

The NEWSPAPER DESIGNER'S HANDBOOK *4th edition*

INSIDE

PHOTOS

How to size, crop and edit photos in dynamic, dramatic ways



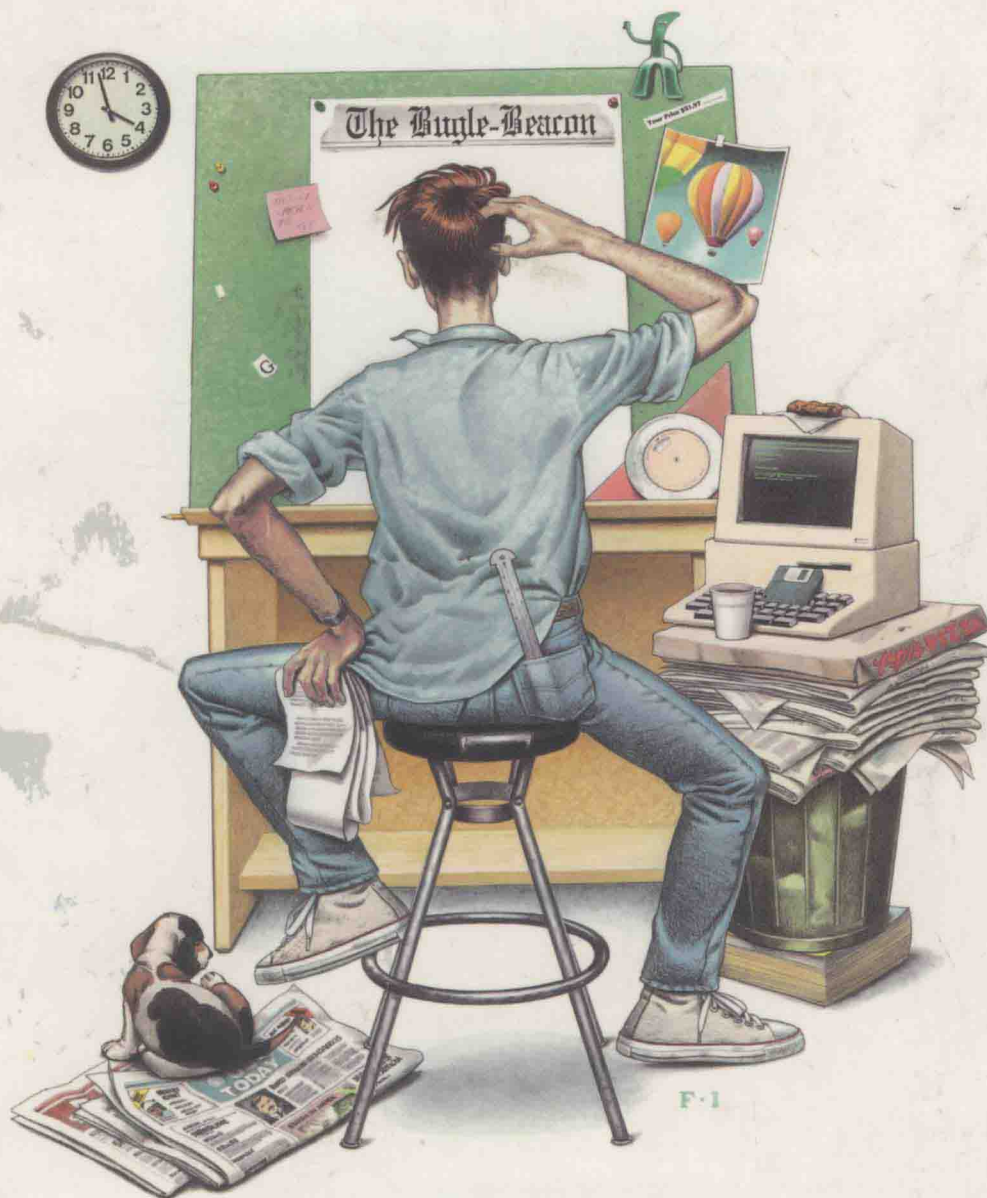
ART

How illustrations can add impact to any story — or to any page design



GRAPHICS

How charts, graphs and maps can decode complex news topics



Mc
Graw
Hill

BY TIM HARROWER

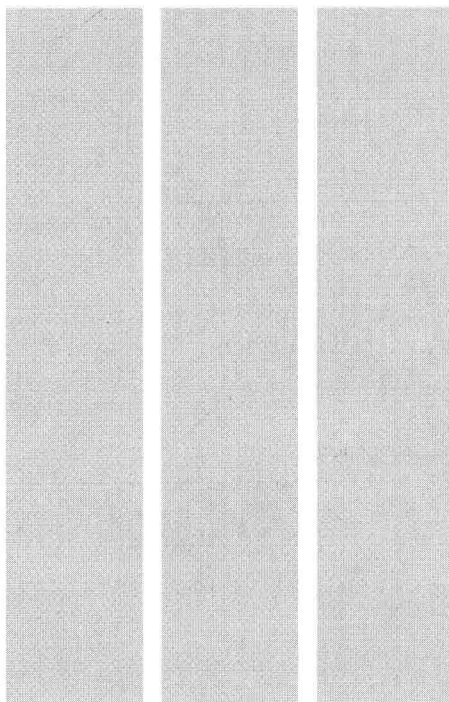
INTRODUCTION

FOREWORD

A long, long time ago, people actually enjoyed reading newspapers. Imagine. They'd flip a nickel to the newsboy, grab a paper from the stack, slap it open and gawk at headlines that shouted:

SOLONS MULL LEVY HIKE BID!

They'd gaze at long, gray columns of type that looked like this:



— and they'd say: "Wow! What a lot of news!"

Today, people are different. We've got color TVs. Home computers. Portable CD players. Glitzy magazines. We collect data in a dizzying array of ways. We don't need long, gray columns of type anymore. We won't *read* long, gray columns of type anymore.

In fact, when we look at newspapers and see those long, gray columns of type, we say: "Yow! What a waste of time!"

Today's readers want something different. Something snappy. Something easy to grasp and instantly informative.

And that's where you come in.

If you can design a newspaper that's inviting, informative and easy to read, you can — for a few minutes each day — successfully compete with all those TVs, CDs, computers and magazines. You can keep a noble old American institution — the newspaper — alive for another day.

