

PHOTOGRAPHY, COLOR ENHANCING AND "FONTAGE"

United Steelworkers Press Association

20th Biennial Conference

August 29-31, 2004

Nashville TN

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Section 1 – Layout

Thoroughly understand the meaning of the copy before attempting actual work. Study the copy; analyze it. It is time well spent. To hit upon the correct formula, the following considerations that must be kept in mind:

1. Planning is important.
2. Design and layout are essential to obtain a quality finished product.
3. Make it readable. A printed product is designed to give information.
4. A layout is a blue-print, a master plan.
5. Compose the final product in the appropriate media; then arrange to compose it with the actual type, illustrations, and photographs.
6. Simplicity is important.
7. Knowledge of type and typography is necessary.
8. The printers' point system must be understood.
9. Basic design principles must be understood.
10. Knowledge of color and its effect on people are important.

Layout Procedure

The sequence for preparing graphic layout materials is drawing thumbnail sketches, rough layout, and comprehensive layout.

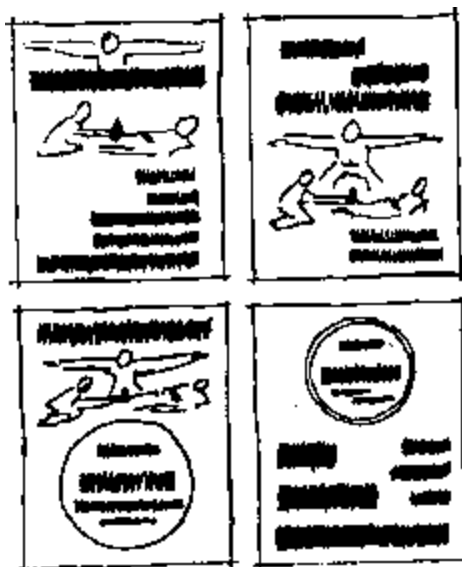
Thumbnail Sketches

Thumbnail sketches are simple idea sketches which will help the *thumbnail sketches* are usually prepared.

Thumbnail sketches serve these three primary purposes; they:

- Graphically preserve ideas;
- Visually portray ideas; and
- Compare two or more ideas visually.

Several *thumbnail sketches* are usually prepared.



Preparation

1. Prepare the pre-layout planning sheet and list the copy.
2. Choose the final size of the printed product and plan to sketch the thumbnails, in correct proportion, one-quarter size.
3. Select the copy elements needing emphasis. Block and shade areas of space in the approximate position that each element is desired. The space given should be a representation of the desired final size.
4. Use straight line to represent type that is 12-points (pts) or smaller in size. Do not necessarily use lettering for either the large or small type.
5. Outline the space for illustrations or photographs. Sketch the illustrations or content of the photograph within this space. This permits another person studying the sketches to obtain a basic idea of the content. Detail is not needed for thumbnail sketches of illustrations or photographs.

It is important to sketch several ideas from which a final selection can be made. Skilled designers prepare at least four thumbnails for any copy given to them. Don't be afraid to prepare as many thumbnail sketches as you have ideas. It is often difficult for the novice to visualize large numbers of varied possibilities.

Rough Layout

The *rough layout* is made up of the thumbnail sketch chosen. This layout is generally the same size as the final product and contains all of the copy and illustrations. Alterations can be easily made between the thumbnail sketch and the rough layout, and again between the rough layout and the comprehensive layout.

The purposes of a rough layout are:

- Force a selection of one of the several sketched ideas;
- Begin refining a specific idea; and
- Provide a tangible item that can be studied and changed.

Actually, a rough layout can be considered a pre-final product. Therefore, in many cases, it can be used as the basis for the final product without the need to produce a comprehensive layout. In many instances it will be necessary to produce at least two rough layouts, for client approval and comparison.



Preparation

1. Study the several thumbnail sketches that have been prepared.
2. Select the one that best presents the content of the final two-dimensional product. Selection can then be made by the designer and/or the client.
3. Obtain a sheet of paper that allows for the layout to be drawn in full size.
4. Refer to a type specimen book and select the type font(s) you intend to use in the design.
5. Block or outline the area that will be devoted to type and illustrations according to the thumbnail (or combinations) selected.
6. Letter all type within the rectangular outlined areas, based on the copy. Use straight lines to represent the x-height of 12-pt type and smaller.
7. Sketch the illustration(s) within the outlined areas. They should be of a higher quality and contain more detail than a thumbnail sketch illustration. The rough layout should reasonably resemble the finished product.
8. Study the rough layout and make any additions/changes. Consult the client of the final product as this gives the client the opportunity to suggest changes if necessary.

