original. *Fleet Norstar Directions*

2.45

This elaborate and carefully crafted headline becomes artwork with its handsome letterform relationships and use of screen tints (red, yellow, and various shades of gray add depth to the original). The headline treatment is repeated atop every page as a story header, an excellent mnemonic device for a long series of pages filled with charts, as in this article. *Florida Business Southwest*

2.46

This headline is augmented by a simple form of a grand piano, which immediately telegraphs the subject of the article. The piano shape is then repeated with every initial cap. *American Way*

The equilibrium and the management of the state of the st

2.44



2.45



G RAN D

Fort Worth's Yan Clibura competition is held easy once every loss years Each time, the winners make it big.

BY OSIN 1 4:534

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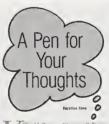
of the control of the

d.—She meable in early break, just be to love be of parture from New York. A relief Brotch activity manager Jacour.



Norstar Bank, N.A., Hosts Western New York Shareholders





2.48

2.47

2.49

Placing the headline inside a shape effectively conveys its message if the shape buttresses the meaning of the words. This shape, printed in red with black type, is well chosen because it is bannerlike and suggests festivity. Life Association News

Another headline in a shape, this time printed black on 40 percent black screen tint. Once again, the shape supports the idea conveyed in the headline. Fleet Norstar Directions

2.49

Transforming the headline into artwork can be very creative. This headline was produced on a computer's color printer, and the various copies were torn and placed on top of one another. The final is red, green, blue, and black, with a fullcolor illustration of the boxing glove. Wigwag

Champion for Bismarck

It is ordinarily not a good idea to drop type out of a photo – or to surprint it – because the type may become difficult to read and tends to spoil the believability of the image. Nevertheless, if type is to be placed on a photo, be sure to put it in a relatively empty area, as in this example. And if the copy concerns rain, put the type in the sky! *Hamilton Spirit*

2.51

It is much more convincing to put an image in front of the type, being careful not to so obscure the letters that they cannot be read. This treatment makes the objects appear more real: things cover other things in reality. The headline is dropped out of a blue box to allow the foot to cover it without obscuring the type. *PassWord*

2.52

Type can relate directly to an illustrative element without touching the art. This is a very gentle wraparound, formal piece of typography made very handsome by using shades of umber and green found in the color photo that jumps the gutter. *New York*







SUBHEADS

If headlines are the enticing worms that persuade the casual browser to stop by, subheads are the hooks that ensure the reader risks valuable time by reading the first paragraph of the text. Subheads are important tools that can convince the reader to continue by expanding upon and explaining the headline. Headlines,

being brief, may convey enough to stop a reader but often do not contain enough information to give the reader a reason to start the text. A well-written subhead explains its headline and intrigues the reader into continuing on into the text. Headlines that lead to subheads that lead to text are more effective than headlines that lead directly to text; the reader wants sufficient information before committing himself to a sampling of the text, which takes time and is work.

Because subheads are considered secondary typographic elements, they are read after the headline but before the text and captions. They must therefore be set in a typeface that is bigger or bolder than the text. Good typography enables the reader to understand clearly the order of typographic elements. Copy should be broken into three levels: primary information should be in the headlines, secondary - or clarifying and illuminating information should be in subheads or decks, and tertiary (third-level) information should be in the text (fig. 3.01).

This basic structure can be varied somewhat. For example, subheads can be replaced by pull quotes or breakouts, or captions can be intended as the primary typography since they are often read immediately after the photos are scanned. Generally, however, the headline/subhead/text hierarchy is the norm because it serves the reader well with its familiarity based on sound logic. The unending visual variety of subheads can be classified into two basic forms: subheads that appear outside the text area and subheads that appear within it.

External subheads are primarily decks, which appear immediately below the headline (fig. 3.02) and further explain the content of the story. Another type of external subhead is the floating subhead (fig. 3.03), so named because it is placed alongside the text in the margin and requires some degree of surrounding space and clear typographic contrast in size or weight to be visible.

Internal subheads are usually breaker heads, which appear periodically in the text to break it into bite-size pieces (fig. 3.04). Breaker heads are brief synopses of the following paragraphs of text and, as such, should be provocatively written to catch the eye of the casual browser who managed to avoid being drawn in by the lead headline. Editorially, write breaker heads like the five-second news teasers that run during the commercial breaks in your favorite prime-time television show:

Headlines are primary typography

Subheads are secondary typographic elements

> Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But if you mouth it, as many of your players do, I had as lief the town crier speak

3.01

- @ -

Headlines are primary typography

Decks are subheads that are placed directly beneath headlines

S peak the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But if you mouth it, as many of your players do, I had as lief the town criet speak my lines. Nor do not asw the air awfully much with your hand, so thus. But use all gently for in the

3.02

Floating subheads live beside the text...

to you, trippingly on the tongue. But if you your players do, I had as lief the town creer speak my lines Nor do not saw the air awfully much with your hand, so thus. But use all gently for in the very torrent, tempest, and as I may say, whirlwind of passion, you must acquire and heget a temperance that may give it so much smoothgive it so much smooth-

Speak the speech, I pray you, as I pronounced it

ness.

Oh, it offends me to the soul to hear a robustious periwag pated fellow tear a passion to

which requires dedicated space

dumh shows and noise.

I would bave such a
fellow whipped for o'er rellow whipped for o'er doing Termagant. It outhereds Herod. Be not too tame either. Pray you, avoid it at any cost to your for in the very torrent, tempest, and as I may say, whirlwind of passion, you must

passion, you must acquire and heget a temperance that must you, trippingly on the tongue. But if you mouth it, as many of you must passion, you must acquire and beget

tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable

tongue. But if you mouth it, as many of your players do, I had as lief the town crier speak my lines.

Breaker heads are inserted into running text

Do not saw the air awfully much with your hand, so thus. But use all gently for in the very torrent, tempest, and as I may say, whirlwind of passion, you must acquire and beget a temperance

smile and say, "This is no flattery."

Flush left, no indent

Hath not old custom made this life more sweet than that of painted pomp? Are not these woods more free from

Bold lead in Hath not old custom made this life more sweet than that of painted pomp? Are not these woods

Deep indent with text

Hath not old custom made this life more sweet than that of painted pomp? Are not these woods more free from peril than

Hanging indent

Hath not old custom made this life more sweet than that of painted pomp? Are not these woods more free from peril than

Hanging indent lead in Hath not old custom made this life more sweet than that of painted pomp? Are not these woods more free from peril than the en-

> Breaker with a rule Hath not old custom made this life more sweet than that of painted pomp? Are not these woods more free from peril than

BREAKER HEAD IN A BOX

Hath not old custom made this life more sweet than that of painted pomp? Are not these woods more free from peril than

This flush left breaker head pokes into the text

Hath not old custom made this life more sweet than that of painted pomp?

Are not these woods more free from peril than the envious court? Here feel we safe from the

THIS CENTERED **SUBHEAD POKES** HALF IN AND

Hath not old custom made this life more HANGS HALF OUT sweet than that of painted pomp?

Are not these woods more free from peril than the envious court? Here feel we

thick upon him. The third day here comes a frost, a killing frost.

> Breaker heads that run longer than one line interrupt the text's flow

When he thinks, good easy man, full surely his greatness is aripening, nips his root, and then he falls, as I do. I have ventur'd like little wanting child

thick upon him. The third day here comes a frost, a killing frost.

USE 2nd COLOR IN BREAKER HEADS

When he thinks, good easy man, full surely his greatness is aripening, nips his root, and then he falls, as I do. I have ventur'd like little wanting child

thick upon him. The third day here comes a frost, a killing frost.

Lead ins

are entrances into the text. When he thinks, good easy man, full surely his greatness is aripening, nips his root, and then he falls, as I do. I have ven-

3.08

thick upon him. The third day. comes a frost, a killing frost.

18pts

Add half a linespace

When he thinks, good easy man, full surely his greatness is aripening, nips his root, and then he falls, as I do. I have ventur'd like little wanting child

3.09

thick upon him. The third day here comes a frost, a killing frost.

Position a breaker head closer to the copy that follows than to the preceding text

When he thinks, good easy man, full surely his greatness is aripening, nips his root, and then he falls, as I do. I have ventur'd like little wanting child

3.10

they provide just enough information to intrigue and make you want to stay tuned to hear the rest of the story.

Breaker heads offer myriad typographic possibilities. Shown in figure 3.05 are several fundamental styles that can be applied to your publication. Be sure your subheads and headlines agree in style.

Here are a few observations about breaker heads:

- Using punctuation at the ends of breaker heads creates a tiny pause in the reader's mind, giving a reason not to continue into the text. Do not punctuate!
- · Because breaker heads that are longer than one line can interrupt the flow of the text column, they should be used judiciously (fig. 3.06).
- Contrasting color will make breaker heads more visible (fig. 3.07).
- Lead-ins are breaker heads in that they interrupt the text and give the casual browser an entrance into the article (fig. 3.08). Choose provocative wording for a lead-in, or the result will be the same as an inherently meaningless initial cap: a mere focal point on which the eye may land (which is still better than endless uninterrupted grayness confronting the reader).
- Do not indent the text immediately after a breaker head. The typographic difference between subhead and text supplies sufficient contrast to signal a new idea.
- · A breaker head should generally have a half a line space added above it, not a full line space. A full line space looks too big, chopping the column into segments (fig. 3.09).
- Breaker heads describe the copy they precede. They should therefore be positioned closer to the text they describe the text that follows – than to the text before them (fig. 3.10). That proximity signals to the reader that the breaker head describes the following text.

Like headlines, their typographic cousins, subheads have great potential for effective communication. Their important function as the secondary level of typography helps convert a browser into a reader.



Vintage Alun



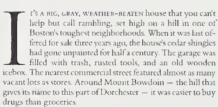
3.11

3.12

NEW ENGLAND

The Lives of a House

In the story of one home in the Dorchester section of Boston, you can see the history of urban New England



gives its name to this part of Dorchester — it was easier to buy drugs than groceries.

But Gerard Hurley and his wife, Iris DuPont, were willing to overlook a lot. As soon as they drove up to 7 Bowdoin Avenue in July of 1986, they knew they wanted to huy it. There was nowhere else in Boston that an arport skycap and his wife could get a renovated eighteen-room house for \$150,000. Hurley and DuPont soon learned that rents from its two apartments would help to pay the mortgage. And they knew that the house held the promise of a different kind of life, where two people who had grown up in housing projects could hve in a mansion on top of a hill. 'Td never had a patch of grass," says Gerard Hurley. Gerard Hurley.

Most of the old Victorian mansions around 7 Bowdom

Avenue had long since declined or been torn down. Where mowed grass had once lain like a carpet on the hill's little green, now there was nothing but an ahandoned park and the shadows of old paths. Burglaries were frequent. One week after moving in, Hurley and DuPont were robbed. "We were norm moving in, runley and Duront were roboted. We were told that it's part of the initiation process, "Gerard remembered. Nonetheless, there was a sense of potential renewal in the air on Mount Bowdoin as well. Some realtors coveted the down-at-the-

BY HOWARD HUSOCK

NEW FUGLAND MONTHLY . 31



Subheads external to text: decks

3.11

A typically structured – though particularly handsome – deck appears immediately below the headline. Its purpose is to clarify the meaning of the head in such a way that the reader is compelled to begin reading the text. Volkswagen World

This wall-to-wall deck is so named because it extends fully across the live area of the page. It is positioned in the most natural place, between the headline and text, and it is sized to be read in that correct sequence. This 1-2-3 structure has been used for centuries because it works. UC Santa Cruz Review

A centered headline above a centered deck, whose centerline aligns with the right margin of the text. This works because of the empty space in the outer margin. New England Monthly

Another standard deck arrangement, centered below the centered headline, is personalized with fun type for the headline and caps with small caps in the deck.

Printed in purple, lime green, and red.

Tampa Bay Life

3.15

A deck can be placed above and still be read *after* the headline. Provide sufficient contrast between the two, and use an initial cap at the beginning of the text so the reader knows where to go next. *Outside*

3.16

This headline and subhead sandwich a heavily boxed photo. The Futura Extra Bold is used to create a clear hierarchy: the largest type, in all caps, is seen first; the smaller upper- and lower-case copy is seen second; and the smallest setting, the light text, is read third. This typical treatment is made distinctive by the well-spaced justification (note that the last line of the subhead fills the measure). *Children's Business*



3.14

Outsid

Too many Alaskans have been spoiled by oil money and their own myths. They've laken their state dividend checks, lived off the fat of the land, and let the oil companies get away with midder. Now they're getting paid off by Exxon, feeling used, and refusing to take any of tile blame.

In it time they grew up?

SHAME ON ALASKA

BY CHIP BROWN

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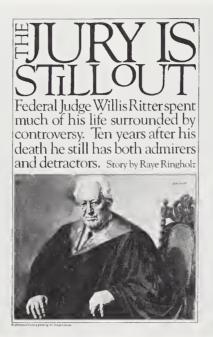
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PEOPLE CAN MAKE UP

3.18



3.17

Shakespeare's Man In Town

3.19

BY MICHAEL DREXLER

INMI PRILIMEN, armen disverse of the local tester in the sould above the most lake. There is bettind and one of the few disverses in the sould who can make a Shake-persona production on like a Indiet.

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An effective way of uniting the head and subhead is to set them to the same width. The impact is strengthened by also matching the image's width, then surrounding the whole design with a box rule. Lodestar

3.18

This deck is set in very black contrasting type that is made even more visible by being set into crisp, square cut-ins in a justified text block. The black squares, called ballots, set into the text indicate paragraph breaks. American Way

3.19

This deck is also cut into the text but, being printed blue, is a more subtle treatment. Compare the densities of this and the previous example. The feeling of each is utterly different from the other. Cleveland Magazine

This subhead is as small as any you are likely to find. Its type size is, in fact, smaller than that for the text. But it is visible nonetheless, because of its boldness and its position in the wide outer margin. It is line-spaced to be visually the same depth as the headline, thereby creating a distinct design relationship and guiding the reader's eye. USAir

3.21

Everything lines up perfectly on this page. The byline is sized to match the width of the text column; the cap *B* ends at the base line of the first segment of text, and the subhead hangs into the left-hand margin the same visual distance the cap B rises above the headline's x-height. These relationships make the message clear and appealing. Hippocrates

3.22

This magazine leads off every story with a SUMMARY deck, giving each article a more serious feeling, whether the topic is Armenian protests or the three-point basketball shot. Readers get a very good idea of what to expect from each story and can decide whether to continue reading without having invested much time. Insight

THE BOUNTY OF BALTIMORE

3.20



Spreading Nationalist Turmoil Challenges Power of Glasnost





Green luices 3.23

music's most abvious source: aaspel. With block British churches choral lines are bringing inspirational vaices back into pop. And this time, they say, they're in control 3.23 This lengthy subhead acts exactly like a summary, without being so named. Its type size is considerably larger than that for the text, and at eight lines deep, it is close to the maximum length advisable for attracting readers. Printed green, it supports the idea of drinking liquefied grass. Bestways 3.24 Is this a subhead or a lead-in that works like a subhead? It doesn't matter, so long as the first few words illuminate the headline and keep you reading. Public Rela-

3.25 Deck and headline can be integrated into a single unit. The subhead lines are set justified to obtain the squared, even measures. Printed purple and black. The Face

tions Journal

This deck infiltrates the headline, but the two are clearly separate in the original: the subhead is printed bright red around the black headline. *Spy*

3.27

The subhead can be bisected by the headline, forcing the reader to make a visual leap to continue. *Rolling Stone*

3.28

This deck looks like a breakout because it is set to column width, in a clearly contrasting typeface, and it is written to be provocative and intriguing. Nonetheless, it is indeed a subhead because it is meant to be read immediately after the headline. *New York Woman*

In the old days primogeniture went like clockwork. The oldest son, as official heir, would get the house, the title, most of the assets and fond parental attentions, one younger son would go into the church, one into the military and one into the City. No questions asked. But now everything sup for grabs, and siblings are free to squabble over anything—money, inheriance, insurance, insurance, windals, who gats to sit in the front seat, who gets the family dog, who gets the oil paintings of the family dog in the postprinogenture modern world, if one sibling manages to get control of the family business, another goes straight to Hazelden, while a third is likely to drain the family finances by trying to buy a political career. And at tense family gatherings the solveling battle cry of the contemporary black sheep resounds—



nd-Harrow, sound on it. It even hat a brisk, open-out erwordings, returning at it does from the Later play, from uring the same brook, as author? Firefully trous traitemen, assume advising above, of some it grave brook as author? Firefully trous traitemen, assume advising above, of some it grave brook. As a traiter? Firefully trous traitemen, assume advising above, of some it grave brook. There is the displayment for traiting to college, orderence exponents, membrage the pilletting of maccors and strating talk Romanage in this property of the should be all the at the displayment for the pilletting of the should be all the at the displayment for the should be a supported by t

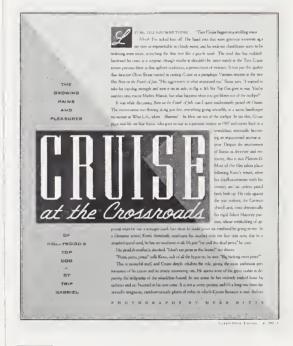
beer sure Caro beyped Afric with a loo, things have been problemans between things. Permad low in Bokey with we all fenow with a vongestrie, in motter what not trough persons. Are call, Caro weak the olders. What good did it of him? First God. mo, sure dysperating, Caro Sather, but should like ultimate Dad, in 11th teachengs us may him to the disealed an usured do most — three God prefers Afric God. is of methogs to Carol perfectly adequate but less flushy agricultural offerings. Then I feet the Lang sepach, Proba dalight lives the "Ultiplish." Water a confusionable between rador Mor der I, that's shal. And lot Cattr, thus was unly rife begoning. But that spart the lend of trouble whiling treatry can get

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Speaking it Wally and the Beav, there was a surpiciously aversalinus relationship, one that places their admittedly

3.26



3.27



John Irving's Grand Passion

hy Jone i Nash

"Tell me about your obartion activism," I said. The story turned out to be as dense and detailed as his navels.

min remth contin Virtumon (arish as devat active four min offer in another) and reveal active four min offer in another). We do not seen to prove the continue of the continue

and also the second of these lowers per moderate and the SAMA. Those per moderate and the SAMA and the second of t









3.29

This deck is sized and positioned to look like a caption, though the real caption is positioned at the bottom left corner of the photo. The subhead's white letters are dropped out of a solid blue background, and the caption is printed in blue, creating a positive/negative visual connection between the two elements. *Fleet Norstar Directions*

3.30

Top-of-column subheads may seem to overstep the fuzzy boundary between subhead and headline. In this case, a bona fide headline (*primary* typographic element) is on the facing page. The vertical rules, repetition, and imagery/text relationship combine to make this an easily absorbed cluster of information. The original is in full color, making the page even more dynamic than it looks here. *BP America Scene*

3.31 Subheads can be placed inside an image. In this case, the image has the headline superimposed on it, joining three elements. *Connecticut's Finest*

Subheads external to text: floating subheads

3.32

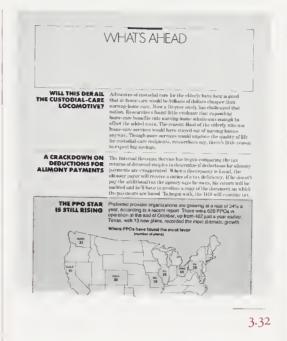
A hanging or marginal subhead stands in the margin. Each subhead is three lines long, giving the page a rhythm. With an average of only seven words per subhead, the words used must be provocative and informative. *Medical Economics*

3.33

This magazine has a thin outer column used only for floating subheads and authors' biographies. The department heading joins the outer column to the body of the text area. *World Monitor*

3.34

These marginal subheads are also bold lead-ins. The first sentence of a long quote is enlarged and placed in a separate column, making it easy to scan the page vertically for a quote that appeals. *Chemical Processing*



The problem of the section of the programment of the proposition of the programment of th

3

Chemical Processing

Quotables

he global economic order of the 1980s is far removed from the more predictable conditions of just two decades ago.

DR. DOUGLAS E. OLESEN
Executive Vice President and Chief Operating
Officer
Battelle Memorial Institute

... In the mid-1960s, over 75% of the world's technology was generated in the United States. Today, only 50% of the world's new technology is American and that is predicted to fall to about 35% by 1995." In describing the current competition for new technology, Olesen noted that R&D spending has increased in the U.S., as well as throughout the industrialized world. Olesen predicts that the demand for technology will not stop. Olesen identified some of the characteristics of the current era as: rapid and diverse movement of technology throughout the world; movement of people with technical expertise within companies and from one company to another; and a faster cycle in bringing products from the laboratory to the marketplace. "Business leaders see new products as the key to diversification. Industry leaders are seeking technology which leads to specialty products. Olesen cited a number of approaches that companies are using to acquire new technology: (1) Become a limited partner in venture capital partnerships in order to invest in new and existing technically oriented companies; (2) Acquire other companies or merger; (3) Enter into joint ventures and joint projects; and (4) Investigate company-supported cooperative research programs. In addition, companies are encouraging the generation of internal ideas leading to new technology.

look for FACT to play a more active role in issues that impact more than a single industry.

ROBERT F. McQUADE Chairman Bell Communications Research ... I am hopeful that the minor difference in the various Code 39 specifications can be reconciled and a single Code 39 specification amendable to all can be drafted. FACT is an appropriate forum for the various industry associations to have a voice in the process that brings reconciliation to fruition." FACT was formed in February 1985 by users of automatic identification technologies to undertake programs aimed at ensuring the efficient and orderly adoption of bar coding and other Automatic ID technologies in a wide range of industries. The organization now operates as a bureau of the Automatic Identification Manufacturers, Inc. (AIM). As an active Automatic ID industry group, FACT brings direction to the rapidly expanding use of automatic identification technology in the industry and government. FACT's programs address major issues related to manufacturer identification, symbol specifications, autodiscrimination, standards coordination, and cooperative efforts between users and suppliers.

is the environment is an issue which could impact the growth of the U.S. plastics industry.

LEE A. SHOBE General Manager of Olefin and Styrene Plastics Dow Chemical USA ... In all its aspects—from overloaded landfills to impacted marine life—this issue is real and it is growing, and so is public awareness, whether it is legislation in Italy, New Jersey, Michigan, or California—or a controversy over landfill in your local community. If we remain passive on this issue, the activist public may develop solutions which resin producers and converters find impractical and expensive to accommodate. We must become more active as resin producers, converters, and endusers to support adoption of practical and workable programs. Conversion of waste materials to energy through incineration and more aggressive programs for recycling and litter management are viable solutions we can support."

JANUARY 1988 CHEMICAL PROCESSING



Figaro's New Voice

ereesine with an



3.36

FROM THE

great woman and every great man there is an office.

Framsi New Hink In Alamin HAL DRUCKER SID LERNER



A floating subhead is positioned alongside the text in its own column. An excellent way to give a floating subhead visibility is to surround it with white space. The added line space makes these eight lines seem easier to scan than if they had been set with a more predictable couple of points of additional line spacing. Electronic Musician

3.36

This page is organized to guide you around the photo from top to bottom. Each of the five kinds of information is given a distinctly different typographic treatment, necessary to keep readers moving from one element to the next. The ultimate goal is to woo them into the text.

This exuberant typography is a one-piece sample of contrast and how it – with the judicious use of white space - can make a page come to life. The centered deck juxtaposes with the asymmetrical design of the headline. Syracuse University Magazine

The floating subhead appears to become a caption as it jumps the gutter and is surprinted on the color photo. *QUEEN*NOOR is printed in the same pink as the dress. *Dossier*

Subheads internal to text: breaker heads

3.39

A breaker head is inserted into the text to divide it into sections and make it appear less of a chore to read. These breaker heads jump off the page because they contrast in nearly every conceivable way with the text: they are centered in a contrasting sans serif, all-cap, condensed bold typeface that has a slightly larger point size. *UCLA Magazine*

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3.40

A single breaker head is used on each of the five pages in this article. Each is printed dark blue-green to unify it with a frieze running along the foot of each page. Invention & Technology

3.41

Here a run-in breaker head begins each new section. The bold all-cap treatment pops them out of the gray text. Always be sure breaker heads are immediately visible, so they will act as the flags they are meant to be. Restaurant Business

3.42

These breaker heads divide the copy by graduation year. The combination of boldness and extra line space above and below are sufficient to make them pop out on the page. Notre Dame Magazine

EDITORIAL



The Value of COEX '88

Learn firsthand about our changing service environment from author Karl Albrecht.

3.41

The question/answer format is common in nearly every publication. Questions must stand out, enabling readers to browse until their attention is arrested – graphically, they are identical to breaker heads. The difference between questions and answers is usually made clear by setting the questions italic or bold and the answers in regular type. This example shows unexpected ways of making the questions stand out. *L'Expansion*

3.44

A lead-in breaker evokes the Russian Cyrillic alphabet, relating to the content of the text. Note the simplicity of skipping a single line space and setting the breaker two lines deep. Breaker printed in light blue. New England Monthly

3.45

Pictures can work as well as words to break up an article. These "breaker heads" are illustrations. Printed black on 20 percent lavender. *Inside Albany*



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BREAKOUTS

Breakouts, also known as pull quotes, callouts, or liftouts, should be thought of as verbal illustrations that draw the reader into a story. Editorially, they should be brief extracts of particularly provocative copy. Graphically, they should be highly visible – in strong contrast with their surroundings – and able to easily attract

the reader's eve.

Breakouts were invented to solve a particular problem: how to slow or stop a casual reader who is not yet actively reading an article. The solution: enlarge a brief portion that is most likely to make the reader stop to read the article in its entirety.

Breakouts do more than trumpet the most salient or arresting segment of an article. Because they are meant to be read before the text, breakouts also provide an opportunity for typographic preening and experimentation. Their use leads to an over-all elevation of a publication's visual and typographic presentation.

To catch the reader's attention, the breakout must contrast strongly with the surrounding text. Contrast can be achieved in several ways:

• Increase the type size. Simple and effective: use the same font and weight as the text type but enlarge it (fig. 4.01). An enlarged breakout should be at least 18

points to stand out sufficiently. This sizeonly contrast can be enhanced by surrounding the breakout with a moat of white space.

- Increase the type weight. Make the breakout bolder than the text, or really pump it up by making it bigger and bolder (fig. 4.02). Experiment by making the text bold and the breakout lighter (fig. 4.03). Either will work, so long as sufficient contrast exists between areas of type.
- · Change the color. Run the breakout in a second color or drop it out of a panel of the one available color to increase its visibility on the page (fig. 4.04).
- · Create an unusual column structure. Breakouts can be positioned either within the text (fig. 4.05) or in dedicated white space, using consistent sinkage at the head margin (fig. 4.06) or in a narrow column at the outside margin (fig. 4.07) or between columns of text (fig. 4.08). Eccentric, or uneven, columns are a provocative means of separating kinds of information (fig. 4.09). If your publication can accommodate eccentric columns - on an opener or because it does not run ads - consider

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The nature infects the teller

flutes kept stroke, and made the water which of bad news they beat to flow faster, as amorous of their strokes. For her own person, it beggar'd all description.

She did lie in her pavilion, cloth-ofgold of tissue, o'er picturing that Venus where we had been astride

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kept stroke, and water which they beat to flow faster, as amorous of their strokes. For her own person, it beggar'd all description. She did lie in her pavilion, cloth-of-gold of tisusing the narrower column or columns for breakouts. Clear rules for their use must be developed and followed. For example, text may be put in wider columns while breakouts, headlines, and captions go in narrower columns. When using narrow columns, allow the leftover white space to surround the breakout. It is not an extravagant use of paper, but an excellent way of creating a coherent hierarchy on the page.

• *Open the line spacing.* This will make a breakout look shorter and easier to read (fig. 4.10). To create sufficient contrast, add at least an additional half line space per line. This device is especially effective in conjunction with open letterspacing and italic type.

• Use quotation marks if the breakout is a direct quotation. Make the quotation marks illustrative by exaggerating their size – open with a 66, close with a 99 (fig. 4.11). Team the quote with its source by adding a photo of the source to the breakout configuration (fig. 4.12). Set the type in italics, which suggests handwriting and, to some extent, spoken thought.

· Use a display initial. The greater the contrast with the surrounding type, the better. It is almost impossible to overdo it. Found letterforms or objects (reproduced on a copier) make especially unusual, eyecatching initials (fig. 4.13) and can be chosen for their relationship to the subject of the story, thereby enhancing the communicative quality of the breakout.

· Add rules. Rules are visible because they are inherently directional and because they are usually darker than other elements on the page. If heavy enough, the rule creates a useful and unavoidable focal point. Add a rule when a light breakout does not pop off the page (fig. 4.14).

• Use box rules. These can be embellished to impart a unique character (fig. 4.15). Be careful not to overuse boxes: they

4.06

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tend to deaden a page and repel readers. To overcome this likelihood, avoid using ordinary boxes.

- Surround the breakout with white space. Any breakout will become more visible when it has more space around it. Particularly when placing a breakout in the text, leave sufficient white space on all four sides, or you run the risk of camouflaging it amid the textual underbrush. The rule of thumb is to leave from a half to a full line space above and below and a couple of characters of width on each side, but optical spacing is the ultimate determinant (fig. 4.16).
- Put the breakout inside a shape. Choose a shape that relates to the story's subject, or use a shape that echoes an element in one of the story's pictures.

Using any one of these techniques alone can give great results. A potent breakout will give the reader who is casually wandering through a reason to stop and become involved with the story. Adroitly combining two or more of these techniques will create highly visible, unique display type, bound to catch a browser's roving attention.

More thoughts on breakouts

- Do not position a breakout too close to its appearance in the text. Readers are looking for the context of the extract. If they find it too easily, they may not read the rest of the piece.
- Insert a breakout in the middle never at the end of a paragraph (fig. 4.17). This helps the reader read past the breakout by indicating that the text continues.
- A breakout can be one of the most important typographic elements on a page. Do not bury it on the less visible bottom third of the page, where it is less likely to be seen.

- Combining a distinctive breakout and headline treatment for each feature story clearly tells the reader which pages belong together (fig. 4.18). It gives a consistency that should be instantly recognizable, especially if the story must be interrupted by advertising pages.
- Finally, it is *very important* to keep breakouts as short as possible bite-sized, two brief sentences or less. They must seem scannable without effort to the reader. Long breakouts of three or more sentences dissuade the reader from nibbling. It's simply too big a taste test. Remember, the point is to interest, not necessarily to inform. The text carries the information, but the reader must be lured to it.

The examples

The breakout examples on the following pages are grouped in the categories described in this chapter introduction. Classifying them is a bit tricky because they rarely exemplify just one technique. Though each example shows two or even three techniques combined, one usually predominates, and the example has thus been included under that heading.

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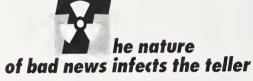




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excess of it that surfeit, the appetite may sicken and so die. That strain again! It had a fall. It came o'er my ear like the sweet sod that breathes upon a bank of violets, stealing and giving odor. No more 'tis not so sweet now as weet now as

of what that control that the breathes upon a bank of violets, ste aling and giving odor. This not so sweet it wis before. The breathes upon a bank of violets, ste aling and giving codor. This not so sweet it wis before. The the breathes upon a bank of violets, ste aling and giving odor. The breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling a giving odor. The breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling and the breathes upon a bank of violets, ste aling a transfer of viole of bad news

appetite may sicken and so die. That strain again! It had fall. It came o'er my ear like the weet sod that breathes upon a bank

How quick and fresh art thou, that not with standing thy capacity receiveth as the sea, n'ght enters there. Of what valid'ty and pitch so'er, but falls into abatement and low price, even in a minute. So full of shapes is fancy that it excess of it that surfeit, an appetite may sicken and so die. That strain

again! It had a dying fall. O, it came o'er my ear like the sweet sod that the breathes upon a bank of violets stealing and giving odor. No more

infects

the teller

Defore surgery, the surgeon drew George's wife aside to ask whether she thought this might be the time to let nature take its course. She thought not.

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4.19

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Papa had told them about a mon

home and buried.

him in with a fishing task quickle. Show 'she vish'

4.20

Central Park South, Kalikow of trying to evict 2,000 working

fies political clout in a city where the supreme spectator sport is real-estate deals.

Kalikow has looked at the Post beyond the Donna Rice pictures. The conservative opinion columns match his own politics. "The editorials are right where they should be." he says. "On almost every issue I can think of, I agree with them now." In the past, Kalikow has been a big contributor to Mayor Koch's campaigns and has helped raise funds for Republican candidates, including senators Alfonse D'Amato and Bob Dole. Now that he owns the Post, he says, he won't do more political fund-raising or make more campaign contributions.

Kalikow turns aside questions about how much he's prepared to lose with the Post by saying he expects to be making money in a few years. Each additional page of advertising the Post can sell each day. Kalikow maintains, will translate into about \$2 million over the year.

He makes it sound as business-like as adding a floor to a high

like as adding a floor to a high rise. But perhaps the quickest way to get a reaction from the new owner is to ask him why he new owner is to ask him why he thinks he can succeed with the money-losing Post in the crowded New York market. "The more people tell me not to do something," he says, leaning forward, "or the more they say something is not going to work, the more I want to do it."

"Avenue was good business, but it was also a real honey pot for meeting every stripe of notable Up-per East Sider, from CEO to so-ciolite. in a proper way."—Micialite, in a 'proper' way."—Mi-chael Schnayerson, former editor of Avenue magazine.

the Post day to day will fall to publisher Peter Price, and he is already on the job, campaigning as hard as any presidential candidate. "This is our city," he says, explaining why he and Kalikow believe they ad

why he and Kalikow believe they can make the paper succeed.

In fact, it is a long way from the Upper East Side ambit of Price's high-gloss magazine to the offices of the Post, across from the Alfred E. Smith Homes. Almost all of Price's media experience has been in slick magazines, although he's careful to point out that, as an undergraduate, he ran the business side of the Daily Princetonian in 1961—"its best year ever, I'm told." Also, while at Yale law school, he worked in the advertising department of the Wall Street Journal one summer vacation.

acation.

Because Price appears to be so self-contained and because

Come from out of town—his father was a Philadelphic archi-

Central Park South, Kalikow of trying to evict 2,000 working people and pensioners from the City and Suburban Homes on East 79th Street—and of planning to tear down part of the historic project (New York, December 2, 1985). And to top all that off, Kalikow has been "warehousing" some 500 City and Suburban apartments in anticipation of moving residents to make room for the new "Mount Kalikow" on the eastern (riverview) end of the property.

The two men are friends, Indeed, they teamed up in 1985 to some the acompatition for the Collinguage site at Collinguage.

the two men are triends, Indeed, they teamed up in 1985 center the competition for the Coliseum site at Columbus Circle. Their losing bid, a huge, tapered, columnlike structure, made the winning Mortimer Zuckerman plan look positively cozy. But each man has also gone his own way. Trump has always been visible and public, while Kalikow has been quieter, contained, and—until now—very private. Trump once

he more people tell me not to do something." Peter 🗄 Kalikow says. "or the more they say something is not going to work, the more I want to do it."



wanted to buy the Daily News, Now Kalikow, with his Post, has

By all accounts, though, it would be glib to conclude that Katikow has acquired the Post as one more prize to be conspicuously consumed. The boy with the most toys wins. The more adult analysis—that some kind of land grab for the Post's East adult analysis—that some kind of fand grab for the Post's ex-River-front property has been put in motion—doesn't hold up, either. Kalikow is committed contractually to running the Post for one year, and skeptics claim be plans to then kill the paper and put up luxury housing on its site. Hamilton Homes and Rupert Green are among the more mordant names that have

4.21

Increased type size

4.19

The biggest type signals the greatest importance and is read first. The photo is in color and the B is printed purple. Medical **Economics**

4.20

Large type enhanced by "printer's flowers" and handsome emptiness. A good breakout must be intriguingly written, as this example is. Syracuse University Magazine

4.21

This breakout is joined with a photo and caption, the three elements making a single concentrated unit. The initial ^t is light green, the caption is knocked out of deep blue. New York

Increased type weight

4.22

Increasing the type weight will make the breakout instantly visible. This type is printed 70 percent black so it will not completely overwhelm the color photo, which extends to the top of the page. Tampa Bay Life

4.23

A brief, one-sentence bold breakout is overprinted on a colored screen tint that bleeds off the bottom of the page on each department opener. The background colors change, but the size and position of the screen tint is always the same. USAir

4.24

Century Schoolbook Bold makes the breakout stand apart from the text – with some help from vertical and horizontal rules. The rules are printed green. Pacific Tidings



4.22

Fraser River sockeye run best in years

They had returned to spawn in the millions and

they were beautiful.

4.24

DESTINATIONS

Orlando's Evolution



school

Happily, he found a carpenter in Great Barrington who was willing to take on the job. When the carpenter was done, my father climbed in to make sure the box was big enough in case it should turn out to be his. I wish I'd been there to see the carpenter's reaction, but I'm sure Dad felt he was merely being practical. You don't buy a suit, after all, without trying it on first. The box was stored next to the cart in the barn by the house in Stockbridge, to await its occupant.

In 1971, my father calculated that the circles of the pie were increasing at such a rate that the family would run out of space by the year 2101. I can't imagine how he settled on that particular year. Far off as that time might seem, to my father the situation demanded action now. He immediately petitioned the board of selectmen for the right to buy an adjoining parcel. He put the matter rather plaintively in a letter to the selectmen: "If we rested content with our present land, we should be completely surrounded by graves and have nowhere to grow." It is immquely Sedgwickian, Lexpect, to see death as expanding a family rather than contracting it. Nevertheless, at the selectmen's first meeting the question was quickly tabled as being "premature." It went down again at the second meeting, the shortest meeting, it was noted, "ever." But my father prevailed in the end; the pie's future is secure well into the

twenty-second century.

My father died in 1976 when I was twenty-one. He had a stroke on Christmas Eve. He was incapacitated, and, difficult as it was for everyone in the family, we observed his wishes and asked the doctors not to intervene to prolong his life in that condition. He died two weeks later. He, too, was cremated. (He had always plumed to be, but it was nonetheless important to my father for the coffin to be "full size.") For some reason it fell to me to

collect his ashes; they came packaged in a cardboard box, which seemed crude even by Sedgwick standards. This was in January, and the main street in Stockbridge was covered with slush as the horse-drawn cart led the funeral procession. I had been steeling myself for the moment when I would have to throw the loose soil onto my father's grave, but to my surprise that didn't affect me. Grief picks its own moment. Instead, I had choked up during the service when we sang the hymn. "A Mighty Fortress Is Our God," I think it was Behind me, I could hear my older brothers singing so bravely — Sedgwicks always belt out the hymns — that I was overcome. Tears spilled down my cheeks. I tried to sing, but I could barely make a sound.

My father's stone is mottled and gray like all the others now. I hadn't realized he had been gone so long. He lies beside his first wife, Helen, whose stone is topped by the Groton School crest (she was the daughter of Groton's founder). It is always strange for me to come into the pie and see, in effect, my father's other life. Helen had died on a visit to Stockbridge seven years before I was born. Babbo, her father-in-law, wept at her grave

the engraver would inscribe the words on the back, as if Dad was still marching forward. But I think that's a joke my father would have liked. Death, you see, can't stop him,

The Sedewick Pie is sufficiently quirky that it has attracted considerable attention over the years, and it's often said that the graves are arranged so that on Judgment Day the Sedgwicks will rise and see no one but Sedgwicks. I doubt it was a Sedgwick who first put it this way. (It reminds me of the other bon mot that Sedgwicks have been trying to live down for generations, one attributed to Thomas Appleton, that the Sedgwicks are so deeply rooted in Stockbridge that even the crickets chirp Sedg-wick, Sedg-wick.)

The Judgment Day business was in fact the first thing my wife heard about me, and it nearly ended our relationship before it began. She and I both happened to attend a gettogether for English majors at Harvard's Eliot House when I found Alan Heimert, the Puritan scholar and Eliot House master, standing before me. I introduced myself. "A Sedgwick!" he roared. "You're not one of those Sedgwicks of the pie, are you?" I quietly admitted it was true. "You know what they say about the Sedgwicks, don't you?" he continued at full

he Sedgwicks
do not, like
most people, go
to their graves
dressed in their
Sunday best.
We wear our
pajamas.

blast. Of course I did, but I couldn't stop him. "On Judgment Day, they all rise up and see no one but Sedgwicks!" Then he laughed uproariously, while I did my best to smile. On the other side of the room, my future wife, a Californian, fumed about the horrible WASP-iness of it all and vowed to avoid this ridiculons Sedgwick person. Happily, she relented.

Actually, we Sedgwicks don't think much about Judgment Day, and so far

ment Day, and so far as anyone knows the plan of the burial ground has nothing to do with it. What it does have to do with remains unclear. Growing up, I had always assumed the original scheme for the pie was hatched by the Judge himself. He was a man of no small ego, and I figured it would suit him perfectly to have his descendants arrayed at his feet. In truth, the Judge had developed no plans for his gravesite when he died in Boston, where he was living with his third wife, Penelope Russell, in 1813. He was buried in Boston after a funeral service led by William Ellery Channing and attended by the leading

NEW ENGLAND MONTHLY . 37

4.25



liga lonesystem med loneplan och tjinnstebegreppet är ett hinder som måste bort (se ruta) bör

princip j

pekulem kring hur der kommer tr gå i denna fråga, och svaret sa trägan om vi till sommaren

Detärju absurt att förhandla med SF om professors-löner."

