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HOW TO DO LEAFLETS, NEWSLETTERS AND NEWSPAPERS

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Introduction

You can build on the ideas presented in this booklet by becoming more aware of everything written and/or designed around you. How are words, type, space, etc. used? What attracts your attention? Try to figure out why some things work as communication and others don't.

This booklet uses some words which only those familiar with publications could be expected to know. We think that these words are useful enough to learn. They are defined in the text, usually at the first appearance. In other uses of the same word, you are referred to the page where it is defined. And finally, the terms are indexed alphabetically on the back cover.

What's Inside This Booklet

The Language of Typesetting

Whether or not you go to a professional typesetter, you need a clear way of marking up copy and making corrections on the typeset copy. These are the marks understood by typesetters and should help you communicate with one another too. It will be worth your while to pick out the ones you can use and reproduce them for all editors and typesetters.

First, make sure that the copy to be typeset reads clearly and evenly. Then mark it up, usually in red. using these marks. When it has been typeset and you're proof-reading it, make the mark in column 2 within the typeset column and the mark in column 3 in the margin to make sure the typesetter sees the correction.

Correction Marks

1.	**2.**	**3.**	**1.**	**2.**	**3.**
Take out this character*	The proof	ℐ	Whoops — I marked this by mistake — please let the original stand as it was	The proof	stet
Take out this word or words	The proof	ℐ	Start a new paragraph here	...etc. The	¶
Insert or add something	Te proof	h	Don't start a new paragraph here or indent. Just run onto previous paragraph.	many things. The proof	run on
Scratched, smudged or otherwise damaged letter	The proof	✗			
Leave less space between these 2 words or letters	The proof	‿	Move type (this line) to the left	←The	⊏
Close up the space; take it out	The proof	◡	Move this line to the right	The proof→	⊐
Transpose: 2 letters or phrases are switched — switch them back	The proof	tr.	Put in the period	...etc. The	⊙
Change capital letter to lower case	The proof	l.c.	Indent the space of 1 capital M (called 1 em)	The proof	□
Make a lower case letter capital	the proof	cap.	*Flush right:* line up* the type on the right, but don't line up the left	Here are a few lines	F.R.
Change this to italics (make sure first that the typesetter has italics)	The proof	ital.	*Flush left:* line up type along the left, but leave it uneven on the right	Here are a few more lines	F.L.
Change this from italics back to normal (*roman*) type	The proof	rom.	Add some space between these 2 letters	Theproof	#
Change this to bold type (make sure that you can get bold type the same size)	The proof	b.f.	Straighten edge of type so that all lines start or end at the same place	The proof is many say	‖
Put an apostrophe here	The proofs	℣	Put a comma here	The proof	?

Typesetting Instructions

Make sure you tell the typesetter how the type should be set and lined up (if you have a choice, depending on the kind of typesetting you use, See p. 14.)

Here is the standard way of indicating how most of the type should be set into columns: point size/point size + 2 or so; type face; variation of the typeface; x column width in inches or picas*; how the type is lined up.

• The example to the left means: 10 point* Times Roman (indicate at the beginning of the job that TR means Times Roman). This gets set within a line 12 points tall, so that tops and bottoms of letters won't touch.

Medium: that's regular type. Other variations are boldface (b.f.), italics (ital.) or light (lt.).

The column will be 2¼ inches wide.

Justified: type will be lined up* along both edges of the column, both flush right and flush left. F.R. or F.L. used alone here will indicate that all the type will be lined up along one edge of the column, but not the other.

• The next example shows how type marked up that way will come out.

Typesetting instructions

10/12 pt. T.R.
Med. × 2¼"
F.R. + F.L.

Type

This type is what you get it you mark typed copy with the above instructions.

How to Make a Leaflet

Figure out what you want to do and roughly what you'd like to say. Who do you want to reach? Rate what you want to say, from the most crucial information down to ideas which could be left out if necessary. This will help in doing layout.

See how simply and directly you can word everything; you will probably find chapter 8 on writing helpful. Organize your information into categories with subheadings, if possible.

What Sort of Leaflet Is it?

Now that you know what you want to say, the 3 leaflet types below should help you figure out how to say it, and whether or not it should be briefer. You can also use the examples on these pages as design models for your leaflet.

1. Come to a Meeting, Hearing, Etc.

You want to inform a lot of people of an immediate event, something you assume interests them. Pick out the most widespread needs which you are trying to do something about, like the fact that people are having trouble living on their paychecks, and try to write with these in mind. Often there is also an obvious crisis which makes action now important, like a firing or health cutbacks. Headlines appealing to people's stake in the crisis or their own unmet needs can interest people quickly in what you are doing.

Notice how simple these leaflets are. Since most people will decide at a glance whether or not to read the leaflet your headlines must attract attention quickly and surely. You can't afford to lose anyone through being too wordy or abstract. You have to walk a tight-rope, not repeating what everyone already knows, yet not assuming they know more than they do, or share your viewpoint. Prune out anything which isn't necessary toward mobilizing people for the immediate event.

Check that you have included: the crisis and how people feel about it; what the meeting, hearing, etc. is (briefly); where; when (date and time); why it's important; who you are, who to get in touch with. Who will be there, topics of discussion and possible action following the meeting may also be important. Use only the information you can get onto one side of paper, especially if you expect to tack the leaflet up on bulletin boards, etc.

2. Educational Leaflets

You are on a picket line and you want something to hand out explaining your position; or you are organizing around any issue, like unionization or the property tax, which you want people to understand better. In many cases, there is already a well-funded publicity campaign giving the point of view of management or whoever else is on the other side, often distorting the facts in a very

1. Come to a meeting leaflet

WHO'S GOING TO GET HURT NEXT?

Come to the Meeting
Thurs. Night, 7 p.m.
at the Union Hall
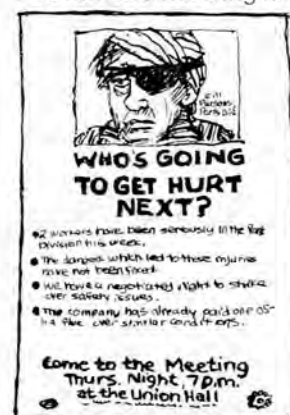
1. Come to a hearing leaflet

Sick of High Electric Bills?

Do Something about it at the State House Tues, April 5

2. Educational leaflet

You Have Gained Important Rights and Benefits in the New Contract
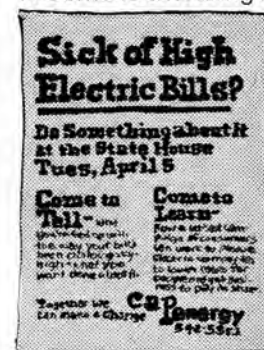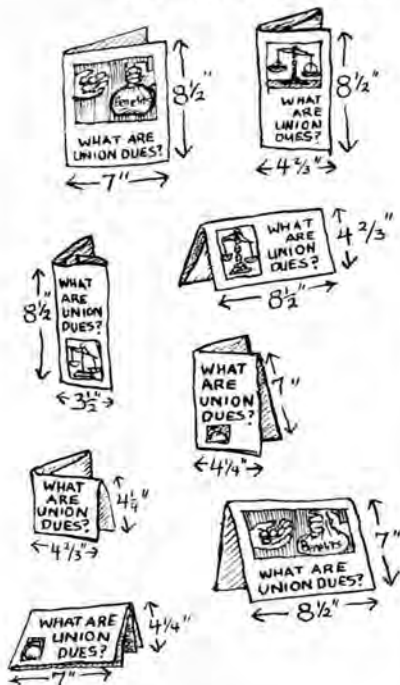
Turning their techniques around

3. Join the campaign leaflets
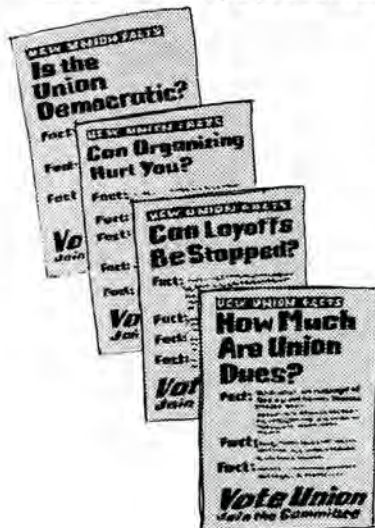
appealing way. Know what is coming out on the other side; sometimes you can use their own techniques to parody them, as in the first example.

With all the media resources on the other side, don't minimize the importance of crisp wording, neatness and clear designing on your part. If you think you have to take more than one side of paper to do the necessary explaining, try folding the paper over to get a little brochure or, if you add pages, a booklet. Most printers have folding machines if you want to get some of the fancier folds shown on the left. But remember that if the subject can be divided up, 2 short brochures are more apt to be read than one long booklet; and you won't have to hand out the exact same thing every time.

3. Join the Campaign

This is a cross between the first 2 kinds of leaflets; you want to attract wide attention, but you are also trying to give enough information to develop a commitment to what you are doing; and

usually the issue is more long-term, not a specific crisis.

Since you hope to be around for a while, you don't have to say it all in one leaflet. If you pick one aspect of the situation to focus on in each leaflet, you may be able to say it on one side of paper.

In any kind of leafletting where you put out a series, it's important to develop a consistent "look", much like that of a newsletter or newspaper. You want not to look exactly the same each time, but to identify your leaflets from others, and to build a feeling of continuity. The more your style identifies you, the less prominent your name has to be. Establish a "look" by making rules for type, placement and graphics* which you follow each leaflet. Chapter 4 on style sheets should help (p. 13).

Along with a consistent style, develop a *slogan* for each campaign, a catchy phrase which tries to capture and remind people of what you're about. "30 for 40" is a historical slogan which came to mean "30 hours work for 40 hours pay", a concrete way to call for a shorter work week without short pay.

How
To Use
These Models

Decide how many copies you want to print up, how sturdy they should be, the importance and nature of this particular message, what resources you have available, how much time and experience you can put together and how much money you can scrounge up. Then you can pick a kind of typesetting and headlining, how you will print the leaflets, and how much you'll put into them in time and money. Find out comparative costs and the potential of each process by reading Chapter 5 (p. 19). P. 14 discusses typesetting alternatives.

Until you get the feel of it, try to stick to the models on these pages, varying type styles a little as it's necessary, but keeping to relative size and placement.

Once you've arranged your information and picked the printing and typesetting and the look you want, what now? See how your information fits into the model you picked. Usually you find you have too much and will need to pare it down. If you have a lot of type, you can type it on a typewriter and figure out how much room it will take up when typeset

by reading p. 12. That makes precise planning possible. To the extent to which you are making up your design, get to know the principles presented in Chapter 6 (p. 23).

When it's all planned and typeset, you're ready to do layout, the arranging in detail of the page design. Chapter 7* tells you what equipment you need to do layout and how it's used. There are just a few more things to keep in mind in doing leaflet layout:

Especially for the "meeting" type leaflet, headlines should trap people's attention from as far away as possible. This is a matter of both the size and style of the headline*, the fact that it says something clear and striking, and surrounding it with plenty of space*, air for it to breathe in. What where and when should not be headlines, but should be big and clear enough to be found easily, even by people who are just skimming the leaflet. In the same way, your organization and its slogans should stand out a little in the "campaign" and "educational" type leaflets.

*graphics, p.10
*Chapter 7, p.27

*headline, p.17 & p.23
*space, p.25

Newsletters and Newspapers

Why do you want to publish? Who do you want to read it? Once you have clear answers to those questions, it will become apparent what you should and should not borrow from daily newspaper techniques. To the extent that your goals are different, you should present things differently.

Why Publish?

Commercial newspapers are first and foremost businesses. They exist to make a profit for their owners. They are read because they have enough money to come out every day and to gather and print a lot of news—not necessarily because readers believe they tell the news well.

Because they are businesses, they usually reflect a business point of view. They do sell by creating an atmosphere of excitement and often chaos, but they don't have much use for news or views that show the basic faults of the political or economic system. They are also not very interested in explaining *why* events happen. You can read for months about the firing of the Transportation Director without ever finding out who really wanted him/her out and why.

Community and shop newsletters and papers are put out by the people who work for businesses and the government, not the people who run them. What makes them popular is that people can see their own lives accurately represented in them, their jobs, their organizations, their history, their problems.

You may want to urge your readers to become more aware of common problems, the causes of these problems, the kind of change that's needed to deal with them, and the kind of organizations that can bring these changes.

You may be communicating a specific kind of knowledge, like tenant law, how to go about collective bargaining, and collective tenant experiences across the country. You might also want a newsletter to act as a focus of your particular group: where people can express themselves and actively belong.

Myths About What Makes News

Commercial papers and TV have built up a mythology about what makes news that we sometimes accept without thinking about it. For instance:

• Anything official sources say is news. Commercial papers keep a staff of reporters following around important political figures. Whenever the President holds a news conference, no matter whether he really says anything at all, he gets front page headlines. The President is a powerful man, but what ordinary people think and do is news too, and should be heard. Since the President is well-covered, it's your job to go beyond official statements.

• All reporting must be ''objective''. The myth that newspapers print the ''truth'' and take sides only in editorials just isn't true. No reporting is objective—who you quote, what facts you pick out, how much space you give to different stories, all reflect a point of view about what's true and what's important. It's just easier to appear ''objective'' when you accept things the way they are, stick to official sources and avoid controversy. It's better to be honest about your point of view and then to get it across with convincing information.

• Any change makes news. Real change is news, but day-to-day reality is more important to most people than meaningless changes. For instance, if the mayor appoints a new tax assessor, that's supposed to be news, even if the new assessor does just what the old one did. The real news is how assessors do their work, and which property owners or tenants end up paying more of the taxes.

Getting Story Ideas

A regular letters column encourages people to write you; often these letters will discuss topics you could write articles on.

Some of the best ideas for stories come from personal contacts. Some groups hold open meetings or sponsor speakers and discussions. These give you an idea what's on your readers' minds. So does keeping your ears open during distribution and asking people what they think.

Other ideas come from reading related newsletters, reading commercial newspapers and watching the news. Learn to use their news-gathering by clipping information you could use some time and by reading between the lines. Often they will briefly report on something which you can pursue and do a better job on. Staff discussions help, too. If 2 people each know a little bit about something, they may have enough facts and hunches together to explore it.

What Kind of Story Do You Look For?

Here are 5 article varieties; you could work ideas and information toward 1 or more of these purposes:

How-To Information

This comes out of technical knowledge, plus experiences using that knowledge. You might present union grievance procedures, legal rights, what daycare services are available, how to repair a leaky faucet or changes in workplace safety regulations. Translate all the technical information into everyday language. And leave people with a good idea of how they can and cannot actually *use* their rights, not just the letter of the law or regulation on paper.

Personal Experiences

What happens to you and other folks is important and can be expressed. Ideas come alive when they're presented in a familiar, concrete way. Experiences people have had with landlords, foremen, banks, in regulatory agencies and in school, all can tell about those institutions just as well as a more "objective" story that gathers together statistics. Readers who may feel they are to blame themselves for being fired or whatever happens, may be surprised to find that someone else was hurt in the same way, and that it isn't as private a problem as they had thought. Look for experiences many people can relate to, rather than a character-of-the-month type story.

Some of the best stories come from people who are hesitant to write because they've never done it before. Maybe they'd express themselves better in speech, either by being interviewed or by talking into a tape recorder, or in a letter. In any case, work closely with people who are having trouble writing.

Exposés

Investigate how some politician is not what s/he seems or that management is misrepresenting a situation. Get beneath those appearances with hard facts.

Analysis

Beyond printing people's real concerns, it's important to find out where those problems come from. Why is management really planning to cut down on production? How did Urban Renewal happen? This often leads into a discussion of possible solutions.

Group Struggles

Group agitation gets much less exposure in the commercial press than the acts of high-placed individuals, and it deserves your coverage. Such stories are even more important when you are working to build up your own union, civic association or other group. Find information on how other groups have reacted to similar problems, what seems to have worked or failed and under what circumstances. People getting together shouldn't have to feel it's never been done before just because such activities don't get printed much.

Exposé

Should Your "Look" Be Different?

What matters most to the owners of a commercial paper is that you see and read the ads. Headlines attract you to the paper long enough to see the

ads. Very often you read little beyond headlines and ads; you are not expected to read the entire paper, or even whole articles.

Community and shop publications run on a very tight budget. Every bit of space contains something your group thinks people should read. You have neither the reporters nor daily distribution to "break the latest news"; you are presenting more long-range news. How does this make your publication look?

• A commercial paper writes articles in an "inverted pyramid" style. The headline gives you the most sensational information and the first paragraph tells who, what, where, when. The rest of the article is often in smaller type and gets less and less interesting. Any number of paragraphs get cut off at the end to make the article fit on the page. Articles may be continued 20 pages later, but it's rarely worth your while to hunt around for the last few paragraphs.

"Who what where and when" are usually not the meat of your articles. It's important to you that people sit down and read the whole article, start to finish. How does that affect your look?

Set the whole article in big, inviting type, at least the size of typewriter type (10 points or 11 points*). Keep it short enough to finish up on the same page— or double-page of a newsletter. It's better to cut down the article to fit than to continue 2 paragraphs which no one will read on page 11. This means planning, knowing how much space you have and what you can fit into it. (See copyfitting on p. 10) It means designing and pasting up articles so that a reader can tell easily what goes together. It means that an important function of design is avoiding anything which would interrupt reading the article. (see p. 25)

• Commercial papers are based on competition. Ads and articles compete with each other for your attention, sometimes in a variety of type styles and sizes. Blaring headlines make your attention jump around the page. Your aim is to print articles which go

Organizing Your Work Group

Organization is the hardest part of putting out a newsletter or newspaper, especially when you don't have much money and have to work on volunteer time. Some of the problems you start out with could be:

along with one another instead of competing. You don't want competing headlines to make it hard to finish an article. An important way to hold down competition is to decide yourself in what order people would most likely read articles, and to arrange them clearly in that order. Attention should move from top to bottom of the page and from large headlines to smaller ones, all in the same consistent typeface.* Two headlines should never appear right next to one another.