Comprehensive Layout

The comprehensive layout is the most important step in the production of a printed work. It is the master plan or blue-print of the finished product, and therefore its value cannot be over-emphasized. It allows the designer to see the finished product and to make changes if necessary.

The *comprehensive layout* is based upon the general arrangements of the thumbnail sketch and the rough layout.

Preparation

1. Study the rough.
2. Using your desired layout program (ex. Quark, PageMaker, Publisher, InDesign, etc) layout the project using the rough as your "blueprint."
3. Thoroughly review the layout.
4. This comprehensive layout will be tweaked into the final piece.



Principles of Design

Visually, there is very little originality in design — it is usually a rearrangement of an idea observed and recorded previously. No matter how simple the design may be, there are certain principles that must be applied. Appreciation of their importance will be slowly gained by observation and practice together with good judgement. This will produce satisfactory results without the need for any mathematical calculations. Principles of design should always be incorporated in any graphic design project to assist its communicating and graphic interest, however in the planning of a basic design, the designer must produce a job to suit the class of work, the copy, and the tastes of the customer.

To develop a *sense of design* use the three 'eyes':

- *Visual-eyes*: Examine closely all types of printed material, i.e. physically see/look at what everyone else is/has done. (What catches or eludes your attention, and why?)
- *Critic-eyes*: Separate the good from the bad. (What provokes the ad? What motivates you? Those things that don't catch your eye — why?)
- *Analy-eyes*: Select the element that makes it a good design.

There are three essential qualities needed to become a competent designer:

Vision - To be able to detect an idea and then to toss it around in your head (objects, tones, shapes, colors — everything around you).

Imagination - To be able to use an idea effectively, i.e. brainstorm the idea and bring it to a state where it can work.

Judgement - To be able to assess the idea's value and correct place and use, i.e. limitations always arise after you come up with an idea.

The Principles of Design are qualities or characteristics inherent in any art form, such as balance, harmony, contrast, variety, and action. These principles must be used in any design if it is to be in any way effective. Not all of them, however, will be used in the one design.

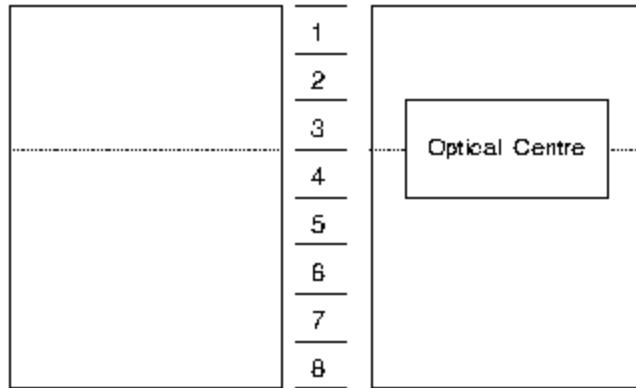
Whatever principles the designer may adopt, the ultimate result must be a design that can be easily read and clearly understood. Careful control of the principles of design is necessary to successfully project an intended image.

Balance

This is the result of an arrangement of one or more elements in the design so that visually, they equal each other. Every object in nature has structural balance, from the symmetry of a flower petal to the chambers of a snail's shell.

The balance needed every time we perform any form of physical movement is automatically maintained by a built-in equilibrium that we take for granted.

For graphic design, the visual center of any typical A4 page of the business world is not the actual physical center but what is termed the Optical Center. This visual point of balance can be determined mathematically as being located three-eighths from the top of the page, five-eighths from the bottom.



Mathematical Balance.

For a single sheet design, type and images are easily positioned vertically to ensure an even amount of space on either side of the design to achieve balance. When positioned evenly across the horizontal axis, the elements appear, to the eye, to actually sit lower down on the page.

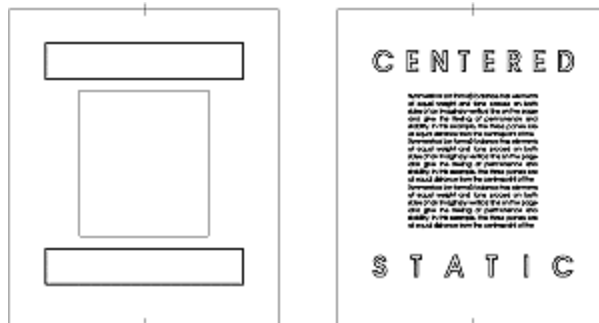
Regardless of the design style of work that is to be produced, Optical Center must always be carefully considered during the initial design stages for a printed piece to work successfully.

