The Washington Times

Millions batten down as Gloria approaches

Hurricane in top five

D.C. area and resorts told to brace for Gloria's fury

Shultz says Soviets offer nothing new

Victim of burglary gets day in court

President to send Heckler to Ireland

Hill panel probes banking chairman

Bennett speech renews bilingual teaching row

INDEX

Torture and bloodshed affirm Assad rule

Today's reader wants more and shorter stories. It is not unusual to find a front page with more than seven items on it, as in this example from *The Washington* (D.C.) *Times*, which includes eight stories, plus an index and three promo boxes.

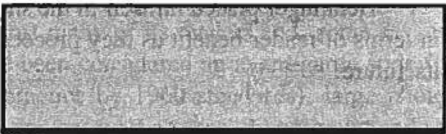
Register

Tidal fury in hurricane's wake

Reports of massacres filter out of Lebanon

Cancer-crippled teen nears end of trans-Canadian quest

A 1947 textbook on newspaper design prophesized that the front page of the year 2000 would have, among other things, more and better pictures and color. This front page from *The Orange County* (CA) *Register* shows that, in addition, informational graphics and better indexing are also part of today's front page.



Introduction

In 1947 John Allen devoted a chapter of his book on newspaper typography to predictions of what the newspaper of the year 2000 would be like.* Allen prophesized that it would:

1. Have fewer and wider columns to the page.
2. Have a front page that would afford the reader a quick and convenient preview of the most important stories and departments or sections.
3. Have more and better pictures.
4. Have more and better color.

Allen's predictions were surprisingly accurate, considering the time they were made. However, neither Allen nor a group of editors who met for an April 22, 1939 symposium on "The Newspaper of Tomorrow" envisioned the degree to which graphics would play a role in the newspaper of the turn of the next century, especially the positive changes that have led to a greater awareness of the importance of blending words and visual images on the page.

As the year 2000 approaches, newspaper editors need to become even more aware than ever about harmony between those two elements.

*Allen, John Edward, *Newspaper Designing* (New York: Harper, 1947.)

THE MARKETING OF THE NEWSPAPER

Perhaps the most important recent changes deal with how publishers and editors have come to view the newspaper as a product that must be marketed like other products. Newspaper marketing has undergone close scrutiny during the last decade. The newspaper has become a product for which consumer acceptance is indispensable. Today's reader has assumed a more influential role in the day-to-day planning as editors and publishers conduct surveys and studies to discover the preferences of a seemingly elusive and more sophisticated newspaper reader. The pursuit of reader satisfaction and approval inevitably leads to better newspapers.

An October 1983 Belden Associates Research White Paper presented the findings of a survey of the top two hundred U.S. dailies and concluded that the majority of changes reported by editors in the areas of format, design, sectioning, graphics, and other improvements were "deeply rooted in reader needs" while supporting each newspaper's identity and continuity with readers.

The Belden study concluded that "as a result [of the improvements] readers are getting a well-planned, guided tour through a potentially awesome wilderness of information, building great reader involvement, the one most important ingredient in product renewal."[1]

The word "reader" surfaces in more reports, seminar discussions, and informal conversations among newspaper people than ever before. The marketing of the newspaper is no longer the sole responsibility of the circulation department; it has moved into the newsroom, and rightly so. When the editors of the Dayton (OH) *Daily News* began their first round of planning meetings prior to a 1985 redesign (see Chapter 18), assistant managing editor Ed Henninger decided to address his staff from the reader's point of view. "Over the years our readers have told us what they want," Henninger wrote in a memo to members of the redesign committee. "The problem is sometimes we have not paid attention. Now we have to."

Henninger placed himself in the shoes of a typical reader and urged staff to think in terms of reader benefit as they proceeded through an analysis of the newspaper and its future.

> Give me more stories and make them shorter. Please don't try to impress me with the length of stories—long is not good when you are in as much of a hurry as I am. Long stories I don't have time for.
>
> Help me, I am awash in a sea of information, but so little of it guides me through life. Help me by bringing the process to me, instead of making me trudge through the process. Give me a newspaper that says, "Hey, buddy, you can get some help here . . . Give me a quick read, where I can find shorts of all the more important stories in the paper. Give me the page numbers with each story, and I will read those I find more interesting to me.

Henninger's stereotype of the contemporary reader is a very different one from a counterpart of twenty to thirty years ago. Changes of lifestyle and in the patterns of information retrieval have created readers who live in what Tom Holbein and Deanne Termini of Belden Associates describe as the "blip culture," in which "People don't absorb media in a linear, front-to-back-of-the-paper way . . . There are growing numbers of people interested only in the gist of a story."

Newspapers of the turn of the century will have an obligation to cater to these impatient, less systematic readers who sweep through the newspaper, getting into hidden corners, moving sideways, violating perhaps the several page-reading patterns of yesteryear, but seldom doing it in a whimsical manner. These readers create reading habits based on serious scanning with rare intermediate stops of more than one minute. An impatient lot, indeed, but one that must be served and satisfied. A scanner of newspapers is better informed than a non-newspaper reader. Later chapters will illustrate the role of design in providing for an increasing number of scanners among today's readership.

The term "reader friendly" has been used to describe newspapers that do make an effort to serve impatient readers. This isn't *not* a bad phrase to describe what today's newspaper should be like. Consider, for a moment, what it would mean to be described as the opposite of that. As one editor put it, "The days of taking the reader for granted are past."

[1]From a report titled "Trends in Newspaper Graphics and Editing, 1983." Belden Associates, 2900 Turtle Creek Plaza, Dallas, TX 75219.

New Role for Design and Designers

The production of more attractively designed newspapers has led to greater acceptance of design and designers. Prior to the 1960s, design did not play as important a role in newspapers as it does today. Of course, many editors have always shown tremendous concern for the visual aspects of their products. What working newspaper editor with years of experience has not been exposed to the theories of Professor Edmund C. Arnold, a pioneer in the field and one of the strongest advocates of functional and attractive newspaper makeup? As a professor at Syracuse University and later at Virginia Commonwealth University, Arnold trained a generation of editors to think graphically. He admonished another generation of editors to pay attention to the look of their newspapers through his books, articles, seminars, and in-house consultations. Arnold unquestionably paved the way for the changes in graphics that newspapers are experiencing today.

During the 1960s newspapers started to experiment more with typography and design, aided perhaps by the use of cold type and an awareness of the overall graphics of that decade. Peter Palazzo, a New York-based designer, redesigned the now-defunct *New York Herald-Tribune* in the early 1960s, providing its readers with memorable visual design during the last years that it circulated. Unfortunately, Palazzo's graphic ideas could not save a newspaper that had lost many of its readers and, some say, its soul. Palazzo's pages show what must have been considered an avant-garde style for that time: abundant white space (a sinful practice by 1960 standards), large photographs, ragged type, departmentalization of content, and a sense of continuity and sequence. Take an issue of the *Herald Tribune* of the early 1960's, cover the dates and the name, and it could pass for a stylish publication of today. What Palazzo did was to apply the format, design, and graphic strategies of magazines to a large daily newspaper—nothing new by today's standards, but probably a historical accomplishment for Palazzo then.

With the 1970s came greater awareness of graphics among newspaper readers, and the need for those in charge of publishing newspapers to produce more graphically

The Sunday Herald Tribune 1.

In The News This Morning

Our New Beginning

This front page of the now defunct *New York Herald-Tribune* is an example of the avant-garde look some newspapers adopted during the 1960s. Designed by Peter Palazzo, the *Herald-Tribune* provided its readers with memorable visual design, with abundant use of white space, packaging of the news, indexing on page one, and even ragged right type.

With the 1970s came greater awareness of graphics among newspaper readers, most of whom are also avid television viewers. This news frame from *ABC News* is an example of the many graphic images bombarding viewers. When it comes to their newspapers, these readers expect a similar graphic fare.

appealing pages. Such newspapers as *Newsday*, the *Louisville Courier-Journal*, *Today* (Cocoa Beach, FL), the *Christian Science Monitor* and the *Minneapolis Tribune*, among others, experimented with new styles, smaller headlines, larger photographs, and more and better departmentalization of content. In Florida, the *St. Petersburg Times* pioneered in the use of editorial color and informational graphics, anticipating the excitement of *USA Today* and its splendid use of graphics by almost a decade. It showed editors and publishers everywhere how color could be used well to enhance news content. By the mid-1970s, newspapers everywhere had given new meaning to the familiar word "style." Better yet, editors who are always concerned with appropriate and consistent writing style now became aware of the need to preserve a sense of graphic continuity and sequence through the newspaper.

The New York Times, once characterized by a usually gray and congested front page, made many graphic changes starting in the 1970s when the newspaper moved to a six-column format, and created some of the most innovative and beautifully designed inside sections of any newspaper in the United States. The changes, directed by art director Lou Silverstein, were gradual, combining major changes in editorial focus with typographic and design strategies. "It wasn't a redesign," says Silverstein. "I don't think I like that word 'redesign;' what we did at the *Times* was to promote change from within, allowing it to evolve slowly."

St. Petersburg Times

Military chiefs revolt, tell Marcos to resign

Defense Ministry is seized; Aquino goes into hiding

Rebellion in the Philippines

Marcos is teetering on brink

White House signals support of Enrile, Ramos

Reagan urges elimination of medium-range missiles

Eastern's future at stake in battle with its unions

The *St. Petersburg* (FL) *Times* was a pioneer in the use of editorial color and informational graphics, anticipating the excitement of *USA Today*. This front page from the *Times* shows that the newspaper continues to lead in its use of large photographs, both in color and black and white, as well as informational graphics.

The New York Times

Travel

Sunday, October 14, 1984

Section 10

An Ocean Of Voyages And Discoveries

Around Lake Como

Switzerland's Italy. By Paul Hofmann/ A choice and placid village. By Paul Lewis. Pages 14 and 15.

In Boston And Beyond

Savoring the season in the cradle of the Revolution. By Fox Butterfield. Page 10.

Byzantium 9

Roughing It 12

Haunted City 51

Many of the graphic and design changes that started at *The New York Times* in the 1970s, under the direction of Lou Silverstein, have made that newspaper one of the most innovative and beautifully designed in the United States. This "Travel" section front serves as a "window" to the inside of the section, with only photographs and type combining to lead the reader into a journey through a most appealing package. Notice how each item on the page has a different shape and size, providing for a poster look seldom seen on a full-size newspaper.

Surveys conducted and published in 1984 revealed that professional newspaper designers and editors made *The New York Times* their choice as the best-designed newspaper in the United States.