How Style Works

To get a consistent paper or newsletter, you need a style, a "look" which is inviting and identifies you immediately, month after month. A good style sets up its own language which people respond to, often without knowing it. For example, you might always box a list of feature articles in a specific place (such as the front page bottom) in the same kind of type every issue. People quickly learn just where to look and what to look for, which makes it easy to find what interests them.

Why Design It?

Some people are afraid that a neat and consistent-looking publication will look too "professional" and not like the grassroots effort that it is. "Professional" takes many forms. It can mean a look of extravagance and wastefulness or it can mean a series of meaningful techniques.

This booklet presents the design and layout techniques which make it not a dutiful, confusing chore, but fun and interesting to read your publication. You are sparing your reader time and aggravation.

Good design also makes you look more competent. If you're a grass-roots group, many people have little information about whether or not to take you seriously and believe what you say. A good design can indicate that you're careful and know what you're doing. In fact, you *do* have to be fairly well-organized to put together a good-looking newsletter or paper.

Overambition

You want to accomplish too much in too little time. You'll most likely end up in a stalemate of a few people running around, going crazy and being cross with everyone else.

Personal experiences

Poorly organized group

Your goals will most likely work out over the long run if you think in terms of years rather than that it all has to be done by tomorrow. For most organizations, the development of a committed group of grass-roots activists is just as important as the actual content of your publications. Overambitious goals can place inhuman burdens on a group, discourage people from joining in, and make them suspect your goals of future political rewards. They might rightly feel they are being sacrificed to your ego(s).

Not Enough Staff

This is the opposite side of the coin. Fit what you're doing to what you have, even if it means a 4-page newsletter every other month. Or put it off until you are sure you have a staff.

Consider carefully who the staff will be. If you want only young, unmarried and unemployed people you will find it hard to relate to most people. If you want people with job and/or family responsibilities, you must organize yourselves to work around those responsibilities. The person who has only one evening a month to spare should be given something concrete to do that one evening a month—and that means you must divide up tasks well, and make the time to call on people and to teach them tasks.

Teaching and training people for the staff takes more time in the beginning than it would take for fewer people to do it all. But as more people are involved in each aspect of putting the publication together, they will feel it is their publication, they will read it themselves and they'll encourage others to read and get involved with it. With more people knowing the skills, the publication will become more stable.

Leadership

Often there's one person who knows what s/he wants to do more clearly than anyone else, perhaps has more of the skills, and perhaps has more time to devote to it. This could be used as an advantage or lead to tremendous problems.

You should never start publication with this one person being the only one who knows what to do. S/he should make it absolutely clear what is on his or her mind and give people a chance to discuss and learn it.

The advantage of clear leadership is that someone can set up a coherent strategy and organization which others can join, try out and modify to their liking. Someone with political experience is more likely to have skills, confidence and ideas which will work than novices who are still looking for new ideas through political work. The leader's job should be to train people for the newsletter or newspaper and to present clear ideas about editing, scheduling, content, etc. With competent leadership, other people should gradually take over more responsibilities.

Volunteer Work

Volunteer work can be very undependable. It's hard for people to take their work with you as seriously as their jobs and families. And no busy person can avoid occasional crises which cut into volunteer work. You can make it easier.

• Have a clear schedule everyone understands and which you stick to. The more likely it is that the newsletter will come out 2 weeks late anyhow, the more likely it is that people will put off doing the work. (see chapter 3.)

• Don't waste anyone's time. Give people serious work and responsibilities. If you want more workers but don't take them seriously, people will figure out that their name on the staff box is a token gesture. This means that you absolutely must not re-write people's articles or re-do anything behind their backs, no matter how little time you think you have.

No one wants to give up a valuable Saturday, perhaps going to a lot of trouble to get sitters, just to sit around and watch you work or try to figure things out. If someone has committed some time to your publication, make sure that you have clear work for them to do.

• Adjust to volunteer problems. Try to set up babysitting possibilities *before* you ask people to work with you, even if parents don't ask first. Schedule most of the work for weekends or other times when people are more likely to be available. Having a press schedule should never mean staying up all night before the deadline—it means following the schedule though, step-by-step for an entire month.

Poor leadership

Scheduling a Newsletter or Newspaper

Keep to a regular publication date. If the paper or newsletter doesn't come out on a regular schedule, readers don't know when (or whether) to expect it. That makes them less inclined to take it seriously. If you miss your publication deadline you may also have to revise all your distribution schedules, subscriptions (if any) and beginning the new issue. ———————————————

If you get off-schedule before publication, the quality of the paper, as well as your working relationship, suffers. You will be rushed: paragraphs will be left out; the wrong picture will end up with the wrong story; facts won't be accurate; stories will be badly organized; spelling mistakes will be everywhere. All this makes you look incompetent.

Meet After Each Issue is Printed

Here is a suggested schedule, which can overcome many of your problems. Start working on the next issue very soon after your last issue is printed. Some groups like to try out the schedule with a small staff until they're sure of it.

Look at the Last Issue, Plan the Next Issue

It's always good to look at what you just did, figure out what was good or bad, why, and how to change or continue in the future. Try to have lots of people who work on and/or read the publication there. Everyone should have already asked around for reactions.

At this time you start planning the next issue, even if you know that there will be some changes.

• First, make a list of article ideas. If you think some important news will break within the month, include that possibility on your list. As you think of articles, consider who might be able to write them or to find the writer. Also, try to figure out how long the article should probably be, ¼ page, ½ page, or whatever. Don't forget to write down regular features, such as a letters page.

• Next, try to organize the ideas. Rate the articles in order of importance.

If any article is 2 pages or longer, try to figure out how to break it down into 2 smaller articles. If any article is planned to be ¼ page or less, see if it can be grouped on the same page with other small, related articles. For example, you may end up with a page of small committee reports.

• Make a dummy. Use plain paper to make a booklet the same number of pages and about half the size of the newsletter or paper you want to end up with. Use it as a miniature plan. Start deciding what goes on which page, important articles first. Don't forget to figure in probable advertising, if any. Give priority to timely articles over those which could appear in a later issue.

Don't expect to get much of the "body" of any article on the front page. (see p. 27) And try to plan something special across the center double-page. (see p. 28)

While you're figuring what goes where, keep in mind how people look at publications. They are attracted to the publication by the front page. They always look first at right-hand pages, because of the way pages are turned. After the front page, most people flip right to the back page. Others may miss it altogether. Then they start to scan page after page, right-hand pages first, either front

The dummy

to back, or from the back forwards. That means that, after the front and back pages, the next-to-last page and page 3 are top priorities, and should contain particularly important and interesting graphics and articles.

• Think of graphics for each article. *Graphic* means a drawing, photograph or other kind of illustration. Collect a file of photos and cartoons which can be used again or altered to suit new purposes. Get to know people you can call on to take photos or do drawings. If you are printing an article about an event, plan to send someone there with a camera or drawing pen. Every page should have at least one graphic.

How Long Should Each Article Be?

At this point, you can figure out the desirable lengths of articles. Sometimes, the writer will know about how long to make a half-page article just by being familiar with the paper. But in most cases s/he will write an article which should be expanded or cut. Most stories could be written up differently for differing amounts of space, and the more precise an idea of the space reserved, the more the writer will know, for example, whether or not to bother with a lot of interviews. Knowing how to write an article to a planned length can save time for both writer and editor.

By following the process below, you can let a writer know exactly how long s/he should write an article. This procedure may seem too confusing to new writers, but once people get used to doing articles, try it out: (It will probably make more sense after you've read Chapter 4.)

1.

10″

2.

55 lines type

1″ tall = 5½ lines type

3.
½-page = 15 column-inches

4.

7½″ type
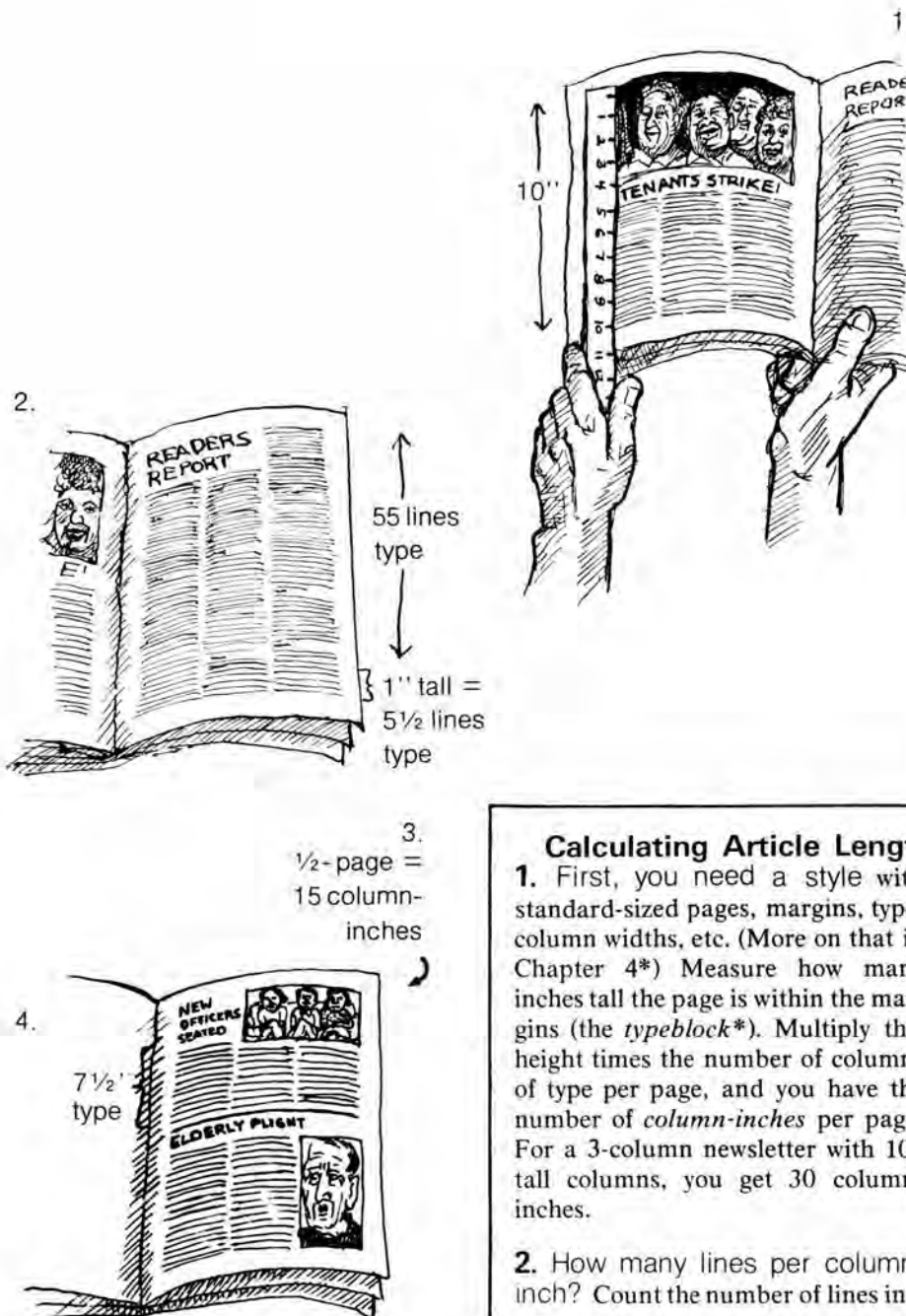
Calculating Article Lengths

1. First, you need a style with standard-sized pages, margins, type, column widths, etc. (More on that in Chapter 4*) Measure how many inches tall the page is within the margins (the *typeblock**). Multiply this height times the number of columns of type per page, and you have the number of *column-inches* per page. For a 3-column newsletter with 10″ tall columns, you get 30 column-inches.

2. How many lines per column-inch? Count the number of lines in a sample typeset column and divide it by how many inches tall the column is. This tells you how many lines per column-inch of body type. If 55 lines make up a 10-inch tall column, you get 55 ÷ 10, or 5½, lines per column-inch.

3. Figure out the column-inches assigned for each article. A ½-page article should get about half the total column-inches on the page. Following the example, a ½-page article should get ½ x 30, or 15 column-inches.

*Chapter 4, p. 13

*type block, p. 17

4. How much of the page is the article itself? The actual type of the article(s) (*body type**) should fill about ½ of the page, leaving ½ page for space, headlines, other type and graphics. (Page guidelines, p. 16) Find out how many column-inches long the body type should be by multiplying each article's assigned column-inches (step 3) by the page guideline, usually ½. The ½-page 15 column-inch article will have 15/2, or 7½, column-inches of body type.

5. How many *characters* per line will you get when the article is typeset? A character is a letter, a space between words or a punctuation mark. Get a sample column of type from your newspaper or newsletter. Count the number of characters in each line for 10 lines. Add them all up and divide by 10 to get an average character-count per typeset line. Once you get this figure, it should stay the same for all articles in the same type style. Suppose you arrive at 46 average characters per typeset line.

6. Now you can assign an approximate length to each article.

You already calculated that ½-page articles should end up in body type 7½ column-inches long. (step 4) Multiply planned column-inches of body type (7½) times the number of lines of body type per column-inch (5½), and you have figured the total number of typeset lines the article should be (41¼, rounded off to 41).

7. Set your typewriter margins. Whoever writes articles should set his/her typewriter margins at about 2 characters (every space on a typewriter is a character) more than the average number of characters per typeset line (step 5), which would mean setting the example typewriter at 48 characters margin-to-margin. That makes a typewriter line approximately the same width in characters as a typeset line. This figure should work for every article in that type.

8. Type articles an assigned number of lines. You know how many typeset lines long an article should be (step 6), so just ask people writing articles to type their article to that number of lines (41 in the example) at the specified margin settings (step 7). If they do so, you will get a perfect fit.

5. Counting characters

type	characters
	48
	46
	46
this is an example of a column width which averages 48 characters per line. Some lines have a	48
few more characters, and some lines have a few	49
less; but it averages out pretty exactly. If	43
you set your typewriter margins at about 48 char-	45
acters maximum, you would end up with typed	46
lines which averaged about 46 characters wide	45
and you would have the same number of lines as	46
in a line of the typeset column. This way you	45
can tell just how long the typed article will end	49

average 46 characters a line

7.

48 characters

8.
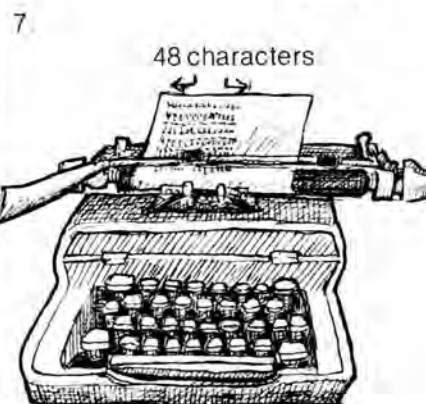
Decide the Next Month's Deadlines

You can see how important it is that articles be typed. Try to get typewriters that people can borrow.

At this planning meeting, figure out responsibilities and the schedule for the month. If you have a big enough core group, not everyone should have to work on each issue. Here's what should be in the schedule:

The Planning Meeting

This is the meeting you are at. It should happen about a month before the paper or newsletter comes out. To make sure it does, schedule the *next* planning meeting now.

Make a calendar chart of who's doing what for all the following deadlines and, if you have an office, post it on the wall. If people check it off when each task is done, you'll know at a glance if there are bottlenecks.

The Assignment Deadline

People at the planning meeting should take charge of assigning articles

and keeping in touch with the authors. By the assignment deadline, scheduled just a couple of days after the planning meeting, you should have gotten in touch with everyone who will be working on articles, graphics, layout, typesetting and/or mimeographing. Give people a good 2 weeks to finish articles. Never assign an article you won't have room to print; you'll just create bad feelings and lose writers fast.

Check-Up and/or Outline Deadlines

These are scheduled points when more experienced writers or editors get in touch with the people writing articles. Sometimes you are just reminding people to get their articles started. But you are also finding out if there's any trouble.

For important articles or less experienced writers, you could work together on a preliminary plan or outline of the article. Then problems and disagree-

*body type, p. 15

ments can be discussed right away and cleared up. At this point you can make helpful suggestions, like who to interview, etc.

You can also find out if the article is working out differently from what you expected. You may have given it too much or too little space in the dummy (p. 9). It may not even be worth writing, as it turns out. You should find out such information early in the game, at the check-up deadline; then you can revise your dummy. If it looks like an article needs more room, you may ask someone else to make his/her article shorter, or to hold it up until the next issue. If it looks like an article can't be done on time for this issue, figure out what to put in its place on the dummy. You might re-arrange and expand another article or as-sign a new article to someone who can work fast.

First Copy Deadline

All articles are finished. If articles aren't done on time, the schedule falls apart. Type articles double-spaced on 1 side only of each sheet of paper to make editing easier (type just 1 space after periods). Get in touch with authors of late articles immediately. Sometimes you can finish the article together.

As soon as the article is in, check the length against what you assigned. If by any chance it isn't typed, type it out. Don't worry if it's just a couple of lines long or short. If it's more than that, it has to be cut or expanded. If the margin settings aren't what you figured out (p. 11) or if you didn't assign that exact a length, you can still find out if it'll fit where it's supposed to by *copyfitting*:

66
average
characters
per line

17
lines

66 characters
X 17 lines
462
66
1122 characters
total

Seeing if the Article Fits (Copyfitting)

1. How many characters* long is the typed article? Pick an average typed line and count its characters. Then count the number of typed lines (minus crossed-out areas). Multiply the character average times number of lines, and you get the approximate number of characters in the written article.

2. Find out how many characters the article should be by multiplying the average-characters-per-typeset-line figure (p. 11, step 5) times the number of lines assigned to the article (the number of lines room it gets in the finished paper or newsletter, p. 11, step 6). If this number is only 200 characters or so different from how many characters the article has (this page, step 1), let it be. Otherwise get the article cut or expanded or re-arrange your dummy*.

Editing Deadline

Chapter 9* covers editing. By this date you should have gone over the article and are discussing with its author, by phone or in person, what the problems are. Nothing should ever go into or out of the article without the author's approval.

Last Copy Deadline

Leave yourselves plenty of time for both typesetting and layout. Articles should be edited, checked with the author and marked up for the typesetter (see p. 2 for typesetting marks). Sometimes they have to be re-typed to minimize confusion. To figure this deadline, find out how much time typesetting and printing will take.

