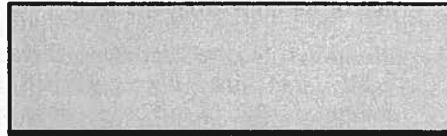


2



Defining Typography

Although the term *typography* is often used within a limited definition, referring to type only, many editors and designers are apt to use the term in an all-inclusive manner. They could be referring to all the elements that go into designing a page, such as white space, photos, charts, and illustrations. When one hears an editor discussing a newspaper that uses poor typography, the editor is probably using the general definition of the term.

Purists and laymen who are not directly involved with the production of newspapers and magazines may continue to adhere to the term as narrowly defined. In this book, however, we shall use the more general definition: typography as the application of various elements on the page.

HOT AND COLD TYPE

Both hot and cold type continue to be used in many printshops, sometimes even as part of the same job. Many small dai-

lies have converted their editing and typesetting operations to the modern use of Video Display Terminals (VDT) and photocomposition, but have retained their letterpress printing equipment for economic reasons. The result is a teamed effort between the old and the new—a combination likely to remain for a few more years.

Hot type refers to machine-set type, a method which involves casting type from molten metal. It is a direct outgrowth of an invention by Johann Gutenberg, who in 1448 set a line of type (metal) by hand. Many printers continue to set type by hand. The printer holds the composing stick with one hand and picks individual letters from a type case with the other. Whenever he wants to insert space he simply inserts metal strips called *leads* (pronounced ledds) between the lines. The exercise is time-consuming but fun; in fact, many instructors include units of study in setting type by hand. They insist that there is no better substitute to give students “a feel” for the handling of type: spacing between lines, spacing between letters, positioning of each line, and so forth.

The handset method of setting type is obviously not a practical one for most newspapers. A faster method developed from the invention of the Linotype machine by Ottmar Mergenthaler in 1886. The term *Linotype* is an appropriate description for the machine that casts lines of type. An operator sits at a keyboard, and the machine is adjusted to set type to designated pica widths and to a prescribed leading (spacing between lines). When the operator strikes the keys, the matrices (or letter molds) fall into place, forming a line of type. When the operator is ready to case a line, he pulls a lever which, among other things, forces molten metal into the matrices, and the line of type is ejected onto a pan.

Other machines used to set hot type include the Monotype, invented in 1887 by

Tolbert Lanston, and the Ludlow, designed primarily for casting type from twelve to seventy-two points. As its name implies, the Monotype casts characters one by one rather than as a complete line. It combines a perforating keyboard with a typecaster. The Ludlow, a combination of handsetting and casting, is used most often for headlines.

In 1978, when *The New York Times* made the complete transition from hot to cold type, an editorial announced the historic event that ended 127 years of hot type and gave way to the new technology. The editorial's description of hot versus cold typesetting methods is as pictorial as any illustrations we could use:

For the past 127 years, *The New York Times'* type has been hot, set like this paragraph, with each letter summoned to align itself beside the next until a whole line of words could be cast in molten lead. At the direction of a linotypist, the letter danced into place with the precision of the Rockettes, but to the discerning eye they were always individuals. Look closely and you can see one tilting left or right, or a wounded one with a nicked shoulder, or a drunken one refusing to toe the mark. This morning we say farewell on this page and the page opposite to these hot characters that so often seem to have the printer's devil in them. Within a month they'll be gone from the rest of the paper as well.

We switch to cool electronic characters that look like this. They dance lightly into line, choreographed and disciplined, head to toe, by computer—But in the head, alas, we remain hotly fallible, like the old characters, condemned to a lift without buttons that automatically delete error, misjudgment and other outrages . . .

Hot gave way to cold with the advent of offset lithography as a printing process, which is why we associate hot type with letterpress printing and cold type with offset. In its simplest definition *letterpress* is synonymous with relief printing, because the area to be printed is raised. When the surface is inked, the area to be printed receives ink, but the surrounding area, because it is lower, receives no ink and thus does not print.

Unlike letterpress, offset requires the transfer of an image from a plate to a blanket cylinder and then onto paper. The use of offset has brought about many new methods of typesetting, because anything that can be photographed can be used in offset printing.

The term *phototypesetting* (or *photocomposition*) is often used to describe the new typesetting methods. In phototypesetting, letters can be imprinted directly on photosensitized film or paper. Typically, most phototypesetting systems are made up of a keyboard for input, a computer for processing the tape and executing such action as justifying copy and allowing for leading space, and an output unit for paper or film reproduction. Many different systems are available to newspapers today, but the basic steps of production are likely to be the same.

In simple, comparative terms, cold type is cheaper than hot type, and cleaner. Also, because everything that can be photographed can be reproduced, it offers greater design possibilities and creates greater availability of typefaces—both the readable and the not-so-readable. Untrained eyes may be overwhelmed by the variety of typefaces available in the market today.

In the days of hot type the design and manufacture of typefaces was an extremely expensive enterprise. Today, with the use of cold type, it is cheaper and quicker for manufacturers to produce film faces. The result is what John Peter, of John Peter Associates Inc., describes as the greatest flood of new typefaces ever. In an article for *Folio* magazine, Peter described this avalanche as both a blessing and a curse.

Most of today's newly designed typefaces are considered fashion faces, with the life span of a butterfly. Some of these are considered unreadable. And most of them are

display faces that can serve a useful purpose in advertising and promotion where attention-getting and novelty play an important role.

But there are advantages to the greater availability of typefaces and to photocomposition. It is easier to reduce space between letters, the lowercases are designed with larger x-heights (heights of the lowercase letter exclusive of ascenders and descenders), and therefore bigger type sizes can be used more economically on the page.

SEEING TYPE AS "LETTERS"

When the makers of the alphabet conceived of each the twenty-six symbols that provide us with the tools to express our thoughts, little did they know that their creation would result in the art and science of typography. The Egyptians, who started it all with picture writing, and the Phoenicians, who adapted their writing system from the Egyptians, desired only to express their most concrete thoughts about everyday living. The Greeks and the Romans, who perfected the work of the Egyptians and Phoenicians while adding vowels and modifying some letters, established the alphabet as a vehicle for literary expression.

But by the time the alphabet became printable, approximately twenty centuries later, the size, form, and shape of each letter became as important as the meaning of the letter itself. Today when a newspaper designer makes a type selection, he scrutinizes each typeface for what it offers in visual appearance and readability.

The designer should first look at individual letters, then at the combination of several letters forming a word, and finally at a line. Readers will seldom see isolated letters, but letters that look crowded when standing alone in printer's guidebooks are likely to look more so when combined in a word in a front-page headline.

Let's analyze the anatomy of a letter, an exercise that will help the designer contemplate design possibilities based on the structure of a certain letter.

Ascenders, the part of the lowercase letter above the body, provide the designer with a straight line from which to design borders or as a point of support for the other type material.

Descenders, the part of the lowercase letter below the body, also provide unlimited possibilities for design.

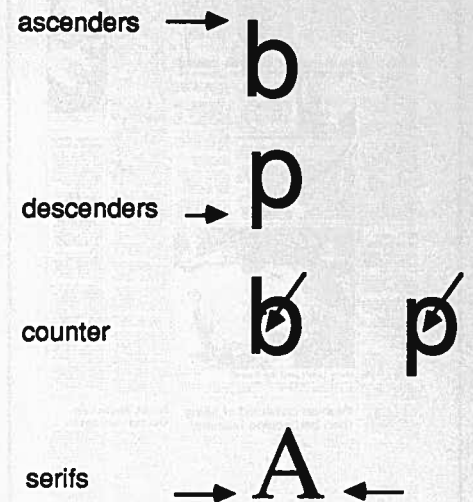
Counter refers to the hollow part of certain letters, such as a **b** and **p**. Often a designer will fill up the counters with photos.

