The Plight of a Vertical Photograph in a Digital World: An iPad News App Solution

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As a concept designer for Hearst Corporation’s first iPad news app, the author developed solutions for displaying vertical photographs in the tablet format — just as they have been authoritatively published in traditional news print designs. This thesis also reveals that the lack of vertical integration in newspaper home page design has been widely unaddressed, according to media experts. This formative period of tablet design has provided the author an opportunity to advocate for the vertical photograph’s vital role in photojournalism.

— THOMAS PALMER  10/19/2012
THESIS

The plight of a vertical photograph in a digital world: An iPad news app solution

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B.S. Auburn University, 1982

Submitted in partial fulfillment of the requirements for the Degree of Master of Science in Photography in the Graduate School of Syracuse University

May 2013
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by Thomas Alexander Halsey Palmer
Acknowledgment

This thesis is dedicated to the photojournalist — who reveals our world in ways that words alone cannot.
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INTRODUCTION

I designed the core visual and functionality aspects of Hearst Newspapers’ iPad app which debuted in 2011. The *San Francisco Chronicle*, *Houston Chronicle*, *San Antonio Express-News* and *Albany Times Union* have published daily through this app.

Apple Corporation’s iPad release in 2010 has created opportunities for publishing companies, such as Hearst Corporation, to appeal to changing market audiences and to target new revenue sources through subscriptions and advertising.

With a diverse background in newspaper design, news editing, Web design, picture editing and photojournalism, I commenced with the executive and development teams to achieve the richest story-telling experience possible on the iPad.

The integration of photography was a vital component — based on journalism values and design principles.

During the last decade, I had observed the trend of newspaper home pages restricting their opening displays to horizontal photographs. This was a shortcoming, I reasoned, because the most newsworthy image may be a vertical photograph. And the initial display of the strongest image — whether vertical or horizontal — is paramount to sound, editorial judgment. The newspaper industry has demonstrated this mastery for decades.

Thus, my visual concepts included vertical and horizontal photographs, depending on their relationship with story content. I deemed this to be a minor issue that needed little mention. Transitions, ingestion, navigation and iOS topics mostly ruled the discussions.

But in February 2011, my vertical photo templates were almost axed because of concerns about development costs and programmer resources. After a careful review, the vice president for digital products stood up for the inclusion of the templates.
This experience led to my examination of the vertical photograph as it has fared in the digital, non-print culture. My observations of the top circulating newspaper websites revealed a strong bias for the publication of horizontal images on home pages and interior sections. Surprisingly absent was commentary or documentation about this trend among media organizations and professional associations vested in photojournalism.

When I interviewed media industry leaders, they reacted with surprise as well.

The purpose of this thesis is two-fold:
- It establishes that vertical photographs represent significant journalistic content, and calls for better integration with news home pages and apps.
- It demonstrates my solutions, as an example, in Hearst Corporation’s first-generation iPad news app.

McPheters & Company has ranked the San Francisco Chronicle edition of this app in its iMonitor Top 10 rankings worldwide in fall 2011. The Houston Chronicle edition is recognized by McPheters & Company for features that make an effective news app.

DELINEATING THE PROBLEM FOR VERTICAL PHOTOGRAPHS

1) Vertical photographs: Vital content for journalism

Photojournalists frame their subjects horizontally or vertically as they record events before them. Most often the decisions are based on the reflexive instincts of the photographer, who seeks optimal storytelling images.1 Afterwards, he or she may crop an image into another orientation. The goal, simply, is maximized communication regardless of the ratio of the frame.

During the birth of photo-driven *Life* magazine in 1936, the compositional range of images was vital to editors and designers: “Large, small, in sequences; for dramatic effect or for information, to inspire humor, anger, curiosity, disgust.”2

Wilson Hicks, *Life’s* executive editor, emphasized that the “absolute character of the photograph’s shape, subject, of course, to intelligent cropping, was of the utmost significance to photojournalism.”3

Over several decades, the news industry achieved maturity in the knowledge of the use of photographs in nearly every conceptual use — ranging from feature photo illustrations to hard news coverage, regardless of broadsheet, magazine or tab formats. This achievement was affirmed in a *News Photographer* interview on July 15, 2006, with former *National Geographic* Photography Director Robert Gilka and Professor Emeritus Angus McDougal of the University of Missouri. Gilka reflected, “I think the most important thing that happened in photojournalism in the last 40-50 years is the fact that we’re in the newsroom and out of the darkroom.... We see AMEs [of graphics] running things at newspapers.”4

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1 Greg Anderson (senior software systems engineer for *The Seattle Times*), telephone interview by author, June 4, 2012.
But while Internet browser development rocketed in popularity in the 1990s, vertical photographs quietly drifted to interior photo galleries while horizontally-composed photographs became a common home page display standard. Template-based hypertext markup language (HTML) formats soon dominated U.S. newspaper home pages with horizontal-only formats (figures 1-4).

Former Assistant Managing Editor-Graphics Bob Lynn of the Virginian Pilot strongly objected to this trend: “Would they have a format that would not accommodate full sentences? Would they be satisfied with that format? Or would they devise a format that could

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accommodate full sentences? You’re damn right, they would. So it’s words versus pictures. Pictures are second-class citizens. As you and I know, that’s bullshit.”

In the greater vocabulary of journalism, the single vertical photograph may exhibit the most newsworthy content (figure 5). When it is buried a few taps away in a news website’s photo gallery, readers are initially denied high-impact, visual storytelling. And they may question the judgment of the news organization.

![Figure 5](image)

**Figure 5.** This vertical photograph of the Giants’ winning touchdown in the final quarter of a 2005 NFL game represents the highest news value. While Albany *Times Union* editors displayed it well in print, many news website formats would have limited the selection to horizontal photographs — clearly a disservice to readers.

2) **Reasons vertical photographs faded from the forefront of the digital medium**

The integration of vertically-composed photographs has been mostly overlooked in browser template designs. Media industry leaders and digital development practitioners

6 Bob Lynn (former assistant managing editor/graphics at *The Virginian-Pilot and Ledger Star*), telephone interview by author, August 7, 2012.
in interviews said that this trend has been mostly unaddressed by the news industry.

International multimedia designer and author, Dr. Mario Garcia, said this is an “issue that lies dormant.” Following the maturation of news design in print, he stated, “If we switch to digital, and especially the tablet and smartphones, horizontal images seem to rule the day.”

Usability engineer and author Steve Krug observed the omission this way: “One of my first reactions is that I’m feeling a bit like the apocryphal frog in the slowly heated pot of boiling water, because I would never have noticed this absence of portrait pictures.” Krug reached his conclusion after examining 22 home pages of top U.S. circulating newspapers (appendix 1).

Reacting to the pervasive sameness in news home page templates, Krug exclaimed, “And the big question is — was there no pushback at all from editorial saying, ‘We’ve got to be able to put portrait photos here?’”

