

## PAGE ARCHITECTURE

**Architecture** deals with form and space. Typographic elements must be organized in ways that are:

■ **Coherent:** The page and the entire document must hang together make sense as a whole.

■ **Meaningful:** Page design should reveal logical hierarchy.

■ **Functional:** Page design should aid readability and navigation.



## PAGE ARCHITECTURE

Page architecture depends on an underlying structure. Often this structure is a **grid**.

- A grid is a set of intersecting lines uniformly spaced, like graph paper.

- A grid can be as simple as vertical and horizontal axes.

- The grid becomes the basic foundation for placing elements on the page; it becomes part of the character of the page.

- It affects the look and the personality of the document.



## PAGE ARCHITECTURE

**Hamlet** *Act V. Sc. i.* Heer's a scull now hath lyen you i'th earth three & twenty yeeres.

**Ham.** Whose was it?

**Clow.** A whorson mad fellowes it was, whose do you think it was?

**Ham.** Nay I know not.

**Clow.** A pestilence on him for a madderogue, a poured a fagon of Renish on my head once; this same skull sir, was sir Yoricks skull, the Kings Iester.

**Ham.** This?

**Clow.** Een that.

**Ham.** Let me see. Alas poore Yoricke, I knew him, Horatio, a fellow of infinite iest, of most excellent fancie, hee hath bore mee on his backe a thousand times, and now how abhorred in my imagination it is: my gorge rises at it. Heere hung those lypptes that I haue kist I knowe not howe oft, where be your gibes now? your gamboles, your songs, your flashes of merriment, that were wont to set the table on a roare, not one now to mocke your owne grinning, quite chopfalne. Now get you to my Ladies table, & tell her, let her paint an inch thicke, to this fauour she must come, make her laugh at that. Prethee Horatio tell me one thing.

**Hora.** What's that my Lord?

**Ham.** Doost thou thinke Alexander lookt a this fashion i'th earth?

**Hora.** Een so.

**Ham.** And smelt so? pah.

138

## MEDITATION VII

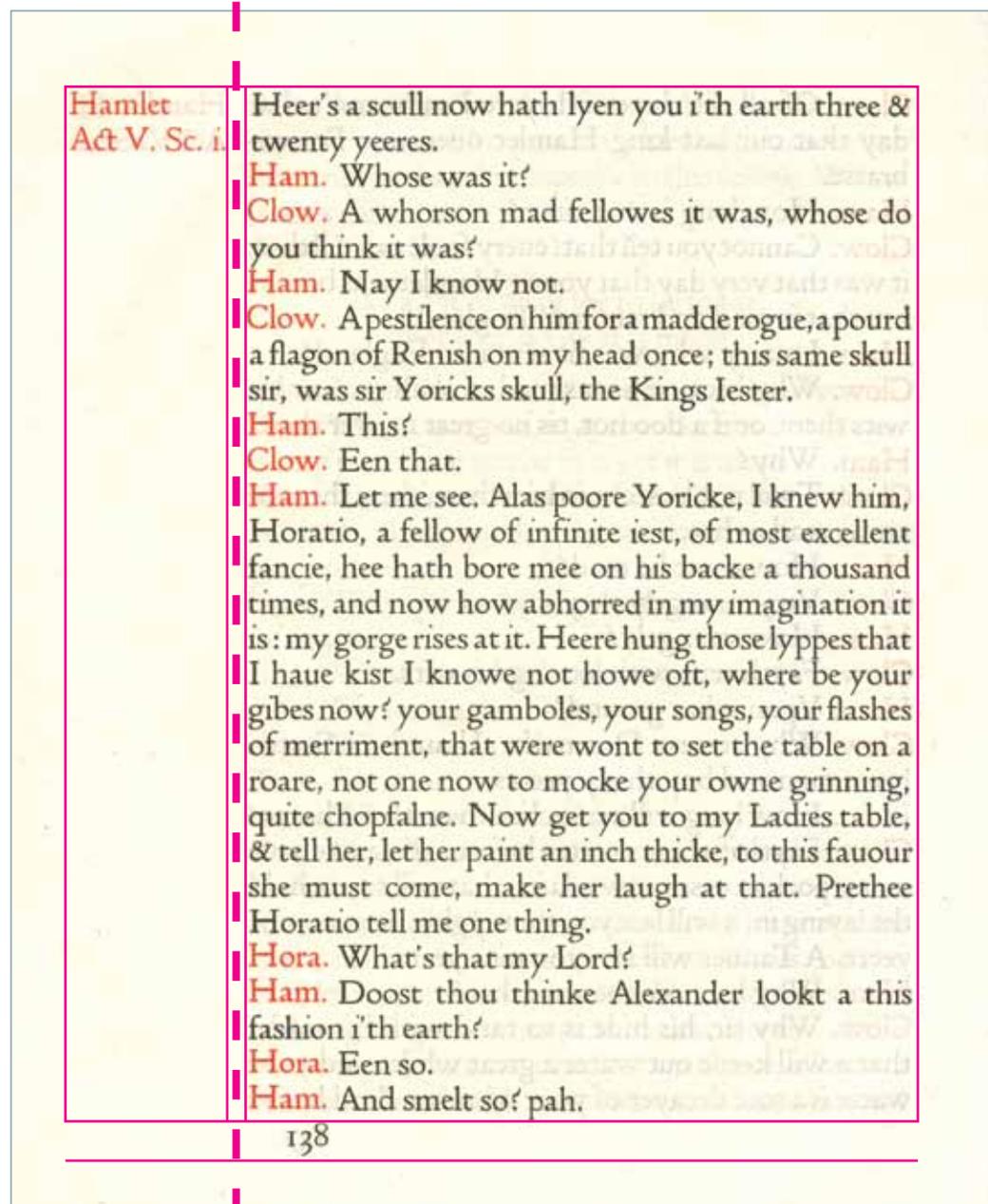
WE say that the world is made of sea and land, as though they were equal; but we know that there is more sea in the Western than in the Eastern hemisphere. We say that the firmament is full of stars, as though it were equally full; but we know that there are more stars under the Northern than under the Southern pole. We say the elements of man are misery and happiness, as though he had an equal proportion of both, and the days of man vicissitudinary, as though he had as many good days as ill, and that he lived under a perpetual equinoctial, night and day equal, good and ill fortune in the same measure. But it is far from that; he drinks misery, and he tastes happiness; he mows misery, and he gleans happiness; he journeys in misery, he does but walk in happiness; and, which is worst, his misery is positive and dogmatical, his happiness is but disputable and problematical: all men call misery misery, but happiness changes the name by the taste of man. In this accident that befalls me, now that this sickness declares itself by spots to be a malignant and pestilential disease, if there be a comfort in the declaration, that thereby the physicians see more clearly what to do, there may be as much discomfort in this, that the malignity may be so great as that all that they can do shall do nothing; that an enemy declares himself then, when he is able to subsist, and to pursue, and to achieve his ends, is no great comfort. In intestine conspiracies, voluntary confessions do more good than confessions upon the rack; in these infections, when nature herself confesses and cries out by these outward declarations which she is able to

5

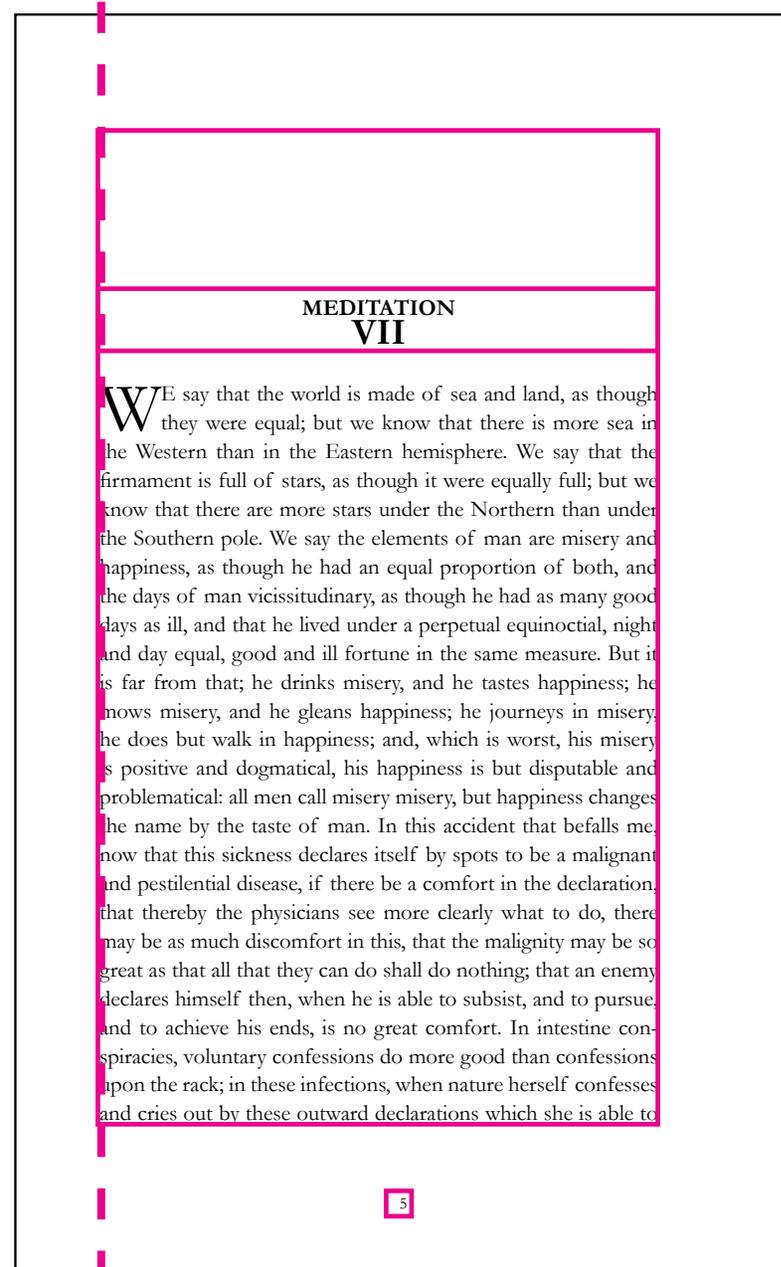
From *The tragicall historie of Hamlet, Prince of Denmarke*  
By William Shakespeare  
Doves Press, 1909

Books start with a simple grid that defines a design axis.

## PAGE ARCHITECTURE



From *The tragicall historie of Hamlet, Prince of Denmarke*  
By William Shakespeare  
Doves Press, 1909



Books start with a simple grid that defines a design axis.



Lugenia Burns Hope (SAIC 1891–92). Photo courtesy of Richard Hope



Richard "Rick" Hope, Jr. (MFA 1996). Photo courtesy of Rick Hope

## A Family Affair

Story by Ann Wiens (BFA 1986)

*An email from an old friend reveals a wealth of unexpected connections between the School of the Art Institute of Chicago and Morehouse College in Atlanta, and an SAIC family legacy spanning more than a century.*



Rick Hope, *Bell Curve*, 2010, mixed media on paper

**"This is mind-boggling!"** began the email from SAIC President Walter Massey containing a message he had received from his long-time friend, colleague, and classmate at Morehouse College in the 1950s, Richard D. Hope, Vice President of the Woodrow Wilson National Fellowship Foundation at Princeton University. Hope had recently learned that Massey, President Emeritus of Morehouse College, is now SAIC's President. Hope was struck by this extension of a surprising string of connections between the art and design school in downtown Chicago and the all-male, historically black college in Atlanta, founded just a year apart. Richard Hope's grandfather, the prominent educator and political activist John Hope, was the first African American president of Morehouse College from 1906 until his death in 1936. But it is with Richard Hope's grandmother, Lugenia Burns Hope, that the connections get interesting.

Lugenia Burns was born in 1871 in St. Louis, Missouri, the youngest of seven children. After her father's death, her mother moved the family to Chicago hoping to provide Lugenia with a better education. In October 1891 Lugenia enrolled at the Art Institute of Chicago—now SAIC—where she initially worked in charcoal, sketching antique fragments from the school's study collection, which formed the earliest portion of the museum's vast holdings. She progressed to creating still lifes using pen and ink, and finished the year in an antiques class, working on models and designs.

Forced to cut short her studies to become the family breadwinner, Lugenia became active in social reform organizations—the King's Daughters, a charity that worked with the sick and needy, and Hull House, where she met Jane Addams. She stayed with both organizations until she married John Hope in 1897.

Lugenia and John had met at the Columbian Dancing Party, one of the African American community's festivities held in Chicago around the World's Columbian Exposition in 1893. John was a theology student at Brown University, but spent the next several summers studying at the University of Chicago (and courting Lugenia). The newlyweds lived briefly in Nashville before John's appointment as a classics instructor at Atlanta Baptist College, now Morehouse College. In Atlanta Lugenia drew upon her Art Institute training, teaching sculpture classes at Morehouse and its sister institution, Spelman College.

**"[I] look back on the experiences that charted a course for [me], and Lugenia and John Hope's legacy was part of that."**

She also taught millinery and other arts courses at the Neighborhood Union, the first women-run, social welfare agency for blacks in Atlanta. Organized in 1908 with Lugenia as president, the Neighborhood Union became a model for community organizing and race and gender activism. Working with students and faculty of Morehouse and Spelman, Lugenia organized Atlanta communities to provide services and fight discrimination, particularly in education. The Neighborhood Union brought Lugenia a national reputation as a social reformer, and helped lay the foundation for the community organizing that defined the American



Magazines use more complicated grids that offer flexibility, options.



Lugenia Burns Hope (SAIC 1891–92). Photo courtesy of Richard Hope

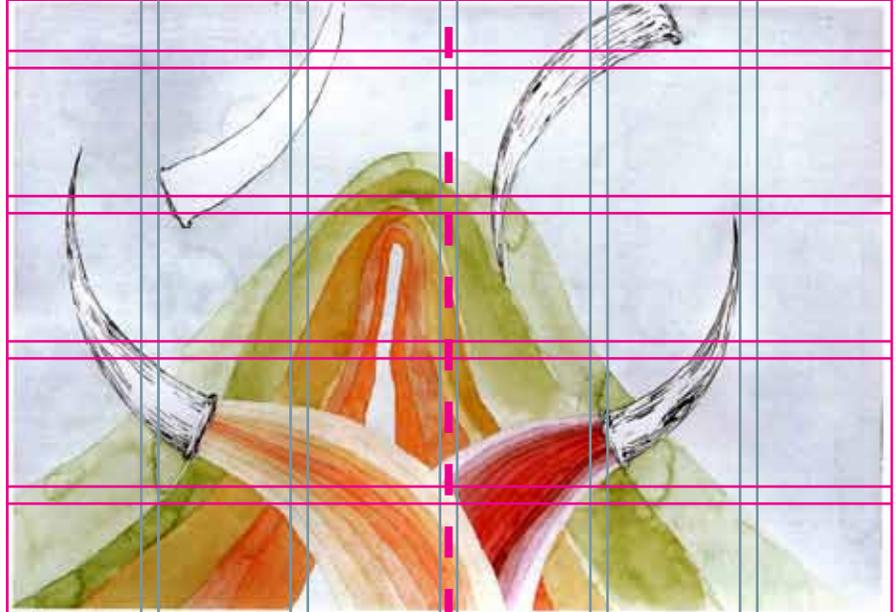


Richard "Rick" Hope, Jr. MFA (1996). Photo courtesy of Rick Hope

## A Family Affair

Story by Ann Powers (BFA 1986)

*An email from an old friend reveals a wealth of unexpected connections between the School of the Art Institute of Chicago and Morehouse College in Atlanta, and an SAIC family legacy spanning more than a century.*



Rick Hope, *Bell Curve*, 2010, mixed media on paper

**"This is mind-boggling!"** began the email from SAIC President Walter Massey containing a message he had received from his long-time friend, colleague, and classmate at Morehouse College in the 1950s, Richard O. Hope, Vice President of the Woodrow Wilson National Fellowship Foundation at Princeton University. Hope had recently learned that Massey, President Emeritus of Morehouse College, is now SAIC's President. Hope was struck by this extension of a surprising string of connections between the art and design school in downtown Chicago and the all-male, historically black college in Atlanta, founded just a year apart. Richard Hope's grandfather, the prominent educator and political activist John Hope, was the first African American president of Morehouse College from 1906 until his death in 1936. But it is with Richard Hope's grandmother, Lugenia Burns Hope, that the connections get interesting.

Lugenia Burns was born in 1871 in St. Louis, Missouri, the youngest of seven children. After her father's death, her mother moved the family to Chicago hoping to provide Lugenia with a better education. In October 1891 Lugenia enrolled at the Art Institute of Chicago—now SAIC—where she initially worked in charcoal sketching antique fragments from the school's study collection, which formed the earliest portion of the museum's vast holdings. She progressed to creating still lifes using pen and ink, and finished the year in an antiques class, working on models and designs.

Forced to cut short her studies to become the family breadwinner, Lugenia became active in social reform organizations—the King's Daughters, a charity that worked with the sick and needy and Hull House, where she met Jane Addams. She stayed with both organizations until she married John Hope in 1897.

Lugenia and John dined at the Columbian Dancing Party, one of the African American community's festivities held in Chicago around the World's Columbian Exposition in 1893. John was a theology student at Brown University, but spent the next several summers studying at the University of Chicago (and courting Lugenia). The newlyweds lived briefly in Nashville before John's appointment as a classics instructor at Atlanta Baptist College, now Morehouse College. In Atlanta, Lugenia drew upon her Art Institute training, teaching sculpture classes at Morehouse and its sister institution, Spelman College.

She also taught millinery and other arts courses at the Neighborhood Union, the first women-run, social welfare agency for blacks in Atlanta. Organized in 1908 with Lugenia as president, the Neighborhood Union became a model for community organizing and race and gender activism. Working with students and faculty of Morehouse and Spelman, Lugenia organized Atlanta communities to provide services and fight discrimination, particularly in education. The Neighborhood Union brought Lugenia a national reputation as a social reformer, and helped lay the foundation for the community organizing that defined the American

*"(I) look back on the experiences that charted a course for [me], and Lugenia and John Hope's legacy was part of that."*

Magazines use more complicated grids that offer flexibility, options.

## PAGE ARCHITECTURE

WE PLANT THE FLOWERS

WE SERVE AND PROTECT

WE DIRECT TRAFFIC

WE BALANCE THE BUDGET

WE WATCH OVER THE NEIGHBORHOOD

WE LISTEN

WE MAKE IT CLEAR

WE PAVE THE WAY

WE BRING PEOPLE TOGETHER

WE GO WITH THE FLOW

WE RUN

WE HAVE PRIDE

WE PLAY

WE HAVE BRIGHT IDEAS

WE RESCUE

**WE CARE.**

You may not think about it, but several of the services and resources in our community are the responsibility of our municipal government. The next time you are out and about, think about the hard working men and women who care for our community. Colorado cities & towns work for you.

**CITIES & TOWNS**  
make it *POSSIBLE*  
COLORADO MUNICIPAL LEAGUE  
WWW.COLORADOCITIESANDTOWNS.ORG

Ads use special purpose grids that fit the concept of the campaign.

