

Society for News Design

25: The Best of Newspaper Design

On a crisp and sunny weekend last fall, the San Jose Fairmont found itself teeming with more than 750 people from all over the globe. The Society for News Design had chosen to hold their 2004 26th Annual Workshop & Exhibition in the heart of Silicon Valley, and designers and editors flocked to the destination. Walking the bustling halls of the hotel, the international flair was easily detectable, audible sounds similar to that of international airport terminals permeated the air. It's not surprising because the Society for News Design (formerly the Society of Newspaper Design) has more than 2,600 members—designers, editors, graphic artists, publishers, illustrators, art directors, photographers, students and faculty—in more than 50 countries.

Besides bringing an invaluable three-day program of hands-on information about graphic design, illustration, typography, editing, new media, advertising design and pagination, the SNSJ 2004 hosted the Awards Gala honoring the winners from the 26th annual competition and released *25 The Best of Newspaper Design: the society for news design competition for 2003*.

Sponsored by SND and Syracuse University's S.I. Newhouse School of Public Communications, judging for this international creative competition took place over 7 days, resulting in 956 winners representing 32 countries, selected from 13,618 entries. The 25th edition of this book has 272 pages with over 1,100 images, evidence that the SND has come a long way from the first edition in 1980, which featured 56 pages and 385 images.

In turn over the last quarter century, newsrooms have evolved. According to Marshall Matlock, SND competition director and associate professor at S.I. Newhouse School of Public Communications, "The introduction of computers to newsrooms around the world has made a designer's job easier. The computer has allowed editors to see design changes with a few key strokes. What used to take days and weeks can be done in a few hours with the help of computers, solid design programs and talented designers."

Expediting changes is of great importance in newsrooms, where content and design merge in a fast-paced environment. In the past, design played second fiddle. "Today, design has

found its place of importance right up there with a publication's content," says Matlock. "Good editors recognize the importance of a quality design department, and good design is no longer an afterthought done on deadline by an editor whose main job it is to edit content."

Nowhere is this more apparent than in the World's Best-Designed category. Five judges—Deborah Geoken, managing editor, *Rocky Mountain News*; Anna Östlund, president, SND Scandinavia; David Pratt, photo, design and graphics team lead, *The Globe and Mail*; Carlos Soria, president, Innovation International Media Consulting Group; and Deborah Withey, print design consultant, furniture designer and SND past president—devoted four long days selecting the five winners. As a group, the judges felt that the winning papers in this category understood that newspapers belong to the future. "They are exploring in their different ways, taking risks, devising new formulas, pushing the frontiers of technology and ideas. In London and Mexico City, in Glasgow and Warsaw, and in the Swedish town of Uppsala, we find the future. In each of these places," said the judges, "we hear a conversation going on between readers and editors. The winning newspapers are obviously listening."

The judges felt *The Herald*, Glasgow, Scotland; *Uppsala Nya Tidning*, Uppsala, Sweden; *Record*, Mexico City, Mexico; *Puls Biznesu*, Warsaw, Poland; and *The Independent on Sunday*, London, England, set themselves apart from the rest of world's publications, and their designs warranted being honored in this coveted category. According to the judges, "They work as a team. It is impossible to tell where the visual editing ends and the word editing begins.

"They keep their eyes open. They watch trends in their industry and in their demographics. They are willing to change."

"SND has played a major role in recognizing the importance of good publication design," says Matlock. "And the Society's annual competition has emphasized the importance of quality design." See for yourself on the following pages featuring the World's Best-Design winners and a selection from the Judges' Special Recognition and Gold Medal awards. **CA**



The judges for the World's Best-Designed category provided the caption information.