Light results for a skille vi ke komma över om förändringar av löner.

— Men stora systemförändringar, som det här ar fråga om, går inte att tvinga igenom. Parterna måste komma överring.

ens.
"Styrkoma är formetade i två
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sidan TCOs och SF och på den
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Arbetsgravarek (SAV)" Citaster
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TCO-S-forbundet ST.

• Men kan inte SAV komma runt detta motstånd genom att shi = 1 varit i midorga sager net och TCO-S verl

Personalforsörjning Huvudmåler for SAV i d

Huvudindlet for SAV i dande avtalsnorben år, Stare formulern det, at klam stæren pessonalfö Har handlar det framst nadsmåssiga grupper, om det stor omsättning o vidner. På direkt fråga tuella satsningar på ba sässtenter och frivån – som ursätts for loj komtunernas socialt forhandlingschefen i ning til de stundant lingsarna sværet skyld

Daremot vill ji
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Som vantat delar inte den fackliga upprordhnansministerns utgifts limit). Denna gång bi men ramarna lar kon någon form,

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Beautiful Alprin manner or mutuals had and Acceptant

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90 At 1 Tyle 8

Color

4.25

Printed in two shades of green, this breakout is made visible in a purposeful field of gray. Note the center-jumping initial τ and the square cut-in's contrast with the ragged-right breakout. *New England Monthly*

4.26

Boldness and bright red ink combine with a hefty outer margin to make this pull quote zing the reader's eye. SSR-tidningen

4.27

An asymmetrical setting and empty column define this red breakout. The photos at the bottom of the page are also asymmetrically positioned. *Spy*

The initial is yellow, the rest of the breakout is red, on a black triangle. The red and yellow are also used for a sidebar article, visually uniting the parts of this story. CA Magazine

Column structure: position on the page

These breakouts run across the tops of five consecutive spreads of a twelve-page story, defining its look and feel. EMORY cooκ is knocked out of warm red, and the bold phrases are printed green. Audio

TOUT CE QUI BRILLE ..

Les emprunts de lingots d'or, comparativement aux contrats de vente à terme, constituent une innovation relativement récente; les pratiques comptables à leur égard ont été grandement influencées par celles que l'on applique aux contrats de vente à terme. Certaines similitudes étaient à prévoir puisque, dans les deux cas, la société minière s'engage à livrer dans l'avenir une quantité déterminée d'or à un prix

La méthode de comptabilisation généralement acceptée pour les empronts de lingots d'or est la suivante : l'emprunpour les emprims de inigats d'oi est à suivante. l'emprun-teur comptabilise son obligation selon le montant en duilars qu'it obtient de la vente de l'or emprunté. Il n'est pas nècessaire qu'une livraison d'or et une vente aiem effective-ment lien : le prêteur peut simplement avancer les dollars équivalant à la valeur marchande de l'or à la date de l'emprunt. Dans tous les cas, la valeur en dollars de l'obligation est établie en fonction de la quantité d'or empruntée et de la valeur marchande au moment de l'emprunt.

Ce principe s'applique mênn si l'or emprunté est détenu un certain temps par l'entreprise ayant d'être vendir, on s'il fait l'objet d'un contrat de vente à terme. Dans les deux cas, lait toget à un contait de vente à terme. Dans estretas cas-le produit tiré de la vente n'est pas le même que celui qui aurait été réalisé si l'or emprunté avait été vendu immédia-tement au comptant. Le gain ou la perte résultant de l'écart entre la vuleur marchande à la date de l'emprunt et le prix l'inalement obtenu constitue un élément distinct qui n'est pas nécessairement pris en compte dans la valeur en dollars attribuée à l'emprunt. L'action d'emprunter de l'or est une opération non monétaire qui doit être comptabilisée à la valeur marchande, à la date de l'emprunt, et les gains ou pertes résultant d'une conversion ultérieure en dollars doi-

vent être traités séparément.

Dans la pratique actuelle, il existe deux méthodes pour présenter l'obligation au bilan. La première consiste à définir celle-ci comme un contrat de vente à prix déterminé et à inscrire un produit comptabilisé d'avance. La seconde consiste à considérer l'obligation comme un emprunt. Quoique les emprunts de lingots d'or présentent des caracté-ristiques communes avec les contrats de vente à terme d'or (et les contrats de vente en général), ils visent principale-ment l'obtention de capital et l'emprunteur doit en assumer les frais financiers. Selon les réflexions récentes formulées à l'égard de cette question fondamentale par le travail sur les problèmes nouveaux du Financial Accounting Standards Board, il convient de considérer ces instruments Supremis Conf. Issue 88 180

nen être difficile delib ir un lien entre les antités d'or produites et le remboursement de l'emprunt

produit résultant de la vente d'une quantité d'or, égale à la quantité empruntée, an prix par once qui est implicite dans

la valeur initiale de l'emprunt. Π y a des avantages à appliquer une méthode de comptabilisation fondée sur le principe que l'emprunteur de lingots d'or sera remboursé (directement ou indirectement) à partir de la production future : les emprunteurs qui ne réussiraient pas à vendre aux prix courants des quantités d'or au moins égales aux quantités curpruntées leraient lace à des risques financiers illimités; en outre, il serait peu probable que les prêteurs offrent des conditions acceptables à des entreprises se trouvant dans l'impossibilité de produire les quantités

d'or nécessaires au remboursement.

Comme les avances en lingots d'or ne sont accordées qu'aux sociétés qui exploitent des mines d'or, elles ne peuvent être considérées comme une opération conventionnelle; ces avances sont liées de manière inextricable aux réserves minières et aux activités de production de l'emprunteur. Les méthodes de comptabilisation de l'emprunt doivent tenir compte de ce fait. D'autres méthodes qui consisteraient à traiter les gains et les peries sur emprunts de lingots d'or comme des coûts financiers devant être imputés à l'exercice fil de amps (on selon suffhode d'étalement

4.28

Emory Cook

I got into the record business because of the auful quality of American-made discs.







KILS WIND DUTY in elementary school are five times

INTERVIEW WITH ...

BILL DAROOGE

4.30

him up, and the criminal gave us all the information we wanted "The young policeman's first murder case was even more of a shock. The victim's body had been cut up and placed in six large pickle jars. "It almost made me become a vegetarian," Leesays "Tor three months I didn't want to look at meat." After three years he decided he wasn't cut out to be a policeman. "Sometimes I was using my salary to help the families of victims or suspects, to make sure they had enough to eat and the kids could get to school," he says. "But eventually I concluded that I was getting too emotionally involved and should try something else."

By that time Lee had fallen in love with Margaret a day, seven days a By that time Lee had fallen in love with Margaret Song, a pretty college student of Chinese ancestry from Malaysia, after processing her visa at the police department. When Margaret completed her studies at Taiwan Normal University, Lee made plans to follow her to her home on Sarawak, a large island in eastern Malaysia. While she taught high school, he took a job as a reporter for a Chinese-language newspaper After three months he became an assistant editor, and after a year the chief editor. "I'd idn't really want the job," he says "But the editor left, and I got it by default." Soon, though, Lee grew restless and decided it was time he make good on a childhood promise to his mother that he would get a doctorate. "I am the kind of individual who needs constant intellectual stimulation," he says "In Malaysia I had learned how to crack a coconut and how to fish, and there really wasn't much left to challenge me."

how to fish, and there really wasn't much left to challenge me."

Lee's sister Sylvia Lee-Huang, a professor of biochemistry at New York University Medical School, had long been prodding him to come to America for advanced academic training. So in 1965 he and Margaret, now married, landed in New York with just \$50 and a few words of English between them Working part time as a waiter and a martial-arts instructor, he earned a bachelor's degree at the John Jay College of Criminal Justice in two years and then enrolled at New York University for graduate studies in science. "I had been thinking about just becoming a biochemist or a geneticity," Lee says. "But somehow police work was in my blood, and I figured I could combine both." After receiving a doctorate in biochemistry from NYU in 1975, Lee joined the University of New Haven faculty and quickly established a new and very popular program in forensis science. He was granted tenure and named full professor in just three years, an all-time record for the university.

professor in just three years, an all-time record for the university. In addition to teaching, Lee volunteered his services to public defenders, and his reputation as a super sleuth began to spread throughout Connecticut Superior Court judge Anne Dranginis was an assistant state's attorney in Litchfield when she first encountered Lee in 1978 as a witness for the defense in a rape case. In examining the woman's panties, Lee had found so many different semen stains that it appeared she had been wearing the same pair for weeks. Because of that crucial piece of evidence, the rape charge lost all credibility. By the time Dr. Lee finished his testimony, I knew our case was dead," says Dranginis. "I leaned over to my inspector and said, The next time I try a case, I want this guy on my side."



4.31

Lee is on call to assist detectives 24 hours week. "We all become good friends," he says, "spending nights together under the stars looking at bloodstains."

The next year Lee was hired as the director of the State The next year Lee was hired as the director of the state Police Forensic Science Laboratory, which at the time consisted of a single microscope housed in a converted men's lavatory inside a building in Bethany 'Dr Lee immediately utrned things around,' says state police cap-tain Michael Bochicchio, the assistant director of the lab tain Michael Bochicchio, the assistant director of the lab "He trained people and successfully lobbied the legis-lature to bring in more equipment." Now housed in a police complex at Meriden, the lab has a \$2 million annual budget and boasts such high-tech instruments as a laser fingerprint-analysis machine. But the facilities are still somewhat makeshift, and Lee hopes this year to stuti somewhat makeshirt, and Lee nopes this year to persuade the state government to provide a new building and purchase a computerized fingerprint filing system. "Right now it could take 50 years to try to match random fingerprints manually," he says "But the computer can help identify a possible suspect in seconds."

help identify a possible suspect in seconds. Perhaps Lee's greatest contribution has been to provide training for the police in how to gather evidence. On call 24 hours a day, seven days a week, he travels to crime scenes at least twice weekly to assist the investigating detectives. "We all become good friends," he says, "spending nights together under the stars looking at bloodstains." Lee's sense of dedication is so strong that on one occasion, when he was deathly ill with the flit, he had police carry him on a stretcher to the scene of a major homicide.

Even when Lee is home, his wife, who works as a computer programmer for the Veterans Administration Medical Center in West Haven, sees little of him After dinner he retreats to a study in the basement of their ranch house in Orange to work on pending cases. Even if he is called to a murder scene in the middle of the night, he routinely gets up at 5 a.m. to catch up on his scholarly

he is called to a murder scene in the middle of the night, he routinely gets up at 5 a.m. to catch up on his scholarly research. "I knew he was a workaholic when we got married," says Margaret, "so I don't mind. And no matter how busy he gets, he always finds time for the kids." A devoted father, Lee has seen to it that his kids attend top schools. Sherry, 21, graduated from Massachusetts Institute of Technology last July and is currently living at home while working as a management trainee for the Travelers Insurance Company. Stanley, 19, is in the third year of an accelerated six-year dentistry program at the University of Pennsylvania.

Conscious of growing older, Lee has given up his daily

University of Pennsylvania
Conscious of growing older, Lee has given up his daily
practice of kung fu fighting techniques "When I was
younger, my punch was quicker and stronger," he says
"But the knowledge is still with me It will never depart"
One of Lee's martial-arts instructors also gave him a few
pointers in the ancient science of palmistry, and when a pointers in the ancient science of palmistry, and when a colleague at the lab denounced the skill as witchcraft, Lee offered a demonstration "I took one look at his palm and told him that he had athlete's foot and that his right foot was more severely affected than his left," Lee says. "The was shocked He said, 'Nobody knows that How did you

But when asked whether he has read the lines of destiny etched in his own palm, Lee is uncharacteristically coy. He flashes a mischievous grin and responds simply, "I believe I make my own future."

David W. Grogan is an assistant editor of People magazine This is his first article for Connecticut's Finest.

WINTER 1988

Breakouts should make the most salient points visible, giving the browser an opportunity to become a reader. The top of the page is a great place to start. Bold sans serif is set wall to wall (across the width of live area). The lead-in is printed red. **Hippocrates**

A narrow third column is created at the outside edge of the page, where it is most easily seen. The subject's color photo extends to the edge of live area with the pull quote placed just beneath it, cementing the relationship between the subject and his words. Nibble

4.32

A narrow column of white space in the gutter between columns of text guides the eye directly to the breakout, which features a simple illustrative element. Visibility is enhanced by increasing the type weight and the line spacing. A photo and caption are also placed in this central column. Connecticut's Finest

This pull quote acts like a caption because it is positioned so close to the photo. The formality of this page is caused by its symmetry: one side mirrors the other. *New Miami*

4.34

This breakout shows off the page's unusual column structure. The bold bars emphasize the emptiness of the left edge of the column, which is defined by the vertical hairline rule. Only headlines, subheads, breaker heads, and breakouts extend into the left-hand "mini-column." *The Treasury Pro*

Open line spacing

4.35

Opening the line spacing lightens the "color," or grayness, of a breakout. To make added line spacing look purposeful, add at least half the point size of type being used. This example is set in 18-point type, with 12 points of additional line spacing (30 points base line to base line). *Outside*

CORPORATE STRATEGIES

Knight-Ridder's Transition

Having heally digested the biggest acquisition in its history, the Miami Herald's corporate parent probably with hinsh the year with reunid earnings per share, partly by taking shares off the market.

MNCE THE MERCHIEL OF the Region and Redder to stripping groups or 1979. States with reach founds in Bidder for his of been intendent in reach souther among of soled brane, of performance for each of the faul of core, it in Monta based methog gain they produce of an authority of the mean of the faul of the performance of the substitute of the method of the method of the montal closes, a most of the endough core of an intended on the method of the

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Inching toward global accounting standards

The International Accounting Standards Committee (IASC) has been charged with creating order out of the choes of global accounting. Under the circumstances, it's a charge into ball te more than anything else.

In Jaconsey, the IASC released an eventual released in general power draft with 35 proposals for harmonic magnetic proposals for harmonic magnetic proposals for harmonic proposals selfore the comment period ended on September 90, the IASC steering cummittee on fituacial statements comparability was mundated with responses.

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Resistance to the proposed changes was more than anticipated. It was a purameted, with an incompanied control of the changes was more than anticipated. It was quaranteed,

legal bills keeping records according to

easury operations affected. According to the Business International Mining Report the 185C exposure draft addressed many issues of concern to Mining Report (income to benefits, properties, cost of inciment benefits, increasirement of property worth, treatment of exchange differences, floctuation of market values and adjustments resulting from policy changes.

The diversity of accounting standards atlects, not only the issues listed above, but counting and disclosure methods becomes more apparent when MNCs increase their in ternational mergers and acquisitions. As an acquiring MNC evaluates a lurging proport's financial status, the MNC must

The "communication gap" between

accounting acretive
standards can also
complicate an becoming
MNC's currency state

often still so incombe standards that the MNC must translate the statements before it can assess the new affillate's performance in effect, many MNCs must produce — and pay for — two

The Communication spyl between accounting standards can also complicate in MNC's currency brainstation, Fur Instance, the German stillade of Mobil Comproduces a local report influou any currenpenduces a local report influou any currenters and the standard standard standards and them restates the numbers so that they make sense under U.S. Cenerally Accepted Accounting Principles (GAAP), Christophy (in the German afficiate could submit its local popular) at words the more convenient for all

The diversity of standards also affects MNCs that attempt to expand their debt or squity bases. They must file a different discover desconnent in each market and restance desconnent in each market and restance of the discovery descounted in each market and restance of the discovery descounted to the market's standards. The litternation of programming of Securities Commissions (105CO) is vortically each at single global signification document. However, the MASC.

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December 1984

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to whether you live or die. Insects, on the other hand, want you

very much alive.



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An Interview with Lou Rosso





ur company and our performance on full

display to the public. I think all Beckman employees can



4 BECKMAN LIFE

Q. When and where did the idea of Beckman going public originate?

A. I would say the "where" was in the mind of SKB's chairman, Henry Wendt, who was considering corporate restructuring steps very early this year. Around June 1, I received a telephone call from Henry that raised the possibility of giving more visibility to the non-pharmaceuteal businesses. A partial spin-off of Beckman Instruments was one of the options available.

By mid-summer, all the wheels were turning and a small cadre of financial and legal managers were working full time to put the details together. That phase of the launch culminated with the Beckman Board of Directors meeting on September 27, our presentation to the

tember 27, our presentation to the SKB Board, and the public announcement immediately following that meeting

Q. SKB has other viable businesses which could stand on their own. Why was Beckman picked over Allergan or SmithKline Biosicence Laboratories for public offering?

A. SKB management felt that Beckman instruments was the best 'first' candidate, and probably for a couple of reasons. One, our planned rate of growth and new product flow looked good. Two, we warm the product SKB that we best were the part of SKB that was least reflected in the stock. We were not well-understood by the financial community, and not understood by the pharmaceutical specialists on Wall Street who follow SKB.

We are flattered that SKB chose to put our company and our performance on full display to the public. I think all Beckman employees can take pride in that fact.

Q. Will Allergan or SKBL be the next to go public?

A. I don't think there's any final determination on that point. Henry Wendt has said that the company would continue to evaluate its busi nesses and that it might find other ways to increase the value of SmithKline Beckman stock. That scenario could, but not necessarily may, include similar spin-off strate gies for Allergan, SKBL and other parts of SKB. I don't think any op-tions are closed

This pull quote is set in 10-point Futura Extra Black and is 168 points from base line to base line. The photos accompanying the quote help the reader connect the speaker with his thoughts. Beckman Life

Quotation marks

4.37

Scratchy handwriting is so obviously human-created that quotation marks are not necessary. This is clearly not an ersatz typeset "script" that resembles writing it's the real thing. Apprise

4.36

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Display initials

4.38

The oversize initial acts as a visual target, catching the reader's eye. The breakout is lightened in value by being set with extra letterspacing and a bit of open line space. The initial is printed in blue, the rest of the breakout in red. New York Woman

4.39

The bold initial cap is centered and sits atop three centered lines of type. The first line is forced to the right by the initial. The underscore with bullets suggests the front view of an airplane, appropriate for an airline company's magazine. American Way

4.40

A large initial accompanied by a portion of the illustration from the story opener on the previous spread indicates the beginning of this handsome breakout. Color illustration with lavender initial and breakout. CA Magazine

Other therapists, both male and female, are less sympathetic and flatly claim their women parients are still single because they either "have trouble with intimacy" or are being "too picky" in their search for a mare. "The women are so drawn to someone who's probably not going to

trouble with intimacy" or are being "too picky" in their search for a mare. "The women are so drawn to someone who's probably not going to make them happy, for example, macho menarogant, self-sufficient men who feel they can choose anyone," says Helen De Rosis, a psychatrist and associate professor at New York University Medical Center. "The really nice guy who will be supportive they ignore—and that's the guy who will make a good partner in the long run. Then they say there's no one out there."

Those stinging words do ring true for some women. Barbara Fogarty, a striking woman with thick, curly black hart who looks much younger than her forty-nine years, admits, "I pick offbeat, exciting, narcissistic, charming, impossible men who are great in bed but for all those reasons are not very likely prospects for long-term relationships." A divorced business consultant with two college-age children, Barbara says she entered therapy twice a week with a psychiatrist eighteen months ago because "I was getting to the age where I really wanted to figure it out. Maybe I never will marry again, but I'd like to get on with my hle."

Her story aside, the "blame the victim" mentality of many therapists (popularized by best-selling self-help books on this topic) seems unduly harsh. It's brutal out there, trying to find someone to love, honor and cherish. Janice Liebertman believes her colleagues refuse to acknowledge the man shortage because it's just too sod. "I think many women may have to come to grips with the fact that they may never marry, or if they do, it'll be to someone who falls short of their ideal," she says matter-of-factly. "In therapy I encourage them to stop leading half lives, to decorate their apartments, to entertain, to go work in a foster home for contact with children, to develop close friendships with other women or married couples. It's true that society isolares them, but they isolate themselves."

Single women don't believe it, of course, but marriage and motherhood are no guarantees for true bliss—a

often view adversity differently. They blame the fates

rather than

themselves.

they're also starting to hear from new mothers; raised on feminism, they are now in shock over the drudgery of raising a baby, torn between going back to the office and staying at home, and furious that their previously self-pto-claimed liberated husbands aren't being very helpful. "They get tired and angry with the baby, and they hate themselves for it," says Helen De Rosis. "They say, 'Why didn't anyone tell me what it would be like?" "Women who are used to being identified by their powerful and glamorous jobs fear they'll drown in the role of wife and mother. If they aren't bringing in a paycheck, shrinks say, they may start to unconsciously feel that their husbands hold more power in the family relationships. And the men may also feel oppressed by becoming the sole support of the family, given the sky-high costs of living in New York City.

Talking about these multifaceted marital dilemmas in therapy can be comforting, but it's hard to resolve many of these problems when only one member of the couple—typically the wife—is confiding her feelings. "My shrink keeps telling me, 'You can't change his behavior. You can just learn not to let it bother you so much," one thirty-six-year-old woman writer complains. "Ultimately, that's not very satisfying." That aside, it's also hard to deal with these issues during a period when society's values keep changing, when one year a woman who stays at home is viewed as a pariah and the next she's a respected protector of the nuclear family.

Naturally, all these concerns—from the heartbreak of remaining single to the intricacies of martiage—evoke childhood memories, images of the kinds of lives today's young women were brought up to expect, of the way they were supposed to act. All patients, of course, talk about their parents in therapy. But given the turmoil of recent years, shrinks say, many women experience "a lot of conflict over surpassing their mothers." The mothers don't make it easy, often sending mixed messages to their daughters: "Take advantage of the opportunit

4.38

ONCE MORE UNTO THE AUTOBAHN

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THERE ARE BE RECOVERED FROM THE

4.41

ear and memer to go to the casine or a bar. There are no crime-ridden streets. If you get lost, the worst that can happen that you wander down a few extra hallways. There are no problems choosing restaurants or calling cabs, no need to puzzle out foreign currency or blun-der through another language. It's a perfect vacation for people like my parents. It's a Disneyland: sanitized, Americanized. No wonder so many of the experienced cruisers I talked with don't care about going into port. Many don't even bother to get off the ship. Why

> The toughest decisions are what to eat and whether to go to the casino or a bar

face reality before the vacation ends? That attitude worries tourism officials in Caribbean nations. Many islands are investing millions in new port facilities to lure cruise ships. True, the average passenger spends a paltry \$50 while in port, but multiply that by 1,000 or more passengers per ship, with up to six ships port, and it's big money. 661

4.42

Consumers also alerted Sara Lee Bakery to an ingredient problem in apple pies when they called to say the apples were too firm.

After retrieving a number of pies from consumers homes, the Bakery ruled out possible production problenis and found that the complaints were caused by a change in the variety of apple used in the pies. This valuable consumer input helped the Purchasing

With the 800

ate changes.

number, consumers

give us immediate

feedback and we

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Department, and a recurrence of the problem was prevented,

"If we hadn't had the 800 number, we wouldn't have been able to

make these changes," MacLeod said. "But with the number, consumers give us immediate feedback, and we can make immediate

The information generated from consumer feedback is compiled into frequent reports. In the reports from Sara Lee Bakery, each eategory of product and each item in the category is broken down by comment.

problems can be quickly detected and corrected before they become serious

On the day before Thanksgiving the Bakery received over 400 calls from people with nonroutine baking and storage questions about Sara Lee pies, "With the 800 number we helped each caller have a satisfactory experience with our company and our product." Runge said, "Without a

responsive consumer services program we might have received hundreds of complaint letters from those people after the holiday-or worse vet-risked

the loss of their future

purchases. "This illustrates that providing good consumer service isn't just a nice thing to do. It's the right thing to do," Runge added, "because a quality consumer services program creates goodwill for the company and helps build brand loyalty. And that's a bottom line contribution."

ne hundrea years after his death, Vincent van Gogh is receiving the accolade and honor that eluded him during his lifetime. Sara Lee/DE is helping sponsor "Van Gogh 1990," the largest exhibition ever of the artist's work.

The exhibition will consist of 250 drawings and 135 paintings by van Gogh (1853-1890), one of the greatest Dutch painters, The exhibit, which will take place in the Netherlands, will include dozens of masterpieces from around the world that have never before been displayed together; many of them have not even been seen in the Netherlands,

Among the best-known masterpieces to be exhibited are "The Starry Night" (1889) and "Night Cafe." (1888) both which permanently hang in museums in the United States. The exhibit also will include the artist's illustrated letters.

"We are helping sponsor this event to show our commitment to the arts," said Corine Huygen, account manager-corporate communications at Sara Lee/DE in Utrecht, the Netherlands, "The interest



in van Gogh's international i we wanted to accessible to the public.

"As state for projects decre demand for activities has panies in the the opportuni cultural event explained. "(sponsoring le events rather limited engag because long mitments ha to give comand/or inter ure. Since t exhibition i interest, Si benefits for she conch

The v will be ext from March birthdate) t (July 29, 1)

Rules

4.41

The hefty 18-point rule underscores centered all-cap type in a clearly defined space. This breakout rivets the eye because the contrast with the surrounding text is so sharp. The rule is printed red. KCET Magazine

4.42

This is a very simple breakout between two horizontal rules. The bold rules accentuate the centering of the copy. Note the generous white space within the breakout, strongly contrasting with the justified gray text. Business Week

4.43

The hairline rules that separate long vertical columns are interrupted by a pair of 1 point horizontal rules, which sandwich the breakouts in this tabloid. The breakout is purple. Interchange

A 10-point rule beneath this breakout anchors it in place. The horizontal rule above the breakout, as well as all vertical rules, are a half point. The color illustration is a detail of the full-bleed artwork on the story opener, making it a breakout as well. Sales & Marketing Management

4.45

Interline rules are used to define the full column width of this flush-left breakout. Atheneum

4.46

The bold, expanded typeface is strongly horizontal, a quality that is accentuated by centering between horizontal hairline rules. The breakout type is printed green. Personal Computing



4.44

Duchamp's L.H.O.O.Q. uses First Dada and Surrealist show of its kind Only East Coast stop By Jean K. Cadogan

Duchamp's L.H.O.O.Q. uses an inscription in yet another way. Duchamp took a cheap reproduction of Leonardo da Vinci's famous portrait of Mona Lisa, penciled in a mustache and goatee, and inscribed it with the letters L.H.O.Q.Q. Taken at face value, the inscription is meaningless; it is only when the letters are said aloud in French that the meaning is revealed. "Elle a chaud au cul' (She has hot pants). The vulgar reading of the inscription adds another layer to the violation of the original work." lation of the original work

By the early 1920s, Dada as a

L.H.O.O.Q....

it is only when the letters are said aloud in French that the meaning is revealed: "Elle a chaud au cul" (She has hot pants).

mages (The Treachery of Images) of 1928-29, he pitted one against the other. Below a realistically rendered pipe, he wrote, "Ceci n'est pas une pipe" (This is not n pipe). Magritte is making the point that a painted object, no matter how realistically rendered, is not the object itself but an illusion. In the process he also calls into question the relationship between a real object and its name.

Other works by Magritte further explore this arbitrary re-lationship between objects and their names. In a painting called Personnage marchant

The Wadsworth Atheneum is particularly pleased to host this show because the mu-seum has been in the vanseum has been in the van-guard of collecting Dada and Surrealist art. The first exhibi-tion of Surrealist paintings in America was organized at the Atheneum in 1931, and almost every major Surrealist paint-ing in the collection was acquired a year or two after it was painted: Miro's Compos tion in 1934, Salvador Dali's

4.45

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community. If there's something they can do for you, they do it. If it wasn' for LDS Hospital, my frie Jay Larkin would have a

4.47

4.48

4.49

Vertical hairline rules are used between flush-left columns on this page. The lefthand rule is widened to 4 points for the depth of the breakout. The rules and breakout are printed red. LDS Hospital Progress

4.48

An L-shaped rule emphasizes the beginning, top left corner of this pull quote. The initial *I* is printed tan. Caring

4.49

An effective juxtaposition of horizontal and vertical rules transforms the photo, quote, and source lines into a single element. Blue type and blue and black duotone photo. Syracuse University Magazine

Box rules

4.50

This box rule is thickened at top and bottom. The vertical rules are a half point, the horizontal rules are 12 points. The perimeter background is a 10 percent screen tint, which makes this breakout pop right off the page. Inside Albany

to encourage eople to think of gifts that also help the elderly maintain their



A drop shadow implies this box rule. This screen tint shadow indicates two edges of a floating card on which the breakout is seemingly printed. Insight

4.52

This magnificent pull quote is set in black type overprinted on a square color photo of leaves. The photo has been screentinted to keep the type legible. Distinguishing this sample are the two printer's flowers, which relate the type to the image. Caring

4.53

A box connects this dropout pull quote with the color photo. Cellular Marketing

White space

4.54

An initial cap, larger and bolder type, a stubby rule – all help to make this breakout visible. But what makes it pop is the extra white space surrounding it. The cutout in the text is 9 picas wide, but the centered lines of type are set across a maximum measure of 6 picas, ensuring that white space will separate the typographic elements. CFO



Where do we go from here? Our vision of the future

4.51



4.53

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CFO Interview by Henry Dubroff

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Experiencing film: Vivian Sobchack



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The "color" of this breakout is nearly the same as that of the text, so it needs the extra white space beneath and beside it. The dropout caption in the photo contrasts well with the breakout. *M*

4.56

This breakout, set in a very peculiar typeface, is given a lot of white space at the outside margin. The dots, printed red, activate the emptiness and suggest humorous flight. D

4.57

Breakout or caption? When it is extracted from the text, it is a breakout. When it is new copy, it is a caption. This breakout is pulled from the bottom of the second column of text. *UC Santa Cruz Review*

Shapes

4.58

Relate the breakout to the subject of the article by creating a logical surrounding shape. This story is about a golfer who now lives in Florida. Green type and tee, yellow golf ball. *Gulf Coast*

4.59

Create a shape out of the whiteness of the paper itself with a wraparound. This diamond shape evokes a baseball diamond, the subject of the story. *New England Monthly*

4.60

This is one of a series of breakouts in one story. Each is designed to look like a memo printed on light blue "stickies," whose edges curl up and cast a gray shadow. *Business Week*

Ken Venturi's

Ken Venturi reached the top in golf -- twice -- and los it to injuries and illness. But his career as a CBS broadcaster answered his greatest challenge.

BY PATRICIAL HEAVITS

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CAPTIONS

We like explanations. Even as children, we ask for explanations of the things we see around us. Captions are a printed response to that curiosity. Captions help readers understand what they are seeing and, when the image is complex or puzzling, help them to reach the correct editorial conclusion. Captions serve three functions: they

explain the photos; they encourage the reader to want to read the text by summarizing the article they accompany; and they provide another opportunity to give your publication a unique typographic personality.

Captions explain photos

Pictures are always the first things scanned on a page. Reading is work; looking at pictures is fun. Humans simply respond faster to imagery than type. Unfortunately, pictures can be misinterpreted and misunderstood, so captions are added usually beneath, by tradition – to guide the reader to the intended conclusion.

Captions may explain why the picture is there, they may focus on only a part of the image, or they may put the photo into a different context. Captions should add something to the picture, not merely describe the obvious.

Captions

lure readers

Captions can be exploited to entice a reader into a story. Attracted by a picture/caption combination because it breaks the pattern of textual grayness, the reader may then read the headline/deck and

breakouts and then the text. Captions are often the entry points for readers because they are so strongly joined with photos – which are great interest-creators - and they are short.

The length of a caption should be neither too long nor too short. Provide enough information to push the reader to the next level of involvement. But a caption contains too much content if paragraphing is necessary. The first few words should be as carefully chosen as a headline's are. Lure readers into completing the caption.

Captions add personality

Every typographic element provides an opportunity to contribute to a publication's distinctive look. And every publication deserves a degree of individuality that sets it apart from its competition, in part because it makes advertisers very happy to be seen in quality surroundings. Captions are among the most exploited elements for distinctive treatment, at the forefront of typographic creativity, along with headlines and breakouts.

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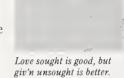
Love sought is good, but giv'n unsought is better.

sweet sod that beats upon a bank of violets, stealing and giving odor. No

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5.01

sic be the of love. on. Give me s of it that, ting, the ite may n and so hat strain ! It had a fall. O.it o'er my ke the



sweet sod that beats upon a bank of violets, stealing and giving odor. No more 'tis not so

sweet now a w's before. spirit of love quick and fi art thou, tha withstandin capacity rec as the sea, 1 enters there what beats validity and soe'er, but

5.02

The bard

If music be the food of love, play on.

Give me excess of it that surfeit, the appetite may sicken and so die. That strai again! It had a idying fall.

again! It had a idying fall.

O, it came o'er my ear like the sweet sod that breathes upon a bank of violets, stealing and giving odor. No more 'tis not so sweet now as it w's before. O spirit of great love!

How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea. In 'ght enters there. Of what valid'ty and pitch so'er, but falls into abatement and low price, even in a minute.

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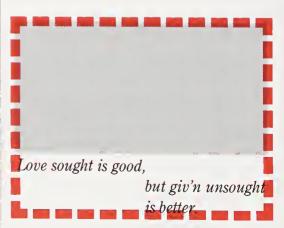
Love sought_ is good, _

but giv'n unsought___ is better.

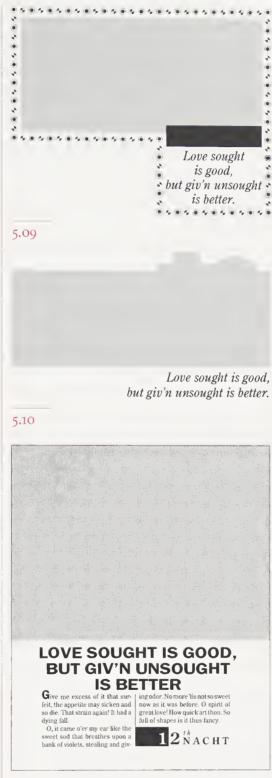
of it that surfeit, the appetite may sicken and so die.
That strain again! It had a idying fall. O, it came o'er my ear like the sweet sod that breathes upon a bank of violets, stealing and giving odor. No more 'tis not so sweet now

as it w's before. O spirit of love! How quick and fresh art thou, that notwiththou, that notwith-standing thy capacity receiveth as the sea, n'ght enters there. Of what vald'ty and pitch so'er, but falls into abatement and low price, even in a minute. So full of shapes is fancy that and fresh art thou, that notwithstanding fly capacity received as the sea, night enters there. What vald'ty and

5.03







Captions have a built-in contrast because of their attendant pictures. But more must be done to make them appeal to the casual reader. Contrast with the text can be increased by setting captions bold sans serif (fig. 5.01) or in a smaller, italicized version of the text face (fig. 5.02).

Given standard text columns and relatively ordinary display typography, captions can become the most prominent type on the page (fig. 5.03). This path is not unwise to follow, but it does have one requirement: your publication must have a steady supply of good images.

Relating pictures and captions

Photographs and captions are inherently joined (fig. 5.04). It is important to design a typographic system, to write a typographic recipe, that makes this connection immediately apparent. Some ideas on caption/picture placement follow.

- A coherent typographic system includes positioning captions in regular places. Do not move them for arbitrary or capricious reasons.
- Captions must be physically near the picture. If they do not actually touch by overprinting or dropping out or mortising they should not be more than 6 points from the art.
- Captions are ordinarily placed beneath a picture. Forcing readers to look elsewhere is fine if the caption can be found easily (by increasing the contrast), or if the alternate position is necessary because the picture bleeds off the bottom of the page.
- For a caption to link to a picture, it must *not* be confused with the text. Leave at least a line space between the two.
- Connect the picture and caption by joining them on a central axis (fig. 5.05). If the caption is set justified, set the last line centered (fig. 5.06).
- Set the caption to match the width of the picture only if the caption will not be too wide to be easily read (fig. 5.07). Do not weaken the alignment by indenting the first line of the caption.

- · Align a flush edge of the caption with one of the vertical edges of the picture (fig. 5.08).
- Surround the picture and caption with a box (fig. 5.09). One of the elements may break out of the picture for a more dynamic effect (fig. 5.10); this is called a partial silhouette.

Captions can be much more than light smudges beneath pictures. They can be the text or the primary typography, as figure 5.11 illustrates. By far the most frequently used page layout in advertising is called the "Ayer no. 1", after the N. W. Ayer advertising agency in New York, which developed it in the early 1900s. It features a picture on the top two-thirds of the page, a headline immediately beneath the picture, and text and logo at the bottom of the page. This layout has become ubiquitous because it is virtually invisible. It presents information in the most logical order and leaves the design vessel completely unnoticed, throwing all attention to the content itself. What is intriguing about the headline on an Ayer no. 1 layout is that, though it is obviously the primary display typography, it acts as a caption, explaining the photo.

Other ways of handling captions:

· Contrast rigid, highly structured pages with less formal caption settings. For example, set captions with one ragged

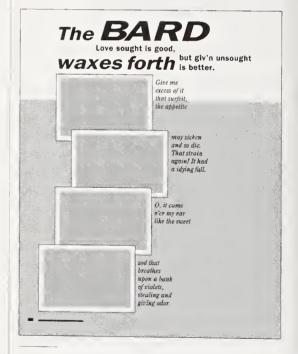
edge with text that is justified (fig. 5.12). Do not hyphenate captions set in a ragged style. Leave space between the caption and text to increase visibility.

- Captions are usually set in a smaller or lighter version of the text type to help make them recede. Sometimes this smaller type is set across the full width of even the widest illustrations with no additional line spacing. Such lengthy lines are very difficult to read if the caption is longer than a single line. This problem is particularly pernicious in desktop-prepared publications with default line spacing, where no one can stop to say, "Too many characters per line! Open the line spacing or shorten the line length." Readers will bear up for two or three lines, but they will rebel and simply not read longer poorly set captions. Forty characters per line is an oft-quoted standard, but captions allow greater flexibility than text, so the maximum characters per line can be increased to sixty.
- Complex, compound captions can sometimes be broken into segments and distributed around a photo (fig. 5.13). Much like the labeling of exploded views, this treatment breaks long copy into bitesize pieces and encourages reading.
- · Because captions attract interest, it may be desirable to make a whole story look like a caption or series of captions (fig. 5.14). To do this, you will need a series of photos, fairly short copy, and the willingness to leave some space empty to enhance the picture/caption "easy-read" approach.



Full of shapes i fancy that it alone i high fantastical. If must sic be the food of love slaves Cive mooresee play on. Give me excess of it that, surfeiting, th appetite may sicker and so die. That strair again! It had a dying fall. O, it came o'er my ing and giving od







Love sought is good, but giv'n unsought is better.

If music be the food of love, play on. Give me excess of it that, surfeiting, the appetite may sicken and so die. That strain again! It had a dying fall. O, it came o'er my ear like the sweet sod that breathes upon a bank of violets, stealing

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5.16

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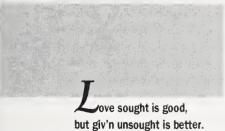
Love sought is good, but giv'n unsought is better.

dying fall. O, it came o'er

now as it was before. O spirit of love! How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea, nought enters there.

e'er, but fa into abatei and low pr even in ar So full of s is fancy th on a bank violet, stea and giving Enough, n more! Tis sot of love quick and art thou, the standing t capacity re sweet now was before spirit of lo How quick

5.17



If music be the food of love, play on. Give me excess of it that, sur-feiting, the appetite may sicken and so die. That strain again! It had a

dying fall. O, it came o'er my ear like the sweet sod that breathes upon a bank of violets, stealing and giving odor. No more 'tis not so sweet sea, nought enters there.

and low pr even in a r So full of s on a bank violet, stea and giving Enough, n more! Tis sot of love quick and art thou, the not withou standing the capacity resweet now was before

• Superimposing a caption over a picture presents its own set of problems. It neither enhances the realness of the twodimensional photo nor improves the type's readability, because of the reduced contrast with the background. When superimposing a caption on a photo, place the type in an area of visual plainness. Putting type over a busy background makes it very difficult to read (fig. 5.15).

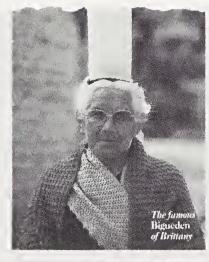
Regular-weight type is designed to be read on a white background, not a halftone. When placing type in an image area, make the type sufficiently large and bold so that it stands out from the background, whether it is surprinted over or dropped out from the picture. You may also lighten the photo in a rectangle behind the caption.

- The caption can be dropped out of a box, which fully or partially overlaps the photo. This is called a mortise (fig. 5.16).
- A photo can be cropped to make room for its caption (fig. 5.17).
- The caption's initial or first word can overlap the image (fig. 5.18).

The combined impact of well-chosen and well-cropped photos and creatively designed captions can coax the browser into becoming a reader.













