INTRODUCTION TO MAGAZINE DESIGN

DESIGN A SUCCESSFUL CHRISTIAN MAGAZINE

Edited by Sharon Mumper

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Authors and contributors
Greg Breeding, Anne Elhajoui,
Gary Gnidovic, Adele Mulford

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Introduction to Magazine Design

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Magazine Training International (MTI) is a nonprofit organization which provides training and resources to Christians in magazine publishing in less-resourced areas of the world. You may contact MTI through our website at www.magazinetraining.com.

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FOREWORD

This book is based on six newly-revised and expanded chapters from the Design for Magazines manual published by Magazine Training International (MTI). The original manual comprises 13 units and is used in connection with magazine design courses taught by MTI around the world.

The Introduction to Magazine Design e-book is one of three e-books which together comprise the Introduction to Magazine Publishing book published in English and French softcover editions. Although originally intended to be used as a textbook, it is designed to be of benefit to anyone with an interest in magazine publishing and may be read at any time.

MTI's mission is to provide training resources to Christians in publishing in less-resourced areas of the world as they seek to build the church and reach their societies for Christ. Our purpose is to strengthen and support the Christian magazine publishing industry in as many countries as possible.

MTI has organized more than 70 workshops and conferences onsite in 20 countries since 1989. The nonprofit organization began offering intensive courses on magazine writing, editing, business, and design in 1997. Thousands of people from more than 100 countries have taken advantage of MTI's onsite and online training, taking courses, viewing training videos, and downloading e-books.

"The Business of Magazine Publishing," "Editing the Magazine," and "Design for Magazines" course manuals are available in a variety of languages, including Chinese, Spanish, Croatian, Russian, Malayalam, Romanian, Korean, Bulgarian, French, and English. None of the manuals is available in all the languages.

MTI offers online courses and workshops and has hundreds of print and video resources for publishers on an information-packed website at https://www.magazinetraining.com.

DESIGN FOR MAGAZINES

At its essence, a magazine is a visual tool to communicate ideas in a way to which people can relate. The visual approach (design) and the words (editorial content/storytelling) combine to create a synthesis in the communication process.

This mutually supportive relationship between word and image has not always been the norm. In the early days of magazines and newspapers, the printed word was all-important, and visuals tended to serve as either decoration or as straightforward, literal representation—something like the illustrations in the margins of dictionaries.

But times and technology changed, making it possible for photography, illustration, and the graphic layout of the page to work together with the editorial content to create a vital, visual story. The graphic designer's goals now go beyond merely physically constructing pages in neat columns of type to influencing the reader through a visual story that penetrates the heart.

Sometimes not fully appreciated by either the editor or publisher, design is nevertheless a critical tool in communicating the message of the magazine and reaching the heart of the reader. Magazine editors are especially encouraged to read the following chapters. You will gain a fresh appreciation for the possibilities of design in combination with your words to touch and influence readers as never before.

1 INTRODUCTION TO PUBLICATION DESIGN

IN THIS CHAPTER:

VISUAL STORYTELLING

TODAY'S READERS

PUBLICATION DESIGN AND STORYTELLING

STRIVE FOR EXCELLENCE

At their core, stories connect people to what is eternal; to what really matters. An effective story has a setting, a conflict, a climax, and a resolution. Basically, it addresses discontentment (unhappiness with how things are in the present) and expectation (hope for a future redemption). In fact, any story is a microcosm of the greatest story ever told–the Gospel. Publication design is one of the ways to tell that story effectively and speak hope into hearts.

How the story is told is just as important as what the story is about. When putting together a layout, you may ask yourself: "How do I show the setting? The conflict? The climax? The resolution?" Each story has a unique approach, and thus a unique impact on the reader. As you formulate your approach, think about what you are trying to say and to whom you are trying to say it. That will help clarify the storytelling angle you choose to take.

THE CASE FOR VISUAL STORYTELLING

Storytelling is a part of everyday life. If you listen to almost any

conversation, what you'll hear is some form of a story. People are fascinated with stories of both reality and fantasy.

Storytelling moves the hearer from the ordinary to the profound. When Jesus told a parable, he took a simple story and compared it to a profound truth. As visual storytellers, designers have the opportunity to take a simple idea and expand it into a life-changing revelation.

Storytelling is the art of persuasion. Persuasion is a tricky thing: It can be used for ill or for good. The use of persuasive techniques to promote ideas that are not true is known as "propaganda." However, persuasion at its best is about convincing someone about what is essentially true.

Storytelling inspires faith and transformation. In a modern world saturated with information and ideas, a good story can cut through the clutter and truly influence someone to believe. Visual storytellers strive to tell inspiring stories that stir faith.

TODAY'S READERS

For whom are the stories today? Across many cultural lines, people think differently today than they did twenty years ago. As new ideas emerge—such as postmodernism—Christian communicators need to address those new ways of thinking in order to help readers process the myriad philosophies that come their way.

Here are four general observations about today's readers.

Readers today are more experiential. Earlier generations collected things. Now people collect experiences and memories.

Readers today are more participatory. While it seems Christianity has often been reduced to a spectator sport, today's readers are hungry to participate. So, if they believe in a cause, they want to do much more than just read about it. They often ask, "How can I get involved?"

Readers today are more image-driven. During the last century the balance of power has shifted. Whereas words were once the dominant force in communication, for many people today it is now the image that carries the message. Content is still important, but images help convey the increasing complexity and ambiguity of information, and are a critical part of the story.

Readers today are more connected. Instead of rigid individualism, readers favor a sense of community. The term "connected" gets at the heart of a culture that does not need to be in the same geographic proximity to have community, but must have shared experiences, values, and ideas. The Internet is the tribal fire around which today's readers congregate.

PUBLICATION DESIGN AND STORYTELLING

Three basic principles of storytelling lead to effective publication design.

Familiarity and surprise: The art of taking readers to a place they've never been. The best magazines blend familiar elements with unexpected elements. For example, consistent departments create a sense of familiarity that helps readers feel comfortable with the magazine. On the other hand, unique, surprising features will pique the interest of readers and keep them reading. Try to avoid making every issue look the same—readers love the unexpected.

Form and content: Moving past the modernist notion of "form follows function." Perhaps a better way to think of form and function is as an interplay between the two.

One does not necessarily follow the other. Instead, they inform and influence each other in a dynamic way. This goes beyond merely decorating a page. Illustration, type, color, and other design elements come together to enhance the message and communicate a deeper insight into the content.

Denotation and connotation: Connecting with the heart, not just the head. Denotation is the idea that everything has an obvious meaning. (The plane is flying.) Connotation takes the idea further into the hidden meanings behind the obvious. (The plane suggests the idea of travel or transition.)

Readers are sensitive to both parts of a magazine's design. They will see what's there (headline, subtitle, author name, article), but they will also read other messages into signals you give in your design that suggest deeper meaning (through typographic style, color, and illustration). When denotation and connotation are combined, the

reader will unconsciously put the whole meaning together. This is key to dynamic and successful visual storytelling.

STRIVE FOR EXCELLENCE

Publication design has limitless potential for telling powerful, life-changing stories. So, make an effort to go beyond visual solutions that are just *good*, and strive even further toward visual stories that are *great*.

God's concern for excellence is evident in his instructions for the design of the tabernacle and the priest's garments. The design was characterized by representational art such as angels and flowers, and abstract art like the blue pomegranates of Exodus 28:33. Even the colors he chose were deliberate and symbolic, enhancing God's message. The awe-inspiring temple which followed later was also filled with visual artwork, a biblical validation of the visual arts.

The arts, including music, poetry, and dance abound throughout Scripture. God created amazing beauty and diversity, and then chose to pass on that gift to his creation. But he never settled for average. And neither should we.

The work and craft of the designer should reflect the supernatural power of the themes communicated. Do it with excellence, beauty, excitement, good humor, and imagination. Much in the culture is broken, ill, or asleep. Our cultures and our faith need the story of restoration and revival. May we be agents of change to further the penetration of the Gospel in our world. "Wake up and strengthen the things that remain! (Revelation 3:2)."

2 WORDS AND IMAGES

IN THIS CHAPTER:

EDITORIAL AND IMAGES

CONNOTATION

FORM AND CONTENT

HOW HUMANS SEE

DESIGN COMPOSITION

BRINGING IT TOGETHER

In the 20th century, the purpose of images was simply to illustrate text. Although word-dominant relationships can still be found, magazines whose images merely represent persons or events are increasingly rare. In most magazines, words and images are now equally important, working together to communicate an idea. Images can enhance the written story, or the words can guide the reader through a photo story.

On occasion, words may even have a supporting role, adding context to the larger visual story. In that case, text is a powerful vehicle to either alter or interpret the meaning of an image. Or, images may be significant tools to explain the text, telling the story in a way that is visually compelling. Because of their increasing sophistication, readers have higher expectations, and designers have the opportunity to communicate with freshness and vigor. Indeed, to be compelling, designers must be intentional and innovative in their exploration of words and images.

Studies show that of the four distinct learning styles (auditory, reading/writing, visual, and kinesthetic), 65 percent of the population are visual learners. This means that more than half of your readers would prefer for you tell most of your stories through meaningful visuals. Words and images both have distinct roles and equal importance in telling your story.

HOW EDITORIAL ELEMENTS RELATE TO IMAGES

Many different editorial elements share the page with images. Within the framework of a feature spread, headlines, decks, captions, and body copy each have a different relationship to images.

Headlines (titles)
The primary purpose of the headline is to attract attention to the article or (if on the cover) to draw attention to the inside of a magazine. The cover headline is one of the most important elements in your publication and it is worth taking the time to get it right. However, it may not always be the most visually dominant. As challenging as this process is, the designer must establish a hierarchy. Will the reader look at the headline or image first? It is your choice—but they should not be equal or it will confuse the reader or possibly muddle your message.

Don't be afraid to put a very small headline with a bold image, or large dominant type designed to be read before the image. This tension and balance hooks the reader when handled correctly. And, it's important to note that sometimes a very small headline may be the first thing the reader looks at—the small type can attract the eye both through the use of a bold color or its careful positioning on the page.

Decks (subtitles)
The deck primarily serves as the bridge between the headline and the image, clarifying what the reader can expect from the article. The deck might also summarize the message of the article. You may create a visual relation with the image, for example, by repeating color from the image.

Captions
Often the most eagerly read portions of a magazine, captions generally

underscore images and provide information to describe, label, or identify them. While most illustrations don't require captions, the unwritten rule is that all photographs should have captions, because they provide context and information. However, captions are not necessary for photos that are used conceptually or decoratively as opposed to images of specific people mentioned in the article.

Body copy
As the primary message, the body copy should be presented as cleanly as possible. Images should intrude upon its space only when appropriate, to either elaborate upon the story or create visual interest. However, they should not impede the flow of the reader's eyes. Although body copy has a very important and practical function—to deliver your message or story—it should nevertheless be arranged creatively on the page in a way that works in harmony with images. The designer decides if the type should be fully justified or flush left, whether it will flow around photos or create a separate copy block, whether it stays in rectangular columns or if it in some way mimics the image. Don't just drop in the copy—design it!

Callouts (pull-quotes)
Pull-quotes may be paired with images to enhance the article's meaning. Also, this feature can offer a way to make the second spread look exciting. Take the time to design them. Pair them with photos or illustrations or use them to make a big statement. Use scale to add drama to the spread. Readers often flip through the pages and read the callouts first. So don't underestimate the power they have to draw a reader into your article.

CONNOTATION: COMBINING WORD AND IMAGE

When considering the combination of words and images, think about what messages are being sent to the reader. Designers have a responsibility to visually translate the editorial content appropriately.

The philosophy of semiotics deals with the meaning of images, situations, signs, and symbols. Because magazines are a semiotic medium, every detail of design and text has a distinct meaning and may be manipulated to bring about a specific response. If you don't

think about the meaning behind the elements on your page, you may miss an opportunity to tell more of the story than words alone can convey.

Connotation and denotation

Two terms help explain this idea. The direct meaning of a text or image is referred to as "denotation," while the second level of meaning, often subtle and sometimes more ambiguous, is referred to as "connotation."

Readers, like children, enjoy absorbing new information by discovery—the powerful sense of completing an idea in the mind through the interplay of word and image. Simple declaration is boring, but complex metaphors can be exhausting. So the daunting task before the magazine designer is to use connotation to create graphic resonance.

Graphic resonance

What is graphic resonance? Graphic designers bring a sense of continuity to magazine design when the typography and images—along with color, shape, and texture—form relationships that transcend their individual elements. Together, they impart power to the information and a sense of completion to readers' minds, so that real communication occurs.

Words direct the reader toward an interpretation and bind images to a specific meaning. Every combination of connotative relationships is seen in contemporary communication.

Words may connote images. As an example: a precise headline giving meaning to an ambiguous image. Or, images may connote words. For example: an illustration giving meaning to a questioning headline.

Words may connote other words, as a descriptive deck giving meaning to an obscure headline. And, images may connote other images. For example: a cultural image may give meaning to an event image.

FORM AND CONTENT

Today, when designers bring words and images together to create verbal and visual messages, two challenges must be resolved. The first challenge concerns content—the intent of the message. The problem is to bring words and images together to reinforce and explain one

another in order to produce clear and consistent communication.

The second challenge concerns form—the ordering of graphic space. The problem is to bring words and images together into a cohesive and compelling composition.

Word and image relationships

Traditionally, designers made a clear distinction between word and image. This permitted the reader to engage each element separately. However, designers now combine words and pictures in new and unexpected ways, which can intensify their power to communicate. While it is impossible to think about content independently of form, many techniques may be used to enhance the power of the message.

Adjacency: Merely placing a title near an image can lend new meaning to the title, or new meaning to the image.

Integration: This may include knockout or overprint. Overlapping words onto an image can help draw word and image together. By combining the words and image in a layered presentation, a cause and effect relationship occurs. The elements work more closely together, and the reader understands them as one message.

