

Introduction

Required Reading:

The Newspaper Designer's Handbook, 4th edition

Supplemental Reference Material:

Pdfs and various demos are provided throughout this on-line lesson.

Method of Evaluation:

The student is required to review the material on-line and read the text provided. The evaluation will take place at the in-residence portion when the student will be required to use the software PageMaker and complete the objectives.

Assignments:

To review the on-line lessons and review the supplemental material before arriving at Phase II of PAOQC.

Intermediate Training Objective (ITO)

Given electronic copy, electronic photographs and a computer loaded with a newspaper layout program (Adobe PageMaker), produce a one-page field newsletter in accordance with the Associated Press Stylebook and Department of Defense, service polices, and regulations. Upon completion of this unit of instruction, the student will be able to:

- Write a headline
- Create a read-in headline
- Create a drop cap
- Create a pulled quote
- Create a photo box
- Create a text box
- Create columns
- Insert text
- Create a news page

(The above objectives will be achieved during the two-week residence course.)

Unit Overview

This unit focuses on the objectives that you will be required to complete when you arrive at DINFOS for Phase II of your PAOQC qualification course. It is important that you review this on-line unit in combination with the book, and the provided tutorial that you will be expected to use in the desktop publishing class. If you have never used PageMaker before, it is to your advantage to seek it out and play with its functions to understand its capability.

In this unit we will review each objective with a quick review of modular design, grids, and dummy sheets.

Intro

Welcome to Military Newspaper Policy and Design



Looking for cool newspaper and layout websites?

www.newseum.org/
www.snd.org
www.newsdesigner.com/blog/
<http://desktoppub.about.com/od/newspapers>

If you know of any hot newspaper design web sites, email your instructor and have it added to this section.



Go to your book and read up on the history of newspapers, pages 4-12.

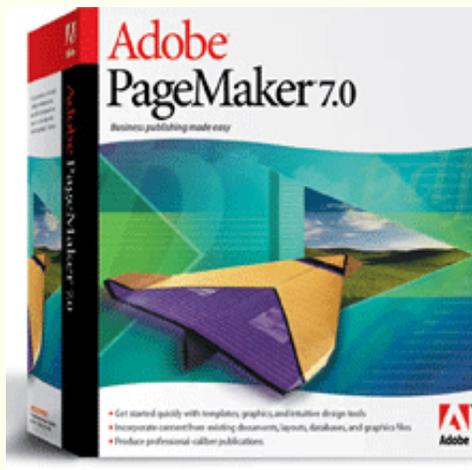
Special thanks goes to Staff Sergeant Jesse Justice, USAF for his contributions of NCO cartoons included in this lesson.

This unit will attempt to give you the building blocks for success in layout and design with some basic design principles and will attempt to give you some tips on the software.

Some offices use Adobe PageMaker, or have moved on to a newer version called a brand called Quark. Whatever brand you use, the principles of design and layout are the same.

A GOOD DESIGNER KNOWS the publication's audience and tailors the design to their needs. The packages well-written stories in modules to help readers understand the newspaper. Headline types are selected not only for their appearance but also how well they convey information.

Graphic elements and photographs aren't simply decoration; they play an important role in the reader's attention and conveying information. The editor and designer must keep a balance between designing a page that is visually appealing and easy to read.



From your objectives you will be able to create a page. When you arrive at DINFOS, you will use Adobe PageMaker to help you design a page.

In order for you to CREATE a new page, you must first learn to operate the software.

If you have never used PageMaker, you will be working at workstations where you will be able to create a page. Under the direction of a day layout and design is held, the following objectives spelled out for you with you putting together a newspaper page.

If you have access to this program (at a reasonable price) we recommend that you use it from your arrival at DINFOS.

Below is the official DINFOS tutorial that you will use here at DINFOS. Print it out, and follow each objective.

So, let's begin...



[Official DINFOS Tutorial](#)

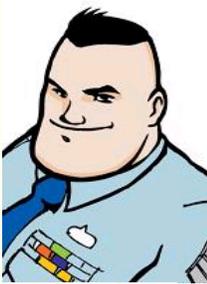




Create a headline

The headline is the oversized type that labels each story.

A recent study indicates that readers "process" 56 percent of the headlines in a publication. By "process" the researchers meant that the reader simply looked at the element. In comparison, readers process only 25 percent of text. **So readers look at headlines twice as much as they do text, yet headlines receive only a fraction of the editor's attention.**



[What is a display headline?](#)

[Official DINFOS Headlines book](#)

[Great Headline Tips](#)

Headlines serve four functions on a newspaper page:

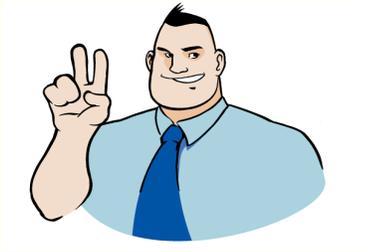
1. Summarize the content of the story.
2. Prioritize stories, since bigger stories get bigger headlines.
3. Entice the reader into reading the story.
4. Anchor the story design to help visually organize the page.



[Watch a headline in action!](#)



Check out HEADLINES on page 24-25.



Create a read-in headline



[Headline tips from a city editor](#)

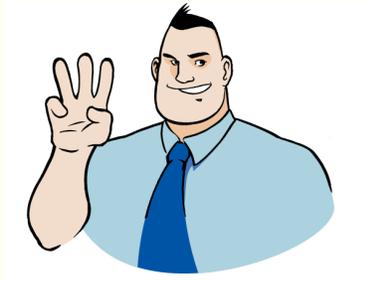
The success of a radical experiment with these sandhill cranes may be the only thing that can save the endangered whooping crane from its ...

Final Flight

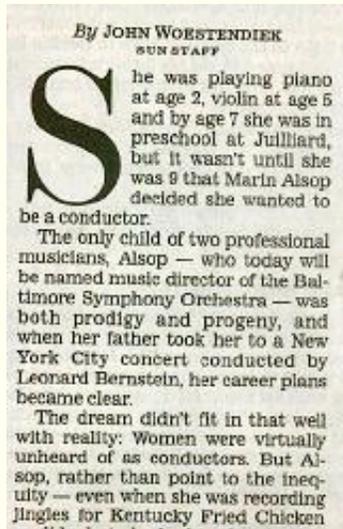


[Read-in Headline in PageMaker](#)

Read-ins are phrases which precede and lead into a headline. Read-ins are reserved for feature article. Read-ins are primarily used to enhance page design.



404



Create a drop cap

Drop caps were used in manuscripts from medieval times. It is a decorative way to start the beginning of a story.

The drop cap to the left has fallen out of fashion but a modern drop cap is regularly used by newspapers, magazines and books.

If you think about it, it adds a certain class to the written page.

Example.

Forestry in the United States is a science-based profession practiced by more than 30,000 men and women who adhere to rigorous professional standards and guidelines. The Society of American Foresters sets standards and guidelines for the profession and holds their 18,000 members to a strict ethical code.

From the website ncforestry.org



[See a drop cap installed in PageMaker!](#)

Applying a Drop Cap in PageMaker

Since drop caps take up space on more than one line of text, the spacing of text on subsequent lines shifts when the drop cap is applied. If the text on the first few lines of a paragraph is not formatted correctly after the drop cap is applied, the lines surrounding it will need to be reformatted correctly and the drop cap will need to be removed and reapplied. If possible, you should try to apply a drop cap as the final step in document production.

1. OPTIONAL: If desired, change the font of the first character of the paragraph.
NOTE: You should select the font for your drop cap before applying the drop cap.

Using the text tool, place your insertion point within the first paragraph.

2. From the *Utilities* menu, select *Plug-ins » Drop caps*. The *Drop cap* dialog box appears.

3. In the *Size* text box, type the number of lines to wrap around the drop cap
4. OPTIONAL: To preview the drop cap while still in the dialog box, click APPLY
HINT: In order to see the drop cap, you may need to click the *Drop cap* dialog box.
5. OPTIONAL: To apply a drop cap to other paragraphs in the *Go to paragraph* section, click PREV or NEXT
6. Click OK
OR
If you previously clicked APPLY, click CLOSE

Removing a Drop Cap

If you decide that you do not want the drop cap, you can remove it through the *Drop cap* dialog box. If you try to simply delete the drop cap and retype the letter in regular text, the drop cap extension and the space cleared for it below the baseline will not be removed.

