

{ VOLUME THREE }

DESIGN

The Story



BY MARIO
GARCÍA

TRANSFORMATION, STORYTELLING,
AND DESIGN IN THE MOBILE
NEWS MOVEMENT.

The Story



BY MARIO
GARCÍA

NEW YORK
THANE & PROSE
2019

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THANE & PROSE

*To my grandchildren, the best part of the story of my life: Brianna, Max, Ty, Sophia, Michael,
Danny, Angelina, Jack, Frankie, David and Daniel.*



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The ever shrinking canvas

by MARIO R. GARCÍA

Design

It's an ever shrinking canvas designers have to work with. In my four-decade career, I have seen the trend for downsizing that canvas starting in the 1980s.

Remember when most newspapers globally were in a broadsheet format? Yes, those giant 8 or more column pages which could accommodate 20 or more headlines and photos, allowing readers to move their eyes from one headline to the other, usually for about 35 seconds or longer. I always equated this experience as what we do at a Sunday brunch buffet, where we grab our plate and keep it close to our chest, still empty, while sampling all that the chef has set out for us to enjoy. Of course, we never eat all that is on display at a Sunday brunch. We choose and pick, and, eventually, fill our plate and satisfy our appetite. But the world of storytelling started shrinking its canvas around the 1980s, with many newspapers opting for the “tabloid” format.

I know that tabloid has a negative connotation associated with downmarket newspapers. However, in terms of newspaper formats, tabloid refers to a smaller sheet, usually about four to five columns, shorter, easier to manage. Europe was first to move tabloid, with most major titles doing so.

I remember the furor when I was invited to convert the European and Asian edition of *The Wall Street Journal* to tabloid. In countries like Spain and Sweden, the move to tabloid was swift and full of meaning. Most Spanish newspapers converted to tabloid formats immediately following the end of the Franco dictatorship era in the late 1970s: a rebellion against all that was, including those huge 10-column newspapers. In Sweden, on October 5, 2004, all newspapers orchestrated a “national day of converting to tabs”. All in all, I have personally been involved with the change of format of 22 newspapers worldwide, and still doing so today. Adapting content to a smaller canvas continued in the early 1990s when newspapers began to bring their products to online editions. The small page of the tabloid gave way to an even smaller canvas: the screen of the desktop. Then around 2011 we were reading on iPads and other tablets, another reduction of size, but with more interesting

visual challenges for designers. Suddenly, we were not only designing for the brain and for the eyes, but also for the finger. It was the start of this new tactile revolution.

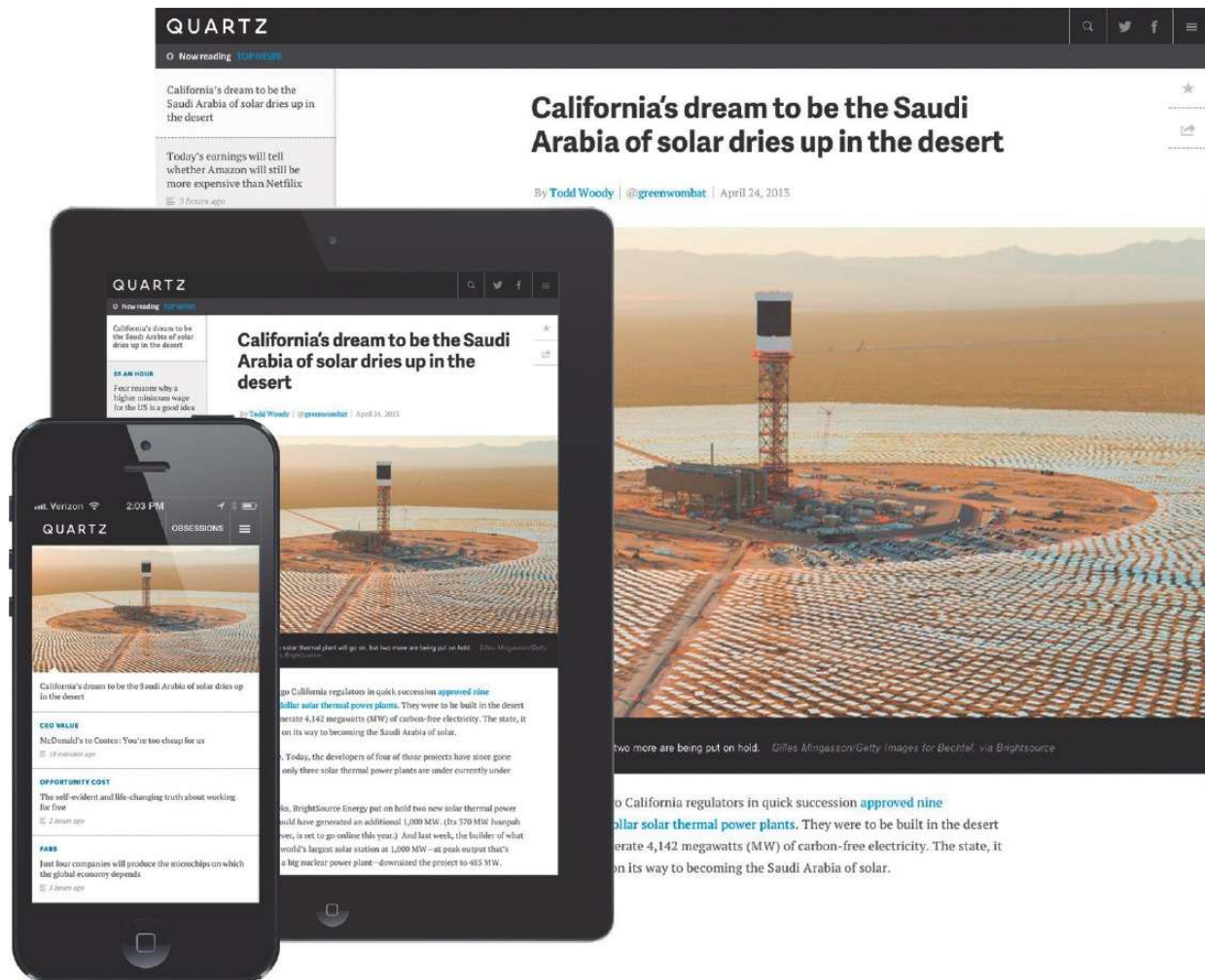
Readers did not simply wish to read, they wanted to touch the screen and see something happen. Remember all those pop-ups of the early days of the iPad? I advised editors and designers to make sure they kept the finger happy then. I still do so when it comes to the screen of the smartphone.

It is not just that the canvas in which we are creating many of our design concepts is small, but that some of the things that we as designers are obsessed with are no longer of importance, or it is impossible to transfer them from one platform to the other.

For example, many of us were trained to write headlines that are direct, carry the message of the story and do not split infinitives at the end of a line, or, worse yet, include dangling prepositions. Oh, how I punished my Columbia University students every time their assignments turned up with these violations, only to be reminded by my young teaching assistant that perhaps the students did it right, but in responsive design compositions things tend to go to hell, including perfectly written headlines. Perfectly identical design -and headlines- across browsers and platforms is unrealistic, if not impossible.

Design, the user experience

Today we design news for mobile consumption, working with the smallest canvas of all. Here lies the challenge -and the enormous possibilities.



First, the same design essentials that affect what we do on any platform apply here: the creation of solid story structures, consistent grids, legible and attractive typography, a color palette that is appropriate to the product and its content. But we must consider another essential: the design of a functional and pleasant user experience. Today's designer/art director must understand the principles of good information architecture and user experience.

I believe that when it comes to mobile, an effective user experience, with ease of navigation—how a user moves—may be even more important than the aesthetics of the app or site. When we design for mobile we must be conscious of the fact that users value familiarity with the news and information products they sample on their phone. Remember that an average user may come to her phone almost 100 or more times in a day.

That is the reason that templates do so well with mobile products.

When we design a newspaper or a magazine, we also create style guides and templates, but the formula there is usually 60% formula (templates) and 40% surprise (the visual delights that a good art director brings to the page—that photo or illustration selected to illustrate the story, the special treatment with type, the colors). In mobile design, I figure that this equation is more like 80% formula and 20% surprise. The surprises are usually going to be the stories.

So, I spend considerable time creating templates. It does not mean that our creativity is curtailed. Quite the contrary, building good and workable templates for better linear storytelling, for example, is a creative process. I have created as many as 15 templates for some of my clients, some of which we will share with you here. Templates may range from a basic breaking news one: What we Know, What we Don't, to a more elaborate one, such as one to accommodate an investigative report or show with graphics and videos how an event took place.

Creating storyboards

Indeed, the mobile art director needs to remember that while mobile is not like television, radio, newspapers/magazines or film, it does have elements of all. An ideal art director for mobile knows how to handle audio, motion, and understands that, in terms of layout, the experience is like that of creating a storyboard for a film.

The designer of today is not going to be working on one medium only. In fact, what is becoming popular in many of the larger media houses is to have a design director who is in charge of the design and look of all the products created there, including being the guardian of the branding elements and how they are used across platforms.

Indeed, the book you are reading has been created with a series of vignettes or “scenes” inspired by storyboards, exactly as a film director would do. Both, the film and the mobile tell stories.

This is all very exciting and I never forget that the simple mission of highlighting content, the story, has not changed from my first day as a journalist. Our goal is still to encourage reading, to seduce those readers who move through the paces quite rapidly to stop and take notice of that one special story.

I also believe that the role of journalistic design is like that of a symphony piece. There must be violins and trombones. There must be moments of pure adagio (perhaps where an elegant serif font and white space carry you all the way to heaven), but also staccatos (where snippets and small chunks of information -the succulent tapas- tie you over till your next five-course meal-the big paella).

We don't need to decide that all needs to be brief. People, including millennials, enjoy reading long narratives and on their cellphones. Indeed, users spend more time with longer articles than with shorter ones on smartphones, especially on weekends, but this may be because editors save those longer pieces for the weekend.

All that is new but isn't

While we have come such a long way visually, and there is so much that we as designers can accomplish working across platforms, and, particularly, with the small screen of an *iPhone*, it is interesting and perhaps ironic to note that some of the strategies that work extremely well with mobile first may not be so new after all.

Take the *Instagram* approach to a photo and a few lines of type, that winning combination that youngsters, particularly, seem to enjoy. That was what the iconic *LIFE* Magazine did as early as 1939, with fantastic display of photos where the photographer would be given the opportunity to write the caption for his/her own photograph. Readers could flip through the pages of *LIFE*, be informed and entertained, and never read a long narrative. In contemporary terms this takes place today with another iconic magazine, *Paris Match*, published in France. I am honored to continue to be a consultant to *PM* and we have actually fine tuned and improved the strategy of photos played large with short 10-line captions. *Paris Match* has celebrated its 70th birthday, and its readers still love it. Of course, there is also the *Snapchat* version, for the new generation.

Designers and art directors today must design the smallest particles of stories produced, such as push notifications. It is through those that many stories first get published. Short three or four liners that flesh out a story. New? Not quite. *The Wall Street Journal* has been fleshing out stories and producing 3-deck headlines for at least 87 years.

“Engagement” is the new term of the moment. But the great achievement of YOUR designs was a kind of engagement that made readers READ the newspapers you served (1) more often and (2) for longer periods of time, which converted those readers into “customers” who purchased the editions at the newsstand, or the newspaper’s subscriptions, or even the products advertised alongside the stories the growing readership were (now) actually reading—all the while gathering their news of the (previous) day.

The purpose of all those strategies has always been to create engagement—a word that is a tad overused in newsrooms today.

I prefer to think that I have engaged readers to enjoy stories. A student doing a graduate thesis about my work years ago stunned me when he told me that “more than 200 million people wake up to a newspaper you have designed, sir.” I am honored and I hope that those newspapers and their design did more than simply engage them. If those newspapers became essential in the lives of those readers, and if they enjoy the experience of sitting down to read the stories, then my work has been done.

When I think of my current projects, all of them digital, and the number of users who now come to get news and information on their mobile devices, which according to a *Pew Research Center* survey is more than eight-in-ten U.S. adults (85%), compared with 72% just a year ago and slightly more than half in 2013 (54%), I become aware of the responsibility that we have as editors and designers for the way we present information, the precision with which we update stories as needed, the strategies for promoting content and the various storytelling strategies to serve those users well.



The role of design and designers has never been more vital. The challenge of designing for the smallest canvas is part of what makes the work of the designer so interesting today.





We are visual
storytellers

Design #1

**IT WAS 2016 AND I REMEMBER THIS
MOMENT ONE MORNING WHILE
COMMUTING ON THE SUBWAY IN NEW
YORK, TRAIN 1, TO COLUMBIA
UNIVERSITY TO TEACH MY CLASS.**

I wanted to get to my website and remove the term “designer” from any description of what I do. Not that there is any shame in being a designer, of course. I am proud of how the term “newspaper designer” has been almost a permanent part of my name for decades. Except that then, it truly described what I did -although I have always preferred to call myself a visual journalist.

No longer just a “designer”

That morning while riding the train, my backpack resting on my lap while three musicians serenaded, my thoughts were far away from the music and the commuting crowd: I was coming to terms with the new definition of design and the best description to apply to those who do “design” in the journalistic sense. My goal is that this book will lead others to reconsider what they do today and how their jobs have changed.

The job of the visual storyteller

When we design for a newspaper or magazine -and if the intention of our work is to appear on the screen of a mobile device- we become visual storytellers. Indeed, some of you may ask me: Weren't we always storytellers as we created infographics to help explain the content of stories, or when we chose a certain photo or illustration that would make the story clearer and more inviting for the reader?

Today we work in collaborations

Of course, there was always visual storytelling in the work of editorial designers. The difference is that the design elements that we brought into a page were always an accessory to the story. The reporter wrote the story. The editor read it to edit it. The designer would come in, often at the tail end of the process, to get the so called “art” to accompany the piece. Today's visual storyteller works with teams. The visual thinking starts when the story is first conceived.

My new definition of designer is one that involves an even greater collaboration between journalist and designer. I prefer to use the term visual storyteller, as that is what we are basically doing these days.

Note—

Today's visual storyteller is aware that the **WED concept (the marriage of Writing/Editing/Design)** has never been more important.

Note—

It's a multiplatform world: The visual storyteller must understand the differences that exist among various platforms. How we consume a story online (on our laptop) is not how we do it on the smallest screen of a smartphone, where the impact must come faster!

Designing for all the senses

When we design for print we design for the brain and the eye, and the connections that take place between them. When we now design for mobile, we also design for the ears, and, most importantly, for the finger.

How can we use video and audio to engage the readers and enhance the content of the story? If we can hear it, if we can see it, if there is motion, consumption of information on the small screen is a more engaging experience.

Note—

The new multiplatform visual storyteller understands **how stories are composed, how seductive headlines are written** , and how stories flow on the smallest screen of all. He keeps up with new modes of storytelling.

9:41



Quick Chat



Joe Zeff

We chat with Joe, of *Joe Zeff Design*, an innovator who blends the latest technology, with new modes of storytelling, including Augmented Reality, all rooted in his experience as a designer for major newspapers and magazines.

1. What's to come?

“Storytelling continues to evolve, powered by faster download speeds and more capable processors.... we design for the finger and, or more specifically the thumb, when we prioritize phones over tablets, but that's changing quickly. Your mobile device responds just as intuitively to movement and direction as it does to taps and swipes.”

2. How storytelling will evolve?

“We can deliver stories that change based on who you are, where you are, and what you see through your camera. We can show you what’s behind a wall, place virtual labels on a complicated object or scene, and place digital objects directly on the floor or table in front of you, hidden from plain sight but viewable from every angle. More than ever, storytelling is contextual, delivering the right information at the right time.”

3. What's about the audience and the story?

“It is happening today, new forms of storytelling that are rapidly changing the way people learn, work and play. With print, we designed for the brain and eye. With mobile, we added ears and fingers. The next generation of storytelling crosses boundaries in ways never before possible, ceding control to the audience to make each story their own.”

4. This is not science fiction!

“Microsoft’s newest HoloLens attempts to replace the handheld device with a headset to deliver storytelling experiences that require no fingers at all. It seems inevitable that headsets will get smaller and smaller, perhaps as compact as a contact lens, or perhaps superceded entirely by projection mapping or holograms.”

The importance of templates

The new multiplatform visual storyteller works well with templates. In fact, I recommend that most creative effort is put into creating versatile templates that will yield consistent and attractive results through cohesiveness and repetition of elements. I know that traditionally designers have not been very keen on templates. “Don’t templates stifle creativity?” is a common question in my workshops. Not at all. Templates create the springboard to creativity.

Familiarity thru repetitions

The new multiplatform visual storyteller accepts that in the world of mobile, visual familiarity rates higher with users than “design surprises”. Let the visual consistency invite us as we visit our constant companion phone hundreds of times a day. Let the stories keep us coming back.

This, I know, takes time for the traditional designer to get accustomed to. Starting with a blank canvas each time is simply not practical for mobile.

Think of a mini poster for each screen

The new multiplatform visual storyteller faces the challenge of working with the smallest of canvases and thinks in terms of mini posters, of one visual concept per screen. This is where I can see the visual storyteller flexing her creative muscles. What can be more exciting than thinking visually big and adapting it to the practically small?

Note—

Take a look on the next screen and see how the Brazilian artist **Otávio Roth** used **mini posters to tell a story** that appears on display on the walls of the *United Nations* in New York City.



ALL
HUMAN
BEINGS
ARE BORN FREE AND
EQUAL IN DIGNITY
AND RIGHTS.
THEY ARE ENDOWED WITH
REASON AND CONSCIENCE
AND SHOULD ACT
TOWARDS ONE ANOTHER
IN A SPIRIT
OF BROTHERHOOD



EVERYONE
HAS THE RIGHT
TO REST AND
LEISURE,
INCLUDING
REASONABLE
LIMITATION
OF WORKING HOURS
AND PERIODIC
HOLIDAYS
WITH PAY.



Ultimately, the multiplatform visual storyteller collaborates with those who are advancing the story. He knows that aesthetics, while important, is not the top priority: **the story is!**



That's why I call myself a visual storyteller.

The Story continues to be the reason we do all that we do.





Design essentials

Design #2

**NO MATTER WHAT YOU WILL BE
DESIGNING, THESE ARE THE
IMPORTANT AREAS: STORY
STRUCTURES, GRIDS, TYPE, COLOR..**

Every design project—from a church newsletter to your latest news app—starts with consideration of what I refer to as the four essentials: story structures, type, grids and color palette. Once a designer assesses how she plans to use these essentials, the rest becomes easier. Notice that I start with story structures, which is how we present **The Story**. Stories are the reason readers come to us.

Note—

Today, however, we must add the one essential for all things digital: **the user experience**. How easy is it for the reader to travel from section to section?

Story structures

This represents the most journalistic element in the design process. It is how we tell stories. It is the elements we create to support the creative input. Stories come in categories, and it is the job of the designer to make sure that each category has its own personality, to send signals to the readers: what is the difference between a straight news story and a signed commentary or column, for example? How do we tell photo stories?

Grids

Grids are the skeleton, the bones, on which we put the flesh that is all the visual elements that are part of a story. Grids represent the architectural part of a design: how space is utilized, whether it is columns, or the use of white space, internal spacing between elements. Grids allow for consistency and facilitate the job of the designer. Every design project begins with the construction of a grid.

Typography

Most of what we see on the canvas of a page or screen is type. Indeed, we come to read *The Story*. So, typography ranks among the most important choices that designers make. Type must be easy to read, but also appropriate for the publication and the content for which it is intended. We will see more about type mood and the selection of type in one of the coming vignettes.

Color

The world is in color, and so are most of the designs that we will be creating. Of course, black and white are always classic and elegant, but readers like color. Color is one of the important essentials. The designer uses color judiciously. In this book we have decided to work with black and red, for example. Color relates to audience, culture, goals of a publication. The creation of a color palette guides the process for how color will be used in an app, a printed magazine or even a poster.

Note—

It is how a **designer uses the essentials** that constitute the totality of a page or screen. That is why I have had some basic rules that I use to evaluate my own work.

Three designer tips

Make it easy to find.

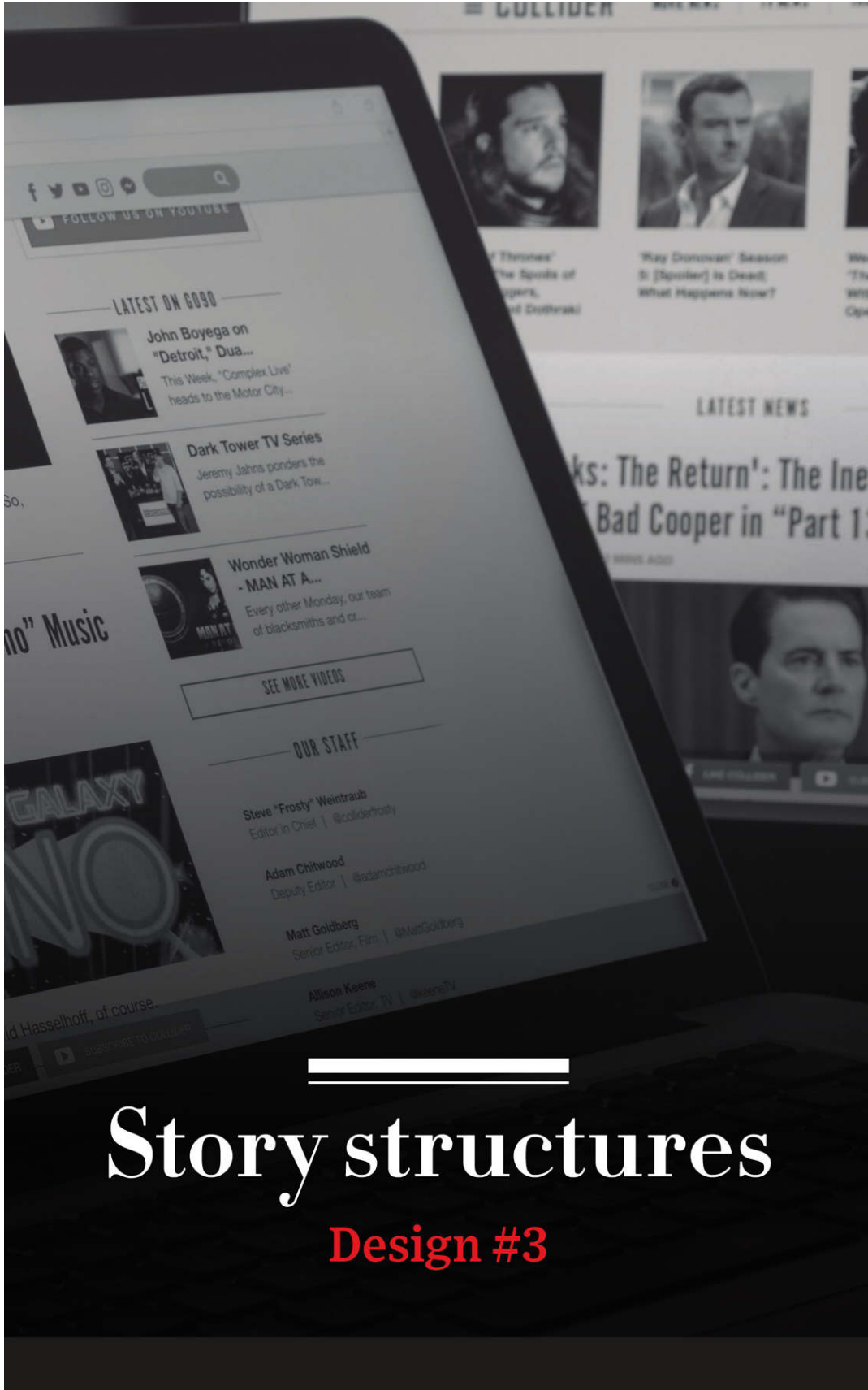
Make it easy to read.

Make it attractive.



Not only have the definition of design and the actual tasks of the designer changed. In addition, we now have data available each minute to inform us what visual strategies work and which don't. **A win win.**





Story structures

Design #3

**THE KEY TO ANYTHING YOU DESIGN:
ACCOMMODATING THE STORY. THAT IS
WHAT STORY STRUCTURES DO. THE
JOURNALISTIC SIDE OF DESIGN.**

When I start designing a publication, my first sketch is usually going to be a story structure. This is how we catalog stories so that they will have a presence that will immediately separate news from commentary, features from interviews, photo stories from graphic ones. Once we decide how we wish to create the story structures, then we can go on to dress them up with type, for example.

9:41



Take
a
Look

What are some of the basic elements of a story structure?

Let's take a look at all those elements that come together to help us move through a story: the flashline (or label), the headline, the summary, the text, the subheads, the quote. All of them help us understand content.

It is the role of the designer to create a style that will make each of the elements stand out.

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HEADLINE

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SUMMARY



**Lorem ipsum
dolor sit amet**

BYLINE

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TEXT

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HEADLINE

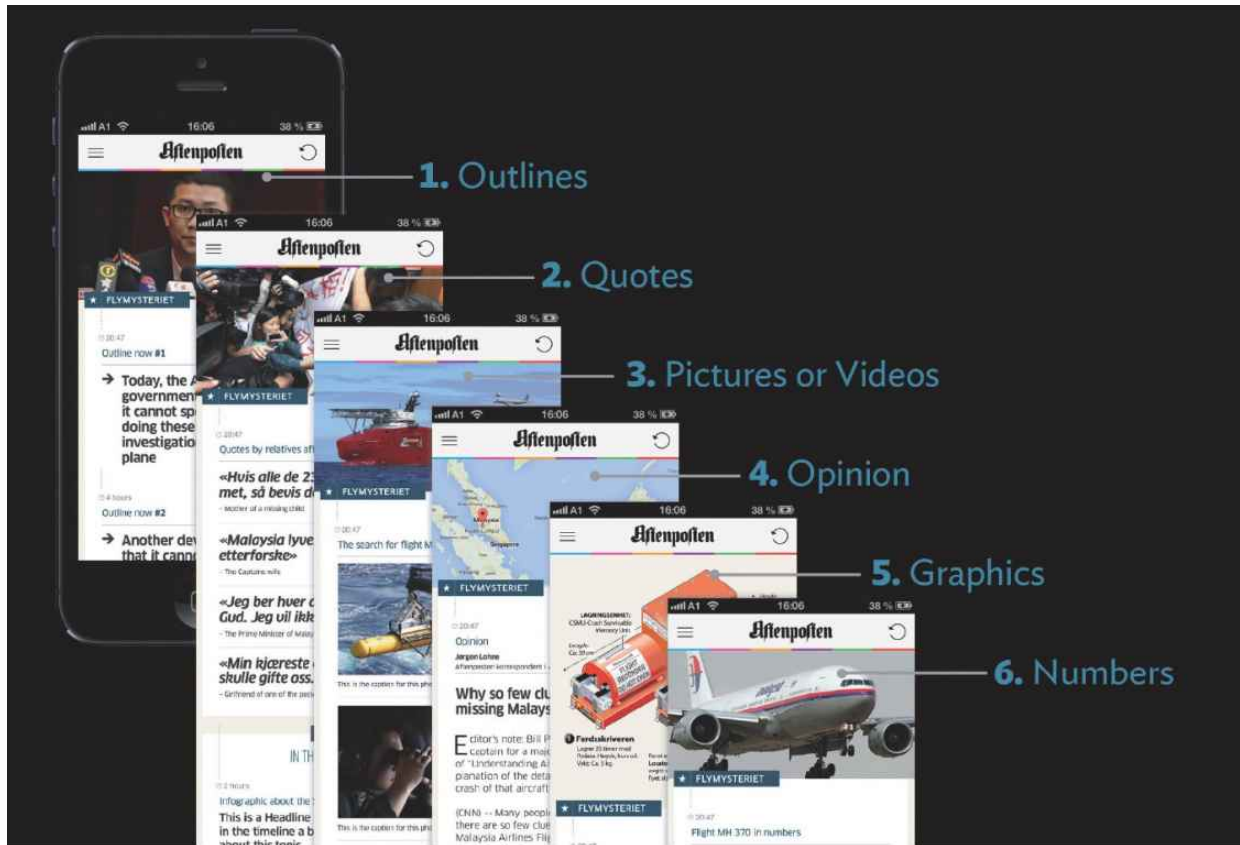
SUMMARY

BYLINE

TEXT

Note—

While basic story structures are inspired by **the traditional print models: headline, summary, text**, we are beginning to see story structures that perform well in mobile. Let's take a look at these two from Norway's *Aftenposten* and from *Axios* .



AXIOS

NEWSLETTERS ▾

SECTIONS ▾

SPECIAL FEATURES ▾

MORE ▾

CARE

LATEST STORIES

Trump says he didn't inform Democrats of Baghdadi raid because of potential leaks

26 mins ago / World

Schiff: John Bolton is a "very important witness" in impeachment inquiry

36 mins ago / Politics

Trump on Baghdadi raid: "Bin Laden was big but this was bigger"

1 hour ago / Politics

State official testifies he was disturbed by effort to oust Ukraine ambassador

1 hour ago / Politics

Trump confirms death of ISIS leader Abu Bakr al-Baghdadi



Chicago public school teachers and their supporters picket Images

There's a shortfall in education across the U.S., with n teaching jobs needed to keep up with enrollment, acc [Economic Policy Institute](#).

Driving the news: 25,000 Chicago Public School tea a week, asking for capped class sizes, higher salaries & assistants and nurses. The [number of teachers picketi](#) data.

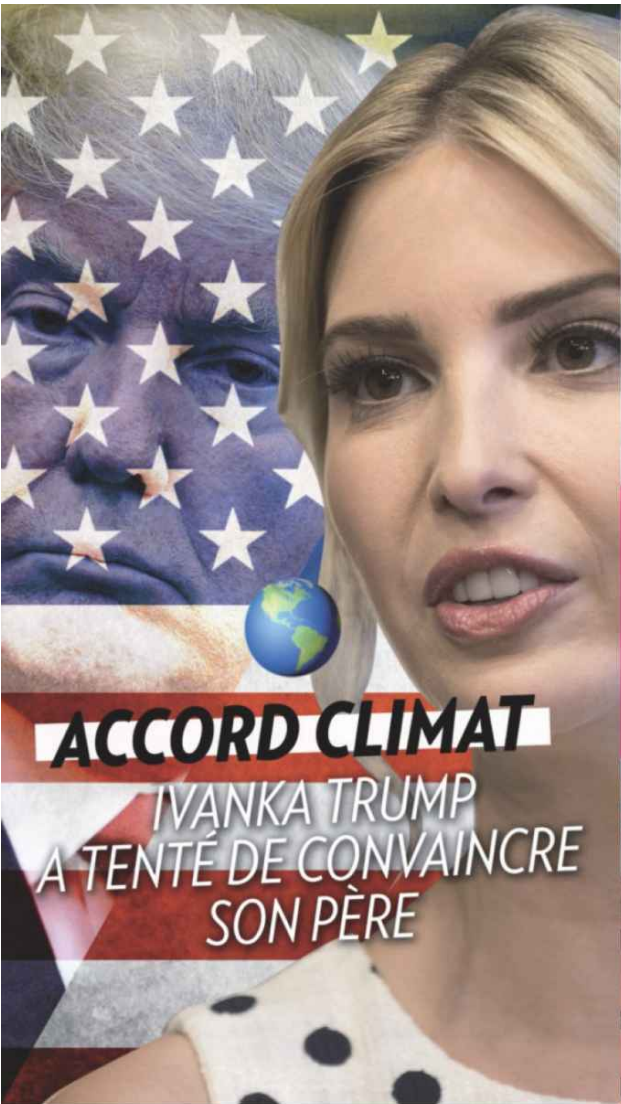
The big picture: State and local governments cut edu which forced many educators to take part-time jobs, c

When legacy gives way to progress

That is exactly what is happening when new products appear in the market whose creators did not have to deal with the elephant in the room, with the legacy rules that so often delay progress in the more traditional newspapers and magazines. There are so many ways to tell stories, and, I must add, we are beginning to see legacy titles such as *The New York Times* and *The Washington Post* beginning to flex their muscles here.

Everyone is a storyteller

Everyone who has a phone in his pocket is, in a way, a storyteller, a photographer, videographer, raconteur. This has changed the dynamics of who reports breaking news such as accidents and disasters first, but also **HOW** such events are reported. So, in a way, the entries that we make into social media outlets are story structures at their most basic.



ACCORD CLIMAT
IVANKA TRUMP
A TENTÉ DE CONVAINCRE
SON PÈRE



*Kardashian,
Jenner, Hadid...*

LES "IT SISTERS"

Appuyer pour découvrir la suite



Paris Match Snapchat Discover

Snapchat

Here we have a highly visual way of presenting stories, credited with creating the quote-unquote “story” format. Publications that wish to have a presence in *Snapchat*, to appeal to the youngest set, adhere to visual story structures as we will see in the examples that follow. I come to Snapchat to get inspiration for how stories are told here.


Tip: usually one image per screen!

Snapchat: the 24-hour story

One of the features that made *Snapchat* popular with its very young target audience was that it allowed its users to create stories, a collection of videos and photos, add text, even drawings, but the story would last 24 hours, and disappear. Then, by 2016, came *Snapchat Discover*, allowing major newspapers and magazines to have a presence on *Snapchat*, thus introducing iconic brands to a new audience.

Note—

While *Snapchat* has the allure for the young, *Snapchat Discover* offers the same visual treats but with brand name newspapers and magazines offering selected stories of the day, curated by editors and customized especially for the young audiences that will, hopefully, consume them.



e!

Welcome to the Gunshine State

Florida became a symbol of strong self-defense laws after George Zimmerman shot and killed unarmed teen Trayvon Martin. Zimmerman was acquitted after claiming self-defense.

● ○ ○

This is a basic story structure for mobile: Image, headline and summary. Works well.

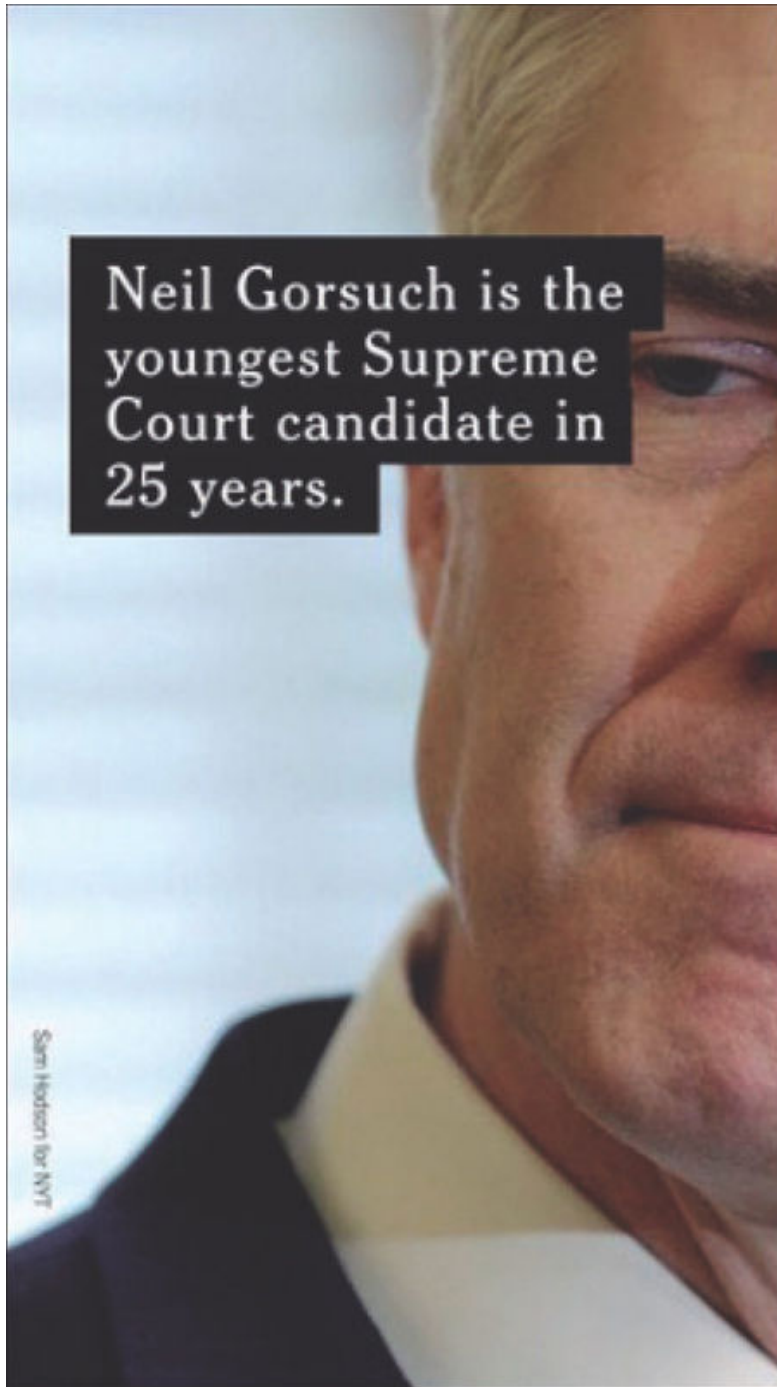


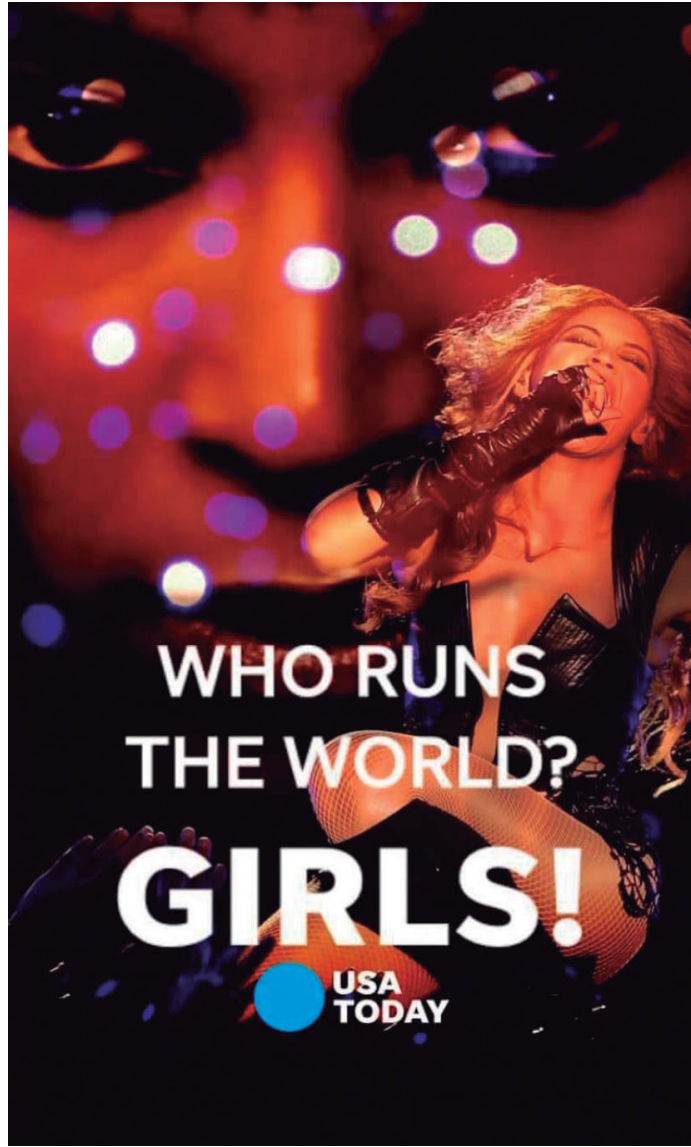
Photo impact here with a headline over image, white type over black background.

Note—

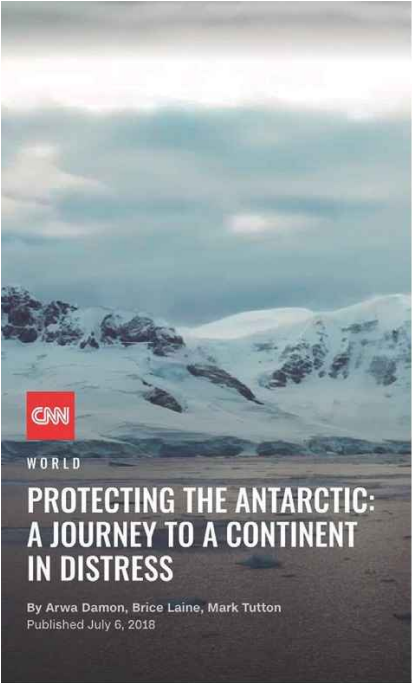
Google's AMP (Accelerated Mobile Pages) project came out with AMP stories, a visual storytelling format for the open web.



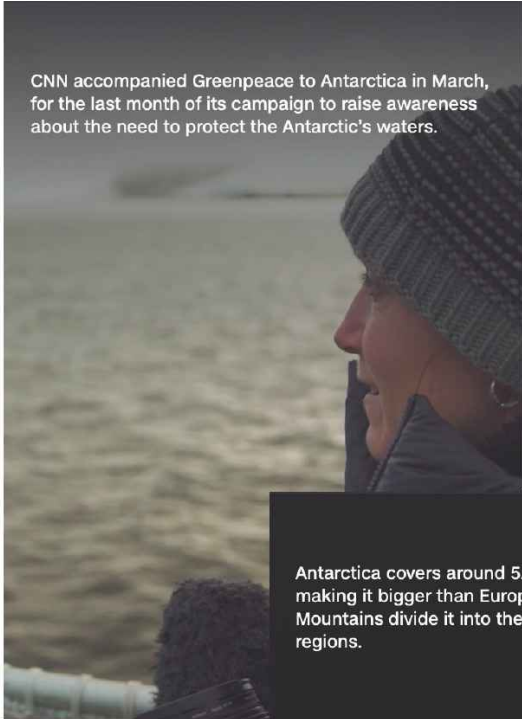
AMP Stories – CNN



AMP Stories – USA Today



CNN accompanied Greenpeace to Antarctica in March, for the last month of its campaign to raise awareness about the need to protect the Antarctic's waters.

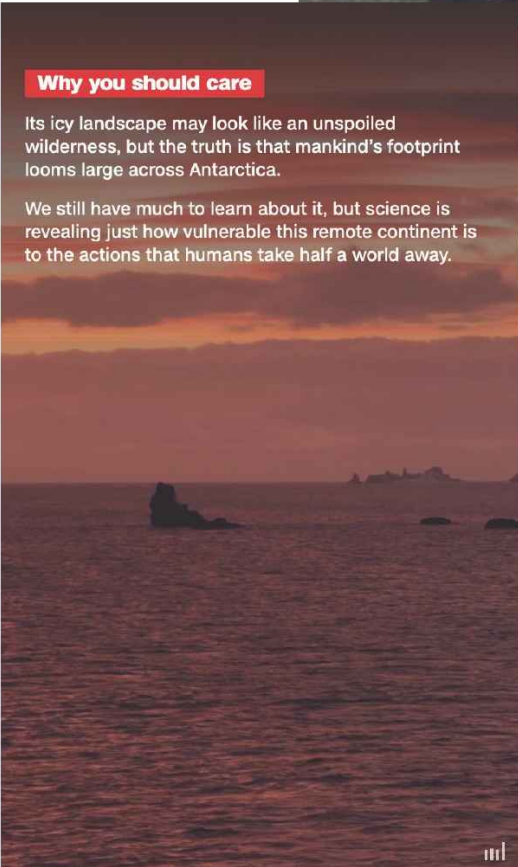


Antarctica covers around 5.4 million square miles, making it bigger than Europe. The Transantarctic Mountains divide it into the eastern and western regions.

Why you should care

Its icy landscape may look like an unspoiled wilderness, but the truth is that mankind's footprint looms large across Antarctica.

We still have much to learn about it, but science is revealing just how vulnerable this remote continent is to the actions that humans take half a world away.



NASA/Goddard Space Flight Center

Note—

We are seeing the development of **story structures that accommodate multimedia** elements, and a more linear way of presenting the information. Let's take a look at some story structures that go beyond the traditional hierarchy of headline/summary/text.

BREAKING NEWS EXPLAINER

Explaining is what this type of storytelling is about, and much appreciated by readers, especially with subheads such as: Why it matters!



Trump's Nuclear We Tweet, Translated Explained

By MAX FISHER DEC. 22, 2016

The last time the United States declared its nuclear weapons policy, in 2010, it took a year of deliberation and a fussed-over [page report](#) to set it out. President-elect Donald J. Trump appears to have done so in only [140 characters](#), forcing analysts and foreign states to divine United States

- Build new warheads, but immediately stockpile them

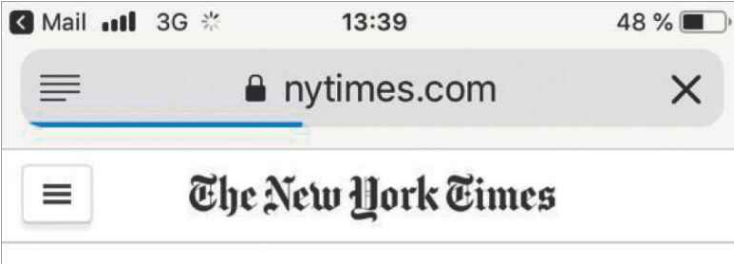
Why It Matters

Any increase would trigger an arms race with Russia, which sees parity with the United States as essential for its security, and with China. It would effectively kill New Start, the treaty between the United States and Russia that capped nuclear deployments and mandated regular inspections. And it would undercut efforts to curb nuclear weapon development in India, Pakistan and North Korea, which are premised on maintaining the global status quo.

The United States must greatly strengthen and expand its **nuclear capability** until such time as the world comes to its

CINEMATOGRAPHIC ESSAY

Here the inspiration comes from film and how scenes in a movie are arranged.

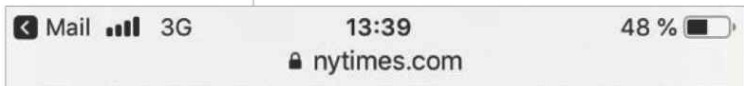


MIDDLE EAST

A Harrowing Evacuation From Aleppo Stops and Starts

By YARA BISHARA, JOSH KELLER, ANDREW MEGAN SPECIA DEC. 16, 2015

Videos shared on social media show the harrowing journey of the buses and ambulances that have evacuated more than 8,000 people from the last rebel-held section of Aleppo, Syria, since Thursday morning.



video below, who was seated on one of the buses. "But when we grow up, we're going to come back and liberate Aleppo."



Thiqa News

A man who made it out embraced another man after his bus passed through a checkpoint.



THE WHATSAPP-STYLE CONVERSATION

The chat as inspiration. Show and tell the way we do it daily in our text communications.

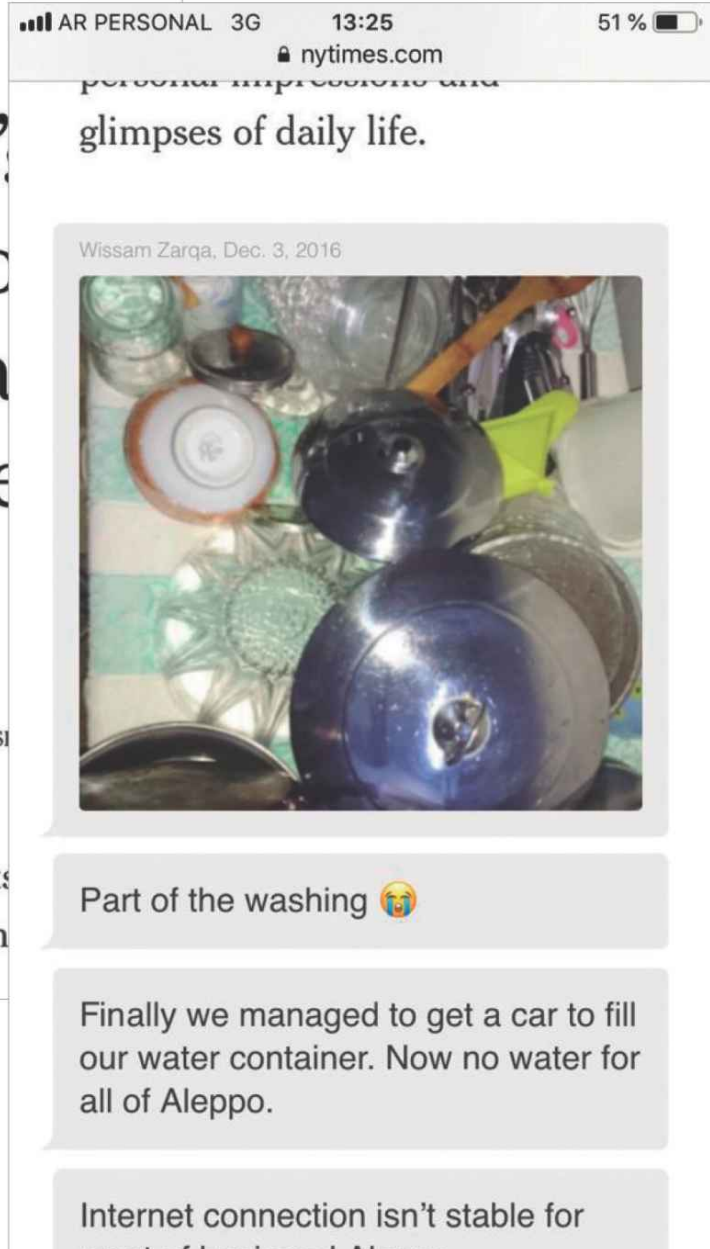


MIDDLE EAST

One Man's View Into the Last Days in Rebel-Heav Aleppo

By **SERGIO PEÇANHA** and **ANDREW ROSS**
DEC. 14, 2016

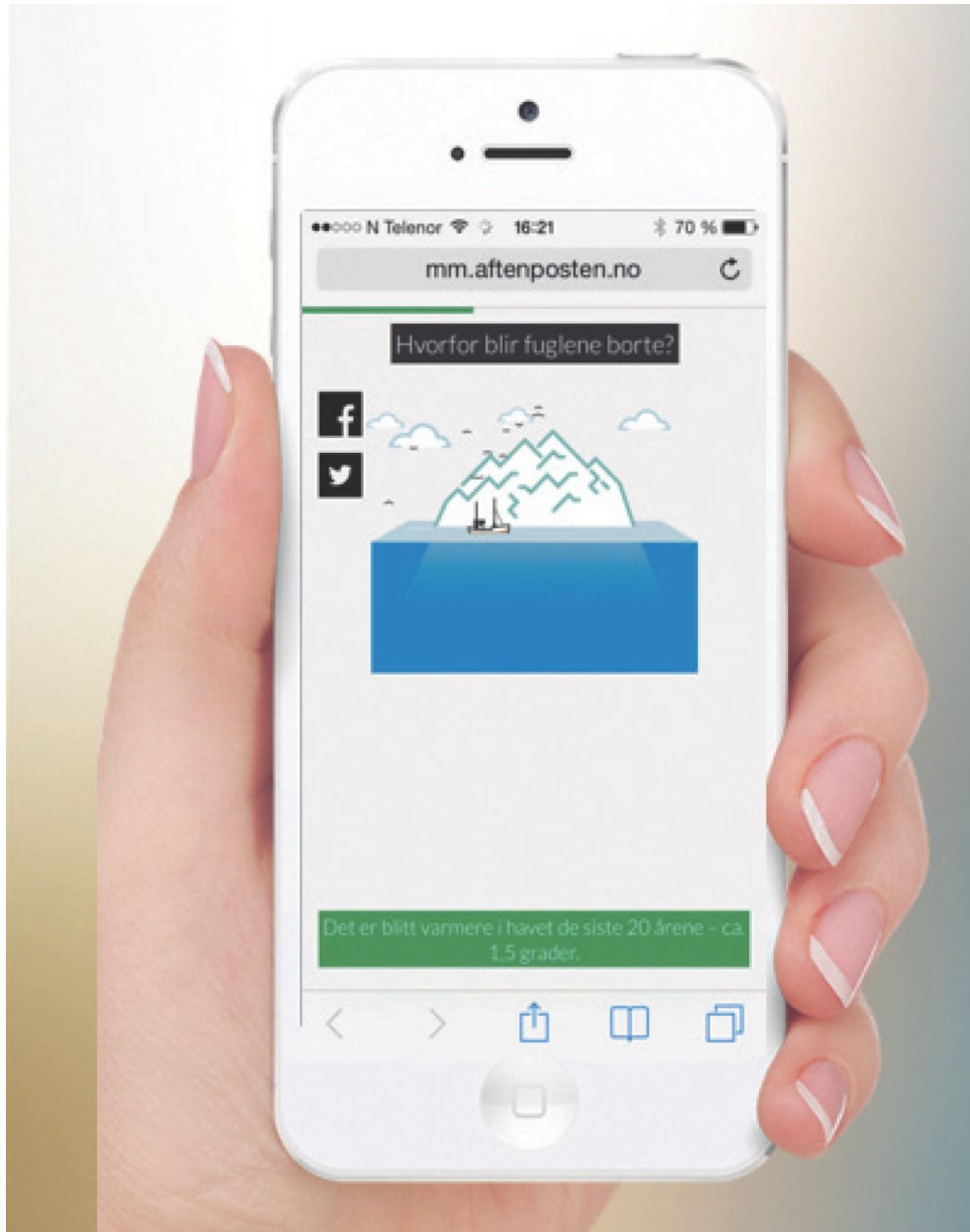
Messages posted to a WhatsApp group by Wissam Zarqa, an English teacher and anti-



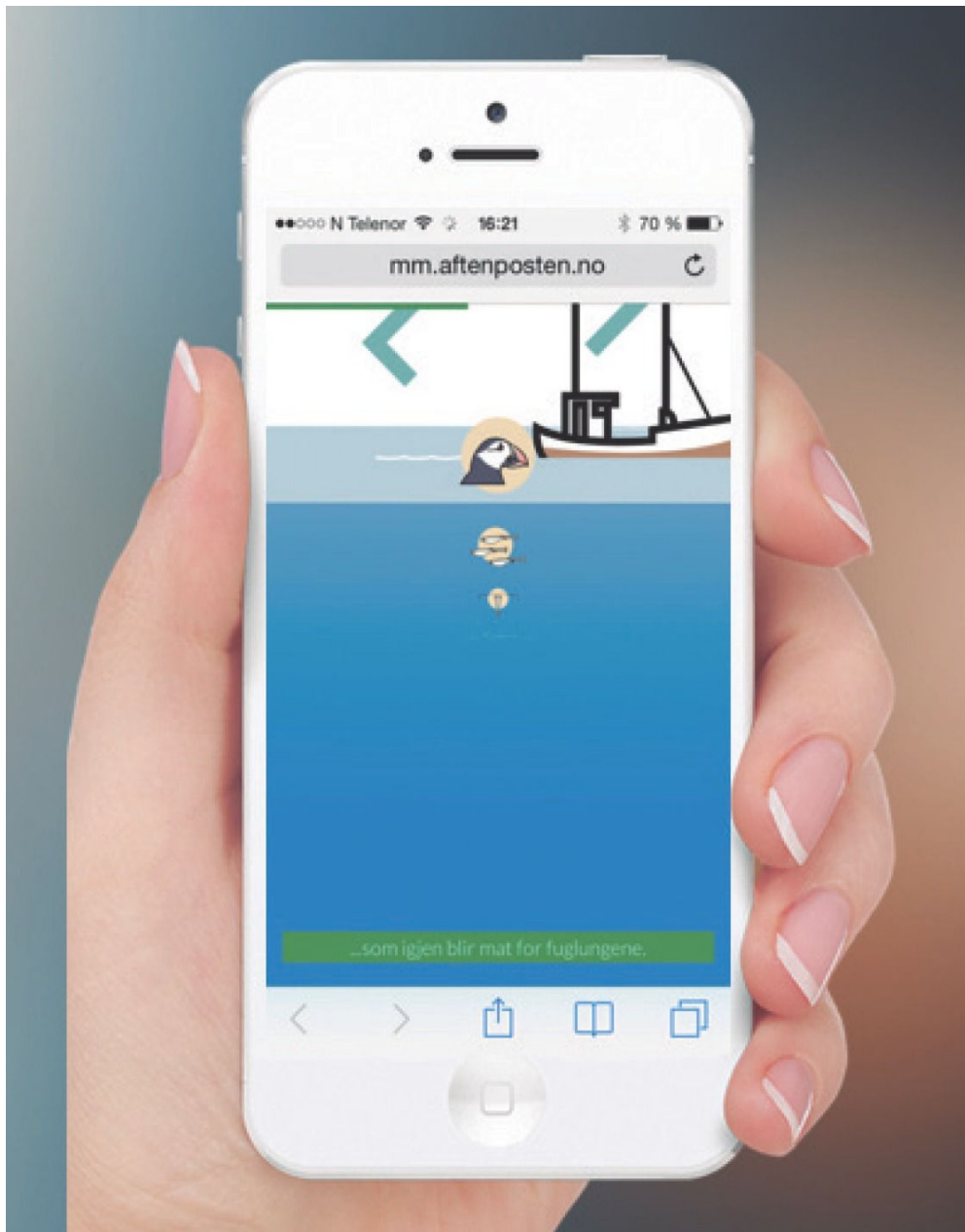
Storytelling for the small screen

Among the most innovative story structures for mobile are the ones created by the Norwegian daily, *Aftenposten* . The idea is to use graphics to tell stories that are amplified later elsewhere, but as you see here, you can tell even the most complex stories on three screens –sort of 1-2-3. Take a look.

