

No.1
March, 1980

DESIGN

The Journal of the Society of Newspaper Designers

Management by design

Free publications, photo
and map services

How a graphics editor works
at the Chicago Tribune

The first Newspaper
Design Contest

GRIT gets a new front page

Design

The Journal of the Society
of Newspaper Designers

Contents

4 The Society gets its first Newspaper Design Contest off the ground. Deadline for entries is June, 1980 and material may be submitted from all of 1979 through June 30, 1980.

5 Photography at the Providence newspapers is more than merely capturing images on film. For these two Rhode Island newspapers photography is a way of expanding their news coverage and reporting the news more effectively.

10 The first Newspaper Graphics Workshop sponsored by The Society and the *Chicago Tribune* was a rousing success.

11 Why newspaper design — and designers — are so important at *The New York Times*.

13 What is a graphics editor and what does he do at the *Chicago Tribune*?

15 The circulation size of a newspaper has nothing to do with the quality of reporting the news in words and visual images.

18 If you're contemplating redesigning your newspaper, you first should contemplate a redesign of your decision-making structure. An essay on management by design.

24 The Kansas City *Star/Times* Newspaper Design Seminar: what happened?

25 GRIT — that weekly newspaper — gets a new front page.

26 Publications and graphics service, all free.

27 Giving your readers a break and your circulation a boost.

28 How to give your newspaper a personality of its own.

Letters

DESIGN welcomes correspondence from its readers. Address your mail to: Richard Curtis, *DESIGN*, The Society of Newspaper Designers, c/o The News American, P.O. Box 1795, Baltimore, Maryland 21203. All letters should be signed and (to help us verify them) should bear the writer's address and telephone number. Anonymous letters will not be published, nor will mimeographed or photocopied letters.

Editorial contributions

Editorial contributions to *DESIGN* are welcome and encouraged. Although there is no guarantee of publication, all efforts will be made to publish pertinent and timely information. Please send manuscripts typewritten, double-spaced. Appropriate illustrations — newspaper pages, photographs, etc. — are also welcomed and encouraged. Unpublished manuscripts will be returned.

The Society of Newspaper Designers

The Society of Newspaper Designers was formed officially in January, 1979. It is chartered in the State of Pennsylvania as a non-profit corporation. The goal of the Society is simply to further the cause of newspaper design.

Membership is open to anyone with an interest in newspaper design. Dues are \$20 per year and cover the cost of this magazine and other Society projects.

Corporate address: The Society of Newspaper Designers, c/o Robert Lockwood, Art Director, The Morning Call, P.O. Box 1260, 6th and Linden Streets, Allentown, Pa. 18105.

Editorial offices: The Society of Newspaper Designers, c/o Richard Curtis, Assistant Managing Editor, The News American, P.O. Box 1795, 301 East Lombard Street, Baltimore, Md. 21203.

Officers

Robert Lockwood, chairman, *The Morning Call*, Allentown, Pa.
Chris Anderson, *Seattle Times*
Robert Austin, *The Spectator*, Hamilton, Ontario
Richard Curtis, *The News American*, Baltimore, Md.
Roger Fidler, *Knight-Ridder*, Miami, Fla.
Sara Giovanitti, *Boston Globe*
David Gray, *Providence (R.I.) Journal*
Tony Majeri, *Chicago Tribune*
Robert S. Mellis, Trinity, Texas
Rolf Rehe, Indiana University, Indianapolis

Staff

Richard Curtis, editor
Richard D'Agostino.

DESIGN, the journal of the Society of Newspaper Designers, is published quarterly (March 1, June 1, September 1, December 1) from editorial offices at The News American, 301 East Lombard Street, P.O. Box 1795, Baltimore, Maryland 21203. Phone 301-752-1212 extension 458. Subscriptions: \$20 per year. Printed by Collins Lithographing & Printing Company, Baltimore. Typeset in ITC Korinna by the CITY PAPER, Baltimore.

An editor's note

You now have a forum in which to express your views on newspaper design.

It has not been a long time coming. The society was founded, rather informally, in 1978 in a bar in Reston, Virginia during the first American Press Institute seminar on newspaper design.

From that rather dubious beginning came a rough, infrequent newsletter (that went to all of the 12 members). Mostly, it kept us informed of who was changing jobs. And from that rough newsletter sprung an organizational meeting in January 1979 held during a snowstorm in mountainous Pennsylvania, miles from any open airport (believe me, you really had to want to be there). But 28 people wanted to be there badly enough to argue for two days and two nights over whether we should even have an organization (obviously we did), what form it would take, and what its aim would be.

In less than a year, the Society has:

- ★ Produced a newspaper design workshop in Chicago that attracted 150 people;
- ★ Produced parts of the convention programs for the American Society of Newspaper Editors and the Associated Press Managing Editors;
- ★ Produced a videotape presentation, "News by Design";
- ★ Has grown to over 160 members without any sort of membership drive or publicity; and
- ★ Come to publish this journal.

The entire process of forming the Society, from inception until now, has not been easy; neither has it been hard. It has just been well designed.

This journal... there is some good stuff here: the words of Louis Silverstein on design criteria, layout and integrating them with other newspaper elements; Robert Lockwood's eloquent essay on newspaper management by design; the report of Randy Miller on a *Kansas City Star/Times* seminar on the newspaper of the future; a report on how a graphic journalist at the *Chicago Tribune* does his job; a list of free publications that will help make yours a more effective newspaper; news of a newspaper design contest; a report on how one newspaper uses photography as a tool for reporting the news; and more.

The second issue is already being planned and written. The third will be



published prior to our second annual newspaper design workshop this fall. You — as someone interested in how to make newspapers better — can leave your fingerprints throughout any of those issues. The journal needs your editorial contributions.

We can promise that the journal will deal with issues important to us as journalists, as creative people. We'll strive to be helpful, informative, thorough, and on time.

Like the newspapers over which we labor, the journal will hope to touch its readers' lives in a meaningful way. Let us know what you think.

Richard Curtis
Editor

FIRST EDITION

SOCIETY OF NEWSPAPER DESIGNERS



Okay, here's the scoop. There's this society, see, the Society of Newspaper Designers, and they're going to hand out awards for the best newspaper design. And get this, it's the first time ever for the awards. Better

**1979-80
CREATIVE COMPETITION
OF THE SOCIETY OF NEWSPAPER
DESIGNERS
DEADLINE: JUNE 30, 1980**

They've got these
but what jobs are

Sept. 22 There'll be
cuts and awards and

program all the way up until September. Though, come to think of it, maybe those dates should be in the text.

Put in a couple of sentences about how everybody's excited, and how it's about time newspaper designers

Newspaper Design Contest

During the annual business meeting of The Society in Chicago in September, 1979, an annual competition for newspaper design was authorized. A committee, listed below, was formed from volunteers. Johnny Maupin, *Louisville Courier-Journal & Times*, offered to serve as chairman.

From this competition will come a traveling slide show of the entrants and winners. The contest is open to all newspapers, daily or weekly. Advertising, promotional and publicity material is not eligible. All entries must have been published during 1979 or the first six months of 1980. All entries will be judged by a panel of distinguished art directors, designers, editors and publishers. The judges will select entries to receive the Gold Awards for excellence and to receive the Silver Awards for merit within each of the classifications.

All entrants will be invited to attend the awards presentation, where the Gold and Silver Awards will be announced and presented during the annual workshop of the Society in Washington, D.C. in the fall of 1980.

Each entry in each category requires a separate fee, except where the category requests several submissions. Entry fees are \$4.

A call-for-entries form is now being prepared and mailed.

For further information, please contact Johnny Maupin, Art Director, *The Louisville Courier-Journal*, 525 West Broadway, Louisville, Kentucky 40202.

Newspaper Design Contest Committee

Johnny Maupin, Chairman
Art Director
Courier-Journal & Times
525 West Broadway
Louisville, Kentucky 40202

David Paul Smith
The Advocate
32 Forest Street
Stamford, Conn. 06902

Cathie Bleck
(Chicago Tribune)
2737 Hampden Court
Chicago, Illinois 60614

Luis Carnevale
La Nacion
P.O. Box 10138
San Jose, Costa Rica

Maggie Balough
Austin American-Statesman
308 Guadalupe
Austin, Texas 78767

Kristin D. Wilson
Palm Beach Post-Times
P.O. Drawer T
West Palm Beach, Fla. 33405

Warren Weilbacher
Newsday
550 Stewart Avenue
Garden City, N.Y. 11530

Paul Back
Newsday
550 Stewart Avenue
Garden City, NY 11530

Mark Wigginton
Independent Press-Telegram
604 Pine Avenue
Long Beach, Calif. 90844

Jacqueline Combs
Independent Press-Telegram
604 Pine Avenue
Long Beach, Calif. 90844

Robin Jareaux
Assoc. Art Director
The Washington Post
1150 15th St., NW
Washington, D.C. 20071

Rob Covey
The Seattle Times
P.O. Box 70
Seattle, Washington, 98111

Rudy DiFelice
Philadelphia Bulletin
News Art Director
30 Market Street
Philadelphia, Pa. 19101

Herbert Rogalski
Rogalski Associates
128 South Pleasant St.
Hingham, Mass. 02043



Journal-Bulletin photo by George H. McAllister, Jr.

***Photographers as journalists:** Many times, the earliest, the only eyewitness reports we have of news events are from photographers. A feeling on the part of the photographers that they are a part of the news operation gives the newspaper an extended news staff.*

The photo lab: Refuge or resource?

By David B. Gray,
Journal-Bulletin Graphics Editor

The greatest graphic resource, on most papers, if not all, is the photo department. The photographers are the most expensive staff members for any newspaper: On ours, it costs over \$40,000 per man to keep him on the street shooting, supplied with equipment, film, paper, chemicals and gasoline. Yet, with all these photographers, and all that cost, most papers are wasting that valuable resource by not having the photographers, and the photo staff, become more of an integral part of the news operation.

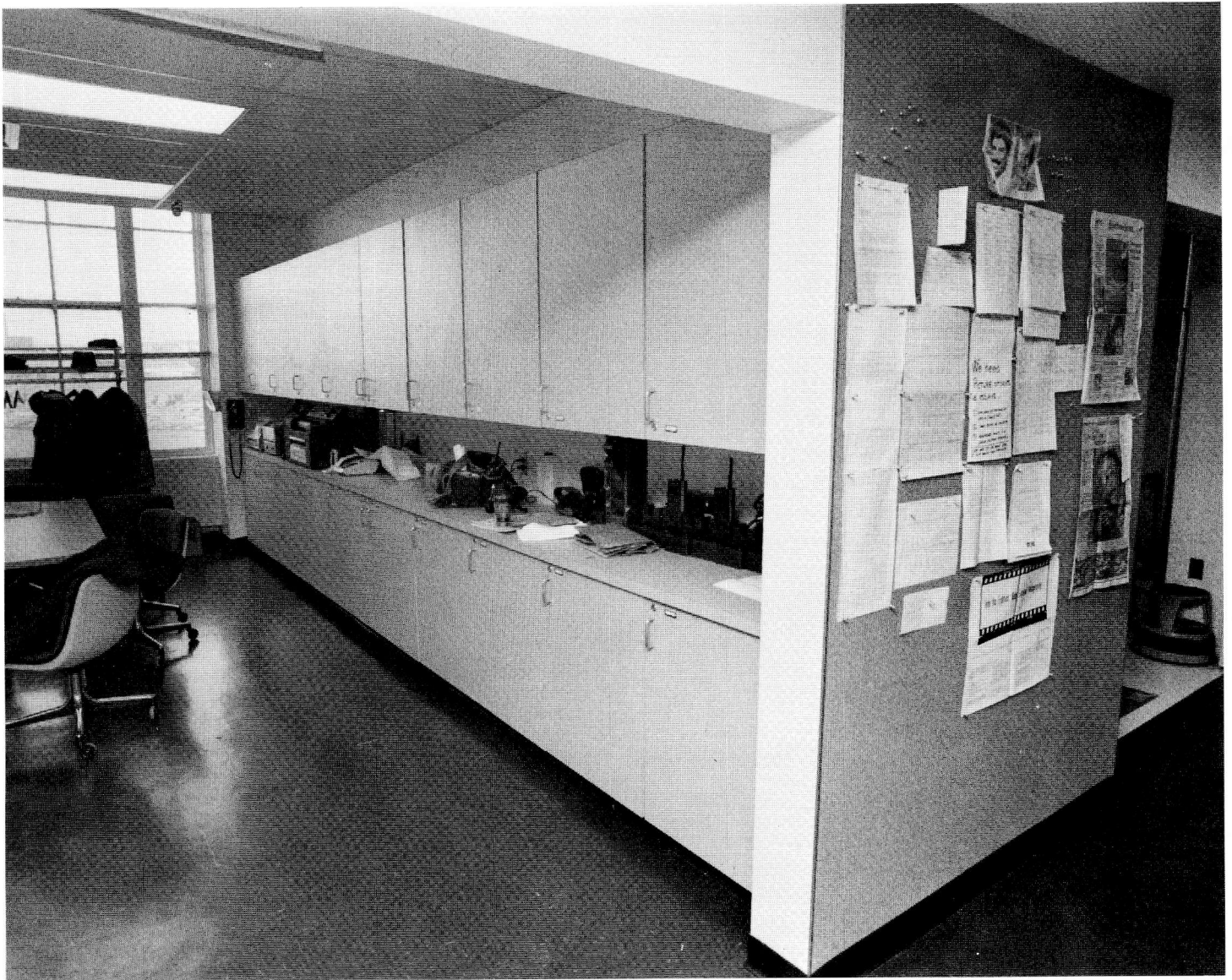
Photographers are, without doubt, the hardest working, least understood, and most maligned part of the news operation.

Reporters can get stories by telephone, editors never see the world beyond their own travels to and from work, but the photographers have to be out in the real world where things are happening in order to do their jobs.

At the Journal-Bulletin, with a staff of 14 full-time shooters, we also have two full-time lab technicians. The photographers shoot, edit from their own negatives, do their own printing, and turn in caption material to the picture desks. The lab technicians are paid to relieve the photographers from the routine: They process the film from our 12 bureaus, do the reprint orders (about 300-400 per month), do the routine "head and shoulder" portraits in the studio, and keep the chemicals supplied and machinery

working. This leaves the photographers free to do what they are paid to do: make pictures.

Where did the lab technicians come from in this day of tight budgets? In our case, they are "recycled" stereotypers: one of our photographers (and coming along nicely) is a "recycled" compositor. At your paper they could be recycled compositors or other production people who may be in fear for their jobs because of the electronification of the newsroom. Five of our bureau reporters are former compositors as well. In any case, it is well worth the time spent to train these people and to send them to schools to learn the basics in order to free the photographers from the unnecessary chores that are not directly related to producing good pictures.



The dream: Plenty of locker/cabinet space, pin-up space, locker shelves cut back to accommodate tripods, etc.

Staffing of the photo department is always a problem: There will always be photographers with more or less talent, more or less ability to function in specific areas. With 14 shooters on a rotating schedule, there always seems to be enough people, and the right person for the right job at the right time.

Photographers should be encouraged to write, and to sit on the picture desk, or copy desks, to see how the paper goes together. We have had eight of the photographers last year write stories for the paper to go along with their pictures: One photographer spent some time on the copy desk, and is now out in the state staff (bureau) as a reporter. All of this is healthy: It gives the photographer a greater respect for the information they must have with their pictures, and leads to a feeling of being able to participate more in the news gathering operation.

Equipment is very important in fostering this attitude of being part of the total team. Prior to last year, not all the photographers had radios in their cars, nor did we have a modern, efficient photo lab. Since the installation of radios in ALL the cars, remote radio stations installed at the picture desk, city desk and photo lab, and the purchase of six portable radios, we have found that many times the photographers are the primary source for information for breaking news stories. And getting a shared byline on the story!

