Harmony of Type

Usage as a symbol and spacing
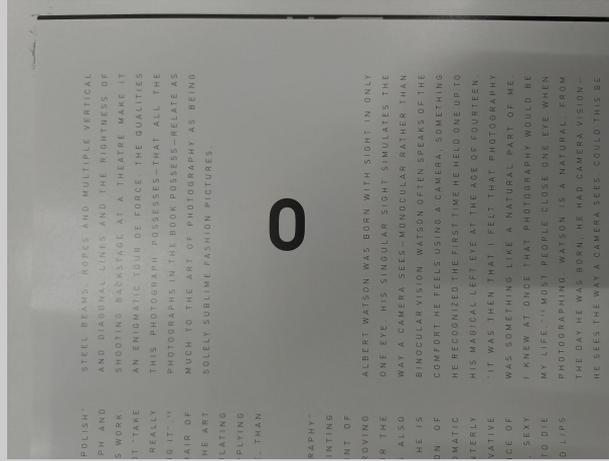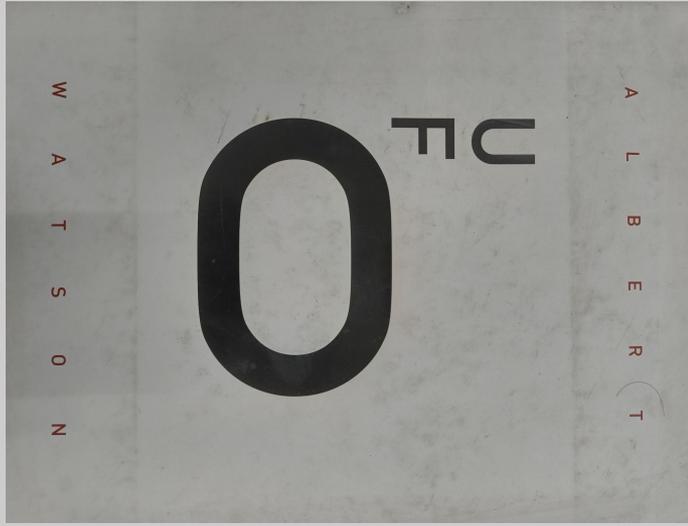
Font pair from
Two different Books

Distortion and Geometry

FASHION
THE MIRROR OF HISTORY
Michael and Ariane Batterberry

Spacing and elegance

THE ART AND SCIENCE OF

Papermaking

IN THE EIGHTEENTH CENTURY
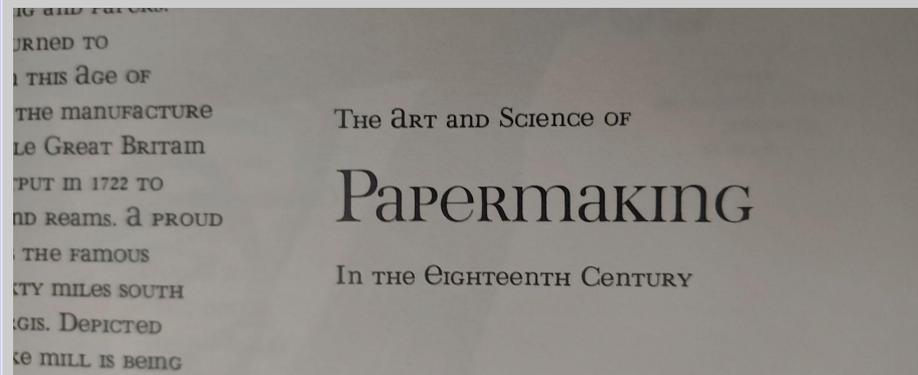
Legibility and simplicity

PREFACE   by Javier Errea

Why News Design Matters

1516

Why is journalism in the situation it is, surrounded by a climate of pessimism, lost prestige, and mistrust? While the answers may lie beyond the scope of this book, still, the soul-searching that has been done arrives at the realization that a fair amount of responsibility lies with us, the journalists. We are where we are because we journalists have allowed it, actively participated in creating a crisis that envelops the printed word.

