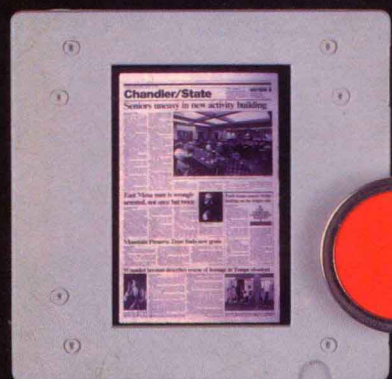
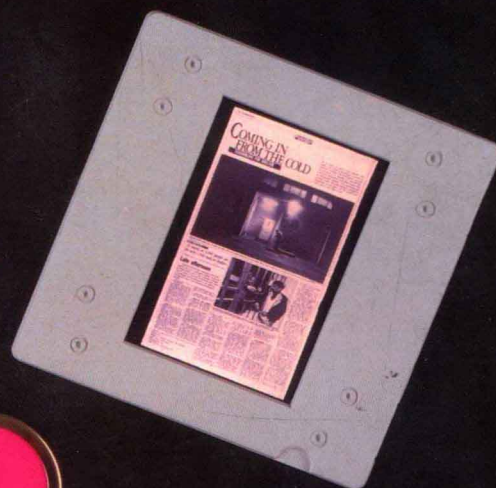


# THE BEST OF Newspaper Design



THE BEST OF  
**Newspaper  
Design**



Distributor to the book trade in the United States:

**Rizzoli International Publications, Inc.**  
597 Fifth Avenue  
New York, NY 10017

Distributor to the art trade in the United States:

**Letraset USA**  
40 Eisenhower Drive  
Paramus, NJ 07653

Distributor in Canada:

**Letraset Canada Limited**  
555 Alden Road  
Markham, Ontario L3R 3L5, Canada

Distributed throughout the rest of the world by:

**Hearst Books International**  
1790 Broadway  
New York, NY 10019

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information about this book write: PBC  
International, One School Street, Glen  
Cove, NY 11542.

**Library of Congress Cataloging-in-Publication Data**

The Best of Newspaper Design.

1. Newspaper layout and typography. I. Society of  
Newspaper Design.  
Z253.5.B49 1987 686.2'252 87-13598  
ISBN 0-86636-055-7

*Cover Design:* Gwen Wong

*Cover Photo:* Pat Tehan

Color separations by Hong Kong Scanner Co., LTD.  
Typesetting by McFarland Graphics, Inc.  
Printing and binding by Toppan Printing Co. (H.K.) Ltd.

PRINTED IN HONG KONG  
10 9 8 7 6 5 4 3 2 1

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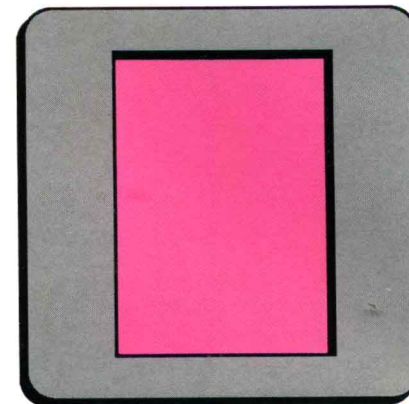
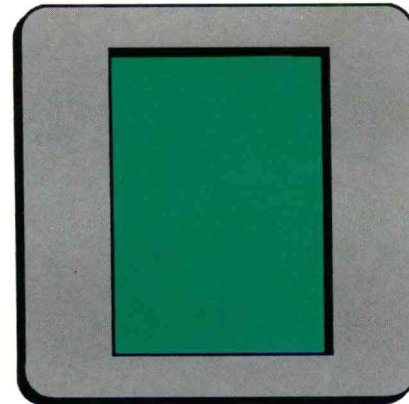
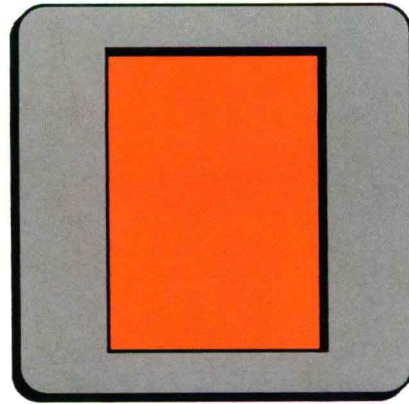
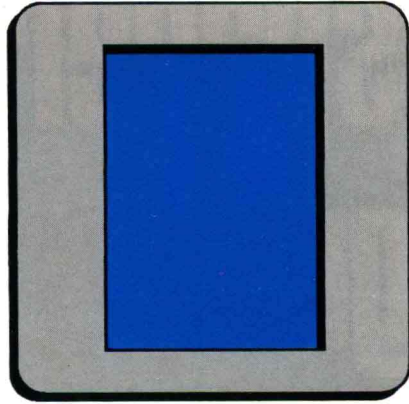
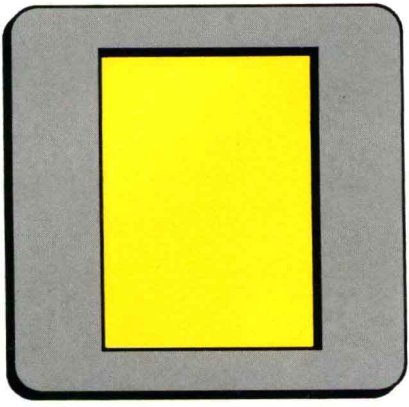
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PRINTED IN HONG KONG  
10 9 8 7 6 5 4 3 2 1