I know of one paper (and they shall remain nameless) who puts their chief photographer in a former closet in the basement: He doesn't even know if it's raining, snowing or blowing outside when he sends his people out.

I know of another paper who prefers that photographers DO NOT have scanners and radios in their cars: They don't want them

to know "too much about what's going on."

I know of another who sends a photographer to the state legislature every day, all day, to get head shots of people that could just as easily be gotten from the library.

I know of another who expects a photographer to get eight jobs per day, running from one to the other, with a total of 15 minutes on each job. And that includes travel time.

I know of another who expects the photographer to process all the film from the bureaus, make contact sheets, print the pictures after the editors have made selections, clean up, and then, if there is any time left, go out and make some pictures for the next day.

Or the place that expects the photographer to satisfy the advertising department FIRST, then to make pictures for the news pages.

As close to fun as a hospital can be

PICTURES AND TEXT BY BRUCE EVYNS
Continued from Page 1



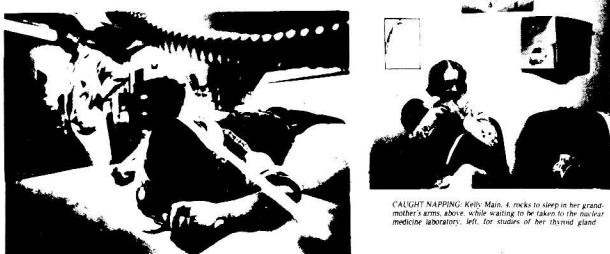
DOCTOR IN NEW ENGLAND has a reputation for being called the "father" of the hospital industry. Dr. Minnie Schlegel, chief of our patient services, says she finds other nurses who truly special in his staff. "Everybody gets to be thinking about the lady," she said. "You know you can do it. You get into a habit of doing it in a certain way with subtle and it's very hard to do."



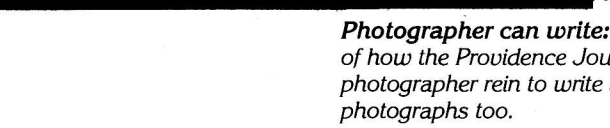
Every doctor and nurse in a hospital is called upon to deal with children in a special way. It is not just the diagnosis and treatment, but the very nature of the disease itself. Making sense through such depression, the anxiety of dealing with new and unfamiliar faces is part of it.



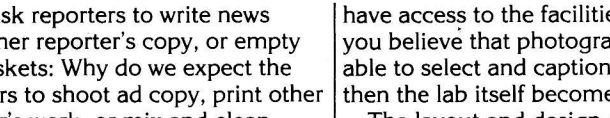
Every doctor and nurse in a hospital is called upon to deal with children in a special way. It is not just the diagnosis and treatment, but the very nature of the disease itself. Making sense through such depression, the anxiety of dealing with new and unfamiliar faces is part of it.



HANDLING WITH CARE In the pictures at top, Carol Ortiz, 11, gives Dr. Minnie Schlegel a good look at his daughter, Willie Vena, 10. At right, Carol Ortiz, 11, is being held by her mother, Mrs. Robert, a registered nurse, as she is being taken to the hospital overnight. (Continued on Page 1)



KID STUFF Lucy Campagna, above, a colorful, bubbly character, amuses a baby through the plastic shield on his crib. And Jim Robert, a registered nurse, adds a touch of the fun to the pediatric unit with the toy boat being clung to by the ambulance.



CAUGHT NAPPING Kelly Main, 4, nicks to sleep in her grand-mother's arms, above, while waiting to be taken to the major medicine laboratory, left, for studies of her thymus gland.

The Providence Sunday Journal

Waves sweep boat; one man drowns

Three men from the East Providence Police Department were swept away by a 10-foot wave on the beach at 10:30 p.m. Sunday. One man was killed and two were injured. (Page 1)

Ladies and gents, start your engines

It's about time you get a kick out of your car. The new 1978 Ford Mustang is now on the market. (Page 1)

Rainy day blues

Dark, dreary weather is expected to continue through the week. (Page 1)

Rain, some snow through tomorrow

Expect rain and some snow through tomorrow. (Page 1)

Scarred by a hellish war, veteran's no quitter on life



4 foreign envoys visit occupied embassy in Iran and report all captives unharmed

Four foreign envoys visited the U.S. Embassy in Tehran, Iran, Sunday, and reported that all American captives were unharmed. The envoys included the British, French, and West German representatives. They met with U.S. officials and discussed the situation of the hostages. (Page 1)

Papal plea to free hostages rejected

The Iran story

The Vatican's appeal for the release of the American hostages in Iran was rejected by the Iranian government. The Pope's plea was seen as a diplomatic move to ease tensions. (Page 1)

U.S. to check status of Iranian students

The U.S. State Department is checking the status of Iranian students in the United States. This is part of a broader effort to monitor the activities of Iranian groups. (Page 1)

U.S. probes Newport activities of the high rollers of jai alai

The U.S. Attorney General is probing the activities of high rollers in the game of jai alai in Newport. This is part of an investigation into organized crime. (Page 1)

Photographer can write: Another example of how the Providence Journal-Bulletin gives photographer rein to write and take photographs too.

Photographers can write: This lead story for the Veterans Day issue was written and photographed by Journal-Bulletin photographer Anestis Diakopoulos.

We don't ask reporters to write news copy, edit other reporter's copy, or empty the waste baskets: Why do we expect the photographers to shoot ad copy, print other photographer's work, or mix and clean chemicals?

Facilities and equipment, then, are important in making sure the photo staff operates efficiently. The Journal-Bulletin was fortunate that the photo lab was renovated last year as part of a general building renovation. The facility was designed, down to the last detail, by the photo staff, and was designed to reflect the general philosophy of what it is we want to accomplish and how we wanted to operate.

If you believe that the processing and printing of film and prints should be made as simple as possible, if you believe that the chief photographer should be in the middle of things, if you believe that the lab technicians should be "out of the way," yet

have access to the facilities they need, if you believe that photographers should be able to select and caption their own prints, then the lab itself becomes easy to design.

The layout and design of the physical facilities derived from some basic decisions on operating procedures. Things got placed where they are because of the working relationship between people and processes. A real example of form following function.

New equipment was purchased. Not as much as we could have had, but enough and of the right kind in order to do the job. A Versamat film processor, a Royalprint processor, new dryers, etc., were all purchased to speed the routine chores, yet enough flexibility was put into the layout that we are not locked in to one specific process or way of doing things.

Part of the lab design included a lot of pin-up space: Communications are important, and the large amount of pin-up

space allows us to put up tearsheets from other newspapers, show and demonstrate our own tearsheets to each other, put up articles from *E&P*, *News Photographer* magazine, etc., and in general open the eyes of the photographers to other solutions.

A large bookcase was part of the lab design: I believe that photographers should spend some part of their day looking at what other photographers have done. We get subscriptions to *National Geographic*, *GEO*, *Life*, *Vogue*, the usual assortment of photo magazines (for the hardware freaks), and other magazines such as *Time*, *Newsweek*, *People*, *Sports Illustrated*, etc. One idea, one spark, one new way of seeing the old assignment done another way is worth the few dollars the magazines cost.

Organization of a staff often tells whether a paper is serious about photography and

Merrill's Marauders recall their dangerous World War II mission

Providence Journal

Paper form doesn't let the disease keep her out of races

Fire crews find new clothes not quite chic — but safe

Protective gear of space-age materials reduces risk of job

By GUY WATSON
The fire department's new protective gear is a far cry from the old-fashioned leather and canvas that once was the standard. The new gear is made of space-age materials that are designed to protect firefighters from the heat and flames of a fire. The gear is made of a material called Kevlar, which is a synthetic fiber that is stronger than steel. The gear is also made of a material called Nomex, which is a synthetic fiber that is fire-resistant. The gear is designed to protect firefighters from the heat and flames of a fire. The gear is made of a material called Kevlar, which is a synthetic fiber that is stronger than steel. The gear is also made of a material called Nomex, which is a synthetic fiber that is fire-resistant.

It is made of three layers of material. The outer layer is made of Kevlar, which is a synthetic fiber that is stronger than steel. The middle layer is made of Nomex, which is a synthetic fiber that is fire-resistant. The inner layer is made of a material called Dacron, which is a synthetic fiber that is strong and durable. The gear is designed to protect firefighters from the heat and flames of a fire. The gear is made of a material called Kevlar, which is a synthetic fiber that is stronger than steel. The gear is also made of a material called Nomex, which is a synthetic fiber that is fire-resistant.

The gear is made of a material called Kevlar, which is a synthetic fiber that is stronger than steel. The gear is also made of a material called Nomex, which is a synthetic fiber that is fire-resistant. The gear is designed to protect firefighters from the heat and flames of a fire. The gear is made of a material called Kevlar, which is a synthetic fiber that is stronger than steel. The gear is also made of a material called Nomex, which is a synthetic fiber that is fire-resistant.



THE WELL-DRESSED FIREMAN: Providence firefighters are attired in the latest — with the dress in safety. Story at this page.

State sends tourists out of the Valley and toward the sea

By BRUCE CLARKSON

There are lots of reasons to visit Rhode Island, but one of the best is to get an education. The state is home to several universities and colleges, and it is a great place to study. The state is also home to several beautiful beaches, and it is a great place to relax. The state is also home to several historical sites, and it is a great place to learn about the past.

The state is also home to several beautiful beaches, and it is a great place to relax. The state is also home to several historical sites, and it is a great place to learn about the past. The state is also home to several beautiful beaches, and it is a great place to relax. The state is also home to several historical sites, and it is a great place to learn about the past.

Leroy Theater manages to survive slings and arrows of half-century

By GUY WATSON

The Leroy Theater is a historic building that has survived for over half a century. The theater is located in Providence, Rhode Island, and it is one of the oldest theaters in the country. The theater has a long and storied history, and it has been a part of the city's cultural life for many years. The theater is a beautiful building, and it is a great place to see a play. The theater is also a great place to see a concert.

The theater is a beautiful building, and it is a great place to see a play. The theater is also a great place to see a concert. The theater is a beautiful building, and it is a great place to see a play. The theater is also a great place to see a concert.

The theater is a beautiful building, and it is a great place to see a play. The theater is also a great place to see a concert. The theater is a beautiful building, and it is a great place to see a play. The theater is also a great place to see a concert.

The theater is a beautiful building, and it is a great place to see a play. The theater is also a great place to see a concert. The theater is a beautiful building, and it is a great place to see a play. The theater is also a great place to see a concert.

how well the photos are used. If there is an editor in charge of city copy, and an editor in charge of "suburban" copy, and an editor in charge of wire copy, then doesn't it make sense that there be an editor in charge of visual copy? Does the "graphics" editor, or whatever title is in vogue now, have charge of the photography department? Can the photo department refuse assignments because they are not visual? Is there an editor who can say "That story should not be illustrated with photos: the point of the story is a chart, graph, etc.?" Is there an editor who, when he sees a story, or hears about the story idea, can say that the photo department will do an "illustration?"

How well does your library serve the photo staff? Does the photo editor have the authority to have pictures filed for possible future use? Not only the used pictures, but how about the unused pictures, that may, in the future, be appropriate for an illustration? Use of file photos, in a graphic manner, can save time and energy on the part of the photo staff reshooting something that could have been saved months ago.

The *Journal-Bulletin* has long had a history of having picture editors: Their job is to recommend, crop and size pictures for the paper. We have just added our fifth picture editor: one for the weekend papers (Saturday J-B and Sunday Journal). Sure, I had to give up a photographer on the street to get him, but it was worth the swap: We now have some good strength, a good picture "advocate" in the newsroom for our two biggest circulation papers. We now have the continuity for the visual report seven days a week, all day for both the *Journal* (a.m.) and the *Bulletin* (p.m.)

We still have a long way to go: Some city editor's lips move when they look at pictures; some editors think "charts and graphs" steal space from the stories, some editors prefer that pictures be used to keep heads from bumping together, and some photographers could care less about improving their skills. But all in all, when I compare our staff and operation with many other newspapers around the country, I believe we have made some good beginnings involving the photo staff with gathering and representing the news, that they have become more concerned with photos as devices that communicate.

See you in September

Our 1984 Guide to Rhode Island is a complete directory of the state. It includes information on all the major cities, towns and villages. It also includes information on the state's history, culture and economy. It is a great resource for anyone who is interested in Rhode Island.

Action Line 277-7484

Call now to get your copy of the 1984 Guide to Rhode Island. It is available for \$10.00. Call today to get your copy.

College stuck at 19th hole

The college is stuck at the 19th hole. The college is stuck at the 19th hole. The college is stuck at the 19th hole.

Feedback

Using pro

Photographer as art director: Explain the point of the story to the photographer, let the photographer use some of his creativity in coming up with the best way to illustrate the story.

Five and a half pages, mostly quality content, and a lot of interesting photos.

The Evening Bulletin West Bay

17th year, No. 142, 44 Pages

Published, Daily, Monday, Friday, July 28, 1970

20¢ \$1.20 per week by carrier

'The Eagle has landed'

HOUSTON—Ten years ago today man landed in the moon, the first part of a plan in the space era. It was a flight that captured the romance and daring absent from most papers' news.

Houston in Texas is Bay Area. The Eagle has landed, astronaut Neil A. Armstrong reported in man's first words from the moon.

You may remember 25 years ago here about to turn blue. Twenty-five years ago Charles Deke W. Brown, Mission Specialist, was in the Eagle. Deke W. Brown, Mission Specialist, was in the Eagle. Deke W. Brown, Mission Specialist, was in the Eagle.

Next to Armstrong was Edwin "Buzz" Aldrin who heaved the Eagle and whose coat was had rattled off completely in the wind during the risky landing.

Above in the lunar landscape of the moon, astronaut Michael F. Collins circled the moon alone.



Today these four men—Armstrong, Deke, Aldrin and Collins—are far removed from America's space program. Armstrong is a part-time professor at the University of Cincinnati. Deke is a real estate salesman in New Braunfels, Texas. Aldrin is a consultant in Los Angeles, and Collins is an official with the Smithsonian Institution in Washington.

Not until several minutes after the Eagle touched down at 4:17 p.m. did the world fully realize how incredibly dangerous those last moments of descent had been. That was when astronaut Armstrong told Mission Control at the NASA space center here that he had landed the Eagle manually, setting it down in a clearing on the boulder-strewn Sea of Tranquility with just eight seconds of fuel left in the descent engine. Several hours after the landing, and thoroughly

See MOON, Page A-6



Journal-Bulletin photo by George Rooney

You had to be there: Photographers can't get the story by phone (yet). They are the reporters who have to be there to document, visually, the events that affect the reader. (Journal-Bulletin photographer Mike Kelly during flooding last September in Rhode Island.)



CANDLELIGHT MARCH: Mayor James B. Hunt, right, and a group of people march in support of the Vietnam War.

The shakeup continues: Duncan new energy boss

WASHINGTON—President Carter's shakeup of the energy department continues today with the appointment of a new head of the Federal Energy Administration.

The Carter administration has accepted the resignation of William French Smith, director of the Federal Energy Administration, and has named a new head of the agency.

The new head of the agency is William French Smith, who has been named to the position by President Carter.

Smith's resignation was accepted by the President today. Smith had been in the position since 1970.

The new head of the agency is William French Smith, who has been named to the position by President Carter.

In the news: Miller takes on a challenge

WASHINGTON—On Dec. 28, 1970, when President Carter signed a Proclamation to appoint Arthur H. Miller as director of the Federal Reserve Board, it was a significant event in the nation's history.

Miller, 57, is a former member of the Federal Reserve Board and has been in the position since 1968.