One of the most revolutionary changes, both editorially and graphically, to take place during the '70s was the sectionalizing of the newspaper. As readers acquired more diversified lifestyles, newspapers were forced to seek means to cater to special audiences whose interests ranged from fashion to leisure, sports, health, and food. At *The Chicago Tribune,* editors referred to this change as a sectional revolution—one that demanded the greatest talents and skills in terms of typography and design as well as content.

And just as *The New York Times* had given the terms *graphics* and *design* a certain degree of acceptance and tolerance among editors in the 1970s, so did *The Washington Post* when it underwent an extensive redesign in the 1980s. The *Post's* new design accented organization, better sectioning, and a more elegant presentation of its internal section fronts. Although not a totally radical departure from its traditional format, the *Post's* new design introduced the use of Bauer Bodoni as a headline face, increased the use of color in the newspaper, and emphasized more magazine-style design for its Style section.

The Washington Post

200,000 Flee Beaches As Gloria Churns In

Area Residents Prepare for Hurricane's Fury

British Get $4.5 Billion Plane Order

The Washington Post was redesigned in the early 1980s, accenting organization, better sectioning, and a more elegant presentation of its internal section fronts. The "new" front page is more modular, with better use of white space.

USA TODAY'S INFLUENCE

However, the single most important development in newspaper design in the first half of the 1980s was, undoubtedly, the appearance of *USA Today* on September 15, 1982, *USA Today* debuted at a time when many American newspapers were beginning to settle nicely into a sort of contemporary, mundane look consisting of three teaser boxes above the nameplate, a vertical menu running on the left side of the front page, and few "surprise" elements anywhere.

Any discussion of newspaper design near the turn of the century must be based on a before-and-after-*USA Today* perspective. This newspaper—criticized by some, idolized by others, and definitely ignored by a few—created a graphic awareness that

USA Today probably represents the single most important development in newspaper design in the first half of the 1980s. It created an awareness of graphics, color, and the possibilities of editing and design within the pages of a newspaper, unlike any before its inception. The pages shown here—a front page, an inside page package, and a "Money" section front—present the now familiar "look" of the so-called "nation's newspaper."

USA TODAY

NEWSLINE

Reagan to pitch tax plan to 'Main St.'

Navy fines, cuts off big defense firm

Six bundles of joy for Calif. couple

WASHINGTON

Congress cleaning up environmental chores

WORLD

Soviet party to reaffirm Gorbachev

USA TODAY

Money

MONEYLINE

Bull market broadens as investors buy

Tentative pact for Eastern

made even the most visually disoriented editor or publisher see the potential of color, informational graphics, and well-scrutinized, succinct editing at work.

What did USA Today do?

1. It excelled in packaging the contents of the newspaper in an easy-to-find, easy-to-follow style.
2. It managed to offer surprises for the reader, in spite of a highly formatted structure for its pages.
3. It combined a magazine look with traditional newspaper orientation.
4. It mixed type styles in an unusual manner, specifically the mixing of serif and sans-serif headline styles.
5. It introduced informational graphics for most stories and did it in such a way as to make reading of the text almost unnecessary—a plus for scanners. It also emphasized short, easy-to-read stories.
6. It showed color everywhere, especially in a full-page weather package that has become the newspaper's trademark and its most often imitated feature, not only in the United States, but abroad as well.
7. It dared everyone to experiment, even though it has done little experimenting with its own formula yet. "Once you get over that initial, very pleasant surprise, there seems to be a sameness that prevails from day to day," commented a European reader visiting the United States.

Counters John Walston, deputy managing editor for graphics at *USA Today*: "We have a unique style which works for us, and you are not going to find us making too many radical departures from that style; however, we are open to experimentation and will be doing so as time goes by and we discover what works and doesn't."

What *USA Today* didn't do:

1. It did not do much to promote the use of large photographs, contrary to the general trend, which was influenced by readership studies that point to reader preference for large, dominant photos.
2. It did not bring about a sense of journalistic design to its front page, a design too static from day to day to create an image of the changing nature of news. After "standing" elements are positioned on page one, what remains is a very limited space to display the day's news with anything but a great degree of precision and sameness. In spite of this drawback, the front pages of *USA Today* seem to create enough interest to stimulate street sales.

Whether one likes *USA Today* or not, its appearance has made editors and publishers question what they do and how they do it, instilling a feeling of introspection that leads to improvements and, ultimately, excellence.

A DEFINITION OF EXCELLENCE

Excellence in newspaper typography and design is the integration of words with visual elements, such as type, photography, color illustrations, informational graphics, and white space. If executed properly, the resulting blend of words and visual elements attracts the reader and conveys information faster.

A few years ago newspapers paid little attention to the way they looked. The word "design" was not part of the newsroom jargon; "makeup" was the word used to describe the process of putting words together with images on a page. During the last fifteen years, however, there has been a greater awareness of graphics because of more demanding and graphically sophisticated readers who have been spoiled by the visual exploits of television and popular magazines, and because of the appearance of *USA Today*.

DOLPHIN DAN

Reno asked to probe ballot 'discrepancies' in House 113 race /4A

The Miami News

EXPRESS EDITION

Diana fading fast as it moves inland

Hurricane eases assault on Carolina coastal areas

KEEPING TRACK

TV

STOCKS

WEATHER

Variety characterizes the design of today's newspaper. This front page of *The Miami News,* for its Express Edition, captures the graphic impact of a tabloid on the larger scale of a full-size page. Most of the upper half of the page is devoted to "teasers" to the inside, while the bottom of the page presents some text. It is an example of design serving the needs of one specific edition for one very select audience of commuters.

The Miami Herald

9,706 become U.S. citizens

Bush greets huge crowd at Orange Bowl ceremony

Foreigners fighting for Sandinistas, deserters say

400 have $1 billion less than all rest of us

U.S. balloonist nears France, sails onward

The element of surprise continues to be important as a design tool. Sometimes, as in this example from *The Miami Herald,* a photograph can communicate the essence of a story. When 9,706 people became U.S. citizens at a joint ceremony, a large dominant photo was the ideal tool to communicate the magnitude of the event.

Sunday

CALL-CHRONICLE

Soviets link missile test to U.S. move

Steel's decline has had far-reaching effects

Truman Capote dead at age 59

3rd Discovery launch try will be 'charm'

A good designer presents information through a series of visual signals—headlines, text, photos, charts or graphs, maps or at-a-glance summaries. The *Morning Call-Chronicle* (Allentown, PA) became a model for newspaper designers everywhere during the 1970s. A front page from the 1980s shows that the editors of this newspaper continue to place great emphasis on the visual appearance of each page.

To be rated excellent in typography and design, a newspaper must emphasize:

1. *Journalism Over Artistic Design.* Readers approach a newspaper seeking information. The page designer uses graphic strategies to make the reader's job easier. A good designer presents information through a series of visual signals: headlines, text, photos, charts or graphs, maps, or perhaps a succinct "at a glance" summary of highlights.

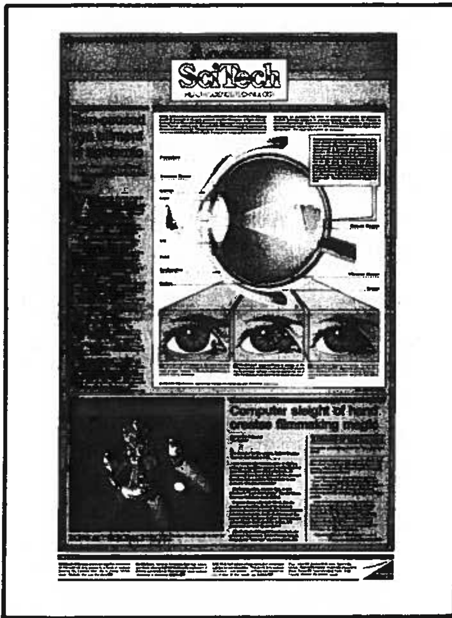
Good design does not sacrifice content to form. It emphasizes information and communication over art. Better yet, it attempts to create a favorable environment for both.

Boxes, color backgrounds, headline size, and other "signals" are not mere ornaments. They help guide the reader through the information. When a reader sees a boxed story, for example, he attaches a certain significance to it.

Good newspaper design presents the story in its most practical, organized, and visually pleasing form.

2. *Page Architecture.* Readers react favorably to a newspaper page in which spacing is consistent between columns, headlines and text, photographs, and cutlines. Excellence in design means mastering internal space and giving information a cleaner look, thus easing the reader's journey through the page as explained in Chapter 3.

3. *Choosing the Right Illustrations.* Photographs can help any story they accompany. There are times, however, when a photograph is not the most appropriate graphic. Good newspaper designers know when a drawing or chart will add the extra bit of information that clarifies a story, or tells the reader how a complex story evolved, whether it is the assault on the American Embassy in Beirut or a ten-car pileup on a local freeway.



Boxes, color backgrounds, and headline sizes are some of the signals used by editors and designers to guide the reader through the information. This SciTech front page for *The Orange County* (CA) *Register* combines those elements to illustrate a story on sun-caused eye ailments.

When the *Morning Call-Chronicle* (Allentown, PA) ran a story on the renovation of the Statue of Liberty in 1984, the designers and editors worked together to produce a page that centered on an illustration, but which also used numbers, color keys, and text to explain, step by step, how the restoration took place. Here is a good example of journalistic and artistic design combining to present information in a more attractive, easy-to-follow manner.

4. *Legibility.* The most attractively designed page means nothing to one who has difficulty reading the type. Well-designed newspapers do not create typographic obstacles for their readers. They use headline sizes appropriate to their place on the page, and spacing between letters and lines that makes for easier reading. Even when novelty typefaces are used, as for feature and special supplements, they pay attention to the impact and ease of legibility.

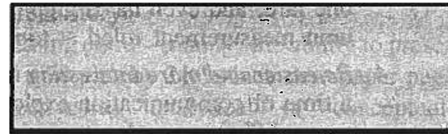
5. *Maintaining Loyal Readers While Attracting Scanners.* Newspaper readers fall into two main categories: the devout who read extensively and the impatient who scan a page at the same speed they switch their TV channels. Editors have an obligation to cater to both groups. Even the most loyal readers appreciate subtitles (subheads), display quotes, charts, graphs, and maps. On the other hand, scanners expect more than single headlines, preferring added drop heads that give a bit more information. They particularly enjoy short summaries highlighting the stories at a glance and, when faced with a detailed informational graphic, they often choose not to read the story at all. The newspaper is the reader's property to use as he sees fit.

