Designing for magazines

Common problems, realistic solutions

By Jan V. White
Second edition
Designing for magazines
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Common problems, realistic solutions
for: front covers,
contents pages,
flash forms (late-closing news),
departments, front and back,
editorial pages,
feature section openers,
new product and
new literature reports

Jan V. White

Second edition
R. R. Bowker Company
New York and London, 1982
For Karla Weiss and Evi
The hidden meaning of this frieze will become clear if you read page XII.
This is a companion volume to *Editing by Design*. It was assembled in answer to my students' request for examples of specific applications of the philosophy of *Editing by Design*. That philosophy (if one can honor plain old common sense with such a bombastic title) is simple:

As writers and editors we are always talking about "saying" things to our audience. That's a dangerous misnomer lying at the root of many of our problems. We — in publishing — never actually SAY anything. We SHOW. Saying is an aural means of communication whose essence is the direct relationship between speaker and hearer. It may be artificially multiplied by broadcasting technology, but that only mechanizes the one-to-one relationship. In publishing, when we speak of "saying" things, we actually mean printing our words on paper and then persuading the audience to read and absorb our thoughts through their eyes. That is a very different process from that of speaking since it requires the services of an interpreter: the designer. Being human, few writers trust that visual specialist to do right by their words; by the same token, few designers ever get as involved in the content of the material as they should. Instead, designers tend to concentrate on the superficial gloss of making it all look appealing.

If we are to communicate quickly and clearly (as we must, if we are to retain our audience), then we must accept the fact that WHAT we say is integral with HOW we say it. Visual form and verbal content are inseparable. That is why it is essential that verbal people become more sympathetic toward the visual aspect of their work (even if they don't all choose to become art directors) and why visual people must become more interested in the editorial purpose of the stories so they can express them cunningly and dramatically. They should, with justice, learn to consider themselves editors-who-use-design-as-a-tool, rather than pure designers grafting attractiveness onto strange materials. Graphic design is not something added to make pages look lively. It is not an end in itself. It is the means to an end — that of clear, vivid, stirring communication of editorial content.

This is so obvious that it hurts. What hurts more, though, is the sad fact that two separate editorial specialties have developed in our profession that create artificial barriers, and serve no useful purpose other than that rather shameful one of people needing someone to look down on and complain about. Sadly, few are the
cases where respect and regard for each others’ skills has melded a group of writers, editors, and designers into a team. Clearly, varying talents and different technical skills are needed for the common product. But those specializations must be overcome by the one overriding need: that of communicating effectively.

That implies, first and foremost, that the originators of the ideas (the writers) make up their minds about what it is they are trying to say, and what its significance to the reader is likely to be (i.e., the reason for publishing in the first place). Having articulated this to the designers, they can then rely on them to express those ideas in the most arresting manner, in order to hurl them off the pages into the reader’s mind.

*Editing by Design* is all about how the techniques of graphic design can be used to do just that.

*Designing for Magazines* is a compendium of case histories showing the ideas of editing by design in practice. Many are shown in before-and-after format. All of them describe the specific problems and reasons why the solutions took the form they did — THAT is the purpose of this book. The graphic appearance of the examples is a secondary result; very few have been picked for their flamboyant graphics. That is deliberately done — to show such flamboyance in this analytical context might be misleading, for it might be promising something that can only be accomplished under very special circumstances. There are annual collections of prize-winning graphics available showing such marvelous pages; they are celebrated, envied, and possibly even emulated. But one ought to learn to walk before attempting to run.

This, the second edition of *Designing for Magazines*, retains the original organization by page type found in most publications. No matter what publication you may be working on, be it consumer or business, in-house or national, small or large, rich or tightly budgeted, your Contents page, for instance, has problems that are common to all Contents pages and grow out of the material and purpose of the page. Those problems are analyzed in depth and then each chapter shows a series of annotated examples of various solutions. Many fresh examples have been added, and many outdated ones replaced. To broaden the utility of this book as a reference volume, I have inserted 116 examples culled from 103 publications of all kinds by 94 designers. Here you can, indeed, find the flamboyant, exciting design.
These are then followed by sketches of additional patterns or solutions. The only chapter that has not been given this broadened treatment is the first, on covers. Here the variety is so vast and the special format problems so specific to any one issue, that I found myself totally at a loss as to how to make sense of this vast array. So I took the coward's way out and did nothing. Instead, I suggest you visit your local newsstand or supermarket magazine rack; you will see how daunting such a choice process might be!

As an example of the realistic, down-to-earth approach followed here, let me explain the use of the many ruled lines shown in the analyzed example pages (as well as in the many other examples for whose design I was not responsible). I happen to like rules — but such a subjective reason ought to have the very lowest priority. I also believe rules to be useful:

1. They are decorative — or can be made to be so.
2. They are cheap and always available from any printer on any typesetting machinery.
3. They are marvelously useful for organizing space by defining units within that overall space: they articulate the edges of things, they enclose elements, they contain.
4. They can be used as fences to separate neighbors.
5. They can be used as glue to attach elements to each other when space is tightened.
6. They can add "color" to the page by creating contrast between themselves and the type or between light, thin hairlines, and bold, heavy black bars.
7. They can be attached to type as underscores or overscores and help important words gain the desired emphasis.

8. They can become a subliminal patterning for a series of pages.

It is possible to see them utilized in all these ways in the examples shown. Seen cumulatively in this book, they are a bit overwhelming, I admit. But in the pages of a magazine there are fewer of them, more regularly used. And if they are used wisely and well, they can be made to belong to the editorial matter so logically that the reader does not even notice them — yet the product would be the poorer for the lack of them.

Now as to the frontispiece on page VIII: in my 31 years in publishing, I have worked with literally hundreds of editors and designers. Many of them were good to work with, others awful; some were fun, others dreadful. Some happened to be men, others women — and they fell into the good or bad categories regardless of gender: what matters is character and capacity and insight and responsibility and confidence and maturity and good judgment and seriousness of purpose and all the other attributes that good editors and designers must have. Gender (in this context) is totally immaterial.

As far as the other frontispieces in the book are concerned: let’s face it, unless you are fascinated by contents pages or new products pages, this could be a very dull book! Something had to be done to spark it up with a bit of whimsy. So I went digging in the public domain and unearthed some old engravings that might yield that touch, given some judicious doctoring and inappropriate captions. All but three are from Gustave Doré’s illustrations to the Bible dating back to 1869 (the illustrations, that is; the text goes back a bit farther).

It only remains to acknowledge with gratitude the help and cooperation of my many friends in publishing. It is obviously impossible to list them individually. It must suffice to list the publications kind enough to permit me to use their pages for the examples. They all have Publishers, Editors, and Art Directors — all clients and friends. To them all I am deeply grateful.

Westport, Connecticut, April 1982
ACKNOWLEDGMENTS

Architectural Record, McGraw-Hill, New York
Chemical Engineering, McGraw-Hill, New York
Data Communications, McGraw-Hill, New York
Dental Economics, PennWell, Tulsa, Oklahoma
Engenheiro Moderno, Serpel, Sao Paulo, Brazil
Expansao, Editora Abril, Sao Paulo, Brazil
Golf Digest, New York Times Magazine, Norwalk, Connecticut
HooftBeats, U.S. Trotting Association, Columbus, Ohio
Housing, McGraw-Hill, New York
Industrial Engineering, American Institute of Industrial Engineers,
Atlanta, Georgia
Industrial Marketing, Crain Publications, Chicago
Industrial World, Johnston International Publications, New York
Kansas Farmer, Harvest Publications, Cleveland, Ohio
Medico Moderno, Edicom, Mexico City
Michigan Farmer, Harvest Publications, Cleveland, Ohio
Midwest Purchasing, Purchasing Management Association,
Cleveland, Ohio
Nation's Schools, McGraw-Hill, New York
O Medico Moderno, Serpel, Sao Paulo, Brazil
Oil & Gas Journal, PennWell, Tulsa, Oklahoma
Scientific Research, McGraw-Hill, New York
Spotlight, Abraham & Straus, New York
The cover ought to attract attention...
Everyone on a publication cares about — and worries about — the cover. That's because it is so many things to so many people: an attention-grabber on the newsstand; an attention-seeker on a desk or on the coffee table; a curiosity-arouser tempting one to look inside; in short, a showcase for the product. The editors are keenly concerned with the cover's drawing power since they want their product to be read and appreciated; the publishers are concerned, because they want their product to be successful — to be popular, useful, sell well, and thus be an increasingly valuable vehicle for advertising; the advertising sales people are concerned, because they need not just a good product, but a product with identity, a noticeable identity on which they can base their sales strategy; and circulation people are concerned, because they want to maintain the current circulation as well as increase it in quantity and improve it in "quality," through the perceivable excellence of their product. Excellence breeds confidence and a desire to invest in a subscription or a single issue at a newsstand. Equally, excellence breeds confidence in the advertiser, who wants his announcements within the magazine's pages to share in its aura.

The cover is what the public sees first: it is what registers uppermost in the viewer's mind. Obviously the inside contents are equally important, but they take time to examine, require intellectual effort to remember, visualize, and judge. The cover is much more accessible. It is undeniably there, staring up at you and you cannot help reacting to it in some way. No wonder so much attention is paid to it. It is the public package of the contents. It has to be manipulated in such a way that the reader, the buyer, the advertiser can all judge the book by its cover. It must express character as well as content; it must be believable, individual, have its own identity and its own image. The cover image becomes a major element in the overall image of the publication. It must impress a sense of urgency and importance; it must communicate a sense of worth, not just of the material packaged within, but also of itself as a product. As such, it is a symbol of the relationship between the
editors and the readers, so that the readers actually look forward to receiving the next issue as a welcome, familiar, respected friend.

This sounds like a pretty tall order for a single page, and so it is. Furthermore, there are not many covers that succeed in this complex mission. They may succeed in most of their tasks most of the time, but seldom in all jobs simultaneously. Which doesn’t mean one ought to give up and stop trying!

Fortunately there are guidelines based on experience, proven market-effectiveness, successful experimentation and just plain editorial instinct. Some of them are described below. But there is one generally accepted dictum that underlies them all: appeal to the reader’s self-interest.

If the cover is “dull” — if it fails to sell the fascination of the subject and, more importantly, the significance of that fascination to the reader — if it doesn’t persuade him of his need to have the knowledge for fun and profit, then the chances are the cover has failed: the prospective buyer won’t buy, the prospective reader won’t open the magazine. The magnet will not have been strong enough to win him over.

But don’t think that the fault necessarily lies in the cover picture. The cover illustration, both in its subject and its graphic treatment, isn’t nearly as important as the editorial battle over its choice would seem to indicate. Of course the pictorial image has an effect: it can be attractive or repellant; felicitous or unbecoming; to the point or irrelevant. But whatever it may be, it only acts as a fleeting eye-catcher. It is the first step in rousing the potential buyer/reader’s attention. What ultimately hooks him and persuades him to part with money and/or time are the words.

With the exception of the highly specialized publications that deal with purely visual subject matter (such as photography, architecture — or women) it is safe to say that the cover lines (the billings) are far more important than the illustration. It is the words that flash that signal of significance to the reader’s self-interest. They interpret the intended meaning of the picture (for a picture
without words is open to grave misinterpretation). They announce the content, but, through the choice of words, they also imply the slant of that content, so that the reader will understand the story’s probable importance to him.

Often several stories in the issue are signaled that way. If the stories are chosen with care and described in intriguing language where he cannot miss the descriptions, how can the reader fail to respond?*

Covers are made up of four elements:

1. The basic format (the normal arrangement of the page, issue to issue)
2. The logo and ancillary information such as date, etc. (usually varying in color only)
3. The illustration (varying in subject and graphic treatment, issue to issue)
4. The cover lines (varying in words, of course, but also in position, if the format allows)

These four elements make a mix of potentially tremendous variety. The precise mix for any one publication depends on the goals and character of that publication. However, there are some basic criteria involved in deciding the proportions of the particular mix. And here are some of the most often asked questions and answers about these criteria.

*Should the format be standardized?*

Yes. A standardized format has a definite recognition value and gives the publication familiarity from issue to issue. Besides, the production process is simplified (no small advantage). Also, paradoxically, the more the format is standardized, the greater the freedom of graphic treatment of variables within that framework.

*Well, let's face it; it is amazingly depressing how often he can... but why worry, there's always the next issue!
But such a sweeping generalization immediately needs qualifying by another which is equally sweeping: no matter how good a format may be, it is also essential that it be flexible enough to allow the form of expression required by any exigency that might come up. In short, systems are great, as long as they do not become straitjackets. Common sense and individual judgment, plus departure from the system, must be allowed in the equation as well. Reducing creativity to a series of computerized formats may, indeed, be cheaper, but the resultant printout cannot be anything but rigidly restricted to the formulas fed into the computer. The trouble with a good system is precisely its own excellence: it can become a substitute for thinking. When that happens in publishing, we might as well be dead.

*Should the picture be big or small?*

This depends on the availability of good pictorial images (photographs, illustrations, portraits, graphs — whatever the visual image may be). If they are available in a dependable quantity and quality (especially quality), then it is a reasonably good bet that a cover format can and should be built around a large image — perhaps full bleed — which can be relied upon to have the requisite poster impact. However, to have that impact, the picture should be unusual in either subject, treatment, coloration, handling — or a combination of them all — since full-bleed pictures are so commonplace that just plain size carries no weight.

Symbolic treatment of the subject is often preferable because of its surprise value, unless a truly realistic situation can be shown in a dramatic way. But the symbolism must be simple to be effective, or the startling effect is lost. Still-life photographs of unexpected combinations of items are highly effective, since they are surprising as combinations, and they are often quite simple to have made. Ingenuity and creativity of thinking are more important than money available for unusual or expensive reproduction technology.
But — again — the ingenuity must be channeled to get the reader interested; thus, whatever brilliantly surrealistc imagery or flamboyantly artistic fireworks may appear on that front cover, if it doesn't achieve this one prime purpose it is no good (however many medals it might collect in design competitions).

One sure bet is people pictures. Everyone is curious about people: who the successful ones are (and what made them that way); what the leaders are thinking; what can be learned about them or from them that might come in handy.

What if the very subject of the publication does not lend itself to visual interpretation, or there is a dearth of illustrative material, no matter how clever the editors, designers, and cartoonists hired? Then, obviously, the format cannot be built around graphic images. Instead, it must be accepted that the pictorial element (if any) will be subdued in size and importance and the poster value of the cover obtained by other means. Large logo, perhaps? Large color area (with color changing from issue to issue)? Large type for the cover lines? In sum, it has to be a large something-else-other-than-picture, anyway. And it has to have a variation capability of color change or arrangement change so that variety between issues is assured, visibility secured, and recognition quality retained. Besides, it makes life so much easier not to have to strain to produce silk purses out of thin air (let alone sows' ears) issue after issue after issue after issue.

Starting on pages 28 and 18 are examples of the two extremes. The cover format of HoofBeats is predicated upon first-rate photography which speaks for itself. The strategic purpose of the cover is simply to present the glamour of the sport of harness racing. Full bleed is obviously useful, except where it is thought that variation therefrom might be more effective; absolute freedom of format is needed — and given. Contrast this to the cover of Industrial Engineering, for which illustrative material is scarce; the impact of the cover is based upon the overall impression of the design, rather than the picture, which is put in a position of less importance on the
page. The logo is large, the color area in which it floats is ample, and the cover lines glinting on this color announce the contents of the major stories clearly.

How should the logo be designed?

The logotype is the trademark of the publication. It is the symbol that ought to come to mind immediately when the magazine is mentioned. It is used not only on the front cover, but in all written materials for the publication: stationery, promotional material, circulation promotion letters. Wherever the publication's name is seen it ought to be perceived in terms of its logo. The name of the publication ought to be a personalized visual image — like a monogram; it ought, also, to be of the same family of type as the department headings inside the magazine, and ought to bear, if possible, a resemblance to the headline typeface used. This unity of visual character is a major link that ties the editorial matter together as a unified product.

Where should the logo go?

Newsstands dictate placing the logo at the top, of course. If copies are to be sold on newsstands, then the choice has been made for you. But, if the publication goes out by mail, the logo can fall wherever the designer may desire.

If the picture on the front cover is mediocre and the design depends heavily on the logo for graphic interest, then the logo ought to be the first element to be seen — and thus ought to go at the top of the page. (See Industrial Engineering examples, page 18.) For variety within this standard placement of the logo it is useful to have a design that will accommodate several treatments. Thus, Chemical Engineering, for instance, can be handled with light or dark "shadows," in color or black-and-white, or black-and-color, or
white-and-color — depending on the best relationship of the logo to the picture.

If the picture quality is somewhat better and good illustrative matter may sometimes be available (and ought to be trumpeted on those occasions), then the format should be flexible enough to allow variation in placement. Library Journal allows such variations in placement, gaining diversity and flexibility therefrom (page 26).

If the picture is of poster quality, then the logo can be degraded to a minor element, used only as recognition label, and can (should) be placed wherever the picture dictates. (See the HoofBeats examples, on page 28.)

*Should the cover have a frame?*

It is safer not to use delicate frames around the edges of the cover since the trimming of the publication is often inaccurate; there are few things shoddier than poorly trimmed, crooked front covers. A design based on handsomely squared-off geometrical precision makes the crookedness more noticeable.

A full bleed makes the picture appear bigger because the bleeding implies that the image continues beyond the confines of the page and that what you see is just the central nucleus of a larger scene. This visual trick may well perform a useful service, depending on the subject matter: an oil well derrick in the Sahara needs to be seen against the enormity of a background extending to limitless horizons — and a bleed suggests this limitlessness; on the other hand, a jewel lying on a velvet cushion needs to be concentrated on — the expanse of surrounding velvet is immaterial, so a framed view is more appropriate. If a frame is used, however, it must be graphically strong in size and color to overcome whatever bad trimming might lie in store for it.
Should there be more than one cover line?

Yes, if there is more than one major story in the issue. If there is only one cover line, then the illustration must have a direct relationship to the story being announced. If there is more than one cover line, then the cover picture can relate to any one of these lines (which should then be handled by position and size to act as both cover line and caption to the picture). The picture, however, does not need to refer to the major story. Obviously this gives greater freedom to those publications whose dearth of visual material often dictates using illustrations of minor stories on the cover simply because those illustrations are inherently interesting (or merely just the best available).

The degree of graphic attention or stress the cover lines receive varies with each publication. Some magazines which rely heavily on newsstand sales superimpose cover lines in gaudy colors over the background picture, some professional magazines run them in demure black, neatly stacked at the foot of the page, other publications vary placement and handling of cover blurbs for each issue according to the exigencies of the illustration and editorial judgment. No single technique is better than another; any is good as long as it intrigues and encourages the potential reader to open the copy.

Do white covers get dirty?

No. Well — maybe.

Anything will get dirty if the reader’s thumb is covered with axle grease. But if pristine whiteness is used as background color, chances are that the reader will treat the issue with respect and wipe the grease off on his pants first. It is folly to give up the useful background color of white, which can make the cover so clean and pure and charming, for the potential philistine spoiler. But, white is not the only marvelous background color — so is good old, solid black.
Are black covers funereal?

No. Not if the black is used as a background, simply and forthrightly. Black is, indeed, the color of mourning in some cultures (in others it happens to be white). However, to renounce the use of black for that reason is nonsense. Obviously, if other death symbols, like Old English typefaces, the word “alas,” wreaths, or weeping willows are combined with the black, then the mourning sickness is reinforced! But if the black is treated as a raw material — as a pure color — then the artificially imposed funereal cliche is avoided, and a strong impression is created which is, perhaps, even more useful than that effected by white (see pages 22 and 23).

What do you do with a gatefold cover?

Assuming that the inside of the cover has been sold to an advertiser who will foot the bill for such an unusual event, then the gatefold front cover becomes an enormously stimulating problem. How do you make the most of it?

You do NOT make the most of a gatefold by treating it as two separate, individual pages, with one sort of material on one page and another sort of material on the other. That is a wasted opportunity if ever there was one. Instead you use the extra wide space to expand the image over the entire area at your disposal — making it larger in scale and double in impact value.

Naturally, the first image that is perceived is that part of the cover that is always seen (since the gatefold must be packaged folded under). However, the gatefold’s inherent possibility of delivering a one-two punch when it is opened is where its potential greatness lies. The first intriguing glimmer of the idea appears on the front, always visible half of the cover; then it is expanded by the unfolded second half, so that the editorial meaning of the complete image communicates itself to the viewer with inescapable, unforgettable impact.
What do you do with the spine?

This is the forgotten area of the cover, yet it has great sales value since it is seen even more often than the front cover; the spine is what is visible in a stack of publications on the shelf (standing or lying down).

It is, of course, necessary for reference purposes and filing ease to run the name, date, and volume and issue numbers on the spine, but they do not have to be enormous. It is much wiser to have other elements on the spine that do a little screaming for attention with materials that are more significant.

If possible, it is useful to have a standard spine treatment, preferably in color and on the entire spine: Oil and Gas Journal's yellow-striped spine is immediately recognizable; so is National Geographic's. Some magazines run a color over their logo, which becomes their symbol. Others run the logo itself in color. Architectural Record runs the issue number in red in the same position for each issue, which makes it easy to spot, easy to file, and easy to separate from the competition. If space allows (as it certainly does on the 9" x 12" format publications and some smaller ones whose logo is not too long) then the subject of the main story can be run on the spine, which is useful for future retrieval and recognition.

It is vital, however, to separate what is important from what is not, then express it as such in type size, color, and intensity. Chemical Engineering's spines were a dark, illegible, confusing mass; after analysis, they were changed and are more legible, more attractive, and — yes — more useful. The reader need not read everything to find what he is looking for, but can, by instinct, go directly to what he needs: he can identify the publication at a distance since the logo and date pop out at him; to find the specific material, he will be closer to the stack and can focus on the lightface story title and ignore the dark smudge of logo and date. It really works.
The examples here trace the changes in format of a local Portuguese-language medical magazine as it evolved into a leading multi-edition Latin American monthly.

The first format, at left, was innovative in its time, devoting as it did a large, formalized, framed area to a startling picture. The thin, white frame set off the picture but suffered from poor trimming. The cover lines were restricted to the small box in the upper right.

The first change was a change in the wrong direction, at least as far as graphics is concerned. (Evidently the success of the publication was not hindered by the cover handling!). The cover lines were enlarged at the expense of the illustration which was reduced to the vertical sliver at left. The purpose was to focus attention on the contents by means of stressing the cover lines, yet retain the familiar square shape. The only good outcome of this move was to allow the logo a much larger space in which to be seen. But even that was dwarfed by the heavy cover lines which swamped all else. The result, a cover that was too busy, lacked poster quality, was ill-proportioned in its elements (so much so that the cover lines had to be set in an illegible condensed face to fit into their narrow space) and, worst of all, communicated an image which lacked the sophistication the publication demanded.

The latest development was a total redesign, based on the decision to make the most effective possible use of the graphic image inherent in the fascinating subject matter. Great attention is paid to the illustrations and their attention-getting capacity — not necessarily as startling but rather as communicative vehicles suited to their specific audience. All covers are full color, full bleed and the various national editions may use their own subjects. The highly individual logo is the element that holds them all together since it appears in prescribed position and size on the page.
¿Qué haremos con los hospitales?

¡Sé su paciente un "dios con prótesis"!

The logo is the same in all editions (there are shown Brazilian, Argentine, Mexican) its color varies according to the requirements of the picture. Its style is repeated in all the department headings.
Standard format with a square picture area allows variations that have a strong

Since this is a non-newsstand publication, the logo can be placed at the foot of the page with impunity; and, since this is a publication dealing with highly photogenic material, the graphic image on the cover can be relied upon to create the requisite poster impact. The square is used for two reasons: first, it is a satisfying geometric shape which works well in proportion to the white area left over at the foot of the page; and, second, it is the ideal compromise shape for accommodating photographs since about half the candidates for the cover are vertical and half are horizontal.

The top line, slightly separated from the others for emphasis, does double duty as caption as well as cover line. The large numeral is always run in bright red — as is its duplicate on the spine.
family resemblance
Easy-to-produce illustration clusters and color schemes

This tabloid size publication of new product reports had two problems: how to give the front cover a more vivid recognition quality, and how to make its production process less cumbersome. The solution served both purposes simultaneously: the pictures were clustered and their descriptions placed in the surrounding space (which also made the background color field appear larger); the logo area was simplified; the desired effect of colorfulness was enriched by the addition of the "shadows" cast by the logo words as well as the pictures, for the insides of the letters can be in one color, the shadows in a second, and the background in a third. A number of cluster panel mechanicals was made up with various proportions to fit likely photo sizes (six are shown opposite) and a chart showing two years' worth of color schemes was also prepared. The chart (opposite) shows both swatches of the color and process color tint percentages. Assembly became child's play: picking a cluster appropriate for the chosen photos and a color scheme that would work with them — and the rest is up to the printer.
Cover design based mainly on graphics which include a picture

Here is a perfect example of the many publications whose subject matter is only tangentially photogenic and whose dearth of pictorial material results in constant struggles to conceive covers with impact. The examples at left show the results of such misdirected “freedom to create.” Replacing this nebulousness with controllable techniques is one major way to improve the image of the magazine while allowing its editors to sleep better at night.

In this case, the picture area was reduced to a shallow strip across the foot of the page, thus automatically diminishing its evident importance. The rest of the cover is devoted to a strong color, different for each issue, of course, which can also be used to dress up the picture below as a duotone or as a tintblock with artwork. The logo is very large and obviously the major element of the design, which makes sense since the readers identify with it. The cover lines are large enough to be clearly legible; the bottom one is also the caption to the illustration. The date is dropped out in white from the color area and contrasts with the cover lines which are always in black.

Another example of this technique is shown on page 26.
as one element*
Using large size, medium size, and small size type in cover lines

How we see and handle the physical product affects the design of cover lines. For newsstand display, the logo obviously needs to be the largest element, in order to give immediate identification to the product. Next size down, yet still legible from several paces away, should be the type touting the major story. The largest type having done its work of attracting our attention, and perhaps beguiled us into picking up the magazine in our hands, the balance of the type can then be smaller, for it is to be read merely at arm's length. (When we start reading inside, we hold it 12 inches from our eyes, so the type can be smaller still.) This cover of Golf Digest designed by John Newcomb shows the triple typographic scale very clearly and elegantly.
Michigan Farmer, by contrast has a different need: it has no need to attract newsstand buyers, for it is delivered to subscribers. Nor does it have to attract attention to itself by screaming headlines: its attention-getting ploy is fulfilled by the illustration, which is always of some familiar evocative image to which the reader is likely to respond in a positive way. So much, then, for the long-distance appeal. The pick-me-up-and-read-me appeal is concentrated in the window, where four stories are signaled in topic terms as well as in straight headlines. True, the logo and headline windows are indeed intrusions into the background photograph — but the color of the picture helps to overcome them — a factor not discernible here in black-and-white.
To replace the problem of creating, week in and week out, homemade covers with poster value, the fundamental editing/publishing decision was made to standardize the format. The picture area was designated for four-color photography; the cover lines, which, on a newsweekly, demand the latest possible closing time, were deliberately split away from the illustration. That allows the color separations for the illustration to have longer lead time, as they require, while permitting the cover lines literally last-minute revisions. The area in which the cover lines appear is reversed (i.e., white type on black) and the band containing the logo and dateline is also in black, with the logo in yellow. A sliver of space separates the bands from the color picture, both lightening the impression and making assembly much easier. The yellow spine, a well-known characteristic of the publication, was, of course, retained. The new design was introduced in 1970. An updated, fine-tuned amendment to the format done in 1981 is shown opposite.
To help the logo stand out, clean up its surroundings

There are notes of six different sizes of type around the "before" of Engineering News-Record. In the first "after," the housekeeping facts are pulled together into a relationship with the logo in small italic capitals; the cover line is the only element that appears in different type, as seems appropriate for creating the desired emphasis. The second "after" (by John de Cesare) simplifies the image further by reducing the logo to the acronym by which the publication is known by its readership, and concentrating everything in the single small-type line above. Cover lines are handled as each cover subject demands.
To make the product look bigger, silhouette the picture.

Two fundamental departures from the original were made: strengthening the logo, and taking the photo out of full bleed.

The logo, set in a typeface of greater hard-edged strength, was amended to fit the two words into a single visual unit. Notice the overlap of the D and C, the double m, the ns ligature; there are many other detailed refinements of spacing and shaping to personalize the plain type into a monogram logo. All the tightening allowed it to be run much larger than before.

The photo is silhouetted for several reasons: (1) it focuses the reader’s attention onto the subject, (2) it encourages unexpected enlargement and courageous cropping — yielding startling poster value, (3) it utilizes the white space as an expansive, bright contrast to the black logo, (4) it allows several cover lines to be placed on the page (here neatly aligned on the D in the logo).
Placement of decorative logo at head or foot of page to add variety

The three examples shown here illustrate the possibilities in logo and cover-line placement that have proved helpful in the design of the covers issue to issue. The logo and monogram as well as the color block in which they appear are deliberately large, for the poster quality of the cover may possibly depend upon them.

The outlined lettering (of the same family as the department headings and similar to the head-line typography inside) allows color manipulation that can be quite decorative. The outline itself can be in white, black, or color; the “inside” of the letters can be run in white, black, or color — as solid, tint, or mixed with a tint of black, or “transparent,” as in the example opposite; the panel can be colorful, or grayish, or, as the last example shows, preempted by a full-bleed picture with no dire consequences to the visibility of the logo. The variety of effects thus achievable makes the problem of illustration choice far less crucial than it had been in the past when the cover stood or fell on the success of the visual image alone.
Top Priorities for LC: a Mini-Symposium
Placements and Salaries 1973
Price Indexes for 1974
Scientific, Technical, Medical, and Business Books To Come
Complete freedom in logo placement is a luxury allowed only where the picture

The editorial purpose of the cover on HoofBeats is simply to show the glamour of the sport of harness racing. It is assumed that the reader will react with delight and recognition and will be unable to resist opening the issue. Obviously an ample supply of splendid pictures is essential for this ploy.
is the message
Two pictures are more likely to strike a responsive chord than just one

One of the major purposes of the front cover is to get the reader inside: to fascinate him enough so he turns from a mildly interested observer into an enthusiastic reader. Many newsstand magazines have enriched their appeal by adding a tiny picture or two to the large image already there (Time, People, etc.). The danger, of course, is that by dividing attention, it can cause dilution of impact and some confusion. However, if the trick is done for good reasons, it can serve publishing tactics well.

*Housing*’s special issue covers two subjects of vital importance to its readership. It would be folly to show just one. By inserting the secondary image (coupled with the wording) into a relatively unimportant area of a very strong picture, the poster quality of the large photo is retained, yet the sales message is enhanced. Note, also, the unusual handling of the logo: it is an integral part of the picture.

To ensure legibility, it has, indeed, caused some problems in picture choice, since the top of all pictures must be dark enough and not mottled; however, it has given the product a distinct identity.
Kansas Farmer (just like Michigan Farmer, page 21) relies on photographs of familiar scenes to put the reader in an accepting mood. Yet it also needs to signal the fact that it is not an armchair travel book, but, rather, a hard-hitting, tabloid-size, biweekly newsmagazine. Since news photos are seldom of good enough quality to warrant full-bleed size, a format was devised that would allow an important news picture to be inserted into the enticing background in a box together with the accompanying headline. The news value of the photo is thus retained, yet the cover can hold on to its tempting mood. The graphics here are reminiscent of the Industrial Equipment News cover (see page 16); however, graphics are just the means to an end and the ends are very different.
The editors' chance to show off their wares
Once the reader has opened the magazine (because the cover has done its work) chances are that he'll do one of three things:

1. He'll skim through the issue, riffle the pages, stop where fancy strikes him. There is little we can do to influence this kind of reader other than to give him an interesting product we hope will intrigue him.

