

American Press Institute

11690 SUNRISE VALLEY DRIVE
RESTON, VIRGINIA 22091

JOHN G. FINNEMAN
Senior Associate Director

(703) 620-3611

April 27, 1988

Howard Finberg
Assistant Managing Editor
The Arizona Republic
120 E. Van Buren St.
Phoenix, Ariz. 85004

Dear Howard:

Let me tell you how delighted I am that this year's J. Montgomery Curtis Memorial Seminar on the future of newspaper design (Sept. 11-13) fits into your schedule. We look forward to having you here with us.

We will be back in touch later with particulars on the program, etc. We will have a total of 22 invited members, along with API executive staff, at the conference table.

API will pay tuition, room and board for participants. You will have to take care of travel expenses.

All members will be asked to create a front page for the year 2,000, so there will be a little advance work for everyone.

In your case, however, you will be taking on an even heavier responsibility. As I explained, we plan to have four studies presented during this program: 1.) the future of informational graphics; 2.) color; 3.) people and 4.) technology. Each of the four persons taking on studies will be asked to make brief oral presentations during the seminar to go with printed results which will be incorporated into a post-seminar publication.

I will watch for your initial thoughts on the informational graphics study and will be back in touch.

Best regards,



John G. Finneman
Senior Associate Director

akw

American Press Institute

11690 SUNRISE VALLEY DRIVE
RESTON, VIRGINIA 22091

Sec.
Angie

(703) 620-3611

J. MONTGOMERY CURTIS MEMORIAL SEMINAR

"NEWSPAPER DESIGN: 2000 AND BEYOND"

September 11-13, 1988

MEMO #1 FOR MEMBERS

Once again, we welcome you to this year's J. Montgomery Curtis Memorial Seminar. We have entitled this year's program "Newspaper Design: 2000 and Beyond."

During this special two-day program, members will be asked to wear their collective creative hats and envision the newspaper of the 21st century from a design standpoint. What will it look like and how will it evolve?

During part of the program, members will focus in on graphics, color, the impact of technology and the people who will be charged with designing newspapers in the year 2000 and beyond. Studies encompassing all four areas will be presented during the program.

Front Page of the Future

Each member is being asked to create a front page of the future, including content mix and design elements. These front pages (which will become a part of this year's post-seminar publication) will be analyzed in advance by Roger Black, one of the most active and acclaimed publication designers in the United States, and discussed during the program.

✓ Completed prototypes (including color art) should be sent directly to API, along with a cover letter explaining why specific content, design elements and design treatment was incorporated.

J. Montgomery Curtis Memorial Seminar
September 11-13, 1988
Memo 1
Page 2

A color slide of the page, a full-size xerox of the prototype and a copy of the cover letter should be mailed to Roger Black at the following address:

Roger Black Incorporated
Typography & Design
36 Gramercy Park East
New York, N.Y. 10003

Deadline is Friday, Sept. 2. If you have any questions on this project, feel free to call Roger at (212) 475-1994.

Preliminary Details

This is the first of two memos you will receive in preparation for this special API program. Your second memo will contain additional information on the program as well as details on working and living arrangements here. But first, we need to get a few preliminary matters out of the way.

1. Please complete and return the enclosed form indicating whether you will need a room here at the Sheraton Reston Inn where members will be staying, are a smoker or non-smoker (for conference seating arrangements) and noting early arrival or late departure.
2. Also attach the following to the completed form:
 - A glossy photo of yourself, any size.
 - Autobiographical information, focusing mainly on career and education (we will prepare background sketches on all members). If you have already sent a bio, there is no need to send another.

API's Monty Curtis Memorial Fund, which underwrites this Seminar annually, will cover your Seminar tuition as well as room and meal charges at the Sheraton Reston Inn. Incidental costs charged to your room (phones, laundry, room service, etc.) will have to be paid upon departure.

We will reserve a single room for you at the Sheraton Reston for Sunday and Monday evenings, September 11 and 12 unless instructed otherwise. This Seminar will conclude at 3:30 p.m. on Wednesday, September 13. Those who check out before 5 p.m. will not incur room charges for that day.

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J. Montgomery Curtis Memorial Seminar
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We will ^{Tues} arrange for a van to leave the API building at 3:35 p.m. on Wednesday, September 13, for those flying out of National Airport. Please arrange any National flights accordingly. The van should reach National in time for 5:00 p.m. flight departures. The Sheraton Reston Inn will be providing free van service to nearby Dulles Airport.

Please mail the enclosed form, photo and biographical information to:

J. Montgomery Curtis Memorial Seminar
American Press Institute
11690 Sunrise Valley Drive
Reston, Virginia 22091

Arrival Plans

Plan to arrive in Reston in time to attend the first get-together of your group, a reception and dinner on Sunday, September 11, beginning at 6:30 p.m., in a private dining room on the first floor of the Sheraton Reston Inn.

Following dinner, and an API staff briefing, Seminar members will be asked to introduce themselves and comment very briefly (one or two minutes) on how they envision newspapers changing visually in the 21st century.

Your comments will help provide a frame of reference before our formal discussion begins Monday morning at the API conference table.

Seminar Membership

Please find enclosed a list of those who have accepted invitations to date. We will have 22 invited guests at the conference table, in addition to members of the API executive staff.

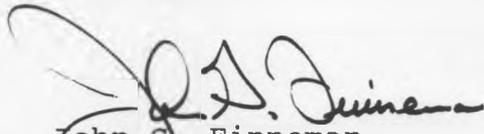
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J. Montgomery Curtis Memorial Seminar
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Again, we look forward to welcoming you here at the Institute on
September 11 and a productive two days.

Should you have any questions, please don't hesitate to call.

Sincerely,

A handwritten signature in black ink, appearing to read "John G. Finneman". The signature is fluid and cursive, with a large initial "J" and "F".

John G. Finneman
Senior Associate Director

Enclosures: Membership list
 Hotel form

7/21/88

American Press Institute

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RESTON, VIRGINIA 22091

(703) 620-3611

J. MONTGOMERY CURTIS MEMORIAL SEMINAR

"NEWSPAPER DESIGN: 2000 AND BEYOND"

September 11-13, 1988

MEMO #2 FOR MEMBERS

This is the last memo you will receive in advance of this seminar. It concerns the program itself, living and working arrangements here and various other details.

THE PROGRAM

In planning this program, the API staff decided early that full participation by members would be the foundation stone. We ask you to come prepared to share your experience and opinions.

The following are the major program segments. Each speaker has been instructed to allow time for thorough discussion.

Monday, September 12:

- 8:30 - 10:00 - "Newspapers in a Visual Society"
Speaker: John Lees, Partner, Herman and Lees Associates, Inc., Cambridge, Mass.
- 10:15 - 12:15 - "The Front Page"
Speaker: Roger Black, President, Roger Black Inc., New York, N.Y.
- 2:00 - 3:30 - Study I: "The Future for Newspaper Graphics"
Speaker: Howard Finberg, Assistant Managing Editor, Arizona Republic, Phoenix, Ariz.
- 3:45 - 5:15 - Study II: "Color"
Speaker: Nanette Bisher, Assistant Art Director, U.S. News and World Report, Washington, DC.

Tuesday, September 13:

8:30 - 10:00 - Study III: "The Impact of Technology"

Speaker: David Gray, Managing
Editor/Graphics, Providence Journal Company,
Providence, RI.

10:15 - 11:45 - Study IV: "The Role of Tomorrow's Newspaper
Designer"

Speaker: Marty Petty, Vice President/Deputy
Executive Editor, Hartford Courant, Hartford,
Conn.

12:00 - 1:30 - The membership will be broken into small
groups to discuss in greater detail specific
issues raised during the seminar.

1:45 - 3:30 - The membership will return to the API Round-
Table to hear reports from each group
detailing observations and any conclusion.

SEMINAR SUMMARY

The grant for this special Monty Curtis Seminar (half from the Knight Foundation and half in matching funds contributed by several newspapers and newspaper groups) includes funds for printing and distributing a summary booklet of the proceedings after the seminar ends.

SEMINAR MEMBERSHIP LIST

An updated seminar membership list is enclosed. You will find it a blue ribbon group.

FRONT PAGE

Rumors abound that a number of innovative and interesting front page designs are in the process.

Deadline again is Friday, Sept. 2.

- o Completed prototypes should be sent directly to API, along with a cover letter explaining why specific content, design elements and treatment was incorporated.

J. Montgomery Curtis Memorial Seminar
September 11-13, 1988
Memo #2 for Members

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- o A color slide of the page, a full-size xerox of the prototype and a copy of the letter should be mailed to Roger Black at the following address:

Roger Black Incorporated
Typography & Design
36 Gramercy Park East
New York, N.Y., 10003

Again, if you have questions, please don't hesitate to contact me here at API at (703) 620-3611 or Roger Black in New York at (212) 475-1994.

LIVING AND WORKING ARRANGEMENTS

Reston is located 18 miles west of downtown Washington, D.C., and can be reached easily from nearby Dulles International Airport or Washington National Airport.

If you are driving and need instructions, please contact us.

All members registered at the Sheraton Reston Inn should ask for an arrival envelope at the front desk. It will include a program, biographies and a meal card. Our meeting room will be listed on the directory in the Sheraton lobby.

We hope to see all of you Sunday evening, September 11. Cocktails will begin at 6:30. Dinner is scheduled for 7:00 p.m. and will be followed by an introduction of members and a discussion of the program, including your brief thoughts on how you envision newspapers changing visually in the 21st century.

API is also arranging for an after-dinner hospitality room for both Sunday and Monday evenings where members can continue informal discussions.

Our program on both Monday and Tuesday mornings will begin promptly at 8:30 a.m. We will be finished in the conference room on Tuesday, the 13th, by 3:30 p.m.

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The API building is a four-minute walk from the Sheraton Reston Inn. We will be meeting in our Red Conference Room on the second floor of the building.

* * * * *

And, that's it. We look forward to welcoming you at the Sheraton Reston Inn at 6:30 p.m. on Sunday, September 11.

If you encounter any last-minute problems, please don't hesitate to call me at API (703) 620-3611 or at home at (703) 860-3513.

Again, our sincere thanks for your commitment to this program

Sincerely,

John G. Finneman.
Senior Associate Director

8/16/88

American Press Institute

11690 SUNRISE VALLEY DRIVE
RESTON, VIRGINIA 22091

JOHN G. FINNEMAN
Senior Associate Director

(703) 620-3611

J. MONTGOMERY CURTIS MEMORIAL SEMINAR

"NEWSPAPER DESIGN: 20000 AND BEYOND

September 11-13, 1988

Dear Seminar Participant:

You will be receiving copies of the four studies done for this seminar (graphics, color, technology, people) at various stages during this seminar.

More than half of you sent in advance detailed explanations of your newspaper/front page of the future, including several electronically distributed products. I have enclosed copies of these materials. You might find it helpful to read them in advance of tomorrow morning's sessions.

You will also receive copies of any other materials brought to the seminar by others.

John

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J. MONTGOMERY CURTIS MEMORIAL SEMINAR

(703) 620-3611

"Newspaper Design: 2000 and Beyond"

September 11-13, 1988

Discussion Groups and Final Round-Table

We cannot over-emphasize the importance of your contributions to this seminar. If you have any questions about this assignment, don't hesitate to speak up.

12:00 - 1:30, Tuesday, Sept. 13

Through small breakout groups we hope to put this seminar in perspective and attempt to reach some conclusions.

We want you to digest the discussions that have come before. What observations, conclusions and/or recommendations can be made.

You have been asked to envision the newspaper of the 21st century from a design standpoint, its appearance and evolution. We will have discussed graphics, color, technology and people. Other issues may have emerged.

Your assignment again is to put these discussions in perspective and to offer your combined thoughts for the future.

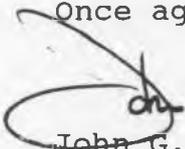
Each group leader will present a 15-minute oral summary during the final Round-Table session Tuesday afternoon.

A list of discussion groups is attached with API staff members assigned to each group as observers.

1:45 - 3:30, Tuesday, Sept. 13

When we reconvene at the API Round-Table, we will listen to reports from each group and from there determine any areas of general agreement. Your observations, conclusions and any recommendations will become an important part of the printed summary of this program.

Once again, we thank you all for your cooperation.



John G. Finneman
Senior Associate Director

American Press Institute

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Discussion Groups for Wednesday, September 13, 12:00 - 1:30

GROUP I: (Meets in Room 1)

Mario Garcia (Leader)
Poynter Institute

Roger Black
New York, NY

John Finneman
API

Michael Keegan
Washington Post

Marian Wachter
Seattle Times

David Yarnold
San Jose Mercury News

Jackie Young
Toronto, Ont.

GROUP II: (Meets in Room 2)

Ed Miller (Leader)
Princeton, NJ

Don DeMaio
Associated Press

David Gray
Providence Journal

Larry Hale
API

Bob Lockwood
New Tripoli, PA

William McGrath
London Free Press

O. Patrick Mitchell
Tampa Tribune

Carol Ann Riordan
API

GROUP III: (Meets in Room 3)

Sara Giovanitti (Leader)
New York, NY

Nanette Bisher
US News & World Report

Richard Curtis
USA Today

William Dunn
Orange County Register

Roger Fidler
Knight-Ridder

Mike Hughes
API

Broc Sears
Forth Worth Star-Telegram

William L. Winter
API

GROUP IV: (Meets in Room A)

Phil Nesbitt (Leader)
Tenafly, NJ

Ed Arnold
Richmond, VA

Howard Finberg
The Arizona Republic

Tony Majeri
Chicago Tribune

Don Lippincott
API

Marty Petty
Hartford Courant

Woody Wardlow
API

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DISCUSSION LEADER BIOGRAPHIES

(These brief biographies are to acquaint seminar members with guest speakers in advance of their appearance, and to save time that otherwise would be devoted to lengthy introductions at the conference table.)

For Monday, September 12 -- "Newspapers in a Visual Society"

W. JOHN LEES, Partner, Herman and Lees Associates Inc., Cambridge Massachusetts.

Mr. Lees is the founding partner of Herman and Lees Associates Inc. The firm, established in 1965, currently specializes in three areas of graphic design: corporate identity, marketing and corporate communications and environmental graphics. Clients include Fortune 500 companies leading institutions and government agencies in the United States, Europe and Asia. Working on three continents, Mr. Lees has gained extensive international experience in the development and execution of a complete range of graphic design projects. Among his current and past clients are: His Highness the Aga Khan, Arthur D. Little, Corning, IBM, McGraw Hill, Polaroid Corporation, the U.S. Air Force, U.S. Department of Housing and Urban Development, U.S. Department of Justice, U.S. Department of State, Aga Khan University in Pakistan, Harvard University, National Gallery of Art, Hilton Vista International Hotels, Serena Hotels and Lodges in East Africa and CIGAHOTELS in Europe. Educated in England and at Yale University (BA 1961 and MFA in 1962), he is a member of the American Institute of Graphic Arts and the Industrial Designers Society of America. A recipient of the National Endowment of the Arts Design Fellowship, his work has been widely recognized, most recently earning him four Presidential Design Achievement Awards for his design programs for four cabinet level agencies of the U.S. government.

For Monday, September 12 -- "The Front Page"

ROGER BLACK, President, Roger Black Incorporated, New York, NY.

Mr. Black is one of the most active publication designers in the United States. Design director of the new Smart magazine, a periodical on popular culture which debuted this summer, he is currently directing a new design for the San Francisco Examiner in California and also working on a new format for Self magazine in New York. He is also currently developing a number of new typefaces with Adobe Systems, the company which created Postscript, a computer language that helped usher in desktop publishing. Mr. Black has been prominent among designers who have adapted to this new computer technology. He is a consultant to Quark Inc., developers of the desktop software, Xpress. During the past year, Mr. Black's studio has worked for many of the leading publishing firms including Newsweek, Time Inc., Conde Nast and McGraw Hill. Over the past fifteen years, Mr. Black has held the position of chief art director at Newsweek, the New York Times, New York, New West and Rolling Stone magazine. His work has been recognized by a number of awards, including the Jerome Snyder Award of the Society of Publication Design and the National Magazine Award for Visual Excellence. Among his book designs, "Our Hollywood", a book of photographs by David Strick, will be published this fall by Atlantic Monthly Press and "War Torn", a controversial anthology of photojournalism, was published in 1984. A native of Austin, Tx., and editor of The Maroon in 1968 while studying at the University of Chicago, Mr. Black was elected to the board of the Association Typographique Internationale last year.

For Monday, September 12 -- "The Future for Newspaper Graphics"

HOWARD L. FINBERG, Assistant Managing Editor, Arizona Republic, Phoenix, Arizona.

Mr. Finberg, who joined the Arizona Republic in 1987, is responsible for the photography, art, visual editing and design/pagination departments, the first person to hold such a position at the newspaper. The Republic was redesigned and completely paginated, including all text and graphics, earlier this year. A San Francisco native, Mr. Finberg's previous experience includes being the first photography and graphics editor at the San Francisco Chronicle where he was the editor of an award-winning photography book entitled "Through Our Eyes." Mr. Finberg was also the first graphics editor at the Chicago Tribune and founding editor of the Chicago Tribune Graphics Service, a weekly package of graphics sent to more than 250 clients worldwide. While at the Tribune, he served as graphics and picture editor, assistant picture editor, copy editor and makeup editor. He has also worked at the San Jose Mercury News as graphics editor/art director; the New York Times as assistant picture/graphics editor and the San Francisco Examiner as a copy editor. Mr. Finberg, who currently is serving on the board of directors of the Society of Newspaper Design, attended an API Picture Editors Seminar in 1974.

For Monday, September 12 -- "Color"

NANETTE MARY BISHER, Assistant Art Director, U.S. News & World Report, Washington, D.C.

Ms. Bisher joined U.S. News & World Report this year as assistant art director from the Orange County Register where she had served as the newspaper's design editor since 1984. She joined the Register in 1982 as design editor for features. From 1984 until leaving, she was responsible for both the photo and art departments. While she was there, in addition to the Pulitzer for its coverage of the Los Angeles Summer Olympic Games, the Register also won the P.O.Y. Best Use of Photos and earned a total of 38 awards from the Society of Newspaper Design. Earlier in her career, Ms. Bisher worked as art director of Sports Extra, a weekly sports magazine which was part of the New York Daily News Tonight experiment; as a designer for the Morning Call in Allentown, Pa., and as an illustrator at the Miami News. A member of the Society of Newspaper Design executive committee, Ms. Bisher attended an API Newspaper Design Seminar in 1983.

For Monday, Tuesday, September 13 -- "The Impact of
Technology"

DAVID B. GRAY, Managing Editor/Graphics, The Providence Journal
and The Evening Bulletin, Providence, Rhode Island.

Mr. Gray is a graduate of the Rhode Island School of Design, earning a B.F.A. in graphics and photography in 1963. After serving as a graphic designer and art director in an advertising agency and a design firm, he joined the Providence Journal Company in 1968 as a graphic designer in the promotion department. He was named Journal-Bulletin photo editor in 1975, graphics editor in 1980 and managing editor/graphics in 1984 and currently supervises the art, photo and layout staffs of both newspapers. A part-time faculty member at the Rhode Island School of Design, his work has appeared in a number of publications, including Graphics Annual, an international publication of the best graphics of the year. A founding member, treasurer and executive board member of The Society of Newspaper Design, Mr. Gray attended an API Picture Editors Seminar in 1976 and the July 1978 Newspaper Design Seminar.

For Tuesday, September 13 -- "The People Factor"

MARTY PETTY, Vice President/Deputy Executive Editor, The
Hartford Courant, Hartford, Connecticut.

Ms. Petty began her newspaper career in 1980 as associate art director at the Kansas City Star and Times. After assuming the position of art director, she was named an assistant managing editor in 1981. She left Kansas City in 1983 to become managing editor of the Hartford Courant and assumed her present position as vice president and deputy executive editor three years later. A 1975 graduate of the University of Missouri School of Journalism, Ms. Petty previously worked as communications director for the San Antonio Dairy Council, as an advertising agency account executive, for the U.S. Public Health Service Hospital in Carville, La., as a freelance photographer/writer and as journalism advisor at Loyola University in New Orleans. Ms. Petty, who attended an API Newspaper Design Seminar in 1980, is a past president of the Society of Newspaper Design and currently serves as a member of API's Eastern Regional Advisory Board.

American Press Institute

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J. MONTGOMERY CURTIS MEMORIAL SEMINAR

"Newspaper Design: 2000 and Beyond"

September 11-13, 1988

Biographical Notes on API Staff Members

WILLIAM L. WINTER, Director, American Press Institute, Reston, Virginia.

Mr. Winter joined the American Press Institute in September of 1987 after 21 years as a reporter, editor and educator. Born and reared in Jonesboro, Ark., he began his journalism career during his junior year of college as sports editor of an Arkansas weekly newspaper. After teaching at San Antonio College and Central Michigan University, he became sports editor and county reporter for the Bozeman (Mt.) Daily Chronicle. In 1970, he began a seven-year stint with the Associated Press, including reporting and sports writing positions in Helena, Mt.; Louisville, Ky. and Columbus, Ohio. He became correspondent in the AP's Cincinnati bureau in 1972, and later moved to Jackson, Ms., as correspondent. In 1975, he became Kentucky bureau chief, based in Louisville. After a one-year period during which he was a country singer/guitarist in Louisville, he became executive sports editor of the Courier-Journal and The Louisville Times. He moved to the Akron Beacon Journal in 1979 as assistant managing editor/news, then became executive editor of the Star-News in Pasadena, Calif., in 1984. Mr. Winter, who came to API from Pasadena, holds a B.S. degree in journalism from Arkansas State University, an M.S. degree in journalism from Ohio University and a Ph.D. in higher education from Kent State University.

John G. Finneman, Senior Associate Director, American Press Institute, Reston, Virginia.

Mr. Finneman was named senior associate director of the American Press Institute, heading API's seminars and workshops division, in July of 1985. He joined API as an associate director in 1979 after a 19-year newsroom career. Following graduation from the University of Minnesota School of Journalism in 1960, he joined his hometown Duluth (Minn.) Herald as a general assignment reporter, moving to the morning Duluth News Tribune as a sports writer the following year. He returned to the Herald staff briefly before leaving in 1962 to become county government reporter for the Racine (Wis.) Journal-Times. He was named assistant sports editor in 1969, became the newspaper's first Sunday editor in 1971 and two years later was also given responsibility for the newspaper's feature department. Mr. Finneman attended an API City Editors Seminar in 1976.

LAURENCE S. HALE, Associate Director, American Press Institute, Reston, Virginia.