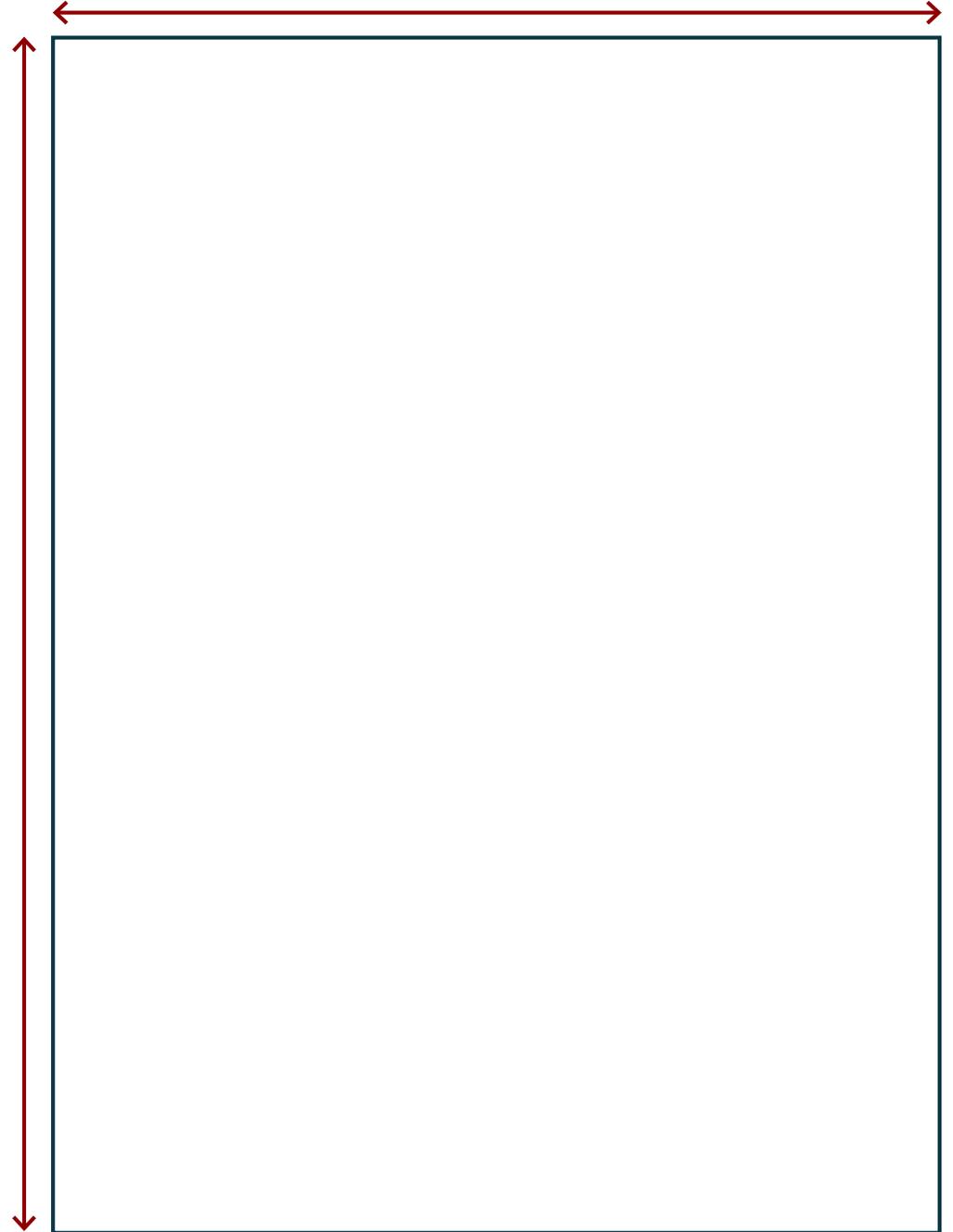
## PAGE ARCHITECTURE



Ads use special purpose grids that fit the concept of the campaign.

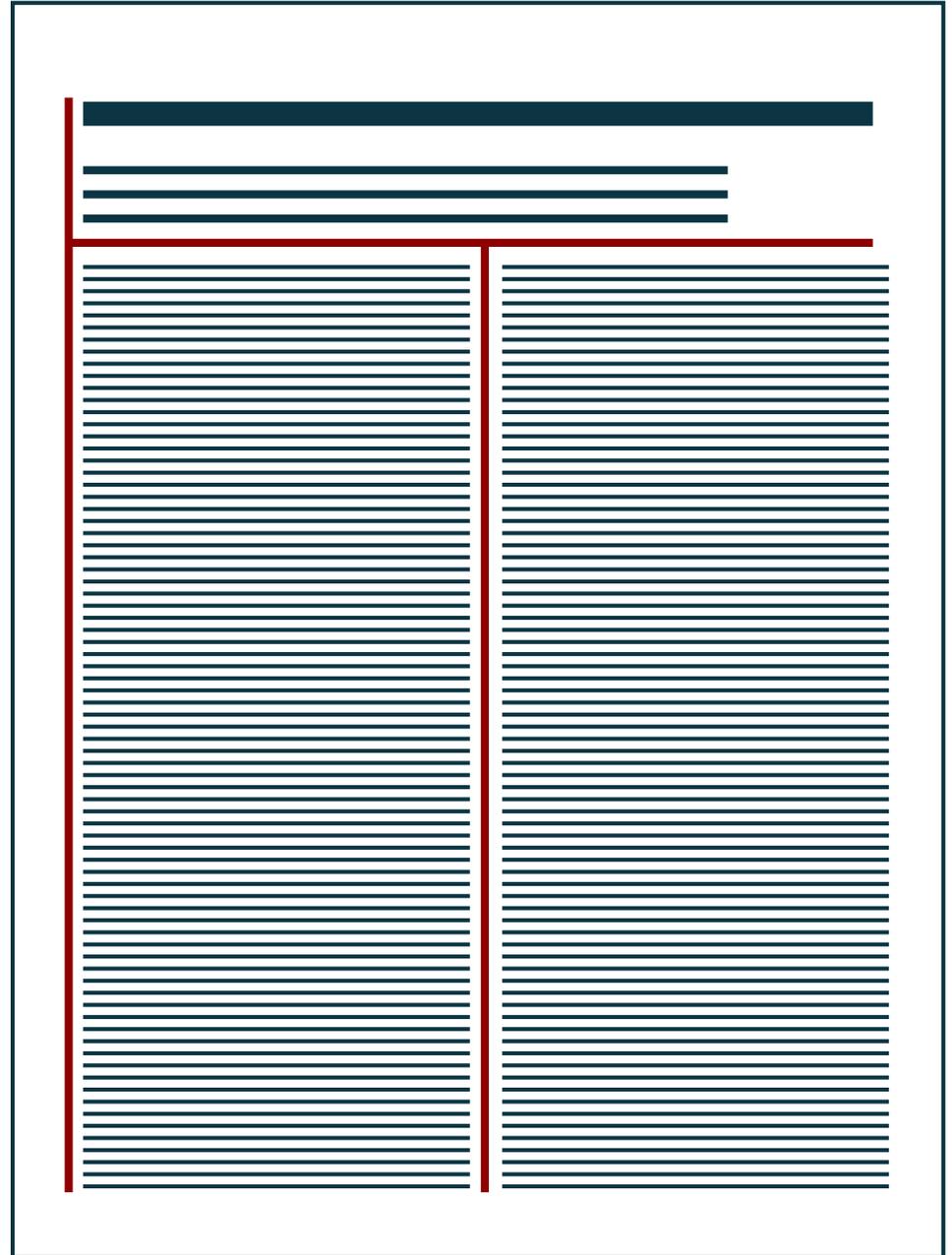
## ORDERING PRINCIPLES OF ARCHITECTURE

- An **axis** is a line established by two points in space. It is the simplest way to organize space.
- For any publication, a natural axis is formed by the edge of the page.
- The designer determines the design axis, the line along which elements will be organized.



## ORDERING PRINCIPLES OF ARCHITECTURE

- The designer will add other axes, horizontal and vertical, to further divide the space.
- Axes are made apparent by the columns of type divided by white space: **gutters** and **alleys**.
- The axes are “implied” rather than drawn on the page.
- **Alleys** are horizontal bands of white space that separate page elements vertically.
- **Gutters** are vertically bands of white space between columns.
- We refer to alleys and gutters together as **internal margins**.



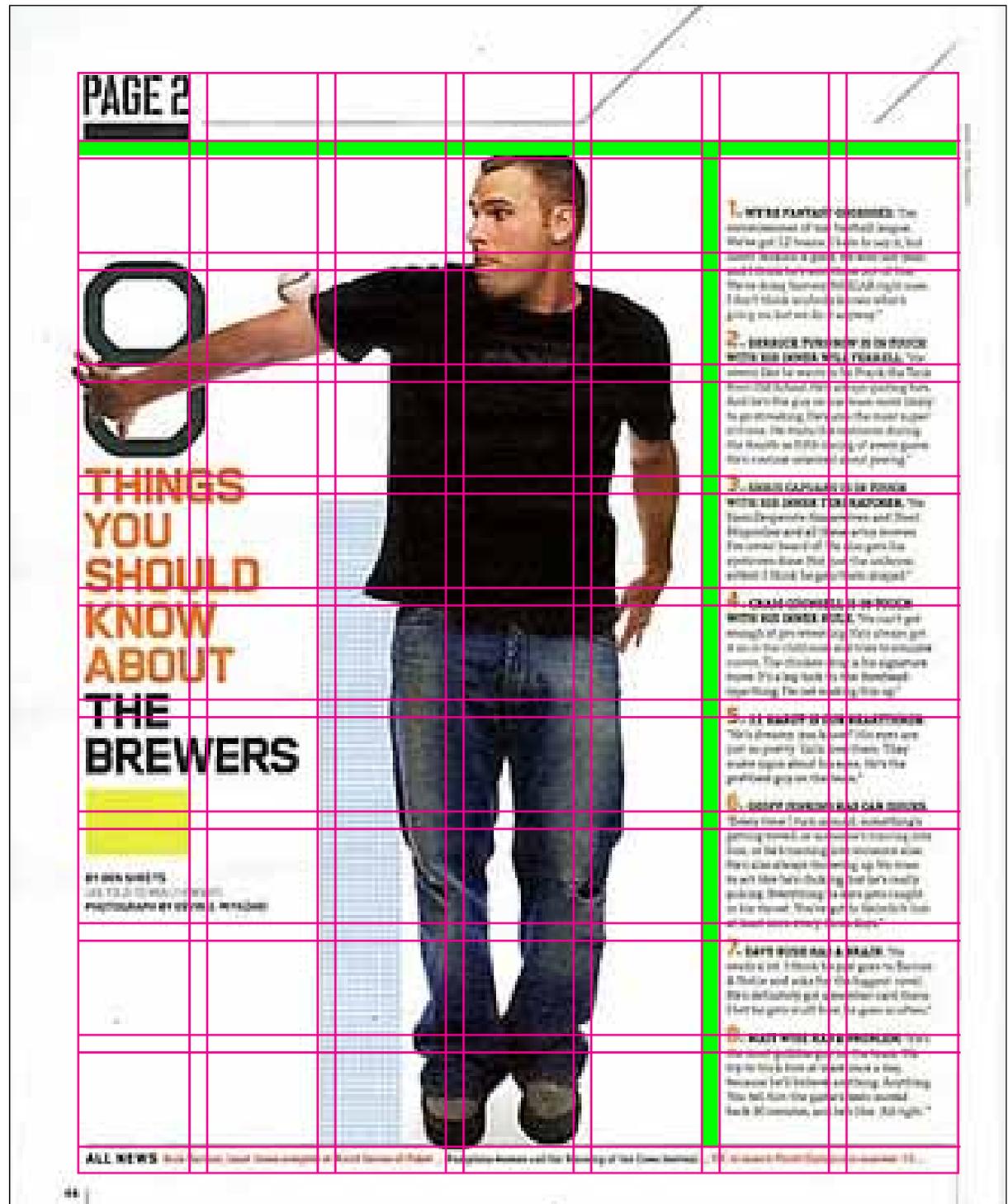
# ORDERING PRINCIPLES OF ARCHITECTURE



- Newspapers layouts were governed by the horizontal axis formed by the banner headline and by a vertical axis, usually a gutter next to the dominant element on the page.
- These two axes formed a **basic grid** we can call the **T-formation**.

## ORDERING PRINCIPLES OF ARCHITECTURE

- This simple arrangement still is effective in contemporary publications such as *ESPN the Magazine*.

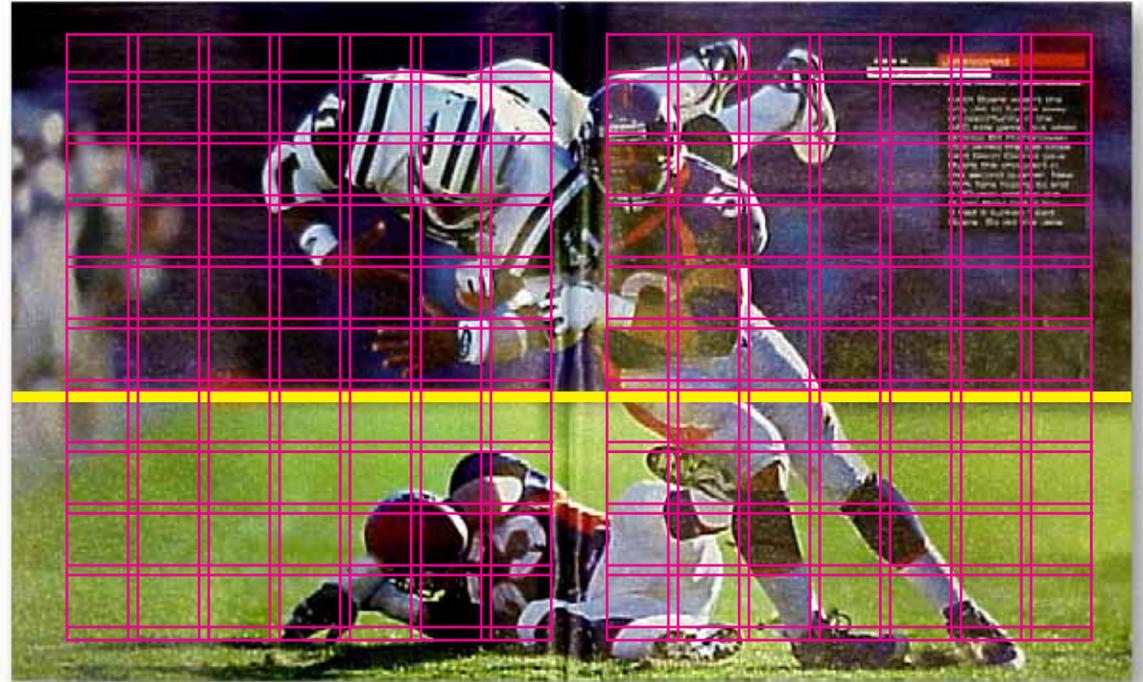
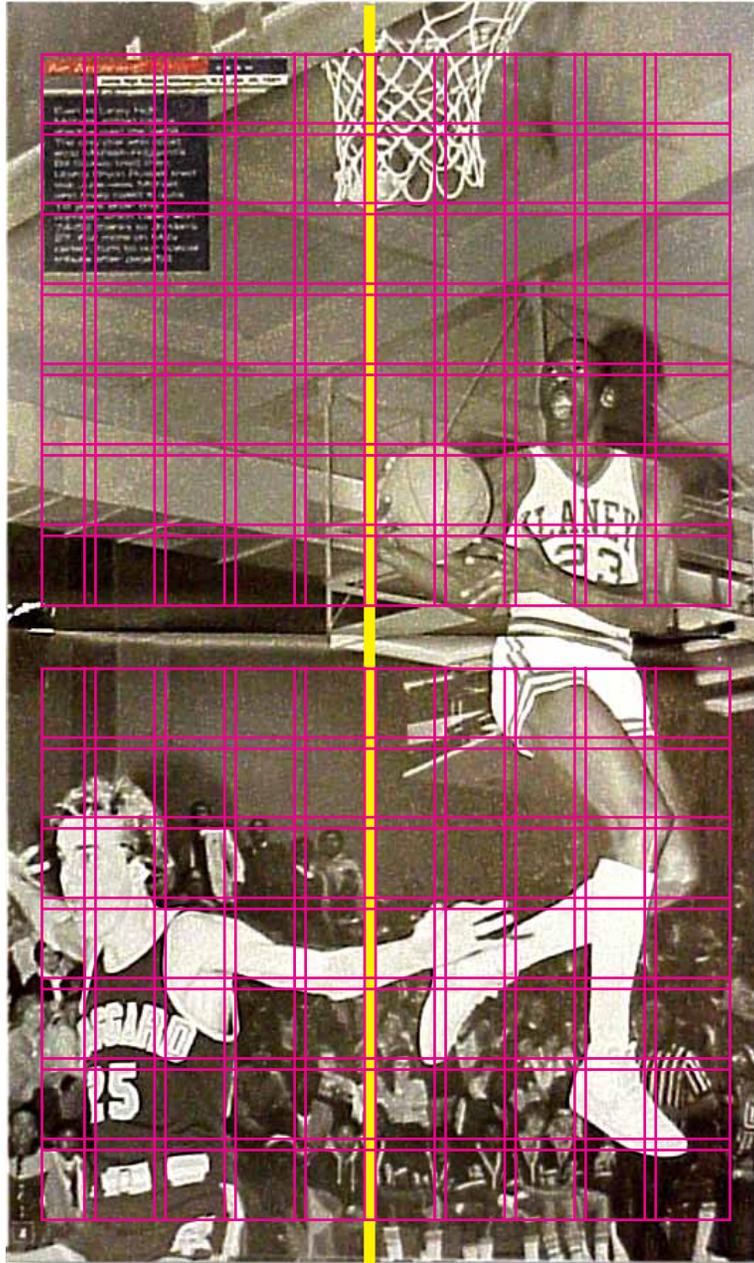


## ORDERING PRINCIPLES OF ARCHITECTURE

- This simple arrangement still is effective in contemporary publications such as *ESPN the Magazine*.

