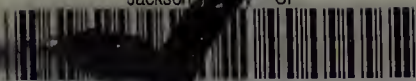


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type in use

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effective typography for electronic publishing
second edition

Alex W. White

12/03

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Second Edition

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Alex W. White

Type in Use
*Effective typography
for electronic publishing*

Second Edition



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Nancy Green, who edited the first edition, continues as the editor of this new edition. Thank you for your ideas, your informed knowledge of our readers' needs, and your high standards.

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.

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Thanks also to:

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This second edition of *Type in Use* is dedicated to Lili anna and Paulinha, both of whom came all the way from Brazil.

Alex W. White
New York City

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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,

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 self-discipline 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-

**TYPOGRAPHY
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AND NOT
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HERBERT
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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-

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 *cumulative* effect.

Space is undefined until it is articu-

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-

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

TYPE
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THE MENTAL EYE
FOCUSES
THROUGH TYPE
AND NOT UPON IT,
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WHICH HAS
EXCESS IN DESIGN,
ANYTHING
THAT GETS
IN THE WAY OF
THE MENTAL
PICTURE
TO BE CONVEYED,
IS BAD TYPE.
BEATRICE
WARD

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

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

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 all-purpose setting. Word spacing in flush-left/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.

§

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IS THE
EFFICIENT MEANS
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AESTHETIC END,
FOR ENJOYMENT
OF PATTERNS
IS RARELY
THE READER'S
CHIEF AIM.
STANLEY
MORISON

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, high-profile, 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.

TEXT

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, sub-heads, department heads, breakouts (brief sections of the text reset large and surrounded by regular text), folios (page numbers), and picture captions or legends.

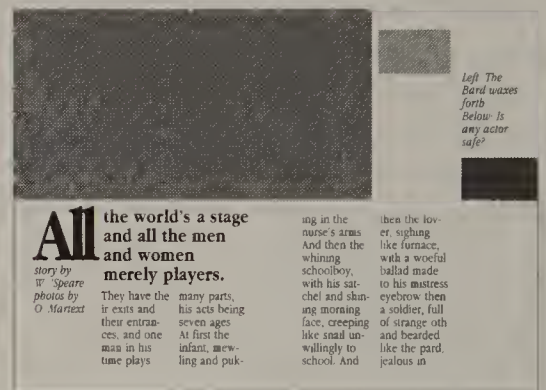
Text and the page's underlying grid fundamentally affect the look of visual communication. The treatment of text type and its underlying grid cannot be separated. Josef Müller-Brockmann, the noted Swiss designer, wrote in his book *The Graphic Designer and His Design Problems*: "Each problem calls for 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."

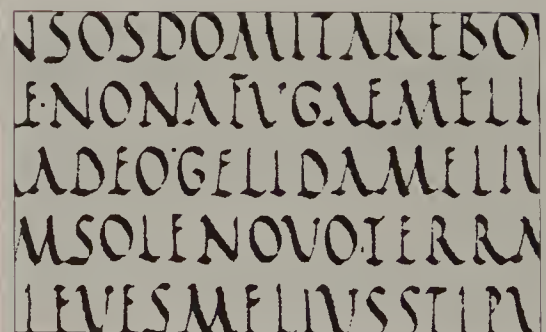
It is vital that all typographic elements work well with the two other primary page ingredients: white space and imagery. Because of the hand-in-glove relationship of text and its environment, it is wise to take a brief look at page layout basics at the beginning of this discussion of text typography.

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



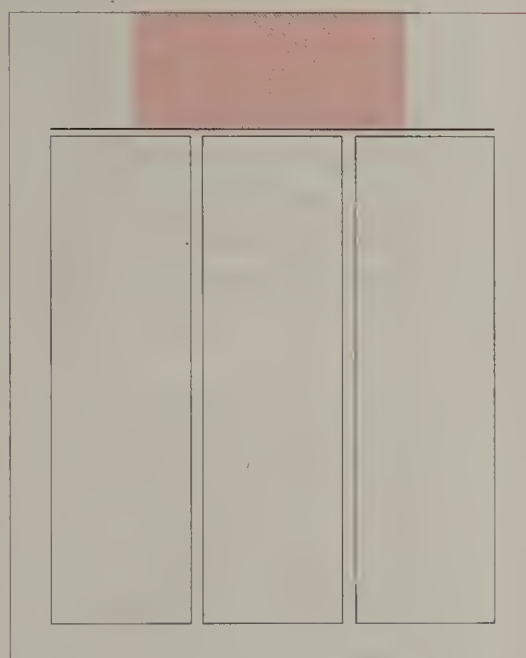
1.01



1.02



1.03



1.04

All the world's a stage and
all the men and women
merely players. They have
their exits and their en-
trances, 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 x-heights (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 de-

fining 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.

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

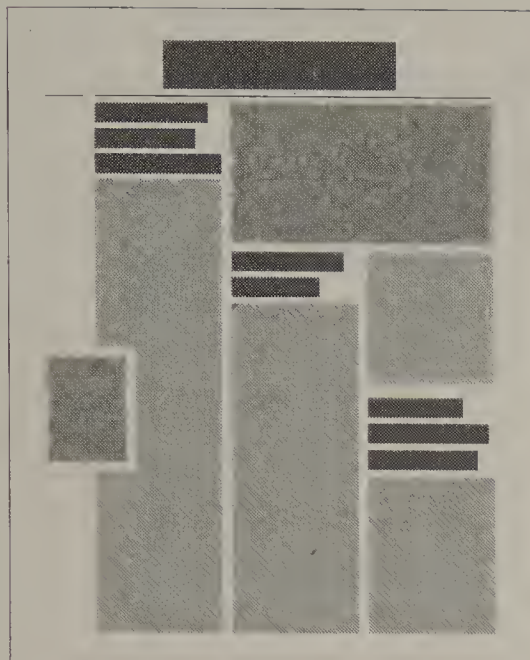
All the world's a stage

unkerned

All the world's a stage

kerned

1.11



1.12

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

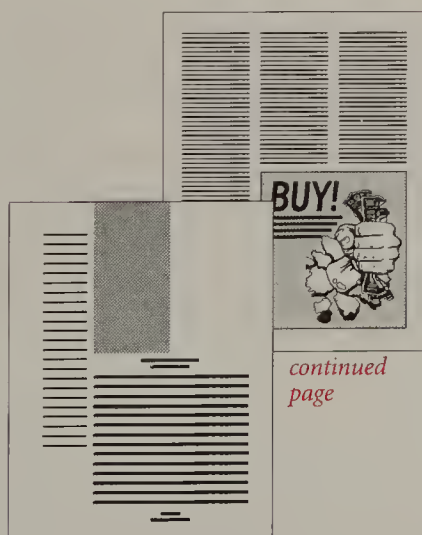
1.13

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



opener

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.

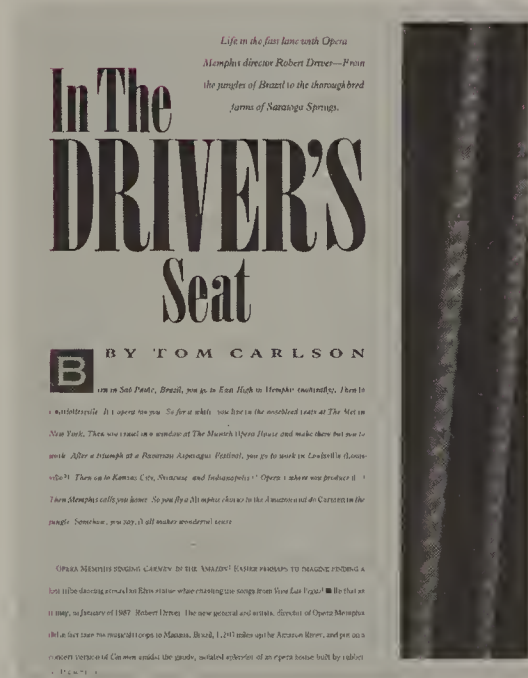
Text can be made more appealing by manipulating six components:

- 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.



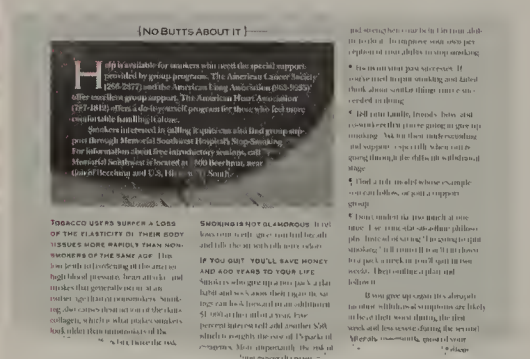
1.16



1.18



1.17



1.19

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 left hand 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 half-point (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 facing page on the right has a full-page photo of the article’s subject. Leaving an open column is an excellent cue that a new article is beginning. *Inferno e Paraíso*

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*

DELLAH BENE

Ms. Lonely Hearts

Her essential mission is to hear and the lonely, the lost and the forgotten and share them into her enchanted circle

W

ith her piercing blue eyes, her avalanche of expertly crafted and black hair, and a long-stemmed figure that could shatter a banana stand, she has been performing at it for years. Delilah Bene has a tip to the talented sexual overkill that clings to her pagan Christian name. No question about it, she's a lonely woman. But she doesn't have to be. Delilah Bene is the Northwest's number one radio "radio host" (deep, and looks aren't why a hundred thousand people tune in to her "Light's Out" show on Seattle's KISW radio, which she hosts at its midnight). A man listening to "Light's Out" would be struck in awe by the music, the sheer force of her voice, but the service is secondary, it's what the woman is to do that her husband is responsible for. Light's Out is a sexual experience, she was a swinging, bubble-bath and a glass of brandy. Her night and Delilah Bene's women find her warm. Take her deep, Delilah's place (she means to induce a particular mood) some ballads, jazz, heavy jazz to the music of William Miller and a multiplicity of love songs. But she doesn't just play the record, she puts it in a personal context, to maximize its emotion. First, she'll put the audience in a receptive frame of mind, telling them in a direct manner it's all up to the fire and ice, perfection in the arms of someone they love. Then come the phone calls, up to 150 a night, some from listeners whose voices Delilah recognizes, whose life stories she keeps in mind. Some of them

BY TIM APPELO

March 1986 • Pacific Northwest

1.20

Chico Letra e
Buarque Musica

Carta ao Chico a Tom Jobim

O personagem principal, Chico Buarque de Hollanda, já não se lembra da história. Mas o publicitário Luiz Vergesto, que dela participou, conserva a em detalhes de memória. Ele era o produtor de um musical, Balança de Orlão, e a estreia, no Teatro Moinho da Costa, em São Paulo, estava marcada para o dia 7 de dez de 1964. Dois dias antes, impaciente, Luiz esperava pelo músico que havia encenado-derro a sua amiga Chico e da qual, em boa medida, dependia o sucesso da noite. A primeira parte do show, Na onda do balanço, seria como um diálogo entre a Tassa Nova e a nascente Jovem Guarda, na qual muitos vãos inquietante ameaça à música

brasileira. De um lado, o jovem cantor Tanguara, de outro uma cantora que acabara sua segunda carreira, Cláudia Gennari. Ele "tinha-pelo", ela "alameda", conforme o impenso jargão da época. No final, provavelmente, trunfo a Bossa Nova - e, para que não passasse desatada, a moral da história seria resumida numa canção, a tal encenada a Chico, a ser cantada por todos os participantes da espetáculo. Pelas sete do noite daquela quarta-feira, apareceu o compositor. Um desastre, caríssimos Luiz Vergesto: a música (que se perdeu ali mesmo, para sempre) não era ruim, mas não servia - não passava a mensagem pretendida

21 | Inferno e Paraíso

1.21



Aligning pickup trucks
may require using
some tricks of the trade

Every type of vehicle has its own alignment peculiarities, and pickup trucks are no exception

Anybody who has spent much time gazing at the underside of a vehicle raised on an alignment rack will tell you that every type of vehicle has its own peculiarities when it comes to wheel alignment. Pickup trucks are no exception. Bringing the wheels into proper alignment often requires special "tricks," you won't find in any shop manual. So if you're having problems oversteering, a steering wander, steering pull or tire wear problems using the factory adjustment that are persisted (or not provided, as the case may be) investigate some alternative techniques which you can add to your bag of tricks. Excessive bushings (camber and castor can be changed on most domestic two- and four-wheel drive pickups that have had front suspension re-installed as co-centric jitters) instead of place of the stock bushing on the upper ball joint stud. This includes Chevrolet, GMC, Ford International, Dodge and Jeep. (The lower ball joint stud bushing as the use

by Larry Carley
technical editor

1.22

1.32

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

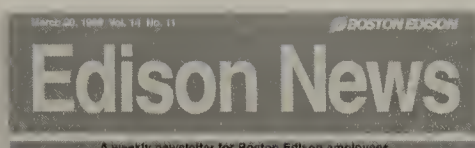
Putting type in a box that is completely surrounded by image is called a mortise. This mortise is shaped to echo part of the background image and forces the text into an unusual shape. Each line is set justified across the same 28-pica

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.

Art of the Commonwealth



ESOP update

If you elected to receive cash for the shares of Boston Edison stock within your ESOP account, you should have received your check. Those who elected to have taxes deducted had 25 percent of their distribution withheld, 20 percent and 5 percent for federal and state taxes, respectively.

If you elected to roll your shares directly into the Fidelity IRA brokerage account (Option A), you should have been recently notified that an account was opened in your name and a small amount of money (\$1,000 to \$15,000) was deposited. That small sum represented the fractional share from your ESOP account and was directed to Fidelity's Cash Reserve Fund. Future dividends will also be deposited within your Cash Reserve account. Sometime in 1990, Fidelity hopes to have your brokerage account structured so that dividends will purchase Boston Edison stock. Fidelity will send a detailed statement of your account to your home in the near future.

reports on the good work of Edison crews and their willingness and hard work in helping my people. It made me happy that I am a Boston Edison employee.

Precious appointment



Marnee Walsh, staffing administrator, Human Resources and Labor Relations Organization, has been appointed president of the International Association of Personnel Women (IAPW). "The IAPW has been instrumental in supporting education and development of women in the human resources profession for 40 years," Marnee said. "As president of the association, I can only hope to further that commitment by increasing our membership so that we can assist more human resources professionals." The IAPW presently has over 1,800 members in 20 regions nationwide.

Status report on Power Ascension and Test Programs

On March 17, Ralph Bird, senior vice president, Nuclear, announced the successful completion of the major tests scheduled for the 25 percent reactor power phase of the Power Ascension and Test Program at Pilgrim. The reactor mode switch and the main turbine were satisfactorily tested during this phase of the program. Ralph said, "I am pleased with the good results of the test program, but even more satisfying is the fact that we have been able to maintain more than 100 million units of electricity to New England's power supply at times. We're looking forward to the completion of this program when the pilot will be at full power delivering 670 million units of electricity safely and reliably to our customers."

Self-praise is no praise; co-worker praise is high praise

A letter from a native of Jamaica, Neville Gayle, Cable Division, to Senior Vice President Bill Harrington thanked Bill on behalf of all the lineworkers who went to help Jamaica recover from the ravages of Hurricane Gilbert. Neville wrote, "When I went home to Jamaica on vacation, I heard great

Employee Club Events

April 8-9 are the dates for a high-stakes Bingo weekend in Ledyard, Connecticut. Weekend includes transportation and accommodations at the Mystic Hotel. Price is \$50 per person and includes sleeping, full breakfast and admission to BINGO. For more information or reservations, call Donna Curcio, Ext. 2241 "Be Chips," Friday, April 28, Sunday, April 30, BPO's Bowen Risk. For more information, call Maureen Howe, Ext. 3661.

EMR—great strides in customer service

The Electronic Meter Reading System (EMR) that went into effect this month was such a dramatic change in the way we do business that the item here last week didn't fully identify all the important players who made possible this company-sweeping change from manual to automated billing. So let's hear it for the ingenuity and long hours in systems development, training and operations put in by our friends and coworkers in Information Systems, Rate & Load Research, Transmission and Distribution, Meter, Training, Customer Accounts Commercial/Industrial and each co-worker who deals with a monthly customer.

Videos designed to improve employee/management relationships

The Human Resources Training and Development division, and the Labor Relations Department have worked with Gamma Vision to produce videos designed to improve supervisor/employee relations. Fair, reasonable, and just treatment of employees is the foundation of all management/employee relationships. These videos reinforce that commitment. Training and Development will design and conduct the training seminar featuring these video scenarios. This week's photo shows an office situation; last week, a Transmission and Distribution scenario was pictured. Training and Development seminars, and other corporate programs reflective of the "Premier Employee



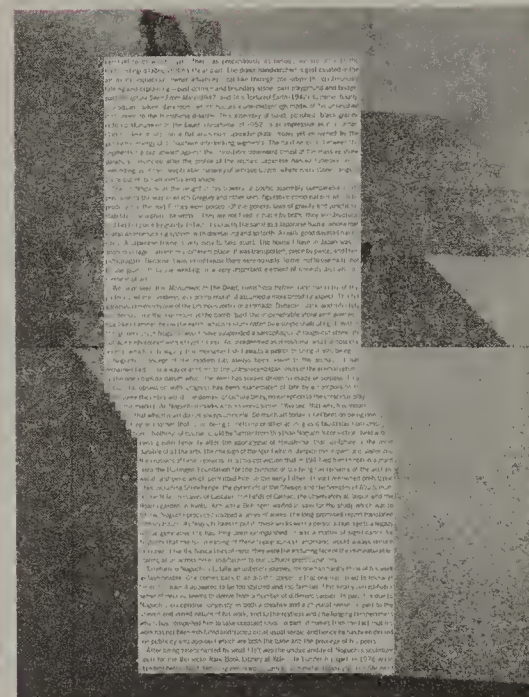
Phil Toledo (assistant division head, Customer Service Division) standing; Pete Needham (sales) along with customer service representatives present a scene that highlights ways to handle a supervisor/employee relationship.

Concept' are among the tools for building the foundation for service excellence. However, you, the employee, are the mortar that holds this on-going effort together

with the excellent service you give when providing energy services to our customers. In the final analysis, service excellence is our responsibility.

1.32

1.33



ceci n'est pas un poisson

Medieval Banquet

On March 20, 1989, the Boston Edison employees enjoyed a medieval banquet at the Ritz-Carlton Hotel. The event was a celebration of the company's 100th anniversary. The banquet featured a variety of medieval dishes, including roast beef, venison, and lamb. There was also a medieval entertainment program, including jousting, sword dancing, and a medieval play. The banquet was a great success and was enjoyed by all who attended.

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1.34

1.39

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*

YOU ASKED US




What is an offer in force?

It value is synonymous with the ability to insulate. A value tells you how much reserves a material has when flowing through it. The greater the marks of the R value the more effective the product will be at preventing heat loss. Consequently, many well-insulated houses in blizzard conditions are given R values up to five times their effectiveness. When purchasing insulation for instance, always ask according to the R value. R values are printed on insulation wrappers in footcubits.

How high an R value is necessary at different temperatures?

How high an R value is necessary at different temperatures depends upon the product's use, its cost, the period, period and its expected level of comfort. Claims are available which provide R-value comparisons of different types of products. Always ask how R-values were determined since manufacturers' estimates could differ from actual laboratory tested conditions.

How long can you plan to depend on how you plan to use it?

If you expect to pay bills in less than 12 months, the use of the annual fee is the most important factor. If you expect to maintain a monthly balance, the Annual Percentage Rate (APR) and the balance computation method may be more important than the annual fee.

Remember that in every case, your costs will be affected by whether you have a new grace period when it allows you to avoid a late charge by paying your current balance, but will before the first

date. If there is no grace period you will be assessed a finance charge even if you pay the bill on full upon receipt.



You should also compare other features such as whether the interest rate is high enough to meet your needs and how widely the card is accepted. Some issuers offer interest discounts or rebates. Credit card rebates often offer, as well as purchase discounts and extended warranty coverage. So some issuers who charge rates may make a card more valuable.



Is a credit card worth the cost?

Many like the credit card because it makes it easier to manage their money.



Is a credit card worth the cost?

Many like the credit card because it makes it easier to manage their money.



Is a credit card worth the cost?

Many like the credit card because it makes it easier to manage their money.



1.39

M A R K E T - R E P O R T - C A R D

EN ... CH ... CHANGES

[illegible]

TAKING LICENSE

[illegible]

RAP ON REPS

[illegible]

ETC . . . ETC .

[illegible]

1.40

We must commit all our resources to compassionate, caring services and preventive education efforts. There are a lot of errors for the present while protecting the future. We see a lot of statistics about what it costs to care for people with AIDS, but what we don't hear is what it is costing our society in terms of loss of productivity. When you look at the artists' community and its future potential, you get a better idea of just how devastating the losses in this field are. Art is one of the ways by which we educate the world about this epidemic, and ironically many of those who bring our attention to this message are being lost.

Larry Kessler, Executive Director, AIDS ACTION Committee of Massachusetts; Member, National Commission on AIDS

Pursuant to a recent Supreme Judicial Court of Massachusetts decision, the insurance industry in Massachusetts is allowed to require anyone applying for any kind of insurance to take an HIV antibody test. This includes anyone applying for life, health or disability insurance, both group and individual, regardless of the amount of the policy. This decision will have serious impact on any HIV-positive person who is seeking insurance as the insurance companies will in all likelihood refuse to underwrite policies for HIV-positive individuals or will limit coverage to exclude AIDS-related coverage.

AIDS, The Law & You, AIDS ACTION Committee brochure

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

Losing the AIDS battle
editorial, *The Boston Sunday Globe*,
December 3, 1989

he was his mothers favorite.
he was his teachers favorite.
he was all the girls favorites too
cause he was so pretty and
dressed so cool.
he liked to take it up the butt.
and nobody could figure out what
he died from in 1982.

Cory Ambrowitz:—He was his mother's favorite.

We treat AIDS like any other life-threatening disease.



Stills from
So Sad, So Sorry, So What
A video by Jane Gillooly

Women with AIDS/HIV are often taking care of families and therefore receive inadequate medical care and support. We cannot overstate the need for services designed specifically for women and children.

Jennifer Walters, Director of Community Services
Farmway Community Health Center

Women have played a role in the AIDS epidemic since the beginning. As nurses, therapists, social workers, and human service personnel, we have always been the front-line workers. This is not just because women make up a large percentage of the professionals in these fields, but also because lesbians and straight women were less threatened by and less phobic of working with gay men.

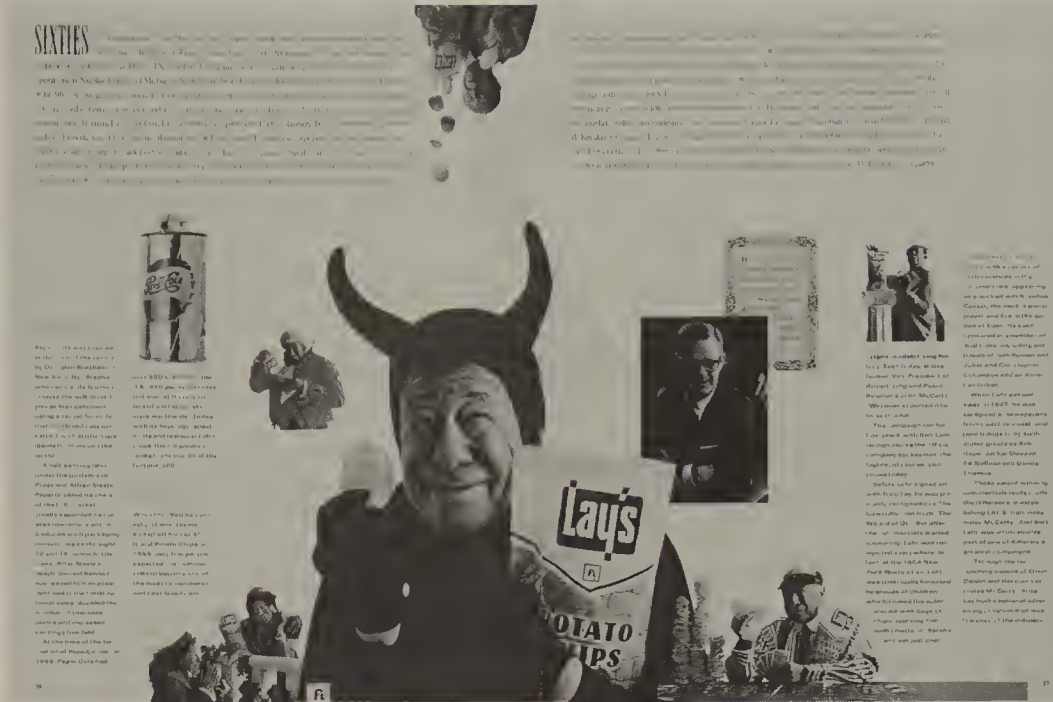
Rhonda Linde, Ph.D.
Coordinator of Mental Health Training and Research
Fairway Community Health Center

1.41

1.45
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 particularly well chosen. The initial cap signals the starting point to the reader. *Timber & Garden*



1.45

The Key to Successful Therapy

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

BY PAUL G. QUINNETT

1.46

For example, if you and your mother have a disastrous relationship, one goal might be to earn on a telephone conversation with her without losing your temper. After you've done this three or four times, you'll know you've made progress.

Stage One: Setting Early Goals
Here's how to start deciding what you want your therapy to accomplish.

Stage Two: Setting Long-Term Goals
While agreeing on early, measurable goals is vital, often spend much of the time helping a client clarify longer-term goals for change that are really goals for life success, rewarding relationships, career exploration, a sense of purpose, and the ability to live one's life.

Long-Term Goals
The important next step while agreeing on early, measurable goals is vital, often spend much of the time helping a client clarify longer-term goals for change that are really goals for life success, rewarding relationships, career exploration, a sense of purpose, and the ability to live one's life.

1.46

century missionary to the Druidic Germans, reputedly wrote these words recommending the fir tree as a symbol of Christianity, and of its festival. "This little young child of the night, shall be your holy light. It is the wood of peace, for your houses full of the fir. It is the

1.47

The balsam fir, disliked by loggers for lumber as a Christmas tree because of its symmetrical spiral, its long-lasting greenery, and its spicy, resinous odor. All parts of the tree are fragrant; the sap, bark and the wood, and the blunt-tipped needles all release their inimitable aroma.

2

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
Janson, 1470

Fish not, with thi
Garamond, 1540

Fish not, with this
Caslon, 1740

2.01

Fish not, with this
Futura, 1927

Fish not, with this
Times, 1932

Fish not, with this
Optima, 1958

2.02

Wilt thou be
it is not yet

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

2.05



2.06

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

What's in a name? that which we call a r
10pt text

What's in a name? that which we call
11pt text

What's in a name? that which we c
12pt text

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

What's in a name? that w
18pt display

What's in a name? t
24pt display

What's in a n
36pt display

What's in
48pt display

What's i
60pt display

What's
72pt display

2.07



2.08

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-

nately 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/SMALL CAPS.

Character shape: Hard/soft; serif/sans 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 unself-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.

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 is 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. The display typography must then remain consistent throughout that one story.

Make headlines smaller and blacker than you 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

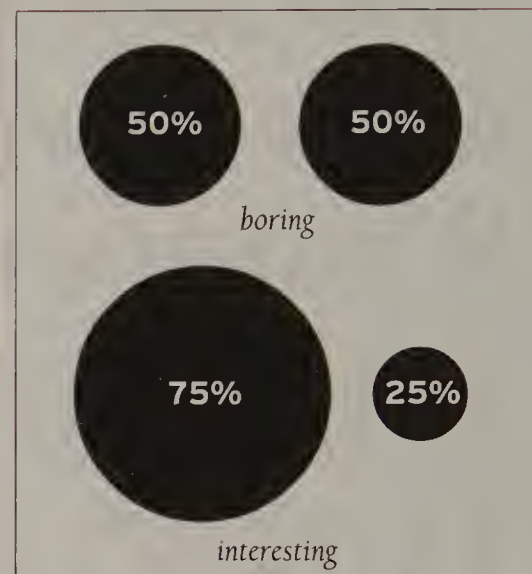
Tempt not a desperate
roman

Tempt not a desperate man
italic

Tempt not a despera
roman

Tempt not a despera
oblique

2.09



2.10



Monitoring lockbox performance

The new annual chapter in U.S. Treasury...
The new annual chapter in U.S. Treasury...
The new annual chapter in U.S. Treasury...

Some systems...
Some systems...
Some systems...

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2.11

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
frighted thou let'st fall from
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 unm-
ried, ere they
can behold an
bright Phoebu
in his strength
A malady mos
incident to the
maids. Bold as
oxlips and the
crown imperia

2.15

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

As a follow-up to last month's bank ratings, we have selected several key cash management services to show how the 1700 treasury managers interviewed in the 1987 Phoenix-Fitch Corporate Interest Rate Survey felt about the quality of the bank services they received.

Twenty banks are represented in the rankings shown. However, all the banks did not receive a minimum rating in all five of the services shown. (A minimum rating was selection

Figure 1

Rank	Bank	Avg. Rating
1	Fst. Wachovia*	4.34
2	Norwest	4.32
3	Mellon*	4.28
4	Nat'l Bk. Detroit	4.26
5	Citibank*	4.22
6	Com'l Bk.*	4.20

by 25 or more respondents.) The top ten banks that qualified for ratings in each service are shown in Figure 1. Seven of these ten banks made the top ten in total mentions as first, second or third most important cash management banks. Thus, their inclusion on this list should not come as a great surprise. Interestingly, one bank - First Chicago - made the top ten list without making any one of the individual lists. Its average rating was consistently high, but not high enough to make the top positions in any one service.

To probe deeper into the ratings, we selected five basic treasury services.

- * Controlled disbursement
- * Domestic wire transfers
- * Information reporting
- * ACH services

These five should provide a good set of service from which to investigate the banks. Either nine or ten banks are listed for each service although, in most cases, there are only three "places." That is, there are only three distinct ratings for each service.

2.16

COMPUTERS

MAKE WAY FOR THE SALESMAN'S NEW FRIEND

Our latest survey provides the first hard numbers on how laptops are being taken up by cutting-edge 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 president marketing of the Hutch



depend on laptop use, the report adds.

Laptops are the PC market's hottest segment. Computer dealers hiked their orders for laptops a blistering 500% in the first nine months of 1987, monthly *National*

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

2.17



2.18

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 2½-pica margin.

The Treasury Pro

2.17

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 *MENTOR* is printed in a 40 percent screen tint, making its verticality more subtle. *Public Pedagogy*

2.19
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*

Story by Katherine Reynolds

A pioneer in the evolution of skiing, Stein Eriksen continues to make his mark on the sport.

STEIN AT SIXTY

Most Park City residents and more than a few visitors can recall exactly where they first saw Stein Eriksen on ski. The description generally goes like this: "It was right on this hill going over that bump near the top. I looked down and saw the most majestic, graceful skier—like nothing I'd even seen before. I knew it had to be Stein Eriksen."

To do like Stein is a phrase that has become a watchword for perfection. To be like Stein would be so bad either.

Stein Eriksen enjoys an enviable life as athlete, entrepreneur and family man—sking at Deer Valley nearly every day of the winter and fly fishing in Montana throughout the summer. The pattern is interrupted every so often for trips to Europe and other mountain communities throughout the United States.

LLOD STAR 75

2.19

EQUIP EQUIP EQUIP EQUIPMENT PROFILE

1234

PARA LOUD
Manufacturer: System Ty
Model: 1000
Drivers: 8
Frequency: 10-20 kHz
Sensitivity: 100 mV
Crossover: 10 kHz
Impedance: 16 ohms
Recommender: JBL
Dimensions: 11 x 11 x 11
Weight: 25 lb
Price: \$499
Company: System Ty, Inc., 1000 Park St., New York, NY 10018

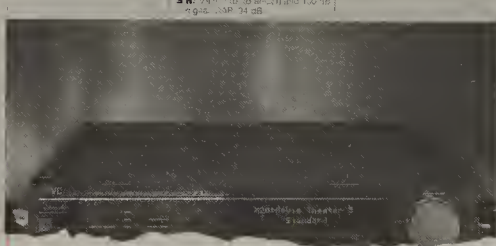
SOUND PRO-PC AMPLIF

CAMB SOUN ENSEI LOUD

JVC XP-A1010 DIGITAL ACOUSTICS PROCESSOR

Manufacturer's Specifications:
Digital Inputs: 500 Hz to 10 kHz
Gain: 10 dB, 20 dB, 30 dB, 40 dB, 50 dB, 60 dB, 70 dB, 80 dB, 90 dB, 100 dB
Frequency Response: 20 Hz to 20 kHz
Analog Inputs: 100 mV and 100V
Digital Outputs: 100 mV and 100V
Analog Outputs: 100 mV and 100V
Input Sensitivity: 100 mV
Maximum Output: 100 mV
THD: 0.01% at 100 mV
Frequency Response: 20 Hz to 20 kHz
Gain: 10 dB, 20 dB, 30 dB, 40 dB, 50 dB, 60 dB, 70 dB, 80 dB, 90 dB, 100 dB
S/N: 100 dB, 120 dB, 130 dB, 140 dB, 150 dB, 160 dB, 170 dB, 180 dB, 190 dB, 200 dB

D.A. Converter: 100 mV, 100V
A.D. Converter: 100 mV, 100V
Sound-Field Patterns: 100 mV, 100V
Power Requirements: 100 mV, 100V
Dimensions: 10 x 10 x 10
Weight: 10 lb
Price: \$100
Company Address: 100 Park St., New York, NY 10018



2.20

The true individuality of a home is achieved through a sign.

A REFLECTION OF TARA

by Nancy S. Hancock

He wanted self-evoking surroundings, evoking peaceful times of harmony with his room in a corner. The look and feel had to be genuine, not contrived. And so the objective was to transform a second-floor limestone apartment into a reflection of Tara.

Bruce Bierman, of Bruce Bierman Design, Inc., set out to delicately manage the challenge. "So many people are afraid of getting it a residential design," Bruce admits. "So we looked to designers in a way that was a little different—that adds a little interest."

"A lot of it depends on the space. Some are like very small ones. The fact is that the house is a very nice house. The first floor was a parking lot for the third floor where the servants were and this was the second floor, where the bedrooms were."

This space consists of a large room and dining room area, a kitchen, a bathroom, a dressing room, and a bedroom. The kitchen area was created with both convenience and character in mind. Below, room with a view. Below the hall, as seen from the living/dining area. Right: The living room displays style and comfort.



2.21

THE
SUBTLE SECRETS
OF MY
HAWAII

A land of astounding beauty and spirit. But don't forget: Eden is a four-letter word!

BY ASK BASER PHOTOGRAPHY BY JOSH MITCHELL

the naturalism. The place where Queen's Surf Restaurant used to be. That photograph encapsulates years of my history. I live right by Kapiolani Park. Look up two sons swimming at the Diamond Beach almost every day, read and write in those trade winds, watched the Hula Cafe glide past the

2.22

DEALING WITH THE JOKER

"Wait'll they get a load of me!"

Thirty-five years after a 17-year-old New Jersey high school dropout arrived in Hollywood; twenty years after he turned moviegoers' heads with a bit part in a motorcycle saga of two dope dealers; thirteen years after winning his first Oscar for playing a misfit in an insane asylum,

Jack Nicholson is it.
Call him Smilin' Jack or Happy Jack. He is the Jack of Hearts ('I know I'm sexy to some people'); and now, with the bonanza BATMAN, he is the Jack of Diamonds (his estimated take from box office and merchandising: \$50 million).

2.24

STRATEGIES

USERS GROUPS

NETWORKING FOR POWER

Manager's group, who have been accused of being as personal as managers, are already maintaining their reputations for objectivity. As a matter of fact, however, respondents in the study of the two groups are in agreement that factors such as manager and profit are not as effective as information from business, industry, working capital and other sources in determining the management of a company's investment.

Managers and professionals are discovering a reservoir of expertise at users' group meetings.

It's like group therapy.

BY RUSS LOCKWOOD

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*

2.24

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*

2.25
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 full-color 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*

NOTES

Getting Out the Word

With this issue, we renew 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 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 plan to send

keeps you informed about Alma Mater.

THE PEOPLE WHO BRING YOU COLUMBIA

Thanks to the people who keep our alumni records tidy we have 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).

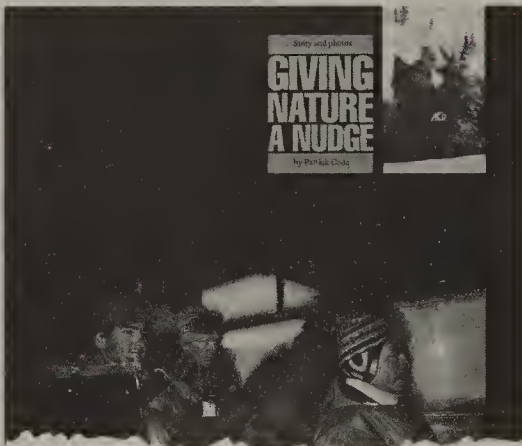
Also new to our masthead, though again not to our operation, is Bill Oliver, listed among the members of our advisory committee. Many of you know Bill from his long service to the

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 several redesigns as well as some technological transitions, most recently the switch to computer publishing.

THE BEST JOB IN THE WORLD

I've been with *Columbia* since 1979, loving a job that has taken me on a 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, saves me a job in the world.

2.25



2.26

4erry (Bergen) checks the UPC codes on roll pulp

MAKING A STATEMENT

THE ACQUISITION OF BP&P

A GOOD FIT, A NATURAL FIT

These are the words being used to describe Brunswick's purchase of 66% of Brunswick Pulp & Paper Co. (BP&P) from The Mead Corp. and Scott Paper Co. Our first major pulp and paper acquisition since 1984, the purchase of one of the world's largest bleached pulp and paperboard mills "makes a natural statement in the industry that we are serious when we say we intend to become a dominant force in the pulp and paper industry," says Pete Correll, senior vice president, pulp and printing paper.

Just why is BP&P such a good fit for Georgia-Pacific? "It provides us with bleached softwood kraft pulp, a product we didn't have. Its bleached board operation complements G-P's existing machine at Crowell. Its linerboards are running the best in the South and in close proximity to some of our facilities, and it's in a region where G-P is known," notes Correll.

"The fact that we are in Georgia and have a region-wide facility in Brunswick works to our advantage," he adds. "We aren't unknown." Another advantage is that G-P is familiar with BP&P's operations, which reported to Correll while he was at Mead Corp. Correll served as chairman of BP&P's board for several years before joining Georgia-Pacific, another two years "it's like going home again," he says, smiling.

Describing Brunswick as "a large world-scale pulp mill located in the south Georgia that fits well with our own business," Correll says it provides an opportunity in business to be good at—producing and selling market pulp and bleached board.

The acquisition is not only a good fit for Georgia-Pacific, but also one for BP&P. "For some time it was evident that we did not fit strategically with Scott and Mead but we would fit into Georgia-Pacific's focus," says Paul Marsden, who previously served as president of BP&P and has joined the company as general manager of G-P's Brunswick Division.

Marsden also mentions the "upper tiering" when speaking about what the acquisition means for BP&P. "It gives us the opportunity to compare our operation

with those of G-P and to adapt in general. However, being equal to the other mills," he says. "We'll have the opportunity to significantly impact G-P's market pulp and bleached board markets."

While the acquisition "does present opportunities significantly above those we've been able to offer," it also presents change, Marsden notes. "Becoming a part of Georgia-Pacific will require our operation in different areas," he says. "We'll be examining and changing policy procedures, which will affect most everyone. However, it also has the potential for increased career opportunities for many of our employees at this location."

THE MILL

Located on the Turtle River on the Atlantic Coast, the mill sits on a 1,540-acre site. It was built in 1957 by The Mead Corp. and Scott Paper Co., which had formed a partnership aimed at developing kraft pulp from Southern pine.

Almost none of the original part of the mill is still standing. Through the years, process modifications were made, new equipment was installed and the mill was expanded. During the past four years alone, Mead and Scott spent more than \$200 million on capital projects.

And in the near future, G-P will invest approximately \$75 million in a new recovery boiler, which will allow the mill to increase its potential capacity from 2,000 tons per day to 2,500 tons per day.

According to Marsden, the recovery boiler is "a very significant contribution to our future." Not only will it allow the recovery operation to meet new environmental standards, but just as importantly it will allow the mill to maximize its capabilities from both a tonnage and quality standpoint.

MARKET PULP AND LINERBOARD

The Brunswick mill produces approximately 1,500 tons per day of bleached softwood market pulp and 500 tons per day of bleached paperboard used to make products such as folding cartons, paper plates and cups. This divides G-P's bleached board capacity, making it among

2.27

2.32
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 residé in a column to the left of the wider text column. This formula makes a quick scan of headlines easy. *Budapest/America*

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*

armed+ dangerous

GRACE
unmerited assistance Compelling stories about grace from the life and death of Solomon of Visegrad p34

VISION
Imaginative picture Eastergorn excels at having a regional vision but falls short in actualizing its plans p38

UNION
joining into one King Matthias found himself needing to negotiate for what he once commanded p42

CONTACT
association and touch Crops and industry meet side by side at Dunajváros, making a potent mix p46

2.33

THE MID-LIFE YEARS

They separate youth from old age. They make mothers think how young are the bodies of their mothers, and how old are the bodies of their mothers. They separate the young from the old.

M

2.32

IT'S STILL THE THREE R's

Gaining entry into UC

BY MARK WHEELER

Keep the home videos, forget the chocolate chip cookies, and wear, don't mail, the hand-sewn clothing. These days, many anxious high school seniors, aware of the competition for entry into top-ranked universities, send such gimmicks to university admissions officers in a desperate, try-look-at-me attempt for attention. But they won't help, particularly with respect to UCLA and the University of California.

Entrance demands at the University of California, specifically its two most popular campuses, UCLA and Berkeley, have increased greatly in recent years for two main reasons—proving academic excellence (both are consistently ranked among the best public universities in the country), and the increasing expense of a college

ULAT

gas

fath. o) a

b) INF

ulus of flate d

with c) angles n

the independent va

of variation

functio n

$\sum_{i=1}^n X_i$

$(x-a)(x-b)$

A

S

T

R

R

R

2.34

2.38

Bigger and bolder headline type makes it self 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*

[illegible]

2.38

B O D Y

And

S O U L

INTERACT IN WAYS WE ARE ONLY
BEGINNING TO UNDERSTAND

AN EMBARRASSING INCIDENT OCCURRED WHILE I WAS
studying in my college dorm room. I yawned

I saw doctors less frequently in the years that fol-
lowed because I figured I'd be labeled a hypochondriac.

2.39

members
of the
Wedding

W



Members of the wedding party are seen in a black and white photograph.

2.40

2.44

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*

[illegible]

FLORIDA
Business
Southwest

100

COMPANIES

If you look to the business community as an indication of an area's vitality, the seventh annual collection of southwest Florida's Top 100 companies offers a positive outlook for the region's economic future.

These 100 companies generate over \$4.2 billion in revenue for southwest Florida, while providing over 27,000 jobs in a cross-section of profitable and service-related concerns. Their success not only benefits owners, managers, and workers, it aids the growth of attendant businesses which provide services to that firm, their em-

ployees and families, or to it. Added up, the economic impact of the Top 100 far exceeds mere revenues.

With the prospect of new companies growing into a position of prominence in the region, in combination with continuing efforts to attract new companies to take up residence here, we should be comfortable with our area's economic future. Comfortable, yes, but not complacent — one doesn't gain a lot of complacency, but a lot of competition and competitiveness.

Just ask any of the companies on this year's Top 100. □

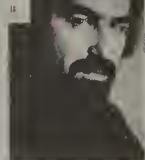
10. *Journal of the American Statistical Association*, 1997, 92, 1009-1014.

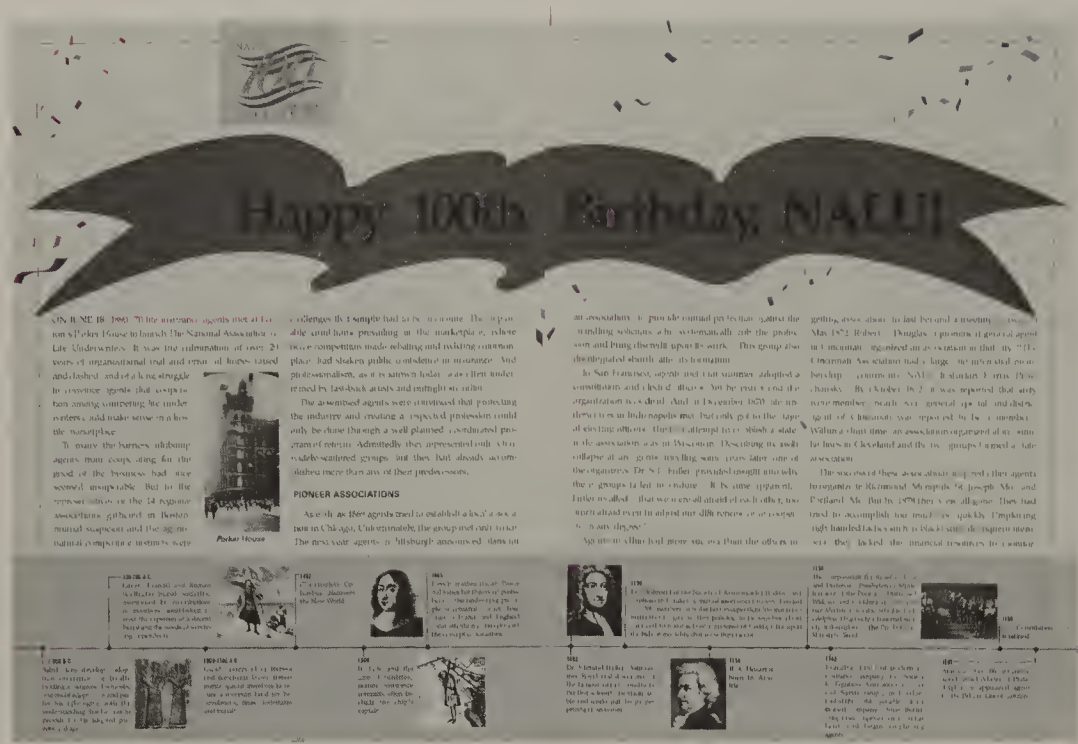
GRAND
STEEPLECHASE

Fort Worth's Van Cliburn competition is held only once every four years. Each time, the winners make it big.

[illegible]

first, a regular, steady stream of new, very readable pop psychology books. The first, *The Inner American*, by William D. Matthews, was published in 1964. It was the first of a series of books that would follow, each one a new volume in the "inner" series. The books were published by the same publisher, and each one was a new volume in the "inner" series. The books were published by the same publisher, and each one was a new volume in the "inner" series. The books were published by the same publisher, and each one was a new volume in the "inner" series.

[illegible][illegible]



2.47
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*

2.48
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 full-color illustration of the boxing glove. *Wigwag*

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



Norstar Bank, N.A., Hosts Western New York Shareholders. The event was held at the Quillco Convention Center. The man speaking at the podium was the President of Norstar Bank, N.A. The event was attended by many shareholders and was a success.

A Pen for Your Thoughts

Writing is a great way to express your thoughts and feelings. It can be a fun and creative activity. There are many different ways to write, and you can choose the one that works best for you. Writing can help you to organize your thoughts and to communicate your ideas. It can also be a great way to relax and to have fun.

2.47

THE FEATURE

*****A*****

Champion for Bismarck

by Bruce Jay Friedman

It was a beautiful day in the city of Bismarck, North Dakota. The sun was shining brightly, and the birds were singing. A group of people were gathered in the park, and they were all looking at a large, colorful banner that had been hung across the street. The banner read "Champion for Bismarck". The people were all smiling and looking at the banner with interest. They were all proud of their city and its champion.

2.49

2.51

2.52

2.50

3

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 im-

mediately after the photos are scanned. Generally, however, the headline/sub-head/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

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 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 beget a temperance that may give it so much smoothness. Oh, it offends me to the soul to hear a robustious periwig pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb shows and noise. I would have such a fellow whipped for o'erdoing Termagant. It out-herods Herod. Be not too tame either.

3.02

Floating subheads live beside the text...

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 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 beget a temperance that may give it so much smoothness. Oh, it offends me to the soul to hear a robustious periwig pated fellow tear a passion to

which requires dedicated white space

tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb shows and noise. I would have such a fellow whipped for o'er doing Termagant. It out-herods 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 acquire and beget a temperance that must to you, trippingly on the tongue. But if you mouth it, as many of you must passion, you must acquire and beget

3.03

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

3.04

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 HANGS HALF OUT

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

3.05

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

3.06

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

3.07

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.

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.

VW and Motorsports

Volkswagen's involvement in motorsports spawns product, personnel, and engineering development

When Paul Porsche designed the first Volkswagen, he created a car that would change the way people felt about the automobile. And it is a car that has never been forgotten. Paul Porsche, a German engineer, designed the first Volkswagen Beetle. The car was designed to be a people's car, a car that would be affordable to everyone. It was a car that would be a symbol of freedom and mobility. It was a car that would be a part of the American dream.

Today Volkswagen runs the gamut of cars, from the small, economical City to the large, powerful Passat. The company has a reputation for reliability and performance. It is a company that has been successful for over 50 years. It is a company that has a rich history in motorsports. It is a company that has a bright future.



When Paul Porsche designed the first Volkswagen, he created a car that would change the way people felt about the automobile. And it is a car that has never been forgotten. Paul Porsche, a German engineer, designed the first Volkswagen Beetle. The car was designed to be a people's car, a car that would be affordable to everyone. It was a car that would be a symbol of freedom and mobility. It was a car that would be a part of the American dream.

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Vintage Alumni

In ancient Greece, the god Dionysus was revered as an expert on wine. But even he might find the technical expertise required to produce wine today beyond his powers. As the Santa Cruz alumni featured in this story have discovered, in 1989 there's a lot more to making wine than rolling up your pants and stomping grapes.

By Susan Cheller



Edo and Vincent, two of the Santa Cruz alumni featured in this story, are shown here in their vineyard.

most people believe the wine industry has been established for centuries. But in fact, the industry is still in its infancy. It is a young industry that is still growing and changing. It is an industry that is still finding its way. It is an industry that is still full of potential.

Today, the wine industry is a multi-billion dollar industry. It is an industry that is still growing and changing. It is an industry that is still finding its way. It is an industry that is still full of potential.

When you make wine, you make a statement. You make a statement about the quality of the grapes. You make a statement about the quality of the soil. You make a statement about the quality of the weather. You make a statement about the quality of the people who are making the wine.

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3.11

3.12

NEW ENGLAND MONTHLY

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

IT'S A BIG, GRAY, WEATHER-BEATEN house that you can't help but call rambling, set high on a hill in one of Boston's toughest neighborhoods. When it was last offered for sale three years ago, the house's cedar shingles had gone unpainted for half a century. The garage was filled with trash, rusted tools, and an old wooden icebox. The nearest commercial street featured almost as many vacant lots as stores. Around Mount Bowdoin — the hill that 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 buy it. There was nowhere else in Boston that an airport 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 live in a mansion on top of a hill. "I'd never had a patch of grass," says Gerard Hurley.

Most of the old Victorian mansions around 7 Bowdoin 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 abandoned park and the shadows of old paths. Burglaries were frequent. One week after moving in, Hurley and DuPont were robbed. "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 ENGLAND MONTHLY • 31

Subheads external to text: decks

3.11

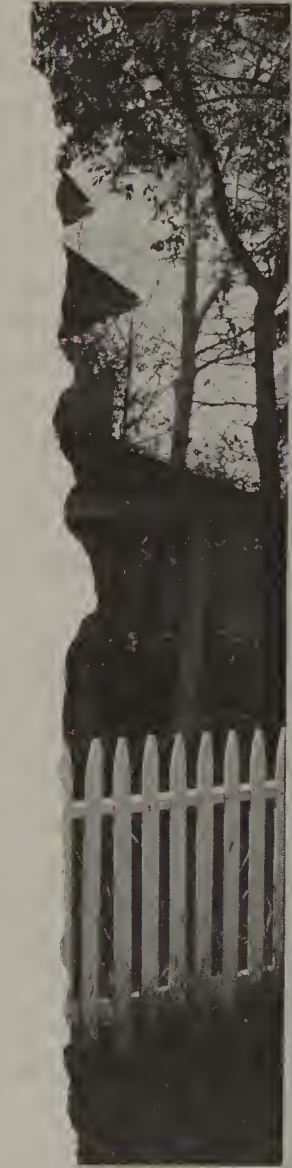
A typically structured — though particularly handsome — deck appears immediately below the headline. Its purpose is to clarify the meaning of the head in such a way that the reader is compelled to begin reading the text. Volkswagen World

3.12

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

3.13

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



3.13

3.14

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).



3.14

Outside

TOO MANY ALASKANS HAVE BEEN SPOILED BY OIL MONEY AND THEIR OWN MYTHS. THEY'VE TAKEN THEIR STATE DIVIDEND CHECKS, LIVED OFF THE FAT OF THE LAND, AND LET THE OIL COMPANIES GET AWAY WITH MURDER. NOW THEY'RE GETTING PAID OFF BY EXXON, FEELING USED, AND REFUSING TO TAKE ANY OF THE BLAME.

ISN'T IT TIME THEY GREW UP?

SHAME ON ALASKA

BY CHIP BROWN

Would that history had reminded us to teach Alaska, or that Alaska had the sense to learn. In Valdez the population had tripled, and every seamen knew, *no ifs, ands, or buts*, and self-preservation was at stake. In April 1989, Texas was out mucking and in 36 hours an hour. The clerk at the Wiswemark looked back when I asked why she was stuck behind a desk, saying "We're here," when she should be hand-spraying rocks for crab bones. "I'm not a fish," she yelled. Crabs was up; the main drag was lined with tents (remember the dead snuff?), and salt in the atmosphere oil was retelling for \$2.50 on select tires!

3.15



3.16

PEOPLE CAN MAKE UP
THEIR OWN MINDS

BY STEPHEN GRECO

"I'm very philosophical about these things. Every time you challenge the or-
thodoxy, you're bound to be attacked." ■ Arianna Stassinopoulos Huffington
is missing over critical reaction to "Pissarro: Creator and Destroyer." Although
it vaulted to the best-seller list soon after being published this summer, a chorus
of critics and art historians dismissed the book-length biography as "bun-
ding reading." Time art critic Robert Hughes damned the book as "mere fluff"
—a tag of a book, while rival Picasso biographer John Richardson found it "as
dramatized as it is misreported." ■ The artist described in Huffington's 258 pages
is a more fearful, self-ambivalent and generally lessor man than the
Primitivist Picasso many accept as the greatest artist of the 20th century. The
author says she looked behind the ego and found a monster. ■ It's a
Saturday morning in Huffington's spacious, light-filled office at her Manhattan
estate. Although she has been living earlier in the day with husband Michael
Huffington, the Texas oil heir she married two years ago, she is amorably
coiled and neatly turned out in a wide blouse and slacks. Her house is grand,
though still a bit empty because the couple has only recently moved in. In the
office, shelves display a wealth of books, files, art objects and memorabilia. The
sound of a splashing fountain beats through an open window. ■ From this
tranquil refuge, it's hard to imagine the angry debate that "Pissarro" has stirred—
especially considering that many people have Huffington love the social pages
rather than book reviews. During the early '90s, after arriving from London and
aligning herself with the New York generalist, the Greek-born beauty was the
star of everyone's A-list. Before her marriage, the author dated such
expats as former California Gov. Jerry Brown and publisher Mort Zuckerman.
Huffington may have been a Cambridge-educated intellectual, but the press painted
her as a wastrel, a portrait which may have been detrimental to her book's
reception. ■ "I'm sure there's a kernel of that," she sighs. "Bob Hughes
(of Time) spent time in his review describing my teeth and telling the price of
my wedding dress. Yet I feel that everything I've done in my life has brought me
to where I am. My very social life a few years ago was a stage in my life. I
loved that stage, but it was a stage. My life now is very different. I don't
know how many times in the last two years that I've gone out to anything that
was written about in the social pages. That is not deceased, because
somebody in front of a word processor

OUTRAGED BY THE

3.18

THE JURY IS
STILLOUT

Federal Judge Willis Ritterspent much of his life surrounded by controversy. Ten years after his death he still has both admirers and detractors. Story by Raye Ringholz



Deposition taken regarding the Ryan trial.

3.17

Shakespeare's
Man In Town

G

BY MICHAEL DREXLER

FROM FREEDMAN, artistic director of the Great Lakes Theater Festival and one of the few directors in the world who can make a Shakespearean production run like a baller is legendary among theater people for a man of "Old World manners." A class guy, they say. A fascinating, erudite, casual conversationalist—

that's Freedman. The only man in the world who can run a badly made egg salad sandwich with the finesse of Gary Cohn reading a Patsy Cline. But here he is, flat on his back on a dirty floor in a musty basement side room of the old YMCA building at 284 and Prosper, demonstrating for an actors how to wiggle a dog, a resistant knee.

She and another actor repeat the scene—a small, important detail in Freedman's long-planned production of *Coriolanus*'s class. Sings!

Freedman, a man of Gotha-like poise and elegance, goes up in *Coriolanus*, a working-class small Ohio town with a long history of suspicion when it comes to anti-rapists—people with grand and colorful languages. Kind

Selling the classes is no cinch, even for as an accomplished a director as Gerald Freedman.

3.19

3.17

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*

3.20

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*

Everybody knows about the Smithsonian Institution, national galleries, and landmark monuments in Washington, D.C., but part as soon away is a city brimming with its own pride, tradition, and entertainment. Baltimore, Maryland, offers something for everyone—a completely unacknowledged but veridical attribute.

The city is a "making place," says railroad historian John Marley, "yet it offers a balance of attractions." Those offerings clearly represent the intrinsic characteristics of Baltimore's population—and include ethnic festivals, important museums and galleries, the United States' most technically advanced aquarium, the historic Orioles baseball team, and historic sites such as Fort McHenry.

Baltimore, moreover, is the birthplace of the American railroad. "The Star Spangled Banner," and Babe

1914, U.S. troops expelled British forces only three weeks after they had burned the Capitol and White House. It was this battle that inspired Francis Scott Key to write the poem that became the national anthem. In the harbor below is the U.S. Frigate Constitution, the first commissioned ship of the U.S. Navy. It was launched from nearby Fells Point in 1797 and served until 1947.

If you like boats, the Baltimore Maritime Museum is steeped away. It has the submarine that sank the last ship at World War II, as well as a floating lighthouse. Boats are open for exploration. You may catch the *Pride of Baltimore II* in port. The rebuilt vessel is a recreation of the famous *Baltimore Clipper*, one of the fastest ships in the late 18th century. The *Pride* is the city's ambassador and has visited over 125 ports worldwide.

A variety of boat tours and harbor cruises are available; your choices include a luxury yacht, tall ship, schooner, skipjack (a sailing vessel unique to the Chesapeake), or electric paddle boat.

Nearby is the National Aquarium. Its distinctive architectural style is only part of its allure. You can see more than 5,000 creatures as you pass through a tropical rain forest and wind your way down a walkway that is surrounded by a large Atlantic coral reef and an open ocean tank with sharks and large game fish. Exhibits trace the water cycle from mountain ponds to saltwater environments, and there is also a children's teaching pool with horseshoe crabs, starfish, and other residents. You can watch volunteer scuba divers feed the fish in the 335,000-gallon Atlantic reef tank. (Not surprisingly, about 300 divers are on the waiting list.) And if this isn't enough, a new pavilion for whale and dolphin presentations will open this spring.

Just across the Inner Harbor is the Maryland Science Center, which features hands-on learning experiences for little (and big) kids, films, and exhibits, as well as the Devo Planetarium and an IMAX Theatre with a five-story movie screen. Nearby is

Just an hour away from the Nation's Capital is a city bursting with its own pride, tradition, and entertainment.

THE BOUNTY OF BALTIMORE

By Patricia O'Donoghue

Ruth. It was home to H.L. Mencken, Edgar Allan Poe, and Ambrose Bierce, as well as Charles Carroll, a signer of the Declaration of Independence, and Mother Elizabeth Seton, the first American-born canonized saint of the Roman Catholic Church.

These days, as in the past, one ingredient that makes a place special is the people. Baltimoreans are friendly and outgoing, and their cordiality is marked by a refreshing lack of pretension. Residents take pride in their city, and many of the guides at the city's attractions are volunteers. One guide, unasked, offered the local paper the first day after last fall's market plunge to check the Nélat average for a group of Japanese businessmen.

Another time he recounted to Polish tourists the story of their ancestors' attempt to capture the city in 1814. The Inner Harbor makes a good starting point for a tour. The five-story World Trade Center has a 23rd-floor observation level from which to get your bearings. From there you can see historic star-shaped Fort McHenry, where in September of

Photograph by Craig Peter Photography

JANUARY 1990 101

3.20

After the Bite

THIS WAS NO MORE than a minor annoyance on an otherwise perfect July afternoon. John Hannon and his pregnant wife were leaning against a backyard pool in Hixbridge, Massachusetts, chatting with college friends about the wedding they'd gathered to celebrate. Looking down at his thigh, Hannon noticed the tiny ticks, a peculiar red splinter on his skin, and quickly plucked it off and threw it away.

After the wedding, Hannon returned with his wife to their home outside Buffalo, New York, to realize the concerns of a young family more readily.

Lyme disease has now been spread by ticks to 43 states, and misread by doctors every inch of the way.

ing the disease, settling into his new position as a Dartmouth general internist, and working the morning shift of his second child.

The first sign of trouble came when enough in late September, Hannon suffered a nagging pain in his jaw. It then got worse on a Thursday as usual his salivary gland was irritated. An ear, nose, and throat specialist, concerned, sent him with a low dose of antibiotics. Hannon expected a quick recovery. Instead, over the weekend, he developed an excruciating headache.

Hannon had never had headaches before. Now he awoke dreaming someone had smashed his left temple with a hammer. On Monday he went back to the specialist, who prescribed penicillin. The doctor's help. The swelling in his jaw

BY ANTHONY SCHMITZ

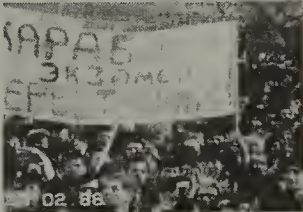


3.21

Spreading Nationalist Turmoil Challenges Power of Glasnost

SUMMARY: Protests by thousands of Armenians, shocking for the Soviet Union, are only the latest example of a growing problem for Soviet leaders. Rival ethnic and national groups are becoming bolder and more outspoken in their demands. In easing political and ideological restrictions, Soviet authorities may have opened Pandora's box.