Mr. Hale was editor of The Evening Press and The Sunday Press in Binghamton, New York, before joining API in 1977. He began his career as a sports writer for the Jamestown (N.Y.) Post-Journal while in high school. After graduating from the University of Missouri School of Journalism in 1950, he rejoined the Post-Journal as a reporter. He moved to The Evening Press as a reporter in 1953. He was promoted to assistant city editor in 1961, to city editor in 1965, to assistant managing editor in 1967, to managing editor in 1970 and to editor in 1971. He is former chairman of the Guidelines Committee of the New York Fair Trial Free Press Conference and a past president of the New York State Society of Newspaper Editors and the New York State Associated Press Association. Mr. Hale attended API Seminars for Investigative Reporters in 1960 and for Managing Editors and News Editors in 1969.

Biographical Notes on API Staff
Page Three

MIKE HUGHES, Associate Director, AMERICAN PRESS INSTITUTE,
Reston, Virginia

Mr. Hughes joined API in January of 1988 after a 30-year career with United Press International. He was hired by the wire service in London, England, in 1956 and held a variety of managerial positions in news, sales and marketing. At the time of his resignation from UPI in November 1986, he was editor in chief and executive vice president for international divisions. A sportswriter for 16 years, he covered assignments on all six continents and reported from over 100 foreign countries -- his assignments included coverage of six summer and three winter Olympic Games, and six World Cup soccer championships. In 1987, he was a visiting Radford Professor at Baylor University, where he taught beginning and advanced reporting and sportswriting. Hughes was born and educated in India; raised in England and served five years in the Royal Air Force as a communications specialist. He became a U.S. citizen in October 1987.

DONALD E. LIPPINCOTT, Associate Director, American Press
Institute, Reston, Virginia.

Mr. Lippincott, a 1951 graduate of the Rutgers University School of Journalism, began his newspaper career as editor of weekly newspapers along the New Jersey shore, first in Point Pleasant, then Toms River. In 1953, he joined his hometown newspaper, the Trenton Times, as a suburban reporter. He later covered city hall, did investigative reporting and was State House bureau chief. In 1965, he was named assistant city editor. Subsequent jobs held were city editor, metropolitan editor, managing editor (1969-79), deputy editor and associate editor. He joined API as an associate director in 1980.

Biographical Notes on API Staff
Page Four

CAROL ANN RIORDAN, Associate Director, American Press Institute, Reston, Virginia.

Ms. Riordan received a B.A. degree in speech and theater from St. Mary's College of Notre Dame, Ind. She joined the Niles (Mich.) Daily Star as a reporter in 1974, then moved later that year to the Clearwater (Fla.) Sun, where she was a cityside reporter and then a feature writer. In 1976, she became a feature writer for the Belleville (Ill.) News-Democrat. Two years later, she was named editor of OFF HOURS, a weekly entertainment magazine in the Madison (Wis.) Capital Times and was promoted to feature editor of the newspaper in December of 1981. She joined the API staff in August of 1986. Ms. Riordan attended an API seminar for Lifestyle Section Editors in 1982.

ELWOOD M. WARDLOW, Associate Director, American Press Institute, Reston, Virginia.

Mr. Wardlow joined API in July 1980. He took early retirement in 1979 from the Buffalo Evening News, where he had worked since 1952 as copy editor, chief copy editor, assistant managing editor and, for 10 years, managing editor for administration. Earlier, after graduating from the University of Wisconsin School of Journalism, he served four years on the Freeport (Ill.) Journal-Standard as a reporter and editor. Along the way he taught journalism at the State University of Buffalo, Syracuse, St. Bonaventure and Canisius.

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J. MONTGOMERY CURTIS MEMORIAL SEMINAR

"NEWSPAPER DESIGN: 2000 AND BEYOND"

September 11-13, 1988

MEMBERSHIP LIST

Edmund C. Arnold, 3208 Hawthorne Avenue, Richmond, VA 23222.
Tel.: (804) 329-5295.

Nanette Bisher, Assistant Art Director, U.S. News and World
Report, 2400 N. Street, N.W., Washington, DC 20037.
Tel.: (202) 955-2329.

Richard A. Curtis, Managing Editor/Graphics & Photography, USA
Today, P.O. Box 500, Washington, DC 20044.
Tel.: (202) 276-3415.

Don DeMaio, Graphics Director, Associated Press, 50 Rockefeller
Plaza, New York, NY 10020.
Tel.: (212) 621-1500.

William F. Dunn, Graphics Editor, The Orange County Register, 625
N. Grand Ave., Santa Ana, CA 92701.
Tel.: (714) 835-1234.

Roger Fidler, Director of Graphics and Newroom Technology,
Knight-Ridder, Inc., One Herald Plaza, Miami, FL 33132.
Tel.: (305) 376-3800.

Howard Finberg, Assistant Managing Editor, The Arizona Republic,
120 East Van Buren Street, Phoenix, AZ 85001.
Tel.: (602) 271-8000.

Mario Garcia, Associate Director, The Poynter Institute for Media
Studies, 801 Third Street South, St. Petersburg, FL 33701.
Tel.: (813) 821-9494.

Sara Giovanitti, President, Giovanitti Design Group, Inc., 16
East 23rd St., New York, NY 10010.
Tel.: (212) 777-7012.

David Gray, Managing Editor/Graphics, The Providence Journal
Company, 75 Fountain Street, Providence, RI 02902.
Tel.: (401) 277-7323.

J. Montgomery Curtis Memorial Seminar
Membership List
Page Two

Michael Keegan, Assistant Managing Editor/News Art, The
Washington Post, 15th St. NW, Washington, DC 20071.
Tel.: (202) 334-6000.

Robert Lockwood, President, News Graphics, Box 2453 RD2, New
Tripoli, PA 18066.
Tel.: (215) 298-2033.

Tony Majeri, Creative Director, Chicago Tribune, 435 N. Michigan
Ave., Chicago, IL 60611.
Tel.: (312) 222-4210.

William McGrath, Graphics Co-ordinator, The London Free Press,
369 York St., London, Ont. N6A 4G1.
Tel.: (519) 679-1111.

Edward Miller, 36 Mercer St., Princeton, NJ 08540.
Tel.: (609) 924-6650.

O. Patrick Mitchell, Graphics Editor, Tampa Tribune, 202 Parker
St., Tampa, FL 33606.
Tel.: (813) 272-7711.

Phil Nesbitt, 23 Elm St., Tenafly, NJ 07670.
Tel.: (201) 871-1576.

Marty Petty, Vice President/Deputy Executive Editor, The
Hartford Courant, 285 Broad St., Hartford, CT 06115.
Tel.: (203) 241-6480.

Broc Sears, Assistant Managing Editor/Design, Fort Worth Star-
Telegram, P.O. Box 1870, Fort Worth, TX 76101.
Tel.: (817) 390-7400.

Marian Wachter, Art Director, The Seattle Times, P.O. Box 70,
Seattle, WA 98111.
Tel.: (206) 464-2111.

David Yarnold, Executive News Editor, San Jose Mercury News,
750 Ridder Park Drive, San Jose, CA 95190.
Tel.: (408) 920-5000.

Jackie Young, President, Ink, 156 Front Street West, Suite 303,
Toronto, Ontario M5J 2L6.
Tel.: (416) 595-0840.

American Press Institute

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RESTON, VIRGINIA 22091

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J. MONTGOMERY CURTIS MEMORIAL SEMINAR

"Newspaper Design: 2000 and Beyond"

September 11-13, 1988

Biographical Notes on Seminar Members

(These informal and incomplete biographies are for use in getting acquainted. They are based on material submitted by members.)

EDMUND C. ARNOLD, Richmond, Virginia.

Mr. Arnold, professor emeritus of mass communications at Virginia Commonwealth University, continues as a publications consultant. Called the father of modern newspaper design, he has written thousands of articles and 25 books on the subject, his first winning the George Polk Memorial Award. He introduced the 6-column sheet format, flush-left and downstyle headlines, contemporary caption styles and many other techniques. Born and raised in Michigan, he worked on daily newspapers there and at one time owned his own weekly. During World War II, he was a combat correspondent and worked for the Nancy, France edition of Stars & Stripes. He also served as editor of Linotype News, the only publication at the time devoted to newspaper design. In 1960, he joined the faculty of the School of Journalism at Syracuse University where he was chairman of the graphics arts department. In 1975, he joined the faculty at VCU where he was the first recipient of the Humanities and Sciences award for outstanding teaching. Mr. Arnold, a charter member of the Society of Newspaper Design, has spoken at 226 API seminars, including the 1978 Newspaper Design Seminar. During his career, he has consulted with and been involved in the redesign of some 600 publications, including the Boston Globe, National Observer, Today, Toronto Star and Kansas City Star and has received scores of honors, including two honorary doctorates.

NANETTE MARY BISHER, Assistant Art Director, U.S. News & World Report, Washington, D.C.

Ms. Bisher joined U.S. News & World Report this year as assistant art director from the Orange County Register where she had served as the newspaper's design editor since 1984. She joined the Register in 1982 as design editor for features. From 1984 until leaving, she was responsible for both the photo and art departments. While she was there, in addition to the Pulitzer for its coverage of the Los Angeles Summer Olympic Games, the Register also won the P.O.Y. Best Use of Photos and earned a total of 38 awards from the Society of Newspaper Design. Earlier in her career, Ms. Bisher worked as art director of Sports Extra, a weekly sports magazine which was part of the New York Daily News Tonight experiment; as a designer for the Morning Call in Allentown, Pa., and as an illustrator at the Miami News. A member of the Society of Newspaper Design executive committee, Ms. Bisher attended an API Newspaper Design Seminar in 1983.

RICHARD A. CURTIS, Managing Editor/Graphics and Photography, USA Today, Arlington, Virginia.

Mr. Curtis has been managing editor for graphics and photography at USA Today since January of 1982. He previously served four years as assistant managing editor for graphics and features at the Baltimore News American; was design editor of the Miami News; creative director for an advertising agency and assistant newsfeatures editor for the St. Petersburg Times. A co-founder of the Society of Newspaper Design and a member of its steering committee since its inception, Mr. Curtis is past editor and founder of DESIGN, the Society's quarterly journal, and a past president of the organization. Mr. Curtis, who holds a professional degree in product design from the School of Design at North Carolina State University, was a member of the 1976 API Newspaper Design Seminar.

DON DeMAIO, Graphics Director, Associated Press, New York, New York.

Mr. DeMaio began his newspaper career in 1966 with the Suffolk (N.Y.) Sun, a daily newspaper launched by Cowles Communications, a New York based company that published Look magazine, Family Circle and a number of daily newspapers. He has been director of graphics for the Associated Press since September of 1985. Prior to that, he worked for the Philadelphia Evening Bulletin; as editorial art director for the Albany (N.Y.) Times Union & Knickerbocker News; as assistant news editor/graphics and graphics editor for the New York Daily News and as art director for United Media, a New York City based, multi-media company owned by Scripps Howard. He also has worked as a freelance graphic designer handling a variety of projects for a number of clients including the Atlanta Journal and Constitution, Parade Magazine, Western Union, General Electric and Wang Computers. Mr. DeMaio holds a B.A. degree in political science from Hofstra University; did graduate work at New York University and studied at the Art Students League in New York and The Parsons School of Design. He has attended two API Photo Editors Seminars, once in 1974 and the second in 1986.

WILLIAM F. DUNN, Graphics Editor, Orange County Register, Santa Ana, California.

Mr. Dunn graduated from Kearney State College (Kearney, Neb.) with majors in journalism and art. Following graduation, he accepted the position of advertising art and copy director at the Lincoln (Neb.) Journal-Star. Six years later, he left to become newsroom artist at the Cedar Rapids (Iowa) Gazette where he was named assistant managing editor in 1984. He left the Gazette the following year to become director of photography and graphics at Florida Today. Mr. Dunn, who assumed his present position as graphics editor at the Orange County Register in 1986, attended API's Newspaper Design and Graphics Seminar last year.

ROGER F. FIDLER, Corporate Director for Graphics and Newsroom Technology, Knight Ridder, Inc., Miami, Florida.

Mr. Fidler conceived the first successful computer graphics network for newspapers in 1984 and directed the Knight-Ridder Graphics Network (KRGN), the Washington-based company he founded, until assuming his current position earlier this year. KRGN now provides 10-20 daily news graphics, created by graphics reporters using Macintosh computers, to more than 110 newspapers in eight countries. Since January of this year, Mr. Fidler has been expanding PressLink, the two-way communications service used by KRGN, into what he calls "an electronic shopping mall for the newspaper industry." Mr. Fidler began his newspaper career in 1961 at a weekly newspaper in Eugene, Ore., while attending the University of Oregon. Since then, he has worked for the Eugene (Ore.) Register-Guard; Everett (Wash.) Herald; Pacific Stars and Stripes in Tokyo; the St. Petersburg Times; Detroit Free Press and Viewdata Corporation of America. His positions have included science writer, reporter, copy editor, Sunday magazine editor, graphic artist, photographer, art director, graphics editor, design director, newsrooms systems manager and corporate consultant. In the past 10 years, he has redesigned more than 30 newspapers, including the Detroit Free Press, Long Beach Press-Telegram, Miami Herald, Fort Wayne News-Sentinel, Bakersfield Californian, Kentucky New Era and the Boulder (Colo.) Daily Camera. A founding member of the Society of Newspaper Design, he independently edited and published the Newspaper Design Notebook, a bi-monthly magazine for newspapers on design and graphics, from 1979-82.

HOWARD L. FINBERG, Assistant Managing Editor, Arizona Republic,
Phoenix, Arizona.

Mr. Finberg, who joined the Arizona Republic in 1987, is responsible for the photography, art, visual editing and design/pagination departments, the first person to hold such a position at the newspaper. The Republic was redesigned and completely paginated, including all text and graphics, earlier this year. A San Francisco native, Mr. Finberg's previous experience includes being the first photography and graphics editor at the San Francisco Chronicle where he was the editor of an award-winning photography book entitled "Through Our Eyes." Mr. Finberg was also the first graphics editor at the Chicago Tribune and founding editor of the Chicago Tribune Graphics Service, a weekly package of graphics sent to more than 250 clients worldwide. While at the Tribune, he served as graphics and picture editor, assistant picture editor, copy editor and makeup editor. He has also worked at the San Jose Mercury News as graphics editor/art director; the New York Times as assistant picture/graphics editor and the San Francisco Examiner as a copy editor. Mr. Finberg, who currently is serving on the board of directors of the Society of Newspaper Design, attended an API Picture Editors Seminar in 1974.

MARIO R. GARCIA, Associate Director, The Poynter Institute for Media Studies, St. Petersburg, Florida.

Mr. Garcia has been directing the Graphics and Design Center at the Poynter Institute for Media Studies since 1983. In addition to his consulting work with newspapers across the United States, Canada, South America, Europe and Asia, he also serves as professor of mass communications at the University of South Florida; as visiting professor of journalism at the University of Navarra in Spain and as visiting professor of graphic arts at Syracuse University's Newhouse School of Public Communications, whose faculty he joined in 1976. Among his North American clients have been the Miami Herald, the Arizona Republic, Christian Science Monitor, Toronto Star, Edmonton Journal, Miami News, Atlanta Constitution, San Francisco Examiner and Chronicle, Dayton Daily News and the Daily Breeze of Torrance, Calif. In South America, he has been a design consultant for Novedades (Mexico), Jornal do Brazil (Rio de Janeiro), El Tiempo (Columbia), El Comercio (Lima, Peru), El Universo (Ecuador) and La Nueva Provincia (Argentina). In Europe, he has redesigned Diario de Navarra (Pamplona, Spain) and Las Provincias (Valencia, Spain). In addition, he has conducted consultations for The London Independent, The Glasgow Herald, Jyllands-Posten (Denmark), Bergens Tidende and Stavanger Aftenblad (Norway) and the Ringer Newspapers in Switzerland. In 1988, he created the design for Singapore's The New Paper, an afternoon tabloid. He is the author of "Contemporary Newspaper Design: A Structural Approach", co-editor of "Color in American Newspapers" and co-author, with Ben Blank, of "Professional Video Graphic Design." Mr. Garcia, who received a 1984 Fulbright Fellowship to lecture on newspaper design at the Center for Professional Training of Journalists in Quito, Ecuador, holds a bachelor's degree from the University of South Florida and masters and doctoral degrees from the University of Miami.

SARA GIOVANITTI, President, Giovanitti Design Group, Inc., New York, New York.

Ms. Giovanitti opened her own design office in the heart of Manhattan's design and communications district in 1983 at which time she also joined the faculty of The Parsons School of Design. A design consultant for publications, her studio's work covers a wide range, newspapers, brochures, annual reports, books, collateral material and identity programs. Among her clients are The Japan Times, American Express, Meredith Publications, the Middlesex News and MasterCard International. She began her career as assistant to Bradbury Thompson at Mademoiselle magazine, followed by nine years as Mademoiselle's promotion art director. She created the format for Vogue Children's Fashions, Essence, McCall's Fashions and Beverly Hills World Magazine. In 1972, she joined the Des Moines Register as the newspaper's first design director, leaving five years later to become the first design director of the Boston Globe where she created the design department which won hundreds of awards during her five years there. A founding member of the Society of Newspaper Design, Ms. Giovanitti was a member of API's 1976 Newspaper Design Seminar.

DAVID B. GRAY, Managing Editor/Graphics, The Providence Journal and The Evening Bulletin, Providence, Rhode Island.

Mr. Gray is a graduate of the Rhode Island School of Design, earning a B.F.A. in graphics and photography in 1963. After serving as a graphic designer and art director in an advertising agency and a design firm, he joined the Providence Journal Company in 1968 as a graphic designer in the promotion department. He was named Journal-Bulletin photo editor in 1975, graphics editor in 1980 and managing editor/graphics in 1984 and currently supervises the art, photo and layout staffs of both newspapers. A part-time faculty member at the Rhode Island School of Design, his work has appeared in a number of publications, including Graphics Annual, an international publication of the best graphics of the year. A founding member, treasurer and executive board member of The Society of Newspaper Design, Mr. Gray attended an API Picture Editors Seminar in 1976 and the July 1978 Newspaper Design Seminar.

MICHAEL KEEGAN, Assistant Managing Editor/News Art, The Washington Post, Washington, D.C.

Mr. Keegan joined the Washington Post in January of 1985 in his current position as assistant managing editor/news art. A graduate of St. John's University and the Minneapolis College of Art and Design, he began his newspaper career at the Minneapolis Tribune as a staff designer for daily production and Sunday magazine layout. He was then involved in a 1972 redesign of the San Francisco Examiner and became graphics director of that newspaper three years later. He then redesigned the Los Angeles Herald Examiner in 1979 and remained there six years as art director. He was named a senior editor of the newspaper in 1983. While at the Herald Examiner, he directed the newspaper's 1984 Olympic coverage and provided the visual direction to a full-color prototype Sunday edition.

ROBERT LOCKWOOD, President, News Graphics, New Tripoli, Pennsylvania.

Mr. Lockwood, a graduate of the Tyler School of Art at Temple University, taught design at the Philadelphia College of Art before entering the newspaper business as design director for the Morning Call in Allentown, Pa. In 1980, he began independent work through his company, News Graphics, which offers design and consulting services to newspapers world-wide. During the past five years, under an agreement with the Associated Press, he has provided information graphics to AP members and is now offering Macintosh users among them a unique service, Graphics Builders. Subscribers receive a comprehensive database of more than 1,500 images, including maps, logos and other icons to help them create custom graphics. Since 1980, he has designed more than 30 newspapers, among them the Morning Call, Philadelphia Bulletin, Dallas Morning News, Chicago Sun-Times, Baltimore Sun, Christian Science Monitor, San Antonio Light, New York Daily News, Wisconsin State Journal, Birmingham News, Colorado Springs Gazette Telegraph, the London (Ont.) Free Press and three Italian newspapers, LaNazione, Il Piccolo and il Resto del Carlino. Mr. Lockwood, who attended API's 1978 Newspaper Design Seminar, is a founding member of the Society of Newspaper Design and served as its first president.

TONY MAJERI, Creative Director, The Chicago Tribune, Chicago, Illinois.

Mr. Majeri, who has been at the Chicago Tribune the past 18 years, is a founding member of the Society of Newspaper Design and is currently serving as president of the organization. He also participated in API's 1978 Newspaper Design Seminar as one of 12 speakers on the program, his assignment to discuss the role of the graphic journalist. Mr. Majeri has been responsible for the design of the Chicago Tribune since the early 1970s and has held a number of positions. His staff has received 28 awards, including a gold award for Olympics coverage in the Society of Newspaper Design's 1988 competition. Mr. Majeri is a graduate of the University of Illinois with a bachelor of fine arts and a minor in journalism.

WILLIAM McGRATH, Graphics Co-ordinator, The London Free Press, London, Ontario, Canada.

Mr. McGrath took commercial art courses and studied color and composition at the Doon School of Fine Art in Kitchener, Ontario. He was advertising and display manager for a department store before joining the London Free Press in 1964 as a member of the copy services staff. He was senior designer in the art department when he transferred to the newsroom in 1977. He was involved in a redesign of the Free Press that same year and is currently working on a redesign of the paper with Robert Lockwood. The project has an October launch date. Mr. McGrath, who was named graphics co-ordinator of the newspaper in 1986, attended API's 1978 Newspaper Design Seminar and is a founding member of the Society of Newspaper Design.

EDWARD D. MILLER, Princeton, New Jersey

Mr. Miller, former editor and publisher of the Allentown (Pa.) Morning Call, began his newspaper career in 1964 as a copy editor on the International Edition of the New York Herald Tribune in Paris. He went to Allentown in 1966 where he was named executive editor three years later. He assumed the position of publisher in 1979. He has served as a director and officer of the Associated Press Managing Editors Association and also as a director of the American Society of Newspaper Editors. For two years, he was editor of The Bulletin, the ASNE magazine, and is a former Pulitzer juror. Mr. Miller, who holds a B.A. degree in history from Williams College, is a founder of the Society of Newspaper Design, the First Amendment Coalition of Pennsylvania and JOB BANK, a recruiting service for journalists.

O. PATRICK MITCHELL, Graphics Editor, Tampa Tribune, Tampa, Florida.

Mr. Mitchell, a graphic artist since 1974, is a former high school art teacher. A graduate of Bethune-Cookman College in Daytona Beach, Fla., he began his newspaper career at the Fort Myers (Fla.) News-Press. In 1979, he joined the Gannett News Service where he served as graphics director until 1986. While with the Gannett News Service, he participated on a Pulitzer winning series. He left in 1986 to assume his present position as graphics editor at the Tampa Tribune. Mr. Mitchell, who has received several awards for his work with illustrations, attended an API Newspaper Design Seminar in 1984.

PHIL NESBITT, Tenafly, New Jersey.

