A STUDY OF NEWSPAPER DESIGN WITH REFERENCE, WHEREVER POSSIBLE, TO IRISH NEWSPAPERS

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"All the News That's Fit to Print"

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Newspaper design has, for a long time, been an area virtually ignored by those that print them, and this has been particularly so with Irish newspapers who have seen little or no need to make their medium either visually attractive or logically comprehensible.

Instead they have allowed the newspaper to develop only in response to the immediate circumstances that surround it, so that the only changes to have occured have been the result of changing technology.

To design the newspaper of today and to be able to respond to the new ideas percolating through from other media, one must understand the various factors that effect the newspaper's appearance. Many would seem to have little to do with the word "Design" at all.Printing technology, the changing role of the newspaper in competition with television and radio, economic restraints and the pressures from advertising, the new era of computer technology and the specialisation of content and news analysis make up the varying catalysts which affect changing newspaper design. These are evident when one studies the history of it's evolution to it's modern form. For example, in-depth coverage of main news stories is a standard feature of today's newspapers. When a number of related stories appear on the same page it is up to the designer to organise them within the page so that they can be easily read, hold the correct news value, appear as if they do belong together without running into each other and be so designed that they add colour to the page. This colour comes about by setting some articles, paragraphs, sentences or words in a bolder weight of type, by the use of photographs or illustrations, or by the use of some other device such as rules or borders to add a textural quality to the page so that it becomes more inviting for the reader to actually read it. If all the articles were printed in the same weight of type without thought for the pages "colour", the page would appear a monotone grey, an uninviting mass of type that the reader would more than likely avoid. But the design of a multistoried article relies as much on the technology that brings it to the newspaper's offices as it does to the eye of the designer. Until the invention of the telephone switchboard in the 1920's the collection of multi-sourced information relied the pigeon, hardly a reliable method of communication. So until on the 1920's the design of a multi-storied article on a page could not happen at all and it was the introduction of new technology in this area of communication which was to herald the introduction and developement of new theories in page design.

Similarily the arrival of the telephone itself in the 1880's brought about a change in the appearance of newspapers by changing the information which the newspaper could present to its readers.Suddenly newspapers of the time could announce fresh news,hot off the presses.Previous to this, an important news story could only reach the newspaper by the fastest messenger travelling by car or motorbike. Thus there was a limit to the area in which a newspaper could report fresh news.Outside of this area, news would arrive too late at the newspaper to be included in the day's edition and would therefore lose its importance when printed the next day.The arrival of the telephone allowed news from around the globe to become fresh news, and allowed new theories in the presentation of that news to develop.

Other changes occured with the introduction of new technology, such as the typewriter, which brought order, legibility and speed to the area of reporting. But perhaps the most obvious invention that was to change the appearance of the newspaper was the camera. Photographs can say more than any headline, and they add colour to the texture of the page.

However, there were two major advancements in printing technology which were to modernise the newspaper as we know it today. The first was triggered off in Britain with the lifting of taxes which had to be paid on each ream of paper. The resulting rush to add more pages to the newspaper forced the invention of the modern Rotary press, which could feed paper direct from the ream into the press. This machine is still used by almost every major newspaper today, almost 100 years later.

The second major advancement was the Linotype machine. All composition had been previously set by hand.Every letter,full stop and exclamation mark for every article,for every page had to be placed in position by a hand compositor.It was a slow process, quickened as best it could be,by the presence of a vast army of such compositors.The answer came in 1885 when Ottmar Mergenthaler invented the Linotype machine.One operator could do the work of several hand compositors,producing the type in a fast,economical and clean operation. And so it was that by the end of the 19th century the methods of composition and printing which operate today were already in use.The physical limitations placed on the design date from this time,and an understanding of the process of newspaper production will help in defining and using these limitations.

NEWSPAPER PRODUCTION

The contents of the newspaper, arriving from News, Editorial and Advertising departments, pass to the copy desk in the composing room. Here sit the compositors, each of whom uses a keyboard. Each works through the text, causing a steady flow of metal moulds (matrixes) in a sloping magazine to fall into the channels of the Linotype machine and form words. The operator adds space and hyphens to "justify " the text(ie.make the words fill the column width). The completed line is brought to the opening of the mould and, with molten lead, a line of type is formed. These matrixes are then fed into a distributor and each is released back into its own channel in the magazine, to be used again. According to Anthony Smith (author of "Goodbye Gutenberg"), a skilled typesetter. working in English can usually manage about 5 lines of type per minute and normally makes a mistake about once every 2 minutes. Once the typesetter has finished, a proof is taken and checked for mistakes.Corrections go back to the typesetter to correct.Proofs are again taken and proofread until all is clear.Once the page is actually made up containing the text and advertising, it is assembled in a metal frame (called a Chase) on a table equipped with rollers (called a Turtle).Extensive cutting takes place to fit the material onto the page, and the end result is a reversed metal page.There will be about 18 of these for the average daily Irish newspaper but this is nothing like the enormous numbers that the American Sunday paper will need (several hundred).

The turtle is now rolled into the next area where a moist mat made of papier-mache is pressed against the type.Great force is needed to press the mat mould,which is trimmed,dried and curved into the shape that will finally fit around the rollers of the press. Molten lead is then poured over the mat in the Stereotype machine to produce an extremely heavy curved version of the page (called the Stereo Printing Plate),which is then taken to the press room and mounted on a cylinder powerful enough to hold several such plates.

Once all the plates are in position the rotary press can print the newspaper, using a continuous supply of paper and ink. Once printed the newspapers are folded, cut, bundled, stacked, counted, labelled and delivered.

So now we understand how the newspaper is printed, we can examine the other factors which will determine its appearance.

When studying the area of design within the newspaper, it can be seen to affect the paper at four different levels.

The first level deals with the basic elements which will affect the structure of the newspaper as a visual unit. These are;

- 1. The actual size of the newspaper
- 2. The treatment of Advertising within the newspaper
- 3. The organisation of the Editorial contents
- 4. The Column width used.

The second level deals with the presentation of the news within the paper, and is divided into two sections;

- 1. The Front page
- 2, The Inside pages

The layout of these pages can be treated in four related sections so that a page, for example, that contains a Static layout can also be a Vertical layout, although the two are individual methods of presenting the news.

The third level involves the actual involvement of the designer within the newspaper, how he works, how he has to cope with last minute changes in the news presentation, and his relation to the newspaper as a contributing element.

The fourth and final level discusses the newspaper's role in the future and the outlook that that will hold for Irish newspapers.

Each of these four levels will be discussed at lenth in the following chapters.

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CHAPTER ONE: STRUCTURE OF THE NEWSPAPER

The four basic elements which effect the structure of the newspaper as a visual unit are size, advertising, the editorial and column width.

1.1. THE SIZE OF THE NEWSPAPER

If there were no restrictions on newspaper size, there are certain objectives it must fullfil.It should be able to contain a large amount of advertising, which has to be balanced with an equal amount of editorial.It has to be capable of being printed and distributed quickly in large quantities, and it must be of a comfortable size for the reader to hold and carry.In relation to this it is helpful to understand the type of reader who buys the newspaper.Is the average reader a commuter who reads their paper on a bus or train? Such a reader would appreciate the compact nature of a tabloid newspaper.Or perhaps the average reader reads at home and enjoys exploring every part of the newspaper.Then a broadsheet with its ability to carry many more items of diverse interest per page might suit better.

Newspapers have ranged from a giant 51" x 35" to a mere 3"x 3 1/4", and a great variety of sizes inbetween, but the basic arguments as to the ideal size of a newspaper are between "Broadsheet" and "Tabloid".

Both of these terms are used to describe an approximate size, as there are no standard measurements for either. This can be clearly seen in the accompanying illustration (1) of the various sizes of our Irish newspapers. Although both are broadsheets, the Irish Times is 2 1/2" taller than the Irish Independent, while the Sunday Tribune is 2 1/4" wider than the Cork Examiner. Although not very noticeable, the larger page sizes allow more white space into the page and slightly more leeway with display positions.

However, these advantages in size rely on the size of the Rotary plate cylinder used to print the newspaper, so the only way to alter the size of a newspaper would be to change the printing press itself. This would never usually be contemplated for so trivial an advantage, but many printing presses in use today are old and becoming obsolete and the extra space that can be gained from a bigger press should be remembered when changes are being considered.

The conventional size for a broadsheet is 15 3/4"x 23 1/2",while tabloid, produced by folding a broadsheet in half, is usually 12"x 16".

Let us now look at the advantages and disadvantages of the tabloid and broadsheet sizes.



(2) Tabloid center spread

1.1.A. THE TABLOID

A tabloid sized newspaper is easier to carry than a broadsheet and it can be read more quickly. With the smaller page it is easier to split the editorial contents into departments, and advertising space is easier to organise. It has the advantage of being able to print across the center page gutter, creating in effect one extra wide page with a huge display potential for editorial matter. This effect is largely wasted by the Evening Herald (see illustration no.2) who use the spread for their social column (as well as allowing advertising to appear, which breaks the double page spread). The effect is much stronger when one main news item is featured, and is considered to be one of the major advantages of the tabloid. As the tabloid has more pages than a broadsheet it takes longer to set up, taking more time in hot metal page make-up and justification, stereotyping, and in filmset production. Added to this, the smaller size does not carry as many display possibilities, either for advertising or editorial.Also, if the newspaper is bulky, advertising will suffer due to low page traffic beyond the center-fold.Countering this is the economic advantage of a cheaper full page to a tabloid advertiser, cheaper than a broadsheet page.

