



SND

Update

MAY/JUNE 2002

{from the board}

**Hey out there!
Get involved
in SND!**

*News from the regions and
board meeting.*

PAGES 10-13

THE WALL STREET JOURNAL.

The Stylebook

- What's in it
- How it was made
- What you can learn

BY RON REASON



How to reach us

Update will be published eight times in 2002. Submissions, suggestions and comments are welcome.

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SND is an international professional organization dedicated to the improvement of visual journalism in all its forms through good design. The Society has more than 2,400 members in the U.S., Canada and 47 other countries.

Contributors

this issue:

Ron Reason
Garcia Media
Matt Mansfield
San Jose Mercury News
Denise Reagan
Minneapolis Star-Tribune
Stephen Komives
Savannah Morning News

{from the editor}

HOW YOU CAN GET INVOLVED WITH UPDATE

By Jonathon Berlin

Update Editor / Rocky Mountain News

Update starts and ends with you. The newsletter is a resource and a link for SND and members of SND. Beyond that, though, it features your work and helps answer your questions. So, how do you get involved? The way SND is structured, no matter if you're from Molene or Moscow, Sidney or Sioux City, you have an appointed representative — a regional director. That regional director is a fellow professional charged with bringing SND to your part of the world and you to SND. This person is also your connection to Update. If you have work you'd like to share, start with your regional director. If you have a question you think Update can help answer, start with your regional director.

Here is a list of some of the features in Update and what kind of content would fit into them:

NEWSPAPER SHOWCASE

- **What it is:** A space to show how different papers respond to big stories and issues.
- **Why we do it:** Because people like to see work from other papers and it helps all of us learn.
- **How you can help:** If you have work you'd like to share, contact your regional director with electronic versions of your pages — PDFs or JPEGs — and a note with the name of your paper, location, circulation and some brief comments about why we should consider publishing the work.

SMALL PAPER PROFILE

- **What it is:** A feature on a small paper (under 50,000) with an article and page samples.
- **Why we do it:** It's part of our continued out-

reach to all the papers that belong to SND.

- **How you can help:** Contact your regional director with any ideas.

HOW THEY DID IT

- **What it is:** A feature on something a paper is doing well and that other papers could learn from.
- **Why we do it:** Because it helps fulfill another of the newsletter's central missions, to teach.
- **How you can help:** Contact your regional director with any ideas.

DESIGN BASIC TRAINING

- **What it is:** A "how-to" instructional spread related to design.
- **Why we do it:** To teach
- **How you can help:** E-mail any questions or areas you'd like to know about to your regional director.

DEAR UPDATE

- **What it is:** A design-advice column. You ask it, we answer it.
- **Why we do it:** Because it's fun and informative. People have real questions that they want help with, and we want to help.
- **How you can help:** If you have questions, e-mail Denise Reagan at dreagan@startribune.com.

WHO IS YOUR SND REGIONAL DIRECTOR?

Find out at: www.snd.org/contact/leaders.html

{workshop update}

MAKE YOUR PLANS NOW FOR SAVANNAH

By Stephen Komives

Savannah Morning News

The Savannah Workshop will give participants a blueprint for building successful news operations and careers.

Downtown Savannah, just 15 minutes from the Atlantic Ocean, features architectural wonders from the 18th and 19th centuries in the nation's

largest historic landmark district. It's easily accessible by air and within driving distance of Raleigh, Atlanta, Orlando and Miami.

To emphasize understanding and collaboration across areas of the newsroom, we will choreograph the workshop to include several cross-discipline seminars.

Several speakers from the planned

Buenos Aires workshop have agreed to speak in Savannah; more important, we have taken the time to understand the vision for Buenos Aires and have married it with our own.

This workshop will challenge the minds of all attendees. It will also offer an opportunity to visit one of America's great cities. You don't want to miss it.



{ new media contest }



Check out the SND.ies online

New media journalists and Web designers are invited to submit entries to the "SND.ies: Best of New Media Design" competition. This competition honors skill, innovation and high quality visual journalism in Web and other new media design.

Entries will be accepted, judged and awarded online on a monthly basis. The winners of each monthly competition will compete at the end of the contest year for gold, silver and bronze medals in each category.

Entry deadline: No later than the end of the first day following the end of the month. All materials must be submitted via the SND.ies Web pages.

Winners: Winners will be announced on the 15th of the month following the competition.

Who Can Enter? The competition is open to new media organizations and individuals who practice journalism.

For more info: Go to www.snd.org for details, categories, entry forms and results.

QUICK COURSE CALENDAR

LOCATIONS AND DATES OF UPCOMING SND EVENTS



Check <http://www.snd.org> for the latest updates. Choose Workshops, and select the workshop you want.

July 15, 2002

Site: Tulsa, Okla.
Contact: Joe Worley
(918) 581-8373
joe.worley@tulsaworld.com

Aug. 24, 2002

Site: Minneapolis, Minn.
Contact: Michael O'Donnell
(651) 962-5281
mjodonnell@stthomas.edu

Sept. 20, 2002

Site: Vermillion, S.D.
Contact: Jack Marsh
(605) 677-6315
jmarsh@freedomforum.org

Nov. 18, 2002

Site: Syracuse, N.Y.
Contact: Marshall Matlock
(315) 443-3300
mmatlock@dreamscape.com

QUICK COURSE REGISTRATION FORM

Use this form to sign up for an SND Quick Course near you.

Name _____

Title _____

Organization _____

Address _____

City/State _____

ZIP/Postal Code _____

Daytime Phone _____

Fax Number _____

Circulation _____

e-mail address _____

TO PAY BY CREDIT CARD
 VISA MasterCard American Express are accepted

Expiration date _____

Name on card _____

Card number _____

Signature (if faxed) _____

QUICK COURSE FEES

- \$95 Current SND member (NPPA & ACES also)
- \$150 for nonmembers
- \$50 Full-time student or faculty with valid I.D. AND an SND/NPPA/ACES Member
- \$75 Full-time student or faculty with valid I.D.

