

FOR PUBLICATIONS ONLY

[FPO]



MAGZ

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ART DIRECTORS SHOW 'N TELL**

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MAGZ

[FPO]
[TOC]

FALL 2008

A to Z—the MAGZ Issue

FPO Magazine presents 60 pages chock full of stories and tidbits that should prove **ENLIGHTENING, USEFUL, INSIGHTFUL, INTRIGUING**, or just plain **FUN** to all the wordsmiths and artists who **LOVE TO PRODUCE MAGAZINES**. Listed here are the articles, but peruse the pages for scads of tips and tricks, recommended books, websites and software plus pithy advice. **IT ALL BEGINS ON PAGE 4.**

JAMES YANG



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[FPO] asked **ILLUSTRATORS AND ART DIRECTORS** who've worked together to discuss their **PROCESS** on a favorite project.

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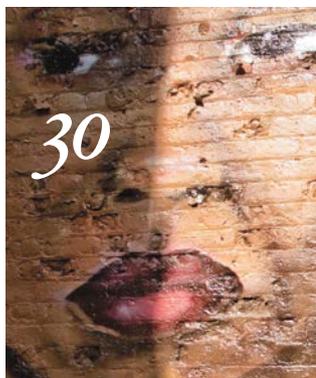
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Editors, Take Note

Lots of tips and suggestions regarding **CREATIVITY**, writing, grammar, workflow and more—of special interest to writers and editors. See pages 9, 12, 14, 17, 42, 45, 48, 52, 54, 59, 60.

Software Matters

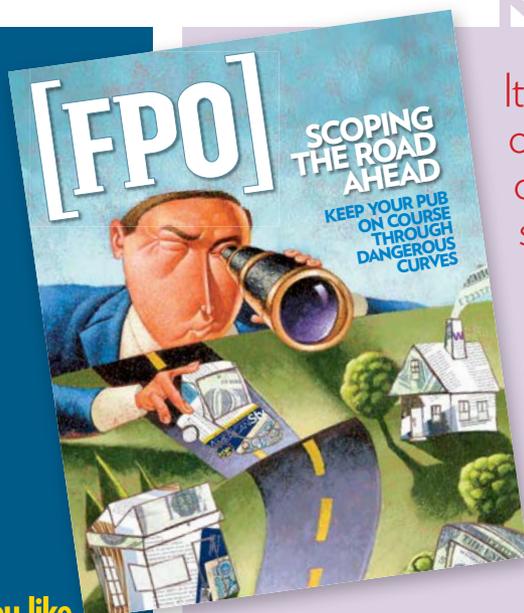
InDesign CS4 wish list, **EFFICIENT** page layout, great programs and utilities, **CLEVER** Photoshop ideas. See pages 21, 33, 39, 40, 55.



“When I was having that alphabet soup, I never thought that it would pay off.” **VANNA WHITE**



NEXT ISSUE



If you like [FPO] the magazine, you're going to love [FPO] the website.

WE ARE WORKING on growing the site and adding new material, but we need you to participate. Let us know what you like and what you want. Plus, check out all the great stuff on the site:

- ▶ Select articles posted online for easy access, plus some Web-only material and abstracts of every story in the issue
- ▶ Exclusive fonts to download and lots more coming
- ▶ Links to dozens of resources
- ▶ Magazine templates
- ▶ Listings of publication designers and samples of their work
- ▶ Artist showcases

...and much more to come.

WWW.FPOMAGAZINE.COM

Hard Times Guide

There is no denying that the current economy has sucked dollars out the door, diminished membership revenue for associations and put trade magazines against the wall trying to get advertising from even tried-and-true clients. If it's belt-tightening time at your publication, a combination of creativity, tighter scrutiny over your production costs and workflow, and finding dollars from underused resources can combine to help your bottom line and keep you publishing through these tough times.

Macro Scope

Our Six Degrees of Preparation series continues with Degree Four: Scope. *What* you put in your publication is the same as *how* you put it together. First, categorize the editorial subject areas as packages of organized content that reflect your mission. Then, develop specialized presentations for your departments and features that help brand your publication. Finally, stay true to your publication's niche by matching or improving the content ideas of your competition. Your scope isn't just content, it's what you *think* about the content.

