****

**Dilla University**

**Collage of Social Sciences and Humanities**

**Department of Journalism and Communication**

**Course Title: Publication Layout and Design**

**Course Code: JoCo 2063**

**April, 2020**

**Dilla, Ethiopia**

**CHAPTER ONE**

1. **An Overview of Publication Layout & Design**

**Introduction**

Years ago, people had plenty of time to read newspapers. In many cases newspapers were the primary tools used to communicate information to people. They didn’t have as many media choices as they do today. Today, people receive news and entertainment from such media as television, the Internet and satellite radio. Using these forms of media take little work. All you have to do is turn them on, sit back and absorb the information.

On the other hand, newspapers take work. People have to make a conscious effort to get information from a newspaper. With this in mind, it is our job to make this effort as easy as possible for our readers. Modern publications design has to be inviting, easy to grasp and instantly informative. Design is as important as writing articles or taking photographs. It is a part of the communication process.

This chapter explores the meaning/concepts, functions, principles and the most common types of publication layout and design size and formats.

**1.1 Brief History of Newspaper Layout and Design**

One of America’s first publications was published during colonial times, more than 300 years ago. Publick Occurrences and publications like it were small, the size of pamphlets or newsletters. There was little consideration for making these publications pleasing to the eye. Most ran news in deep columns of text. Few headlines were used and most were void of any art.

***By the 19th century***, most newspapers in America took on a different look. A new trend developed – the use of multiple drop headlines or decks. The text ran in long, monotonous columns with little or no artwork to break up its gray appearance.

***In the 20th century newspapers*** began to take on an appearance we are more familiar with today. Publications started running bigger and bolder headlines and art. The multiple decks started to fade away. However, most publications still used an eight or nine-column grid system. Many used fine lines to separate the columns of text.

***In the not-so-distant past***, many newspaper designers began to convert their pages into six-column grids. Headline typefaces began to become more sophisticated. Editors began to understand the importance of art and photos to help convey a message. White space, instead of lines, was used to separate columns of text. Even with these improvements, most papers from the middle of the 20th century were a bit chaotic. In this example, it’s difficult to quickly see which headline goes with which story.

Compared to publications throughout our history, most of ***today’s papers***have clean lines, are easy to navigate, rely heavily on art and graphics, and are colorful. The majority of contemporary newspapers use modular design, which we’ll look at in a few moments.

**1.2 Current Trends of Newspaper Design**

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 also 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 helps 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**: Modern reads are busy, picky, and impatient. So, editors try to make every page as user-friendly as they can by designing briefs, roundups, scoreboards, promos and themed packages that are easy to find and quick to read.

**Modular Layout**: in a nutshell, it simply means all stories are neatly stacked in rectangular shapes.

**1.3 Newspaper Layout and Design/Makeup Definition**

Most often, the three terms –page layout, page-make-up or page design are used interchangeably in newspapers and magazines shops.

Ucheanya (2013) citing Dennis and Jenkins (1983, p.37) defines layout as the “Arrangement of all the units or elements into a printed useable format”. Ucheanya furthers that the combination of ideas or concepts used in planning and designing advertisement is critical to the functions of an advertising layout. According to him, layout is a work-drawing which is usually pencil sketched to show the positions of copy elements, sizes of text, typefaces, colors of different units or items that are put together to inform a complete advertising campaign.

Page make-up is the arrangement of types, the type and style of headlines, the number and length of stories, the number and size of pictures etc, with a view to attract the attention of the readers. Nowadays, visual communication has become an important area in journalism. To attract reader, newspapers and magazines use graphic designs. According to Ferguson, Pattern & Wilson (1998, P.204), learning to design copy in a format that attract readers and makes a strong verbal-visual connection for them is a challenging and interesting task.

Today, audiences expect strong visual graphics and stories packaged to attract and hold their attention. Publication that chose to use the older, more traditional approach to design, featuring numerous small photos and headings, may lose many of their readers. Today’s publication must feature strong story-telling photos, informational graphics, and carefully selected type to draw in the audience.

**1.4 Types of Page Make-up**

According to Anaeto, Solo-Anaeto & Tejumaiye (2009, p.105), page make-up or page design could be classified into the following forms:

1. **Vertical Make-up**: In this kind of make-up, elements in the newspaper or magazine are vertically placed.
2. **Horizontal Make-up**: This is a make-up where the elements in the page are horizontally placed.
3. **Focus or Brace Make-up:** This is a make-up pattern where focus or prominence is given to one story and its headline. This story is given prominence with a bigger headline.
4. **Modular make-up:** A type of makeup where stories are arranged in modules or boxes. Here stories are either tinted or separated by lines or boxes.
5. **Circus Makeup:** In this type of make-up, elements are arranged without regard to each other. The arrangement does not follow any specific pattern. Here stories and photographs compete for attention and none is given preference.

Irrespective of the method that is used, a page can either be balanced or not. A balanced makeup attracts readers and makes reading easy. In newspaper and magazine production, an editor who could be located at different stages of the production processes ensures that the newspaper/magazine content meet basic standard established either by the media organization or the society. They act as a check on what gets to the final consumer. Also, since the media are in a competitive industry, the editors and/or management team ensures that their products are appealing to the people. This is done through packaging (both in form and content). Also, because of the competition in the industry, page make-up has become an integral part of modern newspaper and magazine production since, the editors could, through that, attract the attention of the readers. This, not only increases the appeal, but the financial success of the newspaper or magazine.

### 1.5 Functions or Aims of Newspaper Design

It’s not enough today to focus solely on writing or solely on photography. Today’s readers expect editors to edit and guide them through a publication. They also expect editors to communicate through the use of visual communication. Bruce Henderson (2005, p.1) and many other design scholars believe that the main functions or aims of newspaper design are:

* Make the page and the stories on the page attractive and easy to read.
* Give the newspaper an identity, which reflect its aims; give it personality (it may looks fun, bright or intelligent).
* Make best use of the premium resource - space.
* Accommodate both the news stories and the advertising, without making the advertising seem more important than the news.

These points substantiate that content without form or presentation is not enough to help readers stay with the given newspaper. Unread newspaper serves no useful purpose. For this reason newspaper design must serve the reader.

**1.6 Principle of Newspaper Design**

The primary purpose of design is to convey messages clearly and efficiently. The intention is to draw attention to the message, not the medium. To accomplish this, a designer must do, as believed by many design experts, more than putting materials in bold color and with big size.

The principles of newspaper design are more or less universal. According to Newspaper Primer (2005, p.1), the principles “suggest effective and pleasing ways to arrange text and graphics on the page as well as the arrangement of individual elements within illustration, nameplates, and the overall graphic design of a document”. All principles of design can be applied to any piece the designer may create.

A considerable number of design scholars like Adlai E. Stevenson (2005) and Garcia (2002) as well as Newspaper Primer (2005) and ST Media Group International (2002) state that the most widely recognized principles of design are planning, organization, simplicity, unity, emphasis, contrast, proportion, movement, balance, color, alignment, consistency, and whitespace. It is believed that no one aspect is more important than the other, and they must each work together. The followings synopses are taken without major changes from what the above scholars tried to explain about the abovementioned principles.

**1.6.1 Planning:** the design must be planned in accordance with the intended audience.

**1.6.2 Organization:** the elements of the text need to be arranged in the way that captures the readers’ attention and directs the eye toward important points.

**1.6.3 Simplicity:** By reducing the visual clutter, using as few lines and boxes as possible, keeping one main visual element on each page and using open space it is possible to achieve simplicity. It is said that the fewer elements in the design, the more pleasing to the eyes.

**1.6.4 Unity:** this is the relationship that exists among the elements of a newspaper. Unity can be achieved through overlapping elements, by using pointing devices such as arrows or other elements like lines, shape, color, and space.

**1.6.5 Emphasis:** through the use of size, relationships, lines, and other visual tools as color and space, emphasis can be given to the most important elements in a newspaper.

**1.6.6 Contrast:** contrast can be achieved by using various size, shape, color or orientation of elements. It can also be achieved with space used by text, artwork and white space.

**1.6.7 Proportion:** this is the size relationship of one part to another. Proportion is used to add importance to a work and used to exaggerate or distort for emotion or emphasis.

**1.6.8 Movement:** this refers to leading the attention of the viewer from one aspect of the work to another via the size of headlines, content and size of photos etc.

**1.6.9 Balance:** it comes from arranging elements on the page so that no one section is heavier than the other. There are two kinds of balance: formal and informal. When the design is repeated on both sides of page, the balance is formal or symmetrical. Formal balance, if used too much, becomes monotonous. Informal balance is asymmetrical; is dynamic and attention getting. Informal balance is usually regarded as more interesting.

**1.6.10 Color:** it can be used to show the real color of an image, to point out similarities and differences, stress emphasis, or create a particular emotional response.

**1.6.11 Alignment:** this is the placement of texts and graphics in order to line up them on the page. Alignment is used to create order, organize page elements, group items, and create visual connections. Good alignment is invisible.

**1.6.12 Consistency:** repeating design elements and consistent use of type and graphics styles within a document shows a reader where to go and helps them navigate the designs and layouts safely.

**1.6.13 White Space:** this is a space left between elements or on the sides of the paper. Designs that try to cram too much text and graphics onto the page are uncomfortable and may be impossible to read. White space gives breathing room. Like punctuation in a sentence, white space allows thoughts to follow without running into each other.

**1.7. Newspaper and magazine format**

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 Detroit Free Press show above) or tabloid (half-sized papers). Whatever your papers format, the same basic principles apply.

In terms of format, newspapers are usually placed in one of three categories: Broadsheet, Tabloid or Berliner. The following points about newspaper format are taken almost as it is from McMullan, Dawn and Wilkinson, Earl J. (2005).

1. ***Broadsheet newspapers***are the largest in size (600mm by 380mm or 23½ by 15 inches). Example: Addis Zemen and The Ethiopian Herald.
2. ***Tabloids*** are usually half the size of broadsheets (380mm by 300mm or 15 by 11¾ inches). Example: Addis Admas, reporter English and Amharic, fortune, capital.
3. ***Berliner or Midi newspapers*** are in the middle of the two newspaper formats (470mm by 315mm or 18½ by 12¼ inches) used by European papers such as Le Monde in France, La Stampa in Italy or, from 12 September 2005, The Guardian in the United Kingdom.

In addition to size, newspapers are quite different in style and content. Broadsheets are generally considered as intellectual newspapers in content than their tabloid counterparts, examining stories in more depth and carrying sensationalist and celebrity stories less often.

According to McMullan, Dawn and Wilkinson, Earl J. (2005), newspaper research in markets around the world has suggested that for a half century there is a consumer appetite for smaller newspaper formats especially among female readers and younger readers. For that reason more and more newspapers are adopting the tabloid size, like some of the serious British broadsheets have done in the last two years. Pointing to researches, proponents of compact format (tabloids) argue that consumer prefer for reader-friendly smaller formats.

Concerning design, tabloid newspapers require different design disciplines to broadsheet. Because tabloid newspapers have higher paginations (more pages), and at any one time the reader has less content to choose from, require better sign posting and navigation. Large proportion of the page is given to nameplate, headlines and pictures. In broadsheet much greater portion will be given to several stories rather than one main story.

The basic magazine layout format or size and shape of the magazine are;

standard formats size can be:

* Basic = 8½” x 11”
* Book = 6” x 9”, Miniature =4 ½” x 6”
* Picture = 10½” x 13” and
* Sunday supplement = 11½ x 13” are the two biggest size of magazine.

**1.8 Page Design**

**1.8.1. Page One or Front Page Design**

Today's Page One is a blend of traditional reporting and modern marketing that seeks to answer the question: What grabs readers? Is it loud headlines, big photos, juicy stories, splashy colors, or do readers prefer thoughtful, timely analyses of current events? hard to say. Though newspaper publishers spend fortunes on reader surveys, they're still unsure what front-page format reaches readers the best. 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, 4-6.) 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 keywords 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 respect it, enjoy it and buy it.

**1.8.2.Feature Pages & Sections**

As time goes by, feature sections become more popular and the arrangements become more ambitious. Most modern feature sections offer a mix of:

* **Life style coverage**: Consumer tips, how-to's, trends in health, fitness, fashion a compendium of personal and social issues affecting readers' lives.
* **Entertainment** [**news:** Reviews](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 Dilbert, 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, and experiment with unusual artwork and photo treatments. Many feature editors dress up their front pages by giving one key story a huge "poster page" display. Editors at other papers prefer pages with more traffic, providing 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.

**1.8.3Sports pages & Section**

Television seems to be the perfect medium for sports coverage. It's immediate, visual, and Colorful. Yet in many cities, more readers turn to 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 usually centers around meat-and-potatoes reporting on games, matches and meets, a strong sports section incorporates a variety of features that include:

**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, and 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 aren't easily 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.

**1.8.4Opinion 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 pageor two for backbiting, and mudslinging.

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 of editorial pages are often rigidly formatted many papers run a separate opinion page. 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.

**Themed Page Formats**

In the old days, 20 years ago many newspapers simply shoveled all their stories into four big blocks: news, sports, features and business. (Many dull newspapers still do.)

But smart editors realize that if you cram everything into those news-sports features- business blocks, lots of good stories will fall through the cracks. They've learned that readers have a broad range of interests, and that special-interest pages provide a way to satisfy those readers while attracting advertisers, too. Take a tour of modern American news publications and you'll find smartly formatted weekly themed pages on such topics as

* Science
* Seniors
* Shopping and malls
* Skiing
* Television
* Traffic & commuting
* Travel
* Hobbies
* Home decorating
* Hunting and fishing
* Local history
* Military affairs
* Movies
* Music
* Nightlife
* Children and families
* Classical music
* Computers
* Computer games
* Crime and safety
* Dance
* Dieting
* Death and dying

**1.8.5.Special topics & Sections**

As we mentioned previously, newspapers often settle into dull, predictable routines from issue to issue, repeating the same standard formats day after day. (Fortunately, a little predictability is good: It keeps readers happy and editors sane.) But opportunities often arise for producing special sections with unique design formats. These include, previews of big events published in advance. These recycle photos and statistics from years past and offer readers calendars, maps and other helpful guides.

