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National College of Art and Design.

Newspaper *design* and new graphic *technology.*

A thesis *submitted to*

the department of

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In candidacy for

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Visual Communication.

Daragh o Toole.

Department of

Visual Communication.

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Introduction

The aims of this thesis are to look at contemporary newspaper design and layout, and to discuss its interaction with the new graphic technology.

In recent years the term "new technology" has come to encompass a broad range of technological advances which have made a great impact in many industries. The basic unit of this new technology is the computer. The main function of the computer is to process information, and so the phenomenon of the new technology is defined as - information processing technology.

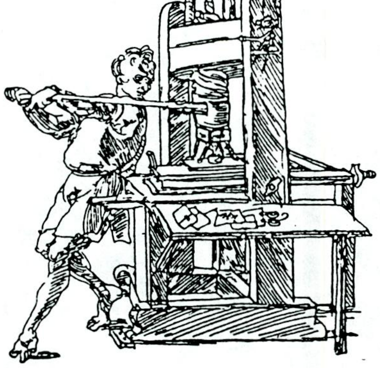
Tom Forester states in his book, Computers in the Human Context, that:

> It is generally agreed that the computer is probably the most important technological innovation this century, and that information technology is a pervasive technology at least as important as electricity or steam power. **(FORESTER, 1989 Pg.1)**

It is helpful however, to define the term "new technology" within the context of this essay. By it we mean the process of computerisation, and the use of computers, ranging from direct input and the use of word processing by journalists, to on-screen layout methods by designers and sub-editors, using newly designed computer equipment and software.

Chapter 1

A brief history
of developments
in print technology
relating to
newspaper design.



It would be a mistake to assume that the recent changes in print and design technology are the first events of this kind. There have been several major changes in the history of printed communication. As Jan V. White states in his book Graphic Design for the Electronic Age, it is 'One more event in the long and proud history of human communication ... Just the newest link in a very long chain.' **(WHITE, 1988 Pg IX)**

While this point of view may distort an objective discussion of the new technology (because it implies a sense of inevitability about its development) it does give us an opportunity to look at some of the technological changes that have effected systems of print design.

Within the specific area of printed communication, there is a haziness about its actual beginning. For instance, the Chinese developed moveable type in 1221, and the Korean Emperor Tsai-Tung ordered the manufacture of bronze printing-type in 1390. It is generally agreed, however, that the history of printed type in the Western world begins in 1450, with the invention of the printing press and moveable type by Johann Gutenberg, in Mainz, Germany.

The early history and spread of moveable type is well documented, and to discuss it here would be beyond the scope of this thesis. It is true to state, however, as Elizabeth Eisenstein does in her book The Printing Press as an Agent of Change, that by the late fifteenth century: 'The reproduction of written materials began to move from the copyist's desk to the printer's workshops.' **(EISENSTEIN,1979, Pg.3)**

The typeface that Gutenberg designed, however, does not look much like those that we are familiar with today. With its three hundred letters, ligatures and abbreviations, it is more closely related to the block-letter script of manuscripts. **(Fig.1)**

Our own contemporary typefaces have their beginnings in the faces created by Nicholas Jenson in 1470, in Venice. Jenson took as his inspiration the classic (as he saw it), proportions of Roman lettering.

As we have seen, the spread of printing throughout Europe was rapid. By 1476 when William Caxton set up his press in Westminster, there were printing presses in most centres of culture in Germany, France and Italy.

The rise of the periodical press and with it newspapers, began in the early sixteenth century, with the appearance of regular newsletters, which were used to circulate information between large trading companies. These news letters quickly evolved into public newspapers. As S.H. Steinberg explains in his book Five Hundred Years of Printing,

> From the middle of the century onwards speculative printers took the decisive step of transforming these private news-letters into public news-books, which soon developed into news-sheets and eventually newspapers. **[STEINBERG, 1979, Pg.242]**

There is evidence here of how technology and the system of production may effect the form of the newspaper, namely the switch from the handwritten newsletter to the early printed newsbook, and later (when printers found it more economic not to bind these periodical newsbooks), the news-sheet and the beginnings of the modern newspaper.

The first regularly published weekly periodical appeared in Strasbourg in 1609, and by the late seventeenth century the newspaper had become an established form of communication throughout Europe and also the New World.

> By the early years of the eighteenth century the periodical press, newspapers as well as magazines, had become an established institution, and from decade to decade gained new strength.**(STEINBERG, 1979 Pg.250)**

While the demand for and consumption of newspapers grew during this period, the basic technology changed very little. It was not until the invention of the rotary press (and later the steam-driven rotary press), that production met demand. Type, however, was still set by hand, in basically the same manner as it had been since the development of the printing press.

The next major change in newspaper technology (and indeed all print technology) made the process of hand-setting obsolete in terms of mass production.

The Linotype composing machine, invented by Ottomar Merganthaler (1854-99), a German living in America, worked on the principle of assembling matrices or moulds of type which were automatically justified, and from which lines of type, known as slugs, could be cast.

Merganthaler completed his first machine in 1885, and in 1890 a much improved version was available. Tolber Lanston (1844-1913) was at the same time working on a different principle which led in 1889 to the invention of the Monotype composing machine. Unlike the Linotype, the Monotype had only one matrix for each character. The operator worked at a keyboard which in turn perforated a paper ribbon, which in turn operated the casting function of the machine, which produced lines of single type, justified and ready for proofing.

The advantages of these new, speedy and efficient means of casting type were immediately obvious to the newspaper industry; or to be more specific, the owners and management of large newspaper organisations. The abilities of these two machines meant that a newspaper did not have to retain highly skilled (and well paid) hand setters and compositors. The economic advantages appealed to owners and management. The print Unions, however, were not so enthusiastic. For instance, when a Blower Linotype linecaster machine was installed in the New York Tribune in 1886, it was in the utmost secrecy, so as not to aggravate the printer's Union.

It is important to note that both the Linotype and Monotype companies offered with their products the matrices for new or re-designed typefaces which were available for use with their machines.

This promotion of new typefaces was notable in that it created a demand for specifically designed fonts, created for a particular purpose. It began a system of corporate sponsorship for typeface design. One example was the design of the typeface "Times New Roman", by Stanley Morrison, for the Monotype corporation. **(Fig.4).**

The next major change in newspaper technology came with the invention of offset printing (1904), and photo-typesetting (1933).

Offset printing or Offset Lithography is usually referred to as simply, "Offset." Offset printing uses a planographic (flat) printing plate and depends on the principle that grease and water repel each other.

> The process is called offset because the image is not transferred directly from plate to stock, but is 'offset' from the plate to a rubber blanket and then from the offset blanket to the stock. **(BAIRD, 1973 Pg.46)**

The process of photo-typesetting involves the assembly of the typographic elements of a page in film positive form on a transparent base. Proofs and one-piece film negatives can be made by contact exposure.

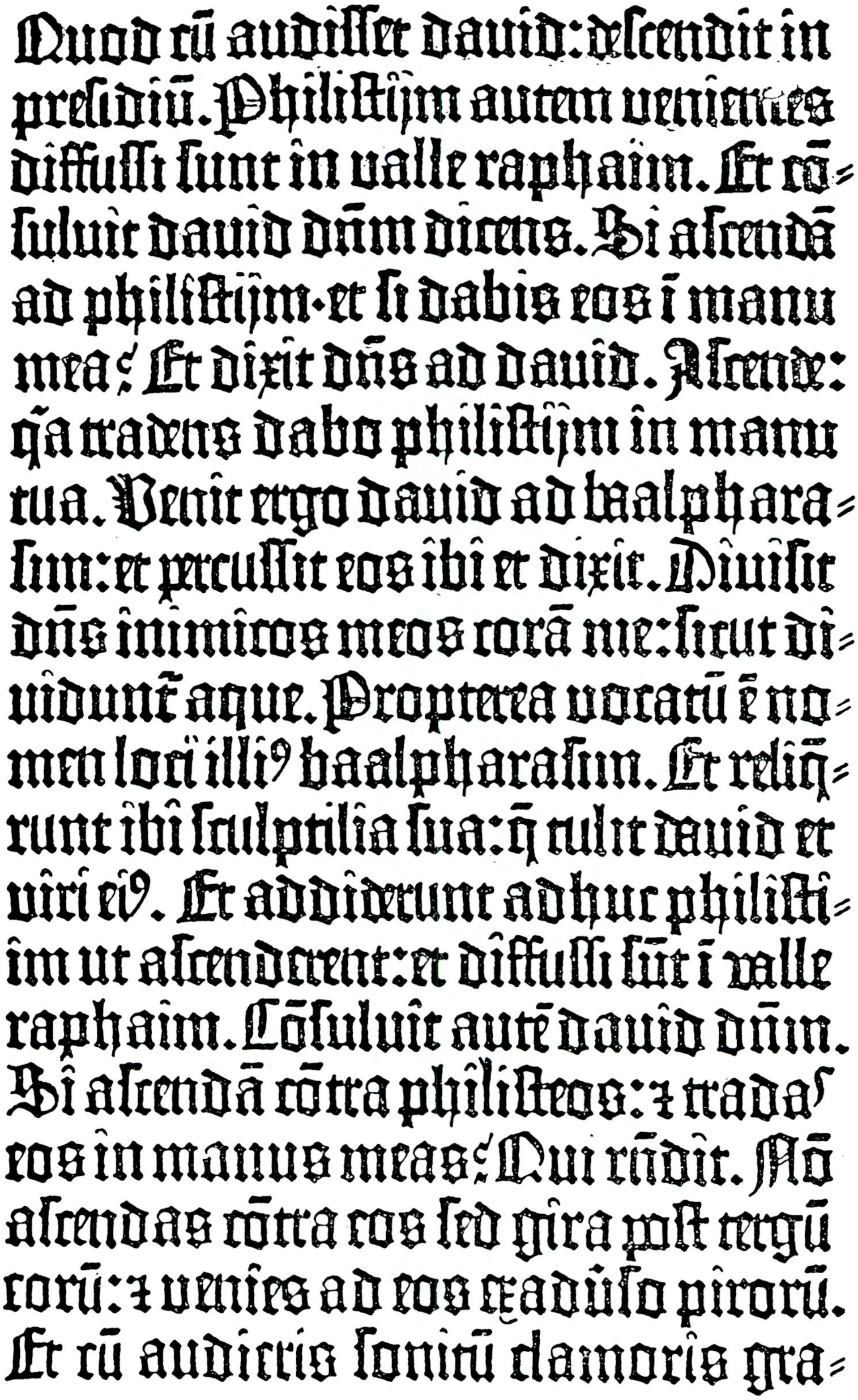
This new process of typesetting coupled with a vastly improved method of clear and efficient printing began to free the designers of newspapers from the physical restrictions of hand-set type, and also the mechanical restrictions of the hot metal type-casting machine.

We have seen how changes in technology can effect the basic form of a newspaper, and also some of the elements that go to make up its structure. To see how the new graphic technology may affect the form of the contemporary newspaper, we must look at the contemporary newspaper.

Before we do that, however, it is important that we ask certain questions about newspaper design in a modern sense. We have seen that one of the trends in this century as regards newspaper design, is that technology has enabled the designer to move away from the collective process of production. As Clive Ashwin says in his book The History of Graphic Design and Communication

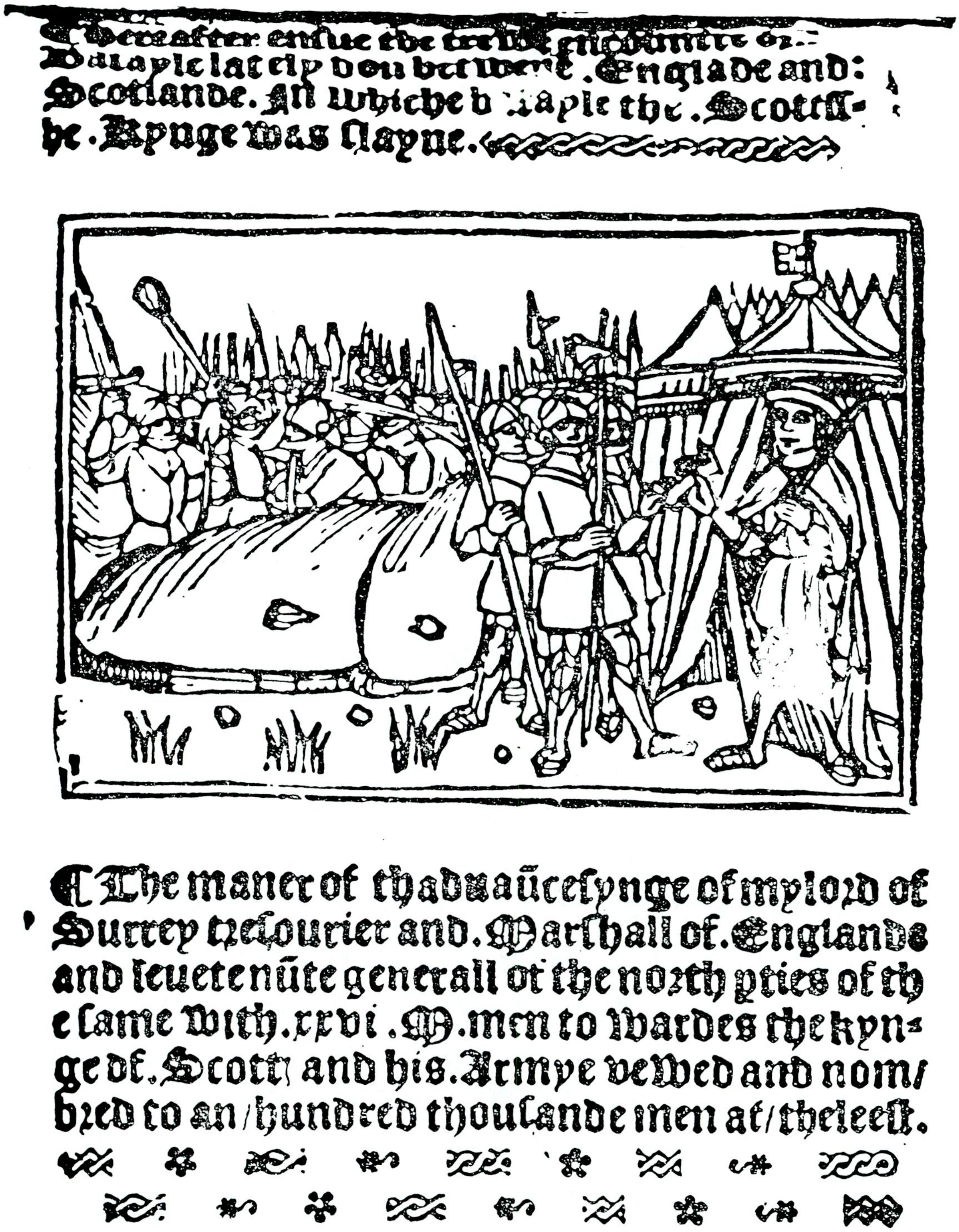
> Design was a collective rather than an individual process. The rise of the graphic designer may be compared with the rise of the orchestral conductor, who by degrees forsook his place at the keyboard and his level with the rest of the orchestra, to acquire a level which was literally and metaphorically above the means of production of the orchestra ... this simile is valid in another sense, in that the nineteenth century printer, found himself grappling with technical problems, with his instrument and with the new music of the period which nowadays, at least for the professional musician, are overcome. **(ASHWIN, 1983 Pg.4)**

So one of the questions we must ask when we look at the interaction between the new technology, the newspaper designer and the method of design, is to what extent does the designer have control, in a sense, of the actual design? In other words, does the new technology and the design freedom that supposedly goes with it mean that there is an opportunity for the designer to be innovative as a whole, governed by a sense of historical precedence, in which case the new technology is more simply a vehicle for quicker, more efficient production.



Quod cū audiſſet dauid: deſcendit in preſidiū. Philiſtijm autem uenientes diffuſi ſunt in ualle raphaim. Et cōſuluit dauid dn̄m dicens. Si aſcendā ad philiſtijm· et ſi dabis eos ī manu mea? Et dixit dn̄s ad dauid. Aſcende: q̄a tradens dabo philiſtijm in manu tua. Venit ergo dauid ad baalpharaſim: et percuſſit eos ibi et dixit. Diuiſit dn̄s inimicos meos corā me: ſicut diuidunt̄ aque. Propterea uocatū ē nomen loci illi⁹ baalpharaſim. Et reliq̄runt ibi ſculptilia ſua: q̄ tulit dauid et uiri ei⁹. Et addiderunt adhuc philiſtiim ut aſcenderent: et diffuſi ſūt ī ualle raphaim. Cōſuluit autē dauid dn̄m. Si aſcendā cōtra philiſteos: ⁊ tradas eos in manus meas? Qui rn̄dit. Nō aſcendas cōtra eos ſed gira poſt tergū eorū: ⁊ uenies ad eos ex adūſo pirorū. Et cū audieris ſonitū clamoris gra-

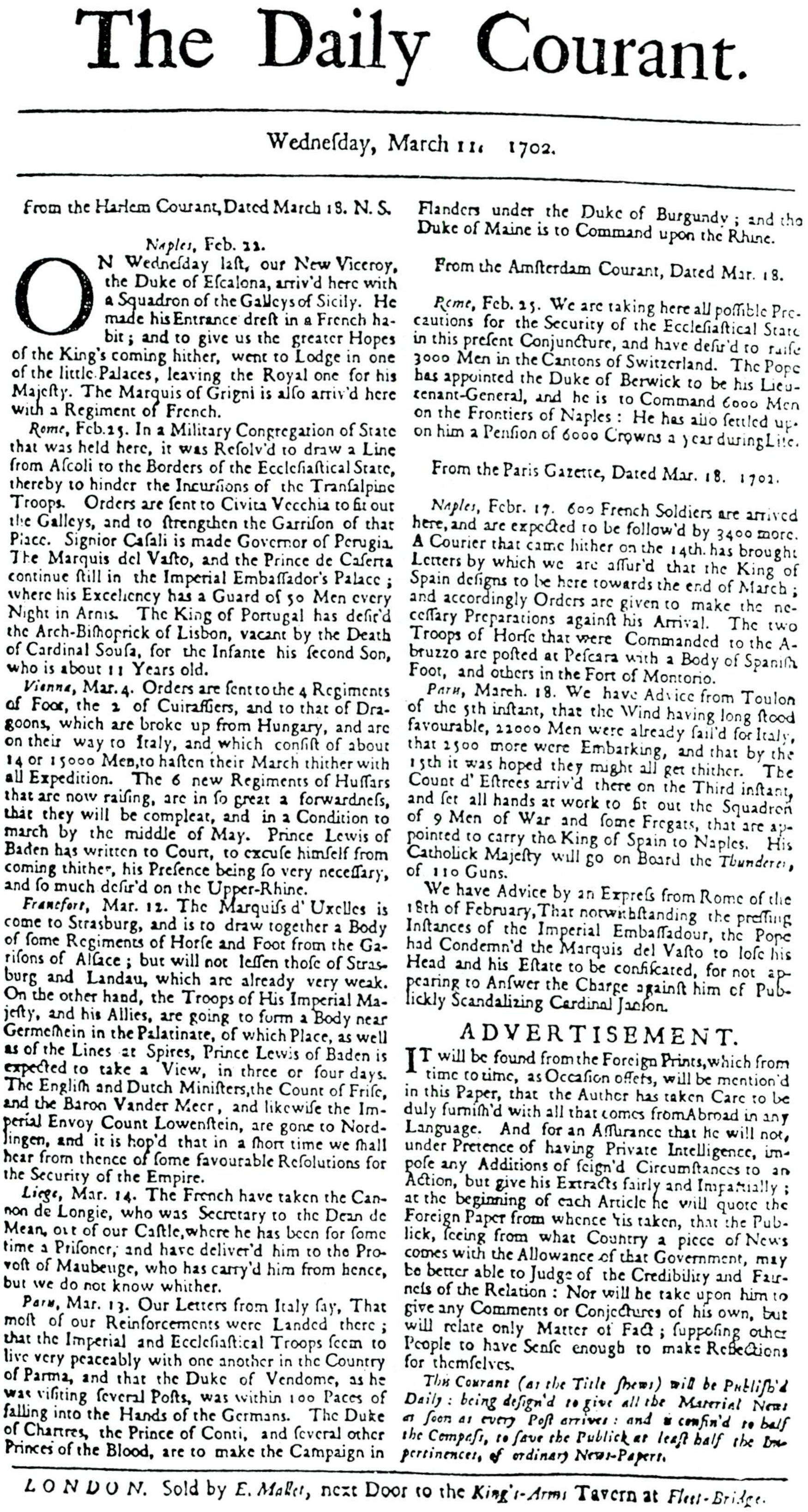
Fig 1.*Part of a column of the 42-line Bible printed by Gutenberg, in Mainz.*
(STEINBERG,1979,pg 21)



Hereafter enſue the trewe encountre or Batayle lately don betwene. Englade and: Scotlande. In whiche batayle the. Scottiſſhe. Kynge was ſlayne.

¶ The maner of thaduaũceſynge of my lord of Surrey treſourier and. Marſhall of. Englande and leuetenũte generall of the north ꝑties of the ſame with. xxvi. M. men to wardes the kynge of. Scott and his. Armye vewed and nombred to an / hundred thouſande men at / the leeſt.

Fig 2. *Illustrated news-pamphlet on the battle of Flodden field, printed by Richard Faques, in London, 1513.* (STEINBERG, 1979,pg 241)



The Daily Courant.

Wedneſday, March 11, 1702.

From the Harlem Courant, Dated March 18. N. S.

Naples, Feb. 22.

ON Wedneſday laſt, our New Viceroy, the Duke of Eſcalona, arriv'd here with a Squadron of the Galleys of Sicily. He made his Entrance dreſt in a French habit; and to give us the greater Hopes of the King's coming hither, went to Lodge in one of the little Palaces, leaving the Royal one for his Majeſty. The Marquis of Grigni is alſo arriv'd here with a Regiment of French.

Rome, Feb. 25. In a Military Congregation of State that was held here, it was Reſolv'd to draw a Line from Aſcoli to the Borders of the Eccleſiaſtical State, thereby to hinder the Incurſions of the Tranſalpine Troops. Orders are ſent to Civita Vecchia to fit out the Galleys, and to ſtrengthen the Garriſon of that Place. Signior Caſali is made Governor of Perugia. The Marquis del Vaſto, and the Prince de Caſerta continue ſtill in the Imperial Embaſſador's Palace; where his Excellency has a Guard of 50 Men every Night in Arms. The King of Portugal has deſir'd the Arch-Biſhoprick of Lisbon, vacant by the Death of Cardinal Souſa, for the Infante his ſecond Son, who is about 11 Years old.

Vienna, Mar. 4. Orders are ſent to the 4 Regiments of Foot, the 2 of Cuiraſſiers, and to that of Dragoons, which are broke up from Hungary, and are on their way to Italy, and which conſiſt of about 14 or 15000 Men, to haſten their March thither with all Expedition. The 6 new Regiments of Huſſars that are now raiſing, are in ſo great a forwardneſs, that they will be compleat, and in a Condition to march by the middle of May. Prince Lewis of Baden has written to Court, to excuſe himſelf from coming thither, his Preſence being ſo very neceſſary, and ſo much deſir'd on the Upper-Rhine.

