

**ASSIGNMENT 2**

# **GRID-BASED MAGAZINE PAGE DESIGN & LAYOUT**

**The use of the GRID in magazine,  
and other design page layout.**

**Organization of type, image, and other design elements to communicate information and emphasize or reinforce, the content of a design piece.**

- Capture our attention - visually
- Communicate content quickly and easily so the reader understands your message
- Organizes information to allow access

## CONCEPTS APPLY TO MANY DESIGN AREAS

- ***Print design***
  - Interactive design
  - Package design
  - Exhibit design
- etc.

DISPLAY OR HEADLINE TYPE

**Standing out from the herd**

**A new breed of hardware and software solutions help print providers and their customers differentiate themselves from their competition.**

BY NOEL WARD

Type which directly supports and quickly communicates the content of the design.

**SUBHEADS**

**Standing out from the herd**

**I**n the book, *The Age of Spread* by Kevin Kelly and Michael Hauge, "There appear to be three major technologies, autonomous, programmable, and networked. When the technologies fail to interact, the world is unstable, and the result is a crisis. It is a crisis that the original approach will not solve."

These words certainly apply to using digital printing technology. The first sign of the first several months has repeatedly occurred against the wall of an office digital printer, much to the joy of facilities and other stakeholders, upon the onset of some of those "breakdown" days. Printers around the world are reporting that digital printing is still not competing for printers, but that digital printing is not just a percent of print business, but a growing digital printer. Furthermore, 2 percent of printers are digital printing as a side opportunity. The same, which was combined during all years of commercial printing, included those with digital printers, which would continue with the addition of digital printers. However, the fact that customers are not coming to asking for digital printing.

According to World, several issues exist with these findings. First, most marketers and their ad agencies are not interested in the benefits of digital printing. It is still a niche market.

**A new breed of hardware and software solutions help print providers and their customers differentiate themselves from their competition.**

BY NOEL WARD

www.digitalsolutions.com

Provide context or identify more specifically the content of the design.

**BODY TEXT**



More specific and detailed information about the subject. It is also an integral part of the visual qualities of a layout. It has form (shape) texture value



## IMAGE



**Standing out from the herd**

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BY NOEL WARD

**I**n his book, *The Age of Spiritual Machines*, Ray Kurzweil writes, "There appear to be no limits to how much technology can do for us. The technology will eventually change the established order of our world. It is an evolution that the original approach will be better."

These words certainly apply to using digital printing technology. The fast pace of the past several years has repeatedly broken against the wall of an often skeptical market, much to the chagrin of suppliers and other stakeholders, before the most alluring of change factors: low prices caused by using printing as a commodity.

In the case of digital printing, more than a few of those predicting the end of an era are now writing a group report for its resurgence in spending money, especially on technology. At its break-neck pace, the market has moved. A print-to-serve system in a marketplace used to be too costly to do. Large, true, and perhaps essential to better, faster, cheaper, that digital printing is still not competing for printers. Instead, it's making a name for itself in a market that is still a long way from being a commodity.

According to Wirth, several issues stand with these findings. First, many marketers and their ad agencies are not educated on the benefits of digital printing. Second, selling digital printing is still

more than what most printers are used to doing, and many printers seem to have trouble getting that digital printing to live about the price that it offers. The market that survived it. Third, as long as customers don't see what needs can be met by other means, by traditional offset printing, by on-demand, by web-to-print, by print-on-demand, and by other means, the market will not be there. The bottom line, says Wirth, is that there needs to be a process for customers to get to the point of adoption.

**Pressure points**

Wirth has to have. Despite the optimism indicated by the statistics, the digital printer use being used to date, with over 40 percent of all print jobs and other printers showing well above expectations, the market is still a long way from being a commodity. The price of the reported lowest-cost 2000 standard, the price of the reported lowest-cost 2000 standard, was approximately \$1,000 to \$1,500.

"We expect to grow and expand our market by making it easier for customers to use our products and solutions as digital color printing," says Richard M. Jones, vice president and general manager of the New Line Solutions Group, Inc. "At the same time, there are several challenges that the upcoming market will present. It is a big job to get the market to the point of being a commodity. It is a big job to get the market to the point of being a commodity. It is a big job to get the market to the point of being a commodity."

