PAGE ARCHITECTURE

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

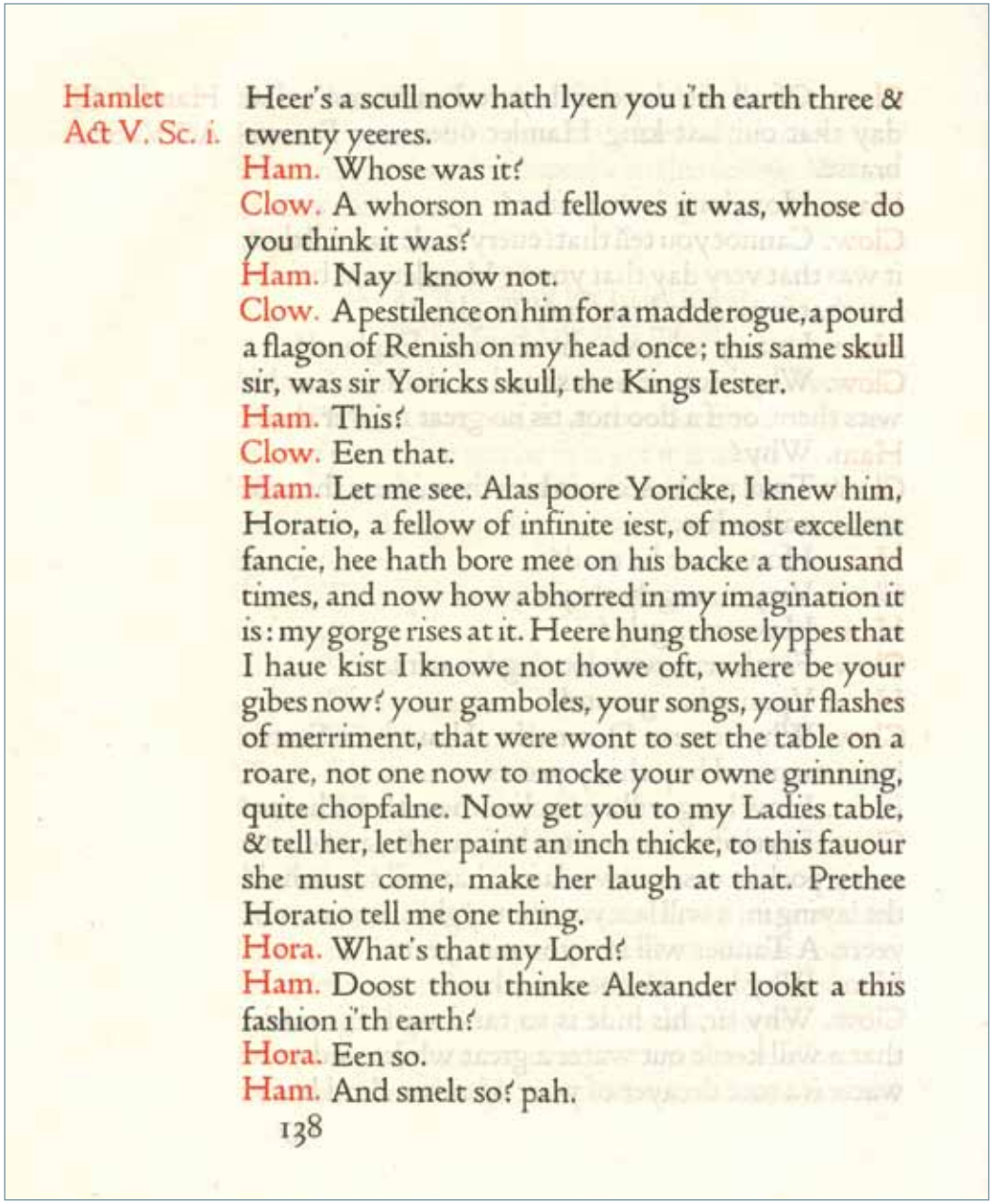
- **Coherent:** The page and the entire document must hang together make sense as a whole.
- **Meaningful:** Page design should reveal logical hierarchy.
- **Functional:** Page design should aid readability and navigation.

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

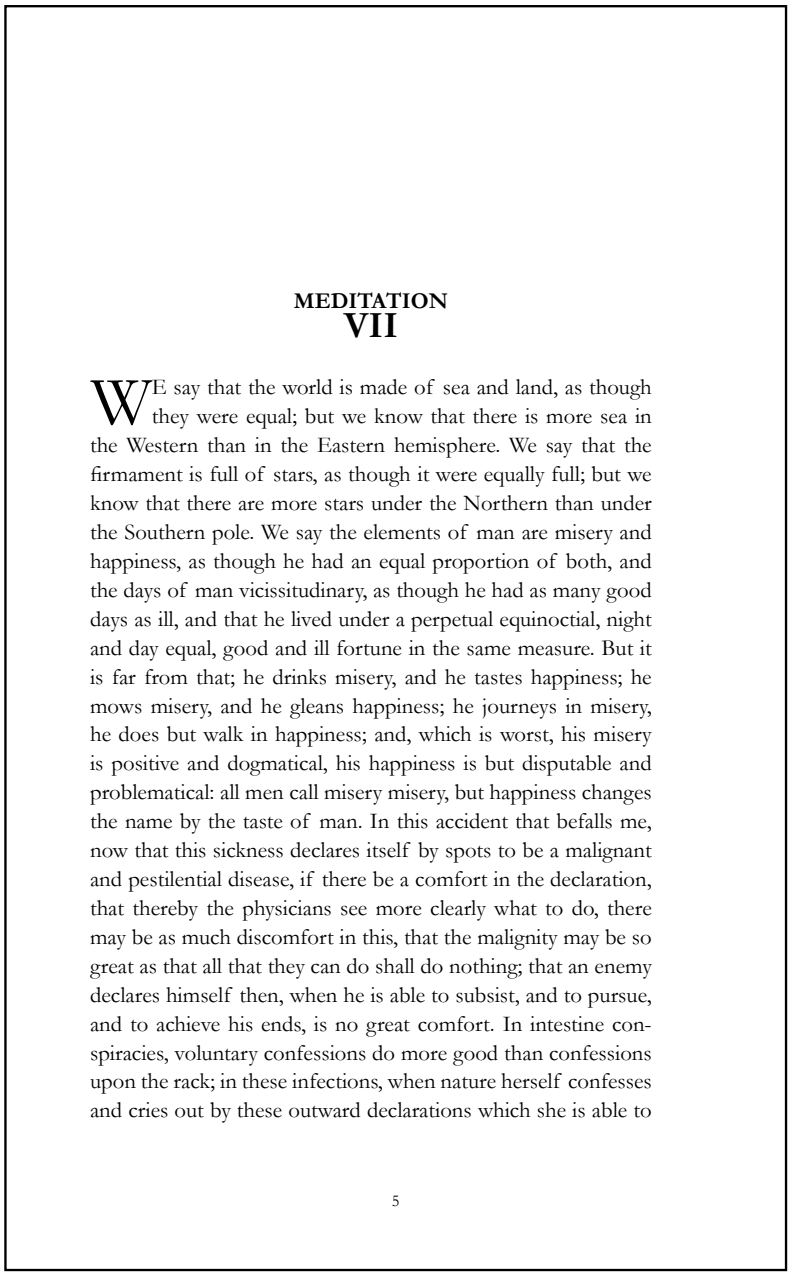


Hamlet
Act V. Sc. i.

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 madde rogue, a pourd a flagon 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 lyppes 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

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



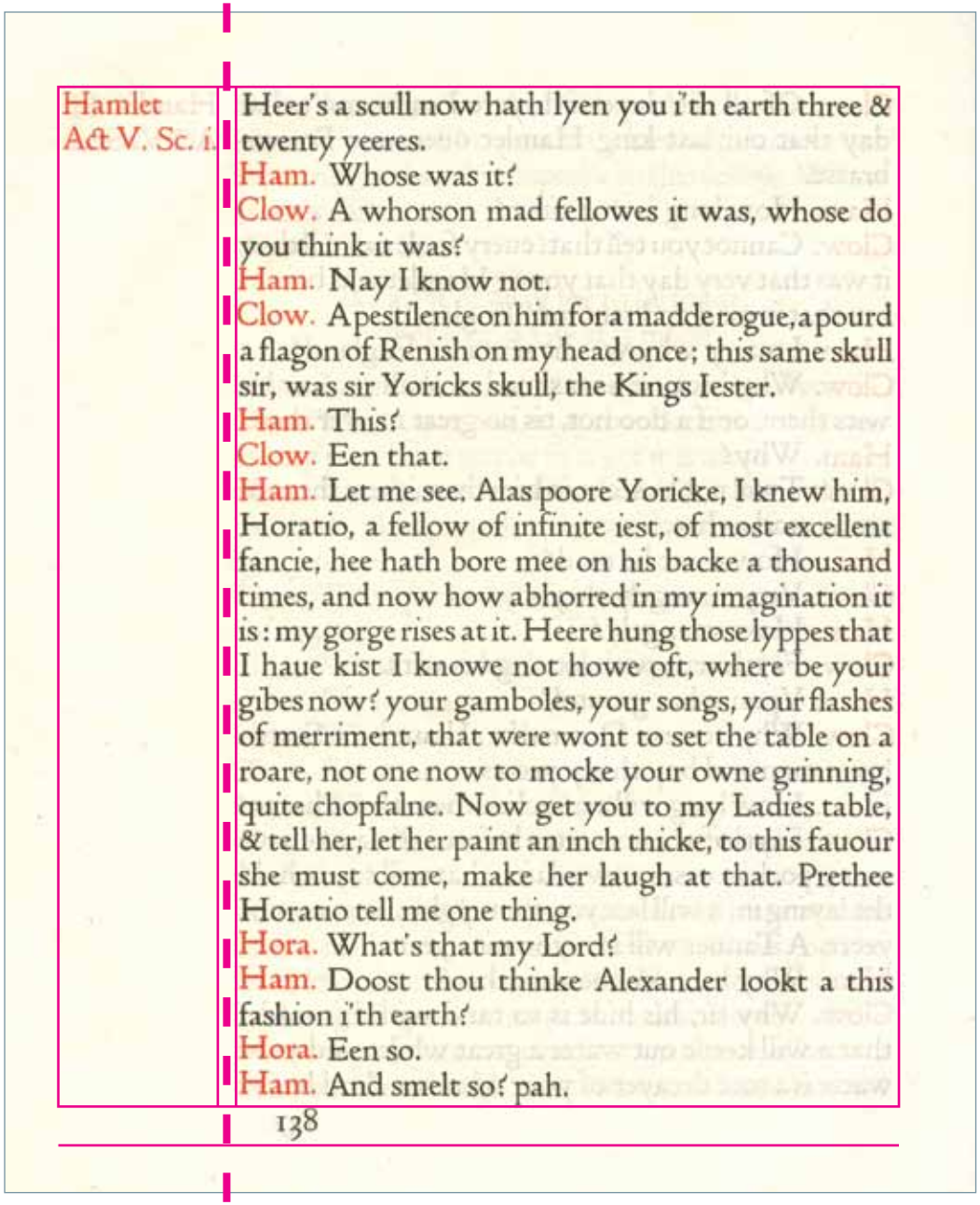
MEDITATION
VII

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

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

PAGE ARCHITECTURE



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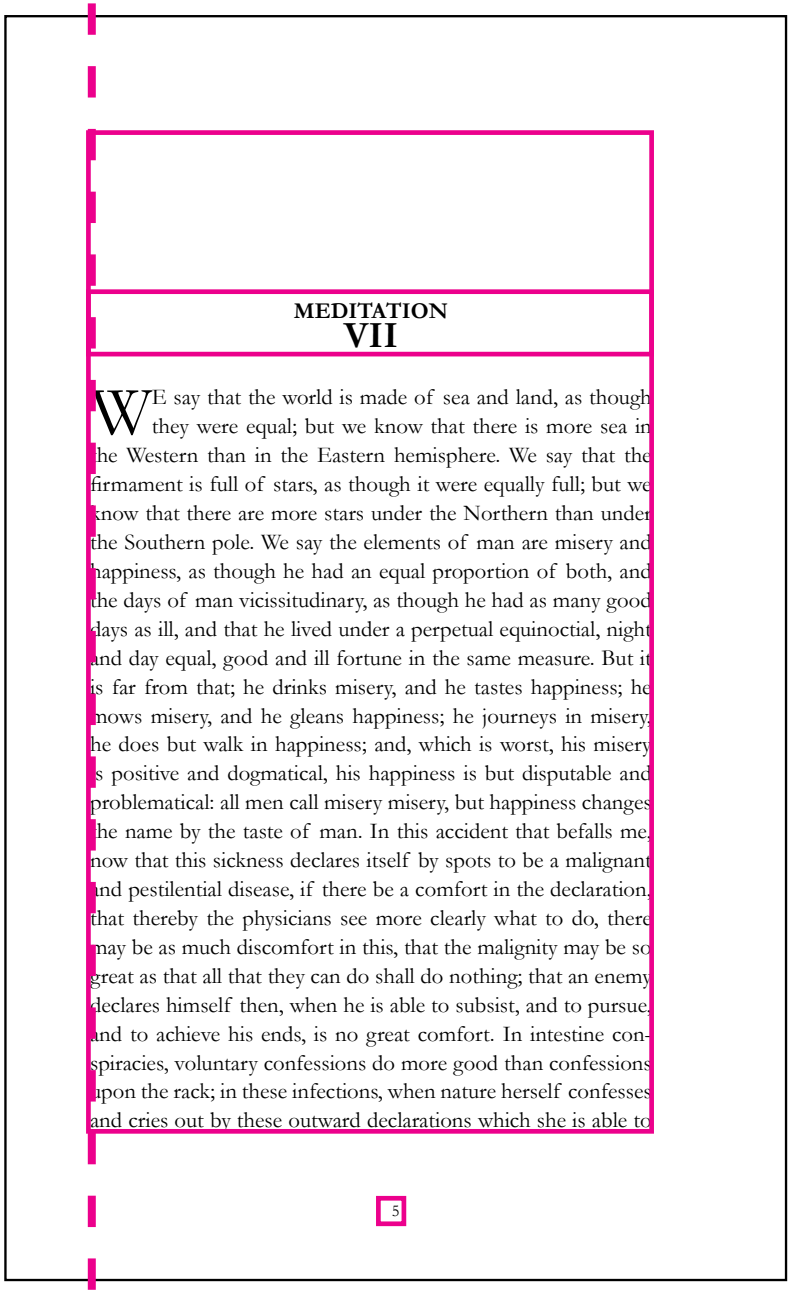

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PAGE ARCHITECTURE

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.