If you can, get *contact prints* of photographs taken for this issue now, so that you can decide which ones to make big copies of for layout. If you aren't sure, choose a few extra to give layout people some leeway.

Layout Deadline

All or most of the typesetting should be done *before* you start to do layout. By this date graphics* too should be ready. Have large, glossy prints of your photographs, if possible. Often this date is on a Friday so that you can do layout over the weekend. P. 23 discusses what happens during layout.

Press Date

Date you go to the printer. This date should have been checked out well ahead of time with the printer.

Appearance Date

Distribution should happen as soon as the paper or newsletter hits the street. Some printers take about a week while web presses often do the job overnight (see p. 22).

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*Chapter 9, p. 41   *character, p. 11   *dummy, p. 9   *graphic, p. 10

How to Have Style

The Style Sheet

Here you determine the "look" of your paper, newsletter, pamphlet or leaflet campaign by making detail after detail standard. The basic design questions are made once and for all, which saves a lot of time and avoids big mistakes in doing layout. Once you have made and written down all the design decisions, do a *mock-up* or pretend issue designed according to your specifications. Then you can make sure it works right and also have a model people can look at while doing layout or typesetting. If you can't get the time to do a mock-up, use your first printed issue, altered according to what works out and what doesn't, as the model for future ones.

If you don't make a style sheet right away, information in this section will still help you to use style in laying out each project.

What Style Does

Good style is invisible. It doesn't attract attention to itself, but makes reading look simple and enjoyable. It sets up rules which make things easy to find and give a little information about what kinds of type, like headlines, serve similar functions, and what goes what what. It works because you only vary the style of type (*typeface*), its placement and its size, for reasons. If an article looks different from the rest of the articles, the reader should be able to assume that this is a different sort of article, an editorial, listings page, etc. If the *style* of headlines, etc. doesn't stand out as fancy and arbitrarily different for every article, the *content* of the words will become more striking.

Why You Need Categories

You can't make everything stand out, and an attempt to do so will backfire in chaos. Instead, you establish a few levels of importance and simplify your information until it fits into one category or another. Each category will have its own placement and/or variation and size of type.

As you are establishing the levels of importance and categories, you are saving the reader trouble. Differences in the kind of information and key points and associations will be much easier for the reader to catch and remember.

This section suggests some categories you could use. Notice that whole articles are all in 1 category. This is for a reason. If you broke the substance of an article into categories, too, you would be implying that the ending is a different sort of information from the beginning (See p. 7). You will find that if everything is simple, the smallest subtleties, like extra space between paragraphs, can give information or ease reading.

Leaflet Categories

For a leaflet you may decide that the categories are something like: A. headline question; B. subhead answer; C. subhead on 3 actions and who you are; D. explanations. Notice in the example that the numbers leading into the C. category (actions) are the exact same type style and size as the B. category answer, indicating that these are subdivisions of the answer.

Leaflet categories

1''   6 picas

1 5/8''   9½ picas

2''   12 picas

Serif "T" 's

T T **T**

Sans serif "T" 's

T T T

From an uncleaned typewriter

weeks ahead.
Help Groups

Executive typewriter
(letterspacing)

The Women's
are sponsoring the
YWCA to share skills
and information

Typewriter
(no letterspacing)

Excessive noise
widespread problem
try claims that quieting
cost more than it can
the entire cost of noise

Making Up Your Own Style

Here are the elements you could have on your style sheet and mock-up for newspapers, newsletters, pamphlets and some leaflet campaigns. It's often easier for a typesetter and yourself if you start measuring things like column widths in *picas*. A pica is 1/6 inch, sparing you many fractions, and is used by printers and typesetters.

Consistency

To make your style simple, consistent, and easy to recognize, see if you can mold all the categories into different sizes, variations (like bold or italics) and placement of only 1 or 2 typefaces* for a leaflet, or 2 or 3 typefaces in a newsletter or paper.

Where you vary type for different purposes, make sure that the different kinds of type look well together. Usually maintain a consistent kind of placement; like centering paragraph breaks if the headlines are centered, unless you have a reason not to, like keeping topic headings* on the outside of the page.

Specifying Type

Type styles come in 2 main categories:

serif and *sans serif*. A sans serif T is just 2 lines (*sans* means *without* in French). Serif type, however, has little thingama-gigs calls serifs at the end of every straight line. This booklet is set in a serif typeface with sans serif subheadings.

Warning: watch out for serif all-caps. You may automatically assume that setting type in all capital letters stands out more, but capitals may actually make words stand out *less*, especially with more than a couple of words and serif typefaces. Also, make sure that any italics you plan to use are easy to read.

For each use of type, check that you have specified size; type style; variations like italics or boldface; whether type is centered, flush left* or flush right* or justified*; extra space in *points* (there are 12 points to a pica, 72 points every inch) above and/or below headlines, paragraph subheadings*, etc.; space in points between normal lines of type (p. 2); width of columns; any normal indentations; whether you want all capital letters or capital and lower case or just *initial cap* (that's when the first letter of each word is capitalized). Avoid hand-written type. It's always harder to read and usually messy-looking.

Typesetting and Categories of Smaller Type

Once you've figured out how to typeset, you can pick sizes and styles of type for the categories below. Readability should be the priority.

Typesetting Possibilities

Here are the major means of getting smaller type categories typeset:

• Typewriter. You can use a regular typewriter, but you should put in a *carbon ribbon* and clean the keys, so that you will have clear, unbroken letters. And use the same model typewriter for the whole job.

Advantages: It's cheap and convenient.

Disadvantages: There is no *letterspacing*, which makes the type harder to read

than others. An i and an M have to crowd into the exact same size space. You also don't get any variations, like italics or boldface, or different sizes to make other parts of your style—captions, paragraph breaks, etc.—a little different from the body type.* In addition, the page looks less neat because the type can't be justified.* And finally, any type made through a ribbon can smear.

• Executive typewriter. Many offices now have Executive typewriters, which do letterspacing.

Advantages: letterspacing (smoother reading); still cheap, may be convenient.

Disadvantages: still no variations, size changes or justified type; letterspacing is not very subtle; may smear.

- Selectric typewriter. On this typewriter you can vary the type style.

Advantages: style variation; sometimes 2 sizes; may be cheap and convenient.

Disadvantages: ugly styles, may not have size changes; no letterspacing; not justified; type smears.

- IBM Composer. This is still simple to operate unless you're justifying. With both the Composer and the Selectric, the varieties of type depend on whoever bought the machine.

Advantages: letterspacing; style and size (8 points* to 12 points) variety; possible justified type.

Disadvantages: you may only find one at a commercial typesetter; justifying can be difficult and time-consuming (it involves typing everything twice); type smears.

- Photocomposer. This new process takes many forms, all of them computerized. Some of the processes are very complicated, but you can get an almost unlimited variety of type sizes and styles. The Boston Community School houses one of the simpler machines, with type in various styles, from 8 points to 24 points in size.

Advantages: greater size and style variety; automatically justifies; type won't smear; letterspacing; excellent quality.

Disadvantages: can cost more, can be complicated, may mean a commercial typesetter.

Body Type

This is the typeface you use for all the stories. Only quite different areas, like the front page or listings page, should be set in a different size or style from the body type. Specify those too. How far will paragraphs be indented? Choose italics or boldface for only very occasional emphasis, since they can be harder to read and messier-looking. Type should be big enough even for people with poor eyesight to enjoy reading, at least 10 or 11 points* tall. Serif typefaces are more relaxing and easier to read for anything as long as a newsletter, so avoid sans serif type styles as body type choices.

*points, p. 14

Selectric type

tions. The AEC, notorious lack of caution, estimated inspection would require

(Information from Service.)

IBM composer type and photocomposer type

by Massachusetts Our gas and electric are in cooperation In the last year rates nt of Agriculture almost five times the perhaps even older Whether they a creation of groups, or North Vietnam—moralistic it seems like it is a stress upon con- And for over two dq at one time...If you're going have paid for the b to be directed toward that

Ten at destroyed their eir country, and asically, right? **The First National Bank**

and *Ways to Cut Your Medical* are directors of the New

YOUR RIGHTS: on the loans it makes

The following **R FAMILY**

of the people and t have the right to appeal on your application,

that once you kno ave to pay for stamps, **OF TH**

and pragmatic har on which affects yor no more rate proper emphasis on how pol reforms, I'm v

assist in this effor *economic life. Equally signi, to the will of man, [sic] his*

On Monday *above all, the spirit of revolt*

plug on high Food Stamps are

On Monday EXACTLY like MC

nonwealth will cery stores; super

rd wants just a few **Systematic Search**

nillion dollars, to get Senior VISTAs

igon's General Thieu these people through

the dry season. canvass of each cor which they are situatec tool the City Census o

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9 point type
This is 9 point Century type, set on a phototypesetter.

10 point type
This is 10 point Century type, set on a phototypesetter.

11 point type
This is 11 point Century type, often the largest size on an IBM

12 point type
This is 12 point Century type, also set on a phototypesetter.

18 point type
This is 18 point Century

20 point type
This is 20 point Century type, set

22 point type
This is 22 point Century type,

24 point type
This is 24 point Century type,

3-column newsletter
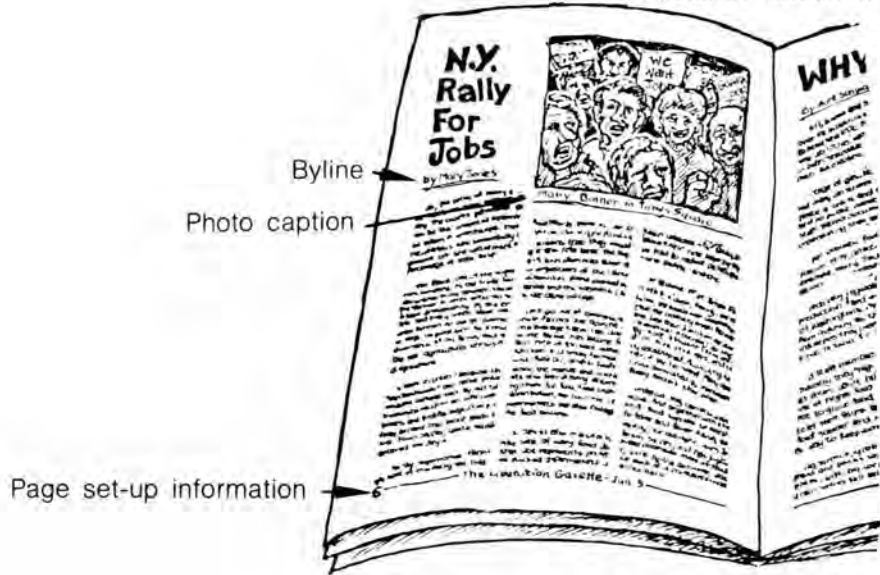
Byline

Photo caption

Page set-up information

N.Y. Rally For Jobs

by Mary Jones

WHY

WE Want

Many Banner in Tough Squabble

The Convention Gazette - Jan. 5

2-column newsletter

½ body type

Too much body type

STRIKE VOTE LIKELY

NEW PROTEST!

UNSETTLED!

Lines

Article continuations

Column too wide

Too many type changes

New Programs for Handicapped

Training Programs

The Taxpayer NEEDS TO KNOW!

LETTUCE BOYCOTT OFFICIAL STATEMENT

CAN THEY DO IT?

THEY NEED SUPPORT!

Where IS IT?

YES IT!
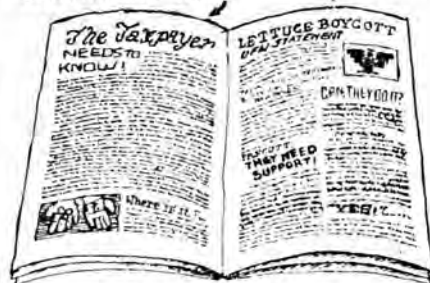
Symbols

Margins

Good advertising layout

Bad advertising layout

No paragraph breaks

Paragraph breaks

The New Models

Coming Tricks

NEW COUNCIL

NEW MAYOR

Who Will Win?

Who Will Win?

Paragraph Breaks

No matter how nice the type is, a story which is solid type doesn't look inviting. You can break up the type by either specifying a few points extra space between paragraphs, or by deciding on small *subheadings* every 3 or so paragraphs, or both. If you're adding space between paragraphs, figure it in points* (4 points can do).

If you're using subheadings, they shouldn't look anything like headlines. Keeping them boldface of the body type size or just a point size larger should do the trick. Usually adding a line of space (about 12 points) above subheadings and ½ line (about 6 points) below them will make them stand out enough.

Photo Captions, Etc.

How will you treat author *bylines* (the author's name), *introductory sections* of articles, a few possible article *continuations*, featured *quotes*, or photograph *captions*? Try to think of special categories your publication may require.

If you have a variety of type available, it's good to make areas like photocaptions a little different from the body type. To give each category a distinct style, try boldfaces, italics, all capital letters, lines, placement differences and size changes of just 1 or 2 basic styles.

Page Set-Up Information

Most publications need page number, name of publication, date, etc. on every page or 2, top, bottom and/or outside. Include where each part of this information goes and if it's on every page or every other page. Make sure it's clearly separated with space and/or lines from the rest of the page. —————

General Guidelines

Amount of Body Type

You'll get a publication that's fun and easy to read if it's only ½ body type, with the other half devoted to space, graphics, headlines, etc. (minus ads). If for some reason you'd want to establish a different guideline, put it in your stylesheet. It could be anywhere from ⅓ to ¾ body type. Setting the guideline will help you plan article lengths (see p. 10).

Columns

If you aren't using justified* type, you are limited to a 2-column newsletter for-

mat or a 3-column newspaper. With justified type you can set narrower columns; and reading is usually easier when the reader can see a whole line width in 1 glance. Choose between 2 and 3 columns for a newsletter, or 3 to 5 columns for a newspaper. Never set columns of 10 point body type wider than 4" (24 picas), or 12 point body type wider than 5" (30 picas); even these widths are too much in most cases. Wide columns make it hard for readers to find their place at the beginning of each line, which gets aggravating. That should rule out 2-column newspapers and 1-column newsletters. Put about 1½ picas, or ¼", space between columns.

Margins
An even margin of space around the page makes both printing and reading easier. Most margins should measure at least ½" (3 picas) all around. The area within the margins is called the *type block*. Only when you want bleeds* or are eliminating the centerfold gutter* should anything ever get into the margins. Columns of type should line right up* along the side and bottom margins.

Lines
Lines are used to emphasize the organization of pages (not to substitute for it), or for boxed information within articles. Lines along the tops, bottoms or sides of every page's type block, lines between columns, lines between articles, lines around topic headings, lines around graphics*, lines under captions, lines under headlines, lines under kickers, all are possibilities. When are lines

used? What kind of line? (See p. 31) Only when lines are used consistently do they add orderliness. Keep in mind that making lines can be a lot of work.

Planning rounded corners* on boxes (or even graphics) is another possibility.

Symbols
A small circle, box or other symbol can indicate the ends of articles, especially if you expect to carry many articles shorter or longer than a full page. You also could try something inviting, like an enlarged letter, to open articles. Think if there are any other special places in the paper which could use a symbol.

Advertising
If you carry advertising you should have a systematic way of placing ads, so that they will be neat-looking, and so the reader can easily tell the ads from the articles. Usually ads run along the outside or inside column or (preferably) the bottom of a page. Specify lines separating ads from articles. If you don't want ads on certain pages, like the centerfold* (please don't have ads on the centerfold), say so.

Special Pages
If the front page has a special border, color or other characteristic, put that in the style sheet (See p. 27) What other pages become standardized? Where is your community calendar or staff box? Does the back page need a space for mailing? Do you carry anything else on a special page every month? Where do you put letters from your readers? Is there a "what's inside" listing on the front page? How does it look?

Categories of Large Type

Photographic headlining machines come in many varieties, all of which give you decent headlines and other large type. Your printer may have such a machine and make an arrangement to do large type for you before layout. But many of the typefaces are neither interesting nor particularly readable, so watch out.

Although it takes a lot of time to do, transfer lettering* has a couple of advantages: you can do the headlines

yourselves during layout time; and you can find distinctive type styles. It may be cheaper, too.

Headlines
You'll probably vary the sizes, and maybe even the typefaces, but specify a range for both. It's best to use 1 style which has variations, like bold, extrabold, light, etc. for all headlines. Think about designing a placement for headlines, whether it's within a column or 2 on each page, or across columns. Just

Back page

Headline too fancy

Aabc

Too light for headline type

Aabc

Range of headline type in 1 newsletter

Aab

Aa

Aabc

Aa

Aa

Aabc

Aa

Aabc

Subheads & kickers

Aabc

Aabc   Aabcd 17

Dropped headline style

Subhead

Topic heads

Topic head

Topic head as headline
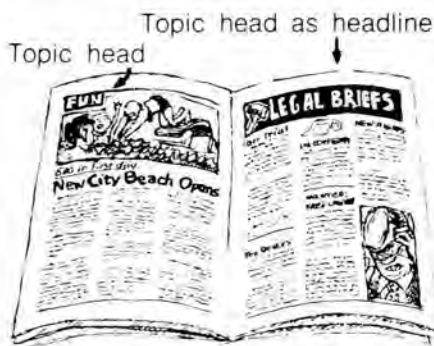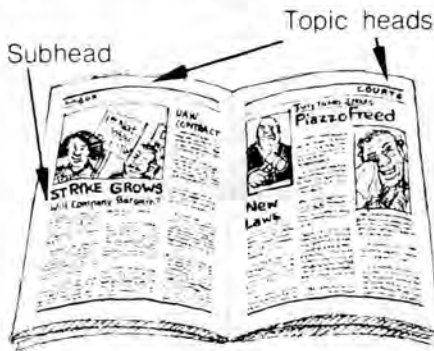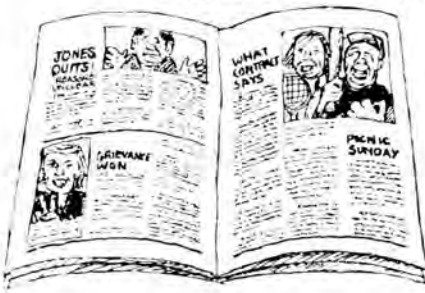
keep in mind that the headline should be put where it leads into the beginning of an article.