Former executive editor Rich Oppel of The Charlotte Observer and Austin American-Statesman explained how newsrooms began losing influence on editorial issues about 10 years ago: “Because of the frustration in making the Web work for newspapers, a culture arose where newspaper values became antithetical to the people who were running the websites as a business. So tried and true experiences in print served to undermine your eligibility to be active on the Web. I saw that occur with the publisher here, who took the Statesman.com away from the newsroom and put it in the hands of someone who had no newspaper experience. It was a disaster, and then he asked me to take it back a couple of years later. I think that people like you or me were rejected to a large extent. We just didn’t get it. We just didn’t understand the culture of the Web and so on. So as a consequence what developed was a lack of news values. And I think that news values are pretty consistent across all platforms. Something is either important or is not. Something

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8 Steve Krug (owner of Advanced Common Sense), interview by author, April 12, 2012.
9 ibid.
is either interesting or is not. And importance can be rated and graded — more or less — there is some subjectivity to it. But we all worked under a common wisdom or judgment about what was newsworthy.”

Greg Anderson, *The Seattle Times*’ senior systems analyst and photojournalist, pointed to the lack of advocacy: “I think when you throw something [photographs] over a wall, you are throwing content over to people that probably aren’t photojournalists or who have never been a picture editor.”

Concerning vertical photographs, Senior Product Manager Keith Whamond of Hearst Corporation’s newspaper division mused about their absence on news websites. “It would just have to change what template it calls for automatically, based on the orientation of the photo which is exactly what we did on the [Hearst] iPad app,” he said. “I don’t know why more websites don’t do that.”

While the use of the vertical photograph has been inhibited in online publishing, a troubled history precedes it. Even at the height of the print design era, Garcia has observed that the vertical photograph has sparked passionate debates about its use: “I have heard some energized discussions on the subject when a photographer defends his/her vertical image to editors. Then comes the subject of the broadsheet newspaper page and what is above and below the fold. I have witnessed several situations when the horizontal image wins the day, simply because it is totally visible above the fold, and may generate street sales, or quicker seduction for readers when the page calls attention to itself on the coffee table.”

Shifting to online publishing, Anderson explained how a horizontal photograph’s shallow depth becomes an asset to Internet browser design: “If there’s any one factor, it might be browsers and screens. If you shoot a deep vertical you won’t be able see it all at

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11 Greg Anderson (senior software systems engineer for *The Seattle Times*), telephone interview by author, June 4, 2012.


once if it's running any size on yesterday’s screens or even today’s.” Commenting on his

two 22-inch monitors with 16:9 aspect ratios, Anderson said that a deep vertical on the
Web page would stretch below the screen.14

Whamond suggested that the geometric shapes of PC monitors support designer biases
for horizontal photographs in this medium as well. “Monitors have traditionally been 4:3 and
the vast majority of users on our [Hearst] sites are still 1024 x 768 pixels.” Stacks of horizontal
images – photographs or ads – make for a tidy, compact presentation.15

The costs associated with additional template development are an additional factor.
Whamond noted that “vertical photos are the exception rather than the norm for news
and sports photography, and so the vertical photograph gets categorized as a fringe
case.”16 And Anderson added that horizontal photographs constitute about two-thirds or
more of the available images from staff and news wire services.17

Whamond explained that all new development work, in general, is based on a
variety of marginal cost/marginal benefit criteria, including:18

► User input from marketing research or focus groups.
► Executive requests.
► Short term and long term impact on revenue.
► Resource development time and costs, and the consequential opportunity costs.

Although the integration of vertical photography was supported in the Hearst news
division iPad app, it becomes clearer how factors like these may sideline a “fringe case” as
Whamond indicates.

From a design standpoint, Krug stated that any reluctance to develop templates
for vertical photographs is unfounded. During an examination of the Houston Chronicle’s

14 Greg Anderson (senior software systems engineer for The Seattle Times), telephone interview by author, June 4, 2012.
16 ibid.
17 Greg Anderson (senior software systems engineer for The Seattle Times), telephone interview by author, June 4, 2012.
18 Keith Whamond (senior product manager for Hearst Newspapers), email response to author, June 1, 2012.
home page, Chron.com, he explained how a vertical photograph could be integrated successfully while preserving the existing design and placement of content and advertising elements (figure 6). He shared this solution: “You could have another set of templates that allow you to put a vertical to the left or the right of that same block and then array the text, the headline and the blurb next to it. So you create a vertical column next to the vertical picture where that text goes. That means creating another set of templates. In terms of doing a home page, adding a vertical template like that is not a terribly big deal. It certainly doesn’t require more horsepower, server power or anything like that. Probably not much developer effort.”

He concluded: “It isn’t a usability question per se. Usability issues always end up being tradeoffs between the actual needs of the user — whether the user could actually express those needs or not.” A better reason, Krug suggested, is the lack of will stemming from a business environment concerned about the overextension of resources. This includes the development process and editorial staffs, as end users, taxed with additional decision making during every news cycle.

Lynn asserted, “You have to alert the people in the industry: ‘Hey, you have a problem.’ You have to make the case. You have to wake them up. You’re not serving your

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19 Steve Krug (owner of Advanced Common Sense), interview by author, April 12, 2012.
20 ibid.
audience in the fullest way.”

While these circumstances frame the vertical photograph’s diminished role and declines in journalism values, newsrooms may still provide advocacy. As a software engineer, Anderson did write coding for templates that could display vertical photographs on *The Seattle Times* home page. “At *The Times*, our photo staff and photo desk control the display online as well as in print. Fortunately, for us, the Web producer sits in the newsroom... across the aisle from the photo desk. And the photo desk works closely with them. That helps,” said Anderson.

In conclusion, history, corporate culture, costs and perceived design issues provide explanations about the challenges of integrating vertical photographs in print and online formats. Garcia cited his iPad apps and others such as “*Esquire, Martha Stewart Living* and *O, The Oprah Magazine*, where vertical images do very well.” The debut of tablet formats offers opportunities for publishing companies to address these deficiencies and to provide a richer experience with photojournalism.

Anderson's admonition: “You shouldn't let the medium dictate the photo. You should let the photo dictate its use.”

**3) Pulitzer Prize retrospective: The impact of vertical photographs**

Horizontal and vertical photographs are equals with respect to content. This truth is underscored by photographs of both orientations that have received the Pulitzer Prize that is regarded as the “pinnacle of achievement in the field of American Journalism.” Seymour Topping, former administrator of the Pulitzer Prizes explains: “No collection of photographs serves the historical record better than the group of pictures that, since

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21 Bob Lynn (former assistant managing editor/graphics at the *Virginian Pilot and Ledger Star*), telephone interview by author, August 7, 2012.

22 Greg Anderson (senior software systems engineer for *The Seattle Times*), telephone interview by author, June 4, 2012.


24 Greg Anderson (senior software systems engineer for *The Seattle Times*), telephone interview by author, June 4, 2012.

1942, have won the Pulitzer Prize for Photography.”

Numerous winning photographs were vertically composed to convey their powerful messages. The following five examples reveal their potency and the necessity for integration in online publishing (figures 7-11).

**Year: 1951**

**The Bridge at Taedong**

*By Max Desfor, Associated Press*

Covering the Korean War, Associated Press photographer Max Desfor won the Pulitzer Prize for this vertical image of refugees fleeing the North Korean and Chinese troop advance into Pyongyang (figure 7). Hundreds crossed the Taedong River on this collapsed bridge on December 12, 1950. Desfor noted: “Those poor miserable souls... They were fleeing the Chinese just like us. It was an incredible sight, hundreds of them like ants, inching across the bridge.”

Desfor made only a few shots with his 4x5 Speed Graphic (large format camera).

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Year: 1968 (Spot News)

Kiss of Life

By Rocco Morabito,
Jacksonville Journal,
Jacksonville, Fla.

