Newsletters & Newspapers

Beautiful and simple, too, win accolades with this one-column gem.

How to design a news *letter*

Once upon a time, *newsletter* meant an actual letter, with news. That was before desktop publishing got us making them into little newspapers, with columns and boxes and all that. Why wrestle with such complications? This sleek, letter-style design communicates better—and is *much* easier to make. Print it on nice paper, and you'll win raves—*and* get your evenings back. Here's how.

Type Note   This design uses Times for text and Futura—a very bold sans serif—for heads, captions and quotes. It is a handsome combination, but many others will do. When choosing, look for lots of contrast; the small heads need to stand out.

Ee   **Ee**
TIMES   FUTURA EX BOLD

1 Set up the grid

Although the text is set in one wide column, a sophisticated, six-column grid underlies the page. It is used to guide your placement of headlines, photos, captions and quotes, ensuring a neat, consistent layout.

Page specs
Here are the measurements used (in picas): a letter-size page, left margin of 13p; right margin, 9p; top margin 4p; and bottom margin, 4p. There are six columns, with one pica between each. Using your ruler guides, drag your horizontal guides to 4, 11.5, 19, 59 and 62 picas. Drag vertical guides to 2, 9 and 44 picas.

REVIEW

THE PROJECT LITERACY COALITION NEWSLETTER

TEST SCORES UP IN NEW JERSEY

BY EUNICE FRASER

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> "WITH RESULTS THIS IMPRESSIVE, OTHER STATE EDUCATION SYSTEMS WILL SOON ADOPT THIS EFFECTIVE TEACHING METHOD."
> —SADIE JORGENSON

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ILLITERACY RATE ON THE DECLINE

BY DR. BILL SMITH

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PROJECT LITERACY

423 Fifth St.
Washington D.C.
202•362•8571

WINTER 1993
Volume 5, Number 1
Review is published quarterly by the Project Literacy Coalition.

What makes it work?
Recessed headlines and bylines. One size, one width, no clutter.

Photos, quotes and text snap to vertical grid for handsome, consistent pages.

Asymmetrical page leaves room for *stuff*—a logo, list of corporate officers, newsletter staff, publication date, photos, quotes, anything.

Spacious, 18-point text leading yields high legibility, adds an elegant air. Keeps production peppy, too—it snaps right to the standard ruler.
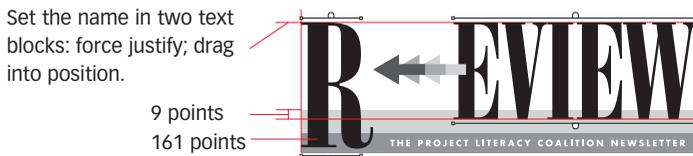
Edit style			Type					Paragraph				Spacing		Hyph
Name	**Based on**	**Next**	**Font**	**Size**	**Lead**	**Color**	**Case**	**Left**	**First**	**Right**	**Align**	**After**	**Letter**	
Body	No style	Same	Times	10.5	18	Black	Normal	0	1	0	Just			On
Body First	Body	Body	Times	10.5	18	Black	Normal	0	0	0	Just			On
Byline	No style	Same	FutBd	6	7	Black	All caps	0	0	1	Left		40	Off
Headline	No style	Byline	FutXBd	10	12	Black	All caps	0	0	1	Left*	0p4	0	Off
Quote	No style	Same	FutXBd	7	8	White	All caps	1	1	0	Ctr			On
Caption	Quote	Same	FutXBd	7	8	Black	Normal	1	1	0	Ctr			On
Address	No style	Same	FutBd	6	15	Black	Normal	0	0	0	Left			On
Date	Address	Same	FutBd	5.5	7	Black	Normal	0	0	0	Left			On

*Add rule below paragraph: Weight: 1pt., Offset: 0p6, Length: text. Remove rule when setting remaining styles.

3 Build the nameplate

The nameplate relies on a bold, condensed typestyle for its visual muscle; the font used here is Onyx. Note that the condensed characters, normally used to save space, have here been spread apart. This visual counterpoint gives the nameplate its unique style. To do this, *force-justify* the name to the ends of the bars beneath. To look as if you've worked harder, set the first letter bigger, in a separate text block, and stretch the others to meet it. Then align the tops as shown; note where the finished word rests on the gray bars. The white subtitle is also force justified within the gray bar.