This is particularly true of covers, where most images are full bleed, and the typography is seen as a part of the whole, providing a tremendous opportunity for integration and interplay. Generally, this works best when words are placed over a simple image that has some negative space. Be sure there is enough contrast between the type and the image it is placed on, so that the text is readable.

Also, using images as backgrounds to provide a context for the message can sometimes be effective. However, merely ghosting back an image and placing text on it is not recommended.

Reflection or imitation: Graphic elements or typography can reflect an element in the image. This can be done in a variety of ways—both overt and subtle—that reinforce and complete the concept in a layout.

Fusion: This occurs when the art and typography are merged. Digital layering in programs like Photoshop make complex integration possible, creating more meaning than the sum of the individual parts.

Image as letterform: Sometimes an image can be used as a letterform.

Images fused within typography may help readers approach articles with a fresh perspective, anticipating something new and insightful. For example, a ball can be used in place of the letter "O."

Letterform as image: A single letter or group of letters can be modified to represent a familiar visual. An "S" can be modified to look like a snake, for example. Letterforms may be combined in fresh and innovative ways to convey a message. While legibility is critical, the creative use of typography can be an enticing way to involve the reader.

Typographic style informed by image: To reinforce the tone and personality of the message, the typography of a spread may be designed to mimic the corresponding image. Even subtle typographic suggestions help the reader approach the article with an informed perspective.

Use space to convey meaning: How typography is placed on a page can help reinforce the headline and image, making the entire presentation cohesive and inviting.

HOW HUMANS SEE

The way humans interact with their environment and the nature of human vision play vital roles in understanding and manipulating the typographic and visual elements of a magazine spread.

The human eye focuses very sharply upon a relatively small area, and vision becomes indistinct and fades at its periphery. However, our eyes move constantly, scanning for information and direction, generating a sense of energy and motion. Successful magazine design heightens this experience, helping the reader become involved with the content.

Horizontal and vertical

Every graphic space has a horizontal and a vertical axis. The combination of words and images into cohesive communication occurs along these two axes. The geometric center, where these two axes cross, is determined by measurement. The optical center, which is the point that appears to be the center to the human eye, is slightly above the geometric center. Humans have a strong horizontal and vertical orientation. Magazine design can make use of the horizontal and vertical axes to organize information, create a visual hierarchy, and help guide readers.

DESIGN COMPOSITION

From the overall composition to the details of the text, all the elements of the design have a visual relationship to each other. Mastering those relationships helps to spark innovation and enhance reader interaction.

Strategic composition
The overall effect of the magazine page is determined by the fundamentals of composition. Symmetry and asymmetry is the basic organizing principle to resolve balance and order.

Modular relationships use a geometric grid to determine the organization of elements, while field of tension is the use of diagonal and circular movements and counter movements to create spatial dynamics.

Repetition and rhythm refers to the intentional ebb and flow of recurring elements within a composition. Visual continuity is a determined system that suggests the individual composition is a part of the larger whole.

Tactical composition
Creating visual relationships is foundational to creating cohesive design. Readers respond to compositions based on the relationship of the various elements to one another. Understanding these principles helps create visual hierarchy and fresh graphic solutions.

Alignment uses the edge of forms to position elements in order to create relationships. Continuation employs forms to guide the eye across the page, while proximity refers to the arrangement of space between elements to determine relationships.

Correspondence is the use of similar visual properties—color, texture, and so forth—to develop relationships. Completion arranges elements toward a visual closure in order to create relationships.

BRINGING IT ALL TOGETHER

The 20th century witnessed a communications power shift from words to images. Rarely is a piece of contemporary communication effective

without a strong visual presence. However, the visual overload seems to confirm that a barrage of images without context and meaning are mostly hollow and superficial. Readers are stimulated and even engaged. But, does real communication occur?

Early in the 21st century designers have a renewed opportunity to harness the awesome power of images, but in ways that reinforce and deepen the editorial message. As the international community opens the door to post-modern influences, readers are becoming more interested in participating in the magazine experience, rather than simply receiving information. Consequently, the delicate and intentional interplay between words and images can enhance the readers' experience, giving them new and exciting opportunities to be a vital part of the magazine.

YOUR TURN

1. Find a well-designed two-page spread and number the elements on the page in order of dominance, or hierarchy. Number one should be the element that attracts your eye first, two is second, three is third, etc. Remember that the largest element is not always the first element in the hierarchy, although it often is.

_____ Article title

_____ Subhead

_____ Photo or illustration

_____ Deck

_____ Body copy blocks

_____ Initial cap or drop cap

_____ Photo or illustration

_____ Other (please describe) _____

Understanding hierarchy is essential to understanding the relationships between words and images on the page.

2. Try the exercise again with a spread that you feel is poorly designed. If you have trouble deciding which elements are dominant because they carry equal "weight" on the page, that may shed light on why the design is weak or ineffective.

3 TYPOGRAPHY

IN THIS CHAPTER:

THE PURPOSE OF TYPE
TYPOGRAPHY IS MORE THAN TYPING
CLASSIFICATIONS OF TYPE
TYPOGRAPHY IN PAGE DESIGN
THE ART OF LETTERSPACING
TYPOGRAPHY IN BODY COPY
OTHER TYPOGRAPHIC ELEMENTS
COMMON TYPOGRAPHY MISTAKES

Type designer and calligrapher Hermann Zapf said, "Typography is two dimensional architecture based on experience and imagination, and guided by rules and readability." Just as with a three dimensional building, you want the structure and spaces to be both beautiful and memorable. You are looking for something to entice you into the next room, or in the case of magazine design, to turn the page. Rules and readability without imagination can lead to many dull pages that lose the interest of your reader. Great typography invites readers to enter the "door" of your publication.

Knowing where today's type comes from and how it developed will help you use it intelligently and appropriately. The origins of font designs are tied to particular points of history, both distant and recent. Knowledge of the origins and even the designers can help you understand the font in a deeper way. This may lead to a better and more honest application of typographic detail.

Beyond basic functionality, there are many reasons to strive to master the art of typography. Lester Beall said that "type is a designer's best friend." The time you invest in typography will serve you well. But first, it would be helpful to understand the purpose of type.

WHAT IS THE PURPOSE OF TYPE?

The primary purpose of type is to deliver your verbal message. First and foremost, we need to communicate clearly and quickly. There is much competition for your readers' attention; so clarity is important.

Typography draws people to your publication, enticing them to pick up your magazine and turn the pages. Then, it's the job of your content to keep them engaged.

Type sets the mood for the article. The appearance of your typography can communicate more that words; it can give readers a glimpse into the mood of the article. It is yet another tool for drawing them into the publication.

Type can make a low-budget publication look great. Many publications do not have a budget for gorgeous photography or illustrations. Typography can be the solution to an exceptionally attractive magazine without a financial investment. There is certainly a time investment; but it is well worth it. A type-only cover or spread can be dynamic—even award winning!

Type brings your pages to life; great typography can transform a publication. It can excite the reader, drawing them into the content. Your team spends countless hours creating and editing valuable, even life-changing, content, so it really matters that people read it.

TYPOGRAPHY IS MORE THAN TYPING

Simply typing in a title or flowing in copy from your editor is not design. Most typefaces available for the computer today are not designed perfectly, meaning the kerning (or spacing between letters) can be wrong. Some letters are kerned tightly while others can be too loose. So it is important first to correct some of the errors built into the typeface.

Then, the designer should find other ways to arrange the words on the page; to play with scale, and to experiment with the letters and words in order to communicate more than the words themselves.

CLASSIFICATIONS OF TYPE

As you acquire and hone these skills, it's helpful to understand type in a deeper way. A rich history of type design began in the 1400s, at which time type classifications were established. You should become familiar with these classifications as you develop your typographic skills.

Two primary kinds of type are serif and sans serif. Serif refers to a typeface with short lines stemming from and at an angle to the upper and lower ends of the strokes of a letter. A sans serif type does not have these little lines. The following are font classifications of typefaces with serifs.

Classical (Geralde) types are characterized by an inclined axis and wedge-shaped serifs. Transitions between strokes and serifs are smooth, and the contrast between the thin and thick letterform strokes are subtle.

This is an example of Garamond, a classical typeface.

Transitional types have a less inclined axis and flatter serifs with angular ends. Transitions between strokes and serifs are smooth, and the contrast between the thin and thick letterform strokes are more prominent than is the case with classical types.

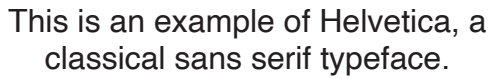
This is an example of Caslon, a transitional typeface.

Modern (Didone) is characterized by a vertical axis and squared serifs. The contrast between the thin and thick letterform strokes is significant.

This is an example of Bodoni, a modern typeface.

This is an example of URW Clarendon Medium, a slab typeface.

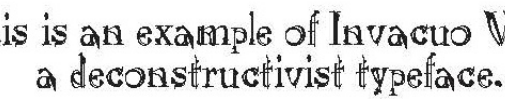
In the *classical sans serif* class the axis and letterform strokes can vary. Generally, any variations tend to be more subtle.



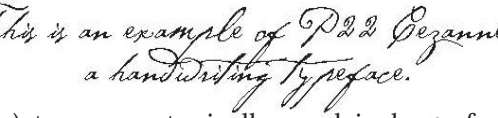
There are other choices that don't fit into the normal font classifications.

Script is characterized by swooping, graceful letterforms. Many scripts are available, but few are beautifully done; so be discerning as you choose a script.

Deconstructivist types have letterforms where the traditional elements are distressed or deconstructed.



Handwriting is characterized by letterforms that reflect the look and irregularity of handwriting. These are best when there are lots of alternate glyphs to allow for a more natural look.



Titling (Display) types are typically used in large formats, such as headlines, cover logos, and the like.

Trendy typefaces reflect the changing trends of design, so their relevance is often short-lived. When selecting a trendy typeface, be sure that it is reflecting the era or trend you desire.

TYPOGRAPHY IN PAGE DESIGN

Knowledge of basic design principles will help you use typography effectively in page design. Key principles include readability, hierarchy, contrast, consistency, and appropriateness.

Readability of the text is the first priority in good typography.

Magazines are about communication, and type choices should not impede that goal. However, legibility is much more than simply the ability to discern words on a page. It has to do with ease of reading and the avoidance of reader fatigue.

Our goal is to keep the readers in the magazine and to make their reading experience pleasant, so that they'll stay with the text and absorb the content. Much of this has to do with fine-tuning the particulars of type specification, such as letterspacing, leading, size, line length, and the way all of these aspects work together. Think of your labor to create an effortless reading experience as a way of serving your reader.

Type hierarchy is critical. It is important to lead the eye through the page in a logical way. Ask yourself what you want the reader to see first; where his eye should go next, and so on. Think of the page as having three basic levels of information: attention getter (title); explainer (subtitle); and text (body copy).

To achieve visual dynamic and hierarchy in design, use visual contrast among typographic elements. This can be achieved through balancing the size, weight, color, stress, and character shape of type. The eye is attracted to larger or heavier and darker elements. Color that stands apart will also draw attention. And, if the text is mostly roman, italic will stand out, as well as serif versus sans serif characters.

Large areas of text on a page will display a certain texture created by the weight and other characteristics of the typeface. This typographic texture may contrast with other areas of text, such as a sidebar, which may have its own texture due to the use of a contrasting typeface.

Consistency in the use of type is important. Once a typographic formula is established in a publication, it is important that you don't stray from its essentials. Some elements may change, but others should always remain the same from article to article and issue to issue. This will assure the important blend of familiarity and surprise, and maintain a professional-looking publication.

The type must also be appropriate to your audience and content. Ask yourself if the fonts you choose are a good match to the nature of your publication and its audience.

For example, a news magazine should probably not employ a typeface that conveys too much character or personality, since it is usually assumed that reporting is done in a fairly objective manner. The font should reflect the straightforward, no-nonsense news approach.

However, a magazine that is directed to youth on the cutting edge of culture might want to choose a display font that suggests an awareness of cultural trends and has a bit more "attitude."

THE ART OF LETTERSPACING

One of the most important, but often overlooked, aspects of good, professional typography is close attention to letterspacing, especially in titles and display typography. Visually fine-tune the spacing of letterforms to achieve the impression of equal space between all characters. This is not created simply through the precise measurement of the distance between letters, but has to do with the visual impression of that space.

For most fonts, choose the "optical" setting. For decorative script fonts, try the "metrics" option. Round letters should be spaced tighter and straight letters a bit looser. Be aware of the negative space the combinations of letterforms create, especially in longer titles.

What is new and unique to the 21st century is that anyone with a computer can design and sell a typeface, so the market is flooded with literally millions of fonts. Many are free or inexpensive and easy to download. But that does not mean they are well designed or even well kerned (spaced). Be careful not to use a typeface just because you got it for free and it looks fun. But if you do choose one of these fonts, you may have to invest a little extra time to correct the bad and inconsistent letter spacing built into the font. Give your type the "squint test" to see if the letters and words are nicely spaced.

Imagine you are pouring sand between each letter to see if there would be the same amount of sand between each character. Although this is not always the easiest way to quantify space, it may get you closer to perfect kerning. The more you do it, the better you will become. And as you master this skill, when you see a poorly kerned word, it will stick out like a sore thumb.

TYPOGRAPHY IN BODY COPY DESIGN

The selection of a text face for body copy is one of the most important early decisions a designer must make. Here are some considerations in selecting a text font.

Neutrality: A text font should be neutral, not drawing attention to itself. This allows the designer to use a secondary font with more personality as an accent. It also helps to reduce reader fatigue.

Readability: This is key. A font like Bodoni is a beautiful font for languages in the Latin script, but can be tiring in a large amount of text. The characteristics that make it so beautiful—its elegant thick and thin strokes—are not suitable for magazine body text. Garamond, on the other hand, is a beautiful classic face that can be quite easy to read, even over long periods of time. Ask yourself: "Is it a struggle to keep reading, or does the eye flow effortlessly?"

