Parker R.C., Berry, B.,1998, *Looking Good in Print,* Coriolis Ventana.

Pages copied: 24-45

Page Organizers

Page organizing tools—grids, columns, gutters, and margins—define the usable space on a page and provide a framework for placing page elements. All desktop publishing software contains these tools, though the implementation will vary slightly from program to program.

Grids

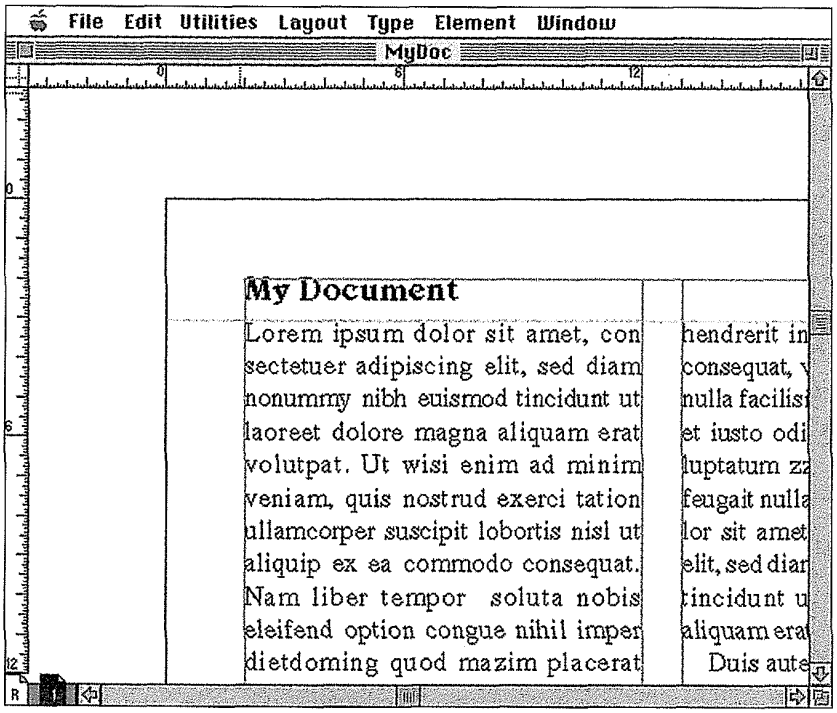
Grids establish the overall structure of a page by specifying the placement of text, display type, and artwork.

Grids consist of nonprinted lines that show up on your computer screen but not on the finished publication. Grids determine the number of columns, margin size, placement of headlines, subheads, pull quotes, and other page elements.

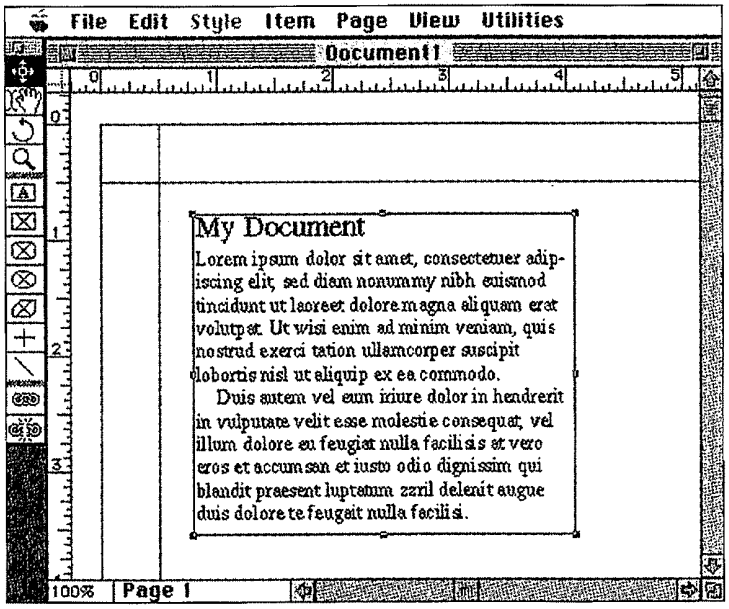
They're valuable for a number of reasons. They set page-to-page or project-to-project consistency, and they help you avoid reinventing the wheel each time you create another ad or newsletter issue. Layout can be determined once and reused with only slight variations.

Desktop publishing programs differ in their ability to create grids. Some programs provide you with ready-made grids that you can modify.

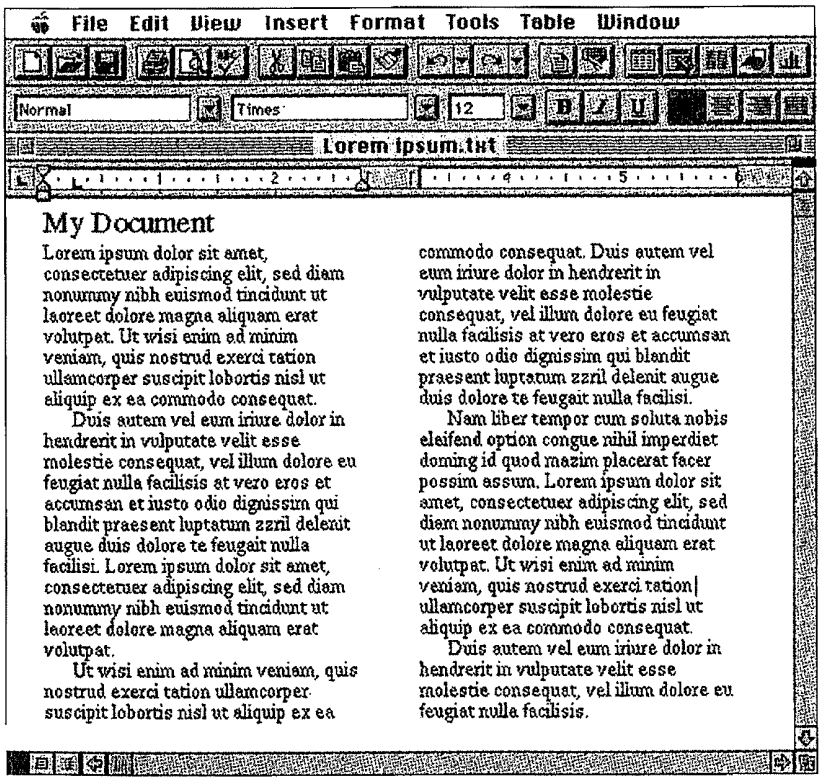
Many programs use a series of horizontal and vertical lines that define columns and page margins.