Special reports that wrap up news events that just occurred. For major sports events, special sections are often printed and distributed to stadium spectators just moments after the Big Game concludes.

Special enterprise packages on serious topics or trends (AIDS, The Homeless, How You Can Save Our Planet). These are often investigative stories that take a team of reporters, photographers and designers weeks or months to assemble. They frequently run as a series in the daily paper, after which they're repackaged and reprinted in a special section.

Special projects like these are an enormously rewarding form of journalism. Better yet, they give you an opportunity to experiment with new forms of storytelling, type treatments, page layouts and photography.

**CHAPTER TWO**

1. **Elements of Newspaper and Magazine Pages Layout and Design**

**Introduction**

Competition in the newspaper/magazine industry is becoming stiffer. So, every publication now competes for the people’s attention. The advent of the electronic and the digital media is not helping matters. Today also, the competition is not only in terms of content but also in aesthetics.

And, any medium that attracts and sustains the attention of the readers is the one that would make it to the next level. During production, editors employ different techniques and use different elements to make the pages look better and attractive.

* 1. **Four Basic Elements**

Design involves the selection and arrangement of visual images to make a pleasing presentation. A successful design must apply the fundamental principles of design. The following components are elements of newspaper design and will help the reader identify a given newspaper.

**2. Text/story**

Text is the most essential building block of newspaper design. It’s the gray matter that communicates the bulk of your information. But text doesn’t have to look like a sheet of boring gray wallpaper hanging on your page.

The variety of type styles and other elements throughout the text gives the text some visual rhythm. The trick here is to use contrast. Without this key design concept, the block of text would be one-dimensional and lie flat on the page. With contrast, however, the text comes to life. Mixing together bold weights with roman style and italics, integrate serif and sans serif typefaces, and then add a dash of agate. We achieved something clean and readable even with a large blob of text. Extra typographical nuances you can work with include alignment (flush left, right, centered or justified) and leading and/or tracking (loose, normal or tight).

**Typeface and size:** it isthe type of font type and the text point size.

**Leading:** The text uses 10 points of leading. Since it’s 8-point type, that means there’s one point of space between descenders and ascenders.

**Tracking:** We’ve tightened the tracking of the text a bit to, well, tighten things up.

**Paragraph indents:** The first line of each new paragraph is indented 12 points, or 1 pica.

**Hanging indents:** In a way, these are the opposite of paragraph indents. The first line is flush left; all subsequent lines are indented to hang along the edge of those black bullets (or dingbats or webdings).

**Extra leading:** it is the space between paragraphs. Usually there is 8 points space or extra leading between the end of one review and the start of the next. There are also 3 points of extra leading between the boldface title info and the text that follows.

**Sans serif type:** Papers often use sans-serif faces to distinguish graphics, logos and sidebars from the main text.

**The reverse type:** (lighter colored type on a dark background) is all caps.

**Italic type:** This is used to emphasize words. It’s also used for editor’s notes, foreign words or literary excerpts.

**Agate type:** Fine print set in small type, usually 5 or 6 points. Also used for sports scores and stocks.

**Boldface type:** Boldface is often used to highlight key words or names. It’s irritating, and can be loud, in large doses, however.

**Editor’s note:** Still using Scotch typeface—but note how the extra leading, italics and ragged-right style set it apart from the Scotch text above it.

**Flush Right Type:** This runs flush to the right edge of the column.

**Justified type:** The text has straight margins on both the right and left edges.

**Flush Left Type:** This runs flush to the left edge of the column. Many papers also run cutline’s and news briefs flush left (ragged right).

**3. Photos**

According to Integrated Publishing (2003), Quinn (2002) and White Jan V. (1982), most newspaper readers look first at large images - usually photographs and their captions. In Schnelbach and Wyatt’s (2005: 5) words, “nothing attracts attention and provides insight – better than a good photo”.

As Moses cited by Utt and Pasternack (2003, p.2), “readers ‘enter’ the page through large pictures or headlines”. Smith (1999) points out that, photographs are important for two reasons. Firstly, it provides visual relief; secondly, it provides visual evidence of an event having happened - perhaps some detail of the event.

Every photo is unique, andevery image's content needs to be carefullyconsidered before you shove it into a predeterminedslot.

**Picture Shapes and Visual Theory**

Neat and regular layouts containing photos all the same size do not work. The eye needs variety. If you have more than one picture on a page, ensure you use one large and dominant image and make the others subservient. That is, layouts should be asymmetrical rather than symmetrical. It sounds obvious, but news photos come in three basic shapes. Each of those shapes has its strengths and weaknesses. And each is best suited to certain design configurations.The three shapes are rectangular*,* horizontal, vertical and square.

Other shapes can come into play on the page, though, depending on the story’s content and tone. Circle-shaped photos, can work with fun and playful feature stories. But never change the shape of a photo just for the sake of doing something offbeat. Content still has to drive every decision you make on your page.

**Horizontal** This is the most common shape for news photos. We view the world horizontally through our own eyes, and when you pick up a camera. Horizontal photos provide a sense of order, peace and organization. This is why landscape paintings are almost always horizontal — it is rare to find a pastoral scene that is not horizontal.

**Square** Some consider this to be the dullest of the three shapes. Remember, though, that the content is No. 1. Accept each photo on its own terms and run it large enough so it reads and has the most impact.

**Vertical:** this shape, at left, is often considered the most dynamic. But verticals are tricky to work with. Because they’re so deep, they often seem related to any stories parked alongside them even if they’re not. Vertical photos imply strength, power and movement. Next time you read a paper, notice how few horizontal shots are used on the sports pages. Photos that contain oblique lines of force through them (most good sports pictures, for example) provide extra movement and action.

Most pictures have lines of force. They point the reader’s eye in a specific direction. Use direction lines to compel the reader to look at the copy that goes with the picture, or to herd readers around a page. If the photo stands alone, for example, use the lines of force (such as an outstretched arm) to push the reader towards another story or image. If the story you are editing refers to two people in conflict with each other and you include profile images of them, design the page so the images oppose each other to use lines of force. Never allow the lines of force to push readers off a page before they have had a chance to take in as much of the content as possible.

Vertical or horizontal shapes look better than squares. The square is boring, suppose this explains the 1950s word to describe a conservative or boring person a square. And remember that the exception defies the rule. A vertical landscape can be very powerful if used in the right place and context.

**4. Caption/Cutline**

“Good photographs have unique storytelling ability, but they are most effective when accompanied by some explanatory text” (Integrated publishing, 2003, p.3). Garcia (2002) informs that next to headlines and photographs, captions capture the most attention on a newspaper page. Captions, according to Schnelbach and Wyatt (2005), are generally set in a small but easy to read font below, beside or above photographs.

So, what do cutlines have to do with *you,* the designer? Aren’t cutlines the responsibility of the photographer and copy editor? Look at it this way: you are all visual journalists with a common interest in bringing together *all* the elements of a storytelling package. Cutlines are an important part of that territory. Seek out that who, what, when, where and how for cutlines on all your pages. Encourage photographers to write extensive cutlines with way more information than will ever be used so you’ll have more options to work with when you’re laying out the page. Ultimately, your readers will appreciate it.

**2.2 Front Page Layout and Design Elements**

**2.2.1. Nameplate**

The nameplate (sometimes called flag) is the name of a given newspaper, which identifies it from other newspapers. As design expertise like Garcia (2002) the nameplate should be attractive in design and in harmony with the character of the paper.

**2.2.2. Index**

The index contains pointers to other sections of the paper, with a brief summary of their main story (Edward Smith, 1999). According to Garcia (2002), an index has always been an important part of a good newspaper; although it is not used in many design traditions, such as the Scandinavian. Readers appreciate a newspaper that is easy to navigate. Good indexes give the front of newspaper a sense of hierarchy. Almost all (95.3%) of the dailies in USA surveyed by Utt and Pasternack (1984) print an index on page one, and 58.2 percent run it at the bottom of the far-left column of the page.

**2.2.3. Teasers**

It is sometimes called ***promos or scoreboard.*** Many newspapers feature little boxes with artwork and headlines on the front page. These boxes are teasers, supposed to ‘tease’ readers to read the article (Schnelbach and Wyatt, 2005). One of the most popular subjects of newsroom concentration is a news teaser in the nameplate area of the front page (Garcia, 2002). As Garcia rightly states, “readers will spend just a second or two processing information in teasers. So visuals should be tightly cropped, easily recognizable images” (2002, p.90).

**2.2.4. Headlines**

According to Stephen Quinn (2002), when readers select what stories to read, their decision is usually based on what the headline says. Eye track research shows that readers' eye go first to photos and then to the large headlines. “Well-written headlines grab the reader's attention, convey clear, concise thoughts and dress up the publication” (Integrated publishing, 2003, p.2).

As Garcia (2002) points out, readers are helped when a page instantly conveys the hierarchy of stories based on headline size. Though the space that the headline will occupy is almost always dictated by the layout of the page, there are several ways in which the headlines can be displayed. The following three headline varieties are taken almost as it is from Integrated Publishing:

**All-caps heads:** this is a headline written in capital letters. Nowadays, the all-capital letter headline is almost extinct because it is difficult to read.

**Caps and lowercase heads:** a widely used headline style is the uppercase and lowercase headline style. In this headline style, all words, other than articles, conjunctions, and prepositions of fewer than four (and sometimes five) letters, are set with the first letter in caps and the others in lowercase.

**Down-style heads:** the down-style headline usage has increased in popularity in recent years. In down-style heads, the first letter of the first word - and the first letter of any proper noun - is set as a cap, and all other letters are lowercase. Down-style is presented in the way persons are taught to read and write.

Headline forms, as pointed out by integrated publishing (2003), constantly come and go. Some of the most common headline forms are explained in Tameri’ Guide for Writers by Schnelbach and Wyatt (2005) are taken almost as it is and presented as follows:

**Banner headline***:* it is set to cover the width of the page at the top of a news page to draw attention to the lead story or that particular page. A banner head above the flag or nameplate is called a skyline. A banner headline applies to the widest and biggest multicolumn head on a page, regardless of whether it is the full width.

**Cross-line head:** it is very similar to a banner headline. Although it does not always cover the full width of the page, it does cover all the columns of the story to which it pertains.

**Flush left head:** it is a two- or three-line head with each line set flush left. The lines do not have to be equal in width or set full. The white space at the right is considered enhancing, because it allows “air” into the otherwise airless column spaces. As Schnelbach and Wyatt (2005), flush left headline from is the most commonly used head today.

**Kickers:** it is a smaller-font headline, often underlined, just above the main headline. Kickers are often a one or two word identifier used to help readers select articles.

**Hammers:** it is a larger headline above a smaller main headline, opposite of kicker headline form. Using just a few words (three or less) can attract attention to a major article.

**Side head:** it is a headline form that runs alongside a story. It is normally three or four lines and looks best when set flush right. A side head is usually placed slightly above the center of the story.

**Subheads/cross heads/:** it in a lengthy article, subheads can be used to break text into shorter segments. As Garcia (2oo2) shows, subheads provide not only a visual break, but also divide or outline the story for readers who scan texts. Subheads can appear beneath a headline, but should not be too detailed.

**Standing head:** it is essentially a label used for regular or recurring content, such as sports and chaplains’ columns. It does not change from issue to issue.

**Jump head:** It is designed to help the reader find a portion of a story continued from another page. The jump head uses one or two key words from the headline that introduced the story. It is set flush let followed by the words “ continued from page number”.

**Tripod head:** it is a single, short line of larger type set to the left of two lines of smaller type. The tripod portion (larger wording) should be twice the size of the definition or main headline.

**Wicket head:** it is a tripod in reverse (short line of larger type set to the right of two lines of smaller type). The colon is not used in the wicket. As Schnelbach and Wyatt (2005) suggest, it is seldom used, but can be considered to vary the newspaper design.

**Novelty head:** it features typographical tricks, such as setting part of the head upside down, using an ornate typeface or substituting artwork as characters. Overuse of this headline may lead the readership to begin questioning the credibility of the newspaper (Schnelbach and Wyatt, 2005).

**Deck**: A smaller headline added below the main headline*.*

**2.2.5. Byline**

The name of a writer and sometimes accompanied by his or her staff position appear as a byline, usually preceding news or an article. The byline may have the same font face and size as the body text, or it may the different. Recently, many newspapers have added the e-mail address as part of the byline. Readers associate bylines with unbiased reporting, as it is possible to trace the source of the article.

**2.2.6. Photographs/picture**

According to Integrated Publishing (2003), Quinn (2002) and White Jan V. (1982), most newspaper readers look first at large images usually photographs and their captions. In Schnelbach and Wyatt’s (2005:5) words, “nothing attracts attention and provides insight-better than a good photo”.

As Moses cited by Utt and Pasternack (2003:2), “readers ‘enter’ the page through large pictures or headlines”.Smith (1999) points out that, photographs are important for two reasons. Firstly, it provides visual relief; secondly, it provides visual evidence of an event having happened perhaps some detail of the event.

**Mug shot:** A small photograph just the face of someone in the story.

**Cutout:** A photo in which the background has been cut away (also called a silhouette).

**2.2.7. Information Graphics**

Just as the name implies, these are informational graphic elements including charts, maps, and diagrams. As Garcia (2002, p.172) points out, “busy readers appreciate good, simple informational graphics that visually tells them a story”.

