Introduction to Magazine Design for Print
The Six Modules

Module 1
Overview

Module 2
Terms

Module 3
Page grids and styles

Module 4
Words—headlines and decks

Module 5
Words—bylines, story text, cutlines, credits

Module 6
Images—photos, illustrations, infographics

Appendix
Course Description
An introduction to design of magazines for print covering an overview of the history of Western magazines; standard terms used to identify elements; understanding the use of grids and styles; words as headlines and decks; words as bylines and story text, cutlines, and credits; Images as photos, illustrations, and infographics. The six learning modules are designed to be one-hour sessions but time may vary depending on the number of students and discussions. Obviously, six hours of learning does not substitute for years of practical experience and learning but it can be a start.

Course Goals and Student Learning Objectives
This course will give the student a basic understanding of a design approach to magazines:
- Western historical context
- Terms
- Use of design elements for organization of information
- Use of words and images to communicate messages

Course Content Learning Outcomes
Upon successful completion of this course, students will be able to:

LO1 Identify industry standard and successful use of typography
LO2 Understand and discuss how letter, words, sentences, and paragraphs combine to inform readers
LO3 Learn and use relevant vocabulary for the industry

Required Texts/Readings
Textbook
There is no required text book. Numerous books are available free on loan from libraries and professional resources are available online.

Other Readings
The instructor’s appendix section has suggestions for more information. Meet with magazine designers, art directors, magazine editors, and commercial printers to explore the topic further.

Other Equipment / Material Requirements (Optional)
Enhanced learning can be realized with Internet access and by using a computer with publishing software like InDesign 2.0 or later versions.
Assignments and Grading Policy

Class instruction will include a lecture, discussion, and homework review. Lectures will be given based on the module information, discussion will be through student class participation, and homework will include answering the quizzes and bringing in print samples of newspapers.

Assignments will be given in each class and may be just a quiz or a quiz and other work. Assignments will be due the following class session.

Each class, except the first one, will cover learning objectives 1, 2 and 3.

Grading will be based on earning a total of 100 points by the end of the six classes.

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<th>Points</th>
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<td>62–60</td>
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<td>59–0</td>
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6 classes x 10 points for class participation = 60 points possible
6 quizzes x 5 points each possible = 30 points possible
1 final class typography critique by each student = 10 points possible

Any late work will receive a maximum of half credit. There is no extra credit. Participation in class involves discussion, critical thinking, use of relevant vocabulary, and questions about the material covered. An F grade is a fail.

Introduction to Magazine Design Course Schedule

<table>
<thead>
<tr>
<th>Class</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tbody>
<tr>
<td>1</td>
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<td>Overview</td>
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<td>2</td>
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<td>Page grids and styles</td>
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<td>Words: headlines and decks</td>
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<td>Words: bylines, story text, cutlines, and credits</td>
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<td>6</td>
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<td>Images: photos, illustrations, infographics</td>
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The schedule is subject to change with fair notice by e-mail and in the previous class.
Our periodical friends
“... title, subheads on every page, everything was designed for easy access.”

Milton Glaser, 
Founding design director, NewYork magazine
Module 1
Overview
Design eras

- **Pre-Gutenberg** (<1455)
- **Gutenberg** (1456–1760)
- **Industrial** (1761–1890)
- **Artistic** (1891–1983)
- **Digital** (1984–present)
First magazines

1731 (London)
The Gentleman’s Magazine: Or, Monthly Intelligencer

1741 (U.S.)
The General Magazine, and Historical Chronicle, For all the British Plantations in America [Benjamin Franklin]

1741 (U.S.)
The American Magazine, or A Monthly View of the Political State of the British Colonies [Andrew Bradford]
First magazines

Magazines were a new concept in 1731 (and 1741 in the U.S.).

The idea of bringing specific topics to readers.
Snapshots of our culture

*Saturday Evening Post*, 1821–1969

*Atlantic*, 1857–

*Popular Science*, 1872–

*Harvard Lampoon*, 1876–

*Cosmopolitan*, 1886–

*American Journal of Nursing*, 1900–

*Popular Mechanics*, 1902–

*Time*, 1923–

*Newsweek*, 1933–

*Look*, 1937–1971
Snapshots of our culture

Mad, 1952–
Playboy, 1953–
Bon Appetit, 1956–
Car and Driver, 1956–
Runner’s World, 1956–
Rolling Stone, 1957–
Surfing, 1964–
W, 1972–
Details, 1982–
Entertainment Weekly, 1990–
Magazine classification

**Consumer**
Popular consumption

**Trade**
Specialized business pubs

**Organization**
Published by organizations,

**Hybrids** exist, like *PC Magazine*: Consumer + Trade
Magazine identity (1of2)

- **Mission**  What to accomplish for its target audience of readers
- **Personality** Character, quirks, accoutrements, sensibilities, especially compared to competition
- **Audience** Define and know the readers and deliver of the right kind of info in the right tone
- **Formula**  Stories mix and how to present them
Magazine identity (2of2)

- **Advertising** Makes money and targets readers so it must be appropriate to the mission of the publication
- **Frequency** How often it is published
- **Design** Components and styles of type, format, size, color, image style, etc.
- **Editorial Guidelines** for grammar determinations like *AP Stylebook* or others.
Magazine terms (1of2)

- **Bleeds**  Print ink off page before paper trim
- **Break of the book**  Pages plan for flow
- **Contents page/s**  Navigational aid to articles
- **Cover**  Whole outside wrap
- **Crossover**  Elements across pages of a spread
- **FOB**  (Front of book)
- **BOB**  (Back of book)
- **Well**  Middle section devoted to feature stories)
- **Gutter**  Binding, inside margin, between columns)
- **Logo**  Magazine nameplate (or flag) on cover, and elsewhere
- **Masthead**  Area for staff, mailing, subscription and other info...not the nameplate, or logo, on the cover
Magazine terms (2of2)

- **Perfect binding**  Glued, thick-spined like a book
- **Saddle stitch**  Stapled through spine fold
- **Side stitch**  Stapled through signatures along the spine but from the top cover down through the bottom cover which is different from saddle stitch
- **Self cover**  Same paper as inside pages
- **Signature**  Printed sheet that can contain many pages on both sides before bindery operations
- **Surprint**  Overprinted inks
- **Knockout**  An ink or paper shows through an area of another ink or where there is no ink.
Quiz

Magazine Design  Module 1

1. What is the name of the current design era we are in?

2. When were the first U.S. newspapers printed?

3. What is the idea behind a magazine compared to a newspaper?

4. Name two U.S. magazines started in the 1800s that are still in print.

5. What are the three main categories of magazines?

6. Name and define three magazine terms.
Introduction
to magazine
design for print

Module 2
Terms — design components
Magazine components

- Cover
- Editor’s letter
- Contents page
- Masthead
- Letters
- Briefs (FOB/BOB)
- Stories (well)
- Advertisements

= Overall ID of pub
Cover
Like a poster, it should call to the reader and ask to be picked up and read.
Put on your best face
Covers reveal themselves to readers in different ways.

• Magazines can have a single-page cover or multiple-page covers.
• Outer back pages can also be secondary covers.
Logo/nameplate/flag as the magazine name

Part of the magazine identity is its name and how it looks.
A reveal cover

Outer cover flap not as wide as the underlying cover

A portion of the cover is hidden by the over flap.
Text on the key caps refers to articles on the inside of the magazine.
• This cover uses a gold color.

• The gold PMS ink is also part of the title block at the bottom of the page.

• The captivating expression of the woman in the Burka fills the page.

The flat front cover has a slight lip from a short trim.
The cover waits for the reader to unroll (unfold) it.
The first unfolding shows an image supporting the diversity theme.
The final page shows the explanatory editor’s letter and the masthead.
Lazy readers

• Readers don’t like to work hard at reading. Designers need to be cautious about creating obstacles to reading.
• If ads don’t own the back cover then editorial content can take position.
• Editor’s letter
A note from the editor that gets the reader’s attention.
Editor’s letters
Magazine components

- **Contents page** An overview of the content and an aid in finding where stories are located
• **Masthead**

Often confused with the publication title, the masthead is the area where the staff and subscription information is listed.
• Mastheads
• **Letters** Publications need a feedback loop with their readers.
Magazine components

- Briefs  Readers like short stories for contrast.

In Santa Clara County, there are 4,499 people. Born in country. 76 were other.

Letter from the editor

Matt V. The Monster

Dreaming In CN

Source: National Alliance to End Homelessness
• Briefs

THE SUICIDE EFFECT

The sad truth of antidepressants

Children on Paxil and other Prozac-like meds may suddenly want to take their own lives. A June 2005 study, published in the Journal of Family Practice, found that the risk doubled. How can that be? Antidepressants are supposed to make suicidal people feel better. Could this really happen?

The FDA says it does happen, and more than they would like. In December of 2004 they required all new packages to have the black box warning: A warning that is generally a last resort carried by a Black box. The caution begins to unfold:

Antidepressants increase the risk of suicidal thinking and behavior (suicidality) in children and adolescents with major depressive disorder (MDD) and any other psychiatric disorder. Anyone considering the use of (drug name) or any other antidepressant in a child or adolescent must balance this risk with the clinical need.

That final caveat is really important. There is a clinical need for these medications. The potential harm must be balanced against the life-saving possibilities.