Because let's face it: To many people, newspapers are dinosaurs. They're big, clumsy and slow. And though they've endured for eons, it may be only a matter of time before newspapers either:

- ◆ become extinct (this has happened to other famous forms of communication — remember smoke signals? The telegraph?). Or else they'll:
- ◆ evolve into a new species (imagine a combination video newspaper/TV shopping catalog that lets you surf the sports highlights, scan some comics, then view the hottest fashions on sale at your local TechnoMall).

FOREWORD

Those days are still a ways off. For now, we need to do our best with what we have: Black ink. White paper. Lots of lines, dots, letters and numbers. A good designer can put all those things together quickly and smoothly, so that today's news feels both familiar and . . . new.

But where do newspaper designers come from, anyway? Face it: You never hear children saying, "When I grow up, my dream is to *lay out the Opinion page*." You never hear college students saying, "I've got a major in rocket science and a minor in *sports infographics*."

No, most journalists stumble into design. Usually it's by accident. Without warning.

Maybe you're a reporter on a small weekly, and one day your editor says to you, "Congratulations! I'm promoting you to assistant editor. You'll start Monday. Oh, and . . . you know how to lay out pages, don't you?"

Or maybe you've just joined a student newspaper. You want to be a reporter, a movie critic, a sports columnist. So you write your first story. When you finish, the adviser says to you, "Uh, we're a little short-handed in production right now. It'd really help us if you'd design that page your story's on. OK?"

Now, journalism textbooks usually discuss design in broad terms. They ponder vague concepts like *balance* and *harmony* and *rhythm*. They show award-winning pages from The New York Times or USA Today.

"Cool pages," you think. But meanwhile, you're in a hurry. And you're still confused: "How do I connect *this picture to this headline*?"

That's where this book comes in.

This book assumes you need to learn the rules of newspaper design as quickly as you can. It assumes you've been reading a newspaper for a while, but you've never really paid attention to things like headline sizes. Or column logos. Or whether pages use five columns of text instead of six.

This book will introduce you to the building blocks of newspaper design: headlines, text, photos, cutlines. We'll show you how to shape them into a story — and how to shape stories into pages.

After that, we'll look at the small stuff (logos, teasers, charts and graphs, type trickery) that makes more complicated pages work. We'll even show you a few reader-grabbing gimmicks, like subheads, to break up gray columns of type:

YO! CHECK OUT THIS READER-GRABBING SUBHEAD

And bullets, to make short lists "pop" off the page:

- ◆ This is a bullet item.
- ◆ And so is this.
- ◆ Ditto here.

We'll even explore liftout quotes, which let you dress up a quote from somebody famous — say, Mark Twain — to catch your reader's eye.*

Yes, some writers will do *anything* to get you to read their forewords. And if you made it all this way, ask yourself:

Did design have anything to do with it?

"I am not the editor of a newspaper and shall always try to do right and be good, so that God will not make me one."

— MARK TWAIN

—Tim Harrower

SOME QUICK HISTORY

THE SIMPLE BEGINNINGS

Publick Occurrences, America's first newspaper, made its debut 300 years ago. But like most colonial newspapers, it was printed on paper smaller than the pages in this book and looked more like a pamphlet or newsletter.

Most colonial weeklies ran news items one after another in deep, wide columns of text. There were no headlines and very little art (though it was young Ben Franklin who printed America's first newspaper cartoon in 1754).

After the Revolutionary War, dailies first appeared and began introducing new design elements: thinner columns, primitive headlines (one-line labels such as *PROCLAMATION*) and — this will come as no surprise — an increasing number of ads, many of them parked along the bottom of the front page.

Number—t.

PUBLICK OCCURRENCES

Both FOREIGN and DOMESTICK.

Boston, Thursday Sep. 25th 1690.

It is desired, that the Country shall be furnished with a weekly (or if any Glass of Occurrences happens, or occurs,) with an Account of such remarkable things as have arrived upon our Shores.

In order hereto, the Publisher will take what pains he can to obtain a Faithful Relation of all such things; and will particularly make himself beholden to such Persons in Boston whom he knows to have been for their own safe the diligent Observers of such matters.

That which is above proposed, is, First, That Memorable Occurrences, of Divine Providence may not be neglected or forgotten, as they too often are. Secondly, That from every where may be brought to light the Circumstances of Publick Affairs both abroad and at home; which may be of great use to the Thoughts of all times, but at such times as to affect their Beliefs and Negotiations.

Thirdly, That some things may be done towards the Curing, or at least the Chastising of that Syllit of Lying, which prevails amongst us, and before nothing shall be covered, but what we have reason to believe is true, repairing to the best sources for our Information. And when there appears any material mistake in any thing that is collected, it shall be corrected in the next.

Moreover, the Publisher of these Occurrences is willing to engage, that where there are any False Reports, maliciously made, and spread among us, if any well-minded person will be at the pains to trace any such False Report, to find out the author and send the first Notice of it, he will in this Paper (unless just Advice be given to the contrary) expose the Name of such person, or a malicious Reader of a False Report. It is supposed that none will do this thing, but such as intend to be guilty of so villainous a Crime.

The Christianized Indians in some parts of Plimouth, have newly appointed a day of Thanksgiving to God for his Mercy in supplying their extrem and pinching necessities under their late want of Corn, & for his giving them now a prospect of a very Comfortable Harvest. Their Example may be worth Mending.

Observed by the Habitants, that altho the With draw of so great a Firebrand

from them, as what is in the Power lately gone for Canada, made them think it almost impossible for them to get well through the Affairs of their Husbandry at this time of the year, yet the Season has been so unusually favorable that they have not lost any more of the many hundreds of hands, that are gone from them; which is looked upon as a Merciful Providence.

While the barbarous Indians were lurking about Chelmsford, there were minding about the beginning of this month a couple of Children belonging to a man of that Town, one of them aged about eleven the other aged about nine years, both of them supposed to be fallen into the hands of the Indians. A very logical decision happened at Waver-Town, the beginning of this Month an Old man, that was of former a silent and Morose Temper, but one that had long enjoyed the reputation of a sober and a steady Man, having newly buried his Wife, The Devil took advantage of the Melancholy which he thereupon fell into, his Wren discretion and industry had long been the support of his Family, and he seemed himself with an important care that he should never come to want before he died, though he had very careful friends to look after him who kept a strict eye upon him, lest he should on himself any harm. But one evening returning from them into the Cow-house, they there quickly followed him found him hanging by a rope which he had fastened to the neck of a wither, he was dead with his feet near reaching the Ground.