While returning from another assignment on July 17, 1967, Jacksonville Journal photographer Rocco Morabito noticed a lineman who had accidentally contacted 4,160 volts of electricity during a power outage in a Jacksonville, Florida, suburb. After calling for an ambulance from his car, Morabito photographed Randall Champion dangling in his safety belt with lineman J.D. Thompson trying to save him (figure 8). Champion survived and Morabito won the 1968 Pulitzer Prize for spot news in this vertically-composed and printed photograph.

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32 Cyma Rubin and Eric Newton, eds., Capture the Moment: The Pulitzer Prize Photographs (New York: W.W. Norton, 2001), 60.
33 Ibid.
Stanley Forman rushed to a fire rescue in Boston’s South End on July 22, 1975. A six-story apartment inferno caused a fire escape to collapse. 19-year-old Diane Bryant and her 3-year-old niece plunged (figure 9). Forman recalls, “Everything is falling and I’m thinking, just keep shooting.” Bryant died later from the impact but her body, acting as a cushion, helped her niece survive. This photograph was displayed the full depth of the Boston Herald American (figure 10), and the sequence was published world-wide.

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35 Cyma Rubin and Eric Newton, eds., Capture the Moment: The Pulitzer Prize Photographs (New York: W.W. Norton, 2001), 94.
37 ibid.
Year: 1985 (Feature)

Ethiopian Famine

By Stan Grossfeld, Boston Globe

The Ethiopian famine in 1984 was complicated by rebel activity and the disruption of international relief efforts. Some 130,000 tons of food from the U.S. had been held up by the Ethiopian government.

Boston Globe photographer Stan Grossfeld discovered an overwhelming scene of refugees waiting for food in Wad Sharafin Camp (figure 10). Author and historian Hal Buell, in Moments: The Pulitzer Prize-Winning Photographs, writes about the significance of Grossfeld’s vertically-composed photograph: “Classic among all-time Pulitzer is his striking picture of an African madonna, holding her starving child only hours before the child perished in a refugee camp.”


40 Cyma Rubin and Eric Newton, eds., Capture the Moment: The Pulitzer Prize Photographs (New York: W.W. Norton, 2001), 134.

The bombing of the Alfred P. Murrah Federal Building in Oklahoma City on April 19, 1995, drew amateur photographer Charles Porter IV to the horrific site within minutes. He captured the image of firefighter Chris Fields cradling an infant victim who as later identified as 1-year-old Baylee Almon. She was among 168 killed. More than 500 others were injured.

This vertical photograph was published on many U.S. newspaper front pages. Editors had decided that this photo, “more than any other image, captured the heart-piercing terror of the bombing,” according to Buell. He concludes in Moments:

“Photographs of this kind — the 1945 Iwo Jima flag photo, the 1969 and 1973 winners from Vietnam, the 1976 winners from Boston, the Kent State winner of 1971, and other images not awarded Pulitzers — become photo icons that represent a story in all its aspects, that somehow define a special moment in history.”

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45 ibid.
4) Vertical photographs displayed in print: The challenge to digital formats

The integration of vertical photographs in newspapers is an essential component of journalism. Over a period of decades, newspaper staffs mastered the display of vertical photographs on their front pages and inside pages. Picture editors and designers have had the capability to select any photograph — regardless of its composition — based on news judgment.

Western Kentucky University Associate Professor Tim Broekema, who has worked as a managing editor, picture editor, designer and photojournalist, asserted that the proper content must be used. “That’s what journalism is,” he said. “It is not about form, it is about function. And if something is best told in a vertical shape, then by gosh, we should be able to display it in a vertical shape. The reader doesn’t know the difference of whether it is a vertical or horizontal. It doesn’t even cross their mind. All they care about is, ‘Is this a good picture or doesn’t it tell the story of what I need to understand.’ And that’s my role as an editor or designer — to present the strongest content. If I’m not giving them the right image, then I’m not doing my job as a designer.”

In addition to news, certain subjects, such as sports, are often best composed by photographers as vertical images. Broekema recalls the reality of basketball as a newspaper designer at the Chicago Tribune: “There wasn’t a day that the [Chicago] Bulls were playing that I didn’t draw a 38p6 x 13-inch [vertical] hole. It’s going to be a vertical picture coming from the shooter. I can sense it. And basketball is vertical.”

The following front pages (figures 13-18), demonstrate the power of vertical photographs in the print format. In many instances, photojournalists may record an event with a combination of vertical and horizontal pictures, but in these examples, newspaper editors selected the most newsworthy image to lead the story.

46 Tim Broekema (associate professor of photojournalism at Western Kentucky University), telephone interview by author, August 17, 2012.
47 ibid.
Figure 13. *The New York Times* photography staff’s coverage of the terrorist attacks on September 11, 2001 won the Pulitzer Prize in the news photography category in 2002. Editors selected a vertical photograph of the second plane striking the World Trade Center as the lead image.

Figure 14 (upper right). Boston breaks the “curse” to win the 2004 World Series. Shown in the Albany *Times Union*, this vertical photograph was one of the most widely published images.

Figure 15 (lower right). A vertical photograph of a victim and her grieving father leads *The Record’s* stories about the earthquake that struck Haiti in 2010.
HURRICANE KATRINA | AFTER THE STORM

IT GETS WORSE

Rescuers push aside dead, race to reach living

Storm damage the worst ever for Alabama Power

Dauphin Island wrecked; less damage east

New U.S. stamps salute civil rights movement, but omit city’s role

Figure 16. A vertical photograph of flood waters rising in New Orleans, Aug. 31, 2005, revealed the peril facing residents after Hurricane Katrina. The Birmingham News.

Figure 17 (upper right). The vertical photograph of a convicted ax murderer heading to prison capped the end of a sensational case originating in Delmar, N.Y., Aug. 11, 2006. Albany Times Union.

Figure 18 (lower right). Jubilant Libyans photograph the body of slain strongman Moammar Gadhafi shown in this vertical photograph published Oct. 21, 2011. Hartford Courant.
What these pages share in common:

1) **For story content:** A lead vertical photographic image conveys the essence of the story.

2) **For design:** A dominant image establishes editorial hierarchy or a “center of visual impact” (CVI) as Garcia has coined it. (More about the significance of the CVI, pages 23-25).48

3) **For integration:** Editorial elements such as the lead photograph, main headline, secondary headlines and cutlines have a complementary relationship. Information is maximized. Redundancies are minimized.

In comparison to the newspaper home page examples (figures 1-4), the contrast is stark. The home pages offer a simplistic representation to the kinds of news values shown here.

If home page design is left wanting, tablet news app design offers opportunities for reflecting good news judgment, including the ease of displaying vertical photographs.

**SOLUTIONS FOR VERTICAL PHOTOGRAPHIC INTEGRATION**

1) **Debut of tablets, notably the Apple iPad**

On Jan. 27, 2010, Apple Corp. announced its new product, the iPad tablet, as a landmark innovation for “browsing the Web, reading and sending email, enjoying photos, watching videos, listening to music, playing games, reading e-books and much more.”49 Steve Jobs, Apple’s CEO proclaimed, “iPad is our most advanced technology in

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a magical and revolutionary device at an unbelievable price... iPad creates and defines an entirely new category of devices that will connect users with their apps and content in a much more intimate, intuitive and fun way than ever before.”