Mr. Nesbitt is currently a consultant to newspapers and publishing organizations world-wide on editing, publishing, design, newsroom structure, news operations, pre-press operations, graphics and systems technology. He previously was assistant managing editor at the Bergen Record. He joined the Record in 1986 after spending two years in Singapore as managing editor, new systems and graphics, and corporate consultant to the Singapore Monitor and Singapore News and Publications, Ltd. Before that, he was assistant managing editor for photography and graphics at the Chicago Sun-Times and previously was president of Communications Media Group, Inc., a print media consulting firm based in Alexandria, Va. He began his career in print media at European Stars and Stripes and from 1976-81 served as chief of the U.S. Army's newspaper program with editorial, technology and design responsibility for 287 newspapers world-wide. A past president of the Society of Newspaper Design, Mr. Nesbitt has redesigned a number of newspapers including El Diario, The Chicago Sun Times, New Haven Register, Singapore Monitor, Beverly and Peabody (Mass.) Times, Plattsburg (N.Y.) Press-Republican and the Bergen Record and is currently in the process of redesigning two Belgian newspapers, the Het Nieuwsblad and De Gentenaar.

MARTY PETTY, Vice President/Deputy Executive Editor, The Hartford Courant, Hartford, Connecticut.

Ms. Petty began her newspaper career in 1980 as associate art director at the Kansas City Star and Times. After assuming the position of art director, she was named an assistant managing editor in 1981. She left Kansas City in 1983 to become managing editor of the Hartford Courant and assumed her present position as vice president and deputy executive editor three years later. A 1975 graduate of the University of Missouri School of Journalism, Ms. Petty previously worked as communications director for the San Antonio Dairy Council, as an advertising agency account executive, for the U.S. Public Health Service Hospital in Carville, La., as a freelance photographer/writer and as journalism advisor at Loyola University in New Orleans. Ms. Petty, who attended an API Newspaper Design Seminar in 1980, is a past president of the Society of Newspaper Design and currently serves as a member of API's Eastern Regional Advisory Board.

BROC SEARS, Assistant Managing Editor/Design, Fort Worth Star-Telegram, Fort Worth, Texas.

Mr. Sears has been responsible for the art and photo operations of the Fort Worth Star-Telegram since 1986. He supervised a redesign of the newspaper the following year. He previously served as editorial art director at the Dallas Times Herald (1984-86) where he supervised and implemented a redesign of the product and as graphics coordinator, assistant news art director and news art director at the Dallas Morning News (1980-1984) where he also assisted in the redesign of that newspaper. He previously worked for North Texas State University and Hallmark Cards in Kansas City. Mr. Sears, who holds a B.F.A. from Kansas State University, also continues to freelance as a designer, illustrator and consultant to various businesses. An adjunct faculty member at Southern Methodist University, his cartoons and illustrations are in the private collections of many individuals and organizations.

MARIAN WACHTER, Art Director, The Seattle Times, Seattle, Wash.

Ms. Wachter holds a B.F.A. in graphics design from Kutztown University, Kutztown, Pa. She began her newspaper career at the Allentown (Pa.) Morning Call in 1978 where she worked as a page designer. She joined the Seattle Times in 1982 as feature page designer, designing Scene, Food and Arts and Entertainment covers. She was named Seattle Times Pacific Magazine art director two years later with responsibility for designing the newspaper's Sunday magazine. During a one-year sabbatical from the Times (1985-86), she taught typography to graphic design majors at the University of Hawaii. She was named art director at the Seattle Times last year. Ms. Wachter has been the recipient of some 30 Society of Newspaper Design Awards.

DAVID YARNOLD, Executive News Editor, San Jose Mercury News, San Jose, California.

Mr. Yarnold was recently named executive news editor at the San Jose Mercury News where he is responsible for the content and design of the front page and general news sections of the daily and Sunday newspapers. He had served for six years as the Mercury News' assistant managing editor/graphics and special projects and was the newspaper's first picture editor and first graphics editor. While in San Jose, Mr. Arnold has been the recipient of numerous individual and staff awards, including 29 from the Society of Newspaper Design. Mr. Arnold has hosted the annual Mercury News graphics conference for six years and has taught a course on newspaper design and picture editing at San Jose State University. He began his career as the first chief photographer at the Longview (Wash.) Daily News in 1976 and later worked for the Associated Press at bureaus in San Francisco and Los Angeles before taking the newly created position of picture editor at the Mercury News. He became picture editor of the Louisville Courier-Journal in 1980, returning to San Jose three years later. An honors graduate of San Jose State University, Mr. Arnold attended a 1984 API Effective Writing and Editing Seminar.

JACKIE YOUNG, President, Ink, Toronto, Ontario, Canada

Mr. Young, founding partner and president of Ink, a Toronto based graphics design company specializing in editorial design, is currently the design consultant to Toronto's Financial Post. In February of this year, Mr. Young was responsible for the Financial Post's new look - a tabloid format for the daily business paper. His 1984 redesign of the Financial Post won the inaugural gold medal award for newspaper design in world-wide competition against 2,700 entries. Before forming his own company, Mr. Young was art director of Weekend Magazine in Montreal, assistant art director of Maclean's Magazine and worked as art director for a small creative group that formed part of a large printing organization. Before emigrating from Scotland to Canada, Mr. Young worked for a book publishing house in Holland for one year. As an apprentice in the printing industry, he attended part-time courses at Glasgow College for which he received certificates in composing and typographical design from the City of Guilds, London. He then completed his training at the Glasgow College of Printing Administration and Graphic Design, receiving a diploma in printing administration.

American Press Institute

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RESTON, VIRGINIA 22091

JOHN G. FINNEMAN
Senior Associate Director

(703) 620-3611

May 17, 1988

Howard Finberg
Assistant Managing Editor
The Arizona Republic
120 East Van Buren Street
P.O. Box 1950
Phoenix, AZ 85001

Dear Howard:

Here are rough drafts from the studies being undertaken by Nanette Bisher and David Gray. Thought you'd like to see them. I haven't heard from Tony Majeri yet, but I'll send along a copy of his when it gets here.

If I can be of any further assistance, don't hesitate to call.

Best regards,



John G. Finneman
Senior Associate Director

An outline for a study to be conducted for the API on:

Newspaper design and technology

By Dave Gray, The Providence Journal

"Sometimes (designers) don't realize the limitations of pagination."

Denise Snyder, Assistant Features Editor, the Binghamton (NY) Sun Bulletin, May 1988, in an answer to an API questionnaire from Dave Gray.

Possible people to contact:

Yes **Within the industry:**

The (secret) Systems Directors group

Steve Taylor, Boston Globe

Beth Loker, Washington Post

Jim McCrystal, K-R

Jack Stanley, Houston Chronicle

Bruce Adomeit, Minneapolis Tribune: among the first to think about it.

Joe Ungaro, Westchester-Rockland, also among the first.

Tim Lasker, Newsroom Systems manager, NEWSDAY.

Olaf Saugen, Atex think tank, formerly at Philadelphia Newspapers.

Paul Brainerd, formerly Atex, now of Aldus Pagemaker fame.

Gary Moore, consultant and systems integrator.

Roger Fidler, K-R Director of Newsroom Technology.

Gannett Think Tank, John Walston, USA Today

AP - Brian Horton?? - *Yes*

Yes **Designers using technology**

Ron Couture, News Design, Mt. Kisko, NY.

Perry Jeffe, Pratt Center for Computer Graphics.

Chuck Bigelow, Typographer, Bigelow and Holmes.

Matthew Carter, Bitstream Corporation.

Bob Eisner, NEWSDAY.

(Check Jeffe Report for other names...)

Yes **Academicians:**

Mihai Nadin, Center for Computer Graphics, Ohio University

Charles (Chuck) Owen, Institute of Design, Illinois Institute of Technology

Roger Remington, Rochester Institute of Technology

John Alhauser, Indiana University

Terry Eiler, Ohio State

Thomas Ockerse, RISD

Mike Moore, Western Kentucky University

Dr. VanDamm, Brown University

Yes **Thinkers, not necessarily designers or academicians**

Sharon Poggenpohl, Media consultant

Johnathan Seybold, The Seybold Report on Publishing

Frank Romano, Graphics Communications Inc.

Hermann Zapf, Type designer

Ed Gottschall, ITC
Merald Wrolstad, Editor/Publisher, Visible Language.
Peter Drucker, "Technology Control" author.
John Polich, Gannett Center for Media Studies

questionnaire -
following phone
show calls to hear
people not heard
from.

Some questions to ponder while talking to these people:

(Do I want to do a questionnaire, or is it better to call and/or visit with them at length, and tape record their stuff?)

- 1. What HAS been the impact on (newspaper) design as a result of technology?
- 2. What will the impact be on (newspaper) design from technological changes on the horizon?
- 3. What will the impact be on (newspaper) design from technological changes you are forecasting for the distant future?
- 4. How will the organizational structure of newspapers be altered
- 5. How will the organizational structure of the newsroom change
- 6. Ad layout and publication configuration
- 7. Effect on news content
- 8. Effect on photos
- 9. Effect on typography
- 10. Effect on illustration (as opposed to info graphics)
- 11. Effect on Graphics (Information-type/ or defined as Mac type?)
- 12. Effect on use of Color
- 13. Effect on use of design elements (furniture: logos, heads, quotes)?
- 14. Who will control the machines?
- 15. How are the machines going to get their parameters?
- 16. Where will production start and where does design end?
- 17. Will the designer also become the production chief?
- 18. Will the role of the designer and the editor change because of technology?
- 19. Will the designer have to be more of an editor, and will the editor do the real designing?
- 20. Who has control over the copy? At what point is "content" passed over to design. Will the machines allow the designers to control content?
- 21. Are the vendors designing the newspaper for us?
- 22. How LIMITING will design become because of technology?
- 23. How much BETTER will design become because of technology?
- 24. Will there be fewer thinkers and more doers and tinkerers?
- 25. Will there be a new class of people, what Jeffe calls the "para-designer," that run the machines?
- 26. If YOU were conducting this study, what would you like to know?

? Tony

yes

? Tony

? Tony

Background Note: Four studies to be commissioned by the American Press Institute for the Montgomery Curtis seminar on Newspaper Design, on the occasion of the 10th anniversary of the API's Newspaper Design Seminar. September 11,12,13, 1988.

- 1. Technology, by Dave Gray, The Providence Journal
- 2. Color, By Nanette Bisher, Asst. Art Director, U.S. News and World Report
- 3. Information Graphics, By Howard Finberg, Design Director, The Arizona Daily Star
- 4. People, By Tony Majeri, Art Director, The Chicago Tribune.

COLOR STUDY:

COLOR USE IN THE YEAR 2000.

RANDOM THOUGHTS - (APRIL 8, 1988)

WORKING WITH THE HYPOTHESIS THAT AS COLOR IN NEWSPAPERS BECOMES LESS OF A NEW TOY - WE WILL SEE THE USE OF A STRUCTURED PALLETTE DEVELOPE. AN ANALOGY WOULD BE TYPOGRAPHY - AS CONTROL MOVED FROM PRINTERS TO DESIGNERS (MOVEABLE TYPE - TO - COLD TYPE, A LONG CONCEPTUAL JUMP) THE USE OF TYPE BECAME MINIMALIZED AND STRUCTURED. USE OF TYPOGRAPHY (OR STYLE) BECAME INFLUENCED BY THE ART/DESIGN WORLD. TO BE A CONTEMPORARY PUBLICATION IN THE 60'S/70'S MEANT REACTING TO THE SWISS BAUHAUS MOVEMENT; INTRODUCING THE GRID, MODULAR DESIGN AND HELVETICA OR OTHER SAN SERIF TYPE FACES FOR HEADLINES AND IN SOME TEXT USES.

SO: IN THE YEAR 2000 WE WILL SEE A MORE CONTROLLED USE OF COLOR, A DEVELOPED PALLETTE IF YOU WILL, WHICH IS RESPONSIVE TO THE ART WORLD (FASHION, ARCHITECTURE, INTERIOR DESIGN, AUTOMOTIVE, FINE ART, GRAPHIC ART, ETC). PERHAPS WE WILL TAKE THE POYNTER COLOR STUDY ANOTHER STEP BY SAYING, "COLOR ATTRACKS THE EYE, USE OF HUES CONTROLS THE MOVEMENT." AS ED ARNOLD ATTACKED THE PROBLEMS OF THE PAGE TO ADDRESS PRIMARY OPTICAL AREAS AND FALLOW OPTICAL AREAS, WE MAY BECOME SOPHISTICATED ENOUGH TO USE COLOR CONTRASTS TO DEAL WITH PRIMARY COLOR AREAS AND FALLOW COLOR AREAS.

Interesting
Concept

COLOR STUDY:

RANDOM THOUGHTS CONT. (2)

BUT I DIGRESS - ~~WHAT WOULD BE FUN IS TO~~
~~SURVEY A WHOLE BUNCH OF FOLKS AND REQUEST~~
~~A COLOR PALETTE THEY THINK WOULD REPRESENT~~
~~THE TASTES OF THE YEAR 2000.~~

ARTISTS:

- ROBERT RAUSCHENBERG
- ROBERT MOTHERWELL
- ~~LOUISE NEVELSON~~ too late
- ANNIE LEIBOWITZ
- GRACIELA BOULANGER
- JAMIE WYETH
- AMADO MAURILLO PEÑA, JR.
- WAYNE THIEB0 (SP?)
- ★ ALSO LOOK FOR GLOBAL RESPONSE:
TRY FOR AFRICAN,
JAPANESE, SOUTH & CENTRAL
AMERICAN, GREEK,
EUROPEAN ARTISTS
RESPONSES.
- LISA CANTOR • MARK JASIN
- DAVID HOCKNEY • CAROL LEVY

ARCHITECTS / DESIGNERS:

- MICHAEL GRAVES
- MILTON GLASER
- ROBERT LOCKWOOD
- PHILLIP JOHNSON
- MORE NAMES D.K. / T.K.

AUTOMOTIVE:

- DUPONT DOES SURVEY OF WHAT COLORS
SELL, HAVE SEEN '86 REPORT, WILL LOOK
FOR MORE CURRENT AND REQUEST PROJECTION.

COLOR STUDY:
RANDOM THOUGHTS (3)

FASHION:-

- OSCAR DE LA RENTA
- CLAIBORNE
- LAURENT
- ELLIS
- ARMANI
- WILLIE WEAR DESIGNERS
- MORE T.K.

INTERIOR DESIGN

- THERE'S AN ORGANIZATION THAT DEVELOPES PALETTES, WILL REQUEST THEIR PROJECTED PALETTE
- MORE T.K.

ILLUSTRATORS:

- | | |
|-----------------------|------------------|
| • BRAD HOLLAND | • MANY MORE T.K. |
| • LYNDA BARRY | • ANDRE FOLON. |
| • ROZ OR SEYMOR CHAST | • EUGENE YELCHIN |
| • STEINBERG | • MIRKO ILIAC |
| • ROBERT ROZZO | |
| • MICHAEL BARNES | |
| • RALPH STEADMAN | |

OTHERS:

JUDYCROOK, SOMEONE LIKE JOSEF ITTEN, WALTER BERNARD, THE DESIGN GROUP THAT DID THE '84 L.A. SUMMER OLYMPICS., NIGEL HOLMES, JESSE JACKSON, TOM WOLFE, ~~KEN KESSE~~ KEN KESSE

COLOR STUDY:

RANDOM THOUGHTS CONT. (\$)

MORE OTHER-

- I KNOW SOMEONE USING COMPUTER TECHNOLOGY TO DESCRIBE THE COLOR OF MUSIC... HE MIGHT PROVIDE A FUN BUBBLEGUM-FOR-THE-BRAIN ENTRY. (IN SAN DIEGO).
- THROW THE QUERY TO SOME INK MANUFACTURERS TO SEE IF THEY PROGNOSTICATE A SHIFT IN PROCESS INKS.
- SEE IF THERE'S A TECHNO. PERSON AT R.I.T. WHO WANTS TO RESPOND.
- ASK ROCKWELL INT. IF THEY ARE FORECASTING COLOR PRESSES BEYOND OFFSET OR HAVE BEEN PROSPECTING NEW NEEDS RELATING TO USE OF COLOR. (INK SYSTEMS BEYOND FOUR COLOR?...)
- SEE IF THE BIG PAPER SUPPLIERS ARE DOING ANYTHING TO RESPOND TO USE OF COLOR (WHITER PAPER, MORE RESPONSIVE TO INK...)
- TRY COSTUME DESIGNERS, TV ART DIRECTORS STEVEN SPIELBERG, THEATER SET DESIGNERS, MANUFACTURERS OF ARTIST MATERIALS, REQUEST THE LIVING QUARTER COLORS IN BIOSPHERE II IN ARIZONA, NASA INTERIOR + CLOTHING DESIGNERS... MAKE-UP ARTISTS, HAIR COLORISTS...

Dynamite

yes

yes

Must Do

yes

Color is only going to be
one part of Certe's *Journal*.
Nan will have to train
Jan this ambitious project
into the Certe's
Journal.

COLOR STUDY:

RANDOM THOUGHTS CONT. (S)

- 2. TRY SMITHSONIAN, OTHERS TO PUT TOGETHER
COLOR PALETTE FOR THIS CENTURY FOR
HISTORICAL PERSPECTIVE.

WHAT TO DO WITH ALL THIS STUFF:

EASY: COPY SLIDES OF PALETTES - WITH SHOW & TELL.

EXPENSIVE: EDIT TO A CONCLUSIVE SHAPE
AND PRINT IN 8 1/2 X 11" FORMAT

Too costly and
too time consuming
A COLOR BOOK THAT WOULD BE
A PRIMER TO 21 CENTURY
COLOR USE. ← HAH! WORTHFUL THINKING

HOPEFULLY IF ENOUGH PEOPLE RESPOND WE
COULD TRACK A COLOR-TREND; REGIONALLY,
CULTURALLY... This is entirely possible

REALISTICALLY - COULD THIS BE DONE? I WOULD CALL
IN SOME FAVORS AND GROVEL FOR HELP IN SOME
AREAS (USN&WR RESEARCH DEPT. COULD COME UP WITH
ADDRESSES, JUDY CROOK MAY HELP WITH THE QUESTIONNAIRE,
I COULD GET COPYREADING & PROOFING HELP).

COLOR STUDY:
RANDOM THOUGHTS CONT. (6.)

WELL JOHN - THAT'S THE PIE-IN-THE-SKY
THINKING. I STILL HAVE TO OKAY HAVING
THE DAYS OF THE SEMINAR OFF.

DO I HAVE TIME TO DO THIS...

IF A QUESTIONNAIRE GOES OUT BY
MID-MAY, WITH RESPONSES IN
BY MID-JULY/AUGUST I COULD
TRY TO TAKE A WEEK IN AUGUST (LATE)
TO PULL IT TOGETHER.

LET ME KNOW YOUR THOUGHTS.

Manette Gisher

4.26.88

P.S. - Already said "Well sure."
So I'm in.

American Press Institute

11690 SUNRISE VALLEY DRIVE
RESTON, VIRGINIA 22091

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RESTON, VIRGINIA 22091

(703) 620-3611

J. MONTGOMERY CURTIS MEMORIAL SEMINAR

"NEWSPAPER DESIGN: 2000 AND BEYOND"

September 11-13, 1988

SPECIAL MEMO

Several of you have raised questions concerning our front page design project. This memo, hopefully, will clarify any confusion.

Design elements on your pages, obviously, will be original. Dummy copy, however, can be used. Headline copy is up to you. In each case, do the best you can with what you have to work with.

As explained, your finished project will be incorporated into our post-seminar booklet which will receive wide distribution throughout the industry.

To assure that this booklet accurately reflects each project, we are asking each participant to provide any additional visual elements needed to explain their design project. For example, electronic solutions may need a computer screen photograph.

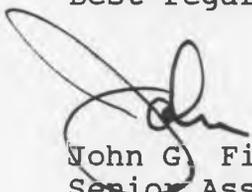
If the process is critical in your project, a drawing to convey the idea clearly may be needed. If the original mechanical of the page will make a better reproduction for book purposes, please bring it to the conference in as clean and protected a condition as possible.

If any of your work is on computer disk, you may wish to bring it to the conference also.

We hope this memo is helpful. If it raises additional questions, please don't hesitate to call me.

Looking forward to seeing you in September.

Best regards,



John G. Finneman
Senior Associate Director

The Future of Informational Graphics

American Press Institute's J. Montgomery Curtis Memorial Seminar

By Howard I. Finberg
Assistant Managing Editor, The Arizona Republic

THE FACTS: *There will be more informational graphics in the future; editors rate graphics as very important; increased pressure for space as more visuals go into the paper; few editors would put additional funds in visual areas.*

THE IMPACT: *Increased demands on staffing will create potential for more poor presentations and/or misleading information; more need for a "visual journalist" between technical artists and word-oriented editors; potential for shorter stories should benefit readers.*

These are the glory days of informational graphics, and there is no end in sight.

Although it might seem to the journalists nearest to the conception and execution of these popular devices that the tide of newspaper graphics has peaked, a nationwide survey of news executives shows that almost all editors expect to use even more informational graphics in the future.

Of the more than 350 members of the American Society of Newspaper Editors who responded to the survey, 92 percent think their newspapers will be using more informational graphics in the next five years. This survey was done in connection with the American Press Institute's 1988 J. Montgomery Curtis seminar.

In addition, 90 percent of these editors said informational graphics will play a greater role in their newspapers in the year 2000, larger in importance than any visual areas surveyed.

This belief that informational graphics will continue to play a greater role in newspapers also cuts across

The Future of Informational Graphics

circulation size, with both small and large newspapers answering the same. Close behind graphics as an area of importance was the use of color and design.

Wanted: More Graphics

In both the survey and interviews, the overwhelming support and desire for more and better informational graphics was evident. And contrary to the predictions of some observers, informational graphics are not likely to become merely a "fad" in the industry. In fact, they are likely to become a much more integral part of the daily presentation delivered to readers.

Although no newspaper can claim the invention of informational graphics, USA Today continues to provide a daily, living laboratory to show editors ways to present information visually. Regardless of the harsh and often unwarranted media criticism of USA Today's graphic approach, many newspapers will be heading in that direction with a greater emphasis in both free-standing and story-related graphics.