When the information is too obvious or too simple, when the story is too complicated, when words say it better and when there is no time to do the graphic well and/or correctly, Watson (2000) suggests that one should leave the use of information graphics.

**2.2.8. Rules**

Straight lines are known as rules. Rules are frequently used to separate columns of text or information about a newspaper from text. They can also be used as boxes around stories.

Rules are commonly used as typographic devices in newspaper design. Properly used, they separate unrelated items and unite related ones. Many beginning designers, as Schnelbach and Wyatt (2005) point out; use too many rules, creating a confusing navigation effect.

The following two types of rules are taken almost as it from Integrated Publishing (2003) presented as follows:

**Column rule:** it is a vertical, thin line that runs from the top to the bottom of a newspaper page. It is used to separate texts and unrelated items, such as photographs and stories, from the rest of the page.

**Cutoff rule:** it is a horizontal, thin line that runs across one or more columns of a newspaper page, depending on the width of the items to be separated or united. A cutoff rule is used to separate unrelated items, such as boxes, photographs, multicolumn headlines and advertisements, from the rest of the page. A cutoff rule helps the reader's eye turn the corner from where a story ends in one column to where it begins in the next column.

**2.2.9. Advertisements**

As Watson (2002), advertisements are the first to be organized into the pages of a newspaper, followed by news stories. Good advertising content and design, as pointed out by Watson, have an impact on a newspaper’s overall readership and success. Newspapers print advertisements for its revenue, and few newspapers are sold because people want to read the advertisements alone.

Some design experts like McMullan and Wilkinson (2004) believe that advertising is a better fit with a broadsheet - especially classifieds. Others argue that tabloid is the perfect format for all forms of advertising.

According to Eamonn Byrne (2005) great newspaper ads are created by a combination of factors that include; an empathy with the newspaper medium, an understanding of how readers read ads and the ability to write newspaper advertising copy, and with a total understanding of the target’s needs and motivation.

**2.2.10. Logo**: A small, boxedtitle (with art)used for labelingspecial stories. ..or series.

**2.2.11.Folio**: A line showing page number, date, papers name etc.

**2.2. 12. Photo credit:** A line giving the photographer's name (often adding the paper or wire service he or she works for).

**2.2.13. Bastard measure:** Type sets in different width than the standard column measure.

### Here are some common elements found one page one (front page):

### C:\Users\USER\Desktop\file-page2.jpg

### 2.3. Inside page and Invisible Elements of Newspaper Layout and Design

Newspaper design has also invisible elements. These invisible elements form the foundation and frame of solid designs. The following five types of invisible elements of design which have identified by Integrated Publishing (2003) and Tameri's Guide for Writers (2005) are taken without major change and presented as follows:

**2.3.1. White space:** just as the name implies, white space refers to any spot on a page without ink. White space can be increased or decreased to change the “openness” of a layout. Too little white space results in gray pages, while too much makes it appear that the designer failed to compile a complete document.

**2.3.2. Margins:** it is an area of white space serving as a neutral zone. Several types of margins keep printed elements from bumping into each other or running off a page. The most obvious margins are at the four edges of a page.

**2.3.3. Grids:** it is the underlying pattern of geometric shapes guiding the placement of visible objects. Each page of a design is based upon a grid. A newspaper or newsletter is likely to use only rectangular grids.

**2.3.4. Lift out quote**: A quotation from the story given graphic emphasis also called pullout quote or breakout.

**2.3.5.Frames:** the individual shapes in a grid are frames. Nowadays, some computer software allows a designer to create frames and then fill them with the appropriate content. Other programs create frames as the designer place elements onto a page.

**2.3.6. Columns**: divided text frames in the newspaper page are columns.

**2.3.7. Gutter**: the white space running between elements on a page.

**2.3.8. Masthead**: A boxful elements usually appear on editorial page contains staff members list.

**2.3.9. Reverse type:**White words set against dark background

**2.3.10. Sidebar**: A related story, often boxed, that accompanies the main story.

Here are some typical design elements used on inside pages:



**2.4. Typography**

Typography (from the Greek words typos = form and grapho = write; Kevin G. Barnhurst, 2002) is the art and technique of selecting and arranging font styles and sizes, line lengths, character and word spacing for type set applications. Garcia (2002) maintains that no task is more painful for the designer than the selection of typographic fonts. The design of typefaces continues to be an important and often highly specialized field, and graphic designers have literally hundreds of styles to choose from.

**Typeface:** it is the shape of the letters. A type of font shape can make a big difference to the image, which will be conveyed. Typefaces fall into one of four main categories: serif, sans serif, novelette/decorative and cursive.

**Serifs** are letters, which have a little tab on their corners. Sans-serif typefaces do not have these: they appear plainer, and can be designed in bolder versions than serif typefaces. Times New Roman is an example of a serif typeface, while Verdana is an example of a sans-**serif typeface**. Serif typefaces are more 'traditional' and authoritative, while sans serif faces have a more modern or technological felt (Media Education Wales, 2001).

**Novelty Type**: adds variety and flavor.It works well in small doses (like headlines, ads and comic strips) but can call a lot of attention to itself.All typefaces that cannot be assigned to the abovementioned groups are called decorative or display fonts. For most of type's history, the use of decorative characters was applied to the page design of books, and usually limited to ornamenting title pages, chapter headings, and initials.

**Cursive Type**: looks like handwrittenscript. In some familiesthe letters connect; inothers they don't.

**Font/type styles**: bold, condensed and italic are known font/type styles. Bold letters are made up of thicker strokes (lines) than normal. Condensed letters are tall and narrow, allowing more of them to be fitted onto a line at a given size. Italic refers to slanted type.

**Font/type families:** there are varies families of typefaces. These variations give the designer a wide range of choices, while keeping some consistency. For instance Arial typeface family has normal, black, narrow, rounded MT bold and Unicode MS font varieties.

**Font/type alignment:** within a column, font can be arranged in one of several ways: justified, where both edges of the column line up; centered; ranged left (where the left edge of the column is straight and the right is irregular) or ranged right (the opposite).

**Tracking (*kerning):***Just as you can tighten or loosen the *vertical* spacing between lines, you can adjust the *horizontal* space between letters - though even the slightest changes in tracking can affect the type's readability.

**Set width (or *scaling****):* Computers can stretch or squeeze typefaces as though they're made of rubber - which can look lovely or lousy, depending. Set width is usually expressed as a percentage of the font's original width:

**2.5. Tools Used for Layout and Design**

Page designer used to spend lots of time drawing boxses (to show when photos went). and drawing lines (to show where text went). And drawing more boxes (for graphics, sidebars and logos).

Nowadays,most designers do their drawing on computers. But, for sketching ideas and working out rough layouts, these 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 the old classic, the proportion wheel (to calculate the dimensions of boxes as they grow larger or smaller). Even if you’re a total computer geek, you should know these tools and terms.

**2.6. How Designers 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.

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

**Points:**

* Thickness of rules.
* Type sizes (cutline’s, headlines, text, etc)
* All measurements smaller than a pica

**Picas:**

* Lengths of rules
* Widths of text, photos, cutline, gutter, etc

**Inches:**

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

**CHAPTERTHREE**

1. **Picture Editing &Visual Elements**

**Introduction**

On March 4, 1880, the New York Daily Graphic became the first newspaper to print a photograph. And from that day to this, newspaper photographers have grumbled. In today's media, images are strong; text, by comparison, is weak. If you want to convey information, photos can be as valuable as text. If you want to hook passing readers, photos are even more valuable than text. Photographs are essential for good design, and good design is essential for photos.

This chapter will consider the skills of picture editing that is, how to select and process appropriate images for publication. We’ll take a closer look at the art and science of photo journalism.

**3.1 Function of Photo**

There’s nothing like a photograph to give a newspaper motion and emotion. Every picture tells a story, and many stories are best told with a picture as part of the mix. Today’s readers expect to see photos accompanying stories in any venue, whether it’s in newspapers, magazines, websites or mobile devices.

In a print newspaper, obviously space is at a premium, and you may not have the “real estate” for that many photos. You may not have enough photographers to shoot that many photos. And printing full color may not be feasible on some pages. But try your best. Add photos every chance you get. Without them, you’ll be omitting a big part of what helps to tell a story.

**3.2 Some Photo Guidelines**

There's a lot to learn about shooting photographs, editing and cropping images, designing pictures into photo spreads, transforming photos into halftones, let's summarize a few basic of photojournalistic guidelines:

* **Every photo should have a clean, clearcenter of interest:** A good photo, like a well-written story, is easy to read. It presents information that's free of clutter and distractions. Every photo must be sharply focused and cleanly composed, so its most important elements are instantly visible.
* **Every photo should look natural:** In amateur snapshots, people smile stiffly at the camera; in professional news portraits, people look candid, natural, engaged in activity. Whenever possible, shoot real people doing real things, not gazing blankly into space or pretending to be busy.
* **Every photo should have a cutline:** Never assume readers are as smart as you are or that they even intend to read the story. Identify everything: all faces, places and activities.
* **Every photo should be bordered:** Don't allow the light tones of a photo to fade away into the whiteness of the page. Frame each image with a border: a plain, thin rule running along the edge of the photo. But don't overdo it. Thick, artsy borders around photos are distracting. They may isolate images from each other and from the stories they accompany.
* **Every photo should be relevant:** Readers don't have time for trivia in text. They don't want to see it in photos, either. Show them images that have a direct connection to today's news. Photos must provide information, not decoration.
* **Every face should be atleast the size of a dime:** It's rare that photos are played too big in newspapers, but they often run too small - especially when the key characters shrink to the size of insects. If you want images with impact, shoot individuals, not crowds. Then, size photos as large as you can.

**3.3 Making the Best of Bad Photos**

**Ways of making the best of bad photos**

**Crop aggressively**. Focus our attention on what works in the photo, not what doesn't. Zero in on the essential information and eliminate the rest.

**Edit carefully**. Is there one successful image that shows more than the rest?

**Retouch mistakes**. Use photo-editing software to tone down distracting backgrounds, improve poor exposure, fix the color balance - but remember, it'sunethical to alter or manipulate the integrity of any data in the picture.

**Run a sequence**. Sometimes two small photos aren't as bad as one big weak one. Consider pairing a couple of complementary images.

**Reshoot**. Is there time? A willing photographer? An available subject?

**Try another photo source**. Is there another photographer at the scene? Would older file photos be appropriate?

**Use alternative art**. Is there another way to illustrate this story? With a chart?

**A map**. A well-designed mug/lift out quote? A sidebar?

**Bury it**. By playing a photo small, you can de-emphasize its faults. By moving it farther down the page, you can make it less noticeable.

**Mortise one photo over another**. It's risky, but may help if there's an offensive element you need to eliminate or disguise.

**Do without**. Remind yourself that bad art is worse than no art at all.

**3.4 What photos are bad?**

Photojournalistic clichés have plagued editors for decades. Some like,

* **The "Grip& Grin":**

**Usual victims**: Club presidents, civic heroes, honors students, school administrators, retiring bureaucrats.

**Scene of the crime**: City halls, banquets, school offices any place civic minded folks pass checks, cut ribbons or handout diplomas.

**How to avoid it**: Plan ahead. If someone *does* something worth a trophy, take a picture of him (or her) *doing* it. Otherwise, just run a mug shot.

* **The Execution at Dawn:**

**Usual victims**: Any clump of victims lined up against a wall to be shot: club members, sports teams award winners, etc.

**Scene of the crime**: Social wingdings, public meetings, fundraisers usually on a stage or in a hallway. Also occurs, preseason in, the gym.

**How to avoid it**: Same as the Grip & Grin- move out into the real world, Where these people actually *do* what makes them interesting.

* **The Guy At His Desk:**

**Usual victims**: Administrator, bureaucrats, disorganizer-s anybody who bosses other people around.

**Scene of the crime**: In the office, behind the desk.

**Variations**: The Guy on the Phone, the Guy on the Computer, the Guy in the Doorway, the Guy Leaning on the Sign in Front of the Building.

**How to avoid it**: Find him something to do or shoot a tighter portrait.

* **The Bored Meeting:**

**Usual victims**: Politicians, school officials, bureaucrats- anybody who holds any kind of meeting, actually.

**Scene of the crime: A long table in a non descript room.**

**How to avoid it:** Run mug shots and lift out quotes from key participants.

**Better yet**: Find out in advance what this meeting's about, then, shoot a photo of that illustrates the topic - not a dull discussion about it.

**3.5 Cropping Photos**

Virtually all cameras produce images that are shaped differently. But that doesn't mean that every photo must remain in that exact shape – or that you're required to print the entire image that every photographer shoots. Usually, you'll need to re-frame the composition, creating a stronger new shape that emphasizes what's important or deletes what's not. To get the most out of a photograph, you crop it.

**Three ways to crop the same photograph**:

1. **Full frame**- shows us the full photo image.
2. **Moderately tight crop**- focuses on Eddie. By zeroing in this closely, we've eliminated all the excess background.
3. **An extremely tight crop**- turns the photo into a lively mug shot. We've tilted the image, too, to make it vertical. But does this crop damage the integrity of the original image? Yes, a photo can be cropped to fit any space, regardless of its original shape. But designers who do that are insensitive louts.

Try to edit and crop photos first, before you dummy any story. Once you've made the strongest possible crop, then, design a layout that displays the photo effectively and attractively. To do all that, you must learn where to crop - and where to stop.