"It is ironic that it causes a worsening of the very thing it was meant to treat," says Dr. Sandra Zettner, a practicing psychiatrist at Riverside City Hospital. Growing up in the suburban town with photos of her patient's boys, Zettner says, "I used to think it's a good thing. When it does it is usually more suicide thinking, not behavior. The kinds of things it caused in some patients, they were not thinking about suicide, but they did things that made them suicidal."

It may be less, but it is high enough that the FDA endorsed the warning, and recently expanded it to include young adults ages 18 to 24. Several short-term studies, lasting from 2 to 26 weeks, convinced the FDA that the danger was high enough to start that suicidal type of warning.

Though it covers the entire class of antidepressants, the main type affected is the SSRIs. Otherwise known as Selective Serotonin Reuptake Inhibitors, this broad category of antidepressants has one main advantage over previous medications: they have very few side effects. They work only on Serotonin, one of the "happy chemicals" in the brain. Previous antidepressants affected several brain chemicals simultaneously, and so caused greater side effects.

"This specifically causes diminished side effects," says Zettner, noticing her head and asking her doctor to take it early. The problem, she says, is that they can cause suicidal thinking "out of the blue."

Studies seem to confirm that conclusion. A study that appeared in the January 2006 issue of the American Journal of Psychiatry found that antidepressants actually sharply decrease the risk of suicide in children and adolescents in the first five months. They compared suicide death rates and found that counties with higher antidepressant use had the lowest amount of suicides.

Another study that came out in the April 2007 issue of The Journal of the American Medical Association found 27 studies about antidepressant use in a total of 5,000 young people. They also found that these medications helped more people than the number that experienced increased suicidal thinking and actions.

So who is right? Those who play up the danger or those who say those concerns are fundamentally helpful? The answer, as so often happens is that people overcome depression and but more concern. They do provide life-saving changes in mood, but doctors should still be on the lookout for the rare increase in suicidal thinking. (For now the black box should stay.)

REAL DRUG FACTS

The high risks of cannabis

Prescribed medication might be the fastest growing abused drug in the country, but it still can't hold a match to America's favorite drug of choice: marijuana. Whether you get it over the counter or under a bridge, these drugs can have drastic effects.

CIGARETTE SMOKE-OFF

Marijuana is 10 to 15 times stronger than it was in the '70s. The heavy use of marijuana leads to produce the same lung damage as cigarettes. Marijuana use increases the risk of smoking five times as many cigarettes.

THE VICIOUS CIRCLE

A study conducted by the University of Illinois suggested that cannabis use leads to other drug use, which in turn leads to adult ADHD symptoms. The abuse of drugs like Adderall, a prescription drug that is used to treat ADHD, reportedly increased 137 percent between 1993 and 2001. It brings a whole new meaning to the term "gateway drug."

THE BIGGEST OVERDOSE

Arna Nicole Smith and Heath Ledger were just a part of a larger picture. Drug overdoses are listed on death certificates as "poisoning," but data from the National Vital Statistics System show that drug poisoning accounted for 94.7 percent of all drug-related deaths in 2004. Overdoses in women (up 133 percent), men (up 128 percent), persons aged 15 to 24 years (up 115 percent) have the highest increases in deaths by drug overdoses a year.

ART / ANGELINA DURANDO
• Briefs
Magazine components

- Stories
• **Stories** Continued stories should have unity from page to page.
• **Stories** Type can serve as images.
Stories  Type on images requires care.

Remembering the ladies in the feminist capital of the world

It has been 88 years since women first started voting in this country. For most of that period, there have been few women on the ballot, fewer still standing at election’s end, and, last time we checked, no presidency. Seems like grim prospects for any women who wants to lead us out of our man-made morasses. Unless, that is, she happens to live in Santa Clara County, which has been called the feminist capital of the world.

So what’s it like to be a female politician in a progressive or a conservative nation? Are we at the mountaintop of equal rights, are we still climbing, or was the backsliding begun?

Access reporter Jessica Fromm spoke with 16th District Congresswoman Zoe Lofgren, San Jose councilwomen Judy Chiuso, Nancy Pyle and mushroom Nguyen and a host of women’s studies experts and political scientists to gauge these politicians’ progress—and ours.
Magazine components

- **Advertisements**
  Two quarter-page ads and one half-page ad all on one page makes a modular fit.
Advertisements  A two-page ad on one spread is easier to design around.
Quiz
Magazine Design  Module 2

1. List magazine components common to most magazines.

2. How is the cover intended to connect with the reader?

3. What’s the name of the magazine title?

4. What’s a masthead?

5. What purpose is the letters section?

6. What is the well of a magazine?
Introduction
to magazine
design for print

Module 3
Terms — page elements
Page elements

• Headlines
• Decks and Subheads
• Text: fonts, typography
• Captions/cutlines, credits
• Pull quotes/text extracts
• Sidebars, infographics
• Navigational info: folios, ToC
• Images: look and feel
• Words: tone and manner

= Overall ID of pub
Page elements

限用大写词，因为它们更难读。

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A blue, drop-cap letter B shows the start of a new section of content.
Magazine components

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# Page elements

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<td>NEUTRA DISPLAY-VARIOUS STYLES</td>
<td>COVERLINES</td>
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<td>John Hancock</td>
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<td>Jenna Sue</td>
<td>Editor’s letter, callouts, comments, Side Notes</td>
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<td><a href="#">WORDS: John Smith</a> <a href="#">PHOTOS: John Smith</a></td>
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- Headlines
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- Words: tone and manner
Quiz
Magazine Design  Module 3

1. List the common page design elements.

2. How should a headline and deck work together?

3. What can pull quotes do for a page layout?

4. Do page design elements add to the publication’s identity?
Module 4
The design challenge
The design challenge

• Become an effective designer.
• Avoid being an average designer.
The design challenge

• Know the publication’s mission.
• Embrace the spirit of the publication’s identity.
• Be a great communicator.
Starting design thought

• Attend the planning meetings
• Work with the writers and editors
• Work with good photographers and illustrators/infographic artists
Art director’s role

• The Art director dictates the overall look of the book and for design of individual pages.
• Design and edit all layouts or work with designers who do that
• Design and formalize new magazine look and feel.
• Learn and understand all printer’s guidelines and export settings.
• Finalize all PDFs and send to printer and confirm print deadlines.
• Review all printer proofs with the Editor-in-Chief in case any changes need to be made or printing results are unexpected
• Work closely with Photo & Art Editors who will gather photographers and artwork for each story assignment for you.
• Direct cover art options and work with photo & art editor to assign photographer/artist for cover art needs
• Report to Editor-In-Chief on all layouts, spreads and cover options to receive feedback and suggestions
Contracts with contributors

• **Be clear** about a contractor’s project details before starting work.

• **Who owns the reproduction rights and what are they?**

• **What is the payment amount and payment schedule?**

• **Agreement up front.** It’s the ethical way to work.
Mapping the book

• With stories and images under development, prepare a rough assignment of page count and order for stories in the magazine.
• Design around ads
• Read the stories
• Review the story drafts
• Review all of the images and select images that reinforce the storytelling
• Verify correct caption and image credit placements (Others to correct spelling of names)
• Plan the order, size, and impact story images will have on spreads and single pages.
Mapping the book

- Plan on the “pacing” of the magazine for an interesting reading experience that will surprise and delight the audience (consistent with the magazine’s identity and format).
A wall book-map template
Paper selection

- **Paper is a large part of the printing budget** so choose it wisely.

- **Printing companies have paper samples in the form of swatch books** that you can look.
Paper selection

- **Uncoated paper** is a harder material to get great reproduction on because the ink tends to spread into the surface and blur.

- **Coated paper** provides a surface more suitable to fine reproduction.
Uncoated paper choices include textured surfaces.

Paper selection
Paper selection swatch books allow you to feel the papers for thickness and texture.
Color selection

- **CMYK inks** are the four process ink colors used in combination to achieve an illusion of full color.

Cyan, magenta, yellow, and black inks are separated out of the original image by the printer’s software.

Working with an image in a design program is simple.
Color selection

- Color selected from a software program...

  versus

- The same color selected from a printed sample...

  ...they can look different.
Color selection

- Since ink on paper is the final product, you need to choose wisely. Color selected from a software program can look entirely different from the color of ink.

PMS 871c, metallic gold.
Select color from a trusted, printed source like a PMS (Pantone Matching System) book.
The natural, contiguous color spectrum looped back on itself forms a circle.
Grids and layout

- Work within your magazine’s style guidelines.
- Staying on the design grid keeps design elements aligned.
- A grid shows where to place relevant design elements.
- Grids are not directly visible to readers but they can sense order and consistency.

Source text and image

Design grid

Final result
Basic design aesthetics

- **Contrast** (emphasis, proportion)
- **Balance** (symmetry-asymmetry)
- **Rhythm** (sequence, repetition)
- **Unity** (cohesion, visual “glue”)

These are some simplified design principles that can be used effectively in visual communications.
1. What are some ways a designer can best contribute to the mission of the magazine?

2. When contracting with content providers, what should be involved?

3. What is mapping the book?

4. Paper, color and design aesthetics are important decisions in magazine design. Why is paper such a big deal?

5. Colors on the computer monitor are good representations of the inks that will print on paper. True or False?

6. What does PMS stand for?

7. Name four design aesthetic principles.
Module 5
Managing the workflow
Develop relationships

Build the magazine team
These are the people who will work together to ready the magazine for printing. Make it work.