To attend and also join SND

- \$95+\$95= \$190 for professionals over 30,000 circ.
- \$65+\$95= \$160 for professionals under 29,999 circ.
- \$65+\$50= \$115 for full time faculty members
- \$45+\$50= \$95 for full time students
- (Add \$20 for memberships if living outside the U.S.)

Refunds will NOT be made for "no-shows," but you may have someone attend in your place.

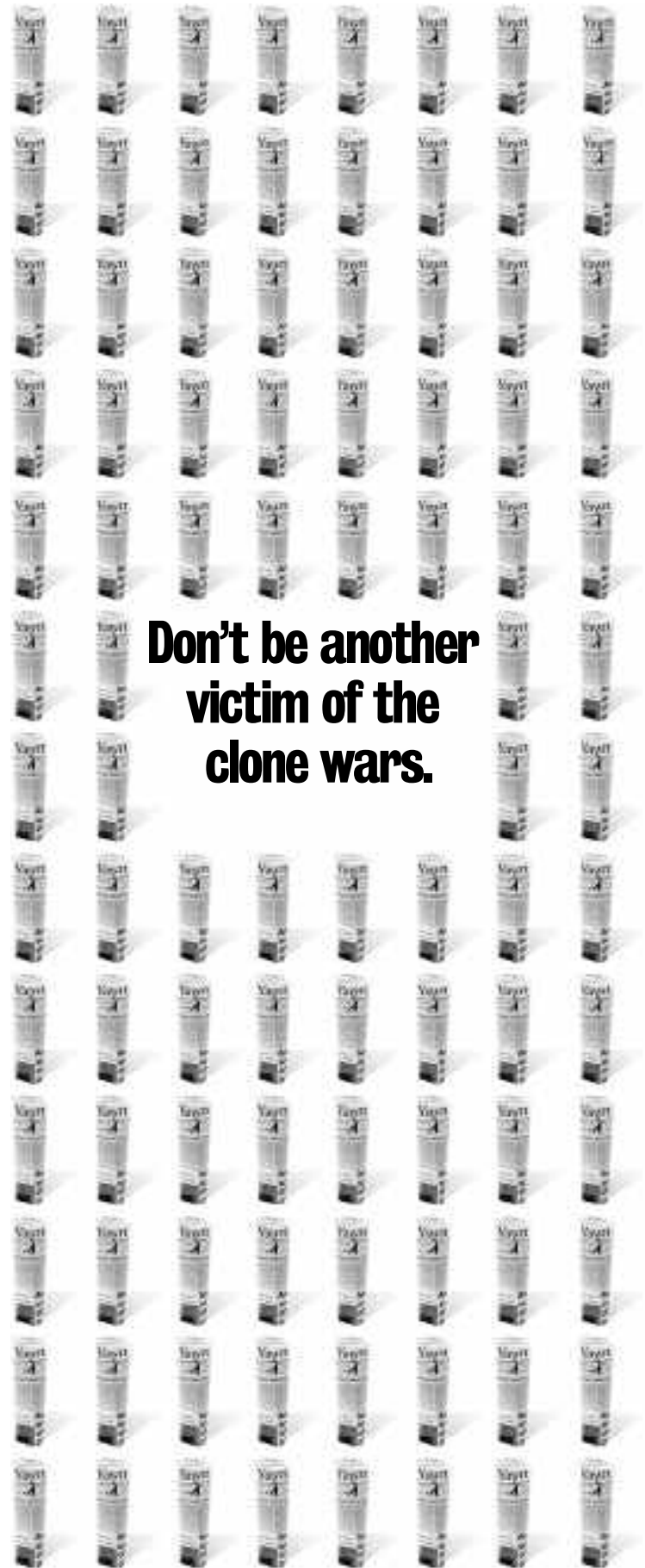
TO SIGN UP

By mail: Send to SND, 1130 Ten Rod Road, F-104, North Kingstown, RI 02852-4177. Check enclosed (in U.S. dollars, payable to SND)

By fax: Fax to (401) 294-5238



{fall workshop}



**Don't be another
victim of the
clone wars.**

Free your mind.



Come to Savannah.

The SND Workshop and Exhibition
November 7-9, 2002



{fall workshop}

Workshop Registration Form

Mail, fax or e-mail this form (with payment in U.S. dollars on a U.S. bank) to:

**SND • 1130 Ten Rod Road, F-104
North Kingstown, RI 02852-4177**

Credit card registrations may be faxed to: (401) 294-5238, or e-mailed to: snd@snd.org
Register online with a credit card; go to [www.snd.org/Workshops/Annual Workshop Exhibition/](http://www.snd.org/Workshops/Annual%20Workshop%20Exhibition/)

The SND Workshop and Exhibition
November 7-9, 2002
Savannah, Ga.



Name

Title Organization

Address

City State Zip

Country E-mail

Work phone Fax

Is this your first SND Annual Workshop? Yes No

Registration Fees

Check one more more (all fees payable in U.S. dollars)

- SND (NPPA or ACES) member \$325 _____
- Nonmember \$425 _____
- SND Student/Educator member \$175 _____
Must have valid ID; Student/educator price does not include either meal
- Student/Educator nonmember..... \$225 _____
Must have valid ID; Student/educator price does not include either meal
- Late registration (Received after Oct. 25) \$500 _____

_____ Extra Friday Luncheon tickets @ \$50 each _____
Student/educator price does not include Friday lunch or Saturday banquet

_____ Extra Saturday Banquet tickets @ \$75 each _____
Student/educator price does not include Friday lunch or Saturday banquet

Extra seminars

On Thursday, Nov. 7, there will be three extra day long sessions, from 9 a.m. to 4 p.m.
The cost is \$125 for members, \$175 for nonmembers, \$200 for all after Oct. 25.
Check the one session you'd like to attend:
 Infographics New Media Ad design

TOTAL

If paying by credit card:

Credit card registrations may be faxed to: (401) 294-5238

AMEX VISA MASTERCARD EXP. DATE _____

NAME ON CARD

CARD

SIGNATURE

Hotel information

There will not be an official hotel for the workshop. For a list of hotels and prices, check the workshop page at www.snd.org



Bonaventure Cemetery



Wright Square

Workshop cancellation and refund policy

- Registrations received after Oct. 25 will be \$500 for all members, non-members, students and faculty.
- A \$50 processing fee will be retained for refunds made before Oct. 25.
- No refunds will be made after Oct. 25.
- Registrations may be transferred to another person in your organization.