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

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.

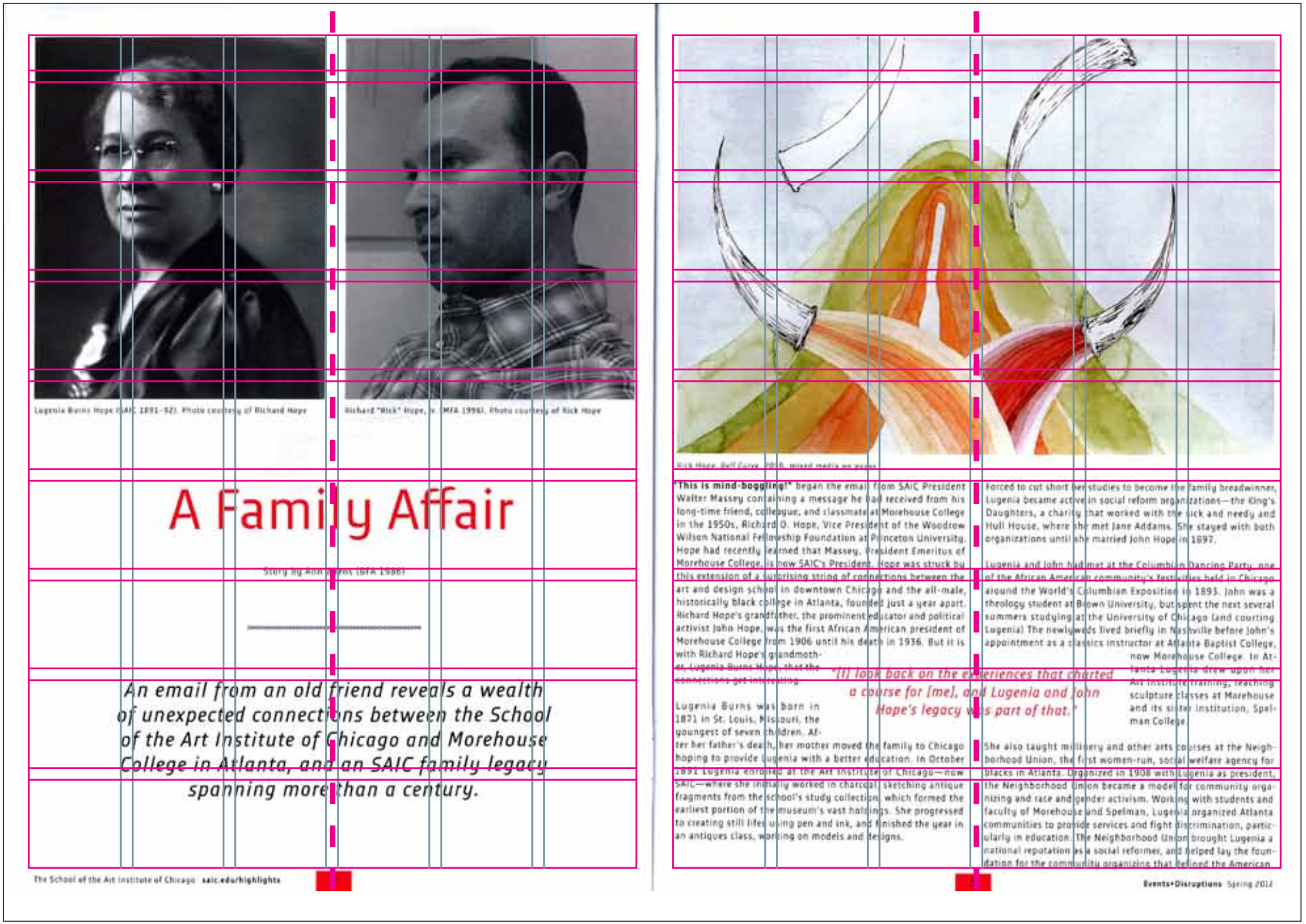
Forced to cut short her studies to become the family breadwinner, Lugenia became active in social reform organizations—the King's Daughters, a charity that worked with the sick and needy and Hull House, where she met Jane Addams. She stayed with both organizations until she married John Hope in 1897.

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.

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.

PAGE ARCHITECTURE



Magazines use more complicated grids that offer flexibility, options.

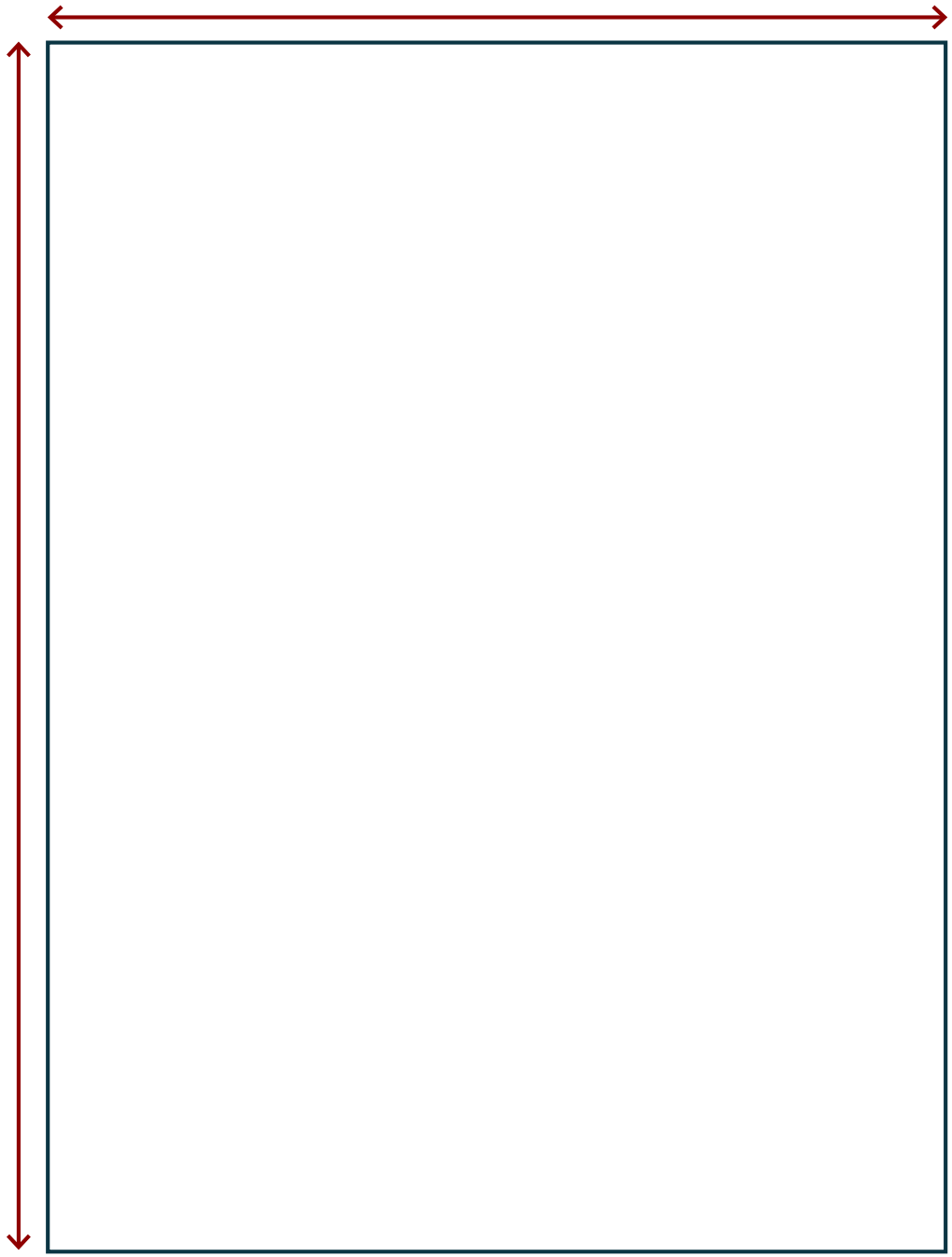
PAGE ARCHITECTURE

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

PAGE ARCHITECTURE

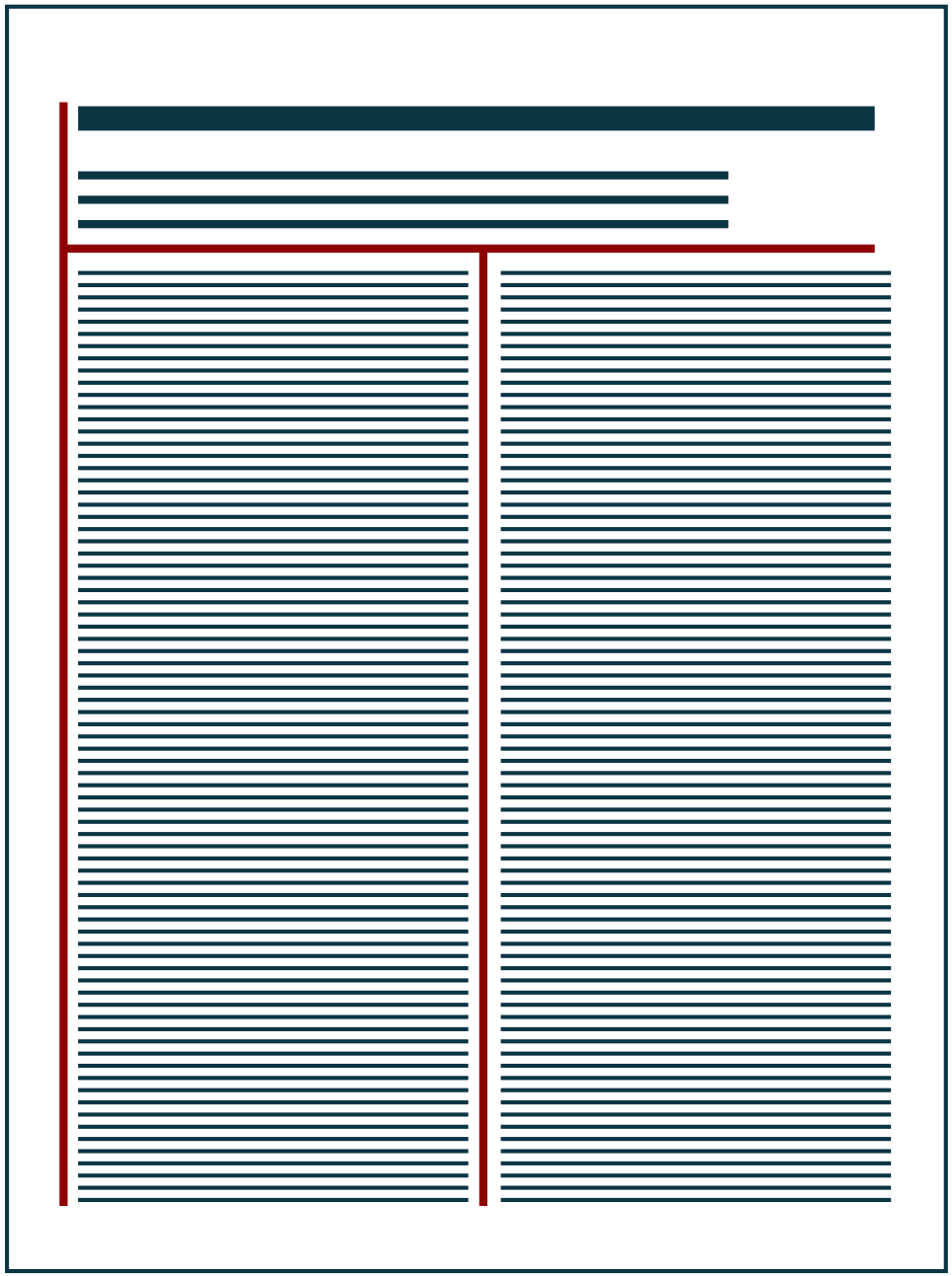
Ads use special purpose grids that fit the concept of the campaign.

- 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.



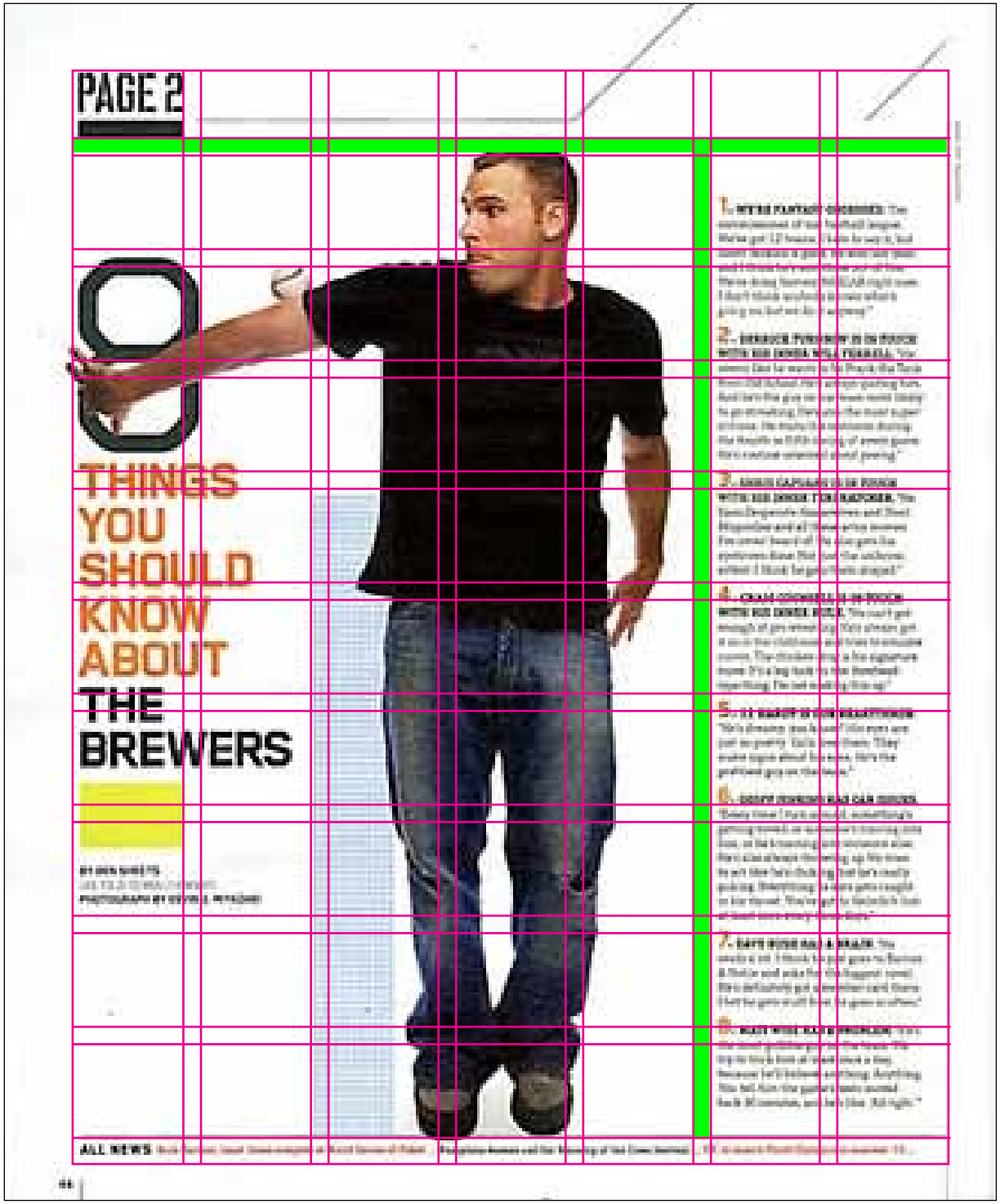
ORDERING PRINCIPLES OF ARCHITECTURE

- 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.**



- 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**.