1. Using the text tool, place your insertion point within the paragraph containing the drop cap
2. From the *Utilities* menu, select *Plug-ins » Drop cap...*
The *Drop cap* dialog box appears.
3. Click REMOVE
4. Click CLOSE

Modifying a Drop Cap

If you decide to change the character, size, or font of a drop cap, it is most effective to remove the drop cap, make the appropriate changes, and reapply the drop cap using the *Drop Cap* dialog box.

Modifying a Drop Cap: Size

Using the text tool, place your insertion point within the paragraph containing the drop cap

From the *Utilities* menu, select *Plug-ins » Drop cap...*
The *Drop cap* dialog box appears.

Click REMOVE

In the *Size* text box, type the number of lines to wrap around the drop cap

OPTIONAL: To preview the drop cap while still in the dialog box, click APPLY

click APPLY

Click OK

OR

If you previously clicked APPLY, click CLOSE



Create a pull-



[See a pull-quote made in Pagemaker](#)

At the same time, however, it's not a free lunch. You're running your own business, and that means all those things you used to take for granted now have to be done by someone else--namely you. Depending on your situation, that can mean everything from setting up a computer system and billing clients to ordering paper clips and hiring support staff, not to mention weightier business issues like long-term business planning and competitive analysis. "You have to be a business manager and a professional, and the two are very different," says Philip Palaveev, a senior consultant with Moss Adams, a Seattle CPA firm specializing in financial professionals.

"You have to be a business manager and a professional, and the two are very different."

A **pull-quote** is sometimes called a **lift out quote**. It is used to grab the reader's attention. The name used for this is exactly what it means. You go into the text and "lift out" a quote that you think will attract the reader. You then bold it, and place it within the text. It is used primarily to break up a large amount of text in a story. Some publications use special formatting for pull-quotes. *Some publications even use color text.*

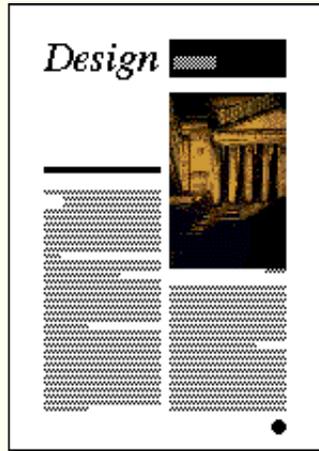
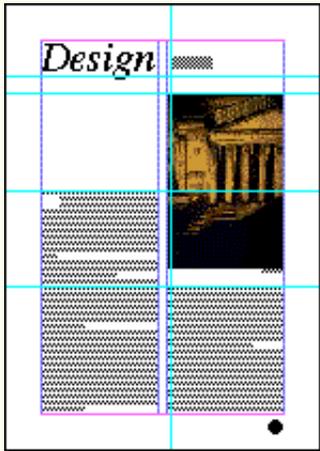
From the website, "Going Independent Now."

Here is some advice about "pull-quotes" from *about.com*:

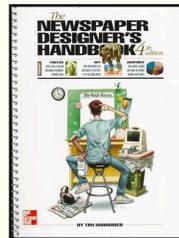
1. Select dramatic, thought-provoking, or enticing excerpts.
2. Make the pull-quote a quick bite of information, a teasel.
3. Include only a single thought or theme in each pull-quote.
4. Set the pull-quote apart by using a different typeface, a shaded box. Try using oversized quotation marks or a drop cap, having it cross two columns of text.
5. Keep the length of pull-quotes to about 5 lines or less.
6. Do not place the pull-quote too close to the text quote it is taken from to 'see double' when reading the text.
7. Be consistent in the style used for pull-quotes.
8. Don't place a pull-quote too close to the bottom of the page where it will compete with headlines, subheadings, or other graphical elements.
9. **Use hanging punctuation with pull-quotes (see illustration).**



Create a photo



Read up on photography on pages 9



Click on the pointer tool.

Go to the File menu and select PLACE.

In the dialog box that appears:

Click on the file you want to place

Be sure the "independent graphic box" is checked

Click OPEN.

Click in the document someplace out in the margin.

After the photo appears move it where you want it.

If you didn't pre-size the photo or picture exactly as you want it to appear (the best way to size the item), use the Control Palette (under the Windows menu) to resize it in *PageMaker*.

Go to the Element menu, select Text Wrap, and set the text wrap you want.

There are two things that will get the reader's attention: great h

In this unit you are required to create a photo box. This is not c following some basic steps.



[See PageMaker insert a photo](#)

There are two ways to place a photo. The demo shows how to opposite provide a way to place a photo without a box on the l

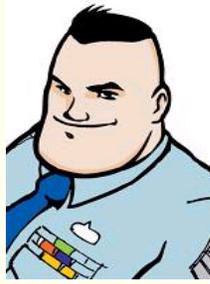
Creating a photo box is easy compared to picking a photo. I about photography itself and what makes a good news photo



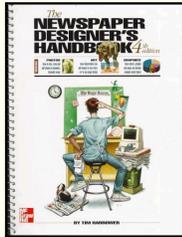
[What makes a good newsphoto?](#)

[Some technical aspects of photo and color](#)

[The wonder of photo spreads!](#)



Create column



Check out pages 36-37.
Learn all about columns!

Creating Columns

1. Move to the page on which you want the columns to appear (this can be one of the master pages if you want them to appear on all the left or right pages)
2. From the *Layout* menu, select **Column Guides...**
The *Column Guides* dialog box appears.
3. In the *Column Guides* dialog box, type the number of columns that you want for the page
HINT: If you have facing pages, you can set different columns for each page by clicking **Set left and right pages separately**.
4. OPTIONAL: Adjust the *Space between columns*:
5. Click **OK**

Every news page has a foundation. Columns are what provide

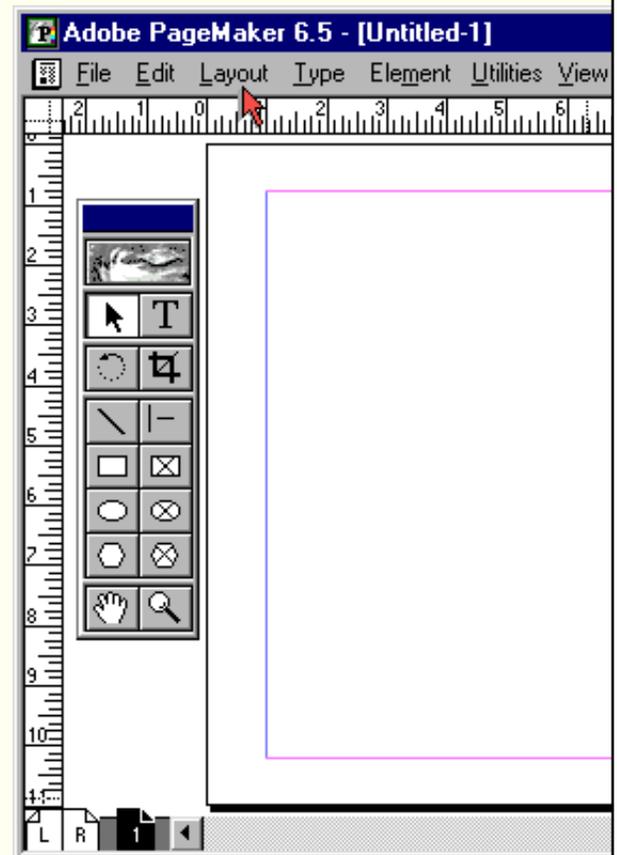
Not too long ago, text and headlines were typed out on a co