Miller's appointment was a surprise to many observers, as he had been in the position since 1968.

Miller's appointment was a surprise to many observers, as he had been in the position since 1968.

President pledges to send Navy to help refugees

WASHINGTON—It had been a long time since President Carter had said that he would send the Navy to help refugees.

The President has pledged to send the Navy to help refugees.

Illegal 'lofties' afraid a woman's fatal fall may end their way of life

PROVIDENCE—On the upper floors of downtown Providence, Rhode Island, there are many illegal "lofties" who are afraid that a woman's fatal fall may end their way of life.

The woman's fatal fall has caused many "lofties" to be afraid that their way of life may end.



LOFT LIFE: Like other downtown loft dwellers, Betty Lynch and Jefferson Thomas are concerned about the effects that the death of a student Wednesday night will have on their way of life.

Good evening!

Providence—Wednesday evening is a good evening for many people in Providence, Rhode Island.

There are many good evening events in Providence.

Economic statistics drop

The nation's economic growth slowed 2.3 percent during the last three months.

Economic statistics show a decline in growth.

Index U.S. CITIES

City	Index
Atlanta	100
Boston	100
Chicago	100
Dallas	100
Denver	100
Detroit	100
Houston	100
Los Angeles	100
Minneapolis	100
New York	100
Philadelphia	100
Portland	100
San Francisco	100
Seattle	100
Washington	100

File photos as art: On the 10th anniversary of the Eagle landing, we used the best image, or at least the best image that would allow some type. This is perhaps the best remembered image, although the moon walk was the best remembered event.

Newspaper Graphics Seminar, Chicago, Sept. 28, 29, 30, 1979

With the most gracious help of the *Chicago Tribune*, the Society of Newspaper Designers was able to mount its first workshop in the Windy City on a beautiful September weekend. Held at the Hyatt Regency, Chicago, the workshop attracted nearly 150 participants from all across the United States and Canada; one participant came from Costa Rica.

The weekend started on a hectic Friday afternoon with lots of participants rushing around to find their rooms, their friends, and the hospitality suite. The *Tribune* hosted a *very complete* cocktail buffet that evening, preceded by a welcoming speech by *Tribune* editor, Maxwell McCrohon, and a tour of the *Tribune* editorial offices.

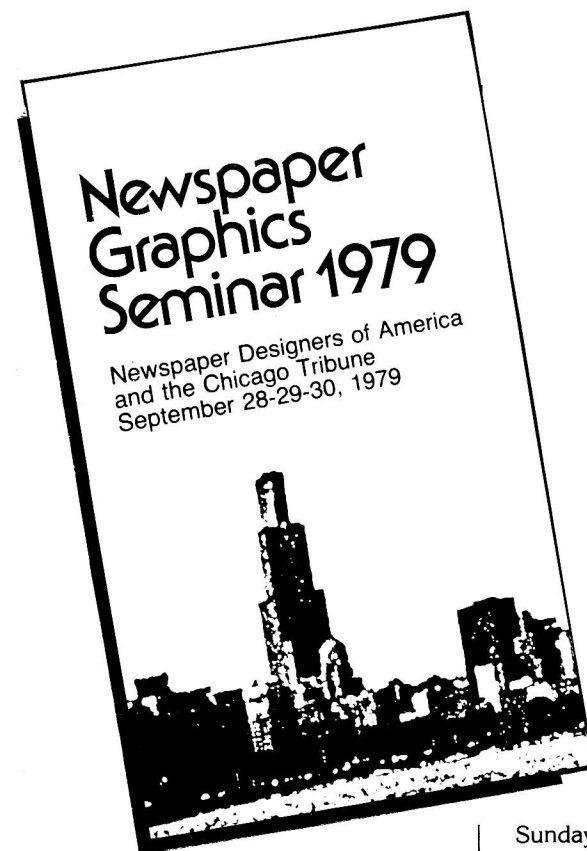
Saturday got underway early with a short orientation meeting hosted by Society chairman Robert Lockwood and Tony Majeri of the *Tribune*, who coordinated the entire weekend.

This was followed by a split workshop: half of the participants (their own choice) listening to a presentation by *Tribune* graphics editor Howard I. Finberg (whose remarks are published elsewhere in this journal) or a presentation by *New York Times* maps-and-charts specialist Andy Sabbatini.

Prior to lunch, there was a joint workshop featuring Louis Silverstein, assistant managing editor of *The New York Times* (whose remarks are also published in this issue).

The luncheon speaker was Ed Miller, editor and publisher of the Allentown (Pa.) *Call-Chronicle* Newspapers. His speech was accompanied by a sound/slide show on how the design process works at the Allentown *Morning Call*.

Saturday afternoon sessions included: Paul Back, *Newsday*, speaking on "Newspaper Redesign, Who needs it, How



to approach it," and another session "Graphics for news and features," by Robert Mellis, graphic arts director of the *Miami Herald*.

Later that same day (yes, it was a hectic schedule): Phil Ritzenberg, assistant managing editor of *The New York Daily News* spoke on "New Technology: The impact on the graphic journalist"; and "Photo and Graphics: Techniques and effective use of photo images" by Ed Breen, city editor of the *Marion* (Ind.) *Chronicle* (reprinted elsewhere in this issue).

The day closed out with "The Chicago Tribune: One Approach to Graphic Journalism," by Gus Hartoonian and Majeri of the *Tribune* art department. This included a comprehensive tour of the art department facilities.

The Saturday night schedule was free and everyone spent the evening and much of the following morning, ah, relaxing and really getting unwound.

Sunday morning there was a brief panel discussion on: "The Art Department: How to Build One" followed by a short business meeting of The Society.

Two new members were nominated and accepted to the Steering Committee (Robert Austin, *The Spectator*, Hamilton, Ontario; and Tony Majeri, assistant art director, the *Chicago Tribune*). The Society also agreed to put together, fund and support an annual Newspaper Design Competition (more of which elsewhere in this issue).

The Society is presently planning (as this issue goes to press) a second workshop in the autumn of 1980 to be held in Washington, D.C. Again, registration will be limited to 150. The seminar, though, is planned to be four days long — instead of 1979's three — to facilitate more sessions and, hopefully, for participants to draw a breath or two during the workshop.

The 1981 workshop is now tentatively planned for New York City, again in the late autumn.



Design is a 'hit tune'

Louis Silverstein, assistant managing editor-editorial art of *The New York Times*, was one of the principal speakers at the newspaper design workshop in Chicago. The workshop was sponsored by *The Chicago Tribune* and the Society of Newspaper Designers. In attendance were editors, publishers, artists, designers, photographers and other journalists from across the country. The following comments by Silverstein were followed by a slide presentation.

By Louis Silverstein
Assistant Managing Editor
The New York Times

I believe this seminar marks still another step in what is an ongoing revolution in newspapers. This revolution is the result of three forces coming together at the same time:

The *first* is the technological revolution — the computer, cold type and the rest.

The *second* is the expansion of our idea of what a newspaper ought to be: adjustment to changing markets and heightened competition; responding to a

world where visual expectations are escalating — with Beethoven on T-shirts and Gloria Vanderbilt on the backs of blue jeans — not to mention color television.

The *third* force is newspapers' belated discovery of the usefulness of the professional designer. Newspapers are the last major medium by far to discover and use the art director or the professional designer.

In fact, one measure of our success, I believe, is the degree to which we make it attractive for a good designer to work for us. This implies not only a certain status, another creative mouth and ego to feed, it implies that a good designer must be able to find personal fulfillment in our pages. It's not for everybody, of course, but we have to create an environment and a climate where what we expect in our daily newspaper pages is no less in quality than what we expect on the television screen, in

The New York Times: 'The format is walking through the door into a lovely ballroom. But what happens when you get inside? You can dance or you can just stand around listening to the music.'

\$30,000,000 movies, in slick magazines. Designers must learn about newspapers. We know that. But what we may not know is that newspapers must learn how to use designers. It implies rescheduling, new procedures and perhaps, above all, new relationships among editors, picture people, picture researchers, and all the other people.

In some newspapers, graphic design still means hand lettering "women's page" in Spencerian script, or lousing up an otherwise clear chart with terrible art work, or using typographical gimmicks.

For picture editors, graphics often mean a picture spread. For designers outside the business, newspaper design often means logical structure and beautiful typography, but it has little to do with day-by-day coverage of news. For some make-up editors it has to do with a rather outdated set of make-up principles—don't butt

'Designers must learn about newspapers. But ... newspapers must learn how to use designers.'

heads, for example.

So it might be good to analyze what we're talking about.

One kind of design is the design of a format. I see this as management's responsibility: to set up the guidelines, determine character of a section or a paper, nature of the content, visual look.

The other kind of design is the day-to-day implementation. Here the editor, the make-up editor, the staff artists are charged with putting the paper together every day. They have to be inventive, use editorial and graphic tools, surprise and charm everybody every day and do it within the framework of the format.

Agreeing on the format is a necessary first step. The format is walking through the door into a lovely ballroom. But what happens when you get inside? You can dance or you can just stand around listening to the music. That's day-by-day implementation.

There are two basic ways to go about a visual transformation of a newspaper. The first is to develop a tight cohesive format for the entire paper, relate all elements to each other, change the whole thing in one major step, keep the execution in tight adherence to format.

The second is perhaps less logical but realistically more acceptable for many papers, especially the bigger ones. This is to change a step or a section at a time, but keep a consistent character as you go along — let each piece fit into a master plan in your mind, so to speak. This is the path we've followed at The Times. Each new section has a strong character, a definite sense of structure, and a definite styling, and in these senses, are carefully formatted. But we depend heavily on day-by-day creativity in execution. So we attempt a juggling act—careful control, consistent character, yet with great emphasis on surprise, flexibility and inventiveness, in content as well as design.

I like to stress what can be described as the design of the total paper with questions of space planning and strong design in alliance with, not defeated by, the presence of ads. My emphasis is on configuration, relationship of ad space to editorial content, and especially the relationship of the new feature sections to each other, and to hard news. This is the structure or the architecture of a paper.

In talking about design elements and configuration, I want to convey how interdependent these elements are with the element of content. Significant improvements in design seem to come easier and better in the context of "how can we give the reader a better paper?" than in the context of "how can we make what we are doing better-looking?"

When we started the Op-Ed page at The Times, the question of an ad on the page arose. It may be surprising, since I was the designer, but I was one of those who liked the idea of the ad. We set aside the bottom quarter of the page — one size only and, of course, it became a premium-priced and special kind of an ad. I liked the ad there, at least some of the time, because it seemed to relate the page to the rest of the paper, and to the hard world of commerce, so it wasn't too much of an ivory tower.

Full pages give you terrific design possibilities, of course. But many times, and particularly in hard-news pages, the ad takes some of the graphic burden off your shoulders.

This Op-Ed ad may reflect changes in how editors are thinking about configuration. Certainly at The Times the thinking was almost wholly a page-by-page kind of thing. An "open" page, or what we used to call a "dress" page, was the best; it represented total victory over the advertising department — no ads at all. Next to that were two top half-pages, where the ads could be effectively cut off and you could do your editorial thing undisturbed above.

On the advertising and business side, total victory was a full page of ads with two half columns of news material in top center — just enough to whet the browser's appetite, and enough so the advertising salesman could sell "proximity" — the magic word — proximity to editorial matter, on all three sides; never mind that the editorial material was all chopped up.

This kind of thinking built up a tradition that redesigners of newspapers have a tough time breaking down — a tradition of premium and habitual spaces for ads that this or that group of advertisers just love and won't give up; and a tradition on the news side of "designed" and "not designed" pages. The front page or dress page you put all your effort into, the other pages — all 27 of them back of page one — you simply poured the news material around the ads, filling up the holes like molten lava running down a hillside.

Much of what's new in newspaper design has to do with opening our minds to what used to be exclusively magazine ideas. It starts with more aggressive ideas about editing. We don't sit back so much, waiting for whatever happens to come across our desks. Even in business and sports we don't do this. Instead, we do a lot more creative thinking in advance and plan ahead what we want to cover and how we want to package it.

Doing a new section can set the stage for new and better relations with the business and production sides of the paper. If the managers of a paper are alert, such a design project can be a time when cooperation breaks down traditional hostilities. In some newspapers it takes an act of physical courage for an editor to go into the composing room and make changes. The same holds true in the endless struggle for space with the business side. A redesigned product should set the stage for a more rational approach.

What is a graphics editor?

Howard I. Finberg
Graphics Editor
Chicago Tribune

My responsibilities at the *Tribune* are for all graphics that appear in the editorial pages. The question that often arises is, what's a graphic? The way we define it is charts, maps, combinations... anything that is not what is described as pure illustration. In other words, if it has editorial matter — there are words with it — then it falls under the province of the graphic editor.

When we look at graphics for the *Tribune* — and we do draw a lot of line work, charts and maps — we are looking to see whether we can help the story as well as illustrate it.

For example, if a story is about soybean farming, and the cost the farmer has to bear to plant his soybeans, what we try to do is to make sure that the graphic is right on the money. Obviously, it's important for us to read the story, talk to the reporter, see what kind of material there is, and make sure that the information on the chart is correctly related to the story.

Sometimes though, there is no set of figures that you can gather for a particular story. At this point, we try to go to something we call "sidebar" graphics.

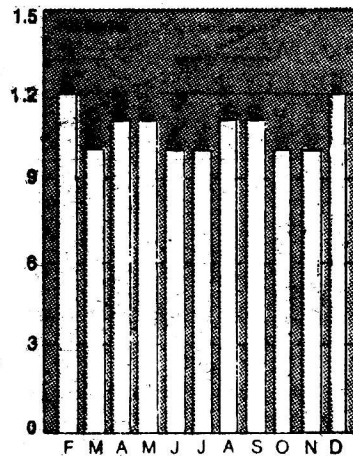
A sidebar graphic is exactly what it sounds like. It's a sidebar to a story. That is a self-contained graphic unit. If the story is about one farmer who has planted soybeans, we think that it could be interesting, depending on the story, just to talk about the increased number of acres harvested, to put it in a chart. And use that as a little bit of visual information that the story wasn't going to give.

In other words, we can take the story and package it to the reader one step further by putting in this kind of sidebar. You need someone who can make that kind of editorial decision, so the responsibility has got to fall on someone who both understands the artistic needs and also has the editorial background, because what you're doing essentially is fulfilling an editing function.

Let me mention a couple more points as to whether we go to news meetings and

Consumer prices

Per cent change from previous period; seasonally adjusted



Consumer price index

1967 equals 100; unadjusted

December 1977	December 1978	December 1979
186.1	202.9	229.9

Source: U.S. Department of Labor, Bureau of Labor Statistics

things like that. We are supposed to wander around. It is not, supposedly, a sedentary job. We visit with the section editors to find out what they've got coming for various projects. There are two news meetings a day, in the morning and in the afternoon, and there is generally someone there from the graphics staff. We also attend the planning session to plan for our Sunday paper, special projects and things like that.

We're considered part of the news desk in terms of planning and in terms of relationships with other editors. The graphics editor reports to the assistant

managing editor, operations go to the news editor. That way, the news desk is plugged into what we do because they're the ones that are going to get the graphics into the paper.

We've got to read the paper to see what's missing. To see whether there's even space for a graphic. We have to make the decision whether we're going to illustrate that kind of story and how so. It sounds very formal, but it's a little more casual than that because we've been doing it for a number of years. There's no need to hit them over the head.