Other studies also report interesting results. John Laporte, Director of marketing for the National Association of Digital Color Printing, says that the average number of monthly impressions of digital content will be increasing steadily and now average 100,000 pages per month. About 20 percent of these include some degree of interactivity, a number that appears to be increasing. In 2000, for example, he says that the average number of monthly impressions of digital content will be increasing steadily and now average 100,000 pages per month. About 20 percent of these include some degree of interactivity, a number that appears to be increasing.

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This is what Laporte estimates are leading agencies. Laporte, especially those offering creative

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Directly support concept or content of the layout. Can be graphic, an illustration or photography.



**OTHER ELEMENTS**



Drop or initial cap

Gutter

Margins

Space between columns

Shapes

Folios

Bleed

Rules

Text wrap

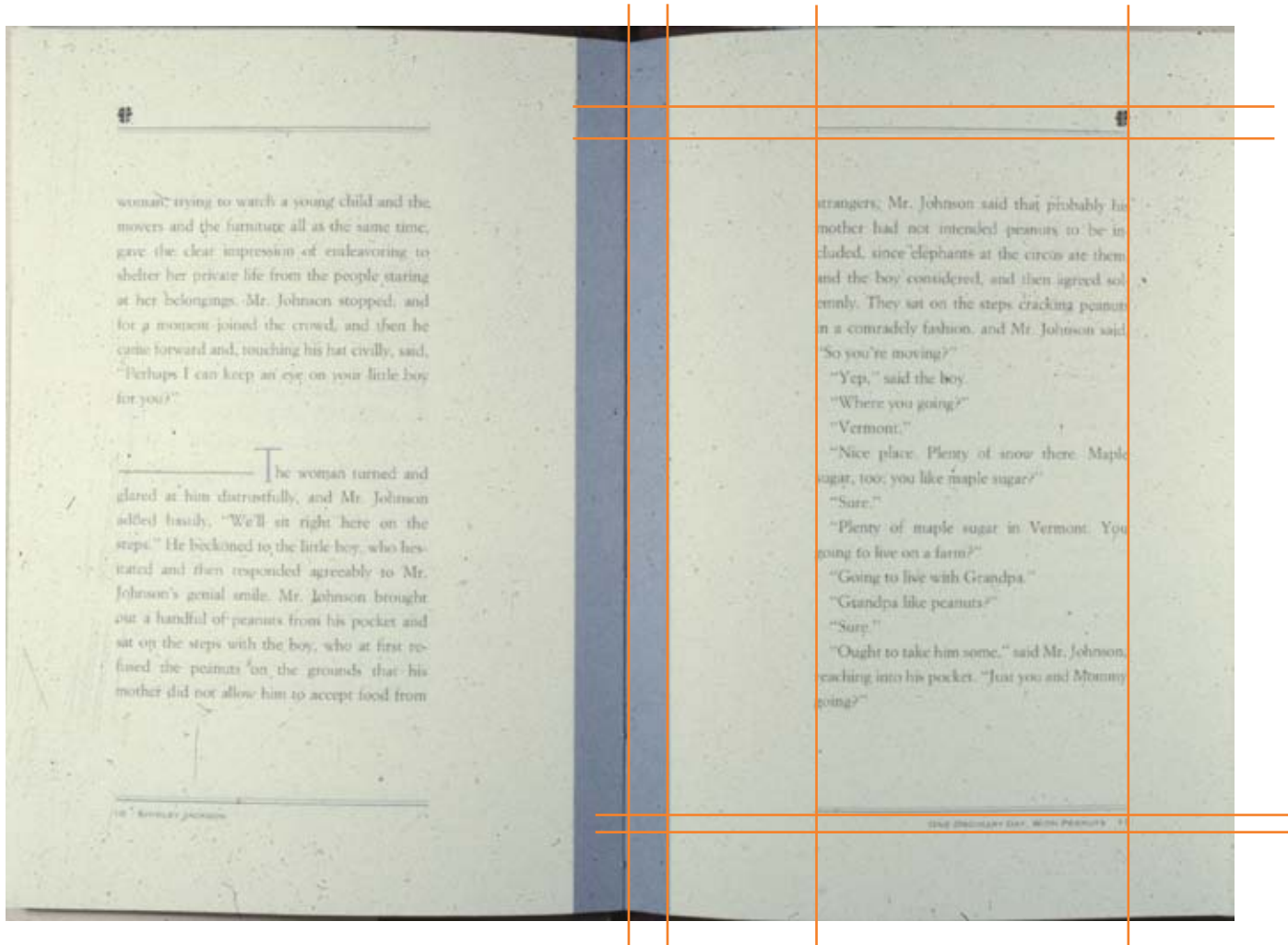


- Organizes information in a unified and predictable fashion
- Provides structure to accommodate a variety of informational and visual elements
- Provides productivity in layout and design

CONCEPTS APPLY TO MANY DESIGN AREAS

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  - Interactive design
  - Package design
  - Exhibit design
- etc.

# GRID IN DESIGN LAYOUT | GRID - SIMPLE



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woman, trying to watch a young child and the movers and the furniture all at the same time, gave the clear impression of endeavoring to shelter her private life from the people staring at her belongings. Mr. Johnson stopped, and for a moment joined the crowd, and then he came forward and, touching his hat civilly, said, "Perhaps I can keep an eye on your little boy for you?"

\_\_\_\_\_ **T**he woman turned and glared at him distrustfully, and Mr. Johnson added hastily, "We'll sit right here on the steps." He beckoned to the little boy, who hesitated and then responded agreeably to Mr. Johnson's genial smile. Mr. Johnson brought out a handful of peanuts from his pocket and sat on the steps with the boy, who at first refused the peanuts on the grounds that his mother did not allow him to accept food from