In an area of low news content, a tabloid has the appearance of being better value to the reader, as it would be twice as thick as a broadsheet competitor. However, this works to a tabloids advantage only up to a point. With heavy news and advertising content a tabloid becomes too bulky and the broadsheet works better.

1.1.B. THE BROADSHEET

Because a broadsheet is bigger it can hold more text without being forced to continue stories onto other pages, one of the dissadvantages that a tabloid has to suffer. The broadsheet can offer a wide range of news on the sheet and present it to the reader in an obvious order of priority. There are more display positions available, and it can print bigger photographs and illustrations, an advantage not only over tabloid competitors, but in competition with television over the visual presentation of news.

There is also a common feeling that the broadsheet size is for "serious" newspapers, while the tabloid size is for less serious or "sensationalist" newspapers. Although this characterisation has been allowed to escalate, particularly in Britain, there is no valid reason why it should be so. Each newspaper is individual, affected by conditions imposed on it by the area in which it circulates and by the readership to which it reaches out. A broadsheet would stand out in an area of tabloid newspapers, and likewise a tabloid would stand out in an area of broadsheets. Its readership may prefer a broadsheet because it can organise the news values in a clear way, or its advertisers may prefer the cheaper rates of a tabloid. Whatever the newspaper decides, the

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choice of size should be based on an assesment of these factors, and not on any preconceived notions of a stereotyped class concious newspaper size.

It is surprising that no Irish "Daily" has turned to the tabloid format.All have a very low number of pages(compared with other countries),an average of 18 per issue,so there would be no problem with "bulky" papers.By the nature of their news content,the Irish Times is suitably a broadsheet paper,while both the Irish Press and Irish Independent would work well,and better,in the tabloid size.

Size is the first factor which will effect the visual nature of the newspaper. As the editorial space is usually dictated by the ammount of advertising and it's treatment we shall study this next.

1.2. THE ADVERTISING

This can be broken down into two sections; its ratio to the editorial content; and its positioning within the newspaper.

1.2.A. THE RATIO OF ADVERTISING TO EDITORIAL

Advertising helps to support the newspaper, but it can take it over completely if it is not carefully controlled. The more advertisements the better does not apply to newspapers (much as it does not apply to any other media). Advertisements pay for the pages, and the more advertisements in a newspaper, the more pages can be added. This works fine up to a point, the point at which the newspaper can no longer reach its delivery deadlines because too many pages are being printed. The newspaper then has the choice of buying a bigger or a faster printing press to cut down on printing time, and keep on expanding the newspaper, or it can limit the page number and allow the advertising to take up more space, or it can limit the amount of advertising, and simply charge higher rates for its advertising space.

There is a ratio between editorial content and advertising in the newspaper.It is thought to be at its best at about 50:50. People read the news and the news guides them into the adverts.Where this ratio slips,to the point where advertising takes anything up to 70% or 80% of the newspaper,both the advertiser and the newspaper suffer.Readers are not prepared to wade through advertising to find a few morsels of information and the newspaper has become little more than an advertising catalogue.As a result it loses its integrity as a medium for the communication and interpretation of news,and as an upholder of social values.

This has already happened with the larger American newspapers, whose bulk can be attributed not to a heavy news content, but to an overzealous advertising department.



(3) Front page design

If one takes, for example, the idea that a newspaper could have just one advertisement, the impact that the advertisement would have would more than justify the high rate that would be charged for it. On the opposite end there is the newspaper which is filled with advertisements, all shouting for attention. Amongst the crowd the individual loses its impact and, as it is not working, it is not worth whatever rate was charged for it. The answer is somewhere in the middle. The newspaper owes it to its advertisers to make sure that appearing advertisements will carry the effect that they were meant to have.

Irish newspapers have none of these problems, as the amount of space taken up by advertising is only about 20%, more than likely a reflection of the economic state of the country than by any self-imposed limit. An area in which advertising is a problem, even in Irish newspapers, is in its positioning.

1.2.B. THE POSITIONING OF ADVERTISING WITHIN THE NEWSPAPER

The positions set aside for advertisers must be able to work properly.It makes sense to position the classified ads together in one section, and yet both the Irish Press and the Evening Press place some of their classifieds at the front of the newspaper, and some at the back. Usually they treat these classifieds as "filler" to stop up the gaps created by other material.All newspapers place their job advertisements together, but it is the display advertising that runs through the newspaper that causes most of the problems.

Many newspapers bar advertising from certain pages, notably the front page and the editorial page, and a page where a dominant news story is deemed more important. The Modern Irish Printer (1971) claims that "advertising should not, under any circumstances, be included on the front page". By following this the newspaper is saying that these pages are too important for advertising use. They are the pages upon which the newspaper relies most heavily to emphasise its status and its integrity.Any advertisement on the front page claims a false importance over the other advertisers inside the newspaper. The news has to be important to get onto the front page, so the implication is that an advertisement is as important as the news, if it also appears on the front page. The policy of barring advertisements from certain pages also tidies up their appearance, particularly the front page where an all news front shows confidence and authority where it matters most.

If we look at the two front pages (illustration no.3) we can see how much clearer the Irish Press page is over the Irish Times. Irish newspapers disregard the importance of their front pages, and all broadsheets carry advertisements on the front page (sometimes the Irish Press carries an advertisement-free front page, as in the example, but it is not a fixed policy). Many more newspapers do, however, realise the importance of the page,

designing the masthead so that it is as clear as possible and cutting out extraenneous details. The Sunday Tribune, the Irish Independent, and both the Sunday and Irish Press carry strong mastheads that declare their importance. The Cork Examiner, like the Irish Times in the example, prefer to believe that the advertisements in both "ears" (ie. on both sides of the newspapers name) are as important as their name, or at least that is the implication. Considering the low advertising content in all these papers it is surprising that they could not place these advertisements inside the newspaper, and thereby claim the respect that the front page, and the newspaper as a whole, deserves.

On the pages where advertisements do appear, the designer should be able to organise them into clear shapes, so that they do not conflict with the editorial content. Magazines have already done this, with advertising space divided up into full-page, half-page and quarter-page shapes making up a full page.Tabloid newspapers have been able to borrow from this policy, as their format is basically the same, but broadsheets are too big, and therefore too expensive, to follow suit. They also have two main problems that persist in holding them back. They have a tradition of selling space in random shapes, which force the editorial contents into odd shapes; and they print advertisements that are designed by Advertising agencies to fit a national 11 pica format (11 picas is the width of the standard column for most broadsheets). This format is used by agencies so that the same artwork can be used in several different newspapers. If one newspaper decides to organise its advertising content into better shapes, using a column width other than 11 picas, the likelyhood is that advertisers will not be prepared to pay the cost of an advertisement that can only appear in one newspaper, compared with an advertisement that can appear in several newspapers. And so the newspaper will suffer, unless it sticks to the restrictions. The ways around this problem will be seen when we discuss the column width of the newspaper.

Once the advertising space has been sold and marked into the dummy newspaper, it is up to the editorial to fill the space left. How this is done will dictate the image that the newspaper presents to its readers.

1.3. THE EDITORIAL

The information presented within the newspaper is treated on two different levels.Firstly,as a recognisable unit,and secondly as a clearly broken down and logical progression of news sections.

1.3.A. THE FAMILIAR NEWSPAPER

The editorial content has to form a recognisable format that the reader can follow and to which he can relate. It should be ordered in a logical way. It is by no accident that the television page is



(4) News departments

always in the same place in our newspapers.Usually it is on the inside back page, one of the easiest sections of the newspaper to turn to.In the Irish Times on a Saturday, they devote a middle section to "weekend" articles, and the television section is placed on the back of this section, rather than the back of the full newspaper.This is because this section is meant to be taken out of the main paper.Some people do not seem to realise this and wonder why the television section moves from the back page on a Saturday.To eliminate this confusion the newspaper could print this section upside down in the newspaper, so that the reader has to take it out to read it, or they could print it as a seperate supplement altogether.

Just as the television page is always in the same position, so are the other contents of the paper. The Irish Press always prints their weather guide on page 2 along with the "births, marraiges and deaths" columns. The Irish Independent on the other hand always places these two sections on the inside back page. One will always find the sports pages on pages 2,3 in the Irish Times,

Whereas the Cork Examiner keeps the back pages which run up to the back page for the sports (but not the back page itself). The important point is that once decided, each newspaper must stick to its layout of the news. To constantly chop and change the order that the news appears in would be confusing to the reader, and would give the impression that the newspaper itself was confused. This order is not just for the regular features either. It also covers the positioning of the irregular news in news sections, the second level at which the editorial is treated.

1.3.B. NEWS DEPARTMENTS WITHIN THE NEWSPAPER

While news sections should also appear in the same positions in the newspaper each day, these sections should also be clearly signaled. In a single-section newspaper this can be done by repeating a logo or another distinguishing feature, where the name of the news department can be contained within it. If we compare the signaling provided by the Cork Examiner and the Irish Times (see illustration no.4), we can see how the newspaper can become more of an identifiable unit. The Cork Examiner has made no conscious effort to bring some unifying element to its signals.