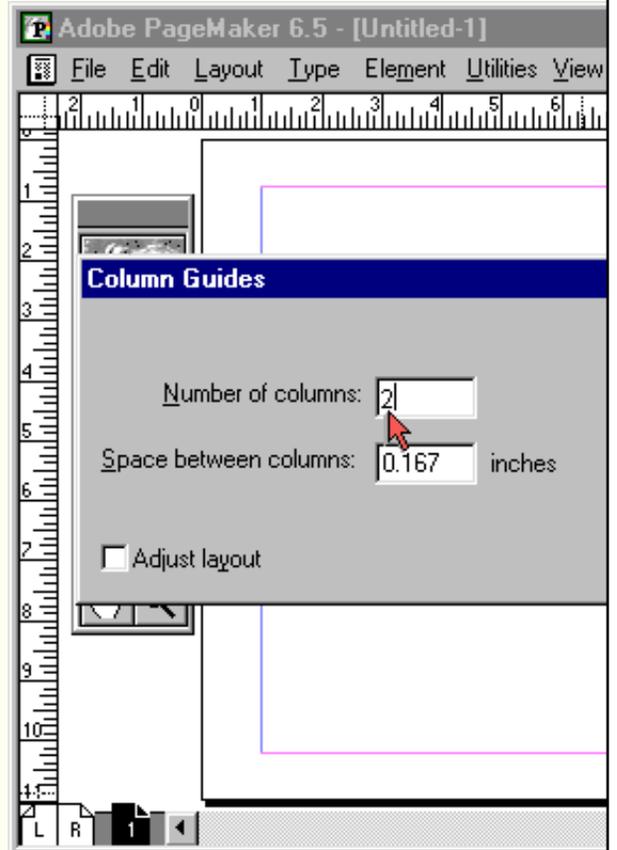
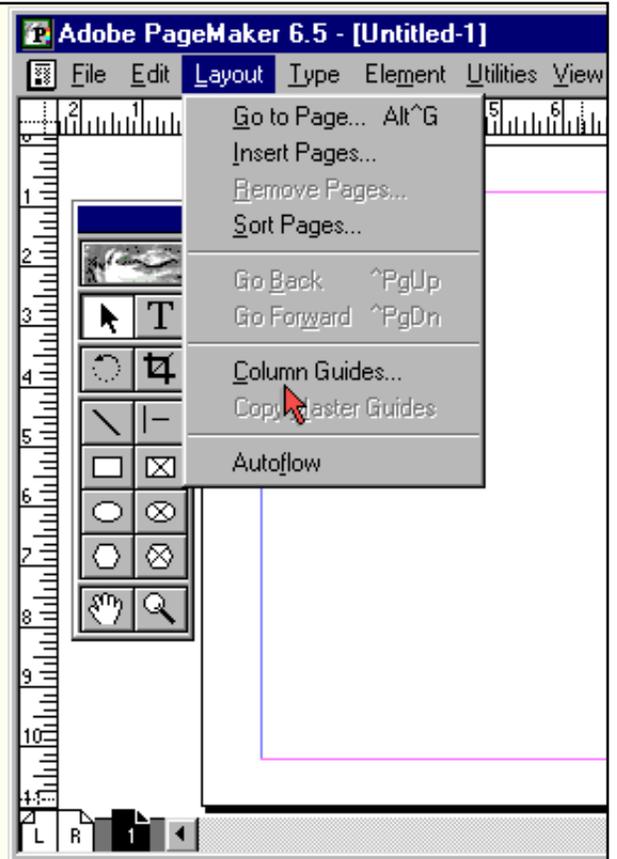


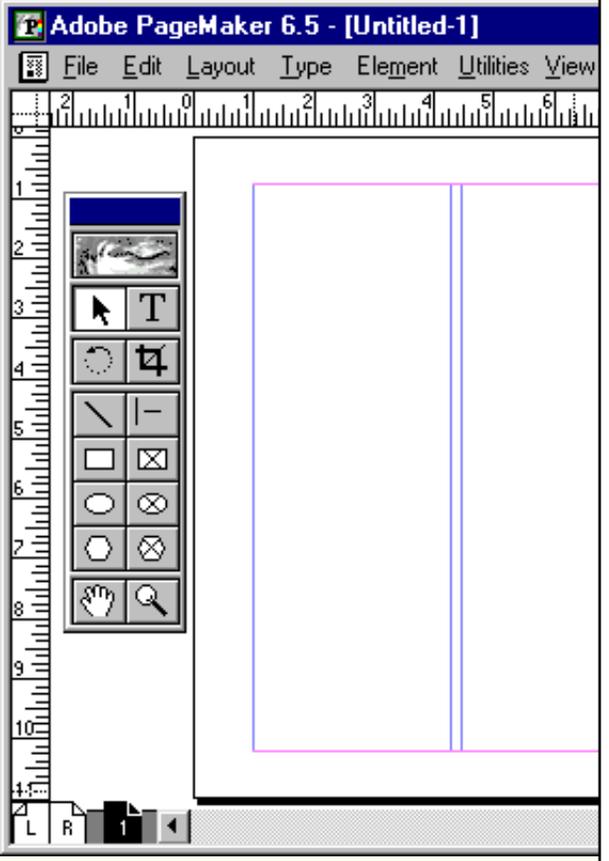
A cut and paste artist would then physically paste the type a
anywhere from 1 to 7 columns on the page.

The grid has the same look now (inside the computer) as it d
"drag and drop" your text on to a electronic column on your c

Below is one column on your computer screen.

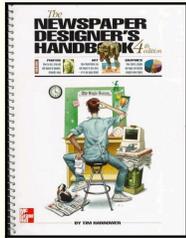








Insert text



Check out page 27.
Learn how text flows into columns!

Instructions

Many of the concepts and techniques that you know from working with a word processor will carry over to PageMaker. One key difference is that you must select the *Text* tool before you begin to edit. The *Text* tool looks like this:

Typing Text

Typing large volumes of text in PageMaker is not advised. But using PageMaker to type headlines, titles, captions, headers and footers (usually set off with a different style or placement) is easy.

1. From the *Toolbox*, select the *Text* tool 
2. Move the tool across the screen. It becomes an I-beam

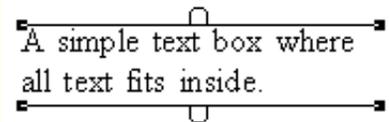


3. Place the I-beam where text should begin and click to create an insertion point

NOTE: Unless text already exists, the insertion point will position itself at the current default alignment.

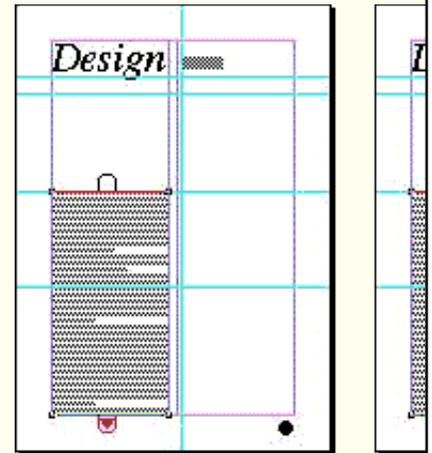
4. Type the text

Placing an External Text File into Your Document



There are two ways to enter text into your page. You can type directly on to the page or insert it from a word processor. It is suggested that you insert it from a word processor when using time composing in PageMaker.

Creating a text box is easy. It looks like a page. As you type, the box increases in size to accommodate an increasing number of letters.



Page Maker provides a tag at the end of the text when the box hits its capacity.

Text files from PageMaker-compatible word processing programs such as Microsoft Word and WordPerfect can be placed into a PageMaker document. Text files with little or no formatting generally work best. After placing the text into PageMaker, you can edit, format and manipulate it using the same methods as you would for text typed directly into PageMaker.

Flowing Text

PageMaker offers two methods of placing text files into your publication.

Autoflow

Autoflow allows you to place text and have it flow automatically into each column on the page and onto subsequent pages (adding them if necessary). To activate *Autoflow*, from the *Layout* menu, select **Autoflow**. When *Autoflow* is active, your cursor will appear as .