It began as a personal dispute between two Soviet republics—Armenia and Azerbaijan—and then grew into the largest blood-patch protest in Soviet history. In late February, large crowds of Armenians—estimated to range from 100,000 to 1 million at one point—rallied in the capital of the Armenian S.S.R., to demand that their republic be allowed to annex Nagorno-Karabakh, a tiny, mountainous region in the Caucasus mountains that is 95 percent Armenian. The area was once part of Armenia, which is largely Christian, but was made an autonomous region of the predominantly Shia Muslim Azerbaijan S.S.R. in 1923 in part to appease the Azeris.

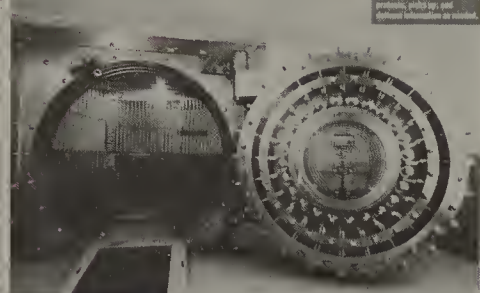


Armenian march in Yerevan may be the largest public protest in Soviet history.

On Feb. 21 the Soviet Government Party Central Committee called on the city's Armenian and Azeri leaders to end violence and urged the 100,000 of them ethnic Armenians to begin the process of returning to the region.

3.22

A Mine of Information



Some of the world's largest
mines are located in the
United States. The image
shows a large mine
entrance, with a large
mine cart visible inside.

The image shows a large mine entrance, with a large mine cart visible inside. The image is a black and white photograph of a mine entrance, with a large mine cart visible inside.

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3.29



3.30



BY JON BOWERMASTER

Photography by Robb Koubick

IS THERE A BETTER JOB IN THE WORLD than sitting atop a lifeguard's chair on a summer day, basking in the sun and generally goofing off before adulthood starts? A toot from your whistle stops wayward swimmers and gives pause to the opposite sex. Spring from the tower when duty calls, and all eyes are on you.

And the job comes with such great tools: pith helmet, bullhorn, sunglasses, tanning oil, swimsuit. No choking neckties, no high heels. No clogged freeways or shadowy

Banner dry: Karl Mahmsheimer (left) loosens up before his shift at Sherwood Island State Park.



3.31

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*

WHAT'S AHEAD

WILL THIS DERAIL THE CUSTODIAL-CARE LOCOMOTIVE?

Advocates of custodial care for the elderly have long argued that at-home care would be billions of dollars cheaper than nursing-home care. Now a 10-year study has challenged that notion. Researchers found little evidence that expanding home-care benefits cuts nursing-home admissions enough to offset the added costs. The reason? Most of the elderly who use home-care services would have stayed out of nursing homes anyway. Though more services would improve the quality of life for custodial-care recipients, researchers say, there's little reason to expect big savings.

A CRACKDOWN ON DEDUCTIONS FOR ALIMONY PAYMENTS

The Internal Revenue Service has begun comparing the tax returns of divorced couples to determine if deductions for alimony payments are overused. When a discrepancy is found, the alimony payer will receive a notice of tax deficiency. If he doesn't pay, the additional tax the agency says he owes, his return will be audited and he'll have to produce a copy of the document on which the payments are based. To begin with, the IRS will concentrate on

THE PPO STAR IS STILL RISING

Preferred provider organizations are growing at a rate of 34% a year, according to a recent report. There were 620 PPOs in operation at the end of October, up from 462 just a year earlier. Texas, with 13 new plans, recorded the most dramatic growth.

Where PPOs have found the most favor (number of plans)

3.32

By John P. Deane

INVESTING

Country Funds

Most funds that speculate in stocks of a particular country offer access to many small markets—and they're not as risky as they used to be.

WHEN IT COMES TO INVESTING, THERE ARE two basic approaches. You can do it yourself or have a professional make the decision on your behalf. Long and the concept of a mutual fund was born as a way of providing both the discipline and professional management for investors with limited funds to invest. A mutual fund in its simplest form is a pooling of money from a group of investors. The combined assets are invested as they belong to one person.

When a group of investors participate in a mutual fund, there is one problem that always comes up.

How do you get your money back if you need it, or simply change your mind? In the heavily regulated environment of the United States, two answers have been developed. The most common is called an open-end mutual fund. This type of fund is constantly buying and selling its own shares.

The transactions are always done at the current unit asset value of the fund.

The problem with open-end funds is that too many shareholders may decide to cash in their shares at the same time. A mass exit from a fund forces the manager to sell assets regardless of market conditions.

After the stock market crash of 1987, there was a rash exit of stock-oriented mutual funds. The consequent forced selling of stocks caused significant price declines, just as the day of the crash.

There is another type of fund that eliminates the unpleasant manager the risk of mass selling at depressed prices. It's called a closed-end fund.

This type of fund sells shares, just like any other corporation, to raise its capital for investment. Once the public offering is completed, the fund no longer is involved in the buying or selling of its shares. If a shareholder wants to sell a share, he must be found on the open market. Many closed-end funds are listed on the major stock exchanges in a similar fashion to a buyer or seller of shares.

Over the past decade, mutual funds have opened and closed-end, have been formed for a wide variety of purposes. In the mid-1980s, particularly 1986 and 1987, it became popular to form funds for the purpose of investing in stocks in a particular country. These funds are often referred to as "single country funds," or "closed-end country funds." The fund operators close closed-end funds to the public for several reasons, one being that many investors have relatively small stock holdings.

It can take time to buy or sell several million of dollars worth of stocks in a small market. By creating closed-end funds, the managers reduced the problems arising when

shareholders wish to cash in on a market and force immediate selling of foreign prices.

Closed-end funds present a different problem for their shareholders. When too many decide to sell at the same time, the market price of the fund's shares falls below net asset value. Closed-end funds protect the manager and the market from forced selling but do not protect the shareholders from the consequences of irrational market conditions.

The story of the United Kingdom Fund is fairly typical. On June 8, 1987, 400 million shares were sold at \$2.50 to the public. The fund's purpose is to seek long-term capital gains through investment in British stocks. The first event after the public offering was the payment of all the costs associated with

the fund's operation. The fund's first year of operation was a success. The fund's net asset value rose to \$3.10 by the end of the year.

How to Read Closed-End Country Fund Listings

Tables found in Barron's Monthly's Wall Street Journal and the Saturday New York Times

Shareholders wish to cash in on a market and force immediate selling of foreign prices.

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Chemical Processing

Quotables

"The 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.

"I 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, auto-discrimination, standards coordination, and cooperative efforts between users and suppliers.

"Disposal of plastics in 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 end-users 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."

3.34

You've heard about
shifting sequence ticks
by a number of clock pulses
to alter the "beat" of a piece
Here we discover how to
compute clock pulses to time,
and get a handy look-up
chart for use in the studio

The Feel Formula

BY DAVID W. EDWARDS

AFTER READING Michael Stewart's article "The Beat Factor" in the October 1974 *EM*, I became very interested in how I could apply his research to my sequencer.

One of the most important applications for his technique is in track-shifting drum and percussion parts. However, this requires knowing how to relate a quarter clock pulse to timing shifts. For example, if you shift a snare part back by one clock pulse, what is the net time change in milliseconds? The tempo of the sequence and the sequencer's clock resolution must be taken into account so I decided to develop a formula that would give me the number of milliseconds per clock pulse at any given tempo and for any given resolution.

The equation for calculating the time per pulse was derived in this manner:

$$x = \text{beats per minute} \div \text{beats per 60 seconds}$$
$$y = \text{pulses per quarter note}$$

Therefore:

$$1 \text{ pulse} = 106 \times 174 \div x \div y \text{ seconds}$$

which is equivalent to:

$$60,000 \div x \div y \times 174 \text{ milliseconds}$$

I then wrote a short computer program to create a reference chart that would allow me to compare the lengths of pulses with different sequencers as follows:

David Edwards is a computer-aided design manager and has written several *EM* feature articles. He is currently model in a software MIDI program for the Atari 27 and is published in 11 D magazines. He is also a MIDI consultant and MIDI percussionist.

90 Electronic Musician July 8, 1988

3.35

Young editor
who abandoned his
left-wing streaky in-
fant Le Figaro, one
of France's most
creaky daily news-
papers, is surprising
everyone with an
American-style ap-
proach to the news.



But when Franois Giesbert is a child in Paris, Franois Giesbert is a news hound. He is the son of a most influential news journalist, and he is not one of them.

There is a new trend to be seen in the world of the news: a new generation of young journalists is taking over the reins of the news. Franois Giesbert is one of them. He is a young man, a Frenchman, and he is a news hound. He is the son of a most influential news journalist, and he is not one of them.

There is a new trend to be seen in the world of the news: a new generation of young journalists is taking over the reins of the news. Franois Giesbert is one of them. He is a young man, a Frenchman, and he is a news hound. He is the son of a most influential news journalist, and he is not one of them.

3.36

ROUND AND WELL WORN

ABALONE CONCH PERWINKLE SCALLOP
NAUTILUS LIMPET WHELK OYSTER CLAM
SEASHELLS
GET THE NANTUCKET TREATMENT



SCONSET AND COSCATA MIGHT BE THE BEST SPOTS FOR FINDING SHELLS
Pana Lyons

Nantucket is much more than a spot of sand off the coast of Cape Cod. It is a year-round tapestry of environmental beauty, color, and personality. Almost any time with mudflats, hand-drawn and glass-bell, birds carpeted with myriad brilliant and bright, unusual and endangered birds swarming across the vast and quiet marsh, there are special qualities summer visitors have come to know and treasure. With autumn's arrival come ruby-red cranberries and creamy, pearl-white scallops, not only deepening the island's palette, but also representing two important off-season industries that help sustain the lives of those who make Nantucket their home.

As the dawn sun begins to cast a golden glow across the chilly harbor waters, Nantucket's commercial scallop fleet fans out to Tuckermuck Island, Nantucket Island, Nantucket and male and female the Nantucket Harbor in search of their morning catch. Commercial scalloping on Nantucket is a one-wild-goose industry. A year-round scallop 25,000 bushels of scallops will be harvested this year. Nantucket boasts extremely clean waters, mainly because of stringent local regulations governing the dumping of wastes. Although the pristine water conditions result in a harvest

3.37

3.35
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. *M*

3.37
This exuberant typography is a sample of contrast of depth and transparency and how it can make a spread come to life. The centered deck next to the text juxtaposes with the symmetrical design of the headline. *East Coast Magazine*

4

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 eye.

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 size-only 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

were love-sick with them. The oars were silver which to the tune of

The nature of bad news infects the teller

flutes kept stroke, and made the 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 tissue, o'er picturing that Venus where we had been astride

4.01

were love-sick with them. The oars were silver which to the tune of flutes kept stroke, and made the 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 tissue, o'er picturing that Venus where we had

The nature of bad news infects the teller

4.02

were love-sick with them. The oars were silver which to the tune of flutes kept stroke, and made the 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 tissue o'er picturing that Venus

4.03

were love-sick with them. The oars were silver which to the tune of flutes kept stroke,

✱ ✱ ✱

The nature of bad news infects the teller

✱ ✱

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

4.04

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 it w's before. Love spirit!

How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea, night 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 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 'tis not so sweet now as it w's before. Spirit of love! How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea, night 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 thy capacity receiveth as the sea, that night enters there.

What vald'ty and pitch so'er, but falls stealing and giving odor. Nomore 'tis not so sweet now as it w's before. Love spirit!

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'tis not so sweet now as it w's before. O spirit of great love!

Fresh art thou, that notwithstanding thy capacity receiveth as the sea, night enters there. Of what vald'ty and pitch so'er, but falls into abatement and low price, even in a minute.

Full of shapes is fancy that itme excess of it that surfeit, the appetite may sicken and so die.

That strain again! It had a idying fall. Came o'er my ear like the sweet sod that breathes upon a

bank of violets, stealing and giving odor. Nomore 'tis not so sweet now as it w's before. Spirit of love! How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea,

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 thy capacity receiveth as the sea, night enters there.

That vald'ty and pitch so ever, but falls a dying fall. Came o'er my ear like the sweet sod that the breathes upon a bank of violets, stealing and giving odor. No more 'tis not so sweet now as it w's before. Spirit of love! How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea, night enters there.

Shapes is fancy that time excess of it that surfeit, the appetite it may shapes is fancy that itme excess of it that surfeit, the appetite may sicken

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 it w's before. Love spirit!

How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea, night enters there. Of what vald'ty and pitch so'er, but falls into abatement and low price, even in a long-forgotten 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 'tis not so sweet now as it w's before. Spirit of love! How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea, night 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, notwithstanding thy capacity receiveth as the sea, that night enters the house.

What vald'ty and pitch so'er, but falls stealing and giving odor. No more 'tis not so sweet

now as it w's before. O spirit of great love!

Fresh art thou, that notwithstanding thy capacity receiveth as the sea, night enters there. Of what vald'ty and pitch so'er, but falls into abatement and low price, even a cockscomb.

Full of shapes is fancy that itme excess of it that surfeit, the appetite may sicken and so die.

That strain again! It had a idying fall. 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. Spirit of our love! How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea,

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 capacity receiveth as the sea, night descend.

That vald'ty and pitch so ever, but falls a dying fall. Came o'er my ear like the sweet sod that the breathes upon a bank of violets, stealing and giving odor. No more 'tis not so sweet now as it was before. Spirit of loving. How quick and fresh art thou, that notwithstanding thy own receiveth as the sea, the sweet sod that the breathes upon a bank of violets, stealing and giving

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4.05

The nature of bad news infects the teller

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 it w's before. Love spirit!

How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea, night 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 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 'tis not so sweet now as it w's before. Spirit of love! How quick and fresh art thou, that

notwithstanding thy capacity receiveth as the sea, night 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, notwithstanding thy capacity receiveth as the sea, that night enters there.

What vald'ty and pitch so'er, but falls stealing and giving odor. Nomore 'tis not so sweet now as it w's before. O spirit of great love!

Fresh art thou, that notwithstanding thy capacity receiveth as the sea, night enters there. Of what vald'ty and pitch so'er, but falls into abatement and low price, even in a minute.

Full of shapes is fancy that itme excess of it that surfeit, the appetite may sicken and so die.

That strain again! It had a idying fall. Came o'er my ear like the sweet sod that breathes upon a

bank of violets, stealing and giving odor. Nomore 'tis not so sweet now as it w's before. Spirit of love! How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea,

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 capacity receiveth as the sea, night enters.

Shapes is full of fancy that itme excess of it that surfeit, the appetite may sicken and so die.

That vald'ty and pitch so ever, but falls a dying fall. Came o'er my ear like the sweet sod that the breathes upon a bank of violets, stealing and giving odor. No more 'tis not so sweet now as it was before. Spirit of loving. How quick and fresh art thou, that notwithstanding thy own receiveth as the sea,

4.06

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 it w's before. Love spirit!

How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea, night 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 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 'tis not so sweet now as it w's before. Spirit of love! How quick and fresh art thou, that notwith-

standing thy capacity receiveth as the sea, night 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, notwithstanding thy capacity receiveth as the sea, that night enters there.

What vald'ty and pitch so'er, but falls stealing and giving odor. Nomore 'tis not so sweet now as it w's before. O spirit of great love!

Fresh art thou, that notwithstanding thy capacity receiveth as the sea, night enters there. Of what vald'ty and pitch so'er, but falls into abatement and low price, even a cockscomb.

Full of shapes is fancy that itme excess of it that surfeit, the appetite may sicken and so die.

That strain again! It had a idying fall. 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.

Spirit of our love! How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea,

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 capacity receiveth as the sea, night descend.

That vald'ty and pitch so ever, but falls a dying fall. Came o'er my ear like the sweet sod that the breathes upon a bank of violets, stealing and giving odor. No more 'tis not so sweet now as it was before. Spirit of loving.

How quick and full of shapes is fancy that itme excess of it that surfeit, the appetite may sicken and so die, and fresh art thou, that notwithstanding thy own receiveth as the sea,

4.08

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4.09

gold, purple the sails, and so perfumed that the winds were love-sick with them. The oars were silver which to the tune of flutes

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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

4.10

gold, purple the sails, and so perfumed that the winds were love-sick with them. The oars were silver which to the tune of flutes



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 tis-

4.11

using 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, eye-catching 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

4.07

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.

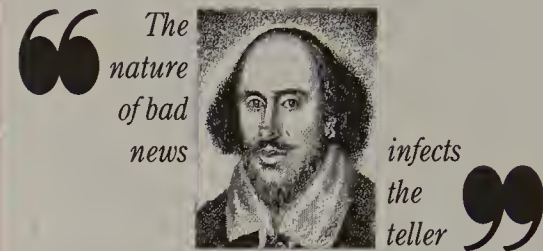
- Combining a distinctive breakout and headline treatment for each feature story clearly tells the reader which pages belong together (fig. 4.18). It gives a consistency that should be instantly recognizable, especially if the story must be interrupted by advertising pages.

- 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.

gold, purple the sails, and so perfumed that the winds were love-sick with them. The



oars were silver which to the tune of flutes kept stroke, and water which they beat to flow faster, as amorous of their strokes. For

4.12

gold, purple the sails, and so perfumed that the winds were love-sick with them. The



he nature of bad news infects the teller

oars were silver which to the tune of flutes kept stroke, and water which they beat to flow faster, as amorous of their strokes. For

4.13

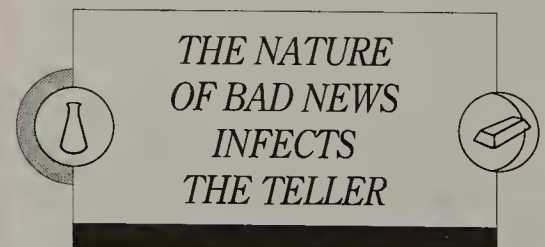
gold, purple the sails, and so perfumed that the winds were love-sick with them. The

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oars were silver which to the tune of flutes kept stroke, and water which they beat to flow faster, as amorous of their strokes. For

4.14

gold, purple the sails, and so perfumed that the winds were love-sick with them. The



oars were silver which to the tune of flutes kept stroke, and water which they beat to flow faster, as amorous of their strokes. For

4.15

music be it came o'er my ear odor. No
e food of like the sweet sod more 'tis
e, play on. sweet nc
re me ex- as it was t
ss of it that, fore. Oh s
r-feiting, of love! Ho
e appetite quick a
y sicken fresh art
nd so die. that notw
at strain that breathes upon standir
ain! It had a bank of violets, thy capa
ying fall. O, stealing and giving receiveth

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4.16

the winds were love- to the tune of flutes
sick with them. NO! kept stroke, and YES!

The nature of
bad news
infects
the teller

The oars were
silver which to the
tune of flutes kept
stroke, and made

The nature of
bad news
infects
the teller

made the water
which they beat to
flow faster, as amo-
rous of their strokes

4.17

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 it w's before. Love spirit!

How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea, n'ight 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 capacity receiveth as the sea, that night enters ity receiveth as the sea, giving odor.

'tis not so sweet it w's before. love! How quick and fresh art thou, notwithstanding thy capacity receiveth as the sea, n'ight 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

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so'er, but falls well into abatement and some low price, even a cockscomb.

Full of shapes is fancy that itme excess of it that surfeit, the appetite may sicken and so die.

That strain again! It had a idying fall. Came o'er my ear like the sweet sod that breathes upon a bank of violets, stealing and giving odor.

No mor 'tis not so sweet now as it w's before. Spirit of our love! How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea, that night enters ity receiveth as the sea, What valid'ty and pitch

The nature of bad news infects the teller

by H. M. Swift

Shameful 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 it w's before. Love spirit!

How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea, n'ight 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 'tis not so sweet now as it w's before. Spirit of love! How quick and fresh art thou, that notwithstanding thy capacity receiveth as the sea, n'ight 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 and fresh art thou, notwithstanding thy capacity receiveth as the sea, that night enters the house. What valid'ty and pitch so'er, but falls stealing nor a

4.18

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



Tere McLaughlin won the bottle of red pop and got a child out of Jamaica, only to lose custody of the boy to his father, her former husband.

ENTERTAINMENT WEEKLY 11

4.22

Fraser River sockeye run best in years

They had returned to spawn in the millions and they were beautiful.

This year's Fraser River sockeye salmon run was one of the largest in recent memory. Fraser River Panel members within the Pacific Salmon Commission are responsible for achieving Canadian sockeye and pink conservation and escapement goals (sufficient fish for spawning). They allocate the total allowable catch to Canada and U.S. fishermen. In addition, they are responsible for dovetailing in-season allocations on a run by run basis. They determine the catch limits for each of the commercial gear types: troll, seine or gillnet, and for the Indian food fisheries and recreational fisheries monitoring to ensure that pre-set domestic allocations are

being met. This year, the pre-season prediction for sockeye in the Fraser River was set at 13 million fish and of that, 9 million were predicted for the Horseshoe River – the backbone of the Fraser run. The first sockeye runs started in July with the early Stuart River run. Normally there are conservation difficulties for these sockeye and hardly enough for the Indian food fishery, but this year with the dominant cue in the sockeye's four year cycle. Over a million fish came in. Predictions were right on target, fishing was strong, and escapement goals were reached.

In the end, it proved to be late—as much as two to three weeks. The fish peaked in Juan de Fuca Strait in mid-August. Allocation and

were the sockeye heading for the Horseshoe River. They were expected to peak towards the end of July as they entered Juan de Fuca Strait. Six days later they should have been in the lower Fraser River. At first, the reports were not good. Trollers off the west coast of Vancouver Island and the net fisheries in downtown Strait both had very low catches. Was the run that much smaller than predicted? Or was it simply very late in the season?

In the end, it proved to be late—as much as two to three weeks. The fish peaked in Juan de Fuca Strait in mid-August. Allocation and

Chinook Conservation

Limited Edition Prints

As part of the 1999 chinook conservation program, limited edition prints and stories from the original Chinook guide by author Robert Todd, have been produced by the Pacific Salmon Foundation. Sales revenue generated will benefit habitat rehabilitation and salmon enhancement projects.



Orders can be placed with the Pacific Salmon Foundation, 110-285 West 1st Street, North Vancouver, B.C. V7N 1G6.

- Price:
- A) Signed dry (the actual print) \$295.00
 - B) Signed print and mount \$395.00
 - C) Signed print and mount \$495.00
 - D) Signed print and mount \$595.00
- Payment can be made with Visa, Mastercard, American Express, Discover, and all major credit cards. Check orders to the Pacific Salmon Foundation Order Department, December 30, 1999.

Photo: J. BURNES/PAPE

4.24

DESTINATIONS

Orlando's Evolution

By Jacquelyn Denall



Catch professional baseball action, a mile-long boardwalk, rides, and shows at Boardwalk and Beachfront.

Not too many years ago, a member of Orlando's elite was likely to elude a bank clerk or perhaps the question, "Where's that?" Agriculture and cattle were the primary industries, and the collection of taxes as the staple of the Florida peninsula were the backbone of others across the state. Small, friendly and smiling along toward the future at their own leisurely pace. Things have changed, however. The people are still friendly, but there are a lot more of them, and they're moving in a faster boat. The sales and marketing, statistical area known as Metropolitan Orlando is made up of Orange, Seminole and Alachua counties and covers a sprawling 2,600 square miles.

The population has topped 1 million, and an estimated 40,000 people move into the area each year—drawn by a lively, diversified economy, a high quality of life, and an enviable climate. Orlando's most visible industry is tourism, which has combined with a thriving convention-and-meeting trade to earn the city a stable position as one of the most popular vacation destinations in the world. The most attraction is the Walt Disney World Resort, which includes the Magic Kingdom, Epcot Center, Disney MGM Studios, hotels, shopping restaurants, and recreation—all on the Disney property. Disney's latest addition is the Waters of Life pavilion at Epcot Center, which features a "Tide Wars," a twisting, plunging thrill ride through the human body; an entertaining peek inside the active brain of a 13-year-old; and a live-action show of the development and birth of a baby. Another new attraction to the area is the Universal's Islands of Adventure, scheduled to open in May 1999. Orlando visitors can also enjoy beachfront, the world's largest marine park; Boardwalk and Beachfront, with rides and shows connected by a mile-long boardwalk; as well as water parks, museums, shows, dining, and more. However, other industries have taken their place along with tourism to create a strong, recession-resistant economy. "We aren't a one-act economy," says Ron Thibodeaux, senior

People are still friendly in this Florida city, but they're moving to a faster beat.

4.23

4.28

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

4.29

These breakouts run across the tops of five consecutive spreads of a twelve-page story, defining its look and feel. *EMORY* *COOK* 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 fixé d'avance.

La méthode de comptabilisation généralement acceptée pour les emprunts de lingots d'or est la suivante : l'emprunteur comptabilise son obligation selon le montant en dollars qu'il obtient de la vente de l'or emprunté. Il n'est pas nécessaire qu'une livraison d'or et une vente aient effectivement lieu : 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 même si l'or emprunté est détenu un certain temps par l'entreprise avant d'être vendu, ou s'il fait l'objet d'un contrat de vente à terme. Dans les deux 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 immédiatement au comptant. Le gain ou la perte résultant de l'écart entre la valeur marchande à la date de l'emprunt et le prix finalement 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 doivent 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 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 caractéristiques communes avec les contrats de vente à terme d'or (et les contrats de vente en général), ils visent principalement 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 groupe de travail sur les problèmes nouveaux du Financial Accounting Standards Board, il convient de considérer ces instruments comme *emprunts* (voir *page 88*).

L*Il peut être difficile d'établir un lien entre les quantités d'or produites et le remboursement de l'emprunt*

produit résultant de la vente d'une quantité d'or, égale à la quantité empruntée, au prix par once qui est implicite dans la valeur initiale de l'emprunt.

Il 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 empruntées feraient face 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 pertes sur emprunts de lingots d'or comme des coûts financiers devant être imputés à l'exercice

fil du temps, on selon méthode d'établissement

4.28

Emory Cook

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



Through . . . devotion to second nature, he has become a kind of senior model of life itself, one writer everlastingly cited in *Musical America*. Another, in *The New Yorker*, devoted two installments to a profile of this "turbid, quibbly" man with his "almost unshakable serene" by nature.

Book clubs has earned the respect of the media and other media managers afford him, that while the stereotypes that surround are largely intact, he in fact denies the validity of many, including the one about the mediocre Potomac River Railroad. Although Book's life suggests that he may have come close to a prophet's fiery demise while residing on Mount Washington.

Viewed in the context of his time, this media prophet is equally unimposed. After all, the 30s were hardly days for A-B, an industry just entering adulthood. Its founders, respected in an official of sorts, and the most excellent players in the commercial of the effects may well have been Book himself.

Henry Goldthorp Cook was born in Albany, N.Y. on January 27, 1913. "Earlier happened to be Solomon's attorney (of interest), his curriculum of the stars will show whether it was his interest."

In 1932, after four years at Phillips Exeter Academy and one at MIT, Cook enlisted in the Army Air Corps. He was discharged two years later and matriculated at Cornell, where in 1938 he earned an E.E. degree. After with New York University and Cornell, he was a graduate of the University of California, where in 1945 he received a Ph.D. in physics. He then spent 1942 to 1945, Cook worked with the Navy as a civilian member of Western Electric's Eldest Engineering Force. For this, the Navy awarded him a commission in the Army along with the rank of major. He then spent 1945 to 1947 in the Army as a civilian member of the Army Air Corps, where he was promoted to the rank of major.

At the close of 1945, Koch left Weimar Electric and started Cook Laboratories in his basement. A few months later, he was offering several examples of a foul-smelling ether of his own design. In 1949 with the help

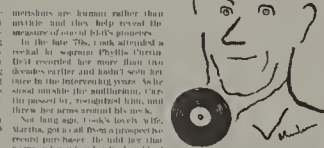
thrusting of his radio shows in the wake, which resulted in employment for a number of years in radio and studios for recording. He also worked as a production manager for the station. In January, 2010, Reynolds was assigned to design and install recording equipment. This led to a corresponding contract which lasted several years and helped subsidize Jack's other activities, one of which was the manufacture of toy records. When Jack hung up a sign at his 1949 Amstar exhibit, stating that one of these records contained a 20 cent cash bonus, his display became a frequent draw for attendees.

The annual Audio Fairs, held at Manhattan's Hotel New Yorker, were a gathering place for the electronics industry as well as audio hobbyists and others curious about the new phenomenon called hi-fi. At these events, look often teamed up with speaker maker Rudy Bock. His records—a hit instrumental stereo program was riot as early as 1952—and Bock's loudspeakers proved an irresistible combination. "An effort in the hi-fi field multiplied along with the hi-fi market," Bock says.

At least part of *Cum's* selectivity can be attributed to the showmanship he displayed in these expeditions. One year, he indicated a parcel in his exhibit, with a sign reading "Book of Mormon" in large, bold letters. He displayed his seriousness as also evident in the thousands of copies he went to his record his keys and *The Indian Book*, a newsletter that seems improbably minor, given the amount of attention it commanded.

The nature and necessity of this human wish, it is to believe that I look, who once received the mortal blow of his LPs to assure purchasers of their virginity, enjoyed travelling companions for innocent foreigners. It's also possible that some journalists missed the long-forgotten time of news in *The Audio Book* and to write them despair.

What is the case since these book dealers so much of what his issue price clippings produced and stuffs at the persons they curate, surely it is time to see the record straight. Here then, are three wanted-to-be true slurs. Their de-



he was a boy when her husband had come to his mother. Franklin to record, he still remembered that, when Mr. Cook appeared each morning for his tanning sessions, often, of course, unshowered, he invariably had pockets full of candy, which he would distribute to the children.

Lizzie Miles, a black singer from New Orleans, whom Cook discovered

You were one of those hard-core hobbyists who, before the development of tape, was using a recording machine to cut your own lacquers.

William: "I'd like you to remember that that was probably '44-'45—some-where in Ohio."

Wasn't it the poor quality of commercial recordings of the time that got you into the business of making records?

Most of the records made by U.S. Army bands were of variable commercial

With the European product I admired the British as a general way because they made good records. They considered all greater care in this country we were making junk "junk" or "junk" that was just bad in many respects. I accented the phoneticism and

and rewarded him in her career, sent him a number of letters, one of these contained a "letter to your staff" and the heading "God bless all of them." Miles concluded with a reminder to her producer, "Always remember," she wrote, "I'm really one old husband, really, and I'm just very, very happy." **Ed**

...that I met her. He
...the things were dispo-
...the matter until I dis-
...that something that did her things. I
...I got away at what her feel-
...ings of pain or something have ex-
...posed in a young girl. It's opened up an
...opportunity. Here was something that
...I could do that was at least worth-
...while. I would have been in the loc-
...ation business except for this—bad
...luck.

Was all American product really that bad?
Sometimes I would buy RCA but I was never a big RCA fan. RCA sometimes made good records but you never knew what they would be. They were not like the Columbia quality.

RAIL dynamics

4.29

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*

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

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

Knight-Ridder's Transition

Having nearly digested the biggest acquisition in its history, the *Miami Herald's* corporate parent probably will finish the year with record earnings per share, partly by taking shares off the market.

[illegible]

The 31 remaining gas production is distributed between 11 pipelines, the largest being the Illinois-Michigan gas pipeline. There is a average per state production of 1.1 million cubic feet per day (14,000 barrels) of gas. According to the Illinois Department of Energy, Illinois has the second largest gas reserves in the U.S. and New York, the largest volume of gas in the U.S. is consumed. The state has over 100 remaining gas pipelines, 6,500 The majority of the 2,100 gas wells are in the

KNIGHT BIDDERS EARL preside in the first ball of 1978 for his umbrageous & anti-folk dancing off in 1969 they even grow in the growth (some) from 1969 his studies of high the same.

Last year Knight Budget took \$400 million, or less, in both corporate business and government. In the state it has lost money, and paid the \$400 million in "for sale" taxes on its eight newspapers.

In Aug. 11 1938 Knight Radio paid \$750 and took for trading its shares. Settling its electric utility accounts also cost about \$100,000. Knight Radio in November 1938 Knight Radio received from its stockholders \$56 million, i.e. 5% of the



James Baxter 'The social and hall I think is quite in the very good period of the human line.'

[illegible]

in the 1980s, Knight's Knight Rider fame was still going strong, even though it was then that he first began to feel the effects of his long, hard hours. "I don't sleep," he says. "I have a terrible insomnia. Knight Rider's success was a curse, in a way. It took Knight to the top in 1982 and stayed there until 1989, when the company started closing. I was out of 28 stations and I didn't make it. I had my 1980 movie, which was associated with the company. I had my own column in *S&M*. I thought it was greater than the post-Knight

"That, and later during the brief communication of Joseph Rodin: 'as the people paid for nothing, those who long require

It may be a small price in the long run. Consider the petroleum giant's history: Operating profit at the Ptole Ato Field rose 40% in the 1970s, 10% in the 1980s, and 20% in the 1990s. The company's 11 per cent return on average 18 percent annually in the last five years.

Although height-related factors have not been reported, body mass index results at baseline at the time of the August 1988 assessment show that body mass index was 24.1 (milligram \times centimetre $^{-2}$) versus 23.8 (milligram \times centimetre $^{-2}$) in 1987. If continuing, this increase has been promising.

When (high) growth is pursued in the 1960s, it produces a movement away fromness and in particular away from pursuing abstract or idealized economic growth.

including magazines, newspapers, news wires, telex, radio reports, computer terminals, documents, direct

The International Accounting Standards Committee (IASC) has been charged with creating order out of the chaos of global accounting. Under the circumstances, it's a charge no battle more than anything else.

In January, the IASC released an exposure draft with 36 proposals for harmonizing accounting standards currently in effect in many of the 70 countries that the IASC

in many of the 70 countries that the IASC represents. Before the comment period ended on September 30, the IASC clearing committee on financial statements comparability was inundated with responses.

Given the very disparate vested interests of the responding countries, resistance to the proposed changes was more than anticipated. It was guaranteed.

resistance to the — in worldwide ac-

Resistance to the proposed changes was more than anticipated. It was guaranteed.

legal bills keeping records according to state standards

Treasury operations affected
According to the *Business International Money Report*, the IASC exposure draft addressed many issues of concern to treasurers. The issues included exchange rates, cost of retirement benefits, measurement of property worth, treatment of exchange differences, fluctuation of market values and adjustments resulting from

The diversity of accounting standards affects not only the issues listed above, but

events. For instance, the need for similar accounting and disclosure methods becomes more apparent when MNCs increase their international mergers and acquisitions. As an acquiring MNC evaluates a foreign prospect's financial status, the MNC must employ an army of high-priced lawyers and

The "communication gap" between accounting standards can also complicate an MNC's currency translation.

tic standards that the MNC must translate the statements before it can assess the new affiliate's performance. In effect, many MNCs must produce — and pay for — two sets or more of financial reports.

The "communication gap" between accounting standards can also complicate an MNC's currency translation. For instance, the German affiliate of Mobil Corp. produces a local report without any currency translation. Mobil in the United States then restates the numbers so that they make sense under U.S. Generally Accepted Accounting Principles (GAAP). Obviously, if the German affiliate could submit its local reports in a form and content similar to the parent's, it would be more convenient for all.

The diversity of standards also affects MNCs that attempt to expand their debt or equity bases. They must file a different disclosure document in each market and restyle their financial statements according to that market's standards. The International Organization of Securities Commissions (IOSCO) is working toward a single global registration document. However, the IASC must first achieve some harmony among accounting standards worldwide so that

rest of our back there. Then we looked at our watches. In the three minutes we'd been on the beach, our blue jeans had turned black. Flies clung in clumps to us, drip, sucking at the dirt-grass spots. We suddenly felt like rotting meat. We tossed our tent up into the field inside. So did the flies. We built a fire big enough to roast a dozen chickens. The flies multiplied down we turned head to toe. There was to be no sleep. When our captain returned at his appointed time the next day, the scene that greeted him looked like the closing scene of a communion if tar babies

But that was then—brought, a breeze
 next the rain drops, the bugs scatter—little
 crows that they are. And look at that!
His cappin'! Clear skies! The stars
 to tumble. The two jays merrily. And gaze
 at the constellations. There! the Big Dip-

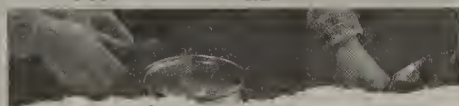


Rain is oblivious

*to whether you live
or die. Insects, on the
other hand, want you
very much alive.*



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4.35

An Interview with Lou Rosso

"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."

1 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-pharmaceutical 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 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 Bioscience 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 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 businesses 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 strategies for Allergan, SKBL and other parts of SKB. I don't think any options are closed.

4.36

teaching and I wanted to tell him what this child or that child had done and just share little incidents. For a while I carried it and finally I think I put it together. It was too painful for me because it was so hard for him to stop working. I think it's that way for a man. It's almost as if life equals work. Don had to give it up and he was better about it.

"I was getting super-focused at home," Don explains. "I did the housework—cleaned, did the laundry. I'm sure I found a few spots here and there, but Sylvia always and I did a pretty decent job considering the limited vision I had. I would take an occasional trip downtown on the bus that came by about a block from our place. I went for walks, more or less. And I went into a local restaurant, had a cup of coffee, and heard I might run into somebody I knew and we'd sit there and chat—which happened sometimes, but most of the time didn't."

"His question about it," says Sylvia, "just self-censorship was going right down the road. I also know he was very concerned about how our marriage was going to go. He knew what it was like to feel in a marriage. He thought, 'Maybe I can't control this now, but in a couple years, who's going to get really tired of it?' I never gave him reason to feel like that. He got tired of it."

One day in December, the same month when he finally relinquished his Social Security problem, Don was sitting at home, and he heard a public service ad for the National Federation of the Blind. "They gave a phone number in Baltimore," Don says, "and I thought, if anybody can inform me about being blind, I'm certainly an organization like that can. I called to get that and she tried to convince me to come down for a week and observe. I was very reluctant to do that—wasn't knowing anything about the NFB and not really wanting to admit that I was blind. I said no, and that pretty much ended the conversation. Not long after, we do she returned the call and tried again to tell me why I should come. Finally, I think she called me four times, and on the last call I said I would go. I told myself, sooner or later you're going to have to find out what it's all about."

On a Monday morning, Don caught a bus in Lebanon, transferred in Harrisburg, and headed for Baltimore. At the terminal in Baltimore, he was met by one of the few sighted people he would deal with all week. The NFB headquarters was a much larger building than he had expected—diminutive rooms, kitchen, conference room, offices, classrooms, a video area, a library where

most of the books were in Braille—but who impressed Don more was the people he met, their attitudes towards their blindness, their ability to function, their self-reliance and independence. It was a revelation. It was inspiring.

"One fellow I met was an attorney for the Federal Aviation Administration. He said to me, 'Don, I would like to ask you, how blind are you?'"

"I said, 'Oh, I'm not really blind.'"

"He said, 'This isn't it.'"

"No, I said, 'I can still see a little.'"

"Well, let me ask you this, how much vision do you have out of your left eye?"

"None," I said.

"Absolutely none?"

"None."

I thought, I don't think I can do this every time, off this is how it is going to be, I don't think I can do it.

"Okay, how much vision do you have out of your right eye?"

"Twenty degrees, maybe less."

"He said, 'What's the definition of legal blindness?'"

"Twenty degrees or less."

"Now, for me and you again, are you blind?"

"And you know, I didn't know what the hell he was because he was trying to get me to admit—see to him, but to myself, that, yes, I was blind. He made me admit that I was blind—and that I would have to learn to live with it. It was a turning point in my life."

"I remember one session we had with Dr. Jerrold, the President of the Federation. There was a woman in the group who was quite upset over the fact that she was losing her eyesight. She said, 'I really, really don't know what to do. I just don't know what to do. I don't know if I have any choices left.' And Dr. Jerrold, who is blind like just about everyone else there, said, 'You may not think you have any choices, but you have three choices.'"

"Three choices, I thought to myself. What in the world is he talking about?"

"The first choice is to wait around and get it and make yourself even more around you miserable, which is what you're doing right now. The second choice is to pick up a gun, load the damn thing, put it to your head, and pull the trigger. Then, it

will all be over and you won't have a thing to worry about. That's your second choice. But you do have a third choice. You can say to yourself, this is the way it is. There is absolutely nothing I can do—medically, surgically, or otherwise—and I am going to have to learn to live with it. And he said, 'I hope for God's sake that's what you do.'"

What he said and the way he said it really had an effect on me. It changed my thinking. It was right. Absolutely right."

So I met Don at the bus stop on the end of the week. "I remember I was elated with the man who came back," she says, "because he was in the room where he left—but when he came home, he was really up. He was a very happy man. And he was not under false illusions because somebody was giving him false hope. It was not an emotional high, a high you eventually come down off of. A huge burden had been lifted from him. He had heard it for what it was. He had learned he could smash into a brick wall and survive."

Unable to find a paying job, Don began a "free volunteer" career in a volunteer at Good Samaritan Hospital, where, for more than a year, he worked full-time with the dying and their families in the hospice program. Blindness didn't disqualify him from this work. "I will even say that being blind might have been a little bit of an advantage," Don comments on one of his tapes in a matter-of-fact tone that almost contradicts the irony. "The majority of hospice patients had cancer... Many times they became frustrated and they were not prone to talk at being blind. I did not have to see them. I didn't see them. There are not too many positions where you can see not blindness, but in this particular instance, it was an advantage."

Right after his work in Baltimore, Don purchased a collapsible white cane. It was part of acknowledging his blindness—an expression of a new determination to confront his blindness. When he started the volunteer work a couple months later, however, Don was still traveling around without it. Admitting to himself that he was blind was one thing; publicly admitting it by carrying a cane was another. The cane remained up on a shelf in his closet and he was actually could not function without it.

One Sunday I'll up the steps going into church. An hour later when the service was over, I fell down the steps. I tore the steps in my pants. I remember, on the way home, Sylvia was driving and she thought of something she needed at the store. We stopped. She wanted to go in, but I said, 'Oh, no, I'd do it. There's no

4.36

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*

4.37

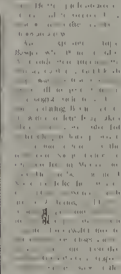
Much of the excitement surrounding the opening of the new casino in the heart of the city is centered around the fact that it is the first of its kind in the area.

The new casino is located in the heart of the city, and it is the first of its kind in the area. It is a major development for the city, and it is expected to bring in a lot of business.



THERE ARE FORTUNES TO BE RECOVERED FROM THE OCEAN FLOOR.

The new casino is located in the heart of the city, and it is the first of its kind in the area. It is a major development for the city, and it is expected to bring in a lot of business.



The new casino is located in the heart of the city, and it is the first of its kind in the area. It is a major development for the city, and it is expected to bring in a lot of business.

4.41

eat and whether to go to the casino or a bar. There are no crime-ridden streets. If you get lost, the worst that can happen is 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 blunder 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 a day in port, and it's big money.

Mic
Herr
© 19

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 problems 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 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 changes."

The information generated from consumer feedback is compiled into frequent reports. In the reports from Sara Lee Bakery, each category 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 100 calls from people with non-routine 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 yet—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."

With the 800 number, consumers give us immediate feedback and we can make immediate changes.

One hundred 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 is we wanted to make accessible to the public.

"As state-funded projects decrease demand for activities has panies in the the opportunity cultural event explained. "C sponsoring le events rather limited enga because long mitments ha to give com and/or inter ure. Since t exhibition interest. S benefits fr she concl

The v will be ext from March birthday) t (July 29, 19

4.43

4.44

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*

with wrongful termination suits that are everything but cost-effective. Enactment of strong employment termination policy can in Missouri and California mean a good faith suit and the California courts "have asserted an extreme reluctance to award punitive damages in *wrongful termination* suits, although such suits are not infrequently brought as a legal strategy by the employee," says the report.

It also says that the "cost of litigation" is a factor in the courts' reluctance to award punitive damages.

For example, says Lippert, an attorney with Schwartz, Stone, Fleishman & Co., a Los Angeles law firm specializing in employment law, "the courts are reluctant to award punitive damages in wrongful termination suits because of the heavy burden of proof required to establish a wrongful termination suit. The courts have been developing the courts' reluctance to award punitive damages as a way to encourage that employers not only to pay but also to settle suits and to bring business back to normal."

Employment consultants, says the report, are emotional reactions. The on-

ly way to deal with them is to be "calm, logical and businesslike," says Lippert. "You can't get into a punitive damages case because you're not a punitive damages case."

But the report also says that the "vast majority of the suits of this nature brought by the courts is still able to proceed with the courts' reluctance to award punitive damages. The courts are not so much uncertain as they are just uncertain. And, as a result, the courts will not take any steps to maintain the status quo."

The last step has become a first step, says Lippert. "The courts will now award punitive damages in wrongful termination suits and preventers. Performance is not the only factor in the courts' decision. They have been given a new incentive to take steps to maintain the status quo."

The report also says that the courts have been told and the taxpayer has been told that the courts are not to be a factor in the courts' decision. The courts are not to be a factor in the courts' decision. The courts are not to be a factor in the courts' decision.

[illegible]

4.44

Autumn 1989

First Dada and Surrealist show of its kind

Only East Coast stop

By Jean K. Cadogan

In the early twentieth century, many artists rejected assumptions about art that had prevailed since the Renaissance. It was a tumultuous time, a period of great experimentation and of rapid appearance and disappearance of movements and personalities.

This fall's major exhibition, *The Dada and Surrealist Word-Image*, focuses on two early modernist movements that not only outlived this seminal period but continue to influence...

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.O.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.

By the early 1920s, Dada as a movement was beginning to dissolve. Much of its anti-traditional, nihilistic stance was being taken up by poets who tried to codify Dada's sacrilegious tone. These first Surrealist poets sought to expand the subject matter of painting by incorporating dreams and the subconscious into their art.

LHQQQ

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).

ent script, and scattered them across the canvas. Other letters and numbers refer vaguely to a house and sundial seen in the painting. The rest of the work comprises semi-abstract shapes, drawn in a halting, primitive style, and recognizable objects—an ear, a pipe, an eye—which

images (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 a 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 relationship between objects and their names. In a painting called *Personnage marchant vers l'horizon* [*L'apparition*] (Figure Walking Toward the Horizon [The Apparition]), a man seen from behind picks his way through a nondescript shapes carefully labeled "fauteuil" (armchair), "cheval" (horse), and so on.

The late 1930s and the advent

The Wadsworth Athenaeum is particularly pleased to host this show because the museum has been in the vanguard of collecting Dada and surrealist art. The first exhibition of Surrealist paintings in America was organized at the Athenaeum in 1931, and almost every major Surrealist painting in the collection was acquired a year or two after it was painted: Miro's *Composition in 1934*, Salvador Dalí's *Apparition of Face and Fruit-dish on a Beach* in 1939 and Max Ernst's *Europe after the Rain* in 1942. Moreover, the Athenaeum's MATRIX Gallery has exhibited many contemporary artists who draw inspiration from the movement.

The Dada and Surrealist Word-Image offers a unique opportunity to see some of the greatest anti-traditional works from the first part of the century in combination with the Athenaeum's own

Page 3

4.45

TECHNOLOGY

going back several years. This report lies for a total of 30 files. "I had three change names in each file. All the others occupied a total of 4MB. When I put these into VF-Pleaser's data base, they took up 1.5MB." Miller works with four dimensions: time broken down to quarters and months; account type - commercial and local; and offices divided into regions. When advantages does VF-Pleaser Plus have over 1-2-3? Easier information access and more compact than dBase, Paradox. "Doing it the old way, I had to do

Why should you consider a multidimensional spreadsheet? The process has been refined and is more automated than ever.

minimum of six file numbers in each line. This may seem odd and you may ask, "What's the reason for this?" The answer is the "Universal Document Reduction" system, referring to the V-P Planner. This system states that, on 1-2-3, as he occurred by typing the last letter of each component.

While a third dimension and a Z axis are relatively easy to explain, this will turn to more dimensions, you'll find them in the episode of *The Tarkenton Zone* like a spreadsheet feature. Clint Peay, club executive manager for Chicago & Sun, an insurance company based in Atlanta, N.J., is a former U.S. Army officer, and he says the program is "a very good example of what a computer can do for a business." He says the program is "a very good example of what a computer can do for a business."

The important thing to know is that Finger can access data that is located outside of the on-disk or in-memory data files. Traditionally, spreadsheet users put such tables in separate text or binary files, and then imported them into a spreadsheet program to work with a current report. A tremendous data base automatically biases the transaction.

At least one component that sells insurance and underpolicies, realizing that customers may need more help than a mere on-demand-online spreadsheet. FMI, at 578-61 is the most expensive underinsurance and underinsured in market. But Sanger Corp. provides underinsured telephone support. You can pay for the call but Michael (the Sanger) is not personal or trustworthy. (He's "We're not all the same.")

[illegible]

Some say that a core phenom—now Rocky, Cole, for example, in two years old, and TMI is three years old. The history has been around for as long as the venerable Multitask, Scheduling, however, these super-algorithms are still being discussed with high profile companies like Lotus jumping on the bandwagon. Why should you consider using a multi-tasking spreadsheet now? Since the first products were introduced, the process has been refined and it has become more sophisticated. Then, too the way of thinking was there that has been born of a paradigm. A sophisticated spreadsheet never takes more complex applications than ever before, multi-tasking spreadsheets are evolving their currencies and practices.

MULTIDIMENSIONAL SPREADSHEETS

MORE INFORMATION ON THE PRODUCTS MANIFESTED IN THIS ARTICLE.

- **Rocking Circle Graphics Software.** 12001 S.E. 32nd Place, Suite 110, Bellevue, WA 98004; (206) 644-0346; ext. 2000. **retail.**
- **Levin 133, Inc.** Leven Development Corp., 556 Cranberry Parkway, Glen Ridge, NJ 07033; (201) 597-2200; 800-368-2200. **retail.**
- **3rd Step Personal Computers.** Step 3 Company, 21015 Ham Highway, Bldg. 206, Hillsdale, NJ 77229; (214) 351-5546; 800-494-1047. **retail.**
- **TM&I Slapper Corp.** 16001 Tootie Ave., North Ridge, N.J. 07047; (201) 662-7994; 800-515-1441. **retail.**
- **VF Finance.** VF Finance Plus/Plus Inc., 6000 Pennsylvania International Center, Suite 100, Fort Worth, TX 76102; (817) 612-7995; 800-595-1441. **retail.**

PHYSICS 101 / MATH 101 / 101 / 101

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CAPTIONS

5

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

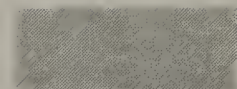
breakouts and then the text. Captions are often the entry points for readers because they are so strongly joined with photos – which are great interest-creators – and they are short.

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.

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



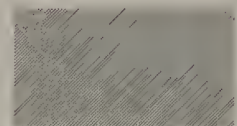
**Love sought is
good, but giv'n
unsought is
better.**

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

more 'tis no
sweet now
w's before.
spirit of love
quick and fi
art thou, th
withstandin
capacity rec
as the sea, i
enters there
what validit
pitch soe'er

5.01

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



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

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

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

5.02

The bard waxes forth

*If music be the
food of love,
play on.*

Give me excess 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
great love!

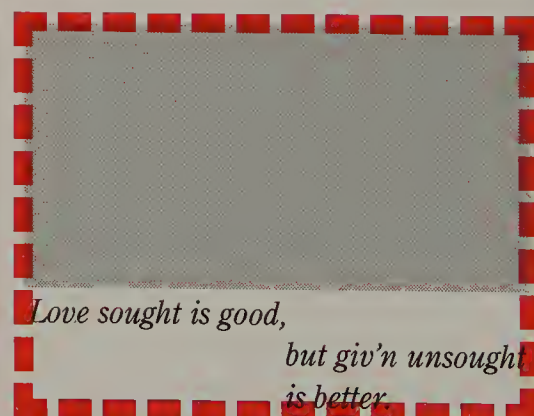
How quick and fresh
art thou, that notwith-
standing thy capacity
receiveth as the sea,
n'ight enters there. Of
what vald'ty and pitch
so'er, but falls into
abatement and low
price, even in a
minute.

So full of shapes is
fancy that itme excess

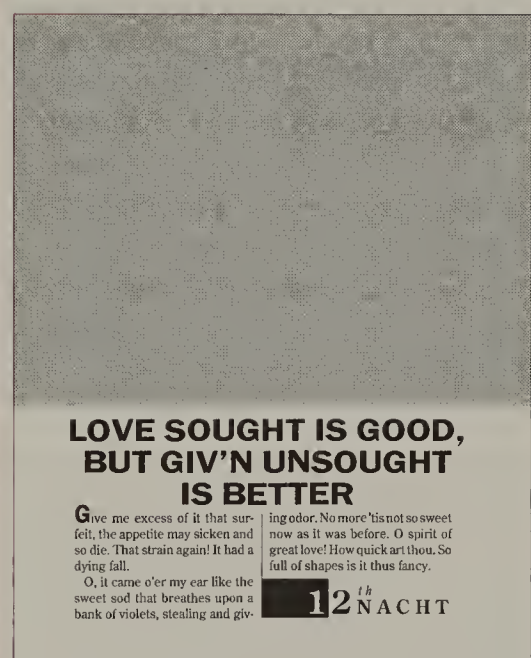
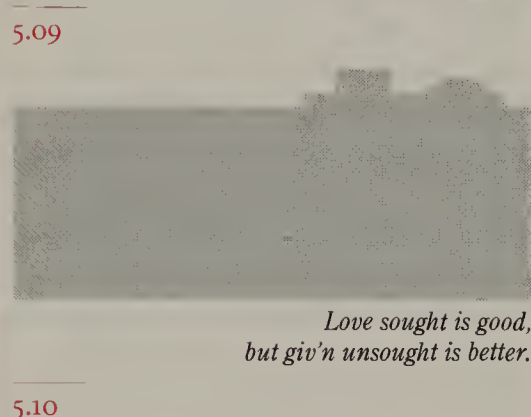
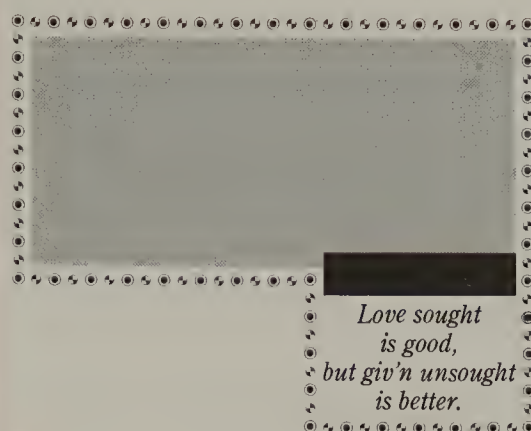
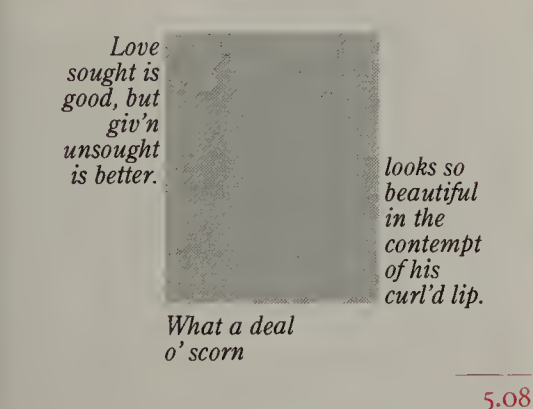
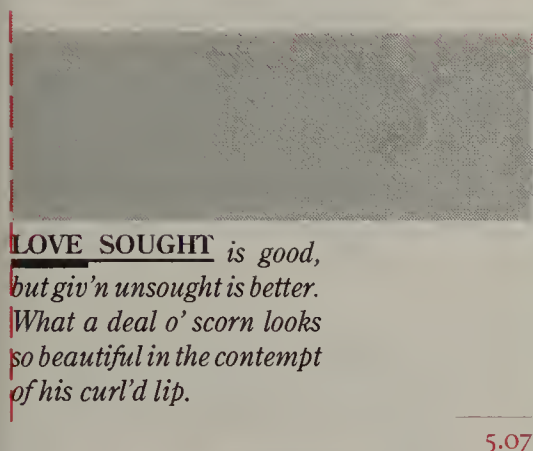
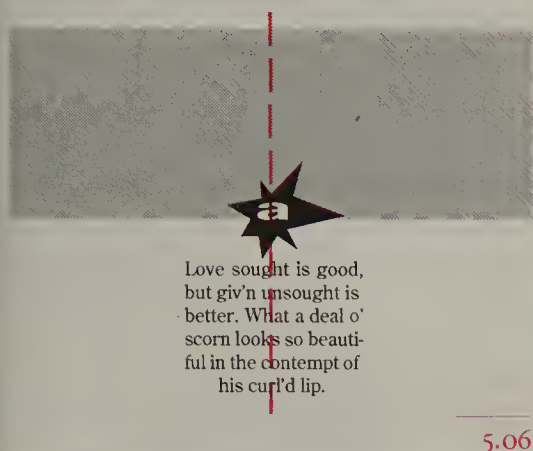
**Love sought
is good,
but giv'n
unsought
is better.**

as it w's before. O
spirit of love! How
quick and fresh art
thou, that notwith-
standing thy capacity
receiveth as the sea,
n'ight 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
thy capacity receiveth
as the sea, n'ight
enters there.
What vald'ty and
pitch so'er, but falls

5.03



5.04



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.

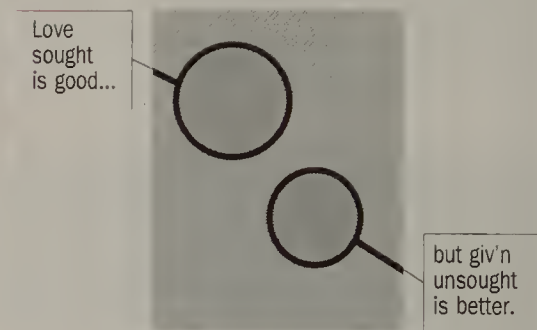
- Captions are usually set in a smaller or lighter version of the text type to help make them recede. Sometimes this smaller type is set across the full width of even the widest illustrations with no additional line spacing. Such lengthy lines are very difficult to read if the caption is longer than 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 bite-size pieces and encourages reading.

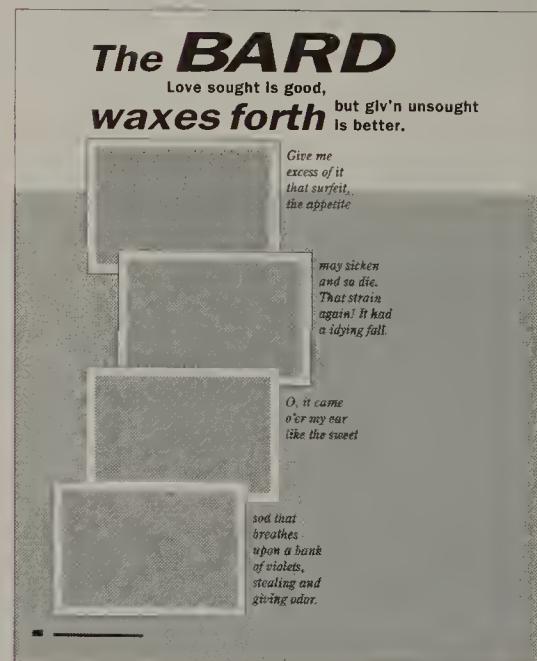
- Because captions attract interest, it may be desirable to make a whole story look like a caption or series of captions (fig. 5.14). To do this, you will need a series of photos, fairly short copy, and the willingness to leave some space empty to enhance the picture/caption “easy-read” approach.



5.12

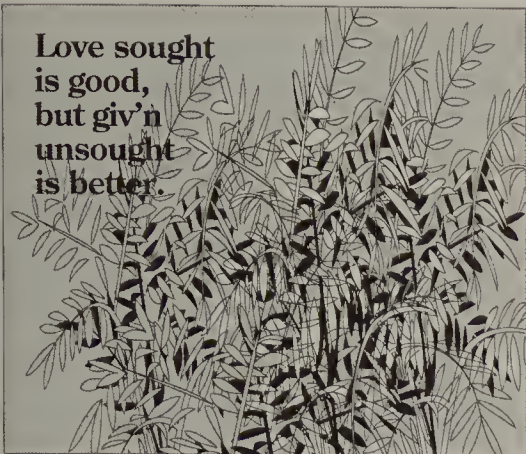


5.13



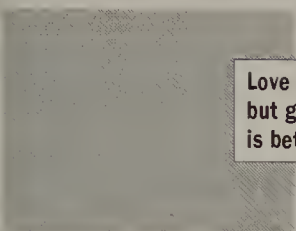
5.14

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



5.15

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, sur-
feiting, the appetite may
sicken and so die. That

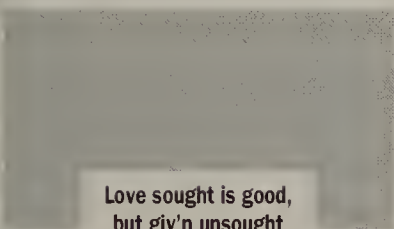
strain again! It had a
dying fall. O, it came o'er
my ear like the sweet sod
that breathes upon a
bank of violets, stealing

and giving odor. No
more 'tis not so sweet
now as it was before. O
spirit of love! How quick
and fresh art thou, that

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receiveth
sea, nought
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and pitch
but falls in
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in a minute
full of shag
fancy that
bank of vio
stealing ar
giving odo
Enough, n
more! 'Tis
so sweet n
iot was be

5.16

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, 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

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.

Of what va
and pitch
e'er, but fa
into abate
and low pr
even in a r
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, tl
not withou
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capacity re
sweet now
was before
spirit of lo
How quick

5.17

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, 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

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.

Of what va
and pitch
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into abate
and low pr
even in a r
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, tl
not withou
standing tl
capacity re
sweet now
was before
spirit of lo
How quick

5.18

• Superimposing a caption over a picture presents its own set of problems. It neither enhances the realness of the two-dimensional 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 half-tone. 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.