Caption/picture unity

5.19

Captions should be located near the photographs. When there is more than one photo, the caption/photo relationship must be very clear. Use rules and alignments to cement that relationship. The captions were set flush left or flush right and aligned with a vertical edge so that each "belongs" with its photo. The caption lines are set fairly narrow — maximum line length is 10 picas — and the white space is kept to the perimeters on this spread. *American Photographer*

5.20

A wraparound is an effective means of joining the picture and its caption. This picture, an ordinary portrait, is gussied up to look like a picture of a picture by adding a perimeter and cast shadows. *Institutional Investor*

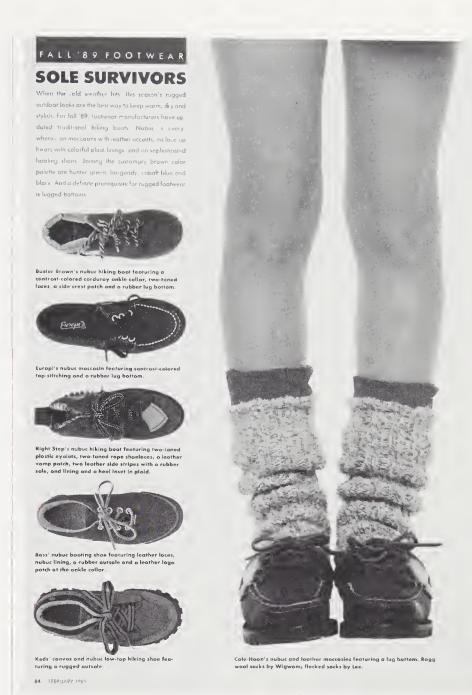
5.21

There can be no stronger bond between caption and photo than actually merging the two. When overprinting or dropping out – especially with process printing – use large, bold letterforms without pronounced thicks and thins. These last tend to fill in with the slightest registration problem, making the type difficult to read. *M*

A potent picture/caption connection can be made by relating the widths of the two elements. These captions match the width of the shoes, creating a distinct column; one caption is set across a wider measure for the larger photo on the right. Note that none of the captions is indented, helping define the picture-wide measure and the column. *Children's Business*

5.23

A relationship established by proximity: these relatively enormous words are located immediately adjacent to the silhouetted photo they define. This is also an excellent example of breaking out of the structure imposed by a grid. *The Edge*







Salute



cont. 10 David E. Bowlby cont 25 Joe D. Clover Turbine Operator Grand Tower Lawrence E. CuBins Unit Operator

Women are stimulated by the eyes; they're the main tools of a seducer

F 0 0 D

5.24

5.24

These captions are set flush left, 7 picas in from the left edge of the column, to allow room for the portraits. Interestingly, the 7 -pica margin is maintained even when no portrait is available, giving the page strong overall unity. CIPS News

Bold contrast

5.25

Three typographic contrasts are at work here: boldness, flush-right setting, and column width. The outermost column in this magazine is always 6 picas wide and is used for headlines and breakouts as well as captions. The caption's line spacing remains consistent with that of the text, a nice touch. Scanorama

5.26

The boldness of this caption is in extreme contrast with the line-spaced text. This page is set up on a grid of three 13-pica columns. The outer column has been split in half, with the caption running across only half the full measure. This mathematical order makes the page look correct. Color photos and magenta J. Essence

Boldness is only one device used to set this caption apart from its text. The text is set flush left/ragged right; the caption is flush right/ragged left and is not set across the full column width. This added white space melds with the double line space beneath the caption and creates a pond in which the caption sits. Vistas

5.28

A bold lead-in, contrasting with the balance of the caption, can demand the reader's attention if provocatively written. D

5.29

In this publication, the bold lead-in captions are centered beneath the photo and are never longer than one line. Cumulatively, this creates a significant personality for the magazine. New York



SHOOTERS: Comfortable for couples or serious players.

5.28

The Cutting Edge/Michael Gross MAN OF THE MOMENT



DI SANT'ANGELO REDUX

A FEW DAYS AGO, IN FASHION DESIGNER
Glorgio di Sant'Angelo's showroom on lower Broadway. Mick Jagger was chatting with Veruschka, the model whose dekbones with the model whose di ekbones wit

5.29



PHILADELPHIA 76ERS

game who's bothered by other teams' fans." he says. "The problems of the road are the travel [the Sixers took a 6.20 flight out of Salt Lake the previous nightland being at the mercy of the hotel restaurant menu and sleeping in strange beds. At home I eat at a certain time and get my sleep. I arrive at the Spectrum at 5:30. Now I'll go back to the hotel, but I don't want to read because I have to spend time concentrating on the



TO READ IN OAKLAND, MADE THE MOST OF PHILLY'S L.A. LAYDVER

game and I want to stay fresh. So I'll get a bite to eat, watch a little TV and try to get some rest."

Later, while Gminski winds up lunching on cold pasta and other sens ble foods at the Airport Hilton salad bar, Barkley treats Hawkins, Dawkins and reserve Lanard Copeland to a postpracreserve Lanard Copeland to a postprac-tice meal at a soul-food restaurant he knows. Short ribs, smothered steak, cream corn, yams, black-eyed peas, corn bread, rice and gravy make up what would never be confused with a training table meal. General Hospital plays on a TV set overhead. Talk turns from Jesse Jackson to the players' positive feelings for Lynam and for their recent success
"You know, when you have those feelings when you think you can't lose?" says Barkley. Everyone nods and chews. With the powerful Los Angeles Lakers coming up on Friday and the red-hot Phoenix Suns on Saturday, the Sixers

need to beat the Warriors, who have dropped three straight games.

Barkley believes the primary reason

the Sixers have been successful this season is the development of the 6' 3" Haw-kins, who as a rookie in 1988–89 relied strictly on his jumper. Since then he has added an array of spin moves and fadeaways, along with a new attitude. "I'm looking to create," says Hawkins. Notwithstanding his winning shot against Portland, he has made only 8 of 24 field

Portland, he has made only 8 of 24 field goals in the last two games.

"You got to keep shooting." Barkley tells him at lunch. "I will never understand how a great player can lose his confidence." Barkley pays the \$68 tab, and the players stumble, stuffed, out into the 2.30 sun to walk a little until they call the Hilton wan to come to wish. call the Hilton van to come to pick

themup.

Two hours before the tip-off, Hawkins is trying to sleep off his short ribs on a wooden bench in front of his locker. Barkley arrives later, and he looks sick, He thinks the creamed corn has caught up to him, although it might be the

Popping Gelusil pills like M&M's be-tre the game and during timeouts, Barkley is not his usual take-charge self from the outset. But no Warrior assumes control either, until Tom Tolbert, a 6' 7' rookie from Arizona, scores eight points in the first 4:14 of the fourth quarter to cut a Philadelphia lead to 86-83. With the score tied 93-all and with 1:34 remaining, Hawkins takes a kick-out pass from Mahorn and converts a three-point



SMITH LOCATED DDZAL'S BACK-NEALING FINGERS BY LETTING NIS DWN FINGERS OO THE WALKING



THE SIXER NEAVYWEIGHTS, MA-NORN AND BARKLEY, RENEARSED THE FIRE ART OF INTIMIDATION

shot for what proves to be his second game-winner of the trip as the 76ers hang on to win 96-95.

FRIDAY, AT LOS ANGELES While driving a rental car following an afternoon practice, Mahorn backs up traffic on a street near the Forum when he stops the car and jumps into the backseat to pumme! Dawkins, who has been slapping the back of Mahorn's head. "On a trip this long." says Mahorn, "you got to get a little crazy,

Meanwhile, Derek Smith, the 76ers' sixth man, is riding to meet a chiropractor, whose name and address are on the torn Yellow Page that Smith holds in his hand. This will be the second time on the trip that Smith bas had an adjustment made on his right sacroiliac joint, which slipped out of place during the preseason when Barkley drilled him as Smith tried to dunk. After one elbow, one hip, three knee and two left-eye opone inp, three knee and two left-eye op-erations, all since 1985, Smith could up-date *Gray's Anatomy*. He spends 15 min-utes detailing his medical history to Dr. Guillermo Dozal. Dozal's adjust-ment to his back takes about 10 seconds. 5.30

Each caption in this story begins with a very bold, compact date and time, printed in blue. The line-spaced caption text, set in bold caps, contrasts with the article's text. The two elements combined signal the reader to look at the captions before reading the text and lead the reader through the photos. Sports Illustrated

Italic contrast

5.31

The use of white space beneath the bold italic caption immediately separates it from the text and binds it to the picture. Snow Country

5.32

A very simple contrast, italic juxtaposed with the roman text type, combined with a narrower than necessary measure, distinguishes this caption. Restaurant Business

THE SAP'S RUNNING

5.30



Tucked amid the overlapping portraits, these bold serif italics contrast with the light roman sans serif text. That this caption is printed blue helps make it findable as well. Directions

5.34

The classic small italic caption (popular with visually sophisticated publications) is set flush left/ragged right, filling a narrow outer column. The size and stress change gives the type a different flavor, but staying within a single type family retains consistency. In House Graphics

5.35

The typography here is extraordinarily simple; what is interesting is the system of which it is a part. This magazine positions its captions at the top of the live area, with visuals and text beginning at sinkage, which is 13 picas from the top trim. This ensures plenty of white space surrounding a rather subtle caption. Readers quickly become accustomed to looking for the captions at the tops of pages. Natural History





ANTARCTICA

5.34



Hundreds of thousands of chinstrap penguins breed at Bailey Head on Deception Island.



cratures; and solid bones replace the hollow ones typical of most birds, greatly enhancing their diving ability.

These adaptations allow the penguins to These adaptations allow the penguin to thrive under conditions where most animals would perish. And of all penguin species, Adélies and chiastraps are perhaps the most abundant, numbering an estimated 50 to 100 million each, while gentoos are an order of magnitude less plentiful at 5 to 10 million. Penguin numbers have not always been so high, reaching current levels only after the massive harpooning of the large baleen whales in the late 1940s to 1960s. The key to their increase may be krill, small shrimplike crustaceans, up to sixty millimeters long that abound in antarctic waters during the

summer. A consumer of microscopic plant life at the base of the marine food web, krill are usually found in highly concentrated swarms. A primary food for many whales, scals, and birds, they are the most important members of the intarctic vo-plankton community. Adélies and chin-straps cat krill almost exclusively, while the gentoxis diet is about 85 percent krill and 15 percent fish. Simply put, fewer whales meant more food for penguins

Adelie

When our study began, our first hy-potheses were shaped, not surprisingly, by what was already known about the three penguin species. Adélies were by far the best known, largely from earlier work by David Ainley (also from Point Reyes) and his co-workers. The Adelies' annual cycle includes eight months (February through September) spent on the pack ice, a vast ring of frozen sea that surrounds the icy continent each winter. As the ice begins to break up with the September advent of spring, Adelics migrate to their breeding rounds. Males arrive first to claim and defend a nest site and advertise for mates

with raucous, staccato "eestatic" with raicous, staccato eestatic eans emitted with flippers waving and bills pointed skyward. Females appear several days later, and a pair bond is soon formed, followed by copulations, pebble gathering, and nest building. After two to three weeks, the female lays two eggs in the bittle nile of re-bbles that serves as a nest little pile of pebbles that serves as a nest. She then goes to sea almost immediately, leaving the male to incubate. This first incubation shift averages two weeks, and by its end, the male will have fasted for at least five weeks. After being relieved by the female, the male goes to sea to feed for about ten days. After this first round, incubation shifts get shorter and shorter, until at the time of chick hatching (thirtytwo to thirty-five days after egg laying), males and females switch every twenty-four hours. In this way, the adults regain much of their energy and are ready to feed chicks on a duly basis.

AUSTRALIA

Newly hatched chicks are totally de-pendent on their parents for the first three weeks One adult remains at the nest, providing warmth and protection for the





Nutrition of nameric hop his promoted efficiency with the entire to produce the control between the entered that are wall in the part has a result in the part has a result

5.37

5.36

EXPOSURE, a regular department in this magazine, always features just one color photo per page with a brief description of the subject and the technical data of the shot. This handsome typographic understatement allows each photo to stand on its own merits. The typographic contrast is created to differentiate between the photographer's name, always run first on these pages, and the description. *Outside*

Initial caps

5.37

An initial cap's function of providing an easily-seen starting point is achieved as this blue initial is indented to the center of the 12-pica-wide caption. The caption is printed warm gray, and the illustration uses the two colors and black effectively in a series of screen tints. *PassWord*

Centered italics under a full-page photo with a contrasting initial cap. The initial is in the same typeface used for the story's headline, so the connection with the rest of the story is clear. *Pacific Northwest*

Rules

5.39

The bold overscore draws the reader's attention. The empty outer column also helps make this caption visible. *Parents*

5.40

The color photos in this story are enclosed by heavy 6-point box rules, which certainly set a tone for the series. The caption, set in all caps to contrast with the generously line-spaced text, has a 4-point overscore that visually connects it to the box rules around the photos. *Cleveland Magazine*



5.38



5.39



became a city in 1961, Beachwood is no ordinary boom town of unchecked growth and hodgepodge zoning ordinances. Rather, like the cutting of ageinstone, the creation of this premier community has been skilled and artful, and its multi-faceted features make Beachwood a standout

One brilliant facet has been Beachwood's exceptional commercial growth. On a recent afternoon, Mayor Friedman stepped out of his car into a desolate windswept field.

"See over there," he said, pointing to the horizon. "Isn't that a heautiful sight? On a clear day you can see the Terminal Tower. This is one of the highest spots in Cuyahoga County."

One can also see the future from that vantage point. Friedman was standing on the proposed Chagem Highlands, a \$600-million office complex to be developed by Figgic International, Inc., a diversified Fortune 500 company.

The 630-acre site, slated for completion by 2011, will be the company's new world



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BEACHWOOD AS





5.41

The hairline rule that frames each page in this story contrasts handsomely with the bolder, 3-point rule above this caption. The thicker rule, printed red, defines the full column width occupied by the caption. *Midwest Living*

5.42

Some mighty heavy 12-point rules are integrated into a system of columns and half columns defined by vertical hairlines. Each story's overscores are printed in a different color: here they are blue-gray; the previous story's are tan. *Electrical Contractor*

The short, heavy rules seem to accentuate the verticality of this page, because the eye jumps from one to the other vertically and because the caption is set in several very short lines. American Way

Boxes

5.44

Dropped out of a solid green box, this caption acts as a bridge between the photo and the text by extending beyond the edge of the photo. Notice that the caption is positioned near the picture's subject but does not cover it. M.

5.45

The bold caption is overprinted on a screen tint, in this case bright green. The green rectangle overlaps the black-andwhite photo, bonding the caption and photo into a single element. The green box aligns at the left with the text column, a detail that contributes to a neat, inviting presentation. Interchange



5.43



the late 18th century. Dr. Jenner scientifically validated what English farmers had been doing for years, using cow pox to progress, upullarys.

5.44

olas Labs offers moments of relaxation



5.46

AMATEUR PHOTOGRAPHERS WIN RECOGNITION AND PRIZES



Joyce Fuller, North Office, Cullman, traveled to Hawaii to capture the Best of Show prize in the AmSouth Employee Photo Contest. Joyce won \$50 for her photo of Haleakla Crater on the island of Maui.



Darlyne Casey, Trust Em Benefits, Birmingham, won & Place and \$15 for a can photograph taken at a f wedding.





Martha Sykes, Corporate Marketing, Birmingham, made her trip to Egypt pay off when she won \$10 for her Third Place photo in the People Category.



Joy B. Nash, Credit Administration, Mobile, won the \$25 First Place prize in the People Category. Joy saw a winning shol when her son and neighbor decided to peek through the backyard fence.



5.46

The type has been set randomly for the torn-out captions in this fashion article. These torn boxes straddle the edge of the color photos, which end 7 picas from the gutter. *Freundin*

5.47

The captions for this corporate photo competition were typed on tracing paper, torn out and photographed on top of hairy paper. The color photos and blackand-white portraits of the winning photographers were superimposed by the printer. This creative and intelligent grouping of three distinct elements is a victory for logical, clear communication. *Partners*

This box is carved out of its surroundings. Such a treatment requires very even text type to allow the anomaly of the bold sans serif caption to stand out. The caption is printed red. New England Monthly

This box is implied: no borders are actually rendered, but the text and picture are chiseled away to create a visible shape in which the caption is carefully justified. Each of the six captions' last lines in the story is as carefully filled out as these. Sports Illustrated





ocean, generous porches, and an informal arrangement of windows and interior space. To make the house work with the slands architectural heritage, Van Dain designed a cedar-slungled structure with a deep porch and deck; a second-floor dornier with a small widow's walk that penetrates the sharp line of the front roof; two-port-rates

unidows traditional to the area, and an Inside, the eye longer to Stevens in a narrow slice of gambrel of the track of the soaring soaring volumes and refracted light purer for the Maine

chapter of the American Institute of Architects wrote, "... the building is cut on the two sides rather sharply, giving it an incomplete shape like any good work of art. It demands your attention to complete it."

ONE OF THE REMARKABLE things about this building is the sense of spaciousness once you step indoors, despite an unterior that measures only twenty-one by thirty-one feet. The expansiveness is partly the result of nine-and-a-half-foot cellings downstain and an analysis. partly the result of rune-and-a-half-foot ceilings downstairs and an open floor plan, and partly the large banks of windows that fill the building with light. But good design is also responsible: the direction of the exposed ceiling framing draws the eye outdoors, two interior support columns define the living area but also echo the columns of the porch and the trunks of the paper birches outdoors that is also cho to the columns of the windows by the stairs consists of two-over-two lights at top and bottom, but a clear pane in the

the stairs consists of two-over-two lights at top and bottom, but a clear pane in the middle that allows an unproken view of the sky and delights the eye with ta discontinuity. The soaring starway to the second floor and the two bedrooms tucked beneath the steeply pitched root continue the airy feeling.

the airy feeling.
Every inch of the house's 1,470 square

5.48

do it! Flist o have to consider his body. Hairy as a bear, thick as a barrel, Smer-las weighs 290 to 300 pounds during the season and as much as 330 in the off-season. He's massive through the legs, which have ab-sorbed a decade of cutblocking, double-teams and crackbacks. Then there's the matter of pain. Smerlas hasn't missed a game be-THE TOUGH VET HAS STARTED 127

cause of injury since he partially tore cartilage in GAI his right knee at the end of 1979, his GAMES IN A ROW

rookie year.
"He's played with a hyperextended elbow and a pinched rotator cuff," says Bills trainer

Eddie Abramoski. "He's played with a sprained ankle that was twice its normal size and a wrist that was so badly sprained he couldn't bend it. 'Tape me up,' he said. He puts pain out of his mind. He'll play as long as I tell him no permanent harm could result."

Loud and boisterous—you can stand that came a slurr

he plays the gam years ago. "Are a TV man asked ter a game.
"Absorba the

He ended fou with appearances his difficulty, ne was required by Hooker's bankruptcy lawyers to furnish a non-refundable million-dollar guarantec that he would eventually come up with an offer-a condition he could not meet.

In the middle of the proceedings, Robert Burrick, Conti's attorney, emerged from the back of the crowded courtroom to cross examine Martin Branman, managing director of Financo, Inc., the New York investment bankers assigned by Hooker to sell Altman's. Burrick focused his cross-examination on the four-week limit that Conti's group had been given to put an offer together.

"Is this a typical amount of time for a deal of this size?" he asked.

"It is not typical, it is a little on the short side," Branman responded.
"About how much on the short side?"

"Well, again, that would range, but I've seen deals get done from start to finish anywhere from one month to four months," Brauman said.

'I have no firther questions."

"I just have one other question on redirect, Your Honor," said Sheldon Hirshon, a lawyer with Proskauer, Rose, Goetz & Mendelsohn, which was representing Hooker



He could not understand how a liquidation would be preferable to a sale: Altinan's inventory "at cost" was worth \$25 million. His \$10 million cash offer and the assumption of habilities would represent a total contribution to Hooker's estate "in the range of \$36 million."

Hirshon, however, maintained that a delay would mean a loss of approximately a million dollars a day. He insisted that the court accept a bid that day or liquidate.

"I'm going to ask one last time," Judge Brozman said, "if there is anyone in the courtroom who would wish to make an offer to purchase B. Altman as a going concern

A man in the back of the room named Richard Miller rose to his feet to address the court. "Just a couple of comments," he said, "We are a creditor, party in interest, and a member of the Creditors' Committee. We have filed a response that has stated that we are in favor of the sale of B. Altman as a going concern," Miller requested more time for considering the Conti bid and others. He wanted an "opportunity to try and save an institution with more than a thousand jobs in the New York City area alone

"It is not fair," he continued, "to say that if we don't have a going out of business sale effective tonight, we will lose all this money, we can never save this institution, and that's the end of the deal. That's particularly true, Judge, when

1989. Sigoloff decides to liquidate quickly rather than spend any more time looking for a buyer. Beginning the day after Thanksgiving, Altman's going-outof-business sale is a great success (center, right), The shelves are stripped bare in just thirty-seven days-a far cry from the store's hopeful Williamsburg Christmas two years earlier (left).

5.50



Cluster captions

A cluster caption consists of more than one caption joined into a single body of copy. It usually contains directionals (such as top left, bottom right) that indicate which illustration is being described by each caption.

5.50

The directionals are set in italics and are easily found amid the rigid verticality of Bodoni Bold. This cluster is set in a bolder and larger typeface than the text, indicating that it is to be read before the text. The 1989 is bigger still and printed red, next to a fake duotone photo. Wigwag

This cluster is intended to be read completely. The directionals CENTER and BE-LOW are set the same as the caption and are not easy to pick out. But this technique gives the cluster a unity that is enhanced by the handsome sandwiching shapes, top and bottom, printed brown and gray. Tampa Bay Life

What makes this a cluster caption is the directional headings. The extra space between the individual parts of the cluster caption helps the reader bounce back to the picture when the caption is read. *Pebble Beach*

5.53

This imaginative cluster caption echoes the story's deck, which appears on the previous spread. The contrast between square color photos and white space with wiggly type continues throughout this article. This type is as close to illustration as can be achieved without losing legibility. The caption is printed deep red; the kite, navy blue. *USAir*



DEPARTMENT HEADINGS



Department headings are like road signs that help readers find their destinations. They are vital elements in establishing the cohesiveness and strength of your publication's personality. At best, they work hand in glove with your other display typography to organize and highlight your stories and articles. At worst, they are

mismatched smudges buried within a publication, confusing rather than easing the reader's search for visual signals.

Departments are topics that appear in every issue. Features, on the other hand, have varying content and a for-this-issue-only specialness. It is unwise to allow departments to outshout features, weakening the features' uniqueness. Departments are toned down by treating their type and imagery in a visually consistent manner (fig. 6.01). The disciplined quieting of department graphics has a profound effect on the perceived cohesiveness and visual personality of a publication.

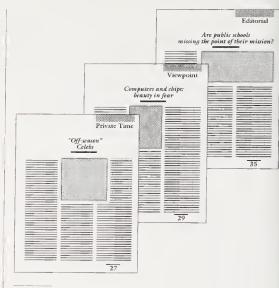
Relating prominent display type throughout a publication bestows visual unity. Typographically connecting the cover logo, department headings, headlines, subheads, and breakouts is the most visible way of joining the editorial matter. This also separates it from the advertising pages, a differentiation that readers require. The best way to relate all display ty-

pography is to use variations of a single typeface (fig. 6.02).

The primary display-type relationship is between the cover logo, or "flag," and the department headings (fig. 6.03). This relationship connects the inside and the outside of your publication, making a more powerful over-all impact on the reader and making your publication more attractive to potential advertisers.

Department headings can be treated in an infinite number of ways. When well designed, they are recognizable bits of typographic fun that often allow the balance of a publication to be considerably less remarkable. Of these limitless possibilities, there are three basic forms: unadorned type (fig. 6.04), type with rules (fig. 6.05), and type with illustrations (fig. 6.06). Choosing which is right for your publication is a matter of finding a complement to your other typographic elements.

Department pages are either clustered in the front and back of a publication or scattered throughout its pages. Separated by advertisements, they must immediately be recognized as editorial material. Departments cannot outshout ads (ad agencies are paid great sums to make highly



6.01

New Hartford Groseille

From the Selectman's Desk

Finance Committee Report

School board approves budget

Compromises on 5.6 percent increase

Timeline

A DownSouth Publication February 1996

Weekend

Guidelines

6.03

≦in **PAPER**

6.04

NEWS in PAPER

6.05



6.06

visible pages), so departments must become visible by being related to one another; they make a *cumulative* impact. Giving departments a like treatment is called **formatting**. Formatting department pages achieves two valuable goals: the pages appear to be a large, unified body, and the preparation of each issue becomes easier with more time available for developing exciting feature graphics, where editorial excitement really belongs.

Formatted department pages must follow a style that is rigidly and consistently applied to enable readers to recognize them. All typographic elements must be handled identically, images must fit into a limited range of sizes, white space must be treated the same from department page to department page. It takes very little to weaken the format "just this once," losing the gain in excitement to messiness.

With restraint and discipline, departments can be the mortar that holds the diverse elements of a publication together. Department headings ought to be attention-getting devices that stop the reader long enough to scan the headline and visuals and then, one hopes, to continue into the text.







Type only

6.07

This department heading consists only of type. Notice that it aligns flush left with the byline and bio and that the headline aligns flush left with the text. Retaining consistency in the sinkage at the top of the page and in the emptiness of the leftmost column throughout the department pages in this publication is very important. *Textile Rental*

6.08

The Helvetica Ultra Compressed of this department head has been given cast shadows on a desktop computer. The letters are printed in warm orange with 60 percent gray shadows. The white space at the head of the page has been purposefully left open, enabling this compelling department head to receive the reader's full attention. *Hispanic*

6.09

Crayon calligraphy appropriately suggests the quick scrawl of a busy mother who grabs the only tool at hand – since all pens and pencils have presumably been long since lost by her little crumbgrabbers – in this heading. It is repeated in a reduced size on subsequent pages. *Family Circle*

The contrasting typefaces, one bold sans serif and the other custom-drawn calligraphy, echo the cover logo, which also appears at the top of each page. Department headings in this publication are always printed in two colors, deep red and a 40 percent black screen tint, and are consistently styled to fortify the publication's design personality. *Virginia Leader*

6.11

Verticality and redness make these headings stand out in a visually active, typographically dynamic publication. The headings always appear in the upper left corner of a left-hand page. Display type throughout this publication is set in variations of Futura, printed in either black or warm red (100 percent magenta and 100 percent yellow). Mixing the typeface variations creates continuity throughout the issue. *Elle Deutsch*

6.12

Contrasts are made obvious in this heading. Bodoni Bold all-cap roman type is printed in a color that changes for each issue. The Bodoni Bold lowercase italic is printed in solid black. A strong relationship with the cover's logo has been created. *Sara Lee InterChange*





There are several typographic contrasts at work in this heading: typefaces (Aachen Bold and Century Old Style italic, both of which are used throughout for display and text type), color (*THE GOODWILL GAMES* is printed in a different color on each page, *COMIN' ATCHA* is always in black), horizontal and curved base lines, and tight and open letterspacing. *View*

6.14

These department heads are unified by the use of the same typeface, though capitalization and size change from page to page. In addition, an emphasized word is always printed in warm red, while the rest of the head is printed black. Occasionally the brackets are printed with a 40 percent black screen tint. They contribute an overall sense of fun and frivolity to this publication. *Glamour*

6 15

The combination of two fonts creates this distinctive heading. Sharp letterform contrast is necessary to make each word readable when fonts are blended like this. Note the apostrophe in *WHAT*'s is clearly downsized to make it less prominent. Attention to such details exemplifies the difference between typesetting and typography. *Domain*

have gone beyond enrolling in aerobics classes and eating oat bran and have taken their activism to the grocery store. Now a "good" product means one that is pesticide-free or even made be a condest, that user provelable packaging. As home

A new decade brings new resolutions. Perhaps the prospect of entering the next millennium has spurred us to take responsibility for ourselves and our world. Texans

Type and rules

This screen tint gradation was easily done on a desktop computer. The style, suggesting a developing photographic print, is well suited to a photography publication. Sufficient change from tint to tint was achieved by using 30 and 60 percent screens and solid black. Photomethods

Department headings can be made more visible by being run in from the side of the page. In this publication the color of the calligraphic type varies from page to page, but the underscore remains black throughout. The publication's logo is repeated on every department opener, and the word GRAPHICS in the logo is written in the same way as in the department headings, unifying inside with outside. The logo is dropped out of solid black, is surrounded by a half-point box rule, and always bleeds at the head margin. Step-by-Step Graphics

The simple, bold, warm red overscore insists that the reader notice this department heading. National Geographic Traveler

prelegs

AFfabilit

I such a technically oriented crast. I couldn't compathize with pros' bewildered stares at the cameras on display at their local photo emporium. The most perplexing situation faces those trying to select a 35mm SLR. Just when you were beginning to feel safe trusting an auto-exposure model, the industry is trying to put the convincing bite on you that autofacus (AF) is now an essential tool of the trade. Whether you opt for one or not, chances are that within the next couple of years many of course colleanses will have

found on manual-focus me example, the Canon EOS-integral autobracketing. Much of what has appea

Much of what has appea meal in manual cameras is in buffet fashion on AF mo flash sync speeds, brighter easier-to-see viewfinders, exposure options with sop-metering programs, DX spe and built-in motors are p standard on AF cameras, on autopholographer is on autophotographer is a gambit—not the machine
The problem of auto



6.16





Creating an Identity Manual



The Ink Tank in Motion



6.17

DEPARTURES

The Museum of Smuggling

At this display in Cornwall, England, things are where you'd least expect them.



I'm the law-abiding sort, but I do enjoy old mov-ies about spies who slip through customs carrying false-bottomed suitcases talse-bottomed suitcases stuffed with secret papers. Or tales of smugglers skulking across borders at midnight with gemstones hidden in the hollow beels of their shoes. Although you can't condone most smugglers' intentions, you have to credit their ingenuity—and a good

By Jerry Camarillo Dunn, Jr.

Williamson pointed out a figure of a man tying a chest of Chinese toa to a rope that vanished up a shaft in the wall. "The shaft is like a chimney, but doesn't go out the root of the house." he explained. "At both top and bottom there was a wheel, with a rope attract over it like a fan helt."

One thing that catches every visitor's eye at the museum is the sign announcing that the owner is a former professional smuggler. I asked Mr. Williamson about that. "During World War II, I was in the Foreign Office," he said. "The British government sort of trained me into smuggling." Among his exploits was diverting an early German jet fighter from the factory to Marseille, and then on to Britain about.



A page-wide overscore accentuates the space not occupied by image or type below. The open letterspacing adds to the rich feeling of spaciousness. *Santa Barbara Magazine*

6.20

Rules for department headings need not be simple straight lines. These wiggly rules are always set across 6 picas, though the headings vary in width. *Washington Flyer*

6.21

This is a simple, elegant treatment. The 18-point-thick bold underscore is run in deep purple (100 percent magenta and 70 percent cyan). The purple rectangle brings the reader's eye to the top of the page, where the fine cap/small-cap setting identifies the department. *Sports Afield*

These marvelous department headings use a peculiar typeface that give this publication a distinctive look. The underscore of dots helps make the headings unique. These departments always start on a lefthand page and begin with a text-free left column. Note the "off-center centering" of this page's layout. Trump's

6.23

Depth can be achieved by using screen tints, even in one-color printing. This example has a 20-point 40 percent black rule bleeding off the head margin. The rule aligns flush left with BREAKS, and the heads are given generous white space all around. The hairline rule that encloses the copy adds further distinction to this treatment. Waste Age

6.24

Variations of squashed and squeezed Univers illustrate how exaggeration can overcome typographic differences. Though the type is always printed black, the 4-point overscores change colors within each issue, adding to their visibility. Life Association News



News Breaks

Three Companies Restructure

6.23

6.22

LETTERS TO THE **EDITOR**

TACKLING THE COACH
Regarding Ben C. Kaufmann's letter ["ALW Consigned to Memory,"
LAN, Aug. 1989], while I don't haveknowledge of the Lexington, Ky,
market, I can assure you that A.L
Williams is very active in California

A.L. Williams approach for what it Thanks to Alan Press, C.L.U, and o ers, I am able to keep the public a prised of reality rather than of 1st rhetoric of Art Williams. William T. Wilson, CL El Dorado Hills, Cal

RETHINK THAT REBATE In Guy E. Baker's article Aug. 1989], he says, "I'm a n have been for several years, can't still to sophisticated it

LEGISLATIVE **FRONT**

State Regu

Earlier this summer the Economic and Commercial Law Subcommittee of the House Judiciary Committee held a hearing to consider H.R. 1663, the "Insurance Competitive Pricing Act of 1989," a bill introduced by Committee Chairman Jack Brooks of Texas to amend the McCaran-Fersuson Act

underwriting whereas advisory la are only estimates a

Media Madr

right disagreeableness, dealing with the media wins hands down. Interest-

ingly enough, my sense is that this has not always been so. Rather, the media, ISO 15001511 Sense in



THE MAINE VIEWPOINT

Success Stories



OUTDOOR MAINE

One Miserable Moose

6.26

MAUG Reorganizes into Eight Forums

COMPUTING SERVICES



Become a Wizard Inside British Legends

6.25

In an interplay of vertical and horizontal, this overscore partially overlaps condensed letterforms. The overscores are printed in various flat screen-tint colors with black type. These headings appear on continued pages at about half size. Tampa Bay Life

6.26

These headings are placed flush right and dropped out of a 13-pica-wide color bar. The bar, which changes colors with each new heading, is integrated with a hairline box rule that surrounds the live area of the page. The headline's underscore is printed in the same color as the department heading. Down East

6.27

The upper, outer corners of pages are key signal areas for the reader, so these departments are relatively easy to find amid the ads. The colored overscore extends over the outer two columns. Illustrations are sometimes popped into the dedicated white space and occasionally cover the letterforms. Online Today

A department heading must be findable. The bar is printed in warm red and is suspended from the head trim. The complementary type is printed black, and the heading is given plenty of white space. Modern Maturity

6.29

This bold vertical rule contrasts with the hairline horizontal rule, which is set to the width of the longest line in the heading. Note the envelope artwork repeated next to each writer's name, a great way to add charm while reinforcing the idea of the Letters page. AniSouth Partners

A unique department heading treatment that opens horizontally and continues vertically on subsequent pages. The opener is set in 24-point type, reduced to 12 points on the following pages. This example shows the department head as a tab that signals the page's contents quickly. Tappi Journal

STAYING WELL

Don't shrug off chest pains

Scenario 1: You're having an argument when suddenly your chest tight-ens like a vise. You feel dizzy, can't catch your breath, and a dull pain ra-

diates down your left arm. Scenario 2: You're watching TV and eating pizza when you feel mild discomfort in your chest for several minutes. You shrug it off and take an antacid tablet.

Which one could be a heart attack? "We have [all] heard about men and Would you believe: either one.

Any chest pain that persists for more than a few minutes—or comes and goes over a period of hours or



women rushed through the doors of emergency wards clutching their breastbones only to discover that what they are suffering from is too much

as you age. (b) Denture wearers rarely require regular dental care. (c) A little bleeding after brushing and flossing is normal. (d) People with early stages of periodontal (gum) disease have no symptoms and suffer no discomfort.
(e) Older persons are at greater risk for cavities than are 14-year-olds.

A. a, b and c are myths; d and e are

Q. Of the approximately two dozen brands of dental-implant systems, how many have been accepted by the American Dental Association? (a) none; (b) 1; (c) 11; (d) 19; (e) all of

A. b; three others have been "provi-

sionally" accepted.

Q. After you have brushed and flossed, plaque reforms within (a) 1

6.28

LETTERS FROM SATISFIED CUSTOMERS

6.29

 Multiple-spectrum plot from second press top roll. Top trace is the over vibration, and the lower traces show the amount caused by the lop roll, left, and bottom roll, respectively. Piot span 0.24

> Vibration Analysis Finding press section vibration

sources using synchronous averaging

8. Machine diagram

Four case studies show how synchronous averaging can be used to isolate the causes of vibration in the press section.

Nous averaging works

The property of the prop



Ethics THE RIGHT CHOICE Books for Lawyers **COMPUTERS MADE SIMPLE** FROM YELLOW PADS TO COMPUTERS Edited by Kathryn M. Braeman and Fran Shellenberger ABA Press, Chicago, ili

6.32

Trends

Science

DOUGLAS M. LAPP

Resources for Hands-On

Science Children, especially young children, learn science best when they have a concrete body of experience on which to base abstract concepts. Hands-on experiences are also the best way to spark the enthusiasm of young learners. For these reasons, the National Science Resources Center (NSRC), a joint initiative of the National Academy of Sciences and the Smithsonian Institution, has begun a number of programs to bring hands-on science to elementary schools.

Spreading the word. First, NSRC serves as a clearinghouse for the dis-semination of information about science teaching materials, including the innovative materials developed by the seminal curriculum projects of the '60s and '70s. Our Science Teaching Resource Collection is a storehouse of information about past and present programs, an "institutional memory" for the field of science curriculum development. Through this collection and computerized database, educators can access ideas and approaches that have been tested over time.

Using the decrease we have

we have pub-

hands-on science manageable for

These modular units are designed for teachers who do not have extensive backgrounds in science. They make use of inexpensive and com-monly available materials, and each plores a topic that can be successfully investigated by elementary stu-dents. Examples of units are *The Life* Cycle of Butterflies (grade 2), Electric Circuits (grade 4), and Experimenting with Plants (grade 6). After the original development in classrooms, each unit is field-tested in additional classrooms across the country. The first three units will become available to schools in spring 1991.²

Providing support. NSRC's third area of effort is outreach to schools. During the past two summers, NSRC has held Elementary Science Leadership Institutes at the Smithsonian Institution for teams of teachers and administrators, who have come from 32 school districts and 25 states across the nation. During an Institute, participants attend workshops on high-quality curriculum materials; participate in discussions on curriculary and distribute the science kits used in hands-on programs.

Currently our nation's schools are not imparting an enthusiasm for science that capitalizes on youngsters' innate curiosity and their need to make sense of what they observe. To correct this, Luther Williams, of the National Science Foundation's Directorate for Education and Human Resources, urged "a general rebuilding, starting [with] better basic instruction that engages "students actively in the scientific process." Through its programs, NSRC is sending this message by fostering support for science introduction that is in the scientific process." struction that is in tune with both the potential of young people and our society's needs.

¹Copies of Science for Children: Resources for Teachers are available for \$9.95 (or less, for quantity orders) from the National Academy Press, 2101 Constitution Ave., Washington, DC 20418. For more information or to order, call (202) 334-3313.

3313.

²For more information, write to the Carolina Biological Supply Company, c/o Richard Franks, 2700 York Rd., Burlington, NC 27215, or call (919) 584-0381, ext. 225.

This heading is neatly aligned with the three columns beneath it. The sharply reduced To, the pair of solid ballots, and the beautiful all-cap Palatino typeface combine to make a simple, elegant heading. Annapolitan

6.32

A 12-point overscore printed with a 70 percent black screen tint is neatly integrated with a series of vertical and horizontal rules. The width of the gray rule is adjusted to match the width of the heading. ABA Journal

6.33

Rules can organize the page. These hairline rules overlap a very visible area of tone that hangs from the head trim. The typeface Friz Quadrata is used throughout this publication for display type, including the cover logo. Educational Leadership

Part of a handsome, more involved box ruling system, this department head has an overscore that matches its width. The head's open letterspacing contributes a great deal to the look. CASE Currents

An elaborate scheme of rules and shapes has been added to simple typography for a unique heading solution. The overscore, matching the heading's width, is printed in warm red (solid magenta and solid yellow), and the triangle is printed in blue. All else is black. *Inside Sports*

6.36

This department heading makes full use of color. SPORT is overprinted black on yellow, MAIL is knocked out of deep blue, and a warm red rule extends across the head of the page. The two vertical hairline rules, indicating the three-column format, are printed in magenta (registering yellow would be too difficult on such a fine rule). Sport

LETTERS

The Numbers May Be Misleading A president challenges how we perceive two-year college attrition

minority and poor students." The author goes on to conclude that this situation "clusters the student groups with the lowest retention rates in the institutions with the highest attrition rates."

I offer this challenge. Place two-year college students with the lowest retention rates in an elite college and observe the result. My guess is the students will experience even higher attrition rates. In all likelihood,

the elite college simply would not have the

rthur Levine's "Defying Demographics" [June] notes that two-year institutions have a "disproportionate number of a constructors" [The surface]. The surface is a construction of the surface is a cons when dealing with the media.

Second, the campus president should have realistic expectations about media coverage. Like it or not, most reporters were there to cover the summit—not to do stories about Rice. And finally, don't forget campus sources. Make sure your PR plan includes your own expert faculty.

Pretty basic stuff. But the basics make or Pretty basic stuff, but the basic we were break an event. In this case, we were pleased with the amount of coverage Rice received from the sure him he didn't carry the topic far enough. It's one thing to produce a style manual and quite another to gain its acceptance across campus. But we did just that this spring at Cabrini College.

We'd spent months working on an institu-

tional style manual and, for its unveiling, held workshops to educate staff and faculty on their role in the larger contexts of PR: creating and changing perceptions.

First we cultivated senior staff by charging deans and vice presidents to spearhead a college-wide movement to incorporate our editorial recommendations in their work Most did. Those who didn't, as one acaared with a inlt found

6.34

THE FAN

By KEVIN DOBSON

Baseball Trains You For Life

Y GREAT PASSION is baseball. I just love the sport, mainly because it's been a training ground for me. a springboard to confidence as t determination. Once I up



nurtured and cared for: voill game too seriously.