Other page-layout programs are based on setting text into boxes or frames.



Many word processing programs also let you format pages by setting parameters that define column placement and margins, even though the column boundaries aren't always visible on screen.



One way or another, all programs let you establish formats that are automatically maintained from page to page or throughout a series of documents. The virtue of consistency becomes relatively easy to achieve.

Text, photos, and illustrations can be sized and shaped to work within the invisible guidelines of a grid. You can position elements to fit within your structure by:

- Centering between two column guides.
- Justifying between two column guides.
- Applying flush right or left against a guideline.
- Aligning against a horizontal guideline at the top or bottom of a page.

A lot of guesswork is eliminated by using grids. For example, suppose you're trying to figure out the correct size and placement for a photo. If you're not using a grid, you'll probably come up with a pretty vague answer, "Upper-right part of the page, pretty big." If you're using a grid, the answer is much clearer, "The right edge of the photo will be socked up against the top-right page margin, and the left edge will be stretched to fit one of the central guidelines." You still have a choice to make—namely, which guideline?—but because there is a finite number of options, the decision will be much simpler.

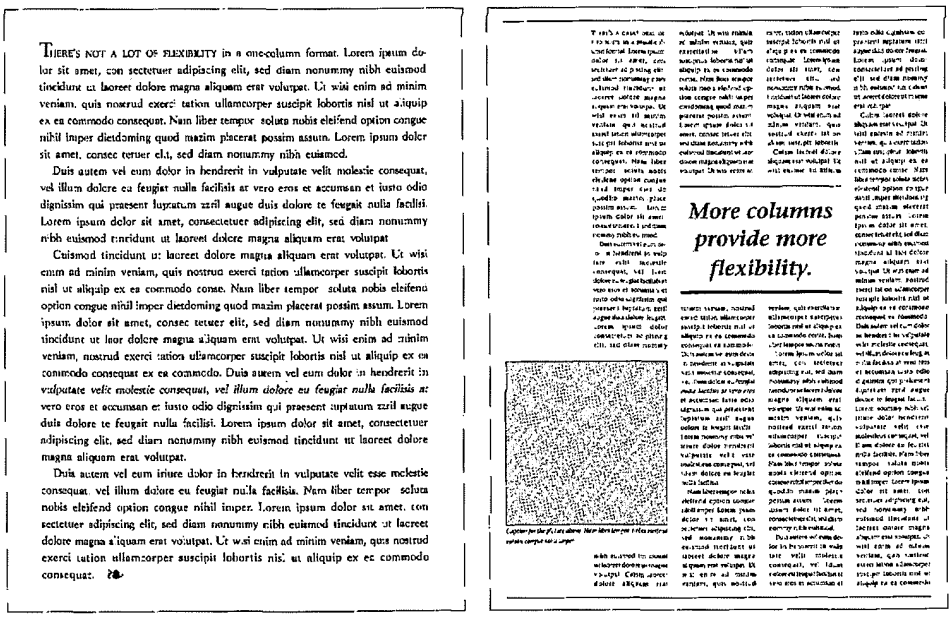
The sense of order established by grids is also useful for emphasis. Page elements placed at angles that break the grid's neat confines will draw more attention than neatly aligned elements.

Remember, though, it's the uniqueness of the unaligned element that gives it emphasis. A page full of unaligned elements doesn't emphasize anything—and besides, it looks messy.

Columns

Columns are fundamental parts of a grid—they organize text and visuals on a page.

Text and visuals rarely extend in an unbroken line from the left side of the page to the right. They're usually arranged in columns or vertical blocks. For most documents, column formats range from single-column to seven-column page layout. As the number of columns increases, so do the possibilities for creative layout.



As the number of columns on a page increases, the columns get narrower and the lines get shorter. Column width has a profound influence *on a publication's readability.* Because readers tend to scan groups of words, rather than individual letters, narrow columns can be difficult to read. The readers' eyes have to shift to the next line more often.

On the other hand, wider columns make it more difficult for a reader's eyes to make a smooth transition from the end of one line to the beginning of the next without getting lost.

Column width should be a factor in your choice of type size. Narrow columns work best with small type sizes, while wider columns usually require larger type sizes.

Put small text in small columns. Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip.

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Put large text in large columns. Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip.