Manual Flow

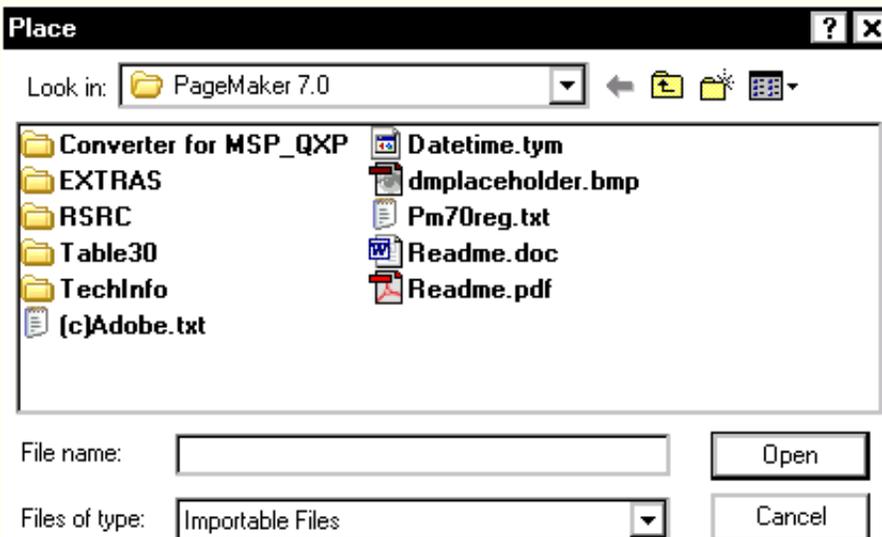
Manual text flow requires you to change to each page on which you want the text to appear. If you choose to use the *Manual* text flow option, your cursor will change to .



Placing an External Text File: Using Place File

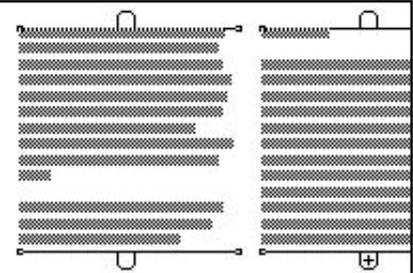
This option will allow you to alter and edit the text after it has been placed in PageMaker, as it will come in as a story.

1. From the File menu, select Place...The Place dialog box appears.

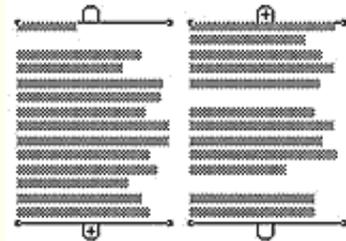


2. Using the Look in pull-down list and navigation-window, locate and select the file you wish to place

3. Click OPEN (Your cursor turns into one of the place text icons, indicating Autoflow or



If the tag turns red, that means more text



your pointer tool you simply pull the shadow

*Newspaper Research Journal,
Summer, 2003*

*Quotes from an article written by
Steve Utt and Sandra Pasternack*

More than half (57.5 percent) of newspapers use either a 9-point, 9.5-point type for body text, while 16.5 percent use 10 point. In the five years, 27 percent of the papers have increased their text size, while 58.7 percent have not changed the body size of their text. Almost all (97.7 percent) use a serif face for body type.

Bylines are set either in 8 point (10 percent), 9 point (35.2 percent), 10 point (36.7 percent). At some newspapers, bylines are also set in caps (58.9 percent), in boldface (10 percent), and in sans serif (69.5 percent); 71 percent of those surveyed have not changed the bylines in the past five years.

Manual text flow

4. Place the icon where you want the file inserted

Click to flow text

Placing an External Text File: Using Insert Object

NOTES:

The file comes into PageMaker as an object, not a story, therefore there will be no flowing of text. After the object is inserted in your PageMaker document, since it is not a story, you will not be able to make edits by changing the text.

1. From the *Edit* menu, select **Insert Object...**
The *Insert Object* dialog box appears.
2. Select **Create From File...**
3. In the *File* text box, type the location of the file
OR
 - a. Click **BROWSE...**
The *Browse* dialog box appears.
 - b. Using the navigation tools, locate and select the appropriate file
 - c. Click **OK**
4. Click **OK**
The object appears in your document.
5. Click and drag the object to move it to the desired location
6. Use the handles to resize the object as appropriate

Using the Text Tool

To edit or format text, you must first select the range of characters you want to affect. The *Text* tool is used to accomplish this. To deselect text, click another insertion point, or select any tool in the toolbox. Using the *Text* tool you can:

- Double-click to select a word.
- Triple-click to select an entire paragraph.
- Drag the I-beam to select a range of text.

Editing Text

If you make a mistake while typing, you can always go back and fix it, just as in a word processing application. To edit text:

1. From the *Toolbox*, select the *Text* tool

2. Create an insertion point by clicking the I-beam within the text you wish to edit
3. Use the mouse or the arrow keys on the keyboard if necessary to move to the correct location
4. Make the appropriate changes
 - To insert text, simply type and text will appear at the insertion point
 - To delete text to the right of the insertion point, press the **[Delete]** key

Existing text in the same text block will automatically reposition to adjust to the new or deleted text.

You can also delete or type over large sections of text by first selecting the text and then pressing **[Delete]** or typing new text.

Selecting Text

You will select text when you want to change its type specifications, cut or copy it, or delete it. Use the *Text* tool to select text for editing.

HINT: If you have problems selecting the first character at the edge of a text block, start with the last character and drag to the first character.

Selecting a Portion of Text

1. From the *Toolbox*, select the *Text* tool 
2. Place the I-beam at the beginning of the text you wish to select
3. Click and drag to select the appropriate text

Selecting an Entire Story

A story is text that is connected, such as text that was placed from a single word processing file or text that was typed in PageMaker from a single insertion point. A story can consist of one letter or of many pages.

1. Using the *Text* tool, place the insertion point anywhere in the text block
2. From the *Edit* menu, choose **Select All**

Options with Selected Text

- To delete the selected text, press the **[Delete]** key.
OR
Begin typing. The selected text will be replaced by the new text that you type.
- To change type style, from the *Type* menu select the appropriate options.
- To move or duplicate the text, from the *Edit* menu, use the **Cut**, **Copy** and **Paste**

commands.

Changing Type Specifications

Changing Type Specifications: Existing Text

1. Select the text
2. From the *Type* menu, select the appropriate option
Many of these options have a submenu indicated by the arrow to the right of the menu option name.
3. From the submenu, select the appropriate option
A checkmark will now appear by the option you selected, and the selected text will change to reflect your choice. (e.g., If you selected *Bold* under *Type Style*, the selected text will become bold.)
4. Click outside of the selected text area to deselect text

Changing Type Specifications: Before You Type

1. Using the *Text* tool, set the insertion point where the text will begin
2. From the *Type* menu, make the appropriate selections
3. Type the text (do not reset the insertion point)
The new text will have the characteristics that you selected in step 2.
HINT: If you change the insertion point before you begin typing, text will revert back to previous type settings.

Cutting, Copying, and Pasting Text

Cut and copied items are placed on the *Clipboard* (a temporary storage location). The most recent cut or copy remains on the *Clipboard* and is inserted into the document when the *Paste* command is selected. To cut, copy, or clear a portion of text, from a single letter to an entire text block, select the *Text* tool and select the text you wish to cut or copy.

WARNING: The computer will retain only one cut or copy at a time. If you select **Cut** and then select another item or items and select **Cut** or **Copy**, the first item or group of items will be replaced on the *Clipboard* by the second group.

Deleting Selected Text

1. From the *Edit* menu, select **Clear**
OR
Press the [Delete] key
HINT: This text does not go on the *Clipboard*.

Retrieving Cleared or Deleted Text

You can retrieve deleted text that has not been saved to the *Clipboard*, but you must do it immediately after it was cleared.

