DESKTOP PUBLISHING BY DESIGN

Blueprints for Page Layout Using Aldus® PageMaker® on IBM® and Apple® Macintosh® Computers. Includes Hands-On Projects.

Microsoft PRESS®

Ronnie Shushan

and

Don Wright

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To all the pioneers

scientists and artists
engineers and designers
programmers and publishers

who have shown the way

CONTENTS

Introduction xi

SECTION 1 THE ELEMENTS OF DESIGN

Chapter 1. Effective Communication in an Information Environment 2
Chapter 2. The Principles of Typography 14
Chapter 3. Creating a Grid: The Underlying Structure of Page Composition 42
Chapter 4. The Circular Nature of Planning and Doing 102

SECTION 2 A PAGEMAKER PORTFOLIO

Introduction to the Portfolio 114
Chapter 5. Promotions: Flyers, Posters, Folders, and Brochures 118
Chapter 6. Periodicals: Newsletters, Journals, and Magazines 150
Chapter 7. Data: Catalogs, Data Sheets, Financials, and Forms 178

SECTION 3 HANDS-ON PROJECTS

Introduction to the Projects 202
Project 1. A Simple Certificate for PageMaker Novices 216
Project 2. Two Invitations with Variations on Each 226
Project 3. A Simple One-Column Format for Newsletters and Reports 242
Project 4. A Two-Column Newsletter: Two "Looks" Using the Same Grid 258
Project 5. Two Versions of a Flyer with a Coupon 286
Project 6. A Promotional Brochure with Art and Display Typography 308

Some Notes on How We Produced This Book 342
Resources 354
Glossary 364
Index 377

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INTRODUCTION

This book is about two dramatically different and wonderfully complementary tools of communication: graphic design and electronic page assembly. The first is a tradition as old as recorded history, the second a technology unimaginable to most of us even five years ago. In addition to changing the way we produce documents and publications of every kind, the combination of these tools is introducing more people than ever before to the art and technology of publishing.

Technology has always had an impact on visual communication, which is essentially what graphic design is. At every stage of the evolution of the communication arts—from prehistoric cave paintings to Gutenberg's movable type to today's computerized typesetting and imaging systems—technology has increased the potential for communication with audiences that are both broader and more specialized.

The computer is by all odds the most extraordinary of the technological clothing ever devised by man, since it is an extension of our central nervous system. Beside it the wheel is a mere hula-hoop.

—Marshall McLuhan

In the past, especially in the last half century or so during which graphic design as a commercial art has flourished, people entered the field through formal training in art schools and apprenticeships with experienced designers. The almost overnight proliferation of desktop publishing technology has attracted and, through management expectations, forced many people with no training in the visual arts to take responsibility for a wide range of printed material. Increased access to publishing tools has motivated many businesses to produce in-house publications that were previously done, in whole or in part, by outside contractors. At the same time, the promise and the inevitable hype surrounding desktop publishing has raised expectations about internal and external communications of all kinds.

While expanding the number of people involved in printed communication, desktop typesetting and electronic page assembly are also dramatically changing the day-to-day operations of an increasing number of publishers, design studios, corporate art departments, and independent freelancers. Writers and editors who cannot draw a straight line find themselves assembling pages in electronic templates. Designers used to specifying type on manuscripts are setting and manipulating it themselves. Production managers used to trafficking hard copy from one department to another are wrestling with the management of electronic files. And pasteup artists with T-squares and ruling pens are, quite simply, an endangered species.

Although they approach desktop publishing from different perspectives, people within both the business community and the publishing industry share a need for two different kinds of training. This book focuses on that need. It is not a general overview of desktop publishing. It assumes that you already appreciate the potential benefits the technology offers: the ability to integrate text and graphics electronically, to see and alter on-screen what the printed page will look like, and to print that page on a variety of different printers depending upon the quality you require. The book does not try to convince you of the ways in which desktop publishing can save you time or money, enhance the creative process, or give you more control over the pages you produce. It assumes you're already convinced. Instead, it reviews the fundamental elements of graphic design for the many people without any training or experience in the visual arts who are suddenly responsible for producing—or who want to learn to produce—business publications. And it provides hands-on tutorials for using Aldus PageMaker, the most popular electronic page layout program for both Macintosh and IBM-compatible computers.

There are many techniques that can be applied in the search for visual solutions. Here are some of the most often used and easily identified:

Contrast	Harmony
Instability	Balance
Asymmetry	Symmetry
Irregularity	Regularity
Complexity	Simplicity
Fragmentation	Unity
Intricacy	Economy
Exaggeration	Understatement
Spontaneity	Predictability
Activeness	Stasis
Boldness	Subtlety
Accent	Neutrality
Transparency	Opacity
Variation	Consistency
Distortion	Accuracy
Depth	Flatness
Juxtaposition	Singularity
Randomness	Sequentiality
Sharpness	Diffusion
Episodicity	Repetition

—Donis A. Dondis,
A Primer of Visual Literacy

There are very few rules in graphic design. A relatively subjective craft, it requires the designer to make one judgment after another based on such intangible criteria as "look" and "feel." Even if you have no inkling of the formal traditions and techniques taught in design schools, you have some personal experience with the elements designers work with—words, lines, colors, pictures.