6. *Surprise.* A successful newspaper page stops the reader, detains him, and surprises him. But surprise has the most impact. Reading the newspaper is part of the reader's daily routine, like one's favorite fruit juice or toothpaste. A page that includes an element of surprise—a larger photograph, an original illustration, a different typeface, a dramatic use of color, a new way to treat a familiar story (such as what to do with the inevitable turkey leftovers the day after Thanksgiving)—delights the reader.

7. *The Ethics of Illustration.* Journalistic ethics apply even to the design of the page. Responsible journalism demands accuracy in information graphics, and moderation in the selection and display of photos and illustrations. Good judgment here will avoid examples that exhibit stereotyping or bad taste.

These definitions of excellence should serve as the framework of our discussion throughout this edition of *Contemporary Newspaper Design.* It is my hope that these topics will continue to stimulate thinking and action beyond the pages of this book and to present material here to show that the design of newspaper pages is one of the most interesting and creative aspects of newspaper production.

1



Editing for a Better Designed Newspaper

Newspapers are headed for one of their most interesting periods in history. Having said goodbye to Gutenberg and the limited technology associated with that era, newspapers prepare to welcome greater use of editorial color, shorter and more relevant stories, better packaging of news for the impatient reader, and more varied use of type to attract and maintain the interest of the most knowledgeable, sophisticated, and graphically aware generation of readers.

Newspaper historians will describe the decades of the 1960s and 1970s as an experimental period in which many publishers and editors realized, for the first time, the vulnerability of the medium. The fear of losing readers prompted newspaper editors to become introspective about their product and how it was produced. Indeed, it was a period of survival. The concern, the experimentation, and the integration of marketing tools with fresher editorial approaches to create a better newspaper have paid off. Says Roger Black, former editorial art director of *The New York Times* and currently art director of *Newsweek*: "We are finally becoming more experimental in newspapers. Samples of newspapers from the 1920s and 1930s show more spark and greater flexibility in their typography and design than did newspapers in the decades that followed. A certain "sameness" began to prevail as newspapers adhered to such standard industry formats as "brace makeup,' horizontal makeup,' and ultimately, 'modular makeup.' We are beginning to look different again—a more daring, fresher attitude, which should provide for interesting surprises."[1] Many of those surprises have been a product of the 1980s, an invigorating period of growth for newspapers. Editors no longer attempt to compete with television. Instead, most make an effort to create newspapers that are "television friendly"—one medium as a companion and an extension of the other.

If any doubts existed about the survival of newspapers in the 1970s, such fears have vanished. With a redefinition of their roles, newspapers have come into their own as a medium that is here to stay. Ben Bagdikian, a media analyst and critic, has said that "the majority of consumers of news will continue to depend on the printed newspaper, not because it is sacred, or perfect, or even deserving in its greedy drift away from the average citizen, but because with its faults and foibles, it is still the least expensive way to get a fairly serious briefing of very serious events."[2]

As serious as the events reported may be, the newspaper that covers them must be "approachable," a term used by

[1]From a private conversation with Black, November 1985.

[2]Ben Bagdikian, "The Future of Newspapers," *Design* (Society of Newspaper Design), June 1981, pp. 26-27.

Bill Baker of Knight-Ridder Newspapers. Baker, in a memorandum to his staff, offers a blueprint for this approachable newspaper, saying that it must:

1. *Redefine news to give it a broader meaning.* "Although editors give lip service to reader needs, in fact they continue to have a stenographic approach to journalism in which news is what is announced by institutions. But we now see the beginnings of a new definition, the realization that news is attached to the things that interest us personally or touch our lives everyday."
2. *Fill needs better, be more useful.* "(Newspapers) finally learned how to serve readers in sorting out their television habits each day, and have taken major strides in improving that in the last couple years. They don't know much yet about personal computers, but that is in the making."
3. *Be more compelling.* "There is clearly a move toward getting closer to readers, getting away from the pure stenographic, becoming more attuned to human, personal, slice-of-life approaches, to people and drama." Nothing new about this approach as part of the blueprint for today's newspaper, but an area in which many newspapers continue to make slow progress. Perhaps the leader of the human interest front page treatment is the *San Francisco Chronicle,* which almost always offers a short, compelling item as part of its page one fare, and even has a graphic style particular to its use—a narrower column measurement ruled at top and bottom.
4. *Be easier and more interesting to use.* "The enduring value of a newspaper in a time of communication explosion is its ability to serve many interests for many different people very quickly and be portable and easy to use. But editors kid themselves when they think all readers are going to read 90 percent of what's in the newspaper."
5. *Be more modern looking.* "Color has begun to come alive in newspapers, but the best is yet to come. Newspapers will become more efficient, packing more into less space. Design will help that along."[3]

Baker concludes that in the next revolution, content itself will be pulled into graphic thinking, but he is quick to point out that more interesting writing will be required as more and more efficient use of space will be needed. What it all boils down to is more tightly edited stories, but ones that preserve their interest and "humanity" as opposed to briefs styled in the traditional format of the wire services. The longer stories that must inevitably appear must also be more personalized, in the style of *The New York Times* and *The Wall Street Journal,* among others. Ultimately, however, there can be no meaningful, functional design unless it is preceded by meaningful, intelligent, and creative writing and editing.

DESIGNING BY EDITING

Once upon a time editing was considered a necessary skill for anyone entering the newspaper field.

That would be an appropriate beginning for this discussion, except that the "once upon a time" part of it gives editing a distant fairy tale flavor while, in essence, it continues to be important—an integral part of the way many newspapers approach the process of assimilating, evaluating, and presenting information to their readers.

Editing textbooks abound, often as thick, elaborate treatises of what many consider a lost art. And, indeed, every accredited news-editorial sequence within a journalism or mass communications school or department requires at least one editing course for graduation.

[3]Bill Baker, "The Approachable Paper: Blueprint for Tomorrow's Paper?", part of a 1984 Associated Press Managing Editors report on behalf of the Changing Newspaper Committee. (Quoted here with permission of the author.)

Obviously, one course is not enough, but neither would two suffice. Editing skills are best learned under the scrupulous watch of a clock ticking away towards a deadline, as the copy editor moves through great demands on his/her ability to incorporate a lifetime of experiences, training, and knowledge into every decision he or she makes.

Traditional editing texts generally begin with chapters on editing symbols (does anybody use them anymore?), explanations on the role of the copy editor, and general statements about newsroom operations as they affect the editing function.

Editing is making sure that the newspaper provides what the editors judge to be important for their readers, and presenting it in a way that responds to readers' desire for meaning and pleasurable comprehension.

A redefinition of "editing" is in order, as applied to newspapers that reach towards the next century, to place it in the perspective of new facilitating technology, and to afford it some of the "glamour" that has made investigative reporting and design the darlings of the newsroom.

Those two fields require innate talents. Gifted investigative reporters possess great analytical minds. They can spot the subject, study it, dissect it microscopically, and emerge with a complete and detailed puzzle with the skills of a Hercules Poirot in the final chapter of an Agatha Christie murder story.

Designers, too, must possess that something extra—mainly, the ability to present information clearly within the limitations of a 78-pica by 21 ½-inch newspaper page.

However, one seldom finds such adjectives as "analytical" or "conceptual" among the list of traits that make for an effective copy editor. Yet those qualities underline the work of editors who somehow manage to emerge from the anonymity associated with copy editing.

Some editors are best described as passive/conformists, a category that accommodates those who evaluate the material available, and, if unhappy with what they see, simply shrug it off and manage to sift through the ashes without much interest in any embers that may lie burning beneath the surface. If the newsroom in which these editors operate includes sharp, creative management, they are likely to get caught and disciplined. If not, these editors may perpetuate their strategy, victimizing the silent majority of their readers.

Another type of editor is one who questions what he/she sees, regardless of its source, considers its possible use, and makes decisions on the basis of what he or she knows about his or her readers and the area in which the paper circulates. And while these editors are normally the most sought after (their shortage can be considered a national crisis), it is important to separate them into two groups:

1. *The missionaries* (educated, intellectual types). They mean well when they say that the role of the newspaper is to raise the level of its readers (a plausible idea) while bringing in information that may not be at all connected with the readers' lifestyle/preference/educational level, simply because "we must carry that story" (a not-so-plausible idea).
2. *The practical realists* (educated, intellectual types). They believe in the newspaper as a popular medium that fuels its engines with a substance called mass appeal. If in the process of appealing to the core of one's demographics some educating and consciousness-level raising can take place, so much the better.

A daily newspaper should not attempt to imitate other forms of art, such as is found in *The New Yorker* or *Atlantic Monthly,* unless, or course, the majority of its readers belong at the high intellectual level of these well-known publications.

The economic pressures of the 1980s and the constantly shrinking news hole in newspapers makes this a most opportune time to re-evaluate—redefine, if you will—the process of editing. Editing should be emphasized as a journalistic technique that

extends beyond the correcting of copy to include a series of processes, such as relating the content of an item to the readers for which it is intended; evaluating the item in direct relationship to its journalistic value; deciding how to best call attention to the item; and, most urgently, assigning it a length appropriate to all of the above.

Dr. Arthur M. Sanderson, professor emeritus of mass communications at the University of South Florida and who was a copy editor for many years before he became an editing and writing instructor, says: "To me, the difficulty of editing is that the newspaper serves all its readers, from the semi-literate to those with advanced college degrees, from those who look only at Ann Landers and the comics to those who study the editorials and the columnists, etc. A little of everything from which to choose." Good editors make sure that readers with different backgrounds find something of interest in each edition of the newspaper.

Okay, space fans, get ready for some heavy stuff

The Orlando Sentinel

Reagan budget aim: Rein in government

Dual housing role raises ethics issue

Georgia justice drafted opinion favoring Williams

Full-time lunar base a key step in U.S. space plans

Robot craft the unsung heroes of space

Mysterious Mars beckons scientists

When *The Orlando* (FL) *Sentinel* carried a full report on "The New Century in Space" the long story was broken up into segments to make it more appetizing for the reader. Every survey seems to indicate the readers' desire for more but shorter items in the newspaper. The *Sentinel's* treatment of a long story did not sacrifice content, but made it easier to index and to digest.

There is little that is new about the components of good editing. Part of the new that isn't so good is that the average editor has little physical sense of a story's length. Gone are the days when a copy editor could take a quick glance at a long piece of copy—the kind where a reporter had "glued" together five or six takes. "Glue" and "takes" are archaic terms. Today lines of type scroll up and down the screen, often snaking over each other, or sideways. Yes, a character count is available at all times, but it lacks the touch that made weary copy editors alert to unnecessarily long items. The result? Too many long pieces on the pages of American newspapers, with a reduced audience of readers interested in such extensive reading material.