One of the most fundamental differences in a design is whether balance is symmetrical (centered) or asymmetrical (off-center). The choice between them profoundly affects the layout and feeling of a design. The selection of which is the more desirable should be based on which of the two is going to achieve the result you need to get a particular sort of information over to a particular readership.

Symmetrical Balance

Symmetrical (or formal) balance has elements of equal weight as well as tone placed on both sides of an imaginary vertical line on the page and gives the feeling of permanence and stability.

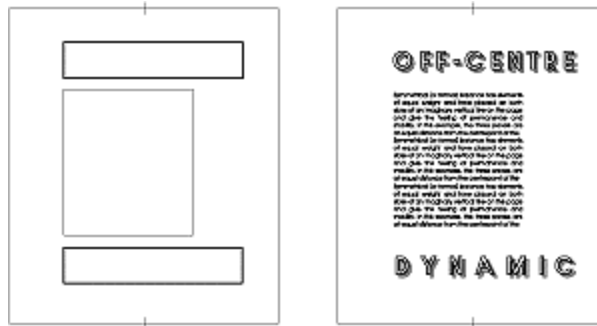
Any symmetrical layout is likely to produce a more static, restful design.



Formal balance is pleasing but uninteresting

Asymmetrical

One of the major advantages of an asymmetrical layout is that it allows for the more dynamic use of white space. This is particularly important if illustrations are included. Asymmetrical (or informal) balance may be unequal in position and intensity. To create asymmetrical balance, there must be an increase in intensity to compensate for the change in position. Intensity can be increased by changing size, shape, or tone. For a particular job, the designer might choose to position the elements to one side of the picture plane. The white space opposing must then act as a counter-balancing force.



Informal balance creates visual interest

A useful way to determine the balance of elements on a page is to compare one area with another; it is helpful to analyze the space with an imaginary grid. In this way, you can optically weigh the masses and determine their intensity and direction. How space is handled will depend on the number of imaginary grid units you have selected and how much space is available.

Contrast

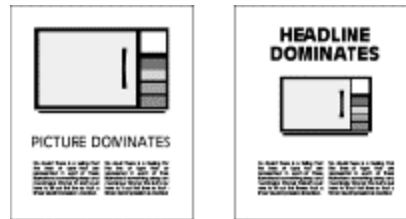
Of all the design principles, contrast is probably the next most important. Contrast creates interest in the printed product by providing variety in the design. An expressive voice will emphasize a word or phrase by raising or lowering the tone, or by increasing or decreasing the speed of delivery. The contrasting tones of the voice in speech give expression and life to the words spoken. In music, a sharp or flat that is outside the primary tonality is a modest but definite emphasis.

Emphasize with type	EMPHASIZE with type
EMPHASIZE with type	<i>emphasize</i> with type
emphasize with type	emphasize with type
emphasize with type	

Similarly, in typography, an italic of the same point size as its roman provides a modest but definite change. To gain emphasis in a layout, there must necessarily be strong contrast between the elements. Contrast can be added in the design by changing the sizes, shapes, position, weights and colors.

Contrast in Size

This is really a question of whether the picture should dominate or if the type should have the upper hand. The answer to this question depends on many considerations and cannot be answered in general ways.



Contrast — picture dominates; headline dominates

Obviously, the design considerations of multi-page formats such as magazine pages are different from those for an advertisement to be placed in a magazine or produced on a single page. Good design requires a deliberate choice of the levels of emphasis that are the most applicable to the subject.

Contrast in Weight

Most popular type faces of today have a number of companion letters such as Bold, Italic, Extra Bold. The careful use of type families within a design can add visual interest for the reader in addition to providing visual guides, or cues, to a change of thought or item of importance.

Black
White

Contrast achieved by varying the type styles must be carefully planned, otherwise the end result will be too much contrast which only defeats itself. If you try to emphasize everything, you only gain a monotony of emphasis resulting in a visually confusing design.

Contrast in Position

The very act of placing any design style (formal or informal) on the slant will cause the design to be in visual contrast to the normal horizontal position. As a general rule, the placing of such designs on a slant is not a desirable practice, although in some cases it can prove to be very effective.

