I, Feifei Pang, hereby submit this original work as part of the requirements for the degree of Master of Design in Design.

It is entitled:
An Analysis of Symbolism in US Newspaper Front Page Editorial Illustrations for the 10th Anniversary of the 9/11 Terrorist Attacks

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Committee chair: Mccrystle Wood, MFA
Committee member: Karen Hughes, MA
An Analysis of Symbolism in US Newspaper Front Page Editorial Illustrations
for the 10th Anniversary of the 9/11 Terrorist Attacks

A thesis submitted to the
Graduate School of the University of Cincinnati
in partial fulfillment of the requirements for the degree of

Master of Design
in the School of Design
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By

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Abstract

The purpose of this study is to analyze the emotional use of illustration on the front pages of various newspapers published in the United States on the 10th anniversary of the September 11, 2001 terrorist attacks, and identify trends in illustration types and the use of symbolism. The 9/11 attacks were the worst act of terror that ever happened in the United States, and they gave editorial designers a big challenge on the front page design, especially on imagery, since it has a strong impact on a publication's feel. In post-9/11 journalism, the tenth anniversary editions of the terrorist attacks were made to be more special and meaningful. This study is intended to provide the field of editorial design with a helpful understanding of the use of symbolism in editorial illustrations to enhance emotional expression.
Acknowledgements

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Chapter One Introduction

Purpose

The purpose of this study is to analyze the emotional use of illustration on the front pages of various newspapers published in the United States on the 10th anniversary of the September 11, 2001 terrorist attacks, and identify trends in illustration types and the use of symbolism. The 9/11 attacks were the worst act of terror that ever happened in the United States. They changed peoples’ lives and caused a lot of fear, which has hurt expectations and confidence. In order to honor the people killed in the terrorist attacks of September 11, 2001, to show their respect and remembrance to the victims ten years after the attack and reflect on the importance of 9/11 terrorist attacks, and its great impact on the United States today, various newspapers mainly used two art forms, illustration and photography, on their front pages to evoke the American people’s multifaceted and complex emotions: desperation and hope; sadness and determination. It is the goal of this study to analyze one of these communication forms, illustration, in terms of its emotional message expression, and to explore how the emotional use of illustration enhanced those messages.

This study will begin by identifying the nature of illustration. I will focus on evaluating the type of emotion represented in each illustration. Recognizing emotions is something people do everyday, whether it is identifying that a friend is sad because he or she lost his or her job or that a character in a story is mad because no one will listen to him. The purpose of this study is to find out how illustration is

1 www.911memorial.org
used to express and deliver emotions in the editorial design highlighting a specific event.

**Limitations of the Study**

This study is restricted to the emotional uses of illustrations on front pages of newspapers in the United States of America, and does not discuss other functions of illustration or emotional uses of other art forms. It is further limited to newspapers, and not based on other media, like magazines, posters or websites. All images are from the 10th Anniversary: September 11, 2011 collection of newseum.org, which is the official website of the Newseum, a museum of news and journalism in New York, New York. The Newseum keeps an archive of national and international front pages that chronicle events of historical significance.²

**Importance of the Study**

The intention of this study is to analyze how illustration and symbolism are used to evoke emotion in editorial design. Illustration and symbolism are widely used by editors and designers who have the need for a visual accompaniment to their writings in newspapers, magazines and websites. The importance of illustration and symbolism lies in the fact that it can complement the writing and deliver the author’s emotions to viewers clearly. The viewers are able to get a better understanding of what is provided in the text and feel the emotions the author wants to express. What’s more, readers need not even have to read the content to

² [www.newseum.org](http://www.newseum.org)
get a sense of its intent; an illustration will show the key words they expect to find in the text. So, it is very important for designers to develop and find the visual means for stating the text messages. A better understanding of how the symbolic communication can contribute to the emotional message delivery can help designers maximize the information available.

**Organization of the Study**

This study falls into five chapters. The first chapter is an introduction to the motive and objective of this study as well as the limitations of this study.

Chapter Two provides the definition and the content of illustration, editorial design and symbolism.

Chapter Three presents some background on the 9/11 terrorist attacks and how the attacks impact Americans today.

Chapter Four analyzes the selection of thirty-one newspaper front pages from September 11, 2011, the 10th anniversary of the attacks, to show the emotional use of illustrations and symbolism in editorial design.

Chapter Five draws some conclusions from the analysis about the emotional use of illustrations.

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Chapter Two Definition

Symbolism

The term symbolism originates from the Greek sumbolon, meaning to represent things or concepts by symbols, or a symbolic meaning or character. A symbol could be an object, action, or idea that refers to other things rather than itself. Symbolism as an art movement emerged in the late nineteenth century when the glory of Romanticism faded. In literature, young poet Charles Baudelaire began it with the publication Les Fleurs du mal (The Flowers of Evil, 1857). Symbolism is anti-Naturalism and anti-Realism; and unlike Romanticism, it is calm and mysterious. Symbolism is not a metaphor; it represents something deeper and more meaningful than a literary topic.  

The Symbolism of the Flag and Its Colors

The American flag was one of the dominant images used on the newspaper covers analyzed in this study.

A national flag functions as a distinctive symbol of a particular nation. It is a flag that represents a country; an American flag represents the United States of America. It is the most respectable, recognizable and distinguishable symbol not only in the United States of America but also over the entire world. For many people, it symbolizes the national government of the Constitution of the United States, a

6 The Dictionary of Merriam-Webster
citizen’s natural rights of liberty and property in accordance with the 'Bill of Rights,' and individual liberty and freedom as introduced in the Declaration of Independence. The colors and the shapes on the flag are not defined by the Constitution. However, the 50 stars on the flag represent the 50 states of the United States of America\(^7\) and the 13 stripes represent the thirteen British colonies\(^8\) that declared independence from the Kingdom of Great Britain\(^9\) and became the first states in the Union.\(^10\) According to some historical traditions, the stripes refer to 'rays of sunlight' and the stars symbolize the highest place, which is the 'heavens.' As the *World Book Encyclopedia* states, the red color in the flag means hardiness and courage, the white shows purity and innocence, and the blue shows vigilance, tenacity and justice.\(^11\) In Eva Heller’s book, *The Personality of the Colors*, she states that red is for courage, and a symbol of sacrifice in western countries, because it is associated with blood. Blue and white are calming colors, which refer to cleanliness and honesty.\(^12\) Above all, the American flag is a powerful symbol of Americanism, and certainly symbolizes the support and commitment of the American government and citizens to liberty and justice for all.\(^13\)

\(^7\) en.wikipedia.org/wiki/U.S._state
\(^8\) en.wikipedia.org/wiki/Thirteen_Colonies
\(^9\) en.wikipedia.org/wiki/Kingdom_of_Great_Britain
\(^10\) en.wikipedia.org/wiki/Flag_of_the_United_States#cite_note-1
\(^12\) Eva Heller. *The Personality of the Colors*. Central Compilation & Translation Press 2008
\(^13\) Stephen Rampur. *History and Symbolism of the American Flag*. Buzzle.com
The Symbolism of the Twin Towers

"[The original Twin Towers] ... were built at a time when New York's future seemed uncertain, the towers restored confidence and helped bring a halt to the decline of lower Manhattan. Brash, glitzy, and grand, they quickly became symbols of New York."
—David Johnson and Shmuel Ross, World Trade Center History

The symbolism of the Twin Towers was evident as a main image used on the selected newspaper covers.

Before the 9/11 terrorist attacks, the original World Trade Center was a complex of seven buildings, which featured the landmark Twin Towers. In fact, the Twin Towers consisted of the original 1 World Trade Center (the North Tower) and 2 World Trade Center (the South Tower). They were the tallest buildings in the world, and well known corporately as the Twin Towers. Their structural design and function indicated the great significance of the World Trade Center, symbol of the power of capitalism and the freedom it represented. The Towers, as the most important part of the World Trade Center, were more than just buildings, they were proof of New York's belief in itself. Nowadays the ruins symbolize New York's wounded pride and the sacrifice of those who died there.

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14 www.wtc.com
The Forms of Editorial Design

Among all forms of editorial design, the major forms are periodical publications: magazines; newspapers; and supplements.15 This thesis only focuses on newspapers.

Newspaper

The editor of The Sunday Times from 1967 to 1981, Harold Evans, said in Book Five:

Newspaper Design:

A newspaper is a vehicle for transmitting news and ideas. The design is an integral part of that process. We begin with a blank sheet of newsprint and a mosaic of ideas we want to communicate, and it is the function of newspaper design to present that mosaic in an organized and comprehensible way. To do this, the newspaper designer uses text type, display type, photographs, line work, white space, and a sequence of pages in the most fitting combinations.

This is quite a clear and accurate description of newspaper – it tells us what a newspaper is and what elements a newspaper has.