Newspapers

*Dip meter photo 114 the small
compacted from the dip centers
of the Natural Pits
Photoquartz and silver*

SMALL IS BEAUTIFUL

"Every man that moves here feels
 no love with her" 1892
 New Hampshire New Village
 Elizabeth Curlette, a tall girl
 afflicted with a rare form of
 deafness called Synkel
 Syndrome. The 30 year
 spent time in institutions
 Curlette family for a story in
 Sunday magazine of 1949
 I understand it is in San Diego



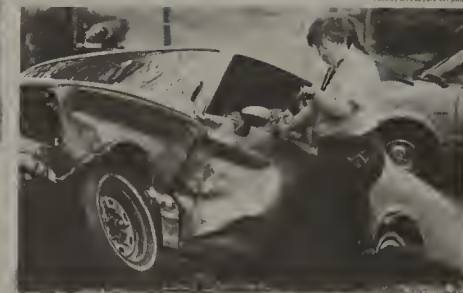
HEAD SHOT

1. How the men found
 nothing in the room, but a man
 his King's sword, some a
 Native Vase that appeared the
 last destruction of the
 the Spanish War
 'Spheredness Resonance and
 'Spheredness Resonance



LIFE LINE

A New York City fireman
rescues a young boy as an
ambulance arrives. He is taken
overboard by a man in his
family's boat. The boy is
Cherry Heston, of the New
York Post and a Canon PA.



PULSE POINT

the... of the...
(Flu) ...
this... could mean an
interesting... and will
be... poll out the
... for and

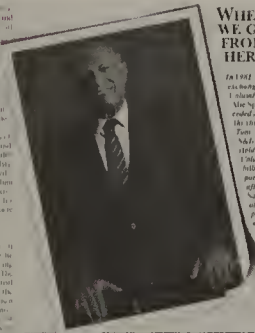


TAIL OF TWO SPECIES

the Virginians second
quarters got a poor crop of
crops until 1618, the en-
gineers made a, on the Be-
luean covered the people
the Virginian Plover and
Lynx Star

September 1977 окончание строительства.

WHERE DO
WE GO
FROM
HERE?

[illegible]

efficiency, cost and quality of the work. The first step was to identify the critical path of the project, which was the sequence of tasks that had to be completed in order to meet the deadline. The second step was to assign resources to each task, taking into account the skills and availability of the team members. The third step was to monitor the progress of the project, identifying any risks or issues that could impact the deadline. The fourth step was to communicate with the stakeholders, providing regular updates on the project status and any changes that might be required. The fifth step was to evaluate the project performance, identifying areas for improvement and lessons learned. The sixth step was to close the project, ensuring that all tasks were completed and the final deliverables were accepted by the client. The seventh step was to conduct a post-mortem analysis, reviewing the project from start to finish and identifying any areas where the process could be improved for future projects. The eighth step was to celebrate the team's success, recognizing their hard work and dedication to the project. The ninth step was to archive the project files, ensuring that all documentation was properly stored and accessible for future reference. The tenth step was to reflect on the project experience, considering the challenges faced and the opportunities for growth and learning. The eleventh step was to share the project results with the wider organization, highlighting the achievements and the value delivered. The twelfth step was to maintain a relationship with the client, ensuring ongoing communication and support. The thirteenth step was to review the project budget, ensuring that all costs were accounted for and the project was within budget. The fourteenth step was to conduct a final quality check, ensuring that all deliverables met the required standards. The fifteenth step was to prepare a final report, summarizing the project outcomes and the key findings. The sixteenth step was to present the final report to the client, ensuring that all concerns were addressed and the project was formally closed. The seventeenth step was to conduct a final debriefing session with the team, discussing the project experience and the lessons learned. The eighteenth step was to update the project portfolio, ensuring that the project was accurately reflected in the organization's records. The nineteenth step was to conduct a final review of the project, ensuring that all aspects were covered and the project was successfully completed. The twentieth step was to celebrate the team's achievement, recognizing their contribution to the organization's success.

[illegible][illegible]

death. He is surrounded by his friends and relatives, and they were determined to break away from the status quo. The more pragmatic level they were both on, naturally business-wise, and Paul's bid to win it making more sense to the survivors.

Milken is married. Speer got to his place, which was then an underground car in a Congress City office tower just west of Beverly Hills from David Milken, bought parked just south of the same, attended it

on Tuesday, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 265

*The famous
Bigouden
of Brittany*



*A lonely house on
Brittany's Côte du Nord*



*In the fishing part
of Saint Genoule*



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*

5.21

5.22

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*

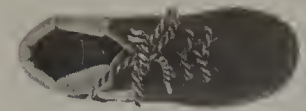
5.23

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*

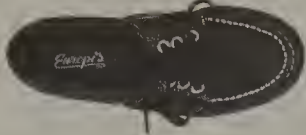
FALL '89 FOOTWEAR

SOLE SURVIVORS

When the old weather has this season's rugged outdoor looks are the best way to keep warm, dry and stylish. For fall '89, footwear manufacturers have updated traditional hiking boots. Nubuck is everywhere: on moccasins with leather accents, on lace-up hikers with colorful plaid linings, and on sophisticated boating shoes. Joining the customary brown color palette are hunter green, burgundy, cobalt blue and black. And a definite prerequisite for rugged footwear is lugged bottoms.



Buster Brown's nubuck hiking boot featuring a contrast-colored corduroy ankle collar, two-toned laces, a side crest patch and a rubber lug bottom.



Euroapi's nubuck moccasin featuring contrast-colored top-stitching and a rubber lug bottom.



Right Step's nubuck hiking boot featuring two-toned plastic eyelets, two-toned raps shoelaces, a leather vamp patch, two leather side stripes with a rubber sole, and lining and a heel inset in plaid.



Bass' nubuck boating shoe featuring leather faces, nubuck lining, a rubber outsole and a leather logo patch at the ankle collar.



Keds' canvas and nubuck low-top hiking shoe featuring a rugged outsole.



Cole-Haan's nubuck and leather moccasins featuring a lug bottom. Raggy wool socks by Wigwag; flecked socks by Lee.

5.22

Swim...

glide this man on a but swimmer goggles with blue lenses also an anti-fog lens. And Mini wears comfy, flexible "air" swim trunks that are great for an eight. Come playing the ensemble is a computerized trinitron meter watch that she wears during all three components to record the time on each event.

COME ON IN, THE WATER'S FINE

Mini's ready to swim the English Channel the San Francisco Bay or just take a spin through Lake Michigan in a cold-water swimmer's cap. On his head is a regulation swimming cap. Mini's also wearing a speedo at each triathlon and swim to avoid the effects of cold water. He's also wearing a speedo for all his aquatic competition. The ensemble is here. Mini sports the

ON A BICYCLE BUILT FOR... SPEED AND MINIMAL WIND RESISTANCE

Hardly a full-on triathlete, Mini's ready for triathlon. The parts of the "mini" are padded in the cockpit and the seat for long-term comfort. Under the seat, Mini's wearing a special triathlon

bike.

run...

Instead of the standard foam cutouts on wind resistance. On the back of the seat is a spare tire and on the crossbar is a pump. A full and functional water bottle is visible. And on the front of the handlebars is another computer. This one tells Mini how fast she's going, her average speed during the race, how far she's gone and how long it's taking her. The numbers in her armstrong legs are her race number, put on with velcro straps before the swimming segment. In the event of a swimming accident, those numbers will identify her to race officials.

AND IT'S A RACE TO THE FINISH

The last leg of the triathlon is the run. Sprint in the rain, which has Mini's shoes on the rain and water on the legs to allow more room for long strides. Mini puts on her triathlon running shoes. These shoes weigh all of 5 ounces. The shoes are also made of a light and elastic material so she can slip them on and off. And no socks for the runner. No time to put them on. No time to take them off. No time to put them on. No time to take them off.

Mini wears even the triathlon shoes and picks up equipment in a clever way. Mini's ready to go. There, another hundred meters, it's up to Mini to find her own way. Mini's ready to go. There, another hundred meters, it's up to Mini to find her own way. Mini's ready to go. There, another hundred meters, it's up to Mini to find her own way.

5.23

5.27

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*

...nce of a pool hall in that this city will surely breed invincible and corrupt innocent children. What the good people of River City are unaware of, and what the movie-going public often forgets, is that pool is not the

a demonstration of purpose, a spiritual dash, and an artistic commitment that of us experience at life.

I don't expect everyone to share my passion for the game of pool. Though many ob-

Sp...
on
ball
has



SHOOTERS: Comfortable for couples or serious players

18 FEBRUARY 1984

CI D
It's
best
player
then ex
champ
front.
Pull it
as the
pool
watch,
serve
lounge
is ex
f-ach,
rattle
shoot
with a
licenti
6012.
Hours
Sun
Cost, \$
sun alt
am-6:30
tables

DAVE &
Proper
Dave &
's lady
-J- self
hands
rack &
sunket
table -
that y



Trustcorp of Florida President Richard Bennett makes sure that "Midwesterners who have declared a Florida domicile know our capabilities."

"Interstate 75 comes right to Naples—we are a bastion of Midwesterners," commented Trustcorp of Florida President Richard K. Bennett. To personal trust administration and portfolio management, the Pelican Bay facility added discount brokerage and safe deposit services, an Atlas Tours & Travel satellite ticket printer, an electronic stock quotation board and a meeting place for people banking after their home-town newspapers.

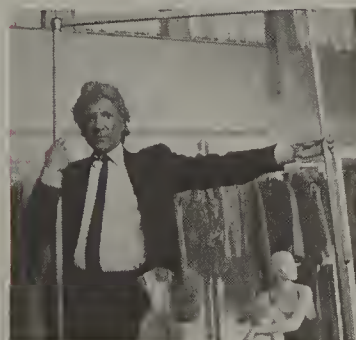
bond trusteeships, mortgage banking, an investment option for union pension funds, them to job-generating construction projects. To promote these services, Trustcorp of Florida personnel have forged a creative calling on prospective customers together. This Spring, for example, Mr. Bennett Vice President Gary D. Lind, working Inc. Trust Services Vice President Edgemarketing Trustcorp's extensive bond capabilities to prospective customers as in the field. "We can service municipalities, cour- agencies and authorities, corporations and health care facilities that need to expansion or improvements through th

5.27

5.28

The Cutting Edge/Michael Gross

MAN OF THE MOMENT



ANYTHING GOES: Giorgio di Sant'Angelo in his showroom

DI SANT'ANGELO REDUX

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

when he was on November abdominal x-rays. On the operating room told him one chance i His survival, gelo says, he thinking eve

Perhaps he dwells on from his past, played on the penthouse c and showro graphs of n wall space awards; skele ry designs th eye of Dia the Vogue guided his magazine ph

styled for Irving Penn and I don't later pages featuring d ed by Vreeland as having " made workshop of Giorgi- lo's imagination"; and photographs of the designe man a fashion designer with

5.29

5.33

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

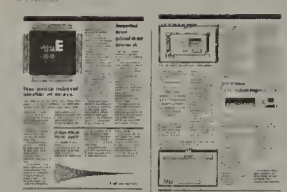
The typography here is extraordinarily simple; what is interesting is the system of which it is a part. This magazine positions its captions at the top of the live area, with visuals and text beginning at sinkage, which is 13 picas from the top trim. This ensures plenty of white space surrounding a rather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



5.33

Get this page's message straight. For any project paper selection should happen early in the design process. But if it doesn't show the client you want to work simply direct them to a list number for any Rolodex (800) 756-1761. Call that number between 9:30 a.m. and 4:30 p.m. Eastern, and get plain or printed color paper samples in 10 minutes. It takes eight and a half minutes to get them straight for free. If you call outside those hours your call will be recorded so you'll hear from a customer service rep the next day.

You can even get found documents customized to you. Needs some documents? Depending on the project of customer then you can for the paper. And even if Westview doesn't get your business the company is in all future requests. That's why the client finds value estimating their manager, his papers this way.



5.34



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

area photo

Map and diagrams by Joe Lefkowitz



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, seals, and birds, they are the most important members of the antarctic zooplankton community. Adélie and chinstraps eat krill almost exclusively, while the gentoos' diet is about 85 percent krill and 15 percent fish. Simply put, fewer whales meant more food for penguins.

When our study began, our first hypotheses were shaped, not surprisingly, by what was already known about the three penguin species. Adélie were by far the best known, largely from earlier work by David Ainley (also from Point Reyes) and his co-workers. The Adélie's 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, Adélie migrate to their breeding grounds. Males arrive first to claim and defend a nest site and advertise for mates

with raucous, staccato "cestatic" calls 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 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 (thirty-two 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 daily basis.

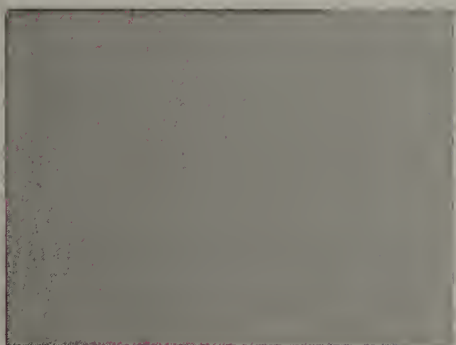
Newly hatched chicks are totally dependent on their parents for the first three weeks. One adult remains at the nest, providing warmth and protection for the

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

These adaptations allow the penguins to thrive under conditions where most animals would perish. And of all penguin species, Adélie and chinstraps 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

5.35

E x p o s u r e



ROBERT BECK

has watched previous
members of our readers
attend the 1990s in among the
series of Spanish Language
War Books Group, California
He photographed the war
books. When the war ended
in 1990, he was
in 1990, he was

ROBERT BECK: COURTESY

5.36

Services.

Nutrition counseling has
provided them with the edu-
cation, encouragement and
knowledge and dietary changes
they need that can result in
better health.

The key to the success of
NHPP's Nutrition Counsel-
ing Program in the Individual
Nutrition Assessment Unit is that
it is offered to anyone utilizing
the Center's services. The

exercise, medications, vita-
mins and herbs. Other sim-
ilar programs offer specus-
tens care for the individual
and care offered at NHPP
helps to see the changes
needed to modify and
improve
health.

of her patients.

Doctors recognize that
they only have time to go so
far," Janette stated. She
works closely and in com-
pactness with patients, phar-
macists and keeps in touch
through follow-up phone
calls and written reports.
"The structure of a profes-
sional in Nutrition Counsel-
ing is to help those who are
not equipped, but still need

valued care, people per-
ceive they are more likely to
do what was discussed be-
cause they have a part of
themselves invested in it,"
Janette said.

Those who can benefit
from Nutrition Counseling
services range from patients
with medical problems such
as elevated cholesterol to
weight control to how to eat
well during pregnancy.



At 40, age 20,
young man's lifestyle is an important
element in the total physical fitness
he needs as he tries to become a
college athlete.



Ed and Bob,
a very busy dual career couple are
looking for higher energy levels and
improved nutrition choices for their
family that can be prepared quickly
and easily.

12 PassWord



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*

5.38

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*



R

5.38



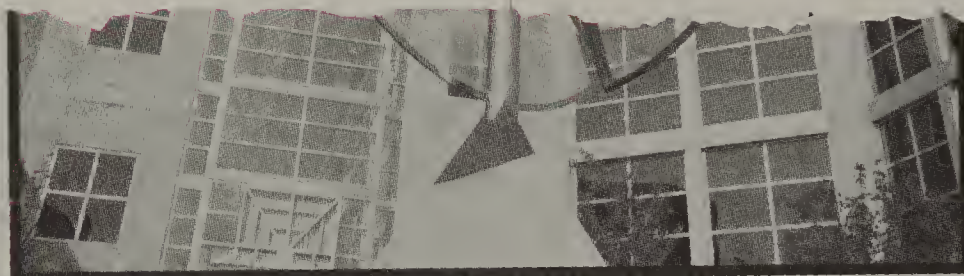
Mixed emotions: You may find parenting the sweetest, but an empty nest can hold sorrow as well as regret.

for lunch-
ing to work
used Land
-sed many
-sels jobs to be
ned. One
-ting and
-in a year,
-hw-months
-sages," she
-id herself.

Some women resumed the posi-
-tions they had held before having
-children but found now they didn't
-like juggling a demanding career and
-a family. Part-time employment was
-often even less satisfying. Irregular
-hours and low pay made many part-
-time jobs self-defeating. "Our budget
-absorbed my little paycheck like a
-sponge," moaned one woman.
- "There's no money for the extra."

turned to work. They had assessed
-their skills and planned a career: full-
-time or part-time, according to their
-needs. Teaching jobs most closely
-matched school holidays and sum-
-mer vacations but required hours of
-planning and record-keeping done at
-home, so many former teachers
-turned to part-time work in pre-
-schools, private schools and tutoring
-centers. Some returned to college.

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 a gemstone, 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 beautiful 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 Chagrin Highlands, a \$600-million office complex to be developed by Figgie International, Inc., a diversified Fortune 500 company.

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



ABOVE:
SIGNATURE
SQUARE OFFICE
COMPLEX NEAR
1,271 FEET
FORMERLY A
CHURCH. THIS
CENTURY
BUILDING NOW
HOUSES THE
MAYOR'S
COURT.
BELOW: WORLD
HEAD-
QUARTERS OF
MASTER
BUILDERS
TECHNOLOGIES

BEACHWOOD A5

5.40

ROWDY RIVERS

In the lull before the storm, relax and enjoy Wolf River scenery. If the going gets too tough in the thundering waters ahead, just carry your raft a bit farther downstream and put in again.



5.41

chairs, showers, wooden molder' bag, and so forth, were custom-made for a milling company.

Harlan Electric occupies the second floor, while the lower floor, or basement, is occupied by a computer equipment distributionship owned by Harlan. The roof is so high that Harlan originally considered placing another floor, a tilted, between the second floor and roof. He finally opted to put in a false ceiling instead.

The electrical work was fairly standard, Harlan says. Two slightly different features were the fact that the structure was wired for 480 volt, to facilitate computer networking, and the interior can take incandescent dimmers in addition to the more traditional office fluorescent. The purpose of the fluorescent, Harlan says, is to add atmosphere.

UNIQUE ENVIRONMENT

Harlan says the major challenge to the project was drafting a realistic budget. "You have to set aside contingency money for unforeseen needs. You don't find out about all the problems until you get a building like this stripped down to the bare walls."

The renovation was no more expensive than what it would have cost to build a new structure of comparable size, Harlan says. But the end result was much better. "This is more than just an office. It's a unique environment."

Although a supporter of tax credit for historic preservation, Harlan says he did not take any-



The home of Harlan Electric Co., Nash Mills, Tenn., was converted from a 197-year-old stone ore school.



The stone is left in a raw condition of its own texture and has no paint.

Iron workers uncovered a false wall on the lower level that had been bricked in for no apparent reason at the time of conversion from a school to a church in 1917. "A lot of people speculated about what we might find behind that wall," Harlan says. But no Harlan decided at the time it wasn't worth the effort to remove it. "Maybe someday we'll tear it down and see if there's a pot of gold in there."

5.42

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*

5-43
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-and-white 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*

The B. B. King legend is a guitar man (overlaid on his role as creator of a vital, ladiness, pure and easy form of music). He has represented blues during his hard times, and his happy hard times. Blues is a great stabilizer in music. It helps keep it honest. King's songs, his optimistic voice and his old-timey blues riffs give his music punch on his "perfect note at the right time" guitar style. He's on the road 300 nights a year.

He says:
"Every night, I'm into what I do. Everybody, certain times get to me more than others. But that's the difference. I think, between me and a lot of people. Each night I play a song as I feel it or that day. Most of the songs I do were written by somebody else, and you don't always have to face the songwriter that night in the audience. But I do the same with songs that I wrote. I try and interpret it as I feel it that night, not as I felt it in 40 or '45."

"Even 'The Thrill Is Gone,' my most-played tune. Each time I try to play it as though I never played it before. We have a road map of chords, but I don't play the melody note by note. Therefore, it's fresh each night."

"I'd like to have more hits than I've had. If I knew why 'Thrill Is Gone' was a hit, I'd have a hit record every time I record an album. I can't give you an explanation, I swear. I don't know. Maybe it was just that time in history I've recorded. I think many great times by great writers, with great orchestras, where the company put the promotional weight behind it and it didn't go. If I knew what makes 'em happen, I'd have one tomorrow."

"Hardly a week goes by where somebody don't ask me the story of 'Lucille' [King's legendary guitar that he received from a fire in 1949]. Lucille is a Gibson 355 solid body. It's a big brother to the Les Paul. In fact, it's similar, only larger. The Gibson 355, prior to that, had the f-holes and was called a Les Paul. I had one when it first came out. I believe Chuck Berry. But later, the 355 was made as the B.B. King/Lucille model. Being a solid body made a difference. Whether from the

much. Ever since I've been able to get electric guitars, I've stayed with them pretty near all the time. I've got an old metal National Steel, and 12' and six-string Gibson Les Pauls, but I don't play them. I used an acoustic on stage some years ago at the Apollo Theater, but not now."

"I feel so inadequate when it comes to playing. I think other people who play so well, I'm kinda shy about practicing physically as I should. But mentally, if I have the guitar in the room, out of the case, I take a peek at it, it seems like I'm 'takin' it. I can practice by thinking. There's never a time when it doesn't comfort me somewhat. I'll pick it up. When I start playing it automatically seems to flow over."

"I was crazy about Segovia. It don't have to be blues. I went to his concerts. Guitar is guitar to me. Anybody master it or play it well, in any type of music, that fascinates me. Everybody seems to be playin' something. I wish I could play."

Let Adams examine a larger picture style. 40 years ago that is a school of guitar by itself. These days, he records predominantly, albums of smooth jazz and soulful country. The "Country Gentleman" Adams' harmonica guitar, has been a staple instrument for decades.

Adams says:
"I was with Grateful for many years. The Beatles played one of my guitars (the Country Gentleman). I have Eddy a lot of people. Dark in those years. George Harrison wrote a letter for use of my albums. Somewhere at 60's in New York got in touch with him. He was never a great guitarist, but he played some great blues that those guys cleaned up. I was into the group and the songs. When I saw them playing my guitar, I said, 'Yoo-hoo!' I have no idea how many Country 12-strings were sold, but I'm sug-

B. B. KING
"The country 12 I have the guitar in the room with me, not at the case. I take a peek at it. It seems as though I'm 'takin' it."

5.43



Gloria Akbar, L.V.N., Family Practice Center, gives a baby boy an immunization while mother and sister look on.

Your Healthy Child

The United States faces a critical period of history if its citizens continue to take immunizations for granted, according to a study. "Almost 40 years ago, thousands of children were crippled by polio, many of whom died."

the late 18th century. Dr. Jenner scientifically validated what English farmers had been doing for years, using cow pox to protect them from smallpox.

5-44

bution

was a whole new...
for America really...
J. Henry, Tennessee...
has responsibilities...
a warning formula...
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mediate benefits...
was Japan's head...
rice has greatly...
in production...
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opportunities...
for business...
development...
in the future."

Following...
Superior's initial entry into...
Japan, the division is work...
ing closely with Japanese...
official guidelines to expand...

the program. Opportunities...
await those for whom "it"...
develops as well. 2

glas Labs offers moments of relaxation

tion and an estab...
lized reputation...
itself and help grow a rela...
tively young, but significant...
1

Melanie Subling, group...
product manager. "Influences...
to, to 1970's...
1

Consumers voice opinions on advertising

Pege, a Time magazine...
month's vote John H...
Brown, chairman and chief...
executive officer. "I urge...
to carefully monitor network...
programs. Please advise us...
your own and their val...
brand values, music, finish...
themes and non-violence...
image." She added the...
postscript: "Just please make...
is the best I could hope to...
have to do without it."

Pege is just one of hun...
dreds of consumers who...
the magazine's...

5-45



5.46

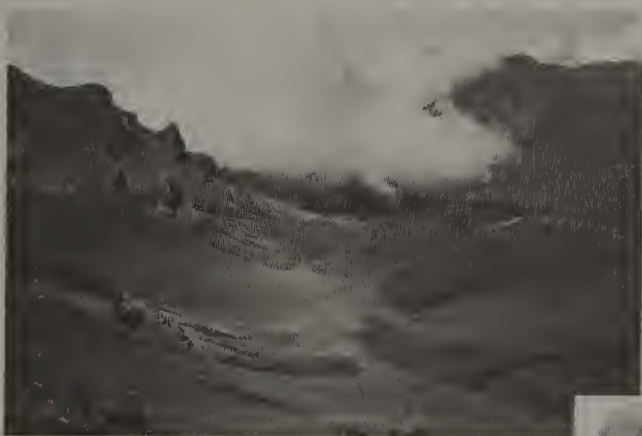
5.46

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*

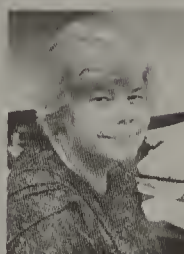
5.47

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 black-and-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*

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 Haleakala Crater on the island of Maui.



Darlyne Casey, Trust Em Benefits, Birmingham, won 1st Place and \$15 for a candid photograph taken at a wedding.



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



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.

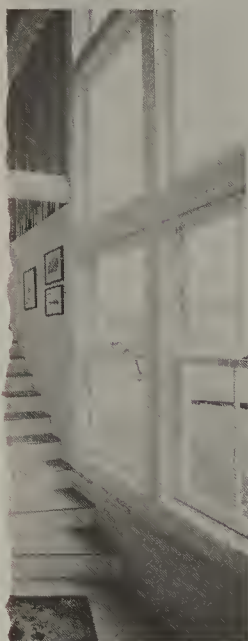


5.48

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*

5.49

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 island's architectural heritage, Van Dam designed a cedar-shingled structure with a deep porch and deck; a second-floor dormer with a small widow's walk that penetrates the sharp line of the front roof; two-over-two windows traditional to the area; and an homage to Stevens in a narrow slice of gambrel roof at the rear. In a report designating the Nielsen place a 1989 Design Award winner, a juror 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 interior that measures only twenty-one by thirty-one feet. The expansiveness is partly the result of nine-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 outside; a tall column of three windows by the stairs consists of two-over-two lights at top and bottom, but a clear pane in the middle that allows an unbroken view of the sky and delights the eye with its discontinuity. The soaring stairway to the second floor and the two bedrooms tucked beneath the steeply pitched roof continue the airy feeling.

Every inch of the house's 1,470 square feet is used, and used well. Evidence of intelligence is everywhere. The wall between the living/dining area and the



The exterior is a marriage of traditional and modern elements

PHOTOGRAPHS • ROBERT PERRON

5.48

do it? First of all, you have to consider his body. Hairy as a bear, thick as a barrel, Smerlas 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 absorbed a decade of cut-blocking, double-teams and crackbacks. Then there's the matter of pain. Smerlas hasn't missed a game because of injury since he partially tore cartilage in his right knee at the end of 1979, his rookie year.

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

Eddie Abramowski. "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 in the heat. I know immediately

THE TOUGH VET HAS STARTED 127 GAMES IN A ROW

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

"Absorb the. He ended four with appearances that came a slum was worth."

5.49

his difficulties, he was required by Hooker's bankruptcy lawyers to furnish a non-refundable million dollar guarantee 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 Brannan, 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," Brannan 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," Brannan said.

"I have no further questions."

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



...er, it could have been taken... time.

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

Hirschon, 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 now."

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-out-of-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*).

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.

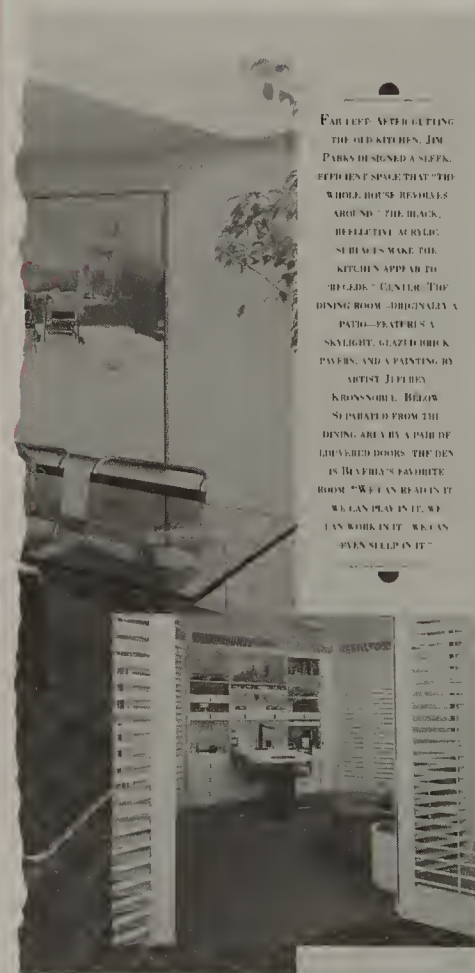
5.50

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*

5.51

This cluster is intended to be read completely. The directionals *CENTER* and *BELOW* 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*

5.50



EARLIER, AFTER GETTING THE OLD KITCHEN, JIM PARKS DESIGNED A SLEEK, EFFICIENT SPACE THAT "HOLD HOUSE" REVIEWS AROUSE THE BLACK, REFLECTIVE METALLIC SHELVES MAKE THE KITCHEN APPEAR TO "Glide." CENTER: THE DINING ROOM—ORIGINALLY A PATIO—FEATURES A SKYLIGHT, GLAZED TERRAZZO PAVES, AND A PAINTING BY ARTIST JEFFREY KROONBOLT. BELOW: SEPARATED FROM THE DINING AREA BY A PAIR OF GLAZED DOORS, THE DEN IS BEVERLY'S FAVORITE ROOM. "WE CAN READ IN IT, WE CAN PLAY IN IT, WE CAN WORK IN IT, WE CAN EVEN SLEEP IN IT."

SEPTEMBER 1989 TAMPA BAY LIFE 55

5.51

5.52

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*

MONTAGE



FAR LEFT
Janet Blair and
her husband,
Louis T. Bush,
early 1940s

LEFT
Mr. & Mrs.
Randolph Scott,
1949



BELOW LEFT
Mr. & Mrs. Conrad N.
Hilton, Jr. (Elizabeth
Taylor) on their
honeymoon, 1956

BELOW RIGHT
Mr. & Mrs. Clark Gable,
1956



FAMOUS COUPLES, especially Hollywood stars and their spouses, have been as much a part of the history of Pebble Beach as golf. Whether it's just strolling along the fairways or actually playing them, readily recognizable couples have always managed to upstage the equally famous Pebble Beach landscape—at least while the photographer was present! ▲

5.52



Long live kites, says Conover, associate editor of *Kite Lines* magazine.

Real kite mavens own a "wardrobe" of kites suitable for winds of varying velocities. Putting up one kite at a time isn't enough for a kite-lover—25, 50, or even 100 kites flown in a train, on the other hand, are heaven. They are a traffic-stopper, too, as passers-by gaze at the seemingly endless chorus line of kites dancing like an airborne version of Radio City Music Hall's Rockettes.

Stunt kites account for the newest

Left: The first commercial stunt kites were produced by Peter Powell in 1972. This is an "eight-pack" of Powell kites. Above: Flying kites isn't just for kids; more and more adults are getting into the action. Below: This 300-foot serpent kite lists for a most \$500.



surge in "kitemania." A conventional one-string kite can only go up or down; tradition-breaking stunt models can be steered by a line in each hand, making the kite go either right or left respectively. Dual-line kites, devised in 17th-century England, were refined during World War II and used as moving targets to train soldiers. Flown on 150 to 200 feet of line, stunt kites can be flown in a

5.53

6

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.

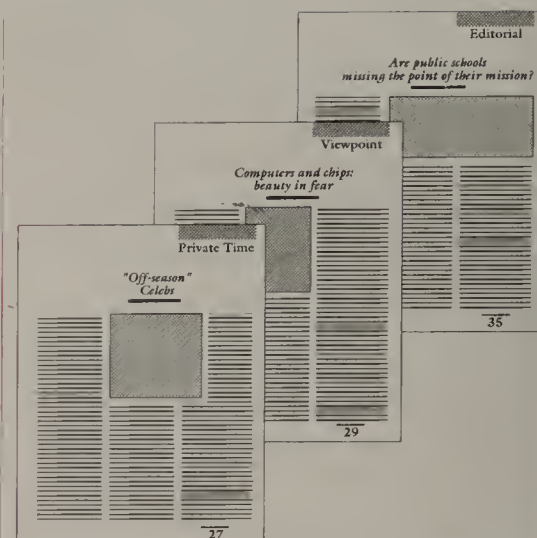
Relating prominent display type throughout a publication bestows visual unity. Typographically connecting the cover logo, department headings, headlines, subheads, and breakouts is the most visible way of joining the editorial matter. This also separates it from the advertising pages, a differentiation 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

The New Hartford Groseille

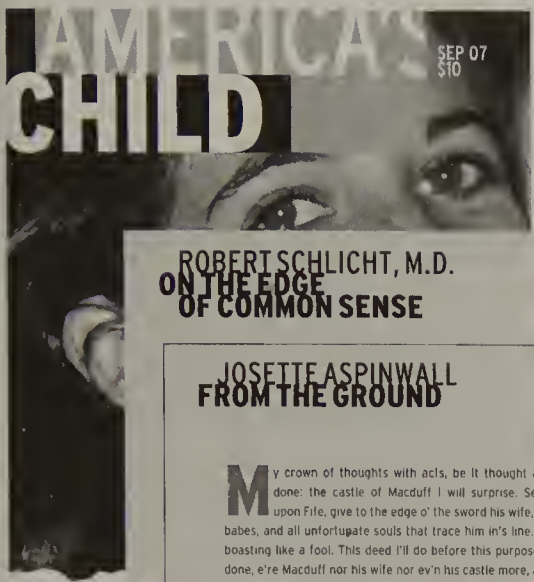
From the Selectman's Desk

Finance Committee Report

School board approves budget

Compromises on 5.6 percent increase

6.02



6.03

NEWS in PAPER

6.04

NEWS in PAPER

6.05

NEWS in PAPER

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.

Truck of
The Month

Items of the Week,
Washington, D.C.,
is featured



By Joseph R. Schulz
Joseph R. Schulz is TRSA's managing editor,
columns and news and distribution.

Last fall, Items of the Week updated its logo and its corporate image. We considered each of our needs to be more than simply a delivery vehicle. Says President Alan Baker, "With no trucks covering our marketing area, the potential for marketing exposure is tremendous."

We wanted to capitalize on that exposure. Our slogan, Your Image Is Our Business, says what we really deliver—first class quality. Buses, cars, trucks and many products. We're not just in

the truck business, we're in the image business. We helped customers create a three-day image for their business.

TRSA's services and its marketing Committee features it's a little as an example of what our value-added truck should be in public image.

The committee means all members to send a photograph of their vehicle as an entry into the Truck of the Month Contest. It is a 100% by 100% color photo of your vehicle as Joseph R. Schulz at TRSA's headquarters in Hialeah, Fla. Along with a paragraph or two on how you feel your vehicle's graphics design reflects your company's quality image. It is featured as a Truck of the Month in a national magazine. It is TRSA's Truck of the Year Contest.



126
Freddie Brown • September 1996

6.07

UP FRONT

PERFECT HARMONY
STALLS AT THE GATE

As entries grow, the degree of difficulty increases

By Bill Brewer

In the debut issue of *America's Horse*, I said that this column would address issues facing our industry. To follow through on that, I would like to discuss the specialization of the American Quarter Horse. One of the most versatile breeds, the AQHA is the show arena, in particular classes like western pleasure. Most people will agree the western pleasure horse that competes today certainly isn't the same type of horse that competed 40 or 50 years ago, and I believe there are reasons for that.

The pleasure class has evolved into its own sport

Western pleasure has become an introductory class to other western events. Horses competed in other classes, but gained experience in western work more readily than AQHA-approved shows, including the World Show. These performance horses are all performance specialists. We have found three commonalities along a competition increased at the highest level, in order for people to win, they developed a more specialized horse for the various events. Now, the western pleasure horse has joined other specialized athletes like the cutting, reining or racing American Quarter Horse.

As the way the breed is used changes and grows, I think we'll continue to see specialization. At AQHA, our challenge will be to continue serving each of those specialized equine.

In competitive events like showing, some maneuvers are performed in an advanced context of a horse's career. These maneuvers are intended for the show arena, and in reality, a horse on the ranch

wouldn't perform them in the same fashion. In reining, for instance, a horse performs strong sliding stops and rapid spins. In western pleasure, the slower the horse goes or moves in a rhythmic, collected and collected manner, the more difficult it becomes to accomplish.

Even in human sports, such as snow skiing, a similar comparison can be made. Enjoy snow skiing and like to take a nice run down a moderate blue slope. However, when I watch top-level competition such as the Olympics, I see athletes performing aerial maneuvers and racing down mogul-filled mountainsides faster and with more fluidity than I ever would. The skier, like the equine athlete, is using a change—some might suggest an improvement—in particular classes, most notably western pleasure. Evidence of that could be seen at the AQHA World Show in August. Not only was the class attended by more spectators than any other, but the most frequently heard comment by people was that they could see a difference between the classes. We'll look forward to seeing more of this change during the AQHA World Show in November.

I'm proud of the American Quarter Horse. Whether he specializes in western pleasure, racing, halter, reining or ranch work, he is "America's Horse," and the breed remains the most versatile, capable of excelling in any number of pursuits.

Until next time, remember, cheerleaders are invaluable for creativity and skill. Bill Brewer is AQHA's Executive Vice President.

UP FRONT

Bad news, guys
The classes aren't
disturbing your
Wingshield.

Wingshield reports that the average grade of the American road is improving. In 1990, the average was 64.4 inches. By 1995, it grew to 64.8 inches. At the end of the decade, even age, road states are on a par with the 64.8 inches. By 1995, the average was 64.8 inches. At the end of the decade, even age, road states are on a par with the 64.8 inches. By 1995, the average was 64.8 inches. At the end of the decade, even age, road states are on a par with the 64.8 inches.

FOR RENT

For rent, guys
The classes aren't
disturbing your
Wingshield.

"Trainers and parents coaching from the rail is a real turnoff. The extent of my remarks is 'Relax,' and 'Even your shoulders.' If they're having a real wreck, I might add, 'Shorten your reins.'"

Trainer/coach Nancy Cahill, whose students include Winona Arthurs-Smitherman, Equestrian Sportsman of the Year.

TAPPING THE WIND

Another eco-friendly (and free) energy source

The blustery prairies that stretch from northern Iowa to Montana hold so much untapped energy that experts think the area could become the world's largest regional exporter of wind power. This potential went largely untapped until this fall when two energy companies opened the largest wind farm project in the world (43, 20-story-high wind turbines), outside Lake Benton, Minnesota. The new facility already produces enough power 40,000 homes. The output will almost quadruple in four years.

Thanks to technological advances that have cut the cost of wind power 85 percent in the last 15 years, new wind farms are online, under construction or planned in Iowa, Wisconsin, Texas, Vermont, Wyoming and Colorado.

Wind has its weaknesses. When it stops, the turbines stop, so wind farms require backup by other power plants today it's less than 1 percent. —Excerpted from *Newsweek*, October 26, 1996.

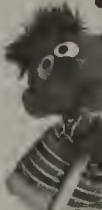
6.08

Circle This

SHOW TIME

Some lovable Muppet characters Kermi the Frog, Miss Piggy, Fozzie Bear and Animal are taking their act on the road to teach kids about traffic safety. The Muppet Traffic Safety Show is set on a 10,000 square-foot outdoor stage for where youngsters can catch the fall from Muppet Driving Play It Safe. Visitors will be able to see a car crash that will show the way through the set.

On route the kids spot Miss Piggy teaching three penguins to look carefully



ONE WAY

Muppets on tour: Don't miss this traveling troupe.

before crossing the street. On another "road show" Fozzie Bear teaches a chicken how to cross the road at a traffic light. And making his debut in the show is the Muppet Traffic Safety Show, 2100 N. Woodward Ave., Suite 200, Bloomington, Ill. 61813.

Oodles of Noodles

A November 8

New York City

GENDER GAP

Then discovered who the men for the women's movement always sing. She rocked the "Real" "Real" line of the

6.09

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 Geometric 706 font used in this department head has been given cast shadows. The letters are printed in rust with 50 percent gray shadows. The alternate headings — one with even baseline and one with crooked letters — indicate different kinds of content on the pages below, one serious and the other entertaining. *Involvement*

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*

6.10

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*

[illegible][illegible]

6.10

[illegible]

6.11

[illegible]

6.12

From Rockers to Rowers

Meet four seniors who prove it's never too late to be a champion. By Julia Coffey

"Age is a question of mind over matter. If you don't mind, it don't matter" – Mark Twain

EATING, OLD AIN'T WHAT IT USED TO BE. America's population is older than it ever was, but the old seem to be getting younger. For the first time in history, the median age is over 32. In 1950, people age 65 and older made up 7.7 percent of the U.S. population, today the figure is 12 percent, and by 2029, it will be 17.3 percent. The fastest growing group is age 85 and over, from 0.6 percent in 1950 to 7.1 percent by the year 2020.

are dipping into the fountain of youth and making healthy changes when many of their peers are retreating into rockers. While watching the exceptional young athletes compete in the Goodwill Games this summer, remember these high-spirited individuals. They are coming back for seconds, proving that it's never too late to be a champion.

Peggy Batta
Loan, screen machine

"They call me the club gorilla," she says with a smirk, flexing her biceps as proof. "Look at this muscle here. It wasn't there before. I'm immensely stronger now." She completes a 25-minute stint on the rowing machine, and

6.13

DOES & DON'T

Boots, a big hit this fall, are long on practicality and style. But watch your step—wearing them right takes some footwork.

Trouble

DOM
around
Sancho
into a
belonging—

[sex & health]

BY SHIRLEY ZUSSAN

How dangerous are ovarian cysts?

▶ **WHEN I HAD MY REGULAR** checkup, my gynecologist said I have an ovarian cyst. She said I shouldn't worry, but I do. Am I right to be concerned?

During a woman's reproductive years, ovarian cysts can be very common. says Rebecca Shaw, M.D., an ob-gyn in private practice. Usually, they are harmless. Cysts can form on an ovary where an egg that is supposed to be released during ovulation is not and instead the sac containing the egg fills with fluid. A cyst can also form when the corpus luteum, left after the egg is released, fills with fluid. The symptoms are generally mild: a dull ache in the side or a feeling of pressure or heaviness in the abdomen. Sometimes, intercourse may be painful. In some cases, there are no symptoms until the cyst is quite large. Often, it is first discovered during a pelvic exam.

These benign, frequently cysts, which are known as *functional cysts*, typically disappear within two menstrual cycles. The fluid absorbed by the ovarian tissue as it shrinks. Dr. Shaw reports that, unless a physician will recommend a temporary use of a low-dosage birth control pill to suppress ovarian function and reduce the cyst.

Your doctor probably advised you to return for a checkup after a month or two, so that she could be sure the cyst had resolved spontaneously. If it hasn't, your doctor may recommend other diagnostic procedures and/or surgical intervention. Ovarian enlargement can be caused by other types of growths or cysts, a very few of which are malignant. But, as your doctor said, for most premenopausal women, ovarian cysts are nothing to worry about.

● Writer Amy Hempel took five years between her first collection of short stories and her second, *An Atlas of the Heart*. "For the foreseeable future my husband and I will be renovating our house in the country. We're doing it all ourselves—right now we're redoing the bedrooms have to be built—so I need to write somewhere else."

To prevent the sale of subproducts, the Food and Drug Administration this year banned any pig, fowl, cow, etc., claiming to be from actual pork, beef, etc. It is bound to take time to remove all the fakes from the market and, given the profitability of the industry, some manufacturers will probably try to circumvent the laws with reworded advertising.

But within the next few years, the entire picture will be quite and, for the first time, a specific, modulation in the help will be possible. The available information is developed by the HULI Company, is currently at Phase Two or at least three stages of testing required by the FDA. Preliminary results from the study have not yet been published on people have been involved, but FDA approval demands

...TIMES WHEN WE
...when we take u
...ates in own abilit
...children that partici
...Irenetic periods of
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...seasons. Judging by
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...even later on. How do
...season?

Singer Suzanne Vega, left, and writer Amy Hempel, below, clear their minds through artistic and physical labors.



How to focus
and get more
from your time

IF YOU FIND IT DIFFICULT to read with the TV on or if you notice every second tap the filter while you're watching a movie, you're probably easily distracted, says Stanley Green, Ph.D., in psychology (and now in the University of British Columbia in Vancouver, British Columbia) who studies how the brain and the eye reduce stimuli and how you're perceiving them. "I come across better."

▶ [Laili]
 their way
 stretch like rain
 in a flickering light
 that might distract you
 ▶ Do our work at the same
 time and in the same place every
 day. You're not well known to me.

- ▶ Before you start, spend a few minutes

- **Concentrate only on the task at hand** – act on an ultimate goal. Keeping your focus single-minded allows you to lose yourself in the moment.
- **Do the easy parts first** – like the back garden instructions in your list above – to get into the swing of it. Once you've started it's a breeze. *James Clear*

Can she enjoy lovemaking if

6.14

WⁿH^eA^xT^tS

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 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 from recycled materials, that uses recyclable packaging. At home

6.15

6.13

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*

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

6.22

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 left-hand 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*

Counter Culture
NEW YORK SHOPPING
By Joan Miller

A different part of the city's charm lies in hidden assets and secret sources. The best New York shopping experiences are not in the obvious places. After more than 30 years at Rockefeller Center, Alfred Dunhill has relocated its semi-

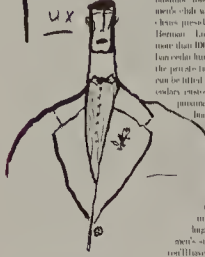
Sports Business

HORSE CENTS

The Breeders' Cup at New York's Belmont Park this month. Involves big bucks.

By Max Pridgen

De Luxe
Tux



38 FALL 87 • OCTOBER 1987



BREEDERS' CUP, AN ANNUAL HORSE RACING EVENT, WAS HELD AT BELMONT PARK IN NEW YORK CITY THIS MONTH.

Breeders' Cup, an annual event, was held at Belmont Park in New York City this month. The Cup is one of the equine equivalent of the Super Bowl.

When the 1987 season is over, most of the horses who have won the Cup will have been bred in the United States. The Cup is one of the equine equivalent of the Super Bowl.

News Breaks

Three Companies Restructure

The waste services industry is not an appealing one, but it is a necessary one. Three companies are restructuring to become more competitive in this market.

Research Catalyst, The company said it has decided not to take equity positions in monetary waste-to-energy and solid waste treatment facilities.

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 have knowledge 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, CLU, and others, I am able to keep the public apprised of reality rather than of rhetoric of Art Williams.

RETHINK THAT REBATE
In Guy E. Baker's article [Pro Aug. 1989], he says, "I'm a rebater, have been for several years, but you can't sell to sophisticated financial people or their advisors without using every tool at our disposal."

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 McCarran-Ferguson Act of 1945 by modifying the antitrust exemption applicable to the business of insurance.

collects statistical information and disseminates property/casualty rates—the difference between advisory rates and underwriting rates is only estimates of payments such as claims and defense costs. ISO's traditional promulgation of advisory rates had been challenged as resulting in "inflation pricing" and

VIEW POINT

Occasionally someone asks me "What is the toughest part of your job?" In terms of degree of difficulty, I am not sure what is the hardest. But in terms of degree of frustration and downright disagreeableness, dealing with the media wins hands down. Interestingly enough, my sense is that this has not always been so. Rather, the media

Media Madr

concern by cancelling my subscription. On several occasions, I have been interviewed by the Wall Street Journal in connection with stories they were developing. I cannot recall a single instance where the central thrust or essence of what I had to say on the subject was captured. Usually, a single phrase which con-

used in similar Even trade like the Nation seem to be jo, trade in terms of industry-bash nities. A n quoted a n, try critic as s, insurance is cruited perso "dregs" of t institutions. same issue

6.24

6.28

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. *AmSouth Partners*

6.30

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*

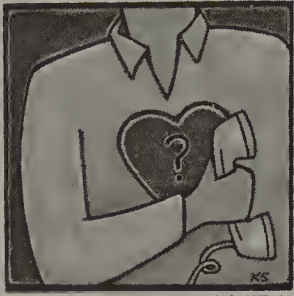
Don't shrug off chest pains

Scenario 1: You're having an argument when suddenly your chest tightens like a vise. You feel dizzy, can't catch your breath, and a dull pain radiates 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? 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



KAREN STEEN

"We have [all] heard about men and 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 facts.

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 them.

A. b; three others have been "provisionally" accepted.

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

6.28

LETTERS FROM SATISFIED CUSTOMERS

We like to recognize outstanding service by *AmSouth* employees through our *Letters From Satisfied Customers* column. If you know of anyone who has received a complimentary letter recently, we'd like to consider publishing it. Please send letters to: *Letters From Satisfied Customers*, c/o Delta Windham, Marketing Department, 5th Floor AmSouth/Herbert Plaza, Birmingham.

Don't Worry, We Can Do It

I want to take this opportunity to express our appreciation for the assistance you staff provided us recently with our delayed ACH payments. Specifically, we were to single out Paula McDonald and Kelli Chestwood (Bank Management Services, Birmingham) for going the extra mile on our behalf.

The most gratifying aspect of the whole ordeal was that never once during the afternoon and evening did Paula or Kelli suggest or make an offer that could not be done. They answered all of our many phone calls, delivered their services in person, and then sat in our office and then sat a special check with us for our payment. Instead of saying, "We had you missed the deadline," they did everything in their power to make it happen. This letter of the *AmSouth* staff was very refreshing.

It is a department to trust.

I wish GMAC in Huntsville. This was not a simple transaction, yet Doris Jones handled it quickly, competently and, at all times, with the utmost courtesy. He made a difficult situation pleasant.

I remain a loyal customer of AmSouth Bank because of people like Austin Jones.

Michael E. Thompson, Resener

Quick and Courteous Response in Emergency Setting. I want to express my appreciation for your prompt and support of the illiterate recovery effort in Huntsville. Your quick response to an request to establish an account of AmSouth Bank enabled our deposit cashiers to perform their duties in a timely manner.

We respectfully want to thank Kimberly Krocher and Andy Dendis for their assistance.

Jeff Sims, Shirley Atrial and Robin Roelich. The biggest bonus of all down Cheryl Burke. Cheryl is never too busy to wait on me or help me with any problem—whether it is in her department or banking or not.

Because of Cheryl and the other people at this branch, my husband and I have moved all of our banking business from another bank. When we first moved to the area, we opened a checking account with the other bank because it was only a half mile from our home. Recently, we moved our checking account back to AmSouth because the service we receive there is worth the inconvenience of no longer banking "right down the street."

Mrs. James W. Ardis, Sparks, Ark.

Making Sure Promises Are Kept I want to commend Jean Hiles (Retail Office, Mobile, Shreve after acquisition) for her service to the Bank's branch.

6.29

Vibration Analysis

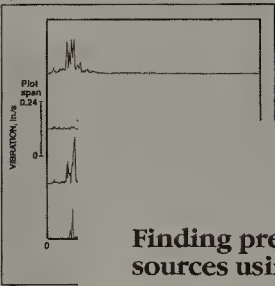
gets worse as the felt ages. This type of vibration seems to be attributed to the press felt, with the felt eventually developing "bars" across its width. These bars can sometimes be seen when the machine is stopped. This vibration can be reduced by skewing the base fabric so that these bars do not enter the press nip straight-on but rather at an angle. As a rough guess, this type of vibration seems to occur in about 80% of the cases we have studied. A typical example of this is shown in Fig. 6. In this case, we were called in to examine a single-felted second press. Once again, the top trace shows the total vibration spectra seen at the second press top roll. The traces below it show how much of the total is due to the top roll, the felt, and the bottom roll, respectively.

Obviously, most of the vibration is due to the press felt. The bottom trace, however, is extremely interesting since it shows the bottom roll to have a frequency in common with the press felt. What is happening in this case has been described by others (1-3).

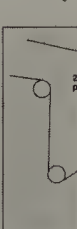
As others have described, the press nip of a paper machine can be thought of as a resonant system, made up of weights and springs. The press rolls make up the weights, and the press felt, loading system, and roll cover make up the springs. When excited, a weight and spring will ring like a bell, at a frequency dependent on the weight and the stiffness of the spring. In most problem press sections, only one weight and one spring dominates, so there is a single resonant frequency. However, in multiple spring-weight systems several resonant frequencies are possible. For highly loaded presses with hard nips and stiff frames, this frequency will be in the range of 50 to 150 cycles/s. For older presses or first presses, this frequency will be in the 20 to 100 cycles/s range. In this case, the resonant frequency of this older press is about 30 Hz. Because of this fact, with time the second press bottom roll has developed corrugations (at 30 Hz), as shown in the lower trace of Fig. 6 and in the equivalent time waveform shown in Fig. 7.

Figure 7 clearly shows this roll to have 10 corrugations around its circumference. When a felt is put on this machine, the corrugations in the roll will cause the machine to vibrate. Since this vibration is precisely at the resonant frequency of the nip, this vibration will be amplified. In time, the constant nip vibration causes the roll corrugations to be transferred to the press felt. Thus, the press felt becomes corrugated, and the corrugations become progressively worse. This problem will not go away when a new felt is put on. One obvious way to solve it is to remove the corrugated press roll and replace it with one without corrugations. In so doing, the nip will not be excited by the press roll and vibration will be greatly reduced, leading to longer felt life. Another way to reduce vibration is to skew the felt so the corrugations enter the nip at an angle. This is only a temporary cure since, with time, new corrugations will develop. Press resonance is

6. Multiple-spectrum plot from second press top roll. Top trace is the over vibration, and the lower traces show the amount caused by the top roll, felt, and bottom roll, respectively.



8. Machine diagram



pushing together track down vit synchronous as example of h vibration. As si the three press i "recessing vit

Finding press section vibration sources using synchronous averaging

David A. Beck

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

When a vibration analyst is asked to find the cause of vibration on a paper machine, he or she is faced with a formidable task. A paper machine contains many rotating parts and many highly loaded structures, any of which can cause vibration. It is up to the analyst to determine which part of the machine is the root cause of the vibration. In earlier years this would have been a very difficult process. Now, with the advent of computers and digital signal analysis, the analyst's job has been greatly simplified. In particular, one form of analysis called synchronous averaging allows one to directly determine the source of vibration and to study the characteristics of the source so that ways to reduce vibration can be found.

How synchronous averaging works

For synchronous averaging, an analyst uses a setup similar to the one shown in Fig. 1.

In this typical setup, vibration sensors are attached to the vibrating elements. In this case, the sensors are attached to the top and lower press rolls. The press roll is the source of vibration.

roll from the raw vibration signal. Another way of showing how synchronous averaging works is displayed in Fig. 3.

In this multiple-spectra plot, the two Fast Fourier Transform spectrums shown were derived from the two curves in Fig. 2. It is obvious that the raw signal spectrum is very complicated and contains many frequencies. However, after synchronous averaging, only a single major peak is left, which is unequivocally due to the press part with which we synchronized. In this case, we synchronized with the top press roll, so this single peak is the vibration caused by the top press roll. The entire synchronous averaging technique thus comes down to placing the vibration sensors on the machine and then moving the trigger around the machine, effectively isolating each element in the machine in turn until the problem is found. The heart of the time synchronous averaging technique is being able to get a good stable trigger once per felt, or roll, revolution. While the paper machine is operating, obtaining a reliable trigger can be a major problem. Typically it is not practical for the analyst to be on the machine to watch the trigger.

6.30

6.34

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*

6.35

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

Arthur Levine's "Defying Demographics" [June] notes that two-year institutions have a "disproportionate number of 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

office should run the show. After all, the public relations staff knows the campus better than any outside counsel, and having a centralized effort will cause less confusion 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 break an event. In this case, we were pleased with the amount of coverage Rice received from the sum-

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 institutional 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 academic discovered with a iolt found

6.34

THE FAN

By KEVIN DOBSON

Baseball Trains You For Life

MY GREAT PASSION is baseball. I just love the sport, mainly because it's been a training ground for me, a springboard to confidence at a determination. Once Iug-



nurtured and cared for, you'll burn them out if you take the 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 Hollywood Stars game I hit this long fly ball. It kept going, going, going, and 55,000 people in the stands are all saying to themselves, "Here's an actor hitting a home run." Well, the

6.35

SPORT MAIL

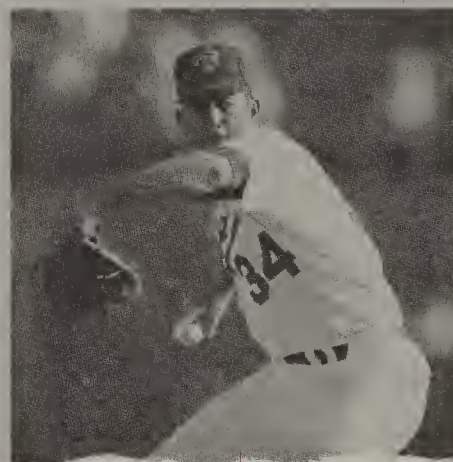
NOLAN RYAN

I praise Randy Galloway's article on Nolan Ryan ("Beers With Nolan Ryan," April). Not everybody 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 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
Manover, New Jersey



basketball god.

Navin Kamath
Nesconset, New York

George Castle says Ernie Banks preceded Michael Jordan 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 who gives us explosive power

6.36

6.40

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*

6.42

Tabloid publications have large 17- by 11-inch pages. Organizing these big pages is more difficult than organizing a standard-size 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*

THE PINSTRIPED ADVISOR

Time management courses probably a waste of your time

Dear Pinstriped Advisor,
I manage eight highly creative and independent people in the art department of a medium-sized advertising agency. We recently landed two major new accounts that will keep them very busy for the next few months. Because of this, I've been considering getting them expert advice on how to better manage their time. However, I don't think this is the best use of my

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.L.
Aurora, Colo.

(P.S. I know the importance of proper diet and regular exercise, and I practice them as best I can, but I'm still stressed out to please spare me that tired old wisdom.)

"Understand that your lousy boss isn't in control of your life. You are," says Gary Grody, Ph.D., a stress-management consultant in Lawrence, N.Y. "People give too much credit to their boss."

Rosedale Home Store: Positive attitudes have been running rampant at Rosedale Home ever since employees took part in a motivational seminar which taught them how to turn slow times into useful times. Now, when the going gets tough, employees get busy—shopping the competition, writing letters to customers and helping each other.

Saginaw: To demonstrate appreciation for one another, Saginaw created a special video which featured everyone in the store. Employees also sent each other kisses—over 600 of them in two days! The kiss-o-grams, written on lip-shaped notecards, were delivered by managers along with a Hershey's Kiss.

St. Cloud: Clarissa Stuart, Men's, was the grand prize winner at St. Cloud's Christmas party, winning a night for two in the honeymoon suite at the Holiday Inn. Over 375 people attended the extravagant party, enjoying the poolside cocktail hour, buffet dinner, picture-taking with Santas, dance contests and door prizes.

South Bend: Santa Claus helped South Bend kick off Christmas with a jolly greeting to employees. While Santa's helpers busily picked up employees at their cars and brought them to the door, Santa himself sold candy-grams for employees to give to each other. Proceeds bought toys for underprivileged children.

Southdale: Congratulations to Southdale for setting a new company sales record on the first day of Jubilee. To commemorate this day, the Personnel staff served an authentic Italian lunch to all employees complete with many

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 Conrad. It was November 22, 1979, and my 'little turkey' was 8 lbs., 4 oz. of pure delight!

Kevin made his entrance just before noon so I missed our family gathering and dinner. My husband Rob left me resting and went to join the family festivities and brag about his new baby. I let him leave only after obtaining his promise to bring back a 'goodie' plate for me. It was a good thing too, because the hospital served *GORLASH* 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 huge old evergreen tree stood. During the holidays this tree was decorated with many 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-giving. 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, 1956, I arrived in the U.S.A. Everything was new and wonderful to me, but the biggest surprise was yet to come—Christmas in America. Every home had its



The most memorable holiday that comes to mind—and does every year around this time—is the Christmas of 1966. My husband Jim was in the army and stationed in Germany. He had been sent over there just a week after our son was born. As a Christmas present to us, his parents sent the baby and me over there to be with him. It took all of our money just to find a place to live and get moved in.

It was Christmas Eve and we were just sitting around listening to the radio when we heard quite a commotion coming down the driveway and up our stairs. Jim went to the door to find three of his Army buddies with a huge Christmas tree and all kinds of presents. We opened them—the first

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 Bolander, Seattle, (206) 281-8790.

May 19-22
1990 AIA National Convention & Design Exposition, "Pushing the Limits," offering a multitude of learning opportunities, George R. Brown Convention Center, Houston. Staff contact: convention department, (202) 626-7397.

May 19-22
AIA 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 international 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 building design simulation, University of

June 8-9
National Intern-Architect Development Program (IDP) Coordinating Committee meeting with the Architectural Institute of British Columbia, Vancouver, BC. Staff contact: Irene Tyson, (202) 626-7356.

June 8-10
AIA Committee on Historic Resources open meeting on maritime preservation, Basin Harbor, VT. Staff contact: 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, Atlanta. Contact: Nancy Johnson, A/E/C Systems '90, (404) 333-2042; (301)

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 health care cost—and resulting increases in health insurance premiums—that plague AIA member-owned firms.

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 a \$200 deductible. By choosing the \$1000 deductible, firms can save 28 percent. This holds true in all age categories and locations in the country.

If you would like to measure the value of the AIA Benefit Insurance Trust plan with the optional deductible and other health insurance

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 Atlantic 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.

□ Award-winning Atlanta architect Mack Scogin, AIA, has been appointed chairman of the Harvard University Graduate School of Design (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 Angeles architect Barton Myers, AIA, recently addressed the "Architecture 2000" conference at Canada's University of Manitoba. He urged architects to look to the next millennium 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 rehabilitated as the New York International Hotel.

□ Wheaton (MD) architect/reser-

6.42

AMÉRICAS

10yo!

POB HENRY GOETH

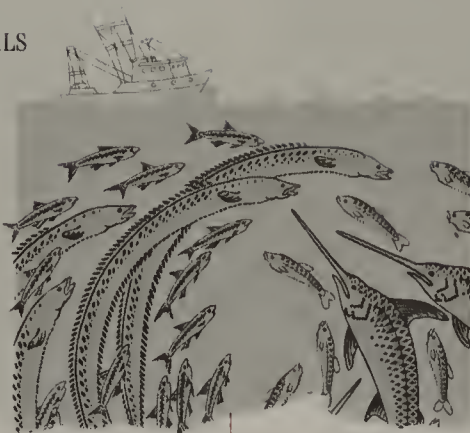
POR HENRY GOETHALS

A la pesca de riqueza

Con unas pocas notables excepciones, los países latinoamericanos deberían tomarse unas vacaciones y "salir a pescar". Podrían ser las vacaciones más fructíferas de su 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 encuentran algunos de los bosques más antiguos del mundo, que cubren las abruptas montañas costeras y las innumerables islas del 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 multinacionales.

eleven

6.43

Servicing a custom program

Recently, representatives from Industrial's San Diego and San Francisco divisions and Home Office met with the program administrators and association insurance committee representatives on two Custom Programs. The two programs are Northern California Bowling Proprietors' Association (NCBPA) and Bowling Proprietors' Association of Southern California (BPASC). They met to agree on underwriting 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. 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 them." ■

One 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:

Gentlepeople

I happened to be in your office last week to have a brief conference with one of your workers' compensation claims representatives, and chanced to notice your employee library collection. The fact that almost all of the recent best sellers in fiction and non-fiction categories were there, and, to my

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 their working world of clipboards.

