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<td><strong>Author(s)</strong></td>
<td>Lilburn, Nigel.</td>
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Picture Editing, Newspaper Layout & Design I & II

By

Nigel Lilburn
Picture cropping

Picture cropping is the sub-editing of photographs to ensure they lend maximum visual impact in telling a story.

The crop of a picture should normally be dictated by what is in the picture and not by what is on the layout sheet.

Good advice on what to do before considering any crop marks is: Look at the picture until your eyes hurt.

Skilled cropping can lower the horizon, change the emphasis, alter the proportions of the background or move the centre of interest to a different point.

The general rule is: Crop ruthlessly, enlarge generously. But there are exceptions. In some cases the point of the picture will be lost if it is cropped too hard.

Cropping is necessary...

* To exclude all unnecessary detail.
* To focus on the subject and other relevant objects
* To complement the story with maximum effect
* To enhance good composition
* To complement the design of a newspaper page.
What makes a photograph worth using?

Look for...

- People
- Animation
- Relevance
- Meaning
Picture composition

Verticals = Security
Order
Action

Diagonals = Insecurity
Suspense
Energy

Horizontals = Repose
Inaction
VALUE OF LEADING LINES

[Diagram showing different leading lines]
Technical tips for photo editing

1. Is the subject in focus?

2. Is there a full graduation of tones?

3. Are you working from a glossy print?

4. For poor quality, spot news pictures, have you used them big?

5. Have you worked off a big a picture as possible?
THE RULE OF THIRDS

\[ \frac{1}{3} \]

\[ \frac{1}{3} \]

\[ \frac{1}{3} \]

\[ \frac{1}{3} \]
TABLOIDS:

* Greatly help the clear organisation of content.
Easier departmentalisation

* Easier to devise sensible advertising shapes and therefore easier editorial shapes.

* More flexible in total sizing: Can go up or down four pages which equals a broadsheet two-page fly sheet which can be difficult mechanically.

* Page advertising rates are lower than broadsheets - good for attracting advertisers.

* Thickness gives good feel for money - but there is a limit. The 956-page New York Sunday Times on 17 Oct 1965 would have been 1912 tabloid pages!
But

* Stories need to be shorter because page jumps annoy readers

* Smaller page base for projecting a package of news

* Inferior opportunity to publish big photographs and graphics

* Inferior opportunity to advertisement display

* Tabloids waste more paper on page margins.

* More expensive to transmit pages by photo-facsimile.
SPY SCANDAL IN BRITAIN'S DEFENCE HQ

Ministers demand pay rise from Heath
NOT AGAIN!

Two innocent men are gunned down at work in an English community. A few miles away, the battered bodies of two women lie in a gas-filled house. It is just fifty-six days after the horror of Hungerford.

By DANNY BECKLAND and DAVID GARDNER

A MAN held after four savage killings yesterday had three shotguns and more than 500 cartridges when he was arrested, police said last night.

Avon and Somerset Assistant Chief Constable Mr. John Blackland said still claimed that a shotgun certificate and a firearm were concealed in March last year while inquiries were made about the man's fitness to hold them.

The certificate had been removed after written incriminations from three people, including a doctor, and the man's mother.

Last night unidentified by name, Mr. Weaver was identified by reference to his place of work.

They were at work when the murder was discovered and were described as agitated.

Ex-girlfriend Alison Woodman... and the scene as marksmen fire on Weaver's house.
1925: The inside page is still broad gauge, but a horizontal streamer has appeared. All the other heads are in Clearface Bold (first produced in 1907 by American Type-founders, a spotty face all the more noticeable for the profusion of drafts even on down-page fillers).

1938: The basis of the modern Daily Mirror, laid by Harry G Bartholomew, editorial director from 1934, with the help of an American advertising agency. The Bartholomew revolution was to direct the paper to a new audience, the lower and working classes, with smaller articles, bigger headlines and more pictures. The tabloid revolution started by the New York Daily News had been slow to reach England. The Mirror is still in four columns though the text is clearer, but the restrained composite picture display on page one has been replaced by insistent heads in 72pt Gothic Condensed with Ludlow Tempo Medium and Cooper Black. The old ban­ner title has been replaced by a small box title leaving the top of the page open for news display.