HEADLINE

Nevertheless, ease of reading must always be considered, and tilted designs might cause some inconvenience to many individuals who are trying to read it.

An alternate method which can often result in a visually dynamic layout is to position the design elements of the page in such a way as to obtain contrast from the white space which surrounds all of these elements.

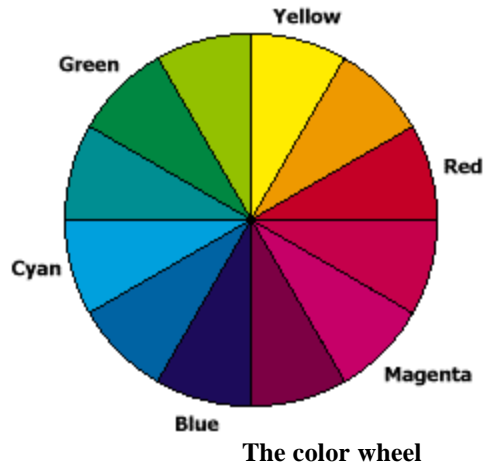
Contrast in Shape

Trying to put a square peg into a round hole is an impossible task because the shapes are at contrast to each other. This principle can be incorporated into a design where the visual elements are deliberately arranged to be in conflict to each other.

This may be achieved in a variety of ways, e.g. Introducing graphics and/or illustrations that differ from the normal proportion of the page; using an extremely large display face that appears to dominate the body text, page itself, or illustrations; incorporating a stunning border or thick rule within the design.

Contrast in Color

The concept of contrast in color should not be limited to the narrow perspective of natural colors, i.e. red, blue, purple, green, yellow, etc. Certainly, the use of color opposites will achieve contrast in a design, as for example the use of a color opposite, together with a color which harmonizes with the substrate.



It should also be considered in relation to the color of the typesetting, i.e. the degree of blackness that hits the eye. Careful selection of type, both size and weight, will give a distinctive visual color to the overall design.

The use of contrast should be handled carefully because it can cause the layout to become too forceful and thus alter the personality of the product or idea.

Harmony

Harmony is the opposite of contrast and relates to the unity of all parts in the design. A layout can contain harmony of shape, tone, color, and treatment.

Shape - achieved by ensuring that type masses and illustration(s) conform to the shape of the design.

Tone - equalness of the weight of type faces, decoration and illustrations.

Color - relationship of one color to another, i.e. stock and ink, two-color job.

Treatment - relationship of type face design, decoration, or border, to the product or idea being sold.

Variety

The introduction of variety will give liveliness and vigor to the layout. An otherwise dull page, is strengthened by the use of variety. This can be achieved by making subtle or obvious changes in the size, shape and color of the various units of a design.

The grouping of type elements together with the careful use of type families within a layout will result in an inviting design for the reader. One of the chief dangers lies in the use of too many kinds of type.

Action

Since you will most likely not be present when the reader views your design, the opportunity of showing the reader what information is most important will not present itself. To overcome this problem, there must be some type of action in the layout. Action refers to the principle that governs the movements of the eye from one part of a design to another. The eye will see not only what the mind wants it to, but also what is thrust upon it.

The information contained in a design will have varying degrees of importance, using the principle of action, the reader should be visually guided to each of the elements according to its importance. Therefore, the eye of the reader may be selectively directed by careful placement of type, illustration/s or border/s in the design.

Section 2 — Using Photography

Obtaining Photos

Using photography is a great way to add color to your publication (if you are printing in color) and to add interest (even if you are printing in grayscale.)

There are three ways to obtain photos for your publication.

- Take them yourself
 - Use photos taken by others
 - Purchase photos from stock sources
1. When taking photos yourself, YOU are responsible for the end result. So pay attention to the lighting conditions and try to take an interesting photo.

There are several web sites that offer tips for taking better photos. If you are an amateur photographer, these online resources are a must.

At the end of this section you will find 10 tips for eliminating common photo problems.

2. Using photos taken by others is by far the most aggravating. You cannot control the outcome of the photos. In my experience working on *Steelabor*, ninety percent of the photos sent to me are in poor condition.

If you are skilled in photo editing software such as PhotoShop, you can repair some bad photos. But you cannot fix the unfixable.

My advice is to take as many pictures for your publication as possible, and when you have to ask someone else for a photo, ask for high resolution. (More on that later)

3. When purchasing photos from a stock photo source, look at the pictures before you buy. This way you will get the right picture for the job.
4. There are a number of web sites to browse stock photography. Most charge by the photo (usually over \$100). My favorite is www.photos.com. They offer thousands of photos for a yearly membership of \$599.