{the wall street journal redesign}

WSJ'S NEW STYLE

Design stylebook a key ingredient of the Journal's redesign

By Ron Reason

Special to SND Update

It could fairly be called the "mother of all stylebooks." Weighing in at an impressive (if not daunting) 283 pages, **The Wall Street Journal's** new design style guide — called **WSJ Format** — serves two purposes (as all good style guides do).

First, it quickly helped train the staff in the paper's new and revised styles, and cemented its presentation philosophies. Its second life will come when it helps to indoctrinate new hires to the paper's design culture, likely speeding up their learning curve considerably.

How it was created

Toward the end of the prototyping process, after I asked when and how the paper would be creating its new stylebook, I was surprised to find out the Journal had no such document to use as a starting point. "It's something the Journal always needed, but never had," said WSJ Senior Editor Larry Rout, "an easy way to get your arms around the design of the paper." Previously, the staff relied on production memos, institutional knowledge, and design templates to get the paper out, and to train new hires.

I'm a bit of a stylebook fanatic, a big believer that it goes a long way to establishing, and upholding, a paper's design integrity. To get the ball rolling, I shared the stylebook created for my redesign of **The Dallas Morning News**, which helped serve as a benchmark for the WSJ to envision its own unique document. From there, we established a team, created a timetable, and compiled an exhaustive list of tasks for the stylebook's completion. Ed Hashey of **Garcia**

STORY CONTINUES ON PAGE 7



As creative director for Garcia Media, Ron Reason advised The Wall Street Journal redesign team on the creation of its new stylebook and assisted with prototyping of Personal Journal. He can be reached by e-mail at ron@garcia-media.com



1 Hierarchy: The book makes sure that designers know the rules for different formats and column measures, which helps to add order.



2 Exacting specs: The detailed info is good for current and future designers because it ensures a consistency in the newspaper.



3 Preserving the past: The signature "headcuts" are preserved, with good information on why they are used to attract readers' attention.



{the wall street journal redesign}

FORUM / DESIGN STRATEGIES

WORLDWIDE SECTION HEADLINES 2

5.2.1 A SECTION: PAGE 1 PHILOSOPHY

A Page One is an American icon, beloved by our readers and intimidating to our prospects. We want to make it newsier, more accessible, easier to understand and yet familiar to longtime readers. We also want to make it clear that our content is of the same high quality our readers expect, and that we are not providing less information or “dumbed-down” information. We have a three-pronged approach:

1. Put more news stories on the page: The page is recognizably The Journal, but the new format allows editors to feature more news stories out front, and to signal the importance of those news events by using article length, color and column size.

2. Maintain the “look and feel”: The page overall retains the classic Journal elements: A major in-depth feature article in the left-hand column, the quirky feature in the center (known internally as the *ahed*), and at least one other in-depth news article on the right.

3. Improve the page’s navigation: The primary way is to highlight the What’s Done column using a champagne-colored screen. The color helps draw the reader’s eye to the columns, perhaps the best-read part of the entire paper.

The new format allows editors to feature more news stories out front, and to signal the importance of those news events by using article length, color and column size.

Maintain the “look and feel” of The Wall Street Journal. The page overall retains the classic Wall Street Journal front-page elements: A major in-depth feature article in the left-hand column; the What’s Done column; the quirky feature in the center of the page (known internally as the *ahed*); and at least one other in-depth news article on the right. Also, while the page now contains color graphics, we maintain the classic look and feel of the Journal’s design.

Improve the page’s navigation. The primary way is to highlight the What’s Done column using a champagne-colored screen. The color helps draw the reader’s eye to the columns, perhaps the best-read part of the entire paper.



STYLEBOOK HELPED TO EDIT DESIGN

CONTINUED FROM PAGE 6

Media was designated production designer for the book, working with about a dozen key staffers, from management, the news desk, and production. He spent about four months on the task.

What good is it?

Aside from the stylebook’s use as an invaluable training tool, its creation served the critical function of “editing” the paper’s new design, which had been fleshed out in prototypes over more than a year. Logically, rethinking a newspaper as complex as the Journal can’t envision every possible style that will be needed, and dummy pages often employ experimentation or other discrepancies in styles. It’s a challenge to keep track of which styles from the previous design will remain, which will be tossed, and which need to be revised. Creating an “inventory” of the paper’s design elements, as Hashey calls it, became an essential starting point. This is an exhaustive menu of design elements that serves as a starting point for the stylebook index.

Explains WSJ Deputy Art Director David Pybas: “One less than obvious use of a stylebook is as a research tool for what is not in the redesign. As Ed (Hashey) went through the arduous task of translating the prototype into stylebook, he discovered that when comparing the current Journal’s lineup to the prototype, there were several issues that remained unaddressed — missing headline styles, standing items and other things.”

“After conferring with (WSJ Art Director) Joe Dizney and the editors involved, decisions were made to fill some of the omissions, while rejecting some as unnecessary. These decisions were based on the usefulness of the item, whether an element of the new design could stand in as a replacement, or not.”

Reducing the paper’s menu of fonts was one byproduct of the prototyping and “stylebooking” process. “The paper had 23 different fonts (46 subfamilies) which were whittled down to 11 fonts (21 subfamilies),” according to Hashey.