Texture: Consider the texture that the typeface forms on an entire page or spread. This impression is part of the personality of the magazine.

Weight: This aspect is closely related to texture. Pay attention to the subtleties of weight. Sometimes a font family has multiple weights that allow you to fine-tune the look of your text. Be aware of how your publication's paper and the printing process affect the look of your chosen fonts. What looks good on your laser proofs might not hold up well on the press. For example, newsprint might allow ink to spread, adding too much weight to your typeface. For this reason, you might need to choose a lighter-weight font.

Appropriateness: If you apply the principle of neutrality to your text font, this will not be an issue. But even with the small size of the text font, certain characteristics, although subtle, may be revealed. These characteristics may or may not be a good match for your content. Is the overall impression masculine or feminine, strong or weak, serious or whimsical, classic or trendy?

Some suggestions for body text type for languages using Latin script are Garamond, Sabon, Goudy, Weiss, Bembo, Berkely, Minion, Caslon, Hoefler, and Dante.

If you see a font you might like to have, but you don't know its name,

a useful website (www.identifont.com) can help you identify it. This site takes you through a lengthy list of questions regarding the characteristics of the font you are trying to identify. All the while, it is narrowing down the choices (beginning with thousands) to the point where you are able to find the one you are after. It rarely fails. You can also scan it with the app "WhatTheFont" which helps identify fonts or gives you options that are similar to it.

Fine-tune type selection
In order to determine the appropriate combination of size and leading for a publication's text font, the designer must run a series of tests. Here's how:

Depending on the font, use 10/12 (type size/leading) as your average and set samples of text of several paragraphs each in various combinations at 1/4 point intervals. You may have eight to 10 different combinations from which to choose.

Don't rely on how your tests look on a computer screen or a poor printer. Make your tests on the most reliable output device you can.

All typefaces need special attention and fine-tuning. Each has its own particular characteristics that need to be considered when making your final adjustments.

Your specifications for letterspacing should be based on readability, apparent density, space needs, and overall type texture, and should take into consideration all of those aspects.

Once you've arrived at a typeface and proper specifications, use them in a consistent manner throughout your publication. Don't be tempted when an article is short or long to adjust the size or the leading to accommodate the text. Adjust your design or size of art instead. Or, if the text is not extremely short or long, ask the editors to do some cutting or adding.

Body text: line length
An important aspect of readability is how many times the eye has to jump from line to line. Once your type size is established, line length becomes the determining factor. Forty characters per line is optimum. This is long enough so that the eye doesn't jump too often, yet short

enough to maintain the reader's pace. Bigger isn't always better. Sometimes enlarging type to make it easier to read actually has the opposite effect, because the eye is going back and forth too often.

Three columns of type in a standard magazine format (providing the type isn't too large) provides about the right line length for good legibility. You may occasionally use narrower columns. However, this format is not recommended for large amounts of text, since the reader may find it tiring. Keep narrow columns to a minimum. Or, in the case of a sidebar, you may use smaller text, or a slightly-condensed typeface that will allow more characters per line.

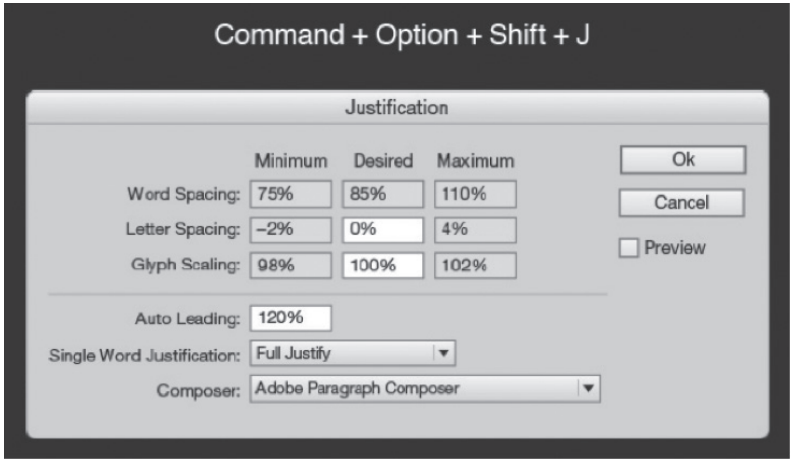
When you use wider columns it's often a good idea to increase the leading to allow the eye to jump more easily from line to line.

Body text: column alignment

Should text be justified or unjustified? There are advantages and disadvantages to both approaches.

Ragged right text may be perceived as less formal, more casual. Letterspacing is more consistent, since the text isn't stretched to create even line lengths. However, negative space is created around the right edge of the column. This should be adjusted so there are no apparent bulges or gaps. Ragged right text is more difficult to wrap around images because of the uneven gaps on one side of the wrap compared to the evenness of the other.

Justified text tends to feel more formal and orderly. At this time, most Western magazines use justified text for the main body of type. It contrasts nicely when wrapped around irregularly-shaped art. But it can be a problem with shorter lines (less than 10 picas/4.2 cm) as type spacing becomes irregular. Watch for rivers or gaps in text and unevenly-spaced lines. If you decide to justify your copy, try the following formula for the ideal spacing and greater readability (and less time manually kerning the awkward gaps):



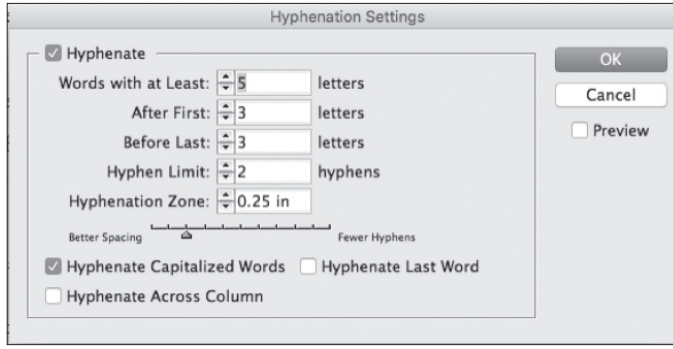
Using hyphenation

Some publications choose not to have any hyphenation, which is fully acceptable. However, extra time will be needed to manually kern and space many lines to fill in awkward gaps.

If you use hyphenation, keep it to a minimum—no more than two hyphenated words in a row if possible. The amount of hyphenation you choose to do must be balanced with the potential for loose lines.

You may adjust the number of characters on a line with soft returns and subtle condensing of type, if necessary. (Condense type to 97% maximum. Anything more begins to be apparent.)

To set your hyphenation in InDesign, go to the paragraph menu, then in the options panel select hyphenation. Use the following settings for best results.



Opening paragraphs
In order to draw the reader into the article, you may wish to alter the text type on the opening page. You may enlarge the type of the opening paragraphs or sentences, or increase the line spacing and possibly use an initial cap to attract the eye to the beginning sentences. Then, after the reader is hooked, move back into the normal text specifications.

OTHER TYPOGRAPHIC ELEMENTS

Many of the same design principles apply to the other typographic elements, including titles, decks, bylines, captions, subheads, pull-quotes, and sidebars.

Titles (headlines)
Titles are intended to persuade the reader to stop paging through the magazine and to enter the article. So they need to be:

Legible: Is the typeface difficult to read? Watch for spacing that is too tight or too loose, since this affects readability.

Appropriate in character: How well does the typeface reflect the feel and intent of the article? How compatible is it with the images on the page? Consider various aspects of a typeface's personality. Is a particular typeface masculine, feminine, strong, bold, delicate, classical, neutral, serious and news like, or whimsical? If you use a variety of fonts in your publication, you may be able to match typeface to message.

Polished: Since titles are the first thing a reader will often look at on a page, it is important that type choice and letterspacing are done carefully and with excellence.

Engaging: A good, strong title from your editor that is well-designed and integrated with the page creates an irresistible draw to the reader. Remember the importance of contrast to establish hierarchy. Is there adequate contrast in size and weight?

Decks (subtitles)
These are to be read in conjunction with the title. Usually, they are placed after the title, but sometimes before it. Decks should provide clear explanation of the title. A clear, straightforward deck can

sometimes allow for a more creative, playful, or shorter title, as long as the deck is prominent enough to give clear explanation to the reader.

Bylines
Even the smallest elements may be used to direct the eye and complete the design. A byline may be used in a standard, consistent way throughout the publication. This will allow for efficiency and speed, since there is one less element to consider in each article.

Alternately, a byline may be treated uniquely in each article as a small, but distinctive, design element. Sometimes choosing the treatment depends on how much emphasis your publication wants to give to the author's name. Obviously, unique treatment of an element brings more attention to it. That attention can be adjusted through size and placement of the element.

Captions
Generally, captions are used in a subtle manner on a spread. A good caption explains the photo, but does not describe the obvious. It should adequately contrast with the text so that the reader doesn't mistake it for part of the body text. Consider the bold or italic version of your text font for these, or a nicely contrasting bold sans serif font for even more contrast with your text. Consider using the same style throughout your publication.

Subheads
Subheads function as hooks to intrigue the reader and keep the eye moving along the page. They offer a little information as to what is to follow within the text.

Subheads should contrast with the text. The style may be consistent throughout the publication, or may be different with each article, depending on your magazine's approach.

Pull-quotes (callouts)
These function as verbal illustrations from the text. They provide intrigue and another entry point into the article. They often yield an emotional pull for the reader. Pull-quotes should be brief; otherwise they may be skipped.

They need to contrast adequately with the text through use of

color, size, weight, or style. There is often some flexibility with their positioning. So they provide a good opportunity to complete the composition of a page or spread and complement the other visual elements.

Sidebars
Sidebars give readers another point of entry into the magazine. It is helpful to define the sidebar text style, and to be consistent in using it. In order to create contrast with the body text, it is appropriate to put the sidebar in a readable sans serif typeface.

COMMON TYPOGRAPHY MISTAKES

Mistake number one: Too many typefaces on a page. Try to limit your fonts to one to three for an entire spread. Too many fonts make a page look messy, confusing, and unprofessional.

Mistake number two: Poor letter and word spacing. Take the extra time necessary to create natural looking spaces to enhance readability.

Mistake number three: Using badly designed typefaces just because you own them. Resist the urge to use comical, overly decorative, or badly designed fonts that draw attention to themselves in a negative way. Even fonts that come with your computer can be unattractive or distracting. When in doubt, use one of the classical fonts.

Mistake number four: Fear of simplicity. Sometimes a traditional font that is not large, but is spaced nicely and colored subtly can be dynamic. Type rarely needs to be cluttered or decorative to be effective.

Mistake number five: Fear of taking risks. Despite the above comments on simplicity, play with type and experiment with scale, and color—even break the rules. Once you understand the rules and know how to implement them, you have the foundation to break or bend the rules to do some experimenting. Even the element of surprise can be a dynamic tool to communicate and engage the reader.

Learn about typography, know the principles of good typographical design, spend time experimenting with fonts, study type forms and letterspacing, and you can make your magazine's typography shine.

YOUR TURN

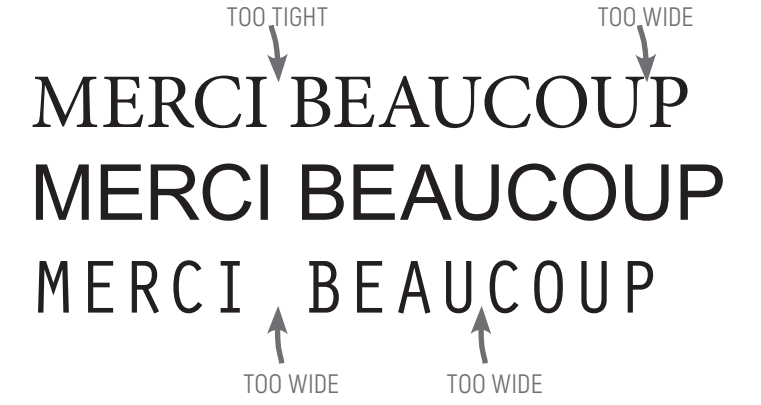
The photo shows an example of *very* bad kerning. If you have never kerned type before (or manually adjusted spaces between letters), try a couple of rounds of the Kerning Game (https://type.method.ac/) to start to get the hang of it. It takes practice, but the errors will become more obvious as you hone your skills. This is the key to great typography, so it is worth taking the time to learn.

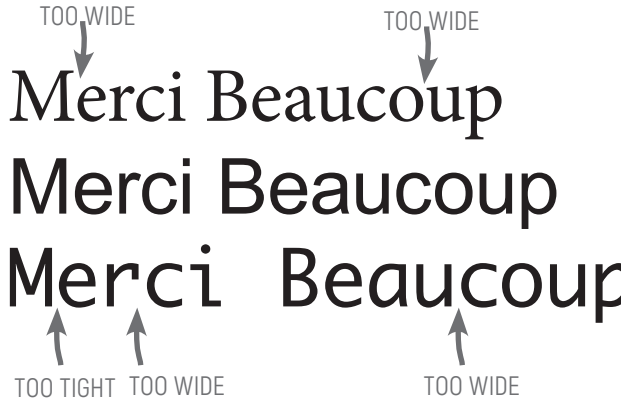
In this exercise, type a common word or phrase in three fonts. Type one set all uppercase and the second set "title case" which means all lowercase except the first letter. Two of the fonts should be ones that you use a lot. One of the fonts should be a serif font (for example, Minion Pro, Goudy Old Style, Garamond). Another should be sans serif (Helvetica, Arial, Futura). For the third font pick a display font or a newer free font that isn't "drawn" well. The following illustration uses Orator.

First select the setting "metrics." Switch the setting to "optical" and observe the difference. For most professional fonts, this is the best setting. For display fonts and hand-drawn fonts, the metrics setting may work better. Check before you begin kerning.