It is the Winter Issue of our discontent... our first issue of our second year focuses on real challenges we always face—planning, producing and improving our magazines.

Template Tune-Up

A good template makes a better magazine, but what makes a good template? It begins by setting program parameters, choosing a limited palette of styles, colors and layout possibilities, and making the most of the production features built into page-layout programs. Here's how to build a flexible document that enhances creativity, increases productivity and helps avoid sloppy mistakes.

PLUS

STYLE & SUBSTANCE—Type, color and object styles are powerful tools that turn complex and sophisticated design into point-and-click simplicity—and prevent costly mistakes. Get started with our easy set-up guide.

100% GREEN—There are some great paper stocks made completely out of recycled fibers. If you think they all have gray, speckled finishes, you haven't seen the latest generation of papers.

HEADLINES AS ART—When words are all you have, there are still some amazing things you can do with them.

LETTERFORMS 101—Loops, tittles, shoulders and ears aren't exotic body parts, they're all parts of a typographic letterform—and there are many more.

FOR PUBLICATIONS ONLY
[FPO]
GET CREATIVE

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Never a Dull Moment

Pressure can be a squeeze or a hug

SIDEBAR

Year Won

FOUR OUT OF FIVE MAGAZINES DON'T

SURVIVE past their first year, but we intend to stick around. Our first year has been a lesson in magazine economics. Here's a few things we've learned:

You can get as many subscribers as you want if you can afford them. It may take 20 bucks a subscriber, but at some point you can badger someone to subscribe. But to re-up? Not so much.

A poor magazine will succeed with a great business side, but a great magazine will fail without one.

It's practical to plan worst- and best-case scenarios; just don't fool yourself into thinking that you'll be on the high side of anything.

You have to keep swimming to survive. We'll be introducing new content this coming year, and we'll be tweaking our design. We would love to hear your suggestions for redesign, editorial content or just about anything else that will make us a better magazine.

Do us a favor and do your worst:
editor@fpomagazine.com

Every issue of every magazine has an element of danger about it. Producing publications is a high-wire act and the net is full of holes, no matter how many patches you put in place. That's what makes it so much fun.

There are so many skill sets employed on any issue of a magazine: writing, editing, art direction, illustration, photography, typography, image manipulation, page composition—and straying from our scope—marketing and advertising sales.

That doesn't even cover personnel issues, workflow management, vendor interaction, quality control, budgeting and cost containment, hardware and software maintenance, subscription fulfillment and a host of critical but less sexy parts of a successful publishing operation.

These multiple interconnected activities are further complicated by the inexorable countdown to the print date of each issue. *Time* isn't just a magazine; it's part of every magazine, and a thousand individual agreements to deliver on deadline make the enterprise run—or screw up the works. Like a centipede walking, the miracle isn't that magazines get published on a regular basis; it's that they get printed at all.

It happens because everyone involved likes the challenge of performing for an audience, even a vicarious one reading their pages. What else could explain the crazy business sense to publish a magazine in the first place? Even with the downturn in the economy, there will probably be more than 600 new magazines launched in 2008, and less than a fifth of them will be around at the end of next year. Still, those statistics are better than restaurant startups or Broadway plays, both of which have a 95% probability of not lasting through a year, yet there are plenty of

entrepreneurs willing to make a run at culinary or theatrical stardom.

Working under pressure isn't necessarily a bad thing. Thriving under pressure is often invigorating. But there is a difference between the controlled chaos of creative exploration and the disarray of inefficient and poorly managed workflow. It's one thing to work without a net; it's another thing to have a poorly built trapeze.

In this issue, we have compiled some of our favorite ideas, opinions, tips and tricks and solicited items from our readers, regular contributors and the participants in our designer listings. We've organized them in an arbitrary alphabetical order because we hope you will enjoy perusing the book, finding nuggets of wisdom and inspiration that you can use in your own projects.

We've found some great magazines that you might never have heard of—but should. We interviewed illustrators to discuss their work process on a particular job, and then for the other side of the story we spoke with the art directors who assigned the work. There are tips to help you work smarter in your favorite programs and resources to improve your skills. Plus a few other surprises to brighten your day.