2. He'll go straight to the cover story (or another story whose title he saw on the cover). Let us hope his interest will be sustained by our efforts and that he'll stay with the magazine for a while.

3. He'll check the contents page to see what else might be worth spending time on. So the contents page should be the instrument by which the editors lead the reader deeper into the issue. It is the editors' second chance to show off their wares.

To succeed, the contents page must be lucid, easy to absorb and simple enough to require no effort on anyone's part to figure it out. Also, the contents page must appear important, underlining the inherent importance of the material covered by the publication.

Furthermore, the contents page must be easy to find; it must be noticeable as a page, as well as be in a strategic position where the reader cannot miss it. Normally page 3 or page 5 is where someone unfamiliar with the magazine might look for the contents page since they are the most common positions for it. But there are other positions (such as the inside front cover or the first page of the feature section) that can be used. The exact page used matters less than the regularity of its use, since regularity creates habit patterns and reader response. Forcing the reader to hunt for his guide-page is not the best way to win friends and influence people.

There are three kinds of readers who use the contents page:

1. Those who already know what they are looking for in the issue and are merely using the contents page as an index to find the page reference. For them, the editorial matter should be clearly organized and smoothly arranged so that they can skim the page efficiently.
2. Those who need to be sold on what the issue contains. For them, the big ideas (i.e., the headlines) should pop off the page quickly and clearly, and those headlines should be followed by a secondary supportive line that explains the significance of the story from the what's-in-it-for-you angle.

3. Those who would like to know the gist of the major articles without having to plow through them. This pertains less to the "vertical books" that specialize in a narrow segment of an industry or profession and whose readers are probably interested in or affected by everything the magazine has to report, than it pertains to the "horizontal books" which cater to a broad spectrum of readers who may be only peripherally interested in an in-depth study of a specialty not their own but who would like to know about its existence. For them, the contents page should provide a capsule summary of each article.

And then there is another class of contents page users: the many information hunters, such as librarians, or a reader who remembers seeing a story way back in 1967, or even an editor who might need to look up an old issue but is stymied by the index which doesn’t have the proper cross-reference. These people need the contents page as a fast index. For them, the material should be efficiently organized, too, according to a system that is logical for the particular publication — either by interest area, by author, by subject, by date of development, by personality being written about, or other suitable organizing principle.

Quite obviously no one page arrangement can possibly succeed in pleasing all these groups. Nor should it try. As in all matters of design in publications, the editors must first make up their minds about what they want the page to accomplish. The publisher may be allowed some input here, too! Once the direction is set, a page makeup can be devised to fit the particular mix deemed appropriate and desirable.

But before we get into that, it is necessary to list all the many elements that need to be shoehorned into this page. Not all publications necessarily require every single one of them — yet it is amazing how much can be packaged into a little 8½" x 10¾" rectangle. There are many publications that, mercifully, allow the various elements of front matter to be split among several spaces. But that is part of the solution. First, here’s the problem:
The table of contents itself, showing departments, headlines of the major stories (with, possibly, a secondary line for each), bylines, photographers' credits, interest-area labels, and, of course, page references.

A label such as "contents". I have always waged war against this tautological requirement; after all, what else can this page be, IF it looks what it is?

The logo for identification.

The slogan of the publication, often helpful in defining the readership served.

An historical reference to the longevity of the publication ("Founded in 1863") or the absorption of snob value antecedents ("Incorporating the Cement Pourer").

The date of publication and volume and number information as required by law and librarians.

Listing of the editorial staff shown in descending order of rank from the Editor down, giving name and function (some even with telephone numbers for quick access by the readership). To editors, their name and relative position in the hierarchy are of great concern. Changing the typographic makeup of these listings is perhaps the most dangerous of all ventures in magazine design and should never be attempted without protective armor.

The business staff is also often listed below the editors, but the advertising sales staff is normally listed on the advertising index page and the advertising sales director usually appears on both.

Some publications also require listing of professional advisors, publication committee members, association directors, and so forth.

Association affiliations, usually in the form of heraldic emblems of questionable aesthetic value.

The masthead: all the essential publishing information including the parent company, officers, address, etc.; also information about the frequency of publication, addresses of publication offices, where to submit manuscripts, where to complain about subscription problems or note change of address, and so on and so forth. The United States Post Office requires some of this material to appear within the first five pages of the periodical for it to qualify for second-class postage privileges. Hence — and to simplify makeup — much of the rest of the related material is run with it.

This masthead information could go on a vertical one-third, combined with the list of editors; or it could be combined with a "Letter from the Publisher" and go on a vertical two-thirds; or it could become the gutter element in a full page, combined with the table of contents itself. Or it can become one element in a multipage sequence.
The word “masthead,” strictly speaking, describes just the business information about the publication. It has, however, been broadened to cover the list of editors, and, by implication, the entire space in which it is run. So, sometimes, even the logo is misnomered the “masthead” (when it isn’t being called the “flag”).

☆ A miniature of the front cover, with its caption and credits.

☆ A paragraph or two announcing Coming Attractions.

☆ Miniatures of pictures to dress up the page (as editors say) or to act as signals for features inside.

☆ Trumpeting a special article by abnormal treatment in bold type, color, boxing, or even actual separation from the mainstream of the contents.

Obvioulsy there is enough material. What happens when this plethora of raw information gets assembled without benefit of editing-by-design? Here are a few of the most typical errors.

☆ Too much material for the space allotted — so much so that the reader turns away in terror, refusing to plow through all that, preferring to take his chances at finding something of interest by simply flipping through the pages. This is called the Blivet School of Contents Page Makeup (two kilograms of offal in a one-kilogram bag). It tends to be counterproductive.

☆ Insufficient grouping; the page is gray all over. Size is a sign of importance; the editors must make sure that the hierarchy of type size corresponds to the editorial value each item has (though there must not be too many sizes). Also, the space between elements must be manipulated to group related subjects into visually logically organized arrangements — by tightening up within a group and enlarging the moats of space that separate one group from another.

☆ Staff names too large (yes, that is possible) or, more likely, the job title overwhelms the name in the staff listings.

☆ Masthead material set in a face so small and dark that it looks like a smudge.

☆ The “Bugs” (the armorial bearings of the associations) too large by contrast to the surrounding typography, so that the eye cannot help but alight on them.

☆ Slogan too overbearing.

☆ Date and volume information too large.
The “coming next month” and “cover” information floats, fighting the table of contents. This happens because these two items are normally written as running copy, whereas the table of contents is written tersely in tabular fashion. The two kinds of writing (and its typographic visible form) do not work well together unless the nontabular matter is graphically treated as subservient to the tabular.

The way in which the material is organized on the page varies with the goals the editors have set. It also depends on the kind of publication being designed, the number of pages available, the number and kind of pictures to be accommodated, the nature of the readership, and the same considerations which affected the design of the cover also have a bearing here.

For instance, a publication whose pride lies in the distinguished roster of its authors must have a page arrangement that displays their names prominently; on the other hand, one whose source of pride lies in its breadth of coverage of an entire industry requires an arrangement that gives prominence to the interest-area labels which indicate that breadth.

Another example: A general interest newsmagazine requires a minimal listing of departments for quick reference to page numbers; on the other hand, a “slower,” more specialized periodical is justified in devoting several pages to the contents using ample space to run short summaries of the authoritative articles.

Evidently, designing a page that works is a tricky business, requiring much finesse both in journalistic understanding (to express what the editors require) and in design capacity (to make that mass of unrelated bits and pieces sit on the page quietly, neatly, as if they belong, yet give the page an overall graphic quality that will make the reader stop and look).

Tricky though it be, there are some basic patterns that most contents pages follow, in spite of the fact that there are probably as many contents page designs as there are contents page designers. A number of these designs are shown in the examples that follow, some of them as “before-and-after” examples to make the style points clear. Following the example pages is a catalog of ideas in sketch form.
A sequential presentation of the entire issue with emphasis on the headlines

The material contained in the “before” as well as the “after” is identical: important headlines of each article; short descriptions of each article; bylines; department names; page numbers; and the ancillary logo, dateline etc.

By reorganizing the available space and articulating each story by means of horizontal rules that separate one from the next, a clear overview of the entire issue is achieved. The page numbers are in a row at the far right edge. The departments, which, as relatively minor elements on the contents page, merely require a page reference for ease of finding, are run ahead of and following the feature section in the sequence in which they appear in the issue. The feature section is emphasized by using the full page width, and by allowing the first several words of the headlines to be seen against clear white space. Note that the typeface of the headlines is no blacker or larger than that used in the “before” version. The white space at the top of the page allows space for expansion when more items are included in abnormally fat issues.
Most magazine pages are designed to fit specifically on a left-hand page (or a right-hand page).
To put them in a space for which they were not suited would spoil the scheme. To make it quite clear whether a page is a LEFT or a RIGHT, these curved lines indicating the page opposite are shown in all the examples in this book, where such understanding is essential.

IE INDUSTRIAL ENGINEERING CONTENTS

Three steps to productivity improvement

Donald G. Harnham

The chairman of one of our largest corporations discusses productivity and proposes a three-pronged Federal Government program to improve its growth.

Estimating electronics assembly costs

W. R. Lash, D. B. Wechsler

Presenting a computerized method of developing assembly cost estimates almost immediately, with more than acceptable accuracy.

The conflict between industrial engineering and industrial relations

Paul Jennings

The President of IIE writes frankly of what workers and unions think are flaws in IE and how they would like to see IE's apply professionalism.

Queuing model of a hospital emergency room

W. Black Bolling

Studies at this hospital resulted in formulation of a model that helps administration and medical staff improve planning for facilities and staffing.

IE's take on urban problems

Stanley Klein

After a modest beginning three years ago, more and more unions of New York City's government are establishing industrial engineering organizations.

Work measurement: Concepts of normal pace

Mitchell Fein

The second of two articles on "Work measurement: today" proposes definitions of normal pace that could be applied universally.

AIIE's new home: Atlanta

You are invited to the dedication of the new Headquarters building September 22. And while you're here, look at Atlanta as a business location.

Simple system squeezes costs

Pavan Rai

This cost control system was designed to help boost productivity, control labor and downtime, and provide the means for standard costing.

New products and literature

IE Digest

Books

Software

Calendar

Letters

39
Two contents pages whose design is based on the importance of the headlines.

This page from *Engenheiro Moderno*, the Brazilian publication, is designed to demonstrate the wealth of material in the issue: it is the "muchness" that matters primarily, and secondarily, the intrinsic interest of the articles themselves. The "April" logo (the month name is used in lieu of the word "contents") and the 1,2,3,4,5 emphasize this muchness. The numerals are also used at the head of each story inside the issue. The headlines and the story summaries are strong and highly visible, because they are staggered in the space, each element visible against the white, rather than mixed up together (as the heads and summaries are in the "before" example on page 38). The angular and somewhat heavy character of the typography and design is appropriate to the subject and professional readership of the publication. Departments are referred to at the foot of the page, and the cover is in the left-hand margin.
Beneath the attention-getting frieze of random-size pictures that refer to their stories by page number, the entire contents are organized about the vertical column of page numbers. These run sequentially as in the issue, from top to bottom, down the middle of the page. The department headings and story summaries are placed to the right of this column spine, and the page could exist as it is and make sense.

But weaving across this vertical presentation, are horizontal modules defined by hairline rules, a single module per feature story. Story headlines extend to the farthest left edge of the page. They could be (and are) discerned by themselves: they are a simple list of titles, extremely easy to read, one after the other. Thus the page has a one/two punch: first the titles can be skinned, then the summaries that might be of interest, and later the position of the items in the issue can be looked up. On the surface it looks like a complex system; but it is easy to figure out, especially since the heads are nice and black and pop out from the page. It also helps to read Spanish.

Both schemes make use of the two-level readership principle: ("skin-reading"). Primary information is shown large and bold, so it can be read easily and first. Secondary information, useful as supporting the primary, is run smaller and lighter. The reader can thus save time & effort by skipping what is uninteresting.
A sequential presentation of the entire issue

This contents page has to include the staff list as well as the masthead, forcing the actual contents information into a vertical shape. To clarify the structure at first glance, the heavy vertical rule was inserted as a separator between masthead and contents, but the two elements are tied together by the logo that spans the entire page and acts as a headline for both.

In the masthead area, the staff names and functions were reset one to a line since there is ample room available; the logo of the parent company was pushed into the logical position next to the business information about the publication (the masthead, which was kept unchanged).

The illogical placement of the miniature reproduction of the front cover picture was changed; it had no relationship whatever to the masthead material (though the width of the column, as a shape, was appropriate — but that is a very wrong reason for putting an item in a space!). Instead, the picture was shifted into direct relation with the cover story headline where it makes complete editorial sense. Not only does this
incorporating diverse elements in restricted space

remove the necessity of running a separate descriptive caption for the picture, but it also dresses up the contents column, and it allows the headline to act as caption, too. The cover story gains importance just by this simple change.

The contents themselves are displayed in the sequence in which they occur in the issue, item by item. However, the clarity of presentation is muddied by the necessity of expressing three levels of importance for these elements. On the first level of importance are the Features and the Book Review. (Hence the bold rules and the all-cap logos.) The second level is the News—not deserving of bold rules, but requiring long listing of item heads and a boldface logo. On the lowest level of importance are the individual departments which are designated simply by name and page reference and a separating hairline rule. Whether this ranking is effective is debatable; whether it is even necessary is also questionable. In a page as complex as the contents, the simpler and more logical it can be, the better.
The “before” and “after” examples from *Chemical Engineering* contain the same material, but the “after” has been rearranged to emphasize what is editorially important: service to the reader. And it attempts to do it as clearly and flexibly as possible within a tight framework. This is a typical case of editing, using that term in an organizational, visual, graphic, and placement sense. It is also a case of quite simple rearrangement of space and emphasis through typographic sizing and “color.”

The “before” left-hand page appears spotty (though each individual element on it is certainly nicely visible.) It is not sequentially organized, however, because it pulls the feature report out of its proper turn and separates the regular features from the other stories. This organization reflects the editors’ judgment of the relative importance of the various elements, but it does so at the cost of muddling the reader who finds it hard to know where to look or how to use the page as a reference guide.

The right-hand page also leaves much to be desired in its basic arrangement: much valuable white space is wasted at the top (if the logo weren’t so large, then the white space might possibly have been useful in attracting attention to the spread; but the large logo PLUS all this space is overkill). The summaries themselves — which are the main point
of the whole page — are squeezed between an unnecessary headline and the masthead at the foot of the page. The summaries certainly read as a listing, but there is a slowness, a lack of urgency, an ordinariness about them, which detracts from their purpose of exciting the reader and encouraging him sufficiently to open the issue and find out more about the fascinating material outlined here.

The "after" shows the ruthless reorganization of the same material deemed necessary to make the most of the hidden opportunities. First of all, the available space was reorganized: the masthead was pulled off the right-hand page and set in a narrow vertical column hidden in the gutter of the left-hand page. That way the right-hand page was freed of encumbrances and could be developed as a full page of important-looking summaries. The space remaining on the left side of the left-hand page could be used for placing a simplified sequential listing of the entire issue in a single, wide column. This page pretends to be nothing more than a listing — and, as such, is excellent for reference. It sells nothing, summarizes nothing, dresses up nothing. All it does is inform. The selling job is left to the summaries on the opposite page. The cover blurb and next-issue blurb are run at the foot of this listing to separate them from the summaries.

The result of the reorganization is that instead of four intertwined columns of material crossing the spread, there are now just three; but each of these three is clearly self-contained, naturally expressive of its own material. The shapes and the contents fit each other — that's what makes the spread easy to understand.

Two details should be noted: the features listed on the left-hand page are set bold and run in color to give them extra visibility; and the various articles emphasized on the right-hand page are classified by their departments by means of the free-standing headings, so that initial reference as well as cross-reference to the listing opposite can be made easily.
<table>
<thead>
<tr>
<th>PÁGINA</th>
<th>TÍTULO</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>MEMORANDUM</td>
</tr>
<tr>
<td>16</td>
<td>MEDICINA ES NOTICIA</td>
</tr>
<tr>
<td>36</td>
<td>HABLAN LOS LECTORES</td>
</tr>
</tbody>
</table>

**INDICE**

<table>
<thead>
<tr>
<th>PÁGINA</th>
<th>TÍTULO</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>VACACIONES EN EL CARIBE MÁS BARATAS QUE EN EUROPA</td>
</tr>
<tr>
<td>52</td>
<td>10 COCTELES PARA DAR VIDA A SUS REUNIONES SOCIALES</td>
</tr>
<tr>
<td>72</td>
<td>GUÍA PARA PERFECCIONAR SUS FOTOGRAFÍAS EN COLOR</td>
</tr>
<tr>
<td>80</td>
<td>ESQUEMA PARA INSTALAR EL SONIDO EN SU CONSULTORIO</td>
</tr>
<tr>
<td>86</td>
<td>COMO PUEDE UD. IMPORTAR INSTRUMENTAL SIN PROBLEMAS</td>
</tr>
<tr>
<td>94</td>
<td>QUE LE OFRECE REALMENTE LA GARANTÍA DE SU AUTO</td>
</tr>
<tr>
<td>102</td>
<td>EL FONDO FEPAFEM-ICETEX FINANCIÓ SU POSGRADO</td>
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<tr>
<td>108</td>
<td>SMOG: ¿LOGRARA UD. VOLVER A VER EL CIELO?</td>
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<tr>
<td>120</td>
<td>ÚLTIMOS LIBROS</td>
</tr>
<tr>
<td>126</td>
<td>CONGRESOS Y CURSOS</td>
</tr>
</tbody>
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**SCI**

<table>
<thead>
<tr>
<th>Código</th>
<th>Explicación</th>
</tr>
</thead>
<tbody>
<tr>
<td>SC1</td>
<td>SENTIDO CIENTÍFICO MUNDIAL</td>
</tr>
<tr>
<td>SC48</td>
<td>EDUCACIÓN DELOGÍSTICA</td>
</tr>
</tbody>
</table>
This is a variation of the spread shown in the preceding example; the two pages are used similarly. Page 1, here, has a clearly placed sequential listing of the contents of the whole issue. The page numbers form the demarcation line between features and departments. The departments branch off to the right (and are styled to look like miniatures of the logo). The feature titles lead into the numbers from the left.

Page 2 repeats the feature titles and the pattern of the page numbers but fleshes out each title with a summary of the article. The outside space, used for department headings on page 1, is utilized here for the attention-getting pictures.

As a point of interest: these two pages were redesigned, combined into one, when space in the publication became scarce. The page shown here, therefore, is the "before"; the "after" is on page 41.

INSTANTANEA DE MM

VACACIONES EN EL CARIBE MAS BARATAS QUE EN EUROPA 38
Durante sus próximas vacaciones usted puede salir de lo común, viajando al Caribe; Jamaica, Cayman Islands, Haiti, Bahamas. Más cerca y más barato que Europa, encontrará lugares maravillosos para el descanso en medio del singular ambiente afrocubanino. Planee su viaje preferendo y tenga en cuenta las siguientes indicaciones.

10 COCTELES PARA DAR VIDA A SUS REUNIONES SOCIALES 52
Sus convites pueden ganar incomparablemente en éxito y cordialidad con estas bebidas sabrosas, originales y bien presentadas, que dejarán un recuerdo duradero en el paladar y la memoria de sus agasajados.

GUIA PARA PERFECCIONAR SUS FOTOGRAFIAS EN COLOR 72
Ud. puede mejorarse en los secretos de las técnicas para perfeccionar sus fotos en color, aprovechando estas indicaciones producto de la experiencia de profesionales en este arte.

ESQUEMA PARA INSTALAR EL SONIDO EN SU CONSULTORIO 80
Tener un buen sistema de sonido en su consultorio depende menos del precio que del equilibrio entre sus elementos y la adecuada disposición de las cajas acústicas, según le demuestran aquí algunos peritos y varios colegas suyos.

COMO PUEDE UD. IMPORTAR INSTRUMENTAL SIN PROBLEMAS 86
Tras el país instrumental científico es menos complicado y oneroso de lo que generalmente se cree. Esta sencilla guía lo orientará acerca de los trámites previos que usted deberá realizar para importar el equipo que ambiciona.
The “before” and “after” shown in this example illustrate a comparatively superficial redesign. The spaces were already well defined: the first page is a “road map” of the issue as a whole, the succeeding spread contains the summaries of the articles in this Brazilian business magazine. The redesign merely clarifies the elements, improves their legibility, and adds a little decorative color.

On page 1, the page numbers become the organizing spine for the page; the interest-area designations read in from the left, the headlines read out at the right. This format is much more legible than the “before” handling which just overlaps the same material, and uses the available space to its full potential. The masthead lines are widened, becoming a base for the whole page, and the logo is placed higher. The date becomes the focal point for the page.

In the succeeding spread, the logo is dropped altogether since the miniature of the front cover, suffices to identify the page. Removing this element allows smooth alignment of the tops of the four text columns, which is emphasized by the double rule that runs across both pages. This smoothness becomes a good contrast to the pictures, which are taken out of alignment and are toyed with in random, overlapping fashion. In the presentation of the summaries, the page numbers are again, emphasized by a variety of techniques, including underscoring. Beneath the underscore are the headlines. Bunching of the type on the left-hand edge of each headline leaves clean, white gaps at the right-hand edges which act as foils to the type, making it appear darker than it in fact is. The pattern of typography within each column is strong enough to allow random column lengths at the foot of the page (the columns “hang” down from the horizontal rule). This makes makeup somewhat easier. The vertical rules between columns help to “clean up” each column.
expansão

O conteúdo resumido deste número

Dias fáceis para a indústria têxtil

Os negócios fechados na 9ª Festa chegaram a 200 milhões de dólares, segundo o deputado Don Pedro Paulo, do PTB. A queda superior em cerca de 60% da taxa do ano passado. Em 1974, como e 1975, a produção de servos e de equipamentos para fabricação de时时 articles, foram 1.500, 1.500 e 1.500, segundo os dados do IBGE.

Remédios por computador

Em São Paulo, uma farmácia encontra-se demonstrando atendendo que o meio de remédios pode ser compartilhado com os usadores e um homem da farmácia em três dias depois de uma experiência encontro de fato na cidade de São Paulo, o bar da farmácia já realiza cerca de cem vendas diarias. Eles pretendem duplicar essa mesma em pouco tempo.

Por causa do inglês

O problema de Hamlet, no Brasil, é aparentemente simples: como milionários de pobre, ele precisa falhar inglês. Portanto, sabemos sempre em dificuldades de tempo, destino, saída ou invenção. Assim que recebemos alguns dia a noite e o Simplesmente, o incentivo de Inflação Elétrica é uma hélice que procura simultaneamente, e de forma recém, as oportunidades trazidas pelo boom destrutivo.

Os melhores problemas

Para os empresários do auto-serviço, o ano de 1974, marcado pela escassez de produtos em grande escala, deve ser pior ou e o mesmo, mesmo que seja preferível enfrentar. Para os problemas do que é a quebra. Os problemas causados por escassez não são suficientes para medir um condenado a vendas de ordem de 50% menor para estimar oportunidades para 1974, ano em que se prevê crescimento ainda maior.

O ansioso encerramento da salvação

Em setembro de 1972, quase três anos depois do grupo Brasiliaus, um de seus controles, a Preve (Industrias Alimentícias Carlos de Brito S. A) não só ainda não tinha recuperado um pouco do mercado perdido para a consolidação, desde outubro da década de 60, como a empresa já se deteriorou ainda mais, com os preços aumentando um pouco. Pois é que uma grupo de investidores, o quarto de 1969, dito rapaz a "trabalho do estado de guarda-chuva", e acabou consumindo sob o salvo de saída e saída.

Negócio da China

Para os japoneses, a expansão Elétrica é uma empresa que procura simultaneamente, e de forma recém, as oportunidades trazidas pelo boom destrutivo.

128, 23, 24 e 25.

1974

224

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Adolpho Linderberg, da Eletrobras, em foto, o executivo que saiu para mercado, o Chefe de Departamento de Matéria Primeira, na Hatsells, 309, e o chefe da empresa, que procura simultaneamente, e de forma recém, as oportunidades trazidas pelo boom destrutivo.

A espera serena na hora de aperto

Texto Adolpho, presidente da representação da Japan Textile Center em São Paulo, não pode esquecer de que o país, e o país, estão enfrentando a escassez de recursos que obrigou o governo a aumentar os preços de combustíveis e produtos como eletricidade. Mas mesmo que assim aconteça, Adolpho e suas colegas que esperam uma certa necessidade material.

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23, 27 e 31.

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A spread, whose arrangement identifies the five sectors of the publication

Quite a different approach to spatial organization is shown in this contents page solution. The sequential flow of the material is there, the various headlines are there, but the organization is based on yet another criterion: reflecting the book’s division into five sectors. But two important elements must be disposed of first: the logo and dateline and the staff listing. The former are in the best, most visible reference position on the spread—the top right-hand corner. And the staff listing, in its light and restrained type dress, is positioned at the far left. This, too, is an important position on the spread (but, then, the staff listing is also important). The use of pale type helps to separate the listing visually from the contents and its many boldface elements.

The space left over the logo and staff listing is positioned, is then defined by the very strong horizontal rule, which becomes the major graphic organizing element of the spread.

Suspended from the rule are five separate columns, each dealing with one sector of the issue—all familiar to the readership. The strength of the horizontal element is such that it allows the columns to be of random length, as the material requires.

The sequence of placement of the elements within the columns follows the sequence in which they appear in the issue (with a few minor exceptions). The reference to next month’s issue is an element that does not quite fit the pattern, and, as such, is somewhat jarring. However, placing it at the very end of the flow minimizes the problem; it seems impossible to invent a system that will fit all exigencies.

The miniature reproduction of the front cover illustration appears, with its credits and description, perched atop the horizontal rule and, therefore, is clearly the starting point of the entire sequence, in much the same way that a large upstanding initial draws the eye to the start of a column of text.
Contents page designs based on flexible picture-and-caption units

In Construction Methods & Equipment magazine, the feature stories are deliberately played up on the contents page, and the departments merely listed alongside. Each story must be shown not only with a headline, but with a summary and a picture as well. Naturally, the headlines have to be long, the summaries flexible in length, and the pictures of any shape necessary.

To make the assembly of such hopelessly complex pages possible without each one turning into a major design problem, a series of predesigned grids was worked out, such as the ones shown here. The principle behind this technique, of course, is the one of camouflage, or misdirection of the reader’s consciousness from the comparative messiness of the items themselves, to the smooth neatness of the containers in which they are encased. It is packaging, pure and simple — but it works, especially when the grid is run in color. The examples shown here are typical of the single-page and spread versions of the system.
Four areas of interest defined clearly, each in its own column. Ancillary material scattered on rest of page in unrelated patterning.

Two degrees of importance implied: features in the upper box, everything else in the lower box. Pictures overlap from column to column in unexpected ways.

Arbitrary, geometrical breakup of space into 12 square modules allays organization of subjects by categories (more or less) with pictorial infill.

20% screen of black over whole page except central panel simulates falters. Department list conveniently balanced between front and back.
Pictures placed in central column, cross-referenced by page number to articles listed in flanking columns.

The picture column dominates the page because of its extra-wide proportion — emphasizing the importance of graphics in this publication.

Placing people-pictures in the outside, far-right column balances the image of the page at first glance.

The arbitrary placement of story titles in three columns of irregular length is anchored by the strong freeze of pictures across the top.
Another example of the luxury of ample space formal, clean, uncluttered, easily scanned listing, with a minimum of verbiage. Lines defined with rules.

Folio/topic/description/byline—the pattern in each feature listing creates informal tabulation. Rules define full page width, overlap picture.

Topic/description/byline/folio flush right, all in color or colored background. Space above type devoted to ingenious handling of pictures.

Apparently a 3/4 page break-up, plus qualifies for a 1-column place because of its handling of first lines: byline/title/description start/folio.
LES TECHNIQUES
ENTREPRISES
DOCUMENT
LIVRES

ET AUSAI

AUDUBON

A MOST LITTLE BUSINESS IN THE COUNTRY
LELAND PALMER INCORPORATED
THE ART AND BUSINESS OF TEXTILE ARTS
YOU ARE WHAT YOU DO
WHERE CREED IS KING
LIVING LIFE IN A MANDARIN
MASTERS OF THE EARTH-BUILDING PORTRAIT
A LIFESTYLE FOR TOMORROW
MIDWEST CONSULTANTS

MUSIC FROM THE FOOD
LETTERS
HEALTH: EXERCISING STRESSES RELEASE
FINANCE: TIPS TO SELL FROM A COLOR POINT OF VIEW
EDUCATION: IN ONE GUESS
CROSSWORDS: PEI TOLDUZ TO TWIN
GAME: LAST BUT NOT LEAST
BOOK BRIEFS
IMAGINATION: DISAPPEARING ARCHITECTS
IN HIS PRIME: JOHN MAYO

SOMMAIRE

HOMES

FRANCE

SOCIETE

SCIENCES TECHNIQUES

ENTREPRISES

DOCUMENT

LIVRES

ET AUSAI

TURQUIE

Left-hand half contains full listing, right-hand half picks out three stories for emphasis. Departments are bundled up under "ET AUSAI" — and also.

Right-hand half is devoted to listing of contents, the left to miniature cover picture, masthead, indicia etc. Whole page is boxed.

Stretching definition of 2-column makeup a bit: ½ pictures, ½ listing set wide. Features at top; departments below.
At first glance flamboyant, this is a conservative, functionally organized scheme: masthead at far left and captions at right are as simple as can be. Picture areas (and huge folios) are handled courageously indeed!

This scheme, too, plays off simple text against imaginatively handled graphics: vast space separates editorial message from the four columns of listings and picture area. Note the liveliness that partial silhouetting can impart.
In diesem Heft

Der besondere Rat

Sparplan.

Geld

Haus und Hausrat besser versichern

Krise.

Beruf

Wirtschaft

Reisen.

Modelverträge.

Unterversichert.

Bürokratie.

Wartezeit.

Vorhild.
Cheerful, colorful atmosphere to divert in-flight passengers. Effect of delightful, miscellaneous bits and pieces is created by the narrow-column makeup, strong color contrast in type, apparently random insertion of pictures. "Preview Review, Overview" headings are hardly visible - but that doesn't detract from success of presentation.
Rules define spaces within which type is inserted, flush left.

Folio Headline

Teaser pictures Staff (light type) Masthead

Two feature articles with long blurbs and pictures

Folios Headlines followed by three-line blurbs

Bold rules

Headlines with folios flush right. Some blurbs in light type below.
Rules define each story presentation.
Pictures arranged axially.

Headlines are followed by:
- Staff & masthead.
- The folio.
- Blurbos set ragged right.

Sequenial listing:
- Folio / Headline / Blurbos.
- Date line acts as "headline."

Attractive photo frieze separates contents above:
- From staff lists etc. below.

Vertical rules articulate verticality of columns:
- Into which items fit (in sequence) with pictures.

Row of photos in box.

Staff listings.

Magazine
Bold and light rules organize space. Bold and light type indicates importance.

Strong modular geometric grid of various weight lines.

All material clearly organized in groups.
Many publications have a "flash form" — a four- or eight-page sheet that goes to press at the very last moment (i.e., it "closes late" — that's why it is called the "late-closing" form). It is bound into the magazine as the last step in production; it can therefore carry the latest stop-press news. Of course such news can't possibly be as up-to-the-minute as that in today's newspaper, since production and distribution of the periodical takes time. However, it is generally accepted that such a group of late-closing pages is a positive attribute of specialized publications and, as such, deserves to be handled wisely and subtly, in order to bring out its maximum potential.