**Illustration**

Increasingly, newspapers rely on pictures as storytelling since more and more newspapers are moving from text-driven to image-driven content. The importance of illustration is now highly regarded by the publishers and editors who want to publish their writings in journals, magazines and websites. The former creative director of *The Guardian* newspaper in the U.K. explained the reason he used illustration is because “it has always been an important part of *The Guardian* visual mix, and by introducing more contemporary illustrators, we have ensured that the paper feels fresh and modern.” Unlike photography, illustration is not read literally in an “I am being told this is how it is” way; it allows the story, designers and readers to create other, often more expressive and abstract associations.\(^{16}\)

In Chapter Four, thirty-one newspaper covers are analyzed on the basis of the use of symbolism and the emotional use of illustration, as discussed in this chapter. They are analyzed in terms of illustrations styles, and how the use of symbolism enhances the emotions expressed and communication delivered to the readers.

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Chapter Three September 11 Attacks And Their Aftermath

Attacks

The World Trade Center was a commercial complex in Lower Manhattan, New York City, which contained seven buildings, a large plaza, and an underground shopping mall that connected six of the buildings. The Twin Towers were the centerpiece and landmark of the complex, also the tallest buildings in New York City. They provided office space for nearly 35,000 people.  

On the morning of September 11, 2001, nineteen terrorists from the Islamist extremist group, al-Qaeda, hijacked four commercial airjets, crashing two of the planes (Flight 11 and Flight 175) separately into the upper floors of the North and South Towers of the World Trade Center and a third plane (Flight 77) into the Pentagon in Arlington, Virginia. After learning about the other attacks, passengers on the fourth hijacked plane, Flight 93, revolted, and the plane crashed into an empty field near Shanksville, Pennsylvania. Fifteen of the 19 terrorists were from Saudi Arabia, two were from the United Arab Emirates, one was from Lebanon, and one was from Egypt. Two of the four airplanes came from American Airlines, and the other two were from United Airlines.  

The Twin Towers ultimately collapsed because of the damage caused from the impacts and the resulting fire intensified by the planes’ burning jet fuel. The five

17 www.wtc.com
18 FAQ about 911, www.911memorial.org
other buildings in the World Trade Center were also destroyed because of damage sustained when the Twin Towers fell. The attacks killed 2,977 people from 93 nations, including 2,753 people killed in New York, 184 people killed at the Pentagon, and 40 people killed on Flight 93.

**Aftermath**

The collapse of the buildings left the site devastated. With the efforts of thousands of workers and volunteers, ruins towering roughly 17 stories and spread beyond the 16-acre site were cleaned out in nine months. On May 30, 2002, the last piece of World Trade Center steel was ceremonially removed.\(^{19}\)

After that, a construction plan was made to rebuild the World Trade Center site, where the National September 11 Memorial & Museum would be built, along with office buildings, retail space and a transportation hub. One of these buildings has already been completed and two are under construction. One World Trade Center, which stands taller than the original Twin Towers, is expected to be completed in 2013. The other buildings will be developed in the coming years.

\(^{19}\) Post-9/11, [en.wikipedia.org/wiki/Post-9/11](http://en.wikipedia.org/wiki/Post-9/11)
“One of the worst days in America’s history saw some of the bravest acts in Americans’ history.”
- President George W. Bush Attends Dedication of 9/11 Pentagon Memorial
September 11, 2008

During the response to the attacks, the number of casualties among the emergency service personnel including NYPD and FDNY was unprecedented. Gratitude toward uniformed public-safety workers, and especially toward firefighters, was widely expressed by the American people.

After the attacks, many relief funds were immediately set up to assist victims of the attacks, in order to provide financial assistance to the survivors and to the families of the victims.

The impact of the 9/11 terrorist attacks extends beyond geopolitics into society and culture in general. Immediate responses to the 9/11 attacks included greater focus on home life and time spent with family, as well as higher church attendance. There was a surge of public expressions of patriotism not seen since World War II, marked most often by displays of the American flag and popularized phrase, "United We Stand."^{20}

^{20} [www.911memorial.org](http://www.911memorial.org)
**War on Terror**

“Our nation is being tested in a way that we have not been since the start of the Cold War.”
“We face an enemy determined to bring death and suffering into our homes.”
– President George W. Bush’s Address on the Fifth Anniversary of 9/11 September 11, 2006

On October 7, 2001, less than a month after the attacks of 9/11, the war in Afghanistan began when United States and British forces initiated aerial bombing campaigns targeting Taliban and al-Qaeda camps, then later invaded Afghanistan with ground troops of Special Forces.

Operation Enduring Freedom was launched to dismantle the terrorist organization and end its use of Afghanistan as a base. The U.S. government also intended to remove the Taliban regime from power and create a democratic country.

More than a decade into the war, the U.S. forces continued to battle the widespread Taliban insurgency. The war in Afghanistan became the United States’ second-longest war. On May 2, 2011, U.S. forces raided the urban compound of Osama bin Laden and killed him in Abbotabad, Pakistan.

The Iraq war began in March 2003 with an air campaign, which was immediately followed by a U.S.-led ground invasion. The U.S. government accused Iraqi President Saddam Hussein of harboring and supporting al-Qaeda and possessing weapons of mass destruction, and made an effort to spread liberty to Iraqi people and democracy to the country.
Iraq’s former president, Saddam Hussein, was captured by U.S. forces in December 2003 during the Operation Iraqi Freedom and was executed in 2006. The war entered a new phase on 1 September 2010, with the official end of US combat operations. The last U.S. troops exited Iraq on 18 December 2011.\(^{21}\)

In a longer phase of fighting compared to the initial invasion, U.S forces and their allies fight back the insurgencies emerged to oppose coalition forces and the newly formed local government. America has made great sacrifice in the effort to defeat terrorism and defend the citizens. To date, it has left 2177 killed and more than 15,000 wounded in Afghanistan, 4486 killed and more than 30,000 wounded in Iraq. More than five trillion dollars have been spent to support the military operations against terror worldwide.\(^{22}\)

\(^{21}\) Counter-terrorism. en.wikipedia.org/wiki
\(^{22}\) icasualties.org
Chapter Four Analysis of Cover Illustrations in Newspapers on 10th Anniversary of 9/11 Attacks

Nowadays, new media like the Internet and mobile devices have challenged newspapers for the highest position for breaking news, and newspapers have to reseat themselves correspondingly. As a result of this change, a great amount of newspaper space has been redesigned during the early years of the 21st century, and obviously, the front pages, which will impact and attract readers at first glance, play a great part in the newspaper redesign.23 As Mark Porter explains:

It is no longer just downmarket tabloids that strive to create a dramatic or surprising presentation of a single story on the front every day. But this can be a dangerous strategy, as it leaves nowhere to go when a truly powerful or dramatic story breaks. Many newspapers still prefer to carry a range of stories calmly presented on the front page, as this conveys a sense of the diversity of the day's event, and credits readers with the intelligence to make up their own minds about what to read and think.

Therefore, it is extremely important to find the proper balance. The 9/11 terror attacks gave editorial designers a big challenge on the front page design, especially on imagery, since it has a strong impact on a publication's feel.

In post-9/11 journalism, the tenth anniversary editions of the terrorist attacks were made to be more special and meaningful. Newspapers used the images we remember from that day in 2001 and the moments since that have marked a changed America. The newspaper covers on the 10th anniversary of the 9/11 terrorist attacks used various illustration approaches. Many editorial and graphic

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designers used illustrations on the front page to evoke powerful, mixed emotions: desperation and determination, hatred and hope.

This study considered the 31 out of 407 newspaper front pages from newseum.org, published on the 10th anniversary day of the 9/11 terrorist attacks, and several important trends became evident.

In the newseum.org collection of the 10th anniversary of the 9/11 terrorist attacks, there are 407 newspapers which were published in various regions of the United States. Among them, there are 31 newspapers using illustrations on their covers. These 31 front pages were chosen to be analyzed in this chapter. Six of them used drawn illustrations, 13 used typography as illustration, six used graphic illustration, one used diagram illustration, and five use photo-illustration.

*All front pages are from the Newsuem.org; some have been cropped to remove ads.*
**Drawn illustration**

Drawn illustration is no doubt the most traditional way to illustrate. Literally, it is created in an obvious hand-drawn style, or contains evident hand-drawn characters, regardless of whether it was drawn with the aid of a digital device or not.

In the chosen 31 front pages, the six that used drawn illustrations are:

*The Sunday Journal (Albuquerque, New Mexico), The Plain Dealer (Cleveland, Ohio), Los Angeles Times (Los Angeles, California), The Anniston Star Journal (Anniston, Alabama), Sunday Examiner Journal (Washington, D.C.), and Wyoming Tribune Eagle Journal (Cheyenne, Wyoming).*
WE WILL NEVER FORGET
9.11.01

IN REMEMBRANCE
Ten years later, we honor the 2,977 people who died in the terrorist attacks on September 11, 2001.