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



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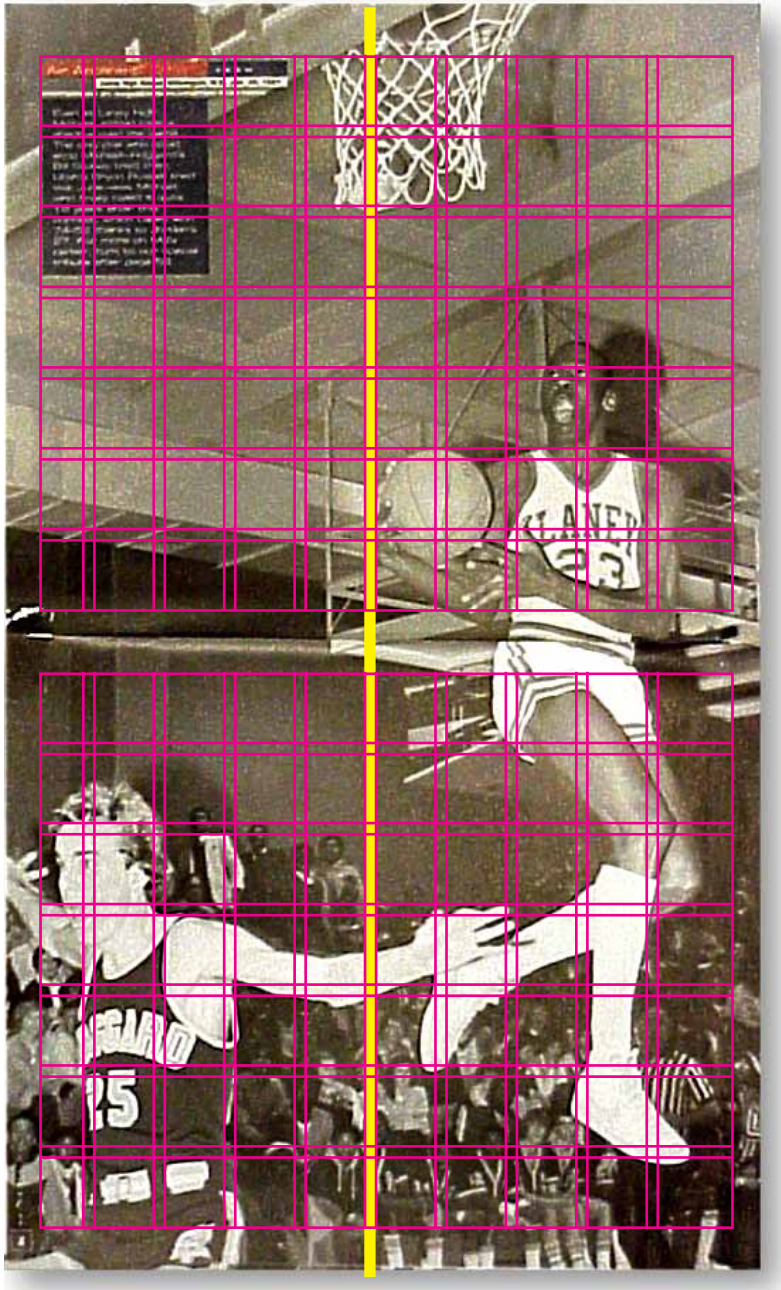
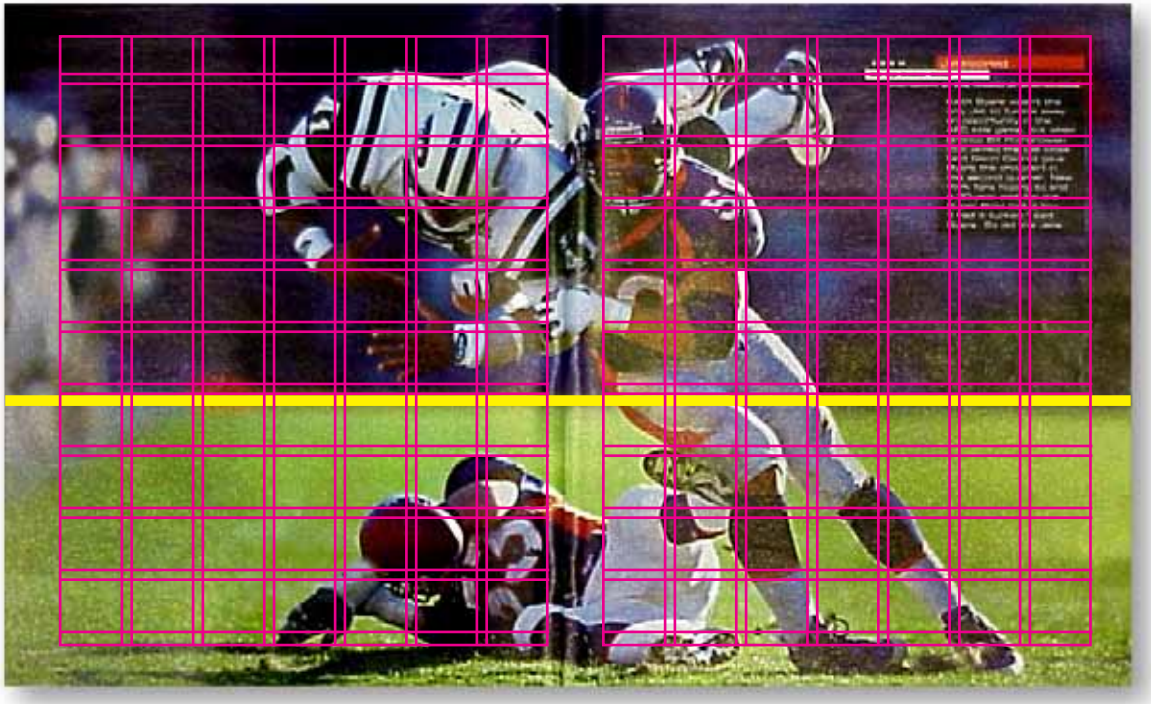
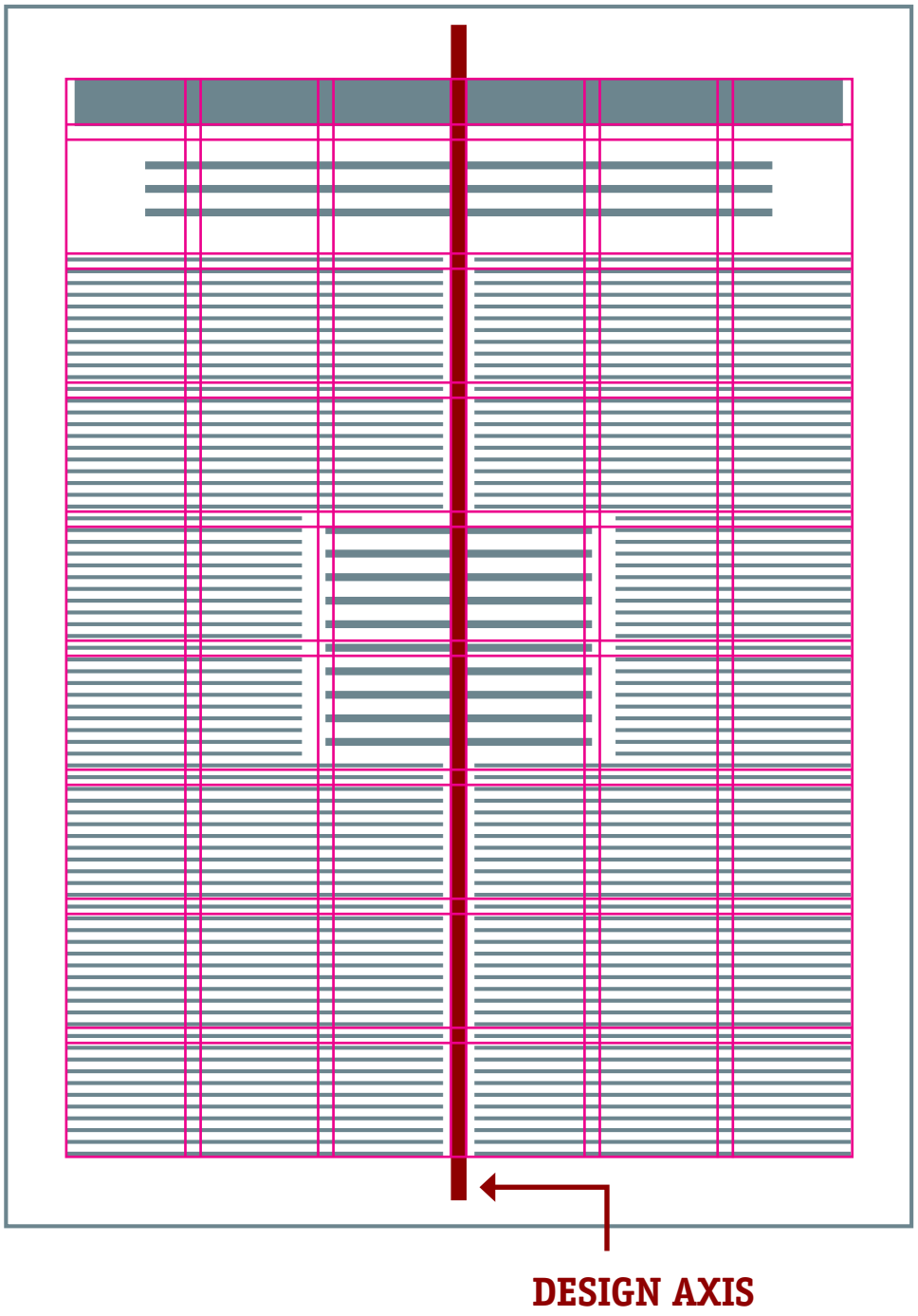
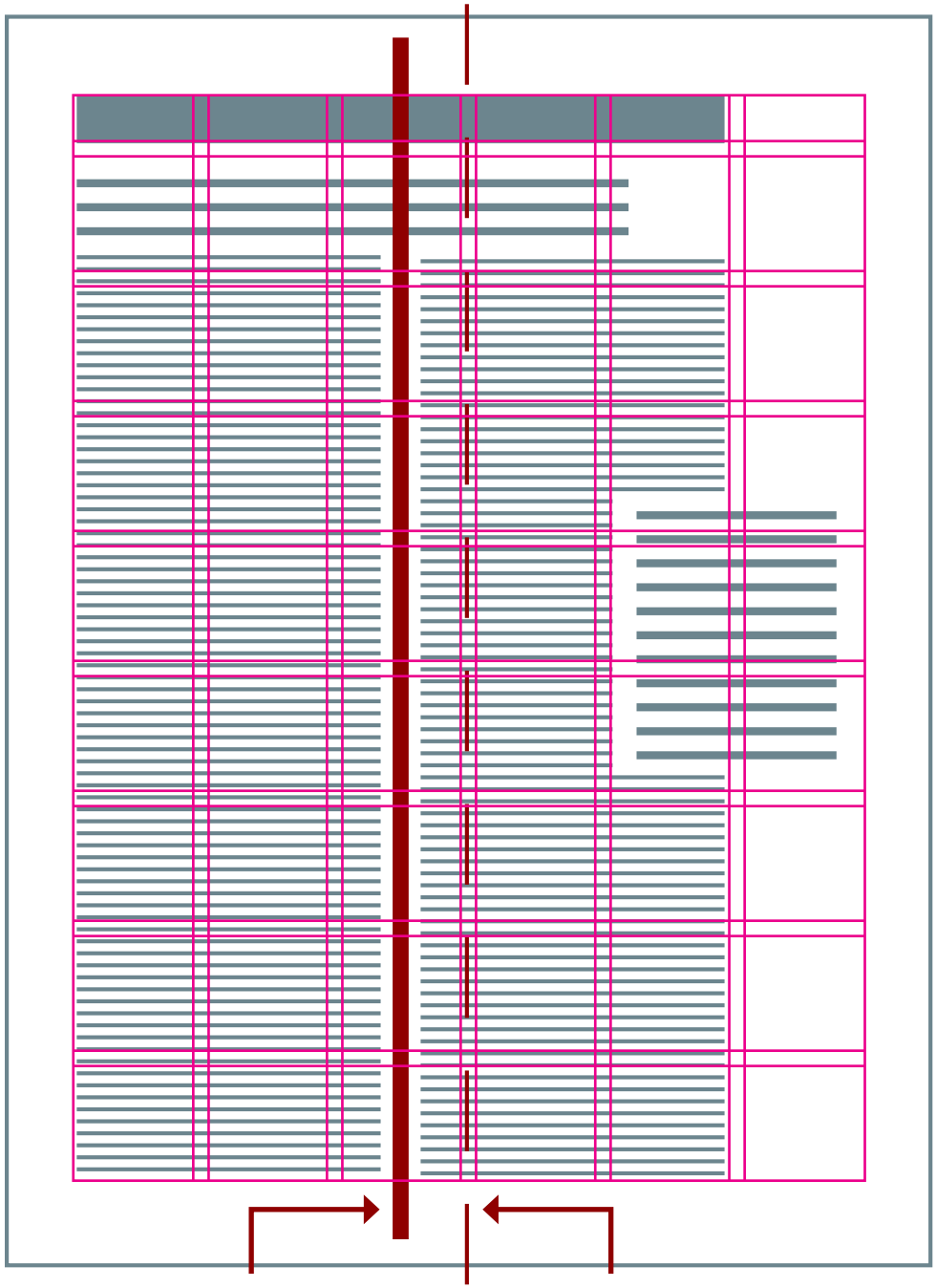




- The eye naturally seeks out axes, mentally connecting the dots. **Artwork** — photos or graphics in designer parlance — has a natural axis. A photograph must be used correctly, with the page shape fitting its content, to take advantage of this natural axis.