Serifs are probably the most often-mentioned part of a letter. A serif is the stalk projecting from the top or bottom of the main stroke of a letter. Serifs have evolved into a subject of controversy among designers, especially with regard to readability. Originally, however, serifs were a physical necessity more than an aesthetic choice. Imagine the Roman masons who carved letters in a slab of stone; as they finished each stroke they looked for a way to correct the often uneven appearance left by their tools. Serifs developed as a finishing touch to each letter. The Romans' solution for their primitive typesetting method evolved into modern typography as an aesthetic matter of choice.

MAKING TYPE WORK FOR DESIGN

Type is the single most important element in newspaper design. Be it through *body type* (type twelve points in size or smaller and normally used for text) or *display type* (type fourteen points in size or larger and ordinarily reserved for headlines), letters become the visual framework that gives readers their first overall impression of a printed page.

A designer who learns to use type well is prepared to cope with any other design



Analyzing the anatomy of a letter is an exercise that will help the designer contemplate design possibilities based on the structure of a certain letter.





Type organization is a paramount requirement for the design of each page. Many newspapers, such as *The Morning Call* (Allentown, PA), select a typeface and use it consistently throughout the entire newspaper.



Some newspapers opt for typographic mixing, combining serif and sans serif faces. Such is the case in *Novedades* (Mexico City), which was redesigned to use a sans serif (Franklin Gothic) and a serif (Jensen). Notice the effective interplay of the two styles, with the sans serif bold used for main headlines, with a combination of the two for the drop head below. Caslon has been used here for the nameplate and is used for all section logos.

problems. In fact, little designing can occur unless the selection and use of type are properly handled. The study of newspaper typography is a fascinating field, one which veteran typographers and editors admit has become more challenging with the advent of technological advances in typesetting and printing.

Although readers are likely to recognize effective content and syntax, they are not usually trained to determine the good, mediocre, or bad use of typography in their newspapers. But they can definitely be turned off when the typographical presentation of their newspaper is not organized, harmonious, and easy-to-read—three important qualities in the selection and use of type. Anyone involved in the design of newspapers today has a responsibility to guarantee the presence of these elements.

Using Type to Produce Organization

Type organization is a paramount requirement for the design of each page. The designer should select a typeface and use it consistently through the newspaper, establishing visual continuity and order (see Chapter 6). He or she selects other typefaces for special effects (quotes, feature headlines, editorial page), and uses them consistently. Organization creates typographic continuity, providing the reader with a typographic “thread” throughout the newspaper. In a sense, organization is closely linked to corporate identity for the newspaper. Large corporations have always emphasized the concept of corporate image (how their product is perceived by prospective buyers and/or users). Newspapers today also need to create their own sense of corporate identity, and type can easily become the most important and recognizable symbol for such identity.

Using Type to Produce Harmony

Typographic harmony is secondary to organization, which serves to create a visual framework for the entire newspaper. Harmony blends various tones and sizes within a typeface (bold, medium, light, extra bold) or even among different typefaces. Perhaps one of the most revolutionary aspects of newspaper typography in recent years has been the abandonment of such traditional rules for establishing contrast and harmony as the use of italics (slanted type) on a regular basis or the use of light and bold headlines throughout the page. In other words, today’s designer doesn’t have to create contrast by alternating between Roman and italic or light and bold headlines.

Many newspapers have adopted a particular typeface—Helvetica Medium, for instance—and simply use that face (in different sizes) throughout the newspaper, reserving Helvetica Light or Bold for special effects, and perhaps not using Helvetica italics at all. Other newspapers have gone in the opposite direction, purposely emphasizing contrast of bold and light or Roman and italic, and even serifs and sans serifs.

Harmony becomes a desired quality, one which is easier to apply when the designer knows how to identify and recognize typefaces.

RECOGNIZING TYPE

Today’s newspaper designer is constantly exposed to an overabundance of typefaces, with new ones being designed all the time. Making selections from this seemingly endless avalanche of typefaces is a difficult task. Intelligent choices can be made if the designer understands the various “families,” or commonly used classifications, of type. Because newspapers designers make more limited use of various typefaces than other print media, we have chosen to classify type on the basis of those typefaces most often used by American newspapers.

Roman: Old Style, Transitional, and Modern

The Roman typefaces are distinctive because of their thin and thick strokes, plus the use of serifs at the ends of letters. They should also be of interest because of the mileage they've received from American newspapers. Within the Roman classification we may separate type according to its style, or how each letter is shaped.

ITC Garamond Bold

ITC Garamond Book

ITC *Garamond Book Italic*

Bodoni Bold

Bodoni Italic

Bodoni Bold Italic

Garamond and Bodoni, shown here, are Roman style typefaces used for headlines by many newspapers around the world. The two styles are elegant and evoke a sense of the traditional that many editors and publishers find appealing for the image of their newspapers.

Caslon Old Face 2 Italic

Caslon Old Face 2

Caslon, seen previously in the nameplate of *Novedades* (Mexico City), is an elegant typeface that works well for both headlines and standing heads.

Old style continues to be used today, but a printer may refer to it as a Garamond, simply because a Frenchman, Claude Garamond, is credited with its design, although recent findings tell us that the face was designed by Jean Jannon in 1615. Garamond type is open, round, and readable. There isn't much contrast between thick and thin strokes. Another readable old style typeface that newspaper designers are likely to use is Caslon, not so much for primary use (as the standard headline type throughout the newspaper), but for a special one-liner or for the nameplate and standing sigs. Caslon reads well and looks contemporary, in spite of its old style classification.

Transitional typefaces represent the in-between period evolving from old style to modern. An Englishman, John Baskerville, designed a representative transitional typeface, showing greater contrast between thick and thin strokes, and more vertical stress. Baskerville approximates Bodoni, but somehow manages to look more elegant.

Modern typefaces display the strongest contrast between thick and thin strokes. The serifs are sharp, fine lines, with no bracketing. In the world of newspaper typography, modern is synonymous with Bodoni, but there is little "modern" about it. The last few years have seen the demise of Bodoni type as the ultimate headline type in many American newspapers. Bodoni type was designed by Giambattista Bodoni in the late 1790s, but it has had a long and healthy run through the headlines of American newspapers, to the point where some designers never see an end to its use.

Designer Frank Ariss, who redesigned the *Minneapolis Tribune*, often carries his anti-Bodoni movement (via slides) to newspaper editors and publishers who remain loyal to the eighteenth-century typeface. Ariss reminds editors how ironic it is to tell the world about such historical events as the Lindbergh flight (1927), Roosevelt's elec-

The two typefaces shown here are very different in the mood they convey as well as in their legibility factors. Stymie Extra Bold works very well for standing heads, as exemplified through the pages of the *Seattle Times* (shown elsewhere in this chapter); Baskerville, on the other hand, is very legible as a headline typeface, one that evokes a certain reminiscence. The Baskerville Italic is especially attractive, specifically when used as a secondary or accessory head directly under a bold version of the same face.

Baskerville

Baskerville Italic

Baskerville Bold

Stymie Extra Bold

Bauer Bodoni Black

Bauer Bodoni Bold

Bauer Bodoni

Bauer Bodoni Italic

Cheltenham Book

Cheltenham Bold

These two typefaces work well for almost any possible typographic use. Bodoni has been around for many years, and this new version, Bauer Bodoni, offers lighter versions that are ideal to provide contrast throughout a page. Cheltenham Book and Bold are excellent headline typefaces.

tion (1932), and man's landing on the moon (1969) with the same old typeface. Ariss argues that while newspapers are constantly reporting change, their typography remains resistant to changes and innovations in graphics.

Obviously not all newspapers are guilty of typographic anachronism, and many of Ariss' listeners argue that there is no need to change "a good thing." Concerning Bodoni, however, we agree with Ariss. It is definitely not an easy-to-read typeface, especially when used in large doses across the top of a page or in its bolder versions, but it can work well in one-line headlines or when surrounded by generous amounts of white space.