A Page One is an American icon, beloved by our readers and intimidating to our prospects. We want to make it newsier, more accessible, easier to understand and yet familiar to longtime readers. We also want to make it clear that our content is of the same high quality our readers expect, and that we are not providing less information or “dumbed-down” information. We have a three-pronged approach:

The Journal’s “three-pronged approach” to Page One

The Journal’s front page is correctly described in the stylebook as “an American icon,” so the care with which the philosophy section outlined goals was important. Here’s how editors decided to describe the newsier format:

- 1 Put more news stories on the page:** The page is recognizably The Journal, but the new format allows editors to feature more news stories out front, and to signal the importance of those news events by using article length, color and column size.
- 2 Maintain the “look and feel”:** The page overall retains the classic Journal elements: A major in-depth feature article in the left-hand column, the quirky feature in the center (known internally as the *ahed*), and at least one other in-depth news article on the right.
- 3 Improve the page’s navigation:** The primary way is to highlight the What’s Done column using a champagne-colored screen. The color helps draw the reader’s eye to the columns, perhaps the best-read part of the entire paper.



{the wall street journal redesign}



WHAT'S IN IT

A chapter-by-chapter look gives a glimpse of the thoroughness of the WSJ Format document, and may aid other papers in creating their own style guides

A look inside the Format book

1 Introduction, stating the basic philosophy of the redesign and the purpose of the book

2 General pagination guidelines, discussing basics such as use of rules, grids and color palette

3 "Story structures," a description and look at every distinct element in the redesign, including headlines, story text and columnist styles. Here, the type specs for all visual styles are described, as well as the technical coding specs required by the paper's Hermes pagination system

4 "Story inset elements," including blurbs, pull-quotes and refer boxes

5 Section-specific guidelines, with detailed instructions for assembling each section of the paper, including the new Personal Journal section, and images of page designs that work (many saved from the prototyping process)

6 Page accessories and fixtures, including elements like the masthead and page flags that do not change from day to day.

7 Editorial and opinion page styles

8 Styles for the Journal's "special reports" sections, published more than 40 times a year, usually on Mondays

POSTSCRIPT: Newsroom leaders are singing the praises of the new stylebook for "imposing a structure on us that would have been difficult to have without it."

Format / THE WALL STREET JOURNAL SPECIFIC SECTION GUIDELINES 5-33

5.3.2 MARKETPLACE STANDING PAGE TEMPLATES

There are 4 basic layout approaches to the Market Place Front. This provides a variety of options to contrast the look of the page from day to day, plus a means of providing horizontal and vertical contrast when choosing Art Packages.

The four basic layouts are:

- MKT-TOP3** — The feature at the top of the page in 3 columns
- MKT-STRIP** — A shallow news strip across the top in 3 columns
- MKT-3CSTRIP** — Two unrelated news stories at the top
- MKT-2DR0P** — Two related stories at the top

4.3.2A MKT-TOP3

The feature in this layout takes a 148-0-000 led and dek treatment (see page xx that follows for details). It can support more than one large art element. The led can be pushed below the art to avoid competing with the top strip. The feature headline can be adjusted and resized as the page editor deems necessary for content reasons. The package comes with a 5-line DL Scotch Roman Condensed Light drop cap (color is always black). The editor has the option of replacing the drop cap with a small art element. The feature is always listed with a 5 black frame.

The FTOP31 (or FTOP30) can take one or two 1/2 column art elements (for example, a Property Report logo and a chart, or 2 lead cuts). It receives a 3 line drop cap in DL Scotch Condensed Roman.

The mini-feature at the bottom of column 2 (or 3) takes an F24-00 (or F24-000) led, and usually a single art element. The use of a deck is optional with this story.

Distribution of the stylebook and how to see more ...

The initial version of the Format book was distributed to the staff in printed form and as a Portable Document Format (PDF). The plan is to follow up the initial draft with an updated, searchable PDF version posted on the newsroom's intranet. For a sampling of pages from The Wall Street Journal's stylebook, you can visit www.garcia-media.com.



SND BOARD MEETS IN RESTON, VIRGINIA

The SND Board met on April 13, 2002, at the the American Press Institute in Reston, Virginia. **Warren Watson** welcomed everyone to API, introductions were made and SND thanked API for hosting the meeting.

The meeting was called to order by SND President

Sven ke Bostr m.

A resolution was passed to thank **Keira Nofthart** for her hard work in Arizona on the workshop. The minutes of the fall board meeting were accepted and submitted.

Executive committee

Watson explained the background for the motion to change the bylaws concerning the SND board and leadership — look for details in an upcoming Update.

Board members discussed how and if SND should be seeking membership on other organization's boards and inviting members of other boards to be part of SND.

The board discussed mechanisms as to how to implement them and passed a motion.

Headquarters report

Dave Gray delivered the headquarters report, discussing membership numbers and showing slides of the new office.

■ **Renewals:** SND membership renewal rates remain at an average of 74 percent. That means that after a member receives three renewal notices over three months, only three out of four have renewed their memberships.

■ **Office move:** As part of the first steps needed to expand the staff at SND to do new projects and begin to ease the burden on program directors, the staff explored new quarters in Providence, as well as other areas of the state of R.I. A final decision was made to move the office to North Kingstown, R.I.

Workshops

Work continues at a furious pace planning for the fall workshop in Savannah. Savannah Morning News executive editor Rexanna Keller Lester, managing editor Dan Suwyn and site chair Stephen Komives presented details about the conference.

The group will be working on promotion, logistics, AV, from transportation to lining up

speakers as the conference draws near.

Suwyn said the Savannah Morning News is an "audacious" paper and they want to have that come through in the workshop through themes geared to "provoke" and "teach."

They have organized gallery hops, campus and historic area tours during the workshop to show off Savannah.

Upcoming workshops:

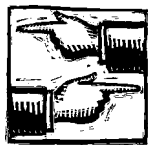
- **Washington D.C., 2003.**
- **San Jose, Calif., 2004.**

Membership

Bill Pliske presented member issues. He said he's heard a lot of encouraging things about Design and Update and is busy

STORY CONTINUES ON PAGE 13

NEW MEMBERS



Josh Bergstrand, Graphic Designer, The Advocate, Heath, Ohio

Kris Dale, Designer, San Francisco State University, Calif.

Les Dunseith, Design Director/Administration, Los Angeles Times, Calif.

Merry Eccles, Graphics Editor, Bradenton Herald, Fla.

Tom Gayda, Publications Director, North Central High School, Indianapolis, Ind.