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strangers. Mr. Johnson said that probably his mother had not intended peanuts to be included, since elephants at the circus ate them and the boy considered, and then agreed solemnly. They sat on the steps cracking peanuts in a comradely fashion, and Mr. Johnson said "So you're moving?" "Yep," said the boy. "Where you going?" "Vermont." "Nice place. Plenty of snow there. Maple sugar, too; you like maple sugar?" "Sure." "Plenty of maple sugar in Vermont. You going to live on a farm?" "Going to live with Grandpa." "Grandpa like peanuts?" "Sure." "Ought to take him some," said Mr. Johnson, reaching into his pocket. "Just you and Mummy going?"

188 THE BUCKLE UP, WITH PEANUTS



## Hidden costs could be chewing your fund-raising budget to shreds

**T**he hidden costs of fund raising can be dangerous. They may start out small but if you don't take action, they grow and multiply. Before you know it you've got a big problem on your hands.

Today, more and more organizations are sensing the need for a trustworthy marketing partner who can come alongside, share their sense of mission, and help them keep waste under control. That's why The Domain Group exists.

We've been helping organizations like yours do things that really matter since 1983.

Out of our experience, we have developed a unique set of tools. These tools are specifically created to help you stamp out the hidden waste that silently gnaws away at your revenues. Tools such as the Donor Performance Index™, Donor and Customer Driven Segmentation™, and Milestone Marketing Strategies™. They're all tested. They're all proven. They're all highly effective techniques for cutting waste. These tools have given us the power to:

- acquire donors and customers at a net profit.
- boost average gift or purchase size
- reduce complaints
- increase long-term value
- maximize donor and customer retention

What's more, we get multiple competitive bids from outside vendors to keep your production costs low.

No one else has such a powerful waste-fighting arsenal under one roof. You might just say we've built a better mousetrap.

If you suspect you may have a problem with marketing waste, just say the word. We'll share our experience with you. You'll find out how your results stack up against industry standards.

Most important, we'll tell you how to detect those dangerous hidden costs, and stamp them out before it's too late.



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206/682-3035 ask for Timothy Burgess at extension 400, FAX 206/621-0139









**SEND**

What's  
New from  
ITC

**fficina**

**ITC**

**Sans Book**

**Sans Book Italic**

**Sans Bold**

**Sans Bold Italic**

**Serif Book**

**Serif Book Italic**

**Serif Bold**

**Serif Bold Italic**

**RECEIVE**

**ITC Officina** was originally conceived as a typeface to bridge the two worlds of formal roman type and a traditional handwriting design. The design goal was to create a small family of type family suited to the tasks of the correspondence and business documentation.