**A Good Crop**

**Eliminates what's unnecessary**: sky, floor, distractions in the background.

**Adds impact**. Your goal is to find the focal point of a photo and enhance it, making the central image as powerful as possible. Remember that newsroom adage: Crop photos until they *scream.*

**Leaves air where it's needed**. If a photo captures a mood (loneliness, fear, etc.), a loose crop can enhance that mood. If a photo is active and directional, a loose crop can keep action from jamming into the edge of the frame.

**A Bad Crop**

* Amputate the body parts (especially at joints: wrists, ankles, fingers) or lops off appendages (baseball bats, golf clubs, musical instruments).
* Forces the image into an awkward shape to fit a predetermined hole.
* Changes the meaning of a photo by removing information.
* Violates works of art (paintings, drawings, fine photography) by re-cropping them. Artwork should be printed in full; otherwise, label it a "detail"

**3.6. Photo Spreads**

**Photo Spread Guidelines**

The following guidelines apply not just to photo pages but to feature sections and special news packages as well. You'll find that most of these principles apply whether you're using photos, illustrations, charts or maps.

**Photo Guideline**

* Talk to the photographer (and the reporter).
* Mix it up.Use different shapes. Different sizes. Different perspectives.
* Design for quality, not quantity.
* Position photo scare fully.
* Make one photo dominant.

**Headline Guidelines**

* Write your headline first.
* Use a display headline (with a deck) if appropriate.

**Text Guidelines**

* **Don't run too much text - or too little**. Most photo pages need text to explain why they're there, but anything less than 3 inches may get buried. Huge text blocks, on the other hand, turn the page gray and crowd out photos.
* Keep text blocks modular. Never snake text over, around and through a maze of photos. Keep text rectangular. Park it neatly in a logical place.
* **Ask for leeway on story sizes**. Sure, you dummy as closely as you can, but those 37-inch stories sometimes *have* to be cut - or padded - to fit. Make sure writers and editors give you flexibility on story lengths.

**Cutline Guidelines**

* **Give every photo a cutline**. Several photos may share a cutline, but *not* if it gets confusing. Always make sure it's instantly clear where each photo's caption is.
* **Add flexibility running cutline’s beside or between photos**. But don't float them loosely- plant them flush against the photo they describe. If cutline use ragged type, run ragged edges *away* from the photo.
* **Push cutlines to the outsi**de. In weak designs, cutlines butt against headlines or text. In strong designs, cutlines move to the outside of the page, where they won't collide with other type elements.
* **Credit photos properly**. You can do this by dummying a credit line along the outer edge of the design, or by attaching credit lines to each photo (or just to the lead photo, if they're all shot by the same photographer).

**3.7 Studio Shots**

Photojournalism is an honest craft. It records real people in real situations, without poses or props. But suppose you need a photo of a hot new bikini. An award-winning poodle. Will that photo be real, honest photo journalism?

Unlike news photos, where photographers document events passively, studio shots let photographers manipulate objects, pose models, create props and control lighting. Studio shots - or any other setup photos, whether they're shot in a studio or not - are used primarily for features, and primarily for:

**Fashion:** Clothes by themselves are dull; clothes worn by a model who smiles or flirts will yank readers into the page.

**Food:** Making food look delicious in a 2-column black-and-white photo is a lot tougher than you think, but it's absolutely essential for accompanying food stories.

**Portraits:** Special faces deserve special treatment. Studio shots with dramatic lighting or dark backgrounds (into which you can reverse the type) let you glamorize the subjects of those in-depth personality profiles.

**Cultural objects**: Remember, it's important to show readers the actual CD covers, book jackets and new products mentioned in features and reviews. Show- don't just tell.

**3.8 Photo Illustrations**

Sometimes the best way to illustrate a story is to create a photograph where actors or props are posed to make a point - like drawings do. The result is called a *photo illustration.*

Photo illustrations are usually studio shots. But unlike fashion photos or portraits, photo illustrations don't simply present an image; they express an idea, capture a mood, symbolize a concept, tell a visual joke. Photo illustrations are often excellent solutions for feature stories where the themes are abstract (love in the office, teen suicide, junk-food junkies) – stories where real photos of real people would be too difficult to find or too dull to print. But keep in mind, a good photo illustration:

**Instantly conveys what the story's about**. A photo illustration shouldn't confuse or distract readers. It should present one clean, clear idea that requires no guesswork and avoids misleading meanings. And it *must* match the tone and content of the text.

**Should never be mistaken for reality**. Newspaper photos are honest: They show real people doing real things. Readers expect that. So if you're going to change the rules and create some fantasy, make it obvious. Distort angles, exaggerate sizes, use odd-looking models (at right) - do *something* to cue the reader that this photo isn’t authentic. It’s dishonest to pass off a fake photo (someone pretending to be a drug addict) as the read thing. Even warning readers in a cutline isn’t enough; readers don’t always study the fine print. readers in a cutline isn't enough; readers don't always study the fine print.

**Work with the headline**. The photo and the headline must form a unit, I working together to convey the main idea of the story.

**Performs with flair**. A good photo illustration displays the photographer's skill and cleverness with camera angles, lighting, special effects, poses and props. In a world where newspaper graphics compete against slick TV and magazine ads, you either excel or you lose. If your photo illustration looks vague and uninspired, you lose.

**Commentary & Caricature**

Editorial cartoons have gotten a lot funnier since then. Today, they're expected to be humorous, yet thoughtful; provocative, yet tasteful; farfetched, yet truthful. That's why editorial cartooning is one of the toughest jobs in journalism - and why successful editorial cartoonists are rare.

A similar type of illustration, the commentary drawing, also interprets current events. Like editorial cartoons, commentary drawings usually run on a separate opinion page. Unlike editorial cartoons, commentary drawings accompany a story or analysis, rather than standing alone. They don't try as hard to be funny but still employ symbols and caricatures to comment on personalities and issues.

Caricatures, however, aren't limited to opinion pages. They're often used on sports or entertainment pages to accompany profiles of well-known celebrities. A good caricature exaggerates its subject's most distinctive features for comic effect. Like editorial cartooning, it's a skill that's difficult to master, and should probably be avoided if:

* The subject's face isn't very well known.
* The story is too sensitive' or downbeat for a brash style of art.
* The artist's ability to pull it off skill fully is doubtful.

**Flavor Drawings**

Feature pages often focus on abstract concepts: drugs, diets, depression, dreams and so on. Many of those concepts are too vague or elusive to document in a photograph. That's where illustrations can save the day. Flavor drawings are drawings that interpret the tone of a topic that add impact to the text.

Finding the right approach to use in an illustration takes talent and practice. (It can create thorny staff-management problems for editors, too. An awful lot of amateur illustrations look that well, awfully amateurish.Flavor drawings can be silly or serious, colorful or black-and-white. They can dominate the page or simply drop into a column of text to provide diversion. Be careful, however, not to overload your pages with frivolity. Readers want information, not decoration. They can sense when you're just amusing yourself.

**3.9 Clip Art**

Illustrations are terrific, ifyou have the budget to hire artists or pay for freelance artwork. But what if you don't? Advertiser shave had that problem for years. And when they need images of generic-looking people and products to spruce up their ads, they often use clip art: copy right free cartoons and drawings.

Clip art is plentiful and cheap. You can buy catalogs, CD-ROMs and Web site subscriptions that offer thousands of, say, holiday images (Santas, turkeys, pumpkins and valentines) at ridiculously low prices.

For a classier look, you can scan historic old engravings, like the one at right, from copyright-free pictorial archives. But be selective. Clip art often looks lowbrow. At its worst, it's extremely cheesy. So don't junk up your news stories just because you're desperate for art. Make the news look like news, not like the ads.

**CHAPTER FOUR**

1. **The Art and Craft of Page Design**

**Introduction**

The same goes for theories of page design. Some design experts insist that the upper-left corner is a page's prime position; thus, you should put your top story there. Others claim that the upper-right corner is the best-read spot on the page, and that you should put your top story there. Still others advise putting strong elements in weak positions (like the bottom corners) to ensure that readers will stay interested wherever their eyes wander.

You should create a page that's logical, legible and fun to read - and you should guide the readers' eyes anywhere you choose.

**4.1 Grids**

Before you design a page, you've got to know: What grid does the page use? What's the underlying pattern that divides this page into columns? A page grid provides the structure - the architecture -that keeps elements evenly aligned:

* **3-columngrid**: Often used by newsletters. Note how limited the options are for photo and text widths.
* **4 columns**: A common grid for tabloids. More flexible than a 3-column grid, and the text is comfortably wide.
* **5 columns**: Probably the most popular tabloid grid. It's also commonly used on broadsheet section fronts.
* **6 columns**: The standard grid for broadsheets, since most adsare sold in these standard column widths.
* **7 columns**: An intriguing tabloid grid. Note how that thin column is suited for sidebars, cutline's, etc.

Newspapers typically come in two sizes: broadsheet and tabloid. And the larger broadsheet page provides room for bigger photos and more elaborate designs. Most broadsheets use a 6-column grid – especially on inside pages, where ads are sold in standard widths that require columns about 11 or 12 picas wide. On open pages and section fronts, however, broadsheets may use a variety of grids.

**Tabloid Grid**

Though large-circulation dailies are usually broadsheets, many other papers - including weeklies, student newspapers and special-interest journals prefer the advantages of the tabloid format. Why?

* Their smaller size makes tabs easier to produce and cheaper to print.
* Editors and advertisers find that their stories and ads can dominate a page more effectively than in a broadsheet.

**They are popular with readers:** handier, less bulky, faster to scan and browse. Tabloids are roughly half the size of broadsheets. If you turn a broadsheet page sideways and fold it, you create two tabloid pages.

A typical tabloid page is roughly half the size of a broadsheet page. Exact measurements vary from printer to printer, but these are common current dimensions for tabloid and broadsheet paper sizes. As the cost of newsprint has continued to rise, many publishers have incrementally reduced the size of their newspapers. That's why it's difficult to establish one universal, standard size for broadsheets and tabloid pages.

Though a 5-column format is most common in tabloids, some papers have successfully used 7-,8, even 9-column grids.

**4.2 Drawing a Dummy**

How can you show your colleagues, in advance, where stories will go on a page? Or what size headlines should be? Or where the photos go? Mental telepathy? You draw a dummy. (You “dummy up the page.”) In years past, dummies were an essential step in the news production process. Editors would draw dummies, print out all the pieces—the photos, cutlines, headlines and text then, paste everything together on one big sheet of paper in a composing room, using the dummy as a guide. Even today, some newspaper designers still mark up page dummies, then give them to paginators who assemble the elements electronically.

Depending upon your newsroom, then, page dummies may range from quick thumbnail sketches to highly detailed diagrams. Either way, most dummies are drawn in pencil on paper that’s smaller than the printed page, but accurately proportioned so that, if your design calls for a thin vertical photo, it’ll maintain the proper shape on the dummy.

**What Every Good Dummy Should Show?**

Every newspaper has its own system for drawing dummies. Some, for instance, size photos in picas. Others use inches, or a combination of picas and inches. Some papers use different colored pens for each different design element (boxes, photos, text). Some use wavy lines to indicate text, while others use arrows or nothing at all.

Whatever the system, make your dummies as complete and legible as you can. It’s tempting to bypass dummy drawingand, instead, noodle aimlessly onthe computer for hours until you discoverhow to lay out the page. Wrong. Bigwaste of time. You’ll usually work more efficiently if you first draw up a dummyor at least a detailed sketch before youstart assembling the real thing.

**What every dummy needs to have:**

1. **Page or section headers,** if any,
2. **Column logos, sigs or bugs,** clearly labeled.
3. **Lift out quotes or other secondary graphic elements** (if generatedseparately fromthe main story,include theirname or slug).
4. **Any rules, boxes or borders,** clearly marked.
5. **Sizes and slugs for all art** (photos,maps, charts, etc.), **withcropping instructions,** if necessary.
6. **Cutline's and credit lines** for all photos.
7. **Story name (or slug) and column width,** if it’sin a bastard measure;the slug can be circledfor emphasis.
8. **Arrows or lines** to show position, movement and length of the text.
9. Any **special instructions** to others who may needadvice on photos,story deadlines, textlengths or anything elseon the page.
10. **Page number, date and edition** (if applicable).
11. **Headlines** clearly marked (with deck specifications, if necessary). In the past, many newspapers used a coding formula for headlines that listed the column width, the point size and the number of lines (for example, a 4-48-1 headline would be a four-column, 48-point headline that runs on one line).
12. **Jump lines, including page number** wheretext will continue.

**Need a dummy?**

Dummies show **the basic grid** pages use. And the grid is the underlying pattern that organizes each page into columns. You’d use this dummy, for example, to design tabloid pages on a 5-column grid but that’s not the only grid that tabloids use. Some use 4, 6, 7, 8, even 9 columns. But a 5-column grid is probably the most common tab format.

**4.4 Making Stories to fit**

Once a page is assembled, minor tweaking is easy. Major repairs, however, are tricky and time-consuming. You may need to back up and re-dummy a story or two. But first, find out what went wrong. Ask yourself:

* **Was there a planning problem**? Did someone change a story's length? Did someone swap or re-crop photos? Were ads sized wrong? Omitted? Killed? Or:
* **Was there a production problem**? Were text and photos correctly placed? Headlines correctly sized? Are all elements - bylines, cutlines, refers, logos, lift out quotes - where they're supposed to be? If a story is close to fitting - say, within a few inches - try some of these options, either while you're designing the page or after it's assembled?

**If a Story Turns out Too Long**

* **Trim the text**. As a rule of thumb, stories are usually cut able by 10%. For instance, a 10-inch story can usually lose an inch without serious damage; a 30- inch story can lose a few inches (and your readers may actually thank you).
* **Trim a photo**. Shave a few picas off the top or bottom, if the image allows it. Or, if necessary, re-size the photo so you can crop more tightly.
* **Trim an adjacent story**. If you find that a story is trimmed to the max, try tightening the one above or below it.
* **Drop a line from the headline**. But be careful- short headlines that make no sense can doom an entire story
* **Move an ad**, either into another column or onto another page.