Ironically, at a time when newsprint conservation is a mandate in most newsrooms, long stories abound. Some observers blame it on the journalism schools for their alleged failure to train students on the finer points of editing. Others see the long material as carryovers from the 1960s and 1970s when the three-story front page and the overall magazine approach to newspaper journalism were popular trends.

The 1980s have changed all that. Front pages that please carry a minimum of five items, jumps are not unpopular, and reader surveys show that readers have little time, and less tolerance, to tackle longer pieces, with some exceptions dictated by the significance of an event and subject matter.

What every survey seems to indicate rather strongly is the desire for more but shorter items in the newspaper. Let the reader sample plenty. Serve him a banquet, let him do some reconnaissance of the material and facilitate the scanning process. Create what Rob Covey, art director of *The Seattle Times,* calls "points of entry" into the page. In no time, the reader will settle down to whatever suits his interest.

Let us, then, analyze editing as a prelude to good design, reviewing some tested editing strategies that will never be outdated, while introducing some contemporary ones aimed at capturing that large segment of the readership that adheres to the "shorter-but-better" philosophy.

There can be no good design without the benefit of good content and thorough editing. Any discussion of newspaper design today emphasizes the happy marriage that should exist between words and visual images. Graphic journalists place a high premium on the importance of content, knowing that it is content that becomes the ultimate test of legibility.

Results of readership experiments conducted between 1983 and 1985 by Val Pipps, a doctoral student at Syracuse University, showed that readers in four different markets in which newspapers had been totally redesigned became more aware of content and organizational changes than of typographic and/or aesthetic ones. Thus, whatever the page designer does to enhance the page should ultimately aim at how fast and efficiently the information is conveyed to the reader.

SOME TIPS FOR BETTER EDITING AND DESIGN

Establish space and word relationships among the many items on the page. The average reader spends approximately twenty-four minutes looking through the newspa-

per. Few readers can possibly read every item. The agenda-setting process initiated by the editors as they select the information that appears in the newspaper is the first step in a process of selection that rests, ultimately, with the reader. Part of the agenda-setting process should include a conscious effort to show relationships between elements that are part of the same information unit. The so-called "sidebar" is welcomed by today's hurried reader. But it goes beyond the sidebar, and into total packaging, complete with refer lines for related items on the inside, and an at-a-glance box if the information merits it, and a quick reference to all inside content related to the topic. Relationships between text and art should also be made clear, packaging photos, information graphics and/or illustrations as close to the text they accompany as possible, avoiding obstacles for the reader.

Democrat and Chronicle

Reagan's win sets electoral vote record

AVALANCHE!

49 states go to president; not Minnesota

GOP retains Senate, gains House seats

30th: Eckert rides Monroe support to win over Call

Quattrociocchi upsets Steinfeldt for state Senate

Elected-mayor proposal passes by a 2-1 margin

Showing relationships between elements is part of the designer's task. This front page from the *Democrat and Chronicle* (Rochester, NY) is entirely devoted to election coverage. The photos, informational graphics, and text all have been designed to show relationship. Notice the complete index at the top of the page, as well as the Winners and Losers at-a-glance column on the left.

The "utilitarian" headline. The art of writing good headlines is mastered by few, but appreciated by many. Assume that the reader gets up from his chair and applauds when he reads a headline that stops him, offers him information, and entices him to read on. Few headlines do that. A majority tend to be poorly attached to stories, afterthoughts that neither stop nor entice. Passive verbs dominate, or "headlinese" gets in the way of the information. Good headlines are integrated with the elements surrounding them: leads, text, photos, informational graphics, and/or illustrations. Take, for example, the Lifestyle section front with the huge photograph of one woman's face; next to it, in 72 point type, appears the headline: "These women make music." Obviously someone did not count right. Why not: "This woman makes music"? Or think of the beautiful travel section front with three color photographs of Paris at night—simple, beautiful, scenic postcards with no people in them, but accompanied by a headline that reads: "This man's love affairs with Paris." Many readers are going to look again, wonder-

Thursday

Dodgers whip St. Louis 4-1

Jays win 6-5, put Royals in 2-0 hole — Sports

TV viewing habits changing — Lifestyle

Hey, cuz, can you dig this lingo? — City/State

Scientists seek 4,600-year-old air — Page B5

CHANCE OF PRECIPITATION

LEXINGTON HERALD-LEADER

Vol. 3, No. 281 Metro Final Lexington, Kentucky, October 10, 1985 46 pages 35 cents

Ship's hijackers surrender; American killed

New York man shot in head, thrown overboard by terrorists

By Nejla Sammakia, Associated Press

Joy and relief turn into grief for family of slain hostage

By Sara Rimer, New York Times News Service

Senate OKs plan to balance federal budget

By Charles Green, Knight-Ridder News Service

One of the best tools available to make headlines more comprehensive are drop heads—two or three lines that appear under the main headline, as shown with the lead headline of this front page from the *Lexington Herald-Leader*. Just as kickers have made a comeback in the last few years, so have drop heads.

ing where the man is. An example of poor integration between the elements of the page, a weakness that affects the overall impact of it, graphically and journalistically.

One of the best tools available to make headlines more comprehensive are drop heads: two or three lines that appear under the main headline, normally set in half the size of the original headline, in a lighter version of the typeface, or in a contrasting face, such as serif or sans serif, depending on what the main head type is, or italics. *The New York Times* has used the technique for many years.

Just as kickers have made a comeback in the last few years, so have drop heads. Many designers use drop heads for the visual effect provided by the contrast between bold and light, or serif and sans serif. However, drop heads help more than just the eye; they enhance the meaning of a headline and help scanners move through it.

For example:

New York to pay its federal debt

New bond issue to refinance obligations of 70s crisis

Tax processing horror stories hound IRS chief

Destroyed mail, long refund delays, 150,000 tax–due errors irk Congress

Some newspapers have turned to what *The Tampa Tribune* refers to as "nut graphs"—a full paragraph set in 14 point type and positioned near the headline, offering insight into the topic, and amplifying the content of the main headline.

Feeling good

Street life

THE TAMPA TRIBUNE

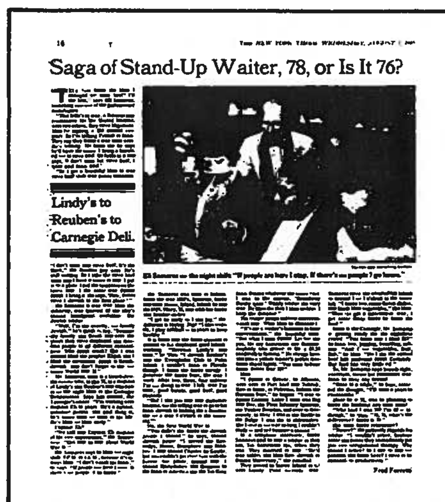
Philippine economy weakened

Marcos promises to punish assassins

Farm Credit System lost $2.69 billion last year

NASA not aware of temperature

Explosion rips U.S. compound



Saga of Stand-Up Waiter, 78, or Is It 76?

Lindy's to Reuben's to Carnegie Deli.

The New York Times uses a "break out" type element to add information to the headline.

Charismatic leader gives Argentines hope

Experts say country's new currency plan rides on Raul Alfonsin's popularity

A popular strategy, especially when publishing in-depth reports about personalities, is to pull out a short biographical sketch that offers information at a glance. The *Dallas Morning News* handles the technique well in this story about the president of Argentina.

NEXT ON ABC
'Dynasty II' is new; 'T.J. Hooker' drops
LIVING TODAY, 1B

POST GOING?
Murdoch may put N.Y. paper on block
BUSINESS NEWS, 4D

Panama military adds clout /PAGE 3A
Growth clogs Cape Cod /PAGE 2A
Budget battle resumes /PAGE 12A
Poles restrict U.S. mail/PAGE 4A

Partly Sunny
Details on 2A

The Miami Herald

Florida Edition

54 pages — Tuesday, May 7, 1985 — 25 cents

Medfly airdrop begins today

Medfly Drop at a Glance

A lead item on page one of *The Miami Herald* shows how a locator map and an at-a-glance-box combine to present information about an invasion of Mediterranean fruit flies into the Miami area. Those loyal readers who may not wish to read the entire story may get sufficient information about the story from the at-a-glance box and the map.

Uganda's president overthrown

Uganda at a glance

UGANDA

This package from the *St. Petersburg Times* on the overthrow of an Ugandan president shows the efforts of an editor to present the information as concise and interesting as possible. For the loyal reader there is the story on the right. The cutlines under the two head shots are more than name tags, and include enough information to satisfy scanners. Another scanning device, the Uganda at-a-glance box, highlights four major points of an encyclopedic nature: geography, population, history, and economy of Uganda. The map situates the reader.

OPINION

Equal in freedom, or equal

By Walter E. Williams

It was good to see Walter Mondale's former boss, Jimmy Carter, at the Democratic National Convention, explaining the meaning of the Declaration of Independence.

Carter recited, "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain inalienable Rights, that among these are Life, Liberty and the Pursuit of Happiness."

Carter did fine interpreting what the founders meant by life and liberty: but he

'Democracy and socialism have nothing in common but one word: equality. But notice the difference. While democracy seeks equality in liberty, socialism seeks equality in restraint and servitude.'

changed one iota by Carter's term, "fruits of a productive society."

Notice the use of a quote element, as used by *The Orange County Register.* A quote can be an effective scanning device, often provoking the reader into a story when the headline failed to do so.

All headlines can benefit from the added information afforded by drop heads; they are another device to satisfy scanners, many of whom may not reach the lead paragraph of the story.

In addition to drop heads, some newspapers have turned to what *The Tampa Tribune* refers to as "nut graphs": a full paragraph set in 14 point type that is positioned near the headline and offers insight into the topic, but is written as full sentences and not in headline style.

A similar strategy is utilized by the *Fresno* (CA) *Bee,* which offers readers a full introductory paragraph, or summary, of the story, set in 14 point type, bold, with a dropped initial.

THE BOSTON GLOBE THURSDAY, MAY 2, 1985 25

ON

Marine gets life term in stabbing

By Thomas Palmer
Globe Staff

In a case watched closely by Asian minorities in the Boston area, US Marine Robert E. Glass Jr. of Dorchester was convicted and sentenced to life imprisonment yesterday in Suffolk Superior Court for the 1983 stabbing murder of a Vietnamese immigrant.