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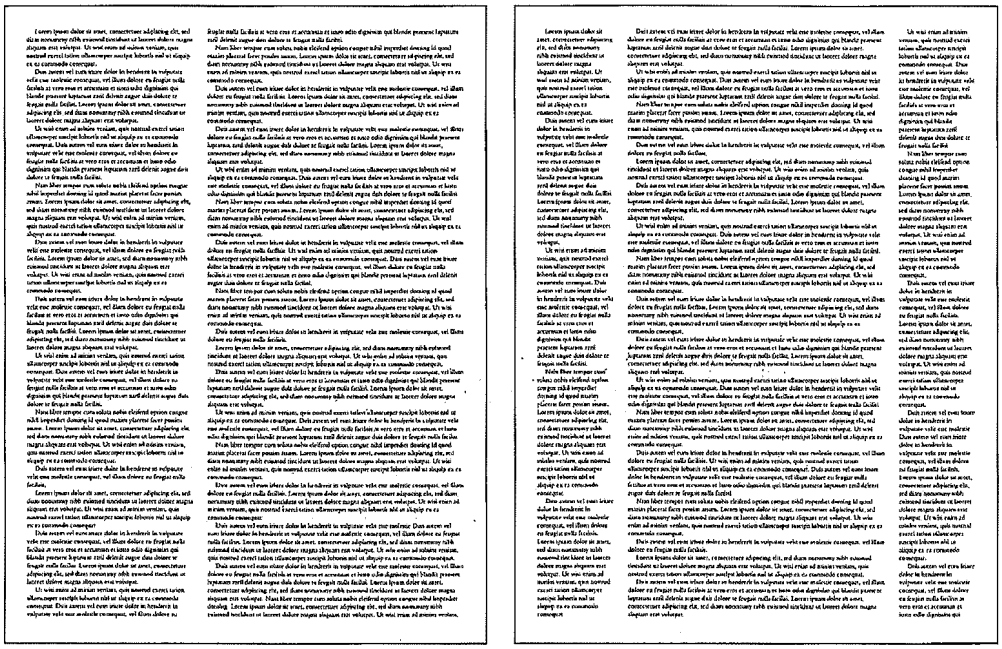
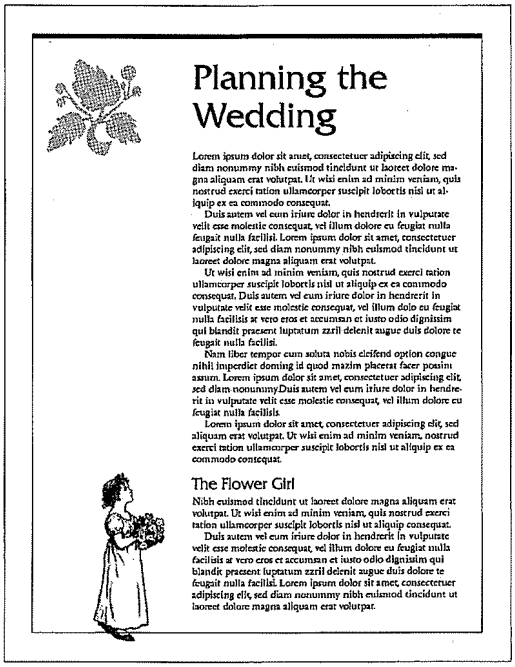
The number of columns on the page doesn't have to be the same as the number of columns in your grid. Good-looking publications can be cre-ated by varying column widths based on an established multi-column grid.

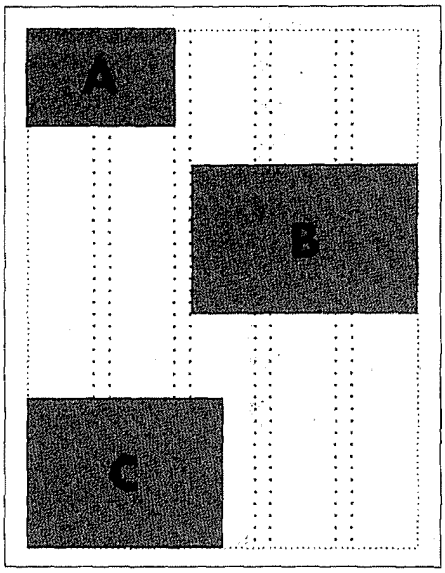
For example, the five-column grid lends itself to a variety of arrangements.



An extremely popular technique is to leave one or two of the leftmost columns empty of text. Sidebars and illustrations can be placed in these empty columns, alongside the text they accompany.



Placement of page items should conform to the overall column scheme. A two-column photo, "A," in the illustration, on a five-column grid looks good when its edges are aligned with column guides.



Likewise, a three-column photograph, "B," on a five-column grid works well when the edges of the photograph are lined up with the column guides.

However, a two-and-a-half-column photograph, "C," on a five-column grid creates unsightly half-columns of white space or short columns of type.

Just as establishing the number of columns influences the color and feel of a publication, so does the space between columns. Closely spaced columns darken a document and often make it more difficult to read—the reader's eye tends to jump the gap between columns. Extra space between columns lightens, or opens up, a page, and clearly separates one column from another.

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Eyes Jump the Gap

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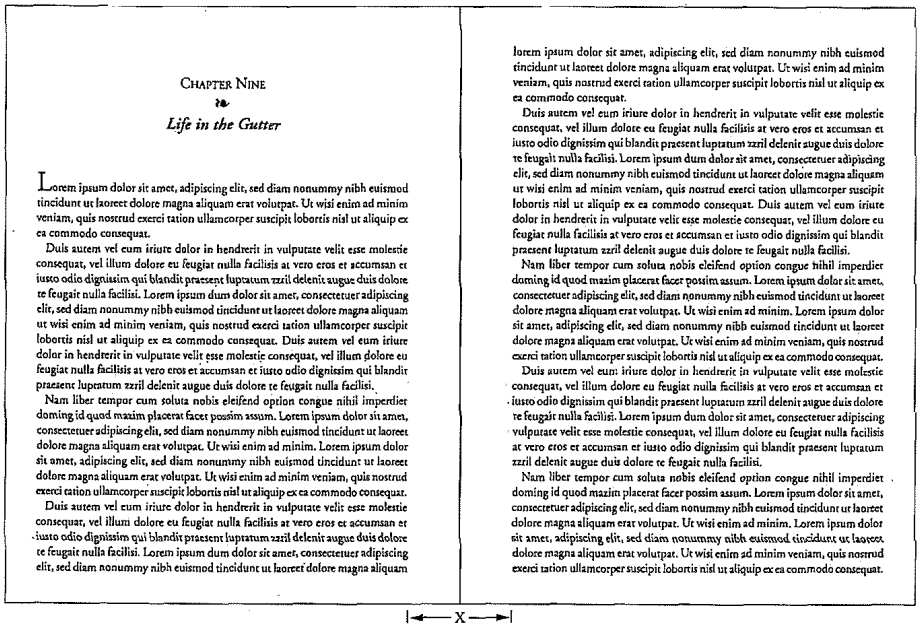
Eyes Stay in Line

Gutters

In designing multipage documents, pay particular attention to the gutter—the inner space of facing pages.