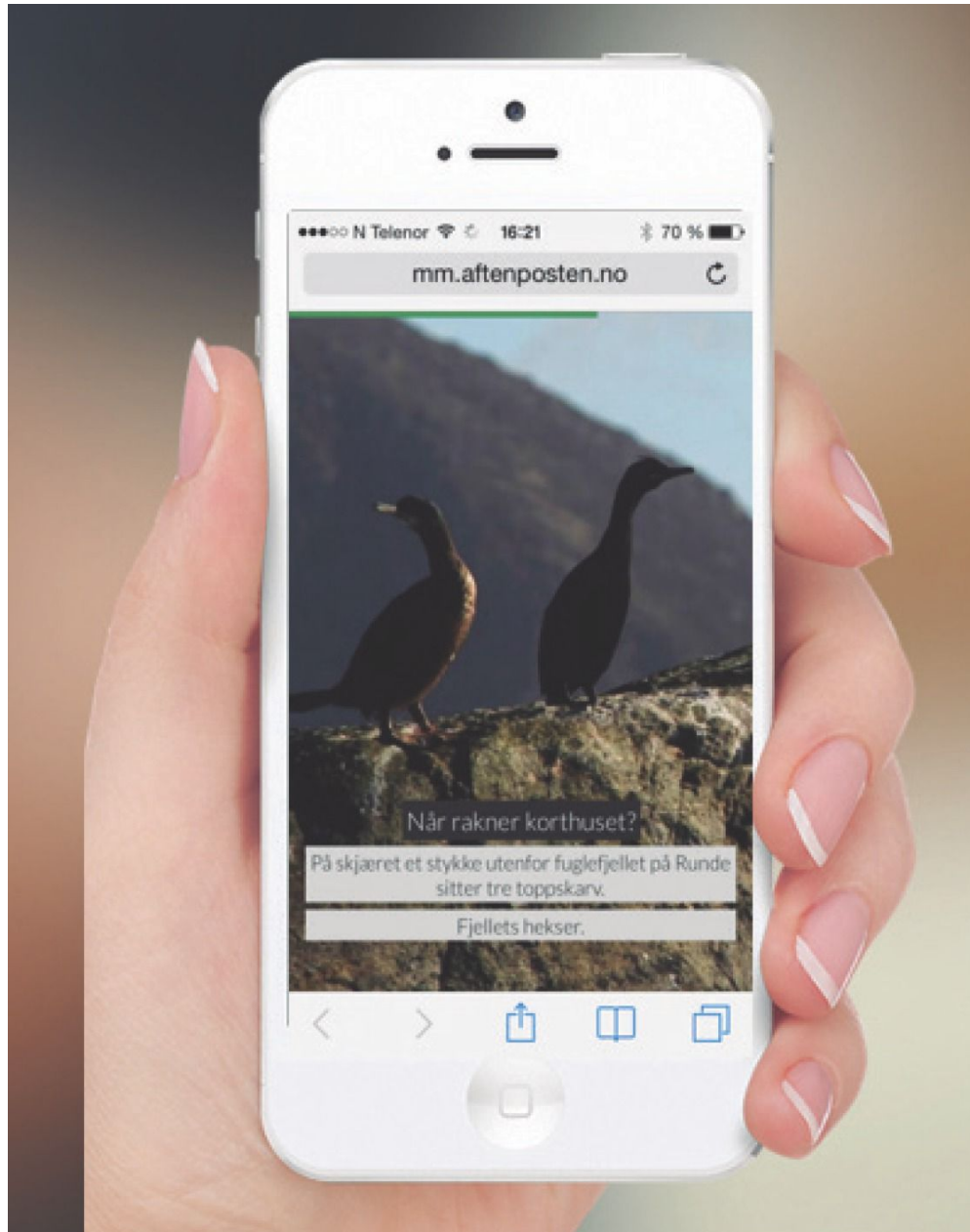
Can we explain how climate change affects the wildlife in Norway – on a mobile screen?



The graphics tell the story, one screen at a time.



*These are teasers or “trailers” to the major story coming up on the subject.
Tapas before the main meal.*



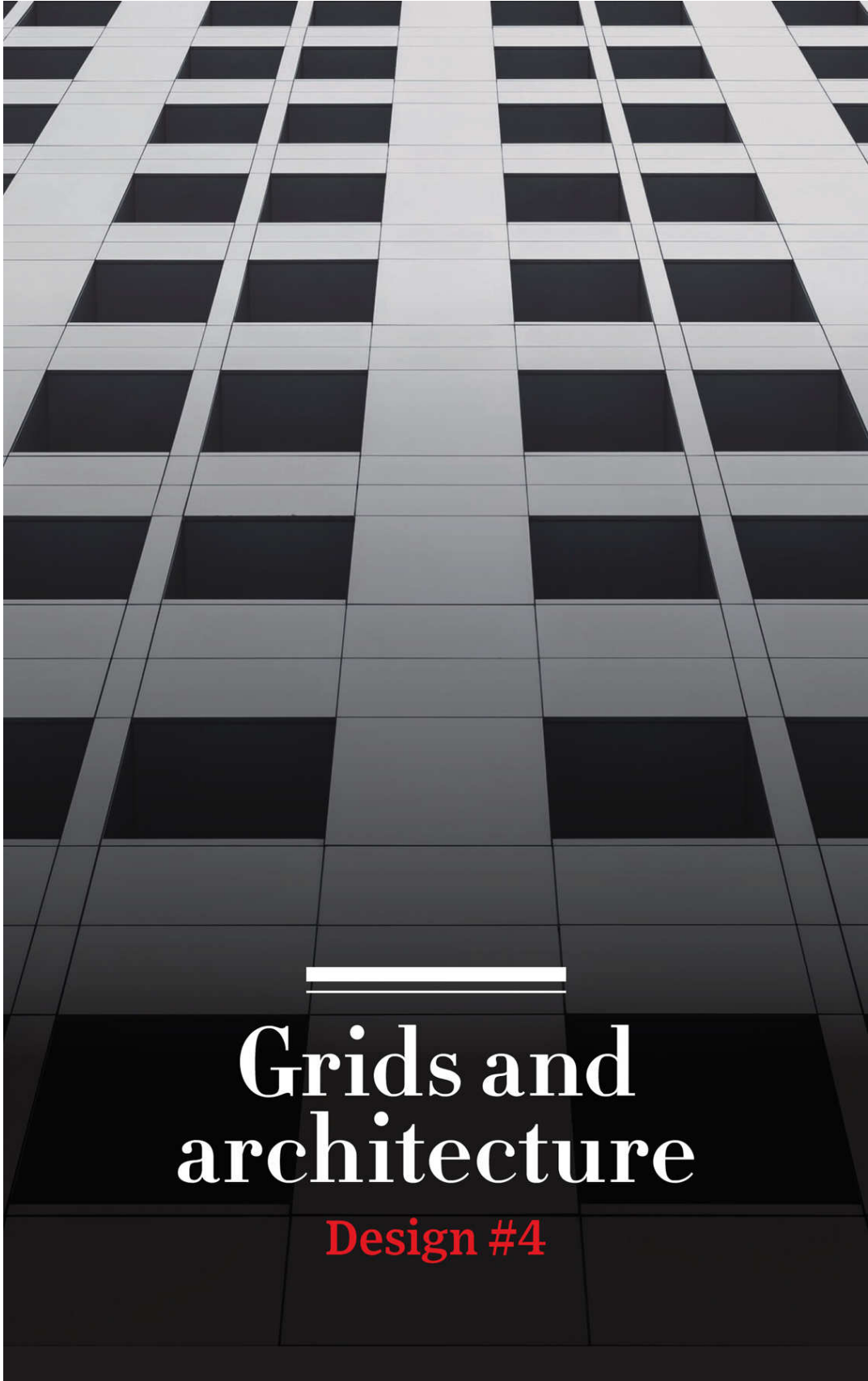
Create a bag of storytelling tools

I never saw as much experimentation with storytelling as now with the fast evolution of mobile as our favorite platform for news and information. There are no limits—nor barriers—for how a story can be told. The basic headline, summary, text is only one way to do it. Sometimes visual assets are the “lead”. We must learn from how we chat with others via ordinary communications and see how much of that we can apply to our own mobile storytelling.



Mobile platforms allow the writer/designer to create new story structures suitable for the way we communicate using our phones.





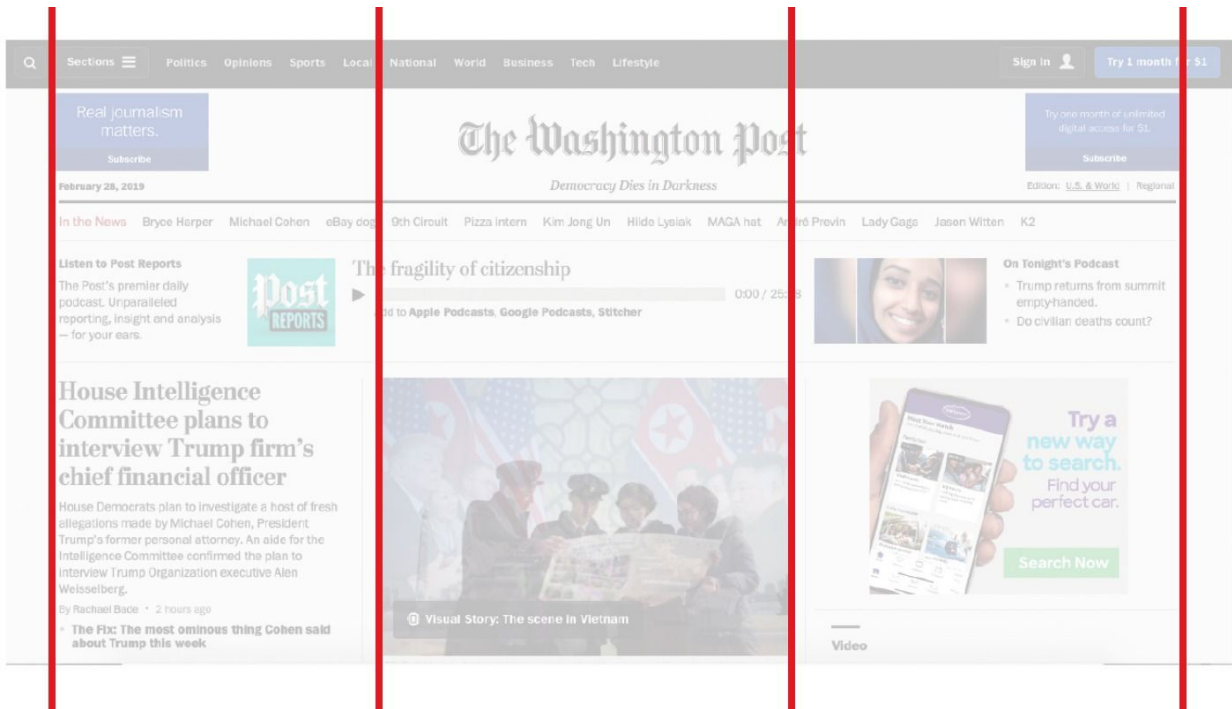
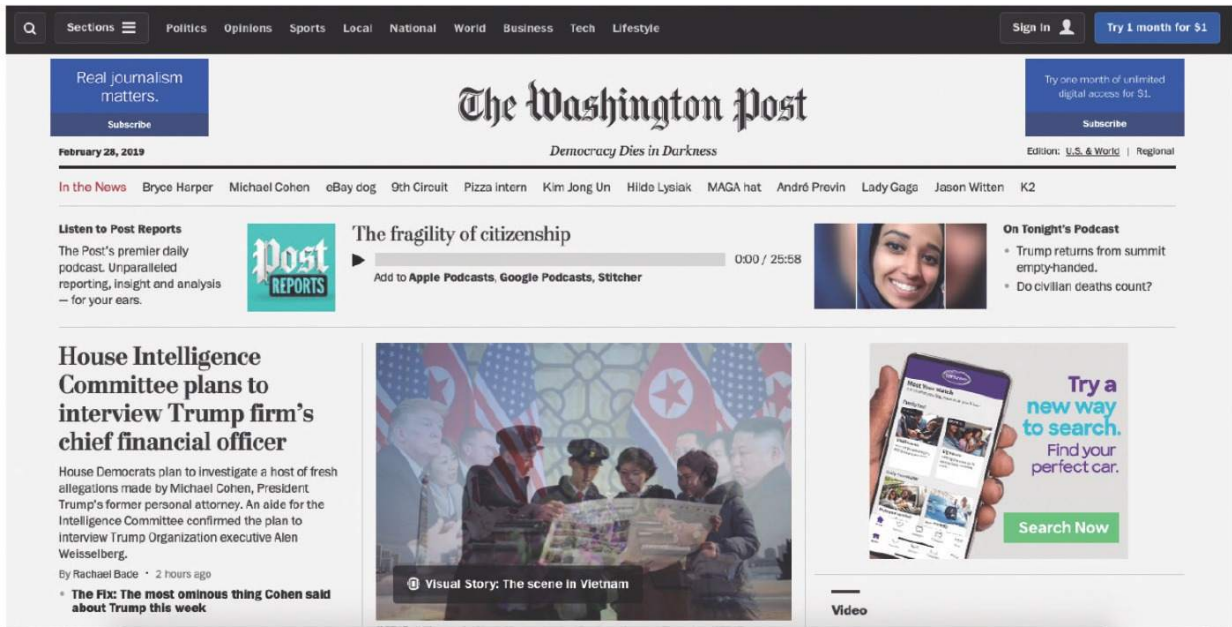
Grids and architecture

Design #4

**GRIDS PROVIDE US WITH THE WAY TO
USE SPACE AND DISTANCE WITHIN THE
CANVAS OF WHATEVER WE DESIGN—
INCLUDING THE SMALL SCREEN OF A
SMARTPHONE.**

In the creation of grids, the designer turns architect. Grids can be defined as the physical space in which we incorporate columns or allocate space for the placement of the elements that go into story structures and visual assets. Grids have horizontal and vertical areas. Horizontally, the grids allow for us to allocate space between elements, such as between lines of a headline, headlines and text, text and visual assets.

How a grid looks. Take a look at how the grid of a website looks.



The use of internal space in a grid moves both vertically and horizontally.

6:43 📶 LTE 🔋
washingtonpost.com

The Washington Post
Democracy Dies in Darkness

The fragility of citizenship

Play the latest episode of Post Reports, the premier daily podcast from The Washington Post.




▶ 0:00 / 25:58
Add to **Apple Podcasts, Google Podcasts, Stitcher**

House Intelligence Committee plans to interview Trump firm's chief financial officer



(The Washington Post)

House Democrats plan to investigate a host of fresh allegations made by Michael Cohen, President Trump's former personal attorney. An aide for the Intelligence Committee confirmed the plan to interview Trump




6:43 📶 LTE 🔋
washingtonpost.com

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House Intelligence Committee plans to interview Trump firm's chief financial officer



(The Washington Post)

House Democrats plan to investigate a host of fresh allegations made by Michael Cohen, President Trump's former personal attorney. An aide for the Intelligence Committee confirmed the plan to interview Trump



Note—

How to use space. There are some **essentials of design** that apply when putting elements on a grid.

1.CVI

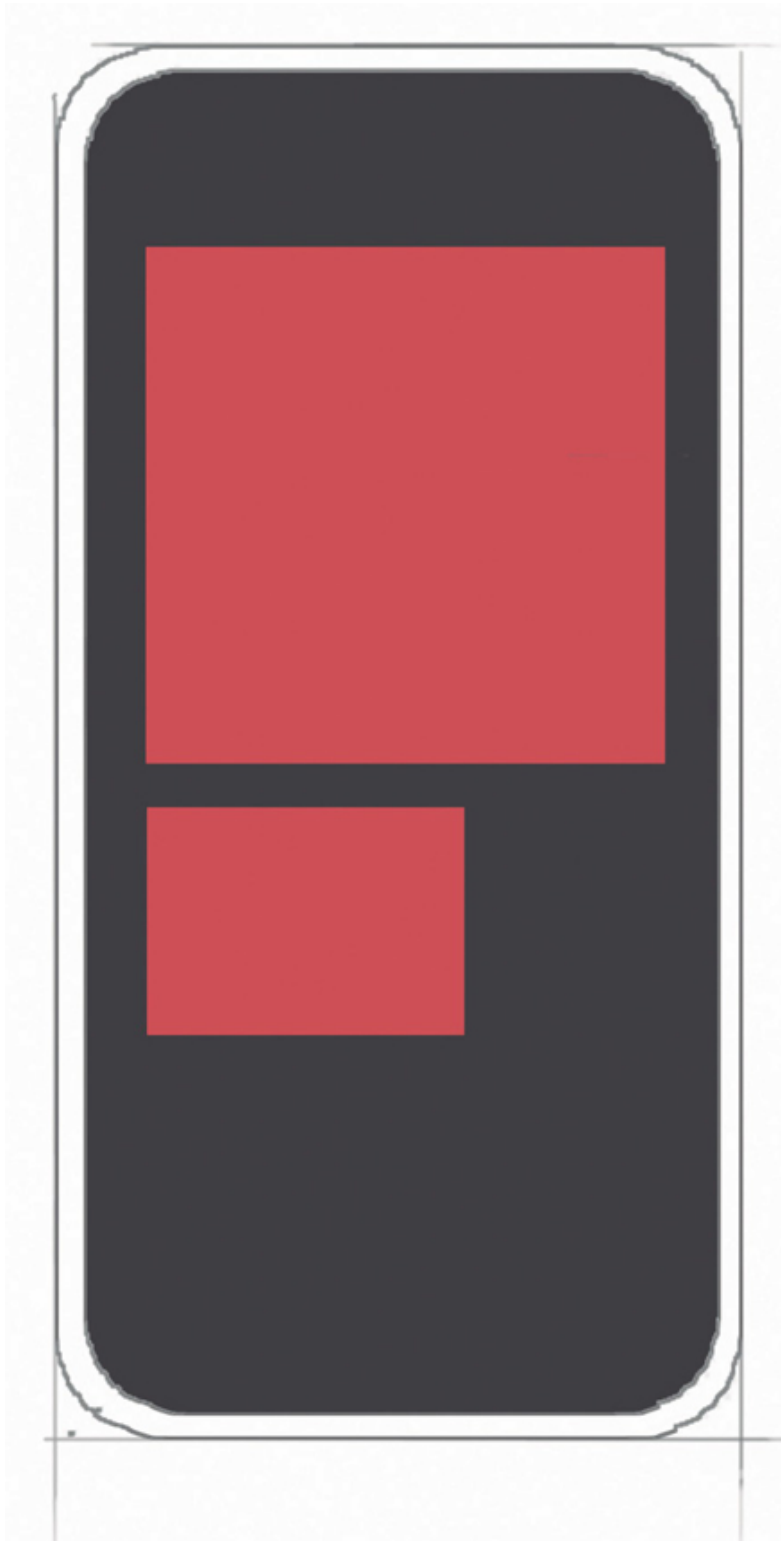
First create a center of visual impact (CVI), a concept that I have utilized in my work since the 1970s. The CVI is that one element on the screen that is about 3 times bigger than anything else on the page.

2.Contrast

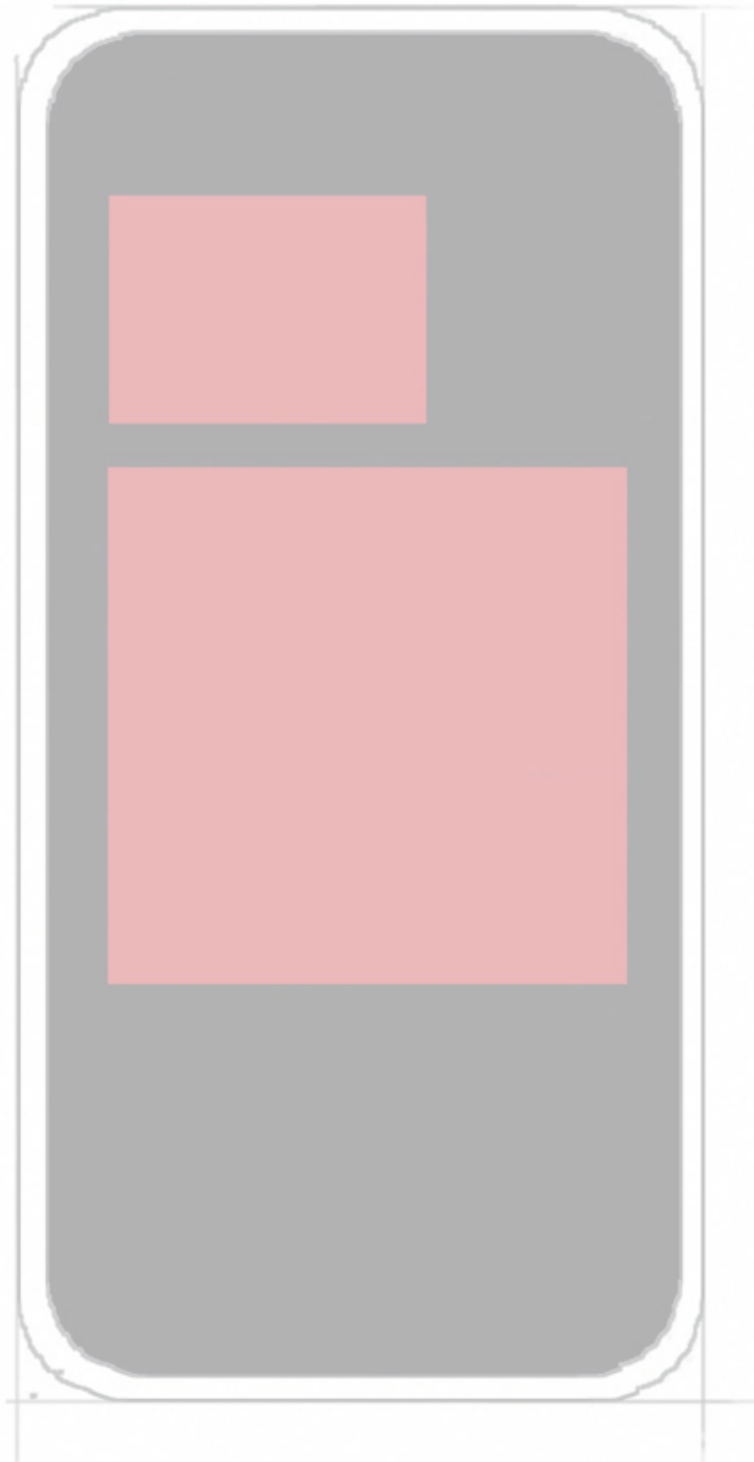
Create contrast and proportion. It is better to go from large to small, than small to large.

The logo consists of a dark grey rounded rectangle with a thin white border. Inside this rectangle is a smaller red rectangle. The letters 'CVI' are centered within the red rectangle in a white, serif font.

CVI



From large to small



No! Don't do it
From small to large

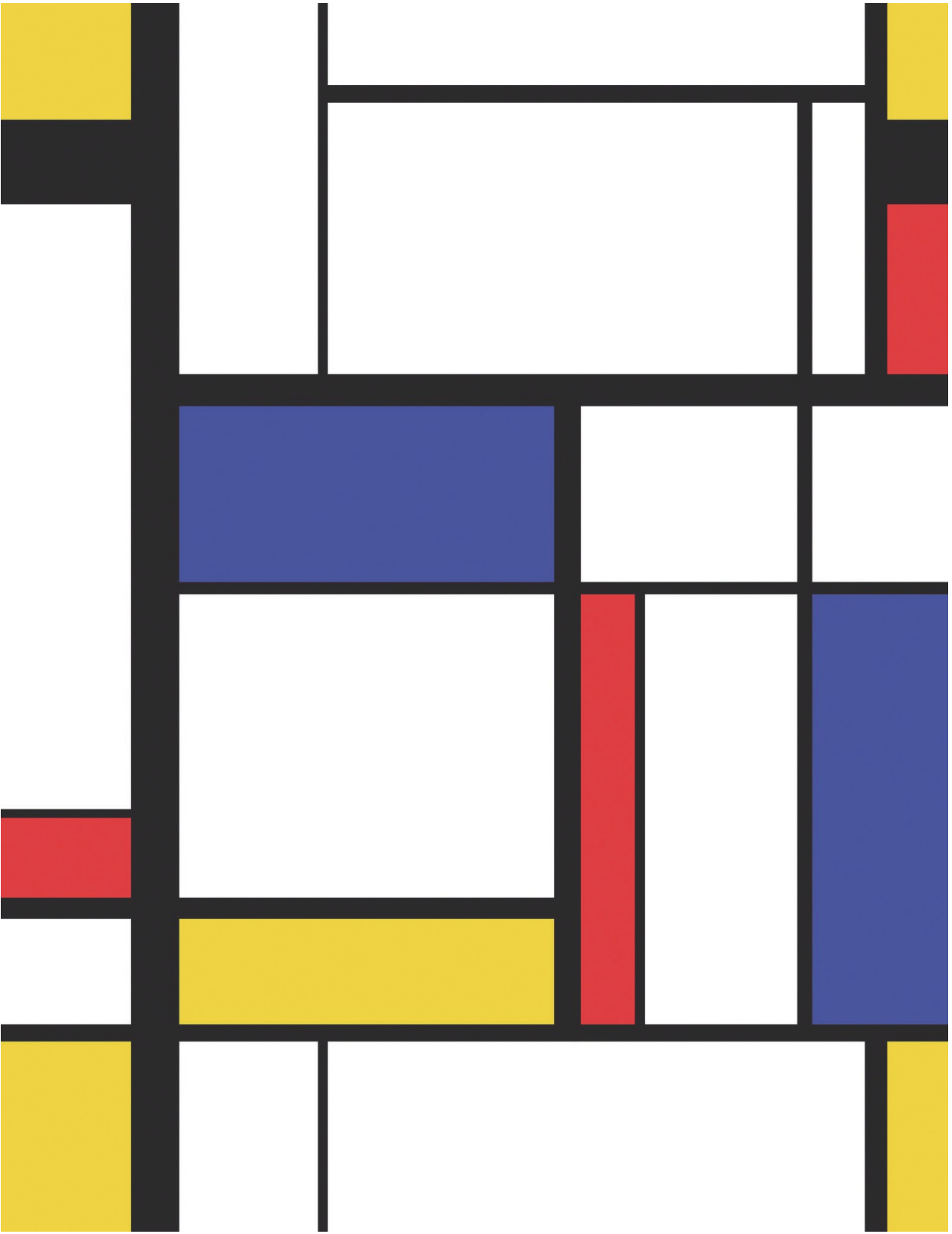
Remember that on the small screen of the telephone, less is best.

Sometimes only one visual element has more impact than many.

However, if two elements are used, let one be the dominant CVI.

Mondrian inspiration

I am often inspired by the many grid combinations that we see in the work of the Dutch artist, **Piet Mondrian** (1872-1944), whose abstract art became solely devoted to geometric shapes. I often flip through the pages of a Mondrian book and find solutions for grids, both for digital and print.



La Presse +

The newspaper tablet edition in Montreal, Canada, follows what looks like Mondrian patterns in its design. It provides for modules that organize how we navigate the screen. *La Presse+* provides designers with great examples across all the design essentials, including typography and color. *La Presse+* appears only as a tablet edition, and it stopped its print edition January 1, 2016, ending a 131-year daily publication record.



The design of La Presse+ Take a look at the tablet edition

How the eyes move on a phone screen

We mentioned that when you design for mobile, you design for the brain, the eye, and the finger. When allocating space for elements on the screen, we must remember that the finger is going to play a role. The finger lands and touches the screen. So, the first rule that applies to anything we design is essential when placing elements on the screen of a mobile phone: create your Center of Visual Impact, an element at least 3 times bigger than anything else on that screen.

Note—

After that, we must turn our attention to **the only *EyeTrack* study** that has been conducted exclusively for how readers read news on a smartphone.

EyeTrack and mobile reading

The study, by **Dr. Christian Fortanet**, of the *University of Alicante*, Spain, used the Spanish newspaper *El Pais* for testing. I was honored to be part of the faculty participating in Dr. Fortanet's doctoral dissertation defense, the only one of its kind to date.

Title : *Eyetracking: Experimental study of news consumption on smartphones. Case study: El Pais Digital*

EyeTrack studies

EyeTrack has become a reliable method to test how readers consume news. How eyes move on a page or screen give us clues about how the placement hierarchy we create news truly works. I have used *EyeTrack* research since 1991 at *The Poynter Institute* with **Dr. Pegie Stark**. That first study was about the impact of color on newspapers. We teamed up again for *EyeTrack* for online reading (2007). Then in 2012, with **Sara Quinn**, to test how eyes moved on tablet screens.

9:41



Take
a
Look



Note—

For purposes of his study, **Dr. Fortanet** has divided the entire home page of *El Pais Digital* into four units.

See units on next page

A-01 45 px		Cabecera
A-02 138 px		Publicidad
03 163 px		Folleo digital
A-04-1 322 px		Imagen principal
A-04-2 530 px	<h1 data-bbox="464 1024 1024 1402">Bruselas pide expulsar a más de un millón de migrantes 'sin papeles' de la UE</h1> <p data-bbox="464 1430 857 1461">LUCÍA ABELLÁN Bruselas 325</p>	Titular principal
A-04-3 600 px	<p data-bbox="464 1482 1089 1608">La Comisión recomienda detener más tiempo a los extranjeros que obstaculicen su expulsión o planeen fugarse</p>	Sumario

Home screen

Content is king

If there is one theme that has resonated with the *EyeTrack Research* we have done at *Poynter* for print, online and tablets, and the new **Fortanet** research with smartphones, it is that content is king and that the content of the story is a greater determinant of how the reader will see it than the actual positioning.

The eyes center on left of screen

Fortanet's study seems to corroborate what we had read in the recent book, *Designing for Touch* by **Josh Clark**, that, indeed, it is the left hand side of the screen where the eyes go first. **Fortanet** clarifies that most of the subjects in his study were right handed and thus their thumb would usually be covering the right hand side of the screen, thus the prominence of the left side for initial visual impact.

carcel para Gonzalez Macno por el caso del taquillazo del cine

18



El fiscal general de Trump se reunió dos veces con el embajador ruso durante la campaña

JAN MARTÍNEZ AHRENS | Washington | 505



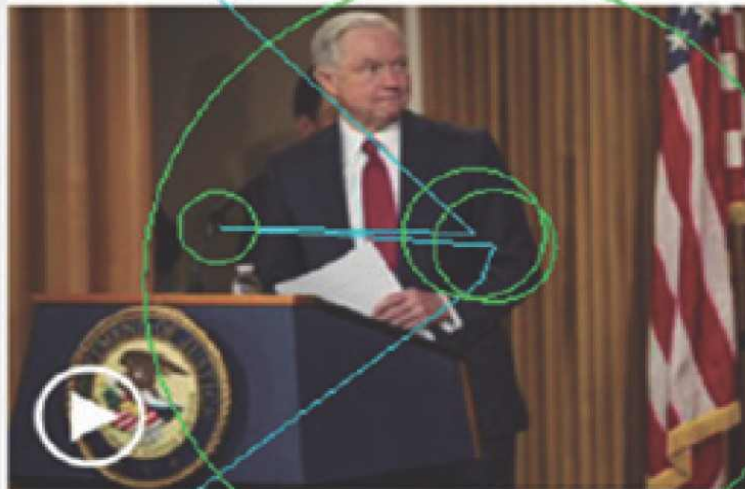


Gaze display modes



carcel para Gonzalez Macno por el caso del taquillazo del cine

18



El fiscal general de Trump se reunió dos veces con el embajador ruso durante la campaña

JAN MARTÍNEZ AHRENS | Washington 505



More text reading than anticipated

“Here we see the eye fixed positions and visual takeouts for how the users moved on the screen. We observe that there is more time reading text than that spent on the image. It is interesting to know that users read more than we had anticipated, and pay less attention to images than expected. This is a relevant fact of my investigation and that journalists of the 21st century should know. Keep writing, please.”

Let's limit the number of news items on each screen

“Today there seem to be too many news items on the home screen for mobiles: dear editors from around the digital world, return to editorial decision making. I still remember the debates in those front page conferences, each section fighting to have its one news item prominently displayed on the front page. We must return to offer criteria and not just put all the news of the day on the homepage. Here's how a wall of my office looked with an endless list of news on a single homepage, see how it climbs to the ceiling.”



The left side of the mobile screen is where the action begins

“Yes, ladies and gentlemen, content is king, and let’s also remember that: the left hand side of the screen is dominant according to the natural behavior of the user which originates there. That is what my research has revealed via quantitative eye track. Why this? It is not important. How will you use this information? The benefit of legibility and comfort to the user are what matters.”

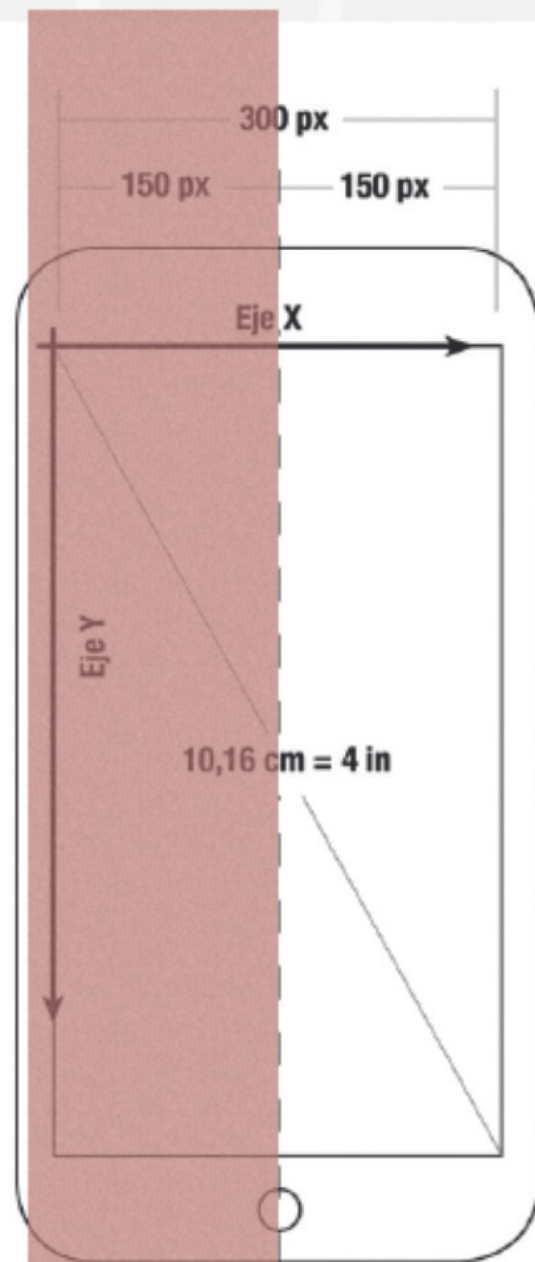
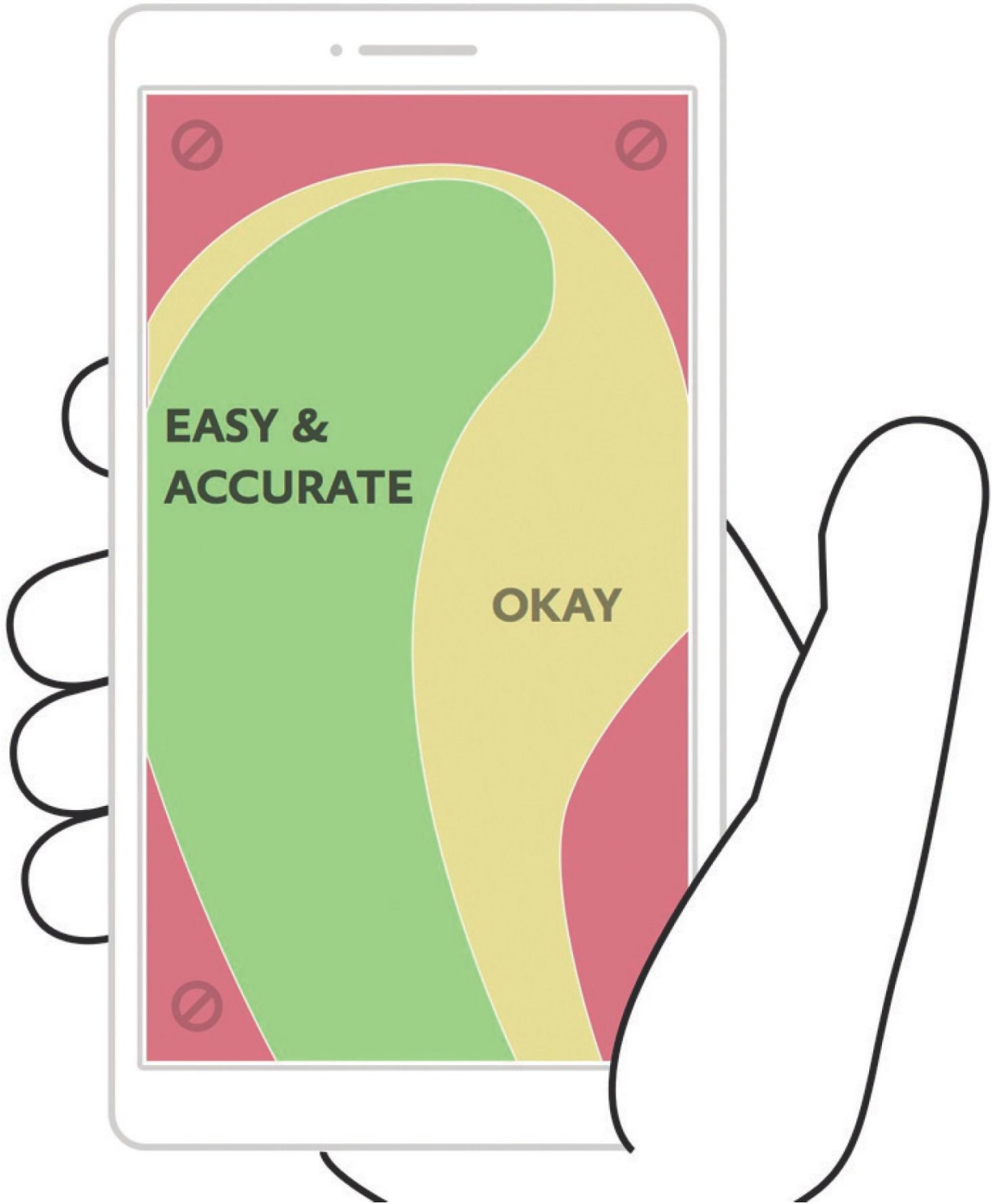


Figura 25. Esquema de división y medidas eje x.



What the eye skips

I am not surprised at all about this next finding: when approaching the home page of *El Pais Digital*, the eyes did not dwell much on the logo or the banner ad that followed it. Instead, the readers went immediately to the content. It is interesting to note that readers come straight to the screen looking for certain specific content and seek it first and then go to it, regardless of where it is placed on the screen.

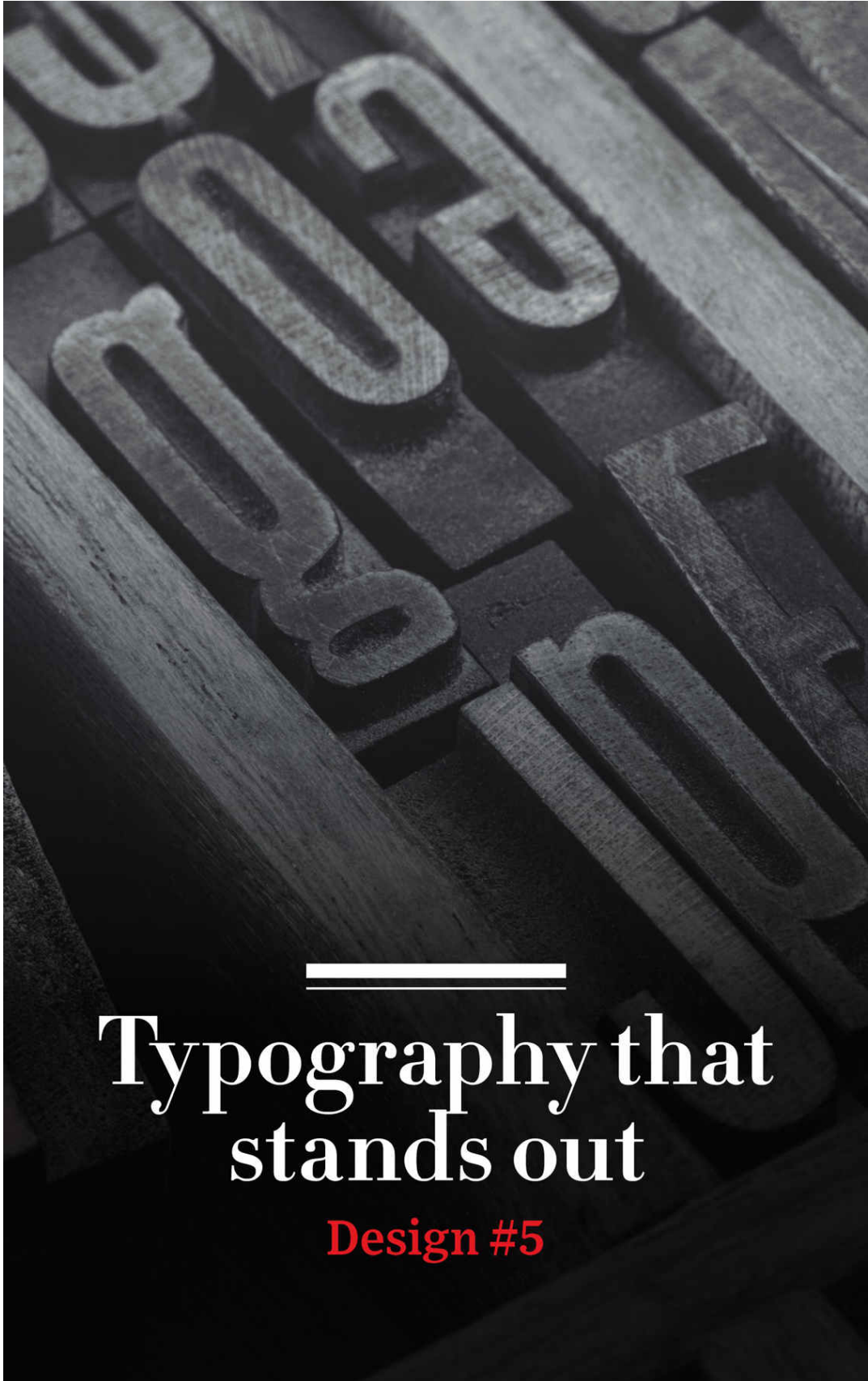
Main story attracts the attention

The logo of the site barely gets any attention, which makes sense since the logo is familiar and well known. Same thing applies to the digital folio, time a story was posted, etc. The majority of the fixations go for the main news story on the screen. This, of course, also validates our point about creating a center of visual impact on the screen, that sets the hierarchy for where the eye should go first.



Conclusion: we now have proof that when it comes to touch, it is all about scrolling as a preference, boosting our efforts to concentrate on linear, more visual storytelling.





Typography that stands out

Design #5

**IT IS ONE OF THE MOST IMPORTANT
DECISIONS THE DESIGNER WILL MAKE:
CHOOSING A FONT THAT WILL ALLOW
FOR THE MOST LEGIBILITY.**

Most of what we see on the screen is going to be type. From the smallest flashline to a byline, headline, text, quotes, numbers on infographics, it is all about type. That is why this is the primary concern of a designer creating a type palette for her new digital product. Also, for the designer working in a multiplatform environment, it is best to choose a font that works well across all platforms.



“Having a typeface that is only relevant in one medium is like having a car that can only turn left.”

Tobias Frere-Jones, Frere-Jones Type

80%

of what appears on the screen is going to be type. Sometimes less, of course, but overall, the job of the designer is to make sure that the fonts selected are legible.

Type familiarity

While readers may not be able to name the typographic font used on their favorite website or app, they are likely to recognize it if shown along with various fonts. We become familiar with the style of letters used in those titles that we come to daily. For example, *The New York Times* uses such distinctive fonts, which extend across platforms, that readers would be able to identify the *Times* even if logos were removed.



THE WAR AGAINST ONLINE TROLLS


Does anonymity on the web give people too much license to taunt and harass others?

BETTER GOVERNING THROUGH DATA
By MIT economist, leader

ALERTS AGAIN, NATURALLY
The end-of-war candidates who get



Who Will Lead the Senate? Follow the Prediction Markets
By JEFFREY PFEFFER
Last Updated October 25, 2014



How would commentary on the midterm election look if economists, rather than Beltway pundits, were calling the race? You would read a lot less about personalities.

Note—

Let us take a look at how *The Wall Street Journal* kept the familiar look of its 130-year-old brand to bring it to its newest creation: the iOS App redesign.

It all starts with the font

However, notice in the following screens, how not just the font, but also those other design elements that have made the *WSJ* such a visual icon among financial publications, have been taken to the app. The *WSJ* team, headed by **Che Douglas**, then creative director, worked with *Type Network* and *Frere-Jones Type* to recut the newspaper's heritage typefaces for its digital products. Brand recognition comes via the fonts: *Escrow*, *Exchange*, *Retina*.

9:41



Sections

WSJ



WEEKEND CONFIDENTIAL

Forrest Whittaker

Fashion and celebrity meet at Anna Wintour's 2017 Met Gala at the Costume Institute, the 'Party of the Year'

7 MINUTES AGO



Latest News



MyWSJ



Market Data



Notifications



Profile

9:41



WSJ



Market Overview

Watchlist

STOCKS

DJIA	S&P 500	NASDAQ	RUSSELL 2000
27.81 0.13% ▲	-4.85 -0.20% ▼	-1.17 -0.02% ▼	27.81 0.13% ▲

CURRENCIES

WSJ \$ index	€:DOLLAR	¥:YEN	£:DOLLAR
88.27 -0.29 -0.32% ▼	1.1257 0.0060 0.55% ▲	110.44 0.03 0.52% ▲	1.2915 -0.0012 -0.09% ▼

COMMODITIES

CRUDE OIL	GOLD	SILVER	COPPER
47.37 -0.17 -0.36% ▼	1282.1 5.10 0.42% ▲	17.565 0.165 1.01% ▲	2.5615 0.0125 0.54% ▲

BONDS

U.S. 10Yr	GERMAN 10Yr	JAPAN 10Yr	UK 10Yr
2.184% 0.032 ppt ▲	0.291% -0.015 ppt ▼	0.049% 0.005 ppt ▲	0.291% -0.015 ppt ▼



Latest News



MyWSJ



Market Data



Notifications



Profile

9:41



Sections

WSJ



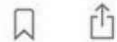
DJIA 0.07% ▲ S&P 500 -0.20% ▼ NASDAQ -0.02% ▼ WSJ



J. Crew's CEO Confesses: I Underestimated Tech

Retail legend Mickey Drexler didn't understand how speed and price would drive internet shoppers, and J. Crew has struggled.

7 MINUTES AGO



Brick-and-Mortar Stores Are Shuttering at a Record Pace Years of overbuilding and the rise of online shopping have come to a head; malls as 'energy suckers'.

23 MINUTES AGO



Latest News



MyWSJ



Market Data



Notifications



Profile

Note—

When we think about the style of letters that work best on the small canvas of the screen, these are some of the questions that are worth exploring.

Serif versus sans serif

This is such a universal question. As designers we often complete prototypes with both serif and sans serif styles. The serifs with their decorative flair provide elegance and lend a look of “authority”. The skeletal sans serifs are minimalist and easier to read from a distance. In the end, the choice should be one made in terms of the image a publication wishes to convey, and, of course, content appropriateness.

How many fonts is too many?

Too many fonts mixed as part of one same product can be dangerous. Select a key typeface that will be the starting point of the palette. Decide which role it plays in the design. Lead headlines? Banner headlines and accents? Text? The story structure and type.

And consider the tone the key typeface sets. Once you have decided on a lead font, then make sure that any additional fonts harmonize with your chosen one.

Hoefler: an interesting view on font mixing

I was fascinated by a piece written by **Jonathan Hoefler**, the type designer, in which he reminds us that designers are trained to believe that similar typefaces should never be used together. But, he writes, “breaking this cardinal rule can sometimes be the perfect way to create ordered, elegant typography.” And he shows us his theory through examples such as this combination of *Quarto* and *Mercury*.

bio
diversity

bio
diversity

Two Dutch Old Style typefaces, Quarto and Mercury.

Hoefler: similar fonts that work well together

As we see on the next screen, *Quarto* and *Mercury* are allowed to shine doing what they can do best. Says **Hoefler** : “...each is free to assume the role for which it’s best qualified. *Quarto* is a display face, with the snug fit, delicate hairlines, and discreet serifs recommended it specifically to certain headline sizes. The *Mercury* family contains two kinds of faces for smaller sizes, each with the generous fit, thicker hairlines, and clearer gestures necessary for reproduction at text sizes.”

We enjoy working directly with Channels and Brands to deliver what we talked about creatively integrated to work across all platforms.

Whether there is a loose creative brief or a fully researched idea, we are experienced at expanding an idea to gain the best possible results within budget and schedule. If you require options on creative strategies, our strategists can also provide further thinking and insight into how your film content and your brand really needs to be to succeed.

Quarto and Mercury SSm used together for Not to scale, in a design by Sheela was only.

9:41



Take
a
Look



Note—

Type designer **Jonathan Hoefler**, of *Hoefler & Co.* has plenty to recommend when it comes to type and its use on the small screen. In fact, he has provided 51 typographic tips for mobile design. **We have picked 10** that hit the spot on that phone screen!

Fonts: Sentinel, Sentinel ScreenMart

from californiasciencetimes.com

A Neanderthal Past Traces the Lineage of Our Hominid Cousins

It has been eighteen years since scientists at the University of Munich conclusively identified a fragment of Neanderthal DNA. Its owner lived 300,000 years ago, in the Neander valley near Dusseldorf; his remains now reside in the Rheinisches Landesmuseum in Bonn. During these years, the relationship between Neanderthals and modern humans has been hotly contested: Sandra Kinnear's bestselling *First Cousins* suggests a peaceful coexistence, in contrast to the long prevailing presumption of outright genocide. But now, nearly two decades of genetic investigations support a truth that's an uncomfortable combination of both views: today, 1 to 2 percent of the DNA in non-African people comes from Neanderthals, the product of interbreeding between both species roughly 50,000 years ago. Some

Use MULTIPURPOSE fonts for headlines: they're specifically fitted for display sizes.

Use SCREENSMART fonts at text sizes: their fit, weight, and shapes are designed for small sizes.

Make sure to include both roman and ITALIC styles in your apps. With App typography, you can include any of the styles from the font packages you've purchased.

The use of multipurpose fonts

And a good tip to bleed content off the edge to signal to users that scrolling will take you to more content.

Font: Operator Complete, Operator ScreenSmart Basic

\$14.50 ADD TO ORDER

How'd you like that burger?

- Medium-Rare red & juicy
- Medium** pink in the center
- Medium-Well a little pink
- Well Done fire-grilled thru & thru

And on the side?
Pick two, or add a third for \$6

- Handcut French Fries**
- Beer-Battered Onion Rings**
- Charred Broccoli**

A family's most **EXTREME WEIGHTS** often have the most personality. Explore these as you shape the voice with which the app addresses the user.

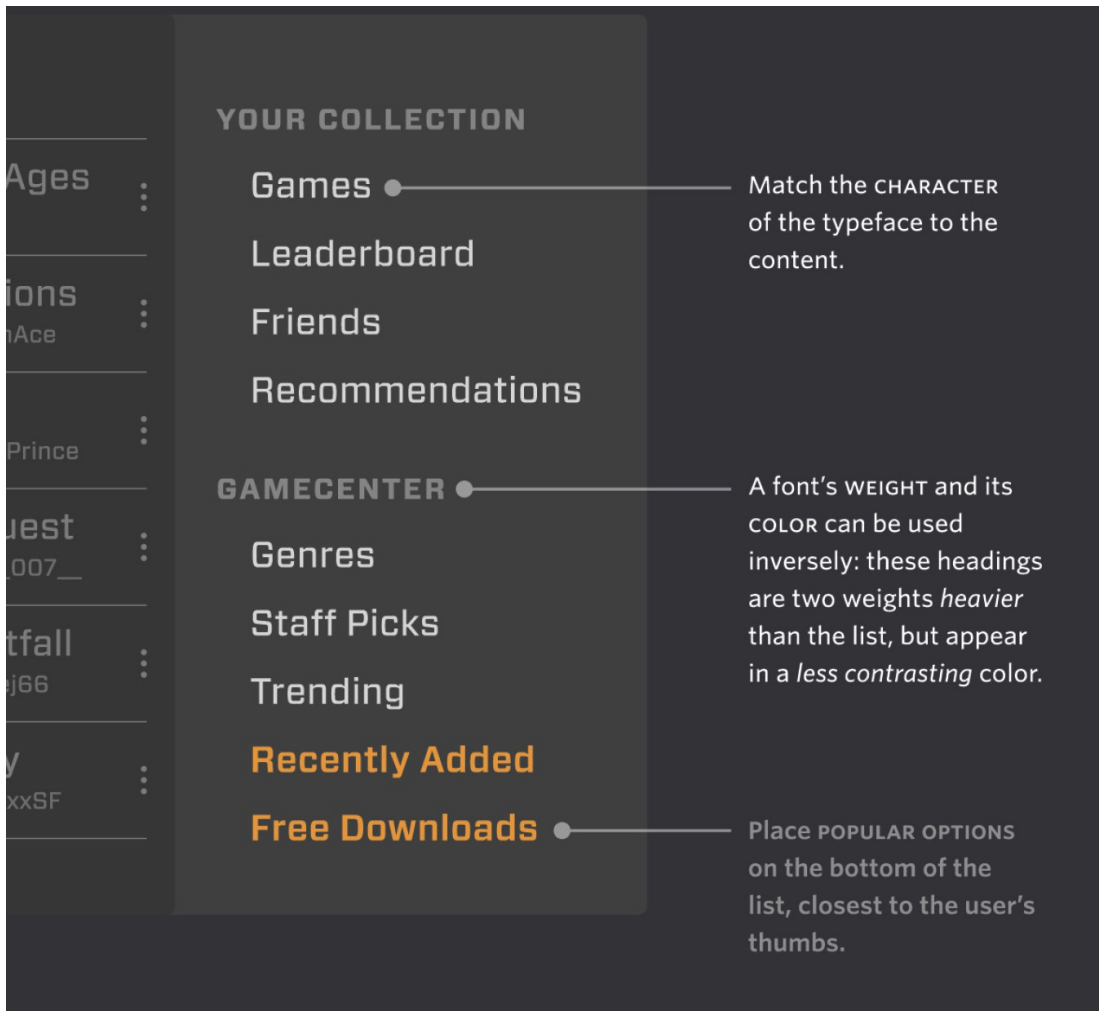
In checklists, use both a **LIGHTER FONT WEIGHT** and a lighter **COLOR** to identify the unselected options.

Where forms contain a number of checklists or radio buttons, use **CAPSULES** to define each grouping.

The use of extreme weights

Add "more personality."