**If a story turns out too short**

* **Add more text**. If material was trimmed from a story, add it back. Or if you have time, break out a small sidebar that highlights key points or tells readers where to go for more information.
* **Enlarge a photo**. Crop the depth more loosely. Or size it a column larger.
* **Add a mug shot**. But be sure it's someone *relevant* to the story.
* **Add a lift out quote**. Find a meaningful remark that will attract readers. And follow our advice at right.
* **Add another line of headline**. Or better yet, expand the decks on those long and medium-sized stories.
* **Add some air between paragraphs**. This old composing- room trick lets you add 1 to 4 points of extra leading between the final paragraphs of a story. But go easy: If you overdo it, those paragraphs begin to float apart.
* **Add a filler story**. Keep a selectionofoptional1- or 2- inch stories handy to drop in as needed.
* **Add a house ad**. Create small promos for your paper. Have them available in a variety of widths and depths.
* **Move an ad**. If permissible, import one from another column or page.

In addition to these quick fixes, there are two more techniques - using bastard measures and jumping stories - that are a bit more complicated.

**Non-Standard (Bastard) Measures:** Most of the time, photos fit fine into standard column widths. But on some pages, they're just too small in one column measure - and just too big in another.

**Jumping Stories**: There will be times - many times - when you'll need to fit a 30-inch story into a l0-inch hole. When that happens, you can either:

* Cut 20 inches from the story (lots of luck), or
* Start the story on one page and finish it on another.

When stories start on one page and run on another, they're called jumps. Jumps are controversial. Many editors hate them. Many readers hate them, too, or worse: they ignore them. But designers love them, because they give us the freedom to stretch and Slice stories in otherwise unimaginable ways. (That age-old journalistic question - "Do readers actually follow stories that jump?" has yet to be answered definitively. My own hunch? If a story's engrossing enough, readers will follow it anywhere. Otherwise, they'll use the jump as an excuse to bailout.)

**When you jump a story**:

* **Make it worth the reader's while**. It's pointless- and annoying - to jump just a few short paragraphs at the end of a story. Jump at least 6 inches of text, unless the story is simply uncuttable and there's no other option.
* **Start the story solidly**, with at least 4 inches of text, before forcing it to jump. Otherwise, the story may look too insignificant to bother reading.
* **Jump stories to the same place whenever possible**. Readers will tolerate jumps more forgivingly once they're trained to always turn to the back page, the top of Page 2, the bottom of Page 3, etc.
* **Jump stories once**- and once only. You'll lose or confuse too many readers if you jump a few inches to Page 2, then snake a little more text along Page 3 is mistake.

**4.5 Page without Art**

There are times, however, when photos just don't materialize. When there are no quotes to lift. When there's no time - or no artist - to add a chart or graph. Your page may be gray, but it doesn't have to be dull. Instead of simply stacking stories in rows, you can add variety by:

**1. Butting headlines**

Nobody likes ugly heads. But it took newspapers years to figure out how to slap headlines onto every story without jamming them into a chaotic jumble. Until the 1960s, most newspapers ran vertical rules in the gutters between stories. When their headlines stacked alongside each other, they looked like tombstones (hence the term tombs toning, another name for butting heads).

For years, the First Commandment of Page Design has been: Don't butt heads. That's good advice. Butt-headed design can cause confusion. Occasionally, though, you'll need to park two stories alongside each other, and when you do, their heads may butt. To minimize the problem:

* **Mix styles, fonts or sizes**. The idea here is: If headlines must butt, make them dissimilar. If one's boldface, make the other light or italic. If one's a large, I-line horizontal, make the other a small, 3-line vertical.
* **Write short**. Let a little air separate the two headlines. That usually means writing the headline on the left a few counts short, just to be safe.
* **Boxing stories.** Another way to break up monotonous gray page patterns is by boxing stories. Putting a box around a story (with a photo) is one way toavoid confusing readers with ambiguous designs.

Boxing a story also gives it visual emphasis. It's a way of saying to the reader, "This story is different from the others. It's special."Don't box a story just because you're bored with a page and want to snazzy it up.

**Instead, save boxes for stories that deserve special treatment:**

* A light feature on a page full of hard news. Small sidebars attached to bigger stories.
* Standing columns (news briefs, opinion, etc.) that appear regularly.
* Stories with risk your complicated designs whose elements might otherwise collide with other stories and confuse readers.

**2. Using Bastard Measures**

Bastard measures are serious design options. But bastard measures let you deviate from the standard text width. Bastard measures add graphic emphasis to a story by freeing it from the rigid page grid. Changing column widths is a subtle but effective way to show that a story is special or different. Bastard measures alter the grid patterns on a page - which can be either good (relieving monotony) or bad (creating chaos). Some papers don't allow any bastard measures; others allow them only when a story is boxed. So remember to use the proper amount of restraint.

A warning about something that should be obvious by now: Don't change column widths within a story. Widths may change from story to story and from page topage, but once you start a story in a certain measure, each leg of that story on thatpage should stay the same width.

**3. Using raw wraps**

Raw wraps let you park two stories side by side without butting their headlines. But use raw wraps with caution. They work only at the top of a page, beneath a boxed story, or below some sort of cutoff rule. Otherwise, they will collide with other columns of text and confuse your readers.

**4. Alternative headline treatments**

No one ever said that all headlines have to look the same. Adding variety to your headlines can add oomph to your page designs. But don't overdo it. Save special headline treatments for special stories. If you use too many off beat headlines on a page, their styles may clash and create distraction.

**A Better Solution: Smarter Packaging**

If your pages look like a gray hodgepodge crowded with short stories you need more photographers. But you also may need to start packaging short, related items into special formats.

**The advantages:**

* Instead of scattering news briefs or calendar listings throughout the paper, you anchor them in one spot. That's a smarter, cleaner solution.
* You create more impact for your main stories by keeping those smaller ones out of their way.
* You appeal to reader habit, since most of us prefer finding material in the same spot every issue.

**4.6 Page with Art**

As a page designer, your job isn't just drawing lines, stacking stories and keeping everything from colliding. It's selling stories to readers. People won't eat foodthat looks unappetizing; they won't swallow news that looks unappetizing, either. Art is essential. And informational art, art that's informative, not simply decorative which can plays an integral part in news design. Adding art to your pages:

* Supplements textual information with visual information.
* Adds motion, emotion and personality that's missing in text alone.
* Attracts readers who might otherwise ignore gray type.
* Increases the design options for each page.

**Guidelines for pages with art**

When you add art to a page, you enhance its appeal. You also increase the risk of clutter and confusion. It's (arguably) better to make a page too dynamic than too dull. A dizzying number of possibilities and pitfalls await when you design full pages, so it pays to remember these guidelines:

* **Keep all story shapes rectangular**.
* **Vary your shapes and sizes** (of stories as well as art).
* **Emphasize what’s important**. Play up your big stories, your big photos. Place them where they count. Let play and placement reflect each story's significance as you guide readers through the page.
* **Give each page a dominant image**.
* **Balance and scatter your art:** Use photos to anchor your pages, but remember to balance and separate your art, too. When photos start stacking up and colliding, you get a page that's: **confusing**, as unrelated art distracts us and intrudes into stories where it doesn't belong.**Lopsided**, photos clump together in one part of the page and text collects in another.
* **Beware of butting headline:** We've seen how you can bump heads (carefully) when you need to. But on most well designed pages, head butts are unnecessary. Clumsy. And confusing to readers. Instead, think ahead. Rather than butting headlines,

**4.7 Double Trucks**

In newspaper layout and design situation creating special grid or upgrading grid is called a double truck. More columns mean more design options and the biggest problem with most double trucks is the way they end up looking like. A big headline; four IS-inch stories, each shoved into a corner; random art scattered to fill the holes. Instead of three or four 20-inch stories, double truck help to spread charts, graphs and short lists to get its information across.

**4.8 Bad Juxtaposition**

As newspaper designer Phil Nesbitt once said: People and puppies must both be trained to use a newspaper. In olden days, readers were trained to read newspapers *vertically* and since every story on every page ran vertically, readers were rarely confused about which photo went with which story.

Today, however, stories run in vertical and horizontal modules that change from page to page. And on every page with every *story* we expect our readers to instantly deduce which photo connects to which text. We don't always make their choices easy.

So it's especially important to analyze every page design as objectively as you can, to determine:

* if a photo sits at the intersection of two stories in a way that confuses or misdirects the reader.
* if two stories- or their headlines- seem inappropriate together on the same page. (Those two ape stories in the example above will seem related to many readers, thus creating a false connection.)
* if an advertisement seems to comment upon a neighboring news story. It's easy to embarrass yourself, your readers and the subjects of your stories (both apes *and* humans) by dubious dummying. When in doubt, either *move it* or *box it* - whatever it takes to make your design perfectly clear.

**CHAPTERFIVE**

1. **The Concept of Advertising Layout & Special Effects Page Design**

**Introduction**

Layout in advertising is in identical category with advertising copy. One may not be able to totally isolate both copy and layout in the production of advertising campaign. While copy is the integration of copy elements to produce a superb message, layout is the physical show or sketch of the outcome of a copy work. Layout is primarily concerned with the finished work of an advertising copy. It displays the aesthetic of a copy and presents it for assessment and acceptability.

This chapter goes through the concept of advertising layout and various layouts formats and plans that would equip students with practical tools for professional practice in advertising also discussed. Special effect page design and color on the newspaper page is also the concern of this chapter.

**5.1 Advertising Layout**

**5.1.1 What is advertising Layout?**

George *et. al.* (1995, p.306) define layout as “The physical arrangement of various parts of the advertisement, including the headline, subhead, illustrations, body copy, and any identifying marks”. The position of where each part of an advertisement would be place is shown by the layout. Layout is usually in rough format. This unit would examine and explore what advertising layout is as a concept in advertising. We shall exhaust explanation on definition, types of layout format, layout plan and any other matter relevant to this subject.

John – Kamen (2006) sees advertising layout as “a part of sales promotion”…. he posits that advertising layout shows how finished advertisement will look; this look consists of drawing, product illustration or painting that can later be reproduced in the advertisement. A finished advertising layout according to John – Kamen (2006, p.171) is compared to the blue print of a building drawn by an architect. The following layout indicators are stated for printers to note:

* 1. Shape
  2. The size and location of the illustrations
  3. Type style, size, space and mass to be occupied
  4. Border style (if any)
  5. The width of the margins of white space
  6. Any additional direction that may help the printer to execute the plane of the designer.
  7. Color combination in type, border and illustration.

The creative officer that produces advertising layout is known as ***layout designer***. A layout designer is the visualize of the entire copy output. He projects his concept of how the copy would appear before the target audience. He is usually experienced and professional in the job. Often, he is a creative and aesthetic personality.

John – Kamen (2006) opines that “Before an advertising layout designer proceed to work on his design, he must first consider a number of principles of layout design elements, which control the finished design’’ The layout designer observes the following guidelines to enable him perfect a layout procedure. Hence he should note that:

1. Layout design space allocation, size, amount of figures and copy to go into the media are well arranged.
2. The designer knows the brand very well enough to give it an excellent layout.
3. He should know the advertising policy of company.
4. He should be able to adapt his layout design to fit the publication in which the advertisement is to appear.

**5.1.2 The Importance of Layout**

Layout displays the components of an advertising campaign on the media to be used for dissemination. It laid them originally on line format to determine their respective slot in the advertisement. The work done by the layout designer make the job easier for printers, clients and agencies to view and understand with accepting the output of the advertisement. Ucheanya (2013, p.58) states the followings as the purpose why advertising layout is necessary and important. These are:

1. It enables the advertiser to see in advance before printing what the exacts picture of the advertisement would be like.
2. It gives the printer a guide on what to do.
3. It provides to the printer in advance picture of the complete work and how it will look like when printed.
4. It eliminates arguments and misunderstanding between the advertiser and the printer in the areas of marginal notations.
5. It gives a concrete proposal to the agency to make a bold presentation to its client’.
6. It gives the advertiser/client an opportunity to examine what the agency submitted for approval. A carefully prepared layout makes the tasks of decision making easier.

**5.1.3 Advertising Layout Formats**

Advertising layout format explain the look or appearance the layout designer envisage for a particular campaign. He also considers the copy sheet to determine the form which is expected to take. For instance, he ask himself if the layout would be on a single sheet, a folder, a label, a double sheet, a sticker, and so on. When this question is satisfactorily answered, then he moves to work properly. John – Kanem (2006) and Ucheanya (2013) agreed that there exist three basic formats of advertising layout. These include the followings:

1. **Thumbnail or Miniature Layout:** Here the designer sketches his mind’s picture in a sheet to help him develop on it. This experimental stage allows the layout designer to demonstrate his intentions practically. He uses wavy lines to show and represent each copy element. It is the pictorial form of a layout designer’s idea. Furthermore, thumbnail layout format presents the ideas the words will represent, the elements to be used, the relative importance of the ideas and elements and the order of presentation which can be any size.
2. **The Rough Layout:** This formats exceeds the thumbnail, it is in a large format but carries more information than it is, in a thumbnail. Rough layout carries the resemblance of a finished work, it consist of the features of a proposed advertisement. In it several draft may be called out for re – work on them, to take care of revisions and changes. The final rough bears resemblance of the finished advertisement but the elements are lettered in hastily and incompletely written. The elements positions are so precise that printer can work with it to compose and make up the advertisement without problem.
3. **Comprehensive Layout:** This is the finished version of the rough layout. It shows the precise positions, colors, sizes, shapes etc of the layouts. The ready to launch position of this layout makes it comprehensive. Proofs of composed types are positioned for clients who may want a closer representation of advertisement than is offered by rough layout.