When you choose optical, you can manually adjust the spaces between letters. Put your curser between two letters, click onto the optical drop down menu and you can increase or decrease the number. Do

this for the words you chose to see how spacing differs from font to font, and word to word. Please note the issues below:





Once you feel confident with your letterspacing, make one of the serif words very large and the sans serif word much smaller and play with the arrangement of the letters and words. Then switch them, making the small word large and the larger word small. Again look for clever ways to line up these words, and look for the surprises. *(See the following example.)* This is a great exercise to do whenever you are designing the title of an article. Remember, just typing in a word is *not* typography. Typography is *designing* the word!

4 PHOTOGRAPHY FOR PUBLICATIONS

IN THIS CHAPTER:

HUMAN VISION VS. PHOTO VISION

LEARN TO SEE PHOTOGRAPHICALLY

PHOTOGRAPHING PEOPLE

Still photography is one of the truly vital art forms of the last century. The photograph records and interprets reality, making it possible to slow down and contemplate the meaning of one moment in a fast-paced world. This ability to isolate, interpret, and present a visual impression of the world has been shown to have the power to affect history. Photographs have influenced political elections, helped rally support for the poor and needy, built bridges of understanding with other cultures, and provided insight into personalities and events.

The combination of words and images on the pages of a magazine can be powerful. Together, they can illumine, inspire, strengthen our understanding, and help us to remember. This chapter will look at the nature of the photographic image and the characteristics of a successful photograph, and discuss some of the more important technical aspects of the medium.

HUMAN VISION VERSUS PHOTO VISION

There are fundamental differences between how the eye sees and

how the camera sees. It is essential to understand those differences in order to better understand what makes a good photograph. Some of the following information is taken from Stephen Shore's book, "The Nature of Photographs."

The photograph changes our perception of space
Human vision focuses and concentrates on one thing at a time. It tends to be precise and selective. Camera vision is broader, able to take in and record a great deal of information at the same time. Physical space in the real world is then recorded two-dimensionally on film and paper. As a result, the camera eliminates context. When the photographer selects and isolates certain elements of a scene before him, this selection and exclusion creates strong relationships between elements that did not necessarily exist before.

Relationships between elements in a photograph can be very simple or very complex. They may be dealt with either consciously or unconsciously by the viewer. These relationships determine whether a photo is successful or not. It is the relationship and interaction between elements in a photograph—not separate ingredients—that determine success.

You may creatively direct the way space influences photo vision by using perspective to limit what is in your picture. Or, you may use scale. For example, unexpected relationships between items in a picture can create unexpected results.

A photograph has edges; the real world does not
What is the relationship of the objects in the photograph to the edges of the frame? (For example, in a portrait, what does it imply if a subject is partially cut off by the frame, perfectly centered, or fills the frame completely?) This relationship between the edge of the frame and the subject of the photograph can add meaning to your image.

The frame can be like a window to another world. It can energize the space or create tension. It can contain and isolate. And, it can imply something going on that we cannot see, because it is beyond the frame.

The photograph stops time
In a photograph, a constantly changing world is transformed onto a

flat, static, two-dimensional print. A tiny slice of time is isolated and recorded, which allows the viewer to examine the moment more closely.

In documentary photos, this aspect of capturing a slice of time is important from an historical point of view. In other images, such as a portrait or a still life, the historical element is less significant. However, even subtleties of lighting and expression can never be perfectly duplicated after a certain moment has passed.

Isolating an instant in time introduces new relationships between elements. What effect does this have on the way a photo is interpreted? Does it allow the viewer to examine and evaluate and consider the world more clearly?

Photographs alter the world tonally
This is true even in color photography, but is especially significant in black and white. Reducing the world to blacks, whites, and grays is an abstraction. It can make the photographer's intent clearer because there are fewer distractions. It simplifies and communicates more directly. Black and white photography can also affect the emotional tone of the image.

LEARN TO SEE PHOTOGRAPHICALLY

Photographic sight cannot be taught in a class. You must learn by viewing and analyzing great photographs. Then, practice by shooting, while making conscious decisions as to how you photograph your subject. Afterwards, evaluate your results and continue shooting. The act of seeing and recording with a camera involves a variety of choices and sensitivities.

Visual editing
In this process consider how much of the scene you should show. Are there distracting elements that can be taken out? Or, would those elements have more meaning if you stepped back even farther to show more context?

Most amateur photographers include too much. This doesn't mean there should be no complicated pictures; but it does mean that all

the elements should work together in the communication process. All of the elements should have meaning and a relationship to the other elements in the photo.

Consider focus and depth of field as tools for editing. Focus helps show the photographer's intent and creates a hierarchy of intention by sharpening the main areas of interest and softening extraneous content. The elements in soft focus are still important, but they take on a different level of meaning.

Your photography should have clarity and balance as well as stimulation, mystery, and intrigue. A good photograph doesn't necessarily answer all the questions the viewer might ask.

Framing and composing

Choose carefully where you place the edges of the frame. Good composition involves geometry and is important because it is the strongest way of seeing a subject. Consider what the frame edges suggest about the subject. Be aware of the significance of positive and negative space.

Good design in photography is an organization of elements that allows the viewer to comprehend all that the photographer wants to communicate. Be aware that universal design principles apply. (For example: How does the eye move within a photo?)

Placement of the subject within the frame can create a sense of stability, or tension, and a feeling of movement. And, placement of the horizon line will emphasize either the sky or land. Think in thirds.

Sensitivity to the quality of light

Photography comes from the Greek word meaning "light writing." The pictorial quality of light is one of the most important considerations in photography. Develop awareness of light and the way in which digital and film photography captures and interprets it. In black and white photography, light is even more important since the image is reduced to gray tones. It is an abstraction of the real world consisting of shadows, highlights, and tones.

Light in photography creates tonalities that affect the emotional response to the photo. Every subject is directly influenced by the

quality of light. Your interpretation of the subject is dependent upon it. Ask yourself: "What does the light suggest about the subject?" For example: Direct sunlight may evoke a hard-edged graphic feel; hazy, diffused light may give a soft, romantic quality to the photo; directional light may accent form.

There are many types of lighting. For example: sun, shade, diffused sun, fog, morning, evening, directional, high contrast, shadow as object, infrared and glow, halation, light bulb, controlled, misty, texture revealed by light and shadows, and reflections.

Determine perspective (point of view)
Perspective helps create an illusion of depth in the photo. In landscape photos, you may create a foreground/background relationship if you want the viewer to feel this depth. Explore the possibilities of very high or very low vantage points with some subjects. This device can sometimes rescue a boring or uninteresting image or subject matter. Don't be afraid to lie on the ground and take your photo looking up; or climb a ladder or steps to achieve a higher vantage point. It's worth getting a little dirty sometimes to create a dynamic photo.

Select the right lens (or focal length on a zoom). A wide lens will expand space and a long lens will compress space.

Capture the decisive moment
"To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event, as well as of the precise organization of forms that give that event its proper expression," Henri Cartier Bresson said. Although Bresson considered himself a photojournalist, he was rarely concerned with what would be considered news events or typical photojournalistic events. He studied painting under a Cubist painter, and the influence is evident.

He said the camera is a sketchbook and photography is an immediate sketch done with intuition. A well-trained eye is needed because events happen too fast to think about them. He believed that there was a precise instant in which all the elements and expressions align in a meaningful geometry that gives the most clarity to the event.

Capturing that moment is a matter of sensitivity and response to what is happening—including the changing expressions on someone's face in photographing a portrait.

Seeing photographically

Photographer Bernice Abbott once commented, "Good photography requires a blend of trained eye and an imaginative mind." Stephen Shore said, "The act of photography is a complex, ongoing, spontaneous interaction of observation, understanding, imagination, and intention."

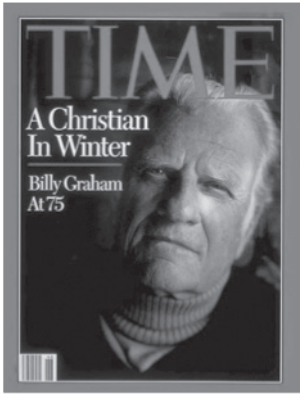
Learn from the best. Go to the library and analyze the work of great photographers' like Henri Cartier Bresson, Edward Weston, Sebastiao Selgado, Michael Kenna, etc. Understand what it is that makes certain photographs successful.

You will notice that equipment is the least important aspect of much great picture-making. As Weston said, "The photographer's most difficult task is not learning the techniques or mechanics, but learning to see photographically."

THE ART OF PHOTOGRAPHING PEOPLE

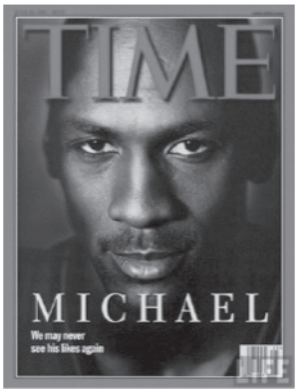
One of the most difficult challenges for a photographer is to produce a creative, compelling portrait. But capturing an image that uniquely projects something of depth about a person will be one of the most important ways to develop a vitally engaging visual approach to your publication.

Here is an examination of three portraits on past *Time* magazine covers:



Billy Graham

This sepia-toned photo features a point of light below Graham's eye suggesting that the light is still there, but at the age of 75 is dimming. The photo shows respect and sympathy for an important public figure. A soft, friendly light gives a warm impression.



Michael Jordan
In this photo, the gold-hewed light is completely different—more harsh, high contrast. There is almost a metallic or platinum-like feel to the image. It suggests a statue or an icon—an institution. There is dignity, but a sense of being almost unapproachable. This is reflected in the caption: "Will there ever be another one like him?"

Bill Clinton
The light here is also harsh, but with a different effect. The black and white photo has a more matter-of-fact look. There is no suggestion of greatness here. The dark/light contrast suggests true and false. There is a slight turning away of the head. The nose is emphasized by the shadow. (Perhaps reminiscent of the Pinocchio story?)

Here is a look at some famous portraits and the qualities that make them great. These powerful photos are all black and white.

Winston Churchill
The photo was taken in 1941 by Yousuf Karsh. Karsh had only a few minutes with Churchill. So in order to catch this "bulldog" expression he pulled a cigar from his hand. As a result, there is the "don't give up" spirit that characterized Churchill.

Anne Frank
This photo was taken in an automatic vending machine in 1939 when she was 10 years old. Anne died at age 15. In 1947, this portrait appeared on the cover of her diary, a book that eventually sold millions of copies. The photo shows a trusting, gentle gaze and innocence. It has been called the single most important document of the war—symbol and metaphor for the question: "Why?"

Mahatma Ghandi
The photo was taken in 1946 by Margaret Bourke White. She wanted to photograph Ghandi with the spinning wheel, the symbol of the Indian's self reliance and independence. However, he made the photographer learn the basics of spinning before he would pose for her.

Group portraiture
Allow your group to get set up, but allow spontaneity. Lining people up in a row doesn't bring much interest. Think in layers more than rows. Try some sitting, some standing, one person leaning, anything that adds interest. Don't feel compelled to have every person making direct eye contact with the camera. It may take several tries, but you will likely capture an appropriate moment.

Environmental portraiture
This is a portrait that includes some of the subject's familiar surroundings, such as home or work environment. It tends to add information in connection with the subject and helps the viewer interpret the photograph and its subject.

Tips for making portraits

In order to catch the subject's personality in a limited amount of time, the photographer must learn as much as possible about the subject. This will not only help you understand your subject, but also give you something to talk about. Try to move beyond the simple recording of the subject—pull out the meaning.

Preparation is key. Take a little private time before the shoot to evaluate the situation. (Lighting, mood, comfort level, environment, etc.) Arrive with some ideas, but be prepared to change them. Conditions are rarely what you hope for or expect.

Some people are intimidated by the camera. Talk to them about their interests. This will help them feel comfortable. The topic you choose to discuss with the subject will alter his mood and affect the photo. Consider this in relation to the subject matter. You need to build a bridge with shy people. Let them know you are on their side. Remember, it is your job to make your subject comfortable—not their job to perform for you.

Position the subject comfortably. An uncomfortable pose will show. Ask the subject to pose himself with only one instruction: "Be comfortable." To get rid of a glassy stare, have the subject close and open his eyes and say something that allows a comfortable expression in your language—like "bread and butter" in English. The subject doesn't have to look into the camera. Ask him to concentrate on an object two meters to either side of you and talk to it.

Not every portrait will be carefully researched and posed. Be an opportunist. Be sensitive to and aware of any possibility that presents itself for a great portrait. However, in most cases, it is a good idea to ask your subject's permission to take a picture.

Consider vantage point when taking a portrait. Not every photo must be shot directly at the subject. Can you shoot from above or below the subject?

It is likely your magazine will display many portraits of people. Photographing people can be one of the greatest challenges for a photographer who wants to produce a creative picture that speaks to the reader. But, it can also be one of the most rewarding, if you are

able to put the necessary time and thought into the process.

Powerful, well-planned photographs can imprint your message in your reader's mind. Begin to see photographically and the photos you create will have a lasting impact.

YOUR TURN

Since the invention of the smartphone, taking photos is easier than ever. However, taking a great photo is as difficult as it ever was! But, because of new technology and ease of use, everyone is able to practice, practice, practice. Practice is the key to great photography.

CHALLENGE 1
The first challenge is for you to see your everyday photo-taking as an opportunity to hone your skills. If you take 10 photos in a day, try to make half of them more creative by implementing some of the ideas in this chapter. For example, format your shot using the rule of thirds, set it up with different lighting, or either get down on the ground or stand on a chair to achieve a more dramatic angle. You have nothing to lose and everything to gain.

CHALLENGE 2
Since portraits are a common type of photo used in magazines, learn how to take a better portrait. The straight-on photo with front lighting can look boring if it appears page after page. But more importantly, it doesn't add to the story. Try the following techniques on one individual to see how you can change the mood and the message of your image, even when photographing the same person.