Choose headline styles carefully. Headlines should be bold enough to stand out; simple enough to be read quickly; and interesting without being so fancy that readers notice the letters instead of the words. Adapt headline sizes to the size of pages and probable lengths of articles.

Subheads

Use subheads when you want both a short, catchy headline, and a lot of information to lead people into the article. Subhead type should be around half the size of headlines in the same or a very consistent type style. You can plan to have articles bunched under the same headline, each introduced with a subhead; but make it absolutely clear, in deciding the style and placement of subheads, that all the articles flow from the original headline.

Kickers

Do you want to get in a little background information for headlines? You can adopt *kickers*. Conventionally, a kicker stands above the headline, flush left* italics or underlined, and set in a lighter, smaller variety of the headline typeface*. Size can be specified relative to the headline, like ½ the headline size. Some style sheets demand that a kicker go with every headline, to keep headlines short.

Topic Heads

Many publications arrange articles by topics, like education or sports. Often a topic heading will appear as a word or 2 on the top outside of each page (flush right* on odd-numbered pages, flush left* on even-numbered pages), so that it can be seen as a reader flips through. Some newsletters and papers use topic headings only on pages where regular features appear. In that case, it might make sense to design a particular style for each topic heading, instead of the normal one style for all. A topic heading could even headline a page of short articles. Don't let topic headlines get big enough to interfere with article headlines—except if the topic heading *is* the headline; in which case article headlines should be re-categorized into smaller subheads.

The Masthead

Your masthead is your symbol. Since it functions as a symbol rather than type that you read, it can be designed with fancy type. It shouldn't look like a headline. Don't let it take up too much valuable space or attention; if it should dominate the front page, the sameness of each issue would overwhelm the news which makes each issue distinct. The name of your publication, date (and number), probably your address and telephone number, should all be designed into a block-like area at the top of the page. Sometimes a "what's inside" listing becomes part of the masthead.

Masthead

Kicker

How Does It Get Printed?

Printing techniques are hard to imagine if you've never seen them at work. But this chapter should at least give you an idea of what process fits your job and how to prepare for various processes, both in figuring costs and in doing layout.

Mimeograph

Many community groups own and share mimeograph machines. A mimeo prints with ink which is squeezed through holes in a *stencil*. The stencil and other equipment can be bought at stationary stores. A mimeo machine can print around 5000 copies from each stencil. You may think of mimeographing as being ugly and messy, but that needn't be true, especially if you can get hold of an *electrostencil* machine.

Even without an electrostencil, you can do a little designing and planning. For one thing, you could use a Selectric* or Executive* typewriter to type your information onto a stencil. (Follow the instructions on the stencil package for typing.) Before you type the stencil you should plan what goes where and use space to advantage (see p. 25). A *stylus* helps you make neat drawings and headlines on the stencil. *Screens*, plastic dot patterns which you put under the stencil and rub over with a blunt stylus, allow you to get the appearance of greys instead of just black lines. Draw pictures and headlines over a smooth surface.

How an Electrostencil Machine Works

If you find an electrostencil machine, for about 50 cents a page you can use all the layout techniques in the next chapter, as specified for mimeo, and get an exciting, useful design.

An electrostencil machine scans the layout you prepared and literally cuts through a stencil at the same time. The scanning is fine enough to get most lettering, but may miss small dots. Anything which isn't pure white could be cut through as black. Even a piece of newsprint or non-reproducing blue* may look black to the scanner. The edges of overlapping paper may show up on the stencil.

An experienced operator can adjust the electrostencil machine not to "overburn" and pick up off-whites, blues and shadows. Even where edges and blue show up, messes can be avoided. Patch up the stencil with *correction fluid*. If you want to use near-whites like newsprint on your layout sheet, you can get a *photostat* copy made of them before cutting the stencil. This costs about $3.00 at a photostat or photocopy shop. A photostat machine makes a *high contrast* print which turns all the dark greys of your layout into black and all the light colors and off-whites into white.

Mimeo Operation

You can also avoid messiness in mimeographing by cleaning the mimeo machine before its use and not overinking it.

To borrow a machine you usually need someone working with you who already knows how to operate it. Here are the small Fall, 1974 fees charged by one group:

Cheap white paper: $3.25 a *ream*, which contains 500 sheets, supplied by you.

Electrostenciling: 75 cents each side of each page.

Machine operation: 50 cents each ream, plus any repairs you cause.

Cloth stencils (which you type directly onto): 35 cents.

You can't mimeo on paper larger than 8½" x 14" (legal size). But avoid ending up with sheets of paper stapled together, since they're very awkward to read. Instead, plan a newsletter or pamphlet which will be folded over after it's printed to make 8½" x 7" pages.

Mimeo paper comes in many colors. However, the cheapest paper has little flecks in it which may make it harder reading. And some of the pastels are very dull colors—so watch out.
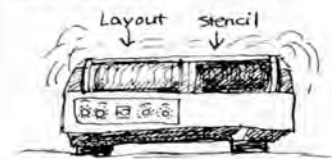

Electrostencil machine

High contrast print

*Selectric typewriter, p. 14
*Executive typewriter, p. 14
*non-reproducing blue, p. 20

Layout sheet
Knockout
Non-repro blue lines

Will there be more layoffs?

Come to a meeting at your Union Hall

Film negative
Window
Opaquing

Will there be more layoffs?

Come to a meeting at your Union Hall

Printed leaflet

Will there be more layoffs?

Come to a meeting at your Union Hall

Sheet-fed offset press
Water
Inked rollers
Metal plate
Offset roller
Paper

30% screens
55-line an inch   85-line an inch

Offset Printing

Offset covers a range of processes from the paper plate machine in many quick copy shops to the huge *web press* used by newspapers. Offset really means *photo offset lithography*. Each word describes part of the process. This has largely replaced the *letterpress* of the past which printed letters onto paper via raised metal covered with ink.

Photo

When you have prepared a layout sheet for the printer (Chapter 7), it is *camera-ready*. The printer photographs it with a special camera to get a *film negative*. The negative is normally the same size as the layout, but it could be *reduced* or *enlarged* at no extra cost. The film negative reproduces your layout on clear plastic, with all the black areas of the layout (lines, type, etc.) turned clear and all the white areas of the layout (paper background) turned black—like any camera negative, only large. Usually more shows up on the negative than you'd like—spots of dirt, the shadows cast by edges of paper pasted on each other, etc. A printer can fix up the negative by *opaquing*—filling in on the negative the clear areas made by dirt and shadows.

There are only two colors on the negative—black and clear. Anything grey or colored on the layout sheet will be photographed as one or the other: dark greys and dark colors will come out clear, and light greys and light colors will come out black. Many colors are very hard to predict. Yellow, for example, can often photograph just like black. Red photographs like black and a pure, *non-repro* shade of blue photographs like white, just as blue shirts on a black and white TV do.

Halftoning

It does seem that greys get printed by photo offset lithography, but that's an illusion. If you look at any printed grey carefully, you will find that it is really made up of tiny black and white dots. How does it get that way?

When you want something to end up with greys, it has to be *halftoned*; it is photographed separately, with a cross-hatched *screen* between the lens and the negative film. The screen could have anything from 55 lines per inch to 135 lines per inch, and this determines how visible the dots will be. As the image goes through the screen it is broken up into fat and skinny dots, depending on how light or dark the original grey is.

There is a black or red area, called the *knockout*, right on the layout sheet where the photograph belongs. This becomes a clear area, what is called a *window*, on the film negative for the page. Once the halftone negative is made separately with a screen, the printer just pastes it against the window, and it becomes part of the page negative! Then the whole negative is used to make a plate.

Negatives are expensive, and the printer normally saves them, in case you want to re-use a halftone or other part of the page.

Lithography

Lithography is based on the simple principle that oil and water won't mix. In primitive forms it is one of the oldest kinds of printing. The printer starts with the opaqued negative and a thin, chemically coated aluminum *plate*. S/he places the film negative over the plate and shines a strong light down on them.

The light hits the plate through the clear (type and lines) areas of the negative, but gets blocked by the black areas. Where the light hits the plate it hardens the chemicals into a greasy laquer surface. When the plate is next washed in more chemicals, the unhardened coating washes off, leaving water-receptive metal where the light didn't harden the chemicals.

Now there are 2 areas on the plate: the hardened greasy laquer where the light shone through the negative, and the water-receptive metal. When the plate is covered with water, the water won't settle on the greasy areas. When the ink is rolled on, it is repulsed by the water and settles only on the greasy areas; you can now see an image which looks exactly as the layout sheet looked, except that there are no greys, shadows or colors. This metal plate is fastened around a *drum* (roller) on the offset press and covered alternately with water and ink.

Offset

If you printed paper directly against this roller you would get 2 things you wouldn't want: the paper would be soaking wet and the ink image would be printed backwards. By *offset* this is avoided. The watered and inked plate is rolled against another drum, or roller, which is rubber-coated. The wet image

prints on the rubber-coated roller—backwards. When the rubber-coated roller prints onto the paper the image becomes frontwards again, and drier.

The Paper

Most offset presses are *sheet-fed*, which means that large sheets of paper are printed one at a time. There may be as little as 1 or as many as 48 pages on each sheet, depending on the size of the press. After they are printed, the pages are cut to size by another machine. Each time the paper goes through the press, only one side is printed. If you want to print both sides, which is normally true on a newsletter, the whole process has to be repeated for the other side, so that all your costs except paper are doubled. It usually isn't worth it for a leaflet, since printing on both sides makes the leaflet long, and the reader may not bother turning it over.

Many different kinds of paper can be used on the press. The most important requirement is that the paper not be so thin that printing on the other side will show through and interfere with clear reading. Colored and textured papers usually cost more than plain offset white (60 lb.) paper; you can usually choose the paper and get cost estimates through the printer.

The Ink

You don't have to use black ink. The printer will carry a chart of the colored inks available. Colored inks cost slightly more, plus the cost of washing off the press. (About $7.50) Colored ink on a colored, textured paper is a way to make leaflets look unusual without much extra cost. Printing a color *in addition* to black on the same side of paper is another matter. This will double all your costs except the paper.

The printer has to make one set of negatives and plates for the black color, and another one for the other color. The first time the paper goes through the press, it prints whichever color ink is rolled onto the plate. Then the paper is left to dry, and the press is washed and set up with the second plate rolled with the second color ink. The paper has to be

put through the press a second time to be printed with the second ink. A much cheaper way to get 2 colors of ink (black is considered a color) is to print 1 color on 1 side of the paper, with the other color on the reverse side. That way, the paper still goes through the press only 1 time for each side printed.

Paper
or Plastic
Plate Offset

Quick-copy shops often carry an offset process (*Itek* is one) which prints with a *paper or plastic plate* and not a metal one. The plate costs from $.40 to $3.00, with the more expensive (Itek) giving much better quality prints.

Leaflet Printing Costs

These are comparative costs of an 8½" x 11" leaflet:

	First 250 copies	Each additional copy after the first 250
Electrostatic (paper plate)	1.18 cents per copy $2.95 all 250 copies	0.6 cents per copy $1.50 each 250 copies
Itek (paper plate)	1.7 cents per copy $4.25 all 250 copies	0.6 cents per copy $1.50 each 250 copies
Offset (metal plate)	2.6 cents per copy $6.50 all 250 copies	0.6 cents per copy $1.50 each 250 copies

Extra costs for fancy paper

	First 250 copies	Extra cost after the first 250 copies
	0.8 cents per copy $2.00 all 250 copies	0.4 cents per copy $1.00 each 250 copies

Extra costs for printing on both sides of the leaflet:

	First 250 copies	Extra cost after the first 250 copies
Electrostatic	1.18 cents per copy $2.95 all 250 copies	0.6 cents per copy $1.50 each 250 copies
Itek	1.45 cents per copy $3.30 all 250 copies	0.55 cents per copy $1.38 each 250 copies
Offset	2.35 cents per copy $5.88 all 250 copies	0.35 cents per copy $0.88 each 250 copies

Total printing costs of 1000 copies (Fall, 1974)
These costs are figured by adding the costs from the 3 tables above.

	On 1 side of plain paper	On 1 side of fancy paper	On 2 sides of plain paper	On 2 sides of fancy paper
Electrostatic	$7.45	$12.45	$14.90	$19.90
Itek	$8.75	$13.75	$16.51	$21.51
Offset	$11.00	$16.00	$19.52	$24.52

Halftone

There is no costly negative, for the layout sheet image is transferred directly onto the paper or plastic plate.

Advantages and Disadvantages

Cost and speed are the advantages, and here are some of the disadvantages:

Since there is no negative or opaquing*, dirt and shadows on the layout sheet may show up as messiness on the printed copies. Sometimes even non-repro blue* will show up. However, off-whites and near-blacks usually come out clearly.

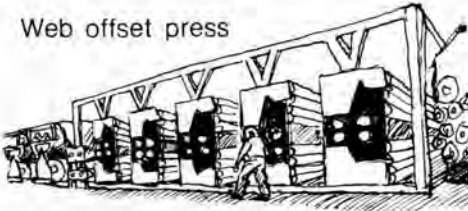You usually can't print in *colored ink*.

You can't reduce or enlarge anything, usually not even the whole layout. If you want to use photographs you have to get them halftoned* beforehand, a cost which often cancels out the savings. You can, however, use photographs which have already been printed, since they are already halftoned, or decide to let photographs go high-contrast*.

The plate wears out, and can safely print only 500-1,000 copies.

Almost every quick-copy shop is *non-union* and highly exploitative.

Some shops print on paper no larger than 8½" x 14" (legal size), while for others, the maximum size is 14" x 17".

Web Press Offset Printing

Everything printed on newsprint comes out of a huge, super photo offset lithography press called a *web press*. It prints approximately 4,500 11" x 17" newspaper pages each minute!

The web press carries plates on at least 8 rollers instead of the 1-plate roller in a sheet-fed press. Newsprint or white offset paper is threaded through the web press in a continuous roll, not by sheets. The press can print both sides of the roll at once and one color after another in the same printing. That means that extra colors only cost about $65 (Fall, 1974), no matter how many copies you are printing.

Since the machine is so huge and delicate to set up, the basic fixed costs are larger than on a sheet-fed offset press. But the extra cost for each copy is much less. If you are printing 2500 or more copies, the web press becomes economical.

Comparing Costs of Offset Processes

Costs vary in different areas of the country and with different printers. Use the charts on p. 21 and here more to weigh the comparative costs of alternatives than for precise estimates. If you use them to get rough estimates, add 15% or more for the rate of inflation from Fall, 1974 to the present.

Keep in mind the potential of each process: that *paper plate* electrostatic and sometimes itek printing tend to give poor quality; that electrostatic and itek shops are almost all non-union; that what we call "fancy" paper is a low average from a wide range of paper stocks and costs; that you can't halftone photographs with the itek and electrostatic *paper plate* processes; and that halftoning costs a total of $2 to $2.50 extra (0.2 cents per copy in a run of 1,000 leaflets) at some offset shops, while for newsletters and newspapers printed on a web press, you usually get a halftone per page included in the basic cost.

*opaquing, p. 20
*non-repro blue, p. 20
*halftoning, p. 20
*high contrast, p. 19

Web offset press

Newspaper Printing Costs

Newspaper costs vary widely from printer to printer, but these estimates do show the savings you get from big quantities on a web press.

Quantity	Number of Pages			
	8pp.	12pp.	16pp.	20pp.
5000	$170	$240	$270	$340
10,000	$270	$360	$410	$500
15,000	$370	$480	$550	$660
20,000	$470	$600	$690	$820

Newsletter Printing Costs

These are comparative costs for an 8-page 8½" x 11" newsletter:

Quantity	Type of Printing		
	Itek	Sheet-fed Offset	Coop Offset*
First 250 copies	$33.	$49.	$34.
Each 250 copies more	$11.	$11.	$10.
	Sheet-Fed Offset 60 lb. Paper	Web Press 50 lb. paper	Web Press newsprint
1000 copies	$82.	$165.	$155.
3000 copies	$170.	$210.	$180.
5000 copies	$258.	$250.	$200.
10,000 copies	$478.	$405.	$305.
Every 5000 more	—	$150.	$100.

*New England Free Press

The Process of Laying It Out

Begin layout with your style sheet* and mock-up*, all the smaller type* typeset, the equipment you need and can afford (Chapter 7), a dummy* of what goes where this issue, and either the headlines and other large type or a means to make them during layout—that is, transfer lettering* or access to a headline-setting machine*.

What Makes a Good Headline?

If you want to make up the headlines ahead of time, you should know exactly how much space articles and graphics need on each page*. Then you can draw up a plan for the layout of each page (a *rough*), before getting the headlines done, so that you will know what kind of space is available—and what length and size headline will fit and look right. You'll also need samples of headline type of varying sizes, so you can see and measure, in some cases, how much space each letter takes up. It may be easier to make headlines during layout.

The headline may determine whether or not anyone reads the leaflet or article; it should both attract attention and give as much information as possible. A good headline is short and looks simple, although it may have taken hours to arrive at exciting and informative wording.

Suppose you want to mobilize tenants, after your City Council threatened to kill Rent Control. Headline 1 is short, but not very exciting. Although it's vaguely informative, it doesn't say what happened, its urgency and why people should get involved. What information is crucial?

Headline 2 gives more of the flavor of the news. It contains an active verb, which always works better in a headline. But it's vague and gives you no idea what the meeting was about. Headline 3 says more, but is too long.

How about Headline 4? That's short, active and informative. But many people know about what it says already. Try to put yourself in a reader's place. Why would s/he want to read this? What is its meaning for most people? Headline 5 may be what people really want to know, while Headline 6 makes the question less abstract. Headline 7 probably speaks most to people's immediate reactions to the situation and Headline 8 says it better. See p. 17 for headline type styles.

The First Step

When you're ready to do layout, prepare a layout sheet* for each page by drawing in the margins*. If you're laying out more than 2 pages, set up facing pages next to each other, so that you can see how they look together.