The first generation iPad resemembles a large iPhone in appearance and usability. It also employs a touchscreen interface with a backlit LED display. Its characteristics:

- Width and height: 7.47 by 9.56 inches.
- Thickness: 1/2 inch.
- Screen display diagonal measurement: 9.7 inches.
- Screen display resolution: 1068 x 768 pixels (132 pixels per inch – 132 ppi).
- Weight: 1.5 pounds.
- Versions: WiFi only and G3 and Wi-Fi capable.
- Keyboard: Soft keyboard display.
- Orientation: Portrait and landscape reformatting (subject to app design).
- Price range: $499 - $829, depending on memory and features.

During the initial announcement, Apple claimed 140,000 apps would be available in the Apple Store. Most importantly, the Apple IOS developer program has enabled publishing companies such as Hearst Corporation to create its own apps to market through the Apple Store.

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2) Hearst Corporation’s newspaper iPad project and the author’s involvement

On Nov. 30, 2010, Hearst Vice President of Digital Products Karen Brophy requested the author’s assistance in developing the visual concept for the newspaper division’s “classic” app for Apple iPad.55

Hearst was responding to the debut of Apple’s iPad earlier in the year. Its magazine division had developed and released apps for their July issues, including *Esquire*, *Popular Mechanics* and *O, The Oprah Magazine*.56

The author’s eager acceptance began his yearlong journey helping to integrate his company’s journalism in the burgeoning tablet format (figure 19).

With the backing of Albany Times Union Publisher and CEO George Hearst III, Vice President and Editor Rex Smith and Associate Editor Michael Spain, the author anticipated no more than a month “flushing out” the classic concept as Brophy projected.57 However, enthusiasm about the author’s design concepts by Senior Vice President Neeraj Khemlani and other Hearst executives extended this estimate by several months. Khemlani was an award-winning former CBS News

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55 Spain, Michael V. (associate editor at the Albany Times Union), telephone interview by author, November 29, 2010.


57 Spain, Michael V. (associate editor at the Albany Times Union), telephone interview by author, November 29, 2010.
television producer who became the author’s conceptual sparring partner. After four weeks into the project, Hearst Newspaper President Steven Swartz wrote to the author: “Thanks so much for the great work you are doing on our iPad mocks. The progress we are making thanks to you is really exciting.”

The author felt constrained at first by the smallish frame of the iPad. It was comparable to the area of a three-column-wide vertical photograph displayed on a 12-inch wide broadsheet newspaper. The author evaluated news apps, including *The Wall Street Journal*, *The Times* (London), *The New York Times* and *USA Today*. He itemized usability likes and dislikes, and examined whether the storytelling experience was satisfactory and what would improve it. In the end, the author presented prototypes and developed a list of goals with Khemlani and the Hearst development team, including lead developer David Swift. (appendix 2-3).

The author integrated the development team’s suggestions, functionality and display characteristics for optimal representation of a newspaper’s content – with the inclusion of live digital updates and interactive features. The author prioritized the


59 Steven R. Swartz (Hearst Newspaper President), personal letter to author, January 7, 2011.

The previously mentioned news app designs skirted this option and designated the horizontal photograph as the opening page standard (figure 20). This was a throwback to the home page template issue, and for the author — unacceptable.

One of the business requirements was the inclusion of a strip at the bottom of the prototype templates. Aware that this would limit the depth of the vertical photograph, the author experimented with several variations.

The author selected the digital single lens reflex (DSLR) camera’s common 3:2 ratio as the aspect ratio standard for his prototypes.

3) Applying established design principles to mobile app concepts

The author incorporated design principles to define the app’s visual display of news content, including the use of vertical and horizontal photographs as dominant visual images to establish a CVI (center of visual impact).

Garcia articulated the importance of a CVI in the formative impression of a page design by way of eye movement. Drawing upon psychologist B. F. Skinner’s research on eye movement in the 1940s, Garcia applied his findings to the dynamics of page design.61

He states, “Let’s assume that instead of a dot we place a single photograph on the page... It would be safe to assert that the reader’s eye will move in the direction of that photograph, whether it is at the top, top-left, or top-right, respectively.”

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middle or bottom portion of the page. The photo has created attraction, has generated movement, and therefore, has become a CVI.”

Regarding photographic orientation, he concludes, “the most common and dramatic way of creating instant appeal is with a photograph. Large horizontals and dramatically cropped verticals can become effective CVIs.”

Given this background, the author established visual hierarchy and a CVI as

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a conceptual requirement for the news app (figure 21). “The CVI should generate enough interest of magnetism to command the reader's visual attention at a glance,” according to Garcia.64 And the most obvious choice for the CVI was the photograph – just as it has been integral in newspaper design.

With these original illustrations, the author demonstrates the significance of visual hierarchy in the sizing of content elements. A comparison reveals that the comprehension of the elements in figures 23 and 24 is superior to figure 22.

In figure 22, the absence of a dominant image conveys a sense of ambiguity, allowing a reader's attention to wander. In journalism, the practice of establishing editorial hierarchy and visual hierarchy is essential to a reader's comprehension of authoritative, organized content.

The author determined that the integration of a four-column grid would resemble a newspaper from the user's perspective (figure 25). He determined that a three-column grid was insufficient for conveying this impression and that a five-column grid compromised story text legibility.

Figure 25. All content elements work in concert on these Hearst apps representing the Albany Times Union, Houston Chronicle and San Francisco Chronicle. Vertical and horizontal photographs serve as CVIs to ensure visual hierarchy. The optically-adjusted four-column grid fosters the familiarity of the newspaper reading experience.

Both photographic orientations were fashioned within the four-column grid. The author designed the app with unequal columns so that the photographs could be shown at their optimal size. Optically adjusted, this effort was driven by the priority to obtain the best sizing for the verticals (figure 25).

4) Section fronts

The following templates represent how this author makes it possible to integrate vertical and horizontal photographs in the functionality and display of the Hearst news app. The background and limitations of the templates are noted throughout these sections.

A) REGULAR NEWS

Four news section front templates were approved for development. These include:

- Portrait orientation for a lead vertical photograph as a CVI (figure 26).
- Landscape orientation for a lead vertical photograph as a CVI (figure 27).
- Portrait orientation for a lead horizontal photograph as a CVI (figure 28).
- Landscape orientation for a lead horizontal photograph as a CVI (figure 29).

Figure 26. Portrait orientation for a lead vertical photograph. Albany Times Union app.
Figure 27. Landscape orientation for a lead vertical photograph. Albany Times Union app.

Figure 28. Portrait orientation for a lead horizontal photograph. San Antonio Express-News app.

Figure 29. Landscape orientation for a lead horizontal photograph. Houston Chronicle app.
**Background:** These four templates accommodate vertical and horizontal lead photographs in the iPad's portrait and landscape orientations. They are designated for the front page and section fronts exclusively; however, editors may create new sections apart from the printed newspaper by subdividing content with the Web content management system (WCM). Organized content is freed from the printing tradeoffs imposed by tight newsholes and sectionalization. For example, the Comics feature may exist as its own standalone section in the app. Traditionally in print, comics would be anchored within a features section.

**Limitations:** The templates display the 3:2 photographic image ratio – common to Nikon, Canon and similar DSLRs. A square format such as one from an uncropped Hasselblad camera (2 1/4” x 2 1/4” film size) would appear in these templates with excessive white space around the image, depending on the orientation. Also, in the WCM, there is no provision for editors or designers to crop or size images.