Epidemical Fevers and Avers grow very common, in some parts of the Country, whereof, tho' many die hot, yet they are rarely unfitted for their employments; but in some parts a more malignant Fever seems to prevail in such sort that it usually goes thro' a Family where it comes, and proves mortal unto many.

The *Scotch-pipe* which has been raging in Boston, after a manner very extraordinary, is now very much abated. It is thought that far more have been lick of it than yet admitted with it, when it raged so much so late years ago, nevertheless it has not been (in Mortal) The number of them that have

Colonial printing presses couldn't handle large sheets of paper, so when *Publick Occurrences* was printed in Boston on Sept. 25, 1690, it was only 7 inches wide, with two 3-inch columns of text. The 4-page paper had 3 pages of news (the last page was blank), including mention of a "newly appointed" day of Thanksgiving in Plimouth. (Plimouth? *Publick*? Where were all the copy editors in those days?)

THE 19TH CENTURY

Throughout the 19th century, all newspapers looked more or less the same. Text was hung like wallpaper, in long rows, with vertical rules between columns. Maps or engravings were sometimes used as art.

During the Civil War, papers began devoting more space to headline display, stacking vertical layers of *deckers* or *decks* in a dizzying variety of typefaces. For instance, The Chicago Tribune used 15 decks to trumpet its report on the great fire of 1871: *FIRE! Destruction of Chicago! 2,000 Acres of Buildings Destroyed...*

The first newspaper photograph was published in 1880. News photos didn't become common, however, until the early 1900s.



This 1865 edition of *The Philadelphia Inquirer* reports the assassination of President Lincoln with 15 headline decks. Like most newspapers of its era, it uses a very vertical text format: When a story hits the bottom of one column, it leaps to the top of the next to continue.

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CURRENT TRENDS

Compared to the newspapers of yesteryear, today's news pages look lively and sophisticated. That's partly due to technological advances. But today's editors realize that readers are inundated by slickly designed media, from movies to Web sites to TV commercials. Sad to say, most consumers judge a product by the package it comes in. They simply won't respect a product — or a newspaper — that looks old-fashioned.

To look modern, newspapers now use:

◆ **Color.** Full-color photographs have become standard on section fronts across the country. Throughout the paper, color is applied both decoratively (in ads and illustrations) and functionally (in photos, in graphics, and in logos and headers that organize pages to help guide readers).

◆ **Informational graphics.** Papers don't just report the news — they *illustrate* it with charts, maps, diagrams, quotes and fast-fact sidebars that make complex issues easier for readers to grasp.

◆ **Packaging.** Today's readers are busy. Picky. Impatient. So editors try to make every page as user-friendly as they can by designing briefs, roundups, scoreboards, promos and specially themed packages to be easy to find and quick to read.

◆ **Modular layout.** We'll explore this later. In a nutshell, it simply means all stories are neatly stacked in rectangular shapes.

In the past, newspapers were printed in a variety of sizes.

Today, virtually all newspapers are printed either as *broadsheets* (large, full-sized papers like USA Today or The Oregonian, shown above) or *tabloid* (half-sized papers like The National Enquirer — OK, maybe that's a bad example — or, say, The Christian Science Monitor).

In the pages ahead, we'll examine examples of modern American newspaper design. Most of these are broadsheet pages, but remember: whatever your paper's format, the same basic design principles apply.



On this front page you can see modern packaging at work in those news briefs, in the aggressive promos at the top of the page, and in the packaging of that lead news story.

CURRENT TRENDS



The Sun in Bremerton, Wash., devotes three-fourths of its front page to a special feature centerpiece on local gangs. Notice the stylish treatment of the story's lead art and headline. Alongside the flag, teasers promote stories inside the paper; two other news stories, without art, run along the right side of the page.

PAGE ONE DESIGN

Today's Page One is a blend of traditional reporting and modern marketing that tries to answer the question: What *grabs* readers?

Is it loud headlines? Big photos? Juicy stories? Splashy colors? Or do readers prefer thoughtful, serious analyses of current events?

Hard to say. Though newspaper publishers spend fortunes on readership surveys, they're still unsure what front-page formula is guaranteed to fly off the racks. As a result, most papers follow one of these Page One design philosophies:

◆ **The traditional:** No fancy bells or whistles — just the top news of the day. (For tabloids, that means 2-4 stories; for broadsheets, 4-7.) Editors combine photos, headlines, and text — usually lots of text — in a sober, straightforward style.

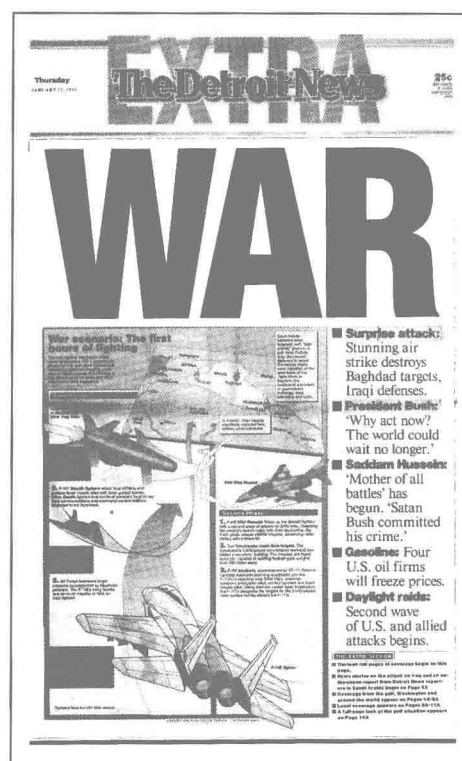
◆ **The magazine cover:** These pages use big art and dynamic headlines to highlight a special centerpiece. In tabloids, this package dominates the cover (and may even send you inside for the text); in broadsheets, a front-page package is given lavish play, flanked by a few subordinate stories.

◆ **The information center:** Here, the key words are *volume* and *variety*. By blending graphics, photos, promos and briefs, these fast-paced front pages provide a window to what's inside the paper, a menu serving up short, appetizing tidbits to guide readers through the best of the day's entrees.

But the options don't end there. Some papers run editorials on Page One. Some add cartoons. Some print obituaries, calendars, contests — even ads. Almost anything goes, as long as readers accept it, enjoy it and *buy* it.