125-point Onyx force-justified to bar width

20K bar

60K bar

Set the name in two text blocks: force justify; drag into position.

9 points

161 points

The finished result.

The back page

Flow the text from the top margin (to align it with the front-page nameplate). When adding photos and quotes, make use of the six-column grid for precise alignment.
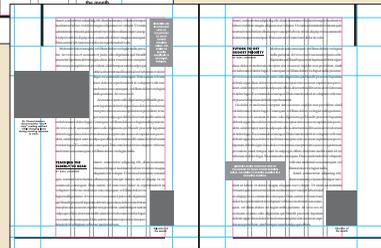
Place the photo and its caption in the wide outside margin. The white space frames the photo and calls attention to it.

To place the caption text block, drag a guide 1 pica to the left of the text. Set the baseline of the caption to be 15 points from the bottom of the photo.

Stretch the text block to the left and right edges of the quote box, 1 pica from the top, and center the type. Indent the text 1 pica left and right.

LIBRARIES ARE IN CONSTANT NEED OF VOLUNTEERS TO TEACH OTHERS READING SKILLS. THE DESIRE TO READ IN AMERICA IS A GROWING PASSION.

Dr. Vincent Jamison discovered the "rear-view" reading method while changing lanes during morning commute to work.

To set up a spread, mirror the existing grid; you want the blank columns to the outside.

To add a photograph above the headline

Place the photo across the two columns. Apply text wrap: Left, 1p0; Right, 1p0; Top, 0p3; Bottom, 4p6. Adjust the headline/byline spacing as shown. If it crowds the text, add space between the byline and text by adjusting the wrap tolerance.

Apply text wrap directly to photo.

6 points

Maintain at least 12 points of breathing room.

ILLITERACY RATE ON THE DECLINE

BY DR. BILL SMITH

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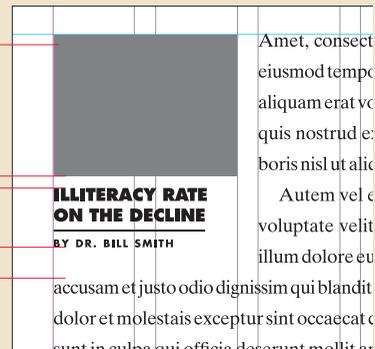
A cross between paperback and magazine, this low-key, text-rich format is ideally suited for long, thoughtful articles—and it's easy to lay out.

This digest-size newsletter is for *readers*

Three of the most popular five magazines in America, *Reader's Digest, TV Guide,* and *National Geographic*, share an interesting physical trait: All three are smaller than regular magazines. Each is approximately digest size.

Paperback books are even more popular—and their pages are smaller still.

Is there something special about a small page? Sure! It's eminently portable.

A small page confines the reader's attention naturally. Its design, therefore, can be as quiet as a library. This makes it ideal for *education* or *business* topics. The designer is free to work on the words.

Upline calls itself a newsletter but is less *news* than instructional and motivational articles, the kind you'd find in seminars and schools. It's a perfect candidate for a digest: Its smooth, beautifully set stories are just right for putting up your feet for a good read.

Let's take it apart to see how it was done.

Great for short runs and small budgets, a digest can be published right in your office. Print two pages on each side of a letter-size sheet, then stack, fold and staple the results. Be aware that pages must be laid out in a different sequence than how you read them—in *printer spreads.* For example, in a 12-pager, page 1 abuts page 12, page 2 abuts page 11, and so on. The odd-numbered pages are always on the right. Lay out your pages normally if your layout program offers the option to build printer spreads or a booklet. Otherwise, fold yourself a paper dummy, number its pages, and figure the juxtaposition of pages from that.

Depth and variety in B&W

Look at what you can do in black and white! Synopsis-style contents makes the most of page 1, then tints of black add visual depth. The background should be your middle value (here 30 percent black), against which light and dark tints will have the greatest effect. Small type should have the highest contrast; note here the headlines are boldface white while the text is lightface black. Large type can be much more subtle; note shading of the nameplate (50 and 10 percent black). If your final output will be from a low-res printer, your background should remain white (below left).