Maybe after looking through our first MAGZ A to Z issue you'll think of a few ideas of your own. It's never too early to start collecting stuff for our second annual issue next Fall. Email me at Robsugar@fpomagazine.com.

Robert Sugar
Editor

A TO Z

THE ISSUE

TIPS, TRICKS, HOW-TOs AND TOP TENS

—**OH MY!** For this special issue, we've chucked our entire editorial line-up in the trash so we could present you with an entirely random issue of cool stuff from cool people. We contacted our fans, our enemies, big industry voices, small publications and generally anyone willing to participate. You and your colleagues have provided us with insight, inspiration and just plain useful information. We hope you enjoy this issue, and thanks for celebrating our first year with us!



A positive **ATTITUDE** may not solve all your problems, but it will annoy enough people to make it worth the effort.

HERM ALBRIGHT 1876–1944,
writer for the *Saturday Evening Post*

Once You Find Your AUDIENCE, Be Sure to Embrace Them

SOME MAGAZINES HAVE A PRE-DETERMINED AUDIENCE. Associations often offer a magazine as a member benefit to their special interest group. Some magazines are fortunate enough to have their audience seek them out. A B-to-B about housing construction will attract contractors and suppliers who need industry news and want to advertise.

An enthusiast pub has to rely on finding readers through promotion to likely subscribers, or provocative covers on a newsstand or in a dentist's waiting room, generating buzz through word-of-mouth, or on the Internet.

But what if the audience that finally finds your magazine doesn't match your initial vision? Do you reinvent your magazine, or adjust your expectations?

Case in point: The publisher of a 10-year-old art enthusiast magazine,

with a circulation of about 75,000, has always yearned for a well-heeled, and well-monied, reader base. The editorial content serves that small community, but it also has come to attract a much larger group of novice and mid-level art collectors who are curious about the upper-crust, but who have no delusions of joining them.

The 2002 recession meant a loss of advertising from high-end galleries. The ad sales staff sold what it could, with the result of some less-sophisticated advertisers running, uh, less-polished-looking ads. Interestingly, these new advertisers were much more relevant to the majority of the readership than the fancy galleries were. Still, the publisher remained unyielding in its vision of its desired audience and advertising base.

However, when the economy began to pick up in '03, the high-end art dealers didn't want to appear in a magazine with any junky ads, even though they admitted the editorial suited them just fine. It was a long, hard struggle to convince even a few of them to return. (Alas, let's

ANACHRONISMS

Language hasn't quite caught up with technology. We need some new words for these:

- ▶ **DIALING** a phone number
- ▶ Leaving a phone **OFF THE HOOK**
- ▶ **REWINDING** a video
- ▶ Adding **LEADING** to text
- ▶ Leaving stuff on the **PASTEBOARD**
- ▶ **ART DIRECTING** a magazine

not discuss where *all* ad sales have gone this past year.)

What the editor knows, and the publisher refuses to accept, is that the magazine would be more successful financially if it would acknowledge its true readership—the interested and curious collector with a limited art budget—and court that much-larger potential audience.

The editorial content needs only minor tweaking to serve that readership better, though the shift might result in less prestige in the art community. This is clearly a case where the publisher, desperately searching for ways to save money in the current troubled economy, would be well served to adjust its expectations. **NONA MEPLIEZ**

Plenty of coaches, authors and software programs want to help you—for a price—including Kathy Paauw. However, her site also offers a free online newsletter and a useful free Tips & Tools page. www.orgcoach.net/tipstools.html



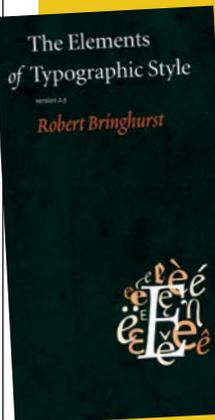
St. Mark's Bookshop on Books

We asked manager **MICHAEL RUSSO** of this NYC Village icon for some design titles he recommends. "These ten books have all performed well and have helped us to make the store distinct to the observant browser."