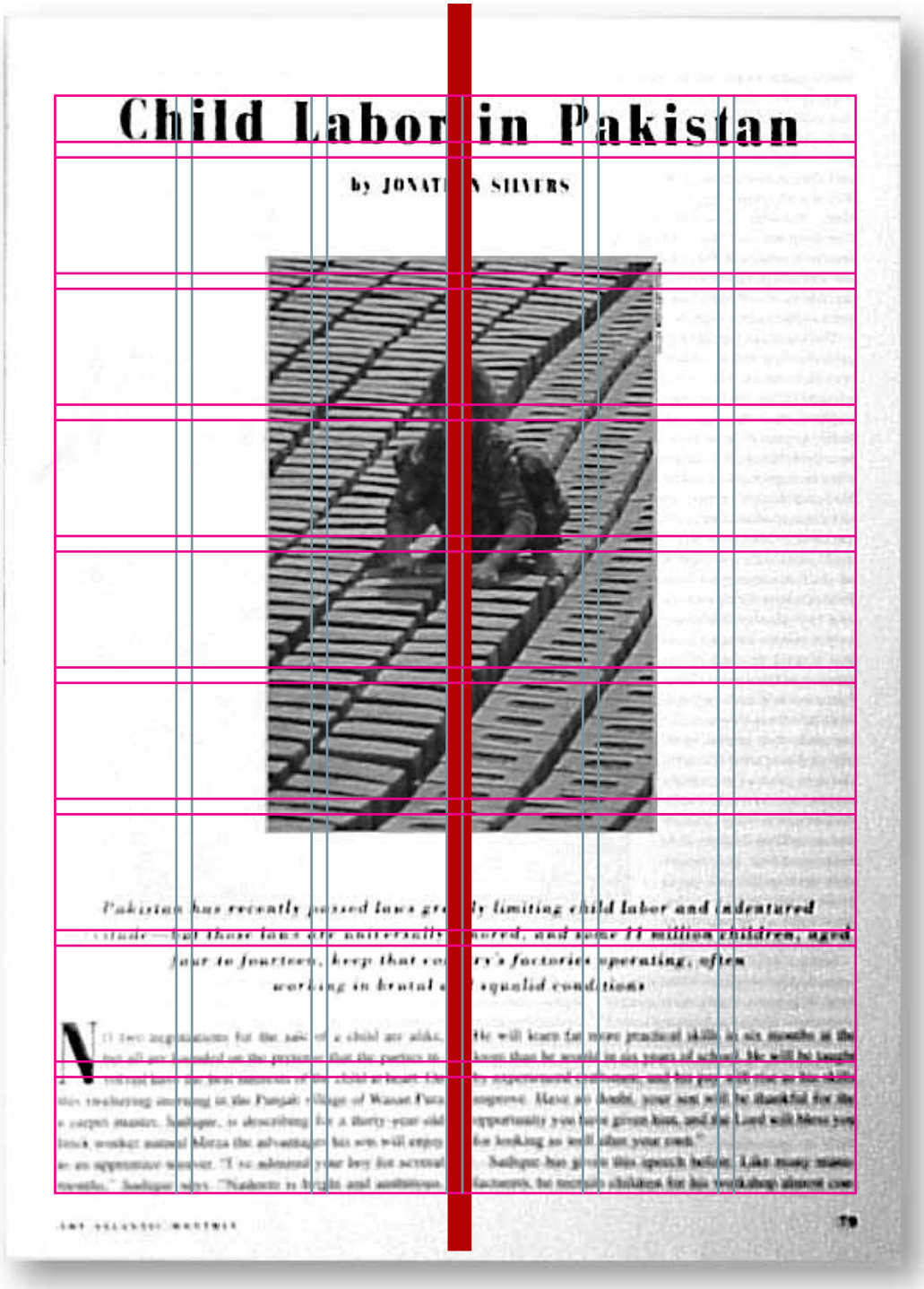


- **Formal balance** is the distribution of equivalent forms — photos, type blocks, white space, rules — positioned around a design axis down the middle of the page.
- Each half of the page is the mirror image of the other have in the way shapes are arranged.
- Pages with formal balance are **symmetrical**.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



- 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.

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.



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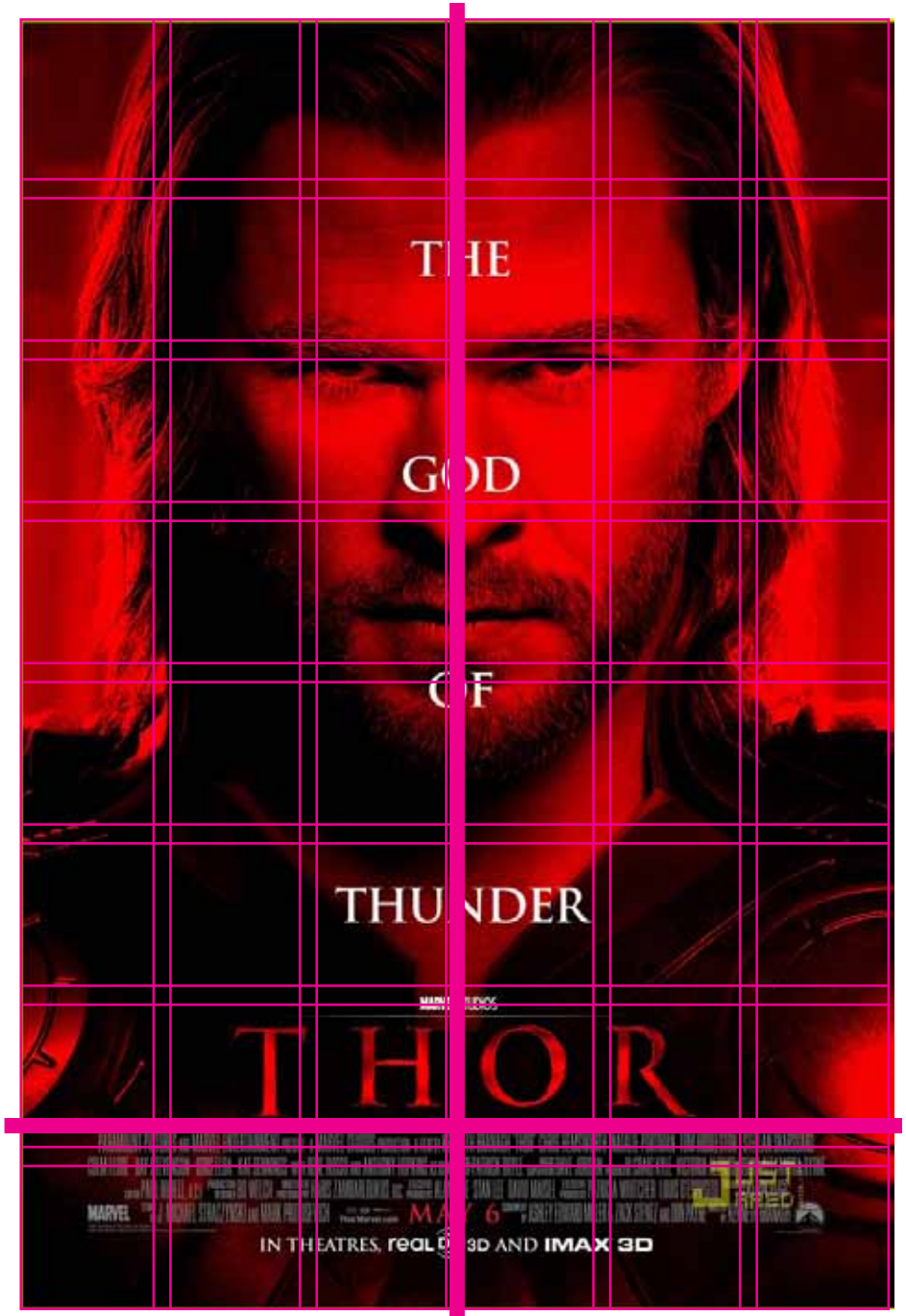
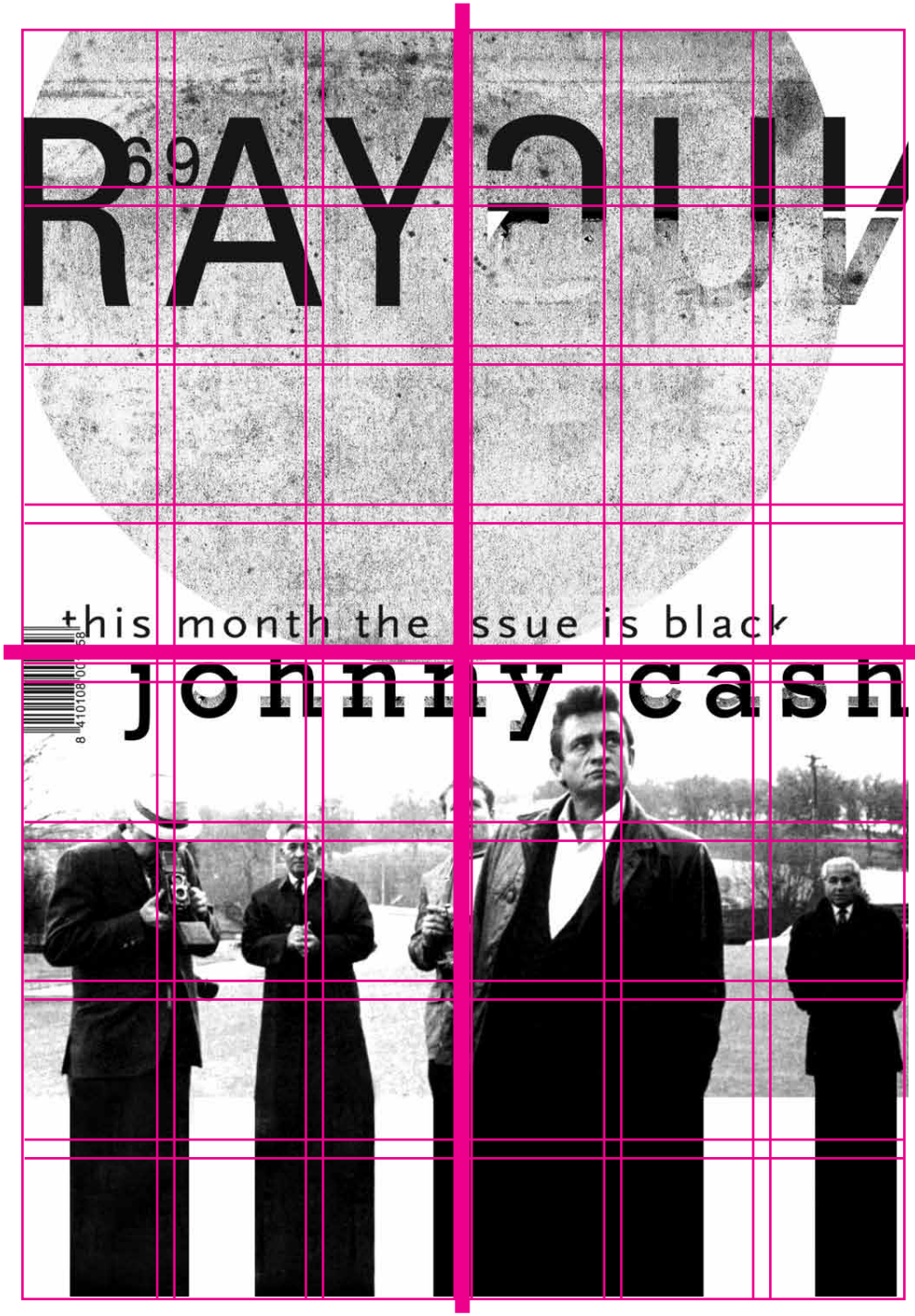
ORDERING PRINCIPLES OF ARCHITECTURE





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 muted 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 me 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 nightmares 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 rustle of the grain silo was drowned out by the rumble 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, as time and religion and convention grind them down.

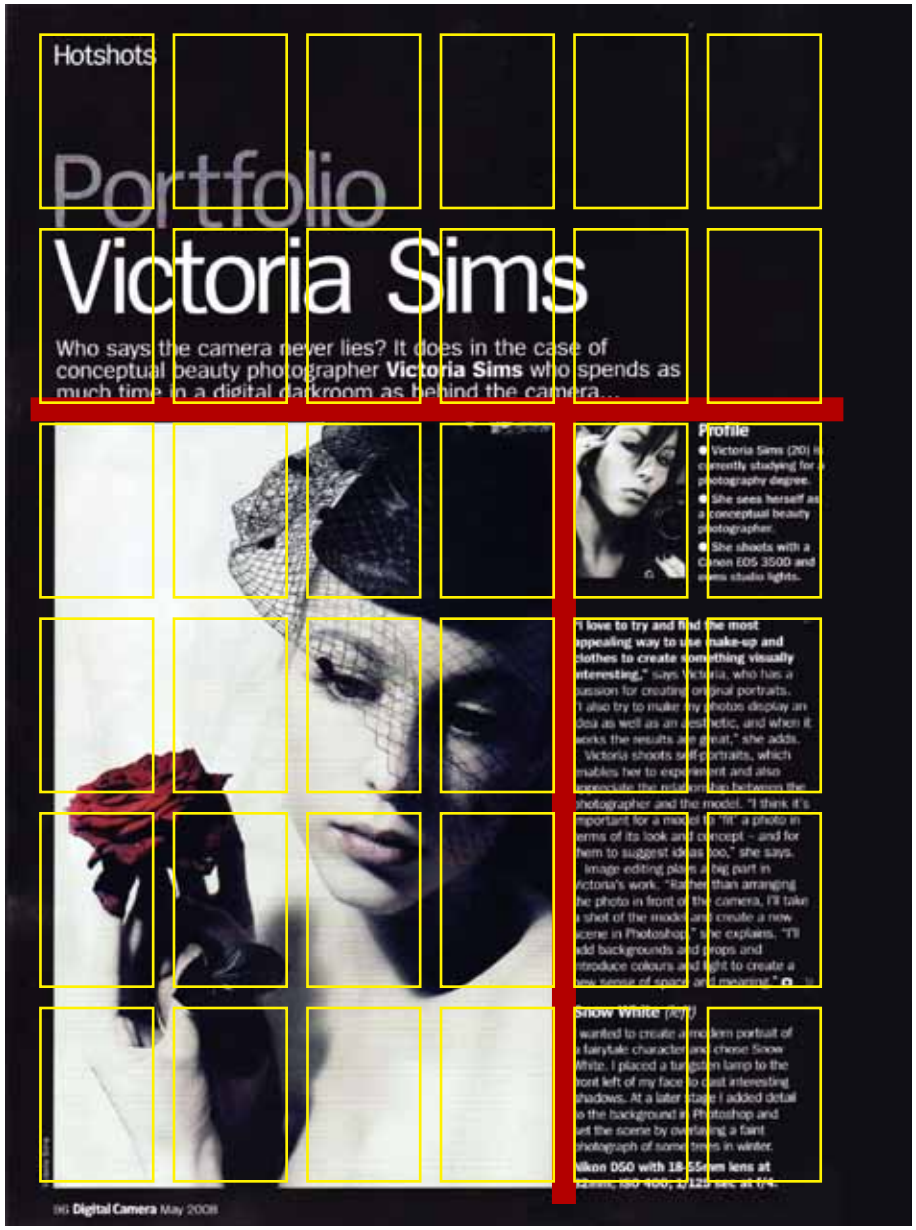
Flo Owens, a character in the 1953 Pulitzer Prize-winning "Picnic" (now in a Roundabout Theatre Company revival at the American Airlines, under the direction of Sam Gold), is determined to rise above her class; she wants to cheat life, because she considers life a cheat. Like Inge's mother, Flo (Mare 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

74 THE NEW YORKER, JANUARY 21, 2013

PHOTOGRAPH BY ANDREAS LASZLO KONRATH



Hotshots

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...