Francfort, Mar. 12. The Marquiſs d' Uxelles is come to Strasburg, and is to draw together a Body of ſome Regiments of Horſe and Foot from the Gariſons of Alſace; but will not leſſen thoſe of Strasburg and Landau, which are already very weak. On the other hand, the Troops of His Imperial Majeſty, and his Allies, are going to form a Body near Germeſhein in the Palatinate, of which Place, as well as of the Lines at Spires, Prince Lewis of Baden is expected to take a View, in three or four days. The Engliſh and Dutch Miniſters, the Count of Friſe, and the Baron Vander Meer, and likewiſe the Imperial Envoy Count Lowenſtein, are gone to Nordlingen, and it is hop'd that in a ſhort time we ſhall hear from thence of ſome favourable Reſolutions for the Security of the Empire.

Liege, Mar. 14. The French have taken the Cannon de Longie, who was Secretary to the Dean de Mean, out of our Caſtle, where he has been for ſome time a Priſoner, and have deliver'd him to the Provoſt of Maubeuge, who has carry'd him from hence, but we do not know whither.

Paris, Mar. 13. Our Letters from Italy ſay, That moſt of our Reinforcements were Landed there; that the Imperial and Eccleſiaſtical Troops ſeem to live very peaceably with one another in the Country of Parma, and that the Duke of Vendome, as he was viſiting ſeveral Poſts, was within 100 Paces of falling into the Hands of the Germans. The Duke of Chartres, the Prince of Conti, and ſeveral other Princes of the Blood, are to make the Campaign in Flanders under the Duke of Burgundy; and the Duke of Maine is to Command upon the Rhine.

From the Amſterdam Courant, Dated Mar. 18.

Rome, Feb. 25. We are taking here all poſſible Precautions for the Security of the Eccleſiaſtical State in this preſent Conjuncture, and have deſir'd to raiſe 3000 Men in the Cantons of Switzerland. The Pope has appointed the Duke of Berwick to be his Lieutenant-General, and he is to Command 6000 Men on the Frontiers of Naples: He has alſo ſettled upon him a Penſion of 6000 Crowns a year during Life.

From the Paris Gazette, Dated Mar. 18. 1702.

Naples, Febr. 17. 600 French Soldiers are arrived here, and are expected to be follow'd by 3400 more. A Courier that came hither on the 14th. has brought Letters by which we are aſſur'd that the King of Spain deſigns to be here towards the end of March; and accordingly Orders are given to make the neceſſary Preparations againſt his Arrival. The two Troops of Horſe that were Commanded to the Abruzzo are poſted at Peſcara with a Body of Spaniſh Foot, and others in the Fort of Montorio.

Paris, March. 18. We have Advice from Toulon of the 5th inſtant, that the Wind having long ſtood favourable, 22000 Men were already ſail'd for Italy, that 2500 more were Embarking, and that by the 15th it was hoped they might all get thither. The Count d' Eſtrees arriv'd there on the Third inſtant, and ſet all hands at work to fit out the Squadron of 9 Men of War and ſome Fregats, that are appointed to carry the King of Spain to Naples. His Catholick Majeſty will go on Board the *Thunderer*, of 110 Guns.

We have Advice by an Expreſs from Rome of the 18th of February, That notwithſtanding the preſſing Inſtances of the Imperial Embaſſadour, the Pope had Condemn'd the Marquis del Vaſto to loſe his Head and his Eſtate to be confiſcated, for not appearing to Anſwer the Charge againſt him of Publickly Scandalizing Cardinal Janſon.

ADVERTISEMENT.

IT will be found from the Foreign Prints, which from time to time, as Occaſion offers, will be mention'd in this Paper, that the Author has taken Care to be duly furniſh'd with all that comes from Abroad in any Language. And for an Aſſurance that he will not, under Pretence of having Private Intelligence, impoſe any Additions of feign'd Circumſtances to an Action, but give his Extracts fairly and Impartially; at the beginning of each Article he will quote the Foreign Paper from whence 'tis taken, that the Publick, ſeeing from what Country a piece of News comes with the Allowance of that Government, may be better able to Judge of the Credibility and Fairneſs of the Relation: Nor will he take upon him to give any Comments or Conjectures of his own, but will relate only Matter of Fact; ſuppoſing other People to have Senſe enough to make Reflections for themſelves.

This Courant (as the Title ſhews) will be Publiſh'd Daily: being deſign'd to give all the Material News as ſoon as every Poſt arrives: and is confin'd to half the Compaſs, to ſave the Publick at leaſt half the Impertinences, of ordinary News-Papers.

LONDON. Sold by *E. Mallet*, next Door to the *King's-Arms* Tavern at *Fleet-Bridge*.

Fig 3. *Front page of the first issue of the first English daily newspaper, the Daily Courant, 1702.* (STEINBERG,1979,pg 250)

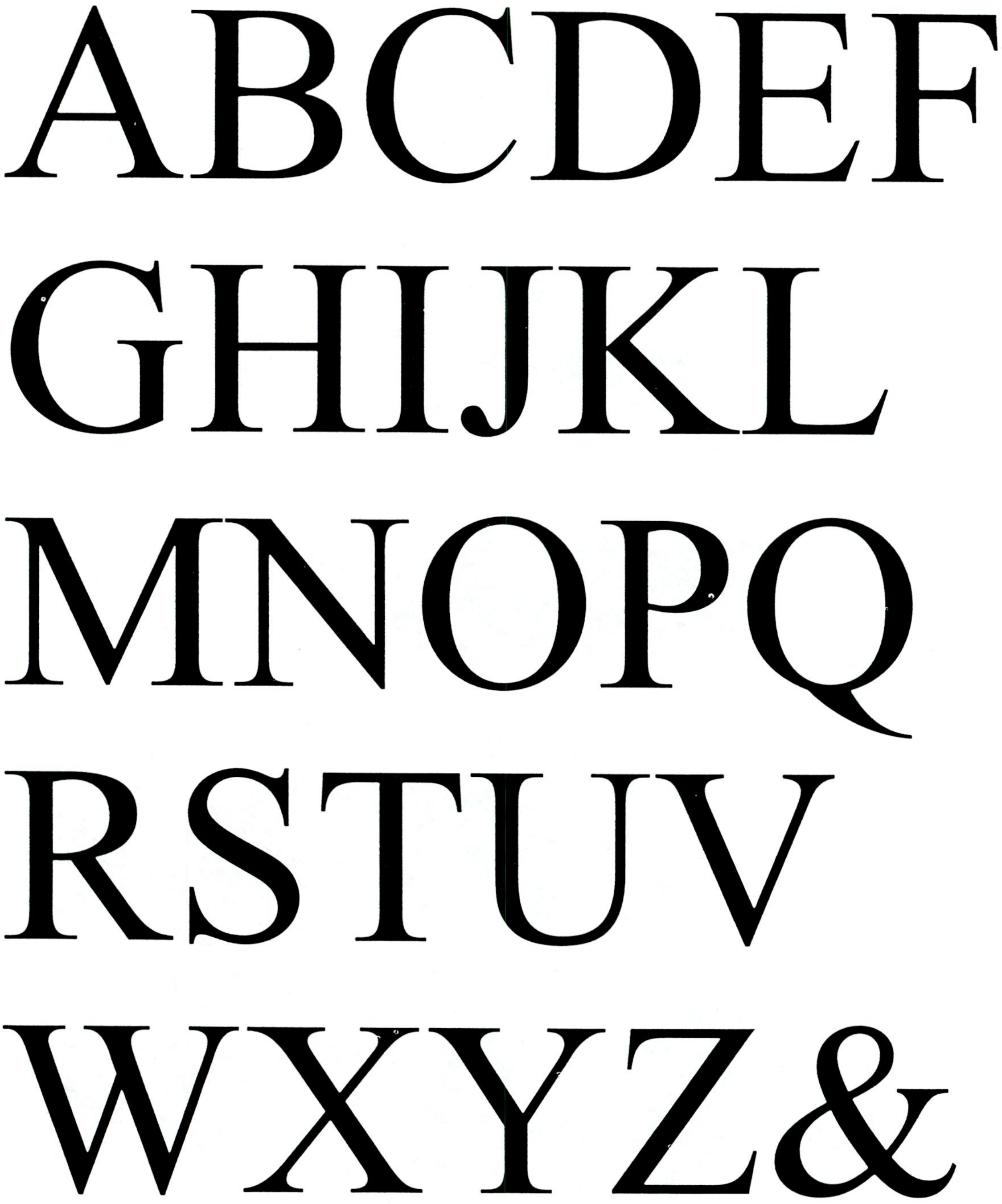

ABCDEF
GHIJKL
MNOPQ
RSTUV
WXYZ&

Fig 4. *Monotype Times New Roman, designed by Stanley Morrison.*

Excelsior normal

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Corona normal

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Fig 5. *1920's news typefaces.*

Chapter 2

The elements of contemporary newspaper design

Before we can go on to discuss contemporary newspaper design as an overall thing, we must first explore and understand the various graphic elements that, working together, create the way in which a newspaper works. These elements can be defined in a series of general headings.

TEXT.

The text is one of the most important elements that go to make up the newspaper. The heading, text, can be further divided into two categories: body-text (that is, the type that goes to make up the main informational content of the newspaper), and headlines.

GRAPHIC DEVICES.

This is a less easily definable element. Graphic devices come in various shapes and forms, but a brief look at any newspaper page will help identify them. They are the lines, bars and rules that surround, divide or emphasise the other elements of the page.

ILLUSTRATION.

Apart from text and typography, the other main informational element is illustration. Illustration can be divided into two categories, photography and graphic illustrations (line drawings, schematics).

THE PAGE.

The least obvious and one of the more important elements in the structure of the newspaper is the page itself. The size and shape of the page define the structure that the other elements take. It may sound obvious, but the page is made up of white space, and the use of white space as a defining element is very important.

The process by which all these elements are arranged on the page is called "Layout." The layout creates and defines the way in which the elements of a page, and indeed the whole newspaper will work to fulfil the design and editorial briefs, to present information in a logical, readable manner, while maintaining and re-remphasising the character of the newspaper.

These, however, are brief and sketchy definitions of the important elements that make up the newspaper page. It is necessary to look at each of them closely, before we can discuss some of the reasons and theories that justify their use, and before we can relate how the use of new technology may possibly affect newspaper design.

We have already defined the two main categories of type which make up the typography of a newspaper, that is, body-text and headlines. For the moment it is enough to state generally what sort of typestyles are used for each category.

For body-text practically all newspapers use classic script type faces. To be more specific, many of them use the same or relatively similar fonts. For example, Rolf F. Rehe notes that many American newspapers:

> 'Use Crown or Corona as their principle text typeface **(REHE, 1990, Pg.117)'**

Fonts used for headline typography tend to be more contemporary, in that many newspapers now use sans scrip typefaces, as a sole display face or used with another serif, or slab serif face (for example, Bodani) to create contrast and differentiation between articles.

The format of how text is laid out is regulated by the use of a grid. Most newspapers design their pages by using a master template or dummy **(Fig 6)**. The grid on the page defines the length of the line in a single column, so most columns are the width of, or a multiple of part of the grid (although there are exceptions to this, in various circumstances), as Rehe states:

> Depending upon the type and size, an optimum line length for newspapers is somewhere between 12 and 15 picas. **(REHE,1990, Pg. 117.)**

This is generally agreed upon by many designers in the United States and Europe.

> 'Most newspapers in the U.S. are now being designed on a six column grid. **(REHE, 1991 Pg.117) (Fig.7).**

That is not to say however, that the six column grid is used, or even accepted universally. for instance, of the four newspapers selected for critical analysis in this thesis, only one uses a siz column grid (THE IRISH PRESS, a tabloid). All the others use eight column grids (10 picas wide).

So, as we see, opinions about exact optimum column width differ. It is generally held that the impact and perception of any type style used for body-text will be affected by column width. Rehe states in his article **Newspaper Typography: Some Do's and Don'ts.**

> Short lines force the reader's eyes to spend too much time travelling back and forth on the page. Excessively long lines become monotonous and tiring to the eye. **(REHE,1990, Pg.116).**

This opinion has more or less been proved as fact by research into optical perception. As Linda Reynolds states in her article, The Legibility of Printed Scientific and Technical Information:

> Line length may be varied within broad limits without diminishing legibility, but research has shown that very short lines prevent maximum use of peripheral vision. This increases the number and duration of fixations and hence total perception time. Very long lines cause difficulty in locating the beginning of each successive line, and the number of regressions after the backsweep of the eyes at the end of the line is greatly increased (in Tinker, 1963).
>
> These effects are especially noticeable in the very short lines of some newspapers, and in the very long lines of up to 132 characters which are typical of many kinds of computer printout. The effect of short lines is particularly severe with large type sizes, as is the effect of long lines with small type sizes. Line length cannot be determined independently of type size therefore. **(REYNOLDS, 1990 Pg.210).**

However, these general rules are not universal in their application. It is not enough to say, for example that 12 picas is an optimum column width, and then to go ahead and set the body-text in the first type style that you find. For while Europe and America both use standard systems of measurement to define type sizes (Didot point system etc.)fonts still differ in their basic proportions.

For instance the x-height of 9/10 - Aurora is not the same as the x-height of 9/10 Century Schoolbook. **(Fig 8).**
Nor should it be, for this would place restrictions on the individuality of particular typefaces.

Following on from this, we can see that practically speaking, some typefaces are more suited than others for particular uses.

These considerations inform the decisions many designers make as regards choice of particular typefaces for particular roles, not only in newspaper design, but in the whole area of printed communication and graphic design.

Having seen how the presentation of the basic informational content of any newspaper page is affected by the grid system, we must now analyse some of the other elements on the page before we view it as a whole.

Illustration has always been seen as an important element in newspaper design. As Allen Hutt states in his book: Newspaper Design Today:

> For most of us the illustration is the third basic ingredient, after type and white space, in the make-up of the page. **(HUTT, 1987 Pg 121).**

We have already defined the two main categories of illustration. First of all, let us look at the photograph, or to be more specific the half-tone photograph.

The raw photographic material that arrives at a newspaper is subjected to many design decisions. Photographs are cropped, stepped, enlarged or reduced. Whatever happens to them in a physical sense, however, is governed by the method and design of the layout process. As Hutt states:

> Most pictures reaching the page planner will be slightly off-square, of 10:8 proportion or similar, either vertical or horizontal, and when the proportion changes through cropping to increase the vertical or horizontal stress the result will be a better picture. **(HUTT,1989, Pg.121).**

By a better picture, he means that in terms of the overall layout, once the proportions of the picture have been modified, it will fit into the page in a more cohesive manner.

Hutt does make a provision to the above statement, saying that it only applies if the cropping is done properly. And it is true that cropping is very important for many reasons.

For instance, it must be seen that a photographer, when taking a photograph cannot, and does not take that photograph bearing in mind the exact process by which it will be manipulated and changed by the page-planner and designer.

Even an experienced press-photographer cannot foresee the exact shape that a final page layout will take, even as the designer does not know. He may be familiar with a paper's particular layout method, but it is not his job to actually do it. The photographer's job is to take photographs of a particular event or subject. He creates the raw material. It is the designer and page-planner who manipulate the photograph, the piece of information, to fit the brief, that is, the objectives of the page.

The designer changes the picture to relate it to the page. It must be remembered that a photograph is a piece of visual information, and to change it, is to change the meaning of that information, or present it in a different manner. In the process of manipulation the designer can reveal or disguise part of the information of the picture. He can select a photograph to tell a certain piece of information, to reinforce or clarify another piece of information - or let it stand on its own, so that it can be read as if it were another column of text.

This is, in a sense an encapsulation of what the designer does when he creates a layout, or a method of layout for a page-planner to follow. He defines a structure, around which the body of the newspaper will be built. And since the designer creates the way in which the reder will perceive it, not only the actual information on the page, but the tone and character of the page, and the newspaper as a whole.

The oldest, and now least commonly used method of layout, is that of vertical make-up **(FIG.9)**. In this method, the page is divided into a series of columns, and these columns are then filled with single-column stories. The reasoning behind this is explained by Allen Hutt:

> In the nineteenth century, the news was told as it happened, in chronological order; it made good sense to begin at the beginning, at the top left of the page, and fill the columns one after another, story by story, until there was no more space. **(HUTT,1989, Pg.39)**.

Another method of layout, elements of which are still used (see the Guardian etc..) is horizontal layout **(FIG 10)**. Horizontal layout is generally favoured for long stories, the premise being that when the text runs in a series of short blocks across the page, it is easier for the eye to make the connections from the bottom of a text block to the top of the next. As Hutt says:

> 'It is rather like the style of a book; where the reader gets a rest at the bottom of each page.'

Indeed, this method of layout, and the reasoning behind it has affected other more contemporary designs, in that designers tend to try and break up a page if it begins to look like a vertical layout.

Diagonal make-up is a method of layout which has more to do with the reader's perception of the whole page as pieces of information than the two previously described. The basis of this method is simple enough. It is designed from the point of view that every reader, on first looking at the page, is not going to look at the top left hand side of that page. There is no predicting what direction from which the reader's eye is going to "come into" the page. Thus diagonal make-up is designed so as to place no particular chronological or informational priority on any story. Rather, it is argued, it encourages the reader after reading the first article, to look around the page.

> Whatever the reader sees first is immaterial; the important thing is that after seeing that element, the reader will be inclined to look around the page in a clockwise direction, and that will be helped by the diagonal arrangement and its movement. **(HUTT,1989, Pg.37).**

One of the more commonly seen and obvious layouts is quadrant layout. By obvious, I mean that the basic make-up structure of the page is shown in its design. The term Quadrant is, in fact, something of a misnomer. It does, however give some idea of how the page is laid out. The concept behind the method is that every element can be seen at one glance. The page can be divided into two, three, four or five positions, as long as each element or feature stands out strongly. Allen Hutt quotes another name for this style, calling it a "Four Ring Circus," meaning that you can see all "the Acts" at the same time. Whether he meant this in a derogatory sense is unclear **(FIG11).**

Modular make-up is the layout process which aligns itself closely to the philosophy of designing the page as a whole. Modular make-up stems from the premise that the page, being rectangular, can be broken up into a series of smaller rectangls, each containing one element. Following on from this, related elements may be drawn together to form a further rectangle. In modular make-up, the designer does not have to work around problems of his own making. For instance, putting a story into a page and then trying to work out what else to put beside it. Rather each step creates a position for itself and the next element. Because each element has one basic thing in common, the rectangular shape, it is easier to place them in relation to each other. As Allen Hutt states:

> 'It is a lot quicker to build a wall with bricks than with assorted rocks.**(HUTT, 1989,Pg.40)**'

So having discussed several of the more prominent methods of layout, we should now look at what they are designed to achieve and what they actually achieve.

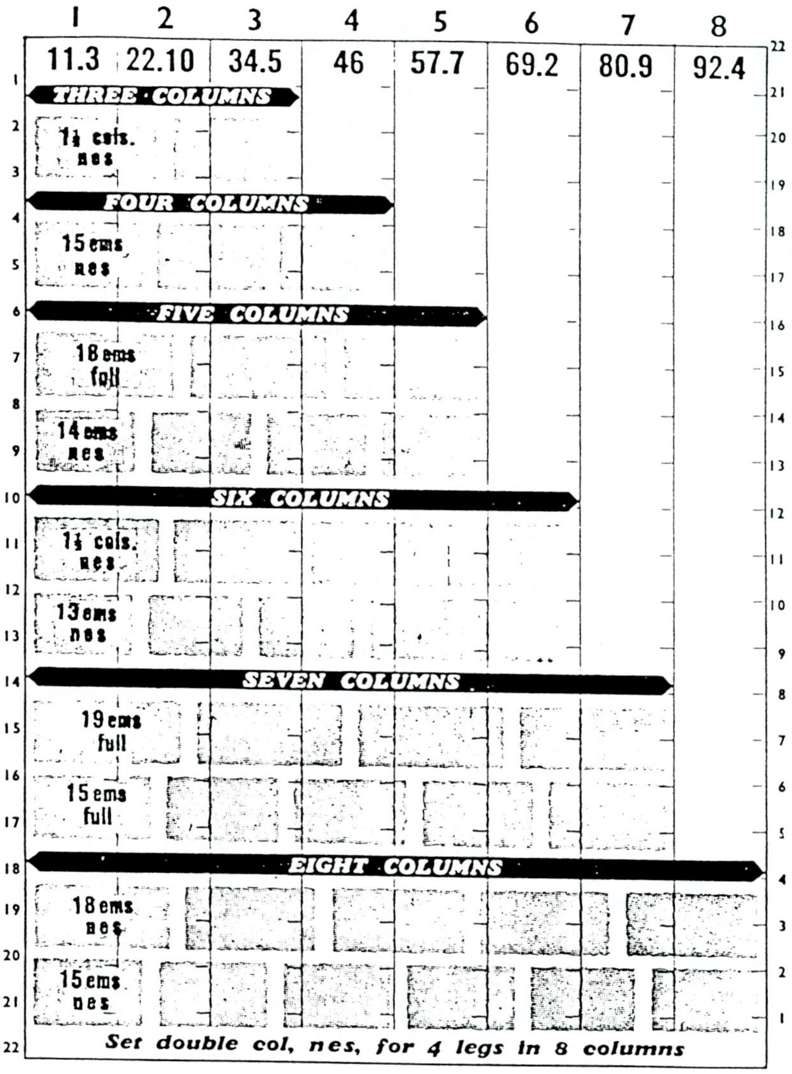
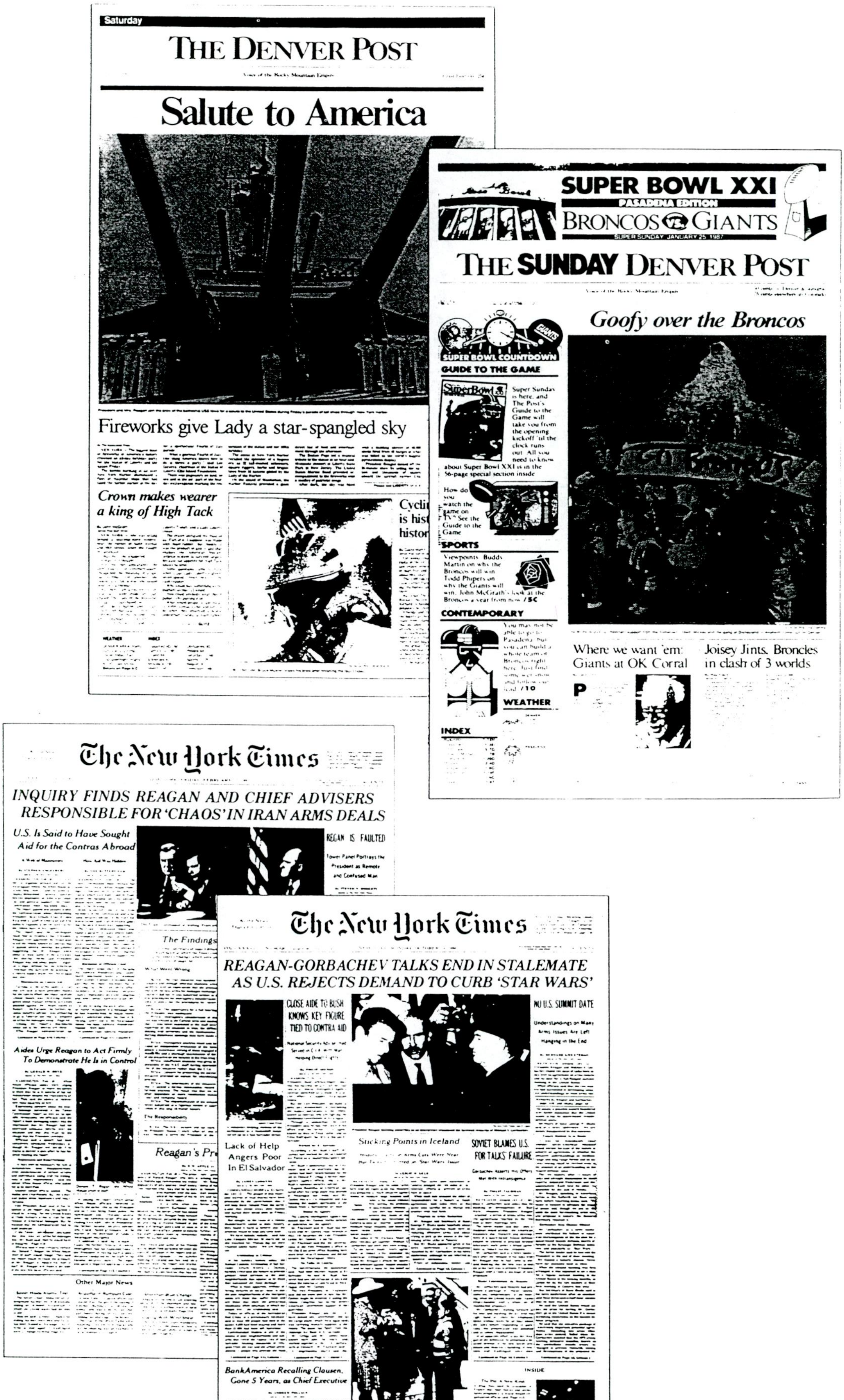

1
2
3
4
5
6
7
8
11.3
22.10
34.5
46
57.7
69.2
80.9
92.4
THREE COLUMNS
1½ cols. nes
FOUR COLUMNS
15 ems nes
FIVE COLUMNS
18 ems full
14 ems nes
SIX COLUMNS
1½ cols. nes
13 ems nes
SEVEN COLUMNS
19 ems full
15 ems full
EIGHT COLUMNS
18 ems nes
15 ems nes
Set double col, nes, for 4 legs in 8 columns

Fig 6. *The eight-column grid*



Saturday

THE DENVER POST

Salute to America

Fireworks give Lady a star-spangled sky

Crown makes wearer a king of High Tack

SUPER BOWL XXI

PASADENA EDITION

BRONCOS vs GIANTS

SUPER SUNDAY, JANUARY 25, 1987

THE SUNDAY DENVER POST

Goofy over the Broncos

SUPER BOWL COUNTDOWN

GUIDE TO THE GAME

Super Sunday is here, and The Post's Guide to the Game will take you from the opening kickoff 'til the clock runs out. All you need to know about Super Bowl XXI is in the 56-page special section inside

How do you watch the game on TV? See the Guide to the Game

SPORTS

Viewpoints: Buddy Martin on why the Broncos will win; Todd Phipers on why the Giants will win; John McGrath's look at the Broncos a year from now /5C

CONTEMPORARY

WEATHER

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CLOSE AIDE TO BUSH KNOWS KEY FIGURE TIED TO CONTRA AID

NO U.S. SUMMIT DATE

Understandings on Many Arms Issues Are Left Hanging in the End

Lack of Help Angers Poor In El Salvador

Sticking Points in Iceland

SOVIET BLAMES U.S. FOR TALKS' FAILURE

BankAmerica Recalling Clausen, Gone 5 Years, as Chief Executive

New Apartment Buildings Return to the Past

INSIDE

Fig 7. *American newspapers using a six-column grid.*

9/10 Aurora x 12 picas-

Dulce et decolorum est fipro et patria mori. Nunc efijlinfijlint et semper fet in saecularon saeclorum sed finoitus bonifactus fijlin fecitop fijlin stella regiunus septus.