As for my own son Patrick, I've already had great times with him at the ballpark. He was with me last year at Dodger Stadium, when at a Hultmend Stars when at a Hollywood Stars game I hit this long fly ball. It kept going, going, going, and 55,000 peo-ple in the stands are all saying to themselves, "Here's an actor Jureng a home run." Well, the

NOLAN RYAN

NOLAN RYAN

I praise Randy Galloway's article on Nolan Ryan ("Beers With Nolan Ryan," April). Not everyhody who plays baseball is in it just for the money. A contract to Nolan Ryan is as good as his word. Your article stands as a tribute to a man who will one day be to a man wno win in Cooperstown.

Bryan Kroeger

Wausau, Wisconsin

Ryan is a perfect example of what hard work and dedication can do for you. Everyone thought he was washed up, but Ryan proved them wrong...just as Joe Montana did.

Jason Hawiszczak Hanover, New Jersey



baskethall god.

Navin Kamath Nesconset, New York

George Castle says Ernie Banks preceded Michael Jor-dan as Chicago's best-loved athlete. How could he forget Walter Payton and what he did for Chicago sports, not to mention the Bears? Jason Gelber Los Angeles, California

Jordan is the caliber of athlete who could easily make the transition from one sport to another With his I-love-to-win attitude and dedication. I'm sure he can succeed at any sport he wants to play. So the NBA and PGA may produce a new kind of elite athlete—one



WINES & SPIRITS



6.38



6.37

The use of hairline and 12-point rules in addition to mixed serif and sans serif typefaces and deep sinkage make this heading unique. It is greatly simplified and reduced on continued pages, but the connection is still evident. CA Magazine

6.38

Using color or texture creates a recognizable department heading. The type in these headings is always centered and overprinted in black on one of several pastel screen tints. Notice the contrast of the condensed, vertical letterforms with the broad, horizontal color bar. Food & Wine

6.39

This heading is dropped out of solid black, but it is tipped sideways and bleeds off the upper outer corner of the page, suggesting a tab in a looseleaf binder. This system makes finding departments very easy. The vertical headings in this publication are very similar to the cover logo. Golden Years

The type in this heading has been vertically aligned so the "pinstripes" do not obscure the words. Representing a department heading literally is an intriguing idea, but it is very difficult to create a unified series, which is also important to the cohesiveness of a publication. Executive Edge

6.41

Department headings can be unified with other typographic elements, as in this case, with a headline. DH Headlines

Tabloid publications have large 17- by 11inch pages. Organizing these big pages is more difficult than organizing a standardsize page. This tabloid has developed a system where department headings are almost always at the top of the page, making it easy for the busy reader to scan for subjects of interest. These heads are dropped out of red bars that extend over, and define, their portions of the page. AIA Memo

Dear Pinstriped Advisor,

I manage eight highly creative and

(I.S. I know the Importance of proper diel independent people in the art department of and regular exercise, and I practice them as best Icon, but I metall estressed out so please exercise, in the second out so please exercise in the titled division.)

"Understand that you've Doss sait in considering eighting them expert adders on considering eighting them expert adders on Conditioning eiting the conditioning eiting eit

stressed out—not only in my job but also in my personal life. Even little things that never used to bother me now really unnerve me. J.I. Aurora, Colo.

6.40

Rosadale Home Store: Positive attitudes have been running rampant at Rose-dule Home ever since employees took purt in a moivational sermar which taught them haw to turn shw times into useful times. Now when the going gets tough, employees get lusy—shopping the campetition, writing letters to customers and helping each other.

customers and helping each other. Soginaw: In demonstrate appreciation for one another, Saginaw created in special video which finatured everyone in the store. Employees also sont each other kisses—over 600 of them in two days! The kisseo-grains, written on lipshaped notecards, were delivered by managers along with a Hershey's Kiss. St. Cloud, Claristan Sturri, Menis, was the grand prize winner at St. Clouds, Christians party, winning a night for two in the honormoon suite at the Holiday. Inn. Over 375 people attended the extrawagant party, willowing the

Holiday Iun Over 375 people attended the extravagant party, mijoving the poolside excitad hour, buffet dunner, picture-taking with Santaheur, dance contests and door prizes.

South Bend: Santa Claus helped South Bend kick off Christinas with a jolly greeting to employees. While Santa's helpers husily picked up employees at their cars and braught them to the door, Santa himself sold earned-groms for employees to give to each other Prizeeds bought toys for undurprivileged children.

Southdate: Congratulations to South

Viewpoint



My most memorable holiday probably wasn't Christmas, but Thanksgiving when I spent it in the hospital giving birth to my second son, Kevin Coornal. It was November 22, 1973, and my Tittle-turkey was 8 lbs. 4 oz. of pure delight!

Kevin made his entrance just before moon so I missed our family gathering and dinner. My husband Rob left neresting and went to join the family festivities and brug about his new baby I let him levive only after obtaining his promise to bring back a 'goodic' plate for me. It was a good thing too, because the hospital served GOULASH for dinner on Thanksgiving'.

What's your most memorable holiday?



In my homeland of Greece, Christmas was a special time of the year In the city of Patros, we had a large park in the center of town where a buge old evergreen tree stood During the holidays this Iree was decorated with numy colored lights, and the main streets leading to the park were lined with booths that sold handmade toys, balloons and gifts for people to buy for holiday-strying People would do their shopping as they walked to see the tree in the middle of the park. It was a happy time of year!

On July 26, 1936, I arrived in the U.S.A. Everything was new and wonderful to me, but the buggest surprise was yet to come—Christmas in



The most memorable holday that comes to mind—and does every year around this time—is the Christinas of 1966. My husband Jin was in the army and stationed in Germany He had been sent over there just a week after our son was born. As a Christinas present to us, his parents sent the baby and me over there to be with him It took all of our innney just to find a place to live and get moved in.

It was Christinas Eve and we were just sitting around listening to the radio when we heard quite a commotion coming down the driveway and up our starts. Jim went to the door to find three of line Army buddies with a huge Christinas tree and all kinds of

6.41

16/AIA MEMO MAY 1990

CALENDAR

May 17-22 Society of Architectural Administrators convention, including roundtable breakfast discussions, seminars, tours, business meeting, and awards luncheon, Four Seasons Hotel, Houston, Contact: Terry Bolender, Seattle, (206) 281-8790.

May 19-22
1990 AIA National Convention & Design Exposition, "Pushing the Limits," offering a multitude of leaning opportunities, George R. Brown Convention Center, Houston. Staff contact: convention department, (202) 626-7397.

May 19-22
AlA Architecture for Justice Conference with the American Jail Association, including design charrette and look at future jails, Reno, NV. Staff contact; Liz Moller, (202) 626-7429.

May 23-26
AIA Committee on Architecture for Health conference including intemational symposium on architecture for health care, Ottawa, Canada. Staff contact: Liz Moller, (202) 626-7429.

May 26-27 1990 Architect Registration Exam (ARE) Seminar concentrating on five sections of ARE, including build-ing design simulation, University of

June 8-9 National Intern-Architect Develop-ment Program (IDP) Coordinating Committee meeting with the Ar-chitectural Institute of British Colum-bia, Vancouver, BC. Staff contact: Ircne Tyson, (202) 626-7356.

June 8-10 AIA Committee on Historic Resour-ces open meeting on maritime preser-vation, Basin Harbor, VT. Staff con-tact: Bruce Kriviskey, AIA, (202) 626-7452.

June 8-Oct. 14
"The Doghouse," outdoor exhibition featuring 24 amusing doghouses designed by leading architects, Cooper-Hewitt Museum, New York City.

June 11

MASTERSPEC User Conference, specialized training for specification personnel and spec writers; technical forum and product demonstration, Atlanta, (Attendees will receive a discount for the June 13 seminar below)
Staff contact: Sarah Gribbs, (800) 424-5080; (202) 626-7552.

June 13
Computer-Assisted Specifying
(CAS '90): "Surviving as a
Specifier" seminar in conjunction
with A/E/C SYSTEMS '90, Aldamaton
Contact: Nancy Johnson, A/E/C Systems '90, (100)' 227 7042 (201)

MEMBER BENEFITS

Cut costs via deductible

As a move to save you money, the AIA Benefit Insurance Trust (AIA/BIT) has made higher deductibles available to members to mitigate the astonishing escalation in heath care cost—and resulting increases in health insurance premiums—that plague AIA member-owned firms.

The AIA/BIT Health Insurance Trust (AIA/BIT Health Insurance) Plan is specifically designed for archi-

The AIA/BIT Health Insurance Plan is specifically designed for architecture firms by a group of trustees. These trustees are practicing architects who work with an insurance company that has a history of serving the profession. With the higher deductibles, firms can lower the cost of health care coverage simply by selecting a \$500 or \$1000 deductible. By choosing the \$500 deductible, firms can save 14 percent over the premium for

ing the \$500 deductible, Firms can save 14 percent over the premium for a \$200 deductible, By choosing the \$1000 deductible, firms can save 28 percent. This holds true in all age catagories and locations in the

catigories and would like to measure the value of the AIA Benefit Insurance Trust plan with the optional deductibles and can other health insurance

NEWSMAKERS

NEWSMAKERS

□ Robert B. Molseed, AIA, FCSI, a member of the MASTERSPEC staff at AIA headquarters, has been elected regional director of the Construction Specifications Institute (CSI) representing the Middle Adantic region. Beginning his two-year term on the CSI board of directors July 1, Molseed aims to reinforce the positive links already established between the AIA and CSI.
□ A ward-winning Atlanta architect Mack Scogin, AIA, has been appointed chairman of the Harvard University Graduate School of Destig (HGSD) Department of Architecture. An adjunct professor of architecture at HGSD since July 1989, Scogin assumes his duties July 1 when Professor Rafael Moneo completes his term as chairman.
□ Los Angles architect Barton Myers, AIA, recently addressed the "Architecture 2000" conference at Canada's University of Manitoba. He urged architects to look to the next millernium and take responsibility for making future cities livable.
□ The New York firm Larsen Associates has received the 1989 New York Landmarks Conservancy Chairman's Award for its painstaking restoration of an 1883 Richard Morris Hunt-designed landmark, now rehabiliated as the New York International Hostel.

AMÉRICAS POR HENRY GOETHALS

A la pesca de riqueza

Con unas pocas notables ex cepciones, los países latino-americanos deberían tomarse unas vacaciones y "salir a pescar". Podrían ser las vaca-ciones más fructiferas de su historia historia

historia
La región está finalmente comenzando a mirar hacia el mar en busca de sus recursos marítimos. Pero hasta la fecha pocos países han aprovechado el botín que yace frente a sus playas.
Las excepciones consti-



Ni palo ni astilla

En el sur de Chile se en cuentran algunos de los bosques más antiguos del mundo, que cubren las abruptas montañas costeras y las innumerables islas del archipiélago chileno. Al igual archipiélago chileno. Al igual que los antiguos bosques de la costa del Pacífico de América del Norte, los bosques chilenos de las regiones de Valdivia, Norte de la Patagonia y Magallanes se ven amenazados por las actividades madereras militinacionales

6.43

ttitude. Competence, Teamwork

Servicing a custom program

Recently, representatives from industrial's San Diego and San Francisco divisions and Home Of-fice met with the program administrators and association tatives on two Custom Programs.
The two programs are Northern
California Bowling Proprietors'
Association (NCBPA) and Bowling Proprietors' Association of Southern California (BPASC). Southern California (BPASC). They met to agree on under-writing criteria for bowling center-security personnel. The meeting was precipitated by a major loss in Southern California involving a security guard who fatally shot a bowling center patron. Realizing

that the security personnel risk is as great in Northern California as it is in Southern California, Sr. Director Gregg McDermont, H.O. Director Gregg McDermont, HO
Custom Programs, called a
meeting for members from the
NCBPA and the BPASC to work
out an underwriting agreement
that would benefit both programs.

"If this had been an individual risk," he notes, "the loss might have encouraged us to either drop the account or exclude this risky coverage. The nature of a Custom Program, however, is to recognize all needs of a particular business and do our best to figure out how to address

ne of the benefits Industrial provides for its employees is a library—at every Industrial office. Not just a library of insurance-related periodicals and books, but a library filled with magazines and books on every subject imaginable, from best-sellers to classics.

The libraries make a very positive first impression on visitors, as the following letter, written by an attorney to the Orange division, attests:

I happened to be in your office last week to have a brief conference with one of your workers'

will be willing to copy. And, at least for a few moments on a hot summer afternoon, I envied your employees' access to a fine selection of popular books... Industrial is taking into account [employees'] personal enjoyment of literature and recognizing their intellectual interests outside of

6.44

Justice for All

Chieforn Promo-





on our HIRITAGE

Expert Witness



Combining very different typefaces produces an interesting department heading. AM RICAS, its underscore, and the headline POR HENRY GOETHALS, are all black. jojo! is printed red. Américas

A very heavy overscore defines the space that this heading's freeform initial and traditionally set type fill. Initials like this can be found in clip-art resources. The initial, overscore, rules, and initial o are printed in teal green; all else is black. Intercom

6.45

This heading is loaded with contrast: reverse type, digitally condensed type, allcap and all-lowercase type, roman and italic type, and dots and shapes. This is a very unusual, and very recognizable, creation. SHORT is printed warm gray. The square bleeds off the top outside corner, making the department easily seen by page-flipping readers. Continued pages have the same artwork, but it is reduced 50 percent. Syracuse University Magazine

Type and illustrations

A department heading can be combined with an illustration. The star is the consistent illustrative element repeated in each of these department headings. Interesting here are the compound names all including STREET (the name of the publication) and the typographic alterations used. The Street

6.47

This heading is created by dropping the type from a four-color reproduction of a torn colored paper corner. This effect is also convincingly achieved in two-color printing by combining screen tints (for example, 80 percent red and 20 percent black) if you start with a good torn edge. CV Magazine

6.48

Pictograms created from clip art have been added to flush-left headings and a page-wide hairline rule. The pictogram images have been unified by placing them in similar 5- by 4-pica black shapes. Note that bleeding an image to the perimeter of the black field makes it appear more dynamic. American City & County



More than fifty thousand Americans participate in academic programs overseas each year. So if you're hoping to score points with a line on your resume denoting such a stint, forget it. Recruiters see dozens af those lines a week. What's important is getting across how you grew as a result of those travels.

¶arrie Nett, a 1989 gradu ate of Susquehanna Uni versity in Pennsylvania, ate of Susquehanna Uni spent her jumor year at L'Université de Strasbourg in France. She can reel off a list of

chain. "It requires many years of work and study, which the same thing I think you'd see shows I'm going to have somebody who will be long-term in his or her thinking." A real eye-opener on a resume is a yearlong tour of

tive recruiting/college relations

study in an

yourselt, "That might indicate for G. Fox, a department store that a student has an ability to make and implement a planin someone who worked his way through college," says Cliff Lord, a Mutual of Omaha employment executive.

Conversely, a comfortable all-expenses paid semester abroad could backfire. "Study abroad shows a great deal of flexibility and an awareness of

6.47



Roadblocks To Public Transit

Public

For reasons ranging from prejudice to pragmatism, many suburbanites tooth and nail to keep mass tro their neighborhoods.

By Nicole Achs, Editorial As



Energy & Power

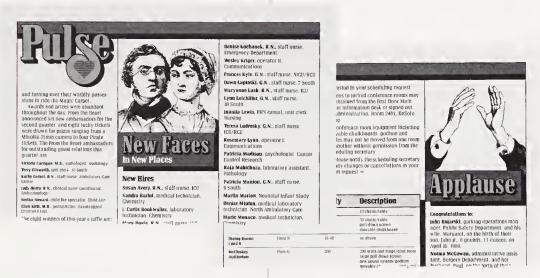
A New Look **At Reducing Electric Rates**



rases in olant

Packaging A Park: The Economics Of





WHY NO LOGO?

I am a carman apprentice at the Havelock shops (Lincoln, Neb.), who was recently recalled to work after a seven-year furlough. During those seven years, I worked as a master machinist (journeyman) in an aerospace manufacturing firm where only the highest quality and pride in our workmanship were allowed. We were required to stamp our name (and reputation) on every or-der of parts we built, and NASA could trace every single part all the way back to individual machinists if they needed to. This gave me the feeling of "signing my name" on every part, and I was proud of the hardware I produced.

Now that I'm back to my first love (railroading), I see that many of the carmen and nized by the distinctive Cascade green paint. The BN initiats and numbers on the side and ends of freight the state that each of Jriega equipment fulfill the re-quirements of the Associa-tion of American Rait-roads' rules, while the logo application only added cost to the repainting of our

"Burlington Northern bas mearly 5,000 cars scheduled to be painted in 1988 and 1989, including many of our predecessor cars, so ali savings toward this program are very important.
These savings, nearly balf a
million dollars annually,
represent the funding for
additional employees and
material at Havelock to produce a bigber quality car for our customers and

car for our customers and support BN's commitment to Service By Design.
"Havelock Shops bave a personalized symbol, which presently is not being applied at mouth and services."

We often wondered if any-one cared because officials that set the rules never work on Christmas Day

Little children don't under-

stand why. Do we? By early January, again the phone rang saying 'you are cut-off' with no concern about our welfare. Our kids used to say, "Daddy, did they lose your name again?" Years later it's still the same

story. Kids and grandkids are coming home but "Grandpa" is not there. Grandchildren don't understand any better than their parents did.

For us and most BN families, our traditions will have to be formed — after retire-

Emua Turner Moorcroft, WY

TTIANKS DITT

is intended to serve as a symbol of pride to its recip-tent and as a positive ex-ample to fellow co-workers. ample to jettow co-worker.

The pin is a symbotic reward, not a monetary
award, that expresses the
company's appreciation for
a job performed properly,
which means free of any onduty lost time injury aud disciplinary action. This recognition is provided in an effort to improve rela-tions as well as to give position as well as to give post-tive reinforcement. We appreciate Mr. Lysaker's coucern and would wel-come additional input re-garding the award program."

COAL DUST FLYIN'

From the coal mines in Wyoming 'cross the heartland to the shore,

6.49

This pictogram is printed in 100 percent yellow, 10 percent magenta, and black to communicate its traffic-sign reference most convincingly. It is highly visible, located centered at the head of the page. Caribbean Travel and Life

These line-art illustrations are steel engravings taken from clip art, printed black on white. The headings make outstanding use of two-color printing, combining several shades of green and black screen tints. The various tint combinations give the headings great depth and considerable visual attraction. The job of creating these headings is made much simpler by having all elements fit within the visible external grid structure. Children's Hospital of Pittsburgh Pulse

6.51

LETTERS is a department heading that receives a good share of special handling, perhaps because it suggests its own solution. This cancellation mark was created on the desktop and surprinted on the black type in 20 percent magenta. BN News

Another LETTERS heading that is inspired by a postmark. Here an original postmark was scanned into the computer and printed with "jaggies," to suggest the unevenness of a real cancellation stamp. LETTERS is printed in red for emphasis. The clipart pen, printed red, has also been scanned into a computer and printed with jaggies. Current

6.53

The computer-created symbols for each of these departments are unified in identical starburst shapes, always located in the top outer corner of the page. With such enticing symbols, it is best to leave the type comparatively simple. Adeptations

Another series of dissimilar symbols is joined by a shared shape. These symbols, almost always mortised into the middle of the text, become visible because their darkness contrasts with the grayness of the surrounding text in this newsprint publication. VeloNews



6.52



H O



Designing the Showcase One

ADEPT member demonstrates style



Welcome to th

In the first decade of elec was called "desktop pub clear that this term is no publishing field has char beginnings in 1985, desk became one of the most computers. Today perha importance is the fact th

importance is the fact the development is aimed at the original typesetting is virtual spillover.

ADEPT has changed a point ADEPTations, the changing too. It has "grown up" to a full-size pit tion with a full-color cover. It has acquired me articles, and more advertisers. Though under same editorship, it has an expanded staff of he talented professionals. And it has a new bannuflag or nameplate—celling the vou will!

6.53

by Kathy McClelland

Despite a tiny budget, the last thing designer C Thompson wanted to do was produce a plain, ε color invitation to encourage top graphic design to show off their best work.

Instead, he designed an elegant Call For Enti for ADEPT's Showcase One—a collection of the best in desktop publishing—after learning that
- dors would donate most materials and serv

tions: from race course to sho

- and last - temptation of



Letters carefully fit together (making excellent use of the Avant Garde characters) act as a backdrop to another road-sign illustration. Printed only in black, this heading attains great visibility because of its darkness and because of the added diagonal rules. *Kansas Telephone Times*

6.56

The handsome inline typeface is complemented by similarly handled illustrations, which are all based on an inverted triangle. Printed in one color, they always appear in the upper left corner of left-hand pages, making them expected elements and very findable. *View*

6.57

Each of these charming pieces of custommade artwork introduces a brief article. Notice that the bylines are letterspaced to the full column width and that the typeset department headings are placed wherever space allows at the top of the illustrations. New England Monthly

6.58

These full-color department headings go well beyond mere labels, becoming focal points on the page. The illustrations and flat screen tints broaden the spectrum of what department headings can be. These headings also have subheads that further explain what the page contains. *TravelLife*

factory, I left for Bur-

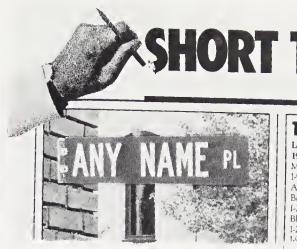
the world was excuting. Would I do it again? Yes with a full sun

moor dockside, but you can

This unique heading demonstrates an outstanding integration of imagery and letterforms. It is quite large and extends fully across the head of the page. It was created in three steps: the type was set, the first and last letters were altered, and the photos, converted to line art with a mezzotint screen, were added. Jacksonville Today

6.60

This publication commissions new department headings for each issue. Each series emphasizes type or imagery to varying degrees and features illustration, painting, photography, and design as media. Generally printed in full color, these department headings play a major role in defining each issue's unique personality. Initial caps are also created, to be used on the same page as the department head, thereby connecting head with text and reinforcing that issue's special look. Shown here is a representative sampling from eight issues. Wigwag



TRIVIAL PURSUITS

Locations where most accidents occurred in Jacksonville in 1-295 and San Jose Boulevard.

6.59

















In Black Rain, Luc Sante finds out what











John Thorne considers the dandelion's essential



7

Long ago, when printed material was very rare, alluring, informative covers were unnecessary. The very existence of a document was reason enough to take time to read and absorb it.

Today, of course, printed communication is so plentiful that readers must control how much of it will gain their attention. It is there-

fore vital to be able to indicate immediately the contents, or at least the kind of information, contained in a publication. The science and art of announcing information, its style and immediacy, are what cover design is all about.

Covers create expectation in the reader. They lure the reader into browsing through the issue. Their function is the same as that of the teaser that television networks broadcast to lure viewers to watch the evening news. They supply a sample of what is to come that engenders a sense of needing to know *now*.

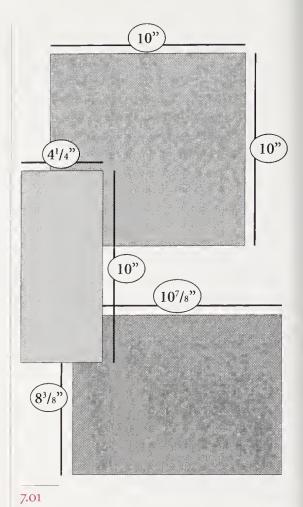
If a cover is uninteresting or cluttered, readers will not rush to get inside. Conversely, if readers notice one or two items on the cover that appear worthwhile, they will open the publication. If a sidewalk store window display does not show products passersby want, in a way they will notice, customers will not come inside where the goods are to make a purchase. So it is with covers: if the best stuff out front does not catch the reader's attention or arouse the reader's sense of immediacy or appeal to the reader's self-in-

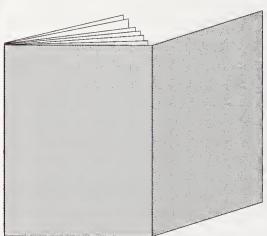
terest, the reader will not make it inside where the goods are.

The cover is the single most important page of a publication. It establishes identity from issue to issue (while simultaneously signaling a new issue) and claims territory distinct from the competition. A cover must reflect its own identity and personality. It must communicate a sense of worth and urgency. It must fascinate, tease, and involve. And it must relate visually to the pages within.

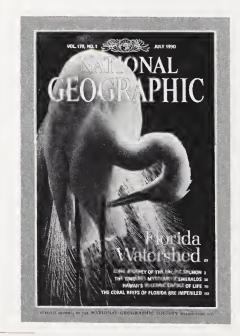
Four elements, all equally important, must be kept in balance when designing a cover:

- Format: Shape and size, use of a frame, texture, weight, thickness all these establish recognition and continuity. A standardized cover format creates history, value, confidence, trust, and loyalty.
- *Logo*: The publication's title, it defines who you are. The symbol must be personalized and applied consistently everywhere. The issue date should be incorporated into the logo.
- *Illustration or visual*: Imagery both intrigues and signals a new issue.
- *Cover lines:* These blurbs provide other reasons to pick up the issue. Well-











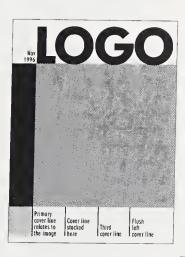
L^{NOV}GGO

7.05

7.04



7.06



written cover lines catch more readers than imagery, but imagery attracts readers in the first place.

Format

• Shape and size: Advertising sizes dictate inside page size which in turn dictates the size and shape of the cover. But some publications have moved away from tradition and produced square or tall or wide formats (fig. 7.01).

A gatefold cover can be a powerful attractant if used correctly (fig. 7.02). Be sure the gatefold's story unfolds as the cover is opened. Intrigue readers by showing half the image, with the visual "punchline" on the second, inside, panel.

• Framing: A frame around the page can become a recognizable and memorable design device. Time's red border is so recognizable it can be purchased printed on mirrors. Similarly, National Geographic is known for its yellow border, which is used on nearly all marketing pieces and correspondence as well as on the cover of the magazine (fig. 7.03).

To avoid a me-too look, consider an eccentric, off-center border (figs. 7.04 and 7.05) or a partial border (figs. 7.06 and 7.07). Be sure to leave sufficient border to disguise crooked trimming; ¼ inch is usually the minimum.

• Texture, weight, thickness: The heft of a publication is usually indicative of its success. It signals the amount of advertising the publication can attract – many magazines gain weight in the two months before Christmas and go on a crash diet in January for lack of advertising pages. It indicates whether the publication is healthy. Sports Illustrated's swimsuit issue is one of their fattest because advertisers know that particular issue will attract many readers.

Many publications' covers are printed with an ultra violet (UV) coating to make them shiny and more tactile. UV coating is a protective, ultra-shiny coating that hardens under UV light. It imparts a sense of quality and substance to a publication, to which readers seem to respond.

Some magazine covers are enclosed by a second, uncoated sheet that is some-

times cut narrower than the cover (fig. 7.08). On it are printed cover lines or special messages (for example, "This is your last issue!").

Some publications are printed on unusually textured stock or use colored paper or paper with visible additions (little hairs, for example). All these add to the immediate recognizability of the publication.

Logo

The logo says who you are. The symbol must be personalized and applied consistently on all printed materials. It should be closely related to the department headings and, perhaps, to the headline typography. These typographic connections unify the editorial matter, creating a cohesive visual product.

The issue date and other secondary information should be integrated with the logo to reduce visual clutter.

To enable readers to find a publication on a crowded newsstand, the logo must be the dominant element (fig. 7.09). It should also be dominant if good visual material is not always available.

If a publication is not sold at a newsstand, the logo need not be run at the top of the cover. Indeed, the logo does not even need to be horizontal (fig. 7.10). Marvelous personality and easy-to-execute flexibility can be created by developing a system in which the logo can be placed in any of half a dozen positions, depending on the shape, quality, and internal composition of the visual elements.

Illustrations

The purpose of a cover illustration (a term that includes both drawings and photos) is to pull the reader inside. Drawings allow a wider range of graphic techniques than photos and lend themselves to showing concepts, ideas, and humor. Photos, on the other hand, are more believable because they are more realistic. Beauty for its own sake – using either

artform – may be admirable, but it will not necessarily increase reader interest.

Whether to use a large or a small picture depends on the quality of the imagery. A cover-sized enlargement requires in-focus, well-lit, well-developed, dimensional imagery that is interesting. If you cannot count on professional photography or if you know the photographs will be taken on an inexpensive, do-everything camera, design a format in which imagery occupies only about half the cover (fig. 7.11).

Bleeding an image makes it more dynamic by implying continuation. Bleeding on all four sides of the page makes an image look much larger – so large, in fact, that it appears uncontainable on the page. But full-bleed photos require an area of relative blandness in color and texture to provide space for cover lines. If no such background field exists, the cover lines should be placed in an area of screen tint color somewhere around the perimeter of the page.

Although reader interest is highest when a cover contains a single focal point, it is sometimes worthwhile to have two pictures on a cover. If the two photos are directly related, they can be joined in a "split-screen" treatment, to make a single visual impression (fig. 7.12). If the two pictures are not related, one should be considerably larger, telling the reader that it is more important. A full-bleed image with a smaller, secondary image mortised within is visually dynamic but requires careful cropping of the bigger photo so its subject is not hidden (fig. 7.13). A partially silhouetted primary image with the sec-

ondary image placed beneath the logo provides a flexible system (fig. 7.14).

Readers respond particularly well to pictures of other people. Because portraits look a lot alike, covers with them should be distinguished by printing an area in a distinctive color, including a secondary, nonperson image, or changing the color of the logo.

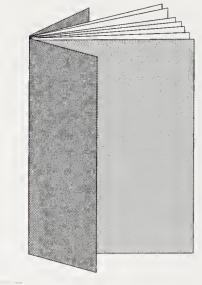
Many feature stories concern trends or ideas, which must be conveyed by the cover. A concept cover is an idea presented in visual terms. The problem is to find a visual symbol that is not a cliché yet is understandable. A concept cover must be more than merely a visual pun; it must address and illuminate the meaning of the lead article.

All-type covers are recognized as being special because they are so rare. They should be reserved for special issues because of their focus on substance. They are inexpensive and easy to produce but become hard to distinguish from one another if used often (color changes alone are not well remembered). All-type covers sometimes include tiny pictures, which allow the type to be dominant.

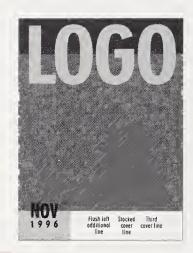
Cover lines

Imagine a magazine cover that has just one image and one headline. No matter how important the subject being shown, some readers will fail to respond. Instead of gambling on one idea to bring in the crowds and losing some, give the reader a selection of great reasons to pick up the issue and open it. Cover lines persuade readers to pick up a publication by providing several "appeals." Newspapers do the same thing with their headlines.

Words are critical to readership. Loyal readers, those who already find value in a publication and make time upon its arrival to read it cover to cover, will read



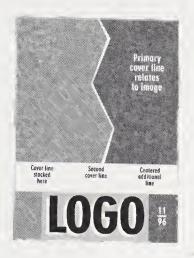
7.08



7.09





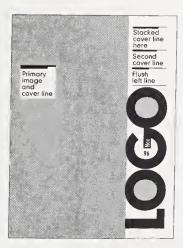




7.13



7.14



anyway. It is the casual and the harried reader for whom cover lines are a necessity.

Cover lines should present the most important contents, usually only feature stories. Lesser listings dilute the importance of all the cover lines and can overwhelm the reader.

The primary cover line describes the main visual, so it must at once be similar to other typography on the cover and act as a caption to the picture (fig. 7.15).

If cover lines are to be superimposed on imagery (a full-bleed photo, for example), sans serif type is much easier to read and has greater weight when reversing out of a four-color screen image. Sufficient contrast between type and background must exist, or cover lines will be illegible. The more sophisticated and upscale the publication, the more restrained the typography should be.

Repeat the wording of the cover lines exactly on the contents page and on the opening page of each story. It's a reward readers expect for having found the right page.





A Bi-Manifily Publication of

December 12, 1988

teller

Junior Achievement "bowled" over by fundraising efforts

Junior Ashevament & whose Bow: A Tison generated a Allopping \$235,000 in contributions

recomment to delay result into president and J.A. Boan. A-Trian president and J.A. Boan. A-Trian charman much as it that suscept to make than 200 induana National employees. BMS sery 63 feature (a triangle of the event). Triangle of the event induana National employees indicata National employees indicata National employees indicata National employees asset over \$20,000 los summa Achievement."

Rush says more than 50 local competies confirmed in the Ori. 30 even! When the Bowland Articol began studied approximately \$20,000 Last year we collected \$157,000 (Thirthally we are guilly pleased with the transang event

Rick Speaks, who served as IND event coordinator, die an event coordinator, die an organizang Lazil yeer S3 IND bowken participated. Unite Rick e direction 267 employees omed this year's effort. Rush notes.

"Our 1988 minute were remendous," says Spears." was an INB grass roots learn affort, and everyone involved should be very proud. Over onehall bit the commendation of the valid mapping of the bowless were non-officers. This provise what have fell for 15 years.—INB employees are the Years."

Special thanks go to all employees who appoising a co-warker all bowlers — essecially the team capitality, area continuative — particularly Ginger Hosensillal for two asbitance with the braidness, and to Jan Hodeson for her help in communicating will the learn



Jerry, Rush, IMC president and J.A. Bowli-A. Thou charmous, joins inciniaria National's rop. J.A. Jundrasers Markey Crawley (ringt), who nised 51 500.20, won a foun-day ring for two to Fresport. Bahamos J.A. Jisco awarded Mory Beny (left), who reside 51,022.40, it 5900 Whoping sproe at Cambrido Squara.

Alcording to Spears Indiana Kasumats New Jon Londonsers Mickey Crawley and Mary Beny Jecthwod "Initiather in jurgas Ironi Junior Achievement Crawley who Larsed \$1,500.20 was awarded a Loundry fity for live to Freedom Baltames. Beny was awarded a \$500.8 appring spreator her effoits in collecting. \$1,002.46 for J.A.

Other top performing inflavduals and their A. Pijizza soclude Lynn Johnson (\$709). Dinnii fol two at the Glass Chimney. Doniiri Gick' (\$500) — Dinnii fol two at the Glass Chimney Sir. Brow at the Glass Chimney Sir. Brown at Chimney Sir. Brown at Sir. Brown Affect S

arkey authorized on curso 2

Charles Knox receive

Charles N Knox vice president Towns branch, has been named one of America's Beet and Blightest Young Business and Professional Men.

The award, presented by Dellars & Sease Magazine honors me nations most latented well aducated and highly-motivated aren between the ages of 25 and

In nominating Kros for this aevard. Tromus & Mellorial soil claims in Indiano National soil contention in Indiano National soil professionals caree in hanking has been single-minder and has obtaining them Charles are a inajor assert to indiana Netitional. He is a manager of loui Tower blamen manager of loui Tower blamen manager of loui Tower blamen that is supervised, a stell of 25 temployees. Under nis agreesive business disection, the Financial series of the louising the series of the louising the louisin

continued on page 2

Format: shape and size

7.16

This tabloid cover is 9¹ by 13 inches. The large page is exploited by running the nameplate (or logo) up the side. The logo is set in contrasting typefaces, with the word *TALK* printed in a second color. *TimesTalk*

Format: framing

7.17

A half-point box rule printed in warm red frames the live area of this cover. A frame is activated by breaking an element out of it, in this case, a brochure cover, placed on an angle. Note the use of light and heavy rules to define areas, and that the banner fits a simple four-column structure. Focus On Healthcare

7.18

White space at the head, foot, and right side of this cover create an eccentric, or off-center, border. The placement of the horizontal rules, ancillary copy, and the logo at the head of the page are all carefully considered to allow the whiteness to remain. Dedicated white space (such as the right-hand column) is best used to emphasize something important within it. Corporate logos qualify, especially if a bison in a field of white. *Teller*

The imagery on this publication's cover fits a distinctive format. The bottom of the photo always bleeds, and the subject of the photo is silhouetted within rigidly maintained borders. The logo is printed in two colors that are selected from those in the photo. Cover lines, set flush left, are placed flush left anywhere on two vertical axes that align with the logo and the dateline, providing both flexibility and consistency. *Textile Rental*

Format: texture, weight, and thickness

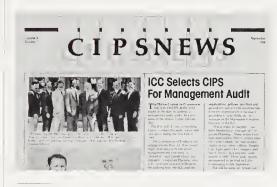
7.20

The coated cover of this publication is enclosed by a second, uncoated sheet that is cut with a curvy edge. Cover lines are printed on this flap; when it is opened, the cover art remains uncompromised. Wigwag









7.22



Japanese Delegation Visits St. Paul

It was an interesting meeting of East and West as a delegation of Japanese physicians and hospital administrators visited St. Paul Medical Center on August 15. Members of the Institute of Open System Hospitals (10SH) of Japan toured St. Paul as part of a fact-finding mission to the United States. St Paul was one of only four hospitals nationwide chosen to receive the delegation. The purpose of the 10SH delegation is visit to St. Paul was to familiarize members with our medical system. The group

to help "open" hospitals to practicing physicians.

"The large Japanese hospitals are closing (their) doors to doctors practicing in the community," Yumikura said. "In other words, a practicing doctor is not allowed to look after his patients, once they are admitted into a large hospital."

Dr. Yumikura added that the group hopes to learn as much as possible about the relationship between the practitioner and the hospital.

ospital. During their visit to St. Paul.



Logo

7.21

The logo is the dominant element on this cover. It is printed in a different premixed ink color for each issue. Note that the ascender and descender overlap the halfpoint rules to unify the nameplate and that the base line of the date aligns with the bottom of the descender. Indeed, everything aligns with something on this well-organized cover. Update

This desktop-created flag makes good use of drop shadows by integrating them with rectangular panels and second color. The shadows are printed 20 percent red, the 12-point rule is printed solid red, and all else is black. CIPS News

7.23

All the elements on this flag are carefully aligned, making it very handsome. THE has been downsized to match the width of the *U*, the rule above *ST PAUL* aligns with the serifs on PULSE, and the vertical edge of the P in PAUL aligns vertically with the box rule around the text. The Pulse

The logo and descriptive copy have been unified by stacking words under the stylized apostrophe. The full-bleed, full-color cover has *TRUMP*'s printed metallic gold. *Trump*'s

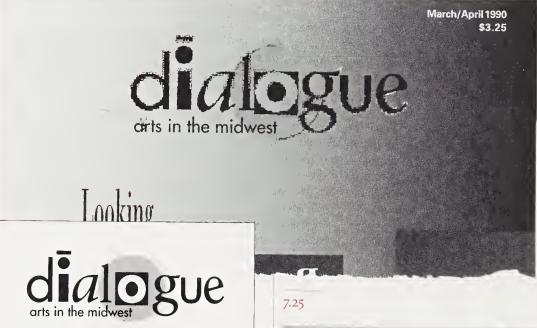
7.25

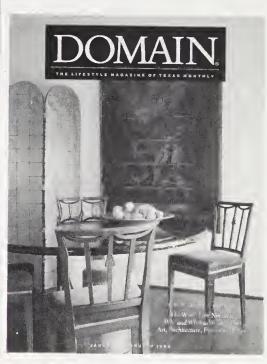
This logo shows obvious evidence of digital manipulation. It is a playful experiment with the normal logo (shown inset). The modified logo is printed black on a yellow circle with remnants of red and blue around the edges of the letterforms. *Dialogue*

7.26

A highly structured logo can give an otherwise freeform cover the organization and recognizable consistency it requires from issue to issue. The MAI in DOMAIN has been kerned to achieve optical evenness. The open letterspacing of THE LIFESTYLE MAGAZINE OF TEXAS MONTHLY perfectly aligns the width of the phrase with that of the logo, creating an effective relationship between two elements that should appear to belong together. Domain









Protecting fish habitat

A healthy economy requires a healthy environment.

Our Common Future
The Report from the United Nations World
Commission on Environment and Development, 1987

he environment can be simply defined as the place where we live It foll that



words, economic growth and development must take place within the natural laws that govern our environment. Jobs and environmental protection not only can happen together, they must, if we wish to keep our planet and ourselves alive.

"Taking the

"Taking the idea of sustainability and putting it into action is difficult," says Dennis Deans.

careful and we have to be conscientious.

"Those strategies must include ensuring that industrial developments are environmentally sustainable."