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 350D and owns studio lights.

'I love to try and find the most appealing way to use make-up and clothes to create something visually interesting,' says Victoria, who has a passion 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 enables her to experiment and also appreciate the relationship between photographer and the model. 'I think it's important for a model to 'fit' 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 and meaning.'

Snow White (left)

I 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.

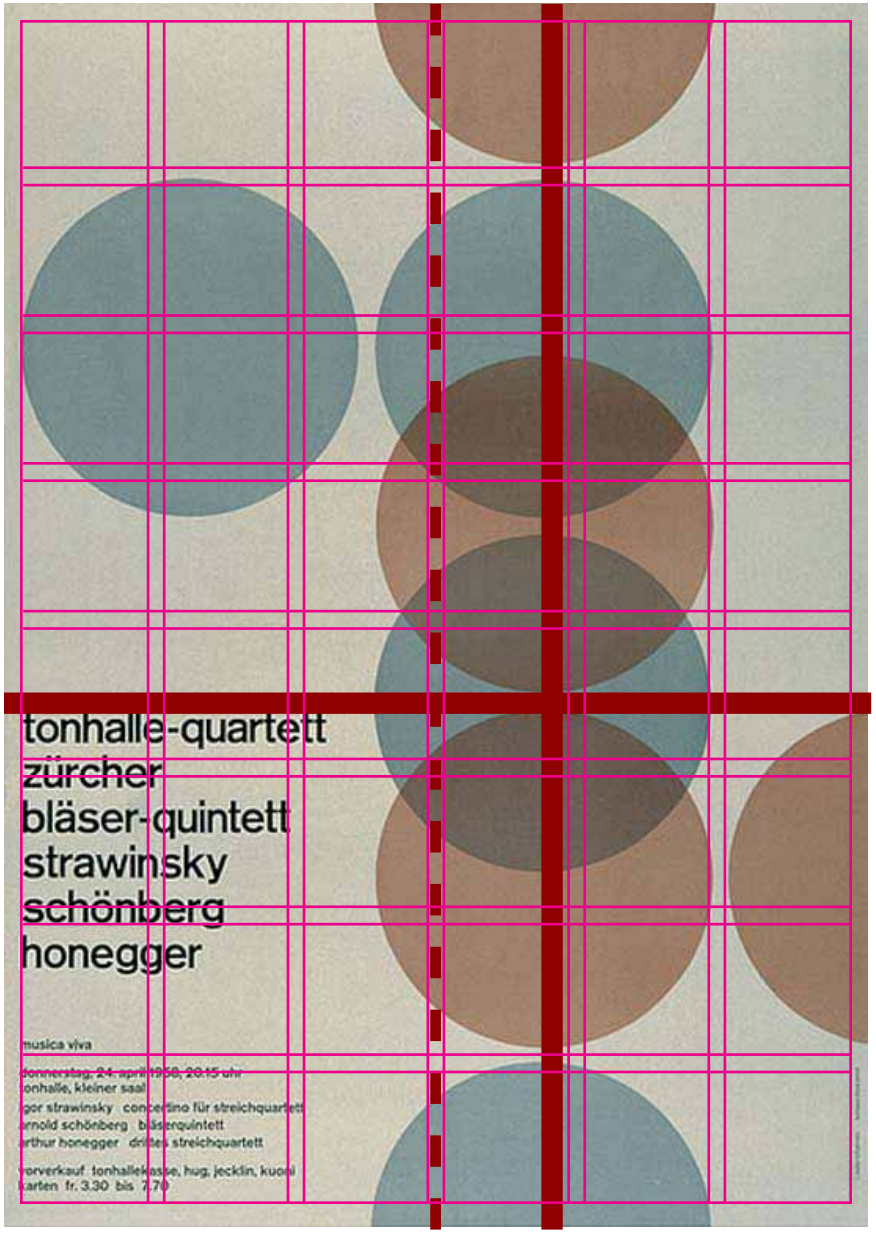
Nikon D50 with 18-55mm lens at

Digital Camera May 2008

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

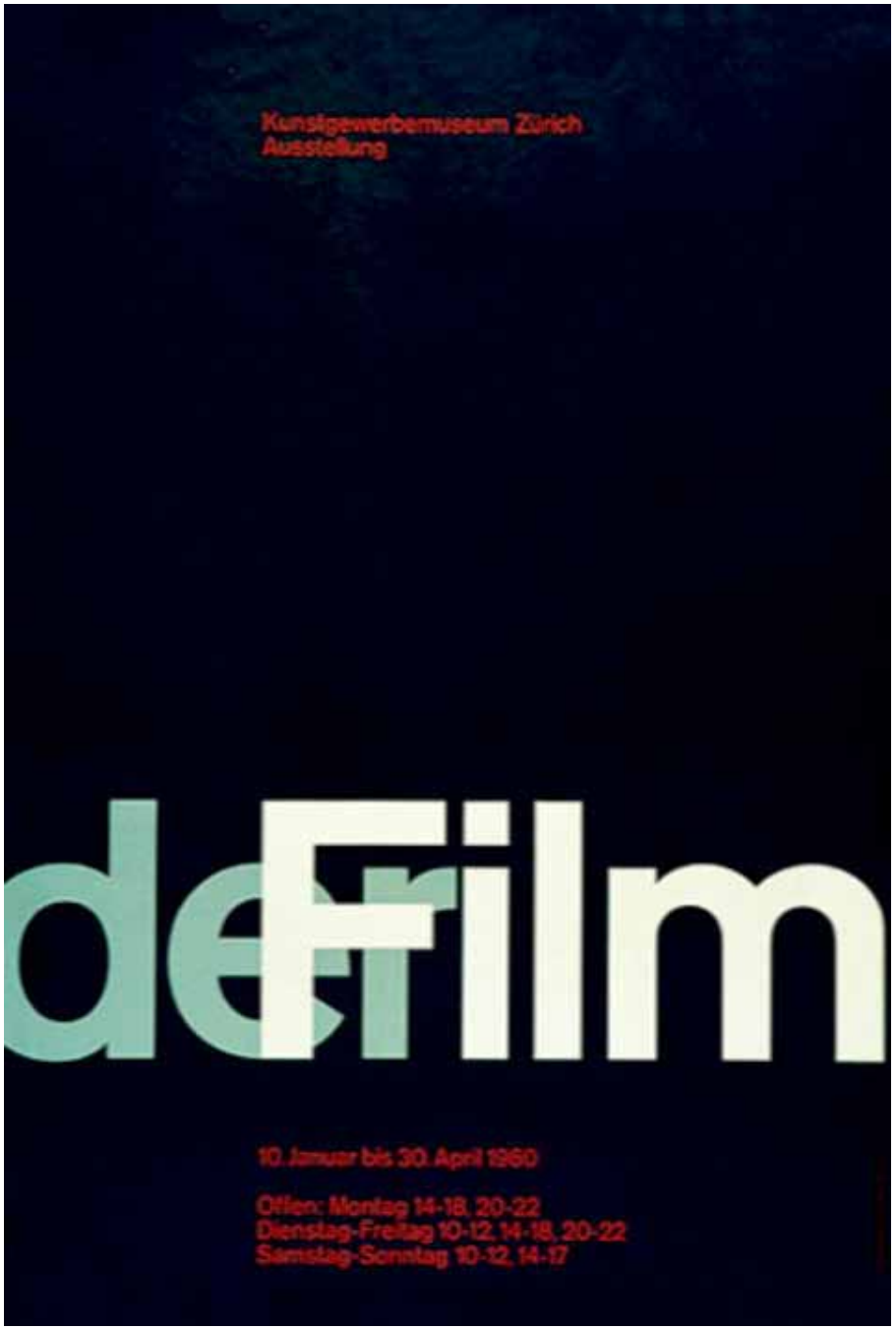
ORDERING PRINCIPLES OF ARCHITECTURE

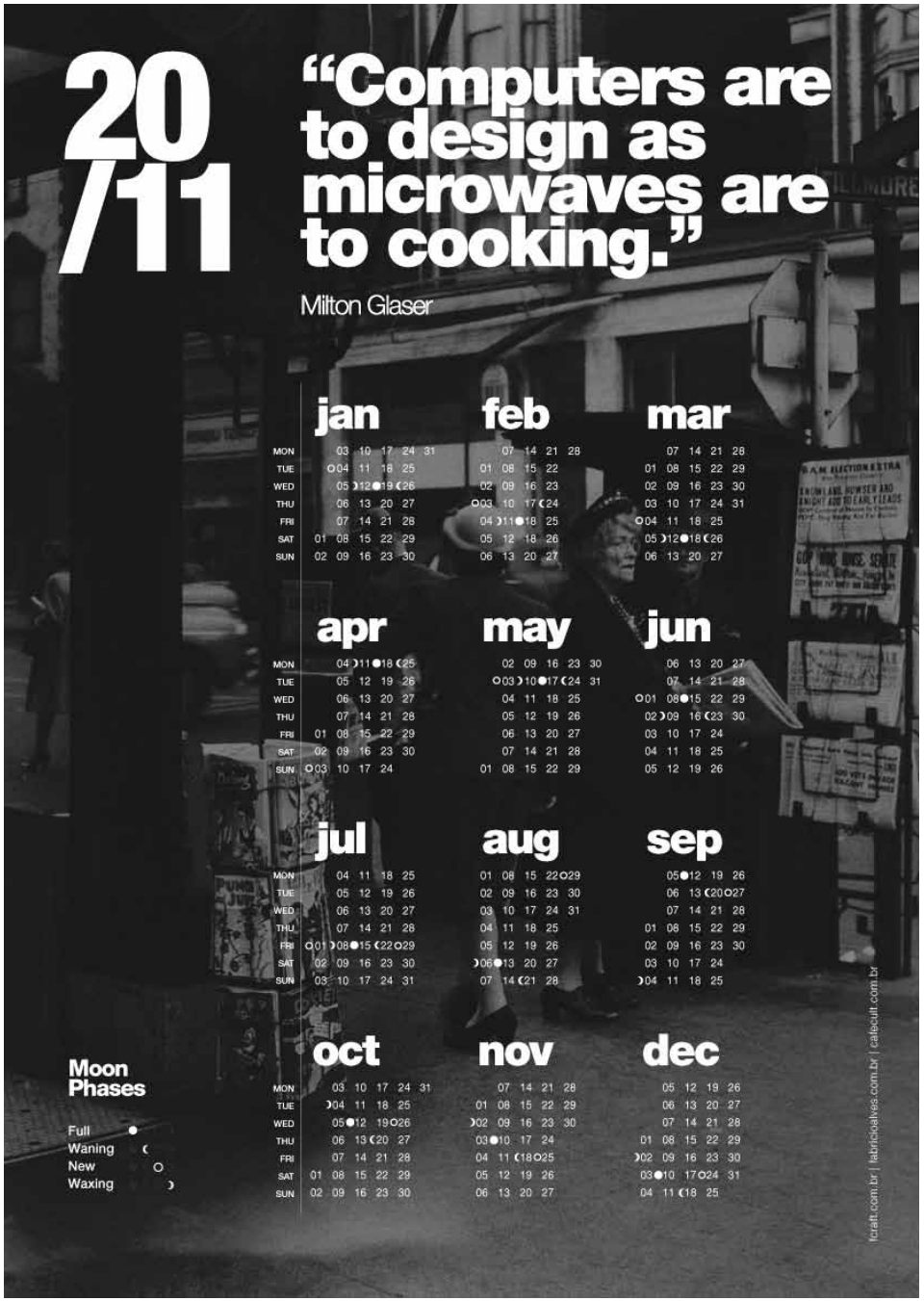
DESIGN AXIS PAGE CENTER



PAGE CENTER DESIGN AXIS

FORMAL OR INFORMAL?





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 Kohler, a working mom from Reston, 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 does bring 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, exploring 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 9,000 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, enriching experience – now, and for years to come.

Which is why Apple's unique plug-and-play philosophy makes it incredibly 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 crash when they see it all working perfectly. And my horror stories. I just plugged everything in," says Charles Goff, 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.