Many publications do not have a true late-closing form, but nevertheless, recognizing its sales and public relations value, they ape the real thing by plagiarizing the design techniques that the honest ones use. The sham becomes transparent once the page is read, but the fact that pages which have the look of flash forms are there seems to add extra value to the publication.

Whether the flash form pages are honest or sham is, alas, immaterial as far as page design goes. The effectiveness of graphic image is not affected by the freshness or the staleness of the content — so here are some of the elements often used, which combine to give the required look. How they are combined, how the subtlety of proportion and spacing and typographic "color" are handled can make all the difference between a page that looks fresh and interesting and a page that is obviously a rip-off, a cliché, a pastiche of all the other "News from Washington" pages the editors have seen over the past years.

What are the basic elements?

1. Color of stock. If the late-closing form is, indeed, a true late-closer, it is often economically possible to print on a paper of different color and texture from the rest of the publication. Here is the prime method of calling attention to this section of the magazine, since it looks different (it can even be seen at the edge of the closed issue) and feels different (rougner, softer) than the surrounding stock. Usually it is a yellow or buff-colored paper
since this seems to be visible yet restrained enough to appear obviously "editorial" (with the commensurate dignity required) and thus cannot be mistaken for an advertising insert which is likely to be colored more flamboyantly. Other commonly used colors are pale blue, pale orange, pale green, and sometimes, though not too often, thank goodness, pale pink. In any case the color is likely to be pale, because the paleness ensures that the black type printed on it will be easily legible; the contrast between the ink and the paper color are crucial.

What do the quasi-late-closers do? To help their pretense of having a make-believe insert, they use cans and cans of ink to print a second color full-bleed over the page. (The hue is normally brighter, more unsubtle, cruder than actual colored paper.) This coating of colored ink may actually create the illusion of a second stock — assuming that both sides of the page get the full treatment. But this seldom happens because the way the pages are laid out for printing prior to folding and trimming makes coloring both sides impractical. The advertisers get preference, obviously, which is only right, since they are footing the bills. So you often find an "insert" that appears to be an insert all right, until you turn the page and discover that the emperor has no clothes: one side of the paper is colored, but the other side is not, and so the illusion is shattered. Nevertheless, whether the ink is printed on one side or both, the tactile and textural difference between the two paper stocks is nonexistent — although the color-inked side probably will be somewhat more slimy and shiny than the neighboring pages, because of all that glossy ink. So the trick seldom, if ever, works the way the editors hope it will.

2. The logo. There must be some sort of department heading that links the flash form to the other departments clearly, making it into an element in a chain of elements, albeit a most important one. Usually the slug reads "Washington," since most industry and professional news of political consequence or indicating future trends emanates from there. However, there are publications which merely call this page "Late News" and yet others who invent their
own label usually based on a pun or inside joke of some sort, such as Chemical Engineering's "Chementator" or Modern Plastics' "Plasticscope." Whatever the wording, the typography must be of-a-piece with the rest of the department headings.

3. The date. This information is often run in conjunction with the logo, to reinforce further the impression that this page is a newsletter being sent to the recipient as a sort of bonus bound into the magazine.

4. The writer's name and/or picture. If the report is written by a special writer retained by the publication to inform the readers of the inside scoops, then his name rightfully belongs on the page, not merely because he probably deserves the byline, but because his very presence brings credit to the publication. Sometimes, the name of the editor is used if he is known and respected by the readership and can thus add a degree of lustre (or credibility) to the information.

5. The typography. There are three schools of thought here — each has its adherents, each its detractors and drawbacks. Examples of each can be found on the pages that follow.

(a) Large-type, wide-measure, heavy-handed school, that trumpets its items few to the page, possibly using some boldface lead-ins for emphasis

(b) Normal-type, normal-measure school, which relies on headlines to do its trumpeting (and there are lots of headlines per page)

(c) Typewriter-type school, that carries the newsletter-bound-into-the-issue illusion to its ultimate graphic conclusion

The choice of type is further complicated by the problem of headlines. This is, obviously, not just a design consideration, but must be integral with the thinking of the editors and the way the items are written.

Thus school (a) can eschew the use of boldface lead-ins and substitute headlines in some way: either stacked in the left-hand margin, or run as single-liners, poking out into the left-hand margin. Or it can compromise and run boldface lead-ins as outriggers in the left-hand margin.
School (b) can stack headlines, run them as outriggers, span two columns, three columns, or whatever; the danger here is that the more "normal" the page arrangement, the less "special" it is, losing some of its importance in the process.

School (c) has a problem with headlines since typewriter type comes in one size only. As soon as different sizes are combined, the illusion of that typewritten letter is weakened (even though people are becoming accustomed to copy from typewriters with interchangeable typefaces). The entire illusion, however, goes out the window when real boldface typset type is thrown into to make the headlines bolder. If typewriter type must be used, then its limitations must be accepted and a design format devised that will overcome them (see page 83).

6. Decorative elements (such as rules and borders, etc.). The same principles apply here as in other situations where extraneous graphic material is brought into play: there is no reason why decorative elements should not be used, as long as they are used with a specific purpose in mind. Decoration, in itself, is a perfectly acceptable purpose, but when coupled with another good reason, the likelihood is that the solution will make good sense and create graphic character with impact and serious value.

What are such good reasons? Creation of "color," for instance, by making contrast between very thin elements and very black elements, such "color" adds a liveliness to the page that it would lack if it were in plain type. Or creating a "box" that individualizes this page from all the others, thereby giving it its aura of extra importance. Or running two hairline rules up the page, bleeding top and bottom, creating a tall, thin channel, within which the material is placed — not terribly useful on a single page, but extremely useful on a multipage insert where the vertical rules act as railroad tracks from page to page, linking the pages together with minimal bumps. Or placing "masts" up the center of the page from which to suspend the items on either side. Or running color rules between items, both to split them up, as well as to create a "net" within which the items are disposed. Or for one of the purposes suggested by the examples on the next few pages.
Short items: the essence of the material

It doesn’t matter how the items are arranged on the page, as long as this one crucial feature comes across immediately: each item is short. This is not merely a characteristic of the material to be played up in order to make the most of it visually, but is also a useful reader-attractor since short items always receive the most attention. (It looks as though it is no work to go through a group of little snippets, whereas a page of solid gray type would seem much more threatening drudgery.)

This example from Electrical Construction and Maintenance is about as simple a presentation as can be devised: separation is achieved by means of rules between the items; boldface lead-ins are used in lieu of headlines; there is lots of white space to make the page stand out — yet it remains part of a continuum by virtue of the logo which is reminiscent in design of all other department headings.

WASHINGTON REPORT

S igns that inflation is in fact here and increasing are beginning to multiply, and pressure for stronger economic measures to combat it is building up, both within government and out. Business economists and financial experts, and some government economists, agree that the time is already past when the Administration should take decisive action to curb this inflation before it gets out of hand. The big question is what action to take to provide the needed restraint to the economy, and relieve some of the pressures which are contributing to inflation.

Late last month, President Johnson reaffirmed that he did not want to push for an anti-inflationary tax increase prematurely, and cited a number of economic trends that are having some dampering effect on the economy. These included tax actions already adopted, a slowdown of the money supply and growth of business loans, and a 17% drop in housing starts in February.

Spending for new plant and equipment will rise $8 billion to $60 billion this year, according to the latest quarterly survey conducted by Dept. of Commerce—Securities & Exchange Commission. This forecast is generally causing concern among officials, who fear it could overextend the construction and equipment industries, adding to inflationary pressures. In 1965's final quarter, capital-investment spending was at a $55.550 million annual rate, and 1966's first quarter was expected to total $57.200 million. The average annual rate predicted for the second half of this year is $66.200 million.

An additional 200,000 tons of copper was released from the Fed- eral stockpile late last month by President Johnson, chiefly to meet mounting need for the metal in the Vietnam war. This action was also expected to dampen pressure for a copper price increase.

A pay raise for Federal employees of exactly 3.2% was proposed by President Johnson early in March. This conforms to the Administration's wage guideline for labor and industry. Federal employee's pay has increased by more than 16% since 1961.

Estimates for 1966 gross national product (GNP) keep climbing as business activity keeps accelerating and defense spending, with its multiplier effect on the rest of the economy, keeps going up. Forecasts now range from $724 billion to $735 billion, versus earlier forecasts of $720 to $725 billion.

Unemployment in February dropped to 3.7% of the total labor force, the lowest rate since 1953. The rate was down to 2.6% during the Korean War.

Industrial output rose to a record during February, when it was 151.3% of the 1957-59 average. A year earlier it was 139.2%. During the same month personal income jumped $4 billion, at a seasonally adjusted annual rate, to a record $556.3 billion.
Two-columns-per-page organization

In this page from Dental Economics the individual items are kept within a maximum of five and minimum of three lines apiece; with this basic visual definition of the raw material, it is possible to devise a page arrangement that will make the staccato rhythm come across unequivocally, giving the page its individuality. Here the heavy, horizontal rules are run in color, helping dress up the page even further. (See page 182 for another example of a department from this publication and compare the differences and similarities of graphic treatment of the two sets of materials.)

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**Newsclips**

The 8 per cent increase in appropriations for capital spending by the Nation's business firms improves the year-long business outlook.

The sales picture for Japanese television manufacturers was less than rosy last year. Now Japanese-made sets are being "dumped" in this country at less than prices charged in Japan.

The chances of being punished for a serious crime in the U.S. today are 3 in 100. Only 12 per cent of all reported major offenses lead to arrests, only 6 per cent to convictions, and only 1 per cent to prison.

The FDA will require child-proof packaging for all liquid household drain cleaners containing more than 10 per cent sodium hydroxide or potassium hydroxide. A proposed regulation be adopted.

Auto prices continue to rise. Ford increased prices three times last year, to $187 per car; $232 for General Motors, and $119 for Chrysler.

George Wallace, Alabama's new governor, has his eye on 1972 national scene, according to political observers.

A plastic house has come off the drawing boards at Du Pont as an outgrowth of research in polymers. Except for the structural framework, the showcase home is made entirely of plastics.

American Express, Diners Club, and Carte Blanche all report a significant increase in the number of establishments abroad accepting credit cards and in the number of customers using them overseas.

A serious threat to the economy is posed by the possibility of a strike in the steel industry, following next summer's wage negotiations.

Recovering remarkably from a last-summer slump, the Italian lira is expected to be safe from devaluation in the near future, according to Swiss bankers.

Cargo shipping is expected to surpass passenger revenue for the Nation's airlines.

The gift industry anticipates big sales in silver anniversary presents this year for the over 2 million U.S. couples who married in 1946, the year following the end of World War II. This was the largest number of weddings recorded in one year before or since.

Those bomber-size aircraft flying into Cuba from Russia are equipped with advanced gear for submarine detection, seriously concerning Uncle Sam.

The average European absorbs approximately $32 a year for government-sponsored research and development costs. The cost to a U.S. citizen averages $34.

A change in political direction in the Democratic party is anticipated in the near future. The realists are said to be taking over—"the extremists will have "less to say," and the influence of the moderates of the center, and just left of center, will be felt more.

Western Union's flat-rate Public Opinion Message permits John Q. Public to express himself on a current issue to the President or to his congressman for only $1.

The problem of oil spills could soon be eliminated by the inoculation of the spill area with microbes which would eat the oil.

There are 4.5 million Americans who suffer from partial blindness; that is, 3 million who are unable to read newspapers and 3.5 million with some permanent, noncorrectable eye defect.

By 1975, it is predicted that 30 million women will be employed outside the home. This rise in the number of working women will increase the demand for appliances and convenience foods.

There is so much interest in do-it-yourself activities that Harvard's Doctor R. D. Buzzell recommends that more retailers turn to repair businesses and home maintenance.

The number of people moving into Southern states in the past ten years exceeds those leaving. Nearly one-third of the U.S. population lives in the South.
...or a single, extra-wide column organization

This is the important first page of a multipage news section. As such it must carry the major news stories as well as act as “opener.” The extra wide setting (highly characteristic of the magazine as a whole) and the geometrically simple page arrangement (which is, indeed, quite characteristic of it) meet both these requirements. The boldface lead-ins to the items ought to be restricted to one line only, and, to help legibility as well as continue the shortness-of-items principle, the items ought not to exceed five lines apiece. The variety produced on the page by the different item lengths is a positive factor — as variety — but one wonders whether a couple more short items culled from the long ones, might not make the page even more successful.
The two examples shown here are similar solutions to the problem of getting the reader interested in slightly longer items. In fact, the texts are not all that long, though the large (twelve point) type makes it appear as though they were. The contents, however, are of great importance to the readership and thus warrant a stentorian tone of voice, one with obvious authority. Big type, set widely, is the most forthright visual signal of such tone, assuming that the typeface itself has the right character.

Baskerville (Engineering News-Record’s body copy face) and Century Expanded (Construction Methods and Equipment’s face) both are dignified and strong enough to do the job.

The headlines that jut out like outriggers into the white space of the left-hand margin are highly visible and help lead the eye right into the text. They are visible because of their blackness (in spite of the fact that the type size is only twelve point) and because of the white space against which they contrast.

The outrigger boldface lead-ins in the example on the next page are better at pulling the eye into the text, since they lead directly into it; however, technical typesetting requirements dictate that the boldface headlines in both the examples here be set on separate lines.

Transportation measures clear Congress in waning hours

Major legislation affecting highways, airport development and railroad construction moved through final congressional steps in the closing days of the congressional session. In a last-minute move, the House approved by a vote of 410 to 7 the federal highway aid bill (H.R. 8235), which extends the Highway Trust Fund for two years and provides an unspecified amount for the Interstate program. The measure also includes $800 million for the primary road system, $400 million for the secondary system, $800 million for the urban system and $400 million for the urban extension system. Senate-House conferees must now meet to resolve differences with the Senate’s S. 2711, which has lower funding levels.

In a separate action, the House approved its aid to airport development bill (H.R. 9771) after restoring a provision for terminal improvements. Funding was set at $2.3 billion over three years. Both houses of Congress passed a $6.5-billion railroad aid bill (S 2718) that includes $2.4 billion for construction improvements in the Northeast corridor. The fate of the measure is in doubt. Transportation Secretary William T. Coleman recommends a veto, prompting congressional leaders to withhold the bill until Congress returns, to block a potential pocket veto by the President.

AGC fights expansion of small contractor surety bond program

The Small Business Administration (SBA) surety bond guarantee program for small construction contractors is coming under fire from the Associated General Contractors (AGC). The contractors’ association claims that marginal firms, lacking the stability to secure bonding on the open market, are unfairly propped up by a plan under which SBA provides guarantee assistance for companies with an annual volume up to $2 million. The program encourages companies to take “unnecessary risks on jobs for which they do not have the qualifications or experience to obtain commercial bonding,” AGC officials are telling congressional committees.

AGC wants Congress to make it clear to SBA that it should not have raised the volume ceiling of $750,000, which was in effect until two years ago. The agency adjusted the amount upward after determining that many general contractors with higher gross receipts were unable to obtain bonds.

Trade commission joins battle for professional advertising

The Federal Trade Commission (FTC) in separate challenges involving physicians and optometrists has joined the Justice Department in its battle against advertising bans on professional services. Commission spokesmen will not say whether similar action against construction design organizations is to be expected, but clearly all restrictions on professional advertising will be challenged by one or the other of the federal agencies.

The FTC filed complaints against the American Medical Association, charging that its policies prevent physicians from advertising and against ophthalmologists and optometrists over eyeglasses advertising. In both cases, the commission is demanding that the groups “cease taking any action which interferes with a . . . (professional’s) right to advertise his services or to otherwise engage in open and free competition” with other professionals.
Export Expansion Act still alive

Don't give up hope for the Export Expansion Act. It may still become law, but probably not before next year.

The construction industry has a large stake in the bill. John E. Quinn, executive secretary of the National Constructors Assn., has said approval would mean an increase of $2 billion to $3 billion annually for the 35 companies in NCA.

The bill is complex, but two provisions are particularly important to the construction industry. One would authorize several U.S. firms to enter into cost sharing contracts with the Commerce Dept. to develop export programs in various ways, including the preparation bids on foreign projects.

Another provision would establish a Commission on Foreign Procurement Practices which would recommend federal government action to assure that bids by firms in individual foreign countries receive no more favorable treatment in the U.S. than that accorded to bids by U.S. firms in that country.

Among these provisions is one offering an antitrust exemption to U.S. firms forming a combine for bidding on foreign work. U.S. international contractors have long argued that the antitrust laws have worked at a disadvantage to them in attempting to win foreign work.

The bill (S.2754), sponsored by Sen. Warren Magnuson (D-Wash.), has now been divided into six separate pieces of legislation to get around problems of congressional jurisdiction.

In Congress' rush to get away for the summer political conventions, the measures are unlikely to move very far. Magnuson, however, is among the most powerful of Senators and as chairman of the Commerce Committee he is in a position to see to it that the issue is kept alive.

International banks may be cut

The Administration's proposal for appropriations for international banking authorities may be cut by Congress again this year.

These requests are stalled at the subcommittee level pending Congressional action on the authorization legislation for security assistance. Action on the appropriations is not likely before fall and all face substantial cuts in the House where Rep. Otto Passman (D-La.) has great influence as chairman of the Foreign Operations Subcommittee of the House Appropriations Committee. Passman is highly critical of Nixon's policy of putting more foreign aid through multilateral institutions which Passman believes dilutes the control of Congress and loses export business for U.S. companies.

Although the U.S. construction industry has complained in the past that the procurement practices of the international financial institutions are weighted against American firms, U.S. contractors still stand to get some business from the multilateral agencies. U.S. contractors and engineering firms in recent years have done quite well in bidding on projects financed by international development institutions, winning a share of the business roughly comparable to the U.S. contributions to those institutions.
Two-columns-out-of-three used as basis for design variations

The two versions of Modern Plastics’ “Plastiscope” section show the two degrees of importance assigned to the material on the pages: the more important, stop-press material, right, is set in larger scale, using double-column width with long outrigger-type boldface lead-ins to carry the eye into the text. The department’s second division, opposite, (which starts on a new page in the back of the book) carries the more mundane, less important stories; the normal column width is used, with free-standing headlines that are positioned similarly to the outriggers, but here span the full page, also covering the illustrations which are placed in the far left column.

The tone intended by the editors becomes quite evident when the two pages are compared — yet makeup is absolutely standard and simple.

Plastics respond to the general business level A study of the past three 6-month periods for plastics indicates that the industry’s sales pattern follows that of general industry with little modification. The once fashionable idea that because of the increase in demand and the somewhat successful export drive, plastics could increase while general business declined, probably can now be abandoned.

Plastics sales in the first six months of 1966 confirmed the upward climb that has been going on for several years in nearly all business, and contributed to the record sales set in 1966 (see table, below). But the figures show that most sales began to level off in mid-1966. They were still high compared to other years, but the rate of growth had slowed, as it had in most other industries.

The first-half sales of 1967 remained at about the same level as the second half of 1966 with a slight over-all decline, except in three or four instances to be discussed later. If this first-half figure is doubled, it may give an indication of what the total for 1967 is going to be, but most sales managers feel that the second half will exceed the first half by a small percentage.

How the major plastics stacked up at mid-year The following table contains U. S. Tariff Commission consumption figures for the first and second halves of 1966 and the first half of 1967, covering the large-volume resins. Statistics for such materials as nylon, acetal, polycarbonate, etc., are not reported by the Commission in its monthly publication. (Figures below are in thousands of pounds).

For the polyolefins, it’s a case of “high hopes” Low density PE consumption is expected to be about the same in 1967 as in 1966, namely, 2.5 billion pounds. It could even go to 2.6 billion, but through September there was as yet no indication of the kind of big raise that would have to come to produce that volume. Film-grade resin sales, which account for almost 50% of domestic sales, were 506.3 million lb. in the first half of 1967 versus 453 million lb. in the same period of 1966. The 1967 film figure could have been influenced by a large inventory buildup in the last few months of 1966 by extruders. In 1967, the industry expects a sale of at least 2.25 billion lb. a little over 1966. The low density PE export market is not yet clear — it varies considerably from month to month, but at last count was slightly over 1966. Of even more importance to the industry than sales volume was the price
German breweries introduce test beer bottles — blow molded from PVC

The large-format photo of polyvinyl chloride bottles into volume food markets may be beginning in Germany, with the introduction of test bottles for beer — first shown at the International Exhibition of Fine Foods, Cologne, in early October. (They were also shown at the Kunststoffe show in Dusseldorf.)

The filled bottles were distributed first at the exhibition by Paderborner Brauerei GmbH, Paderborn, and Stein Brauerei Carl Fonke AG, Essen, both of West Germany. Spokesman for Chemische Werke Hoechst, of Mannheim, who developed the bottles with the two brewers, says there are no chemical reaction problems in storing the beer in PVC bottles. Data on formulations of the PVC compound, including use of heat stabilizers, was not available at the time the bottles were introduced.

Another problem, that of containing a liquid that can build up gas pressure, and of maintaining flavor, is solved in the use of PVC, the chemical company says. While the Paderborner bottle is conventional in shape (see photo), the brewer reportedly has no qualms about its ability to contain the liquid. Stein-Brauerei, on the other hand, has deliberately chosen a shape that resembles two connected globes, with the cap resting on the top globe. The globes design is believed more capable of reducing the build-up of gases within the container. Another spherical beer bottle, recently patented in Germany by Helmut Lower, of Dransfeld, is said to provide four to six times the pressure resistance of cylindrical constructions, plus giving uniform wall thickness.

Horn Launer, president of Paderborner, claims that the economics of the PVC bottle favor it over glass when the brewer maintains a blow molding machine on the premises, even exclusive of gas in handling and shipping. The PVC bottles are one-third the weight of throw-away glass containers.

Resin combinations in fluidized bed coatings are tailored to the job

A wider market for fluidized bed and electronic coatings is foreseen with the introduction of blends of plastics and resin powders that combine the advantages of two polymers with gains in economy and performance. So far, the system has been used to successfully blend acrylic with polyethylene, epoxy, butyrate, and polyester; to blend nylon with epoxy and PE; and to combine epoxy with PE and polyester.

The blending technique was developed by B. L. Downey Co. Inc., of Vernon, Calif., and is currently being used to coat a line of silverware display racks. The system can also be adapted to laminates of two or more resins, one such use is in a vinyl/polyester laminate for aluminum chairs, to be used in an outdoor cafe (see photo).

Reductions in costs are claimed for the blending system, since more expensive resins may be combined with such commodity types as PVC and PE. For instance, the silverware display racks combine epoxy and PVC in a 75:25 ratio. Epoxy sells for about three times the price of PVC.

But there are processing and performance advantages from the blending system as well. For instance, in the epoxy-PVC mix, the epoxy provides good adhesion to the metal frame; vinyl alone would require a separate priming step. Also, epoxy alone would be brittle, and probably could not survive flexing of the metal rack; the vinyl adds flexibility to the coating. A third benefit stems with blending special colors into a coating that might be difficult to obtain with one resin.

The company reports that there are special techniques involved, which include the blending of compatible powders in the right proportions, and using particles of similar size. There is reportedly no problem in curing miscellaneous materials, even when different melt temperatures are involved. Nylon (450°F melt index) and PE (300°F) have been blended and cured successfully. Experiments are under way with nylon and chlorinated polyethylene, and other unique combinations.

In the process, mixed powders are suspended in a tank by about 1 lb. air pressure. At the same time, the tank is vibrated to move the particles horizontally and maintain a controlled turbulence. Metal parts to be treated are first preheated in an oven at about 600°F, and then dipped into the tank for mixing. After dipping, excess particles are vibrated off the part, and it travels to the curing oven.

The largest market for standard pow-
Tan-colored stock insert is the major recognition factor of four-page section

**Chemementator**

**FEBRUARY 17, 1975**

The tough new 1-ppm. ceiling for worker exposure to vinyl chloride in ambient air was upheld Jan. 31 by a three-judge panel of the U.S. Court of Appeals for the Second Circuit, in New York.

The Soc. of the Plastics Industry (SPI) and some 20 chemical and plastics firms challenged the standard after OSHA announced it last fall (Chemementator, Oct. 14, 1974, p. 52), mainly on the grounds that it is unnecessarily harsh and technologically inflexible. But the court disagrees, saying in part that the companies "simply need more faith in their own technological potentialities."

The ruling opens a possibility of easement for PVC fabricators. OSHA's new regulation covers them at present, as well as companies that make or polymerize vinyl chloride; but the court says that if vinyl chloride levels prove to be sporadic and low at PVC fabricating plants, the fabricators might be exempted (or subjected to a less rigorous standard).

The 1-ppm. ceiling was originally to go into effect Jan. 1, but in December SPI won a stay pending the (Jan. 31) decision. As of now, the effective date is April 1. At present, SPI has not decided whether to appeal the new ruling.

**China might become a major natural-gas supplier to Japan.** A Japanese trade mission now in Peking discussing gas projects says the Chinese are strongly interested in getting Japanese technical help for building natural-gas liquefaction plants "several tens of times" bigger than the 150,000-ton/yr figure initially mentioned by the Japanese group itself during the discussions. A substantial part of the output, derived from the offshore Taiko oil-and-gas field situated in the Gulf of Pohai, would be shipped to Japan.

Today, Japan's gas imports consist of 1 million tons/yr from Alaska and 2.4 million from Malaysia. This total is nearly twice what Japan produces from its domestic wells.

And Japan is looking closer to home for oil, too, via an agreement with the U.S.S.R. over exploration and development of petroleum (and gas) resources off Sakhalin Island, just north of Japan and east of Siberia. The Japanese are talking with Gulf Oil about possible participation, as a supplier of capital and knowhow.

Under the agreement, Japan's Sakhalin Oil Development Cooperation Co. will extend to the Soviets a $100-million credit repayable only if oil and gas are found, plus a $52.5-million regular credit. Once oil production starts, the U.S.S.R. will supply Japan with 50% of it over a 28-yr period—at a price 8.4% below the prevailing international level, for the first ten years.

Two other Japanese-Soviet agreements for Soviet oil or gas development, in the Tyumen and Yakutsk regions, are currently stalled because of staggering capital requirements. Japanese observers give the Sakhalin venture a better chance of success, because its closeness to Japan will keep transportation investments down. If the project materializes, it should considerably ease Japan's heavy dependence on Middle East oil.

Westinghouse still expects to make a go of its offshore-nuclear-plants venture at Jacksonville, Fla., even though Tenneco Inc. has bailed out by selling Westinghouse its 50% interest.

The joint operation, Offshore Power Systems (OPS), was founded in 1972 after feasibility studies by the two companies for an assembly facility to make floating nuclear power plants, but the costs turned out to be too high.
New catalysts for automobile catalytic converters withstand leaded gasoline combustion products. Developed by Du Pont, and now undergoing tests, the catalysts are billed as a "major breakthrough" by company scientists.

The basic ingredient is a synthetic crystal, resembling perovskite in structure, that is built up from lanthanum, strontium and cobalt oxides. The crystal incorporates active catalytic components such as platinum, ruthenium and palladium, while screening these materials from lead and other poisons. U.S. Patent No. 3,897,367 was issued for the invention in late July.

Besides resistance to lead, Du Pont claims the formulation has many other advantages over conventional catalysts, including durability, thermal stability, and resistance to phosphorus, sulfur and, under most conditions, halogen. To back up these claims, the company is conducting automotive tests, and so far has chalked up over 20,000 miles on 1975 vehicles.

Perchloroethylene and 1,1,1-trichloroethane do not cause cancer, according to Dow Chemical Co., which has reported preliminary results of more than two years of inhalation experiments on rats. This conclusion, if it holds up to critical review, would clear the way for substitution of the two solvents for trichloroethylene, which the National Cancer Institute singled out in a March "memorandum of alert" as a possible carcinogen.

Of all the 192 animals exposed to 1,1,1-trichloroethane, and an equal number exposed to perchloroethylene, only one suspicious liver tumor was found (several others were of a type common to rats). The liver tumor occurred in a female that had been inhaling 1,750 ppm of 1,1,1-trichloroethane--or about four times the peak vapor-exposure limit recommended by the American Conference of Governmental Industrial Hygienists. But Dow scientists concluded that the statistical incidence of this type of tumor was the same in control and exposed rats; hence, 1,1,1-trichloroethane is not indicated as a cancer-producing agent.

Studies on other chlorinated solvents produced by Dow are in various stages at the company's Midland, Mich. laboratories. Perchloroethylene and 1,1,1-trichloroethane were given top priority.

Polyimide resins capable of withstanding temperatures of 700° F are being groomed by Gulf Oil Chemicals Co., as the company nears completion of the first commercial plant to make a major component for the resins, BTDA (benzophenone-tetracarboxylic dianhydride).

While getting ready to produce BTDA, Gulf purchased technology from Hughes Aircraft Co. for the resins. Described as a new class of addition-curable thermosetting polyimides, these resins are claimed to exhibit exceptional thermal stability and ease of processing. Conventional polyimides withstand temperatures of no more than 550° F. The resins can be used as adhesives, to bond molybdenum disulfide (at ratios of about 70:30 resin-to-moly), and then be compressed under heat to yield not an adhesive but a solid lubricant.

The multimillion-dollar BTDA facility at Gulf's Jayhawk Works in southeastern Kansas, near Pittsburg, should begin operation at the end of this month. No production unit exists yet for the polyimide resins, except for bench-scale facilities that provide the U.S. Air Force with small quantities. On a commercial basis,
These two examples are both from *Industrial Marketing*. The “before,” right, uses both typewriter type and blue ink tinting over the whole page in an attempt to create the impression of a super-rush late-closing. One assumes that the reader will accept the implication that the logo and the typeset heading were preprinted and that the typewritten matter is imposed thereon as on a letterhead.

The “after” version, opposite, eschews the use of colored ink altogether, preferring to give the illusion of a “letter” by means of the ruled box which seems to define the edge of a piece of paper placed on the page. Neither version can be as realistic or successful as if the “letter” had actually been typed and then a photograph of it reproduced as a halftone, with a “shadow” cast by the letter completing the illusion.

Fortunately neither version uses regular typeset type for headlines as is too often done: obviously the introduction of material that cannot possibly have been set on a typewriter must immediately destroy the hot-off-the-typewriter illusion that the editors are trying to create.

The “before” illustrates a very normal typewritten page makeup, with the indention, underscorings, capitalizations, and spacings that come naturally to the medium. The “after” adds a degree of graphic play to this natural use of the medium: by manipulating the space, it allows more imaginative use of the lead-ins, tucking the headline sentences into the white space that “belongs” to the preceding story. Thus much greater attention-grabbing capacity is built into the format. Yes, the page is gray all over, but that is a deliberate ruse and a positive attribute if the typewriter illusion is deemed desirable.
Legal liability is another consideration which opens the way for expanded federal intervention. The new Commission on Product Safety, likely to be authorized this year, will become a repository for new ideas. It wants to find out who tests potentially dangerous products; who imposes safety regulations; how much liability the manufacturer has if the product fails. How to sell it: Anti-trust takes on more sophisticated concepts. In the ABC-ITT merger litigation, Justice Department stressed "reciprocity" as a questionable practice. Recent Supreme Court decisions, such as the Schieman case, narrow the manufacturer's influence over dealers. Other government activity is keyed to demands for more "consumer information." "Truth-in-Packaging" and "Truth-in-Lending" try to define the kinds of information sellers must give to buyers.