2,753 in New York
40 in Pennsylvania
184 at the Pentagon
1. THE SUNDAY JOURNAL
Illustrator as yet unidentified
Albuquerque, New Mexico

The front page of The Sunday Journal (Figure 1), from Albuquerque, New Mexico, is a
very unique design: there is no photo, no diagram, no color, not even big headlines,
only minimal black text and succinct illustration in the upper center to honor the
10th anniversary of the attacks. It used simple lines to show the three crash sites –
North and South Towers of the World Trade Center, the Pentagon in Arlington,
Virginia and an empty field near Shanksville, Pennsylvania. The author illustrated
the landmark buildings for the first two locations, and used a tree to symbolize the
empty field in Shanksville. In particular, we see much more white space here than in
other front page illustrations. Active white space can give the illustration an entirely
different atmosphere than other illustrations of the same subject. Active white space
is the space that is deliberately left blank to better structure the page and an
important tool used by illustrators. It could mean the content is isolated or
unshaped. The empty space around the objects plays an important part in the
comprehension of the pieces, for it is within this expanse where the imagination of
the viewer alights. It is similar to the metaphorical meaning in Chinese traditional
water and ink paintings, which often have blank space. In this illustration, the big
amount of white background provokes readers to reflective thoughts and
recollections of where they were just before the attacks. Actually, the background is
not completely blank, it is filled with numerous star-shaped dots – it forms a starry
sky. From the view of symbolism, we could treat these stars as symbolic of the
victims who died in the attacks. Thus, they explain whom we will honor and never
forget. What's more, these stars are in two tones: black and grey. In this way, when readers stare at the front page for several seconds, they will sense the stars are twinkling.
2. THE PLAIN DEALER
Illustrator as yet unidentified
Cleveland, Ohio

*The Plain Dealer*, published in Cleveland, Ohio, (Figure 2) is another newspaper that used a simple but intuitive illustration with a sharp black and white contrast to show the moment of attacks. It almost appears that the illustrator just used his or her fingers to draw this very raw painting. In this illustration, it describes the choice of someone jumping from one of the towers. According to the findings, there were numerous people cut off from any escape route (i.e., elevator, stairs), who determined that jumping from the building was their “best” option. In this illustration, the Twin Towers are transformed into two struggling hands in a raw finger drawing style. It shows how strong peoples’ will to survive was and how hopeless people were during that time. It brings the audience a huge visual impact.

The biggest uniqueness of this front page is, in order to maximum the shocking impact of the illustration, the editorial designers removed most of the principal newspaper components – headlines, subheads, folios...even the mandatory title and publication date are lessened and placed at the very edge.

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24 nymag.com/news/9-11/10th-anniversary/jumpers/
REMEMBER

Across the nation and here at home
U.S. marks 9/11’s 10th anniversary

Figure 3
3. THE ANNISTON STAR
Anniston, Alabama

The *Anniston Star*, published in Anniston, Alabama, was one of many newspapers to use the American flag on the 10th anniversary edition. The simple illustration was composed with a very big American flag in colors, and the Twin Towers shaped by fuzzy outlines in a very loose style, rather than carefully representing what exactly happened here. It even looks very quiet and doesn’t show any tension, but this is a big contrast with the tragic and catastrophic attacks ten years ago. The entire illustration retains obvious colorful brush strokes to show a sense of changing at some level and the bars of the American flag nestle the towers, which implies ten years on, Americans come together today where the World Trade Center once soared as the title suggests.
A day Americans will never forget
Marking 9/11 at Ground Zero, Pentagon

Tragedy brought country together
Petrol: surged after the death of nearly 3,000 Americans 10 years ago, then disputed as critics questioned the Iraq war. Dozens were at Guantanamo Bay and的那种 interrogation methods. Today, the country marks in remembrance. W 4 2

Figure 4
4. THE EXAMINER WASHINGTON DC
Jasper Johns
Washington, D.C.

*The Examiner – Washington DC*, published in Washington DC, was another newspaper using the illustration of the flag. Actually, the illustration was a famous painting named *Flag* by Jasper Johns, who is an American contemporary artist, and well known for painting recognizable symbols—flags, targets, numbers and letters. When Johns painted *Flag*, Abstract Expressionism was the predominant post-World War II art movement in America. It used the bold gestures and colors to evoke emotional response.²⁵

In *Flag*, the color is applied not to canvas but to strips of newspaper—a material almost too ordinary to notice. But if you look more closely, you can also see the newsprint. The work was made of encaustic, oil, and collage on fabric mounted on plywood. The mixture of pigment formed a rough and textured surface so that even though people recognize the flag at first glance, close up it becomes textured and detailed. This draws readers’ attention to read carefully and invites close inspection. The work was made of pieces of newspapers, and now it is used on the front page of *The Examiner – Washington*. It works reasonable, consistent, vivid and touching as a front page illustration of the 9/11 attacks anniversary. It brings a feeling of calling Americans to think about the history and evoking determination for anti-terrorism.

Pastors heed a political calling

The role is shifting a bigger role in the 2022 presidential campaign.

Israel shrugs off allies’ ire

Cliff Robertson takes a stand: ‘The world needs this role more than ever.’

For some, war is now a way of life.

A RETURN TO MANHATTAN

An essay by Steven Levy

A challenge for teachers and students

Figure 5
The *Los Angeles Times* (Figure 5), from Los Angeles, California, used a black and white drawn illustration to show the tragic attacks of the Twin Towers on September 11, 2001. What is different from the previous illustrations is, this illustration has very fine details, which bring an extremely powerful image to the readers’ eyes. Perhaps the illustrator created it based on realistic photos, because there are many photos of both towers on fire. It is obvious that the illustrator focused on the depiction of the smoke. The shading of the smokes makes the illustration much more realistic and detailed, and it brings the viewers a great visual impact.
Fall is about to show its colors

Chances are this man has helped you

James A. Appling Jr. has helped countless people as a volunteer over the past 50 years and is this year's WTE Community Spirit Award winner.

Wyoming Tribune Eagle

SUNDAYS, SEPTEMBER 11, 2021 CHERYNE, WYOMING WYOMINGnews.com $2.00

SEPT. 11, A DECADE LATER

We’re still haunted

Memories are still fresh in the minds of Cheyenne residents

By Josh Schwarz

Cheyenne — Any mention of Sept. 11, 2001, even after 10 years, is likely to bring up strong emotions for many Americans, regardless of age, race or background.

The Wyoming Tribune Eagle asked residents what their memories were of that day. They shared the news of the terrorist attacks on New York City and Washington, D.C., and the effect it all had on the nation in the 10 years since the tragic event.

“I was a teacher in Davidson, Ill., where I was teaching as a psychologist. It came out the evening after having a professional gathering on the morning of Sept. 11. We all thought it was an accident at first. We knew it wasn’t. It was back from another session, the assembly plant in Lithium, Kansas. It was a moment of shock and disbelief. It was all over the news and it was all we talked about.

“I think people felt much more closely connected, but you also got a sense that America has a different sort of place in the world.”

Students’ knowledge of Sept. 11 comes from books, not memories

By Ariea Stott

Cheyenne — What do the terrorist attacks on the Pentagon and the World Trade Center on Sept. 11 have to do with students today?

All those same events that changed people’s lives forever, for different reasons, were also all events that happened in the past. And while 9/11 was a horrific event, Sept. 11, 2001, separate article in the high school and local newspaper.

“Students at the school is the last time I checked, and it was all we talked about.

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“Students at the school is the last time I checked, and it was all we talked about.

“I think people felt much more closely connected, but you also got a sense that America has a different sort of place in the world.”
The Wyoming Tribune-Eagle, published in Cheyenne, Wyoming, used a drawn illustration style image with strong contrast between cold and warm colors, which draws readers’ eyes in a second.

In this image, the horizontal line separates the picture into two sections, the real world above the water and the reflection world in the water. The above-water section shows the real New York City ten years after the 9/11 attacks. It unveiled the memorial site under construction to the public at Ground Zero. There were no landmark Twin Towers anymore on the New York soil. The reflections in the water are transformed into Twin Towers, and the white color enhanced their shapes and highlighted them from their surroundings. The world in the water actually recovers the real New York before the attacks. It tells people we cannot forget the past, just as one of the article titles says, “Memories are still fresh in the minds of Cheyenne residents.” The contrast between now and the past causes confusion in time and space, which caters to the headline “We’re still haunted.”