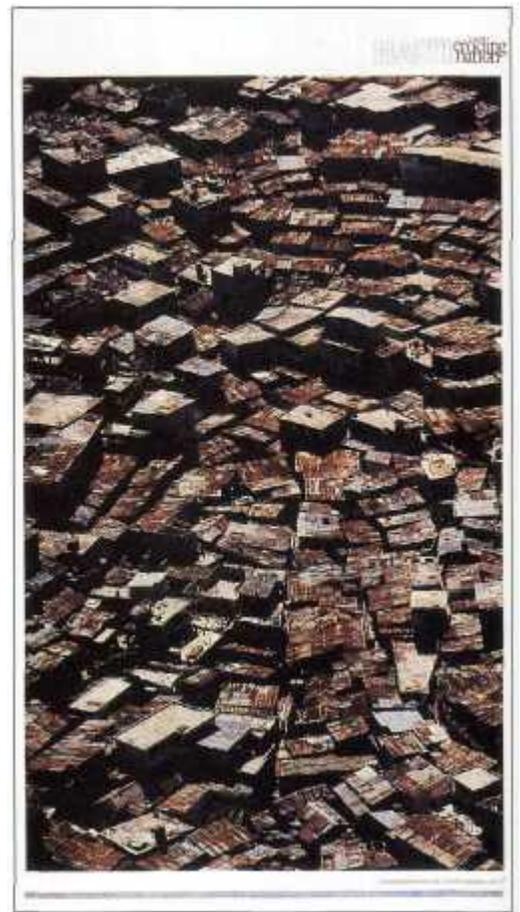
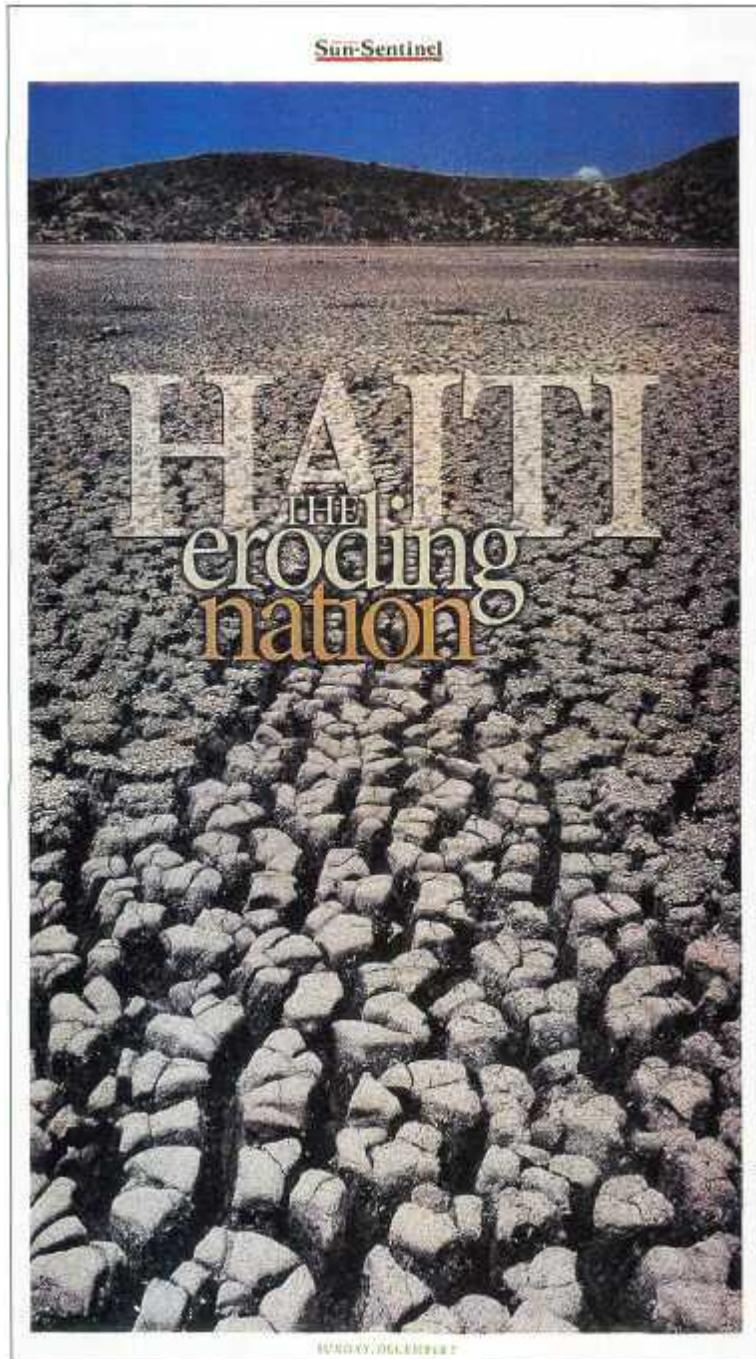
This page: **World's Best-Designed: *The Herald***, Glasgow, Scotland, circulation: 85,000. "Here is a broadsheet breaking out of the British mold. *The Herald* is a complex mix of classic newspapering married to a marvelous use of pictures and an overarching dedication to storytelling and organization. Nothing is left to chance. We doubt that any copy passes an editor without a second look that leads to the addition of an unexpected facet to the story, be it a question, a provocative quote or a summarization. It appears that *Herald* editors would never attempt to write a headline without the accompanying photo in front of them. If not, you could have fooled us. *The Herald* has found its own to do the things that a competitive market forces it to do. There is a system of navigation that runs right through the design from page one to the page flags to the labels to the promos that look forward to the next day's content." The Herald staff, design.