Xaquín González, Corua, SPAIN
Barbara Greiling, Copy Editor, Army Times Publishing

Co., Springfield, Va.
Michael Hall, Graphics Director/News Art Dept., The Dallas Morning News, Texas

James Hertsch, Copy Editor, Army Times Publishing Co., Springfield Va.

Kim Hocott, Publications Adviser, Deer Park High School, Deer Park, Texas

Greg Hollobaugh, Creative Director, MSNBC.com, Redmond, Wash.

Stuart Howie, Editor, The Courier, Ballarat, AUSTRALIA

Barry Jaeger, Feature Designer, Milwaukee Journal Sentinel, Wis.

Megan Johnston, M.E., The

Computer Paper, New Westminister, B.C., CANADA

Carolyn Lesmeister, Editor in Chief, The Torch, Valparaiso, Ind.

Keith Lindsey, Sports Editor, Stuart News, Ft. Pierce, Fla.

Robby Lorenz, Die Welt, Berlin, GERMANY

Lynn Morris Erickson, Executive News Editor/Days, Pensacola News Journal, Fla.

Margaret O'Brien, Instructor, Northwestern University, Medill School of Journalism, Chicago, Ill.

Kelly O'Neill, Asst. Mgr./Metro-National Desk, The

Atlanta Journal Constitution, Ga.

Matthew Odum, Design and Production Editor, Illawarra Mercury, Wollongong, AUSTRALIA

Lauren Osborne, Copy Editor, La Crosse Tribune, La Crosse, Wis.

Colleen Prendergast, Designer, Bucks County Courier Times, Levittown, Pa.

Vilhelm Thilesen, AD, Millimeter Design, Oslo, NORWAY

Heather Trundle, Maryville, Tenn.

Megan Williams, Publications Manager, Education Law Assn., Dayton, Ohio

MEMBER MOVES



Robert N. Dorrell is currently a graphics journalist with the

Indianapolis Star, Ind. He

had been with the Chicago Tribune.
Teco Guerreiro Rodrigues is now working as a freelance illustrator/infographics artist in Toronto, CANADA. He had been employed as

a senior designer with the Toronto Star Newspaper.
E. Martin Hulse is now a features/news designer at the Lancaster New Era in Lancaster, Pa. Previously, he was a feature designer with

the York Daily Record.
Lennart Strand an Information designer with Mlardalens Hgskola in Eskilstuna, SWEDEN had been a senior editor with Eskilstuna-Kuriren.



REGION REPORTS – UNITED STATES

New England: Region 1

Tim Frank (tfrank@sunjournal.com)

Some of the issues that have come up are limited resources, smaller news holes, design-hostile management, design disarray and most of all, training.

Training is the most common concern among designers at smaller papers. We are looking at the idea of starting a designer swap, where designers within driving distance would take turns visiting each other's papers.

The New England Newspaper Association is planning a design workshop for Oct. 10, 2002, in Worcester, Mass.

NEWS FROM THE REGION:

■ **Bangor Daily News, Bangor, Maine:** Moving ahead with more redesign to accommodate our switch to a 49-inch web in July.

■ **The Boston Globe:** Redesigned and rethought the City Weekly section and launching four news or arts sections this week.

■ **The Day, New London, Conn.:** Efforts into improving hard-news pages and completing a design stylebook.

We will also concentrate on becoming more local in content.

■ **The Sun Journal, Lewiston, Maine:** Launched the prototype for INSIDE MAINE POLITICS, a niche magazine independent from the daily paper.

South: Region 3

Don Reynolds (dreynolds@postandcourier.com)

The Post and Courier in Charleston has volunteered staffers to help the Savannah folks this fall.

Design desk, photography and art departments also judged a portion of the Pennsylvania Press Association annual contest in March.

■ **Myrtle Beach:** Has anyone suggested a regional mailing list as a kind of open forum for design/visual issues? It might be a nice place for designers and directors to bounce ideas around.

■ **Palm Beach Daily News:** Redesigning for our 50-inch web this summer. (along with **The Palm Beach Post**).

■ **Atlanta Journal Constitution:** Rick Crofts, presently the department head for news art, will become presentation editor. Dee Dee D'Asaro will join the staff on May 13 as the features desk manager. Kelly O'Neill, who has been the interim suburban desk manager, will move back downtown as the Assistant Manager of the metro-national desk.

Frank Lynch will become a senior designer in news. Nancy Clanton of the Suburban desk will move into the interim role of design leader in suburban sections.

Lakes: Region 4

David Kordalski (dkordalski@plaind.com)

■ **Quick Course host:** The region was host to two Quick Courses in 2002. The first, in East Lansing, Mich., the second in Galena, Illinois.

Both were in conjunction with conventions held by state chapters of NPPA. It would behoove SND to try to build on this cross-discipline even further.

■ **Regional critiques:** One idea that came from a member in southern Ohio was to try and get similar-sized newspapers within the region to share papers and critique each other on a regular basis. His original idea was to mail printed copies back and forth to a select group, but that might be construed as a bit exclusive.

We've been talking to flesh out the idea further, and we might try to develop a Web site/chat room so regional members could post PDFs.

■ **Member feedback issues:** There seems to be a hunger for technical advice, especially from smaller newspapers. I've fielded questions about the 50-inch web, and I think SND has done a pretty good job of putting issues/solutions out there for members. But other technical issues, like evaluating pagination systems or even which platform to buy, are more difficult to unravel.

Lakes: Region 6

Denise Reagan (dreagan@startribune.com)

MINNESOTA

■ **Minneapolis Quick Course:** We have a tentative schedule for Saturday, Aug. 24.

■ **Holiday pages wanted:** We're looking for examples of great solutions for holidays and other annual events newspapers have to deal with. If you had a great idea for a Halloween cover, a new way to write about Thanksgiving dinner or an unexpected spin on April Fool's Day, send in a copy of the final results to dreagan@startribune.com.

■ **The Dear Update** answer girl asks all of you to let people know they can find some sage advice, or at least some smart-alecky attitude, by writing to dreagan@startribune.com.

KANSAS

■ **Kansas State University:** Two students and their adviser assisted with judging the international competition in early February — Amy DeVault and Rachel Powers with adviser Ron Johnson.