6.44

ON OUR **SHORT** list*Justice for All*

Violent Cameroon men took on a 12-member Village street line a girlfriend to emerge a station building, where a police officer in their police. She was a student of her arrested and taken to jail where her husband was residing. They returned Cameroon to the town of the police officer involved needed to appear in court and all but Cameroon were shipped. In response, a lawyer filed a \$10-million suit to the City of New York on the ground that had been harassed because black.

[illegible]

Other famous cases include St. Catherine's "Kissing Tree," in which a 100-year-old black boy was executed in 1800 for a sex crime after getting kissed on the cheek, and defense in the "Harrison" mad-house, where six defendants were in New York City. The two cases, decided in 1800 and 1801, are in a fountain, see in the power of the city of New York.

[illegible]

Expecting the Best

Just as I suspect most of us, I tell her America's universities aren't working in the 21st century. The have a lot of money, she agrees, but they're not doing much with it. I suggest turning universities into think tanks, and she agrees that's a third possibility. She's looking in practical and beautiful places, in my opinion. But she doesn't think about the London's inner suburbs.

[illegible]

Expert Witness

A man is sitting in the car. He goes through an argument with his wife and then he is very calm but usually belligerent. The man is charged with attempted murder. The lawyers claim that because of his drug use he was mentally incompetent and cannot be held responsible for the crime. A psychiatrist is asked to make an evaluation.

The case is hypothetical. The role of the psychiatrist in the legal process is that "As forensic psychiatrist, Herbert Robinson has been asked to provide a psychiatric evaluation of the suspect who is charged with the murder of his ex-girlfriend."

Experiment in Peace

On that International Day of Peace, fall Albert and Morton Chertoff attended a United Nations ceremony at which they were presented with the United Nations Peace Messenger award. The Chertoff reception included the experiment in internationalism, a citizens-at-large program that elects several representatives from more than

6.45

Type and illustrations

6.46

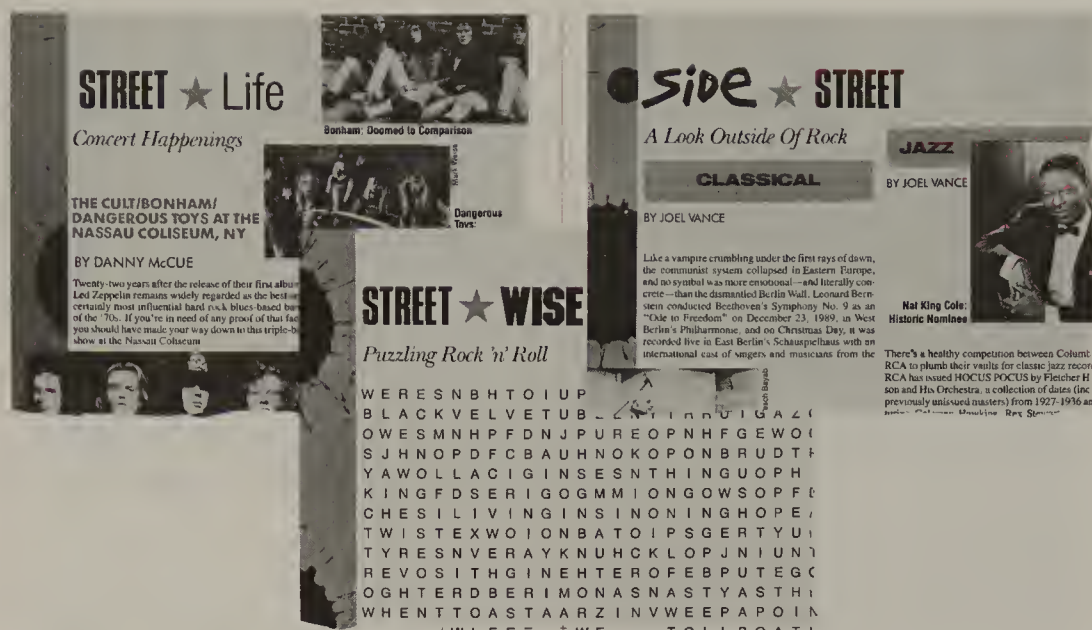
A department heading can be combined with an illustration. The star is the consistent illustrative element repeated in each of these department headings. Interesting here are the compound names all including *STREET* (the name of the publication) and the typographic alterations used. *The Street*

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*



6.46



An American In Paris . . . Or Moscow . . .

BY LYNN MANN

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 of those lines a week. What's important is getting across how you grew as a result of those travels.

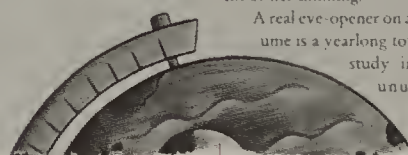
Carrie Neft, a 1989 graduate of Susquehanna University in Pennsylvania, spent her junior year at L'Universite de Strasbourg in France. She can reel off a list of

typical recruiting/college relations for G. Fox, a department store chain. "It requires many years of work and study, which shows I'm going to have some body who will be long-term in his or her thinking."

A real eye-opener on a resume is a yearlong tour of study in an unusual

country. "That might indicate that a student has an ability to make and implement a plan—the same thing I think you'd see in 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



Public Transit

Roadblocks To Public Transit

For reasons ranging from prejudice to pragmatism, many suburbanites tooth and nail to keep mass transit out of their neighborhoods.

By Nicole Achi, Editorial Assistant

On a mild, early March evening last year, Marion Roberts, an Atlanta rapid rail station. At 5 p.m., the station was crowded with passengers shuffled to buses and cars, anxious to get home. But suddenly, the scene of everyday urban life changed, and it came a set for the darker realities of urban violence.

Roberts, waiting in his car, was accosted by a group of teenagers. One of the teenagers pulled him from the car and shot him repeatedly.

Two of the assailants jumped into the car and sped away, and Roberts fell to the ground. He died a few hours later in an area hospital. For city-dwellers, the incident may have been just another day in the life of a city. But for many suburbanites, it left an image of public transit that may not be easy to erase.



Energy & Power

A New Look At Reducing Electric Rates



Cover Story

cases in plant k.

Packaging A Park: The Economics Of

6.48

DETOURS

My idea of the world's most beautiful beach is not a sandy beach, but a beach where the sand is made of crushed seashells. I have been to such a beach in the Caribbean, and it was indeed a beautiful sight. The sand was white and soft, and the water was clear and blue. The beach was surrounded by lush tropical vegetation, and the air was filled with the scent of salt and sea. It was a truly beautiful experience, and I have never forgotten it.



PERFECT DAY IN PARADISE

Barefooters' normal number in Seilly, Calif. Anglia

by Susan Phares

All this time, I have been thinking about the perfect day in paradise. I have been to many beautiful beaches, but none have lived up to my expectations. I have been to the most famous beaches in the world, but they were all too crowded and too expensive. I have been to the most beautiful beaches in the world, but they were all too crowded and too expensive. I have been to the most beautiful beaches in the world, but they were all too crowded and too expensive.

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6.49

Pulse

and turning over their worldly possessions to ride the Magic Carpet. Awards and prizes were abundant throughout the day. From the heart announced six new ambassadors for the second quarter and eight lucky tickets were drawn for prizes ranging from a \$1000 35mm camera to four Pirate Tickets. The From the Heart ambassadors for outstanding guest relations this quarter are:

Victoria Karpisak, M.B., audiology, Audiology
Derry Ellsworth, unit clerk, 10 South
Kathy Grant, R.N., staff nurse, Ambulatory Care Unit
Judy Berry, M.N., clinical nurse coordinator, Ambulatory Care Unit
Hertha Howard, child life specialist, Child Life
Diana Kline, M.D., pediatrician, Ambulatory Care Unit
Children's Unit



New Faces in New Places

New Hires

Susan Avery, R.N., staff nurse, ICU
Sandra Burdell, medical technician, Chemistry
J. Curtis Hookwater, laboratory technician, Chemistry
Mary Hovle, R.N., staff nurse, ICU

Denise Kochanek, R.N., staff nurse, Emergency Department
Wesley Kriger, operator II, Communications
Frances Kyle, G.N., staff nurse, SICU/ICU
Dawn Lapinski, G.N., staff nurse, 7 South
Maryanne Lash, R.N., staff nurse, ICU
Lynne Leichter, G.N., staff nurse, 10 South
Jusella Lewis, PRN casual, unit clerk, Nursing
Teresa Ludusky, G.N., staff nurse, ICU/ICU
Rosemary Lynn, operator I, Communications
Patricia Madison, psychologist, Cancer Control Research
Katie Mahdihara, laboratory assistant, Pathology
Patricia Munro, G.N., staff nurse, 10 South
Marla Marlon, Neonatal Infant Study
Denise Minion, medical laboratory technician, North Ambulatory Care
Marie Moseco, medical technician, Chemistry

Rooming Rooms	Floor	Size
1 and 2	10	35-40
McCluskey Auditorium	Floor 6	200

union in your scheduling requests in locked conference rooms may be obtained from the first floor Main or Information desk or signed out Administration, Room 2401, DeSoto 10.

conference room equipment, including video chalkboards, podium and telephones may not be moved from one room to another without permission from the scheduling secretary.

Please notify the scheduling secretary of any changes or cancellations in your request.



Applause

Congratulations to: John Bojarski, parking operations manager, Public Safety Department, and his wife, Margaret, on the birth of their son John Jr. 6 pounds, 11 ounces, on April 15, 1988.
Nancy McGowan, administrative assistant, Surgery Department, and her husband, Paul, on the birth of their son, Paul Jr. 6 pounds, 11 ounces, on April 15, 1988.

6.50

LETTERS

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 order 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 machinists are quite happy

nized by the distinctive Cascade green paint. The BN initials and numbers on the side and ends of freight equipment fulfill the requirements of the Association of American Railroads' rules, while the logo application only added cost to the repainting of our cars.

"Burlington Northern has nearly 5,000 cars scheduled to be painted in 1988 and 1989, including many of our predecessor cars, so all savings toward this program are very important. These savings, nearly half a million dollars annually, represent the funding for additional employees and material at Havelock to produce a higher quality car for our customers and support BN's commitment to Service By Design."

"Havelock Shops have a personalized symbol, which presently is not being applied to freight cars."

We often wondered if anyone cared because officials that set the rules never work on Christmas Day.

Little children don't understand 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 retirement.

Emma Turner
Moorcroft, WY

is intended to serve as a symbol of pride to its recipient and as a positive example to fellow co-workers. The pin is a symbolic reward, not a monetary award, that expresses the company's appreciation for a job performed properly, which means free of any on-duty lost time injury and disciplinary action. This recognition is provided in an effort to improve relations as well as to give positive reinforcement. We appreciate Mr. Lysaker's concern and would welcome additional input regarding the award program."

COAL DUST FLYIN'
From the coal mines in Wyoming
'cross the heartland to the shore,
You had a place

THANKS DAD

6.51

6.52

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 clip-art 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*

6.54

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*



Great State, great gift

Thank you so much for the Great State pins. We gave them to the "Rain Man" car and crew and they loved them. Mr. (Dustin) Hoffman liked them so much he asked for six additional pins to give to his six children. The Film Office would not be able to function as effectively without the support of the private sector. Thank you again for your generosity.

Mary Nell Dick
Director
Oklahoma Film Office
Oklahoma Dept. of Commerce
Oklahoma City
City Oklahoma Film Office requested the "Great State" pins for the film of the same name. "Rain Man," starring

Volunteer spirit

The Fourth Annual Spirit of Oklahoma Volunteer Telethon raised a record-breaking 288,898 volunteer pledge hours. This is up more than 22 percent from last year.

Everyone associated with the show deserves a lot of credit for making it run so smoothly and look so good. As a result, the Volunteer Center continues to receive many positive comments and volunteer inquiries.

Thank you for your generous sponsorship of this year's telethon. We appreciate your involvement and support.

Camille Sarmon
Communications Director
KOTV 6
Tulsa

1988 employees pledged a total of 288,898 volunteer hours during this year's telethon which was held in June. —Ed

Summer Festival a success

On behalf of the Tulsa Community Fund Bank I want to thank you for helping to sponsor the Summer Festival, June 8.

The Fund Bank was pleased to join the 106 FM and KNS Country AM 1430 in participating in an annual event to bring Oklahoma to the River.

association is principally funded by United Way, therefore, we are very appreciative of these donations.

Also, a "special thanks" needs to be given to Dale Starling for his assistance.

Tanya D. Wendt

Executive Director

Tulsa Speech & Hearing Association

(With the help of Dale Starling, association secretary, administrator, PSH donated supplies, office furniture to the Tulsa Speech and Hearing Association (TSHA). Marketing Research manager, Dick Miller, who strangled in the donation, is president of the TSHA board of directors. —Ed

Foundation support applauded

Your \$500 contribution is most deeply appreciated by the LaSalle staff and students. With the increase in tuition charges, your continued support of our students has become very crucial. We are very proud of the progress Cameron University has made in its efforts to better serve the educational needs of the people of south-west Oklahoma.

Joseph H. Carter

Vice President

Cameron University Foundation, Inc.

Lawton

(P.S.) We are grateful for your contribution.

6.52



ADEP

WHO WE ARE



Welcome to th

In the first decade of elec 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 development is aimed at the original typesetting i virtual spillover.

ADEPT has changed a point *ADEPTations*, the changing too. It has "grown up" to a full-size p tion with a full-color cover. It has acquired me articles, and more advertisers. Though under same editorship, it has an expanded staff of hi, talented professionals. And it has a new bann flag or nameplate—call it what you will).

DEPT



Designing the Showcase One

ADEPT member demonstrates style

by Kathy McClelland

Despite a tiny budget, the last thing designer C Thompson wanted to do was produce a plain, c color invitation to encourage top graphic design to show off their best work.

Instead, he designed an elegant Call For Entu for ADEPT's Showcase One—a collection of th best in desktop publishing—after learning that designers would donate most materials and serv

6.53

tions: from race course to show

by JULIA INDIENSO

humble be- of the early cycling, the technological "morphos" even more and more comfortable and capable for

designer more ve years than I in four dec n be solved "bikes haven't changed in the d cycling, is so new accepted "ultra- it took untouch "and by "rance — ance all

larges and possibilities for problem solv- ing. Extremes of steepness, sand, mud, water, rocks, jumps, and drop-offs are just a few of the myriad varieties of terrain encountered in a cross-country race, and

today's mountain bikes must also survive the rigors of slalom, trials, and downhill competition. Since the sheer forces to which the bikes are subjected are so much greater in off-road racing, bike designers must tread a fine line between function, weight and durability. The ongoing experiment is to create the strongest, lightest and most comfortable mountain bike possible.

The early, pioneering bodies of mountain bike racing had no applied rules governing equipment restrictions, and this left the door open to innovation. "Mountain bikes are changing all the time," agreed Shimano's Steve Roehm. "It's free and ex-

winning bikes of Edwig Van Hovendael in the Tour of Flanders and Jean-Marc Wampers in Paris-Roubaix), chamois, stems and seatposts, and Shimano's Super-glide chainrings and Hyperglide cog. Some

modern even speculate that we may soon be seeing a miniature form of Rock Shox suspension forks in Paris-Roubaix, the toughest road classic.

It is possible that off-road's technical adventures have helped road riders become less reluctant to change, maybe even possible recent surge in innovations like wheels, aero frames and 90-degree

While the pe volved with road bike development have only road cycling experience mountain bike developers also know cycling, grounds in motorcycle and auto did not mix. These influences can be radical, yet it is that "and much off-road products

harder at re ficate for d Herbold ex- explore the unfamiliar "under mages could, by?

Honda or Posth- velop- off-roa- riders u- bike-ha-



rst — and last — temptation of

by OWEN MULLERLAND

expected certain things of his children. Henri, the eldest (born 1889), would, of course, take over the family business; why age 10, Henri was delivering the Pellauer dairy's milk to 600 clients before break-

fast. "If nothing else, the school of Pellauer formed character," Henri later admitted.

But also, Henri's days at home were numbered. When his father discovered that his first-born son was slipping off to bike races, he exploded. Mean- while, Henri had set some money aside, and he soon left home to seek his fortune racing.

It was hard, of course, but the Pellauers were nothing if not stubborn—and successful. By the outbreak of World War I, Henri had finished second in the Tour de France, won several classics, and was obviously the star ascendant.

Pierre Jean was determined not to lose another son to such foolishness. He practically put his second son, Francis

By the time, 1919, Pierre Jean had moved with the times, from saddles to carburetors. Now Charles was to be the junior "commandant" of the Pellauer garage. Uniform- rately, as Charles recalled, "This poor

man could never understand that I never wanted to do anything other than be a racing cyclist like Henri and Francis. My fiancée was the bicycle."

Somewhat, Charles managed to get sufficient training to do well in the local races, and, by the next season, he had enough money saved to escape to the other side of France, where the big guns trained. Between his performances and his name,

he soon had that most hallowed of possessions—a contract. Charles never had any illusions about rivaling his illustrious brothers. He knew he didn't have their kind of talent. He was content simply to ride through the ranks and play an important role... until mid- '72, 1973.

meters a, condition, to save it before the

Just the Charles had thought he had a good idea, but it was a mistake.

Through remembers, well-proper is. Some is he learned Leona e, too, because to get his bike. Clearly, only bluff, A even his "b"

From t, and worse. The sports net of 100' following. "The gr house con put"



6.54

FAMILIES

Teaching kids to

FOODFARE

Jocks need calories that co

WHAT DO GYMNASIUM GAMES athletes eat? About 5,500 calories a day. That's nearly double the calorie intake of many people, even those who exercise regularly. But just because competing athletes eat more, doesn't mean they need special diets. Bonnie Worthington-Roberts, director of the nutritional sciences program at the University of Kansas, says that athletes should eat a variety of foods, including fruits, vegetables, and whole grains. She also advises athletes to drink plenty of water and to avoid sugary drinks.

KANSAS ON LINE

A GUIDE OF CONSTRUCTION PROJECTS BEGUN IN RECENT WEEKS

KANSAS CITY: Replaces defective aerial cable in order to reduce maintenance costs and customer complaints in the south route of the Bell Telephone Company. Gross amount: \$37,100.

MEADE: Places copper cable to provide a more solid in the south route of the Bell Telephone Company. Gross amount: \$37,100.

MISSION — TOLL: Aerial is being installed to the pink map for the Bell Telephone Company. Gross amount: \$37,100.

DERBY CO: Replaces damaged aerial cable in order to reduce maintenance costs and customer complaints in the south route of the Bell Telephone Company. Gross amount: \$37,100.

Kansans call

HEALTHWISE

Prevent injuries and enjoy sports more

IN THE PAST DECADE, RECORD NUMBERS of Americans have started exercise programs. Predictably, some have gone about it unwisely or with excessive exuberance. The result? A whopping 17 million sports- or exercise-related injuries annually in this country, ranging from sprains and strains to torn tendons and fractured bones. As part of its role in providing medical care for the public, the American Medical Association has developed a series of guidelines for safe exercise.

MANNERS

crispy Filet- roll — it's re. No, I de much; we symbolism.

RICHARD TODD

SHEPPARD

EATING

DAVID M. SCHWARTZ

BEETS vs.

IN THE COUNTRY

ROBIN MCKINLEY

WINTER'S

POSTCARDS

A SAMPLER OF OUR READER MAIL

OASIS

OFF-BEAT, OFF-HOURS ESCAPES FROM AGENCY STRESS

factory, I left for Bur-
ground in eastern

the world was exciting. Would I
do it again? Yes, with a full sun

moor dockside, but you can
charter private cruises about

6.55
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 custom-made 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*

COVERS

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 therefore 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-interest, 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.

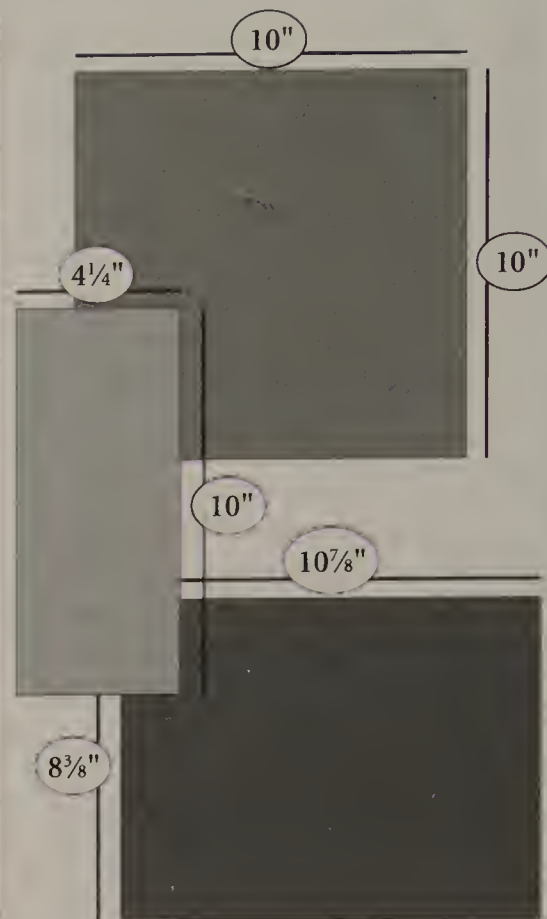
Four elements, all equally important, must be kept in balance when designing a cover:

- *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.

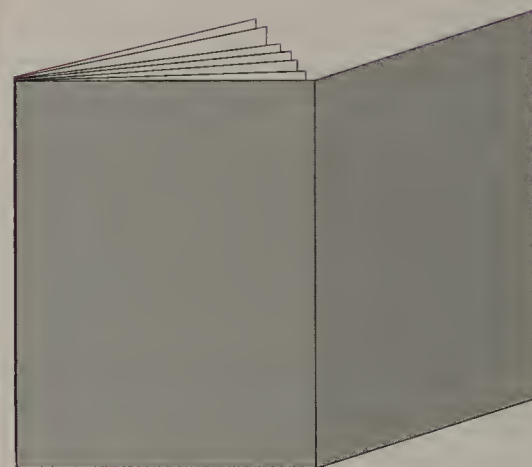
- *Logo*: The publication's title, it defines who you are. The symbol must be personalized and applied consistently everywhere. The issue date should be incorporated into the logo.

- *Illustration or visual*: Imagery both intrigues and signals a new issue.

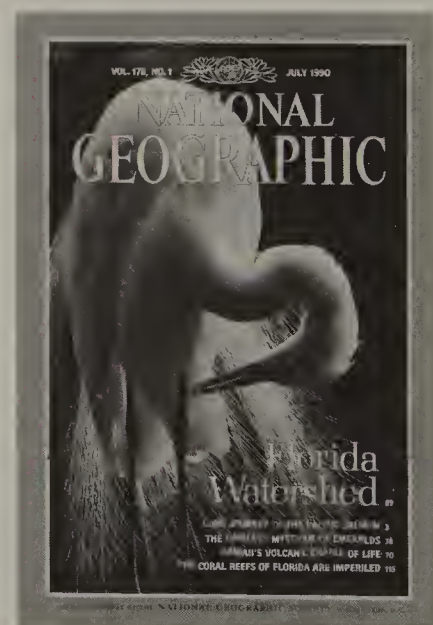
- *Cover lines*: These blurbs provide other reasons to pick up the issue. Well-written cover lines catch more readers than imagery, but imagery attracts readers in the first place.



7.01



7.02



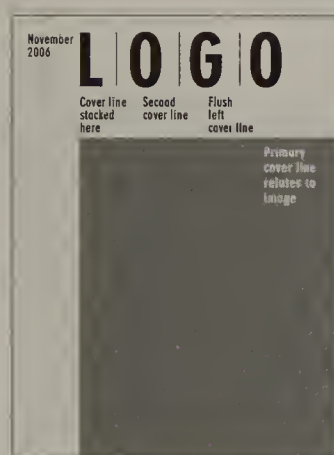
7.03



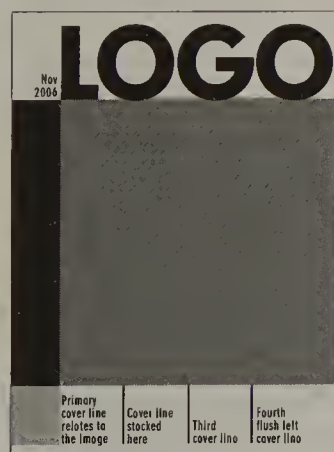
7.04



7.05



7.06



7.07

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; 1/4 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 sometimes 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, tell-

ing 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 secondary 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.



7.08



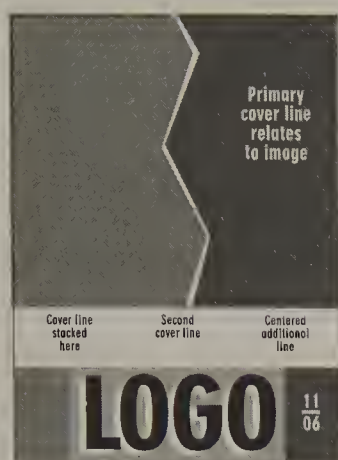
7.09



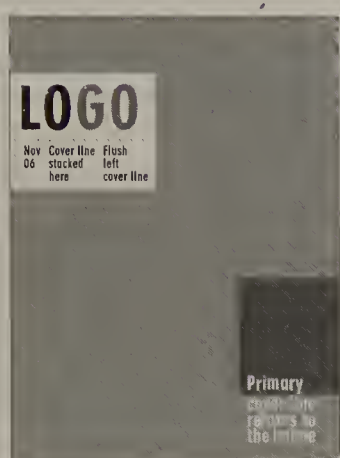
7.10



7.11



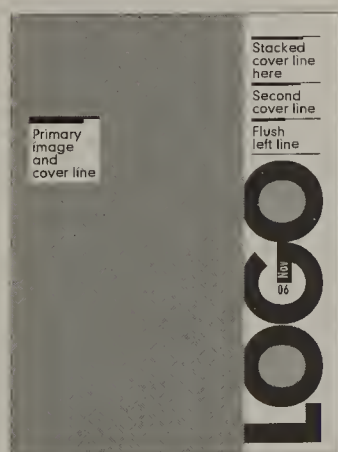
7.12



7.13



7.14



7.15

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 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.

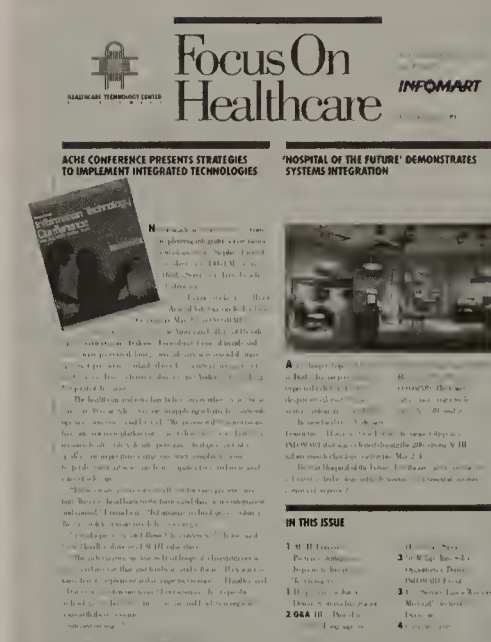
Repeat the wording of the cover lines exactly on the contents page and on the opening page of each story. It's a reward readers expect for having found the right page.



A quiet Saturday in Gramercy Park. Page 7.

NEWS
ABOUT
THE
NEW YORK
TIMES
OCTOBER
1989
VOL. 35/NO. 8

7.16



7.17

A Bi Monthly Publication of
The Indiana National Bank

December 12, 1988



teller

Junior Achievement "bowled" over by fundraising efforts

Junior Achievement's annual Bowl-A-Thon generated a whopping \$25,500 in contributions.

According to Jerry Rush, JAC president and J.A. Bowl-A-Thon chairman, much of this success is attributable to the efforts of more than 200 Indiana National employees. JNB sent 53 teams to the event. Together these Indiana National employees raised over \$20,000 for Junior Achievement.

Rush says more than 50 local companies participated in the Oct. 30 event. When the Bowl-A-Thon began six years ago, it generated approximately \$50,000. Last year, we collected \$157,000. Obviously, we are quite pleased with the tremendous growth of this fundraising event.

Rita Spears, who served as JNB event coordinator, did an outstanding job of recruiting and organizing. Last year, 53 JNB bowlers participated. Under Rita's direction, 262 employees joined this year's effort, Rush notes.

"Our 1988 results were tremendous," says Spears. "It was an JNB 'grass roots' team effort, and everyone involved should be very proud. Over one-half of the team captains and the vast majority of the bowlers were non-officers. This proves what I have told you: 'It's not the employees who are the best!'"

Special thanks go to all employees who sponsored a co-worker as bowlers, especially the team captains area coordinators, particularly Ginger Poppenstien for her assistance with the branches, and to Jan Hudson for her help in communicating with the team captains.



Jerry Rush, JAC president and J.A. Bowl-A-Thon chairman, jokes Indiana National's top J.A. fundraisers: Mickey Crawley (right), who raised \$1,300.20, won a four-day trip for two to Frequent Bahamas; J.A. also awarded Mary Berry (left), who raised \$1,022.40, a \$500 shopping spree at Castleton Square.

According to Spears, Indiana National's two top fundraisers, Mickey Crawley and Mary Berry, received "fantastic" prizes from Junior Achievement. Crawley, who raised \$1,300.20, was awarded a four-day trip for two to Frequent Bahamas. Berry was awarded a \$500 shopping spree for her efforts in collecting \$1,022.40 for J.A.

Other top performing individuals and their J.A. prizes include Lynn Johnson (\$709) — Dinner for two at the Glass Chimney; Donna Glick (\$600) — Dinner for two at the Glass Chimney; Sue Dittus (\$430.34) — Dinner for two at the Milano Inn; Tom Bareford (\$429.40) — Dinner for two at the Milano Inn; Debbie Washington (\$321) — Dinner for two at Stuart Anderson's; John Moore (\$300) — Dinner for two at Stuart Anderson's; John Abbe (\$248.44) — holiday ham or turkey; and Jane Warren (\$241.47) — holiday ham or turkey.

continued on page 2

Charles Knox receives national award

Charles N. Knox, vice president, Tower branch, has been named one of America's Best and Brightest Young Business and Professional Men.

This award, presented by *Entrepreneur* and *Success* magazines, honors the nation's most talented, well-educated and highly-motivated men between the ages of 25 and 40.

In honoring Knox for this award, Thomas M. Allen, chairman, Indiana National, said "Charles, pursuit of his professional career in banking has been single-minded and has distinguished Charles as a major asset to Indiana National. He is the energetic and progressive manager of our Tower branch where he supervises a staff of 26 employees. Under his aggressive business direction, the Financial Center's assets have grown to over \$72 million dollars."

continued on page 2

7.18

Format: shape and size

7.16

This tabloid cover is 9 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

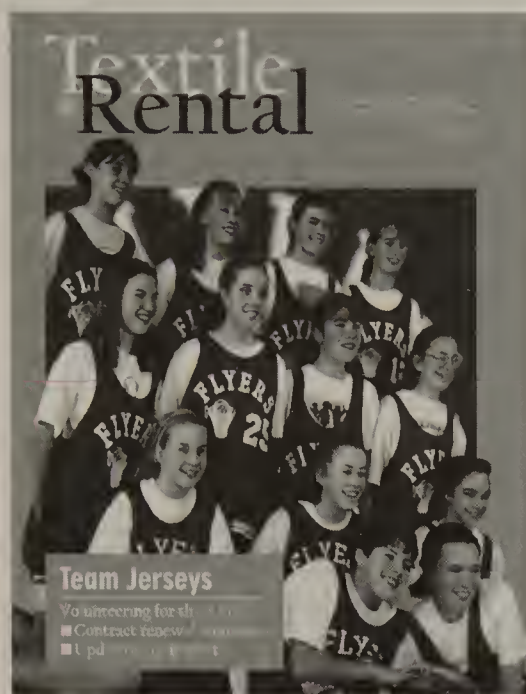
A half-point box rule printed in warm red frames the live area of this cover. A frame is activated by breaking an element out of it, in this case, a brochure cover, placed on an angle. Note the use of light and heavy rules to define areas, and that the banner fits a simple four-column structure. *Focus 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*

7.19

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 in a box that is aligned with the trim area of the photo, providing both flexibility and consistency. *Textile Rental*

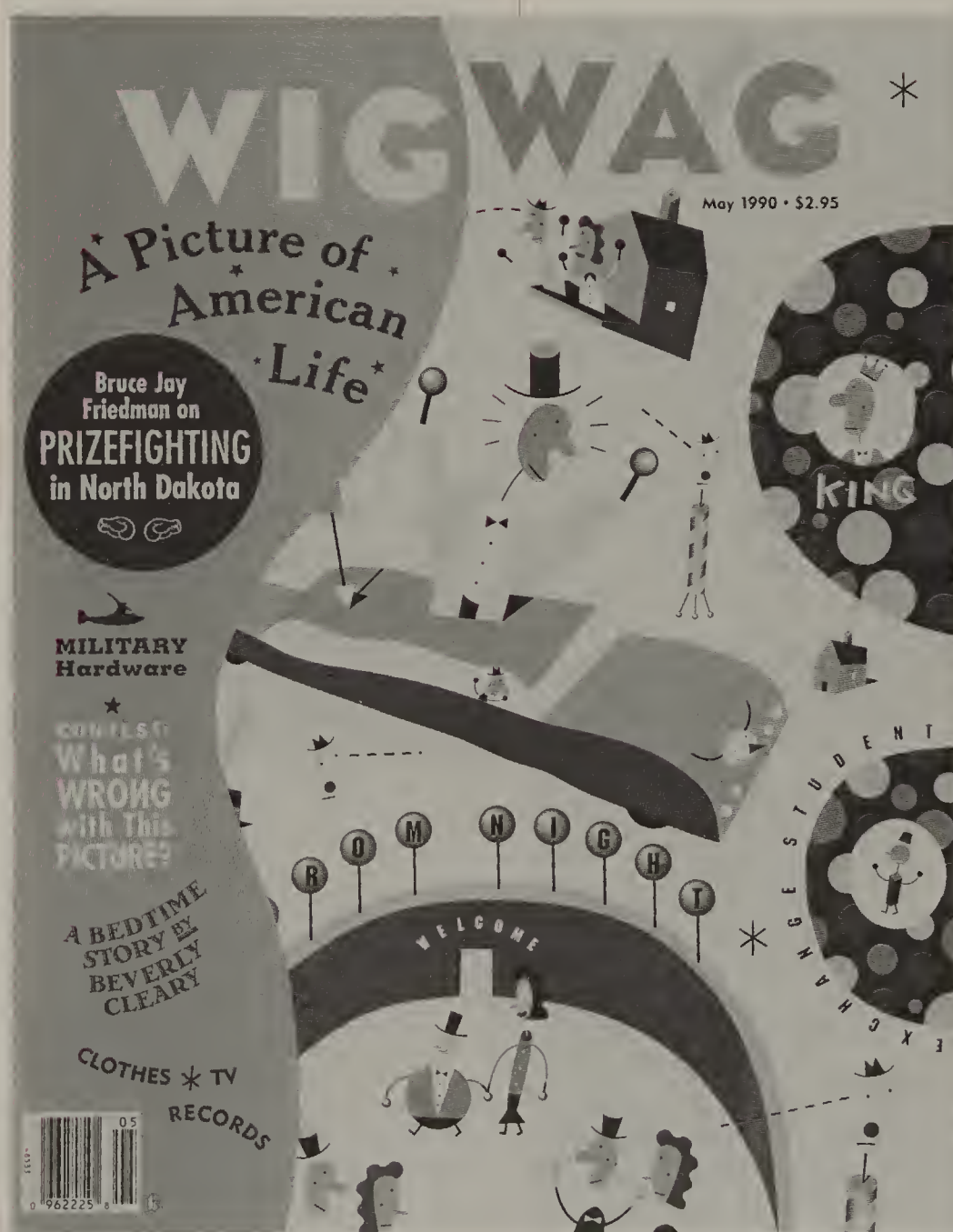


7.19

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*



7.20



7.21



7.22



THE PULSE

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 (IOSH) 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 IOSH delegation's 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.

During their visit to St. Paul, the delegation met with a group



7.23

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 half-point 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*

7.22

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*

7.24

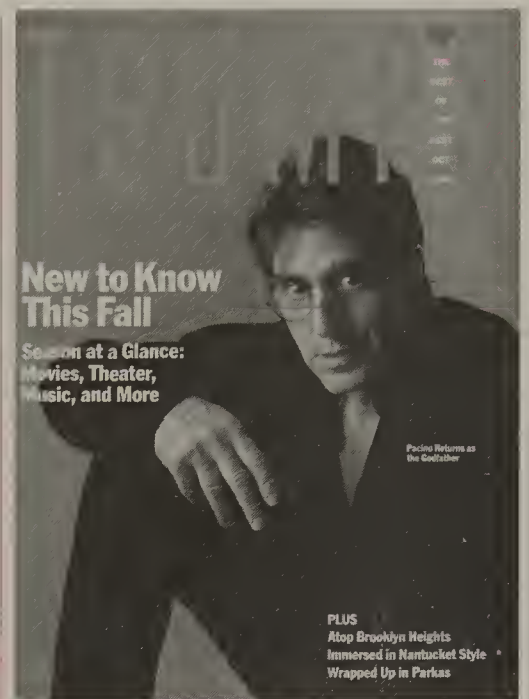
The logo and descriptive copy have been unified by stacking words under the stylized apostrophe. The full-bleed, full-color cover has *TRUMP*'s printed metallic gold. *Trump's*

7.25

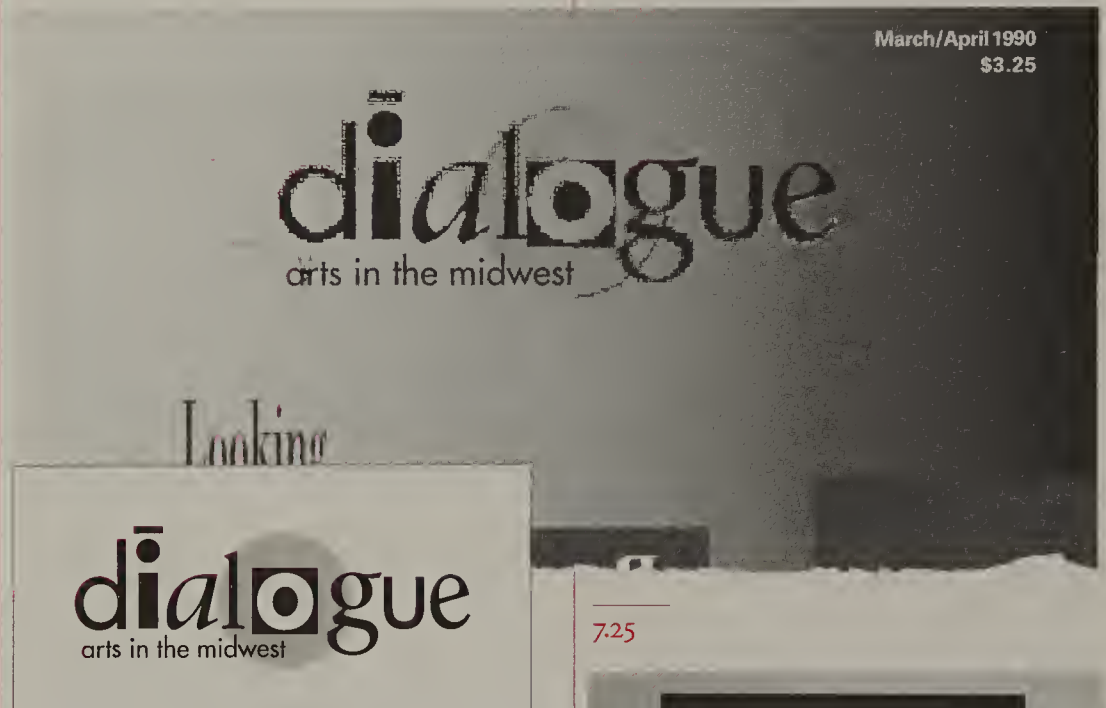
This logo shows obvious evidence of digital manipulation. It is a playful experiment with the normal logo (shown inset). The modified logo is printed black on a yellow circle with remnants of red and blue around the edges of the letterforms. *Dialogue*

7.26

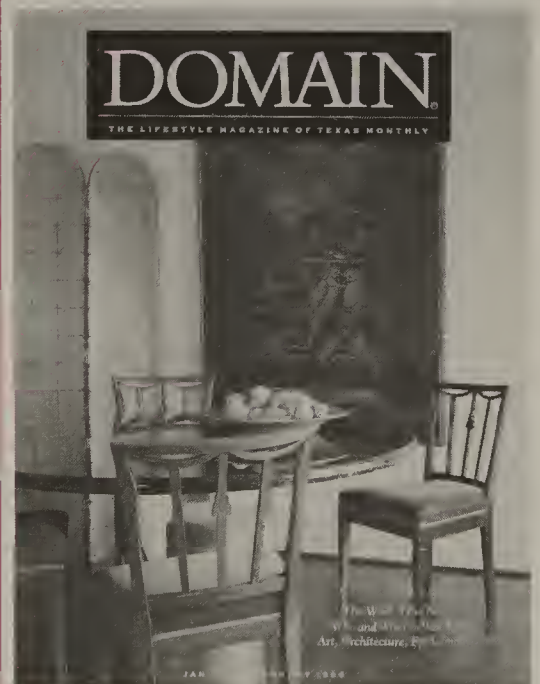
A highly structured logo can give an otherwise freeform cover the organization and recognizable consistency it requires from issue to issue. The *MAI* in *DOMAIN* has been kerned to achieve optical evenness. The open letterspacing of *THE LIFESTYLE MAGAZINE OF TEXAS MONTHLY* perfectly aligns the width of the phrase with that of the logo, creating an effective relationship between two elements that should appear to belong together. *Domain*



7.24



7.25



7.26

Vol. 3 No. 2 Spring 1990

TIDINGS

PACIFIC

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

The environment can be simply defined as the place where we live. It falls 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 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."

And it's here that Fisheries and Oceans is already at work, implementing the concept of sustainability through their fish habitat management policy.

The fish habitat policy applies to all development projects and

7.27

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*



7.28

INSIDE NORWALK HOSPITAL

Published for friends of Norwalk Hospital

November/December 1991

"Can Mother manage?"... Evaluations for aging loved ones

Most first-time mothers find themselves overwhelmed by the thought of how to manage their young children. Some children will develop at 18, but the parents must know at what point to take the next steps.

Question: How does one handle over-achievers and social workers all over the world? Count on our population growth and as young spouses and children move into their first steps, adults, to cope and keep going.

The situation is likely to worsen as we age. This area is aging faster than the rest of the state, and the total elderly rate per 100 residents over 65 is nearly 15 percent. How can we help them to stay independent and when should we intervene? In the future, less normal, or in a situation of Alzheimer's, what steps are most effective in maintaining safety and quality of life?

The perspective of others is needed, says Dr. Diamond, because often family can't see the situation as clearly as the doctors.

On the other hand, sometimes a child becomes Mother but becomes mentally incompetent when a terrible condition such as aging loss or loss of memory sets in.

After the intensive meeting, Dr. Diamond evaluates the extent of the patient's functional decline, and any underlying cause. The conclusion, however, is much more than diagnosis. Our assessment is for the whole person. And the family, she says, "Supporting and guiding the family to get an acceptable final child is vital to enable the aging person to continue to function in the community, or better in the home, or to go up to the hospital."

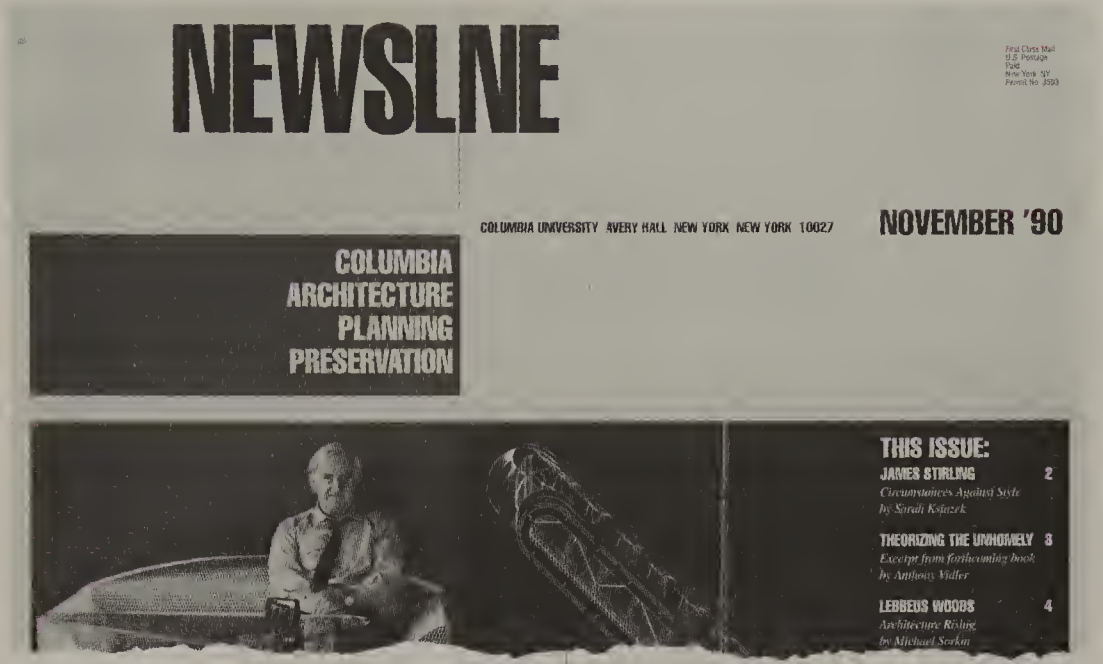
This detailed coping strategy can include dealing with behavior changes, coping with

7.29

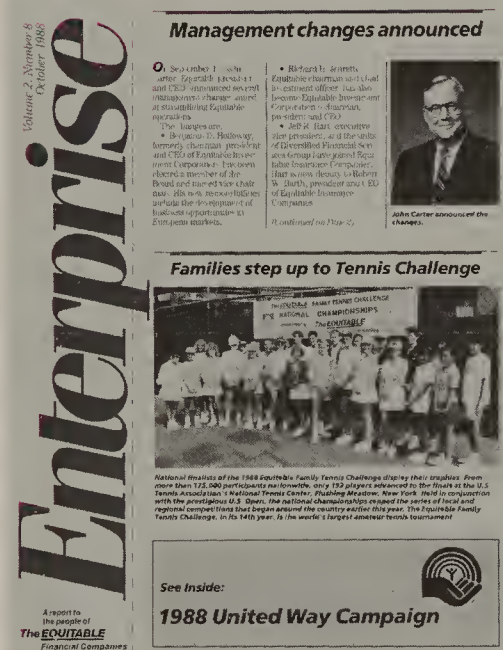
7.30
The logo of any publication deserves customized typography. This minimalist approach is quite effective, imaginative, and appropriate for the word being illustrated. *Newsline*

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. *Adeptions*

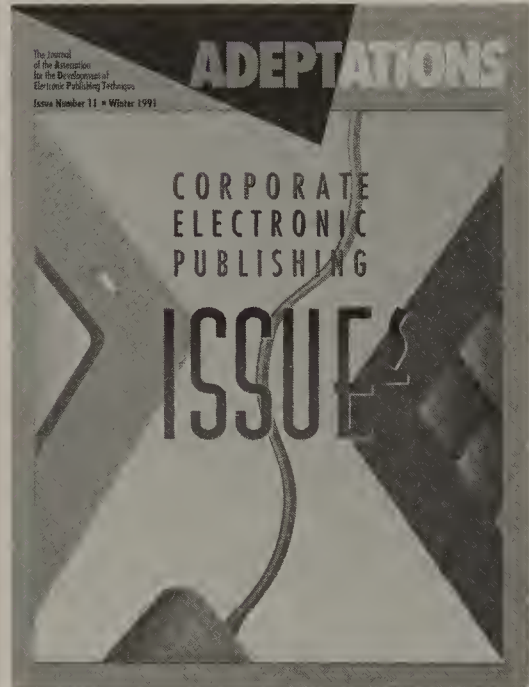
7.32
Positioning the logo vertically is very dynamic. A logo need not be run horizontally across the top of the cover if the publication will not be sold at newsstands. Note the carefully mitered kerning on *ENTERPRISE* with its chopped-off serifs, as well as the placement of the volume, number, and date. The logo and all rules are printed dark blue; all else is black. *Enterprise*



7.30



7.32



7.31

Good News
Nuggets

The U.S. Forest Service has approved a plan to build a new road through the forest in the state of Washington. The road will be built through the forest in the state of Washington. The road will be built through the forest in the state of Washington.

from that the land is being used for agriculture. The road will be built through the forest in the state of Washington. The road will be built through the forest in the state of Washington.

The U.S. Forest Service has approved a plan to build a new road through the forest in the state of Washington. The road will be built through the forest in the state of Washington. The road will be built through the forest in the state of Washington.

Some properties are being sold. The road will be built through the forest in the state of Washington. The road will be built through the forest in the state of Washington. The road will be built through the forest in the state of Washington.

A DEP proposal to build a new road through the forest in the state of Washington. The road will be built through the forest in the state of Washington. The road will be built through the forest in the state of Washington.

Research Vessel

The U.S. Forest Service has approved a plan to build a new road through the forest in the state of Washington. The road will be built through the forest in the state of Washington. The road will be built through the forest in the state of Washington.

Some properties are being sold. The road will be built through the forest in the state of Washington. The road will be built through the forest in the state of Washington. The road will be built through the forest in the state of Washington.

Ten Priorities
Set for DEP

Conservation is a top priority for the U.S. Forest Service. The road will be built through the forest in the state of Washington. The road will be built through the forest in the state of Washington. The road will be built through the forest in the state of Washington.

ESSENTIAL PRIORITIES
Long Island Sound Management. DEP has approved a plan to build a new road through the forest in the state of Washington. The road will be built through the forest in the state of Washington. The road will be built through the forest in the state of Washington.

Land Conservation Management. DEP has approved a plan to build a new road through the forest in the state of Washington. The road will be built through the forest in the state of Washington. The road will be built through the forest in the state of Washington.

DEP today.

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. *DEP today*.

7.34

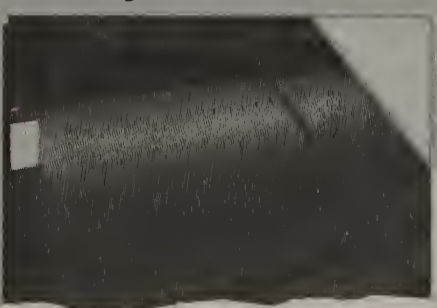
A publication's logo configuration must be applied to the department heads for consistency. Graphic embellishment has been used to unify this logo (on the outside) with the department heads (on the inside), creating a potent visual personality for this tabloid. *PaperAge*

7.33

September 1990

PaperAge

Minimizing Mottle...



At Press Time...

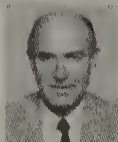
James River Plans Major Restructuring; Approves \$97 MM Kalamazoo Expansion

By Mark McCready
Editor

James River, in a massive reshuffling of its corporate structure, has announced plans to shed assets with annual sales of \$1.3 billion to improve profitability and

papers operations at West Linn, Ore. It will also reduce its stake in the Marshall, Ont., pulp mill from 80 percent to 50 percent, as well as shut down or sell its less competitive

Global Scene...

Startling Strength
In Tissue Field
Exerted by James
River Corp.By Ward C. Williams
Editor

Industry News...

Daishowa America
Plans Recycling Plant
At Port Angeles

Responding to customer demand, Daishowa America's Port Angeles, Wash., groundwood specialties mill is seeking permits from the Washington Department of Ecology to build a \$40 million recycled paper plant for start-up in 1992. The recycling plant will be the first telephone directory paper recycling facility in the U.S.

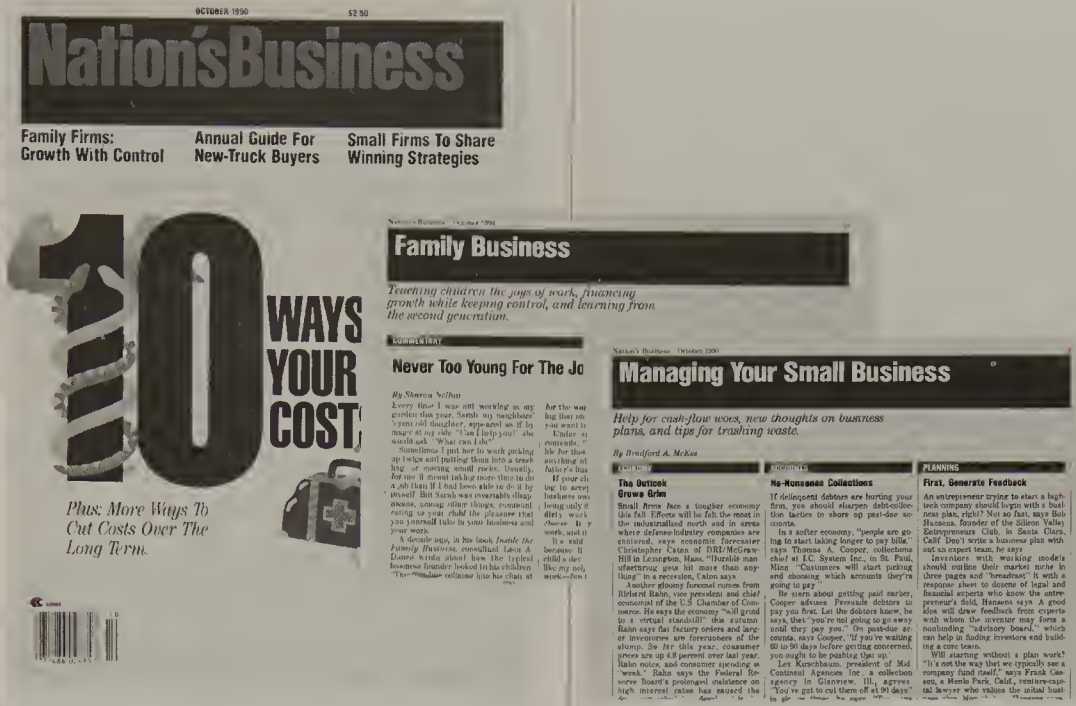
Federal Gov't Expanding
Use of Recycled Paper

U.S. Sen. Wendell H. Ford (D-K), chairman of the Joint Committee on Printing, recently released new recycled paper specifications allowing the federal government, for the first time, to buy recycled paper for copiers, laser printers and stationery. The papers will be required to contain mandated quantities of secondary fill obtained from postconsumer waste paper.