**B) BREAKING NEWS AND SPECIAL FEATURES**

Two templates exist for breaking news and special features requiring a larger image size than the section fronts:

- Landscape orientation with a lead horizontal photograph (figure 30).
- Portrait orientation with a lead horizontal photograph (figure 31).

![Figure 30. Landscape orientation for a lead horizontal photograph. San Francisco Chronicle app.](image-url)
Background: The scalable characteristics of visual content elements in print offer a sharp distinction from contemporary news website formats. In print, news judgment may be conveyed effectively by the sheer size and placement of content. Likewise, the author determined that these characteristics must extend to the app as well.

Limitations: Because of the iPad’s rotation feature, the larger display of a vertical photograph on the front page or section front is a geometric impossibility in the landscape mode. It can appear no larger than photographs on the previously mentioned section front templates due to the requirements for a section header and advertisement.

5) Navigational Carousel

The touch-activated navigational carousel resembles the traditional organization of newspaper content but without the limits imposed by sectionalization. Content is divided into sections – just as the print product. However, this app, through the WCM, allows editors to subdivide content into an unlimited number of categories, including special sections and interactive features such as weather and traffic.

The navigational carousel in landscape orientation (figure 32).
The navigational carousel in portrait orientation (figure 33).

Background: The author determined the section front sizes in the carousel based on the ease of viewing photographs, headlines and section headers at 132 pixels per inch (ppi). Moreover, readers may still enjoy the serendipitous experience of flipping through traditional newspaper sections and scanning for content.

Limitations: Microdetail in photographs rendered at 132 ppi may not be easily detected. This is a minor issue while the iPad's screen resolution increases with succeeding models.

6) Summary pages

Readers who swipe past a section front will encounter summary pages for all the content within its section. A photo gallery image is the CVI and it contains the number of gallery images in the lower right corner.

- Portrait orientation with photo gallery and six summaries (figure 34).
- Landscape orientation with photo gallery and six summaries (figure 35).
Background: It is designed for readers who prefer scanning story summaries before reading the section. To alleviate the unattractiveness of text-only templates, the author integrated a photo gallery related to the content within a section. If a section contains few stories, an editor can opt out of the gallery in his/her summary pages. The readers may skip the summaries altogether by scrolling and tapping on stories in the navigational rail or when they tap on section front stories.

The templates included eight variations incorporating photography. Only two
examples are represented because the photographic format is consistent in all variations.

**Limitations:** Time constraints related to template development forced the choice of a horizontal photograph as the entrance to the gallery; however, vertical photographs are present within the gallery.

7) Edition selector

The one-week edition selector presents thumbnail images of each front page, including the live edition mode (figure 36).

- The edition selector in landscape orientation (figure 36).
- The edition selector in portrait orientation (figure 37).

**Background:** Depending on the orientation, the user may scroll right or left to view the range of thumbnail images. Beneath each thumbnail is an area for editors to insert lead headlines.

**Limitations:** Microdetail in either horizontal or vertical photographs is not always discernible, given the iPad’s original screen resolution of 132 ppi. This is the tradeoff for
representing more edition thumbnails in portrait orientation.

8) Article pages

Section front stories and the range of stories within a designated section appear as article pages. Four templates.

- Article page portrait orientation for a lead horizontal photograph (figure 38).
- Article page landscape orientation for a lead horizontal photograph (figure 39).
- Article page landscape orientation for a lead vertical photograph (figure 40).
- Article page portrait orientation for a lead vertical photograph (figure 41).

**Background:** Article pages contain the full range of visual content elements associated with a story. Readers access these pages by tapping on the section front stories, scrolling and tapping in the left-hand rail below the navigational carousel or tapping from the summary pages.

**Limitation:** No image is present on the succeeding pages of an article page. The executive team determined that the reading experience was diminished by the presence of too many photographs in an article. The reasoning was that the gallery option was discoverable in the photograph on the initial article page (figure 38). Clearly, the horizontal
Figure 39. Landscape orientation for a lead horizontal photograph. Albany Times Union app.

Figure 40. Landscape orientation for a lead vertical photograph. Albany Times Union app.

Figure 41. Portrait orientation for a lead vertical photograph. Albany Times Union app.
photograph has better display characteristics in either portrait or landscape orientations. The vertical photograph is indeed accommodated, but with less visual impact.

9) Photo galleries

Horizontal and vertical photographs are represented in both orientations of the gallery.

- Portrait orientation for a lead vertical photograph (figure 42).
- Landscape orientation for a lead horizontal photograph (figure 43).

**Background:** The photographic gallery option is discoverable as a button and number on any multi-photograph story (figure 38). The button opens an exclusive presentation void of the navigational details. The user pushes the “close” button to return to the previous position in the app (figure 39). Both vertical and horizontal photographs are displayed well in this gallery. The user may change the iPad’s orientation to increase a photograph’s size with respect to viewing area. Videos are ingested in the app with HTML 5, and are highlighted with a video symbol in the lower right corner of a section front or article page (figure 41). In the photo gallery, they are distinguished by a forward symbol overlaying the video image (figure 45).
Limitation: In the first version of the app, it is not possible to use the popular pinch interface to enlarge details of photographs.

10) Picture editing

Background: The selection of photographs in the WCM is possible for editorial prioritization. A story's first photograph in the series is the first to load, causing a corresponding vertical or horizontal template to display. Next, the section front or article page stories flow into the designated template format. Programmers developed a cropping algorithm for trimming photographs that do not measure the 3:2 ratio.

Limitation: Image cropping is not possible in this version of the app. A square image requires additional preparation to prevent the algorithm from cropping it severely. The app is designed for editors to populate the edition with content using a browser interface with the
WCM; however, this automation still requires judgment by a thoughtful editor to ensure the photos are ordered by importance, and thereby, correctly displayed.

**FINDINGS**

1) **Evaluating vertical photographs displayed in the Hearst iPad app**

Three award-winning journalists examined the Hearst iPad news app to evaluate the integration of vertical photographs. The author requested that each participant install Hearst’s *San Francisco Chronicle* app. Within the framework of their diverse backgrounds, the author asked how well the app presented vertical photographs with *The Chronicle’s* content.

**Rich Oppel:** Former executive editor of *The Charlotte Observer, Austin-American Statesman* and *Tallahassee Democrat*. Oppel’s newsroom staffs won three Pulitzer Prizes.

**Bob Lynn:** Former assistant managing editor/graphics at *The Virginian Pilot and Ledger Star*. Lynn’s staffs won three first-place awards for Best Use of Pictures for large metropolitan newspapers.

**Tim Broekema:** Associate Professor of Photojournalism at Western Kentucky University. Winner of a team Pulitzer Prize at the *Chicago Tribune* and recipient of several Photographer of the Year international recognitions in photography, picture editing and new media.

**Oppel:** The former editor praised the app for its ability to display a vertical news photograph of a refinery leak in Richmond, Calif. (figure 46). The *San Francisco Chronicle* print edition published the same photograph as its lead front-page image on Aug. 8, 2012 (figure 47).

“This is a much stronger picture vertically than it could possibly be horizontally. Through cropping, you might be able to get the top three or four stacks in as a horizontal, but more than that you have clutter. So it works this way in a vertical and it would not
work as well as a cropped horizontal.”