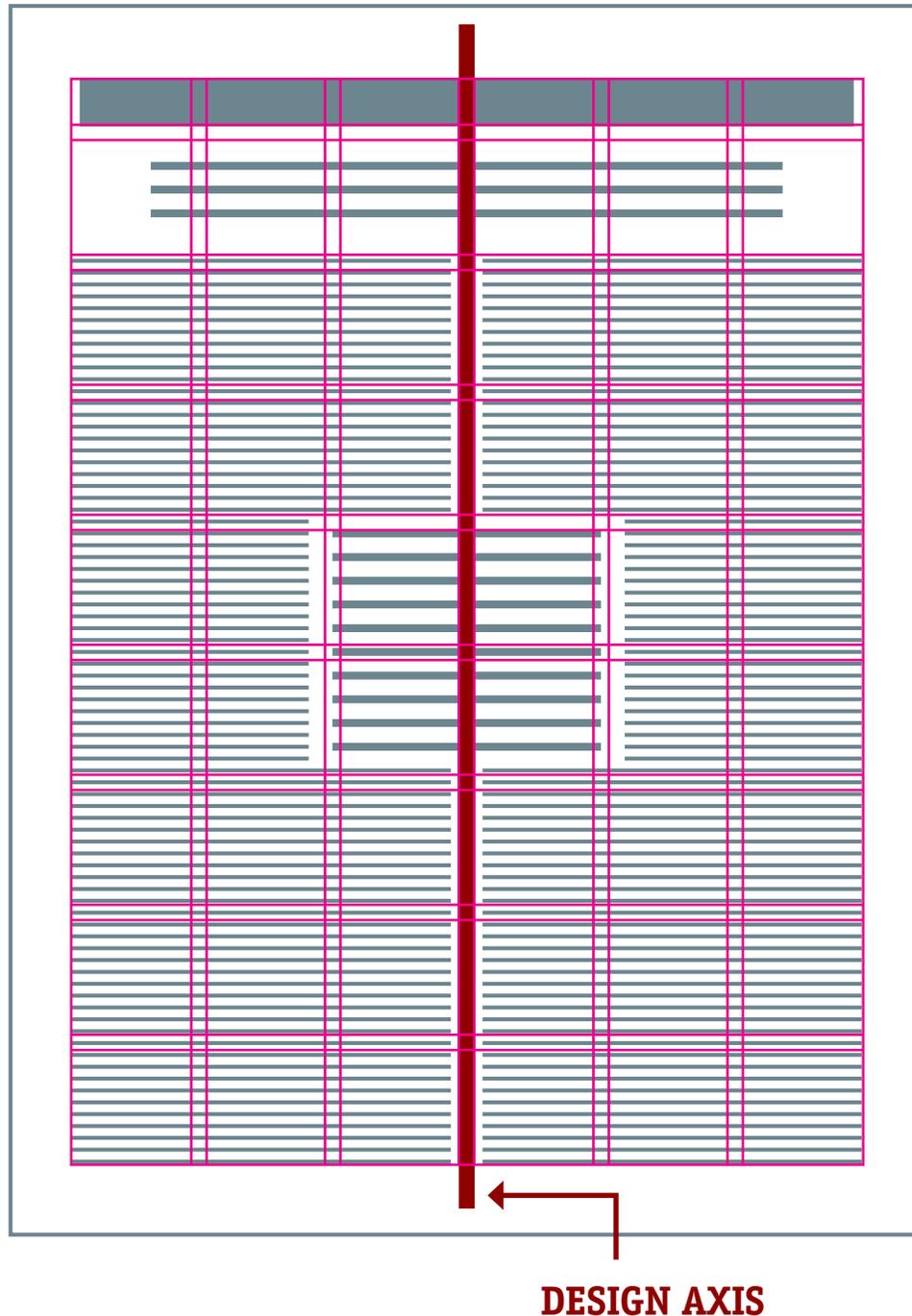


## ORDERING PRINCIPLES OF ARCHITECTURE



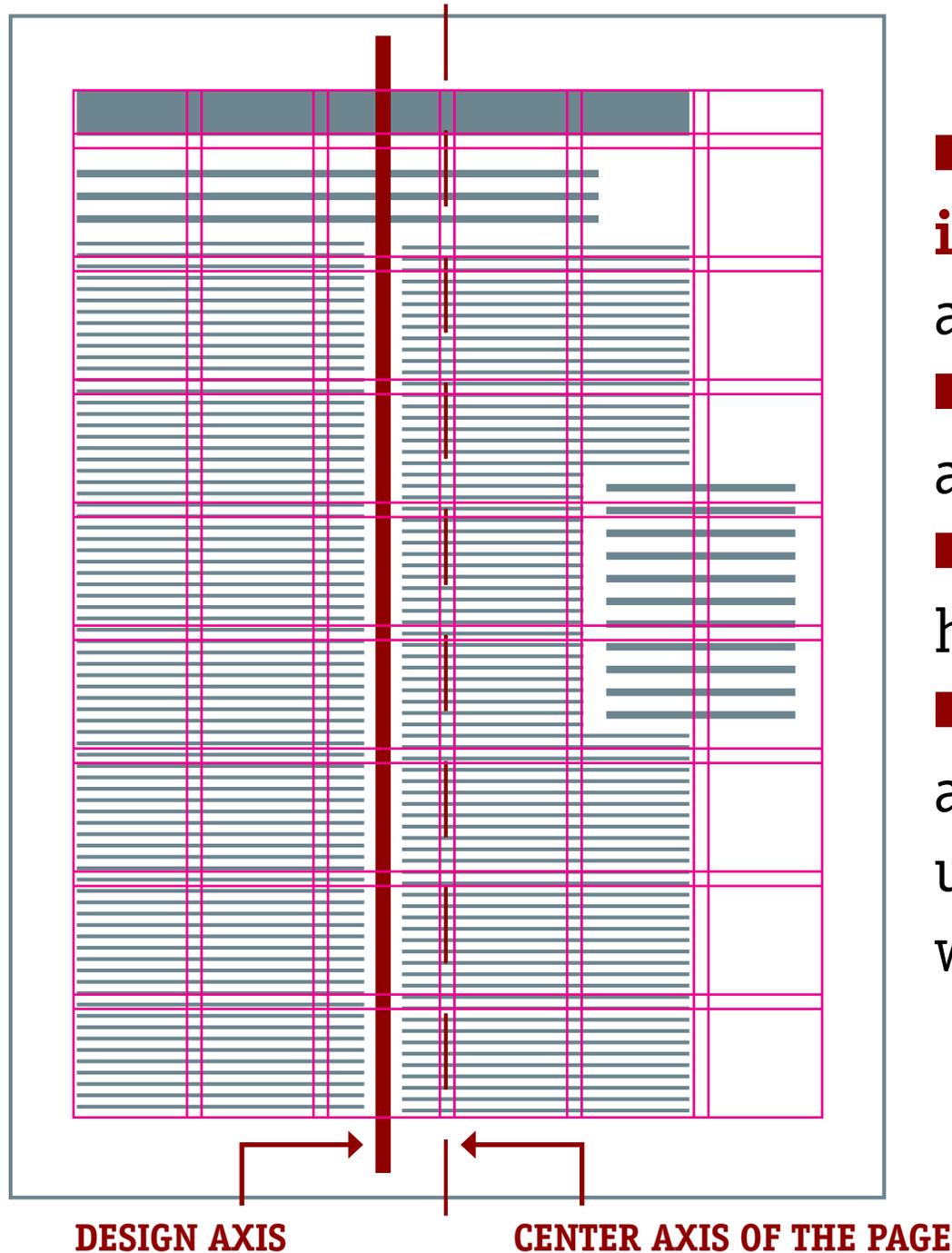
- The eye naturally seeks out axes, mentally connecting the dots. **Artwork** — photos or graphics in designer parlance — has a natural axis. A photograph must be used correctly, with the page shape fitting its content, to take advantage of this natural axis.

## ORDERING PRINCIPLES OF ARCHITECTURE



- **Formal balance** is the distribution of equivalent forms — photos, type blocks, white space, rules — positioned around a design axis down the middle of the page.
- Each half of the page is the mirror image of the other half in the way shapes are arranged.
- Pages with formal balance are **symmetrical**.
- As the name implies, formal balance can lend a dignified or conservative look to a page, but it doesn't have to be dull.

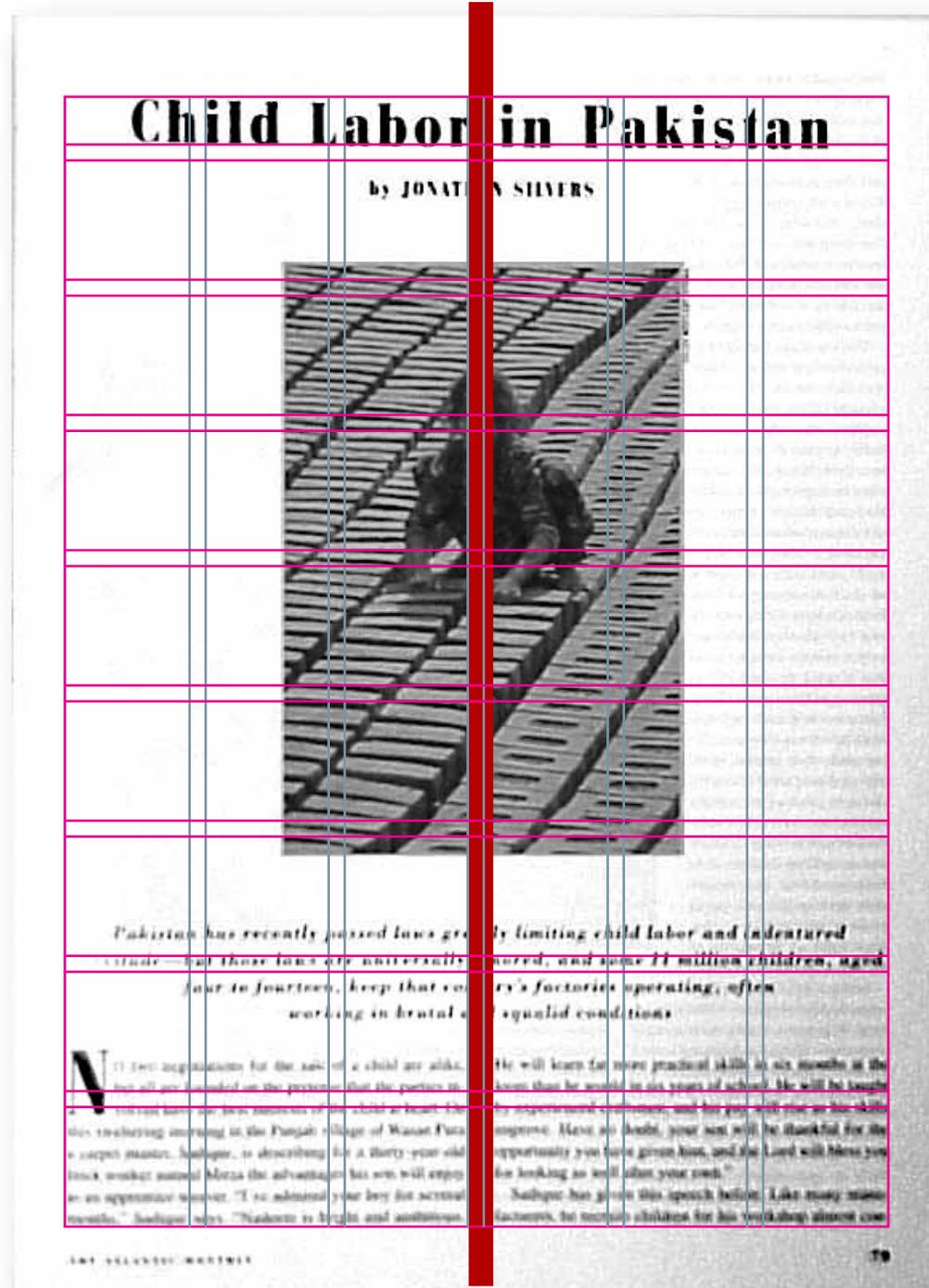
## ORDERING PRINCIPLES OF ARCHITECTURE



- Most designers today seek an **informal balance**. The design axis is placed off-center.
- Pages with informal balance are **asymmetrical**.
- An asymmetrical page often has a feeling of movement.
- When done correctly, the asymmetrical page will still feel unified and at rest with itself; it will feel balanced.

## ORDERING PRINCIPLES OF ARCHITECTURE

**Formal balance** is useful when the design needs a formal or conservative look, or when equality between two things needs to be emphasized. But it doesn't have to be dull.

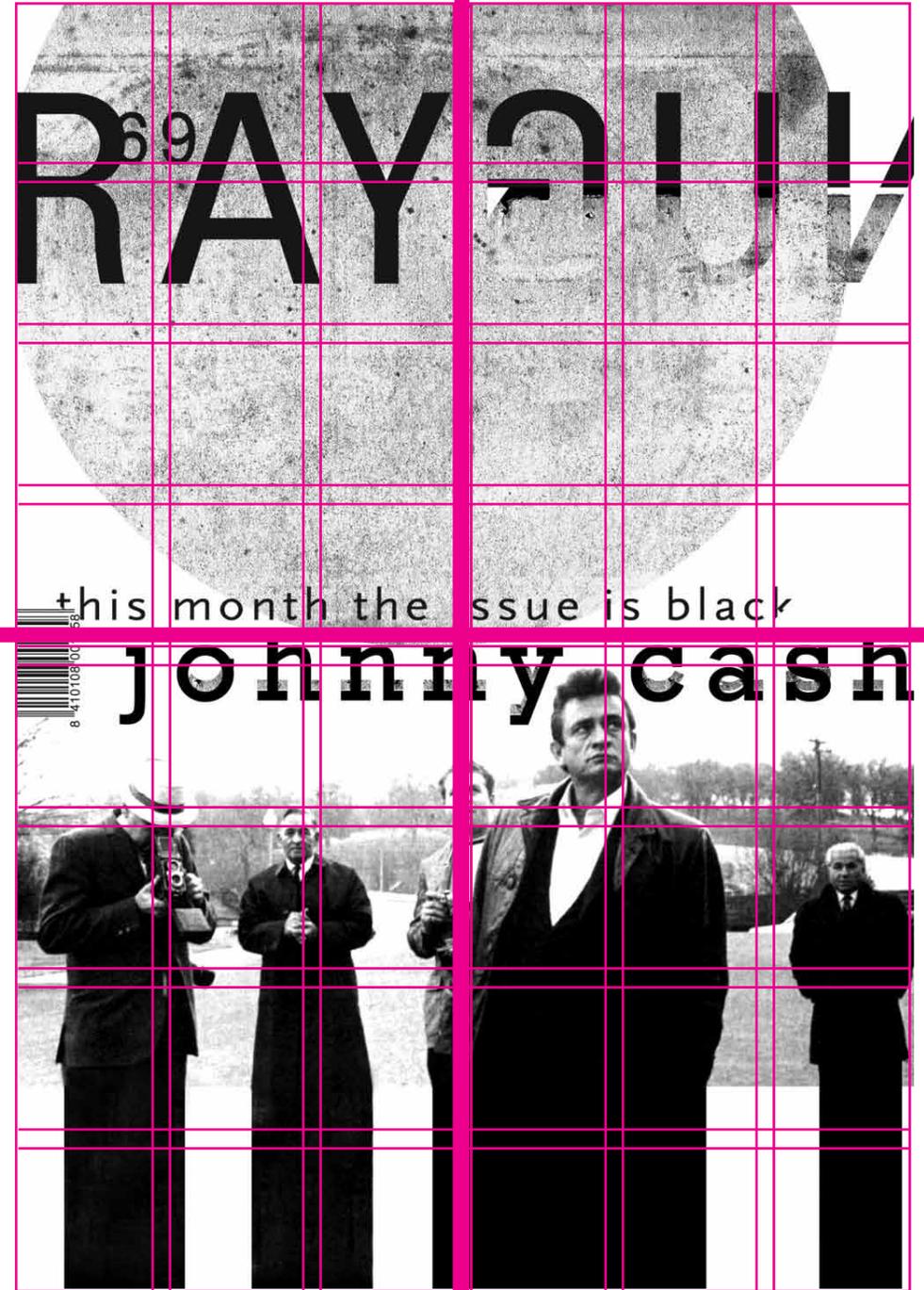
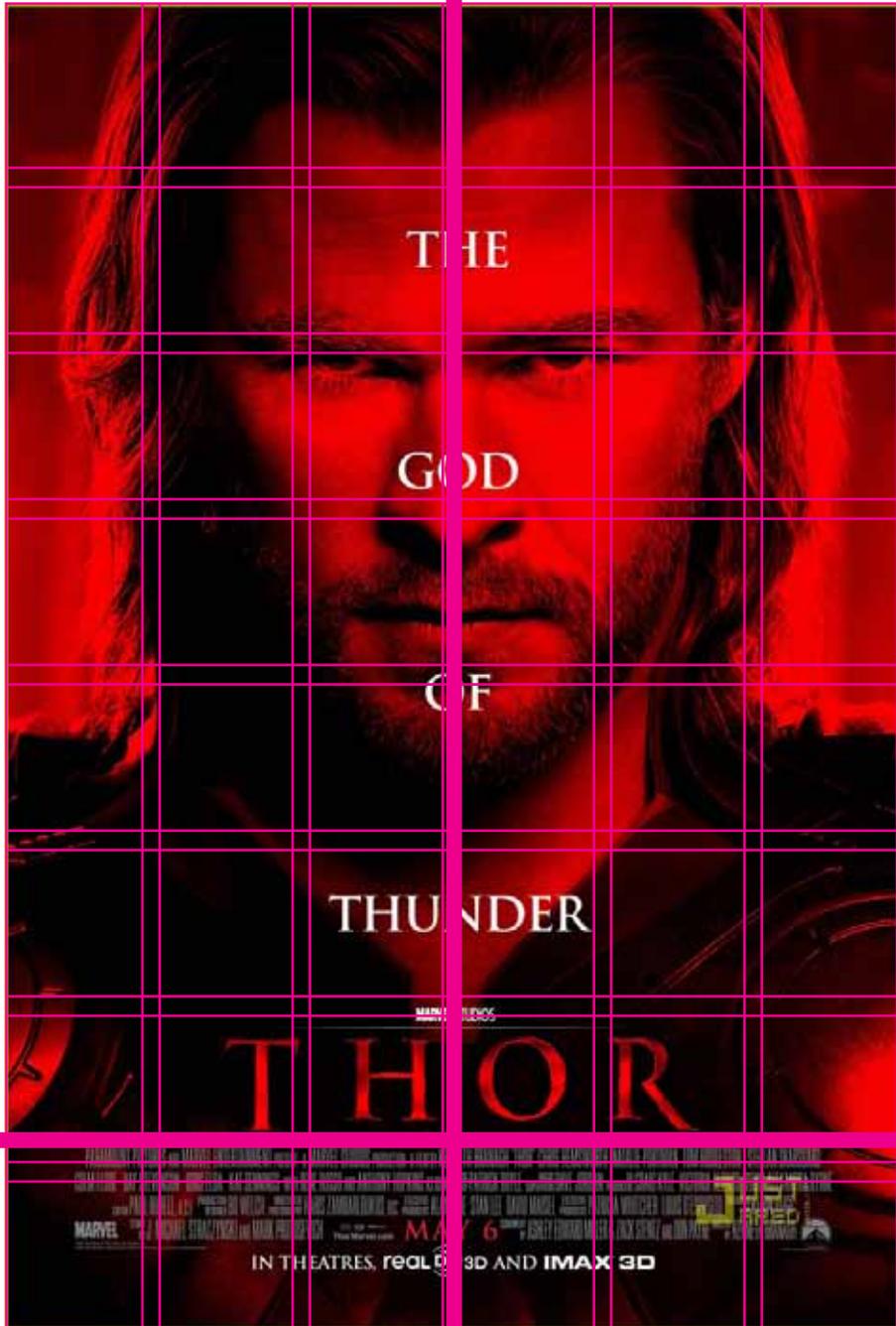


## ORDERING PRINCIPLES OF ARCHITECTURE

**Formal balance** is useful when the design needs a formal or conservative look, or when equality between two things needs to be emphasized. But it doesn't have to be dull.



## ORDERING PRINCIPLES OF ARCHITECTURE



Formal balance is useful in many types of documents.

# ORDERING PRINCIPLES OF ARCHITECTURE

THE THEATRE

## HEARTLAND

*Middle America in William Inge's "Picnic."*

BY HILTON ALS



I grew up in the city. And the books and movies and plays that I loved as a boy were the ones whose sense of rural quietude was able to shut out the din of urban life. In my countryside-dotted imaginings, even enormous families, like the Gilbreths, in the 1948 memoir "Cheaper by the Dozen," had room to spare, because they lived in cavernous spaces, where the evening breeze carried the scent of sycamore trees and, beyond, the sound of mured laughter or pain. That the Gilbreths actually resided in a town called Montclair, New Jersey, only added to their delicious foreignness, which is to say Americanness, because, as many people have noted, New York is not America. And that was what I wanted to know: America. But the limiting effects of poverty and parochialism, born of a real fear of what adults warned the night might happen in America, meant that the most I could hope for was the sketches of Booth Tarkington, Sinclair Lewis, or Thornton Wilder (especially in "Shadow of a Doubt"), writers whose works showed me not only the vistas I longed to see but the night-

mare my elders had warned me about. William Inge, Kansas-born, who died almost forty years ago, was always on my list of must-read Americans, because of his landscape: he wrote from a place where square dancing was being supplanted by rock and roll, and the rattle of the grain elevator was drowned out by the rattle of two-seater planes fuelled by new money. Between 1950 and 1957, when his four best-known scripts were produced on Broadway, Inge was heralded as the voice of Middle America. Audiences remarked on the poignancy of his struggling youths, who seem always to be searching for something to value—or for their own value—in an America defined largely by class. Although beauty—and, by extension, sexuality—is their only viable currency, they tend to stall in their peak years, a time and religion and convention grind them down.

Flo Owens, a character in the 1952 Pulitzer Prize-winning "Picnic" (now a Roundabout Theatre Company revival at the American Airlines, under the direction of Sam Gold), is determined to rise above her class; she wants to cheat life, because she considers life a cheat. Like Inge's mother, Flo (Mare Winningham, who seems overwhelmed and uncertain in this role) runs a boarding house, in a town that resembles Independence, Kansas, the playwright's birthplace. Abandoned by her husband, Flo shares her home with her two children—Millie (the loud, high-pitched Madeleine Martin), a precocious tomboy, and her beautiful older sister, Madge (Maggie Grace)—and a boarder, Rosemary Sydney (Elizabeth Marvel), who teaches secretarial skills at Millie's high school and whose voice clatters away like a typewriter. A small yard separates the Owens house from the two-story home that the neighbor Mrs. Potts (Ellen Burstyn) shares with her elderly, invalid mother.

This is the small but emotionally vast world of women that we find ourselves in when the curtain rises on Andrew Lieberman's worn, lovely set, which, along with Jane Cox's lighting, evokes every late summer day you can remember, or would like to remember. It's Labor Day, the early nineteen-fifties. A picnic is planned, everyone in town will be there, but first Mrs. Potts has to attend to a few things at home. She cooks a substantial breakfast for a young drifter named Hal Carter (Sebastian Stan), in exchange for some work he's going to do around the house. But Hal does more than lend the sweet Mrs. Potts a hand; he reminds her what it feels like to be a woman in a man's presence. Shirtless and dark, Hal is an ex-football star whose soul is a chamber of need; one way to satisfy that need is to let women have at him, if only with their eyes. You get the feeling that someone, early on, was changed by Hal's beauty, and that change changed him. His melancholy takes the form of expectation: will anyone ever truly see him again?

Madge does, almost at once. She first catches sight of him as she lounges on the porch, waiting for Flo to finish sewing a dress for her to wear on a date with her beau, Alan Seymour (Ben Rappaport). Alan's father is a successful businessman, and Flo is nothing if not ambitious for her daughter. After Hal and Madge exchange their first soft "Hi's," Flo asks him to clear off, but it's too late. Hal and Madge have already recognized something in each other, the desire not

PHOTOGRAPH BY ANDREAS LASZLO KONRATH

## Portfolio

# Victoria Sims

Who says the camera never lies? It does in the case of conceptual beauty photographer Victoria Sims who spends as much time in a digital darkroom as behind the camera...



**Hotshots**

**Profile**

- Victoria Sims (20) is currently studying for a photography degree.
- She sees herself as a conceptual beauty photographer.
- She shoots with a Canon EOS 3500 and uses studio lights.