Gutter size depends primarily on the type of binding you plan to use. Most books (including this one) use perfect binding, a method in which all pages are glued together. It's usually a safe bet to leave a traditional gutter margin of ½-inch to accommodate this type of binding.



For ring binding, reserve a ⅝- to ¾-inch gutter. Most plastic spiral bindings don't require such wide gutters. The best plan is to choose a particular binding first, then design your gutter width around it.

Margins

Margins determine the space between columns and the edges of a page.

Effective design allows breathing room between the live area and the physical boundaries of a page, referred to as *trim size*.

A document with wide margins is generally more inviting to the reader. Narrow margins indicate that space is precious, and they're generally reserved for reference works and other information-rich documents.

Text Organizers

Imagine if a newspaper used only one typeface and all the text was set at the same size. How many pages would you be able to read before getting tired of it? Probably not too many.

Keep in mind that large expanses of text are daunting for a reader—they look like hard work. You're less likely to scare off your reader if your text is divided into manageable-looking pieces. Using text organizers like headlines, subheads, captions, and pull quotes will make your text look more inviting.

Headlines

Use headlines to invite readers to become involved.

Headlines, the most basic text-organizing tool, help a reader decide whether to read a document. They're meant to be perused quickly, so it's best to keep them concise.

Your headlines will be more effective if they're clearly differentiated from the text. A larger type size is a good start. You can also add emphasis to headlines by setting them in a different typeface. For example, headlines set in sans serif type are often used with text set in a serif typeface—a popular font combination for documents such as advertisements, books, brochures, and newsletters.

SERIF VS. SANS SERIF

The letters in a serif typeface have flared-out tops and bases. The body text of this book is set in a serif typeface. Type that lacks these embellishments, like the text within this sidebar, is called sans serif.

Advance, and Be Recognized!

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Greater Contrast Makes Reading Easier

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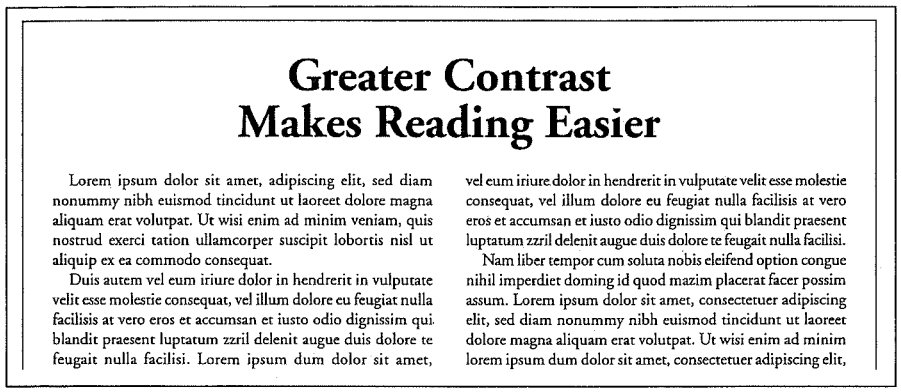
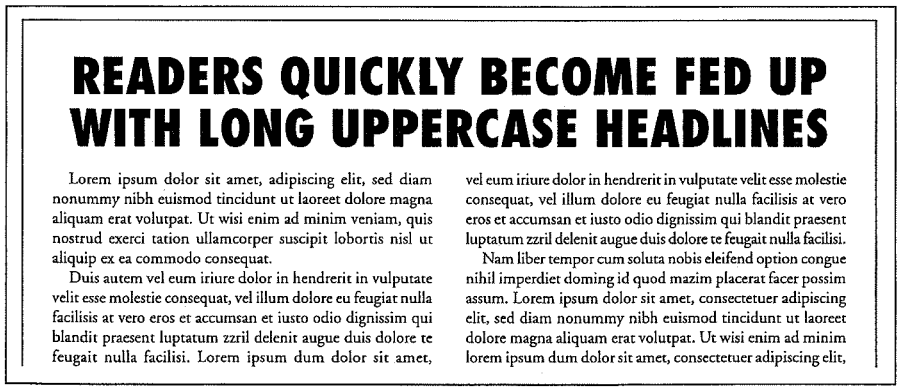
You don't have to switch typefaces for your headlines. Setting the text typeface in a larger size and/or heavier weight will often provide sufficient contrast.

The greater the size difference between headline and text, the easier it is for readers to identify and read your headline.

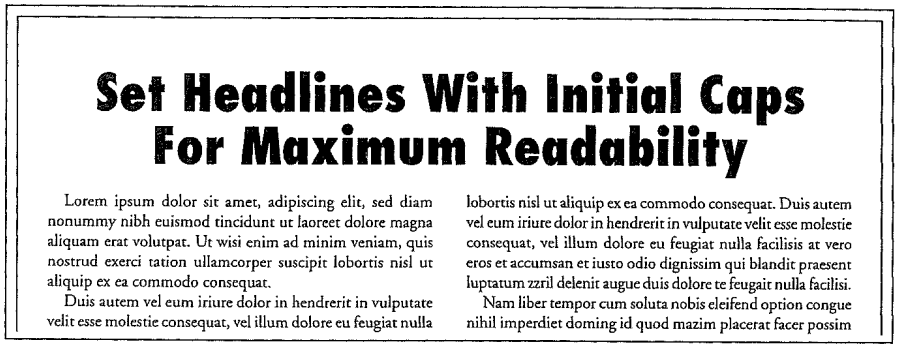


Headlines are designed for impact, so make them as readable as possible. Avoid setting long headlines in uppercase type. Not only do long uppercase headlines occupy more space, but they slow readers down because they're difficult to read.



It's best to limit uppercase headlines to a few words. This adds impact without slowing the reader down.

The most readable type scheme for headlines is to use uppercase for the first letter of each word (except articles and short prepositions, which should be left uncapitalized).