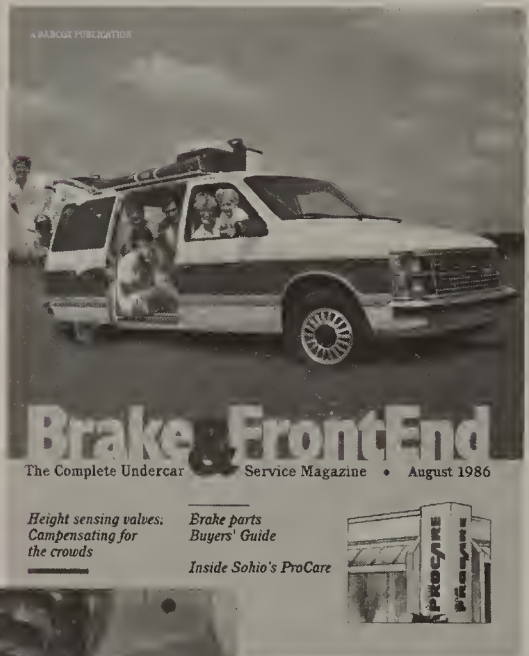
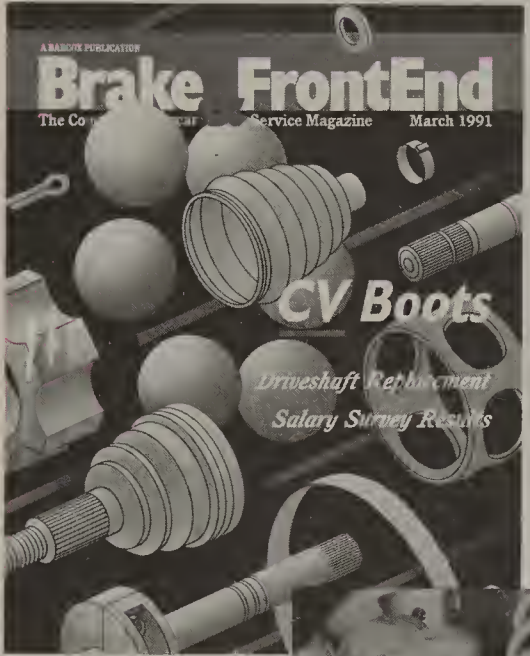
7.34

7.35
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*



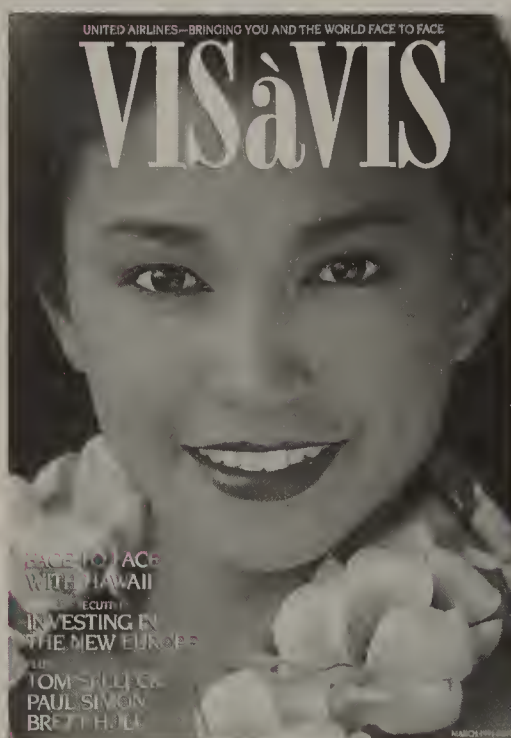
7.35



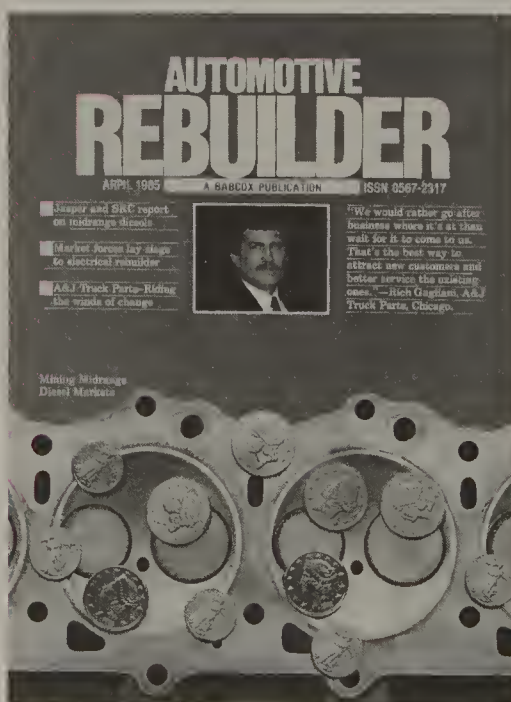
7.36



7.37



7.38



7.39

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*

7.40

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*

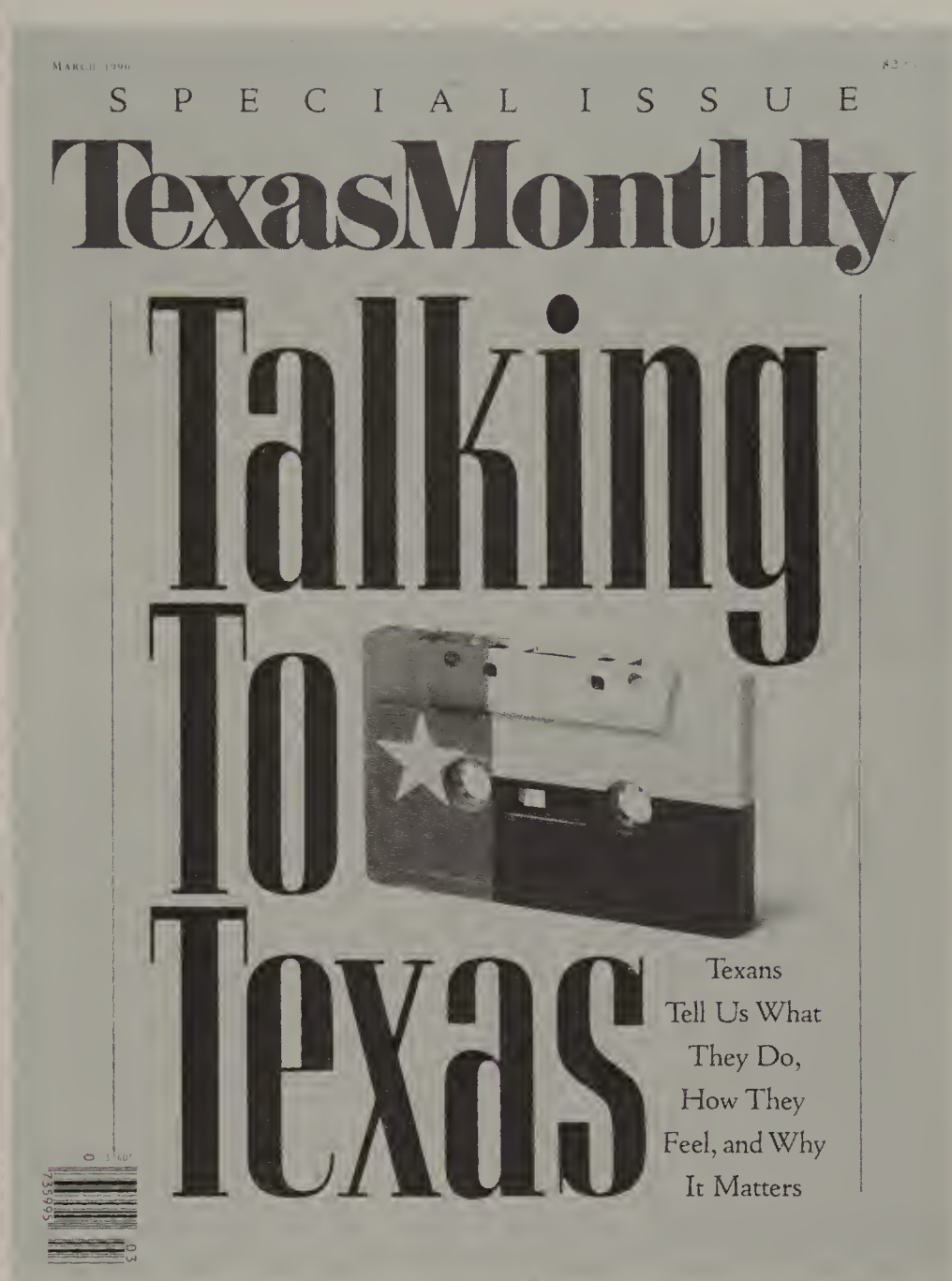
7.41

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*

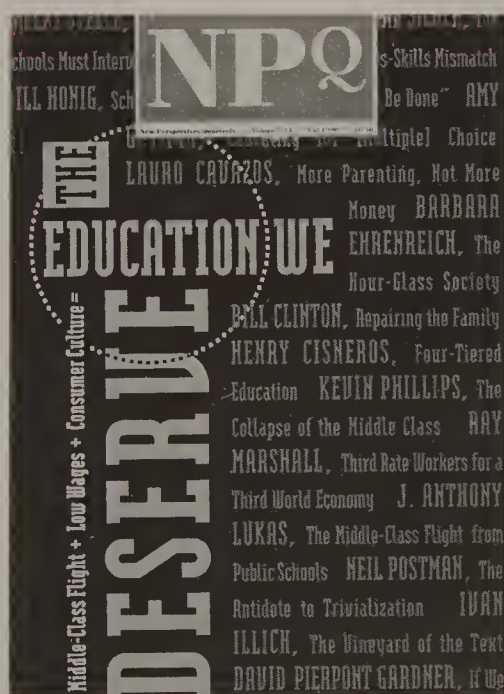
Cover lines

7.42

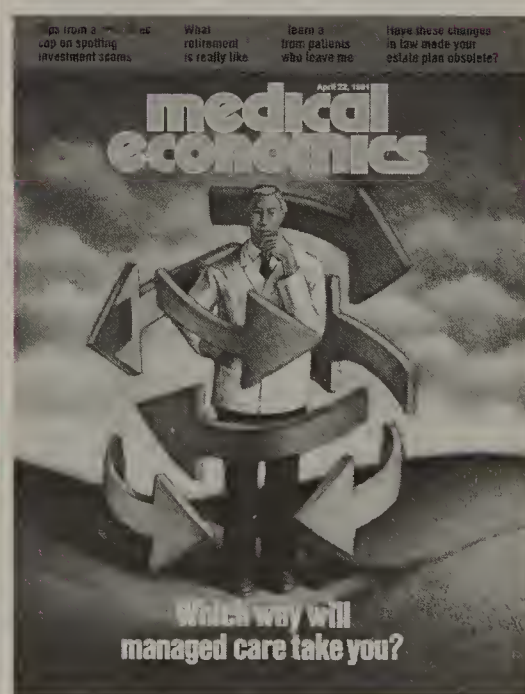
Cover lines should be typographically consistent to look "of a piece" and to reduce clutter on the cover. Here they are run across the head of the page. Only feature stories are listed, to attract readers with the most substantial "appeals." *Medical Economics*



7.40



7.41



7.42



7.43

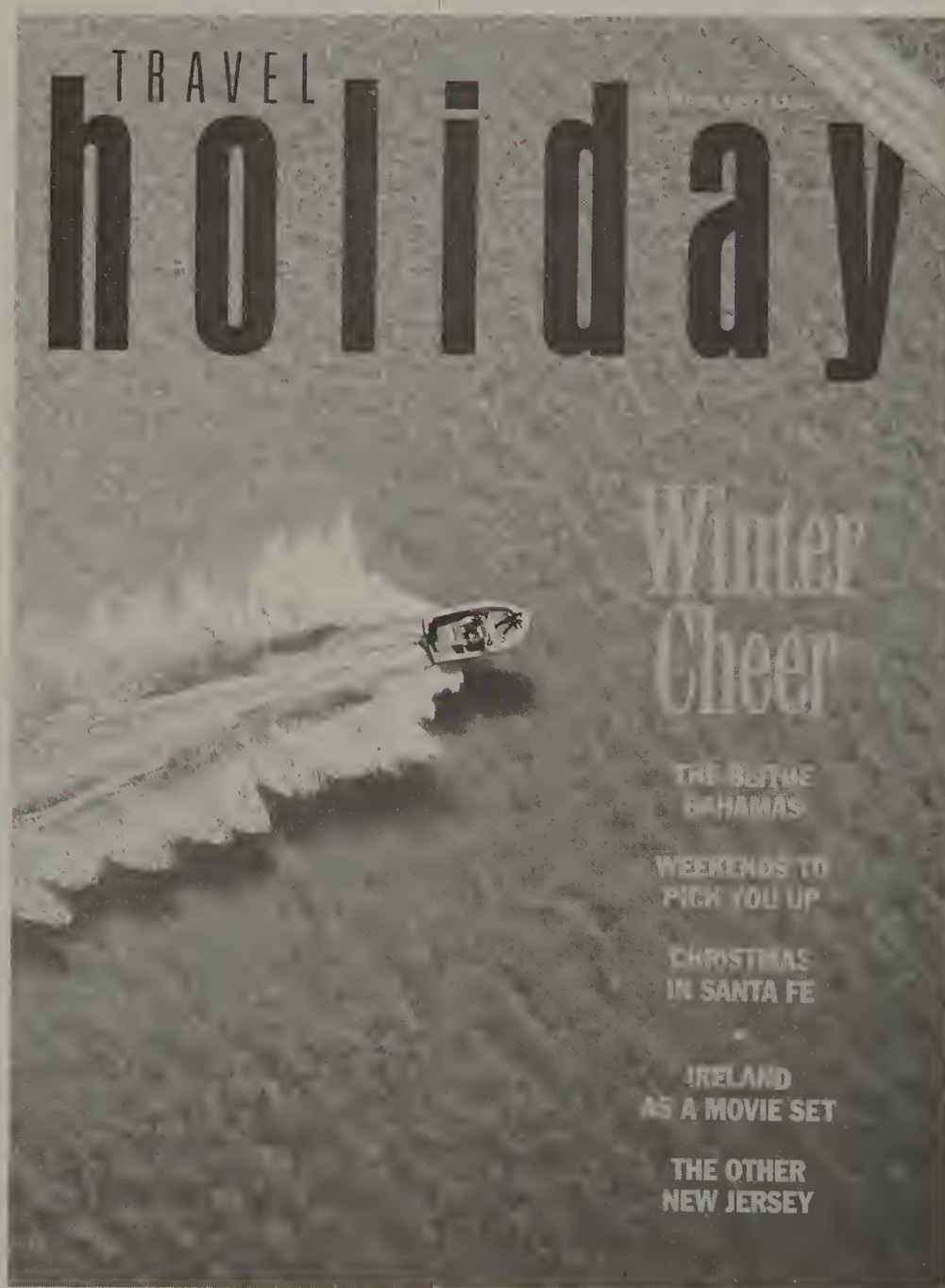
AMÉRICAS

VOLUMEN 42, NUMERO 6, 1990-1991 US \$2.50



ECOTURISMO: UNA SANA INVERSION PARA LA BIOSFERA

7.44



7.45

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 11.5 inches, with the images printed in four duotone combinations (black plus another color). *i-D*

7.44

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*

7.45

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*

7.46

An ingenious system of alternating flush-left 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*

October 1990
The magazine
for the First Class
business traveller

INTERCITY magazine



UK industry,
advising the
little fish
in the big
export pond

Following
on from a
hard act:
Waterhouse
on columnists



HOGG:
CUTTING
COURTAULDS
TO THE
CORE

7.46



Pebble Beach Company
Pebble Beach, California 95623

ARTIST: JAMES H. ALLEN

INSIDE

NEWS
THE 100

FEATURES

ALAN SHEPARD
THE BUSTLES

DEPARTMENTS

THE 100
THE 100
THE 100
THE 100

INSIDE

The Bustles
Alan Shepard
Springtime in the Dunes

7.47



Taking on the '90s

7.48

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.

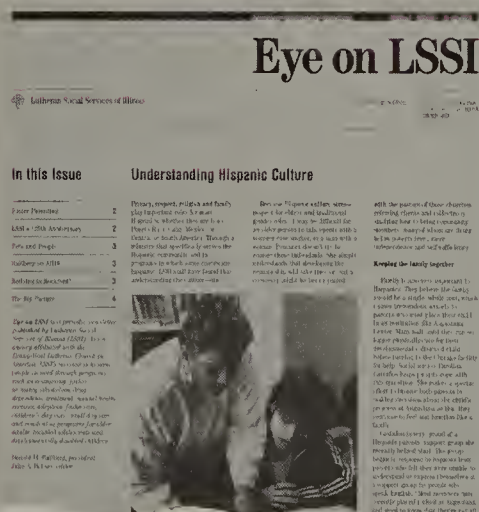
Interest

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*



7.49

NETWORK

A Publication
for Employees of
Matsushita in
North America

Matsushita Education Center explores a new dimension in training

Intangible sources are special gifts such as increased knowledge or required mental tools which can be applied both on and off the job. According to Hans Asano, director of MECA's Matsushita Education Center (MEC), employees who participate in its training seminars should walk out with these knowledge — yet intangible — rewards.

Each of the Education Center's seven two-day seminars is designed to help participants carry out a unique function in their jobs. The seminars are designed to help participants carry out a unique function in their jobs. The seminars are designed to help participants carry out a unique function in their jobs.

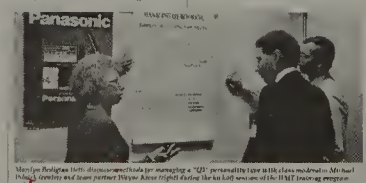
toward employees at many different job levels," Asano says.

Dimensional training courses are divided into three sections. DMT for Managers is targeted at managers who oversee two or more employees. The course content emphasizes understanding employee behavior and having communication and counseling techniques.

DMT for Supervisors teaches the fundamentals of motivating and coaching employees with confidence. Classes are aimed at supervisors with two or three direct reports.

The third section, Dimensional People Skills, is offered to professionals and specialists who are responsible for managing people requiring interaction with different people, over whom they have no authority. Program emphasis is placed on understanding other people, generating give-and-take and building trust through open communication.

(Continued on pg. 2)



Managers (left) discuss seminar materials for managers. "DMT" personality type with class members. (Middle) Participants and team partner discuss seminar materials. (Right) Participants of the DMT training program.

7.50

7.51

The contents listing, flag and date, volume and number are printed black in the center of this cover, which is pre-printed 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 somewhat less flamboyant layout on the second page. *Folio:*



7.51



7.52

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.

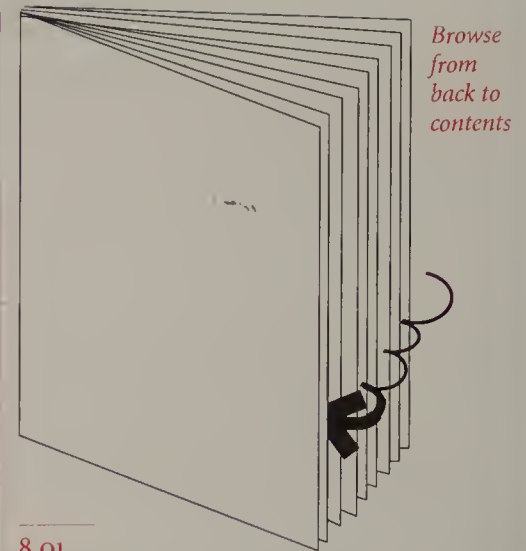
The material on the contents page must be organized in such a way that it builds excitement and anticipation in the

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



8.01



8.02



8.03

Exotic Digger Bees Jerry Hopkins	34
Wild Rockies Scott Salter	37
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

8.05

LOGO A World Publication December 5, 2006	
34	37
34 Exotic Digger Bees Jerry Hopkins 37 Wild Rockies Scott Salter 41 Shopping with the Queen Nana Watney 53 Grotesque Ruins and Faces Carmina Berling 58 Hounds of the Cheltenham William Franklin	
41	53
4 On the Road 14 Editor's Desk 17 How to Spec Type 64 Cats Away 67 Photo Op	
58	

8.06

LOGO A World Publication December 5, 2006	
4 On the Road 14 Editor's Desk 17 How to Spec Type 64 Cats Away 67 Photo Op	34 Exotic Digger Bees Jerry Hopkins 37 Wild Rockies Scott Salter 41 Shopping with the Queen Nana Watney 53 Grotesque Ruins and Faces Carmina Berling 58 Hounds of the Cheltenham William Franklin
53 Ruins and Faces 58 Hounds	41 Shopping 34 Bees 37 Rockies

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."

INFOMART EXECUTIVE UPDATE

INSIDE THIS ISSUE

ANDERSON CONSULTING OPENS HOSPITALITY OF THE FUTURE 2	MEETING PLANNERS CONDUCT COMPUTER INSTITUTE 3	SURVEY LEADS TO NEW EFFORTS TO KEEP YOU INFORMED 3	UPCOMING EVENTS FOR 3Q 1990 4
---	---	--	-------------------------------

GOVERNOR CLEMENTS EMPHASIZES PARTNERSHIPS AMONG EDUCATION AND BUSINESS LEADERS

Maryland Governor P. W. Kenneth "Bud" Walters, Jr., today announced that he will lead a new initiative to foster partnerships between the state's education and business communities. Walters, who is also the chairman of the Governor's Commission on the Future of the State, said the initiative is a response to the growing need for closer cooperation between the two sectors in the state's economic development efforts.

The initiative will focus on several key areas, including workforce development, technology transfer, and entrepreneurship. Walters said that the state's education system must be better equipped to meet the needs of the business community, and that businesses must be more involved in the education process.

The initiative will be implemented through a series of working groups and task forces, which will be chaired by Walters. The groups will be responsible for developing and implementing programs and policies that will foster partnerships between education and business.



GOVERNOR CLEMENTS EMPHASIZES PARTNERSHIPS AMONG EDUCATION AND BUSINESS LEADERS

8.09

Mapping Manhattan in PostScript

by Bruce A. Light

Creating a map of Manhattan in PostScript was a very difficult task. The map is a complex drawing, and the PostScript language is not designed for creating such complex drawings. However, by using a series of techniques, it was possible to create a map of Manhattan in PostScript. The map is a complex drawing, and the PostScript language is not designed for creating such complex drawings. However, by using a series of techniques, it was possible to create a map of Manhattan in PostScript.

Using a template, the map was created. The template was a simple drawing of the Manhattan grid, and the map was created by adding details to the template.

In This Issue

- Features
- Mapping Manhattan in PostScript
- Typing Out
- Corel Draw 2.0
- Trapping in PageMaker
- Resources
- Relates
- Get Info
- Calendar

PC NEWS

Caltech Fowler sets dramatic PC Group course

Caltech's new quality-based computer group, the PC Group, is setting a dramatic course for the future of computer science. The group, led by Professor John L. Fowler, is focused on developing new techniques for solving complex problems in computer science.

Fast, efficient claims service anchors PC Group team effort at devastating fire

The PC Group's fast and efficient claims service was a key factor in the successful recovery of a building destroyed by a devastating fire. The group's expertise in handling complex claims was instrumental in the process.

Agency Division links agreement with Delphi

The Agency Division has reached an agreement with Delphi, a major supplier of automotive components. The agreement will result in improved production and delivery of parts.

The agreement with Delphi is a significant milestone for the Agency Division, as it marks the first time a major supplier has agreed to such terms.

The agreement will result in improved production and delivery of parts, which will benefit the Agency Division's customers.

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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*

8.10

8.11

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*

ADEPTATIONS
The Journal of the
Association for the Development of Electronic Publishing Technique
Issue 10, Fall 1990

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Editor's Message	2	by Michael Waitsman
Ask Mr. Mike	4	by Mike O'Brien
Developers' Take Note	6	by Michael Waitsman
Issues & Options: Training desktop publishers	7	by C.J. Metschke
Two Views	11	by Marcia DeFalco
Working With Service Bureaus	13	by David Doty
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8.11

NCCMA
an association of treasury professionals
10 years

Journal of Cash Management
May/June 1991 • Volume 10, Number 3

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25	Focus on coping with change	
34	Non-bank vendors: A growing force in the treasury marketplace	
41	Directory of non-bank vendors	
50	Communications in a centralized cash management network	
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Journal of Cash Management
May/June 1991 • Volume 10, Number 3

FEATURES					
15	The Social Security Administration's International Direct Deposit Service	Michael D. Johnson and Irene S. Gold	15		
21	Viewpoint: An alternative approach to ACH/EDI	James F. Larkin	21		
25	Focus on coping with change	A group of corporate practitioners and bankers met at the 10th Annual NCCMA Conference in Nashville to discuss coping with change. How have spin-offs, acquisitions, restructurings — or natural disasters — affected their jobs? What roles have banks played in these changes? How can cash managers prepare for changes yet to come?	25		
34	Non-bank vendors: A growing force in the treasury marketplace	The third annual Journal survey of non-bank vendors explores the variety of treasury products and services that are offered in five major categories. Learn who is selling what to whom and how big the market is.	34		
41	Directory of non-bank vendors	This year's directory describes the primary and secondary products of 82 providers, and names a contact person with telephone for each company.	41		
50	Communications in a centralized cash management network	Peter F. Robertson, US West, Inc. When a cash management operation is centralized, the method chosen to exchange cash management data between the centralized operation and divisions on a timely and cost-effective basis becomes a focal point. The author comments on the communication methods considered at US West and the one ultimately chosen.	50		

Columns

6	they support and the risks their use can involve	
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68	Calendar: Seminars, conferences & meetings	
70	Keeping Posted	
80	Index to Advertisers	

Departments

12	Editorial: Non-bank vendors: Necessary for treasury services?	
68	Calendar: Seminars, conferences & meetings	
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8.12

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davon zu halten ist
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GESUCHT**
Jünger von Razzoni
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Schwarzweiß
- 100 SYMBOLKRAFT**
Schmuck, Steine
und Kristalle
- 104 ROLLENWECHSEL**
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- 114 KUNTERBUNT**
Farbig, grell, verrückt
- 124 FALSCHES SCHLANGE**
Reptilien-Drucke

- 132 ELLE-MODELL**
Seiden Dessous
- 160 MONICA BRUCCOLERI**
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ihren Kleiderschrank
- 198 SIGNALE**
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für den Januar

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PERÜCKEN**
Alles Kunst

KULTUR

- ELLE-CLUB**
- 38 MUSIK**
- 40 KINO**
- 42 THEATER**
- 47 BUCH**
- 48 KUNST**
- 50 CREATIV**
- 75 PRETTY WOMAN TEIL II**
Eine Fortsetzungs-
Geschichte
- 80 NOMMAGE AN BERLIN**
Willkommen! ... über
seine große Liebe
- LIFESTYLE**
- 130 ELLE-IDEE**
Kosmetik-Accessoires
- 144 ELLE-FINANZEN**
Sammelobjekt
Thonet-Möbel,
Aktie aktuell: L'Oréal
- 146 TOTAL BEKNABBERT**
Bekanntnisse eines
Chips-Junkies
- 166 ELLE-DECO**
Pomp und Prunk. Das
Schönste aus ELLE
DECORATION No. 3
- 190 LEO'S SOCIETY**
Angejagt oder
abgemeldet
- 192 SMALL TALK**

REISE

- 160 MEIN ABENTEUER**
Rallye München -
Marakesch.
Mit 400 Männern
durch die Wüste
- 186 GEMEINADRESSEN**

ESSEN UND TRINKEN

- 170 WINTER-FEST**
Herzhaft Kostliches für
kalte Tage
- 174 CHAMPAGNER-ZEIT**
Das Wichtigste über ein
prickelndes Thema
- 175 ELLE-REZEPTKARTEN**

RUBRIKEN

- 5 INHALT**
- 6 IMPRESSUM**
- 10 EDITORIAL**
- 16 LESERBRIEFE**
- 196 NUMEROLOGY**
- 197 NERSTELLERNACHWEIS**
- 197 BESTELLCOUPON**
- 200 VORSCHAU**



JANUAR 1991



Linda Evangelista, 25, ist Italo-Kanadierin und - nach Meinung vieler Modefotografen - das schönste Model der Welt. Mit ihrem Kurzhaarschnitt löste Linda vor einiger Zeit einen wahren Boom aus: Samtliche Beautys trennten sich von ihren langen Mähnen. Linda trägt eine weiße Hemdbluse von Bernd Bergner. Fran Cooper für Kramer und Kramer schminkt sie mit Produkten von Estée Lauder. Lid-schatten: Duo Nr. 07; Rouge: Nr. 08 "Apricot Gloom"; Lippen: Nr. 63 "Heathermist Pink". Frisur: Oribe für Oribe. Fotograf: Antoine Vergès

8.13

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 (left-hand page). Its caption, the 22, connects it to its article, "The Bloom Boom." *Gift Reporter*

8.13

GR
GIFT REPORTER

22
The Bloom Boom
Gifts for the garden are flourishing as manufacturers cultivate a one-time hobby into a full-time business.
By Joyce Aronson

28
Ringling Up Baby
Infant gifts mean grown-up profits for retailers hauling the cutie pie, with kid gloves.
By Karen Kaplan

34
The Sweet Song Of Success
It's a lyrical livelihood for The New France Music Box, a retail and catalog winner.
By Victoria Ruzer

40
In The Limelight: Tea Time
Spring is here and manufacturers are putting their profits just as sweet for the gift season.
By Joyce Aronson

44
Museums and Gift Shops: A Natural Connection
A look at the expanding business of museum gift shops and their impact on culture and profits.
By David Huxton

49
In Depth: Country Style
The business of country from Shaker to French Provincial.
English Shores to Americans
By Michelle Palmer

COVER
Photograph by
Pierro Petros

70
BEST & WIGHTEST

50
GIFT REPORT

62
JUST RELEASED

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SHORTLIST

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INTERNATIONAL SHOWINGS

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BUYER'S GUIDE

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CREATIVES REPORT

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KIDS REPORT

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STATIONERY REPORT

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COLLECTIBLES REPORT

14
DESIGN REPORT

16
TABLETOP REPORT

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FOOD REPORT

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WINE REPORT

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TRAVEL REPORT

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HOME REPORT

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TOYS REPORT

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BOOKS REPORT

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MUSIC REPORT

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ART REPORT

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TELEVISION REPORT

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COMICS REPORT

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VIDEO REPORT

100
VIDEO REPORT

8.14

8.15

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.

[illegible]

8.15

[illegible]

8.16

[illegible]

8.17

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*

CASA CLAUDIA - 41 DE JANEIRO

- | | | | |
|----|--|-----|--|
| 14 | Jornal de Casa
Tudo o que há de mais atual e moderno para manter sua casa sempre elegante, bonita e atual | 88 | Um espaço para fins de semana
Um espaço para um apartamento ou casa de veraneio, com um espaço para relaxar e um espaço para trabalhar |
| 20 | A marcante presença de Cor
As cores e tons e como a combinação de qual-quer uma delas, a cor, pode ser usada para maginar e soluções equilibradas na decoração | 98 | Flamboyant
Um espaço de cores e tons que está em constante mudança e se adapta à vida da casa |
| 40 | Arranjos, a arte do equilíbrio
Ideias e estilos para criar um arranjo que seja mais valorizar a mesa, um arranjo que não cansa a vista. Um estilo e uma legítima | 99 | Falando de Casa
Uma casa bonita e com uma decoração que é mais e mais a cada dia, com uma decoração que é mais e mais a cada dia |
| 42 | Especial: Rotulos antigos
Um presente da história para os filhos e de Casa Claudia | 102 | Canto para um decorador
Um espaço para um decorador, com uma decoração que é mais e mais a cada dia |
| 44 | Camas
Especial: Adiva e sua cama, com uma decoração que é mais e mais a cada dia | 104 | Soluções para a sala íntima
Um espaço para um decorador, com uma decoração que é mais e mais a cada dia |
| 56 | Composita a elegante a beira-mar
Uma casa de praia de 100 m, com uma decoração que é mais e mais a cada dia | 107 | Cortadores de grama
Um espaço para um decorador, com uma decoração que é mais e mais a cada dia |
| 70 | O refúgio de um decorador
Uma casa de praia de 100 m, com uma decoração que é mais e mais a cada dia | 110 | Taquês mediterrâneos a beira-mar
Um espaço para um decorador, com uma decoração que é mais e mais a cada dia |
| 74 | Uma casa civilizada em Nova York
Uma casa de 100 m, com uma decoração que é mais e mais a cada dia | 114 | Privacidade e áreas variadas
Um espaço para um decorador, com uma decoração que é mais e mais a cada dia |
| 78 | Uma casa civilizada em Nova York
Uma casa de 100 m, com uma decoração que é mais e mais a cada dia | 118 | Endereço
Um espaço para um decorador, com uma decoração que é mais e mais a cada dia |
| 82 | Uma casa civilizada em Nova York
Uma casa de 100 m, com uma decoração que é mais e mais a cada dia | 121 | Casa Claudia
Um espaço para um decorador, com uma decoração que é mais e mais a cada dia |

8.21



PAGE 2 PAGE 8 PAGE 12

Leading the way— An interview with Akan Bennett, VP-Research	2
Patents	5
Win/Win Varian's quiet revolution—value-managed relationships	6
Teaming up on campus Examining Varian's College Relations® program	8
High performance Driving your career at Varian	12
Letter from Tom Sege	15
Varian on the Job	16

varian®

HOME WELCOMES
CARTERET

The Bottom Line

For Employees of The Home Group, Inc.

September 1988 Vol. 2 No. 7

Carteret Bancorp Joins The Home Group

The latest addition to the Home Group family is Carteret Bancorp. With this addition, Home Group doubled its assets and became the 20th largest financial services company in the United States.

The Carteret acquisition completes The Home Group's restructuring into a more diversified financial services organization providing a substantial position in bank, credit, insurance and real estate markets. Carteret is a full range of financial services, and Marshall Markey, President and Chief Executive Officer of Home Group, said, "We welcome Carteret employees as the newest members of The Home Group, and Markey. We're confident that under the continued leadership of its current senior management, Carteret will make a significant contribution to the success of our Company."

Carteret is one of the largest savings institutions on the East Coast. It employs 1,085 people and has 121 retail banking locations producing offices in New Jersey, Florida, Maryland, Virginia, New York, North Carolina, and Washington, D.C. Headquartered in Morris Plains, New Jersey, the bank has \$6 billion in assets and is the second largest in the state. The merger, approved by the Federal Home Loan Bank Board, resulted in Carteret becoming a wholly owned, subsidiary of The Home Group.

The Home Group will have more than



Home Group President and CEO Marshall Markey (right) welcomes Carteret Chairman and CEO Robert O'Brien in Home Group headquarters in New York before the start of a special presentation to top management. Held earlier this year.

Marshall Markey, President and CEO of Home Group

\$1.5 billion in revenues, \$1.1 billion in assets and 10,000 employees. Carteret provides retail and mortgage banking services. It is also active in consumer and corporate lending. Through the other Home Group subsidiaries (Home Insurance, 1986; 1.1 million in assets; Imperial Partners Finance, 1987; 1.1 million in assets; and Sterling Forestry, the Com-

pany offers property casualty insurance, reinsurance, mutual fund management, investment programs, corporate finance, asset management and stock brokerage services.

"The combination of Carteret and Home Group will result in a strong financial services company," said Robert B. O'Brien, Jr., chairman and CEO of Car-

The Home Group, Inc.

September 1988

- 20th largest financial services company in U.S.

- \$1.5 billion in assets

- \$1.5 billion in revenues

- 10,000 employees throughout U.S. and Canada

teret Savings Bank. "In business combination, you have to be able to offer a complete range of competitively priced products to meet the needs of today's customers."

O'Brien called the deal a good one for everyone involved. "Our merger is additive of a retail in the financial services industry," he added, "strengthening our belief in financial industry consolidation."

He said the savings and loan charter is the most valuable franchise in the industry. "But in the same time," he said, "you need the capital to maximize the value of that charter. And the average thrift is finding it hard to get that capital."

"There's a good time for more diversified financial companies to come into the thrift business by way of acquisition," said Markey. "We think our timing is perfect."

Michael C. Greer

Home Group Celebrates Three Years of Achievement

On September 3, 1988, Home Group celebrated its third anniversary as a public company. In this relatively brief period of time, the Company has changed dramatically. When it was established in 1985, it consisted primarily of insurance operations. Now it has expanded its investment services and banking. We thought it would be fitting on this anniversary to recognize the major events that resulted in its becoming a truly diversified financial services company. This period also marks a turnaround in the Company's profitability.

In 1985, the first year after The Home Group's spinoff from its former parent, City Investing Company, The Home Group was approved for listing on the New York Stock Exchange, and the first regular quarterly dividend was declared. Also, Gruntal Financial Corp. was acquired and an agree-

ment was reached to acquire Carteret Bancorp.

The following are highlights of the first three years of The Home Group.

1985

- Annual revenues totaled \$5.0 billion, assets \$5.0 billion.

- To revitalize The Home Group and restore its balance sheet, the life insurance subsidiaries were sold for \$130 million and Home Insurance issued preferred stock to add \$271 million to the Company's surplus.

- The Home Insurance Company's revenues were strengthened by approximately \$250 million.

- Book value per share, which measures the net worth of a company, was \$19.00 at year-end.

1986

- Acquired Imperial Premium Finance to substantially enhance The Home's premium finance business and complement the basic insurance operation.

- At year-end, the Company reported operating income of \$15 million and net income of \$179 million (including \$66 million of nonrecurring credit). Annual revenues grew to \$2.2 billion and assets were \$5.7 billion.

- Combined 1986 for insurance operations dropped to 116.0 from 125.7 reported in 1985.

- Company repurchased approximately 1.5 million shares of its common stock.

- Book value per share at year-end was \$22.19.

1988

- Acquired Imperial Premium Finance to substantially enhance The Home's premium finance business and complement the basic insurance operation.

- At year-end, the Company reported operating income of \$15 million and net income of \$179 million (including \$66 million of nonrecurring credit). Annual revenues grew to \$2.2 billion and assets were \$5.7 billion.

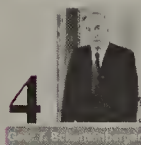
- Combined 1986 for insurance operations dropped to 116.0 from 125.7 reported in 1985.

- Company repurchased approximately 1.5 million shares of its common stock.

- Book value per share at year-end was \$22.19.

Continued on page 3

INSIDE



4 Gene R. Bloom



5 Kide Morley Camp



6 Kide Morley Camp



7 Kide Morley Camp

8.23

AMÉRICAS

DEPARTMENTS

2 Editorial

3 Letters

40 Inter-American System

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FEATURES

6 UPSTREAM, DOWNSTREAM

16 A New Species of Tourist

21 Running Down a Legend

28 Historian With a Brush

36 César Peláiz: Sculptor of a Dramatic Skyline

42 XVI Century Vessels Take Their Bows on the High Seas



8.24

8.23

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*

8.25

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*

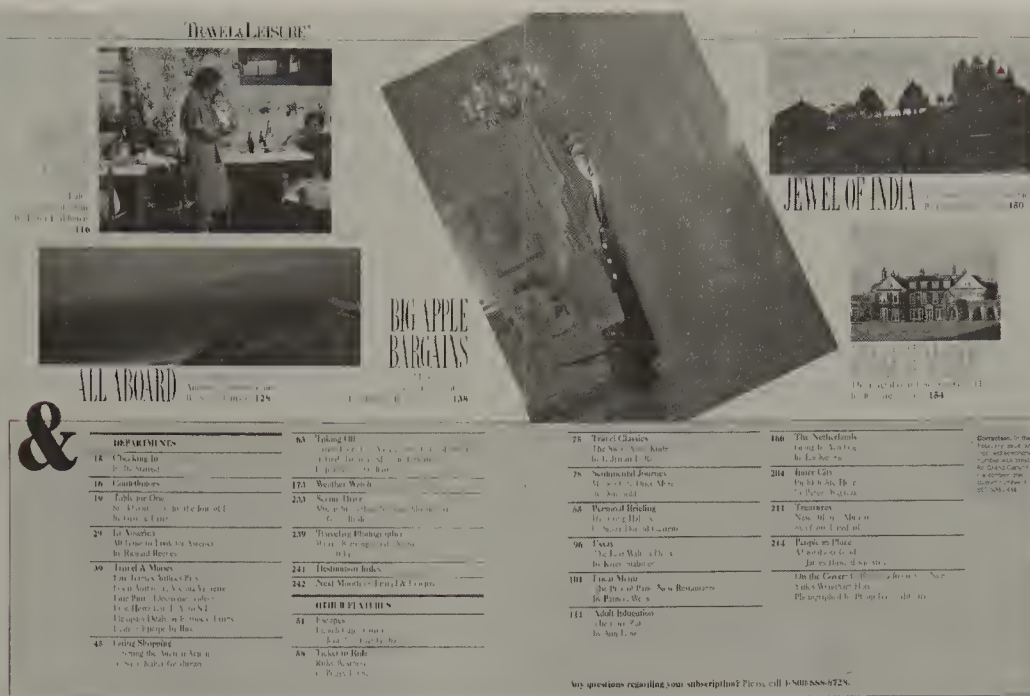
Type and imagery:
blended

8.26

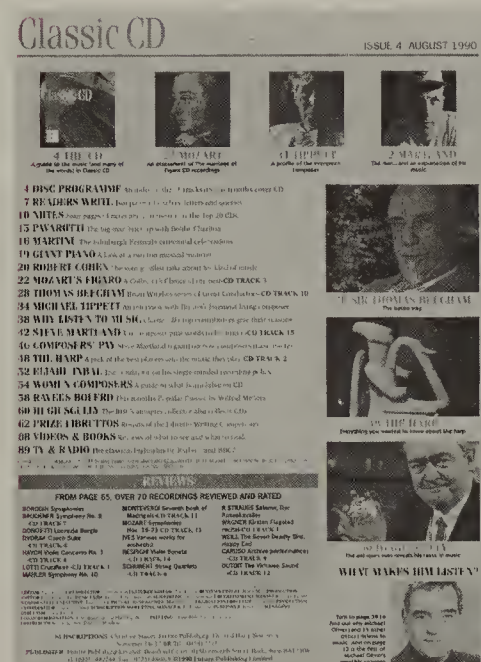
This music publication is chock-full of articles and recording reviews (it comes with a full-length compact disc so readers can listen to a segment of each of the reviewed recordings). Consequently, the contents page is a very busy place. It looks as active and vibrant as possible, yet elements are still 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

CONTENTS

8.27

109 BODY UNDER CONSTRUCTION
Our regular guy makes it through his first week of training by Steve Filly

109 HOME FITNESS
Monitor and measure your marathon by Patrick Natter

TRAVEL

66 HIMALAYAS TREK
You'll love this view of Nepal in
the morning
by Denis Hanson

FEATURES

40 WOMEN'S STUFF
Yes, sis, women are surely different from you and me
by Peter Blechman

44 ASTORIA IN SIPS
A heady brew of info about
a classic beverage
by Gordon Smith

1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674,



NUTRITION

8. **A SEA OF DEATH**
Feeding angie lit
by John Walsh, M.D.
9. **WEN AT THE MARKE**
The best ways to get fat
by Eveille Blackmon, Ph.D.
10. **BAWBECK OF FIVE**
A good's ginning or taste
by Miranda Jones

MONTHLY INSIGHT

95 WOMAN, W/TV
Miss...
by Jean Calabrese

101 APPREHENSE
An all-time terrible ene...
by Michael Chabon

105 RELUS/ERY
Sports and a bad hair
by Judyth Lee

117 SCALY 57
How to get a nose in a...
by Clay Barker

115 SEXUALITY
A man's guide to...
by Mimi Berman

119 BEHAVIOR
Quid...
by Gregory Pappas M.D.

121 SPORTS SUI/CE
Mouth over dream. Ten breath...
and more

126 LUXURIOUS LADY

entertainment



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*

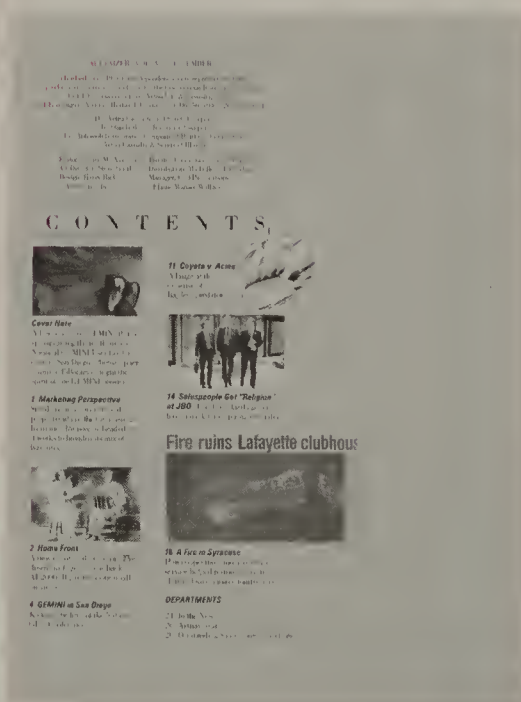
8.29

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 listings are placed in the right-hand column, leaving the inside margin for less important stories and departments. Features are set centered and all else is set flush left. Excellent typographic contrasts have been created, helping the reader scan and find topics of interest very easily. *Montagnard*

8.28



8.29



MONTAGNARD

Aetnaizer, Montagnard, August 1998

FRANCOISE

FIRST 12 Francophiles are woefully inexperienced but they live their sillon.

LIVES 17 Des FierGerald started out farming fish and ended up smoking them.

DRINK 26 Bohemian beer bashing comes to a standstill at Easter in Prague's riverfront bistros.

SOURCE 114 There is something deliciously fishy about Italy's Cinque Terre. Recipes from three leading chefs.

REVIEW 128 Bernie the Burgundian Bird cooks for the stars. Bernie famously only cooks poultry.

52

The Queen of Lima Beans

A couple of visiting Florentines discover how good the lowly lima really is in the Loire Valley

64

From the Saffron Fields of Spain

This mysterious, fragrant, rare and pricey spice is coaxied by hand from crocus blossoms.

78

Pomerol: Rich and Famous

Wines from the top ranked châteaux in this bucolic corner of Bordeaux are too expensive to drink.

94

Can This Berry Be Saved?

Before growers manipulated the strawberry for durability, it had a sweet and juicy personality



8.30

8.31

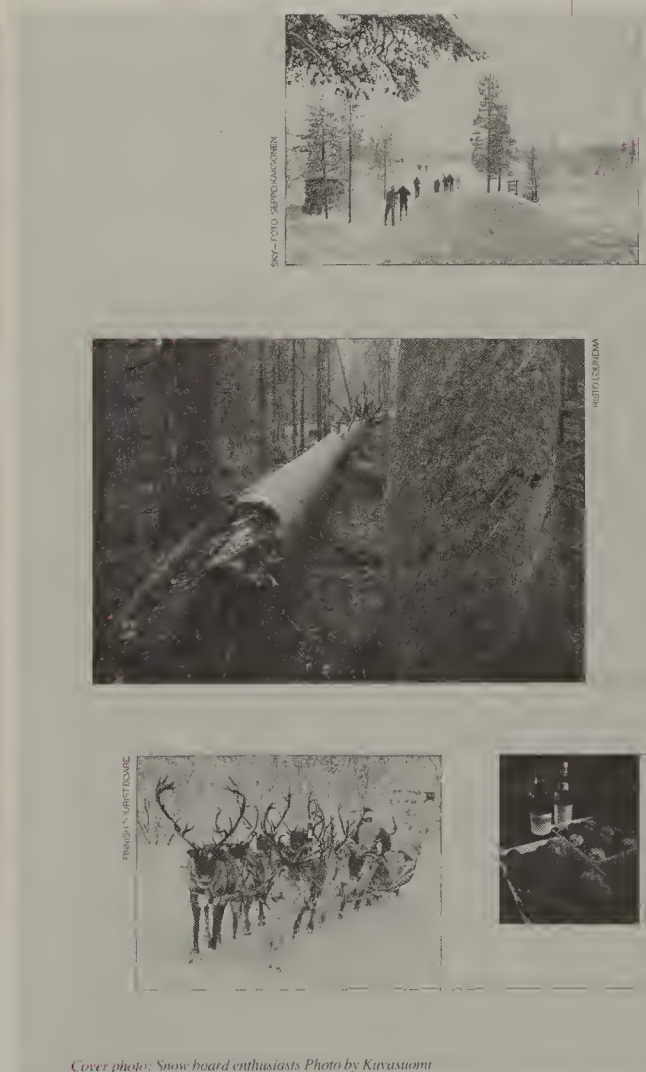
This spread is clearly intended to be fully read. The descriptions of each article are long, but they are written to intrigue. Note the indents of the department's headlines and bylines. These deliberate white spaces make the folios pop right out. *Personnel Journal*

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-pica-wide 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



Cover photo: Snow board enthusiasts Photo by Kuvasuomi

3/1990

Cross-country skiing is a Finnish specialty. The Suuriselkä holiday resort north of the Arctic Circle offers skiing enthusiasts all comfort in the wilds.

4

Libraries amount to more than 400 in Helsinki alone. They have a surprising amount of interesting material in English.

16

From one library to another. Three intensive days passed quickly

21



Driving on the snowy roads in winter requires practice, says rally champion Ari Vatanen.

22

Pyhä-Häkki is a national park with a primeval pine forest, one of the last in Europe.

24

Survival in the wilderness is a skill lost by modern man. It is a memorable experience to regain with proper guidance.

30

Finnair has received international acclaim for its food, thanks in part to the Finnish specialties.

36

The Arctic protective clothing project utilizes everything we know on survival in the cold.

40

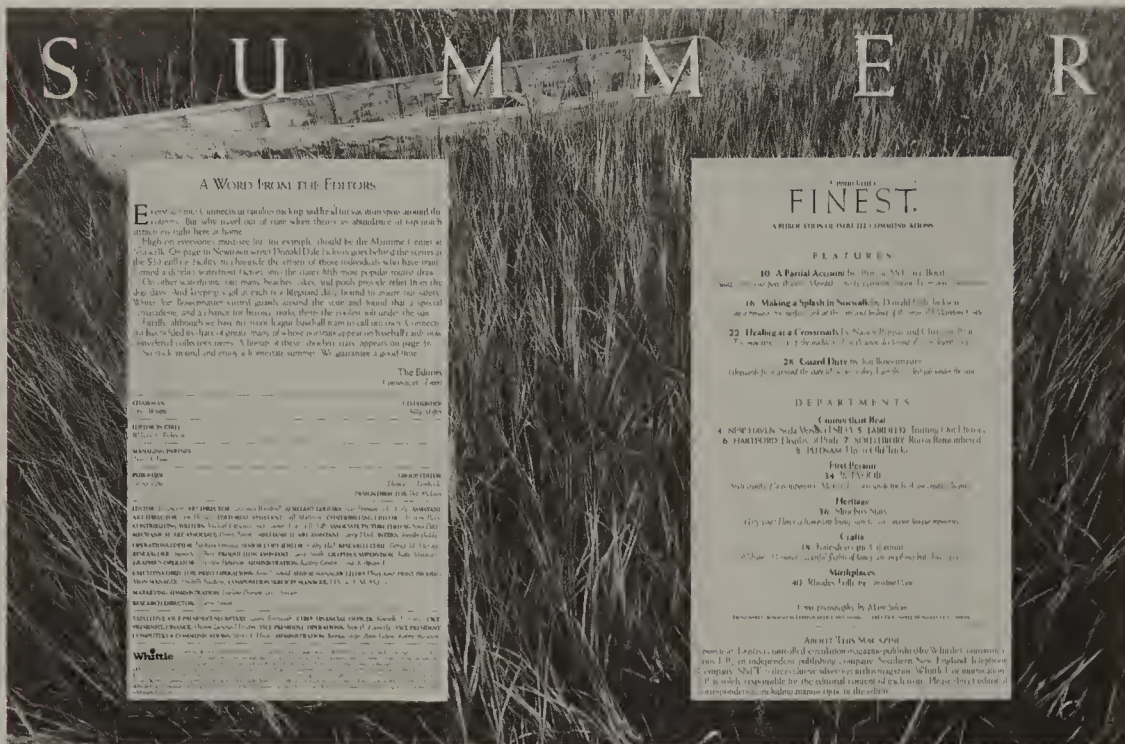
Santa Claus lives in Finland. In 1984 Finnish Lapland declared itself Santa Claus Land. Both children and adults go there to meet Santa.

44

Ice golf is real golf, even though the green is white. Up on the Arctic Circle dedicated golfers even play in winter.

46

Editor-in-Chief: Bengt Pihlström Managing Editor: Ann-Mari Pihlström Photo Editor: Arja Kolehmainen Art Director: Marja Myksäen English Translation: The English Centre, Dena Tullberg Administrative Board: Ralf Erilberg, (Chairman), Risto Hemming, Matti Lannola, Ann-Mari Pihlström, Bengt Pihlström, Boris Tuomitarha. Look at Finland is published four times a year. Opinions expressed in feature stories and articles do not necessarily reflect those of the publishers or editors. Publishers: Finnish Tourist Board and Ministry for Foreign Affairs. — Please apply to the editors for permission to use material appearing in this issue. Editorial address: P.O. Box 625, 00101 Helsinki, Finland. Tel 90-40 30 11, Telefax 40301333 Subscriptions: Finland FIM 50, Europe and overseas (air mail) USD 15 Single copies: Finland FIM 10 without purchase tax. Subscriptions can be sent to the Editorial address. Payments can be sent to our post giro account No. 114040 with the Postipankki bank, Helsinki. Orders can only be made for one calendar year at a time. Printed in Finland by Sanomaprint Vantaa 1990. ISSN 0014-6379



8.33

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*



8.34

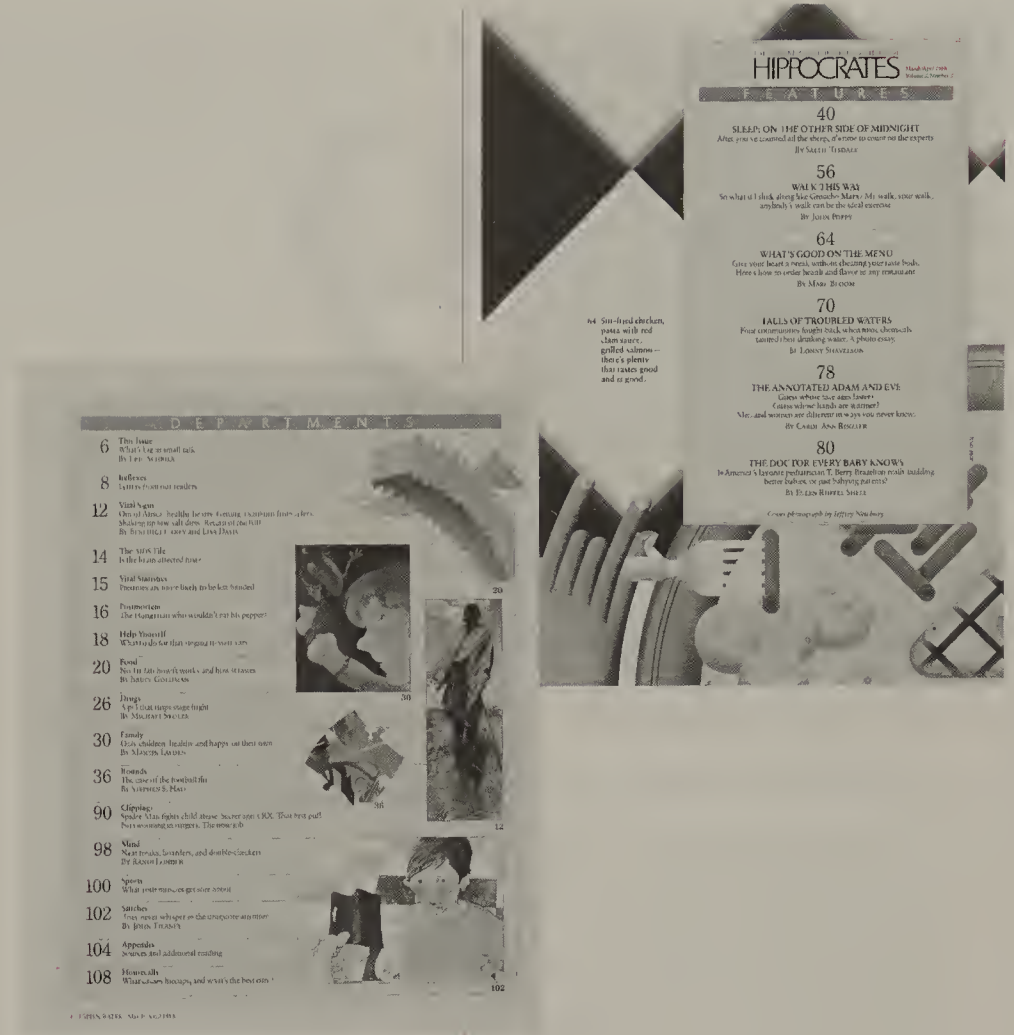
8.35

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*

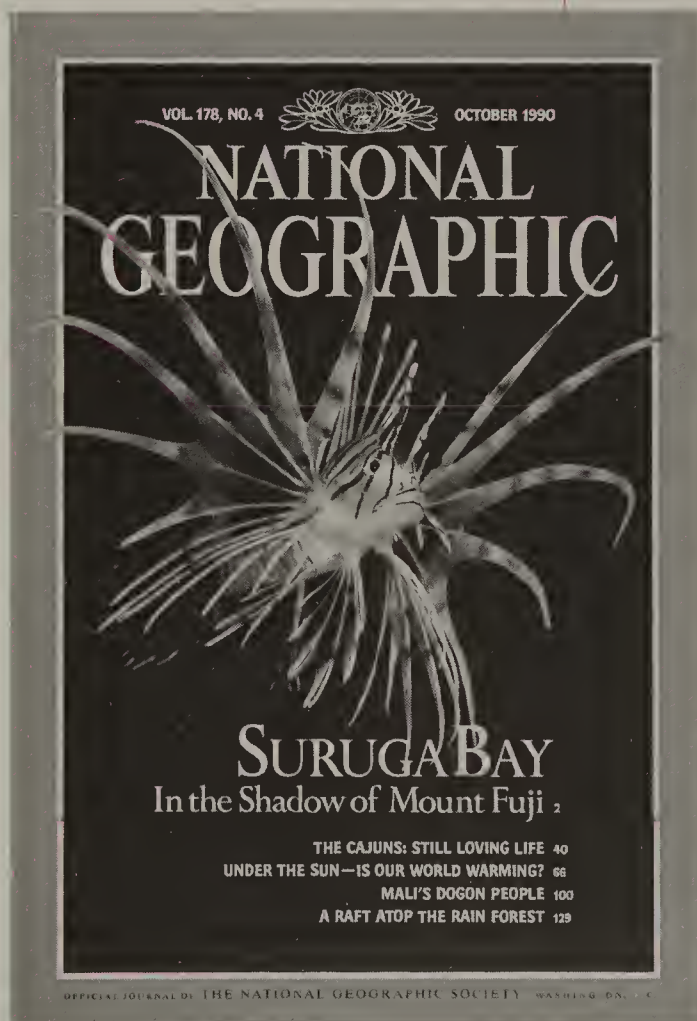
On the cover

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*



8.35



8.36

9

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 more important

By
OTHELLO
the MOOR

I will play
the swan
and die
in music.

9.01

I WILL PLAY
THE SWAN
by
AND
OTHELLO
DIE IN MUSIC
the MOOR

9.02

Misery acquaints
A tale that a man with
would cure STRANGE
deafness B-E-D
FELLOWS
By Trinculo
WITLING

9.03

MISERY ACQUAINTS A MAN
with
STRANGE
BEDFELLOWS
A TALE THAT WOULD
CURE DEAFNESS
TRINCULO WITLING

9.04

you? Over hill, over dale,
through hush, through brier, o'er
park, o'er pale, through flood,
through fire, I do wander every-
where. Swifter than the moon's
sphere, and I serve the fairy
queen to dew her orbs
upon the green. The cowslips tall
her pensioners be, in their gold
coats spots you see. Those be rubies,
fairy favours, in those freckles live
their saviours. I must go to seek
some dew-drops here, and hang a
pearl in any
cowslips



9.05

you? Over hill, over dale,
through bush, through brier,
o'er park, o'er pale, through
flood, through
fire, I can wan-
der anywhere.
Swifter than the
moon's sphere,
and I serve the fairy queen, to
dew her orbs upon the green.
The cowslips tall her pension-
ers be, in the gold coats spots
you can see. Those be rubies,
few fairy favours, in many the
freckles live the
saviours. I seek
dew drops here
and hang a pearl
in every cowslip's
ear. Over hill, over dale, through
bush, through brier, o'er park,
o'er pale, the fairy flies 'cross



STARVELING
A. TAILOR

9.06

the moon's sphere, and I serve the
fairy queen, to dew her orbs upon the
green. The cowslips tall her pensioners
be, in the gold coats spots you can see.
Those be rubies, few fairy favours, in
those freckles live their saviours. I go
By
ROBIN
GOOD
FELLOW

9.07




9.08

of dull Octavia. Shall
hoist me up and
me to the shout-
oud varlety of sud-
censuring of Rome?
er a ditch in Egypt
entle grave unto mel
er on Nilus' mud
ne stark naked and
he water flies blow
ne. His laddegs be-
le the deep ocean,
rear'd arm crested
world, his rough
e was propertied
s all the atuned
eres, and that to
Cleopatra is a thoughtful
and passionate author who
has a gift for languages.
This article, written in
collaboration with Plutarch,
originally appeared last
year in the Macedonian
Herald Sunday Magazine.

Continued on 8

9.09

For his bounty there
no winter in't, an
mn that her a ditch
gypt be gentle grave
o mel Rather on
is' mud lay me stark
ed and let the water
blow on me. His
bestride the ocean,
ear'd arm crested the
ld, his voice was
ertied as all the
d spheres, and to
ids. But when he
nt to quail and shake
orb, he was as rat-
g thunder. For his
bounty there was no winter in't,
an autumn that grew the more by
reaping. His delights were dol-
phin-like. They show'd his back
above the element they liv'd in.
In his livery walk'd crowns and
crowns, realms and islands drop-
p'd from his pocket. 
Cleopatra IS A THOUGHTFUL
AND PASSIONATE AUTHOR WHO HAS
A GIFT FOR LANGUAGES. THIS ART-
ICLE, WRITTEN IN COLLABORATION
WITH PLUTARCH, ORIGINALLY
APPEARED LAST YEAR IN THE
MACEDONIAN HERALD SUNDAY
MAGAZINE.

9.10

thunder. For his bounty there was
no winter in't, an autumn that 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
CLEOPATRA is a
thoughtful and
passionate author who
has a gift for languages.
This article, written in
collaboration with
Plutarch, originally
appeared last year in
the Macedonian Herald
Sunday Magazine.

9.11

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 al-
ways 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 ordinarieness. Ask au-
thors to supply their own photos: you
never know what you will get. The pic-
tures 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.

9.14

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 letter-spacing. *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*.

9.16

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

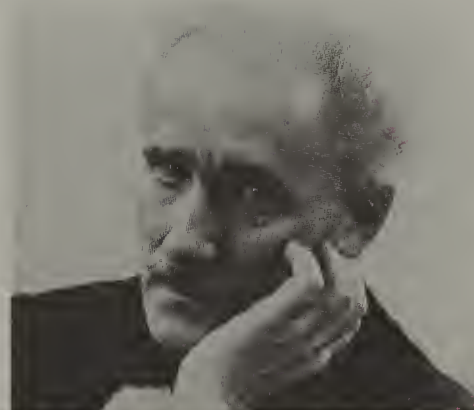
CLASSICAL
BY ALLAN KOZINN

During the first seven years of the CD era, collectors of historical recordings have been intensely disappointed with many of the CD transfers of Arturo Toscanini's 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 '60s, when the company reissued a sizeable chunk of the Toscanini catalog in electronically rechanneled 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 plan is to do the job right, once and for all, in a project that will run through 1992, the 125th anniversary of Toscanini's birth. All told, there will be 82 mid-price RCA Victor Gold Seal compact discs (or 81 cassette releases) of his recordings in every

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, plus the Leonore Overture No. 3, from 1939 (RCA Victor Gold Seal 60324-2-RC, 5 CDs), Brahms's Four Symphonies, recorded with NBC in 1951 and 1952, and filled out with the Double Concerto (with Mischa Maschakoff and Frank Miller) and various shorter or choral and choral works (RCA Victor Gold Seal 60325-2-RC, 4 CDs), and a Verdi box.

Without getting into a detailed discussion of Toscanini's approaches to Beethoven and Brahms — these are certainly known quantities by now — the uninitiated should know that these are taut, streamlined readings in which clarity, power and forward movement are highly prized. It is not quite accurate to say that Toscanini



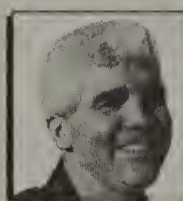
TOSCANINI

(BMG Video 60332-6-RC on laser disc, 60332-3-RC on VHS) and a 1949 Verdi "Aida" with Herva Nelli, Eva Gustavson, Richard Tucker, Giuseppe Valdengo and the Robert Shaw Chorale (RCA Victor Gold Seal 60331-6-RC on

solid 1962 Rowicki recordings included in the Polish series.

The Polish recordings are, however, concise and generously packed. Of the six discs in the Lutoslawski cycle (RCA Victor Gold Seal 60331-6-RC on

9.14



Phil Dunphy on

MEN'S Fitness

Phil Dunphy, "the man who trained Bruce Springsteen," is a physical therapist, exercise physiologist and the man in charge of HEAR (Health through Exercise and Rehabilitation) and The Gym, two fabulous fitness facilities in New Jersey.

FAT LOSS

Part 2: Fighting it off

Want 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 "fat-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 are wasting their time.

• **Treadmill:** You're standing, which is good. Swing your arms and raise the incline level for a little extra work.

• **Rowing machine:** 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 people tend 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 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 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.

For everyday activity. Walk

9.15

Physical Protection Philosophy and Techniques in Czechoslovakia

Jan Lukarevsky
Czechoslovak Atomic Energy Commission (CAEF)
Czechoslovakia

The physical protection in Czechoslovakia (CSSR) is understood as one of the basic conditions for the safe utilization of nuclear energy. From this point of view, the physical protection measures are part of the nuclear safety requirements. The Nuclear Safety Law is the basic legal document for physical protection in the CSSR. A very tight connection between the physical protection system and the State System of Accountability for and Control of Nuclear Materials (SSAC) is also established. Controlling regulatory activities in the field of nuclear safety, necessary for and control of nuclear materials and physical protection into one complex system enables the realization of substantiated measures of nuclear material. This includes the possibility of sabotage and also implements effective protection against both inside and outside threats. The physical protection is a very important complementary measure to the other ones which ensure low risk from the technical and human factors.

The IAEA's document INFCIRC/225 (Rev. 1), "The Physical Protection of Nuclear Material," is applied as a basis for the physical protection measures and requirements concerning nuclear material storage and utilization. The categorization of the nuclear material based on INFCIRC/225 (Rev. 1), as well as the other requirements relevant to individual categories, is valid in CSSR. In 1981 CSSR signed and in 1982 ratified the Convention on the Physical Protection of Nuclear Material. Without waiting for the ratification of this document, the conventional requirements become obligatory immediately, and they are applied to both the domestic and the international transportation.

Both documents mentioned above focus on nuclear material, and they do not consider the risks which can arise from the micro-mechanisms against the outside facility. However, considering the measures for the physical protection of the nuclear facility, not only must the characteristics of the nuclear material and the micro-mechanisms, but also, the characteristics of the nuclear facility must be considered.

In CSSR each enterprise is obliged to ask the CAEF for license before receipt of the nuclear material and is obliged to work according to the license, construction and operation. The application for the license has to be supported by the safety reports confirming that all nuclear safety, accountability, and physical protection requirements are fulfilled. The content of the safety reports concerning the physical protection is as follows:

- Evaluation of the geographical location,
- Evaluation of the facility design,
- Description of the physical protection system.

- Evaluation of the relation between the facility operational conditions and the effectiveness of the physical protection system.

- Evaluation of the physical protection system reliability:
 - Description of the quality assurance programs for the construction, fabrication and for the system maintenance, and
 - Description and evaluation of the response action plans.

The license issued by CAEF can be considered among additional conditions. In order to control how the information given in the safety report reflects reality and how the license conditions are fulfilled, the CAEF has rights to carry out inspections. If anomalies are found, the CAEF has the right to authorize to ask the operator to take corrective measures, to block the system operation, and, in serious cases, to shut the facility to shut down. Of course, this is valid for the emergency in the field of the physical protection, as well as in the field of nuclear safety. The evaluation of the facility geographical location, the facility design, and the risks resulting from the micro-mechanisms against the facility represent the basis for the physical protection system design. For each facility, determining which events represent the greatest potential harm to the public, for example the radiation release from the reactor fuel due to core meltdown, is necessary. The physical protection system must be built with the aim to minimize the possibility of such an event. The security of each facility component in the materials area is determined by the following factors:

- Significance for plant safety,
- Radioactive material inventory,
- Complexity of the material's access, and
- Design resistance against the sabotage.

Based on this approach, the optimization of the physical protection measures is carried out with respect to the individual facility components. This means that more complex physical protection requirements are applied to more sensitive parts of the facility, and simple requirements are applied to less sensitive parts. The categorization of the nuclear facility components is based on the principles of the INFCIRC/225 (Rev. 1), and there are categories:

The nuclear facility components are categorized, as well as the nuclear material in the INFCIRC/225 (Rev. 1), into three categories:

The INFCIRC/225 (Rev. 1) requirements can be used as guidelines for the physical protection of the nuclear facility such as nuclear power plants, research reactors, laboratories etc.