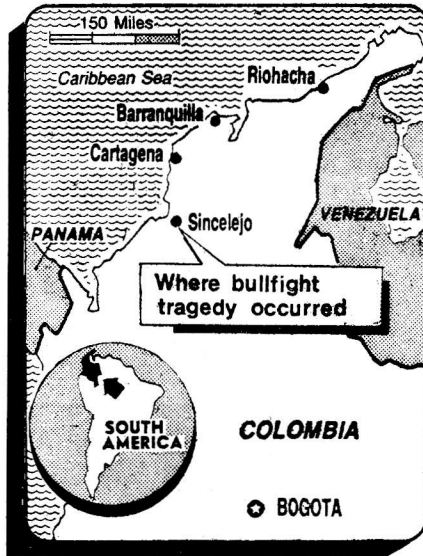
That's why it's important that a graphics editor can relate to word people, because I understand the needs of a section editor who has problems trimming a story 20 inches to get it in. On the other hand I also understand the needs of the artist who says he can't do this map in two columns by three inches. Or, this won't work as a horizontal, it should be a vertical.

We have to be able to make the decision at that point whether we're going to go horizontal or vertical. That's where the graphics editor makes the decisions. The idea is to have someone there to make sure the schedule are all kept and that it flows in smoothly. That's part of the job, but the other part is someone in there thinking graphics, and how they can help the reader. Any kind of graphics, even if it's just a picture and some tabular material. Something that's gonna catch the eye of the reader and that's going to make the story a little easier for the reader to understand.

Of course, there's always one other function of the graphics editor that's not as pleasant, and that's knowing when to kill. Because there's nothing worse than a graphic that doesn't work.

Given the cost of newsprint, it's almost a crime to put in a two column by six inch graphic that takes 12 column inches of space but could be said best in one paragraph within the story. We're not looking to illustrate the newspaper with

'(Design) starts with more aggressive ideas about editing. We don't sit back so much, waiting for whatever happens to come across our desks.'

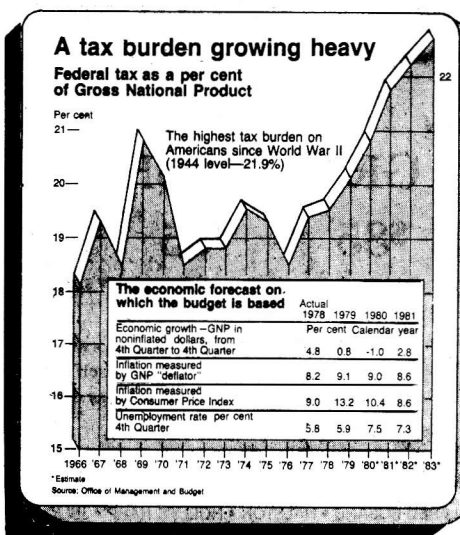
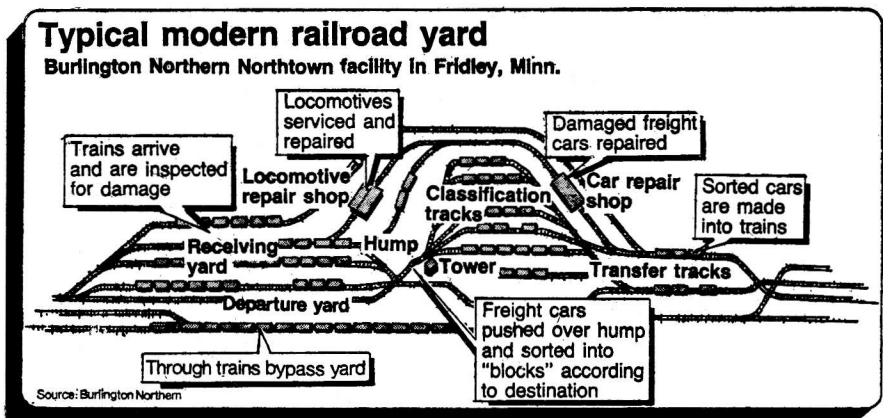


graphics. We're looking to inform and enlighten the reader.

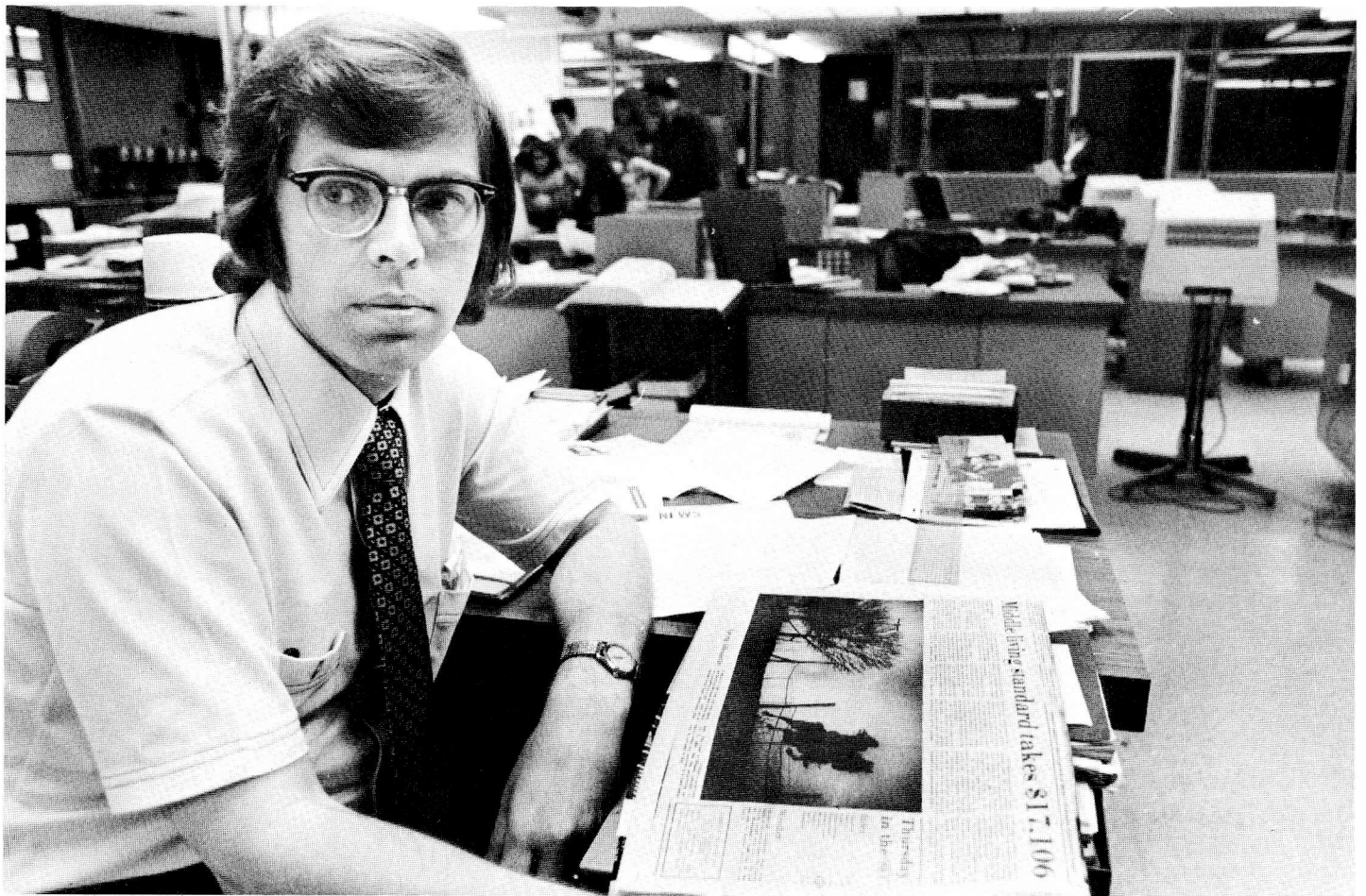
We need to do one other thing in this new type of journalism. We need to communicate. We need to communicate with the reporter to find out what the reporter knows. We don't want to wait until the city editor says, "Hey, I've got this great 20 inch story and can we illustrate it?" and it's going in the paper in two hours. That's a little late to do anything neat. But, if we know the reporter's working on this great expose and he's going to drop it off at the city desk tomorrow, maybe we'll go look over his shoulder and see what he's writing. Maybe even by doing this, we'll prove a point with the reporter (that we can help him or her report the story more effectively), and next time, that reporter is going to come and visit us.

All this effort is needless if you don't do one more thing, and that's to communicate with the reader. If we don't communicate with the reader, we've lost everything we've done. We've set up the perfect model for an organizational structure; we've taken power away from other people and conducted it into this new kind of graphic journalism. And if we don't communicate with the reader we've just blown in.

You can have the prettiest looking graphics in the paper and it doesn't mean anything if it doesn't communicate with readers. That's the most important thing as far as the Tribune and the graphics editors go. If we're not communicating with the reader, we've lost it all. It's my job to go for it.



Graphics: At the Chicago Tribune they must pay their own way.



Words and pictures: Everyone has the same tools

Ed Breen
City Editor
Marion, (Ind.) Chronicle

One of the problems with being on the program at this time of the day is everything worthwhile has already been said. You just want to say, "Yea, me too," and we'll all go away and have a drink somewhere.

I've sat here today with two people, and I've listened to conversations about enormous staffs, enormous resources, enormous capabilities.

Somebody mentioned that *The New York Times* has a budget of a million dollars to buy freelance art. My entire editorial

budget, for everything, is half a million dollars a year.

So, the point in my being here is that I am from a small operation. We do have limited resources, limited by the standards that have generally been bandied about here today. With a 25,000 circulation morning paper seven days a week, we have a staff of eight reporters, we have three photographers, a color lab technician, 29 people on the entire editorial payroll. But we have the same tools available to us that everyone else here has.

We have only two tools available to us to communicate. We have the written word and we have the visual image. Be that a drawing, a photograph, a chart, a map, whatever, we have only those two tools.

In staying with this basic concept of two tools, those of you who are old enough will remember the weekend of President Kennedy's assassination. It seems to me that out of that weekend came the two most dramatic instances that I have ever seen of these two tools.

On that weekend, Jimmy Breslin wrote a column on the man who dug President

Kennedy's grave. Jimmy Breslin is a master wordsmith. When you concluded reading that column, there was no need for a photograph of the man who dug the grave. It would have been, perhaps, damaging; Jimmy Breslin gave us a word picture of the man.

At the other end of the spectrum that weekend, there is an almost legendary picture, a classic picture, of President Kennedy's son, John John, saluting as the funeral cortege passed the Capitol. There is no number of words that could provide any information, provide the emotional impact, provide the subtleties and nuances that that singular photograph provided.

So, at the two ends of the spectrum, in one weekend, we had Jimmy Breslin painting a masterful word picture, we have the photograph of John John. Reality on a day-to-day basis is somewhere inbetween.

It's seldom we have a Jimmy Breslin available to us. It is seldom we have a photograph of the impact of John John saluting. We're working in a day-to-day world with more mundane things. So it becomes critically important that those two

Inmates tell of tortures, murders

SANTA FE, N.M. (AP)—An inmate... Santa Fe, N.M. (AP)—An inmate...

Monday afternoon that all five... Monday afternoon that all five...

Report shows tanks may explode

WINAMAK, Ind. (AP)—A federal... Winamak, Ind. (AP)—A federal...



Anderson grinds out 10-7 win

First charges lodged in political scandal

WASHINGTON (AP)—The govern... Washington (AP)—The govern...

Dana works in OK agreement

WASHINGTON (AP)—The govern... Washington (AP)—The govern...

Sports

Anderson grinds out 10-7 win

ANDERSON — John Pont has a... Anderson — John Pont has a...



Eagles in playoffs after 28-0 win

Good day, sunshine

It was a good day for ice fishing... It was a good day for ice fishing...

Bruins go 10-0, win 23-0 over Vikes

BRISTOL BAY — The Bruins... Bristol Bay — The Bruins...

Head of the eight members... Head of the eight members...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

Blain workers, who work in... Blain workers, who work in...

WINTER!

By DAVID CARLSON
C-T Staff Writer

The weather? It was like something out of Ft. Barrow, Alaska. In fact, it was warmer in Alaska yesterday...

Bitterly cold winds gusting up to 40 miles an hour brought activity in Grant County yesterday to a frozen halt.

Sheriff's deputies made emergency calls by snowmobile and four-wheel-drive vehicle.

Scores of motorists — nobody knows how many — were stranded in private homes, churches or their cars.

The sheriff's department closed all county roads and highways early yesterday morning and ticketed motorists who abandoned their cars.

Some county residents reported their furnaces were not working because of short fuel oil supplies.

All patrol and detective cars that were not in use were kept in the police garage and started once each hour to be sure they would be ready for use if needed.

Virtually all area businesses and government buildings were closed yesterday. Downtown Marion was a desolate mass of blowing snow.

A primary concern of law enforcement officials was to prevent forcing of businesses all over the city and county that were closed because of the weather.

Street officials were able to do little to ease extremely hazardous driving conditions. Cold temperatures made workers unable to use salt to melt snow and ice.

Street officials were able to do little to ease extremely hazardous driving conditions. Cold temperatures made workers unable to use salt to melt snow and ice.



Dennis Ruth, 1713 W. Fourth St., walks along Miller Avenue just north of Fisher Body after his car stalled.

C-T Contributor by Ed Brown

because all roads in and out of town were impassable. Other Grant County towns also were isolated, but states of emergency were not declared.

Marion Mayor Tony Madsenberg said yesterday afternoon he anticipates no emergency action by the city unless bad weather holds for several days.

Accidents were plentiful yesterday in Marion and Grant County even though motorists were sparse. Police reported one personal injury accident at 6:20 a.m. near 10th Street and the Bypass.

An accident between a car carrier and semi-truck on I-40 was reported by sheriff's deputies.

The impact sent two of the top cars careening over the new car carrier into the rear of the semi, a deputy said.

The driver of the car carrier suffered broken legs that froze because of the temperature. His name was not available because the deputy who investigated the accident could not get back to the sheriff's office, Marley said.

Chronicle-Tribune carriers were given the option of delivering this morning's edition, the newspaper said.

"We're contacting all the carriers to let them know we have an option of delivering this morning's edition, the newspaper said.

ing a Saturday edition." Ronald R. Bayer, circulation manager said.

"We're telling the carriers we're doing this as a service to our customers and they have the option of delivering it or not."

Some C-T readers complained yesterday because their papers were not delivered — even though weather conditions made it impossible to deliver many rural routes.

"We're confident we'll be able to get all our residential customers and commercial customers through this 'slay,'" Herbert C. Spencer, public relations director, said.

"Of course the cold weather is causing a great deal more consumption, but we should be able to get through this without any further curtailment, he said.

"We do not anticipate any cuts in residential service."

Spencer asked that gas users keep thermostats as low as possible, however, in case the cold weather lasts several days.

Spencer asked that gas users keep thermostats as low as possible, however, in case the cold weather lasts several days.

Saturday in the C-T

Table with 2 columns: Category and Count. Classified: 14-15, Comics: 12, Deaths: 8, Entertainment: 10, Hospital news: 2, People: 7, Sports: 10-11, 13-14. It will be partly cloudy today with a 20 per cent chance of snow flurries and highs between zero and 5 below.

Emergency conditions declared Arctic blast paralyzes state

By MARC ROSENWASSER Associated Press Writer

Indiana, already in a state of emergency, was virtually paralyzed yesterday by another arctic blast that closed schools and businesses, stranded thousands of motorists and complicated the ever-more serious natural gas shortage.

John F. Cuppes, director of the Indiana Employment Security Division, estimated that up to 40,000 people had been laid off in the last two weeks because of the weather-related energy crisis, including 20,000 in the last two days.

Gov. Otis R. Bowen urged all retail businessmen to curtail their hours and speed retail procedures to observe uniform hours, between 10 a.m. and 7 p.m. in all but portions of southern Indiana.

Northern Indiana Public Service Co., serving 30 northern Indiana counties, asked all non-residential customers, except groceries and

drug stores, to close until the emergency passes. The utility said that probably won't be before Tuesday.