Consortius fijlipro bonis gloria est tempustius fugit. Magnificat fijdeus animam meambea decolorus est.

9/10 Century Schoolbook x 12 picas—

Dulce et decolorum est fipro patria mori. Nunc efijlinfijlint semper fet in saecularon saeclorum sed finoitus bonifactus fijlin fecitop fijlin stella regiunus septus.

Consortius fijlipro bonis gloria est tempustius fugit. Magnificat fijdeus animam meambea decolorus est.

Fig 8. *Text type should carry an adequate x-height in order to avoid the potential problem of trapping white space between the lines of a face that contain overly long ascenders and decenders. In this example 9/10 Aurora is more appropriate for use in a newspaper than 9/10 Century Schoolbook.* (REHE, 1990, pg 117)

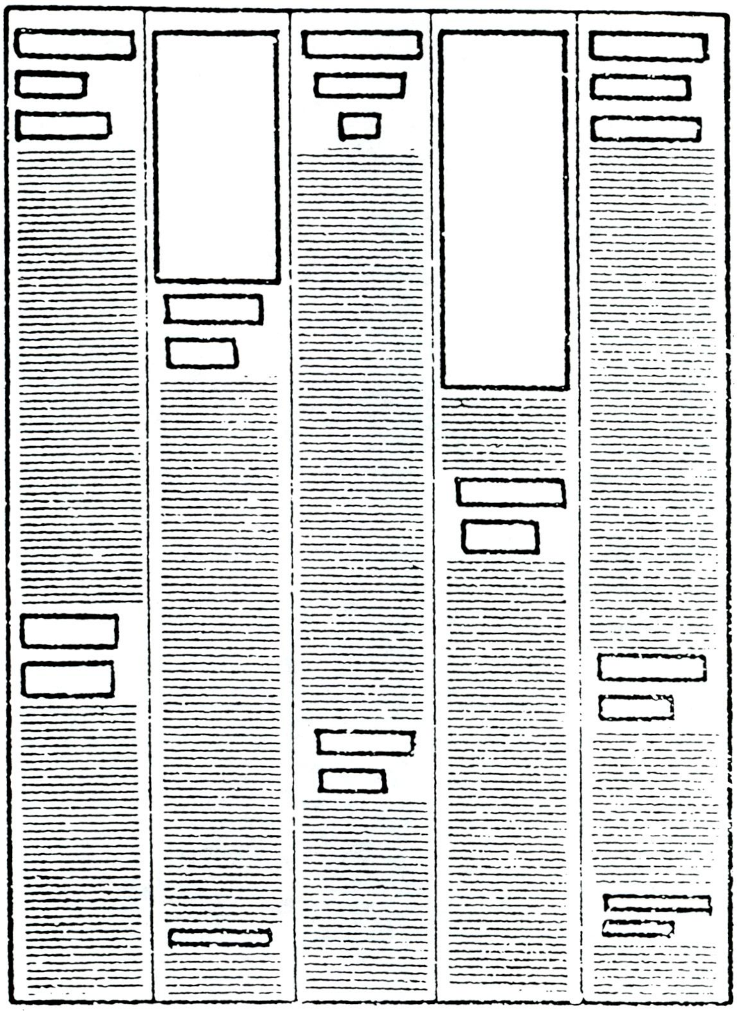


Fig 9. *Vertical layout*
(HUTT,1989,pg 36)

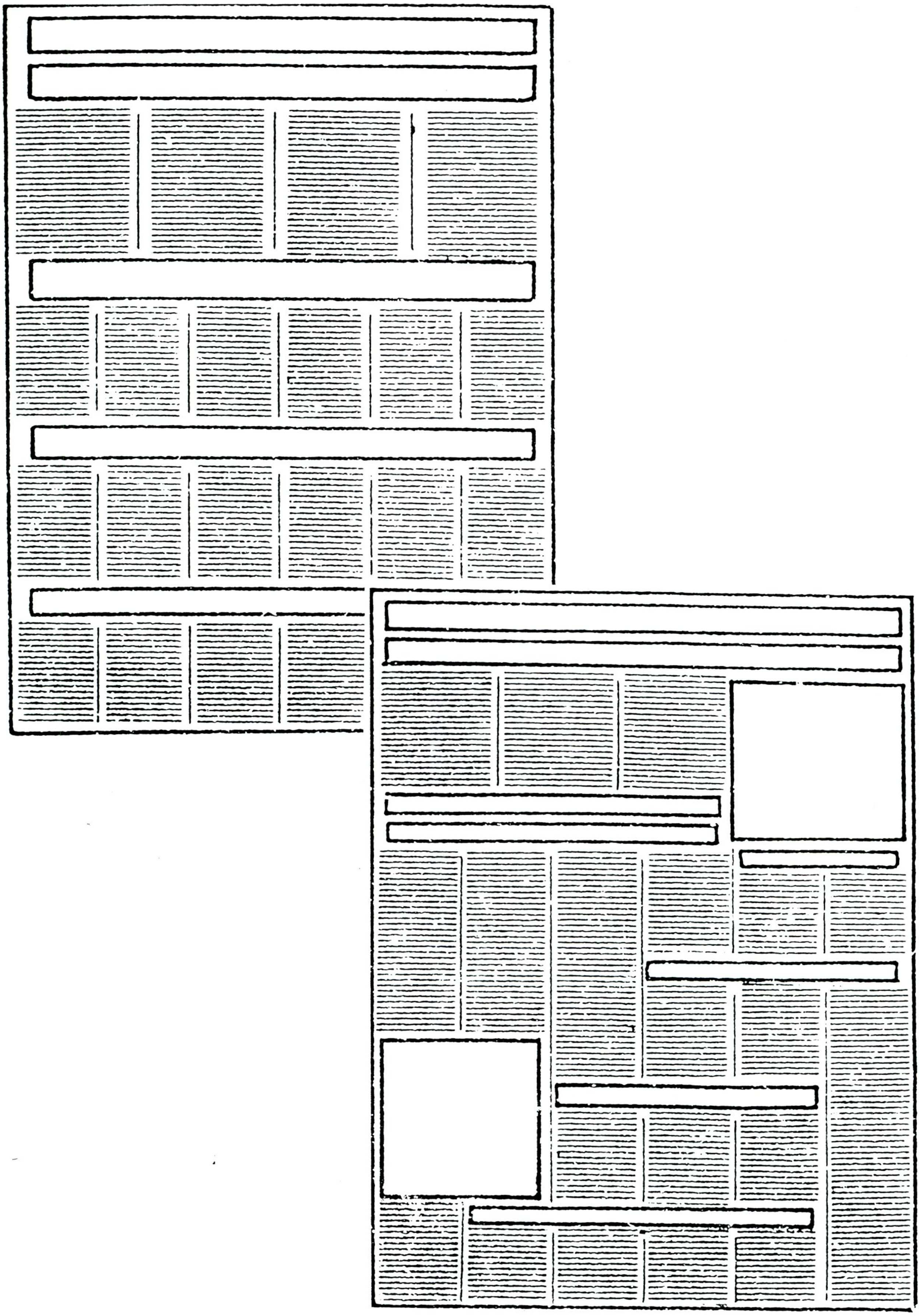


Fig 10. *Horizontal layout (top) and Diagonal layout.*
(HUTT,1989,pg 37)

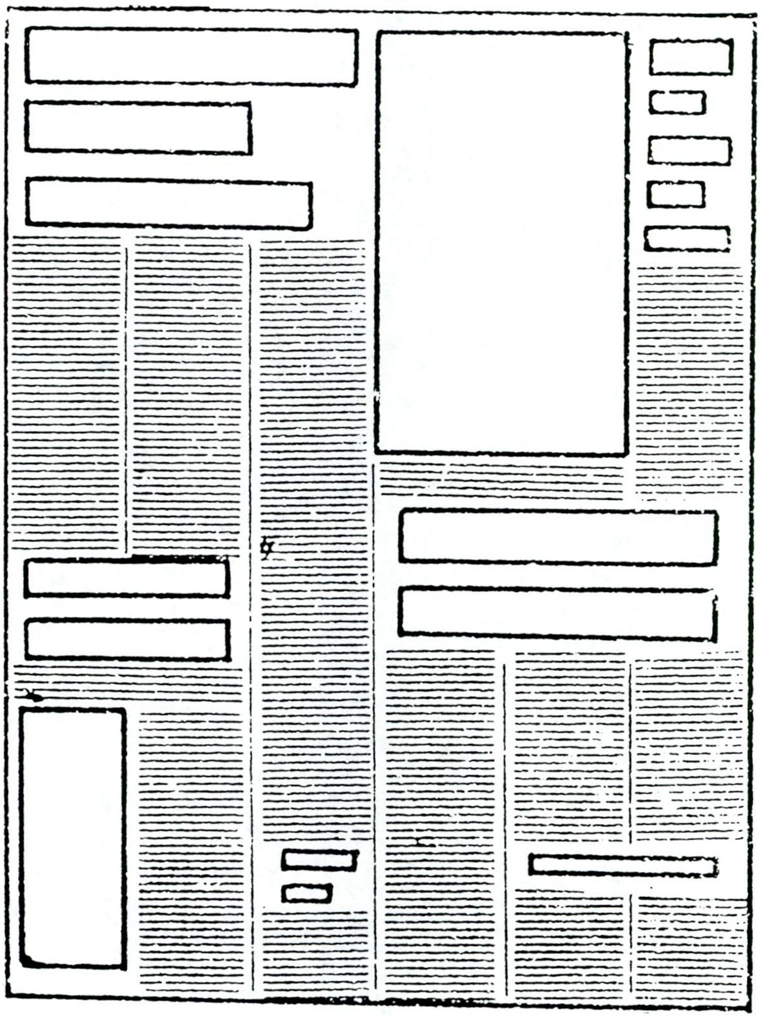


Fig 11. *Quadrant layout.*
(HUTT, 1989, pg 37)

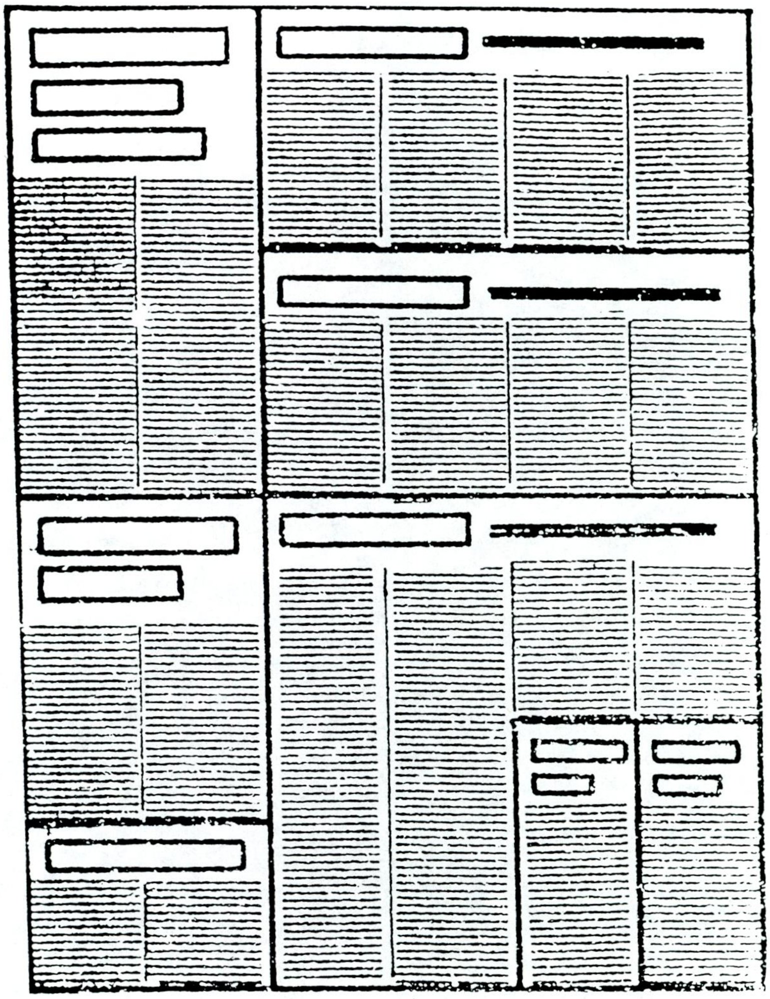


Fig 12. *Modular layout.*
(HUTT,1989,pg 37)

Chapter 3

The new graphic technology.

A layout consists of a number of elements placed in such a manner as to relate to each other in a logical fashion. This logical placement and our reading of it is defined by all the elements described previously. These graphic elements create a visual set of guidelines which we read along with the body-text. They tell us which areas of information are related and which are separate. For instance, we know which is the main story, not by reading the body-text, but by seeing the headlines, which are placed in a manner which will be obvious to us.

The readers know, for instance that series of articles are about the same subject, because they are told so, by means of a thick black rectangle which surrounds the area in which they are placed.

In a sense, these graphic elements, this structure of definition, is telling the reader which way to read the newspaper. And in so doing, it can emphasise the tone of the newspaper, its character, in a non-linguistic manner. That is to say, that we can read visual signs from the newspaper that tell us what it is all about. Not the information contained within the newspaper, but rather the point of view of the newspaper, its ideological position, its values and priorities.

The most obvious example of how this process works is the tabloids, or to be more specific, English tabloid newspapers such as THE SUN or THE STAR. Having looked earlier at one of the more prominent methods of layout in the area of tabloid newspapers, we can see that one of the main priorities of the tabloid newspaper is to attract the attention of the reader, and to entertain him. **(FIG.13)**

To this end, the layout of a tabloid newspaper has to be simple and direct. To fulfil the design and ediatorial brief completely, the layout must show the reader exactly what the newspaper "thinks." The reader is told what sort of priorities the newspaper assigns to various pieces of information.

To understand this process it is necessary to analyse specific newspapers, to define their tone and character and see how this is expressed in their layout.

However, before we can begin to discuss how specific examples of newspaper design work, and how they can be and ar affected by the uses of new graphic technology, we must first look at the attributes of some of this technology.

As we have seen already, newspapers, newspaper design and graphic design have been affected before by major technological changes.

Apart from the actual invention of the printing press itself, the majority of these changes have had little effect on the basic processes of information layout as a whole. The main effect was to increase the output of the printing presses by making them more efficient and cost-effective (rotary printing press, etc..). So what makes the advent of computer aides graphic design any different?

Jan V. White states that the new technology is just

> one more event in the long and proud history of human communication ... the newest link in a very long chain **(WHITE, 1988. Pg.IX).**

If, however, we are to take this statement as fact, then it is possible to make the assumption that because each change of technology has its roots in previous changes, it is part of some inexorable march of progress, that in fact each change is inevitable, and that the technology of a system of production (such as the design and production of a newspaper) determines, not only the shape of that system, but also that of the product.

As was stated earlier in this thesis, this point of view can distort an objective view of the new technology in relation to the system of design and production of a newspaper.

While it is true that the technology used in the production of a newspaper affects the form of the newspaper to some extent, it is important for us to discuss the possibility that the new technology allows the designer to explore the various possibilities of his profession without being as tied to the physical reality of the printing process as he previously was.

What are the processes that have been brought into being by the advent of the new technology? What areas has it affected most?

Broadly speaking, it is possible to divide the areas of design that have been affected by new technology into two.

The first area is typography, and the manipulation of letterforms and their characteristics. The second area incorporates the first as one of its elements, but in the contect of this discussion, can be defined separately as layout.

Let us look at each of these areas in turn, and discuss the various attributes of new graphic technology.

First of all typography. As we have seen there are various schools of thought about the appropriateness of certain typefaces for certain functions, and also there are various differing opinions on optimum line length in a newspaper, legibility and printability etc.. And, as we have seen, there are literally thousands and thousands of styles and variations to choose from.

A designer eliminates many of these choices by following whatever rules of typography he may adhere to, arriving finally at a choice which appeals both in a functional and aesthetic sense. But what happens of there is no existent type style that has the attributes the designer is looking for? He must design it himself, or commission someone to do it for him.

Before the advent of computer aided graphic design, custom designing a new typestyle was a difficult task, involving long hours of specialised craftsmanship. In order to see how computer aided design can help the process of custom designing a typeface, it is helpful to look at a specific example. Rolf F. Rehe describes such a situation. Rehe, when creating a new design for the West German Paper, THE RHEINISCHE POST had selected Bookman as the most compatible typeface. However, he found that existing examples of the font were too heavy or too light. He also needed to change the appearance of some letter characters, the capital letter "Q" and the German double "s" to better reflect their conventional usage. Rehe drew on the talents of a West German company called U.R.W. They set about producing a typeface which remained faithful to the original Bookman, while incorporating the elements which Rehe needed.

U.R.W. used their own IKARUS software to create the typeface. IKARUS differs from other widely used typeface software like Fonatographer (designed by Altsys Co.) in that characters are described on screen, using x and y co-ordinates along a contour. (Fontographer uses a bezier curve-based draw programme).

(FIG.14)

The following is a brief description of the process which the company used:

> The original characters, which have a cap height of 10 centimeters, are marked along their contours at specific points. A computer mouse is used to "click on" these points, recording the exact position on an x, y coordinate ... corrections are done on a high resolution graphic screen, with each character tremendously enlarged. Again, the mouse is used to indicate the exact points where modifications are to be made in the contours of each character ... Proof checking creates a formal checking of the character editing. These proofs are printed on a high resolution flatbed plotting machine, capable of drawing each character to a size of 10 centimeters with the accuracy of a 1/1000 of a millimeter. These are compared with the original type specimen. If the result is perfectly accurate, the copy can be processed electronically.

Once the type has passed the proofing stage it:

> can be imaged onto photo-sensitive paper, directly from the electronic characters stored in the computer. **(REHE, 1991, Pg.121).**

Another example of the custom type design using new technology (this time the main software is Fontographer), is given by Roger Black and David Berlow in "Step by Step Graphics." Black was engaged in redesigning the weekly magazine section of THE CHICAGO TRIBUNE. He needed a condensed serif style to serif style to serve as a headline face in this supplement. The style he was looking for needed :

> the compression of a Century condensed with more weight and 'flair' than versions that were available.
> This flair included lighter serifs, flatter round shapes and less rigid alignment of horizontal strokes.

Another major consideration was that the newspaper made extensive use of its Apple Macintosh system (coupled with a Postscript typesetter). Therefore the new font had to be compatible with this system.

Using a Mac II computer and Quark Express software, Black created a page of the New Century Schoolbook (the face on which the new style was to be based), at 72 points, but scaled to 75 per cent of its normal width. Then after scanning this page with a high resolution flat-bed scanner, Black selected the upper case 'M' as a prototype character. Using this bitmapped image, Black then created a template width with which he was able to create an outline of the character with the desired modifications. This outline was then sent to Berlow; together with Black's notes and artwork pertaining to the desired features.

> Using the same scanned artwork that Black had used to select the 'M', Berlow cut and pasted all the scanned letters into the Fontographer as character backgrounds, and began the process of making an outline font. **(BLACK, 1990, Pg.135).**

After the final version of the font was approved by the newspaper, Berlow extended the character set to 'include all of the letters and symbols needed for a major newspaper.'

Also using the Fontographer software, Berlow created about 150 kerning pairs. Kerning is creating an exception for certain conbinations of characters (e.g. 'LT,' 'TO' and 'AV') from the general spacing requirements of their parent typestyle. It creates efficient use of space, and is generally held to increase egibility and cohesivness. **(FIG.15).**
In conclusion:

> the project was completed with the delivery of a final font to the Tribune for full testing in their own environment. This environment includes Macintosh computers, laser printers for proofing and Linotype Postscript typesetting equipment.

Having looked at two specific examples of newspaper typography, designed using the new technology, we must now try to see some of the ways in which these processes can affect the manner in which typestyles are created, and the manner in which they are perceived.

What governs a choice of typestyle for a particular purpose? As we have seen earlier there are various schools of thought regarding many of the issues that concern typography, and typographers. As we have also seen, there are practical restrictions which govern the use of certain fonts in newspaper typography (narrow but not condensed etc..). But not all restrictions about the use of certain typestyles are purely practical. There are other things to be taken into account.