Glass, 21, a 1982 graduate of Boston Latin School who joined the Marines after failing to get into three military academies, also was convicted of three counts of assault with intent to murder and three counts of assault and battery with a deadly weapon. Anh Mai, 24, died in the attack, and three other Vietnamese immigrants were injured, one of them crippled permanently.

A jury of 12 persons deliberated 2½ days after hearing two weeks of testimony. The uniformed Glass, his mother and sister watching, was impassive upon hearing the verdicts.

"Because of the extreme savagery" of the attack on Anh Mai and one of those injured, Assistant Dist. Atty. Francis O'Meara asked Judge Sandra Hamlin to add 10 to 20 years to the automatic sentence of life without parole that was handed down on Glass' first-degree murder conviction.

Some Asian American community groups, especially Asians for Justice, have pointed to the death of Anh Mai on July 29, 1983, as an extreme example of the violence that they routinely experience.

restaurant owners in Brighton was considered racially motivated by Boston Police. "That's really wrong," Kiang said.

The charges against Glass came after an altercation in Dorchester at the three-story Coleman street home of several Vietnamese

The Boston Globe uses a summary approach to highlight aspects of the story not used in the headline, another effective technique to attract scanners.

4D ST. PETERSBURG TIMES ■ WEDNESDAY, JULY 31, 1985

Lawyer from 1-D

attorney by the work of civil rights attorney Thurgood Marshall, now a (U.S.) Supreme Court justice. I never changed my mind."

Her successor is prominent civil rights attorney Fred Gray of Tuskegee, Ala. He was made president last week during the NBA convention. Gray was the attorney for Rosa Parks, the seamstress who sparked the Montgomery, Ala. bus boycott in 1955. He was also the attorney for Dr. Martin Luther King, Jr.

Gray says Joyner has been an "outstanding president."

"I have worked with her all through the past year as her vice president and she was a dedicated and hardworking president. She has been working for years with the NBA."

JOYNER IS particularly proud that the number of female lawyers is increasing, and that they are receiving positions of responsibility. Before becoming national president, Joyner was the national treasurer for 10 years, and the first female president of the Florida Chapter of the NBA. Last year, she received an award from the chapter for outstanding service in advancing the equal rights of women in the state.

The number of black lawyers is increasing nationally and statewide, she says, with an estimate of 500 in Florida. But she also cautions that even with the increase, there are not enough black lawyers. Newspaper and magazine accounts proclaiming a glut of lawyers in this country does not apply to the black lawyer, Joyner explains.

"Black lawyers throughout their have proved we can do the job just as good or better than other lawyers. We graduate from the same schools and take the same bar examinations. Give us the opportunity, and we will do the job."

During Joyner's tenure, the NBA rallied against the confirmation of the Justice Department's civil rights chief, William Bradford Reynolds, as associate attorney general. Reynolds was not confirmed. Also this past year, the NBA sponsored an *amicus curiae* (friend of the court) brief to the U.S. Supreme Court on a case involving fleeing felons, which dealt with state statutes allowing police to use deadly force in apprehending criminals. The NBA felt the state statutes would weigh heavily against blacks and poor people.

Joyner also went on a trade mission with Florida Gov. Bob Graham in an effort to recruit more Third World lawyers for NBA membership. She was made chairwoman of the

"There is a saying that black attorneys have worked the longest for the least, for the most, all of their lives."
— Arthenia Joyner

International Affiliates Committee during the NBA convention and is now seeking black lawyers in the Caribbean and from the Black Legal

The quote style used by the *St. Petersburg Times* allows for white space and a vertical rule, elements which contribute to bring attention to the text.

To aid with the scanning process, many newspapers, including *The New York Times,* position subheads to break up lengthy articles. The chatty headline, often ignored by editing texts, has also become popular, perhaps influenced by magazines and by *USA Today,* a newspaper that seems to hug the reader as it shares the news and trends of the day. It is not uncommon to read a *USA Today* headline that reads:

Most of us prefer suburban malls to downtown

A less "reader friendly" newspaper, the type that shakes hands with the readers cordially but does not approximate a hug, would say:

Downtown areas afflicted by shoppers' apathy

Somehow, the average reader did not become a presence in that last headline. "They are not writing about me," says the reader as he/she turns to the next story. Headlines that involve the reader—"huggers"—have been the standard in magazines for as long as one can remember. Headlines used in advertising should also become a good source of inspiration for newspaper editors. Advertising headline writers don't waste any words when they know the headline they are writing must be memorable, in addition to communicating information. When an ad reads "You can't fool Mother Nature" or "The choice of a generation" the writer is making a statement that will be remembered, but also one that communicates specific information about a product. Of course, newspaper headlines do not have to be memorable; they are more ephemeral; nonetheless, they must entice the reader to read.

Integrated editing. A good headline is only as good as the material surrounding it. The reader "attacks" the entire package that relates to a story. He sees it all as a unit of information. The headline, the text, the photos or illustration, the cutlines, and at-a-glance boxes—the designer must make sure these elements relate to each other. Editing professor Cleve Mathews of Syracuse University and former *New York Times* assistant news editor describes the process as "integrated editing."

Let us look at how several newspapers handled the same story, not only in terms of headlines, but also in other aspects of presentation. The story used here deals with a New York City incident in which four men broke through the cinderblock wall of a Wells Fargo depot in 1985 and drove off with eight million dollars.

All the newspapers analyzed here utilized "integrated editing" strategies in the presentation of the material, yet each gave it a different treatment.

The New York Times Approach

The *Times* carried a front page stand-alone photo of the Wells Fargo armored car that had been abandoned by the robbers. It referred to story inside on Page 12. The overline that accompanied photo read:

GUNMEN Steal $8 million in robbery at Wells Fargo depot in Manhattan.

Page 12 contained the entire story, including a one column-locator map pointing to where the Wells Fargo employees were overpowered by the robbers. The story ran about 15 inches and used subheads at two different points to break up the gray and help readers move through. The subheads read: "Truck abandoned under bridge" and "Joint force investigates."

The Orlando Sentinel

The *Sentinel* displayed this story directly under the nameplate of Page One, but not as its lead story, with a headline that read:

The New York Times

$8 Million Stolen at Wells Fargo Depot

By ALEXANDER REID

Four masked gunmen surprised four Wells Fargo employees early yesterday morning at a company depot in lower Manhattan and escaped with almost $8 million in unmarked cash, the police said.

The Chief of Detectives, Richard J. Nicastro, said the gunmen might have had inside information.

The robbers entered the depot at 350 West Street, near Houston Street, by breaking through a wall from an adjacent building, according to Chief Nicastro.

The Wells Fargo workers — described as two armed guards and two men who were to load the money onto trucks — arrived at 1 A.M. and opened a safe containing $20 million in cash, he said. At that point, they were overpowered by the robbers, all of whom carried handguns. The robbers handcuffed the four employees to forklifts and handcarts, and loaded the cash into a Wells Fargo truck.

Truck Abandoned Under Bridge

At 1:35, they fled in the truck, which was found abandoned near South Street and Robert F. Wagner Sr. Place, beneath the Brooklyn Bridge, he said.

The police said the robbers had left $12 million in the safe. They could not explain why the money was not taken.

Chief Nicastro described the robbers, who were all said to be in their 40's, as "professionals." Three of the men wore ski masks to hide their faces, he said, and the fourth wore a turtleneck pulled up over part of his face.

"They were very calm," Chief Nicastro said of the robbers. "They assured them that they weren't there to injure anyone. And they did it in a very cool and collected manner."

Although the safe and the doors to the Wells Fargo building are equipped with alarms, the area of the wall where the robbers entered the building had no alarms, the police said.

Security television cameras in the Wells Fargo building were operating, Chief Nicastro said, but he declined to say what the cameras' tape showed.

A spokesman for the Federal Bureau of Investigation, Joseph Valiquette, said the four Wells Fargo workers who were surprised by the robbers were the first company employees who had been in the building since 2 P.M. Sunday.

Joint Force Investigates

A joint city-Federal task force is investigating the robbery.

Wells Fargo officials refused to return telephone calls yesterday seeking comment. The police said the company was offering rewards totaling $350,000 for information leading to the arrest or conviction of those responsible or for information leading to the recovery of the money.

The building is a depot where money for payrolls is stored and from which that money is delivered to clients. The building sits among other warehouse and garage-type structures.

Investigators who reconstructed the incident said they believed the robbers had used inside information, which may have included floor plans of the Wells Fargo building, as well as the plans for the adjacent building.

"I wouldn't want to comment on any one of the four employees being in on the job," Chief Nicastro said in response to a question. "I would think that a stranger coming off the street wouldn't find his way through and make his entry the way entry was made this morning. I would say you had to have some knowledge of the premises and the adjoining building, and it does not by necessity have to be an employee. It could be someone who just has information."

"It could have been a former concern who knew the floor plans," Chief Nicastro said.

The men entered the Wells Fargo building by first breaking into the adjacent building, occupied by Merrill Lynch, Pierce, Fenner & Smith Inc., at 570 Washington Street, the police said.

The robbers cut the lock on a metal gate at the rear entrance of the Merrill Lynch building on Clarkson Street, breaking in at that door, the police said.

Once inside, the men went upstairs to the second floor and down a corridor to a wall that adjoined the wall of an executive office in the Wells Fargo building, the police said. The thieves used tools to break through the wall, which is made of cinderblock and plaster, and waited in the office, the police said.

The four employees, who were the only workers scheduled to be in the building at the time, entered to open the safe to prepare payrolls that were to be dropped off in the morning, the police said.

An F.B.I. spokesman identified them as two guards, who were carrying service revolvers, and the two men who were to load the truck.

The four workers, after following an established security procedure, opened the safe at 1:20 A.M., the police said.

The New York Times/April 30, 1985

Wells Fargo employees were overpowered in depot at 350 West St.

Then the robbers, brandishing handguns, appeared and disarmed the men, took the cash and fled in the red, black and white truck. Several hours after the truck left the depot, it was returned, covered with fingerprint dust and with holes knocked in three of its windows.

Wells Fargo, a company in the business of providing security and transfer of cash for its clients, has suffered several multimillion-dollar holdups in the last few years.

Edward O'Hare, a spokesman for the Insurance Information Institute, a trade association, said it was not certain how the robbery would affect insurance rates for companies like Wells Fargo.

"It's not possible to say what effect any single loss would have on future insurance rates," Mr. O'Hare said. "However, this is a large loss for the company, and if the money is not recovered, the robbery could push up insurance rates for anyone in this kind of business," he said.