While reviewing the app, he noted, “We never regarded horizontal or vertical photos as automatically secondary to text. We said we have text, we have photos, we have graphics. We ask, ‘What is the strongest story telling element?’ And let’s go with that.”

Lynn: “In the format we are dealing with, this app is very effective. I’m looking at this iPad and I’m seeing well-displayed pictures — horizontal and vertical. It seems to cover everything. It’s very good.”

Lynn asked the author to mention the Hearst app to The Virginian Pilot’s editor,

Denis Finly. He believes it is a successful first-generation example that should be observed by the journalism community.66

Broekema: Regarding vertical photographs and photojournalism overall, he concludes that the app is “excellent in its mission.”

“The most exciting thing for me — there’s so much going on there. You could never do that much in the newspaper. There’s so much more visual information that can be in one story than what we can share in the newspaper — vertical and horizontal. That’s the beautiful thing.”

“I wish this were available in my hometown of Bowling Green because I would definitely pay for that. I was enjoying its content, I was enjoying its display and the ease and ability of getting around,” he said.67

2) Author’s research influences app-evaluation criteria

The evidence in this thesis has caused one media research firm to incorporate vertical photographic integration in its evaluation of newspaper apps. New York City-based McPheters & Company, specializing in strategic and marketing planning, developed a ranking system for newspaper apps.

On October 18, 2011, McPheter’s announced its iMonitor list of Top 10 Newspaper Apps which included the The San Francisco Chronicle edition of the Hearst news app.

The rating system tracks and scores about 3,500 apps nationally and worldwide. The scoring criteria is based on “design, functionality, and the use of rich media.” According to CEO Rebecca McPheters, the editorial experience is part of the score. Each factor is “evaluated on a five-point scale and rolled up into a single app rating with a maximum potential value of 15.” The following apps received a 14.5 rating:68

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66 Bob Lynn (former assistant managing editor/graphics at The Virginian Pilot and Ledger Star), telephone interview by author, August 7, 2012.
67 Tim Broekema (associate professor of photojournalism at Western Kentucky University), telephone interview by author, August 17, 2012.
The author contacted Rebecca McPheters on July 29, 2012, asking if vertical photographic integration was rated in the user experience. She said it was not, but reviewed his thesis evidence and shared it with her staff.69

In the author’s follow-up call on August 13, 2012, McPheters said the integration of vertical photos in news app design will be included in the ratings criteria: “We do plan on using the information you provided us to comment on those that are new and those that are updated periodically. We update our best newspaper app list, and when we do that we will go back and identify which ones on that list use the vertical integration and we will make that part of what we will report.”70

### CONCLUSION

With his designs and examples, the author proves that vertical photographs may be displayed well as initial story content in an iPad news app. This supports journalistic and design principles for presenting the most vital photographic content first, regardless of the photographer’s composition. The effectiveness of photojournalism in print reached its zenith during several decades following the 1930s. But during the period that

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69 Rebecca M. McPheters (CEO of McPheters and Company), telephone interview by author, June 29, 2012.

70 Rebecca M. McPheters (CEO of McPheters and Company), telephone interview by author, August 13, 2012.
news organizations began to publish content on the Web, vertical photographs quietly fell to second-class imaging status. Although the debut of digital tablet formats offers prospects for the revival of vertical photographs, development costs and cultural factors may limit this potential. The author, in spite of his extensive design and picture editing background, encountered these constraints during the development of the Hearst iPad news app. The findings in this thesis has influenced one media research company to use vertical photographic integration in its analysis of news apps. Ultimately, the selection and display of the strongest photographic content requires thoughtful picture editing, and an agile WCM interface to execute these decisions.

Exciting possibilities await.

**SUGGESTED RESEARCH AND DEVELOPMENT**

1) How journalism principles — particularly editorial judgment — may be obscured during a medium’s technological advance and corporate oversight.

2) How photo essays and picture stories may be reinvented in the tablet format.

3) To examine whether or not photojournalists are composing solely for landscape orientation to optimize publication in digital platforms. The compositions of recent Pulitzer Prize winners suggest this trend.

4) Image editing tools for WCM interface for a news app.

5) The role of developer, designer and producer biases regarding photo orientation, display and ingestion in a mobile digital culture.

6) The picture editor: endangered or now extinct? The eroding brain trust in a contracting news industry.

APPENDIX (1) Steve Krug commented on the following news home pages during the interview. The author gathered these screen images on April 11, 2012.
TOP BREAKING NEWS

- Charges coming in Trayvon Martin death
- Mayor says problem liquor stores are a "noxious" nuisance

CHICAGO WEATHER

- Mostly clear
- High of 51°F

NEWS UPDATES

- Zimmerman to be charged in Trayvon Martin shooting
- Mayor says problem liquor stores are a "noxious" nuisance
- Mayor Pritzker announces plan to improve local parks
- Special Olympics: South Side neighborhood hosts event on Saturday
breaking news: Official: Charges coming in Trayvon Martin death

George Zimmerman, the neighborhood watch volunteer who fatally shot unarmed teen Trayvon Martin in Florida, will be charged in the 17-year-old’s death, a law enforcement official said Wednesday. Full story »

U.S. sues Apple, publishers over e-book prices

Arkansas Judge finds Alan Bradsher in contempt

Nyack: City’s future depends on revitalizing Route 9B

Community meeting in Brooklyn Park after thefts reported

Park is no barrier from strong Indonesian guidance

Man charged with stripping, hovering on car, striking in Cass Rapids

Syria says it will stop arming by UN deadline

Sargent says GOP parties helped boost state revenues

Ritual attending event Fundraiser for…

money | Real estate

Tampa Bay area housing starts leap

Tampa Bay area home builders poured a lot more cash into the first three months of this year than in the first quarter of 2011, according to a report released today.

Sports | News

Hollywood hit head, taken to hospital

Mother of 3, father of 2, was hit on the head by a home run during last Friday’s practice before totaled.

User: P.C. Kavanagh

Full report: Follow the latest news on a utility

To Our Readers

We’ve launched a new commenting system with several improved features. Please join the conversation.

Progress Energy

Save up to 1.5% on your heating and cooling costs.

Learn more
TriMet final budget plan eliminates free rail zone, low ridership bus routes, fare zones

51
(2) This report for the Hearst development team contains many of the author's first
visual prototypes and functionality proposals.

Navigational concepts

Dear members of our team,

These prototypes represent the latest navigational concepts for the classic app development. They are based on discussions in our New York meeting last week which included Neeraj Khemlani, Keith Whamond and David Swift.

One of the most dramatic updates is the section image swipe (left) which transitions readers into the next section. This is accomplished by a finger movement on a navigational image at the top left corner of each page. The following pages will demonstrate this concept.

Other refinements include a scrollable column on the “inside” section pages that maintain the reader’s orientation at all times.

Finally, these prototypes are intended to convey a tactile newsprint experience — so familiar to generations of readers. This impression is apparent not only in the page designs but also in the details of serrated edges, actual paper color and texture, punch marks and an edge that reveals additional pages in a section.

Once everyone has had a chance to review these pages, we can set up a design review.

I look forward to your suggestions.

Cheers,

Tom
Sectional navigation

By swiping the navigational section image right or left, the front page transitions to other section fronts. This single function enables the reader to access a limitless number of sections.