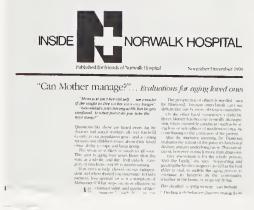
sustainable."
And it's here that
Fisheries and Oceans is
already at work,
implementing the concept
of sustainability through
their fish habitat
management policy.

management policy.
The fish habitat
policy applies to all
development projects and

7.27



7.28



7.27

This elaborate flag shows how effectively overlapping unifies separate elements. *PACIFIC* is given secondary importance by reducing its size and placing it in an oval on top of *TIDINGS*, which can absorb the coverage with no loss of legibility because it is so big. The wavy logo relates to the whole by interrupting the perimeter box rules and the background screen tint. The original is printed in black, aqua, and light orange. *Pacific Tidings*

7.28

Flags are made more attractive when a clear hierarchy is established. *MONTHLY* is not as important or as descriptive as *HARTFORD*, and this hierarchy is clearly communicated through typographic contrast. *Hartford Monthly*

7.29

This example shows the integration of a logo with the name of the publication, which has been sized to match the height of the horizontal stroke of the cross. The publication's title is a playful pun on the logo, which itself illustrates "insideness." *Inside Norwalk Hospital*

The logo of any publication deserves customized typography. This minimalist approach is quite effective, imaginative, and appropriate for the word being illustrated. *Newsline*

7.31

This logo is designed to emphasize the word *ADEPT*, which is an acronym for the organization's name. The triangular panel always bleeds off the head trim and overlaps the artwork. *Adeptations*

7.32

Positioning the logo vertically is very dynamic. A logo need not be run horizontally across the top of the cover if the publication will not be sold at newsstands. Note the carefully mitered kerning on *ENTERPRISE* with its chopped-off serifs, as well as the placement of the volume, number, and date. The logo and all rules are printed dark blue; all else is black. *Enterprise*



Hist Class Mail U.S. Postage Raid Now York MY Permit No. 3593

COLUMBIA UNIVERSITY AVERY HALL NEW YORK NEW YORK 10027

NOVEMBER '90





7.30





7.31

Good News Nuggets



Research Vessel

Not 1, No. 11 At a No. 1990

7.33

September 1990

Minimizing Mottle...



At Press Time...

James River Plans Major Restructuring; Approves \$97 MM Kalamazoo Expansion

By Mark McCready Editor

Jumes River, in a massive reshuffling of its corporate structure, has announced plans to shed assets with annual sales of \$1.3 billion to imprive ptofitability and will as shut down or sell its less compensate will as shut down or sell its less compensate.

Global Scene...

Startling Strength In Tissue Field **Exerted by James** River Corp.

By Ward C. Wilhams



Industry News...

Dalshowa America Plans Recycling Plant At Port Angeles

Responding to customer demand, Daishowa America's Port Angeles, Wash, groundwood specialties mill is seeking per-mits from the Washington Department of Ecology to build a \$40 million recycled paper plant for start-up in 1992. The recycled paper plant for start-up in 1992. The recycled paper plant for start-up in 1992. The recycled for interesting facility in the U.S. facility will recycle measurint.

Federal Gov't Expandin Use of Recycled Pape

U.S. Sen Wendell H Ford (D 8) charman of the Joint Committee on Priting, recently released new recycled pap specifications allowing the federal government, for the first time, to buy recycl paper for copiers, laser printers and stronery. The papers will be required to extend the papers will be required to extend mandated quantities of secondary fill obtained from perstremsumer waste papers.

7.33

This downward-pointing logo rests in open space, which contrasts with the exoskeletal format on the rest of the cover of this tabloid publication. DEP, the period, and the horizontal rules are printed light blue; all else is black. DEPtoday.

7.34

A publication's logo configuration must be applied to the department heads for consistency. Graphic embellishment has been used to unify this logo (on the outside) with the department heads (on the inside), creating a potent visual personality for this tabloid. PaperAge

The type in this logo is printed red, set flush left and enveloped by a field of black. The department heads echo the flag by being similarly placed in consistently sized fields. *Nation's Business*

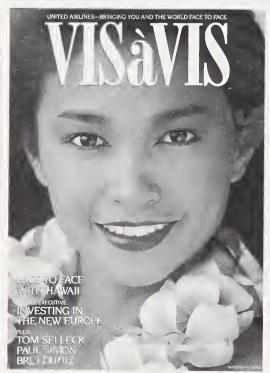
7.36

The flag for this monthly is placed in any location that is convenient to the imagery. It can appear as either a "solid" or a "transparent." Colors are selected from those in the imagery. Note how the ampersand hangs beneath the base line, implying "underneathness." Brake & Front End

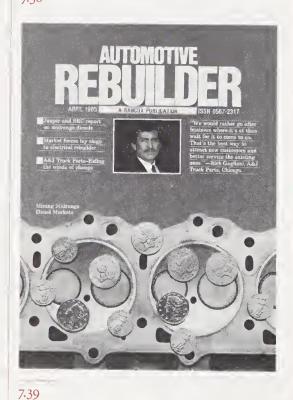








7.38



Illustrations

7.37

This publication always runs a full-color, full-bleed photo on the cover. Full-bleed photography is especially desirable when the subject is photogenic, though it need not be the world's most beautiful islands. Note that, even with this exquisite imagery, cover lines are still used to draw the reader inside. The logo's colors change every issue. *Islands*

7.38

A nearly life-size, full-bleed face always appears on the cover of this publication because *vis* à *vis* is French for "face to face." The theme is continued throughout the issue with a regular series of interviews, each starting with a head shot. The life-size portraits on these covers are startling and editorially expressive. *Vis* à *Vis*

7.39

What do you do if high-quality cover art cannot be guaranteed every month? Design a format that makes the primary visual small but still eye-catching, even if the artwork is a publicity shot or taken by an editor rather than a professional photographer. This publication's cover format calls for the photo, usually of a piece of automotive hardware, to be silhouetted on the top edge and bled on the bottom and both sides. A smaller portrait accompanies a pull quote and the cover lines. The top background and the logo colors change for each issue. *Automotive Rebuilder*

Concept covers illustrate a complex point by combining two or more symbols to provide a fresh slant on an idea. An audio tape, representing the process of interviewing, is painted red, white, and blue to resemble the Texas state flag, which represents the interviewees. The result is integrated with the three-word headline in a simple format, showing off the concept with unadorned directness. Texas Monthly

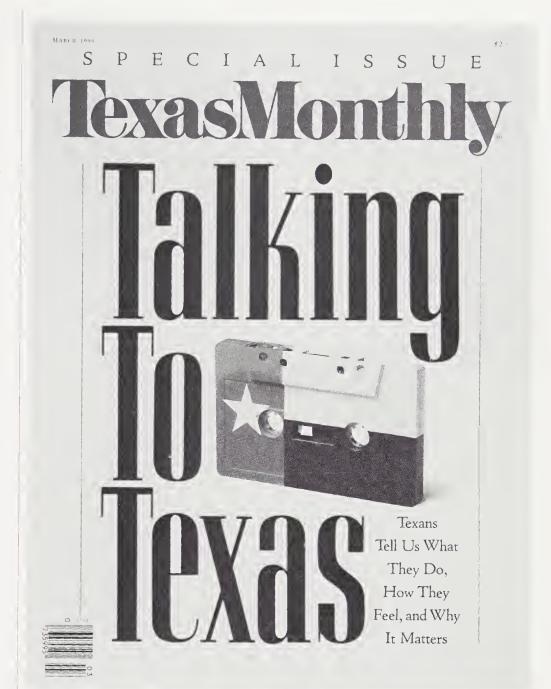
7.41

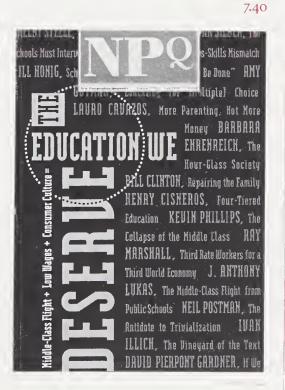
Sometimes an idea is so powerful that the best way to express it is with type. This publication, which is very aware of typography, relies on all-type covers with some regularity. But each is given a unique design to look quite different from the others. New Perspectives Quarterly

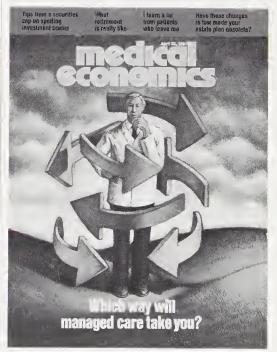
Cover lines

7.42

Cover lines should be typographically consistent to look "of a piece" and to reduce clutter on the cover. Here they are run across the head of the page. Only feature stories are listed, to attract readers with the most substantial "appeals." Medical Economics











7.44 BAHAMAS VEEKENDS TO PICK YOU U CHRISTMAS IN SANTA FE **IRELAND** A MOVIE SET THE OTHER **NEW JERSEY**

7.43

These cover lines are set as continuous copy at the bottom of the page, with red bullets separating the items. This oversize magazine is 9 by 11^m inches, with the images printed in four duotone combinations (black plus another color). *i-D*

The title of the cover story (on ecotourism, or seeing the wilds – such as this royal flycatcher – firsthand) is set bold, to stand out from the other cover lines and to act as a caption, placed beneath and describing the photo. Covers can have only one cover line or as many as six; more than that overwhelms readers. Américas

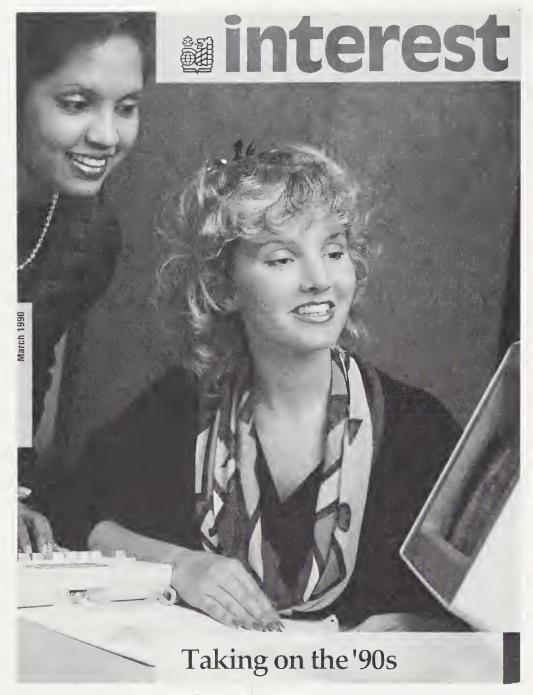
The cover story's line should always be set larger, in contrasting type, so it will be seen first. The cover lines can be set flush left or centered, as shown here, depending on the requirements of the photo. Note the additional cover line in the upper right corner. Travel Holiday

An ingenious system of alternating flushleft and flush-right copy with images blends verbal and visual incentives to open this publication. The tight minus line spacing in the primary cover line darkens the color of the copy and makes it stand out. *InterCity Magazine*

7.47

These cover lines are connected to the edge of the page by a horizontal rule, which is printed in the same color as the logo. A complete contents listing is shown on the back. Note the distinctive logo typography and the use of textured pattern. This cover is printed in pastel colors, with a full-color photo wrapping around the spine. *Pebble Beach*





7.49





7.48

A single cover line is knocked out of a screen-tinted area of a full-bleed photo. The date, placed vertically in a bar of yellow along the spine, is a nice detail. *Interest*

7.49

The addition of page numbers turns cover lines into a contents listing. The horizontal rules, added to define the column width, and the headlines are printed purple. *Eye on LSSI*

7.50

This simple contents listing is designed not to fill all the space available. It does, however, contribute to the handsomeness of the cover and give brief descriptions to pique a reader's interest. Newsletters of fewer than eight pages probably do not need a contents listing, as readers find it easier simply to leaf through the issue. With four-page newsletters, readers do not think of page 3 but of an inside back cover. *Network Newsletter*

The contents listing, flag and date, volume and number are printed black in the center of this cover, which is preprinted in full color. A certain sameness is evident issue after issue because the artwork does not change. However, this publication is issued only three times a year, so sufficient time passes between issues to make the new copy's arrival noticeable. *The ALAN Review*

7.52

The cover can actually be the contents page, as this publication illustrates. The space is divided to make each story findable, and artwork is used to attract readers to select stories. This publication has a great deal of editorial material, so it continues its contents onto a gatefold. To save space, it uses a less flamboyant layout on the second page. *Folio*:



7.51



November 1, 1990



What's ahead for Hachette? 41 bullowing the departure of Peter Damandis From Damandis Comnumications, the company's natursis (the only liting that schanging



Single-copy sales picture differs by source

differs by source 56
If you hear different stories about the health of single-copy sales, check the source. Data confirm that the greater the inverse, the better through hox.

Lipstein's new partner 4 Selichi Hasumi. Owen Tipstein's new Japanese partne leases no doubl abbut who controls New America's pur-

lectronic dummy at three waters that

MeGraw-Hill's desking pilblishing center helps the pullishers insugatives mangale the waters of changing leah. Hun ji Murdisch keeps video sentin warm on hack burner GOLUMNS
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The true measure of success in flow soul and the flow soul and the

by Issel Land | 18°

DEPARTMENTS

Brieflings | 0
Joe Haussul on Magazines | 15
Letters | 15
Lommentary | 15
Foodback | 33
Ipdate | 41
Magazine People | 41
Magazine Sulch | 81
List Match | 0
Lalenkir | 105

CONTENTS

8

There are two ways to read a publication, front to back and back to front. When readers work back to front because, say, they enjoy checking regular sections before the feature stories, they are satisfied to discover stories as they progress toward the front of the publication (fig. 8.01). Readers who work from front to back, on the

other hand, are more apt to pause at the contents page for an overview of what the issue contains before leafing through it (fig. 8.02). They prefer to discover the issue in the order the editors have presented it.

Because the contents page is often read after a preliminary scan of the issue (fig. 8.03), it provides the reader with a second chance to discover an article. The contents page should therefore present the article titles, summaries, and images as appealingly and intriguingly as possible.

The contents page – or a briefer contents list in newsletters – is essentially redundant. All its information is contained elsewhere, in greater detail and with more hooks to catch the reader. So why would a reader – or a designer – spend any time on the contents page? A good contents page must, at the very least, be a clear, simple guide to the issue. But it can be more than that, hooking the reader with its own abbreviated persuasive appeals to turn to a story opener right now.

The material on the contents page must be organized in such a way that it builds excitement and anticipation in the reader. It should communicate the issue's worth, value, and fullness as well as its articles' locations. Ideally, it should whet the reader's appetite for the issue.

Fullness is not the same as busyness. Fullness suggests depth and quantity, whereas busyness is a symptom of not having chosen a clear hierarchy of information. A busy layout has too many elements jumping out at the reader, resulting in none of it being noticed. It repels readers. White space is as important on this page as on any other. Design some emptiness into your contents page.

The first step in creating a good contents page is for the editors to decide what they want the page to accomplish. What should it show off? Which elements will be emphasized? How wide is the range of subjects covered? Will there be brief descriptions of the articles, or will headlines stand alone? Will there be visuals? Are the authors' names more important than the titles of their articles? Is color available? Is more than one page desirable or possible?

The contents page must be easy to use. Clear typographic organization is the





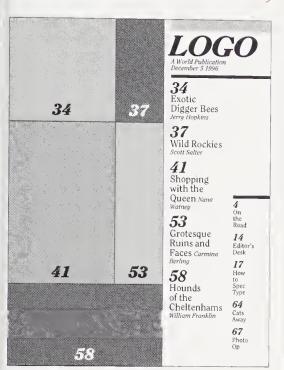


Shopping with the Queen Nana Watney 41 8.04 34 | Exotic Digger Bees Jerry Hopkins

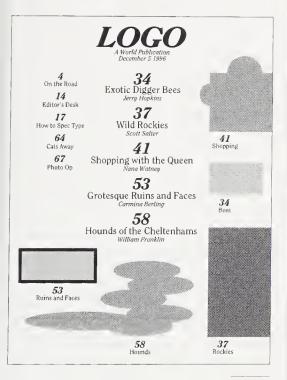
37 | Wild Rockies Scott Salter

41 | Shopping with the Queen Nana Watney

Exotic Digger Bees Jerry Hopkins 34 Wild Rockies Scott Salter 37 Shopping with the Queen Nana Watney 41



8.06



8.07

most important aspect in attracting readers. Article titles should jump out and page numbers should be placed near the headlines to avoid confusing gaps of space. Leaders, or rows of dots used to guide the eye across expanses of emptiness (fig. 8.04), are less effective than folios located immediately before or after story listings (fig. 8.05).

Contents pages can be type dominant or image dominant. If images are used, recycle color separations by showing same-size details of images as teasers. Photos may be neatly organized vertically up the side or horizontally across the page's top or bottom (fig. 8.06), or placed in a seemingly random pattern to contrast with structured type (fig. 8.07).

Emphasizing some elements, and necessarily deemphasizing others, creates contrast, which attracts readers. If all elements are treated equally, the page is gray all over and is more likely to be skipped. Clearly organized elements make skimming the page easy. Contents typography must exhibit obvious hierarchy. Titles must be worded exactly as they appear on story openers. A change in the headline wording from the contents to the opener causes confusion.

The contents may be on the cover. The difference between cover lines and a bona fide contents listing is that the contents gives page numbers. Cover contents listings are nearly always supported by a complete contents listing inside the publication, because an issue usually contains more elements than space can accommodate on the cover.

The contents should appear on the same page or, in a newsletter, in the same place, in every issue to make it findable. Some readers will turn immediately to page 5 for the contents if they are conditioned to do so. Four-page newsletters do not need a contents listing because the document is so short that readers find scanning the actual pages easier. A possible exception to this rule is four-page

tabloids, which, because the page size is 11 by 17 inches, contain more stories per page and may indeed benefit from a listing on the first page.

As the examples in this chapter affirm, information on a contents page can be organized in many ways. Whatever system you adopt, it must provide an immediate inherent visual indication announcing what this page is: a well-designed contents page does not need to be labeled "Contents."







All type

8.08

Newsletters have contents sections, usually somewhere on the first page, rather than full contents pages. This all-type treatment, located at the bottom of the tabloid's first page, features large page numbers and reiterated headlines. All-type contents must contrast sharply with the text and headline type to be visible on the page. *PC News*

8.09

This newsletter's contents section is located just beneath the flag on the first page. Notice that the contents elements align with the three-column grid, giving it a unified, handsome appearance. The second color (purple here) changes with each quarterly issue. The two horizontal rules, the date, the page numbers beneath the contents listings, the captions at bottom right, and the duotone photos are all printed in the second color. *Executive Update*

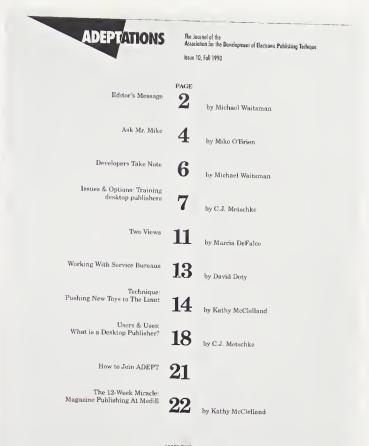
8.10

This is a sixteen-page full-color newsletter printed on very good paper with a typographically flavorful contents section on the front page. The copy is broken into three styles: page numbers are white on the light tan background; titles are bold, condensed sans serif in black; and descriptions are light sans serif in black. Step-by-Step Electronic Design

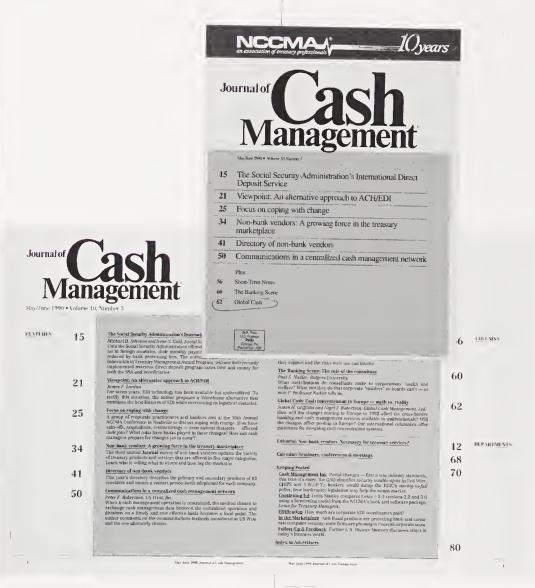
The hierarchy of information is quite clear in this example, with titles on the left above the dotted line, bylines on the right beneath the dotted line, and big folios centered. Such organization provides simple logical differentiation among kinds of information. *Adeptations*

8.12

This contents spread lists features on one page and columns and departments on the other. The feature titles are repeated on the cover with page numbers, making it very easy to turn immediately to a topic of special interest in this learned and purposely dry professional publication. A different screen tint is surprinted on the cover and behind the center area of the contents spread of each issue; here, it is yellow. *Journal of Cash Management*









KULTUR

ELLE-CLU8

38 MUSIK 40 KINO 42 THEATER 47 BUCH

SO CREATIV

75 PRETTY WOMAN TEIL II

LIFESTYLE

130 ELLE-IDEE

144 ELLE-FINANZEH

146 TOTAL BEKNABBERT

190 LEO'S SOCIETY

192 SMALLTALK

REISE

180 MEIH ABENTEUER

186 GEHEIMADRESSEH

ESSEN UND

170 WINTER-FEST

174 CHAMPAGHER-ZEIT

175 ELLE-REZEPTKARTEN

RUBRIKEN

S INHALT

S IMMALY
6 IMPRESSUM
10 EDITORIAL
16 LESERBRIEFE
196 NUMEROLOGY
197 HERSTELLERNACHWEIS

197 BESTELLCOUPON 200 VORSCHAU

Linda Evangelista, 25, ist Italo

JANUAR 1/9

Kanadierin und – nach Meinung vieler Modefatagrafen – das schänste Mo-del der Welt. Mit ihrem Kurzhaarschnitt del der Welt, Mit ihrem Kurzhaarschnildste Linda vor einiger Zeit erment ibste Linda vor einiger Zeit erment wahren Boom auss Somtliche Beautys trenaten sich von ihren langen Möhnen. Linda trögt eine weiße Hermalbuse von Bernd Berger. Fran Cooper für Kramer and Kramer schminkte sie mit Produkten von Estee Lauden. Lidschotten: Duo Nr. 07, Rouge: Nr. 08 "Apricat Gleam"; Luppen: Nr. 63 "Meathermast Tink". Erisus: Oribe für Oribe. Fotograf: Antoine Verglas

Big, bold headings (such as DAS NEUE JAHR ERFOLG UND MEHR, MODE, BEAUTY UND GESUNDHEIT) are printed solid warm red, helping to create a distinct hierarchy of information. The simple flush-left and flush-right settings create a clean page, a notable achievement given the many elements that must be included. The hand image is lifted from a story within, but having no caption, it is used here purely as decoration. The very glamorous portrait is a reproduction of the cover photo with a detailed caption listing the makeup the model is wearing. Elle (Deutsch)

8.14

A 9-pica/22-pica/9-pica column structure gives this page a vertical stress. The condensed Univers folios contribute to the vertical feel. The features are given emphasis with brief summaries, whereas departments are merely listed by title. The lone image, which upsets the strict symmetry of the typography, is positioned on the outside, visible edge of this verso (lefthand page). Its caption, the 22, connects it to its article, "The Bloom Boom." Gift Reporter



The folios have been given 1-point overscores in this simple system. It is easy to find departments and features; the latter are set double width and placed on the more important, outer part of the page. A single photo emphasizes the lead story. *View*

8.16

Similar to figure 8.15, these folios hang in the column margin along with the department headings. The white space gives this page a light, airy feeling. *Phoenix Home & Garden*

8.17

This contents page makes terrific use of typographic contrasts in size, line spacing, and column width to involve the reader. This spread includes, on the left page, the contents, whose titles and folios are printed in a reddish brown, and on the right page, the editor's note (the initial is also printed in reddish brown), purpose statement, and masthead, or staff listing. Notice how much white space remains despite the complexity of information; the openness makes the spread appealing. *America*



CONTENTS

SOUTHWEST

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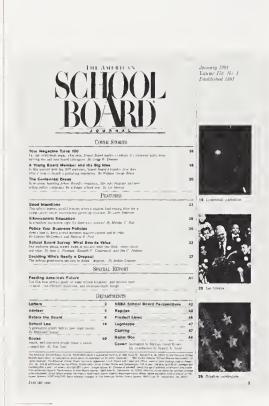
64 FOR 175

SOF PHWEST LIVING

68 ...







8.19



8.20

Type and imagery: vertical

8.18

When images are added to text on the contents page, they must be unified in some way, perhaps in a vertical column, as this example demonstrates. In contrast with the features, which have lengthy descriptive copy, the departments here are listed with very brief – or no – secondary copy. The original is all black type with a full-color photo and map. New York Alive

8.19

These images are separated from the copy by a vertical half-point rule, part of a descriptive system using horizontal rules of different weights. The photos have all been sized to the same proportions, and their captions have received identical treatment. *American School Board Journal*

8.20

The photos and captions are intended as the primary attraction on this contents page. They have been grouped on a light gray area, which is dynamically broken by the primary image of the DJ and his equipment. The type is made scannable by lucid alignments and boldness. HI FI & Elektronik

This Brazilian magazine contains so many stories that a spread is deemed the best way to show off the wealth of material. Consequently, a vertical column of photos runs up the outer edge of each page. The clear structure of this spread, followed with great discipline, allows the dramatic silhouetted chaise longue to overlap the vertical red rule and bump into the text. *Casa Claudia*

Type and imagery: horizontal

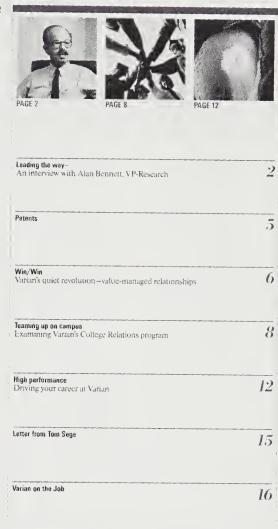
8.22

White space has been retained on this page as a vertical separator between items and as a means for showing off the logo. The three most important images, cropped as squares, have been clustered at the top of the page. *Varian Magazine*



8.21

varian magazine



Russell Varian



September 1988 Vol. 2 No. 7

Carteret Bancorp Joins The Home Group



The Home Group, Inc. * 20th largest for company in U.S.

Home Group Celebrates Three Years of Achievement









8.23



8.24

This tabloid runs its contents at the bottom of the first page (a pun on its name?). It is an image- and folio-dominant system, requiring that the same image appear on the designated page. A brief title or description, knocked out of light blue, is provided for each item. Note the rhythm of the section: each image is cropped to the same size, the folios are all set the same size, and the one-line titles are edited to fit the bars. The Bottom Line

8.24

Beginning 10 picas from the head trim, the consistent sinkage used in this magazine, these contents listings simply extend until they are complete. The remaining space is used for visuals from the issue. The tiny folio placed next to each image allows readers to connect an image to its headline. This contents system is easy to produce for each issue because of the built-in flexibility of the white space at the bottom of the spread. Américas

Five features are clearly emphasized in this involving contents spread. Brief headlines accompany each photo in a distinctive typeface, each printed in one of four colors. The rest of the contents listings are easily read in the screen-tinted box beneath. All page numbers are printed in warm red. *Travel & Leisure*

Type and imagery: blended

8.26

This music publication is chock-full of articles and recording reviews (it comes with a full-length compact disc so readers can listen to a segment of each of the reviewed recordings). Consequently, the contents page is a very busy place. It looks as active and vibrant as possible, yet elements are still quite findable because the captions relate directly to the headlines, and because excellent contrast has been created between primary and secondary type elements. *Classic CD*

8.27

The second of two left-hand pages (each designated by the vertical *contents* title printed in warm red), this department-biased format has pronounced vertical columns enhanced by hairline rules. The square halftones' heights are cropped to fill each column evenly. *Men's Fitness*



8.25



8.26







March 1991

OITY PROFILES

G. Cullinney Maris
le Para Bune constant

SPECIAL SECTION



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PROFILES
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Caribbean

DEPARTMENTS

20 Ladden Marque Enterfalament Gunle

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1 of 9 of 10 section 1

8.28



8.28

These columns are built up from the bottom of the spread, ending where they will. No attempt is made to fill the space, leaving a magnificence of whiteness at the top of the spread. The department headings are printed in different colors. *Entertainment Weekly*

8.29

Integrating pictures with the contents type provides great flexibility when laying out the page. These five pictures move the eye around. The headlines and copy beneath function as captions. *Aetnaizer*

8.30

Feature stories are placed in the left-hand column, leaving the outer margin for less important stories and departments. An excellent typographic contrast has been created: features are set centered and all else is set flush left. Page numbers and headlines are screen tinted to 80 percent black. The reader can scan and find topics of interest very easily. *Continental Profiles*

This spread is clearly intended to be fully read. The descriptions of each article are long, but they are written to intrigue. Note the indents of the department's headlines and bylines. These deliberate white spaces make the folios pop right out. *Personnel Journal*

8.32

This contents scheme is typical of the magnificent art direction in this publication. The copy and folios (which are printed in warm red) are set in a 17-picawide column. Stories are separated by half-point rules. Extended half-point rules connect images with specific descriptions, a great way to make design relationships visible. Look at Finland



8.31

3/1990

Cross-country skiing is a Finnish speciality. The Saanselkä holiday resort morth of the Arctic Circle offers skiing enthusiasts all conflort in the wilds.

inin-16

Libraries amount to more than 400 in Helsinkrulone. They have a surprising uniount of interesting material in English.

21

From one library to another. Three intensive days passed quickly

Driving on the snowy roads in winter requires practice, says rally champion Ari Vatanen

22

Pyhii-Häkki is a national park with a primeval pine forest, one of the last in Furope.

Survival in the wilderness is a skill lost by modern man. It is a mentorable experience to regain with proper guidance.

30

Finnair has received international acclaim for its food, thanks in part to the Finnish spe-

36

The Arctic protective clothing project utilizes everything we know on survival in the cold

Santa Claus lives in Finland. In 1984 Finnish Lapland declared itself. Santa Claus Land Both children and adults go there to meet San-

40

lee goff is real golf, even though the green is white. Up on the Arctic Circle dedicated golfers even play in writer.

46







Cover photo. Snow board enthusiasts Photo by Kuvasuom

Editor-in-Chief, Bengt Philstrom Managing Editor: Ann-Mari Pihlstrom Photo Fditor: Ada Kolehmanen Art Director: Martu Maskauen English Translation: The English Centre, Dana Tullberg, Administrative Board: Rall Friberg, (Chairman). Risto Hemming, Mani Limoda, Ann-Mari Pihlstrom, Bengt Pihlström, Borre Timinist Look at Finland is published four times a year. Opinious expressed in feature stones and articles do not necessarily reflect those of the publishers or editors. Publishers: Finnish Tourish Tourish Board and Ministry for Fuerger Affairs.—Please apply to the editors is premission to use material appearing in this issue. Feditorial address? P. O.Bov 125, 10010 Helsins, Finland, Tel 80-30-30-11, Telefax-49301333. Subscriptions: Finland FIM 50, Europe and overseas (air mail) USD 15. Single copies: Finland FIM 10 without porchase tax. Subscriptions can be sent to the Editional address. Payments can be sent to the State and Payments. Payments and Paym





Mortises

8.33

A mortise is a panel that is fully surrounded by an image or a color. This quarterly has a unique way of indicating the season: run a full-bleed, full-color photo across the spread. The mortised contents (on the right) are balanced by a panel on the left containing the editorial and masthead. *Connecticut's Finest*

8.34

This is the first page of a special section in the publication. Its mortised contents listing echoes the design of the section's listing on the main contents page. It is printed in red, white, and blue on a full-color photo. U.S. News & World Report

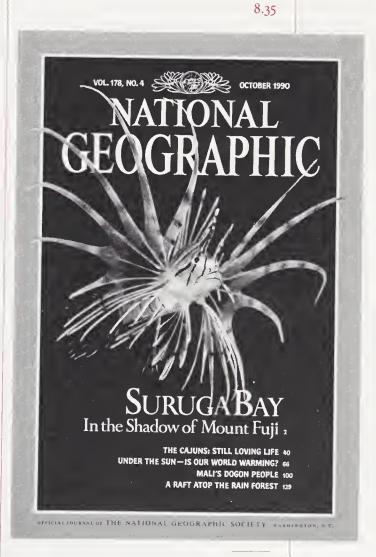
A full-spread illustration has been used a second time as background for the mortised contents listing, which is a recto, and the first of two contents pages. The departments are listed on the next page using a very different, but related, system. The two pages are related by typefaces, hairline rules, and the size of the folios. *Hippocrates*

On the cover

8.36

Perhaps the most famous contents-on-the-cover treatment belongs to *National Geographic*, which has been using it since 1896. The difference between cover lines and contents is that cover lines do not include page numbers. While this publication does have a more complete contents page, even it does not list departments. It merely describes the five feature articles in two or three sentences each and shows a representative color photo. *National Geographic*





A byline gives the author's name. A bio (short for biography) is a brief profile of the author, giving pertinent details that express his or her competence to take the reader's time.

The presentation of bylines and bios indicates the importance of the author. Readers are served by being told up front – somewhere

on the first page of an article – who is doing the talking. If the author is not on the staff of the publication, a bio is extremely helpful in describing why the writer is qualified to discuss the topic at hand.

A byline format should be developed and used throughout a publication to make finding the names easy and to make visible those infrequent times when the author is extraordinary and truly deserves to have the byline trumpeted by breaking the normal format.

There are eight locations for bylines. They may be: placed near the headline or department heading (fig. 9.01), integrated with the headline (fig. 9.02), placed near the deck or subhead (fig. 9.03), integrated with the deck (fig. 9.04), placed near the text (fig. 9.05), integrated with the text (fig. 9.06), placed in a separate column (fig. 9.07), or integrated with an image (fig. 9.08).

Bios are often run at the end of an article because it is easy to tack them on there. No preplanning is needed to fit them. But a bio at the end cannot induce

a browser to read unless, of course, the article is only one page, making the bio immediately visible. With multiple-page articles, readers have long since made their decision to read by the time they find the bio. It is far more helpful to place the bio on the opening page.

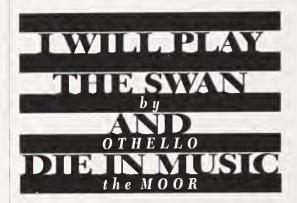
Bottoms of pages are far less valuable than tops: readers always start at the upper, outer corners when flipping through an issue, scanning individual pages from upper left to lower right. It is therefore a good idea to put a bio at the bottom of the opening page of an article. It is easily found yet will not interfere with headlines or primary visuals.

To avoid cluttering the opening page, distinguish the bio from the text but relate it to the surrounding type. Make it recognizable by contrasting its type size or style with that of the text, with which it is most easily confused. Set the bio in the same typeface as the text but in italics, or in a smaller size, or flush left if your text is justified. It needs its own typographic "flavor."

Sometimes bios are separated from the stories by being grouped on a single page near the front of the publication. This makes them appear even more important



9.01



9.02

Misery acquaints A tale that would cure deafness Trinculo Witling Misery acquaints a man with strange Strange

9.03

MISERY ACQUAINTS A MAN
STRANGE
BEDFELLOWS
A TALE
THAT WOULD
CURE DEAFNESS

you? Over hill, over dale, orbs upon the green. The cowslips through bush, through brier, o'er park, o'er pale, through flood, through fire, I do wander fairy queen to dew her

tall her pensioners be, in their gold coats spots you see. Those be rubies, fairy favours, in those everywhere. Swifter than the freekles live their saviours. I must moon's sphere, and I serve the go to seek some dew-drops here,

and hang a pearl in any

Starveling A. Tailor

9.05

you? Over hill, over dale, through bush, through brier, o'er park, o'er pale, through flood, through

pensioners be, in the gold coats spots you can see. Those be rubies, few fairy favours. in those freckby les live their

fire, I can wander anywhere. STARVELING Swifter than the A. TAILOR moon's sphere.

and I serve the fairy queen, to dew her orbs upon the green. The cowslips tall her

drops here and hang a pearl in every cowslip's ear. Over hill, over dale, through bush, through

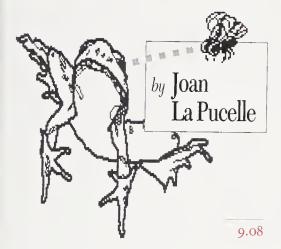
9.06

saviours. 1 go

seek some dew

the moon's sphere, and I serve the fairy queen, to dew





of dull Octavia. ll they hoist me up show me to the uting varletry of dusuring Rome? heraditch in Egypt gentle grave unto Rather on Nilus' l lay me stark naand let the water : blow on me. His egs bestride the ean, his rear'd arm sted the world, his pice was propertied s all the atuned

heres, and that to

friends. But when he meant to quail and shake the orb, he was as rattling thunder. For his bounty there was no winter in't, an autumn that grew the more by reaping. His delights were dolphin-like. They show Continued on 8

Cleopatra is a thoughtful and passionate author who has a gift for languages. This article, written in collaboration with Phytarch, originally appeared in the Macedonian Herald Sunday Magazine.

9.09

a ditch in Egypt be tle grave unto me! ner on Nilus' mud ne stark naked and he water flies blow me. His legs bele the ocean, his 'd arm crested the ld, his voice was pertied as all the ed spheres, and to nds. But when he int to quail and te the orb, he was ttling thunder. For bounty there was vinter in't, an au-

tumn that grew the more by reaping. His delights were dolphin-like. They show'd his back above the element they liv'd in. In his livery walk'd crowns and crownets, realms and islands were as plates dropp'd from his pocket.

Cleopatra is a thoughtful AND PASSIONATE AUTHOR WHO HAS A GIFT FOR LANGUAGES. THIS ARTICLE, WRITTEN IN GOLLAB-ORATION WITH PLUTARCH, ORIG-INALLY APPEARED IN THE Magedonian Herald Sunday MAGAZINE.

9.10

CLEOPATRA is a thoughtful and passionate author who has a gift for languages. This article, written in collaboration with Plutarch, originally appeared in the Macedonian Herald Sunday Magazine.

flies blow on me. His legs bestride the ocean, his rear'd arm crested the world, his voice was propertied as all the tuned spheres, and that to friends. But when he meant to quail and shake the orb, he was as rattling thunder. For his bounty there was no winter in't, an autumn that grew the more by reaping. His delights were dolphin-like. They show'd his back above the element they liv'd in. In his livery walk'd crowns and crownets, realms and islands were as plates dropp'd from his pocket, smashed upon the forestage in

and can serve as an alternate contents page: the reader may peruse the contributors' page to learn who sounds interesting and, by extension, what should be read first.

A bio is enhanced by including a photo or drawing of the author. It is always more interesting to see images that tell something about the subject. Another bland mugshot (head-and-shoulder formal portrait) does not tell much. Select authors' photos by their descriptive quality – their content – rather than their ordinariness. Ask authors to supply their own photos: you never know what you will get. The pictures may be quite descriptive because they will show the authors as they view themselves.

The byline, bio, and photo must not add clutter to the page. Make them align or agree with other elements on the page. Photos and bios should be united by placing a box rule around them or by wrapping one around the other or by some other means that makes the two elements appear as one.

Bios can be placed at the end of the text on the first page of a story (fig. 9.09), at the conclusion of the story on the jump ("continued on") page (fig. 9.10), or in a separate column on the opening page (fig. 9.11). A horizontal rule is often placed above a bio to define its beginning. These are very easy to add. Software programs install overscores automatically if you first define a typestyle as "Bio" and include an overscore as part of its makeup.



NICK PATOSKI BYJOE

MUCKRAKER OF THE BIG BEND

hen Jack D. McNamara moved his family back to his hometown of Alpine in 1983, all the retired Marine Corps heutenant colonel wanted to do was huild an adobe house and relax. But once he realized how news is disseminated in the sparsely populated Big Bend, his plans changed "Out here, you don't walk to the newsstand, pick up the daily newspaper, and read about local events," he says, "The dailies we get out here are from San Angelo and Odessa. Nobody is here in the trenches for the day to-day battles," Worse, he noticed, the weeklies in Brewster, Presidio, and Jeff Davis counties shied away from controversy.

McNamara became convined that he should do something about it after joining a group opposed to the construction of a new federal detention center. At inding a Riviver County

1988, with Jack writing most of the copy and Bonnie and Kathleen doing the typing. Iayout, and production. They chose the name *Simbs News* after Jack saw the pages of *Adantic Monthly* and figured. "That sounds a lot like us."

The job of media watchdog comes naturally to the 52 year-old McNamara, who served as the press officer for the Marine Corps in Washington. D.C., during the Watergate era and later.

Was a persuasive argument that it would provide jobs." he says "But we were worried because a community like Alpine has a lot of retirees and tourists, and we telt a prison would be a negative torce. We were active because it was in our back yard. After that, we made a decision to go forward on criminal justice issues because there were a lot of strange things going on in what we call the Borderland."

Since then the paper's pages have been



With department headings and headlines

9.12

The byline on this department page is joined to the department heading by a 6-point red rule. The rule's redness visually connects it to the vertical red bar bleeding from the head trim that sets off the headline's initial T. Discover

A "force-justified" byline is the same width as the department heading. Forcejustifying will make the ends align, but in extreme examples so much letterspacing is inserted that legibility is compromised. The title of the article here is deemphasized by being set in 16-point type and being placed at the top of the first column of text. Texas Monthly

Sandwiched together with the department heading between a pair of half-point rules, this byline at once becomes lighter (less visible) and is embellished by letterspacing. Pulse!