The conditions for the safe operation of the nuclear facility are created during its construction. From this point of view, the quality

JUNE 1991

JANUARY 1992

9.16

George's Corner


Tribute to a Great Life

by George Pennebaker, Pharm.D.

A 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 was to take the two of us from a hotel

thing to contribute to the conversation or activity. He also was sincerely interested in what other people were thinking and doing. He listened with



9.17

Minicourse

One night when Alexander the Great was just about ready to give up on his siege of the stubborn city of Tyre, he dreamed of a dancing satyr. Alexander, the dream interpreter traveling with the army, told Alexander his dream foretold the conquest of Tyre. Alexander figured out the dream by splitting the word "satyrion" into the two words "sa" (Tyre)—Greek for "wine" is "Tyre." Alexander, fortified by the interpretation, attacked and conquered the city.

The ancients took dreams as divine prophecies. To learn the future, one only had to interpret a dream's elements correctly. As Freud wrote, "Throughout the whole of the Hellenistic-Roman period the interpretation of dreams was practiced and highly esteemed." But somewhere along the way that became disreputable, an undertaking for the superstitious. Dream interpretation hit an all-time low, wrote Freud, when people used dreams to figure out "the numbers failed to be drawn in the game of lotto."

At the beginning of this century Freud tried to revive the old idea, but with a new twist. He said the dream hides not a divine message but a wish from the dreamer's unconscious. A dream is formed when the unconscious wish seeks release in the dreamer's conscious mind. In order to slip past a censor that guards the conscious mind and thus protects the dreamer's sleep, this wish disguises itself. Alexander's dream (though it did turn out to be prophetic) was not a tricky way for the gods to tell Alexander he would conquer Tyre, but an elliptical expression of Alexander's wish to conquer Tyre. Thus Alexander's successful siege was not the fulfillment of divine prophecy, but simply a wish come true.

Despite the changes, Freud's view has a lot in common with the ancient belief. Both assume that a dancing satyr is never just a dancing satyr. Both assume that to figure out a dream's latest meaning, one must interpret. And both are founded upon by scientists who believe that dreams are purely somatic, nonpsychological events. Knowing full well the scientific view, Freud wrote, "Let us embrace the prophecies of the ancients and of the people and let us follow in the footsteps of the dreamers of antiquity."

Nothing much has changed. Scientists still abhor

Scientists are again debating the reasons for our dreams

By Sarah Boxer

Inside our sleeping minds

dream interpretation. In the last 30 years, however, the revival against Freud's theory has gathered new momentum. Armed with fresh neurobiological evidence, a coterie of scientists is on the rampage against the Father of Psychoanalysis. With a virulence that seems positively Odipal, they are out to prove that dreams are not elliptical messages from the unconscious—that they have no latent meaning at all.

The big, dirty secret about Freud, say these scientists, is that he never really understood the biology of dreaming. In an 1895 paper titled *The Project for a Scientific Psychology*, Freud tried and failed to link his psychological theories with neurobiological ones. And yet, his critics say, he had the gall to create a dream theory. With Freud as their whipping boy, these scientists promise to build a new dream psychology on the sturdy foundations of the neurophysiology of dreaming, a science that has come into its own in the last three decades.

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.

THE CODEPENDENCY CONSPIRACY

SELF



IN A SMALL CONFERENCE room at the Center for Recovering Families in the heart of upscale Houston a group of well-dressed people sat their eyes and tried to remember that period in their lives long ago before they were struck with the most devastating emotional disease of our age.

"I want you to remember the house you lived in as a little kid," the speaker said in a wailing voice. "And I want you to see your mom and dad, butless just a sister."

Among the 32 people in the room, most of them professionals, were a successful Florida dentist, a New Mexico doctor, a chemistry professor from the Northwest, a California computer executive, and a former Houston mayor. They had each paid \$700 for the four-day program to discover that they had been stricken by a vague but deadly psychological

Codependency goes down as deadly as cancer because we are in our family shop, and we have left our true selves

liberty, one that was turning them into self-destructive addicts and would eventually lead in their ruin.

Indeed, the people in the room were about to be hit by the latest buzz word of the American self-help movement, the word that practically overnight has come to stand for most of humanity's ill, the word that many have heard but few understand, the dreaded "codependency."

"I want you to see a small child crying out the front door," said the speaker. Houstonian John Bradshaw, a sixties beatnik, 46-year-old ex-seminarian, whose house and lectures on family relationships have become spiritual retreats for thousands of thousands of students. "That child is you. With over his head, tell him that you know better than anyone else what he has been through. His suffering, his abandonment, his shame."

I was somewhere in the audience, came a soft, the woman who was crying her head, her hair, a crumple at grief. The members of the group were silent as they recalled that time in childhood when they were pure, natural, and innocent, perhaps the only time according to Bradshaw, when their lives were not when they were not victims of codependency.

"That," Bradshaw said, his voice nearly a whisper, "is your inner child. Tell him that of all the people he will ever know you are the only one he will never lose."

I sat at the back of the room, slightly skeptical and more than a little wounded. For the past couple of years I had been hearing more and more people talk about being codependent. They would blame their failed marriages on codependency, and would even tell codependent jokes. "What happens when a codependent dies?" Someone else's life flashes before his eyes. I had come to the New Life Family Workshop because I was perplexed. Although I knew that codependency was a term



To find out codependency, we must stop ourselves from being passive and stop ourselves from being

originally was, by some others to describe the dynamics in an alcoholic family, and although I knew some therapists had expanded the meaning to include anyone who depended on another, these made himself for his feelings of self-worth. I did not understand how the concept had expanded to mean the nature of such a large segment of society.

Yet codependency has helped solve in an astonishing new self-help age in America that feeling of audience behavior. What were once considered only bad habits are now "potential diseases." People eagerly acknowledge that their codependency has been the cause of their "illnesses" not only to chemical substances like alcohol but even to such things as the constant desire to fall in love, to wear, to watch too much television.

The codependency movement has created a proliferation of twelve-step groups, modeled on the principles of Alcoholics Anonymous but dealing with topics ranging from excessive

9.19

9.17

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 three-level 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*

9.20

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*

E

EL 7 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 4.300 metros de altura en la Cordillera de los Andes. Aunque desde entonces han transcurrido ocho 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 junta asesora de la National Association for Outlaw and Lawman History. Anne Meadows es una escritora que reside en Washington, 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 *Hermíneas* con rumbo a la Argentina. Cassidy se les unió en 1902, y los tres vivieron pacíficamente durante varios años en el valle de Chollila, en el norte de la Patagonia.

En esa época, el norte de la Patagonia era una región fronteriza escasamente

EN BUSCA DE UNA LEYENDA

POR ANNE MEADOWS Y DANIEL BUCK

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

AMÉRICAS 21

9.20



O RARE LEVIATHAN
BY KENNY MOORE

Timid human, endangered oceanic mammal—who was watching whom? While working with researchers under a National Marine Fisheries Service permit, the author was approached by a humpback whale off Hawaii

9.21

MODERNIDADE ANTES E DEPOIS DA REFORMA



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 AMÉLIA O. SANTOS
FOTOS JUCA MORAES

Rio de Janeiro, 1927. Ergue-se aos pés do Pão de Açúcar uma construção com as marcas do mais puro estilo moderno. Linhas retas, painéis de vidro e grades em tubos de metal. 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 trajetória 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 metálicos substituem os muros
2. A garagem cedeu lugar à entrada para a nova copa e ganhou teto rebaxado, cujo recorte contorna a coluna estrutural
3. Ladeada por tijolos de vidro, a porta principal tem piso tubular e fica sob a marquise, que ganhou rebuxo e luz embutida

A&C 85

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 & Construção*

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*

9.22

CORPORATE PERFORMANCE

THE FIX IS IN AT HOME DEPOT

Home Depot's sales are up 10% in the first three months of the year, a sign of a strong recovery in the home improvement industry. ■ by Bill Saporito

Construction is the backbone of the U.S. economy, and Home Depot is the largest retailer in the industry. The company's sales are up 10% in the first three months of the year, a sign of a strong recovery in the home improvement industry. ■ by Bill Saporito



9.23

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*

This byline is part of the second level of display type. Its size makes it more visible than the rest of the 'deck, trumpeting the author's importance. *Gatin*

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*

THE INSTINCTS OF A NEWS GAL

It's ten years since the Daily News folded. Not a day goes by that Marvin Whitehead doesn't remember it. — DANIEL SANFORD

WOMEN IN THE SOUTHWESTERN U.S. WILL
NEXT YEAR DOUBLE THE DEFENDING COST
FOR THE U.S. TO 1.7% OF GDP, WHY NOT?

Heure juste South, morning idly
(The Chicago Daily News, 1976, 20)

WHEN HEARST, WHITEHOUSE, and SHUTTLE at the *Los Angeles Daily News* in 1928, she was a stenographer. One day she called for a life man. I turned around and saw a man with a cap and a little black hair that explodes. I was about to tell her to get outside a look at me, when she saw the vice president in the paper pointed him "Laird" or said "How I feel" and she said "He looked at the camera."

Since the two-singer publishing company got the final OK, they agreed on March 1, 1970, that they have given their "Whitehouse" ban" thought about it. All right, we worked there 30 years. Oh, yes, the song, it was up on top of the door, and under a home back in the schoolhouse. I've even heard that song. The day before the day, not all of it was there, but you can see the close. It was very sad."

other it important to Whitman? I said that she may had the most important moment at the city, don't die easily. So, once the paper hidden. Whitman had written and edited the newspaper - for the moment. Year. It took two or three days symposium, and a moral theory.

"Then one legend Helen Mary came over to us afterwards. We address and stuff for the first time. After 100 years, New York City, the city of the future."

Nearly everyone else. With only a three-page and then Last October's new double, it attained more than a dozen first-time first-prize honors, including the one awarded to govt-university HILL-Sutton's David A. Pines, selling publisher July 67 for \$1.50; it's still wedding anniversary, and for another editor, Peg Zeeber, communications in the Chicago Historical Society's resume and lecture December brought new from the material when Paul Gumpelin ran a thing time New Yorker, now chosen by reviewer Ashli Gokmen Jr., who worked at the paper from 1936 to 1941 and still thinks that Frank knows more about Chicago's history than he does than did A.J. Muste, and editorials former New Yorker and press Chicago market are North in Mark, Kap and some other Tom Weir.

Through the hazy, grey, sorrowful

*Dance card from
the Chicago Daily News
employees' ball, 1928*

9.24

[illegible]

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 TASTE

FOOD, GLORIOUS FOOD HAS TURNED 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

$$\dots + e_1 + \dots + e_n = \frac{1}{2} \text{ angle } t = 1 = 11$$

undisturbed beauty of a calm blue sea, that in its depths might lurk a shark. Yes, food in the public perception has become complicated, the subtext 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.

We are now aware that food which may appear palatable could hide bugs which not only could give you a nasty stomach upset but might, in years to come, drive you into senility, such as Alzheimer's disease (aluminium, found in some

[illegible]

Dr Tyrrell's new committee, sitting at present, who supply the Ministry 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, and may 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

9.26

In a separate column

9.30
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*

9.31
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*

FORECAST '91
THE CANADIAN CONNECTION

Quebecor exec takes a look at the emerging North American market

The barriers between the United States and Canada, while not insurmountable, are in some ways more significant than they appear. The Canadian market is a vast, untapped resource for U.S. printers. In other words, such as hard goods retail and catalog areas, there is a great deal of potential for American printers to do business in Canada. The Canadian market will become more competitive, subject to a lot of labor shifts, as it opens up to the U.S. market. The U.S. lead in terms of cost savings to create larger companies.

The massive 1992 European economic community treaty means printers must become more efficient in their production of goods and services. The U.S. market from the point of view of consumers and manufacturing bottoms out. The U.S. market is a mature market. Middle-ground firms will have increasing difficulty and the competition is increasing in the near year will continue.

It's not just simpler how at North America because bringing products to us is more off shore locations is a threat and opportunity.

Photo: G. Carrell is president and CEO of Quebecor Printing Inc.

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9.30

ads

This column is dedicated to the memory of Gold Greenlees Trott. That's the agency that brought you "Ello Tish", "Aristonandondond", "Does You Does or Does You Don't Take Access", "Share Them With a Squirrel, Cyndi" — or somesuch — Griff Rhys Jones meets John Wayne, the lizard on the phone, the his goes onandondond.

There are perhaps only two men in London who continually produce great advertising: John Webster and Dave Trott. If anyone in a dodgy trade like advertising deserves the label "genius", then it's Webster. But Trott's achievement is possibly the more remarkable, because it is based on that rare combination: creativity and great management. Trott's whole department consistently produces great advertising in also continually produces people who go off and start their own agencies, and then continue to produce great work like Maxwell Tapes, Molson and possibly Fuji... see below. Creatives take massive pay cuts to work under Trott. Yes that's right. People in advertising taking pay cuts. Because Trott gets work out of them that no one else could.

But the management of Gold Greenlees Trott — now pretending, like so many before it, to be a real grown-up business instead of being content to be an advertising agency — has decided that Trott is not the man to run the creative department in what they probably call "the next phase of the company's development." It's unclear why, although Trott has a reputation for being difficult to work with. (Those



Mark Edwards on the demise of great advertising



Fuji

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 executives whom Trott's work made rich and famous have decided that his presence running the department may not make them even more rich and famous as fast as they and the City would like. And so they have

The positioning therefore is, the best

Once you start saying that the phrase "Definitely the Best Lager in the World" is a red herring or porky pies or a load of bull, what are you saying? You're saying that the one thing that is definitely untrue about Carlsberg is that it's the best. Beyond that, we don't know, but it absolutely definitely cannot be the best. Positioning second best (at best).

Are you with me? Good. Now look at the posters again. What do the headlines say this time? "Carlsberg: The Beer That Isn't All That Good After All." "Carlsberg: The Beer for People Who Accept Second Best." "Carlsberg: There's a Better Beer Out There Somewhere — Buy It Instead."

They won't believe any of that of course, because it's a clever idea and it'll win awards. But there you go. **HEINEKEN** also refuses to see that its campaign is dead. Well no, Heineken (or, rather, Whitbread) probably knows it's dead but have allowed the agency (which, fair enough, has earned the right to be humiliated; to prove that it can be saved.

The fact that the recent World Cup ad was mildly amusing (although still wildly off-strategy, assuming they're still working to a strategy) will — like the England soccer team's notorious unbeaten run — lock them into a false optimism about the system they're playing. When what they need is some copywriting jazz to run all over the bus of the pitch he was told not to play on.

There is, however, life in the **GUINNESS** "Pure Genius" campaign. London taxis are currently working the streets of the capital painted to look like a glass of Guinness and bearing the legend "Only Black Cabs Have the Knowledge." A rather nice example of what we used to call synergy, but today perhaps we might just term it a rather nice example of rather nice.

The same goes for **BRITISH TELECOM**. "Beatrice" campaign, which is still in good shape after God knows how many executions. The American husband trawling his swimming pool ("Maurice I don't know") is one of this year's great triumphs. I've always refused — and will continue to refuse — to believe that advertising ever persuaded anybody to make even one phone call that they wouldn't have made anyway. But BT's £30 million-plus TV budget suggests that they know otherwise. Or maybe it's not a call-stimulation campaign at all — it's a corporate aren't-BT-nice-people campaign in disguise.

Assuming you manage to avoid a career in marketing (the only redeeming feature of which is that you get to be called a marketer, which is very swashbuckling), then you should never, ever let anyone read you the script for a commercial before you see it. The commercial then becomes the film of the book — you would have done it differently.

So the new ads for **FUJI** — which were read to me before they were made — actually struck me as disappointing when I first saw them... but only because the script made me think they were the best advertising I'd seen for a long

9.31

● UPFRONT ● POLARIZED RELATIONSHIPS ● RELAXATION TIPS ●

PERSON TO PERSON WITH DR. POPE

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 continually 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., is clinical director of the Colorado Institute for Marriage and the Family in Boulder, Colo.

Couples tend to fight around the very things that attracted them to each 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 apparent power and clear idea of who he was, you now complain that he's selfish and doesn't care enough about his marriage.

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 as if the union creates a necessary balance, as well as the possibility that some of the desirable characteristic might rub off.

Some examples of the characteristics that complement each other in relationships are: thinking/feeling, responsible/carefree, aggressive/passive, 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 discussed. The optimist simply sees

his partner up, so he becomes more optimistic, and vice versa.

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 partner'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 your husband 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 motivated by him—draw on the more rational and intellectual side of yourself—the parts you haven't been relying on so much lately. Put your emotional side back on the shelf for a while. Let him begin to feel emotions, if there are any to be expressed, without being inundated 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 yourself, your husband has room to worry about your marriage a little more. The two of you have a chance to *recreate* 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*

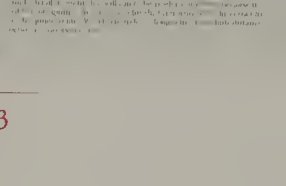
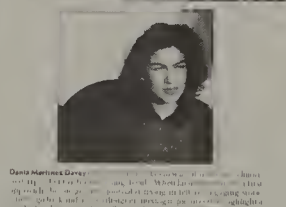
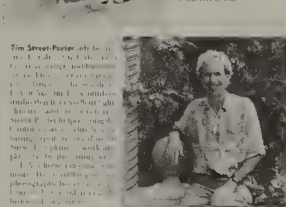
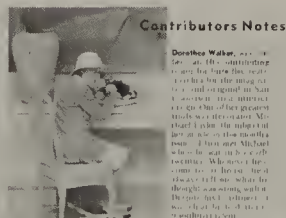
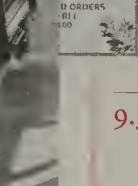
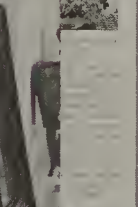
9.32

Star Properties

Hollywood's decorators are sorcerers' apprentices. The sorcerers are the movie stars, directors, studio bosses, and agents who hire them to realize

their fantasy blueprints. In a new column, we take a look at the lives of these decorators, who are often as glamorous as the stars they decorate. We'll see how they use their magic to create the perfect home for their clients, and how they use their magic to create the perfect home for themselves.

By Brad Gooch Produced by Charles Gauder
Photographs by Tim Street Porter



Contributors Notes

Doretha Walker is a writer and editor who has been writing for the magazine since 1980. She is currently working on a book about the lives of Hollywood stars.

Tim Street Porter is a photographer who has been working in Hollywood for over 20 years. He has photographed many of the most famous stars in the industry.

David Martinez is a writer and editor who has been writing for the magazine since 1980. He is currently working on a book about the lives of Hollywood stars.

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9.33

No stranger to the good life, Walker's decorator is a sorcerer's apprentice who has made his mark in the industry.

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*



By Benjamin A. Templin

Talking 'Bout A Revolution

A lot has been written about the revolution the Mac caused in publishing. Desktop publishing not only spawned a cottage industry of newsletter and brochure typesetters, it also changed the way traditional publishers put together their books, magazines and corporate reports. That the Mac made 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 revolution on the horizon -- in color desktop pub-

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 enjoy articles relating to doctors, lawyers, engineers, salespeople and business executives. Then check out our new reviews section, "Guidelights," 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, less friendly computers.

You'll find divergent opinions on Apple's treatment of *System* software. Steven Bobker sees potential for Apple's treatment of the OS in "The Last Byte," while Larry Husten rallies against Apple's policy in his new "Power Utilities" column.

In any revolution, some traditions and policies must inevitably change. As Macintosh products become more sophisticated, so has the way we judge those products. To see how we've fine-tuned our *MacGuide* for review, read on.

9.34

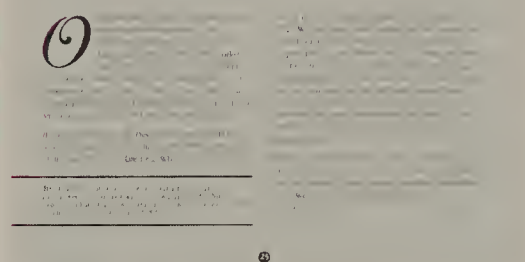


Ernie Crawford

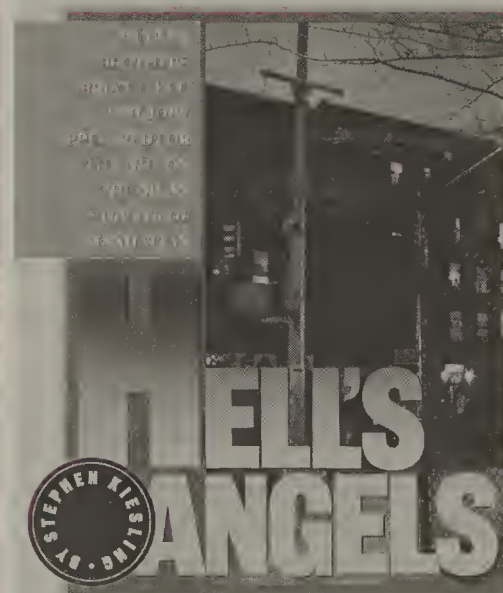
President

CDP Communications Inc.

PDL Bridges



9.35



9.36

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 contents 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.

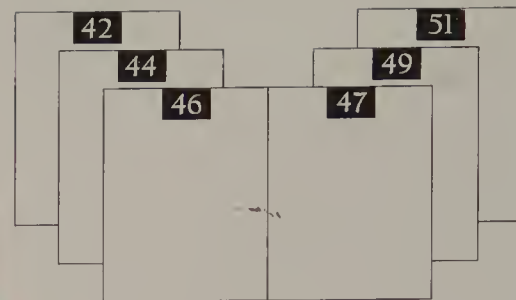
A foot line, so named because it typically appears at the bottom of the page, contains the name of the publication and the publication date (fig. 10.03). The foot line is also called a running foot or a footer. When it is placed at the head of the page, it is called a running head or header (fig. 10.04). 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 dramatically 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 off-center (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



10.01



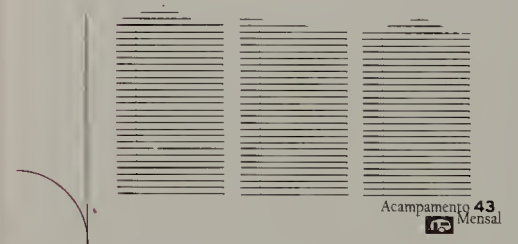
10.02



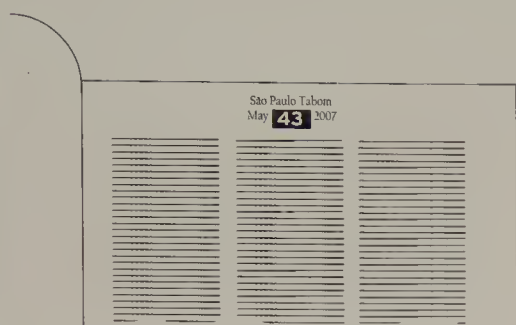
10.03



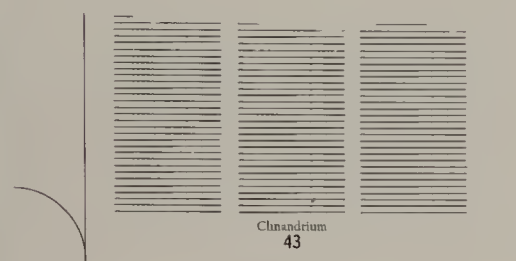
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10.05



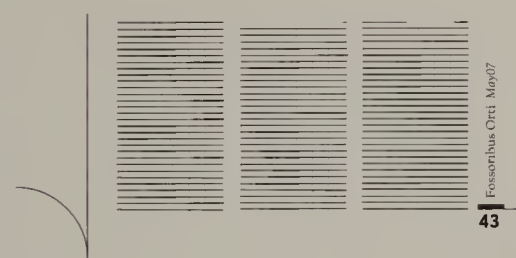
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10.07



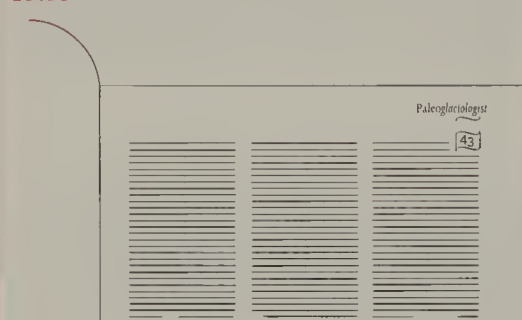
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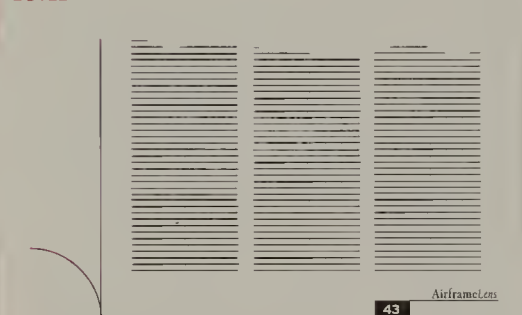
10.09



10.10



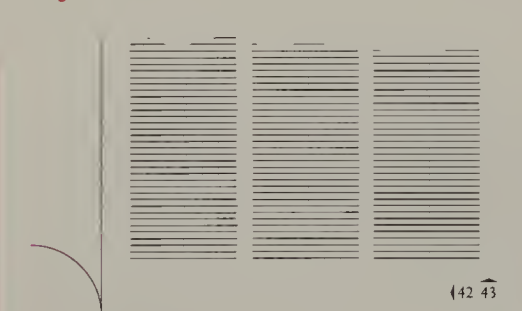
10.11



10.12



10.13



10.14



10.15

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:

Containers and packages used in microwave cooking may be releasing potentially harmful synthetic chemicals into food—even when they're labeled "microwave safe," reports the Center for Science in the Public Interest. Problem: The FDA doesn't 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 packages to brown food products) tested released harmful substances into food.

Heat the oil in a large no-stick frying pan over medium-high heat. Add the links and sizzle until browned 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 links.

butter-milk and 1/4 cup all-fat cottage cheese preserves in a blender.

- ◆ Combine the juice and pulp of 2 oranges with 1/4 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 with 1 teaspoon honey in a small saucepan. Bring to a boil and cook for a few minutes to reduce slightly.

NO-STICK Spaghetti sauce 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 3 1/2 minutes on each side. Serve with the fruit and extra maple syrup.

Serves 4.

BODY BULLETIN ▼ NOVEMBER 1990
2

10.16



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, 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.) If so, the leather purses and carry-

PAN AM CLIPPER FEBRUARY 1991 27

10.17

The multi-task capabilities of future workstations will result partly from advances in "connectivity." 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 increase 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 communications, 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 telecommunications networks will be videoconferencing. Such facilities, which enable employees in

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 program.

Please turn to page 25

Interest - March 1990 - page 16

10.18

Vol 4, No. 9

September 1990

\$2.25

LOSE WEIGHT

N E W S L E T T E R

Fit and Fabulous

Thank you, Jane, Cher, Sylvester and Raquel. You have shown us that reaching 40 doesn't have to mean it's time to throw in the towel in the Battle of the Bulge. But what most of us in our 40s would like to know is, can we achieve long-term slenderness without a constant struggle? Or must we fight creeping middle age spread with the vengeance of a Rambo?

When it comes to these eternal issues, for the other 30 percent, heredity is the problem. That's good news, parents, because it means there's a lot you and your child can do to get that excess weight off.

Taking Action

Before you do anything, though, it's critical to get your pediatrician's advice. While you may think your child is overweight compared to her friends or siblings, children vary. A doctor can provide an objective assessment and determine how serious the problem is—or if there really is a problem at all.

If the child is overweight, restricting calories until the child loses weight is, at best, impractical, and at worst, potentially dangerous. What overweight children need is a flexible, low-fat eating plan to follow, in which portion size and between-meal snacking are kept to moderate levels.

When it comes to these eternal issues, for the other 30 percent, heredity is the problem. That's good news, parents, because it means there's a lot you and your child can do to get that excess weight off.

In with the New

On the food front, the first thing you need to do is look inward. In your refrigerator, in your cabinets, in your oven. Are you really buying and preparing low-fat, high-fiber foods? Are the cabinets clear of fatty chips and cookies and has your freezer been declared an ice-cream-free zone?

At home, move the focus away from food. When the family gathers to play games or talk, do it away from the dining room and the kitchen. Make a new rule: No eating anywhere in the house except at the dining table. Everyone has to abide 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

Only a small minority (5 percent) of children are obese. 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 physician a safe way for a child to lose 5 to 10 percent maximum of weight at the rate of a pound or two a week, over 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 diets for children must be constructed carefully by pediatricians or pediatric nutritionists and should always include a 10 percent increase in physical activity.

Dr. Blackburn is an associate professor of surgery at Harvard Medical School and chief of the Nutrition/Metabolism Laboratory at New England Deaconess Hospital, Boston.

10.19

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*

10.19

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*

10.20

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*

10.22

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*

located. If your boss asked you to solve a company problem, and you delivered 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.

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

communicate the way you would. The key to business 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 to this" . . . "Hey, I'm telling you") that

and are not needed by 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, about employee attitude, conveys an imprecise message. The real-life examples reveal the true picture. •

Howard Upton writes for business publications, including The Wall Street Journal, and lectures at the University of Wisconsin. His address: Upton Communications, P.O. Box 906117, Tulsa, Oklahoma 74112.

20 SPIRIT
MARCH 1991

10.20

he specified. The outer shape of the centermost blend became the inner shape of the next blend and so on until all the blends had been made. • A blend can be accomplished by selecting one, more or all points from each of the two shapes before choosing the blend tool. However, the transition between shapes will vary depending on which points are chosen. In general, the more similar the locations of the two points clicked with the blend tool, the smoother the transition.

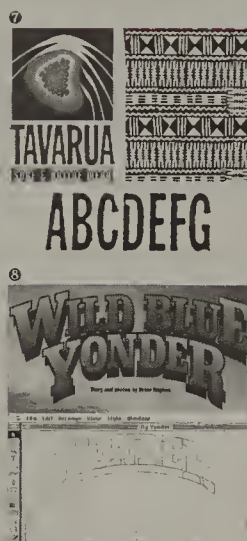
To accomplish the masking, Girard selected the lettering outline, chose Paint, chose None for both Stroke and Fill and clicked the Mask box to make the outline a clipping path. Then he completed the masking by choosing Send to Back from the Edit menu to put the clipping path in position behind the blend. • In Illustrator the mask must be behind the object to be masked.

• A grouped object cannot serve as a mask. If, instead of using a hand-drawn clipping path, you use an Illustrator primitive (a shape drawn with the rectangle or oval tool rather than with the pen) as a mask, you have to ungroup the shape first, because each primitive is really two objects grouped together—the outline and the center. After the object is ungrouped, choose the outline, assign it the characteristics of a mask through the Paint dialog box and choose Send to Back.

Girard selected the clipping path and all blends and grouped them. Then he united another blended element (from white to light blue) and sent it to the back of the drawing to serve as the white of the eye. • Normally, a mask hides everything on the page except objects placed directly in front of it. But when a clipping (masking) path is grouped with other objects, only the objects grouped with the masking path are affected by the mask. Other objects on the page are not hidden.

When masking was completed, Girard retrieved the unmasked lettering and moved it onto the blend-filled lettering. To complete the piece, he drew in the lettering for the words "of the" and then drew a background rectangle stroked with red and filled with process black. He used black again to draw filled rectangles to cover up the bridges between the letters (see page 1). Girard had found that even if the two lines that formed a bridge were directly on top of each other, the masked element would show through, so a patch was required to hide it.

• When you create a complex clipping path in Illustrator 8.5, it's important to set Split Path Resolution in the Preferences dialog box to 6 to prevent the program from automatically breaking the path into smaller shapes in an attempt to reduce the complexity of the drawing. In version 3.0 this is done by making sure that Split Long Paths On Save/Print is not selected. Breaking the path in this way causes streaks of the masked element to show through just as bridging does. Although splitting



7 When the Tavarua logo was converted to Illustrator art, "non-distressed" lettering was used as a template for tracing. When lettering from a sample book was etched on a minimally maintained photocopier, some of the irregularities resulted from enlargement, others (for example, the large "e" in the top of the "D") were photocopy artifacts.

8 In the "Wild Blue Yonder" title art, hand-traced letters were arranged on ellipses. Portions of the ellipses were cut and used to replace the bottoms of the letters to ensure the right fit to the curves. Two masks were used—one for "Wild Blue" and one for "Yonder." Each mask was grouped with its blend.

long paths was once important for efficient output of complex drawings, improvements in RIPs (raster image processors), the interpreters that tell the imagesetters where to place the PostScript dots for output have reduced the need for it. To ensure that Illustrator output goes smoothly, you can specify RIP.

TAVARUA

Tavarua is a small Pacific island with a terrific surf break, as reflected in the logo for Tavarua Surf & Native Wear. Girard wanted a tapa cloth look for the logotype, so he used a technique he calls "Xerox distressing." He chose Neues Gothic Extra Condensed type from a book of type samples and enlarged it on a Xerox 1025 copier that the magazine staff purposefully doesn't maintain beyond the minimum attention needed to keep it running. • He scanned the result, opened it in Illustrator and autotrace'd it. • Placing control points by hand is a good way to reconstruct the

Electronic Design 3

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-

sion. As it turned out, it was the best thing that could have happened to me, because 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 Hyatt Dorado Beach and the Hyatt Cerromar Beach, where I am the golf pro.

Continued

91
VIS Á VIS
FEBRUARY 1991

10.22

NME to Construct First Comprehensive Specialty Hospital

National Medical Enterprises recently announced plans to construct the company's first comprehensive specialty hospital in Redding, Calif. The \$13 million facility will comprise psychiatric, physical rehabilitation and substance abuse treatment services.

Norman A. Zober, Specialty Hospital

Redding," Zober said. "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 hospital 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 84,000-square-foot Canyon Springs Hospital in Cathedral City will specialize in short-term psychiatric

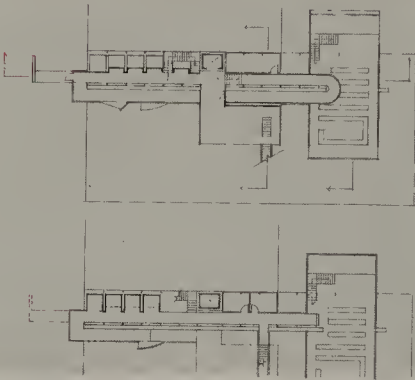
10.23

Undergraduate Architecture Elements of Architectural Design II

103

Spring 1989

The Photography Library
Teemu Kurkela 1.4
Zeynep Celik, critic
Edward Kopel 2.3
Zeynep Celik, critic



10.24

74 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 Corp's thriving chemical business to open a packing-house. "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 chorus, "Yeah."

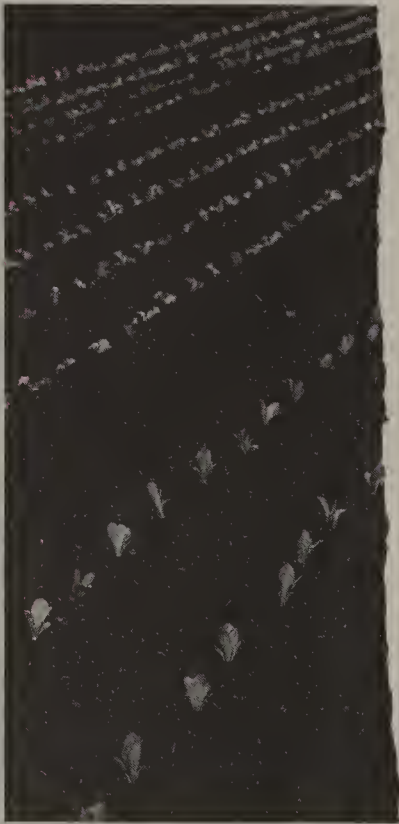
Ten minutes later, when the vote is announced - "Seventy-five yes, twenty-five no" - there is a burst of applause and much scraping of chairs. Some bolt for the sagging food tables at the rear of the hall; others join the beer line at the bar. Shaking his head, Rupke strides out the door.

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 Helens' backyard. "It's like the 1950s 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 by one" to managing farms. Valk says that cooperative marketing would solve a host of problems, but he 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, 'What's this retirement all about? Now, you're working Saturdays and coming home at 8:00 at night.'"

As the meeting turns into a social gathering, several growers congratulate Devald on his speech. With but a few years of grade school behind him, Devald, 63, is a self-taught mechanical wizard. Eleven years ago, he welded together the first of two 12-metre-long dredges to clean silt from the canals, the first time he had ever built something that floated. Scant days before the launch of the first behemoth - 2 engines, 2 giant augers and 10 hydraulic pumps - consulting engineers were gleefully betting it would sink. It didn't.

Details of Devald's construction projects are hazy at best. He and his son-in-law Alex Makarenko never use drawings, just rough finger



sketches on the dusty shop floor. As Makarenko, 37, says, "Someone sweeps up, and there goes the blueprint." But they are known far and wide for making custom-built harvesters and planters for anyone who comes calling. They also build machinery for the 52-hectare onion and carrot farm run mainly by Devald's son Jack. Says Makarenko, "Jack breaks 'em; I fix 'em."

Planting lettuce by hand, a Jamaican labourer kneels to his backbreaking task. The much is tended by a wide range of nationalities, including migrant field hands flown in to work for minimum wage. Growers claim that unemployment insurance means locals do not need to sweat in the fields to earn a dollar

EQUINOX

10.25

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*

10.26

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.

Adeptions

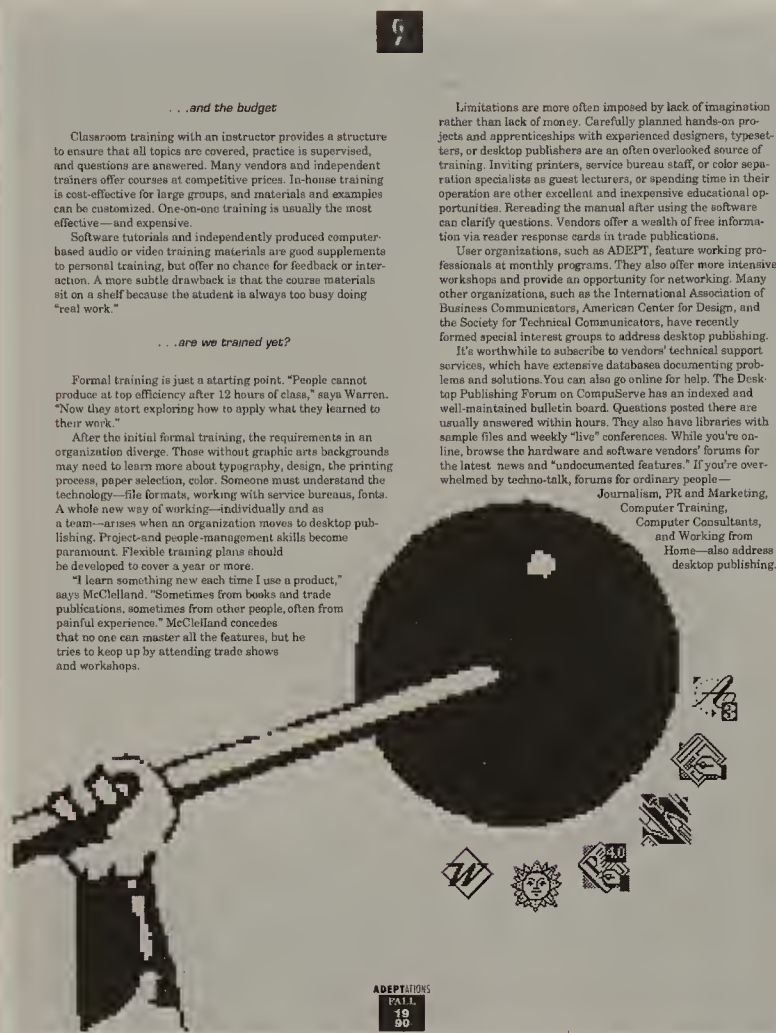
10.27

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 hair-line 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*



10.26

TEMA

AF MARIANNE MØLLER, KONSULENT

FOTO: KIRSTEN RICH PEDERSEN

DA DET GIK UD OVER ANNES RYG

20

Sikkerhedsorganisationen er en vigtig faktor i forbindelse med opståede arbejds-skader. Både hvad angår hjælp til arbejds-skadede kolleger, der mangler råd og vejledning i den konkrete sag, og hvad angår det, der gerne skulle følge efter, nemlig at man lokal i sikkerhedsgruppen finder, hvorledes man bedst muligt forebygger, at der opstår flere skader.

Lad os tage en konkret sag og se på, hvilke opgaver, der kan være forbundet med en arbejds-skade, der opstår på arbejdspladsen. Eksempelvis kan det dreje sig om en sygeplejerske, der er ansat på et plejehjem. Lad os kalde hende Anne.

Anne skal i en aftenagt hjælpe en ældre beboer fra kørestol over i seng. Anne gør, som hun har gjort så mange gange før. Hun kender beboeren godt, og når Anne tæller til 3, hjælper beboeren med at rulle sig og støtter på benene, mens Anne tager fat under armen.

Denne aften går det galt. Beboeren bliver pludselig dårlig, ender som hun er kommet op at stå, han svinger, bliver bange, og griber med begge hænder fat i Anne, der mærker beboerens vægt imod sin krop. For at forhindre, at beboeren falder, forsøger Anne et vrid med kroppen. Dermed mærker Anne et skarpt smæld i ryggen. Anne har fået en arbejds-skade, og hun er sygemeldt i en lang periode.

Anmeldelse

Annes arbejds-skade bliver anmeldt som en ulykke af arbejdsgiveren til Arbejdstilsynet og til institutionens forsikringselskab. Det fremgår af anmeldelsen, at det var en pludselig opstået hændelse, som Anne ikke havde kunnet forudse. Det er vigtigt ved udfyldelse af anmeldelsesblanketterne, at det fremgår, at det er en uforudsigelig hændelse. Det kan være arbejdsledelsen eller arbejdsgiveren, der udfylder blanketterne. Hvis Annes ulykke ikke er korrekt anmeldt, kan det få den konsekvens for hende, at denne ikke bliver anerkendt som erstatningsberettiget efter arbejdsskadeloven, og hun har ikke mulighed for at få dækket sine udgifter til behandling eller få en men- eller ervervs-erstatning. Derfor er det uhyre vigtigt at anerkende, såfremt der forekommer uforudsigelige hændelser, der fører til personlige skader, vold og andre ude af kontrol begivenheder.

Sikkerhedsgruppen

Sikkerhedsgruppen skal inddrages, når der er sket en ulykke, og samtidig skal sikkerhedsgruppen have en kopi af anmeldelsen til Arbejdstilsynet. Ud fra Arbejdstilsynets anvisning om sikkerhedsgruppens opgaver,

pligter 3.2, at af udlyk tilkaldt h ren elt får m. stært p kan er kerhed, ændret, skaffet, indretn etc. Sil' mulig, så ude forekom bliver i vær, så disse vi dertil at sig dæk sig, at proble

Hjæl

Sikker skader Sikker Ruff, h, hvarda sygem går til drøfte at An den k jend, vil ger på, og sillet, at korr er ikke tog må om h. Hvis h hvad s. Fiekt ti Anne, amisk Ruth h fremad foræsk til fysi anerk arbejds sig, at Nogle i Derfor overset sentan det for jord re og med, pet til, heder overset med l bester

10.27

10.28

Beach Sprouts

A huge crop of marinas sparks significant economic activity along the Lake Michigan shoreline

By Dave Jensen

Marinas are sprouting up along the shores of Lake Michigan faster than the alewives did in the 1960's. More than 3,500 slips have been built along the 65 miles of shoreline between Chicago and Racine in the last five years. Another 900 slips are in the construction stage, and plans call for an additional 2,500 slips by 1995.

"There has been an explosion of marina development," says Jim LaBelle, general manager of North Point Marina, a 1,500-slip facility that recently opened just south of the Illinois-Wisconsin state line in Winthrop Harbor. The growth is making boomtowns out of Racine and Kenosha and aiding in the economic recovery of such Illinois lakefront towns as Waukegan, Zion and North Chicago. The new harbors have triggered an increase in residential and commercial development in the surrounding areas.

The rapid development has many observers wondering whether there are enough people to buy the boats needed to make the marinas profitable. How many people are willing to plunk down anywhere from \$30,000 to \$250,000 for a new boat and then pay \$1,000 to \$2,500 in annual slip rental fees? Apparently quite a few.

All the marinas from Chicago to Racine except North Point have sign-up lists with a wait of at least one year. North Point expects boaters to gobble up at least half of the 900 slips it will add this year.

Actually, when it came to developing Lake Michigan as a recreational resource, Illinois missed the boat slips

cares ago. From Chicago north to the state line, industrial and residential developers swallowed up most of the usable lakefront property, effectively building a wall between the people and the lake.

That was fine 60 years ago, when industrial development was the region's top priority. But it became an albatross in the 1960's, when Illinois residents packed their cars and drove to Michigan, Indiana and Wisconsin for getaway weekends. Illinois became a great place to live and work, but not to play. Boat owners often drove to resort towns such as Lake Geneva, Wis., New Buffalo, Mich., or Michigan City, Ind.

To see how restricted access to the lake is in Illinois, compare Chicago with Detroit. Seven years ago, there were 20,000 boat slips on Lake Erie and Lake St. Clair in the Detroit area, which has a population of about 4.4 million. The Chicago area, which has more than 8 million people, still has fewer than 8,000 mooring facilities, according to Warren Wood, senior planner for economic development in Lake County.

"Lake and Cook Counties in 1990 will have less than half the mooring facilities that Detroit had in 1983," he says. "Detroit is smaller in terms of population and significantly less affluent. What that tells me is that there is a tremendous shortage of boating and boat-launching facilities. And that shortage has created a stranglehold on the growth of the marina economy."

There's plenty of evidence pointing to a pent-up demand for boat slips

Even though 1,100 slips still has a Illinois Da couldn't p last year to North Po available Wilmette. chance at signed up "We ha years for he got it h. Bill Wentz, Wilmette I Most bo renaissance, started in i southwest hangout f the villag sprucing t private du marinas at As Chi New Buff, were tryin, with their Chicago la bor to Ma bluff-prote as Evanst land Park. line was a tories, rail "More t over a 30 shoreline North Ch not only b line, but retailing in

NORTH SHORE/LINE: 1990 60 MARITIME BOOM

ILLUSTRATION BY ANDREA EVERBACH

In 1981, date rape and acquaintance rape were terms few people used. Women were led to believe that even if they were forced to have sex against their will, somehow it was still their fault. Many young women were branded as "teases," even if the most they allowed was a goodnight kiss. If a woman did try to report a date rape, it was always her word against his, and the usually lost. People only called it a rape if the rapist was a stranger, and it has only been recently that society has begun to stop blaming the victim.

In 1990, date rape is recognized for what it is: rape. Women now know that they can report it, and guys know that they can go to jail for it.

Not all rapists are dirty, unemployed perverts who hang out in adult book stores. Many of them drive nice cars and wear suits to work, or they are working on professional degrees. They can be mild-mannered and clean-cut: the "all-American boy." There is one of those "boys" out there somewhere who is a rapist and did not go to jail because I thought it was my fault. And because of that, there are probably others who were his victims.

Knowing that you can report any rape—whether by a friend or a stranger—is one thing. But knowing it and doing it are two different things. Anger, shame, and fear are dominant emotions, and often the victim does not want to tell anybody about it. Rape does make you feel dirty.

It took getting raped by a stranger four years later for me to realize that neither event was my fault. That time I reported the rape, and the man was arrested and jailed. All of the legal and emotional ramifications and the people you have to talk with are overwhelming at times, but the relief you feel once the guy is in prison balances that.

But this sense of relief does not cure the pain—I stayed depressed for three

years after it was all over. Rape of any kind is a potential cripple of a woman's emotional, sexual, and social well-being. What I would like to do here is to help both men and women know what to avoid and what to do in order to keep yourselves out of these situations. Although I have addressed the women first and then the guys, both parts would be beneficial to all of you because it always helps to know the other side.

WOMEN

The most important thing to remember is that for many college-age guys, sex is purely physical. Physiologically, men are at their sexual peak at about age eighteen, which means that they can be aroused for no reason other than hormones working overtime. Most of them will not try to sexually relieve their sex drive, but there are those who will.

These are the guys who have memorized lines specifically designed to get women into bed. These lines include compliments—everything from hair to toenails—and romantic words, such as I love you. Some lines make you feel like you're being seduced, and I'm not sure I'm good enough for you. While these things may be true, the guys who really are lonely and insecure will never tell you this on the first date.

There are also those who will claim that they are in pain and if they aren't sexually satisfied, they will be permanently injured. This is a lie. They may be frustrated, but men friends have told me that they cannot be permanently damaged, and they are not really in pain.

With lots of guys, you should take everything they say on the first few dates with a block of salt because, in many instances, everything is said with the intention of getting you into bed. Just

because mean, how to if he will co expects is life? will n I goes a first organi fratem? with a women Some number be as free t? A certain oddity, but also tr an sta cause? F upper frative You r repus steel froth have B dating actions, hurt y twenty- It room, espec well I not b, he say somet the re are n know If date re down, reliable should when d a pione

I knew I was in trouble when he jerked me into the room and locked the door.

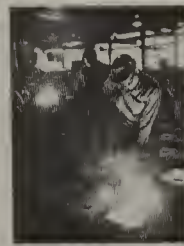
Community Issues, Foundation Responses

Creating the Wills of Progress Can a Community Foundation Help Build a Local Economy?

What role can a community foundation play in the economic development of a city or region? This is a question The Cleveland Foundation has been wrestling with for more than a decade. Along the way, it has learned some things about itself, its role, and its relationship to the community.

For one thing, the Foundation is thinking in the long term. It has gone through an evolution as local residents and organizations have challenged its role, and the role of the community foundation.

Of course, the Cleveland Foundation has addressed economic issues since its first days in 1915. But as the economic health of the city deteriorated and the community's needs grew, the Foundation had more to do with economic development in the city.



A special program was created to address economic development issues in the city. In 1975, the Foundation's 1975 annual report, "The Cleveland Foundation: A Half-Century of Service," outlined the role of the community foundation in the city.

Since the adoption of the plan in 1975, the Foundation's role has evolved. It has been instrumental in the development of the city's economic development plan. The Foundation has been instrumental in the development of the city's economic development plan.

How the community foundation has evolved is the result of its involvement in the city's economic development. The Foundation has been instrumental in the development of the city's economic development plan.

But the extent of the problem which involved economic development was much more than just a local issue. The Foundation has been instrumental in the development of the city's economic development plan.

10.30

10.29

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 blue-gray 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



Chris Markwell

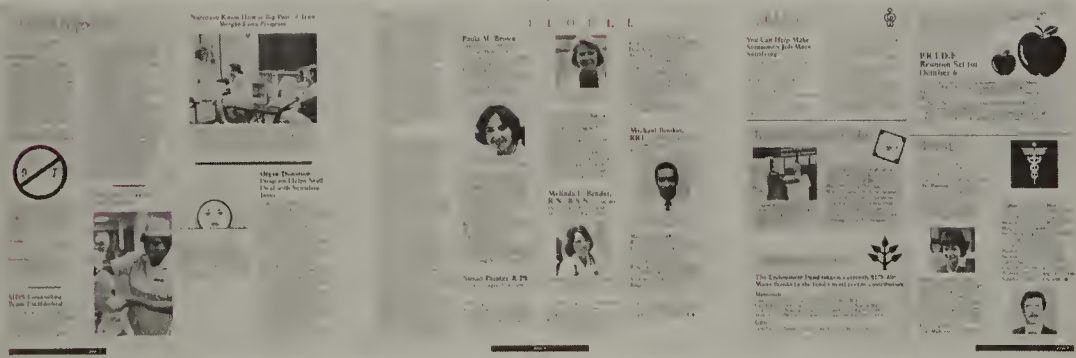
expected changes to the Bank Act could make it possible for a wider variety of insurance products to be available to consumers through bank branches. (The Royal is already a user of insurance in areas such as premises liability and employee benefits. As a business, it provides group creditor insurance 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 bank take full advantage of 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 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 group, Crum & Forster of Canada.

Interest NEWS March 1990

10.31



10.32

10.33
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

We like to recognize outstanding service by AmSouth employees through our Letters From Satisfied Customers column. If you know of anyone who has received a complimentary letter recently, we'd like to consider publishing it. Please send letters to: Letters From Satisfied Customers, Partners, Marketing Department, P.O. Box 100, Birmingham.

Help Through the Years

I want you to know how much I appreciate all the help Helen Anthony (Chattanooga, Tenn.) has given me. Mother and Daddy during the years. After your Daddy's death, I know she has been patiently helping Mother with her financial decisions.

Helen demonstrated the kind of person she is when she dropped everything and ran to the funeral home to help with Daddy's funeral. She was a real friend.

It was her help that got me through the years. I have added her name to my will and will be sure she is taken care of when I pass on.

I appreciate the 10 percent excellent service, especially the Lily Office which served me perfectly.

Charles D. Kuey
P.O. Box 100, Birmingham, TN

Caring About Human Concerns

I want to let you know about a wonderful incident involving two AmSouth employees. My husband and I drove out on our lease in the late 1980s. AmSouth Branch, One of our three Atlanta male staff had been under the hood. He had just got out of the car and had no car.

We thought Dale was gone forever. Our husband left on number with the bank staff and three next day. About a year, the same day, I arrived home to find my husband leaving to meet Helen Bradley and Sandy Valencia back at the bank to claim a truck that they had rescued from the street.

It was her help that got me through the years. I have added her name to my will and will be sure she is taken care of when I pass on.

Dr. David Gaudin
P.O. Box 100, Birmingham, TN

Consistently Providing Quality Service

I have recently utilized many services of AmSouth Bank and have been very impressed with the professional staff. I especially have appreciated the smooth, efficient operation that Mary Ann Hickey at P.O. Box 100 has performed for me in the correct, timely, get-it-right-the-first-time, electronic transfer of funds in a timely manner.

Of the many years that I have been banking throughout the Southeast from Atlanta and various states, I have found AmSouth to be the only consistent quality bank. You and your staff should be proud to have such satisfied customers.

Paul D. Sorensen
Birmingham, MO

Little Customers Count

I want to thank Edith Hill (Southlake Branch, Birmingham) for her patient attention to my account. AmSouth is not too big to care for its little customers.

Betty Fowler
Birmingham

DEBBY DAVID...
The Child's Last Wish Foundation is a group of people who work together to grant children's last wishes in Florida. There is a little boy named David who has terminal cancer. His wish is to be in the Guinness Book of World Records. The way for him to do this is to receive the most get well card. If you want to help make his wish come true, please send a card to David, c/o Child's Last Wish, P.O. Box 997, Springfield, Florida 32069.

Photo: Bob Johnson/Photo

...ment, either in terms of a career or a spouse. Do you feel confident? If not, what do you think? There's no need to be insecure. What you are experiencing is normal for most all college students who are searching in find out where they fit in life.

Your first year is a full of new things in your life not only the new demands of college, but also new things in your life that you never had before. This includes not only demands from what to do with your life, but the ones in which you are about making those decisions—all of which is a part of living and growing. Where is it written that decision is limited only to books and answers?

Did you take the brief quiz at the beginning of the article? If you did and you're keeping score, the best answer in each statement is false. These statements are either related to us more of the people associated with coming to college. Let's take a look at them as a way of helping you to think about and prepare for making some major decisions.

Explaining Some Myths About College

1. Usually, a college education is considered to be more than preparation for a specific career. Of course, there are students who go to college to prepare for a specific career, such as the medical sciences or engineering. But even in those cases, the college is not just a place to get a degree, but also a place to get a well-rounded education. The college is not just a place to get a degree, but also a place to get a well-rounded education.

One of the first things you must know is that the college is not just a place to get a degree, but also a place to get a well-rounded education. The college is not just a place to get a degree, but also a place to get a well-rounded education.

I have had a varied and very blessed life, in part because, as long as they lived, my parents were supportive. From Dad's career and management expert, once used for the purpose of a job, to my mother who was a teacher, and I respect to my parents who grew up to be the understanding that I would always be coming in and out of my own place. That is a good gift to my child.

My husband is a former campus minister of the Church of Christ in the South. He is a former campus minister of the Church of Christ in the South. He is a former campus minister of the Church of Christ in the South.

GUIDE

But then came the day when I came home from the library and said to Shirley, "I think I'm in a bit of a bind. I would go into the library. We were sitting in the living room of our first house. We were both fairly probably employed. Yet Shirley said to me, "There is nothing stopping us."

And my answer? I think Shirley might best describe this reaction, a pattern which continued as I went, we adopted our children from Korea and launched off again into yet more moves in New York City.

New York City. Our children are grown up in an apartment over the garage, the other is a commercial kitchen in Alaska. Shirley completed her own college work at the age of forty-seven, proving that it is never too late to make a change. I have served three parishes and worked at Union Theological Seminary in New York for fifteen years as a teacher and administrator.

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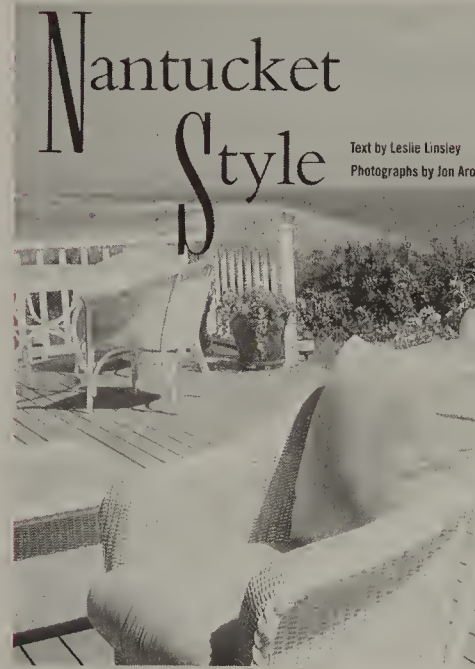


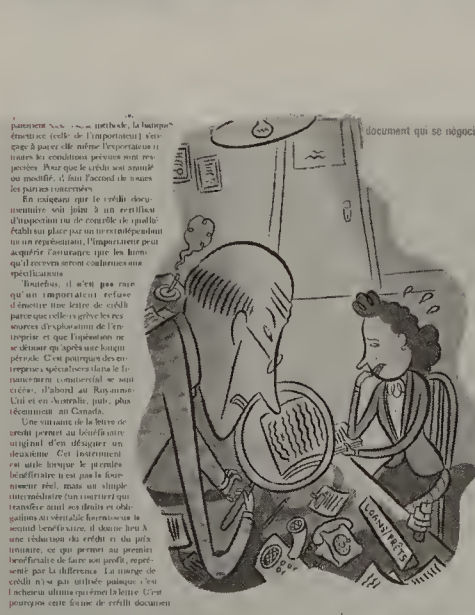
Photo: Bob Johnson/Photo

The island's appealingly diverse style—whether in interior design, arts and crafts, or gardens—has always been characterized by a mix of Nantucket's past and current influences.

Since the 1700s Nantucketers, though isolated by the sea around them, used it to travel in distant parts. Today, the islanders' passion for home decoration lives on in their beautiful objects, some from the island itself, some brought there from faraway Nantucket shores.



A deck at ground level, surrounded by a white railing, is a common sight in Nantucket. The white railing is a common sight in Nantucket. The white railing is a common sight in Nantucket.



10.35
The island's appealingly diverse style—whether in interior design, arts and crafts, or gardens—has always been characterized by a mix of Nantucket's past and current influences.

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11

Web sites are magazines. They are brochures. They are entertainment and they are informational. They are interactive. Designing Web sites is becoming easier and more efficient on a weekly basis. But as in any area of design, and any other *era* of design, understanding present technological limitations leads

to creative new solutions. The problem today is that the technology changes so fast, and nowhere is it changing as fast as in this paperless medium.

Fortunately, the design and typography truisms that were applicable in the predesktop years, which remained true after personal computers became more common, are also true in Web typography and design today. It is comforting to know that good design is still good design.

Print vs Web

On-screen and print design share the same mission: clear communication. *You* are a typical Web user: do you surf looking for technical entertainment or for information, clearly and simply presented? Good design is clear, persuasive design, whether reflecting off paper or backlit on a screen.

Planning and designing a Web site is a lot like creating a magazine. For example, like a magazine, a Web site's visual identity should remain constant while its content changes.

On the other hand, electronic documents aren't constrained to linear structuring the way magazines and oth-

er multipage printed documents are. You can be much more creative in the way you lead visitors through or around your site. Unlike a magazine, page numbers are meaningless in a nonlinear environment. Other navigational aids must be used in their place.

Planning a Web site

Learning Web page technology today can seem just as impenetrable and frustrating as learning page layout software was several years ago. Nevertheless, guidelines exist for typography on the Web just as they do on paper. After all, paper-based typographic guidelines are applicable whether the design was produced in PageMaker, QuarkXPress, or as a mechanical.

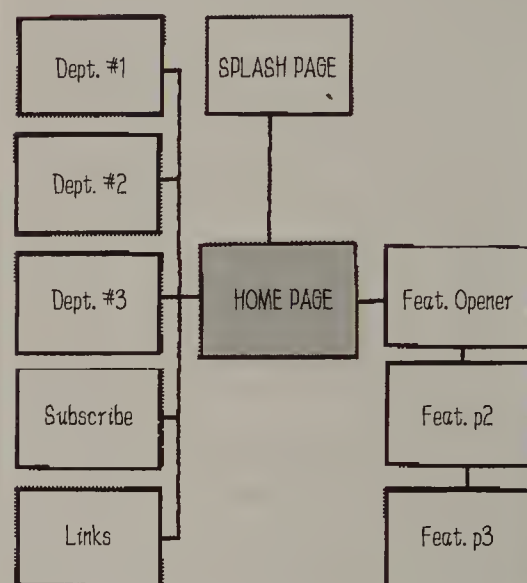
There are several good books available to learn how to make Web pages and Web sites. Three are listed on page 204, in the Bibliography.

Designing a Web page is a process that must be started on a sketch pad. It is a four-step process, with the first three steps completed on paper. (The illustrations for this process, figures 11.01 through 11.04, are by Web designer Kyle Nelson.)