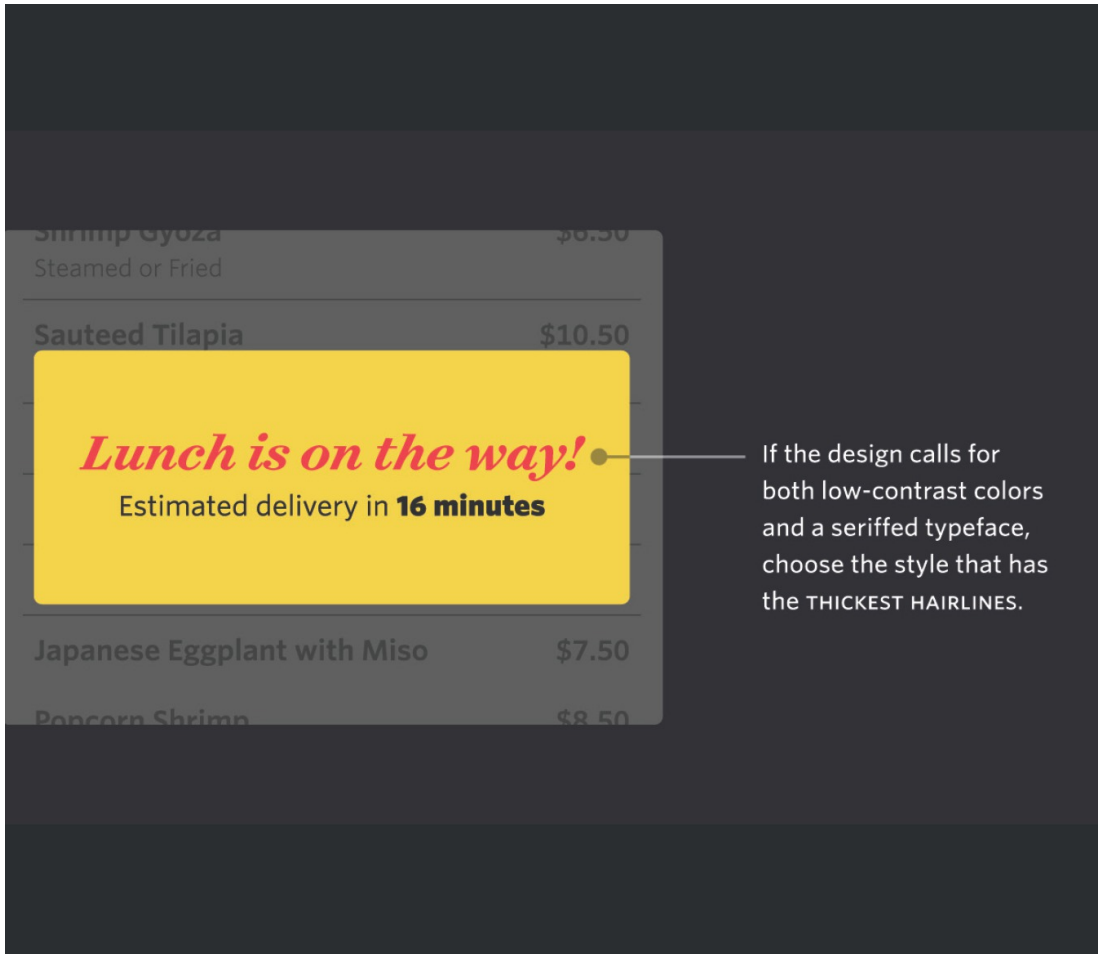
Font: Forza ScreenSmart



Match the character of the typeface to the content

...and "place popular options at the bottom of the list, closest to the user's thumb."

Font: Surveyor ScreenSmart Basic, Whitney ScreenSmart Pro



Type and color

If the design calls for low contrast colors and a serif typeface, choose the font style with the thickest hairlines.

Font: Mercury Display, Mercury ScreenSmart Basic, Gotham 2

S

Could your next car run without you?

By Meagan Kopischke

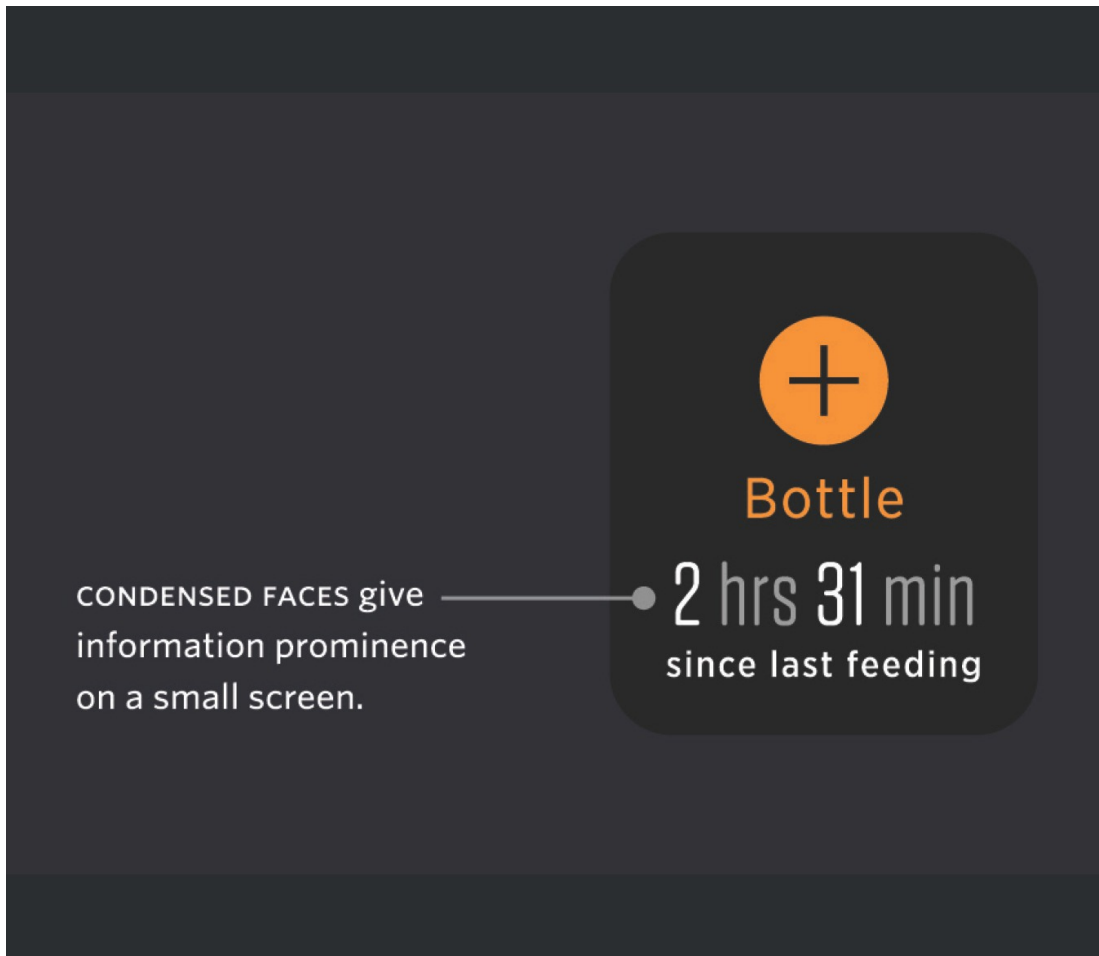
A decade from now, the question “manual or automatic?” may return, but this time have nothing to do with your car’s transmission. Automakers from Detroit to Stuttgart are already preparing drivers for the arrival of

In typefaces that come in more than one optical size, use the **DISPLAY** version for setting headlines, and the **SCREENSMART** version for text.

Using one font for all

Use ***display*** for headlines and ***text*** version for text.

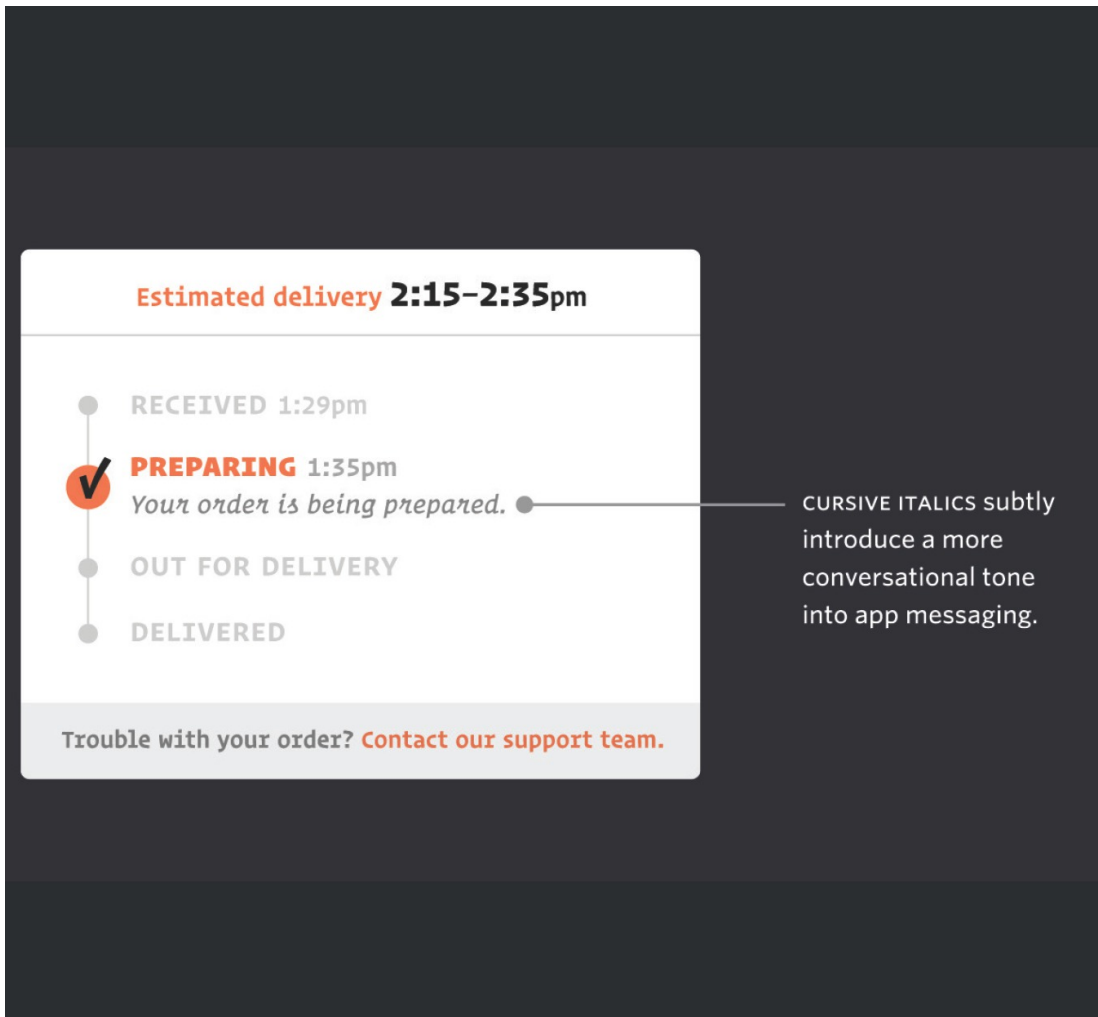
Font: Gotham Narrow ScreenSmart, Tungsten Rounded



When to go condensed

Condensed faces give information prominence on small screen.

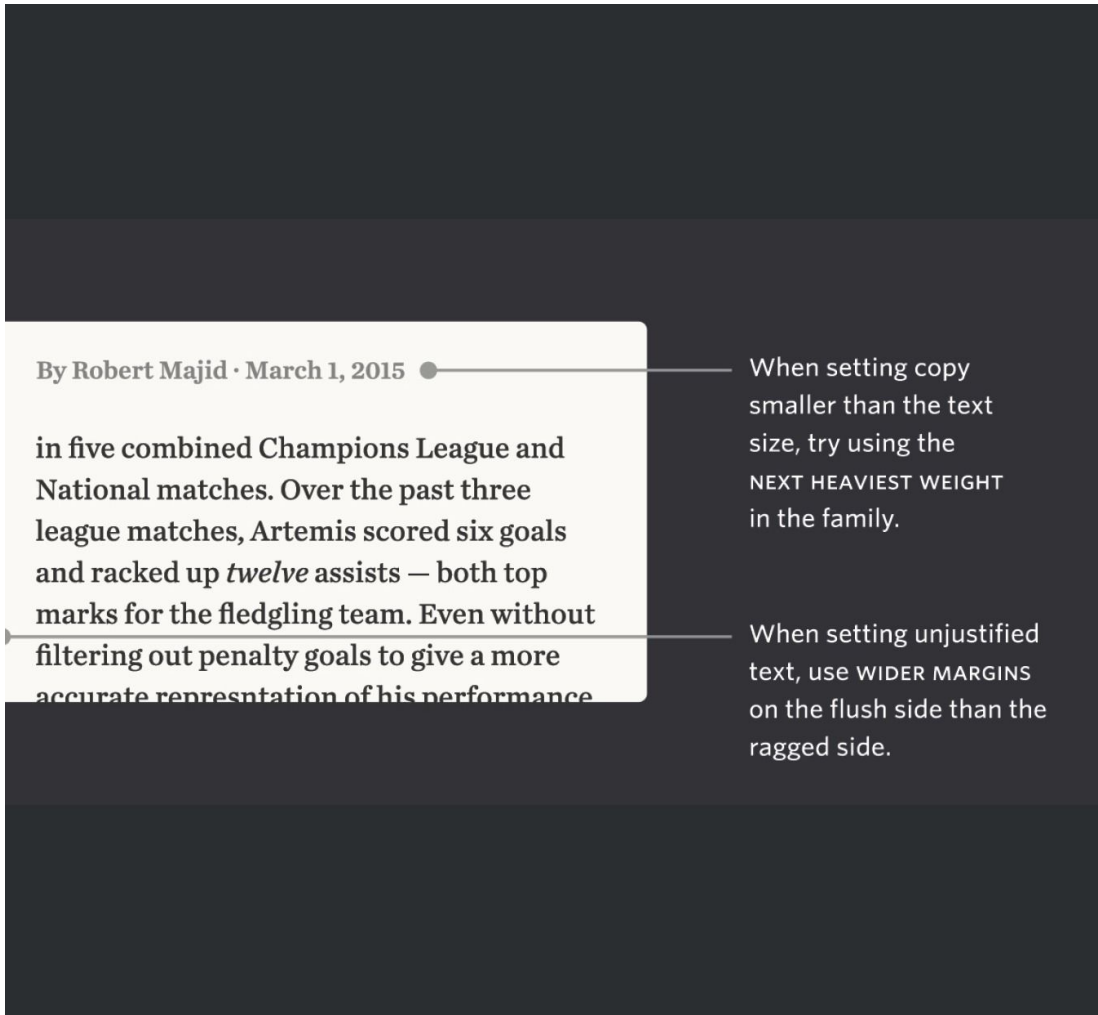
Font: *Operator ScreenSmart Pro*



Oh, those wonderful italics

Cursive italics subtly introduce a more conversational tone into app messaging.

Font: Chronicle ScreenSmart Basic



If you must go small with type

When you go small and when setting unjustified type!

Fonts: *Tungsten Rounded*, *Whitney ScreenSmart Pro*, *Mercury ScreenSmart Pro*

MezGamer M6 Plus Turbo Wireless Bluetooth Headphones with Mic/Micro SD Card Slot (Black)

The Mez is back with the new 57mm drivers that gamers have been waiting for. The M6 Turbo offers up to 40 hours of continuous music playback, using the latest Bluetooth 4.1 technology... [Read More](#)

Best Price

\$61.18

Add to Cart

Average Rating

4.1  308 Ratings

Most Helpful Positive Review



by SK8pnkLA 12/2/2015

These headphones are insanely cool! The sound is amazing, and not just "amazing for wireless." I was able to use these at least 20 feet away... [Read More](#)

COMPRESSED TYPEFACES are a natural candidate for headlines that will potentially run long.

Use a SLIGHTLY HEAVIER WEIGHT of the typeface to compensate for the lighter color of a link.

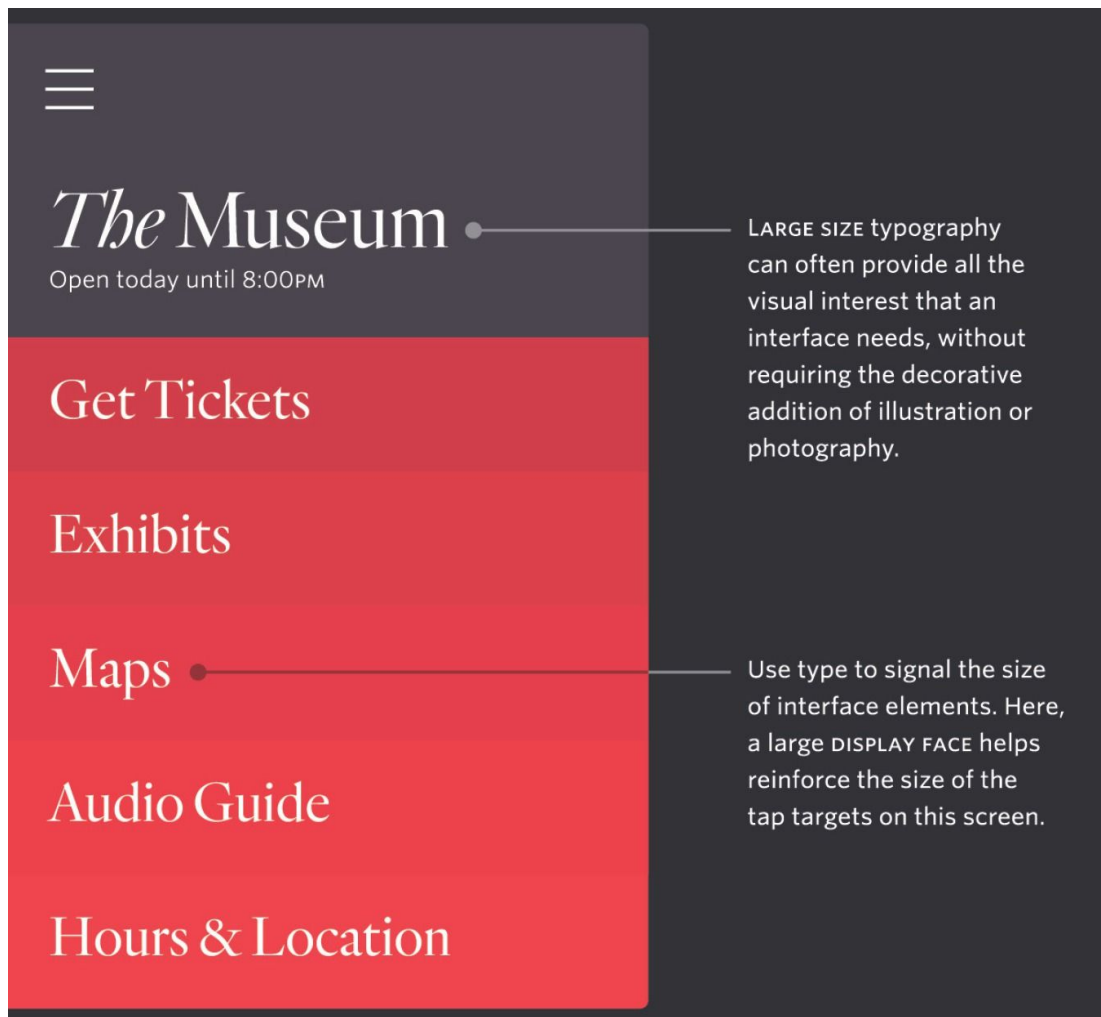
Indicating the NUMBER OF REVIEWS helps users assess the merit of a product's average rating.

Allowing users to upvote HELPFUL REVIEWS makes it easier for customers to find useful comments.

Ouch! Going compressed

A natural candidate for headlines that will potentially run long.

Font: Quarto, Whitney ScreenSmart Advanced



When going big with type

For those type attacks.

Creating hierarchy

When trying to define story structures, start by making one change at a time. Two or three changes is often what works, but sometimes just changing the point size or weight is enough.

The fewest changes from one style to another is probably the most effective, since it will keep the design cohesive. Take a look at the basic hierarchy that we should go after.

EXAMPLE

h1. Bootstrap heading

Semibold 36px

h2. Bootstrap heading

Semibold 30px

h3. Bootstrap heading

Semibold 24px

h4. Bootstrap heading

Semibold 18px

h5. Bootstrap heading

Semibold 14px

h6. Bootstrap heading

Semibold 12px

Alignment

Your type can be aligned to the left, to the right or centered. Most of the time, left alignment works best for your mobile screen. We already know that the eye looks on the left of the screen first. However, when we superimpose headlines over images or video, centering the headline can have greater impact, as we see here.

nytvr

The Displacement

War has driven 30 million children from their homes. These are the stories of their lives.

11:08 | 329mb

This VR player interface features a background image of a woman in a red shirt and black overalls. A large white play button is centered over the image. The 'nytvr' logo is in the top left, and an information icon is in the top right. The title 'The Displacement' is in bold white text, followed by a descriptive paragraph. At the bottom left, the duration '11:08' and file size '329mb' are shown.

nytvr

Real Memories

Follow Max down a mysterious road to uncover his past.

3:05 | 91mb

SHARE →

This VR player interface features a background image of a person's hands on a car's steering wheel. A large white play button is centered over the image. The 'nytvr' logo is in the top left, and an information icon is in the top right. The title 'Real Memories' is in bold white text, followed by a descriptive paragraph. At the bottom left, the duration '3:05' and file size '91mb' are shown. A 'SHARE' button with a right-pointing arrow is on the bottom right.

VR FROM

GE

This VR player interface features a background image of a stylized green landscape with a tree and a person. A large white play button is centered over the image. The text 'VR FROM' is at the top left, and the GE logo is below it.

Walking New York

The making of The New York Times Magazine's Walking New York cover with the artist JR.

6:47 | 201mb

SHARE →

This VR player interface features a background image of a man's profile superimposed over an aerial view of a busy city street with yellow taxis. A large white play button is centered over the image. The title 'Walking New York' is in bold white text, followed by a descriptive paragraph. At the bottom left, the duration '6:47' and file size '201mb' are shown. A 'SHARE' button with a right-pointing arrow is on the bottom right.

Background color

Once upon a time, designers who work in print had very individual opinions and concerns about those blocks that used white type over a black background, also referred to as “wobs”. Issues of print quality could justify some of those concerns. That’s something we don’t have to worry about with digital platforms.

Note—

So, how should we handle backgrounds? Is black type on a white background always the best? How about the dramatic black background with white letters on it? In mobile, without worries about printing quality, the catalog of possibilities is greater.

BREAKING

Trump Reverses Sanctions U.S. Imposed on North Korea Yesterday



Waiting to vote in Pyongyang this month. On Thursday, the Treasury Department imposed sanctions on Chinese companies that it says have been helping North Korea evade sanctions.

Ed Jones/Agence France-Presse — Getty Images

By Alan Rappeport

March 22, 2019



WORLD

A Tidal Wave of Mud

A mining dam collapsed and buried more than 150 people. Now Brazil is casting an anxious eye on dozens of dams like it.

FEB. 9, 2019

Ler em português

Important tips for body text

Here is my conversation with **Reed Reibstein**, Product Design Manager, *The Philadelphia Inquirer*, about best practices when setting body text specifications for mobile platforms.

Print versus mobile type settings

“When typesetting text for continuous reading on a phone, strategies used for a print are a good place to start given that they both center on narrow columns of text. When setting newspaper columns, designers typically use typefaces with a large x-height (the high ratio of the lowercase letter height to uppercase) so that small font sizes feel larger, -sizes feel larger.”

Font for body text

“The font chosen also needs to have a solid visual weight—neither light and spindly nor overly bold, without enough white space to ensure good legibility. The space between lines of newspaper text is less than between lines in the wide columns of a book, since the eye doesn’t have to travel very far along a line before starting the next.”

Tips for justification

“A key distinction between mobile and print newspaper text typography is justification. Newspaper columns are often left justified—space is added and subtracted from each line to make a solid text block. But most mobile text is simply left aligned, leaving the right edge of the text block variable. This difference reflects the ubiquity of left-aligned text online, in part because sophisticated justification, using intelligent hyphenation to improve the visual appearance, has not been a core part of most digital design and display tools.”

visual appearance, has not been a core part of most digital design and display tools. Trying to justify text on mobile without a good justification engine will make text harder to read. So when in doubt, go with left-aligned text.

There are two common strategies for mobile typesetting beyond these standards. Some mobile typographers choose to make the font size as large as possible, producing short lines of text. **1** Others go the opposite route with a smaller, but still readable, font size, aiming to smooth out the choppiness of constant line breaks. **2**

9:41



Quick Chat



Type rules, according to Ina Saltz

A conversation about type with **Ina Saltz**, the author of *The Essentials of Typography* and a veteran New York editorial designer. **Here are her tips and favorites.**

1. How do you see the use of typography on mobile devices?

“While many major newspapers and magazines have adopted best practices for typographic display on small screens, many smaller print-based media entities are not devoting the time and energy required to translate their content for the best reading experience on the small screen.”

2. What are some specific challenges of selecting type for mobile platforms?

“This begins with using typefaces designed for reading at length in small sizes. The desirable typographic characteristics include a strong stroke width, open counter spaces, a generous set-width, and adjusting (opening) the leading for ease of on-screen reading. Best practices include clear differences in weight and style to indicate typographic hierarchy.”

3. Who among those publications that you access on mobile are doing it best?

“Since you asked who is doing it right, I can point to these four: *The NY Times*, *The Wall Street Journal*, *The Washington Post* , and *The Guardian* .”

Note—

So, what should be the best practice for selecting type for the small screen? I asked **Tobias Frere-Jones** for his feedback, since he and his team have paid attention to type in small sizes starting with the creation of *Retina* for *The Wall Street Journal* when we were redesigning it. Here is what he had to say!

4. Type, small screens and long reads, the Frere-Jones view

“We take screens into account for all type families, and the designs for long-form reading get our “*MicroPlus*” variation, which modifies proportions and adds some extra engineering to optimize for screens (also helps out at small sizes in print!). So *Exchange*, *Retina* and *Mallory* all have a response ready for screen application, and that treatment for screens will be our policy for all text faces going forward.”

Creating type for small screens

Typical modern fonts are not designed primarily for the 72–96 dpi resolution of computer screens, but for the much higher 1,200+ dpi resolution of print media. But, alas, contemporary type designers are coming to the rescue.

9:41



Quick Chat



The work of Peter Bilak

A conversation about creating fonts that adapt to mobile –or that are specifically designed for mobile. **Here is a chat with Peter Bilak** , about what makes for legible fonts.

Note—

I much respect the work of the Dutch type designer **Peter Bilak** , whose thoughts and font samples I share here. For **Bilak** , it is all about maintaining “the essence of reading.”

1. What is the challenge for those designing mobile magazines?

“The tragedy of mobile versions of magazines is that 50% of the screen takes all the visual clutter (sign up for mailing, subscribe, agree to cookies, ads, etc). But increasingly magazine editors realize that the connection to the reader (not only the advertiser) is their most important asset.”

2. Tell us about the creation of the Lava font

“It was clear that *Works That Work* would be an ambitious project stretching across multiple platforms (online, eBook, PDF and print), but its content would also be available in various configurations. The typeface would be the sole constant characteristic, identifying the magazine regardless of whether a reader got it online or in print.”

3. What was your key concern when creating Lava?

“I wanted the typeface to be the voice of *WTW* – confident enough not to need to show off, with the comfortable, relaxed manner of an engaged storyteller, ready to handle long stories, but also small captions or titles. I named it *Lava* .”

4. You are also working on a new font, Elementar.

“One example of a project designed for the smallest screens – and I mean, very small screens, including watches is *Elementar* .”

Bilak's team is devoting major effort to come up with fonts that that are specifically designed to work not only across platforms and screens, but also across languages.

Elementar

Elementar is a parametric font system designed to bring more typographic flexibility to digital screens. It increases the available range of possibilities by exploring the pixel grid systematically using combinations of basic parameters. This parametric approach enables the generation of thousands of single fonts in different styles, heights, weights, widths and element shapes.

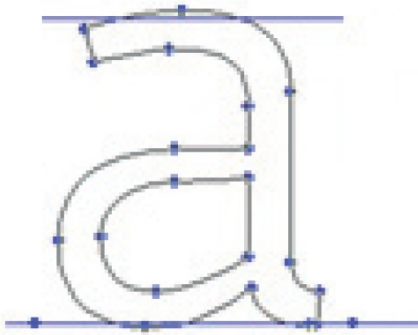
Elementar Std

The process of “hinting” -for type-

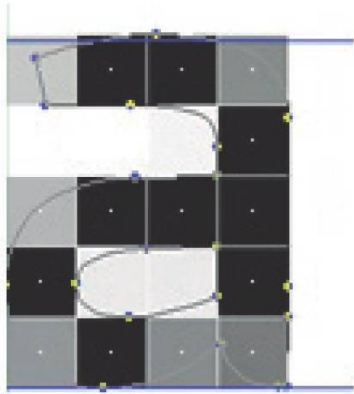
Bilak explains that he and his team also optimize their other vector fonts to small screens, by using high end hinting. Hinting is the process by which *TrueType* or *PostScript* fonts are adjusted for maximum readability on computer monitors.

Taking a look at hinting

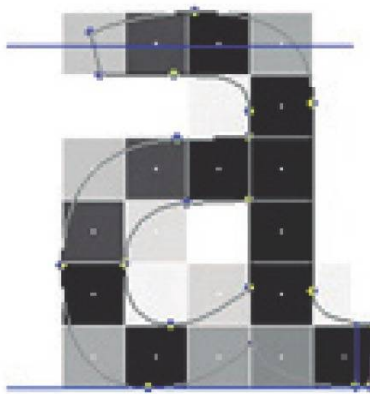
Here is a hinted version of *Fedra Sans Screen* , modifying the original outline to fit the grid of the computer screen.



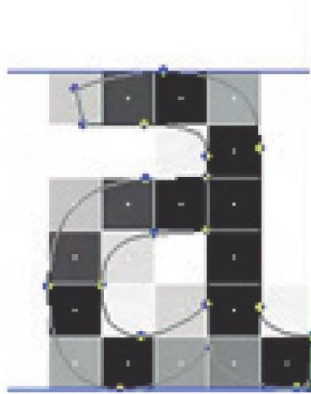
Original outline of Fedra Sans Screen Regular, before rasterisation



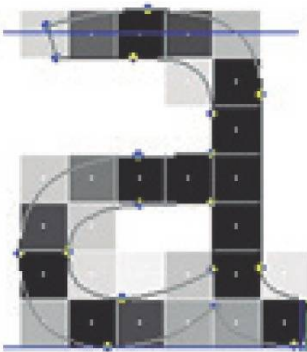
9 ppem



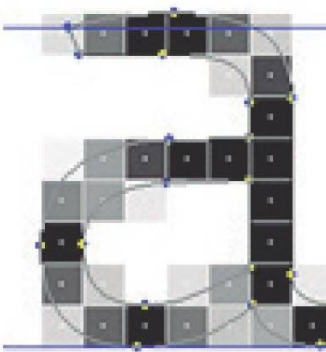
10 ppem



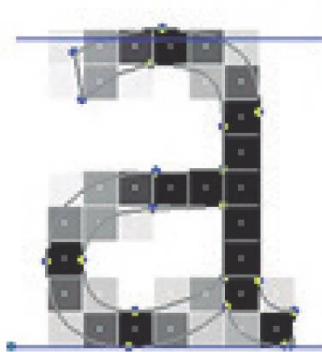
11 ppem



12 ppem



14 ppem



16 ppem



Let's celebrate that type designers are focusing on creating alphabets that are especially functional to be used on the small screen of mobile devices. **We will see more experimentation here for sure.**





It's in color!

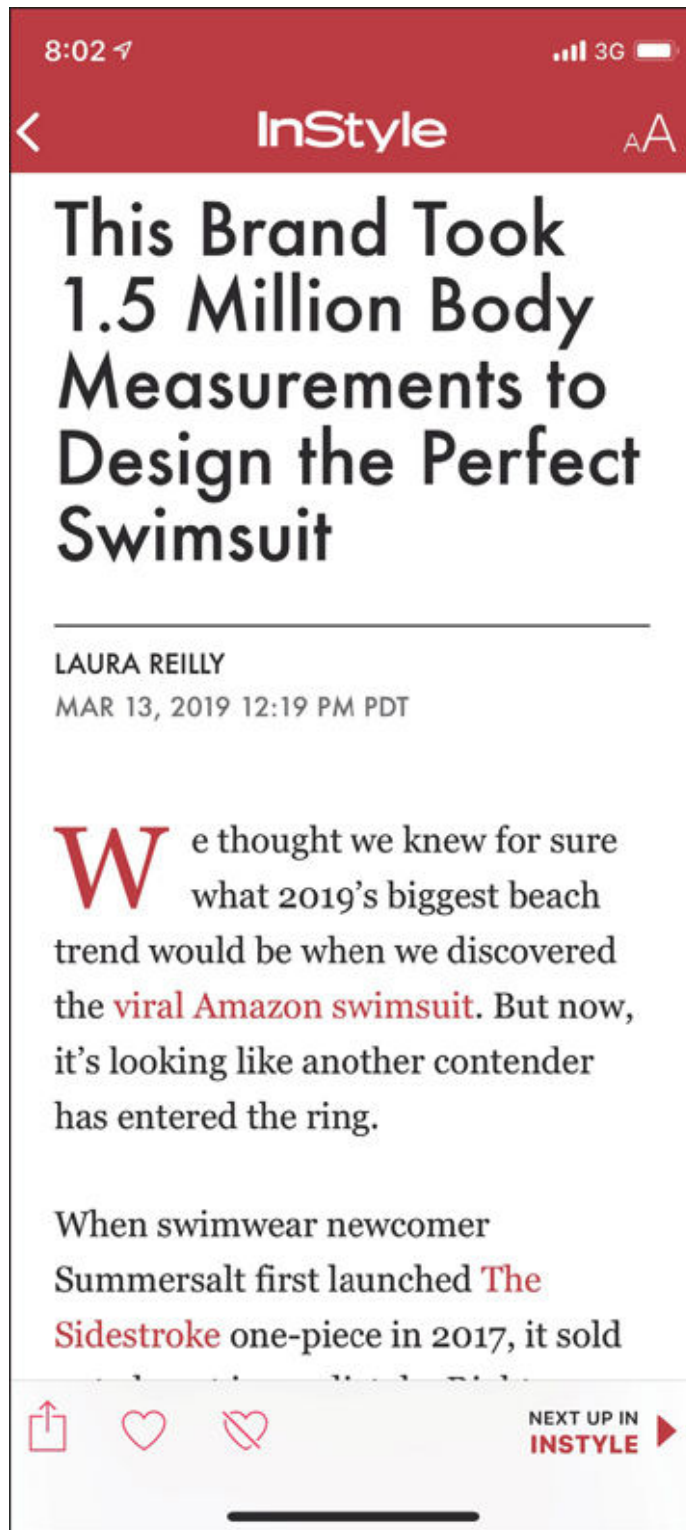
Design #6

OUR MOBILE EXPERIENCE IS ALMOST ALWAYS IN COLOR, UNLESS THE ART DIRECTOR DECIDES DIFFERENTLY. HOW CAN WE USE COLOR EFFECTIVELY & FUNCTIONALLY?

That color palette you create for your new app or product to be consumed on the screen is the second most important decision you make after you decide on your user experience strategy. Colors guide the eyes, which helps to navigate the screen. Colors serve as staircases for the eye. Then there is the element of color and culture. We explore these issues in this vignette.

The staircase concept

This is where any study of color as an editorial design tool begins. It is a guiding principle that has guided all my work. No matter how many colors you choose to use on a given page or screen, there **MUST** be one color that becomes the steps on the staircase, to move the eye from top to bottom, and sometimes from left to right. It can be a beautiful staircase, and, when I create staircases I see one with Fred Astaire dancing *The Continental* , in a black and white tux, of course.



Look at that staircase! From InStyle Magazine

Note—

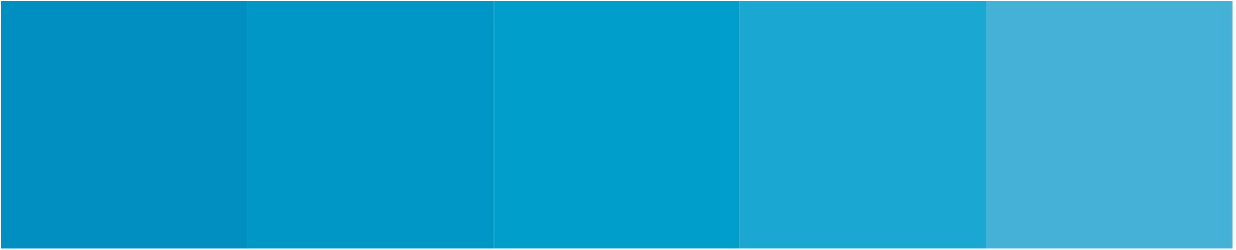
Sometimes the staircase takes you from one side of the screen to the other. So the staircase can move **vertically or horizontally**, with the optics guiding the user through the visual elements of the screen.

Color theory

Let us review a bit of **color theory** to allow you to make better choices. After all, not all colors mix well with others. At the same time, sometimes colors that not usually mixed can make great bedfellows on the screen, in the hands of a creative and adventurous art director.

Colors and temperature

Colors follow the patterns of life: they can be cold or hot, or in between, as in cool or warm. For the editorial designer, the key is to know what the content calls for. The story determines the color you choose, which will be, after all, the first encounter the user has with the visuals of the story. Cool colors make us relax (great for travel stories); hot colors arouse the passions, get us in motion (good for a story about a sweaty fitness workout). A warm color can get us super excited, or even angry.



Cool temperature hues



Warm temperature hues

Note—

Monochromatic colors are so easy on the eyes, especially the blue hues.

Color wheels

Let's take a look at those three color wheels that are monochromatic, analogous or complimentary. **These are key** in the making of your product's color palette.

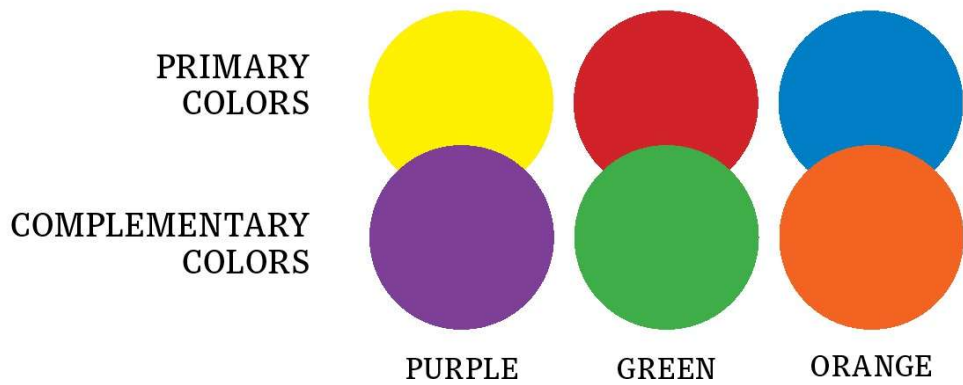
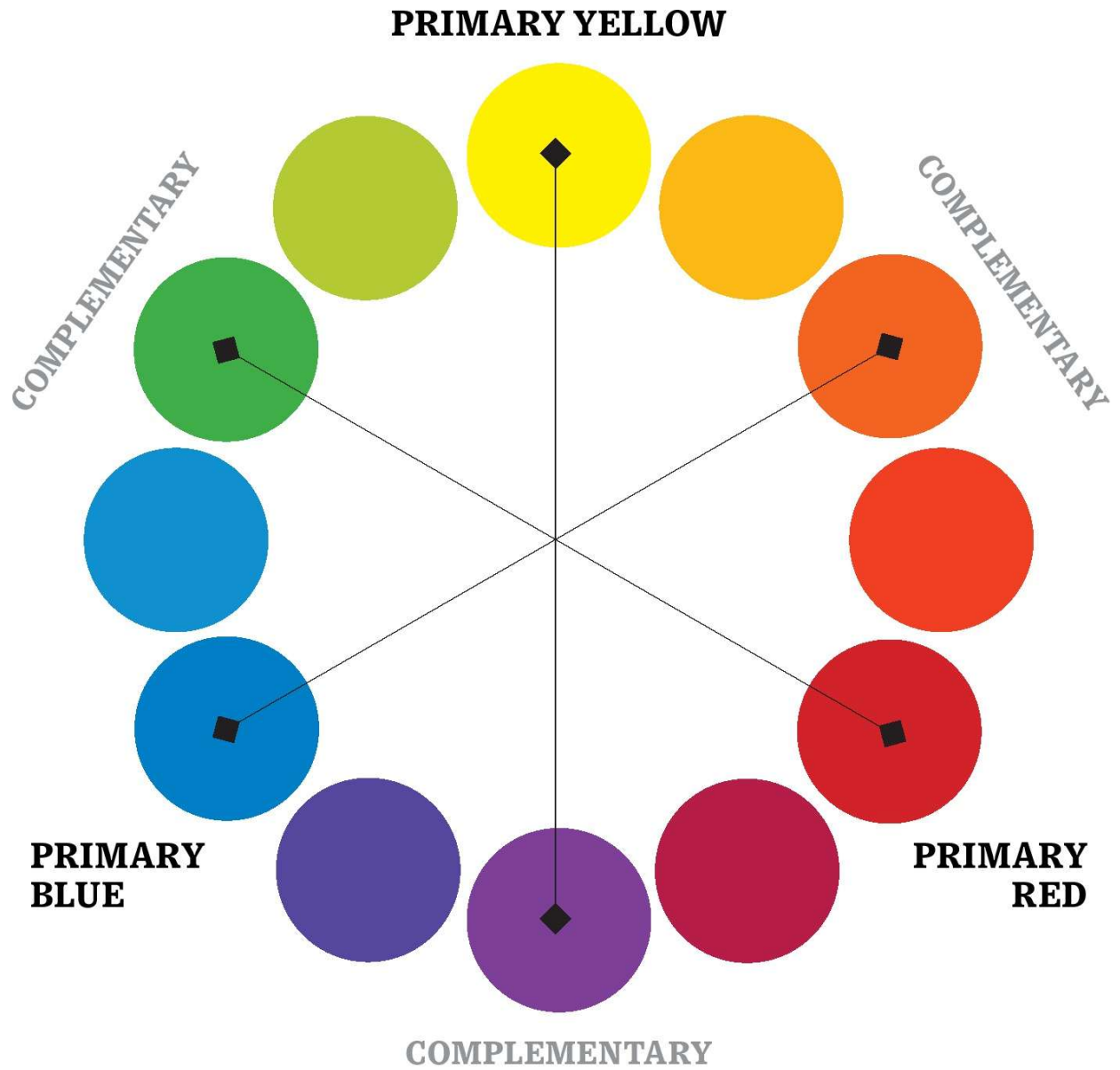
Complimentary colors

The color wheel shows the primary colors, red, yellow and blue, from which all colors in the spectrum are created. Each primary has a complementary.

They are opposite each other on the color wheel. Yellow's complement is purple. Red's complement is green. Blue's complement is orange.

Complementary colors work in harmony. One is warm, the other is cool.

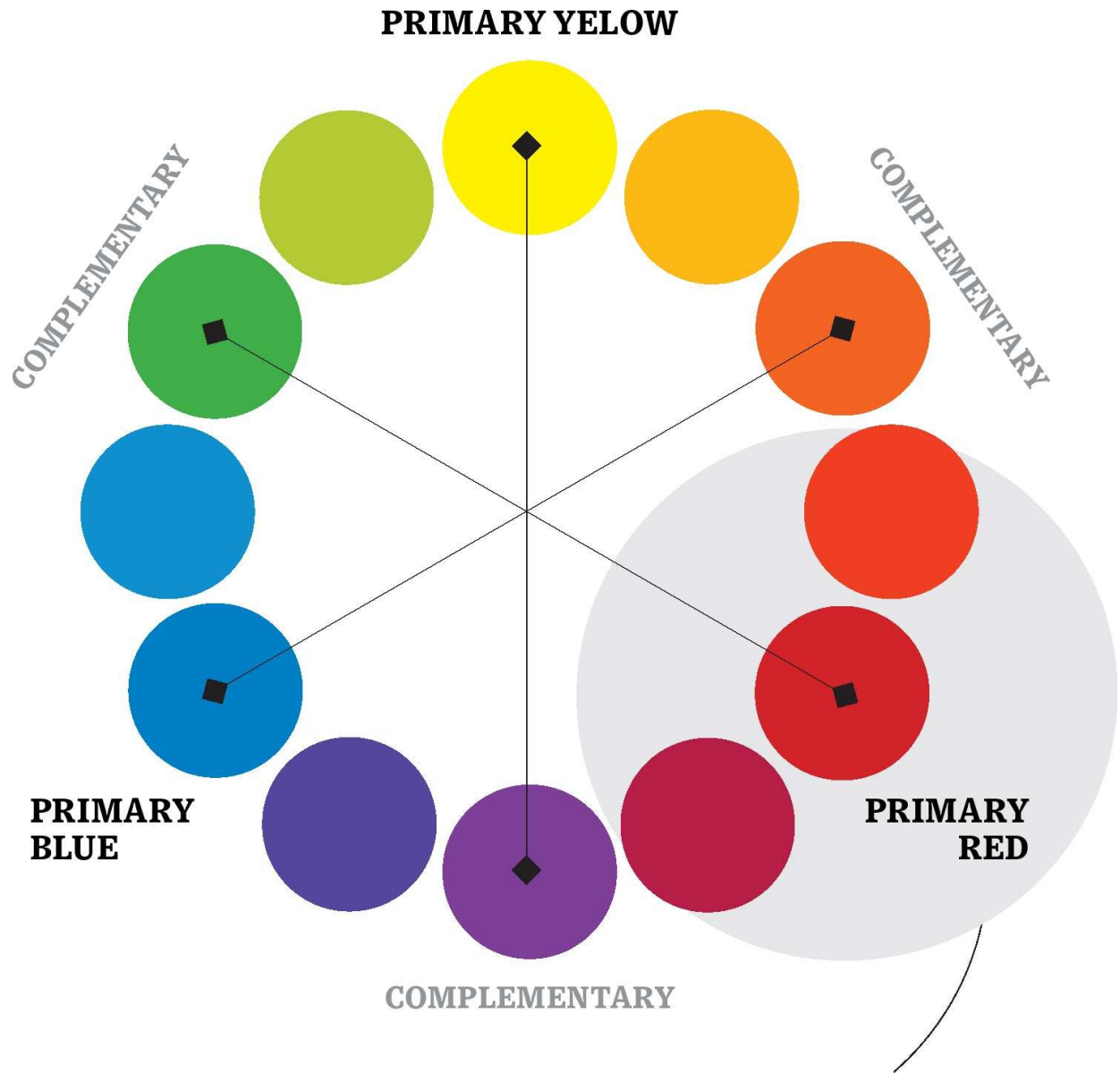
When combined , they create a contrast that therefore creates dimension.



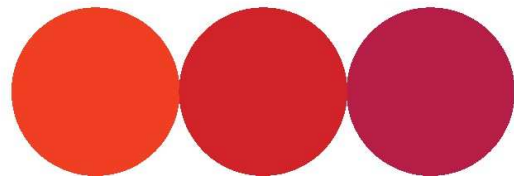
Analogous colors

Analogous colors are three or more colors that have the same base tone. They are close to one another on the color wheel. Analogous colors create a sense of harmony because the base tone is the same.

Here, a selection of analogous colors with a primary as the base.



Analogous colors: a primary as the base, along with the two (or more) colors next to it.



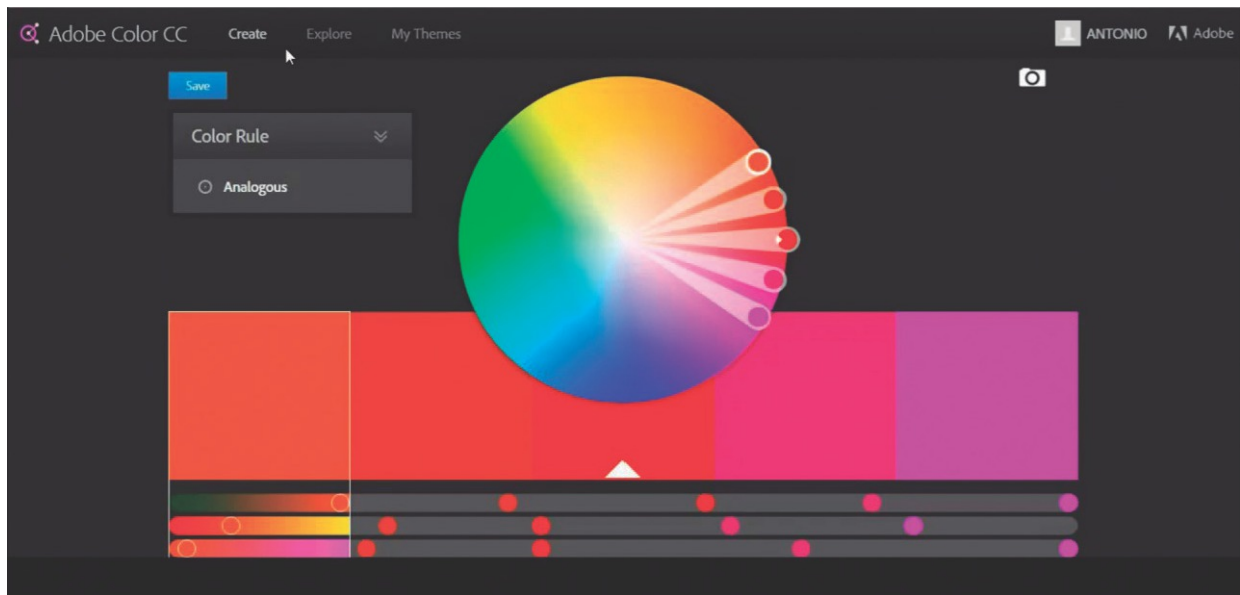
Color palettes

Let's look at those color palettes you will be creating for your new app, for example.

First, how can colors used attract your intended audience? What colors will be appropriate for the content? Is it politics, lifestyle or sports?

Adobe to the rescue

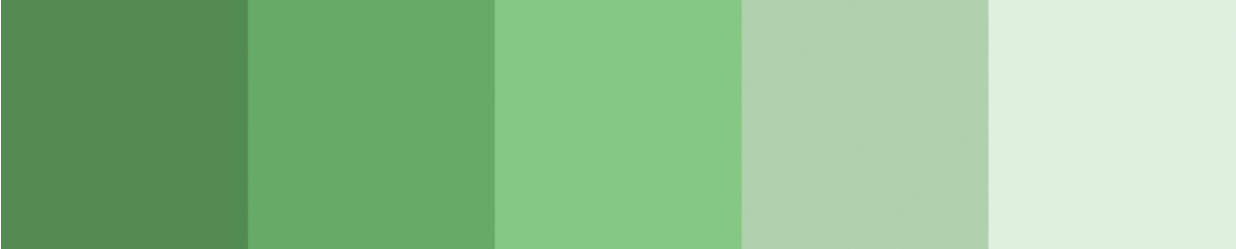
Adobe Color CC, previously known as Kuler, facilitates color use. Every color on the palette can be individually modified or chosen as the base color with a few simple clicks. Stop here and you will be able to click on the type of color scheme you aim for: *monochromatic*, *analogous*, *complimentary*.



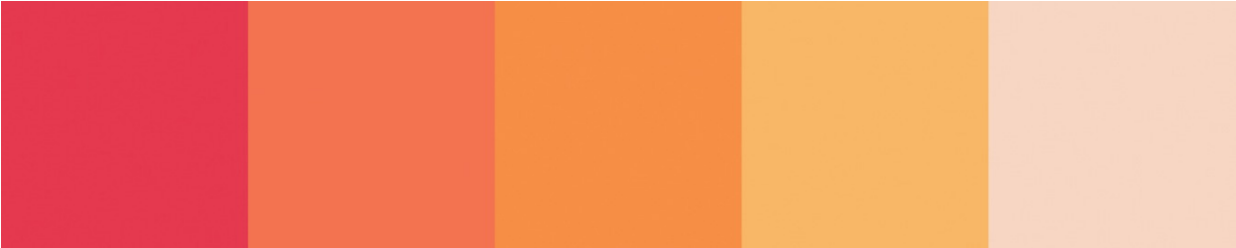
Color Schemes & Mobile UI

Apple and *Google*, the developers of IOS and Android, have created some basic design principles that mobile app developers should follow, to provide users with a consistent visual experience. Their recommendations include tips on the choice of a color palette, color schemes, text colors, etc. App developers are advised to use any of the 500 colors as primary colors and other colors as accents colors.

Color Palettes



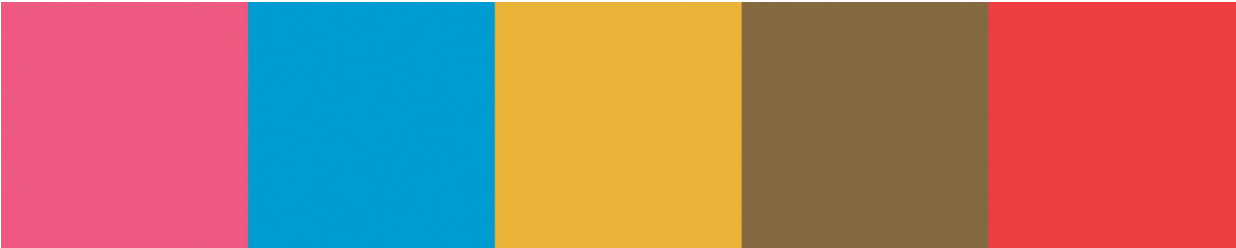
Monochromatic



Analogous



Complementary



Custom

Color contrast and legibility

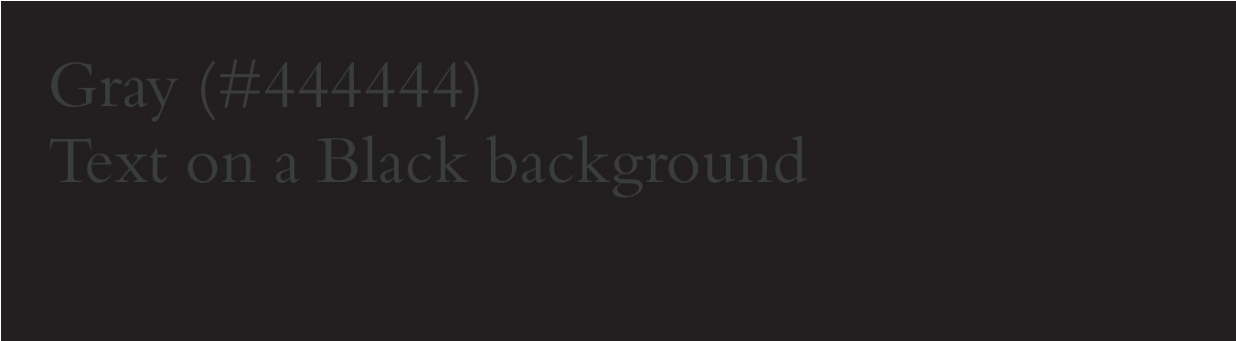
The best contrast will almost always be provided by black text on a white background and therefore it is my recommendation for optimal legibility for body text.

However, one can be more adventurous with contrasting colors and text in mobile than when working in print design. Remember, your audience comes to your product to read, so it is your main responsibility to provide the most pleasant optical experience, which translates into good contrast between type and background.

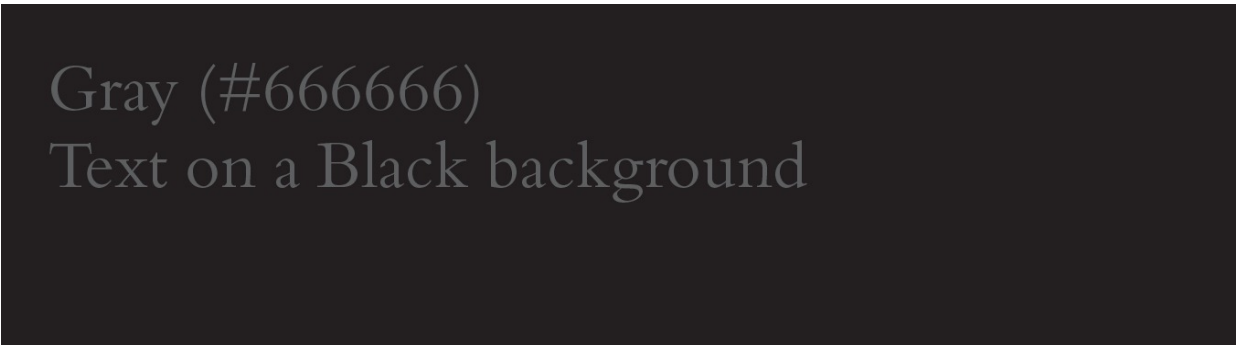
Let's talk about light

You have no idea how and where your app will be used. Remember that you are designing for the journalism of everywhere, so your user may be in an environment that is not well lit. When designing for print we assume that the reader will be reading her newspaper/magazine with plenty of light around. No such guarantee with mobile consumption of news and information. In fact, some users may be reading with only the light on the screen of their phone.