**I love to try and find the most appealing way to see make-up and clothes to create something visually interesting,"** says Victoria, who has a lesson for creating original portraits. "I also try to make my photos display an idea as well as an aesthetic, and when it works the results are great," she adds. Victoria shoots self-portraits, which makes her to experiment and also appreciate the relationship between the photographer and the model. "I think it's important for a model to 'fill' a photo in terms of its look and concept—and for them to suggest ideas too," she says. "Image editing plays a big part in Victoria's work. "Rather than arranging the photo in front of the camera, I'll take a shot of the model and create a new scene in Photoshop," she explains. "I'll add backgrounds and props and introduce colours and light to create a new sense of space or movement."

**Snow White (left)**

wanted to create a modern portrait of a fairytale character and chose Snow White. I placed a tungsten lamp to the front left of my face to cast interesting shadows. At a later stage I added detail to the background in Photoshop and set the scene by overlaying a faint photograph of some trees in winter.

**Nikon D50 with 18-55mm lens at**

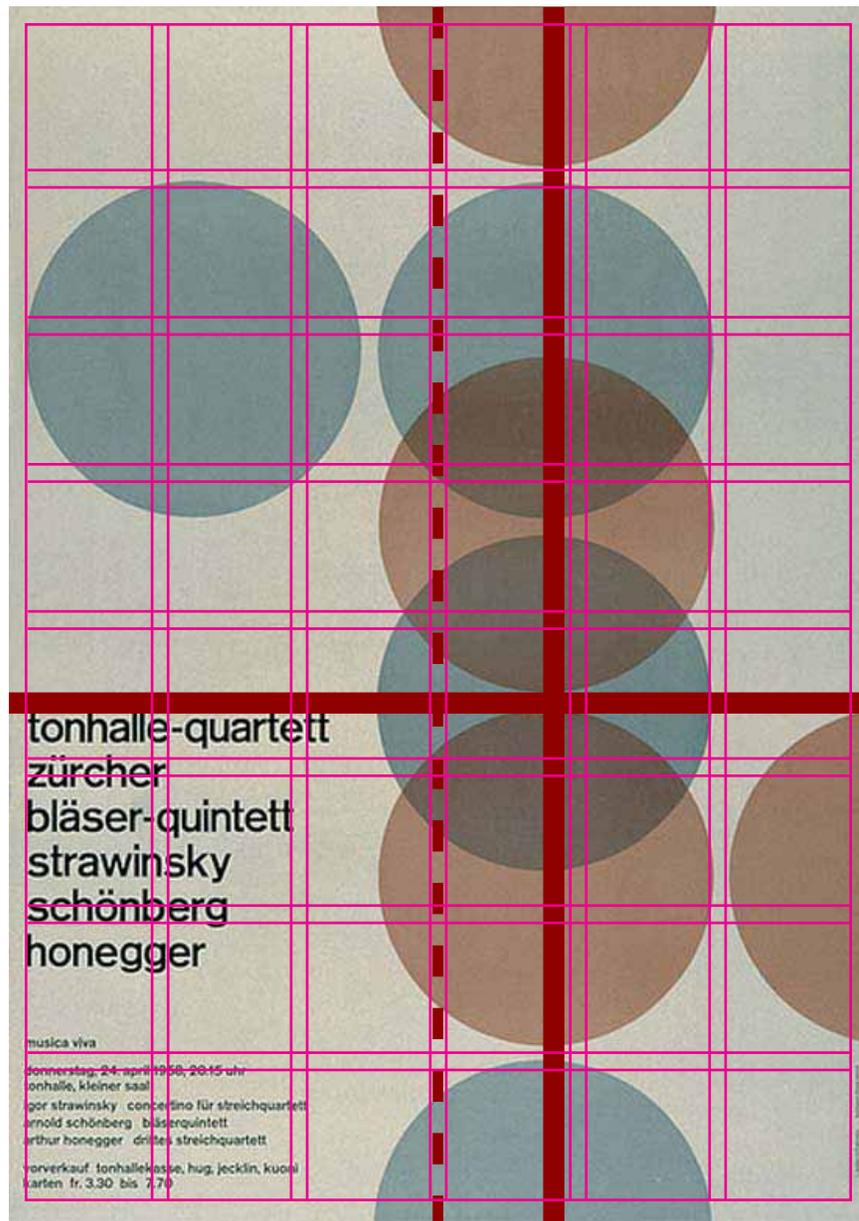
ING Digital Camera May 2008

Pages with informal balance rely on the horizontal and vertical axes to bring order and balance to the page.

# ORDERING PRINCIPLES OF ARCHITECTURE



DESIGN AXIS PAGE CENTER



PAGE CENTER DESIGN AXIS

# FORMAL OR INFORMAL?

Kunstgewerbemuseum Zürich  
Ausstellung

**deFilm**

10. Januar bis 30. April 1960

Offen: Montag 14-18, 20-22  
Dienstag-Freitag 10-12, 14-18, 20-22  
Samstag-Sonntag 10-12, 14-17

**20/11**

**“Computers are to design as microwaves are to cooking.”**

Milton Glaser

	jan	feb	mar
MON	03 10 17 24 31	07 14 21 28	07 14 21 28
TUE	04 11 18 25	01 08 15 22	01 08 15 22 29
WED	05 12 19 26	02 09 16 23	02 09 16 23 30
THU	06 13 20 27	03 10 17 24	03 10 17 24 31
FRI	07 14 21 28	04 11 18 25	04 11 18 25
SAT	01 08 15 22 29	05 12 18 26	05 12 18 26
SUN	02 09 16 23 30	06 13 20 27	06 13 20 27

	apr	may	jun
MON	04 11 18 25	02 09 16 23 30	06 13 20 27
TUE	05 12 19 26	03 10 17 24 31	07 14 21 28
WED	06 13 20 27	04 11 18 25	01 08 15 22 29
THU	07 14 21 28	05 12 19 26	02 09 16 23 30
FRI	01 08 15 22 29	06 13 20 27	03 10 17 24
SAT	02 09 16 23 30	07 14 21 28	04 11 18 25
SUN	03 10 17 24	01 08 15 22 29	05 12 19 26

	jul	aug	sep
MON	04 11 18 25	01 08 15 22 29	05 12 19 26
TUE	05 12 19 26	02 09 16 23 30	06 13 20 27
WED	06 13 20 27	03 10 17 24 31	07 14 21 28
THU	07 14 21 28	04 11 18 25	01 08 15 22 29
FRI	01 08 15 22 29	05 12 19 26	02 09 16 23 30
SAT	02 09 16 23 30	06 13 20 27	03 10 17 24
SUN	03 10 17 24 31	07 14 21 28	04 11 18 25

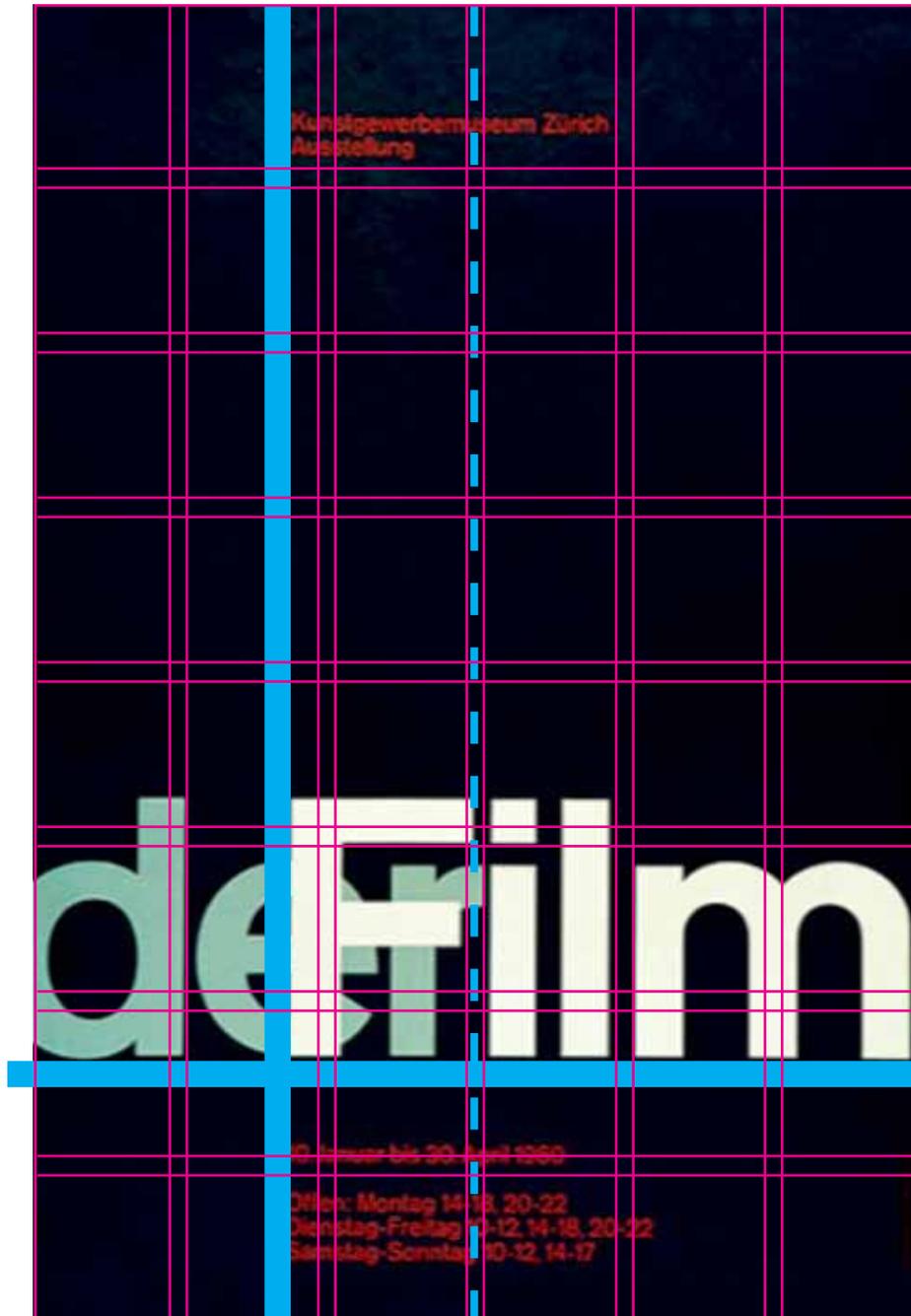
	oct	nov	dec
MON	03 10 17 24 31	07 14 21 28	05 12 19 26
TUE	04 11 18 25	01 08 15 22 29	06 13 20 27
WED	05 12 19 26	02 09 16 23 30	07 14 21 28
THU	06 13 20 27	03 10 17 24	01 08 15 22 29
FRI	07 14 21 28	04 11 18 25	02 09 16 23 30
SAT	01 08 15 22 29	05 12 19 26	03 10 17 24 31
SUN	02 09 16 23 30	06 13 20 27	04 11 18 25

**Moon Phases**

Full ●  
Waning ☾  
New ○  
Waxing ☽

licraat.com.br | fabricioalves.com.br | callcut.com.br

# FORMAL OR INFORMAL?



DESIGN AXIS

PAGE CENTER



DESIGN AXIS

PAGE CENTER

# FORMAL OR INFORMAL?

16 years from now, we can't be sure what car he'll be driving or what music he'll be listening to. But here's why he'll still be using a Macintosh.

He'll be using a Macintosh personal computer because a Macintosh will be there for him to use.

He'll be using a Macintosh because no other computer in the world makes it so easy for people to learn and explore and discover. So it can help him from his first day of preschool to his last day of college and throughout the rest of his life.

And he'll be using a Mac because millions of people like Susan Kibler, a working mom from Boston, Virginia, simply wouldn't have it any other way.

"Learning doesn't end at school," Susan says. "With a Macintosh at home, my kids can do their homework and have fun doing it. And I can be involved in the experience. We love our Mac."

With technology changing so quickly, it's only natural to wonder whether the computer you buy today will still be around tomorrow.

That's why Apple has always designed Macintosh for tomorrow as well as today.

#### Only Macintosh makes it so easy to learn.

Actually, Macintosh was designed to be the perfect family computer: easy to set up, easy to learn, easy to use. And easy to afford.

If you have children in school, chances are they're already using an Apple because more schools use Apple than any other brand of computer. In fact, of the 97% of U.S. school districts using computers, a full two-thirds use Apple computers - three times more than our nearest competitor.

So bringing a Macintosh home means you're actually bringing learning home.

Of course, nothing beats bringing learning to life like the power of multimedia. Which is why no computer makes it easier for your family to experience and create multimedia than Macintosh - from building an interactive book report to editing the family video album.

And because it also comes with powerful software to access the Internet, explore cyberspace on a Mac is as easy as pointing and clicking. Opening up a whole new world of possibilities for you and your family.

#### Only Macintosh makes it so easy to explore.

The magic of a personal computer is that you can change what it

does simply by changing the software. With over 9000 software titles now available for Macintosh, that means a Mac can become just about anything you want it to be. From a science lab to an artist's palette to a powerful financial management tool.

And you can expect to see thousands and thousands more great titles coming in the future.

The latest multimedia entertainment titles. The most powerful business programs. The hottest games. The most popular home office programs. Educational and learning software galore.

You'll find all of them - and more - available for the Macintosh.

#### Only Macintosh makes it so easy to grow.

The whole idea is to make owning a computer an incredibly satisfying, working experience - now, and for years to come.

Which is why Apple's unique plug-and-play philosophy makes it possible easy to add new capabilities to your Mac today, tomorrow and even years down the road.

If you want to add a printer just plug it in. If you need more storage space, just plug in a hard drive. And so on. Simple, intuitive and practical.

"My PC-using friends usually crack when they see it all working perfectly. And no horror stories. I just plugged everything in," says Charles Huff, a father and Mac owner living in Thousand Oaks, California. No other computer makes it this easy to grow when you do.

#### Only Macintosh is so well liked.

It all helps explain why Apple is one of the most recognized and loved brands in the world today.

Why brand loyalty to Apple is the highest in the industry. And why Apple ranks number one for reliability and service, requiring less customer support than any other computer.

In fact, 90% of Macintosh owners buy a Mac again when making a second purchase - the highest repurchase rate of any manufacturer.

With 54 million people around the world firmly committed to the Macintosh way of working, learning and playing, there's one thing you can always be confident of.

That Apple will continue to provide innovative tools and solutions designed to empower each and every member of your family.

Even those members yet to come.



<http://www.apple.com>

ALIEN ENCOUNTER OF THE FIRST KIND  
**SIGHTING**

ALIEN ENCOUNTER OF THE SECOND KIND  
**EVIDENCE**

ALIEN ENCOUNTER OF THE THIRD KIND  
**CONTACT**

ALIEN ENCOUNTER OF THE FOURTH KIND  
**ABDUCTION**

**THE FOURTH KIND**  
BASED ON THE ACTUAL CASE STUDIES.

UNIVERSAL PICTURES AND GOLD CIRCLE FILMS PRESENT A CHAMBARA PICTURES & DEAD CROW PICTURES PRODUCTION AN OLATUNDE OSUNSANMI FILM  
MILLA JOVOVICH "THE FOURTH KIND" WILL PATTON AND ELIAS POTEAS MUSIC BY ATLI ORYARSSON PRODUCED BY GUY A. DANIELLA JEFF LEVINE MICHELE GRECO  
EXECUTIVE PRODUCERS SCOTT NEUMEYER NORM WATT IDANA A. MILLER CO-PRODUCED BY DAVID POPKOWITZ PRODUCED BY JON B. JARNI GUDMUNDSSON VINCA LIANE JARRETT  
WRITTEN BY PAUL BROOKS JOE CARNAHAN TERRY LEE ROBBINS DIRECTED BY OLATUNDE OSUNSANMI & TERRY LEE ROBBINS COSTUME DESIGNER OLATUNDE OSUNSANMI  
MPG-13 PARENTS STRONGLY CAUTIONED - SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13  
DOLBY DIGITAL DIGITAL SURROUND SYSTEM DOLBY DIGITAL EXCELLENCE  
A UNIVERSAL RELEASE  
www.thefourthkind.net

# FORMAL OR INFORMAL?

16 years from now, we can't be sure what car he'll be driving or what music he'll be listening to. But here's why he'll still be using a Macintosh.

He'll be using a Macintosh personal computer because a Macintosh will be there for him to use.

It'll be using a Macintosh because no other computer in the world makes it so easy for people to learn and use. And discover. So if you help him from his first day of school to his last day of college, you'll be using a Macintosh throughout the rest of his life.

And he'll be using a Macintosh because millions of people like him, working from home, from Boston, Virginia, or wherever you live.

"Learning almost all at school," Nancy says. "With a Macintosh at home, my kids can do their homework and have fun doing it. And I can be involved in the experience. We have our Macintosh. With technology changing so quickly, it's only natural to wonder whether the computer you buy today will still be around tomorrow. That's why Apple has always designed Macintosh for tomorrow as well as today.

**Only Macintosh makes it so easy to learn.**

Actually, Macintosh was designed to be the perfect family computer. It's set up, easy to learn, easy to use. And easy to afford. If you have children in school, chances are they're already using an Apple. Because more schools use Apple than any other brand of computer. In fact, of the 97% of U.S. school districts using computers, a full two-thirds use Apple computers - three times more than any nearest competitor.

So bringing a Macintosh home means you're actually bringing learning home.

Of course, nothing ever brings learning to life like the power of multimedia. Which is why no computer makes a better teacher for your family to experience and create multimedia than Macintosh - from building an interactive book report to editing the family video album.

And because it also comes with powerful software to access the Internet, explore cyberspace on a Mac is as easy as pointing and clicking. Opening up a whole new world of possibilities for you and your family.

**Only Macintosh makes it so easy to explore.**

The magic of a personal computer is that you can change what it

does simply by changing the software. With over 9000 software titles now available for Macintosh, that means a Mac can become just about anything you want it to be. From a science lab to a music studio to a powerful financial management tool.

And you can expect to see thousands and thousands more great titles coming in the future.

The latest multimedia entertainment titles. The most powerful business programs. The hottest games. The most popular home office programs.

And you'll find all of them - and more - available for the Macintosh.

**Only Macintosh makes it so easy to grow.**

The whole idea of using a computer is an incredibly satisfying, rewarding experience, and the more you use it, the more you'll want to use it. Which is why Apple's unique plug-and-play philosophy makes it so easy to add new capabilities to your Mac today, tomorrow and even years down the road.

If you want to add a printer, just plug it in. If you need more screen space, just plug in a large display. And so on. Simple, intuitive and practical.

"My PC came from work, so I can't add software. I just plug in my printer," says Charles Hall, a father and Mac owner living in Thousand Oaks, California.

No other computer makes it this easy to grow when you do.

**Only Macintosh is so well liked.**

It all helps explain why Apple is one of the most recognized and loved brands in the world today.

Who found out that Apple is the highest rated company in the world for customer support? Not any other computer.

In fact, 90% of Macintosh owners buy a Mac again when making a second purchase - the highest repurchase rate of any manufacturer.

With 54 million people around the world already committed to the Macintosh way of working, learning and playing, there's one thing you can always be confident of.

That Apple will continue to provide innovative, simple and reliable designs to help you make the most of every moment of your family.

Even those moments not to come.