This picture goes a step further than the previous ones in color. It colors the entire water red, which is hardly realistic. It uses the symbolism of red, drawn from the cultural meanings for red of blood and sacrifice. From the view of psychology, red
gives more power and strength than other colors such as blue, green or yellow.\textsuperscript{26} It constantly reminds people that numerous people died in the terrorist attacks, which we will never forget.

\textsuperscript{26} Eva Heller. \textit{The Personality of the Colors}. Central Compilation & Translation Press 2008
Type as Illustration

While typography is used in all editorial matter, its use in newspapers differs from that in magazines. As the former creative director of the U.K.’s The Guardian newspaper, Mark Porter, explains, “In newspaper the first priority is always legibility of typefaces and readability of pages. Only after that do you think about using type to establish a distinctive voice for the paper, and try and create beautiful and dramatic typographic design.”

For most circumstances, type is a major tool of conveying words. But it can function as much more than this. It could be used to interpret and express emotions or introduce symbolism. There are several ways to make these functions work.

Yolanda Zappaterra, the author of Art Direction + Editorial Design, points them out in her book:

“These can be achieved in a number of ways: Manipulation can offer opportunities for creating links between, or playing off, the type, image, and meaning; combining different weights, leadings, sizes, and ranging can offer expressive abstract or literal interpretations of the content; the use of a particular clichéd typeface, such as a gothic or typewriter face, can create a symbolic or cultural link that immediately conveys something about the content.”

Many newspapers use type as illustration on their front pages. In the newspaper front page collection of newseum.org the 10th anniversary edition, there are 13 which use type as illustration. These newspapers are:

Winona Daily News (Winona, Minnesota), The Arizona Republic (Phoenix, Arizona), The Signal (Santa Clarita, California), Asheville Citizen-Times (Asheville, North Carolina), The Charleston Gazette (Charleston, West Virginia), The Register-Guard (Eugene, Oregon), The Hour (Norwalk, Connecticut), Sioux City Journal (Sioux City,
Iowa), The Tribune (Ames, Iowa), Rochester Democrat And Chronicle (Rochester, New York), Daily Chronicle (DeKalb, Illinois), Idaho Statesman (Boise, Idaho), and La Crosse Tribune (La Crosse, Wisconsin).

In addition, there are seven front pages just using type, one front page using type with illustration, five front pages using type with photographs.
Before the towers crumbled, before the doomed people jumped, the smoke billowed and the planes hit, the collective American memory summoned one fleeting fragment of beauty: a clear blue sky

After 9/11, searching for American optimism

By Ted Anthony | The Associated Press

So many of those who remember 9/11 know that detail. Last week, New York magazine, which has been running a Q&A "encyclopedia" ahead of the 10th anniversary, asked an entry for "9/11. What everyone would remember first?" It chronicled nearly a dozen of the ways that Americans recalling 9/11 anchor their looks back with a reminiscence of blue sky.

No coincidence that the power of such an image endures. Blue sky is a summons of possibility, and opted to notions of better tomorrows — futures that deliver endless promise — are fundamental to the American tradition. In the United States, the "blue sky" something can cross visionary, fanciful thinking unbound by the weary entanglements of the moment. Off we go into the wild blue yonder.

But the years since 9/11 have dealt a gut punch to four centuries of American optimism. A volley of cataclysmic events — two far-off wars, Hurricane Katrina and its aftermath and, for the past four years, serious economic downturn — has worn down the national psyche. It’s easy to see, in optimism, one of the defining pillars of the American character, on the wane.

"Sense of the really big challenges we are facing are really starting to settle in with people," said Joan Sennett, who was 9/11.

A TRIBUTE IN LIGHT

By Daily News staff

On 9/11, the Daily News staff turned out around Winona to chronicle local reaction to the attacks. Here are some of the stories they wrote. They have been edited for length.

A set of the Tribute in Light stays above Manhattan, New York. The momentous sight is often today in honor of those who died 10 years ago in the lower districts of the U.S.

SEP 11, 2001, IN WINONA

"I was thinking for you, feeling a dulling moment for your generation that will never go away.

• Numbers of FSU players go up, 45-41 series tied, total with 41 points in 42 games. It was when U.S. players and customers tried to leave.

• A woman called 911 and said her husband, who was 911.

Was a woman in light said, "We can’t have a bomb in our emergency."

BEFORE THE TOWERS CRUMBLED, before the doomed people jumped and the smoke billowed and the planes hit, the collective American memory summoned one fleeting fragment of beauty: A CLEAR BLUE SKY.

After 9/11, searching for American optimism

by TILDEN RICHMOND
The Associated Press

NEW YORK — The many of those who remember that day recall that thrive. Last weeks, New York magazine, which has been printing a series of "memories" about of the early experience, asked the entry for "What: What everyone would remember: The free. It shaped a reality that turned into a by the memory of the landscape. We're going to raise the world's hopes. But the pace clean up to be a part of it, a web of life. The new chronic events — two for all, ways, to be one thing, and the deep path and for the past four years, economic slowdown — has been down the national psyche. It's easy to think in optimism, one of the defining gifts of the American psyche, one of the reason why the American psyche is really starting to sink in with people," says Jorn Huglo, who speaks about the possibility of adversity and hope of Western and England's. "You talk about that can do it, that we can do it, and it's still

REMEMBRANCES OF THE ATTACKS: 10 YEARS LATER. PAGES A2-7

ARE WE SAFE?
ATTACKS EXPOSED WEAKNESSES IN PUBLIC SAFETY PREPAREDNESS

TEACHING TERROR
From the loss of lives, and the open and to a better future.

IN THEIR WORDS
Letters to the editor: Lessons, teachers, parents, many and others.

OPINION: TWO PAGES OF COMMENTARY — D4, D6
COMICS: YES, EVEN THEY REMEMBER.
These two newspapers have the same write-ups, but they are designed in two different ways.

The *Winona Daily News* (Fig. 7), published in Winona, Minnesota, is a very simple statement through the imagery of the flag, but it shows a strong symbolism of patriotism represented by the American flag. The red and white stripes and star on navy background of the flag are transformed into words. The whole illustration seems to be more in the form of a vague shape than a specific one, but it is still readable, and it draws readers’ attention. Readers can recognize it as the flag in a second upon a closer look. The designers tried to express the message that Americans are searching for optimism after the 9/11 attacks as the title says by transforming the form and meaning of the flag.

The *La Crosse Tribune* (Fig. 8), published in La Crosse Wisconsin, picks up the key words and puts them together randomly. It highlights the “blue skies” in blue color, and puts it in the center to show its importance.
‘There’s a hole in the world’

CAn six words summarize 9/11? The attacks of Sept. 11, 2001, shocked the world. At the same time, they were a personal moment. Toward the 10th anniversary, we echoed moments to ourselves — in exactly six words — their feelings about the day. Here is a selection of the hundreds of responses we received. Today, we remember the way you remember it.

---

Wendy Brown, 29, Denver, Colo.

‘My heart, my family, my friends — all that I am and amasing me in a living for today, tomorrow and beyond.’

Glenn Daily, 60, Cincinnati

‘Three acts of terror destroyed my family, my community and sense of safety. What once was a sense of intimacy of being safe has been lost forever.’

Catherine Cooke, 33, Idaho Falls, Idaho

‘I lost my home and my job, my family and my future. It’s a day of anger, sadness and hope for the future. The fight for homeland must go on.’

We remember the terror on 9/11.

---

Robert Griffin, 49, Portland, Ore.

‘It was Sept. 11, 2001. My children were in school. The telephone rang, and a friend said, “Do you see it?” I ran outside, and there it was. I can still see it. It changed our lives forever.’

Laura Vande Vusse, 49, Salt Lake City

‘We are Americans. We are Americans. We are Americans. The response of our country was incredible. We stood together. We will never forget.’

We remember the response on 9/11.

---

Barbara Barbour, 47, Virginia Beach, Va.

‘We were at the Pentagon, watching the terrorist attacks. We saw smoke rise from the buildings. We felt the shock, the disbelief, the sadness. We will never forget.’

We remember the day on 9/11.

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INSIDE: PERSPECTIVES ON HISTORY

ETCHED IN MEMORY: In the span of 10 years, time brings some memories into focus, others fade away. A18

A BREATHING POINT: On Sept. 11, the pilot of Air France One faced his greatest challenge. Troubleshooting, A19

A SAFER AMERICA: Societal, global changes have decreased the risk of large-scale attacks. That threat remains. A20

CHILDREN OF 9/11: Something good came of that day. After the children born on Sept. 11, Arizona Living/November. S1

WHAT WE WATCHED: In the closest moments after the attacks, TV news changed forever. A48, A51

FACING THE FIGHT: Arizona’s response on memories of the day and the future of defense. S30

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Figure 9
9. THE ARIZONA REPUBLIC
Phoenix, Arizona

*The Arizona Republic*, published in Phoenix, Arizona, uses type to form the Twin Towers, with a simple silhouette illustration below. More accurately, the type functions as the sky background, and the designers leave blank space to shape the Twin Towers. This is unique from the rest of the front pages, which use the symbolism of the Twin Towers by using type to form the towers themselves. The negative space in the type associates with the title *There Is A Hole In The World*, and emphasizes the void left behind in the American society, in the fabric of New York and in people’s lives,
We will never forget

Signal Special: The 10th anniversary of the day that changed America forever

Local agencies grow more cautious

By Ashley Forest

Soon after the terrorist attacks on September 11, 2001, local and federal agencies began to implement new security measures to protect against future attacks. These measures included increased patrolling, heightened security at airports and other public places, and the enactment of new laws to expedite the process of identifying and apprehending suspected terrorists.