Sans Serif: Gothic/Contemporary

Sans serif typefaces, as the name indicates, are designed without serifs. Usually the strokes are the same thickness throughout. Generally speaking, sans serif type—referred to as Gothic—is easier to read, especially in headlines, than serif type. Sans serif type originated in the early 1800s, but it didn't enjoy much popularity until almost a hundred years later when a group of artists at the Bauhaus in Germany began to experiment with it. The very plain sans serif letters must have looked almost invisible when the first serifless letter was created. Perhaps as a reaction to the more elaborate Baskerville and Bodoni, sans serif type is free of visual distractions.

Newspapers started by adopting sans serif typefaces for inside pages, supplements, and special occasions. Soon, however, upon realizing the greater readability afforded by the simpler style of type, many editors made the switch to sans serif for their primary typeface.

Of the sans serif typefaces used by American newspapers, two in particular are probably the most popular: Futura and Helvetica, with Franklin Gothic gaining fast popularity in the late 1980s.

Futura is a legible typeface, but it often requires large sizes and heavier-than-medium weight for impact on the page. Futura Light, for example, is not strong

Zapf Book Heavy works best as an accent face—to serve at the top of a page, or as the label headline covering a full-page package. Helvetica gained great momentum in the United States during the 1970s, and continues to be the "darling" of many designers in the 1980s, although it has lost some of its charm, probably through overexposure.

Zapf Book Heavy

Helvetica Light

Helvetica Light Italic

Helvetica Bold

Helvetica Heavy

Bookman

Bookman Light

Bookman Medium

Bookman Bold

Caslon Old Face Heavy

enough to hold a long headline. Futura Medium and Bold do a better job of creating instant attraction for the reader. Basically, Futura works well only in the 36- to 72-point size range.

Helvetica is a Swiss sans serif typeface that has all the visual requirements most newspaper typographers look for. It is clean, contemporary, easy-on-the-eyes, and strong on the page. Helvetica has impact and readability even when used in small sizes.

Two other sans serif typefaces that also look and read well are Helios (very similar to Helvetica) and Univers (elegant and uniform). The same typefaces have different names according to the typesetting system being used.

Miscellaneous: The "Be Careful" Category

This is the catchall bag of typefaces that do not qualify for inclusion in any of the other categories listed here. It is this group that may provide the designer with the perfect typeface for that two-page spread on summer travel or the half-page feature on Old World wines. It is also the category that will give the designer his greatest share of frustration and temptation, since he'll be forced to make choices from an endless selection of type.

One of the advantages of photocomposition is that the designer who wants to go the extra mile can even create his own typeface and have it set to his own specifications.

TYPE AND LEGIBILITY

Legibility, the quality that makes type easy to read, is the single most important factor in selecting and using a typeface. The most legible type is that which moves the reader

One of the most elegant typefaces available is Bookman, one that can be used effectively for headlines as well as for standing heads.

Legibility—the quality that makes type easy to read—is the single most important factor in selecting and using a typeface. The size of the type, and the interline spacing (leading), are important factors affecting legibility. Compare the blocks of text shown here. Notice the difference between text type set 8 point on 9.5 lead and 8 point on 10 leading. Also compare 9 point on 9.5 leading, as opposed to 9 point on 10 leading. Most American newspapers use 9 point text, with many using 10 point in geographic locations with large readership among older readers.

Noting the high quality of all the entries, Mrs. Hipps and Brueggemeier finally awarded first place to Kyle McNeal for his study of electricity demonstrated by a quiz box, second place to Jodie Willis for a working model of a dam and water wheel, third place to Kent Thompson for a rocket and fourth places to Chris Anderson for a quiz box and Jeremy Pace for a moving model of the solar system.

The 45 cubs, families and guests attending the science fair at the North Hominy Community Center were entertained by a chemistry demonstration given by Brueggemeier and a Halloween skit performed by Darin Anduze, Joshe Clark, Kyle McNeal, Blake Scott, Matthew Shipman, Kent Thompson and Mitch West.

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quickly and easily from word to word and from line to line. Any typeface that does not have instant legibility is not worth considering, let alone using.

One of the greatest frustrations newspaper typographers face today is the ever-increasing avalanche of available typefaces, some of which look attractive but are not legible. The designer, faced with countless type books, might be wise to put “stop signs” next to any such typefaces to avoid temptation.

Many factors affect legibility, the most important of which are:

1. the use of all caps versus lowercase
2. the use of serif versus sans serif

Research shows that headlines set in all capital letters are not as easy to read as those set in caps and lowercase. However, all caps can be used effectively for label headlines, such as The Shuttle example shown here. The main head is set in caps and lowercase, but the all caps for The Shuttle calls attention to the package, since, in this case, the entire page would be devoted to one topic.

THE SHUTTLE

NASA begins probe of tragedy

XXXXXXXXXXXXXXXXXX

XXXXXXXXXXXXXXXXXX

3. justified versus unjustified lines
4. letterspacing and leading (spacing between lines)
5. type size and weight (variations in letter form such as light, bold, extra bold, and so on)

Ultimately, it is reader interest in the content that determines what gets read. But the selection of an improper typeface—or the proper typeface used improperly—can create enough of a roadblock to make the reader discontinue his journey through your work.

All Caps versus Lowercase

Generally, headlines set in all caps are difficult to read. But it is not fair to condemn all headlines set in caps as unreadable. The exception is the use of one word set in all caps to bring attention to subject, while the rest of the headline is set in lowercase. Especially if a word is short (such as war, end, love) there is nothing graphically wrong with calling attention to it through the use of all caps. Size becomes important, however. If a key word is set in capitals, it should be large enough to draw attention and create better readability. For example, the capitalized word should be set at least two times larger than the size of the headline. Various design possibilities are available.

Serifs versus Sans Serifs

Many American newspapers have switched to sans serif typefaces for their headlines. Aesthetically, sans serif typefaces are unimpressively simple and, some say, monotonous. For the hurried American newspaper reader, however, simplicity of style may be the quickest way to get through the day's headlines. Helvetica, Futura, Univers, and Franklin Gothic are the sans serif headline typefaces most widely used by American newspapers. Few newspapers use sans serif type for body copy, on the assumption that large masses of type are going to be more easily read with the aid of the serifs. Some newspapers, including the *Minneapolis Tribune*, are experimenting with the use of sans serif body copy for special content, such as the "Lifestyle" page. In some instances, the *Tribune* will run a story set in sans serif type at the bottom of the front page, providing a pleasing contrast.

Most students of typography agree that the serif versus sans serif argument is somewhat relative. If one runs a legibility test in a country where people are accustomed to reading sans serif body type since an early age, chances are that it will test better than in another place where people are less exposed to that style of type. Informal testing conducted in Minneapolis by the *Tribune* yields little significant difference between the legibility of sans serif versus serif typefaces. However, American newspaper readers are accustomed to those serifs in their body copy, and any changes should be considered carefully.

The choice of serif or sans serif in a typeface cannot be made arbitrarily. We have already mentioned that serifs add variety to each individual letter; they are decorative, too. Sans serif typefaces tend to be simple and more visually monotonous. Therefore, a newspaper designer who uses a serif typeface throughout must tone down the number of elements included in a page, since the serif typeface will ordinarily give the page a busier look. When serif headlines are used, it is important to allow more space between the lines than is necessary between lines of sans serif type.

Sans serif headlines, because of their simplicity, allow the designer to include more elements on the page without necessarily giving major competition to the type. In simpler terms, serif headlines occupy more of the visual space on the page than do sans serif headlines; thus, the designer should exercise caution when selecting and using a typeface, because it affects the overall design of the page.

Light, Medium, or Bold

The weight of the typeface has considerable impact on its readability. It also affects the way a page is designed. Weight refers to the roundness or thinness of each letter, and type specimen books use such terms as light, medium, and bold; or in superlative terms, extra light, ultra bold, or heavy bold. Designers learn not to apply these terms generally, and few will order type without first seeing a sample of what it looks like. A medium weight for one type manufacturer may be the next manufacturer's bold. When it comes to the selection of typefaces, optical perception is a more adequate method of evaluation. One must see type before one selects it, paying attention to the shape of round letters (o and c) and tall letters (l and j) and to the length of ascenders and descenders.