**ALIEN ENCOUNTER OF THE FIRST KIND SIGHTING**

**ALIEN ENCOUNTER OF THE SECOND KIND EVIDENCE**

**ALIEN ENCOUNTER OF THE THIRD KIND CONTACT**

**ALIEN ENCOUNTER OF THE FOURTH KIND ABDUCTION**

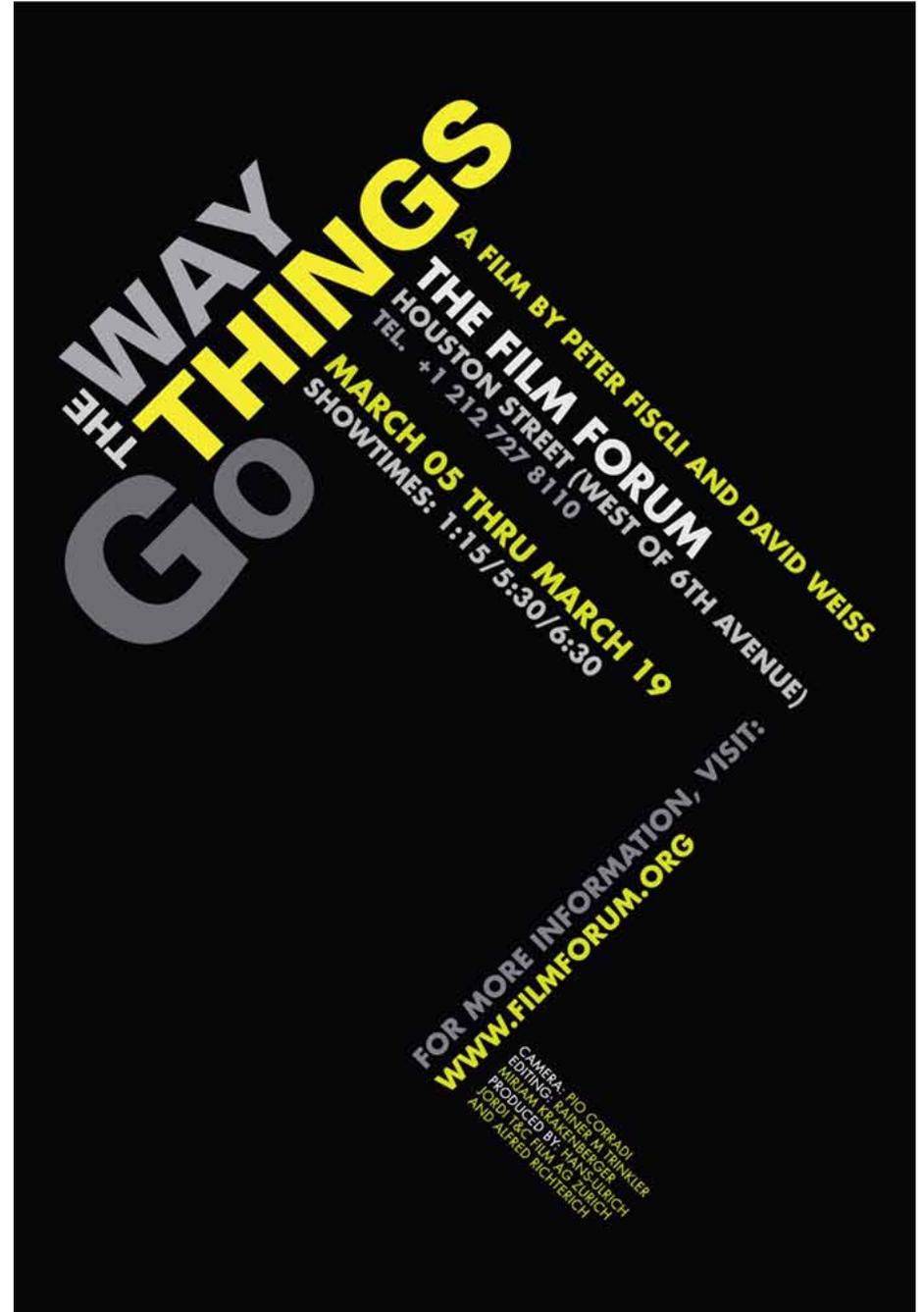
**THE FOURTH KIND**  
BASED ON THE ACTUAL CASE STUDIES.

UNIVERSAL PICTURES PRESENTS A PHILIPPO ROSSI PRODUCTION A FILM BY OLIVIER HOUSSAYER  
MILLA JOVOVICH "THE FOURTH KIND" WILL PATTON AND ELIAS ROTEAS  
ATLI ORYARSSON PRODUCED BY GUY A. DANIELLA JEFF LEVINE MICHELE GREGO  
EXECUTIVE PRODUCERS SCOTT NEMMEYER NORM WATT IDANA MILLER PRODUCED BY PUPKOWITZ  
JOE CARNAHAN TERRY LEE ROBBINS WRITTEN BY PAUL BROOKS  
JOE CARNAHAN TERRY LEE ROBBINS DIRECTED BY OLIVIER HOUSSAYER  
CASTING BY LILIANA DE OSUNSANMI & THIRY LEE ROBBINS COSTUME DESIGNER VINCA LIANE JARRET  
EDITED BY LILIANA DE OSUNSANMI EXECUTIVE PRODUCERS JEFF LEVINE MICHELE GREGO  
PRODUCED BY GUY A. DANIELLA JEFF LEVINE MICHELE GREGO  
A UNIVERSAL RELEASE

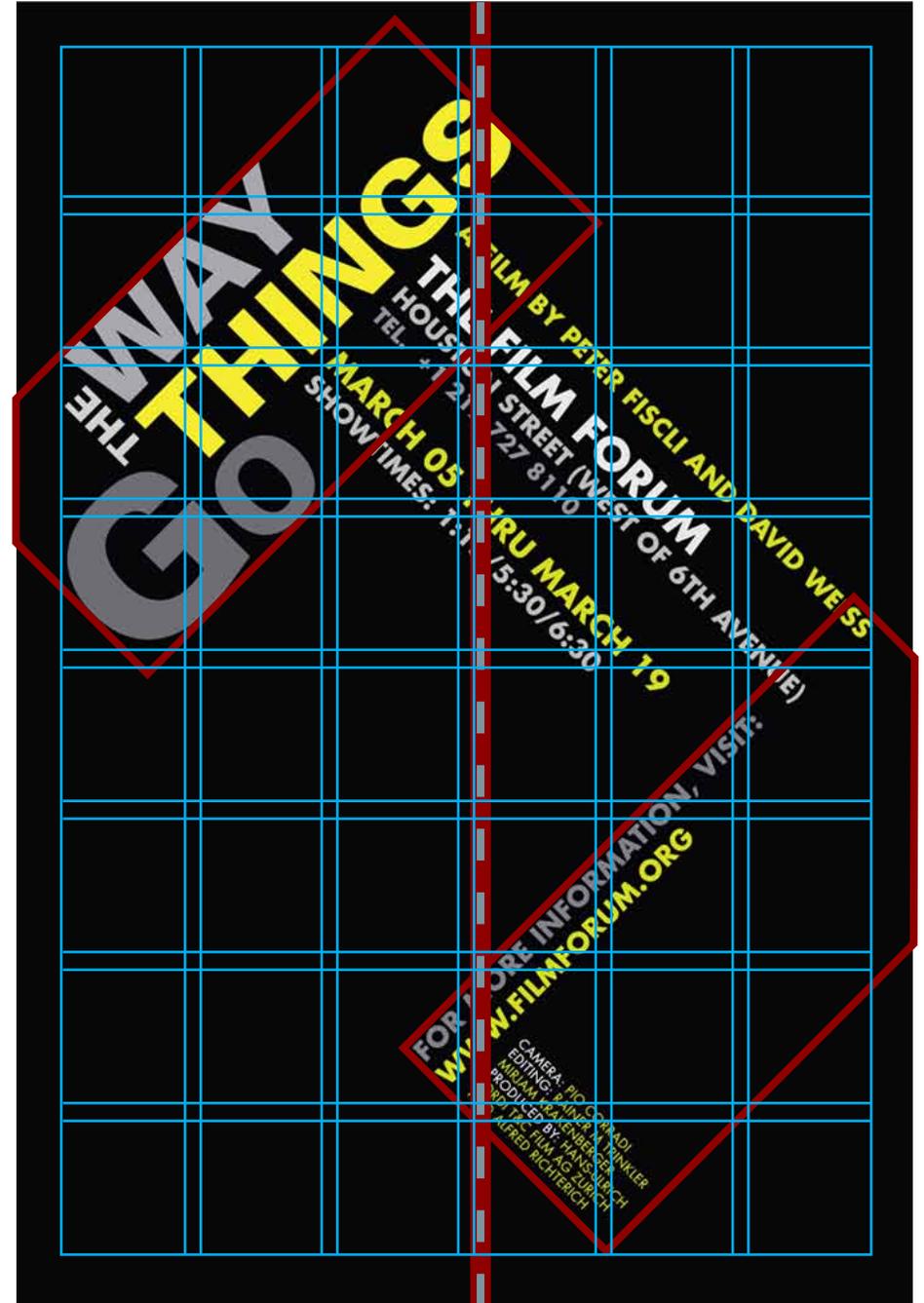
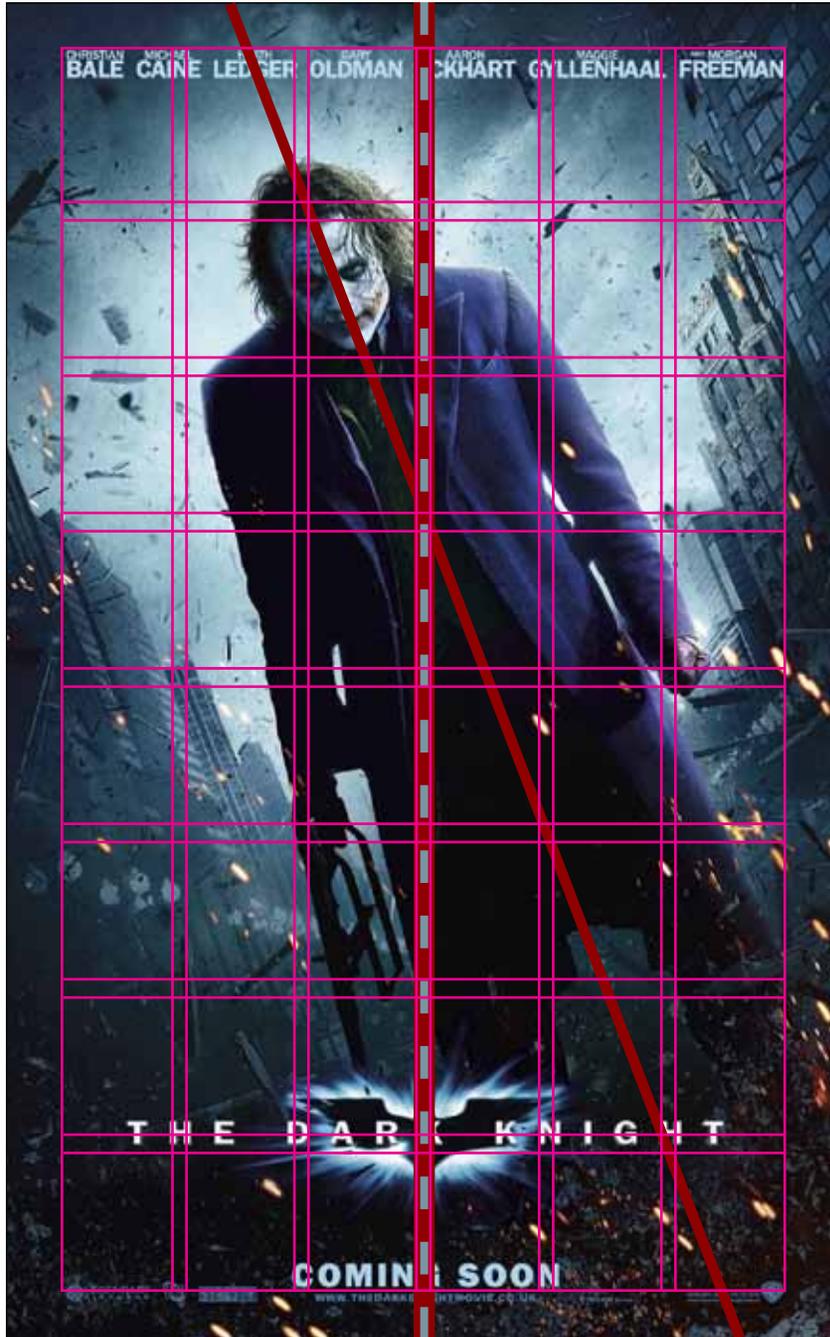
PG-13 PARENTS STRONGLY CAUTIONED  
Some Material May Be Inappropriate for Children Under 13

www.thefourthkind.net

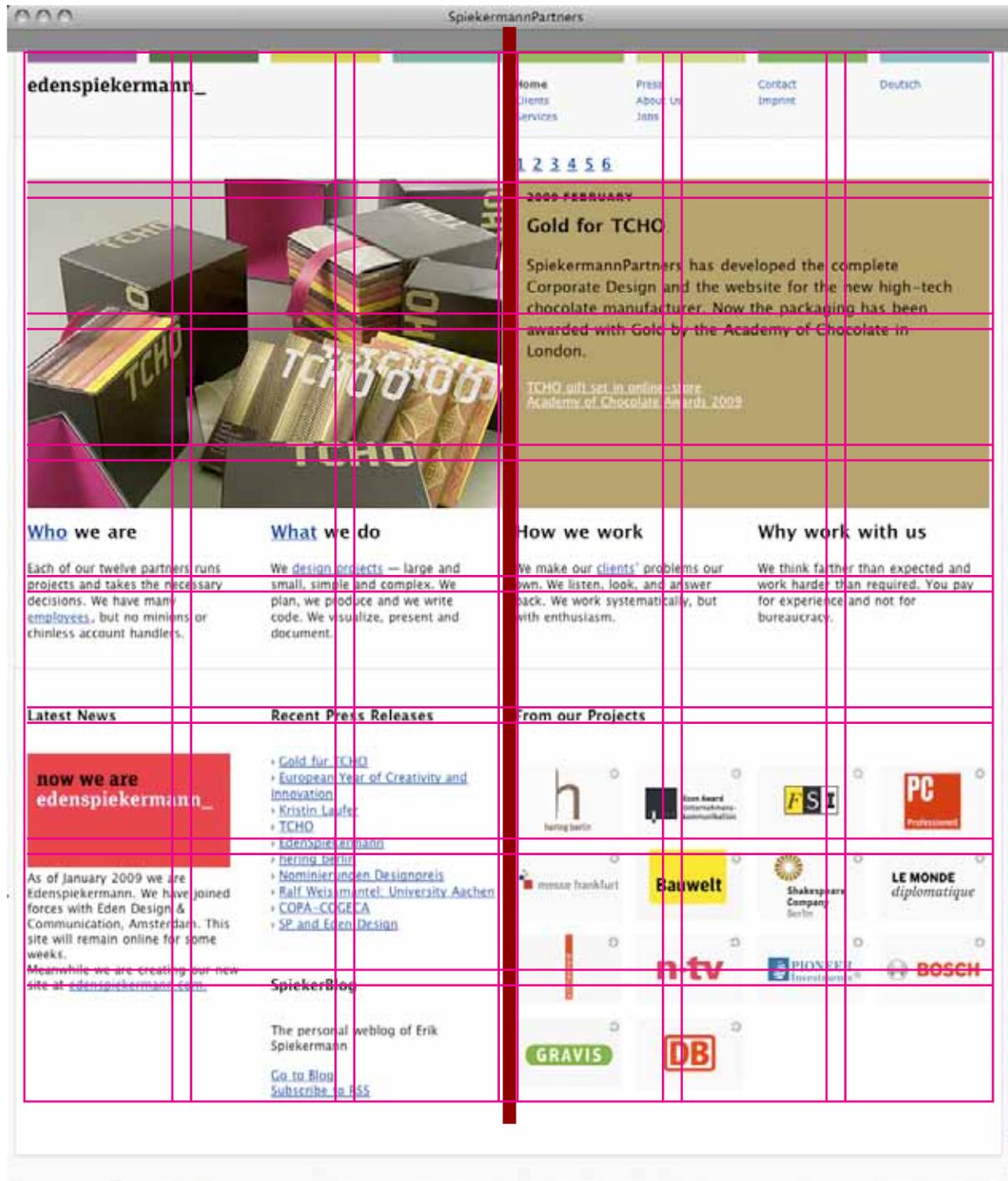
## FORMAL OR INFORMAL?



# FORMAL OR INFORMAL?



# ORDERING PRINCIPLES OF ARCHITECTURE



Formal  
balance  
works in Web  
pages, too.

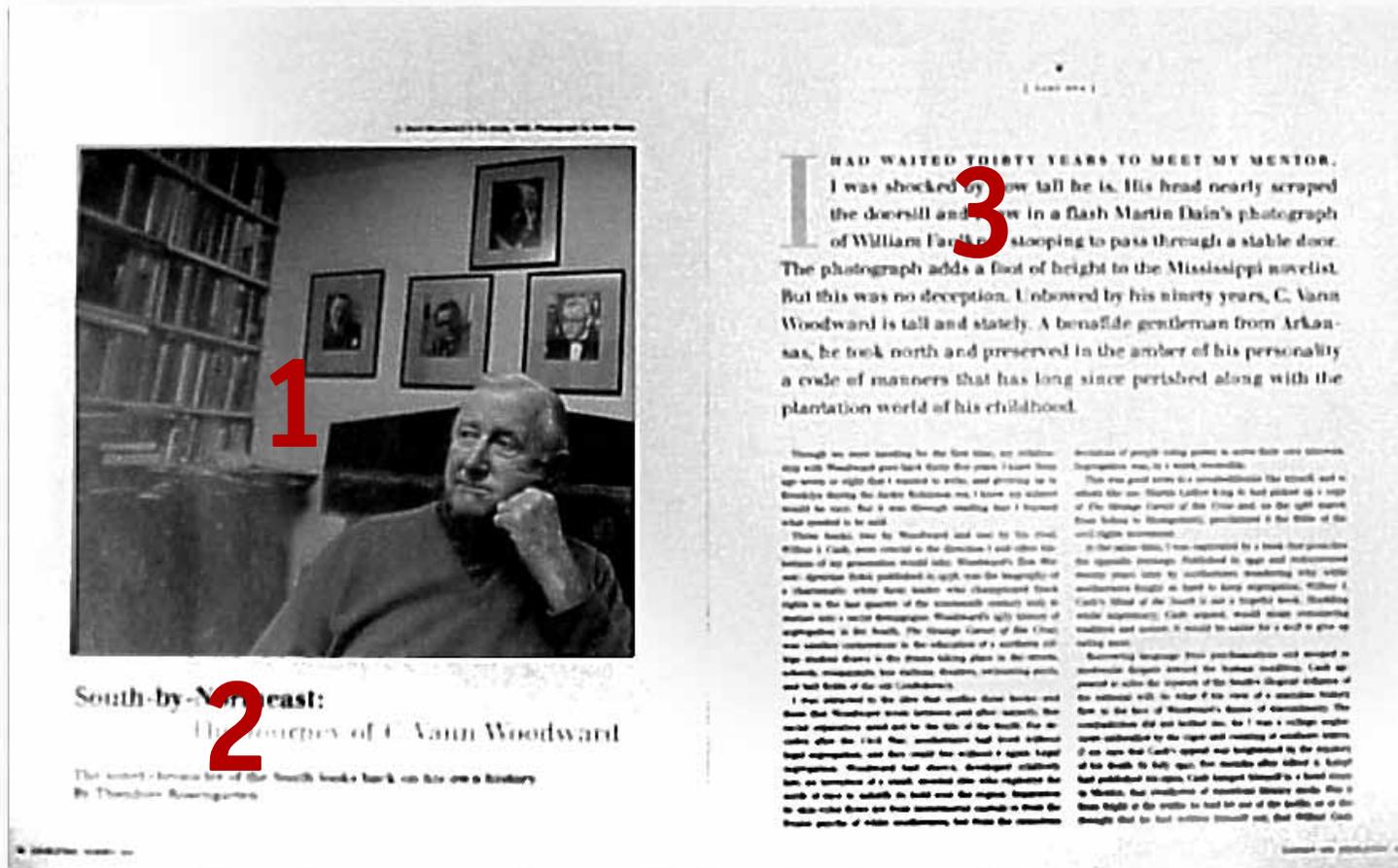
# ORDERING PRINCIPLES OF ARCHITECTURE



Informal  
balance  
is more  
common  
in Web  
design.

# ORDERING PRINCIPLES OF ARCHITECTURE

- **Hierarchy** deals with the importance or significance of a form or space by its **size, shape** or **placement**.
- Before any elements are positioned, the designer must study the content and decide on a hierarchy.
- The hierarchy serves the content.



# ORDERING PRINCIPLES OF ARCHITECTURE

## SIZE

■ Research has shown that the eye is attracted first to the largest photo (1), then to the largest type (2) as the reader seeks more information.

- Thus, a large photo always will dominate the hierarchy of a page.
- It must be relevant to the remaining content.



**1**

**2**

**3**

# Hair Raid!

**Outless 'Gill**  
The drop-shot bluegill fly idea came to Scallish after observing bass when his conventional bedfishing presentations flopped. "I saw a bass just watch my lizards and tubes without striking, but then a little bluegill swam through the bed and the fish just smoked it!" he says. Combining his knowledge as a fly angler and fly cast with his out-of-the-box, innovative bass tactics, he set to work creating a fly pattern to mimic every nuance of those nest raiders. What evolved is sure to make bass angling pop!

After experimenting with materials and designs, he settled on an ultra-realistic pattern (see page 50).