Our increasingly interdependent society is accustomed to rising government influence over the kinds of products that are made and how they are sold. That's why there is so little dismay, despite the rapid strides in these directions in recent months. Health and safety have become major justifications for federal action. Federally enforced safety standards for gas pipelines and electric utilities are high on this year's legislative agenda. So are tougher flammability standards for fabrics. A law covering the design of color TV sets and other equipment that emits radiation is in the drafting stage. In the executive branch, air and water pollution standards will require changes in product design. Automobile makers are beginning to respond to the requirements of the automobile safety law. Tires are next. They will have to have a built-in "ply-gauge." And there will be new standards for tires by load capacity.

Government sees itself as a regulator. After numerous false starts, Commerce Department finally seems to be organizing itself to look out for the interests of marketers. Through its new distribution advisory committee, it'll be encouraging joint efforts to explore such problems as: how to improve the public image of business; how to recruit bright young people into marketing and advertising; how to examine the contribution of advertising to economic growth. Government plays other roles, too: Export stimulator—New Kennedy Round tariffs yield concessions in the 50% range for about a third of our exports. Commerce Secretary Alexander Trowbridge urges marketers to take a close look. Marketing statistics--Even agencies like IRS are trying to provide data that helps define markets. Post Office Department's ZIP has become a marketing tool, too. Self Regulation—New Commerce Department procedures will make it easier for industries to agree on "voluntary" standards. And anti-trust law no longer precludes self-regulation-with-teeth.
Turner, CBS Hold Merger Talks, But Neither Displays Much Enthusiasm

Wall Street sources say that talks between Turner, an independent television firm, and CBS, the network, have continued amid rumors that CBS will soon make a bid for Turner. Neither firm has confirmed the reports publicly, but sources familiar with the situation say that CBS is interested in buying Turner, which is known for its programming and distribution of television shows, such as "The Cosby Show," "The Fresh Prince of Bel-Air," and "Cosby--The Movie." The talks are said to be at an early stage, and it is unclear whether CBS will make an offer or if the merger will proceed.

U.S. Home Corporation swapped $1.5 million of debt for 95,000 shares of stock

必要があります。
Business outlook

A gradual consumer pullback as the tide slopes

Consumers are becoming more cautious in response to slowing economic activity. But the data do not yet show the damage. In Europe, retail sales have accompanied this trend. An indication of how consumers have gradually been reducing their spending since the first quarter might be the figures released last week during the 1980 recession. Businesses, which have recently slowed their pace of capital investment, say he's ready for some modest increases even after adjustment for core inflation.

Retail spending brings mostly bad news

The last round of consumer spending figures show that Americans are less willing than in recent months to spend on their homes. Inflation in the housing sector has been significantly higher than in recent months, and the Federal Reserve has been trying to keep the pace of consumer spending down. The real GDP growth rate has been about 2% for the fourth quarter of 1980, in line with expectations.

Busting up

American stocks down a notch last week, with the Dow Jones Industrial Average losing 11.9 points to 183.92, and the S&P 500 Index losing 4.2 points to 119.72. The NASDAQ Composite Index rose 0.2% to 227.25. The Standard & Poor's 500 Index declined 0.3% to 105.3. The yield on the 30-year Treasury bond fell to 12.21%, and the yield on the 10-year Treasury note fell to 10.52%.

Dividends down, earnings up

The stock market is down, but the earnings are up. The last earnings season was one of the worst on record, but many companies have already reported better results for the current quarter. The S&P 500 Index is up 4.2% for the year, and the NASDAQ Composite Index is up 2.9%.

Busting this week

In Britain

The government has announced plans to increase interest rates by 0.25% to 10% per annum, starting in January 1981. The Bank of England has also raised its discount rate to 10%.

In France

The government has announced plans to increase interest rates by 0.25% to 10% per annum, starting in January 1981. The Banque de France has also raised its discount rate to 10%.

In Germany

The government has announced plans to increase interest rates by 0.25% to 10% per annum, starting in January 1981. The Bundesbank has also raised its discount rate to 10%.

In Italy

The government has announced plans to increase interest rates by 0.25% to 10% per annum, starting in January 1981. The Banca d'Italia has also raised its discount rate to 10%.

In Japan

The government has announced plans to increase interest rates by 0.25% to 10% per annum, starting in January 1981. The Bank of Japan has also raised its discount rate to 10%.

In Canada

The government has announced plans to increase interest rates by 0.25% to 10% per annum, starting in January 1981. The Bank of Canada has also raised its discount rate to 10%.

In Australia

The government has announced plans to increase interest rates by 0.25% to 10% per annum, starting in January 1981. The Reserve Bank of Australia has also raised its discount rate to 10%.

In Mexico

The government has announced plans to increase interest rates by 0.25% to 10% per annum, starting in January 1981. The Bank of Mexico has also raised its discount rate to 10%.

In Brazil

The government has announced plans to increase interest rates by 0.25% to 10% per annum, starting in January 1981. The Central Bank of Brazil has also raised its discount rate to 10%.

In South Africa

The government has announced plans to increase interest rates by 0.25% to 10% per annum, starting in January 1981. The Reserve Bank of South Africa has also raised its discount rate to 10%.
Vertical rules (very light) contrast with bold heads.

News Items

Some graphic symbol (e.g. a black square) signalling the start of each new item.

Logogo goes here

July 4 1776

Key words within copy emphasized in boldface.

Maximum line length is standardized but placement on page is staggered.
Each news item starts with boldface words. Charts with color.

Color over whole page and letterhead-style heading plus lots of white space.

Underscoring of typewriter type (instead of boldface headlines).

Larger typewriter heads flush right. Typewriter type ragged right.
The battle for the reader's attention between edit and ads.
This is a generic term, referring to all the pages normally run in a publication that are not “feature stories,” the cover, or advertising pages. Thus, strictly speaking, all the other chapters in this book discuss “departments.” However, since it is logical to break various departments out of the total package for separate treatment, this chapter deals with general principles — whatever isn’t covered elsewhere.

Department pages are, by definition, individual pages scattered throughout the publication, somewhere among the ads. There are, of course, many exceptions to this generalization: sometimes a department is so important and so large that it begins to be the tail wagging the dog, or sometimes, where it is a good tactical ruse, it is positioned within the “editorial well” (i.e., the feature section). But, for most publications, the scattered-throughout-the-magazine definition holds true. It holds true in enough cases to warrant thinking of the pages that way and to design them in such a way as to make the most of them.

Designing departments, surrounded as they are by flamboyant visual materials in the ads, is not easy. Certain basic principles must be accepted and followed. The most basic principle is to recognize the problem — and this, in itself, is none too easy. Editors are often too close to their work to allow them this perspective. They are given X number of page positions to fill and the advertising department fills the others. The printer is the first to see the two sets of pages together in one place, after him, the reader. When an editor “looks at” his publication, he “sees” only a part of it — perceiving the editorial pages and seldom noticing the ads, except where the ads impinge on his consciousness through some magic quality of their own, or when they clash with the editorial matter in some embarrassing way. From this perspective the editor sees each successive space as an entity, each one a separate problem with its own solution. The essential interrelationship between these entities is a factor editors tend to forget, simply because they automatically conceive of those spaces as being interrelated, after having worked hard on all of them. The trouble is, of course, that the reader does NOT think of them as separate entities for two reasons: first, he doesn’t know how many there are, since they appear one by one and,
second, he doesn’t recognize them for what they are because they do not look related.

For the reader to notice the scattered pages and realize that they belong together, it is necessary for them to have a rigidly adhered-to format which will give them a family resemblance that is so undeniably strong it will come through even with the most casual fast-glance and in spite of the distracting will-o’-the-wisp images in the surrounding ads.

Unless the editors accept the necessity of this family resemblance, they will have difficulty living within whatever format restrictions may be the overall design policy of the publication. There is a problem here: editors are indoctrinated to make the most of everything and to make it look interesting. One of the ways to achieve that quality of “interestingness” is to make each bit of material look “different” from all the other material. Journalists tend to seek freedom of expression and here they are being asked to limit themselves voluntarily. To get their cooperation it is important that they understand the problem from the broad, publication-as-a-product point of view. Let us assume that such insight has been reached. Where do you go from here?

1. Underplay the presentation

To make the most of the material on the scattered editorial pages, it is necessary to make them as different from the ads as possible, while, at the same time, making them as similar to each other as practical. Since the ads are all very different from each other and vie for the reader’s attention through unpredictable arrangement, color, black headlines, etc., perhaps it is wisest to go to the opposite extreme and make the editorial pages appear serene, quiet, and predictable. The ads will act then as foils to the edit pages, and edit pages will become noticeable by their very grayness.

2. Make up a colorful dullness

An outgrowth of the underplayed presentation principle mentioned above, this is a more realistic approach to the problem. Assuming
that the publication has a lot of gray type that needs to be accommodated (eo ipso "dull" in appearance), the only way to create the required liveliness that a page must have to make it memorable (while still retaining its disciplined serenity in contrast to the ads) is to give it a few spots of "color," and such color means simply "black ink." On pages 94 and 95 a "before" and "after" example of the opening page of a major section of Library Journal is shown. The purpose of the contrast is merely to illustrate the possibility of creating "color" through the judicious application of bold type contrasted with thin rules, light type, and some white space. There is, indeed, less copy on the "after" page than on the "before," but the sacrifice was deemed worth making for the sake of the attention-getting design qualities appropriate to the opening page of a major section.

On the next two pages are other examples from the same magazine, showing the way other departments are handled as part of an overall discipline, with the "color" designed in by different ways (though nowhere as strongly as on the news section and the book review section openers).

The way in which the department headings are used, the spaces retained, and vertical rules inserted all lead to the next principle.

3. Repeat patterns rhythmically

It is not necessary to describe a specific pattern that is to be repeated. Whatever it may be, its value derives from the repetition itself — not just an echo, or a vague, slightly altered repetition, but an exact, absolutely precise repetition. This is the only kind of repetition, so precise that its simplicity cannot be missed, that works effectively.

If the repeated material consists of ruled lines, they must be of equal weight in all cases and begin and end in the same position to give the appearance of deliberate repetition.

If the repeated material consists of pictures, such pictures must be placed in the same position on each page, and their proportion must be precisely the same, or they won't look as though a deliberate interrelationship was intended. It is not good enough
just to have a picture in the top right-hand corner, hoping that that will do the trick. Nor is mere similarity of shape adequate, though geometrical peculiarity is a great help (like making it unequivocally square, perhaps). But repetition of exact size is crucial.

If the repeated material consists of nothing but white space such as a deep margin at the head of the page, then that white space must be utterly clean and of clearly articulated depth (or it will look accidental, IF it is noticed at all!). To ensure such precision, perhaps it might be best to define the edges of the white space with a graphic element such as a box, two horizontal rules, a bullet in each corner, or whatever may "read".

If the repeated material consists of graphic signals of some sort, then those signals must be designed as a coordinated group, so that they have the quality of repetition even though each individual signal may need to show a different word or image. See the headings within the copy on pages 198 and 199.

4. Invent a peculiar format

If the material lends itself to such manipulation, it might well be useful to package it in a fresh way — anything other than the normal three-column format. Two illustrations of this alternative are shown on pages 98 and 100. Both are based on a centered-trunk principle, from which the heads branch out and beneath which go the stories; both depend on having short items so that enough headlines seem to "grow out" of that central trunk.

On pages 102 and 103 are two examples based on other gimmicks (let’s call a spade a spade): the one on page 102 uses a standardized underscoring-cum-vertical-hairline attached to the flush-left edge of the column. The ragged-right setting of both the heads and the text make it appear as though the text was attached to the vertical rule, especially since the vertical rule is chopped off flush with the last line of the item. Thus we achieve a unitization of stories: making-little-things-within-a-big-context.

On page 103 is an example which attempts to do the same thing, i.e., unitize each story separately. However, in this case, pictures and long headlines are involved; a four-column format is used, which
devotes the left-hand side to a subdepartment and the right-hand to normal stories.

5. Relate to the cover and the feature section

The editorial product is a totality. In conjunction with the ads, it is packaged as one three-dimensional article. This is how the reader receives it, and this is how he thinks of it: one object.

Although this chapter concentrates on departments, it is necessary to remember that the departments are merely a part of that object. It is important, therefore, to remember that the graphic image the departments transmit must be produced in the context of that unified product. Thus it is highly advisable that the typography be the same in the departments as in the features, certainly as far as text face is concerned. It is perhaps even more important, though, that the headline type be of the same family, since display typography is attention seeking, visible, and thus, very important. If the body copy has a consistent quality of texture and color, and the display type retains a family resemblance, then the publication is well on its way to unity. If, then, the department headings are visually related to the logo on the cover and both logo and department heads relate to the display typography, little else can be done to ensure that visual unity. Industrial World's logo shows a three-dimensional version of Helvetica (custom-made); department headings are an outline version of Helvetica (custom-designed with the rule), and article headlines are machine set Helvetica of some sort. There is no question of their “belonging.”

Pages 104 and 105 show an example from Industrial Engineering magazine which takes the process one step further: since each of the articles requires a short summary for information retrieval, the summaries are always placed in a four-line box at the top of the first page of the article, together with the writer's byline and affiliation. The one inch high unit thus becomes a readily recognized symbol of story starts. The same one inch high unit is used in the departments for housing the department heading (flush left or flush right, depending on page position). The two sets of signals work as a series of links in a chain throughout the publication.
A coordinated system of handling diverse pages based on graphic consistency

President Nixon has finally signed into law a bill appropriating $32.9 billion for fiscal 1974 programs under the Department of Health, Education, and Welfare and the Department of Labor. Other versions of the bill had been vetoed previously by the President, and Congress—unable to override the veto—had enacted substituting resolutions to fund library programs on a temporary basis. Congress did reduce its appropriations demands by about $1 billion in the current bill, which will exceed Nixon’s budget request by $900 million. In a related action, Nixon released $1 billion in education and health monies that had been impounded—an action seen by critics as a strategem aimed at preventing the release of appropriations exceeding his budget targets. The appropriations policy has been avoided by a flood of lawsuits—60, at last count—charging the administration with illegally withholding funds. In most cases the White House has lost its arguments in federal district courts, which have ordered the release of some $966 million, but the administration is appealing many of these decisions. Before Nixon decided to release some of the impounded funds, Congress had already relented to accept a proposal that would have, in effect, nullified the anti-impoundment laws.

Nelson C. Lea of Al’s Washington headquarters told LJ that some of the impounded funds would be released to support various library programs. She noted that the four bills that were cut at the district court level were taken into consideration when the Administration decided which funds to release. Thus far, the HEOA has announced that these funds are to be returned to libraries. $15,700,000 in impounded library service and construction Act funding is to be returned to the states. $10 million in funds earmarked for books under Title II of the Elementary and Secondary Education Act, and $48 million for AV, equipment, and remodeling under Title III of the National Defense Education Act (NDEA). One source, she said, indicated that libraries will have two years to spend impounded funds, but she noted that the HEOA has not yet come out with a firm policy on the deadline for the spending of impounded funds.

Paul H. O’Neill, associate director of the budget office, noted that some of the impounded funds could be spent in the current fiscal year, which ends July 1. The released funds, he said, cover a full range of education and health programs, and programs involved will receive increases varying from five percent to a doubling of their budget—depending on variations in the law. O’Neill predicted, there will be a drop in programs in the pipeline. Some $135 million in funds for other programs, including $65 million for water treatment plants, have not yet been released by the Administration.

Released funds for library service, said O’Neill, will be distributed in accordance with the formulas of the various grants. NHA, for example, stipulates that block grants are to go to the state library agencies, which will subsequently decide exactly how the monies is to be spent. Commenting on the prospects for libraries under Revenue Sharing, O’Neill said that libraries are in a much stronger position initially, since they have been for quite some time. They will be receiving large blocks of impounded funds, the regular appropriations provided by High Priority Education Act (HPEA), NED, and related acts, plus Revenue Sharing funds allocated by both states and localities. Nixon, she said, used his RS plan "as an excuse to zero out money earmarked for libraries," but RS "theoretically" was not supposed to replace regular appropriations. She predicted that this new separate funding will continue to support library services. As for the future of the categorical and programs, Case noted that last year Congress passed the Higher Education Act; this providing funding from that source for five years. NEDA was amended in 1970, and Congress will have to decide whether or not to extend it by June 30 of 1976. She pointed out that the central appropriations bill does not provide money for library construction, but the noted that some $15 million in impounded funds covering building funding is to be released to the states. Many states and localities, incidentally, have allocated large chunks of RS funding for one-shot improvements like library buildings.

On this and the following pages are shown typical departments from Library Journal. They have been chosen to illustrate the consistency of the overall solution as well as the subtle differences between each department treatment, since each needs slightly different handling to express its particular content most effectively. The differences are manifested in the headline treatment and the composition of the pages; the raw materials, however, remain the same: same typefaces, same strong contrasts between body and headline type, same hairline rules between columns adding texture and interest, same heavier rules above headlines, same department headings, same spacing between elements.

The two major department openings (the News page, opposite, and the Book Review opener on page 97) have more white space than the others. This serves two functions: it makes them stand out, and it is a necessary foil to the bold, heavy type of the department heading. Compare this solution to the "before" version at right, which uses the same body type...
of color, texture, scale

face. In its attempt at elegance and simplicity the "before" succeeds admirably; and, since most of the other pages are equally restrained in handling, they contrast with the ads admirably. Unfortunately their very paleness tends to make them a trifle dull; hence the introduction of the strong headline typography and the other color-creating rules, and the resultant compromise between the retained well-mannered paleness and the lively boldfaces.

The Checklist and People pages show how the pictures are pulled together and run as groups beneath the logos with the text run separately beneath. This makes the most of the available illustrations (grapes look like "more" in bunches than as individuals rolling around), and it makes page assembly much easier.

The Viewpoint page, a sort of outside editorial, uses the lower line of the logo as the top edge of its own box; the text is set in two-column measure to add that degree of importance that the pronouncement seems to deserve. See also the Editorial page on page 129.

Publisher relations study planned by Indiana U.

The National Science Foundation has awarded a $17,700 grant to the Graduate Library School of Indiana University for a major study aimed at promoting publisher-library cooperation at the national level. The proposed study, in response to the widening gap between publishers and libraries now at odds over what rights and obligations are connected with copyright, recent actions by publishers indicate a trend toward a stronger stand on copyright issues. Among them are: The Williams and Wilkins suit against the National Library of Medicine, opposition by publishers to the cooperative acquisitions plan of the New York Public Library-Columbia-Yale-Harvard consortium, and the outspoken recommendations of the Authors League of America for a successor to L. Quincy Mumford as Librarian of Congress.

Dean Bernard Fry, who heads up the Indiana investigative team, noted that unless a basis for cooperative action is worked out now, publishers and libraries are likely to take unilateral actions that will commit them to adversary roles which can only harm the entire communications system. "Publishers, he noted, are raising their subscription rates by 15 to 20 percent annually, and libraries, consequently, are cutting back on journal buying and relying increasingly on interlibrary shared resources."

Sad Fry, cooperative library arrangements aimed at cutting acquisitions costs "would have quite serious side effects on the unstable economic mechanism which has allowed the publishers of research journals to maintain a narrow margin of economic viability. The researchers plan to propose within a year 'joint actions aimed at achieving cooperative and reasonable results' to all involved communities. In addition to identifying relevant practical and legal problems, the study team is to "recommend changes of an institutional, organizational, and philosophical nature that must be brought about in order to create the kind of environment necessary for a direct attack on the broad systems planning problems that lie at the heart of the matter.'"

Choices for new LC librarian named by ALA & Authors League

Looking to the retirement of L. Quincy Mumford as Librarian of Congress, the American Library Association has named its candidates for the post. They are Page Ackerman, university librarian, University of California, Los Angeles, and Henry Charles, Murray, associate professor, University of Minnesota. The researchers plan to propose within a year 'joint actions aimed at achieving cooperative and reasonable results' to all involved communities. In addition to identifying relevant practical and legal problems, the study team is to "recommend changes of an institutional, organizational, and philosophical nature that must be brought about in order to create the kind of environment necessary for a direct attack on the broad systems planning problems that lie at the heart of the matter.'"

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A tail wagging the ALA puppy?

Robert Widgeon's recent election as president of the American Library Association (ALA) has sparked controversy within the library profession. Widgeon's election, which some see as a victory for traditionalist values, has led to a heated debate among librarians. The election has also raised questions about the role of the ALA in representing the interests of all libraries, regardless of size or type. The ALA's mission statement, which has been the subject of debate for years, has been cited as a point of contention. Some librarians have called for a more inclusive approach that better reflects the diversity of the library profession.

Barnes & Noble's new flagship store

Located in New York City, Barnes & Noble's new flagship store is a significant addition to the city's cultural landscape. The store features a expansive selection of books, as well as a variety of other offerings such as a cafe, a children's area, and a performance space. The store's design is modern and visually striking, with plenty of natural light and a sleek, open layout. The store's opening has been a welcome addition to the city's cultural scene, providing a new destination for book lovers and culture enthusiasts.

FIRST NOVELISTS

Devon new writers—fall 1975 discusses their first published novels

The first novels of several new writers were published in the fall of 1975, and their works have received considerable attention from critics and readers alike. Among the authors whose work was discussed in this context were several who had previously written works that had not been widely recognized. The discussion highlighted the importance of perseverance and the potential for new talent to emerge at any time.

The Contemporary Scene

Recent events in the library profession have highlighted the importance of inclusivity and diversity in the selection of materials for libraries. The ALA has been actively working to address these issues, and the election of Robert Widgeon as president has been seen as a positive step in this direction. However, some librarians have expressed concerns about the potential for the ALA to become too focused on traditionalist values, and there is ongoing debate about the role of the ALA in representing the interests of all libraries.

The Books to Come

The fall season is always a time of great anticipation for book lovers, as publishers release a wealth of new titles. The books to come in fall 1975 included a diverse range of offerings, from literary fiction to non-fiction works on a variety of topics. Among the notable titles were several that received critical acclaim, and these works helped to shape the literary landscape of the time.
A page of short items organized about a central spine

This is a page typical of some half dozen such short-item report pages packaged under different headings. The "before" version, at right, shows the way in which the items used to be imposed on the page: somewhat lackluster fashion in spite of the second color headlines. It is a perfectly acceptable solution, workable, simple, easy to live with on an issue-to-issue basis, but it is a bit unimaginative.

The "after" calls for no substantive changes in the items or the way they are written, though widening the column width and allowing greater column height allows two or three extra items per page. The only difference: the makeup man shifts the headlines in the left-hand column to a flush-right position and rules above each headline that appear to grow out of the double-line vertical spine are inserted. The logo and the spine are standing artwork.

The folio and footline are centered and act as visual echoes of the centered logo at the head of the page.

At far right is a version of this page squeezed into a vertical two-thirds space.
Europe to use more minicomputers
Over the next ten years through 1984, the use of minicomputer systems is expected to increase 60-fold, from a $10 million level last year to an estimated $600 million. The largest potential market will be in production control applications where the units will replace existing hard-wired controllers, according to a market study by Frost & Sullivan, Inc. of New York. Process industries and utilities will also take up big shares of the industrial control market. This study finds the French, Germans, and the U.K. will account for two-thirds of European minicomputer usage. While U.S. products now dominate the market, European and Japanese minicomputers are now becoming available.

Saudi Arabia plans to industrialize
Bolstered by oil revenues estimated at more than $30,000 million a year, Saudi Arabia has allocated about $10,000 million for big industrial projects. Over the next five years, these projects will consume petrochemical steel gas fertilizer, benzol and alumina plants, among others. Other countries will be providing additional funds for $50-50 joint ventures, thus boosting total spending for the five-year industrialization drive to $15,000 million.

China reactivates industries
As part of a program to stimulate industrial development, China's National Economic Development Agency (CNEDA) is granting $13 million worth of credits to large and medium-sized industrial firms suffering from low productivity and a rash of fund losses due to overcapacity. Credits will also be granted to the building of new plants. The Inter-American Development Bank has loaned $10 million of the total costs of the program.

Timken Co. modernizes worldwide
The Timken Co. of Canton, Ohio, a U.S. major manufacturer of bearings, will be spending $80 million for next five years to boost capacity, modernize equipment and build new plants in six countries where it now operates. These are in Australia, Brazil, England, Canada, South Africa and France.

Mexico makes own stainless steel
An integrated stainless steel project, costing $82 million, will ensure Mexico's domestic supply of the metal. At present, the country imports all of its stainless steel product. To be built at Lagos at San Luis Potosi, between Monterrey and Mexico City, the initial phase will be the construction of a 40,000 metric ton a year cold rolling mill, followed by facilities for hot rolling and metal production. The financiers of the project are the Fundidora Monterrey S.A. Group. Pachtman-Urger-Kunz of France, the

International Finance Corp. three Mexican companies and other local investors.

High prices slowdown use of nitrogen fertilizer
Eastern Europe is in and will be the largest producer and consumer of nitrogen products through 1985. North America will continue to be the second largest ammonia producer, but will be surpassed by Asia in nitrogen fertilizer consumption. These are among the forecasts of a 41-country study. World Nitrogen Supply & Demand, prepared by Predicta Inc. (11001 Cedar Ave., Cleveland, Ohio, USA 44106). A copy of the study costs $375. It projects worldwide nitrogen fertilizer consumption to rise to 28.5 million tons per year by 1977. It notes, however, that in the past several years, fertilizer consumption has been slowed due to rising prices, capacity shortages, and lack of investment capital for expansion.

Oil pipeline along Panama Canal
A $100 million 100,000 barrel a day capacity pipeline running parallel to the Canal is being planned by the Panamanian government. It would carry oil from Ecuador, Peru and Bolivia for transport to U.S. and Caribbean ports. Terminals at both ends of the line will be able to handle 120,000 DWT tankers. Construction will take 18 to 24 months, and the pipeline could be opened by 1977, according to the government.

Romania wants MIL status from U.S.
Romanian-U.S. trade could soar to $100 million by 1980 from the current $40 million a year level if the U.S. would accord most-favored-nation status to Romania, according to a recent country trade study. Romania is ready to purchase $100 million worth of U.S. industrial goods as soon as the status is given. It is shopping particularly for NC machine tools, foundry equipment, earthmoving machinery, cranes and shipyard equipment.

Jamaica readyes new trans-shipment port
At a cost of $45 million, Jamaica hopes to transform Kingston into a major trade distribution center for the Caribbean on the scale of a Hong Kong, Beirut or Halifax. Phase one of the project, now nearing completion, consists of 400 feet deep channel, 240 foot of ship berthing served by four gantry type container cranes, each rated at 40 tons two cranes now operational. Phase two in a 100 acre free trade zone contiguos to the port where manufacturers may set up assembly and export-oriented plants, with the benefit of a 10-year, 100% tax holiday on profits. The new free zone is being promoted as an ideal distribution base because it is the channel of shipping routes in the area, equidistant between North and South America, and is located on direct trade routes through Panama between the Far East and Europe.

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MIO AND FAR EAST, PACIFIC AREA
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Japan's exports to Middle East are up sharply
"We are spending most of our reserves on buying Arab oil, and we must try to get some of it back," a Japanese businessman told Nadim Makdisi, editor of the Arabic daily El-Masry Al-Ayyam during a recent trip to Tokyo. Japan's steel exports to the Middle East in the first three quarters of 1974 were 2.6 times that of one year earlier, while chemical exports were up 2.6 times as the decline of traditional markets in southeast Asia, Europe and America, have focused Japanese attention on the oil-rich lands. Numerous contracts have been concluded or are under negotiation for large-scale industrial orders. By October of last year, the Middle East took 8% of Japan's exports compared with 4.7% a year earlier.

West Germana invest more in the U.S.
According to official West German statistics, that country's direct investments in the U.S. were $205 million in the first half of 1974—a sizable increase over the $136 million invested in all of 1973. This brought total West German investment in the U.S. to about $1,700 million compared with $8,000 invested by U.S. firms in Germany.

Continued expansion seen for ammona fertilizer
An enormous increase is underway in production of ammonia fertilizer. During the past 10 years, approximately 150 large-scale fertilizer ammonia plants (600 tons a day or more) have been put into operation or are now being built. The M.W. Kellogg Co. estimates, most new construction centers on plants of 1,000 to 3,000 short tons a day. While this capacity will continue in the near future, Kellogg feels there will also be interest in giant plants of 2,500 short tons a day and greater, associated with coal gasification feed—such as in the Middle East and North Africa. Kellogg also says that coal-based operations can be justified in locations where the unit cost of coal is low, where gas does not exist, and where the alternative is expensive imported oil, as in South Africa and India.

Taiwan Power Company to build third nuclear plant
Taiwan Power Company is planning to build its third nuclear power plant, which will have two generators with an installed capacity of 950,000 kw each. The generators are expected to be completed in March 1984 and April 1985. The company's other two nuclear power plants, both in northern Taiwan, are now under construction.

Brazil plans major expansion in steel capacity
Brazil's steel production capacity will grow from about eight million tons per year to over 22 million tons by 1979. Major expansion will be carried out by three government-owned mills—CSN, COPSIPA and USINUS— as well as a number of private enterprises. The three major companies account for half of the steel produced in Brazil and for virtually all flat rolled steel. In December, the Inter-American Bank announced two loans totaling $150 million to CSN and to COPSDA. The loan to CSN, for $53 million, will help it carry out a $160 million expansion program, which will increase capacity of its Volta Redonda plant from 2.3 million to 3.5 million tons per year by 1978.
Several pages suspended from central axis

Here the problem is to make the most of a typical house organ news section with its many short items, some copiously illustrated and others just text reports; simultaneously, the problem is to avoid the typical three-column straitjacket that seems to be the only way to handle such material.

First decision: editorial judgment agrees that this section deserves good play, and that it therefore deserves enough space to do it justice.

Second decision: it is justified to “waste” one column out of the potential three-to-a-page, place the remaining two columns centered about a strong vertical rule, and encroach onto the extra-wide margins thus left over with long, outrigger headlines and with larger pictures.

The resultant freedom of makeup allows interesting-looking pages with ample variety that avoid appearing messy because of that strong structural central axis about which they spin.
The central-axis modification "wasting" the marginal spaces but retaining the 14-pick text width (which makes it easy for typing the MS, seeing the type, calculating required space etc.)

Artists and customers create contemporary crafts

Super sleuths honored at special breakfast

More employees schooled in emergency first aid

Teen board cooks out with cerebral palsy center

Ands award captured by advertising department

Man in photo (left) is Mr. Westmoreland, owner of the Social Service Department. He is joined by Loading Dock, Sales, and Cashiers. The new office is still in the process of being decorated. The Social Service Department is being expanded, plans call for a new office to be built in the next few months.
Unitization of individual stories yields recognizable character

This example shows a perfectly simple three-column page — with a difference: each item is clearly defined in length, so each signals its start and its end quite clearly. (This is a useful attribute in increasing readership, for people like to read short pieces, especially when they see exactly how short they are.)

The headlines and text are actually set simply flush left and ragged right, with standardized spacing between the headlines and between the items. Superimposed over them are ruled grids, made from existing templates. The only variable: to make the vertical rule end flush with the last line of the item. The horizontal rules are, of course, calculated to coordinate with the line-by-line setting of the text, so that the complex-appearing makeup is, in fact, a perfectly simple laying-down of galley as it comes from the typesetting machine.

The grid (with variations for other situations in the magazine) becomes the recognition symbol of the departments, aided by the department headings, of course.

Embargo, reveló un declinio en este tipo de alimentación hasta los 4 meses de edad. Entre 1940 y 1950, cerca de 50% de los bebés eran amamantados por 4 meses. La cifra ahora disminuyó entre 22 y 24%.