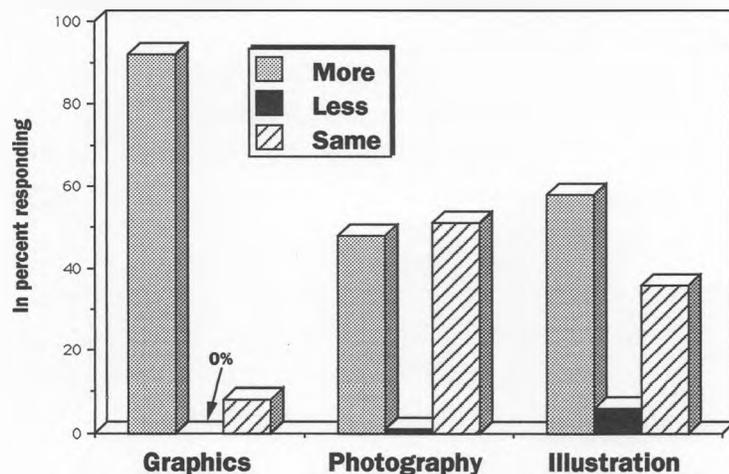
The overwhelming belief in the use of informational graphics also may lead to different and seeming "non-traditional" methods of both creating and presenting these devices. For example, more than two-thirds of the editors surveyed used graphics without stories today and only slightly

Important areas in the year 2000

	More	Less	Same
Design	86%	1%	13%
Photo	60	3	37
Info graphics	90	1	9
Color	89	1	10
Illustration	72	5	23
Typography	64	3	33
Computers	89	2	9

In percent responding

What editors will be using in 5 years



The Future of Informational Graphics

less than that number thought it likely that they will be using large informational graphics about major news events without stories in the year 2000.

Wanted: Tools, People, New Attitudes

The use of informational graphics without an accompanying story will continue to put even greater pressure on newsrooms to develop an editing system that can respond to the needs of gathering information for graphics — a very different type of process than many journalists are trained to do for today's newspaper. Along with the changes in newsroom structure will come the need for a different type of editor — an editor of visual material. This person will give direction to and set tone and style for informational graphics in much the same way city editors have set tone and style for reporters.

The challenge for the newspaper industry is to develop informational-graphics specialists who can cut across very different areas of the newspaper. What will be needed are visual journalists who can write tightly (for the limited space in an informational graphic), translate and edit technical information into everyday language for the average reader, understand news and what is and isn't important to both the reader and the newspaper, and do it all on deadline. These specialists also will need to develop ways to deliver information in graphics in visually exciting ways without distorting data.

Most of all there will be a need to change "attitudes" in the newsroom about what an informational graphic is and how it fits within the policy and direction of the newspaper. These editors might be reflecting the growing feeling that it is "information" in the graphics readers are interested in digesting, not drawings or pictures. (A caveat: Readers also are attracted by presentation; otherwise we should also just run tabular material and sell all of those Macintosh computers.)

Just as readers fail to make the firm distinction between advertising copy and editorial copy, many readers may fail to see the story accompany-

Getting space for visuals in 2000

	Harder	Easier	Same
Total	25%	30%	45%
Under 25,000	12	28	60
25,000 to 100,000	23	32	45
More than 100,000	33	30	37

In percent responding by circulation

The Future of Informational Graphics

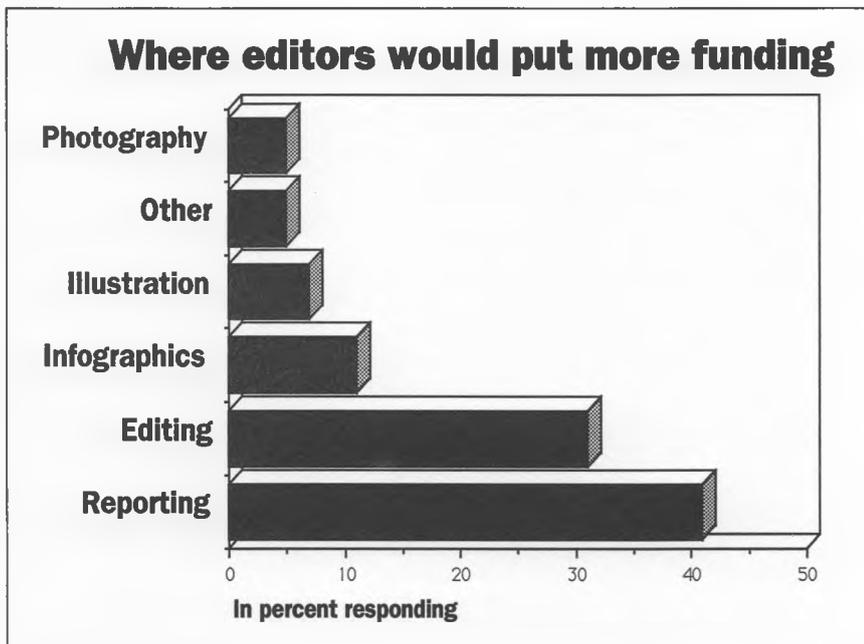
ing an informational graphic as an essential part of the package all the time. This issue will need to be examined by a more thorough study of readers and graphics.

The danger, however, is that many newspapers will allow a meaningless graphic to attempt to tell a complicated story. For all of our attention and desire for more informational graphics, American news executives must be made to understand the disservice the “garbage graphic” does the reader and ultimately to the newspaper. When we run misleading graphics because of a lack of data points or “empty graphics” that are merely type-breakers, we communicate very little and take up precious news space.

The biggest challenge, though, will be to persuade editors to put additional money into the visual areas of the newspaper—more staff members, more equipment and more space in the paper. And those staff members will need to be trained in both “word” and “visual” journalism.

Fighting for Resources

Asked in which one area they would put extra funding, most respondents said they would boost the more traditional “word” side and add more money to reporting. Next on the list is additional funding for editing



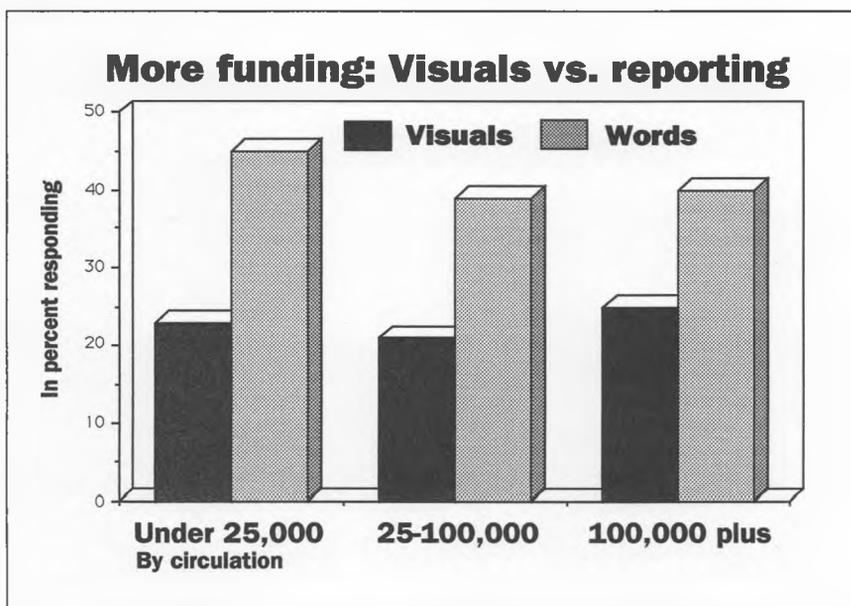
The Future of Informational Graphics

— which in the long run may help improve the editing of informational graphics. Combined, these two areas comprise more than 70 percent of support for more funding from the editors surveyed.

This contradiction points out a major misconception among many newspaper editors: that informational graphics are visual filler, something to wrap stories around. Not only will the visual journalists need to persuade editors to put more money toward the creation of these devices, but there will be a need for greater allocation of news hole space. Most editors believe editorial space—in all areas—will be tighter or about the same as it is now in the year 2000. This competition for space already has surfaced at many newspapers, with about 30 percent finding space for visual packages—including informational graphics—harder to get this year as opposed to last year.

By the year 2000, 61 percent believe overall editorial space will be the same or actually decrease. With a shrinking news hole, there will be increasing competition from all areas to get their material into the paper unless great management attention is paid daily to planning and coordinating all aspects of the paper in a united and cohesive manner.

The space outlook for newspaper with more than 100,000 circulation is far more unsettling than for smaller newspapers. Nearly three times



The Future of Informational Graphics

as many editors from larger newspapers think space for visual materials will be harder to get over the next five years as do their counterparts at smaller newspapers.

This contest for space will require editors and visual journalists to plan earlier, think faster and edit tighter. Many editors don't think their graphics are too small, with 83 percent responding that their graphics are "just right" in size. (An interesting side note, however, is 33 percent of the editors think their photographs are too small.)

The "sacred" word will need to become just one more piece of the informational puzzle that is put together daily for readers to digest in 38 minutes—the time they spend in 1988 reading a newspaper. With more and more information being sent to the home and workplace, newspapers will face tougher competition for the reader's time and attention.

Editors will need to ask themselves, whether they can afford *not* to present short pieces of information—either in graphics or words—to make their newspaper a more vital part of their readers hurried lives.

What About Photography?

Of course, with every "winner" or area of great interest, there are "losers" or areas that suffer from a lack of attention or resources. And it seems that the increasing interest with informational graphics will be at the expense of photography, with many editors expecting that their interest and space commitment to pictures will stay the same or even decrease.

And while this does not spell the "end" of photography in newspaper, it does point out that many readers are hungry for "information." With the decreasing amount of time readers spend with the newspaper anything that can help the reader comprehend the news quicker becomes a welcome device.

However, the warning here should be that photography, while not always living up to its potential, is a very powerful way to convey information and ideas. The apparent lack of interest in photography is puzzling

The Future of Informational Graphics

given the increase interest in the visual presentation of the news on television. With the development of the 24 hour news cable services, more people are seeing more news events as they occur. While newspapers can't compete with television—or even the magazines in their full-color presentations—more attention should be paid to what readers want from newspaper photography.

A Busier Page One

This overwhelming support of informational graphics also is reflected in the role visuals will play in a newspaper's front page in both now and in the future. And more than 85 percent of the editors expect visuals will play a greater role on the front page in the year 2000. In addition, more than two-thirds of those editors expect the number of visual elements on Page One to increase. Only 2 percent of those editors expect to see fewer graphics on their newspaper's showcase page in the year 2000.

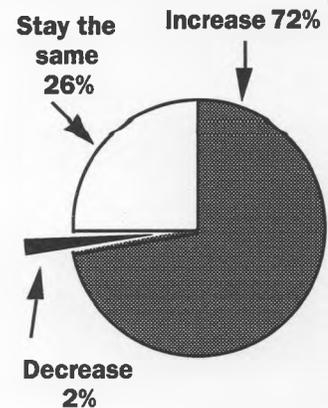
While this draws a very bright picture for the future use of informational graphics, there are some clouds on the horizon. In addition to the increased use of visuals on the front page, one-third of the editors also expect to see *more stories* on that page. While there is no reason to expect fistfights over what goes out on Page One, clearly the reader will benefit from a wider selection of both stories and visuals.

Of course, any advance in technology should help both the reader and the informational-graphic specialist by providing an opportunity to use less space than is currently used in keeping graphics readable. The graphics in the future will need to be full of more information—not less—and editors will need to pack more material on each page. The visual journalist will need to walk a "type-rope" between readable graphics and graphics with more information.

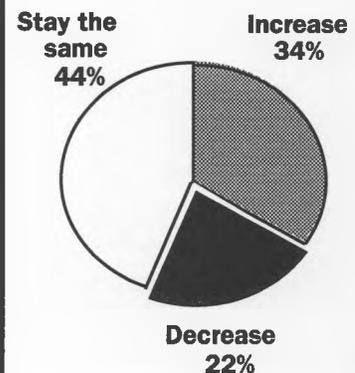
The Bottom Line

The bottom line for both journalists and readers is more and better informational graphics. Readers want and expect informational graphics

Visuals on front page in 2000



Stories on front page in 2000



The Future of Informational Graphics

from their newspapers —this is not new. What is new and exciting is there seems to be no lessening of editors interest and demand for graphics. Perhaps editors have seen the potential of the visual presentation of information as a new and dynamic way of attracting and keeping readers of their newspapers. There is not doubt, informational graphics are NOT a fad.

The potential for informational graphics achieving the same status as the written word is both stimulating and difficult. Despite the “lip-service” paid toward photography as “reporting with a camera,” few newspapers have treated the picture as a equal partner with the written word in presenting information. To achieve the quality of informational graphics that we strive for and that readers deserve, all journalists need to break through the barriers that separate visuals and words and look at the presentation of information as the ultimate goal of any newspaper.

9/1/88

American Press Institute's 1988 J. Montgomery Curtis Memorial Seminar

By Howard I. Finberg

Assistant Managing Editor, The Arizona Republic

My front page of a newspaper in the year 2000 is based on several concepts:

- Readers will not have any more time to read than they do now. In fact, they will probably spend even less time with a newspaper.
- Even though they have less time to spend, readers will still want more information.

The Southwest Republic, a typical large newspaper --regional in scope as opposed to metropolitan-- attempts to address some of these concerns by placing a unique demand on each and every story: the **Facts/Impact** intro graph.

The Facts/Impact graphs contain ALL the news and what it MEANS to a reader in fewer than 10 lines. This device will be a fast read, otherwise its purpose will have been defeated. After giving the key facts and an event's impact, the story's author (not necessarily a traditional reporter) is free to deliver more in-depth information. Stories might be written in the first person or narrative form, because the basics have been disposed at the start of the story.

Visually, *The Republic* of July 24, 2000, will be more "down-sized" in approach, since few copies are sold on street-corner boxes (not many people will be walking in 2000 because of the greenhouse effect.) The high story count reflects the growing trend of offering more choices to the reader. The higher graphic count also reflects the need to tell more complex stories with devices that communicate images and not just with words.

The overall design approach was to bring a certain order --pigeonhole-- effect without limiting the design of news. Because the page is very busy with numerous small elements--although very readable with improved reproduction-- and a larger number of

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stories than most newspapers use, an attempt was made to force more white (quiet) space onto the page with wider gutters and a clean masthead.

Taking a page from news magazines, bylines get bumped from the start to the end of a story. Why make them more important or just as important as the Facts/Impact?

Not shown in this edition --a general news edition-- is my belief that newspapers will soon tailor their product to individual subscriber's needs. Such editions might have more sports or business news or a special daily entertainment section. This concept, related to cable television, allows newspapers to package both a "basic newspaper" and "premium newspapers." With premium newspapers comes additional revenues for material that is in the paper's computers and already paid for.

Newspaper Design: 2000 and Beyond

American Press Institute, September 11-13, 1988

By Roger F. Fidler
Director/Graphics and Newsroom Technology
Knight-Ridder, Inc.

TUESDAY, SEPTEMBER 12, 2000, 4:00 AM — I awaken in my hotel room in San Jose. Jet lag is still a problem for travelers in the year 2000. I arrived last night from Miami to attend a conference on electronic newspapers. Now I am wide awake. My body is telling me it should be 7 a.m. and the digital clock argues it's 4:02 a.m.

After a few moments to organize my thoughts, I turn on the light by the bed and take the newspaper out of my attache. The last time I updated it was late yesterday afternoon in Miami. Read it on the plane, but was too tired to update it again when I got to the hotel.

The news outlet is next to the television. I plug in my newspaper and call up the main menu. I have a choice of four newspapers provided by the hotel: *The San Jose Mercury News*, *The New York Times*, *The Wall Street Journal* and *USA Today*. Other regional and international newspapers, such as my home newspaper, *The Miami Herald*, are available, but at an additional cost.

Only a few newspapers today have electronic editions and those editions only include the General News section (regional, national & international news) and other breaking news sections, such as Local, Business and Sports. Most of the so-called "soft" sections, such as Lifestyle, Food, Travel and Comics, as well as the advertising inserts are still printed and delivered in the traditional way.

I decide to read the General News and Business sections from the *Mercury News*, and the General News and Science sections from *The New York Times*. After touching my selections, I press the DO IT button on my newspaper's tactile screen.

It will take a few moments, so I go to the micro-kitchen in my room to prepare a cup of coffee and a bowl of granola with fresh raspberries. When I return, the newspaper indicates that my selections have been loaded, so I disconnect and return to the bed.

I have preset my newspaper to flag any stories that contain references to Knight-Ridder, News Media, Personal Computers and several other subjects. I now have a dialog box on my newspaper telling me that seven items meet my search criteria. I can go directly to the pages containing those items or I can just browse. Since I have plenty of time this morning, I choose to browse first.

I start with the *Mercury News* General News section. The front page contains summaries of 14 top stories, two of which are presented as graphics. A full-color graphic summary on the explosion of a major North Sea oil rig catches my attention. The dateline indicates it was posted this morning at 3:36 PDT from Oslo. After reading

the summary, I touch the screen and now the top right-hand quadrant of page 7A is displayed at actual size. This is where the complete story begins.

The full page is a standard broadsheet size of 13 inches by 20 inches. I can reduce the page to fit the 6.5-inch by 10-inch display area of the screen, so that I can scan headlines. I can also enlarge it, so that type is displayed at twice normal size. I move around the page by touch.

As I'm browsing the *Mercury News* Business section, I find a story about a new expert system application for personal computers. I'd like to save this story to print out later at the office, so I touch SAVE on the screen. This puts the page in my personal memory.

Newspaper pages are still a blend of news and advertising. This page also includes a quarter-page national ad from United Airlines offering low discount fares to Europe. I'm planning to take some vacation time in Spain next month. Won't hurt to do some comparison shopping, so before I quit, I'll have my newspaper search for all airline and travel ads.

After browsing the *Mercury News*, I switch to *The New York Times* Science section. The lead story has an animated graphic showing the progress of the Multi-National Mars mission. This is a relatively new feature. I suspect it won't be long until we see lots of animated graphics as well as video segments in newspapers.

The newspaper I am using is a new color model manufactured by Apple Computers. It's 9 inches wide by 11 inches deep and about 1/2-inch thick. The display is a high-resolution active-matrix. Actually it is a very large computer chip that controls every pixel on the screen. These displays are used for most laptop and handheld computers today. While electronic newspaper displays are similar to personal computers, they are designed specifically for retrieving and storing newspaper and magazine pages. All of the functions are built into the computer chips. Even the modem and mass storage units are chips. There are no moving parts and no programs to load, so they are compact, light-weight and relatively trouble-free.

To eliminate the need for a keyboard and mouse, all newspaper displays are tactile. You simply touch the screen to move from page to page and perform any of the available functions. You can even call up a tactile keyboard to enter search strings and customize your display. Being left-handed, I'm pleased that the designers made it possible for me to switch the function buttons to the left side of the display.

Grey-scale fonts make the type appear almost like print. The image is not rasterized, as with television images, so there is no flicker and almost no eye strain. The digital color images are still somewhat crude, but they are improving.

Only a few million are in use today, but they are gaining popularity. Now that the price of most black & white panel-display units has dropped to about \$200, I would expect newspapers with electronic editions to begin giving units free to subscribers with annual subscriptions.

Printed newspapers are still common, and probably will be for sometime. But the trend is definitely toward all-electronic newspapers. Of course, that's the subject of my speech this morning. I'll scan the rest of *The New York Times* and then review the notes I've stored in my newspaper's personal memory. If I need hardcopy, I can easily connect my newspaper to a compact laser printer provided by the hotel. The printer also serves as a personal copier and a fax machine.

The situation with newspapers in the year 2000 is not very different from that of automobiles in 1900. The horse and buggy was still the dominant mode of personal mass transportation then as it had been for hundreds of years. When automobiles were introduced in the late 1800s, they were seen as a novelty that only a few people would ever be able to afford. Yet within several decades they were dominant.

Today, there are those who believe electronic newspapers are also a novelty that will not replace printed newspapers in the foreseeable future. But market pressures are definitely pushing electronic newspapers much faster than the skeptics believe.

While convenience is most often cited as the driving force for electronic newspapers, there are other equally important pressures. Among them are: timeliness, environmental concerns, rising costs, and the new realities of the global village.

- **Convenience:** There is no doubt that an electronic newspaper is more convenient. It's there when I want it. I don't have to leave my room to locate a newspaper rack or wait for it to be delivered to my door. Papers don't accumulate on my doorstep when I'm out of town and I don't have to carry tons of newsprint to the recycling station each week. I also don't have the minor annoyances of ink rubbing off on my hands and inserts falling out all over the floor.
- **Timeliness:** With an electronic newspaper I can read stories almost as soon as they are completed. I don't have to wait 12 to 24 hours for the news to be processed, printed and distributed. I may update my newspaper seven or eight times a day when there is a breaking story of interest to me. The concept of morning and evening editions is quickly becoming obsolete.
- **Environmental Concerns:** In the past few years, newspapers have been under attack from environmentalists not just for the depletion of forests and fresh water to produce newsprint. Toxic bi-products of the printing process such as inks, solvents and emulsions are now frequently the focus of public criticism. While the problems may not be more serious than they were in past decades, the public today is far more vocal about pollution and the waste of natural resources.
- **Rising Costs:** The costs of newsprint, controlled toxic waste disposal and associated legal fees are now cutting deeply into the profits of newspaper companies. Recently, some states have even passed legislation requiring newspapers to pay the cost of collecting discarded newspapers for recycling. Added to that are the rising costs for distribution. Now that the baby-boom generation has moved into middle age, there is a serious shortage of competent and reliable people available to deliver news-

papers. This has driven up labor costs to the point where distribution has become the most expensive part of the newspaper business.

- **The Global Village:** Marshall McLuhan's vision of a global village is now seen as today's reality. Worldwide data communications are common and relatively inexpensive. Long-distance toll charges were eliminated in the 1990s as were most national tariffs and controls. Wide-band transmission via fiber optic cables now makes it possible to economically move massive amounts of data almost anywhere in seconds. While it is not possible yet, travelers may soon have access to their hometown news from nearly any location in the world.

To attract larger audiences in this global market, major regional and national newspapers are beginning to specialize. For example: *The Miami Herald* is now recognized worldwide as the leading source for Latin American news in both English and Spanish, as is the *Asahi Shimbun* for news of the Far East in both English and Japanese, and *The Wall Street Journal* for international financial news.

Newspaper designers in the year 2000 are faced with the problem of retaining the essential qualities of newspapers while taking advantage of the opportunities afforded by a new medium. Attempts in the 1980s to introduce "electronic newspapers" in the form of videotex and teletext failed, in part, because they could not improve upon or even match the essential qualities of newspapers.

A newspaper is a sophisticated personal mass communications medium. As with an automobile, you actively control when, where and how you use it. You can read it at your own pace. If you want to back up and read a story again or study a graphic, you can. And you don't need a manual to use it.

Yet, even though a newspaper is a personal medium, it is a shared experience. Because it reaches a mass audience, its selection of stories and assigned priorities helps shape a society's social conscience and comprehension of the world.

By comparison, the metaphor for television news is a bus or train. It is a public mass communication medium. It takes you and everyone else where it wants to go, according to its schedule. You passively watch the news through the window of your television without being able to control the pace or easily repeat information. At some point in the future, newspapers and television probably will be integrated by technology, but that's another story.