Set Headlines With Initial Caps For Maximum Readability

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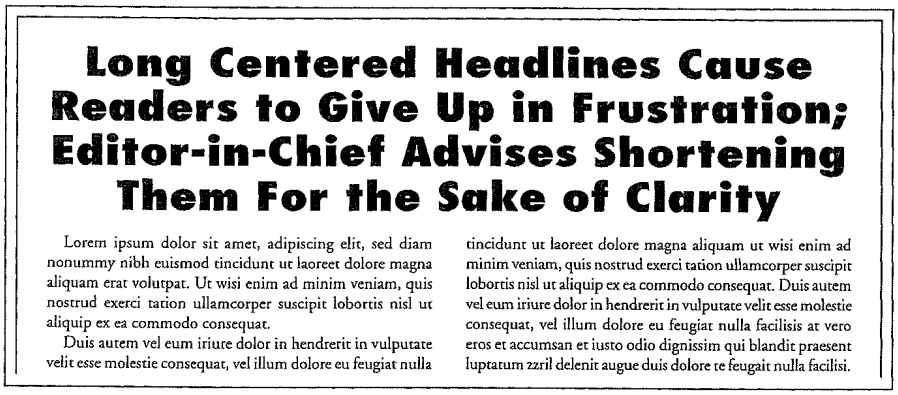
Try to limit headlines to three lines. Headlines of four or more lines can look too wordy and complex to read at a glance. Also, avoid centering headlines that contain more than two lines. Long centered headlines slow readers down because they have to search for the beginning of each line.



Long Centered Headlines Cause Readers to Give Up in Frustration; Editor-in-Chief Advises Shortening Them For the Sake of Clarity

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Flush-left headlines, on the other hand, let readers move directly down to the first words of the following paragraph.

Left-Aligned Headlines Start Readers Off Right

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Kickers

Lead into your headline with a kicker—a short summary phrase.

Kickers are used to introduce headlines. Quite often, they're used to add meaning to headlines that don't stand well on their own—headlines involving plays on words, for example. Kickers also can be used to categorize an article.

Profile of a Modern Hero:

Fireman Saves Cat Caught in Tree

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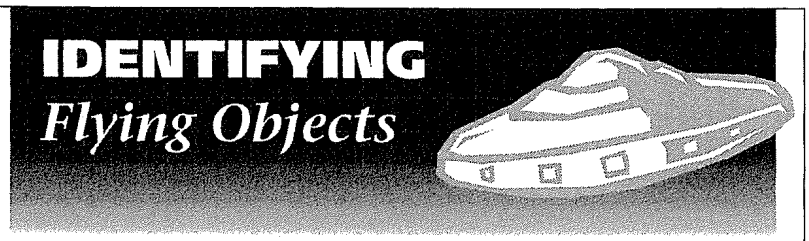
Subheads

Subheads indicate how information within a document is organized.

Subheads serve many functions. Placed immediately after headlines, they provide a smooth transition from headlines to text. This type of layout is convenient when the content divides neatly into comparable subtopics.



IT'S A BIRD

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Subheads can also be placed within the text, to break it into manageable segments. The left-hand example below is cumbersome to read. The page is depressingly gray, and there's no way to get an immediate sense of the content.

The right-hand example is more inviting. The white space preceding each subhead breaks up the expanse of gray, and hurried readers can skim the subheads to decide whether the text relates to their interests.

Don't Make Reading a Chore

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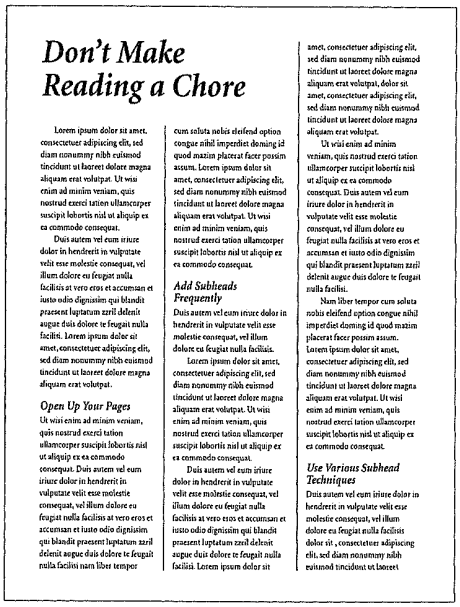

Don't Make Reading a Chore

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Open Up Your Pages

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Add Subheads Frequently

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Use Various Subhead Techniques

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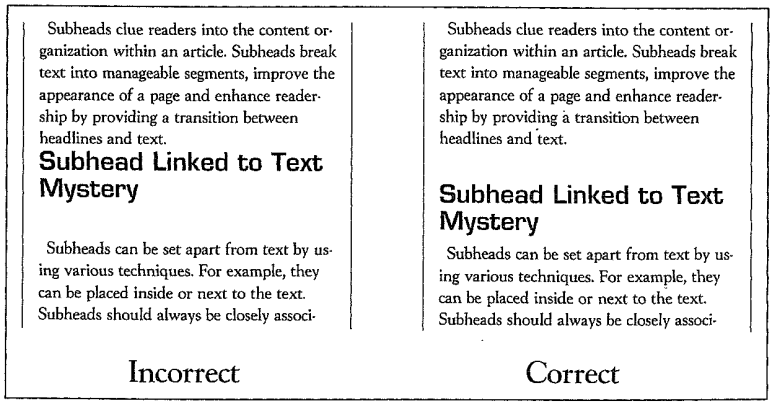
You'll need to position subheads so that they are closely associated with the text they introduce. Leaving more space above a subhead than below it will link it with the correct text.



Subheads clue readers into the content organization within an article. Subheads break text into manageable segments, improve the appearance of a page and enhance readership by providing a transition between headlines and text.