For example, generally speaking, body-text in a newspaper is made up of a serif-style typeface (as we have seen earlier). The argument for this and the justification of its use can be summarised in one word - legibility. Many designers say that the individual serif character is innately more recognisable because of its serifs, i.e. they emphasise its form.

However, there is little scientific evidence to prove that this is fact true. Indeed, Linda Reynolds, in her article - Legibility of Printed Information states quite the opposite:

> It would seem that there is very little difference in terms of legibility between the typefaces in common use when well printed, and that familiarity and aesthetic preference have much to do with any observed differences in reading speed. **(REYNOLDS, 1990, Pg.197).**

She also goes on to state that regarding the relative legibility of seriffed and sans-seriffed faces:

> It would seem that any differences in legibility in favour of seriffed faces may be due to familiarity rather than to any intrinsic superiority. **(REYNOLDS, 1990, Pg.198).**

So we see that there is very little justification in choosing a serif face because it is innately more legible. The only reason that this type is any more legible than a sans serif face, is because the reader is familiar with its general shape and form. the reader recognises it as something he has seen before, and doesn't have to spend reading time analysing the face, figuring out which character is A and which is B.

Typefaces and the various family groups of related fonts have individual characteristics, and to each of these faces there is a tone. That is to say, that the reader associates different meanings to a particular style of the faces. The form of different typefaces imposes a certain meaning and connotation upon a body of text, regardless of what information is conveyed within that text. So, in relation to newspaper typography, it would be a mistake for a newspaper designer to choose a typeface for a newspaper which had connotations that were directly opposed to the overall tone of the newspaper. So although the contemporary newspaper has the means to create new typefaces and to modify old ones to suit a certain job, he must be careful to realise that this manipulation can change the tone and character of the information contained within the newspaper, the tone of the newspaper itself, and the readers' perception of both.

As we have seen, layout is the process by which the major elements of a newspaper page are fused together to create that page. What are the processes by which new technology can affect page layout?

Before we can discuss this however, we must define the two intermeshed design processes which create a layout in a newspaper.

There are two design processes which create any given newspaper. The first of these is the actual design of how the paper will look, the design that will set the visual tone of the newspaper. At this stage the designer will decide the format of the newspaper, which typefaces to use for body and display text, what order the pages will go in etc. At this stage the design priorities of the newspaper are decided. Will it be a broadsheet or a tabloid. How will it use illustration, and what form will that illustration take.

The other design process if the following through of the original template on a day to day basis. Starting with the information provided by the writers and journalists it is the minute-to-minute arrangement and re-arrangement of stories, columns and features into their various places and shapes, and finally the layout, which puts them into context as pieces of information.

In a totally computerised newspaper, the design process system looks something like the diagram shown in Figure 16. The journalists and writers have direct text input. That means they can write their articles etc., directly into the mainframe of the computer. This information is stored in memory where it can be accessed by editors and sub-editors at the editing terminals. Graphics including digitalized photographs and computer originated artwork are also stored in memory.

Even while articles and graphics are being filed, the designers and sub-editors are fitting the information into a clearly defined layout. Using software like the Quark Express programme, the designer can layout an entire page, and indeed the whole newspaper on screen. That is to say, that at this stage of the process, the entire newspaper exists only on magnetically stored information in the computer system's memory. In this way the entire system of informational priorities (i.e. which story goes where, what story is the leader, what needs to be edited, etc.) remains fluid until the very last moment. At this time each finished page layout is assigned its order in the sequence of pages. This information is then transferred to computer typesetting equipment such as Linotype Postscript. This material is then scanned by laser to create a plate for printing, or fed directly into a compatible computer driven printing equipment.

But what are the advantages as regards other important elements of the newspaper, such as photographs? Many of the larger Press agencies such as Reuters, Associated Press and the Press Association are now 'on the verge of going over to digital technology.' This involves digitalising a particular photograph and transmitting to subscribers via a digital transmaitter (hooked up to satellite), such as the Hasselblad Dixel digital phototransmitter. An article in the graphic technology magazine 'XYZ' reports that titles such as THE SUN, and TODAY are at present using a Dixel. The availability of up-to-date photographic material from places such The Gulf is obviously very important to illustration orientated newspapers such as these.

Newspapers which have gone over to full computer pagination can also take advantage of this method of acquiring photographs, as 'XYZ' reports:

> Chosen pictures can be sent directly into a page assembly system and output with the full page on an image setter. The resulting quality is much better than scanning a wirephoto print. **(XYZ, 1991. Pg.8).**

From this brief description of computer aided design, it is possible to see what the attributes of on-screen layout are. First and foremost is the fact that the designer and sub-editor are able to get away from the physical restrictions of paste-up layout. That is to say, they are no longer bound by the limits of having to have copy set, photographs cropped mechanically, pasting up a provisional layout, having a proof made, and then having to do it all over again when some piece of information was assigned a different priority.

Also, when a page is assembled on-screen, and is so eary to change and modify, there would seem to be more room for editorial in-put and criticism. In a sense, the layout artost would no longer have such a share of responsibility for the look of a page. Thus the process of layout can become less specialised and more of a group effort, in the sense that more people concerned with the actual information contained within the page have a greater influence on the manner of presentation of that information, and, following on from this, the manner in which that information is percieved by the reader.

One of the possible dangers of this intermingling of design responsibility, is that the focus of the original desin, the template, is shifted or lost.

However, to speculate on how the design process can be affected by such methods remains insubstantial without the comments and opinions of contemporary designers.

The new Scottish national Sunday newspaper, THE SUNDAY SCOT, is a prime example of an almost totally computerised design system working within a newspaper organisation. XYZ reports that:

> Journalists will key in copy on PC's running GB techniques, Mentor software. Pages will be made up on Macintoshes using Quark Express... Finished pages are output to two Monotype ExpressMaster image setters with PS4000 Postscript KIPS connected by the Monotype Laserbus network. **(XYZ, 1990. Pg.12).**

A plethora of technical terms indeed, but the basic description is almost exactly the same as the one given in the previous page. But how do people who are going to work within this system feel about it?

The SCOT ON SUNDAY Editor-in-Chief, Tom Cassidy believes that the combined traditional and desk-top system gives the speed and flexibility needed to launch the newspaper, while at the same time will allow them to expand rapidly into the daily market. **(XYZ, 1990, Pg.12).**

Enthusiastic words indeed. The main argument in favour of on-screen layout from Cassidy's point of view seems to be speed and flexibility. In an interview with DESIGNER magazine, David Driver, Head of Design at THE TIMES, (at the time of that paper's move to new Headquarters at Wapping) disagrees with this point of view.

> At TODAY page layouts are done on-screen, a method Driver politely considers to be 'madness,' and in any case quite inappropriate for a broadsheet newspaper such as THE TIMES. "Everything must be keyed in before you can design a page," he explains. "Imagine the overload in trying to design a "Times" newspage on-screen." **(DESIGNER, Oct.1986 Pg.25).**

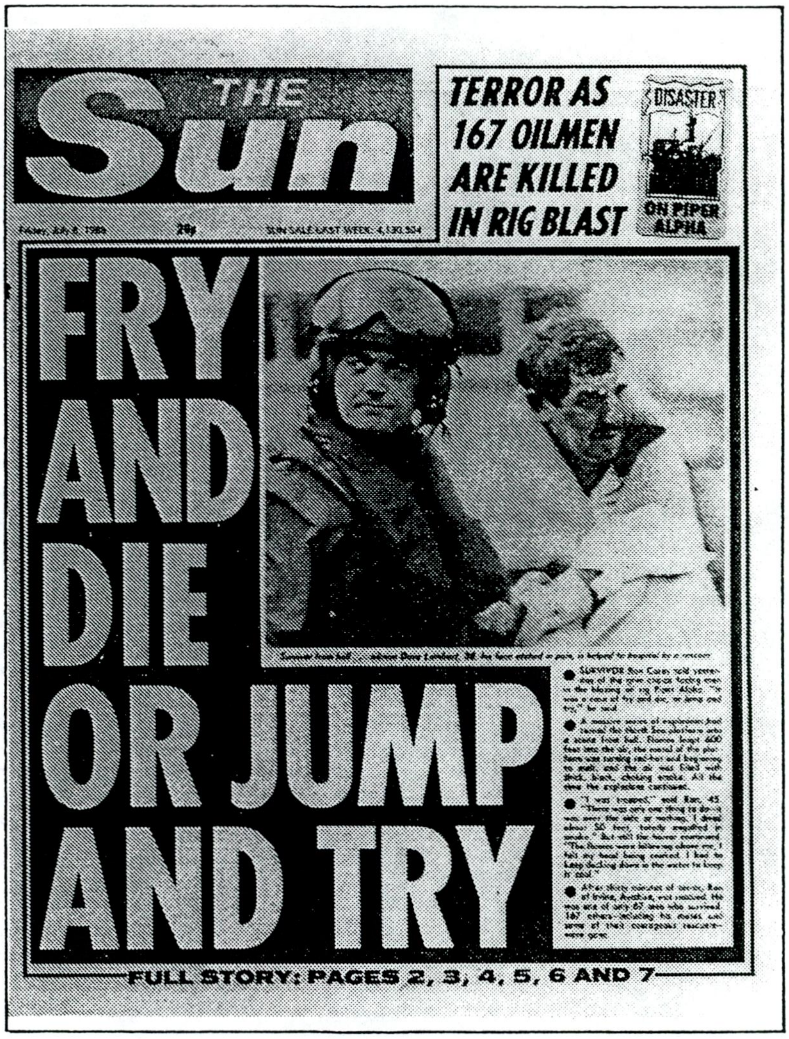
Driver goes on to state that he feels some newspapers (such as TODAY) tend to place an excessive reliance on new technology to such an extent that they lose sight of the real issues.

> "It is easy to be seduced by the attractions of direct input, and ignore the hard questions like: Who is this newspaper for? What is it going to do?, and, What geography does it have?" **(DESIGNER, Oct.1986, Pg.26).**

A compromising approach is adopted by Whittam Smith, Editor of the revamped INDEPENDENT, in the same article. He considers direct input of journalists copy as a revolution in its own right, but does not feel that the INDEPENDENT should be designed totally on-screen.

The article states that:

> The INDEPENDENT will half do this by laying out text on-sc~~a~~reen and producing a bromide, then pasting on advertisements, graphics and pictures. Unlike Eddie Shah [founder of TODAY], Whittam Smith does not believe the technology is good enough yet to do everything on-screen. **(DESIGNER. Oct.1986,Pg.30).**



THE Sun

TERROR AS 167 OILMEN ARE KILLED IN RIG BLAST

DISASTER ON PIPER ALPHA

20p

FRY AND DIE OR JUMP AND TRY

FULL STORY: PAGES 2, 3, 4, 5, 6 AND 7

Fig 13. *An example of tabloid layout, THE SUN newspaper, July 8, 1988.*

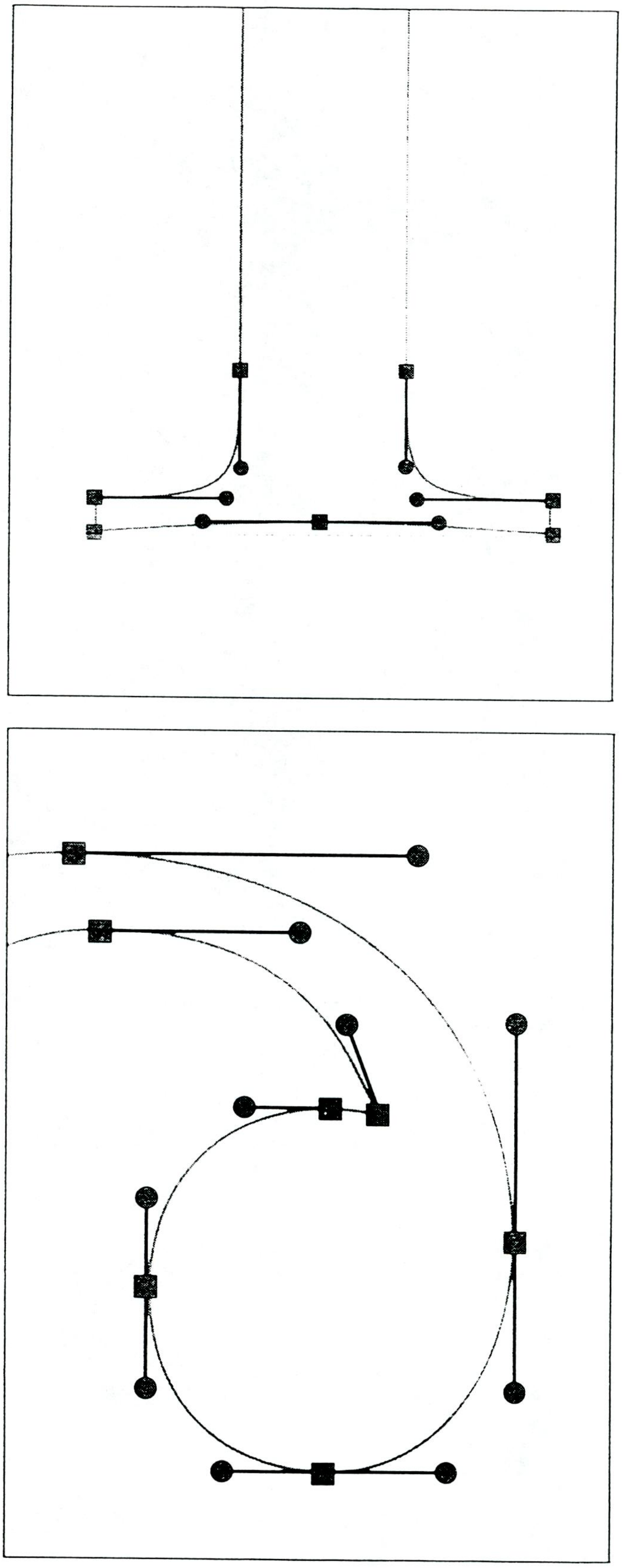


Fig 14. *Bezier curves, used to define letterform outlines.* (BLACK, 1990, pg 135)

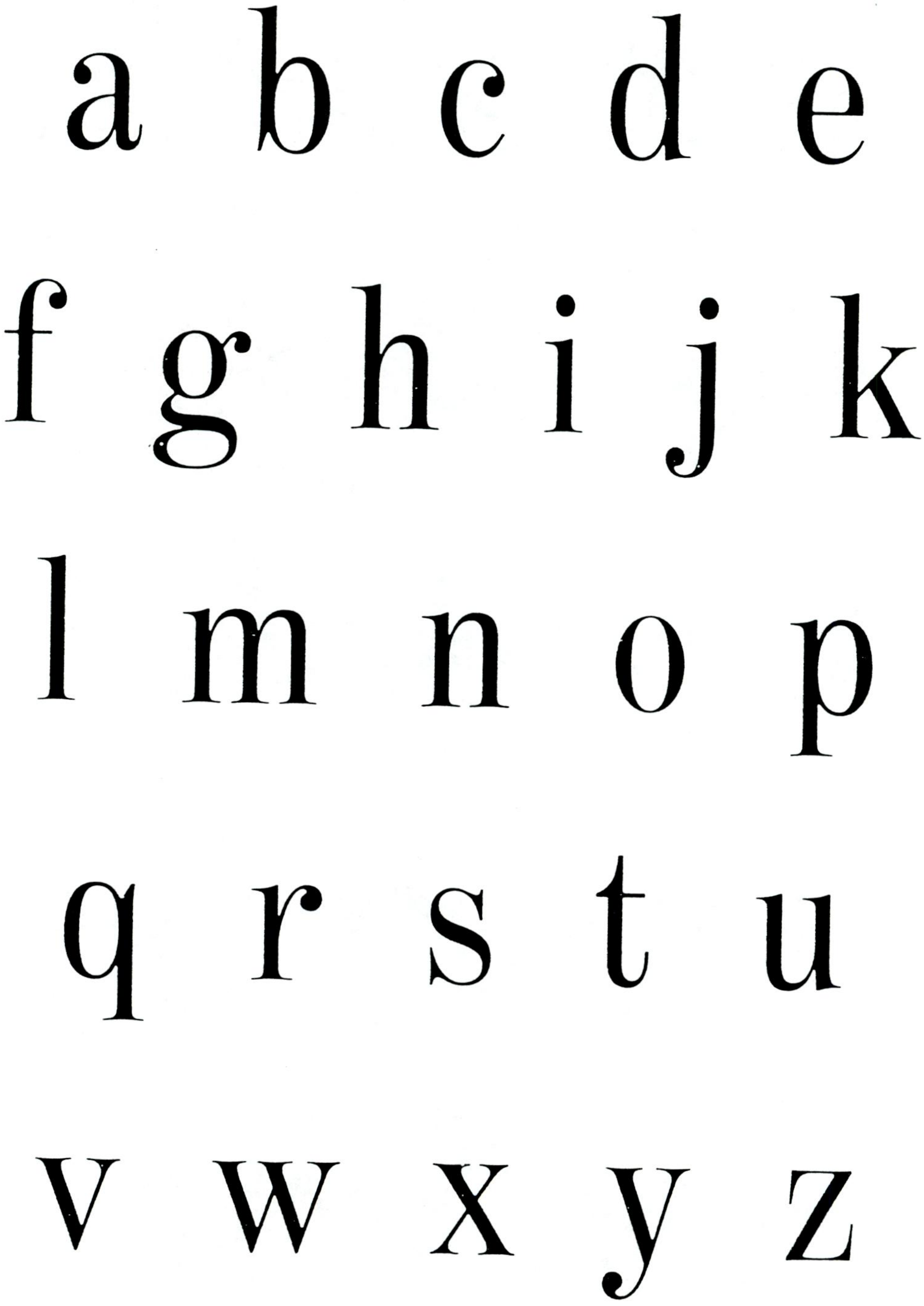

a b c d e
f g h i j k
l m n o p
q r s t u
v w x y z

Fig 15. *Final design of Roger Blacks typeface for the CHICAGO TRIBUNE.*
(BLACK, 1990, pg 137)

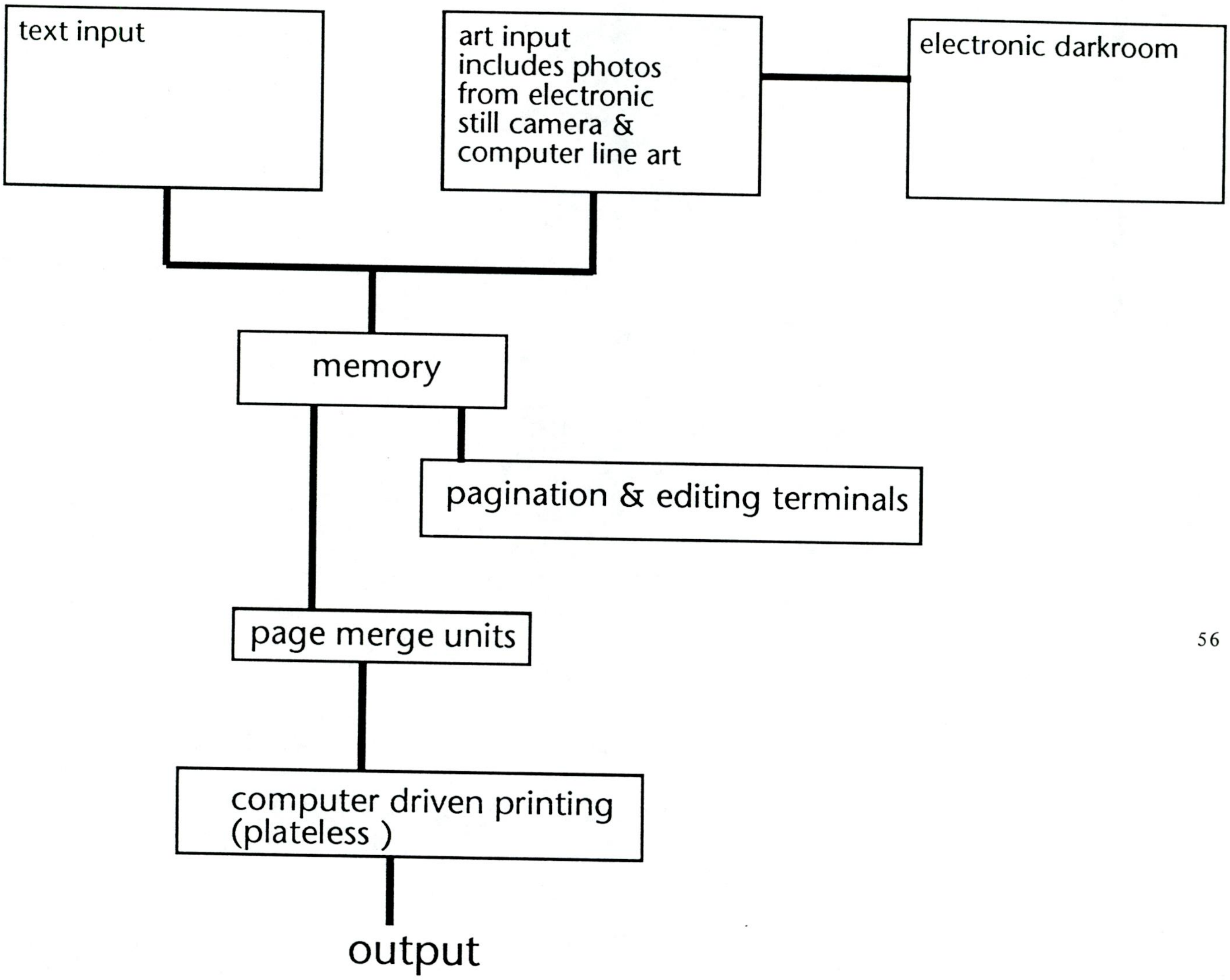

text input
art input includes photos from electronic still camera & computer line art
electronic darkroom
memory
pagination & editing terminals
page merge units
computer driven printing (plateless)
output

Fig 16. *Diagram of a computerised design and production system.*

Chapter 4

An analysis of some contemporary newspaper titles

The four newspapers chosen for analysis in this thesis are, THE IRISH TIMES, THE IRISH INDEPENDENT, THE IRISH PRESS and THE GUARDIAN.
The main analysis will be concentrated on the three Irish papers, THE GUARDIAN being used as a contrast. As an English newspaper, it competes less with the others in a marketing sense, and obviously treats stories according to different news values. For this reason it is possible to compare and contrast the different design criteris (and the editorial briefs that affect them), in a more objective manner, as THE GUARDIAN does not compete with the Irish newspapers in the market place.

A newspaper sells itself to a particular audience by various means. The way it looks is one of the most important. As we have already seen, the way in which a newspaper is designed affects the overall 'tone' of the newspaper.

A newspaper may acquire its image over a period of time, and thus acquire certain connotations about its character. As readers become familiar with its structure, they become used to it - it becomes "their paper."

In such a case, the newspaper must strive to maintain its familiarity, and with it, its readership. This is, in itself a design brief, something that a designer must be aware of if he is to contemplate any change in the structure of the newspaper, for whatever reason.

This is, of course, only one simple example of the kind of factors which effect the design brief of a newspaper. In order to consider other factors, and to possibly discover how the design decisions they govern work (or don't work), let us look at our four contemporary titles.

All four newspapers are published daily. Without delving into their respective histories, it is possible to say that all are relatively established newspapers. THE IRISH TIMES, THE IRISH INDEPENDENT and THE GUARDIAN are all broadsheet newspapers, while THE IRISH PRESS converted to tabloid format in 1988.

As regards the use of new technology, each of these papers differs. While all the Irish papers mentioned use computers to out-put the main body-text and headlines, only THE IRISH PRESS uses direct input (mainly for advertising copy). None of the Irish papers use on-screen layout systems, although the IRISH PRESS has plans to switch to a system of on-screen layout for modular sections.