Harland E.S and William T.P (1992) summaries that thumbnail sketch, as it often is called is simply a sketch of few lines and shapes to show placement of the advertisement’s elements. It is a miniature layout of the headline, copy, illustration, price, and logo type is developed to try out ideas about how the advertisement might be laid out. In making sketch, their concern is to proportion the space appropriately. According to the Harland *et. al.* (1992) six basic layout plans accomplish the object of the every print layout format. These are expressed diagrammatically.

**5.1.4 Advertisement Threat or Menace?**

News stories exist to inform readers. Advertisement exists to make money for publishers. The big difference between a front page and an inside page is that, on inside page, you coexist with a loud, pushy heap of boxes ads stacked upward from the bottom. Now, some stacks look better than others. But whatever format they use, ad stacks are dummied onto pages before the news is and thus dictate the shape of the news hole you are left with. Today, these three formats are most often used for dummying ads:

**5.1.5 Guidelines for Advertisement Lay down**

Many pages are doomed to ugliness before you even start designing. That is because the advertisement staff and the newsroom are not communicating. As a result, advertisement lay-downs become unmanageable, forcing you to waste precious time trying to overcome unnecessary obstacles. To avoid headaches, work with the as staff to:

* **Use modular** advertisements **formats**. Snaking stories around steeply stair stepped advertisement punishes both readers and advertisers. Square off advertisement whenever possible.
* **Use house** advertisements **to smooth out any small, awkward holes**.
* **Establish guidelines for key pages**. Negotiate dependable news holes where you need them most. Reach an agreement that Page 2 will always be open, *for* instance, or that Page 3's left-hand column is off-limits to advertisements.
* **Establish limits**. If advertisements are stacked too high say, an inch *from* the top of the page - dummying even the simplest headline and story is impossible. Ideally, advertisements should either stack clear to the top or start at least 2 inches down.
* **Get permission to Move Advertisements**. Advertisement positions aren't etched in stone. Reserve the right to move advertisements if necessary. Just don't abuse the privilege.
* **Work with the advertisement stacks**. Yes, it's best to dummy stories into rectangles, but on pages crowded with advertisements, that may not work. Doglegging text is common on inside pages, and it's often your only option. Before you begin dummying, explore how best to subdivide each page. Work with the advertisements to block out clean, modular story segments. Start at the bottom, if necessary. Or try working backward from an awkward corner. Sometimes you can smooth things out by stretching one wide story atop an uneven stack of small advertisements. But wherever possible, square off stories along the edges of advertisements.
* **Use alternative headline treatments**. On pages where advertisements crowd right to the top, you may barely have enough depth for a headline and an inch of text. That is where sidesaddle headlines come in handy.

**Another option**: Use raw-wrap headlines to dummy two stories side by side at the top of a crowded page.

* **Give every page a dominant element**. On crowded pages with tiny news holes, this may be impossible. And on other tight pages, even squeezing in a small photo may be difficult. But try to anchor each page with a strong image or a solid story. Do not just crowbar cluttered gray clumps of copy together.
* **Avoid dummying photos or boxed stories near advertisements**. Advertisements are boxes, photos are boxes, and readers cannot always tell one box from another. So, unless you want photos and sidebars mistaken for advertisements, always keep a little text between the two. Keep headlines away from advertisements, too. This is difficult to do, but remember that a headline butting into the headline *on an* advertisementcan look just as clumsy as one that butts into another story's headline.
* **Save good stories for pages with good news holes**. Instead of constantly dummying your best stories and photos around nasty ad stacks, can you pour in flexible material like calendar listings? Briefs? Obituaries? Many papers successfully relegate text-heavy material to pages where ads are ugliest.
* Consider an advertisement lay down strategy that alternates open pages with tight ones or provides reasonably loose news holes in key positions throughout the paper. That way, you do not have to wrestle with advertisements on every page; you can satisfy your advertisers' desires to locate near strong news material while still giving yourself room to design a few attractive pages.

**5.2 Special Effects Page Design**

There was a time, not too long ages, when all newspaper pages looked serious. Respectable, gray, paper was white, ink was black, and everything was locked into rigid gray rows.

Today, that is all changed. Newspapers are livelier than ever. Headlines are red, backgrounds are neon blue, and photos run in eye poppingly true colors. Feature pages look flashy. News pages look flashy. Even business pages look flashy. Go figure.

The best designers now pack big bags of graphics tricks. That is partly to make stories more informative, partly to make pages livelier, but mostly to keep up with a world in which everything competes for our attention.

Thanks to innovations in computer graphics, design standards keep rising for all informational media. Just watch the news on TV, read some “serious” newsmagazines like Time or Newsweek, or surf the slickest web sites. Their presentation is lively; their graphics are zoomy. So if your newspaper insists on being serious, respectable and gray, locking everything into rigid gray rows, you are falling behind the times. You may even be falling asleep (along with your readers).

**5.2.1 The Stewart Variations**

Newspaper design is a creative craft. And that is especially true on feature pages, where you start with the basic rules of page layout, then nudge and stretch them as far as your time, imagination and sense of taste will allow.

Today's cover will be entirely devoted to one hugel we have prey overplayed celebrity story, which means you have this space to fill. In the Stewart variations and in the swipe able feature formats, text is not always locked into rigid gray rows. It can, instead, dodge around lift out quotes, flow around photos, and indent around logos and bugs. When a column of text does that, it's called a wraparound. (Some papers call it a runaround). And when it snakes along a jagged piece of art, it's often called askew.) Wraparounds can be used with a variety of graphic elements: Mugs, Lift out quotes, Headlines and Art or photos.

**5.2.2 Wraparounds and skews**

Until a few years ago, wraparounds were common in books and magazines, but not in newspapers. That is because they required a lot of time, patience and tricky typesetting codes. But with the advent of page-layout software, type wraps have become a graphic gimmick that is useful for both feature stories *and* when used with taste and restraint hard news.

Wraparounds add flair and flexibility to story designs in three ways:

* They let you place graphic elements in the middle of a layout without disrupting the flow of the text.
* They let a story's artwork interact more closely with its words.
* Best of all, they allow you to run graphic elements at their optimum sizes, rather than wedging everything into rigid column widths. Wraparounds help you use space more efficiently by letting photos and text interact more tightly.

**Guidelines for wraps & Skews**

* **Do not over do it**: Any graphic gimmick will annoy readers if they see it too often, and wraparounds are *very* gimmicky. That's why big, dramatic wraps are usually reserved for special centerpiece features.
* **Anchor the text block as solidly as you can**: Then start poking art into it at carefully spaced intervals. As soon as the art starts overwhelming the text, back off. Do not let wraps create chaos. Align the text legs solidly on the page grid *first,* then carefully position skews as appealingly as you can.
* **Keep text readable**: Indents and sloppy spacing undermine your design. Maintain contrast between the main text block and the object that's poking into it.
* **Do not cut out photos if it damages the image's meaning or integrity**: That makes photographers quite angry.
* **Smooth out your skews as much as you can**: Abrupt jerks in the width of the text are awkward-looking - and can be awkward to read, too.
* **Choose sides carefully**: As it turns out, skews on the *right* side are preferable to skews on the *left.*
* **Try not to force readers to jump back and forth across any graphic element**:

**5.2.3 Photo cutouts**

We said earlier that photos come in three basic shapes: horizontal, vertical and square. And that's *usually* true. But occasionally, photos break out of the confines of the rectangle:

Many photographers and editors loathe this kind of treatment. They argue that it destroys the integrity of the image. (Some even call it "cookie-cutter art.") Designers, on the other hand, consider it a handy technique for creating stylish images for features and promos. They call them *cutouts* or *silhouettes.* Why create cutouts? It's usually done for dramatic effect. A photo that's boxed and framed seems flat and two-dimensional. A cutout, by contrast, seems almost 3-D. It pops off the page in a fresh, engaging way. It's also a useful way to eliminate a distracting background from a photograph. And it can tighten up a story design by letting the text hug a photo's central image instead of parking a few inches away. How do you create cutouts? You don't carve up the original photo; instead, you scan the image electronically, then trim it using software like Adobe Photoshop.

When creating cutouts, remember:

* **Respect the photograph** (and the photographer). A bad crop can change a photo's meaning; a silly silhouette can ruin an image's integrity. So when you can, work *with* the photographer.
* **Discuss your ideas in advance**. When in doubt, don't cut it out.
* **Use cutouts on features,** but decide where you'll draw the line for hard news. What's OK for celebrity photos or fashion shots may be too distracting or disrespectful for news images.
* **Establish clear guidelines so you can avoid arguments when you're on deadline**. Use images with crisp, dark edges.Light skin and white clothes will fade like ghosts into the background, so be careful. And be especially careful trimming faces, fingers and frizzy hair.

**5.2.4 Mortises and Insets**

When one text block, illustration or photo overlaps another, it's called a **mortise**.When one image is placed inside another, it's called an ***inset****.* And here you see four examples of insets and mortises in action: map on photo, photo on photo, photo on text, and text on photo.

When creating a mortise or inset:

* Overlap *only* into dead space, or to cover up something questionable or distracting. Avoid crowding or covering any crucial detail.
* Mortise only photos of different scale.
* Always keep readers aware that they're looking at two overlapping elements, not one big, oddly-shaped photo.
* Maintain contrast between overlapping elements: dark onto light, light onto dark. If photos have similar tonal values, add a gutter or shadow around the inset photo, as we've done here.

**5.2.5 Screens and reverses**

**Display headlines**

Ordinary news stories use ordinary headlines. And then there are features. Feature stories let you stretch beyond the confines of that routine *Council-mulls landfill-zoning* headlines. Using type as a tool, you can make a cultural statement. Forge a new visual identity. Or craft a miniature work of art. Some newspapers allow designers total freedom to create loud, lively headlines.

Others insist that display headlines follow the same rules and use the same typefaces as the rest of the paper (that's to keep feature stories from looking *too* different from the rest of the news). So before you plunge too far off the deep end, be sure you know the limits of your editors' tastes as well as the limits of your own typographic skills.

* + 1. **Dummying & Building Display Headlines**

It can take hour’s *days* to write the perfect headline for a special story. But while you are waiting for inspiration to strike, you may need to go ahead and dummy that story, leaving a hole for the headline to fill later.

In the dummy, the designer left a horizontal space for a headline which later turned out to be "Beauty and the Beast."With enough time and energy (and a big bag of fonts to choose from), you could fill that hole with a headline. Reserve display headlines for special occasions: big feature stories, special news packages or photo spreads.

* **Match the tone of the story**. Be sensitive to your topic. Use bold, expressive type when it's appropriate but do not impose it on topics that require more understated, dignified type.
* **Keep it short and punchy**. To give a display headline maximum impact, build it around one or two keywords or a clever, catchy phrase. Think of popular movie titles (Jaws, Star Wars, Ghostbusters, Snakes on a Plane) and keep your story titles equally tight. Wide, wordy headlines may be fine for hard news stories -but phrases like that may seem heavy or threatening on feature pages. So play with the story topic to draw out a short, punchy title. Then play with the phrasing to decide where the graphic emphasis should go.

**Baby Bunnies Spread Easter Joy**

* **Grid it off.** That's design jargon for aligning your type neatly into the story design. Wild, ragged words that float in a free- form, artsy way just add clutter and noise. And noise annoys readers. Instead, enlarge, reduce, stretch or stack words so they're solidly organized. As you manipulate the words, watch for natural breaks in phrasing. Will key words play better wide? Narrow? Centered? Stacked vertically, a headline may work best ALLCAPS. And you may want to run a word or line in a different weight or font (be careful, though) for emphasis or variety.
* **Go easy on gimmicks.** We've all seen terrific typography on movie posters, beer bottles and CD covers. But those are designed by highly paid professionals. *Your* daring headlines may look clumsy or illegible if you choose goofy fonts, run headlines sideways, create artsy hand-lettering. So beware, beware of gimmicky type.

**5.3 Color**

For decades, newspaper editors stubbornly insisted that color was fine for the Sunday funnies, but news pages should be black and white and read all over. But in the '80s, after USA Today launched, newspapers finally realized that color isn't just decoration; it attracts readers as it performs a variety of design functions:

**The flag:** This solid cyan tint makes USA Today's logo immediately recognizable. Each of the paper’s section fronts is branded with its own color, too: the Sports header is red, Money is green and Life is purple.

**Typography:** Notice how color is used to make special type elements pop: the red and yellow "Coaches' Poll" box, the blue kicker for the lead population story. Even those bullets on the News in briefs are color-coded to each section of the paper.

**Photography:** Prior to 1980, photojournalism was primarily a black-and white craft. But at most modern publications, color photos on section fronts are mandatory. Color reproduction is more difficult and expensive, but that cost is offset by the appeal color photos have and the added information they convey.

**Illustrations:** Newspapers have been colorizing art ever since they started printing the Sunday funnies more than a century ago.

**Promos & teasers**

Front-page promos have two jobs to do:

1) Attract attention, and

2) Guide readers inside.

The best way to attract attention, obviously, is to run lively, compelling color images especially faces of well-known celebrities. Most newspapers dedicate the top portion of page one to promos using color photos and color type.

**Color screens:** Adding a color screen to the background of a story is an effective way to give it extra emphasis. Notice how the orange screen gives the lead story more visual punch.

**Info graphics:** Charts, graphs and maps rely on screens and rules to separate elements and enhance readability. And adding color makes them even more effective, as you can see in that U.S. map. Large-scale color info graphics can become the centerpiece of a page, particularly when no photos are available. Small, color info graphics provide essential data, as well.