1. From the *Edit* menu, select ***Undo Clear***

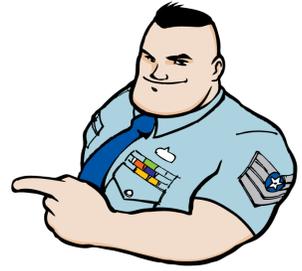
Moving Selected Text

1. From the *Edit* menu, select ***Cut***
2. Place the insertion point where you want the text to appear
3. From the *Edit* menu, select ***Paste***

Copying Selected Text

1. From the *Edit* menu, select ***Copy***
2. Place the insertion point where you want the text to appear
3. From the *Edit* menu, select ***Paste***

Create a news page



Here is the news page that you will be required to layout when you arrive here at DINFOS. You are not required to write the news stories, take the photograph, or create the artwork. It will be available on the DINFOS network for you to insert on to the page.

You will be expected to open up the software, create the columns, place the headlines and text. You will have to create boxes, and bylines. All of these instructions are available on the DINFOS tutorial at the beginning of this lesson.

"I will never have to lay out a news page. I have NCOs to do that job."

Famous last words of DINFOS public affairs officer graduate

Many times public affairs officers will find themselves in a one-man shop. And to their surprise the one man or woman is themselves. PageMaker is a valuable tool. The best way to learn a piece of software is to play with it. If you have this available to you now, take sometime before arriving here at DINFOS to explore what PageMaker can do for you. Create a birthday card with it, or a newsletter for your unit.

Here are some serious readings for those who want to know more about layout and design.



[Seven Strategies for Small Newspapers](#)
[Reinventing "The Examiner"](#)
[Thinking about a redesign?](#)

Nov. 3, 2003



Pfc. Poirier peruses a tribute board at the ...
a DINFOS student, performed the pledge c

Savanuck dedicate

By Jeff Crawley

The DINFOS Staff Sgt. Paul D. Savanuck Memorial Library was dedicated here Friday. Formerly known as the Technical Reference Center, the library was renamed after the Army journalist and Baltimorean, killed during the Vietnam War.

Paul's mother, Isabel, and family and friends attended the ceremony outside the library.

"Sgt. Savanuck did not make his name primarily as a journalist," said DINFOS Commandant Col. Hiram Bell Jr. "He made his name as a soldier who did the right thing at the worst possible times ..."

Savanuck was one of 11 Ameri-

cans sla
Lo, wh
soldier
occupie
Squad
Savanu
cific St
He was
near the
ing to a
jamin]
1969. S
ported.
14 day
mously
and aw
for val
Sava
student
land wh

Anti-drug crusade

By Cynthia A. Stevenson

The Red Ribbon Campaign, a week-long crusade against substance abuse, will kick off today, according to Thomas A. Connick, Alcohol and Drug Control officer here.

During the campaign, 10,000 red ribbons will be distributed throughout the community. The theme for this year's campaign — "Count on me to be drug free!" — is printed on the ribbons in gold.

"The Red Ribbon Cam-

campaign is a national effort to create an awareness of the problem of alcohol and drugs in our society," Connick said. "What I like about it is it gives everyone an opportunity to participate. All you have to do is wear your red ribbon to indicate you are for a drug-free America." ADFCO is also distributing balloons and bookmarks to local elementary schools.

Connick said he sees the campaign as the opportunity for parents to bring up the topic of substance abuse with their children.

"I encourage families to get together and talk to their children about drugs," he said. "Par

Modular Design

Let's have a quick review of modular design.



This is a Japanese print of a modular house being constructed. Modular design in house construction is used to make construction fast.

In newspaper layout, modular design is used to make the page "easy and fast."

Just like each section of the house is composed in units, each story has its own headlines, photos, text, and bylines "self-contained."

If you want to build something "fast" - think modular.

If you want to understand something "fast" on the page -

Modular 1, 2, 3

These are 3 separate pieces of information titled: **Cast Online**, **Get the Full Story**, and **Get the Full Story**. Each story is self-contained.

Modular 4 and 5

These are two different stories that are related and grouped together under the headline "It's Show Time."

Modular 6, 7, 8

These are two stories with jumps into inside pages. Each story is self-contained.

Modular 9 and 10

Modular 9 is an index to the inside pages, and Modular 10 is an index to the inside pages across five columns.



To the right, on the front

page of the Sun Journal, is a self-contained unit. Placing news stories in modules provides symmetry for the eye.

Notice that it contains all the parts:

- Photo (optional)
- Headline
- Subhead (if necessary)
- Text
- Cutline (if necessary)
- Jump line (if necessary)



Newspaper Research Journal, Summer, 2003

Quotes from an article written by Steve Utt and Sandra Pasternack.

The increase in modular designs is reflected by the result that half of the dailies surveyed said there is no regular pattern for the location of their lead story, showing a steady increase since a result of 25 percent two decades back. As is often the case with modular design, the dominant photo seems to have found a regular location in the center of the page, with about one in four dailies saying they vary the lead photo's placement, compared to more than 50 percent in the 1980s. This lack of variation in photo placement may also be indicative of the growth of the strength of the photo editor and the increase in the use of a design style-68.5 percent now have a design stylebook.



Headline → 25 killed

Subhead → Wave of violence rages in Iraq; Australian abducted

Text → [Text columns]

Col 1 → [Text column]

Col 2 → [Text column]



Headline → Miracle

Subhead → Teens survive six days

Cutline → The pair had to deal with dehydration, sun and sharks.

Text → [Text columns]

Col 1 → [Text column]

Col 2 → [Text column]



As we have seen, there are several ways to show relation. The following pdfs provide you with samples on how to do it in a modular format.

Layout hints for Modular Design

1. Use a vertical package consisting of a picture, cut line should start at the lower left-hand corner of the picture and [The vertical package](#)
2. Extend a headline over a story and related picture. [Extend a headline](#)
3. Place related elements in the same box. [Place related elements](#)

use vertical/modular designs. Photographs and visuals tend to determine the look of the front page at 46.9 percent of the papers, while news determines the look at 46.2 percent. For example, at a paper that has a strong photo editor,²⁷ he/she will determine all design elements, including the story count, but the first decision is the size and placement of the dominant photo; therefore, visuals tend to determine the look of the front page. And at a paper that has a strong news editor, he/she will select the lead story, its length and placement; therefore, news tends to determine the look of the front page.

4. Surround a small element with a related story.
[Surround a small element](#)
5. Wrap the story in an "L" alongside and under a related story.
[Wrap a story in an "L"](#)
6. Wrap a story in a "U" around a related element.
[Wrap a story in a "U"](#)
7. Run related stories in decks off a common headline.
[Place related stories in decks](#)
8. Place all related elements in the same module.
[Related elements/same module](#)
[Related elements/same module2](#)
9. Use a unifying device such as a logo, or rising cap letters.
[Unifying device](#)

*Newspaper Research Journal,
Summer, 2003*

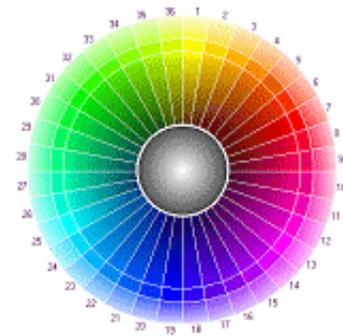
*Quotes from an article written by
Steve Utt and Sandra Pasternack.*

Color remains king, but the colorization revolution shows signs of abating. In 1982, 30.3 and 13 percent in 1987 of the large newspapers (250,000 + circulation) indicated—with a touch of pride, perhaps stubbornness or their printing method—that they never used color photos. While color has become truly dominant nationally, the percentage of newspapers increasing their use of color pictures fell from 78 percent a decade ago to 49 percent in this study and the use of spot (shading) color has shown its first decline. This increase might also be stagnant because so many papers have been running a high percentage of their photos in 4-color for more than five years. Almost all (93.9 percent) of the papers run all of their photos in color.