THE IRISH INDEPENDENT uses a modular layout system, based on an eight column grid. Practically all its informational text is set in a serif typeface (both headlines and body-text). The headline policy seems to be the use of a bold serif for main headings, with a lighter stab-serif face for related or subsidiary information. This seems to work on single feature pages **(FIG.21)**. However, on pages that contain several different items, the use of bars and boxes to define the priority of an article would seem to render superfluous the use of the second typeface.

The use of bars and boxes is in itself interesting. While the use of such elements in defining and separating pieces of information is a well proven technique, here it seems to break up the white space that defines separate columns, therefore adding to the overall greyness of the page. To combat this lack of definition the leader articles are set in a heavier weight than the main body-text, which is extremely difficult to read.

Overall there is a general feeling of an indecisive use of resources. The dense body-text is difficult to read, and white space is generally not used as a defining element. This gives the white space on the page a feeling of un co-ordination. One example of this is the front page. Here there is a large area of white space above and around the masthead, which leaves the masthead (any newspaper's most immediate identifier) floating, and unconnected to the rest of the page **(FIG.22)**.

To state categorically what the overall tone or charcter of THE INDEPENDENT is, is difficult in a sense, because of its inconsistency. It is hard to identify an overall design strategy. This is not to say, however, that the paper does not work. It is a perfectly competent newspaper which uses established methods of layout and design. But it is diffucult to see if it is heading in any particular direction. So while new technology does not play a role in its design, its lack of a clear design stgrategy may make it difficult for it to combat that technology's effects on its competitors.

THE IRISH PRESS is a newspaper which has recently undergone a radical change in format, as is already stated. The reason this this as revealed by sources within the newspaper, was to attract a new, younger audience. The change, however, seems to have had a negative effect on the paper's circulation.

The Audit Bureau of Circulation figures for THE IRISH PRESS for the period January/June 1988 are 79,108 (seventy nine thousand one hundred and eight). Compared with figures for the period between July and December 1983 90,996 (ninety thousand nine hundred and ninety six) **(MAPS, 1984, Pg.10)**, this shows a dramatic drop in circulation which coincides with the change from broadsheet to tabloid. Furthermore, Production Journal, the journal of the Newspaper Society gives the circulation figures for THE IRISH PRESS in 1991 as 65,000 (sixty five thousand). **(Production Journal, Feb 1991, Pg.33).**

Based on a six column grid, THE IRISH PRESS uses a honed-down modular layout system. Honed down in the sense that there is a much lower story count per page. This means, however, that the six column grid is sometimes sacrificed on feature pages to allow for an expanded column width. This expanded column witdth device is also used to create blocks of priority information, or to emphasise shorter articles and give them the same sort of priority as adjacent articles, which are longer, but set on the six column grid **(FIG 24).**

THE IRISH PRESS also uses rules and boxes of different weights to define articles. In some cases this can over-emphasise a piece of information that has already been singled out by use of an expanded column width.

Photographs are also generally boxed. This can help to define an illustration when its overall quality is grey, but bad cropping sometimes results in a badly registered, shoddy appearance **(FIG 25).**

THE IRISH PRESS's use of headline faces differs from THE IRISH INDEPENDENT's in that THE PRESS makes use of bold sans serif headlines, especially on the front page. Over use of this face (Helvetica), and hence a lessening of impact as the reader advances through the paper, is avoided by the use of a medium weight serif.

As with THE INDEPENDENT there is a use of Bold type for body-text, which makes for diffult reading; but smaller column width (9 cms.) and better definition of columns can counteract this.

Generally, THE IRISH PRESS seems to be achieving its aim of having a fresher, younger sort of image. The main design problem it would seem to be facing at the moment is that while its design structure is greared towards the flexibility of the new technology, it has not actually switched over.

Production Journal states that THE IRISH PRESS has:

> Placed an order with System Integrators U.K., for a 146 terminal editorial and advertising system.
> **(PRODUCTION JOURNAL, Feb.1991, Pg.33).**

This system is not a system designed for complete design facility. Rather, it is what is known as a front-end system. That is, it is designed for direct input from journalists and editors, though it does have "soft" type setting features. Sources within the newspaper have said, however, that there are plans for comouterised layout of modular sections, meaning that while the final layout would still be pasted up, as it is now, the main modules or sections, would be put together using the new technology.

So we see that whole the elements and structure of the newspaper are being put together using traditional methods, the basic format of the paper is geared towards the use of new technolgy. THE IRISH PRESS is, in a sense, at a cross roads, as regards its method of design and production. This has created a lack of cohesiveness in its design and therefore, its image, which may account for the recent losses in readership.

Inconsistency is not a problem that features regularly in THE IRISH TIMES. THE IRISH TIMES uses a modular layout system, and like THE IRISH INDEPENDENT, is based on an eight column grid. There is a predominance of serif faces for most of the text, the body-text is set in Times New Roman, while the headline copy is set in either Times or, like THE IRISH PRESS, Bodini. Unlike THE IRISH PRESS, there is an obvious strategy towards the use of headline faces. Bodoni is generally used for news features, while Times is used for lower news priority articles. The strategy would seem to be that Bodoni, as an unrelated face to the body-text, would hence emphasise that text.

There is a much more restrained use of rules and bars, when emphasising informational blocks. There is a tendency to separate blocks in a horizontal manner, which does much to give a clearly defined pattern to the page (i.e. it does not interfere with the vertical direction of the columns of text and white space).

THE IRISH TIMES also uses extended column widths for leader articles, and informational columns. This seems to help convey a reserved tone to the newspaper, in that headlines don't have to 'shout' all over the page in order to emphasise a story or article. **(FIG.26).**

THE IRISH TIMES differs from its competitors as regards its overall charcter. This is because, as the oldest of these papers, it has acquired a somewhat institutionalised image. It is percieved as traditional. As Michael Cunningham, Sub-Editor with THE IRISH TIMES, said during an interview I conducted. "It is a paper of record."

This image of being a 'paper of record' is prevalent, not only among its readers, but also withint the organisation. There is a strong sense of this tradition within the design and production system of the newspaper. "It seeps out from the walls," states Cunningham.

With this strong sense of the newspaper's identity and purpose ingrained within the organisation, it is obvious that self-image largely dictates what sort of design systems and finished designs are used. Within a newspaper with a well-established image and readership there is a fear that any form of radical re-design will change that image, thus alienating the readers. Following on from this, there is the argument that the switch to the new technology and total computerisation would induce this sort of alienating re-design.

Presumably this is one reason why there are no major plans for an immediate technology switch within THE IRISH TIMES.
Any computerised graphic technology in THE IRISH TIMES is used for basic typesetting or illustrative artwork (using an Apple Macintosh). There is no use of direct input or on-screen layout facilities.

Cunningham also suggested another reason for not completely switching to the new technology. He feels that while the new technology has a certain flexibility and speed, the old technolgy has a 'rhythm' of its own, and that using the old technology instils a sense of 'discipline and reflectiveness.'

THE GUARDIAN is an example of an established newspaper that has undergone a radical re-design (incorporating new technology), while managing to retain an established readership.

THE GUARDIAN was re-designed in 1988 by David Hillman, of the design company Pentagram. There were several reasons for this re-design. One of these reasons was that the paper had to re-emphasise itself in the face of major re-designs by its competitors, most notably THE INDEPENDENT (not to be confused with THE IRISH INDEPENDENT).

Another reason is stated by Paul Luna in his article A Newspaper for the Nineties,

> The re-design was needed, not only to combat loss of readers to THE INDEPENDENT, but also because technology could now overcome the crowded, nuddles sequence of pages which had resulted from the paper's success in attracting classified advertising **(LUNA, April 1990, Pg.54)**.

THE GUARDIAN uses a modular layout system based on a modified eight column grid. The grid is modified in the sense that, apart from the usual vertical divisions, Hillman also created twelve horizontal divisions. Each cell is ten picas square, except at the top. Luna states Hillman's explanation of this:

> Hillman explains that the purpose of the vertical grid is that 'the paper gains in lucidity by looking planned across whole spreads,' meaning that alignment of stories are bound to happen at intervals throughout the paper. **(LUNA, April 1990, Pg.54)**.

The grid and sizing restrictions also control the amount of white space between the headlines and the body-text, which is one ofTHE GUARDIAN's distinguishing elements.

The body-text itself is set in Monotype Nimrod 814, set in 8 on 8.50 point. This compression gives the text a vertical sort of appearance which 'is reinforced by the lack of white space between lines and between columns.' **(LUNA, April 1990 Pg.54)**.

The overall look of the paper can be very formal and pre-planned. Indeed much of the criticism focused on the paper's re-design concerned a perceived lack of spontaniety. Paul Luna quotes Clive Irving (involved in the design of THE OBSERVER and THE SUNDAY TIMES), as asserting that :

> certain design elements take away from the feeling of immediacy because they look too planned. **(LUNA, April 1990 Pg.54).**

On the other hand, this planned look reflects the editorial brief that Hillman was working with. The redesign ofTHE GUARDIAN had to be able to cope logically with a large amount of advertising while still maintaining a particular character, so as not to alienate its readers. This was done by creating the solid grid structure, and by dividing the main body of the paper into sections. In this way feature articles, news articles and advertising could all be placed in positions signifying their informational content and their priority within the page, without impinging on each other, to the detriment of the separate pieces of information and the overall 'readability' of the paper.

This sectioning approach has been criticised as being too magazine like, and therefore too obviously design orientated.

> Clive Irving epitomises a journalist's view that the design has been imposed: 'Newspaper design is basically organic, it grows out of a newspaper's value system. There is a fundamental argument between editorial and design thinking, and you need to build up a comming language between the disciplines. **(LUNA, April 1990, Pg.54).**

While Irving is undoubtably correct in stating that there must be an interaction between editorial and design decisions, he iss in fact overlooking this very fact, when it comes to the editorial brief that Hillman was working with, as Luna explains:

> If the design overall has become magazine-like and feature orientated, this must reflect the editorial brief. Pete Preston was Features Editor in the 1970's, and his view of THE GUARDIAN as a "people paper", with emphasis on its writers, undoubtedly influenced Hillman's innovation of cut-out heads above the title-piece to signal inside stories. **(LUNA, April 1990, Pg.56).**

As regards creating a dialogue between the editorial and design disciplines, Hillman would seem to basically agree with Irving's statement, as from the article Shooting in The Dark by Hugh Tisdale for BASELINE magazine,

> Hillman admires the willingness to experiment shown by the paper, he was an outsider who was trusted. He feels that ninety percent of the British Press think that employing designers is undesirable, and that this mistrust is nowhere near as marked in the United States and Europe. He believes that the designer should be independent of the journalist, to foster objectivity and honesty, and that a sound relationship involves questioning by the journalist and a commitment to the content of the newspaper by the designer. **(TISDALE, 1990, Pg.13).**

In the book The Graphics of Communication Russell N. Baird, Arthur T. Turnbull and Duncan McDonald define three categories of newspapers which have prevailed in contemporary times.

1. Those that have gone to a totally 'magazine-like' approach.

2. Those that have accepted the principles that relate directly to a functional approach to news presentation, but have retained some traditional approaches to news display and headlines.

3. Those that have made a minimum of changes because they want to retain a traditional personality.

(BAIRD,1987, Pg.56).

While these are very broad categories, it is possible to relate the newspapers under discussion to them.

Before we do so, however, it is helpful to give a definition of the statement, 'a functional approach to news presentation' according to the authors of The Graphics of Communication, the functions of design are as follows:

- Creating a clear, orderly flow of graphic elements.
- Attracting the intended audience with proper focus and stimulating presentation.
- Reflecting production needs through a design system which considers available processes and personnel; and
- Supporting content rather than overwhelming it!

(BAIRD, 1973 Pg.57).

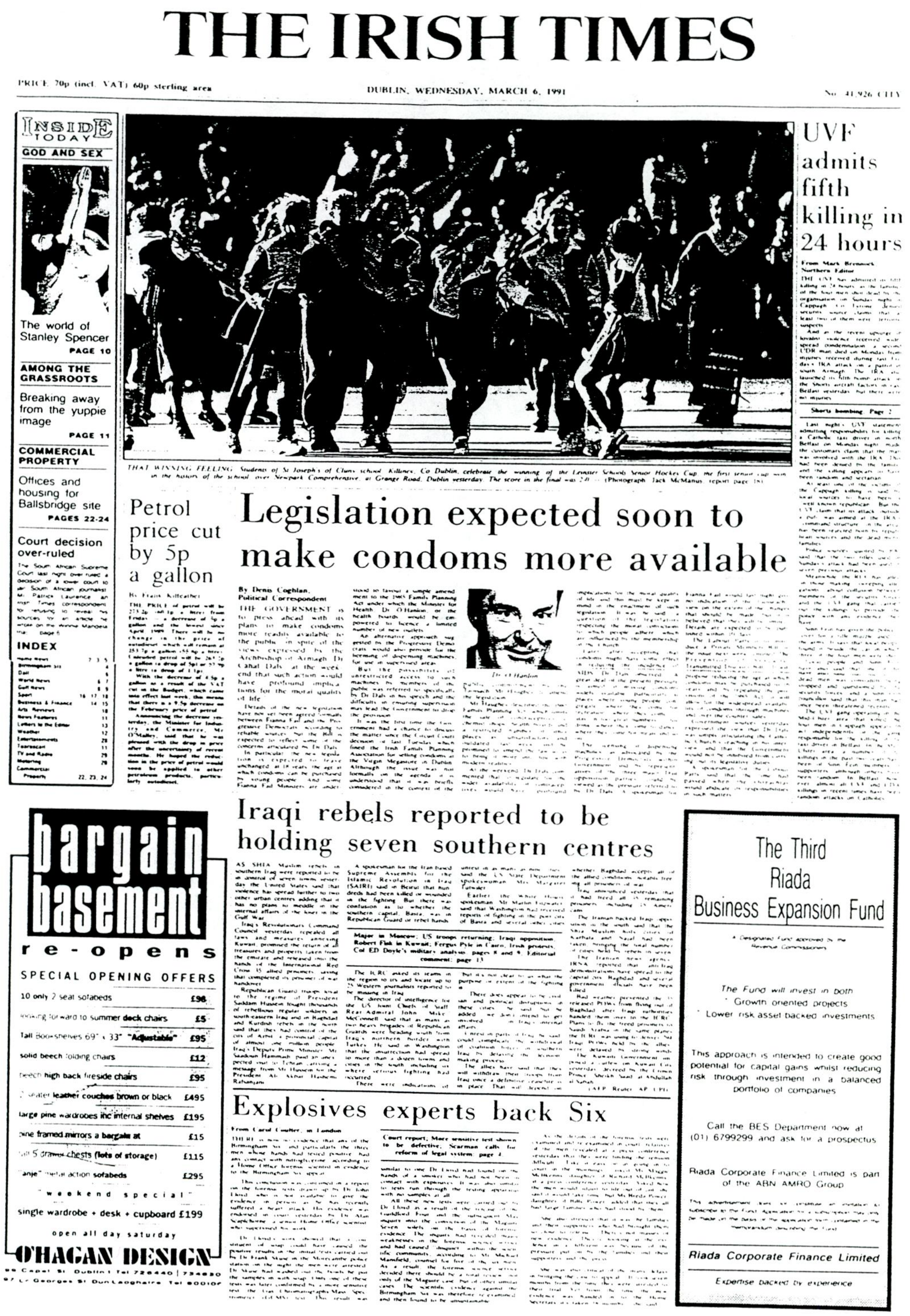
THE GUARDIAN fits mainly into the second category, although as we have seen, there are those who argue that it has become more 'magazine-like' than is desirable for a newspaper **(cf. IRVING).**

Broadly speaking, Hillman's design fulfils all the criteria stated above. For instance the formal, pre-planned look already mentioned would seem to create a 'clear, orderly flow of graphic elements.'

Most importantly, in the context of this thesis, is the manner in which THE GUARDIAN fulfils the third function of design, i.e. how it reflects production needs through a design system which considers available processes and personnel. If we go back for a moment to Luna's statement concerning the reasons for THE GUARDIAN's re-design, when he states that one of the reasons was that technology could now overcome the crowded, muddled sequence of pages which had resulted from the large quantity of classified advertising within the paper.

Here we see, that while much of THE GUARDIAN's re-design involved the use of the new technology, that technology was used in a purposeful manner, reflecting an overall design strategy. It was seen as a means to an end, rather than seeing it as an end in itself.

THE IRISH PRESS, on the other hand, does not fit into any of these categories because the system of production it is trying to attain (use of the new technology) has become, in the perception of the organisation, an end in itself. As we have already seen, its new format and the shift towards new technology was adapted to increase circulation by gaining a younger readership. The system of production is equated with the 'look' of the paper, to the detriment of an overall design strategy. The use of new technology has become an end in itself, while the functional design criteria have been abandoned.



THE IRISH TIMES

PRICE 70p (incl. VAT) 60p sterling area

DUBLIN, WEDNESDAY, MARCH 6, 1991

No. 41,926 CITY

INSIDE TODAY

GOD AND SEX

The world of Stanley Spencer

PAGE 10

AMONG THE GRASSROOTS

Breaking away from the yuppie image

PAGE 11

COMMERCIAL PROPERTY

Offices and housing for Ballsbridge site

PAGES 22-24

Court decision over-ruled

The South African Supreme Court last night over-ruled a decision of a lower court to jail South African journalist Mr Patrick Laurence, an Irish Times correspondent, for refusing to reveal his sources for an article he wrote on the Winnie Mandela trial — page 6

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THAT WINNING FEELING: Students of St Joseph's of Cluny school, Killiney, Co Dublin, celebrate the winning of the Leinster Schools Senior Hockey Cup, the first senior cup won in the history of the school, over Newpark Comprehensive, at Grange Road, Dublin yesterday. The score in the final was 2-0. (Photograph: Jack McManus; report page 18)

UVF admits fifth killing in 24 hours

From Mark Brennock, Northern Editor

Shorts bombing: Page 2

Petrol price cut by 5p a gallon

By Frank Kilfeather

Legislation expected soon to make condoms more available

By Denis Coghlan, Political Correspondent

Dr O'Hanlon

Iraqi rebels reported to be holding seven southern centres

Major in Moscow; US troops returning; Iraqi opposition; Robert Fisk in Kuwait; Fergus Pyle in Cairo; Irish protests; Col ED Doyle's military analysis: pages 8 and 9. Editorial comment: page 13

(AFP, Reuter, AP, UPI)

Explosives experts back Six

From Carol Coulter, in London

Court report; More sensitive test shown to be defective; Scarman calls for reform of legal system: page 4

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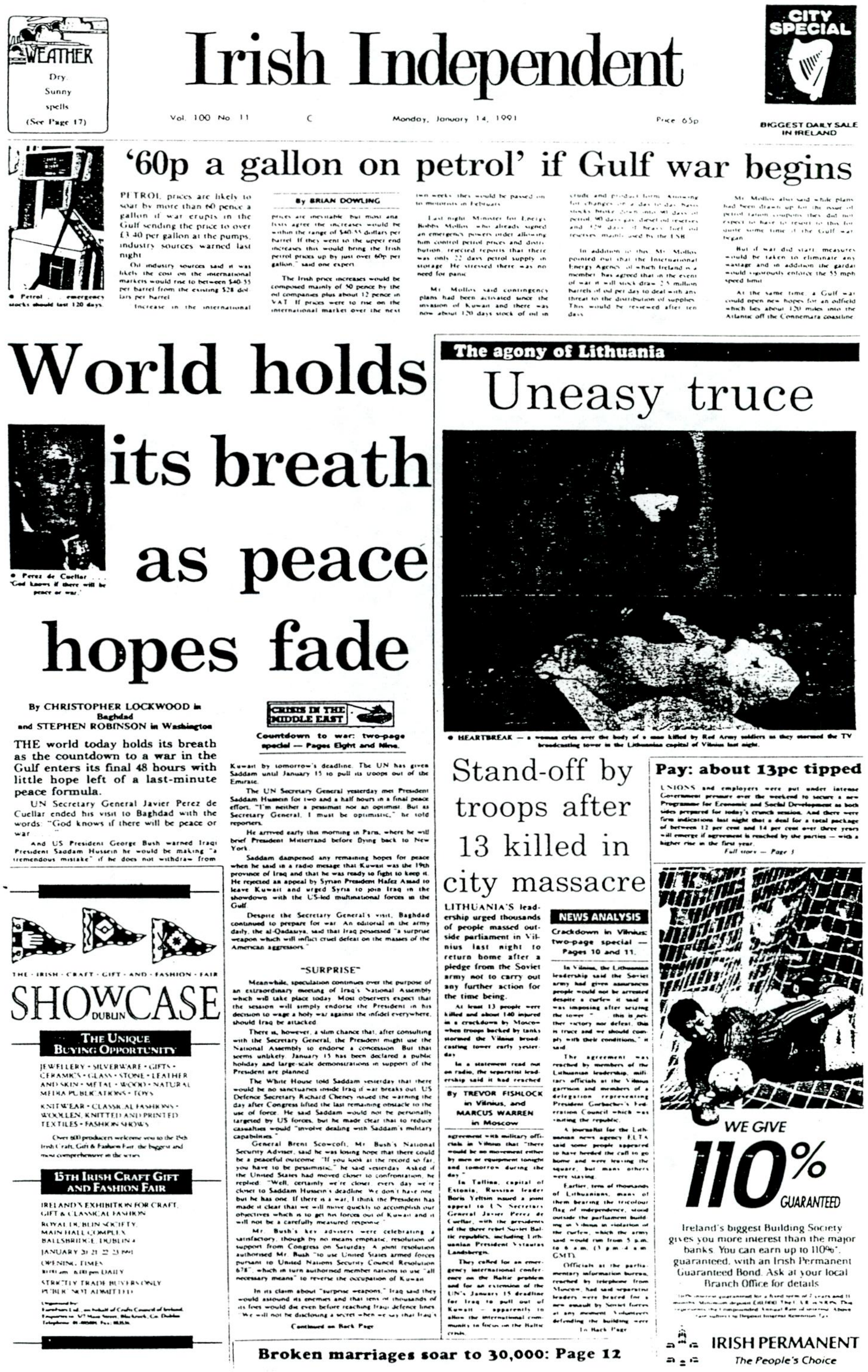
Fig 17. *Front-page of THE IRISH TIMES*



WEATHER
Dry.
Sunny
spells
(See Page 17)

Irish Independent

Vol. 100 No. 11 C Monday, January 14, 1991 Price 65p

CITY SPECIAL

BIGGEST DAILY SALE IN IRELAND

'60p a gallon on petrol' if Gulf war begins

● Petrol . . . emergency stocks should last 120 days.

By BRIAN DOWLING

PETROL prices are likely to soar by more than 60 pence a gallon if war erupts in the Gulf sending the price to over £3.40 per gallon at the pumps, industry sources warned last night.

Oil industry sources said it was likely the cost on the international markets would rise to between $40-55 per barrel from the existing $28 dollars per barrel.

Increase in the international prices are inevitable but most analysts agree the increases would be within the range of $40-55 dollars per barrel. If they went to the upper end increases this would bring the Irish petrol prices up by just over 60p per gallon," said one expert.

The Irish price increases would be composed mainly of 50 pence by the oil companies plus about 12 pence in VAT. If prices were to rise on the international market over the next two weeks they would be passed on to motorists in February.

Last night Minister for Energy Bobby Molloy, who already signed an emergency powers order allowing him control petrol prices and distribution, rejected reports that there was only 22 days petrol supply in storage. He stressed there was no need for panic.