Background: Find a background that is simple, but has an interesting pattern or texture (a metal garage door, distressed concrete or brick, a blank wall with a bright color, or piles of rugs or fabrics).

The rule of thirds: After you have chosen your background, position your subject in the right or left third of the viewfinder, allowing the background alone to fill two thirds of the photo. This not only creates an interesting photo, it may also leave room for type.

Alter your perspective: Kneel on the ground and shoot upward or stand on a chair or wall and take the photo downward with the subject

looking up at you or off to the side. Beware of distorting the subject's face with an extreme angle that emphasizes one feature over another.

Lighting: Instead of shooting with front lighting as people commonly do, try having your subject sit in a darker space near a window, so that the lighting comes from the side (or from above or below). Find light sources that create interesting patterns or highlights. Light is the most important part of photography; play with it as much as possible. Try things you think will not work—like flooding the subject with light, or putting the light behind your subject and using a flash—you may be pleasantly surprised.

Aperture: If you're using an SLR camera, switch to the manual mode and try different apertures. A wide open aperture (with a lower number) will blur the background and make the subject stand out. A smaller aperture (with a higher number) will make the whole scene come into better focus. Typically f/2.0 to f/5.0 is good for portraits. If your smartphone has a portrait mode, select the setting that allows the camera to focus on the facial features while blurring the background.

Eye contact: Ask your subject to look away from you at a three-quarter angle, up, or down. Maybe he could even close his eyes or cover them with his hand. This can bring a whole new element to your story.

Add a prop: Add something as simple as a pen, a hat, or blowing a bubble with bubble gum. This can add to your story by making your subject look more contemplative or playful.

Convert to black and white: Make copies of your favorite photos and convert them to black and white. Then play with the contrast in Photoshop or another photo editing application. This can completely change the mood of the photo.

Once you have taken several photos trying some or all of these techniques, create a cover template and drop each photo into the template. Then change the headline of each cover to match the mood or message of your photo. For example, "Depression," "Joy," "Facing Doubt," "Finding Hope," "When God Says No." Create simple titles that represent what you see in the photos. Print out each cover and hang them up. Note how with only a single model you can enhance or express different messages simply by using these techniques.

5 COVER DESIGN

IN THIS CHAPTER:

THE DESIGN ELEMENTS

THE MEASURE OF SUCCESS

TEST THE COVER

Despite the old adage, "you can't judge a book by its cover," people do—every day! Due to the deluge of images that saturate our world, readers must decide (often quickly) how to spend their limited time. This is often done solely by looking at a cover. So, it is no surprise that the magazine cover is the primary battleground for attracting readers. Unfortunately, because of unforgiving deadlines and overburdened staff, the cover is often resolved at the last minute without thorough design development. Naturally, you are passionate about your stories and committed to excellent communication. But, it can be easy to forget that the cover is the most powerful tool to hook readers.

With each new issue you create, your covers offer a new opportunity to engage your readers afresh, like an old friend with the latest gossip; welcoming and familiar, yet compelling and surprising. The goal is to create a great (and lasting) impression.

THE DESIGN ELEMENTS

The human eye can focus on only a small area, and, though they scan

for information rapidly, readers tend to receive visual stimuli in order of prominence. Your job as art director is to lead the reader's eye to the right elements—in the right order. You do this by establishing a hierarchy.

The art director actually has the power to determine what the reader sees first. He provides the "GPS" of how to view the cover. For instance, the reader must not always view the image first. You can downplay the image and place a large headline over it in a dominant position. In this case, the reader will see the main cover line first, then the photo.

The designer makes a decision for each cover as to the order that the elements are read. These elements include the primary cover image, the nameplate, the main cover line, corner splash or burst, cover blurbs, captions, eyebrow lines, tag line, and utilities.

The primary image

The primary image is often the dominant element of cover design, and its selection is the most important decision for each issue. It must be compelling and distinctive, and yet, it must also be appropriate to the magazine's purpose and style.

By far the most common image on magazine covers worldwide is the human face. Whether celebrities, business executives, or everyday heroes, readers like to see people on the covers of their magazines. Even so, many magazines put tight guidelines on their portraiture in an effort to create a distinctive and identifiable cover.

For example, some covers keep the scale and posture of their models the same from issue to issue. Some always have eye contact, while others prefer three-quarter perspectives. Some insist on visible teeth, avoid showing too much of the model's clothing, or demand a certain physique. Others will print only black and white images, while some will run only color. Many insist on a clean background, whether stark white or black or fields of color. Even with strong reader preference for people on the cover, there are a myriad of other possible image solutions to consider. Each has its own set of criteria. For example, will each cover feature photographs or illustrations? Very often the content of a publication will strongly suggest an image philosophy. Rarely can a magazine successfully balance both approaches.

If the images are predominantly illustrative, are they traditional or contemporary? Are they conceptual or narrative? What principles guide them so they are both consistent and distinctive from issue to issue? If illustrative, what conceptual metaphors do you want to create? Though readers are perceptive, they quickly tire of poorly-executed clichés or complex metaphors. You must know your reader in order to develop a visual language they will understand and enjoy.

If the images are predominantly photographic, will they be conceptual, representative, or documentary? Conceptual images might be digital photo illustrations, while representative images could be environmental portraits. Photojournalism might be used to document someone's life work. What subjects will appear on the cover from issue to issue? Men, women, children, landscapes, cityscapes?

How will digital imaging tools like Photoshop affect your cover image? Readers are suspicious; they can usually tell the difference between an untouched image and one that has been altered. Be careful to create conceptual images with obvious distortions. But preserve the integrity of photojournalism when documenting some actual place, event, or persons.

How will the image be run graphically? Consider a tighter or unusual crop. Experiment with black and white or silhouettes.

The nameplate (cover logo)

Often referred to as the logo, the nameplate presents the title of the magazine. Its design must be distinctive enough to stand apart, but simple enough to be flexible for use with new images from issue to issue. The nameplate must be strong enough to be readable against a variety of images and cover lines, and simple enough to enable the reader to recognize your magazine cover quickly.

Consider employing a typeface that is not used elsewhere in the magazine. If you choose a font not found anywhere else in the magazine, but that is still within the larger typographic family, the nameplate will be more distinctive.

Graphic embellishments might enhance readability and prominence. Use an outline or an in-line, a hard shadow or a soft shadow, to make the nameplate more legible and to give it more graphic vitality. Research

shows that red, black, and white are the most common color choices. If you choose another color, make sure it corresponds to the color palette and works well with each issue's photograph or illustration.

The main cover line (headline)
As the most prominent typographic feature on the cover, the headline serves much the same purpose as an article title to attract and engage the reader. In most cases, it should relate directly to the cover image and promise the reader something new and interesting.

Consider placement carefully. The size, scale, and placement of the primary cover line should tie directly to the image. Create adequate contrast between the images and cover lines. Texture, pattern, color, and value play a role in readability.

Type at the bottom of the page can be effective, if it is large enough. Be sure to take into account placement of mailing labels and UPC codes. Take care to create cover images with appropriate negative space for cover lines. Complex images will only clutter the design and weaken communication.

Consider soft shadows and retouching the photograph to enhance readability of the cover lines. Although great care should be taken, subtle shadows and image softening can significantly improve legibility of type placed over part of the photo.

Select typefaces that are highly readable. Look for fonts with open counter spaces and a large x-height. Keep in mind other typographic factors that affect readability. Line lengths that are too short or too long are uncomfortable to read. Upper and lowercase type is easier to read than all caps. Use all caps only for small amounts of text. White type on yellow or other pastels is difficult to read. Avoid fonts that are too thin or too bold. Use leading to group related type elements and separate different elements.

The corner splash or burst
The corner splash is a triangle of color in the upper right or bottom right of the cover containing special editorial content. A burst is similar, but may be anywhere on the cover in almost any shape and size. Although more common among consumer magazines, this graphic device is effective in grabbing attention and promising the

reader something special or unique. Consider using a spash for special editorial messages. Even though they may distract attention from the image, corner splashes and bursts are proven to draw readers into magazines. Experiment with new shapes and placement. Although corner splashes are effective, consider using a well-designed box or other shape instead.

Cover blurbs (secondary cover lines)

These are the lines on the cover that act as teasers to the magazine content. They are meant to hook readers, especially if the main cover topic is not of interest to them. Cover blurbs require a great deal of time to get right. According to *Folio* magazine, "Cover blurbs are the most important copy in the book. They are consummate editing, the sizzle on the editorial steak. They determine whether or not the reader goes to the inside or even picks up the book to browse." They can also be a powerful design element that enhances the cover.

Some magazines create special areas for secondary cover lines. Graphic panels or boxes that are separate from the primary image can keep the image clean and ensure readability. These lines need to be carefully designed—not treated as an after thought.

Clarity beats clever. Speak directly to your readers, avoiding clever lines that might potentially confuse the reader. Remember to offer great promises and then to fulfill them. It is gratifying for readers to have a cover promise delivered.

Know your readers and the key words that resonate with them. Research shows that the following words are most attractive to readers: free, now, exclusive, you, secret, surprise, plus. Readers like numbers on covers if they make a promise. However, avoid big numbers or too many numbers on a cover.

Although generally you want to avoid clutter, it can be good if it is well managed. If the numerous entry points to a cover are well designed, the overall effect can be compelling and invigorating for a reader.

Captions

Captions can identify persons and places on covers, but are not absolutely necessary. The use of captions is an important style decision, since captions can either give a cover more value or add

unnecessary clutter. Based on the kind of imagery you will run from issue to issue, decide whether captions should be a normal part of your covers. Then determine how you will use captions as part of your cover philosophy. If you use captions, be consistent.

Eyebrow lines
Referred to as eyebrow lines because they rest above the nameplate, they are often short, pithy blurbs that give readers a quick look at a magazine's content. Consider eyebrow lines as a subtle alternative or addition to cover blurbs. Placed above the nameplate and with much more concise wording, eyebrow lines are known to attract readers. Many magazines run them consistently from issue to issue with little variance.

Tag line
Most often placed under the nameplate, the tag line offers a concise reminder of the purpose of the publication and its intended market. Tag lines provide a natural opportunity to distinguish yourself. The small editorial tag below your nameplate can position the magazine within the marketplace and clearly identify your brand promise.

Utilities
Many covers incorporate UPC codes and address labels such as ink jetting, which requires special design attention to ensure the necessary space is available.

THE MEASURE OF SUCCESS

How do you measure a cover's success? Keep in mind the following questions as you evaluate your cover. These are the intangibles which separate merely adequate covers from those that truly communicate.

The identity and values of the organization
Consider how closely the publication should visually reflect the identity of the parent organization. How independent should the magazine be? What factors determine this decision and who decides the identity? What design elements might be used to reflect the magazine or organization's identity? Consider how color, typography, editorial perspective, image content, and style might reflect identity.

The mission of the magazine
Ask yourself whether the cover reflects the stated purposes of the magazine. Are the promises on the cover compatible with your mission? Consistency is important. Consider whether the visual tone of the cover is reflected uniformly throughout the magazine. Do your cover lines point to your overall objectives?

Strength and clarity of message
Examine the cover. Will the reader find it familiar? Every cover should have consistent elements. On the other hand, there should be something to surprise the reader. Every cover should offer something new.

What is the primary editorial promise you want to make? Identify how you will accomplish this task. Discuss it. Evaluate it. Keep it simple. Make it logical. If everyone shouts at once, no one is heard.

Emotional resonance
How do you want your readers to respond emotionally? With joy, pity, anger, melancholy, compassion, resolve? There should be an emotional response. Avoid apathy. You don't want to bore your readers. Readers want to be engaged. Will they open the magazine? You get only one chance to draw them in.

The power of color
Use the fewest number of colors possible to create the most impact. Consider color as a tool to reinforce the tone and emotion you want to achieve. Color is powerful; use it to enthuse, not confuse.

TEST THE COVER

Test your cover as much as possible. People on the Internet or on the street can form invaluable focus groups. Create formal or informal focus groups. Show people your top two or three cover images without the type and evaluate their response. Show them three radical crops of your favorite image and watch how they react. You can test several different cover lines. Measure emotional responses, comprehension, and whether they like what they see. Have the courage to make changes based on your findings, even at the last minute. Get it right; don't just get it done.

In our ever-expanding media culture, readers worldwide have developed high expectations regarding content, but with less time to consume it. As a result, there can be an attitude of "Here we are; now entertain us." This is unfortunate, because not all vital truths are immediately entertaining. Many are complex and difficult to understand, requiring time to evaluate and ponder.

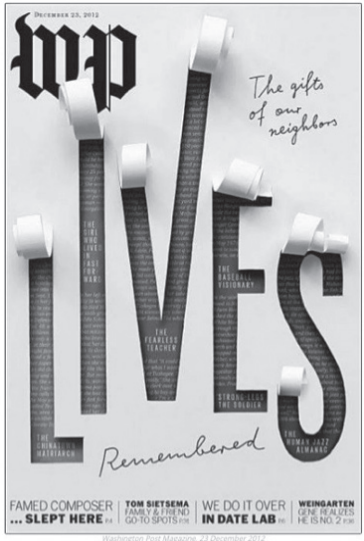
Magazine designers have the daunting task of presenting the editorial in visually stimulating ways, without sacrificing substance or betraying the reader. You want to guard the trust of your readers and the values of your magazine. But you also want to attract new readers who previously have not had the time or interest to read your magazine.

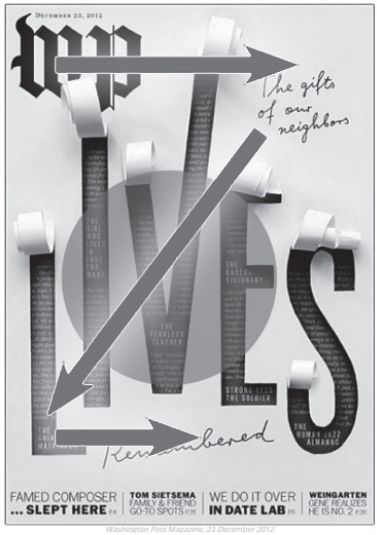
It begins with the magazine designer, and the design begins with the cover.