Slowdown: Economy grows at third of prior rate

By TOM REDBURN
Los Angeles Times

WASHINGTON — The U.S. economy grew at a sluggish 2.7 percent rate in the third quarter of 1984, just less than a third of the 8.6 percent growth rate registered during the first half of the year, the Commerce Department announced Friday.

Although no major analysts expect the economy to slide into a recession soon, one camp held out the possibility of a "growth recession" in which economic growth would

continue, but at a pace so slow that unemployment would rise slightly.

Another group of economists, however, believes that economic activity already has begun to pick up again following what Secretary of Commerce Malcolm Baldrige called a "summer vacation" for consumers.

The sagging growth rate, down even from the preliminary 3.6 percent estimate issued by the Department of Commerce last month, resulted largely from soft consumer spending and a widening reliance on imported goods.

The Reagan administration put an optimistic spin on the new estimate of growth in the gross national product. Baldrige, arguing that the "slowdown is already behind us," predicted that the economy would grow steadily at a 4 percent rate for the fourth quarter and on through 1985.

Indeed, recent evidence suggests that some economic indicators have bounced back from their summer slump. Housing starts, for instance, rose by 8.9 percent in September after falling about 27 percent since May, while personal income rose by

0.9 percent last month, its best improvement in three months.

"The economy was merely taking a much-needed breather in the third quarter," Irwin Kellner, chief economist at Manufacturers Hanover Bank in New York, said. "Although growth should be much more moderate than earlier in the year, I expect an upswing in the fourth quarter."

On the other hand, several analysts now forecast an extended period of sluggish growth that could continue for as long as a year before the economy picks up steam again.

"We're in the midst of a classic slowdown," David Levine, chief economist at Sanford C. Bernstein & Co., a New York investment company, said. He pointed out that every economic expansion since World War II had experienced at least one extended slowdown that temporarily interrupted the economic boom because business inventories outpaced the growth in demand. "Based on the huge inventory accumulation," Levine said, "I don't expect strong growth to resume until next spring or summer."

This headline treatment shows how effective the sharp contrast of bold and medium textures can be within the same headline.

The Washington Times FRIDAY, SEPTEMBER 7, 1984 / PAGE 3E

u may have thought designer s were phasing out but not that ean Louis Scherrer. He vied his name right down the of silk dresses and long es worn tied together.

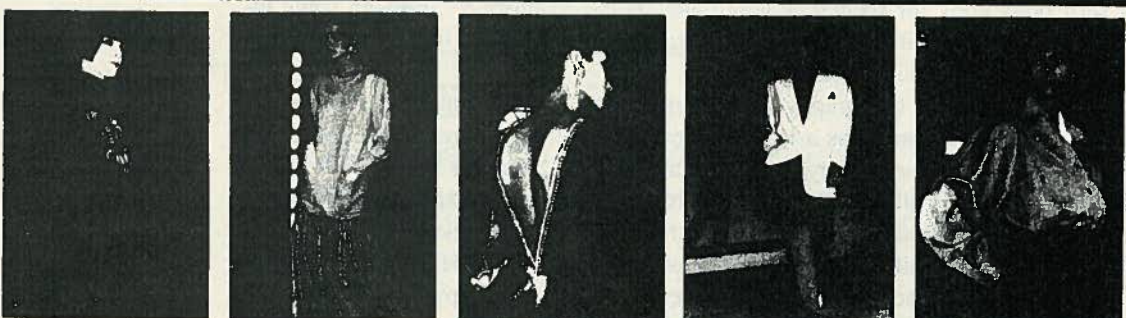
ryll LANVIN's strongest silte for this autumn/winter is she's calling "spinning top" barrel shape was used on coats enveloped the wearer and d like the ultimate in comfort.

Lanvin's ladylike collection ded skirts in tartan wools cut e bias that usually hit mid-classic full-length pleated and elegant hats, quite often

r evening she proposed "cab-bow" dresses that were gath-and knotted on the side of the "sparkle" dresses that were with metallic threading, and blue or brights such as ring pink or sun yellow. At mndale's.

INAE MORI's "Happy Tux" was one of the best offerings r collection, consisting of an sted kimono in silk jaquard with tuxedo trousers, blouse ow tic

e gave an easy touch to her nn winter collection, nothing xaggerated to the extent that ild be oversized.



ALBERT NIPON BILL BLASS FABRICE ANNE KLEIN ANNE KLEIN

N · E · W · Y · O · R · K

1984 FALL COLLECTIONS

NEW YORK — Manstying Mr. Ellis used matching fabric provided tapestry happy coats with windowed showroom in the exclu- cashmere double-breasted jackets

Typographic design can enhance the look of a page, as shown in this inside page from *The Washington Times*, using the words New York in all caps, with a slight interletter spacing that gives it an interesting touch.



POPULAR MUSIC



Clockwise from top left: Jonico's guitarist Alan de Lencastre; The Barns at Wolf Trap; British rocker Rod Stewart at the Capital Center; jazz trombonist Clark Margulies at Blues Alley; folk singer-pianist Livingston Taylor at Adams; Patrick Swayze at Constitution Hall; John Lennon; Liza Minnelli; and the Bee Gees.



THE WASHINGTON TIMES MAGAZINE

By Walter Lee
It's not because Metropolitan Park, Center...

The National Folklife Festival will be...

On Wednesday night at Adams, Mary...

Continued on Page 40

TV BY JUDY FLANDER

Rolling 'Shadow Riders' Stars Selleck in the Saddle

I you're in the mood for...
Fifty other artists, Paul Simon and...

Major changes loomed in the air...

If you're an avid viewer of the...

Henry and Peter Green. The film could...

On Wednesday night at Adams, Mary...

Table with multiple columns listing TV programs, times, and channels. Includes entries like '6:00 PM THE MARY MARTIN SHOW', '7:00 PM THE MARY MARTIN SHOW', etc.

Not all headlines have to cover the page horizontally. This interesting treatment of Fall Preview (in all caps—Franklin Gothic) and Popular Music in a serif faced, reversed, against a black background make this package from the "Arts & Entertainment" section of The Washington Times most appealing.

This page has no art elements whatsoever, but retains its flavor and appeal for the reader through the use of strictly typographic devices: the large dropped initial (screened), the interesting subheads (set in Franklin Gothic all caps, with a 2 point rule above), and the generous white space between the columns of text.

Since most typefaces available today can be used in light, medium, or bold, it is up to the designer to make the right choice. The following considerations are in order:

- 1. Select a weight that will convey the mood. The boldest typefaces are not necessarily the easiest to read nor the most elegant. The lighter typefaces tend to be frail but elegant, and not readable at a glance. For the selection of a primary typeface for use throughout the newspaper, neither one of these extremes in type weight is recommended. Medium weight works best on the eye and on the page.
2. If type is to accompany a page heavy with photographs and illustrations, the designer can afford to select a lighter typeface. However, if type alone will carry the page, graphically speaking, then it should be medium or bold.
3. Sans serif light becomes less visible on the page than serif light.
4. Heavy or ultra bold type should be used sparingly; for example, no more than a two-line headline. Three or more lines would create a mass of type that inhibits readability.
5. The heavier the weight of each letter the more space should be allowed between lines.
6. The bolder the type the greater the need for white space around the headlines.



Type can be used as a unifying element, especially for inside-page coverage of a story started on the front page of a section. This Travel & Leisure inside page from *The Providence (RI) Sunday Journal*, illustrates the typographic use of New York, New York, with a color rule to unify the package. The same is normally done for news stories: The Shuttle Tragedy, The Phillipines After Marcos, and so on.

Typeface Style

When a designer discusses the style of a typeface, he is usually referring to the way each letter stands, that is, in italic, condensed, expanded, or its superlatives, ultra condensed. And, yes, a typeface may be italic and condensed italic.

The style of a typeface has everything to do with the way it will communicate to the reader. In addition, some styles are more readable than others. As in the previous discussion of type, let us repeat that some italic typefaces are more readable than others; some condensed easier to read at a glance; and so on. Again, it is optical perception that counts.