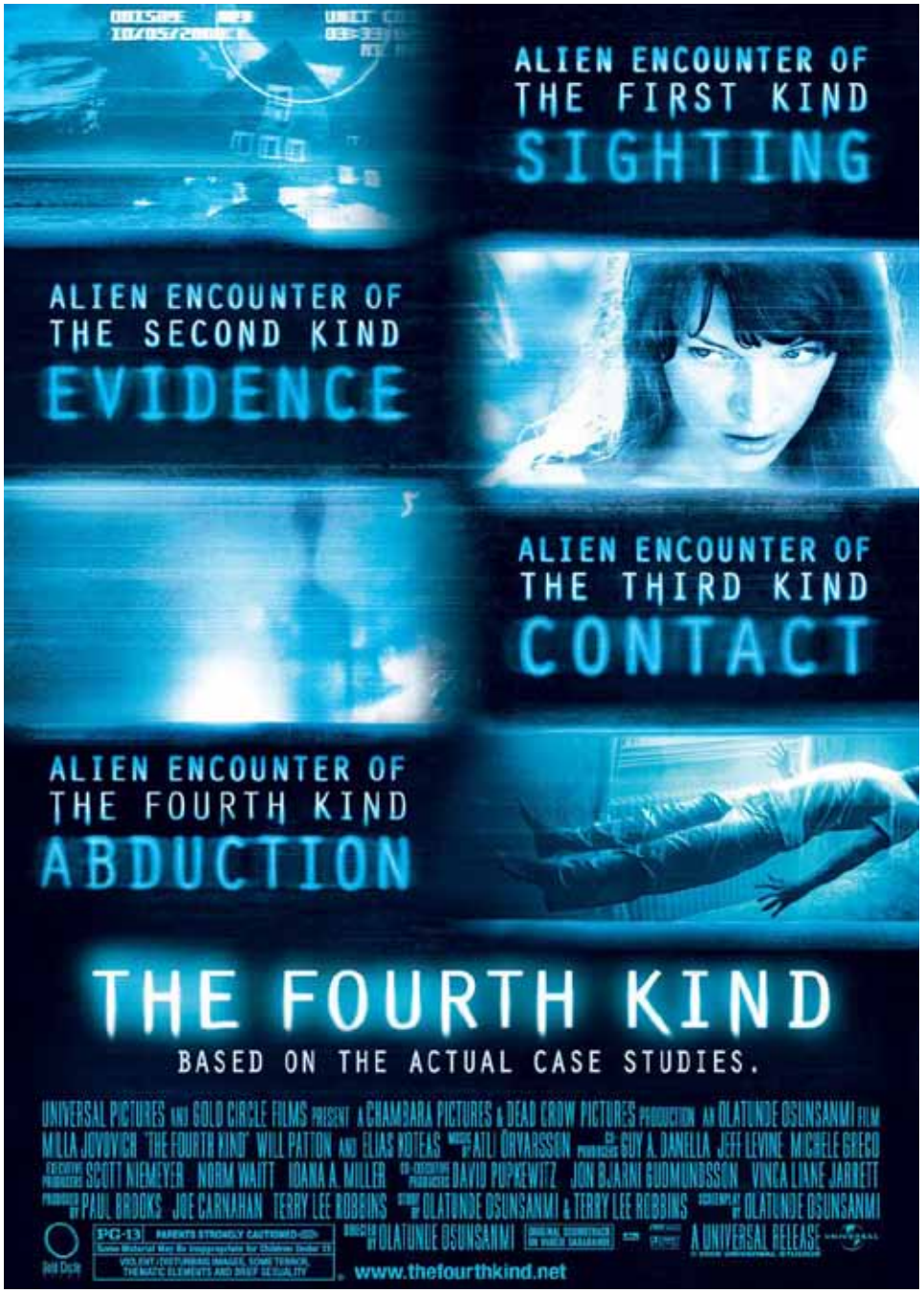
With 5½ million people around the world firmly committed to the Macintosh way of working, learning and playing, there's one thing you can always be confident of.

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

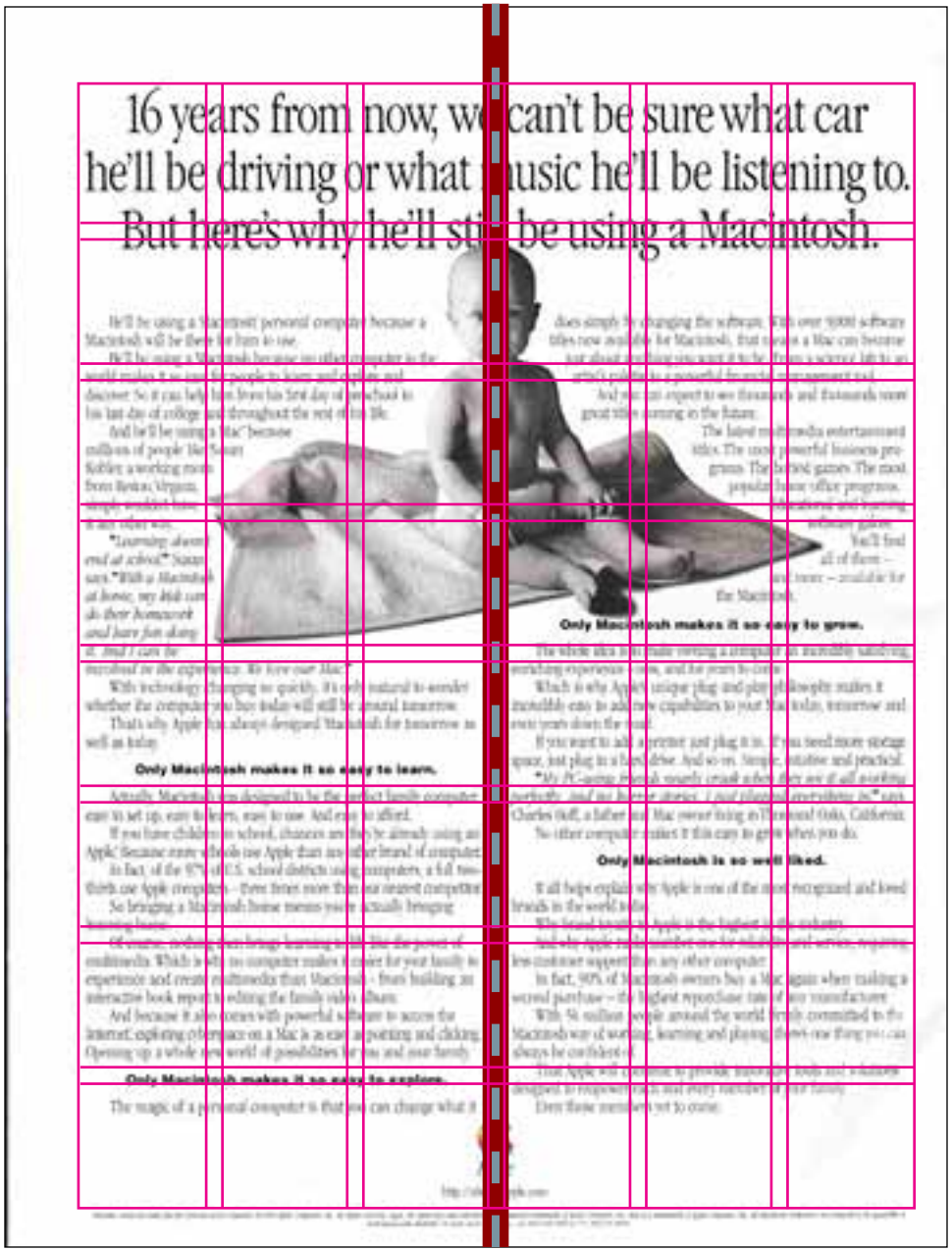
Even those members not to come.

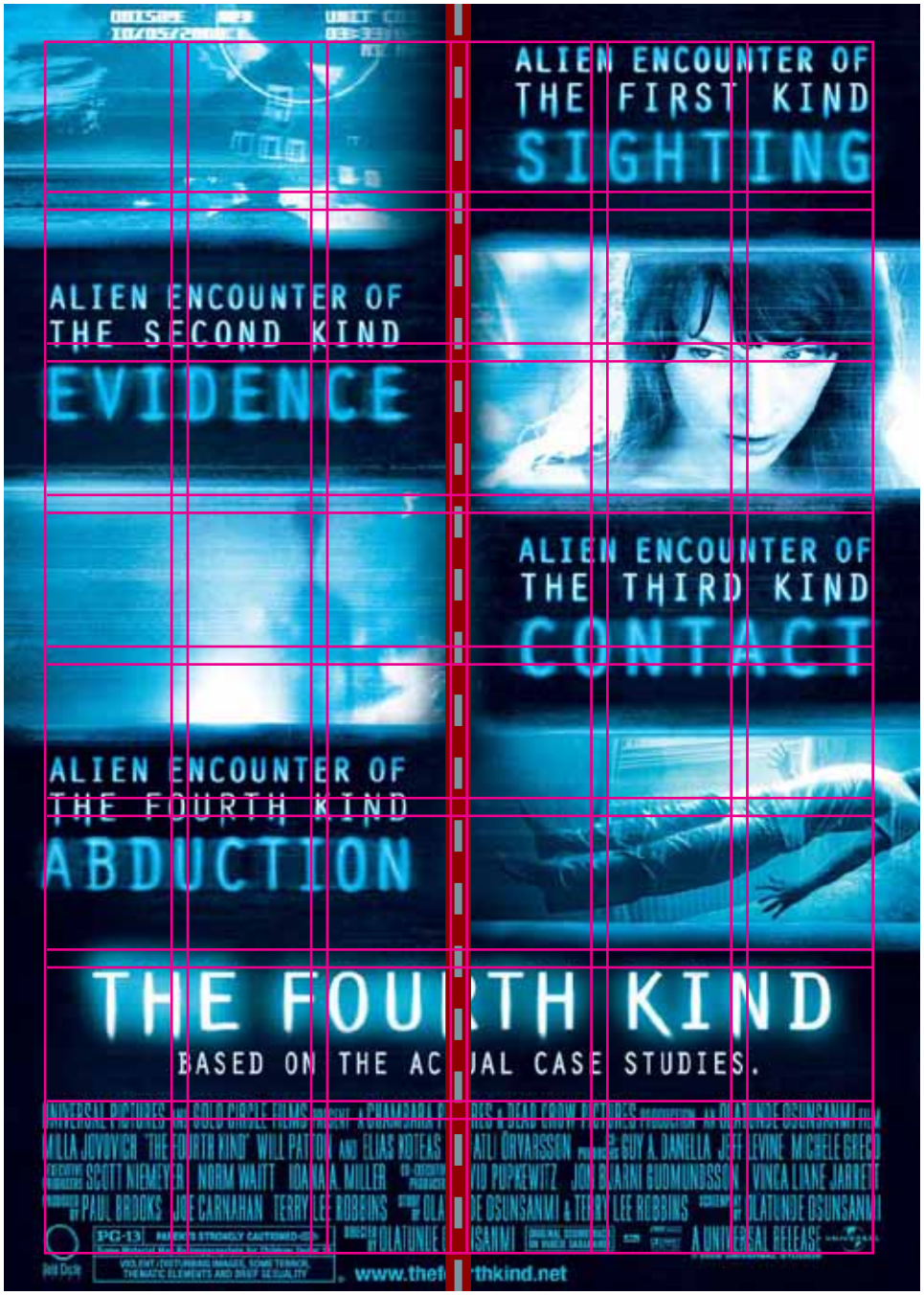
Apple

http://www.apple.com



FORMAL OR INFORMAL?





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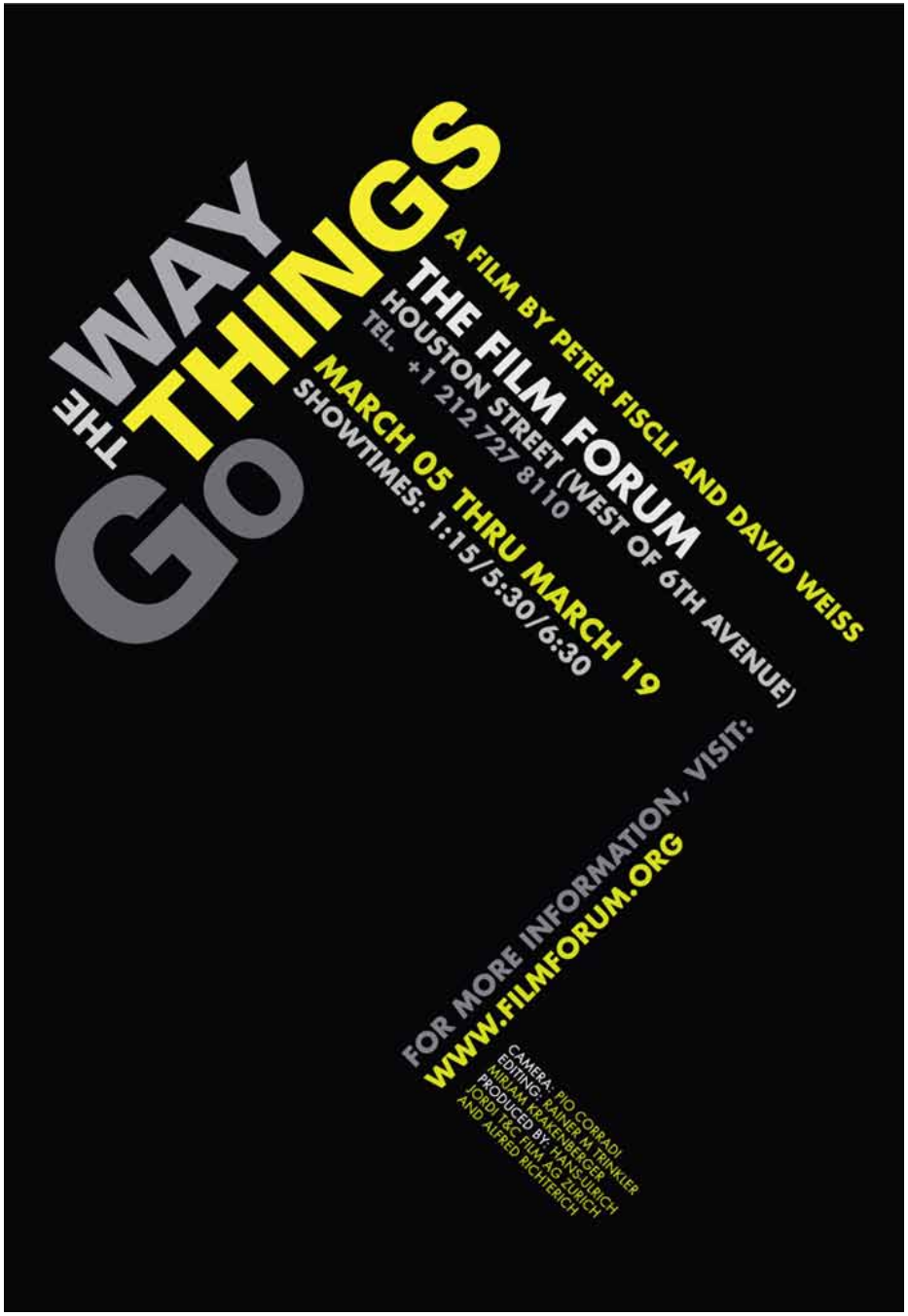