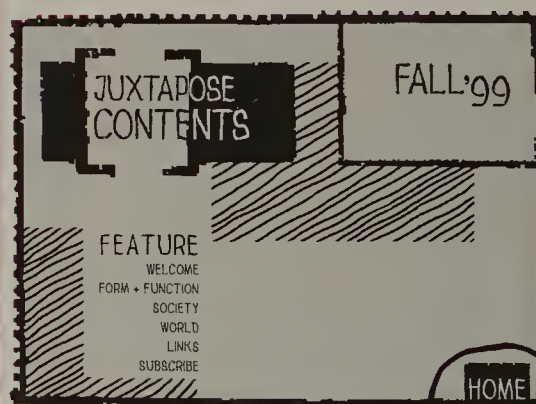
Goals for Juxtapose site

- 1 Web site must have the look and feel of the magazine's departments and features.
- 2 Efficient, smooth, invisible process for browsers.
- 3 Make site rich and valuable by having minimum of three departments and one feature story updated monthly. Feature is major focus of site and will be expected to act as primary draw.
- 4 Hyperlinks: Connect to other sites that serve our reader's interests. Include subscription page for magazine.
- 5 Have it on line by the end of the month.

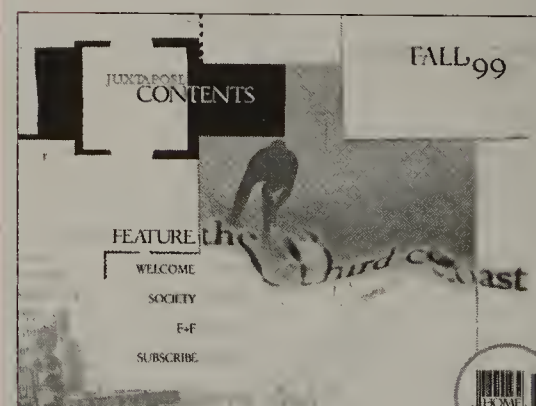
11.01



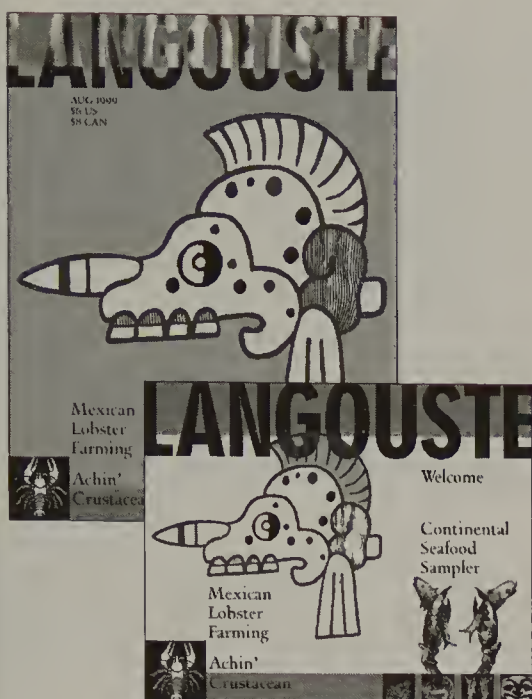
11.02



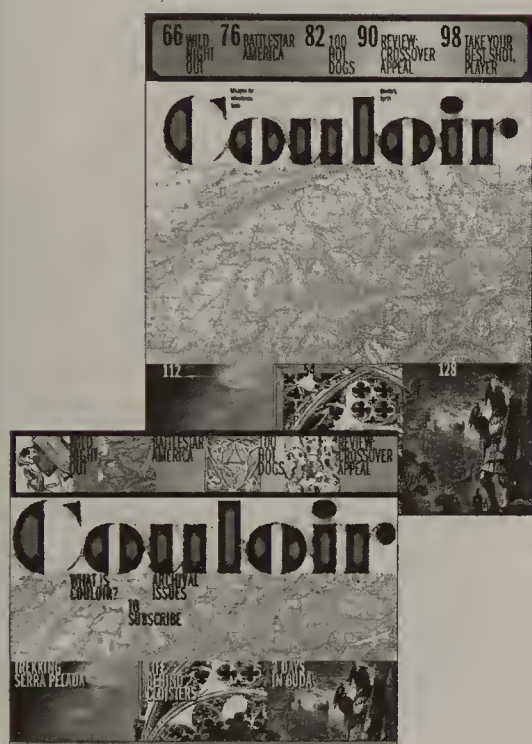
11.03



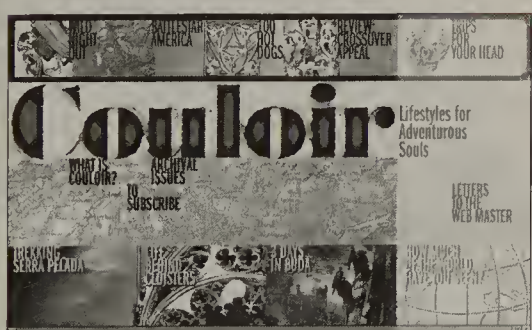
11.04



11.05



11.06



11.07

1 Define the goals of your site (fig. 11.01). Describe the bits of information you want to include.

2 Make a branching diagram, or flowchart, to show page-to-page connections (fig. 11.02). The diagram describes how the site will be organized.

3 Sketch what each page will look like (fig. 11.03). List the hyperlinks you will build into each page. Begin creating and accumulating the elements necessary for each page.

4 Create the pages in FreeHand, Illustrator, and Photoshop and import into Dreamweaver or other Web publishing program as GIFs and JPEGs (fig. 11.04). Production issues at this stage include HTML tagging; making files small enough for efficient downloading; creating and testing hyperlinks; managing files in a directory structure on the server; and testing the site on all possible browsers.

Home page

A home page is the top or front page of a site's structure. It must immediately identify the site. Thus, it has the same function as a magazine cover (fig. 11.05). Both a home page and a magazine cover deserve a distinctive look, and both must promise worthwhile, well-organized information within. But a home page is more than a magazine cover.

A home page must serve as a table of contents for the site. Imagine designing a magazine cover so it shows a contents listing *with page numbers*, the closest equivalent to having hyperlink buttons on a Web page (fig. 11.06).

A clear and well-designed home page allows visitors to move around the site with certainty and efficiency.

A home page may have to share its valuable space with advertising. A home page is typically 640 by 480 pixels (Web graphics are measured in pixels because it is a constant regardless of the viewer's screen size); 640 by 480 pixels is the size of the 13-inch monitor used by more

than half of all Web visitors. That is not a lot of room to show what's deeper in the site.

Web and magazine design share the requirement of distinguishing ads from editorial content. The most common Web ad size is the 468- by 60-pixel "banner," usually placed at the head of the page. The same tools – contrast of typography, position, consistency, spatial separation, color, and use of rules and boxes – used to differentiate magazine advertising from editorial matter can be used on Web sites.

A typical magazine cover's shape is vertical. Using the top for the most important information and working downwards is a convention that is used to define hierarchy. A newspaper's most valuable space is on the front page "above the fold," where the paper is most readily seen. Web pages need to be horizontal to fit computer monitors, so top-to-bottom hierarchy is compromised. On Web pages, hierarchy is expressed through presence on the first part of the screen that loads, the part that does not require scrolling to be seen. It is shown here as a grayed area on the right of the initial screen (fig. 11.07). Areas to which you need to scroll will be seen by only about half the site's visitors. Some Web designers refuse to use scrolling and prefer to put such additional information on a subsequent hyperlinked page.

Navigating Web sites

Navigation through a Web site should be simple and direct. Make it clear how to move forward and backward and how to return to the home page. If a site is hard to navigate, all the great design that may be there is wasted.

Navigational graphics are way-finding tools that are equivalent to a magazine's folios, footlines, and department headings. As such, they are a significant part of the site's identity. Like folios, footlines, and department headings, navigational tools must be useful and

should be given consistent treatment.

Providing constant accessibility to the home page from any other page at the site makes navigation user friendly. Using *frames* allows a Web page to be divided into separate scrollable areas (fig. 11.08). Defining one frame as the site's navigation center, called a "navigation bar," puts navigational tools on-screen for the duration of a visit to the site.

Web site tips

- A Web site should never be built for a client, but for a client's *customers*. They are the users.
- Your Web site's competition isn't only other Web sites. It is everything else people could be doing.
- A Web page can be scrolled vertically and horizontally, so the definition of a single Web page is one that must be clicked to get to. To leave a Web page, you must click a hyperlink.
- Your visitors are there to read. Give them great content on every page. Present it simply so it loads quickly and is universally viewable. Know the medium and your tools. If the latest tool adds functionality at the making end, does it make it difficult or impossible for most readers to see your site without additional tools at the reading end? Web sites must, above all else, be practical for the user.

- Save line art as GIFs. Save photo files as JPEGs. Keep all files, whether GIFs or JPEGs, as small as possible to reduce download time. Assuming an actual download rate of 1 or 2 kilobytes (1 or 2K) per second, a good working definition of a "small file" is a maximum size of 30K, or one that takes no more than 30 seconds to download.

- Names for JPEG photo files must be all-lowercase, without word spaces, and be followed by .jpg, as in "letitbe.jpg"

- Similarly, names for GIF line art files must be all-lowercase, without word spaces, and be followed by .gif, as in "magicalmysterytour.gif"

- Put all information and GIFs and JPEGs for the Web site into a single folder. Web authoring software will not look outside that single folder for attachments, and Web pages are entirely made out of attachments.

- Save your initial page, the home page, as "index.htm" so the browser can find the beginning of your site. Subsequent pages must be named in all-lowercase, without word spaces, and be followed by .htm, as in "rubbersoul.htm"

Text

Web design is not entirely under the designer's control. An equivalent situation in a printed magazine would be if readers could change the typeface used for the display type and text, thereby causing every piece of type to wrap differently. It would be quite a challenge to ensure that every reader would see a thoughtful, well-planned layout of legible, easy-to-read type. So it is in Web design.

Raw data:

ASCII

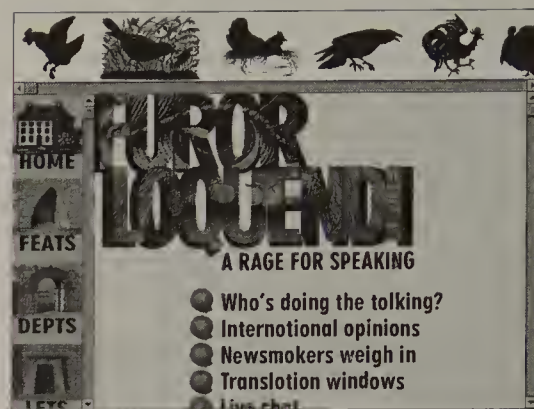
The most basic form of Web type is ASCII (American Standard Code for Information), which are files composed of pure characters without any formatting information at all. The first type on the Web appeared in this completely unadorned style. ASCII files are the smallest possible file size transferable.

Raw ASCII files have evolved into more visually expressive typography through the addition of HTML tags. The HTML tags take only a tiny additional amount of digital space.

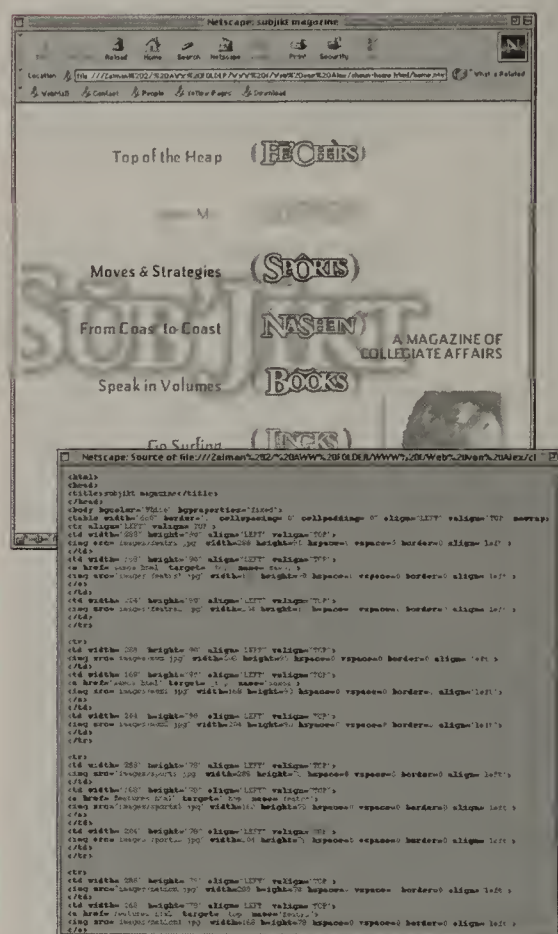
Type choice:

HTML

HTML, Hypertext Markup Language, is a *tagging system* that adds tags, or labels, to raw copy (fig. 11.09). The labels tell the user's browser how to read and show the elements on screen. (This illustration is designed by Cheun Lee.)



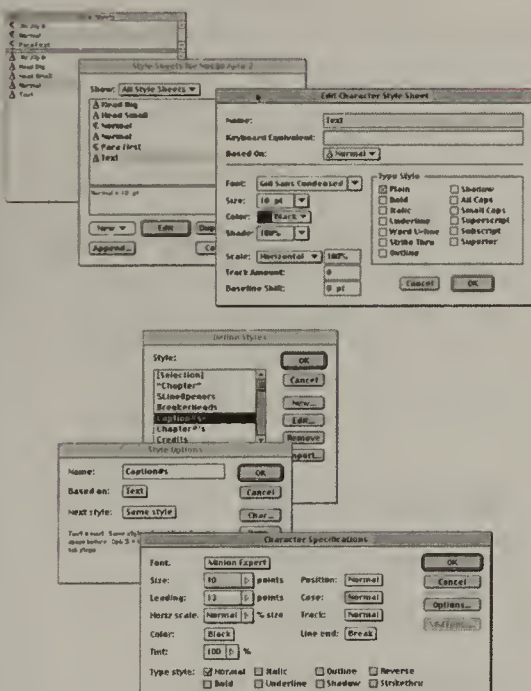
11.08



11.09

PLATFORM	PRELOADED SHARED	PRELOADED PROPRIETARY
MAC	Courier Times ΣΥΜΒΟΛ	Helvetica Charcoal Geneva Monaco New York Palatino
PLATFORM	PRELOADED SHARED	PRELOADED PROPRIETARY
WINDOWS	Courier Times ΣΥΜΒΟΛ	Arial
SOURCE	DOWNLOADABLE FONTS FOR FREE	
MICROSOFT EXPLORER	Andale Mono Arial Black Comic Sans Georgia Impact Trebuchet MS Verdana	

11.10



<style>

H1 { font-family : Minion ; font-size : 24 pt ; color : black }

</style>

11.11

The tags are codes inside V-shaped brackets and look like this: <head>, which in this case marks the beginning of text to be displayed in the browser window. The addition of a slash preceding the instruction, </head>, marks the end of a change.

HTML conversion utilities tag existing text and image elements with HTML codes. The conversion probably won't be done perfectly, so some hands-on adjusting will be necessary.

To complicate matters, users can override HTML tags by setting their own preferences in their browser software. The data they receive, however, remains intact. For example, HTML tagging allows font choice to be determined by the end user. Windows and Mac computers are shipped with the fonts shown in fig. 11.10. The two platforms share only three fonts: Times, Courier, and Symbol. Eight more can be obtained free from Microsoft at www.microsoft.com/typography.

Style sheets

Current HTML type control uses *style sheets*, which are similar to the style palettes used in page layout programs like QuarkXPress (top) and PageMaker (middle) (fig. 11.11). A style includes such attributes as font, size, linespacing, indentation, and color. After defining a style, a given section of text can be quickly tagged with the name of that style. Changing areas of text throughout a Web site is as easy as changing the central definition of the style on the style sheet.

Style sheets are expandable to include external styles, whether from another Web site design or from a page

layout program, using the <link> command.

At their simplest, style sheets can define a style as *serif* or *sans serif*, telling the browser to substitute any serif or sans

serif font it has set in its Preferences file.

With the development of faster modems and better compression software, and consequently shorter downloading time, HTML-tagged type has become less necessary. It has become more practical to prepare slabs of uneditable type and image art and download the page in pieces. HTML, which can be quickly changed, is now commonly used for latebreaking news and for information that is flash-updated by Web site staff.

With this new ability to emphasize and maintain design control by preparing uneditable slabs, downloading time has become ever more critical to the usefulness and success of Web sites.

Text approaches

Typeface choice remains a problem on the Web. Fonts can only be shown on screen if they reside on the user's computer. Web designers have three choices:

1) Use the fonts that are most common, like Times, Courier, and Symbol, which come with every computer's system software. Strengths: fast, sure of results, error free. Weaknesses: most common fonts, so site looks like everyone else's.

2) Use downloadable fonts. Strengths: adds distinctive look to site; reasonably sure results (may depend on browser used). Weaknesses: makes the viewer wait while the fonts download automatically; some legal issues in giving fonts to viewers.

Fonts the viewer needs for your site but does not have must be downloaded, which takes time. Browsers usually show a page in a resident font until the downloadable font is automatically transmitted, then redraws the page.

It is possible to specify uncommon fonts – and thereby ensure the viewer will see what you designed – by attaching them to Web pages. Called *downloadable fonts*, they must be in either TrueDoc or OpenType format. It is not

legal to give fonts to other users: TrueDoc fonts don't download an outline version of the font, so it circumvents legal restrictions. OpenType fonts download both the screen and outline versions, but encryption retards the font's removal from the Web page. Nevertheless, some legal issues persist with OpenType technology.

Because of screen resolution, most viewers won't perceive any difference between bitmapped 12-point Times, a resident font, and, for example, bitmapped 12-point Ellington, a downloadable font.

3) Make graphics files that look great and don't actually contain fonts at all. Strength: looks great, reasonably sure results. Weaknesses: slow to load, will not be seen by all viewers, can't be accessed by search engines. There is a down side to making sites as pieces of downloadable artwork in Photoshop:

- Image files load more slowly than HTML text files.
- Image files won't be seen by viewers who have turned off graphics displays in their browsing software. The reason to turn off graphics displays is to speed download times.
- Text in graphics isn't searchable; that is, search engines can't find data, so visitors will miss your page's content. "Live text" is an emerging feature that makes text in graphics files searchable.

Nevertheless, using graphics files is a simple technique for producing easily changeable pages. First, prepare type and place imagery in Illustrator or FreeHand. (These programs have much better type controls than Photoshop, though Photoshop 5.0 has introduced significant improvements.) Next, drag and drop each page into Photoshop. Save each page as a GIF file and post on the Web. The original FreeHand and Illustrator pages can be updated and re-dropped into Photoshop easily.

Type on screen

Type on screen looks quite different than type on paper. We are used to reading type that is rendered at 600 and 1,200 dots per inch. Web type must be only 72 dpi. Small type in particular looks dreadful at 72 dpi. The counters, or interior spaces, of low-resolution on-screen type fill in, so choose fonts with open counters (fig. 11.12) and large x-heights, and open the letter and line spacing to make individual characters more legible.

Less text is easier to read on screen than more text, so edit text shorter. A good way to shorten the initial instance of text – and to fully use the Internet medium – is to use text hyperlinks to connect to longer, continued passages of text for the more committed reader.

HTML type is in aliased, or bitmap, mode. Type in a graphic, on the other hand, can be viewed as either bitmapped imagery, for example, black and white pixels only, or as antialiased type. Antialiased type uses shades of gray so the eye perceives a given pixel as being only partly rendered (at left in fig. 11.13). Antialiasing only approximates a smooth shape and, while it looks pretty good at display sizes, it makes small type blurry. To get the best legibility at all type sizes, antialias type that is larger than 8 points (fig. 11.14).

Microsoft has introduced a proprietary font rendering technology called ClearType that uses three "sub-pixels," the red-green-blue (RGB) sub-pixels that are perceived as a single pixel on LCD display screens. (LCD screens are the ones used on laptops and PDAs, or Personal Digital Assistants. Desktop monitors are CRT screens that are not affected by this technology.) By manipulating all three RGB sub-pixels, type can be much more accurately rendered on screen without the use of antialiasing.

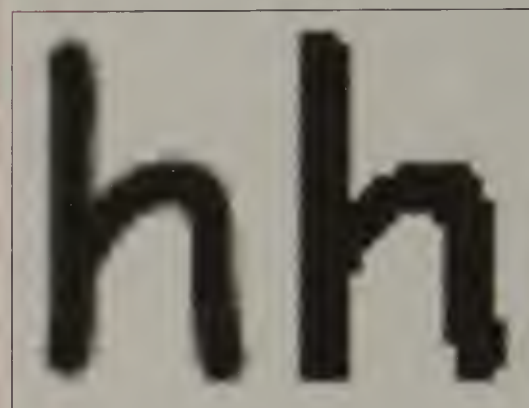
Even with the improved apparent resolution of 72 dpi ClearType, text type should be made bigger and have more linespacing than it ordinarily would on paper.

Acegmorty Acegmorty Acegmorty Acegmorty Acegmorty Acegmorty Acegmorty Acegmorty Acegmorty

CHARCOAL TREBUCHET GEORGIA

Shown above are three settings, all 10/15. The top row is set at 72 dpi in Photoshop, the middle row is set in FreeHand and imported into Photoshop at 72 dpi, and the bottom row is typeset in PostScript and output at 1,200 dpi for comparison.

11.12



11.13

This is antialiased
12-point Geneva
set solid at 72 dpi.

This is bitmapped
12-point Geneva
set solid at 72 dpi.

This is PostScript
12-point Geneva
set solid at 1,200 dpi.

This is antialiased 10-point
Geneva set solid at 72 dpi.

This is bitmapped 10-point
Geneva set solid at 72 dpi.

This is PostScript 10-point
Geneva set solid at 1,200 dpi.

This is antialiased 8-point Geneva
set solid at 72 dpi.

This is bitmapped 8-point Geneva
set solid at 72 dpi.

This is PostScript 8-point Geneva
set solid at 1,200 dpi.

This is bitmapped 6-point Geneva
set solid at 72 dpi.

This is bitmapped 6-point Geneva
set solid at 72 dpi.

This is PostScript 6-point Geneva
set solid at 1,200 dpi.

11.14

Minion Web

*Minion Web Italic***Minion Web Bold**

Myriad Web

*Myriad Web Italic***Myriad Web Bold**

Myriad Condensed Web

*Myriad Condensed Web Italic**Caflisch Script Web***Mezz Web Bold**

PENUMBRA SERIF WEB

Giddyup Web

11.15

**Convert
existing files**

TIFF and EPS files, universal formats for print files, cannot be read by Web programs. They must be converted to GIF, JPEG, and PNG files. Photoshop and other image manipulation software can make the conversions. JPEG files can be saved in three quality modes: high, medium, and low. Medium is the best choice because it preserves a reasonable level of quality while reducing file size dramatically from the highest level.

It is often easiest to convert printed matter and adapt paper-oriented design to a Web site than to start a page from scratch. QuarkXPress, PageMaker, and FrameMaker all are equipped, or after-market programs are available, to convert page layout files into Web-ready material.

The PDF (Portable Document Format) format was developed by Adobe Systems in its Acrobat program to allow publishers in page layout programs to convert the pages into an on-line format that retains the original font and layout attributes. PDF files use JPEG compression to make files smaller and load faster over the net. The compression process is flexible, allowing control over the amount of compression, transmission speed, and image degradation.

**Type
tips**

- Use classic design rules of composition and type's optimal line length (± 50 characters per line, regardless of type size or font used).

- Limit your typeface use to two fonts, one light in color, the other dark. Traditionally, the lighter font is a serif and the darker font is a sans serif.

- TrueType fonts are preferable to Type 1 fonts for on-screen design. Apple developed TrueType as a response to a weakness of Type 1 fonts: There is only a single bitmapped (screen) version of a Type 1 font. Apple created

"hinting" technology that provides a more elastic screen rendering and makes TrueType fonts more legible on screen, particularly at small sizes.

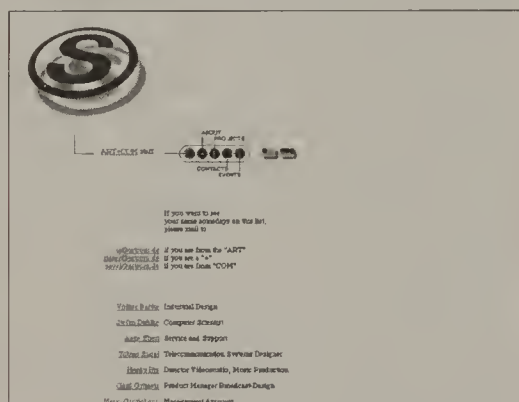
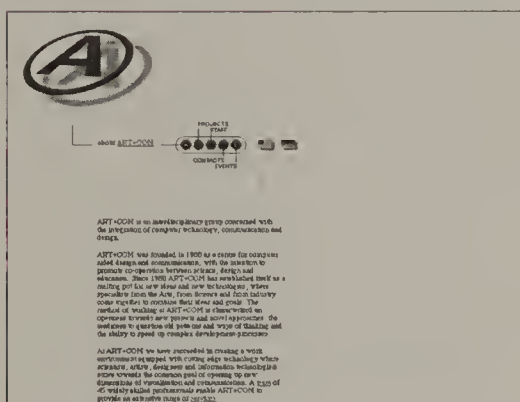
- Make your site readable above all else. Select background colors and textures that do not inhibit legibility, already seriously denigrated by on-screen resolution. Maximize contrast between type and background.

- Use black, white, and red. Black and white offer the maximum contrast for reading, and red looks powerful on both black and white – plus it has cultural meaning as a warning of danger, so attracts attention naturally. Limiting a Web site's palette lets the pages load faster. And lastly, a limited palette helps a Web site stand out from the cacophonous, multichromatic crowd.

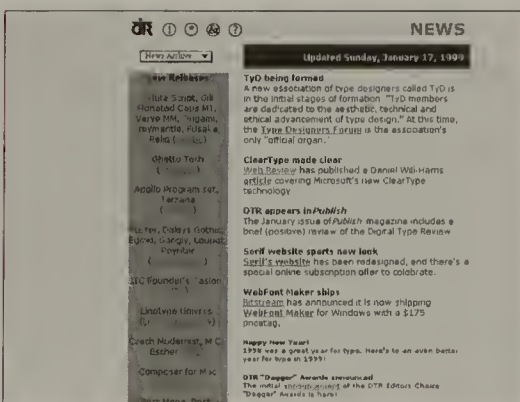
- Blue is a text color that signifies a hyperlink. Red and purple are text colors that signify hyperlinks that have already been used. These three text colors should not be used for other purposes, or you run a serious risk of confusing your viewers.

- Backgrounds are not printed with a Web page file, so if you use white type on a dark background, a printout yields white type on white paper, which is obviously illegible.

- Adobe's Web type package has twelve fonts, each "fine-tuned for optimal on-screen viewing," according to Adobe's Web site (fig. 11.15). The fonts' x-heights have been enlarged and spacing attributes have been opened to make the fonts more legible at 72 dpi. The fonts are all in TrueType format.



11.17



11.18

Mostly HTML pages

11.17

HTML type uses style sheets, similar to the style palettes used in page layout programs like QuarkXPress and PageMaker, that include font, size, linespacing, indentation, and color attributes. This site is a combination of downloaded artwork – the dimensional plus sign and floating A and S letterforms, the ART+COM logo, and the column and horizontal row of hyperlink buttons – and HTML type. This site is easy to navigate and, because it is almost all black and white, it loads very quickly.

www.artcom.de

11.18

With tagged HTML type, typeface choices are limited to the fonts that reside on the user's computer. These common fonts, Helvetica, Times, and Courier, come with every computer's system software. Using them will give sure results. On the other hand, these three fonts' commonness may make your site look much like many other sites. Overcome this by designing a very clean, structured page, as shown here. The DTR logo, boxed DIGITAL TYPE REVIEW, hyperlink buttons, and departments headers NEWS and INFO, are graphic files that download as artwork. They are uneditable and ensure that they will appear exactly as you want them to.

www.typereview.com

11.19

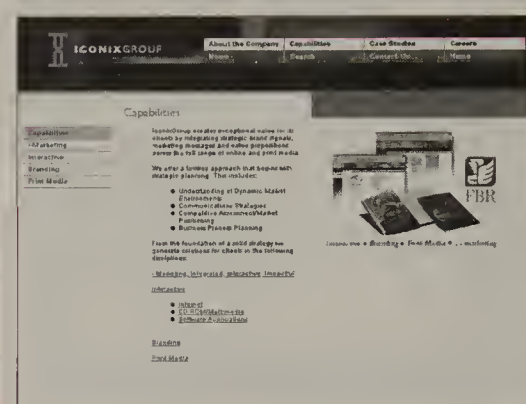
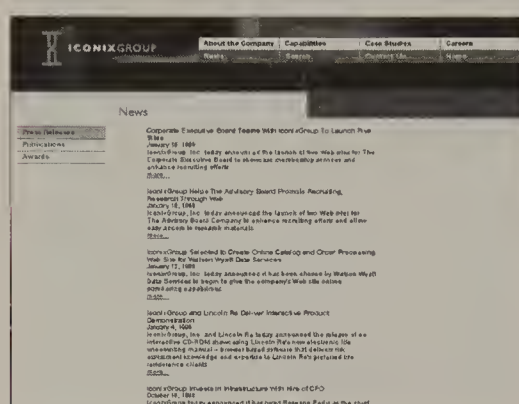
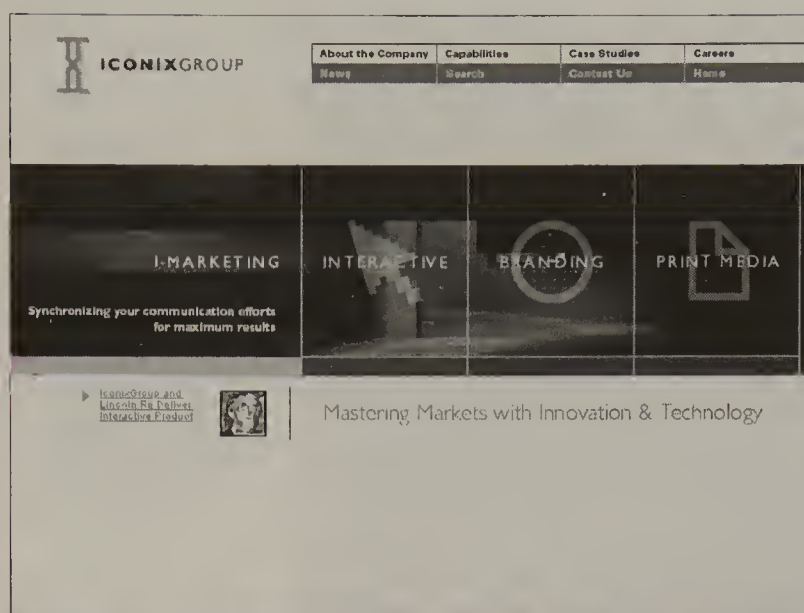
Most Web sites combine graphic files and HTML type. The graphic files deliver a distinctive appearance and the HTML is quickly downloaded to the viewer's computer. The key is for the two elements to balance interest and speed. This site's main graphic, at the top of the screen on the two smaller views, downloads once and is only slightly altered from page to page. Each page's new graphic files download rapidly along with tagged HTML type. www.iconixgroup.com

11.20

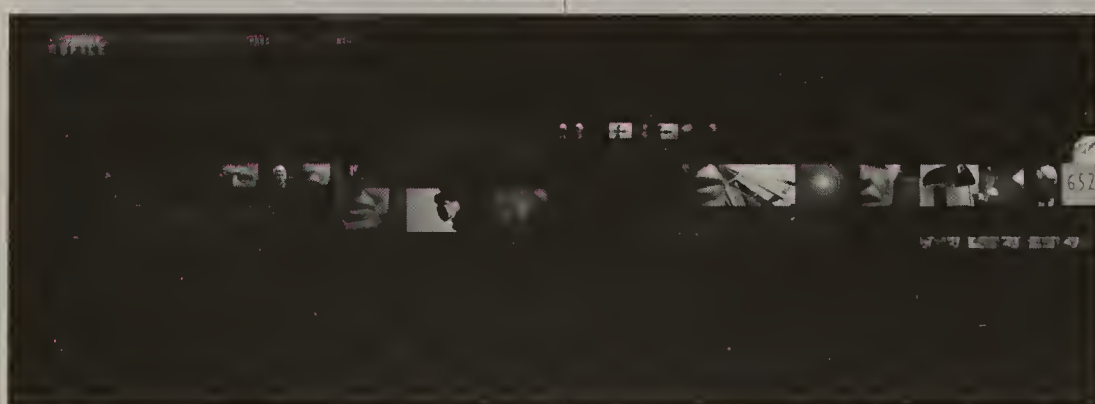
Hyperlinks go from the *source* to the *destination* with a mouse click. Hyperlinks can connect any bit of text or imagery to any other element anywhere on the site or elsewhere on the Web. This site's hyperlinks connect from labels on the home page to the left part of the very wide, scrollable pages that follow (bottom).

Color varies on every monitor. Web color safety – colors built into Netscape Navigator and Internet Explorer browsers – is limited to 256 colors. This palette includes 40 colors that are not shared by both the Mac and PC platforms, so an optimized palette for cross-platform use has 216 colors.

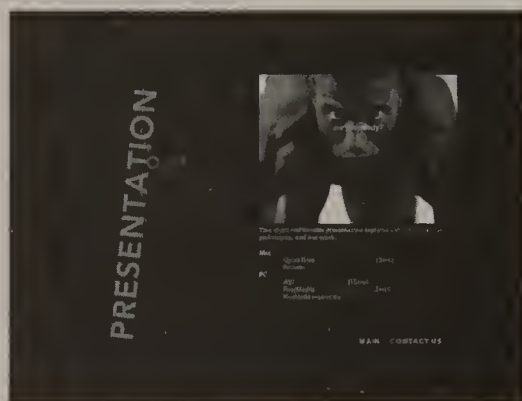
www.imaginaryforces.com



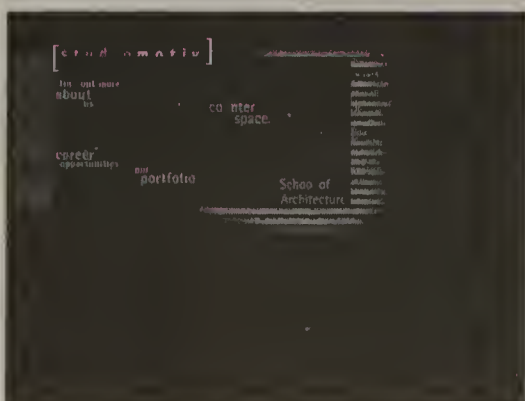
11.19



11.20



11.21



11.22

Mix of HTML and image file pages

11.21

These Web site samples show a mix of graphic files and HTML text that puts greater emphasis on downloaded type and image files.

Make the site as interesting for the viewer to use as you can. Are graphics used only as personality definers and decoration, or do graphics help the user's interaction with your site? While the computer may have started as a mere tool, the Web has helped it become a medium. This site uses a wide black border and a vertical/horizontal/diagonal typographic baseline contrast to create its dynamic look. www.lvl.com

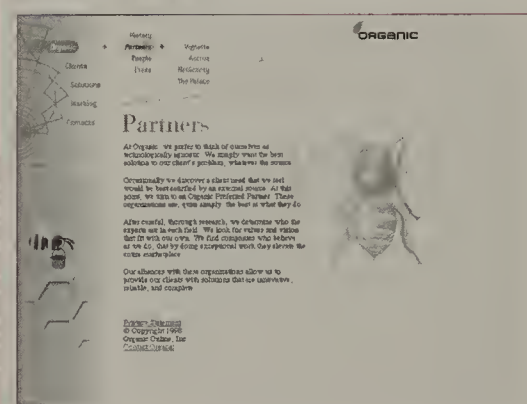
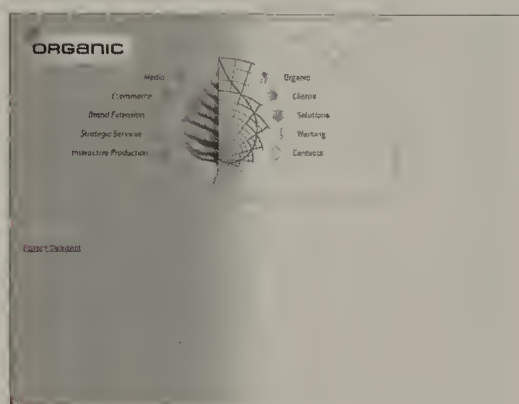
11.22

This site is for an interactive software and site development firm. In addition to pages describing the firm's capabilities, history, and staff, it has a fascinating and well-designed experimental section on type facts that uses motion to indicate letterform parts. Shockwave, a program that converts vector-based artwork like that made in Illustrator and FreeHand into files for the Web, was used extensively. HTML text is not used at all until the third-level page depth is reached (bottom right). www.studiomotiv.com

11.23

This site downloads type as graphic files, like the ORGANIC logo and the section titles on the second page (lower left), that don't contain fonts at all. It looks great, but runs the risk that those elements of the site will not be seen by viewers who turn off graphics display in their browser software to speed download time. Since type in graphic files can't be accessed by search engines looking for references, some of a site's content will be overlooked by them. "Live text" is an emerging feature that makes text in graphics files searchable. Nevertheless, using graphics files is a technique for producing easily changeable pages that have real character.

www.organic.com



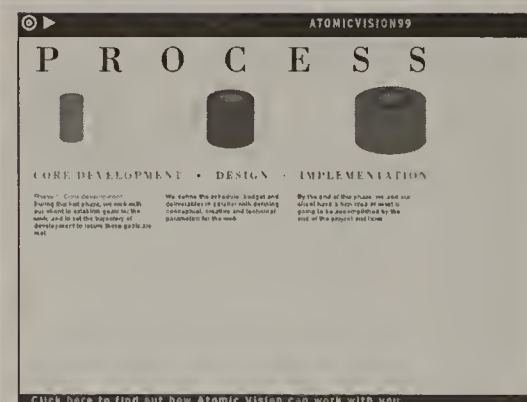
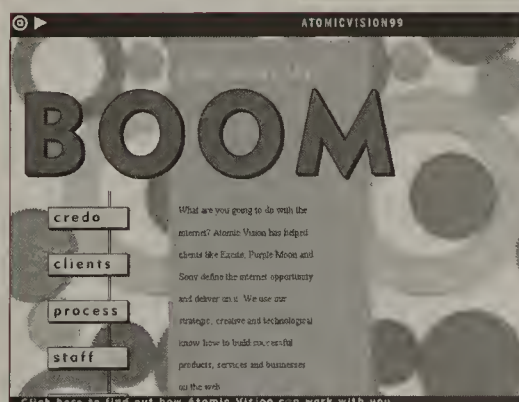
11.23

11.24

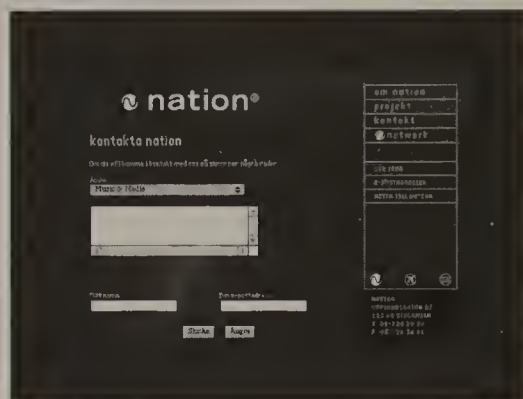
Imagine how your reading habits would be affected by having to wait, say, 30 seconds every time you turned a magazine's page. There are ways to speed graphic file download times. Reuse images whenever possible. Once an image has been downloaded to the viewer's computer, it is available instantly from the resident cache on subsequent pages. An image's dimensions matter: Smaller is faster. Resolution greater than 72dpi is unnecessary because monitors cannot display any greater resolution. Minimize the number of colors in a graphic file. Reduce bit depth: A GIF saved at 8 bits per pixel allows 256 colors. Using a 4 or 5 bit-per-pixel color palette gives almost as good results.

Matthew Butterick, CEO of Atomic Vision, San Francisco, says, "If you are working on (a magazine), you have to make it easy for people to find stuff. The same is true on the Internet. You're still dealing with an audience with an attention span of 2½ seconds. But on the Web, computer bandwidth and brain bandwidth are both issues. How long does it take to get your *message* through? The download speed of a page is only *one* factor in how effective your site is."

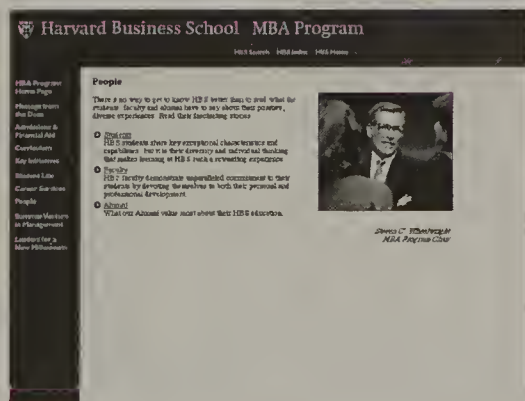
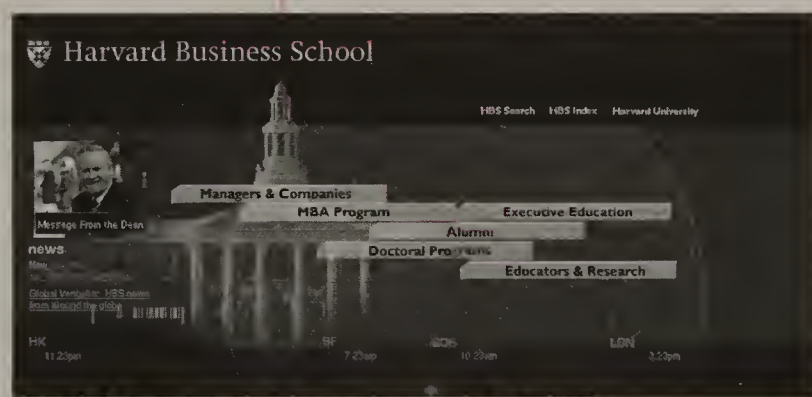
www.atomicvision.com



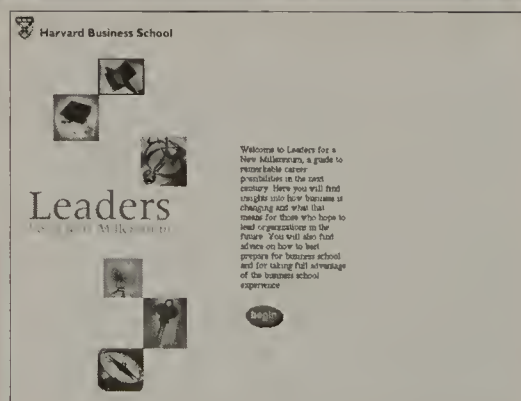
11.24



11.25



11.26



11.25

This site reuses downloaded image files for quick page generation (bottom left and right). Reusing image files also assures design unity from page to page in a site. Note the intriguing way the logo has been disguised on the splash page. www.nation.sw

11.26

Complex sites need much more planning at the beginning of the design process. Designers must spend their time getting inside the problem to find out what content connects to what other content. After developing information architecture and navigation, they must get copy written and begin the actual page designs. Every site requires a from-scratch solution that results from a clearly defined problem.

The Harvard Business School site suggests quality and sophistication by use of a refined color palette and clear, simple typography. The site contains dozens of pages with information on faculty, scheduling, academic requirements, application forms, and other information about the school. Despite its complexity, it is easy to navigate. www.hbs.edu

Image file pages

11.27

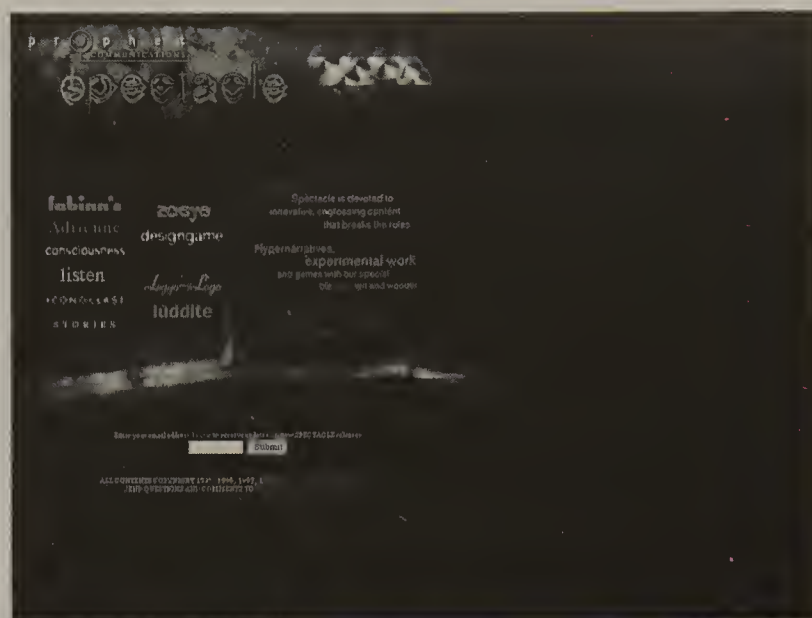
These web sites rely more on graphic files than HTML text, though HTML can still be found on some of them.

It is tempting to think sites such as these are inherently more exciting because they seem to have unconstrained creativity and expressiveness. Looking at the purpose of Web sites, that is, to communicate, Jessica Helfland, author and Web designer says, “As long as our identities as designers reside in tags and technology protocols, how can design ever make a difference? Design should strive to do more – to be more comprehensive, more conceptual, more creative. We should be inventing new ways to tell stories and engage audiences... visually, verbally, kinetically, creatively, over space and time.” www.spectacle.com

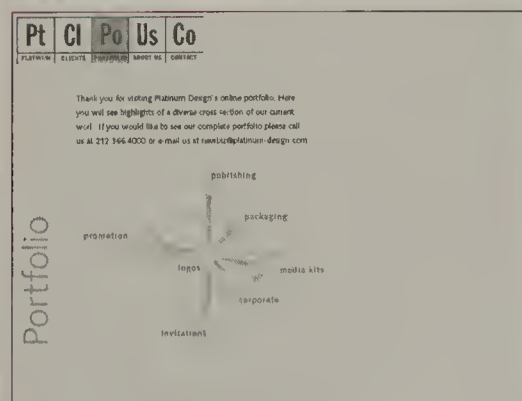
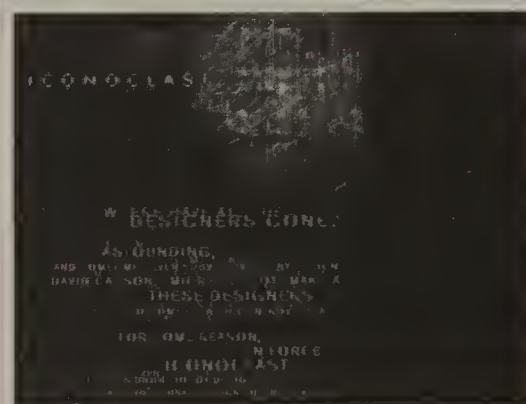
11.28

Navigation through a Web site should be simple and direct. Make it clear how to move forward and backward and how to return to the home page. Navigational graphics are equivalent to a magazine's folios, footlines, and department headings and are a significant part of a site's identity. A navigation bar puts navigational tools onscreen throughout a site, as shown in the center of the home page and the top left corners of subsequent pages at this site.

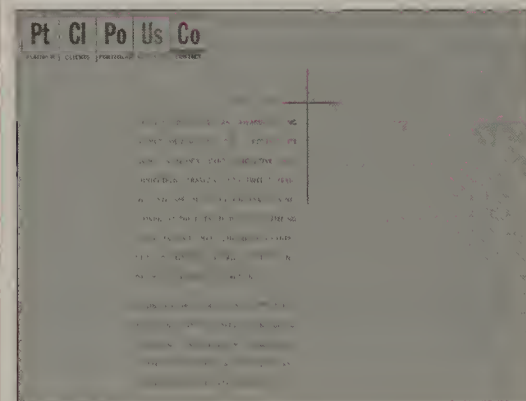
www.platinum-design.com

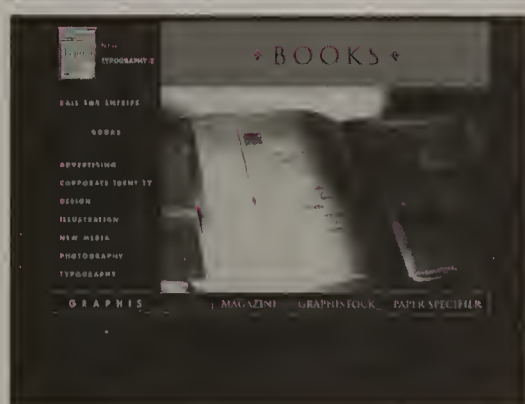


11.27

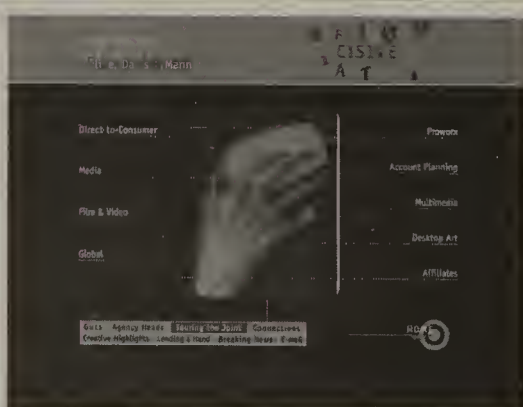
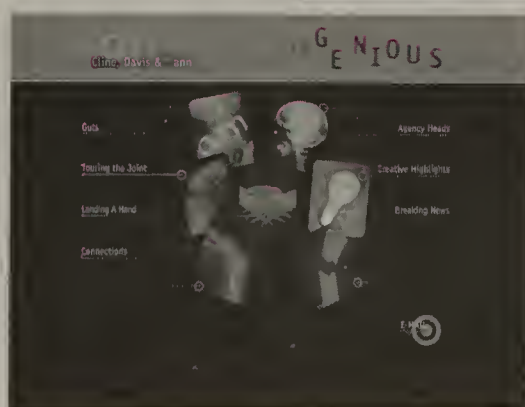
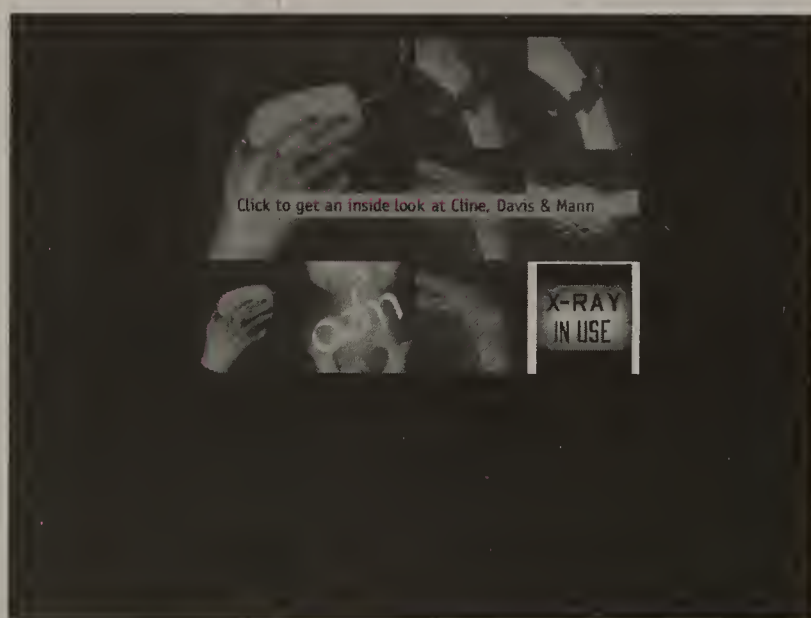


11.28





11.29



11.30

11.29

Magazines and Web sites, like this one for *Graphis* magazine, share the matter of frequency: Web publications shouldn't follow traditional weekly, monthly, or quarterly publishing schedules. A dynamic Website has to be continually maintained. To increase visitor traffic, update some Web pages at a site daily, perhaps on a rotational basis that readers can look up. Feature stories, for example, could be updated less frequently. An automated e-mail list can tell readers when new material has been posted. Just as with a magazine, provide a reason for your readers to become *habitual* readers. Make visiting your site a desirable regular activity for your readers. www.graphis.com

11.30

Like a magazine cover, a home page must identify the contents within. A home page must serve as a table of contents for the site (bottom left). On Web pages, hierarchy is expressed through presence on the first part of the screen that loads, the part that does not require scrolling to be seen. An editorial decision was made not to use scrolling at this site. Additional information has been put on subsequent hyperlinked pages. www.clinedavis.com

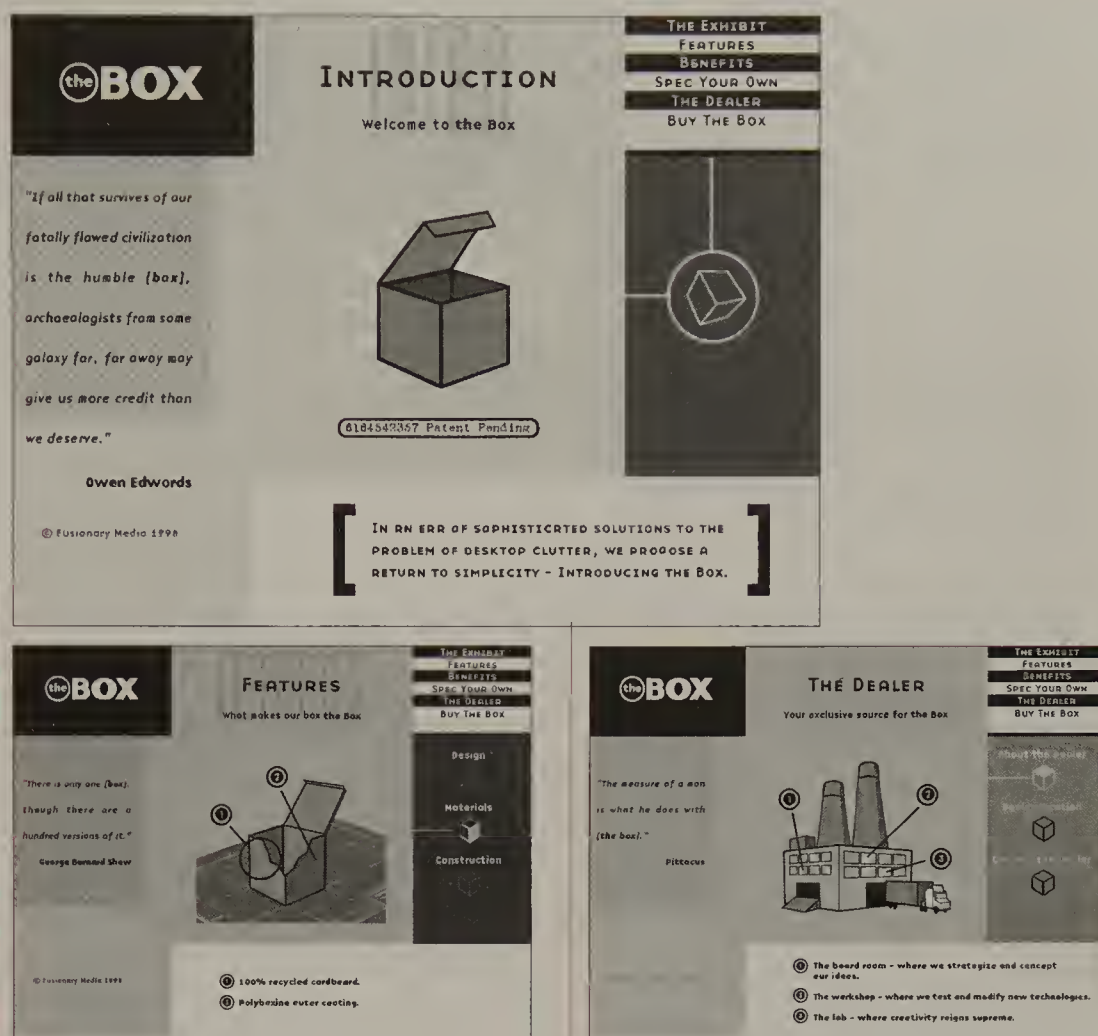
11.31

This site was posted as a sample for a Web design firm. Using the arbitrary subject of cardboard boxes, it demonstrates the effectiveness of clear, handsome spatial organization and a well-selected, unified color scheme. Given that it has no HTML text at all, it loaded very quickly.

www.sixsides.com

11.32

Successful Web designers say, "You have to embrace the constraints of current technology." Present Web constraints include relatively slow download time for most Web users, a limited palette that can be viewed consistently on any monitor; type restrictions and font replaceability in HTML; and cross-platform interference. This site flaunts as many of these constraints as possible. It makes extensive and imaginative use of Flash, a program that creates motion graphics for the Web. www.nagafuji.com



11.31



11.32

12

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. 12.01). 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.

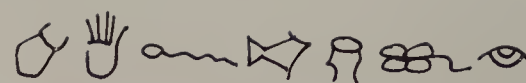
Many ideas required their own symbols, and these became the next step, called ideographs (fig. 12.02). Ideographs show *ideas* and *actions*. Though some ideographs were semirepresentational, as a group they required more learning to understand because they were essentially symbolic. This necessary learning 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 satis-

fied the needs of 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.

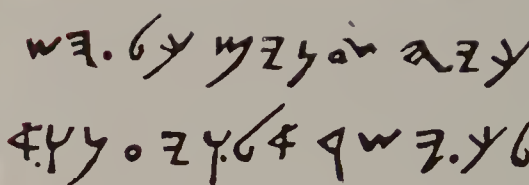
The Phoenicians, an extremely successful society of traders on the eastern shore of the Mediterranean Sea, developed a revolutionary new system in about 1800 B.C. that connected spoken sounds with writing. They identified twenty-two key sounds in their language and drew up twenty-two corresponding symbols, each representing one of the sounds (fig. 12.03). 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-



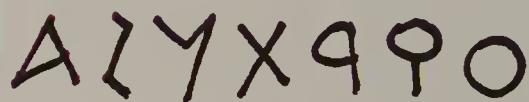
12.01



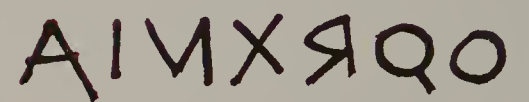
12.02



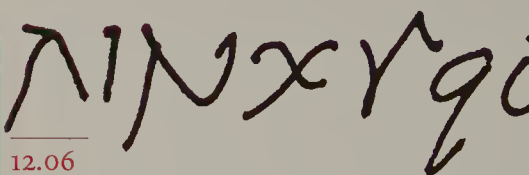
12.03



12.04



12.05



12.06

rabunt, Non sic impij nō sic: se
uis quē proiit ventis a facie ter
resurgūt impij in iudicio: neq; pe
lio iustor, Qm nouit dñs viā i
re impior pibit, O ha pñi, Qd di
re fremuerūt gētes: ⁊ iph medita
inania, Astiterūt reges tre et pri

12.07

Nummus, et e pleno femper tollatur
Non unquam reputat, quanti sibi gau
Sunt quas eunuchi imbelles, ac molli:
Oscula delectent, et desperatio barba
Et quod abortivo non est opus. Illa v
Summa tamen, quod jam calida et m
Inguina traduntur medicis, jam peñti

12.08



12.09

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. 12.04) 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. 12.05). 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. They also developed ascenders and descenders, the parts of lower-case letters that extend beyond the main body of the characters (fig. 12.06).

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 other 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 became a 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 hand-written manuscripts used at the time (fig. 12.07). His typeface has over three hundred letters, ligatures, and abbreviations, all necessary for precise justification.

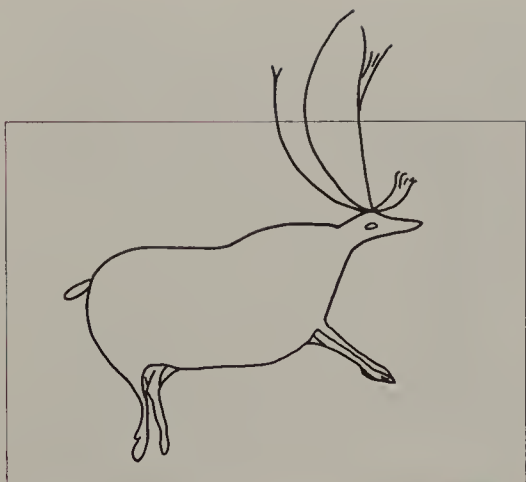
John Baskerville (1706–1775), a young and wealthy amateur printer, dedicated himself to perfecting the printing process. He made his own paper, blended his own inks, and cut his own typefaces. Until then, paper was made on wire screens, which left a pronounced texture on the paper. Baskerville replaced the coarse screen with a fine mesh, which imparted a 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. 12.08).

More recently, typefaces have been developed to satisfy the needs and take advantage of modern technology. A 1938 ad in fig. 12.09 illustrates the aesthetic need for many typefaces. Stone, a typeface introduced in 1988, is an early example of a typeface 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.



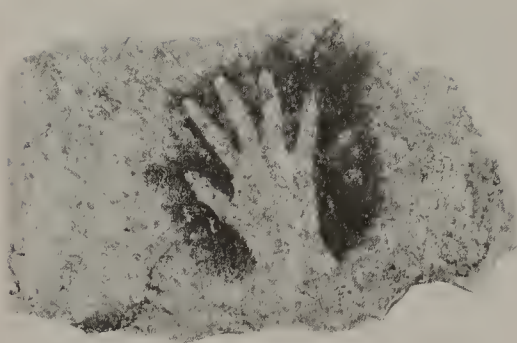
12.10



12.12



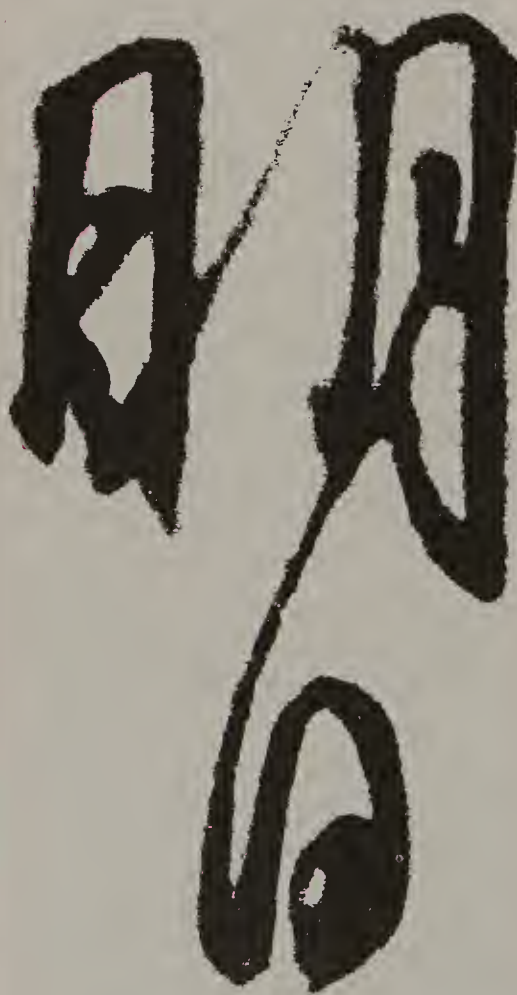
12.14



12.11



12.13



12.15

B.C.