1.
Rent Control at City Council.

2.
City Council Could Bring Disaster!

3.
City Council Could Bring Disaster to Tenants!

4.
City Council Attacks Rent Control.

5.
Can Rent Control Be Saved?

6.
Can We Save Rent Control?

7.
Can You Afford Rent De-Control?

8.
Can You Afford to Lose Rent Control?

*style sheet, p. 13   *margin, p. 17   *dummy, p. 9
*mock-up, p. 13   *copy-fitting, p. 12   *transfer lettering, p. 32
*smaller type, p. 14   *layout sheet, p. 30   *headline-setting machines, p. 17

It's Easy with a Dummy

If you are approaching several pages of layout with a dummy*, you can number the pages and distribute all the type and graphics* onto the correct pages right away.

If You Have No Dummy

If you didn't prepare a dummy, the first job is to see where everything goes. Bring plenty of "fillers" and graphics* to layout; bring cartoons or photos, original or "borrowed" (see p. 27), which could apply to several articles in a general way; get short anecdotes, funny quotes, etc., which could be used now or in a later issue.

If possible, be flexible about the number of pages the paper or newsletter will be. Otherwise, you run the risk of leaving out articles people have spent time on or getting crowded pages. First, decide the number of pages you'd like to end up with. Since each page is attached to others, you have to work with multiples of 4—4 pages, 8 pages, 12, 16, 20, 24. . . .

After you've prepared layout sheets for an estimated number of pages, cut up (and wax, if you have a waxer*) and distribute the body type* onto each layout page, keeping stories complete on a page or double-page as much as possible. Try to fill no more than ½ of each page with the type of the article(s). Keep in mind the special characteristics of each page (p. 9) as you figure out where articles go.

If you find that pages are crowded (more than ½ filled with body type), you may have to increase your size by 4 more pages. If you are forced to leave anything out, make it something which could appear in a later issue. If pages are too empty, use your fillers or see if you can rearrange the body type into 4 fewer pages.

Now distribute your graphics, on the front page and with articles. Use general graphics or "fillers" on pages which have no specific illustrations. If you are laying out for offset printing, you can alter the size and shape of graphics to fit the page (pp. 33-34). Otherwise, you may have to literally cut some.

Once You Know What's Where

To save time and minimize mistakes, have one person go around putting page set-up* information on each page. Try to think of other tasks, like setting transfer lettering*, which can be separated out and taught to newcomers.

Now each experienced person should take a double page to work on. Some people like to do a few sketches (roughs) of how the page(s) should be arranged. Others like to start right away playing with type and graphics on the layout sheet.

What Is Layout?

Layout is a constant process of trial and error, and it always takes twice as long as you would expect. Usually you try one arrangement after another to see which works best—and to see if you end up with distractions and confusions which you didn't expect. Stand back and squint at every page. Ask someone else where they look first, what they think goes together, etc., to see if it works.

Be conservative. Don't try anything wildly creative unless you really know what you're doing after a lot of practice with tried and true rules of style and communication.

Remember in doing layout that the purpose of words and design is to get across the information as well as possible. Anything which interferes with this purpose, no matter how attractive, should not be there.

Attract People's Attention

When someone glances at a leaflet or page, something of interest should jump out and grab his/her attention. This could be a headline, photo or

Layout with a dummy

Layout without a dummy

Rough

Headline attracts attention
Graphic attracts attention

HOUSING BILL STALL
Rich Absentee Landlords

*dummy, p. 9
*graphics, p. 10
*page set-up, p. 16

*transfer lettering, p. 32
*waxer, p. 29
*body type, p. 15

24

illustration. It should lead directly into the beginning of the article.

If you have a really good graphic*, that could be used to attract attention. To work it must be large, bold and simple enough to make sense at a casual glance; it should inform people about the leaflet or article and why to read it. *Either* the headline or graphic should be the first thing the casual observer notices, not both. You must make a choice between them. If you try to make more than one simple element the striking thing about the page or leaflet, they will become too complicated, too small, and take too much time to see quickly. Instead of helping each other, graphic and head will be competing with each other for attention—and detracting from each other.

You could combine the headline into the graphic only if the headline is *very* simple, or vice versa: if the graphic shows 1 simple idea, it could function like a word of the headline.

If you decide to feature the graphic, make it bigger and usually above the headline, and toward the outside of the page. After calling for attention, it should lead the reader right into the

headline. The headline adds to what's already said in the graphic; if it's completely unrelated to the idea in the graphic, it's confusing.

Space Is Powerful

One way to make your main headline or main graphic stand out, after making it big and simple, is to surround it with some empty space. Don't make it small just to get space; but if your leaflet or page isn't crowded, you will have some space to play with.

Group together words and graphics which belong together, and use space to surround them, *not* to separate anything which should be read together, like lines of a headline, or which should flow from each other, like the headline and type underneath it.

Space can form a powerful (in terms of getting attention) white shape. *Don't* dilute it by separating everything equally; you'll just get a boring, monotonous look. Anything placed at a diagonal on the page causes a powerful attraction too. Check that areas of space and diagonals, even within photographs and other graphics, are strongest at the top of the page, where they are needed.

Keep Their Attention

While you plan the rest of the leaflet or page, watch out that strong type, or graphics, space, diagonals, etc. don't draw a reader's first look to something less informative or interesting than the main headline or graphic, leaving him/her uninterested or confused. You can assume that if the reading is smooth and clear, it's easier to *keep* a reader's attention than to trap it in the first place.

Nonetheless, some mistakes *will* lose a reader in the middle of the article. Here's a check-list of those mistakes:

• Confusion happens when a reader doesn't know what follows what; or can't tell what type goes with what graphic or headline; when you use unclear or complicated words (p. 40); when elements you've put together don't seem to belong together; when you use style inconsistently (p. 13).

• Aggravation   The page is too crowded; type is too close together, ugly

and/or difficult to read; information isn't well-organized; you don't design occasional pauses in the reading, like paragraph subheadings*.

• Interruptions   Anything which abruptly stops the flow of information can remind a reader that s/he has other things to do. Too much space in the wrong places (see above) can do it; so can strong, competing headlines; big jumps from one word to the next, like from the bottom of one column to the top of the next, interrupt smooth reading (p. 26); when the reader loses his/her place it's usually caused by something which could be avoided, like columns which are too wide (p. 17).

• Messiness   Type and lines are crooked; smudges interfere with the type or spaces; there aren't clear margins; something isn't lined up along columns; letters are cracked and uneven.

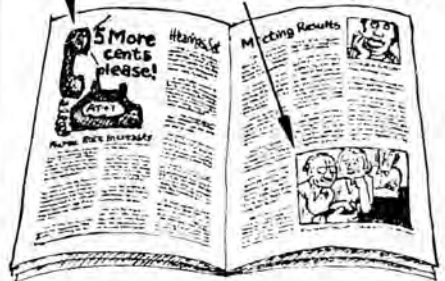*graphic, p. 10

*paragraph subheadings, p. 15

Bad use of space   Better

Headline and graphic combined
Diagonal in wrong place

Diagonal in right place
Competing headlines

Graphic in the middle of type columns creates confusion
Confusion: would you start computer article here or here?

Interruption: big jump from bottom to top of page to finish article
Messiness

Pages look boring

Articles in clear rectangular shapes
Articles not arranged in shapes
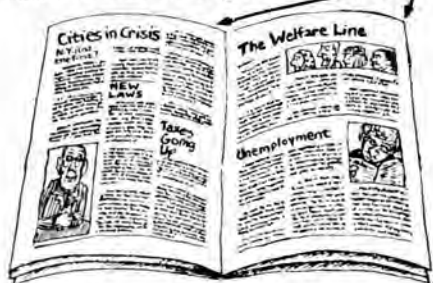
Everything's lined up

Nothing's lined up

Graphics in clear shape
Scattered graphics

• **Boredom** There's nothing interesting to look at and no breaks; language isn't to the point (p. 38); type is dull, small; the article is too long.

Try squinting at the page or leaflet you've laid out. If the whole page looks like a mass of grey, it's boring. You should see dark areas (usually dark headlines and bold graphics), light areas (space) and grey areas (body type* and small or complicated photos). The combination of these 3 kinds of areas should form a design as well as direct a reader's attention to the beginning of the article.

Notice the shape of each area. Sometimes you can arrange space, for example, to form a white arrow pointing toward the top of the article. Watch out that no area forms an arrow pointing out of the page.

Get Pages into "Shape"

A page looks approachable when articles are designed into clear shapes.

Set type into columns and *line up* other type and graphics along those columns. The edges or centers of everything should fall along invisible common lines. If you are type-setting boxed information, set it narrower than the column, so that the sides of the box will line up with the edges of the column. Each column should end on the same invisible line across the bottom of the type block*.

Whole articles should be shaped into clear rectangles, often across several columns, with top and bottom body type lined up all across. A border line* or just a band of space above and below emphasizes the shape. Here's how to design an article across columns:

How to Line Up Columns (illustrated on p. 27)

1. Measure the article length, including paragraph breaks and subheadings*. Divide that by the number of columns (3, for example). If you get 16" of body type, $16/3 = 5\frac{1}{3}$.

2. Use the number you just calculated to divide up the type into even portions, in this case $5\frac{1}{3}$" apiece. If type won't divide into precisely even portions, see step 3.

Sometimes you have to purposely make the portions uneven to avoid a *widow*. A widow is a line segment which, because of how the paragraph breaks, ends up at the top of a column. If a piece of line ends up alone, move it back to the rest of the paragraph, or add the previous line of its paragraph up to its column.

If a subheading falls at the bottom of a column, get rid of it, even though this too makes the columns (temporarily) uneven.

3. If columns don't end up exactly the same length you can and should get the tops and bottoms of them lined up. Just adjust the spaces between the paragraphs or the space around paragraph subheadings*. Add space evenly between all the paragraphs (or around subheadings) of one column and reduce the extra space all up and down another column until all 3 columns line up, top and bottom. Or you might be able to even up the columns by junking or adding a subheading.

How to Use Graphics*

Besides making reading less boring, graphics can clarify important points from the article, and make the information more concrete by showing the real people involved. What makes a good graphic?

Anything unnecessary should be cropped out (p. 34). Use a big, dramatic graphic rather than several medium-sized ones. If you do want to use several simple graphics for a similar point, arrange them all in one clear shape, down one whole column or across the page, for example. This has more impact than scattering them.

*body type, p. 15
*graphics, p. 10
*border line, p. 31

*paragraph subheadings, p. 16
*type block, p. 10

If you have chosen the headline as the biggest attention-getter, keep graphics secondary, below the headline. Notice the direction within a graphic—if it draws your attention in any particular direction. If so, put it where it draws you toward the beginning of the article. This may involve flopping it*.

Photographs

Photographs tell a lot, and if you know what the point of the article will probably be, when you're shooting pictures, you can look for shots that dramatize that point. If the article emphasizes how no one showed up at the hearing, for example, get lots of empty chairs into your photograph; it it tells how interesting the speeches were, take close-ups of an interesting face, interesting gestures or enthusiastic clapping. If there's a bad guy, capture him grimacing. Take lots of photos to choose from later.

Photographs print best if they are large glossy copies, ranging in color all the way from pure white to pure black.

Cartoons

As for cartoons, collect a file of them which you can alter for new purposes. *Very* rarely could a cartoonist object to your re-printing something for non-commercial purposes. If you run into any trouble, do your own tracing of the original. Better yet, get up the courage to do your own cartoons. They don't have to be a work of art to make the point in an amusing way.————

Laying Out Special Pages

The front, back and center pages should look a little different from the rest.

The Front Page

The front page is what attracts people to the whole newsletter—or doesn't. Its first purpose is to encourage people to pick up and open up the newsletter or paper. That makes it the only page where you should never finish an article. The front page should have a masthead (p. 18) to remind people who you are, something flashy (graphic and/or headline) which strikes their attention from afar, and a clear indication of what appears within, either by showing at least 2 headlines or a "what's inside" listing.

*flop, p. 34

Lining up type

1.   2. Cutting into columns

$$16/3 = 5\,1/3$$

16″
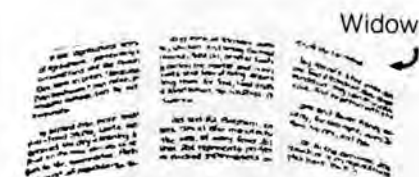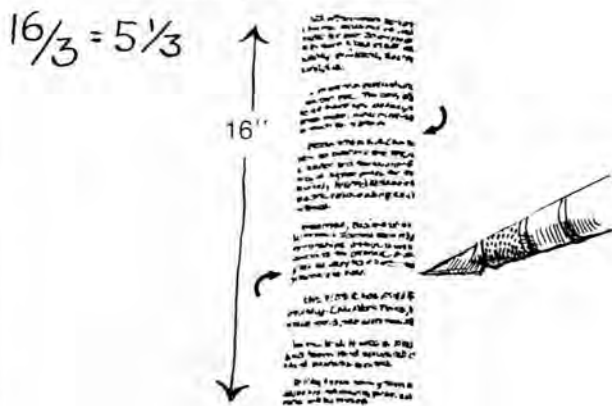
Widow

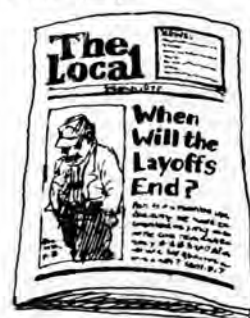Widow moved back

3. Columns evened up
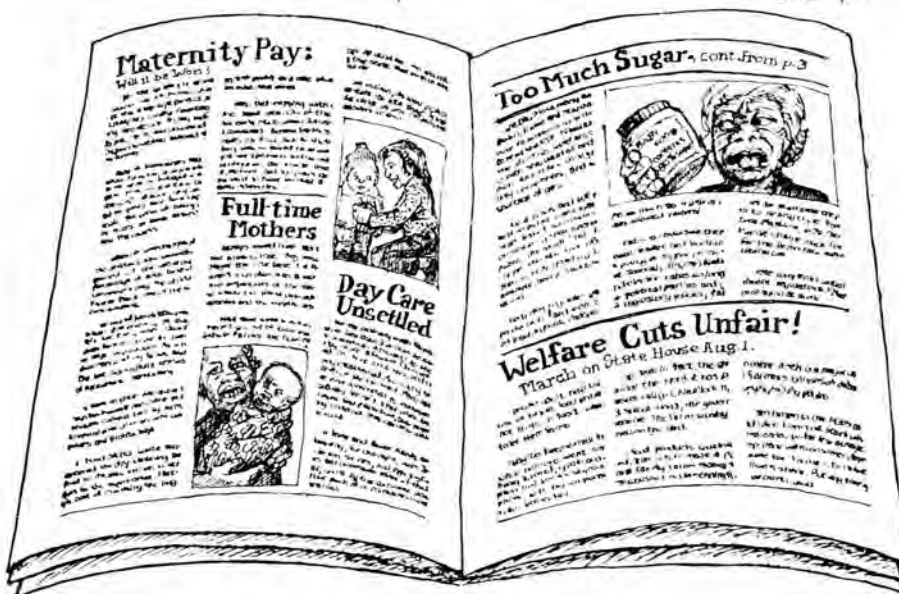
Flopped photo

Altered cartoon from a magazine

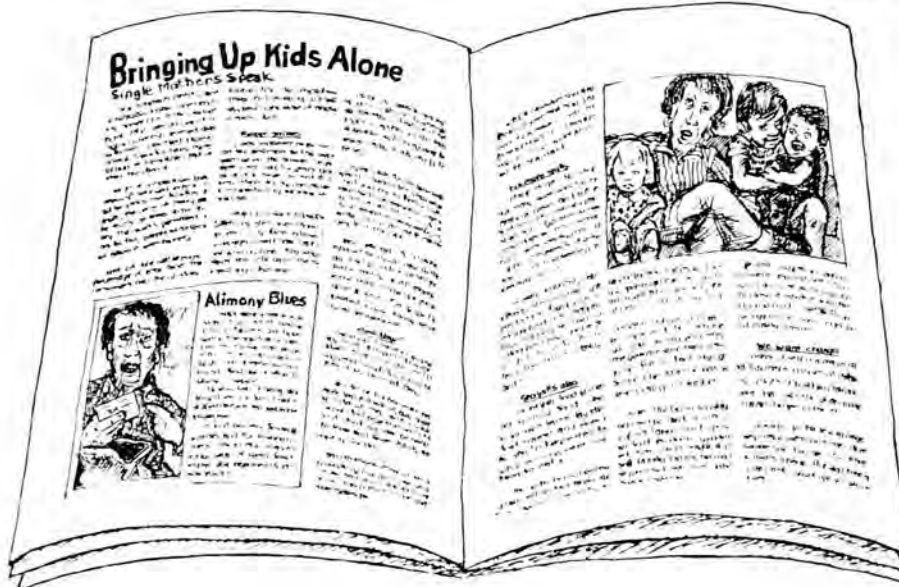Front page

L Gutter

Example 1

Example 2

Example 3

The Centerfold

The *centerfold* is the largest continuous sheet of paper. Use it to advantage by getting rid of the *gutter* (a gutter is the center margin, going into the fold) and designing right across the middle. This is the only page where a headline and/or graphic extending across 2 pages makes sense. Try to stick to related topics, perhaps the feature article, so that the whole area fits together. Remember that you may need to typeset columns a different width from the rest of the paper to fill in the gutter. If you are printing with an extra color* on the front page, the color usually can be used on the centerfold too.

P. 17 suggests other considerations for page design.

Layout Examples from Newsletters

Take a moment to look at these examples of a newsletter design. Do the pages catch your attention? Is the reading smooth?

1. Example 1: Here, articles run up and down columns instead of in clear, well-organized units. It's hard to tell in a glance what photographs belong to or how long the articles are. Look at the jump the reader's eye has to make from column 1 to column 2.

2. Example 2: The page is better organized, and there isn't much of a reading jump from column to column. But there's a mistake in attracting attention. It's always better to put headlines above the middle of the page. If you have 2 stories to a page, you can do that by putting the longer article on the bottom. There's a double-reason for switching the 2 stories here: the top story is just a continuation, and it's misleading to attract readers to it here. Since the top is the first place a reader looks, don't waste it.