Appearance is only part of the fly's power. Rather than just fall to bottom or flip on its side and flutter down, it actually "soaks" down into the bed on controlled slack, remaining upright, just like a real bluegill. The vertically flattened body and epoxy head even cause it to dip nose-down as it glides, giving the impression of a nest rubber ready to go on eggs. Meanwhile, water movement makes its lightweight materials ripple with life.

**Fly Trap**  
The design lends itself to a simple elegant presentation. Scallish positions his boat a short cast from a bed and, using a medium to medium-heavy hair-casting outfit spooled with 20-pound fluorocarbon, flips the rig so the sinker lands on the far edge of the bed.

He treats the first cast as a reconnaissance mission. "More than anything, it should determine where the second cast needs to go," he says. "You have to find out where in that bed is going to trip the fish's trigger—that magical location that's going to make the bass come unglued. Every bed has one."

On cast two, the fly sits just off the bed's fringe. Scallish holds it there momentarily, then lowers his rodtip to give controlled slack, swimming the fly into the danger zone.

"Watch the bass," he says. "When it's interested—or more of an interest—the dorsal goes up and the pectorals start moving. It'll also tip sideways and watch the fly as if trying to see what it's going to do. When a fish does that, it's so catchable, it's not even funny."

**Bedfishing Blessing ?**  
Despite ample evidence that bedfishing affects individual bass nests, fisheries managers aren't alarmed about it throughout much of the bass zone. In fact, in New York, where bass fishing has always been treated through the sport, bedfishing is now allowed in some waters. Why the apparent gap between science and management? The answer lies in seeing the difference between individual effects and population effects.

Here are the facts: male bass, and possibly female bass if we're talking about Florida-strains, guard nests from a cadre of predators. Within seconds after the guarding parent is removed by an angler, predator or other cause, *Dorosaurus* converge. The longer a bass is gone, the greater the loss of eggs or larvae. And the longer a bass is detained outside the nest after it is released, the more caught and released bass do not guard the nest as tenaciously and are more likely to abandon it entirely as the number of eggs or larvae removed increases. That said, bedfishing can clearly affect the reproductive output of individual bass nests.

But drawing conclusions from that ignores the larger picture. By conservative estimates, a mature female largemouth or smallmouth spawns about 4,000 eggs per pound of fish. In other words, a 3-pound female can produce about 12,000 eggs—usually much more, if we make the reasonable assumption that only 1 percent of those eggs hatch and survive their first year of life, a single 3-pound female will produce enough eggs to populate 2 to 3 acres of good bass habitat.

As a result, only a few accidental nests per acre are needed to ensure a sustained strong bass population. In fact, any more than that will push the population over its habitat's carrying capacity, and that excess will soon be reabsorbed through disease, predation, starvation and other factors. The new fish will not be recruited into the population because the habitat simply cannot support them.

This likely explains why biologists have not seen declines in recruitment in lakes where bedfishing is common. A study I conducted at Florida's Lake George, for example, found no difference in the abundance of young largemouths between areas open to bedfishing and similar closed areas.

If your favorite lake has a strong bass population or abundant bass smaller than 12 inches, movement is probably adequate and bedfishing, at least at present levels, is not a threat.

The situation may be different along the northern edge of bass range. Due to late spawning, short growing seasons and long winters, year class strength can be highly variable and recruitment may be limited. Under those circumstances, the success of individual nests may affect the population. If you are unsure about whether bass recruitment is adequate, ask your nearest fisheries biologist. —Dr. Fred Schramm

**48**

**49**

North American Fisherman

# ORDERING PRINCIPLES OF ARCHITECTURE

## SIZE

■ Large photos are an effective way of establishing a starting point in the hierarchy.

■ Large type finishes the task of

guiding the eye around the page.

■ Drop caps are useful for getting the reader to the start of a story.

**BUSINESS**

**3** AOL TIME WARNER CEO Gerard Levin returned with his ousted deputy Richard Parsons from a tour of Ground Zero, devastated. Since the 1997 murder of his son had Levin appeared as shattered as he did looking over the wreckage that September morning. "He seemed to almost cry when he talked about 9-11," says Sandy Reisenbach, a Warner Bros. studio executive who, as another father of a murdered son, is a member of a sad fraternity with his boss. But the devastation also seemed to infuse Levin with a new sense of purpose for his media empire. "Our commitment not to just build our business but to make a difference" is across the company's "unique resources," he proclaimed in a company-wide e-mail on Sept. 14. By early November, Levin was telling a gathering of investors that AOL Time Warner would spend heavily on its mission as a "public trust," even if that lowered profits. "I'm the CEO, and this is what I'm going to do," Levin also reportedly said. "I don't care what anyone else says." It was a declaration that dropped jaws at rival media occupancies. But the real shattering came last week when Levin abruptly announced that he will retire next year—and that Parsons will be the new CEO. Reporting to Parsons as chief operating officer Robert Pittman, the AOL golden boy and a former MTV founder whom many had assumed would succeed Levin, Wall Street leaders surprised, but the sudden resignation was neatly explained as the climax of Levin's recent spiritual metamorphosis. "My true DNA is to serve 'a passionate, philosophical, moralistic purpose,'" says Levin.

Insiders, however, say the company line doesn't capture the mounting tension of recent weeks. NEWSWEEK has learned that AOL Time Warner's chairman Steve Case had grown increasingly peeved with Levin's impetuous tone. According to a senior official, Case was especially disturbed by a state-of-the-company e-mail Levin sent employees, absent Case's signature, on Thanksgiving eve. In it, Levin outlined several "guiding principles" including, foremost, his intent to invest in the public trust. And although Case hasn't fully embraced the idea, AOL Time Warner early last week made an expensive bid to combine its No. 2 cable operations with No. 1 AT&T.

Nobody suggests Case, whose AOL acquired Time Warner in January, forced Levin out. Still, nagging speculation persists even within the company about "the real story" behind the dramatic changes. Theories are rampant, in part because little happens at AOL Time Warner without intrigue. According to two senior insiders, the succession drama fits the pattern. Case and Levin "had once been simpatico, but lately the tension was building between them," says one. Any student of the history of the former Time Warner would be understandably concerned about Levin's new asseverations. At Time Warner, he was an accomplished dispenser of powerful orials, the latest being Ted Turner. Case and Levin weren't grudging to comment on their relationship. A spokesman, however, scoffs at the speculation. And our executive notes that Case and his wife joined Levin's family over Thanksgiving at their Vermont getaway.

Despite the company's history of internal warfare, Parsons has broad support. Still, true to form, there is a back-story. NEWSWEEK has learned that food-and-tobacco giant Philip Morris recently sought to lure Parsons, a former director, as CEO. Parsons declined to comment, as did a spokesman for Philip Morris, where top officers are retiring. "Dick was going to be a CEO," Levin says. "He is immensely talented." (Indeed,

**1**

How Time Warner's Dick Parsons ended up on top at AOL. BY JOHNNIE L. ROBERTS

**2** **Make Way for the CEO**

**44** NEWSWEEK, DECEMBER 17, 2001

**45** DECEMBER 17, 2001 NEWSWEEK

**"I was sitting here in my office, and Jerry wandered in. He said, 'Dick, you're ready, and I'm ready.'"**

Parsons, a lifetime corporate lawyer, had been the CEO of a New York savings and loan before Levin tapped him as president of Time Warner in 1995. (Revealing how Levin broke the news of the new appointment, Parsons says: "I was sitting here in my office, and Jerry wandered in. He said, 'Dick, you're ready, and I'm ready.'")

A 55-year-old Brooklyn native who returned to Hawaii for college, Parsons has long been in a fast track to success. The late New York governor Nelson Rockefeller tapped him as an aide after Parsons earned the high on-screen state bar exam in 1971. When President Gerald Ford selected Rockefeller as vice president, Parsons relocated to Washington, where he became a White House aide. Charming and confident, Parsons is regarded as a skilled corporate diplomat. He earned his latest promotion by quietly tackling some of AOL Time Warner's most challenging issues. For instance, it was Parsons who took the lead in convincing Washington to approve the company's merger with AOL. On top of everything, Parsons is African-American, one of a small but growing cadre reaching the helm of Corporate America while avoiding being seen as a factor in their rise.

Already last spring, Levin says, he talked to Parsons that he'd be the next CEO. Levin also informed a potential director, Fay Vincent. Early on, insiders say, Levin had qualms about the other candidate, Pittman. Although he insists otherwise, insiders say Levin was displeased that Pittman seemed to be boldly positioning himself in the press as his top opponent—something Pittman denies doing. Levin was said to have been livid over Pittman's snag on the cover of Business Week within days of AOL Time Warner's creation. The headline: SHIPMENT—FOR PITTMAN'S JOB IS TO IMPLEMENT THE BIGGEST REVERSE IN HISTORY. In an interview, PITTMAN says he loves the No. 2 job.

Parsons is taking the reins at a daunting time: AOL Time Warner is suffering from the industry-wide slump in advertising and subscriptions. The drop-off at AOL is expected

**FULL SPEED AHEAD**  
In a company known for sharp elbows, Parsons is a skilled peacekeeper

# ORDERING PRINCIPLES OF ARCHITECTURE

## PLACEMENT

- In our culture, we see the **top left** as a starting point.
- Hierarchy by definition is a top-down process.
- Sometimes the issue is not importance but a logical reading order.





# ORDERING PRINCIPLES OF ARCHITECTURE

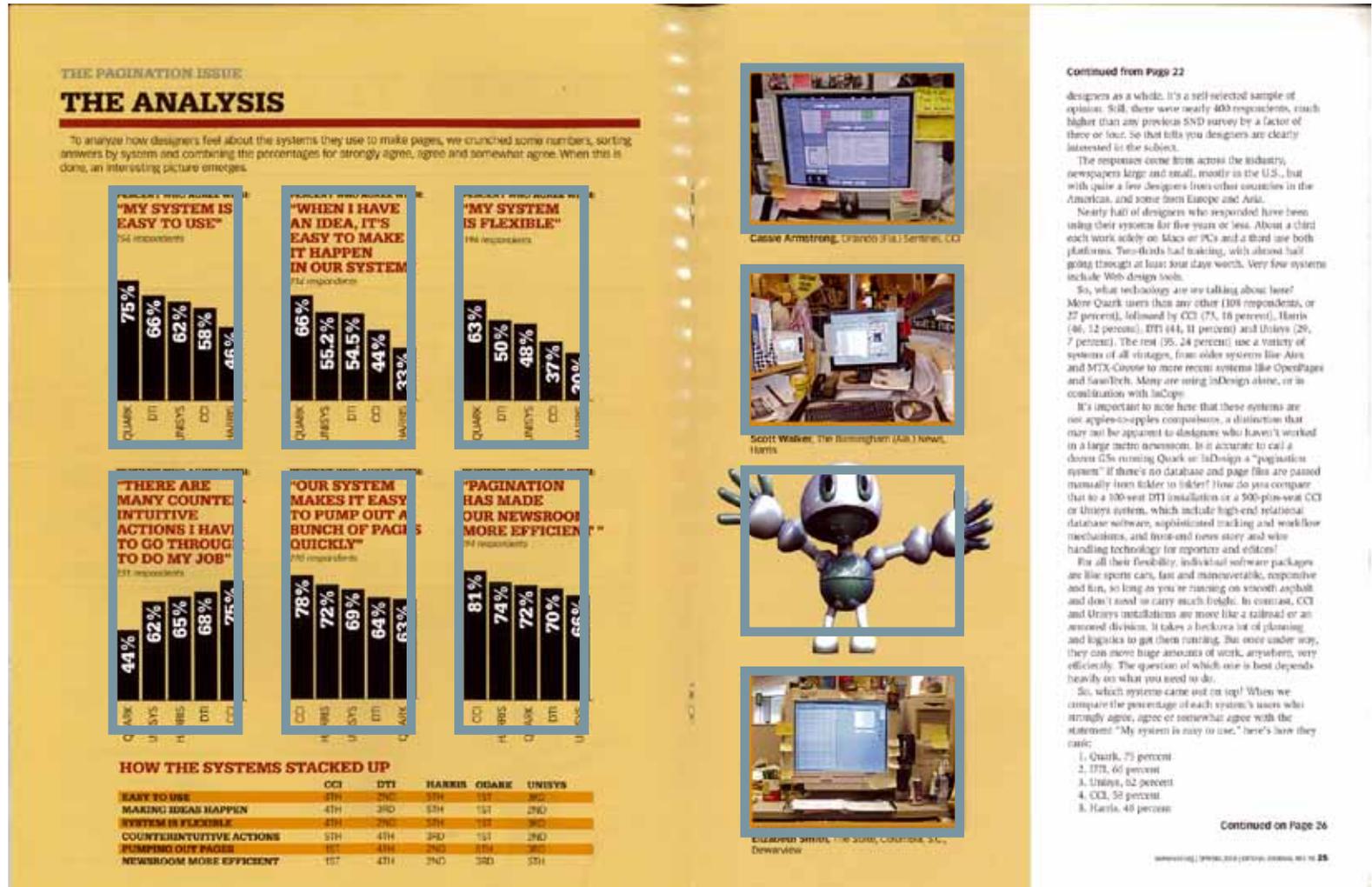
## RHYTHM

### ■ Repeated elements

that take up areas of consistent size and shape, with consistent spacing, and with consistent typography

**will be seen as related** and can create a powerful sense of rhythm.

■ Edward Tufte calls these elements **small multiples**.



Cassie Armstrong, Orlando (Orlando Sentinel), CCI



Scott Walker, The Birmingham (Aik.) News, Harris



Elizabeth Strick, The Sun, Columbia, S.C., DewarView



# ORDERING PRINCIPLES OF ARCHITECTURE

Slashdot  
News for Nerds. Stuff that matters.

**SunnComm - Bomb or DRM Success Story?**  
Posted by [michael](#) on Tuesday September 28, @02:07PM  
from the guaranteed-to-cure-what-ails-you dept.  
pacopico writes "[The Register](#) has one of best tech feature stories done in a long time on [SunnComm](#) - the infamous Shift key problem DRM makers. [The story](#) charts the awesome path SunnComm took from being an Elvis impersonator company eventually to creating CD protection technology almost out of thin air. Great read!"  
( [Read More...](#) | 0 of 1 comment )

**Gates, Jobs, Torvalds: Who is Most Important?**  
Posted by [michael](#) on Tuesday September 28, @01:14PM  
from the cowboyneal-sadly-not-ranked dept.  
Ian Wilson writes "[silicon.com](#) has launched its latest [Agency Setters](#) poll which puts together a list of the top 50 people influencing tech. I remember [Slashdot](#) carried last year's poll - which was won by Steve Jobs. The [full top 50](#) includes many of the usual suspects. Last year's winner [Steve Jobs](#) has slipped down to second place, but perhaps most interesting is the fact that the panel of judges couldn't separate [Linus Torvalds](#) and [Bill Gates](#) - they are tied in seventh place."  
( [Read More...](#) | 117 of 158 comments | [it.slashdot.org](#) )

**IT: FTC Wants Comments on Email Authentication**  
Posted by [michael](#) on Tuesday September 28, @12:40PM

**MarketPlace Links**  
[Intuit Help Desk & Network Management Software](#)  
Intuit provides Track-It! and Network Monitor - the leading help desk and network management solutions for call tracking, problem resolution, IT asset management, electronic software distribution, and network performance moni...  
[Systinet Web Services Software - Free License](#)  
Systinet's Java & C/C++ Web services software makes it easy to build secure Web services applications. Tutorials and whitepapers  
[Molded Patch Cables 7ft \\$0.85 Fiber, CAT 6 & More](#)  
Surplus, Closeout & Overstocked Cabling Supplies  
Cat 5E Molded patch cables 7ft \$ .85, 25ft \$1.00, 50ft \$5.10, 100ft \$10.82. Fiber, Cat 5E, Cat 6, Coax Patch panels, jacks, cables & adapters for telecom & datacom. 8 levels of ...  
[Engenio Storage Systems](#)  
Were Engenio. The new company with over 20 years storage experience and over 20,000 systems already delivered. Learn more today.  
[Portable Cooling for Computer Rooms at Air-N-Water](#)  
Find Computer Room Air Conditioners at Low Prices. Protect your computer investment from heat and humidity. Fast Shipping, Air-N-Water  
To advertise in this space, [click here](#)

Web pages really need a carefully thought-out rhythm.

# SND'S 2006 PAGINATION SURVEY

WE ASKED WHAT YOU THOUGHT ABOUT THE SYSTEMS YOU USE TO MAKE PAGES — NEARLY 400 OF YOU RESPONDED. HERE'S WHAT YOU SAID:

By Neil Mara

**F**or all the griping you hear about pagination tools as agents of the Borg, imperialist plots from Denmark, or Inquisition-inspired torture from the White House, you'd expect news designers to jump at the chance to vent. So it's a little surprising to see the results when SND conducted its first-ever pagination opinion survey. What the results show is that designers, far from being on the verge of revolt, instead give generally positive grades to the main technology tools they use every day to create newspaper pages.

Overall, a majority agree that their systems are flexible. Nearly all see their systems as efficient. And a surprising three-fourths are at least somewhat in agreement with the statement that their systems are easy to use.

Of course, there's plenty of criticism when you dig further into the survey results. For one, designers grade their technology much lower on qualities such as intuitiveness and the ability to quickly carry out an idea on the page. And even if designers have made peace with the limitations and frustrations of their systems, comments in the survey show that expectations are quite high when it comes to what they really want to see in their technology: seamless integration rather than scattered and conflicting modules; interfaces that are fluid and fully interactive; systems that never, ever crash; automation that ends repetitive work; and systems that go far beyond current print-centric tools to the Web and active media.

Also, the results do vary significantly from one brand of technology to another. Not surprisingly, Quark comes out well on top of all other design tools for ease of use, flexibility and the ability to carry out a design idea, even if it does come up short on efficiency, the survey shows.

The survey was done online through the SND Web site using Survey Monkey. It's important to note that this is not a scientific survey of SND's 2,500 members, or of news

Continued on Page 25

## THE SURVEY

This is an unscientific survey. Respondents came to the survey willingly and answered the questions they chose to. The survey was promoted on [www.snd.org](http://www.snd.org) and other sites. SND conducted this survey using a Web site service called [www.surveymonkey.com](http://www.surveymonkey.com). Respondents entered their answers online and we downloaded the results from the site. A total of 395 people took the survey. They weren't necessarily SND members.

### WHAT PAGINATION SYSTEM DO YOU USE?

385 respondents

UNISYS  
7%

DTI  
11%

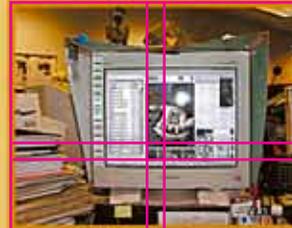
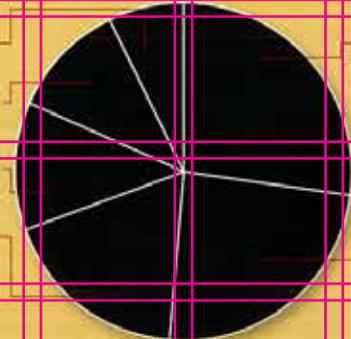
HARRIS  
12%

CCI  
18%

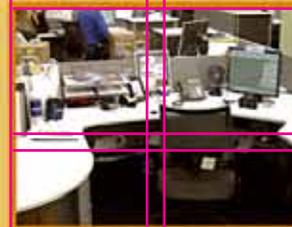
QUARK  
27%

OTHER  
24%

Among the answers filed in "other" were 33 mentions of Adobe InDesign, 9 of Tera products, 6 of Quark, 3 of Harris, 3 of Deswarview, 3 of ATEX or Doyler, 2 of Unisys, 5 with none, no integration or didn't know.



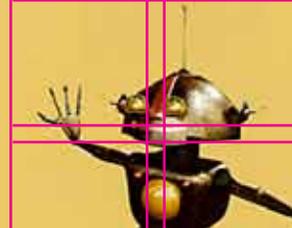
Chris Kinkade, Kalamazoo (Mich.) Gazette, Quark



Doug Jessmer, Sarasota (Fla.) Herald-Tribune, Unisys



Jeffrey K. Coffey, Post-Tribune, Gary, Ind., Quark



### CIRCULATION

387 respondents



9% OVER 100,000  
20% UNDER 25,000  
10% 50,000 TO 100,000  
12% 25,000 TO 50,000

### HOW LONG THE PAPER HAS USED THE SYSTEM

381 respondents



42% 1 TO 5 YEARS  
39% 5 TO 10 YEARS  
19% 10 YEARS OR MORE

### SYSTEMS I'VE LEARNED IN CAREER:

270 respondents



86% 1 TO 5  
14% 5 TO 10  
0% 10 OR MORE

### I WORK ON A ...

389 respondents



30% MAC  
35% PC  
27% BOTH

### I HAD TRAINING TO LEARN SYSTEM

389 respondents



62% YES  
38% NO

### DAYS OF TRAINING

240 respondents

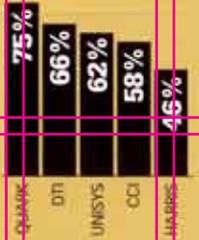


40% 5 OR MORE DAYS  
22% 2 DAYS  
16% 3 DAYS  
14% 1 DAY  
7% 4 DAYS

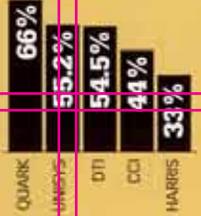
# THE ANALYSIS

To analyze how designers feel about the systems they use to make pages, we crunched some numbers, sorting answers by system and combining the percentages for strongly agree, agree and somewhat agree. When this is done, an interesting picture emerges.