YOUR TURN

Some design experts agree that the eye naturally scans a cover in a "Z" shape. The viewer starts at the top left, usually the masthead, reads across, then scans the image from top right to lower left, then scans the bottom from left to right again. This does not need to dictate how you arrange your elements of the cover. However, it is a valuable consideration as you try to place those elements.

On the cover below, the small tagline "The gifts of our neighbors" is small and low key, but because it is placed in that critical place as the eye first scans the cover and stops before heading down the page, it gives that small element prominence and importance. This allows you to make some elements dominant and others recessive, but they all play an important part of the composition and are noticed appropriately.





What you also see in this beautiful, award-winning cover is dramatic

variation in scale between the word “LIVES” and all of the other elements on the page; the contrast between the large condensed sans serif font and the light graceful handlettering; and the nice white space defined by the cover blurbs at the bottom. The miniature type within the letters that spell LIVES adds a beautiful texture inside the letters contrasts with the stark white that surround them. Feel free to try some of these techniques in your design; or try techniques you observe in other spreads.

YOUR ASSIGNMENT:

1. Choose a photo from your photography assignment that you find the most interesting or evocative.

2. Choose a title that you might use on a future cover or that goes well with the photo. Shorter titles are often easier to design into your cover.

3. Add a subhead

4. Add 3-6 cover blurbs, 2-5 words each

5. If you have a tagline, eyebrow line, or caption, include those as well.

As you design, define your hierarchy. Remember, not every element can be dominant—you must choose. Will the photo dominate or will it be “pushed back” by a large, powerful type treatment? Carefully design your cover blurbs to enhance the overall cover composition. Take risks. Try some things you normally wouldn’t try. Even if they don’t work, you might come upon some surprises that change the direction of your design. Let it happen!

6 SPREAD DESIGN

IN THIS CHAPTER:

SETTING UP A DOCUMENT
DESIGNING THE FEATURE
ORGANIZING FEATURES
SUCCESSFUL SPREAD DESIGN

Although the cover is the initial invitation for readers to pick up a magazine and open it, the two-page spread is the invitation to read each article. It is like a billboard that says, "Stop here and read me."

There are many approaches to designing a spread. You may design it like a poster, as a unit, standing on its own. Or, you may choose a two-sided arrangement with a photo or illustration on one side and type on the other. Or, combine the two, with both the type and image crossing the gutter.

Some publications (like *Wired* or *Fast Company*) may even design the spread to be turned 90 degrees and read vertically. Despite what could seem like a limited format, designers never cease to surprise readers with creative, clever, and innovative layouts. It is your blank canvas every issue, waiting to be explored in a new way. Embrace the challenge to create, take risks, try new things, play with scale in dramatic ways, and go beyond your readers' expectations. Your readers will appreciate the visual stimulation and accept your invitation to

stop and read. How you construct a spread is up to each designer, but this chapter will describe how to build a spread in a simple and technical way.

SETTING UP A DOCUMENT

In 1985, PageMaker began the evolution of desktop publishing. Designers quickly moved to Quark XPress, which was more user-friendly and a more powerful tool for page layout. In the 1990s, there was a mass exodus away from Quark to Adobe InDesign and the Creative Suite, which includes Adobe Illustrator, Photoshop, and other applications. Now the Creative Suite is available on the cloud for a monthly fee, which makes it somewhat more affordable. Price is an issue for many designers and the subscription is not available everywhere in the world. However, free programs similar to InDesign are available. Do an online search to see what you can find in your area.

Here are a few tips to help you make good use of your publishing software in order to streamline your work as a designer using InDesign or similar software.

Master pages

In desktop publishing programs like InDesign, master pages are essential to building the basic page structure within a magazine. Master pages contain formatting such as column widths to help organize the design. However, not everything belongs on a master page. So it is important to know what elements to include.

When setting up your document, make sure to click "facing pages." You will have left and right master pages that will be set up individually. Now you begin adding the necessary elements. The only features to be added to the master page are those that are global through the publication, not specific to an article. You will begin with grids and margins.

Grids and Margins

Both grids and margins determine a framework for a spread. The primary purpose of a grid is to provide a means of organizing material, and determining margins and column widths and their relationship to

images. With rare exception, magazines use the same underlying grid throughout, supporting both the departments and the features.

As a rule, the outside margin should not be less than half an inch (12.7 mm). However, if possible, try to make it closer to one inch (25.4 mm). The gutter, or inside margins, should be at least half an inch to three-quarters inch (19.05 mm) on each side of the margin. Top margins are typically between half an inch and one inch, and the bottom margin is often around five-eighths inch (15.9 mm). These are minimums; feel free to be more generous.

Once you have established your margins, build your grid on the master page. This way, your grid lines will never shift while you are working. Choose the number of columns you want as the skeleton of your pages. These column lines will give you a place to anchor the elements on the page, and allow them to line up nicely. Order and structure help the reader.

However, do not allow the grid to limit your creativity. Using a grid does not mean your pages must always look the same. The more columns you choose, the more flexibility you will have. A two-column grid is the most limited. A twelve-column grid is the most flexible. Choose the number of columns that is simplest and clearest for you. There is no right or wrong choice here; it is the designer's (and editor's) preference.

Folios (page numbers)

Once you have established your margins and grid, place your folios. With a simple code on the master pages, page layout programs can automatically number each page in a document, beginning with any page. And they can be updated globally from issue to issue.

Folios may be placed anywhere on the page: top, outside margin, bottom right, bottom center, or elsewhere. This is purely a style question, determined by your visual identity and your audience. Folios are not merely page numbers with some copy dropped in next to them—they need to be designed.

Some folios include the page number, a character like a bullet (or dot) or a vertical line, the name of the magazine, the website, etc. You can have fun with folios. The time you invest at the beginning will pay off

later. To set your folios in InDesign, go to the top menu bar and click: Type > Insert Special Character > Markers > Current Page.

Style sheets
When formatting type, style sheets can save an enormous amount of time and energy. If you have never used them before, this is the time to start. Simple type decisions like body copy, photo credits, author bylines, feature decks, and subheads can be formatted with a simple function key. Establish a predetermined look for these basic editorial elements in order to format them uniformly and edit them globally from issue to issue.

Consistency is important. Create a standard template for feature design to ensure consistency from spread to spread.

Color palette
Once a magazine has a foundational color palette, you can easily incorporate as many colors as needed from page to page and issue to issue. You must set up the basic CMYK values only once. Create a palette that is flexible enough to be creative. Decide on a main palette (your choice of red, green, blue, orange, etc.), a secondary palette for accent colors, a palette of acceptable tints that are readable behind text, and then a few bold or bright colors to be used in limited capacity as an accent for emphasis.

Prototype spreads
Develop prototype spreads. These spreads represent feature categories and style, and should extend across the visual spectrum you hope to create. Also consider developing a prototype feature well, incorporating a typical lineup of editorial features. The work you do now in putting together these prototypes will save you time in the future and help you to be consistent in the way you handle feature design.

DESIGNING THE FEATURE

Once the groundwork is laid, it is time to begin designing the spread. Passion. Surprise. Impact. Influence. The feature design is where the fun begins—not just for the designer—but for the reader as well. Although readers may turn to the departments for what is familiar,

they should be intrigued by what they find in the editorial feature well.

Now you are ready to layer the elements on your pages. Each designer has her own process. You may begin by designing the headline, by placing the images, or flowing in columns of body copy. The way you handle it will probably change from feature to feature.

If you feel paralyzed by a blank page, just start laying your elements on the pages anywhere, and then begin moving them around. Grab one component and make it really huge on the page; take another element and shrink it. It may not stay that way, but it may start sparking your creativity.

After you finish, look at all your documents in full screen mode before you print or publish them. There's something about this mode that makes mistakes pop out at you.

ORGANIZING FEATURES

Organize features into categories. What are the cover stories, primary features, secondary features? How many pages will they typically run and in what order? These decisions should be made in advance.

No spread can be viewed as separate from the rest of the magazine. Look at the issue as a whole to see if all the two-page spreads fit within the look of the entire publication. If there is space in your office, hang up the entire magazine. This will help you judge the overall flow and cohesiveness of the spreads. If you have limited space, at least hang up the cover, departments, and the opening spreads of the articles. If you never see the publication as a whole, you won't know whether it flows well, or whether there might be an odd spread that just doesn't look right.

If you do not have space to hang your pages, make a PDF in spreads format. When it appears in Acrobat, click command+L to view the spreads in "full screen mode." As you use the arrow keys to flip through the spreads, it is surprising how easy it is to see inconsistencies, clunky transitions from spread to spread, and anything else that interrupts the flow of the magazine.

SUCCESSFUL SPREAD DESIGN

You may be tempted to fill every inch of the page with words and images. It is important to fight this temptation. Ample white space through generous margins will make it more likely that the reader will read your entire article. The human eye can grow weary when faced with a dense wall of copy, and the reader may give up.

So, as contradictory as it might seem, if your editor cuts some copy to allow for more air (white space) on the page, your readers may consume more of your words.

Create unity throughout your spreads. Color, typography, and graphics are elements that can unite the features. But, unity does not mean uniformity. Incorporate surprise. What is your strategy to engage and invigorate your readers?

Provide distinction. Ask how the basic template may be explored to bring distinctiveness to each feature. Can you work with image size and number of images? How about the graphic presentation? Are you falling into a rut or can you find a way to make each feature distinct and unique?

Creating a beautiful, attention-grabbing spread from a blank page can be daunting. Start with a program designed for page layout and use the tools available to lay a solid foundation. Then the intimidating task will become an invigorating challenge.

YOUR TURN

Design a spread: To begin, familiarize yourself with Master Pages. In the Document Set Up dialogue box, select "Facing Pages" and type in your page size. Then add a .125 inch (3.175 mm) bleed. Establish your margins. All of these elements are determined in Document Set Up. Click OK. You can add pages later after you've set up your grid.

Place your grid lines on the Master Pages so they will not shift as you work your layout. Add folios (page numbers and magazine name or website URL) to both Master Pages. If there are any other elements that you want to appear consistently on every page, add them here.

Return to the page layout mode (leaving the Master Pages) and place your elements anywhere on the page: photo or illustration, title, subtitle, deck, byline, and edited article. (If possible, it is best to flow in an article that has been edited.)

Choose two (or at most three) fonts that capture the feeling of the article. Adjust the scale of your design elements to determine which should be read first in your hierarchy. Generally, you should start with the image or the title. Play with scale and placement of these elements until they start to work together in a special way. Don't be afraid to try something extreme to see what can happen on your page. If it doesn't work, you can always click "undo."

Try making the elements really large or very small. Try layering them on top of each other, or turning the title at an angle. Don't limit yourself and don't expect that you will know how the layout should work before you begin. It's a process. Sometimes merely moving things around in unusual ways can cause "happy accidents" to occur—and an exciting layout emerges.

Some people sketch ideas in a sketchbook. Do whatever it takes to get your creative juices flowing.

7 MAGAZINE REDESIGN

IN THIS CHAPTER:

RADICAL REDESIGN
EVOLUTIONARY REDESIGN
THE PURPOSE OF REDESIGN
RE-EVALUATE THE MAGAZINE'S VOICE
REDEFINE THE EDITORIAL OBJECTIVES
THE REDESIGN STRATEGY
THE REDESIGN PROCESS

Redesign is more than selecting a few new fonts, revising the template, or renaming a department. It is an opportunity to revitalize the message; to seek fresh ways to balance the competing demands of what is appropriate, distinctive, and consistent.

To be appropriate is to rethink the magazine's voice, and then to tell afresh the right story to the right audience with passion and truth.

To be distinctive is to recognize that readers live in a content-saturated culture, and that publications must reinvent themselves in order for their message to be heard.

To be consistent is to acknowledge that the publication is a vital part of a larger organization, and that designers must reinvest their energy to reflect the mission and values with integrity.

Redesign is an opportunity to reinvigorate readers and designers; to remember why this matters.

RADICAL REDESIGN

Many magazines perform radical restructuring, in which they re-evaluate every editorial and design element every two to three years. However, some startling trends are beginning to emerge, and it's helpful to study the principles of redesign in light of such change.

It has long been known that readers respond negatively to redesign, at least at first. The first few weeks following a redesign are always frightening for the editor and art director, who are deluged with an initial round of negative comments from faithful readers. Many readers simply don't like change; they seem to feel as if someone has sneaked into their homes and redecorated while they were on vacation.

However, a second round of comments, usually less passionate and more reasoned, confirm that the redesign was a good idea. Readers begin to like the changes and appreciate the energy invested in making a good product even better. It seems to be human nature that the bad news always comes first.

EVOLUTIONARY REDESIGN

For this reason, among others, many consumer magazines have shifted their redesign philosophy to an evolutionary design process. While continuing to re-evaluate the whole publication on a two-to-three-year basis, these magazines review portions of the editorial and carry out limited redesign on an issue-to-issue basis.

In this scenario, a reader may receive an issue that looks like the familiar and faithful friend, but with one or two exceptions, such as a redesigned department. But other changes may occur as well: The appearance of entirely new departments, a fresh approach to organizing the features, or reappearance of a popular element of a special issue.

Whatever the change, readers come to expect surprises not only from new feature content, but also from the departments and columns, and even from the actual structure of the publication. Editors and art directors feel they are helping ease readers into change, while providing new, fresh content from issue to issue.

THE PURPOSE OF REDESIGN

When planning a major redesign, it is important to define your objectives and to determine how best to serve the needs of readers. Some viable motivations for redesign are as follows:

To better represent the magazine's organization or values: It is important to frequently analyze how well a magazine reflects the values of its parent organization, particularly when those values change. Redesign can help a magazine better project the distinctives of its organization.