Many newspapers have considered using Page One as a menu that shows readers what's inside the paper. The Pittsburgh Post-Gazette is one of the few to actually try the idea. There are no stories on this front page — just colorful promos for the day's top stories. (This edition is sold only on the street, not delivered to subscribers.)



When war broke out in the Persian Gulf, most papers filled their front pages with text. But The Detroit News takes a different approach when major news breaks. Below that huge headline there's a map, diagrams of military hardware, a few key facts and an index. It's a bold, fast-paced billboard that instantly alerts and updates you.

CURRENT TRENDS



All three of these feature pages were produced by *The Oregonian* in Portland. Here, a daily *Living* cover offers a variety of story styles—a hiking how-to, a chatty columnist, a TV promo, an art show preview and a humor column running down the left edge of the page. While many papers offer just two or three stories on their feature fronts, this one strives for a higher traffic flow.



On Sunday, life slows down for many readers, which is why the editors save these single-topic stories for the weekend. Many papers call them "poster pages." They're more reliant on strong photos and fancy design than traditional text, and often feature fashions, home furnishings or offbeat gift ideas. (This page, incidentally, is the second open page in the Sunday *Living* section.)



This food page uses some outrageous design devices—note the hot-pepper cutouts running down the left side of the page, the silhouetted bodybuilder at the bottom speaking in a cartoon balloon ("Let me prove that hot & spicy food can CHANGE YOUR LIFE!"). In the headlines, text and artwork, this page blends humor and design flair to communicate its message.

FEATURE PAGES
& SECTIONS

As time goes by, feature sections become more popular—and their range gets more ambitious. Most modern feature sections offer a mix of:

◆ **Lifestyle coverage:** consumer tips, how-to's, trends in health, fitness, fashion—a compendium of personal and social issues affecting readers' lives.

◆ **Entertainment news:** reviews and previews of music, movies, theater, books and art (including comprehensive calendars and TV listings). Juicy celebrity gossip is always popular, too.

◆ **Food:** recipes, nutrition advice, new products for home and kitchen—all surrounded by coupon-laden advertising that shoppers clip and save.

◆ **Comics, columnists and crosswords:** from Dear Abby to Blondie, from Hagar to the horoscope, these local and syndicated features have faithful followings.

Feature sections often boast the most lively, stylish page designs in the paper. It's here that designers haul out the loud type, play with color, experiment with unusual artwork and photo treatments.

Many feature sections dress up their front pages by giving one key story a huge "poster page" display. Other papers prefer more traffic, balancing the page with an assortment of stories, briefs, calendars and lists.

And while most papers devote a few inside pages to features, some bigger publications—those with plenty of writers and designers—produce daily themed magazines: *Money* on Mondays, *Health & Fitness* on Tuesdays, *Food* on Wednesdays, and so on.

CURRENT TRENDS

SPORTS

Yanks close in on pennant

N.Y. hits four homers to take 3-1 series lead

CRUNCHED!

Fighting Irish's 670-yard day foreshadows

STAR SEARCH

Three times in five-year span, the Seahawks have failed to find quarterback of the future

Irish, sanctions expose UW shortcomings

FLORIAN SCHUBERT

From right column

It's not just the fact that the University of Washington's football team is the only one in the nation to have been sanctioned by the NCAA for academic dishonesty. It's the fact that the team's record is 1-10, and that the team's coach, Steve Lavin, is the only one in the nation to have been fired after a single season.

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MARINERS EXTRA

MIRACLE MARINERS

Pair of aces, Edgar's clutch hit end series for the ages in 11th

Seattle holds nothing back as storybook run continues

STILL BELIEVING

From right column

The Mariners' storybook run is still going strong. In the 11th inning, Edgar hit a clutch home run to win the series. The team's record is now 11-0.

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SPORTS

Close game costs soccer tournament championship

Soccer settles for a 2nd place finish after close 1-0 loss to Del Mar

Looking Back

From right column

The soccer team's performance was disappointing. They lost 1-0 to Del Mar in the championship game. The team's record is now 1-1.

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An eye-catching sports page from *The Seattle Times*. Daily sports pages usually offer readers lots of variety—but here, in mid-October, most of our attention is drawn to yesterday's Big Game (and to do that, the designer used a big photo and a big headline). Other papers try to speed up the traffic flow by adding more scores and briefs—but today, the *Times* is trying for impact.

Speaking of impact—here's a souvenir page from *The Seattle Times* that cheerleads as much as it reports the news. Whenever a local team competes for a championship, designers have a golden opportunity to create special logos, run jumbo photos—and empty the page of all competing stories. Note the tasty typography and the symmetrical design on this award-winning page.

Scholastic newsrooms produce outstanding sports packages, too. This tabloid soccer page is from *The Epitaph* in Cupertino, Calif. All the basics—the photo, text, soccer standings and calendar—are effectively displayed. But notice the graphic extras: the profiles along the bottom, the sidebars down the side (the outstanding athlete, the soccer trivia, the "Looking Back" box).

SPORTS PAGES & SECTIONS

Television seems to be the perfect medium for sports coverage. It's immediate. Visual. Colorful. Yet in many cities, more readers buy newspapers for sporting news than for any other reason. Why?

A good sports section combines dramatic photos, lively writing, snappy headlines and shrewd analysis into a package with a personality all its own. And while sports coverage centers around meat-and-potatoes reporting on games, matches and meets, a strong sports section includes features you won't find in any other medium:

◆ **Statistics:** scores, standings, players' records, team histories—true sports junkies can't get enough of this minutiae. It's often packaged on a special scoreboard page or run in tiny type (called *agate*).

◆ **Calendars and listings:** whether in small schools or big cities, fans depend on newspapers for the times and locations of sporting events, as well as team schedules, ski reports, TV and radio listings.

◆ **Columnists:** opinionated writers whom sports fans can love or loathe—the more outspoken, the better.

◆ **Inside poop and gossip:** scores, injury reports, polls, predictions, profiles and analyses that simply aren't available anywhere else.

Sports pages (like features) offer opportunities for designers to run photos more boldly, to write headlines more aggressively—and to create dynamic graphics packages that capture the thrill of victory in a visual way.

CURRENT TRENDS

OPINIONPAGE

Pacific business must feature human rights

The South American continent? Stop human rights on the agenda.

On the agenda of the Pacific business community, human rights must be a top priority. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses.

YOU HAVE THE POWER. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses.

THE PACIFIC RIM. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses.

RESETTLE, DON'T KILL, BUSINESS. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses.