Winds gusting up to 50 miles an hour, complicated yesterday's weather picture, whipping snow across roadways and reducing visibility to near zero at times.

At least three weather-related deaths were reported, one in a traffic crash in snowbound Jasper County and a Fowler couple believed overcome by furnace fumes in their home.

Gen. Alfred P. Abner, adjutant general of the Indiana National Guard, said it potentially could be among the worst disaster in the

state's history, though he cautioned that the situation hasn't reached that stage yet.

"It could become real bad should there be a gas failure or an electrical failure," he said. He ordered open all 71 national guard armories around the state to set up refugee points for stranded motorists.

The governor's office was trying to arrange for other shelters should one of the utilities fail.

"We have reports out in the state of wind chills 80 to 90 below zero and it's headed our way," Wilson said.

"Greater sacrifices are necessary if gas supplies are to meet the requirements of homes, apartments, hospitals, water sanitation and other human needs facilities during this severe winter emergency," Dean H. Mitchell, chairman and chief executive officer of Northern Indiana Public Service, said.

And William J. Watt, Bowen's chief energy adviser, said the governor is worried that the latest storm will slow down transportation of fuel oil and propane gas, the two main alternates to natural gas.

A state of emergency — which some officials were calling martial law — was declared in sparsely populated White County, with 21,000 people in a 300-square mile area.

Ironically, White County was the area hardest hit by the state's greatest natural disaster — the April 1974, tornadoes that killed almost 50 people around the state.

town of Monticello) is blockaded. All roads are blocked."

However, county civil defense director Walter Sparks, a retired Army major who issued the emergency order, said, "Martial law is a misnomer. It's really a state of emergency. A state of emergency has been declared."

In nearby Lafayette, home of Purdue University, state police said local facilities were filled to capacity with stranded motorists. They asked all persons to stay out of Tippecanoe County, but Purdue's nationally ranked basketball team planned to play its afternoon home game today against Illinois.

And as many as 400 persons stranded on Interstate 65 between Lafayette and Chicago were reached by volunteers on snowmobiles and snow plows. State police said the motorists, including a group in a bus that ran out of gas and was without heat, were being taken to an armory at Remington, Ind.

A mug shot, I'm convinced, is one of two things: It's either a half-column to identify a person, or it is a four, five, or six-column display picture. It is never a two-column, it is never a three-column. Either it is there for simple thumbnail identification or it is worth using well.

Spot news is the name of our business. When all is said and done, when we have established our design, when we have cajoled our photographers and screamed at our writers, the business that we are in is news.

The psychology of color. I feel fairly confident in my use of black and white photography. I don't feel all that comfortable with color; it's a whole new ball game. Proliferation of color demands that one of these days we sit down and come to grips with what color does to our readers. Advertising agencies understand the use of color in advertising. They know precisely what they are doing with it. I don't think we do yet.

'Sold today!' 70 Zipper Coasters, 1/2 oz. aluminum, 4-piece drop cover, brass, \$1.50 each. Sell it through a friend... CALL CLASSIFIED 664-5111

(Continued back page this section)

Index

Table with 2 columns: Index, Page No. Includes categories like LOCAL, NATIONAL, INTERNATIONAL, SPORTS, BUSINESS, ENTERTAINMENT.

THE MORNING CALL

Weather

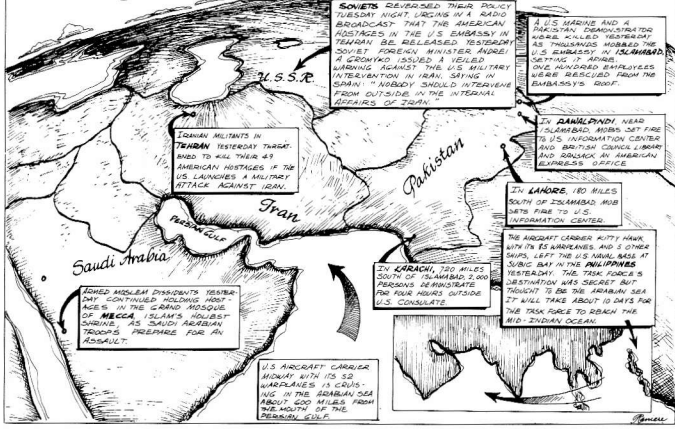
Partly sunny with showers for lucky blizzards. High: 40. Low: 20. Wind: 10-15 mph. For details, see Page D7.

LEHIGH VALLEY'S GREATEST NEWSPAPER ALLENTOWN, PA. 18105 THURSDAY, NOVEMBER 22, 1979

20

Both a one-story day and a day when you could justify 15 stories on the front page. The final choice was not what to put on one front page but to design two front pages (see page 19).

The crisis grows



THE IRANIAN CRISIS: DAY 19

Americans rescued as embassy burns in Pakistan

IRANIAN MILITANTS IN PAKISTAN YESTERDAY TARGETED TO KILL AMERICAN HOSTAGES IF THE U.S. LAUNCHED A MILITARY ATTACK AGAINST IRAN.

IRANIAN MILITANTS IN PAKISTAN YESTERDAY TARGETED TO KILL AMERICAN HOSTAGES IF THE U.S. LAUNCHED A MILITARY ATTACK AGAINST IRAN.

IRANIAN MILITANTS IN PAKISTAN YESTERDAY TARGETED TO KILL AMERICAN HOSTAGES IF THE U.S. LAUNCHED A MILITARY ATTACK AGAINST IRAN.

IRANIAN MILITANTS IN PAKISTAN YESTERDAY TARGETED TO KILL AMERICAN HOSTAGES IF THE U.S. LAUNCHED A MILITARY ATTACK AGAINST IRAN.

Militants vow to kill hostages if U.S. attacks

IRANIAN MILITANTS VOWED YESTERDAY TO KILL 40 AMERICAN HOSTAGES IN PAKISTAN IF THE U.S. LAUNCHED A MILITARY ATTACK AGAINST IRAN.

IRANIAN MILITANTS VOWED YESTERDAY TO KILL 40 AMERICAN HOSTAGES IN PAKISTAN IF THE U.S. LAUNCHED A MILITARY ATTACK AGAINST IRAN.

IRANIAN MILITANTS VOWED YESTERDAY TO KILL 40 AMERICAN HOSTAGES IN PAKISTAN IF THE U.S. LAUNCHED A MILITARY ATTACK AGAINST IRAN.

IRANIAN MILITANTS VOWED YESTERDAY TO KILL 40 AMERICAN HOSTAGES IN PAKISTAN IF THE U.S. LAUNCHED A MILITARY ATTACK AGAINST IRAN.

Iran's new fervor

THE WORLD'S 800 MILLION MUSLIMS WELCOMED IRAN'S 19th CENTURY YESTERDAY WITH A NEW FERVOR FUELED BY OIL DOLLARS AND UNRESTLED IN IRAN'S RADICAL FUNDAMENTALISM.

THE WORLD'S 800 MILLION MUSLIMS WELCOMED IRAN'S 19th CENTURY YESTERDAY WITH A NEW FERVOR FUELED BY OIL DOLLARS AND UNRESTLED IN IRAN'S RADICAL FUNDAMENTALISM.

THE WORLD'S 800 MILLION MUSLIMS WELCOMED IRAN'S 19th CENTURY YESTERDAY WITH A NEW FERVOR FUELED BY OIL DOLLARS AND UNRESTLED IN IRAN'S RADICAL FUNDAMENTALISM.

THE WORLD'S 800 MILLION MUSLIMS WELCOMED IRAN'S 19th CENTURY YESTERDAY WITH A NEW FERVOR FUELED BY OIL DOLLARS AND UNRESTLED IN IRAN'S RADICAL FUNDAMENTALISM.

U.S. has several military options

THE U.S. HAS SEVERAL MILITARY OPTIONS TO RESPOND TO THE IRANIAN CRISIS, INCLUDING AERIAL STRIKES AND A FULL-SCALE MILITARY OPERATION.

THE U.S. HAS SEVERAL MILITARY OPTIONS TO RESPOND TO THE IRANIAN CRISIS, INCLUDING AERIAL STRIKES AND A FULL-SCALE MILITARY OPERATION.

THE U.S. HAS SEVERAL MILITARY OPTIONS TO RESPOND TO THE IRANIAN CRISIS, INCLUDING AERIAL STRIKES AND A FULL-SCALE MILITARY OPERATION.

THE U.S. HAS SEVERAL MILITARY OPTIONS TO RESPOND TO THE IRANIAN CRISIS, INCLUDING AERIAL STRIKES AND A FULL-SCALE MILITARY OPERATION.

THE U.S. HAS SEVERAL MILITARY OPTIONS TO RESPOND TO THE IRANIAN CRISIS, INCLUDING AERIAL STRIKES AND A FULL-SCALE MILITARY OPERATION.

THE U.S. HAS SEVERAL MILITARY OPTIONS TO RESPOND TO THE IRANIAN CRISIS, INCLUDING AERIAL STRIKES AND A FULL-SCALE MILITARY OPERATION.

THE U.S. HAS SEVERAL MILITARY OPTIONS TO RESPOND TO THE IRANIAN CRISIS, INCLUDING AERIAL STRIKES AND A FULL-SCALE MILITARY OPERATION.

THE U.S. HAS SEVERAL MILITARY OPTIONS TO RESPOND TO THE IRANIAN CRISIS, INCLUDING AERIAL STRIKES AND A FULL-SCALE MILITARY OPERATION.

THE U.S. HAS SEVERAL MILITARY OPTIONS TO RESPOND TO THE IRANIAN CRISIS, INCLUDING AERIAL STRIKES AND A FULL-SCALE MILITARY OPERATION.

Newspaper Management by Design

By Robert Lockwood, Art Director, The Morning Call

Ever have someone say to you: "Let's redesign the paper." I hope your response was: "O.K., but first we'll have to redesign the publisher." A risky proposal, perhaps, but a necessary one, for it's futile to expect a rigid, authoritarian, tradition-bound organization to produce a fresh, lively, responsive-to-readers newspaper.

Too many newspaper managers hold to patterns of leadership that do more to maintain the status quo than to establish systems appropriate to the process of communicating information effectively. It's a cliché, but unavoidably true, that we live in a world of accelerated and unprecedented change. The present will not last. We must create systems that are attuned to change and that are sensitive to the individuals most affected by change.

One of the assumptions of print journalists is that editors make all the decisions, excluding others who have a stake in those decisions. The process is hierarchical rather than lateral; it is exclusive rather than inclusive; it is "me" rather than "us." The hierarchical system of editors ranked one above the other means that decisions are passed down from top to bottom. The word hierarchy means high priest, one who has authority in sacred things.

The Second Front Page

THE MORNING CALL

THURSDAY, NOVEMBER 25, 1983 A3

OPEC to hike prices, but stick with dollar

VIENNA, Austria (AP) — The Organization of Petroleum Exporting Countries will raise its oil prices in the next few months but will stick with the dollar as the unit of account.

The oil cartel is expected to announce its new prices in a meeting in Geneva, Switzerland, on Dec. 1. The cartel's spokesman said the price of oil will be raised by 10 to 15 percent.

The cartel's spokesman said the price of oil will be raised by 10 to 15 percent.

The cartel's spokesman said the price of oil will be raised by 10 to 15 percent.



Heavy equipment piles up along busy street in Denver, Colo.

8 dead as blizzard hits the West

Winds gust to 70 mph across Colorado plains. Eight-foot snowdrifts strand travelers. National Guard rescues motorists in Wyoming.

The Associated Press

A severe blizzard hit the West on Thursday, killing eight people and leaving thousands of travelers stranded in snowdrifts up to 8 feet high.

The blizzard hit the West on Thursday, killing eight people and leaving thousands of travelers stranded in snowdrifts up to 8 feet high.

Soviet premier reportedly has suffered heart attack

The Washington Post

Mikhail Gorbachev, Soviet Premier, reportedly has suffered a heart attack while in the United States. The report came from a source close to the premier.

Mikhail Gorbachev, Soviet Premier, reportedly has suffered a heart attack while in the United States. The report came from a source close to the premier.

INSIDE NATIONAL

Don't miss People
Because of the Midwest turmoil, pages A2 and A3 were specially cleared of ads and other news. Ads can be found today on Page A34.

No backing for Chrysler
A banker refused to pledge bank support to Chrysler. Any matching funds needed to trigger a federal loan guarantee.

That's all for Trudeau
Pierre Elliott Trudeau resigned as leader of Canada's Liberal Party yesterday, saying the Liberals needed a change in leadership.

INSIDE LOCAL

Smoke detector saves their lives
A smoke detector has been credited with saving the lives of three Allen Township residents before fire destroyed their mobile home early yesterday.

Kids talk turkey
Second graders share original Thanksgiving recipes.

Attorneys sued
\$300,000 suit against 3 LV attorneys alleges their wills caused grounding of freighter.

INSIDE SPORTS

Rodriguez wins again
Allentown boxer Willie 'Fireball' Rodriguez knocked out opponent Willie Daniels in the second round last night. Daniels' hand injury last night may be a hand injury.

Angela's Baylor award
Son Baylor of the California Angels baseball team was LV's Most Valuable Player for 1979 yesterday.

Special notes to our readers

Today's Thanksgiving Day issue of The Morning Call contains 204 pages. Tomorrow, when most other newspapers have only 100 pages, we will have 204 pages. This is a special feature for our readers. We are offering this special feature to our readers who receive only The Morning Call newspaper.

THE MORNING CALL

Subscription rates: \$10.00 per year in advance. Single copies: 25¢. Delivery outside the United States: \$15.00 per year in advance. Payment in advance. Please allow 4-6 weeks for delivery of new subscriptions. Please allow 4-6 weeks for delivery of new subscriptions.

DAILY NUMBER

800
83-16
505
107
BIG 50 Red 188
White 105
Blue 105
Color 500-60

By their nature hierarchical structures tend to segregate and classify. They compartmentalize and alienate and generally confine individuals to mechanical and routing tasks.

In his lecture on poetry entitled "On Measure," William Carlos Williams suggested that free verse need not be formless, but that its form results from the poem's organic internal pressures rather than from traditional patterns externally applied. Similarly, the form the organization takes should result from the talents and skills of individuals in the organization and not from squeezing them into traditional patterns that are structured to resist change by their rigid nature.

The task of managers should be to liberate people from the limits of structure. To do this requires a management style not often practiced in newspapers. That style allows others to participate in the decision-making process. Editors, photographers, reporters and designers all have a personal

stake in the newspaper and its impact on the community it serves. Each must share in the decision-making process, from the inception of the story to its presentation on the page. By arriving at decisions by consensus there are more opportunities to see all the possibilities inherent in the story early and to decide how best to communicate the information to the readers.

Let me share with you pages that evolved from news meetings where editors and designers together reviewed the day's news and by consensus arrived at what they felt was the most appropriate manner in which to present it. The Iranian Crisis: Day 19 was both a one-story day and a day when you could also justify 15 stories on the front page. After a lot of discussion at the 3 o'clock news meeting it became obvious that what was needed was not to make a choice between one story on page one or 15, but two front pages.

What happens when there are few stories

'Design is not a profession; it's an attitude, the attitude of the planner.'

that deserve front-page attention, but there is plenty of information useful to the reader that he can find inside or in other sections? Given that situation, our editors and designers arrived at a completely different solution—briefs and promos to the inside on page one. Traditional? No. Appropriate for the day's information? Yes.

Finally, another one-story day. The State of the Union address by President Carter evolved into a page that emphasized the different segments of the speech typographically: A prelude explained the salient information. A dramatic quote was pulled out and placed under a photograph of the President. Different subjects were clearly defined in reverse type.