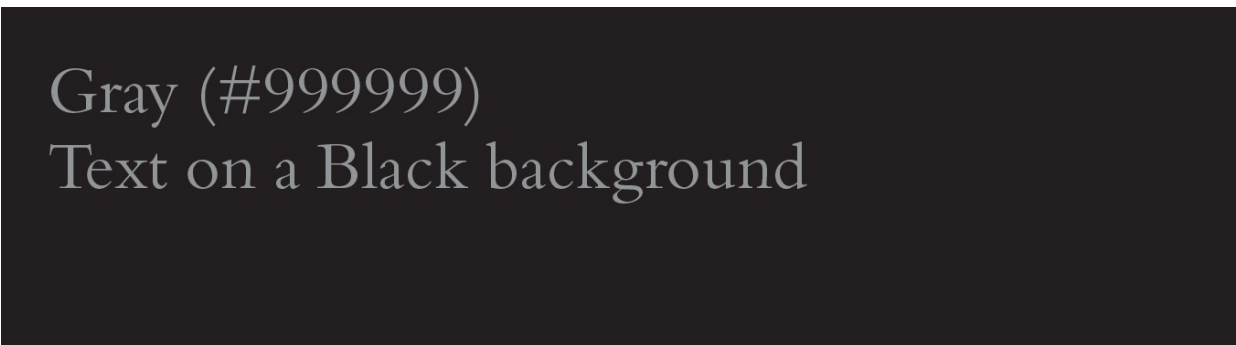
*Here are some guidelines
–different contrast–*



No contrast



Too little contrast



Good contrast

*Here are some guidelines
–optimal contrast–*

Very Good Contrast
Yellow (#FFCC00)
Text on a Black background

Very Good Contrast
Green (#66CC33)
Text on a Black background

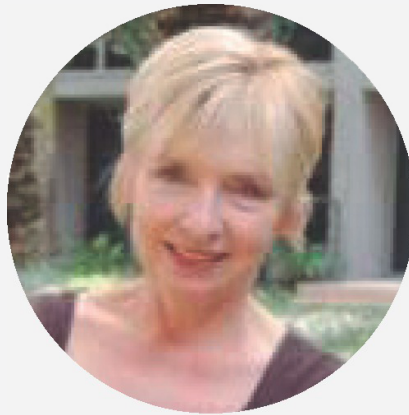
Very Good Contrast
Cyan (#00FFFF)
Text on a Black background

Very Good Contrast
Magenta (#FF00FF)
Text on a Black background

9:41



Quick Chat



Color, texture and mood!

I have consulted with my dear friend and colleague, **Dr. Pegie Stark**, recognized globally as an expert on color for editorial design. **Here is a chat with Pegie.**

Note—

Pegie and I co-authored *Eyes on the News* and Pegie continues to be quite involved with color today, including in her own paintings, but also as a magazine and museum catalog art director.

1. Black and white and....

“It is striking to see that most of the mobile news sites are presented in black and white, punctuated with rich, vivid color photos...”

2. Colorless news sites?

“It looks to me like news sites don’t have color palettes the way we knew them in print. So many of the big successful sites are reserving color for images and/or color navigation. Color is given a specific job to do, no decoration. And attention is paid to the beauty of black and white.”

3. Use of 'spot' color

“If ‘spot’ color is used, it is used to either highlight the brand - a tip of the hat to its print ancestor - or it is used as navigation, highlighting section or story labels, helping you travel with ease through the experience.”

4. Color in print vs. mobile

“Just as the news delivery style is different in print and mobile, so is the color use. We simply cannot think of recreating print stories on mobile, to replicate how they look in print. They are two different animals.”

5. Color and type

“If color is used in type, it is used in headlines and within the story, to show what the user has selected – black headlines turn to grey, blue, or red and other colors, or to direct the user to a link.”

6. Color and navigation

“Primary and secondary colors in saturated, diluted, or transparent tones are used for navigation—red, yellow blue and sometimes orange, purple and green.”

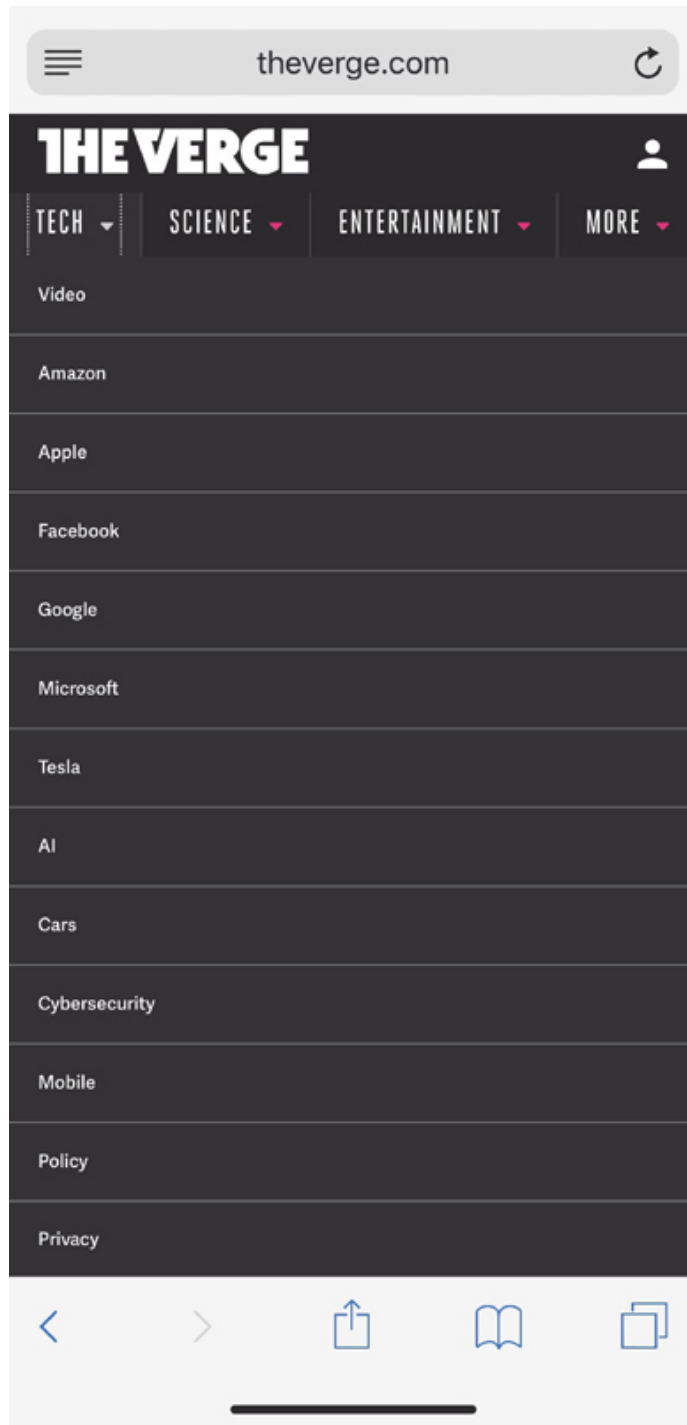
7. Color and photography

“Color is reserved for photos. So vivid and clear, with each generation of the mobile being more realistic and gorgeous.”

Color & Type

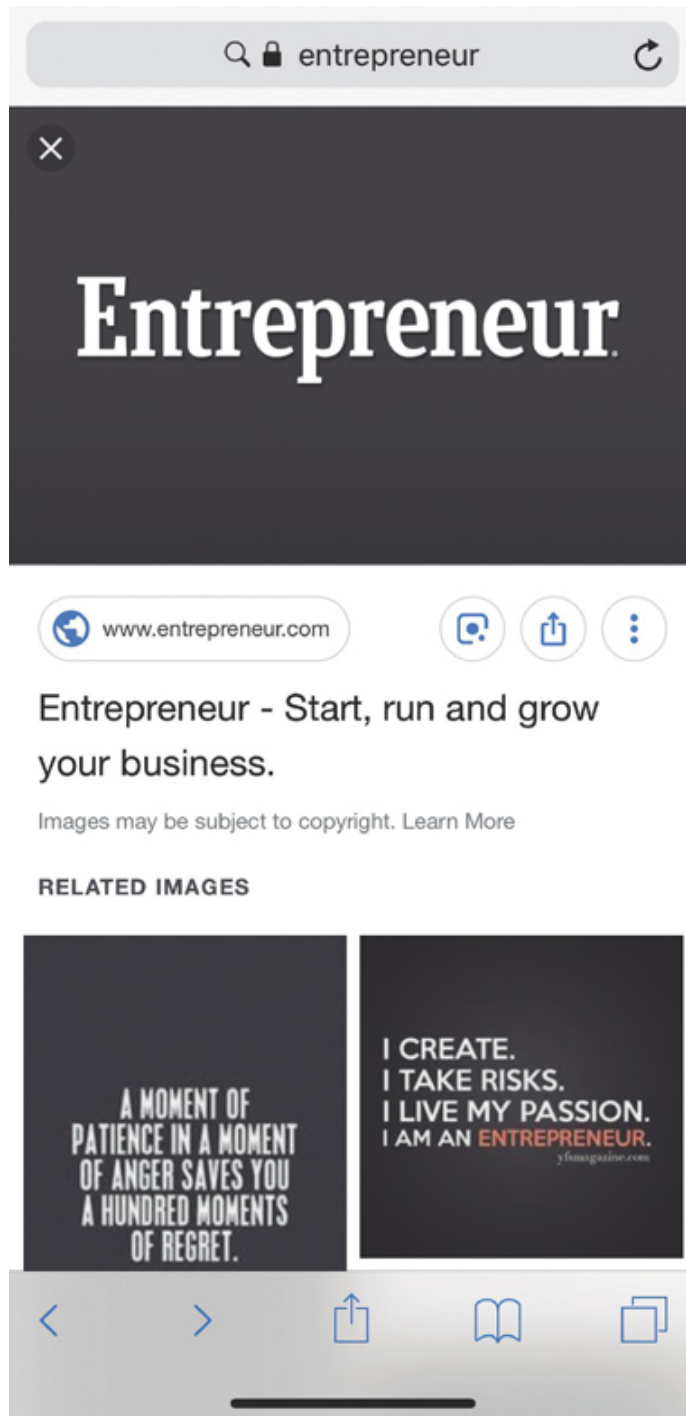
We see a lot of color use combined with typography on screens.

Designers from the print era rejoice that they won't have to worry about reproduction. Still, it is better to be judicious when colorizing type. Let's take a look here.



White type over black

The Verge



White type over black

Entrepreneur



 www.pinterest.de



57 Motivational And Inspirational Quotes About Success In Life | ...

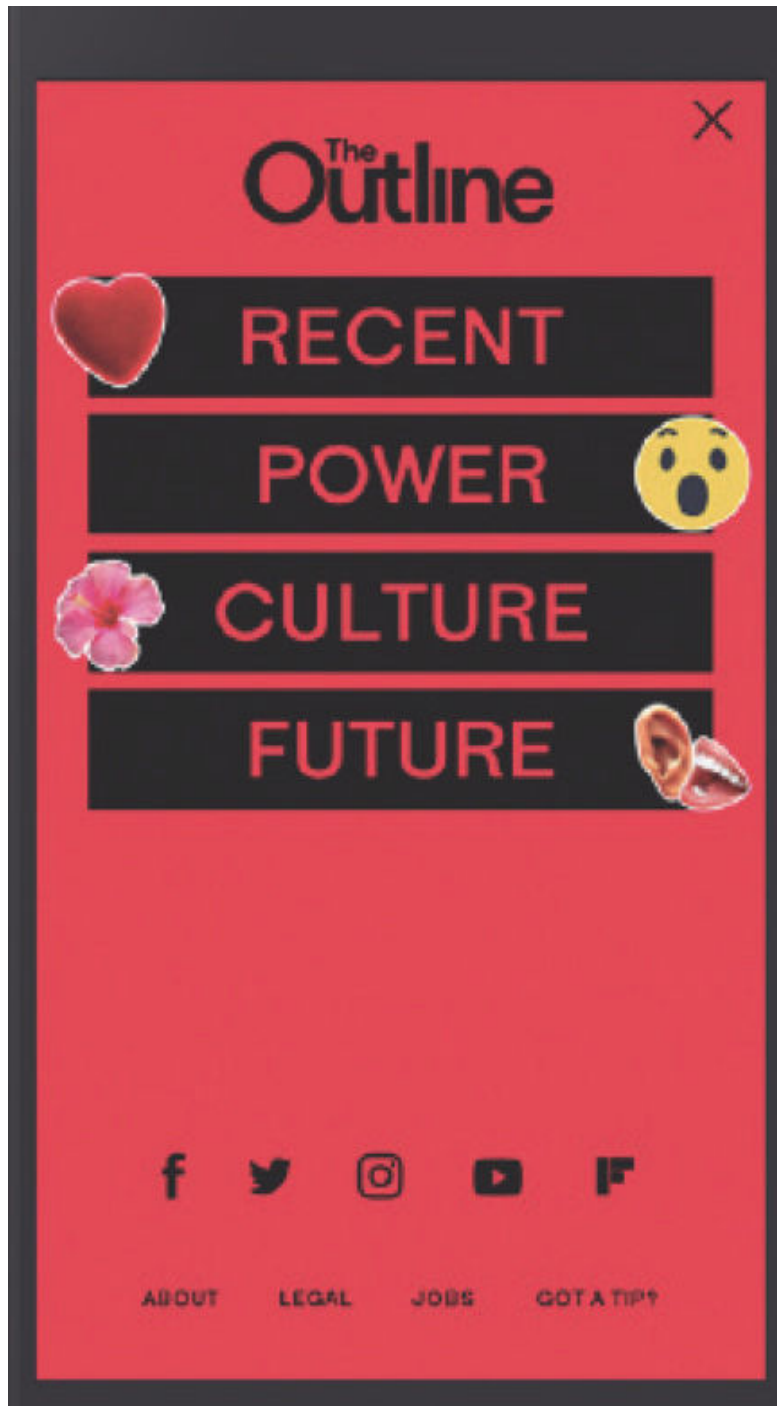
Motivational quotes about life "Life is made of ever so many partings welded together." —Charles Dickens
Type Of People A Moment Of Patience You Live.

White type over black

Entrepreneur

Red type over black

Red is used often on mobile sites. According to **Dr. Pegie Stark** , “Red has one of the longest color wavelengths in the spectrum, standing out in front of all the other colors. It draws the eye almost instantly, and stands out in front, begging to *pay attention to me, or click me.* ”



Red type over black

The Outline

Yellow type over black

Here is another powerful color that is hot and forward, attracts attention instantly (that's why so many traffic signs are in this color), and stands in front of everything else, as a king and protagonist. I always describe the presence of yellow as a showstopper. The eye gravitates to yellow, no matter what. Handle with care. The combination of yellow and black is quite powerful. It packs a punch and a half.

NOW

THIS

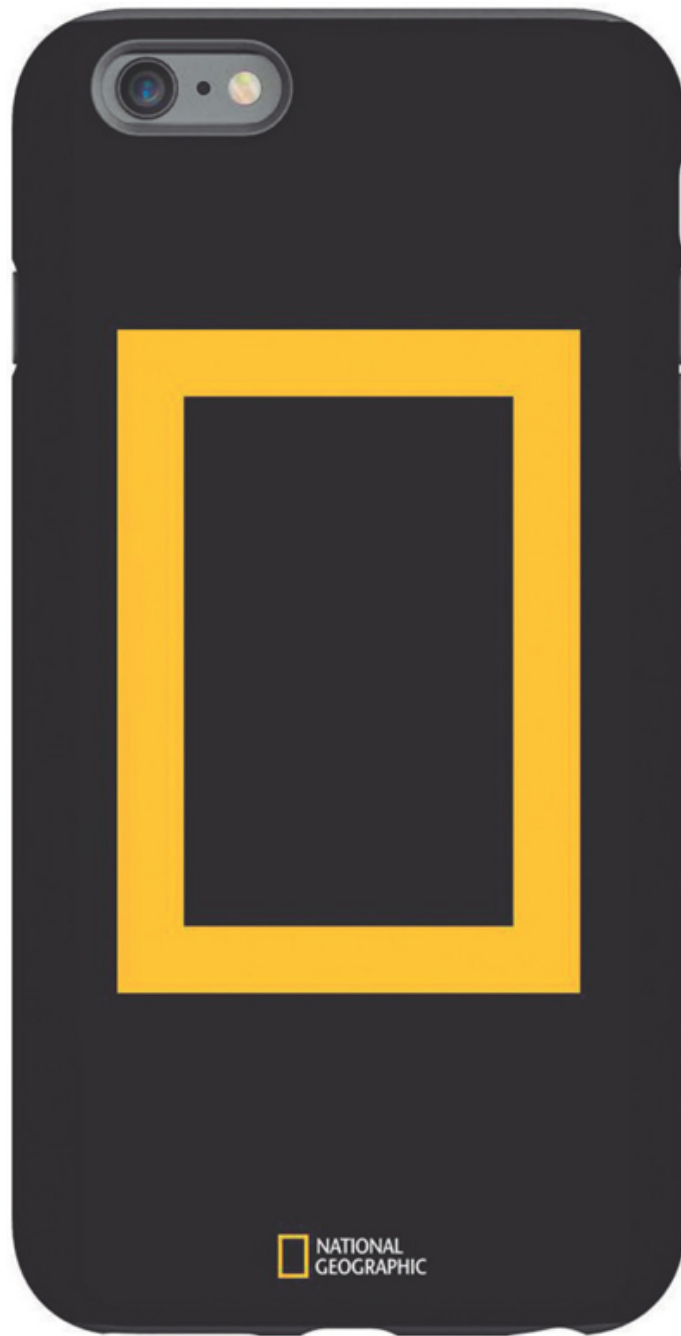
Yellow and black

NowThis

RR RETROREPORT

Yellow and black

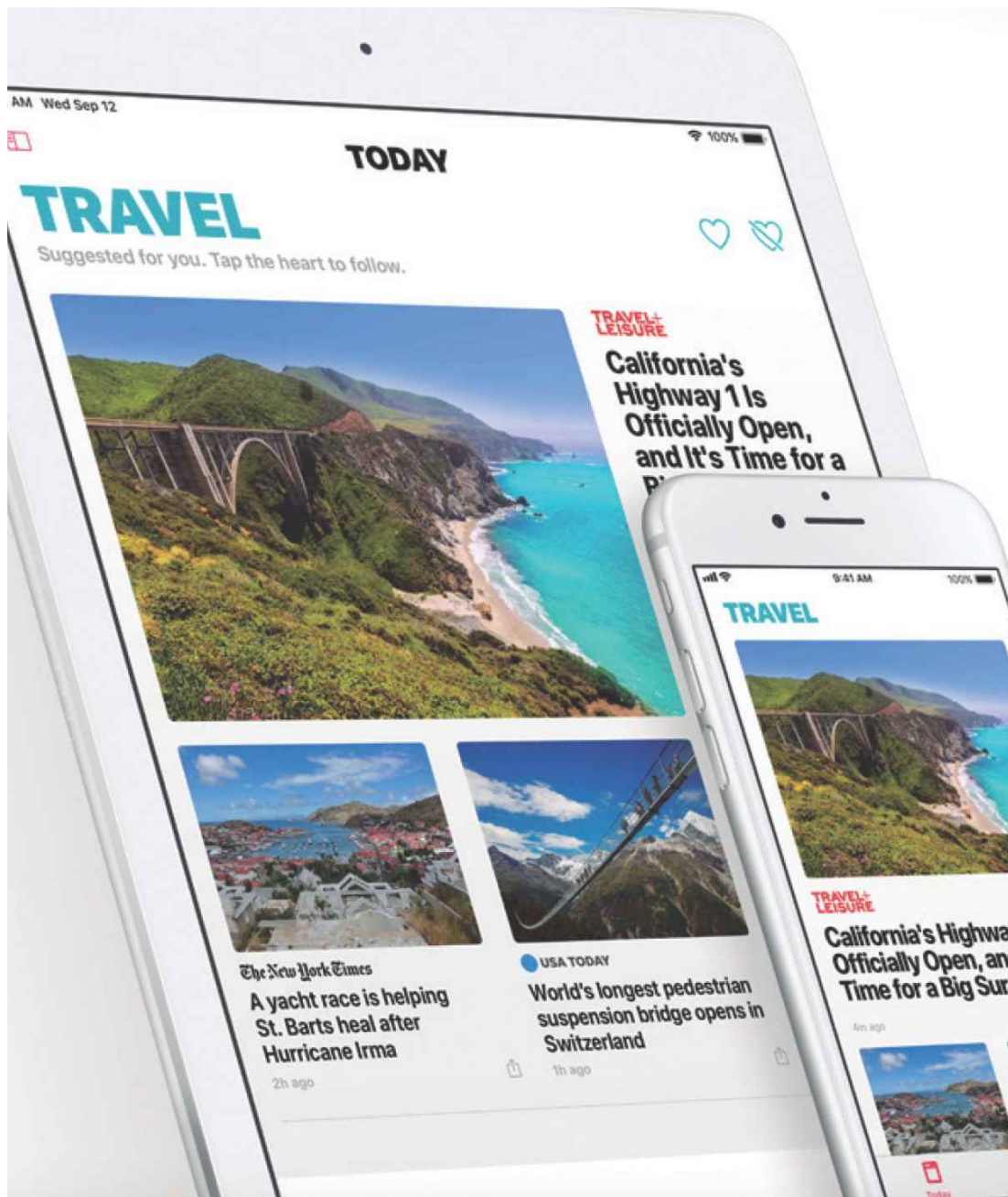
RetroReport



Yellow and black
National Geographic

The gentle blue

Blue has a shorter wave length than red and yellow, sits in the background and always offers a calming influence. A favorite color for hospital rooms, baby nurseries, the color of the sky and the sea, two things we associate with subtle feelings. **Dr. Stark** believes that blue also brings a “sophisticated feel”. *Apple News* uses it for its Travel section.



Gentle blue
Apple News

Trendy purple

While purple is not a color that was seen often in print publications -perhaps because of the fear of art directors that the mixing of colors might provide a bad mojito in terms of reproduction- we see a lot of deep purple on the screens of our mobile devices. Purple definitely sets the mood for more colorful things to come. It is loud and it is an invitation to a room where the music is more salsa than waltz.

The
Outline

IT'S NOT FOR EVERYONE,
IT'S FOR YOU.

Trendy purple

The Outline

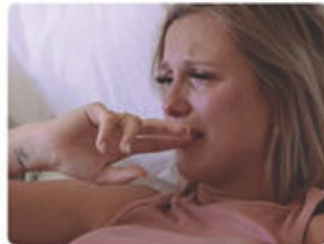


CONFIDENTIAL



Cheating MAFS wife outed in drunken feral fight

James Weir
13h ago



Bully MAFS wife dumped in mortifying tantrum

James Weir
1d ago



Cheating MAFS groom backflips on dirty affair

James Weir
2d ago



'I will take Kylie Jenner's celebrity over Jacko's any day'

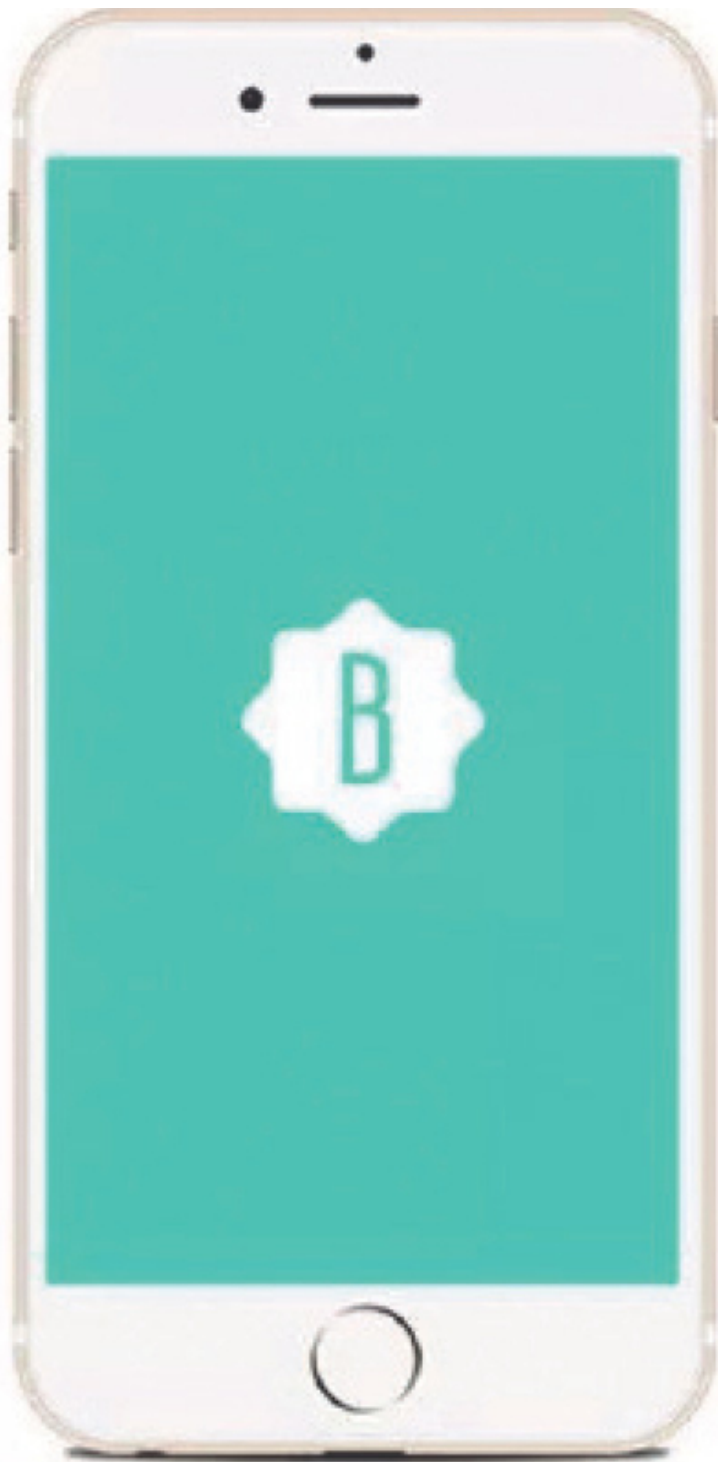


Trendy purple

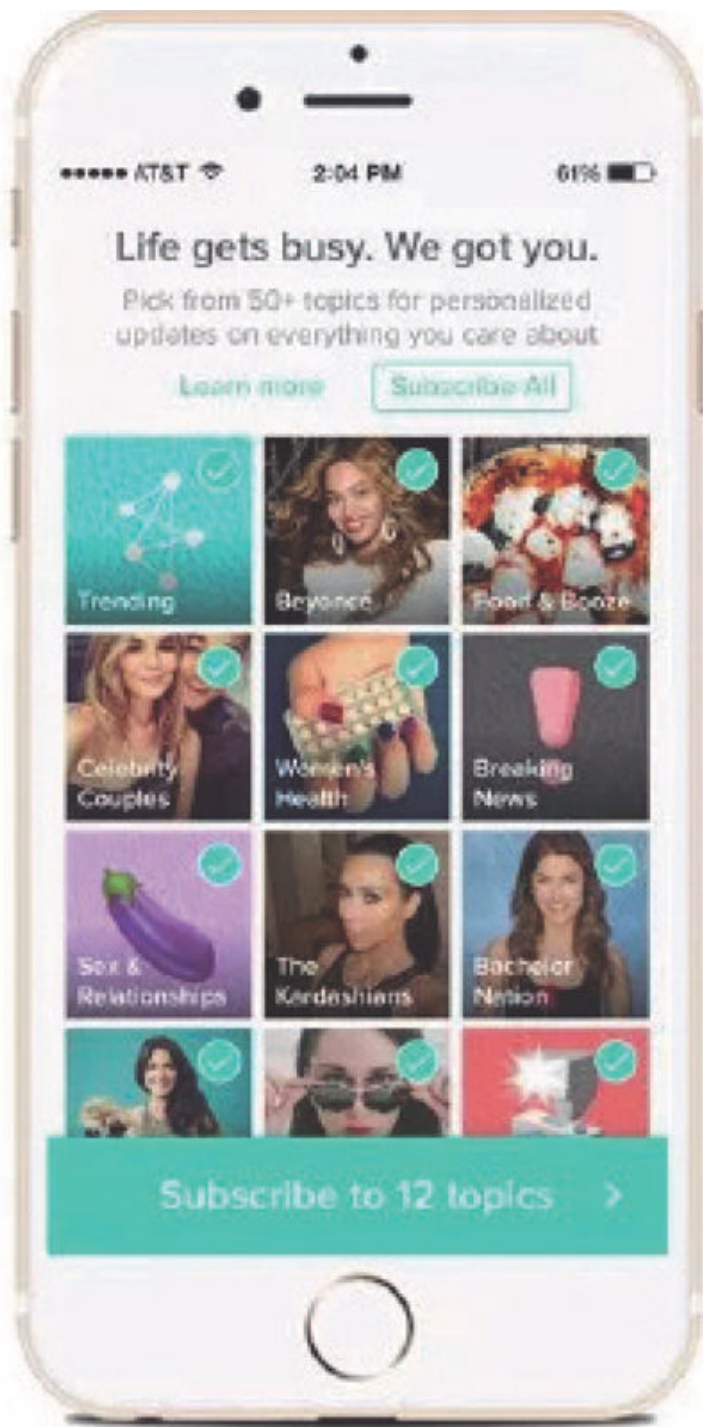
Confidential

Trendy turquoise

This is another hue rarely seen in print, but that it has made a grand entrance into the space of mobile devices. In fact, we see it in the Bustle App. *Bustle* aims at a core audience of millennial women (23-38), and it is designed by women for women, with content that emphasizes news, entertainment, beauty, fashion, lifestyle, books and tech. It is also the signature color of choice for *The Skimm* as we see here later.



Trendy turquoise
Bustle App



Trendy turquoise
Bustle App

Trendy turquoise

The Skimm , another site devoted to content with appeal to young women. The contrast of turquoise with black is rich and different, which probably makes the eye rest on those headlines and navigational buttons. I notice that we see more turquoise used today.



News

The news stops for no one. We're here to break down what's happening and why it's important for the world, the country, and you. Read, watch, and listen to live smarter during every part of your day.

[Daily Skimm](#) [Skimm This](#) [Guides](#)

theDailySkimm

the newsletter to start your day

Boeing, Brexit, and the Spotify/Apple beef

March 14 | Boeing 737 Max planes have been grounded until there are answers as to why two deadly plane crashes happened in a span of a few months.



SKIMM THIS

the podcast to end your day

Citizenship, Beto O'Rourke, and Pi

March 14 | Check out what's going on with citizenship, Beto O'Rourke, and pi on Skimm This

Trendy turquoise

The Skimm

The job of color in mobile according to Dr. Stark:

- *To highlight a section or a story: Color is not decoration;*
- *For tradition: In the logo, echoing its print ancestor;*
- *In photos to show their vividness;*
- *In navigation tools like labels on sections or on stories;*
- *To highlight a big or important story.*

How about the creation of a good color palette? Dr. Stark's ideas:

— *Historically papers would choose a color palette based on their philosophy and their environment. A paper in Florida reporting serious news would have a whole different color 'spirit' and palette than a paper in an urban area of Philadelphia that might be appealing to a sports audience. A paper in Brazil may have been colorized with the warmer brighter tones than a paper in Germany where the climate and culture are quite different. –But that cultural difference doesn't exist in mobile sites.*

The job of color in mobile according to Dr. Stark:

— *Mobile sites are not "environment" specific. Their environment is global. Color palettes are global. Color palettes must appeal to all. There is a similar color "spirit" in mobile sites that is sleek, cool and almost minimal. The design is all in how the information and images are organized. No doo dads and over colorization, no fancy swashes or rules to draw the eye. It is as if the audience is already there, captivated, asking for an immediate experience. No need to please the eye with candy treats. Just give the user the meats and potatoes.*

Color & culture

It's important to be conscious of the impact that color may have depending on the content and the audience for whom it is intended. Let's not forget about color symbolism, which can make a difference on how your content is perceived!

The day I stopped liking flamingos

Don't take me wrong, I think that flamingos are elegant. I grew up in Florida, so they were part of my young years in Miami. That's perhaps the reason that, when designing the Spanish edition of *The Miami Herald*, and *Nuevo Herald*, I considered putting a pink flamingo as part of the newspaper's logo. So we tested with our first focus group. To my surprise, many of my fellow Cuban Americans in the room immediately reacted to the flamingo, and not very nicely.

“Pinko communists...”

For a group of readers who had arrived in the US as refugees, escaping Castro's Cuba, the presence of a pink anything signified that the paper would tend to lean to the left. Such was not the case, and we were so happy that we found out about this during a focus group. The design team and I had fallen in love with the beautiful pink flamingo next to the logo of el *Nuevo Herald*.

Lesson: color symbolism and how a color is perceived by a specific group is important.

The culture of color

Red— In some Eastern cultures, red symbolizes good fortune and prosperity, but, worldwide, red has been associated with various political movements (think communism) and has symbolized revolution.

Green— Nowadays we see green and think the environment. In many Latin American countries, green means hope. Among cultures that practice Islam, green is a sacred color. Don't forget that green is also everything Irish.

The culture of color

Blue— In Middle Eastern cultures, blue has traditionally represented protection against evil. As it is the color of the sky, the heavens, it can also symbolize immortality and/or spirituality.

Yellow— In some Eastern and Asian cultures, yellow is associated with royalty or high rank. But, also think “yellow journalism”, as in downmarket news products that emphasize murder, sex and mayhem in their coverage.

The culture of color

White— Everything that is pure and virginal comes to mind with white. In China, white is the color of mourning, however. Universally, it represents peace across many cultures –a white flag is a universal symbol of truce or surrender.

The culture of color

Black— In some cultures, black is considered masculine and powerful. Think black limousines. Universally, the color of mourning. In Egypt, black signifies rebirth. Across many cultures, the color is associated with bad luck -think black cat.

It's the image, NOT the color

When asked if his study had revealed any specifics about color perception, this is what **Dr. Fortanet** said: *“The study compares the impact of color versus black and white images, and it concludes that color images are more visited visually than black and white ones. But, it is also noticeable that it is the content and relevancy of the image that is more important than its color. An image with content that has impact received more eye fixations than one in color with lesser content impact.”* This is exactly what our own *Poynter EyeTrack* research of 1991 pointed out.

Color & research

Almost no research exclusively done for how we perceive color on the small screen is available. However, there is this interesting observation from the *EyeTrack* investigation conducted by **Dr. Christian Fortanet**, *University of Alicante, Spain* .

9:41



Take
a
Look

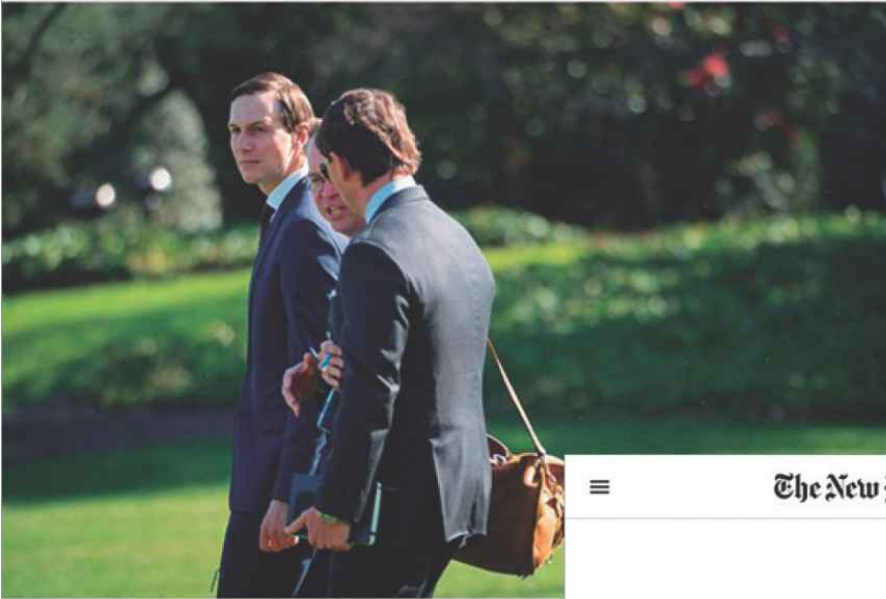
Who's doing it best?

I have asked **Dr. Pegie Stark** to share with us what she considers to be great examples of color use on mobile for news. I have to agree with her that most news sites use color in a rather shy way, allowing for the imagery to provide the color. There are exceptions, of course, but the level of color experimentation is definitely more limited so far. Let's take a look at these examples.

THE NEW YORK TIMES

Elegant and subtle

“The always elegant New York Times presents the news in a straight forward and clear way. Color is reserved for photos and illustrations. And in a very subtle way, a saturated blue takes on the role of section navigation and linking within a story.”



Whistle-Blower Tells Congress of Irregularities in White House Security Clearances

- At least 25 people got security clearance after being denied by civil servants, a whistleblower said.
- The 25 individuals included two current officials, in addition to contractors and others working for the office of the president.

Breaking 6m ago

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POOL PHOTO BY NICOLAS ASFOURI

China Purchases Could Undercut Trump's Larger Trade Goal

A trade deal could result in China promising to buy hundreds of billions of dollars of American products. It could further cement Beijing's role in the economy.

5h ago

How Billie Eilish Is Redefining Teen-Pop Stardom

The fastest-rising pop star of the moment is 17 and writes off-kilter hits with her older brother from their parents' house. Breaking down Billie Eilish's "Bury a Friend," we show a new model for making it big.



By Joe Coscarelli

April 1, 2019



Billie Eilish, 17, is part of a new generation of unlikely pop acts with D.I.Y. in their DNA.

Using an internet-first approach, [Eilish's powerful teen following](#) by adhering to a specific, and often strangest, musical world with more than a billion total song streams already, she made her debut album last Friday.

Her songs mix elements of electronic pop with an alternative bent, and are written and produced by her older brother Finneas, 21, usually in their parents' Los Angeles home. But "Bury a Friend," one of Eilish's darkest and most successful songs, was recorded together from more disparate sources, in a makeshift studio to a proper studio and a dentist's chair, with the horrendous whirring of a drill that was used on the track.

Despite its horror-movie sound effects,

International readers subscribe for \$1 a week.

The New York Times

Arts

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DIARY OF A SONG
A Staple Gun. A Dental Drill. See How Billie Eilish Made a Haunted Pop Hit.

The fastest-rising pop star of the moment is 17 and writes off-kilter songs with her older brother. Go behind the making of "Bury a Friend" and their new model for making it big.

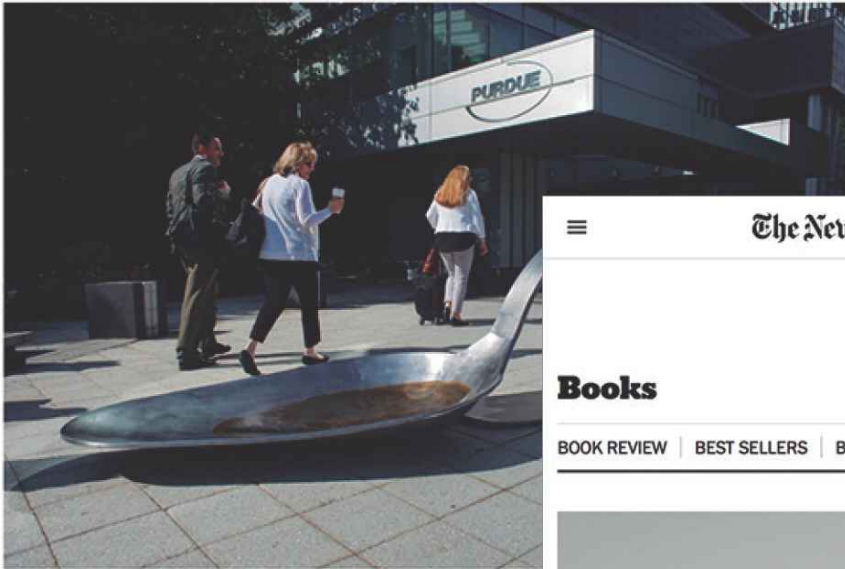
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GREG

Lawsuits Lay Bare Sackler Family's Role in Opioid Crisis

Three generations of the Sackler family were running Purdue Pharma and knew of opioid addiction for decades, new lawsuits say.

7h ago



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RYAN PFLUGER FOR THE NEW YORK TIMES

Bret Easton Ellis Has Calmed Down. He Thinks You Should, Too.

In the 1980s and '90s, the novelist was seen as a literary bad boy and the voice of his generation. Now 55, he's about to publish his first book in nine years.

1d ago





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Kushner, his son-in-law and senior adviser. Mr. Kelly had recorded Mr. Trump's direction to him in a memo, according to several people familiar with its contents. [Mr. Trump had denied playing a role](#) in an interview with The Times in the Oval Office a month earlier. Mr. Kelly left the White House at the end of last year.

Ms. Newbold told the committee's staff members that the clearance applications had been denied for a variety of reasons, including "foreign influence, conflicts of interest, concerning personal conduct, financial problems, drug use, and criminal conduct," the memo said. The denials by the career employees were overturned, she said, by more-senior officials who did not follow the procedures designed to mitigate security risks.

Ms. Newbold, who has worked in the White House for 18 years under both Republican and Democratic administrations, said she chose to speak to the Oversight Committee after attempts to raise concerns with her superiors and the White House counsel went nowhere, according to the committee staff's account.

"I feel that right now this is my last hope to really bring the integrity back into our office," she said, according to a summary of her March 23 interview with the committee's staff distributed on Monday.

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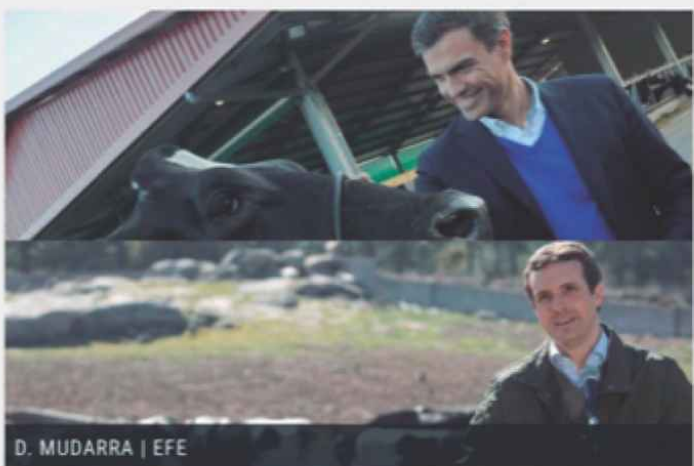
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EL MUNDO (SPAIN)

Saturated blue

“El Mundo goes a bit further in its use of blue. Note the use of saturated blue in the nameplate (echoing its print ancestor). The first words or few words of a headline are in that same saturated blue. Once selected, the entire headline turns blue. The same color highlights each section within the site.”



D. MUDARRA | EFE

Marcha. Rebajas en el IRPF y en las cotizaciones para salvar la España vacía

DANIEL VIAÑA | Madrid

Testimonios. Así es la vida en la España vacía

115



PP. Casado pone a Montserrat al frente de

PORTADA



Despoblación. "Pagamos impuestos y necesitamos un rescate inmediato"

MARISA RECUERO | Madrid

en Madrid

evolución económica

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Iglesias y Albert Rivera, PSOE y el Partido Popular

Madrid

Cs. Por la igualación de los derechos de parejas de hecho

50



Arabia Saudí. Desvelan el alarmante estado de los presos políticos

FRANCISCO CARRIÓN | El Cairo

36



MARISOL HERNÁNDEZ @MsolHernandez Madrid

Lunes, 1 abril 2019 - 15:47

El **PSOE** ha contestado hoy al **cuestionamiento** que el **Papa** ha hecho al **Gobierno** español en la entrevista concedida al programa de *La Sexta*, *Salvados*, donde calificaba de "injusticia muy grande" que se mantenga re puerto de **Barcelona** al barco de inmigrantes de la ONG **Open Ar** pontífice sostiene que "se hace p ahoguen". En rueda de prensa en secretario de Organización y mir Fomento, **José Luis Ábalos**, ha co que sobre este asunto se está rea "mirada parcial".

Visita a
Papa II
concer
vallas
Melilla

Opini
Marrue
acerca



Aniversario. 1 de abril de 1939: "la victoria de la España nacional contra la 'Antiespaña'"

DARÍO PRIETO

Miaja. El único testigo vivo del hundimiento

39

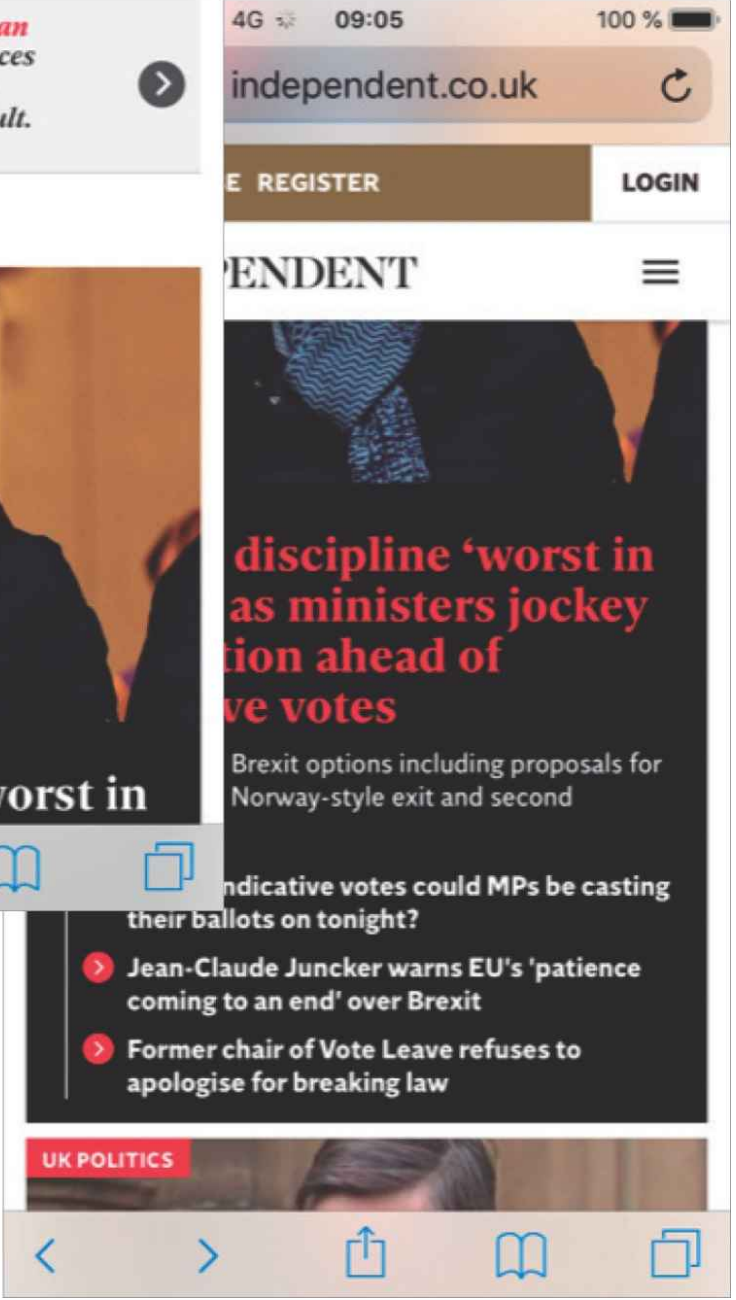
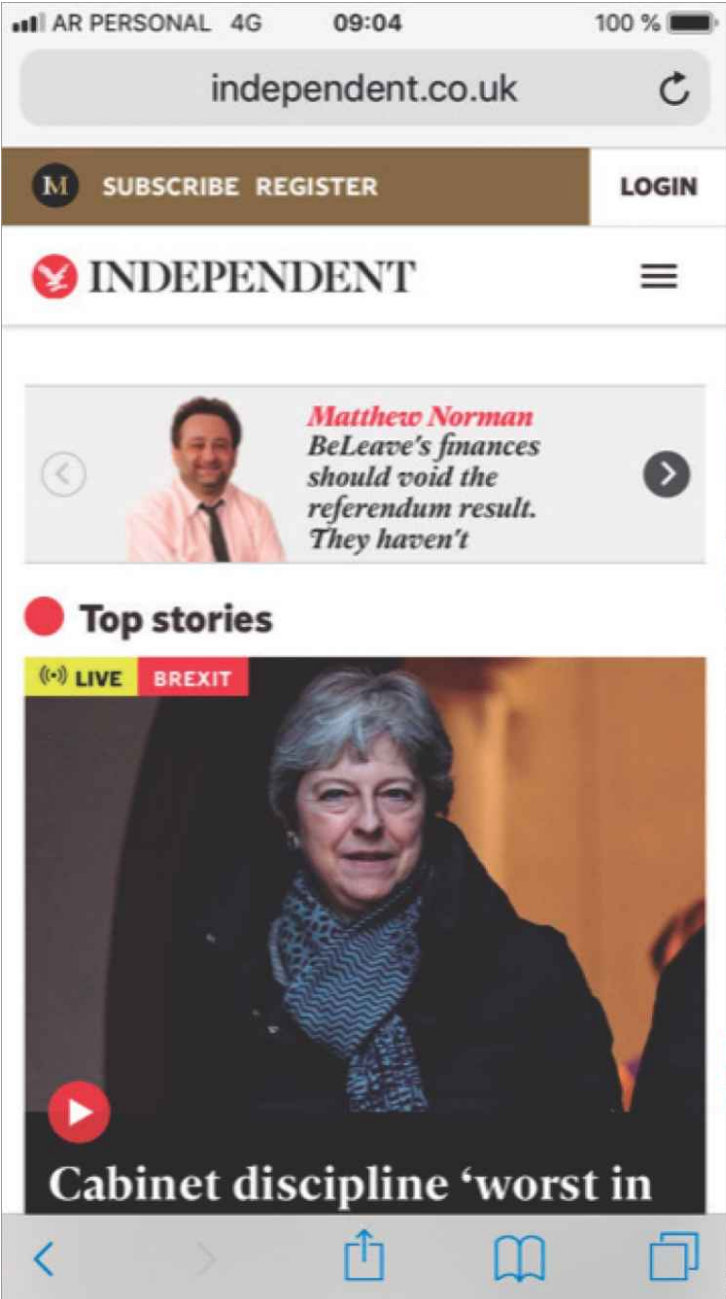


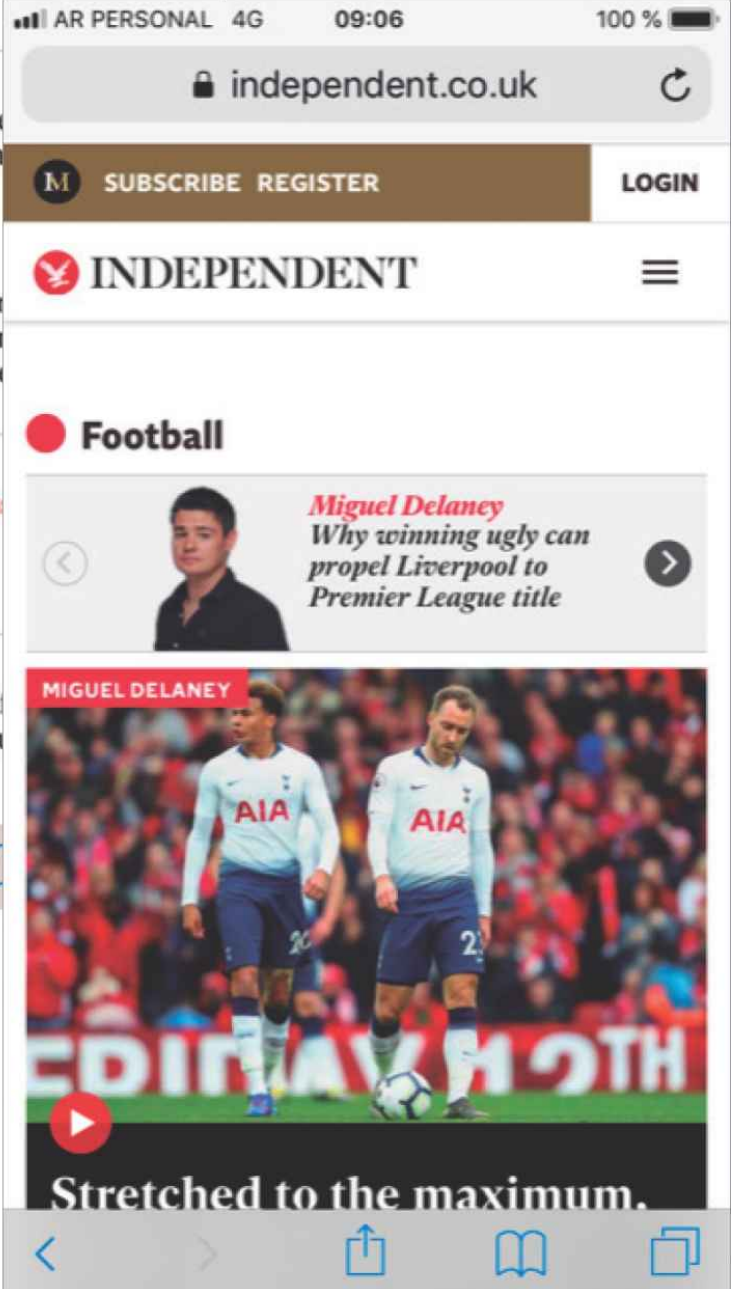
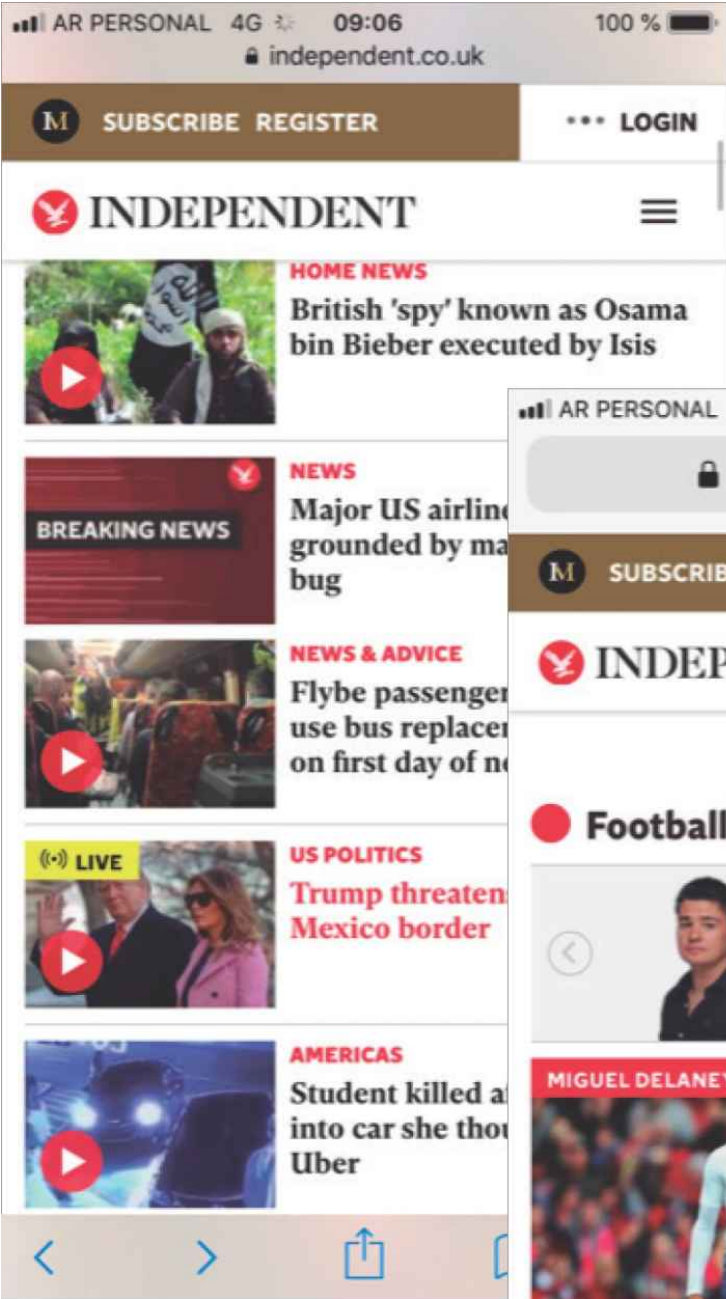
Universidad. Muere Enrique Álvarez Conde, el director del máster de Cifuentes

THE INDEPENDENT (UK)

Navigating with red

“The Independent uses red as navigation. Again, echoing its former print version, the red eagle sits next to the nameplate. The same red is used as navigation, highlighting sections, topics, stories, writers, and video links throughout the site.”












INDEPENDENT

allowed to get as far as it has by the gutsy, morally robust wartime generation. Why can't we pull together again?