**Advertisements:** More and more papers now run color ads on page one. There’s surely an ad on the back page of this section, too, since sharing color printing positions with advertisers defrays the newsroom cost of color production.

**Types of color**

Ordinarily, printers use just one color of ink: black. But for a little extra money, they will add a second ink to the press - a *spot color-* to let you print pages in a new hue. (For even more money, you can add several spot colors to your paper. But unless you can coax an advertiser into sharing the color and footing the bill, you could blow your whole printing budget on a few colorful pages.) Any single color - green, orange, turquoise, mauve, you name it - can print as a spot color.

But because readers are so accustomed to basic black and white, any added color has instant, dramatic impact. So proceed with caution. Some "hot" colors (pink, orange) are more cartoony than "cool" ones (blue, violet) - so choose hues that suit your news.

**Process or full Color**

But what if you want to print all the colors - the whole rainbow? You could add hundreds of separate spot inks, but that would cost a fortune (and you'd need a printing press a mile long). Instead, we can create the effect of full color by mixing these four process colors:

**CYAN MAGENTAYELLOWBLACK**

By layering these four colors in different densities, a printing press can create almost any hue. Publishing process color costs more not only for the extra ink, but for the production work that's needed to prepare and print pages. Though desktop-publishing hardware and software has streamlined the process, the end result is still the same: color images must ultimately be separated into those four process colors, then recombined as the presses roll.

**Adding color to a page**

It can delight your readers or destroy your design. Using color successfully requires tight deadlines. Quality control, Extra money, Extra planning, So plan for color. Don't treat it like a surprise gift. And above all:

* **Go easy**. Resist your initial urge to go overboard. Don't splash color around the page just to get your money's worth. Remember, black and white are colors, too and newspapers have managed to look handsome for centuries without adding extra inks.
* **Don't use color for color's sake**. Remember, it's a *news*paper. Not the Sunday funnies. If you're deciding whether to run a color photo of circus balloons or a black and-white photo of a bank holdup, choose the image that's meaningful- not just pretty.
* **Beware of colorizing false relationships**. Color creates connections, even where none actually exist. Put a red headline, a red chart and a read on the same page, and that tint may unite them all in the reader's mind. That can be misleading (depending upon the layout). Colors speak to each other. So if you don't want to connect unrelated elements, try not to brand them with the same hue.
* **Be consistent.** Don't run a purple flag one day, a green flag the next; blue subheads here, red ones there. Give your pages a consistent graphic identity by standardizing colors wherever they're appropriate.

**Color Guidelines**

* **Use appropriate colors**. Colorize pages the way you'd decorate your living room. And unless you live in a circus tent, that means choosing comfortable hues (blue and tan, for instance) more often than harsh ones (pinks or bright greens). The integrity of a news story will be damaged if wacky colors surround it, and the impact of a page will be negative if readers are turned off by your color choices. Colors convey moods. "Hot" colors (red, yellow) are aggressive. "Cool" colors (blue, gray) are more relaxing. So make sure your colors produce the effect you want. And remember, too, that certain color combinations have unshakable associations.

For example:

*Red* = blood, Valentine's Day.

*Green* = money, St. Patrick's Day.

*Red* + *green* = Christmas, Mexico.

*Brown* = Uh, let's just say a stinky brown can *flush away* a solid page design.

Like it or not, these color cliches are lodged in your readers' brains. So make these colors work for you - not against you.

* **Keep background screens as pastel as possible:** When we examined background tints back on page 211, we saw how difficult it is to read text that's buried beneath a dark screen. Well, it's a problem whether the background is black, blue, brown or any dark color. Whenever you run text in a sidebar, chart or map, keep all underlying screens as light as you can. (These will usually be below 20%, but actual numbers vary from press to press. Check with your printer to see what the lightest printable percentages are.) If you must add type to a dark screen, reverse it in a font that's big or bold enough to remain readable even if the printing registration is poor.
* **Don't overreach your technology**: Color production is difficult to do well. It's costly. It's time-consuming. And in the hands of a sloppy printer, it's extremely disappointing. So it pays to learn your limits. Illustrations that look gorgeous on a computer monitor often turn to mud on newsprint. Color photos look worse than black-and-whites when the inking is poor or the registration is off (i.e., the color plates print out of alignment):

So use color conservatively until you're certain of the results you'll get. And beware of small, detailed graphics or headlines that demand perfect color registration to succeed- or you'll face legibility problems like this:

* **Watch the volume level of your colors**: That's what'll happen if you use too many solid tones or too many different colors. So go easy when you colorize.
  + Use bold, vivid colors for *accent* only, in key locations (drawings, feature headlines, reverse bars). Elsewhere, for contrast, use lighter screens or pastel blends. And if you're designing with full color, try color schemes that accent one or two hues - not the whole rainbow.
  + Decorative colors are like decorative typefaces. In small doses, they attract; in large doses, they distract.
* **Consult a color chart before you create new colors**: Some papers fail to mix colors and end up running all their color effects in basic blue, red and yellow. As a result, they look like a comics section: loud and unsophisticated. But suppose you want to beef up your blue by adding a little black to it. How much black should you add? 10%? 50%? Or suppose you want to mix magenta and yellow to make orange. Should you simply guess at the right recipe - say, 20% magenta + 50% yellow?

Don't guess. Don't trust what you see on a computer monitor, either a lot can change between your computer and the pressroom. Instead, ask your printer to give you a color chart (right), which shows how every color combination looks when printed. You can even create your own chart but be sure it's printed on the same paper your newspaper uses, so all your hues are true.

**Printing full color**

How do you print full-color art and headlines using just four different-color inks? The technology is complex, but the process is simple. Here's how it works for a typical color image:

**Step one**: The artist draws this color illustration on a computer using an illustration program. As she draws, she creates customized colors in the software's color palette and evaluates the results on her color monitor. (If she's smart, she calibrates her monitor so the colors on her screen match the colors as they will actually print.) When she finishes drawing, she'll transmit this image as a digital file.

**Step two**: The image is output to a high-resolution printer called a typesetter (or image setter). The type setter separates the image in to the four process colors, producing film negatives, called" separations," for each color using only black lines and dots.

**Step three**: Those four different color separations must now be copied again, reproduced onto flat, flexible plates for the printing press- one for each color of ink. When the press starts to roll, each color plate will print the images shown here.

**Step four:** The presses roll. Newsprint passes across cylinders that, one after another, print each of the four color plates using the four process color inks. If the inks are corredly balanced- and if the newsprint is properly aligned as it passes through the press then the colors will be accurate and the image will be sharply focused, or "registered." And only examination under a magnifying glass will show how dots of those four process color inks create the illusion of full color.

**CHAPTERSIX**

**6.Home Style & Re-designing Process**

**Introduction**

Design trends come and go. What is cool today may look hopelessly lame in a decade or two (if newspapers still *exist* in a decade or two). Tastes change, journalistic philosophies change, too.

Sooner or later, your paper will need new logos. A special themed page. A new section. A major typographic face-lift. Or a complete organizational overhaul. So where will you begin? Where will you find ideas? How will you know what needs changing?

How will you decide on the best typefaces and formants? And more importantly, who will decide? Will it be up to the designer? The editors? A redesign committee? The readers?

Long ago, newspapers never worried about these things. They’d go years- decades – without upgrading any of their design components. It didn’t matter to the subscribers, so it didn’t matter to the editors, either.

But in today’s competitive market place, every product must remain as fresh as possible. That is why cars are redesigned every year. Department stores redecorate every five years. And many magazines get cosmetic make over’s every three of four years.

It’s essential for newspapers to regularly reinvent themselves, too. And though any redesign project can seem overwhelming at first. This chapter concerned with on the concept of home designing and steps of re-designing.

**6.1 Home Style**

**Formulating a design policy**

Designers and subs should formulate a design policy based on a combination of what their audience wants and needs, plus what journalists believe they should have. So the process should always start with: ‘Who are you designing for?’ If you do not know, find out. Once you are aware of your audience and have sorted out an appropriate design policy it is relatively easy to write appropriate headlines, choose appropriate illustrations and produce appropriate design. A design theory based on knowledge of the audience helps designers and subs do their job better.

Finally, this is as far as can stretch the soup analogy, when eating soup we need a spoon. This tool makes the job so much easier. In publication design terms, the main tool is pagination. Most magazines and newspapers have converted to some form of pagination. Magazines use Macintosh hardware and DTP software. Most daily papers also employ specialized pagination products. The most common in the late twentieth century were a text with the Press 2Go QuarkXPress extensions, Cyber graphic and Systems Integrators International (SII). More recently, Windows and Unix-based products have become available. Designers and sub-editors must know how to design on screen. This chapter introduces the importance of home style and re-designing process.

**Know your reader**

All readers have needs, but these needs vary. You need to define your audience. There are many ways to do so. The advertising industry uses demographic and psychographic methods. You can borrow from them. Audience research people use surveys. Subs should be free to pillage their results. American newspapers use research or focus groups of readers who come to the paper every few months to provide feedback. You can develop mini versions of these. Designers need an audience profile. The most successful publication launches have been based on extensive audience research. Build prototypes based on your research. Provide lots of variations. Show them to lots of people and get lots of feedback. It is time-consuming but worth the effort.

Once you have established who you are talking to, you can instigate a design policy. Everything should flow from that policy. One useful tip is to read publications that cater for a similar audience. When producing a prototype of a new publication, it is helpful to show it to that audience. It is vital to have a clear picture of what you intend to do. Summarize your audience profile in a couple of sentences. Because you are catering for an audience, the key word for content must be ‘relevant’. The more relevant the articles, photos, graphs and cartoons are for your audience, the more chance you have of holding their attention and loyalty.

**Produce a Written Design Policy**

Design strategy or policy should exist on paper, either as a printed style book or an electronic file. Keep it simple initially. You can always get more complicated later. Be consistent. Design policy should have one main purpose to help readers find information easily, and to help them absorb it easily once they get there. A publication that is easy to read sells better than one that is difficult to read. This particularly applies when catering for the television age. People raised on a diet of television, video, cinema, advertising and the like are visually mature. They expect visual presentations to be sophisticated and they expect them to be easy to absorb. TV, video and cinema do the work for the viewer. In a way, as a designer you also have to work for the reader.

Time is also important. People are busy. We still have the same amount of time in a day and we generally still sleep the same number of hours, but we have more things to do. A major reason people give for cancelling a newspaper subscription, especially Monday to Friday, is their perception that they are wasting their money because they do not have time to read the paper.

For the same reason, readership of weekend papers has generally risen worldwide. People have more free time at weekends. Research suggests that people spend an average of about 20 to 30 minutes a day reading a paper during the week. Readers want regular sections to be in the same place so they know where to find them. Designers have a major role in their publication’s future. How you design a publication is as important as what goes into it.

**Choose Appropriate Typography**

Appropriate typography should be part of design policy. Designers and editors need to understand typography the study of type and its influence on legibility and readability. Select fonts that are appropriate for your audience. Choose the best headline fonts you have preferably no more than two and concentrate on them. For contrast, use them in the italic, bold or bold italic versions of the same face. Pick fonts that ‘marry’ well with each other. Also consider that font’s potential to be kerned, because some faces look terrible when they are squeezed.

**Be Consistent**

The key with design is to be **consistent**. Choose a style and stick to it. Adopt a design that is appropriate for the audience and content of your publication and concentrate on getting that right. Remember the KISS principle: Keep it simple, sweetie. That is one of the main messages of this book. Design should communicate a sense of order and precision, and suggest a publication has been planned coherently. Design should aim to ensure people have easy access to content. Excellent writing will often get read no matter how poor the design. But mediocre or ordinary writing needs as much help as it can get. When you have good writing allied with good design, you have a winning product.

**6.2 Redesigning Your Paper**

What do we mean by a redesign? Every newspaper needs to reinvent itself regularly. And a newspaper can proceed in an organized manner, it can spare everybody (the staff and the readers) unnecessary grief. A feature page as it overhauls its typography, its grid and its design philosophy: Redesigning is not revamping your bylines? that's easy, Jazzing up lift out quotes but launching a bigger project, where the newspaper overhaul a page, a section or an entire newspaper, is sometimes a perilous journey populated with panicky publishers, stubborn staffers and hypercritical readers. One needs to pass through nine steps to a newspaper redesign:

1. Evaluate your newspaper to identify your strengths and weaknesses.
2. Gather examples of other newspapers to provide ideas and inspiration.
3. Make a shopping list of elements you need to change.
4. Build prototypes that explore a variety of design alternatives.
5. Test it by showing it to staffers or readers and assessing their reactions.
6. Promote it with ads or stories that explain the changes to your readers.
7. Write a stylebook that contains detailed guidelines for all the changes.
8. Launch it.
9. Follow through with critiques, discussions and design feedback.

**1. Evaluating Your Newspaper**

Every newspaper is unique, some excel in photography, some write award-winning stories, some create graphic wizardry. So how would you assess *your* staff? Before tinkering with your format, take inventory. Make sure your staff agrees on what's working, what is broken and where a redesign should take you. This do-it-yourself design checkup will help you itemize your newspaper's strengths and weaknesses.

**Headlines and types**

* Do news headlines intrigue, inform and invite readers in?
* Do feature headlines project a friendly, appealing personality?
* Do decks summarize and sell stories to readers in a hurry?
* Do headlines and text use an effective mix of styles and weights?
* Are all typographic details consistent and professional-looking?

**Photos**

* Are photos active and engaging (rather than dull and passive)?
* Are images cropped, sized and positioned effectively?
* Are photos sharp and well-composed?
* Are key photos in color - and is the color well-balanced?
* Do enough photos appear throughout the entire paper?