To respond to a change in editorial content or focus: The primary purpose of a redesign is to better reflect changing editorial content. When the editorial focus changes or merely sharpens, or when elements are added or dropped, the design needs to respond. It is important to redesign not only the elements that are changing, but to analyze the whole design system.

To respond to changing demographic or readership trends: Over time, even organizational magazines face changes in readership. Such things as an aging readership or a change in the organization's target audience might cause demographic shifts. Whatever the case, as the demographics change, the editorial and design must also change in order to reach that audience.

To refresh the appearance: As a magazine's editorial content grows and develops, its design needs to keep pace. Otherwise, the magazine can look "tired" and dated, and can become a poor vehicle for the editorial for which it was originally created.

RE-EVALUATE THE MAGAZINE'S VOICE

The purpose, values, and personality of the publication come together as the editorial voice—the unique and passionate expression of your magazine.

The magazine's purpose may have the most significant impact on its voice. If you don't have a written purpose statement, write one for your publication. Remember to identify the voice of the magazine within the context of the parent organization.

Consider the values and distinctives of the parent organization. What

core values make your organization unique? What personality, tone, and style would best reflect these values? What words best describe your magazine and reflect its voice?

You will need to establish a core belief about your magazine. Why does your magazine exist? Why is the world better because of it? Consider what makes the magazine unique.

Define and articulate your magazine's editorial point of difference. Only the clearly-defined magazine voice will be heard. Who are your competitors? What other magazines and organizations might be considered similar? What is your ultimate, desired position in the marketplace? How do you want readers to perceive who you are?

The magazine's audience is an important consideration. Determine the demographics of the people you are trying to reach. What is their income level? What is the percentage of males versus females? Professionals versus laborers? Urban readers versus rural readers? What is the age range?

Get to know your audience. What else are they reading? What do they want to know? How can you connect with them? How do readers receive your magazine? Do they pay for subscriptions, make a donation, or receive it free by request? How does this information affect editorial decisions?

REDEFINE THE EDITORIAL OBJECTIVES

Think through the details of each part of the publication, taking into account the objectives of the organization and the purpose of the magazine.

Examine the publication

Together with the entire editorial staff consider: What needs to change? What should stay the same? Brainstorm ideas that might rejuvenate the magazine. What are some innovative methods of reaching your audience? What fresh ideas can bring new life to the magazine?

What are some editorial elements that readers really enjoy? Identify editorial content that has perhaps been underplayed but is of great

interest to readers. Perhaps accentuating an older element in a new, more robust way might enrich the redesign and invigorate the readership.

What are some editorial elements that readers tend to ignore? Have the courage to let go of editorial elements that may once have been vital, but since then have lost their relevance. What editorial elements are left? Evaluate and refine your ideas. Identify the new departments, columns, and features. Decide on new feature strategies.

Evaluate your existing editorial objectives.
What purpose and focus will each editorial element serve? Write a purpose statement for each editorial element, including the cover and the table of contents. Show how each new department and column accomplishes your mission.

Consider the pacing and visual hierarchy. What is the best order to present each editorial element and how many pages does each need?

What strategy do you have to make readers feel comfortable? What will remain constant from issue to issue, so that the magazine becomes familiar to the reader? What strategy do you have to surprise readers? What elements will be new from issue to issue, designed to excite and stimulate readers and bring them back to your next issue?

THE REDESIGN STRATEGY

In view of the editorial objectives, re-evaluate and determine a redesign strategy, considering the following questions.

The tone and personality of the magazine: How does the editorial vision translate visually? How about the tone and personality of the magazine? Is the magazine joyful and celebratory, or thoughtful and provocative?

The magazine's format: Ask yourself whether the format or production values should change. Does the editorial strategy require more pages? Should the format be larger or smaller? Is more color needed?

The principle of restraint: Consider how you will use the principle of restraint to enhance the design. What are the intentional visual limitations that can help define the look of the magazine? This may

include typography, color, style of imagery, and arrangement of the articles.

The typographic philosophy: Is it limited or open? Contemporary or classic? A limited palette intentionally makes use of only a few typefaces, carefully selected to enable the art director to solve most visual problems. The advantage of this approach is that it helps define the visual personality of the magazine and encourages the art director to be genuinely creative, rather than lazily relying on a trendy font.

The color philosophy: Will it be limited or open? Bold or subtle? What colors best reflect the intended tone? Consider a small color palette comprised of one or two strong signal colors and a handful of background colors that enable the design to respond to the color in the imagery from layout to layout.

The images: Decide what kinds of images best tell the story. Are they conceptual or documentary? Should you choose illustration, photojournalism, or some blend?

The editorial and visual strategies: Perhaps some stories can be told best with images, while others are better presented in an essay style. Should the primary features always use photographs, allowing the secondary features to use illustrations? How can you develop a formula that builds balance and surprise into each issue?

The magazine's organization: Is there some unique, innovative way to organize the magazine? Can some departments be grouped by tone or content? Do some departments naturally lend themselves to a more visual or graphic presentation?

THE REDESIGN PROCESS

Once the redesign decision has been made, it is important to gain momentum by involving everyone on the staff. The place to begin is with the leaders. If they have not been part of the evaluation process, they should be advised and consulted before moving forward. The leaders should also be involved in reworking the purpose of the magazine. Perhaps some change in organizational structure or mission will have a bearing on the future role of the publication.

The entire editorial team (including the art director, editors, designers, and writers) needs to know that their input is valuable. Whether it is a demographic research project, a readership survey, or a readability study, everyone should get an assignment and be invited to consult on the whole project.

Leadership is important, however, and someone must facilitate and govern the process and the decision making. In most successful redesigns, the primary decision-making relationship is between the editor and art director, where a healthy give-and-take can yield tremendous results. True art directors must recognize that they are not mere page decorators, but visual communicators, partnering with the editorial team.

Everyone must agree that the best idea always wins. And every idea should be subject to the same litmus test: Does it revitalize the message in ways that are appropriate, distinctive, and consistent? As the editorial team works together, a redesign provides an opportunity to connect like-minded people, to build strong relationships, and to communicate vital truths.

YOUR TURN

Redesigning a magazine is a major decision requiring months of planning and implementation. This assignment will help you decide whether a redesign is worth those many months of work, and if it will help you get your message out to more people.

Since a redesign is a comprehensive decision that effects all disciplines—design, editorial, and management—it cannot be just a design decision. Include your editor, art director, and business manager as you complete this assignment. This will help get your entire team behind the idea and ready to work together toward a common goal.

Sometimes team members find it hard to let go of a magazine's current identity. Try to be sensitive when discussing the options. The goal should be to help the reader and gain more readers. If your team is too attached to the current version of the magazine, it might be helpful to involve objective people who understand your mission and want you to succeed.

Is it time for a redesign? Consider the following questions and check all that apply to your situation.

☐ You have had the same design for at least five years.

☐ You want to reach a new or broader audience.

☐ Your design, logo, and brand are outdated.

☐ You have strayed from your magazine's original structure after tweaking the design here and there over the years. As a result, it no longer appears as a cohesive whole.

☐ Your circulation is stagnant or numbers are decreasing because your publication no longer meets the needs of your readers; they are going elsewhere (print or online) for their content.

☐ You want to change the name of your magazine to better reflect your mission and to speak to your audience.

☐ Your design is not memorable, easy to identify, or functional.

☐ Subscribers or fans of your publication seem to want to receive it, but aren't reading it (according to survey results).

☐ You have re-evaluated or shifted the focus of your content.

If you answered yes to two or more of these questions, you should seriously consider a redesign. If you answered yes to five or more of the questions, you should schedule your redesign launch date and assemble a team to get the process started.

8 DIGITAL DESIGN

IN THIS CHAPTER:

DESIGNING THE DIGITAL MAGAZINE

SOCIAL MEDIA DESIGN

The design principles discussed in the context of print publishing apply to digital design as well. In fact, they may be even more important in digital design, since these publications live in a realm of fierce competition with trillions of websites vying for readers. In addition, there is the digital readers' hunger for instant information and gratification. If a viewer isn't hooked within seconds, they will merely click to another site.

The greatest differences between designing for print and digital lie in the limitations of the device on which the content is consumed, especially mobile devices—the main source of information gathering around the world. Even in areas where people don't have access to desktop computers, they often have cell phones with Internet access. The designer must take into account the fact that many—or most—readers will view the publication on cell phones, which can pose challenges for readability and great design.

DESIGNING THE DIGITAL MAGAZINE

The term "digital magazine" can apply to a variety of digital formats, including the page flip model, website, e-letter, and app. See Chapter 15 for a more detailed description of each type of digital publication. The designer has special challenges with each type of publication.

The page flip model

The page flip model can be exactly like a print magazine in design, except that instead of interacting with the magazine on paper, the reader accesses it online. All design principles that apply to print will apply to the flip model format. Most page flip publications are simply a PDF version of the print magazine. However, a digital magazine may include enhanced capabilities—such as video, audio, and links to additional content—that are not available in print-only publishing. Adding such features is an exciting way to enliven your publication and hook readers.

The website format

Another digital magazine format is a website organized for a magazine experience, with feature articles and content that is regularly updated. This format is completely different from that of a print publication. The initial process of building the website is time consuming. From the start, the designer must carefully consider issues of hierarchy, which are critical to helping readers navigate the site.

The designer is limited to web-friendly fonts and the input of copy is extremely structured, which reduces design options and flexibility. Images are generally small and are often relegated to boxes. So, the designer must exercise creativity in choosing images that will draw and keep the reader on the page.

The e-letter format

E-newsletters are another type of digital magazine. The main design challenge is the structure of the e-newsletter services, which lack flexibility. Constant Contact and others like it may be frustrating for the designer, because of the constraints of the templates within which one must work. But once you learn their features, flowing in your copy and images will become routine. It is not the most creative option, but it's a convenient way to reach a broader audience.

SOCIAL MEDIA DESIGN

Although Facebook, Twitter, Instagram, and other social media platforms don't constitute digital magazines, they are essential to getting the word out about your digital publication. As you design the social media "page," be sure to respect your branding so that what viewers see on social media is consistent with the look of your publication. This will maximize the effectiveness of your use of social media as a marketing tool to attract readers.

YOUR TURN

This exercise is to help you "think digitally" by gathering your content and organizing it in a way that will speak to visitors quickly and clearly. Simply fill in the blanks below with your content. Limit yourself to two easy-to-read fonts and be sure to line up everything on a grid.

GLOSSARY

A

Acrobat: A digital application to view, edit, and share files as a Portable Document Format (PDF).

adjacency: Word and image relationship in which a title or text is placed near an image.

advertising guidelines: A written statement of the principles and acceptable standards for advertisements to be included in the publication.

advertising: Information about other products or services printed in the publication in order to encourage the purchase of that product or service by the readers.

all rights: License given to a publisher by an author. "All rights" to publish an article means the publisher owns the article. Anyone else, including the author, who wants to reprint the article must ask the publisher for permission and/or purchase the right to publish the article.

art director: The person responsible for the visual expression of a publication. Works alongside the editor.

article assignment: A request by an editor to a writer to produce a specific article.

asymmetry: Disproportion; lack of symmetry.

audience development: A plan with activities and costs to build and sustain the readers/visitors for the publication.

audience: The persons reached by a magazine, website, newsletter, newspaper, podcast, conference, etc.

B

bind-in cards: Cards attached inside a magazine, newspaper, or newsletter when the publication is bound. Typically used for advertising.

bleed: Type or imagery that extends beyond the trim edge of a page.

blow-in cards: Cards loosely inserted in the publication either by hand or by machine. Typically used for advertising.

body copy: The actual text of articles, reports, memos, or other communications. To be distinguished from headlines, captions, and subheads. Also called "body text."

boldface: A heavier version of the normal weight of a typeface.

bounce rate: The percentage of visits to a website that end on the first page of the website the visitor sees.

brainstorming: Producing lots of ideas in a short time.

brand: An overall experience of a customer that distinguishes an organization or product from its rivals in the eyes of the customer.

budget: A written financial plan showing how money will be spent and income received for a specific period of time.

bulk sale: The sale of multiple copies of each issue to one location.

bullet: A dot that is used as an organizing or decorative device with text.

burst: A bit of color any size or shape that appears on the cover to bring attention to a special promise inside.

business plan: A written plan for a publication that includes information about its purpose, editorial description, creative description, marketing plans, advertising plans and policies, and finances.

byline: Author's credit line.

C

callout: A quote from the article printed in large type. It is usually placed on the second or subsequent spread of an article. Also referred to as a "pull-quote" or "teaser."

caption: The explanatory text accompanying a photo; usually set smaller than the body type; often set in italic.

centered: A typographic arrangement in which type appears in the center of a defined space.

characters: In typography, individual letters or numbers.

circulation source: Any method used to obtain subscribers or readers of a publication.

circulation: The various people who receive a particular issue of the publication (whether they pay for that issue or receive it free). Also refers to the average number of copies (paid or free) per issue over a given period.

clicks: When a website visitor "clicks" on an ad, button, or link, an impression is registered, and can be counted in Google Analytics.

CMYK value: CMYK refers to the four-color printing process inks. C=cyan, M=magenta, Y=yellow, and K=black. CMYK value refers to the combination of percentages of each color.

color palette: The selection of colors or hues that will be used exclusively or regularly in the magazine.

column: A regular series of magazine articles often written by a particular author or based on a particular theme.

commission: The payment of an agreed percentage of the total price of the publication to a broker or retail seller.

composition: The visual arrangement of all elements in a photograph.

condensed: A narrower version of the normal width of a typeface.

connotation: Idea suggested by or associated with a word, phrase, etc., in addition to its explicit meaning, or denotation.

contrast: The relative difference between elements on a page or spread. May refer to tonality, color, texture, or size.

corner splash: A triangle of color in the upper right or bottom right of the cover containing special editorial content.

cover lines: The text on a cover.

cover price: The price to purchase one copy of the publication.

crop: To eliminate portions of an image.

cross-sell: A sales technique where a seller encourages current customers to buy related or complementary items.

customer service: The process of addressing customer or reader problems that result in a satisfied and informed customer.