 **Gina Miller** 7.7K shares
 Monday 15 October 2018
 114 comments


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 With Brextremists I
 Jenkyns, the MP for
 Outwood, now talk
 “going down fighting” – as if they were
 members of some terrorist cell, rather than
 group of responsible politicians putting forward
 any rational proposals – it’s time the
 and not-so-silent majority made their views
 known about Brexit. We must shout our
 voice: “Not in my name!”

INDEPENDENT



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We will march together to celebrate our common purpose just as so many of those who are determined to take us out of the European Union make obvious they are putting personal

USA TODAY (USA)

Color coded sections

“USA Today maintains the use of color that appears in its print version. Its color palette remains the same, perhaps because it is a global publication, with a global readership. Life is purple, money is green, sports is red. Color is pure and simple —reserved for photos and clean navigation.”

5 things you need to know Monday

News | 4 hours ago



Chicago will elect its first-ever black female mayor, but race has turned ugly

Nation | 24 minutes ago



AOC rips Fox News for on-air mistake

Washington | 1 hour ago



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Allthemoms | 9 hours ago



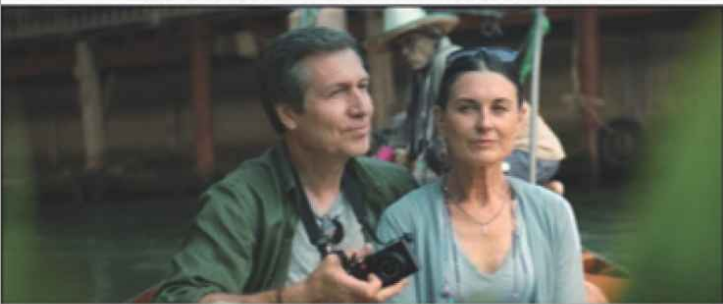
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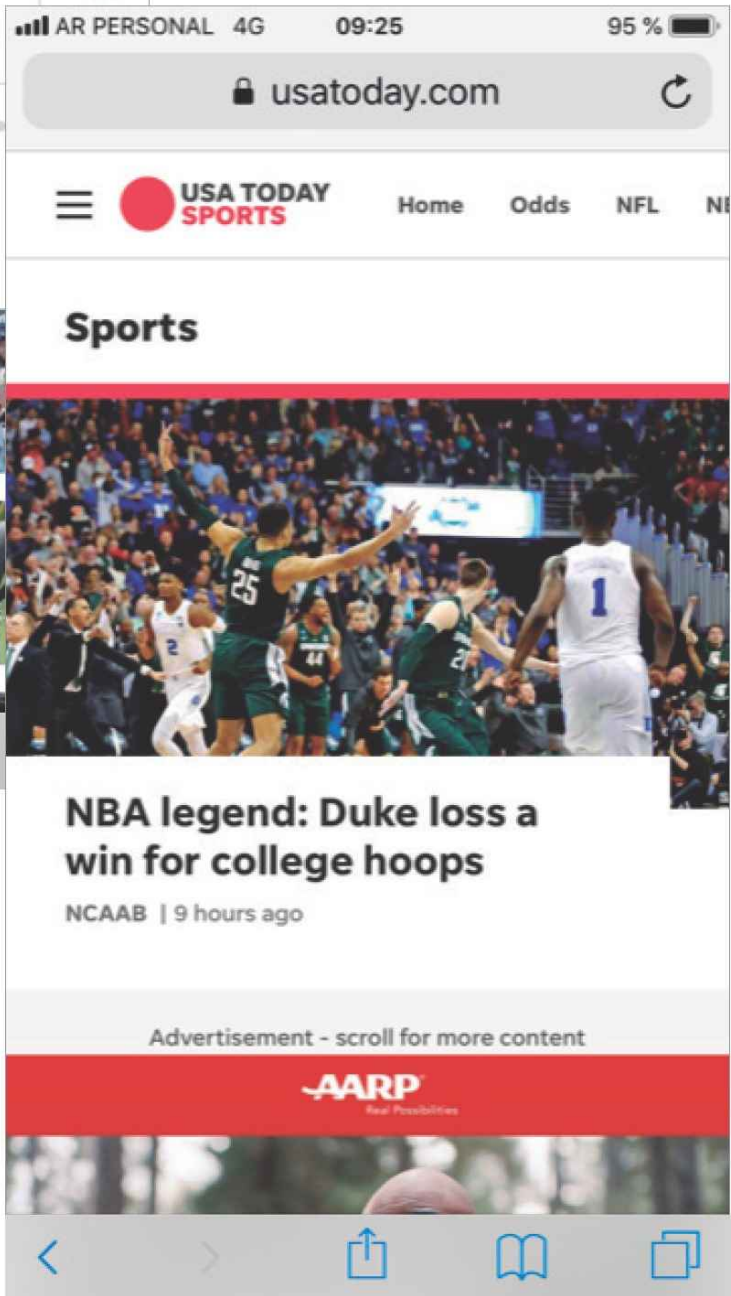
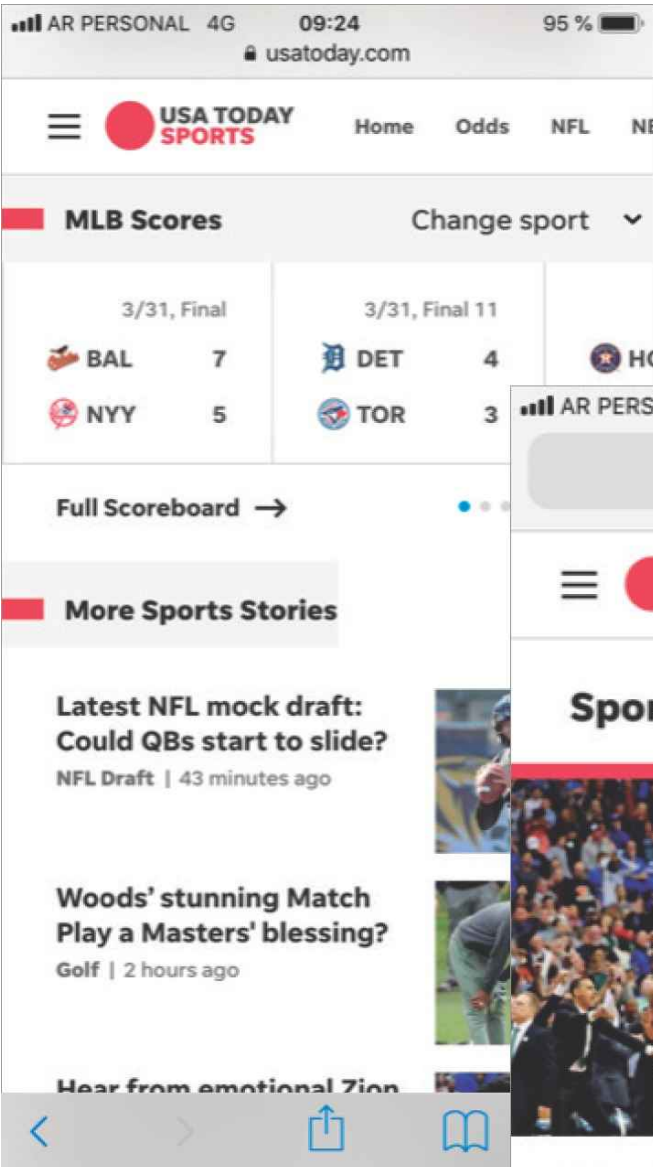


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NCAAB | 9 hours ago

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These are the best-selling video games of 2018

Gaming



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LIBERATION (FRANCE)

Color-ruled boxes

“Liberation, like USA Today, uses color to highlight sections. However, they take it a step further and enclose main stories on each section with color ruled boxes. Note the powerful red highlighting links to news stories. Although small in its appearance, red has the power to stand out in front of everything else, providing clear navigation cues.”



RÉCIT
Algérie : Bouteflika quitte la scène

À LA BARRE
Affaire du Crédit lyonnais : cinq ans de prison ferme requis contre Bernard Tapie



RÉCIT
Fin de règne pour le «harceleur à la couronne» du métro



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AR PERSONAL 4G 19:38 70% liberation.fr

   100

RÉCIT
Algérie : Bouteflika quitte la scène

Par Célian Macé — 1 avril 2019 à 21:16

Figure majeure de l'indépendance et président depuis 1999, le chef de l'Etat algérien, symbole fantomatique d'un pouvoir sclérosé, a annoncé lundi son départ du pouvoir après six semaines de défilés gigantesques. Du diplomate séduisant au dirigeant contesté, il aura marqué l'histoire de son pays durant soixante ans.

L'actu Libé, tous les matins.

Abdelaziz Bouteflika avait un rêve : mourir au pouvoir comme son ami et mentor, Houari Boumédiène. S'écrouler sur la scène


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next.liberation.fr


Libération 100

CINÉMA + MUSIQUE + LIVRES + SCÈNES + A

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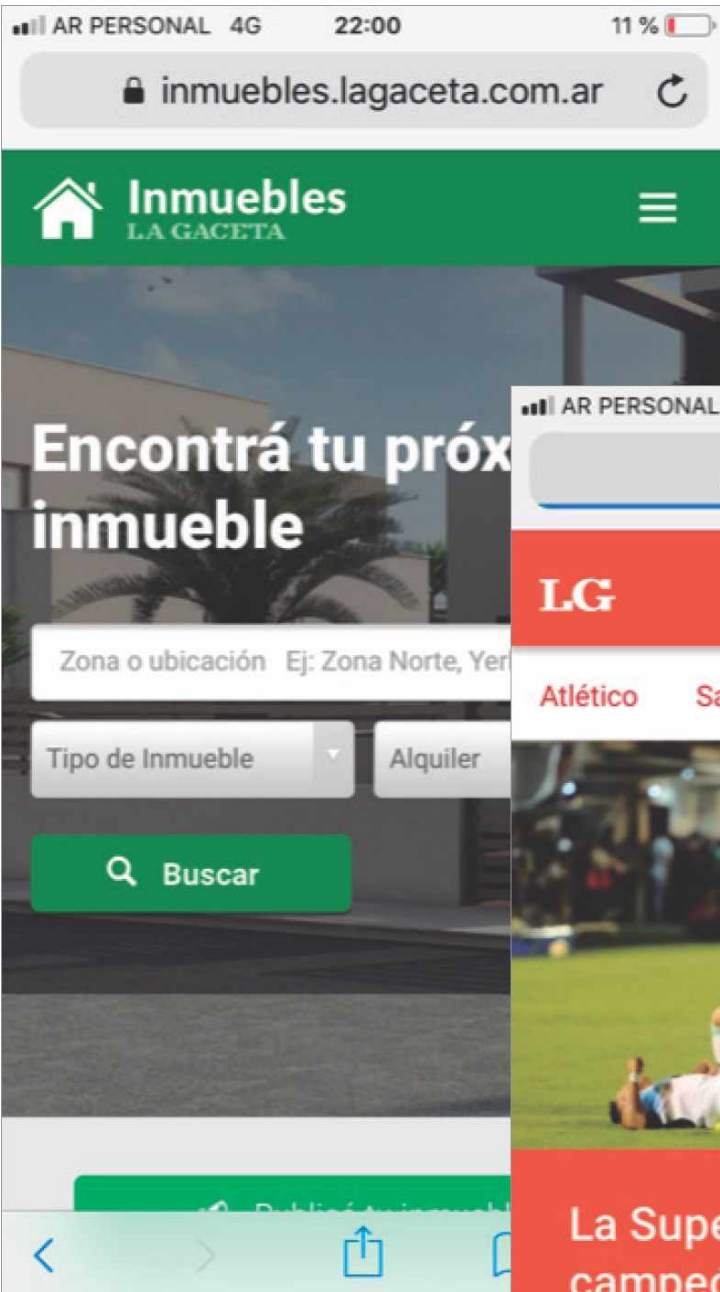


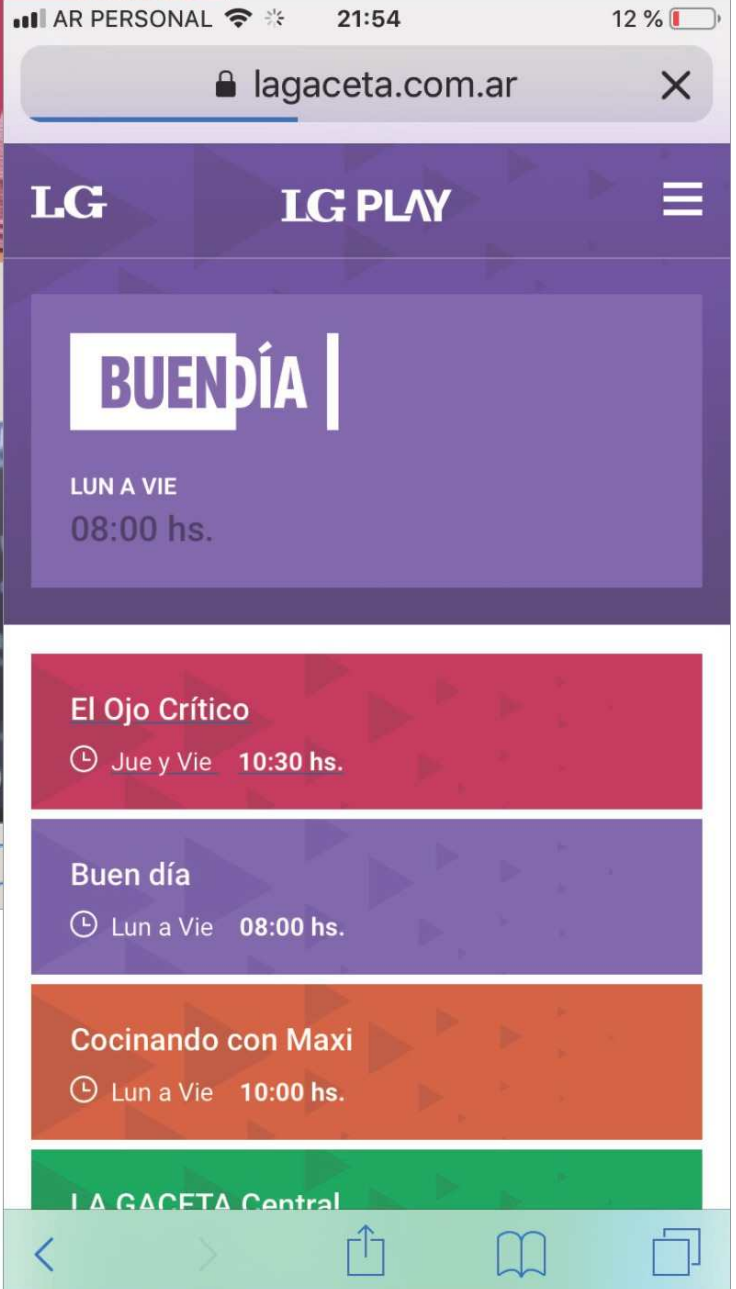
LA GACETA (ARGENTINA)

The most colorful

“La Gaceta uses much more color than other mobile news sites. Orange and blue are complementary colors, providing contrast and dimension. Each ‘section’ is presented with a block of orange or blue. Click on a headline and the screens goes to black and white with blue or orange used on navigation words.”







THE GUARDIAN (UK)

Complementary colors

“The Guardian also uses complementary colors. Each ‘section’ is presented with a different color palette. Note the purple headlines on Lifestyle (Food), and golden tone on Culture.”

Headlines

🐾 25°C ▾



FOBT / Bookmakers accused of bypassing rules with roulette-style games



Vote Leave / Electoral Commission investigation 'not in public interest'



Live / Trump reportedly chooses right candidates for 'border czar'

Joe Biden Ex-defense secretary's wife says viral photo 'misleadingly'



Archaeology / 'Exceptional' artifacts discovered at Lake Titicaca

Aramco / Saudi oil company named world's most valuable business

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The Guardian

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Brexit



Brexit / Deadlock continues as MPs fail to find compromise

Options What were the four choices and how did MPs vote?

Nick Boles Conservative MP quits party after his soft Brexit plan fails

No deal EU to announce further measures as impasse continues

Brexit consultants Cabinet Office spent £5.5m in a month



Live / MPs reject all options in second round of indicative votes

22k

O&A / What happened and what next?

FOOD & TRAVEL



Tasty TV / The best programs to watch between Bake Offs

126

+ More Food on TV

Food & travel

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Georgia on my plate / A culinary journey through the Caucasus



Plates of plenty / 10 great-value restaurants on Latin America's 50 best list



Vegging out / Best vegan restaurants in the UK

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Food



The simple fix / Thomasina Miers' date and tahini cake with sticky toffee sauce

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A kitchen in Rome / Rachel Roddy's chicken with lemon and egg sauce

19



Jay Rayner on restaurants / Earth Kitchen, London: 'A hugely cheering meal'

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David Williams's wines of the week / Good Bordeaux reds that won't break the bank



Film / Lupita Nyong'o apologises after Us 'evil' voice disability row



Film / Tania Mallet, Tilly Masterson in James Bond film Goldfinger, dies aged 77



Music / Rolling Stones duo give backing to Mick Jagger as tour postponed

The Rolling Stones Tour postponed due to Mick Jagger's health

Art and design / Cottingley Fairies fake photo hammer

Culture / Martin Freeman tells Desert Island was no fun during split with Amanda'

Books / Hemingway centre opens in Havana writer's work

Reviews



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'Give me another series, you swine!' / This Time was the best of Alan Partridge

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Elephant in the Room / Staring down the stigma of black men's mental health

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Nipsey Hussle / A hip-hop samaritan who lifted up Los Angeles

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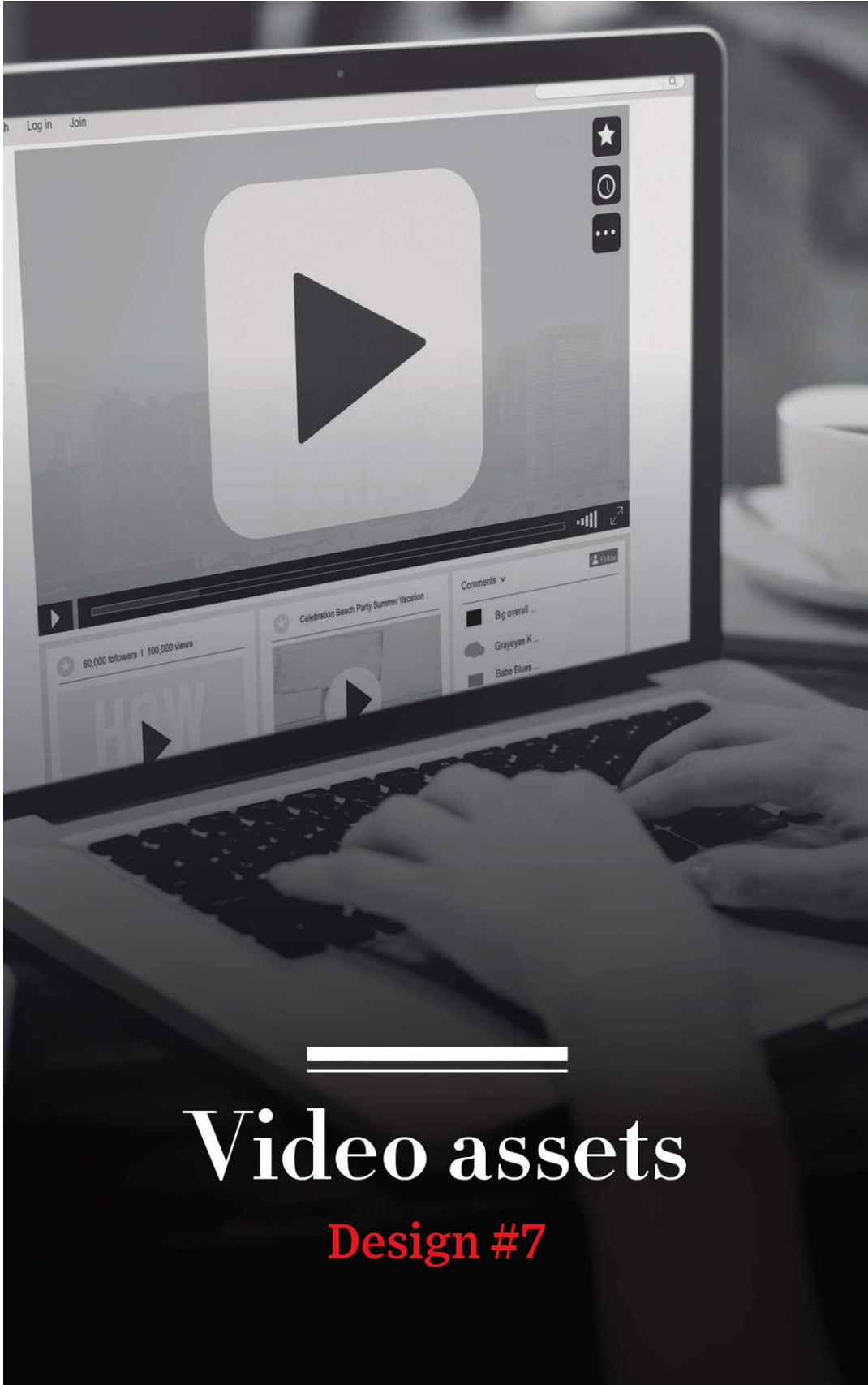
Comedy / How my deafness made me a comedian
Anna Morris

3



Ironically, while mobile news designers enjoy fewer restrictions with color, we continue to see color used conservatively. Perhaps this is likely to change in the future. We also need more research in this area.





Video assets

Design #7

MOTION ON THE SMALL SCREEN OF THAT PHONE. NOTHING BEATS THAT VIDEO, OR GIF, THAT SHOWS ACTIVITY THE MOMENT WE SET EYES ON THE SCREEN.

E specially on that first screen, there is no question that we react to movement quicker than to a fat paragraph with ten lines of type. It's no wonder that the best multimedia stories seduce us with video. It is as if we are sitting in the theater waiting for the movie to start, a bucket of pop corn on our lap, and suddenly the images roll in front of our eyes.

Explore video potential

That's exactly how storytelling works best for mobile. But, of course, not all stories have video clips that are so powerful. However, the writer/editor/designer must make an effort to explore video possibilities, particularly for that first opening screen. The number of times in my workshops that I suggest that a video that appears in the middle of the narrative be moved to the top. It is interesting that so many editors/designers think photo first—not video!

Sometimes a photo is best option!

Not that a photo can't be an effective opening visual asset, but nothing beats the power of video. Why? Perhaps because we react to motion. In fact, many of the videos or gifs we see in opening screens have no sound. Remember, we are designing for the brain, the eye and the finger, and so the finger is more likely to thumb up to see what's next when you open with video.

Note—

The phone is not television, a newspaper or the movies, but it is a little of all of the above. How we use video on the small screen of a smartphone is what it is all about in this vignette.

Here are some of my own takeaways:

- 1. Silent videos perform well when telling simple stories on the phone.
- 2. Short videos are key: this is not a television broadcast you are producing, nor a long feature film. So limit your video clips to about 32 seconds maximum.
- 3. Use videos as you would use the words, to enhance and to advance the story, not to repeat what the narrative tells the reader.

Note—

This is a *New York Times* news story that uses a video essay well to advance the story, engages the reader and puts the main point of the story across visually.

Mail 3G 13:39 48%

nytimes.com

The New York Times

MIDDLE EAST SHARE

A Harrowing Evacuation From Aleppo, in Stops and Starts

By YARA BISHARA, JOSH KELLER, ANDREW ROSSBACK and MEGAN SPECIA DEC. 16, 2016


Videos shared on social media show the journey of the buses and ambulances that have evacuated more than 8,000 people from the last rebel-held section of Aleppo, Syria, since Thursday morning.

3G 13:39 48%

nytimes.com


The New York Times

...ple from the last rebel-held section of Aleppo, ... Thursday morning.



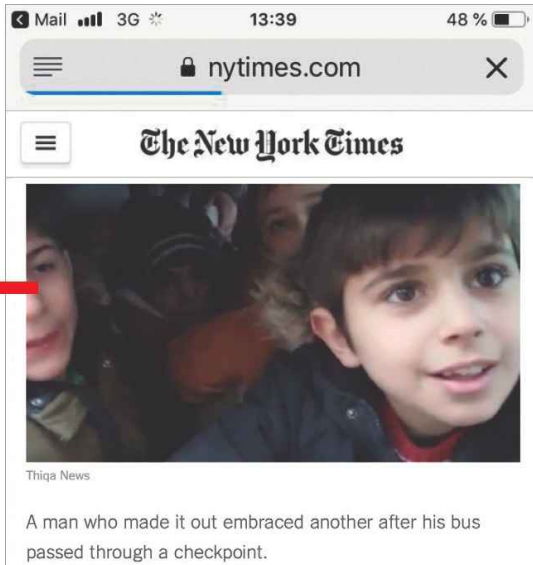
YouTube/Aleppo Media Center

The evacuation follows a long siege and bombardment of the area by Syrian forces and their allies. Hundreds of people were killed and much of the city reduced to rubble. Salah al-Ashkar, an activist, filmed himself saying goodbye to the city of his birth as crowds waited to exit. "Just as you see, we will flee from our city, we will flee from our nation," he said.

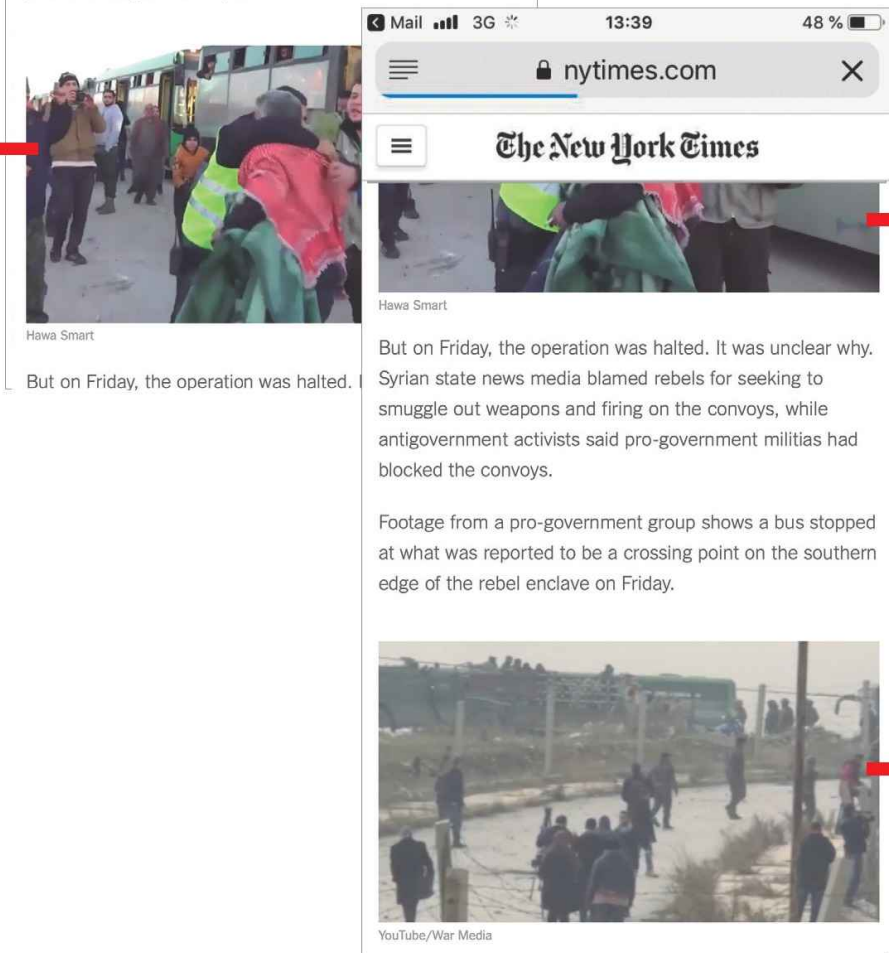


→ Video

→ Video



Video ←



Video ←

→ *Video*

→ *Video*

Why it works: the analysis

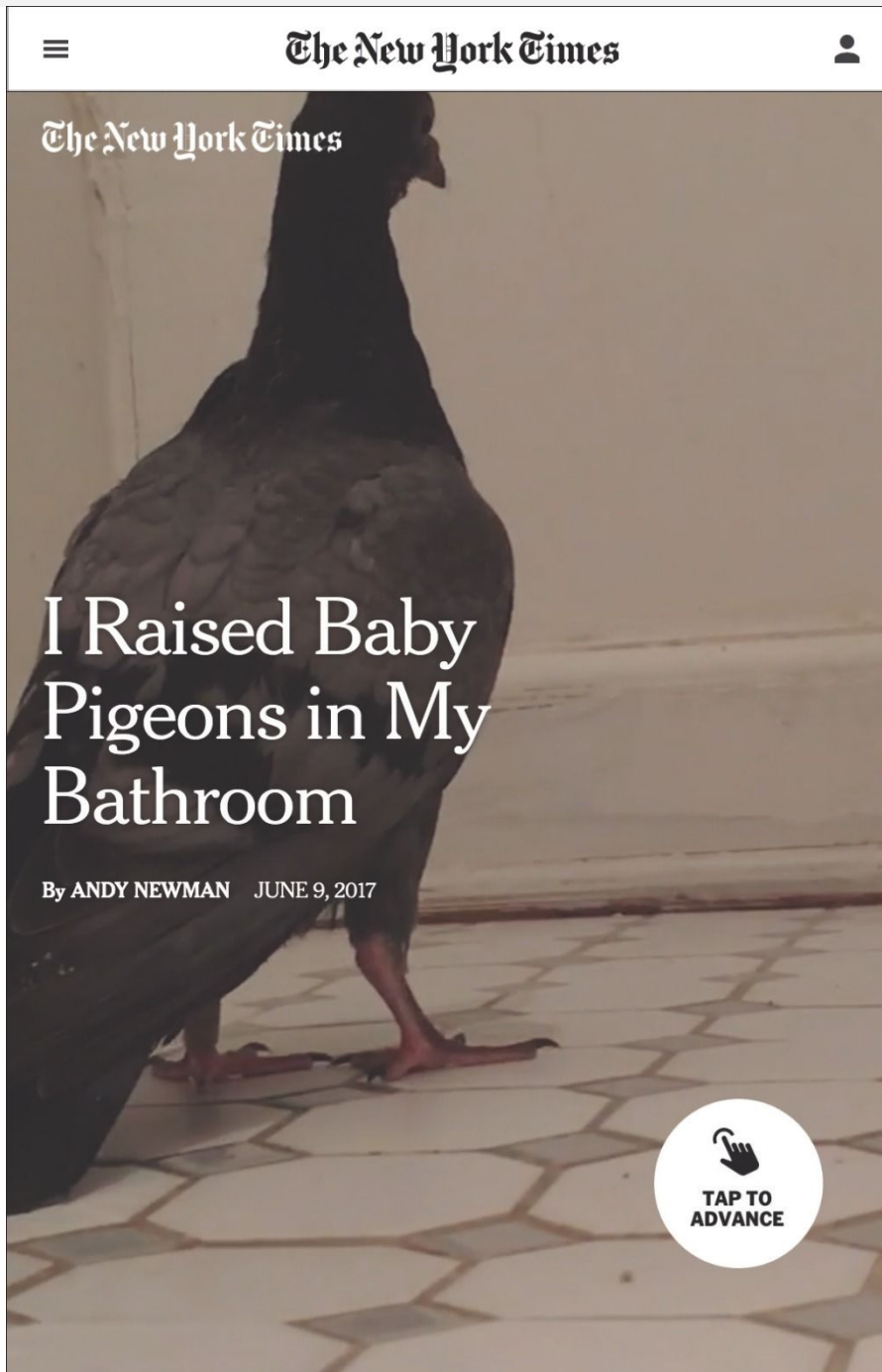
On that first screen we read the **headline and a summary** but we immediately see a gif of a train as a long snake that moves on the screen.

Then **the people element** : we see a silent video clip of an activist who filmed himself escaping Aleppo.

The rest of the **video clips, all silent** , advance the story line, with dramatic moments as those of the children saying they will return to liberate Aleppo.

Note—

Here we have one of my favorite video stories, a feature, where the headline gets us into the story immediately —*I Raised Baby Pigeons in my Bathroom* .



→ *Video*



On the subway, I
wanted to know
in my pink pet carrier
“Baby pigeons,”



We took Willet and
Sunflower back to the Wild
Bird Fund and said
goodbye.

Why it works: the analysis

Notice that here the text rolls over the videos, almost like captions to advance the story on the videos. Sometimes we see the text against a black background. Videos and text help us follow the sequence of this story, how the reporter and his family rescued and cared for a baby pigeon in their bathroom until it was time to let it go and live on its own in the park. Readers appreciate these type of stories.

I can't imagine a story like this as engaging with photos. Videos made the big difference.

63%

of Americans now watch videos online

36%

of all US adults, watch news videos
(Pew Research Center Survey)

9:41



Quick Chat



The master video coach

When it comes to best practices to train journalists to use video I always turn to **Robb Montgomery**, the author of *Smartphone Video Storytelling*. **Here is a chat with Robb .**

1. What is your recommendation for those filming interviews?

My approach to recording mobile interviews is to produce short, honest films that feature a strong character, great emotional content as well as an unusual twist. The interview footage provides my stories with a backbone that drives the story experience. I prefer to use the observational narrative approach to get sound bites that can be threaded together in a seamless flow of ideas that include rich details.

2. Tell us about some examples.

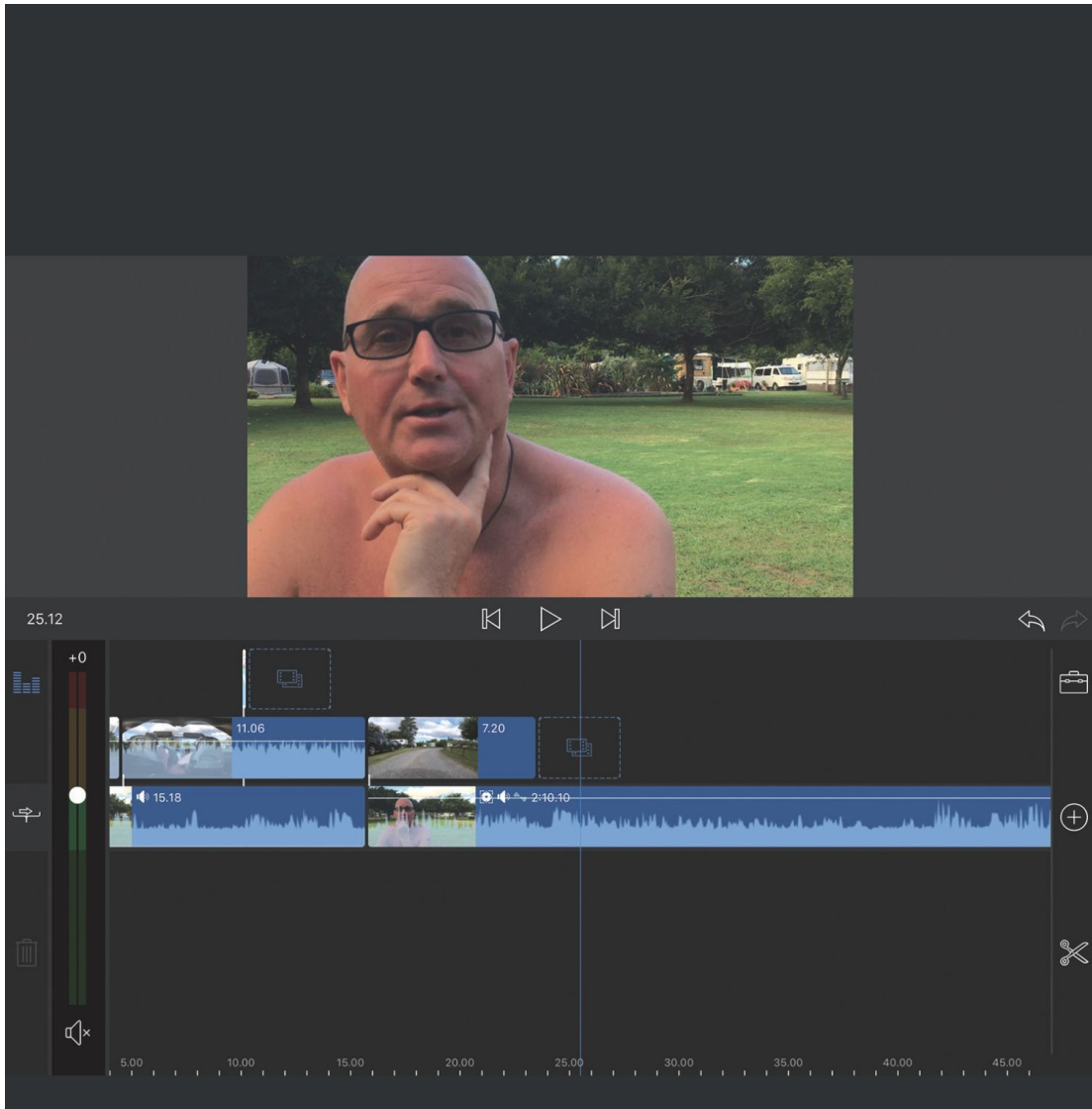
That interview approach was also the case with a recent project I filmed in New Zealand featuring the owner of a naturist retreat who made headlines when he put the 14-acre retreat up for sale. I was surprised that no news outlet actually sent a reporter to make a video interview. They ran file photos and text. Some made a video slideshow. I felt there must be a personal element to this story, so I made a detour to Katikati, during a recent tour of New Zealand to learn more.

3. What's the key to a good video interview?

I have found that spending time with subjects before they even see the camera is vital to getting them to relate to you and share themes and details to explore during the interview. I need people to be relaxed and open up and forget about the camera and microphones. This was important when interviewing a subject about a sensitive topic like running a family-oriented campground for nude sunbathers in conservative New Zealand.

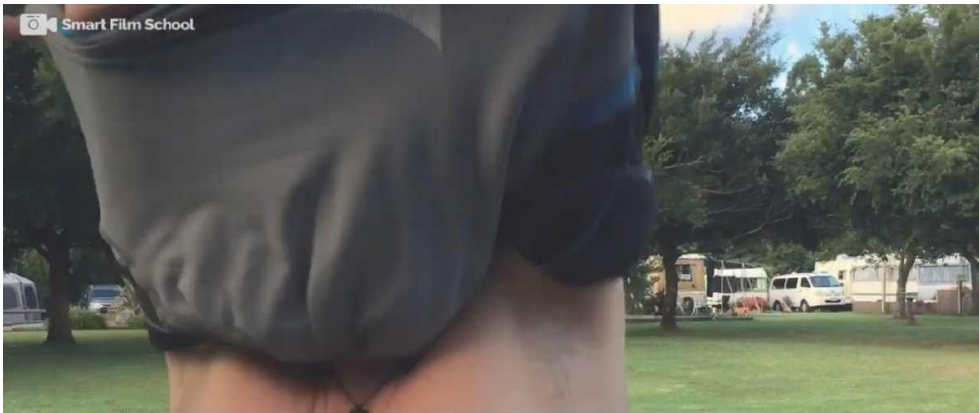
4. How did you go about it for this particular interview?

I didn't interview the owner of the nudist property on the first day I met him. I spent three days at the location and only on the last day did I ask him for an interview. This immersion technique allowed me to get a spontaneous and unscripted result. The interview was so spontaneous that I used only my *iPhone* to film the interview: No fancy lights, mics or tripods were used. (Although I did film with the *FilmicPro* app in 4K.)



Katikati Naturist Park

Interview with the owner of a New Zealand naturist campground.



Katikati Naturist Park
Video interview

The video interview is perhaps one of the most common of visual assets to incorporate into stories. Reporters interview all the time, so this is a good place to start with your video storytelling.

People talking to people

Nothing beats the people talking to people spontaneity that an interview can bring.

When you film that interview, the video immediately conveys the immediacy, the setting and, most importantly, allows the reader to capture the body language of the person talking and what was said. Video interviews can provide compelling bits of storytelling, enhance the story, and provide “proof” and authenticity to the piece.

It’s all about that question you ask

Most subjects are going to wait for the reporter to prompt them about what the discussion should be. Interviewing techniques abound, but all include tips that remind us that graphic questions yield better answers, such as: “describe for me,” “tell me about,” “why is this important to you” or “what did you see?”. Avoid abstract questions. And aim for the subject and his/her face.

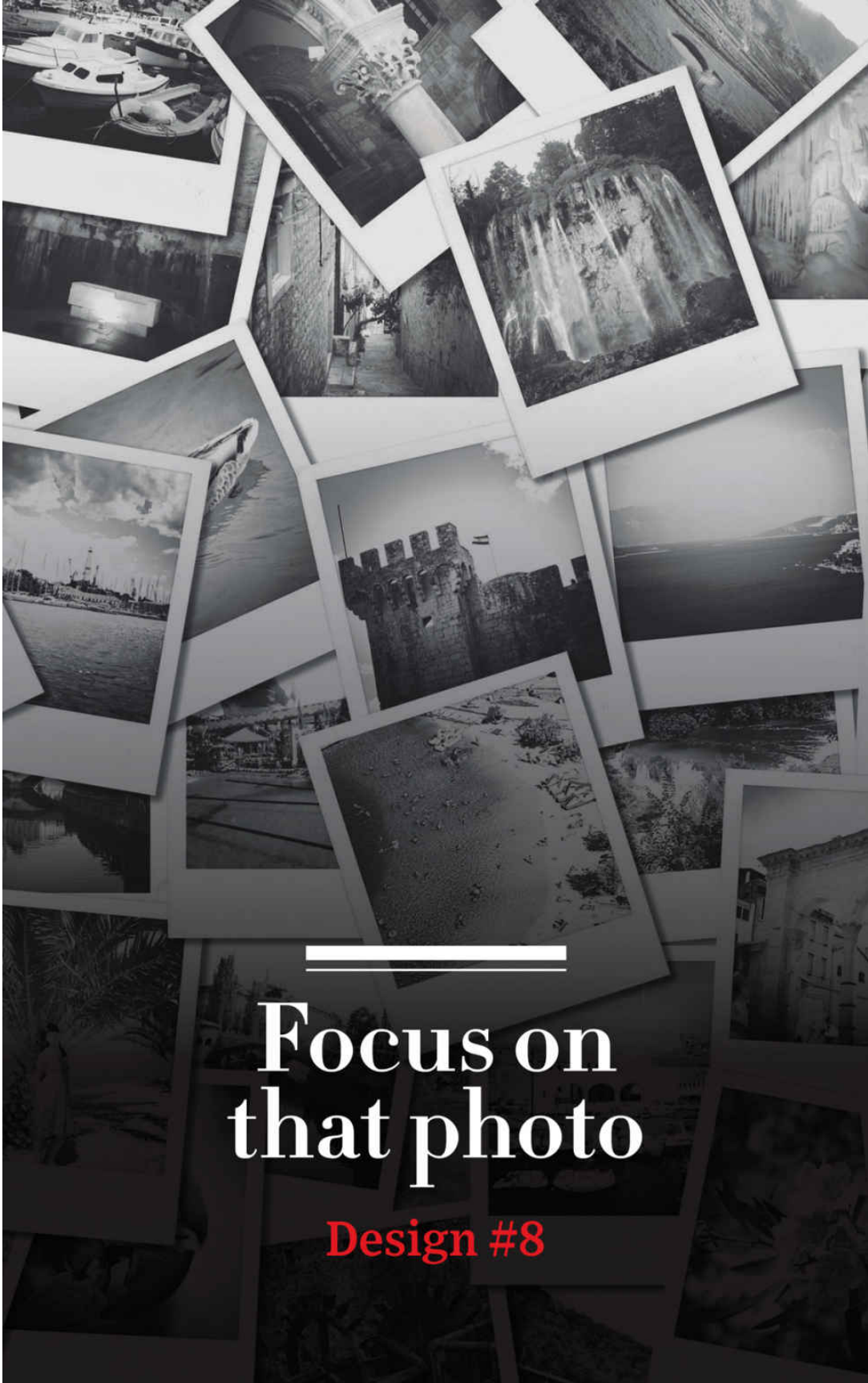
Why the future of video for news is bright.

Nathalie Malinarich, mobile and new formats editor at *BBC News*, writes that: *“A generation of producers, VJs and reporters who grew up watching and making videos online is now leading the charge in many places. They are bringing in a new grammar for video, with its own pace, tone, style and dramatic structure. And, with it, an understanding of the different platforms for which the videos are made.”*



Video is one of the most powerful and impactful storytelling tools for the writer/designer. Even at its rawest, videos convey the essence of the story at a glance. That's tough to beat for readers on the move.





Focus on that photo

Design #8

**IN PRINT A PICTURE IS WORTH A
THOUSAND WORDS.**

**IN MOBILE, A PICTURE IS WORTH A
THOUSAND SECONDS.**

When it comes to the use of photos on mobile, size does matter. So does focus. When we are reading in print, we enjoy a variety of photo sizes, but when we read on the small screen of a smartphone, hierarchy through size differentiation is minimal, which is why the photographer needs to focus so that there is a high subject-to-context ratio.



“If your photographs aren’t good enough, you’re not close enough.”

Robert Capa – War photojournalist (1913-1954)

Zero in and focus

Those words from war photojournalist **Robert Capa** decades ago should resonate with every photographer and designer shooting and editing photos for mobile today.

If there is one takeaway from this vignette it is just that: zero in, focus and use photos where the photographer got close to the subject. Focusing was never more important.

Too much photography around us?

Before we get into the specifics of how to take, edit and utilize photos for mobile devices, perhaps a more philosophical question is one raised by many today. The ubiquity of a camera in everyone's pocket is not just influencing storytelling, turning it more visual. It is also making us live in an image —propelled social media era. Some photographers and photo editors worry: are we saturated by images? How many selfies is too many?

282m

selfies were posted on *Instagram* in 2016.

350m

photos a day are uploaded on *Facebook* .

95m

photos and videos shared on *Instagram* daily.

(The Guardian)



“The possibility of making a photograph that can stake a claim to originality or affect has been radically called into question. Ironically, the moment of greatest photographic plentitude has pushed photography to the point of exhaustion.”

Chris Wiley – “Depth of Focus”

Note—1

I have consulted with **Thomas Palmer**, interim director of the Journalism Program/Department of Communication, *University at Albany*. **Palmer** is an author whose work appears in *Metaliterate Learning for the Post-Truth World*—in a chapter devoted to “text-image malpractices.”

Note-2

By the way, **Palmer** is also one of my former students at *Syracuse University* . One of the joys of “maturing” in this profession is the joy of seeing former students shining and contributing to our craft. I asked Tom to provide me insights about the use of photos for mobile.

Two key principles

It is not the intention of this vignette to cover all that pertains to the use of photography. My goal is to zero in on those aspects of photographic use that are particularly important to how we use photos on mobile devices.

There are two that are particularly important:

- 1. **Subject-to-context visibility.**
- 2. **Figure/Ground relationships.**

How we look at photos in print, mobile

When we look at the page of a newspaper, or a two-page spread of a magazine we see photos in a variety of sizes. The editor/designer can create hierarchy by just the sizing of photos. The eye travels from one to the next with ease. However, that is an option not available when placing photos on the small screen of a smartphone. Visual stress may result for the reader when a large photo that is five columns on a page, is reduced to the size of the phone screen.

The view from the psychologist

Dr. Bruce Dudek, a professor of psychology in the Behavioral Neuroscience Program at the *University at Albany*, NY, has some insights about what constitutes effective use of photography for mobile. “Visual imagery is used to focus the reader’s attention on aspects of the story...The visual search strategy is to find salient elements of the image; this search is for the “subject” The perception processes in this search relate, initially, to the gestalt principle of “figure to ground”.

The view from the psychologist

“The rapidity of finding the subject is related to a number of features of both the subject and the background. Relative size of the subject, color and brightness contrast with the background, edge characteristics of the subject and for human subjects, facial and body element visibility all have a role in how quickly the viewer determines the subject characteristics. In addition, the relative clarity of the background can be an important element in the visual extraction the viewer does from the image”.



“Sports photographers seem to get this right, somewhat naturally. The subject is always given a high degree of primacy. This is accomplished two ways. One is the use of wide apertures in long telephoto lenses which gives a blur to the background. The other is tight cropping.”

Dr. Bruce Dudek – Professor of Psychology, University at Albany



Note—

I asked **Thomas Palmer** to explain his principles through a dissection of a photo essay published by *The New York Times* as breaking news when Hurricane Michael hit Florida in 2018.

9:41



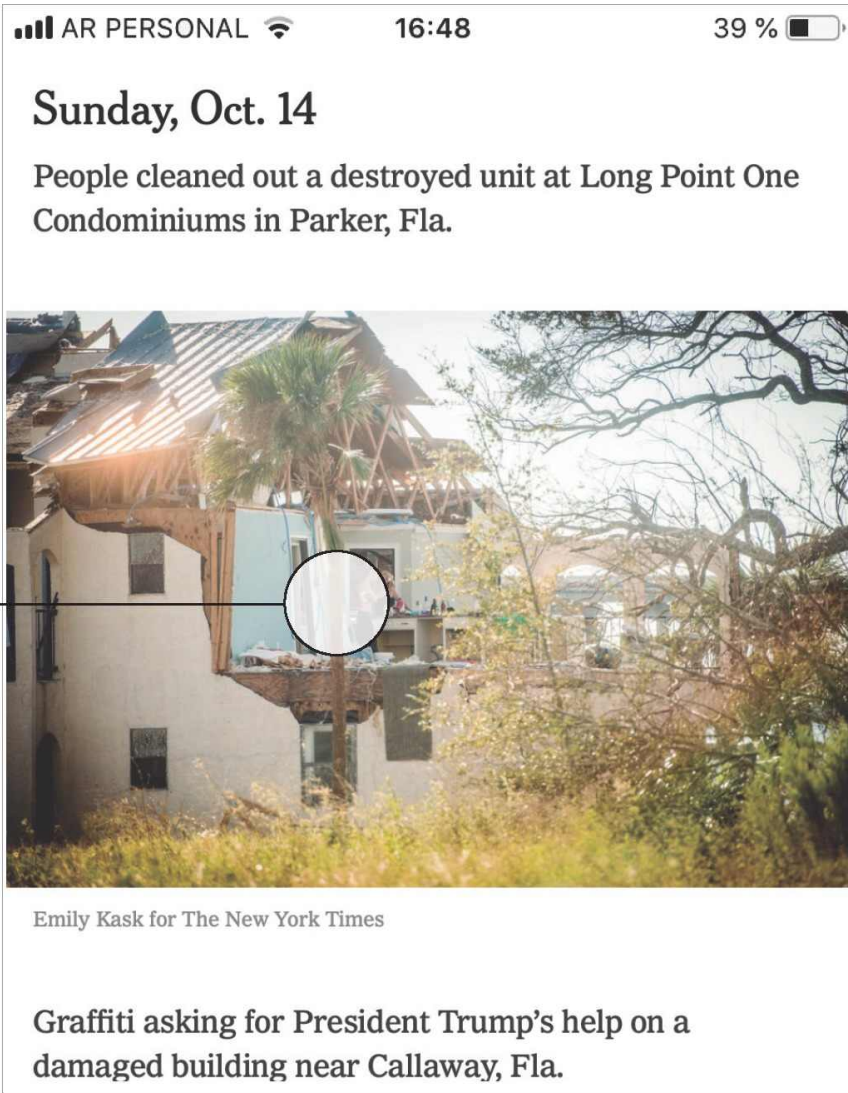
Take
a
Look

Taking a look at Hurricane Michael

“This Hurricane Michael picture story on NYT’s smartphone platform is marred by the curation of photos not optimized for this format. This analysis will explain how photos with high subject-to-context visibility through effective figure/ground relationships must become the new workflow standard for photographers and producers.”

Low subject-to-context visibility: Examples

“Here we see poor examples of photos that will cause great optical stress for readers. There is no focus here. Yet, all of these photos probably did well on the print edition of The New York Times, as they were given more space and the reader a better chance to look at the details.”



Subject-to-context visibility

[RATING: LOW]

Readers will strain to find two residents cleaning out this condominium. A series of similar images may cause ocular discomfort.

AR PERSONAL

16:48

39 %

Sunday, Oct. 14

People cleaned out a destroyed unit at Long Point One Condominiums in Parker, Fla.



Emily Kask for The New York Times

Graffiti asking for President Trump's help on a damaged building near Callaway, Fla.

Solution

PHOTOJOURNALIST: Change the shooting position and lens focal length to magnify the subjects' activity, while striving to preserve the scene's contextual detail.

AR PERSONAL

16:48

39 %

Sunday, Oct. 14

People cleaned out a destroyed unit at Long Point One Condominiums in Parker, Fla.

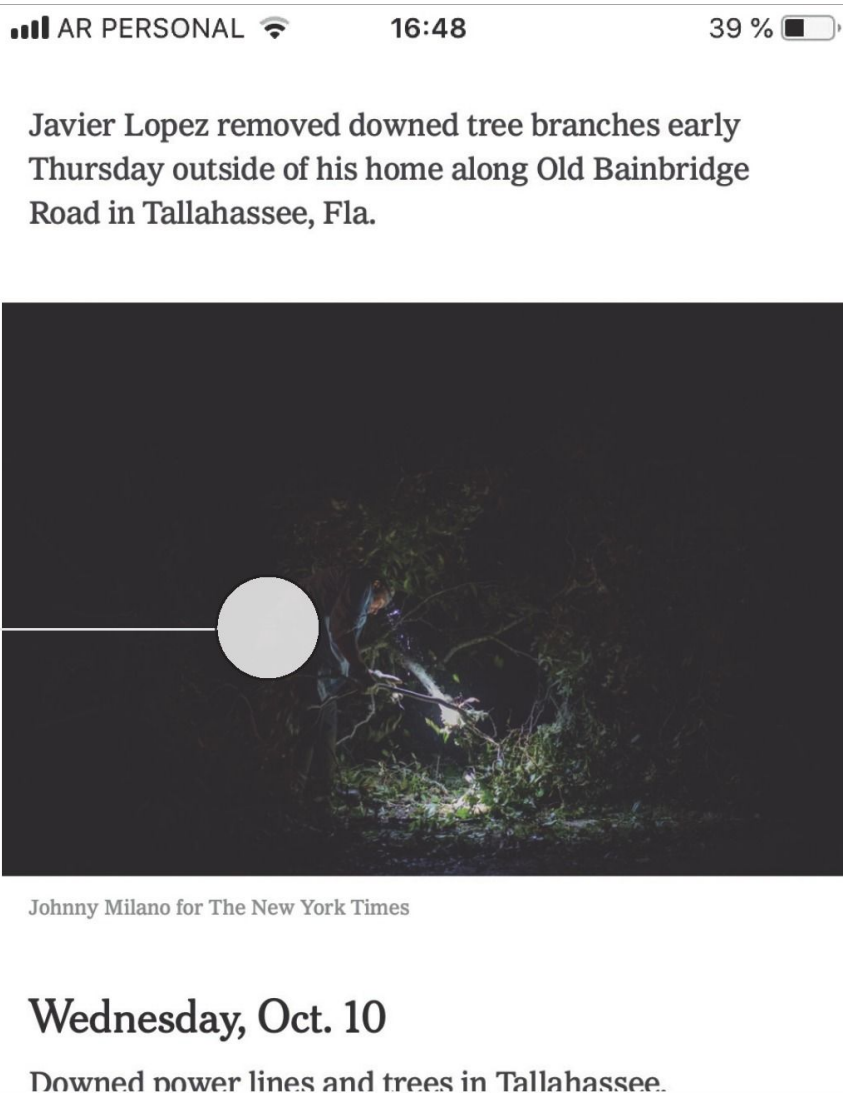


Emily Kask for The New York Times

Graffiti asking for President Trump's help on a damaged building near Callaway, Fla.

Solution

PRODUCER: Scale the photo to bring the people closer to the viewer. Rebalance the composition asymmetrically to accommodate the template frame.



Subject-to-context visibility

[RATING: EXTREMELY LOW]

Readers will likely give up trying to understand Javier's task in this image. The photo's expansion doesn't reveal more detail.

AR PERSONAL 16:48 39 %

Javier Lopez removed downed tree branches early Thursday outside of his home along Old Bainbridge Road in Tallahassee, Fla.



