

LAYOUT AND GRAPHIC DESIGN

Scanned in from original union-printed hard copy

TIPS TO BREAK UP COPY-HEAVY PAGES...

Dense, heavy pages of text deter readers. Here are some tips to lighten up your pages.

1. *Double space between paragraphs.*

Double spacing instead of indenting a new paragraph not only breaks up copy, but also allows your story to breathe a little by adding white space. It makes reading easier to the eye and doesn't make the article appear "too heavy" with copy.

2. *Use larger indents when starting new paragraphs.*

If double spacing the paragraphs is too much or if there is just not enough room, try using larger indentions for each paragraph. This will also add some white space to help break up that "sea of gray."

3. *Bold, enlarge or change the font of the first word or letter in each new paragraph.*

This works well with a story that has specific topics or important points listed in each new paragraph. Not only does it grab the reader's eye, it also breaks up copy-heavy story at the same time.

4. *Use "dingbats" when making specific points to separate them from the rest of the copy.*

Dingbats (bullets, squares, triangles, check marks) work well when you have to list anything. They draw the eye closer to the article, make the points stand out, and break up the body copy.

5. *Experiment with different justifications and column widths.* Justified body copy (exactly even margins on both sides) can take

up any white space that might be automatically available, making the article look like a "sea of gray." Change the column margin to flush left (even on left, but uneven on right) and double the width between the columns. Right away you'll see a positive difference in readability.

PRINTER INFORMATION

6. *Position the heading somewhere other than at the top.* Experiment positioning the headline at different areas of the story. Think about sizing the headline differently, using a different font, or boxing or screening the headline behind the story because of space limitation within the article.

7. *Put smaller stories in boxes so they don't get lost among the bigger articles.*

Doing this helps differentiate multiple stories on a single page. It also separates and draws the eye to items that otherwise might have been lost among the run-on copy.

8. *Screen the background stories to separate them from others.* Color screening can have the same effect as boxing stories or columns. But beware of making a color screen too dark. A safe screen percentage to try is 10 percent of the full color. If you're doing a flyer or ad where the type is larger than body copy type, you can be more selective with your screens. The best way to figure out what works best for your job is by trial and error.

Here's a check-list of information to provide to your printer when preparing a newsletter for publication.

1. **Name** of newsletter/publication. Also the date/volume (if any) of the piece.
2. **Date** the newsletter/publication is expected to be completed.
3. **Contact person**, along with his/her phone number, if any questions should arise.
4. **Quantity**.
5. **Total number of pages** and if it will be printed on both sides.

6. **Page size:** actual size of the format being used.

7. **Bindery:** Is the piece folded, stapled, or saddle stitched? And if folded, what size will it be folded down to?

8. **Stock:** What kind of paper will be used for the piece? Will it be recycled, coated or uncoated? What is the color? What is the weight (text or cover stock)? The printer can supply you with sample books of paper stock for you to select from. Plus, this is the time to sit down with your printer and have him/her educate you on any paper that you are interested in and give you any pros and cons on your selection. This can be a very costly part of your job, so you'll want to know as much as possible. A great deal of money can be saved - or wasted - on paper.

9. **Ink:** Is the job going to be done with four-color process, black/white or PMS (Pantone Matching System) colors? This is another subject you should discuss in more detail with your printer, especially if you have a limited budget. A four-color job will be more expensive than a black and white job. A two-color format is less expensive.

10. **Photographs:** How many, and are they black and whites or four-color?

11. **Screens:** Are you using any color screens?

12. **Bleeds:** Do you have any colors that run off the page? Sometimes if the bleed is very minor, it won't make a difference with the printer. This is something you should also discuss with the printer.

13. **Production:** Layout/Typeset; Disk/Camera-ready boards. The way the material comes in to the printer is very important. Are you supplying the printer with a disk or camera-ready art, or will they be producing it for you. And if so, do you have a layout provided for them? This can be the most costly part of the job. If you don't supply a disk or camera-ready copy, a basic plan of where you want each story, photo, headline or cartoon is critical. The more the printer is going to have to do for you, the more it will cost.