Photo Resolution

A few definitions you should be aware of...

- **Hi-res:** refers to images that are usually 266 dpi or higher.
- **Lo-res:** refers to images that are usually 72 dpi.
- **PPI:** Pixels per inch - The resolution (or detail) of an image in a scanning or graphics program. Also the standard resolution of computer monitors is 72 ppi.
- **DPI:** Dots per inch - The resolution of an output device like a laser printer or imagesetter. A standard office laser printer is 300 dpi; a standard imagesetter is 2,540 dpi.
- **LPI:** Lines per inch - The resolution (line screen) of a printing press. This determines how much detail the press (and the paper) can hold.

The resolution of your graphics is extremely important. Just because a scan looks good on your screen or on a laser printer does not mean it will look good when it goes to film. Raster images (scans and images created in PhotoShop, etc.) must be of sufficient resolution in order to print with good results. The minimum resolution required for raster art such as scans is TWICE the line screen of the press it's going to be printed on. In an emergency, most printers will accept 1½times). Most presses have a line screen of either 133 or 150 lines per inch (lpi), so most art is either 266 or 300 (ppi). If you don't know for sure what your printer's line screen is assume it's 150 lpi, and make your scans 300 ppi.

Be aware when enlarging photos yourself!! You simply can't take a 1-inch wide photo that is 72 ppi and scale it to 8½x 11. What you will have is an 8½x 11 image with an effective resolution of 8ppi. It will look terrible.

Artwork that is created in a vector or Bezier curve-based program (like Adobe Illustrator, Corel Draw, or Aldus Freehand) CAN be scaled to whatever size you want, without losing image quality. This is because they create art that is not raster, but is based on vectors that can be moved, stretched and pulled into any size or shape, and will always keep a nice, smooth path. Bezier-based artwork requires a Postscript printer to print accurately, so it will appear jagged on most ink-jet printers. Don't be concerned. It will print correctly on a postscript laser printer or postscript imagesetter.

Remember




- Photos for print should be hi-res (at least 266 dpi) and saved as TIFs in CMYK.
- Photos for the web should be low-res (72 dpi) and saved in as JPEGs in RGB.

Improving Your Layout

Remember, photos are used to add interest to your layout. If possible, crop your photos to get rid of uninteresting or distracting backgrounds.

Don't be afraid to cut out the subject of your photo and wrap the text around it. NOTE: You will need a photo editing program such as PhotoShop to do this.

10 tips for taking pictures

<p>1. Move in Closer</p> <p>Each time you spot a subject, snap a shot and then move in closer for a better shot. Having your subject almost fill the frame helps your viewer understand and appreciate your photo. Also, details are often more interesting than an overall view.</p> <p>Keep moving in closer until you are sure the photo will successfully represent your subject.</p>	
<p>2. Be Quick</p> <p>If it is at all possible that your subject may move, bolt, fly away, stop smiling, or just get tired of waiting for you to take the picture, shoot once right away.</p> <p>Practice getting quicker and quicker to the draw.</p> <p>Do not worry about wasting film and do not wait until you're absolutely certain all the knobs and buttons are in their correct position.</p> <p>As the motto of the BetterPhoto T-shirt states, "Shoot First, Ask Questions Later."</p>	
<p>3. Compose with Care</p> <p>Even if you don't plan on selling your photo to the Smithsonian, make every effort to keep it balanced and beautiful. On one level or another, everyone responds better to a picture that has all elements in balance.</p> <p>Strive to lead the eye along an interesting path through the photo, with the use of strong lines or patterns.</p> <ul style="list-style-type: none">• Keep the horizon level;• Crop out extra elements that you are not interested in (more on this is the next tip);• Consciously place your subject where you think it most belongs rather than just accepting it wherever it happens to land in the photo;• Play with perspective so that all lines show a pattern or lead the eye to your main subject; <p>Work with the rule of thirds.</p>	

10 tips for taking pictures

4. Be Selective

Discern what you are really interested in and center your efforts on getting the best photo of this subject, whether it is an animal, person, mood, culture, etc. Along these lines, be sure to keep anything that would distract out of the picture. Go as far as Ansel Adams did to remove unwanted elements.

The easiest way to do this is to watch your borders and recompose if anything - such as an unattractive telephone wire, an old soda can, a distracting sign, or your finger - hangs into your picture.