■ **The Kansas State Collegian** won best of show in its division at the Spring National College Media Convention.

DAKOTAS

■ **Vermillion, S.D. Quick Course,** Friday, Sept. 20, 2002.

West: Region 8n



REGION REPORTS – WORLD

Western Canada: Region 9

Terry Cowan
(terry.cowan@shaw.ca)

Unfortunately, the key words in Canadian newspapers are still to downsize, cutback and freeze hiring. **Sun Media** is still downsizing senior employees to increase revenues. Their community newspaper division, **Bowes Publishing**, has been dissolved, and is now run as part of Sun Media.

MANITOBA

■ **Winnipeg Free Press:** The Winnipeg Free Press and its sister paper, the Brandon Sun, have been sold by Thomson Newspapers to local owners Bob Stern and Ron Silver. In mid January the Free Press launched a new, full-color entertainment product named... "The Tabloid."

■ **Winnipeg Sun:** The Sun just went through another morph of the paper. Everyone else talks about taking six months to a year to change things in their papers: the Sun's took about a month.

■ **Maple Ridge Times:** The Editors for VAN NET's family of suburban newspapers (Published in and around the Greater Vancouver market area of BC's Lower Mainland) talk with them about "convergence" issues relating to news coverage and local TV news organizations.

Eastern Canada: Region 10

Gayle Grin
(ggrin@nationalpost.com)

COMINGS AND GOINGS:

■ **The Toronto Star:** New photo editor, Neil Ballantyne.
■ **The Montreal Gazette:** New publisher, Larry Smith, former Canadian Football League player.

AWARDS:

■ **The Globe and Mail:** Won the layout and design category at the National Newspaper Awards, the most prestigious newspaper awards in Canada.
■ **Toronto Star:** An Olympic section titled "Quest for Fire" earned a place in the AP top 10 special sections for North American newspapers with a circulation of more than 250,000.

ACTIVITIES

■ **The Montreal Gazette:** Now printing most of their copies from their new presses after a 1-1/2-year delay.
■ **Grand River Valley Newspapers:** The Record, Guelph Mercury, and The Cambridge Reporter have completed some major redesign work this year.
■ **The National Post:** Is hosting a Quick Course on Saturday, May 11, and we are inviting everyone from newspapers big and small to join us.
■ And there is talk of a FLASH Course in Toronto in the fall.

Central America: Region 11

Adrián Alvarez Salas
(lalvarez@elnorte.com.mx)

■ **Tabasco Hoy** (of the city of Tabasco, to the Southeast of México): Completely redesigned at the end of last December by **Danilo Black**. In this redesign, they worked in a new logo, better application of color and typography.
■ **La Prensa** (The daily newspaper of Panama): Redesigned and launched a new look for their Sunday edition.

■ **Area 11 Digital Newsletter:** We launched a new digital newsletter (Area-11) for the SND members of Spanish-speaking countries, mainly, México, Central and South America and Spain. This new SND digital newsletter will be available quarterly (January, April, July and Oct.). The April edition is ready, and you can download the PDF from our SND international site (www.snd.org) and also from the SND latin site (www.sndlatina.org).
■ **Infographics Seminar in Panama City:** The SND workshop for graphic journalists in Spanish will be in Panama City, May 2-4. In addition, we are inviting some publication designers in México to speak with their bosses to sponsor some Quick Courses for SND.

SND/Scandinavia: Region 13

Pål Berg
(palan@vg.no)

MEMBERSHIP

By February, 2002, Region 13 had 452 members, that is 52 more than last August, but still 50-60 fewer "than usual."

ACTIVITIES

■ **Newspaper Page Competition:** The number of entries was 840, around 100 fewer than last year. The jury awarded 61 entries from 28 newspapers.
■ **Regional Workshop:** Our regional workshop in Tromsø in May was cancelled. But we will arrange another regional workshop in Sundsvall, Sweden, in May.
■ **Web site:** Our Web site (www.snds.org), is managed by Martin Gradén and continues to be an important and useful tool for our members.
■ **Bulletinen:** Our e-mail-newsletter called *Bulletinen* has grown from 70 to more than 500 addresses in the last eight months.
■ **Aviserat:** Four issues of our magazine *Aviserat* was published last year, which is according to schedule.

WORKSHOPS

■ **Sweden 2002:** Our next conference will be held in Malmö, Sweden, September 5-7.
■ **Norway 2003:** The SND|S Conference in May 2003 will be arranged in Stavanger — the oil capitol of Norway.

Western Europe: Region 15

Chris Holmes
(chholmes@aol.com)

■ **Number one priority:** Reaching the membership and stimulating them to participate.
■ **Recruitment:** I feel there could be more of a recruitment drive. There are people entering the competitions who aren't members, so there is scope to improve membership numbers.
■ **State of the industry:** There are signs of the industry recovering from the advertising slump post Sept. 11 and a rise in cost of newsprint. There are also signs that newspapers are recruiting again.
■ **Annual Workshop in London or elsewhere in the UK:** I can see that this might seem attractive. London may be cute, but it's very expensive. There may be other places like the seaside resort of Brighton which could be a better possibility.
■ **Region 15 Web site:** To help give a focus to the region, I have started a regional Web site. I have tried to stimulate in the following areas: technology; design; web sites; job experiences; recruitment; reminders of main events from the SND; links to other International SND Web sites. The address of the site is www.members.aol.com/snd15/home.html.



REGION REPORTS – CONTINUED

SND/DACH: Region 16

Hans-Peter Janisch
(janisch@fulda-online.de)

■ **Legal Status:** SND DACH has acquired the legal status of a "Verein" or "non-profit-organization." There are many positive aspects related to this, one of the major advantages is that we are allowed to write tax-deductible donation receipts.

■ **Meetings:** We will meet twice this year in the region. The first DACH meeting will be held in Munich on June 10. The second meeting will be in Zürich sometime this fall.

■ **Communication:** Almost all of our members are signed up, and quite a few of them participate in the exchange. It runs under snd-dach@yahoogroups.com.