14. **Use only a union printer** and don't forget the "union bug"!

COST CONSIDERATIONS HELP MAKE DESIGN DECISIONS

Here are some ideas to get the most for your dollar and still have an attractive publication.

.Paper selection. A slick, high grade paper isn't always necessary. Ask your printer for samples of different stocks for you to select from. If there is something you like that is high grade, ask the printer if there is something similar to that paper at a lower cost. You may be surprised at what options are available.

.Use black and white photos instead of colored photos. Dropping the four-color process down to black and white is a big money saver, especially if you use a lot of photos in your publication. Four-color photos are great and look nice, but are they necessary? Will you lose readership without them? If you have quality photos, they'll look just as good in black and white as they do in color, sometimes even better.

.Consider the number of colors used. Using two instead of four colors can save money.

.Check your mailing method. Postal rates and regulations change constantly. Consult the ILCA or the Post Office to discuss alternative and less expensive ways to mail your publication.

.Do as much of the layout as possible in-house. The more you do yourself, the more you'll cut costs. Examples: size your own photos for position; do your own desktop. But if that's impossible, at least do a mock layout for your typesetter; give the printer enough time to produce your piece so you don't run into rush charges; and order your paper ahead of time.

PHOTO TIPS

Using a photo or multiple photos always seems to be a good way to attract a reader. But be careful: a bad photo, or photos that have no content to them, can be a turn-off and defeat the purpose while adding to the total price. Try different cropping techniques like tilting the photo within a box and then cropping it or enlarging a specific part of the picture instead of using the whole shot. Look through magazines like *Time* and *Newsweek* to get ideas.

Get in the habit of checking the entire frame as you compose your shot.

Pay as much attention to the background as you do your subject. Other objects in the shot can detract from your subject

Try posing your subject in a unique way. For instance, stand on a chair and ask your subject to look up into the camera. Or, try turning your subject at different angles to try and avoid the usual "head on" shot

Instead of the "grip and grin" shots at the podium, attempt new views from the side and even from behind the podium, or right up on the platform.

Cameras have a way of making people nervous. When you need to take a shot, put the camera down while you arrange your subject(s). When you're all set, pickup the camera and click away!

Take more pictures than you think you'll need. The more shots you take, the bigger selection you'll have to choose from.

RESOURCES

Publish... Magazine on "the art and technology of information design." Product reviews, how-to columns, layout and design tips. Basic subscriptions are \$30 from *Publish*, Subscription Department, P.O. Box 51967, Boulder, Colo. 80321-1967. Pickup a copy (\$3.95) at your local newsstand to get information on discount subscriptions.

Desktop Publishing by Design... by Ronnie Shushan and Don Wright (Microsoft Press, 1991, \$29.95). A design-oriented resource with layout ideas, how-to inspiration for design, publishing, and computer beginners. Includes a 50-page resource section loaded with reviews of books and periodicals. To order: (800) MS-PRESS or write Microsoft Press, P.O. Box 7005, La Vergne, Tenn. 37086-9954.

National Association of Desktop Publishers... The largest trade association for desktop publishers. Provides services to members including discount buying service, trade show discounts, and a monthly magazine. NADTP, 462 Old Boston Street, Topsfield, Mass. 01983, (800) 874-4113.

Editor's Workshop...News, the discussions, the ideas, and the techniques of editors within organizations from across the continent. (\$119, one full year, 12 16-page issues). Write: Editor's Workshop, 212 W. Superior Street, Suite 200, Chicago, Ill. 60610, (800) 878- 5331.

Board Report...A monthly service that includes two parts: The Graphic Artist's Newsletter and The Designer's Compendium. Write for more information to: Board Report, P.O. Box 4416, Denver, Colo. 80204, (303) 839-9058.

Working Design...A Primer in Publication Design... This is a series of columns on the basics of graphic design for publication. Other topics covered include how to use typography, how to use photographs, illustrations and a discussion on front pages and covers. Copies of Working Design are available for \$2 each. Write: CALM Secretary-Treasurer, 2841 Riverside Drive, Ottawa, Ontario K1V 8X7. Telephone (416) 443-8888.