The designs of most electronic newspaper pages today are still based on printed newspaper designs for both practical and traditional reasons. While it is possible to have a separate staff edit and design pages for this new medium, it isn't considered economical yet. Established newspaper companies must still bear the cost of printing and distributing the bulk of their products the old fashioned way. Separate staffs would add significantly to production costs. And there is also a strong fear among many newspaper executives that tampering too much with traditional newspaper design could alienate readers.

However, that hasn't stopped several entrepreneurial companies outside of the traditional newspaper establishment from recently launching all-electronic newspapers. Some critics believe these "new-papers" could challenge the giants in coming decades. They are not incumbered by the need to work in two media and can design pages to take maximum advantage of the technology at a relatively low cost.

The "new-papers" are also making it easier for subscribers with personal computers to electronically place ads, comment on stories and submit letters to the editor as well as access archived listings, such as restaurant guides, movie reviews, travel tips and activity calendars.

One of the "new-papers" has created "micro-news" sections for a number of neighborhoods in its market. Readers can contribute stories, notices and graphics via their personal computers. A small staff of resident editors select and edit the material, often from their homes or local schools. Usually this material is "printed" in the "new-paper" within an hour or two.

The design of these "new-papers" retains the 13-inch by 20-inch broadsheet page format of newspapers, but divides the pages into four quadrants. Each quadrant is a completely self-contained page that conforms to the 6.5-inch by 10-inch display area. What this does is let you scan four screen-sized pages at a time. When you select a story for reading, it enlarges to exactly fill your screen. None of the type and graphic elements spill across to another screen. This eliminates a perception with the electronic editions of traditional newspapers that you are reading the pages through a small window. It also lets you print out complete pages that fit on standard 8 1/2 x 11 sheets of paper.

To deal with this challenge, editors at some printed newspapers with electronic editions are beginning to make a few concessions to new technology that affect design. Among the most obvious are: capsule front pages, vertical modularity, greater use of graphics to tell whole stories, and improved packaging and anchoring. (Quality color reproduction, which had a significant influence on newspaper design in the early 1990s, is now considered commonplace.)

- **Capsule Front Pages:** Front pages that consisted entirely of capsule summaries were tried in the 1970s, but never caught on for a number of reasons. Now the tactile screen has made capsule front pages practical. You simply touch the capsule and the page with the complete story appears. With another touch, you can return to the front page or begin browsing. Some editors are now introducing capsule front pages in their printed editions as well, but that only makes the advantages of electronic newspapers more obvious.

- **Vertical Modularity:** In the 1970s horizontal modular layout was seen as the modern answer to most newspaper design problems. Within 10 years it became the dominant style throughout most of the world and is still the most common style today. But a few newspapers in the United States, such as *The New York Times*, *The Wall Street Journal*, *Los Angeles Times*, and *Washington Post*, stubbornly held on to their older, more traditional vertical layout styles. Ironically, and perhaps

predictably, vertical modularity is now seen as the more modern style, and these papers are in the avant guard. Actually the trend to vertical designs had already begun in the late 1980s, but electronic newspapers have pushed it along.

Since electronic papers can only display three standard newspaper columns at actual size, vertical modules cannot exceed that width without requiring readers to scroll back and forth. As a result, some papers are creating three-column by 10-inch deep packages on most of their printed broadsheet pages to accommodate the electronic displays. This includes headlines, photos and graphics. Advertisers are also rapidly jumping on the three-column by 10-inch format. What used to be called magazine modules are now referred to as "new-paper" units.

- **Graphic Stories:** The quantity and quality of informational graphics in newspapers increased dramatically in the late 1980s, largely due to the use of Macintosh computers and electronic graphics networks. However, informational graphics remained through the late-1990s as primarily supplements to written stories. And, as newsholes were tightened, the use of graphics began to decline. It wasn't until the introduction of electronic newspapers that editors finally recognized that informational graphics could be used, in some cases, to tell the whole story. Now some newspapers, such as *The New York Times* and *USA Today*, are experimenting with animation to add even more information to visual stories.

- **Packaging and Anchoring:** These are not new concepts, but electronic newspapers have made consistent and contiguous packaging essential. Since readers can now select specific sections with electronic newspapers, features such as television listings, news of record and comics can no longer float from section to section. For similar reasons, allocated newshole for specific news categories can no longer be scattered through several sections.

I have no doubt that printed newspapers will continue to evolve their designs in response to changing technology, but that will not prevent their ultimate demise. In time, perhaps within our lifetimes, the convenience, speed and cost savings of electronic newspapers will finally make printed newspapers a relic of the past. While it may be painful for some, the transition from ink on paper to electronic displays must be made if newspapers, and the companies that produce them today, are to remain vital and essential in the 21st Century. The challenge for newspaper designers then, as now, will be to fully utilize their talents and the opportunities afforded by new technology to further enhance personal mass communication.

TUESDAY, SEPTEMBER 12, 2000, 6:12 PM — The conference is over now and I'm back in my hotel room. I must meet some people for dinner at seven, so I'll update my newspaper while I take a shower. This time I'll just load the *Mercury News* Business section to see what they've written about the conference.

The Mercury News

A KNIGHT-RIDDER NEWSPAPER
San Jose, California, U.S.A.

PLEASE TOUCH YOUR SELECTIONS

ALL SECTIONS

GENERAL NEWS

LOCAL/REGIONAL

BUSINESS/FINANCIAL

SPORTS

OPINION/EDITORIALS

ENTERTAINMENT

CLASSIFIED ADS

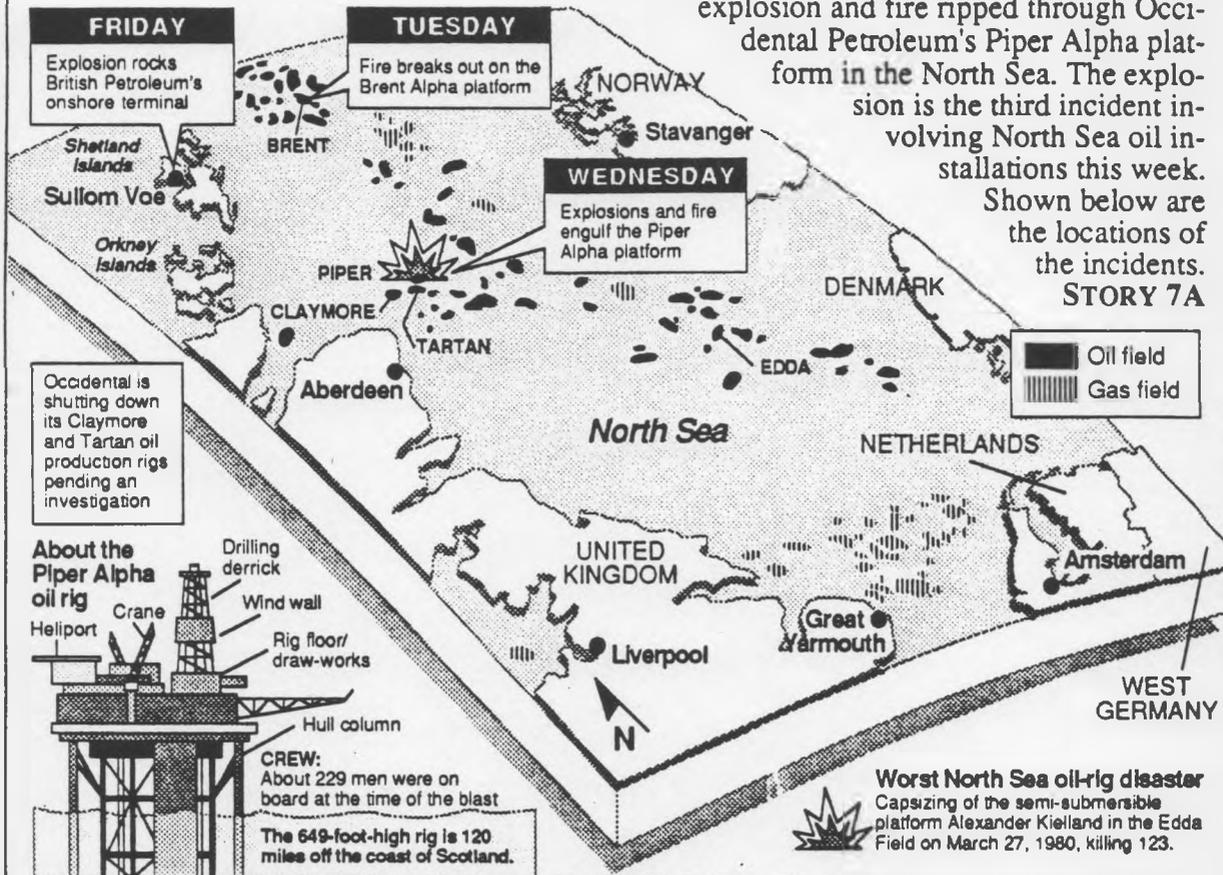
DO IT

CANCEL

Oil rig explodes, 150 missing

OSLO, NORWAY, 3:36PDT — At least 150 people are missing and feared dead after an explosion and fire ripped through Occidental Petroleum's Piper Alpha platform in the North Sea. The explosion is the third incident involving North Sea oil installations this week.

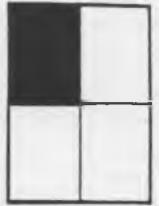
Shown below are the locations of the incidents. STORY 7A



Rig mishaps 1978-1981



Between 1978 and 1981, 60 accidents to rigs at sea were reported. 14 resulted in total losses; 10 were blowouts that caused serious pollution of surrounding sea or coastal areas.



SECTION A
1 OF 12

QUIT

NEXT PAGE

LAST PAGE

INDEX

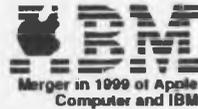
SAVE

PRINT

Date: Sometime after the year 2000

Dear Grandson David:

You'll reap this when you open the package containing our present to you for your 18th birthday: yes, it's an ABM ULTI-MATE. Your mother told us the



ANPA figures show the rate of newspapers closing is one a month so far this decade newspaper in town folded, and we figured you needed a source of information. It's too bad you've only got the national dailies to read now: the NYT, WSJ, USAT, CSM and the S&SR. I hope this present will make up for the lack of a local, daily printed newspaper in your town.

This is just as easy as using a phone. Just turn it on, and you can reap this letter on the screen, hear it with the audio-visual references I've hyperconnected, see the videostills and videomotions, or reap all the ways at once. Of course you can access the 10 levels of hyperfacts strung throughout this, so that you'll have a frame of reference as deep as you want. If you choose to print it out, however, only Hyperlevel One references will print out as text. Portions of this letter I've spoken into the machine, some I've typed, and some comes from infosources such as AP and AAA/ACCESS.

This machine has all the Alpha-level software access modes: phone/fax, 2D and 3D, writing/typing/drawing/painting/numbering, data search and relations, Musicalong capability, printing/faxing, as well as AAA/ACCESS. All you have to do is get your parents to pay for it through their MasterDebitCredit card. You can change the software access if you want: I thought Alpha level would be enough for now.

You can now vote, of course, on the terminal. Another advantage of owning the terminal is that you'll never again be called with questions about brand preference. Each and every adformation "hit" you make from now on will be recorded and will be available, for a fee, to

adformation providers like AP, manufacturing, sales and distribution companies.

In 1989, Arbitron's ScanAmerica introduced interactive TV ratings to link viewing to buying habits

As you know, I spent 35 years working in newspapers, so I thought I'd try and put our gift to you in a newspaper person's perspective.

Providence Journal, 1968 to 2003. I lectured in that time to 67 API and 143 other groups: didn't get rich, nor make a bit of difference, either

North Americans passed from a "one-source publishing for many reapers" to a society in which many sources of information became available to any individual in the 1980s and 90s. Because everything is available to everybody (with the money to get it), reapers are the consumer, the viewer, the participant, the publisher and the editor of whatever information they want.

"Science, Technology and the First Amendment" from the Office of Technology Assessment of the U.S. Congress first identified the shift

What accelerated this trend was new operating systems like UNIS adopted by ABM, and much faster and better ways to access information. The means of accessing the full interactive mass storage of information came from the old Xanadu Operating Co., which promoted the creation and consolidation of all information. The advent of workable, low cost, high purity metals in the 90s made real superconductivity and portable solar power possible. Computers never again would be tied down to a power source.

Digital TV signals adopted in the 80s allowed world-wide standards to be set in 1991. We also adopted the 3 x 5 screen ratio at that time, forging the last link between digital TV and computers. After additional bitter corporate and legal fights, other standards were also adopted that allowed high-resolution computer color for three dimensional structures, with sound and motion, to be interchanged with TV signals. All of these developments led to the terminal you hold in your hand: you can see and generate text, graphics, music, voice, still and moving video, in full holographic color mode.

Sculley said in 1987 that the ultimate terminal should contain whatever context the user wants, in any subject area, by any means of access

In 1997, the Connection Machine from Thinking Machines Corp, plus the artificial intelligence work done by Cognitive Systems Inc. and others, made the ultimate data base terminal (ULTI-MATE) possible.

But there were also activities in business and government that really helped produce what you've got in your hand. Late in the 90s, the government extended the FCC premise of free radio and TV airways to include computer links via satellite. It required

Federal doctrine of Free Access to Information (FAI)

Based on concepts by John Sculley, former APPLE CEO, who forecast in the 80s that computers had to be based on three technologies: hypermedia, simulation and artificial intelligence. Perry Jaffe of the Pratt Center for Computer Graphics called this Hyperactive: a combination of Hypertext and interactive: an all-points approach to information access combined with a medium that talks back

Musicalong: the MIDI (Musical Instrument Digital Interface) standard computer control of all music and sound that allows you to play along as any instrument in an orchestra

all information providers to use the government as a communication node so that all reapers can have access to all information with hyperlink cross-referencing. The government now provides the indexing and categorization of information to the private sector via hyperlink. It legislates information structure, and provides a government-wide integrated data base of all information and services. It provides a gateway for all information providers to access the link, as well as providing a lot of the data base itself through the Smithsonian, National Archives, Congress, etc.

The early hope of combining motion picture and TV, print publishing and computers, with real-time instant information in any media, first proposed and promoted by MIT's Media Laboratory, is now possible.

The Turner Network became "the world's most important network" early in the 90s when it bought or otherwise exerted control over all cable "commercial" entertainment TV stations. TNT became the common carrier for all broadcast TV stations that wanted to expand their market beyond the reach of their tower. The TV movie services you get now is a direct result of Ted Turner's work.

In 1999, AAA/ACCESS allowed private automobiles to access their satellites in geosynchronous orbit around the Earth and use the inertial guidance systems to learn the best route to their destination and any developing traffic problems. In addition, the ACCESS portion of the service tells a traveler what the destination will look like, how busy it is and what the weather is like, what events are happening there now and in the future, how much it will cost, as well as produce diagrams and histories of the most important structures there. It's this link that automatically changes the date and time on your ULTI-MATE as you move around the country.

But you should know by now, I hope, that the changes in newspapers and computers were not only technological, governmental and forced by business pressures, but also very societal.

Important changes in our readers began after World War II when the interstate highway system was begun. This project, along with other changes in the family structure, altered the way we lived, the way we shopped, the way we recreated, the way we educated our children (your mother and father), and the very nature of most of our cities. Cities became "Los Angelized" and in the process the real centers of human activity became the shopping centers that

provided food, clothing, entertainment and health services. Cities became something to visit, meet or work in. This same period also signaled the beginning of the second, and final, decline in newspaper readership.

During this period we became a nation of non-readers. Some couldn't, some had better things to do, and

36% of the population bought a paper in 1950, only 26% in 1985

some got their information in different forms. By 1990, one-third of the population was functionally illiterate.

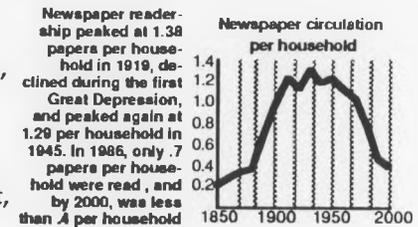
Your generation makes very little distinction between advertising, news, and other forms of information. The advertorial and the editisement were born in the 80s, as was the paid press release. Newspapers, oddly enough, were often a willing party to this new form of advertising/information.

A clothes designer can now unveil a new fall line, and you can see the show live, freeze any moving frame for reference and rotate it to see all the features, send an image to the printer at home to be printed out in full color, ask the computer to image the suit on your own measurements to check the fit and look, see and hear instant reviews from famous fashion critics also watching on-line, place an order using your measurements and have it charged automatically to your father's MasterDebitCredit Card.

Is this event news, entertainment, information or shopping? To your generation, there is no distinction.

TV programs, when your mother and father were your age, were also contributing factors. The rise of docudramas became almost epidemic when, in 1989, Geraldo Rivera did a TV show in which the life of a welfare mother was done in real time on-camera, and the reporter became the manager of the story as it happened. Most TV viewers accepted it as entertainment, and cared little whether it was "real" or not.

This kind of TV also gave us a generation of journalists as advocates, starting in the 70s with Watergate and building through the 80s with the likes of Rivera and Downey. "Reality" programming, like Divorce Court



A slogan of Ted Turner in the 80s when he started TNT

American Automobile Association merged with Richard Saul Wurman's Access Guides in 1992 and Michelin Tour Guides in 1994.

guidance systems to learn the best route to their destination and any developing

IBM/Sears "Prodigy" takeover of MCI in 1992 created the nation's largest electronic shopping center

1938-1945: see also NAZI, AXIS, ALLIES

and Group Medical, diagnosed real situations live on TV. Other "recreative" TV programs like "A Current Affair," tended to blur distinctions between fact and fancy in the minds of the majority of the population. They were tabloid TV, but they were all far more real, colorful, active and entertaining than many newspapers.

Your parents' need for instant information also contributed to the confusion of media rolls. Research showed that your parents wanted to use newspapers mostly as an instant daily reference guide. News of international and national events didn't interest the population arriving at their majority late in the century: they could get "what they needed" about these events from TV and other sources.

MORI Research in 1988 for the Providence Journal identified a huge number of readers who simply wanted their newspaper to contain timely, reliable and useful (to them) information of things to do

TV music/entertainment news became more and more popular. MTV's slogan, "The News That Really Counts," reflected the rise of popular programs like "Entertainment Tonight" and forever changed what reapers considered useful and important news and information.

The TV viewer also knew that sporting and political events, as well as advertisements, promotions and "specials" were all created, managed and arranged for the convenience of TV. It was not a far leap of faith to believe that "news" was also managed for the camera. Because of these commercial and societal pressures, by the year 2000, most "news" WAS managed by entrepreneurs and others with a specific product or idea to sell, and most TV and newspaper editors accepted this arrangement as being "the only way we'll ever know what's going on."

Knight-Ridder paid more for DIALOG Information Services in 1988 than they spent buying 6 newspapers just two years earlier

Infocomics and other TVideo forms of information grew at an astounding rate in the nation's school systems in the 90s, raising a belief in many people like yourself that any single event always had an outcome of infinite variations. Games and other infosources of entertainment offered limitless possibilities for story lines: no two people who play Zork XII, for instance, will end up with the same plot and ending. If TVideo and computers can offer limitless possibilities, then why shouldn't "news" events also offer unlimited alternatives?

The physical nature of newspapers also became a factor in their demise. Delivery of the daily and Sunday papers in the 80s and 90s became a major chore. Traffic, news timing and labor problems consumed more and more of the management and financial resources of many newspapers.

Of 1988 circulation of 62 million, 25 million were NEW orders

Newspapers became bulkier, more expensive, less convenient, and stuffed with things readers didn't want like inserts, special projects and super graphics that nobody cared about, just because somebody was willing to pay for the space. Reapers could no longer manage their newspaper, much less lift them.

1977 to 1987, Sunday papers doubled in size. In 1986, the average daily paper was 91 pages, and the average Sunday paper was 351 pages.

Inserts accounted for more ad pages than were printed in the paper in 1988

It was only natural, too, that as the price of newsprint soared beyond \$2,000 a ton in the inflation boom following the Second Great Depression, that reapers tended to look to their TV as a single source for news, information and shopping.

Alternative materials like kenaf and soybeans were unable to take up the slack entirely for those publishers wanting to continue to publish on paper. Contributing to the rapid shift to computer access of information was the growing dissatisfaction with most newspapers' printing quality: the reapers could not, and did not, understand why the color and legibility was so much better in magazines and paid inserts and on TV than it was in their newspapers.

A newspapers' former advantage of being cheap, easy to use, easily scanned and technologically efficient was replaced with the terminal in your hand, which is cheap, easy to use, easily reaped, more interactive and responsive, and extremely more efficient. It has the added advantage of containing everything YOU want to know at the time you want to know it. How could any printed page compete with that? What was lacking 10 years ago was computer portability: technology has now made the portability possible.

But technical and societal changes alone are not responsible for the death of newspapers. Global population and environmental pressures after the Second Great Depression caused more and more managed and forest land to be converted to food crops for the world's staggering population growth. That, coupled with rising concern for the environment and the need to ban many commercial uses of trees, led to a national movement to ban newspapers and other "non-permanent" uses of wood pulp, and to convert information transmission to electronic access.

The world's standard of living actually peaked in the 70s and 80s: the world's production of electricity, for instance, peaked in 1985.

The retail advertising base of a lot of newspapers also deteriorated in the last 10 years of the century. Real Estate, Classified and some forms of financial-related advertising moved to better ways of

somehow.) All the information generated by the incident automatically became part of the information base to be used in the future.

There has been a rise in editing jobs, however. Editors continue to make sense of the material, not by arranging the information sequentially and spatially, as they used to, but by analyzing the nature of the information and placing "hyper-hooks" into the key words and images to provide the complete and interactive data base required. The old newsroom conflicts over words and pictures as ways to communicate, over judgments of display versus content, have disappeared. The reaper now is the ultimate editor and designer of the information provided by others.

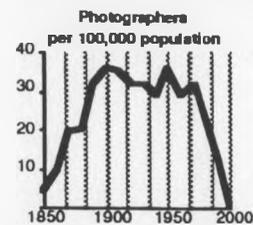
The job market for graphic artists continues to climb, especially for those who can operate the newer holographic terminals that create the data base. AAA/ACCESS now employs half the graphic artists in North America, translating information from other systems to diagrams in a form that can be used by the new technology. Many of the graphics jobs are also related to CAI (Computer Aided Instruction) that many manufacturers attach to their goods.