Estudio sobre el suicidio

Una investigación del Cornell University Medical College, de tres años sobre intentos de suicidio, dirigida por el psiquiatra Ari Kiev, establece, por ejemplo, que el medio social en el cual el intento se produce es mejor indicio de las posibilidades de que se repita el atentado que la forma en que se produjo el primero. Y si el acto es debido a un estancamiento en la vida, es muy posible que sea repetido dentro de un año.

"Contra lo que muchos podrían esperar, dice el Dr. Kiev, el tipo de desórdenes psiquiátricos no influye en las probabilidades de un nuevo intento contra la vida. La actitud de las otras personas y del paciente con relación a sí mismo son más importantes que la naturaleza de los síntomas como elemento de juicio para pronosticar el caso."

La incompatibilidad sanguínea ABO causa abortos espontáneos

La incompatibilidad sanguínea ABO entre la madre y el feto es una de las principales causas de aborto espontáneo, informan los investigadores de la University of British Columbia, Canada. Según K. Takano y el Dr. J. R. Miller, estudios de 78 fetos abortados indicaron que 35 de ellos tenían grupo sanguíneo incompatible con su madre, una proporción más alta que la que ellos esperaban. Sin embargo, no parece haber una interacción entre las incompatibilidades ABO y Rh.

De las 229 mujeres que tuvieron abortos espontáneos antes de las 20 semanas de gestación, el 52% tenían tipo sanguíneo O, un porcentaje más alto que en la población general; 37,1% tenía tipo A; 9,2% tipo B; y 1,7% tipo AB. Los investigadores canadienses están seguros de que obtendrán la relación exacta del grupo sanguíneo en cada aborto espontáneo, cediendo por la técnica de la aglutinación mixta los tipos ABO de los fetos abortados.

El nivel de la alfabetoproteína para calcular la edad gestacional

El nivel de la proteína del suero fetal puede ser mejor para medir la edad gestacional que el peso en el nacimiento, afirma un grupo de investigadores suecos, El Dr. C. G. Berstrand y sus colegas del Hospital General y de la Universidad de Lund encontraron que, entre 165 recién nacidos el nivel de la alfabetoproteína fue esencialmente el mismo en niños de igual edad gestacional pero de peso diferente. Sin embargo, entre aquellos, con peso igual pero diferente edad gestacional, el nivel de la fetoproteína varió. Los investigadores todavía no pueden decir exactamente qué papel tiene la proteína del suero en el crecimiento del feto.
Breaking a standard-size page into a four-column format allows the small stories to be handled as self-contained squared-off units, separated from each other by means of rules. This kind of rigid precision is appropriate in the context of engineering which is the subject matter of this Brazilian magazine.

The left-hand half is actually a subdepartment. The heavy rules act as both separators of stories, as well as attention-adders to the headlines to which they are tied with rigidly prescribed spacing measurements. The resultant color and texture is what gives the pages their distinctive appearance. Incidentally, the fully packed and bold handling of headlines, in some measure reminiscent of newspaper brushiness, adds to the "newsy" feeling of the page.
Summaries in the feature stories set the graphic pattern for department headings.

An abstract of each article is one of the requirements in this magazine, the official publication of the American Institute of Industrial Engineers. Run at the head of each opening page, the summary can also act as a curiosity-stimulator in conjunction with the headline. It also provides a standard out-of-the-way position for the byline and author’s affiliation material.

The four-line abstract is placed within a one inch high space, defined by two rules. This same one inch high space is used for the department headings. As the magazine is examined page by page, the rhythm of that one inch space becomes a characteristic element of the product, tying all the pages together by virtue of that sameness despite the distinctive handling required by the various departments. The one inch headings are strong enough to overcome the discrepancies.

**Summary**

Featuring simplicity, this cost control system was designed to help boost productivity, control labor and downtime, and provide the means for standard costing. Tested on the line, it has helped this company’s plant managers rack up solid savings.

**Simple system squeezes costs**

The Riverside Division of Service Ink has been manufacturing pajamas special around the country. Each manufacture’s wide range of pajamas includes even, pant flats, nightshirts, and trousers, made in various sizes and styles.

A few years ago, management decried the wastage the costs of which were never accounted for in the company’s profit and loss statements. The cost to the company was the loss of production time, the loss of labor, the inefficiency associated with the production of the piece, and all the other costs associated with the production of the piece. The one inch heading is strong enough to overcome the discrepancies.

**Instant time standards**

Multiple regression analyses are a very useful method of developing gross time standards when you need work measurement quickly. You can test them for statistical validity.

And the cost is relatively small. Here’s a case in point.

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**Table 1: Outputs of computer program**

<table>
<thead>
<tr>
<th>Input</th>
<th>Output</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>E</td>
<td>F</td>
</tr>
</tbody>
</table>

**Multiple regression analysis**

A multiple regression analysis is used to test the relationship of the independent variables. The model is written as:

\[ Y = \beta_0 + \beta_1 X_1 + \beta_2 X_2 + \cdots + \beta_k X_k + \epsilon \]

where:
- \( Y \) is the dependent variable (the output time).
- \( X_1, X_2, \ldots, X_k \) are the independent variables (the input factors).
- \( \beta_0, \beta_1, \ldots, \beta_k \) are the regression coefficients.
- \( \epsilon \) is the error term.

The regression coefficients are estimated using the method of least squares. Once the coefficients are estimated, they are tested for statistical significance using the t-test.

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**References**


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**Logos**

A World With You

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**The 1st headings**

J. J. Jones

Fabrication Devices, AII
Fisheries: newest frontier for IEs

Today, industrial engineers are called on to solve problems of high complexity and of many kinds, and for handling and interpreting new and diverse forms of data and information. This is especially significant when it is considered that the problems of today are ever more closely related to the experiences and needs of tomorrow.

Industnal engineering is a young profession, but its future is promising. The new methods and techniques now are being developed in industry and universities promise to make it a major factor in shaping the future of society. The impact of industrial engineering on our culture will be profound.

The trend toward more effective use of human resources is already evident in industry. In the future, it will become even more pronounced, as the need for efficiency increases. The development of new technologies will require an increasing number of trained professionals in all fields, including industrial engineering.

In summary, industrial engineering is a rapidly growing and dynamic field. Its importance in shaping the future of society cannot be overstated. It is an exciting and challenging profession that offers opportunities for personal growth and professional fulfillment.
The two examples shown here are typical: the headline must be highly visible; the portrait of the writer is essential, as is the byline and affiliation; the name of the column, if it is a repetitive one, must be clearly visible; the character of the page must be distinctive yet must retain its identity as one of a series of department pages.

The simplest, most effective solution to this perplexing set of requirements, is to invent a format which will become standardized, varying only in headline and copy.

The example from Nation's Schools, right, has a rigidly prescribed logo area (into which other writers' names and mugshots can be slotted, as required); it also has a standard number of lines to fill. The House & Home example, opposite, is equally rigid in its box but allows a random column length, letting the text vary considerably in length (making life easier!).

Obviously there is an infinite number of arrangements possible with these elements. But, unfortunately, there are not that many formats which will allow the necessary flexibility within the context of the column page. To strike a proper balance between individuality and systematic anonymity is not easy. But, as in all the department pages, it is necessary; who says that it must be easy?

Columns by outside writers require special handling

Looking Forward / Arthur H. Rice

Revolution, not evolution will change American schools

The question is: Will readers of this column permit me to write about the revolution in education? It's not my idea, but the prophecy of a greatly respected and honored educator who, I believe, has a message for all of us.

Okay, you say, who is he and what is this revolution?

The author of the prophecy is Stuart A. Courtis; 93 years old, former professor of education at the University of Michigan and Wayne University, who is now retired and living in Cupertino, Calif. Dr. Courtis is probably best known nationally for his pioneering in arithmetic tests and the measurement of child growth.

How the revolt will start

Dr. Courtis anticipates a revolution in educational philosophy and practice. He is not content to take the easy road and say that eventually, by the process of evolution, we will arrive at the goals that he envisions. He says, "How long will it be before the energy of parent dissatisfaction, teacher strikes, sporadic attempts to improve both curricula and procedures will flare into violent, unplanned revolution?"

Dr. Courtis believes that much of what we call "teaching" is shallow or worthless verbalization. Learning, he says, is primarily "becoming." The function of teaching, he maintains, is to serve. He writes: "... my idea is that education is most helpfully defined as 'becoming,' the natural process of evolution by which every individual, without exception, as a result of the experience of living and as long as he lives, is continually becoming something different from what he was just before."

In seeking support for education, how often have we used the phrase "knowledge is power?" But Dr. Courtis reminds us that "while it is knowledge that gives power, the ends to which that power is directed are determined by the values held by the persons who control the use of power. Down through the ages, tyrants like Stalin, Hitler and others have given many demonstrations of how men may use power for their own selfish ends. Democratic governments escape partially from such disturbances and try, ignorantly, to give equal opportunity for growth and development to all. But to this day, and in every kind of government we know of, individual men and women seek to manipulate constitutions and laws to their own benefit. Democracy, as we know it, is not the answer."

May I suggest that you read this again. I have done so a dozen times, and each time it takes on more meaning for me. It says to me: How then have we failed in the education we give our children, and what can we do to bring about a better society?

How children will learn

Now let's read Dr. Courtis' answer to this question, even if we think that it is impractical or impossible.

"Try to imagine a Service Station in which children grew up in an environment free from the imposed control of parents, teachers, politicians and so forth, and were given opportunities to develop in terms of their own inner natures. I believe that if children grew up always solving cooperatively the problems that arise, always learning from experiences, books or persons, given only when they are faced with a problem on which they asked and received the help they desired, evolutionary values would grow spontaneously. Then, when as adults, they gradually begin to face present world conditions, with conflicting interpretations from statements, artists and scientists, capitalists, labor unions, and so forth, and when they discover for themselves the misery, sickness, discontent and frustrations now existing, I believe they would aggressively set themselves to solving such problems cooperatively."

We may not accept Dr. Courtis' plan for the kind of education that would lead us to a better society. Continued on page 18

Nation's Schools

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THE ZONING SCENE

"Regional planning sounds like a cure-all, but it could hurt more than it helps."

There is a new magic potion going around planning circles, and it is called "regional planning." Start with a housing shortage, add a stiff dose of developers' frustrations, a dash of zoning legislation, and season with professional planning principles. Stir well, using rules of thumb, and bring to a full boil. The new brew has a bewitching flavor, but it may sit poorly in the stomachs of developers and citizens alike.

It is supposed to neutralize an overdose of local home-rule. Everybody wants to solve the housing shortage but no one wants it done in his neighborhood, and in the forefront of this fight, developers have faced increasing frustrations in seeking approval for new projects, particularly denser ones. Many developers believe that a higher level planning authority would be more sympathetic to their views.

Professional planners, right on the pulse of the need for a regional approach to such interlocking systems as sewers, water, and transportation, have argued for regionalization because it seems to offer a simpler way to save green belt, encourage logical land use patterns, and lower overall costs. But as planners themselves, we're opposed to politicians and panacea. We think there's a better approach.

When local resistance is intense, zoning legislation is often the last resort of the developer. Frustrated by the delays and demands of local officials and the insistent queues of hard-sold ladies at public meetings, developers have turned to the law office to take on the zoning in a more direct approach to the problem. Some use zoning as a weapon, but when courts usually rule against the developer in such cases, the developers have not been overly impressed with the potential benefits of relief. Local officials may pay nominal heed to the court's zoning impractical decisions for high density development in one case, for example, local officials responded by zoning an old quarry for apartments. And the local community has no other, potential weapons like codes and subdivisions ordinances, etc. Clearly, the practical solution to the problem lies outside the legal arena.

The fortunes of developers and local people are not inherently irreconcilable. The developer can save up to $100,000 per acre by clustering, increasing density, and reducing engineering costs, and he can still comply fully with health, safety, and welfare requirements. Through this approach, the developer can find the necessary clout to lobby the township in the most advantageous manner. And the township stands to gain even more if it insists on considerably more tax revenue than it costs in school and municipal services—a rich windfall down the road.

The process of negotiating plans for new development is, therefore, a grass roots affair. It's a process of equipoise and winning: everything is protected—developer, official, and neighbors. The people involved are neighbors, administrators, politicians, and developers. Neighbors want a development that looks good and pays its own way. Professional planners are often left behind as they seek to protect their position by enforcing the highest standards. Politicians must hold down taxes in order to stay in office, and are therefore anxious to minimize service costs. Developers, public or private, may need concessions in the terms of higher densities in order to avoid onerous costs in construction.

All of these various interests can be accommodated much more directly by the local political process than by a regional bureaucratic labyrinth.

Frontier townships got into a bind because their rapid growth in the post-war period was spurred on, first by easy financing, and then by interstate highways. This growth spread fast in advance of services, without government support for sewage treatment systems, open space, parks, maintenance, and improvements on local roads, etc. The result has been disproportionately high taxes.

It follows that frontier township authorities now focus on minimizing government service and the accompanying threat of government action to force acceptance of additional unprofitable housing. Understandably, the result of this outlook is restrictive zoning.

In the local political process, the developer has a chance to show how, in the face of the services he provides—roads, utilities, community buildings, shopping areas, recreational facilities—he can also provide a large tax surplus. And he has the opportunity to develop local support.

JOHN RAHENKAMP, President, RAHENKAMP, Inc., WILTON AND HAMBURG, PA, Philadelphia, PA.
There is magic in numbers

In nearly every issue of *House & Home*, a feature story about a particular development is run, packaged as part of a continuing series. Since it is shown at considerable scale and uses at least six pages in full color, one would hesitate to label it a “department”. Yet in the very fact of its continuity (and thus its familiarity), and in the repetition of the design of the opening spread, it fits the definition.

The design of each opening spread which helps to define it as a department-of sorts consists of four simple elements: a very large, striking picture; a credit block citing facts and figures; an introductory text block describing the project in its context; a vertical black bar at left with label headline and number dropped out in white, or in color. The subsequent spreads vary in design, according to the requirements of the material, of course.

The key to the recognition-effect sought by the design is the numeral. The rest of the design may or may not appear familiar and reminiscent of a previously-seen story. But the number obviously implies that there have been umpteen such portfolios published before and others will most probably follow.
If the photo above gives you an impression of farmhouses set in an unmowed meadow, the effect is not accidental. Developer Paparazzo and architect Calister, the men most responsible for the landmark design of Heritage Village in Southbury, Conn., faced a problem here: how to maintain the site's strong rural quality at a density of about three units an acre. Detached housing at that density would have destroyed much of the natural landscaping—leaving, at best, tiny front lawns and insignificant greenbelts. And clustered townhouses and apartments would have looked suburban rather than rural. The solution: a combination of duplexes, triplexes and fourplexes (plus an occasional detached unit)—all sited farther apart than in normal cluster practice and all in a contemporary version of New England design.
Four style changes in esquire

TRAVEL NOTES
RICHARD JOSEPH

Politics
by Richard Reeves

The Iseman Cometh
Fred Iseman planned to take over N.Y.'s papers. So did Rupert Murdoch

Sports
BY ROY BLount Jr

Biorhythm and the Big Game
First count from your birth date, second and you can prove anything.

TRAVEL
THE PACIFIC/ORIENT CONNECTION

1974

1978

1981

1978
DANCE

VIDEOCASSETTES AND DISCS

By DAVID LACHENBRUCH

CAPTAIN, Helmut Schmidt-Rhen

OVATION, Ira Teichberg

Cartoon Inside and Outside Box

Panorama, Norman S. Hotz

Symbolic mezzotint photo

Keynote, Edward Spong
IT'S OPEC'S TURN TO WORRY NOW

IT'S OPEC'S TURN TO WORRY NOW

IT'S OPEC'S TURN TO WORRY NOW

IT'S OPEC'S TURN TO WORRY NOW
Large type dropped out of large, black field

Small black type over light grey screen

Bold type over pattern of horizontal rules
Theodore Hesburgh
Leader of the Fighting Irish

Located in unusual forms. 

Overlapping two words in two different faces.

Logo and box placed at an angle.

Light airline logos, items in tinted boxes.

Stylish graphic embellishment.
The New Age Of Financial Services

Deregulation is changing your banking habits.

The New Age of Financial Services: Deregulation is changing your banking habits. The new age of financial services is shaping up to be a time of exciting opportunities for consumers and businesses alike. The days of the traditional bank are numbered, as new players enter the market and traditional banking practices are being challenged from all sides. Consumers are gaining more control over their finances, and businesses are finding new ways to reach and serve their customers.

Customers want convenience in the form of total financial services. banks work to attract customers by offering a wide range of financial products and services. This includes everything from checking and savings accounts to investment options and insurance products. The goal is to provide customers with a one-stop shop for all their financial needs.

The National Interest / Michael Kramer Wandering In The Desert

The National Interest/Michael Kramer Wandering In The Desert

Ministerial Burnout. This affliction of the "Bionic Minister" can be avoided by taking some common-sense precautions. Here's how.

The National Interest/Michael Kramer Wandering In The Desert

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Ministerial Burnout. This affliction of the "Bionic Minister" can be avoided by taking some common-sense precautions. Here's how.
Life Insurance Options

If you're carrying more than you need, there are lots of alternatives to just paying more premiums.

UPFRONT

Magazine Watch

New Magazines

At Lady

Moviegoer

The Record

Windsurf

Honky Tonk

Appetizingly Yours

Building Products Digest

Elan

Complete Woman

Music: by Arthur Lubow

ENO, BEFORE AND AFTER ROXY

It was Arnold Palmer who remarked that all pros are fighting a hook.

Peter Dobereiner

Logo in tight, light face, topic in rich bold

Headline (small, light) overwhelmed by byline.
Lively composition of widely varying story lengths, tiny-to-huge pictures, random patterned space allotment. Text set to conform to silhouetted picture shapes.

Long stories provide sufficient text to establish simple, visible column pattern, so no rules are needed to hold it together. Space flows easily from column to column.
TWO VARIATIONS USING METALLIC SILVER BACKGROUND

CONTINUM

THIS MONTH
FEBRUARY 1980

White House Wants Energy from Networks... Hollywood Comedy Goes Gay
How Loud Are Commercials?... Winston Churchill: Star of Talk to Your TV Set

WHAT'S HAPPENING:
NEW YORK

WHAT'S ON
NEWS AND DOCUMENTARIES

HOLLYWOOD

BEST SELLERS

Embellishing rules and some panels dropped out from silver; others run in black or white or black on silver, creating rich diversity. Pictures run in horizontal line screen.
Ruled lines and logo in color

Department name

A long and useful headline goes in this space
byline here

Boldface deck (summary) between two rules

Name of Department

The headline goes in this small space (above)

People

Logo

Text could be broken up into short items...
but mugshot implies one-person's viewpoint about them.

The lead story in wide-set, largertype
Boxes (one per item) based on simple 3-column page makeup: Stacked boxes to fill space available.

Bold, double rule forms horizontal from which everything "hangs."

Vertical rules are strong grid which is "broken" by silhouetted pictures in various ways.
It is quite normal to find a whole page of a publication’s issue devoted to opinion, labeled “editorial” or some such title. Some devote more space, such as a spread or consecutive rights (especially if there are two or more editorial writers expressing their opinions); others squeeze in editorials on a vertical two-thirds of a page alongside the masthead, perhaps. But an editorial comment of some sort is usually there, somewhere.

This is a page that ought to look different since its content is different from the rest of the publication: the normal magazine pages show reports of outside goings-on. The editorial is an inward-looking page, giving the editor an opportunity to pontificate, see into the future, make pronouncements, warn of impending doom. It ought to look like what it is: serious of mien, weighty in tone, with large type, generous white space, wide columns.

The page consists of the following elements:

- The text itself.
- A headline. In informally written, chatty editorials that don’t deal with earth-shaking events, the head is sometimes dropped, but there usually is a headline simply because the editors want to draw attention to their piece.
- The “editorial” label (or its equivalent) somewhere on the page, usually at the top.
- The writer’s signature, either typeset or handwritten.
- The editor’s picture, sometimes: either because it helps to personalize the page, or because it is useful to the publication to show that its editor is the distinguished and well-known leader-of-the-industry Mr. So-and-so. It can also work the other way: Mr. So-and-so can become a spokesman for his readership because he becomes well known through his picture on the editorial page.
- A cartoon; if the drawing is an illustration of the main direction of the argument stated in the words, then it is a cartoon-illustration; if, however, it is a separate, independent thought, then it becomes a true editorial cartoon and the cartoonist becomes a subsidiary
editorial "writer." This hairsplitting of definitions is important because the placement of the cartoon on the page is affected by the kind of cartoon it is: if it is an illustration, it ought to be closely tied into the text or headline; if it is independent comment, it ought to be separated from the words as clearly as possible.

The placement of the editorial page within the issue varies from publication to publication, but it should never vary from issue to issue of the same publication. The reader should be able to find the editorial page immediately, whether the page is in the front of the book (right after the contents page, where it is most often found) or whether it is the first right-hand page of the feature section. It could well be the last page opposite the inside back cover — or anywhere else that makes some sense — as long as it is always to be found in the place the reader expects it.

Of greater importance than the page's position in the book, is the question of what goes on the page opposite. Since editorial pages are normally just a single page, and since they claim high readership because of their intrinsic interest, the opposite page is often sold to advertisers at a premium as a "preferred position." It follows, therefore, that the design of the editorial page must take this unpleasantness into consideration. Unpleasantness? Certainly, because the advertiser who invests extra money for the page is going to want to get maximum visibility for it and the ad will be as full of attention-grabbing graphics as the agency can devise (which tends to detract from the characteristics of quiet dignity and seriousness that the editorial page needs). The upshot is that we must be twice as careful in creating the proper climate for the editorial because of the competition for attention from the page opposite.

So, the desired characteristics are simplicity, larger-than-normal scale, smoothness, elegance. These are the design qualities we seek to create the maximum contrast between our important words and that distracting madness across the gutter. Perhaps the word restraint is the most accurate to describe the desired goal.

How do you achieve it? The examples that follow on the next
twelve pages will be analyzed with this specific characteristic in mind. They can be summarized as follows:

1. a wide moat of white space (or something acting as a “wall”) to separate the two pages
2. type set larger, in longer lines than usual, but with ample extra space between the lines to make the words comfortable to read
3. no overcrowding: self-discipline and ruthless editing to prevent overfilling the page with words
4. setting the text ragged right, perhaps, to act as a contrast to the flush-right setting in the rest of the issue
5. standardized placement of signature cut, photo of personality, page slug, dateline, etc.

Now a word about this standardization problem. Most publications have worked out a format for this page and seldom vary from it. They know exactly how many words they need for the page, how long the heads can be, and so forth. Such standardization makes great sense both from the point of view of recognition value of the page, as well as in the workability of the page.

Yet straitjacket formats have an inherent danger too. They can rob the editors of incentive to do something larger or deeper or more revolutionary (“it won’t fit anyway so why bother”). Furthermore, sometimes the standard format is wrong for the material that is to be published: sometimes you need more space, or a different typographic handling, to do justice to the message. In such cases, let the page reflect those needs, whatever they may be, allowing flexibility where it is useful, and retaining rigidity where flexibility is unnecessary. So, if a single-pager suddenly has to expand to a spread, retain the slug in the top right-hand corner (if that’s where it usually is), and let the signature cut be at bottom right (if that’s where it usually goes), and set the headline in two lines at the far left (if that’s how you normally handle it) — just expand the body space required to fit the copy. The elements placed in the standard positions will carry their own recognition value over into the unusual format and you can achieve the best of both worlds: an expressive, logical presentation which still signals “editorial page” at first glance.
Editorials: an aura of major pronouncement

Large type set ragged right is the major feature that attracts attention to this page from Dental Economics. The text is, in fact, quite short, but the type size masks that. The liberal use of white space also adds to the grandiose scale of the page (besides splitting it away from the ad across the gutter at left). The typeface of the body copy (Melior) is used in bold in the headline, and a similar, but more decorative face (Dominante) is used for the department heading. They work together to give the page its unified character.

THE PUBLIC MUST REORDER ITS PRIORITIES

A news release from the November meeting of the American Medical Association was sharply critical of physicians who add a service charge to unpaid bills. Doctor Elmer G. Shelley, chairman of the AMA Judicial Council, stated that adoption of such collection methods "reflects adversely on the whole profession, especially on the countless doctors who extend credit willingly and even write off old accounts." He added that if a physician is not paid as promptly as are other creditors, "he should recall that he is a professional man, with all the perquisites that the term implies."

This seems to be the season to take pot shots at the professional man who is striving to improve his delivery of health services by upgrading his practice administration procedures. Hard on the heels of the AMA's attack comes a book reviling the dental profession for its alleged money-oriented motivation. The overtones are clear.

Our readers will recall that the September 1970 Dental Economics featured in-depth treatment of this timely subject. The authors were representative of four points of view—a dentist, a practice administration expert, a banker; and a dental tradesman. The dentist conceded that credit has become a national habit. The consultant objected that such a commercial practice is unprofessional.

The banker warned against entering the arenas of finance; and the dental tradesman defended the need for a service charge, because "business is business."

The individual practitioner should have the privilege of determining how to meet the problem of the unpaid bill. No one has the right to make this decision for him.

Further, it is our opinion that the public must reorder its priorities and stop hiding the doctor bill at the bottom of the pile month after month.
This page is handled with the same graphic solutions as are the other departments of Library Journal (see page 84). But on this more dignified page, the text is set in two columns rather than the usual three. The lower rule of the logo is used as the top edge of the box that encloses the entire page. The amount of text can vary, within reason, to give the writer some leeway.

Ideally, a little more white space above the headline would have been preferable. As in the example opposite, there is a distinct relationship in character of the typography: the headline type (Stymie Extrabold Condensed) is very similar in structure and weight to the Egyptian Outline used for the specially-set department slugs. The "specially-set" describes the special artwork-handling the letters require in order to touch and overlap.

Fear of Information

It is easy to understand, in these times of the ubiquitous tape recorder, how people in positions of authority could be increasingly afraid of the public disclosure of information, or the public statements of their subordinates. Anyone whose memory includes the last 25 years will remember that secrecy, surveillance, and closed meetings were the awful earmarks of those frightened fifties. There are depressing signs that this phenomenon is on the upsurge again, probably because of the current social and political climate. Very few public or private officials can utter anything without having to "eat" their words later because of public disclosure. (I have an appetite for my own) The institutions of our nation, including the libraries, seem to be building a network of "secure" oval offices, and instead of announcing information to the publics they serve, they carefully leak it, pre-emptively, to the press and others. One supposes that the spectacle of a U.S. President having to "eat his words" has scared every other public and private office holder. The result has been a growing threat to freedom of information, freedom of expression, and to the entire concept of an "open" society.

Librarians and libraries have a great deal at stake in times when the climate produces this kind of censorship through information "management." It threatens their access to all the traditional materials and information, but more important, it threatens those programs that, in our view, may contain the seeds of the future public library. Community information programs depend for their viability upon the ability of the library to collect, organize, and make public not only the published and unpublished information available, but also the unpublished and unpublicized data about community or neighborhood problems, life crises, and citizen's rights as they confront government, law, business, or employment.

On page 1650 of this issue we report the directive from the administration of the Cleveland Public Library warning the Cleveland staff to be "discreet when approached by representatives of the news media" and to refer to all requests for "nonpublic" information or "opinion" to their chief or face a reprimand and/or disciplinary action. We don't mean to focus on Cleveland, which has other problems now, and the practice of muzzling the staff is common to nearly every major library, and it is virtually an untold story because of the muzzling. We've often tried to interview staff members from many libraries when there were problems, and in nearly every case they were sufficient to prevent them from any disclosure of information or opinion. For a journalist, even a library journalist, that kind of climate is the most dangerous because it usually means either one-sided reporting or that the story will remain a secret.

A few other examples will sharpen our point. Although it has been used to threaten a variety of activities and units of the American Library Association, there has still been no detailed disclosure of the complaint of the Internal Revenue Service against ALA, yet it is, in large part, our membership dues IRS wants to tax.

On the current ALA Conference Program, despite a 1971 policy specifically limiting closed meetings to discussions affecting "privacy of individuals or institutions," we note at least 25 groups that have scheduled nearly 60 time slots for closed meetings. Many of these are necessary, but what or whose privacy is threatened by the RTSD Organization Committee, the ACRL Academic Status Committee, the RTSD CCS Descriptive Cataloging Committee, the ALA's Executive Board, the CRL Executive Board, COPE's, the ASSL Professional Relations Committee, or the host of others? One can't help suspect that the more committee members unwilling to say what they have to say on the record for their members. In this case, however, they are obviously in violation of Association policy, if not in legal terms, certainly in spirit. It is that difference between stated intentions and real intentions that raises serious questions.

The point of these few examples, and they are only examples, is that librarianship, like the society it serves, is quite willing to give lip service to the idea of freedom of information, but when that information or opinion is "my library," "my staff," "my committee," or "my lips" then a different set of rules applies. This kind of schizophrenia can only damage our stand on freedom of information and make our formal pronouncements mere mouthings. If we librarians, as the public's purveyors of information, are willing to accept, as we are asked to do, the idea that our first amendment rights are subject to administrative licensing, we really don't have much choice. If we're willing, in the library, to disclose all the details of the workings of someone else's shop, how can we justify this secrecy about our own?

John Berry, III
Two-page editorial: major thought first, followed by afterthoughts on page two

The first page, shown at right, is a straightforward and not frightfully exciting graphic presentation. It could hardly be simpler. But it is effective for several reasons: first, its very simplicity makes it stand out; second, the huge white spaces are unexpected and surprising; third — something not discernible here but essential to understand — page seven of each issue is devoted to the editorial, come what may. The readers know where to find it (the page following the Contents) and they look for it.

The follow-up page, shown opposite, is looser and less formal. It carries its own title, yet it remains very much an editorial page since it is comprised of comments by the editor. The makeup varies according to the material, but the white band at top is standard, as is the three-column makeup.

What is significant about these two pages is the comparison between the two graphic images they convey. There is no question but that the real editorial page looks like one whereas the Perspectives page does not.

The difference lies in the detailing: the headline treatment — large and light versus small and black (which is much more ordinary); the amount of white space; the dignity of the page arrangement, tall and vertical versus squat and fully packed (which is more ordinary); and, of course, the atmosphere created by the words themselves — formal and serious versus informal and chatty.

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Engineering for architecture: there's nothing to it but people

Sand architect Lew Davis at our Round Table on energy conservation. "It's become so easy to be a good architect. All you need is good clients — and good consultants. We rely on our consulting engineers, and when new items are required (as for energy conservation) we rely on them to come up with and produce the new forms."

Well, Lew, who with his partners tackles some awfully tough jobs, does make it look easy — many top-ranking architects do. He also makes a point. The best architects know how to make the best use of their consultant engineers, and they know how to turn these engineers on so they do their very best work. I'd bet anything it's the quality of the consulting engineers whoPhotograph by Gayle Cuffe

..."I've been in the business for a long time. I've seen many architects and engineers doing work together, and they do it right, if they can. They do it with energy and enthusiasm, and it's common to all members of the firm, and their on-the-spot enthusiasm makes work work."

In another introduction — to the classic study section beginning on page 109 — Associate Editor Grace Anderson wrote: "The first paragraph of each article in SKINBA includes an introduction to the article. Grace Anderson writes: "What becomes evident as one reviews the projects on the following pages is that there are a lot of people around with a wealth of technical expertise — not only architects and engineers, but contractors and manufacturers as well. In the two columns that follow, with contributions to this section," Grace writes: "The editors of the articles included in this study section have worked all over the world, helping to ..."