The scholarly look

As easy to read as a book, this format imparts to its subject a sense of scholarship and authority that is difficult and often impossible to attain on showier pages. Set all in one type family (two if you want), its handsome typography provides visual variety without distractions.

The design has three key layouts: an article spread for feature stories, a news spread for briefs, and the table of contents, which this design carries on page 1.

As you work with it, you'll find that small type and pictures seem bigger than they do on normal pages, just like fish look bigger in a small bowl. That's a bonus of a digest: You can comfortably stuff (and read) more per inch than you otherwise could.

Page 1

Article spread

Wide margins impart a big-page look

The one-column grid is designed to accommodate a variety of features, some aesthetic, others for production efficiency. Its wide outer margins impart an expansive, big-page look—valuable in such a small space—and make room to extend pictures and callouts, which will provide visual relief from the gray columns. The narrower columns are made from ruler guides or text boxes, not column guides, so text will flow freely across them. In the few cases where the narrow columns are needed, just drag your text into position. Two middle horizontal guides mark the locations from which various texts will "hang."

Page specs

The specs for this page are: 33 × 51 picas, facing pages. The inside margin (in picas) is 3p; outside, 7p; top, 5p; and bottom, 5p. Zero rulers at top center. On the master pages or template, place vertical ruler guides at 29.5, 15.25 and 13.75 picas, both sides of center. Place the horizontal ruler guides at 2, 7 and 47.5 picas. **Note:** The cover has backward margins. Build it to fit a left-hand page, then make it page 1.
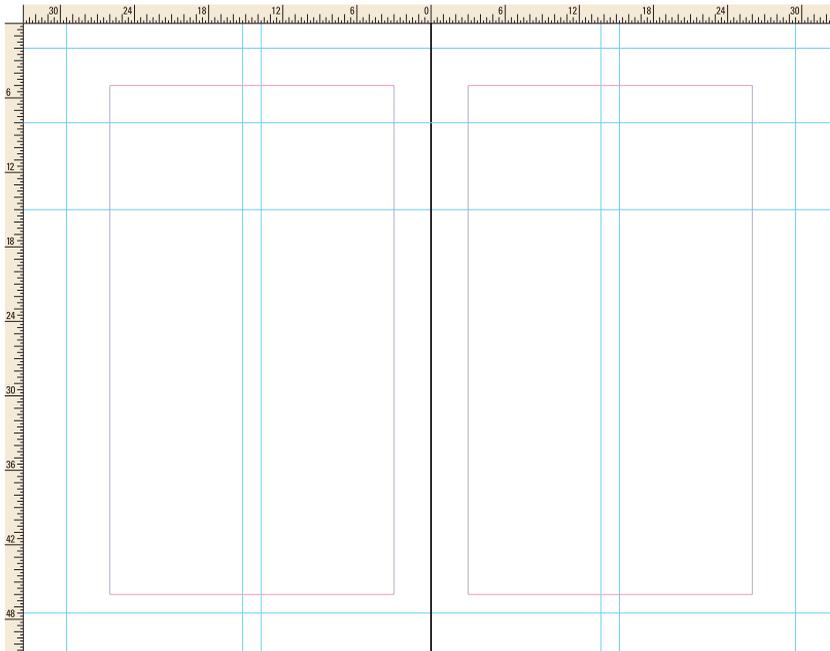
2 Select your type

Typestyle sets the stage

Your choice of typestyle is the easiest place to establish your digest's visual character. For an authentic book look, use just a single typeface and its italic, with no bold at all (to also look *scholarly*, select an older typeface, such as Caslon). More flexible is a big type family, which includes bold and extra bold characters; typical is Century Condensed. Its contrasts give you many tones of voice, which you'll find helpful if you have a lot of subheads and miscellaneous items. For more difference, add a display face (Poplar is used here) for headlines, drop caps and callouts. In every case, we recommend a light, serif typeface for text, to which readers are most accustomed.

3 Lay out the pages

Start at the top

The template is designed on a highly convenient 12-point grid and demonstrated by a single type family; the sizes given here are specific to this design. Your type sizes will have to be adjusted for the face(s) you choose.