The market for print graphic designers has almost disappeared. All reapers are their own designers, since they design their information structure and screens every time they use the ULTI-MATE. A few designers still work for some adformation providers, designing "templates" for the reaper to pour their information into. Only a few advertorialists, still clinging to the notion that good design, color and typography can have an impact, pay huge additional rates to keep their

messages and coupons "intact" on the reaper's terminal.

The job market for newspaper photographers no longer exists. The credibility of still and TV news photos plummeted to zero in the early 90s as technology allowed the casual reaper to create

and manipulate any image, and to create their own reality. Most newspapers never regarded photographers as real journalists: they were always very expensive to keep, dressed funny, and were a pain in the ass anyhow. The decision managers simply abolished their jobs when multiple images from any event in the world



Minolta and Canon "supersmart" 35mm cameras let the average consumer create special effects such as soft focus, multiple images and "fantasy" effects. Videotape machines and image programs on PC's also allowed the viewer to create their own reality.

became available from satellites and anybody with a camcorder.

Why print pictures at all, if the reaper can see them at the same time they are happening: moving and in three-dimensional color? Most reapers prefer to look at images of their family, unusual oddities and popular personalities, than at "news." And better yet, the reapers can change the angles, colors and the events themselves to their liking, and it's still considered "news."

What you've got now is only the natural result of a long line of events. An explosion of information combined with the reapers desire for specific information at any time for a specific purpose. An increasingly smaller and increasingly affluent population and a huge and growing poorer population, coupled with declining natural resources and rates of literacy, and a combination of the right technologies at the right time, means your daily newspaper is now in your hands . . . literally.

AP now estimates that 76% of the income from their picture services is generated by individual reapers and that 82.3% of the images they transmit are provided by individuals not connected with traditional "news" organizations



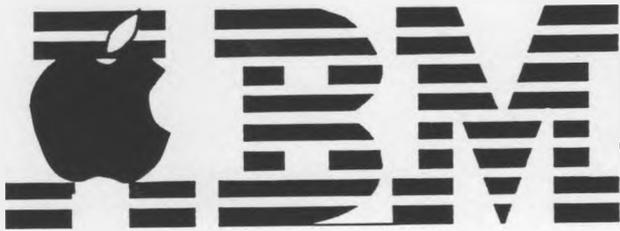
Hope I didn't bore ya, kid:

Happy Birthday and give our love to your Mom and Dad.

Grandpa and Grandma.

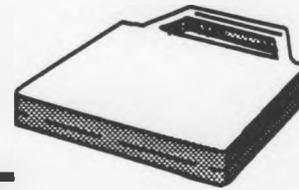


INSTRUCTIONS for the



ULTI-MATE

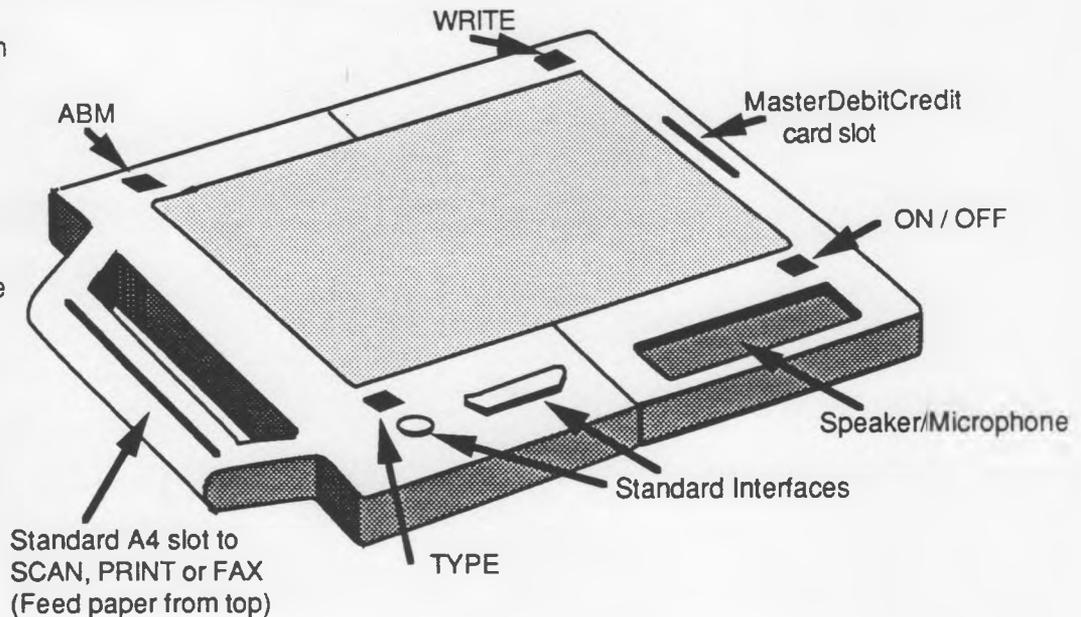
(The ULTIMATE computer-mate)



Turn the ULTI-MATE on by saying "START" in the direction of the screen, or by touching the screen.

The four International Standards of Computer Interface (ISCI) are supported:

1. **TALK** Talk into the screen.
2. **WRITE** Touch the upper right corner and you can write or draw on the screen with pencil, pen or stylus. No language restrictions.
3. **ABM** Touch the upper left corner and use the icon interface in normal touch-screen mode.
4. **TYPE** Touch the lower left corner and use the screen as a typewriter by typing directly onto the screen.
5. Your ULTI-MATE can utilize all four modes at once.
6. The ULTI-MATE turns off by touching the lower right corner, or by not doing anything with your ULTI-MATE for one minute.



FEATURES: Go to **SETUP** to change anything about your computer. Naturally, all work is automatically saved to the ULTI-MATE or to your printer or data base at home.

This model ABM portable terminal has 10 gigabytes of EPROMs, uses no disks or memods and is solar powered through the face of the screen. The touch sensitive screen is a high definition (HDTV) screen with 255 million colors and measures 9 inches by 15 inches. The screen is replaceable after 10,000 hours of use and/or ten years, whichever comes first.

Firmly made of information-age materials, the case and inner workings are guaranteed never to get damaged nor need repair.

The ULTI-MATE's adformabase (advertising-information data base) access is by satellite. Your ABM is plug compatible to the AAA/ACCESS travel system in your auto and this unit can be taken with you as the only travel guide you'll ever need.

Goods such as clothes, appliances, cars, boats, jobs, grain and precious metals can be ordered on the ULTI-MATE.

And of course it's a telephone. Point to point transmission of voice, data, images or fax are billed by your long-distance carrier to your local phone or cable system, or other carrier.

Print and scan full color documents through the A4 slot. Provide images to data bases (if authorized) or to other users.

Some layouts and typefaces are maximized in the "designer" series.

All payments for use and for goods are made through MasterDebitCredit Card. Check with your bank to establish access codes and banking services on your ULTI-MATE.

See your nearest infoutlet for a selection of remote printers, biostorage devices, EPROM modules and other peripheral equipment for your ULTI-MATE. **CAUTION:** Using the ULTI-MATE indoors may cause signal problems. Ask for the infrared connector to your ABM "Housemate" home control center, part number 0037-8897-273462. Users may also connect through their cable system: call your cable operator for details.

Richard A. Curtis
Managing Editor,
Graphics & Photography

August 31, 1988

The competitive environment of the future:

- Newspapers will be harder pressed to deliver real news (electronic news dissemination will have taken the edge off "surprise" news even moreso than at present).
- Local newspapers will get much, much better than present and present more print competition to national newspapers, national newsmagazines and local television. A lot of this will be attributable to increased and more effective use of computers ...
- But at the same time, technological advances will enable speciality publications to make greater inroads into newspapers' circulation ...
- And television will get better (and therefore take more time away from reading newspapers); TV will also get better as a news-delivery tool; cable — in the near future extremely widespread and available everywhere — will play a large part in this.
- Per capita circulation of newspapers (market penetration) will continue downward; competition for time will continue to be newspapers' biggest competitor.
- Newspaper readers will be conditioned by other publications (and cable TV) to a plethora of choices, of mixing and matching available information "packages" to their own specific needs.
- Advertising will become increasingly more difficult to sell and advertisers will become more demanding of provable results.
- True circulation gains will be very difficult to come by; circulators will become more concerned with how to stop "churn" than in gaining new readers.

The USA TODAY of the future will need to be described by these attributes:

- easy to read
- serious
- full of information
- newsy
- thorough
- affordable
- fun and trendy
- necessary
- flexible
- colorful
- concise
- believable
- urgent

It still has to look like a newspaper... still be cheap and disposable... although parts of it could be designed with shelf-life in mind...

It will offer a boutique of options for the soft-news packages (house and garden, second sports section, specialities [outdoors sports, auto racing], decorating, health & science, travel) ... it still has to be produced cheaply and distributed widely (read that nationally AND internationally) ... and it still has to return a profit ... it has to appeal to both readers and advertisers alike ...

Visual attributes:

- large type, probably on the order of 10.5 or 11 point
- very clean
- simple layouts yet with more sophistication
- lots more color
- more and better graphics; more graphics reporters/teams to supply them

The front page will:

- reflect the top news of the day
- be a window to the inside
- still concentrate hard on selling impulse buyers
- full of reefers/promos
- still have the burden of identifying the newspaper and carrying the price
- be basically the same sort of mix of visuals and words
- be different on Fridays than other days of the week (longer shelf life, more of a weekend paper)

How will these things manifest themselves in the newspaper?

- You'll see larger text type (10.5 minimum size; more likely: 11 point); more leading, more attention in general to typography.
- More "advance" stories (things that will happen today and tomorrow) in addition to reporting what happened yesterday.
- Even more organizing of the news so that readers can actually get through the entire news agenda.
- More attention to keeping readers notified of what will happen through lists, agendas, schedules.
- Shorter stories but with lengthy stories and analysis, too, where necessary.
- More attention to "selling" of stories; more promotions, more reefers, etc.
- More *interesting* stories, rather than just *more* stories.
- More service related stories; the newspaper will become more helpful
- More tailoring of certain sections of the newspaper (readers will be able to order special sections weekly if not daily just like they can now order "extras" to their basic cable TV service) to enable readers to tailor their newspapers to their needs. Still, the great bulk of the newspaper — the core newspaper — will be the same for everyone.
- More color, graphics and photographs.
- The paper will remain somewhat heavily formatted, although more flexibility will be seen in layout, especially on extraordinary news days.

Regular space given to promoting, selling the paper

Type in color

Yes! The price will be higher labels in colors

Personalized news roundup columns (on all section fronts)

14 point type

These would be daily "boutique" sections that subscribers could order - any or all or none just like they now order "extra" channels on cable TV

VIA SATELLITE THE NATION'S NEWSPAPER

USA TODAY

FRIDAY, AUGUST 26, 1988 \$7.00

HERE'S YOUR CHANCE TO SPEAK OUT ON SPORTS!
What would you do if you were baseball commissioner? Plus 34 other questions. USA TODAY's exclusive sports fan survey, a complete color page

TODAY'S BONUS SECTIONS:
A special section for the week of August 26-30 featuring a special "Sports" section with a complete color page. Old die-hard sports fans will appreciate the "Sports" section. A special section for the week of August 26-30 featuring a special "Sports" section with a complete color page.

IN THE NEWS

Emmys: Golden night for 'Girls'
By Mike Collins
USA TODAY

Steff's grand-slam serve
Grand, 15, today eyes U.S. Open, Miami rvt 1, 20

Low-flying disaster: A 3-jet 'fireball'
By Greg Gail
USA TODAY

'Shrinking' odds for remarriage
By Greg Gail
USA TODAY

Next: Golden slam, with Olympics win
By Greg Gail
USA TODAY

School year starts with fewer strikes
By Greg Gail
USA TODAY

Win will be hard, everyone is going to be psyched up to beat me
By Greg Gail
USA TODAY

Fla. builds to \$50M prize
By Greg Gail
USA TODAY

Favorable ratings

USA Snapshots

COVER STORY

Win will be hard, everyone is going to be psyched up to beat me

Fla. builds to \$50M prize

11 point type throughout except where otherwise noted

September 1, 1988

The Front Page of the Future

USAccess

Sunday, January 21, 2001

New and exciting technology continues to impact the communications world and at no time in history has change advanced at such a rapid pace. The design of future newspapers will reflect these changes and it's safe to say that powerful computers, combined with sophisticated software packages, will dramatically influence how newspapers are produced.

In the year 2000 and beyond, readers will have increased options for news and access to a much larger universe of information, with newspapers a smaller but still very important part of this multi-media environment.

One future difference will be the quality of people designing pages. I think that skilled design journalists, working with new technology, will be primarily responsible for designing the complete news product. They will make optimum use of technology and the end result will be a more effective, more entertaining presentation of news and information.

Technology will allow readers to determine the mix of news in their daily newspaper, reflecting particular areas of interest. The result will be highly customized newspapers delivered electronically to each reader, collated and printed out in the reader's home or office.

Despite these changes, papers should look much like they do today. I believe that people will still want to handle and read a product that looks like a newspaper rather than computer screens of information. This includes advertisements and the familiar elements that they're comfortable with.

My prototype newspaper for API is **USAccess**, envisioned as a national newspaper delivering customized information directly to personal computers.

With **USAccess**, each reader or subscriber would determine in advance certain preferences for news and information. Specifics could be changed at the reader's discretion. These preferences would be used to customize a newspaper for that subscriber.

HOW IT WOULD WORK...

1. Each reader fills out a computer questionnaire indicating preferences.
2. This reader profile resides on a host computer at the newspaper.
3. Newspaper computers, most likely a configuration of Artificially Intelligent LISP machines, will read various sources of news and information—local news, wire services, supplementals,



Donald C. DeMaio
Director of Graphics

news archives, databases, etc. and select material for each customized paper.

4. Data will be transmitted as digital information to a subscriber's receiving station, probably a multi-media combination located in the home or office.

5. Arriving data will drive AI programs at the receiving end, taking advantage of appropriate formats to generate pages that incorporate customized material, generic stories, advertisements and other materials— resulting in a customized newspaper reflecting the reader's interest.

6. Utilizing high resolution color output, the completed product would be printed , collated, folded and delivered . . . ready to read.

The layout and design of each paper would be determined by design journalists and editors creating a variety of templates and formats to handle data as it comes into receiving stations.

Stories would also have key word slugs allowing users to directly access databases for additional up-to-date stories and in-depth information. This interactive process, combining printed papers with access to a global database, would make available a greater variety of information.

I don't envision future pages changing that much and the look of **USAccess'** front page is not radically different. Certainly, the design of pages will reflect what is fashionable or popular plus pagination technology will make some things possible that are difficult or impossible today. I see better reproduction , more color and of course greater variety resulting from customization.

The design of **USAccess** seeks to organize information in a clear modular format conducive to computer generated pages.

LEDE STORY:

The top news story of the day as determined by **USAccess** editors. In this case, the inauguration of John F, Kennedy Jr. as forty-fourth President of the United States.

OTHER STORIES:

The best International, Business, Entertainment and Sports news. Categories selected by the subscriber and top stories determined by **USAccess** editors.

PERSONAL DATABANK:

A compilation of customized, specific information requested by the reader— stocks, banking information, appointments, an exercise program and electronic mail. This package would grow or expand depending on the reader preferences.

In conclusion, future designs will incorporate traditional elements with new, innovative technology to produce customized newspapers, perhaps like this prototype of **USAccess**.

Don DeMaio

ink
156 FRONT STREET WEST,
SUITE 303,
TORONTO, CANADA M5J 2L6
TELEPHONE (416) 595-0840
FAX (416) 595-5753

September 2, 1988

American Press Institute
Prototype of page 1 of the future

It would be presumptuous of us to design a newspaper for the future without glancing forward with an attempt at understanding where technology might have taken us. With the advance of the desktop revolution and the ubiquitous personal computer, can the electronic household of the future live without its full colour multipurpose family fax, complete with recyclable paper? Can the information, delivered instantaneously by the electronic media, be ignored by the self-professed ephemeral 'news' paper. I think not.

The news magazines of the future with their in-depth interpretation of events will cosily survive as will the large weekend 'soft news' packages. (Local and regional newspapers will also fall into this category.) What will happen to those hapless news driven dailies and their sister publications, the business newspapers? Can they allow themselves to be eternally scooped by the ever aggressive electronic media (television and radio)? Would their survival not depend on embracing the science of instant news reporting that might otherwise spell their doom? It is under this premise that I have positioned my view of the newspaper of the year 2000.

A financial daily newspaper, delivering news and opinion supported by current financial data in the year 2000, will have to keep pace with the sophisticated and very aggressive electronic media. The Financial Post newspaper in the year 2000 will be delivered to subscribers via their home electronic center. The 'home fax' will each morning disgorge a page 1 'contents' of that morning's news in full color. This contents cover page will be a definitive digest of the entire newspaper and its sister publications worldwide.

The subscriber will, by asking for a specific channel number, get a facsimile page of business news and stock listings for North American and European exchanges. The stocks, interest rates and commodities prices will be revised instantly, giving our consumer immediate 'print data' that he or she can view over breakfast, with the option of updating throughout the day.

... 2/

Page 2

Our subscriber's pages would be complete with appropriate advertising positioned on the page in the traditional manner. However, given that the newspaper is delivered into the subscriber's information center, it is not unreasonable to assume that the basic personal demographics of the household would be available to the publisher and his advertisers - car(s) of choice, favorite stores and foods, leisure activities etc.

If our subscriber is a Jaguar driver the newspaper would allow competitive manufacturers the chance to place their large seductive color images in the middle of his stock quotations. This personalized advertising would give the newspaper of the future the ultimate in vertical advertising placement allowing the advertiser to pin-point the consumer of their choice.

This mixed blessing would bring the newspaper of the year 2000 back into the forefront of the information and advertising age of the new century and the print media will regain its place in the forefront of twenty-first century communications.

Jackie Young
President
ink
Toronto, Canada

SAN JOSE MERCURY NEWS MEMORANDUM

TO: John Finneman

DATE: September 2, 1988

SUBJECT: The page of 2001

John,

It feels funny to call anything geared for the year 2001 "transitional," but that's what this page is intended to be: a transitional phase between print and all-electronic publication.

This San Jose Mercury News -- Silicon Valley's paper of 2001 -- was built on three fundamental assumptions:

✓ Newspapers will continue to be, above all else, a primary source of hard news. That must remain central to everything we do on the front page. For that reason, this page has three straight news stories and a news backgrounder of some length in addition to six news items in the Editor's Choice columns. The range of material covered and the controlled unpredictability of story placement should make this paper lively - but serious in tone.

✓ At the same time, we will become more market-driven. We'll run a daily In Perspective piece for our readers who tell us we need to do a better job of explaining the news. We'll create the Editor's Choice columns - resembling TV editors in print - for readers who think we are too impersonal. And to recognize readers' time pressures, we'll have just three jumps (and that may be too many), bold face all names and significant places for easier scanning and select a wider range of shorter, better edited items. The classically-schooled, reader-driven editor will become the hot commodity of this era -- and maybe the decade before. In fact, if you have any names...

✓ In the Silicon Valley of 2001, when 30 percent of our households have personal computers, we will be viewed by many as an information interface or database. We will be valued by some primarily for our ability to collect and sort information. Our reporters will be viewed as information gatherers and editors as human filters. Those editors will be magnets for specialized subscriber bases comprised of like-minded readers who trust a given editor's judgment and sensibilities. If we're an index of the day's events for a segment of our readership, we'll need to make available the broader database. That's why I emphasized the small computer symbols with database dial-up numbers and an invitation to "filter us." One could assume that's not a bad marketing opportunity, either. Again, this is a market-driven feature, one more relevant to Silicon Valley at this point in time than it might be in Jackson, Mississippi.

A couple of other content points:

✓ Our role as a source of entertainment -- in the form of special interest publications -- will also grow. Slick, internally produced weekly magazines, printed by subsidiaries or contractors, will replace our broadsheet special sections. We'll do that to increase shelf life and to take advantage of standardized satellite-transmitted national ads. Those magazines will be inserted by sophisticated on-line insertion systems.

✓ Why these two magazines? The graying of America means our readers will only grow more interested in health issues as they enter their 40s, 50s and 60s. And with these readers living in costly Silicon Valley at the peak of their earning power, a Food and Wine magazine will be soul food for California, if that's possible. We'll do more demographic zoning of our special sections, possibly on a neighborhood-by-neighborhood basis. A parenting magazine in an area with few children makes as little sense as a magazine on aging does in a housing development for young families.

✓ In 2001 Caucasians will be a minority in California. Both in hiring and coverage, our view of the world will have to be ethnically broader. That is reflected in this page, with acknowledgment of the growing and increasingly powerful Vietnamese population and in the choice of our In Perspective topic. If the next century belongs to Asia, as many predict, the left coast will be America's lookout.

The bottom line: The newspaper of 2001 should look as serious and credible as we hope to be as an institution. That obligation suggests our presentation of hard news needs to remain fairly conservative and that restraint in design will be beneficial. Somewhat traditional news presentation is also inevitable for a paper just 13 years away. The editors who will be making the key design decisions about those papers already work in our newsrooms and those editors' notions about design change slowly. But the newspaper of 2001 will pay more attention to readers' needs. We'll be better edited -- or we'll bore ourselves out of our markets -- and we'll give readers more options. Last, we'll deliver the damn thing better, understanding that we can no longer make readers work to find the comics, or to find the newspaper.

David Yarnold

THE FRONT PAGE OF THE FUTURE

The Hartford Courant
September 12, 2015
Marty Petty

Unlike some of my colleagues who no doubt took the opportunity to "max-out" the technological possibilities, I believe a few of us should shed our romanticism with the future and search for some reality. There...I've conveniently labeled this the "conservative" approach. But then, we all know the best part of this kind of project is that no one really knows what's right and what's wrong. So for a few days, we journalists and designers can join the proud ranks of economists, weather forecasters and palm readers. The audience rarely calls or writes to say "thanks" or "congratulations, you were right," but they're quick to be Monday Morning Quarterbacks. So to you my fellow colleagues, have at it, you're the best Monday Morning Quarterbacks I know!

ASSUMPTIONS;

We (the newspaper industry), will still deliver a hard copy of the newspaper to our readers' homes and businesses in 25 years.

Readers will also be able to subscribe to the paper electronically. The majority will do this - subscribe to both. Readers will be able to electronically order the entire paper or separate sections of the paper or a customized set of features and stories. In addition, readers will also subscribe to additional news services and databases, videos of news events from which we will publish still photographs, etc. Readers will pay accordingly for these services.

There will not be coins in the future, some paper money still, but almost everything will be charged to you by a credit card or code number. The daily newspaper, for instance, will be available to you wherever you go. You can arrange to have access to your electronic newspaper in your moving vehicle, but it will be an audio version. So if for some reason you are not using mass transit that day, you could enjoy your news on the way to work without endangering your neighbors. You will also be able to access the newspaper at news terminals on all forms of mass transit, at mass transit street stops, in shopping malls, hotel rooms, airports, etc. You will insert your credit card or enter your charge code.