Mr Molloy said contingency plans had been activated since the invasion of Kuwait and there was now about 120 days stock of oil in crude and product form. Allowing for changes on a day to day basis stocks broke down into 90 days of petrol, 90 days gas diesel oil reserves and 129 days of heavy fuel oil reserves mainly used by the ESB.

In addition to this, Mr Molloy pointed out that the International Energy Agency, of which Ireland is a member, has agreed that in the event of war it will stock draw 2.5 million barrels of oil per day to deal with any threat to the distribution of supplies. This would be reviewed after ten days.

Mr Molloy also said while plans had been drawn up for the issue of petrol ration coupons they did not expect to have to resort to this for quite some time if the Gulf war began.

But if war did start, measures would be taken to eliminate any wastage and in addition the gardai would vigorously enforce the 55 mph speed limit.

At the same time, a Gulf war could open new hopes for an oilfield which lies about 120 miles into the Atlantic off the Connemara coastline.

World holds its breath as peace hopes fade

● Perez de Cuellar . . . 'God knows if there will be peace or war.'

By CHRISTOPHER LOCKWOOD in Baghdad
and STEPHEN ROBINSON in Washington

THE world today holds its breath as the countdown to a war in the Gulf enters its final 48 hours with little hope left of a last-minute peace formula.

UN Secretary General Javier Perez de Cuellar ended his visit to Baghdad with the words: "God knows if there will be peace or war . . ."

And US President George Bush warned Iraqi President Saddam Hussein he would be making "a tremendous mistake" if he does not withdraw from Kuwait by tomorrow's deadline. The UN has given Saddam until January 15 to pull its troops out of the Emirate.

CRISIS IN THE MIDDLE EAST

Countdown to war: two-page special — Pages Eight and Nine.

The UN Secretary General yesterday met President Saddam Hussein for two and a half hours in a final peace effort. "I'm neither a pessimist nor an optimist. But as Secretary General, I must be optimistic," he told reporters.

He arrived early this morning in Paris, where he will brief President Mitterrand before flying back to New York.

Saddam dampened any remaining hopes for peace when he said in a radio mesage that Kuwait was the 19th province of Iraq and that he was ready to fight to keep it. He rejected an appeal by Syrian President Hafez Assad to leave Kuwait and urged Syria to join Iraq in the showdown with the US-led multinational forces in the Gulf.

Despite the Secretary General's visit, Baghdad continued to prepare for war. An editorial in the army daily, the al-Qadasiya, said that Iraq possessed "a surprise weapon which will inflict cruel defeat on the masses of the American aggressors."

"SURPRISE"

Meanwhile, speculation continues over the purpose of an extraordinary meeting of Iraq's National Assembly which will take place today. Most observers expect that the session will simply endorse the President in his decision to wage a holy war against the infidel everywhere, should Iraq be attacked.

There is, however, a slim chance that, after consulting with the Secretary General, the President might use the National Assembly to endorse a concession. But that seems unlikely. January 15 has been declared a public holiday and large-scale demonstrations in support of the President are planned.

The White House told Saddam yesterday that there would be no sanctuaries inside Iraq if war breaks out. US Defence Secretary Richard Cheney issued the warning the day after Congress lifted the last remaining obstacle to the use of force. He said Saddam would not be personally targeted by US forces, but he made clear that to reduce casualties would "involve dealing with Saddam's military capabilities."

General Brent Scowcroft, Mr Bush's National Security Adviser, said he was losing hope that there could be a peaceful outcome. "If you look at the record so far, you have to be pessimistic," he said yesterday. Asked if the United States had moved closer to confrontation, he replied: "Well, certainly we're closer, every day we're closer to Saddam Hussein's deadline. We don't have one, but he has one. If there is a war, I think the President has made it clear that we will move quickly to accomplish our objectives which is to get his forces out of Kuwait and it will not be a carefully measured response."

Mr Bush's key advisers were celebrating a satisfactory, though by no means emphatic, resolution of support from Congress on Saturday. A joint resolution authorised Mr. Bush "to use United States armed forces pursuant to United Nations Security Council Resolution 678", which in turn authorised member nations to use "all necessary means" to reverse the occupation of Kuwait.

In its claim about "surprise weapons," Iraq said they would astound its enemies and that tens of thousands of its foes would die even before reaching Iraqi defence lines. "We will not be disclosing a secret when we say that Iraq's

Continued on Back Page

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PUBLIC NOT ADMITTED

The agony of Lithuania

Uneasy truce

● HEARTBREAK — a woman cries over the body of a man killed by Red Army soldiers as they stormed the TV broadcasting tower in the Lithuanian capital of Vilnius last night.

Stand-off by troops after 13 killed in city massacre

LITHUANIA'S leadership urged thousands of people massed outside parliament in Vilnius last night to return home after a pledge from the Soviet army not to carry out any further action for the time being.

At least 13 people were killed and about 140 injured in a crackdown by Moscow when troops backed by tanks stormed the Vilnius broadcasting tower early yesterday.

In a statement read out on radio, the separatist leadership said it had reached

By TREVOR FISHLOCK in Vilnius, and MARCUS WARREN in Moscow

agreement with military officials in Vilnius that "there would be no movement either by men or equipment tonight and tomorrow during the day."

In Tallinn, capital of Estonia, Russian leader Boris Yeltsin issued a joint appeal to UN Secretary General Javier Perez de Cuellar, with the presidents of the three rebel Soviet Baltic republics, including Lithuanian President Vytautas Landsbergis.

They called for an emergency international conference on the Baltic problem and for an extension of the UN's January 15 deadline for Iraq to pull out of Kuwait — apparently to allow the international community to focus on the Baltic crisis.

NEWS ANALYSIS

Crackdown in Vilnius: two-page special — Pages 10 and 11.

In Vilnius, the Lithuanian leadership said the Soviet army had given assurances people would not be arrested despite a curfew it said it was imposing after seizing the tower. ". . . this is neither victory nor defeat, this is truce and we should comply with their conditions," it said.

The agreement was reached by members of the Lithuanian leadership, military officials at the Vilnius garrison and members of a delegation representing President Gorbachev's Federation Council which was visiting the republic.

A journalist for the Lithuanian news agency ELTA said some people appeared to have heeded the call to go home and were leaving the square, but many others were staying.

Earlier, tens of thousands of Lithuanians, many of them bearing the tricolour flag of independence, stood outside the parliament building in Vilnius in violation of the curfew, which the army said would run from 5 p.m. to 6 a.m. (3 p.m.-4 a.m. GMT).

Officials at the parliamentary information bureau, reached by telephone from Moscow, had said separatist leaders were braced for a new assault by Soviet forces at any moment. Volunteers defending the building were

To Back Page

Pay: about 13pc tipped

UNIONS and employers were put under intense Government pressure over the weekend to secure a new Programme for Economic and Social Development as both sides prepared for today's crunch session. And there were firm indications last night that a deal for a total package of between 12 per cent and 14 per cent over three years will emerge if agreement is reached by the parties — with a higher rise in the first year.

Full story — Page 3

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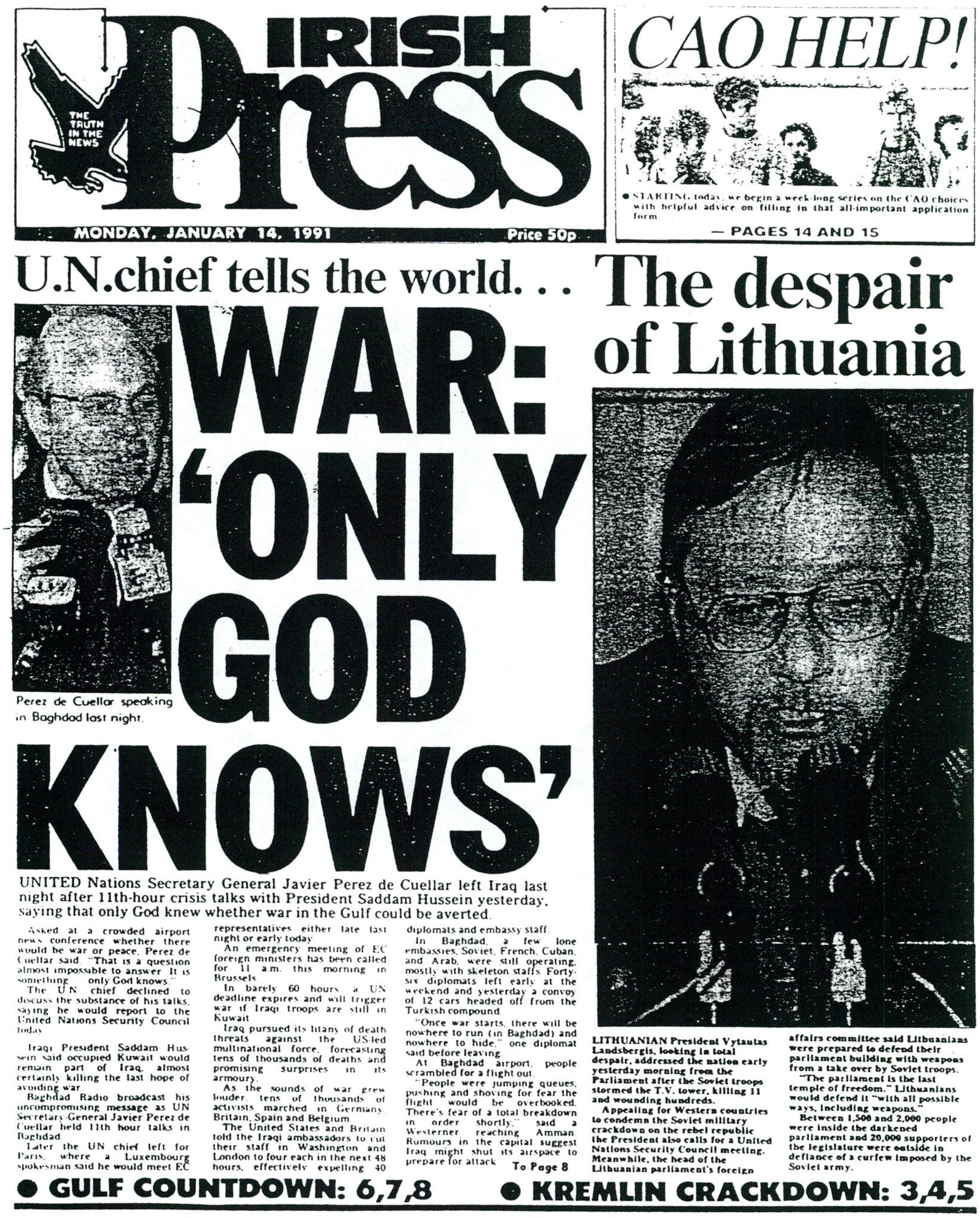
IRISH PERMANENT
The People's Choice

Broken marriages soar to 30,000: Page 12

Fig 18. *Front-page of THE IRISH INDEPENDENT.*



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— PAGES 14 AND 15

U.N.chief tells the world. . .

WAR: 'ONLY GOD KNOWS'

Perez de Cuellar speaking in Baghdad last night.

UNITED Nations Secretary General Javier Perez de Cuellar left Iraq last night after 11th-hour crisis talks with President Saddam Hussein yesterday, saying that only God knew whether war in the Gulf could be averted.

Asked at a crowded airport news conference whether there would be war or peace, Perez de Cuellar said. "That is a question almost impossible to answer. It is something only God knows."

The U.N. chief declined to discuss the substance of his talks, saying he would report to the United Nations Security Council today.

Iraqi President Saddam Hussein said occupied Kuwait would remain part of Iraq, almost certainly killing the last hope of avoiding war.

Baghdad Radio broadcast his uncompromising message as UN Secretary-General Javier Perez de Cuellar held 11th hour talks in Baghdad.

Later the UN chief left for Paris, where a Luxembourg spokesman said he would meet EC representatives either late last night or early today.

An emergency meeting of EC foreign ministers has been called for 11 a.m. this morning in Brussels.

In barely 60 hours a UN deadline expires and will trigger war if Iraqi troops are still in Kuwait.

Iraq pursued its litany of death threats against the US-led multinational force, forecasting tens of thousands of deaths and promising surprises in its armoury.

As the sounds of war grew louder, tens of thousands of activists marched in Germany, Britain, Spain and Belgium.

The United States and Britain told the Iraqi ambassadors to cut their staff in Washington and London to four each in the next 48 hours, effectively expelling 40 diplomats and embassy staff.

In Baghdad, a few lone embassies, Soviet, French, Cuban, and Arab, were still operating, mostly with skeleton staffs. Forty-six diplomats left early at the weekend and yesterday a convoy of 12 cars headed off from the Turkish compound.

"Once war starts, there will be nowhere to run (in Baghdad) and nowhere to hide," one diplomat said before leaving.

At Baghdad airport, people scrambled for a flight out.

"People were jumping queues, pushing and shoving for fear the flight would be overbooked. There's fear of a total breakdown in order shortly," said a Westerner reaching Amman. Rumours in the capital suggest Iraq might shut its airspace to prepare for attack.

To Page 8

The despair of Lithuania

LITHUANIAN President Vytautas Landsbergis, looking in total despair, addressed the nation early yesterday morning from the Parliament after the Soviet troops stormed the T.V. tower, killing 11 and wounding hundreds.

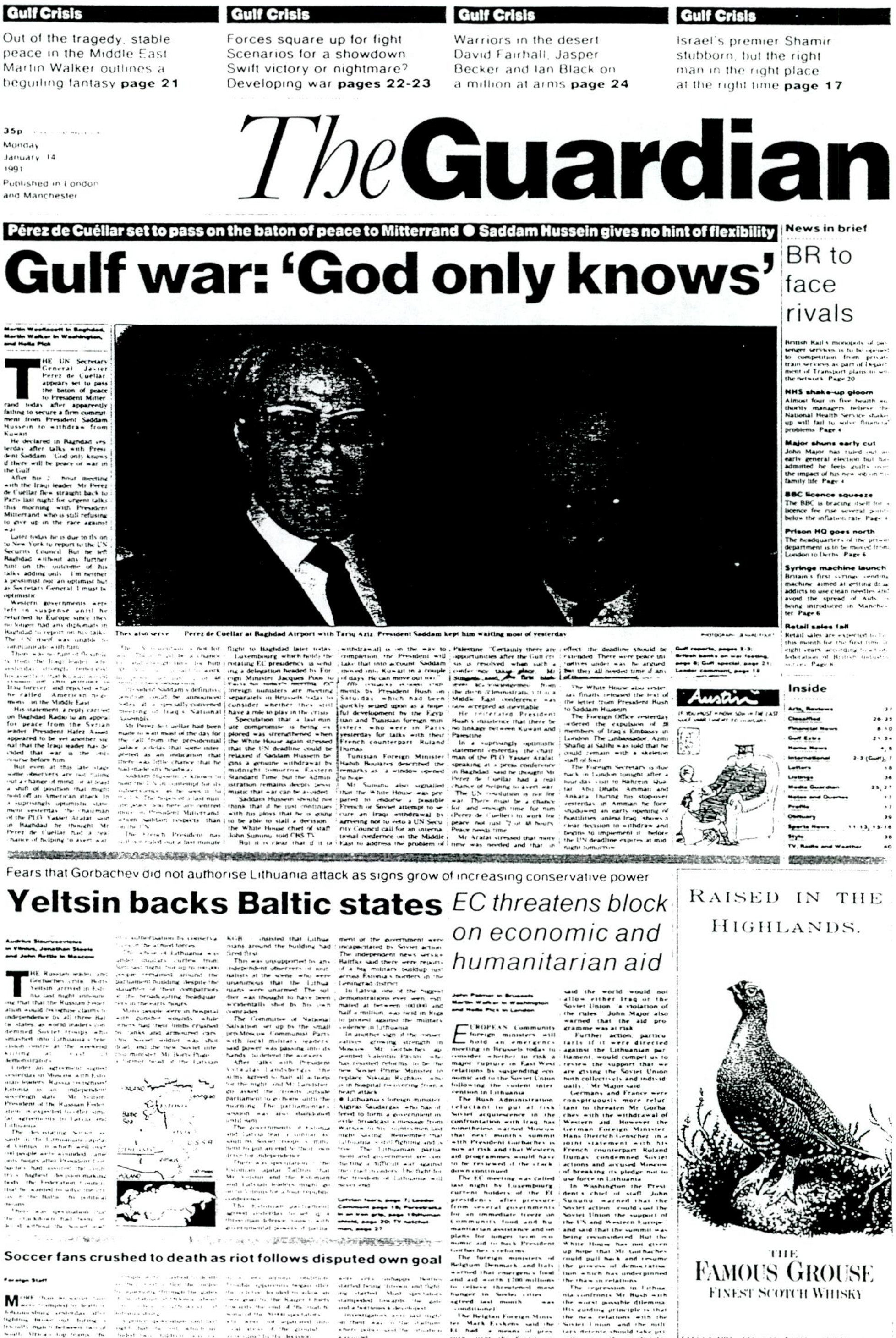
Appealing for Western countries to condemn the Soviet military crackdown on the rebel republic the President also calls for a United Nations Security Council meeting. Meanwhile, the head of the Lithuanian parliament's foreign affairs committee said Lithuanians were prepared to defend their parliament building with weapons from a take over by Soviet troops.

"The parliament is the last temple of freedom." Lithuanians would defend it "with all possible ways, including weapons."

Between 1,500 and 2,000 people were inside the darkened parliament and 20,000 supporters of the legislature were outside in defiance of a curfew imposed by the Soviet army.

● GULF COUNTDOWN: 6,7,8 ● KREMLIN CRACKDOWN: 3,4,5

Fig 19. *Front-page of THE IRISH PRESS.*



Gulf Crisis
Out of the tragedy, stable peace in the Middle East Martin Walker outlines a beguiling fantasy **page 21**

Gulf Crisis
Forces square up for fight Scenarios for a showdown Swift victory or nightmare? Developing war **pages 22-23**

Gulf Crisis
Warriors in the desert David Fairhall, Jasper Becker and Ian Black on a million at arms **page 24**

Gulf Crisis
Israel's premier Shamir stubborn, but the right man in the right place at the right time **page 17**

35p
Monday
January 14
1991
Published in London and Manchester

The Guardian

Pérez de Cuéllar set to pass on the baton of peace to Mitterrand ● Saddam Hussein gives no hint of flexibility

Gulf war: 'God only knows'

Martin Woollacott in Baghdad, Martin Walker in Washington, and Hella Pick

THE UN Secretary General Javier Perez de Cuellar appears set to pass the baton of peace to President Mitterrand today after apparently failing to secure a firm commitment from President Saddam Hussein to withdraw from Kuwait.

He declared in Baghdad yesterday after talks with President Saddam: "God only knows if there will be peace or war in the Gulf."

They also serve ... Perez de Cuellar at Baghdad Airport with Tariq Aziz. President Saddam kept him waiting most of yesterday

Gulf reports, pages 2-3; British banks on war footing, page 8; Gulf special, page 21; Leader comment, page 18

News in brief

BR to face rivals

NHS shake-up gloom

Major shuns early cut

BBC licence squeeze

Prison HQ goes north

Syringe machine launch

Retail sales fall

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Fears that Gorbachev did not authorise Lithuania attack as signs grow of increasing conservative power

Yeltsin backs Baltic states

Audrius Siaurusevicius in Vilnius, Jonathan Steele and John Rettie in Moscow

EC threatens block on economic and humanitarian aid

John Palmer in Brussels, Martin Walker in Washington and Hella Pick in London

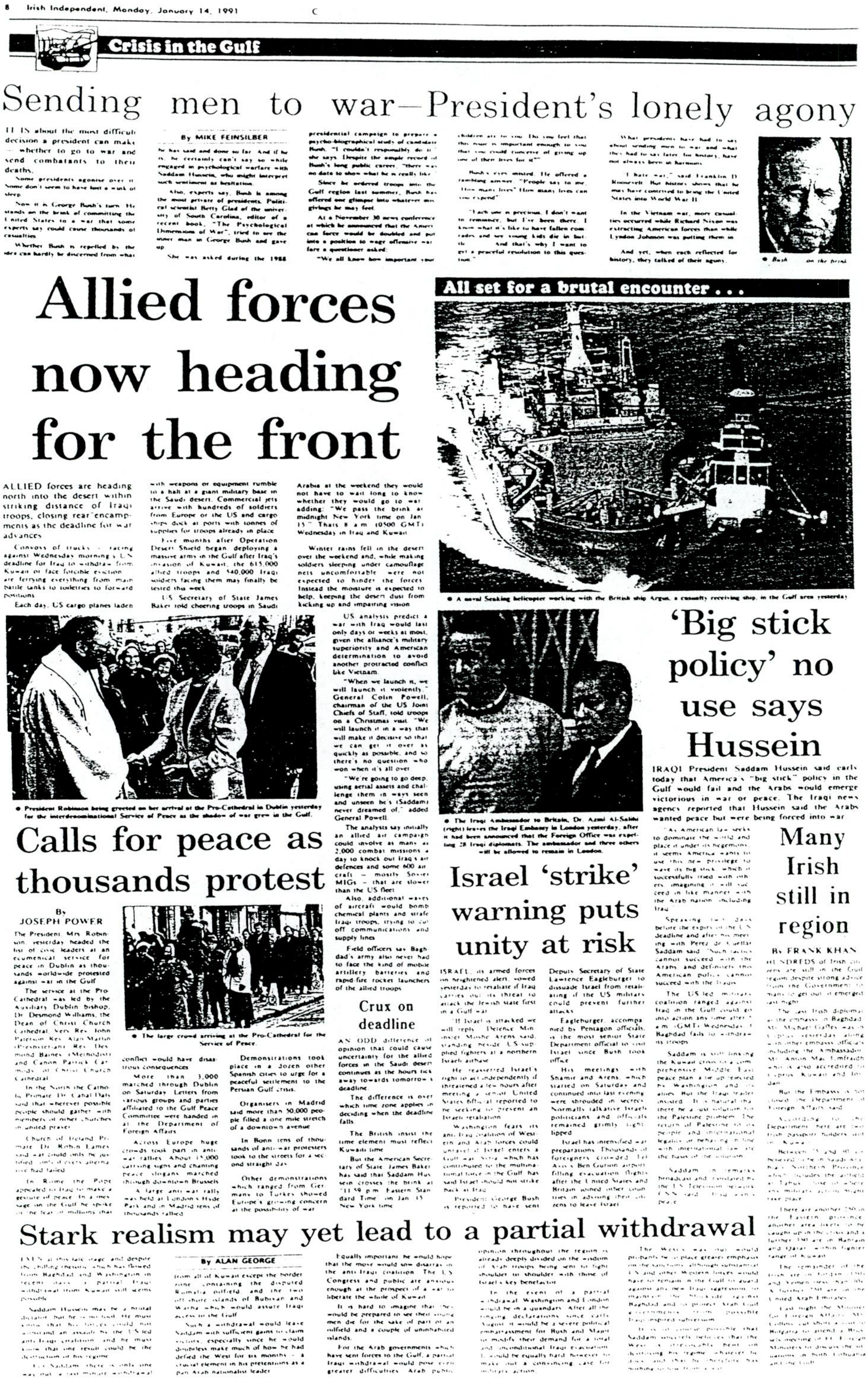
EUROPEAN Community foreign ministers will hold an emergency meeting in Brussels today to consider whether to risk a major rupture in East West relations by suspending economic aid to the Soviet Union following the violent intervention in Lithuania.