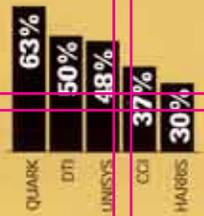
**PERCENT WHO AGREE WITH: "MY SYSTEM IS EASY TO USE"**  
254 respondents



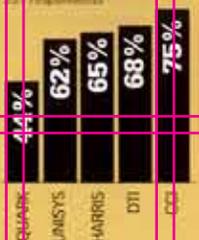
**PERCENT WHO AGREE WITH: "WHEN I HAVE AN IDEA, IT'S EASY TO MAKE IT HAPPEN IN OUR SYSTEM"**  
214 respondents



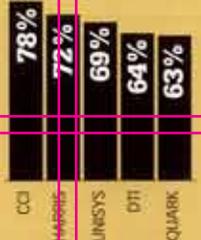
**PERCENT WHO AGREE WITH: "MY SYSTEM IS FLEXIBLE"**  
194 respondents



**PERCENT WHO AGREE WITH: "THERE ARE MANY COUNTER-INTUITIVE ACTIONS I HAVE TO GO THROUGH TO DO MY JOB"**  
227 respondents



**PERCENT WHO AGREE WITH: "OUR SYSTEM MAKES IT EASY TO PUMP OUT A BUNCH OF PAGES QUICKLY"**  
270 respondents

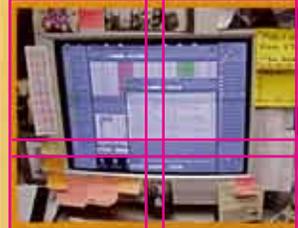


**PERCENT WHO AGREE WITH: "PAGINATION HAS MADE OUR NEWSROOM MORE EFFICIENT"**  
294 respondents



## HOW THE SYSTEMS STACKED UP

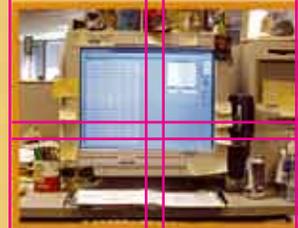
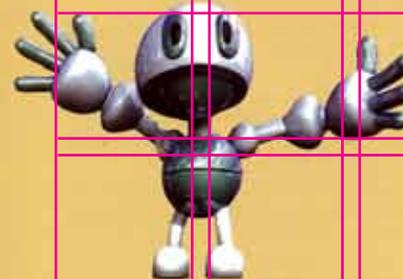
	CCI	DTI	HARRIS	QUARK	UNISYS
EASY TO USE	4TH	2ND	5TH	1ST	3RD
MAKING IDEAS HAPPEN	4TH	3RD	5TH	1ST	2ND
SYSTEM IS FLEXIBLE	4TH	2ND	5TH	1ST	3RD
COUNTER-INTUITIVE ACTIONS	5TH	4TH	3RD	1ST	2ND
PUMPING OUT PAGES	1ST	4TH	3RD	5TH	2ND
NEWSROOM MORE EFFICIENT	1ST	4TH	2ND	3RD	5TH



Cassie Armstrong, Orlando (Fla.) Sentinel, CO



Scott Walker, The Birmingham (Ala.) News-Herald



Elizabeth Smith, The State, Columbia, S.C. Delmarware

Continued from Page 22

designers as a whole. It's a self-selected sample of opinion. Still, there were nearly 400 respondents, much higher than any previous SND survey by a factor of three or four. So that tells you designers are clearly interested in the subject.

The responses came from across the industry, not just newspaper towns and small, mostly in the U.S., but with quite a few designers from other countries in the Americas, and some from Europe and Asia.

Nearly half of designers who responded have been using their systems for five years or less. About a third each work solely on Macs or PCs and a third use both platforms. Two-thirds had training, with almost half going through at least four days worth. Very few systems include Web design tools.

So, what technology are we talking about here? More Quark users than any other (108 respondents, or 27 percent), followed by CCI (73, 18 percent), Harris (46, 12 percent), DTI (44, 11 percent) and Unisys (29, 7 percent). The rest (95, 24 percent) use a variety of systems, from older systems like Atex and MTX-Creative to more recent systems like OpenPages and SaxoTech. Many are using InDesign alone, or in combination with InCopy.

It's important to note here that these systems are not apples-to-apples comparisons, a distinction that may not be apparent to designers who haven't worked in a large metro newsroom. Is it accurate to call a dozen GIs running Quark or InDesign a "pagination system" if there's no database and page files are passed manually from folder to folder? How do you compare that to a 100-seat DTI installation or a 500-plus-seat CCI or Unisys system, which include high-end relational database software, sophisticated tracking and workflow mechanisms, and front-end news story and wire handling technology for reporters and editors?

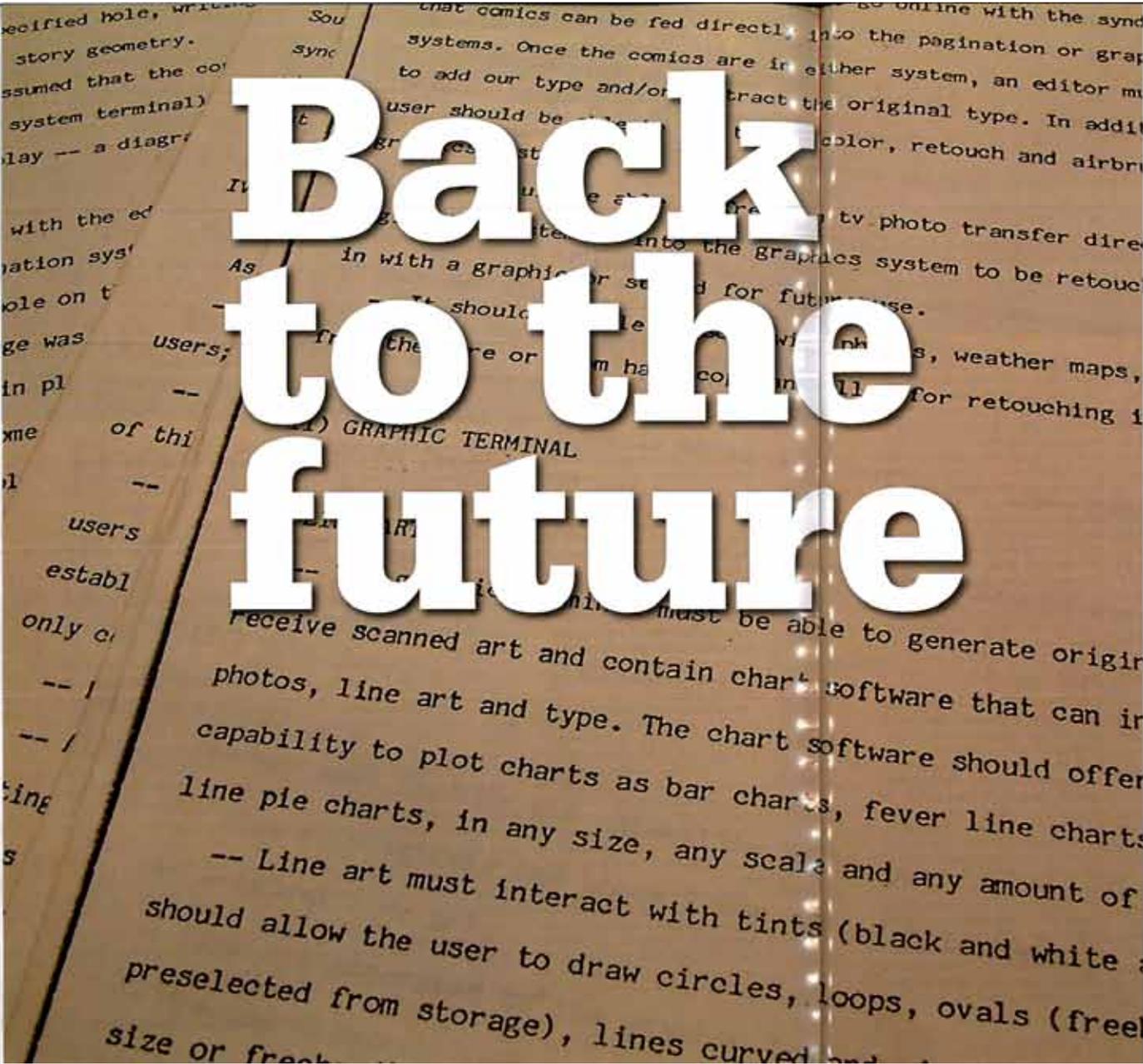
For all their flexibility, individual software packages are like sports cars: fast and maneuverable, responsive and fun, so long as you're running on smooth asphalt and don't need to carry much freight. In contrast, CCI and Unisys installations are more like a railroad or an armored division. It takes a heckuva lot of planning and logistics to get them running. But once under way, they can move huge amounts of work, and they move very efficiently. The question of which one is best depends heavily on what you need to do.

So, which systems came out on top? When we compare the percentage of each system's users who strongly agree, agree or somewhat agree with the statement "My system is easy to use," here's how they rank:

1. Quark, 75 percent
2. DTI, 66 percent
3. Unisys, 62 percent
4. CCI, 58 percent
5. Harris, 46 percent

Continued on Page 26

Page architecture is usually uniform throughout a document.



# Back to the future

## THE PAGINATION ISSUE

### What one document from 1980 can tell us about how we make newspapers today

By David Cole

It is a mysterious document. It comes with no date and it appears that it was originally printed on one long roll of Teletype paper.

Because of the nature of the original, the photocopy was made on legal-sized paper and on most of its 20 sheets, many lines are repeated from the previous page, as a copy-boy (or, as they were still then called, copy-girl) slid the long document across the photocopier's glass. It is, of course, yellowed and dog-eared.

From the format and a few other clues, I date it circa 1980, plus or minus two years. A rough count puts it at about 4,300 words.

Its topic is clear enough: "Pagination specifications."

Continued on Page 16

www.pd.org | SPRING 2006 | DESIGN JOURNAL NO. 18 15

Consistent page architecture combined with consistent typography and color tie multipage spreads together.

# The authors saw page makeup and copy editing as two tasks that could be performed by one individual.

Continued from Page 15

The origin is clear: It was written by three newspaper people from a major metropolitan newspaper, one of the 10 largest in the country (both then and now).

How I came into possession of this sheaf of papers is lost to the sands of time. I doubt that I surmised it; nonetheless, I'm pretty certain I was given it on the sly.

Therefore, in order to protect my source (whomsoever it was), I will refrain from naming the paper.

The remarkable thing about this document is just how prescient it is: In the early 1980s, our only real frames of reference for newspaper pagination were the electronic cut-and-paste systems built by now-defunct companies such as Information International, Inc. and Hastech.

While the writers didn't foresee such innovations as ubiquitous desktop computing systems that allowed graphical user interfaces, they did see a number of things clearly.

Let's take a walk through this document to get some perspective — 20-plus years later — on why these editors were asking for certain functions, as well as point out where they missed the boat.

## Overview, procedures & goals

The first part of the specification (spec) is a system overview, which includes a narrative on how the various news sections would go together. In modern systems parlance, this would be a "use case."

The editors described in their spec what today we would call a "write to fit" environment, where the design of the pages comes before the writing of the story, as well as a "trim to fit" methodology, where completed stories or lists (or "runners") are placed onto a page or into a section.

The spec presupposes that pagination and text editing would be in two disparate systems. Further, it calls for only a "rudimentary visual display — a diagram, as it were — that reflected the story geometry" in the editing system.

"Implicit to this approach," write the editors, "is the need for identical hyphenation-and-justification processes in both systems, compatible typesetting codes and the capability to automatically reflect text changes made in the pagination system back into the editing system."

The spec takes some space to emphasize the need for flexibility, speed and ease-of-use. To the last point, the spec says, "[Editors] have their hands full without the need to master a complex or cumbersome system."

That's probably a goal we have yet to achieve. Nonetheless, the important thing to take away from this first section of the specification is that these 1980s editors saw page makeup and copy editing as two tasks that could be performed by one individual.

"The editor would dummy stories and pictures on the page, at the same time writing or rewriting headlines, changing text measures and trimming stories as necessary," they wrote.

At other newspapers at this time, the general thinking was that in the future page makeup and copy editing would be

separate functions — page makeup was to be more analogous to the makeup and news editor functions than to the copy editor function.

Because the spec writers envisioned an integrated environment, where items flowed easily between systems, this idea of a combo editor who handled three roles wasn't radical, but since few saw the future as having the level of integration assumed in the spec, few projected the eventual outcome.

It should be noted that the first wave of desktop-publishing-based newspaper pagination systems expected this degree of job integration, but that in subsequent waves, many papers scaled back and allowed the copy-editing function to stand alone.

## Page control

The control of pages, stories, photos and graphics — as well as the way layout and security works — takes up the vast bulk of the specification.

Many of the page-control functions (duplication, deletion, proofing, transmission, filing) that are outlined in the spec come "free" if you will, with modern desktop-based environments. More sophisticated modern pagination systems of course don't really rely upon the operating system's file management system (or the reliance is secondary) but at face value, if you need to copy a page today, duplicating it in a directory is pretty easy.

Other page-control functions are a little more exotic: "Maintain standing pages; maintain format pages; accommodate zones pages." Some of these

# These requirements laid out in 1980 actually describe the way many newspapers work today.

controls come with page layout applications such as Quark XPress and Adobe InDesign straight out of the box; others are enhanced (to a greater or lesser degree) by industry suppliers.

If I had been a supplier attempting to respond to this spec in 1980, though, I would have stumbled across the phrase "accommodate zones pages." Here's what I think the authors meant: The ability to have one master version of a story that would appear in zone editions, where individual trims and cuts (depending upon the needs of that edition) were implemented without damaging the master copy.

Systems that use eXtensible Markup Language (XML) could provide such functionality and a quick check seems to indicate that a couple of suppliers provide this function. But before XML, probably could not have happened (though the concept of "shadow text" — implemented by on-line suppliers like System Integrators Inc. — might have made such a function possible).

One page control function in the spec, though, still seems outside our grasp:

"Look at a whole section at a time (up to 48 pages) and be able to create up to 48 dummy pages and sketch in the elements of the page, which later could be transferred to the real page."

Well, there are really two requirements here: the first part, displaying the pages, is no problem even with off-the-shelf applications such as InDesign and XPress.

But the second part — the sketching and ultimate transfer of the sketch — now that's something I don't think I've ever heard before, interesting idea.

The "use case" of these requirements ac-

tually describes the way many papers work today. Pages would be created with "Information generated by Layout 80 or a similar program in the display ad system."

Layout 80, the ad dummifying program pioneered by Software Consulting Services LLP of Nazareth, Pa., is today called Layout 8000, and is in use in hundreds of papers, feeding pagination systems just such information.

"Most editors will find that 'their pages' already exist when they sit down to work," reads the functional description.

certainly an every-day occurrence at most papers today.

## Controlling stories, photos, graphics

Our spec writers wanted editors to have full control over all the elements that go on a page, including ads.

The spec calls for the ability to rotate photos — "360 degrees in increments of points, 72 points to the inch" — and somebody has written in the margin the word "Nonsense."

I'm not sure if the marginalist is commenting upon the naive idea of photo rotation (available in even the earliest versions of XPress that were to come out five or six years later), or whether it was the notion of the rotation transpiring in points (both XPress and InDesign express item rotation in degrees rather than points).

But one of the really interesting requirements outlined in this section is, "Graphics should not be treated as a photo, but instead as a story, where elements are added or deleted to make the graphic smaller or larger."

The spec authors expected an editor to be able to "add type, delete type, move/insert text, save text, change point size, change font and change attributes." There are another dozen requirements in this section.

Until recent years, this requirement was unobtainable. But with the advent of Adobe's Creative Suite application package, it can be safely assumed that all editors will have a copy of not only Adobe InDesign, but also Adobe Illustrator on the desktop.

By choosing the option "Edit original," in the InDesign "Links" palette, an editor can launch Illustrator and open the item for any editing that needs to occur.

Considering the amount of space devoted to graphics, it is slightly amusing to note that only a short phrase — "Jump stories to use or reuse other pages" — is used to explain a feature that remains something of a problem in many contemporary pagination systems.

## The database

Almost 450 words of the specification are devoted to what leads "directories" in today's parlance, we'd more than likely call this section "the database."

In the early 1980s databases were more akin to what we today know as spreadsheets — they handled rows and columns of information.

It wasn't until the advent of the relational database — invented by IBM in 1970 and brought to market by the company as System/R in 1978 — and the structured query language (the SQL

Continued on Page 18

Consistent page architecture combined with consistent typography and color tie multipage spreads together.

## The authors made accurate predictions, but concepts such as the idea of ease of use really are still in our future.

Continued from Page 17

standard wasn't even proposed until 1986) that they became popular in business technology.

So the vast list of information the spec authors believed should be in a "directory" — more than three dozen fields — would have been difficult to corral in a contemporary system. At the time, system suppliers were struggling with the ability to present fewer than 10 fields in a directory quickly.

Similarly, the spec calls for a vast, intricate security system (which itself would have benefited from a relational database) that would allow some users the ability to read stories or pages, while others had the ability to not only read but edit as well. Photos and graphics would be unchangeable by some editors, while others could only enlarge or reduce but not crop, and only senior editors could do crops.

Similarly, the spec envisions a world where the editorial people have certain control over display ads, but only certain editors and at certain times (such as after the display ad department had gone home for the night).

### Appendices

One-quarter of the document is used for a series of appendices that deal with a variety of specifics: these were apparently written by others besides the primary authors and sometimes are redundant to the main specification.

Almost 200 words are devoted to "screen display," a concept that is foreign in the world of 30-inch liquid-crystal-display flat panels.

Similarly, there is much concern about storage capacity, a problem that while not completely eradicated by the advances in disk drives has become something of a less relevant issue.

An appendix on typesetting and page composition makes two interesting suggestions that have yet to be achieved:

- "It should be possible to rough out a page layout, indicating only where the type and art will go, and have the system — without too much effect on the user's part — go to the finished product.
- "It should recognize a headline bump as undesirable and suggest ways to avoid the bump; it should also recognize certain photo cropping as undesirable."

Much space is dedicated to talking about scanners and photo problems handled today mostly by Adobe Photoshop) and again dwells on a "graphic terminal," with a section specifically outlining chart-making abilities: "The chart software should offer the capability to plot charts such as bar charts, fever-line charts, pie charts, line pie charts, in any size, any scale and any amount of tabs." Sounds like Illustrator to me.

### What's it all mean?

While the editors from the 1980s didn't predict the underlying technologies that would make pagination possible — the development of the cheap microprocessor, the advent of desktop computers, the introduction of the graphical user interface or the mouse — they nonetheless hit the vast majority of the features spot-on.

Many things that worried the authors of the specification — graphics and photos — become no-brainers with contemporary applications such as Illustrator and Photoshop.

But other concepts, most remarkably the idea of ease of use, really are still in our future. Today's pagination systems, by and large, continue to rely too much upon the user to handle small details, rather than automating those details.

But probably the biggest disconnect between the specification of 1980 and a system of today would be price — a concept not even addressed in the spec.

While about a decade after this document was written an executive with a top industry supplier predicted that pagination systems would cost \$95,000 (I kid you not). I'm sure that the authors of this specification had they thought about price at all, would have realized they were talking about a system that cost tens of thousands of dollars (which are worth roughly twice what a dollar is worth today).

Conversely, buying a system such as the one described in the specification wouldn't be as round in the 1980s and 1990s — today it would be under \$10,000 per seat.

No, the editors of 1980 were surprisingly accurate in describing features that were ultimately created, though they probably didn't expect it would take 20 years to get them delivered.

David Cole is editor and publisher of *The Cole Papers*. Read them online at [colegroup.com](http://colegroup.com).