Know your writers and image makers
Develop great communications and trust.

Meet with your printing representative
Visit the printing plant and meet with him/her multiple times.

Know your software  Practice using your design tools.
Budget for the stories and track their progress
Plan and schedule development of words + images

<table>
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<th>words production</th>
<th>images production</th>
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Keep track of the words.

Keep track of the images.
Making the deadline

**Follow each story development**  Assign due dates to stories that allow for editing, fact checking, and design implementation. Keep in constant contact with content providers.
Making the deadline

Warning signs of problems

A missed due date should be a “red flag” warning. Excuses don’t make up for lost time.
Budgeting images

Due dates must be scheduled for images, in addition to words. Treat images like stories in their power to add information — and their importance in coming in on time.
Budgeting images

Images must be planned like stories  Schedule what images, including infographics and sidebars, are needed and what steps must be taken to guarantee their success in the publication
The following pages show a schedule used to produce Access magazine. Schedules can be wall calendars, spreadsheets, or text files but they all must be visible to the staff.

This schedule has a pirate theme and walking the plank is implied punishment for missing deadlines.
<table>
<thead>
<tr>
<th>Video/Web</th>
<th>Features</th>
<th>FOB, Dept.</th>
<th>Images, Design</th>
<th>Ads</th>
<th>Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>8-24</td>
<td>8-24</td>
<td>8-24</td>
<td>8-24</td>
<td>8-24</td>
<td>Boot Camp @ noon to 4 pm</td>
</tr>
<tr>
<td>8-26</td>
<td>8-26</td>
<td>8-26</td>
<td>8-26</td>
<td>8-26</td>
<td>First class: Discuss theme/focus. Editor chosen</td>
</tr>
<tr>
<td>8-31</td>
<td>8-31</td>
<td>8-31</td>
<td>8-31</td>
<td>8-31</td>
<td>Talk to J-132c about FOBs and J-153 about features.</td>
</tr>
<tr>
<td>9-1</td>
<td>9-1</td>
<td>9-1</td>
<td>9-1</td>
<td>9-1</td>
<td>Each student: FOB ideas, verbal.</td>
</tr>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td>Post flyers to get writers, illustrators, photographers.</td>
</tr>
<tr>
<td>9-7</td>
<td>9-7</td>
<td>9-7</td>
<td></td>
<td></td>
<td>FOB &amp; Feature queries due, 5 pm. E-mail query for features to Features Editor, FOBs to FOB editor.</td>
</tr>
<tr>
<td>9-7</td>
<td>9-7</td>
<td>9-7</td>
<td></td>
<td></td>
<td>Choose feature well writers, articles, assign to editors.</td>
</tr>
<tr>
<td>9-9</td>
<td>9-9</td>
<td>9-9</td>
<td></td>
<td></td>
<td>Assigning ed’s write assigning memos, for ed. approval.</td>
</tr>
<tr>
<td>9-9</td>
<td>9-9</td>
<td>9-9</td>
<td>9-9</td>
<td>9-9</td>
<td>FOB ideas chosen. 10 very short (150 words), 6 short (400 words). FOB editors assigned to each story. Sample department page presented as hard copy. Discuss and leave on wall. Ad space discussed.</td>
</tr>
<tr>
<td>9-9</td>
<td>9-9</td>
<td>9-9</td>
<td></td>
<td></td>
<td>FOB writers contacted.</td>
</tr>
<tr>
<td>9-14</td>
<td>9-14</td>
<td>9-14</td>
<td>9-14</td>
<td></td>
<td>Report status to staff with writers, videographers.</td>
</tr>
<tr>
<td>Date</td>
<td>Date</td>
<td>Date</td>
<td>Date</td>
<td>Notes</td>
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<tr>
<td>9-14</td>
<td>9-14</td>
<td>9-14</td>
<td>9-14</td>
<td>Photographer/illustrator list</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Art meetings on feature stories</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Web site brainstorm</td>
<td></td>
</tr>
<tr>
<td>9-16</td>
<td>9-16</td>
<td>9-16</td>
<td>9-16</td>
<td>Brainstorm session one. Mag ID look (design roughs)</td>
<td></td>
</tr>
<tr>
<td>9-16</td>
<td>9-16</td>
<td>9-16</td>
<td>9-16</td>
<td>Feature art memos written by assigning editors, given to photog/illustrator, and editor. Art assigned.</td>
<td></td>
</tr>
<tr>
<td>9-21</td>
<td>9-21</td>
<td>9-21</td>
<td>9-21</td>
<td>Feature art memos given personally to image artists.</td>
<td></td>
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<tr>
<td>9-21</td>
<td>9-21</td>
<td>9-21</td>
<td>9-21</td>
<td>Brainstorm two, including 3 thumbnail mockups.</td>
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</tr>
<tr>
<td>9-31</td>
<td>9-31</td>
<td>9-31</td>
<td>9-31</td>
<td>FOBs due. Update posted schedule as required.</td>
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</tr>
<tr>
<td>9-21</td>
<td>9-21</td>
<td>9-21</td>
<td>9-31</td>
<td>Cover art assigned.</td>
<td></td>
</tr>
<tr>
<td>9-21</td>
<td>9-21</td>
<td>9-21</td>
<td>9-21</td>
<td>FOB rewrite instructions to writers. Due in one week.</td>
<td></td>
</tr>
<tr>
<td>9-28</td>
<td>9-28</td>
<td>9-28</td>
<td>9-28</td>
<td>Website plans finalized, all deadlines set</td>
<td></td>
</tr>
<tr>
<td>9-30</td>
<td>9-30</td>
<td>9-30</td>
<td>9-30</td>
<td>Raw video segments due (story elements)</td>
<td></td>
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<td>9-30</td>
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<td>9-30</td>
<td><strong>Major deadline #1</strong></td>
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<td></td>
<td>All art due: Feature, Department, FOB, Cover</td>
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<td></td>
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<td></td>
<td>Three cover mock-ups presented.</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Video/Web</td>
<td>Features</td>
<td>FOB, Dept.</td>
<td>Images, Design</td>
<td>Ads</td>
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<td>Details</td>
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<tr>
<td>10-21</td>
<td>10-21</td>
<td>10-21</td>
<td>10-21</td>
<td>10-21</td>
<td>Ad orders due to Access editors. Complete video package ready for review. Videos wedded with text, photos, etc.</td>
</tr>
<tr>
<td>10-26</td>
<td>10-26</td>
<td>10-26</td>
<td>10-26</td>
<td>10-26</td>
<td>FOB &amp; Depart. pages galley-edited. All remaining copy edited and delivered to art dept.</td>
</tr>
<tr>
<td>11-2</td>
<td>11-2</td>
<td>11-2</td>
<td>11-2</td>
<td>11-2</td>
<td><strong>Major deadline #3</strong> Features rough designed by 3 pm. Entire book printed on big paper by 3 pm and placed in order on tables. In class, features copy-fit; titles and captions finalized.</td>
</tr>
<tr>
<td>11-4</td>
<td>11-4</td>
<td>11-4</td>
<td>11-4</td>
<td>11-4</td>
<td>Features fact-checked.</td>
</tr>
<tr>
<td></td>
<td>11-5</td>
<td></td>
<td>11-5</td>
<td></td>
<td>Advertisements delivered/designed/sized to fit and ready to place.</td>
</tr>
<tr>
<td>11-6</td>
<td>11-6</td>
<td>11-6</td>
<td>11-6</td>
<td>11-6</td>
<td>Weekend day work session, 9-5, if necessary</td>
</tr>
<tr>
<td>11-10</td>
<td>11-10</td>
<td>11-10</td>
<td>11-10</td>
<td>11-10</td>
<td><strong>Major deadline #4</strong> Entire book designed and sized to fit, with folios. Features galley edited.</td>
</tr>
<tr>
<td>11-12</td>
<td>11-12</td>
<td>11-12</td>
<td>11-12</td>
<td>11-12</td>
<td>Entire book proofed, incl. folios, TOC page numbers.</td>
</tr>
<tr>
<td>11-16</td>
<td>11-16</td>
<td>11-16</td>
<td>11-16</td>
<td>11-16</td>
<td><strong>Major deadline #5</strong> Digital files finalized and sent to printer.</td>
</tr>
<tr>
<td>11-18</td>
<td>11-18</td>
<td>11-18</td>
<td>11-18</td>
<td>11-18</td>
<td>Printer’s proofs checked by staff.</td>
</tr>
<tr>
<td>11-29</td>
<td>11-29</td>
<td>11-29</td>
<td>11-29</td>
<td>11-29</td>
<td>Field trip to Casey Printing in King City: 8 am – 2 pm.</td>
</tr>
<tr>
<td>11-30</td>
<td>11-30</td>
<td>11-30</td>
<td>11-30</td>
<td>11-30</td>
<td>Website goes live with complete video packages</td>
</tr>
<tr>
<td>12-7</td>
<td>12-7</td>
<td>12-7</td>
<td>12-7</td>
<td>12-7</td>
<td>Peer evaluations due. Walking the plank. Weighing anchor.</td>
</tr>
</tbody>
</table>
Thumbnail layouts

Start layouts early.
Small sketches of layouts is thinking made visible.
Thumbnail layouts

Design at the speed of thought. Initial hand sketches of small page layouts is faster than designing on the computer.
1. Why is teambuilding important for magazine production?