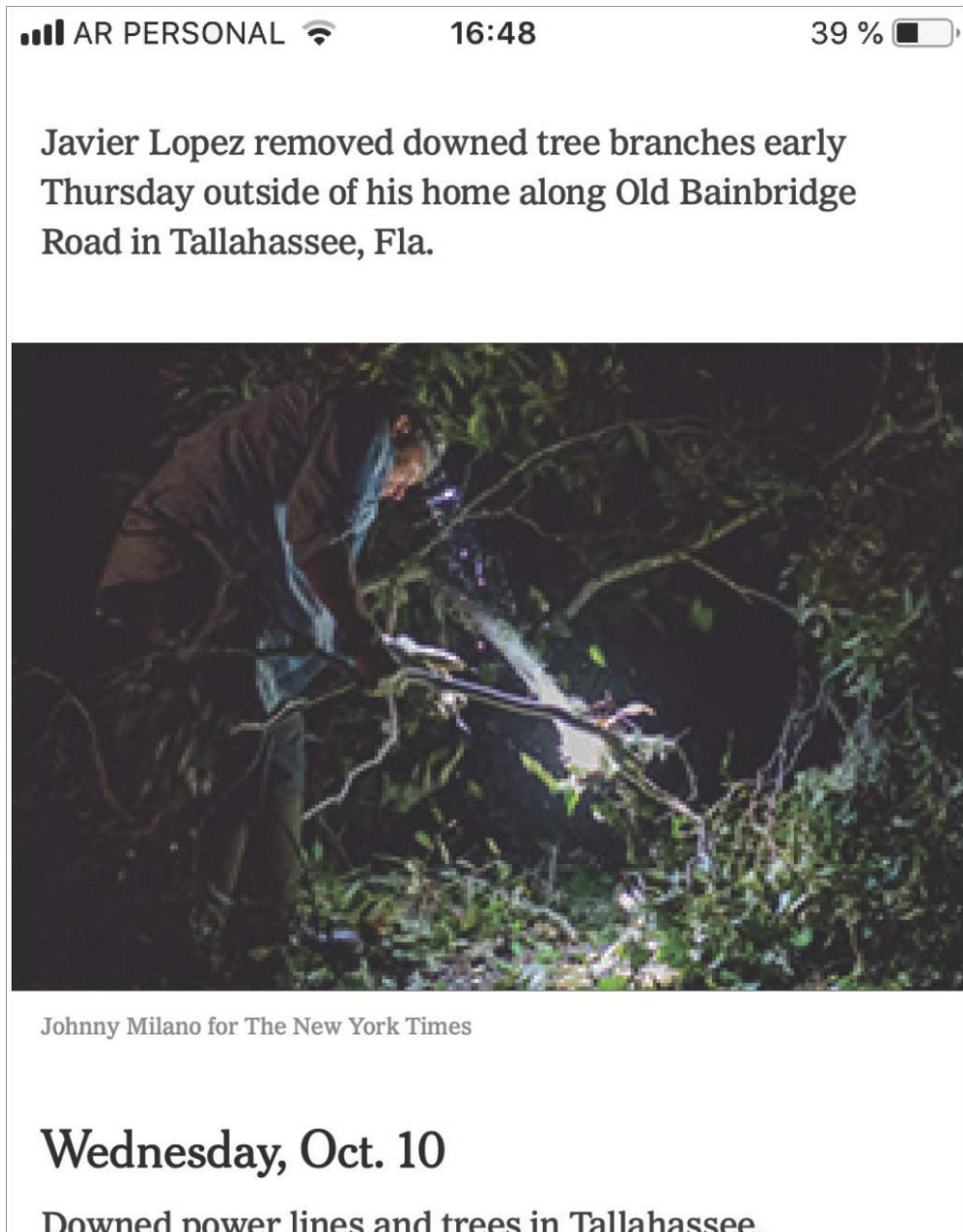
Johnny Milano for The New York Times

Wednesday, Oct. 10

Downed power lines and trees in Tallahassee.

Solution (suggested editing shown)

PHOTOJOURNALIST: Move closer. A change in shooting position may improve the figure/ground relationship. Javier must be composed to fill more of the photographic frame.

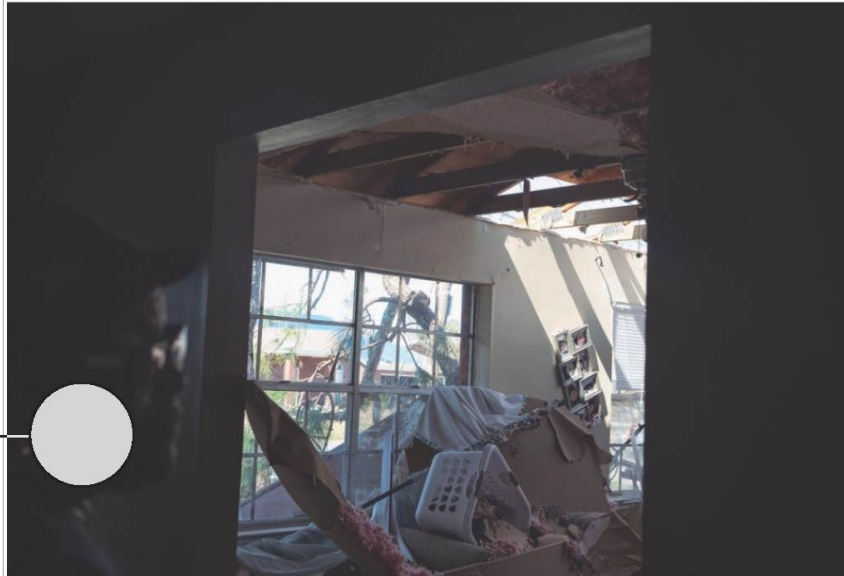


Solution (suggested editing shown)

PRODUCER: Scale the photo to bring Javier's activity closer for the viewer to comprehend. Rebalance the composition asymmetrically to accommodate the template frame.

AR PERSONAL 16:48 39 %

Wanda Grigsby, 54, in her damaged home in Lynn Haven, Fla. She has owned her home for about 25 years. She plans to move out for two months until power is restored.



Gabriella Angotti-Jones/The New York Times

Residents of Lynn Haven walking past a sign that read:
“Neighborhood protected by God and guns.”

Subject-to-context visibility

[RATING: EXTREMELY LOW]

Where’s Wanda? The cutline places her in the picture, but only intrepid readers will find her. Landscape orientation doesn’t help.

AR PERSONAL

16:48

39 %

Wanda Grigsby, 54, in her damaged home in Lynn Haven, Fla. She has owned her home for about 25 years. She plans to move out for two months until power is restored.



Gabriella Angotti-Jones/The New York Times

Residents of Lynn Haven walking past a sign that read:
“Neighborhood protected by God and guns”

Solution

PHOTOJOURNALIST: An environmental portrait or candid photo with an effective figure/ground relationship must be included in the workflow.

AR PERSONAL

16:48

39 %

Wanda Grigsby, 54, in her damaged home in Lynn Haven, Fla. She has owned her home for about 25 years. She plans to move out for two months until power is restored.



Gabriella Angotti-Jones/The New York Times

Residents of Lynn Haven walking past a sign that read:
“Neighborhood protected by God and guns”

Solution

PRODUCER: If the photojournalist doesn't deliver, exclude this image. Photo narratives must not be padded with images that cause viewing fatigue over the course of the story.

AR PERSONAL 16:48 39 %

Inside Wanda Grigsby's home.



Gabriella Angotti-Jones/The New York Times

Kenny Larson, 52, displayed a warning sign on his property after he heard a gunshot the night before, when a neighbor tried to scare off potential looters.

Subject-to-context visibility

[RATING: EXTREMELY LOW]

Is Wanda here? Readers who cannot find the homeowner in the previous photo may continue to search in this interior scene.

Trichinae Chavous makes a call to her son in Tennessee from the Highland View Bridge in Port St. Joe, Fla., the only place nearby where she could get cellphone reception.



Emily Kask for The New York Times

Paul Hruza spray paints a warning sign outside his home in Callaway Fla

Subject-to-context visibility

[RATING: MODERATE]

The wide-angle lens' effect pushes away background content — Trichinae, too. Does the exaggerated foreground have a purpose?

AR PERSONAL

16:48

39 %

Trichinae Chavous makes a call to her son in Tennessee from the Highland View Bridge in Port St. Joe, Fla., the only place nearby where she could get cellphone reception.



Emily Kask for The New York Times

Paul Hruza spray paints a warning sign outside his home in Callaway Fla

Solution

PHOTOJOURNALIST: If Trichinae rode the scooter to the bridge, this detail needs to be included in the cutline. If not, the photo composition should exclude it.

AR PERSONAL

16:48

39 %

Trichinae Chavous makes a call to her son in Tennessee from the Highland View Bridge in Port St. Joe, Fla., the only place nearby where she could get cellphone reception.



Emily Kask for The New York Times

Paul Hruza spray paints a warning sign outside his home in Callaway Fla

Solution

EXECUTIVE PRODUCER, ET AL: To ensure a consistent narrative voice, a new system of writing for the image must be implemented, based on text-image relations in discourse.

AR PERSONAL 16:48 39 %

Residents flock to the Piggly Wiggly in Tallahassee, one of the only open supermarkets Wednesday morning.



Johnny Milano for The New York Times

Residents stock up on ice in Tallahassee.

Subject-to-context visibility

[RATING: LOW]

This multi-element composition suffers from congested detail. Repeated compositions like this one exacerbate a reader's fatigue.

Residents flock to the Piggly Wiggly in Tallahassee, one of the only open supermarkets Wednesday morning.



Johnny Milano for The New York Times

Residents stock up on ice in Tallahassee.

Solution

PHOTOJOURNALIST: The elevation of camera angle may create more separation among the supermarket patrons, improving the figure/ground relationships.

AR PERSONAL 16:48 39 %

Residents flock to the Piggly Wiggly in Tallahassee, one of the only open supermarkets Wednesday morning.



Johnny Milano for The New York Times

Residents stock up on ice in Tallahassee.

Solution

PRODUCER: No degree of scaling or cropping will likely improve this photo. Even with tight framing around one patron, readers will strain to comprehend the detail.

AR PERSONAL 16:48 39 %

Kenny Larson, 52, displayed a warning sign on his property after he heard a gunshot the night before, when a neighbor tried to scare off potential looters.



Chang W. Lee/The New York Times

Downed trees and damaged property in Lynn Haven.

Subject-to-context visibility

[RATING: LOW]

Viewers may find Kenny's sign in this complex, wide-angle scene, but they will be frustrated trying to read it—even enlarged.

AR PERSONAL

16:48

39 %

Kenny Larson, 52, displayed a warning sign on his property after he heard a gunshot the night before, when a neighbor tried to scare off potential looters.



Chang W. Lee/The New York Times

Downed trees and damaged property in Lynn Haven.

Solution

PHOTOJOURNALIST: Simplify the composition by moving closer to Kenny's sign and juxtaposing it with background content to enrich the scene.

Kenny Larson, 52, displayed a warning sign on his property after he heard a gunshot the night before, when a neighbor tried to scare off potential looters.



Chang W. Lee/The New York Times

Downed trees and damaged property in Lynn Haven.

Solution

PRODUCER: Cropping and scaling the photo will improve readers' accessibility; however, the additional workflow time may create an opportunity cost with competing priorities.

AR PERSONAL 16:48 39 %

Parishioners from Good Shepherd Lutheran Church in Calloway, Fla., waved signs letting passers-by know that free food and water were available at the church.



Scott McIntyre for The New York Times

Damaged trees line U.S. Route 98 near Tyndall Air

Subject-to-context visibility

[RATING: LOW]

The oversized hand in the foreground steals attention from the parishioners. The composition is confusing on all platforms.

AR PERSONAL

16:48

39 %

Parishioners from Good Shepherd Lutheran Church in Calloway, Fla., waved signs letting passers-by know that free food and water were available at the church.



Scott McIntyre for The New York Times

Damaged trees line U.S. Route 98 near Tyndall Air

Solution

PHOTOGRAPHER: A change of camera angle to frame the parishioners' signs is a more effective approach. The juxtaposition of the subjects with the church remains a possibility.

AR PERSONAL

16:48

39 %

Parishioners from Good Shepherd Lutheran Church in Calloway, Fla., waved signs letting passers-by know that free food and water were available at the church.



Scott McIntyre for The New York Times

Damaged trees line U.S. Route 98 near Tyndall Air

Solution

PRODUCER: If the photojournalist doesn't deliver, exclude this image. Cropping and scaling the parishioners won't elevate the communication effectiveness.

AR PERSONAL 16:48 39 %

People wait in line outside a store in Panama City.



Eric Thayer for The New York Times

A backyard in Panama City.

Subject-to-context visibility

[RATING: EXTREMELY LOW]

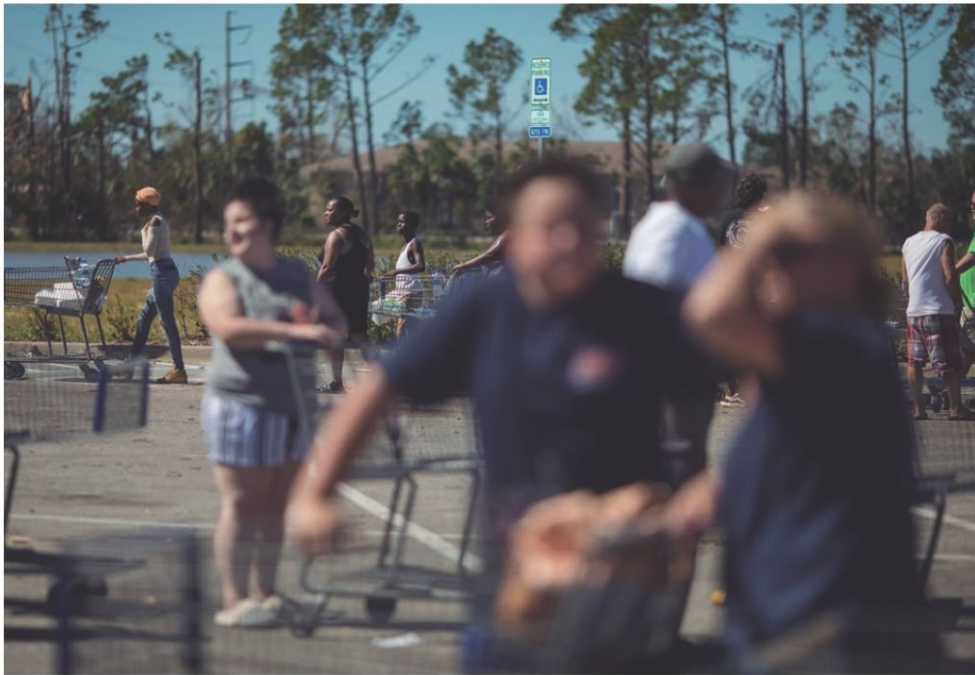
Readers will likely assume the camera's autofocus failed. This compositional technique is not suitable for small screens.

AR PERSONAL

16:48

39 %

People wait in line outside a store in Panama City.



Eric Thayer for The New York Times

A backyard in Panama City.

Solution

PHOTOJOURNALIST: A range of avant-garde compositional techniques for print and large PC monitors cannot be repurposed effectively for a small screen. Simplicity is key.

AR PERSONAL

16:48

39 %

People wait in line outside a store in Panama City.



Eric Thayer for The New York Times

A backyard in Panama City.

Solution

PRODUCER: Many avant-garde compositional techniques cannot be salvaged through editing. If this issue becomes systemic, consider formulating workflow guidelines.

AR PERSONAL 16:48 39 %

Customers line up outside at Mr. Mart, one of the few open stores in Callaway, Fla. Mohammed Martin, the store owner, reopened the store yesterday and is taking cash sales only.



Emily Kask for The New York Times

Shekile Dhalte hangs clothes out to dry outside the

Subject-to-context visibility

[RATING: LOW]

No separation exists between the customers in line and the busy background. Readers may reduce eye strain by looking at the sky.

AR PERSONAL

16:48

39 %

Customers line up outside at Mr. Mart, one of the few open stores in Callaway, Fla. Mohammed Martin, the store owner, reopened the store yesterday and is taking cash sales only.



Emily Kask for The New York Times

Sheshile Dholte hangs clothes out to dry outside the

Solution

PHOTOJOURNALIST: To improve the figure/ground relationship, consider a higher shooting angle, including a vertical composition to use the geometry of the line.

AR PERSONAL

16:48

39 %

Customers line up outside at Mr. Mart, one of the few open stores in Callaway, Fla. Mohammed Martin, the store owner, reopened the store yesterday and is taking cash sales only.



Emily Kask for The New York Times

Shekile Dhalte hangs clothes out to dry outside the

Solution

PRODUCER: Image editing is unlikely to yield a more effective composition. Request to see more of the photojournalist's take—which may contain more suitable images.

High subject-to-context visibility: Examples

The visual impact of the following *NYT* photos is optimal on the smartphone platform. This success stems from effective figure/ground relationships that occurs when photojournalists master the following variables. Look carefully at each of the photos and the difference that a good focus on a subject makes.

AR PERSONAL

16:48

39 %

Tina Alliston notifies the emergency room of incoming patients outside Bay Medical Sacred Heart hospital in Panama City, Fla.



Gabriella Angotti-Jones/The New York Times

The brothers Darryl Brunson, left, 27, and Jeremiah Hall, 18, survey their home in Marianna, Fla.

Subject-to-context visibility

[RATING: HIGH]

The figure/ground relationships of Tina and the helicopter -against the sky as the ground- are optimal for viewing ease.

Katy Pinson comforted Brenda Pulliam, whose home in Parker was badly damaged.



Emily Kask for The New York Times

Wanda Grigsby, 54, in her damaged home in Lynn Haven, Fla. She has owned her home for about 25 years. She plans to move out for two months until

Subject-to-context visibility

[RATING: HIGH]

The impact of this compassionate moment is the result of the photographer's close proximity to the subjects and careful framing.

Paul Hruza spray paints a warning sign outside his home in Callaway, Fla.



Scott McIntyre for The New York Times

Members of FEMA's Texas Task Force 1 Search and Rescue Team take a break in the shade outside downtown Panama City.

Subject-to-context visibility

[RATING: HIGH]

Medium-distance framing and a low camera angle yield effective figure/ground relationships for optimal viewing efficacy.

Note—

Following are the four principles that **Thomas Palmer** teaches to his students at the *University at Albany* , and practices at the *Times Union*, where he serves as Executive News Editor and Design Director.

Tips to get that shot right

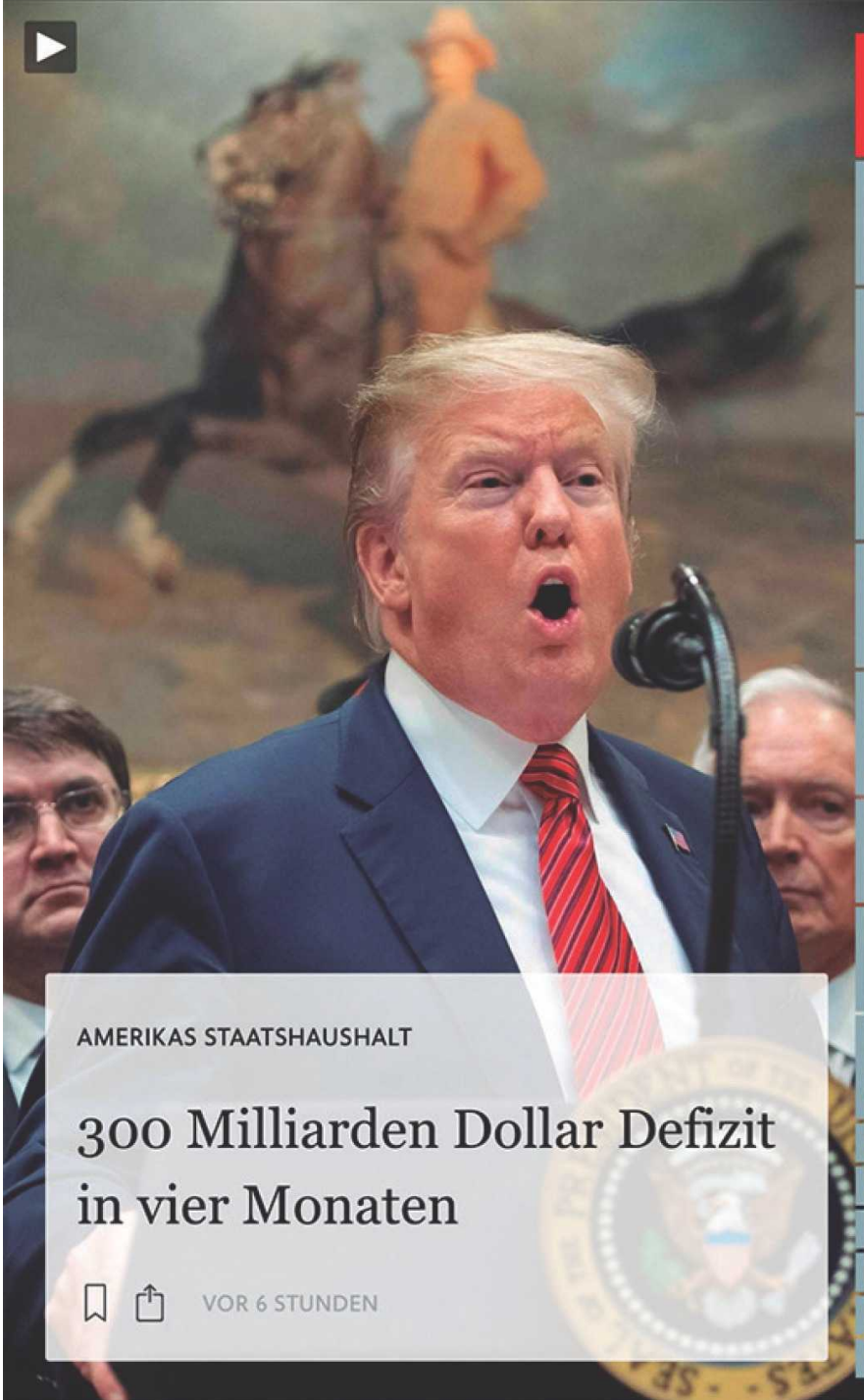
- 1. Moving closer to the subject.
- 2. Choosing lens focal length to frame the subject more closely (when moving closer to the subject is not possible).
- 3. Choosing a camera angle and lens aperture setting (depth of field) that helps to separate the subject from the background. This is known as a figure/ground relationship, related to the ganzfeld principle of visual perception.
- 4. Framing the composition in the camera viewfinder to include sufficient background/foreground content for scene context.

Note—

The workflow to create photographic content for curation on a smartphone will require that photographers take pictures optimized compositionally for this format. A bonus is that that these additional images will display splendidly in print and on large display monitors.

High subject-to-context visibility: Examples

We have learned in this vignette how extremely important it is to focus on your subject to make that photo really pop on the small screen of the smartphone. That is why we recommend the one-image-per-screen as key. The German daily, *Frankfurter Allgemeine* , makes excellent use of photographs in its daily app *Der Tag* (*The Day*)



AMERIKAS STAATSHAUSHALT

300 Milliarden Dollar Defizit in vier Monaten



VOR 6 STUNDEN

Vodafone.de

10:31

45 %



DERTAG

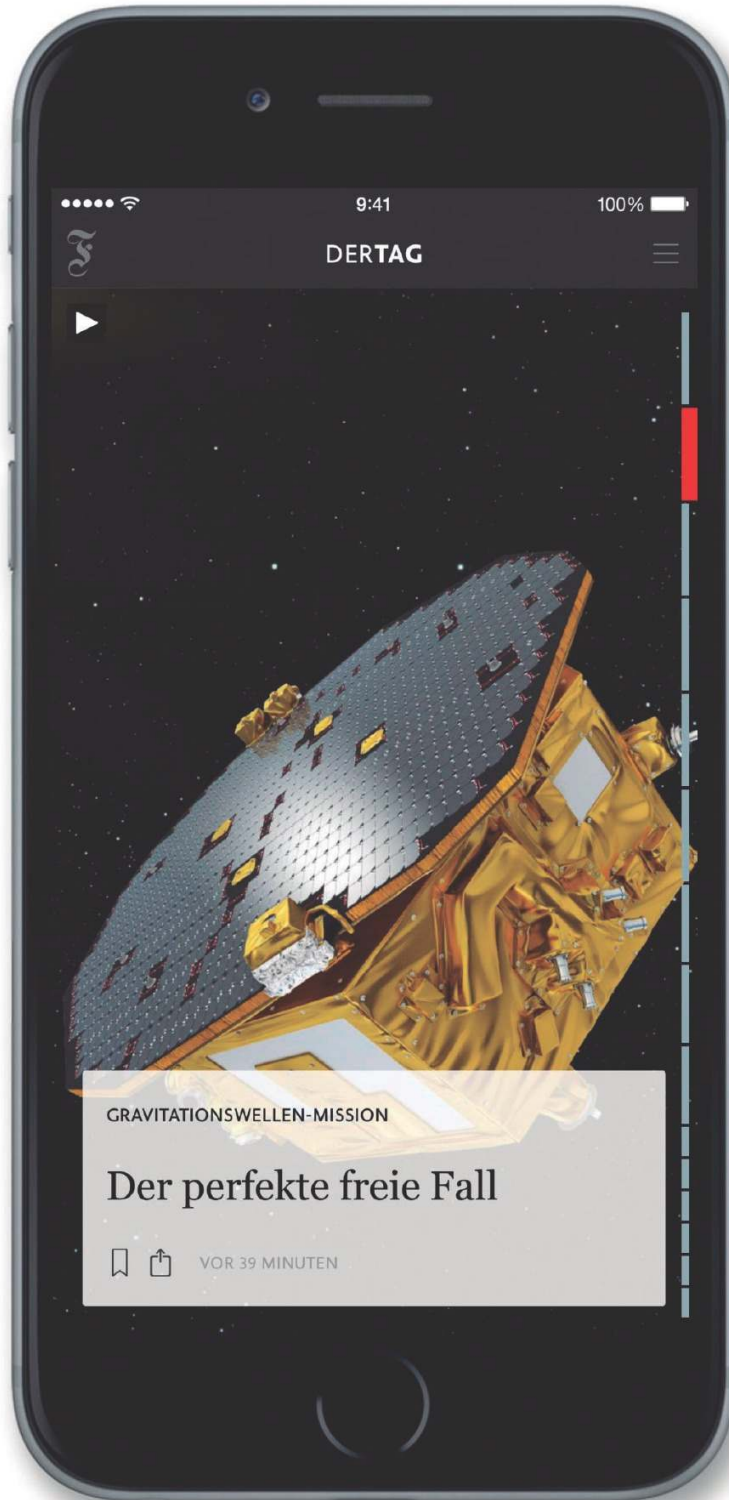


SCHULDENKRISE

Das ist Griechenlands neue To-Do-Liste



134 VOR 13 STUNDEN



DERTAG



GRAVITATIONSWELLEN-MISSION

Der perfekte freie Fall

  VOR 39 MINUTEN

Perfect composition for mobile

Look at *Times Union* (Albany, NY) photographer **Paul Buckowski's** brilliant composition for a story about a basketball coach fighting cancer which is optimal for a smartphone format and larger. Note his juxtaposition of the coaches, net and stands for the uniform background.

9:41

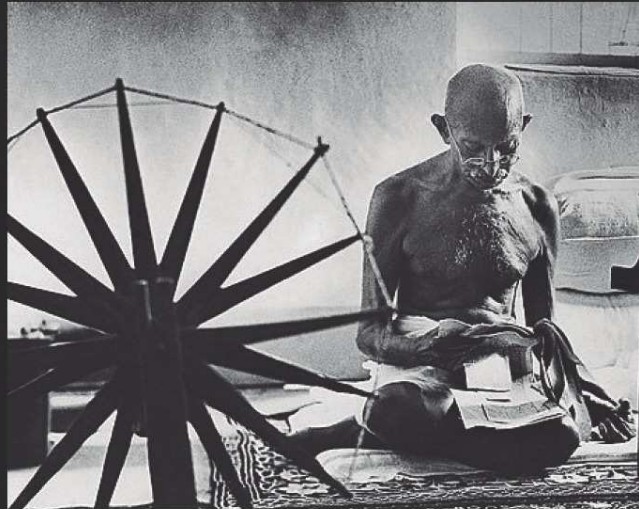


Prosodic tail (subhead): Henienimosae
iduntis evendiae la sit exerem alit omni
doluptat maximo remporrundi cullest
Apis num suntionem faciendam aut inctur
aborum, velleceribu.

Note—

See how these historical photos appear on the small screen. What works is the effective figure/ground relationships that occurs when photojournalists carefully compose subjects.

9:41



Prosodic tail (subhead): Henienimosae iduntis evendiae la sit exerem alit omni doluptat maximo remporrundi cullest Apis num suntionem faciendam aut inctur aborum, velleceribu.



Let's hear it for Men's Health and its use of photos

As a parting shot I wanted to highlight one mobile product that uses photos well. **Palmer** is right, *Men's Health* , stands out in two key areas: effective curation of images and a developer programing that preserves the aspect ratio of photographs, including the rescaling of images from horizontal to landscape orientation. This includes the integration with cutlines and other textual elements for reading ease.

Conor McGregor Announces His Retirement from MMA Fighting

Making the announcement in a tweet early Tuesday morning, McGregor said that he wishes his old colleagues well.

MAR 26, 2019





Remember to get close to your subject. For a mobile image, a single hand, a flower and a face are better than Miss Jones' entire kindergarten class.





Audio,
let's hear it

Design #9

**AUDIO CAN BE AN INCREDIBLY
EFFECTIVE STORYTELLING TOOL. THE
SOUNDS OF THE STORY AND ITS
CHARACTERS COULD BE THE MOST
DIRECT WAY TO TELL IT.**

Some stories need audio. Think about it, life happens with voice, action, colors. Humans love to interact by talking and listening. Good storytelling has a voice. The story can be even better when the voice belongs to someone important. Sometimes it is music, or a loud bang. Audio places us there. Yet, we don't see much audio storytelling for mobile. I am not talking specifically about podcasts which are usually longer pieces.

Audio -becomes a household tool-

Gary Vaynerchuk , of *The GaryVee Audio Experience* , points out that audio is where's at:

“If you consider podcasting to be the current go-to-destination for creative, then Alexa skills are the beachfront property vacation, yet to be discovered and booked up by the masses.”

He says that he is beginning to see consumers replace entertainment (music) with information (podcasting) to get ahead.



“The smart phone hit the reset button on media consumption and changed all of the rules. More 16-30 year olds are listening to podcasts instead of music during their commutes because it saves them time. It’s what humans value. Because we are now consuming multiple sources of media at once, podcasts and audio are destined to win.”

Gary Vaynerchuk –The GaryVee Audio Experience

32%

of all of US households now own a smart speaker, up 14 percent from 2017. A majority of new owners and longtime users say they're increasing their usage.

(Adobe Analytics)

70%

use their smart speakers for music.

47%

for online research.

46%

for checking the news.

35%

for asking directions.

(Adobe Analytics)

Audio -becomes a household tool-

As the research shows, we seem to have greater dependency -and in some cases some fun-communicating with our smart speakers at home and letting them assist us on a daily basis, including to get news (46%), so it makes perfect sense that we will expect and will welcome audio as part of how we consume news, in the form of snippets, or short bursts that can promote stories, give us highlights of the story, or simply offer a glimpse of an interesting story.

Audio and long form journalism

In Denmark, at *Zetland* , which is devoted to publishing long form articles - or the so called “ slow journalism ” , each article is also published in audio format, with a short personal note from the author about what the story meant to them before they begin telling it. *Zetland* also publishes an audio version of that daily newsletter that aggregates other media organizations’ stories.



AR PERSONAL 12:18 44%

zetland.dk

LOG IND PRØV ZETLAND

Zetland_

Flere end tre ud af fire borgere i EU ønsker et forbud mod EU

Følelse/forbude	Problemløst
100%	0%
95%	5%
90%	10%
85%	15%
80%	20%
75%	25%
70%	30%
65%	35%
60%	40%
55%	45%
50%	50%
45%	55%
40%	60%
35%	65%
30%	70%
25%	75%
20%	80%
15%	85%
10%	90%
5%	95%
0%	100%

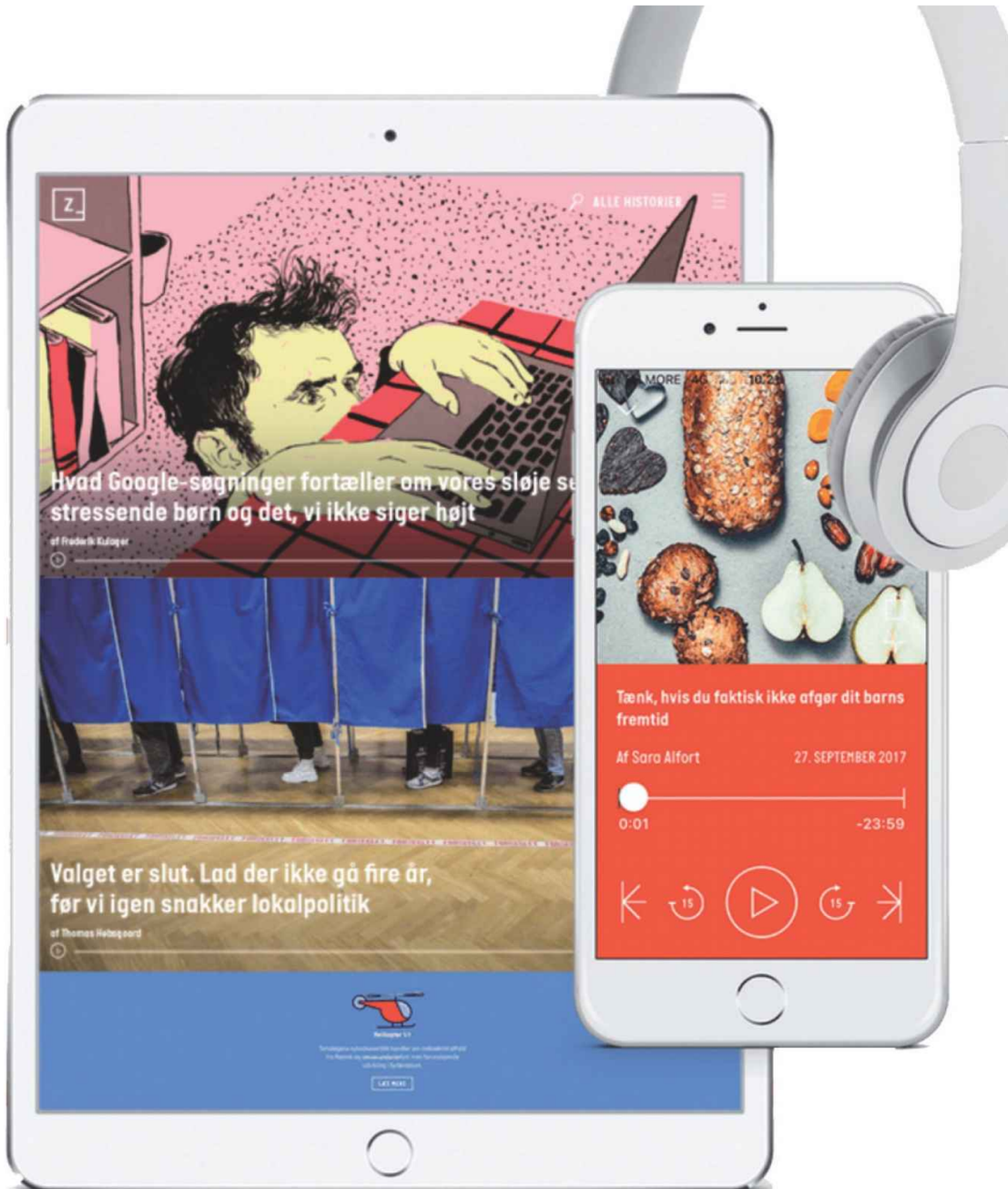
Udover den manglende tillid til EU er det også vigtigt at se på de enkelte af den politiske leders holdninger til EU og hvad det betyder for dem.

"Sig nej, det betyder et andet ord" siger han - nemlig de danske forbud dansk politik og ikke længere mere tilkædet. Det var ikke så nemt.

"Der er ikke nogen mere seriøse og kompetente og troværdige, end når det kommer til"

Slut dig til over 10.000 danskere, der hellere vil have indsigt end breaking news

< > [Share] [Bookmarks] [Tabs]



z

ALLE HISTORIER

Hvad Google-søgninger fortæller om vores sløje og stressende børn og det, vi ikke siger højt

af Frederik Ekløjer

Valget er slut. Lad der ikke gå fire år, før vi igen snakker lokalpolitik

af Thomas Helvegård

Belegget 17

For yderligere information om Belegget 17, kan du kontakte UPM på 112. Belegget og dens indhold er beskyttet af forfatterens ophavsret og kan ikke kopieres.

LET NÅ

MORE 10:23

Tænk, hvis du faktisk ikke afger dit barns fremtid

Af Sara Alfort 27. SEPTEMBER 2017

0:01 -23:59

⏮ 15 ⏪ ⏩ 15 ⏭

Note—

I often wonder why more mobile stories do not start with an audio clip if appropriate to the story. But I think that we will see more such utilization of sound in the future.



9:41



Quick
Chat



A young business developer –

My conversation with **Patrick Körting**, at *NOZ Digital Group* in Germany, centered around audio and news. He is fully engaged in creating a program to make the integration of audio into mobile storytelling easier.

1. Do you think that the increasing use of smart speakers will lead to a greater demand for audio news?

“Yes, the demand for audio will be bigger and bigger. If you look for content with a display-free device—like smart speakers—you expect the result to be in audio as well. Today there are two options to get audio news content to smart speakers: You as publisher produce and deliver audio files (natural human voice). Or you let *Alexa* just reads the top (text) news (text-to-speech).”

2. Do you anticipate better text to audio solutions?

“In case you want your customers to access audio in your own news app you can also work with these two options. But you would need to create and “train” your own text-to-speech software. At the moment, the text to audio solutions are OK, but especially for long articles it is nicer to hear a real voice. This will dramatically change in the next two years and listeners won’t be able to distinguish between a natural and an artificial voice.”

3. How should publishers face this challenge?

“Publishers should look for solutions in text-to-speech software. It is a solution that is flexible and affordable for high volume daily news output. But smart software is not enough: I recommend to write/create content specifically for audio, for a more natural sounding output. Users are going to switch from demanding music for audio to wanting more news. Audio-on-demand will become an interesting market for publishers.”

4. How about appropriate content for audio?

“As the demand and supply gets bigger for audio, the major question will be: how do you find the content in a display free world where you can't simply show 200 pages of search results... *Amazon (Alexa)* and *Google (Google home)* are not only selling you a speaker you can talk to... NO they are currently competing for becoming the number one audio search engine.”

5. Who is doing audio right?

“It always depends on what kind of story you want to tell. There are many good examples (and even more bad examples). From a user’s perspective, there is *Tagesschau in 100 Sekunden* (ARD), which offers a quick 100 second summary and comes pre installed in all *Alexas* . There is the *NZZ* from Switzerland, a great technical text-to-speech solution, where the language engine can capture and learn expressions so that it sounds more natural.”

6. It comes down to the user, right?

“In the end, it’s all about how the customer consumes news. For daily news, it is crucial that you have the option to personalize your news, so that people can get it on a playlist and people can listen to it while commuting. The smart speakers are great to get summaries of the news while busy cooking, but for commuting and traveling, the phone will be essential. A news app that can offer personalized audio news will be interesting to look at.”

7. What is important to make audio more accessible?

“Navigation in audio is also very important. For example listen to headlines first and then enter the article by a voice command. In all solutions I have seen, you are not able to properly navigate. These are solutions that will be interesting to get a bigger advantage for the user, technically there is a lot of potential.”

8. Snippets or podcast? Which is best?

“Give me both. You can’t compare them. The consumer has something different in mind about what to get from the content. With podcasts you want to dive deep and relax, which is different from getting informed quickly.

You can use audio in combination with text to create a mood, you read an article and the audio is in the background to take you to the world where the content is taking place.”



Audio is where mobile storytelling will go next. We will learn to apply some radio techniques, but well aware that for mobile brevity -and navigation-will be key.





The user experience (UX)

Design #10

USER EXPERIENCE, OR UX, IS AT THE INTERCEPTION OF TECHNOLOGY, VISUAL DESIGN AND CONTENT. IT IS WHAT DETERMINES HOW WHAT WE CREATE WILL BE PERCEIVED AND UTILIZED.

The term “user experience” was not coined until the 1990s. It reportedly happened at *Apple* , when cognitive psychologist **Donald Norman** wanted to cover all aspects of a person’s experience using an *Apple* product, including industrial design, graphics, the interface and the physical interaction. As journalists/designers we have been involved with UX all along, but especially today.



“In a single working definition, you might say that a user experience is the overall effect created by the intersection and perceptions that someone has when using a product or service....User experience is a fancy term for what people often describe with words like “love” or “hate”, or phrase such as “it’s easy to use,” or “a pain in the butt.”

Leah Buley – The User Experience Team of One-Rosenfeld, 2013

Making user experience decisions

So, as you can see, we are involved in the user experience on a daily basis, as we go about our business. Sometimes the menu in the restaurant does not make a lot of sense, or that directory at the mall doesn't quite get you to that shop you desperately need. These are all bad user experiences. We as journalists and designers will make important user experience decisions as we prepare content to take it to market, too.

It's all about speed for mobile users

The reader wants to access the content that is stored inside that small telephone she holds in her hand quickly. What is a good "user experience" that we can provide for that reader? There are three UX categories for the editor/visual storyteller to consider: information architecture, visual design, content strategy. When in doubt, remember this quote from **Steve Krug** : "Don't make me think", which is also the title of his book

Information architecture

This is how you design (in conjunction with your engineering team), how the user moves through the complex net of information that appears in a news app or website. "Get me from here to there as quickly and seamlessly as possible," says the reader. We are here to please and it all begins with how you can simplify the navigation system. Less is best. Your goal: to make discoverability easy.

The user and navigation

Sometimes even the simplest navigation is no guarantee that the user will go according to your plan.



Usability

Usability is how easy it is for a user to complete a task. The average user notices usability only when it's wrong. When you try to tap on a button only to trigger another nearby action, that's a classic usability problem.

However, here is how **Jakob Nielsen**, a Danish web usability consultant and author of *Usability Engineering*, defines five components of usability:

Five components of usability

- 1. **Learnability:** How easy is it for users to accomplish basic tasks the first time they encounter the design?
- 2. **Efficiency:** Once users have learned the design, how quickly can they perform tasks?
- 3. **Memorability:** When users return to the design after a period of not using it, how easily can they reestablish proficiency?
- 4. **Errors:** How many errors do users make, how severe are these errors, and how easily can they recover from the errors?
- 5. **Satisfaction:** How pleasant is it to use the design?

Visual design

This is how you will impact the user with your content in a mere two or three seconds via color, typography, photo/illustration. On the small screen of a phone, this has to happen quickly and the look & feel must also allow for perceptions to be formed: is this a serious piece, a feature, an interview. Will there be a lot of visual assets? In addition, visual design is there to confirm brand familiarity: this is my newspaper or magazine that I know so well. The optics tell me so.

Content strategy

It is all about The Story. Long before editors even knew the term user experience, they were making content decisions—what to put on Page 1, as opposed to Page 5. Today, the content manager carries the torch in terms of content strategy. He has more duties and responsibilities than editor a century or a decade ago. He must slice the melon for the potential of content to move across platforms, social media, push notifications. But, alas, today's content manager has data available to get to know his users.

Note—

In order for us to create an efficient user experience, **we must work in teams**. The newsrooms where I have seen this work to perfection are those where cross-functional teams operate. I always say that the four legs of the table are: **content, design, technology and marketing**.

The user experience plan begins with good sketches. Like storyboards for storytelling. That first rough hand- drawn sketch illustrates how navigation, text and visual assets will appear.

User experience and the small screen

When you design for the small screen, you have plenty of competition. It is not just the content that needs to set your app apart. It is also the effectiveness of the user experience. The same users reading the news on your app or website already enjoy great user experiences elsewhere. You want users to say: I love how easy it is to use. How do you accomplish that?

Edit, edit and edit again

The same quality that makes smartphones such constant companions for us -its small size-is what poses the challenge for the designer. There is less space. I know exactly what that is all about: when I moved from a huge 5-bedroom house in Florida to a one-bedroom apartment in New York City, I had to work hard at what I then called “the editing of my life”. It was challenging but good -and therapeutic.

Maximize time utilization

Phone screens accommodate a lot less content. Less of everything, actually. In addition, and this is another challenge: attention on mobile is often fragmented (we call it the journalism of interruptions) and sessions on mobile devices are short. Don't forget that mobile devices are multi-purpose, so your user may be reading your story, listening to music and tending to a phone call all at the same time.

72

seconds

the average mobile session duration.

150

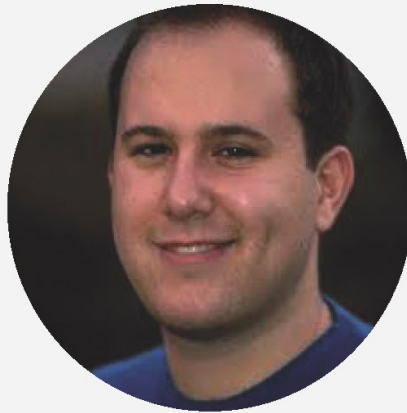
seconds

the average session on desktop.

(Nielsen Norman Group)

“Deep diving vs. snorkeling”

Rachel Hinman mentions this in her book, *The Mobile Frontier* (Rosenfeld, 2012). She writes: “PC experiences are scuba-like because they are designed to be immersive... the large screen and static environment implicit during PC use enables users to become immersed in the rich, graphical world of their computer monitor. Mobile is... snorkeling because attention is divided... mobileusers often need to access content while in an uncontrollable and unpredictable environment.”



“People often use their smartphone in contexts that we stereotype as purely for desktop or laptop computers, tablets, or TV. Although the smartphone can be and is used out and about, people constantly look it at their desk at work, on the couch, and while in bed. The smartphone is really the only device that can be used in virtually every context a human can be in.”

Reed Reibstein – Product Design Manager, The Philadelphia Inquirer

Much less is best

This means that you are creating a product for the journalism of interruptions and for consumption anytime anywhere. The mobile experience makes it often difficult to get totally immersed. Therefore, go for even fewer features on the phone than you would for a desktop site. Be an editor who edits. If you get your reader in that first screen, then the thumb is up and the next screen soon resurfaces.

The user as multitasker

Our audience may be smart and curious, but, when engaged in the mobile experience they are also multitasking. Don't we all? It is always amazing for me to see people around me, whether in the midst of crowded Times Square in New York, or in the subway or on an airplane, and notice how users manipulate around their smartphones: engaging in conversations with those around them, taking selfies, looking at the surroundings, and stopping to read emails, all simultaneously.

Note—

Here are three tips for you to plan your user experience strategy in terms of information architecture, visual design and content strategy. **All emphasize the less is best approach.**

Information architecture

Go for a simple navigation space and I recommend **not more than five items**. Your audience may be task-switching as they read that content you just posted. It is quite easy to lose your place while navigating news and information on your phone. The old printed table of contents is a useful tool to regain a sense of space. The ultimate test of UX for a good mobile experience is that you can get me from where I am to where I wish to be in seconds- or less.

Visual design

The first screen will be key. A good headline and short summary and one visual asset that seduces me to thumb up and keep reading. The attention is always more partial than permanent. That is why I use the term seduction in all my workshops. Seduce me with the headline. Seduce me with the visual. Hook me! Make me thumbs up to continue reading your content.

6:40 ↶



< Top Stories



DEADLY GERMS, LOST CURES

A Mysterious Infection, Spanning the Globe in a Climate of Secrecy

The rise of *Candida auris* embodies a serious and growing public health threat: drug-resistant germs.



PLAY VIDEO | 09:02

Revenge of the Bacteria: Why We're Losing the War

Bacteria are rebelling. They're turning the tide against antibiotics by outsmarting our wonder drugs. This video

Speak to those users

Gaining insights from actual people using your product is a critical component of modern user-centered design. There are two main kinds of user research:

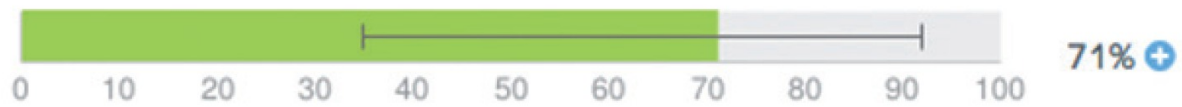
—1. Generative user research: speaking to people to understand their challenges broadly and help you start thinking about how to help them be more successful.

Watch users in action

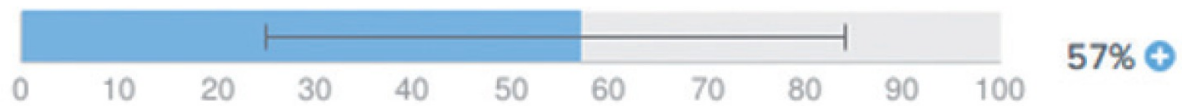
This involves unstructured interviews and activities such as creating personas.

—2. Evaluative user research: watching people use a prototype of your mobile site or app -or the real thing- to see what issues they face. It's great to observe a handful of people as they complete a specified series of tasks.

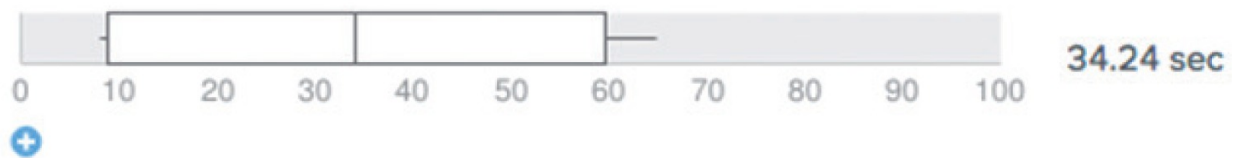
Success



Directness



Time Taken



I recommend you read these two interesting articles -on-line-

<https://www.cactusgroup.com/blog/2018/01/22/types-ux-research/>

<https://www.nngroup.com/articles/why-you-only-need-to-test-with-5-users/>

Content strategy

In terms of content strategy: Get me to read more than just the one story I have come to read. Provide me a teaser to a related item, or to maybe one other story today that might be of interest. A key navigator is that **ONE** next step you wish me to take.

9:41



Quick Chat



Enter the user experience expert

Jan Ove Kjøndal is Chief Commercial Officer at *Agens of Norway*, a Scandinavian user experience agency. He is also a journalist and musician. **Here is my chat with Jan.**

1. What is a good content experience?

A mobile content experience brings the reader closer to the story than on any other medium. Why? Because of tactility. On mobile, your finger does just as much reading as your eyes do. The very fabric of a story no longer consists of mere text and images, but of haptics, of microanimations, of transitions, of seamless video.

2. What do you see as a historical landmark for user experience today?

When the “Our Choice” app by Al Gore was released for the *iPad*, it represented a complete paradigm shift in digital content consumption. Gone were all the static concepts borrowed from a print world. The reader was not only reading the digital book –he or she was truly experiencing the stories about climate change through vision, sounds and tactility.

3. How did you see your role as collaborator with the print designers?

With every project, the print designers are my first stop after receiving my assignment. For one, if I think it will run in print, I want to make sure they are aware of the project. Secondly, I want to see what ideas they may have going already, including, in this case, illustrations. I also share my thoughts and anything I've worked up at that point.

4. What made this piece so important?

Through proper packaging, the story becomes bigger than itself, it goes from being two-dimensional into becoming a true experience. Humans are tactile. Without the mouse pointer abstraction that creates distance between the user and the content, a story can leave much more lasting impact.

4. Why are more news companies NOT following the example?

There are many reasons. Creating proper digital experiences demands a world-class pool of engineering and development talent. Secondly, it is costly. Thirdly, traditional media companies might still not be fully aware of the impact a proper UX might have on reader immersion, engagement and pleasure when interacting with a story.

5. Give us some tips? Prioritize the packaging. Make the most out of the tactility.

Obsess over animations, transitions and haptics. Work on getting the easing curves just right. Create a natural navigation pattern based on established and simple conventions. In short, tune down the friction and turn up the delight. Your users will thank you for it—and ultimately, so will your CFO.

Don't let the term *user experience* become a cliché

I know that, like the term “storytelling”, the two words “user experience” get thrown around newsroom discussions often, and sometimes without much meaning attached. Those two words should never become a tired cliché, since they encapsulate the very essence of what we as journalists and designers are here to accomplish: to provide an easy, enjoyable and rewarding experience for our readers.



Good user experience equals one major thought/visual per screen. on the smartphone. Users know that if they thumb up they will find other content. Make that your guiding principle.





Those other realities (AR & VR)

Design #11

MOBILE PHONES ACCOMPANY US FOR EVERY REAL MOMENT OF OUR LIFE. TODAY, THEY ARE GAINING EVER INCREASING POWER (AND INTELLIGENCE) TO TAKE US TO OTHER REALITIES AS WELL.

We don't have to be genius computer scientists to manipulate our real environments with digital objects. Overlaying information on top of the physical world can open new possibilities of exchanging information and consuming news. It is already happening, even though, to me, it is still science fiction. The journey to visual storytelling like we have never experienced is full of challenges, but also opportunities.

Definitions of VR and AR

In this vignette we will discuss the potential of both Virtual and Augmented Reality. It is key to understand the difference: Virtual Reality (VR) takes you to places. Augmented Reality (AR) brings places to you!

In both cases, there is immersion, the story promises to “take me there”. I am not just leaning back to read, I am putting on my shoes to take a leap to that place where the story is happening, or to get closer to the subject of discussion.

Technology in its infancy

Both technologies represent a new narrative form that we are just beginning to understand. Their norms are still in infancy. Production tools and processes are still immature. Yet, it is fascinating to explore their potential, as I did not long ago when my local newspaper, *The New York Times*, invited me to put those cardboard glasses on to experience my first VR story.



The story was...

It was an unforgettable moment in 2015 to experience that first VR story, the documentary “*The Displaced*” (about three children displaced by war) and

the distribution of more than one million *Google Cardboard* headsets to all subscribers.

The Daily 360

Now *Times* readers can have VR experiences via *The Daily 360* , a series that produces a 360-degree video from somewhere in the world every day.

The Times and AR

The Times has also extended its storytelling to Augmented Reality, taking readers to places and, “creating a bridge between our physical and digital worlds.” The camera, say *Times* editors, can “become a window into a world enhanced with digital information —adding a piece of sculpture to your bedroom or a car to your driveway. Neither actually there, but appearing to be and believably so.”

Augmented Reality at *The Times*

How We'll Bring the News Into Your Home

Augmented Reality:

Four of the Best Olympians, as You've Never Seen Them



Augmented Reality: How We'll Bring the News Into Your Home

By GRAHAM ROBERTS

FEB. 1, 2018

The New York Times is about to expand our journalism so you can experience it in three dimensions, just by picking up your phone.



Something profound has happened to your camera.

Its very purpose — capturing images — has expanded to include a new role: creating a bridge between our physical and digital worlds.

Augmented reality, it's possible to look at the news as if it were in your space — beside your desk or in front of your home.

Like a sponsor box as it looks on the screen of a device in the latest NYTimes app, click [here](#) (for details). It appears as a three-dimensional object, approachable from different angles. In some cases, you can even check out the rust on the metal.





SPORTS



평창 2018

Augmented Reality: Four of the Best Olympians, as You've Never Seen Them

BY JOHN BRANCH

FEB. 5, 2018

Chen

skater



From this view, you can see Chen's arms and legs are tight to his axis of rotation, which helps him spin faster than 400 r.p.m.

The next big thing?

The message is echoed everywhere, and, especially in high places where one is more likely to believe what one hears, especially when it comes to the answer to the question: What is the next big thing?

I hear it is AR, that Augmented Reality will be the newest form we will add to mobile storytelling. It may be the culmination of the efforts we are carrying out now to create stories that are specifically suitable for mobile consumption.

The *Apple* way

Apple's augmented-reality tools will open up new ways to illustrate stories: “It’s not quite drag-and-drop for producers, but it’s super close to that when it comes to the backend.”

Apple CEO, **Tim Cook**, seems quite excited about AR and has predicted that before long, many people will “have AR experiences every day, almost like eating three meals a day. It will become that much a part of you,” **Cook** predicted at a tech conference last year.

Note—

Apple AR glasses?

Those guys who gave us everything Apple that we have incorporated into our daily lives, may be working on the *Apple AR glasses*. Just imagine what that would be for AR storytelling at our fingertips and ever closer to our eyeballs. What can *Apple* contribute to storytelling?

The *Apple* way

AR can expand stories by bringing users face-to-face with objects they would never see otherwise. Just imagine understanding objects in the news, such as what we saw when *The Washington Post* showed us a mysterious dinosaur skull before it is on exhibit at the *Smithsonian's National Museum of Natural History* . AR can also bring stories closer to us with 3D landscapes, models of landmarks and historic structures, or even certain kinds of data visualizations.

Note—

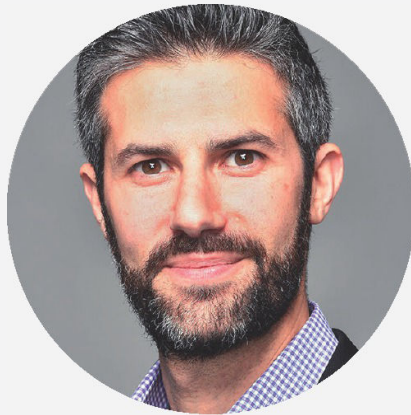
Who is doing AR & VR? Unfortunately, not many beyond *The New York Times*, *Quartz*, *The Washington Post*, *The Guardian* and *USA Today* . It is a slow trend in development, however. The reason for me to write what you are reading is to push for more AR and VR. Publishers, put those glasses on and check out its potential!