It can become a bit more difficult if you want to, say, shoot a San Francisco cable car without a single distracting telephone line. But even in such a difficult case, you have many options.

You can:

- Focus in on a close-up that tells the whole story;
- Move around until you manage to get the telephone lines (or whatever) to make a neat pattern that leads to the subject; or
- Take a panning shot so that, if you're successful, the cable car remains in focus while the background goes blurry.

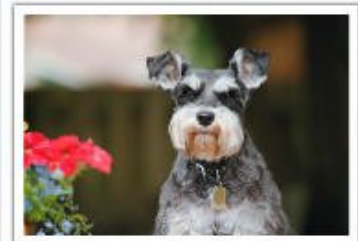
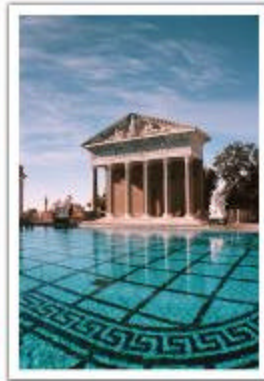


5. Focus on Your Subject

Practice shooting with different apertures and monitor the results from the lab to learn how depth-of-field effects your photo.

You will find that a smaller depth-of-field (and smaller f-stop #) focuses all the attention upon your subject. This is great for taking a picture of your child, your dog, or your husband - subjects stand out against a blurry background.

Likewise, you will find that a greater depth-of-field (bigger f-stop number) will make everything from here to eternity appear in focus. This will help make those landscapes fascinating and lovely.



10 tips for taking pictures

6. Experiment in time

One of the most basic, overlooked, and fun aspects of photography is that you have the power to slow time down or catch a split second.

One image happens so slowly that we could never see it and the other happens so quickly in real time that we would never notice it. Play with shutter speed!

Use a slow shutter speed and a tripod to make a pretty picture of any creek or stream. On the other hand, you can use a fast shutter speed (1/500 and up) to capture an object in motion.

Combining a fast shutter speed with a long lens, you sports buffs can get a trophy of your own when you are able to catch the expression on your favorite runningback's face as he slips past the final defense toward a winning touchdown. Remember, catching the moment in fast-paced action photography may take a little more practice so hang in there.



7. Look at the Light

By this, I don't mean look into the sun - no, that won't do at all. But it is good to see what kind of light you are working with. Which way are the shadows falling? Unless you want a silhouette effect, where your subject is black against an interesting background, it's generally best to shoot with the sun behind you.

How is the light affecting your subject? Is the subject squinting?

Is the light blazing directly and brightly upon your whole subject? This works well if you are in love with the bold colors of your subject.

Side lighting, on the other hand, can add drama but can also cause extreme, hard-to-print contrasts. Lastly, indirect light can be used to make your subject glow soft and pretty.



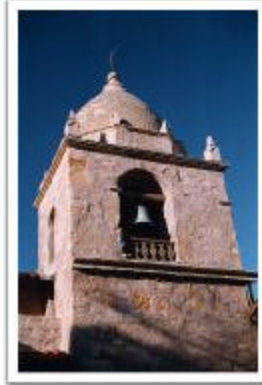
10 tips for taking pictures

8. Watch the Weather

Look outside and decide whether or not you are going to want to have the sky in your picture. If it's overcast, simply keep the sky out of your pictures as much as possible. This is usually the best way to avoid both muted tones in your subject and washed-out skies in your background. You might also find black and white pictures of an overcast day more pleasing than color.

When the day is beautiful, go ahead and make the most of it.

If your camera allows for the use of filters, purchase a polarizer. This will help you render deep blue skies against bright white clouds, richly contrasting colors, and other wonderful effects with a simple twist of the wrist.



9. Keep it Simple

While you may wish to have "all the bells and whistles" available just in case, you will probably get the best results if you do not try to use them all the time and instead learn a simple set up that works best for you in most situations.

This doesn't necessarily mean keeping your camera set on "Program" - while this mode may be perfect in its simplicity, it may be frustrating in its tyrannical control.



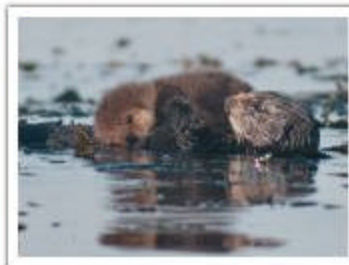
10. Be Bold

Don't allow yourself to be paralyzed by fears about correct film, correct settings, or correct social policy.