HOW TO REPRODUCE PHOTOGRAPHS

A PRIMER ON GETTING PHOTOS PRINTED IN BLACK-AND-WHITE

Photographs are perhaps the cheapest way of adding visual interest and human flavor to your publication. However, the tricky part is getting them reproduced. The problem is that photographs contain many shades of grey, while presses and copiers reproduce only one color (usually black) at a time.

ENTER THE HALFTONE

Commercial printers can solve this problem by re- photographing your photo using a lithographic camera. As they do this they filter the image through a special screen that turns the grey areas into combinations of black and white dots. The resulting *halftone* can be either copied or printed successfully.

Getting a halftone made by a printer is still the best way to reproduce a photo, even if your newsletter is photocopied. The paper halftone can be cropped and pasted into position on your final layout.

The disadvantage is that each halftone costs \$8 to \$12, and it may take some time (a day or two). Keep in mind that as your photo is made into a halftone it can be enlarged or reduced in size. For best results start with black-and-white photos; color photos work okay if they aren't too dark or too red.

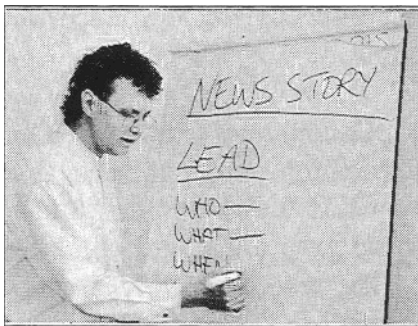
HIGH- TECH PHOTOS

These days, there are other options for reproducing photos; directly on the copier, or using a grey-scale computer scanner.

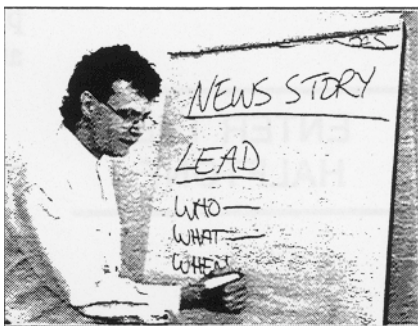
The latest copiers usually have a photo setting, which turns your picture into a cheap-and-dirty halftone. You must paste your original photo directly on your layout Or you can make a halftone copy, crop it, paste it up, and then re-copy. It's quick, and it's cheap, but the quality will not be as good as with a halftone from a printer.

Grey-scale scanners make a halftone using computer technology. The advantage is that you can do it yourself (no waiting), and you can view and crop the photo on your computer, as it will appear when printed. The downside is that when you print to a laser printer the quality may be lousy. For good results, You must use a flatbed scanner, and print to a high-resolution imagesetter at a service bureau.

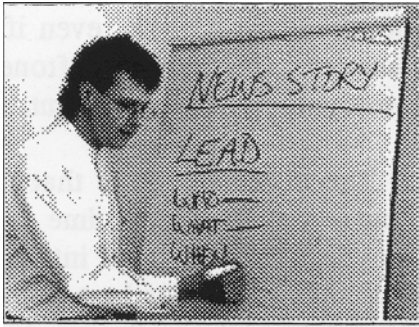
(CALM ideas, June 1995)



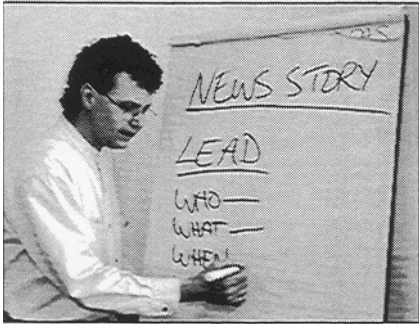
This is a conventional *halftone*; look closely to see the black-and-white dots



This time the photo was reproduced on a copier, using the *photo* setting



This photo was done with a hand scanner, then printed on a laser printer



Dave Binns of CAW Local 88 teaches

This time we used a flatbed scanner, and printed to a high-res imagesetter