The "appointments" section is the only one which can be identified as being part of the Cork Examiner. The Irish Times has made a strong effort and is much clearer. Their "appointments" section is in the same typeface as the Irish Times logo, although it is in italics and it also carries the newspapers name. The feature pages all carry a similar signal which unites them as being features, while the news sections are also signaled in a different style. For some reason the newspaper attempts to mimic the newspaper masthead for its "business" section, even to the absurdity of adding "in-house" advertisements to the ears when no "real" advertisements are available. Whether or not the business section



(5) Supplement masthead

deserves to stand out from every thing else in the paper is debatable, but at least there is a link between the title and the newspaper. The "property times" and "commercial & industrial property" signals show no unifying element and are the weakest links in the overall view of the newspaper. In a multi-section newspaper this segregation of the news has been taken a step further and each section of the newspapers content becomes a seperate newspaper with a front and back page. As such it needs to to mimic the "mother" newspaper.By its nature it will be read as a separate unit, so it should be easily identifiable as to what newspaper it belongs to. The name of the section should be treated in a similar fashion to that of the newspaper, say for example, in the same typeface, with the name of the newspaper clearly incorporated into the new masthead. Rules governing the use or non-use of advertisements on the newspaper front page should be followed on the section front page. The idea of a multi-section paper is based on narrowing the field for specific target audiences wanted by advertisers, but it also opens up some fresh possibilities for the design of the newspaper.

A broadsheet newspaper could offer a tabloid section, as the Sunday Tribune does, in which it carries its lighter feature articles, and treats it as a magazine. Alternatively a broadsheet newspaper could include a broadsheet supplement as the Irish Independent does, to seperate its "property" news from the rest of the newspaper. As can be seen in the example (see illustration no.5) the Irish Independent has identified the "mother" paper by adding the name, "Independent" rather than by mimicing the newspaper's masthead. Like the masthead the title is kept clean and free from advertising, but unlike the newspaper itself, the section has quite a problem controlling the advertisements that appear within it. When offered as a section, the "property" news has more of an appeal to advertisers to the point where the section has really become an advertising supplement supported by editorial.

An important point to remember in a single-section newspaper is the position of various features with regard to what is printed overleaf.Many families split up the newspaper between individual members, so therefore an important consideration to keep in mind are things like making sure that the womans page does not back onto the sports pages (the Irish Press is guilty of this), or that the crossword does not back onto the television page.Likewise, if an advertiser includes a cut-out coupon within an advertisement, or there is a newspaper competition which will be cut out, then it makes common sense to make sure that there is not another similar cut-out device, or something equally important, on the reverse of the sheet.These are little considerations but they are important for the reader.

Like the newspaper size and the organisation of the editorial and advertising content, the column width will determine quite considerably the overall appearance of the newspaper. This is the

it 1.4. THE COLUMN WIDTH

fourth and final part of the first level of newspaper design, as it effects the visual unit presented by the newspaper.

All newspapers are designed on a grid composed of several columns into which the newspapers contents are fitted. The headlines call for your attention but then the information must be transmitted in some sort of bulk form and as a result the type of this text has to be small. The most common size used by newspapers for their type is 8 point, so, taking this as a basis, one must now decide how wide the column should be for it to be most easily read.

Edmund C. Arnold states that "readability is that quality which involves maximum ease and eye comfort over a period of sustained reading". The lenth of a line of type (the width of the column), governs this readability. If the 8 pt. type was printed in lines running the width of the page, we would have great difficulty in reading it. That is why we have columns at all. There is a maximum lenth to which a line can effectively go.So as a result, a few of these line lenths can be fitted across the page. While the column width cannot be too wide, neither can it be too narrow. Harold Evans stresses this when he says that "excessively narrow columns mean more eye transfers per column".

Research has been carried out to discover what the ideal length of a line should be for best readability.According to Edmund C. Arnold the ideal measure is 1 1/2 times the lowercase alphabet lenth, and in reporting this he refers to the first extensive scientific tests of both readability and legibility, which also discovered that the medium weight of a typeface is the most readable, while the bold weight is the most legible.As a result of these tests it was found that the ideal lenth of line or column width for 8pt. type is 15 picas.

Most broadsheet newspapers use 8 pt. type in 11 pica columns which creates an 8 column page. The main reason why this arose is because of a shortage of newsprint during the Second World War. It forced newspapers to cut back on pages by increasing from 7 to 8 columns on their pages and use 7 pt. type, a point size smaller than the normal 8 pt., in an effort to get more information onto less paper. The change in the size of the type was reversed after the war, but the column width remained at 11 picas and 8 columns.

Not so many agree to the use of the 8 columns as an ideal measure. They question the excuse of tradition to uphold a bad practice. The Modern Irish Printer (1971) states that the "optimum measures for various point sizes, established by legibility researchers, are virtually ignored in the 8 column format". The reason it has stuck is that an 8 column grid offers a lot of display positions for both editorial and advertising matter. THE SUBMISSION of the Catholic bishops to the New Ireland bitterness. But it has done a service in that it crystallises one of store to achieve Forum is a prescription for continued sectarianism and the primary obstacles to reconciliation on this island, albeit annual sales of over with a veneer of intellectual sophistication.

The document begins by claiming that the bishops have trading year, which urged reconciliation at all times. In a sense of course they have, ends on January 28. but reconciliation only on their terms, if that is not to deprive the word of any meaning. We are treated to a long discourse on the progress of ecumenism in Ireland, at the heart of which has achieved sales of £190 been for a decade the issue of mixed marriages. The document comments on the statements issued by the hierarchy last November on this issue: The pastoral tone of the documents and the respect they show for the consciences of both parties have been widely welcomed by leading Protestant churchmen of several communions."

That statement is simply disingenuous. The House of Bishops of the Church of Ireland stated that they found those documents "profoundly disappointing". A spokesperson for the Presbyterian Church said that it did not meet Protestant hopes of equal treatment of both sides in a mixed marriage.

The other primary area for ecumenical activity is in relation to integrated education and again on this issue the Catholic bishops make clear their "no surrender" mentality. In their submission to the Forum they manage to conjure up Orwellian spectres by arguing that the present system of segregated education in Northern Ireland actually contributes to community harmony there. In defending their opposition to integrated education they distort the opposing case by attributing to it arguments that nobody in his right mind would postulate. One of these is that the schooling system on its own could bring about reconciliation between the communities. Nobody that we are aware of has ever advanced since. that thesis.

The situation for interns has improved slightly since last July, when several were unable to get places in hospitals. However, there are five cases known to the Medical Union where interns are working for no pay, and a number of others on half pay, just to get the experience. Some 360 interns are produced each year within the Republic. There are roughly 1,260 registered hospital doctors employed at present here in higher grades below consultant

The root of all these difficulties is the same - lack of funds. Neither the Department nor individual health boards say they have the cash to employ more junior hospital doctors and reduce overtime working. Moves to cut "onein-two" rotas have so far been mainly based on

redeploying existing numbers of staff. Slowly, however, conditions are improving. On pay — between 1979 and 1981 the "basic working week" (not the actual hours worked) was reduced from 70 to 40. giving an average increase in hospital doctors' earnings of approximately 30 per cent over the period. (An eight per cent increase followed in September 1981 and with four per cent more last year). Overtime rates are still surprisingly low however, at around only 50 per cent of the normal hourly rate, with 30p extra an hour after 30 hours overtime for the senior house officer grade. Basic pay now ranges from approxi-mately £8,500 for interns; to £9,600-£14,000 for house officers; to £12,900 to £15,600 for

registrars. With a sizeable number now working 100 hours a week, the overtime does guarantee a good income, though as PAYE workers nonconsultant hospital doctors are often paying 65% income tax. Though rarely bitter about money, most of those questioned said they saw their overtime as cheap labour for the hospitals, some comparing their rate unfavourably with what hospital porters got in hourly rates. "I'm not complaining about what I get paid." said one, and as for the hours, well the work is enjoyable and in a sense it provides its own compensation.

HARRODS have announced that they had become the first individual British

Last year the store million. Harrods broke through the £200 million barrier on Saturday the second day of their January sales.

By the close of Saturday's business sales had reached £201.3 million since January 29 last year.

Harrods achieved the record sales despite the IRA car bomb explosion outside the store three weeks ago. Security has been tight ever

In relation to Leabhar na hUidhre (or Lebor na hUidre), for example, it is not quite true to say that "it was composed by Maelmuire who was killed . . . in 1106." It has been known for more than half a century now that that MS is the work of three principal scribes, two of them working rather earlier than the third, who extensively revised and interpolated the work of the others. One of the three was indeed the Máelmuire, son of Célechar, killed at Clonmacnois in 1106, but his precise role in the compilation of the MS is still a matter of debate among scholars. This point has a bearing on the date of the work: as Máelmuire is the only one of the scribes whose name and date of death are known to us, it is important to establish whether he was one of the two earlier scribes or whether - as has been suggested in recent times - he was in fact the reviser.

The statement that the Leabhar Breac "was probably written by a member of the Mac Aodhagáin family at the end of the 14th century" is no longer accept-able — although it is true that the MS was in the possession of a branch of that family for part of the sixteenth century at least. Having carefully studied the script, Professor Tomás Ó Concheanainn of UCD showed a decade ago that the whole of the codex was the work of a single scribe whom he identified as one Murchadh Riabhach Ó Cuinnlis, a member of an east Galway family and scribe of portion of the Book of Lecan and of a section in the collection now known as the "Yellow Book of Lecan," as well as of one or two other works.

One method of getting around this is to set 6 columns at 11 picas and set the 7th column at 16 1/2 picas (1 1/2 times the normal). The remaining half column of 5 1/2 picas is then spread evenly throughout the page as white space which gives the appearance of opening up the type. Alternatively a newspaper can set some articles in a wider column width and print 3 columns where 4 would normally be.