Gunmen Steal $8 Million in Robbery at Wells Fargo Depot in Manhattan

Are you miserable at work? Here's the cure

Weather: A trifle more temperate. Sunny. High 85, low 65. Details, page A-2. Tuesday, April 30, 1985

The Orlando Sentinel

25 cents — The best newspaper in Florida — Florida Edition

Wells Fargo bandits get $7.8 million

4 armed men leave $12 million behind in New York heist

Abandoned Wells Fargo truck ...robbers used it to haul cash, then left it under Brooklyn Bridge.

Depot robbed — Truck found — Brooklyn Bridge

Please see HEIST, A-6

The Orlando Sentinel

A-6 The Orlando Sentinel, Tuesday, April 30, 1985

HEIST

From A-1

strangers could find their way around. You had to have some knowledge of the premises."

Police said the apparent age of the four robbers, from 40 to 45, and the 15 minutes it took to remove the money also suggested the thieves were not amateurs.

Three of the men wore ski masks and the fourth had the collar of a turtleneck shirt pulled up over his face, police said. All four were white, but police said they had no further descriptions.

The four, carrying handguns, surprised armed guards at 1:20 a.m. in the company's five-story brick depot in Manhattan near the Hudson River. The men disarmed the guards, ordered them to open a vault, then handcuffed them to a hand truck and loaded cash into a Wells Fargo truck, said Robert Johnston, police chief of operations.

The empty truck was found several hours later on the other side of Manhattan on a street under the Brooklyn Bridge, said police Sgt. Ed LeSchack.

The truck's rear and side windows had been smashed. Police theorized that the windows probably were broken because the thieves accidentally locked the truck when they got out to transfer the loot to another vehicle.

No one was injured. The robbers "told [the guards] they were there to rob the place" and that "they weren't going to be hurt" if they cooperated, Johnston said.

The depot had been without security guards since 2 p.m. Sunday, he said.

The depot is used in part as an overnight depository for cash going from banks to the Federal Reserve Bank. The money taken included bills of all denominations and was not traceable, Walton said. Because it was Federal Reserve cash, the FBI immediately was brought into the investigation.

Police learned of the heist about a half-hour after it began when one of the handcuffed guards, who was close to a pay telephone, called after the robbers left, LeSchack said.

There normally are no guards on duty Sunday night, Johnston said, and following standard procedure, the guards arriving at work early Monday searched the building, then went to open the vault.

At that point, the four, who apparently were waiting for employees to arrive, jumped the guards, Johnston said.

The robbers got into the Wells Fargo building by punching two holes through a cinder-block wall on the second floor of an adjoining structure, a mailroom and storage center of Merrill Lynch Pierce Fenner & Smith.

Wells Fargo, which transports cash for clients, stores the money in the terminal's vaults over the weekend until banks open Monday, LeSchack said. The security service is not related to the Wells Fargo Bank of San Francisco.

Big heists in history

- 1945 — Negotiable securities worth $400 million were stolen from the Reichsbank after Germany's collapse.
- 1982 — Two men broke into the Sentry Armored Car Courier Co. office in New York City and stole $11 million. It was the largest cash robbery in U.S. history.
- 1983 — More than 3 tons of pure gold worth $37.5 million was stolen from a warehouse outside London. It was the richest robbery haul in British history.
- 1983 — Two masked gunmen took gold estimated to be worth $11 million from Golden Door Jewelry Creations, a gold smelting company and jewelry wholesaler in North Miami.
- 1983 — A robber made off with $7 million from the Wells Fargo office in Hartford, Conn., after drugging and tying up a driver and office manager.

Source: [illegible]

WELLS FARGO BANDITS GET $7.8 MILLION

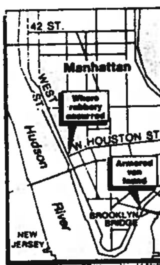
The headline was accompanied by a drop head that read as follows:

4 armed men leave $12 million behind in New York heist

Notice the additional information provided by this drop head. Illustrations included a closeup photograph of the abandoned Wells Fargo truck and a locator map with arrows pointing to the depot robbed, where the truck was found, and the Brooklyn Bridge. *The Sentinel* jumped its Wells Fargo story to page A-6 and accompanied its jump with an at-a-glance box headlined **Big heists in history** that was screened, and made use of index boxes to facilitate reading.

The Miami Herald

4 gunmen steal $8 million from Wells Fargo terminal



From Herald Wire Services

NEW YORK — Four men armed with handguns broke through a wall and overpowered four employees at a Wells Fargo terminal early Monday, then fled in an armored truck with about $8 million in cash, police said.

Another $12 million was left behind, authorities said.

Chief of Detectives Richard Nicastro indicated that the robbers were familiar with the Wells Fargo depot. "Strangers wouldn't be able to find their way around like they did," he said.

The terminal is used in part as an overnight depository for cash going from banks to the Federal Reserve Bank. The money taken was Federal Reserve cash, bringing the FBI immediately into the investigation.

Part of the robbery was videotaped, and police said there were solid leads in the case.

FBI agent Kenneth Walton said the loot was "spending money," meaning no checks or other bank notes were involved in the robbery.

Eighty city detectives and FBI agents were assigned to catch the crooks and recover the loot.

The stickup occurred around 1 a.m. EST. The building is protected by an elaborate

Please turn to **ROBBERY / 6A**

The Miami Herald

$8 million stolen from Wells Fargo

ROBBERY / *from 1A*

alarm system, but no guards are stationed there on weekends.

Nicastro and FBI Assistant Director Lee Laster, in charge of the New York office, said that sometime during the weekend the bandits broke into the Wells Fargo depot in lower Manhattan through an adjoining warehouse owned by the Merrill Lynch brokerage firm.

They snapped a padlock on a metal gate in front of the warehouse door, opened the gate and forced open the door. The robbers then went to the second floor of the warehouse and used a sledge hammer to knock two holes in a cinder-block wall between the warehouse and the Wells Fargo facility.

Nicastro and Laster said the Wells Fargo side of this wall was not protected by the building's alarm system. Once inside the depot, the robbers entered the executive offices and waited for four employees to show up with the combination to unlock the vault.

Two guards and two vault men, each armed with .38-caliber revolvers, arrived at the depot around 1 a.m. Each vault man had half of the combination. While the guards and one of the vault men entered the building through one entrance, the second vault man waited outside for the all-clear signal.

The guards searched the building but failed to spot the intruders, who were hiding behind armored trucks.

Thinking the depot was secure, the vault man dialed the first half of the vault combination. One of the guards went outside and signaled to the second vault man. The second vault man then entered the building and dialed the second half of the combination.

As the vault door swung open, the robbers pounced. Three of the bandits wore ski masks and the fourth had the collar of a turtleneck shirt pulled over the lower half of his face. They quickly disarmed the Wells Fargo workers and handcuffed them to a fork-lift truck in the garage.

"They told the employees to be calm and assured them nothing would happen to them if they did as they were told," Nicastro said.

The bandits spent about 30 minutes carrying money bags from the vault and loading them into an armored Wells Fargo van. When the truck was full, they drove off. One of the handcuffed employees managed to reach a pay phone near the fork-lift and called police at 1:49 a.m.

About three hours later, the empty truck was found in a city Highway Department lot under the Brooklyn Bridge in lower Manhattan.

The van's rear and side windows had been smashed.

Asked if he thought the bandits were intelligent, Nicastro replied, "I don't think we'll find they were Rhodes scholars."

The robbers were described by their victims as about 40 to 45 years old. Laster said their age indicated they were professionals who may have pulled similar jobs in the past.

History's Biggest Heists

The $8 million stolen from Wells Fargo on Monday may have been the largest cash holdup in U.S. history. In other major robberies:

United States

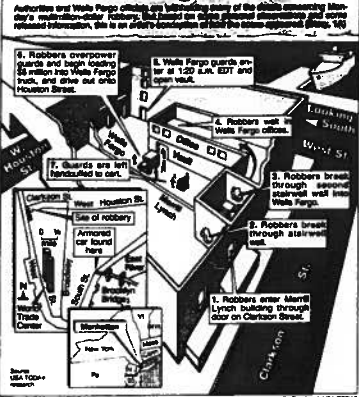
$11 million disappeared from the Sentry Armored Car Courier Co. in the Bronx in 1982, but authorities say only a fraction of that amount may have been taken by robbers. Investigators say some of the missing money may have been embezzled previously.

$7 million was stolen on Sept. 12, 1983, when a robber drugged and tied two employees at a Wells Fargo's office in West Hartford, Conn.

Worldwide

$37 million worth of gold (three tons) was stolen from a warehouse outside London in November 1983.

The robbery listed as the biggest ever, according to the *Guinness Book of World Records*, was $400 million in negotiable securities stolen from the Reichsbank after Germany's collapse at the end of World War II. But the Pentagon has labled the listing an "unverified allegation," and it has been dropped from the book's latest U.S. edition.



USA Today

The Miami Herald

The *Herald* carried the item on page one with a headline that read:

4 gunmen steal $8 million from Wells Fargo terminal

A locator, one-column map accompanied the story, with arrows pointing to two areas: where the robbery occurred and where the armored van was found. One problem with the *Herald*'s locator map was its position, to the left of the Wells Fargo article and directly to the right of an item titled **Iowa firefighters can be soused as they douse, legislation says.** The reader may be confused momentarily as to which story the locator map refers to.

The Herald jumped the Well Fargo story to Page 6A and accompanied the jump with a two-column at-a-glance box titled **History's Biggest Heists** in which it separated content in terms of United States heists and those worldwide.

The Herald did not run a screen through its at-a-glance box, but it gave it shadow box treatment.

USA Today

USA Today carried the story in the bottom half of its front page, with a headline that read:

$8 million heist work of 'insiders'

It covered the essentials of the story in eight paragraphs, then indicated to readers that an inside item, titled **Thieves' route,** appreared on page 3A.

Page 3A included a three-column, detailed informational graphic by staff artist Bob Laird, with a headline that read:

How Wells Fargo was robbed

The headline was followed by a seven-step chronology of the event, from the time the robbers entered the building to the point at which they left the Wells Fargo guards handcuffed and fled the scene. Two small locator maps appeared as part of the illustration; one was used to indicate the site of the robbery, the other to place Manhattan in direct relation to its surrounding areas. A scanner could have read this informational graphic to obtain enough information about the event without ever reading the story.

All the newspapers analyzed above handled the Wells Fargo story somewhat differently, but used three strategies worth noting.