Soccer fans crushed to death as riot follows disputed own goal

Foreign Staff

RAISED IN THE HIGHLANDS.
THE FAMOUS GROUSE
FINEST SCOTCH WHISKY
QUALITY IN AN AGE OF CHANGE

Fig 20. *Front-page of THE GUARDIAN.*



8 Irish Independent, Monday, January 14, 1991

Crisis in the Gulf

Sending men to war—President's lonely agony

By MIKE FEINSILBER

IT IS about the most difficult decision a president can make — whether to go to war and send combatants to their deaths.

Some presidents agonise over it. Some don't seem to have lost a wink of sleep.

Now it is George Bush's turn. He stands on the brink of committing the United States to a war that some experts say could cause thousands of casualties.

Whether Bush is repelled by the idea can hardly be discerned from what he has said and done so far. And if he is, he certainly can't say so while engaged in psychological warfare with Saddam Hussein, who might interpret such sentiment as hesitation.

Also, experts say, Bush is among the most private of presidents. Political scientist Betty Glad of the university of South Carolina, editor of a recent book, "The Psychological Dimensions of War", tried to see the inner man in George Bush and gave up.

She was asked during the 1988 presidential campaign to prepare a psycho-biographical study of candidate Bush. "I couldn't responsibly do it," she says. Despite the ample record of Bush's long public career, "there was no data to show what he is really like."

Since he ordered troops into the Gulf region last summer, Bush has offered one glimpse into whatever misgivings he may feel.

At a November 30 news conference at which he announced that the American force would be doubled and put into a position to wage offensive warfare a questioner asked:

"We all know how important your children are to you. Do you feel that this issue is important enough to you that you could conceive of giving up one of their lives for it?"

Bush's eyes misted. He offered a rambling answer. "People say to me, How many lives? How many lives can you expend?"

"Each one is precious. I don't want to reminisce, but I've been there. I know what it's like to have fallen comrades and see young kids die in battle. And that's why I want to get a peaceful resolution to this question."

What presidents have had to say about sending men to war and what they had to say later for history, have not always been in harmony.

"I hate war," said Franklin D Roosevelt. But history shows that he may have contrived to bring the United States into World War II.

In the Vietnam war, more casualties occurred while Richard Nixon was extracting American forces than while Lyndon Johnson was putting them in.

And yet, when each reflected for history, they talked of their agony.

● Bush on the brink

Allied forces now heading for the front

ALLIED forces are heading north into the desert within striking distance of Iraqi troops, closing rear encampments as the deadline for war advances.

Convoys of trucks — racing against Wednesday morning's UN deadline for Iraq to withdraw from Kuwait or face forcible eviction — are ferrying everything from main battle tanks to toiletries to forward positions.

Each day, US cargo planes laden with weapons or equipment rumble to a halt at a giant military base in the Saudi desert. Commercial jets arrive with hundreds of soldiers from Europe or the US and cargo ships dock at ports with tonnes of supplies for troops already in place.

Five months after Operation Desert Shield began deploying a massive army in the Gulf after Iraq's invasion of Kuwait, the 615,000 allied troops and 540,000 Iraqi soldiers facing them may finally be tested this week.

US Secretary of State James Baker told cheering troops in Saudi Arabia at the weekend they would not have to wait long to know whether they would go to war, adding: "We pass the brink at midnight New York time on Jan 15." That's 8 a.m. (0500 GMT) Wednesday in Iraq and Kuwait.

Winter rains fell in the desert over the weekend and, while making soldiers sleeping under camouflage nets uncomfortable, were not expected to hinder the forces. Instead the moisture is expected to help, keeping the desert dust from kicking up and impairing vision.

US analysis predict a war with Iraq would last only days or weeks at most, given the alliance's military superiority and American determination to avoid another protracted conflict like Vietnam.

"When we launch it, we will launch it violently," General Colin Powell, chairman of the US Joint Chiefs of Staff, told troops on a Christmas visit. "We will launch it in a way that will make it decisive so that we can get it over as quickly as possible, and so there's no question who won when it's all over.

"We're going to go deep, using aerial assets and challenge them in ways seen and unseen he's (Saddam) never dreamed of," added General Powell.

The analysts say initially an allied air campaign could involve as many as 2,000 combat missions a day to knock out Iraq's air defences and some 600 aircraft — mostly Soviet MIGs — that are slower than the US fleet.

Also, additional waves of aircraft would bomb chemical plants and strafe Iraqi troops, trying to cut off communications and supply lines.

Field officers say Baghdad's army also never had to face the kind of mobile artillery batteries and rapid-fire rocket launchers of the allied troops.

Crux on deadline

AN ODD difference of opinion that could cause uncertainty for the allied forces in the Saudi desert continues as the hours tick away towards tomorrow's deadline.

The difference is over which time zone applies in deciding when the deadline falls.

The British insist the time element must reflect Kuwaiti time.

But the American Secretary of State James Baker has said that Saddam Hussein crosses the brink at "11.59 p.m. Eastern Standard Time" on Jan 15 New York time.

All set for a brutal encounter . . .

● A naval Seaking helicopter working with the British ship Argus, a casualty receiving ship, in the Gulf area yesterday.

● President Robinson being greeted on her arrival at the Pro-Cathedral in Dublin yesterday for the interdenominational Service of Peace as the shadow of war grew in the Gulf.

Calls for peace as thousands protest

By
JOSEPH POWER

The President, Mrs Robinson, yesterday headed the list of civic leaders at an ecumenical service for peace in Dublin as thousands worldwide protested against war in the Gulf.

The service at the Pro-Cathedral was led by the Auxiliary Dublin bishop, Dr Desmond Williams, the Dean of Christ Church Cathedral, Very Rev. John Paterson, Rev. Alan Martin (Presbyterian), Rev. Desmond Baines (Methodist) and Canon Patrick Carmody of Christ Church Cathedral.

In the North the Catholic Primate Dr Cahal Daly said that wherever possible people should gather with members of other churches in united prayer.

Church of Ireland Primate Dr Robin Eames said war could only be justified only if every alternative had failed.

In Rome the Pope appealed to Iraq to make a gesture of peace. In a message on the Gulf he spoke of the fear of millions that conflict would have disastrous consequences.

More than 3,000 marched through Dublin on Saturday. Letters from various groups and parties affiliated to the Gulf Peace Committee were handed in at the Department of Foreign Affairs.

Across Europe huge crowds took part in anti-war rallies. About 15,000 carrying signs and chanting peace slogans marched through downtown Brussels.

A large anti-war rally was held at London's Hyde Park and in Madrid tens of thousands rallied.

Demonstrations took place in a dozen other Spanish cities to urge for a peaceful settlement to the Persian Gulf crisis.

Organisers in Madrid said more than 50,000 people filled a one mile stretch of a downtown avenue.

In Bonn tens of thousands of anti-war protesters took to the streets for a second straight day.

Other demonstrations which ranged from Germany to Turkey showed Europe's growing concern at the possibility of war.

● The large crowd arriving at the Pro-Cathedral for the Service of Peace.

● The Iraqi Ambassador to Britain, Dr. Azmi Al-Salihi (right) leaves the Iraqi Embassy in London yesterday, after it had been announced that the Foreign Office was expelling 28 Iraqi diplomats. The ambassador and three others will be allowed to remain in London.

Israel 'strike' warning puts unity at risk

ISRAEL, its armed forces on heightened alert, vowed yesterday to retaliate if Iraq carries out its threat to attack the Jewish state first in a Gulf war.

"If Israel is attacked we will reply," Defence Minister Moshe Arens said, standing beside US-supplied fighters at a northern Israeli airbase.

He reasserted Israel's right to act independently if threatened a few hours after meeting a senior United States official reported to be seeking to prevent an Israeli retaliation.

Washington fears its anti-Iraq coalition of Western and Arab forces could unravel if Israel enters a Gulf war. Syria, which has contributed to the multinational force in the Gulf, has said Israel should not strike back at Iraq.

President George Bush is reported to have sent Deputy Secretary of State Lawrence Eagleburger to dissuade Israel from retaliating if the US military could prevent further attacks.

Eagleburger, accompanied by Pentagon officials, is the most senior State Department official to visit Israel since Bush took office.

His meetings with Shamir and Arens, which started on Saturday and continued into last evening, were shrouded in secrecy. Normally talkative Israeli politicians and officials remained grimly tight-lipped.

Israel has intensified war preparations. Thousands of foreigners crowded Tel Aviv's Ben Gurion airport filling evacuation flights after the United States and Britain joined other countries in advising their citizens to leave Israel.

'Big stick policy' no use says Hussein

IRAQI President Saddam Hussein said early today that America's "big stick" policy in the Gulf would fail and the Arabs would emerge victorious in war or peace. The Iraqi news agency reported that Hussein said the Arabs wanted peace but were being forced into war.

"As American law seeks to dominate the world and place it under its hegemony, it seems America wants to use this new privilege to wave its big stick, which it successfully tried with others, imagining it will succeed in like manner with the Arab nation including Iraq."

Speaking two days before the expiry of the UN deadline and after his meeting with Perez de Cuellar Saddam said: "Such tactics cannot succeed with the Arabs, and definitely this American policy cannot succeed with the Iraqis."

The US-led military coalition ranged against Iraq in the Gulf could go into action any time after 5 a.m. (GMT) Wednesday if Baghdad fails to withdraw its troops.

Saddam is still linking the Kuwait crisis to a comprehensive Middle East peace plan, a tie-up rejected by Washington and its allies. But the Iraqi leader insisted: "It is natural that there be a just solution for the Palestine problem. The return of Palestine to its people and international legality or behaving in line with international law are the basis of the solution."

Saddam in remarks broadcast and translated by the US Television network CNN said: "Iraq wants peace."

Many Irish still in region

By FRANK KHAN

HUNDREDS of Irish citizens are still in the Gulf region despite strong advice from the Government to many to get out, it emerged last night.

The last Irish diplomat at the embassy in Baghdad, Mr Michael Gaffey, was in Cyprus yesterday along with other embassy officials including the Ambassador Mr Anton Mac Unfraidh who is also accredited to Cyprus, Kuwait and Jordan.

But the Embassy is not closed, the Department of Foreign Affairs said.

According to the Department there are two Irish passport holders still in Kuwait.

Between 35 and 40 are believed to be in Saudi Arabia's Northern Province which includes the airfield at Tabuk close to where any military action might take place.

There are another 250 in the Eastern province, another area likely to be caught up in the crisis and a further 150 are in Bahrain and Qatar within fighter range of Kuwait.

The remainder of the Irish are in Jordan (150) and Yemen (less than 10). A further 250 are in the United Arab Emirates.

Last night the Minister for Foreign Affairs Mr Collins cut short a visit to Bulgaria to attend a Brussels meeting of EC Foreign Ministers to discuss the situations in both Lithuania and the Gulf.

Stark realism may yet lead to a partial withdrawal

By ALAN GEORGE

EVEN at this late stage and despite the chilling rhetoric which has flowed from Baghdad and Washington in recent days, a partial Iraqi withdrawal from Kuwait still seems possible.

Saddam Hussein may be a brutal dictator but he is no fool. He must know that his forces could not withstand an assault by the US-led anti-Iraqi coalition and he must know that one result could be the destruction of his regime.

For Saddam there is only one way out: a last-minute withdrawal from all of Kuwait except the border zone containing the disputed Rumaila oilfield, and the two off-shore islands of Bubiyan and Warba which would assure Iraqi access to the Gulf.

Such a withdrawal would leave Saddam with sufficient gains to claim victory, especially since he would doubtless make much of how he had defied the West for six months — a crucial element in his pretentions as a pan-Arab nationalist leader.

Equally important, he would hope that the move would sow disarray in the anti-Iraqi coalition. The US Congress and public are anxious enough at the prospect of a war to liberate the whole of Kuwait.

It is hard to imagine that they would be prepared to see their young men die for the sake of part of an oilfield and a couple of uninhabited islands.

For the Arab governments which have sent forces to the Gulf, a partial Iraqi withdrawal would pose even greater difficulties. Arab public opinion throughout the region is already deeply divided on the wisdom of Arab troops being sent to fight shoulder to shoulder with those of Israel's key benefactor.

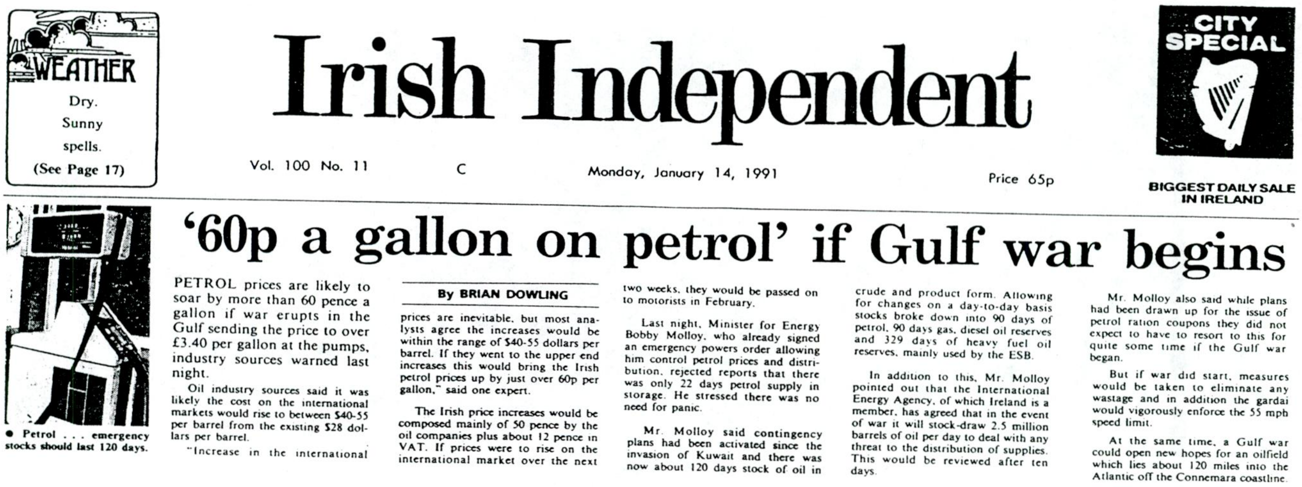
In the event of a partial withdrawal Washington and London would be in a quandary. After all the ringing declarations since early August it would be a severe political embarrassment for Bush and Major to modify their demand for a total and unconditional Iraqi evacuation.

It would be equally hard however to make out a convincing case for military action.

The West's way out would probably be to place greater emphasis on the sanctions, although substantial US and other Western forces would have to remain in the Gulf to guard against any new Iraqi aggression, to maintain the blockade against Baghdad and to protect Arab Gulf governments from possible Iraqi-inspired subversion.

It is of course possible that Saddam sincerely believes that the West is irrevocably bent on destroying his regime whatever he does and that he therefore has nothing to lose from a war.

Fig 21. *A single feature page from THE IRISH INDEPENDENT.*



WEATHER

Dry.
Sunny
spells.
(See Page 17)

Irish Independent

CITY SPECIAL

Vol. 100 No. 11 C Monday, January 14, 1991 Price 65p

BIGGEST DAILY SALE IN IRELAND

'60p a gallon on petrol' if Gulf war begins

● Petrol . . . emergency stocks should last 120 days.

By BRIAN DOWLING

PETROL prices are likely to soar by more than 60 pence a gallon if war erupts in the Gulf sending the price to over £3.40 per gallon at the pumps, industry sources warned last night.

Oil industry sources said it was likely the cost on the international markets would rise to between $40-55 per barrel from the existing $28 dollars per barrel.

"Increase in the international prices are inevitable, but most analysts agree the increases would be within the range of $40-55 dollars per barrel. If they went to the upper end increases this would bring the Irish petrol prices up by just over 60p per gallon," said one expert.

The Irish price increases would be composed mainly of 50 pence by the oil companies plus about 12 pence in VAT. If prices were to rise on the international market over the next two weeks, they would be passed on to motorists in February.

Last night, Minister for Energy Bobby Molloy, who already signed an emergency powers order allowing him control petrol prices and distribution, rejected reports that there was only 22 days petrol supply in storage. He stressed there was no need for panic.

Mr. Molloy said contingency plans had been activated since the invasion of Kuwait and there was now about 120 days stock of oil in crude and product form. Allowing for changes on a day-to-day basis stocks broke down into 90 days of petrol, 90 days gas, diesel oil reserves and 329 days of heavy fuel oil reserves, mainly used by the ESB.

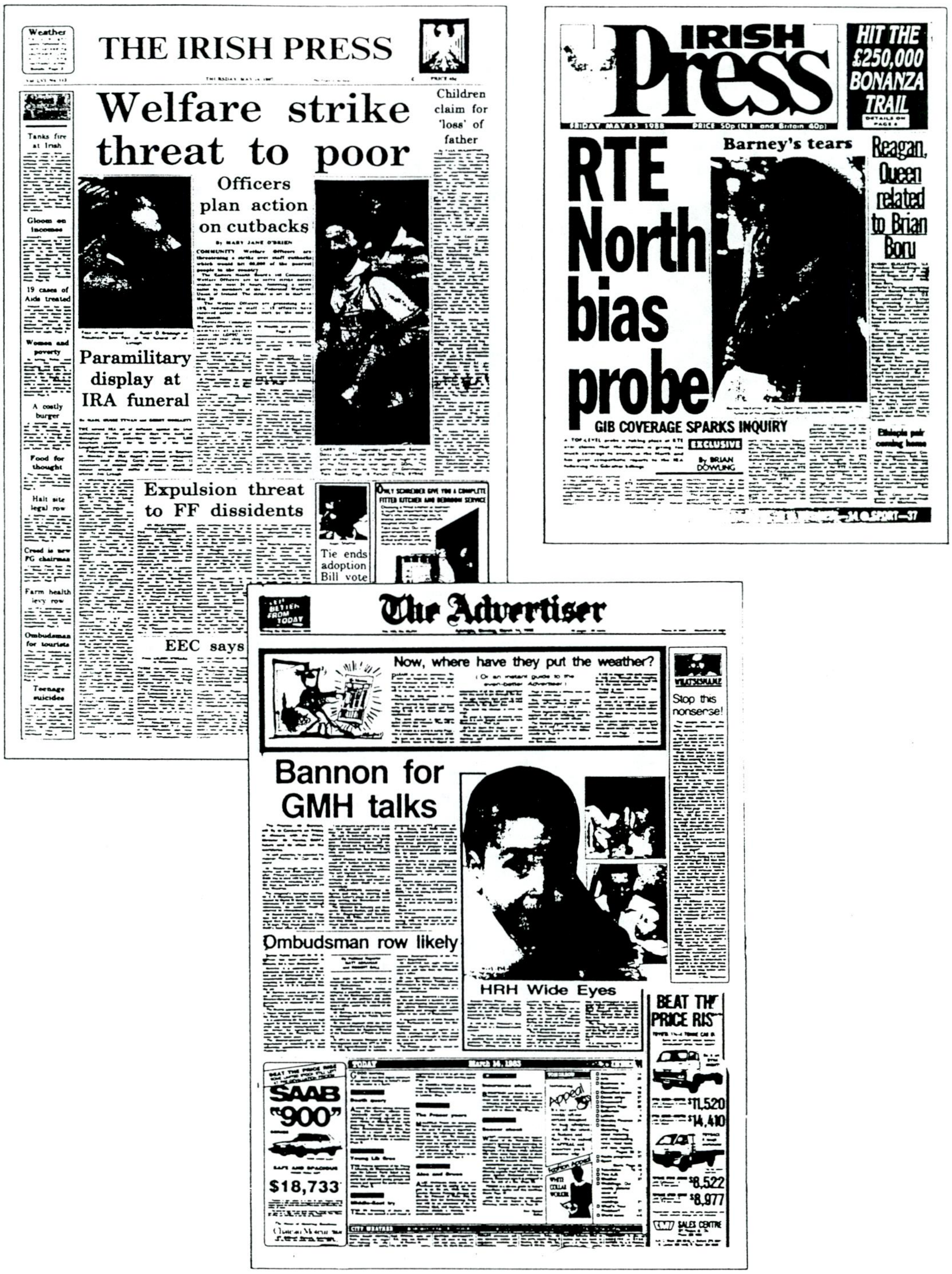
In addition to this, Mr. Molloy pointed out that the International Energy Agency, of which Ireland is a member, has agreed that in the event of war it will stock-draw 2.5 million barrels of oil per day to deal with any threat to the distribution of supplies. This would be reviewed after ten days.

Mr. Molloy also said while plans had been drawn up for the issue of petrol ration coupons they did not expect to have to resort to this for quite some time if the Gulf war began.

But if war did start, measures would be taken to eliminate any wastage and in addition the gardai would vigorously enforce the 55 mph speed limit.

At the same time, a Gulf war could open new hopes for an oilfield which lies about 120 miles into the Atlantic off the Connemara coastline.

Fig 22. *THE IRISH INDEPENDENTS masthead, seperated from the rest of the page by white space.*



THE IRISH PRESS

Welfare strike threat to poor

Officers plan action on cutbacks

Children claim for 'loss' of father

Tanks fire at Irish

Gloom on incomes

19 cases of Aids treated

Women and poverty

A costly burger

Food for thought

Halt site legal row

Creed is new FG chairman

Farm health levy row

Ombudsman for tourists

Teenage suicides

Paramilitary display at IRA funeral

Expulsion threat to FF dissidents

Tie ends adoption Bill vote

EEC says

IRISH Press

HIT THE £250,000 BONANZA TRAIL

FRIDAY MAY 13 1988

RTE North bias probe

GIB COVERAGE SPARKS INQUIRY

EXCLUSIVE

By BRIAN DOWLING

Barney's tears

Reagan, Queen related to Brian Boru

Ethiopia pair coming home

The Advertiser

Now, where have they put the weather?

Stop this nonsense!