The example (see illustration no.6) shows some of the various column widths used by Irish newspapers. The ideal column width for maximum readability is the third column shown, while the fourth is the standard column width that will produce an 8 column page.

Irish newspapers are quite undisciplined when it comes to column width. The Irish Independent uses an 8 1/2 pica column grid which gives a 9 column page, but it will change from the grid constantly and there would appear to be no particular rules as to where. The Irish Press uses a 10 pica column to produce an 8 column page, and although there are some odd changes, with anything up to 21 pica columns appearing, it tries to stick to its grid as much as possible. The Cork Examiner uses an 8 1/2 pica column, like the Irish Independent, and likewise it varies its column widths indiscriminately, whereas the Irish Times uses a 10 1/2 pica column for an 8 column page and manages to stick to its grid most of the time.Where it alters from it, it does so in a logical fashion and there is not the confusion that some of the other newspapers produce.Nevertheless, all the Irish newspapers use column widths that are far from ideal, due mainly to tradition; a tradition that Clive Irving is strongly against. He states that "letterpress traditions of newspaper column widths have forced the bodytype into sizes and measures (widths) which are the antithesis of legibility and easy reading".

If one creates a grid using the ideal column width for 8 pt. type of 15 picas, on a broadsheet, it produces 6 columns to a page.

Some newspapers have changed completely to this format, while others, aware of problems they would have with advertising, use an 8 column page for their news pages, and a 6 column page for their feature pages (which apart from 1/2 page advertisements or advertisements produced by the newspaper to fit their own grid), which would have to be advert free. However, the feature pages are in particular need of the wider measure as their lenths of text are apt to be much longer than the average news article. Such a grid offers fewer display positions than an 8 column page, both for editorial and advertising. And if the newspaper has gone over completely to the 6 column grid, advertisements will have to be allowed to float in white space if they cannot be designed to fit

(6) Column widths:

141 pica

10¹/₂ pica

Coupled with this is the fact that national advertising for the 8 column format would be uncomfortable in any other format. The advertisements would not fit into a different grid and the newspaper would be forced to leave too much white space around them.





(8) 6&4 column tabloid

William's story

HHA

77577

En El Ti

to have a great

MARK

Tetar, at last,

the grid. In the example (see illustration no.7) we can see how the Irish Times has used the ideal column width for a very lenthy feature article. The utmost readability is very nescessary for an article of such length, and the newspaper has tried to add colour to the page by adding the large photograph, which takes the eye to the headline, and by breaking up the article with smaller section titles. Even the wide rules at the top and bottom of the page are an attempt to contain the article, to try and make it look smaller than it actually is. The colour of the page could have been increased by highlighting some of the paragraphs in a bolder version of the typeface.

By comparison the Irish Press shows us a typical 8 column news page.It is full of display positions.It may not be ideal for readability, but as the news stories are all of a short nature the poor readability is not so apparent. The many display positions add variety to the page, and of course advertisements will fit into this grid.

But there is another advantage to the ideal 6 column page. If we can refer back to the developement of the newspaper from copydesk to finished product, the newspaper is typeset by a compositor working on the linotype machine.After typing out the line of type, he then has to add space between the words, and add hyphens, to "justify" the line. If the column width is 11 picas, there are more line breaks to contend with than if the column width was 15 picas. Therefore the typesetter can work quicker with the wider measure. There will also be less need for hyphenation, and lines can be balanced better as there will be more words and word spaces per line.What this results in is quicker page makeup, saving both time and money.

Obviously with a tabloid sized newspaper there cannot be as many columns to a page. Unfortunately most still treat the tabloid newspaper as a shrunken down version of a broadsheet. Tabloids that aim to give lots of spot news use 7 columns to a page (at 9 picas each) which creates the "hustle and bustle" sensation. The 7 columns offer many display possibilities, but the 9 pica columns are, to repeat a quote, "the antithesis of legibility and easy reading".Some tabloids will fall to 5 columns of 11 1/2 picas,but this only copies the problems found in the typical broadsheet. The ideal column width for 8 pt. type is still 15 picas, it does not change for tabloids. Due to their size though, the closest to this ideal that the tabloid can go to is 14 1/2 picas per column, and this creates a 4 column page. Display positions on such a grid are a lot less than offered by the 6 column broadsheet, and require much more consideration in layout if they are not to become to empty and colourless. However such restrictions should result in a tighter layout and more concise writing.

There are two tabloid newspapers printed in Ireland, the Sunday World, which uses a 7 3/4 pica column to create a 7 column page, and the Evening Herald, which uses an 8 3/4 pica column to create

a 6 column page. In the example (see illustration no.8) a page from the Evening Herald displays both their standard 6 column grid, used for the top article, and the 4 columns needed for maximum readability, which they use for the bottom article. The text in the bottom article could do with some more colour added to it than that which the inserted quote gives. Some paragraph headings or bold text would draw the reader much more effectively than the poor illustration and sensation-grabbing headline.

So now we have discussed the four basic elements which contribute to the structure of the newspaper as a visual unit.It's size, the treatment of its advertising and editorial contents and its column width all provide the basic framework upon which the newspaper can be built.We shall now proceed to investigate the limiting factors which govern the actual pages themselves.

CHAPTER TWO: THE PRESENTATION OF THE NEWS WITHIN THE NEWSPAPER.

This section will discuss the aims which govern the front page presentation of the news and the methods of layout which are used in the newspaper as a whole.

2.1. THE FRONT PAGE

Just how important is the front page of a newspaper? Harold Evans would claim that it is very important, saying that "it is only the first of many pages of editorial, but it establishes the identity, character and freshness of the newspaper by its title, its display treatment and content". However, many newspapers have allowed themselves to ignore their front pages, cluttering them up with all sorts of extraaneous details. The Modern Irish Printer (1971) tells us that "throughout the years, the typical front page has tended to be increasingly cluttered, following the philosophy that as much information as possible should be "stuffed" onto it". The space on either side of the newspapers name, nicknamed the "ears", should be left free to give the newspapers name the importance it deserves, but many newspapers, fail to realise this. The most common "filler" is advertising, but anything else from the weather to the value of the falling pound can and will be used. Many of these little pieces of information can be placed elsewhere in the newspaper and an effort should be made to present as clear a front page as possible.

When analysing newspaper front pages, it can be seen that they operate between two opposite poles called "signal and Text" and "poster". A few newspapers display the characteristics of one of these poles only, but most have developed their own blend of the two.

2.1.A. SIGNAL AND TEXT

Many newspapers run this type of front page.this is where a selection of the items judged to be the most important are signalled, both by headline and by position in an obvious scale of priorities and supported with text. The stories are not usually continued inside the newspaper, but can be when a large number of stories are to be signaled on the front page, reducing space to the point where there is little choice. This type of page is most common with broadsheets as they have the nescessary space for such a display.

2.1.B. POSTER

This is the opposite to the "signal and text" format. Where the strict "signal and text" is quiet and conservative, the strict "poster" page is loud and brash.Like a poster it works in grabbing your attention, and has to forego the job of providing much



information.It uses big headlines, panels of reverse type (white on black), and large photographs. The sheer size of the headlines means that there is little room for accompanying text, so the text is excluded and the headlines refer to articles featured within the newspaper. This feature works at its best at the tabloid size. The small size of the tabloid means that a signal and text front page treatment would not work very well and would not offer as many stories to the prospective reader as the broadsheet. The New York Post front page (see illustration no.9) is an example of a poster page. The reader is drawn to the newspaper by the extra large "banner" headline and the reverse panel which shouts "extra extra extra".

As already stated most newspapers operate a style that is somewhere inbetween the two styles.Newspapers that prefer the poster style subdue it by containing less headlines and adding a limited text summary with each headline.Likewise,newspapers that follow the signal and text style allow the page to become more interesting by including such elements as contents panels,a "what's on in the newspaper tomorrow" section, or a news summary panel.These are poster elements of a more subdued quality used to liven up the page.

The ideal treatment of the front page depends very much on the type of reader that the newspaper is aiming at; but that same reader also gets their news first via the television and radio media and there is little point in a newspaper repeating news that has already been heard and seen on the other media. The answer is to concentrate on more in-depth reporting that the other media cannot provide, but a lot of newspapers still fail to realise the advantage they hold and continue to produce "news as it arrives on the desk" type front pages without the back-up it needs to compete with television and radio.

There is a challenge to the newspaper to become more visually exciting. Anything from poster elements on a signal and text front page, to a bolder use of good photographs and illustrations can be used to brighten up the newspaper and primarily the front page. The three contents panels (see illustration no.10) from the Sunday Independent, the Evening Herald and the New York Times Travel Supplement all display the enthusiasm with which these poster elements have been added to their respective front pages.The Sunday Independent's is quite a strong panel using photographs, headlines in a variety of type weights, and text summaries. It tells the reader the important articles that are contained within the paper as well as adding colour and variety to the front page. The Evening Herald however, has made little attempt to help the reader with its reverse bar which runs the width of the page.Nobody who buys the Evening Herald has to be told that the T.V. page is "inside back", its always on the "inside back". The panel does nothing to inform the readers of the real contents, that is, the ones that change from day to day. And it adds very little in the way of colour to the page, there could as (11) Static front page



(12) Dynamic front page

easily be a black rule in its place that would give as much colour. The front page of the Travel section of the New York Times shows us how the contents panel can be used to cover the whole page.Here, what was a poster element has been expanded to produce a very strong poster page. A different and interesting alternative to the cover, already seen, of the New York Post. It is also an example of how the broadsheet of the future might go. The large photographs, the use of illustration and type create a layout of subdued excitement. See how the white space has been used to give breath to the page so that the reader is drawn to the page by its visual impact.Whether such a layout would work on the front page of a newspaper is doubtful, at least for the moment. Strenth above the fold is important for a broadsheet where only the top half of the newspaper is seen on the newsstand. The Travel section has to be seen as a full page for its impact to work. Nevertheless as the competition from television grows stronger a similar treatment for a newspaper might prove most effective.