All stories start at the top of a page with a kicker, headline, deckhead and a very large initial drop cap. Note that the gray kicker box touches the edge; this will be truncated by a laser printer, in which case the box can be traded for an underline. Note, too, the first few words of text are set in small caps; this is one of those sophisticated details that requires individual attention and can be skipped if time is tight.

Set first few words
in small caps

Align drop cap with
sixth text baseline

Kicker
Font: Century Light Condensed, 11/11

Department name: All caps, white

Byline: U&lc, black. Type insets 4 pts from edges of K50 bar

Headline
Font: Century Light Condensed 33/36, align left

Deckhead
Font: Century Light Condensed 15/18, align left

Text
Font: Century Light Condensed 10/12, justify

Drop cap
Font: Century Light Condensed 120/120, color K60

How to break up the page without artwork

If text is placidly flowing water, drop caps and large-type callouts are rocks in the riverbed—they create eddies and swirls that give the page a natural, visual appeal. Callouts go to the outside. Choose your text carefully: Callouts are read first and create a frame of reference for the entire spread. (A wise editor can put this to good use.) And stick to one drop cap per page. More than two on a spread, and your reader will try to figure out what they spell.

2nd page plain

2nd page with breaks

Three ways to start a new topic…

Insert a line space…
One empty line is the shortest kind of pause other than a paragraph indent. The new line is not indented (no need for both kinds at once). This break can occur anywhere on the page, but it's most effective near the middle.

OR use a bold phrase…
A phrase in bold will draw the eye more sharply. After a line break, simply set the first few words of the next sentence in bold type. Be sure to be consistent: Caps, if used once, should be used every time.

AND try a drop cap
A drop cap creates by far the biggest ripple in the text. Unlike the lead cap, secondary caps like this are five, not six lines deep. Note, too, the gray color (60 percent black). Size and color serve to tone down the effect.

Callouts draw the reader in

A callout aligns with a center ruler guide and extends into the outside margin. Note text flows uniformly around; any extra space goes underneath the callout. Best locations (below) are top, bottom and at 15 pica.

> To be a legitimate business, an activity must be engaged in for profit. But nothing in the law says it must make a profit; what the tax code is looking for is profit motive.

Space: 1p6

Minimum 1p6 space
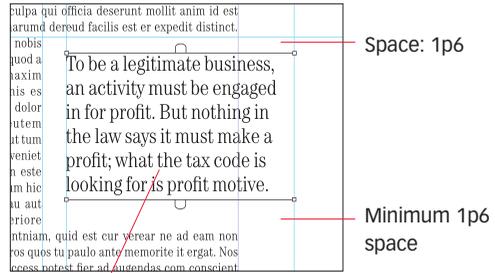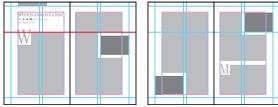
Callout
Font: Century Light Condensed 16/18, align left

---

5   Make it fit

Filler stories are tiny vacations

All work and no play makes even bright readers wish they were elsewhere. A smart editor will relieve the weight of feature articles with a variety of short, preferably light, ones. The perfect place for these is the left-over spaces at the end of long articles. Fill with reports, quotations, cartoons, whatever. It's smart to build a library of material of various lengths.

Report on the Annual Conference

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10   UPLINE/JULY 1993

News filler
Gray background box extends from outer ruler guide 1 pica past the inside margin. The head is set 18/18 and is aligned left. Lead paragraph is set in italics 10/12, justified and the two-column text is one point size smaller, 8/12, and is justified.

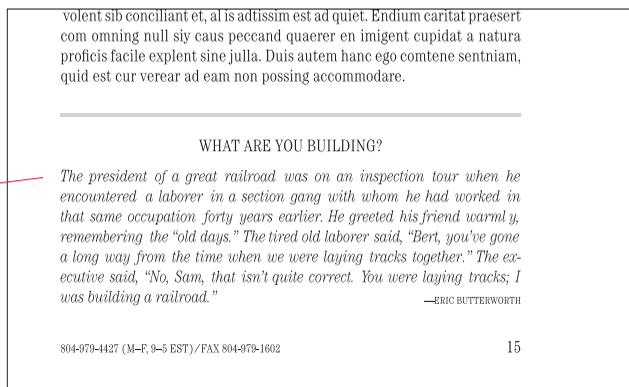### Quotation filler
Capitalize and center the head, italicize the body, 10/12, justified, and set the attribution in small caps, tabbed right or aligned right. Rule above quote is 2 points. To be ideal, the space between the items would stay consistent, but it can be adjusted to fit.