9.15

The byline is dropped out of an 18-point rule that extends across the top of the page. The bio is placed beneath the department heading (printed blue) and a 2-point rule. Men's Health

The byline and brief bio (really just an affiliation) is treated the same way on the opener of every article in this trade journal. Notice how important the two solid ballots become on this simply designed page. They alone give the page its personality. Journal of the Institute of Nuclear Materials Management

RCA Reissues Complete Toscanini; Polskie Nagrania Label Releases 13-CD Set

CLASSICAL

uring the first seven years of the CD era, collectors of histories of the CD era, collectors of historiensely disappointed with many of the CD transfers of Arturo Toscaninis recordings. And Toscanini partisans, who are legion and vocal have complained vehemently that RCA's handling of this important legacy has been scandalously sloppy for decades—ever since the fols, when the company reissued a sizeable chunk of the Toscanini catalog in electronically rechannelled stereo LP pressings.

Now BMG Classics, RCA's parent company, had decided to redress these grievances by embarking on an ambitious and organized reissue series. The plants to the the following from a motivation of Toscanin's birth. All told, there will be 82 mid price RCA Victor Gold Seal compact dises (or 81 cassatters).

on the stage of Carnegie Hall in April that the CDs would eventually be issued separately (as well as in an 82-disc edition) by 1992. The introductory offerings are basic: Beethoven's Nine Symphonies, recorded with the NBC. Symphony between 1949 and 1952, pilos the Leonore Overture No. 3, Irom 1939. (RCA Victor Gold Seal o32342-RG, 5 CDs); Brahms's Pour Symphonies, recorded with NBC in 1951 and 1952, and filled ant with the Double Concerto (with Mischa Mischakott and Frank Miller) and various shorter outbestral and choral works (RCA Victor Gold Seal 60325-2RG, 4 CDs), and a Verd box.

Without getting into a detailed discussion of Toscannin's approaches to Beethoven and Brahms — these are certainly known quantities by now—the unmitsated should know that these are taut, streamlined roadings in which clarity, power and forward movement are highly prized, it is not quite securate.



(BMC Video 60332-6-RG on laser disc, 60332-3-RG on VHS) and a 1949 Verdi "Arda" with Herva Nelli, Eva Custavson, Richard Tucker, Giuseppe Vildengo and the Robert Shaw

9.14



FATLOSS

Part 2: Fighting it off

ant to burn more fat? Use more of your body.
You burn more fat with an exercise that works your arms and legs than one that just works your legs. You burn more fat when you exercise standing up because you're also carrying your body weight.

Those simple rules form the basis of this "fal-burning rating" of machines you might find at the nearest health club, gym or Y. Here they are, from the best fat burners to the least effective:

of the machine with it set at a high level

 Treadmile You're standing, which is good. Swing your arms and raise the incline level for a little extra work.

Rowing muchine: Better than a bike because you're using your arms and your legs, but very few people can pace themselves slow enough so that they can last for 30 to 45 minutes. It's also the machine

where peopletend to have the worst form.
Keep your back straight, don't lean

there's two escalators side-by-side (or a set of stairs). Walk up and down them (you should never just ride an escalator—it's like having free time on a StairMaster—use it!) for half an hour, and then walk from one end of the mall to the other again to cool down.

It's a great workout and bad weather

won't hold you back. Same thing with an airport. I was talking with our esteemed editor McGrath about this column and

editor McGrath about this column and found out that we both do the same thing to kill time between planes: walk from one end of an airport to the other.

If you're in Chicago or Atlanta you'll get an Olympic-level workout And no matter which airport you're in, power-walking to kill time not only burns fat, it

walking to kill time not only burns fat, it also loosens you up enough that you won't feel stiff after you get off the plane. Stuck in a hotel in a strange town? Climb up and down the stairwell for an hour. Always take the stairs every chance you get. It builds up your endurance and it gets your body used to exercise.

In gets your body used to exercise.

or everyday activity. Walk

9.15

Physical Protection Philosophy and Techniques ın Czechoslovakia



few weeks ago I was shocked to read in the paper that Bob Noyce had died. Knowing that most readers of this magazine

in the accomplishments of others. Bob possessed all of those qualities We met when I got into a car that the tun of us from a hotel thing to contribute to the conversa tion or activity. He also was sincerely interested in what other people were and doing He fister at with

9.17

Minicourse

Scientists are again debating the reasons for our dreams

By Sarah Boxer Inside our sleeping minds

9.18

Do you crave love and approval? Do you overeat, watch too much TV, or think about sex all the time? You may be suffering from codependency. Or then again, you may just be human.



BY SKIP HOLLANDSWORTH



In this publication, the byline is always placed beneath the headline, in this case TRIBUTE TO A GREAT LIFE. The department heading is dropped from a screen tint, which changes color on each page. What makes the top area of this page work so well is the unity achieved by aligning the bottom of the photo with the hairline rule beneath the byline. This format is flexible: two-line headlines merely steal some of the screen tint behind the department heading. ComputerTalk

9.18

Altering only a single font's size, a threelevel hierarchy is created on this opener (a full-bleed photo is on the facing page). All three segments of display type have been set flush right. The headline and deck are aligned on that right edge, and the byline is base-aligned with the first word of the headline. These relationships make a simple display type treatment very handsome and inviting. Notice that the author's bio is conveniently located on the first page of the story, making it easy to review her credentials to determine whether the article is worthwhile. Modern Maturity

9.19

This unusually large byline extends across the full width of the live area of the page. It shares both the width of the headline and the same Helvetica Bold all-cap typeface. Both are printed in a light warm gray screen tint. Notice how the white space is used to make the huge display type unavoidable and the images more visible. Texas Monthly

The use of an appropriately distressed typeface in the headline makes the byline, set in all caps dropped out of a 20-point rule, a satisfying treatment. The bios are placed at the bottom of the first column of the story. *Américas*

9.21

Binding a piece of type with a line is very easy with a computer - perhaps too easy, as the treatment is used arbitrarily and inappropriately all the time. This example uses curved base lines intelligently to convey being underwater, a very suitable application. Sports Illustrated

L7 DE NOVIEMBRE de 1908, dos policías bolivianos mataron a tiros a dos bandidos norteamericanos en San Vicente, un pueblo minero situado en una árida y ventosa hondonada a 4.900 metros de altura en la Cordillera de los Andes. Aunque desde entonces han transcurrido coho décadas, los historiadores que se dedican a investigar las aventuras de los bandoleros aún discuten si los hombres que murieron ese día eran Butch Cassidy y el Sundance Kid. Algunos investigadores incluso han sostenido que el tiroteo nunca ocurrió.

Gracias a Hollywood, Butch Cassidy y el Sundance Kid (cuyos verdaderos nombres eran Robert Leroy Parker y Harry Alonzo Longabaugh) se convirtieron en los más famosos integrantes del Wild Bunch (la Pandilla Salvaje), una indefinida confederación de bando-

Daniel Buck es miembro de la funta assora de la National Association for Outlaw and Lawman History. Anne Meadous es una escritora que reside en Washnajton, D.C. Ambos colaboran con South American Explorer.

leros que a fines del siglo XIX y principios de este siglo se dedicaban a asaltar bancos y trenes en la región situada al oeste de las Montañas Rocosas.

A fines de siglo, las pandillas de bandoleros se hallaban en retirada en el oeste de los Estados Unidos. El telégrafo y el teléfono permitieron a las cuadrillas de alguaciles expulsar a los bandidos de los caminos, la fotografía ayudó a identificar sus escondites, y los Pinkerton y otros detectives profesionales, contratados por los ferrocarriles y los bancos, persiguieron a los bandoleros después de las redadas de los alguaciles.

La mayoría de los miembros del Wild Bunch habían muerto, o estaban presos o prófugos para marzo de 1901, cuando el Sundance Kid y su compañera Etta, con el nombre de Harry A Place y señora, se embarcaron en Nueva York en el vapor Hermínius con rumbo a la Argentina. Cassidy se les unió en 1902, y los tres vivieron pacíficamente durante varios años en el valle de Chollia, en el norte de la Patagonia.

En esa época, el norte de la Patagonia era una región fronteriza escasamente

Butch Cassidy y el Sundance Kid huyeron a América del Sur hace noventa años. Una partida internacional de historiadores los ha estado persiguiendo desde entonces





Ainda atual, apesar dos seus

63 anos, esta construção passou por uma reforma que criou novos espaços, mas não alterou a proposta inicial do projeto: o compromisso com a modernidade.

REPORTAGEM: MARIA AMELIA O SANTOS FOTOS JECA MORAES

io de Janeiro, 1927. Ergue-se aos per de Panetro, 1927. Ergue-se aos pés do Pão de Açucar uma construção com as marcas do mais puro estilo moderno: linhas retas, panos de vidro e grades em tubos de metal. Rio de Janeiro, 1990. Uma reforma Rio de Janeiro, 1990. Uma reforma amplia a casa, redimensiona sua distribuição interna e, sem alterar seus traços, acrescenta alguns elementos do atual Freestyle.— tendência nascida nos Estados Unidos propondo formas originais em arquitetura e mobiliário. Eis a trajetoria desta casa em três pavimentos, cujos 350 m² de área construí-

1. Amplas aberturas em vidro traduzem o espírito moderno da obra, onde grades de tubos metalicos substituem os muros

2. A garagem crdeu luĝar à entrada para a nova copa e ganhou leto rebaixado, cujo recorte contorna a coluna estrutural

3. Ladeada por tipolos de vidro, a porta principal tem piso tubular e fica sob a marquise, que ganhou rebaixo e luz embutida

9.22



With decks

9.22

The byline and photo credit of this are set in 7/8 bold caps and usually follow the deck, as shown here. There is a clear structure of information, from most important (the headline) to progressively less important, until the reader is led to the text. The captions are brief and easily identified by number. Arquitetura & Construcao

9.23

The byline is incorporated flush right on the last line of the deck in this publication. A reporter associate is always credited at the bottom of the text's first column. Note also the caption's bold lead-in, in a contrasting typeface. The variety of typographic flavors makes this page interesting. Fortune Magazine

The treatment here is similar to that of the previous example but uses a more unusual divider between deck and byline. The white space on this page has been consciously manipulated to make each element distinct and invitingly brief yet remain cohesive as a part of the whole page. Chicago

9.25

This byline is part of the third level of display type. Its boldness makes it more visible than the deck, trumpeting the author's importance. American Heritage

The ultimate marriage of byline and deck is to incorporate the author's name into the descriptive copy. The formal typographic relationships on this page are enriched by the warm red TASTE. The bios and pictures of major contributors, including the author of this article, are on the editor's page at the front of this magazine. Mirabella

CHICAGO STORY

THE INSTINCTS OF A NEWS GAL

9.24

"Most Americans Don't Know What Lincoln Really Represents"



For a good part of his life, the go has used history as a guide

9.25

Salmonella, listeria, BSE et al have made dining akin to dicing with death. But, asks Colin Spencer, does a sense of gastronomic danger actually pique the palate? Photograph by John Mason

A sense of

FURNED INTO A MONSTER, A SUITABLE SUBJECT for tacky horror-film treatment. In the past year one might be forgiven for feeling so apprehensive that all vestige of appetite vanishes; government mismanagement, unable to control habitually sharp and shoddy practices, have made anorexics of us all. Or is the will to survive and the palate's enthusiasm too powerful an instinct to be so easily suppressed?

Eating, after all, is the quintessence of

pleasure. At one end of the scale it is just fuel, the

depths might lurk a shark. Yes, food in the public perception has become complicated, the sub-text threatening. The crisis over salmonella in eggs, listeria in soft cheeses, botulism in cold meats and now the on-running saga of the "mad cow", has not only totally confused the public but caused a serious decline in sales of the products themselves.

appear palatable could hide bugs which not only could give you a nasty stomach upset but might, in years to come, drive you into sendity, such as Alzhenner's disease (aluminium, found in some

OOD, GLORIOUS FOOD HAS undisturbed beauty of a calm blue sea, that in its Dr Tyrrell's new committee, sitting at present, who supply the Mmistry for Agriculture, Fisheries and Food with its data. Then there are the facts from the scientists such as Professor Lacey and Dr Helen Grant, who criticise the lack of action and the inadequacy of hygiene regulations. You take your pick

Yet our exuberance for food is so powerful that it finally overrides our anxieties, as even give the pleasure added zest. Like the Japanese diner who eats the notorious fugu, the puffer fish with the toxic liver. For playing this form of gustatory Russian roulette you pay a price: fugu costs £100 a portion and if the chef

GRAB BAG

Monuments to Romance



he development of my personal interest in architecture—specifically 19th centure hins—seemed be traced back in my college years. The pointers between my lone in Elizabeth. New Jersey, and Syzause University were frequent and the noires I took were varied. Those were late Depression years and the roads through Pennsylvania and New York were memorable for their noble houses in said decay.

On leaving Elizabeth for the jointeey north, the first structure to fire my youthful imagination was a hotel, the Gochran House of Newton. New Jersey, which has since been destroyed. If was a misterpiece of carpenter's bace and latherman's art. On Route 11, in Great Bend, I saw my first Greek Revivals. A little further on, at the approach to Binghamon, there has a great deserted Victorian that mught have been home to the Magnificent Ambersons.

Another, in Flemington, New Jersey, was Roselawn tiny painting of which is shown above. Roselawn grew from the viewer's Adapted from Pottraity of American Architecture.

Adapted from Postraits of American Architec-ture. Copyright 1989 by Harry De, Im Published by David R. Godim. Horticultural Hall, 300 Mas-sachuseus Acenue, Boston, Mass. 02115.

BY HARRY DEVLIN

left to right. The original house under the tall, learning chinney was a farmhouse built in the earliest years of the 19th century. Sometime in the 1870s the lathaniate porch was aided and in the 1880s the lathaniate porch was aided and in the 1880s the Stick style elements were attached. The Second Empire tower was possibly part of another house missed to the site. In time a porter order, extended pinches, and a 20th century addition were added at the right. In the center of the building a cube with a slight Mansard roof was built on the porch. Legend insists that it was a fresh-air infirmary for the ailing wife of the owner.

Since this portrait was painted, the extended penchang wife of the owner, and the reds, blues, and creams make the splendid old house at the end of the town a source of community pride. In 1987 developers raved half of the structure to accommodate an out-of-scale office building entirely alter to the community. Residents of Fleinington were intraged.

Roselawn is among more than 60 structures featured in Partraite of Junetian Architectures, a volume of text and 22 paintings capping my 40-plus vests as an artist and enthusiast of Victorian architecture.

There is a vearning to know in There is a yearing to know more about an old hiuse—to see buyond the bricks, wood, and morati into a dwelling that may have sheltered generations of a family or, perhaps, nortited the tangled plot of a Gothie tale. In writing and painting Partraits of American Architecture I wish to encourage that very romaintensm by celebrating the Victorian era in America, an epoch that produced viral, exuberant, and miraculous architectural expressions—miraculous architectural expressions—miraculous because the extraordinary circumstances and climate of the period will never occuragain.

50-plus years since his graduation from SU in 1939, Having served during World War II as an artist in Navy Intelligence, he became a successful and frequent illustrator for such national magazines as Life, Colliers, and Saturday Evening Post, Devrin has illustrated 16 children's books written by his wife, Wende, and from that

experience he decided in 1965 to produce an informa series. His latest book: Portraits of American Architec

9.27

"If People Pull Down Nature..." and stated the gast moves of restalles structure, statement of the control of the What



Last year, mure than 250,000 ing (about 100 teer for working or children across the United sugator sight he runn are blee watch, and even manituver, a processor of the control of the con

BIT that such in Lake Onative Yunitus Onders Preces. Covered and shall be like the role of the precession of the lake Onative Yunitus Onative Onative

HIGH-TECH

With text

9.27

This byline is placed between two hairline rules and replaces the first two lines of text in the middle column. The bio is interestingly handled: a portrait bumps out of a 20 percent warm gray screen tint, which defines the bio's space. Syracuse University Magazine

9.28

Wrapping the text around the byline makes the author's name at once visible and honored, like a framed work of art. The ornamental leaves are printed in colors selected from the main illustration. Sierra

9.29

This boxed byline is partially embedded in the text and partially hangs into the wide outer margin, which it shares with a detail photo and an unavoidably tempting caption. ARCHAEOLOGY IN THE CLASS-ROOM is knocked out of a bar that represents a file folder's tab. The bio is at the bottom of the facing page, where readers can find it quickly. Archaeology

In a separate column

A narrow 7-pica column on the outside margin is designed into the format of this publication to hold decks, hanging initials, and bylines and bios. The remaining dedicated white space lightens and brightens each page, making it look less weighty and more attractive. American Printer

A bold lead-in to the text umbrellas a very small, very tightly cropped portrait. Except for the department heading ADS (printed in purple), the byline and headline combination is the largest type on the page. Notice how wonderfully that outside column of whiteness has been used. It shows off each of the most important elements on the page: the department heading, the byline/headline, and primary visual. Blitz

CANADIAN CONNECTION

Quebecor exec takes a look at the emerging North American market



9.30



Mark Edwards on the demise of great advertising

ted to the internory of Gold Greenlees Trott. That's the agency ital brought von "Ello Tosh". Aristonandonanden", "Does You Dues or Dues You Don't Take Access. "Share Them With a Squirrel, Cyril" — on sounesuch — Griff Rhyslones meets John Waxne, the lizard on the phone, the list goes onandonandon.

lones meets John Wavne, the Izzard on the phone, the list goes onandon andon.

There, are perhaps only two men in fondon who continually produce great advertising; John Webster and Dave Trott. If anyone in a dodgy trade like advertising deserves the label 'genuise, then it's Webster. But Trots' achievement is possibly the more remarkable, because it is based on that rare combination; creativity and great management. Trots's whole department consistently produces great advertising (it also continually produces people who go off and start their own agencies, and then continue to produce great awork his Makell Tapes, Molson and pussibly Fuji. see below), Creatives take massive pay cuts to work under Trott. Yes that's right. People in advertising taking pay onts. Be ause from gets work out of them that no one else could.

But the intanagement of Gold Greenlers. Brott.— mos pretending, like so many before it, to be a real grown-up business instead of being content to be an advertising agency—has decaded that Trot is not the man to run the creative department in what they probable all "the next phase of the company's development." It's nuclear why, although Trott last a reputation for being difficult to work with. (Those



readers over the age of, oh, three will know that this is a description usually applied to people who are particularly brilliant at their jobs by people who aren't.)

Whatever, a bunch of account usecurives whom Trut's work made tach and famous have decided that his presence running the department may nor make them even more rich and famous as fast is they and the City would like. And other have content that a different team is

. UPFRONT .

PERSON

My husband and I can't stop fighting. I say he starts it. He says I do. In the beginning, we seemed so "together." Now we are opposite about everything. I want to talk it through. He walks away and continu-ally avoids discussion. When we do talk, I seem to cry a lot and he becomes even more rational and intellectual. I think we need more time together. He thinks we need space. How can I convince him I'm right?

Suzanne Pope, Ph.D., s clinical director of the Colorado Institute for Marriage and the Family in Boulder, Colo

POLARIZED RELATIONSHIPS . RELAXATION TIPS .

TO PERSON WITH DR. POPE

Couples tend to fight around the very things that attracted them to ach other in the first place. If your husband was attracted to you for your warmth and sensitivity, he now finds you too emotional and too dependent. If you were attracted to his anparent power and clear idea of who ne was, you now complain that he's selfish and doesn't care enough about

In the beginning of a relationship, people are usually attracted to some characteristic in their partners that they feel they lack in themselves. It's s if the umon creates a necessary balance, as well as the possibility that some of the desirable characteristic might rub off

Some examples of the characteris-tics that complement each other in relationships are: thinking/feeling, responsible/carefree, aggressive/pas-

sive, and optimistic/realistic

However, over time, each person begins to view their partner as becoming too extreme in the very characteristic that once was attractive. The "optimist" becomes the eternal optimist who can never address a problem, so nothing ever gets discussed or solved. The "realist" becomes a wet blanket, who always sees what's wrong with a new idea and has a list of complaints or problems for anyone who'll listen. Interestingly, the couple still balance each other, but to do so they have had to play extreme versions of their former roles

This polarization occurs when a series of misunderstandings or misreadings of each other are not checked out or howeved. The optimist simply sees

9.32

his partner up, so he becomes more optimistic, and

Sometimes external stressors, such as financial or career problems, can contribute to these positions becoming even more extreme and rigidly held. Each person is convinced that they are right in holding this perspective. After all, you might think, isn't it necessary given your partner's position?

Breaking the cycle requires moving out of the extreme position. A good start is to consider that perhaps you have inadvertently helped to create your partner's position by being so extreme in your own All it takes is one person to begin acting or talking

like their spouse—in essence, assuming your part-ner's position—to create a significant change

Try taking a less extreme version of your position—or, better yet, reverse roles altogether. Ironically, you may find that the role vonr lusband has been playing is one that you identify with, also. You just haven't been able to experience it because your spouse has taken the position first

For one month, don't try to talk everything through. And when you do talk—hopefully initiated by him—draw on the more rational and intellectual side of vourself-the parts you haven't been relying on so much lately. Put your emotional side back on the shelf for a while Let him begut to feel emotions, if there are any to be expressed, without being immdated by your well-developed emotional tidal wave Develop your own outside interests and need for space. It might be a relief to take the burden of solving the "relationship problem" off your shoulders for a while.

If you worry about the relationship a little less and become more preoccupied with taking care of your-self, your busband has room to worry about your marriage a little more. The two of you have a chance to assure the original balance that attracted you to

9.32

The bio appears beneath a protracted quote, which is really a question to which the author addresses her response. The bio is set flush right across a maximum measure of 7 picas and is accompanied by a playful rule system for emphasis. Your Personal BEST

9.33

This byline appears at the bottom of the opening page's text, a fairly common approach. But the bio appears on a separate page (not just in a separate column), up front under the department heading CONTRIBUTORS NOTES. The idea is to lure readers into articles by making the contributors worthy of their own pages. Readers survey the contributors and then cross-reference them, via the contents listings, with their articles. HG

Properties

Hollywood's decorators are sorcerers' apprentices. The sorcerers are the movie stars, directors, studio bosses, and agents who hire them to realize

their fatting bluegithing flows the study of his finals Bestler. States Residently an illustrated feet study agent thank in their sport rate of their contract terms for extrange feet and in their sports. The study is the study of their contract their study of their contract thein study of their contract their study of their contract their stu





With imagery

9.34

Department authors are each shown in a black-and-white photo mortised in a color swatch that fades at the bottom. The fading panel ends just before the text begins with a noteworthy initial. The byline is placed just beneath the photo.

MacGuide Magazine

9.35

This byline overlaps the image in three discrete bars. The bio is sandwiched between two 1-point rules, printed red, beneath the first column of text. *Xploration*

9.36

This byline is literally made into an illustration by becoming a hockey puck (the story is about two New Yorkers who play in the National Hockey League). The type was bound to a circle and reversed out of black. *Sports Illustrated*



Talking 'Bout A Revolution

A

lot has been written about the revolution the Maccaused in publishing. Desktop publishing not only spawned a cottage industry of newsletter and brochite it pesciters, it also changed the way traditional publishers put together their books, imagazines and corporate reports. That the Macmade it so easy for "anyone" to publish good-looking documents caused the "professional" operators a little anxiety. And they have good cause to be nervous, just like the first, there's a second to thing no this shorton is in a fact to know publishing on the shorton.

Good things come in threes, and the third revolution you'll be seeing is in MacGuide itself. In our January issue, you saw our new look and feel. Now, with the debut of the monthly, you get a taste of MacGuide on a more regular basis. In addition to our color DTP coverage, you'll emporaticles relating to doctors, lawyers, engineers, salespeople and business executives. Then check out our new reviews section, "Guidelaghts," for miscellaneous products. Other new additions include Jahan Salehi's "Open Line" column which will focus on communications issues, ranging from on-line services to hard-wiring a Mac to other, loss friendly computers.

You'll find divergent opinions on Apple's treatment of Sustem software Steven Bobker sees potential for Apple's treatment of the CS in "The Last Byte," while Larry Husten ralles against Apple's policy in his new "Power Utilities" column.

In any revolution, some traditions and policies must mevitably change. As Macintosh products become more sophisticated, so has the way we judge those products. To see how we've time-

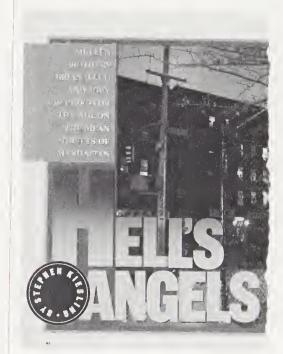
9.34



PDL Bridges



9.35



FOLIOS & FOOT LINES

10

Folios are page numbers. They are odd on right-hand pages and even on left-hand pages (fig. 10.01). Right-hand pages are called *rectos*, which is Latin for "right," while left-hand pages are called *versos*, which is Latin for "reverse."

Folios must be easily visible to readers who have visited the con-

tents page and are flipping rapidly through a publication to find a particular article. At minimum, folios must be positioned consistently. The outside margin and the outer half of the head or foot margin are obvious locations because they are the most visible parts of the page (fig. 10.02). It is not necessary to put a folio in the lower outside corner, where it traditionally seems to have been stuck and is now placed by default.

A foot line, so named because it typically appears at the bottom of the page, contains the name of the publication and the publication date (fig. 10.03). The foot line is also called a running foot or a footer. When it is placed at the head of the page, it is called a running head or header (fig. 10.04). The foot line is useful for readers who tear stories out for future reference or for passing on to others because the content is particularly well written and valuable. With a foot line, the source of the story is automatically recorded.

Folios and foot lines should be combined into a single perceived element on the page, to reduce the bits and pieces that make a page look sloppy. Their combination is a design opportunity that can dra-

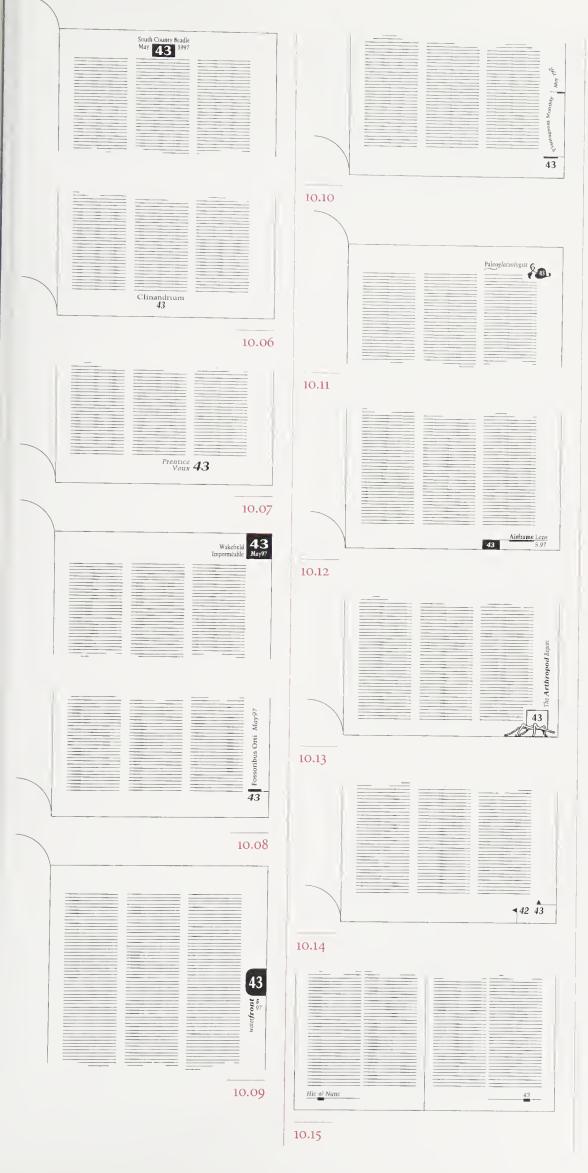
matically enhance the overall appearance of a publication with very little effort. As in any multi-element relationship, the issue of comparative emphasis must be addressed. Emphasizing the folio over the foot line in this relationship will make it more findable (fig. 10.05).

The folio/foot line unit can be centered at the foot or at the head of the page (fig. 10.06). It can be aligned with the edge of a text column, looking eccentrically offcenter (fig. 10.07). It can be in the upper outer corner or the lower outer corner (fig. 10.08). It can be in the outside margin, where the page-turning thumb goes (fig. 10.09). Or it can be elsewhere in the outside margin.

The folio/foot line can be embellished with rules or with bullets (fig. 10.10). It can be placed in a shape (fig. 10.11). It can be connected to the edge of the page (fig. 10.12). Or it can be integrated with imagery (fig. 10.13), particularly useful in feature stories when the art conveys some significant aspect of the story.

It is not necessary to have a folio/foot line on every page, particularly, for example, if every story opens on a recto. A





variation of the recto-only folio is including both folios on only one page (fig. 10.14). It is also possible to place the folios, for example, only on rectos, and foot lines only on versos (fig. 10.15). Or put folios on every page, and split the foot line so the publication title appears only on versos and the publication date only on rectos.

Creating unexpected folios and foot lines enhances your publication's personality. Use the following examples as ideas, developing and altering them to achieve unity with your other display typography.

juice. The RDA is 60 mg.

Microwave alert:

Cantainers and packages used in microwave cooking may be releasing potentially harmful synthetic chemicals înta food-even when they're labeled "micra wave safe," reparts the Center for Science in the Public Interest. *Problem:* The FDA daesn's regulate microwave cling wraps, dishes and containers. In addition, a 1988 study found that every microwave "heat-susceptor" (thin pieces of metalized plastic included in pack ages to brown food products) tested released harmful substances into faad,

Heat the oil in a large no-stick frying pan over medium-high heat. Add the links and sizzle until burnished on all sides, about 8 minutes.

Serves 4.
Note: Serve warm with whole-grain toast. Or make quick breakfast sandwiches by filling pita halves with shredded lettuce and turkey

buttermilk and preserves in a blender.

• Combine the juice and pulp of 2 oranges with ¼ cup maple syrup in a blender and process until smooth.

♦ Blend chopped fresh fruit, such as peeled kiwi, with lime juice.

♦ Heat 1 cup frozen raspberries saucepan. Bring to a boil and cook for a few minutes to reduce slightly.

HO-STICK SE on medium until hot, Spoon in the batter in rounded tablespoons (you'll need to work in batches). Sizzle until light brown and cooked through, about 3½ minutes on each side. Serve with the fruit and extra maple syrup.
Serves 4. 180

sorre and pelitic

BODY BULLETIN V NOVEMBER 1990

10.16



as are durelle of Silver parked in front.

Right at the corner, a visit to Cartier is a "must." Between imposing gold columns, exquisite windows show off the firm's latest line of jewelry. Indes Galantes, which is based on designs done in the early 1900s by Cartier for Indian royalty, using pearls, is based on designs done in the early 1900s by Cartier for Indian royalty, using peaus, carved gems, gold, and platinum. Indeed, there is enough sparkle to illuminate a maharaja's palace. The pièce de résistance of the collection is a dramatic necklace with carved green agates that sells for 91,000 francs, about \$18,000. More reasonably priced are small brooches in the form of ladybugs, bees, tigers, and elephants: to let

your entourage know that you are a friend of nature. Louis Vuitton, down the street, offers a dazzling choice of classic luggage. Are you tired of those now ubiquitous initials? (They became Vuitton's trademark back in 1896 and have been around for nearly a century.) It so, the leather purses and carry

PAN AM CEIPPER 27

10.17

The multi-task capabilities of future workstations will result partly from advances in "connec tivity." This is the ability to link tivity." This is the ability to link computers with facilities such as faxes and printers on each office floor into local area networks (LANs), and then, using fibre optics, to connect LANs into communications networks extending across the country.

"Using industry-standard LANs, we will dramatically in-crease the applications which can be performed at the branch level. It will be easier, for example, to

extended to most Royal Bank locations during the 1990s, says Mr. Heckman.

These networks will in turn be backed up by satellite communica-tions, which will also be used for transmission to remote areas and for offering improved service in mobile branches.

Long-distance meetings

One of the most useful services to be offered via new telecom-munications networks will be videoconferencing. Such facili-ties, which enable employees in

Interest - March 1990 - page 16

quiries, transactions and sales of all banking products and services
The Service Reference File

will expand to include important additional client data and will continue to be the cornerstone of many new business and systems initiatives. This computerized file will provide a complete picture of each client by linking personal, financial and service information. It will be an important factor in the successful 1990s implementation of our sales and service

Please turn to page 25

10.18



causes. For the other 30 percent, heredity is the problem. That's gued news, parents, because it means there's a lot you and your child can do to get that excess weight off.

Taking Action

Taking Action
Before you do snything, though, it's critical to get your pediatricum's advice. While you may think your child is overweight compared to her french or siblings, children vary. A doctor can prawide an objective assessment and lettermine how serious the prublem is—or if there really is a mobilem at all.

ous the prublem is—or if there really is a problem at all.

If the child is overweight, restricting calories until the child loses weight is, at the best, impractical, and at worst, potentially dangerous. What overweight children need as flevible, low-fat eating plan to follow, in which portion size and between-ment snacking are kept to moderate levels,

In with the New

In with the New

On the food front, the first thing you need to
do is look inward, in your refrigerator. In
your enhines, in your newn, Are you really
buying and pepsamg low fat, high-fiber foods?
Are the cabinets clean of first chaps and
cookies and has your treezer been declared
in nee-cream-tree zone?

At limite, move the focus away from
food. When the family gathers to play games
or talk, it oil tway from the diming room and
the kitchen. Make at new rule: No eating
anywhere in the honse except at the diming
table. Everyone has to abde by this rule,
including the grown-ups.
Support your child's school program that
teaches good nutrition in the classroom. Get
the PTA and school authorities to ban junk

Cony is a small solicitify to severe successful loss by on the algenda. And that should be initiated only after weight gain has stopped and after the entire family is eating healthy foods. Then you can explore with a physicien is safe way for a child to lose 5 to 10 percent maximum of weight in the rate of a pound or two a week, never 5 or 6 weeks. Weight loss should then stop, and children should stay at that level for several months before losing any more, if indeed they still need to lose. Weight-loss duels for children must be constructed carefully by pediatricimus or pediatric nutrificiants and should inlusy; include a 10 percent increase in physical activity.

LOSE WEIGHT 5 naturalls

At the foot of the page

10.16

The foot line contains the name of the publication, the publication date, and ordinarily also includes the folio. This example's folio and the triangle just above it are printed red. Body Bulletin

10.17

This folio/foot line uses horizontal rules to encase the information. The folio is set to match the combined height of the other elements, making it an easily managed unit at the bottom outer corners. Pan Am Clipper

10.18

The folio/foot line unit can be centered at the foot or the head of the page. This one is reversed from a 12-point black bar that hangs from a hairline box rule surrounding each page. Interest

The foot line is useful for readers who tear stories out for future reference. This publication, complete with recipes, certainly benefits its readers by running such information. The publication's title is set in a combination of condensed sans serif caps with italic serif lower-case to replicate the logo, an excellent connection between outside and inside. Lose Weight Naturally

The folio/foot line may be embellished with rules or bullets. The folio here is emphasized by having been set bold, which makes finding a page while flipping through the issue easier. Southwest Spirit

10.21

The format of this publication uses a narrow 8-pica column on the outside of each page. The folio/foot line, department headings, and captions are all that appear in it, making these elements extremely visible. The bold 4-point rule emphasizes the title. Step-by-Step Electronic Design

Folios and foot lines should be combined into a single element. This handsome centered unit is centered at the foot of each page. Vis á Vis

into a company problem, and you de-livered the report of your investigation in person, you would probably begin by saying something like this: "You asked me to check into the sales drop-off in Lubbock. Well, this is what I found out ..." The opening words of your communication would be clear, direct straight to the point

your communication would be creat, direct, straight to the point.

But many people, if asked to put the same report on paper, would communicate in a far different way. Believing that the tone of business writing must be formal and detached, they would be formal and detached, they would

20 SPIRIT MARCH 1991

communications is to *communicate*—to transfer information from the mind of one person to another. You can best accomplish this objective, whether you are speaking or writing, by:

- Using plain language,
 Getting straight to the point
- Avoiding a pretentious style.

Some communications experts insist we should write the same way we talk. I don't go quite that far. Verbal discourse tends to be laced with phrases ("See what I mean?"..."Listen . "Hey, I'm telling you") that to this"

people on the board-wiring line who complain the new soldering units are in an awkward location for them."

The general statement in the written report, ahout employee attitude, conveys an imprecise message. The reallife examples reveal the true picture.

Howard Upton writes for business publications, mchuding The Wall Street Journal, and lectures at the University of Wisconsin. His address: Upton Communications, P.O. Box 906117, Tulsa, Oklahoma 74112.

10.20



ABCDEFG



10.21

place. After a morning and afternoon of ploughing the fields, my brother and I often went for a ride on a four-wheel cart, which we had built from scratch, on the highway leading from Rio Piedras (our hometown) to San Juan — about a six-mile jaunt. The highway was almost empty in those days, so we had a great time pushing each other down the road. One afternoon we noticed a grassy hill that we thought would be exciting to ride down. So we did. When we got to the bottom, we were at the entrance of the exclu-

main reason remisted. As it turne loue, it was une best thing that could have happened to me, be-

cause I was able to devote myself to golf.

Back then we had maybe 400 or 500 golfers on the island. Now we have 10,000 or more. There are good reasons why they call Puerto Rico "Scotland in the Sun." We have nine 18-hole courses on the island. Four of these-which were designed by the maestro Robert Trent Jones, Sr. - belong to the sister resorts, the Hvatt Dorado Beach and the Hyatt Cerromar Beach, where 1 am the golf pro.

NETWORK

December 1988

NME to Construct First Comprehensive Specialty Hospital

Tational Medical Enterprises recently announced plans to construct the company's first comprehensive specialty hospital in Redding, Cahif The \$13 million facility will enter cal dependency units, which currently an experiment of the company's cal dependency units, which currently called the company's company to the company of the company o comprise psychiatric, physical rehabilitation and substance abuse treatment services.
Norman A 7-hor Specialty Hospital

"Our new facility will eliminate a wait for admission to Redding Medical Center's physical rehabilitation and chemical dependency units, which currently operate at full capacity," explained Thomas J. Doherty, a Specialty Hospital Group executive vice president.

The new specialty hometal in North-

Two Hospitals Join PIA

Psychiatric Institutes of America (PIA) opened a \$9 million, 80-bed psychiatric facility near Palm Springs, Calif., in October, and acquired a 65-bed facility in Lafayette, La., in November.

The 54,000-square-foot Canyon Springs Henrical in Cathedral City will

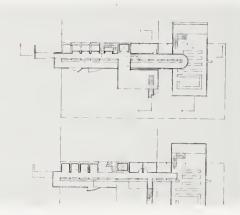
Springs Hospital in Cathedral City will

10.23





10.24



for order. Then an elfin man stands, and the room grows quiet but for an insistent 'shhhhhhh.' Smiling shyly at the show of respect, Louis Devald speaks bluntly. He counters those like Rupke who argue that it is too risky to mortgage the Bradford Coop's thriving chemical business to open a packinghouse. 'Look,' "says Devald 'even if it only breaks even, we all benefit if it moves our surpluses.'' A loud wave of consent swells around him. A voice calls for the vote. Others charus, "Yeah.'

Ten minutes later, when the vote is announced—"Sevently-five yes, twenty-five no'—there is a burst of applause and much scraping of chairs. Some bolt for the sagging food tables at the rear of the hall; others join the beer line at the bar. Shaking his head, Rupke strides out the door.

On the far side of the hall, under a huge mural of the marsh, Matthew Valk fans a fistful of photographs across a table. He has just returned from the American Northwest, where vegetables grow in Mount Saint Fielens' backyard. "It's like the 1950 down there," he says, launching a tale of \$20,000 houses, volcanic-ash soil that needs no fertilizer and a casual-labour rate of \$3.50 per hour. "I told them we pay twice that, and they said. How do you do it?" His work-weary listeners nod knowingly.

At 63, Valk is the marsh's guardian angel. Born in Rotterdam, this third-generation farmer has spent 42 years in the Holland Marsh, doing everything from "pulling carrots one hy one to managing farms Valk says that cooperative marketing would solve a host of problems, but the doubts that it will ever happen. The memory of two bad years is all too easily erased by one good crop. A white-haired, blue-eyed man with an infectious laugh, Valk is now a consultant working out of a van equipped with a cellular telephone, a video camera and a weather radio. For 16 years, he headed the Muck Research Station, an experience about which he says, "Loved the job, hated the paperwork." Today, he stays in the field "My wife says. Whats this retirement all about? Now, you'

Details of Devald's con-Details of Devald's con-struction projects are hazy at best. He and his son-in-law Alex Maka-renko never use draw-ings, just rough finger



the 52-hectare onion and carrot farm run manily by Devald's son Jack. Says Makarenko, 'Jack breaks em; I fix em.'' Born in Hungary s grape country Devald has worked in the marsh

Planting lettuce by hand, a Jamaican labourer kneels to his backbreaking task. The much is lended by a wide range of nationalities, including migrant field hands flown in to work for minimum wags. Growers claim that unemployment insurance means locals do not need to sweat in the fields to earn a dollar **EQUINOX**

At the head of the page

10.23

When it is placed at the top of the page, a foot line is called a running head or header. The name of this publication, the date, and the pair of half-point rules are printed red. The initial caps that lead into the text are solid warm gray, and all else is black, Network

10.24

This elaborate system organizes several different kinds of information into a single element, united by hairline rules, creating an elegant tool for the transmission of content. Abstract

Separated on the page

10.25

The folio and foot line can, of course, be separated. The folios here are located outside of the live area, in the upper outer corners. The foot line, in this case just the logo, is centered at the bottom of each page. This publication's simple, handsome layout and the consistent placement of the folio and foot line allow the elements to be separated without adding busyness. Equinox

The folio and foot line can be separated, one centered at the top and one at the bottom of the page. In this publication, the black backgrounds bleed to trim. This very unusual format is unique even for this publication: each issue of the quarterly is designed by a different designer. *Adeptations*

10.27

The folio is nearly halfway down the outside margin, and the foot line is placed just outside the live area at the bottom corner. These elements, which make use of extreme bold and light type and hairline rules, are in perfect keeping with this publication's design. *Sygeplejersken*

In the outside margin

10.28

The folio/foot line can be in the outside margin, where the page-turning thumb goes. This treatment includes the title of the article or department above the folio, making it especially useful as a tab system. The type base lines hug the vertical rule, reading "up" on versos and "down" on rectos. *North Shore*

Ç

. . and the budget

Classroom training with an instructor provides a structur to ensure that all topics are covered, practice is supervised, and questions are answered. Many vendors and independent trainers offer courses at competitive prices. In-house training is cost-effective for large groups, and materials and examples can be customized. One-on-one training is usually the most effective—and expensive.