In the months following the attacks, there was a significant increase in the number of local agencies implementing new security measures. This was due in part to the increased funding made available through the Federal Emergency Management Agency (FEMA) and the Department of Homeland Security (DHS).

As a result, local agencies were able to invest in new equipment and personnel to improve their ability to respond to potential threats. However, this also led to an increase in the cost of providing public services, as agencies were required to allocate a portion of their budget towards security measures.

In addition to increased funding, there was also a greater emphasis on cooperation and information sharing between local and federal agencies. This was intended to ensure that all agencies were working towards the same goal of preventing future attacks.

Overall, the terrorist attacks on September 11, 2001, had a significant impact on local agencies, as they were forced to adapt to new security challenges and implement new measures to protect the public.

Figure 10
AMERICAN HOPES ENDURE IN THE SHADOW OF 9/11

Family
By John Burns
I have an incredible tale of survival to tell of 9/11.

As I look back, I don’t see the sudden explosion from the plane, which I feel the sudden-rise promise we were told we would all see. It was a story told for stories this week.

But still, the day permanently changed my life. I suspect any American who was alive and conscious on Sept. 11, 2001, will tell you the same.

Like millions of others, I got interested in the September 11th board and asked for more. I was watching the Tuesday morning. Back then, my wife, Green, watched day and night, and I asked others, going home doing the same with their own boys, girls and kids, who were 3 and less than 2.

She called me shortly after the first plane hit and told me to turn on the TV. I sat on the coffee table, just 3 feet away, to see the new normal unfolding.

The second plane hit, and with it the realization that...
TEN YEARS LATER

“Terrorist attacks can shake the foundations of our biggest buildings, but they cannot touch the foundation of America.” — President George W. Bush, Sept. 11, 2001

Today, we remember
Americans come together to look back, move forward

By Adam Selzer
The Gazette-Mail

NEW YORK — Ten years after the terror attacks of Sept. 11, 2001, the World Trade Center stood, where the Twin Towers once were.

They will gather to pray in total silence, to remember the nearly 3,000 people who died in the attacks and those who continue to suffer.

Today, we remember to remember.

Today, we remember to honor.

Today, we remember to heal.

Today, we remember to move forward.

The long road home
Charleston man recalls Ground Zero experience

By Anthony Scaglione
The Gazette-Mail

While standing across the street from the World Trade Center 10 years ago, David Charlesworth, a Charleston man, witnessed the destruction.

He said he will never forget the moment.

“I think it’s something you can’t forget,” Charlesworth said.

Today, we remember to honor.

Today, we remember to heal.

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The long road home
Charleston man recalls Ground Zero experience

By Anthony Scaglione
The Gazette-Mail
The day that changed our world

Ten years later, the horror of that morning is seared on a nation's soul

By Dana Hof's/The Associated Press

NEW YORK — One of the most treasured and controversial pieces of art to grace the halls of the American Museum of Natural History was stolen early Wednesday.

The painting, "The Fighting Irish," was stolen from the museum's collection. The painting, which depicts a group of Irish soldiers fighting in World War II, has been on display at the museum for more than 10 years.

The painting was valued at $1 million and is insured for $1.5 million.

The museum said it was not immediately clear how the painting was taken.

The painting was first exhibited at the museum in 1982 and has been on display ever since.

The museum is one of the most popular in the world, with more than 30 million visitors annually.

Reverberations still felt a nation away

Bob Dylan is back in Brooklyn and says he's feeling "calm and content." He's been spending his time at his home in the borough, where he and his wife, Lisa, have been living for the past year.

The singer-songwriter, who turns 70 in May, said he's been working on new material for his upcoming album, tentatively titled "The 1960s Bob Dylan: The Bootleg Series, Vol. 11-13." The album is due out later this year.

Dylan, who famously quit the music business in 1975, said he's been writing songs for his new album, which he says is "a mix of old and new material." He also said he's been playing guitar and singing with a band called the Travelin' Band, which is led by Bob's former bandmate, Joe Henry.

Dylan's last album, "Modern Times," was released in 2006 and peaked at number one on the Billboard charts.

Dylan is also set to release a new collection of his songs, "The Bootleg Series, Vol. 11-13," in November.

The collection features live performances from the past 50 years, including a 1995 show at the Hollywood Bowl, where Dylan performed "Like a Rolling Stone" and "Hurricane."
These four newspapers have something in common: they all use the symbolism of the Twin Towers on their front pages, and the Twin Towers are transformed into words. In addition, a photograph of the current skyline is used, and the type forms the missing Twin Towers. Further, the transformed Twin Towers fill the skyline background. The current city skyline and the missing towers make confusion in time and space – when we watch the photograph for today and read the Twin Tower-shaped type, we can still think of the past. But there are still some differences among them.

*The Signal* (Fig. 10), published in Santa Clarita, California, is a little bit different than others. It doesn’t have a colorful sky background, it leaves the background blank. But it puts a gray tone under the transformed Twin Towers to emphasize the outline of the buildings. The gray color sets the mood to memory of people died in the attacks, because gray often is associated with loss or depression.\(^27\) The *Ashville Citizen-times* (Fig. 11), published in Asheville, North Carolina, uses a deep blue

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background to show a depressed feeling. *The Charleston Gazette* (Fig. 12), published in Charleston, West Virginia, uses a clear sky as background, it looks like a sky after a long period of rain, referring to a tone for a better tomorrow, as the article says, “Americans come together to look back, move forward.” *The Register-Guard*, published in Eugene, Oregon, has an orange sunset background. In Eva Heller’s book, she points out that the color orange means determination and encouragement, but not as aggressive as red. It is a symbolism of strength and endurance.
9/11: A DECADE LATER

Ten years ago this morning, terrorists attacked the United States. They hijacked four commercial airliners and aimed them at iconic buildings. Their acts caused almost 3,000 deaths, upended the World Trade Center towers in New York City, damaged the Pentagon in Washington, D.C., and crashed an airplane, probably headed for the U.S. Capitol, into a field in rural Pennsylvania. The crimes of Sept. 11, 2001, traumatized the planet's mightiest nation.

Ten years later, it remains difficult to gauge how well the country has responded to 9/11.

First, it’s important to note: the United States has not suffered in its determination to track down and punish those responsible for the attacks. Throughout the presidential administrations of George W. Bush and Barack Obama, the al-Qaeda terrorist organization has been on the run from the U.S. military and intelligence agencies. The Muslim extremist group has suffered numerous devastating blows, culminating in the death of its leader, Osama bin Laden, this year. Experts say al-Qaeda is a shadow of its former self. Primarily because of these relentless efforts to combat terrorism, the United States has not, as experts had feared, suffered another major terrorist attack over the past decade.

Yet Americans have suffered in other ways. The events of 9/11 triggered two wars — costing taxpayers more than a trillion dollars and counting — and an array of wartime measures that impinge on the civil liberties we traditionally cherish. The nation was traumatized by revelations about mistreatment of prisoners at Abu Ghraib. The deaths of thousands of American men and women in Afghanistan and Iraq, and injuries, physical and psychological, to tens of thousands more, have had a devastating effect on their families as well as the national psyche.

What's more, with the rise of fear, paranoia and vindictiveness since 9/11, our national political dialogue has become vitriolic. People with differences of opinion on a subject can no longer listen to each other or even engage in a civil discussion. The country remains polarized. The debate over the Affordable Care Act is illustrative. Americans with differing views are unable to have a civil discussion about why they hold certain views. The label of the other side has become a pejorative.

Still, the United States is not as hobbled as al-Qaeda’s leaders surely had hoped for. Despite its mounting challenges, the country remains a world leader in innovation, in education, in the principles of liberty and democracy. Those who control that America is in decline are choosing not to see the whole picture.

The 10-year anniversary of the 9/11 attacks is a logical time to reflect on what can legitimately be described as a dark decade. While some describe four decades of despair or hold over their anger, we urge a more productive response: engagement.