INSIDE NATIONAL

'Nazi Olympics' boycott move failed A2

Pylon cleared as cause of DC10 crash A3

N.Ireland tragedy: A mother's suicide A7



Arrest rumors denied A6



El Salvador violence A4

INSIDE SPORTS



Overlooked for All-Stars C1

Index

Table with 2 columns: Page Number and Page Title. Includes entries for A2, A3, A4, A6, A7, C1, C2, C3, C4, C5, C6, C7, C8, C9, C10, C11, C12, C13, C14, C15.

Weather

Partly sunny, high in the 20s today. Increasing clouds, light rain or snow in the morning. For data, see Page D7.

THE MORNING CALL

ALLENTOWN, PA. 18105 THURSDAY, JANUARY 24, 1980 NO. 28,738 (USPS 363-060) GREAT'S NEWSPAPER 20¢

State of the Union

President Carter delivered a stern and serious ultimatum to the Soviet Union last night, coupled with calls for a renewed draft registration and energy conservation



'Any attempt by any outside force to gain control of the Persian Gulf region will be regarded as an assault on the vital interests of the United States. It will be repelled by use of any means necessary, including military force.'

'The task of managers should be to liberate people from the limits of structure.'

The State of the Union: Impact to get a reader's attention, information to satisfy his or her quest for news, presented in an effective way.

WASHINGTON — President Carter, citing a "grave threat" to the Middle East, tonight announced that he would demand that the Soviet Union stop its support for the Iranian revolution...

GOP legislators react A3

CARTER DOCTRINE

In a bold stroke, President Carter has thrown up a protective shield around the Persian Gulf...

HOSTAGES

President Carter added several passages to his prepared statement, including a statement that "the last few weeks have not been an easy time for our hostages."

OIL IMPORTS

President Carter set an oil import ceiling of 8.2 million barrels a day for 1980, an act that will be enforced with import taxes if necessary.

THE DRAFT

Carter announced that he will ask Congress for legislation and funds to begin registering the nation's youth for possible military conscription.

IRANIAN RELATIONS

On U.S. relations with Iran, President Carter said he will try to persuade the Iranian leaders that the real danger to their nation lies to the north from Soviet troops in Afghanistan.

GAS RATIONING

President Carter said that in the event of a serious oil shortage, he will hesitate to impose mandatory gasoline rationing.

Compiled from Call news services.

All these different solutions were arrived at through the cooperation of editors, designers and writers who were seeking to communicate the news effectively using the talents and skills of each. Perhaps we can show our culture and its management practices in sharper relief by examining another culture's approach to decision-making.

"A number of respected observers of Japanese ways had attributed their success in part to such practices as 'bottom-up' communication, extensive lateral communication across functional areas, and a pronounced use of participative-style (or consensus) decision-making that supposedly leads to higher quality decisions and implementation."

single option and whose concerns are more tactical than strategic, the Japanese take great care first to define the precise nature of the issue at hand. Only then do they methodically review every available course of action. Though this process consumes a great deal of time, it ensures that the final decision has been 'presold.'

Index

Table with 2 columns: C11, C14-15, C12, C13, C16, C17, C18, C19, C20, C21, C22, C23, C24, C25, C26, C27, C28, C29, C30, C31, C32, C33, C34, C35, C36, C37, C38, C39, C40, C41, C42, C43, C44, C45, C46, C47, C48, C49, C50, C51, C52, C53, C54, C55, C56, C57, C58, C59, C60, C61, C62, C63, C64, C65, C66, C67, C68, C69, C70, C71, C72, C73, C74, C75, C76, C77, C78, C79, C80, C81, C82, C83, C84, C85, C86, C87, C88, C89, C90, C91, C92, C93, C94, C95, C96, C97, C98, C99, C100.

THE MORNING CALL

Weather

Mostly sunny today; chance of freezing rain tomorrow. For details, see Page D1.

NO. 28,728 (USPS 363-080) ***

LEHIGH VALLEY'S GREATST NEWSPAPER ALLENTOWN, PA. 18105 THURSDAY, JANUARY 10, 1980 20¢



There's more in this jar than dog biscuits. \$8-million suit contends Alpo stole cookie jar

By DICK GOWEN Of The Morning Call. Two Eukanon men have sued Alpo for \$8 million in federal court over a trademark... Liva-A Snaps dog biscuits.

World turmoil centers in U.N.

AFGHANISTAN: Afghan emergency session; THE IRAN CRISIS: DAY 63: Soviets will veto sanctions

Assembly session sixth since 1956. Carter suspends export licenses. Grain producers face storage costs. UNITED NATIONS (AP) - The Security Council has called for an emergency special session of the General Assembly to deal with the Soviet military intervention in Afghanistan.

Technology exports halted; Grain prices drop sharply

WASHINGTON (AP) - President Carter's veto of a bill to suspend technology exports to the Soviet Union... Grain prices dropped sharply after a report that the Soviet government had ordered a 10 percent increase in grain exports.

Hope for hostages, but no optimism

TEHRAN, Iran (AP) - A top Iranian official offered hope yesterday for release of the American hostages held in the U.S. Embassy, but cautioned against optimism.

Poor get aid for fuel bills that don't exist

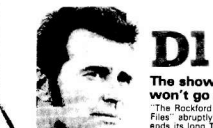
Fuel aid plan in chaos. Editorial. A14. Thousands of the nation's poor who live in institutions and have no heating bills to pay are receiving federal fuel assistance checks anyway.



B7 All about batteries. Consumers are buying batteries, batteries and batteries to keep their electronic gadgets sleeping, scurrying and blinking.



B1 Here to stay. Pennsylvania Power & Light Co. officials have made a 50-year commitment to maintain the firm's headquarters in downtown Allentown.



D1 The show won't go on. The Rockford Files abruptly ends its long TV run because of the serious illness of star James Garner.



B5 Historic district Part 2. The debate in Allentown's historic district is about aesthetics - a fancy word for taste.



A20 Worst-dressed. She may be a '10' in the movie, but Bo Derek gets a minus 10 for fashion, says designer Mr. Blackwell.



C1 Becchi's wrestlers overcome their slight underdog status last night to upset Phillipsburg, 25-23.



C1 Catcher turns hunter. Pittsburgh Pirates catcher Ed Ott, who makes his home in West Allentown in the fall, now writes, is an avid hunter.



C1 Catcher turns hunter. Pittsburgh Pirates catcher Ed Ott, who makes his home in West Allentown in the fall, now writes, is an avid hunter.

McDonald's - Open 24 Hours featuring Star Trek Meals \$1.49 - 1.99

X-C Skiing - Terry Hill - MM Snow Lift Skiing 1000 ft. - Lehigh Valley Teaching Area & Hill Open - 385-0222

Phillies Spring Training March 22-31 - \$100 per person Lehigh Valley Motor Club - 434-5141

Uncontested Divorce \$395 - 434-2100 Legal Services - Atty. R.G. Burchill

all possible alternatives. More important, they do not regularly force themselves to think through the kind of issue it is that confronts them. As a result, their decisions often address symptoms and nearly always have to be 'sold' after the fact... Japanese managers distinguish between making decisions and making a choice. To make a decision implies mastery over people and tasks; to make a difficult selection among choices means we can gain something only by giving something up. The American notion of deciding in

relationship to process is explained by Pascale: "Frequently an issue crops up around changes that arouse human feelings. Under these circumstances the notion of ambiguity is useful. Rather than grasping for a solution, the administrator may take the interim step of 'deciding' how to proceed. The process of 'proceeding' in turn generates further information; you move toward your goal through a sequence of tentative steps rather than bold-stroke actions. The distinction is between having enough data to decide and having enough data to proceed."

The notion of achieving gradual change and being aware of the process constitutes a more natural and organic approach to management. We can create systems that are able to evolve naturally because their shape is determined by the people in them, or we can continue with traditional systems that are structured to resist change by their rigid and patriarchal natures. Newsroom management should become a process of creating environments that allow the individuals with imagination and energy and nerve to express the unending possibilities of communicating the news each day.



St. Petersburg Times Executive Editor Robert Haiman critiques a page from the "modernized" Minneapolis Tribune.

The Kansas City Star/Times design seminar and what it means to designers

By Randy Miller
Art Director
Kansas City Star

The seminar we held, which dealt with newspaper design and graphics, was not

the kind that most of us in that field would normally think of. Since the problem we really face in design is commitment from management, that's who we aimed at.

About 25 editors and managing editors across the country came for two days in November, 1979 to talk about the future of the newspaper industry and the changes that we have to make to remain a viable product in the years ahead. We centered on graphics and design as two of the major areas that had to be changed, but talked about it in this context. Included in the discussions were newsprint shortages, the changing role of the newspaper in society and new developments in technology.

It might seem strange to those of us who use a knife rather than a typewriter, but the seminar had only one designer as a participant and no newspaper designers on the list of speakers.

But hold off for a moment on any quick judgments that "that's typical of word people." For most designers would agree that the biggest challenge facing the advancement of newspaper design today is to gain the commitment of the people in charge. In the reader's mind there is no separation in words and visuals. And there shouldn't be an imbalance in the importance of the two in the newsroom.

The seminar confronted editors on their own terms. That is, newspapers are now being forced to make big changes and that design can help solve some of those problems. First, the newsprint shortage of recent months will probably take on the character of a recurring nightmare rather than a bad dream that quickly fades. So, one question becomes how to cope with a tightening news hole due to either a shortage of newsprint or excessively costly



Tony Majeri's pages were the most successful in meeting the demands of space conservation while at the same time creating an image. Readers termed it clean and uncluttered.



A design by the Milwaukee Journal was typical of the pages that turned gray through emphasis on conservation at the expense of impact and display.



A tabloid format design by J. Ford Huffman of the Rochester Times-Union, showed a lack of concern for conservation and attempted to be modern through use of artwork and heavy type. Rather than building a strong identity the design was termed as "cluttered" by the readers.

newsprint. Second, newspaper markets are changing and so must the newspaper. How then to effect change in newspapers to meet the demands of a new marketplace?

"I don't think the profession as a whole has come to grips with how to face the problem," said Mike Davis, editor of the *Star/Times*. "I thought if we had a seminar it would be good just to get together and discuss it and think about the problem."

"Continuing increases (in price) and shortages... (make this) a good time to look at the paper of the future," said Davies. "How do we do more with less?"

With that thought in mind, each participant redesigned his newspaper (a front page and an inside page) before coming to the seminar. Almost unanimously, when forced to make decisions for the sake of conservation, the

editors filled their pages with copy.

Three readers who were brought in and asked to comment on the pages termed the overall tone of the exercise "dull" and "cluttered." The one designer in the group, assistant art director Tony Majeri of the *Chicago Tribune*, ranked first with the readers for his pages. The readers termed them "clean" and "clear and crisp, with beautiful print."

Majeri's pages not only met the demands of space efficiency and reader appeal, but seemed to score well in the other major area of the seminar, marketing.

Frank Magid, of Frank N. Magid Associates, a media consulting firm, stressed the changing role of the newspaper in society and in competition with television.

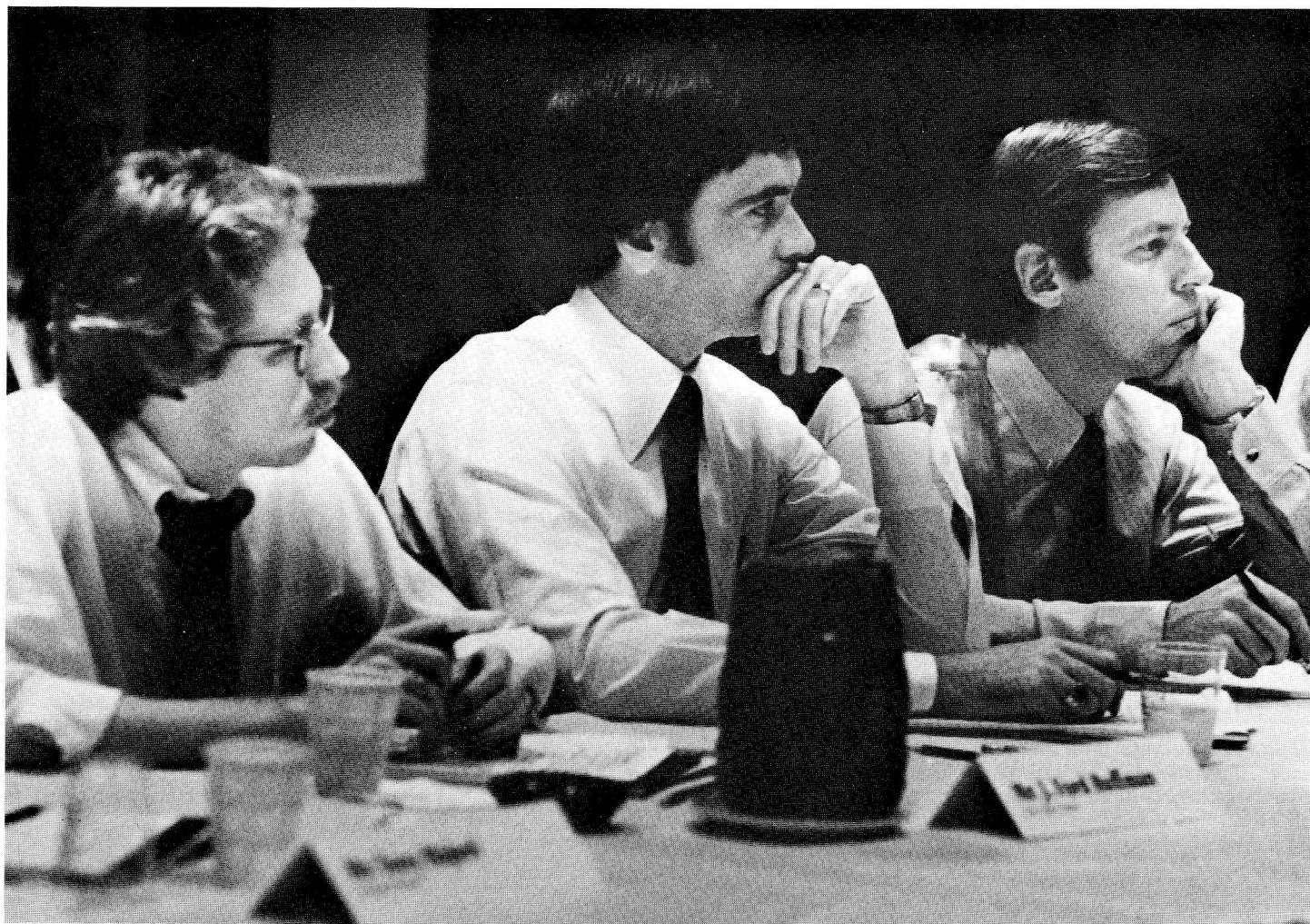
"The newspaper as it is today does not

have a chance of (competing)," Magid said. "A redefinition of content is needed quickly. What is a newspaper? It cannot be gray, because this is not a gray society. Packaging is important."

Echoing what Magid stressed, Arthur Kramer, senior vice president/creative supervisor of J. Walter Thompson said there was a need for a newspaper to have a brand identity just like any other product. Kramer cited the success of specialized magazines in recent years as an example of brand marketing applied to journalism.

"What we have in newspapers is interesting material delivered in a dull format," Kramer said. "It's as if a very stuffy person were telling it to you."

The failure of the page designs to meet the needs that these marketers spoke of was evident.



Pondering: (from left) J. Ford Huffman (Rochester Times-Union), James Dolan (San Antonio Sunday Express News), and Darryl Moen (University of Missouri).

"Most of us are basically word people," said James Dolan, managing editor of the *San Antonio Sunday Express News*. "I was trained as a reporter and when it comes to redesign, I need help..."