25,000

Earliest known cave decorations drawn at Lascaux, France. This example is a tracing of a 27½-inch-long original (fig. 12.10).

18,000

Prehistoric handprints at Pech Merle cave in southern France are among the first recorded images consciously made by intelligent human beings (fig. 12.11).

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. 12.12). • Sumerian pictograph writing (fig. 12.13).

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. 12.14).

1600

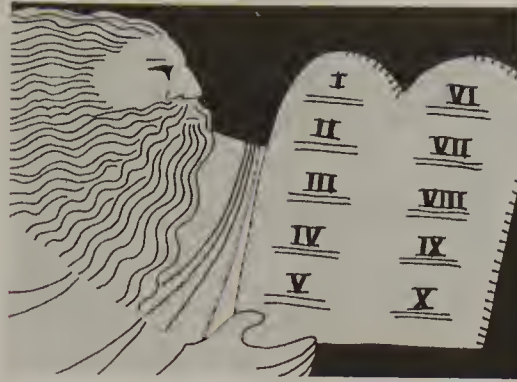
First alphabet developed in the Middle-East. Though it contains no vowels, its characters represent spoken sounds relating written and spoken communications for the first time.

1500

Chinese develop ideographs. This beautiful example means “tomorrow” and provides ample evidence for the belief that Oriental letterforms are works of art (fig. 12.15).

1400

Ten Commandments incised on stone tablets (fig. 12.16). • Egyptian Books of the Dead written on papyrus scrolls. Ability to make long rolls of papyrus allowed scribes to produce increasingly complex works (fig. 12.17) This example is from 600 B.C.



12.16



12.17

950

Phoenician traders bring alphabet to Greece.

850

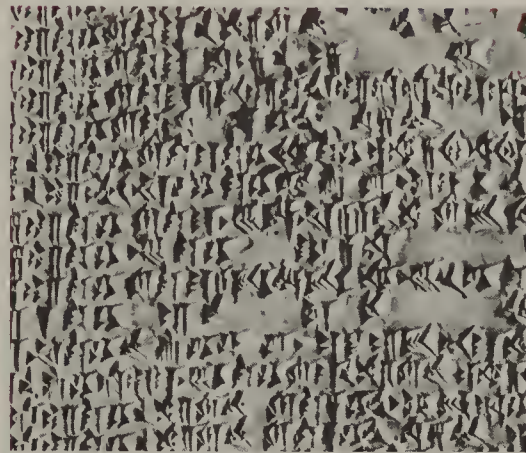
Semites use first punctuation: vertical strokes separating phrases.

800

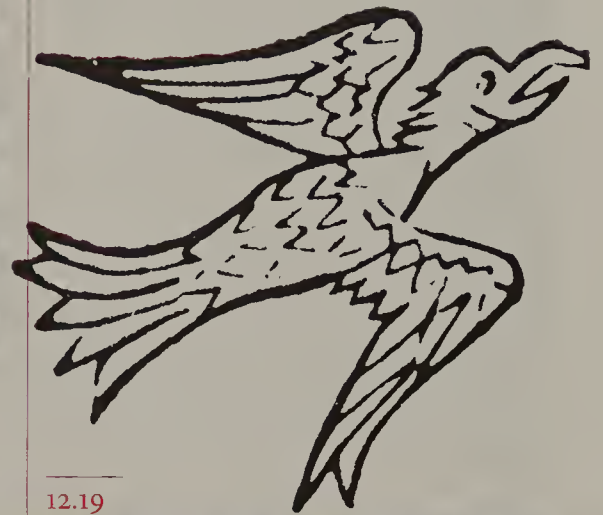
Greeks develop alphabet by adding vowels. They employ the boustrophedon ("as the ox plows") system, reading alternately left to right and right to left.

625

Babylonian cuneiform writing used wedge-shaped letters pressed into wet clay (fig. 12.18).



12.18



12.19

600

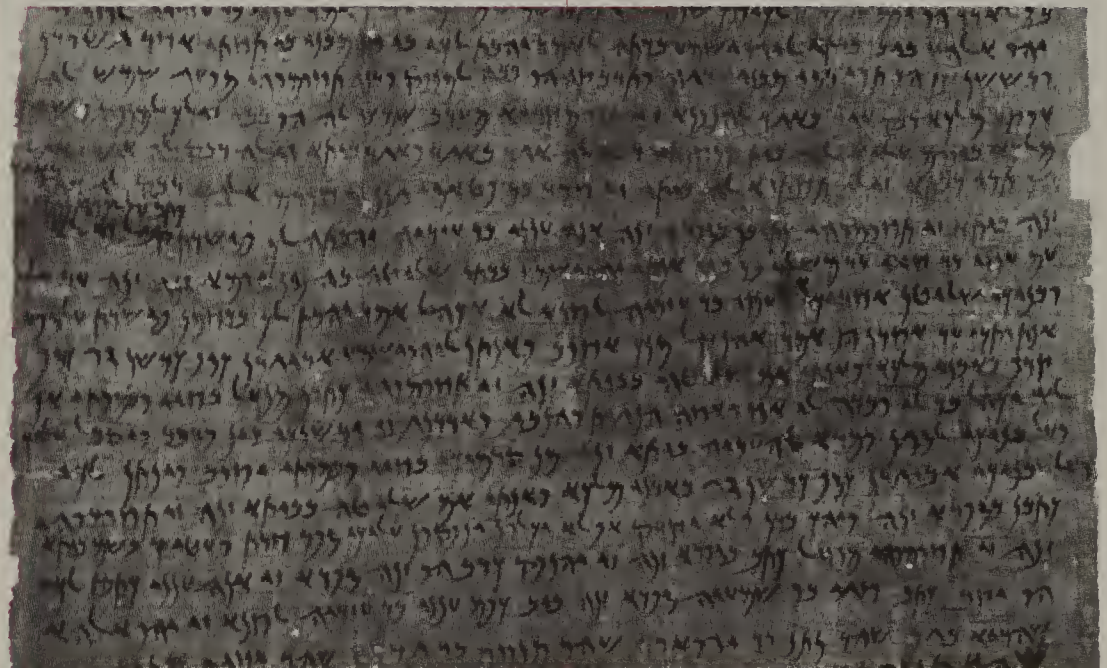
Earliest known dictionary written in central Mesopotamia, indicating need for various peoples to understand common words.

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.



12.20

450

Carrier pigeons used to speed Greek communication (fig. 12.19).

402

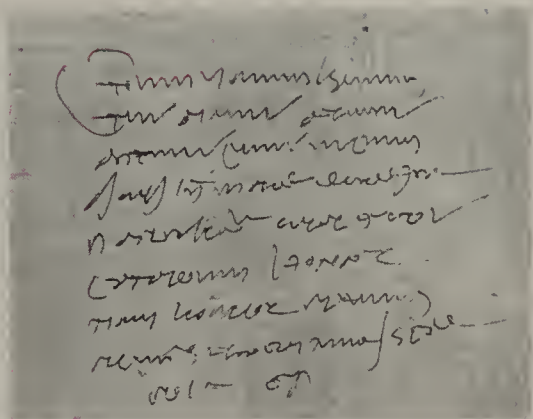
Aramaic script marriage contract (fig. 12.20).

300

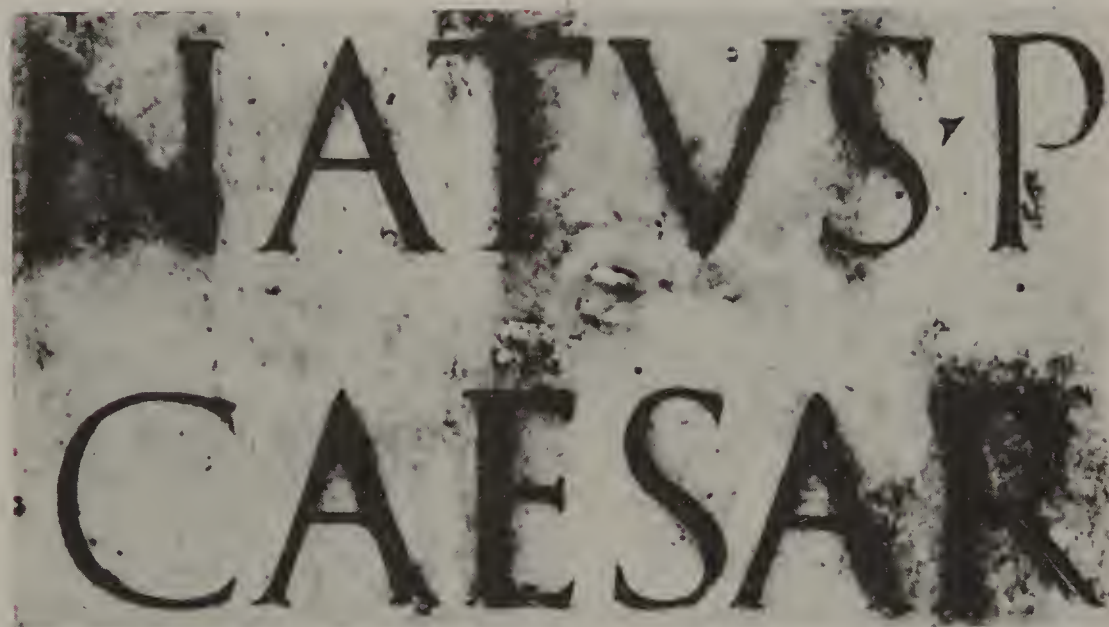
Alexandria, the world's center of culture, has two libraries with 500,000 scroll books.

256

Chinese invent paintbrushes made of hair.



12.21



12.22

RENSOSDOMITAREBOVES
DERENONAVGAEMLIOR
ULTADEOGELIDAMELIVSS
TCUMSOLENOVOTERRAST
CTELEVESMELIVSSTIVLA

12.24

ADINUICEM DICEN
UODEST HOCUERB
UIA INPOTESTATEE
IMPERAT SPIRITIB

12.25

INGENTIISTOLLEN
VERBERALENTAPA
SEDNONVELAMA
QVAMVENTIREME
SIVEBOVMSIVEES

12.23

200

Parchment developed in Pergamum, now beneath the modern city of Bergama, Greece, when papyrus supply from Egypt was temporarily interrupted.

144

Greek cursive script on papyrus (fig. 12.21).

131

Acta diurna, first newspapers, appear as official announcements hung in Roman streets.

A.D.

48

Roman soldiers invade Alexandria and destroy libraries.

105

Ts'ai Lun reports paper made from tree bark, cloth fiber, and fishnets in China.

124

Capital letters cut into Trajan's Column greatly influence letterform design (fig. 12.22).

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. 12.23).

150

Books of folded parchment (a codex) begin replacing scrolls.

300

Rustica, simplified roman capitals, develop. They are slightly condensed to save valuable vellum (fig. 12.24).

320

Emperor Constantine has Bible copied into bound vellum books. It could take a single scribe years to duplicate one copy of the Testaments.

350

Uncials, rounded capital letters, develop in Rome (fig. 12.25).

400

Wood blocks used to print textiles in Egypt. • Black ink invented in China.

450

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. 12.26).

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. 12.27).

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. 12.28).

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. 12.29).

1035

First use of paper as packaging for vegetables and spices in Egypt. • Waste paper first recycled into new paper.

implacitetur nulla
translationum solu
um cetera quae alia
praeter canonicam

12.26



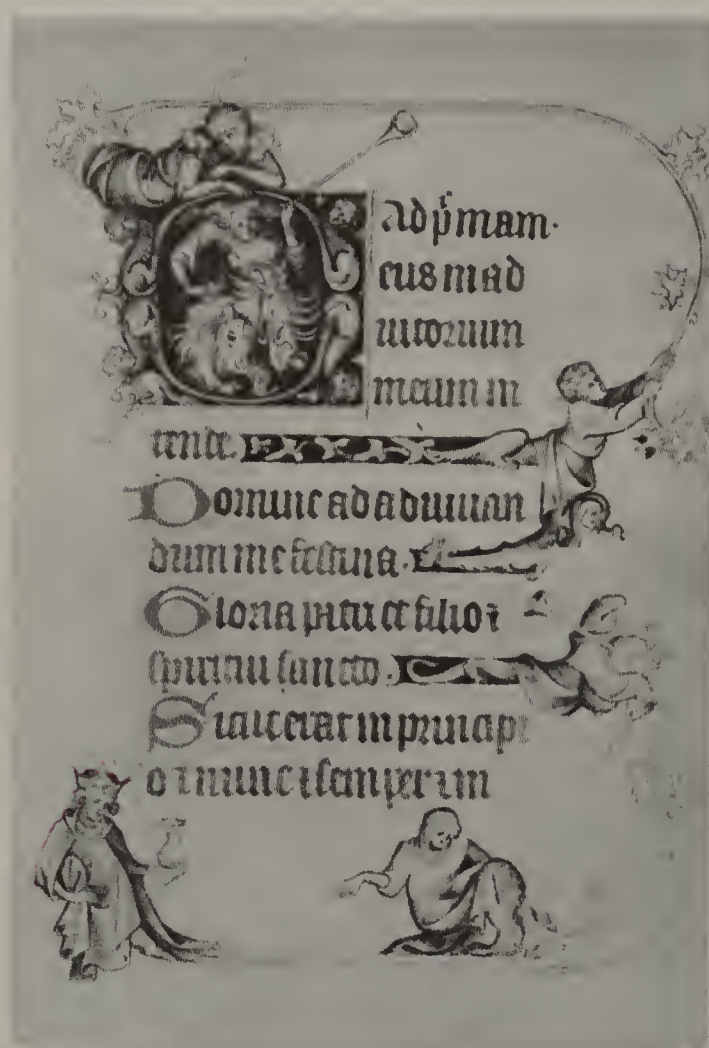
12.27

dicimus. autem in cordis expurgent
manifestationem supplicii de peccatis
expulsi a vultu auctoris illius agn
sciemus. & poculo quiescentem reparavit
nem. & suam nobis gloriam reprobavit.

12.28

Ða wæs on byrigum beowulf se ylmdiga
leod cyning lönge þraze folcum se
se fader ellop hpeapf al doþ of ear
op þ him eft on poc heah healf dene be
þen den lifde samol 7 sud meow glæde

12.29



12.30



12.31

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.

1200

Earliest use of paper in Sicily.

1257

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. 12.30, 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. 12.31).

1350

Humanistic cursive derives from Carolingian. The humanists contributed greatly to the evolution of the lower-case letters.

1370

Library of Merton College, Oxford University, founded.

1380

John Wycliffe's English translation of the Bible (fig. 12.32).

1390

First German paper mill started by Ulman Stromer at Nuremberg (fig. 12.33).

1400

Medieval manuscripts are scribed by reed or quill on parchment made from the skin of sheep (fig. 12.34), 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 typeset resembles Textura, the heavy black letter of handwritten manuscripts used in Germany at the time. His typeset 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 typesetting 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. 12.35).

1460

Albrecht Pfister of Bamberg produces first book including both woodcut illustrations and text.



12.32



12.33



12.34

Incipit prologus in libros regum.
 igitur et duas litteras esse
 apud hebreos. syrorum quoque
 lingua et chaldeorum testatur:
 quod hebrei magna ex parte
 finis est. Nam et ipsi viginti duo elementa
 habent: eodem sono. sed diuisis characteribus.
 Samaritani etiam pentateuchum moysi
 eodem litteris scriptum: figuris tantum et
 apicibus discrepantes. Latumque est hebraicum
 scribam legibus doctores. post captam iherusalem
 soliman. et in restauratione templi sub
 zoro babel. alias litteras reperisse. quibus

12.35

nicę has abigunt rubrica ac pice liquo iuxta in unū locum congregant: auri & has & talpas amurca necant. Con s felle cacumina tāgi iubēt. Priuatim uliere icitati mensis nudis pedibus r erpat frondē fimo boum diluto aspar luitur ita uirus medicaminis. Mira auerti grandines carmine credāt pler

12.36

And here begynneth her tale.

In olde tymes of kynge Artur
Of Whiche Britons spekith grete honour
Al Was this londz ful filled of fayrpe
The elf quene With her ioly compagne
Daunced ful ofte in many a greue mede
This Was the olde opinion as I rede
I speke of many an hundred yeris ago

12.38



12.37

Tercia etas mudi Folio XXXIII



12.39

Effigemq; toro locat haud digna futuri.
Stant aræ circum, et crines effusa sacerdos
Tercentum tonat ore deos, Herebumq; Chaosq;
Tergeminamq; Heaten-tria Virginis ora Diana.
Sparserat et latice simulatos fontis Auernei,
Falciibus et messæ ad lunam quærentur ahenis
Pubentes herbæ nigri cum lacte ueneni,
Quæritur et nascentis equi de fronte renulsus,
Et matri præreptus amor.

12.40

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. 12.36). • The shift away from Gothic to humanistic and 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. 12.37).

1478

A year after producing the first book printed in England, William Caxton produces Chaucer's *Canterbury Tales* (fig. 12.38). 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

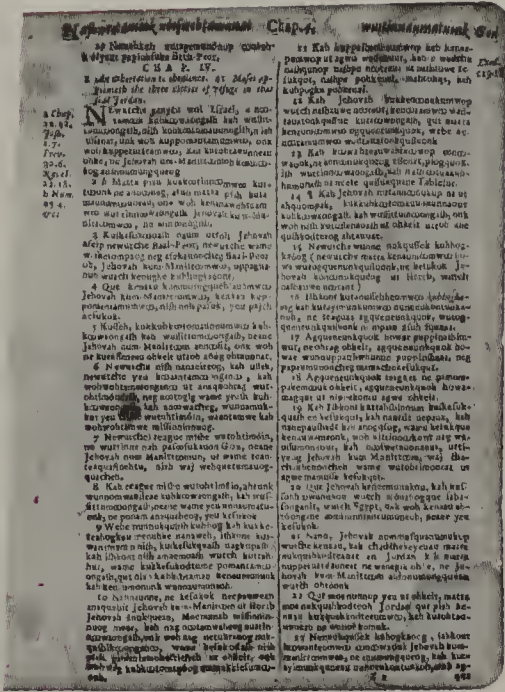
A page from Hartmann Schedel's *World Chronicle*, the first important illustrated work in Europe (fig. 12.39).

1494

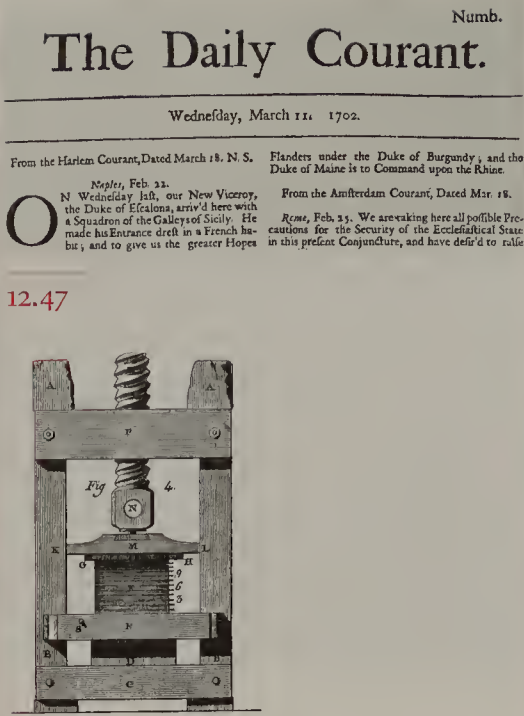
John Tate establishes first English paper mill in Hertfordshire.

1501

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. 12.40, shown actual size).



12.46



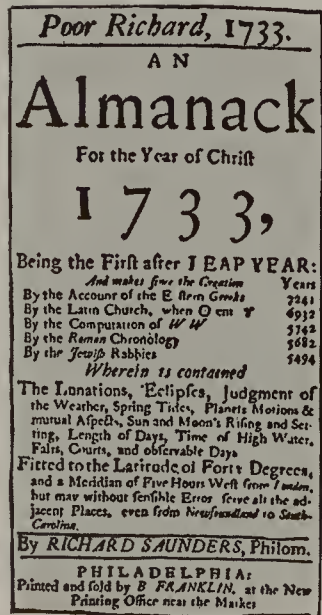
12.48

Quousque tandem
tientia nostra ?quam
ror iste tuus eludet? c
se effrenata jactabit a
nocturnum præfidiu
bis vigiliæ, nihil timc
ABCDEFGHIJ

12.49



12.50



12.51

- 1631
La Gazette de France, first major French periodical, founded.
- 1639
Stephen Daye begins first North American printing press in Cambridge, Massachusetts.
- 1653
Boston public library opens.
- 1662
London is home to 60 publishers.
- 1663
Bible translated into Algonquin and printed in Boston (fig. 12.46).
- 1685
William Bradford begins printing in Philadelphia.
- 1690
First American paper mill founded in Philadelphia.
- 1702
Daily Courant, London's first daily newspaper, founded (fig. 12.47).
- 1704
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. 12.48).
- 1720
William Caslon produces Caslon typeface. It is still in wide use today, attesting to its classic proportions and balance (fig. 12.49). Shown are original letterforms and Caslon 540 digital characters.
- 1721
Newspapers often depicted the city in which they were published near the title (fig. 12.50).
- 1723
Benjamin Franklin begins printing in Philadelphia. This example (fig. 12.51) was printed in 1733, using imported type made by Franklin's contemporary, William Caslon.

BIRMINGHAMIAE:

Typis JOHANNIS BASKERVILLE.

MDCCLVII.

12.52



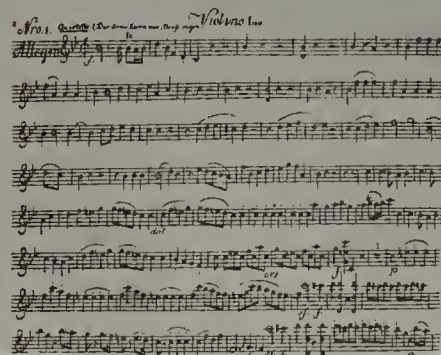
12.53



12.56

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium pala

12.54



12.55

1757

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. 12.52).

1764

Englishman George Cummings receives patent for coating paper, allowing letter-forms 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. 12.53, 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 typeface (fig. 12.54).

1796

Alois Senefelder of Munich invents lithography, using oily ink on smooth stone for printing.

1798

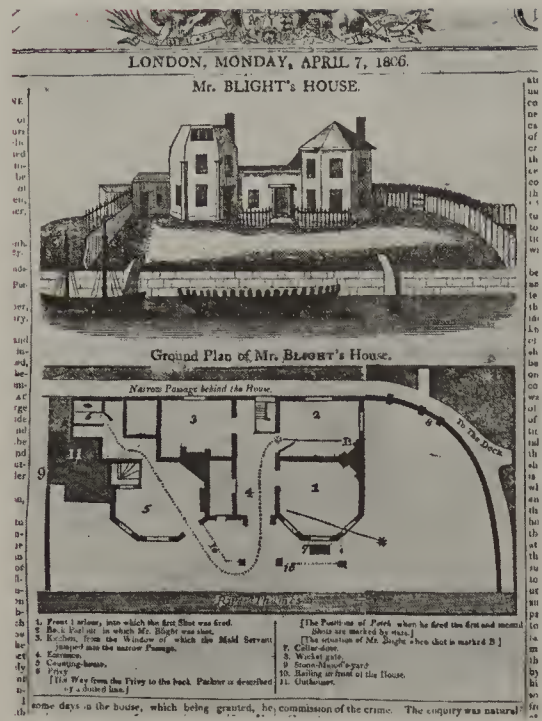
Senefelder's lithographed page of Mozart's *Die Zauberflöte* (Magic Flute) for quartet, written seven years previously (fig. 12.55).

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. 12.56).

1800

The London *Times* switches from wood to Stanhope presses, prints 250 sheets per hour, circulation 2,500.



12.57



12.62

ABCDEFGHIJ
KLMNOPQRST

12.58

LETTER

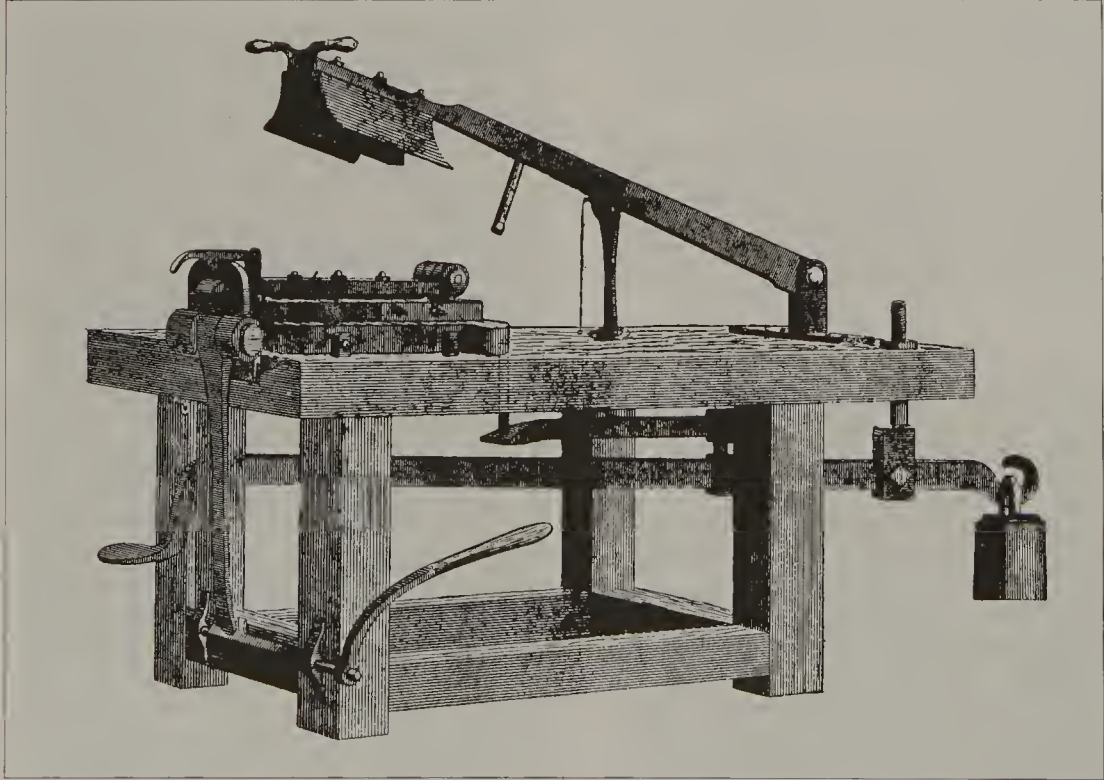
12.59

têre, Catilina, patientiâ
nostrà? quamdiu etiam
furor iste tuus nos clu-
det? quem ad finem sese
effrenata jactabit auda-
cia? nihilne te nocturnum

12.60

ABCDEFGHI
a b c d e f g h
ABCDEFGHI
a b c d e f g h

12.61



12.63

1806

Robert's paper-making machine im-
proved 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. 12.57).

1815

Vincent Figgins designs Egyptian type-
face, unique with its heavy slab serifs, so
named because Egyptian culture and
artifacts were extremely popular at the
time. Called a "typographical mon-
strosity" at first; later called "the most
brilliant typographic invention of the
19th century" (fig. 12.58).

1816

First sans serif typeface introduced by
William Caslon IV (fig. 12.59).

1818

Giambattista Bodoni's widow publishes
Manuale Tipografico to Bodoni's
specifications five years after his death
(fig. 12.60). 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 exag-
gerated thick and thin contrast. This,
one of the earliest, was named Modern
Canon (top, fig. 12.61). Today's Poster
Bodoni, among others, carries on this
tradition (bottom).

1822

Sans serif, or "grotesque," typefaces in-
troduced in display sizes only. • French
physicist Nicéphore Niepce (fig. 12.62)
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. 12.63).

1835

New York Herald founded: 4 pages for a penny.

1839

First use of daguerreotypes (early photographs) in European journals.

1851

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. 12.64).

1868

Octavius Dearing introduces the California typecase in San Francisco, a wooden box that organizes characters, making hand-setting type quicker and easier (fig. 12.65). • 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. 12.66).

1880

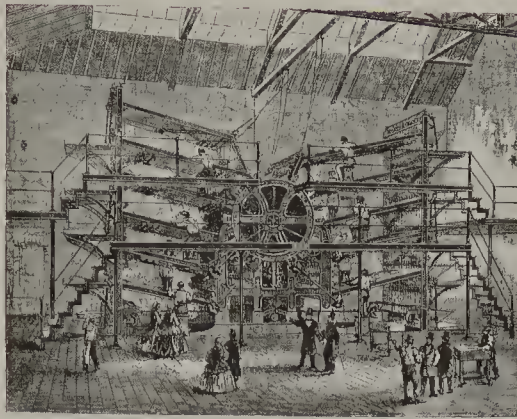
Stephen H. Horgan perfects halftone for use in newspapers.

1884

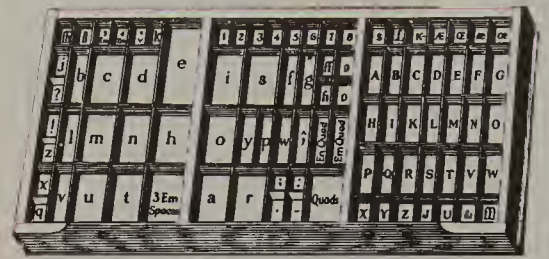
Lewis E. Waterman of New York invents the fountain-pen ink storage system. • Example of metal type (fig. 12.67).

1885

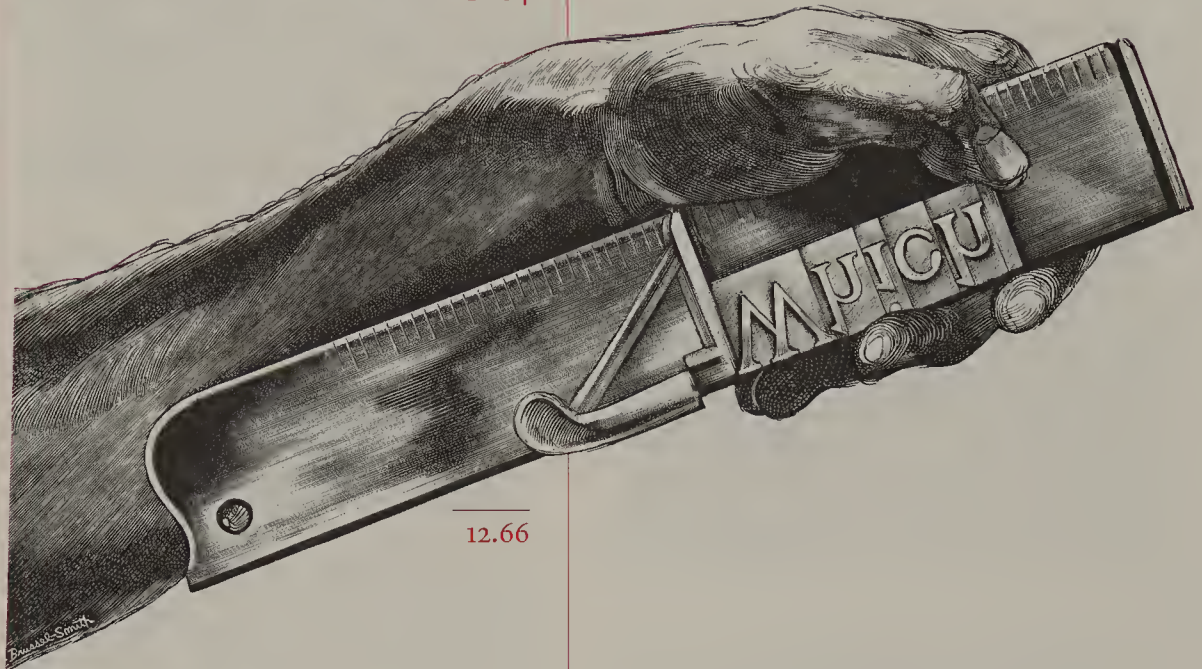
Ottmar Mergenthaler invents Linotype typesetting machine. Until now, all type was hand set one letter at a time, a method essentially unchanged since Gutenberg's invention in 1448 (fig. 12.68).



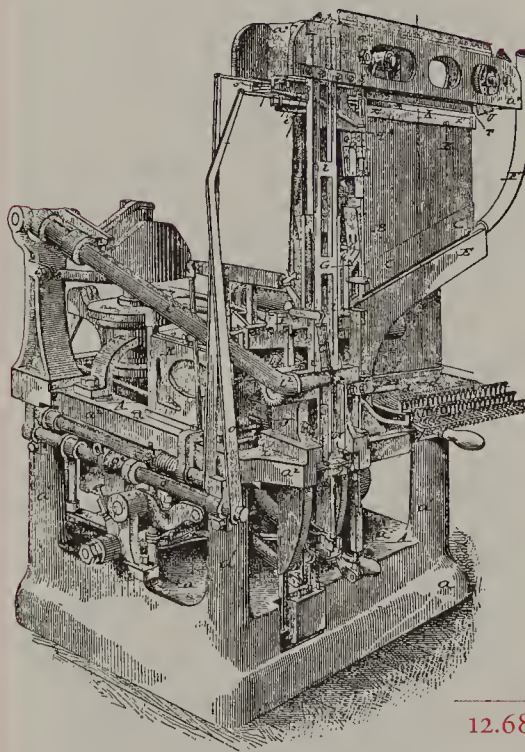
12.64



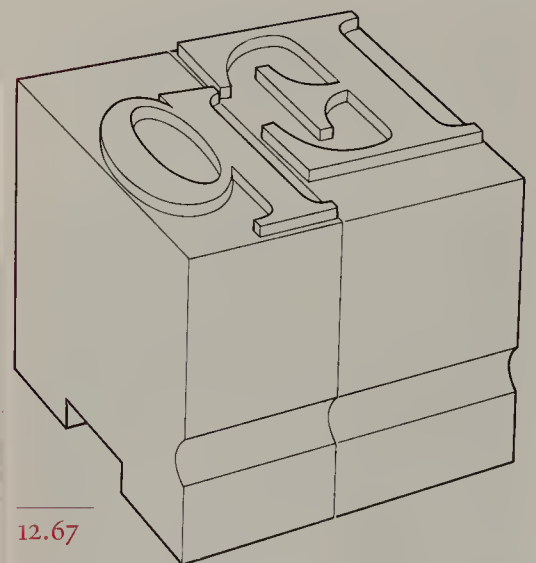
12.65



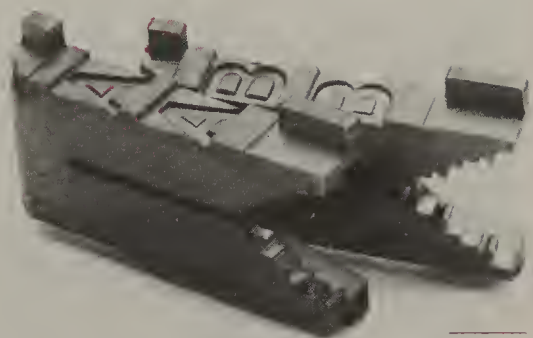
12.66



12.68



12.67



12.69



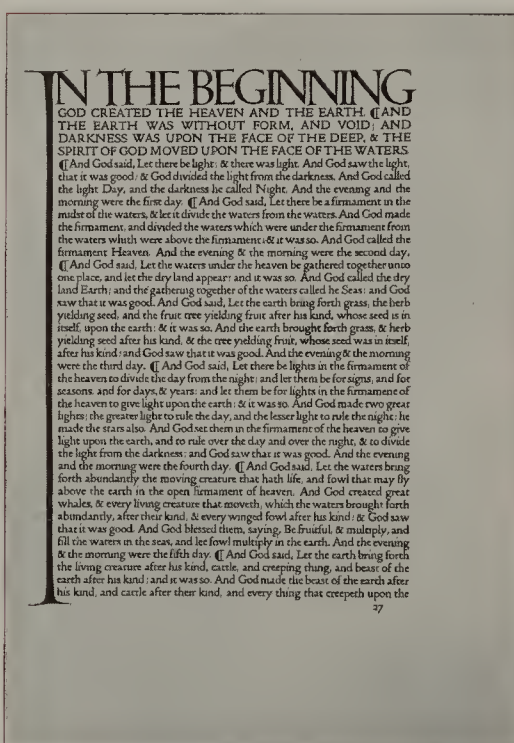
12.70

ABCDEFGHIJKLMNO
abcdefghijklmnopqrstu

12.71

ABCDEFGHIJKLMNC
abcdefghijklmnopqrstuvwxy

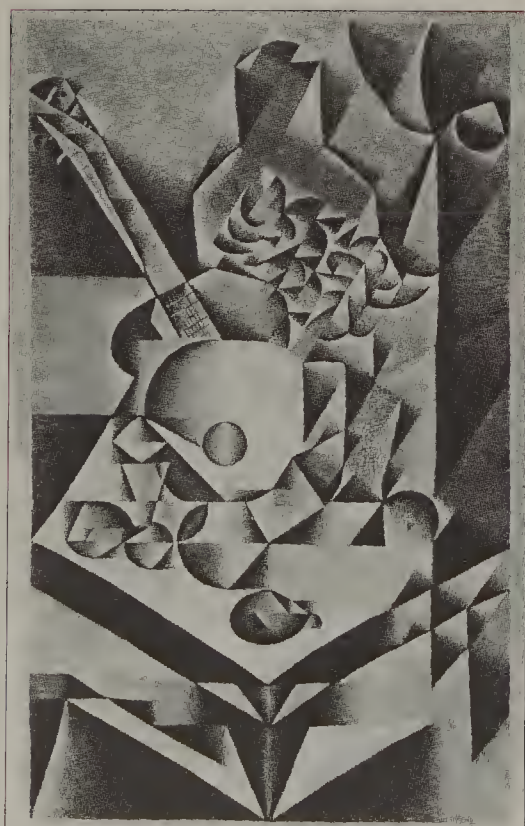
12.72



12.73

ABCDEFGHIJKLMNQRSTU
abcdefghijklmnopqrstvwxyz

12.74



12.75

1886

Mergenthaler'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. 12.69). 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. 12.70). • 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. De Vinne design Century typeface (fig. 12.71).

1896

Bertram G. Goodhue designs Cheltenham typeface (fig. 12.72).

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. 12.73).

1906

Ludlow typesetting machine for headlines introduced.

1908

Morris Fuller Benton designs News Gothic typeface (fig. 12.74).

1910

Cubism, a semiabstract style using geometric shapes, created in France. This example is by Juan Gris (fig. 12.75). 24 million copies of 2,433 newspapers printed daily in U.S.

1912

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.

1916

Dadaism, a movement that rejected conventional artistic values, created in Zurich and New York. Max Ernst's 1924 cover of *The Little Review* (fig. 12.76) 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. 12.77).

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. 12.78).

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. 12.79).

• 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. 12.80).



12.76



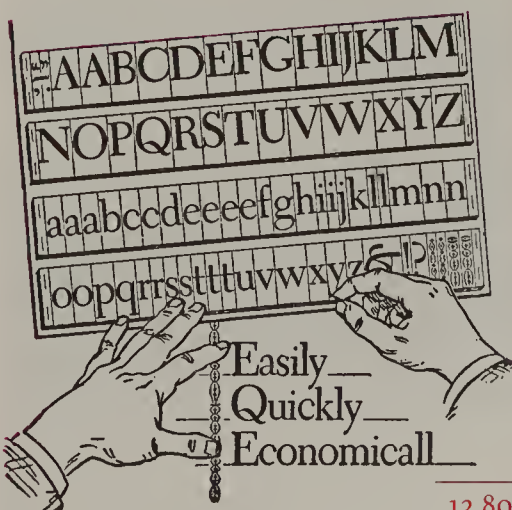
12.77



12.78



12.79



12.80

"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-

12.81

THIS IS
 A PRINTING OFFICE

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 WRITER'S HAND

BUT FIXED IN TIME HAVING BEEN VERIFIED IN PROOF

FRIEND YOU STAND ON SACRED GROUND

THIS IS A PRINTING OFFICE

12.83



12.82



12.84

The Wiltshire Gazette
News and Chronicle Daily Record
The Staffordshire Chronicle.
HAMPSHIRE CHRONICLE
THE SCOTSMAN
THE WEST CUMBERLAND NEWS
FINANCIAL TIMES

12.85

1932

Stanley Morison designs Times New Roman for the London *Times* (fig. 12.81). 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.

1938

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. 12.82).

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. 12.83). 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. 12.84) 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 titlepieces, using such types as Baskerville Bold Titling and Perpetua Bold Titling (fig. 12.85).

1947

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. 12.86).

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. 12.87).

1957

Max Miedinger designs Helvetica typeface (fig. 12.88). • Letraset dry-transfer lettering introduced.

1958

Hermann Zapf completes six-year design of Optima typeface, a classic roman sans serif face (fig. 12.89). • One of Henry Wolf’s many glorious covers for *Harper’s Bazaar* (fig. 12.90). 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 23-year series under his design supervision is now completed (fig. 12.91).

abcdefghijklmnpqrst
ABCDEFGHIJKLMN

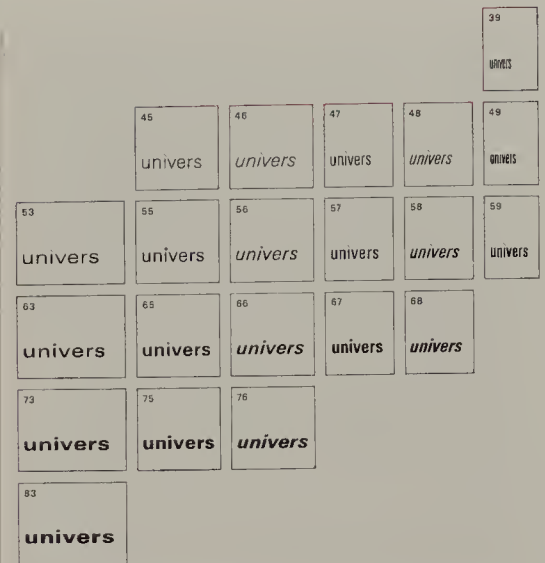
12.86

Roman
Italic
Bold
Bold Italic
Light
Light Italic
Condensed
Bold Condensed

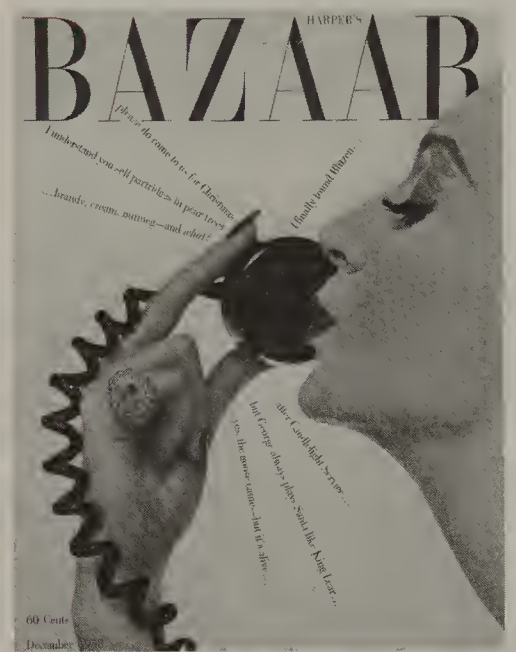
12.88

Optima
Optima Oblique
Optima Bold
Optima Bold Oblique

12.89



12.87



12.90



12.91



12.92

1960

Xerox 914 is first production-line automatic office copier (fig. 12.92). 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. 12.93). 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.

AVANT
GARDE

PORTRAITS OF THE AMERICAN PEOPLE



MONUMENTAL
PORTFOLIO OF
PHOTOGRAPHS

12.93

1971

Rudy de Harak's record cover describes asymmetry in both type and imagery (fig. 12.94).

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. 12.95).

1981

First integrated type, photo, and layout system introduced by Scitex (fig. 12.96).

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. 12.97).

1988

Rick Valicenti's brochure spread employs unexpected and playful typographic mixing so the type becomes its own illustration (fig. 12.98).

1990

A spread from an annual report by Frankfurt Gips Balkind (fig. 12.99). The pages are cut in half, allowing the reader to mix the messages in a myriad of combinations.



12.94



12.96



12.98

122 RASTER GRAPHICS



Figure 15-6 A character displayed on a reverse field.

This procedure is parameterized to allow the character to be written with a specific intensity. Characters can then be erased by using the background color as intensity. Characters can be displayed on a reverse field (Figure 15-6) by first setting a rectangular area black and then scan-converting text characters using white color.

Various character appearances can be created from a single mask by altering the procedure for writing the character into the frame buffer. Some of the possibilities are illustrated in Figure 15-7. Using the single character mask shown in Figure 15-7a, a scan-conversion algorithm can generate rotated characters (Figure 15-7b), approximations of boldface characters by displaying the character twice at adjacent *x* positions (Figure 15-7c), and italic characters by applying a progressively increasing displacement in successive rows of the mask (Figure 15-7d).

There is no need to require the intensity or color of a character to be the same for all pixels in the character. It is possible, for example, to define a colored logo for a company letterhead. Each character can be represented by a raster that records the color of each pixel, reserving a special *transparent* value to indicate pixels that should not be modified. This raster then serves the dual purpose of specifying where the character pattern lies (its mask) and what color values to use. The *WriteColor* procedure shows the effect of this change:

```
procedure WriteColor( var ColorRaster: raster; x, y: integer);
var i, j: integer;
begin
  for j := ColorRaster.ymin to ColorRaster.ymax - 1 do
    for i := ColorRaster.xmin to ColorRaster.xmax - 1 do
      if GetPixel( ColorRaster, i, j ) <> transparent then
```

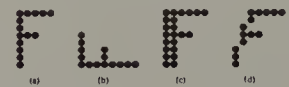
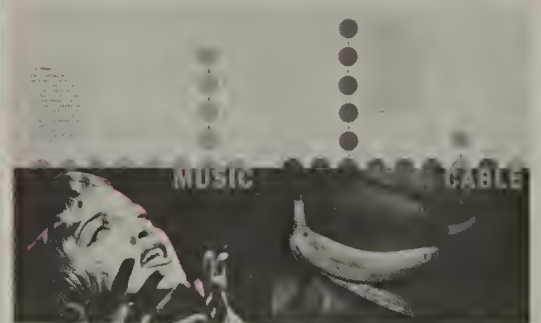


Figure 15-7 Several variants of a character can be displayed using one mask: (a) the mask; (b) rotated character; (c) boldface effect; (d) italic effect.

12.95



12.97



12.99



12.100



1991
Neville Brody redesigned and art directed only a few issues of the French *Actuel* magazine (fig. 12.100). The redesign of this political monthly was specifically “to challenge the lure of TV,” caused in part by the increase of French TV channels in 1985.

1992
Digital three-dimensional drawing programs become available, allowing such handsome letterforms as this ampersand (fig. 12.101) by Nick Clarke to be drawn.

1993
This poster by Ralph Schraivogel explores the perimeter of the page by bleeding type off the edges (fig. 12.102). The top of all secondary type is also cropped off, as in “alles ist nicht gut” and “all is not well.”

1994
Elliot Peter Earls’ poster ingeniously uses what appear to be Japanese and Russian letterforms to spell out “The Conversion of Saint Paul.” (fig. 12.103). This is an instance of type being “frozen sound.” Such typography accurately represents what a Japanese (top) or Russian (bottom) speaker might sound like when speaking English with an accent.

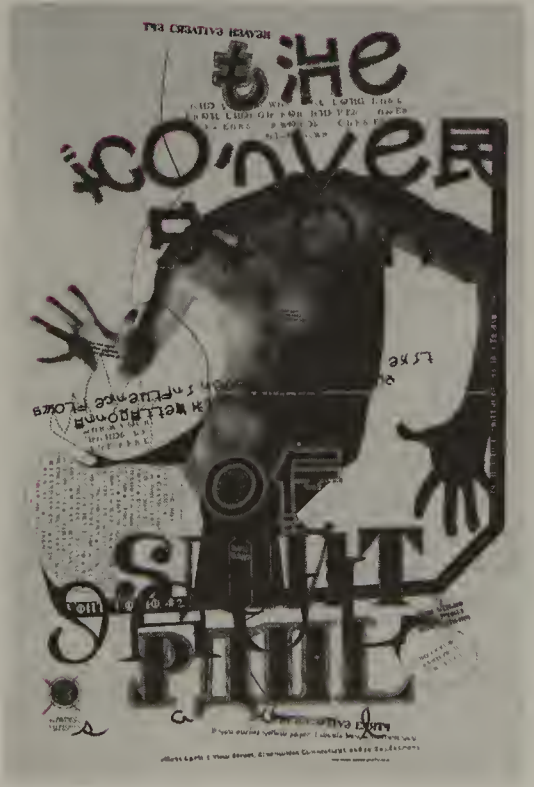
1995
Fontographer, a program that allows anyone with a computer to make usable fonts (fig. 12.104), serves to widen the practical definition of good typography. These samples are by the author. • Partially transparent paper allows multiple levels of information to be read at once (fig. 12.105). The original, designed by Daniela Haufe, Sophie Alex, and Detlef Fiedler, is printed with green stripes and red type.



12.101



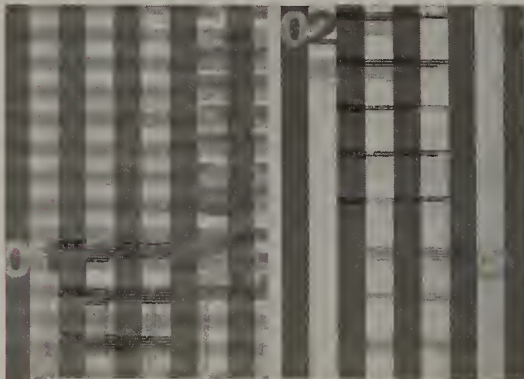
12.102



12.103

Alpha Crunch Bold
Benda Romana
Prssg Kurziva

12.104



12.105

1996

This outdoor board for Mercedes makes use of imagery of a design feature interpreted as letterforms (fig. 12.106). Design by The Martin Agency.

1997

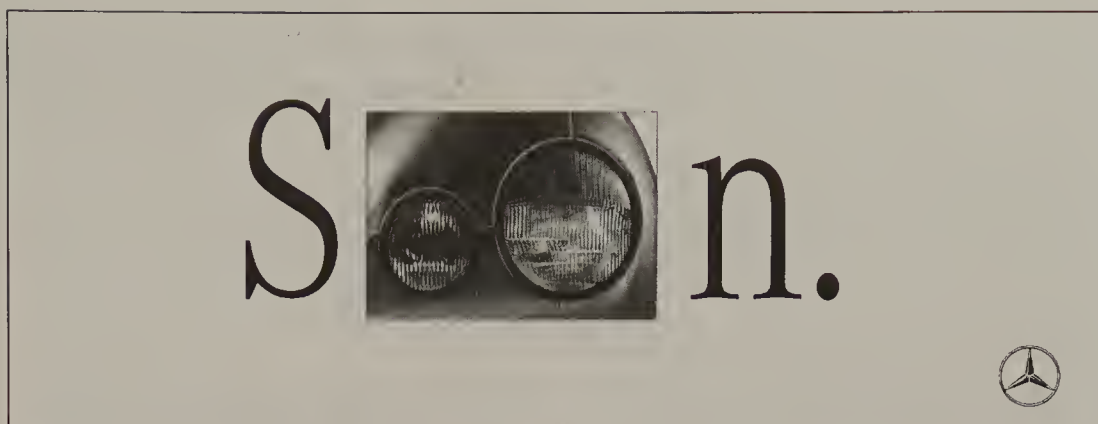
This study in horizontal thinking and effective spread design is from an Italian compendium of visual ideas for graphic and fashion designers (fig. 12.107). Design by Fabio Caleffi and Dina Cucchiaro at Art Force.

1998

Web site design has become a normal area of specialization for designers (fig. 12.108). This site, on screen even more handsome in blues and greens, was designed by MetaDesign.

1999

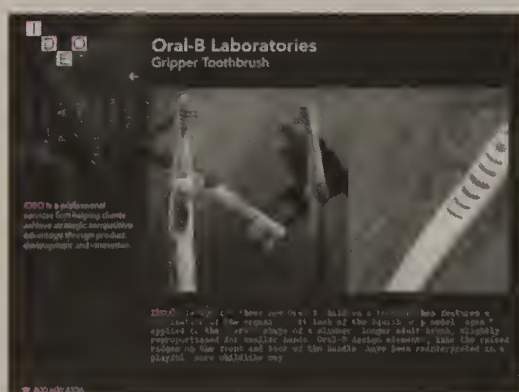
This Web site for an on-line magazine features many rollovers and purposefully scratchy, fuzzy areas of display type (fig. 12.109). Designed by Ben Mallory.



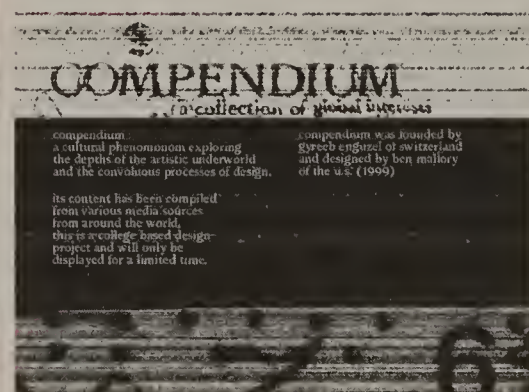
12.106



12.107



12.108



12.109

G L O S S A R Y

AMPERSAND A symbol (&) developed from the Latin *et*, meaning “and.”

ANTIALIAS Blurring the edges of type or a graphic to reduce “jaggies.”

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, type size, and style information. Used to exchange information between computer systems.

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 12 points, used for 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 line happens to be 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.

CASCADING STYLE SHEETS (CSS) The most widely supported style sheet language for Web publishing. Allows layers to overlap and create appearance of change on screen.

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.

CLIP ART Previously created illustrations and typographic compositions, available as line art or on disk, for copy-right-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.

CONTRAST A feeling of variety without the loss of harmony in a design. In type, contrast refers to the variety of a character’s stroke thicknesses. **GEOMETRIC** has low contrast, **RADIANT** has higher contrast.

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.

DECORATIVE FONT Attention-getting typeface that you would not use for text.

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.

DINGBAT An ornamental symbol or design used to get attention.

DISPLAY TYPE Type intended to catch attention and generate viewer reaction. Some serifed typefaces come with a “display” version, which is lighter, more delicate and for use over about 24 point.

DOTS PER INCH (DPI) Measurement describing resolution of output devices.

DOWNLOADABLE FONT A font that can be temporarily stored in a printer’s memory. Also, a font that is sent along with an HTML file in a Web page.

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 type’s point size being used. Used in indentions and word spacing, an em in 6-point type is 6 points wide by 6 points high; an em in 8-point type is 8 points wide by 8 points high.

EN Half the width of an em. An en in 8-point type is 4 points wide by 8 points high.

END TAG In HTML, the tag that marks the end of an element. It is usually the same as the start tag, but is preceded with a slash (/). *See also* Start Tag.

EPS Acronym for Encapsulated PostScript. A picture file format containing PostScript code, EPS files may be easily moved from one application to another.

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.

FACING PAGES Two pages that face each 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 refers 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.

FRAME An HTML feature that allows the Web page to be broken into separate areas, each with its own attributes.

FRAMESET A set of frames that makes up a Web page.

GIF Acronym for Graphics Interchange Format, a compressed bitmap format which supports transparency and animation.

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 inside margin extending from the binding to each page’s live area.

HAIRLINE RULE A ¼-point rule.

HANGING INDENT An indentation in which 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.

HINTS Mathematical instructions added to digital fonts to make them sharp at all sizes and resolutions.

HOME PAGE Serves as a table of contents for the main sections of a Web site. *See also* Splash Page

H-SPACE Adjustable horizontal space to the left and right of an element on a Web page. *See also* V-space

HTML Hypertext Markup Language, a set of tags to mark the attributes of text documents.

HUNG PUNCTUATION Punctuation set in the margin to achieve an optically flush edge.

HYPERLINK In a hypertext document, an electronic link that attaches to another piece of information.

HYPERTEXT An electronic information structure through which a viewer navigates using hyperlinks.

IMAGE SCANNER A hardware accessory that converts reflective copy or transparencies into an electronic file.

INDENTION Space 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.

INTERNET A worldwide computer network that links thousands of smaller networks.

ITALIC Type in which the letters are slanted to the right and drawn to suggest handwriting. *See* Oblique.

JPEG A compressed bitmap image. JPEG files are small because they only have enough information for on-screen resolution.

JUMP LINE A short phrase at the end of a column indicating the continuation of the text on another page.

JUSTIFIED TYPE Lines of type that are flush on both the left and right edges.

KERN To tighten 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 *leading*. *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.

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.

LINK A connection from one Web page to another.

LINKING Connecting columns in a story so the text flows continuously from one to another.

LIVE AREA The printing area of the page contained within the margins.

LOGICAL TEXT STYLES A set of HTML definitions that lists type attributes and permits the receiving browser to substitute fonts and sizes. *See also* Physical Text Style

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 A publication’s listing of staff, address, and subscription information.

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.

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.

MULTIPLE MASTER A PostScript typeface that permits width, weight, and posture adjustments while maintaining correct proportions.

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.

OPENTYPE A proprietary technology that permits fonts to be downloaded across computer platforms.

OPTICAL ALIGNMENT Adjustment of 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 ARCHITECTURE A plan for the placement of information on a Web page.

PDF Acronym for Portable File Format, based on PostScript and used in Adobe’s Acrobat program.

PHYSICAL TEXT STYLES A set of HTML definitions that give exact type attributes. *See also* Logical Text Style

PICA A unit of measurement equaling 12 points, or 1/6 inch. *See also* Point.

PI CHARACTERS Reference marks and symbols neutrally designed to look good with 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; the smallest unit displayed on a computer screen.

PNG A 24-bit compressed graphics format which features the best parts of JPEG and GIF file formats.

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 is constant in ragged setting.

RANDOM ACCESS MEMORY (RAM) Temporary computer memory storage.

READ-ONLY MEMORY (ROM) Permanent memory that stores data shared by all programs in a computer or printer.

RECTO A right-hand page, always odd-numbered. *See also* Verso.

RESOLUTION The number of dots per inch (DPI) displayed on a computer screen or used by an output device. 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. Whole words that cannot fit on a line are carried down to the next line. *See also* Tight rag.

RULE A typographic line whose thickness is specified in points.

RUNAROUND Type set to fit around an other typographic or illustrative element. Also called wraparound.

SANS SERIF Type without serifs.

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.

SCHOLAR'S MARGINS The extra-wide outside margins provided in scholarly texts for writing notes.

SCREEN FONT Bitmapped 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 x-height of lower-case letters.

SPLASH PAGE The opening screen of a Web site. It should be simple, load quickly, and indicate the essence of the site. *See also* Home Page.

SPREAD Facing pages in a publication.

STANDING HEAD Distinctive display type that announces a recurring department.

START TAG In HTML, the tag that marks the beginning of an element. It tells the browser when to begin a typographic attribute. *See also* End Tag.

STICK-UP CAP An 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 indentation information. Allows rapid type changes when preparing page layout.

SUBHEAD A secondary level of display type, usually located between the headline and the text.

SWASH CHARACTER A character with flourishes.

TEXT Copy that is smaller than display type. Typefaces that are designated as "regular" or "book." *See also* Body type.

TIFF Tagged Image File Format. A file format used for saving images and color scans that is particularly useful for transporting files across Mac-PC platforms.

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.

TRACKING Uniform letterspacing in type. Large type requires less tracking, small type requires more.

TRANSPARENCY A feature of image files like GIF and PNG in which certain colors can be made invisible.

TURNOVERS The second and subsequent lines of headlines and bulleted items.

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 roman, italic, and bold variations. Enlarged type families include condensed, expanded, shaded, and outline variations.

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, always even-numbered. *See also* Recto.

V-SPACE Adjustable vertical space above and below an element on a Web page. *See also* H-space

WEIGHT A letter's amount of blackness.

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.

B I B L I O G R A P H Y

In addition to the following excellent books, I recommend these publications: The American Institute of Graphic Arts' *ANNUALS*; *COMMUNICATION ARTS* magazine; *CRITIQUE* magazine; *EYE* magazine; *HOW* magazine; *PRINT* magazine; *PUBLISH* magazine; and The Type Directors Club's *ANNUALS*.

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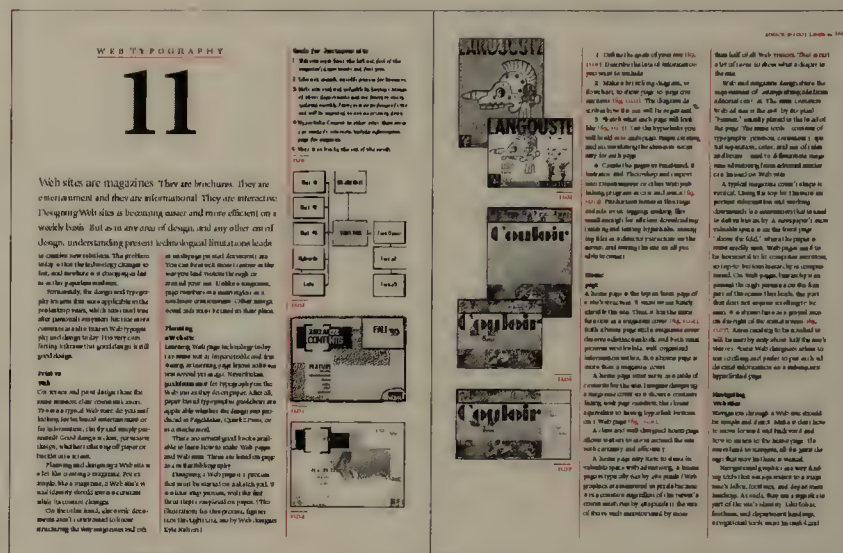
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