GREAT BRAINSTORMING TRICK. Make believe the U.S. government has just outlawed the very thing you are trying to create, such as "We no longer can feature pictures of food products in our advertising," or "It is now against the law to refer to any product by name in print." These constraints generate some great ideas.

DAVID LEVY *vice president, data marketing, Story Worldwide, www.storyworldwide.com*

BOOKMARKS



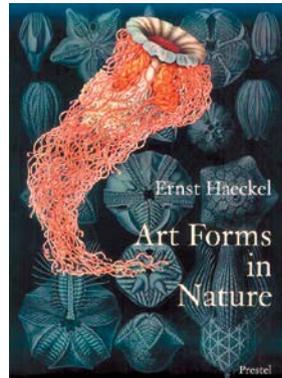
Robert Bringhurst's *The Elements of Typographic Style* is my go-to reference for all typographic questions. While not a grammatical style manual, this is an essential guide on aesthetic sensibilities and typographic rules.

JINNA HAGERTY *designer*
The Elements of Typographic Style, Robert Bringhurst, Hartley & Marks Publishers, 2005.

Magazine Editing: The Practical Approach, by **John Brady**. 62 quick chapters (800 words each), a compilation of my *Folio*: columns on the editing wars, with topics ranging from the erosion of editorial integrity, the seven habits of highly efficient editors, the care and handling of writers, the effective use of taglines to clarify a magazine's title, and how to tell if your magazine needs a redesign. Privately printed and used at the E.W. Scripps School of Journalism in magazine editing workshops. Email me and I will tell you where to send your \$15 check: bradybrady@aol.com.

JOHN BRADY

Magazine Editing: The Practical Approach, John Brady, self-published.



BLACKSTOCK'S COLLECTIONS

Gregory Blackstock, Princeton Architectural Press, 2006
This is an amazing little collection, but its appeal is kind of hard to convey in words. It presents page after page of highly rendered images. There's an obsessive quality, but the implied intensity is attractive, as is the packaging.

ART FORMS IN NATURE

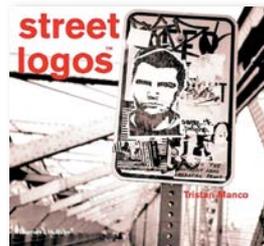
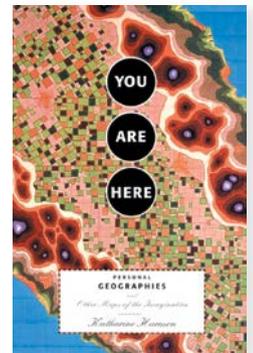
Ernst Haeckel, Prestel Publishing, 1998
An unstoppable perennial. Something about its wordlessness may enhance its appeal. Probably a great reference work, but so elegantly laid out.

YOU ARE HERE

Katharine Harmon, Princeton Architectural Press (PAP), 2003
PAP has always been a great publisher for us. This

book's theme could qualify it for placement in our critical theory section as well.

DIY (DESIGN IT YOURSELF) Ellen Lupton, Princeton Architectural Press, 2006
How many great design books has Ellen Lupton published? This is an inviting book for beginners and is representative of the burgeoning amateur strain in the world of design.



STREET LOGOS

Tristan Manco, Thames & Hudson, 2004
Street art and graffiti have been getting more popular recently, but they never really went out of style.

MASSIVE CHANGE

Bruce Mau, Phaidon Press, 2004
This might be described as a kind of design monograph. A wide-ranging presentation of Mau's aesthetic from Phaidon, another great art and design publisher St. Mark's relies on.

CRADLE TO CRADLE

William McDonough, Northpoint Press, 2002
This is a book with elements of design and ecology that has done really well at St. Mark's. It's kind of a manifesto for a greener, more considered future, and design, in the sense of deliberate and complex planning, plays a big part of it.

LOS LOGOS

Mika Mischler, Die Gestalten Verlag (DGV), 2002
Just an outstanding logo compilation. DGV is one of our secret weapons at St. Mark's.

TIBOR KALMAN: PERVERSE OPTIMIST

Princeton Architectural Press, 2000
A great monograph from the late designer.