If you are afraid of upsetting someone by taking their picture, just go up and ask if it's okay. Ask them to sign a release and offer a print in return.

With wildlife, adopt a low-impact method when you go places where few photographers have gone before. For the above photos, I put my camera and telephoto in a waterproof bag and kayaked out into Monterey Bay. (Lawyer-talk: This can be dangerous - so be careful.)

Be wise... but be bold.



Section 3 — Using Color to Enhance Your Publication

Color helps add interest to any publication. Whether you are printing in full color or two color there are a few things you should know that will help you select the best colors for your newsletter.

Colors can evoke people's emotions so you want to pick your colors carefully. If you are working with an international or multicultural audience, you will need to be even more careful. The following discussion does not take into consideration ethnic and cultural differences.

RED	<ul style="list-style-type: none">• Impulse• Desire• Passion• Urge to succeed• Increases blood pressure
GRAY	<ul style="list-style-type: none">• Neutrality• Un-committed and un-involved• Escape from anxiety
BLUE	<ul style="list-style-type: none">• traditional• complete calm• reduces blood pressure
GREEN	<ul style="list-style-type: none">• Stimulus for interaction• Analytical• Precise• Accurate• Resistance to change
VIOLET	<ul style="list-style-type: none">• Magical• Enchanting• Unimportant• Unrealistic• Irresponsible• Immature
YELLOW	<ul style="list-style-type: none">• Bright• Cheerful• Restless• Seeking change• Creates anxiety
BROWN	<ul style="list-style-type: none">• Reduced sense of vitality• Passive• Solid roots
BLACK	<ul style="list-style-type: none">• Negation of emotion• Powerful• Strong• Uncontrollable• Extinction• Nothingness

Section 4 — Using Typography

Overall visual appearance can be improved by paying attention to details and consistency in the use of fonts, columns and other text formatting.

Font styles

Use the same heading/title font and the same text font throughout the newsletter. Font faces are divided into three styles, serif, sans-serif and decorative. The maximum number of fonts recommended per page and even the entire newsletter is three! To get different effects from your fonts, try using bold, italics, outlines, shadows, and even small caps. Keep in mind that font sizes vary between fonts. Keep in mind that one font's 12 point style is another's 8 and yet another's 14. So print them out and use your own judgement.

Serif style fonts are those with "tails" or little "feet". They are usually used for the body text in 11-14 point size depending on the audience. Youth under about 12 and older adults prefer a larger font size. Variations of Times and Roman are the two most commonly used fonts of this style. This style of font is one of the easiest to read.

Sans-serif style fonts are those "without tails" like Helvetica and Arial. Sans-serif styles are best used for titles and headers, usually in 18-36 point size.

Decorative style fonts include a huge variety of types. They include Old English styles, handwriting types, scripts and "funny" fonts. These are **NOT** usually recommended for newsletters because they are more difficult to read. Most often they would be used on certificates, posters or very limited - for impact. They might be used for the nameplate, but rarely in the body text or even the titles and headers.

Justification

You have four choices for justification, left justified with a ragged right margin, left justified with a right justified margin, right justified with a ragged left margin and centered.

Your body copy should be left justified. As far as whether or not to justify the right margin also, there are pros and cons to both. A ragged right margin is often easier to read, especially if you are using narrow columns. This is because in order to justify the right margin extra space is added between words and if there is only one word on a line it adds space between the letters of that word. The advantages to a justified right margin are that it looks more formal and neater and when using narrow alleys (the space between columns) a justified right margin makes it easier to avoid reading across the alley.

Right justified with a ragged left margin and centered are both more difficult to read. Use these in special circumstances such as special taglines, captions, bylines, photo credits, pull quotes and titles. Used well, they can add a lot of typographical interest.

Columns

How many columns to use? Two columns is the most commonly used in Extension newsletters. It gives a professional, classic look.

As you decrease the width of the columns, you must also decrease the size of your text. With three inch wide columns, you can use from 11 point text which will give you about 47 characters per column (with Times font) to 14 point size text which will give you about 33 characters per column. When you decrease the size of the columns to two inches (which would be appropriate for three columns on 8½x11" paper) you need to use 10 point size text to get just 31 characters per column, 12 point would only allow 25 characters per column.

When you use smaller columns, it is best to use a ragged (or unjustified) right margin. This is due to the fact that it is more common to have just a few words on a line and a justified right margin would add spaces within the words or space them far apart.