1948: The typical 9-em tabloid column in a 7-column Mirror; it whispers by com­parison with 1938. The front page has been squeezed, boiled and squeezed again to cram in news during newsprint rationing. The title letter has been given more strength.
1960: A front page is used as a rude retort to the Russian Prime Minister Khrushchev who had been visiting Britain. Similar blasts against Britain's own politicians, whether of Right or Left (both Mr Macmillan and Mr Wilson suffered in their turn) appear on the front or front and back and in the double spread at the centre. As the Mirror's readership has grown more educated, so have the Mirror blasts become more sophisticated.
1955: After newsprint rationing the *Mirror* reverted to more open design with one, two, or three stories boldly projected on the front with a large picture. This was conventional tabloid technique. The real innovations of the Fifties and Sixties were developments by Hugh Cudlipp which took campaigning journalism into a new dimension. Pungent advice to princesses, primates and prime ministers is expressed in steam-hammer blows of poster-size Gothic and reverse blocks. In the best examples the metal perfectly catches the mood of the message. Directness of language is expressed in directness of design: no verbal equivocation, no gilded serif, no clutter of words, no proliferation of display type. The philosophy is to say one thing and say it loud.
The exercise illustrated step by step. The frame used is one of the examples from the previous page but the principle is the same in all cases.

**STEP 1** - From the right angle of the two fixed starting lines, measure across the picture to the required width. (Fig 1)

**STEP 2** - From this point extend a vertical line to the required depth. 'X' marks the spot in Fig 2.

**STEP 3** - Draw a diagonal from the right angle of your two fixed lines so that it passes through the centre of 'X' and extends to the edge of the picture. (Fig 3)

**STEP 4** - The picture may now be cropped at any suitable point on the diagonal and on either side of 'X'. (Fig 4)

**FIGS 5 AND 6** show two cropped versions.

Both will make pictures of the same size for they are of the same proportion.
The Daily Mirror

THE MORNING JOURNAL WITH THE SECOND LARGEST NET SALE.

SATURDAY, APRIL 11, 1908.

MR. ASQUITH RETURNS: NEW PREMIER PHOTOGRAPHED AT BIARRITZ AND ON HIS WAY HOME.

1908

Daily Mirror

1908: Founded in 1903 as 'The First Daily Newspaper for Gentlewomen' the tabloid Mirror was the first newspaper to exploit half-tone blocks. It gave its front page to news pictures, usually on the same theme, but the 1908 inside display was traditional. There were four 15-cm columns, with dignified single-column heads in decks.
Some basic typography terms

An introduction to typography

Type varies in its **WEIGHT** - the degree of blackness.

Three versions of the same word. The type **size** is the same, but the visual impact varies with the light, bold and extra bold.

Type varies in its **COLOUR** - the combination of weight and width.

```
chicken chicken
```

The same word, the same type size. But again the "look" is affected by the impression of space created by the wide letters.

Type varies in its **STYLE**. The most obvious is: are we using caps (all capital letters) or upper and lower case?

```
E V E R Y  Every
```

```
caps          u/lc
```

Then there's roman (upright type) and italic (sloping to the right)

```
Every issue Every issue
```

```
roman          italic
```

We have mentioned the effect of making the type wider and what it does to the 'colour'. When type is widened in this way, the technical term is extended.

```
Every Every
```

```
extended
```
Measuring type

The depth of type is measured in points. It is not measured from the top of the ascender to the bottom of the descender, but from the top of the ascended to the base of the natural white space below, called the beard:

\[ \text{Ascender Line} \quad \text{Mean Line} \quad \text{Descender Line} \]

One point equals 0.013888 inches.

Put another way, 36 pts equals 0.499968 inches.

Few of us can cope with this kind of higher mathematics, so we round up this figure to say that 36 pts equal half an inch.

So there are 72 POINTS TO THE INCH.

It is not too complicated to calculate that an 18 pt head measures a quarter of an inch deep, that type five sixths of an inch deep is 60 pt and so on.

When type is set in metal, a degree of white space is introduced to allow it to "breathe" - and make it easier to read. The same basic principle applies to photo composition.

The process is called leading (pronounced 'ledding') and what it produces is normally referred to as "white". White can be introduced through headlines, paragraphs or individual lines of text.
Attention to text type has been increasing, however. In general, most papers have been increasing text type sizes, with the average now closer to nine point than eight.

Rolf F. Rehe, a newspaper design consultant and director of Design Research International in Indianapolis, Ind., listed the most important elements to consider regarding text type selection in the September/October, 1986, issue of Step By Step Graphics:

- Serif type has greater reader appeal and offers slightly better legibility than sans serif type.
- Text type should be slightly heavier than normal, but not bold. It should have full, rounded serifs rather than thin serifs, and it should have no hairline strokes.
- Text type should have a fairly large x-height, be slightly condensed, and have tight letterspacing. It should be between 9 and 10 point, and leading should be slightly larger than point size, but by no more than a half point.
- Ragged right should be reserved for lighter or feature material.
- Lines should be between 12 and 15 picas wide.
1. Had no time to read, 35%. These tended to be younger people, those with graduate degrees, first-time or occasionally subscribers, and those whose subscriptions included a special gift offer.