9:41



Quick
Chat



AR at The Washington Post

Jeremy Gilbert is Director of Strategic Initiatives at *The Washington Post* . Here he explains how his newspaper is moving swiftly into Augmented Reality storytelling—and how. Take a look at the examples.

1. What role is AR specifically playing in *WaPo's* mobile storytelling strategy?

“Since 2015 *The Post* has been continuously experimenting with augmented reality storytelling. Each new phase of exploration has brought more interactivity, more immersion and ever larger audiences. AR storytelling lets *The Post* bring virtual elements into the physical space around readers.”

2. What type of stories have you been doing using AR?

“*The Post* has used AR storytelling to bring to life architectural reviews of ground breaking buildings, to transport our audience to faraway places and even to teach them how to carve a turkey. Some of the AR projects relied on heavy interactive engagement from users, others just asked users to marvel at richly detailed three dimensional photo models. These were highly immersive, engaging experiences for our audience.”

3. What are the challenges in this area, both journalistically and technically?

“The biggest challenge is determining which types of stories work best in AR. As an industry we’re still experimenting with AR. Not all stories have AR elements but it’s critical to be experimenting with new topics, new elements and new models for interaction. We need to teach our audience what to expect from, how to interact with and where to find our AR stories.”

4. How did you decide to use AR for this specific story about carving a turkey?

“*The Post* routinely tracks the kinds of search that lead its audience to our stories. Each year in mid-November one of Google’s most popular queries is “how do I carve a turkey” and that leads a lot of traffic to stories about carving on *The Post*’s website. Teaching something like how to carve a turkey is always easier shown than told, but a 3D model lets our audience view a 3D photo of a real turkey from any angle.”

5. Who worked on this story? How is planning an AR story different from others?

Like most experimental storytelling, the turkey carving AR story was conceived and built by an ad hoc team from across *The Post*. We involved photographers, videographers, the food team, the mobile app team, designers, graphic artists, multiplatform editors, the emerging products team, the audio team, the audience team and the technical team.”

6. How did you make this into an AR story?

“*The Post’s* food team cooked a few different turkeys and we used photogrammetry to capture the turkey in six stages—from cooking to carving to styling—from all sides, make a digital mesh model of each stage and then render each phase as a 3D photo object that can be rotated and viewed from all angles. Then *The Post’s* video team helped with animation. The food editors wrote stories and an audio script.”

7. What was the role of design?

“The design and emerging news products teams created the different versions of the pages that hosted the story on the web, in native apps and in *Apple News* . The audience team developed a distribution strategy. Coordination and communication are critical in AR stories that involve many and take time. The turkey carving was *The Post* 's most successful AR project to date with more than a half a million visitors.”

9:41



Take
a
Look

Other AR stories from The Post's AR

Elbphilharmonie

A new concert hall in Hamburg transforms the city

African American History Museum

The African American Museum a year later: Still the hottest ticket in town



Entertainment • Review

A new concert hall in Hamburg transforms the city

By Philip Kennicott in Hamburg
May 15, 2017



The Elbphilharmonie, a concert hall in Hamburg, is encased in glass and set upon a giant brick

tunnel of white glass and plaster to visit the rooftop terrace, which bustles with activity before and long after evening concerts. If you want to attend a concert, good luck, because almost everything is sold out.



Augmented Reality

See what perfect sound looks like

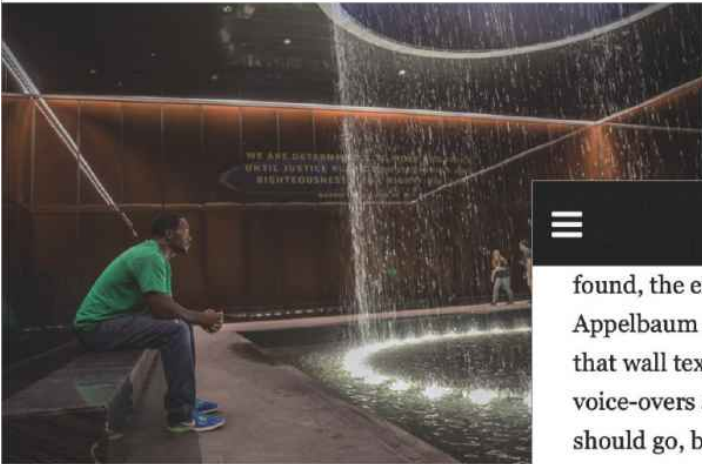
When plans were made for a new concert hall in Hamburg local leaders placed acoustical refinement high on their list of priorities. Using your phone's camera, we'll project the Elbphilharmonie's unique acoustic panels on your own ceiling, explaining how the acoustic panels create a sound so clear and precise.

To see this augmented reality experience, download the Washington Post Classic iPhone app.



Museums • Perspective

The African American Museum a year later: Still the hottest ticket in town



Dwayne Wilson of Delaware, who was on his first visit to the Museum of African American History and Culture, sits in the Contemplative Court. The room, which features an indoor waterfall, has become a favorite spot in the museum for many. (Evelyn Hockstein/For The Washington Post)



By **Philip Kennicott**
Art and architecture critic
September 22, 2017

A year after it opened, the Smithsonian's National Museum of African American History and Culture

found, the exhibition design of these rooms, by Ralph Appelbaum Associates, needs to be tamed and focused, so that wall text can be read without the disrupting recorded voice-overs and video. Text used merely as decoration should go, because the larger message is too important.



Stunning timelapse shows full construction of African American history museum

(McKenna Ewen/National Museum of African American History and Culture)

Architects and designers can be too easily enamored of the symbolism of space. When done with finesse, the experience of tension and release that comes from a narrow, enclosed chamber succeeded by a soaring open one can be thrilling. But the choke point of most visitors' experience of the history galleries isn't subtle or suggestive; it is a fundamental flaw of the structure. The emotional idea was sound, and it connected with a broader aesthetic of the building, which avoids the

Future storytelling

With VR and AR, we simply will not just be content knowing about something, perhaps we will want to experience it in its entire dimension(s). We will not be passive observers, but active participants, manipulating images, turning them on both sides and upside down. With AR and VR, we bring the user closer to the story. The storyteller is not just designing for the brain, the eye and the finger, but also putting wings on the user.



Both AR and VR are in their infancy. They show great potential, however. Reporters who always begin their stories contemplating the “*lead*” paragraph may soon be pondering which sense to appeal to first.





The role of print in a mobile world

Design #12

IN WHAT IS DEFINITELY A MOBILE FIRST WORLD, PRINT IS STILL VIABLE FOR SOME, BUT NO LONGER THE PROTAGONIST. YET, SOME DO PRINT HAPPILY.

Without a doubt, an edition of a printed newspaper or magazine is an extraordinary product. It has a beginning, a middle and an end. In one seating, we are presented with a variety of choices. The placement of headlines and images allows for hierarchy to guide us in understanding content. The joy of flipping through the pages is one we reserve for when we are ready to lean back.

No longer the protagonist

And, while some, like me, still seek that experience perhaps with a weekend edition, such as the *Sunday New York Times* , a 13-section package that starts arriving at my doorstep on Fridays, most don't miss it much. I also already face a new generation of students in my class who never sampled the joys of leaning back to read while holding a newspaper in their hands. For them, chasing stories is more entertaining and fulfilling than sitting down with a print edition.

The weekend newspaper

The weekend edition of a printed newspaper will probably be what will survive these turbulent and transitional times. People may want to lean back with a product that will not interrupt their reading of that in-depth story with push notifications, alerts and other modern derailments of concentration.

Take a look here at how a typical Sunday edition of The New York Times looks on my sofa.



Sports Sunday
The New York Times

Travel
The New York Times

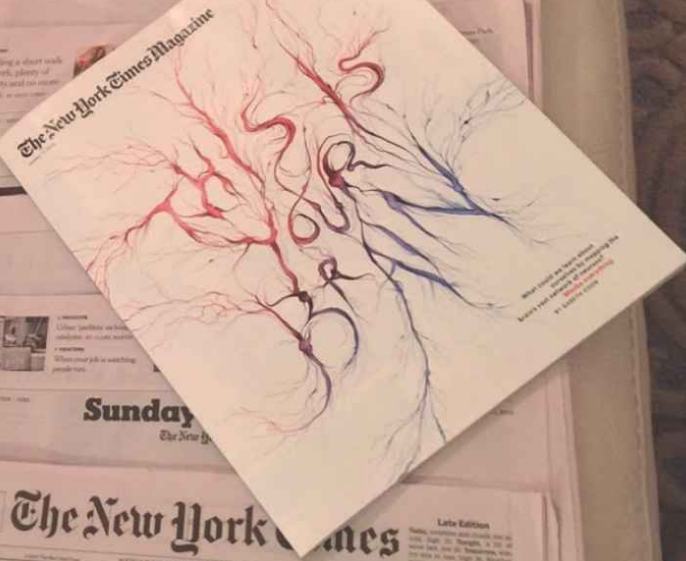
Sunday Styles
The New York Times

Sunday Review
The New York Times

Arts & Leisure
The New York Times

Met

The New York Times Magazine



The New York Times



**In New Era of Terrorism,
Voice From Yemen Echoes
As France Declares 'War'**

**Qasbi, Killed in 2011, Is Invoked
in New Attack**

**Paris Is on High Alert
Ahead of a Giant
Unity Rally**

BY SCOTT WAGNER
The man that has been hailed as a martyr in the Islamic world has become a symbol of resistance in France and across the globe, and his name has become a rallying cry for many.
The man, Qasbi, was killed in a 2011 attack on a French ship in the Indian Ocean. His death was a turning point in the war on terrorism, and his name has become a symbol of resistance in France and across the globe.
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**For Jeb Bush,
Evolving Views
Over 2 Decades**

Warning: That Tan Could Be Hazardous
Teenagers Learn of Cancer Risks in Indoor Tanning

BY MICHAEL MANTON
The warning is clear: Indoor tanning is a leading cause of skin cancer, and teenagers are particularly vulnerable to its effects.

Note—

If there is one area where print can make a greater statement is that of creating hierarchy for content via size and placement of headlines as we will see in this example from *The New York Times*.

The power of print.

When one sees a powerful headline on the front page of a printed newspaper, somehow, at least for people of my generation, the story carries more weight and power.

Here is an example of that in *The New York Times* . I suspect that, because of its content, this story, and this page, particularly, may be one that future generations may see in their history books.



Brian Stelter ✓

@brianstelter

Following



Front page of Saturday's NYT: "FBI INVESTIGATED IF TRUMP WORKED FOR THE RUSSIANS"



11:53 PM - 11 Jan 2019

929 Retweets 2,183 Likes



The familiar look & feel

The style of *The New York Times*, with all caps and the indented lines of the headline, very special, quite unique and, in the case of this story, a little scary too!

Of course, one question to ponder, and one where the print edition wins, is how future generations will hold on to this page if they read the story only digitally. Take a look at the front page of the *Times* .

"All the News That's Fit to Print"

The New York Times

Late Edition

Today's edition going to be closed, page 12. Tonight, closing time of news, closing in on 11:30, page 12. Tomorrow, closing time, 11:30, page 12. Weather map, page A-12.

VOL. CLXXVII — No. 58,205 — 1996 The New York Times Company NEW YORK, SATURDAY, JANUARY 12, 2019 \$3.00



Secretary of State Mike Pompeo, center, walked on Abu Dhabi on Friday as part of a tour of the region aimed at steering up oil markets.

F.B.I. INVESTIGATED IF TRUMP WORKED FOR THE RUSSIANS

Firing of Comey Heightened Suspicions

This article by Adam Goldman, Michael S. Schmidt and Nicholas Kristof.

WASHINGTON — In the days after President Trump fired James H. Comey as F.B.I. director, law enforcement officials became concerned by the president's behavior that they began investigating whether he had been working on behalf of Russia against American interests, according to former law enforcement officials and others familiar with the investigation.

The inquiry carried significant implications, Department of Justice investigators had to consider whether the president's own actions constituted a possible threat to national security. Agents also sought to determine whether Mr. Trump was knowingly working for Russia or had knowingly failed under Mr. Comey's supervision.

Agents and senior F.B.I. officials had grown suspicious of Mr. Trump's ties to Russia during the

Continued on Page A-12

Saudi Women, Tired of Limits, Manage to Flee

By BEN HUBBARD and RICHARD E. PRINCE

SAUDI ARABIA — When one of her father's best friends heard her sister had fled to join her in the United States, he was shocked. She had broken the long-standing rule that women could not drive.

Ms. Alshammari, who is now in Saudi Arabia, said she had fled to the United States to join her sister and brother, who had already fled to the United States.

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As U.S. Pulls Back, Mideast Faces New Era

By BEN HUBBARD

SAUDI ARABIA — While Turkey, Iran and Russia seem to talk about the end of the war in Syria, they do so without the United States.

France talks to allow the Israeli-Palestinian conflict to last for years, but the long-impeded Trump peace talks have not yet broken the impasse.

And now, despite conflicting messages about how and when it will happen, the United States is set to withdraw from Syria.

The withdrawal, which the military's aid begins with major news reported on Friday, is part of the latest round of a broader American drawdown from the Middle East that could have

Moscow and Iran Fill Void to Mold Future of Volatile Region

As the United States steps back, Russia, Iran and regional players increasingly appear to chart the region's future.

"It is not pretty," said Richard D. Haass, the president of the Council on Foreign Relations, "in a region, it is difficult to envision a future."

Since the end of the Cold War, the Middle East has remained

generally near the top of the American foreign policy agenda, kept there by the Persian Gulf War of 1990-91, the American invasion of Iraq in 2003, the Arab Spring and the battle against the Islamic State.

American leaders have often at large reasons for the great involvement of American blood and treasure in the region: to replace the dominance of such dictators, to enforce the rule of law, to support allied governments and to fight terrorism.

But the same reality of the region, the extreme level of oil dependence, has been a constant factor.

As the United States steps back, Russia, Iran and regional players increasingly appear to chart the region's future.

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As the United States steps back, Russia, Iran and regional players increasingly appear to chart the region's future.



Steve Wilberg, left, is not forgiven, but his brother Ben Wilberg, right, is.

What's Inescapable to Some Is Largely Invisible to Others

This article is by Julie Bortman, Ph.D., and Julie Bortman, Ph.D. It is a story about a woman who is invisible to others.

"I have been invisible," said Ms. Bortman, a single mother whose 10-year-old son is partially blind and autistic. "I've never felt in danger, my phone is off, and I have medical records."

For Ms. Bortman, it is a story about a woman who is invisible to others.

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For Ms. Bortman, it is a story about a woman who is invisible to others.

Shaken by Scandals, Top Cancer Center Restricts Ties to Industry

By KATE THOMAS and CHARLES HENNING

Memorial Sloan-Kettering Cancer Center, one of the world's leading research institutions, announced on Friday that it would bar its top executives from serving on corporate boards of drug and medical device companies that, in some cases, had paid them hundreds of thousands of dollars a year.

The conflicts of interest at Sloan-Kettering, reported by The New York Times and ProPublica, have had a ripple effect on other leading cancer institutions across the country. Sloan-Kettering Cancer Center is headed by Martin and Fred Merz, Sloan-Kettering Cancer Research Center in Seattle, both of whom have received all six corporate board seats, an average of six seats each year.

Dr. Merz, who is now at Sloan-Kettering, reported by The New York Times and ProPublica, have had a ripple effect on other leading cancer institutions across the country.

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INTERNATIONAL A-17

Kidnapping Suspect in Custody

A man was taken into custody on Friday after he was accused of kidnapping a woman in a hotel in London, according to a spokesman.

Care Center Under Scrutiny

The operator of a facility where a stroke victim was kept in a room for 10 days before he died has been investigated by the state.



INTERNATIONAL A-8

Poland Arrests Huawei Worker

A Polish citizen who works for the French telecommunications company Huawei was arrested on Friday for spying for Beijing, officials said.

Bay Aiding ISIS in Trinidadian

A 40-year-old captured in Syria was said to have been taken by his mother to the battle zone when he was 12.



INTERNATIONAL A-9

Winning in, and on, Court

A judge ruled that the government's lawsuit to force the state to fund a school was a win for the state.

Will Defense Doom Child?

Kansas City's defense has made a bid to delay the trial of a man accused of killing a child.



BUSINESS B-4

Juel's Image Makeover

After making millions of dollars and losing it all, Juel is now a success story.

Did Fortune Steal the Film?

Three producers are suing the video game company Epic Games, saying it is using their movie names without their permission.



ARTS E-1

Did Fortune Steal the Film?

Three producers are suing the video game company Epic Games, saying it is using their movie names without their permission.

THIS WEEKEND

52 Places to Go in 2019

The travel guide has a new list of 52 places to visit in 2019.



EDITORIAL, OP-ED A-18

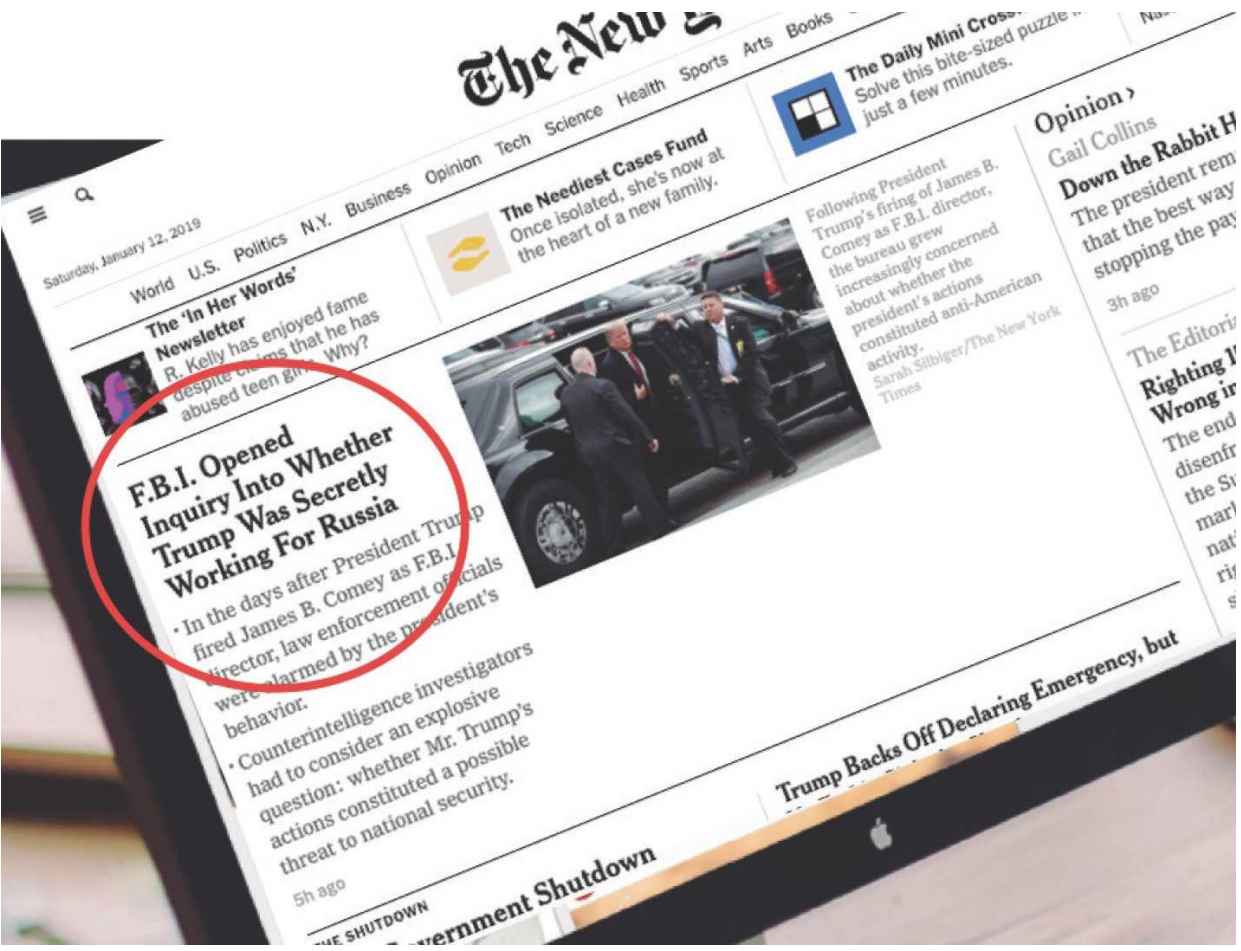
Roger Cohen

By Roger Cohen



Now take a look at the digital versions

Here are digital versions of the same story, not quite the same in terms of impact. However, for a new generation of non-print readers this is just as effective. In print, *The Times* places the story on the preferred right hand lead position, in all caps. Without reading a word we veterans know that this is a heavy story of great significance by just the presentation. Here, the size and presentation of headline is less impactful.



Saturday, January 12, 2019

The 'In Her Words' Newsletter
R. Kelly has enjoyed fame despite claims that he has abused teen girls. Why?

The Neediest Cases Fund
Once isolated, she's now at the heart of a new family.

The Daily Mini Crossword
Solve this bite-sized puzzle in just a few minutes.

F.B.I. Opened Inquiry Into Whether Trump Was Secretly Working For Russia

In the days after President Trump fired James B. Comey as F.B.I. director, law enforcement officials were alarmed by the president's behavior.

Counterintelligence investigators had to consider an explosive question: whether Mr. Trump's actions constituted a possible threat to national security.

5h ago



Following President Trump's firing of James B. Comey as F.B.I. director, the bureau grew increasingly concerned about whether the president's actions constituted anti-American activity.

Sarah Silbiger/The New York Times

Opinion >
Down the Rabbit Hole
The president reminds us that the best way to stop the pay

3h ago

The Editor's Note
Righting Wrongs
The end of disenfranchisement in the South marks a turning point in the history of the nation.

Trump Backs Off Declaring Emergency, but

Government Shutdown

Here is the mobile version

One thing that benefits the digital editions. As you can see, the web headline carries a little more detail: *“F.B.I. Opened Inquiry Into Whether Trump Was Secretly Working on Behalf of Russia.”*

Also notice that the photo used for the digital versions of the story is not used on the front page of the newspaper, where another photo plays the lead role for a different story: larger canvas, more varied display of content (another plus for print).



SUBSCRIBE NOW

F.B.I. Opened Inquiry Into Whether Trump Was Secretly Working on Behalf of Russia



Following President Trump's firing of James B. Comey as F.B.I. director, the bureau grew increasingly concerned about whether the president's actions constituted anti-American activity.

Sarah Silbiger/The New York Times

By Adam Goldman, Michael S. Schmidt and Nicholas Fandos

Just \$1 a week, plus Cooking and Crossword on us. Ends soon.



Note—

Another example from *The New York Times* . Here we see the collaboration among designers across platforms for this highly read investigative report concerning the alleged intervention of the Russians to subvert the US 2016 Presidential election.

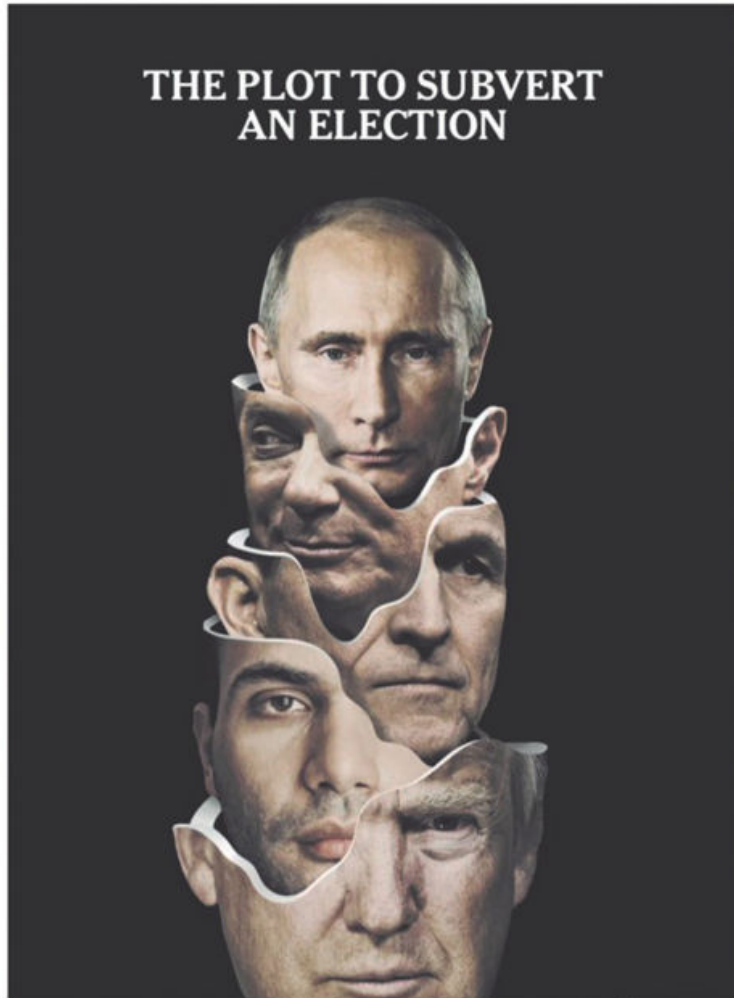
One look across platforms

See how *The Times* provides us with textbook case study of how to treat stories differently for various platforms. The print version of this monumentally important reportage, as seen below, is just the right way to present the story for print consumption: ample use of white space, large type, summary headlines, good subtitles, and a graphic that spreads horizontally across the landscape of the page.

The digital version

For digital, however, the story is refocused, and we see that there is a mobile-driven presentation of the material, with the valuable addition of video clips to enhance the narrative. Yet, one same look & feel prevails throughout: the same illustration, the same typographic font, the same impact with the black background.

THE PLOT TO SUBVERT AN ELECTION



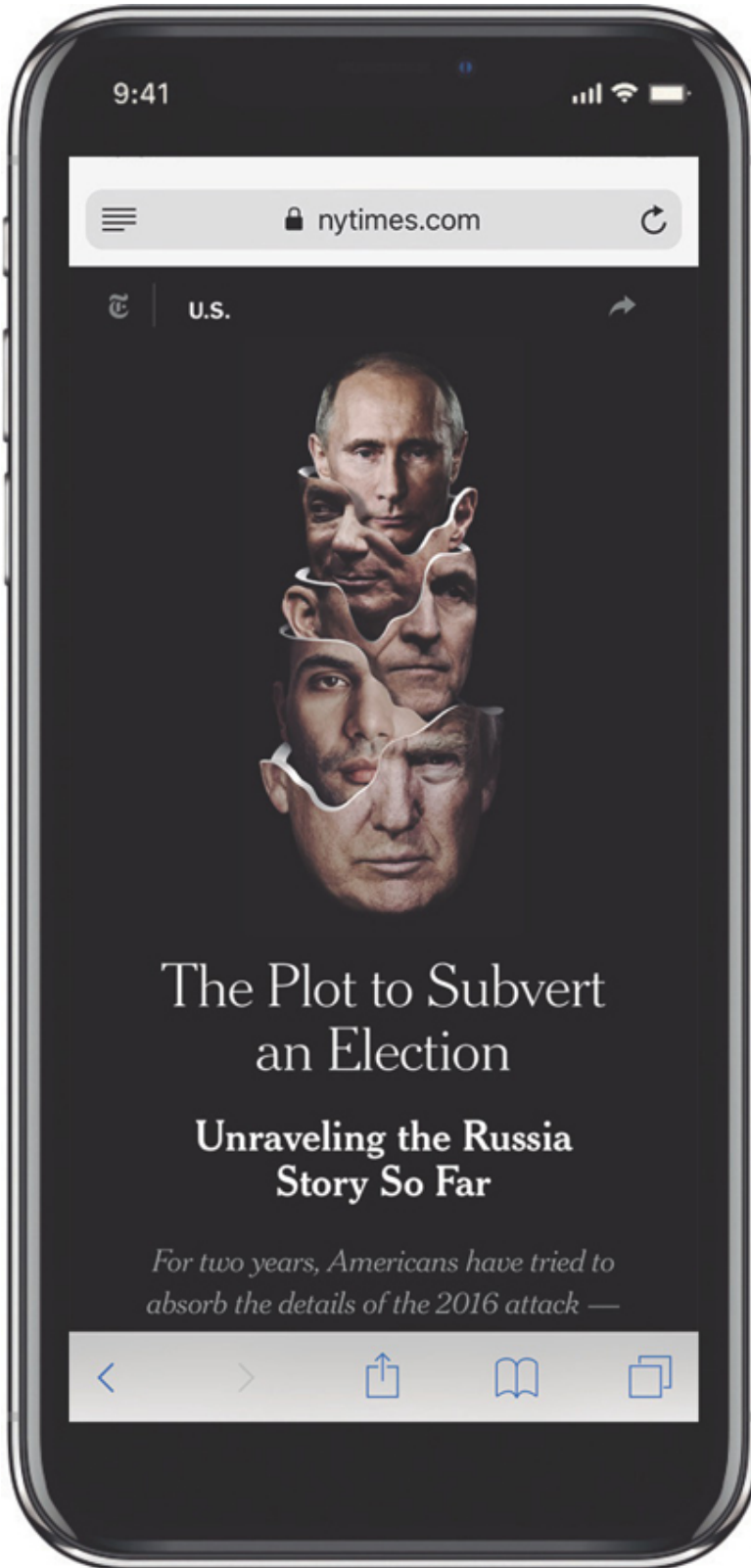
UNRAVELING THE RUSSIA STORY SO FAR

By SCOTT BIANE and MARK MAZZETTI

Printed version



Desktop version



Mobile version

The making of

So, how did this special report about Russian alleged intervention in the 2016 US Presidential elections come to be? I have interviewed members of the *Times* ' team who worked on the print version of the report:

Wayne Kamidoi, Fred Bierman and Andrew Sondern .

The project started with print

This special report had its creation at the print level. In fact, it was the print team that decided to go with an illustration instead of photos, and commissioned the illustrator to do it. “ We knew that photos would be boring for this--Kremlin images, Putin, etc. So we thought illustration from the start,” **Wayne Kamidoi** said. It was later that the digital team, headed by visual storyteller **Andy Rossback** , joined in, and the decision was made to use the same illustration across platforms.

Black as the background

It was also decided from the start that there would be a black background both for print and digital presentation. The editors also thought it would be a simultaneous launch of the special report for both print and digital. That is why it was important to create a look & feel that would carry across the platforms. The text was written with the enough breaks to facilitate reading, both for digital and print.

9:41



Quick Chat



Enter the digital visual storyteller

Designer **Andy Rossback** worked closely with the print team to make sure that there was visual continuity throughout as the special report was presented across platforms. **Here is a chat with Andy.**

1. When did you join this special report?

This project came together pretty quickly, over the course of a week or two. I was involved from very early, and a draft was produced soon after. My role was to essentially art direct this long piece, as we knew we'd have a lot of material: video, illustrations, photos, and charts.

2. How was decided what will be done by print/digital?

Andrew Sondern was working on some illustrations for print and a decision was made early to adapt these for digital, as a way to visually hold the piece together. I spent a day going through the draft and looking for visual opportunities, including making suggestions to the editors for four video quotes to include.

3. How did you prioritize the work?

I wanted to treat these as pieces of visual evidence, so I designed them to function visually as pull quotes and to be playable as videos. After that, I worked with other graphics editors who were producing a detailed timeline of the events. We wanted to link these pieces together tightly, so we located a prominent place at the top of the piece to include a segment of the timeline.

4. What was the role of photography?

I worked with Beth Flynn, a photo editor, to work in a few contextually placed images in the thin spots. Then I started into the more heavy design tasks of creating the design of the topper, subhead styles, and pull quote styles.

5. How did you see your role as collaborator with the print designers?

With every project, the print designers are my first stop after receiving my assignment. For one, if I think it will run in print, I want to make sure they are aware of the project. Secondly, I want to see what ideas they may have going already, including, in this case, illustrations. I also share my thoughts and anything I've worked up at that point.

Digital first

It was a different dynamics between digital/print for another story that *The New York Times* carried with extensive reporting: *Trump Engaged in Suspect Tax Schemes as He Reaped Riches From His Father.*

The challenge of translating digital to print

The print designers report that the challenge here was to translate many videos that served as graphic explainers in the digital version to print.

The solution?

Sidebars were used in print as part of this 8-page special investigative report. Following we show you how this report appeared on Page One of the print version, as well as for digital.

The New York Times

Late Edition

Index, patchy morning fog, partly sunny; high 76. Tonight, partly cloudy; low 65. Tomorrow, clouds and sunbursts; warmer; humid; high 65. Weather map is on Page B11.

B04

© 2018 The New York Times Company

NEW YORK, WEDNESDAY, OCTOBER 3, 2018

\$3.00



TRUMP TOOK PART IN SUSPECT SCHEMES TO EVADE TAX BILLS

*Behind the Myth of a Self-Made Billionaire,
a Vast Inheritance From His Father*

This article is by David Barstow,
Frazier Craig and Ross Rustler.

President Trump participated in dubious tax schemes during the 1990s, including instances of outright fraud, that greatly increased the fortune he received from his parents, an investigation by The New York Times has found.

The president declined repeated requests over several weeks to comment for this article. But a lawyer for Mr. Trump, Charles J. Haffner, provided a written statement on Monday, one day after The Times sent a detailed description of its findings. "The New York Times's allegations of fraud



The New York Times

SPECIAL INVESTIGATION

*Trump Engaged in Suspect Tax Schemes
as He Reaped Riches From His Father*

Text conversions

When a narrative is written in a linear style for mobile consumption, with the text leading to the images, it is a challenge for print designers/editors to convert that text so that it flows well in the print version, something that the *New York Times*' editors have learned to accept as a reality of creating content across platforms.

Thinking ahead: will print adopt some of the narrative styles of digital?

How far can a print designer go in incorporating narratives that are conceptualized for mobile to the printed page? Right now, not too far.

However, I can see how we will see some successful adaptations of the the digital narrative for print. Creative print designers are already involved in some of that thinking. Take for example *The New York Times* ' "Tap" digital projects.

“Tap” in print

Tap is a *New York Times* digital feature that requires that the user does that “tap” into the bottom corner of the screen, then things happen. So, how is this to translate to print? Designer **Andrew Sondern** explains that it is possible:

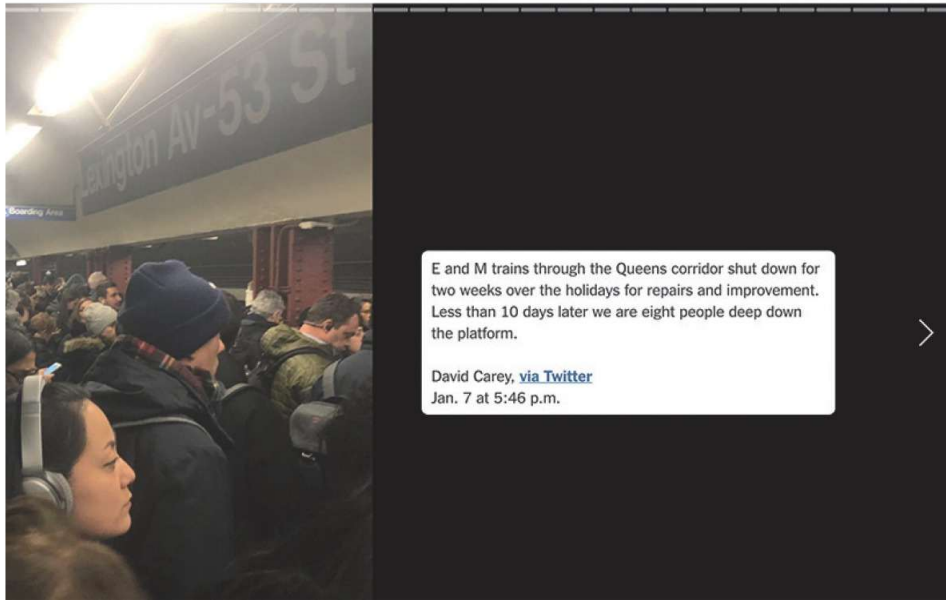
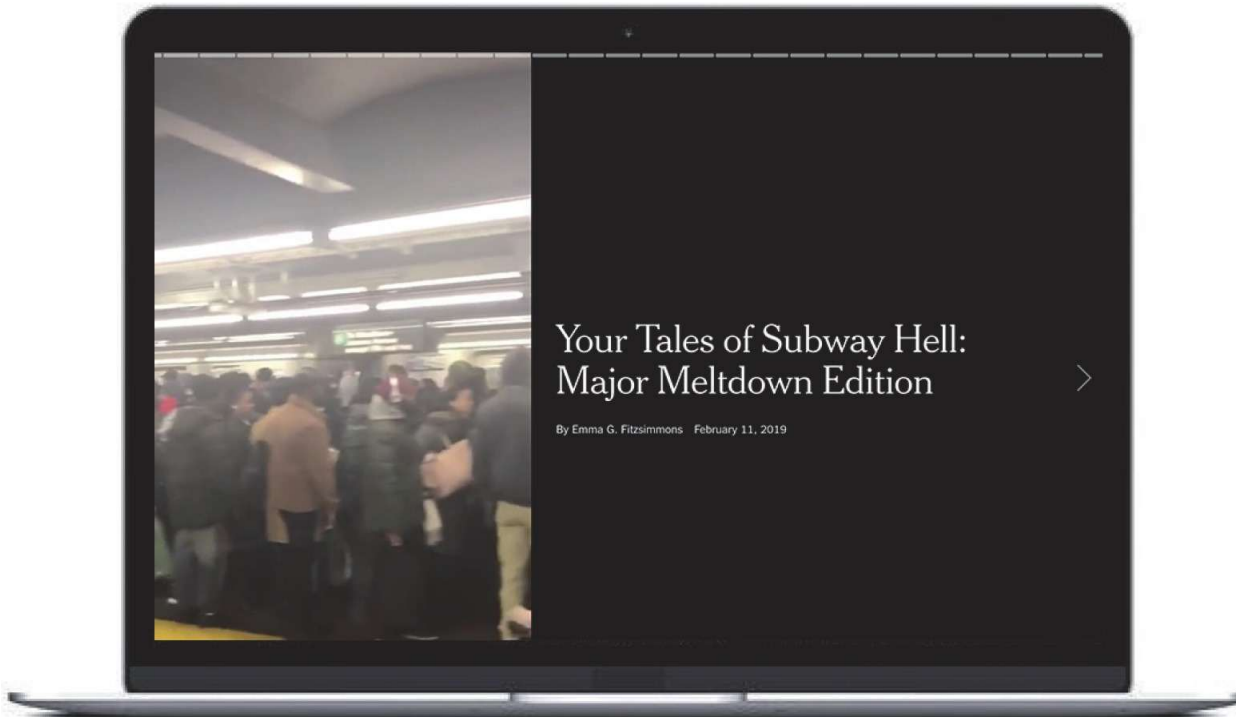


“Here the challenge always is to adapt what sometimes is spontaneous video and audio and make it work in print. Usually there is a reporter at the scene, who introduces himself, etc. It is strange to do these segments in print. But we do!”

Andrew Sondern – The New York Times

Looking at “taps”

“Taps” is perhaps the most touch friendly of all mobile stories. Simply tap and a new image appears, with short text describing it.

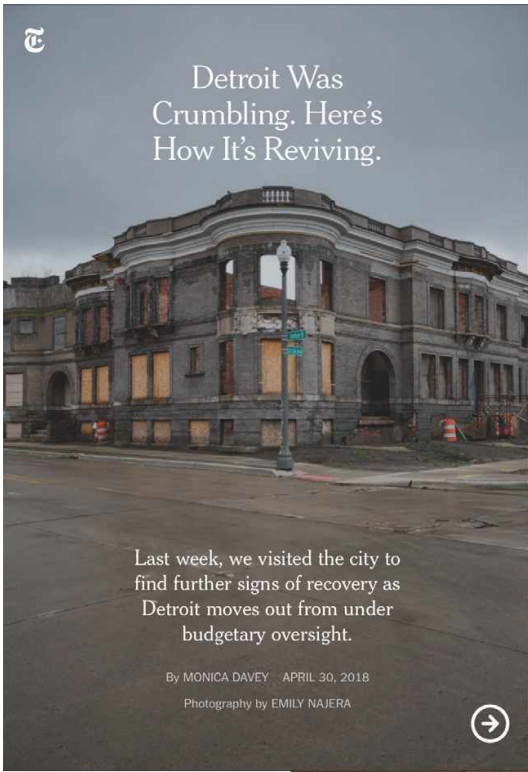


Desktop version

Another “tap”

Here is a perfect example of a story that was created for digital consumption.

Next see the print version on following pages



en

Detroit Was Crumbling. Here's How It's Reviving.

Last week, we visited the city to
find further signs of recovery as
Detroit moves out from under
budgetary oversight.

By MONICA DAVEY APRIL 30, 2018
Photography by EMILY NAJERA



For a while, Detroit was known for vacant,
crumbling homes and rock-bottom house prices. I
found neighborhoods like this one, Brush Park,
transforming.



Brush Park is not far from downtown Detroit, with
its buzzing collection of remade office spaces, or
from Little Caesars Arena, a new sports facility.

Mobile version

Detroit Was Crumbling.



Last week, we visited the city to find further signs of recovery as Detroit moved past what had long been its darkest hour. **By MICHAEL OCHS** Photographs by **EMMA NARAYAN**



Detroit grew out for 830 square miles, and gave the city, which had become a ghost town as one of the poorest in the country, a new life. Some of the streets have been paved and repaved. Elsewhere, changes of color suggest a new life. **By MICHAEL OCHS** Photographs by **EMMA NARAYAN**



For 30 years, Detroit has been under some sort of oversight from state and federal governments. They watched over the city's water department, police, transportation division and, lately, its finances after Detroit emerged from bankruptcy. On Monday, that supervision ended to make the city's financial decisions easier to make in the long-term future.



"Just look around," Mayor Duggan, 58, said as he walked for a few minutes. "There's no one here. There's nothing left." **By MICHAEL OCHS** Photographs by **EMMA NARAYAN**



The abandoned houses left behind have been taken down by the thousands. For a while, Detroit couldn't pay for services such as the garbage. With a charter budget crisis, the city has been forced to raise taxes and ending most programs. Some workers have been laid off, and many of those who remain are on furlough.



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Here's How It's Reviving.



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Gorsuch's Prose Garners Gusher of Groans.

WASHINGTON — Justice Neil M. Gorsuch arrived at the Supreme Court last year with a reputation as a liberal writer. The prospect of a liberal writer on the court was a relief to many. But now, after a year of writing, he has become a gusher of groans. Gorsuch's prose is so convoluted and so full of legal jargon that it has become a source of frustration for many. His writing is so dense and so full of legal jargon that it has become a source of frustration for many. His writing is so dense and so full of legal jargon that it has become a source of frustration for many.

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Justice Neil M. Gorsuch's reputation for legal jargon is a 'gusher of groans' among critics.

Justices to Hear Death Row Case and 2 Others

WASHINGTON — The Supreme Court will hear a case about a death row inmate in Missouri who says he is innocent. The case is called *Wainwright v. Lynette*. The Supreme Court will also hear two other cases. One is about a death row inmate in Missouri who says he is innocent. The case is called *Wainwright v. Lynette*. The Supreme Court will also hear two other cases.

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President Says He Won't Apologize For His Remarks Over 'Muslim Ban'

WASHINGTON — President Donald Trump said he would not apologize for his remarks about a Supreme Court case. He said he was proud of his remarks and that he would not apologize. He said he was proud of his remarks and that he would not apologize.

Printed version

When digital inspires print

It is happening more frequently now: when good digital ideas migrate to the print edition of a newspaper. We have seen it, for example with the new Pages 2-3 of *The New York Times* , which are inspired by the successful digital briefings of the newspaper.

Take a look at how the new Pages 2-3 are a sort of mini newspaper to provide readers with an overall view of the news and content of the day.

Watching migrates to print

Another *New York Times* feature that had its start in digital—Watching—now appears in the printed pages of the newspaper. Watching allows users on digital editions to click on a specific topic and check what is available to watch on TV. The print edition does not allow for clicking, of course, but even the same logo and color treatments have transferred to print.

Watching SEARCH YOUR WATCHLIST

What are you in the mood for?

Strong Female Lead Steamy Upbeat Dark Brainteasing Stylish Family-Friendly

Binge-Worthy Bloody Joke-Heavy Comforting Witty Explosions Character-Driven Quirky

Darkly Funny Oscar-Winning British Breezy Informative Moody Inspirational

Foreign Language Scary Raunchy Dialogue-Rich Suspenseful For Kids Whodunit


Psychological Weepy Visually Stunning

What we're watching

Where to Stream 11 Essential Ken Burns Documentaries

Whether you want something relatively short by Ken Burns standards (under two hours), luxuriously long (eight hours or more) or somewhere in between, here's what to stream.

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Watching SEARCH YOUR WATCHLIST

12 Great Underseen Horror Movies on Netflix

The streaming service has well-trod classics like "The Shining" and "A Nightmare on Elm Street." But how about these lesser-known frightening films?

By SCOTT TOBIAS

Share List



Clickables provide a walkthrough of audiences' choices

BuzzFeed: the print souvenir

The popular site *BuzzFeed* also tested its colorful content with a one-off printed edition that was distributed in New York City's Times Square.

I am sure that this became a souvenir for some, and we wonder if *BuzzFeed* will repeat it in the future.

Take a look at the colors, and the tone of the headlines on that print cover.

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Can you survive online dating?
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NYC:
by @matt & @kayla
great to know 33

How to make
**CHEAP
STEAK**
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How to make
**EXPENSIVE
STEAK**
also p. 37

GIF
p. 2

FROM HOAX TO HOTTIE
BuzzFeed
MARCH 4, 2015



**“HELP!
I’M IN
LOVE WITH
MOMO”**
From hoax
to hottie
P. 3

PIZZA
**INCREDIBLE
SAVINGS!**
BEST SAVINGS
AVAILABLE FOR THE WHOLE YEAR
AT BUZZFEED

Some things print can definitely do better—or in a grander scale than mobile. Take a look at these pages from *The Washington Post* celebrating a hockey championship. This is doing print happily!

The Washington Post
STANLEY CUP CHAMPIONS

WEDNESDAY, JUNE 4, 2014



COMMEMORATIVE EDITION

In their 44th year of existence, the Washington Capitals claimed their first Stanley Cup. Be the first to tell your story — and yours. Details.

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STANLEY CUP CHAMPIONS



"Maybe the save of a lifetime."



By any reach, Holby's Game 2 stop was as good as it gets

By Steve Miller

It was a moment of pure magic, a save that defied logic and defied the odds. In Game 2 of the Stanley Cup Finals, Washington Capitals goalie Braden Holtby made a stop that will be remembered for years to come. The puck was in the air, and Holtby was in a split-second decision. He reached for it, and he got it. The puck was in the air, and Holtby was in a split-second decision. He reached for it, and he got it. The puck was in the air, and Holtby was in a split-second decision. He reached for it, and he got it.

STANLEY CUP CHAMPIONS



"Shed a tear. But this time of joy. Drop it, if only in your imagination or in your heart, into the Stanley Cup, at last."

© Harbinger Group, Inc. 1991

9:41



Quick Chat



The multi-platform designer

Here is a chat with Greg Manifold , Design Director, *The Washington Post* , about how storytelling at his newspaper is planned in a multiplatform mode.

1. What makes *WaPo* such a great place for visual storytelling across platforms?

“*The Post* is a pretty special place when it comes to designing across platforms. We assign stories to designers with the expectation that they will design the story for digital, social and print. For some of our digital stories, we have a lower barrier to entry template that our designers can use, but more and more, they are coding custom projects using a range of coding skills.”

2. To what do you attribute the success of your work at *WaPo* ?

“Early in my tenure as Design Director (2013-present), executive editor Marty Baron challenged me to get the department to a 50/50 division between digital and print –at the time we were skewed heavily to print– what started with a small group of designers has spread to everyone on the team of 28. The credit really belongs to the designers for working tirelessly to push their skills forward in digital.”

3. What kind of training did your designers have?

“A key secret to our success is the way our designers support one another. A walk through our department on any day of the week will see designers sitting together working through a project, helping teach one another. It’s an amazing department to be a part of. A lot of these designers started off primarily as print designers, including some of our strongest digital designers.”

4. How do you incorporate print into these major design projects with such success?

“We have a lot of examples of projects that have strong connections between print and digital. We often start these projects in digital and then ultimately for the newspaper. As we’ve gotten better and better at this juggling act, we start to anticipate how to plan for all of the platforms throughout all of the stages of the project.”

Note—

I follow what *The Washington Post* does on a daily basis, and here are some of the stories where one can see how well the design team marries content with the various platforms. I asked Design Director **Greg Manifold** for some insight into each of these examples.

9:41



Take
a
Look

TOO MANY MEN

Here we see how The Washington Post adopts cinematographic ideas for its digital storytelling.

It is a smart way of blending the spirit of the content with the visual art direction.

How they did it:

“Illustrations tie the piece together across platforms. We added animations to the digital package in collaboration with our motion graphics team. We also built an *AppleNews* ‘bespoke version’ for this piece, which is included above. It requires being coded in different format (JSON) —often by the same designer.”

Status seeker
How Donald Trump made it to a list of America's richest in 1984. **OUTLOOK**

Taking a cue
Why LGBT rights are a key factor in Amazon's HQ2 selection. **BUSINESS**



In command
The Caps take the series lead with a 4-3 win over Columbus. **SPORTS**

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The Washington Post

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Cohen, the president's 'fixer,' now poses peril

Personal lawyer's loyalty could face its greatest test in a criminal case

BY MICHAEL KRAMER, TOM HAMBURGER AND ROYALINO S. HELDREMAN

When Donald Trump won the presidency, his longtime secretary Michael Cohen assessed its position for a reward spot in the senior ranks of the White House. At one point, Cohen signed a list of five candidates for White House counsel, according to documents reviewed by The Washington Post. He suggested to some Trump aides that he might make a good chief of staff.



But when Trump took his West Wing seat, the trash New York lawyer did not make the cut. Some in Trump's inner circle worried about blowback from Cohen's associations and speculated on ways to fix the New York developer's problems, Trump associates said.

Among those opposed, the associates said, were Trump's daughter Ivanka and son-in-law, Jared Kushner. For his part, Cohen had warned Trump against giving Ivanka Trump and Kushner White House jobs, saying the president would be embarrassed by complaints of nepotism, according to one person familiar with the matter.

The reformed Cohen, according to people familiar with his views, always expressed admiration for his longtime boss.

"He was a guy who dedicated his life to Trump, who was sure he would be a top pick," said a Trump associate who spoke on the condition of anonymity to describe the conversation that he witnessed. But, in the end, "he was laid out."

Now, the bond between the

In China and India, men outnumber women by 70 million. Both nations are belatedly trying to come to grips with the policies that created this male-heavy generation.



TOO MANY MEN

STORY BY SIMON DENYER AND AWEKE GEREM
ILLUSTRATIONS BY JIAO JIU

50 million

In China and India, there are 50 million excess men under age 20. The biggest gap between men and women of marriageable age will come in the next few decades. Men outnumber women in the two nations by 70 million overall.

Those consequences are not confined to China and India, but reach deep into their Asian neighbors and distant the economies of Europe and the Americas, as well. Barely recognized, the ramifications of too many men are only starting to come into sight.

"In the future, there will be millions of men who can't marry, and that could pose a very big risk to society," warns Li Jianxin, a leading demographer at Xian Jiaotong University.

Out of China's population of 1.4 billion, there are nearly 34 million more males than females — the equivalent of almost the entire population of California, or Poland, who will never

MEN CONTINUED ON A18

N. Korea pledge elicits doubts

PRIVATE SKEPTICISM FROM TRUMP AIDES

Kim's nuclear freeze plan could be trap, some warn

BY DAVID NAKAMURA AND JOHN HUDSON

PALM BEACH, Fla. — The Trump White House is reacting skeptically in private to North Korea's announcement of plans to freeze nuclear weapons testing, warning that dictator Kim Jong Un could be setting a trap and providing no sign of lack of a hard-line stance ahead of a potential leader's summit.

President Trump called Pyongyang's move a "program" and "good news" in a pair of tweets after the news broke Friday evening. Behind the scenes, however, his aides cautioned Thursday that Kim's statement that the North would halt testing and shutter one nuclear facility was more notable for what he left out: a direct pledge to work toward nuclear disarmament.

Although some foreign policy analysts were heartened that Kim appeared eager to set a path toward his summit with Trump, which could come in late May or early June, Trump aides were less enthused. In their view, Kim's moves aimed to offer relatively modest pledges — which could be quickly reversed — to create the "illusion" that he is "reasonable" and willing to compromise.

That, the Trump aides said, would make it more politically difficult for the United States to reject the North's demands.

Kim's announcement early Saturday in Pyongyang surprised White House officials, who had

N. KOREA CONTINUED ON A18

Democratization: Verifying Kim's promises will prove difficult. A18
Ahead of summit: Some positive signs, but skepticism remains. A18

Their high ground is up a tree

Above Virginia land, a mother and daughter fend off a pipeline

BY GRANTLEY S. SCHNEIDER

SHANDLER COUNTY, Va. — When the trees started coming down, Theresa "Tid" Berry went up. Now, the 61-year-old mother of three is perched on a platform



A goodbye to a first lady of grace, grit

BY ROXANNE ROBERTS AND KEVIN SULLIVAN

BOZOTON — Dignity, grace, respect, always respect.

In the church, on the street, lining up to view the casket, they said the same words over and over: Barbara Pierce Bush, the "first lady of the grasses generation," as one of her nicknames called her, had the good manners of hundred-year-olds, decency in disagreement, the ability to ap-



Printed version

TOO MANY MEN

CHAPTER THREE: Tens of thousands of foreign women are flocking to China for marriage, pushed by poverty at home and sucked in by China's shortage of women. Chinese men surf websites that offer foreign brides and may wind up paying upwards of \$8,000 for marriage visas to find a wife. For the brides, it's a huge gamble. They are lured with promises of work, and some are effectively trapped and trafficked into marriage. In their new families, daughters-in-law often occupy the lowest status.



LEUNG SIU-KEI/AGENCE FRANCE PRESSE

MEN FROM AIN

Leung has become a center for the trade in Cambodian women in village after village, they are easy to spot, looking after young children and picking them up from school, or just hanging out watching their husbands play mah-jongg.

In Haungting, a village two hours' drive to the north of Leung, Liu and Liu was the first of several transnational marriages.

"Our village has 60 or 65 bachelors and only one or two single women," said Liu. "The men who are 40 or even older, Cambodian women are like a second chance."

But for the women involved, it is a huge gamble, being transported into families where daughters-in-law often occupy the lowest status of all, especially foreign ones who have had been "bought."

Not surprisingly, then, that Liu's mother didn't want her to come. You don't speak the language, you don't know anyone, it's dangerous, she warned.

But in Cambodia, daughters are expected to help support the family financially. Liu's father had died, and there were three young brothers to bring up and go through school. Her village, in central Cambodia's Kampong Cham province, offered no real employment opportunities.

Liu, who was born Srengch Yum in Cambodia, was paid the equivalent of \$400, plus travel expenses, and promised a steady well-paid job in a Chinese factory when she arrived, provided she agreed to get married.

"I wanted the money for my mother," she said. Liu said he paid deposits ranging from \$1,000 to \$40,000 to three local families, just for the right to date their daughters, and get only some of the money back when the matches didn't work out.

But up with demanding Chinese families, he eventually decided to pay a broker nearly \$10,000 for Liu, who took a Chinese name after meeting them.

The new promise to be content, living in a house filled with photos of their wedding and their two young children, a 4-year-old boy, Huiyan, and his 1-year-old sister, Hui. In one, they sit on a park bench, he in his blue gray suit and red tie, she in a white wedding dress

she is one of the lucky ones. "My husband is a good man, and he treats me well," she said.

"I don't want to go back. I have children now."

Over 25-year-old woman, interviewed in the Cambodian capital, Phnom Penh, said she had been enticed to come to China with the promise of a factory job. But when she landed, she was forced to marry a man she didn't like.

"My husband said to me, 'You are my slave, I bought you. If I want, I can do anything to you.'"

Her new family locked her in the house to prevent her from fleeing, she said. Her husband demanded sex four times a day. If she refused, she was beaten.