3. Example 3: Here you can tell clearly that the second page is a continuation of the first, and it doesn't even need a continuation headline. The layout does the job with a band of space which leads a glance at the upper right-hand page back to the left-hand page and the headline. The body type* is lined up evenly across both pages.

*body type, p. 15   *color, p. 21

The Why and How of Paste-Up

When you paste the elements of your leaflet or pages together, you have to spend a good deal of time getting it all neat and straight; most of your equipment is geared toward that job. Neatness makes the layout look approachable and respectable; messiness draws attention to itself rather than to what the words say. A reader may not notice consciously if a line is a bit crooked, but s/he will still get the feeling that things aren't quite right.

Once the layout is worked out, start the paste-up. This chapter lists most of the equipment you'll need or want and how to use it. The items in the second group aren't crucial for offset layout, although you may need some of them in laying out for mimeo* and paper or plastic plate offset*. You can buy the equipment in drafting and art supply stores.

What You Need To do Paste-up

Type, Set in Columns

If the type wasn't set photographically, it might smear. To avoid that, get a *fixative* to spray it with, being sure to follow the directions on the can. P. 14 discusses typesetting alternatives. Consider making *xeroxes* of all the type so that you can experiment with the layout without the risk of smearing or cutting up the type too much. In preparing for paper plate offset and mimeo, try to get type on thin paper so shadows* will be minimized.

Cut the edges of all sheets of type at least ½ pica* or 1/8" from the type itself, so that the shadows cast by the edges of paper can be opaqued* on the printer's negative or electrostencil without ruining the type. Keep the edges of paper away from border lines* when you're pasting up, for the same reason.

Rubber Cement

This is the most appropriate kind of glue. Keep a can of *thinner* handy to fix rubber cement which has gotten too thick. You can rub up left-over cement with a *pick-up*, or just a ball of dried rubber cement you make yourself.

Waxer

A hand waxer is even better for pasting, but it costs around $25. It's worth it if you've got it. If you have a waxer, place all your type upside-down on a clean newspaper and roll the waxer along the entire back before you start layout. Refill the waxer continuously with wax, and plug it in for at least an hour before any use. Wax makes the type stick lightly while you arrange and re-arrange it. When you want the type to really stick, after it's straightened, you cover it with a strong sheet of paper and rub as hard as you can with a *burnisher* or flat edge.

Erasers

Keep erasers handy to get rid of dirt. But watch out for wax. Extra wax should be rubbed off only with your exacto knife (don't scratch into your type), a fingernail or a *kneaded rubber* eraser.

Exacto Knives

With an exacto knife you can cut very precisely and smoothly. Make sure you buy extra *blades* to keep the point sharp. #11 is the best for layout.

Type set in a column

Fixative

Rubber cement and thinner

Pick-up

Hand waxer

Eraser
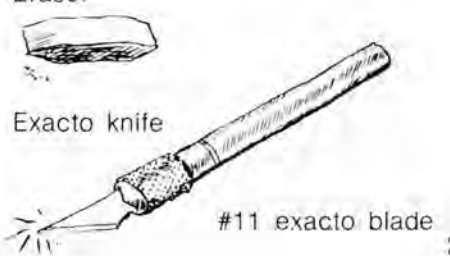
Exacto knife

#11 exacto blade

*shadows, p.20   *pica, p.14   *mimeo, p.19
*border lines, p.31   *opaquing, p.20   *paper plate offset, pp. 21-22

Layout sheet

Drawing board

Ruler

Masking tape

Black pencil

Non-repro blue pencil

Typing correction fluid

Magic tape

Layout Sheets

This is a sturdy sheet of white paper big enough to lay out two facing pages at a time. Sometimes you can get layout sheets with non-reproducing blue* *grids* from your printer. A good printed layout sheet shows the edge of the paper, the edge of the margins, the edge of the columns, and lots of horizontal lines, printed in non-repro blue, to help you place and straighten type, etc. If you can't get them otherwise, you might draw up a layout sheet in black ink and have it printed in blue ink. In the meantime, you can buy heavy vellum paper with non-repro grids every inch, although the paper itself is not particularly sturdy.

Avoid using non-repro blue-gridded layout sheets for mimeo or paper plate offset, however. To lay out for those processes, try to get hold of a light table or T-square (p. 31).

Drawing Boards

Any smooth wood surface which can be cut into with the exacto knife will do, even a piece of smooth plywood. If you want the best, buy *drawing boards*. It may help layout to tilt the board toward you a little. If you've only got tough or rocky surfaces, buy *railroad board*, a form of cardboard, to tape down beneath the layout sheets.

Rulers and Straight Edges

You need these to measure but also to position all the type, lines, etc. straight and even; you can't really tell with your naked eye if something's crooked, especially since the edges of paper, etc. interfere with its looks. Here's how you straighten type over a gridded layout sheet:

When your type is in position, hold the ruler straight across the page and the type, using the grid as a guide for straightness. See that the type is even under the edge of the ruler— a clear plastic, lined ruler is best for this. If anything's crooked, wiggle it with an exacto knife or your fingers until it's right, making sure the ruler doesn't slip. Use the ruler vertically on the grid to get the edges of columns lined up.*.

Masking or Drafting Tape

Use *masking* or *drafting tape* to fasten down the layout sheet. It's unlikely to rip anything when you want to take it off.

Non-Repro Blue Pencils

Pencils this specific color of blue won't show on the printer's negative (see p. 20). You can draw guidelines, sketches for drawings, anything, except when you are laying out for mimeo or paper plate offset.

Pencils

If you are laying out for mimeo or paper plate offset, and have to draw guidelines, draw them lightly in pencil and then erase them when the layout is done.

Magic Tape

This is the brand name of non-shiny scotch tape. It may not be magic, but it can protect transfer lettering* or stick things down with less problem for the offset camera than other transparent tapes. Make sure you rub it down thoroughly with a burnisher* and don't get the edge on anything, like a letter, which you want to print. It's better to use fixative spray, wax, and rubber cement when you can, especially for mimeo, but keep the magic tape handy.

Typing Correction Fluid

Get the *thinner*, too. Use it to get rid of dirt and stains, or to mute the edges of thick paper on a layout sheet for mimeo or paper plate offset. It fixes up mistakes on drawings, too; just let it dry well before drawing on top of it.

Other Important Paste-up Tools

A Light Table

You can make your own light table out of a horizontal pane of frosted glass with lighting underneath. The light should be strong enough to shine through several sheets of paper placed on the glass. If you aren't using gridded layout sheets, you could draw or buy a grid with dark lines and tape it onto the glass. As you work on each layout, tape the layout sheet over the grid so that the lines show through as a guide.

*line up, p.26
*non-reproducing blue, p.20

*transfer lettering, p.32
*burnisher, p.29 & p.32

A light table also helps you correct mistakes in the type. The process is called *stripping*. It minimizes shadows and assures that corrections won't fall off.

How to Strip in Corrections

1. Place a waxed, corrected word, line or end of paragraph on top of the type with the mistake(s) it is supposed to replace. You can use the bottom layer of type which faintly shows through, as a guide to straighten the corrected type across the line and along the column edge.

2. When it is straight, hold firmly and cut with an exacto knife through both layers. If you didn't let the layers slip, you will have cut a hole into the bottom layer (cutting the mistake out) and have cut the correction the exact shape to fit into that hole.

3. Tape the back of the hole with magic tape, sticky side up. Now you can slip in the correction, checking with a ruler that it's straight. Especially for mimeo and paper plate offset, smooth the edges of paper together with an exacto knife.

Black or Red Markers

You need something which will show up on the printer's negative to make marks around the outside of your page, or to fix up knockouts*, etc. But don't expect any regular marker or pen to draw smooth lines; for that you need border tapes.

Border Tapes

You can buy tapes for borders and other lines, which come in widths from "hairline" and 1/64" to 1/8" or more. You can get smooth lines, wiggly lines, dotted lines, fancy lines, etc. As much fun as the fancy lines may seem, you'll usually want to stick with the plain lines. Lines are used to emphasize the order of your layout, and fancy ones just call attention to themselves.

If you want to, you can buy a sheet of sticky-backed *rounded corners* which you cut out to replace the corners of boxes, knockouts, etc. Just make sure the corners are the same width (1/64", 1/32", etc.) as the border tapes of the appropriate boxes.

T-Squares

To use a T-square you need a table or board with one smooth, straight edge. If you keep the top of the T held tightly along that edge, the stem of the T will always give you a consistent straight line across your layout sheet. This may take a while to get used to, but it makes layout much quicker, especially when you want to avoid non-repro blue.
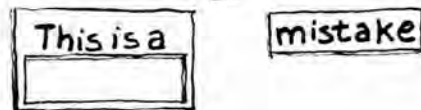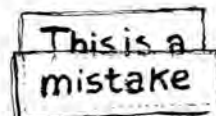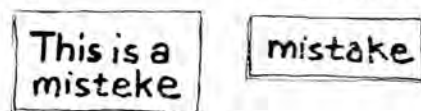
Plastic Triangles

You should get a triangle if you are

*knockout, p. 20

Light table

Marker

Border line tapes

Hairline_____
1/64" _____
1/32" ▬▬▬▬▬▬▬▬
1/16" ▬▬▬▬▬▬▬▬▬
Double ▬▬▬▬▬▬▬▬▬▬
Dotted.............................
▬ ▬ ▬ ▬ ▬ ▬ ▬ ▬

Rounded corners
1/32"   1/64"

T-square   Triangle
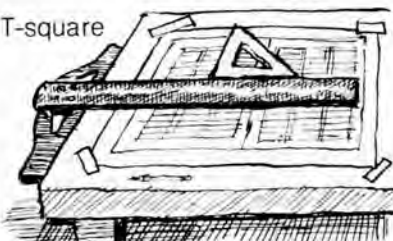
Stem flat along the edge

Stripping in corrections

Type   Correction

This is a misteke   mistake

1.

2.

3.

31
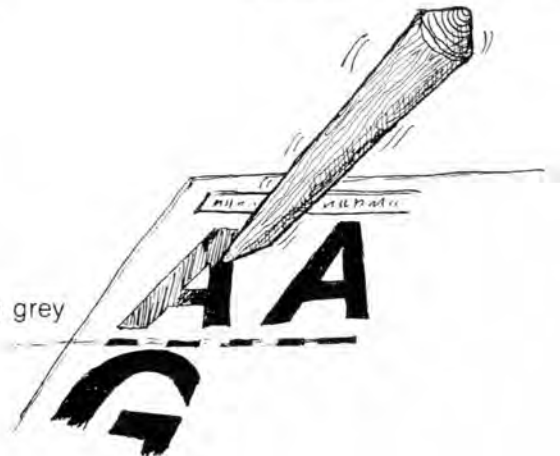
Sheet of transfer lettering

Burnisher, rubbing letters

Letter turns grey

Letters spaced too far apart

far

Better spacing

close

Crowquill pen

Fixing up broken letters

e

Proportional wheel

Knockout

Facing pages 10 and 11

using a T-square. A triangle has a right angle, so that if you line one edge straight across the lines of type, the other edge should be absolutely vertical, to line up the columns. To use with a T-square, hold the top of the T tightly along the straight edge of your board while you rest the bottom of the triangle snugly against the stem of the T-square. You can slide it all along the stem, but watch out it doesn't slip.

Transfer Lettering

Each brand prints up a catalog which you can get from an art supply store, showing sizes and varieties of types they carry. This is too much trouble to use for anything but big type.

You need a *small burnisher* to rub the type from its sheet to the page underneath it. Rub lightly across the whole letter until it turns completely grey, and *don't* rub anymore where it has turned grey. You rub a letter at a time, and try to keep each letter lined up and as close as you can stand to the letter next to it. Most people set letters too far apart and get a spacy, boring look to the headline.

When the letters are done they are fragile, and you will have to either cover them with magic tape or spray them with *fixative*. Printers prefer fixative, but it can be dangerous in a closed area. And you have to spray lightly, so type won't smear. You can then fix up cracked letters with a *crowquill pen* and black *india ink*, if you're careful.

Set headlines on a separate sheet of paper so that you can play around with their placement on the layout sheet. Before you start, draw a straight line in non-repro blue pencil or use a grid as a guide.

A Proportional Wheel and Black or Red Paper

You'll need both of these for photo offset to make knockouts* for changing the size of graphics or type, and/or for photographs. You can only lay a photograph directly down on the layout sheet if it has already been halftoned*, or you want it to be high contrast*.──

Final Details

When the layout is done, you have to re-order the pages for printing; if you unfold and take a look at any newspaper or newsletter, you will see that facing pages are not on the same sheet.

*halftoning, p. 20   *knockout, p.33
*high contrast, p. 19

Re-Ordering Pages for Printing

1. Cut each double-page spread — except the centerfold* — down the middle with a *metal ruler* and exacto knife.

2. Start re-piecing your paper keeping the odd-numbered pages on the right. Start with the front page (page 1) and the back page. These two go on the same sheet, with the front page on the right. Then combine what goes on the other side of that sheet, the second and next-to-last pages, with the next-to-last (odd-numbered) page to the right. Just keep going until you get to the centerfold. In an 8-page newsletter you'll end up with pp. 8&1, 2&7, 6&3, 4&5 (centerfold).

3. Straighten the pages with each other, and fasten them with magic tape down the middle.

1. Cutting with knife and ruler

2. and 3. Re-ordered paper

centerfold

Special Techniques for Photo Offset

None of these techniques can be used for mimeo or paper plate offset. Before you tackle this section, re-read pp. 20-21 on offset printing.

Preparing for Halftoning

The photographs go to the printer in a separate envelope. Where they should appear on the layout sheet you put a knockout*. It is usually a rectangle, but could be any shape. Just make sure the edges are cut evenly with an exacto knife and metal ruler and/or fixed up with border tape.

If you want to print a photograph the same size as the original, the knockout should be that exact size. But since the printer has to shoot a separate negative anyhow, you can have the photograph reduced or enlarged at no extra cost. You need a *proportional wheel* to figure out the mathematics.

1. Leaving a space

2. 6⅝"

10"

Original width = 10"
Reproduction width = 6⅝"
Height of original = 5⅝"
Reproduction height = ?

How to Use a Proportional Wheel

1. Design the layout sheet to get a space which is approximately the same proportion, or shape of rectangle, as the original photograph. For example, if it's a wide rectangle, design for a wide space on the layout. If it's a square, get a square.

2. Measure widths on the photograph and on the layout sheet. To use the proportional wheel, consider the original photograph as *size of original* and the space on the layout sheet as *reproduction size*. Since you normally line up photographs with column widths, start figuring widths (the least flexible measurement) first. *Reproduction size* width will be the width of 1, 2, or more columns plus space between columns.

Let's suppose the original photograph is 10" wide and the layout (*reproduction*) space is 2 columns, or 6 5/8", wide. Write down and label each measurement so you won't get confused.

3. Match up the widths on the wheel. Find the photograph width (10") on the inside (*size of original*) wheel. The way distances between numbers change may throw you off at first, so take your time.

Hold that place while you find the 2-column width (6 5/8") on the outside (*reproduction size*) wheel. Turn the wheel until the 2 numbers are right up against each other. Now look in the window at the *percentage of original size* arrow, and write down that number, in this case 66%. This tells you to what percentage the photograph could be reduced, but you need to make sure that'll work. If the width is reduced to 66%, the height must be reduced to 66% too.

4. Check the heights at that percentage. Keeping the wheel steady (at 66%), measure the height of the original photograph and find that number on the inside wheel. What number does it hit on the outside wheel? You find that if the photograph is 5 5/8" tall, (*size of original*), its height on the layout sheet (*reproduction size*) at 66% comes out to 3 3/4". Measure 3 3/4" height on your layout sheet to see if it fits the space you left. If not, you will have to either re-arrange the layout or *crop* the photograph.
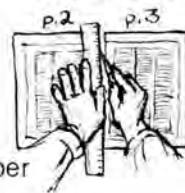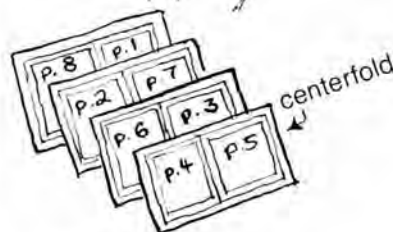
Reproduction size outside wheel
Size of original inside wheel

3. Widths

4. Heights

3¾"
5⅝"

Original photo   Cropped photo
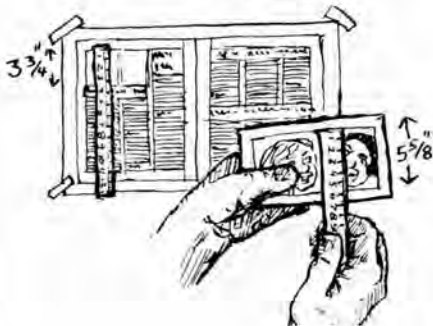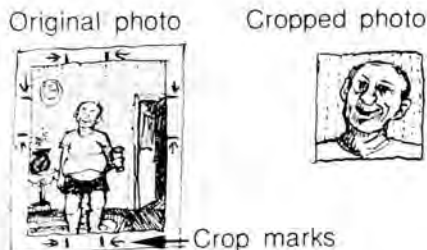
Crop marks

1. Only 3½ inches space

2. Photo cropped to 5¼ inches

5¼"

4"
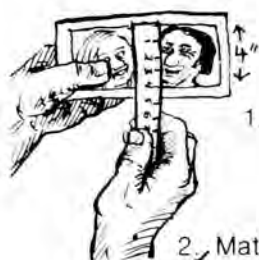
1. Short photo

2. Matching heights

3. Widths

Photo with crop marks

←7½"→

4"

Necessary information

Make halftone at 88%
+crop as indicated for p.11
Top Left — Tenant Times

What Is Cropping?

This is how you indicate to the printer that you want to use only a portion of what is in a photograph (or any graphic). A plastic see-through ruler is especially helpful for cropping.

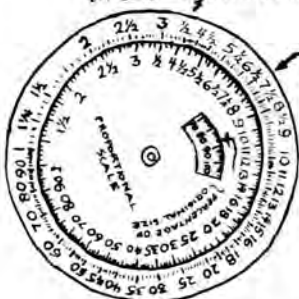Place the ruler over the photograph where you want the new edge to go. You don't have to and shouldn't ruin the photograph by drawing a line across the image. Just draw that line, where you want the photograph cut off, into the *margins* of the photograph. (If there are no margins, have the photograph pasted on another sheet of paper.) If on some sides you want to keep the original edge, draw marks for that, too. Make little arrows pointing in toward the new, cropped picture area.