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This page: **South Florida's Sun-Sentinel**, Fort Lauderdale, Florida. Gold award for photojournalism/photo series, multiple pages; Judges' Special Recognition and Silver awards for special coverage, single section/without ads. Jeff Glick/Xavier Maronon/Tom Peyton, art directors; Tim Rasmussen, photo editor; Cindy Jones-Hulfachor/Belinda Long/Daniel Niblock, graphic artists; Len De Groot, graphics editor; Mike Stocker, photographer; Melissa Lyttle/Robert Mayer/Mark Randall, staff photographers.

Right: **World's Best-Designed: Puls Biznesu**, Warsaw, Poland, circulation: 24,000. "It is a question that newspaper designers ask themselves every day: What can we do with the business pages? Here is an elegant solution. The design is controlled, organized and appetizing at the same time. There is a powerful sense of discipline in both the journalism and the craftsmanship. Integration has been taken to a new level. Words, graphics and images work as one, driven by planning, teamwork and a determination to stay on message." Puls Biznesu staff, design.



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Left: **World's Best-Designed: Upsala Nya Tidning**, Uppsala, Sweden, circulation: 62,000. "Every community deserves a newspaper as unique as itself. Uppsala has that newspaper. *Upsala Nya Tidning* is blessed by a look all its own. We see this signaled from the start by its title, set in a decorative script dating to the founding of the newspaper more than a hundred years ago. This is a newspaper that connects with its readers. It cries with the community in a time of grief. It whimsically adorns its title with flowers for a mid-summer holiday. It acts as a civic notice board. Within the same framework, it offers its readers a disciplined story hierarchy and sophisticated feature presentation with a high degree of typographical control. It is worth noting that *Upsala Nya Tidning* was one of the few papers entered with a page addressed directly to children." Upsala Nya Tidning staff, design.

This page: **World's Best-Designed: Record**, Mexico City, Mexico, circulation: 35,000. "*Record*, a national sports daily published in Mexico City, positively explodes out of its tabloid format. It speaks with vibrant color, strong type and dynamic images. A visual surprise awaits the reader at each turn of the page. Just like a sporting event, you never know what is coming next. The presentation is executed with passion and verve. *Record* knows its audience. It looks, feels and smells like sports. Underlying this passion is a foundation of technical expertise evident in the disciplined editing of words and visuals. There is a clear respect for readers that begins with an investment in the quality of stock and printing. It signals to the audience that we respect you. This design shouts out that we are proud of what we are doing, proud of who we are and convinced that we can do anything." Record staff, design.





BLAZES' WRATH

Toll in property and life mounts as fires continue their march.



ENGULFED IN FLAMES

Thousands are displaced as winds combine to fuel blazes that stretch over 200,000 acres.



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Left: **Los Angeles Times**, Los Angeles, California. Judges' Special Recognition and Gold award for photojournalism/staff or team portfolio. Alex Brown/Dave Campbell/Bret Edgar/Bill Gaspard/Marina Levario/Dan Santos/Bill Sheehen/Lorraine Wang, news design editors; Mark Boster/Bob Carey/Myung J. Chun/Carolyn Cole/Gina Ferazzi/Richard Hartog/Don Kelsen/Rick Loomis/Luis Sinco/Wally Skalij/Brian Vander Brug/Spencer Weiner, photographers; Colin Crawford, director/photography; Gail Fisher, projects photo editor; Michael Whitley, deputy design director.

This page; **World's Best-Designed: The Independent on Sunday**, London, England, circulation: 220,000. "Stop. Think. Listen." So ran a page one lead headline in *The Independent on Sunday*. This is a newspaper that speaks directly to its readers and addresses the pillars of society on their behalf. This approach underpins the newspaper's visual thinking as well as its editorial policy. Words become images. *The Independent* is smart and feisty, often humorous, beautifully written and vigorously presented. *The Independent's* design made us want to dive deep into the content, page after page. This is a disciplined, rigorously formatted paper. Its excellence is exemplified by the flawless setting of body text, the imaginative and surprising photo play, and the carefully modulated visual patterns. Yet, all in all, the presentation comes across as relaxed as a Sunday lie-in." The Independent on Sunday staff, design.