The layout of the newspaper as a whole is also governed by predetermined formats, on four different levels of presentation.

2.2. THE LAYOUT

The way in which the various elements of the page are positioned on the page can be predetermined by adopting certain formats on four different levels. They are;

- A. Static or Dynamic
- B. Modular or Irregular
- C. News layout (there are 7 different types of page design)
- D. Symmetrical and asymmetrical

All these formats can inter-relate, but it is up to the newspaper itself to decide which ones it will use. Once adopted the newspaper uses these rules to govern each days news presentation. Harold Evans stresses this inter-relation of the different formats when he produced the following analysis;

- 1. Layout is either static or dynamic.
- a. modular; or b. irregular.

2.2.A. STATIC OR DYNAMIC

The static layout fixes a pattern of headlines, text and picture positions, and the news is written in such a way that it will fit into this pattern, day after day, The Irish Independent uses a static layout (see illustration no.11) on their front page.Notice how the main story position is always below a page-wide top article, and always to the left, separated by a photograph from a

2. The static or dynamic layout must either be basically:



(13) Contrasting Dynamic and

Static front pages

right-hand story. The dynamic layout places no such rules on the news. The Cork Examiner's front page is a typical example of a dynamic layout (see illustration no.12). The main headline may appear on the left or right-hand side of the page, or a photograph may appear in the dominant position if it is important enough. The news itself dictates how it will appear on the page.

The basic problem with the static layout is that the news changes every day but the layout does not. When the static layout is decided on, positions are fixed where the various elements will be. Therefore a space is decided on where the main story will go, and into that space must go each days main news story. This means that the headline has to be fixed to, say 2 lines, or to 3, or to a certain lenth across the page, and an estimated space left below for the average lenth main article. The problem arrives when the main story demands a bigger headline than the space allotted will allow and a larger amount of text than normally allowable. If the newspaper operates a strict static layout, then the headline must be re-written until it will fit into the prescribed space, even although it may lose some of its effectiveness. In the same way the supporting text will have to be re-written until it will fit, or alternatively it can be continued on an inside page (although this is not encouraged as the reader is inevitably lost in the process).Some newspapers (including the Irish Independent) operate a static layout which is a little more lenient, and will bend their rules slightly if the news demands it. They do not fix the size of their main story so that it can sometimes use space downpage that would usually be occupied by another article.Nevertheless the dominant page positions stay the same.

The advantage of such a layout to the newspaper is that it produces a formula to which everybody in the newspaper can become familiar with, making it easier to understand and thereby eliminating any confusion and quickening production. Journalists write their articles so that they will fit into the format, while page make-up simply follows the dictation of the layout.

With the dynamic layout anything is possible, and it is the news that is allowed to dictate how it will appear. This is how it should be, according to James Moran who states that "the news determines the design and not the other way round". If the news is important enough it can be allowed to occupy the whole page.

Sometimes the newspaper acquires a world exclusive article, or a photograph so strong in visual impact that it speaks for itself and is allowed prominent display. The dynamic layout allows for such "happenings". Take for example the front pages shown of the Irish Times and the Irish Independent for the same day (see illustration no.13). The Irish Independent had to use a photograph of the shipwrecked trawler that would fit into its format and the only position available within that format was weak and unimportant. The Irish Times with its dynamic layout was able to pick whichever photograph it thought best. They used a much more drama-



(14a) Modular layout

(14b) Irregular layout

tic one than the Irish Independent did, and they were able to print it across 5 columns, giving it a very strong visual impact, an impact that the photograph deserved. To the casual buyer seeing the two papers on the newsstand, the Irish Times would look far more interesting.

The dynamic layout allows the journalists to write their articles as long as the news deserves. The newspaper does not have to worry about fitting everything into a pre-conceived pattern, it simply lays out the page with the news on hand, giving it the importance it asks for within the context of the page. Each article is given its correct news value and there is no compromise needed, as there is with the static layout, for the design to work.

2.2.B. MODULAR OR IRREGULAR

The shape in which each article is placed on the page is also a fixed element of the page design. An article can be either modular or irregular in shape.

In a modular layout each article forms a rectangle, that is, the block of text, the headline, and any accompanying photograph together are contained within a rectangular box. So the page becomes a series of these rectangles. In the example (see illustration no.14a) taken from a page in the Irish Times, we can see how this works.

In an irregular layout the layout is just that, irregular. There is no fixed pattern to the articles and each is fitted in beside each other in a series of interlocking shapes until the page is filled. It is easy to recognise when compared with a modular layout, as can be seen in the example (see illustration no.14b) from the Irish Press.

Modular layout has an advantage in that each article is contained within a box, that holds each headline together with its text, so that there is no confusion between articles. Irregular layout encourages the eye to wonder into the column of another story and this can cause confusion for the reader. Thus a modular layout helps to organise the news more clearly and avoid the awkward breaks and jumps that irregular layout brings.

While some international newspapers have adopted the modular layout completely, notably The Times (see illustration no.17) and The Guardian, Irish newspapers have been more cautious in their approach. Basically all the Irish newspapers use an irregular layout for their news pages and a modular layout for their feature pages, but none of them keep strict rules on this. An irregular page may contain several modular articles, while the modular page may contain one or two irregular articles. With a few exceptions, the Sunday Tribune is almost a modular newspaper, and is the closest Ireland has to a modular paper at the moment. All

THE WALL STREET JOURNAL. EUROPE

VOL 1 NO CON

Cooling Coalition? France's Communists Reevaluate Their Role In Alliance of the Left

to Up Its Cri

(15) Vertical layout

AT. NOVEMBER IT. INC .S. New & Unfilled Orders What's News-World, Wide Lebanon's Orphans Yearn for Peace-Rut First Revenge

Business Bulletin Breakup Begins AT&T's Will Outlines Financial Forecasts Of 8 Surviving Firms

O ING Dee Jone & Company, Inc. All Rate

the other newspapers can produce some good modular feature pages

from time to time.

2.2.C. NEWS LAYOUT

the previous two levels.

2.2.C.a. VERTICAL LAYOUT

into another headline.

So far we have discovered that the page can be static or dynamic, and that it can also be modular or irregular, but there is a third level at which the page can operate, and that is on the layout of the news, which can assume its own pattern as well as belonging to

According to Harold Evans there are 7 different types of news layout on a page, and these he calls "vertical, horizontal, quadrant, diagonal, frame, brace and circus".

At its most basic this is a single column headline and single column text and at one time all newspapers used this layout, as they were limited to it by the printing technology of the time.

The vertical appearance was exagerated even more by the adoption of multi-deck headlines which stretched out the article down the column,an American trend which was adopted everywhere at the beginning of the century. Incredible though it seems, multi-deck headlines (they tend to read like a telegram) are still used by the New York Times on its front page (see illustration no.27).

The old vertical layout, of single column articles running downpage, also created the problem of 'tombstoning'. According to Turnbull and Baird, this was one of the more serious disadvantages of the layout. They state that the "separation of headlines on a horizontal plane is especially important. If two headlines of like size and style are next to each other horizontally, they form a 'tombstone'. These reduce the contrast for each headline so much that the reader reads the two as one". The front page of the Wall Street Journal (see illustration no.15) is a vertical layout of the old style.Multi-decked headlines are still used, but here the headlines of each article are separated by using varying sizes of type, a graph and a double column "whats news" section which breaks up the top of the page and stops the eye from wondering

Almost all newspapers have abandoned the multi-deck hadlines and their accompanying "jim dashes" (the small lines which seperate each headline in multi-deck headlines).

There is, however, a modern day version of the vertical layout which is more common. The modular example already shown (see illustration no.14a) of the page from the Irish Times is also vertical. To eliminate any problems of tombstoning, the trend changed from centering headlines, to that of ranging them from the



(16) Horizontal layout

left. This gave a number of advantages. It allowed a flexibility of unit count in the headline (the amount of letters used), it introduced white space which illuminates the headline, and it saved time in the composing room as spacing was no longer a problem. In the Irish Times page the headlines are kept apart by using white space, by using headlines of varying type sizes and weights, and by using a photograph.

The vertical layout can be;

- a. Modular or irregular
- b. Static or dynamic
- c. Symmetrical or asymmetrical We shall discuss this later on.
- d. Used on the front and/or inside pages

What finally ended the dominance of the vertical layout was the emergence of the double column headline. This changed the emphasis of the page from the vertical to the horizontal.

2.2.C.b. HORIZONTAL LAYOUT

In this layout the shape of the headline and its supporting text produce strong horizontal shapes. It holds many advantages over the vertical layout. The width of the article is greater than its depth, so the article will appear shorter than if it were treated vertically.Headlines are seperated from each other by the text of the preceeding article, so they maintain their own emphasis, and as articles are read across the page rather than down, the reader can fold it conveniently at the center fold and read the whole article. The vertical layout forces the reader to shuffle up and down the page, particulaly a broadsheet reader, in an effort to follow an article.