Italics. Elsewhere in this chapter we referred briefly to these slanted typefaces created by the sixteenth-century designer Aldus Manutius of Venice. Italic typefaces can be very beautiful indeed. They can add a touch of elegance to a special feature or even to a standing sig or nameplate. As a general rule, however, italic headlines are not the most readable.

Condensed. Condensed letters are a narrower version of the regular typeface. These are extremely upright letters that emphasize a vertical look, and they should not be used in large quantities or in all capitals.

Extended. Also known as expanded, these letters are a wider version of the regular typeface and obviously take up more space than regular or condensed type. For special effects—such as a story on stretching the dollar or dieting (to eliminate fat), extended type may be used, limited quantities to make a point through type. In such examples the word dollar may be set in extended type, or the word fat, or even diet, can be extended.



Italics can be used for the main headline of a package, as seen in this "Style" section front from *The Providence (RI) Journal-Bulletin*.



Screens can become an obstacle to legibility, depending on how they are built into the design of the page, the size of the type on them, and the newspaper's reproduction. This example, from the *St. Petersburg Times*, shows effective use of a 20 percent screen to highlight the main feature on the page.

Body Type

Although many newspapers have made drastic changes in their display type, they are slower to make changes in body type, probably because editors feel such a transformation may have a negative effect on their habitual readers. However, the designer needs to pay attention to body type, especially to the following points:

1. Select the most legible typeface, preferably one with serifs, since all indications point to higher readability and reader appeal of serifs for body type. Lately, however, many newspapers are experimenting with sans serif body types for special articles, features, or cutlines. Such serif faces as Imperial, Century Schoolbook, Times Roman, and Bookman are good text type choices.
2. Analyze the x-height of the typeface. The x-height is the vertical distance between the top and bottom of letters without ascenders and descenders—letters such as a, c, e, or m. A typeface with a large x-height will look larger than one in an identical point size but with a smaller x-height.
3. Emphasize either medium or light faces, as opposed to extremes of bold, which produce eye fatigue.
4. Avoid large masses of italic body type that slow down the reader.
5. Think twice before using body type smaller than eight points and remember that nine-point body type is more comfortable on the eyes.
6. Avoid reversing type. White letters on a black or dark background are not easy to read.
7. Be careful with screens, that is, gray or colored shades on the background. Screens are distracting and seldom functional. There is nothing more legible than black letters on a white background. Offset printing, however, makes screens more visually tolerable, as long as the screen does not exceed 20 percent. Color screens, research shows, move the readers' eyes instantly to the areas screened.
8. Determine standard widths for body type. For example, the *Minneapolis Tribune* standardized body type to two column sizes throughout the newspaper; one column, 9.9 pica print area; second column, 20.9 pica print area, except for special use which the editors term "custom" layout of inside sections and/or supplements.

One of the advantages of standardizing line widths is that it facilitates computer operations, as well as providing a visual framework for the newspaper as a whole (see Chapter 3).

While on the subject of line width, let's re-emphasize the fact that readers do not feel comfortable skipping through very narrow columns, as found in nine-column format. It is just as impractical to make the eye extend over widths of more than 22 picas. Ideally, columns should be set to widths between 10 and 18 picas whenever possible, with 12 to 16 picas as a comfortable, most desirable range.

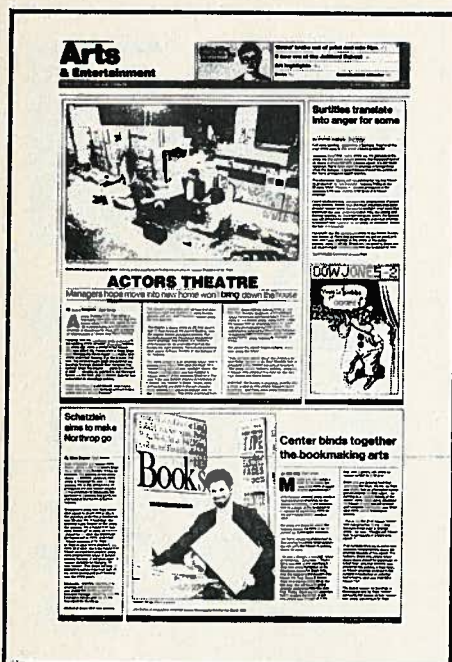
The designer should realize that column width can be used as a graphic strategy on a page. Let's say that a newspaper continuously uses 9-pica columns throughout; the use of 18-pica columns for a story on the page will immediately make that story stand out. However, that story must be worthy of such prominent display. Designers do not assign column widths arbitrarily or for the sake of design alone. If the content deserves it, then the wider column strategy is justified.

The designer should avoid placing a wider column in the middle of the page, where it will stand out even more. Wide columns work best at the top or bottom of the page.

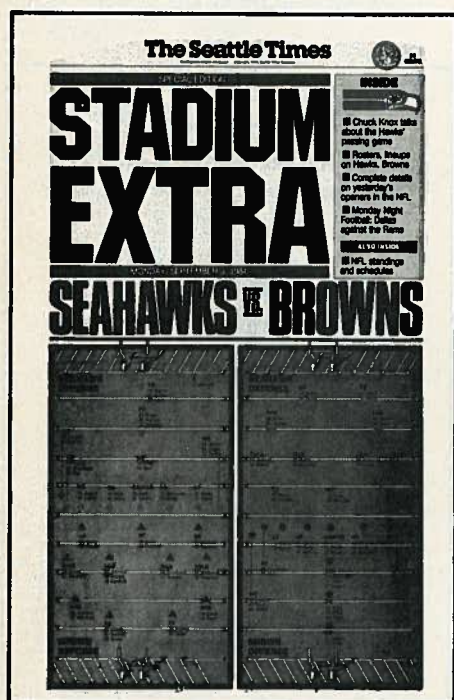
White space plays a significant role in determining the line width of a column. The designer must allow white space on each side of the printed line. At the



The Minneapolis (MN) Tribune uses Helvetica as its main typeface. Helvetica is used for headlines, standing heads, column sigs, and all accessories throughout the newspaper.



Borders, rules, and boxes help the designer package the material within a page. Notice how this Arts & Entertainment page from the *Minneapolis Tribune* utilizes boxed modules to distribute the many elements on the page. Notice column rules separating columns of text for Actors Theatre story at the top.



This special section from *The Seattle Times* uses a "type attack" concept to attract readers. The main headline, Stadium Extra, is set in condensed type, bold, all caps.

Minneapolis Tribune the column margin is without exception 1.3 picas, but it goes up to 2 picas in some newspapers. Most newspapers allow a 1-pica gutter between columns.

9. Paragraphs should be separated by one line of space to avoid wide gaps. If the copy is set at 9.5 points, there should be 9.5 points of space between paragraphs.
10. Indented paragraphs are easier to read than those set in block style. The indentation space helps the reader and provides much-desired white space throughout the page.

Rules, Borders, and Lines

In the days of hot type the use of a line or border required more maneuvering of metal than many editors were willing to allow precious time for. In fact, a printer had to go through eight operations to miter four rules. With today's cold type and photo-composition, a line or rule is as close as the border tape dispenser. Some newspapers with the latest computer technology have done away with border tape, allowing computers to provide borders and rules! Much of the thinking related to the use of rules, borders, and lines on a page can be summarized as follows:

1. *Column rules*—vertical lines running up and down on the page—can probably create more visual confusion than order on the page. They occupy what could become white space, and as we have mentioned earlier, white space can act as a visual cushion on the page. Used properly, however, they can bring order out of typographic chaos, especially for pages devoted to long lists, set in the same column width.
2. *Borders and lines* are the designer's best tool to show relationship to create packages. As with other typographic elements, they should be used functionally, primarily to show relationship or to link related copy, headlines, and photos.
3. Borders and lines can also help in extremely gray areas by providing a visual magnet for a mass of type that could otherwise go unnoticed.
4. Heavy or decorative rules that detract from the overall look of the page should be avoided.
5. The size and content of the story should determine the thickness and style of border to be used.