A key lesson of 9/11 is that we must not become complacent about either our security or our nation’s general health. The threat of terrorism endures. The United States is not as strong as it once was, but it remains an important player in the world. Americans must remain vigilant in combating terrorism, but it is even more important that we do our part to rebuild an civilized nation.

Engagement is an inherently optimistic endeavor, carrying the expectation of a positive result. It is unseemly to foment those in need. It is for candidates who believe in progress over party, fortitude over fear. It is for supporting education as the foundation of achievement. It is about commitment to common purpose that has prevailed in times of crises: the Civil War, the Great Depression, World War II, the civil rights battles of the 1960s.

The legacy of 9/11 should not be that we have to take off our shoes at the airport. It should be the elevation of our better natures.
Figure 16
WE REMEMBER

Words our readers used to share their 9/11 memories

Never forget. World Trade Center. something just exploded. a gaping hole in one of the towers. planes hitting buildings. people jumping to escape flames. people burning, covered with dust. smoke filling out of the Pentagons. incredible destruction at Ground Zero. the smoke from lower Manhattan. changed the way I view a beautiful sky forever. meet heath's horrible crash of Flight 93. realized it wasn't a movie. first responders ranking in. crushed by 110 stories. Shanksville, Pa. the smoke and people running. horrible smell of the black smoke. fixed the lives of families. huge hole gaped in one tower and a ton of smoke poured out. implosion of both the towers. U.S. fighter jets circling the skies above New York City. unbelievable images. attached on our own soil. smoke clouds enveloped the whole skyline. Where is it? Where did it go? Where is the building? color drained from my teacher's face. amazed incredible devastation. everyone was scared. controlled response. tears ran down my cheeks. nightmares for weeks. shock and horror. filled with apprehension. fear on the faces. tears turned to anger. weight of deep sadness. instantly. incredible devastation. didn't know what was going to happen next. faintly. shifty details. confused. lost in a maze of unknowns. didn't know what to do. magnitude of disaster. unimaginable catastrophe. the end of an era. hell took over. sense of freedom and safety altered. horrible events. anxiety of tragedy. since that day, how could something happen in America? it was actually happening. heartbreaking events. nothing would ever be the same. not just a bad dream. don't think anyone believed they could ever fall. disconnected. a world that was. burned into our memories. changed forever. loss of innocence and security. fear of unknown. hard to pull ourselves away. end of our comfortable existence. burning a hole in our country. madness that ensued. what could I do, anything. our world reassembled. glued to TV. pictures on the screen. sent chills down my spine. left for home in fear. text messages. fear and tears flowed for. moved around in disbelief. doctors and nurses. trucks and ambulances. hearts on hospital屏幕. confusion as memories. tried to make sense of the pieces of news. never felt so isolated, vulnerable. scared. helpless. extremely frightened. never slept a whole night. I told 9/11 I could not sleep that night. why was I scared when others were not? couldn't quite take it in. still surreal when I hear loss flying planes. heart heavy and mind numb. everything seemed different._browser away. we were stunning. thought of the passengers on the plane. the innocent people. walking on the floors of that building. tears filled my eyes. couldn't see the tears fall. still humiliate me today. never-expectation day of horror. got worse feeling. American tragedy. seemed to be a horrible joke. unimaginable happening. modern day annihilation. looked at each other with disbelief. watched with horror. people looking for answers. people needed hope. 9/11 changed our church. watched as single day unfolded. no contact home was possible. feeling phone calls from unit members. the order to recall all units present. advised that no calls could go through. phones were jammed. having to go into D.C. to fetch my car. unable to contact my loved one. so hard to find people. no idea for two days where her husband was. finally reached June and told her I was OK. trying to connect family. people left to wonder and wait. making sure we were safe. did not know where they were. the son faced hatred and prejudice. home of ignorance. worried for my two sons. unfulfilling my role as I could hold back in my arms. called my husband at work. Thankfully, he was not on that day. clear if she made it out of the towers alive. wondering where my son was. in New York City. a bit of relief. fearing for family and friends in the U.S. trying to get news about my mother-in-law. thankful that my brother survived. called home when we could get through. my calls to there wouldn't go through. they were all OK. scrambling to get home. sympathy on four scary travelers. safe in a sister country. safe in the world. U.S.A. not allowed to travel freely. kindness and compassion shown by the Irish people. the Swiss people were wonderful to us. enormously sympathetic. the flight attendants. soluble. caught all hardiers. tapped in a foreign country. our seas had taken us on an early flight and was safe. a sign carried by a Swiss gentleman said. "We are all Americans." set up cot on the drill floor. garbage armed with rifles. hawkish at flying. "No, American air traffic grounded. top of the twin towers. flowers and candles in front of American embassies. watched from 57,000 feet the tragedy unfold. when we arrived in D.C., everything was chaos. uniform if the bridge was a target. thrown down in Afghani for a week. lasting commanded by the National Guard. coulde had to walk home and it took hours. tourists running through the money. after failing to their times. only hope was to get back to Butchart. walking through the stores feeling guilty for being there. flight cancelled. Red Cross gave us sandwiches. airport offices crowded and relayed. "Sorry, no overnight flight at airport. someone found us in transport as a perfect strangers who considered the trip a day bringing. hanging another. base united we arose. connect if someone could. don't do us. our country. gather of survivors. TV was a search when she finally got home. campus area. looking for someone. was very difficult to comprehend what was happening. but for a taste of fate. donated a dollar. sent everyone home. offered papers for the souls that were lost and for our country. asked God for his protection for all of us. beginning of a new world. another. we could only turn back. asked to donate blood. all of us must not. work for a better. safer. world. going forward has been the challenge. so many new world. one another. we can do. one another. work for a better. safer. world. going forward has been the challenge. so many new world. one another. we can do. one another. work for a better. safer. world. going forward has been the challenge. so many new world. one another. we can do. one another.
10 YEARS LATER
REMEMBERING THOSE WE LOST

Figure 18
14. **THE HOUR**  
Santa Clarita, California

15. **SIOUX CITY JOURNAL**  
Sioux City, Iowa

16. **THE TRIBUNE**  
Ames, Iowa

17. **DEMOCRAT AND CHRONICLE**  
Rochester, New York

18. **DAILY CHRONICLE**  
DeKalb, Illinois

These five newspapers only use type, without any photographs or illustrations. And they all use the symbolism of the Twin Towers, and the Twin Towers are transformed into words. But they have some differences between each other.

*The Hour* (Fig. 14) and *The Tribune* (Fig. 16) both have exceedingly small words, and a clean background. The *Democrat And Chronicle* (Fig. 17) also has tiny words, but the whole page is filled with words. The words for the Twin Towers are in black, and others are in blue, referring to the blue sky. The *Sioux City Journal* (Fig. 15) picks up the key words and puts them together in different sizes to shape the Twin Towers, and they are in two grey values to form two faces of the buildings, which will enhance the buildings to give a more 3D feeling. The *Daily Chronicle* (Fig. 18) transforms the Twin Towers into exceedingly tiny words with a clear background, but it puts a gradient gray shading under the words, to outline the shapes of the Twin Towers much more realistically and clearly. And the gray color makes a
depressed atmosphere, because gray usually is for depression or loss, as previously mentioned. Further, the illustration also has a void in the one tower, which might represent the hole created by a plane, and refers to the title Remembering Those We Lost.
10 YEARS AFTER 9/11

‘I REMEMBER SEPT. 11, 2001, ALMOST LIKE IT WAS YESTERDAY...’

These Idaho stories — where we were that day and where we’ve come as a state and nation — are unique in their details, but all have the echoes of a shared experience.

...in the kitchen
...working at NASA headquarters in Washington
...in the U.S. Air Force in Kuwait City, Kuwait
...listening to the radio on my way to work
...in the White House in 8th grade
...teaching a graduate moral theology class

The whole town stopped...
...I called my young sons in to see
...just to show them what the plane hit
...I was in shock and afraid that the terrorists would go across the country and hit other major cities
...my sister Nancy called to tell me that our nephews were in one of the towers

We came together...
...I remember time stopped and the looks of disbelief were on all the faces huddled around my cube
...I was in disbelief that this was a terrorist attack, and not an accident.