# Acknowledgements

Very special thanks to:

**Bill Dunn**, Graphics Editor, The Register  
**Blair Charnley**, Special Sections Editor, The Register  
**Sherry Stern**, Features News Editor, The Register  
**Tom Porter**, Assistant Managing Editor/Graphics, The Register  
**Dave Petro**, Assistant News Editor, The Register  
**G.W. Babb**, Designer, The Register  
**Gwen Wong**, Designer, The Register  
**Kathy Garraty**, Designer, The Register  
**Lori Korleski**, Assistant News Editor, The Register  
**Pam Marshak**, Copy Editor, The Register  
**Nancy Ward**, Artist, The Register  
**Venetia Lai**, Artist, The Register  
**Kevin Boyd**, Artist, The Register  
**Stephanie Farson**, Artist, The Register  
**Tom Ward**, Artist, The Register  
**Mark Jasin**, Artist, The Register  
**Craig Pursley**, Artist, The Register  
**Sam Mirkovich**, Photographer, The Register

**Carol Morton**, Photo Editor, The Register  
**Mark Theissen**, Photographer, The Register  
**John Orr**, Copy Editor, The Register  
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**Jeannie Grand**, Designer, The Daily Breeze  
**Peggy Stark**, Designer, Detroit Free Press  
**Ray Laskowitz**, Picture Editor, San Diego Union  
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**A.J. Hartley**, Layout Editor, San Diego Union  
**Ken Marshall**, Art Director, San Diego Union  
**Janet Shaughnessy**, Artist, San Diego Union  
**Julie Shirley**, Editor, Anaheim Bulletin  
**Rick Alpert**, Corporate Producer, Gannet Broadcasting Group, Atlanta  
**Martha Tillman**, Administrative Assistant, The Register  
**Sokie Gonzalez**, Designer, U.S. News & World Report  
**Barbara Boguski**, Film Editor, Los Angeles

**Nanette Bisher**, SND Secretary and Eighth Edition Chairwoman, Design Editor, The Orange County Register  
**Randy Stano**, SND Competition Committee Chairman, Editorial Design Director, The Miami Herald  
**Rob Covey**, SND Second Vice President and Seventh Edition Chairman, Design Editor, The Seattle Times  
**Steve Svengros**, SND Ninth Edition Chairman, Graphics Editor, The Detroit News  
**Gannet Corporation**, sponsors of video taping  
**Dave Threshie**, Publisher, Eighth Edition Host, The Orange County Register

Competition Photographer: **Sam Mirkovich**  
Photography of Entries: **Mark Theissen**, **Leonard Ortiz**, **Tony Sanchez**, **Tom Ward**  
Photo Editors: **Carol Morton**, **Tom Porter**  
Reporting: **Robert Ferrigno**  
Editing: **Sherry Stern**, **Blair Charnley**  
Certificate Design: **Mark Jasin**  
Publisher: **PBC International, Inc.**

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# Foreword

At a glance, as we in the newspaper business are fond of saying, this book contains the best of newspaper design from the Spring of 1986 to the Spring of 1987.