Software tutorials and independently produced computer based audio or video training materials are good supplement to personal training, but offer no chance for feedback or into action. A more subtle drawback is that the course meterials sit on a shelf because the student is always too busy doing "real work".

. .are we trained yet?

Formal training is just a starting point. "Peuple cannot produce at top efficiency after 12 hours of class," says Warre: "Now they start exploring how to apply what they learned to their work."

After the initial formal training, the requirements in an organization diverge. Those without graphic arts backgrounds may need to learn more about typography, design, the printing process, paper selection, color. Someone must understand the technology—file formats, working with service bureaus, fonts. A whole new way of working—individually and as a team—arises when an organization moves to deskiop publishing. Project-and people-management & list become paramount. Flexible training plnns should be developed to cover a year or more.

"I learn something new each time I use a produ says McClelland. "Sometimes from books and trad publications, sometimes from other people, often fi painful experience." McClelland concedes that no one can master all the features, but he tries to keep up by attending trade shows and workshops. Limitations are more often imposed by lack of imagination rather than lack of money. Carefully planned hands-on projects and apprenticeships with experienced designers, typeas ters, or desktop publishers are an often overlooked source of training Inviting printers, sorvice bureau staff, or color separation specialists as guest lecturers, or spending time in their operation are other excellent and inexpensive educational opportunities. Rerending the manual after using the software can clarify questions. Vendors ofter a wealth of free information via reader response cards in trade publications.

User organizations, such as ADEPT, feature working professionals at monthly programs. They also offer more intensive workshops and provide an opportunity for networking Many other organizations, such as the International Association of Business Communicators, American Center for Design, and the Society for Technical Communicators, have recently

It's worthwhile to subscribe to vendor's technical support sorvices, which have extensive databases documenting prolems and solutions. You can also go online for help. The Deek top Publishing Forum on Compuserve has an indexed and well-maintained bulletin board Questions posted there are usually answered within hours They also have libraries with sample files and weekly "live" conferences. While you're online, browse the hardware and software wendors' forums for the latest news and "undocumented features." If you're overwhelmed by techno-tolk, forums for ordinary people—



10.26

TEMA

20

AF MARIANNE MØLLER, KONSULENT FOTO: KIRSTEN FICH PEDERSEN

DA DET GIK UD ANNES RYG

Sikkerhedsorganisationen er en vigige faktor I forbindelse med opståede arbeidsskader. Både hvad angår hjarb til arbeidsskadede kolleger, der mangler råd og vejledning i den konkrete sag, og hvad angår det, der gerne skulfe følge efter, nemlig at man lokalt i sikkerhedsgruppen drufter,

oer opsatr nere skader. Lad os lage en konkret sag og se på hvilke opsaver, der kan være forbundet med en arbeidsskade, der opstår på arbeidspladsen. Eksempelvis kan det dreje sig om en sygepfejerske, der er ansat på et plejehjem.

OVER

beboer fra korestol over nægene en aeror som hun har gjort så mange gange for Hu kender beboeren godt, og når Anne tæller til 3, hælper beboeren med at rejse sig og støtter på benene, mens Anne tager lat under armen.

Denne aften går det galt. Beboeren bliver pludselig drillig, netop som han er kommet op at slå, han svajer, bliver bange, og griber med begge hander fat i Anne, der mærker beboerens vægt imod sin krop. For at lorhindre, at beboeren falder, foretager Anne et virid med kroppen. Derved mærker Anne et skarpt smæld i ryggen, Anne har fået en arbejdskade, og hun er sygemeldt i en lang penode.

Anmeldelse

Sikkerhedsgruppen

Sikkerhedsgruppen skal inddrages, når der er sket en ulykke, og samtidig skaf sikkerhedsgruppen have en kopi af anmeldelsen til Arbejdstilsynet. Ud fra Arbejdstilsynets anvisning om sikkerhedsgruppens opgaver,

glig pligter
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forekoi bliver a vær, sk disse si dertil ae sig dok sr, skg, at Hun er og un-Sikker skader

Sikker

til fysir anerker arbejdsdig, at Nogle j Oerson antskr sentan det for teråd ne og med, pet til, heder

North Point expects boaters to got up at least half of the 900 slips it add thus year. sale line, industrial and residential developers swallowed up most of thusable lakefront property, effectively building a wall between the people and the lake.

That was fine 60 years see when

By Dave Jensen

A huge crop of marinas sparks significant ecc activity along the Lake Michigan shorelir

That was fine 60 years ago, when industrial development was he region's top pnority. But it became an albatross in the 1960's, when Illiam residents packed their cars and drove to Michigan, Indiana and Wisconsin for gelaway weekends, Illiands became a great place to live and work, but not play Boat owners often drove to resort towns such as Lake Geneva, Wis, New Buffalo, Mich., or Michigan

To see how restricted access to the lake is in Illinons, compare Chicage with Detroit. Seven years ago, there were 20,000 beat slips on Lake Eric and Lake St. Clair in the Detroit area which has a population of about 4, million. The Chicago area, which has more than 8 million people, still has fewer than 8,000 monung facilities, ac cording to Warren Wood, senior plan er for economic development in Lake ner for economic development in Lake

"Lake and Cook Counties in 199 will have less than half the moonin facilities that Detroit had in 1983." He most asys. "Detroit is smaller in terms o population and significantly less at litent What that tells me is hat then is a tremendous shortage of boat berthing and boot-launching facilities And that shortage has created a stranglehold on the growth of th

There's plenty of evidence e boat de- to a peni-up demand (or be

1,100 slips still has a Illinois D4 couldn't p last year to North Po available Wilmette.

Wilmette, chance at signed up "We ha years for he got it h Bill Wente Wilmette

Wilmette I
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land Park,
line was a

"More t over a 30shoreline North Ch not only b line, but retailing in

was in trouble when he lerked me into the room and locked the door.

Community Issues, Foundation Responses



10.30

10.29



Chris Markwell

expected changes to the patie not could make it possible for a wider variety of insurance products to be available to consumers through bank branches. (The Royal is already a user of insurance in areas such as premises liability and em-ployee benefits. As a business, it provides

group creditor insurance to customers.)
Property and casualty insurance is a
more than \$10 billion a year business in
Canada, and as Mr. Markwell points out,
the Royal is positioning itself to be a

major competitor.
"The Bank Act changes expected later this year could very quickly lead to a number of insurance mergers and acquisitions in the financial community," he

help the Dallk take tall Edvalmages or the synergies that presently exist and to position itself properly for this second wave of deregulation."

The federal government has hinted the new Act will allow bank ownership of insurers, as well as the marketing of insurance products through credit card mailings. What is still unclear is how manings. What is still unclear is now the distribution network will operate, that is, whether or not branches or outside subsidiaries will do the actual selling. Mr. Markwell, who has 25 years of experience in the insurance industry, is the former president of the Toronto-based insurance from Crum Experience.

based insurance group, Crum & Forster of Canada.

Interest NEWS March 1990

10.31







10.29

The folio/foot line can also go elsewhere in the outside margin. Notice the folio at the bottom is also stacked vertically. Orientation '90

Aligned with a column

10.30

The folio can be aligned with the edge of a text column, looking eccentrically off center. One column has an 8-pica measure and two have a 17-pica measure. The folio is aligned flush left with the first wide column. The Trust Quarterly

10.31

This folio is aligned with the outside edge of the center column and anchored to the page's perimeter. Knocked out of a bluegray second color, it is asymmetrically positioned 18 picas from the outside trim. interest NEWS

Other positions

10.32

This three-panel foldout publication uses migrating folios knocked out of 14-point black rules at the bottom of each page. The folio/rule unit is placed flush left on the left panel, centered on the center panel, and flush right on the right panel. Potomac

The folio's treatment can relate it to other typographic elements. A 12-point vertical bar is placed next to headlines and folios, creating a rhythmic pattern. AmSouth **Partners**

10.34

The folio/foot line can be placed in a shape. In this case it also appears in a different position on each page, printed with various screen tints and second colors. Orientation '91

10.35

It is not necessary to have a folio/foot line on every page. A blind folio/foot line is used on the recto of this opening spread. Trump's

10.36

The publication title and folio can be run on versos while the date and folio are run on rectos. These folio/foot line elements are positioned off-center, aligned flush right with the edge of the first column. CA Magazine

LETTERS FROM SATISFIED CUSTOMERS

DERP

DAVID ...

10.33

10.34

antucket

For a very long time, man could communicate only by making sounds. Direct knowledge lasted no longer than a single lifetime.

Humans began recording stories about the things around them by drawing on the walls of their caves. Paintings of objects became symbols, or **pictographs** (fig. 11.01). Pictographs show *things* and are

highly representational: a drawing of a tree means a tree, a drawing of a cow means a cow. Essentially, language consisted entirely of nouns (people, places, and things), which made it very easy to learn. But as society developed and became more complex, symbols for things that could not be seen became necessary. Pictographs began to take on additional meanings. For example, a drawing of a cow could mean either a *cow* or *wealth*, since people used valuable cattle in trade. As pictographs were adapted into nonrepresentational symbols, it became necessary for people to learn their new meanings.

Many ideas required their own symbols, and these became the next step, called **ideographs** (fig. 11.02). Ideographs show *ideas* and *actions*. Though some ideographs were semirepresentational, as a group they required more learning to understand because they were essentially symbolic. This necessary learning separated societies into two groups: those who understood the written system and those who did not. A growing body of symbols developed, becoming increasingly difficult to learn. There was no connection between spoken and written language, so people had to learn two unrelated systems.

Eventually ideographs no longer satisfied the needs of the increasingly complex societies. A more flexible system was needed. Ideographs and pictographs evolved into new letter symbols that could be strung together into word clusters that were given meaning by those who had learned the system. For example, a c strung together with an o and a w became the symbol for an animal that was used for money and food. The new letterform system used smaller components that could be combined in many more ways but required much more learning to understand because they were not at all representational. The separation between those who knew how to write and those who did not continued to grow.

The Phoenicians, an extremely successful society of traders on the eastern shore of the Mediterranean Sea, developed a revolutionary new system in about 1800 B.C. that connected spoken sounds with writing. They identified twenty-two key sounds in their language and drew up twenty-two corresponding symbols, each representing one of the sounds (fig. 11.03). They logically reasoned that if the symbols were strung together as the sounds were, they could communicate with a greatly reduced vocabulary of symbols, and they could take advantage of the natural con-

11.02 wa. 6y yzyor azy 4:14.03 AZYXAPO

11.04 AIMXAQO 11.05

71/1×190

rabunt, Don be impij no be: le mis que proint ventus a fade ren refurgüt impij in indido: negs pe lio infor, Om nouit dus via i re impior pibit, Oha pri, Ofdi ire fremuerut getes: 1 ph medita inama, Alburut reges úr et pri

11.07

Nummus, et e pleno femper tollatur Non unquam reputat, quanti fibi gav Sunt quas cunuchi imbelles, ac mollis Ofcula delectent, et desperatio barbæ Et quod abortivo non est opus. Illa v Summa tamen, quod jam calida et m Inguina traduntur medicis, jam pecti

11.08



11.09

nection between verbal and written communication. Their invention – relating spoken and written sounds – is today called *phonetics*.

The Greeks adopted the Phoenician system around 1000 B.C., modifying it to their needs (fig. 11.04) by adding vowels and naming the letters.

The Romans took the Greek alphabet and made further changes, adding a *G* and *z*, for twenty-three characters (fig. 11.05). Our modern alphabet subsequently gained three additional letters, the *J*, *U*, and *W*.

By writing quickly with pointers on wax tablets (which were easy to erase by smoothing over), Roman scribes, or writers, began joining letters together and, following the natural impulses of the human hand, introduced a slant to letters as well as ascenders and descenders, the parts of lower-case letters that extend beyond the main body of the characters (fig. 11.06).

After Rome's fall, the skill of writing was practiced in the western world almost exclusively in monasteries. With the exception of their illuminated manuscripts, not much written work was produced until the mid-fifteenth century, when movable type was invented.

Johannes Gutenberg (ca. 1397-1468) of Mainz, Germany, advanced the ability to communicate immeasurably by inventing an efficient system for attaching movable letters to a printing press. (There is some question about Gutenberg's having invented movable type. Ulrich Zell, a contemporary of Gutenberg's, wrote that a fellow named Laurens Coster of Haarlem, in the Netherlands, invented movable type in 1440, and that Gutenberg swiped the type and printed it in 1442. Two others, Pamfilo Castaldi of Italy and Procopius Waldfoghel of France, were also early movable-type printers. But Mainz seems to have become the center of printing, so Gutenberg gets the credit.)

Gutenberg, a goldsmith and craftsman capable of cutting punches – the molds into which molten metal was poured to make printable letters – invented movable type matrices and fit them to the printing press, which had been in use for centuries in China. His typeface was based on Textura,

the heavy black letters of handwritten manuscripts used at the time (fig. 11.07). His typeface has over three hundred letters, ligatures, and abbreviations, necessary for justification.

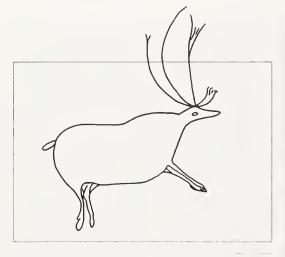
John Baskerville (1706-1775), a young and wealthy amateur, dedicated himself to perfecting the printing process. He set out to make his own paper, blend his own inks, and cut his own typefaces. Until then, paper was made on wire screens, which left a pronounced texture on the paper. Baskerville replaced the coarse screen with a fine mesh, which imparted a far smoother surface. Smoother paper allowed letters to be printed with greater detail and contrast between thicks and thins. So Baskerville designed a typeface, named for himself, that could take advantage of his new smoother paper. Baskerville is considered a transitional typeface, a major step forward from the preceding old-style faces (fig. 11.08).

More recently, typefaces have been developed to satisfy the needs and take advantage of modern technology. The 1938 ad in fig. 11.09 illustrates the aesthetic need for many typefaces. Stone, a typeface introduced in 1988, was designed specifically for digital reproduction.

The printed word has been in existence for only about 550 years. With it, millions of copies of a document can be made instantly; news and knowledge can be spread in minutes. Anyone can experience the culture and thought of past ages.

Today's use of type is based on centuries of typographic evolution, hundreds of improvements based on our need to record ideas in writing. Over the past centuries many improvements in the speed, accuracy, and precision of those written markings have evolved, from the development of the characters themselves to the technology of printing presses, paper, and inks. Each major step forward was driven by an improvement in available materials or by an opportunity to increase efficiency by speeding up some process.

The purpose of a printed document has always been to inform. The history of the written word's evolution is the history of the changing needs of society.



11.10



11.12



11.14



11.11



11.13



B.C.

25,000

Earliest known cave decorations drawn at Lascaux, France. This example is a tracing of a 27 -inch-long original (fig. 11.10).

18,000

Prehistoric handprints at Pech Merle cave in southern France are among the first recorded images consciously made by intelligent human beings (fig. 11.11).

12,000

First writing bones notched for counting.

9000

Mesopotamian clay tokens representing various livestock as well as quantities of goods.

3100

Earliest Egyptian hieroglyphics (Greek for "sacred carving"). (See also A.D. 1799)

3000

Sumerian stone cylinder seals inscribed with names of individuals and organizations (fig. 11.12). • Sumerian pictograph writing (fig. 11.13).

2800

Sumerian cuneiform writing reads left to right.

2500

Egyptians write on dried pulp of papyrus, a giant swamp grass, and develop cursive script with reed pens. This drawing shows the harvesting of papyrus on the banks of the Nile (fig. 11.14).

1600

First alphabet developed in the Middle-East. Though it contains no vowels, its characters represent spoken sounds relating written and spoken communications for the first time.

1500

Chinese develop ideographs. This beautiful example means "tomorrow" and provides ample evidence for the belief that Oriental letterforms are works of art (fig. 11.15).

Ten Commandments incised on stone tablets (fig. 11.16). • Egyptian Books of the Dead written on papyrus scrolls. Ability to make long rolls of papyrus allowed scribes to produce increasingly complex works (fig. 11.17) This example is from 600 B.C.

950

Phoenician traders bring alphabet to Greece.

850

Semites use first punctuation: vertical strokes separating phrases.

800

Greeks develop alphabet by adding vowels. They employ the boustrophedon ("as the ox plows") system, reading alternately left to right and right to left.

625

Babylonian cuneiform writing used wedgeshaped letters pressed into wet clay (fig. 11.18).

600

Earliest known dictionary written in central Mesopotamia, indicating need for various peoples to understand common words.

585

Torah, first five books of the Bible, written by exiles in Babylon to record history of the people of Israel.

470

First library created in Athens, though collections of religious texts existed since 3500 B.C. in some houses of worship.

450

Carrier pigeons used to speed Greek communication (fig. 11.19).

402

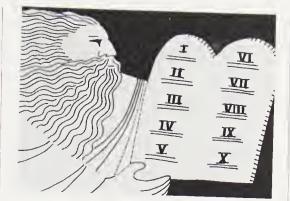
Aramaic script marriage contract (fig. 11.20).

300

Alexandria, the world's center of culture, has two libraries with 500,000 scroll books.

256

Chinese invent paintbrushes made of hair.







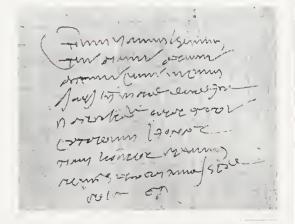


11.17





11.20





INGENTISTOLLEN VERBERALENTAPA SEDNONYELAMA QVAMVENTREME SIYEBOYMSIYEES

OCTELEVESMELIVSSTIEVIA

Adinuicem dicen uodest hocuers uix inpotestatee **IMPERATSPIRITIE**

!RENSOSDOMITAREBOVES

11.25

200

Parchment developed in Pergamum, now beneath the modern city of Bergama, Greece, when papyrus supply from Egypt was temporarily interrupted.

Greek cursive script on papyrus (fig. 11.21).

Acta diurna, first newspapers, appear as official announcements hung in Roman

A.D.

Roman soldiers invade Alexandria and destroy libraries.

Ts'ai Lun reports paper made from tree bark, cloth fiber, and fishnets in China.

Capital letters cut into Trajan's Column greatly influence letterform design (fig. 11.22).

140

Square capitals develop in Rome. Their squareness is dictated by the technique of stone carving, in which curves were more difficult to create than straight lines (fig. 11.23).

Books of folded parchment (a codex) begin replacing scrolls.

Rustica, simplified roman capitals, develop. They are slightly condensed to save valuable vellum (fig. 11.24).

320

Emperor Constantine has Bible copied into bound vellum books. It could take a single scribe years to duplicate one copy of the Testaments.

Uncials, rounded capital letters, develop in Rome (fig. 11.25).

Wood blocks used to print textiles in Egypt. • Black ink invented in China.

) DEREMONA TY GAEALELLON ULTAADEOGELI DAMILIVSS TCUMSOLENOVOTERRASII

Half-uncials develop to ease writing with a pen on animal skin. The strokes become more rounded and easily rendered, introducing lower-case letters (fig. 11.26).

476

Monks illuminate hand-copied manuscripts as the early Middle Ages begin, developing dozens of character variations to make each line equal in length. This "justification," or evenness of column edges, is intended to please God with perfection (fig. 11.27).

600

Paper making spreads from China to Japan and west to Persia.

770

Japanese Empress Shotoku sanctions first printing on paper: a million prayers to ward off smallpox epidemic.

800

Book of Kells, Celtic illuminated masterpiece, completed.

807

"Flying money," money made of paper, used in China.

814

Arabs adopt Indian numerals, 0–9.

850

Carolingian script developed at court of Charlemagne: the Bible, Isaiah 58:1 on vellum (fig. 11.28).

863

Cyrillic alphabet, based on Greek, developed by missionaries to Moravia, now a part of Czechoslovakia.

1000

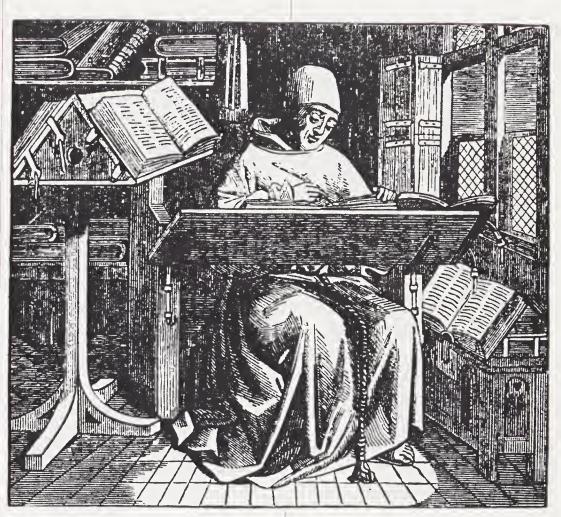
Beowulf manuscript written on vellum in Anglo-Saxon, a precursor to English language (fig. 11.29).

1035

First use of paper as packaging for vegetables and spices in Egypt. • Waste paper first recycled into new paper.

mplacitetur hullap translationum sollu umsceteraquetalia praeter canonicam

11.26



chemam. authanni cordif ex purgent.

mateflatentruam fuppliete depearti
expulsif azirmi udustan sillufan
futennur expoculo quiennam reparante
nem. assuamnobni gloriam repromisir.

11.28

11.27

A pær onbupzum beopult seyldmza leod cyning longe ppage folcium se se farden ellop hpeapt aldon of eapl obj him et on poc heah healt dene he benden lit de samol 7548 peoup slæde





1041

Pi Sheng invents movable type made of baked clay and glue in China. The sculpted letters were glued onto a metal sheet, printed, and removed from the sheet for reuse. Carved wooden characters were developed about two hundred years later.

1100

Earliest use of paper in Sicily.

115

Jean Montgolfier, one of first in Europe, begins making paper in Vidalon, France, after learning the trade in a Damascus paper mill as a prisoner.

1200

Textura, or Gothic, develops, so named because it produces the look of woven texture. Legibility was not the chief concern of this condensed handwriting style. Fitting many characters into a small space was. In fact, it fit about twice as many characters into the same space as its predecessor, Carolingian.

1221

Chinese develop movable type made of wood blocks.

1250

Goose quill first used for writing.

1328

The Book of Hours of Jeanne d'Évreux was a small personal prayer book created for the queen of France (fig. 11.30, shown larger than actual size). This is a text page of the Office of Saint Louis depicting a soldier, two musicians — one with bagpipes — and, at the bottom, a physician with his patient.

1340

The decorative initial becomes a feature on manuscripts. Initial caps are today's legacy. Shown, in order, are initials from the 14th century (Gothic), 16th century (Italian), and 19th century (French) (fig. 11.31).

1350

Humanistic cursive derives from Carolingian. The humanists contributed greatly to the evolution of the lower-case letters.

Library of Merton College, Oxford University, founded.

1380

John Wycliffe's English translation of the Bible (fig. 11.32).

1390

First German paper mill started by Ulman Stromer at Nuremberg (fig. 11.33).

1400

Medieval manuscripts are scribed by reed or quill on parchment made from the skin of sheep (fig. 11.34), or on vellum, a calfskin rubbed with lime and pumice. A single Florentine bookseller employs up to 50 scribes at a time.

1418

First European wood engraving.

1445

Chinese develop copper type.

1448

Johannes Gutenberg of Mainz invents movable type matrices and fits them to the printing press. His wooden typeface resembles Textura, the heavy black letter of handwritten manuscripts used in Germany at the time. His typeface has over 300 letters, ligatures, and abbreviations, necessary for justification.

1450-1500

Incunabula, Latin meaning "cradles," is the name for books printed in this 50-year period. The development of typecasting allowed 35,000 works to be printed in these first 50 years, for a total of 8 to 12 million copies. Printing spread very quickly: there were more than 1,000 printers in some 200 locations in Europe during this period.

1455

Gutenberg's 42-line-per-page Bible is first book printed from movable type. Until now, monks sometimes spent their entire lives writing a single book (fig. 11.35).

1460

Albrecht Pfister of Bamberg produces first book including both woodcut illustrations and text.

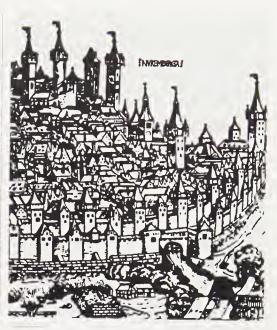


IOANNES WICLEFUS ANGLYS

11.32



11.34



11.33

Anapit prologus in libros regum.

igina i duas lineas elle
apud hebros broru as
lingua i chalcos ectai:
a pebre magna ce parc
olinis é. Há e ipi vigiciduo deméta
hac: codé lono-led diúlis caradeibs.
Samaricani eca putachenai morti
enidé leis laipaiar: figuris canai er
apiabs dilaepares. Lenas é hebra
laibalegile vodosé post capa iheololimā er in stauradoné empli sub
zorobabel alias leas repeisse quib?

nice has abigunt rubrica ac pice lique o iuxta in unu locum congregant au i & has & talpas amurca necant. Con s felle cacumina tagi iubet. Priuatim uliere icitati menfis nudis pedibus rerpat fronde fimo boum diluto aspat luitur ita uirus medicaminis. Mira auerti grandines carmine credat pler

11.36

And her leapmosts her tale.

I (It old apes of kyng) Artur
Of Bhiche bricous spekith gut honour
As Bas this lond, sulfilled, of sarrye
The elf quone Bith her is y companye
Saunad, sul ofte in many a greue med
This Bas the old opinion as I red
I speke of many an humdrid, peus a goo



11.37

11.38



E ffigiem'q; toro locat haudi gnara futuri. S tant aræ circum, et crines effusa sacrdos T er æntum tonat ore deos, Herebum'q; , Chaos'q; T er gemnam'q; Hecaten tria Virginis ora Diana.

S parserat et latices simulatos fontis Auemi, F alcibus et messæ ad lunam quæruntur ahenis

P ubentes herbæ ni gri cum lacte ueneni,

Quæritur et nasæntis equi de fronte reuulsus,

E t matri præreptus amor.

11.39

1469

Johannes de Spira (a transplanted German originally named Johann von Speyer) opens the first printery in Venice and produces the first roman typeface. It is based on humanistic manuscripts produced in the area (fig. 11.36). • The gradual shift away from Gothic to humanistic or roman typefaces begins in Europe.

1470

Nicolas Jenson produces his roman typeface in Venice. His goal is to create an even color, rather than to perfect the beauty of individual characters. • A page from a blockbook showing the gospels looks much like a modern comic book (fig. 11.37).

1478

A year after producing the first book printed in England, William Caxton produces Chaucer's Canterbury Tales (fig. 11.38). Nearly all of Caxton's books are in English, a sharp departure from the rest of Europe, which publishes almost exclusively in Latin. Caxton, a merchant and diplomat, learned the art of printing in Cologne, then set up his press in his retirement. At the time, each area in England had its own spelling variations. Caxton adopted the spellings of the London area. These spellings, being the earliest printed versions, spread and are still in use today. For example, he gave us right instead of the then-common richt.

1493

A page from Hartmann Schedel's *World Chronicle*, the first important illustrated work in Europe (fig. 11.39).

494

John Tate establishes first English paper mill in Hertfordshire.

1500

First use of black lead pencils in England.

501

Aldus Manutius hires Francesco Griffo to produce first italic typeface, based on slanted handwriting. His typeface, which fit more characters into a given space than any roman typeface of the day, is ideal for the small, portable pocket books Manutius prints (fig. 11.40, shown actual size).

Oldest known drawing of printing press (fig. 11.41).

1513

First illustrated English news pamphlet, *True Encounter*, gives eyewitness account of the Battle of Flodden (fig. 11.42). • Newsletters develop as early form of newspaper to advertise trading house prices.

1535

First printing in New World by Esteban Martin and Juan Pablos in Mexico. • Claude Garamont produces Garamond typeface (the spelling of his name was changed on a Frankfurt specimen sheet in 1592) in France. Printers became their own type designers when they had to cut their own fonts (fig. 11.43).

1550

Folios, or page numbers, are introduced.

1569

Christophe Plantin of Antwerp begins Polyglot Bible, showing simultaneous translations in Latin, Greek, Hebrew, Aramaic, and Syriac, side by side. The finished work is published in 1572 (fig. 11.44).

1592

First known typeface "showing," or sampler, printed in Frankfurt.

1605

First public library founded in Rome.

1609

First weekly newspaper appears in Strasbourg: Avisa Relation Oder Zeitung.

1611

King James Version of the Bible completed. It had two issues, the "He Bible" and the "She Bible," due to a typo in Ruth 3: 15 (fig. 11.45).

1620

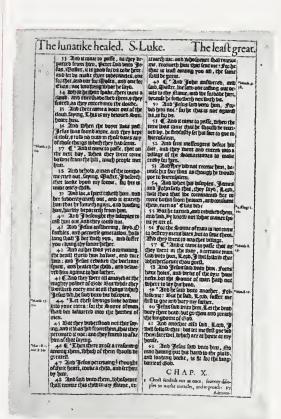
Blaeu press improves on Gutenberg's press. Early presses made uneven impressions, so letters could have little contrast between thick and thin strokes. The Blaeu press permits greater letterform contrast.



11.41

uilisque prudentiæ, Mediolani principem locum tenuerunt. Incidit Galuanius in id tempus quo Mediolanum à Federico AEnobarbo deletú est, vir summa rerum gestarum gloria, & quod in fatis suit, insigni calamitate memorabilis. Captus enim, & ad triumphum in Germaniam ductus suisse traditur: sed non multo post carceris catenas fregit, ingentique animi

11.43



Chereafter ensue the tre we encountre oz. Bataple lately don betwene. Englave and: Scotlande. In whiche bataple the . Scotlabe. Rynge was flayne.



The maner of thad underlyinge of mylord of Survey trefouries and. Darthall of. Englande and leueten ute generall of the north pries of the clame with rive i. D. men to wardes the hynge of. Scott and his. Armye vewed and nombred to an hundred thousand einen at the leeft.

11.42

פנר באמית ח פנר באמית ה מיימים בי מיימים בי יי רמת את כל היימים אשר על פני האדשה כך האדש - יי רמת את כל היימים אשר על פני האדשה באדשה באדשה באדשה באדשה באדשה באדשה בי יי רמב המיימים הבי היימים בי יי יי מיבר המיימים בי יימים בי

יצא כן דתבת אינה ואשתר ובניך תשי בניך אהר:

19. Et delevite comen finklimiten que eracia per arram shi homenes que a pecia, ammeno per arram shi homenes que a pecia, ammeno que eracia per arram shi homenes que a pecia, ammeno que a pecia, que ma delevita que a pecia, que ma desenva que a pecia, que ma cama quanquagaria decho. Ca n. v. v. 11.

Resordaria sutria Deun Noce, cancilorem a pecia que a pecia de perio, que ma desenva que que tom lo que terram, da unminor fanta aquer la trada que a pecia fina pluma de celo. Reconer de perio de la probiatra finar pluma de celo. Reconer de perio de la probiatra finar pluma de celo. Reconer de perio de la probiatra finar pluma de celo. Reconer de la finar de la probiatra finar pluma de celo. Reconer de la finar de la probiatra finar pluma de celo. Reconer de la finar de la probiatra finar pluma de celo. Reconer de la finar de la probiatra finar pluma de central fuger monte Anconer. A verba yaque hante de celo deligio de la comencia per perio no la finar pluma de mendia, aparacema centra que fuger terram. L'amfit quoque columina per deligio de la capacita de la probiatra del probiatra de la probiatra de la probiatra del probiatra de la probiatra de la probiatra del probiatra de la probiatra de la probiatra de la probiatra del probiatra de la probiatra del probiatra de

inches bereit im 1. Inches der sonn des die den deutschaft wir der eine deutschaft im 1. Inches der sonn deutschaft wir im 1. Inches deutschaft wir

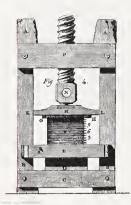


The Daily Courant.

Wednesday, March 11. 1702.

From the Harlem Courant, Dated March 18. N. S. Flanders under the Duke of Burgundy; and Duke of Maine is to Command upon the Rhue.

11.47



Quousque tandem al tientia nostra ?quam ror iste tuus eudet? se effrenata jactabit a nocturnum præfidiu bis vigiliæ, mihil timo ABCDEFGHIJ

11.49



With the Freshest Advices Foreign and Domestick.

From SATURDAY April 15, to SATURDAY April 22. 1721.

11.50

Poor Richard, 1733

La Gazette de France, first major French periodical, founded.

Stephen Daye begins first North American printing press in Cambridge, Massachusetts.

Boston public library opens.

1662

London is home to 60 publishers.

Bible translated into Algonquin and printed in Boston (fig. 11.46).

1685

William Bradford begins printing in Phila-

1690

First American paper mill founded in Philadelphia.

1702

Daily Courant, London's first daily newspaper, founded (fig. 11.47).

The Boston News-Letter, first news weekly in America, founded.

1714

Englishman Henry Mill receives patent on typewriter. • Typical papermaking press used in the eighteenth century (fig. 11.48).

William Caslon produces Caslon typeface. It is still in wide use today, attesting to its classic proportions and balance (fig. 11.49). Shown are original letterforms and Caslon 540 digital characters.

Newspapers often depicted the city in which they were published near the title (fig. 11.50).

1723

Benjamin Franklin begins printing in Philadelphia. This example (fig. 11.51) was printed in 1733, using imported type made by Franklin's contemporary, William Caslon.

John Baskerville, amateur Birmingham printer, develops three major innovations: his typeface Baskerville, which has pronounced thicks and thins, wove paper (for the first time, paper did not have an uneven surface created by the wire mesh that helps drain water in the paper-making process) that accepts thin character strokes better, and improved printing ink, which is smoother and denser (fig. 11.52).

1764

Englishman George Cummings receives patent for coating paper, allowing letterforms to develop thinner strokes.

1766

Pierre-Simon Fournier invents the point system, publishes *Manuel Typographique*, which begins the transition from old-style to modern typefaces (fig. 11.53, shown actual size).

1780 First steel-nib pen.

1788

John Bell of London is the first type designer to discontinue using the long *s*, which looks like a lower-case *f* in this type-face (fig. 11.54).

1796

Alois Senefelder of Munich invents lithography, using oily ink on smooth stone for printing.

1798

Senefelder's lithographed page of Mozart's *Die Zauberflöte* (Magic Flute) for quartet, written seven years previously (fig. 11.55).

1799

One of Napoléon's officers discovers the Rosetta Stone, which, after 40 years of decoding, reveals that Egyptian hieroglyphics is a two-tier alphabet, with some characters also representing ideas and objects. The Rosetta Stone is used to translate all other hieroglyphics (fig. 11.56).

1800

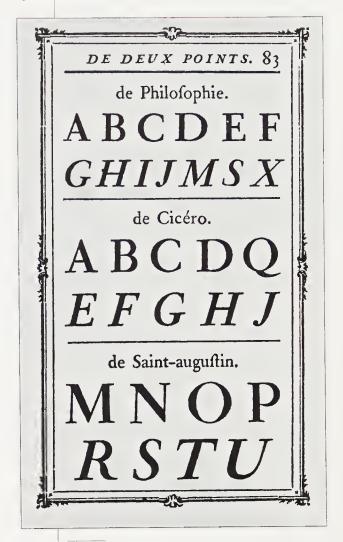
The London *Times* switches from wood to Stanhope presses, prints 250 sheets per hour, circulation 2,500.

BIRMINGHAMIAE:

Typis JOHANNIS BASKERVILLE.

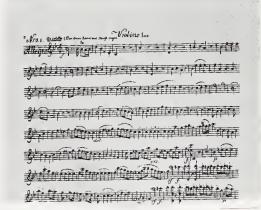
MDCCLVII.

11.52

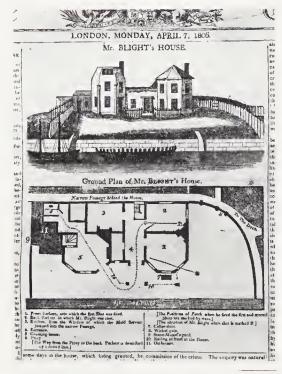


Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, Quousque tandem abutere, Catilina, patientic nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nibilne te nocturnum præsidium pala

11.54







ABCDEFGHIJ KLMNOPQRST

11.58

LETTER

11.59

têre, Catilina, patientiâ nostrà? quamdiu etiam furor iste tuus nos eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum

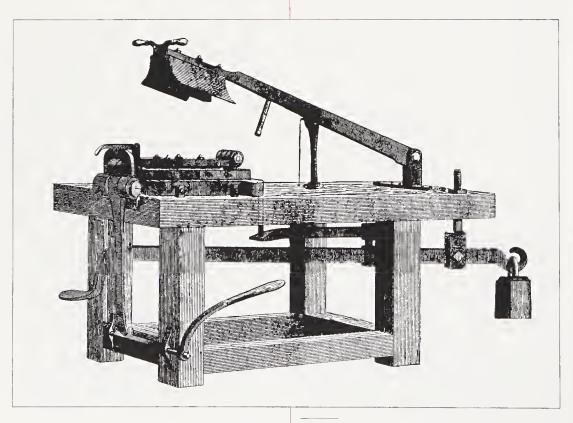
11.60

ABCDEFGH abcdefgh ABCDEFGH abcdefgh

11.61



11.62



1806

Robert's paper-making machine improved in England by Gamble and Donkin with financial help from Fourdrinier brothers, producing paper in continuous sheets. • The London *Times*'s first cover illustration shows the path of a murderer (fig. 11.57).

1815

Vincent Figgins designs Egyptian typeface, unique with its heavy slab serifs, so named because Egyptian culture and artifacts were extremely popular at the time. Called a "typographical monstrosity" at first; later called "the most brilliant typographic invention of the 19th century" (fig. 11.58).

181

First sans serif typeface introduced by William Caslon IV (fig. 11.59).

1818

Giambattista Bodoni's widow publishes *Manuale Tipografico* to Bodoni's specifications five years after his death (fig. 11.60). Bodoni cut about 300 fonts during his lifetime, all showing marked contrast of thicks and thins.

1820

"Fat Faces" introduced. Advertising typefaces are identifiable by their exaggerated thick and thin contrast. This, one of the earliest, was named Modern Canon (top, fig. 11.61). Today's Poster Bodoni, among others, carries on this tradition (bottom).

1822

Sans serif, or "grotesque," typefaces introduced in display sizes only. • French physicist Nicéphore Niepce (fig. 11.62) makes first photographic copy. The photograph, "Table Laid for a Meal," took 14 hours to expose. • J. L. Pouchée introduces typecasting machine that purports to make 200 characters at a time, thereby saving 12 percent on type manufacture. Though used for years in France, it was never adopted elsewhere and was ultimately a failure; Pouchée himself "took it out to sea and threw it overboard" (fig. 11.63).

1835

New York Herald founded: 4 pages for a penny.

First use of daguerreotypes (early photographs) in European journals.

185

Daily Times founded in New York City (renamed *The New York Times* in 1857).

1858

The London *Times* installs two huge 10-cylinder Hoe presses, which print 20,000 sheets per hour on two sides, circulation 57,000 (fig. 11.64).

1868

Octavius Dearing introduces the California typecase in San Francisco, a wooden box that organizes characters, making hand-setting type quicker and easier (fig. 11.65). • Christopher Sholes invents typewriter that is as fast as handwriting.

1872

Firmin Gillot of Paris perfects system for photoengraving from line drawings.

1873

The London *Times* installs Kastenbein's typesetting machine. First London daily to be typeset mechanically.

1880s

Elaborate, highly visible advertising typefaces proliferate This printer's composing stick illustrates how type was typically set (fig. 11.66).