COLOR to enhance mo



10. Use color to show relationships
[Color and modular design 1](#)
[Color and modular design 2](#)
[Newspaper Designer's Handbook on Color](#)





Think consciously about where the reader's eye goes upon the page. When you design the page, you should be able to identify the center of visual impact and explain the path you intend the reader to take around the page. The sign of an intelligent design is the editor's ability to articulate the design strategy. Put more simply, you should be able to explain every element that goes onto the page.

Impact and modu



[Visual Impact and modular design](#)

Grids, Grids, Grids

The grid and columns are firmly attached. You will hear reference to a one-column grid, or a two column grid. A grid itself can be compared to a foundation of a house, or a skeleton of a person, where all the other parts sit on top eventually showing its basic form.

The look of your publication will be determined by the number of columned grid you choose to use.

Check out the pdf below to see how the "grid" will determine the "look" of your publication.



[Newspaper Designer's Handbook on Grids](#)



Six-Column Grid

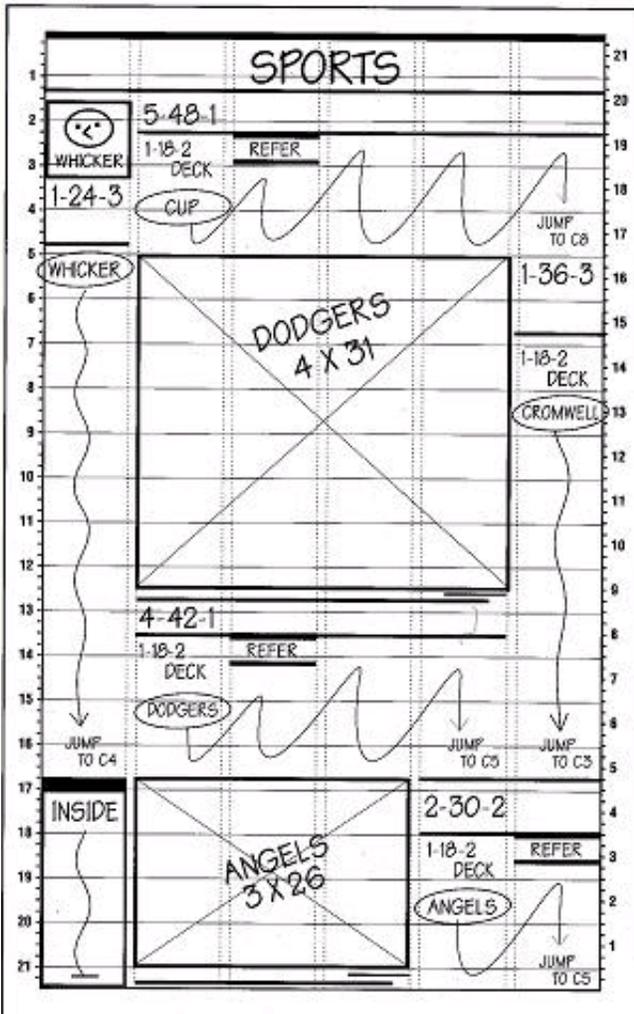


One-Column Grid



The dummy page, for dummies

The crash dummy has a similarity to the dummy page in that both exist to try something out. The crash dummy "tests" the safety of the car, and the dummy page "tests" the design



Breaking the code

This may look like a bunch of scribbling but it really isn't as bad as it looks.

Let's take a few examples:

For instance what does **4- 42-1** mean? Before you answer find it on the page to the left.

The headline runs across 4 columns, at the size of 42 pts, at 1 deck (or one line of type).

Easy?

Want to try it again?

What does **2- 30- 2** mean?

The headline runs across 2 columns, at the size of 30 points, at 2 decks (or two lines of type).



Take the time to compare the dummy page symbols on the left to the actual layout

Interim Review

Summary

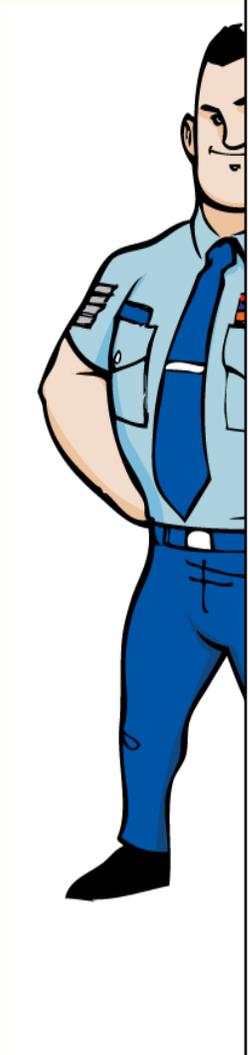
You've got a job ahead of you. This unit may be the most difficult one that you will encounter. We just don't want you to have a basic knowledge of layout and design, but we EXPECT you to operate a piece of expensive software.

Now, some of you have already worked in PageMaker and will find this unit an easy exercise.

Some of you may have experience in In-design, Quark, or even Windows Publisher. You will find that many of the principals and functions are the same in PageMaker. When you arrive at DINFOS it may be a short learning curve to apply what you know to a new software.

For those of you who have never laid out a page, you will not only have to learn the concepts of layout and design, but will have to learn the software. It is strongly recommended that you seek out this program in your active or reserve office and simply play with it. As we stated before, do not attempt to buy it! It is far too expensive. You should be able to find PageMaker somewhere in your reserve center, on your ship, or installation. Seek it out.

As for layout and design, this is an "art" that you will have to learn. The presentation of information is just as important as creating it. As a PAO, you have to know what "works" and what does "not." As a PAO, you must develop an eye as to what makes up good design. There are numerous art and design organizations on the web that present examples of what makes up good design.



A collage of design-related images. On the left, there are two wireframe diagrams showing grid layouts with various lines and boxes. Below them is a vertical list of text blocks with varying widths and heights. In the center, there is a large, vibrant image of a coral reef. To the right, there are several smaller text blocks and images, including a yellow and black striped fish, a yellow fish, and a blue fish. The text blocks contain various headlines and paragraphs, such as "A colorful world", "The many colors of the underwater world are bright and colorful.", "Designing the shape of a... of...", "Designing the shape of a...", "Designing the shape of a...", "Designing the shape of a...", "Designing the shape of a...".

In addition, as a PAO, you may have service members under your command who will

need to know "good design" as well. Hold "critiques" and review other publications for layout tips. And if you find a service member who seems to have a flare for layout and design -- *groom him or her for the job.*

Ever hear the expression "perception is reality?"

The quality of your publication could be rated on how well your publication is designed.

Good luck.

Writing headlines: Abbreviations & acronyms

Abbreviations can be helpful in headlines to save space. But avoid acronyms whenever possible, especially unusual ones. Remember your newspaper's shadow audience. Spouses and family members don't know FICEURLANT from CINCPACFLEET from 35th SFS!

Use only abbreviations that an average civilian would understand. Otherwise the headlines indicate to all your shadow audiences that the paper is an in-house newsletter that doesn't apply to them.

And remember that members of other units on the installation may not even know your host unit's acronyms. Cut out the jargon. Ignore the temptation to make up acronyms or abbreviations to make a headline fit in the space provided; chances are, your creations won't be recognized as what you intend them to stand for.

Don't clutter up a headline with more than one abbreviation per line. (As a matter of local style, we allow the acronyms "DINFOS" and "NCO" in headlines here.)

Writing headlines: Bad splits

Headlines may spread over more than one line. A “**bad split**” means that in a multiple-line (or multi-deck) headline, the breaks in the lines cause strange pauses in the headline. The end of the line is a place where the reader naturally pauses; it’s almost like inserting commas in a sentence. So try not to split an adjective from the word it modifies or a preposition from the phrase it is a part of. If you couldn’t logically put a comma there as sentence, it wouldn’t be a good place to split the line.

Wrong:

**Commander wants 'pot'
program to be tough**

Right:

**Tougher 'pot' program
called for by commander**

Writing headlines: Punctuation

Headlines are not sentences, so use **periods** only for abbreviations.

Commas are used in headlines to substitute for the word “and”.