ENVISIONING INFORMATION

Edward Tufte, Graphics Press, 1990
A remarkable book both for its message and its presentation, which is sort of the point. Extremely well designed and full of little surprises. Nice gift for someone interested in exploring the relationship between visuals and meaning.



www.stmarksbookshop.com

REGARDING COVERLINES

“I look forward to the day when magazines can return to serving their audience and not the newsstand. Until then, you’re stuck with 109, free, biggest, hot, ultimate, travel, toys, secrets, great, perfect, best, sex, abs, weight-loss, getaway, new, insider, easy, delicious, shortcuts, paired with a celebrity you keep seeing over and over on the covers of magazines.”

ROB HAGGART *From the post: “Who Should We Put On The Cover?” www.apphotoeditor.com/2008/06/24/who-should-we-put-on-the-cover*

A COMMITTEE IS A CUL-DE-SAC
DOWN WHICH IDEAS ARE LURED
AND THEN QUIETLY STRANGLERD.

SIR BARNETT COCKS 1907–1989, clerk of the House of Commons



JOIN THE COMMUNITY.

Learn from colleagues: Belong to professional associations (SNAP, ASME, etc.); enter contests; read *FOLIO*; and attend conventions.

RUTH THALER-CARTER *writer, www.writerruth.com*

[and, we hasten to add, read FPO Magazine, too!]

The Five C's of Good Communication

The word communication has five syllables and begins with a C. Keep the “five” and the “C” in mind: They will help you remember that there are five C's involved in effective communication. The purpose is to create a strong link between writer and reader. Writing that does this well is:

- 1 CLEAR** It lets readers easily understand your meaning and your message.
- 2 CONCISE** It makes the key points quickly and directly.
- 3 CORRECT** It provides readers accurate and truthful information.
- 4 COMPLETE** It gives readers the information they need about your topic.
- 5 COMPELLING** It engages readers' emotions, exciting them about what you have to say and giving them good reasons to respond in the way that you would like.

MARGARET LUCKE *writer and novelist,
www.margaretlucke.com*

HOW TO GET CREATIVE WHEN TIRED OR CRUNCHED FOR TIME

Take a brief break, no matter how tight your time is. Even five minutes away from the screen or desk can refresh your brain and creative instincts. Do a couple stretches, touch your toes, dance in place for a couple minutes, get a hug from someone if you work at home, step outside and take a couple deep breaths of fresh air. If you have a little more time, walk the dog or yourself around the block, read part of the newspaper, treat yourself to a break at a coffee shop.

Do something different if you feel mentally stale. I used to stop and dash off short letters to my mom or dad—that kind of writing is fun and pressure-free and would magically free up my brain for work writing.

Delegate. No one person can do it all. Build a team you can rely on, and then use it.

Switch hats and cover a new beat, play with a new voice or format, even if you don't use them in the issue. Heck, write a poem!

RUTH THALER-CARTER



CREATIVE BRIEFS

“I’ve found the best way to work with both clients and vendors is to develop a brief mind map with a client using screen-sharing technology, like Go to Meeting (www.gotomeeting.com) in combination with a mind mapping software program like Mindjet’s MindManager (www.mindjet.com). You and your client can quickly identify and agree upon mutual goals and expectations. And creating the map together online eliminates the chance of misunderstanding.

After the call, I send a pdf of the creative brief map to clients and request they sign it and return it via the postal system.

The above process eliminates ambiguity and misunderstandings, and avoids unnecessary meeting and travel costs. It works for clients across town and around the world. A 10-minute call creating a mind map can save weeks of wasted effort.”

Learn more at www.publishedandprofitable.com/public/388.cfm.

ROGER PARKER *author, Looking Good in Print and Design to Sell*

Seven Tips or Seven Deadly Sins: It's All in the Practice!

Nameplates and cover lines tell the world your story

THERE'S ONE TIP I always give my consulting clients: There are only two rules in design—number one, there are always exceptions to the rule; number two, when you're in doubt, always refer to rule number one. So, here are seven tips to which you can apply rule number two. Badly executed, they are seven deadly sins that every new magazine should avoid without exception; greatly executed, they are seven lively tips.