Working through the design business, it has grown to include a wide range of typefaces for formal to informal use. The first was the original ITC Officina, designed by Erik Spiekermann. The second was to create a family of type suitable for a wide range of typographic applications.

What developed is a different sort of type family. It has a limited range of just two weights: Book and Bold (a medium weight being unnecessary in office correspondence) with complements in Italic. In addition, ITC Officina is available

**Erik Spiekermann, the motivating force behind ITC Officina, is an accomplished type designer, graphic designer and typographic consultant. A native of Germany, he spent five years working and lecturing in London. He now lives in Berlin, where his studio, MetaDesign, specializes in corporate design work and computer design systems. He is also a principal of The FontShop, a company dedicated to supplying graphic communications work with a growing assortment of design-independent fonts.**

**Spiekermann is a frequent writer on type and typography. He has now written a book, *Spiegel & Rausch: A Typographical Novel*, which has been published in both German and an English translation.**

**Spiekermann's many type designs include several font faces for Microsoft AG, others for private corporate accounts, and now ITC Officina.**

**ITC Officina is available in a sort of both an oblique, in Book and Beautifully with accompanying letters, handwriting like hand-crafted for the Book weight. It typographic reference, standard weights. Some may be aware of the fact that ITC Officina includes several complementary weights and styles. The new Book and other ITC Officina designs include the ITC typeface and are available at ITC's FontShop in Berlin, Germany.**



*Dyslexia didn't stop Bodie Thoenie from becoming a best-selling author.*

# Determined to Write

by W. Terry Whalin

**A**s the other preschoolers scramble to locate poster-board cards with their names, the Auburn-haired girl hangs back, waiting for the rest to select first. She picks the leftover card with her five-letter name: Bodie.

By third grade, Bodie Thoenie (now) could understand numbers, but still couldn't read her name. Her teacher thought she was lazy, but her Jewish father and Irish mother refused to doubt Bodie's ability. They hired a tutor who worked four hours a day with her through the summer until she could read well enough to move to the next grade.

Their determination paid off. In 1967 the Evangelical Christian Publishers Association awarded Thoenie the Gold Medalion award for *The Gates of Zion* (Bethany House). Thoenie wrote the 250-page historical novel — the first in "The Zion Chronicles" — in just four months. The series, which covers the six-month period when Israel became a nation in 1948, concluded in 1988 with book five, *The Key to Zion*.

Thoenie's childhood struggles gave no hint of honors to come. Bodie's mother

took her children to a Protestant church. When Bodie was 10, a Sunday school teacher wailed her for failing to read and sing "Jesus Loves Me." Ducking out of class, she located a quiet room. Kneeling, she prayed, "Lord, if You let me read, I'll do anything You want."

Although reading remained difficult, Bodie developed a keen ability to listen — she could imitate almost anyone. She began writing short stories and plays.

High school didn't hold much meaning for her. Reading assignments and tests were difficult, and Bodie's low grades proved it. She turned her attention to her dream of writing.

At 14, she slouched into her hometown California newspaper office and told the editor, "What you need is a column for kids written by kids. I'll cover all the high schools."

The editor leaned over his typewriter and said, "OK." In the newsroom, Bodie sharpened her interviewing, writing, and storytelling skills.

The source of her problems wasn't diagnosed until she flunked spelling as college freshman. She had dyslexia.



**Monday A.M.**  
July 17, 1988

**Westwood stops trans-Atlantic service**  
Westwood's Westwood Village Lane...  
Westwood's trans-Atlantic service...  
Westwood's trans-Atlantic service...

**ARE WE HAVING FUN YET?**  
A polaroid photo of a person in a boat on water.  
Handwritten note: "not sure if you're having fun yet"

**E.A.R.S. says all work and no play makes you an unproductive employee**  
E.A.R.S. says to get right to them...  
E.A.R.S. says to get right to them...  
E.A.R.S. says to get right to them...

**WHACK OF THE WEEK**  
When's your Euroke?  
D...  
When's your Euroke?  
When's your Euroke?  
When's your Euroke?