TAKE ASSAULT WEAPONS OFF THE STREETS. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses.

LOCAL. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses.

P. 100



HEALTH

Bad Michigan law harms hero Kevorkian

Dr. Jack Kevorkian, the Michigan physician who has helped many terminally ill patients die, is facing a new challenge. A new Michigan law, which makes it illegal to assist in suicide, has been passed. This law is a direct attack on Dr. Kevorkian's work.

LETTERS TO THE EDITOR. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses.

SYSTEM PROTECTS CRIMINAL AT EXPENSE OF VICTIM. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses.

BLACK HOLE. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses.

LOCAL. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses.

EDITORIALS

PAGE 31 FRIDAY, DECEMBER 17, 1993

Angel trees

There is something out there in the Pacific Rim that is not good. It is a dark, shadowy figure that lurks in the shadows of the Pacific Rim. It is a dark, shadowy figure that lurks in the shadows of the Pacific Rim.

Black hole

In the middle of the night, a dark, shadowy figure appears. It is a dark, shadowy figure that lurks in the shadows of the Pacific Rim. It is a dark, shadowy figure that lurks in the shadows of the Pacific Rim.

COMMENTARY

THURSDAY, NOVEMBER 11, 1993

Next on the carving table?

Next on the carving table? The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses.

Swift rejection of the 'offered hand'

Swift rejection of the 'offered hand'. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses. The Pacific Rim is a vast area of opportunity, but it is also a region of human rights abuses.

This editorial page from *The News in Boca Raton, Fla.*, contains the usual elements, but with a few modern twists: the sideways Opinion Page header; the editorial headline (which highlights *THE ISSUE* and what *WE SUGGEST*); the sidebar inset into the editorial (which explains how to write to the president); and, at bottom right, a smattering of opinions phoned in by readers.

Here's a creative alternative to the traditional editorial page. The *Little Hawk*, an Iowa City high-school paper, uses a variety of photos and a minimum of text to present its editorial comments. (Note the small boxes accompanying each photo-editorial, where the staff summarizes its position.) Down the right edge of the page, editors give thumbs-up/thumbs-down to a variety of issues.

Opinion pages often run provocative cartoons to satirize public issues. On this Commentary page from *The Washington Times*, the lead story focuses on efforts to "carve up" then-House Speaker Jim Wright of Texas; the huge caricature shows Wright being roasted on a barbecue grill. The smaller stories on this page use more conventional art: a chart and a photo.

OPINION PAGES & EDITORIALS

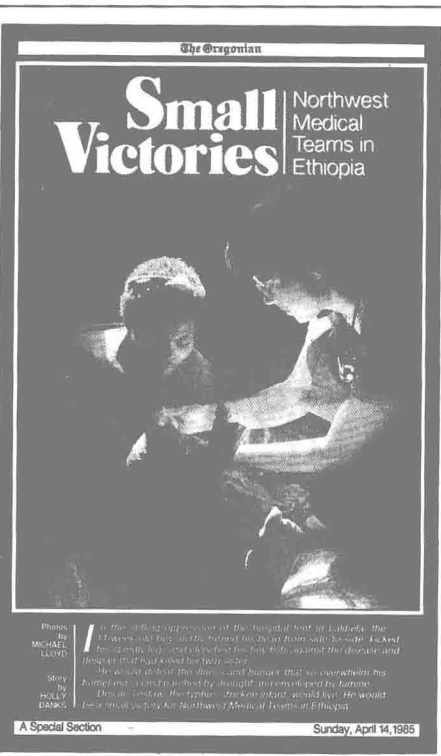
Juxtaposing news and commentary is a dangerous thing. How are readers to know where cold facts end and heated opinions begin? That's why nearly every newspaper sets aside a special page or two for backbiting, mudslinging, pussy-footing and pontificating: It's called the editorial page, and it's one of America's noblest journalistic traditions.

The basic ingredients for editorial pages are nearly universal, consisting of:

- ◆ **Editorials**, unsigned opinion pieces representing the newspaper's stance on topical issues;
- ◆ **Opinion columns** written by the paper's editors, by local writers or by nationally syndicated columnists;
- ◆ **An editorial cartoon**, a sarcastic illustration that lampoons public figures or political policy;
- ◆ **Letters from readers**, and
- ◆ **The masthead**, which lists the paper's top brass (editors, publishers, etc.) along with the office address and phone number.

In addition — because editorial pages are often rigidly formatted — many papers run a separate opinion page (see example, top center). These pages provide commentary and opinion, too, as they examine current issues in depth. And like sports and feature sections, they set themselves apart from ordinary news pages by using stylized headlines, interpretive illustrations, and more elaborate design techniques.

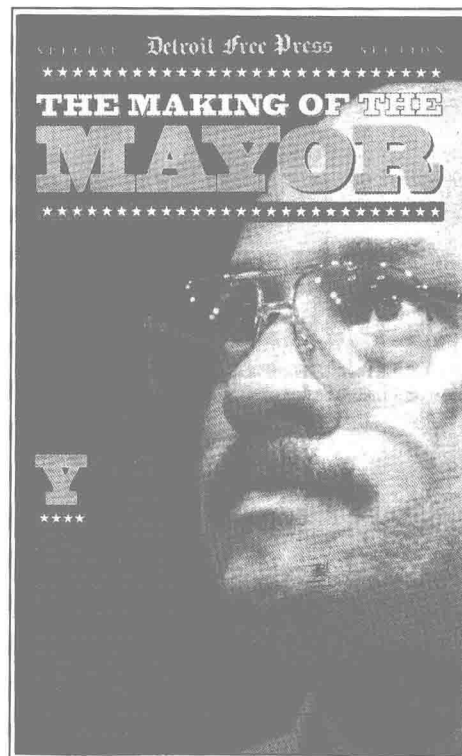
CURRENT TRENDS



Most newspapers try, at least several times a year, to give their readers special reports on topical issues. These reports are printed either as a daily series or as a special section — such as the one shown here. This 12-page package, which ran in *The Oregonian* back in the Eighties, documented a local medical team's efforts to treat Ethiopian famine victims.



How can you entice kids to read the newspaper? Many papers produce special sections like this one — "X-Press" from *The St. Petersburg Times* — in hopes of attracting young readers. Along with bright colors, zoomy images and wacky layouts, these pages usually offer cartoons, puzzles, hobby tips, movie reviews, and opportunities for children to read their own words in print.