By swiping the section icon right or left, the front page transitions to section fronts. This key navigational feature appears on every page.

S.F. man wrongly convicted on false testimony

By Rachel Gordon
CHRONICLE STAFF WRITER
SAN FRANCISCO —
A San Francisco man imprisoned 21 years ago for a drug-related murder he said he did not commit won a chance at freedom Thursday when a judge ordered his conviction set aside.
Maurice Caldwell, 43, is serving a sentence of 27 years to life at Folsom State Prison outside Sacramento. He was found guilty of

Military gay ban repealed

‘Don’t ask, don’t tell’ policy abolished by 65-31 Senate vote
By Carolyn Lochhead
and Andrew Ayward
WASHINGTON —
The Senate voted to abolish the 17-year-old ban on gays and lesbians in the military known as “don’t ask, don’t tell” on Saturday, ending a tumultuous chapter in American

Nation: Senate blocks bill for citizenship path for children of illegal immigrants. >>
Sports: The Giants set out to design a ring worthy of a football champion. >>
Food: Five flavor-packed side dishes that will rival your holiday main course. >>

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Sectional navigation

By swiping the navigational section image right or left, the front page transitions to other section fronts. This single function enables the reader to access a limitless number of sections.

1. By swiping the section navigational image to the right, the transition to the next section begins.

2. The new section front slides in from the right to replace the original section.

3. The action of swiping the icon to the left reverses this process — important if a reader swipes by a section that he/she wants to read.

**San Francisco**

S.F. man wrongly convicted on false testimony

By Rachel Gordon
CHRONICLE STAFF WRITER

SAN FRANCISCO — A San Francisco man imprisoned 21 years ago for a drug-related murder he said he did not commit won a chance at freedom Thursday when a judge ordered his conviction set aside.

Maurice Caldwell, 43, is serving a sentence of 27 years to life at Folsom State Prison outside Sacramento. He was found guilty of

Activists including retired Navy

Military

‘Don’t ask, don’t tell’

By Carolyn Lochhead
and Andrew Aylward

WASHINGTON — The

WASHINGTON — The

to abolish the 17-year-old law.

to abolish the 17-year-old law.

and lesbians in the military.

and lesbians in the military.

meant to silence those who called

meant to silence those who called

in the military.

in the military.

not “don’t ask, don’t tell”

not “don’t ask, don’t tell”

called a tumultuous chapter.

called a tumultuous chapter.

Nation: Senate blocks

bill for citizenship

bill for citizenship

for children of illegal

for children of illegal

immigrants.

immigrants.


Gwen Knapp: FIFA’s

mantra: Don’t do anything I’d do.

Raided: Offered to turn

turner. Dakar

dakar.

dakar.


USE YOUR POINTS FOR ANY FLIGHT. ANY HOTEL. ANY TIME.

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Sectional navigation

Once the reader is oriented to the navigational process, the goal of the section front is to initiate extended scanning/reading within the section.

1. A swipe at the right edge of the page takes the reader inside this section.

2. Tips are editors’ picks. These can be tapped on the text field or the directional arrow symbols.

3. Turnlines indicate story length and reinforce the impression of a full section of editorial content.

4. The new section retains its navigational reference image with the visual hint of more sections to read. At any time, the reader can swipe to another section.
Inside page navigation

When the first page is turned in any section, the reader encounters story content accompanied by a **scrollable story index** anchored as a column on the left side of the page.

1. The scrollable story index retains the navigational reference image, indicating its section. The name below is reiterated for clarity and for sections that use artwork rather than a name (i.e., Houston Chronicle).

2. The article page that the reader has selected is indicated by red color-coded text in the column. This selection corresponds to its sequence within the section, indicated by “3 of 36 articles” above.

3. Related stories are grouped together and are not separated by a rule.

4. Categories within a section are distinguished by all-cap labels below The Chronicle’s signature triple rule.
iPad classic app for Hearst Newspapers

Inside page navigation

The scrollable story index is designed to establish a reader's sense of place in his/her reading experience.

As the index is scrolled, a reference bar appears on the right side.

Articles that have been accessed or read have grayed-text.

As the pages of a story are turned, a page number and a visual reference affirm the progress of the reading experience.

The scrollable index prototype is based on actual headline feeds from SFGate.com. In most instances, the content represented in these phototypes is feed-based, except for the artwork display on the Sporting Green section front.

Don’t ask, don’t tell’ ends

Sens. Joe Lieberman, independent-Conn. (left), Mark Udall, D-Colo., and Susan Collins, R-Maine, celebrate the end of “don’t ask, don’t tell.” Lieberman and Collins pushed the repeal.

Year ago but embarked on a cautious, circuitous path that angered gay rights activists. Facing resistance from Army and Marine leaders, he ordered a 10-month Pentagon study and agreed to a complicated legislative process requiring certification by military chiefs that the ban would not harm the military.

The issue split the gay rights movement, with mainstream groups such as the Human Rights Campaign relying on their close ties to Democrats to pursue a legislative repeal on the administration's terms.

Democrats attached repeal to a...
iPAd classic app for Hearst Newspapers

Inside page navigation
The scrollable story index contains **corrections** and **customer service interactive prompts**. In the top right corner is a row of interactive fields related to the story below.

1. Correction headlines are based on feeds from SF-Gate.com

2. Listings in the customer service directory initiate popovers when touched. This example reveals a popover styled in newsprint with the brand “San Francisco Chronicle” strongly reaffirmed. A touch in the top right corner collapses the popover.

3. Readers have options to call, send an e-mail, or write in a prompt field. The iPad keyboard appears when the “Story and contact” field is touched.

4. Text size, story sharing, story saving and settings are always convenient on each article page, but not so close to interfere with the reading experience.
iPad classic app for Hearst Newspapers

Inside page navigation

Story articles within a section retain the visual characteristics that readers experience in newsprint. This includes a dominant photo/art image, use of typography and the design style.

1. The headline typeface, Farnham Display, is familiar to readers of The Chronicle.

2. Each article page is intended to display a related photograph or designated artwork — if it exists.

3. The page header labels from The Chronicle have been integrated with this design, and correspond to the labels in the scrollable column.

Navigational concepts v.2 for the San Francisco Chronicle
Prepared by Thomas Palmer
(518) 852-3001 mobile
(518) 454-5461 office
tpalmer@timesunion.com

December 21, 2010

Wanted: Buyer for controversial Cape Wind energy

By Jay Lindsay
ASSOCIATED PRESS

BOSTON — Cape Wind has outlasted a decade of government review, a slew of court brawls and fierce opposition from mariners, fishermen, Indian tribes and Kennedys just to win the right to sell its wind-fueled electricity.

Now, all it needs are customers. Last month, the nation's first offshore wind farm nailed down its first buyer when the Massachusetts Department of Public Utilities approved a deal that sees Cape Wind selling half its power to National Grid, the state's largest electric utility.

But the other half of the Cape Wind project's electricity remains available with more obvious takers, raising the possibility of a smaller project with pricer power.

The top prospect for Cape Wind is the state's second-largest electric utility, NStar. But NStar is interested and says it can find cheaper renewable power elsewhere.

"It's not that we're for or against Cape Wind at all," said NStar spokeswoman Caroline Allen. "We just want to make sure that we are promoting renewables in the region ... but also being mindful of costs for our customers."