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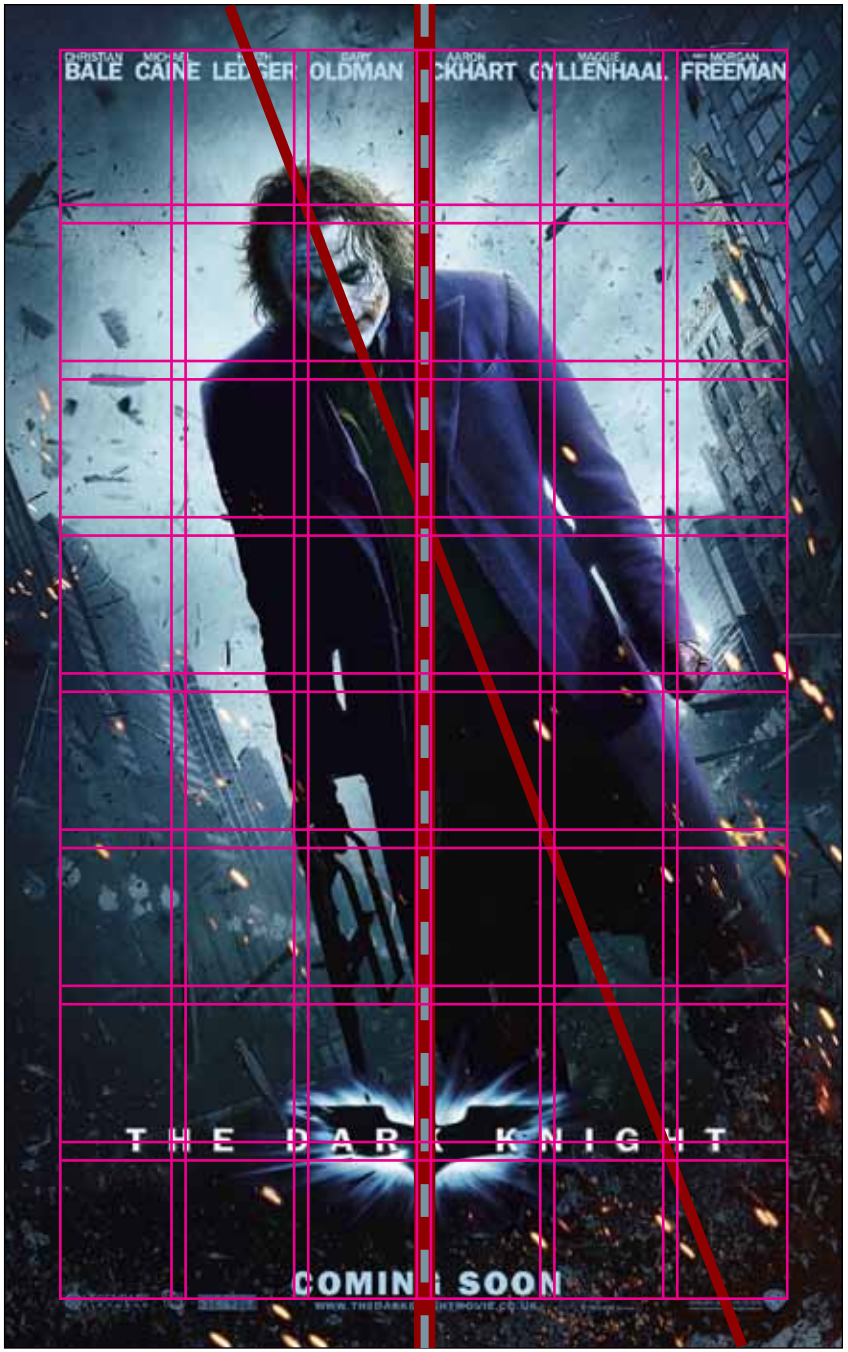
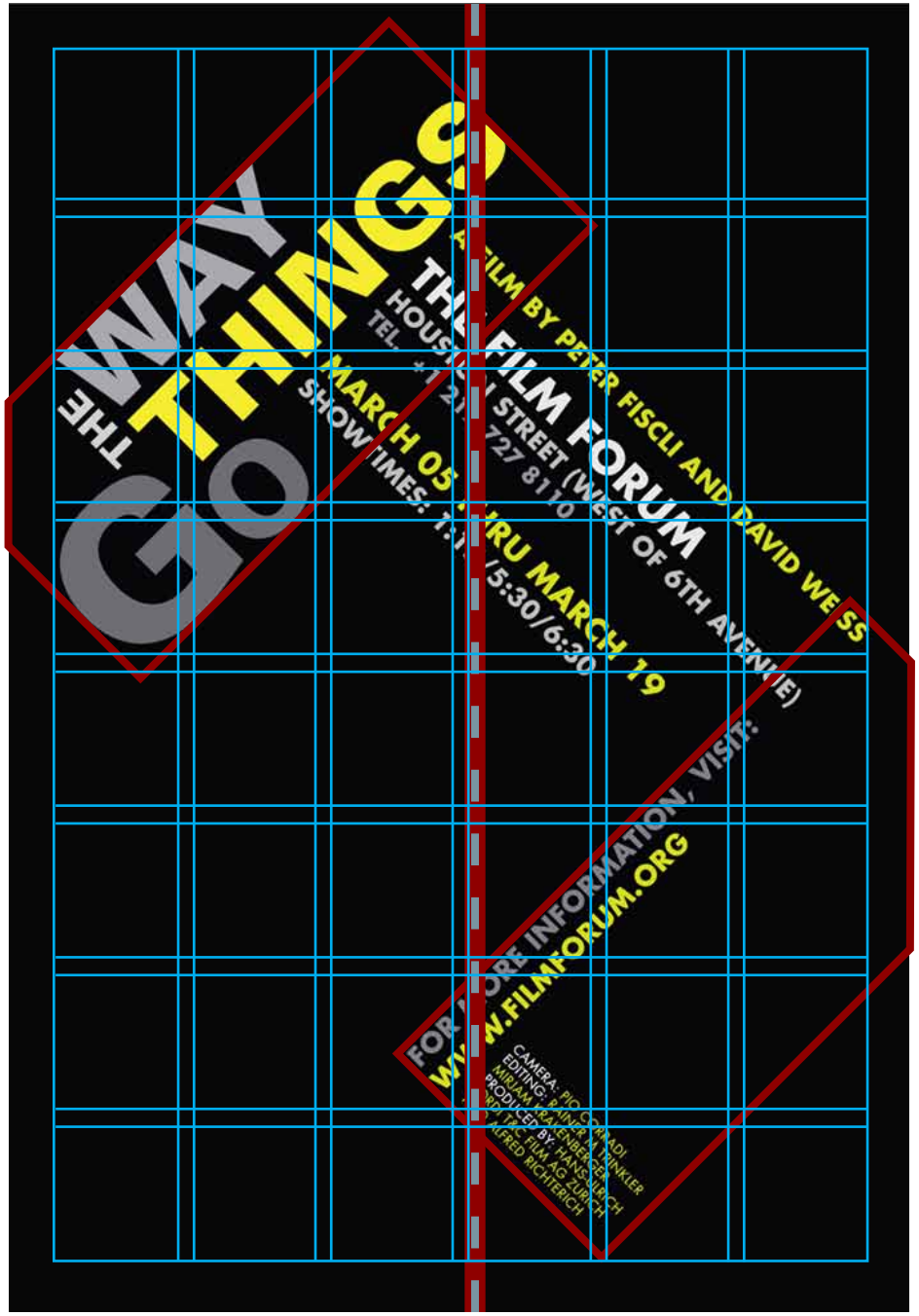




ORDERING PRINCIPLES OF ARCHITECTURE

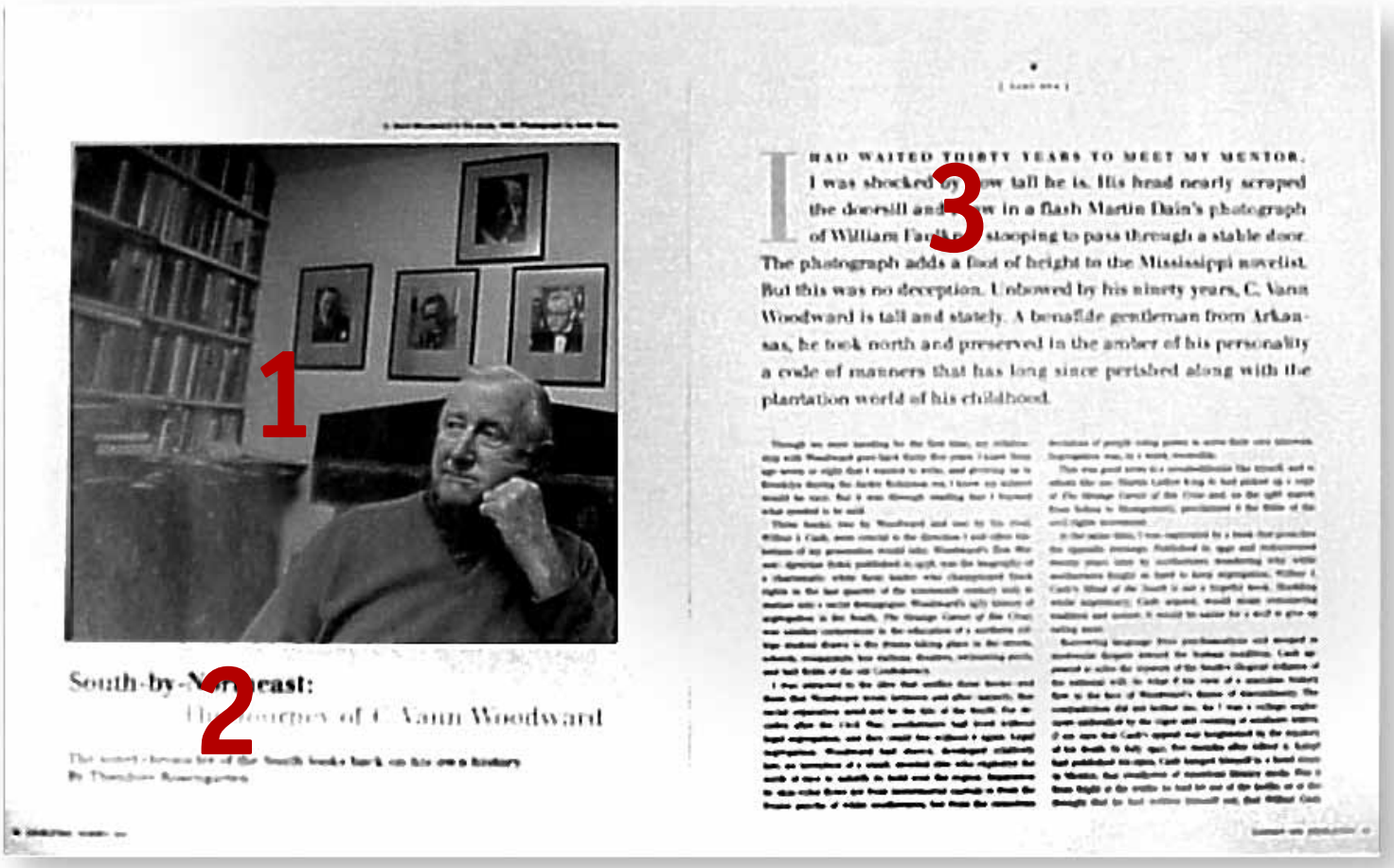
Formal balance works in Web pages, too.

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.



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.

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.

PLACEMENT

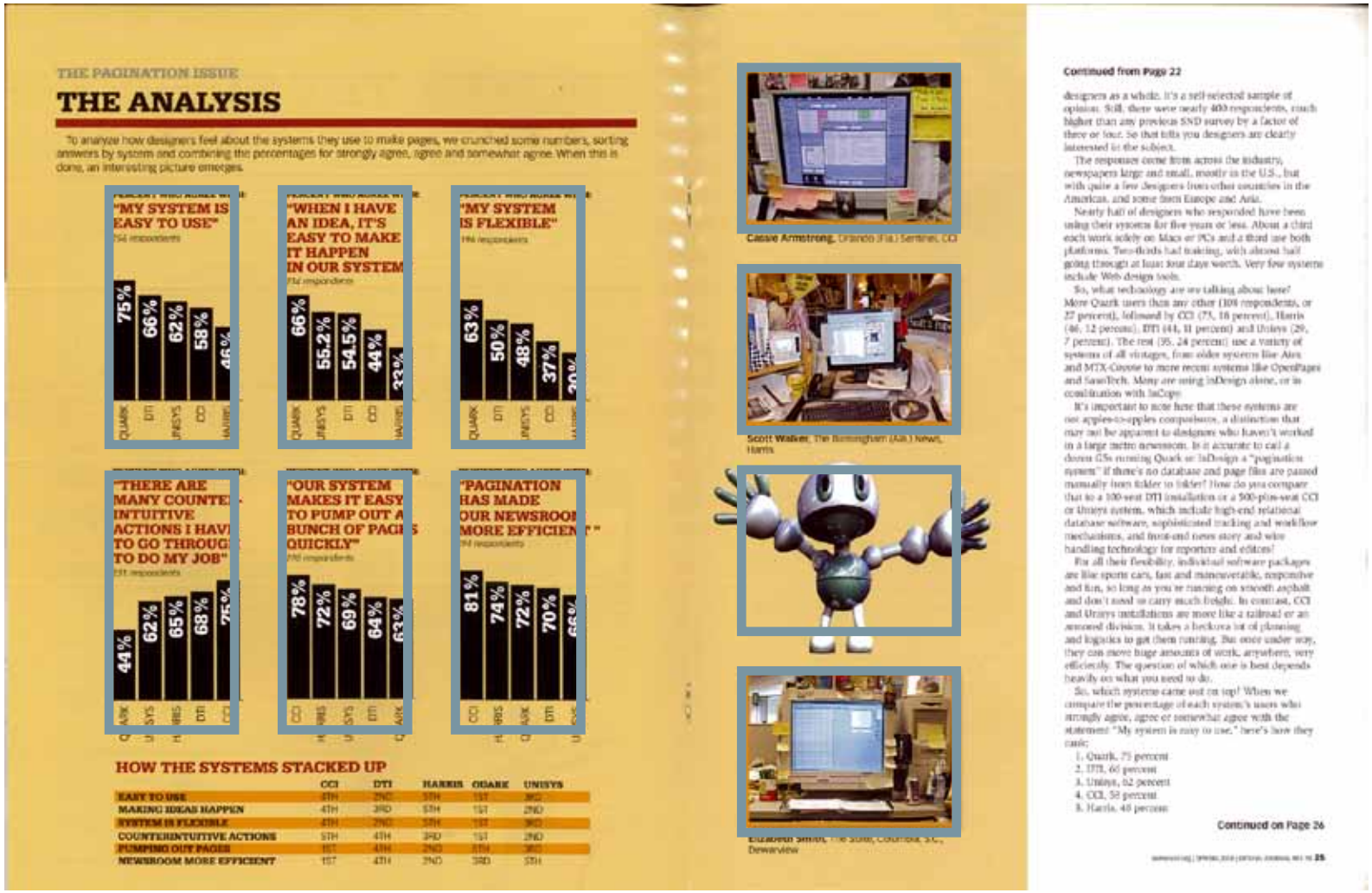
- In our culture, we see the **top left** as a starting point.
- Hierarchy by definition is a top-down process.
- Sometimes the issue is not importance but a logical reading order.