2. Had problems with delivery, 27%. Not being delivered, late delivery, wet or torn, and problems with carriers were the main themes. Of those who complained, 58% said they were not satisfied with the newspaper's response when they called to report a missing or unusable paper.

3. Got enough news from television and radio, 22%. This was mentioned more often by less-frequent readers.

4. The paper was too expensive, 22%. Mentioned more often by people with lower incomes and those 55 or older.

5. Had a payment or billing problem, 16%. Mentioned more often by non-whites and people with lower incomes. Twenty percent said they didn't understand the bills.

6. Preferred buying at a vending machine or store, 13%. Mentioned more often by first-time and occasional subscribers.

7. Preferred a paper delivered in the morning/afternoon, 13%.

8. Preferred another daily newspaper, 12%.

9. Not enough local news in the paper, 10%.

10. Did not like the news and feature content, 10%. More likely to be mentioned by the highly educated and higher-income.

11. Not enough advertising of interest, 6%.

12. Did not like the newspaper's editorial position, 6%.

13. Did not like the arrangement or appearance of the newspaper, 4%.

Of those who had stopped subscribing, 28% were buying single copies three or more times weekly, and 12% had turned to another newspaper.
Functions of layout

- To give pages an orderly, attractive appearance
- To enhance the readability of a newspaper's contents
- To give a newspaper a personality of its own
- To display news according to its importance
We can choose a type which is narrower than the usual version. Squeezed-up type is called condensed.

\[
\text{THE} \quad \text{THE} \quad \text{THE}
\]

\begin{align*}
\text{condensed} & \quad \text{extra condensed}
\end{align*}

Another variation in style – how fancy is the type? There are two main headings. The first is serif type. Serifs are the ends and corners of letters that look as if they have been chiselled away. Type without serifs is called sanserif – or sans for short.

\[
\text{Every} \quad \text{Every}
\]

\begin{align*}
\text{serif} & \quad \text{sans}
\end{align*}

A final word on the style of type – the effect of the X height. This is the height of the lower case x (or a, or c or e or any other letter without an ascender or descender) Differences in X height affect the look and readability.

\[
\text{aaa} \quad \text{aaa}
\]

The same type size, but see how the X height can vary.
A newspaper must look INVITING to its readers...

Then it must HELP them to read it.
Layout procedure

1. Place the page flag and advertisements.

2. Crop, scale and size the lead picture. Write the picture headline.

3. Assess the lead story and write the ideal headline.

4. Place the lead story and the lead picture in the page: One in the Primary Optical Area, the other near the top fallow corner.

5. Anchor the Terminal Area.

6. Anchor the lower fallow corner.

7. Place elements under the Primary Optical Area.

8. Fill blanks at the top of the page.

9. Fill blanks at the foot of the page.

10. Fill the rest of the page, working in a clockwise, diminishing spiral.
Pictures

• Vertical is orderly, active
• Horizontal is restful, inactive
• Box is boring, stagnant
• Bigger size means bigger impact

Headlines

• Size, weight and spread signal story importance

Text

• Emphasis through size, weight and setting
COMPONENTS OF LAYOUT

- Pictures—illustrations
- Headlines
- Text
- White space
PAGE PRESSURE POINTS

1. Attention-grabber in the Primary Optical Area
2. Strong optical magnet in the top fallow corner
3. Anchor the Terminal Area: Picture, headline, box
4. Strong element at the bottom fallow corner: Picture, box, anchor
5. At least one strong multi-column headline and one picture below the fold
HORIZONTAL

+ Allows easy organisation of page.

+ Long stories appear shorter

+ Complete stories can be read with the mid-page fold remaining unopened.

+ Allows more scope for story emphasis

+ Makes full use of newspaper width as a display feature

+ Helps headlines to be separated by text


VERTICLE

+ Allows easy organisation of page.

+ Verticle shape suggests energy which is appropriate for news

+ The maximum number of stories can be accommodated above the fold.

Less stories can be accommodated above the fold

Horizontal lines suggest rest, repose which is inappropriate for news

Visually, the page may appear monotonous

Problems occur from tombstone headlines

The range of news values that can be expressed is limited

Visually depressing
Picture scaling

How to achieve a given size and depth:

The frames alongside represent our pictures. Initially they may be partially cropped or left in their entirety. Our aim at this stage is to fix two lines to form a right angle, one line representing the top or bottom of the picture and the other being one of the two sides.

The solid black lines on the dotted frames show some of the countless ways of forming the kind of right angle needed.