The *Detroit Free Press* printed this special election section two days after Detroit's new mayor was elected in 1993. The six-page section featured behind-the-scenes profiles of the candidates, photos from the campaign trail, exit polls, complete election totals and demographic analyses of voting trends. This bold, aggressive cover treatment has real stopping power.

SPECIAL PAGES & SECTIONS

Most newspapers settle into predictable routines from issue to issue, repeating the same standard formats — news, opinion, features, sports — day after day. (Fortunately, a little predictability is good: It keeps readers happy and editors sane.)

But opportunities often arise for producing special pages or sections with design formats all their own. These include:

- ◆ **Special enterprise packages** on hot topics or trends (*AIDS*, *The Homeless*, *How You Can Save Our Planet*).
- ◆ **Special reports** on news events, either printed in advance (*Baseball '95* or *Summer Olympics Preview*) or as a wrap-up (*The Tragedy of Flight 116* or *That Championship Season: The Phoenix Suns*).
- ◆ **Special-interest packages** — often printed regularly — that target a specific audience (pages for kids or teens; sections for women, senior citizens, hunters, farmers).

Editors now realize how specialized readers' tastes have become. Just look at the enormous variety of magazines and cable-TV channels consumers can choose from. That's why newspapers offer an increasingly wide range of pages and sections that cater to readers' diverse interests: Fitness. Computers. Religion. Skiing. After extensive readership surveys, one paper created a sewing page; another launched a weekly page of Civil War lore.

Every community is unique. What are *your* readers most interested in?

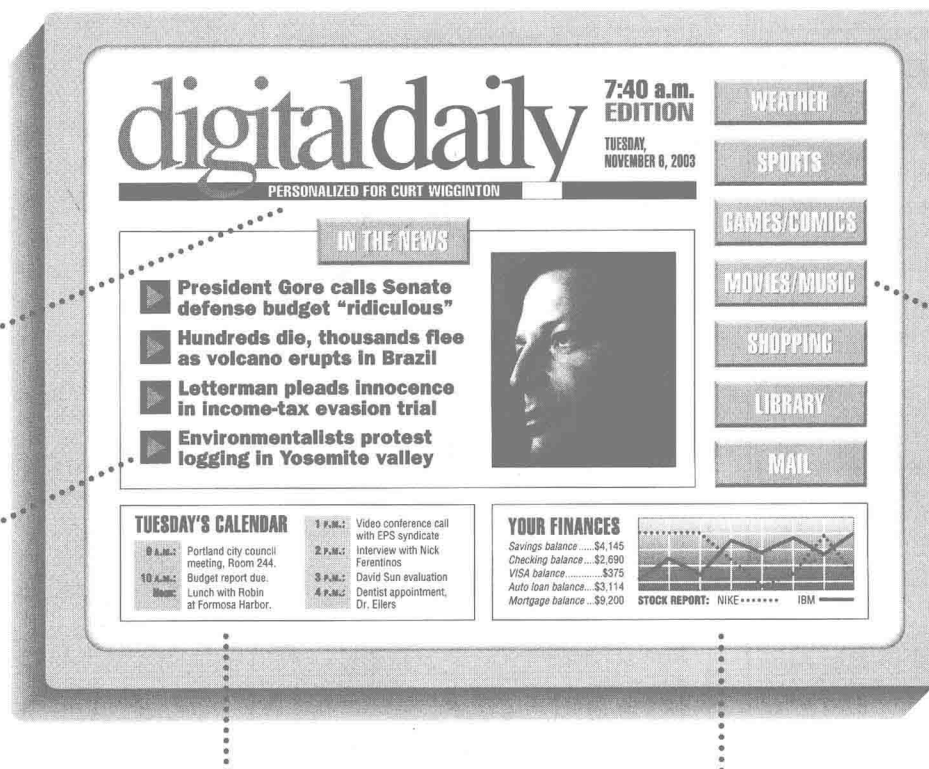
THE NEWSPAPER OF THE FUTURE

No, the "Digital Daily" doesn't exist — not yet, anyway.

But imagine a computer that's thin, flat and portable, one that can show movies, play music, and yes — display instant news reports.

As you can see, this electronic newspaper is customized: It searches for news topics of interest to the user, then flashes the headlines below.

Simply touch the photo and it plays a video clip, complete with sound. Press the arrow button and the news story fills the screen, complete with text, graphics and videos — true multimedia journalism.



Since this is your personalized newspaper, it keeps track of your personal life, too. Here's your calendar for the day, programmed to alert you as your next appointment approaches.

And since most of your finances are processed electronically, your newspaper tracks your current bank balances — in addition to monitoring the performance of your stocks.

This is the 7:40 a.m. edition of your newspaper. But since the news is constantly revised and updated, you can access the paper anytime you like.

Down the right side of the screen is the index. Press these buttons to read the latest news, watch video clips of sports and movie highlights, enjoy the animated comics, do a little mail-order shopping, answer your electronic mail. . . . Get the picture? Best of all, anytime you want to explore a subject in greater depth, you can search the database in the newspaper's library.

What's to become of newspapers in 10 years? Will paper be plentiful, or will newspapers go digital? Will advertising be plentiful, or will papers go bankrupt?

As more and more newspapers bite the dust, publishers ponder their future. Some have begun exploring alternatives for 21st-century journalism:

◆ **Audiotext:** News by telephone, where you can dial up weather, sports scores, horoscopes or restaurant reviews.

◆ **Fax newspapers:** One-page minipapers delivering headlines, scores and stock reports direct to your fax machine.

◆ **Web sites:** The gateway to journalism of the future — enabling newspapers to post text and graphics on the Internet and experiment with hypertext, sound, video and other emerging technologies.

◆ **Personalized digital newspapers:** You'll soon watch video clips, listen to sound bites and explore animated graphics on your portable computer. Touch-sensitive screens will let you ask questions, enter commands and search databases. But instead of being a mass-market publication, imagine that this paper caters to *your* personal

interests. Want a paper that focuses on tennis, tornadoes and Tasmania? Once you program your paper to prioritize your preferences, it'll edit the news for you.

Yes, newspaper technology is evolving. But questions remain: Who'll produce this new media? Who'll pay for this expensive technology? What sort of device will play these computerized pages? And most importantly:

How will you wrap fish in it?



The World Wide Web version of USA Today uses a point-and-click interface that relies on labels and images to guide readers to the actual stories.