As the seminar made evident to the participants, newspapers and newspaper design are facing a critical time. The past two years have seen newspaper design come from oblivion to the latest fad. Along with that fad a lot of people have become involved in newspaper design with no particular talent or knowledge of journalism. They have varied from copy editors who have decided they know all that's necessary after taking Copy Editing I to artists who see pictures as just shapes on a page and stories as just so much gray matter to fill the spaces in between.

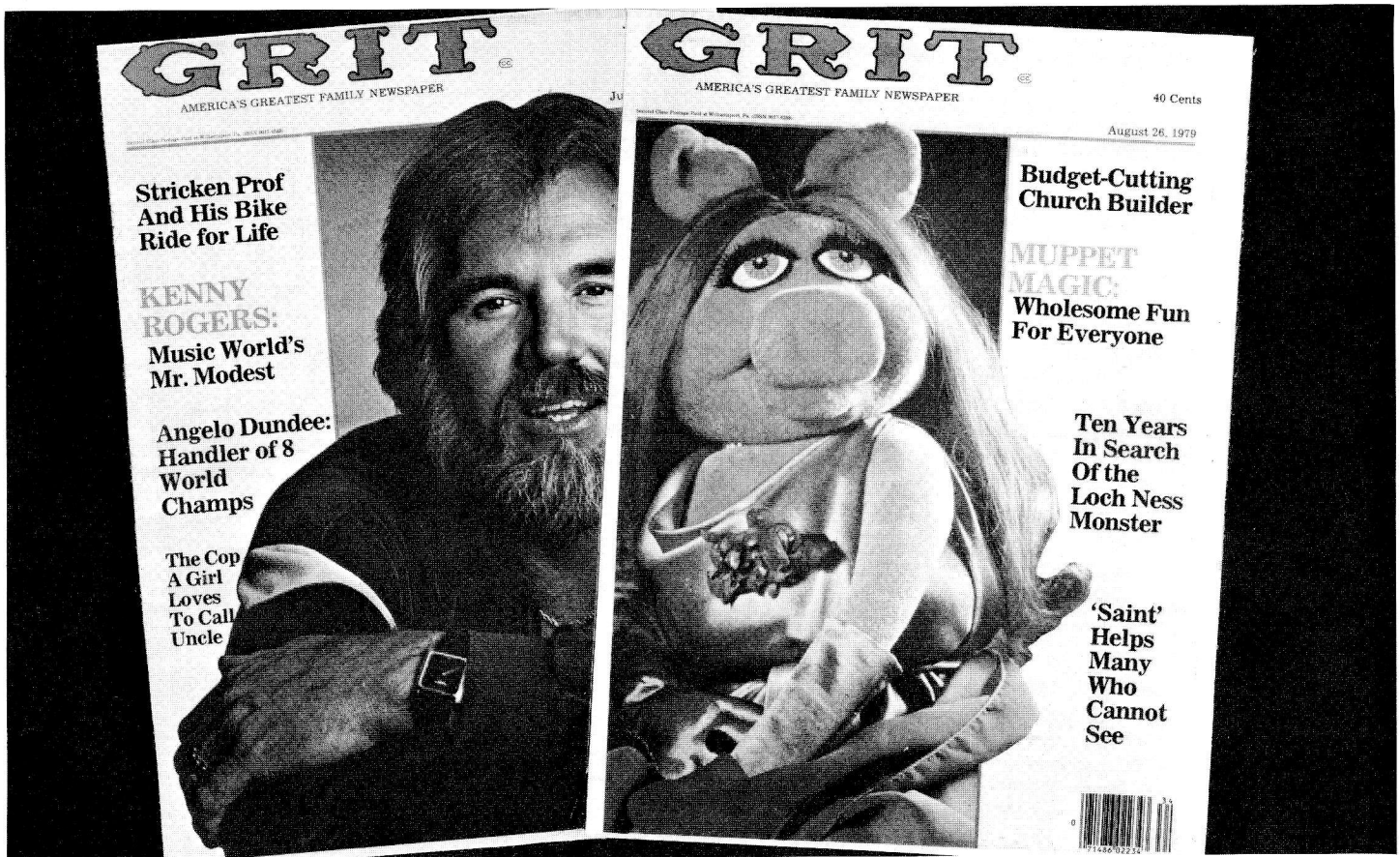
Newspaper design is a highly specialized field. For newspapers to be successful in the future, the designer will have to meet at once the demands of efficiency and visual identity.

The challenge to designers in the future will be to make their newspapers financially successful. How? By communicating to the reader, strengthening the paper's image in the market and by being a journalist. Designers must understand writing, editing, picture usage and be able to exercise sound and reasonable news judgment. And that doesn't even touch on the developments in technology we'll soon have to face.

The designer (and editor) who refuses to treat the paper as a total product, with a balanced approach to the needs of the reader, might find himself or herself and their newspaper in the same place: out in the cold.



Randy Miller is art director of the *Kansas City Star and Times*. He has a Bachelor of Journalism in photojournalism and a Master of arts in publication design both from the University of Missouri School of Journalism. His thesis topic was newspaper design. *The Star's* redesign, which places an emphasis on space conservation, will appear this spring.



How GRIT was redesigned

By Joseph Gering
Gering Design Associates
Philadelphia

How did Gering Design Associates get involved in newspaper design?

Simply because an agency vice president, who handles the GRIT newspaper account believed we were a logical choice to apply our knowledge to the field of newspaper graphics.

The management and editor of GRIT, Terry Ziegler, after reviewing our portfolio and background thought our graphics approach would develop the type of format they were searching for.

Let me note here that GRIT, a national publication that prints 1,100,000 copies each week, wanted only to redesign their front page because their objective was to gain maximum impact at the point of purchase, the newsstand.

At the first few sessions joint research material developed by management, agency and designer was evaluated for incorporation into the design material.

The first presentation was a broad-based approach that allowed for a thorough discussion from all points of

view. This was accomplished because the rough designs showing many different approaches, ranging from a modest restyling to a radical departure from the existing format, sparked an open discussion of opinions.

From that meeting, several designs were approved for further development and evaluation. These pages were made up in comprehensive form with various type styles and arrangements. Careful attention was paid to the treatment of the nameplate, which has great recognition value, as well as a sizeable investment in terms of advertising and promotion. The decision was made to retain the flavor of the current nameplate, eliminating the cartouche surrounding the tagline under the nameplate, generally simplifying and tightening up the entire element, thereby giving the nameplate more room in which to operate.

Another decision was that since GRIT — a weekly newspaper — did not require the immediacy of a daily newspaper, the news stories that appeal to a national readership, rather than a local or regional

A major change in the redesign of GRIT was the use of a single, partially silhouetted, four-color photograph that dominates the front page. Lead articles are highlighted by display type headlines. A revised and enlarged nameplate completes the new look of this nearly 100-year-old publication.

audience, could be put on the inside, leaving the entire front page for a dramatic four-color photograph or photographs.

The final presentation verified the evaluations and approaches determined at the previous meetings. A single, partially silhouetted, four-color photograph dominates the front page, with lead stories highlighted by display type headlines. The story identified with the photograph is highlighted by a second color. The format accommodates either left or right-position photographs.

The combination of a large, dramatic four-color photograph, an enlarged and simplified nameplate, bold display headlines, all serve to accomplish the original objective of the assignment: to create a front page that has maximum visual impact with the potential reader at the point of purchase.

Joseph Gering heads his own design studio in Philadelphia and engages in advertising and corporate design. He attended Philadelphia College of Art and has worked as a designer and art director in major advertising agencies in New York and Philadelphia.

Publications you can get

U&Ic: It stands for upper-and-lower case and is a big favorite with art directors, creative directors, typographers and just plain devotees of fantastic visual things. Subscriptions are free, though sometimes long in coming. Published four times a year by the International Typeface Corporation. Some back copies are available. Write: U&Ic, 216 East 45 Street, New York, New York, 10017.

BASELINE: the International Typographical Magazine. Issue number one is just off the press. Designed and published by TSI Typographical Systems International Limited, a member of the Letraset Group of Companies. Classy publication, slanted almost exclusively toward typography. Free. Write: TSI Typographic Systems International Limited, St. George's House, 195-203 Waterloo Road, London, England SE1.

Photos: the Selected News Photo Catalog Supplement by the U.S. Department of Energy. One in a series of six supplements, furnishing free photos and captions (this one supplement about energy has 82 photos). Write: U.S. Department of Energy, Office of Public Affairs, Photo Office, C-460 GTN, Washington, D.C. 20545 or call Louis Hicks or Jack Schneider, 301-353-5476. Free.

Slithy Toves: This is an in-house organ of the Miami Herald. Subtitled: "A journal of back-patting and nit-picking from the glass cages of the Miami Herald. Edited by Bob Ingle." Deals with everything—text, cutlines, photographs, style—that the Herald does. Published randomly, we gather. Very well done. Write and ask nicely for a copy: Bob Ingle, Managing Editor, The Miami Herald, One Herald Plaza, Miami, Florida 33101.

National Geographical News Service: One of the best things we've heard of in a long while. Short features, long features, black-and-white screened photographs (many made by Geographic photographers), maps (Geographic staff), a new series called Compass Point (illustrated with maps and photos). Free. (They ask for a credit line.) Write: Paul Sampson, Chief, News Services, National Geographic Society, P.O. Box 1524, Washington, D.C. 20013.



Oriental cuisine: what it is . . .

By Carol Herwig
Ledger-Star Staff Writer

Although China has hundreds of regional cooking styles, we find only four distinct cuisines in the U.S.—Cantonese, Mandarin, Szechwan and Hunan.

A fifth type, Peking, has yet to appear in Tidewater and most U.S. cities.

There may be an equally diverse number of Japanese cooking styles, but in this country we usually see a combination of the dishes of the seacoast and mountainous regions.

Here's a look at each of the common Chinese and Japanese cuisines.

Cantonese

Cantonese food is the most common cuisine in Chinese restaurants in this country because the people of Canton were the first to move to the U.S. They came to California to work on the railroads and many settled on the East and West coasts, perhaps because the coastal area offer a temperate climate similar to that of their native South China.

It is the Cantonese cuisine that has perfected stir-frying, the cooking method that has become essential to all Chinese and Japanese cooking styles.

Stir-frying developed because of the need to conserve fuel, use a very hot pan and cook foods quickly. Meats and vegetables are cut into small pieces to reduce cooking time. Stir-frying leaves meats moist and keeps vegetables crisp.

Fish, poultry and vegetables are the staples of Cantonese cooking. Rice, which everyone associates with all Chinese food, is used just like we use bread or potatoes—a filler.

Because pork and beef are fairly scarce when they are used in a Cantonese dish, they are used sparingly.

The Cantonese cuisine is highly regarded for its distinctive sauces—black bean, lobster, tomato and ginger. The Cantonese use light soy sauce in preparing their foods. They prefer a sweeter, less spicy taste.

In addition, the Cantonese do not approve of the use of monosodium glutamate, a seasoning associated with Chinese and Japanese food. The Cantonese believe their food should be true to its natural state as far as possible.

Cantonese food also is distinctive because of its beautiful color. Greens, red and yellow vegetables should retain their color and be displayed prominently on the plate.

Although almost any Cantonese restaurant will offer chop suey and chow mein it is not a combination of the best of all Chinese cuisines.

They were created in the U.S., after the Canton people immigrated here.

Mandarin

Mandarin, the second cuisine to come to this country, originated in the cultural centers of North China. Some say it is not a truly separate cuisine but a combination of the best of all Chinese cuisines.

It is the French cuisine of China. More emphasis is placed on wheat and thin crisp-like pancakes.

Wine, liquor, garlic, onion, scallions, fruit, beef and lamb commonly are used in Mandarin cooking. And while stir-frying is important, the Mandarin cooks call for other more exotic methods of cooking.

For example, Peking duck, the most famous dish from North China, has an incredibly complicated recipe that takes more than a day to prepare. A number of the dishes are smoked, and many soups and hot pots also are an important part of the cuisine.

It is the Mandarin restaurant that offers moo shoo or moo shoo chow, which uses the very foreign and lacy wood ears and golden noodles.

Mandarin food tends to be sweeter than Cantonese food. The hotin sauce, which is made from pumpkin, and the brown bean sauce used to moo shoo pork and Peking duck both are slightly spicy.

Szechwan

The Szechwan cooking style, which comes from West China, is known in the U.S. for being incredibly spicy and hot. But almost every spicy Szechwan dish also features a contrasting flavor.

This illness of gingerroot and Szechwan peppercorns are used to make the dishes hot. Star anise, onion and citrus flavors are used liberally for the sweet flavors. It's not uncommon to see an amazing amount of hot peppers in a Szechwan dish.

Beef is more common in Szechwan cooking than in any of the other Chinese cuisines. It is cut in small pieces and cooked until slightly stringy and chewy. Chicken, on the other hand, has a smooth milky sauce.

Although West China is not on the coast, shrimp are grown in small ponds also used for irrigation. Shrimp is almost always used as the diet as vegetables, beef and poultry.

Normally when one orders Szechwan food, the chef brings like beef in a spicy ginger sauce or the special Szechwan shrimp dishes, but the cuisine does truly unusual and exotic things with vegetables like eggplant, cabbage and green beans.

Hunan

Hunan cooking, also from West China, is similar to Szechwan in many ways. The biggest difference is in its use of ham. The Hunan cuisine also uses more lamb than the other cooking styles do.

(Continued on page C2, col. 1.)



And where you go to find it

Chinese and Japanese cuisines are rapidly gaining an important part of the American food scene. The food is lighter, healthier, and most important, cheaper to prepare.

In Tidewater, Chinese restaurants are second in number only to seafood places. To see this survey, I ate at 25 Chinese and two Japanese restaurants, all on the south side of Hampton Roads.

Tidewater's climate and location make this an excellent area for the two cuisines. Both use fresh vegetables and a great deal of seafood, poultry shrimp and scallops.

Most of the restaurants surveyed—particularly the restaurants priced did offer many ready and vegetable entrees. Unfortunately, we have yielded to the so-called American preference for heavier sauces and bigger portions of meat. Still it is possible to get a great meal of Japanese meal at many restaurants in the area.

Few of the restaurants surveyed had truly excellent secondary to the quality of the food.

At each restaurant, at least one complete meal—appetizer, entree and rice—was sampled. Service and decor were noted, but were considered secondary to the quality of the food.

Restaurants are listed in alphabetical order. Types of cuisine offered on the menu are noted.

The restaurants all have full-service dining rooms and do most of their business at the table. Some specialize in carry-out trade, but not included.

At each restaurant, at least one complete meal—appetizer, entree and rice—was sampled. Service and decor were noted, but were considered secondary to the quality of the food.

ASIA GARDEN EXPRESS

ASIA GARDEN EXPRESS, 1118 N. Military Highway, Norfolk, Cantonese, Mandarin and Szechwan.

A short but excellent representation of the true cuisines of the Cantonese side, one can choose from stir-fried vegetable and meat dishes, crisp, crunchy vegetable salads. For lunch, Asia Garden Express has a steam table set-up of chicken in very good. Sauce was used sparingly. The meat should have been cut in smaller pieces.

Mandarin choices include moo shoo pork r. beef. (The beef dish is the restaurant's own invention). Also available are the very hot szechwan dishes, including Mongolian beef. The egg roll here is perfect—great crust, crisp, crunchy vegetable inside. For lunch, Asia Garden Express has a steam table set-up of pepper steak, fried rice and chop suey set between \$1.99 and \$3.50 a real bargain. However, these dishes don't tell you how good the regular menu is. Most dinners are in the \$5 to \$7 range.

In addition, the best almond cookies in town are baked in Asia Garden's kitchen. They are sold individually and in bags of a half-dozen and dozen.

Hours: 11 a.m. until 11 p.m. Monday through Saturday, noon to 11 p.m. Sunday. Credit cards OK.