Semi-colons act like periods. This is a convenient way to essentially write two separate but related headlines, when you can't come up with a longer “sentence” that splits cleanly at the end of the first line. Consider it when you're stuck on a two or three deck headline. But don't use more than one per headline.

In headlines, **quotation marks** are used for words that are actual quotes, spoken by someone in the story, or can be jargon quotes that are tossed around by the experts, but not common words in the language. Always, to save space, use **single quotation marks**.

The **colon** is commonly used to replace the word “said.” Telegraphic English!

Other types of punctuation -- exclamation points, question marks, etc. -- should be used sparingly and only when absolutely necessary.

Danger!

Before we move on to headline designators, it's important to realize that writing headlines can sometimes get you in major trouble for no better reason than somebody taking a shortcut.

In the "real world," most installation layout people compose headlines directly in the desktop publishing program and change words around till the headline fits in the space available. They're not focusing on the function of a headline or how the headline works with the story. Relying so much on the DTP program often allows the writer to write lazy, weak headlines that contain errors or just don't work.

Because DTP programs are so advanced and easy to use, staffers also tend to rely on changing leading, kerning and point sizes to make words fit – a bad habit to get into. Using shortcuts such as leading and kerning give the page a very rough, unpolished look, and that reflects poorly on the command.

Encourage your staff to think out headlines before approaching the DTP program. Basic journalism students at DINFOS -- the people who will be working for you -- are taught to write headlines that fit before they ever get to the computer. Hold them to this training!

Headline designators

The **headline designator** is the beginning of the whole headline writing process. A designator from the layout and design editor communicates how big a space each headline will get in the final page layout. It also tells the headline writer how the space will be filled; for instance, with one 48-point deck of headline, or two 22-point headline decks, or one 36-point headline with an 18-point drop head, etc.

Based on this information, the headline writer has her orders: to write the right size headline to fit the space.

It is imperative that you understand this shorthand as it applies to your publication, since the method of designating headlines varies from editor to editor.

Headline designators

Headline designators at DINFOS look like this:

2-24AB-3

Here's how the designator breaks down:

- The first number (2 in the example) tells how wide the headline will be, in the number of columns of text it will cover.
- The numbers and letter in the center (24AB in the example) designate the point size (24), the typeface/font (Arial) and the style (Bold) that will be used in the final design.
- The last number (3 in the example) tells how many lines deep, or decks, will be in that headline.

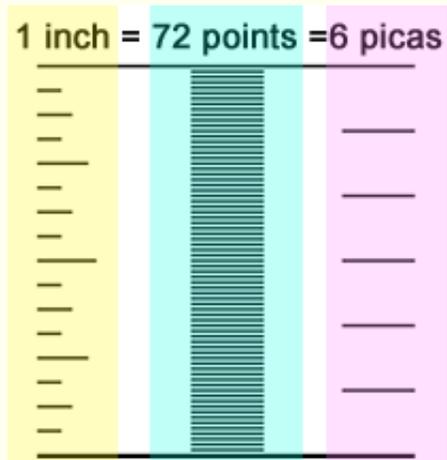
The headline writer will take this information, do some math to determine the minimum and maximum number of characters the headline should contain, and then compose a headline that will not just fit, but perform the functions of a headline. Using the designator above, the headline would look something like this:

**County judge defends
approval of voluntary
annexation requests**

Headline designers

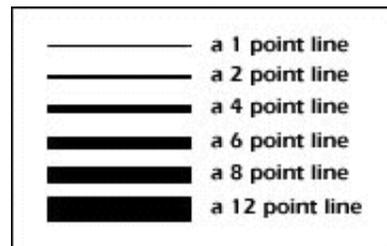
Let's break these down a bit more so you have a better understanding of the designator.

One of the things you need to know is how headline height is measured. The good news is that, whether you realize it or not, if you've used word processing programs extensively, you've already dealt with the **point**. The point is the smallest unit of measure we use in design.



Because we never converted to the metric system, most things are still measured in hard-to-divide-up inches. If you've ever tried to count 32nds of an inch, you'll understand what a pain this can be. So in the printing business, inches were divided into things called **picas**. There are six picas to an inch (a sixth of an inch being a handy size to work with, especially given the lead typesetters at the time). Then picas were divided into 12 points. So, if we do a little math, 6 picas = 1 inch, 12 points = 1 pica, so 72 points = 1 inch.

Why is 72 parts of an inch useful? Well, when you look at the smallest common line size, a 1-point-thick line, then you'll see that 1 point is about the thinnest mark on a page that was used at that time. Now we see $\frac{1}{2}$ point lines all the time, also called "hairline." The smallest letters you'll ever see are about 6-point letters ... also called "agate" type, used only for sports box scores and stock market pages.



Headline designators

Another thing you need to know is that there are literally millions of typefaces, or fonts, out there. There are more being designed each day. Some of the more common ones you'll probably be familiar with are Arial, Helvetica, Times New Roman and Courier. You don't have to learn all the font names and families. But it's useful to know that fonts come in different "postures" and styles.

When we say "posture" in reference to a font, it refers to how that font "stands" on the page. "Roman" means that the font stands straight up and down. It doesn't lean to either side. "Italic" means it DOES lean; "oblique" is another term for a leaning posture.

Roman

Italic

Some fonts also come in bold or light/normal, which refers to the "weight" or "strength" of the strokes that make up the characters. This, too, is a style – not a font in and of itself.

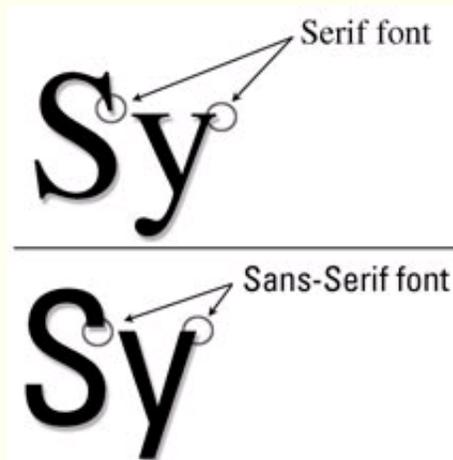
Bold

Light/Normal

Headline designers

Serif fonts have little feet and curlicues on the letters. Fonts such as Times new Roman, Bookman or Courier have serifs.

“Sans” (French for “without”) means without, so “**sans serif**” means without little feet and curlicues -- clean letters that are not decorative in any way. Fonts such as Arial, Helvetica and Comic Sans do not have serifs. Conventional wisdom is that serif headlines are easier to read, but sans serif fonts have a “cleaner” look. Serif fonts are easier to read because the letters are very distinct from each other and the eye can pick them out faster. But, just as ALL CAPS is harder to read, because all of the letters basically have a block shape, serif headlines are more distinct than sans serif.



When it comes to the headlines in YOUR newspaper, be sure you know what the normal headline typeface/font is. You'll want to be able to recognize when your staffers deviate from it in order to determine whether there's a good reason for them to be inconsistent. It's also important to know what acronym is being used for each font in headline designers.

Design theory

So how do headlines – and other page elements – fit into overall page design? Just as with news leads, there is more than one way to correctly present the news. Newspaper design is perhaps more art than science, but that doesn't mean there aren't some useful general principles. Many studies have been conducted to determine how the presentation of information affects its reception. These studies have helped hone layout and design so readers can easily get the news they want with a minimum of effort and/or confusion.

Over time, to make newspaper easier to use and to design, the newspaper business developed the concept of **modular design**. This concept means that every element in the page is a “block” – either square or rectangular – that can be fairly easily moved around on the page, like the assembly of a puzzle but without the oddly shaped, interlocking parts. This is the design taught at DINFOS.

USA Today mainstreamed much of the modular design concept as it's known today. Some journalism critics refer to it as “McNews” for the way it nationalized Americans' concepts of what a newspaper should be, much as McDonalds became the template for a fast food restaurant. The paper pushed the envelope on the heavy use of color and info graphics that were whimsical and entertaining, as well as informative, in a daily publication. Much of the established press first viewed *USA Today* as an “upstart.” In the end, though, most of the business adapted many of the practices of *USA Today*.