The front page of the Book Review section of the New York Times (see illustration no.16) shows us a horizontal layout. Here the horizontal feel is emphasised even more by the line illustration.

The disadvantage to this layout is that it produces less articles above the fold, the strongest part of the page. However this may not necessarily be a bad thing as it encourages the use of the full page as a visual unit. Allen Hutt believes that this is a good thing and he states that "the use of suitable Multi-column headlines downpage makes for an attractive page pattern, maintains interest, avoids top-heaviness, and prevents the readers attention trailing away into a morass of minor items".

The horizontal layout can be;

a. Modular or irregular b. Static or dynamic



as the previous two layouts. It treats the page as four quarters and places an important article in each quarter (see illustration no.17). The downfall is that there are invariably never four articles of equal importance and the newspaper is forced to give some articles an incorrect emphasis to fulfill the layout. If it is used on a tabloid sheet there will not be enough room to support the two bottom corner headlines with text and these will have to refer to articles located within the newspaper, as would happen on a poster page. The introduction of a strong news photograph also places problems on the layout and in effect the layout

display elements at opposite corners. It also shares many of the problems associated with the quadrant layout (see illustration no.18).Articles at either end of the diagonals are given equal emphasis, even although the top article may be supported by several columns of text and the bottom one by several inches, or none at all.According to Turnbull and Baird "a newspaper should grade the news, which is the most important, and the least important". Diagonal layout as with quadrant layout, fails for this reason. It is difficult to judge how important each article is, as the head-

lengths of solid text so that they form a frame around the con-



tents of the page. According to Harold Evans it is more of a gimmick than a complete formula. It does not give any indication of how the other news matter should be treated and it makes it necessary for the newspaper to find two secondary articles of equal importance every day. The result of this is that somedays an article will be given an incorrect importance to fit this layout.

The frame layout can be; (this does not apply to the "inside" of the page)

b. Static

c. Symmetrical

d. Used on the front and/or inside pages

2.2.C.f. BRACE LAYOUT

As a brace holds a shelf on a wall, forming a triangular shape, so this layout uses the headlines arranged in steps, to support one another (see illustration no.19). As the headlines are placed supporting each other they tend to deprive each other of their own importance, losing their emphasis as they begin to read together as one big headline. It also has the disadvantage of forcing the text away from its relevant headline, causing confusion for the reader as to what belongs to what.

The brace layout can be;

a. Irregular

b. Static

c. Asymmetrical

d. Used on the front page only

2.2.C.g. CIRCUS LAYOUT

This requires a lot of short articles so that it can give the impression that lots of things are happening at the same time (see illustration no.20). This is emphasised by strong contrasts in the use of bold and reversed type, heavy rules, subheads, columns of varying width, in fact anything that makes everything on the page stand out is used.All this variety adds a lot of colour to the page but the effect is the same as turning the colour button up as high as it will go on a television. Ireland's only example of this is on the pages of the Sunday World and this newspaper goes to the extreme of actually printing colour.

Compared with newspapers that neglect the page as a unit, the full use of it in the circus layout is good, but this layout tends to fail in giving the news its values. Harold Evans points out this carefree nature when he states that "circus, jazzy or head papers aim for layouts with variety, contrast and movement, and are

(19) Brace layout

(20) Circus layout



- (21) Symmetrical front page
- (22) Asymmetrical front page

happily prepared to let order and a scale of values go to the

This layout has been used so much by tabloid newspapers that it has fueled a belief that the tabloid size means a sensationalist paper. This layout however, and the contents that go with it, provide the highest unit sales for newspapers that have adopted it, so whatever critiscisms that are levelled at it have to put up with this fact.

The circus layout can be;

- a. Irregular
- b. Dynamic

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C 1 7

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- c. Asymmetrical
- d. Used on the front and inside pages

2.2.D. SYMMETRICAL OR ASYMMETRICAL

This is the fourth and final level on which the page can operate. As we have already seen, a news page can be;

On the first level - Static or Dynamic On the second level - Modular or Irregular On the third level - Vertical, Horizontal, Quadrant, Diagonal, Frame, Brace or Circus.

It can also be Symmetrical or Asymmetrical

2.2.D.a. SYMMETRICAL

This is used by broadsheets to bring order to the news. It attempts to produce an equal balance of weight around an axis down the middle of the page. It results with headlines on one side of the page balancing headlines on the other, and the length of text is the same on both sides. This can be given a static or a dynamic treatment.A dynamic treatment would allow two 3 column headlines one day, two 2 column headlines the next. The most important article of the day, the one the newspaper decides to give "top play", would naturally not have a balancing article and as a result would have to be in the top middle of the page (see illustration 21). As with other pre-determined patterns, it runs the risk that on some days the news values would have to be distorted for the layout to be followed.

2.2.D.b. ASYMMETRICAL

The opposite of symmetrical layout, it relies on no pre-determined pattern to balance the page. Using the various elements of different headline sizes and text lenths, photographs and illustra-



tions, the page is used as a whole unit to balance itself. It is a dynamic treatment of the news, although the articles can be either paper to respond properly to the news, limiting it in no way and saying the design team full control. Allen Hutt advocates it phical elements with a thought for the readers eye-comfort, by graph), by avoiding clashes between editorial and advertising pattern which makes the text easier to read".

All the Irish Daily newspapers use this process. The Independent attempts to control it a little with what is basically a static front page, but the rest give it free reign to give the news the contrast to the other types of the page. In effect, and in made a decision to use an asymmetrical layout are not really will.

All these various types of layout should be considered by each individual newspaper to find out which will work most effectively for it, bearing in mind its contents and its type of reader. Would the readers who buy the Irish Independent mind if the articles were treated in a modular way rather than their familiar irregular way? And would they mind if the front page became dynamic rather than static? The chances are that they would hardly notice. They certainly would notice if the layout was changed to a circus one, because the style would not fit the news that the newspaper carries. However, would they notice, and would they object, if it was laid out with the same presentation as the Irish Times? The layout would be different but the contents would be the same. Edmund C. Arnold stresses this point when he says "you do not fail to recognize an old friend because he is wearing a new suit, hat and necktie. Even if a newspaper changes its typographical costume, the reader will still recognise it by familiar topics, pictures, columns, features and ubiquitous comic strips". If a newspaper takes seriously the role of communication it should not use tradition, or the fear of losing readers as its excuse for allowing inadequate layouts to persist.

Of course even the most experienced newspaper men will balk at the idea of changing what they believe in.Stanley Morison was typographical advisor to The Times and as such was very influential in improving and elevating the standard and quality of The Times to a position of status as well as influencing the field of newspaper design as a whole.Yet he to had his beliefs which he held onto strongly.James Moran explains that "poor Canon Vance once tentatively suggested to Morison and Francis Mathew (manager at the time) that The Times should put news on the front page....to Stanley Morison it was sheer blasphemy".As a result The Times continued to print their classified ads on the front page



CHAPTER THREE: THE DESIGNER'S INVOLVEMENT

This is the actual designing of the newspaper as it takes place every day, and can be broken down into three sections:

1. The designer tackles with the day's news 2. The designer tackles with changes in the day's news: the Rejig

3. The designer's role within the newspaper

3.1. THE DAY'S ROUTINE

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CT 17.

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The first step is to put together a rough dummy of the newspaper, identical in the number of pages.Broadsheet newspapers use a dummy that is half their size, as it takes less time to mark up, and to make copies of, and gives more space to the stonehand who is already surrounded by galleys (columns of text), rules, spaces and late corrections. Tabloids can work at full size which has the advantage that every headline can be sketched in at full size ,it is easier to judge how the photographs will look, and it is generally more accurate.

The advertising department will have already prepared an initial dummy, with the spaces marked in that it requires for classified and display advertising. These are then drawn in to size on the dummy and organized so that they leave as many simple rectangles as possible for editorial. Along with the dimensions for each advertisement there should be a rough description of each advertisement. If an advertisement contains large headlines, the production staff can avoid placing large editorial headlines close to it. Likewise if the advertisement uses a half-tone photograph, editorial photographs can be kept away from it.Some advertisements will also carry special instructions as to their position, more of a hindrance to the production than a help.Some advertisers pay extra to be the only advertisers on a page, a policy which will mean that advertisers that cannot afford the extra price will have to put up with being crammed onto the pages not already bought. This policy is bad for those advertisers and it is also bad for the production team as they will not have a balanced spread of advertisements throughout the newspaper, and they may have some awkward shapes on the "cluttered" pages.Some advertisers want to be on a left or right-hand page, or in an outside column, and some will specify that they should not be placed on certain pages. Advertisers who aim their advertisements at women would hardly appreciate their advertisements appearing on the sports pages, and visa versa.

Once the advertisements have been marked in, the production staff can turn to the news. A copy schedule supplies the necessary information. It is an inventory of the day's news and identifies



(23) Front page typography

each article, describes each headline, gives the length of each item and lists each piece of art. This is then divided up into various sections, International, Local, Sports and Business news and will have to carry. If there are too many articles each page can drop some articles altogether, allow some of the larger artavoided), shorten some or all of the articles, re-write a headline to make it more concise, or drop or trim some artwork.

Next, each article is given a news value. The most important article in a page has to be placed where it will gain most impact. Then the second and third and so on in ever depreciating news display positions until the page is filled. When this is done clearly visible through the size of headlines, lenth of text and more supporting text than the first or second articles, and so on relationship between the lenth of text and the newspaper's judgement of the importance of the news".