■ **Job Board:** Our officers are constantly involved in the job rotation in the news industry over here. We will channel this and bring this knowledge to the list.

■ **Publications:** We are seeking other DACH members to join in an "editorial pool" to create something like "News from the region" or "European View" for the international membership. Maybe there is a way for SND España and SND/S to join this pool, and maybe Chris from England can participate. This will create a constant European input for both publications.

Russia: Region 17

Dimitri Surnin
(dsurnin@yahoo.com)

■ **Contest:** We have a team of enthusiasts who want to start the first-ever competition for Russian visual journalists. We have a couple of institutions that might provide financial and administrative support, and we have a feasible plan and realistic goals. Such a competition would be a good impetus to building a network of design professionals, to making them interested in further professional communication and ultimately creating a real professional community: Things nobody has ever done in Russia for visual journalists.

QUESTIONS

Under the given circumstances, can I use the SND name as one of the co-organizers of the competition?

We've been thinking about the best prize for future winners and what looks the best is to send the winners to an annual SND convention. We believe, for many talented designers in Russia, talking to colleagues from all over the globe, feeling themselves a part of a much larger professional world would be the best encouragement possible. Can SND, at least, lift registration fees for the future winners of Russian newspaper design competition?

Asia Pacific: Region 19

Peter Ong
(peterong@bigpond.net.au)

CLOSURES

■ **Project eyeball**, a 10-month-old newspaper in Singapore.

■ **Hong Kong iMail**, a tabloid newspaper in Hong Kong.

■ **Asia Week**, a Dow Jones' weekly news magazine distributed in Asia.

■ **Melbourne Express**, a free paper published by Fairfax Newspapers.

REDESIGNS

■ **Streets**, a free paper in Singapore.

■ **Jakarta Post** in Indonesia.

■ **The Nation** in Bangkok, Thailand.

■ **Kompas** in Jakarta

■ **The Age** in Melbourne

■ **Mid-day** in Bombay, India

■ **Times** of India

■ **Hindustan Times**, Delhi, India

■ **The Press** in Christchurch, New Zealand

LAUNCHES

■ Three new papers in Bombay, all called **Metro**, and distributed free.

MOVEMENTS

■ **Col Allan** from Sydney to the New York Post.

SND

■ Design workshops in Delhi, Madras, Bangkok and Singapore

■ E-mail discussion to finalize proposals on how SND should work with other organizations such as IFRA Asia.

SND BOARD MEETS IN RESTON, VIRGINIA

CONTINUED FROM PAGE 10

marketing for SND.ies and the Savannah workshop.

A motion was approved to formulate a marketing initiative in 2003 to sign up new members.

Publications

Matt Mansfield delivered the publications report. Looking at future mailing costs, prefer not to reduce page count but to get advertising to pay the difference. Mansfield discussed the possibilities of advertising for Design and Update, looking into different printing options and using the Web as a resource.

Since last fall, SND has published two Design journals, with a third one on its way; five Update newsletters; a Membership Directory, which was done through the hard work of Susan Santoro and Dave Gray at SND with the help of Bill Pliske and Stacy Innerst at the Pittsburgh Post-Gazette; and started work on the 23rd Edition book.

A motion was passed to extend Steve Dorsey's term as Design Journal editor for two years.

Competition

Competition chair **C. Marshall Matlock** was unable to attend the board meeting.

■ **23rd edition:** The 23rd Edition competition is history. 12,727 entries in 22 categories were received resulting in 946 awards given to publications from 26 countries. The big winners with 53 awards each were The New York Times and its magazine and El Mundo and its magazines, in Madrid, Spain. The N.Y. Times received the Best of Show for its post-Sept. 11 graphics.

■ **24rd edition:** Entries are due Jan. 8, 2003 and judging will take place Jan. 31 through Feb. 10, 2003. The contest coordinator is Andrew Phillips of the New York Times.

New media

Martha Stone reported she sees a "rosy future" for the SND.ies contest. Future Workshops to include Dreamweaver and other issues. Report accepted.

Education

Ron Johnson and **Chris Edwards** presented the education report. Johnson mentioned the role of students at the Phoenix workshop and how the SND Foundation assisted 26 students with travel grants to the Phoenix conference.

Edwards discussed efforts to form more SND student chapters outside of the United States.



Invest in your career

Mail or fax this form with check or credit card information (payable to **SND** in U.S. dollars drawn on a U.S. Bank) to: SND, 1130 Ten Rod Road, F 104, North Kingstown, RI 02852-4177 USA

New Member Membership Renewal

Professional: \$95/year \$180 (two years)
Circulation 30,000 and over and consultants

Professional: \$65/year \$120 (two years)
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Full-time Students: \$45/year

Call or write about forming student affiliates: dues are only \$25/year

Your Publication's Circulation _____

Preferred e-mail _____

Other e-mail _____

\$ _____ **Membership Fee**

\$ _____ **Additional Postage** (\$20 outside the U.S.)

\$ _____ **SND Foundation** (*Contributions to the SND Foundation are tax deductible for U.S. Federal income tax purposes to the extent provided by law.*)

\$ _____ **Total Amount**

COMPLETE THE FOLLOWING FOR SND MEMBERSHIP:

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Organization _____

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Credit card orders may be faxed to SND, (401) 294-5238

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Volunteers Needed: Get involved. Volunteer to help by becoming a Board member for a region or activity.



SND

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David Gray, executive director

Susan Santoro, membership assistant



{design advice}

BY DENISE REAGAN
MINNEAPOLIS
STAR TRIBUNE

Dear Update

Help! The editor is stealing my fonts

DEAR UPDATE,

Help, I'm surrounded by backseat designers. While I respect the news noses of the various editors at my paper, their grasp of current design philosophies leave much to be desired. Don't get me wrong, they know the basics of design (like the front page needs art elements), but beyond that they're just going on what they think is right.

The latest battle is over italics and sans serif type. The editors argue that too much italic type (i.e. more than a couple of words) is too difficult to read and shouldn't be used. Their arguments are the same for sans serif in sidebars and breakouts.