The goal of this book is not to cast more doubt or blame; however, at this moment in the evolution of news design it is vitally important to have an honest discussion if we wish to further the state of journalism. As designers, we must sincerely explore the attitudes, criteria, and tools that can offer journalism great opportunities. As seen in these pages, it is storytelling that will always remain at the root, with visual journalism becoming an essential factor in the reinvention of newspapers. This tool is not magic in itself. But for newspapers to continue to thrive, design can critically enrich and better prepare them for the future. It is unrealistic to think of a good newspaper today without also thinking of a strong, consistent, and

est possible). The first paragraph of this powerful document reads as follows:

"And what if they were wrong? And what if digital conversion was a lethal trap for the printed press? And what if print media publishers around the world blundered by investing all they had in apps, websites, and multimedia newsrooms? And what if the ethereal numbers of page views and the extraordinary confluence of press mastheads transformed into "media brands" was a scam? [...] In our opinion, the press, having folded in the face of the technological bluff with its exponential growth rates and its gleaming glass city, has entangled itself in a continuing cycle of absurd decisions."

On very few occasions have I read a more unflinchingly self-critical declaration or one that our profession more urgently needed to hear. The principal conclusions of the essay by Beccaria and de St-Exupéry, publishers of France's quarterly magazine XXI and, as of January 2018, the weekly Ebdo, are equally provocative: 1.) the digital world is not responsible for the current crisis; 2.) in print or on screen, journalism must bravely undertake a profound journalistic revolution from the ground up; and

In light of all this, I firmly believe that pri newspapers have a future in the digital and will continue to play a key role with news production.

The future is (also) the past

Journalistic design is not a trivial subject. It is true that the news is not created by journalists and that design alone cann or sustain a newspaper, but it is also that visual journalism is essential for t presentation of the news and can enl the impact and comprehension of a s And today, this is what matters more

Before the world went digital, pioneers understood this: the first ne to be truly designed was the New Yo Purchased by Joseph Pulitzer in 18 it was in financial trouble, it grew to the newspaper with the largest circu in the United States over the next fe Aside from its ferocious battle with New York Journal toward the end o teenth century, the World promoted journalism, added women to the r

Serifs and style and context

Composition and geometric contrast

Cohesive nature

Layering and overlap

●

34
35 Two fruit arrangements, Dover Lane, Ballygunge, south Kolkata, October 2014

PF: The place determines the composition, whether urban, interior,
domestic, and with or without figures. I wanted to talk about Kolkata
and Bengal by creating compositions with fruit. At the market I chose
fruit and vegetables that at the ground in the region was discovering most
of them for the first time. The six took shape with old Bengali fabrics
borrowed from friends. A small table bathed in radiant light every day
between five and six pm, against a wall brushed by the oblique rays
from high in the sky. The elements fell into place of themselves,
as if to imitate the landscape from which they had come. There was
another day. I returned to the city's hinterland, the countryside, the
noise, the poverty, the strange charm, beauty, the loss of energy in the
air, and the stifling atmosphere. The canvas completing it seemed
to be applied like a temporary varnish. At six thirty it was time to take
the picture; the pose was going to be long.

Patrick
Faigenbaum

36 The Hooghly River, seen from Bagbazar Ghat, north Kolkata, July 2014

The Hooghly is the branch of the Ganges by which the ships of
European traders arrived in the late seventeenth century.

KOLKATA

37
38
39 New Market (a British construction) seen from room 239 on the second floor
of the Oberoi Grand Hotel, during the monsoon, central Kolkata, July 2014

40
41 Domestic scenes in a slum between Salt Lake and Kestopur, northeast Kolkata,
July 2014

CALCUTTA

PF: The city and the countryside are an inexhaustible source of images.
I avoided the miserabilist picturesque. But I had to show the beauty
of daily life, even in its darkest aspects.

42 Slums, Raja Bazar, north Kolkata, July 2014

43 The flower market near Howrah Bridge, (one of three bridges spanning the Hoogh
between the Howrah train station and the city, central Kolkata, May 2014

Edited by Jean-François Chevrier

The Howrah Bridge flower market is held every morning. The flowers
are used most notably as offerings in the temples.

44
45 # LARS MÜLLER PUBLISHERS
Domestic scenes in a slum between Salt Lake and Kestopur, northeast Kolkata,
July 2014

46 The day of the general election, May 12, 2014, Salt Lake City, northeast Kolkata