**Graphics and art work**

* Do maps, charts and diagrams supplement text where necessary?
* Is graphic data meaningful, accurate and understandable?
* Are sidebars and agate material typographically well-crafted?
* Is artwork polished and professional-looking?
* Is there witty /provocative art on the opinion page?

**Special page Design**

* Are special pages active, attractive and well-balanced?
* Are display elements - art and type - given bold treatment?
* Are headers and logos polished and eye-catching?
* Is color used effectively in photos, graphics, standing elements?
* Do themed pages use distinctive packaging, formats or grids?

**Inside page**

* Is the content organized in a logical and consistent way?
* Do layouts use modular shapes with strong dominant elements?
* Is there a mix of briefs and analysis throughout the paper?
* Is each page's contents labeled with a consistent header style?
* Are jumped stories well-labeled and easy to find?

**2. Gathering Examples**

Before plunging into a redesign project, find out what your colleagues are up to. Studying well-designed papers can give you fresh ideas, raise your standards, even convince stubborn staffers that you really do *need* to improve. A poorly designed paper, on the other hand, can point out pitfalls to avoid.

Collect a variety of papers from all across the country: award-winners, trendsetters, the good, the bad and the ugly. Study their headlines, bylines, lift out quotes, grids everything and keep an eye out for innovative features and graphic elements like these:

* A statistical summary of a big sports event
* A pictorial staff box
* A daily crime map
* Kickers and summaries
* Council-meeting roundups in grid formats,

As you uncover intriguing new design ideas, explore ways you can adapt them to your paper. Add your own' creative spins - don't just steal them.

**3. Compiling a Shopping List**

Once you've identified your flaws and established your goals, you can pinpoint specific items that need repair or replacement. As you compile your redesign shopping list, decide what's *got* to stay (your flag?), what's *got* to go (your ugly headline type?), what's mandatory and what's optional (maybe a fancy index would be nice, but not essential).

To help you itemize the changes you need to make, try using this check list:

* **The Flag**: Must be unique and expressive, like a corporate logo. Should you try a modern, stylish typeface? Special graphics effects? Color?
* **Headlines**: Want them bold and punchy? Or sleek and elegant? Want to try alternative forms (hammers, kickers) - or add topic labels?
* **Decks**: Should complement the main headline' typeface. Will you add them to every story? Want different styles for news and features?
* **Standing heads**: Choose one expressive, stylish type family for all page toppers, logos, sigs, etc. Want screens, reverses, other graphics effects?
* **Text**: Must be comfortable to read. What's the ideal size and leading?
* **Special Text**: Want a sans-serif alternative for graphics, sidebars, briefs? Should be a font with versatility (strong boldface, italic, etc.).
* **Page Grids**: Should you try a new system of column widths and page formats? Will this work with ads – or just on open pages?
* **Page Headers**: Where do you want them at the top? Sideways? Indented? Can they incorporate graphic extras (factoids, calendars, etc.)?
* **Briefs**: Should you regard them as fundamental building blocks and anchor them throughout the paper? Can you include art?
* **Special Features:**Polls. Quotes. Stats. Calendars. Quizzes. Contests. Letters. Cartoons. Can you build these into standing page formats?
* **Rules & Boxes**: They're a key part of your overall look. Want them loud? Quiet? Decide on ideal line weights. Box styles. Screen densities.
* **Promos & Index:**How prominent? How flexible? How much art can you add?
* **Dads**: Can you keep ad stacks modular? Cleared from key pages?
* **Sectioning**: Can you restructure the news into innovative topics and departments? Can you create special themed pages or packages?
* **Sequencing**: What's the most interesting effective flow of topics through the paper? Where can you pile ugly ad stacks to do the least damage?
* **Non-Text options:**Can you repackage information in a variety of forms – besides text and headlines? Can you anchor these alternative formats?
* **Interactivity**: How user-friendly should you be? Where can you give readers more opportunities to speak, participate, interact?
* Lift out quotes, column logos, review/preview boxes, bylines, jump lines, jump headlines, initial caps, cutline’s, cutline for stand-alone photos, credit lines, editor's notes, maps& charts, refers and corrections.

**4. Building Prototypes**

You've collected the ideas. You've called the meetings. Now it's finally time to crank out the prototypes – sample pages that test your new design concepts.

But first, some advice:

1. **Allow enough time**: You might think you can dream up cool prototypes in a few hours (and maybe you can), but the entire process - exploring new ideas, discussing them with your colleagues, tweaking and revising design elements - can take weeks, even months. Don't rush it. If you push too hard too fast, you'll be disappointed.
2. **Be honest**: Stay real. Don't fall in love with pages your staff can't produce. And don't try to sell risky designs that only *you* understand. If an idea won't fly in the real world, drop it. Speaking *of* which.
3. **Use Dull Material**: When you create prototypes, resist the urge to show *off.* Use bland, everyday content. If your design works with boring stories and dull art, it can only look *better* in real life. Designers often use Latin gobbledygook for text and headlines (as we've done on the facing page) so people won't be distracted by the words they're reading, but once you've made your typographic decisions, you should use real material to test the functionality *of* your design.
4. **Don't Steal** - or at least cover your tracks. Sure, it's nice to seek a little outside inspiration. But don't blatantly copy another paper's design elements. Sooner or later, your boss will find out you've plagiarized and he'll ask why you don't have any imagination *of* your own. . . as he fires you.
5. **Stay Open to Opinions**. Nobody wants to work with a thin-skinned, narrow minded egotist. Be a good listener. Be a good sport. Seek constructive criticism and intelligent feedback.
6. **Present Plenty of Options**. The more options, the better. Suppose, for instance, you need to create a sports shorts logo using only Berkeley and Helvetica Compressed type; which of these is the best? That's hard to say. Once you've produced a variety of prototypes, it often becomes a matter of taste - someone else's taste. After cranking out a handful of options like these, designers usually present them to the staff (or the boss), who then decide which one works best.

How do you decide on new design elements? Create a template - an ordinary, everyday page design - then plug in a variety of typefaces and logo treatments until you find a combination that feels right.

**5. Testing and Promotion**

**Conducting Market Research**

Think you know what your readers want to read? The kinds of graphics and colors they prefer? The news they actually *use?* Well, you can guess (which most editors think they're pretty good at), *or* you can ask your readers directly. And a redesign gives you a perfect opportunity to watch real readers react to your work. Professional researchers probe public opinion in two ways:

**Reader surveys**: Most publications research reader habits through surveys conducted over the phone, posted online or printed in the paper. If you're testing a new design, you can distribute a prototype first, then follow up with a questionnaire.

**Focus groups**: These may not be as statistically accurate as large-scale reader surveys, but they let you gauge readers' opinions and emotions in ways that surveys can't. Focus groups allow you to watch readers interact with the paper, whether you're observing participants through a one-way mirror - in an attempt to keep the process as objective as possible or engaging them in an informal roundtable discussion.

**6. Mounting a Promotional Campaign**

Any time you monkey with your newspaper, adding new features, deleting or relocating old ones - you've got to let your readers know. After all, it's *their* paper. And since they'll have opinions about you everything you do, you might as well try to drum up some enthusiasm (or at least convince them that you know what you're doing).

Whether you're a big daily or a student monthly, your audience consists of these three groups:

* **Loyal readers**: They're your faithful followers, and they're intimately familiar with your newspaper. So if you make sudden changes, they'll feel confused or betrayed if you don't clue them in ahead of time.
* **Occasional readers**: They know who you are, and they know what they need from you. They may frequently grab you for some specific reason (sports scores, classified ads, movie times). But they might read you more often if you convince them it's worth it.
* **Non-readers**: Maybe they're not interested in you. Maybe they don't like you. Or maybe they just don't know about you. With the right ad campaign, however, you could win them over.

So how will you sell your redesign to each of these three groups? If you promote your new look and explain it in ads like the one at right you'll generate a buzz among readers and non-readers alike.

**7**. **Writing a Stylebook**

Stylebook is sample page that explains how to produce the daily elements of newspaper pages. Note the detailed guidelines for sizing the art, positioning the text, spacing each element. Pine-tuning these details in advance can help goof-proof any newspaper.

Design stylebooks help all those complicated headline codes and logo formats if you get hit by a bus. It show wow will other staffers figure out how to make all those logos, bylines, lift out quotes and pie charts look as gorgeous as *you* did.

If you're a reporter or editor, you're probably familiar with writers' stylebooks, those journalistic bibles that prescribe when to capitalize words like president or abbreviate words like avenue. Newspapers need design stylebooks, too, to itemize the do's and don'ts of their designs, to catalog all the tools in their typographic toolbox.

Stylebooks aren't intended to stifle creativity. They're meant to save time, so that staffers on deadline don't waste energy wondering, "How dark is that screen in our logos?" or "Are we allowed to use a comic book font in headlines?"

The best stylebooks are detailed and complete. As you proceed through the redesign process, create a stylebook entry for each new format that explains where it goes, when it's used, how it's coded, where it's stored whatever answers designers will seek in the future.

**8. Launching and Following Up**

**All at once or Phase it in?**

It's an age-old question: Should you unveil your redesign all at once, with great noise and hoopla, or phase it in more slowly and discreetly? If you're launching a new feature, a new page or a new section, it's probably best to roll it out all at once. But if you're redesigning your entire paper, you should weigh the pros and cons for both options.

**Launching theRedesign all at once:**

* Provides a golden marketing opportunity *to* generate excitement among both readers and non-readers with an ad campaign heralding your wonderful improvements.
* Energizes the newsroom, encouraging the staff *to* gear up, dig in and pull together toward a common goal.
* May irritate or frighten habitual readers - that vocal minority that resists change *of* any kind. *Phasing in* the *redesign over days* or weeks:
* Keeps the pace manageable, giving the staff time *to* test new formats, work out bugs and make incremental adjustments.
* Eases the transition *for* readers - many *of* whom might never even realize you've *made* any changes.

**Enforcing and Refining New Styles**

It's not enough *to* simply launch a redesign; you have got to monitor and modify your new formats until they are fully integrated into the newsroom. consider the following,

* Appoint a "style cop"*to* target all design violations - otherwise, no one will take responsibility for ensuring quality control.
* Set up a design bulletin board to display successes and analyze mistakes.
* Send out memos that discuss problems and summarize solutions (these could include excerpts from the stylebook that deserve special attention).
* Above all, hold regular post-mortem sessions where you assess the redesign and make any necessary modifications.

**References**

Ames, Steven E. (1989). *Elements of Newspaper Design.* New York: Praeger.

Barnhurst, Kevin G. (2002). Typography. Retrieved October 23, 2005, from www.papress.com/thinkingwithtype/teachers/

Bowles, Dorothy & Borden, Diane (2000). *Creative Editing.*(3rd ed.). Stamford, CT: Wadsworth.

Click, J.W. and Baird, N. R. (1983). *Magazine Editing and Production.* (3rd ed.). Iowa: wm.n.c. Brown Company Publisher.

Crystal, David (Ed.). (1992). *Graphic Design.* The Cambridge Encyclopedia. USA: University Press.

Evans, Harold (1974). *Editing & Design* (Book Three — *Newsheadlines*). London: Heinemann.

George E. Belch and Michael A. Belch (1995). Introduction to advertising and promotion: An integrated marketing communications perspective, McGraw – Hill publication, U.S.A.

Harland E. Samson and William T. Price Jr. (1992).*Advertising planning and Techniques.* South – Western publishing Co., U.S.A, Cincinnati.

Harrower, T. (2005). *The newspaper designer’s handbook.* The McGraw-Hill Companies.

John – Kamen, A.U (2006). *Advertising: Genesis, Evolution, Principles, Practice.* Snap Press Ltd. Nigeria, Enugu.

Moen, D. (2000). *Newspaper, layout & design: A team approach.* Iowa State Press.

Morrish, J. (2003). *Magazine Editing: how to develop and manage a successful publication.(*2nd ed.). London: Taylor and Francis Group.

National Open University of Nigeria (2008). *Publication Layout and Design.* University publisher, Victoria Island, Nigeria Lagos.

Shimelis, Bonsa. (2000). *Survey of the private press in Ethiopia: 1991-1999.* Forum for social studies, Addis Ababa. Unpublished.

Smith, Edward. (1999). The age education. Retrieved November 28, 2005, from www.education. theage.com.au/frontpage.asp.

Stevenson Adlai E. (2005). Design principles. [Online]. Retrieved August 24, 2005, from www.district125. k12.il.us/ Faculty/mfinlay/DTP/dtpdesignprin.html.

ST Media Group International. (2002). Basic Principles of Layout. Retrieved October 23, 2005, from www.signweb.com/design/cont/signlayout.html

Tim Harrower. (2008). *The Newspaper Designers Handbook*. (6th ed.).McGraw- Hill Companies, Inc.

Tom E. Rolnicki, C. Dow Tate & Sherri Taylor. (2003). *Scholastic Journalism.*(10thed.). India; S.S. Chhabra.

Tufte, Edward (1983). *The visual display of quantitative information.* Cheshire, Connecticut: Graphics Press.

Ucheanya, C.U (2013). *Principles and Practice of Advertising: A new perspective.* Jubes – Evans Book and publications. Nigeria, Niger - State.

Utt, Sandra H. and Pasternack, Steve. (Winter, 1984). Front pages of U.S. daily newspapers. Journalism and mass communication. Quarterly. Vol. 21. No. 2. USA: Association for education in journalism.

Watson, Warren. (2000). What works and what doesn't in newspaper design. Associate, American Press Institute. Retrieved October 10, 2005, from http://www.americanpressinstitute.org/content/p3638\_c1390.cfm.