CREATIVE APPROACHES TO NEWSPAPER TYPOGRAPHY

Although most students of newspaper typography can learn the basic guidelines for legibility and properly apply them, the ultimate touch of creativity in typography will rest with each designer. Three editors faced with the same story content will come up with three different treatments, and only one may add the creative touch that will make it extraordinarily different. The examples here show all that is possible through the use of what we have presented in this chapter, plus an added creative touch that is impossible to teach through a textbook.

Experimenting with type and the various typographic elements of white space, borders, and rules, the designer has unlimited possibilities. The new technological advances make those possibilities more accessible and easier to accomplish today than at any other time in the history of newspaper typography.

THE RESEARCH OF TYPOGRAPHY

One of the earliest sources of research in the area of typography is a comprehensive book titled *How to Make Type Readable*, by Donald G. Paterson and Miles A. Tinker. Published in 1940 by Harpers, it has become one of the foremost texts in its field, followed perhaps by Tinker's *Legibility of Print*, its 1963 successor.

Some of Paterson and Tinker's most significant conclusions follow.

Type Style

In summary, our data clearly indicate that typefaces in common use are equally legible. In other words, the evidence derived from our reading performance test techniques confirms printing customs and practice in preferring any one of several "standard" Roman typefaces. Statements regarding the comparative legibility of different typefaces are likely to reflect mere opinion.

Italics

Although italic faces did not enjoy much popularity during the 1970s, designers are more likely to use them in the 1980s, many times for contrast, as in pull-out quotes, cutlines, or for drop heads. Tinker and Paterson concluded that italics should be used sparingly, only when emphasis is desired. Says Tinker: "A page of print set in italics does look formidable and difficult to read." Tinker continues that data reveal that italic print retards reading by a small but statistically significant amount—about 15.5 words per minute.

Yet it is not uncommon to find many European and South American newspapers, especially in Brazil, which set entire articles in italic type. It is a practice that the de-



The "Arts and Entertainment" section of *The Seattle Times and Post-Intelligencer* uses typography as a major design element. Notice the use of column rules, ragged right text, and screens (some in color) to separate a vast amount of information.



Sometimes type becomes the dominant element, as in this inside page from *The Morning Call* (Allentown, PA). The same applies to the Food page from *The Seattle Times* and feature section from *The Virginian Pilot* (Norfolk, VA).

signer should consider very carefully, using only small amounts as in the lead paragraph of a special article, which should then be set at 12 points or larger for legibility.

Capitals versus Lowercase

Tinker and Paterson found that words set in all caps use up to 30 percent more space than words set in lowercase, leading to an increase in the time spent reading—4.74 words per second—as opposed to 5.38 words per second read in lowercase.

Boldface Type

Tinker and Paterson discovered no difference in speed of reading boldface and ordinary lowercase type, but they found that 70 percent of 224 readers preferred the bold. It continues to be the practice of most newspapers to restrict the use of bold for emphasis, such as paragraph lead-ins, subtitles, book or film titles, and so on.

Width and Size

The researchers concluded that smaller sizes of type should be set in columns that are narrower and have more leading than large sizes. Readers prefer moderate line widths, which according to Tinker and Paterson is a line width somewhere between 18 and 24 picas (for 10 point type). Longer or shorter lines will hamper legibility. Ultimately, however, line width is dependent on the size of the type and the amount of leading given it.

Black on White

The researchers found that the most legible combinations for type use were black type on white space, not the opposite.



Serif versus Sans Serif

Most researchers agree with the J.K. Hvistendahl and M.R. Kahl study of Roman versus sans serif body type that serif typefaces should be the first choice when there is a decision to be made concerning serif or sans serif type.¹ In the Hvistendahl and Kahl study, subjects were able to read between seven to ten more words per minute in comparison to the same trial story set in sans serif type. These results coincide with earlier findings by Tinker and Paterson.

Justified versus Unjustified Typography

Rolf Rehe, in a very comprehensive monograph about typography, explains that in general there seems to be no significant difference in legibility of either justified or unjustified typography. Rehe concludes: "Application of unjustified typography is recommended on the basis of extensive research findings which did not discover significant differences in legibility between justified and unjustified composition. Unjustified typography reduces production costs, possibly aids legibility, makes for an easier correction procedure, and provides a contemporary, relaxed typographic style."² Some newspapers, such as the Rochester (NY) *Democrat and Chronicle*, set all their text unjustified. Others prefer to use the unjustified type as an accent, to separate certain columns from others on the page.

TYPOGRAPHY AND IDENTITY

These front pages reflect the impact typography has on the overall identity of a newspaper. No two are alike. Some use serif headlines, others sans serif. Some use italics,



Typography gives a newspaper its overall identity. No two newspapers are alike, as evidenced by the four front pages of newspapers from around the world shown here.

¹J.K. Hvistendahl and M.R. Kahl, "Roman v. Sans Serif Body Type: Readability and Reader Preference," *ANPA News Research Bulletin*, (January 17, 1975).

²Rolf Rehe, *Typography: How to make it most legible*. (Carmel, Indiana: Design Research International, 1974.)

others emphasize sharp contrast between bold and light headlines. Column widths, justified versus unjustified columns, amount of leading between lines of type—all contribute to give each page its individual look.

TYPOGRAPHY TERMS

Typeface. Each of the type designs used is called a typeface, and given a proper name, such as Garamond, Franklin Gothic, or Baskerville. All editors and designers should know the name of the typeface used in their newspaper, and not just a code number given to it in-house. It is more intelligent to discuss type as Bodoni or Bembo, than as F\$ or F35.

Typeface Family. All the variations of a typeface constitute a family. As such, based on weights and style, a typeface family may include a bold, medium, and light version, as well as condensed, extended, and italics. When selecting a typeface, emphasize choices that include the greatest variety. As explained in this chapter, it is through variety within a family (or different ones) that a harmonious typographic symphony can be orchestrated on the page.

Serif Type. Typefaces, such as Bodoni and Garamond, in which individual letters include horizontal attachments.

Sans Serif Type. As the name implies, exactly the opposite of serif type. Letters are more plain and skeletal, and totally uniform in shape and weight. Some say sans serif letters lack humanity, and it is true that they appear more impersonal and cold than the more refined and classically styled serifs. The term *Gothic* is applied to sans serif type. Type purists refrain from using it, however, and rightly so.

Type Weight. Refers to the thickness of the letter design, ranging from light to extra bold, with bold and medium weights in between.

Type Font. Refers to all the characters of a given typeface (upper- and lowercase, punctuation marks, numbers, and special characters).

Ascenders and Descenders. Ascenders are the upper parts of such letters as b, d, f, h, k, l, and t. Descenders are the lower parts of such letters as g, j, p, q, and y.

Leading. Refers to the spacing between lines of type. Pronounced “‘leading,” the term dates back to the days of metal-type composition when “lead” was used. Many designers today refer to leading as interline spacing.

X-Height. Refers to the relationship of a letter without ascenders or descenders, such as x, to a capital letter. Designers look at the x-height to perceive the actual visual size of a typeface. If the x-height is large, then the actual design of the typeface is also large.

Kerning. Refers to the reduction of intra-letterspacing. Designers generally agree that letters that are close together (but not touching) look better and carry more impact than those spaced too far apart.

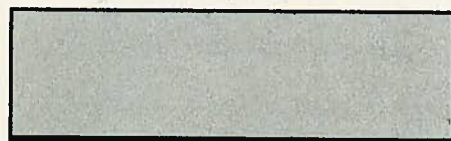
Justified and Unjustified Type. Justified type refers to the style in which all lines of type fill a standard width by reducing or increasing the word space. Most type, such as what you are reading, is set justified. Unjustified, or ragged right, is the opposite—the lines of type are not artificially blocked out to fill a standard width. Instead, the lines of type are broken near the end of the line. Justified works best for

news pages; unjustified is ideal for feature pages, for columns of tabulated material, and for that special story on the page which the editor/designer wishes to call attention to. Some newspapers, such as *The Democrat and Chronicle* (Rochester, New York) set all type unjustified. It is best to use unjustified style with hyphenation. Unjustified type should be used exclusively in the flush left/ragged right style. Ragged left is difficult to read and should be avoided.