I got finished drawing — making a few editor's notes — and I found myself thinking about the article on Frank Bridgers' work on solar energy. Having read more than my share of articles — on the popular and professional press alike — on the problems of solar energy, I approached my first reading of the article with a certain amount of ..."
More great lines from the Round Table: an evocative potpourri

As you have probably seen already, beginning on page 92 is a report on RECORD's Round Table. : Towards a Rational Policy on Energy Use in Buildings. One of an editor's frustrations in editing such an article is the enormous amount of thoughtfully written comment which goes unread. The transcript of the day-long meeting was 289 pages long, double-spaced and clearly much worth hearing had to be left as the film-makers say, on the cutting room floor. Nevertheless, with no attempt at organization, some of the most evocative comments were:

... Paul Greiner of EII on utilities problems:

"The problems are serious. We are a highly capital-intensive industry, and with the cost of money going up and the scarcity of capital increasing, the problems are more and more serious. Add to that the environmental constraints we have to deal with, the problems are even more serious. And then there is the short ages and the choice of fuels.

"We have now set up a source evaluation committee—better known as the hole-in-the-ground committee—to study the whole problem of where the energy is to come from.

"We are studying the availability of fuels, the various environmental impacts, the economic impacts, the mix of various fuels at various times, and finally the mix of sources in buildings.

"In the absence of such studies on the national levels, we as an industry cannot function. We have an energy, conflict, and we are all seizing it.

"And Mr. Greiner pointed out that different utilities have different problems. You take the utilities on any particular utility company and it will be very different from another utility. Most of the major metropolitan utilities are summer peaking—seven in the northern climates. Some still have winter peaks. I say that the industry is looking at peak load pricing to try and level off those peaks and fill in the valleys. Price rises to penalize the heavy-user probably not for residencies.

Arthur D'Urso of CCAI Property Management on developing a sense of urgency among users:

"My problem as an owner-manager is to translate the urgency and seriousness of energy conservation to our tenants. At the peak of the energy crisis, practically everyone adhered faithfully to the 55 mph limit. But it took only four months before everyone started to change back to 60's. There was a noticeable reduction in energy consumption in buildings during the gasoline shortage, but our records for later last year and this year show consumption climbing again.

Charles W. Ives of HIA on the need for public commitment and education:

"I think it is a very serious issue. We all realize there is an energy crisis in Washington, where the embargo was on, the growth rate was four percent. It is already up to eight percent again.

"I am not convinced that an energy conservation system has to cost more. The technology exists. It is a matter of understanding that the technology must be used, of getting incentives or disincentives. The Federal policy in the building field is absolute conservation. It is cutting back the consumption of energy used in the construction of buildings and in the operation of buildings. We have been looking and will continue to look at long-term programs that will have a significant impact. Here I am not talking about national standards, but about an information program and that is what the 1971 Round Table was all about.

Dr. Maxine Savitz of UIED on government and the private sector working together:

"This crisis of more expensive energy, and lower energy availability, gives us an opportunity for new solutions to problems.

"The architect, the engineer, and the building owner will have to work together to develop the best design and best systems.

"It is an opportunity for government and the private sector to work together to make sure that whatever is developed is technically sound and reasonable to implement. There is not going to be one solution to this energy problem. There are new buildings and old buildings, and very different building types. These will have to be designed separately, and by separate means. The government will offer some solutions. The private sector can do a lot on its own—not just with regulations, but with fire structures and ways of financing.

"There are lots of problems, but lots of opportunities that can be looked at from a positive point of view.

"Frank Coda of HSA on a subject dear to the hearts of architects and engineers:

"The biggest problem for architects and engineers is that they don't get adequately paid for the kind of work involved in a really careful energy analysis. If we are going to have energy conservation, we are going to have to start treating professionals as professionals and pay them for the work that needs to be done.
Encourage energy development

The economic measures proposed last week by the President contain nothing to warrant dancing in the streets. But one can take heart at the move to at least try something different (p. 20).

How much of the present economic malaise arises from energy-related problems is an unanswered question. But certainly it is a substantial part. For that reason and others, there is cause for optimism at the President's recommendation that we unshackle and encourage those who would pursue development of additional energy in this country, not only new sources but coal-burning and nuclear powerplants as well.

Removal of unneeded obstructions to powerplant financing and construction could create new jobs and move the U.S. toward energy self-sufficiency.

Contrary to what some of the back-to-candlelight enthusiasts seem to think, we can't just quit building powerplants and make do with what we have. Energy conservation will be necessary just to stay solvent during the years immediately ahead while we gear up to exploit the resources available to us. And conservation is likely to become a normal part of our life style in the future. But it won't stretch today's energy enough to take care of 50 million more persons.

That is the approximate increase to be expected in U.S. population in the next 40 years as a result of the growth momentum left over from past baby booms. That estimate presupposes that the country will sustain a low fertility rate from now on.

Food, clothing, shelter and other necessities of modern life for those extra people will take lots of power. There is no way for a society with the numbers and concentration we have today (both intensifying every year) to provide for itself except through the energy-hungry industrial system that has been evolving in the western world for the past 200 to 300 years.

The President seems to understand that Congress and the public should understand it too and insist on liberation of our own energy resources from unrealistic restraints.

Encourage energy conservation

President Ford's proposed standards for housing and buildings come on the heels of some state and local actions already in legislatures or passed to conserve energy (p. 21). But if this country is serious about conserving energy and becoming independent of foreign suppliers, national standards adopted and enforced through the states is one way of doing it.

The standards for one and two-family housing will probably come from existing standards used by the Department of Housing and Urban Development. The standards for apartment, office and industrial buildings are yet to be written, but one guideline mentioned is the standard American Society of Heating, Refrigeration and Air-Conditioning Engineers (ASHRAE) is working on. This standard in its initial draft was given to ASHRAE by the National Bureau of Standards for review and further input. While both the General Services Administration and the Federal Energy Administration have already issued their own guidelines to conserve energy in government buildings, the ASHRAE standard has been researched to a much greater extent and has had input from thousands of industry sources. It is the only comprehensive energy design standard in existence and should be used as the basis for national standards.

Speeding deepwater oil ports

Two weeks ago a shipyard near Baltimore launched the 1,100-ft-long oil supertanker Massachussetts, the largest commercial ship ever built in the U.S. But the ship can't put into any U.S. port because they are all too shallow.

Dredging existing ports to an adequate depth would be, in most instances, economically unrealistic and environmentally disastrous. If the U.S. is to benefit from giant crude carriers like this one, the only way is port facilities standing offshore in deep water.

Backers of at least three deepwater port proposals are ready to request permission from the federal government to build them (ENR 1/16 p. B). If everything goes as planned, they will be able to file their applications by May 1. Ideally, the federal Transportation Department, Environmental Protection Agency and other federal offices involved in the reviewing process will make every effort to expedite the applications. Should the applications bog down in red tape, construction could be delayed for at least another year.

All the environmental and economic arguments for and against deepwater ports have had ample time to be aired during the more than two years that two of these proposals have been in the wind. The argument that properly constructed and operated supertankers are safer environmentally than smaller ones makes sense. Fewer tankers crossing oceans lower the odds that collisions and spills will occur. Offshore docking of large ships eliminates the risks of spills during loading, in which deep-draft tankers, while still at sea, put their petroleum into smaller tankers that can enter inshore ports. Larger-capacity tankers also offer economies of scale in transportation costs.

There's no excuse for unreasonable, additional delays to occur once applications are received. If the government hasn't kept score in evaluating the arguments over the past few years, it should have. If it has kept score, debate on the proposals will be well-documented and concise and the decisions made will be the correct ones.
The placement on page 5 of this Letter from the Publisher (a slight variant of the normal Editorial and, in this publication, supplanting it every so often) shows how a smaller-scale editorial statement can be tied to the staff listing and thus use less space without losing any of its apparent significance.

The masthead, beneath its tinted color block acts as a wall separating the ad on the opposite page from the important text on this page (in the same way that white space does in the example on page 128). Furthermore, the contrast between the small type of the masthead and the larger text type of the editorial makes the large type appear even bigger than it in fact is. The ragged-right setting and spacing between paragraphs gives the typography a different texture and feel from any other page in the publication though the typeface is the same. The signature cut is a slightly more personalized way of presenting the byline than setting it in type, and it is a bit more graphically interesting and decorative.

The Process of Change

The technology of printing and publishing, just like the technology of chemical engineering, is constantly changing. With this issue, almost a quarter of a million CHEMICAL ENGINEERING readers will be treated to a new graphic design aimed at faster, easier reading.

Since its origin in 1902, CHEMICAL ENGINEERING has undergone many changes to give readers the most advanced publishing techniques, such as computerized photo composition, web offset printing, and lighter but improved paper stock.

Still, CE's approach is not revolutionary. The editorial product, from Chemistator to Plant Notebook, remains exactly the same. What we have substantially altered are the visual techniques that help you get the most out of CHEMICAL ENGINEERING. Indeed, you may not even notice some of these changes because they are working best when they are not obvious.

For those interested in technical details, our new typeface is Baskerville, which replaces Times Roman. Baskerville is an "open" face that is noted for its legibility. It results in slightly fewer characters per line, and to make up for the difference we have widened each page and added one line. The result: faster reading, with no sacrifice in number of words per page.

You will find a new logotype on the cover, more emphatic headings for departments, and an improved format for tables and figures. Our design consultant calls it a "coherent graphic image." Actually, we are even more interested in a coherent presentation of news and practical chemical-engineering technology for you, a technical-decision maker in the chemical process industries.

CHEMICAL ENGINEERING's new look is the result of almost a year of study and analysis, not unlike developing a new process system. We started with a conceptual design, evaluated the feasibility of alternate routes, selected the optimum approach, produced a prototype model for debugging, and finally brought the new system onstream.

We hope you'll find CHEMICAL ENGINEERING's new graphic presentation attractive, and even more informative and useful than before. Please give us your opinions, whether good or bad, since it's you, the reader, whose opinions we value the most.
Split-page makeup, such as in *Midwest Purchasing*, right, is hard to handle, since the competition for attention from the ads on both sides is fierce. But if the typography is clean and neat and a bit “different” (as it is here) and if there is a modicum of personalization by means of a picture and a signature cut, then the material receives the visibility it needs. The headline here should have been a size larger and set in italics to tie it into the text more distinctly.

**PUBLISHER’S NOTES**

Is the gift really “free” . . .

Recently several readers have mailed in to me, sales brochures they’ve received from manufacturers and distributors offering a gift in exchange for an order. One in particular is a four-color brochure showing gifts available in groups according to the total dollar value of the purchase. If you buy to many dollars worth of the product, you can select from a more expensive array of gifts than if your purchase falls into a lesser price range. In a less-colorful, letter-like brochure, another manufacturer goes on at great length, weaving together words about his product and a portable TV set. Actually, it contains more information about the TV set, one free with every order, than the product.

Our readers know one of this magazine’s roles is to serve as a medium of communications between buyer and seller. I really believe this is an important function, and always welcome factual information pertaining to a seller’s product, facilities or capabilities to pass on to buyers. This is a legitimate role of a magazine. Another role of this magazine, I believe, is to call attention to practices which affect the free market interface between buyer and seller. Offers of free gifts in exchange for an order fall into that category.

Purchasing managers should make a product and/or supplier decision free from any thought of personal gain. There are enough subjective pressures involved without adding one more. As for the seller, instead of offering a gift to induce an order, why not lower the price of the product? According to the brochure, the TV set offered retailed for more than $100. That’s quite a cost savings which could be passed on to the buyer.

George Renard, long-time executive secretary of the then National Association of Purchasing Agents, used to say, “There’s no such thing as a free lunch.” Well, there’s no such thing as a “free” gift. One way or the other, in higher cost, lower quality, questionable buying practice, you’ll pay.

The bit in Congress concerning the importation of Rhodesian chrome is HR 1287. In 1967, an embargo was placed which prohibited the importation of that product from Rhodesia. That act greatly assisted the nation’s specialty steel industry. Chrome is a vital ingredient in the manufacture of stainless steel. The embargo was later rescinded. The July Publisher’s Notes covered this in detail. HR 1287 would reinstate the embargo. It should be up for a vote at the time you read this. Because the consequences of this embargo could be ruinous to this nation’s stainless steel industry, with a very serious weakening of our defense capabilities, purchasing managers should write their congressmen urging a defeat of HR 1287.

Charles Buskirk
Publisher
*MIDWEST PURCHASING*
The small space remaining on the page after the staff listings and masthead are placed, is used for a short note from the Publisher when it is not being used for Letters. The plain type shows off well against the typographic complexities beneath. The picture always refers to the subject of the note. The reason for using the top of the page is that the top of the page is the most visible and the more important material ought to go there. Thus the masthead was squashed down to the lower area, ensuring that the material on the upper portion of the page gets at least some readership. Compare the informality of this page with the formal Editorial page from the same magazine on page 132.

McGraw-Hill World News:
Ralph R. Schair, Director, Albert Wall, Editor

Editorial Staff:


Chief Correspondent: Madeline O'Connor, Dublin—Robert Seible, Zsol Laura Pilsworth

Correspondent at 28 principal U.S. cities and 76 foreign cities

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TO FILL YOU IN:
...and a horizontal-third of the Administration ministerium on housing and construction that was held in Atlanta in September.

Fisher also reported on the projects being undertaken by International City Corp., Atlanta; a three-pager on Atlanta that was actually four stories, an overlay plus sidebar stories on architect John Portman's hotel, the Hilton hotel, and Omni International.

Earlier, Fisher was writing about the first use of the reinforced earth system in the U.S. in a marine environment, and he'll have two stories in the Tools of Construction issue (ENR 2/5).

LUCIENE J. WYENETH, Publisher
Which is better: careful balance or apparently random arrangement?

Two approaches to the same problem: how to handle an editorial placed on the first-right page of the feature section (see the next chapter for more on this). Which is better?

House & Home's solution, right, with its small logo and date-line signaling the start of the feature section as well as dignifying the editorial page itself, and with a box around the entire space, reflects the logic and design-conscious makeup of the entire publication. There is no element out of place, nothing that has not been deliberately placed just so. Is it exciting? By itself, perhaps not. But in its context, it most certainly succeeds in drawing attention to itself, and, having done so, it succeeds equally well in imparting its own aura of seriousness and dignity to the overall editorial product.

Scientific Research's solution is just as successful in attracting attention to itself, because of both its informality of arrangement and the cartoon, of course. But the context in which the page appears is totally different from that of House & Home. Here is a biweekly newsmagazine using standard three-column makeup throughout, quite rigid and neatly organized, but obviously not nearly as design-conscious as House & Home, which is essentially a picture magazine. So for Scientific Research the contrast between the random-height columns (which are slightly wider than the normal ones) and the usual full-height ones elsewhere is striking.
So, House & Home's editorial is a formalized page in informal surroundings and Scientific Research's editorial is an informal page in formalized surroundings. Neither of them is "better" than the other, because they both do their job well. But if they were exchanged, neither would any longer do its job as well. Here is an example of the necessity to see the publication as a product — with a total character — and use the graphic means that will reinforce that character and make use of its potential to the fullest extent possible.

**EDITORIAL**

To avoid 1984

It's a great pity that the average person feels disturbed and conspicuous about the growing encroachment of the digital computer on his daily life — and with good reason. In our report on computers in research in this issue, Bill Lake George Hammond warns (see page 54) that the nightmare image of the computer as an omnipotent master forcing a totalitarian society on us could well become a reality by the end of the century.

Of course, as Hammond points out, the digital computer, like nuclear fission — inherently neither good nor evil — can be made to serve human beings, the key question will be whether the system will in each instance be designed to make things easier for the computer — or for the humans.

If computer programmers and their bosses can be persuaded consistently to refuse to sacrifice human freedom of choice and human tolerance for the sake of machine efficiency, then, Hammond argues, the computerized society will be considerably more like a utopia than a nightmare.

A huge example in the scientific community of Hammond's advice is the Dartmouth Time-Sharing System (see page 27). This system, designed with the convenience of the inexperienced researcher or student uppermost in mind, marks the advent of practical time-sharing for the mass of scientists. The astounding commercial success of an earlier version of the system encourages us to hope that in free competition people-oriented computer systems will win out.

Unfortunately, a more ominous threat can be expected from those quarters in which competition does not exist — government and quasi-government agencies. If no one has yet succeeded in persuading government or corporate bureaucrats to consider individual freedom and convenience in designing such simple things as application forms, how, then, can we hope to preserve our personal freedom in the age of computerization?

For scientists, the struggle with government agencies over the use of the computer is already in full swing. On page 36 we report how the government is dragging its heels in changing the procedures used in choosing computer time for research grants. Now geared to machine-oriented batch operation, the accounting system must be changed to accommodate user-oriented time-sharing and multi-programming operation.

If ever an ombudsman was needed to safeguard individuals against the abuses of the end servant, it is in this new area of the computer programmer. We suggest that the Nixon Administration think seriously of creating a new office to carry out this ombudsman function. We also suggest that the office be heavily staffed with scientists including social scientists — for scientists invented and developed the computer and are in the best position to give advice on what it is able to do.
Two examples of prepared formats into which the editorials can be dropped

The two examples are from Brazilian magazines and both include the masthead, etc. The one at right places it in the gutter, tying it to the rest of the page by complex boxing/shadowing rules (which are a natural graphic outgrowth of the logo lettering — a typeface called Pioneer). The one opposite places the masthead at the foot of the page, like a footnote, and devotes the top part of the page to the editorial statement.

The advantage of such strong shapes is twofold. First, the recognition value is immediate since the reader becomes familiarized with them quickly. Second, it becomes a simple process to write the editorial and drop it into its space without having to worry too much whether the page is "designed" correctly; it removes the necessity of redesigning the page every issue. Obviously it is hoped that the format does not become a straitjacket and that the number of words allowed (given the common sense amount of leeway) works out about right every time.

Recent pesquisas desenvolvidas nos EUA, no campo de comunicação, revelaram que a maioria das citações em textos técnicos e científicos recentes referem-se a trabalhos de especialistas divulgados nos cinco anos imediatamente anteriores. A cadência precoce de um grande volume de informações com mais de cinco anos de publicação, atesta a velocidade de "substituição" de conhecimentos, o ritmo da inovação tecnológica e a necessidade de intensificar o esforço de atualização profissional.

A partir destes fatos, a pesquisa mostra que a evolução tecnológica é diretamente proporcional à velocidade da difusão do conhecimento científico.

A vista destes dados nasce uma possibilidade de multiplicação e expansão das revistas especializadas, cujo sucesso, naquele país, como de resto em todo o mundo, contrasta com as dificuldades crescentes que enfrentam os veículos que pretendem "contar-tudo-para-todos".

Sensível às necessidades dos leitores, Engenheiro Moderno tem procurado cumprir missão de jornalismo especializado, consciente de que, dentro do processo de modernização tecnológica pelo qual passa o País, o tempo se torna cada vez mais importante e a intensidade da informação cada vez mais crítica. O manto recente dessa obediência às necessidades de seus leitores e do País está na seção "Projetos Modernos". Este mês, com quatro páginas, que serão oito na próxima edição, atestando a receptividade de uma iniciativa perfeitamente enquadrada nas tendências atuais, pois possibilidade contado direto entre os que produzem equipamentos e aquelas que vão utilizá-los e difusão ampla e imediata das inovações, tão logo surjam no mercado.
Dinheiro, e mais dinheiro

Há momentos em que um chamativo preenche uma das pedras pedais e resolve os problemas do condutor. Há momentos de recuperação nos negócios estão segura-mente nessa condição.
Comungo, o difícil e identifica esses momentos. É algo que acontece — e frequentemente dramáticamente — interna numa rota que por anos foi dividida em um destino para desistir em uma terra de vantagens.

Se Rodolfo Marchi Bonfárello, nosso entrevistado para o Artigo de Feche desta edição (Os novos poderes de um homem só na página 17), tem um número de homens recentes das duas maiores empresas que dirigem a Clica e o Banco Auxiliar e, se sabe de tudo, a organização e a organização que vêm de um período de dívida antes que os problemas começasssem a se manifestar.

Essa postura empresarial se dirige para uma compreensão que poderia ser um passo num momento em que os problemas parecem exigir respostas mais do grupo do grupo do grupo do grupo do grupo do grupo do grupo.

De fato, e muito facilmente, esse grupo um estranho preocupação com a integração entre a fabricação de cimentos alimentícios que se puxa e que se une uma operação agro-industrial e o homem comercial como uma forma de não desperdiçar memória —

...segundo se entende na nostre experiência com as pessoas que valem de resumo para os negócios mais amplos de organização.

O que não quer dizer que, em troca, não entregue uma expressão diversa para o campo de pecuária, quando se refere a esse tipo de complexo que valeria de resolução para a recepção mais ampla de organização

O problema atual não é a falta de dinheiro e um dos mais dinheiro.

Os homens que decidem no Grupo Gerdau estão com as empresas enfocadas nesta edição (Gerdau: A duplicação em 4 anos, na página 28), e voltam com o empresariado de problemas de expansão nas indústrias siderúrgicas, talvez conscientes com Bonfárello.

Quem se dispõe a investir num panorama de um certo detalhamento geral em relação ao futuro certamente tem de responder, antes, os perguntas cruciais humildade de crescer? Como produzir o crescimento em custos? São problemáticas cada vez mais raras.

Entretanto, aparentemente a direção das Gerdau sabe que os períodos de crise não são sempre períodos de desafio se acredita no sistema e nas suas capacidades de sobreavaliação têm rupturas estruturais. O que a crise, para as empresas que contam, as que são sobreavaliação e apenas um pedaço de história das empresas.
Editor's letter

Two editorials in the same issue: similar in style, identical in graphic raw materials, yet how different in effect and tone of voice!
Fact and Comment
By Malcolm Forbes, Editor-in-Chief

WHERE'S THE ECONOMY GOING TO BE AT THIS NEW YEAR'S END?

With the holidays over, the New Year's Day forecast is in. The meteorologists are busy predicting the climate for the next 12 months, and the economists are no different. But unlike the weathermen, they're predicting the economic climate for the country. Here's what they're saying:

MORE OF THOSE COMPANIES WITH CASH IN THE HAND

As the year comes to a close, many companies are finding themselves with more cash than they need. This is good news for the economy, as it means that companies will be more likely to invest in new projects and expand their operations. It's also good news for consumers, as it means that companies will be more likely to hire new workers and start new businesses.

PAYING A DIVIDEND WHEN YOU'RE STRUGGLING

It's no longer shoot out time every noon. Companies are now paying dividends even when they're struggling. This is good news for shareholders, as it means that they will be receiving a return on their investment. It's also good news for the economy, as it means that companies are confident enough in their future to continue paying dividends.

THE ONLY THING WRONG WITH THE VIDEO GAME CRAZE

This really is an optimist. When the economy is doing well, people tend to spend more money on entertainment, and video games are no exception. The video game industry has been growing at a rapid pace, and it shows no signs of slowing down.

THE MEMORY OF HAPPY MOMENTS

We have all the getting of understanding

ACT OF FAITH

REAGAN'S YEAR OF TESTING

By M.B. Forbes Jr.

As the New Year approaches, the United States is facing a crucial test. The nation must prove that it can live up to the promises made during the campaign. The test will be difficult, but it is necessary. The nation must prove that it can handle the challenges of the future, and it must prove that it can do so in a way that is fair and just.
Coming to Terms With Fantasy

EDITORIAL

Three right-handed and three left-handed players maintain usually close togetherness and variety of material accomplishments.

High Technology. Virginia Murphy Hamill

Travel & Leisure. Adrian Taylor

Working Woman. Tony Iannotta Petrella

Luxe. Alex Sanchez
To our readers

Better Health

Contents

Dealers

Departments

A tough test of policy

The coming year—possibly the worst in the White House for Richard Nixon, who has had our money problems in the 1970s. Nixon's record is clear-cut: Most of the money policies he has prescribed make a mockery of the economy. He has repeatedly promised to balance the budget, yet his policies have expanded it. The Administration has announced a reduction in defense spending, but it has not specified how much will be cut. The President has also promised to reduce the trade deficit, but his policies have increased it.

A tough test of policy

Feeding the hungry world: Some thoughts on food exports

A new approach to solving the food problem is needed. The United States cannot continue to export food and leave the developing world hungry. We need to develop strategies that will help the developing world become self-sufficient in food production.

Realism at the UAW

The UAW's leadership has shown a lack of realism in their negotiations. They have made unreasonable demands and have not been willing to compromise. This has led to a stalemate in negotiations and a lack of progress.

A tough test of policy

The American way

The world is watching the U.S. as it deals with the energy crisis. The U.S. must show the world that it is capable of making tough decisions and working together to solve problems.

The case of Japan

Japan is facing its own energy crisis. The government has taken steps to reduce energy consumption and promote alternative sources of energy. Japan's leadership has shown a commitment to finding solutions to the energy crisis.

What is the last word?

The last word is on the importance of international cooperation in solving the energy crisis. The world must work together to find solutions that will benefit everyone.

Personal editorial page on tabloid-size publication.
This is a tricky page to handle, but it needs handling well. It announces the start of the feature section — the main and most valuable part of the product. Here is where the editors put their maximum effort and where their work ought to receive greatest visibility and most memorable presentation. So it ought to be started off with a bang instead of with a whimper.

But the trouble is that the single-page, right-hand opener is small. Constricted. Vertical. And it appears opposite an ad, which requires that the gutter space that separates the two pages be widened. Thus this essential visual buffer encroaches upon the page further, leaving just a narrow vertical sliver within which to display the wares. That is why the page is tricky to handle.

Another consideration to bear in mind: since this is a page that recurs in every issue, there may be good reason to work out some format pattern that can be repeated from issue to issue, creating recognition value that will attract attention, and thus help overcome some of the limitations imposed by the constricted space available. The disadvantage of such a pattern, of course, is that the pattern itself can become a straitjacket, preventing the editors from moving in the way the subject and material demand. The format must therefore be flexible enough to allow maneuvering within a clearly articulated framework of recognition-symbols. (See page 162).

Some publications solve the problem by using the first-right as an editorial page (see p.136). Strictly from the point of view of effectiveness of presentation, this tends to work well. The page can be designed to be a definite break from the ad opposite; it can have a clearly recognizable standard format; it can function nicely as a starting signal. But an editorial page tends to be a weak introduction to a hard-hitting feature section unless the subject of the editorial happens to deal with the same material as the subsequent feature stories. How often does that happen, though? Normally an editorial deals with a subject other than those covered in the feature stories. So you can say that, although an editorial placed on the first-right works well graphically, journalistically it is unlikely to do so, except on rare occasions.
The lead feature or the "first-right"
Perhaps editorials are red herrings placed in the path of clear thought. Perhaps they belong elsewhere. The final decision is dependent on the publication’s character, and so it becomes a strategic decision made by the editor in light of clear analysis of the material, market, and goals.

To give the page its required poster value (startling visibility) and tie it in with the feature section for which it is the starter, it should be designed to be as simple and UNbusy as possible. Not only does this mean that the design must be “edited down” to appear simple, but also that the elements to be accommodated on the page must be equally edited down to their irreducible minimum. It is perfectly true that less is more. The less there is on the page, the greater the likelihood of that which is there being noticed. Extraneous elements obfuscate that one major eye-catching and brain-appealing element that really matters to the story. The result is lack of attention, low impact, failure to grasp an opportunity — and a nasty aftertaste of messiness.

When the material has been edited down to that minimum, the residue must be thought through further in terms that will define the hierarchy of importances: the most important element will probably be the headline (ideally nice and terse, so that it can be set in strong type). The secondary element will be — what: the deck? the byline of the distinguished author? the picture of the author? the illustration? The tertiary element: the text? It all depends. There is no one hierarchy better than another. What matters very much, though, is to articulate clearly what the hierarchy is in each specific instance, so that the designer can express it and pass it on to the reader in easily understandable form. The reader should get an orderly sequence of thoughts instead of an undigested jumble. The very orderliness helps to get the idea across quickly and effortlessly, and it increases the likelihood that the editors will evoke the reader response they want. If the page is a jumble, then the poor reader will have to work his way through it (assuming he’ll bother to begin it), and that involves time, effort, and risk. After all, the reader can easily come to a conclusion different from the one the editors had in mind for him — or he can flip the page.
Many publications run a miniature logo, some accompanied with issue date, somewhere at the top of the page. This is helpful in reassuring the reader that this page is, indeed, editorial matter rather than an ad (should such reassurance be needed, although one hopes not). But the second logo has a more important, subliminal function: it helps to define this opener as a sort of secondary front cover, signaling the beginning of something. But there must be enough material following this page to make such a subcover worthy of its name. Twelve pages is the minimum; anything less looks foolish.

The typography of the page ought to be consistent with the pages that follow. It is better to design the page using the graphic materials (type, etc.) used throughout the publication than it is to change them in order to make the page more "visible." Certainly the body typeface and headline typography should be the same, forming a visual bridge between the opener and the pages that follow. The only difference should be a slightly more flamboyant design for the opener. The body copy could, perhaps, be double width (two columns, leaving the gutter column open as a moat separating the matter on this page from the ad opposite). And the copy could, perhaps, start with an interesting initial, or tiny postage stamp-size picture, as a focal point.

Illustrations are, like everything else on the first-right, hard to handle. The opener, by virtue of being an opener and therefore somewhat different from the normal page, is in a position where unusual or atypical illustrations might make good sense: mood shots or background-to-the-story pictures. The trouble is that the more atypical the pictures are, the more difficult it becomes to recognize them as "editorial" matter and the easier it becomes to mistake them for ads. Obviously that sort of confusion ought to be avoided. Such unusual pictures ought, perhaps, to be reserved for use on spread-openers where there is more space available and only editorial matter to rival. On the limited space of a first-right, the precious and unusual picture is likely to be squeezed into insignificance — and thus wasted. Perhaps the ideal place for such a picture is at the very end, as a tailpiece, big and worthily displayed. Besides,
such a tailpiece can also act as an opener to all the many ornery readers who insist on reading magazines back-to-front!

The best illustration to use on the first-right is one that echoes the front cover — perhaps even reproducing the cover in miniature. (Assuming, that is, that the cover and the first story have some relationship to each other.) The reason is, simply, that the front cover image is already established in the mind of the reader as important simply by virtue of being on the cover . . . and therefore it is likely to have quick recognition/remembrance value that is useful in attracting the reader’s attention to the page.

But, given the dictates of the small space available, experience shows it is wiser to depend on words rather than images to catch the reader’s attention, except in very special situations. On the pages that follow, there are a number of examples of opening page treatments, both with and without pictures, that might be useful as comparisons and idea-starters. Page arrangements should always be secondary, however; the material itself must come first. If the first-right is well edited, well organized, well articulated in its hierarchy of importances, then a logical, expressive, and effective page arrangement will grow out of these qualities naturally.

What about spread-openers? Many publications do not have first-right positions at all, preferring to open the feature section on a spread. The magazines lose the “preferred positions” that sell at premium cost to advertisers this way, but they gain the capability to create greater editorial impact. The scale of the full spread is far larger than twice-a-single-page. This is not just because that necessary river of (wasted) white space in the gutter is now at the disposal of the designer; nor simply because there is no ad across the gutter to fight against — though this is certainly a distinct advantage; but, more importantly, because the shape of the space is horizontal instead of vertical, that is, broad, instead of tall. And a wide space, such as two contiguous pages, is capable of far greater design impact than a narrow, single page. This design capacity is covered in detail in Chapter 2 of Editing by Design and need not be discussed here. However, one point is well worth making with respect to the opening of a feature section on a spread: the illustration can have
tremendous impact (by virtue of giant sizing). As a result, such spread-openers can, indeed, be infinitely more effective than first-rights. BUT there has to be a picture worthy of such play every time. This is, alas, not always the case, except in publications whose stock in trade happens to be highly pictorial (such as architectural magazines, for instance). Unless a supply of blockbusters is assured, it is perhaps the better part of wisdom to avoid committing the publication to an opening of this kind as standard operating procedure.