2. How important is tight control of deadlines?

3. Name a way to track production progress.

4. What is a tactic to end up with enough stories to fill the magazine if one is late?

5. Create a thumbnail layout of a magazine story working backwards from a magazine that is designed and printed to your thumbnail layouts. Work with spreads (2 pages) at a time.
Module 6
Image file types
An improper image file type can prevent a print job from running on the press — missed deadlines.

**CMYK** (cyan, magenta, yellow, and black) is the acceptable image color mode for printing.

**TIFF** and **JPEG** (JPG), **PDF**, and **EPS** are the most popular but PSD, PDF, and others will also work.

**Raster** or **bitmap** images have fixed resolutions so enlarging will deteriorate the image.

**Vector** or **Postscript** images are resolution independent so they remain sharp at any size.
Image file types

- TIFF files can be line art or continuous tone but JPEG files cannot be saved as line art.

- **Line art**
  It is only made up of one color with no gradations from light to dark. Printed type is an example, if printed in one color like black.

- **Continuous tone**
  - **Grayscale**
    This type of image has no color and varies in the amount of lightness or darkness.
  - **Color**
    This type of image has color and can also have shades of gray.
Image file types

- **Line art images**
  These require the highest resolution and it can vary, depending on the printing company specifications, from 600 pixels per inch (ppi) to 3600 ppi.

- **Continuous-tone images**
  These require resolutions as prescribed by individual printing companies. Different printing equipment and different processes all contribute to a varied number of pixels per inch.

There is a rule of thumb that suggests a good starting point for image resolution is to aim for 300 ppi resolution at the size it will be used in the layout (also called effective resolution).
Pixels

Bitmap picture elements

These are the smallest units of a bitmapped image.

More pixels mean more resolution and detail.

More pixels mean larger file sizes.
How many pixels per inch?

There is a rule of thumb that varies with different printers. It suggests a good starting point for image resolution by getting 300 ppi resolution at the size an image will be used in the layout (also called effective resolution).
Low-res jaggies in print

Viewing a printed page

72 Pixels  shows jagged edge

300 Pixels  shows smoother edge
Image file resolution

What is effective pixels per inch?

It is how many pixels per inch result when an image file is used at a size other than its original size.

Enlarging a file makes its effective ppi go down.

Reducing a file size makes its effective ppi go up.
Image files get large

72 ppi x 72 ppi = 5,184 pixels

300 ppi x 300 ppi = 90,000 pixels

4.17 more pixels/edge

17.4 times more area

Big file

A 1-inch image at two resolutions
Image files get large

Have storage space for large documents because of their image file sizes.

A full spread image (two pages) at 11”x17” and with an effective ppi of 300 would be **16.83 Mbytes.**
Quiz
Magazine Design  Module 6

1. Can an RGB color image placed in a magazine file hold up printing?
2. What is the right color mode for an image file?
3. What one image file type will handle line art, grayscale and color images?
4. What file type can be infinitely enlarged and remain sharp?
5. What is the smallest unit of a digital image?
6. What effective ppi is needed if a printing company will reproduce your photos using a 200 line screen?
Appendix

Instructor materials
1. What is the name of the current design era we are in? **Answer: Digital era.** It allows implementation of practically any idea you can think of without physical limitations.

2. When were the first U.S. newspapers printed? **Answer: 1741** when Benjamin Franklin and Andrew Bradford (U.S. Postmaster General) competed to be the first. Neither stayed in print for very long.

3. What is the idea behind a magazine compared to a newspaper? **Answer: a magazine collects stories around news or editorial topics relevant to a subscriber's interest over a period of time and a newspaper generally cover daily news. There is usually a quality of print difference too, where magazines have higher visual value.**

4. Name two U.S. magazines started in the 1800s that are still in print. **Answer: Atlantic, Popular Science, Harvard Lampoon, Cosmopolitan.**

5. What are the three main categories of magazines? **Answer: Consumer, trade, and organization**

6. Name and define three magazine terms. **Answer: various — see slides.**
Quiz answers
Magazine Design  Module 2

1. List magazine components common to most magazines. **Answer**: cover, editor’s letter, contents page, masthead, letters, briefs, stories, advertisements.

2. How is the cover intended to connect with the reader? **Answer**: It is intended to get the reader’s attention and pull them in to read/buy it.

3. What’s the name of the magazine title? **Answer**: logo, nameplate, flag, title.

4. What’s a masthead? **Answer**: it is the listing of staff, subscription, issue, and contact information. It is not the title of the publication as is often thought.

5. What purpose is the letters section? **Answer**: it provides a feedback loop and connects the readers with the publisher. It can also be a channel for further explanation of printed material in prior issues.

6. What do FOB and BOB stand for? **Answer**: Front Of Book, Back Of Book, where most of the shorter stories are found.

7. What is the well of a magazine? **Answer**: the middle of the publication and the home of longer stories.
1. List the common page design elements. **Answer:** headlines, decks and subheads, text (fonts, typography), captions, credits, pull quotes (text exxtracts), sidebars, infogrpahics, navigational info (folios, table of contents), images (look and feel), and words (tone and manner).

2. How should a headline and deck work together? **Answer:** the headline should grab the reader to get their attention and the deck further explains the headline/story.

3. What can pull quotes do for a page layout? **Answer:** they can provide a visual relief from a text-heavy page and act as an entry point to the story. They become visual elements in their own right.

4. Do page design elements add to the publication’s identity? **Answer:** Yes, it’s the total of the elements that become the publication’s personality.
Quiz answers
Magazine Design  Module 4

1. What are some ways a designer can best contribute to the mission of the magazine? **Answer:** contribute to the cause, know the publication’s mission, know the target audience, understand the identity guidelines, attend planning meetings (even if you are not on the agenda), work with content creators (writers and image makers), communicate with everyone. Also, start thinking with thumbnails early in the process, even before stories are thought of or finalized.

2. When contracting with content providers, what should be involved? **Answer:** Clarity with details, who owns rights (and what kind), payment amount and payment schedule, agreement up front

3. What is mapping the book? **Answer:** It is a term for planning the page content and pacing for the magazine — where ads, stories, FOB, BOB go. It is not into the details of the layout which follows.

4. Paper, color and design aesthetics are important decisions in magazine design. Why is paper such a big deal? **Answer:** It is a large portion of the printing budget and it will leave an impression with the reader.

5. Colors on the computer monitor are good representations of the inks that will print on paper. True or False? **Answer:** False. Use a PMS book.

6. What does PMS stand for? **Answer:** Pantone Matching System.
1. Why is teambuilding important for magazine production? **Answer:** In order to work together efficiently, everyone must be able to communicate and trust each other under pressure.

2. How important is tight control of deadlines? **Answer:** It is critical to keep all parts of the developing magazine content on schedule because some parts can delay other parts and there needs to be final design and proofing time before it goes to the printer.

3. Name a way to track production progress. **Answer:** A visual scheduling method like a large calendar, a spreadsheet shared by all of the team members and a “traffic” person who monitors and reminds everyone of deadlines. Excuses become signs of potential delays.

4. What is a tactic to end up with enough stories to fill the magazine if one is late? **Answer:** Overbook the original story budgeting and plan on some that don’t have dated material so they can hold over if necessary.
1. Can an RGB color image placed in a magazine file hold up the printing schedule? 
   **Answer:** Yes, it can if it is not corrected in time. CMYK images are expected, although newer digital printing is starting to allow RGB files.

2. What is the right color mode for an image file? 
   **Answer:** Generally, CMYK is the kind of color image required.

3. What one image file type will handle line art, grayscale and color images? 
   **Answer:** TIFF is the most comprehensive file type and it does not lose any pixels whereas older types of JPEG files can drop out pixels during compression, even the least amount of compression. TIFF compression is lossless.

4. What file type can be infinitely enlarged and remain sharp? 
   **Answer:** Vector/Postscript files are always sharp.

5. What is the smallest unit of a digital image? 
   **Answer:** A pixel is the smallest picture element. When bitmap images are enlarged too much their pixels can become visible.

6. What effective ppi is needed if a printer will reproduce your photos using a 200 line screen? 
   **Answer:** Twice the line screen is a 400ppi image.
Discussion & Practice
Magazine Design Module 1

1. Bring in print examples of magazines for class discussion.

2. Identify terms applied to actual print samples.

3. Are any magazines without editor’s letters? Some publications don’t use them or make the hard to find.

4. Are there any online, companion websites that have the same identity as the print publication? If so, how?

5. What gives any particular magazine it’s identity? How?
1. Bring in print examples of magazines for class discussion.

2. Which publication has the strongest cover? Why?

3. What story has the best use of typography? Why?

4. Are any infographics successful in explaining complex data?

5. Was the designer challenged with fitting information around any ads? How and what else might have been a solution?
1. Bring in print examples of magazines for class discussion.