# So, what's next?

## Designers must, once again, be leaders on the digital frontier

By Heidi de Laubenfels

**I**t has been fascinating to be in newsrooms as technology and design have intersected and evolved since 1987. And it is my observation that designers' influence is directly associated with a mastery of the tools. Designers have fallen behind in this regard. And now is the time to take charge again.

Here's a little background to support this theory. In 1987 Macintosh computers and desktop graphics software were just entering our newsrooms and capturing the imagination of creative people everywhere. Designers' zest for technology helped make them formidable change agents, altering the way that information is presented and imposing a new organizational structure on newsrooms that formalized and magnified the role of visual journalists. Think about it:

In the '80s and early '90s, designers became perhaps the most powerful leaders in the industry. The Society for News(paper) Design grew into a giant, international organization. Designers and photographers became editors, then managing editors, then executive editors and even publishers.

Meanwhile, early experiments with pagination — limited to text and rules on monochromatic screens — took root in a number of newsrooms. They remained largely separate from the tools of graphics and design, which, along with advances in our ability to print color, were increasing the complexity and sophistication of our visuals.

Continued on Page 20

## Newsrooms must undergo fundamental cultural change

By Juan Antonio Giner

**R**eaders have changed. We all have not. Listen to Andrew Groves, a former editor of the *Financial Times* in London: "Working in print, pure and simple, is the early 21st-century equivalent of running a record company specializing in vinyl. The future lies with the Internet, and those newspapers that survive will be those that produce truly original content and learn the latest how to translate it into the all-encompassing, all-singing, all-dancing new medium of the Web."

Editorial systems also have not changed. These golems are still very primitive and mono-media oriented, and many newsrooms use them as sophisticated typewriters.

Multimedia platform integration is a must, but this will not be workable without a cultural revolution in many newsrooms.

What is happening today with our news Web sites is another chapter of the ghetto tradition that visual journalists know very well.

Remember, as Martin Nisenholtz recently said, that "there was a time when *The New York Times* had no photo desk or graphics department."

At the same time, technology is not our core business. We are here to tell stories in platform-agnostic newsrooms. As the British say in the computer world, "gar-

Continued on Page 21

Consistent page architecture combined with consistent typography and color tie multipage spreads together.

He was a bright, quiet kid from the heart of hot-tub country. How did John Walker Lindh go from hip-hop to holy war? The story of a spiritual journey gone awry—and what lies ahead for the United States' most controversial POW. A NEWSWEEK exclusive.

# A Long, Strange Trip to the Taliban



**T**HE STUDENT WAS OLD FOR THE MADRASA, THE primitive Islamic fundamentalist school in a remote corner of Pakistan. Most of the students were children, boys who had yet to reach adolescence. But this tall, bearded youth was 19, almost a man. He was a "model student," says his teacher, Mufti Mohammad Iltimas. The American had no interest in girls or parties or world events. His only real interest was studying. He seemed fixated, determined to memorize every word of the Quran, all 6,666 sentences of the ancient holy book that dictates every aspect of a devout Muslim's life,

behavior and being. His only respite from studying, apart from the occasional foray to the cyber tea shop in Bannu to ship e-mails home, was books on Islam. He slept on a rope bed in his teacher's study in a place with no hot water, and no electricity after 10 p.m. And he peppered the mufti with questions about the devout life: "Should I recite verses in a soft voice or a loud one? While I am worshipping, how should I hold my hands?"

Most teenagers, when they rebel, say they

want more freedom. John Walker Lindh rebelled against freedom. He did not demand to express himself in different ways. Quite the opposite. He wanted to be told precisely how to dress, to eat, to think, to pray. He wanted a value system of absolutes, and he was willing to go to extreme lengths to find it. Lindh, who grew up surrounded by upper-middle-class affluence in California, was determined to fit in at the Islamic religious school, an austere one-story building in a tiny village outside the town of Bannu in the Northwest Frontier

Province of Pakistan. Speaking with Mufti Iltimas, Lindh was critical of America as a land that exalted self above all else. Americans were so busy pursuing their personal goals, he said, that they had no time for their families or communities. In the Islamic world, by contrast, he felt cared for by others. "In the U.S. I feel alone," he said. "Here I feel comfortable and at home."

And yet the young American, who went by the name Suleyman in Paris, did not seem to enjoy the company of others. As the local mufti, Iltimas was constantly being invited out for lunches and dinners, and he would ask his protégé to come along. Suleyman would always decline, saying that socializing was a "waste of time." Suleyman was perhaps not as comfortable as he claimed to be. True, the villagers served him food and did his laundry free of charge. But when the weather turned hot in April, he had trouble sleeping. He began to suffer from rashes and the incessant dust. He said he wanted to go into the cooler mountains. Then he vanished.

He did not surface for seven months. When he did, discovered by a NEWSWEEK



**A RADICAL'S ROOTS**

From an American childhood to a foot soldier in the Taliban

Graphical devices, such as page labels and large drop caps, are part of the architecture.

AMERICAN TALIBAN



1 John at 8, with baby sister Naomi  
 2 Walker as a teen, with his father, Frank Lindh  
 3 After his conversion to Islam, Walker wore Muslim dress on the streets of Marin County, Calif.  
 4 Khizar Hyat, shown in his village near Bannu, Pakistan, first showed up with a video, facing his sister in Islam on a drive to Nevada

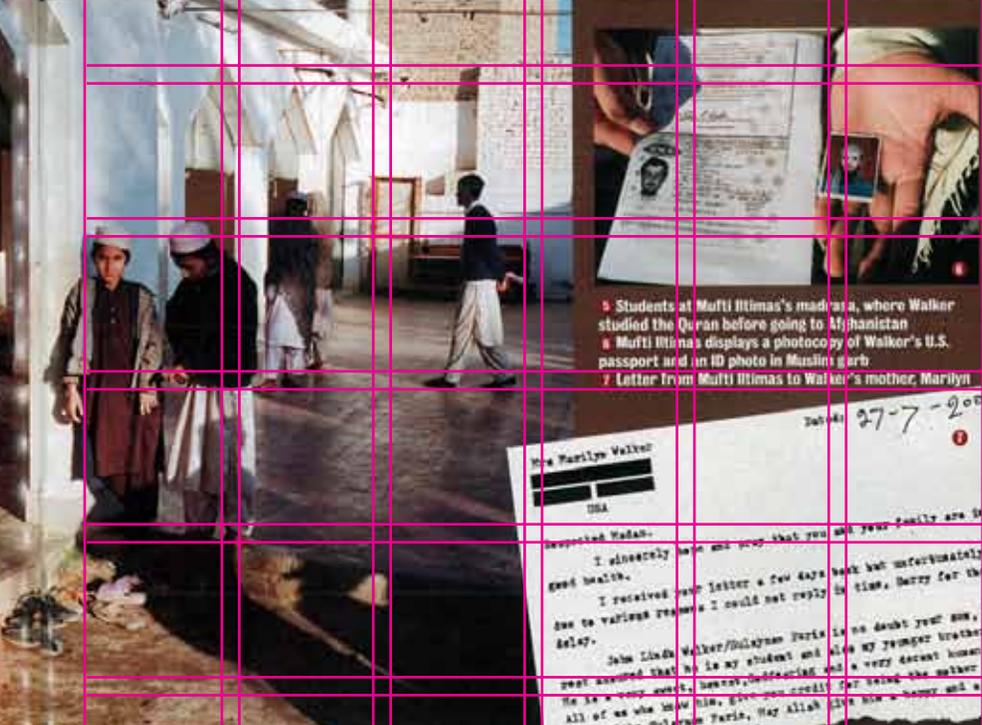


reporter who first broke John Walker Lindh's story on our Web site and in last week's magazine, it was at a prison fortress in Afghanistan. Lindh's body was caked with dirt and soot, and his hair was matted with sweat and blood. Shot in the leg during a revolt by Taliban prisoners, he had been hiding in a basement from American bombs. John Walker, as he later referred to himself to CNN journalists, was roundly vilified as a traitor. Talk-show hosts and tabloid headline writers described him as "a rat" and widely surmised that he should be shot for helping investigate America's first combat death, that of CIA operative Johnny (Mike) Spann. President George W. Bush

seemed more forgiving, calling Walker a "poor fellow" who had been "misled." Defense Secretary Donald Rumsfeld, on the other hand, coolly stated, "We found a person who says he's an American with an AK-47 in a person with a bunch of Al Qaeda and Taliban fighters. He will have all the rights he is due." Walker's parents, San Francisco lawyer Frank Lindh and his legally estranged wife Marilyn, were horrified. Their son was "sweet" and "shy," they said. How could he have ended up trapped in a siege with a group of terrorists?

The story of John Phillip Walker Lindh, a.k.a. Suleyman al-Faris, a.k.a. Abdul Hamid (his Taliban nom de guerre), a.k.a. John Walker, is one of the truly perplexing and intriguing mysteries of the post-September 11 universe. He grew up in possibly the most liberal, tolerant place in America, yet he was drawn to the most illiberal, intolerant sect in Islam, the Taliban. He told his parents he was converting to Islam partly because it was a gentle, peace-loving religion, yet he became a self-described "jihadiist," a holy warrior, and told our reporter that he supported the September 11 terrorist attacks. His parents say he's a "victim" who was "in the wrong place at the wrong time." But how, if he was really such a "good boy," did he get there?

This story was reported by CLAY SOLOWAY in Afghanistan; BOB MORRIS in Pakistan; KAREN BREGGOLD, ANDREW MURKIN and NADINE JOSEPH in California; JOHN BARRA, MICHAEL BROWNE, MARK LIPPER in Washington, D.C.; and written by EVAN THOMAS.

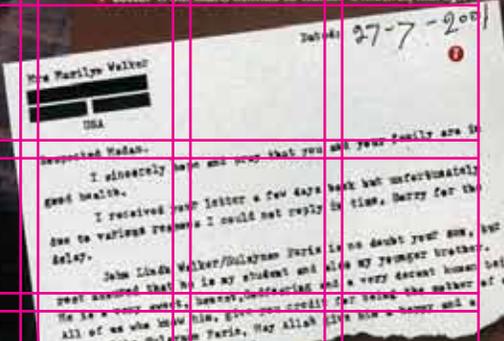


5 Students at Mufti Iltimas's madrasa, where Walker studied the Quran before going to Afghanistan  
 6 Mufti Iltimas displays a photocopy of Walker's U.S. passport and an ID photo in Muslim garb  
 7 Letter from Mufti Iltimas to Walker's mother, Marilyn

ly mocked by the cartoon strip "Doomsday" as the epicenter of the self-esteem movement, a land of hot tubs, Rolling and est, a bastion of moral relativism where divorces were for a time listed alongside marriages in the newspaper. Walker was named John after John Lennon, the Beatles. His father says he was not bothered when his two sons rejected the "strict Catholic manner" of his own upbringing. His mother was a child of the '60s who dabbled in Buddhism and home-schooled John for a time. He was sent to an elite alternative high school where students were allowed to shape their own studies and had to check in with their teacher only once a week.

Walker discovered his passion for Islam online, after sampling other possibilities. At the age of 14, under the handle "loodoo," he was visiting Web sites for hip-hop music with particularly crude raps on sex and violence. In one e-mail posting, he scorned a critic of hip-hop as a "worthless d---kridee." In one e-mail at the height of his fascination with hip-hop, he appeared to pose as an African-American, writing, "Our blackness should not make white people hate us." But as he got older, he veered to a very different direction. He began visiting Islamic Web sites, asking questions like "Is it all right to watch cartoons on TV or in the movies?" His family says the turning point may have come at the age of 16 when he read "The Autobiography of Malcolm X," which describes the conversion to Islam of the famous black militant. Some Internet postings examined by NEWSWEEK show that young Walker soon became pretty militant himself. In a 1997 message to a hip-hop site, he demanded to know why a rapper named Nas "is indeed

God? If this is so," Walker indignantly asks, "then why does he smoke blunts, drink blood, fornicate, and make dukey music?" That's a rather patient god, if you ask me. He quizzes an online correspondent about the Five Percent Nation of Islam—a small North American sect—about its adherents' vision of bliss and how to pursue it. "I have never seen happiness myself," writes Walker. "Perhaps you can enlighten me... where I can go to sneak a peek at it." Selling off his hip-hop CD collection on a rap-music message board, he converted to Islam. He began wearing Islamic dress, a long white robe and pillbox hat, and calling himself Suleyman. His flowing robes raised some eyebrows, even in Marin County which is deeply tolerant of almost any form of self-expression. "It was like watching



Consistent division of the page brings coherence to a multipage document.

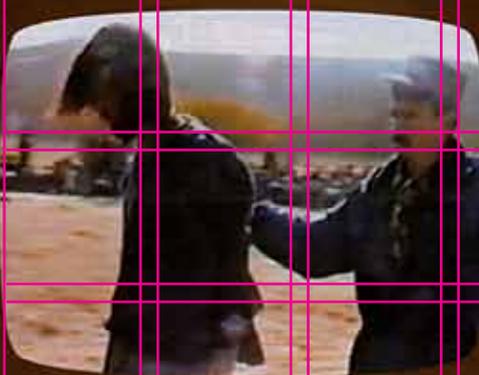
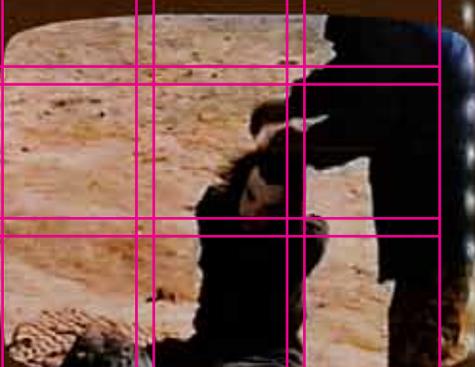
'Are You Going to Talk to Us?'

I was CIA agent Mike Spann's last mission. Shortly before Taliban prisoners killed him during the prison uprising in Mazar-e Sharif. Spann and another agency operative interviewed John Walker Lindh, the California youth turned holy warrior discovered in the prisoners' midst. The interrogation, captured on videotape by an Afghan cameraman and first revealed by NEWSWEEK, is excerpted below.

SPANN (walking over to Walker, who is sitting in a row of prisoners): Hey, you. Right here with your head down. Look at me. I know you speak English. Look at me. Where did you get the British military sweater? Walker is brought over to a blanket lying on the bare earth. His

elbows are tied together behind his back. He is pushed down and sits cross-legged on the blanket, his head bowed, his long hair obscuring his face.

Spann sits down on the edge of the blanket, facing Walker, who is wearing loose black trousers and a black tunic that



reaches down to his calves.

SPANN: Where are you from? You believe in what you're doing here that much, you're willing to be killed here?

How were you recruited to come here? Who brought you here? Hey!

Spann snaps up his fingers in front of Walker's face. Walker is unresponsive.

SPANN: What's your name?

Hey. Who brought you here? Wake up! Who brought you here to Afghanistan? How did you get here?

Long pause as Spann looks at Walker.

SPANN: What are you puzzled?

Spann kneels on the blanket and takes aim with a digital camera.

SPANN: Put your head up. Don't make me have to get them to hold your head up. Push your hair back. Push your hair back so I can see your face.

An Afghan soldier pulls Walker's hair back, and holds his head up for the picture.

SPANN: You got to talk to me. All I want to do is talk to you and find out what your story is. I know you speak English.

The other CIA agent, known only as Dave, walks up.

DAVE: Mike!

SPANN: Yeah, he won't talk to me.

DAVE: OK, all right. We explained what the deal is to him.

SPANN: I was explaining to the guy we just want to talk to him, find out what his story is.

DAVE: Well, but a Muslim, you know.

Spann and Dave talk, intently.

DAVE: The problem is he needs to decide if he wants to live or die, and die here. If he don't want to die here, he's gonna die here. We're just go-

ing to leave him, and he's going to be sitting in prison the rest of his life—no court trial. It's his decision, man. We can only help the guys who want to talk to us. We can only get the Red Cross to help so many guys. If they don't talk to us we can't...

SPANN: Do you know the people here you're working with are terrorists, and killed other Muslims? There were several hundred Muslims killed in the bombing in New York City. Is that what the Quran teaches? I don't think so. Are you going to talk to us?



DAVE: That's all right, man. Gotta give him a chance, he got his chance.

Spann and Dave stand and talk to each other. Both look frustrated. Spann stands with his hands on his hips, and Dave picks up some dust with his foot.

SPANN: Did you get a chance to look at any of the passports?

DAVE: There's a couple of Saudis, and I didn't see the others.

SPANN: I wonder what this guy's got.

Walker is then pulled to his feet by an Afghan guard, and taken back to the group of prisoners sitting on the earth in the compound. Shortly after this footage was shot, prisoners emerging from the rear rushed their guards, throwing grenades and grabbing their captors' rifles. It was the beginning of the battle of Qala Jangi prison.

Spann was killed in the early stages of the uprising, and Dave reportedly was extracted from the compound by U.S. and British Special Forces.

Jesus Christ walk down the street," says a former neighbor. "That's not your normal Muslim attire, unless it's purple. Walker's parents balked at calling him "Suleyman" (he remained "John" to them), but they tried to be nonjudgmental, even supportive, about his conversion. They were "proud of John for pursuing an alternative course," says his father. They did not object when he dropped out and took the high school-diploma-equivalency exam.

At about this time, late 1998, Walker's parents were splitting up. Frank went to live with a friend, Bill Jones, and Marilyn moved to a nearby apartment with young daughter Naomi. Their teenage son became obsessed with memorizing the Quran and the Sharia, Islam's elaborate, fiendish rules for living and

worship. He became convinced that he needed to go to Yemen because Yemen Arabic was the closest to the "pure" language of the Quran. His parents, though strapped for money because of their separation, agreed to pay for it. Frank later told NEWSWEEK that he wanted to support his son's "passion" and "commitment to learning."

Walker was troubled to discover that Islam was not quite as "pure" as he had hoped. He later complained in his mullah, Mullah Ahmad, that he was disappointed during his stay in Yemen to find the Sunni and Shiites and many other sects and factions. All Muslims should follow one code, one law—the absolute truth of every word of the Quran, he believed. Walker, who had been oblivious to politics in the United

States, began to absorb some of the politics of radical Islam. In October 2000, when suicide bombers blew a hole in the side of the USS Cole as the American destroyer was refueling in the Yemeni harbor of Aden, Frank Lindh e-mailed his son to lament that some of the 17 young sailors killed in the blast were the same age as his son. Walker wrote back that bringing the U.S. destroyer into a Yemeni harbor was "an act of war" against Islam. His son's message "raised my concerns," Frank told NEWSWEEK, "but my days of molding him were over."

Frank disagreed with his son, but he didn't cut off the money. In late 1999 John Walker came home, mostly to see his mother, who had worried aloud since John felt uncomfortable in America, however, and wanted to

rejoin the Islamic world. In California he fell in with a large Islamic missionary group, which, according to intelligence sources, is sometimes used as a recruiting ground by extremist groups. Walker was taken under the wing of a Pakistani missionary named Khizar Hiyat, who had invited Walker to join him on a drive to Nevada as he was spreading the word. After a brief stay in Yemson, Walker moved to Pakistan for a month before choosing the austere madrasa outside Bannu.

It is not clear how Walker wound up in Bannu. A friend from a San Francisco mosque told NEWSWEEK that he received an e-mail from Walker a month before he left Bannu for the "cooler moun-

tains" in May of this year. "He was intrigued by Afghanistan," said the friend, "and he was interested in getting a bird's-eye view of how Shariah was being applied." (In Bannu, Walker turned down the offer of an air conditioner as decadent, but he took an additional \$1,200 from his father.) In his search for parity, Walker's extreme expression of Islam, the Taliban. It never occurred to Frank and Marilyn that their son would become a holy warrior. He was the last person you would expect to go and fight," Frank told NEWSWEEK. Added Marilyn: "He would freeze. He's totally not streetwise." Yet somehow, in fairly short order, Walker was using the nom de

guerre Abdul Hamid, learning to fire an AK-47 and crossing paths with none other than Osama bin Laden. According to his interview with CNN, Walker fought with Pakistanis in Kashmir in the summer of 2001. When the United States struck back after the September 11 attacks, Walker was sent to fight against the Northern Alliance in Konduz. Sold out by their leader, Walker and several hundred other Taliban marched 100 miles, surrendered and then were herded into container trucks and shipped to a fortress prison near Mazar-e Sharif. Walker's own story of what happened next, first told by Walker's brother Colin Soloway as Walker lay wounded and stunned after a revolt and siege at Qala Jangi prison, is his

Consistent division of the page brings coherence to a multipage document.