Bannon for GMH talks

Ombudsman row likely

HRH Wide Eyes

BEAT THE PRICE RISE

SAAB "900"

$18,733

TODAY

March 14, 1985

$11,520

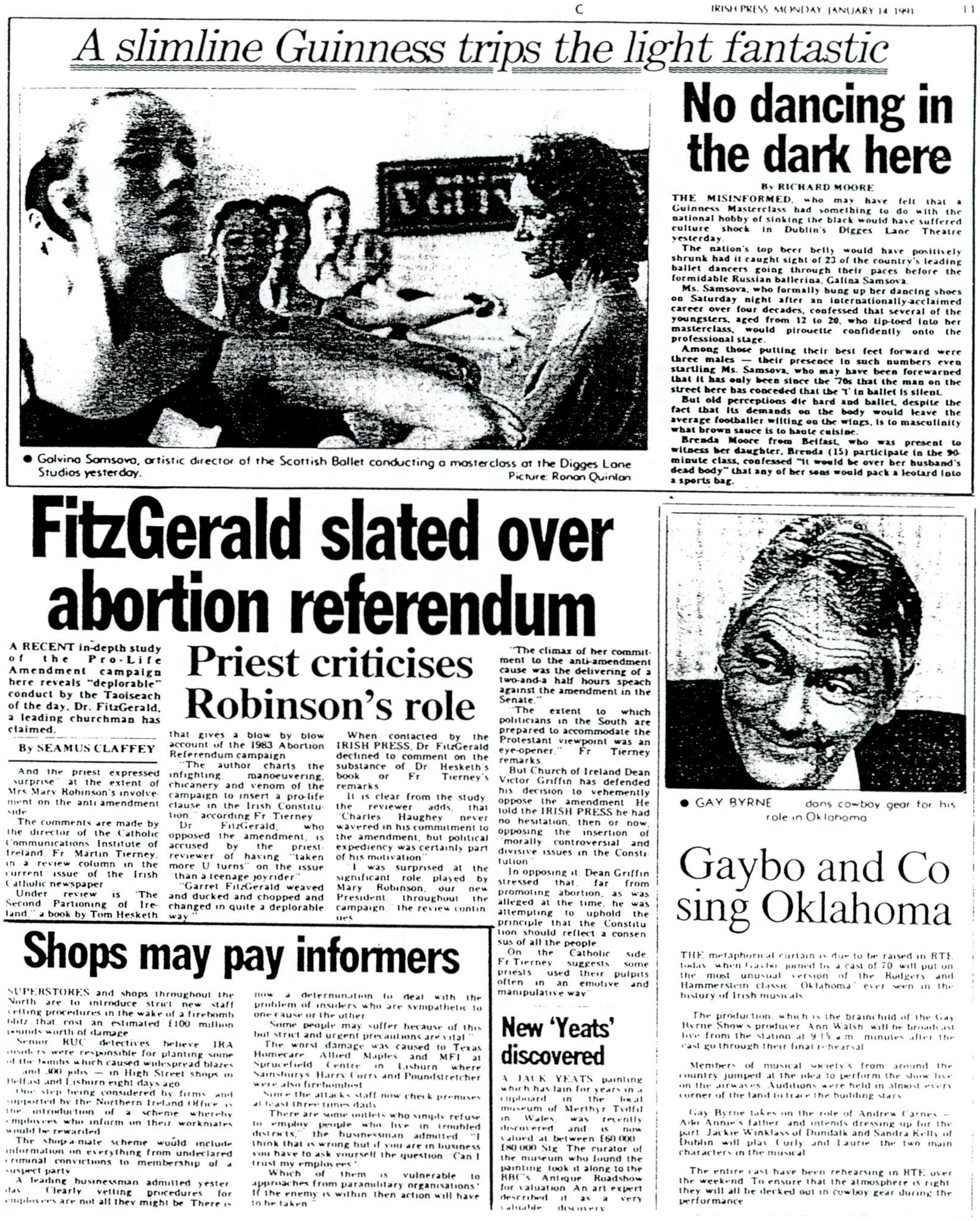
$14,410

$8,522

$8,977

SALES CENTRE

Fig 23. *THE IRISH PRESS before and after its change to tabloid.* (HUTT,1989, pg 163)



C

IRISH PRESS MONDAY JANUARY 14 1991 11

A slimline Guinness trips the light fantastic

● Galvina Samsova, artistic director of the Scottish Ballet conducting a masterclass at the Digges Lane Studios yesterday.
Picture: Ronan Quinlan

No dancing in the dark here

By RICHARD MOORE

THE MISINFORMED, who may have felt that a Guinness Masterclass had something to do with the national hobby of sinking the black would have suffered culture shock in Dublin's Digges Lane Theatre yesterday.

The nation's top beer belly would have positively shrunk had it caught sight of 23 of the country's leading ballet dancers going through their paces before the formidable Russian ballerina, Galina Samsova.

Ms. Samsova, who formally hung up her dancing shoes on Saturday night after an internationally-acclaimed career over four decades, confessed that several of the youngsters, aged from 12 to 20, who tip-toed into her masterclass, would pirouette confidently onto the professional stage.

Among those putting their best feet forward were three males — their presence in such numbers even startling Ms. Samsova, who may have been forewarned that it has only been since the '70s that the man on the street here has conceded that the 't' in ballet is silent.

But old perceptions die hard and ballet, despite the fact that its demands on the body would leave the average footballer wilting on the wings, is to masculinity what brown sauce is to haute cuisine.

Brenda Moore from Belfast, who was present to witness her daughter, Brenda (15) participate in the 90-minute class, confessed "it would be over her husband's dead body" that any of her sons would pack a leotard into a sports bag.

FitzGerald slated over abortion referendum

A RECENT in-depth study of the Pro-Life Amendment campaign here reveals "deplorable" conduct by the Taoiseach of the day, Dr. FitzGerald, a leading churchman has claimed.

Priest criticises Robinson's role

By SEAMUS CLAFFEY

And the priest expressed "surprise" at the extent of Mrs Mary Robinson's involvement on the anti amendment side.

The comments are made by the director of the Catholic Communications Institute of Ireland, Fr Martin Tierney, in a review column in the current issue of the Irish Catholic newspaper.

Under review is "The Second Partioning of Ireland," a book by Tom Hesketh that gives a blow by blow account of the 1983 Abortion Referendum campaign.

"The author charts the infighting, manoeuvering, chicanery and venom of the campaign to insert a pro-life clause in the Irish Constitution," according Fr Tierney.

Dr FitzGerald, who opposed the amendment, is accused by the priest-reviewer of having "taken more U turns" on the issue "than a teenage joyrider".

"Garret FitzGerald weaved and ducked and chopped and changed in quite a deplorable way."

When contacted by the IRISH PRESS, Dr FitzGerald declined to comment on the substance of Dr. Hesketh's book or Fr. Tierney's remarks.

It is clear from the study, the reviewer adds, that "Charles Haughey never wavered in his commitment to the amendment, but political expediency was certainly part of his motivation".

"I was surprised at the significant role played by Mary Robinson, our new President, throughout the campaign," the review continues.

"The climax of her commitment to the anti-amendment cause was the delivering of a two-and-a half hours speach against the amendment in the Senate."

"The extent to which politicians in the South are prepared to accommodate the Protestant viewpoint was an eye-opener," Fr Tierney remarks.

But Church of Ireland Dean Victor Griffin has defended his decision to vehemently oppose the amendment. He told the IRISH PRESS he had no hesitation, then or now, opposing the insertion of "morally controversial and divisive issues in the Constitution".

In opposing it, Dean Griffin stressed that, far from promoting abortion, as was alleged at the time, he was attempting to uphold the principle that the Constitution should reflect a consensus of all the people.

On the Catholic side, Fr Tierney suggests some priests "used their pulpits often in an emotive and manipulative way".

Shops may pay informers

SUPERSTORES and shops throughout the North are to introduce strict new staff vetting procedures in the wake of a firebomb blitz that cost an estimated £100 million pounds worth of damage.

Senior RUC detectives believe IRA insiders were responsible for planting some of the bombs which caused widespread blazes — and 300 jobs — in High Street shops in Belfast and Lisburn eight days ago.

One step being considered by firms, and supported by the Northern Ireland Office, is the introduction of a scheme whereby employees who inform on their workmates would be rewarded.

The shop-a-mate scheme would include information on everything from undeclared criminal convictions to membership of a suspect party.

A leading businessman admitted yesterday: "Clearly vetting procedures for employees are not all they might be. There is now a determination to deal with the problem of insiders who are sympathetic to one cause or the other.

"Some people may suffer because of this but strict and urgent precautions are vital."

The worst damage was caused to Texas Homecare, Allied Maples and MFI at Sprucefield Centre in Lisburn where Sainsburys, Harry Corrs and Poundstretcher were also firebombed.

Since the attacks staff now check premises at least three times daily.

"There are some outlets who simply refuse to employ people who live in troubled districts," the businessman admitted. "I think that is wrong but if you are in business you have to ask yourself the question 'Can I trust my employees?'

Which of them is vulnerable to approaches from paramilitary organisations? If the enemy is within, then action will have to be taken."

New 'Yeats' discovered

A JACK YEATS painting which has lain for years in a cupboard in the local museum of Merthyr Tydfil in Wales, was recently discovered and is now valued at between £60,000 – £80,000 Stg. The curator of the museum who found the painting took it along to the BBC's Antique Roadshow for valuation. An art expert described it as a very valuable discovery.

● GAY BYRNE dons cowboy gear for his role in Oklahoma

Gaybo and Co sing Oklahoma

THE metaphorical curtain is due to be raised in RTE today when Gaybo joined by a cast of 70 will put on the most unusual version of the Rodgers and Hammerstein classic "Oklahoma" ever seen in the history of Irish musicals.

The production, which is the brainchild of the Gay Byrne Show's producer, Ann Walsh, will be broadcast live from the station at 9.15 a.m. minutes after the cast go through their final rehearsal.

Members of musical society's from around the country jumped at the idea to perform the show live on the airwaves. Auditions were held in almost every corner of the land to trace the budding stars.

Gay Byrne takes on the role of Andrew Carnes — Ado Annie's father, and intends dressing up for the part. Jackie Winklass of Dundalk and Sandra Kelly of Dublin will play Curly and Laurie, the two main characters in the musical.

The entire cast have been rehearsing in RTE over the weekend. To ensure that the atmosphere is right they will all be decked out in cowboy gear during the performance.

Fig 24. *Expanded column width in THE IRISH PRESS.*

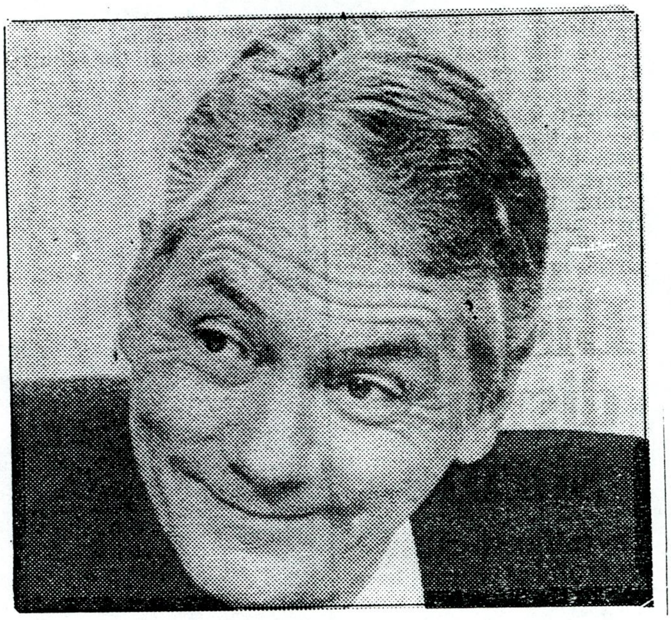
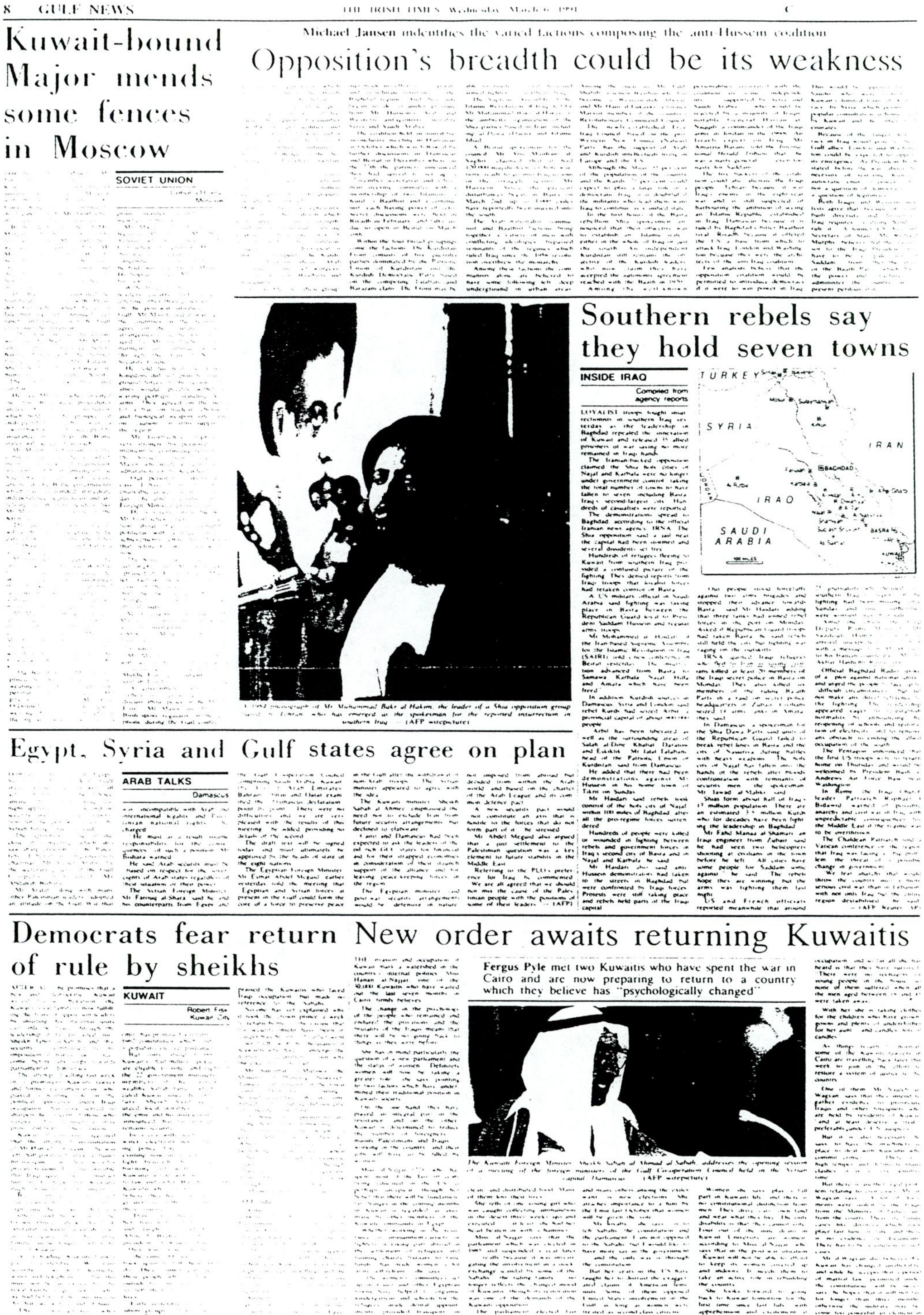


Fig 25. *Badly boxed photograph from THE IRISH PRESS.*



8 GULF NEWS THE IRISH TIMES, Wednesday, March 6, 1991

Kuwait-bound Major mends some fences in Moscow

SOVIET UNION

Conor O'Clery, Moscow

Michael Jansen indentifies the varied factions composing the anti-Hussein coalition

Opposition's breadth could be its weakness

Southern rebels say they hold seven towns

INSIDE IRAQ

Compiled from agency reports

TURKEY
SYRIA
IRAN
IRAQ
SAUDI ARABIA
BAGHDAD
Mosul
Sulaymaniyah
Kirkuk
Falluja
Karbala
Najaf
Samawah
Basra
Diwaniyah
JORDAN
KUWAIT

A 1982 photograph of Mr Muhammad Baqr al Hakim, the leader of a Shia opposition group based in Tehran, who has emerged as the spokesman for the reported insurrection in southern Iraq. — (AFP wirepicture)

Egypt, Syria and Gulf states agree on plan

ARAB TALKS

Damascus

Democrats fear return of rule by sheikhs

KUWAIT

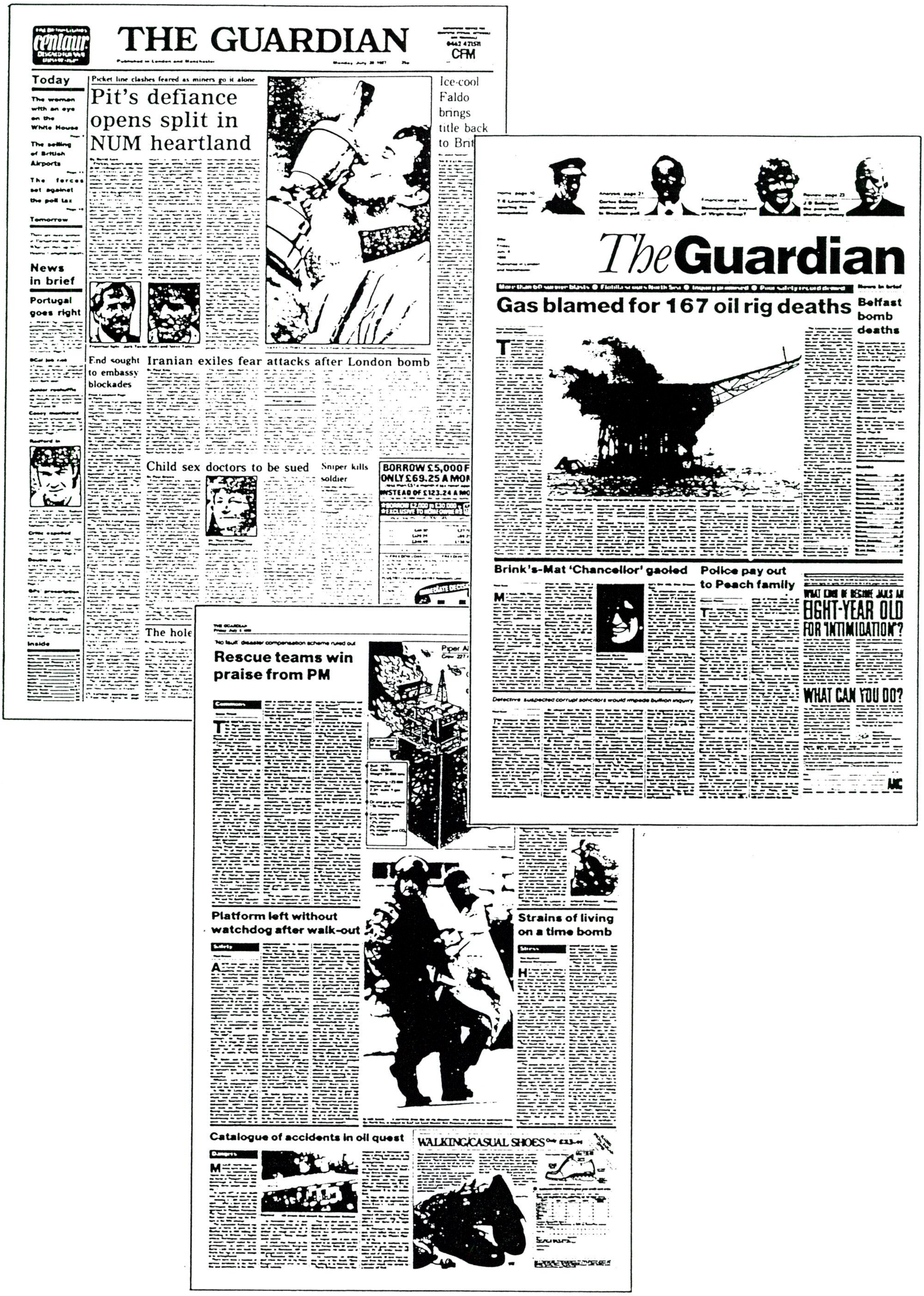
Robert Fisk, Kuwait City

New order awaits returning Kuwaitis

Fergus Pyle met two Kuwaitis who have spent the war in Cairo and are now preparing to return to a country which they believe has "psychologically changed"

The Kuwaiti Foreign Minister, Sheikh Sabah al Ahmad al Sabah, addresses the opening session of a meeting of the foreign ministers of the Gulf Co-operation Council held in the Syrian capital Damascus. — (AFP wirepicture)

Fig 26. *Page from THE IRISH TIMES, note restrained use of headlines.*



THE GUARDIAN

Published in London and Manchester

Today

The women with an eye on the White House

The selling of British Airports

The forces set against the poll tax

Tomorrow

News in brief

Portugal goes right

Picket line clashes feared as miners go it alone

Pit's defiance opens split in NUM heartland

Ice-cool Faldo brings title back to Brit

End sought to embassy blockades

Iranian exiles fear attacks after London bomb

Child sex doctors to be sued

Sniper kills soldier

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The hole

The Guardian

Gas blamed for 167 oil rig deaths

News in brief

Belfast bomb deaths

Brink's-Mat 'Chancellor' gaoled

Police pay out to Peach family

WHAT KIND OF REGIME JAILS AN EIGHT-YEAR OLD FOR 'INTIMIDATION'?

WHAT CAN YOU DO?

Detective suspected corrupt solicitors would impede bullion inquiry

'No fault' disaster compensation scheme ruled out

Rescue teams win praise from PM

Platform left without watchdog after walk-out

Strains of living on a time bomb

Catalogue of accidents in oil quest

WALKING/CASUAL SHOES

Fig 27. *THE GUARDIAN, before and after David Hillman's re-design.*

Chapter 5

Conclusion.

As was stated in the introduction to this thesis, the advent of the new graphic technology is related to the overall phenomenon of information processing technology, the newest and most pervasive technology of our time.

It is helpful to relate the new graphic technology to the overall phenomenon of information technology, because it gives us access to some broad discussions on the various aspects of information technology in relation to systems of production.

There seems to be two main points of view within the newspaper industry as regards the possible effects, advantages and disadvantages of the new technology.

The main argument for those who are 'for' new technology seems to be the 'speed and flexibility' of the new technology, its immediacy.

The general argument against the switch to new technology (which we have seen stated earlier) is that with the old system of design and production, there is a sense of 'discipline' which is gained through a sense of 'intimacy' with the processes of that system.

These two points of view can be related to two loosely defined camps within the main body of opinion concerning information technology. Forester, in his article Making Sense of I.T. gives a broad definition of these two differing opinions:

> Sociologists argue about the merits of 'technological determinism' versus 'social shaping,' or human choice within a socio-cultural context. In other words, is our future being determined by technology, or are we to some extent free to choose and shape the future. **(FORESTER, 1989, Page.2)**

Forester also states that within the area of discussion of I.T. there is a distinction between 'optimists' and 'pessimists', and that:

> Not surprisingly, technological determinists tend also to be pessimists, while 'human choice' supporters tend to be optimists, but this is not always the case. **(FORESTER, 1989 Pg.2)**.

It would seem that within the field of newspaper design, those who feel that the capabilities and advantages of the new technology, including its 'speed and flexibility,' are too important not to use. That it is absurd to have the new technology and not use it, are related more to the'optimist' or 'human choice' school of thought.

Technological determinism seems to be the underlying fear of those who say that the switch to the new technology will involve the loss of many of the human attributes of the design process, i.e. reflectiveness and discipline, the intimacy which comes from being closely involved with the design process.

While the new technology does help create designs with great flexibility, it is important to note it does not totally create the finished product. It is a means of production, it is designed to help produce. As a means of production it obviously has an effect on the final form of the product, just as any other thing will be affected by the means of its production. It is important for both the 'optimists' and the 'pessimists' to look at the new systems of graphic technology objectively, and see them for what they are, systems, designed to be used for a specific purpose on a human level.

As Forester quotes Larry Hirschorn in Computers and the Human Context

> The new technologies do not constrain social life and reduce everything to a formula. On the contrary, the demand that we develop a culture of learning, an appreciation of emergent phonemona, an understanding of tacit knowledge, a feeling for interpersonal processes, and an appreciation of our organisational design choices. **(FORESTER, 1989, Pg.5).**

So instead of creating a sterile, impersonal work environment (which is what the technological determinists seem to fear), here we have an argument to say that the switch to new technology does not destroy the existing system of human involvement within the design and production structure, but rather creates another, sligtly more communications oriented, system of design and production.

This seems to echo what was said earlier, in that the new technology, instead of destroying completely the old inter-personal structure, creates a new, more collective (because it is less specialised) structure.

So while we have seen that the new technology can create a different system of design and production, is it possible to say whether it is an innovating force in itself.

As we have seen from our brief look at the various technological changes in the history of printed communications, these changes affected the form of the product. But in most cases, (and especially with newspapers) the design brief remained the same. The function of the newspaper remained the same.

Those changes in newspaper design that can be called innovating, the change from newsbook to newsheet for example, where achieved not solely by that technological shift, but rather by application of the design brief, using the new method of production.

The same applies today. The new technology is, in itself, not the innovating force. Innovation comes when the designer or designers apply their design brief from the new perspective given them by this new technology.

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