My rebuttal is that italic and sans serif type is legible in small doses (an editor's note before the byline, decks, breakouts and so on) and our paper would ooze blandness and lack hierarchy if every typographic element were set in the same serif. Not to mention the fact that much of the six-year-old style guide would need to be rewritten (which would take quite a bit of time that I don't have).

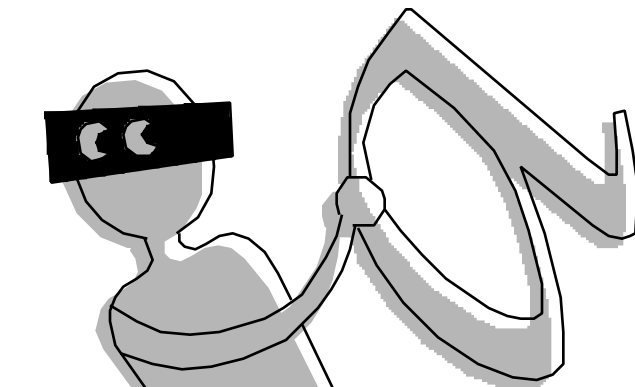
The editors want to remove italics and sans serif completely from our style guide and won't buy my argument that they're leading the paper toward a precipice of inconsistency (without the proper investment of time or money in a redesign or retooling). Should I help them see the light, or am I just in the dark?

— SIGNED, FONTLESS

DEAR FONTLESS,

Headline: Typeface terror
Subhead in italic: Editors' slant against italic drives designer to distraction

Pullout in sans serif: A little well-placed sans serif type goes a long way toward creating hier-



archy on a page.

As I read this desperate cry for help, I picture the author at the precipice of reason, sweat beads forming on his brow, half-crazy from intense all-night debates about his paper's type use, at wit's end, perhaps holding a very sharp sans serif letter — a "V," most likely — pointed at his head, thinking the unthinkable. But wait! Out of the corner of his eye he catches a flash of something, a copy of Update falls open to the Dear Update column. A heavenly beam of light cascades down upon its pages, illuminating the e-mail address. He realizes it doesn't have to end this way, there is another option. He pounds out these passionate words and finally clicks the send button, satisfied that his prayers will be answered. Another deadly type accident averted, all because Dear Update was there!

No, dear Fontless, you are not in the dark. You are bathed in the sweet, sweet light of righteous type usage. All roman and no italic makes a newspaper a dull boy. Most publications employ an alternate typeface or weight or something for headlines, subheads, breakouts, etc. Without these devices, there would be no hierarchy. Without hierarchy, there would be chaos! Now the question is whether the typefaces you're using are indeed easily legible, even in small doses. Not all italics are created equal. Here's a tip: If you're selecting type in your pagination program and clicking on "italic," that is a bad sign. The program simply distorts the roman version of the type you're using, which doesn't cut the mustard. You need to buy the italic version of your typeface. And even some drawn italics don't

read very well. If that's the case, maybe you can convince your editors that buying a new italic would solve the problem.

The same goes for sans-serif type. Consider the size and leading you're using for these purposes. Maybe your breakout boxes should be set at a larger size with more line spacing. A lightweight sans serif can nearly disappear at smaller sizes, and tight leading can make it even more difficult to read. You might want to curtail the use of sans serif in some sidebars if they're more than a few paragraphs long.

There are no absolutes, so try to step back, get some perspective and really approach these issues as a reader. Take a long, hard look at how your paper is using type. Stylebooks are great resources for keeping a paper on track, but they also need to evolve along with the newspaper. Maybe you can accomplish some updating without a wholesale redesign. Perhaps you can gradually introduce some new style rules that will blend with what you already have. But you're correct in wanting to be cautious and retain consistency.

And, hey, when it comes to backseat designers, you mostly have to grin and bear it. When it comes right down to it, everyone's an expert in design — they know what they like when they see it. You, as the trained expert, have to figure out what's driving those opinions and put them to use in designing a better page. Consider your editors the first readers of your pages. Their reactions might be similar to your subscribers. So listen to what they say, try to make sense of it all and use your best judgment in translating it to the page.

YO, IF YOU'VE GOT A PROBLEM, WE'LL SOLVE IT.

Friends, if you find yourself in a similar predicament as brother Fontless, don't fall into despair. Write to Dear Update. We can't promise to cure all that ails you, but we can offer a calm, reassuring voice of reason in a cruel, uncaring world.

SEND QUESTIONS TO: dreagan@startribune.com.



{newspaper showcase}

CANADIAN GOLD

Highlights of how papers across Canada covered their huge Winter Games win



The National Post
Toronto,
Circulation: 390,571



Montreal Gazette
Montreal,
Circulation: 184,339



{newspaper showcase: Canadian gold}



Vancouver Sun
Vancouver
Circulation: 222,830



Edmonton Journal
Edmonton
Circulation: 158,466



The London Free Press
London, Ontario
Circulation: 213,253



{ newspaper showcase: Canadian gold }



Winnipeg Free Press

Winnipeg Circulation: 184,747





{newspaper showcase: Canadian gold}



Calgary Herald *Calgary, Circulation: 148,493*



Detroit Free Press
*Hockeytown, U.S.A.
Circulation: 556,527*

Want to see your work in the showcase?

SEND IDEAS AND SUBMISSIONS TO YOUR SND REGIONAL DIRECTOR.

If you don't know who your regional director is, you can **look them up in your membership directory** or check the Web site at www.snd.org/contact/leaders.html.

If you or someone you know (or have seen) has done work that you think would fit into the newspaper showcase, drop your director a line.

Update only accepts electronic copies of pages, PDF or JPEG formats are preferred. Please also include the following information:

- Name of paper
- Location
- Circulation
- Why you are submitting the work

Send clips to your regional director. Directors will forward the submissions to Update for consideration.

INSIDE THIS ISSUE

{newspaper showcase}

A LOOK AT CANADIAN GOLD

A survey of how papers across Canada responded to their Olympic hockey win.
Pages 16-19



WWW.SND.ORG

{dear update}

What to do when your editor tries to steal your fonts.

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{fixtures}

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