2. Identify successful captions and credit lines on images. Why do they work well?

3. What publication has a writing style that works well? Why?

4. What publication has an image style that works well? Why?
Discussion & Practice
Magazine Design  Module 4

1. Bring in print examples of magazines for class discussion.

2. How has the magazine’s pacing been implemented as you read through it?

3. What kind of paper has been used in the magazines?

4. Can you figure out the design grid from the printed publication?
Discussion & Practice
Magazine Design  Module 5

1. Bring in print examples of magazines for class discussion.

2. How frequently is one of the sample magazines produced?

3. Try to plan a rough schedule for how that publication is developed within that timeframe?
1. Bring in print examples of magazines for class discussion.

2. Are there any vector images used? (You can also look at the ads for this).

3. Are there any grayscale images? (use a magnifier to look closely at the printing dots to see if they are only black or if color is used. Sometimes it is CMYK printing that is used for grayscale looking images.)
“A designer needs to be best friends with everyone on the magazine staff—even after work.”

Tim Mitchell
Designer

Everyone contributes to a monthly miracle so be part of the team.
Appendix

Instructor materials: slide set with added content
Introduction to magazine design for print

Module 1
Overview
Design eras

- **Pre-Gutenberg** (<1455)
- **Gutenberg** (1456–1760)
- **Industrial** (1761–1890)
- **Artistic** (1891–1983)
- **Digital** (1984–present)

1741
U.S. magazines start up
First magazines

1731 (London)
The Gentleman’s Magazine: Or, Monthly Intelligencer

1741 (U.S.)
The General Magazine, and Historical Chronicle, For all the British Plantations in America
[Benjamin Franklin]

1741 (U.S.)
The American Magazine, or A Monthly View of the Political State of the British Colonies
[Andrew Bradford]
First magazines

Magazines were a new concept in 1731 (and 1741 in the U.S.) that edited from multiple sources and brought the relevant information together for subscribers.

The idea of bringing specific topics to readers of interest is now part of the Internet’s ability to allow subscribers to get customized news feeds, although they are usually assembled through computer programs and scripts rather than by direct human means.
Snapshots of our culture

*Saturday Evening Post*, 1821–1969

*Atlantic*, 1857–

*Popular Science*, 1872–

*Harvard Lampoon*, 1876–

*Cosmopolitan*, 1886–

*American Journal of Nursing*, 1900–

*Popular Mechanics*, 1902–

*Time*, 1923–

*Newsweek*, 1933–

*Look*, 1937–1971
Snapshots of our culture

*Mad*, 1952–

*Playboy*, 1953–

*Bon Appetit*, 1956–

*Car and Driver*, 1956–

*Runner’s World*, 1956–

*Rolling Stone*, 1957–

*Surfing*, 1964–

*W*, 1972–

*Details*, 1982–

*Entertainment Weekly*, 1990–
Magazine classification

**Consumer**
Popular consumption, newsstands and subscriptions

**Trade**
Specialized business pubs, no newsstand distribution, free to industry

**Organization**
Published by organizations, no newsstand distribution, part of membership

**Hybrids** exist, like *PC Magazine*: Consumer + Trade
Magazine identity (1 of 2)

- **Mission**  What to accomplish for its target audience of readers
- **Personality**  Character, quirks, accoutrements, sensibilities, especially compared to competition
- **Audience**  Define and know the readers and deliver of the right kind of info in the right tone
- **Formula**  Stories mix and how to present them
Magazine identity (2of2)

• **Advertising** Makes money and targets readers so it must be appropriate to the mission of the publication
• **Frequency** How often it is published
• **Design** Components and styles of type, format, size, color, image style, etc.
• **Editorial Guidelines** for grammar determinations like *AP Stylebook* or others.
Magazine terms (1of2)

- **Bleeds**  Print ink off page before paper trim
- **Break of the book**  Pages plan for flow
- **Contents page/s**  Navigational aid to articles
- **Cover**  Whole outside wrap
- **Crossover**  Elements across pages of a spread
- **FOB**  (Front of book)
- **BOB**  (Back of book)
- **Well**  Middle section devoted to feature stories
- **Gutter**  Binding, inside margin, between columns
- **Logo**  Magazine nameplate (or flag) on cover, and elsewhere
- **Masthead**  Area for staff, mailing, subscription and other info...not the nameplate, or logo, on the cover
Magazine terms (2 of 2)

- **Perfect binding**  Glued, thick-spined like a book
- **Saddle stitch**  Stapled through spine fold
- **Side stitch**  Stapled through signatures along the spine but from the top cover down through the bottom cover which is different from saddle stitch
- **Self cover**  Same paper as inside pages
- **Signature**  Printed sheet that can contain many pages on both sides before bindery operations
- **Surprint**  Overprinted inks
- **Knockout**  An ink or paper shows through an area of another ink or where there is no ink.
Introduction to magazine design for print

Module 2
Terms — design components
Magazine components

- Cover
- Editor’s letter
- Contents page
- Masthead
- Letters
- Briefs (FOB/BOB)
- Stories (well)
- Advertisements

= Overall ID of pub
Magazine components

• **Cover**
  Like a poster, it should call to the reader and ask to be picked up and read. It also becomes the visual reference for that issue carrying the issue-to-issue continuity.
Put on your best face
Covers reveal themselves to readers in different ways.

• Magazines can have a single-page cover or multiple-page covers.
• A newsstand trick is to have two overlapping covers with the outer one removable to give it a new look. This probably angers the reader who ends up with two copies of the same publication.
• Outer back pages can also be secondary covers — again, possible reader upset.
Logo/nameplate/flag as the magazine name

Part of the magazine identity is its name and how it looks. These logos can also appear in the masthead and elsewhere to add brand recognition.

On the right are four versions of the Access magazine logo.
A reveal cover

Outer cover flap not as wide as the underlying cover

A portion of the cover is hidden by the over flap. The flap is printed on a dull coated paper to give it a different sheen or surface look than the full-size cover.
Text on the key caps refers to articles on the inside of the magazine.

The outer partial cover can be removed to reveal a second, back cover. Since the issue had two themes, the back section is an inverted half of the second theme of the magazine and reads towards the center.
• This cover uses a gold color from a fifth, spot color PMS ink making a glistening look.

• The gold PMS ink is also part of the title block at the bottom of the page to call attention to the twin interpretation of either “IN AMERICA” or “I AMERICAN.”

• The captivating expression of the woman in the Burka fills the page.

The flat front cover has a slight lip from a short trim on the right side to facilitate unfolding makes the wrapped cover idea visible.
The cover waits for the reader to unroll (unfold) it. A short edge on the cover page shows there is more beneath it.
The first unfolding shows an image supporting the diversity theme.
The next unfolding shows the continuation of the image and one of the diversity topics about Mormonism.
The final page shows the explanatory editor’s letter and the masthead.
Lazy readers

• Readers don’t like to work hard at reading. Designers need to be cautious about creating unfolding pages and 90-degree turns of the spread because they may be turning away viewers.
• If ads don’t own the back cover then editorial content can take position.

Back cover
Shows the pastoral backdrop

Front cover
Visually reinforcing the teaser head, the girl looks back from the city.
• Editor’s letter
A note from the editor that conveys the contents, excitement about the publication, and the team effort, in a way that gets the reader hooked.

When the signatures are printed actual size they offer a human touch.
Editor's letters
Magazine components

- Contents page  An overview of the content and an aid in finding where stories are located

**Table of contents** is a tired phrase that has recently evolved to simply contents, inside, for the record, menu, lineup, etc.
Masthead

Often confused with the publication title, the masthead is the area where the staff and subscription information is listed. Some publications include their logo.
• Mastheads
Magazine components

- **Letters** Publications need a feedback loop with their readers and the **letters** component provides a two-way communications channel so readers see that their comments are being heard.
Magazine components

• **Briefs** Readers like short stories in addition to the longer ones and briefs fulfill that need. They are usually found in the front of the book or the back of the book (FOB/BOB)
• Briefs

This section has a different look from the longer stories. Be careful using too much reverse type.
A collage of scanned elements provides a change of pace for a collection of little stories.
Magazine components

• Stories
Stories  Continued stories should have unity from page to page.

Elements like images, text fonts, margins, and folios can all contribute to the sense that the reader is continuing in the same story. Here the same woman, out of the car, and the overlaid type column reflect similar design from the opening spread.
Stories  Type can serve as images.

This story about boxing is illustrated on a spread with page-size KO letters for knock out.
• Stories  Type on images requires care.

Careful type placement is required on photos so the image integrity is maintained.

Longer stories are usually placed in the middle of the magazine, called the well, and some publications don’t run many ads there while others do.
Advertisements
Two quarter-page ads and one half-page ad all on one page makes a modular fit. That allows a story to start on the next page.
• **Advertisements**  A two-page ad on one spread is easier to design around.

A two-page ad means the designer simply skips over this spread when developing content.
Module 3

Terms — page elements
Page elements

- Headlines
- Decks and Subheads
- Text: fonts, typography
- Captions/cutlines, credits
- Pull quotes/text extracts
- Sidebars, infographics
- Navigational info: folios, ToC
- Images: look and feel
- Words: tone and manner

= Overall ID of pub
Page elements

• Headlines
• Decks and Subheads
• Text: fonts, typography
• Captions/cutlines, credits
• Pull quotes/text extracts
• Sidebars, infographics
• Navigational info: folios, ToC
• Images: look and feel
• Words: tone and manner

Limit the use of all-caps words because they are harder to read.
Page elements

Display heads should be legible, summarize or provoke the reader, and connect with the story.