Paragraph Indents

To indent or not to indent? To include a blank line between paragraphs or not to include? These are questions that again should be determined by the style of the newsletter and your audience. Like ragged type, indentation provides the reader with a little more breathing room and makes for a less formal look than all flush type. Determine the "look" you want and go with it.

Page Numbering, Headers and Footers

If you have more than four pages, you may want to consider numbering the pages. If for no reason other than to help keep the order straight when folding and collating.

Headers and footers are a good way to "market" your newsletter. It keeps the title and issue on every page so that if it is copied or used by itself, the reader knows where it came from.

Choosing the Right Font

The truth about choosing fonts? It's subjective. Some designers get extremely passionate about fonts, and can wax poetic about the disadvantages of the different types of Bodoni, for instance.

Generally, the first step is to gather as much information about your customer and their target audience:

- ❖ Are they sophisticated?
- ❖ On the cutting edge?
- ❖ Professional?
- ❖ Modern?
- ❖ Old Fashioned?
- ❖ Romantic?

Once you have a good feel for the image your customer wants to portray, it's time to look through your available fonts. The general rule of thumb is to use serif type for body text and sans serif type for headings. It's thought that serif type is more readable, since the serifs lead your eye from letter to letter, although that's debatable.

When you're looking through your fonts, just jot down those that seem appropriate to the job you're working on. I like to make sure that I put headings on my list: body text, headings, drop caps.

Make sure to look closely at some of the letters that are different from font to font: g's, y's, a's, W's. If you'll be emphasizing a certain letter, make sure you look for that letter. Also note what fonts you have available in the typefaces you choose: small caps, oldstyle figures, expert sets, etc.

Once you've made your choices, it's time to take some text from the project you're working on and set it using the fonts you've chosen. Print this out, and then narrow down the font combinations you like best to two or three — and set your project using those fonts.

Font Facts

- ◆ **Do not use every font you own in one document** If you're a designer, it almost goes without saying that you own fonts. *Lots* of fonts. Maybe even thousands of fonts. When you start using many of those fonts in one document, the message gets lost in the jumble of fonts. That doesn't mean that you have to stick to the tried and true two fonts rule (one for headings and one for text), just make sure there's a reason why you're using the fonts you choose.

- ◆ **FOR PRINT:** Serif type is easier to read than sans serif. The theory goes that serif type is easier to read because the serifs draw your eye from character to character. Therefore, sans serif type is best left to headings and short amounts of text. The truth is that almost any font can be made readable with the correct design. If you choose sans serif for body text, remember that most sans serif types need more leading than serif type. Sans serif can give your documents a very modern look, and is often used as body text in Europe.

- ◆ **FOR WEB:** Studies have shown that 'sans serif' fonts are easier and 20% quicker to read on a computer monitor. Note to all web masters!

- ◆ **'Reversed-out' print is very hard to read** for long blocks of text (e.g. white on a dark blue background) – though it is great for headlines, section captions and navigation bars. And since 8% of males are color-blind, avoid reddish fonts on greenish backgrounds (or vice versa). Other visually-impaired people will also find it hard to read print when there is only limited difference in color or density between text and background.

- ◆ **Do not put two spaces after a period.** In the days of typewriters and monospaced fonts, two spaces after a period were used to indicate the end of a sentence. Today we are blessed with fonts that have characters of different widths, and there is no longer any need to place two spaces after a period. In fact, I recently read a book whose typesetter did just that ? put two spaces after every period. The problem is the space creates a stop, rather than signifying the end of a sentence. I actually did find this book difficult to read because of this design flaw!

- ◆ **Do not use all capital letters** . People read by the shapes of words, not letter by letter. When was the last time you sounded out D-O-G while reading? Ascenders and descenders are what makes it easy to quickly identify the shape of a word. When you use all capitals, you have no ascenders or descenders. The shape of almost every word becomes a rectangle, and it's harder to read.

That doesn't mean you can't ever use all capitals. Short phrases or headings can work well in all caps. Sans serif tends to work better in all caps than serif type; the serifs can actually detract from the readability of the text when set in all caps.

Do not center large amounts of text. This is probably one of my biggest pet peeves. When you read, you rapidly scan one line, then your eye has to go from the right side of the page back to the left side of the page. When text is centered, it can be harder to find where the text begins again on the left side of the page, and actually all too easy to skip down lines of text. Just say no to large amounts of centered text, and save it for headings that don't run more than several lines deep