A traveler also will be able to access a home newspaper electronically by telephone or computer in a hotel room.

The computer-in-every-home theory will be reality although it is more likely your home audio/video center will be a television as we know it today, with 3-D capabilities and have a keyboard much like today's personal computer.

Readers will "read" their newspapers electronically in one of two ways:

A reader will be able to manually type in the story access code and read the story on the screen as well as additional versions of the story and additional information on the subject OR

A reader will use a portable coding wand to scan the access code on the page. The ink on the printed page would be magnetic and allow use of the wand to electronically scan any access code in the paper. A full menu of the daily newspaper's content will be printed on the front page of the daily paper to also allow readers to scan their paper electronically. They will be able to access the full page on their screen or access by story headline or photo or graphic.

The physically impaired will also be able to purchase their paper in full audio version.

Other special features an electronic subscriber can purchase include the ability to call up a page on the screen and move the cursor to a photograph or graphic and call up the video footage or animated version of the graphic on the full screen.

FORMAT:

The newspaper page as we know it will still be vertical, if now a broadsheet, but overall page size will be smaller. The reason for this is our entire society will be much more mobile and will want to read on the go. They will tire very soon of wrestling with the large broadsheet page we give them today and will want a more convenient size for use on mass transit.

Economically, newspapers will need to use much of the million dollar hardware they are purchasing in this decade, although technology will allow the industry to alter web sizes and reduce page size. It is not realistic that newspapers will be able to afford entirely new production facilities and hardware in 25 years. Most large newspapers will have satellite printing plants which will allow a very localized news report.

Color will be outstanding and available on all pages of the newspaper. Printing quality as well will exceed today's standards.

It will not be economical for a newspaper to deliver only certain sections of the newspaper to you at your door.

CONTENT:

Customized and localized - those are the key phrases for the future. Technology will allow newspapers to deliver very localized news packages to geographic locations. Much like television and radio became more localized as the technology permitted, so will newspapers. We will continue to be the main source for local news - news you will not get in the depth you desire it from television and radio. Because people will be even more mobile and the world will be smaller, society will want to know the latest news and all the details.

Personal computers in the newsroom will allow reporters to do much more analysis of the news, explanatory pieces, investigative projects from document and record computer tapes. Readers will come to depend on us for this kind of news and it will not be available from other sources at least for state and local news. Therefore, there will be a great deal of emphasis on this kind of news.

The Front Page

A section of the front page will be devoted to the most important local news story for that edition and it will be played next to the most important story of the day. The remaining important news stories of the day will be in briefs or capsules and continued in much greater depth inside the paper with analysis sidebars, photos and graphics - much more detail than we now give readers on most Page One stories.

Business and sports stories will be found much more often on Page One as well as consumer stories. One forecaster of the future believes that "money will no longer be the status symbol, but time will be." We will pay for any service which saves us time and therefore consumer news will be even more important.

Health and science will continue to play a dominant role in our coverage including technology, the environment, space, transportation and communication. These will all be common beats on even medium-sized newspapers.

Since time will be such a valuable commodity, readers will want advice on how to spend their free time - advice on entertainment and travel will be important.

The world will be much smaller and world and national news will become more local to readers. Not only will they have traveled many more places, but their neighbors will have moved to foreign lands as well as their families. There will be a greater emphasis on this news than now for medium and small newspapers.

Note: Only 10 percent of what newspapers now gather ever makes it into the daily newspaper. The average reader only reads 10 percent of the newspaper. This means readers only get 1 percent of the information available for that day's newspaper. This pool of information will be even greater in the future and readers will want more and faster.

Not all readers will want to edit their own newspapers and determine in advance what they will want to read. Therefore, we will provide that option for those who want it, but most will still rely on us to tell them what is important that day.

DESIGN:

Newspapers will not look much different except that they will be better organized, more colorful and of higher printing quality. Technology will provide these opportunities as well as the ability to produce numerous editions and very specialized editions.

The news will be very late because of better deadlines but will need to be packaged with graphics and photos and explainers and sidebars because by the time the reader gets it, it will be old - except for very local news. This is our future.

Type size will not be larger. Even though our population will be older, medical advancements will have eliminated the need for eyeglasses and the aging process will have been dramatically slowed and/or its results fixed. People will not have trouble reading or seeing. If anything, type size might be smaller as we try to fit more into smaller pages.

Graphics and photographs will be smaller for the most part. Because reproduction will be so much better, there will be no need to run art large.

The information in our graphics will be much more complete and detailed because data and facts will be available electronically from reporters at the scene of news events.

Photographers will record most events on video, not still cameras. Editors will be able to edit the film while being recorded by the photographer. (This is scary, but possible). Is it possible that we will send robots to scenes some days since we can direct what they are shooting much as television producers do now. This available footage will also increase the quality of graphics.

The Future Is Now—Ideas on a Page

THE NAMEPLATE integrates pastel colors, which I consider the colors of the future, to set the page apart as elegant and classic, but not boring and stationary. The type for 2001 is Tiffany Bold Italic. Helvetica Light is used for NEW and Bold for ERA.

INVISIBLE NEWS will become more "visible" on page one of the newspaper of the future. As television develops its reportorial skills, one will find more "surprises" about trends on page one. The Lifestyle lead story moves to 1A.

DAILY MINI POSTER for news, a sort of newspaper-within-the-newspaper, will occupy centerspace on the page.

Mars landing goes as planned



THE GRID invites variation and experimentation. I have based the page on an 8-column grid to allow greater flexibility for the designer of everyday pages. The very narrow columns are only used at the bottom of the page.

A SUMMARY will become an essential on page one. Nothing futuristic here, but I've included it as a reminder that this will soon go from optional to required on page one. Scanners like summaries.

TYPOGRAPHIC DESIGN emphasizes the mixing of typefaces that has already become quite popular in many newspapers. Main news heads are set in Bembo Bold, Medium, and Italic, with smaller headlines set in Bauer Bodoni. Italics are an important part of the typographic display. Franklin Gothic Bold has been used as an accent face.

INTEGRATING ADS and having some on page one is already a reality for the rest of the world. We tend to avoid this, yet readers look at advertising as information, too. I can foresee the placement of elegant, well-designed ads on page one.

STAND-ALONE GRAPHIC. Probably one of the most salient features introduced by USA Today in 1982, the stand-alone graphic will gain popularity as part of many scanning devices that newspapers will use.

Mario R. Garcia
The Poynter Institute
St. Petersburg, Florida

THE ORANGE COUNTY
Register

Bill Dunn
Graphics Editor

THIS NEWSPAPER IS BEING FAXED TO YOU

We're not convinced that the front page of newspapers in the year 2000 will be substantially different from the front pages of 1988. So we're offering a front page for an alternative information-delivery system.

In the early 21st Century, newspapers will offer information delivered by telephone lines. The truly customized newspaper will be edited by the readers themselves, from the incredible wealth of information available through the newspaper's database.

What has been missing in the recent failed efforts at videotex, it seems to us, is the handy guide to information, done in a compelling way.

Now the technology exists to marry paper and database, to sell readers what's available.

Our front page will be delivered by fax.

It goes without saying that fax machines will have extremely high resolution and can print both sides of the paper in color.

We will deliver half a dozen or so pages by fax simultaneously to hundreds of thousands of households who subscribe to our service. Each page will have news on the front and an advertising index on the back.

We show only the "front page" in this example. Other pages would be the equivalent of current section fronts.

Our front page offers a very quick read on today's news. For some readers, it will be enough information to speed them on their way to work. For others, it will be a guide to deeper and broader information in the newspaper database. We make no judgment about which reader we serve -- they are customers, buying the right to decide for themselves.

The content is straightforward -- the top of the day's news and compelling references to other information we hope they won't want to miss.

John:

~~James~~

OK, This is absolutely positively what the future newspaper will be:

A 14" wide by 8.5" deep sheet, high-speed printer generated from a continuous fan folded supply. That supply will be distributed once a month by UPS (assuming they are still around) but will be used by the household for all their computer printer needs, not just printing the newspaper. The cost is supplemented by the newspaper, but the individual household bears most of. Printing will be very high-quality and in full color. One pass through the printer does both sides of the sheet. Color is used as an indexing tool for sections etc. Time stamp beside the logo is as important as an edition stamp is to us nowadays.

Magazine design will meld with newspapers. quality printing will no longer be an issue for the newspaper, so more designers will be willing to work in the medium, and thus the quality of design will rise sharply and the variety of executions will multiply.

The whole thing is delivered over whatever passes for telephone lines in forty years. Dumped at an agreed rate anytime a person wants to get the paper. All billing is computer automatic, as almost everything else will be by that time. I figure newspaper publishers are going to want to get rid of their two remaining biggest costs by then - distribution and paper. Seems to me this should address both of those problems.

Advertising widths are still based on a 13" page width (we back into the future), but the page is a bit shorter. An ad could bleed on two sides (the Chanel ad) and run continuously as many pages as the newspapers art director would allow.

Type on this front is Century Old Style for text and Italic heads - main head is Franklin Gothic Extra Condensed. Some Franklin in the promotion stuff on the right side of the page.

Michael Keegan
The Washington Post

John G. Finneman
Senior Associate Director
American Press Institute
11690 Sunrise Valley Drive
Reston, Virginia 22901

August 25, 1988

Dear John,

This project has really made me stop and think. Initially, I did about a dozen thumbnails of wild, strange, bizarre, "Buck Rogers" fronts for the newspaper of the 21st Century. As we discussed, I was even planning on putting an entire newspaper on a floppy disk that would be read by computer.

Then I got serious.

I realized that for me to do a page from the 21st Century I had to "know" what was happening in the 21st Century. Thus the first step, a scenario of the world as it might be on a specific date -- I chose 2020 -- applicable for the date itself and that it is 32 years from now.

I tried to gauge the events and movements swirling around us today which might lead to new roads, different developments, and not come to a dead end before the year 2000. Then I game planned an additional 20 years.

While there is a great deal of optimism for the human spirit in my scenario for the future, it was tempered by a great deal of skepticism before arriving at the final "history."

Once I had established the "world" as I guess I would like it to be, warts and all, in 2020, I started the process over again with a much narrower focus -- the media, specifically newspapers. I believe that there will be, for a considerable time, a printed daily newspaper. The technology will change dramatically, as I have outlined in this portion of the scenario, as will the means of delivery.

In addition, reading habits will have changed considerably as the world becomes more "information specific" dependent. To this end I chose to do two pages, from the same diversified media conglomerate. One, however, is the printout from the average

home computer in 2020; the other is a version similar to the newspaper of today.

They are similar to each other (same media company) but very different from today's dailies. After long and careful deliberation, I have taken a traditional view, many will say conservative. But that is the conclusion I reached and I modeled my "newspapers" of Monday, September 14, 2020, based on these and other conclusions.

Every element in my two pages, except the holograms and color overlays, was created on a Mac II and output on a 300dpi LaserWriter Plus. Isn't technology wonderful?

So, read on, if you have the time, and see what you think.

Sincerely,



Phil Nesbitt

A BRIEF HISTORY OF THE FUTURE

GEOPOLITICAL:

It is the year 2020, and many changes have taken place in the last 32 years. While the world has been at peace for almost 20 years, there are occasional internal flare-ups in some of the regions still under development.

There has been a global swing toward moderate conservatism.

The Soviets have been a Social Democracy since 2012 and as a result of this political ideology, and the switch to a market - oriented form of capitalism, the country's standards are third highest in the world after Canada and the United States.

China has survived its first year as a democracy and the World Standards Committee of the United Nations reports that they will reach the first echelon of national standards by 2028.

There are two new political confederations in the world: the Australian Confederation, made up of Australia, New Zealand, New Guinea, Borneo, Indonesia, the Philippines and the Melanesian Islands; and the Saudi Confederation, which encompasses all of the Persian Gulf states except Iran.

In the Western Hemisphere, the Union of South and Central America (USCA) now operates as a loosely knit commonwealth with Brazil as the leader of this group.

The United States has had two women and a black serve as President. The second woman is from the Conservative Coalition is now campaigning for her second term.

Africa is still the poorest group of nations in the world and the separate countries have resisted every opportunity to link either economically or politically. The Union of South Africa, however, is administered by the United Nations and has seen its economy grow since the UN took over in 2005.

ECONOMICS:

The entire world is enjoying an 18 year economic boom. There was a slight world-wide economic recession in 2012 after the failure of the first Moon colony and another lesser recession after the implementation of the Western Economic Policy, followed closely by the Global Economic Union.

The world now fills only 1.2 percent of its energy needs from oil and other fossil fuels. Two major breakthroughs, the first in solar energy conversion and the second in the control of the fusion process, has seen the former oil producing nations steadily decline. Because of this, the United Nations General Assembly voted to provide \$281 billion dollars in economic aid to the Saudi Confederation, Venezuela and, to a lesser degree, Great Britain.

The Global Economic Ministers Conference is taking place in Lisbon and all sources indicate that the long awaited "Global Dollar" will be approved by the end of this week. The Australian Confederation has expressed reservations because of the 23 percent valuation increase in their currency and the possibility of inflation. Brazilian authorities estimate that the USCA would lose \$180 billion with the reduction of the 10 percent trading margin they receive using their own currency.

The average income in the United States has reached \$51,000 and the world-wide average has increased dramatically to \$22,750.

SCIENCE, MEDICINE, TECHNOLOGY AND ENVIRONMENT:

The views of the average world citizen have changed dramatically in 32 years. Since the "Polluter Shutdown" of 1998, almost everyone realizes the need to conserve and protect our environment.

The major polluting industries conspired to close all of their production facilities in 1998 to protest the increasingly stringent laws regulating all forms of toxic, semi-toxic and non-toxic emissions. The shutdown, which lasted a week and left 31 million workers without jobs throughout the world, ended when government authorities in 17 countries carried out a threat to nationalize all of these industries. There was a four-year trial in the World Court and 217 executives were sent to jail. The companies were later returned to private control, and the environmentalists came into their own.

Forestry is a tightly regulated industry.

Chemical production is done mostly on the Moon colony (though many protest that we are just transferring our pollution problems elsewhere).

Fusion and solar energy provide over 98 percent of all energy needs.

Every body of fresh water in the Western Hemisphere is now clean, and water sports and fishing are unrestricted in all open

freshwater areas. The last remaining toxic tidewater area in the West is Boston Bay.

Every home in the United States has an open access computer (many have five or more), not to mention the hundreds of service computers (operating appliances, household machinery and systems, etc.). The laser printer is now in the 12th generation and really doesn't use a laser anymore -- each home has several and they have been capable of printing the highest quality color and holograms for over eight years. A new version reportedly will produce a "true" three-dimensional object in a substrate less than 1 mm thick.

We are a completely information-immersed society. There are information outlets everywhere. Television is now HoloVision and individuals can access audio, video, holo or digital information from a "pocket-link."

This information era is what has made the reception of the second signal from the Pleiades star cluster so exciting. This time it is a recognizable video type of signal that has travelled 400 light-years and researchers expect to be able to create the video images in several days. Dr. Heruschka, 94, the CETI project leader on the Mars Orbital Observatory said that they were probably "I Love Lucy reruns," but no one else on the observatory understood what he meant.

It now takes under an hour to travel from New York to San Francisco by SpeedWing, eight hours for those who like a more leisurely pace by taking the Magnatrain. Magnatrain links criss-cross the country; the Washington, D.C., to Chicago route takes a little over two hours.

The World Science Organization and the World Space Agency are planning to orbit another observatory around Neptune by 2026. It still takes two years to get there, even with the advances in plasma-jet technology.

Scientists at the Johns Hopkins Applied Physics Lab are looking for a possible breakthrough in the gravity-anti-gravity theory. This is a outgrowth of the new understanding of matter, anti-matter in particle physics.

AIDS is spoken of as we now speak of the Black Plague. In late 1995 and early 1996 researchers made a series of discoveries which led to the Unified Viral Theory. With the understanding that viruses were originally nothing more than genetic carriers, researchers were able to alter the chemical (protein) outershell and reduce the virus to its original state.

Cancer is still the great question mark in medicine. While there have been a number of major advances in the treatment of many cancers, and only 1 in 200,000 individuals will now die of cancer, researchers still have not discovered the "triggering" mechanism in the human body.

While agriculture is more bountiful than ever -- fresh fruits, vegetables, meats and fish are standard at every meal -- scientists have discovered a whole new class of synthetic nutrients. These organic substances (some made from a petroleum base) provide full nutrition: carbohydrates, protein, and minerals. The compounds also trigger the body to react as though fibre -- roughage -- was passing through the digestive system. These nutrients have wiped out hunger and famine throughout the world.

Harry Whitcek of Detroit discovered a process to desalinate water while tinkering in his basement in 2007. He received a patent in 2008. The process, which can desalinate 10 million gallons for about \$1.00, is in use throughout the world. Harry has bought up most of northern Long Island, built a mansion and throws a lot of parties.

LEISURE AND SPORTS:

Baseball, football and soccer have survived and now have global leagues which play each other. Rollerball (yes, rollerball) is now one of the most popular viewer sports.

Travel agencies are touting trips to the Moon colony, but at \$105,000 per person, roundtrip (for a two day visit), this is out of reach for most vacationers.

Since 81 percent of the US population now work at home work stations, leisure centers around more family activities.

The conservation movement has been very successful in restoring and protecting many areas around the globe. Weekend trips to the Maldiv Islands in the Indian Ocean and to the lower Himalayas are common enough.

The greatest leisure frontier is deep-sea exploration. Since the explosion of deep-sea mining in the early part of the century, the resulting technology has afforded "everyman" the opportunity to dive into the Pacific trenches and explore inner space.

MEDIA IN THE 21ST CENTURY

GENERAL:

I see the "Mothership" concept developing, especially in North America. The day of the small independent daily will slowly disappear, and the large newspaper chains will not only diversify but take over many of the smaller dailies.

The larger media enterprises, such as the Gannett, Knight-Ridder, Chicago Tribune, New York Times, Ingersoll, Singleton, etc., will retain a flagship operation and operate many small, "local" dailies as well. The bulk of the newspaper will be transmitted electronically to the smaller site with a certain percentage open for local news and advertising. The local staff will then fill these (and hopefully the Op/Ed pages as well) and print a newspaper with the national and international news from the strong resources of the "Mothership" and the local news from their own staffs.

I think we will see a definite growth in the Regional newspaper, perhaps with local inserting, distributed from outlying plants.

These companies will find it necessary to compete against themselves -- actually an extension of the present TMC concept. They will become deeply involved in the new technology for transmission, printing and distribution of various products.

We have already seen a tremendous explosion in the home computer market. This sector will continue to grow at a rapid rate until virtually every home has some form of PC.

With this new, and valuable, avenue open to the news media, the larger operations will transmit electronically -- similar to today's Fax machines -- news and information, available at a moments notice.

Much of this information will be automatically generated by the computer -- the human touch will come into play when news value decisions are to be made -- and can be updated at virtually any time. Speed of delivery will be essential for a large segment of the market.

Society as a whole will be very "information specific." Because of the tremendous volume of information available at any given moment, it will be impossible for a single individual to assimilate all of it. They will demand specific types of information, and the media will have to meet these needs.

In addition to the general interest products, I think that there will still be a need -- a demand, if you will -- for the very local weekly or twice a week newspaper. There is a certain level to which the chain dailies can go and still remain profitable. Beyond this level, too much resource, material and time is expended in getting the product out.

Into this vacuum falls the local-local newspaper, covering the chicken dinners, the country fairs, the Boy Scouts and Girl Scouts and the High School honors students. These publications will remain virtually unchanged in the next 30 years.

SPECIFICALLY:

Initially in envisioning the newspaper of the 21st century, I had thought of the floppy disk or its direct descendent as the means of communicating news and information. But it would be too bulky and how would it be delivered? The thought of the local newspaper boy tossing floppy disks on the front porch just doesn't seem realistic.

There will be two major forms of delivery: the electronic "spread sheet" which the subscriber will call up from the computer, and the "hard copy" newspaper similar to what we have today.

The electronic delivery will provide the subscriber with a printed menu or briefs page, highlighting the major news at that moment in specific subject areas. The reading habits will have changed radically. Because of the tremendous amount of information available at any given moment, the reader will need some order in this information mess. Menus, briefs and summaries will bring that order to the chaos.

The electronic version and the printed newspaper will offer the reader/subscriber an immediate organized selection of news and information of the day. The first or "Front" page of the electronic printout version will be nothing more than highlights of the major news. The same will hold true of the "newspaper" version, a wrapper or briefs with more detailed information inside.

These give the reader, in small doses, a compendium of news and events of that moment. This is where the products are very similar. From this point, however, there are major differences. The electronic version will offer expanded menus from which the subscriber will pick a subject, then a category, and then the articles he or she is interested in receiving.

The "newspaper reader" will also be able to select, electronically, from a menu in the daily newspaper and call up each category

and article as well. Both versions will supply a menu for articles and images as either a video representation, a video still, an audio version or a digital version for storage of what has appeared in the newspaper.

TECHNOLOGY AND ECONOMICS:

One reason there will be a printed newspaper is the economics of the industry. As an example, more presses, offset and flexo, are being sold at this time than at almost any other. For many newspapers this is a sizable investment -- some into the hundreds of millions, that the companies expect will carry them well into the 21st Century.

However, the technology of printing will have advanced to the point where those companies which made their investments in the late 60s and early 70s will find it more economical to switch to newer technologies by the year 2020.

We will have surpassed keyless inking and anilox inking, and have moved to direct electrostatic charging of the cylinder for the image -- be it type or color art. The page will be made up on a computer workstation by one operator who will probably handle one complete section of the paper. The software will determine the type of news, and its potential value to the readership, and assign it to an area of the newspaper. The operator will confirm these judgments, make corrections where necessary, and allow the program to flow copy, art, photos and advertising onto the page.

Once the computer has completed the page, the human operator will make final, minor adjustments, and send the electronic page directly to the press.

In the pressroom of the 21st Century, a 10th generation imaging device will project the electronic data as analog onto an electronically charged plate permanently attached to the press cylinder. This charged plate will either pick up or reject the printing "ink" and transfer it to the man-made cellulose/polymer sheet.

This "sheet" upon which we will print will be much different than pulp newsprint. With a growing demand to conserve natural substances -- wood and wood products, as an example -- and the desire for a better printing surface, the next three decades will see a major advancement in the material used for the medium of newspapers.

This medium will be totally man-made, a synthetic combination of cellulose and polymers which will have a surface similar to that

of a velox, but much thinner and yet with the porosity to take and hold a plastic type ink which will be electrostatically deposited on the surface. In addition, pictures will become holographic, and the ability to print light deflecting layers will be achieved in a manner which will allow this process to be done on a large scale at a manageable cost. The "reader" will get a three-dimensional view of an event with each image.