Subhead Linked to Text Mystery

Subheads can be set apart from text by using various techniques. For example, they can be placed inside or next to the text. Subheads should always be closely associ-

Incorrect

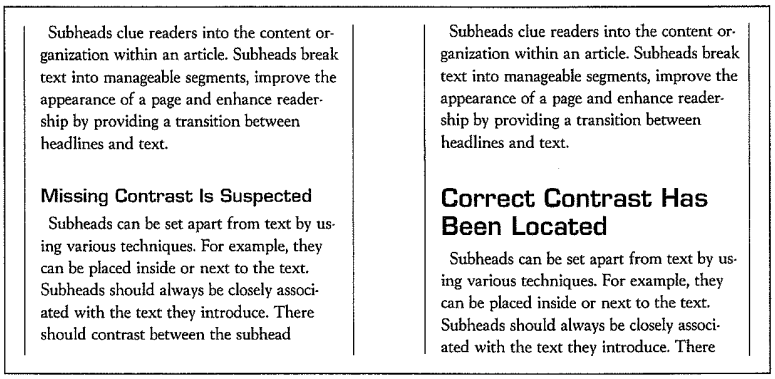
Subheads clue readers into the content organization within an article. Subheads break text into manageable segments, improve the appearance of a page and enhance readership by providing a transition between headlines and text.

Subhead Linked to Text Mystery

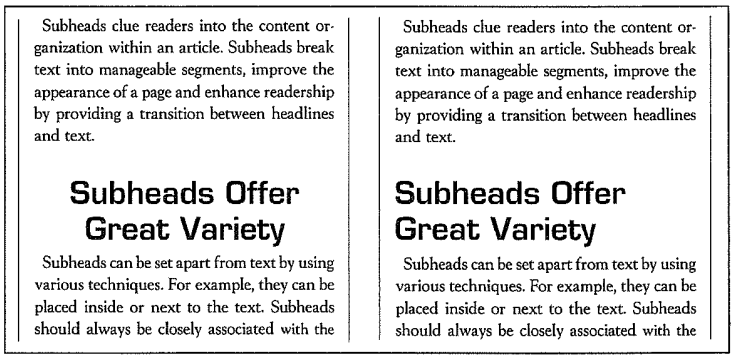
Subheads can be set apart from text by using various techniques. For example, they can be placed inside or next to the text. Subheads should always be closely associ-

Correct

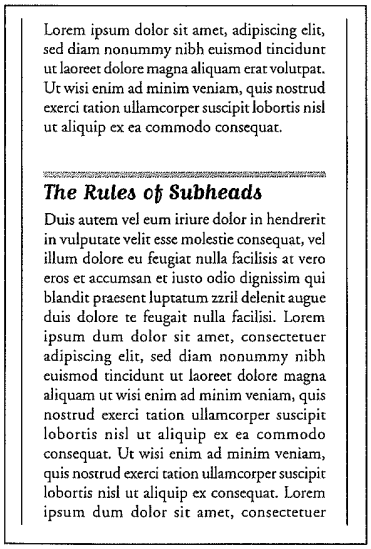
Like headlines, subheads tend to stand out when set in a larger type size and a different typeface than the text.



Subheads can be set centered or flush left.

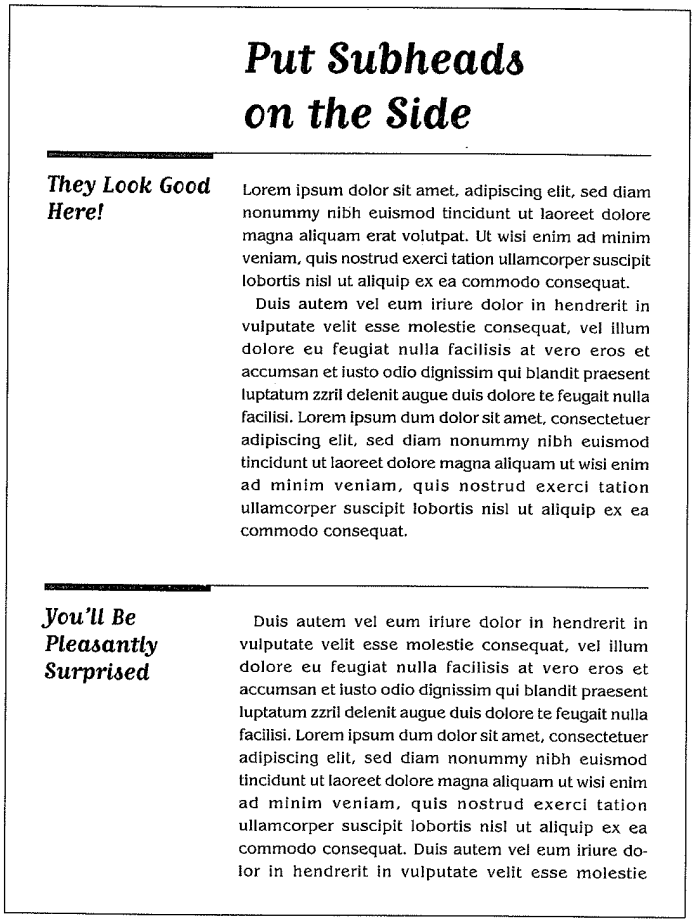


Horizontal rules above or below subheads can add emphasis.



Subheads don't have to be positioned above the accompanying text. Placing them to the side, for example, is often quite effective.

As with other organizing tools, uniformity is important. Remember to treat subheads consistently throughout your desktop-published document.



Put Subheads on the Side

They Look Good Here!

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You'll Be Pleasantly Surprised

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Captions

Use captions to tie photographs and illustrations into the rest of your publication.

Headlines and captions are more likely to be read than any other part of a publication. You can take advantage of this by using captions to summarize important points.

Captions can be placed in a variety of ways. Most often, captions are placed above or below the artwork. It's a good idea to either center your captions or align them to one of the visual's edges.