- **Headlines**
- **Decks and Subheads**
- **Text: fonts, typography**
- **Captions/cutlines, credits**
- **Pull quotes/text extracts**
- **Sidebars, infographics**
- **Navigational info: folios, ToC**
- **Images: look and feel**
- **Words: tone and manner**
Page elements

- Headlines
- **Decks and Subheads**
- Text: fonts, typography
- Captions/cutlines, credits
- Pull quotes/text extracts
- Sidebars, infographics
- Navigational info: folios, ToC
- Images: look and feel
- Words: tone and manner
Use of fonts that contribute to the identity along with judicious line spacing, column measures, column gutters, margins, subheads, any initial drop caps, and treatment for text wraps become part of the personality of the publication.
A blue, drop-cap letter B shows the start of a new section of content, in addition to the blank line space from the paragraph above.
Magazine components

Page Elements

- Headlines
- Decks and Subheads
- Text: fonts, typography
- **Captions/cutlines, credits**
- Pull quotes/text extracts
- Sidebars, infographics
- Navigational info: folios, ToC
- Images: look and feel
- Words: tone and manner

Caption

Still images taken from the animated short film 'The Fantastic Flying Books of Mr. Morris Lessmore,' courtesy of Moonbot Studios.

WORDS: Michael Staat

pursuit of innovation and expanding possibilities, the sky is the limit.

Access editors Christina Molina, Anna White and Timothy Estolano contributed to this article.

WORDS: Megan Wymer

PHOTOS: Sean Whitmore

Credits
Pull quotes within text-heavy pages can become reader entry points—especially if they are intriguing phrases.

Don’t let the design interfere with legibility.

• Headlines
• Decks and Subheads
• Text: fonts, typography
• Captions/cutlines, credits
• Pull quotes/text extracts
• Sidebars, infographics
• Navigational info: folios, ToC
• Images: look and feel
• Words: tone and manner
Page elements

- Headlines
- Decks and Subheads
- Text: fonts, typography
- Captions/cutlines, credits
- Pull quotes/text extracts

**Sidebars, infographics**
- Navigational info: folios, ToC
- Images: look and feel
- Words: tone and manner

Make complex data easy to understand and hopefully useful. Pull detail out of the story and illustrate it instead.
Use numbers to make it easy for readers to find their way.

• Headlines
• Decks and Subheads
• Text: fonts, typography
• Captions/cutlines, credits
• Pull quotes/text extracts
• Sidebars, infographics
• Navigational info: folios, ToC
• Images: look and feel
• Words: tone and manner
Page elements

- Headlines
- Decks and Subheads
- Text: fonts, typography
- Captions/cutlines, credits
- Pull quotes/text extracts
- Sidebars, infographics
- Navigational info: folios, ToC
- **Images: look and feel**
- Words: tone and manner
A double entendre written to first state the obvious phrase associated with telling the truth and the second meaning about bar “tenders” who are the ones giving up the information. These writing ideas can come from anywhere even from mistakes.
### Page elements

<table>
<thead>
<tr>
<th><strong>Lobster</strong></th>
<th><strong>Access &amp; Categories</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Minion Pro</td>
<td>Body Copy</td>
</tr>
<tr>
<td>Caviar Dreams</td>
<td>Captions, photo credit, bylines</td>
</tr>
<tr>
<td><strong>NEUTRA DISPLAY-VARIOUS STYLES</strong></td>
<td><strong>COVERLINES</strong></td>
</tr>
<tr>
<td>John Hancock</td>
<td>Pull quotes; Subheads; Subtites/Decks</td>
</tr>
<tr>
<td>Jenna Sue</td>
<td>Editor's letter, callouts, comments, Side Notes</td>
</tr>
<tr>
<td>Story Endmark - will change color with issue</td>
<td>![A]</td>
</tr>
<tr>
<td>More Content on web</td>
<td>![<a href="http://WWW">WWW</a>.]</td>
</tr>
</tbody>
</table>

Bylines:
- WORDS: John Smith
- PHOTOS: John Smith

Try variations to set up a style sheet showing samples and then create a detailed styles palette for the design program.

- **Headlines**
- **Decks and Subheads**
- **Text:** fonts, typography
- **Captions/cutlines, credits**
- **Pull quotes/text extracts**
- **Sidebars, infographics**
- **Navigational info:** folios, ToC
- **Images:** look and feel
- **Words:** tone and manner
Introduction
to magazine
design for print

Module 4
The design challenge
The design challenge

• **Become an effective designer.** Depending on the size of a magazine staff and the job definitions it can be challenging but it is always worth pushing the boundaries of the designer’s role to contribute more.

• **Avoid being an average designer.** One who is given a story and images with no prior input, or time to think about the story, and required to produce a final design on a tight deadline is not making the greatest contribution to the publication—and to the target audience.
The design challenge

• **Know the publication’s mission.** Designers should be shaping their work to continue the goal of the magazine in serving its reader base.

• **Embrace the spirit of the publication’s identity.** It is rare to find an identity program that answers all design questions and situations but a designer who knows the spirit of the guidelines will be more successful in maintaining the look and feel of the magazine.

• **Be a great communicator.** Clearly communicate with everyone in a timely manner.
Starting design thought

• **Attend the planning meetings** to contribute ideas and begin thinking about design solutions and scheduling.

• **Work with the writer** to understand where the story is headed, what they are intending to convey and any nuances. Sometimes important information is edited out but it can be reinstated in other forms like sidebars, infographics, or online. You never know which “entry portal” will get a reader into a story.

• **Work with good photographers and illustrators/infographic artists** to explain the story direction, what will be required to visualize parts, and how they can add value.
Art director’s role

- The Art director dictates the overall look of the book and for design of individual pages.
- Work with those who design and edit all layouts.
- Design and formalize new magazine look and feel including: a New Access Logo/Banner/Nameplate a Color Palette, a grid system, page elements, and fonts.
- Learn and understand all printer’s guidelines and export settings.
- Finalize all PDFs and send to printer and confirm print deadlines.
- Review all printer proofs with the Editor-in-Chief in case any changes need to be made or printing results are unexpected.
- Work closely with Photo & Art Editors who will gather photographers and artwork for each story assignment for you. Give them directions if you have a specific idea, layout or image in mind.
- Direct cover art options and work with photo & art editor to assign photographer/artist for cover art needs.
- Report to Editor-In-Chief on all layouts, spreads and cover options to receive feedback and suggestions.
Contracts with contributors

• Be clear about a contractor’s project details before starting work.

• Who owns the reproduction rights and what are they? A good contract will spell out the explicit terms of rights, who owns the copyright, what kind of rights they are and how long or broadly they are effective.

• What is the payment amount and payment schedule? The contractor should know how much payment will be involved, how it will be paid out (withhold some until final approval), and if there will be charges at some rate for changes during development (ACs or authorized changes).

• Agreement up front. It all must be agreed upon before the project is started. It’s the ethical way to work.
Mapping the book

• With stories and images under development, prepare a rough assignment of page count and order for stories in the magazine.
• Design around ads that have probably been assigned sizes and pages at this point.
• Read the stories
• Review the story drafts to verify the story directions and work with the editor to develop sidebars/infographics if needed.
• Review all of the images and select images that reinforce the storytelling, working with an images editor.
• Verify correct caption and image credit placements (Others to verify correct spelling of names)
• Plan the order, size, and impact story images will have on spreads and single pages.
Mapping the book

• Plan on the “pacing” of the magazine for an interesting reading experience that will surprise and delight the audience (consistent with the magazine’s identity and format).

- Vary from dense material to lighter information
- From visually-heavy pages to text-heavy pages
- From long stories to short ones or “briefs” pages
- From stories starting on one page to spread starts
- From colorful pages to limited-palette pages
- From serious content to lighter content
Sticky notes on these pages with story names are easy to move around.
Expect to make many layout revisions.
Paper selection

- Paper is a large part of the printing budget so choose it wisely with reproduction qualities and weight in mind. Heavier magazines cost more to mail but balance your selection with ink show through (ability to see ink from the opposite page).

- Printing companies have paper samples in the form of swatch books that you can look at and also keep in mind how “house” sheets can be more affordable than special order paper stock because of volume purchases and availability.
Paper selection

- **Uncoated paper** is a harder material to get great reproduction on because the ink tends to spread into the surface and blur. There are ways to maximize the ink holdout but coated paper is easier. Dot gain is an important factor in printing on uncoated paper to compensate for the spreading ink dots.

- **Coated paper** provides a surface more suitable to fine reproduction. The surface coating tends to hold the ink until it dries without much spreading.
Uncoated paper choices include textured surfaces.
Paper selection swatch books allow you to see and feel the papers for thickness and texture.
Color selection

- **CMYK inks** are the four process ink colors used in combination to achieve an illusion of full color.

Cyan, magenta, yellow, and black inks are separated out of the original image by the printer’s software so each can print just the colors for that portion of the image.

Working with an image in a design program is simple — you just place, size and crop it. You do not deal with CMYK inks or separations as long as your image file is in that color mode and not RGB.
Color selection

- Color selected from a software program...

  versus

- The same color selected from a printed sample...