DON'T COVER YOUR LOGO. The simplest piece of advice many people fail to understand is that a new magazine should never—*ever*—cover its logo. It's tempting to try and imitate established magazines like *Time*, *Newsweek* and *Rolling Stone* when they place photos on top their nameplates, but you're not in the same ballgame as these three. Unlike them, you don't have an identity that's been strongly established that allows you to cover who you are. For new magazines, your logo and nameplate are your identity.

DON'T USE A LOGO YOU NEED TO EXPLAIN. In today's market, we are flooded with magazines about anything and for anybody. When you name your magazine, you have to be aware of two things: the shorter the name, the better; and no explanation should ever be needed to describe your publication, not even a tagline. So, if you publish *Dwell*, it had better be about the home; if you publish *Pray*, it had better be about praying and religion; and if you launched *The Atlantic* today, it had better be about the ocean, not about literature and politics. The days of publishing based on a name or because it sounds good are long gone.



DON'T USE A LOGO FROM THE TYPE SPECIFICATION BOOK. A computer can be a great help in many cases, but it can also allow you to be lazy with design and branding. No matter the typeface you select, if you don't add special characteristics to give it your own touch, your logo will always be generic and its value and trade-dress (the unique design feel your product holds) will go down. Altering type is a necessity in creating a logo.

Also, try to create a gimmick that will help market your publication. Think of the bunny on every cover of *Playboy*, the head of Einstein on every cover of *Mental Floss* and the bust of George Washington on every cover of the late John Kennedy's *George* magazine. Create an interactive cover that helps grow the relationship you have with your readers.

DON'T HAVE A COVER THAT ISN'T A MARKETING TOOL. With regard to interactivity, don't design your covers for art galleries or the association of magazine designers; design them for the masses who will compare your cover to the thousands of others they've seen. Your cover should always be a marketing tool—one that attracts readers and influences them to buy your magazine. For this, we need to remember the four "Me's": SeeMe, PickMe, FlipMe, BuyMe/DropMe. Your cover should attract attention (SeeMe), make it irresistible for readers to pick up (PickMe), direct readers by way of a page

number on the cover to go inside the magazine (FlipMe) and finally purchase the magazine because the expectations of the cover have been realized in the pages (BuyMe).

DON'T HIDE THAT YOU ARE A NEW PUBLICATION. Never try to sneak into the marketplace. You're a new publication, and people should know it. The public loves collectible items and premier issues. A button saying "Premier Issue" or "Collector's Edition" will draw attention. Scream that you are new on your cover; don't whisper. Don't try to blend in. because, as we say in the South, "If it's true, it ain't braggin'."

DON'T THINK JOURNALISM, THINK MARKETING. View your cover as the most important marketing tool you have issue to issue. While this may seem to go against what I say about how we're in the business of selling content, that content may go unsold without a good cover as a marketing piece. Whether you're a writer, editor or designer, you have to temporarily replace your career cap with your marketing cap and come up with the best cover to sell your product.

DON'T LEAVE YOUR READERS INACTIVE. Society is more high-paced than ever, and you can't afford to not give your readers immediate action items. Your coverlines should always be close-ended and give readers something to do this minute, this day or this week. Say it clearly: "Lose 10 Pounds This Week"; "Be Heart-Healthy Today"; "Dinners You Can Make Tonight." Action is always better than inaction, and answers are much better than questions.

Keep these "Seven Deadly Sins"—or "Seven Lively Tips"—top of mind and make your magazine better today.

SAMIR "MR. MAGAZINE"™ HUSNI chairs the Department of Journalism at The University of Mississippi and runs the Mr. Magazine website and blog. For more tips and words of wisdom, visit www.mrmagazine.com.



APPLE MACBOOKS

We've been waiting forever for new MacBooks and MacBook Pros, and the models unveiled in October were simply underwhelming. Give them kudos for their eco-friendly construction, but where is the ground-breaking, paradigm reshaping, wow-inducing product that the long wait should have delivered?

The MacBooks lost Firewire and card slots, the Pros have few new features, and they all have a glossy screen that users have already complained about in previous models. The new glass buttonless trackpad may have iPhone-like finger gesture capability, but something that actually clicks-and-drags still works for most of us.