On the other hand, there are hundreds and hundreds of rules for using Aldus PageMaker. Even with its user-friendly mouse, pull-down menus, and familiar drawing-board metaphor, PageMaker is not—for most people—a program you just jump into and start producing pages with. It requires learning which commands to use and how to respond to dialog boxes and how the same commands in different sequences produce different results. Sometimes the program appears to have a mind of its own. It can display your headline in one style when you know you specified another. It can refuse to place your graphic. It can appear to eat your text. It can tell you there's a bad hole record index detected by the line walker. (A bad what?)

One important quality common to designing printed pages and assembling them in PageMaker is that both tasks become intuitive as you gain experience. The variety of typefaces that intimidates a novice designer, for example, becomes a rich resource once you gain a feeling for the often subtle distinctions between them. The apparent mysteries of layout grids become time-saving production tools when you understand the simple principles that govern their use. Similarly, the endless rules that slow down the PageMaker rookie provide control and flexibility to the experienced user.

Think of buying a computer as like buying a car. A car just moves your body; your computer, though, is the chariot of your mind, carrying it through the whole universe. How much is your mind worth to you?

—*Ted Nelson,* Computer Lib

In a sense, this book tries to simulate experience both in graphic design and in using PageMaker. Section 1, "The Elements of Design," is a sort of primer of visual literacy as it relates to the printed page. It provides a working vocabulary of graphic design in the context of desktop technology.

Section 2, "A PageMaker Portfolio" (and the chapter on Creating a Grid in Section 1) show sample pages from more than a hundred documents along with notes about design elements such as grid structure, type treatment, and use of art. Although these documents can't replace personal experience, they can provide the novice designer with a sense of the many different solutions to common design problems, and they can help you develop an eye for effective combinations. All of the publications were created using PageMaker (along with other applications for word processing and graphics), so these samples also illustrate both simple and complex applications of this program.

The third section, "Hands-On Projects," provides actual experience. Here you'll find six different tutorials, each with step-by-step instructions for creating a particular publication. The purpose is to help you learn and become more confident with PageMaker's tools and techniques by applying them to actual documents. PageMaker operates almost identically on Macintosh and IBM-compatibles, so you can do the projects on either type of computer. (Keystroke combinations are given for both types.)

The book was conceived to be used as a resource, rather than to be read from start to finish. If you want to start right in working with PageMaker, begin in Section 3. If you want to review publications of a particular kind, flip through Section 2. And if you want some grounding in design basics, start with Section 1. Even within each section, the chapters are organized so that you can begin at whatever point suits your needs and experience. If you stumble across an unfamiliar term, refer to the glossary at the back of the book.

Visual communication of any kind, whether persuasive or informative, from billboards to birth announcements, should be seen as the embodiment of form and function: the integration of the beautiful and the useful.

—*Paul Rand,* Thoughts on Design

Throughout this book, we emphasize that the computer is only a tool. Design is not one of its default settings. PageMaker can enable you to draw a straight line, but it can't tell you how heavy to make it or where to put it on the page. It makes it possible to place text in perfectly aligned columns, but it doesn't tell you how wide the columns should be or when to place text as one long file and when to divide it into several smaller ones. It offers hundreds of typefaces but requires your visual judgment to select and size the one that's right for your publication. It's a wonderful, powerful tool, getting better and more sophisticated and easier to use every day. But it's still only a tool.

We hope this book will help you gain some of the skill, experience, and visual discrimination needed to use it well.

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When a printed piece is designed effectively, it has the power to communicate clearly and authoritatively. DESKTOP PUBLISHING BY DESIGN combines information on effective design with instruction on electronic page makeup to help you create dynamic, compelling printed pieces.

DESKTOP PUBLISHING BY DESIGN is filled with layout ideas, how-to information, and inspiration for anyone new to design, publishing, or computers. The authors offer a primer on the use of basic design elements—typeface, page layout, and graphics. And they provide a wide-ranging and imaginative portfolio of promotional flyers and brochures, newsletters and magazines, catalogs, data sheets, and forms that highlight good design and constitute a sourcebook of inventive ideas.

DESKTOP PUBLISHING BY DESIGN also includes a series of PageMaker projects that provide hands-on experience and build confidence while demonstrating how to produce exciting, professional-looking printed pieces. The projects use Aldus PageMaker version 3.0 for the IBM PC or Apple Macintosh. They include: A certificate ■ Two invitations ■ A one-column format for newsletters and reports ■ A two-column newsletter ■ A promotional flyer with graphics ■ A brochure with art and display typography

DESKTOP PUBLISHING BY DESIGN is a fact-filled, design-oriented resource that you'll want to turn to again and again.

Ronnie Shushan is an editor and Don Wright is a graphic designer. They have broad experience in both book and magazine publishing and are currently partners in Broadview Media, where they specialize in desktop publishing.

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