I knew that day was going to change the whole world.
...I was living my life to its fullest and resolved to find my new path
...the young boy in Manhattan
...I feel that our country has been irrevocably altered
...I worry about what ‘the kids’ call the ‘9/11’ will be and how it will affect their future

Kuna man who worked in the South Tower
battles post-traumatic stress, finds hope

INSIDE
Kuna man who worked in the South Tower
battles post-traumatic stress, finds hope
The type on the front page of the Idaho Statesman (Fig. 19) works with a photograph taken by Thomas E. Franklin. Three firemen are raising an American flag at Ground Zero of the World Trade Center; it is called Ground Zero Spirit, and is reminiscent of the famous photograph called Rising the Flag on Iwo Jima, taken during World War II by Joe Rosenthal. That was an iconic picture of the war, and left a great impact on the American people who have seen this photo as a potent victory symbol. Thus the new iconic picture taken by Franklin guides the American readers’ hope to the future, and reminds them of the perseverance they have maintained since the attacks. The designer also points out the key works and puts them together to compose the Twin Towers.
**Graphic illustration**

There are six newspapers using graphic illustrations. They are:

*The Journal News (Westchester County, New York), The Desert Sun (Palm Springs, California), Daily Record (Parsippany, New Jersey), Courier News (Bridgewater, New Jersey), Home News Tribune (East Brunswick, New Jersey), and Asbury Park Press (Neptune, New Jersey).*

Graphic illustrations in the newseum.org collection of the 10\textsuperscript{th} anniversary of the 9/11 terrorist attacks generally display a very simple and clean, graphic or geometric style. They employ bright colors and involve a strong sense of large tracts of relatively thick appropriate use of colors.
SPECIAL SECTION: HOW WE’VE CHANGED
The terrorist attacks of Sept. 11 made an indelible mark on our nation and the Coachella Valley. Some felt their eyes, or the class we feared, and some children have never known a world without war. All are

On the 10th anniversary of 9/11, The Desert Sun joins all Americans in remembering those who have given their lives, their service and their time to helping our nation restore its security and faith.

MYDESERT.COM/SEPT11
With the two anniversary ceremonies starting at 9:30 a.m. today, and archive, focusing on the memories of valley residents.

Figure 21
20. THE JOURNAL NEWS
Westchester County, New York

21. THE DESERT SUN
Palm Springs, California

These two newspapers feature a simple and clean graphic illustration. *The Journal News* (Fig. 20) uses blue and white to set a calming and quiet tone. The colors of the Twin Towers change between blue and white, and the color gradients make a sense of a time line, to show the development from September 11, 2001 to September 11, 2011. *The Desert Sun* (Fig. 21) uses red, blue and white color blocks, the colors of the American flag, which is the most recognizable and familiar symbol for the American people. In that way, the whole front page shows that the 9/11 attacks were a national calamity and concern.
WE WILL NOT FORGET

THE NAMES OF THE LOST.
Those from New Jersey are superimposed on these recreations of the Memorial reflecting pools, the heart and soul of the new World Trade Center site. The pools are set in the footprints of the original towers where 2,164 people died, including more than 700 New Jerseyans. After the smoke and dust settled from that September day, 2,983 lives were lost and America was CHANGED FOREVER.

READ profiles of local victims and their families and stories on the many aspects of our lives that have changed since Sept. 11 in our SPECIAL 9/11 EDITION and throughout the paper.

INTERACT for comprehensive coverage of Sept. 11 memorial events, remembrance forums and articles, videos, photo galleries and a tribute to each local resident who died in the attacks, go to DAILYRECORD.com.

Figure 22
WE WILL NOT FORGET

THE NAMES OF THE LOST.

Those from New Jersey are superimposed on these recreations of the Memorial reflecting pools, the heart and soul of the new World Trade Center site. The pools are set in the footprints of the original towers where 2,169 people died, including more than 700 New Jerseys. After the smoke and dust settled from that September day, 2,983 lives were lost and America was CHANGED FOREVER.

READ: Profiles of local victims and their families and stories on the many subjects of our everyday lives that have changed since 9/11 in our special 9/11 section and throughout the paper.

INTERACT: For comprehensive coverage of Sept. 11 memorial events, remembrance forums and articles, videos, photo galleries and a tribute to each local resident who died in the attacks, go to MYCENTRALJERSEY.com.
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INTERACT for comprehensive coverage of 9/11 memorial events, memorials, forums, and articles; videos, photo galleries and a tribute to each local resident who died in the attacks. GO TO MYCENTRALJERSEY.COM.

Figure 24
THE NAMES OF THE LOST.
These names from New Jersey are superimposed on these recreations of the Memorial reflecting pools, the heart and soul of the new World Trade Center site. The pools are set in the footprints of the original towers where 2,996 people died, including more than 700 New Jerseys. After the smoke and ash settled from that September day, 2,996 lives were lost and America was changed forever.

READ PROFILES OF LOCAL VICTIMS AND THEIR FAMILIES AND STORIES ON THE MANY ASPECTS OF OUR EVERYDAY LIVES THAT HAVE CHANGED SINCE 9/11 IN OUR SPECIAL 9/11 SECTION AND THROUGHOUT THE PAPER.

INTERACT FOR COMPREHENSIVE COVERAGE OF 9/11 MEMORIAL EVENTS, REMEMBRANCE TYPING AND MORE ARTICLES, VIDEO, PHOTO GALLERIES AND A TRIBUTE TO EACH LOCAL RESIDENT WHO DIED IN THE ATTACK. GO TO APP.com.
These four newspapers (from Fig. 22 to Fig. 25), published in different areas in New Jersey use the same symbolism of Ground Zero. Ground Zero is the site of the attacked World Trade Center, and now there are two square pools built on the site. The names of victims who were killed during the 9/11 terrorist attacks were carved on the surface of the pools. In this image, the pools are in water blue, and in the dominant position of the whole layout. Between the two pools is the title: “We will not forget.” Further, the type is designed to have a reflection effect. The reflection and the blue color both will make the reader think of water. The symbolism of water has a universal consensus of purity and fertility. Symbolically, it is often recognized as the source of life itself. As Albert Szent-Györgyi once said, “Water is life’s matter and matrix, mother and medium. There is no life without water.” Generally, water is viewed as a symbol of life. Thus, in this illustration, the designers want to show respect and tribute to the victims killed in the attacks, and commemorate the live lost.

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Photo-illustration

Literally, photo-illustration is a type of artwork which combines of photographs and illustrations. It is created based on digital photographs, maybe using computer software or not to display a montage of images.\(^{29}\)

The Orlando Sentinel's policy on photo-illustrations is typical of most U.S. newspapers. It states:

*The combination of photography and illustration to create a “photo illustration” is acceptable in cases in which the subject matter is complex, abstract or difficult to convey through documentary photography. However, all photo illustrations must contain an element of the absurd so exaggerated that the image could not be confused with a documentary photo. These pieces must be labeled as photo illustrations, and their use must be approved by a supervising design or photo editor.*

There are five newspaper using photo-illustration on the front pages in this study. They are:

*The Daily Advertiser (Lafayette, Louisiana), Idaho Statesman (Boise, Idaho), The Fayetteville Observer (Fayetteville, North Carolina), Detroit Free Press (Detroit, Michigan), and News & Record (Greensboro, North Carolina).*

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The day that changed America
WE REMEMBER

SPECIAL COMMEMORATIVE SECTION INSIDE
EXPANDED COVERAGE AT THEADVERTISER.COM
9/11 • TEN YEARS LATER
NEVER FORGET

A day to honor America's heroes — and spirit

Our world changed in the blink of an eye. Remember that. It means, it's been 10 years.

We remember gazing in amazement after a plane hit the first tower. We gasped in horror as another plane hit the second tower. Then came the burning path in the Pentagon. The crash in Pennsylvania Field.

We grieved with our families, with other dinners, with America.

We have moved on in a decade of war, political division and reaction. Yet all these are the words "too sensitive too soon" to talk as back in 2001.

On these pages, we try to capture the defining spirit that propels Americans to hold and rebuild in the face of terror. We honor the memory of those who died that day, and those who have sacrificed their own lives fighting for us. We look forward with hope, but never forget.

We will always remember.

SPECIAL ANNIVERSARY EDITION
SUNDAY’S REFLECTIONS cover page.

DESMOINES REGISTER.COM/911
Thank your rememberance and words today's emotional needs from New York.

KIA KILLED IN THE SEPT. 11 TERROR ATTACKS

Cody Anderson, Jan Olsen, Tim Hartman, Karen Howeld, Karl Kiser, Matthew Simon, Tadalu Vasquez, Michael Willey

Figure 27
26. THE DAILY ADVERTISER  
Lafayette, Louisiana

27. DES MOINES SUNDAY REGISTER  
Des Moines, Iowa

These two newspapers use the same photo-illustration. It contains the symbolism of the Twin Towers, eye and tear. The eye symbolizes all of the American people. The illustrator sets the Twin Towers in the center of a person’s eye so that it indicates what the American people see: the Twin Towers. Readers can tell the Twin Towers were the focus of the attacks. Also, the reader can discover a deep despair, sadness, and fright in the eye through the falling tear and the main dark background. It shows that the 9/11 terrorist attacks were a national disaster, and nobody could forget it. The article of the Des Moines Sunday Register says, “our world changed in the blink of an eye. In another blink, it seems, it’s been 10 years.” Thus, the illustration highlights the content the editorial designers wish to emphasize.
MORE INSIDE
10 YEARS AFTER 9/11
The wars launched by 9/11 have defined life at Fort Bragg. Our special section shares stories of courage, commitment and loss.