Designers have the ability to control how a message is transmitted, and thus, how the message is received. Every step a designer takes, consciously or unconsciously, says something to a reader.

These pages show us the outstanding efforts of the clearest-thinking, most creative minds in our business, using state-of-the-art technology to present information and chronicle history as the decade of the '80s winds down.

Beyond the selection of type, the choice of photographs, the style of illustration, the use of color, what we see is designers at work in the on-going effort to better explain the news to readers.

As you look through these pages, you'll see the range of human experience transmitted through the minds and skills of some of our most talented journalists.

We hope you enjoy this book because what we're really looking at is ourselves—from the Spring of 1986 to the Spring of 1987.

**MAGGIE BALOUGH**

*President,*  
Society of Newspaper Design

---

The Society of Newspaper Design, an international professional organization founded in 1979, is dedicated to the betterment of newspapers through good design. The Society's more than 2,000 members in the United States, Canada and 30 other countries encompass the entire spectrum of newspaper disciplines, from artists to designers, reporters to photographers, editors to publishers. For more information on The Society of Newspaper Design, or for previous *Best of Newspaper Design* volumes, write: The Society of Newspaper Design, The Newspaper Center, Box 17290, Dulles International Airport, Washington, DC 20041, or call 703-620-1083.

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# Introduction

During the course of the judging, it might have seemed that the judges were being very hard-nosed; I remember late into the first day there weren't many winners. I thought, "This is great. We won't have to do a book, we can just publish a pamphlet!" But at the end of the weekend when we totaled up the medalists and winners, I was surprised at how many entries had won. The numbers make it appear to be very generous; the reality is different.

As happens every year, some very good work wasn't good enough. In some cases, the redundancy of topic and style worked against entries. I was pleased with the quality of the judging. They looked at 7,034 entries and never waived from absolute scrutiny, making certain that everything about a page, a section, a paper had to work, from the folio to the jumpline. The results: 11 Gold Awards, 66 Silver Awards and 464 Awards of Excellence. The comments that follow were made during the judging process, and sum up the competition in a nutshell.

**NANETTE BISHER**

*Eighth Edition Chairwoman*

## ON DESIGN

---

"As judges, we are looking for some indication that the designer knows what information he or she is trying to put over—involvement. Too often this is not the case. There's just a picture and space for type, without the problem being thought through."

**NIGEL HOLMES**

"As an editor, I wouldn't want to encourage the attitude that we don't have the kind of space to do certain things. It is incumbent on the designer to take all of the elements that we've agreed should be on the page and make them work together."

**N. CHRISTIAN ANDERSON**

"A lot of papers have gotten into some bad habits. I've seen more pages without headlines, daring me to get into the page, as if a one-word label and art is enough. I dearly miss the headlines."

**ROBERT LOCKWOOD**

## ON TRENDS

---

"The best this year is as good as the best last year, but we're not seeing new things."

**CLAUDIO RODRIGUEZ**

"We're seeing a lot of mimicry this year. No one is starting any trends. It's as if people saw what was selected last year and that was the way to do it. That's not what it takes to win. We're very tough on reruns."

**NIGEL HOLMES**

## ON COLOR

---

"Very few papers know how to handle color. Most overdo it because they have to justify it economically. I'd love to see the return of spot color. People see infographics in other papers, and want to do it themselves, without having the resources or the time to do it properly."

**NIGEL HOLMES**

"The biggest problem is color used inappropriately. Color has to be used in the proper balance with the black and white on a page."

**JUDY CROOK**

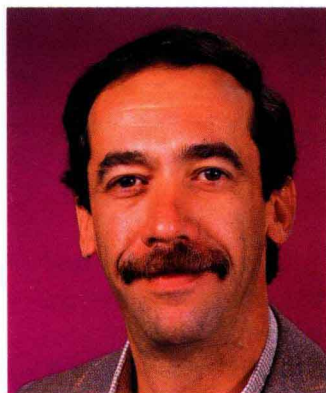


# The Judges



**ROBERT LOCKWOOD**

*Founder, First President, Society of Newspaper Design  
Principal, News Graphics, New Tripoli*



**CLAUDIO RODRIGUEZ**

*Director of Art, NOVEDADES, Mexico City  
President, National Foundation of Design Associations of Mexico*



**CHRISTINA BRADFORD**

*Managing Editor/News  
Detroit News*



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