1880

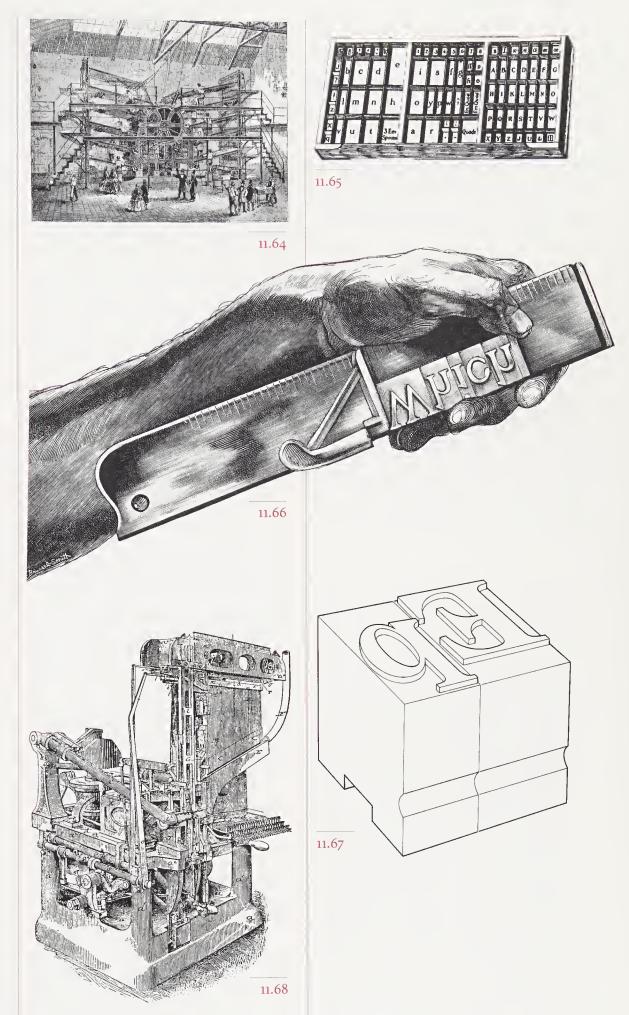
Stephen H. Horgan perfects halftone for use in newspapers.

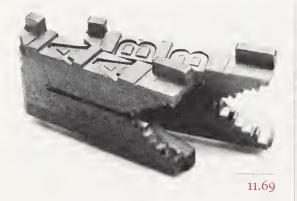
1884

Lewis E. Waterman of New York invents the fountain-pen ink storage system. • Example of metal type (fig. 11.67).

1885

Ottmar Mergenthaler invents Linotype typesetting machine. Until now, all type was hand set one letter at a time, a method essentially unchanged since Gutenberg's invention in 1448 (fig. 11.68).







11.70

ABCDEFGHIJKLMNO abcdefghijklmnopqrstu

11.71

ABCDEFGHIJKLMNC abcdefghijklmnopgrstuvwxy

11.72

N THE BEGINNING

COD CREMED THE FIELD WIND THE REAL THE MAND THE DEATH MAND THE BARTH WAS WITHOUT FORM, AND VIELD AND THE REAL THE WAS BUILDED FOR THE MAND THE BARTH WAS WITHOUT FORM, AND VIELD AND THE REAL THE WAS BEEN AND THE

11.73

ABCDEFGHIJKLMNOPQRSTU

abcdefghijklmnopqrstuvwxyz

11.74



1990

Merganthaler's Linotype machine first used commercially by New York *Tribune*. The Linotype's speed allows newspapers to set late-breaking news closer to printing deadlines (fig. 11.69). Each line of type, called a slug, could now be created at once and the letters immediately recycled for continued use, thanks to an ingenious keylike matrix that guided each letter to its correct slot (fig. 11.70). • Pica measuring system adopted in English-speaking countries.

1887

Tolbert Lanston invents Monotype typesetting machine, introduced commercially three years later.

1894

Linn Boyd Benton and Theodore L. DeVinne design Century typeface (fig. 11.71).

1896

Bertram G. Goodhue designs Cheltenham typeface (fig. 11.72).

1905

Offset lithography printing developed by Ira Rubel, who introduces a flexible metal printing plate, speeding up the printing process. • An exquisite example of a privately printed English Bible, produced in limited edition (fig. 11.73).

1906

Ludlow typecasting machine for headlines introduced.

1908

Morris Fuller Benton designs News Gothic typeface (fig. 11.74).

1910

Cubism, a semiabstract style using geometric shapes, created in France. This example is by Juan Gris (fig. 11.75). • 24 million copies of 2,433 newspapers printed daily in U.S.

1911

Frederic W. Goudy designs Goudy Old Style typeface, based on Italian Renaissance designs. Goudy, out of work and broke at 33, designed over 100 typefaces before his death at 82.

Dadaism, a movement that rejected conventional artistic values, created in Zurich and New York. Max Ernst's 1924 cover of *The Little Review* (fig. 11.76) explores new ideas of what a layout "ought" to be.

1917

De Stijl ("the style") movement created in Holland as a refinement of cubism. This example is by Theo van Doesburg (fig. 11.77).

1918

Constructivism, an abstract, geometric style that used modern industrial materials, created in Russia. El Lissitzky, the most famous constructivist, emphasized simplicity, shape, and tension between art and type in Amsterdam's 1922 *Wendingen* cover (fig. 11.78).

1919

Bauhaus founded in Weimar by architect Walter Gropius. The basic tenet was that art and industry should be joined in education. This example, by László Moholy-Nagy, is from a Bauhaus prospectus designed in 1923 (fig. 11.79). • Futurism, a movement that embraced dynamic rhythms and energy, created in Italy.

1920

Morris Fuller Benton reworks Century type as Century Schoolbook.

1926

Paul Renner designs Futura typeface.

1928

Jan Tschichold's *Die Neue Typographie* published, describing his radical theory of page organization, including asymmetrical, importance-based positioning of type and increased attention to white space. • Eric Gill designs Gill Sans typeface.

1930

Four-color offset lithography press developed. • Innes Alphabets introduced, making headline setting easier. A forerunner to rub-on lettering, the Innes letters were printed on gummed paper, cut apart, and stuck in position by the artist (fig. 11.80).



11.76



11.77



11.78



11.79



"THE TIMES"

LAST DAY OF THE OLD TYPE

MONDAY'S CHANGES

The Times appears to-day for the last time in the type to which the present generation has grown accustomed. On Monday the changes already an-

"THE TIMES" IN NEW TYPE

HOW THE CHANGE WAS MADE

The change of type completed with this morning's issue of *The Times* has involved one of the biggest undertakings ever accomplished in a newspaper office. More than two years have been devoted to designing and cutting the type charac-

11.81

THIS IS A PRINTING OFFICE

(n)

CROSSROADS OF CIVILIZATION

REFUGE OF ALL THE ARTS
AGAINST THE RAVAGES OF TIME

ARMOURY OF FEARLESS TRUTH
AGAINST WHISPERING RUMOUR

INCESSANT TRUMPET OF TRADE

FROM THIS PLACE WORDS MAY FLY ABROAD

NOT TO PERISH ON WAVES OF SOUND NOT TO VARY WITH THE WRITERS HAND BUT HIXED IN TIME HAVING BEEN VERIFIED IN PROOF

FRIEND YOU STAND ON SACRED GROUND

THIS IS A PRINTING OFFICE

11.83



11.82



3 Hours Reading Time THIST AUTEUR Marjorie Kinnan Rawl Glenn U. Vlagrin TASHIOAS Elliot Paul The Big four in Lors Ascending Hars Moss Harr Iransima Dressi Major George Lielding Uno Frank Crowninshield Yen Acressors Inc Willred Heisher André Mauri BITTE POST PROF MATERIA

11.84

The Wiltshire Gazette News & Chronicle Daily & Record The Statfordshire Chronicle.



11.85

1933

Stanley Morison designs Times New Roman for the London *Times* (fig. 11.81). The redesign takes three years to plan after Morison is hired in 1929 as an adviser. • Brush lettering becomes popular, a trend that continues through the mid-1950s. • Typesetting by teletype tape introduced.

193

Chester Carlson invents xerographic process; another 22 years will pass before it is applied in a readily installed office machine. • One of A. M. Cassandre's *Harper's Bazaar* covers, an excellent example of combining surrealism, cubism, and constructivism (fig. 11.82).

1940

Beatrice Warde writes Inscription for a Printing Office. It has since been translated into 28 languages and cast in bronze for the entrance to the U.S. Government Printing Office in Washington (fig. 11.83). A renowned typophile, Warde is perhaps best remembered for her "crystal goblet" metaphor, given at an address to the British Typographers' Guild in 1932: "Shimmering crimson wine (is best) served in a crystal clear goblet, because everything about it is calculated to reveal rather than to hide the beautiful thing which it was meant to contain. ... So good typography helps the mental eye to see through type and not upon it."

1942

Alexander Liberman's *Vogue* cover (fig. 11.84) is an early example of placing subject listings on the cover.

1946

A sampling of English newspaper titlepieces shows that, seven hundred years after its design, Gothic – or Textura – is still used because of its suggestion of tradition and stature. Many other newspapers have switched to non-Gothic title-pieces, using such types as Baskerville Bold Titling and Perpetua Bold Titling (fig. 11.85).

Phototypesetting, invented in 1890s, is improved to point where it can be practical.

1948

Offset litho becomes printing standard. Letterpress, invented by Gutenberg, required printer to make all final design decisions as he "locked up" design in chase. Offset puts design control into the hands of the designer, as it uses "mechanicals" that are photographically reproduced.

1950

Hermann Zapf designs Palatino typeface, an updated Italian Renaissance design (fig. 11.86).

1954

Monotype's Monophoto typesetting equipment introduced. • Mergenthaler Linotype's Linofilm typesetting machine introduced.

1955

Adrian Frutiger designs Univers typeface, the first to be designed in a wide range of weights and widths (fig. 11.87).

1957

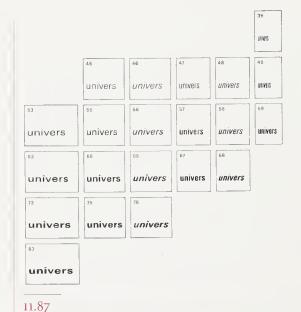
Max Miedinger designs Helvetica typeface (fig. 11.88). • Letraset dry-transfer lettering introduced.

1958

Hermann Zapf completes six-year design of Optima typeface, a classic roman sans serif face (fig. 11.89). • One of Henry Wolf's many glorious covers for Harper's Bazaar (fig. 11.90). Wolf's work is recognizable for its conceptual ingenuity. • Bradbury Thompson mixes steel engravings and layered elements with classical typography, most notably in a series of 60 issues of Westvaco Inspirations. The 23year series under his design supervision is now completed (fig. 11.91).

abcdefghijklmnopqrst ABCDEFGHIJKLMN

11.86



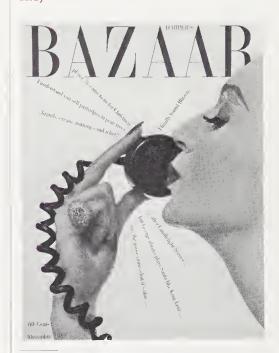
Roman Italic **Bold Bold Italic**

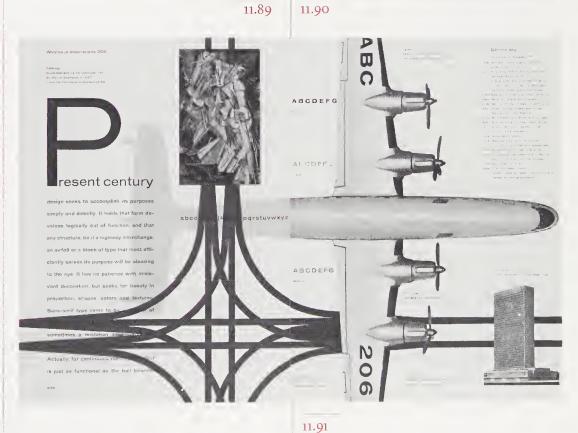
Light Light Italic Condensed **Bold Condensed**

11.88

Optima Optima Oblique Optima Bold Optima Bold Oblique

11.89







PORTRAITS OF THE AIMERICAN PEOPLE

11.93

1960

Xerox 914 is first production-line automatic office copier (fig. 11.92). It puts the power to disseminate information into the hands of anyone. When copies were laboriously made by hand, knowledge was easily controlled. Photocopiers are everywhere: at the library, at the pharmacy, at the quick-print shop, at one of the many chains of photocopy shops that have sprung up across the country. All it takes is a few cents to make a near-perfect reproduction. Inexpensive, high-quality copiers are marketed for personal use. Now literally anyone can be a printer (or at least a reproducer of printed information).

1961

IBM Selectric, the "golf-ball" typewriter, introduced.

1962

London's *Sunday Times* publishes first color supplement.

1963

First application of mouse as pointing device. • OCR (optical character recognition) faces designed.

1964

First word processor: IBM Magnetic Tape Selectric Typewriter.

1969

Mergenthaler Linotype installs first digital typesetting machine, the Linotron 1010, in the country's largest printing facility, the U.S. Government Printing Office. It can set both Old and New Testaments in just 18 minutes.

1970

Scanner reproduction introduced • Herb Lubalin and Tom Carnase design Avant Garde Gothic typeface for *Avant Garde* magazine (fig. 11.93). It is later adapted as a display typeface, and later still as a text face. America's greatest graphic designer through the 1950s and 1960s, Lubalin said, "The best typography never gets noticed."

• London *Times* first British newspaper to use photocomposition.

Rudy de Harak's record cover describes asymmetry in both type and imagery (fig. 11.94).

1972

Color xerography introduced.

1977

Laser typesetting machine introduced.

1979

A page of the first book whose text and imagery were composed at a single workstation, harkening back to the comprehensive work of the scribes some six hundred years earlier (fig. 11.95).

1981

First integrated type, photo, and layout system introduced by Scitex (fig. 11.96).

1984

Apple introduces Macintosh computer. The first model has a black and white screen, a single 400k disk drive, and only 128k of RAM. This modest beginning nevertheless marks the birth of affordable single-station publishing.

1986

Four-color laserwriter introduced.

1987

Seymour Chwast's poster integrates type and imagery using Chwast's own illustrative style. Notice the *c* is an ear and the *3* and *4* are set into the lion's eyes (fig. 11.97).

1988

Rick Valicenti's brochure spread employs unexpected and playful typographic mixing so the type becomes its own illustration (fig. 11.98).

1990

A spread from an annual report by Frankfurt Gips Balkind (fig. 11.99). The pages are cut in half, allowing the reader to mix the messages in a myriad of combinations.



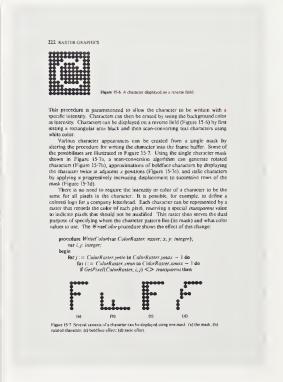
11.94



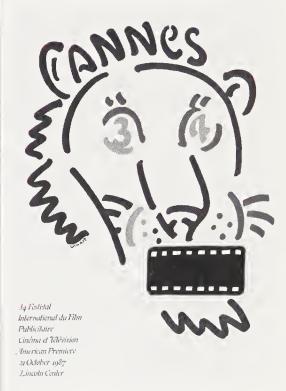
11.96



11.98



11.95



11.97



11.99

GLOSSARY

ALPHABET LENGTH The measurement, in points or picas, of the lower-case alphabet of a specific typeface and size.

AMPERSAND A symbol (₺) developed from the Latin et, meaning "and."

ARTICLE A story or textual composition that is part of a publication.

ASCENDER The part of a lower-case letter that extends above the mean line, or top of the x-height.

ASCII Unformatted computer files lacking typeface, typesize, and style information. Used to exchange information between computer systems, such as Macintosh and MS-DOS.

ASYMMETRICAL A design arrangement in which the space is unequally divided.

BALLOT A square bullet, so named because, being square, it is sometimes used to receive a check-marked vote.

BASE LINE The imaginary line on which letters rest. Descenders hang below the base line.

BIO Short for biography; an author's credentials or affiliation.

BIT MAP A digital interpretation of a letter or image in which each unit will either print or not print. Bit-mapped images are jagged.

BLEED Type or imagery that extends to the trim edge of a page.

BLURB A brief statement accompanying a headline that summarizes an article.

BODY TYPE Type of 6 to 14 points, used for lengthy text composition; also called text type.

BOLDFACE A heavier version of the normal weight of a typeface.

BOX RULE A rectangle made of lines. Box rules can be made more interesting by giving one of the lines greater weight.

BREAKING FOR SENSE Breaking display type into segments so the meaning is clear, rather than breaking them when the measure is filled.

BREAKOUT An excerpted section of an article presented as display type to catch a reader's attention.

BULLET A dot, which can be any size, used as a decorative or organizing device.

BYLINE Author's credit line.

CALLOUT See Breakout.

CAP HEIGHT The height of a capital letter from the base line to the top of the letter.

CAPTION The explanatory text accompanying a photo or illustration; usually set smaller than the text. Also called a legend or cut line.

CENTERED A typographic arrangement in which the left and right edges of the copy are mirror images of each other. Also, when an element appears in the center of a defined space.

CHARACTER COUNT The total number of characters, including word spaces, in a piece of copy.

CHARACTERS Individual letters, numerals, punctuation, and so on.

CHARACTERS PER PICA The average number of characters in a given size of a type-face that will fit into 1 pica of space. Used as a means of determining the length of copy when set in type.

CLIP ART Previously created illustrations and typographic compositions, available as line art or on disk, for copyright-free use by anyone.

COLOR The relative lightness or darkness of an area of type.

COLUMN INCH A newspaper measurement designating space that is one column wide by 1 inch deep.

COLUMN WIDTH The measurement from the left to the right edge of a group of lines of set type.

CONDENSED A narrower version of the normal width of a typeface.

CONTENTS A listing of the subject matter and its location (page number) in a document.

copy In design and typesetting, manuscript type; in printing, all material to be printed (type, illustrations, photos).

COPYFITTING The process of estimating the amount of space typewritten copy will occupy when it is set in type.

CROP To eliminate portions of an image.

DECK A subhead appearing just beneath or near the headline.

DEPARTMENT HEAD A standing head on regular pages in a publication.

DESCENDER The part of a lower-case letter that hangs below the base line, or base of the x-height.

DIGITAL TYPESETTING/COMPOSITION The printing of characters and artwork from electronic originals.

DINGBAT An ornamental symbol or design used to get attention.

DISPLAY TYPE Type intended to catch attention and generate viewer reaction.

Generally larger than 18 points.

DOTS PER INCH (DPI) Measurement describing resolution of laser printers and typesetters.

DOWNLOADABLE FONT A font that can be temporarily stored in a printer's memory.

DROP CAP An enlarged initial letter that extends below the first base line of body text. A drop cap should be base aligned with one of the text's base lines.

EM A square of the point size of the type being used. Used in indentions and word spacing, an em in 6-point type is 6 points wide by 6 points high; whereas an em in 8-point type is 8 points wide by 8 points high.

EN Half the width of an em. An em in 6-point type is 3 points wide by 6 points high.

EXPANDED A wider version of the normal width of a typeface.

EXPORT To send files from one program to another.

EXTRACT A lengthy quote taken from another source. It is usually set across a narrower column and in a smaller type size than the surrounding text.

other in a multipage document, also called a spread. Some publications have more than two facing pages, for example a trifold brochure.

FLUSH Even, or aligned, on one edge. This term can be applied to the alignment of any elements in a design, although it most often is used in reference to lines of type.

FOLIO A page number. Odd numbers are right-hand pages; even numbers are left-hand pages.

FONT One size and design of a given type style, including caps and lower-case letters, numerals, fractions, accented characters, punctuation, bullets, and symbols.

FONT EDITOR A software program that allows changes in existing letters. Particularly useful for customizing nameplates, logos, and department headings.

FOOT LINE A publication's name and publication date, placed at the foot of the page.

FOOT MARGIN The white space at the bottom of a page.

FORMAT (1) A series of instructions that are retained by the computer for standardized applications, such as text or headline treatments. (2) A standardized layout for a publication.

FOUNTAIN EFFECT Smooth gradation from light to dark in a halftone screen.

GRID A matrix of nonprinting lines that guide the placement of elements on the page.

GROTESQUE European term for sans serif or Gothic.

GROUPING Locking adjacent text and graphics together so they can be moved, saved, or resized as a single element.

GUTTER The white space extending from where two pages of a publication join at the binding edge to each page's live area – the inside margin.

HAIRLINE RULE A ¼-point rule.

the first line of type extends beyond the left edge of the body copy that follows.

HANGING INITIAL An initial placed in the margin, to the left of the text.

HEADER Recurring copy at the top (or head) of the page that helps orient the reader. It can include such information as title, issue date, and page number.

HEADLINE Prominent display type, intended to summarize the accompanying copy and attract attention.

HEAD MARGIN The white space at the top of a page.

HIGH-RESOLUTION OUTPUT Artwork produced on image setters with a resolution of more than 1,200 DPI.

HUNG PUNCTUATION Punctuation set in the margin to achieve an optically flush edge.

IMAGE SCANNER A hardware accessory that converts reflective copy into an electronic file.

IMPORT FILTER A filter that allows page layout programs to accommodate various word processing programs.

INDENTION The space inserted at the beginning of a line of type. In text it is used to indicate the beginning of a new paragraph.

INITIAL CAP An enlarged letter at the beginning of a block of text or display type.

ITALIC Type in which the letters are slanted to the right and drawn to suggest handwriting. True italic fonts are most frequently drawn to accompany serif typefaces. See Oblique.

JUMP LINE A short phrase at the end of a page of text indicating the continuation of the text on another page, for example, "Continued on page 34."

JUSTIFIED TYPE Lines of type that are flush on both the left and right edges.

KERN To tighten up the space between two letters for optically consistent letterspacing.

KNOCKOUT Any element that appears in white on a darker background; also called a dropout.

LANDSCAPE ORIENTATION Horizontal.

LAYOUT The arrangement of text and graphics on a page.

LEADERS Dots or dashes used to lead the eye across space, for example, from title to page number on the contents page.

LEAD-IN The first few words of copy set in italic, boldface, or all caps.

LEADING Also written as *ledding*. *See* Line spacing.

LETTERSPACING The spacing between individual letters.

LIFTOUT See Breakout.

LIGATURE Two or three characters linked to create a single letterform, for example, ff, fi, ffi, ffl.

LIGHTFACE A lighter version of a normal weight of any given typeface.

LINE FOR LINE A spec that indicates copy is to be set so that the lines break as they are typed or marked; the line breaks can thus be predetermined by the designer. This is necessary to "break for sense" (divide the copy into meaningful segments).

LINE SPACING The spacing between the bottoms of the descenders and the tops of the ascenders in lines of type. Also known as leading.

LINING FIGURES Numerals that are the same height as capital letters and align on the base line. See also Old-style figures.

LINKING Connecting columns in a story so the text flows continuously but the columns may be moved.

LIVE AREA The printing area of the page contained within the margins.

LOWER-CASE The small letters, or minuscules, of a type alphabet. When type was set in metal, these letters were stored in a drawer literally below the capital letters, or "upper case." Specified as *lc* or by marking a slash through the letters to be set in lower-case.

MARGINS The nonprinting areas surrounding the live area.

MASTER PAGES Left- and right-hand page elements that are automatically applied throughout a document.

MASTHEAD The listing of staff, address, and subscription information in a publication.

MEAN LINE The implied line at the top of the x-height.

MEASURE The length of typeset lines; the width of the column.

MINUS LEADING Setting type with less space from base line to base line than the type's size; the ascenders and descenders can overlap. An example of a spec for minus leading is 12/10.

MINUS LETTERSPACING Reducing the normal spacing between characters in a word.

MODEM A hardware accessory that connects a computer to phone lines.

MS-DOS (MICROSOFT DISK OPERATING SYSTEM) A system that governs how 1BM PC-compatible computers process and store information.

MUGSHOT A very ordinary head-and-shoulder portrait photo, usually starkly lit and lacking composition, much like a police photo taken at the time of arrest.

NAMEPLATE A newsletter's title, usually appearing at the head of the first page. Also called a banner or logo.

OBLIQUE A slanted font in which the letters retain their roman characteristics (unlike italic). Most frequently found in sans serif faces.

OLD-STYLE FIGURES Numerals having ascenders and descenders. The body matches the x-height of the face. *See also* Lining figures.

OPTICAL ALIGNMENT Adjustment of letters and other elements so that they *appear* to be correctly aligned with one another.

outline font A typeface alphabet stored as a series of lines and arcs that are scaled to size at the time of printing. Outline fonts require less disk space and are more flexible than bit-mapped fonts.

OVERSCORE A rule or line set above type. See also Underscore.

PAGE VIEW A function that enables you to view a page layout at various sizes, for example, 50, 75, 100, and 200 percent.

phototypesetting A typesetting method in which light-sensitive paper is exposed to negative letterforms on film, creating black characters on a white background.

PICA A unit of measurement equaling 12 points, or approximately 1/6 inch. *See also* Point.

PI CHARACTERS Reference marks and symbols designed to match any other faces. Assembled in pi fonts.

PICT FILES Object-oriented files containing only black and white. See also TIFF files.

PIXEL Short for picture element; a dot that is the smallest unit displayed on a computer screen.

POINT The basic increment of typographic measurement. There are 12 points in a pica, 72 points in an inch.

POINT SIZE The size of type measured from the top of the ascenders to the bottom of the descenders, not, as is so often mistakenly thought, the height of the capital letters alone.

PORTRAIT ORIENTATION Vertical.

POSTSCRIPT A language developed by Adobe Systems to describe pages of scalable text and graphics.

POSTURE The angle of stress of a typeface: roman (vertical), italic (oblique), back slant (oblique to the left).

PRINTER FONT Scalable outlines for a given character set that enable a printer to print characters as clearly as possible.

PULL QUOTE A quote or statement extracted from an article and reset in display type to attract readers.

RAGGED Multiple lines of type set with either the left or right edge uneven. Word spacing remains constant in ragged setting.

RANDOM ACCESS MEMORY (RAM) Temporary memory storage in a computer or printer. The data disappear when the device is turned off.

READ-ONLY MEMORY (ROM) Permanent memory that stores data shared by all programs in a computer or printer.

RECTO A right-hand page, odd-numbered. *See also* Verso.

RESIDENT FONT A typeface built into a printer.

RESOLUTION The number of dots per inch (DPI) displayed on a computer screen or used by a laser printer or digital typesetter. Higher resolution – more dots per inch – provides clearer and smoother imagery.

ROMAN Type that has a vertical emphasis, unlike italic, cursive, or oblique, which are all slanted.

ROUGH RAG Ragged type set without hyphenation. Words that cannot fit on a line are carried down to the next, creating a very ragged edge. *See also* Tight rag.

RULE A typographic line whose thickness is specified in points.

RUNAROUND Type set to fit around another typographic or illustrative element, reflecting its contour. Also called wraparound.

SANS SERIF Type without serifs.

SCALING Resizing images to fit a layout.

scalloped columns Page design with columns of unequal length. Scalloped columns should be aligned at the tops to make the page look organized, but the bottoms hang unfilled, making page layout much easier.

SCANNER A device that reads text or information from a photo or other artwork and converts it into digital data that can be placed electronically into a page layout program.

scholar's margins White space added to the outside margins of each page. Named for the extra-wide margins provided in scholarly texts for writing notes.

SCREEN FONTS Bit-mapped characters that appear on a computer screen.

SERIFS Small strokes at the ends of the main strokes of letters.

SIDEBAR A short article related and placed next to the main article.

SMALL CAPS Capital letters designed to be about the same size and color as the xheight of lower-case letters. Part of a complete text-type font.

SPREAD Facing pages in a publication.

STANDING HEAD Distinctive display type that announces a recurring department.

STICK-UP CAP An enlarged initial letter that extends above the top of body text, usually base aligned with the text's first line.

STORY See Article.

STRESS The direction of thickening in a curved stroke.

STYLE Electronic file containing typeface, size, style, letterspacing, alignment, and indention. Allows rapid typographic changes when preparing page layout.

SUBHEAD A secondary level of display type, usually located between the headline (primary typographic element) and the text.

SUBSCRIPT A character that prints below the base line of the type.

SUPERSCRIPT A character that prints above the mean line of the type.

SURPRINT Line copy superimposed over screened copy on the same printing plate. Not to be confused with overprinting, which involves two printing plates.

swash character A character with flourishes.

TEMPLATE A page layout file containing formatting instructions.

TERMINAL The end of a letter's stroke when not ended with a serif.

TEXT Copy that is smaller than display type. See also Body type.

TIFF (TAGGED IMAGE FILE FORMAT) FILES A file format that describes scanned photos containing grays.

TIGHT RAG Ragged type set with hyphens. Words that cannot fit on a line are broken by hyphenation and continued on the next line, creating a smoother edge than in rough rag. *See also* Rough rag.

TILING Printing documents larger than the maximum paper size on a PostScript laser printer. The document is printed in sections, which must then be pasted together.

TRACKING Uniform letterspacing in type.

TURNOVERS The second and all subsequent lines of headlines and bulleted items, indented a similar distance to the right of the bullet.

TYPEFACE A named type design, such as Bodoni, Cheltenham, Futura.

TYPE FAMILY All the variations of a typeface designed with similar characteristics. Type families usually consist of the basic roman, italic, and bold variations. Enlarged type families include condensed, expanded, shaded, outline, and combinations of the above.

U/LC The abbreviation for upper- and lower-case, a typesetting designation.

UNDERSCORE A rule or line set below the type. *See also* Overscore.

UPPER-CASE Capital letters, or majuscules, of a type alphabet. Specified as *UC* or *all caps* or by underscoring the words to be set in caps with three lines. *See also* Lower-case.

VERSO A left-hand page, even-numbered. *See also* Recto.

WEIGHT A letter's amount of blackness, relative to the space within it.

WHITE SPACE The blank areas of the page. Good design requires deliberate use of white space.

WIDOW A very short line at the end of a paragraph.

WORD SPACING The space between words.

x-HEIGHT The height of lower-case letters excluding ascenders and descenders. It is limited by the base line and the mean line.

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BALLOTS, paragraphing, 46
BASKERVILLE, John, 165, 175
BIBLE, publication, history, 167, 168, 169, 171, 173, 174, 178
BIBLIOGRAPHY, 188
BIOS, see Bylines and bios
BOLD CONTRAST, see Contrasting type
BOOK PRINTING, history, 170, 171, 172
BOX RULES: breaker heads, 43; breakouts, 57-58, 70-71; captions, 87-89; depart-

type, 53, 54; defined, 42; illustration as, 55; lead-ins as, 43, 55; length of, 43; line spacing, 43; position in text, 43; question/answer format, 55 (*see also* Subheads)

ment headings, 103 (see also Rules)

BREAKOUTS: attention-getting, methods, 56-58, 60-73; caption of, 65, 72; color and, 56, 62-63; contrasting type, 56; definition and function, 56; length, 58; line spacing, 57; positioning, 58, 59; subhead or, 49

BULLETS, folio/footline unit, 156, 159
BYLINES AND BIOS: department headings and, 146, 147; headlines and, 146, 148, 149; illustration and, 155; location, 144-145; photo and, 145; separate column or page, 51, 153, 154; text and, 152

CALLOUTS, see Breakouts
CAPITAL LETTERS, history, 168
CAPTIONS: breakout or, 65, 72; cluster captions, 90-91; contrasting type, 75, 80-84; definition and function, 74; length, 74, 81; position and alignment, 75-80; rules, use of, 87-89; series of captions, 76; subhead or, 50, 52
CAROLINGIAN SCRIPT, 169
CASLON TYPEFACE, history, 174, 176

CASLON TYPEFACE, history, 174, 176

COLOR: breaker heads, 43; breakouts, 56, 62-63; decks, 46; department headings, 103, 104; display type, 27

COLUMN STRUCTURE: change in, breakouts, 56-57, 63-65; redefinition, 26; text, 14-15, 18-20

COMPUTER PUBLISHING, history, 183
CONTENTS, list: all-type, 132-135; cover
lines, 115, 127, 128, 129, 131, 143; function,
130; imagery and type, 136-141; legibility, 131; location, 131; mortise, 142-143;
titles, wording of, 131

captions, 75, 80-84; contents page, 135; cover lines, 126; department headings, 96; headlines, 27, 29, 34-37; 75 Percent Rule, 28; subheads, 46, 47, 53, 54; text, 15, 23-25

COPPER TYPE, history, 171

covers: all-type, 114, 125; concept cover, 125; cover lines, 112-113, 125-129, 180; defined, 112-113; design elements, 112; format, 112, 113, 116-117; framing, 112, 113, 116; function, 112; illustrations, 112, 113-114, 124-125; logo, 112, 113, 118-123; shape and size, 112, 116; texture, weight, and thickness, 112, 113, 117

CUNEIFORM WRITING, history, 166, 167

DAGUERREOTYPE, history, 177 DECKS: described, 42, 44-50; bylines and, 150-151 (see also Subheads) DEPARTMENT HEADINGS: all-type, 92, 94-96; bylines and, 146, 147; definition and use, 92; image and type, 92, 107-111; logo and, 92, 122; rules and type, 92, 97-106 (see also Display type) DEPARTMENT PAGES, formatting, 92 DICTIONARY, history, 167 DIRECTIONALS, captions, 90-91 DISPLAY TYPE: contrasting type, 27; character of, 26; elements of, 12; function, 27; history, 176; legibility, 26; letterspacing, 28; line breaks, 28; logo and, 28; revision of, 26; spacing system, 15; text distinguished, 12; word spacing, 28 (see also Department headings; Headlines)

"FLAG," see Logo
FLOATING SUBHEAD: described, 42, 51-53;
caption or, 53; positioning, 51-52 (see

also Subheads)

FLUSH-LEFT/RAGGED-RIGHT SETTING, 13-14
FOLIO/FOOTLINE UNIT: examples, 158-159;
images and, 156; positioning, 156-157,
158-163; rules, use with, 156, 159

FOLIOS: contents list, 131; defined, 156; footline, separation from, 160-161; history, 173 (see also Folio/footline unit)
FORMATTING, department pages, 92
FOUNTAIN PEN, history, 177

GLOSSARY, 184-187 GOTHIC TYPE, history, 170 GUTENBERG, Johannes, 165, 171

HALFTONE, newspapers, history, 177
HEADER: defined, 156, 160 (see also Folio/footline unit)

HEADLINES: alignment and position, 29, 30-34; bylines and, 146, 148, 149; contrasting type, 27, 29, 34-37; function, 26; illustration and type, 29, 38-41; line spacing, 29; subheads and, 42, 48, 49, 50; typeface, selection, 26-27 (see also Display type)

HIEROGLYPHICS, history, 165, 166 HISTORY OF TYPE, 164-183 HYPHENATION, word spacing, 13, 14 IDEOGRAPH, history, 164, 166
ILLUMINATED MANUSCRIPTS, history, 169
ILLUSTRATIONS: breaker head, 44; bylines and, 155; contents list and, 136-141; covers and, 112, 113-114, 124-125; department headings, 93, 107-111; Folio/footline unit, 156; headlines and, 29, 38-41; text and, 15, 21, 22-23; typography, relation to, 12, 183 (see also Captions; Photographs)

INDENTION: captions, 75; paragraphing, 13
INITIAL CAPS: breakouts, 57, 67; captions,
84-85; headlines, 37; history, 170 (see
also Display type)
INK, history, 168

ITALIC TYPE: captions, 82-84; described, 27; history, 172

JUSTIFICATION OF TYPE, 14, 169

KERNING, letterspacing, 14, 121

LASER TYPESETTING, history, 183 LEAD-INS: breaker heads, 43, 55; subheads, 43, 48, 51, 55 LEADING, see Line spacing *LEGENDS*, see Captions LETTERFORM SYSTEM, history, 167 LETTERING, dry-transfer, history, 181 LETTERSPACING: defined, 14; display type, 28; tracking, 14; word spacing and, 15 LIBRARIES, history, 167, 168, 173, 174 LIFTOUTS, see Breakouts LINE BREAKS, display type, 28 LINE SPACING: breaker heads, 43; breakouts, 47, 65, 66; defined and described, 13; display type, 29; text, 15, 16 LINOTYPE MACHINE, history, 177, 178 LITHOGRAPHY, history, 175, 178 LOGO: cover and, 112, 113, 118-123; depart-

LOWER-CASE LETTERS, history, 169, 170

ment heads and, 92, 122; display type

MARGINS: between columns, 19; definition and function, 13
MINUS LEADING, defined, 13
MORTISE: contents list, 142-143; defined, 21; text, 21
MOVABLE TYPE, history, 165, 170, 171

MÜLLER-BROCKMAN, Josef, The Graphic Designer and His Design Problems, 12 NEWSLETTERS: contents, listing, 128; history, 173

NEWSPAPERS, history, 168, 173, 174, 176, 177, 180

NUMERALS, Arabic, 169

OBLIQUE TYPE, described, 27 *OFFSET LITHOGRAPHY*, history, 178, 179, 181

PAGE ORGANIZATION, history, 179
PAINTBRUSH, hair, 167
PAPER, use of, history, 169, 170
PAPERMAKING, history, 165, 168, 169, 170, 171, 172, 174, 175, 176
PAPER MONEY, use of, history, 169
PAPYRUS, use of, history, 166, 167

PARAGRAPHING, methods, 13, 46
PARCHMENT, development, history, 168
PENCILS, use of, history, 172
PENS, development of, history, 175, 177

PHOENICIANS, role in history of type, 164-165, 166

PHONETICS, development of, 164-165
PHOTOCOPIERS, history, 180, 182, 183
PHOTOENGRAVING, history, 177
PHOTOGRAPHS: bylines and bios, use
with, 145; headlines, use in, 41; (see also
Captions; Illustrations)

PHOTOGRAPHY, history of, 176, 177
PICTOGRAPHS, department headings, 107, 108
PICTOGRAPHS, history, 164, 166
PICTURES, see Illustrations

PRINTING, HISTORY, 165, 169, 171, 172, 173, 174, 175

PRINTING PRESS, history, 173, 174, 175, 177
PULL QUOTES, see Breakouts
PUNCTUATION, history, 167

QUESTION/ANSWER FORMAT, 55
QUILL PEN, history, 170
QUOTATION MARKS, breakouts, 57, 66 (see also Breakouts)

RECTO, defined, 156 (see also Folios)
"RIVERS" OF WHITE, word spacing, 14
ROSETTA STONE, discovery, 175
RULES: breaker heads, 43; breakouts, 57, 68-79; captions, 85-87; folio/footline unit, 156, 159; type and, department headings, 92, 97-106 (see also Box rules)

RUNNING HEAD, 156, 160 (see also Folio/footline unit)

SAWTOOTH RAG, word spacing, 13-14
75 PERCENT RULE, type contrast, 28
SHAPES: breakouts, use with, 58, 73; department heading, 103, 109; headlines, use with, 40; text, 15, 20-22
SUBHEADS: breakout or, 49; bylines and, 150-151; caption or, 50; contrasting type, 53, 54; headlines and, 42, 48, 49, 50; lead-in, 43, 48, 51, 55; length, 48; line spacing, 52; mortise, 50 (see also Breaker heads; Decks; Floating subhead)
SUMMARY, subheads, 47, 48

TABLOIDS, department heading, 105
TYPE MANUFACTURE, history, 176
TYPE SIZE: breakouts, 60; captions, 76; headlines, 27

TYPE WEIGHT: breakouts, 56, 61; captions, 76

TYPECASE, invention, 177

TYPEFACES: character of, 26; history, 172176, 178-183; selection of, 15 (see also
Display type)

TYPOGRAPHIC COLOR, definition and function, 14

TYPOGRAPHY: contrasting type, see Contrasting type; imagery, relation to, 12; white space, relation to, 12

TYPESETTING, history, 177, 178, 181, 182, 183

TYPEWRITER, history, 174, 177, 182

verso, defined, 156 (see also Folio)

wall-to-wall deck, described, 44
waste paper, recycling, history, 169
white space: defined and described, 1213 (see also Letterspacing; Line spacing;
Word spacing)

wood block printing, history, 168, 170
wood engraving, history, 171
word spacing: defined, 13; display type,
28; evening up space, methods, 13, 14;
letterspacing, relation to, 15; tracking, 14

XEROGRAPHY, history, 183

This book, designed by the author, was written and composed on a Macintosh sE/30 with one meg RAM upgrade, using MacWrite II, Aldus PageMaker 4.01, and Aldus FreeHand 3.0. The text is Adobe Minion and Minion Expert, set 10/13 by 13½ picas.

Preliminary laser copies were printed on a Texas Instruments microLaser Plus with two meg RAM upgrade. The film was output on an L300 by Kingsport Press. Halftones and line art were shot conventionally by Jay's Publisher's Service.

Text paper is 80-pound Glatfelter Offset, smooth eggshell finish. The book was printed and bound by Kingsport Press in Kingsport, Tennessee.







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Design Press 11 West 19 Street New York NY 10011

Jacket design by Alex White

Type/Use

The guide to understanding and designing a publication's essential typographic elements.

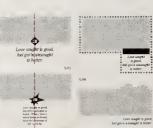
Contents

- → Text
- ▶ Headlines
- Subheads
- ▶ Breakouts
- Se Captions
- Department Headings
- Se Covers
- **Solution** Contents
- ⇒ Bylines & Bios
- > Folios & Foot Lines
- The History of Type in Use























ISBN 0-8306-3796-6