BAMBOO HUT, 2332 Virginia Beach Blvd., Virginia Beach, Szechwan, Mandarin and Cantonese or mandarin and Szechwan cuisines. One of the Cantonese offerings are unadventurous. Seafood is an important part of the menu.

A pupu appetizer platter is available for two people, but if you're eating alone, get the pupu leaf for \$1.45. It includes an egg roll, fried wonton, beef marinated in sauce and served with the tiny baker. The beef is the best of the three; the egg roll had a nice crust but was gooey inside.

A nice seafood platter offered shrimp, scallops, whitefish and lobster served with Chinese vegetables. Sauce was stirred into the meat with a very heavy hand. The scallops and lobster were enhanced, but it overwhelmed everything else. Colorful variety of vegetables—peas, pods, bok choy, tiny corn—but everything was overcooked, but crispy.

The menu features garlic and oyster sauces that go beautifully with beef and seafoods and it offers Peking Duck for \$18. Most entrees are in the \$5 to \$10 price range.

Decor is distinctive—lots of bamboo everywhere.

Hours: 11:30 a.m. until 10 p.m. Monday through Thursday, 11:30 a.m. until 11 p.m. Friday and Saturday, 4:30 until 10 p.m. Sunday. Credit cards OK.

CANTON STATION, 1464 Laskin Road, Virginia Beach, Cantonese.

Easily the most attractive Chinese restaurant in Tidewater. Dining rooms are decorated

like railroad cars and seating is at roomy booths.

The kitchen makes the dishes as attractive as the decor. Keeping up the high standards of bright colors and display that are traditional Cantonese.

The extensive menu features a vast number of stir-fried vegetable and meat combinations. The entrees are generous in portion and feature excellent meats, especially the shrimp. Vegetables are perfectly cooked so they are still crunchy and very brightly colored. Sauces were light and sparingly used.

The pupu platter is a great way to start a meal, but has almost enough food to fill two people.

The wine list is quite good and there's a separate menu listing lots of rum drinks. Canton Station is relatively expensive, but worth it. Entrees are in the \$5 to \$10 range.

Hours: 11:30 a.m. until 2 p.m. daily for lunch; 5 until 11 p.m. Monday through Thursday.

CHINA GARDEN, 1949 Independence Blvd. in Virginia Beach, 1949 Independence Blvd. in Norfolk, Cantonese, Szechwan and Hunan.

Both locations are ornately decorated and feature full menus and unusual dishes. However, both kitchens need to work on food preparation. A Szechwan beef dish at the Military City restaurant was boring, not at all spicy. Everything at the Independence location was great.

This is the one place in town to get spring rolls outside of egg rolls. The spring roll crust is lighter and nicer, but the China Garden's roll was stringy in texture. Shrimp went all the way to the top of a too-thick piece of white bread.

The chicken with orange flavor, a Szechwan dish, was cooked with hot peppers, tangy sauce and scallions. It was a nice dish, but again, there was the grease.

Chicken and shrimp sautéed with chopped water chestnuts and green peppers didn't work at all. Most entrees are in the \$5 to \$7 range.

Hours: 11:30 to 2:30 p.m. Monday through Friday for lunch; 4:30 to 10 p.m. Sunday through Thursday and 4:30 to 11 p.m. Friday and Saturday for dinner. Hours are the same at both places. Credit cards OK.

DRAGON GATE, 1818 E. Little Creek Road, Norfolk, Cantonese.

Duck and lobster Cantonese are featured along with traditional chop sueys and chow mein.

Entrees are overcooked, especially the vegetables. The duck, although crispy and served with fresh scallions, was too greasy.

Good egg rolls here; the shell was crisp, the vegetables not at all soggy. The mustard was outstanding but very, very hot.

The dining room was strictly functional with lots of formica tables and plastic booths. Prices are very insensitive.

DRAGON HOUSE, 244 Jant Shopping Center, Norfolk, Cantonese.

The menu is very limited with heavy emphasis on American-Chinese dishes like chop suey and chow mein.

Our food was a disappointment. The duck was served in huge chunks that had to be cut in half or more to become bite-sized inside the crisp batter was soggy meat. Only the crispie peas saved the meal.

The egg roll was soggy on the outside, mushy inside. The egg drop soup that came with the entree had more egg than chicken broth. Great Chinese menus make the room attractive. Prices are inexpensive.

Hours: 11:30 a.m. until 9:30 p.m. daily. Credit cards OK.

GOLDEN DRAGON, 2814 Pacific Ave., Virginia Beach, Cantonese.

Decor is ornate, but more Polynesian than Chinese. There are several dining areas and service is most attentive.

This was my first ambulatory experience with (Continued on page C2, col. 1.)

Give your readers a break

"The Daily Break," a leisure section introduced in Norfolk two years ago by the Ledger-Star, receives a major share of the credit for reversing the circulation decline of Norfolk's afternoon newspaper. "It's a fun section," says the Daily Break's first editor, Sandy Rowe.

"Its front page always consists of two, three or four elements. Color — either process color, a color graphic or spot color — is always included on the front." Sixty-five percent of the Ledger-Star's readers regularly read the Daily Break. While 75-80 percent read the local news, the Daily Break is the readers' second favorite section. (By comparison, the sports pages garner just 50 percent of the readers.)

Designed for the 18-35 age group bracket, the Daily Break has attracted both men and women in that highly desirable readership segment. Since the section was introduced, the average age of the Ledger-Star's subscribers has dropped from 46 to 42. The newspaper has gained 2,000 readers, most of them young. Studies have shown that the section has appeal to junior and senior high school students, too.

The Daily Break contains comics, tv-listings, movie listings, horoscopes, the bridge column, book news, reviews, and syndicated features such as "Dear Abby." In a marked change from the family section which the Ledger-Star formerly published, the Daily Break does not contain news of weddings, clubs, society or debutantes.

"We felt that if we were going to attract new and younger readers, that we couldn't merely rename the women's pages," says Rowe. "The Daily Break is truly a leisure section for both men and women." Ledger-Star Managing Editor Bob Dodson notes: "We didn't receive any complaints when we dropped the family living section, because we gave our readers something better."

"Most of our stories are upbeat, showcasing the fun things people do," says Rowe. "And if it moves, we review it. Movies, television, concerts, restaurants, books, nightclubs, plays, records and

nearly everything else is fair game. Reviews should be 90 percent reporting and 10 percent opinion. Any good reporter ought to be able to do reviews."

Reader participation stories are a favorite Daily Break feature. "Asking readers to comment on their 'likes' or 'dislikes' usually generates some excitement," says Rowe.

"The prime reason for the Daily Break's success is planning," says Rowe. "Planning

The Daily Break: One way to appeal to a younger audience and bolster sagging evening newspaper circulation.

serves the purpose of defining the entire section for both the readers and the editors." The Daily Break's deadline is 24 hours before press time. On days when three-color is used, the deadline is 48 hours before press time.

"Editing the Afternoon Newspaper" was the subject of a recent SNPA Foundation seminar held in Norfolk, Va. This report was written by Robert E. Baskin, SNPA Foundation program director.

people

POWER WATCH: A new peak looms

Four years ago Philip Canale, an independent contractor, was asked to design a new power plant for the Long Island Sound. The plant, which will be built in the next few years, is expected to be the largest of its kind in the world. Canale, who is now a senior consultant at the firm, says that the project is "a real challenge" and that he is "excited" to be involved in it.

ATTRACTIONS: Somers' latest discl

Barbara Somers' latest disclosure is that she has had a "very close" relationship with a man who is now a member of the New York State Assembly. She says that the man is "very intelligent" and "very capable" and that she has "known" him for a long time.

CHALLENGES: The son also rises to the occasion

They are doing a job in the Bronx, says the son of a prominent businessman. He says that he is "very proud" of his father and that he is "determined" to follow in his footsteps.

AT A GLANCE

Several of the items in this section are related to the news of the day. They include a report on a new book, a review of a play, and a mention of a local event.



Newsday

25 CENTS TUESDAY, FEB. 5, 1980

THE LONG ISLAND NEWSPAPER • NASSAU EDITION

Congressman Returns FBI's Cash, Sources Say

Senator Linked To Casino Scandal Civiletti Initiates A Probe of Leaks

Pages 4-5



MTA Seeks Taylor Law for LIRR

Page 2

Today in Newsday

43 The Metropolitan Transport...
44 NCOACHES...
45 LEGIST BATTLE...
46 EVALUATION PLAN...
47 SUPPORT FOR BARRAGE...
48 THE WEATHER...
49 NEWS...
50 SPORTS...
51 DAILY WEEKLY LOTTERY...

Packaging and Design

"Design is not merely a cosmetic gimmick," says Paul Back, *Newsday's* director of design. "It's a means of reflecting a newspaper's personality. It's also a way to market a newspaper."

"Too often, newspapers look alike. Newspapers have distinct personalities that stand for something. A newspaper's identity is a virtue." Those beliefs guide Paul Back when he undertakes a newspaper redesign project.

The traditional newspaper design was done on a vertical grid, often resulting in a dull, gray look. But Back contends that even some new horizontal designs can go gray. "Modular makeup can combat this," says Back. Breaking up the broadsheet into smaller, more manageable areas allows the reader's eye to deal more effectively with the space.

"Modular makeup also allows the editor to plug in elements. With a clearly defined format," says Back, "a newspaper can get by without an art department. And modular

makeup allows zoned edition stories to be plugged in and out."

To make a newspaper easier to read, Back advocates labeling and the use of summaries and digests. "They give the reader quick access to the news he wants to read," says Back.

Graphically, Back favors consistency and simplicity. "Changing typefaces in different sections is confusing," says Back. To achieve a "good, clean look" Back uses white space. "It can really hold a page together. There needn't be a story, a graphic, a photo or a line on every inch of a page," says Lack. "Designs that aid street sales are those with a 'poster effect'."

Eliminating clutter is a boon for the reader. Back believes folio lines and volume numbers make a flag unattractive. Though he does not "prohibit" bumping headlines, Back criticizes the use of hoods to separate headlines. "Hoods are not effective; the line rules inhibit legibility."

Back advises editors not to use "news

art" to compete with advertising. "On pages where ads are stacked along both sides, it is better to go without art. The plain gray type will probably stand out better than if it is accompanied by a graphic."

The importance of good design is greater for afternoon newspapers, which find themselves competing with other media for readers' time. Editorial artists are becoming more valuable to newspapers. While they are not readily available as such, artists can be trained for news work. Back advised those newspapers seeking artists to check advertising agencies, art schools and trade magazines. Two source books suggested by Back are: *Newspaper Design* by Harold Evans and *The Grid* by Allen Hurlburt.

"Editing the Afternoon Newspaper" was the subject of a recent SNPA Foundation seminar held in Norfolk, Va. This report was written by Robert E. Baskin, SNPA Foundation program director.

How to improve sagging Saturday circulation

The Louisville Times several years ago faced a Saturday problem common to afternoon newspapers: circulation was lower on Saturday than any other day of the week. In an effort to recapture its regular Monday-to-Friday readers, the *Times* created a new Saturday publication called "Scene."

Scene is a tabloid that wraps around the regular broadsheet news section. It is devoted to leisure activities.

"The cover stories are funny and irreverent," says Bob Crumpler, *Times* assistant managing editor. "Saturday is a day when readers are looking for something different in their newspaper. People want information on their hobbies and personal interests. Scene is laced with features on television, movies, music, concerts, records and nightclubs."

Since its introduction, *The Times'* Saturday circulation has soared from lowest of the week to 31,000 higher than the regular Monday to Friday circulation. And the Saturday newspaper costs a nickel more—25 cents. In the past eight years, the *Times'* weekday circulation has declined 11 percent in the five-county Louisville metro-area; Saturday readership has increased two percent.

Much of Scene copy is freelance in origin. An auto column is written by a local mechanic who teaches at a vocational school. He answers letters from Louisville residents. Crumpler believes that a column written by a Louisville resident is more effective than running a syndicated piece.

"Editors must not be afraid to experiment," says Crumpler. "You have to know your community and learn what it wants. You can do this by relying on surveys and good reporters."

The *Times* has the ability to pull Scene off the front of the Saturday newspaper if a major news story warrants it. The rotogravure color front has a deadline four weeks before publication.

"Editing the Afternoon Newspaper" was the subject of a recent SNPA Foundation seminar held in Norfolk, Va. This report was written by Robert E. Baskin, SNPA Foundation program director.



Ed Arnold honored

Edmund C. Arnold, prominent newspaper designer and professor of mass communications at Virginia Commonwealth University, has been awarded the Outstanding Civilian Service Medal by the Army. This is the highest honor the Army bestows on civilians.

He was cited for his activities with Army and other service publications. He is a frequent lecturer at the Defense Information School at Fort Harrison, Ind. He also conducts workshops for service editors. He has judged contests for military newspapers and magazines.

Previously, the Army has awarded him the Bronze Star and the Army Commendation medals for action as a combat correspondent in France and Germany during World War II.

Arnold is the author of 17 books and more than 2,000 articles. His specialty is newspaper design.

Last year he received the Distinguished Teaching in Journalism Award by the Society of Professional Journalists/Sigma Delta Chi.

Jobs

The following available positions have been made known to the Society:

Associate art director: Kansas City Star & Times. The number two person to help direct an eight-person art department. Contact: Randy Miller, Art Director, Kansas City Star & Times, 1729 Grand Ave., Kansas City, Missouri 64102 or phone 816-234-4349.

Graphics director, a chief artist and two staff artists. Contact: Ron Willnow, assistant managing editor, St. Louis Post-Dispatch, St. Louis, Missouri.

A newsroom artist: Providence, (R.I.) Journal. Contact David Gray, Graphics Editor, Providence Journal Co., 75 Fountain Street, Providence, R.I. 02902.

Designer and a photographer: Contact Robert Lockwood, Art Director, The Morning Call, PO Box 1260, Allentown, Pa. 18105.

The next issue: How do we do more with less?

Using the Kansas City *Star/Times* seminar subject (how to make a better newspaper with less space) as a guideline, the next issue of *DESIGN* will address itself specifically to that problem. Only *DESIGN* will go a step beyond: We'll ask newspaper designers (notable in their absence from the Kansas City seminar) how they propose to cope with the ever-tightening noose of rare expensive newsprint in the face of constantly expanding news coverage.

Also in that issue will be case histories of recently redesigned newspapers; features on technology, photography, editing; tips on how to make better maps and charts; tips on how to make your computer-driven typesetting system function more creatively; calendars of upcoming seminars; and news — as it happens — about newspaper design. Subscribe now and look for your issue in early June, 1980.

How to join the Society of Newspaper Designers

It's really very simple. All the Society needs is your name, address, and preferably a telephone number.

Membership is not exclusive. The Society is interested in members who are interested in newspapers generally and newspaper design specifically. Our present ranks include publishers, executive editors, managing editors, graphic editors, art directors, copy editors, photographers, artists, students and others outside the newspaper profession. Membership is scattered across the United States,

Canada, Great Britain, and Central America.

The Society's projects include a videotape presentation on newspaper design, organized presentations to other newspaper professional groups (ASNE, APME, etc.), an annual newspaper design competition, and, of course, **DESIGN**.

There are annual dues of \$20 per year, payable upon application for membership. These dues cover the cost of the quarterly magazine, **DESIGN**, and the other Society projects.

Name:				
_____	_____	_____	_____	_____
First	Middle	Last		
Job title:			Student	
Company:				
_____	_____	_____	_____	_____
Street or P.O. Box	City	State	Zip code	
Work address:				

Telephone				
_____			_____	
Area code			Extension (if any)	
Mail to: The Society of Newspaper Designers c/o Robert Lockwood, Art Director The Morning Call P.O. Box 1260 Allentown, Pennsylvania 18105				