ORDERING PRINCIPLES OF ARCHITECTURE

- The repetitive elements of any publication create a **rhythm**, a feeling of regularity.
- With asymmetrical balance and a planned variation in placement, rhythm feels syncopated.
- Rhythm begins with the body text: ledding, paragraph indents, uniform spacing, consistent bold elements.
- Placement of typographical devices — large initials, headlines, blurbs, pull quotes break up text and create rhythm.

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**.



THE PAGINATION ISSUE

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.

"MY SYSTEM IS EASY TO USE"
154 respondents
75% 66% 62% 58% 46%
QUARK DTI UNISYS CCI HARRIS

"WHEN I HAVE AN IDEA, IT'S EASY TO MAKE IT HAPPEN IN OUR SYSTEM"
154 respondents
66% 55.2% 54.5% 44% 33%
QUARK UNISYS DTI CCI HARRIS

"MY SYSTEM IS FLEXIBLE"
146 respondents
63% 50% 48% 37% 30%
QUARK DTI UNISYS CCI HARRIS

"THERE ARE MANY COUNTE... INTUITIVE ACTIONS I HAV... TO GO THROUG... TO DO MY JOB"
131 respondents
44% 62% 65% 68% 75%
ARK SYS HRS DTI CCI

"OUR SYSTEM MAKES IT EASY TO PUMP OUT A BUNCH OF PAG... QUICKLY"
170 respondents
78% 72% 69% 64% 63%
CCI HRS SYS DTI ARK

"PAGINATION HAS MADE OUR NEWSROO... MORE EFFICIEN..."
94 respondents
81% 74% 72% 70% 66%
CCI HRS ARK DTI QUA...

HOW THE SYSTEMS STACKED UP

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

Cassie Armstrong, Orlando (Fla.) Sentinel, CCI

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

Dewerview

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 come from across the industry, newspapers large 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 (75, 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 of all vintages, from older systems like Atex and MTX-Cayote to more recent systems like OpenPages and SaniTech. 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 QTs 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, anywhere, 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

ORDERING PRINCIPLES OF ARCHITECTURE

- A page with rhythm has a natural feel, especially in sequences of items.
- Uniform design for repetitive elements ties the page together even as it deviates from exact alignment.

ORDERING PRINCIPLES OF ARCHITECTURE

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

For all the griping you hear about pagination tools as agents of the Borg, imperialist plots from Denmark, or Inquisition-inspired torture from the What-were-they-thinking? Department, 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.

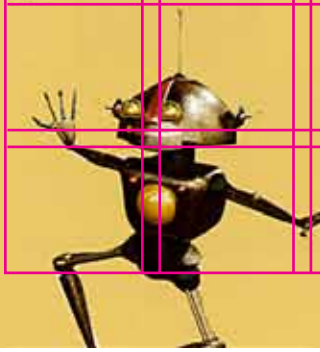
The survey was done online through the SND Web site using Survey Monkey. It's important to note that this is not a scientific survey of SND's 2,500 members, or of news

Continued on Page 25

Kris Kinkade, Kalamazoo (Mich.) Gazette, Quark

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

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

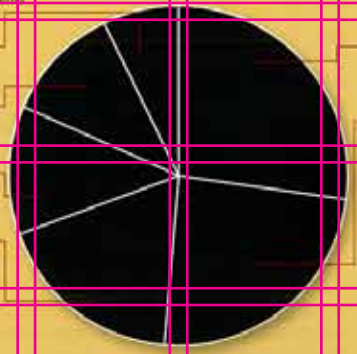


THE SURVEY

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 and other sites. SND conducted this survey using a Web site service called 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?

395 respondents



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

CIRCULATION

387 respondents

- 30% OVER 100,000
- 20% UNDER 25,000
- 18% 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

I WORK ON A ...

389 respondents

- 38% MAC
- 35% PC
- 27% BOTH

SYSTEMS I'VE LEARNED IN CAREER:

390 respondents

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

I HAD TRAINING TO LEARN SYSTEM

389 respondents

- 62% YES
- 38% NO

DAYS OF TRAINING

240 respondents

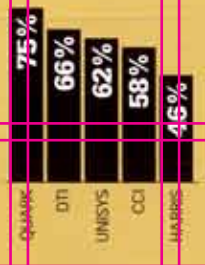
- 40% 5 OR MORE DAYS
- 22% 2 DAYS
- 16% 3 DAYS
- 14% 1 DAY
- 7% 4 DAYS

Page architecture is usually uniform throughout a document.

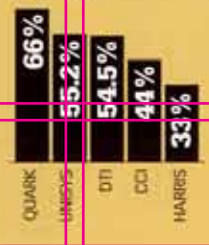
THE ANALYSIS

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.

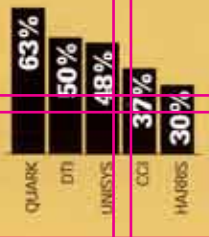
PERCENT WHO AGREE WITH:
"MY SYSTEM IS EASY TO USE"
256 respondents



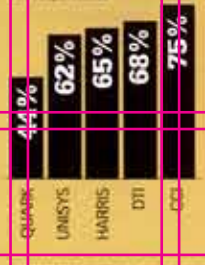
PERCENT WHO AGREE WITH:
"WHEN I HAVE AN IDEA, IT'S EASY TO MAKE IT HAPPEN IN OUR SYSTEM"
214 respondents



PERCENT WHO AGREE WITH:
"MY SYSTEM IS FLEXIBLE"
196 respondents



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



PERCENT WHO AGREE WITH:
"OUR SYSTEM MAKES IT EASY TO PUMP OUT A BUNCH OF PAGES QUICKLY"
279 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
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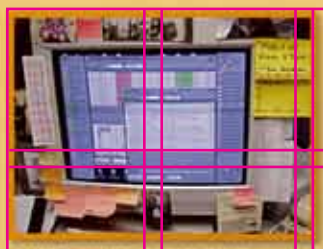

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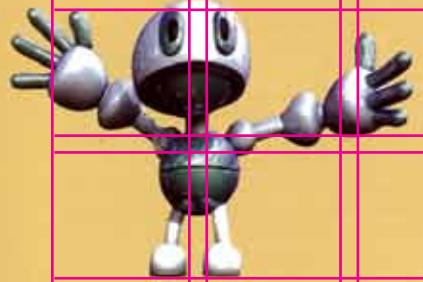

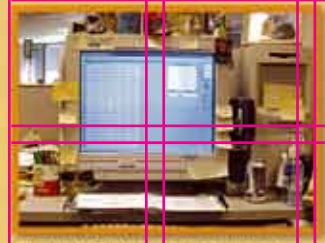

Elizabeth Smith, The State, Columbia, S.C., Geometrix

Continued from Page 22

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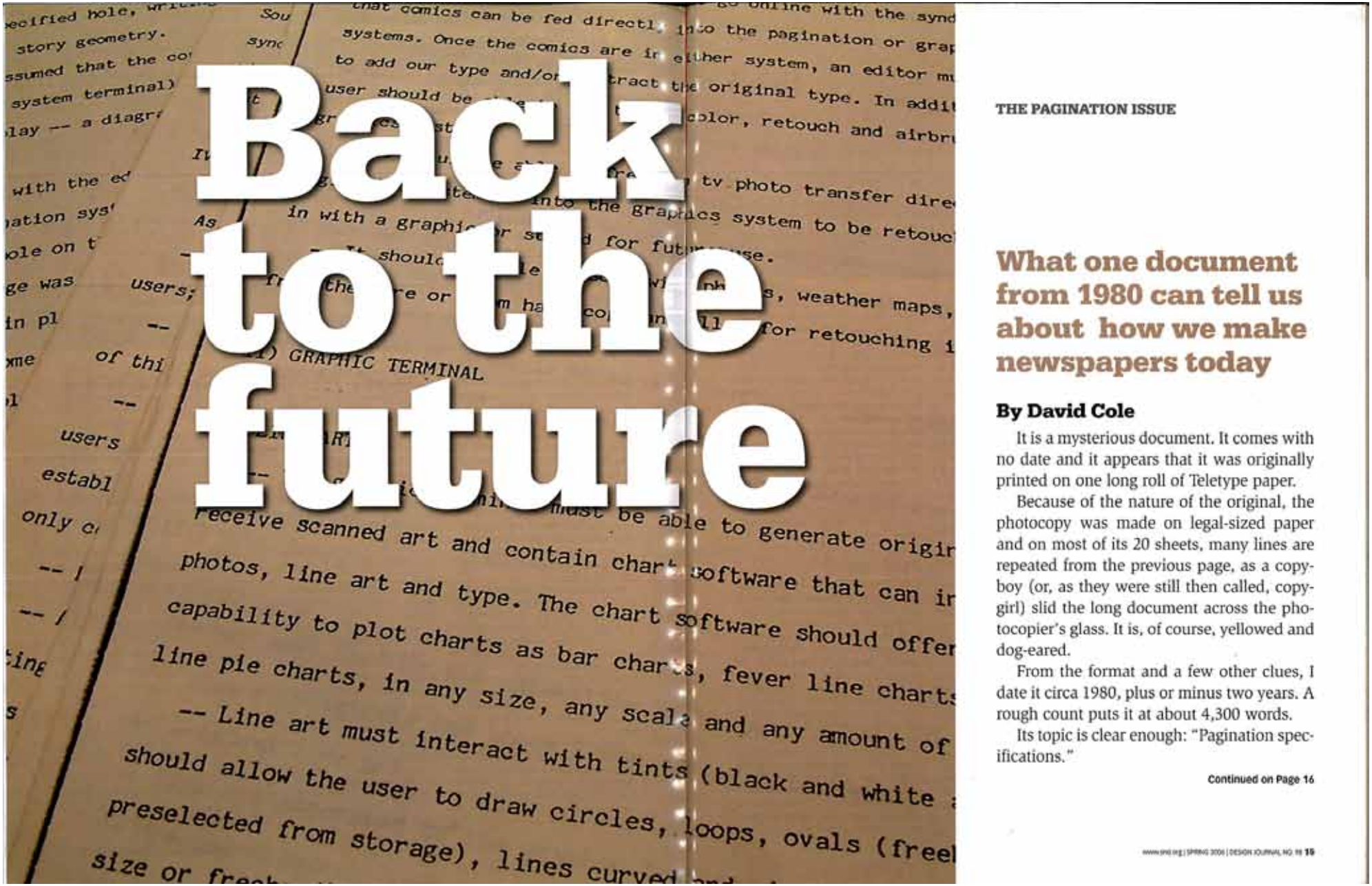

Consistent page architecture combined with consistent typography and color tie multipage spreads together.

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AMERICAN TALIBAN

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

THE 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 worshiping, 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 al-Faris, 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 fed 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

30 NEWSWEEK DECEMBER 17, 2001

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

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

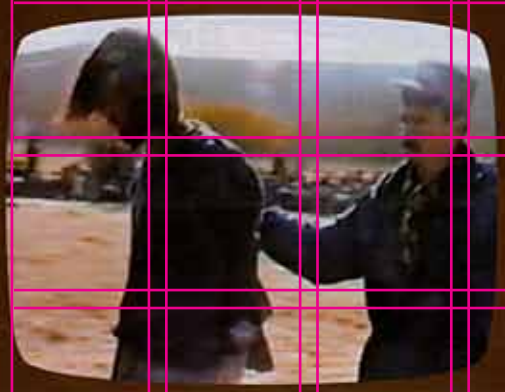
'Are You Going to Talk to Us?'

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 lowered, his long hair obscuring his face.

Spann squats 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 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.

Jesus Christ walk down the street," says a former neighbor. "That's not your normal Marin 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, fixed rules for living and worship. He became convinced that he needed to go to Yemen because Yemeni 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 to his mullah, Mufti Hamtimas, that he was disappointed during his stay in Yemen to find Islam divided among 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 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 about him. John felt uncomfortable in America, however, and wanted to rejoin the Islamic world. In California he fell in with a large Islamic missionary group, the Tabligh Jamaat, 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 the impressionable Walker to join him on a drive to Nevada as he was spreading the word. After a brief return to Yemen, Walker traveled with Hiyat to Pakistan for a month before choosing the austere madrasa outside Bannu.

It is not clear how Walker wound up in Afghanistan. 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 mountains" in May of this year. "He was intrigued by Afghanistan," said the friend. "He said he was interested in getting a bird's-eye view of how Sharia 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 purity, Walker gravitated to the most 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 at a Qaeda training camp in Afghanistan, 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 to NEWSWEEK reporter Colin Soloway, as Walker lay wounded and stunned after the revolt and siege at Qala Jangi prison, is hair-raising:

DAVE: Mike!

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

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

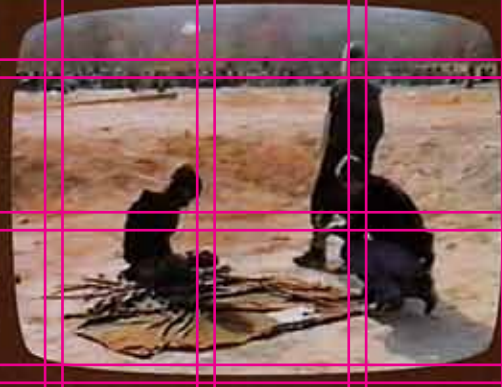
SPANN: I was explaining to the guy we just want to talk to him, find out what his story is.

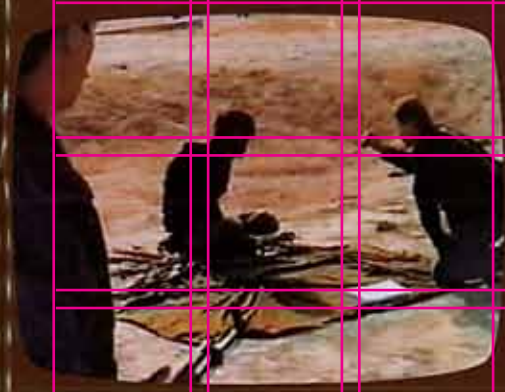
DAVE: ... Well, he's a Muslim, you know.

Spann and Dave talk, inaudible.

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 going to leave him, and he's going to f---ing sit in prison the rest of his t---ing short life. 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 kicks up some dust with his boot.

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.

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