There are two reasons to crop. One is to make the photograph better. You can cut out what's irrelevant and uninteresting to get what's most interesting as big as possible on your page. But when you do so, you must keep in mind that the *cropped image* only is considered *size of original* on the proportional wheel. Space on the layout sheet has to be the same proportion or shape rectangle as the *cropped area*.

Cropping can also help you fit a photograph into your layout area without waste. Let's go back to the example above and find out what happens if the photo is too tall to fit into the layout.

Cropping a Photo That's Too Tall

1. Find out the height which will fit. If only 3½" is available on the layout sheet (the reduced photo is 3 3/4" tall), find 3½ (*reproduction size*) on the proportional wheel at the same percentage (66%). What is the corresponding *size of original* height?

2. Crop the photograph to that height. If it doesn't butcher the photo, you can crop it so that it becomes the height which will fit on the layout sheet. In this example, you found that 5¼" will fill a 3½" space when reduced to 66%.

If cropping the height of the original to 5¼", in other words cutting off 3/8", meant cutting off someone's head, you would have to re-arrange the layout.

Let's go back again. What if your original photograph is only 4" tall instead of 5 5/8", while the space on the layout sheet remains 3½" tall? The 2 5/8" (*reproduction size*) height which you find at 66% looks ridiculous on the layout sheet. Can you re-adjust?

Cropping a Photo That's Too Short

1. See if the photo can be cropped. Take a look at its width to see if much can be cut off without ruining it. If there's unneeded width, you may not have to re-arrange the layout.

2. Make the height fit into the space. Follow through the same process you started with on p. 33, only this time match the heights instead of the widths. You'll find that the 4" photograph height will fit the 3½" space if it is reduced to 88%.

3. Crop the width of the photograph. Find a new *size of original* at 88% to match the 6 5/8" 2-column *reproduction size*. This new size of original width, 7½", means that the original photograph will have to be cropped 2½" (from the 10" you started with) to fit into the space on the layout sheet. If that won't work, you'll have to re-design the layout.

After you have figured both proportions, you can make a precise knockout.

Line Shots

You can crop and/or change the size of non-halftones, too, whether it's type, a drawing or a high-contrast photo, by getting a separate *line shot* made. You still need to make a knockout on the layout sheet and to use the proportional wheel to figure out the size.

Necessary Information

Here's the information which should go with every halftone or line shot: 1. Where it goes (page, placement); 2. Name of your publication; 3. Is it halftone or line shot? 4. Percentage reduction or enlargement (100% means same size); 5. Should it be cropped?

The Flop

A flop happens when you ask the

printer to turn over the negative of a halftone or line shot to get it backwards. It costs nothing, and may help your layout. Don't get a flop confused with a *reverse*. A reverse means you are asking for a printed negative image.

Using an Overlay

To get the following special effects you need to make an *overlay*, a sheet of semi-transparent paper or acetate which is placed over the layout sheet and fastened with masking tape. The printer makes a second negative out of the overlay, so there is an extra cost. Write clear instructions on the margin of the overlay for how you want it used.

• Register marks. The printer needs something which will show up on the negatives to indicate how the overlay information is positioned on the page. That's why you put black or red *register marks* in 3 or 4 places just outside the page area of the layout sheet. Register marks are crosses you buy or make yourself with a ruler and marker. Repeat the register marks and their exact positioning on the overlay.

If you make the register marks correctly and the printer lines them up right, the *registration* is good. If the material on the overlay ends up crooked or in the wrong place, the registration is bad.

• Drop out. Suppose there is a dark area in a photograph or on your layout sheet, and you want something else to show up in it as white. You want something *dropped out* of the black area, something which is originally black on a white background, such as type. Place what's to end up as white on an overlay, exactly on top of where it should go. The printer makes a *film positive* of the overlay material and pastes this to the page negative.

• Burn or overburn. Here you want 2 images to be printed on the same area, as if they were transparent. Place the second image on the overlay exactly on top of where it should go, even though it may now be on a white, and not transparent, background. The printer makes 2 negatives which are burned one after the other into the same plate, like a double exposure.

How to Get Grey Areas

If you want an area of grey (actually, small black dots—p. 20), you can buy sheets of *screens* in many shades to
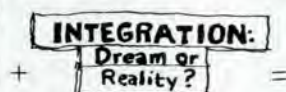
Line shot

Flop

Reverse

Overlay

Layout sheet

Register marks

Overburn

INTEGRATION: Dream or Reality?

INTEGRATION: Dream or Reality?

Type dropped out

WAKE UP!

WAKE UP!

WAKE UP!

Good registration   Bad registration   35

Making your own screen

1.

2.

3.

4

10% screen

20% screen

30% screen

40% screen

Bleed on 3 sides

Layout sheet for a bleed
crop marks

Layout sheet for 2 colors

transparent
paper guide

Overlays for second color & screen

40% screen

2nd color
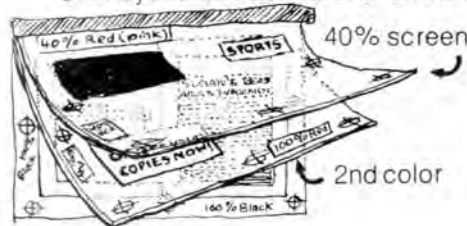
transfer onto the layout sheet yourself. To use them you need an absolutely smooth, clean layout surface. The dots are so large that they interfere with reading when used over body type*. Their best use is in illustrations

When you buy a screen, it's a thin layer of sticky-backed plastic attached to a sheet of paper. Cut with an exacto knife an area larger than the shape you want, out of the thin top layer. Reach under the cut-out plastic layer with your knife, lift it up and place on the layout sheet or dummy. Then you can cut it down to a more precise shape with the knife and throw away the excess.

• To get finer screens, which can be put over any kind of surface, use an overlay. Paste or paint a black knockout on the overlay where you want the screen to go, and specify a shade of grey—10%, 20%, 30%, or, rarely, darker. The printer makes a film negative* of the overlay, fits a screen negative into the window*, and double-burns* it into the plate*.

You can put the knockout for the screen directly on the same layout sheet if it's ¼" or more away from touching type or anything else on the layout sheet. Specify what the knockout is for in non-repro blue* pencil on the layout sheet.

Layout for 2 Colors

When you want more than 1 color (black is a color) on your page, you often put everything which becomes the *second color* on an overlay. The printer uses it to make a negative and a plate for the second color ink.

• Color without an overlay. You don't need to make an overlay if the second color is all going to end up at least ¼" away from any areas printed in the first color (usually black). Mark in non-repro blue pencil on the layout sheet which areas get printed in each color. To make sure it's clear, tape any kind of transparent paper over the layout sheet and mark again which areas will end up in color.

In this case, the printer makes just 1 negative of the whole layout. S/he burns both plates from the same negative by covering up part of the negative as each plate is made.

Type and graphics which will be printed in color should still be in black or red on the layout sheet, so that they will show up well on the printer's negative(s).

•Making a duotone. If you are using 2 colors, you can get the illusion of a third color by printing them on top of one another. This is especially effective for photographs. If you ask for a *duotone*, the photograph will be burned into the plates for both colors, and will come out printed in both colors.

•Getting a third color. You can also get the effect of a third color by making a lighter shade, or screen, of the second color. Make a knockout on another overlay for the colored screen, just the way you made a knockout for the grey screen, and mark clearly what it's for.

The Bleed

Suppose you want something to go right up to the edge of the paper. Normally the printed area has to be at least ¼" from the edge of the paper. But very often the printer is printing on larger paper which s/he cuts down on 1 or more sides after the job is printed. Find out from your printer if this is the case. On the sides which will be cut you can extend the printed area, so that after the paper is cut, the image will go all the way out to the cut edge. This is called *bleeding*.

If you find out from the printer that you can bleed on one or more sides, extend what is to be bled on your layout sheet to 1/8" beyond the page area. That means that if you are bleeding a photograph it should be capable of being cropped* 1/8" without damage. Since you have to cover up the page border, show where it goes with crop marks extending beyond the bleed.

Just to Make Sure

Whenever you do anything fancy, like the techniques on these pages, be sure the printer notices and understands the information on your layout sheet. Point out all the special instructions in a cover letter and also go over them verbally when you deliver it all to the printer.

*body type, p.15
*film negative, p. 20
*window, p. 20
*doubleburn, p. 35

* plate, p. 20
*knockout, p.20
*non-repro blue, p.20
*cropping, p.34

Writing for the People

How to Get the Information

Once you have the idea, how do you get the story?

Interviews

• Personal experience interviews. It's impossible to overstress the value of personal experiences. More than anything else, they make readers feel that your paper or newsletter is theirs, too. Interviews of this sort are also a way to get people who don't yet want to write to express themselves.

Get into the habit of using personal interviews as a regular source of information. For most kinds of stories, you can start out by interviewing a witness to an event, or someone familiar with a job or whatever situation you're looking at.

If you are presenting someone's side of a story, let him/her look over the article before it's printed, if possible. That way you make sure you didn't misunderstand anything; and if s/he should happen to disagree with something in the story, you can listen to and discuss his/her objections.

• Higher-up interviews. You can get interviews from officials of all sorts much more easily than you'd expect. Just politely but firmly call up their office, ask to speak to them if possible, and tell who you are and what you want to talk to them about. Most officials don't like to see in print that they refused to talk to a reporter; they also may want to give you their side of the story. Be persistent—keep calling back if they don't return the call.

In some cases you'll find that public servants are wary of reporters. Feel out the situation; you may have to pose as a student or consumer or appear harmless some other way to get suspicious officials to talk openly.

If you're trying to find out something about government or politics, old pols and political appointees may tell you a lot, as long as it doesn't directly concern them. Try to find someone who is bitter about being fired.

Do you worry about being sued by people who are presented badly? This is

extremely unlikely. It involves a lot of lawyers and money and the person suing has to prove that what you said is untrue, that you knew it was untrue, and that your intent was "malicious". But if you are making an unusually serious accusation, talk to a lawyer before it's printed.

• Preparing for the interview. Be well-prepared, even if you're just talking to someone over the phone. If the person is friendly, you will be showing that you're trying to do a good job. If the person is trying to fool you, being well-prepared will make it harder.

When you're interviewing an official or other higher-up, you often need to appear more sympathetic than you really are. Start with non-controversial questions, making it clear that you are familiar with the topic, to get the conversation going.

First find out everything you can from newspapers, the person who suggested the story, friends in the know, your research, etc. Then make a list of questions you want answered. As you find out more about the topic during the interview, you will think of new questions. Write them down—or a word or a phrase to remind you—so you won't forget. Before you leave, make sure that all the questions are taken care of. If not, think of new questions to get at the same information, and ask again.

If you can, maybe you should take a tape recorder to the interview, especially if you want exact quotes. But keep in mind that using a tape recorder is much more work than using a pen, because once you get home you have to spend a lot of time copying down what's on the tape. It might be better to bring someone with you to the interview to help take notes. If you are taking notes, try to fill them in as soon as you can, before you forget what they mean.

Doing Research

Suppose you want to know how many students there are in the various Boston

Article 1

Police-Community Steering Committee Meets

On Tuesday October 30th, about 40 Charlestown residents attended the Police-Community Steering Committee Meeting at Station 15.

The purpose of the Steering Committee is to bring about a dialogue, and better understanding between the Police and the community.

As acknowledged by Dept. Supt. Peter Donovan, the Committee will afford an opportunity for citizens to become actively involved with police to provide better service in the community.

Another purpose of the meeting was to form three separate but interwoven committees:
1. Communications
2. Program Development
3. Program Implementation

Each committee will define and set up its own priorities and goals. It is important to note that everyone is equal and all will have a chance to participate in generating ideas, and to discuss and develop solutions and to find out what is happening in Charlestown.

The members of the Steering Committee are adults who are concerned about increasing problems in our community.

Although most of the members of the committee are adults we must not forget that the youth must also become responsible for helping create better communications and not separate police issues from Community Social Problems.

The meeting left one with frustrations, but also with hopes of effectively working with the police to bring about solutions to the increasing problems.

public high schools or who controls the gas and electric companies. How do you find this out?

In many cases, someone has already done the research and you just need to find them, or where they wrote it down. One approach is to go government agencies. The Public Utilities Commission, the Federal Bureau of Labor Statistics, the School Department, etc. all have public relations people. Always telephone first, to make sure they have what you want, before you invest the time in a trip downtown. Often you can get your answer right on the phone.

Article 2

Another approach is to use political contacts. Especially around Boston, there are lots of academics and ex-academics who have studied the school system or the oil companies or whatever you want to know. Many unions have active research and education departments. Some places to call that might know who has studied what are Urban Planning Aid (661-9220), Dollars and Sense (628-8411), the Public Interest Research Group (423-1766), and the Boston Community School (542-5351). Try to find unions and pressure groups active around your particular topic.

When you have to do the research yourself, the best guide is *Open the Books*, published by Urban Planning Aid. You can find what you're looking for pretty quickly, from researching a taxi company to investigating a bank. Write them at 639 Mass. Ave., Cambridge, Mass. 02139.————————

The Fall of Troy

(CPF) On November 7, 1973, Judge Jerome P. Troy of the Dorchester District Court became Jerome P. Troy, just a regular two-bit crook.

The Supreme Judicial Court of Massachusetts had already found Troy guilty of 1) lying under oath, 2) raising campaign funds for a political pal, 3) illegal filling of his Tenean Beach land, 4) neglecting his duties, 5) misusing court personnel, and 6) appointing friends who were lawyers (especially those who owed him money) to represent indigents.

Troy continued to draw his fat paycheck ($27,500) until the Legislature suspended it. He was not formally removed from the bench by the Executive Council until after a circus sideshow of a hearing demanded by Sonny McDonough, the old time machine pol who gave Troy his judgeship in 1962 for a mere $25,000.

The removal of Judge Troy is a victory for the 10,000 people who signed the petition circulated by The People First that began the campaign three years ago. For the first time, the people of the community served as a catalyst to removing a corrupt judge.

But what of the people who will face trial at Dorchester Court tomorrow or the next day? What of the people Troy already sent to prison because they couldn't afford to buy their freedom? Jerome P. Troy is gone, but the attitudes that TPF came out against in 1970 still exist in abundance, not only in Dorchester Court but in every court in the country. The insensitivity to poor people of all colors and ethnic backgrounds goes deep into the heart of our judicial system.

The charge that TPF originally leveled against Troy was that of "consistently and repeatedly violating the rights of poor people." He was accused by TPF of racism, of bigotry, of a total insensitivity to the needs of poor people. He proved this by:

1) Levying excessive bails. Over 38% of Troy's bails were at least $10,000.

2) Refusing to allow lawyers in some cases to conduct a defense. He would talk to his clerk or read his mail or simply tell the lawyer to shut up.

3) Imposing cruel and unusual punishments for minor offenses. A classic example is the case of a Mr. Santiago who came before Troy on a non-support warrant, carrying with him the money in question. His trial was postponed and he was sent to jail for three days without bail.

But these original charges by TPF were watered down by the grievance committee of the district courts, tiptoed around by the Bar Association, and swept under the rug by the Supreme Judicial Court. Troy was dethroned not for his treatment of poor people but for his activities outside the courtroom.

Governor Sargent summed it up best when he said the Troy issue "is an embarrassment to the rich heritage of the Massachusetts bench." It's a sad commentary on our system when the Governor worries more about embarrassing the "rich heritage" of the bench than about the degrading and dehumanizing process that brings the little people up through poverty first, the courts second, and finally for some the prison system. Troy is gone but the Dorchester court stands as a monument to the misery of the people who pass through there to receive assembly-line justice from anything but their own peers.

Know What You Want to Say

The main secret to writing strong, interesting articles is knowing, before you start, what you're trying to get across. Talking through a newspaper or newsletter is like any other kind of talking—it's just harder because you don't know the people you're talking to. They can't ask questions, you can't watch their faces.

Articles 1 and 3 both have problems that stem from a lack of clarity about what they want to say. As you read them, think about how different they sound from somebody telling you in person about these events.

What's Wrong with Example 1? (p. 37)

When you finish article 1 about the Police-Community meeting, don't you wonder why the writer is bothering to tell you this? It sounds like nothing really happened at the meeting; most of the article could have been written beforehand. What did anyone say at the meeting? How many people talked? What are the "increasing problems" the adults are concerned about? Why did the meeting leave the writer with frustrations? Why did it leave the writer with hopes?

If you were telling a friend about the meeting, you would answer all of those questions. Maybe the article was written this way because nothing did happen at

the meeting. In that case, it would be better to say, "The meeting was terrible—nothing happened", and then try to explain why.

If you don't want to report it that way, because you don't want to turn people away from future meetings which could be better, just run an announcement that a first meeting had been held, and the next meeting will be at such-and-such time and place.

Improving Example 3

Example 3, the Lowell union story, has a fairly simple point: workers at the Pandel-Bradford company have won a union, and now they are beginning work on getting a good contract. The headline *Pandel Workers Win Union*, sums this up. However, the writer did not keep this in mind when s/he sat down to write the story; the first (and most important) paragraph suffers as a result.

Instead of showing that the workers got the union by organizing to get it, the first paragraph acts like the union just happened. First it says that the "company...unionizes." Then it says that government and management have given their approval. Then it mentions the United Rubber Workers, the international union involved. Only after that does it mention one of the local workers; still it quotes him as saying that the union "happened."

What did the writer really want to say? Probably something like this: "It's not every day that workers can unionize a Lowell Company, but that day has finally come at Pandel-Bradford. A United Rubber Workers local has just been recognized by the government and management. Pandel union leader Walter Dufresne called the victory "the best thing that's ever happened at Pandel."

Saying It

Article 2, The Fall of Troy, is a good example of knowing what you want to say and saying it.————————————

Support What You Have to Say

The Troy article also supports what it has to say. It shows examples of Troy being a crook, and examples of other things wrong with Troy that the authorities didn't recognize. It supports its claim that the authorities were only concerned about the exposed corruption and not the treatment of defendants, by quoting the Governor.