A number of publications have predicated their story openers — including the first, i.e., feature-section opener — on a repetitive series of standardized arrangements, where the left-hand page has a full-bleed illustration acting as frontispiece, and the right-hand page carries the headline and text. This system can work well and is easier to produce simply because the graphic image is smaller. That illustration must be reliably exciting every single time, however. This is the same as saying that the publication must have lots of money available to spend on frontispiece illustrations — and talent and imagination to create them. If these requirements are problematic (and they are for most publications), then this ideal solution tends to be a trifle less than ideal.

If stories must open on left-hand pages, however, there are two possible variations for openers, depending on whether the stories are interrelated as part of a package or whether they are unrelated ones.

If they are related, then everything possible to make that interrelationship evident ought to be done on every opener. The first opener must be designed as a pattern setter, and the subsequent openers must become repetitions of the form at smaller scale, or variations of it, clearly recognizable but differing in detail. An example of both the repetitive and the theme-and-variation technique are shown on pages 168 and 172. Both are nonpictorial, though both are distinctly visual, using graphic symbols and type to create recognizable character.

If the stories are unrelated, then the first opener ought NOT to be a pattern-setter. It is better to vary the openers as much as possible in format, so that the reader perceives story “starts” as clearly as possible.
Big pictures as openers: vertical barrier

The large vertical picture is an excellent barrier between the ad opposite and the start of the feature section if two conditions exist: (1) the ad must be in color and the picture in black-and-white so that there is an immediate difference between the two images that splits them from each other, and (2) the direction of the image in the picture itself must force the viewer's eye to the right, drawing it towards the head and text. If the picture in this example were flopped left to right, it would pull the reader's attention towards the ad opposite — distinctly not the purpose of the exercise.

The headline typography also should be quite large, to act as backup attention-getter if the vertical picture in the gutter is missed by the reader who merely flips the pages while holding the magazine by the spine with the other hand, and missing the picture altogether.

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THE NEW BOSTON CITY HALL

Now complete except for the square, Boston's great new landmark, begun during the administration of Mayor John F. Collins, will be dedicated this month. A triumph for Gernhard M. Kallmann, Noel M. McKinnell and Edward F. Knuden—three comparatively young architects, except for Kallmann, unknown outside the Boston area, the Boston City Hall will increasingly become the focus of wide-spread interest and will be evaluated from many points of view.

Those who may be perplexed by the building can be grateful to Kallmann, the eldest member of the team. Some years ago he produced a number of publications and manifestos, establishing the philosophical, ethical and aesthetic credo by which his work, when he would eventually get some, could be interpreted, understood and judged. The writing of manifestos, as everyone knows, had been almost a daily activity for the founders of the modern movement—masters whom the most gifted young architects quite naturally hope to supplant—but for Kallmann's generation it was a lost art. His was almost a solitary voice because he was among the few with something new to say. Born in Germany in 1915, and like the English-born McKinnell, British-trained, he was known to the British and American architectural avant-garde as a brilliant spoken-
A large picture used as an enticement for the eye and attention of the reader, must have intrinsic interest as well as size. Just making any old picture big cannot be expected to do the requisite job: the picture must also be journalistically meaningful. If it manages to fill the bill well enough, then the typography beneath it can be quite small, since the picture itself can be depended on to yield the poster effect. The numeral one, here in bright red, is also a subsidiary aid in signaling the start of something (obviously some sort of series). Incidentally, the numbering trick is used so often that it can become a bit of a bore, yet I have never succeeded in persuading editors to substitute A, B, C for the ever-present 1, 2, 3. They maintain that alphabetizing is too obscure a system. One wonders why?

Two elegant new buildings by Skidmore, Owings & Merrill’s Chicago office, with Myron Goldsmith partner-in-charge of design, use carefully detailed steel to reflect an existing college campus, and to demonstrate a steel company’s products.

A NEW MULTI-USE GYMNASIUM FOR I.I.T.
Most effective starting signal: a different stock

There is no question that a colored stock or textured stock insert makes the start of a new section quite obvious. This holds true for feature sections as it does for “flash forms” (see page 82). The book often breaks at this point, and combined with a different stock suggestive of a different product, these characteristics scream for attention. If, then, the material that is displayed on the paper is in fact a little more special than average (such as this, which is an opener to an eight-page album presentation of beautiful drawings) the impact is undeniable.

ARCHITECTURAL RECORD
APRIL 1967

Paul Rudolph’s design for Stafford Harbor, Virginia, a new town that will be located on the Potomac about 38 miles south of Washington, D.C., reinforces the natural topography by placing the major groups of buildings along the ridges and harbor, leaving the intervening valleys free.

A new town that conserves the landscape
... or, as a substitute, a background color

If a different stock cannot be used because of cost, time, binding, or any other technical or practical reason, then a good substitute can be "homemade" different stock: the regular paper tinted with colored ink, used solid or in tints, or even plain old black, used solid or in tints of gray. The purpose is to create an illusion of differentness, using whatever means may be available. One step higher in sophistication is the use of some sort of pattern as background. (See Editing by Design, page 206). To retain the full illusion of separateness, however, it is essential — if obvious — that consistent stock treatment throughout the entire presentation must be retained. You cannot persuade the reader that your pages are of-a-piece if the ink that is supposed to tie them together is pink on one page and purple on another. And, again, as in the example opposite, the graphic techniques applied to the pages must be appropriate to the material disposed thereon. Here, for instance, the pictures are in color against a solid black background — and this is the first of twelve pages so treated. Black background is ideal for showing off color pictures, since it makes the colors appear rich and jewel-like.
Any sort of pattern that is clearly discernible can be used to make the opener different, and thus, more noticeable. Whatever pattern is established on the opening page, however, must carry over onto the succeeding pages. For the story opener is never seen as an isolated, static unit but as a unit within a fairly fast flow of units (the speed depending on how interested the reader is in the material); thus the opener's individual impact must be reinforced by whatever follows it. Besides, if that opener is designed to be exciting, and the excitement is allowed to evaporate on the succeeding pages, each of those succeeding pages will be thought of as yet another opener; the main opener then becomes isolated and begins to "look like an ad" — and the article's impact is concentrated on one page and turns dull elsewhere.

The boxing in the example at right is "internal"; each element is surrounded with its own box — each box, in turn, becomes part of a bigger box arrangement. The net thus created holds the disparate elements together neatly, unifying them into a coherent image. Shown here is the first of a sixteen-page story in which all elements are encased in hairline boxes similar to the ones here.

Not too many years ago, the phrase "architectural interiors" could mean little else than four Barcelona chairs and a glass-topped coffee table set precisely into a pristine room. The six projects which follow indicate that such is not true today. The focus, for instance, on architectural matters at the recent NEOCON meeting in Chicago (see page 38 for a report), is an index of the growing interrelationship of interior design and architecture. Furthermore, many offices are now deeply involved in renovation with its heavy emphasis on interior architecture.

The question becomes not who is doing what but how well it is being done. Not every person capable of producing such work is an architect, of course, but the standards are high. One such is sculptress Aleksandra Kasuba, whose New York City apartment, (right), not only presents new and dynamic concepts of interior space, but is realized with extraordinary attention to detail. As the next two pages make clear, it is certainly "interior architecture."
...or within a whole page

Given peculiar material of ragged outline, a simple geometric box enclosing the entire page can be used as an excellent foil. Not only is the raggedness-versus-precision an interesting graphic contrast, but also enclosing generous white spaces is an unexpected technique. The boxing formalizes the design, articulating each element, giving each an edge and demarcation line. What could easily appear as a thrown-together group of pages, is pulled together in a formal fashion. This is the first of eight pages enclosed in a neat, unpretentious box like the one shown here.
Full-bleed pictures used as a background for type

Spectacular pictures can be as startling (and thus as useful for openers) as white space or huge type set sideways. If they happen to be color, so much the better. But a good black-and-white can do the job as well. One proviso: if the editors find themselves lucky enough to have such a spectacular picture, they must restrain themselves from spoiling it. They must allow it to speak for itself, merely laying claim to its being “editorial” by adding an inescapable minimum of words. In the example on this page, the only additional material is the headline; the way in which it is handled allows the picture to dictate the style and placement of the words. The strong direction within the picture calls for reinforcement by the use of italics (similar in slant) and their angular positioning (parallel to the direction of the sulky’s travel). The type improves the picture by underlining the photograph’s inherent dramatic qualities.
... and as basis of montage design

Using a good picture as a background to create a desired atmosphere, and superimposing upon it additional images as well as the specifics of headlines and blurbs, is another way in which photographs can be exploited. The example shown opposite is, in effect, a montage of five different elements, yet the simple arrangement into which they have been manipulated pulls them together logically so that the page synergistically “says” more than the sum of its individual parts, which is precisely the quality that makes it a good opener.

Both of these examples as well as the next two are in full color.
Two more big-picture/peculiar-headline combinations

An attractive picture of a well-known personality catches the eye, and curiosity makes one turn the page sideways to read the headline. The name is well known to be an attention-getter on its own accord, but the way in which the deck is written describes the man's character and pinpoints what one suspects about him just by looking at the picture. It uses splendid word/picture relationship; the verbal/graphic liveliness makes it an effective opener.
If one picture is good, are two better? Only if they can be combined into a startling unit. The montage on page 159 does this by superimposition. The example shown here gains attention by gluing together the elements with strong visual adhesive: the black band between and alongside the photos. The peculiar typography is the extra touch needed to establish the priority in which the reader will examine the several elements. By being peculiar, both in face and arrangement on the page, and by being good and large, the type will draw the reader’s attention first. This is desirable, since it is the words that give the clue to the combination of the pictorial images surrounding them. So this one-two, words-then-picture sequence communicates logically, making a very complex page an effective opener.
The wide variety of material that must be placed on the first-rights of Industrial World demands a loose format with minimum restrictions. The necessity for flexibility is increased by the publication of each issue in English as well as Spanish, so that enough leeway must be allowed in the design to accommodate variations in headline and text lengths.

The varied editorial material makes it necessary to introduce some highly visible and characteristic graphic element to signal the start of the feature section and — more importantly — to do so in a consistent and familiar way in issue after issue.

Hence the introduction of the heavy vertical rule with the logo attached. It is positioned well into the page, alongside the gutter, and is sufficiently strong to allow the balance of the page to be handled in whatever manner the material demands. Five examples chosen at random from the twenty-five so far published using this pattern prove the efficacy of the system.

Industrial robots are staying on the job. Even as layoffs of workers are going on in many industries worldwide, the robots are joining the work force in numbers never before seen. In 1970 there were only about 200 robots at work in the world, and 50,000 in 1975. Three years later the worldwide robot population was estimated at 2300. Last year the number jumped to 3500-4000 in Japan and 1200 in the U.S. and 800 in Europe.

At the 4th International Symposium on International Robots held last November in Tokyo 300 experts from 18 countries representing 405 robot makers exhibited their models. A host of the show, Japan is demonstrating that it is spearheading the newest developments in robot technology. Labor shortages and spiraling wages are among the factors that catapulted Japan to the forefront of this new industry reports Fred Saito, Industrial World's contributing editor from Tokyo. Unlike West Germany Japan has not been able to import foreign labor. Hence robots filled the labor shortage.

Over 75 Japanese companies are now in the robot business, most of them entering it within the last five years. In the U.S. two companies, Unimation Inc. and the Versatran Div. of AMF dominate. More than 400 of their robots have been installed in Europe and in Japan. Other major U.S. firms are listed in the accompanying table.

Europe's robotmakers. The more notable ones are Swiss Assembly Products, Broderbund, and the Unimate model above have many new skills.
NEW WAYS TO TEST ROOFS FOR LEAKS

Repair work on your plant roof can be costly. Non-intrusive techniques such as a radioscopic meter allows that reveals trapped water can cut maintenance costs.

Security steps to protect your plant against rising crime

The best in plant modernization

The 10 plants from 10 different countries described in the following pages are outstanding examples of investor management. Each one includes ideas that may be adaptable to your operation.
Echoing the cover gives ultimate recognition value to the opener.

If a strong and memorable image is established on the front cover, its repetition will surely arouse the reader's interest when he comes across it again. This simple principle is applied to *Hoofbeats'* presentation of its annual profiles of the year's winning horses. The graphic handling is, of course, based on the "impossible figure" frames that appear logically three-dimensional until they are examined more closely and their subtlety becomes apparent. Each frame contains a color portrait of the subject, with subframes for the names and the biographies. The headline typography is equally elusive, since one cannot determine whether one is looking down or up at the lettering. Shown here are the cover, the first-right, and a spread from the story.
REFLECTIONS ON MIDDLE AGE

FIVE BY JANE O'REILLY, WILFRID SHEED, BARBARA GRIZZUTI HARRISON, STANLEY ELKIN AND WILLIAM A. NOLAN.

The scarcity of raw materials

THE WHITNEYS

A WORLD OF THE NEVER-IDLE RICH

Town & Country, Melba Turell

Atlantic Monthly, Joel Carlan

Esquire, April 1982
Spread-openers for interrelated series: the theme-with-variations technique

In a special issue of *Architectural Record* on the relationship of engineering to architecture, each story deals with a particular aspect of the subject. Thus, to tie together the issue, each opener had to be designed within a recognizable format — similar, yet flexible enough to allow each story to be designed in the way the material naturally suggests.

The basic graphic element, the tall box on the left-hand page, is in color or various tints of gray. The text blocks vary in length as required, but are all placed in similar positions on the page for the sake of rhythm. The headlines are all handled differently: some dropped out in white from the dark gray background; others surprinted in black over light gray; the Lighting one is both dropped out and surprinted since the medium gray allows both techniques to be used while retaining legibility. The heads are set in whatever type size seemed right, but all in Optima all caps.

The simplicity and rigidity of the overall shapes is enough to make them stand out distinctly in contrast to the various pages opposite; these latter give some slight indication of the different page treatments applied within the stories themselves, though, alas, the most visually interesting treatments do not show on the openers.

**SOLAR ENERGY SYSTEMS: THE PRACTICAL SIDE**

In the 1974 engineering issue, we showed how engineer Frank Bridgers has been putting solar energy to good use in buildings for 20 years. His latest endeavor is the preparation of a design procedure for solar-assisted heat pump systems for the National Science Foundation and ERDA. To validate the procedure the solar system in the Bridgers and Paxton office building (across page) has been revamped and highly instrumented to get the kinds of data needed. The information is sent over leased wires to Penn State, where Professor Stanley Gilman is analyzing and plugging it into a computer model that he programmed of the Bridgers and Paxton system. This article reviews some of the current attitudes about solar systems, some of the developments on the solar front, and then describes what Bridgers and Gilman are doing.
Frank Bridgers, comment that he has had more questions about solar heating in the last year than in the previous 15 is hardly surprising. What is different now and 20 years ago, when Bridgers and Pasuk built their own solar building, is the escalated cost of energy for one thing, and the cost separable dollar backing for solar energy research by the Federal government for another. Of the 138 solar heated buildings reported by William A. Shurtleff in his May 1979 survey (besides the 100 that were initiated after 1970) as might be expected most of the buildings are houses. Though several schools and office buildings are listed including a 15-story office building.

Solar-heated buildings that work well have been and are being constructed. Technology is not the basic question. The question really, is how do the economies work out? Solar heated buildings are capital-intensive because solar radiation is low level energy. Large areas of collectors have to be provided to collect it, and some means has to be provided to store it to make up for night and cloudy days or for weather. Even so, solar heated buildings are competitive now with conventionally heated ones at present energy costs when there is low interest financing as well.

"Solar heated building is red letter work done by a chemist. Cambridge Natural History."
IDEAS

INGENIOUS, BOLD, PLAYFUL

The ten projects shown on these pages, the kind of stories journalists call "short takes," are all buildings that the editors couldn't stand not to publish, even though space was limited. Some impressed us with their inventiveness—an unexpected application of a basic material, an unusually adroit integration of structure and service. Others we found downright amazing—the incredible eight-building apartment house on page 174. In any case, the collection demonstrates, if further evidence was needed, the remarkable range of designers' ingenuity.

QUALITY LIGHTING WITH

The increasing demand for lighting, both in public and private buildings, has created a need for attention to the quality of light. In recent years, with the advent of new lighting technologies, designers have become more aware of the importance of good lighting. Lighting plays a crucial role in creating a comfortable and functional environment. It affects our mood, productivity, and well-being. Therefore, it is essential to consider the quality of light when designing spaces. Good lighting design involves a balance of light levels, color temperature, and distribution. It should provide sufficient light for tasks, create a pleasant atmosphere, and enhance the visual appeal of a space.

The following pages discuss various aspects of lighting design, including the role of daylight, the importance of color temperature, and techniques for creating a harmonious lighting environment. The examples shown illustrate how lighting can be used to enhance the aesthetic qualities of a space while meeting functional requirements. Whether in homes, offices, or public buildings, good lighting design is an integral part of creating a comfortable and sustainable environment.
KKBNA: ENGINEERING PRACTICED WITH ZEST

For last year's engineering year, three impressive and diverse buildings were submitted by KKBNA, a Denver firm of structural engineers, or by their architect-owners. We published all three. This year we are three more—again impressive, again diverse. In the course of representational evolutions, the editors were also struck by the angles, and the representational rigors, seemingly common to all members of the firm, and by their unaccountable enthusiasm for their work. Our Comics prompted us to ask Margaret Carter, an engineer by training and a partner in the firm's Denver office, to interview the (real) partners and associates and some of their clients to find out what accounts for the high quality of their work—and why they have so much fun doing it.
Spread-openers for interrelated series: the repetitive technique

This special issue of House & Home dealt with various aspects of the crisis in homebuilding (labeled "Homebuilding at the Crossroads") and hence the yellow and black traffic symbol used on the cover and in miniature on all openers.

Since the stories were made up of a great variety of material ranging from plain text to photo essays, the openers needed to be particularly strong in graphic character to ensure recognition as features in the confusing context in which they would be seen. To make matters more difficult, shortage of space required that no more than half a page be devoted to each opener.

Maximum use was made of just four raw materials: a solid black, full-bleed area (strong enough just on its own as a signal); the miniature symbol from the cover; angled headlines; and introductory text blocks which anchor the headlines to the bottom of the panel. There is no question about where stories begin or that they belong to a package.

This piece rehab job—a warehouse turned into apartments—generated a $20,000 rent roll on a total investment of only $30,000.

The investment by James R. Mowry, who is both owner and architect, was low for two reasons. First of all, the former warehouse (shown below) was reasonably priced because it's in a relatively dormant section of Binghamton, N.Y. Nevertheless, the location has attracted tenants because it's near public transportation and within walking distance of downtown theaters, the library, restaurants and offices.

Secondly, Mowry did surprisingly little remodeling. Instead, he capitalized on the structural soundness of the building—retaining—and exposing—the solid brick walls, the rough-textured wood beams and the stone foundation.

In fact, except for steam cleaning the brick and painting window frames, the only exterior work was at the entrance level. New arched doors were framed by brick reclaimed from the building's old meat-smoking kilns.

To dress up the front, a curved lattice overhang was installed above the recessed entry, and a wrought iron railing was set around a new light well that brings daylight to the lower level of the front duplex (plan overhead)

Inside work consisted of the installation of new electrical, plumbing and heating systems and partitioning to set up the apartments.

Making private rehab pay

Every town has its share of rundown buildings in areas that are ideal for multifamily housing. Here is how one such building was rehabbed to produce a gross return of more than 20% on the original investment.
Conversion specialists  
A new kind of company spawned by the rental squeeze

It was an urgent request that got Lapa Properties, a condominium builder, developers to explore. In 1972, the condominium conversion business was in its infancy. A few companies had started to convert older apartment buildings into condominiums. However, the market for these properties was limited. Lapa Properties, then only a few years old, was one of the pioneers in this field. 

The conversion process involves taking an existing building and converting it into a condominium. This means that the building is divided into individual units, each with its own ownership and a share of the common areas. The process involves obtaining financing, conducting necessary repairs and renovations, and marketing the units to potential buyers. 

Lapa Properties was one of the first companies to specialize in condominium conversions. They knew the market was growing and saw an opportunity to enter the field. 

The first step in the conversion process is to identify the building that will be converted. This involves assessing various factors such as the building's location, size, design, and potential for conversion. Once the building is selected, the next step is to obtain financing. This can be a complex process, as lenders may be hesitant to finance conversion projects. 

Lapa Properties worked closely with lenders to ensure that the financing was in place. They also had to overcome legal hurdles, as condominium conversions are subject to various laws and regulations. The company worked with attorneys to ensure that all legal requirements were met. 

The conversion process also involved extensive renovations and repairs. Lapa Properties invested heavily in these efforts, knowing that the success of the project depended on the quality of the units. 

The company worked closely with contractors to ensure that the renovations were completed on time and within budget. They also had to deal with numerous challenges, such as coordinating the work with the building's residents and ensuring that the project was completed on schedule. 

Lapa Properties was successful in converting many buildings into condominiums. They were able to attract a wide range of buyers, from first-time homeowners to veterans looking to downsize. 

The company's success in the condominium conversion business allowed them to expand their operations and become one of the leading developers in the industry. They continued to specialize in conversions, and their efforts helped to shape the market for condominiums in the years to come.
Making the site pay

Making the site pay

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Making the problem site pay

Making the small site pay

Making the site pay

Making the problem site pay

Making the small site pay

Making the site pay

Making the problem site pay

Making the small site pay

Making the site pay

Making the problem site pay

Making the small site pay
This seems to be the least glamorous part of a publication. The manufacturer-supplied picture (normally of doubtful quality) and press release copy (normally of prejudiced content) seem far away from journalism. So they are. And usually the chore of assembling the items for inclusion in the publication is delegated to the junior members of the staff: the assistant editor and the assistant art director (who just got their names on the masthead so can’t in conscience object!). But, let’s face it, rewriting press releases and scaling product pictures is no great fun.

So why have new products reports at all? Simply because the vast majority of specialized publication readers are vitally interested in them; readership surveys invariably show the product pages near the top of the “interested-in” and “did-something-about” listings.
The widespread use of “bingo cards” (Reader Service cards on which the reader circles the number of the item he is interested in and mails back for more information) bound into the magazines also proves the drawing power of new product information.

The usual image that comes to mind when thinking of “new products” in a typical magazine is column after column of filler material separated by small space ads in the back of the book. This is, of course, a justified image, however sad and unimaginative the treatment may be. But this mechanical, regurgitated presentation is by no means the only — or the best — way of showcasing new products. It seems to be the easiest, simplest, most efficient way to kill several birds with one stone: to fill up those spaces, to give the ads editorial support, to keep the junior staffers busy, to publish useful information, and to keep advertisers happy (though perish the thought that editorial integrity and space be affected by anything so crass as plugging materials under commercial influence!).

The usual three-to-a-page presentation, with picture and small headline for each, plus those usually-too-black lines that say something like “for further information check No. 000 on Reader Service Card” needs no illustration.

Of greater interest, however, are some of the other presentation patterns illustrated on the pages that follow. Naturally, as in everything editorial, the choice of technique depends on the editorial and publishing goals. If the new products reports are just fillers, then a throw-away technique is adequate. But if higher ranking is desired, then varying degrees of importance can be given to the reports, as tactically appropriate.

New products as “story”

This is usually a technologically interesting item, and by delving into the item’s background, purpose, ability to improve current techniques or practices, the editors can bring out its significance more fully than in a simple product description. Naturally, such a story-in-depth requires more space, more text, more pictures, and larger headline treatment. Also its interest value can be counted upon to attract the reader’s attention. This is a very useful stratagem with which to begin a news section; not only is interest generated, but the seriousness of the report lends stature to the rest of the product reports and makes it clear that they are more than mere press release rewrites. An example is found on page 186 on which House & Home combines the major article with an index of products to be found on other pages (one of which is also shown).
New products as “news”

A slightly different angle from the product-as-a-story is used here, resulting in a slightly different presentation; the product-as-story can (and should) be laid out as a regular feature. (The House & Home example is, perhaps, too restrained in format to be an ideal example of this.) The product-as-news is laid out according to the news section format, so that it appears as a normal news story that happens to be about a manufactured product rather than about a political action, let’s say, or somebody getting an award. As such, the piece has a headline which describes the news significance of the item, and the picture will probably not be a picture of the product itself but of the people who made it or something else that illustrates its news worthiness.

The example from Chemical Engineering shown on page 188 describes a process rather than a manufactured product, but products can be handled the same way. Page 189 illustrates a typical page which might follow such an opener on which two degrees of importance are shown: short product reports, illustrated and unillustrated, as well as a “boxed item” which signals the product’s attention-worthy importance. All the layout formats, however, are exactly the same as those used for nonproduct “news.”

New products as “show windows”

This is a group of related items presented as a major report — the emphasis is on the group rather than on any individual item. Thus the umbrella headline (normally a simple label is most effective) is the focal point of the presentation, and the design problem is tying together the disparate elements into arrangements that make sense graphically. Such design chores can become quite arduous and ultimately thankless, since the result will probably not be terribly exciting, no matter how much effort and talent are brought to bear. Usually there is just too much material to shoehorn in and everything is just too small to be graphically stimulating. A camouflaging format, therefore, is needed to provide spaces into which the items can be dropped, yet which will become — in itself — the apparent “design” of the page. An example from Industrial World is shown on pages 190 through 193. The ruled-box “net” gives the pages unity; and since there are a number of pre-drawn interchangeable nets available, the page makeup, issue to issue, becomes child’s play. (Compare this to the Contents Page example, on pages 52 and 53 for treatment based on the same principle.)
What makes the Industrial World example significant in the context of this analysis, though, is that a normal, ordinary, mixed-bag new products section is also run in the same issue every month. Comparing the two makes the point about editorial purpose quite clear. (See page 193).

New products as “catalog”

Some publications devote major space to new products in every issue. Others do so only on occasion (such as once a year in a special issue). But whatever the frequency, certain catalog techniques are followed which should be pointed out. First of all, however, it is necessary to mention that the catalog business is burgeoning. Selling by mail from illustrated catalogs fills a proud and glorious page in this country’s social history, though the graphic design of catalogs has only recently received the attention it deserves. An art it certainly is. Glamorous-looking, fashionable catalogs from expensive department stores receive tremendous design attention, and the illustrations are made by highly trained specialists. The investment involved is met in part by fees charged to the manufacturers of the various products shown in the catalog, though the catalog is made to appear to represent a single client, i.e., the department store. What holds these catalogs together and gives them their unity as a visual entity (in spite of the hundreds of individual items shown) is that they are a mosaic assembled according to an overall design plan. This plan may be based on a co-ordinated color scheme, or on groupings of pictures, or on groupings of items within larger pictures, or on overlappings, or on framings or on silhouettings, or on any number of other graphic gimmicks that will make an attractive package from the mass of unrelated items. The attractiveness makes the recipient react positively to it. It is meant to cajole him into liking it, spending time studying it, making it easy for him to absorb it, and persuading him to use it.

Alas, new product departments in magazines — however much they may wish to emulate these catalogs — cannot achieve such selling glamour: except in a few very special circumstances, they have neither the requisite funds, materials, nor time to produce such a package. They must get whatever glamour is possible within the practical restrictions in which they work, and make up for their more modest format by other means: primarily, service to the reader, by which they achieve the same goal as the glossy-format catalogs by persuading him to use the new products page(s).
Once the job of attraction has been accomplished the goal is to require of the reader minimum effort at maximum speed. Efficiency and ease of legibility are the touchstones. Items should be grouped logically in whatever groupings make most sense; the descriptions must, obviously, carry the requisite information; but — the most important criterion of all — the relationship between picture and description must be immediately apparent. Having to hunt around the page for the caption that fits the picture is time-consuming, irritating, and, as such, counter-productive.

Some sort of numerical labeling has been found to be the simplest, so long as the numbers can be found. On pages 194-197 are examples from House & Home and Architectural Record. The first one shows grouped pictures with large numbers dropped out of them referring to the descriptions at the foot of the page. The second is similar except that the text runs vertically and the numerals are in the interstices between the pictures. The Architectural Record presentation shows a typical page from a special issue in which a simple-to-apply system was invented to fit the picture requirements as well as give some flexibility in the length of descriptions. The spaces for pictures are standardized but the pictures that go in them are variable (as long as they are in a lower-left corner in each). The spaces for text are standardized also, but the text lengths are variable (as long as they are flush left and the first line in each column starts at the same position on the page). The dummy sheet indicates the system clearly. Without a system such as this, it would be likely that 768 separate items (each with its picture, number and blurb) on 67 pages could be a direct road to insanity for all.

Another possible catalog treatment is shown in the example on pages 198 and 199, typical of pages in the Book Review section of Library Journal. As far as graphics is concerned, this is simply a variation on the catalog theme; each of the many items consists of a group of predetermined elements, varying in length but of a predictable sort; all the items are grouped by subject, and they flow on page after page after page (which is yet another characteristic of catalogs).

Given the varying degrees of emphasis and their concomitant techniques of presentation, it is possible for a publication to generate great interest in its new products reports; there is no reason why all of these techniques could not be used on occasion, or why any one technique must be the standard one for a given publication forever. It is not the products that are dull; it is usually the unimagi-native presentation that is the bore.
Plain new products columns dressed up

What’s New

A perfectly standard presentation technique of headline, picture, text, address, and “circle” line had to be improved, in order to give the material greater visibility, the pages more oomph, the section coherence (especially since very peculiar spaces among the small ads had to be filled). Problem: no changes allowed in the material itself.

The solution: to enclose each column in vertical rules with wide spaces between them, so that each column becomes a free-standing vertical unit and to separate the headline from the text and underscore it with a light rule and thus give it “color.” The spacing was, of course, coordinated with the line-by-line type-setting system so that makeup would be simple. The resulting pattern of dark and light strokes became the “design” of the pages, highly visible and individual.
Here is a much simpler technique than the one from Dental Economics, opposite. Again we have a three-column makeup (shown here is the opener of the section which devotes the outside column to a vertically run logo); the individual text pieces are somewhat longer than is usual, so that there are fewer elements that can be "dressed up" per page. The headlines are enclosed between two rules in the same way as Dental Economics, opposite, but here the lower line becomes the top line of a standardized box into which the illustrations are dropped. Because the great majority of the illustrations are pictures of medicines (i.e., boxes or bottles of some sort) it makes sense to decree that all illustrations be silhouetted, since it is easy to silhouette simple shapes such as boxes or bottles. So in this solution, the handling of the illustrations becomes the visual signal characteristic of the section.

NICOTILESS Pastilhas

Indicações — Medicina auxiliar na erradicação do tabagismo
Fórmula — Em cada pastilha sulfato de lobélina, 0,5 mg.
Modo de usar — Deixar dissolver uma pastilha na boca, todas as vezes que se sentir necessidade, até o máximo de 10 pastilhas por dia.
Apresentação — Caixa com 20 pastilhas
Produzido por Boehringer do Brasil S.A., Av. Brasil, 5843, Rio de Janeiro, s/j.