Finally, she had a baby girl. Seven days after birth, her husband demanded sex again and, when she refused, beat her, she said. Two years later, she realized, she had a "w-

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\$30,000

A century-old tradition, the "bride price" in China is similar to a dowry elsewhere in the world. However, it is paid from the groom's family to the bride's parents — not the other way around. A decade or two ago, the typical bride price was just a few hundred dollars. Today, in some parts of China, the average is nearly \$30,000, according to a survey by the People's Daily newspaper.

riage, she denied medical creases by her husband's family and almost died.

For three years, the woman had not called her family back home in Cambodia "because I didn't want my mother to worry," and because she felt ashamed the hadn't been able to send any money home.

Eventually, though, she called her brother. Together they persuaded the Chinese family to let her visit her sick mother in Cambodia — but they let her go only on the condition she leave her daughter behind.

Now she lives in a crowded tenement. Scared of being stigmatized in her village, she rarely goes home, working instead for low pay in a garment factory on the outskirts of Phnom Penh. She has been separated from her 3-year-old daughter for more than a year.

Thinking of her, a fleeting smile passes over her face.

"I cry every day," she said.

With men remembering women in China by 18 million, she demanded for foreign brides simply sticking the problem onto China's smaller neighbors.

Russian women, some of whom used to look to the West for husbands, are increasingly seeking marriage in China, says Elena Ranzhanova at Britain's University of Manchester, who has been leading an international project on marriage migration into China.

In China, they are the men sought-after brides, prized for their fair skin and European features. They are seen as educated and accessible, less emancipated than Western women. These women are more likely to end up in bigger cities, with richer men.

Commercial marriage agents in Russia as well as Ukraine offer Chinese men the chance to meet 50 or so women over the space of a few days for around \$8,000, rising to \$16,000 if they find a bride.

But a month later, a number of women came from Vietnam. Marriage migration across the porous border in southern China began two decades ago and is flourishing, said Caroline Critch, who has been researching the phenomenon for a decade, most recently with Vietnamese women are seen as less "emancipated" than some Chinese women and more focused on traditional family values.

They are also sought after for their fair skin, their big eyes and slim waists, Critch says.



to take a bath. We don't have much water so we carried them in the bucket. Everybody thinks, 'What problems does this man have? What is lacking in his family? What is lacking in him?'

Evening are the hardest times, when the village fields are laid, women wash their clothes from the pond, smoke washes from evening meals, who-who-who still in their glad suitcases play in the street lanes. Kumar sits himself in his room.

"I watch TV, remember movies sometimes," Kumar says. "What can I do? It's up to me then. What I feel inside myself."

It wasn't supposed to end up this way. When he was in high school, he had a brief romance with a classmate, a beautiful 17-year-old, said and then, with two babies that reached down her back. There now he cannot speak of her without singing a few bars of an old love song. "I looked for her Facebook last year," he says.

But the topic was discovered, the parents set a trap to it, and his classmates eventually scouted someone else. And the family wasn't able to find any other suitable prospective brides for him.

"We had it, but this is a problem in every house," said his mother, Shima, sitting with her son after the party in the dimly lit courtyard of the modest house where they live.

Sometimes, Kumar says, the solution he finds is to marry.



Everytime she has a wife after her

ing more dangerous or unpleasant jobs, to get us explain its huge trade surplus. A man who is.



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parents — rather than the other way around.

A decade or two back, the typical bride price was just a few hundred dollars. Today, in some parts of China, the average is nearly \$30,000, according to a survey by the People's Daily newspaper.

That translates into huge pressure for young men like Li and their families. Indeed, helping to build Li's house was another young man who was already feeling the pressure.

"There are very few girls here, and many girls from outside won't want to marry into this village because it's poor," said an 8-year-old Zhou Hailiang as he laid the tiles in one of the house's newly built bedrooms. Only a show of property can attract, and build, a bride.

"In our village, if you want to find a wife, you have to build a house."

"Zhou said he would like to stay in Peking all his life, but the pay isn't good, and he will soon reluctantly join the tide of migrant workers heading for China's booming megacities, in search of riches — and brides.

Many unmarried Chinese men have made their way to cities like Daxing in southern China's Pearl River Delta, a vast urban agglomeration nicknamed the "factory of the world."

Their work ethic, their determination to succeed, is remarkable.

In a hoodie shop close to a series of shoe factories, a 34-year-old who gave only his family name, Wang, was enjoying dinner with some friends. In between sips of beer, he said he left his home in rural western China a decade ago and now works 11 or 12 hours a day, with his two kids left at home.

He has already saved enough to build a house in his home village, but it is still struggling to find a wife.

"If you are poor, it's hard," he said. "There are also more here here, and it is not necessarily easy to meet girls."

CHAPTER THREE

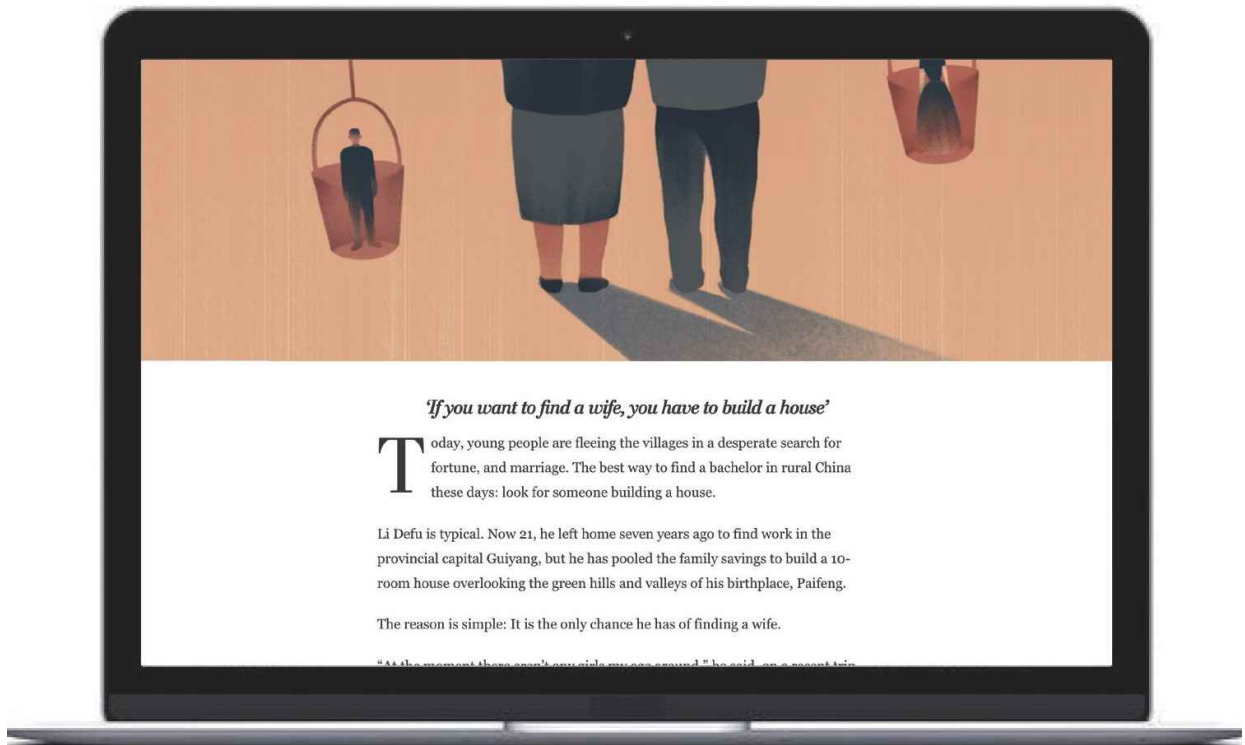
My wife didn't run away . . .

Everytime she has a wife after her

In this country find a wife in China, he decided to buy a foreign one. He

l's sister and mother helped him choose

from a selection of Cambodian women, who



Desktop version



'If you want to find a wife, you have to build a house'

Today, young people are fleeing the villages in a desperate search

< > [Share] [Bookmarks] [Tabs]

Mobile version

AN AFFAIR. THE MOB. A MURDER.

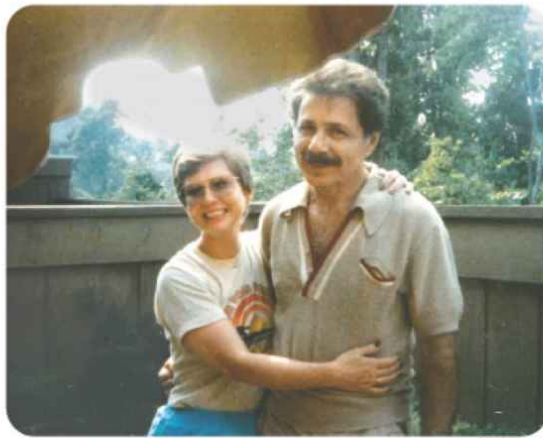
The Washington Post storytelling is planned in a multiplatform mode.

How they did it:

“Think there are some great unifying traits in this presentation. Most notably, the typography used for the headlines and subheads. Digital design by **Madison Walls** , print design by **Brian Gross** and **Madison** .”

AN AFFAIR. THE MOB. A MURDER.

BY MARY JORDAN



Margaret Yeatman was murdered in 1986. Her married boyfriend, Arthur Cunn, was a top suspect.

My office phone rang on a September morning. A number I didn't recognize. ¶ "Have you heard anything more about the Margaret Yeatman murder?" asked the woman on the other end of the phone. ¶ *Yeatman*. The caller reminded me I had written about her killing three decades earlier.

Margaret "Muffie" Yeatman was a 46-year-old Defense Department employee who had been fatally shot in 1986. Now a former D.C. police officer named Linda Tague was intent on explaining what happened next.

As we spoke, I searched online for my Washington Post article, which I'd written when I was 25. The headline on the nine-paragraph, July 15, 1986, dispatch: "Slain Woman's Friend Probed."

"The Alexandria boyfriend of Margaret F. Yeatman, the Annandale woman whose body was found in the trunk of her car June 29, is being investigated in the death, according to a police affidavit. . . . Arthur L. Cunn, who allegedly had been having an affair with Yeatman since 1980, led a 'double life.'"

Cunn was a bomb expert at what was then called the federal Bureau of Alcohol, Tobacco and Firearms working four blocks from the White House. Yeatman had fallen in love with him. She told family and friends they were getting married.

But it turned out Cunn was already married.
The same week Cunn's wife moved to Washington so join

under her body were identical to the pair he wore, detectives said. The family told police the journals Yeatman kept on her coffee table and photos of her and Cunn were missing. An empty frame was left hanging on the dining room wall.

On the phone, Tague — who was Yeatman's best friend — marveled at all the evidence.

"You would have thought Arnie Cunn would be locked up this day," said Tague, now 67.

But instead of an arrest, the investigation just seemed to stop. No detective ever called Tague or Yeatman's sister, both of whom talked to her nearly every day and knew Cunn.

Their long search for answers led them to me.

I had not written a local crime article in decades. I'd spent 14 years as a foreign correspondent in Tokyo, Mexico City and London. I was back in Washington covering the presidential campaign when Tague reached me at my desk in September 2015.

I wound up talking to her for a while. She seemed so certain, so precise with details, so completely credible.

"What happened?" Tague asked me. "Why was the case just

Printed version

'If I ever thought of doing something like that, why would you leave a body?'



Yusman is buried at Parklane Cemetery in Rockville, Md. She was 64 when someone

PHOTO PROVIDED BY FBI

THE FBI

In Yusman's homicide file, there is a 1984 Time magazine article about (Yusman had often to pressure the bases of the five other families, the so-called Commission... Claitor, then from a top job at the Justice Department, was in Maryland making headway on his promise: "The body will be returned...")

Claitor would regularly to inquire. This one of his associates described him as "too busy to make requests for recovery...")

Claitor, the Baltimore odd case detective, said he recalled being told, "The office thinks a murder could just be overlooked. She has...")

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U.S. Attorney Randolph Clark Claitor is shown in a family portrait photograph in the murder file.

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'He always keeps me hidden because of Angie. He didn't want to cause her any more pain. ...'



A clip of Washington Post reporter Mary Jordan's original story about Yusman's murder is included in the evidence file for the case.

PHOTO PROVIDED BY FBI

THE GIRLFRIEND

Mattie, as Margaret was known, kept her blond hair short and covered the big, round sunglasses that were fashionable at the time. She had blond hair and a blonde and had two adult children when she met Angie Claitor...")

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"She was everything to me: my mother, my sister, my best friend," Yusman said. "She was everything to me: my mother, my sister, my best friend."

Claitor, left, and Yusman, second from left, with Yusman and Yusman's husband, Tom, in 1984.

Long Island step. He quickly moved out to a city apartment — explained...")

Do Yusman, Yusman's son-in-law, described him as a "nice worker, a trigger"

according to one former ATF agent who worked with him but did not want to be named. They said the incident led to him being assigned to a desk job...")

A spokesman for the ATF first denied Claitor ever worked for the agency. Then, after a probed story determined that Claitor's ATF job, the agency acknowledged she had worked there...")

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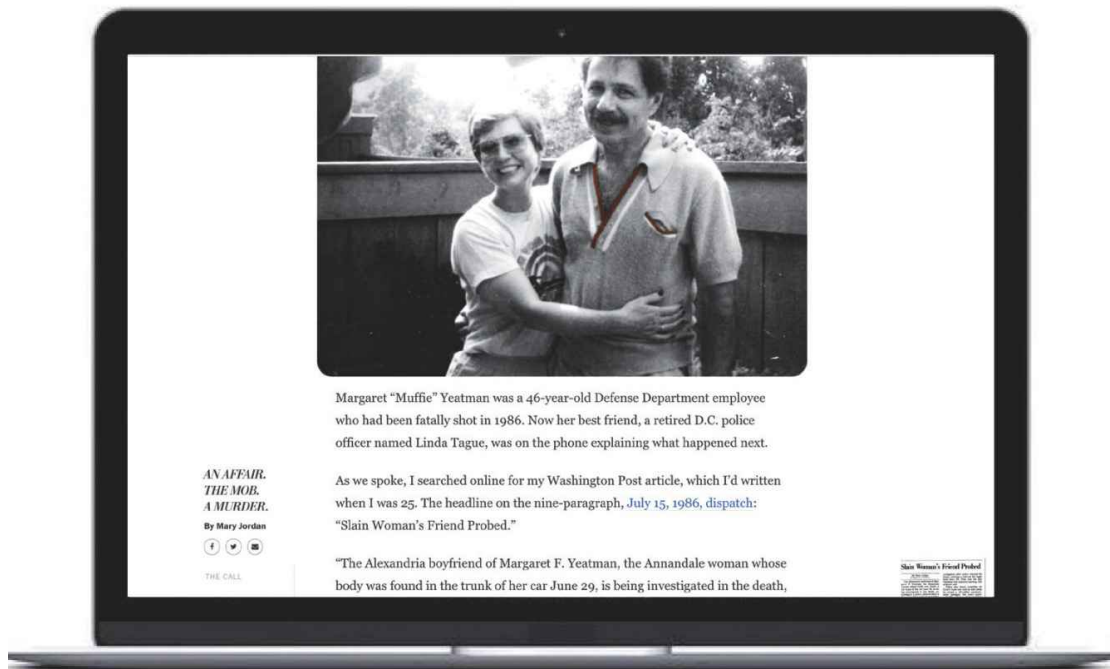
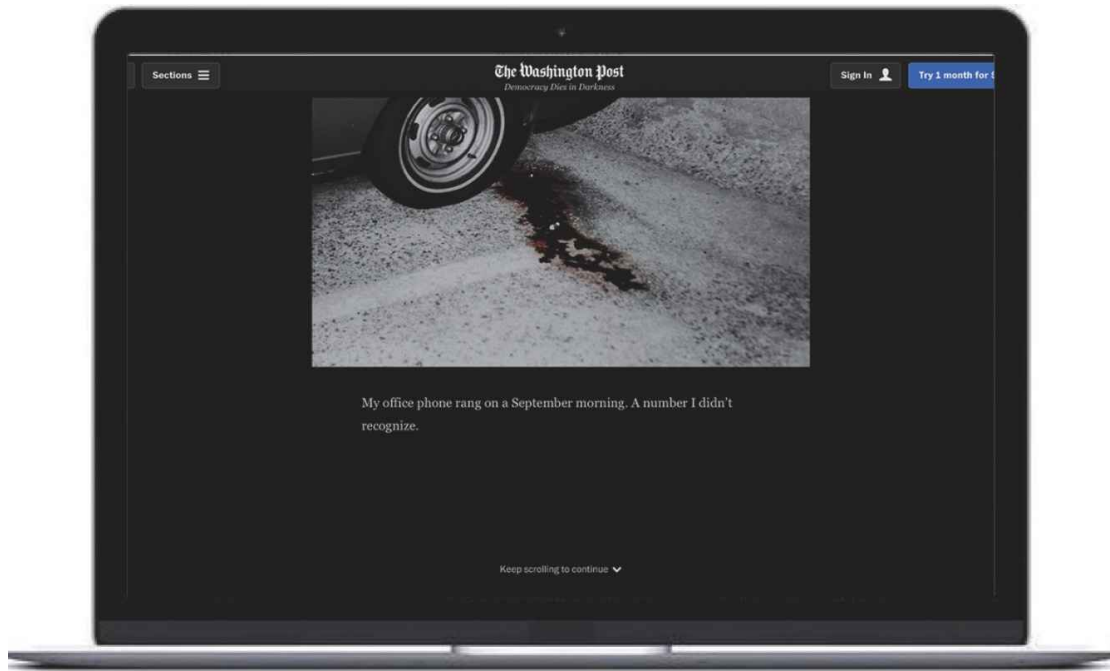
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Desktop version

The Washington Post
Democracy Dies in Darkness

AN AFFAIR. THE MOB. A MURDER.

By Mary Jordan



My office phone rang on a September morning. A number I didn't recognize.

Keep scrolling to continue ▾



"Muffie" Yeatman was a 46-
Defense Department employee
been fatally shot in 1986. Now
friend, a retired D.C. police
Linda Tague, was on the
phone explaining what happened next.

As we spoke, I searched online for my Washington Post article, which I'd written when I was 25. The headline on the nine-paragraph, [July 15, 1986, dispatch](#): "Slain Woman's Friend Probed."

[Click here to view document](#)

Mobile version

1968

Here The Washington Post turns to a photo documentary style for its storytelling, effective both for print and digital treatments.

How they did it:

“One of our most successful packages of 2018 was the work around the anniversary of 1968. We did two print sections and three cornerstone digital pieces. The commissioned **Lance Wyman** illustration is a personal favorite for me.”

The Washington Post
1968
THE D.C. RIOTS



A nation divided, a city in flames

D.C. was devastated by rioting after the assassination of Martin Luther King Jr.
It would take years to rebuild, and not everyone would benefit.

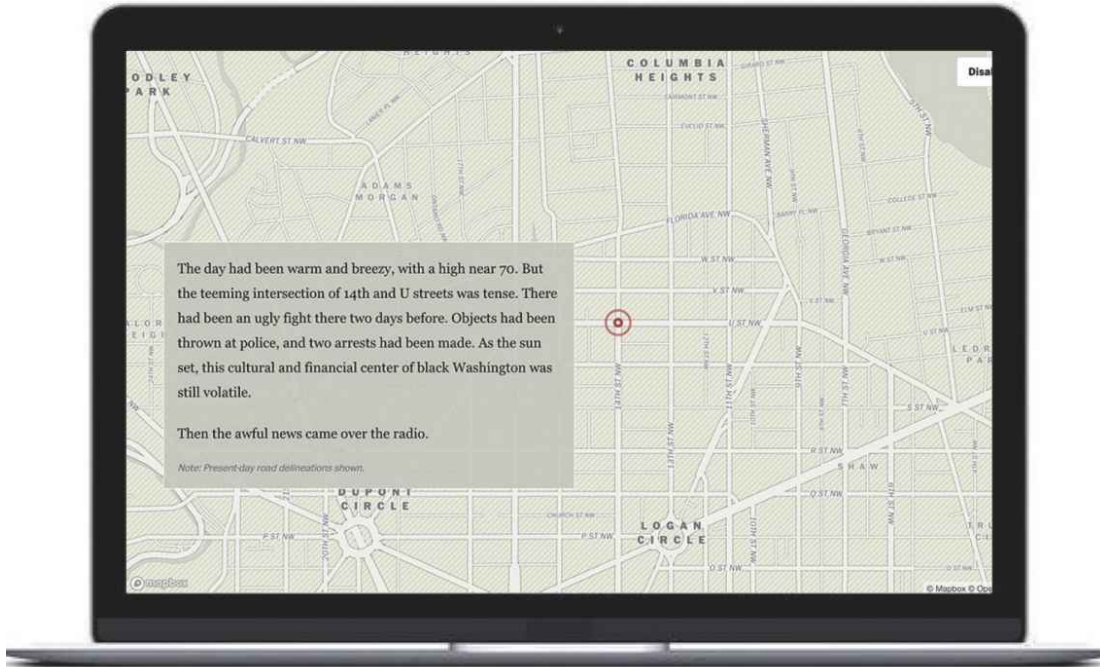
LAW ENFORCEMENT
Police restraint helped
limit fatalities in the chaos. 04

SERVING THE COMMUNITY
How Industrial Bank survived
and continues to thrive. 06

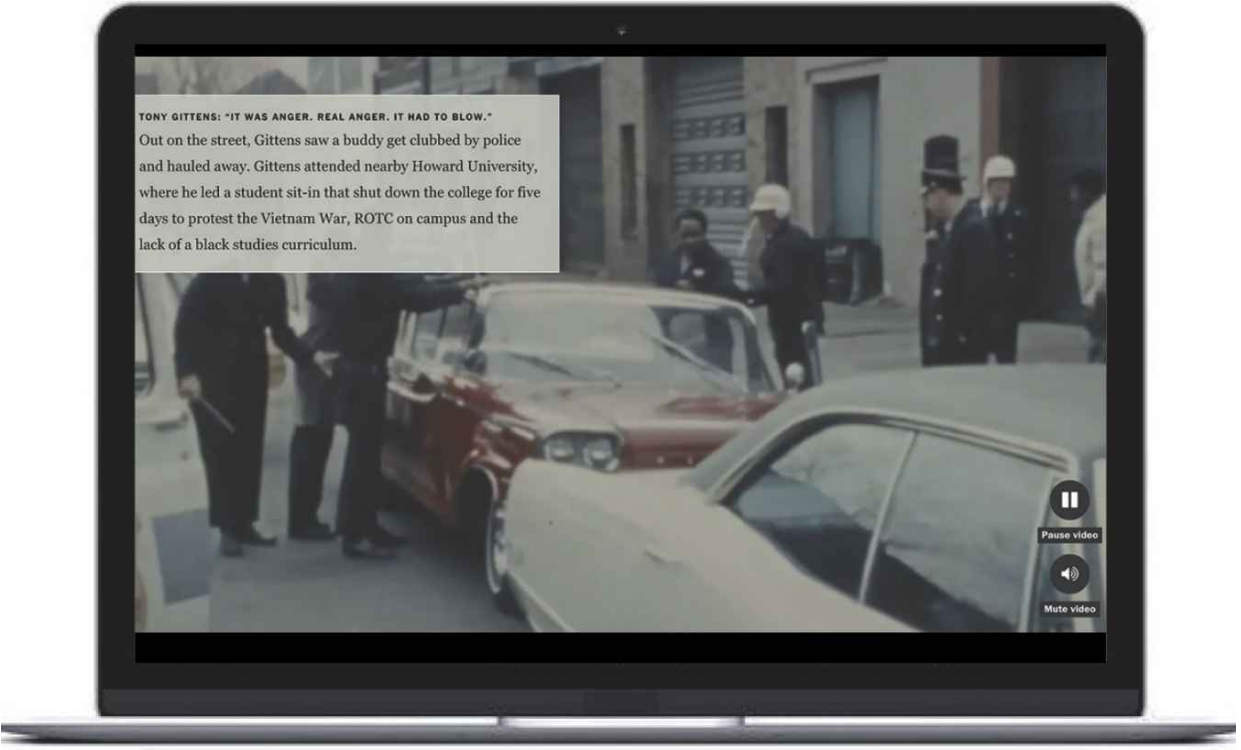
THE LOSSES REMAIN
Those who remember see
beyond city's progress. 04

ESSAY
Black suffering was long
ignored by officialdom. 04

Printed version



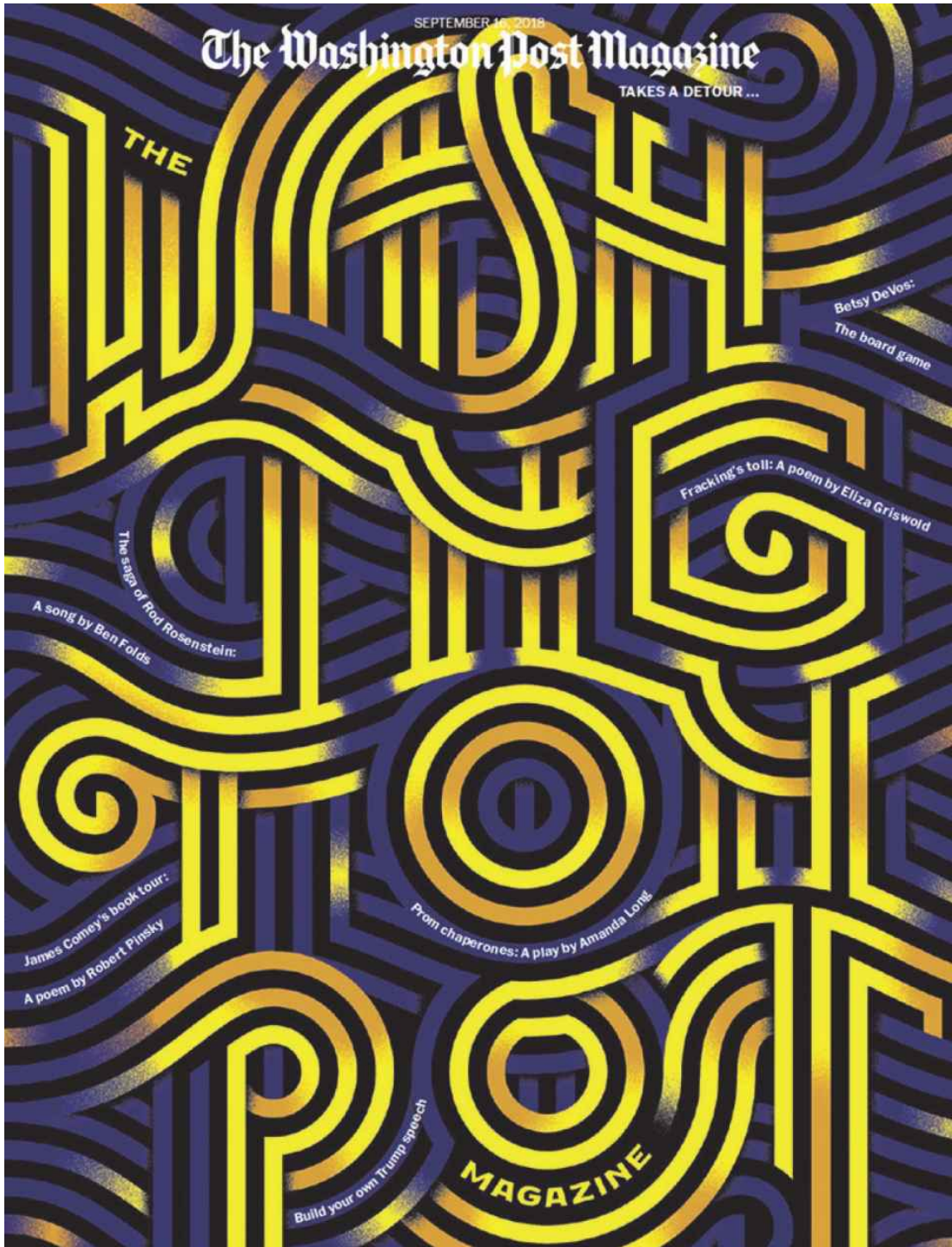
Desktop version



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ALTERNATIVE STORYTELLING ISSUE

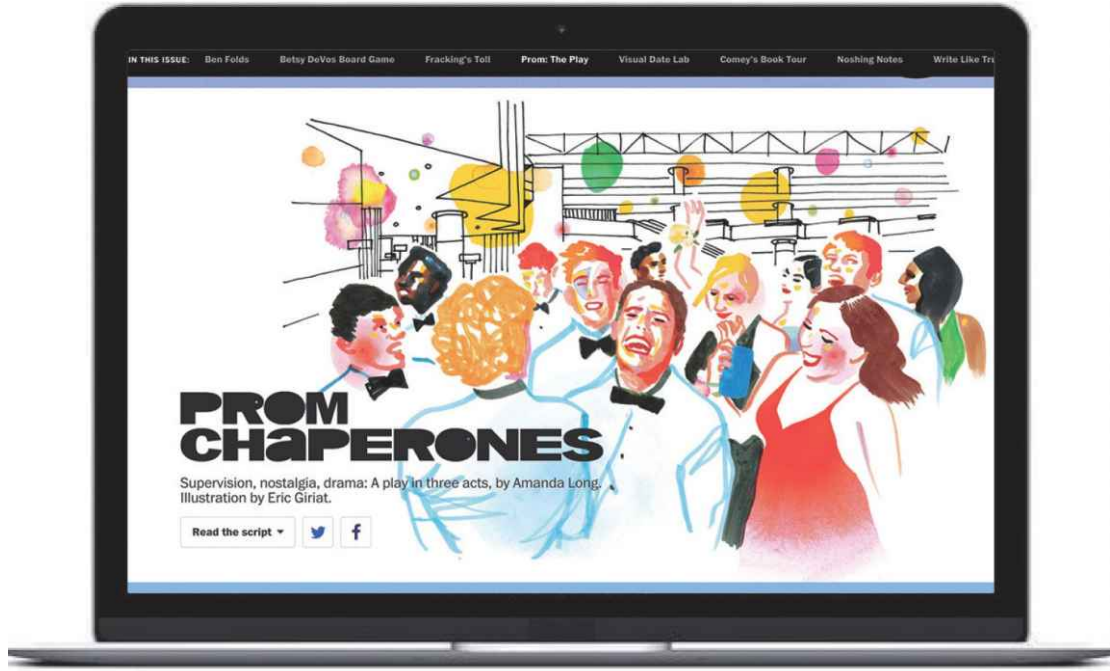
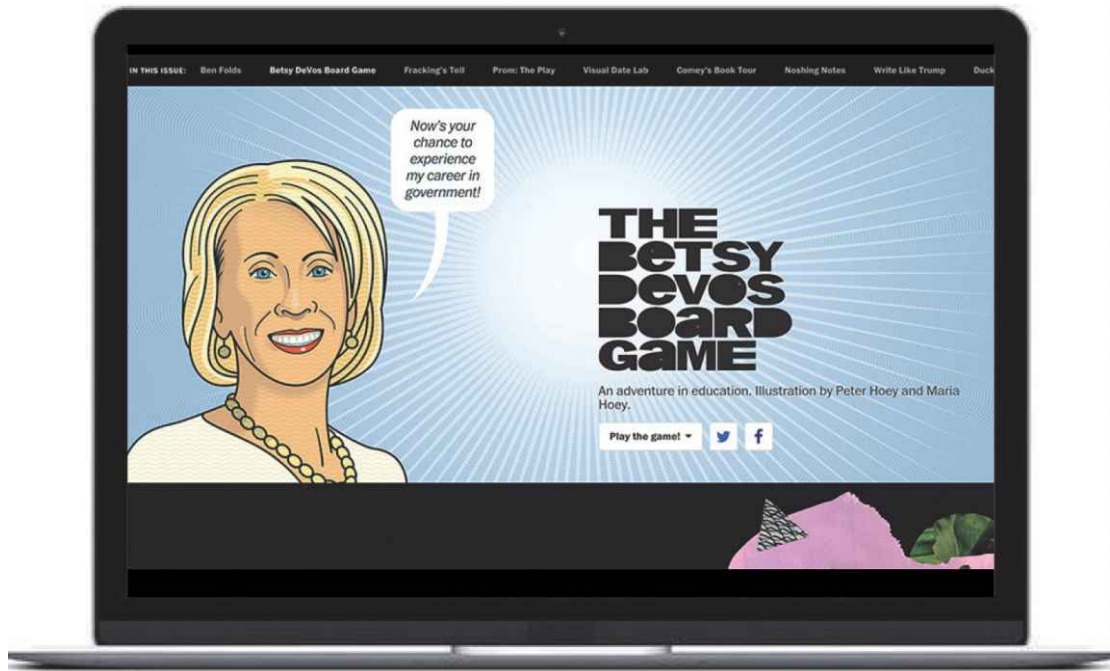
This is a treasure of the best of storytelling from The Washington Post that is rich with innovation, with adaptation of stories for mobile ranging from poetry to games. Must see.



Printed version



Desktop version



Desktop version



“Print is a meal prepared to a set deadline, emerging from ovens at a magic moment. Digital is a constantly changing 24-hour buffet. Make print assemble its menu from that buffet and, inevitably, there’s a weakening of focus. Not fatal perhaps, but not offering something -even better-.”

Prest Preston – The Guardian



Print is not going to disappear. It will continue to exist, especially in those places where it is nurtured for what it can do best. Those who do print happily will always keep the pages turning!



The background is a dark, textured surface with a grid pattern. It features faint, semi-transparent text from a terminal window and DNA sequences. The terminal text includes "204 bytes,", "(delta 0)", "ogit.git", "-> master", "e/demogit\$", "h origin master", "(or any parent", "ary (GIT_DISCOVER", "space/", "\$ cd demogit/", "/demogit\$ ls", and "/demo". DNA sequences like "CCGCA", "AGTCA", "GAGT", "TGCC", "ATCC", "TGACCT", "AGT", and "TTC" are also visible.

Algorithms as the new editor

Design #13

**USING WHAT WE KNOW ABOUT
CONTENT PERFORMANCE AND USER
BEHAVIOR TO GUIDE HOW STORIES
FLOW AND FOR WHOM.**

Algorithms and their use by journalists are adding a new dimension to how content is selected, how it flows, and, more importantly, who it reaches and when. Never before have journalists have such specific tools available. Several newspapers already take advantage of algorithms and the presentation of content on mobile devices can be particularly improved and focused via algorithms and the data they provide.

Algorithms and journalism

At their most basic definition, algorithms respond to the simple equation that says: If this, then this. We have seen how *Facebook* , *Google* , *Twitter* and *Snapchat* , among others, use algorithms to identify such user patterns of behavior as most recent activity, discover and mentions but also a “while you were away” feature. Smart newspaper editors are taking these features and enhancing them to create more effective content selection that is also more personalized.

9:41



Quick Chat

***Aftenposten* and algorithms: the background**

Aftenposten is the leading daily newspaper of Norway. Their work on algorithms began in 2015 with a clear vision: to create front page algorithms that are not only based on signals from users, but that reflects *Aftenposten's* journalistic mission and profile. The new front page has been scaled up in the last years and is now served to all users, on all platforms. This is groundbreaking innovation for a newspaper that has been around since 1860.



Algorithms are his editor's copilots

One such editor is **Espen Egil Hansen**, CEO/Editor-in-chief of Norway's *Aftenposten*, one of the most innovative newspapers in the globe. **Here is a chat with Hansen.**

1. What was your expectation when you started thinking of algorithms for *Aftenposten* ?

“We wanted to make sure that we based our algorithms on those journalistic traditions that are such a part of who we are. For our readers, the most important question about content is: what is the most important news that has happened that I need to know about? With our data and algorithms, we are able to cover this need in a much better and smarter way than before.”

2. So, your algorithms provide a service for the readers, right?

“Exactly, this is all about creating a better service for our readers. You do it when you combine our data with our journalistic and product-knowledge: We can serve our users the most important or relevant stories since they last visited us, stories about topics they do not normally read. We want to close the gap between what people know and what they would like to know —and we want to challenge them.”

3. What, then, makes the *Aftenposten* algorithms different?

“Most content algorithms are created with one goal: to optimize user’s engagement. Ours combines that with our editorial judgement and signals. We want to use algorithms and technology to create a better news experience and in the end; better societies.”

4. How do you do that?

“Each *Aftenposten* story has some important data attached to it, particularly a newsvalue and a lifetime-value. A big scoop might get a newsvalue “5”, while a traffic jam gets “1”. Similarly, a story about how Trump won the election might get lifetime-value “Long”, while the traffic jam gets “Short”. The way Trump won won’t change that much, but the traffic jam is hopefully going to be an evolving story.”

5. Who controls the algorithms?

“The most important signals taken into account by the algorithm is set by the newsroom. Our product team works with the editors and journalists to determine how it should weigh different signals. As the Editor-in-Chief I have to be able to communicate our editorial goals and implement control mechanisms. I like to say that the algorithm is the new editor, and she who controls it is the new Editor-in-Chief.”

6. How do you see newsrooms evolving with the use of algorithms?

“We will see more editors engaging with practical ways to use algorithms. The most important thing is that algorithms will change design, giving it a new dimension. It will be a bigger leap than from paper to digital. Algorithms will affect design as well as editorial leadership.”

12%

improved reading of the *Aftenposten* mobile home page after three months of launching their algorithm program.

(Aftenposten, Norway)

Relevance—

Espen Egil Hansen attributes this 12% improvement in the reading of the mobile home page to the recreating of relevance. *“We have only started to discover where this can go. This is what recreates relevance.”*



For more—

Eirik Winsnes is *Aftenposten's* Development Editor. He works closely with Espen Egil Hansen and has been greatly involved in the newspaper's use of algorithms. **Here are 3 takeaways from our chat with Eirik.**

“The possibilities are endless”

“Perhaps the most important thing about our new data-driven product and algorithms is what it enables us to do in the long run: We can now develop our products and the way we distribute stories much, much faster than before. By combining our insights about user needs, our data and our editorial judgement, the possibilities are almost endless.”

“Better news destinations”

“From the beginning, we wanted to use algorithms differently than the big platforms. We want to use this technology not only to optimize engagement and profits, but to create a better and even more important news destination. We also think this is the best strategy for us in the long term.”

“Support of human judgement”

“We use data and machine learning not as a substitution for human judgement, but to support human judgment and free up time that can be used on harder questions and problems that machines can not solve.”

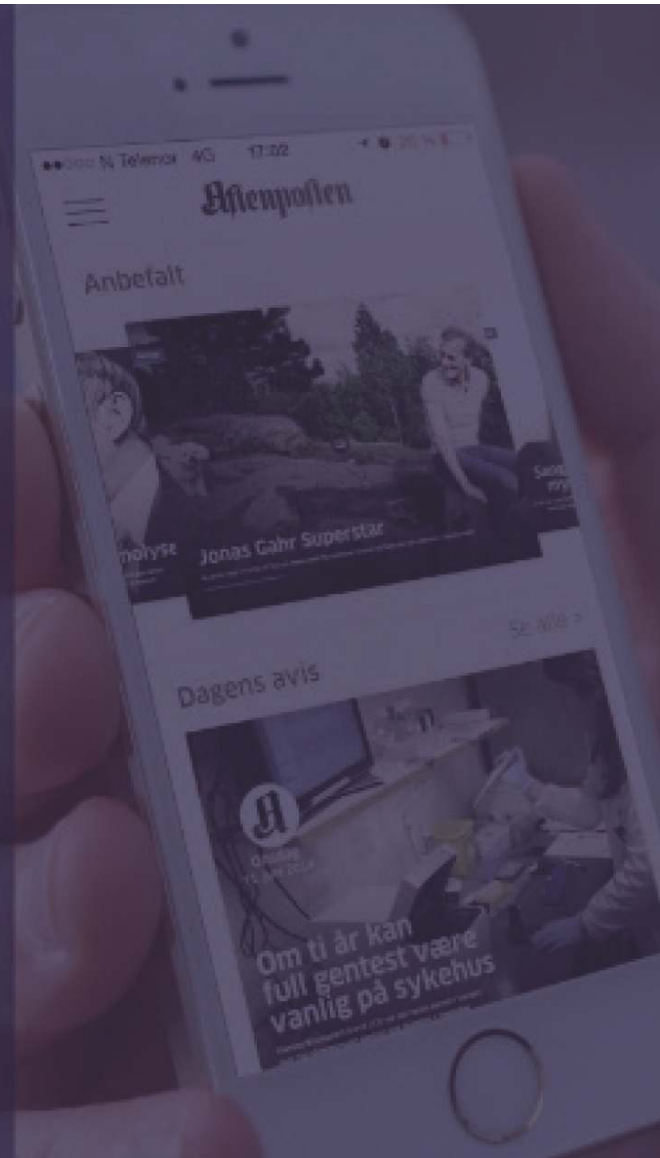
Note—

The following images show the process that the *Aftenposten* team followed in creating its algorithms to help them identify content priorities for specific readers.

This was our starting point:

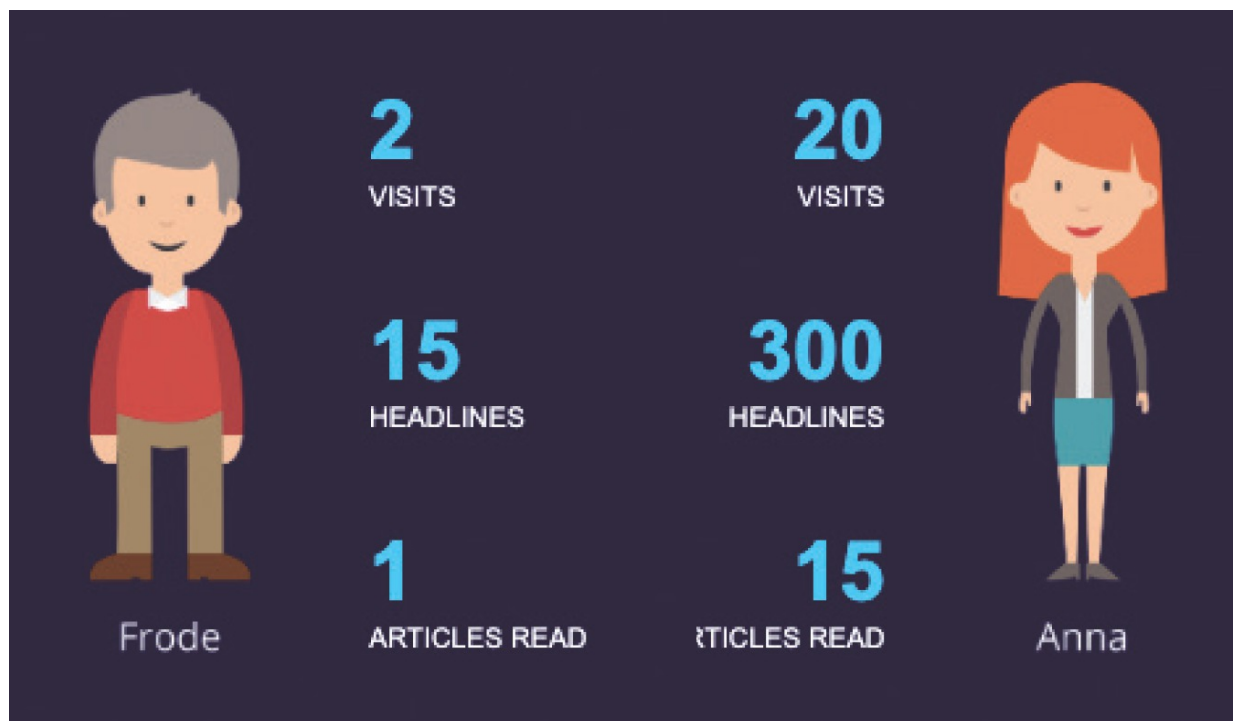
Every day, we aspire to serve hundreds of thousands of norwegians intelligent and accurate reporting that helps them participate in our democracy, and enables them to make informed decisions about their own life and their community.

How are we doing?



*“What do we aspire to be? What do we want to achieve in **Aftenposten** and why are we here?”*

*Here are **Frode** and **Anna** -two examples of typical Aftenposten users-. They will stay with us for the rest of our presentation*



During a normal week **Frode** visits us only 2 times, **Anna** 20. **Frode** sees between 15 headlines and reads only one article. **Anna** sees 300 headlines and reads 15 articles.

It is obviously a big challenge to create a product that can cover both **Frode** and **Anna's** needs.

During one week, **Aftenposten** publishes important and enjoyable stories every single day.

Anna, the news junkie, visits us many times each day on different devices. **Frode** however, visits us on Monday, then he goes away until showing up again on Sunday.

Why is this a problem?

In "the old world" **Anna** would be exposed to the same stories over and over again. She will not get anything new. **Frode** on the other side will miss all our great stories published between Tuesday and Saturday. When he comes back to us, he would only get a random glimpse of what we can offer him.

This presents a frequency challenge: *How do we show new stories to the users that visits us all the time, and how do we show the best and most relevant content to the users that visits us more rarely.*

	MONDAY	TUESDAY	WEDNESDAY
			
 <p>Anna News Junkie</p>			
 <p>Frode Infrequent visitor</p>			

Editorial Signals

User behaviour
and preferences

Aftenposten

≠



User behaviour
and preferences

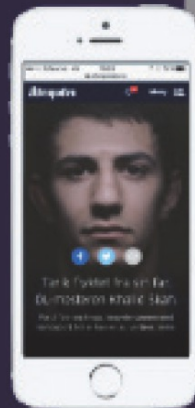
Here's how Aftenposten differs from Facebook and other platforms.

We are also creating a more relevant front page by using signals for our users on what type of content they read and like. This is conceptually close to what the big platforms do, and it works. Personalization can be a good thing.

However, we believe we need to do something the giants from Silicon Valley cannot do as well as we can—and that is turning our editorial judgement and ethics into data that we can use in the algorithms.



Lars



*When a reporter in **Aftenposten** writes a story, he or she always adds two very important data points.*

First, news value.

This says something about how important the story is. In addition, he adds value to the lifetime issue. This indicates how long the story will be relevant. These are the two most important signals we use when creating our front page.



“The change from paper to algorithmically produced content will be big.”

Esper Egil Hansen – CEO/Editor-in-Chief, Aftenposten (Norway)



When well used algorithms become the essential tool in the newsroom to craft content performance and to gain insights into the users' behavior, on user at a time. Data was never more useful. A tool in its infancy.





The legacy

Design #14

**HERE IS A CURATED COLLECTION OF 25
STATEMENTS FROM MY PREVIOUS
BOOKS—THE EVERGREEN CONCEPTS OF
DESIGN THAT ARE WORTH REVISITING.**

After more than four decades as a visual journalist I, too, have my rituals to guide my own work (get a good briefing of what the goal of the project is), my routines (I get inspired by anything visual surrounding me), respect for the past (no matter how new the product you are creating is, if there is legacy of a brand involved, visit it, shake hands with it). Then there are those essential principles of design that never get old. Follow me here!

#1

The (New) Adviser: Learning the Craft

–1974, 1978–

(Columbia Scholastic Press Association, Columbia University)



It's **editing** that separates a good newspaper from a mediocre one... the basic editing skills –the know how to evaluate a piece of copy–still rest with the individual reporter or editor.

#2

Contemporary Newspaper Design
(1981, first edition, Prentice-Hall)



Design alone is not an instant cure for many of the problems that have caused decreasing newspaper circulations in the 1970s. Too many newsrooms prefer to function in a vacuum, providing what they think is news...

#3

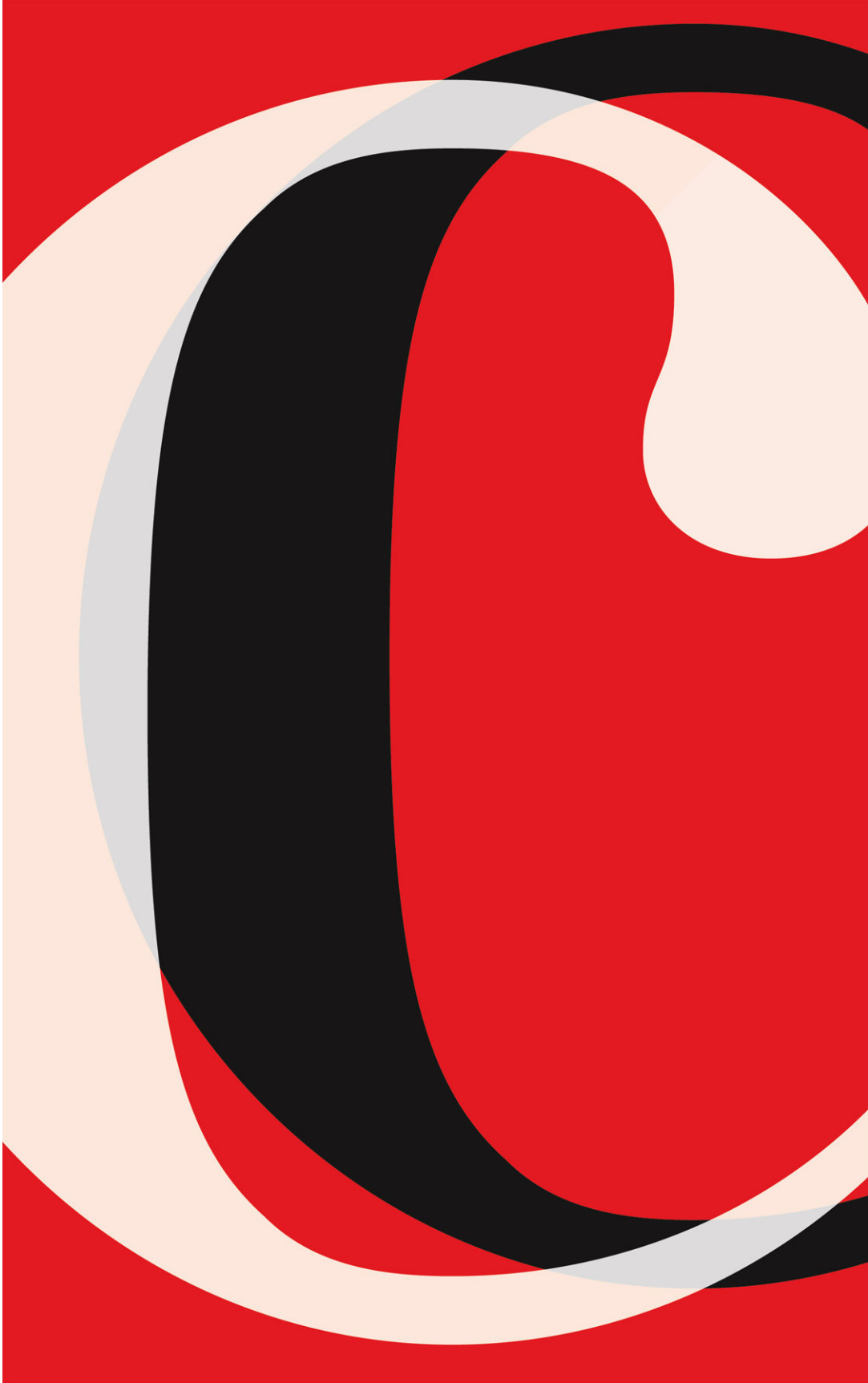
Contemporary Newspaper Design
(1987, second edition, Prentice-Hall)



Excellence in newspaper typography and design is the integration of words with **visual elements**, such as type, photography, color, illustrations, informational graphics and white space...

#4

Contemporary Newspaper Design
(1987, second edition, Prentice-Hall)



There can be no good design without the benefit of good **content** and through editing. Any discussion of newspaper design today emphasizes the happy marriage that should exist between words and visual images. Graphic journalists place a high premium on the importance of content, knowing that it is content that becomes the ultimate test of legibility.

#5

Eyes on the News

(Poynter Institute for Media Studies, 1991 – with co-author Dr. Pegie Stark)



The object of good publication design is to first **attract** the readers and then guide them through the information. Too many newspapers abandon readers by turning them loose to wander through the fields and forests of the unfamiliar. No wonder so many readers are perplexed and eventually lost.

#6

Eyes on the News

(Poynter Institute for Media Studies, 1991 – with co-author Dr. Pegie Stark)



Color seems not to work independently, but **synergistically**, meaning that a skilled editor can use color to enhance or intensify the readers's journey across the page. But size, position on the page, page architecture, and content of photo or story are just as important.

#7

Contemporary Newspaper Design
(1987, second edition, Prentice-Hall)



Creativity is expressed through simple **touches**, some involve typography, others photography or illustration. It is creativity that gives a newspaper a distinctive look—a trademark to set it apart from others. This is particularly important in an era in which newspapers, especially in the United States, have begun to have a sameness in appearance.

#8

Professional Video Graphic Design

(Prentice Hall, 1986 – with co-author Ben Blank)



Graphic impact can be obtained by using different design tools as long as one element dominates in order to create a single graphic impression. If the designer strives to achieve a look of simplicity, his **work** will be based on the interrelationship of elements, with visual ideas flowing, but without exaggerated decoration and ornamentation.

#9

Professional Video Graphic Design

(Prentice Hall, 1986 – with co-author Ben Blank)



All graphic thinking usually begins with some type of visualization -putting basic ideas on paper. “Show me, don’t tell me,” a design professor often reminds his students who insist on discussing their graphic ideas. Even the most tentative sketch will lead to more concrete ideas than would a conversation about a design.

#10

Redesigning Print for the Web

(Hayden Books, 1997)



It is no longer sufficient to throw text on a page or screen without considering the information's **graphic potential**.

#11

Redesigning Print for the Web

(Hayden Books, 1997)



With the computer screen, architectural applications must take into account that **dramatically** smaller canvas on which the designer paints and the user canvases the information. Still, it is important to have a center of visual impact that creates the hierarchy for movement on the screen.

#12

Redesigning Print for the Web

(Hayden Books, 1997)



Establish a good balance between text and visuals. Remember that although the balance in a news section may be **20%** visuals and **80%** text, the equation is more likely to be almost **40%** visuals with **60%** text on a feature/magazine web site.

#13

Redesigning Print for the Web

(Hayden Books, 1997)



Let your **imagination** prevail: the cover of a favorite CD, the wrapper of that chocolate bar you crave at mid afternoon, the texture of the wallpaper on the lead house of Architectural Digest—all those images can inspire you as you dress up the screen, because that is what you do with feature sites: lots of dressing, accessorizing, and experimenting.

#14

Contemporary Newspaper Design

(Prentice-Hall, third edition, 1993)

WED

What do we mean by **WED** – writing, editing, design? For one thing, design is not decoration tacked onto the end of the writing and editing. Nor is writing necessarily the first step. Good editing means good planning, and that means design considerations have to come into play early in the process.

#15

Contemporary Newspaper Design

(Prentice-Hall, third edition, 1993)



...text does not have to look laborious to potential readers. Writers faced with impossibly long copy must first ask themselves if the content warrants such length. If the answer is **yes**, then the next step is to break the story into segments, incorporating several points of entry, an approach that pleases the eye while making the selection process easier for the reader.

#16

Contemporary Newspaper Design

(Prentice-Hall, third edition, 1993)



Each culture must evolve its own conventions and imaginative **solutions** to design problems.

#17

Newspaper Colour Design

(IFRA, 1988)



Like yellow, red is a color better used by itself. However, it is also a **color** that is more compatible with other colors than yellow.

#18

Newspaper Colour Design

(IFRA, 1988)



Color can be an integral part in the design of news pages, especially the front page... Particular care must be given, however, to ensure that the meaning and impact of the news is not overpowered by gimmicky colorization that may tend to detract rather than **attract**.

#19

Contemporary Newspaper Design

(Prentice-Hall, third edition, 1993)



Impatient scanners need a presentation that allows them to **move** through the newspaper at their own (usually fast) pace.

#20

Newspaper Colour Design

(IFRA, 1988)



White is a color too. It is a color with silent power, especially useful when designed to play in the background of more colorful packages... Let's hear it for the luminous and clear quality of those white backgrounds.

#21

Pure Design

(Miller Media, 2002)



Pure design is all about paving the way for readers to move through a publication or website almost effortlessly, while enjoying the **experience.**

#22

Pure Design

(Miller Media, 2002)



My idea of pure design is inspired by minimalism. And, although this movement found its truest manifestations in sculpture -composed of modular units, aluminum and steel cubes, and so on- one can relate to how artists of this group created, for example, horizontal sculptures made of identical units.

The **overall** impression, however, is what contributed to “telling the story”.

#23

Pure Design

(Miller Media, 2002)



Chaos has a negative connotation. But, like a pinch of pepper in the soup, chaos, in small doses and carefully controlled, adds energy and zest to a publication... For example, add a dash of light where the reader least expects it, or mix serifs and sans serifs... avoid perfectly rectangular architecture.

#24

Pure Design

(Miller Media, 2002)



It is no **wonder** that good designers begin strategizing by thinking about typographic elements for the page.

#25

Newspaper Evolutions

(The Poynter Institute for Media Studies, 1996)



The visual journalist puts the **D** in the WED (Writing-Editing-Design) process. There is no WED without design, just as there is no real WED without the roles of writing and editing preceding it.