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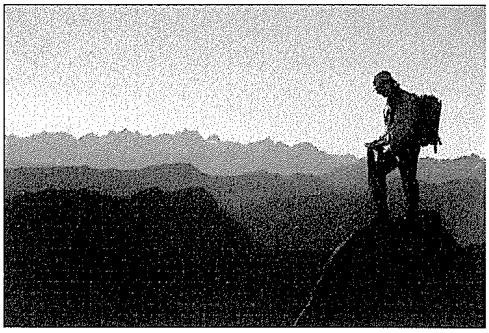

Persistence is the key to rock climbling—that, and not falling off.

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Another possibility is to place the caption alongside the artwork. Generally, the caption is aligned to fit flush against the visual.

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Persistence is the key to rock climbling—that, and not falling off.

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If part of your picture is relatively empty, you can place the caption inside the artwork.

Whatever your choice, be consistent throughout your publication. Captions are high-profile items, and your readers will notice any inconsistencies.

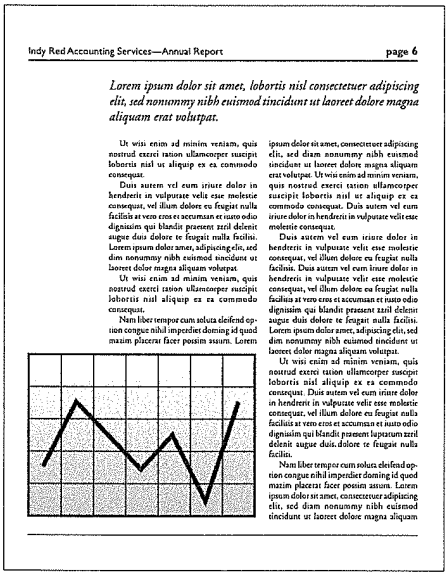
Headers And Footers

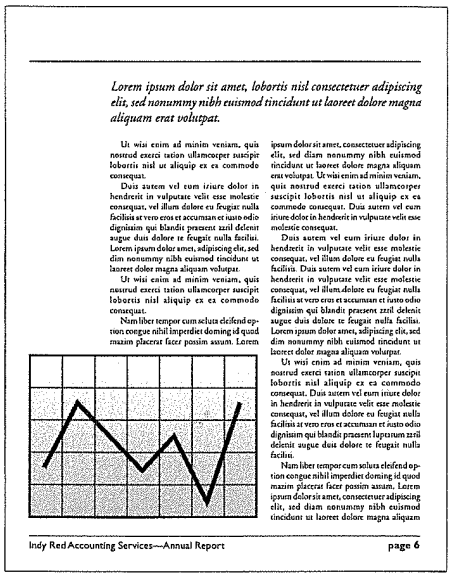
Information at the top or bottom of each page in a newsletter, book, or training manual can reinforce the publication's identity and help readers locate information.

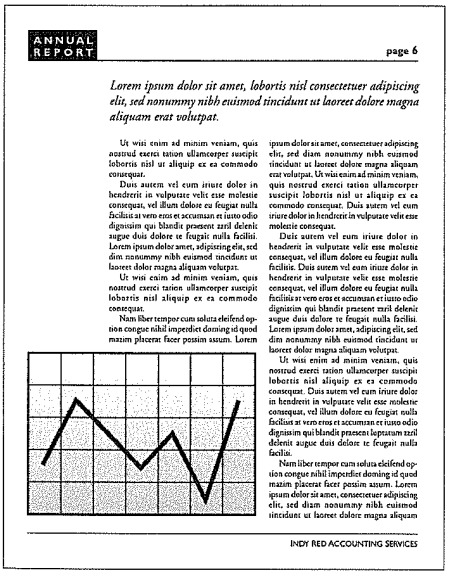
Information repeated at the top of every page is known as a *header*, or, if it's located at the bottom of every page, it's called a *footer*. Typically, headers and footers include such information as the publication's title, section and chapter titles, chapter number, and page number.

You might choose to have both a header *and* a footer, and divide the necessary information between them.

Reference works often include page-specific information in each header, to help readers locate information quickly. Looking up a word in a dictionary, for instance, would take much longer without the aid of headers.





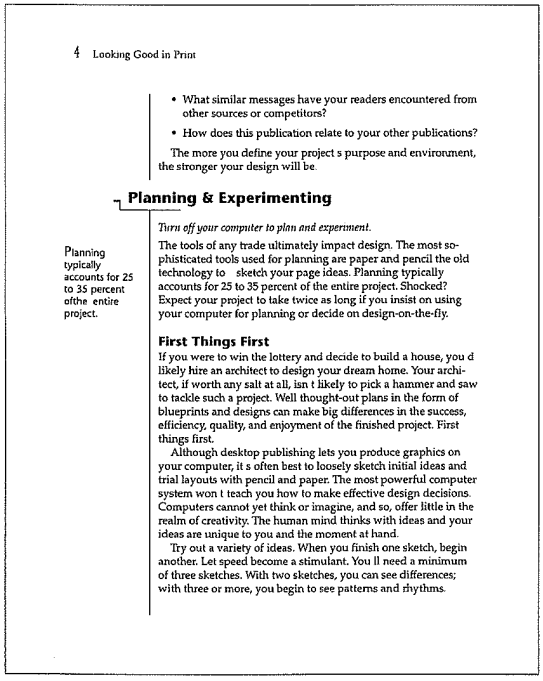


Pull Quotes And Sidebars

Pull quotes and sidebars give your pages editorial diversity and add visual interest to your layouts.

In addition to subheads, you can add graphic interest to your page by using *pull quotes*—a sentence or two extracted from the text and set in display type within the text column or in a side margin.

Pull quotes should only occupy a few short lines, so readers can take them in at a glance. You might choose to paraphrase the text rather than quote it verbatim, to keep the pull quote pithy.



4 Looking Good in Print

- What similar messages have your readers encountered from other sources or competitors?
- How does this publication relate to your other publications?

The more you define your project s purpose and environment, the stronger your design will be.

Planning & Experimenting

Turn off your computer to plan and experiment.