AMOXIL Capsulas e Xarope

Indicações — Infecções das vias aéreas superiores e inferiores, infecções urinárias e enteroinfeções, inclusive febre tifoide
Fórmula — Em cada cápsula e em cada 5 cm³ de xarope: ácido-ami-

NOVOS PRODUTOS

NICOTILESS Pastilhas

Indicações — Medicina auxilar
Fórmula — Em cada pastilha
Modo de usar — Deixar dissolver
Apresentação — Caixa
Produzido por Boehringer

AMOXIL Capsulas e Xarope

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Apresentação — Caixa
Produzido por Boehringer

AMOXIL Capsulas e Xarope

Indicações — Infecções das vias aéreas superiores e inferior
Plain columns manipulated in space

The example on this page is based on a very simple trick: using a four-column width in a three-column space. The text is set to fit in narrow, four-columns-to-the-page measure, but put in vertical one-thirds or two-thirds spaces. The white area thus left over appears "wasted." But perhaps one ought to consider the attention-getting value of such "wasted" space: it may be a good investment, especially when there are many such mixed pages that have

**Product News**

**Lightweight fiberglass handles make cutting easier...**

Portable Bandlight has added brightness. Spring-mounted, wheeled PORT-A-LITE accommodates 48 1,000-watt multi-vapor lamp having about four times the intensity of incandescent or quartz units, twice that of mercury-vapor. The system has a waterproof on-off switch, 50 ft of grounded electrical cord adaptable to any 110-volt, 15-amp outlet, and 20 ft of secondary cable. - Allmand Bros.

CIRCLE 201 ON INQUIRY CARD

**20% Saving in Labor with...**

Steel-Ply Forms

Project: $3 million Isla Del Mar condominium, Florida
Contractor: Jorge Vila
Equipment: Steel-Ply Forms
Benefits: Because Symons Steel-Ply Forms are lighter, easier to handle and faster to erect, contractor Jorge Vila reduced his labor costs by 20% on the construction of columns and shear walls. This savings was in direct comparison to another patented forming system Vila used on a previous project.

Call for complete information on how Symons Forms can help you.

Labor Savings Equipment & Systems
For Commercial Construction
SYMONS CORPORATION
108 EAST TOWHOU AVE
DES PLAINES, I.L. 60016

**Product News**

**Shear Type Cable Cutter**

Light 4-lb. 1½-lb. soft cable
Cutterhead looks like this:

Dolly says dual track wheel system:
Wheel and tire assembly up to 1,000 lb are easily handled with the Moore-Dial Wheel-Dolly. The units include a 5-in.-diameter, three swivel casters, and an adjusting screw that permits 2-deg. tilt. A built-in 6-ft safety chain unites wheel assemblies during movement. - Oregonia Tool Co.

CIRCLE 203 ON INQUIRY CARD

Portable hand saws are safer, more durable:
Single-speed Model 325 and two-speed Model 376 electric hand saws have insulated housings and gripping areas, and a two-finger-sized trigger switch. Sealed hub system cuts maintenance to only every 4 to 6 ms. Surface speed is 220 fpm (280 fpm also for 425-usd units). The 16-lb, 19-in-long saw cuts 3½×7½-in rectangular stock and 3×6-in. round stock. - Black & Decker.

CIRCLE 210 ON INQUIRY CARD

**4-column makeup ("A") used in 3-column space ("B")**
to be filled and ought to be made recognizable. The upper example shows a vertical-third space, with the pictures sized to the full one-third width; the lower one shows the effect of keeping the pictures within the confines of the narrow one-fourth column; perhaps having the pictures poke out into the white space would have been more interesting. But that wedge of clean, white space certainly splits the editorial matter from the ad!

Here the space is arranged differently: the emphasis is on the horizontal flow from page to page (see page 96 for the context from which this page is taken). The columns' verticality has to be chopped down. By pulling the pictures away from the text and suspending them as random-size units from the logo, the space for the text becomes a square. This square is emphasized by the tight way in which the type is placed in it. To add literary interest — and to tease the reader a little — the picture captions are worded differently from the way in which the headlines are written.
Section opener features a product as a "story"

The opener is signaled not just by the large logo with its bold vertical rule, but also by the index beneath it. The index may or may not be used as such by the reader, but it is extremely useful as an indicator of the beginning of something as well as a suggestion of the amount of that something.

The product report on the opener is oriented less to the product as a product than it is to the effect that the product might have on the industry as a whole—which, of course, affects more readers than just those who happen to be in the market for the specific item. To open a products section with such a wide-ranging report adds stature and seriousness to the entire section.

The subsequent pages, each organized about a subject, are carefully assembled to give them an information-packed (i.e., full-of-value) look and to glean the greatest possible variety of arrangements from the four-column format. The page arrangements are anything but random, taking into account, as they do, the scale of the material shown in the pictures, the balance of the page as a whole, the necessity to square off elements against each other as well as to tell the stories clearly.

PRODUCTS

74 Interiors
79 Interiors
80 Recreation
81 Recreation
82 Security
87 Security
88 Electrical
90 Electrical
91 Interior environments
92 Interior environments
93 Interior environments

Sewerless toilets: One answer to local restrictions

Builders threatened by moratoriums on sewers and septic tanks can benefit from the Magic Flush™ sanitation system.

With the system, black waste—highly contaminated toilet waste—is stored in a sealed underground tank for future disposal. The lightly polluted washing and bathing water—gray water—is disposed of separately. (See diagrams above comparing conventional system and Magic Flush system.)

No water or chemicals are used with Magic Flush. A clear odorless mineral-derived fluid flushes the bowl and carries the waste to the underground tank. There the waste sinks to the bottom and is stored beneath a floating layer of the liquid until pumped out by a disposal truck. (See top diagram above.)

The stored waste, containing all the bacteria, viruses and polluting matters produced by people, is preserved in its original state by the cover of non-reactive liquid. No breakdown occurs, thus on-site black waste pollution is eliminated. The fluid is put through a simple purification process and reused over and over again.

Available with either 400 or 1000-gal tanks, Magic Flush can accommodate from one to four toilets. Tanks fill over an extended period of time. The 400-gal unit, for example, can be utilized for up to 5000 flushes, which means it could serve a family of four for a year with only one pump-out.

A fail-safe shut-off device stops the system from operating if the tank is full and has not been emptied or if a blockage occurs. Device also prevents sewage back-up, and the system provides simple warning when it needs a pump-out.

Magic Flush toilets look much the same as conventional water units except that the inlets of bowls are Teflon-coated.

System can be installed using a variety of power sources. Service and pump-outs can be provided by Monogram, the manufacturer, or by local companies and governmental departments trained by Monogram technicians Monogram, Verner, Cold Circle 2000, Phone Service Card.
followed by carefully patterned pages
New products reports handled as "news"

The first three or four product reports that open the section in *Chemical Engineering* are approximately three pages long and are handled in precisely the same way as straight news stories are: the typographic treatment (as well as the phrasing) of the heads is identical, as are the decks, opening paragraphs, etc. In fact, the best way to find out whether the item is a product report is to check the end of the story, to see whether it has a "circle" number for the Reader Service Card. The logo at the top of the page is a clue, too.

The subsequent pages of short reports are straightforward three-column makeup pages, with overscores on the headlines except where pictures are shown.

One additional element is shown on the page opposite: the boxed item. This handling is reserved for items deemed to be of special interest to the readership as a whole and thus deserving of a degree of emphasis greater than the regular, short report. Graphically it is handled the same way as boxed items in the news section.

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**Treatment trio tames organics, kills bacteria**

Gamma rays, ozone, and activated carbon join forces to decimate even the hardest viruses and bacteria in wastewater—and slash COD as well.

The ozone removes some color and kills some viruses in the chamber, but the primary purpose of both ozone injection and oxygen absorption is to raise the dissolved oxygen level to about 25 mg/l, which is necessary to oxidize the organics completely to carbon dioxide and water. The wastewater is then pumped from the oxygenation tank to the irradiation tank in which cobalt-60 rods, 304 stainless steel and filled with activated carbon, are irradiated by the rods, dropping the dissolved oxygen content to 2-3 mg/l.

The wastewater is then pumped to the oxidation tank to the irradiation tank, irradiated by the rods, dropping the dissolved oxygen content to 2-3 mg/l, and reducing color by 90-99%.

Then, ozone is injected into the discharge line to boost the dissolved oxygen level to about 14 mg/l.

The combination of radiation and oxygenation produces synergistic effects, the firm claims; studies show that, alone, ozone kills 95-98% of viruses and bacteria, and gamma rays kill only 95%. Together the kill is virtually 100%.

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**NEW PRODUCTS & SERVICES**

**Pilot succeeds**—In pilot testing at Macon, Ga., a 5,000-gal/day system has routinely processed poultry-plant wastes. The process consistently parts organics by 95%, the company says, even with substrates that contain up to 1,130 mg/l.

The unit houses four cobalt-60 rods in a 2-4-ft., 8-ft-high column that holds 600 lb of carbon. Waste water is screened to remove solids, is then held in a 15,000-gal tank, and finally flowed by gravity to an 8-ft, 8-in oxygenation chamber. Baffles split the chamber into five equal compartments, and air lines supply 55-60% of air into each section. Wastewater residence time is 10 min in the oxidation chamber, and 30 min in the 110-gal irradiator. The organics, which are irradiated with 100,000 rad/hr, have a 10-day residence time in the carbon columns. *International Purification Systems, Inc., Atlanta, Ga.*
NEW PRODUCTS & SERVICES

Motor styles and capacities, normally in the 2-hp range, are optional. Headed for tough industrial applications, such as pumping hot titanium dioxide slurries, hot concentrated sulfuric acid, and Freon/nitric acid mixtures, the unit features a Teflon Buna-N double mechanical seal - R 3. Cormorn Co., New Lenox, Ill. 360

Portable monitor

A portable opacity measurement system, model RMA1, can be used for accurate visible emission measurement, or for precise, automatic, fault isolation, and performance testing of electronic precipitators, baghouses, and other emission-control equipment. An optical transducer measures light transmittance through an optical medium such as smoke or dust at a probe that fits into the stack houses the instrument's retro-reflector. A portable control unit indicates opacity density and opacity corrected to stack exit conditions - Lap Cie, Inc., Englewood, Colo. 362

Alloy

The iron-base alloy provides corrosion resistance midway between that of austenitic stainless steels and nickel, chromium, iron, and molybdenum-copper alloys. The solution heat-treated steel, the Hayenno No. 20 Mod has a room-temperature tensile strength of 98,500-94,900 psi. In the as-welded condition, a 4-in.-thick plate has a room-temperature tensile strength of 95,100 psi; a 0.166-in.-thick plate, 77,900 psi. The alloy has proven itself in corrosive soils, the developer claims, no crevice corrosion or pitting occurred after immersion in boiling sea water for 432 h, or testing in a 2% sodium chloride plus 2% potassium permanganate solution for 120 h at 90°C. In stress-corrosion cracking tests in a 42% magnesium chloride solution, specimens lasted 10 times longer than Type 316 stainless steel. Alloy No. 20 Mod is available in sheet, strip, plate, wire, pipe, tubing and forging stock - Fostoria Div., Cabor Corp., Rahway, N.J. 364

Valves

This family of high-quality, low-cost industrial valves encompasses 253 sizes in 32 configurations, including iron-body gate, globe and check valves from 2- to 12-in., bronze-body gate, globe and check valves from 1/4- to 3-in. All the valves are available from the company's 15 regional warehouses, providing 24-h delivery to customers within 300 mi of these key cities. The iron gate valves feature a fully guided solid-wedge disk, deep-stuffing box, die-cast iron handwheel, and flanged ends. They are available with manually or manually-driven stems, and bronze or iron trim. For corrosive applications, a special nickel-iron bimetallic, stainless steel trimmed, gate valve is also offered. The bronze valves are all shell-modified for porosity-free casting, and the four different ball valves boast 15% glass-filled Teflon seat - Red-Wale Valve Corp., Carmon, Calif. 357

Protective coating

Fiber/Glaze CR, a chemical-resistant, fiberglass-reinforced protective coating, is said to be ideal for use on structural steel, piping, overhead casings, walls, floors, ceilings and tanks. Designed to withstand chemical fumes, abrasion and repeated
New products handled as featured groups by subject

The emphasis here is on the group rather than the individual item; the clue to the grouping is, of course, the label headline. In the examples shown here from Industrial World, the “before” and “after” show the same approach to the same problem, but the “after” is considerably easier to assemble and it is, perhaps, a little more formalized and stylish. It is certainly more recognizable as a featured element in the magazine, issue by issue. On the following page is an example of the same technique used on a full spread. The first change is to split the recurring title of the department (Product Update) from the heading describing the specific subject in this issue (Air Compressors). This was done to allow the pages to become a part of a continuum of department pages, instead of being in a no-man’s-land between department and feature. The second change is to establish design patterns that would simplify the process of page assembly without giving up the random, light-hearted quality of the pages to which the readers had become accustomed. A number of grids was prepared, allowing a variety of shapes as well as a different number of items to be accommodated per page. The items can be dropped into these spaces easily, thus avoiding the necessity to “design” each page separately every issue. A spin-off advantage: the modular grids which incorporate the department heading are the recognition symbol of the section.

On page 193 is a normal new products page from this same publication. It is handled as a normal three-column products page which usually has an item of double-column width to start off the section. Comparing the two sorts of product pages makes it quite clear how important it is to define the editorial and publishing purpose before graphic solutions that make expressive sense are attempted.
A line of packaged, stationary screw compressors consists of 50 models, from 50 to 500 hp. These of these Pac-Air models are shown: from left, the 50-60 hp unit, the 75-125 hp, and the 150-300 hp. Units are either air or water-cooled, operate at 85 dBA. Write Ingersoll-Rand Co., 200 Chestnut Ridge, Woodcliff Lake, N.J., USA 07675 or circle 456

AIR COMPRESSORS

The portable 185 cfm Model B ring/screw compressor offers balanced compression to reduce axial and radial forces that cause wear and friction. It operates at 30°F lower than twin screw types of similar capacity and discharges air at about 70°F over ambient. Write Chicago Pneumatic, 808 Country Club Dr., Berwyn, III., USA 60099 or circle 457

Designed for large volume air users, the Series 32 screw type unit is available from 200 to 350 hp. It is directly driven without gears by a 1770 rpm motor. The compressed air generator features two 13 in diameter steel screws which eliminate wear. No foundation is required. An oil-separating system is standard. For more details, write Sullivan Corp., 3700 E. Michigan Blvd., Michigan City, Ind., USA 46360 or circle 460

A BT compressor can be set on any flat firm floor without need for bolting. The air-cooled line comes in single unit packages ranging from 100 cfm to 200 cfm, and operates at below 85 dBA. Write Atlas Copco, Boomse Steenweg 957, Antwerp, Belgium or circle 458

The Electro-Screw is a 30 hp oil-free, screw compressor available on a tank and base mount. Capacity is up to 122 cfm and maximum pressure of 175 psig. For more details, write Gardner Denver Co., 1900 Gardiner Expressway, Quincy, Ill., USA 62301 or circle No. 459
FLOWMETERS

An ultrasonic electronic measuring system is available with 50 mm to 200 mm 2800 Series Magnetic Flowmeters. This prevents fouling from coating buildup on the electrode. The Series 2800 flowmeters can be used with any conductive fluid and are unaffected by temperature, viscosity or pressure. Write Forbord Co., Forbord, Mass., USA 01025 or circle No. 459

Designed for pollution control systems, the American Gas Sampling Meter accurately measures the volume of gas passing through a sampling train. The meter is usually placed between a gas analyzer and vacuum pump. It has a capacity of 140 cu ft per hour at 1.0 water column pressure across the meter. A front-mounted index with a large dial and a four digit readout displays meter reading. For details, contact American Meter Div., Singer Company, 17500 Pheonix Ave., Philadelphia, Pa., USA 19116 or circle No. 460

Model 46F is a light industrial gas meter with a maximum flow rate of 400 cfm. Maximum working pressure can be 10 25 or 50 ps. Unit features weight saving aluminum alloy case with iron lops on aluminum center and covers. It has lubrication free internal components and bearings. Write Sonagrove Meter Co., 35 South Ave., Bridgeport, Conn., USA 06601 or circle No. 463

Leak testing and pneumatic testing is made easier with the OFF series Hastings fast response Flowmeters. It has a dual relay control to operate an alarm or reaction device if the product being tested does not conform to specifications. Response time is one second for both flow rate indicator and time relay. Write Tedyne Hastings-Raydist, Hampton, Va., USA 23661 or circle No. 467.

PRODUCT UPDATE

Fluids ranging in temperature from -45 to 310 °C can be measured with the Brooks-Oval Flowmeter equipped with the model 4020 differential inducance converter. The oval rotors are the only moving parts in the metering system. It handles viscosities of less than one centipoise and excess of 100000 centipoise. Output is an electronic signal which is computer compatible. Write to Brooks Instrument Div., Emerson Electric Co., Stoveboro, Pa., USA 19075 or circle No. 457.

This no-moving-parts vortex shedding flowmeter is suitable for use in pipelines up through 48 in. diameter. The model 210G provides a pulse-type output. It uses flush-mounted integral vane that enable surges and dirty fluids to be measured. Write Easson Inc., 2381 S. Clinton Ave., South Plainfield, N.J., USA 07080 or circle No. 458.

Model 66D4 gas-flow analog computer is designed for the needs of the natural gas industry. Its computational accuracy is ±0.1% full scale. A single run metering station is used to compute flow rate and total flow. Write Leeds & Northrup Co., Neion, W., USA 19514 or circle No. 456.
Fork Lift Truck
The 6,000 lb capacity Model 1 MA-60H fork lift has a six-cylinder, 72 hp gasoline engine. Gradeability with rated load at 1 mph is 29.3%. Forward and reverse travel speed is 11 mph in high range, 6.75 mph in low range. Unit has full forward-reverse power shifting in high and low range. White Motor Corp., 130 North Ave., South, Hopkins, Minn. USA 55343 or circle No. 396.

Process Pump
The Model 5A-V60 sanitary process pump has a built-in gear reducer for use where low material flow is desired. Supplied with an 1800 rpm motor, pump speed is reduced through belts and a built-in 3 to 1 gear reducer to about 350 rpm. Pump capacity is 8 gph per 100 revolutions. Ports are 1 in. x 1 in. Can be used with temperatures to 350 F, pressures to 450 psi. — Tuthill Pump Co. 1250 S. Crawford Ave., Chicago, Ill. USA 60605 or circle No. 411.

Can Tester
Automatic testing wheel with 40 stations tests cans for tightness and rejects those with leaks. Cans are revolved in a testing wheel individually where open and tight are clamped against a rubber seal and covered with a bell filled with compressed air. Pressure in testing bell is measured with sensors. — Siemens & Halske AG, Berlin, Germany or circle No. 420.

Coil Stacker
Automatic coil stacker stacks coils on pallets positioned on a turntable after larger coils have been cut to size and banded. Palleted coils are removed from turntable by a discharge conveyor for weighing and processed for shipment. Unit which is equipped with ID and OD gripping mechanism handles coil up to 10,000 lbs. OD to 72 in. heights to 16 in. — Steiner Engineering, Inc. 6335 W. Byron St., Chicago, Ill. USA 60618 or circle No. 400.

Dust Collector
The Compact cell filter uses a non-woven filter cloth with a surface weight of over 0.1 lb per sq ft. Filter material is arranged in 40 kg cells constructed in modules of 3 or 4 units. By using cells instead of bags, space occupied is 1/3 of conventional bag filters. Filter is cleaned by short blasts of compressed air and maintenance is done from the outside. Cells can be replaced in 3 min. cleaning interval. 2.4 or 8 min. — All-Banco Ventilation, S.19801 Etalong, Sweden or circle No. 389.

Anchoring System
A polymer anchor in the form of a glass capsule contains a synthetic resin glue with stronger adhesion than conventional anchoring systems. After hole is drilled in concrete or other material the capsule is inserted and anchor rod is inserted into the capsule, crushing it and causing complete mixing of resin. After curing, the synthetic resin glue binds the anchor rod to the building material. — Bindit, Elemen- tenhoven, B.V., Ede, Netherlands or circle No. 419.
New products turned into glamorous catalogs

Here and on the next spread are examples of typical catalog organization for large numbers of product items. The essence of the arrangement is to assemble the pictures into handsome groupings, keying each item to its descriptive text run elsewhere on the page. The problem, of course, is to devise a system so strong that the very variety of elements that must be accommodated serves as a visual advantage, rather than disintegrating into a disorganized grab bag of odds and ends.

One fact must be faced — the pictures are handouts (99 percent of the time), and there is neither...
time nor money to get alternates. If the basic pattern into which the various elements are slotted is strong, chances are that the internecine warfare between the pictures can be diminished, even if it cannot be overcome entirely.

The most effective camouflaging ruse is to have a strong overall shape into which the pictures are dropped. This shape should be easily discerned — simple — and, as such, ought to be a geometric shape with clear outlines, as the examples shown here.

The next essential requirement is a highly visible and easily followed cross-referencing system between picture and accompanying text. Opposite, the numbers are superimposed on the pictures; below, they are dropped out of the grid between them; in both cases the numbers are large enough to be read easily.

The last essential requirement is flexibility of picture and text handling — for the editors' sanity if nothing else. The example from Architectural Record, on pages 196 and 197, reproduces the grid dummy and a typical page, to illustrate the ultimate in flexibility and efficiency: the pictures can be any shape and the text can be any length (within reason). Their placement, however, is rigidly controlled. Each picture must fit into the lower left-hand corner of the allotted individual space; the text columns must all start off at the same position on the page, though their length may be random. This rigid patterning is what holds the pages together and makes the entire sixty-seven-page issue (with 768 items) succeed as an organized catalog, easy to read and easy to tell edit pages from ads in spite of the fact that they both deal with essentially identical materials.
This grid is the basis for the layout of the entire issue...
wood and plastics
Unillustrated text items of varying lengths but following some basic pattern are, in essence, another form of catalog presentation. The usual column width is based on three-columns per page, simply because this is the sort of material that is ideally suited to placement in the interstices between small space ads in split makeup pages.

Shown here are two pages from a highly specialized area of Library Journal, the Book Review section, which devotes some twenty to thirty pages per issue to this material. To add a modicum of variety to such extremely important but, alas, visually colorless material, several ars gratia artis elements were introduced:

1. To lend variety and texture to the type itself, the titles are set in boldface, and the ancillary bibliographic information is set in smaller, indented type. Thus the start of each item is clearly signaled by a different color and texture. Note that this is helped along considerably by setting the last few lines of the preceding item, carrying the reviewer's name and affiliation, in italics.

2. All department headings are set in a different, decorative typeface for visual variety: they are the raisins in the oatmeal.

A choice of faces that express the meaning of each title by visual punning and

"Music reports and book reviews: a variant of new product presentation"


A harmonizing of the biennially published, thoroughly documented collection contains ballads, hymns, and spirituals reflecting the presenting both the rebel and loyalist points of view. Most of the texts are reprinted as they really appeared in newspapers and broadsides with only the names of the tunes in which they were to be sung (it was then assumed that everybody knew them), so much shuffling and lifting has been necessarily made. Most of these title songs, except for the hymns and national songs originally published in score, are presented with only the melodic line and guitar chords. Each song is headed with a historical note, and additional verses occupy the facing page. The illustrations are mostly based upon old prints and border designs from colonial prints. Undoubtedly, the book will meet a demand.


Shanet has delved into the early history of the orchestra, in correspondence, diaries, and contemporary accounts, in order to thoroughly document the orchestra's form and history from its beginnings in 1842 until 1970. His account of the orchestra's life in the years before 1845, with its rich history, theatrical, and musical activities, is particularly interesting. The annotated biography of the Markham-Tocqueville years are especially valuable and the records of the orchestra during the two world wars and the cold war era of substantial interest as well. The appendix includes biographies, chapters of early criticism, and a full record of performances, 1942-1970. This excellent study is a valuable addition for American studies, New York history, and music collections.

William Shum, CUNY Graduate School and University Center: New York: W.E."
humor was attempted, but there are many interpretations possible and what may be an innocuous tease to one is an offensive slur to another. So in the end the only one we all agreed on was MUSIC, for which the lettering is multi-lined and thus reminiscent of a music staff. Oh well . . .

3. Vertical hairlines are inserted between columns, since this is done elsewhere in the publication used as a splendid light foil to whatever blackness may be around and hence an increase in "colorfulness" by contrast.

4. The hairlines are extended into the top margin where tiny flags are attached to them, each referring to the subject area of the column below in much the same way that the telephone directory runs alphabetical syllables in the top corners of each page to help easy reference — a highly utilitarian element which yields decorative and unique value in the bargain.

5. The few illustrations in the section are suspended in boxes attached to the vertical rules. Why? Well, when one has little to work with, it is essential to make the most of every opportunity to do something a bit different and original. An overall impression is actually built up of a large number of tiny details.
Reducing the space allotted to each report from a sixth of a page to an eighth occasioned a re-examination of the entire graphic presentation technique leading to a complete overhaul of the typography, though the picture size was retained. The headlines were set in two bold, tight, stacked lines — and placed aligned across the page for speed of scanning, as a service to the reader. Descriptive text, set narrow and ragged right, can vary in length. The "for more information" line was reworded and the numeral strongly emphasized, as a service to the reader. (The success of this publication is measured by the number of items requested. After the new format was introduced, the requests were increased some 350%). As yet another service to the reader, checkboxes next to the headlines were incorporated into the vertical rules needed to separate the items. As in the case of Industrial Equipment News, a sister publication, see page 16, it was impor-
A word or two about new product pictures

Most new product pictures are handout shots, literal, poorly composed, unimaginative, and atrociously printed in bulk... in sum, depressing and awful. Yet we are forced to run them since we have no alternative. We must not despair nor pretend that they are better than they are. It behooves us to make the best of a difficult job. One fundamental point to remember (whose result can be seen several times over in this montage) is to think of each such product shot as raw material ripe for manipulation, rather than as a final work of art. So, by all means blank out the background to leave an interesting silhouetted shape; or cut away just a part of the background so an element appears to poke out from the picture into the surrounding space in partial silhouette; or overlap one picture with another; or establish visual relationships of alignment from one to another and so on. The group shown here is, clearly, made of excellent originals in vibrant color. Even so, it would have been much less interesting, had they been displayed as little rectangles arranged in shooting-gallery fashion.
HARDWARE

Items handled in dignified news stories with elegant typography and subtle variation in weight of type.

At last, a news report on technological development is set off by typographer type from the ordinary reviews at right.

NEW THINGS

The generous white space is carefully articulated by hairline rules that establish the four-column, plus-wide-margin structure; product pictures and descriptions are dropped in strategically, establishing a stylish look with the simplest of means.
Two radically different approaches from the same publication: Above, a regular catalog format with carefully controlled photos of similar objects against a neutral-color background. Below, a deliberately jumbled collection of odds-and-ends in lively notebook fashion.
One of several spreads in each issue devoting two-to-a-page space to significant product reviews. Precise alignment at the middle of the page allows the pictures to be sized to any convenient height, and the text to be written to any length. Lack of headlines underscores soft-sell atmosphere.

**NEW & INTERESTING**

**DOUBLE VISION**

New look of the Shaefer Line is the result of a major face-lift designed to improve the appearance of the following popular models: Volvo 240, 242, 244, 245, 262, 264, 265, 280, 282, 290, 292, and 300. The new design features include a new front end with a larger grille and updated bodywork. Contact your nearest Shaefer dealer for more information.

**DO IT YOURSELF**

Holley Engineering's new Supercharger System makes it easier than ever to boost engine performance. The system includes a high-performance supercharger, air intake, and fuel injection system, all designed to work together to increase power. For more details, contact your Holley dealer today.

**WINDSCREEN GRILLS**

This innovative new windshield cleaner is easy to use and effective. Simply spray the liquid onto the windshield and wipe off the residue with a clean cloth. No streaks or smears, just a clear, streak-free view. Available at your local auto parts store.

**CONTACT CLEANER**

For easy cleaning of electronic components, try Contact Cleaner. This powerful solution is safe for all types of electrical connections, including printed circuit boards, relay contacts, and more. Contact your local supplier for more information.

**TUBE GRILL**

The Tube Grill is a compact, versatile tool designed for easy cleaning of small, hard-to-reach areas. Ideal for cleaning engine components, it features a flexible neck that makes it easy to reach tight spaces. Available in your local automotive supply store.

**COOLTROL**

Rear Window Defogger. The new Cooltrol Rear Window Defogger is a simple solution for clearing foggy rear windows. Just plug it into the cigarette lighter and the powerful fan will blow warm air onto the glass, eliminating fog. Available at most auto parts stores.

**KID RAPPER**

Rear Window Covering. Protect your children from the sun with the new Kid Rapper Rear Window Covering. This easy-to-install shade blocks out harmful UV rays, keeping your kids cool and comfortable. Available at your local auto parts store.

**ROLLING CHAIR**

The Rolling Chair is a comfortable, durable seating solution for any environment. The heavy-duty casters provide smooth, quiet movement, and the large, cushioned seat offers support and comfort. Available in a variety of colors and styles.

**BUTTER ENDS**

Insert this new device into your engine's carburetor, and you'll never run out of gas again! The Butter Ends feature a simple design that allows you to easily fill your tank without spilling a drop. Available at your local hardware store.

**MILK BAR**

This new milk bar is perfect for picnics, barbecues, and other outdoor gatherings. The compact design allows you to easily transport it, and the large capacity means you can enjoy your favorite beverage all day long. Available in a variety of colors.

**TOP TREATMENT**

For a quick and easy way to keep your car looking its best, try the Top Treatment. This non-abrasive cleaner removes dirt and grime without leaving streaks or residue. Use it on your car's exterior, glass, and tires for a sparkling clean finish. Available at your local auto parts store.

Gray background within boxed area gives unified flavor to this fully packed presentation. Rigid adherence to sizing all pictures to the full column width can, however, play havoc with the perceived scale of the objects to each other. (That spray can is somewhat large!)
Masterful handling of a variety of silhouets proves to achieve maximum graphic impact from the composition as a whole. Pictures superimposed onto an underlying five-column grid show by vertical hairline rules and regular placement and width of box blocks.

Graphic organization of these catalog pages is achieved by means of light-ruled boxes that encase groups of items. The arrangement is reinforced by the fact that several pictures interrupt or overlap the boxes, thus creating a "trapeze'oeil" illusion of dimension.
Flush left

Products and literature

Boldface repeats description beneath picture

Rule, with headline below it at left, text below it at right. Illustration (if any) is placed below headline.

Logo dropped out of color in white

Full-bleed color over whole page, except the illustrations, which run in plan black ink

Modular arrangement of covers and descriptions
Frame (in color or bold rule) encloses arrangement.

THINGUMAJIGS

HERE IS A BIG THINGUMAJIG

THIS IS A THINGUMMY

HERE IS A WHOLE GROUP OF THEM

AND AN ORPHAN

Extra-wide margins. Texts are rigidly squared-off, pictures are informally random.

DOOHICKIES

Informal picture arrangement surrounded by individual product captions.
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Designing for Magazines proves the effectiveness of the editing-by-design concept illustrated in the author's first book, Editing by Design, by providing a compendium of examples that show the result of such editing/design cooperation. In a clear, concise format accompanied by numerous, large-scale illustrations, this volume addresses itself to some of the most basic problems common to most magazines, including: development of formats for the pages that recur from issue to issue, such as the front cover and contents page; how to handle columns by outside writers; the design of departments so the cumulative impression they give yields a rich impact on the reader; editorial pages, late-closing forms, new-product listings, section openers, and more, are all dealt with thoroughly. Jan White discusses each problem, shows actual solutions for real publications (many in before-and-after illustrations), following with numerous examples selected from current magazines to demonstrate the state of the art. 

Designing for Magazines — itself an example of editing-by-design techniques in action — is a handy "idea file" of design solutions that work.

About the Author:  an award-winning designer specializing in magazines, Jan V. White has been responsible for designing and redesigning the formats of well over 120 magazines, tabloids, newsletters and books. Widely known as a lecturer and teacher of Editorial Presentation, he is also the author of Editing by Design.