Article 3

Pandel Workers Win Union

It's not every day that a company in Lowell unionizes, but that day has finally come for Pandel-Bradford. Approval of the union by the government and management has just been given to the United Rubber Workers. As Pandel union leader Walter Dufresne puts it, "it's the best thing that's ever happened at Pandel."

Now that the union has been officially recognized, a Contract Committee has been selected by the workers to draw up a contract. Union representative Dufresne explained, "first we draw up the contract, then present it to the workers for approval. If they don't like it they can change it. The people are going to have their say. Then we give it to the company and allow them time to study it. They tell us what they don't like about it and we start what's called negotiating."

The union expects the negotiating to begin around February and the actual contract probably will be signed in March or April.

Some of the key issues will be "equal time for equal work," and pay. A union spokesman says "in the last two years I got a .35 wage increase. That doesn't carry you too far. We won't be going for peanuts, that's for sure."

At the same time that the Contract Committee is preparing a contract to be negotiated, union members will be signing up other workers to join the union. The union emphasizes the fact that "almost everybody should sign up. The stronger the body, the better the negotiating power."

Since the union election last April, workers have waited nine months for approval of the union. Dufresne sums it up when he says "it's hard to believe it's finally in, we've worked so hard. But now the real work's going to start."

Article 4

U. Mass VET Program in Danger

The VET (Veterans Education Training) program at the University of Massachusetts is the only one of its kind in this state. It helps the inner-city vet of the Vietnam era—and it is being thrown to the wolves by the Federal Government. It is now in the hands of the University to decide if it will survive past June of this year.

This program is a must for the vet to further his higher education. The purpose of the program is to help the veteran both academically and emotionally through the transition period of going back to school after a long absence. Under most circumstances this has proven to be a big step. All the support that one can get is very important.

It seems that the Federal Government cannot see its way financially to support a program of this type, or they feel that our usefulness has been used up in their war.

The VET program is not the only thing at stake here. There is concern that the cutting of this program can only lead to the downfall of other programs set up to help the people of the lower-class urban districts so that they can reach out through education to help themselves and their communities.

The Veterans Union at the University of Massachusetts has sent certain demands to Chancellor Golino, and they have a firm hope that these demands will be met. These demands are not felt to be unrealistic, because it is the responsibility of the University, as a public university, to serve the people. "We have asked that the program will remain at the University, and if necessary funded in its entirety. Also a guarantee that the other programs which serve minority students will not be closed, and allow for a legitimate, honest and responsive structure by which the University will know, and act upon, the needs of its students."

Programs of this nature are a necessity in a community like Dorchester, not only for the veteran but everyone who has been neglected due to lack of money or academic skills and requirements. If we allow the doors to close on the veteran it will only be a matter of time before it's impossible to receive an education. Needless to say, this means that the people of Dorchester and similar communities will be denied a right that they have paid for with their tax dollars—in the case of the veteran, sometimes with social and emotional stability.

Is Article 4 Convincing?

Sometimes you're so sure of what you're saying that you forget that readers don't know everything about it that you know. That's what happened in article 4 about the VET program (p.39).

This article makes it clear that the writer feels the VET program really helps veterans, but it doesn't show why or how. If the writer was a vet and knew the program through his personal experience, he should have said that. If not, he should have quoted some veterans. In either case, he should have included a paragraph describing what goes on in the program. All of this would have made the VET program more real to the reader, so that the reader might really feel angry that such a good program is being scrapped.

Article 5

The members of IBEW Local 1506 have settled back into their jobs at Square D with only a small amount of friction, and they now work side by side with most of the people who crossed their picket lines for 9 months. The strikers returned to their jobs with a lot of apprehension about the kinds of relationships that would develop between the formerly antagonistic groups. But with a few exceptions the hard feelings of the strike have not caused continuing hostility between workers in the plant.

Lead from Article 1

(CPF) On November 7, 1973, Judge Jerome P. Troy of the Dorchester District Court became Jerome P. Troy, just a regular two-bit crook.

1.

Many residents are under-employed.

2.

Many residents can't get full-time or decent-paying work.

3.

The Citizen's Action Program is asking for a "lifeline" electricity rate; by "lifeline" they mean a low rate for the minimum amount of electricity everyone needs.

Speak as Directly as Possible

Don't try to fool the reader. If you can't come out and say something straight, it's better not to say it at all. Even if you don't realize you're beating around the bush, the reader could.

Fancy Words

One trick is to use a lot of fancy words, like those in Example 5.

Now what does "a lot of apprehension about the kinds of relationships that would develop between the formerly antagonistic groups" mean? It means "afraid there would be a lot of fights." In fact, the rest of the article goes on to show that there weren't a lot of fights. So why couldn't the beginning of the story have been straight?

Nuts and Bolts of Writing

The First Paragraph

The first paragraph of a story is called the *lead*. It should interest a reader and then convince him/her to read the whole story. Try to suggest in the lead how or why the story is important; don't make a lead longer than 3 sentences.

Don't worry if you can't think of a lead when you start to write. Sometimes the story isn't firm enough in your mind yet. Just get the bulk of the information down first.

When the article's written, look it over for a striking fact or quote. Or just let your imagination go with your feelings about the subject, like the lead in Article 2. Some leads ask a question. Others compare a new fact or idea with something people already know about.

Short Paragraphs and Sentences

Short paragraphs make a story look easier to read. They also help a reader follow the important ideas, to see where one point ends and another begins. If you don't write in paragraphs of 3 or 4 sentences each, go back after you've finished and break the story into them.

Beware of long, run-on sentences. After you've finished the story, read it over and see if you can make 2 sentences out of every long and complicated one.

Unfamiliar Words

Sometimes you want to use words that will be unfamiliar to many readers: "re-

Weasely Words

Another trick is to use weasely words like "virtually, almost, in effect, practically, nearly, was about to, could have, possibly, perhaps". "The decision was virtually unanimous" is weaker than "the vote was overwhelming". "In what was perhaps the biggest demonstration in 30 years" is weaker than "In the biggest demonstration I ever saw". When you're stretching the point, it shows.

"Obviously, clearly, surely, of course, can't you see?" are similar tricks. If something's clear, you don't have to say that it's clear. Writing that way is trying to *force* people to believe something by implying "Look, this is obvious, and if you don't see it, you must be *dumb*".

gressive tax...behavior modification ...under-employed...". Always think twice about doing so. Sentence 2 makes more sense to readers than sentence 1. If you think it's important to use the word, then define it, like sentence 3 does. But if you overdo the use of unfamiliar words, you'll seem to be writing in a foreign language.

Saying Who You Are

An article written by you is your opinion, so you don't have to keep telling people with phrases like "I think, I believe, in my opinion, it seems to me". Mention yourself only when there's a reason to; if it's important to the story that you identify who you are; or when you describe something that you saw or that happened to you.

Repetition

Reading the same word over and over gets boring. After you've written something, go back and see how many words you've used more than 3 times, maybe circling them in pencil. Try to change some without hurting the meaning, especially if the same word appears twice in a sentence.

Be Yourself

That's a lot of advice about what not to do. The important things *to* do are to know what you're talking about and to be yourself. You're communicating with people who speak pretty much like you do; so talk like you, not like a lawyer.

9.
How to Edit

Editing is mostly a matter of reading and watching your own reactions.

It's sort of a test run, to see whether the story comes across clearly, and to cut out the things which get in the way.

Ask Yourself These Questions

Here are some questions to ask yourself about an article which you are editing:

1. Did you understand it all the way through? If you're confused for a while and only start to get the idea at the end, some facts or ideas are probably in the wrong order. A less sympathetic reader won't take the trouble to figure out what the story means. Did you get confused because the writer made you think s/he was going to talk about one thing, and ended up talking about another?

2. Can you tell what the main point of the story is? Are there sentences that seem beside the point? Get the writer to tell you why those sentences are important. Why did s/he put them in? If the writer can't say, the sentences are probably side-tracks. If the writer can tell you what the sentences were supposed to do, that should help the two of you to figure out what's not getting across. Ask the writer to say it to you in a different way. What s/he says may make a better sentence than what s/he wrote originally.

3. Are there extra words that don't sound like normal speech? If someone said to you, "The MBTA announced it will begin a new evening security program," that would sound pretty strange. "More police will patrol subway stations after 5:00 P.M." is simpler and gives real information.

4. Are there words you don't understand? Try to replace them with clearer language.

5. Are there sentences you have to read twice? Look at sentence 1 in the margin. It sounds funny. Despite the comma, it sounds like "...salaries average $40,000 a year for most working people...". The sentence needs to be re-arranged and made into something simpler, like sentence 2.

6. Are there weasely words like virtually" or "obviously"? Are the sentences or paragraphs too long? Use p. 40 as a checklist for editing as well as writing.

7. Does the story put you in the mood you think the writer intends? Why not?

1.
While doctors' salaries average over $40,000 a year, for most working people a simple operation will wipe out all savings.

2.
While most working people can't afford a simple operation, doctors' salaries average over $40,000 a year.

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Returning to the examples in Chapter 8, how would they get edited?

The Pandel Workers (Article 3) Revisited

We already discussed how to fix up the lead. (see p. 39.) But one question that even the new lead didn't answer is, how did the workers form the union, and when? Reading through the story, we don't find that answer until the last paragraph, after all the description of what's going to happen in the future.

Wouldn't it work better to put that last paragraph second? When you try it out, you find that it works. "But now the real work's going to start" forms a perfect introduction to the rest of the story.

• Paragraph B. Unnecessary words plague the first sentence of paragraph B. The union being recognized has been mentioned in each of the first 2 paragraphs, so the beginning of this sentence isn't needed at all. Saying the Contract Committee will draw up a contract repeats itself, especially when the sentence after this begins, "First we draw up a contract". You could just say, "A con-

tract committee has been selected by the workers." But it's shorter and more powerful to say, "The workers have selected a Contract Committee." *Active verbs* are, in general, more direct and exciting than passive ones.

"Already" makes the sentence flow better from what comes before, and creates the feeling that things are moving.

There's no need to identify Walter Dufresne again. He's appeared in every paragraph, so the reader should remember who he is. That saves 2 more words. The rest of the paragraph is fine. So is the next one, except for the run-on sentence,* which is easy to fix.

• Paragraph D. Unless you work at Pandel, you probably don't know what "equal time for equal work" means there. Putting it between quotation marks doesn't help any. If this issue is important enough to include at all, the writer should add a sentence explaining it. In the next sentence, writing ".35" in a quote looks funny, because people don't talk in decimal points. "A 35-cent wage increase" looks better.

• Paragraph E. The first sentence in paragraph E repeats 2 words: "contract" and "union." We know what committee this is, so just take out the first "Contract." To say that while the committee is doing such-and-such, "union members" will do so-and-so makes it sound like committee members aren't part of the union. "Other members" gets rid of that problem, and eliminates repetition of the word "union" as well. The change from "at the same time that" to "while" saves 4 words and reads better. "Other workers" becomes "more workers to" for clarity and to avoid using "other" twice.

"To be negotiated" is unnecessary—we know what contract the committee is preparing from the previous paragraphs. And "into" is shorter and more like regular speech than "signing up . . . to join."

In the last sentence, "the fact that" isn't needed. It would also be better to quote a specific person rather than "the union." So far, Walter Dufresne is the only Pandel worker we've met; if another

Article 3 edited

Pandel Workers Win Union

It's not every day that a company in Lowell unionizes, but that day has finally come for Pandel-Bradford. Approval of the union by the government and management has just been given to the United Rubber Workers. As Pandel union leader Walter Dufresne puts it, "it's the best thing that's ever happened at Pandel."

Now that the union has been officially recognized, a Contract Committee has been selected by the workers to draw up a contract. Union representative Dufresne explained, "first we draw up the contract, then present it to the workers for approval. If they don't like it they can change it. The people are going to have their say. Then we give it to the company and allow them time to study it. They tell us what they don't like about it and we start what's called negotiating."

The union expects the negotiating to begin around February, and the actual contract probably will be signed in March or April.

Some of the key issues will be "equal time for equal work," and pay. A union spokesman says "in the last two years I got a 35 wage increase. That doesn't carry you too far. We won't be going for peanuts, that's for sure."

While At the same time that the Contract Committee is preparing a contract to be negotiated, union members will be signing up other workers to join the union. The union emphasizes the fact that "almost everybody should sign up. The stronger the body, the better the negotiating power."

Since the union election last April, workers have waited nine months for approval of the union. Dufresne sums it up when he says "it's hard to believe it's finally in, we've worked so hard. But now the real work's going to start."

*run-on sentence, p. 40

worker appeared, it would make the story more real.

With the new lead and these editing revisions, we've made the story much stronger, and cut out 30 unnecessary words. 30 words may not sound like much, but if every story is edited like this, that makes room for another graphic*, or for more facts.

Editing The VET Program (Article 4)

This story suffers more from vagueness than from faulty sentence construction. The editor's job is to identify what questions remain unanswered. There are also a few extra words to cut.

• Paragraph A. A university doesn't have hands; this expression works only when it applies to a specific administrator. "Its fate after" is shorter and therefore more dramatic than "if it will survive past".

• Paragraph B. This is where the writer should have given specific details about the program. The third sentence is the tip-off. Under *what* circumstances? Exactly *what* has proved to be a big step?

• Paragraph C. Here is the only place where the writer uses "I", "we" or "our". If he is a Vietnam veteran, he should say so, and discuss his experiences with the program. The weaknesses of this story probably stem from the writer trying to appear "objective" by hiding his involvement and talking in generalities.

• Paragraph D. Either "There is concern that. . ." should be left out, so that the sentence becomes a statement by the writer, or it should say *who* is concerned "that the cutting. . .etc." "So that they can" isn't needed, and "lower class" is a term which is often resented by low-income people.

• Paragraph E. *Who* is being quoted? The Veterans Union? Tell something about the Veterans Union. How many vets are in it, what else has it done related to this program? "Certain" isn't necessary.

• Paragraph F. If something is "needless to say", why say it? "This means that" is unnecessary.

*graphic, p. 10

Article 4 edited

U.Mass VET Program in Danger

A.   The VET (Veterans Education Training) program at the University of Massachusetts is the only one of its kind in this state. It helps the inner-city vet of the Vietnam era—and it is being thrown to the wolves by the Federal Government. It is now ~~in the hands of~~ the University to decide ~~if it will survive~~ ~~past~~ June of this year. *its fate after*

B.   This program is a must for the vet to further his higher education. The purpose of the program is to help the veteran both academically and emotionally through the transition period of going back to school after a long absence. Under most circumstances this has *proved* ~~proven~~ to be a big step. All the support that one can get is very important. *what?*

C.   It seems that the Federal Government cannot see its way financially to support a program of this type, or they feel that our usefulness has been used up in their war

D.   The VET program is not the only thing at stake here. There is concern that the cutting of this program can only lead to the downfall of other programs set up to help the people of the *working* ~~lower~~ class urban districts ~~so that they can~~ reach out through education to help themselves and their communities.

E.   The Veterans Union at the University of Massachusetts has sent ~~certain~~ demands to Chancellor Golino, and they have a firm hope that these demands will be met. These demands are not felt to be unrealistic, because it is the responsibility of the University, as a public university, to serve the people. We have asked that the program will remain at the University, and if necessary funded in its entirety. Also a guarantee that the other programs which serve minority students will not be closed, and allow for a legitimate, honest and responsive structure by which the University will know, and act upon, the needs of its students."

F.   Programs of this nature are a necessity in a community like Dorchester, not only for the veteran but everyone who has been neglected due to lack of money or academic skills and requirements. If we allow the doors to close on the veteran it will only be a matter of time before it's impossible to receive an education. ~~Needless to say, this means~~ that the people of Dorchester and similar communities will be denied a right that they have paid for with their tax dollars—in the case of the veteran, sometimes with social and emotional stability.

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Look at the underlined phrases: they all begin with "of". Many of them could be replaced with apostrophes: the program's purpose, the veteran's case.

"Cutting this program" is stronger than "The cutting of this program". "Programs like this" sounds like regular speech more than "programs of this type".

Why and How Articles Get Edited

As these examples show, the most obvious reason to edit is to improve the articles. 2 heads are better than 1.

Another reason to edit is to make the paper more of a group effort. If everyone is concerned only with their own article, it's more like writing a letters to the editor of someone else's paper than putting out a group publication. And that way people learn less from the experience of writing.

A third reason for editing is to set the political direction of the publication. This depends on your goals. If you want to get across a certain point of view, you should decide whether the articles accurately present that point of view, or whether they unwittingly make assumptions based on *another* point of view.

Who Should Edit?

If you've agreed that the articles should get edited, the next question is, who is the editor? Here are some methods you could adopt to get editing done:

• 1 editor. One person has the job of editing everything in a particular issue.

This job could rotate from month to month, or it could remain with 1 person for a long time. The editor would probably show articles to other people to get their advice, depending on the article topics. Sometimes an editor attaches a blank sheet of paper to each article for a few days, so that members of the group can write in comments and editing suggestions.

• An editor for each story. At the first planning meeting (p. 11) each story idea is assigned an editor as well as a writer. This process might make articles less consistent, but would probably set up a closer relationship between writer and editor.

• An editing meeting. Many publications hold a staff meeting the date of the first copy deadline (p. 12). Everyone shows up early to read the stories before the meeting, and gets to make comments on all the articles. It's easier to edit for content, the general style, and ideas for cuts or expansion than to edit in detail at such a meeting. You'll still need to assign specific people to go over each article more carefully and work with the writer.

How the Editor Works

Work as closely as you can with the writers. That way you avoid hard feelings and also help people learn to write better. Explain to every new writer why and how the editing process happens, so it doesn't come as a surprise.

A good editor gives criticisms in a constructive spirit. S/he doesn't just say "that's boring", but tries to figure out why it's boring and what could make it more interesting.

Only the writer knows what all the facts are and what s/he is trying to say. The editor's job is to draw out of the writer the missing facts, to get the writer to explain confusions, and to suggest revisions and see if they are correct. Often you can ask a writer to explain something, and s/he will say out loud exactly what s/he should have said in writing. If an editor changes a story without checking the changes with the writer, some serious mistakes in facts or implications are likely to appear on publication date.

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