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The exact positions will vary, depending on the nature of the news, but they should basically take into account the movement of the eye.On a double-page spread the eye will fall first on the top right-hand quarter of the right-hand page, then down to the bottom-center between the two pages, and up to the center-top of the left-hand page. This decision making will be helped, as space will already be taken by advertising and by the position of regular features (which should always appear in their usual positions), so that there will not be all that much space left, limiting the amount of display positions for editorial.

When deciding on the headlines, it should be remembered that their surrounding white space will help pick out some headlines better than others. The front page of the Sunday Tribune (see illustration no.23) shows two headlines that have ignored the possibilities that white space can offer. The main headline "bishops split.." feels as if it is crammed into the space. It is jammed against the bar of the masthead and there is little space between the capital letters. The supporting text and the two surrounding columns are very tight against the headline. Either a smaller type for the headline; moving all the surrounding text down to give it more space; a different headline; or an upper and lowercase headline could work, in adding some white space to the headline.

The opposite is happening to the second headline "six die..." Here there is a big triangle of white space giving an untidy negative shape to the headline, and it is also very tight against the masthead bar. A different headline would use the white space more constructively.

Varying the typefaces should be kept to a minimum.Allen Hutt advocates "exploiting the variations of one or two families". This allows the use of various weights of a typeface to give colour to the page, and some newspapers will use a second typeface on the page to add more contrast. When the Daily Express was redesigned in 1946, they used the "Century" family (a serifed typeface), and used a sans serif, centrally placed single column sans "kicker", to lift an important but small article out of the page.

Most newspapers have some rules about how the type should be used. The Irish Times uses a serifed typeface but changes to a sans serif on its sports pages to make them stand out. The Cork Examiner does the same, but where the Irish Times ranges their headlines from the left, the Cork Examiner centers all their headlines.Most newspapers headlines are upper and lowercase, while some, like the Evening Herald, use all caps for their splash head (main headline).Turnbull and Baird claim that "headline capitalization should follow standard sentence capitalization rather than the practice of caps for each word letter", and using a capital letter for every word in their headlines is something the Irish Press features on their sports pages.

The colour of the page is an important factor in its appearance and legibility (legibility involves quickness of perception of a single line or a compact group of lines).Large areas of text produce a grey, and are difficult for the reader to concentrate on.It can be broken up (and colour added) by printing some of the more salient points in a bold weight of type, or by breaking it up into sections with paragraph titles, or by introducing a simple line illustration or half-tone photograph.

Ideally a few versions of the layout should be worked out, but this depends on the time available, and there is even less time available in the production of an evening newspaper. The problems of newspaper production are compacted in the evening newspaper where many of the main articles will not arrive until the last possible moment. Time becomes the governing agent and as much of the layout as possible must be prepared in advance. It means alloting a space for each expected article and designing available articles around it. This part of the page already designed will be sent ahead to be typeset and constructed on the chase, everybody waiting for the final articles to arrive so that the plate can be made. This dissadvantage is the same as found in the static layout. That is, that the alloted space may not give the ideal news value or space to the article when it arrives. It may require more text than there is the space for, or the headline may have to be re-written until it will fit into the space it has been alloted, even though the re-written headline may be far from ideal. The method may be unsatisfactory, but it is the circumstances that dictate it and it is really only another restriction among many that will limit the design.



(24) A Rejig changes the layout

3.2. THE REJIG

This occurs most obviously in an evening paper when,after the newspaper has been designed and the early editions printed,a major piece of news arrives that demands the attentions of the front page.The problem is now how to alter the news values and therefore the positions of the front page articles to allow the new lead article in (see illustration no.24).

One solution is to place the news story in the position of the old main story, allow the old main story to occupy the place of the old second story and so on down the page until an article has been found that can be moved to an inside page, or dropped altogeheadlines re-written and re-set, as well as some of the introductory paragraphs, and some of the text will have to be cut from the misplaced articles. It also raises a contradiction when something is moved from the page, when it was important enough to get on it

Rather than lose an article, all the articles could be shortened until there is enough space for the new lead story, but this may mean continuing articles onto other pages which will slow down production even further as new plates will have to be made for these pages as well as page one. Another alternative is to let the position and shape of the new lead affect only a certain section of the page, and re-write or cut the affected articles until they fit into the new shape. The succes of this solution relies on how severe the news values of the effected articles have been changed. Possibly a large photograph of limited importance could be sacrificed and the lead story allowed to occupy its place, with only minor adjustments necessary to surrounding articles.

Whatever the solution used, the success of the rejig depends on the ability to give prominance to the new lead with as little work as possible needed to correct the page. As a result a dynamic layout would be the most co-operative in allowing this to happen. The less guidelines placed on the layout the quicker the solution can be carried out.

The act of designing the newspaper needs more than just the design skills offered by an advertising agency or studio.It requires a personal involvement in that particular newspaper, and this we shall see in the next section.

3.3. THE DESIGNER'S ROLE WITHIN THE NEWSPAPER

Newspaper design is more than just a neatly presented dummy produced at leisure, by a team of design consultants. It is an involvement at the day to day, edition by edition level, and it is an understanding of the newspapers function as a messenger of news and the physical limitations in producing it, that make a



newspaper designer.James Moran states that "newspaper design is a specialist job... and it is best left in the hands of an on-thephical layout".And Clive Irving seems to agree when he says that "(the designer is)...a jounalist who understands the function of environment".The designer is expected to know all the variants designs must have foundations on which to rest if they are to help improve in the newspapers role of communication.

If we take for an example the weather guides found in the Evening Herald and the Irish Times respectively (see illustration no.25), we can see that the Evening Herald has made little effort to communicate its information in a clear way. The poster element has weak and untidy. On the display is insignificant, and the layout is weather guide as a poster element to add colour to the page. It is strong element on the page and works in furthering the aims of the newspaper as a reliable provider of information, something which the Evening Herald guide fails to do.

Another area where the input of the designer can improve the newspaper is in its television guide. Again we see two guides, from the Evening Herald and the Sunday Tribune (see illustration no.26). The Herald's guide is relatively unclear. There are no dividing rules to separate the television channels and it relegates Channel 4 and BBC2 to the less important space below the others.It allows an advertisement onto the page although the guide needs the whole page, due to the lack of space that the tabloid size gives it. It does not attempt to add the colour to the page that the use of photographs or illustrations could give it. The Herald obviously wants to keep all the channels on the one page as a convenience to the reader, so why not print all the channels sideways, up the page. This way all the channels could be given equal importance and it would be clearer for the reader to use. There is really no excuse for a poorly designed guide as the information which fills it is available weeks in advance and the page can be laid out long before its relevant edition is ready for print.If we look at the Sunday Tribune's guide we can see that it runs the six channels in a row (the advantage of being a broadsheet), and organises it all into a clear block with surrounding bars. It adds colour to the text with its art, and lets the unit occupy the top half of the page so that the newspaper can be conveniently folded at the center-fold.

These are simply display elements, and play only a small part in the designer's job with the newspaper, but having already discussed the other elements involved in the newspaper design, it is important to see some of the areas that could be more obviously improved by design changes.



We have seen on three different levels, how the design of a newspaper can be effected by external influences; we have seen the numerous interpretations of newspaper design that have resulted from those influences; and we have seen how the newspaper designer actually copes with those external influences in the day to day running of the newspaper. Now we shall see how those same influences are about to change, and discuss what that holds for the future of newspaper design and in particular, what that holds for the future of Irish newspapers.

CHAPTER FOUR: THE NEWSPAPER'S FUTURE ROLE

The advancing newspaper within the Electronic revolution and its effects on the future design of Irish newspapers.

4.1. THE FUTURE NEWSPAPER

As we have seen, advances in technology have vastly affected the appearance and content of the newspaper ever since the first of the future? Anthony Smith predicts that newspapers are about to change quite dramatically as the world of electronics begins as that that Gutenberg's introduction of the printed word brought to our society a little over 500 years ago. He says that "the social function of the newspaper is changing, as is the whole printed information.For the new electronics offers something quite different from a new production method".

The future development of the newspaper can be seen in four stages, from the newspaper of tomorrow to the newspaper that is still a long way from coming into existence.

4.1.A. OFFSET-LITHO AND THE COMPUTER

A century after its introduction, all the major newspapers are still printed by rotary press, but more recently established newspapers, as well as many smaller ones, have changed to printing by Offset-Litho. In rotary or letterpress the paper comes in direct contact with the inked metal type from which an impression is taken.With offset-litho a photographically reproduced image of the page is produced on a metal sheet. This is inked and an impression of the page is transfered onto a rubber blanket and from there onto the paper. The quality of print produced this way is much higher and particularly in the reproduction of half-tone photographs, but it is also far superior when it comes to printing colour. Colour is not possible with rotary press due to time so rotary press newspapers pre-print colour advertisements by offset litho in a different printing plant and bring these sheets to the newspaper where the news is printed on the other side by letterpress.

Although the offset-litho process is superior, the major newspapers are hesitant to change. Instead they busy themselves with improving the letterpress system. Improved engineering techniques have made it possible to produce a stereo plate (for rotary letterpress) in much less time than a litho plate (for offsetlitho). Research is developing better inks, and more experienced crews can cut down on the amount of waste paper. As James Moran

explains though "a less publicised, though real objection to the changeover to web offset-litho exists among those who concern themselves with labour matters...."It would appear though, as if those who intend to hold back on the introduction of new technology will have something much greater to contend with, than the relatively simple introduction of offset-litho.

Think back on the production process of the newspaper as governed by the rotary press (and even by offset-litho).From the era of computer, as Anthony Smith points out, "the process is dirty, labour intensive, extremely noisy and repetitive".