1. All reduced the story to a maximum of 18 inches of text, enough to tell the story, especially when other devices are used to help the reader move through the material.
2. All used a locator map, the most explicit of which was used by *USA Today*. Even though this story took place in Manhattan, an area generally well-known and easily identified by most readers, the locator map helped put the reader into the scene of the action. The added devices used by *USA Today* as part of the information graphic made it possible to know all about what happened without ever reading the story.
3. All provided scanning devices through at-a-glance boxes to highlight the major points of the story.

Breaking up a long story into segments. Some stories require greater length to communicate their message to the reader. However, the reader does not have to see the long story exactly the way it was written. Writers faced with impossibly long copy must first ask themselves if the content warrants such length. If the answer is yes, then the next step is to break the story into segments, incorporating several points of entry, or presenting what the editors of *The New York Times* refer to as a ''side of beef''—an approach that is pleasing to the eye, while making the selection process of what to read easier for the reader.

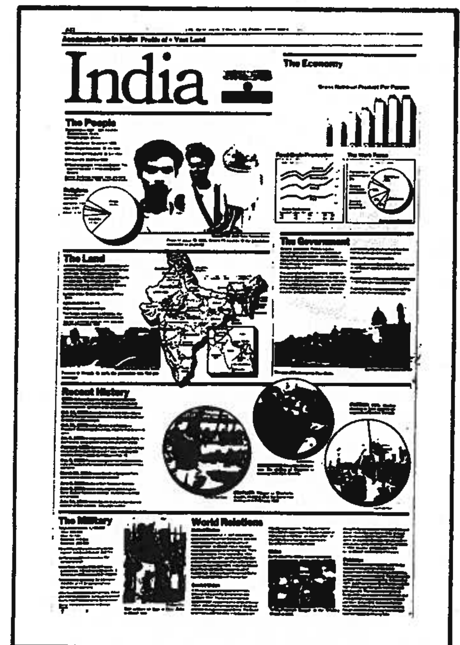
The New York Times' coverage of the 1984 Republican Convention included segmenting of the material; again, when India's Prime Minister was assassinated the *Times* presented the mass of information available by sectionalizing it. When the President visited Europe in 1985 to meet with leaders of the industrial nations, the *Times* thought it was appropriate to devote an entire page to the trip and its effects on the United States and the world. The information was presented in segments in encyclopedic fashion. Notice that a typical encyclopedia chapter approaches the material in outline form, allowing the reader to get to the information he wants as fast as possible.

A story about the ''Star Wars'' projects, the weapons envisioned as a defensive shield against ballistic missile attack, can be used as an example. Let the writer take that story, which would tend to be long, and break it into two or three separate items. There is the main story, a general presentation of the material. The other two segments may represent expert opinions about the project and the public's perception of Star Wars type antimissile systems. In terms of its presentation, an informational graphic, along with a complete at-a-glance box, may highlight the major points of the story. This type of treatment requires a step-by-step process that originates with the writer, continues with the copy editor, and ends with the designer. Constant, complete cooperation among them is essential to this type of writing-editing-design. The reader ultimately benefits. What this process requires is a new approach to editing; not as a process removed from the overall design of the page, but as an integral part of it. The process underlines a new definition of what writing and editing do as a prelude to good page design.

It requires a graphic mentality that relies on that aforementioned marriage between words and visual images. Let us use the acronym WED (Writing-Editing-Design) as we analyze this informational graphic that depicts the step-by-step process outlined in this chapter:

WED (Writing/Editing/Design)

W The writer determines the focus, the organization, and the facts in the story.



India

The People

The Economy

The Land

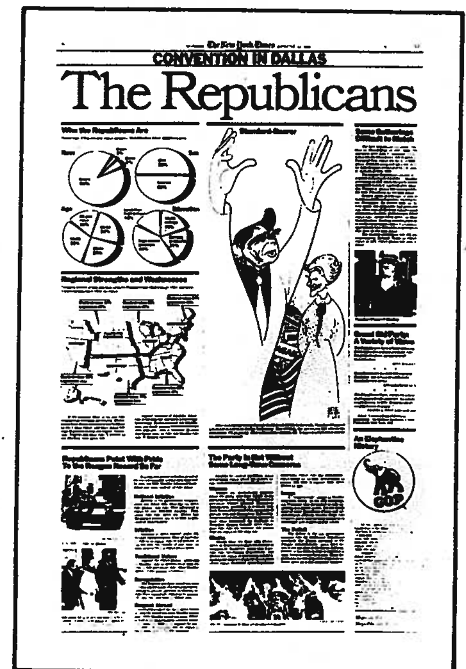
The Government

Recent History

The Military

World Relations

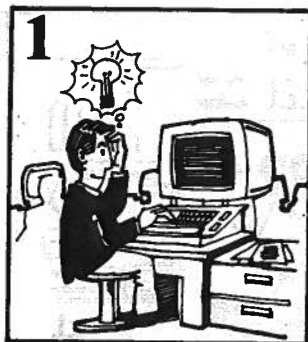
Here is an example of a "side of beef" from *The New York Times*, an attempt to take massive amounts of information and present them by segments. Notice that different areas of the page highlight various aspects of the story: the people of India, the economy, the government, and so on. This information, if run as a single story, would have looked less attractive, and would have never been approached by scanners.



CONVENTION IN DALLAS

The Republicans

The New York Times' coverage of the Republican Convention also included segmentation of the material.



The Writer
- Evaluates information to determine adequate, acceptable length.
- Decides on single or multi-story approach (segmentation process)
- Analyzes the piece for its graphic potential
- Handles the story for its at-a-glance (or other scanning device) potential

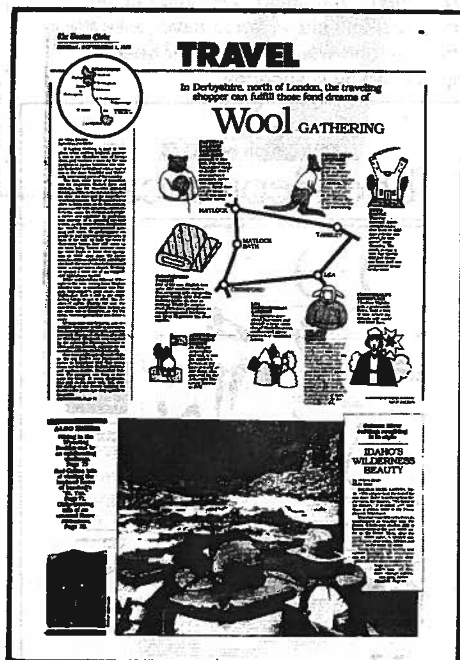
The Copy Editor or the Page Designer
- Assigns art/photography
- Decides placement on the page

The Finished Product

He or she sets the style and approach. He or she should try to come up with illustrative possibilities that can bear some of the load of writing.

E The editor (higher than a copy editor) usually determines what is to be covered, which stories are to be published, ranks the stories in importance, and picks the page one stories. The copy editor works to see that the reporter's aims are best carried out: style, approach, clarity, focus, accuracy, and so on, but does not change the approach. The copy editor should complete the joint task of identifying illustrative possibilities, points of entry, and so on.

D The designer packages the whole in the most effective way, integrates, sees that points of entry are put in, makes sure the scanners are served, bears main

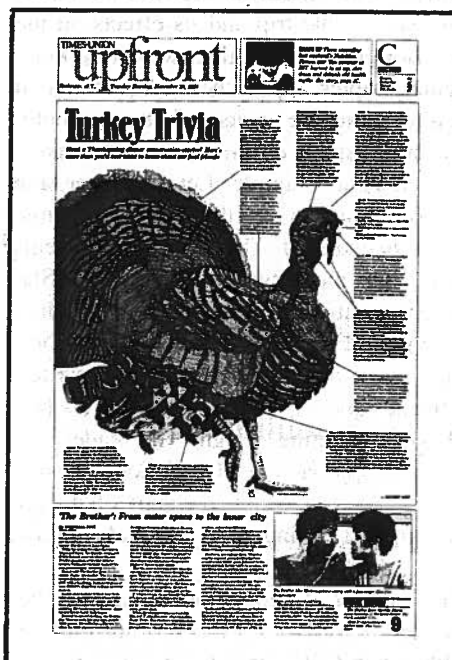

TRAVEL

In Derbyshire, north of London, the traveling shopper can fulfill those fond dreams of

Wool GATHERING

IDAHO'S WILDERNESS BEAUTY

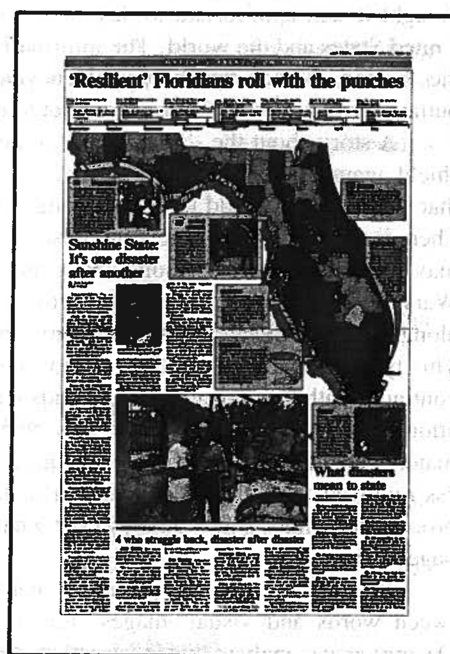
Part of the process of writing and designing is to create effective packages, such as the one from the "Travel" section of *The Boston Globe*, in which much of the text accompanying a story about wool gathering became part of the illustration—a clear example of editors and designers working together to integrate strategies and benefit the reader.


upfront

Turkey Trivia

The Brother' From outer space to the inner city

This feature section from the *Times-Union* (Rochester, NY) clearly shows that not all stories have to be edited nor presented in the traditional format of a lengthy story. Here, the various text segments are directly linked to a major illustration; the result of planning and good communication between editor, writer, and designer.


'Resilient' Floridians roll with the punches

Sunshine State: It's one disaster after another

What disasters mean to state

4 who struggle back, disaster after disaster

Thinking graphics is not only a way of making the page look more interesting, but also of facilitating how information is presented. This color page from *USA Today* centered on a simple topic—nature's assault on Florida. Notice how the map illustration becomes a center of visual impact on the page, with all the other text blocks aiding the reader throughout: a good example of packaging.

responsibility for the aesthetics of the package (which go a long way in determining how it is consumed). The designer marks the path for the readers.

Each step is carried out with a conscious awareness of audience expectation for that given content.