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WHAT ARE YOU BUILDING?

The president of a great railroad was on an inspection tour when he encountered a laborer in a section gang with whom he had worked in that same occupation forty years earlier. He greeted his friend warml y, remembering the "old days." The tired old laborer said, "Bert, you've gone a long way from the time when we were laying tracks together." The executive said, "No, Sam, that isn't quite correct. You were laying tracks; I was building a railroad."

—ERIC BUTTERWORTH

804-979-4427 (M–F, 9–5 EST) /FAX 804-979-1602   15

Two columns for flexibility

News pages are set in two columns divided by a vertical rule, which differentiates them clearly from feature articles. Type is designed in several "levels" to accommodate different kinds of articles and tones of voice. This enables the editor to tune each story to the exact volume and pitch it warrants. It also avoids the visual choppiness often found on news pages. For variety, news pages make full use of the template's narrow outer margins.

News

Three new 2-day seminars

Boston, Dec. 9–10, 1999
Management and accounting for the home-based business
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Miami, Feb. 4–6, 1999
How to handle out-of-state sales for the home-based business
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Upline™ subscriptions
MULS-01 Annual subscription $69
MULS-02 Two-year subscription $120
MULS-03 Foreign (surface) $79
MULS-05 Foreign (airmail) $93
MULS-07 Sample issue $6
MULS-08 Lifetime subscription $1000
Prices include postage and handling

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dit distinct. Liber a tempor. Cam soluta nobis eligend optio comque nihil quod a impedit anim id quod maxim plac eat facer possim omnis voluptas assumen da est, omnis dolor repellend. Tempor em eutem quinsud aur office debit aut tum rerum necessit saepe eveniet rep udiand sint noneste recusand. Itaque ear ud rerum tentur sapiente delectus.

Dallas, June 16–17, 1999
How to gauge the market and price your product accordingly
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## President Smith to appear with Jay Leno

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Raul Edwards tops $40,000 in one month

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periore repellat. Hanc ego com tene sentniam, quid est cur verear ne ad eam non possing accommodare nost ros quos tu paulo ante com memorite it tum etia ergat. Nos amice et nebe-vol, olestias access potest fier ad au-gendas com conscient to factor tum toen legum odioque civiuda. Et tamen in busdad ne que pecun modut est neque nonor imper ned libiding gen epular religuard on cupiditat, quas null umdnat. Improb pary minuiti potius inflammad ut coercend magist and et dodecendense videantur, invitat igtur vera ratio bene santos ad iustitiami aequitated fidem. Neque hominy infant aut inuiste fact est cond que neg faci-ile efficerd possit duo conteud notiner si effecerit, et opes vel forunag veling en libralitat magis em conveniunt, dabut tutungbene volent sib conciliant et, al is adtissim est ad quiet. Endium caritat praesert com omning null siy caus peccand quaerer en imigent cu-pidat a natura proficis facile explent sine julla inura autend unanc sunt isti. Et harumd dereud facilis est er expe-dit distinct. Nam liber a tempor com soluta nobis eligend optio com que nihail quod an impedit canimo pida quodi maxim plaiceat facer possim omnis es voluptas assumenda est, omnis dolor repellend.