  ...they can look different.
Since ink on paper is the final product, you need to choose wisely. Color selected from a software program can look entirely different from the color of ink because light behaves differently in the additive color model (monitor) versus the reflective color model (paper).

PMS 871c, metallic gold, looks like this on screen which is nothing like the final ink color.

PMS 871c looks much more shiny and like metal gold in real life than in this photo.
Select color from a trusted, printed source like a PMS (Pantone Matching System) book when working with color and only use the on-screen color as a place holder. Colors can fade in old books.

Fluorescent colors cannot be accurately represented on the computer monitor. The same is true with metallic inks and some other colors.
The natural, contiguous color spectrum looped back on itself forms a circle.

- **Analogous colors** are adjacent.
- **Complementary colors** are opposite.
- **Split complements** are almost opposites.
- **Triads** are 4 steps apart.
- **12-step color wheels**
Grids and layout

- Work within your magazine’s style guidelines to keep the identity consistent.
- Staying on the design grid keeps design elements aligned from page to page.
- A grid shows where to place relevant design elements.
- Grids are not directly visible to readers but orderly design is.

Source text and image + Design grid = Organized final result
Basic design aesthetics

- **Contrast** (emphasis, proportion)
- **Balance** (symmetry-asymmetry)
- **Rhythm** (sequence, repetition)
- **Unity** (cohesion, visual “glue”)

Every design and art authority has a slightly different combination and number of listings for these. Using each aesthetic does not guarantee a good design but it is worth consciously working with them in mind.
Module 5
Managing the workflow
Develop relationships

**Build the magazine team**
These are the people who will work together to ready the magazine for printing. Make it work.

Start design layouts early and get feedback ahead of deadlines. This is one more way to bring the team together.

**Know your writers and image makers**
Develop great communications and trust with the content providers. You depend on them and it takes work to be a good two-way communications.

**Meet with your printing representative**
Visit the printing plant and meet with him/her multiple times. Your communication skills are vital when on deadline so develop them when there is less pressure.

**Know your software**
Practice using your design tools.
Budget for the stories and track their progress

A tracking schedule like this or on a spreadsheet can keep progress visible and show when parts fall behind.
Plan and schedule development of words + images

Keep track of the words.

Keep track of the images.
Making the deadline

Follow each story development Assign due dates to stories that allow for editing, fact checking, and design implementation. Keep in constant contact with content providers.

The project depends on everyone meeting their deadlines.

<table>
<thead>
<tr>
<th>Story</th>
<th>Writer</th>
<th>ASCII text filename</th>
<th>Number of pages</th>
<th>Date due</th>
<th>Date in</th>
<th>Date OK</th>
<th>Date to layout</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cover</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From the Editor</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Inside Stories</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Best of the Best</td>
<td>JAY</td>
<td></td>
<td>4</td>
<td>7/10</td>
<td>7/9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Defibrillators' shocking success</td>
<td>GE</td>
<td></td>
<td>3</td>
<td>7/10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Airbus</td>
<td>HORST-JOACHIM HOFFMANN</td>
<td>AIRBUS</td>
<td>5</td>
<td>7/10</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Making the deadline

Warning signs of problems  Late story elements should cause rescheduling late stories for future issues instead of holding up the design work. A missed due date should be a "red flag" warning. Excuses don’t make up for lost time.
Budgeting images

Due dates must be scheduled for images, in addition to words. Track all due dates and reschedule stories for future issues instead of holding up the design work for late images critical to storytelling. Treat images like stories in their power to add information — and their importance in coming in on time.
## Budgeting images

**Images must be planned like stories** Schedule what images, including infographics and sidebars, are needed and what steps must be taken to guarantee their success in the publication. A planning schedule like that shown below can track workflow and help meet production deadlines.

<table>
<thead>
<tr>
<th>Cover</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Bof Best/AIRBUS/Argentina</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

From the Editor

The Inside Stories

- Bof Best/WBC 1000s/President's Shots/ENVIRONMENTAL/3F3/2813
- DEFIBRILLATORS Bob Adams NY3 Group Centre LISA P.
- AIRBUS FACTORY SHOTS EROL GURAN

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July 3, 2015
The following pages show a schedule used to produce Access magazine. Schedules can be wall calendars, spreadsheets, or text files but they all must be visible to the staff and a “traffic” person needs to manage deadlines.

This schedule has a light-hearted pirate theme and walking the plank is implied punishment for missing deadlines.
### Tracking Deadlines

#### Access magazine  Fall 2010

<table>
<thead>
<tr>
<th>Video/Web</th>
<th>Features</th>
<th>FOB, Dept.</th>
<th>Images, Design</th>
<th>Ads</th>
<th>Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>8-24</td>
<td>8-24</td>
<td>8-24</td>
<td>8-24</td>
<td>8-24</td>
<td>Boot Camp @ noon to 4 pm</td>
</tr>
<tr>
<td>8-26</td>
<td>8-26</td>
<td>8-26</td>
<td>8-26</td>
<td>8-26</td>
<td>First class: Discuss theme/focus. Editor chosen</td>
</tr>
<tr>
<td>8-31</td>
<td>8-31</td>
<td>8-31</td>
<td>8-31</td>
<td>8-31</td>
<td>Talk to J-132c about FOBs and J-153 about features.</td>
</tr>
<tr>
<td>9-1</td>
<td>9-1</td>
<td>9-1</td>
<td>9-1</td>
<td>9-1</td>
<td>Each student: FOB ideas, verbal. Post flyers to get writers, illustrators, photographers.</td>
</tr>
<tr>
<td>9-2</td>
<td>9-2</td>
<td>9-2</td>
<td></td>
<td></td>
<td>FOB &amp; Feature queries due, 5 pm. E-mail query for features to Features Editor, FOBs to FOB editor.</td>
</tr>
<tr>
<td>9-7</td>
<td>9-7</td>
<td>9-7</td>
<td></td>
<td></td>
<td>Choose feature well writers, articles, assign to editors.</td>
</tr>
<tr>
<td>9-7</td>
<td>9-7</td>
<td>9-7</td>
<td></td>
<td></td>
<td>Assigning ed’s write assigning memos, for ed. approval.</td>
</tr>
<tr>
<td>9-9</td>
<td>9-9</td>
<td>9-9</td>
<td>9-9</td>
<td>9-9</td>
<td>FOB ideas chosen.10 very short (150 words), 6 short (400 words). FOB editors assigned to each story. Sample department page presented as hard copy. Discuss and leave on wall. Ad space discussed.</td>
</tr>
<tr>
<td>9-9</td>
<td>9-9</td>
<td>9-9</td>
<td></td>
<td></td>
<td>FOB writers contacted.</td>
</tr>
<tr>
<td>9-14</td>
<td>9-14</td>
<td>9-14</td>
<td>9-14</td>
<td></td>
<td>Report status to staff with writers, videographers.</td>
</tr>
<tr>
<td>Date</td>
<td>Date</td>
<td>Date</td>
<td>Date</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>------</td>
<td>------</td>
<td>------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>9-14</td>
<td>9-14</td>
<td>9-14</td>
<td>9-14</td>
<td>Photographer/illustrator list</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Art meetings on feature stories</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Web site brainstorm</td>
<td></td>
</tr>
<tr>
<td>9-16</td>
<td>9-16</td>
<td>9-16</td>
<td>9-16</td>
<td>Brainstorm session one. Mag ID look (design roughs)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Feature art memos written by assigning editors, given to photog/illustrator, and editor. Art assigned.</td>
<td></td>
</tr>
<tr>
<td>9-16</td>
<td>9-16</td>
<td>9-16</td>
<td>9-16</td>
<td>Feature art memos given personally to image artists.</td>
<td></td>
</tr>
<tr>
<td>9-21</td>
<td>9-21</td>
<td>9-21</td>
<td>9-21</td>
<td>Brainstorm two, including 3 thumbnail mockups.</td>
<td></td>
</tr>
<tr>
<td>9-31</td>
<td>9-31</td>
<td>9-31</td>
<td>9-31</td>
<td>FOBs due. Update posted schedule as required.</td>
<td></td>
</tr>
<tr>
<td>9-21</td>
<td>9-21</td>
<td>9-21</td>
<td>9-31</td>
<td>Cover art assigned.</td>
<td></td>
</tr>
<tr>
<td>9-21</td>
<td>9-21</td>
<td>9-21</td>
<td>9-21</td>
<td>FOB rewrite instructions to writers. Due in one week.</td>
<td></td>
</tr>
<tr>
<td>9-28</td>
<td>9-28</td>
<td>9-28</td>
<td>9-28</td>
<td>Website plans finalized, all deadlines set</td>
<td></td>
</tr>
<tr>
<td>9-30</td>
<td>9-30</td>
<td>9-30</td>
<td>9-30</td>
<td>Raw video segments due (story elements)</td>
<td></td>
</tr>
</tbody>
</table>
| 9-30 | 9-30 | 9-30 | 9-30 | **Major deadline #1**  
All art due: Feature, Department, FOB, Cover  
Three cover mock-ups presented. |
<table>
<thead>
<tr>
<th>Time</th>
<th>Features</th>
<th>FOB, Dept.</th>
<th>Images, Design</th>
<th>Ads</th>
<th>Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30</td>
<td></td>
<td>10-5</td>
<td>10-5</td>
<td></td>
<td>Feature stories &amp; sidebars due by noon. FOB &amp; Department photos toned.</td>
</tr>
<tr>
<td>10-5</td>
<td>10-5</td>
<td>10-5</td>
<td>10-5</td>
<td></td>
<td>Discuss features. Edited version of videos due.</td>
</tr>
<tr>
<td>10-5</td>
<td>10-5</td>
<td>10-5</td>
<td>10-5</td>
<td>10-5</td>
<td>Feature rewrite memos delivered to writers. Feature art toned. Class views videos and discusses whether additional shooting is necessary. Put second draft of book map on wall, incl. ad space.</td>
</tr>
<tr>
<td>10-7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>FOB &amp; Dept stories edited with Titles and Decks.</td>
</tr>
<tr>
<td>10-7</td>
<td>10-7</td>
<td>10-7</td>
<td>10-7</td>
<td></td>
<td>FOB &amp; Department stories delivered to art dept.</td>
</tr>
<tr>
<td>10-14</td>
<td>10-14</td>
<td>10-14</td>
<td>10-14</td>
<td>10-14</td>
<td>FOB &amp; Department pages fact-checked.</td>
</tr>
</tbody>
</table>
| 10-19 | 10-19    | 10-19      | 10-19          | 10-19 | **Major deadline #2**
FOB & Department pages rough designed & printed on big paper, with text overruns in margins. Test pages sent to printer. Features and their sidebars edited in manuscript, with titles and decks—delivered to art dept. (Ads too?) |
| 10-21 | 10-21    | 10-21      |                |       | Nothing happens today so it’s rum for all me hearties. Ad orders due to Access editors Complete video package ready for review: Videos                                                                                                                                 |