Part of what this process does is to create a graphic mentality at all levels, especially among reporters. Says designer Randy Stano, of *The Miami Herald,* "our reporters know that thinking graphics is one way to make the front page or any section front more interesting." J. Ford Hufman, of Gannett News Services, agrees: "Reporters' thoughts are crucial toward design. I usually tell editors to blame reporters when their pages don't look appealing."

This marriage of words and visual images, of reporters who think graphically with copy editors and designers who react to such thinking, can come about only through training. Journalism schools have an obligation to introduce the benefits of thinking graphically to student newswriters.

THINK GRAPHICS

Our discussion so far should serve as a reminder to editors and publishers that graphic design alone is not an instant cure for the problems of decreasing newspaper circulations. Survival is more likely to result from a change in the attitude of editors and publishers about the role of the newspaper.

Joseph Ungaro, president and general manager of the Westchester-Rockland Newspapers, agrees that editors need a change of attitude:

> Newspapers must stop thinking that it isn't news until we print it. The electronic medium can beat our fastest press on any story, and newspapers must offer the reader something that television and radio cannot.

Not only do editors need to change their attitudes about the concept of news as applied to the newspaper, they also need to gain a greater sense of graphic awareness. Those editors who contend that if the copy is superior and urgent it will command readership no matter how it is presented must reconsider their position.

We are fortunate to live in the midst of an unparalleled graphic explosion that affects many of our daily activities. Billboards, television programs, movies, magazines, mail advertising, product packaging, company logos, airline tickets, menus, and even birth certificates and personal checks presently show a more visually appealing use of graphics.

Newspapers can be no exception. Wrapping the day's news in a dull package will serve only to alienate prospective newspaper readers. Anyone who worked his apprenticeship on a newspaper years ago can remember an aggressive city editor shouting, "Think news." Today's successful city editor has added two new words to his command: "Think graphics."

To think graphically means to invite the reader into each page with attractive, provocative, and orderly use of photos, typography, and informational graphics. Most importantly, it means to re-create a sense of graphic identity and consistency through every page in the newspaper every day. But a word of caution is in order here. Graphic change alone will not save a newspaper unless it is accompanied by relevant and contemporary thinking in terms of editorial content.

Such significant publications as the *New York Herald-World Tribune,* the *Chicago Daily News,* and the *Washington Star* made a last-minute effort to pull the graphics "rabbit" out of the hat when everything else pointed to failure. Attractive packaging of the news did not save these newspapers from folding.

In the case of the *Herald-World Tribune,* which folded in 1966, designer Peter Palazzo introduced an avant-garde approach to newspaper design by creating pages

with poster-like appeal, use of special typographical devices, large and dramatically cropped photographs, and a complete abandonment of the traditional newspaper look that was common in the early 1960s.

For the *Daily News'* redesign Palazzo utilized the packaging approach, combining extreme vertical and horizontal modules, a colorful front-page index, and generous use of color throughout. The 102-year-old newspaper folded in 1978 after it had lost touch with the majority of Chicago's potential readers, especially the young. A 1976 research study of the *Daily News* revealed that the newspaper was not "youthful," 52 being the average age of its readers.

Newspaper necrologists have said that this was the typical case of a newspaper that died because its rejuvenated graphic presentation came too late to perform a circulation miracle.

Fortunately, success stories of newspapers whose graphic face-lifts have helped boost circulation are numerous. At *The New York Times*, for example, the inception of four modernly designed weekly sections has increased sales by 35,000 copies a day.

Thinking graphically is a state of mind that should begin at the newspaper's management level. It is not enough to want to make a newspaper more graphic and to hire reporters and editors who think graphically (although this helps). There must be an upper-management commitment to the establishment of an editorial art department, complete with a director, preferably a graphic journalist, and a staff that should include at least one cartographer and two illustrators (for a medium-size newspaper), and more for a larger one. The person in charge of this department should be considered a part of the news-editorial team, a full-fledged member at the assistant managing editor level in attendance at all editorial meetings.

A very small newspaper may be able to function with one artist—a generalist capable of drawing a map as well as constructing a chart or graph, or an illustration. No contemporary newspaper can afford to function without at least one such person. Some of the strategies discussed in this chapter can be accomplished only through the

Good communication between editors, writers, and designers, plus planning, are the key to successfully integrated packages in any section of the newspaper. This photo shows a group of editors from *The Tampa* (FL) *Tribune* discussing the possibilities for graphics on page one, a type of informal meeting that Lynne Perri, graphics editor, says takes place several times a day. (*Tribune* photo by John Coffeen)

help of graphic journalists. A commitment to editorial art, to the creation of such a department and its resources, and the granting of an authority and responsibility to the person running it are prerequisites to graphic thinking.

CHANGING ATTITUDE

Earlier in this chapter and in the introduction we referred to the need for editors and publishers to change their attitude about the daily product they create. Part of this change must include a realistic appraisal of newspaper readers today, most of whom are better educated, more sophisticated, more active, and more mobile than their counterparts twenty-five years ago.

Also, there must be a redefinition of what the term *news* should convey for today's newspaper reader. The sense of urgency and immediacy that once characterized the American newspaper has disappeared in many large cities. Although some editors do present scoops, the majority do not assume that their newspaper will be first to get the information to the reader.

The role of the newspaper of the 1980s should be to pick up where television leaves off. One plausible alternative is the daily magazine concept, which trades the news peg for a featurized angle. Newspapers that capitalize on this approach also gear their coverage toward a more consumer-oriented form of reporting, giving their readers stories that deal with such subjects as how to invest wisely; how to shop for everything from pets to plants; where to go for good food and entertainment, medical assistance, and legal counseling; and recipes for everyday survival in a diversity of areas, ranging from marriage and divorce to child rearing and body language.

It is not unusual nowadays to pick up a copy of *The New York Times* and find ample space devoted to lengthy articles on termite detection, the selection of wicker furniture, or the proper care of begonias.

evening Independent

Folk Fair finery

Voodoo economics turns to rubbish

Worst 20

34th Street intersections city's worst

When the *St. Petersburg* (FL) *Evening Independent* was redesigned in 1984, its editors decided to carry a daily feature titled "Tonight/Tomorrow" to appear on page one. The idea was to highlight television's best on the front page, since local marketing research revealed that a majority of readers would watch "some television" in the evening.

When the *Evening Independent* (St. Petersburg, FL) underwent a redesign in late 1984, its editors wanted to create a greater sense of excitement on page one. It became obvious very early during the thirteen-month redesign process that *Independent* readers wanted a livelier front page, with more items above the fold, more teasers to the inside, and increased reader benefit. In essence, the editors set out to design a newspaper that would concentrate on coverage relevant in the lives of the reader's next seven hours, from the time they purchase the newspaper. Since local marketing research revealed that a majority of readers would watch "some television" in the evening as soon as they got home from work, it was agreed that a daily feature titled "Tonight/Tomorrow" would appear on page one, a highlight of which would be some television best bets, in addition to other goings on in the community that evening and the next day for those considering going out. The success of this feature was immediate, because it presented content relevant to the readers' needs. Some observers may feel that there is no place for television listings on page one, that such items belong on an inside entertainment section. Perhaps, but not in afternoon newspapers in which some of the best-read sections include television and movie listings, as well as the classified pages. An afternoon newspaper reader attending a focus group in Baton Rouge, Louisiana, in July 1983, had this to say: "I usually want to know what's on television this evening, and what the weather will be like tomorrow, and I usually look for those items first." This reader is likely to find a weather forecast as close to the nameplate on page one as possible, but probably has to turn to 37B for the best of TV tonight. The editors of the *Independent* thought it did not have to be so.

CONTENT RELEVANCY

In a sense, the progressive newspaper editor analyzes the trends of our times as much as he does the day's news. In his perception and treatment of newspaper content, to-

day's editor must be a combination of the sociologist, who constantly seeks ways to classify groups and studies the changing roles of individuals in society, and the psychologist, who delves into the motives of human behavior.

He or she must understand readers' preferences and interests; what radio stations readers prefer and why; what churches they attend or why they don't attend; what schools they send their children to; and how involved they are in school decision-making processes. Awareness of societal trends affects the very fiber of the newspaper's day-to-day coverage: Why do so many marriages fail? What are the special problems faced by single parents? What impact does terminal illness have in the lives of victim and relatives? What is society doing about the high cost of dying (and living)?

Relevant newspapers result when editors possess the highest degree of concern and knowledge about everything that happens around them. Most importantly, editors must perceive modern styles of living without abandoning the more traditional values to which so many readers still adhere. Coverage of the modern woman, who may or may not wish to marry and become a mother, can be balanced by profiling the high number of women who hold to the more traditional interests of family life, motherhood, and such.

Newspapers must cater to the preferences and interests of all potential readers. Doing so today is not easy, because the trends and lifestyles are highly diversified. One way to accomplish this difficult but possible task is through the guidance and direction of editors who are aware of modern trends.

Basically, this is the best reason we can use to support our earlier statement that graphics alone will not perform the miracle of increasing circulation. After all, *The Wall Street Journal* is not the most visually exciting newspaper published today, but its circulation continues to increase.

Improvement in content and emphasis on clear writing and editing, combined with effective graphic innovation, should be present before some of the magic becomes evident in the circulation ledgers. The two areas of content and design must be rejuvenated simultaneously. Redesigning a newspaper may prove useless unless the editors and publishers have also analyzed their product, paying particular attention to the sociological and psychological components that make up their present and potential audience.

Potential is a word to consider carefully, because many editors fail to make a serious effort to attract the countless thousands who do not read newspapers. Unfortunately for those of us interested in newspapers, those nonreaders survive rather well without exposure to our products. They are the ones who literally broke the newspapers. However, re-creating the newspaper habit should continue to be one of the urgent priorities for the editors of American newspapers.

Who is the newspaper nonreader? If you are thinking of the very young, the elderly, the poor, the uneducated and unsophisticated, the findings of a 1977 study conducted by Paula M. Poindexter for the American Newspaper Publishers Association will change your mind.

Ms. Poindexter conducted personal interviews of 5,000 randomly selected adults in nine northwestern cities and identified 510 persons who said they never or seldom read a daily newspaper. The most common reasons they gave ranged from lack of time to lack of interest to use of another medium. The study revealed that middle-aged, middle- and upper-income, and well-educated persons are among the nonreaders, and it recommends trying to attract this group.

A quality newspaper may be the only way to attract some of these nonreaders. Bill Baker, of Knight-Ridder Newspapers Inc. describes such newspapers as necessary, interesting, easy-to-use, more graphic and unique. Not surprisingly, these characteristics are often the result of how the processes of writing, editing, and design are integrated.