ONLINE PHOTO GALLERY
See the unforgettable images from Sept. 11, 2001, online at TheObserver.com.

Figure 27
Life, love could not be defeated

9/11 hurt us, changed us, but Americans persevered

They are dead. He is dead. We are all dead.

They are dead.

You watch this anniversary could change that. You will watch 9/11, and in some sort of MIRACULOUS way, that the moment that on Sept. 11, it could happen, it is happening. We care. We cared. We cared. There was a level of the United States and the world, that the United States and the world all of a sudden, so desperately, the United States and the world.

They are dead. They are dead. They are dead.

This will never happen. Their children are born again. They are dead.

Photo ALPINO

More inside, plus a special edition of News & Views

STEVEN KAPLAN

STEVEN KAPLAN

STEVEN KAPLAN

STEVEN KAPLAN

RNHELLE BROWN

RICHARD BROWN

RICHARD BROWN

RICHARD BROWN

SUNDAY FREE PRESS

SUNDAY FREE PRESS

SUNDAY FREE PRESS

SUNDAY FREE PRESS

SUNDAY FREE PRESS

SUNDAY FREE PRESS
28. THE FAYETTEVILLE OBSERVER
Fayetteville, North Carolina

29. DETROIT FREE PRESS
Detroit, Michigan

The Fayetteville Observer (Fig 28) and Detroit Free Press (Fig. 29) used photo-illustration in the same style, and they both contain some of the same elements: the flag, the Twin Towers and people. But the person in The Fayetteville Observer (Fig 28) is a soldier with a gun, and the people in the Detroit Free Press (Fig. 29) are in different occupations: firemen, soldier, victim’s family or witnesses of the attacks. Both newspapers used the flag as a background that filled the whole page. This gives a feeling that all the American people should cling together in times of trouble.
SEPTEMBER 11, 2001: TEN YEARS LATER

WE REMEMBER.

INDELIBLE IMAGES. LIVES CHANGED. OUR SPIRIT UNBROKEN.

Ten years.
Ten tomorrows.
America was stunned.
Ten years of the war on terrorism.
Ten years since.
We were united in our grief, our fear, our anger, our resolve.

But two cities were never the same.
Two sets of memories.
Two sets of stories.
Two ways.
Two cities.

It's important to remember.
It's important to honor.
It's important to learn.
It's important to heal.

We've evolved.
We've grown.
We've changed.


We've forgotten.
Ten years.
Ten tomorrows.

Ten years.
Ten tomorrows.
America was stunned.
Ten years of the war on terrorism.
Ten years since.
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We've grown.
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30. NEWS & RECORD
Greensboro, North Carolina

The *News & Record*, published in Greensboro, North Carolina, transformed the Twin Towers into two burning candles on a reddish-orange background in order to evoke memories of the towers. Lighting candles is a typical way to honor dead people, but the editorial designers or illustrators had their special style to honor victims who died in the 9/11 terrorist attacks: they used these two candles to represent the Twin Towers, a typical use of symbolism. The fire on the towers symbolizes the buildings were on fire, and now have vanished. The colors on this front page are coordinated harmoniously in a warm tone – red, orange, yellow and white – to show a solemn atmosphere and warmth to the audience.
Diagram

_The Virginian-Pilot_, published in Norfolk, Virginia, used a diagram on its front page to show how the 9/11 terrorist attacks changed America. The diagram compares different categories before and after the attacks to show readers clearly what happened during these ten years after the attacks. The lines linked the “September 11, 2001” column and the “September 11, 2011” column weave into a net, covering the big title _Ten Years After 9/11, A Look at Out World_. The symbolism of the net brings a sense of imprisonment, which suggests that the 9/11 terrorist attacks brought a huge loss to the American’s society, and the American people rebuilt their home under great sadness.
Our World at Ten Years After 9/11
A Look Back

The Virginian-Pilot

September 11, 2001
CHAPTER FIVE

CONCLUSION

On the day after the 9/11 attacks, many newspapers chose to use striking photographs to draw readers' attention immediately and communicate something that no words could do, as in this powerful Los Angeles Times front page of 12 September 2001 (Fig. 32). It used an image of the Twin Towers being destroyed to convey the rawness and brutality of the attacks on September 11, 2001. In contrast, ten years later, the Los Angeles Times newspaper used Kent Barton's drawn illustration (Fig. 5) to show the attacks. There are eight newspapers that could be found from newsuem.org which use realistic photographs of destruction on the front pages of 12 September 2001 while using editorial illustrations on the front pages of the 10th anniversary edition. They are: Los Angeles Times, The Anniston Star, The Arizona Republic, The Des Moines Register, The Idaho Statesman, Detroit Free Press, The Charleston Gazette and Rochester Democrat and Chronicle.

The reason these papers chose to use photographs on the next day of the attacks while using illustrations ten years later to display the attacks is evident. The attacks are unexpected, sudden and overwhelming. Even though one is not hurt physically, the attacks can take a serious emotional toll. Normal reactions include intense, unpredictable feelings and various emotional upsets on anniversaries or other reminders.30

30 www.apa.org/topics/disasters/
On one hand, by spreading the information of the attacks in time, the realistic photographs can avoid chaos of the society caused by people's unawareness of the facts. Photography highlights the credibility and authenticity of the events, shows exactly what happens and contains details of the environment. It presents an undeniable reality. The viewers feel comfortable in believing that photographs tell the truth.

On the other hand, the 10th anniversary of the 9/11 terrorist attacks was a national tribute of remembrance and honor to the men, women, and children killed in the attacks of September 11, 2001, it was much more powerful to use illustrations to comfort people's grief and fear because illustrations offer designers and illustrator more possibilities to convey different layers of meanings, and enhance the positive thoughts. Illustration is not read literally as photography, it allows the story, designers, and viewers to create other, often more expressive and abstract associations.
TERRORISTS ATTACK NEW YORK, PENTAGON

Thousands Dead, Injured as Hijacked U.S. Airliners Ram Targets; World Trade Center Is Destroyed

A Struggle to Escape Fiery Chaos

The Choreography of Carnage Was Precisely Timed, FBI Says

Figure 32
Figure 33 The Anniston Star

The day after
Hurt and angry, U.S. digs for survivors and answers

Coordinated attacks bring country to a standstill

Jacksonville woman awaits word on son’s fate

President denounces attacks on our country

Figure 34 The Arizona Republic

TERROR
‘Thousands’ dead as hijacked jets slam Trade Center, Pentagon

Trapped survivors call for help on cellphones

‘There’s a hole in the world’
Figure 35 The Des Moines Register

Figure 36 The Idaho Statesman
Figure 37 Detroit Free Press

Figure 38 The Charleston Gazette
This study contains five illustration categories, they are: drawn illustration, type as illustration, photo-illustration, mechanical-graphic illustration, and diagram. In addition, there are six drawn illustration front pages, thirteen type as illustration works, five photo-illustration works, six mechanical-graphic illustration works, and one diagram illustration, see Fig. 39:

![Bar chart showing the frequency of illustration categories.]

**Figure 39**

Further, this study includes ten frequently used symbolic forms. They are: the American flag, the Twin Towers, people, tear drop, the Pentagon, tree, hand, the Ground Zero site, eye, and candle. The symbolism of the Twin Towers is used more than any others on the front pages; it appears fourteen times. It indicates that they have become a recognizable symbol for the 9/11 attacks. The symbolism of the American flag shows up six times as the second most used symbol. In addition, very few illustrations actually show people, especially in the drawn illustration or type as illustration.
The uses of symbolism in this study are shown as Fig. 40:
It becomes clear from these front page editorial illustrations for the 10th Anniversary of the 9/11 terrorist attacks that designers use symbolic visual forms to help delivering emotional message to the viewers.

The most obvious thing is that the designers and illustrators of the editorial illustrations employed purely recognizable symbolic forms, such as the Twin Towers and the American flag, to convey their views about the attacks. In this way, the graphics of the editorial design generally remained in clean and simple statement.

Further, the symbols were transformed into various forms. As an example, the Twin Towers became transformed into text type, raw painted hands, and more concrete imagery of candles as well.

For colors, red, white and blue were the most used colors, because they represented the American flag. The 9/11 terrorist attacks were national tragedies; color may act as a visual symbol, which has shared meaning for the American people.

This study is intended to provide the field of editorial design with a helpful understanding of the use of symbolism in editorial illustrations to enhance emotional expression. It is also important for editorial designers to understand how symbolic elements may convey the message about a specific event or subject. It is hoped that this study, as an analysis of symbolism, will provide a useful introduction
for illustrators and editorial designers.
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