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

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

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

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



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WHAT IT'S CALLED

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

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

Teasers

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

Headline

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

Byline

The writer's name, often followed by key credentials

Display head

A jazzed-up headline that adds emphasis to special stories

Initial cap

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

Standing head

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

Index

A directory of contents

Logo

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

TRAVEL
Just Maui-ed
 Romantic sunsets draw newlyweds to Hawaii Page T1

LIVELY ARTS
Tan lines
 A beach-blanket list of summertime reading Page B2

BOOKS
One 'O' will go
 Battle of the unborn pits Tyson, Spinks for title Page P1

The Saturday Oregonian

NORTH-WEST EDITION

PORTLAND, OREGON, JUNE 26, 1988

262 PAGES

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Linking drugs to crime

□ A sampling of men and women arrested in Portland showed one of the nation's highest rates of narcotics use, according to a study

By KATHIE DUBBIN
The Oregonian staff

A national study of illegal drug use among criminal suspects confirms strong links between narcotics and crime and pinpoints a particularly high rate of drug use among suspects in Portland.

The results are part of a two-year study, called Drug Use Forecasting, begun in June 1987 by the National Institute of Justice. Twelve cities, including Portland, have participated in the study, and 13 additional cities are expected to be added during the next year.

Test samples, involving men and women arrested for a variety of crimes, have been taken quarterly since the study began. Detailed analysis from the most recent sampling in April are not available. Results, however, from the second round of tests conducted this winter show:

- Portland tied for third place with Chicago among 10 cities, behind only New York and San Diego, for the highest rate of drug use among men arrested.
- When marijuana was excluded from the results, Portland's ranking among the test cities dropped to seventh.
- Portland was second highest for use of marijuana and amphetamines among men.
- Portland was one of seven cities in which the rate of heroin use was 30 percent or more, ranking it with such cities as New York, Washington and Detroit where heroin use is "a continuing and significant problem," according to the institute.
- Three out of four men tested positive for one or more illicit drugs.

- Seventy-nine percent of the men charged with property crimes tested positive for one or more illegal drugs; 75 percent charged with person-to-person crimes, such as assault and armed robbery, tested positive.
- Women tested higher than men for every drug except marijuana and claimed substantially greater dependence on cocaine and heroin.

Proving drug-crime link

"This confirms the close and striking relationship between drug use and criminal behavior," said Oregon Attorney General Dave Prosser.

Analysts caution that the results don't prove a cause-and-effect relationship between narcotics use and the criminal acts those tested are accused of committing.

"It doesn't say that the person either committed the crime to get drugs or was under the influence of drugs," he said.

Please turn to
DRUGS, Page C2

CITY-BY-CITY RANKINGS

Positive drug-test rates for males arrested in 10 cities, based on analysis results from volunteers tested between November 1987 and March 1988.

Portland tied with Chicago for the third-highest rate of drug use, with 75 percent of the volunteers testing positive for one or more illicit drugs. Only New York and San Diego had higher positive test rates.

When marijuana was excluded from the results, Portland's ranking dropped to seventh.

Comparative data were available for only 10 of the 12 cities.



OREGON'S LITTLE MEXICO

HOME AWAY FROM HOME

□ Migrants naturally gravitate to a hospitable community that has a large population speaking their own language

By NANCY MACARTHUR
The Oregonian staff

CORVALLIS — The lunchtime crowd at the Bazaar Cafe is like one big family. Four men at a corner table, dusty from outdoor work, joke with a young mother and father trying to feed French fries to their 2-year-old. Across the room, a woman passes pictures of her new baby from table to table for admiring compliments. The waiters, dressed casually in a blouse and jeans, sit down to chat with customers.

During this lunch hour, all the customers are "Anglos," as they are called by the town's Hispanic residents. Usually, migrant workers leave the cafe, but the strawberry harvest is in full swing, and they are working in the fields surrounding the city.

For the migrants who hitch-hiked to Oregon or paid \$600 to the contractors for bringing them here, Corvallis has been the focus of their lives for several months. It is where they receive free food and clothing from social service agencies, where they turned in religious leaders for personal help and where they wait for medical attention.

Called "Little Mexico" by some of the town's residents, Corvallis, a pause in the highway between the bigger cities of Pecos, El Paso and Hillbush, has for decades played host to



thousands of migrants, desperately poor in their native countries of Mexico and Guatemala, moved into the county earlier than ever, lured by labor contractors who latched onto them with stories about the money they could get from the fields.

When the harvest is done, some of the migrants who are seeking legal status to stay in the United States will settle in Corvallis, as migrants have been doing for the past 25 years.

Their experience may be easier than those who are picking in the fields near Silverton. The Silverton City Council, concerned about potential criminal activity, voted June 7 to divert city staff members to work with federal officials to reduce the population of illegal migrants in the Marion County community.

However, the Oregon office of the U.S. Immi-

Aquino paves way for Marcos' return, newspapers report

□ The Philippines president finally agrees to allow the return of the deposed leader to face trial, although no times have been set

The Associated Press

MANILA, Philippines — President Corason Aquino has agreed to allow exiled former President Ferdinand Marcos to return to the Philippines to face trial, two Manila news papers reported Saturday.

The Manila Bulletin and The Manila Chronicle quoted Guarnido, 16, and his wife, Ines, Guarnido press secretary, Teodoro Benigno, as saying that Aquino made the assurance to two Swiss lawyers before she visited Switzerland earlier in June.

But the reports did not say when criminal charges against Marcos will be filed and when Aquino will allow him to return.

Aquino consistently has refused to allow Marcos to return to the country for security reasons, although she has said he will eventually be allowed to come home.

The president had said she would allow Marcos to return now only if he and his family swore allegiance to her government and returned the money he allegedly stole during his 20-year rule. She said later she would allow by any court decision if

Marcos' lawyers in the Philippines raised the matter of his return to the courts.

Benigno was quoted as saying that Aquino "has to accept the possibility of Marcos returning home."

The Swiss lawyers are helping the Philippine government trace money Marcos and his family allegedly placed in Swiss bank accounts.

Marcos has been living in Hawaii since he was toppled by the civilian military revolt that swept Aquino to power in February 1986.

Marcos and his associates in Switzerland but has not released information on them to the Philippine government because of legal challenges posed by Marcos' lawyers and Swiss banks.

The unidentified Swiss lawyers said the information will not be turned over "unless and until there is an assurance that formal charges will be filed against him." Benigno was quoted as saying:

Swiss law allows the lifting of banking secrecy laws only in case of criminal prosecution.