The computer newspaper will start with the newsroom and advertising staffs feeding copy through visual display units (VDU's) into a computer where the collected material will be arranged and edited electronically into newspaper pages with the help of a larger set of VDU's. The computer will then automatically drive a platemaker to create the necessary printing plates which are then passed automatically to the press.

As the reporters type in their text into the computer, eliminating mistakes on the screen, they are in effect replacing the task of the typesetter. The computer can then be programmed to set the type to the column widths, in whatever typeface is chosen, and it can do this very quickly and with no mistakes. The adoption of the process would see a dramatic cut back in the numbers of production staff needed by the newspaper. And as a computer can store in its memory all the previous editions of the newspaper, it would become an electronic library, with an ever-increasing store of information available at the touch of a button.

The dummy newspaper would become obsolete as the production staff would lay out the newspaper on the newspaper terminal.With large VDU's that can show the whole page, the various ingredients of the page can be moved around at will; changing headlines and typefaces as one goes, before committing oneself to the final design. This would give the newspaper, like never before, the opportunity and time to react properly to each day's news.

4.1.B. MULTIPLE SECTIONS

Another interesting development is the introduction of multiple sections. The Modern Irish Printer (1971) claims that "there is little argument about the advisability of multiple sections", but they take the developement at face level and fail to recognise the implications of its introduction. Many newspapers divide themselves up into multiple sections; the Irish Independent has its Property Independent and the Sunday Tribune has its Inside Tribune section; but none have adopted it more succesfully than the New York Times.

Market research showed that the newspaper's readership (the New York Times) consisted of "five percent pockets", small groups of

(27)	Multi-sections
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people who bought the newspaper for one particular part of its information."Scanners and searchers",the newspaper called them. identify the single "specialist" audience required by advertisers designed to hook the overall structure of our new supplements, each one of these groups of "specialists" already reading the newstion no.27), and on occasions can rise to as many as 15 sections Times, Sunday 17th October 1965).

4.1.C. ZONING AND TAILORING

With such a build up of information (and advertising) the newspaper has really become too heavy and too expensive for the amount of information that the news reader wants to read. The obvious solution would be to give the reader what they want, and to cut out those sections that the reader does not want to read. This process is called Zoning and it is the inclusion of several sections of a newspaper that are sold only in a designated area or zone. Any supplement dealing with the local news of a particular area would be of no interest to anyone living outside that area, but market research could enlarge this idea. If it could be proved that readers living in a particular area of a city bought the newspaper specifically for its arts section, then that could be expanded to fill a supplement and included as part of the newspaper only in that particular area of the city. It would pay for itself because the advertisements it carried would be far more effective than if they were to appear in the general section,as they would only be reaching their intended target

The developement of supplements and their spread through zoning is good news for designers, as the Modern Irish Printer (1971) points out."Besides providing order for the paper, they make it easier to handle, allow more than one person to read it at the same time, and give the opportunity for sectional "front page" display". And they continue, "if a newspaper has the financial and technical capabilities for a multi-section paper, the designer usually incorporates it into the total design plan". Though no matter how attractive the appeal that these multi-front pages hold for designers, intent on letting loose their creative talents over these new facets of newspaper design, there is little indication given by the Modern Irish Printer that the introduction of the multi-section is anything more than a organisational exercise, when infact it holds far greater implications for the future state of the newspaper.

To maintain their financial viabilities, newspapers will continue to promote the first developement of zoning, but according to Anthony Smith there is a second and far greater developement that some newspapers are already experimenting with that is called



Tailoring. He explains that this is "... the provision of some whom given advorti those demographic groups among the subscribers whom given advertisers wish to reach". Tailoring depends completely on new equipement and technology to sort out specific readers or structure and technology to sort out specific the readers or streets, label them automatically, and select the sections of the newspaper or additional material that is to be

Thus with the advent of plateless printing the personal newspaper will come into being. A computer that contains a record of each subscibers personal preferences and can print the newspaper with this in mind, printing only that type of information that a person is most likely to be interested in and disregarding the rest, adjusting the layout as it goes. Would the newspaper go this far at all? Would it be necessary to become so specific in order to survive? One would think not, at least not in its printed form.

4.1.D. NEWSPAPER EXISTENCE

The idea of tailoring negates the very ideas that founded the newspaper, that is as a conveyor of daily disseminised information to a large section of the public.But there is another threat to the appearance of the newspaper as we know it, by the world of electronics.News already enters homes via radio and television and through Teletext systems such as CEEFAX and ORACLE.Teletext systems will gradually eat more and more into the routine provision of information to households and will force the newspaper into greater in-depth reporting, an event that is already taking place, as Turnbull and Baird point out. "The changing role of the newspaper, caused by television, has meant that rather than chase every news item, reporters are concentrating on depth coverage of significant events".

So tailoring is more likely to arrive with a newspaper that is transmitted electronically. Anthony Smith sees the introduction of electronic communications as the biggest step since Gutenberg invented moving type, and he points out that it is already taking effect. He asks us to consider the adoption of the new information systems by the defense and intelligence communities of the United States.Well over half of the documents relating to intelligence work is now transmitted, filed and indexed electronically, passing through specialized networks without generating paper copy.Even banking systems are undergoing a similar change.

One wonders how the design of the newspaper would develop under such circumstances? Would we in effect lose the design if the quality of the news "print" had to rely on personal printing terminals in peoples homes? What type of graphics could be used, or would the newspaper eventually join with the television in a visual presentation of the news, with a possible choice of articles to view.? We may enjoy our printed newspapers, enabling us to "have a good read", but in our changing society, who is to know what we may eventually accept with open arms.

sometimes manage a good ad-free front pages, but the initial fress can have the sort of advertising problems which their American counterparts have had to contend with, and although some break-up into supplements would seem desirable, it is unlikely that the bulk of American dailies will ever come our way. The Sunday World and the Evening Herald would both benefit greatly from using 4 columns in their grids instead of their 7 and 6 column grids respectively.While the advertising guidelines have restricted the broadsheets from adopting a 6 column grid for all their pages, the complete adoption of it for their feature pages would be better for readability and create an instantly recognisable division between news and features

As a new newspaper the Sunday Tribune has not had any difficulties in adopting the new ideas in layout and design that have emerged from the advertising and magazine worlds.Both these worlds are themselves way ahead of newspapers in the area of visual presentation. Many experts in the newspaper field expect that newspapers will develop into a magazine format. Turnbull and Baird explain that "the succesful trend in newspapers to resemble magazines in content and approach is an offshoot of the newspapers changing role". And the Sunday Tribune is the most succesful Irish example of this. The Irish Times has borrowed the good design sense of the London Times, but it still needs to tidy up its presentation. However, both the Irish Independent and the Irish Press linger far behind in their overall design, and this has already begun to show in the difficulties being experienced at the moment by the Irish Press, which is likely to dissappear from our streets or modernize extensively if it is to survive.

tition from other media, for the communication of news and the advertising that goes with it, will result in a more confident use will be more attractive to the readership. At the moment the Irish Times carries a very weak masthead, in the Irish Press, but the Irish Times carries a very weak masthead, in the Irish Press, but the Irish Times carries a strong system of at the same time uniting the paper as a whole.Advertising has Irish Times and the Cork Examiner are both weakened by the advertising display on their front pages, but the Irish Press can

In the near future one can hardly expect to see any vast changes in the pages of Irish newspapers. However most of the changes which have already begun will continue to take effect. Changes such as the use of modular layouts, wider (15 pica) columns for tions, and stronger mastheads will become more common as each newspaper becomes more recognisable as a distinctive unit. Compeadvertising that goes with it, will result in a more confident use will be more attractive to the readership

4.2. IRISH NEWSPAPERS AND THE NEAR FUTURE

Most of the newspapers would seem to believe, however, that design ideas are irrelevant and the seem to believe, however, that design about ideas are irrelevant and that any changes that they bring about are purely cosmetic. They have any changes that they bring about are purely cosmetic. I hope that I have pointed out that the vast amount of limiting factors which are imposed on the production of the newspaper con the production of an the newspaper can be counteracted by design decisions of an intelligent and logical design intelligent and logical approach and that these same design changes are only the result of a better awareness of the newspapers role and function in our ever changing society. As Harold Evans stresses "design is not decoration. It is communication". With this point in mind we should all view our familiar newspapers in a new light and ask ourselves are they really doing the job that they are supposed to be doing. For too long they have got away with poor design simply because people have taken it, and

MAIN DUBLIN NEWSPAPERS OF THE TWENTIETH CENTURY 1. DAILY NEWS 2. DUBLIN DAILY EXPRESS 3. DUBLIN EVENING MAIL 4. EVENING HERALD 5. EVENING IRISH TIMES 6. EVENING PRESS Re-launched 7. EVENING TELEGRAPH Re-launched 8. FREEMANS JOURNAL 9. IRISH DAILY INDEPENDENT Name changed to IRISH INDEPENDENT 10. IRISH PRESS 11. IRISH WEEKLY INDEPENDENT 12. MORNING MAIL 13. SUNDAY INDEPENDENT 14. SUNDAY JOURNAL 15. SUNDAY PRESS 16. SUNDAY REVIEW 17. SUNDAY TRIBUNE 18. SUNDAY WORLD 19. THE IRISH TIMES Re-launched 20. WEEKLY FREEMANS JOURNAL 21. WEEKLY IRISH TIMES Continued as TIMES PICTORIAL

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