July 3, 2015
<table>
<thead>
<tr>
<th>Date</th>
<th>Date</th>
<th>Date</th>
<th>Date</th>
<th>Date</th>
<th>Task Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-21</td>
<td>10-21</td>
<td>10-21</td>
<td>10-21</td>
<td>10-21</td>
<td>Ad orders due to Access editors</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Complete video package ready for review: Videos wedded with text, photos, etc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>All remaining copy edited and delivered to art dept.</td>
</tr>
<tr>
<td>11-2</td>
<td>11-2</td>
<td>11-2</td>
<td>11-2</td>
<td>11-2</td>
<td><strong>Major deadline #3</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Features rough designed by 3 pm.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Entire book printed on big paper by 3 pm and placed in order on tables.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>In class, features copy-fit; titles and captions finalized.</td>
</tr>
<tr>
<td>11-4</td>
<td>11-4</td>
<td>11-4</td>
<td>11-4</td>
<td>11-4</td>
<td>Features fact-checked.</td>
</tr>
<tr>
<td>11-5</td>
<td>11-5</td>
<td>11-5</td>
<td>11-5</td>
<td>11-5</td>
<td>Advertisements delivered/designed/sized to fit and ready to place.</td>
</tr>
<tr>
<td>11-6</td>
<td>11-6</td>
<td>11-6</td>
<td>11-6</td>
<td>11-6</td>
<td>Weekend day work session, 9-5, if necessary</td>
</tr>
<tr>
<td>11-10</td>
<td>11-10</td>
<td>11-10</td>
<td>11-10</td>
<td>11-10</td>
<td><strong>Major deadline #4</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Entire book designed and sized to fit, with folios.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Features galley edited.</td>
</tr>
<tr>
<td>11-12</td>
<td>11-12</td>
<td>11-12</td>
<td>11-12</td>
<td>11-12</td>
<td>Entire book proofed, incl. folios, TOC page numbers.</td>
</tr>
<tr>
<td>11-16</td>
<td>11-16</td>
<td>11-16</td>
<td>11-16</td>
<td>11-16</td>
<td><strong>Major deadline #5</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Digital files finalized and sent to printer.</td>
</tr>
<tr>
<td>11-18</td>
<td>11-18</td>
<td>11-18</td>
<td>11-18</td>
<td>11-18</td>
<td>Printer’s proofs checked by staff.</td>
</tr>
<tr>
<td>11-29</td>
<td>11-29</td>
<td>11-29</td>
<td>11-29</td>
<td>11-29</td>
<td>Field trip to Casey Printing in King City: 8 am – 2 pm.</td>
</tr>
<tr>
<td>11-30</td>
<td>11-30</td>
<td>11-30</td>
<td>11-30</td>
<td>11-30</td>
<td>Website goes live with complete video packages</td>
</tr>
<tr>
<td>12-7</td>
<td>12-7</td>
<td>12-7</td>
<td>12-7</td>
<td>12-7</td>
<td>Peer evaluations due. Walking the plank. Weighing anchor.</td>
</tr>
</tbody>
</table>
Thumbnail layouts

Start layouts early.
Small sketches of layouts is thinking made visible. You should start them even before there is any text or images because it can inspire ideas about what text and images will be needed to tell a story. In other words, this is a way to pre-visualize a story and direct its development in the idea phase.

Time is a valuable resource when deadlines loom.
Introduction to magazine design for print

Module 6
Image file types
Image file types

- An improper image file type can prevent a print job from running on the press — missed deadlines.
- **CMYK** (cyan, magenta, yellow, and black) is the acceptable image color mode for printing. RGB is what images are usually captured in so they need to be converted using an image-editing program. CMYK color is not as rich as RGB.
- **TIFF** and **JPEG** (JPG), **PDF**, and **EPS** are the most popular but PSD, PDF, and others will also work.
- **Raster** or **bitmap** images have fixed resolutions so enlarging will deteriorate the image because pixels will start to show. These images are usually from photos or scans.
- **Vector** or **Postscript** images are resolution independent so they remain sharp at any size. These images are usually from illustrations and PDF files without images. File types include PDF (type is vector), AI, EPS, etc.
Image file types

- TIFF files can be line art or continuous tone but JPEG files cannot be saved as line art.

- Line art
  It is only made up of one color with no gradations from light to dark. Printed type is an example. If some line art seems to have grays look closely and you will see it’s just a variation in the size or width of adjacent, equally dark areas.

- Continuous tone
  - Grayscale
    This type of image has no color and varies in the amount of lightness or darkness. It is possible to show a smooth gradation from light to dark without any breaks in the tonal transition.
  - Color
    This type of image has color and can also have shades of gray. It is possible to show a smooth gradation across a large range of colors.
Image file types

- **Line art images**
  These require the highest resolution and it can vary, depending on the printing company specifications, from 600 pixels per inch (ppi) to 3600 ppi.

- **Continuous-tone images**
  These require resolutions as prescribed by individual printing companies. Different printing equipment and different processes all contribute to a varied number of pixels per inch.

There is a rule of thumb that suggests a good starting point for image resolution is to aim for 300 ppi resolution at the size it will be used in the layout (also called effective resolution).

For example, if an 8” x 10” at 300 ppi is enlarged when placed in the design program it may not be high enough resolution.
Pixels are digital “atoms”

**PIXEL** is a bitmap unit

**Picture**

$X = \text{abstract notion \ Element of smallest picture spot, not always displayed as square or rectangular unit.}$
Image file resolution

How many pixels per inch?

There is a rule of thumb that suggests a good starting point for image resolution is to aim for 300 ppi resolution at the size it will be used in the layout (also called effective resolution).

Continuous-tone images are converted by the printer to dots of varying sizes (which essentially turns it into line art). This is called halftoning. The fineness of the dots is called the dots per inch (dpi) or line/halftone screen by the printer.

The rule of thumb also suggests that you double the printing halftone screen value to get the minimum effective ppi of the image.

For example, if the image is going to print at 150 dpi you need a 300 ppi image.
Low-res jaggies in print

Viewing a printed page

72 Pixels shows jagged edge

300 Pixels shows smoother edge
What is effective pixels per inch?

It is how many pixels per inch result when an image file is used at a size other than its original size.

Enlarging a file makes its effective ppi go down.

Reducing a file size makes its effective ppi go up.
Image file resolution

What is effective pixels per inch?

A bitmap, continuous-tone image can become pixelated or anti-aliased when it is enlarged but making it smaller than the original will not show pixels.

When a bitmap image is enlarged the dimensions of it go up and the resolution (ppi) goes down. They are inversely proportional and the effective ppi is less than the original.

When a bitmap image is reduced dimensionally, the effective ppi goes up. It is effectively a higher resolution image but smaller than the original in size.

For example, an 8 x 10 inch image at 150 ppi reduced in size to 4 x 8 inches will become an effective 300 ppi. A 50% size reduction doubles the effective ppi.
Image files get large

72 ppi x 72 ppi = 5,184 pixels

300 ppi x 300 ppi = 90,000 pixels

4.17 more pixels/edge

17.4 times more area

Big file

A 1-inch image at two resolutions
Image files get large

Have storage space for large documents because of their image file sizes.

A full spread image (two pages) at 11”x17” and with an effective ppi of 300 would be:

\[
\begin{align*}
300 \text{ppi/inch} \times 11” \text{ tall} & = 3,300 \text{ pixels (or bytes)} \\
300 \text{ppi/inch} \times 17” \text{ wide} & = 5,100 \text{ pixels (or bytes)} \\
\text{So, } 3,300 \text{ pixels} \times 5,100 \text{ pixels} & = 16.83 \text{ Mbytes}
\end{align*}
\]