Price is always an issue with offshore wind, which costs more partly because it's expensive to build and maintain massive turbines at sea. The

In this July 19, 2009 file photo, windmills catch the wind on Stetson Mountain in Range 8, Township 3, Maine. A 468-megawatt Cape Wind, which is expected to produce enough power for 200,000 homes in average winds, is estimated to cost at least $2 billion to construct.

In its 15-year deal, National Grid

Page 1 of 3 >>
iPad classic app for Hearst Newspapers

Classic app visual design

The traditional newsprint reading experience is combined with dramatic navigational and interactive features. By appearance, this design style resembles the tactile newspaper product.

1. The background is actual newsprint built as a composite image from samples of Hearst newspapers.

2. The serrated edges and punch marks are familiar to pressroom and related production.

3. The right edge reveals additional content within this section. The shadows and slight fold at the top of the page reinforce this impression.

4. The Chronicle’s elegant nameplate and font set have been integrated, including its signature triple hairline rule.

5. The grid and modularity characteristics closely resemble the paper’s strong sense of visual hierarchy.

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Military gay ban repealed

‘Don’t ask, don’t tell’ policy abolished by 65-31 Senate vote

By Carolyn Lochhead and Andrew Aylward
CHRONICLE WASHINGTON BUREAU

WASHINGTON — The Senate voted to abolish the 17-year-old ban on gays and lesbians in the military known as “don’t ask, don’t tell” on Saturday, ending a tumultuous chapter in American civil rights history and the last bastion of legal discrimination based on sexual orientation.

Eight moderate Republicans joined 55 Democrats and two independents in a final vote of 65-31 to pass a stand-alone bill that was protected from legislative

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Nation: Senate blocks bill for citizenship path for children of illegal immigrants. >>

Sports: The Giants set out to design a ring worthy of a football champion. >>

Food: Five flavor-packed side dishes that will rival your holiday main course. >>

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(3) On January 3, 2011, the author submitted these iPad app prototypes to the Hearst executive team. This demonstrated the tablet platform's potential with news subjects such as New York Gov. Andrew Cuomo’s inauguration on Jan. 1.
Out with the old, in with the new

New York Gov. Andrew Cuomo, right, hugs outgoing Gov. David Paterson during a swearing-in ceremony in the War Room at the Capitol in Albany, N.Y., Saturday, Jan. 1, 2011. AP Photo/Mike Groll, Pool
First meeting with his cabinet

New York Gov. Andrew Cuomo speaks at the Capitol in Albany, N.Y., Saturday, Jan. 1, 2011. AP Photo/Mike Groll, Pool
Albany High School Albanettes sing at the Inauguration

Gov. Cuomo reopens the Hall of Governors
The second floor corridor has been cordoned off for years but is now accessible to the public.
Kyle Hughes (NYSNYS)

Albany Albanettes sing at inauguration
The Albany High School singing group performs ‘Simple Gifts.’
Kyle Hughes (NYSNYS)

Cuomo sworn in at Executive Mansion
The private ceremony Friday at 10:09 p.m. included his partner, Sandra Lee, and family.
Kyle Hughes (NYSNYS)

Inauguration emphasizes
Gov. Cuomo emphasizes "rebuild this great state".
Kyle Hughes (NYSNYS)

New Hope for Cancer Patients
Precise Radiation Therapy for Inoperable and Hard-To-Reach Tumors
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What does Andrew Cuomo need to do to succeed as governor? What are the most urgent of the state’s challenges? We asked several experts how the new leader will be judged.

Cuomo confronts high expectations

Healing New York’s wounds must come in the suburbs

By LAWRENCE C. LEVY

Andrew Cuomo gets it, at least on paper. The new governor says all the right things about what most New Yorkers want and need from state government and its leaders. Cuomo has lifted the bar of expectations that this time, with this man, things will change for the better. It’s almost a miracle that voters retain even a shred of hope after the phenomenal failures of Eliot Spitzer, David Paterson and many lawmakers.

But what should Cuomo do? Others will talk about specific policy prescriptions, from property tax caps and local government consolidation to a raft of economic, fiscal and ethical reforms. Those are the

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New Hope for Cancer Patients

Precise Radiation Therapy for Inoperable and Hard-To-Reach Tumors

www.apics.org/stpeters beam and surgery

St Peter's Cancer Care Center
A Member of St Peter's Health Care Services
525-2-CARE
Greg Anderson
Senior software systems engineer for The Seattle Times. Anderson’s diverse background includes news photography, picture editing, print design, Web design/programming and app design/iOS programming. As a member of the National Press Photographers Association (NPPA), he created its first iPad app. In 2010, he received the J. Winton Lemen Fellowship Award from the NPPA.

Tim Broekema
Associate Professor of Photojournalism at Western Kentucky University. Broekema is a winner of a team Pulitzer Prize at the Chicago Tribune and recipient of several Photographer of the Year international recognitions in photography, picture editing and new media.

Dr. Mario R. Garcia
CEO of Garcia Media, a multimedia design and content company that has serviced more than 500 companies and organizations worldwide for more than 30 years. Garcia founded the Graphics and Design program at the Poynter Institute for Media Studies. He is the author and coauthor of several multimedia design books, including the Poynter Institute EyeTrak studies. During his teaching career, he was professor of graphic arts at Syracuse University’s Newhouse School of Public Communications.

Steve Krug

Bob Lynn
Former assistant managing editor/graphics at The Virginian Pilot and Ledger Star. Lynn's staffs won three first-place awards for Best Use of Pictures for large U.S. metropolitan newspapers. From the National Press Photographers Association, Lynn received the Joseph Costa Award in 1997 and 2004, John Durniak Mentor Citation in 2003, Clifton
C. Edom Award in 2008, and the Joseph Sprague Memorial Award in 2009.

**Rebecca McPheters**

CEO of McPheters & Company, Inc. Since 1997, McPheter's research firm has provided marketing strategies for advertisers, newspaper and magazine publishers, television broadcasters and companies engaged with multimedia publishing. In 2011, she debuted the iMonitor list of Top 10 Newspaper Apps. Beginning August 2012, McPheters offered clients iMonitor benchmarking, a performance evaluation program for tablet format publishing.

**Rich Oppel**

Former executive editor for the *Austin American Statesman, The Charlotte Observer* and *Tallahassee Democrat*. Oppel's newsroom staffs won three Pulitzer Prizes. He was American Society of Newspaper Editors president in 2000-2001. Currently, he is senior advisor for Hill & Knowlton/Public Strategies, Inc.

**Keith Whamond**

Senior product manager for Hearst Newspapers. Whamond has been responsible for guiding the development and updates of products across digital platforms, including Hearst Corporation's first iPad app for its newspaper division. He is the former executive producer of the 11-website Connecticut Media Group and a former online reporter.

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VITA

The author, Thomas Alexander Halsey Palmer, is a journalist of Eastern Kentucky heritage whose media career has included photojournalism, iPad UX design, Web design, design directing (management), news editing (management), copy editing, art directing (management), and picture editing (management). In addition to his freelance work with the Associated Press and Wide World Photos, he has worked for the following news organizations: Albany Times Union, The Charlotte Observer, The Providence Journal, The Post-Standard (Syracuse) and The Auburn Plainsman (Ala.). He is an adjunct faculty member in the Journalism Department of State University of New York at Albany.