Reversed Type. Refers to white letters against a black background. It reduces legibility and should be avoided as much as possible. Some editors ban its use in their newspapers. Some art-directed feature pages can use it effectively, usually by increasing the point size generously and emphasizing bold sans serif typefaces, as opposed to lighter serifs that may tend to disappear against the black background.

Widows. Refers to a short word or word fragment standing by itself as the last line of a paragraph. Even worse is the so-called orphan, which is the last line of a paragraph placed at the top of a column.

3



The Architecture of the Page

One difference between good and mediocre-looking newspaper pages can often be the result of the system used by the designer to organize the typographic and visual elements on the pages—the laying out of the page.

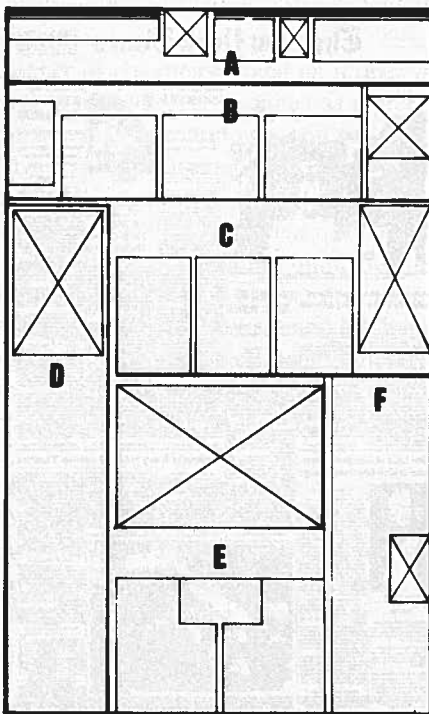
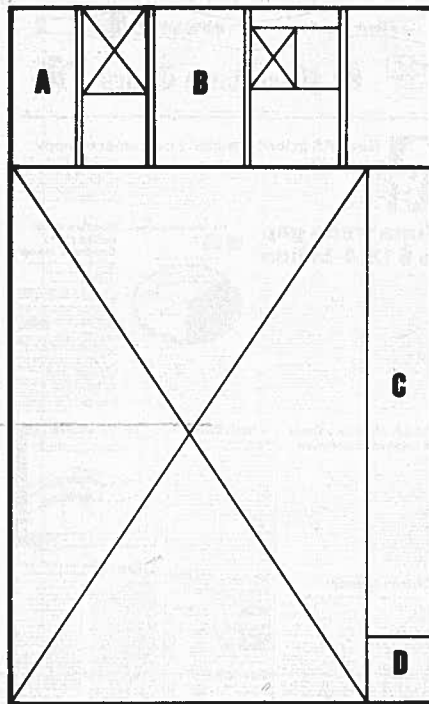
For many years newspaper editors did not concentrate much on the elements of precision that constitute the basis for well-organized and good-looking newspaper pages. Today there is greater awareness of the importance of using a newspaper page to take advantage of its very precise architecture. Newspapers have a distinct architecture, a space configuration that serves as the framework on which all other visual elements are presented. Today's technology makes it possible to follow a precise architectural blueprint, avoiding the guesswork of yesteryear and establishing patterns of columnar measurement that ultimately affect the look of a page.

THE MODULAR SYSTEM

The term *modular design* became a household word with American newspaper editors in the 1960s. Newspapers began to streamline their columns, organizing the material in rectangular blocks and eliminating the so-called "dogs' legs" so familiar in the 1950s and before, and still prevalent in many foreign newspapers. And although some contemporary newspapers continue to throw in a dog's leg here or there, the practice is considered antiquated and even "sinful" in most newsrooms. By the early 1970s modular design had become a dominant visual element in American newspapers, prompting many advertising departments to reposition ads to create a more rectangular area for the editorial content on the pages. A sense of precision—of architecture—had begun to prevail. For some of the most sophisticated, large metropolitan dailies, modular design had given way to the practice of using a *grid* for the visual organization of typographic elements. Some advantages of modular design are:

1. It promotes order, clarity, and simplicity.
2. Stories are easier to follow and the art relates clearly to the story it accompanies.
3. The overall look of the page is less chaotic, less cluttered.
4. A story placed in a horizontal module appears less imposing to the reader than the same story set in one vertical leg of type.
5. Composing-room production of a modular page is easier and quicker.

Designer Allen Hurlburt, in his book *The Grid*, explains that "without even knowing it, most newspapers use a grid in their makeup. The very nature of column



These pages show a strict modular pattern. Notice the horizontal and vertical blocks that appear, especially as seen on the drawing at the right of the page.

divisions, rules, and prescribed headline counts becomes its own modular system.”¹ But Hurlburt is quick to point out that without design considerations and directions these systems become self-limiting.

In its simplest terms, a grid can be defined as a division of a given area of space, facilitating the use of its parts and allowing precise “breaks” within its boundaries. All

¹Allen Hurlburt, *The Grid*. (New York: Van Nostrand Reinhold Co. Inc., 1978), p. 29.

Lawn-sprinkling restrictions are eased, 1-3



St. Petersburg Times



New IRS priority: making customers happy

June trade gap is \$13.4-billion

The U.S. trade deficit in June was \$13.4 billion, the Commerce Department said today.



Concern about deficit shifts Congress' mood

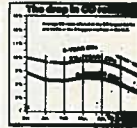
As the U.S. trade deficit grows, Congress is becoming more concerned about the nation's economic future.

NASA blames sensor in engine shutdown

NASA engineers today blamed a sensor for the engine shutdown that ended the shuttle's 28th mission.

Times INDEX

Weighted list of news items from this page.



CDs: Falling yields make some shift bank investments

Falling yields on certificates of deposit are causing some investors to shift their investments to other financial products.

Citizen Ornatin

How do you feel about the new Citizen Ornatin?

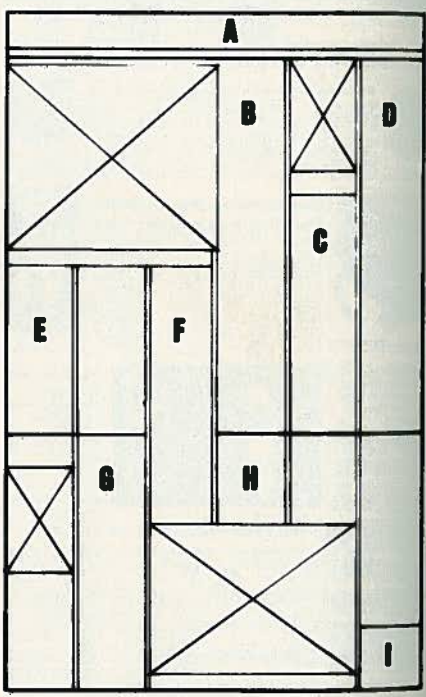
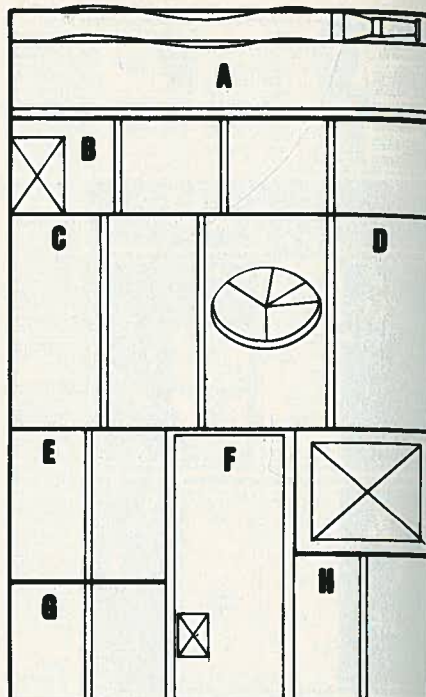
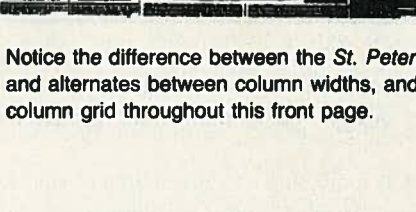
The New York Times

Baseball players go out on strike; games canceled. U.S. will help U.S. to collect student loans.