Planning typically accounts for 25 to 35 percent ofthe entire project.

The tools of any trade ultimately impact design. The most sophisticated tools used for planning are paper and pencil the old technology to sketch your page ideas. Planning typically accounts for 25 to 35 percent of the entire project. Shocked? Expect your project to take twice as long if you insist on using your computer for planning or decide on design-on-the-fly.

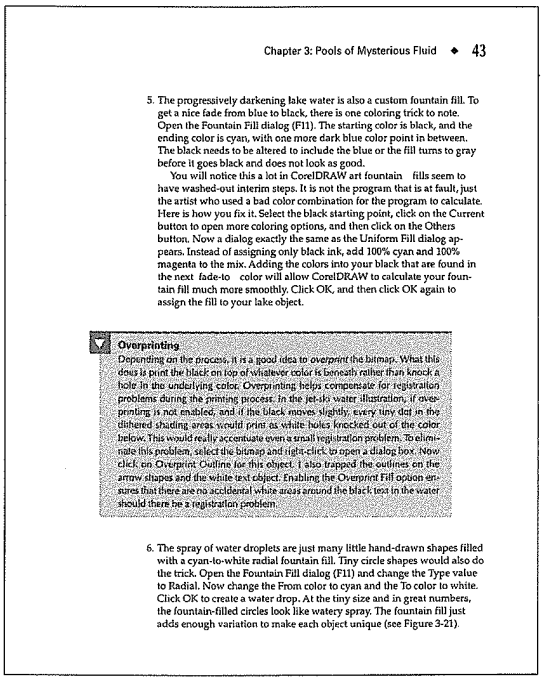
First Things First

If you were to win the lottery and decide to build a house, you d likely hire an architect to design your dream home. Your architect, if worth any salt at all, isn t likely to pick a hammer and saw to tackle such a project. Well thought-out plans in the form of blueprints and designs can make big differences in the success, efficiency, quality, and enjoyment of the finished project. First things first.

Although desktop publishing lets you produce graphics on your computer, it s often best to loosely sketch initial ideas and trial layouts with pencil and paper. The most powerful computer system won t teach you how to make effective design decisions. Computers cannot yet think or imagine, and so, offer little in the realm of creativity. The human mind thinks with ideas and your ideas are unique to you and the moment at hand.

Try out a variety of ideas. When you finish one sketch, begin another. Let speed become a stimulant. You ll need a minimum of three sketches. With two sketches, you can see differences; with three or more, you begin to see patterns and rhythms.

Another page element you may want to use is the *sidebar*—a block of copy set apart from but related to the rest of the text on a page. This is an ideal format for supplemental information, such as a biographical sketch of an individual important to a major article.



Chapter 3: Pools of Mysterious Fluid ◆ 43

5. The progressively darkening lake water is also a custom fountain fill. To get a nice fade from blue to black, there is one coloring trick to note. Open the Fountain Fill dialog (F11). The starting color is black, and the ending color is cyan, with one more dark blue color point in between. The black needs to be altered to include the blue or the fill turns to gray before it goes black and does not look as good.

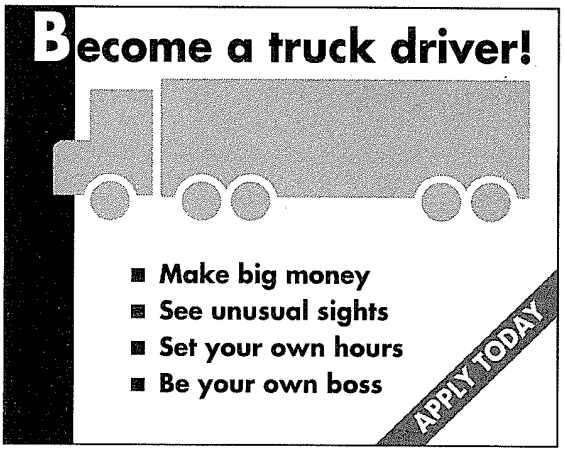
   You will notice this a lot in CorelDRAW art fountain fills seem to have washed-out interim steps. It is not the program that is at fault, just the artist who used a bad color combination for the program to calculate. Here is how you fix it. Select the black starting point, click on the Current button to open more coloring options, and then click on the Others button. Now a dialog exactly the same as the Uniform Fill dialog appears. Instead of assigning only black ink, add 100% cyan and 100% magenta to the mix. Adding the colors into your black that are found in the next fade-to color will allow CorelDRAW to calculate your fountain fill much more smoothly. Click OK, and then click OK again to assign the fill to your lake object.

Overprinting

Depending on the process, it is a good idea to *overprint* the bitmap. What this does is print the black on top of whatever color is beneath rather than knock a hole in the underlying color. Overprinting helps compensate for registration problems during the printing process. In the jet-ski water illustration, if overprinting is not enabled, and if the black moves slightly, every tiny dot in the dithered shading areas would print as white holes knocked out of the color below. This would really accentuate even a small registration problem. To eliminate this problem, select the bitmap and right-click to open a dialog box. Now click on Overprint Outline for this object. I also trapped the outlines on the arrow shapes and the white text object. Enabling the Overprint Fill option ensures that there are no accidental white areas around the black text in the water should there be a registration problem.

6. The spray of water droplets are just many little hand-drawn shapes filled with a cyan-to-white radial fountain fill. Tiny circle shapes would also do the trick. Open the Fountain Fill dialog (F11) and change the Type value to Radial. Now change the From color to cyan and the To color to white. Click OK to create a water drop. At the tiny size and in great numbers, the fountain-filled circles look like watery spray. The fountain fill just adds enough variation to make each object unique (see Figure 3-21).

Bullet Lists

To add emphasis to a list, use bullets or icons to mark each item.

Often, you'll want to list items in a long column instead of running them in with the text. By inserting a bullet (usually a boldface dot or square) or other icon, the list takes on a new importance and invites readership. This technique is particularly effective in advertising.