In the end, modular design comes down to creating attractive, easy-to-distinguish packages of information for your reader.

Modular design

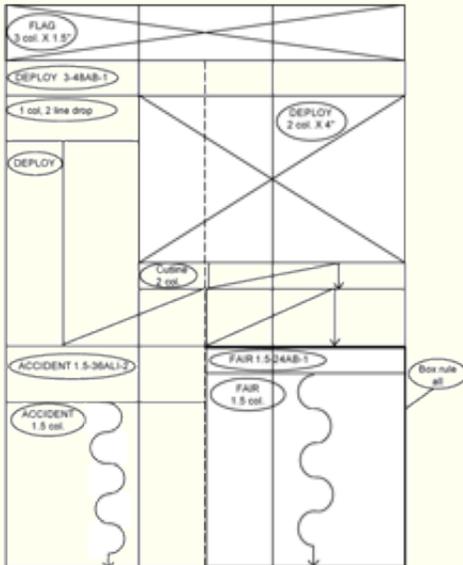
Within a section, modular design allows readers to scan the pages. When a subject catches their eye, they can easily identify all the related information (story, photo, graphic, etc). This is “packaging.” Bottom line: it’s simple for readers to use, *and* it’s simpler to design.

Within a module, relationship of the elements is shown by the placement of photo, cutline, headline and text in a certain order, with the headline being the “glue” that holds all the elements together. In general, the best order in which to place elements within a simple module is photo on top, cutline beneath it, then headline, then text. In this way, the headline is seen to “touch” all the parts of the module, visually tying them together for readers.

The dummy sheet

A **dummy sheet** is the set of instructions -- a blueprint -- an editor or a manager would give the section staff for a newspaper page. The idea is that "any dummy" could then create the page the way the editor/manager had in mind. Basically, the dummy sheet is the picture to the puzzle, the page to be built; it shows where each module goes and what's in each module.

THIS DUMMY SHEET BECOMES ... THIS COMPLETED PAGE!



Every page should be dummied before being laid out using DTP software; otherwise, you're making it up as you go along, and that takes all the ease out of modular design.

Photography

Photos -- and graphics -- are an important part of newspaper design. As the saying goes, "a picture's worth a thousand words." Effective use of visuals will greatly enhance your layout.

The exception to the "thousand words" saying is bad photos and graphics. For instance, remember that people are active. Posed photos are, by definition, unnatural and don't tell much of a story. If Joe won an award, show what he's doing what he won it for: charity work, effective job practices, etc. Get Joe in action.

Emotion is also important when photographing subjects. Emotional photos are attention-getters for readers. Even if a photo doesn't show much action, it can tell a story if it conveys the emotion of a moment. Sometimes when newspapers run lengthy interviews with "movers and shakers," they will include photos to reveal the speaker's body language as they discussed various topics. This helps the reader gain context for what the person had to say.

Photography

Good publications try to create a consistent “feel” for their subscribers. This allows readers to know where they can expect to find information and also builds a relationship between them and the publication (if you’re used to *Time* magazine, *Newsweek*’s particular quirks and standing features will seem odd, etc). But the way you use photos in publications can also affect how readers move through them, from one article to the next. Often, the content of a photo will dictate its most effective placement in a layout.

Modular design can’t cure every problem by itself. If you’re not careful in providing visual clues as to what elements go together and what elements don’t, readers can confuse them and draw incorrect conclusions.

As an editor, you need to look at placement and see if unrelated stories could “bleed” into one another, creating funny ideas (many of which appear on *The Tonight Show* or on *David Letterman*). At some point, these gaffes can stop being harmless and actually seem malicious. All it takes is a phone call to a lawyer to get you into the courtroom to explain yourself.

Photo selection

When it comes to the shape of photos, they are naturally more dominant either in the **horizontal** or the **vertical** – not square. This has a large impact on your page design. You want the reader's eye to be drawn into the product, and the direction of the action taking place in the photo can either work with you or against you.

When examining a photo for possible use, ask where your eyes are naturally drawn. Don't place the photo in such a position that a reader's eyes are led off the page.

When arranging photo support for your paper, be sure to ask for a wide variety of photos, both vertical and horizontal, from different angles and distances. Nothing is more frustrating than having only a few photos, none of which work with your intended layout!

Photo cropping

Cropping -- trimming excess, unnecessary edges of the image -- must be done carefully in order not to leave out essential information. But you must also be aware of the space constraints; in a newspaper, there is much to be covered in a limited amount of space.

Basic rule: eliminate what doesn't tell the story, but be careful not to get rid of something that does.



Dominant photos

A **dominant photo** is the main photograph in photographic module/layout. Not only is it the largest size-wise, but its content has the most impact. A dominant photo can “anchor” a story or an entire page, whereas two photos of the same shape/size tend to compete or clash, thereby reducing the impact of both.

Some photos tell more of the story than others -- give more space to those.

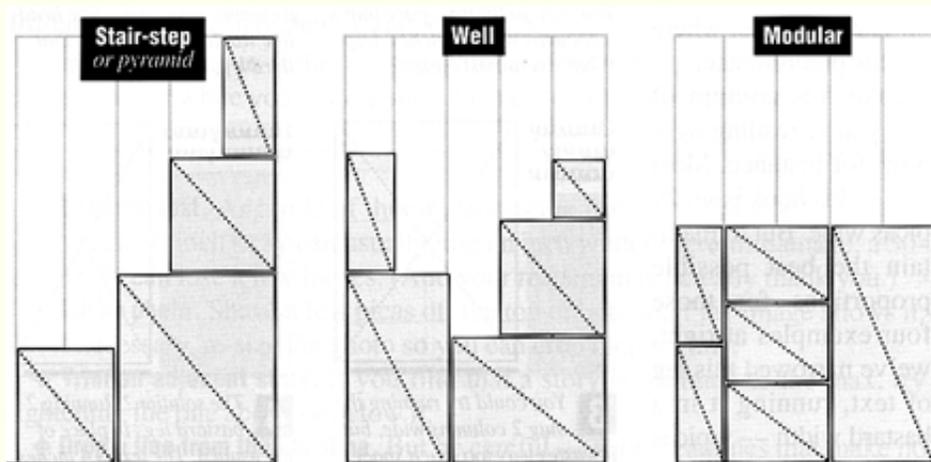


Advertisements in design

Most military newspapers are commercial enterprise, meaning a publisher has the contracted right to sell ads for profit while providing the paper free to the government. This creates two divergent interests: the newspaper wants to make money, but you need to use space to communicate. It can be hard to reconcile these two interests.

Most advertisers want their ad to “touch copy.” The idea is to have the reader finish a news item and notice the ad next to it. Sometimes this idea results in some oddly shaped blocks of advertisements that can be hard to design around.

If the ads are designed in a modular layout, copy and ads are distinctly divided. This is easiest for you, the PAO, to work with. Some publishers will let you do this, others will resist. Much depends on what their advertising customers are insisting on and what you specified in your contract.



(graphic from "*The Newspaper Designer's Handbook*" (5th edition, Tim Harrower), page 88)

Desktop publishing

Now that you have a better understanding of the theories behind designing a publication, let's talk briefly about desktop publishing: the actual creation of your publication.

While you won't do this for a grade until you attend the two-week resident phase of this course, it's important that you understand why you, the PAO, should know the basics of desktop publishing. Usually, if your office produces a newspaper or magazine, there are enlisted technicians doing the actual production. Right?

Maybe.

Even if there are, you -- as the PAO -- are responsible for the product. You need to understand the production process, in order to better supervise this function of your office.

More importantly, there are some occasions where YOU may be the one doing the work! Some offices only have a PAO -- with no enlisted support. Or what if your editor/writer deploys, leaving you to keep the home fires burning? What if you or your staff (or both) have other collateral duties? You may need to produce an internal publication of some type for your organization all by yourself.

The bottom line is, there are a number of instances where you may have to roll up your sleeves and do a lot more than supervise.