D

deck: A subtitle appearing just beneath or near the headline. Also called a "subhead."

demographics: Statistics related to the nature of a population, such as gender, age, income level, and education level.

denotation: The explicit meaning of a word or image. (The dictionary meaning.)

department: Features to be covered in each issue in a specified and identifiable format.

depth of field: The distance between the nearest and farthest planes that appear in acceptably sharp focus in a photograph.

digital marketing: Any contact with digital readers via social media, public relations, advertising, emailing, search (SEO), keyword optimization, and merchandising.

digital publishing platform: A tool to publish your content digitally.

digital publishing: The digital publication of e-books, digital magazines, and the development of digital libraries and catalogues.

digital rights: License given to a publisher by an author to publish a work on the Internet.

discovery: The process of readers finding what they want or do not know they want. Publishers need to be discoverable.

display: Advertising in print or online that conveys a message visually using text, logos, animations, videos, photographs, or other graphics.

distribution: In publishing, the process of disseminating periodicals to subscribers, wholesalers, or other sellers.

distributor or wholesaler: A person or company that purchases copies of the publication and then resells them to bookshops or other stores.

donor: A person who gives money to an organization or person to meet a specific need and does not expect the funds to be repaid.

E

e-newsletter: A newsletter published in electronic format. Typically distributed by email.

editorial plan: A detailed description of the magazine's content, including types of articles, regular columns, and features.

electronic distribution: The delivery or distribution of digital media content via the Internet.

emotional tone: The feeling a page or image gives the viewer.

engagement: The reaction, interaction, effect, or overall customer experience, which takes place online and offline.

environmental portrait: A photo of a person that includes some of the surroundings.

eyebrow lines: Short, pithy blurbs which give readers a quick look at a magazine's content; mostly placed above the nameplate.

F

feature: A special or prominent article in a magazine.

field: A specific category of information recorded in a computer database.

financial system: The basic accounting system that includes a method for recording expenses and income as well as printing reports.

first rights: License given to a publisher by an author to publish a work the first time, after which publishing rights return to the author.

first-person article: An article that describes a significant experience in the writer's life.

focus: To adjust the distance scale on a camera so that the image is sharp on the focal plane.

font: One design of a particular typeface. It includes all of the designed characters such as numerals and punctuation.

footer: A webpage footer contains information listed at the bottom of the page. The footer is treated as its own section of the webpage, separate from the header, content and sidebars.

format: General appearance or style of a publication including its size, shape, paper quality, and typeface.

frame: To position a photograph within specific boundaries.

freelancer: A person (writer, editor, designer) who works for different companies at different times rather than being permanently employed by one company or employer.

frequency: The number of times each year a publication is produced.

fulfillment: The act or process of delivering a product (as a publication) to a customer.

fundraising: The process of presenting a financial need to another person (the donor) and asking for a donation.

fusion: In design, word and image relationship in which the art and typography are merged.

G

ghosting back: Using InDesign's transparency feature to mute the colors or detail of an image so that the text appearing on top of the image is more readable.

gift subscription: A subscription purchased by a person to be given as a gift to someone else.

go-live date: The date a digital publication becomes available to read.

go-no-go decision: A decision as to whether to continue a new publication or shut it down, based on a deadline decided in advance.

graphic device: Refers to the use of elements (type, rules, space, color, etc.) to help a design accomplish its purpose.

grid: A measuring guide used by designers to help ensure consistency. The grid shows type widths, picture areas, trim sizes, margins, etc.

guidelines for writers: A written statement describing how to submit material and what kind of material is accepted.

gutter: The inside margin where two pages of a publication join.

H

headline: The title of a news story or feature. Typically formatted in large type (or other special treatment) to capture the reader's attention.

hierarchy: Relative importance of elements on a page or features in a publication.

hyperlink: A connection from one source to another digital location, activated by clicking on a highlighted word or image on the screen. Also called "link."

I

illustration: A picture or diagram that helps make an idea clear or attractive.

Illustrator: A vector graphics editing computer software application produced by Adobe Systems.

image: An illustration or photograph.

InDesign: A desktop publishing and typesetting computer software application produced by Adobe Systems.

initial cap: A larger letter at the beginning a block of text.

integration: Word and image relationship in which a title or text is placed near an image.

italic: Type in which the letters are slanted to the right and drawn to suggest handwriting.

J

job description: A formal account of an employee's responsibilities.

justified type: Lines of type that are flush on both the left and right edges.

K

kern: To tighten the space between letterforms to achieve optically-consistent letterspacing.

keyword optimization: The strategic use of specific words to improve search results.

keywords: Words and phrases that editors assign to electronic articles so that they can be searched and ranked on the Internet.

knockout: The process of removing one color ink from below another to create a clearer image or text. When two images overlap, the bottom portion or shape is removed or "knocked out," so that it doesn't affect the color of the image on top.

L

layout: The arrangement of text and graphics on a page or spread.

lead: The opening of an article. It can be from one to several paragraphs in length.

leading: See "line spacing."

letterspacing: Insertion of space between the letters of a word to improve the appearance of a line of type.

limited palette: The self-imposed restrictions on choices for design elements such as typefaces and colors.

line spacing: In text, the space between the baseline of one line and the baseline of the next.

loose lines: Lines of text with too much space between letters and words.

M

magazine profile: A description of the magazine's purpose, intended readers, format, content, tone, and overall design.

margins: The nonprinting areas surrounding the text or image.

master pages: In page layout programs, master pages serve as templates. Users can create master pages for frequently used elements such as folios, text columns, and ruled borders.

mission statement: A short statement that describes a magazine's reason for existence.

mission: The purpose of a magazine; what it hopes to accomplish, the people who will be affected, and the expected impact.

mobile app: A type of application software designed to run on a mobile device, such as a smartphone or tablet computer.

mock-up: A working sample (as of a magazine) for reviewing format, layout, or content.

monetization: To generate and maximize revenue especially for digital publishing products.

N

nameplate: A line of type on the cover of a periodical giving the name of the publication.

negative space: The empty space created on a page by the placement of type and imagery.

news: An article that reports recent events, answering the questions who, what, when, where, and sometimes why and how.

O

onboarding: The action or process of familiarizing a new customer or client with one's products or services.

open rate: The percentage of the total number of recipients who opened an email.

overprint: The intentional printing of one ink over another.

P

page flip: An effect that makes the pages of digital PDFs appear to turn.

page view: A visit to a page on your website. If the user navigates to a different page and then returns to the original page, this will count as another page view.

PageMaker: A desktop publishing and typesetting computer software application.

pass (as in first or second pass): Each incidence of reading through and making changes in an article.

paywall: Access to all or part of a website is restricted to people who have paid to subscribe to the site or to certain content on a website.

PDF file: A file format that contains all the necessary elements for printing in a single file, including fonts and images.

performance data: Information used to make management decisions about improvements, adjustments, or modifications to systems.

periodical: Any publication, such as a magazine or newsletter, that is produced on a specific schedule or frequency.

Photoshop: A raster graphics editing computer software application produced by Adobe Systems.

placements: Advertising positions on which an advertiser can choose to place ads.

PMS ink: Pre-mixed ink colors that follow the Pantone Matching System formulas and color samples.

point: A unit of measure. One point is equal to 1/72 of an inch. For example, type is measured by point size.

positioning: How the publication compares to other publications and its unique qualities.

preliminary research: Information gathered before the launch of a new publication, website, or product.

printer bid or quote: An estimate by the printer of how much an issue of the publication will cost to print.

production: The process of making each issue of the publication, including editing, design, printing, marketing, and distribution.

promotion code: A code assigned to a promotion effort which makes it possible to track results.

prototype spreads: A template or sample design including styles and formatting that will be used for future designs.

publication: A magazine, newsletter, newspaper, website, or other body of printed or digital material.

pull-quote: A graphic element created from text, in which a quote or sentence is copied from an article and reproduced in larger type, set off with rules or white space. Also referred to as a "callout" or "teaser."

purpose: A written statement that defines what you want to do with your publication.

Q

qualitative research: Any form of subjective research that obtains information based on opinion or emotion rather than statistical fact. Focus groups and opinion polls are forms of qualitative research.

quantitative research: Any form of research that obtains statistical information. Surveys and questionnaires generally are quantitative forms of research.

Quark XPress: A desktop publishing and typesetting computer software application.

query/query letter: A letter in which a writer proposes writing a specific article for a publisher.

R

ragged: Multiple lines of type set with either the left or right edge uneven.

rate card: A written list of the specifications and cost of advertisements accepted by the publication.

readability: Relative ease of reading text.

reader profile: Information gathered, analyzed, and then designed to give authors a picture of their ideal reader.

readers: All people who actually read a particular issue of the publication.

readership: The readers of a newspaper, magazine, or book regarded collectively. An estimate of how many readers a publication has.

redesign: Recreating a design system for a publication, usually in connection with an editorial shift.

referrals: Website visits that come to a website from sources other than a search engine. When someone clicks on a hyperlink to go to a different website, Google Analytics tracks the click as a referral visit to the second site.

renewal rate: The percentage of subscribers who decide to extend their subscriptions. Calculated by dividing the number of renewing subscribers by the original number of subscribers.

renewal: Any printed or digital material (card, letter) that encourages subscribers to pay for another period of the publication. Also refers to the act of extending the subscription.

research: Seeking information about readers' and potential readers' lifestyles, preferences, and demographics.

retention: Activities and actions publishers take to keep active subscribers from dropping their subscriptions.

return on investment (ROI): The benefit (or return) of an investment divided by the cost of the investment. The result is expressed as a percentage or a ratio.

rewrite: When the writer reworks a manuscript or parts of a manuscript at the editor's request.

rights: The legal license to publish a certain work.

rivers: Streaks of white spacing in the text, produced accidentally when spaces in consecutive lines of type coincide.

roman: Name often applied to the Latin alphabet as it is used in English and most other European languages. Also used to identify vertical type as distinct from italic.

S

sans serif: Type without serifs.

Scripture exposition: An article that explains the meaning of a passage of Scripture.

search engine optimization (SEO): The process of maximizing the number of visitors to a particular website by ensuring that the site appears high on the list of results returned by a search engine.

search: To look for a keyword or website on the Internet using a search engine.

seasonal material: Material that is linked to and published during or prior to a season. (Example: Christmas or summer)

second rights: License given to a publisher by an author to print an article which has already been published either in print or online. Second rights often cost less than first rights.

secondary research: Research that relates to your publication or audience, but is conducted by others.

semiotics: Generally refers to a field of philosophy that deals with signs and symbols.

serifs: Small strokes at the ends of the main strokes of letters.

session: A single group of interactions a user takes within a given time frame on a website. Google Analytics defaults that time frame to 30 minutes.

sidebar: A small article related to the main article and presented alongside it, often in a box.

signature: A printed section of the publication, usually a larger sheet that contains eight, 16, or 32 printed pages.

single copies: Individual copies of the publication that are sold in kiosks, newsstands, and stores.

smartphone: A mobile phone that performs many of the functions of a computer, typically having a touchscreen interface, Internet access, and an operating system capable of running downloaded applications.

social media: Websites and applications that enable users to create and share content or to participate in social networking.

soft return: A carriage return that breaks to a new line but doesn't start a new paragraph.

style sheet (for design): The use of character and paragraph styles within InDesign to easily duplicate text formats such as size, color, and font for various types of text used in a document.

style sheet (for editing): A written description of a publication's style on ambiguous matters such as capitalization, punctuation, use of numbers, and Scripture references.

subhead: A short title that accompanies and elaborates on a title. Typically treated as a secondary level of display type, usually located between the headline and the text. Also refers to headings within the body of the text.

subscribers: People who order a specific number of issues of a publication.

survey: A written questionnaire mailed, distributed online, or repeated over the telephone to readers.

symmetry: Similarity of arrangement of opposite elements in size, form, or position.

T

tablet: A mobile device with a touch screen that serves as a cross between a smartphone and a laptop computer.

tag line: A pithy reminder of the purpose of the publication and its intended market; most often placed under the nameplate.

target audience: The people for whom your publication is produced.

teaser: See "pull-quote" or "callout."

template: See "grid."

text links: A word or line of text on a webpage which can be used to access other pages. Also referred to as a "hyperlink."

text: Body copy of a page or book, as opposed to headings.

title: The name of the article.

traffic: Web users who visit a website.

typeface: A named type design, such as Garamond, Helvetica, or Times Roman.

typography: The arrangement of type to make written language legible and appealing when displayed.

U

unique value proposition: A clear statement that describes the benefit of an offer, how it solves the customer's needs, and what distinguishes it from the competition.

universe: The total number of people who fit your target audience, whether they are subscribers or not.

UPC (Universal Product Code) codes: A barcode system that is widely used to track trade items in stores.

upsell: A sales technique where a seller induces the customer to purchase more expensive items, upgrades, or other add-ons in an attempt to make a more profitable sale.

user: A unique Google Analytics Client ID, which anonymously

identifies a browser instance. Formerly known as a "unique visitor."

utilities (referring to the magazine cover): UPC codes and address labels placed on the cover, which require special design attention to ensure the necessary space is available.

V

vendor (supplier): A company that provides products or services to another company.

vision: A written statement that defines where you want to go, or the effect the publication should have on your target audience at a certain time in the future.

visual: Illustration or photograph used as part of a page design.

voice: Refers to the larger editorial vision and purpose of the magazine.

W

website analysis: The measurement, collection, evaluation, and reporting of web data for purposes of understanding and optimizing web usage.

well: Refers to the section in a magazine containing the feature articles.

white space: The blank areas of the page.

widow: A short line (less than half the column width) at the top of a column.

wrap: A second cover on the publication, usually containing advertising.

X

x-height: The height of lower-case letters without ascenders and descenders. It is defined by the base line and the mean line.

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