Newspapers will still make a profit. However, with the tremendous amount of information vehicles available for the individual to choose, the profit margin will not be as great -- for the newspaper -- as it is today. Because of this, the American newspapers will move to the European 3/4 size (similar to Le Monde or the Zuricher Nachrichten) or the tabloid. The advantage of the 3/4 is that it will still be sectionalized with separate sections for different types of material.

With all this in mind....

THE NEWSPAPER OF THE 21st CENTURY -- THE PAGES

I chose to do the front page of each version I envision in the year 2020. One for the electronic printout at home and one for the front page of the "newspaper" of that year.

Both versions are expanded briefs pages, offering the reader a taste of a global society in a confined area.

Starting with the basic element of printed communication, type, I don't think that good typography will change in the future. It will become even more important -- getting more and more information into smaller spaces while retaining high legibility and offering a "good read" to the reader.

In both versions I used a small number of typefaces: Times Roman for heads and body, Franklin Gothic for accent and bugs, and Helvetica Black for the impact heads on the 3/4 version. I probably would have used Century Schoolbook for text but I am not happy with the Mac (Adobe) version.

Because of the ability of the reader in 2020 to get instantaneous video, still, or audio information concerning an event, there is not a great deal of art on the pages.

I have used holograms from our present technology to represent the holograms of the future which will be much clearer and in full color.

Each version has a "CompuFax" electronic menu, which tells the reader what subjects and articles are available through his computer. The "NewsFax" version also allows the reader to use the 2020 version of a sensor pen to scan some type of bar chart to have his computer receive a video picture of the event, an audio rendition of an event or a digital version for disk (or equivalent) storage.

In my mental musings for the "newspaper" version, I merged the New York Times Co. with Knight Ridder to form the NYT-Knight Ridder Combine. The combine publishes the "Times" "Herald" and as a salute to tradition, the front page folio is as it appears today in the New York Times.

NOTE: Since neither management could agree on which typeface to carry over to the new paper, they decided to use one different from both the New York Times and the Miami Herald. Interestingly, they chose an oddball version of Century Oldstyle. It has some characteristics of Bookman, some of Caslon, and some from its namesake.

CONCLUSION:

Whether any or all of this will come to pass is, of course, anyone's guess. I can imagine, however that changes in reader habits and especially technology will take place. The past decade has brought more newspaper related-technology on the market than any other period before. It takes three days to get through ANPA TEC and will probably take longer next year and years to come.

This is my view of the future and the place newspapers will occupy. Whatever course the future takes it is bound to be exciting.

Phil Nesbitt
August 25, 1988

RESPONSE TO COLOR

Highlights:

Response to color is inherited. Your endocrine gland system is affected by certain colors such as red for excitement or some intensities of pink for calming.

Response to color is learned. People and events in your life cause you to develop likes and dislikes for colors. Your favorite teacher's green dress will cause you to develop a greater liking for the color. If you had an intense dislike for her the opposite could be true.

Response is geographic. The native colors to an area may cause a greater attraction for them, or in some cases, a dislike for the color.

Response is regional. Attitudes are different in each region. This causes colors to have a different response from region to region.

Response varies with light. There is no color unless you have light. The quality and properties of the light cause you to experience the same color differently when the light source varies.

Response varies with climate. Compensation for temperature is possible with colors and may be necessary for the individual seasons of the year.

Response varies with income. All economic groups use some status indicators, color is one of the most important, there are individual colors and combinations of colors that indicate to your group you know what they know.

Response varies with sophistication. Some people grow little as a result of life's experience. Their color preferences tend to remain constant. People who grow tend to move into new color preferences as a result of their experiences.

REMEMBER PLEASE:

ALL of THE COLOR RESPONSE
HIGHLIGHTS TO FOLLOW ARE
GENERALITIES!

THE MANUAL - "THE WAGNER
COLOR RESPONSE REPORT" -
HAS DETAILED EXAMPLES.

RESPONSE TO RED

Highlights:

The pituitary gland responds to red. When this happens you go into a state of excitement, eating more, and responding differently to fragrances. Your sexual interest is increased.

Red aids the infant brain to develop more neural connections.

Men are attracted to yellow-based red such as tomato and to yellow-based pinks such as apricot.

Women are attracted to blue-based red such as raspberry and to blue-based pinks such as ballet pink.

The more sophisticated the male the more likely he will appreciate the blue-based reds, except for romance and nostalgia. When asked their preference, men will not be able to state their preference.

Men and women tend to highly value personal care, and personal care products in pink. Also both men and women over-value sweets in the presence of pink.

The dark reds (burgundy or maroon) appeal to the upper socio-economic groups.

Red is not always a good signal because it is not as readily seen as some other colors. Also, red can complicate some situations by increasing blood pressure such as in an emergency hospital.

RESPONSE TO ORANGE

Highlights:

Orange is a declassifier causing other colors to have an appeal to a greater number of people.

Orange is an aid in attracting people when you want to indicate affordability, as in the case of fast foods.

Orange combined with blue gives the impression of greater strength in detergents and other cleaning products.

Orange has favorable associations with autumn and with some events such as thanksgiving.

Orange is good for interiors in areas where you want to indicate informality, such as a family room or kitchen.

RESPONSE TO YELLOW

Highlights:

Yellow is the fastest color your eye sees and it requires the most complex visual processing. In a group of various colored objects you will see the yellow object first.

Yellow may not cheer you up. Children cry more in yellow rooms than any color tested. People who require chemical adjustment may need more in the presence of yellow.

For each year of age people seem to have less tolerance for yellow.

Yellow is the best color to use to draw attention to a display of products. It may help you sell your home.

Yellow is like orange when it comes to declassification.

Yellow indicates temporariness in nature and we have a tendency to carry this concept over into other areas.

RESPONSE TO BLUE

Highlights:

Blue is the stated color preference of the majority of people in the United States.

Cardiac blue causes the brain to secrete tranquilizing chemicals.

Pale blue encourages fantasy.

Blue can be an aid in dieting. You don't eat blue. Use blue light to discourage eating.

Blue is often not very successful in real estate when it comes time to sell your house.

Dark blue, because of its great expense, gained an historic reputation for indicating properties of trust and responsibility. Those properties become yours today when you wear the color.

Pale blue can give the impression of a reduced temperature when you want to cool an environment.

RESPONSE TO BLUE-GREEN

Highlights:

Dark blue-green is highly successful as a color for prestige institutions and businesses.

Mid-range blue-green attracts a lot of attention and is good when you want to be noticed. The response is positive from women but not generally so from men.

Aqua and turquoise are good colors to indicate that you are aware of current fad and fashion. They have better regional acceptance than they do general acceptance.

BLUE-GREEN & ORANGE ;
POPULAR BALANCED,
COMMERCIAL SYSTEM

RESPONSE TO GREEN

Highlights:

Green is an excellent color for interior environments for people who have been relocated.

Green is an enhancing color around food. You eat green and enjoy it.

Green is not a good color around sweet food. It reduces opinion of the food.

Green is not a good color to use when you are soliciting donations.

Green has some limits in health care facilities when it reflects on a patient's complexion and causes them to appear nauseated.

The dark greens appeal only to the upper socio-economic groups.

Green is useful in surgery to compensate for after-image problems.

RESPONSE TO GRAY

Highlights:

Gray is the color around which creative people are the most creative.

Gray is a great classifier. It does the opposite of orange. Gray makes things seem more exclusive.

Gray is the only color for which you see no after-image.

Gray has great regional prejudice because of climate. Overcast skies and rain cause associations with gray that some find unpleasant.

Gray in business dress is one of the best symbols to indicate success.

RESPONSE TO BROWN

Highlights:

Brown is an excellent color around food; you eat and drink brown.

Brown has good value in dress. Probably the ultimate position brown achieves is in fur color. The lighter values of brown (tan) are useful for seasonal dress in some business situations.

The light values of brown are good environments for work or for living.

There is some regional prejudice regarding brown, generally in the New York area and in New York people relocated in other regions.

The red-browns (terra cotta) have good use in interiors for informality.

RESPONSE TO WHITE

Highlights:

White is the color to indicate delicacy, refinement and sophistication.

White may be too harsh as an interior color in some climates.

Professionals in medicine and dentistry are thought to be more competent when wearing white.

White is very good around food. We eat and drink white. It is also good for table covering for a quality look.

All white work environments encourage great precision.

RESPONSE TO BLACK

Highlights:

Response to black is very dependent on where it is used. It is accepted as a color on a car exterior but not for an airplane exterior.

We eat black or nearly black items.

Black is the ultimate power color when it comes to clothing.

Black works as an accent color in either residential or business interiors.

Black is accepted equally by all socio-economic groups.

Black is the symbol for dignity and sophistication.

XII. TIME IS LIMITED

You don't have a lot of time before color does its work. Actually for someone to respond to an object you have only up to 90 seconds for them to make their evaluation. The first data anyone responds to when they see an object is the color of that object, so for proper response you must be certain that the color is correct. The person's first impression, their "color impression", accounts for 60% of their acceptance of the object.

Color can be just as important when it is on a person. You perhaps have a bit more time, some say between 90 seconds and 4 minutes during which time a person is evaluated for acceptance or rejection. With a person the time is longer than for an object because there is an interval during which we are evaluated for justification for our choices. If you appear in a black suit at a garden party while every one else is wearing pastel colored sports clothes you may be granted a new evaluation once it is made known you just came from your grandmother's funeral. The inappropriate color is justified and response to it is changed.

Should you wear your orange, high topped sports shoes in public, say to a restaurant, and are a member of a team where these are part of your uniform you might get a different response than if you are not a team member. One is identification, the other affectation of style, and response will be quite different.

Color works quickly so you don't get another chance to correct the response. The first one sticks.

TO CONCLUDE

The response to color should be your primary concern when you are making a color decision. Whether a color matches or complements any part of you, whether it is your time of day, time of year, or time of life are all secondary to the response the color will create.

Your response to color is inherited, and it is learned. Response depends on several factors including: your sex, age, intelligence, and education. Also such factors as temperature, climate, socio-economic background, and regional attitudes will affect color response.

As you change your status in life you change your color preferences. You generally indicate this impending status change by making some changes in your color choices prior to the change in your position. (More about this another time.)

Colors are indicators or signals to others of our knowledge of what is current, or indicate our non-acceptance or unawareness of what is current. ("I know that latest fad.") We show others we belong to their group with our color choices. One of our indicators that someone "doesn't belong" will be their choice of color.

Response to color can be your most important merchandising tool. It can help create the responses you want for your product. It is the first element a customer responds to when they see a product.

Response to color can be the most important aspect of your business presentation. People develop a visual concept about your business before they are in active contact with you. This visual contact, whether by business card, stationary, advertisement or by driving by your establishment, leaves a visual impression. The most important element of this visual impression is color.

Response to color is the most important element in personal presentation. How do people respond to the way you look? Their first response to you is to the colors you are wearing. This response is based on the colors people see on you rather than how well these colors complement your own natural coloring.

Individual colors are responded to with some level of predictability. If you know the people you want to use your business or your service you can select colors to which these people will positively respond. The Wagner System will keep you informed as to what these responses are so that you can use response to your advantage. Use it well. The Wagner System works. It will work for you!

THE NEWSPAPER OF THE FUTURE: A VISION

by

Robert Lockwood and Edward Miller

I--Assumptions

Our vision of the newspaper of the future rests on the following assumptions:

1. Reader's needs for information will become more diverse and demanding as individuals require more personalized information and fashion their own information agenda.

2. At the same time, readers will seek human intervention to help navigate through the ever-expanding wealth of available data. The existence of databases does not guarantee their use or comprehension. As a result, information gatherers and interpreters will even more essential. Their methods will change radically, but not the fundamental need for information.

3. Existing technologies and those now visible on the horizon will enable newspapers to gather, store, process and deliver information in a variety of ways. Telephones, facsimile machines and personal computers will take on new importance. What's more, press and mailroom technologies, if pursued, will generate even higher quality of printing and greater flexibility of delivery.

4. Existing news organizations are not up to these tasks. Before we redesign the newspaper of the future we must redesign the organization that produces that newspaper, after which it will no longer be exclusively a "newspaper."

II--Implications

Given the above assumptions, what are the implications?

1. The "newspaper" organization of today must become the "Information Center" of tomorrow. An industry that manufactures and distributes ink-on-paper must take a broader view of its mission and methods. Our share of a constant advertising dollar is shrinking, yet we continue to depend on advertising to subsidize two-thirds to three-quarters of our efforts. At the same time, the markets for information are mushrooming. We must learn to sell information at a profit, not just inked newsprint.

2. To do that, we must learn to gather and dispense what client-subscribers want. That means letting them make more of the decisions about their informational needs. At the same time, we must offer the navigational guidance to enable readers to make those decisions.

3. All this requires sophisticated information gathering and storage. Today's newspaper "morgue" will give way to the

Information Center's data-storing and dispensing computers, which will make available to staff and subscribers a treasury of databases as well as the human resources to help use them.

4. Today's "production systems" will give way to interactive links with subscribers, many of whom will no longer have to wait at the front porch for the "daily" paper; much of it will be delivered electronically. Furthermore, the "paper" itself will to a large degree be designed by the subscriber on demand.

III--Implementation

How will a typical local newspaper provide this information to client-subscribers?

The "Core Newspaper". The direct descendant of today's conventional, broadsheet daily newspaper will be the "core paper." Even in an age of diversity and personalization, this will be a one-model-for-everyone product, a true mass medium. The core paper will be the culmination of a trend that's already in progress: the fragmentation of broadcasting and its subsequent dilution as a mass medium, returning that status to newspapers 40 years after they lost it.

Initially, the "core newspaper" will resemble today's broadsheet, but as the newspaper organization becomes an Information Center, the "core's" function and appearance will change as it summarizes the news and trends of the day and guides the reader to other sources of information, both within the Information Center and in other publications. In this sense, the "core" will be at the same time a summary of the news, an index to other sources of information, a sailing chart through the tidal waters and shoals of current information. The day's "top stories" will be featured, but so, too, will the trends and shifts of the news. There will be fewer random, or isolated stories; more groupings of topics like "personal finance," or "health" or "investments." Equally important will be the graphic navigational aids to a vast array of information available but not published in that edition, as sort of daily "L.L. Bean Catalogue of Information."

The Specialized Sections. The "core" will be delivered daily (or on demand electronically) and cover all subjects to a degree of thoroughness required of a daily update. The "specialized sections" are just that, zoned neighborhood editions or special sections with comprehensive reporting on sports, business, arts and entertainment, consumerism, and the home. If the "core" paper is to be broad and up-to-the-minute, the specialized sections are to be narrowly focused and splendidly thorough. They would not be produced every day, but according to market demands. They would be available in printed form (probably on 8 1/2 by 11 magazine stock) and electronically. They would be an added-cost option to the "core." A subscriber could order as may as he liked.

Facsimile. Facsimile technology will enable the subscriber to become more interactive with the Information Center. The "core" and all the specialized sections will be available on fax. The subscriber will be able to query the Information Center ("Please send me the history of the Indiana National Guard and the voting record of Sen. Quayle") and receive the information by fax. This technology is available now. It's not particularly cheap, but it will be.

Furthermore, the availability of fax will not be restricted to homes. Aggressive marketing of information will put Information Center fax machines in public places, making them as accessible and ubiquitous as money machines.

Personal Computers. The next step will be computer-to-computer links between the subscriber's PC and the Information Center. At this point the electronically delivered "core" paper becomes even more of a guide or index to the vast data storage at the Information Center. The day's "news" will include guidance on how to follow the "story" into the databases.

These PC "subscribers" will never represent all of the newspaper's readers. But they will have an importance that far outweighs their numbers. Their value in market and readership research and special-reader advertising promotions should not be overlooked.

IV--The Organization

To make all this happen, newspaper organizations have to change, beginning with basic attitudes about selling information as opposed to "news" on newsprint.

Look at the phone company. It doesn't restrict its vision to phone consoles and the wires that connect them. It sees its role as a conveyor of information. The phone lines and equipment are a crucial part of that strategy, but hardly the only part. Computers, data, information services. These are the buzz words of the modern phone company.

Most newspaper organizations have not made that conceptual leap. They still see themselves in the publishing business. The leap to the "information business" does not have to abandon publishing in the process, but it will help define the essential nature of what we should be selling--information.

When newspapers become Information Centers, the following will be true:

* Vast data bases stored in Information Center computers will become valuable resources available to staff for research and to subscribers for profit. Other industries are busy collecting and managing these data bases. Newspapers should take note.

* The collection of useful data will become even more important than it is in today's newspaper, for it is this data that subscribers will be paying for. Look at TV Guide. Most newspapers publish handsome and functional tv grids, yet TV Guide prospers because it offers more than any other weekly source, is skillfully edited, handsomely packaged and conveniently distributed. Newspapers should be taking the same smart approach in all areas of coverage, particularly those that have up to now been exclusive franchises like local sports, government and business.

* Technology will continue to work in our favor in spite of ourselves. Most of the advances in computer technology that ignited the "electronic revolution" in newspaper publishing were not pioneered by publishers. Most came from outside the industry. Ours is an industry rich in revenue and skimpy on R&D. But our short-sightedness has been covered up by our good fortune in being the beneficiaries of the technological advances of others.

We may not always be so lucky. We should build organizations that constantly experiment with technological ways to improve our gathering, storage and marketing of information. A few in our industry do, and in the long run they will be winners.

* We need to invest more in our people. Few major industries spend as little on training and education of personnel as newspapers. Yet the demands of the emerging technologies and the challenges of others in the information business require constant education and re-education.

The Front Pages

Our front pages reflect this thinking. A daily, front-page letter from the managing editor puts a human voice to the news as we try to sort out the complexities for readers. On days of major stories, other concerns disappear from the front page. On "routine" days, the front is a window to the "inside" of the paper and to the "outside" data bases in the Information Center. Graphic codes clue the reader to subsequent trails of information. Concepts like "navigating editor" and "information pilot" signal a renewed emphasis on assistance to the reader.

The page reflects a balance between a subscriber's ability to create his own newspaper and the continued need for an editor's guiding hand, between the potential flexibility of high tech and the personal familiarity of a wise editor.

PATRICK MITCHELL

The cost of newsprint and production will affect the kind of newspaper we will read in the future. We will have to look at methods of delivery, the size of the paper and consider a form of selected reading.

The way designers and artist design and layout the newspaper has to take these factors in account.

Because of limited resources and the rising cost of production, the newspaper of the future will be smaller.

Instead of the standard 12 pica, 6 column newspaper, we will probably see a paper reduced by as much as 15-20 percent. News holes will be tighter; stories shorter.

According to The Tampa Tribune's circulation manager, some surveys indicate that the way we deliver the paper will not change before the year 2000.

That may be true but delivery methods will eventually change; slowly, at first, but change is coming after the year 2000.

~~People will still want to hold the 'news' in their hands, allowing for leisurely and mobile reading when and where desired.~~

~~But consider the electronic advances that are available even now. We bank by computer, I've even checked out of hotels through menus provided on the television screen showing your up-to-date billing, method of payment, etc.~~

Mike Kilgore, Tribune Features Editor, predicts that within the next 10 years nearly 70 percent of people who subscribe to newspaper will have access to a computer. With an inexpensive printer in the home, subscribers can pick and choose the stories they want to read.

Readers could select stories by menus. Photos and graphics can accompany enticing leads to attract interest.

Prototype Page: version 1

■ The dimensions of the paper will be smaller. The format will have a reading surface of 11"x19". A paper this size should be easier to handle. Larger than a standard tabloid but a bit smaller than a broad sheet. Tighter compartments for the viewer's eye.

■ All images will be in color on front pages.

Headlines are Korrina extra bold. Front pages should maintain some "visual integrity" but an art type can enhance a particular subject and add spice to the front when used sparingly and strategically.

It's not a "must" to have them, but I anchored this page with a briefs column that can also serve as teasers. It would require a little bit more thought and more seductive writing than the present two line leads we give promos. Also, the teasers are placed in the "reading area," not above the flag. I feel this will maximize their function.

■ Five column format at 12.3 picas, or four column at 15.5 picas. Smaller column widths can be used but are not recommended. I have three stories on the prototype, including a special package that jumps. The page can handle more copy easily.

An Electronic Alternative: version 2

■ Subscribers can select sections and stories by a video menu. This allows for selected and personal reading. A reader gets exactly what he or she wants.

■ Type faces such as a korrina or helvetica bold, and geneva bold will play an important part for easier screen viewing.

■ Computer generated graphics and still photos.



April 27, 1988

Mr. John Finnemann
American Press Institute
11690 Sunrise Valley Drive
Reston, Virginia 22091

Dear John:

Since your call of the other day, I have been looking for a crystal ball in the chance that it might be able to predict the future of informational graphics in newspapers.

However, since I can't find one, I thought I better ask some of the questions that might give us a sense of direction for the next twelve years.

In no particular order, here's what we should be looking at:

- *What competition will informational graphics face in the year 2000?
- *What about space? Will the mega-graphic (a whole page package) exist in an era of \$1,000-a-ton newsprint? (Will any open pages exist?)
- *Will editors, with already strained resources, move away from graphics and direct energies into another area?
- *What will readers expect from informational graphics? Are they a fad? Will they, like most fads, drop from sight?
- *What will be the role of the graphics editor at most newspapers? Will they be even more powerful because they "control" the information for informational graphics? Will graphics editors be part of a "super" department with art, photo, library, production?

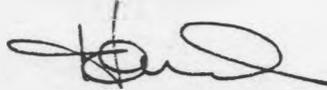
Mr. John Finnemann
April 27, 1988
Page 2

- *If most newspapers will have more color capability in the year 2000, will there be more color graphics? The stock market chart in color?
- *What will technology offer graphics editors? Instant information from huge data banks?
- *Will newspapers develop graphics systems that will scan stories being written and suggest graphic possibilities; artificial intelligence for graphics editors?
- *Will there be a graphic for every story? Should there be?
- *And my ultimate prediction: The Complete Visual News Story (CVNS). This is the term I have developed for a graphic that tells the story without being accompanied by written story or report. There are words, but only as they relate to the visuals. Could this happen?

What I suggest is a questionnaire should be sent to a number of newspaper executives (editors, managing editors, assistant managing editors). With that questionnaire we would try to quantify some of these questions. I would also talk to some of the top people in the field and get some specific thoughts, quotes and opinions.

Thank you, again, for asking me to participate in the J. Montgomery Curtis Memorial Seminar. It truly is an honor.

Sincerely,



Howard I. Finberg
Assistant Managing Editor

HIF:td