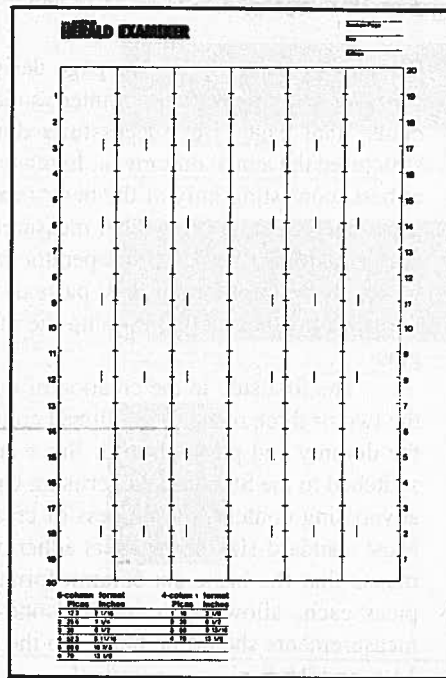
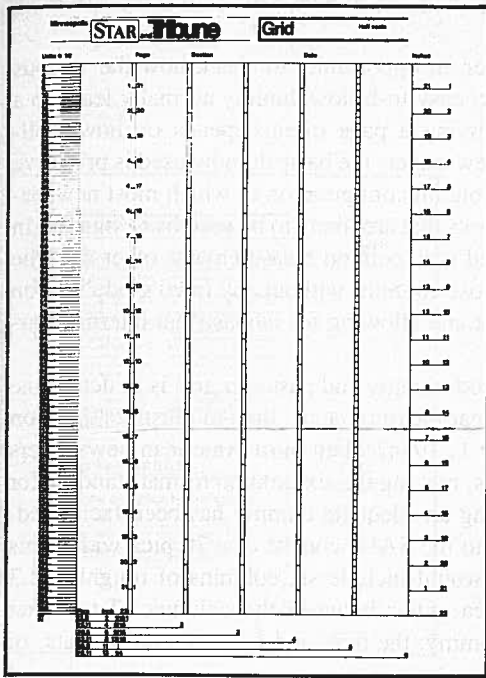
House of Anti-Apartheid Figures Rattled by Police During a Protest. BY IN 1988 LEADERS BEST IN BUSINESS.

While Loss of Computer Data Seen in New Spy Case Charge

Landmarks Paved to Last Broadway Theaters.



Notice the difference between the St. Petersburg Times' page, which follows a modular pattern and alternates between column widths, and The New York Times, which sticks to a basic six-column grid throughout this front page.



The *Minneapolis Tribune* uses a precise grid system based on 9-point units. All headlines and other materials are positioned on the page on the basis of the 9-unit measurement. Also shown is the grid used by the *Los Angeles Herald Examiner*.

newspaper pages begin with a set of space limitations, mandated by the width and length of the page. However, it is up to the designer or page editor to decide how the space is used, particularly columnar measurements.

Having a dummy sheet with a basic number of columns marked on it does not constitute a grid. In fact, few newspapers have what could be described as a precise grid, even today. One of the earliest American newspapers to follow a grid pattern for its typographic organization was *The New York Herald-Tribune*, redesigned in the early 1960s under the influence of Peter Palazzo. Another newspaper that has used a grid concept in the design of its feature sections is *The New York Times*. Under the direction of Lou Silverstein, the *Times* has followed a six-column, asymmetrical design. Another newspaper, *The Minneapolis Tribune*, adopted a precise grid pattern when redesigned in 1971. This grid is based on very precise vertical and horizontal measurement, providing very accurate spaces for all typographic elements. The *Tribune's* grid is based on 9-point units—one line of body type constitutes one unit on the grid; all headlines and other material are positioned on the page on the basis of the nine unit measurement.

In addition to the obvious advantage of creating visual organization, a grid can be used to enhance the design dynamics of the newspaper, as was the case when the *St. Petersburg Evening Independent* was redesigned in 1984. Part of the new look included a "grid" concept for page one which allowed for better display of material inside the newspaper; its daily use has also become part of the newspaper's look.

THE ARCHITECTURAL COMPONENTS OF A NEWSPAPER

Architecture generally deals with form and space. Those elements become two important tools for the designer, whose task is that of turning typographic elements into coherent, meaningful, and functional organizations of that form and space.

Here is an editorial page from the *Minneapolis Tribune* using its grid, in this case to allow for wider columns at the top, for the editorials, with everything else set in the basic six-column format.



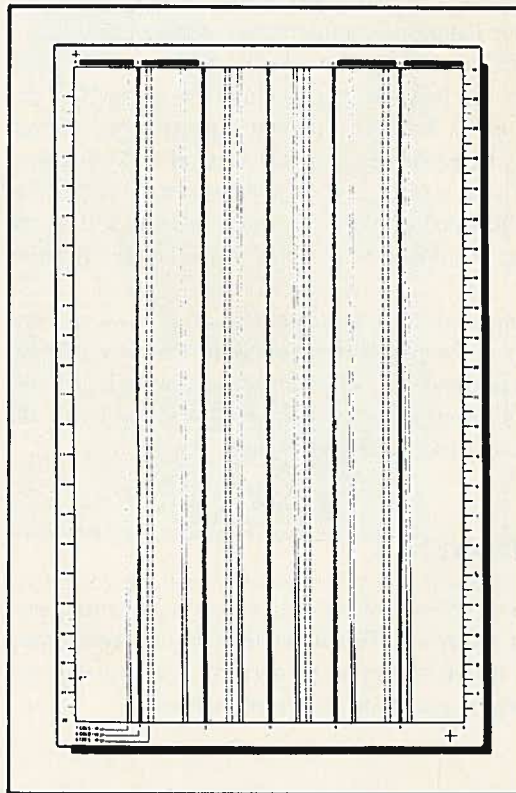
The Dummying Process

Dummying a page gives the page designer an opportunity to check how the various elements will appear when printed; a clear, easy-to-follow dummy normally leads to a better final page. But successfully dummying a page often depends on how well-structured the actual dummy is. In many newspapers the basic dummy used is primitive at best, consisting only of the basic, six-column configuration to which most newspapers adhere, but ignoring other measurements that are likely to be used by designers. In such situations, the paste-up operator faced with column measurements other than the basic, six-column format must paste up those columns without any ruled guidelines on the paste-up sheet, often missing the mark and allowing for inconsistent internal margins.

The first step in the creation of a good dummy and paste-up grid is to determine the two or three most often utilized columnar measurements, then to illustrate those on the dummy and paste-up grid. Since July 1, 1984, when most American newspapers switched to the Standard Advertising Units, making the six-column format standard for advertising content, the process of creating an adequate dummy has been facilitated. Most standard-size newspapers adhering to the SAUs consist of a 78 pica width; this means that the basic six-column format would include six columns of roughly 12.3 picas each, allowing the desired one-pica gutter between the columns. Two other measurements should be built into the dummy: the five- and four-column formats, of 14.6 and 18.6 picas respectively.

All three columnar measurements should be reflected in the dummy. In addition, the dummy should include horizontal lines measured in picas (or in points if the entire newspaper is based on a point grid, as are *The Minneapolis Tribune* and *The Los Angeles Herald Examiner*, both of which are illustrated here).

So far we have discussed the vertical architecture of the page, dealing primarily with columnar measurements. In addition to the columns, the architecture of the news-



The *Dayton (OH) Daily News* uses a grid set up vertically to accommodate editorial type that fits in seven, six, and five columns. Horizontally the grid is based on pica measures, with inches also marked and numbered in the margins. The grid also allows space for folio lines and for page number indicators for the press room.