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804-979-4427 (M–F, 9–5 EST)/FAX 804-979-1602
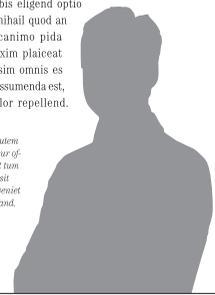
Four head levels

1 Flags the section. Black box draws the eye to very light type.
Century Light Condensed 48/48, align left

2 An umbrella covering separate but closely related articles.
Century Light Condensed 24/24, align left

3 Minor heads related directly to umbrella.
Century Ultra Condensed 9/12, align left

4 For news stories that stand alone. One, two or three lines deep.
Century Light Condensed, 15/15, align left

New
Three new

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2
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Boston, Dec. 9–10,
Management and acc
the home-based busin
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Raul Edwards t
$40,000 in one

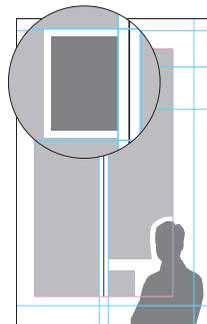Et harumd dereud facilis
dit distinct. Nam liber a

4

Subheads have an important voice

No opportunity for good communication is more often overlooked than the simple sub-head. While the job of a news headline is to report impersonally, a subhead can speak quite naturally. It can be used to expand a headline's meaning, as it does here, but it's also the best place to address your readers in your every-day voice.

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justo odio dignissim qui b

Miami, Feb. 4–6,1999
How to handle out-of-stat
the home-based business
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lupatum delenit aigue d
ur sint occaeca

Century Light Condensed Italic 9/12, align left. Indent 1p0.

Half-column photos

As with drop caps and callouts, think of photos as rocks in a riverbed and always make sure your type can flow around them; don't create a dam. Two types are illustrated here: rectangular and silhouette. Rectangular photos should all be the same width; a half-column is ideal. Silhouettes can be bigger; they are more inter-esting and will be perceived as more important. Near the silhouette is an excellent place for an important caption, like an announcement, because everyone will read it.

Adjust news heads for fit

Three goals here: You need the flexibility of one-, two-, and three-line headlines, which don't all land on the grid; you want your text to align horizontally across columns, and you want the empty spaces to look even. This can all be done by adjusting *Spacing before*.

News head: Century Light Condensed 15/15, align left, set all Spacing after to 0p6

Text aligns across columns

1-line head: Space once after the last paragraph, then add 0p3 Spacing before to the head.

2-line head: Space twice after the last paragraph, then set the head.

3-line head: Space once after the last paragraph, then add 0p9 Spacing before to the head.

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7 Back pages

Leave room for the mailing label

A digest is almost always stapled but rarely folded and therefore mails flat. A half-page space for the label is typical, but you can get away with less. Check with the post office before finalizing your design. Whatever you choose, be consistent from issue to issue. Note that a small nameplate is part of the return address.

How to name your newsletter

Naming a newsletter can be tough: Titles can sound corny, dull, trite or all three. And the best design in the world can't compensate for a dumb name or a mediocre idea. Tricks and easy turns-of-phrase usually have no regard what really must be done: communication.

Here are several suggestions: One, in working out a name, whether it is for a newsletter or a product or a whole business, the best advice is to do it alone. You are the only one who cares. Usually, committees don't come up with good names. (If you are already on a committee, assign the job to the person who has the strongest feelings about it.) Similarly, don't poll office colleagues or friends; as much as they may try, they can't be objective.

Your feedback should, and can, come from one source only, your potential readers. This is the key. No matter how much you—or the boss—like the name, if readers yawn, no design can save it.

To name your newsletter, think *outside-in*. That is, think like a reader. You will realize that a reader responds only when his or her personal interests, opinions and preferences are clearly addressed.

For example, if your name is George, you may be personally flattered by *The George Report*, but how does a reader see it? To get the idea, visualize your name on someone else's product. Then, you can be more objective. *The Doe Report* is less interesting, isn't it?

Corny names are often the result of disrespect for the product or the reader. Label-type names can be dull because they usually give the reader no point of entry. For example, *Update* is a common but closed name. To see this, compare *Informer, Spy, Tattler* and *Juice.* They may not be appropriate for your publication, but each is open-ended; that is, each engages the reader—in these cases, by hinting at inside information.

Open your thesaurus. Find words with meanings common to everyone. Look for picture words: *Gibraltar*, for example, is much better than *solid* or *trustworthy. Olympus* is richer than *powerful.*

If your name or reputation is very well known, you should use it in your publication name.

Most important, persist. Your name is extremely valuable, and it is worth every minute it takes to find the right one.