Aquino's government repeatedly has said it will file criminal charges against Marcos.

■ ELECTION CONCERN: President Aquino requests backup from government troops as Marcos gears up for Tuesday's elections. Page A5

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ALSO INSIDE
 Northwest magazine
 Puyallup magazine
 TV Click
 Color comics
 15 sections
 Classified advertising - 224-4411
 Circulation hot line - 221-6589
 Copyright © 1988 Oregonian Publishing Co.
 "1" is the key

Cool, cloudy,
 high 70, low 50
 Page A2

Long-term nursing aid poses dilemma

□ The much-evaded issue surrounding the elderly looms for the next administration

By ROBERT F. HAY
The Oregonian staff

PETERSBURG, Fla. — Several elderly couples stroll the banks of Mirror Lake, enjoying the warm, balmy spring sun. Across the street, the shuffleboard courts are packed. And a gazebo is in progress at the nearby lawn bowling club.

Everywhere, it seems, the elderly are in motion.

But while these active elders don't seem to have a care in the world, appearances can be deceptive. Many have at least one major concern — that someday they might need long-term care.

"Everybody I know is thinking about it," insisted a retired Postville, Conn., 74-year-old who's been retired for 20 years.

Every day an average of 15 million Americans, nearly 50 percent of them elderly, are being cared for in nursing homes. Many are receiving long-term assistance. Perhaps three times that number get similar aid at home.

Quality and cost vary widely, but nursing home care is expensive. Experts predict that by the year 2000 several times the current number of elderly will need financial assistance, and that Americans will be paying \$10 billion a year to nursing homes by then.

Yet long-term care is a subject that many older Americans seem to want to discuss only in the abstract. When asked about their own concerns, they quickly change the sub-



Mrs. Herb Edmonds, 76, of St. Petersburg, Fla., pictured with her husband, Herb, is a volunteer worker at the Sunshine center for the elderly.

Flag

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

Reverse type

White words set against a dark background

Infographic

A diagram, chart or map that conveys information pictorially

Deck

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

Mug shot

A small photograph (usually just the face) of someone in the story

Refer

A brief reference to a related story elsewhere in the paper

Cutline

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

Jump line

A line telling the reader what page this story continues on

TOOLS OF THE TRADE

In the old days, page designers spent a lot of time drawing boxes (to show where photos went). And drawing lines (to show where text went). And drawing *more* boxes (for graphics and sidebars and logos).

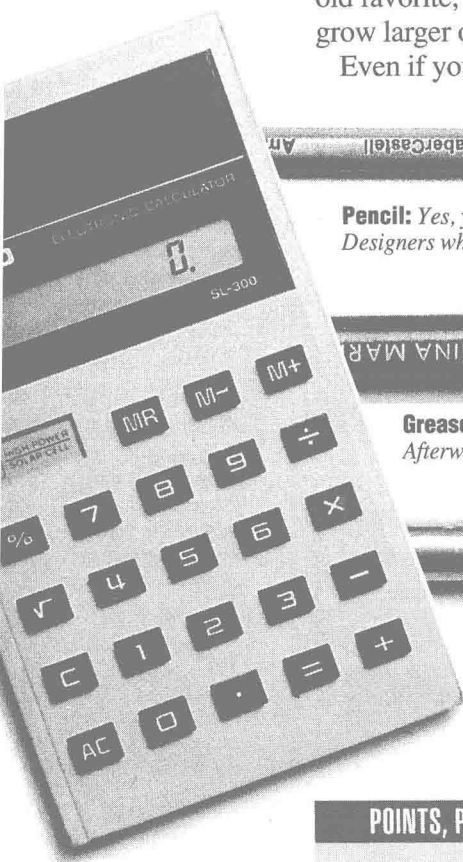
Nowadays, most designers do their drawing on computers. But those old tools of the trade are still handy: pencils (for drawing lines), rulers (for measuring lines), calculators (for estimating the sizes of those lines and boxes), and our old favorite, the proportion wheel (to calculate the dimensions of boxes as they grow larger or smaller).

Even if you're a computer whiz, you should know these tools and terms:

MORE ON ►

◆ **The proportion wheel:** A guide to how it works.... 222

◆ **Terms:** A complete glossary of design jargon 223



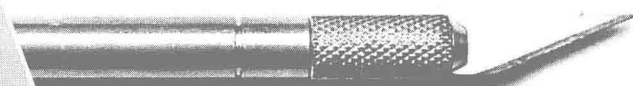
Calculator: Designers often use calculators for sizing photos and computing line lengths in a hurry (unless you're a whiz with fractions). *Test yourself:* If you have an 18-inch story, and it's divided into 5 columns (or legs) with a map in the second leg that's 3 inches deep — how deep are each of the legs?



Pencil: Yes, your basic pencil (with eraser) is used for drawing dummies. Designers who draw page dummies with pens are just showing off.



Grease pencil: These are used for making crop marks on photos. Afterward, these markings can easily be rubbed off with cloth.



Knife: In art departments and composing rooms, X-ACTO knives (a brand name) are used for trimming photos, cutting stories and moving items around during paste-up.

POINTS, PICAS, INCHES: HOW NEWSPAPERS MEASURE THINGS

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



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



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

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

Points

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

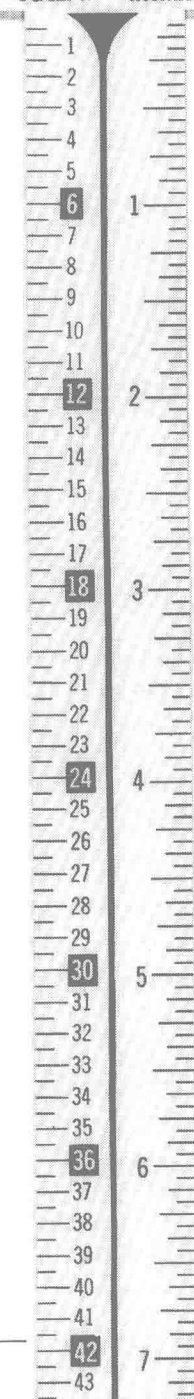
Picas

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

Inches

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

6 & 12 PT. INCHES



Pica pole: This is the ruler used in newsrooms. It has inches down one side and picas down the other. You can see, for instance, that 6 picas equal one inch; you can also see that it's about 44 picas to the bottom of this page.

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