Where is the innovation? The books are still heavy and thick, and the Chiclet keyboards slow typing speed. How about making the screen touch sensitive and usable in a tablet mode? Shouldn't the Pros have a SATA connector by now? With the HD wars ended, a Blu-ray-capable drive would not only give us something to play on our new higher-resolution screens, but add an easy 50 gig storage option. The 17-inch model barely got a revision, save for the HDTV resolution display, so there's still a chance for Apple to show us something amazing. We're waiting.

ESQUIRE'S 75TH ANNIVERSARY COVER

So much hype for so little effect. The real e-ink area is a 2-inch by 5-inch area in the upper middle of the cover repeating one image over and over. Even David Granger, editor of *Esquire*, deemed it a "novelty." Hardly a paradigm changer, but do get back to us when the paper "screen" is the entire cover and plays real video that can be updated transparently via a wi-fi connection. Oh, the inside of the book was pretty great, by the way.



The real future of magazines? Check this out on YouTube: "Sony Flexible Full Color Paper Screen."



PORTFOLIO

Since Condé Nast decided to cut the frequency of *Portfolio* to ten issues a year, and given the slim size of recent issues, the *schadenfreude* crowd might think it's time to party. But they really should think about what they are celebrating. Is it that a big publisher can't launch a competitive niche magazine no matter what kind of money is thrown at it? Or that—given those resources of talent and determination—the magazine has never risen to any kind of must-read status?



ADOBE CS4

Adobe released the latest version of its suite of programs in October, and it comes with a hefty price tag for upgrading—at \$600, it's the most Adobe has ever charged. Sadly, for print designers and magazine production people, the upgrade probably isn't worth it. Most of the new features, such as Live Preflight or Exporting to Flash, sound sexy, but don't really fit a production workflow in a publication environment.

Photoshop may have enhanced masking controls and more non-destructive approaches to manipulating images, but the program still isn't a 64-bit program, limiting memory use to three gigs. Illustrator and Dreamweaver have even less in the way of new features, an amazing fact given that this is the first Adobe version of the website design program.

CS4 seems like a smashing CS3 point-5 update, not an entire version upgrade. And even if you find it for \$500, it's no bargain, especially for people with CS3.3 who already have Acrobat Pro 9. Add the usual inability for InDesign documents to be easily compatible with earlier versions, and the CS4 upgrade is something that many publishers might want to put off for a while. Or even wait for CS5.



RADAR

It launches, it closes, it relaunches and re-closes and then starts up and fails one more time. Along the way, big-time names like Mort Zuckerman have been attached to the magazine, as well as other publishing insiders whose multiple investments over the three launches probably have totaled over \$30 million (if you can believe the trade press). The disappointment isn't the loss of a great title, but the confirmation of three things: Tons of money get wasted on publications that aren't worth sustaining; New York publishing insiders are just as gullible as anyone else (kudos to you, Maer Roshan!); and investors want a title to immediately hit one out of the park or they aren't satisfied.

...AND THIS YEAR'S LITTLE BOOS GO TO:

ROLLING STONE, for shrinking its trim size. Not. The. Same.

KENSINGTON PRODUCTS Where's that Bluetooth version of the wonderful Expert Mouse?

HOEFLER & FRERE-JONES' ridiculous restriction against allowing their fonts to be embedded in PDF files posted online. They say they are worried about piracy—but it's OK if you pay more.

MICROSOFT, who has tried to solve its buggy Vista problem by not calling it Vista anymore, and making Jerry Seinfeld uncool in the process.

EDY'S AND BREYER'S, who shrank the size of their half-gallon ice creams, but kept the prices the same—like we wouldn't notice.

One Thing I Like...



...writers who take the extra step and think visually about what they're submitting for publication. If a talented freelance writer provides a brainstorm list of art ideas along with the written piece (and high-res images of the people interviewed for the story or other art related to the article), I'll be more likely to use that freelancer again. I like to work with writers who consider what I need to make the finished product a success—not just meeting their word count and submitting an invoice.

CARLA KALOGERIDIS, *editorial director, Society of National Association Publications (SNAP), www.snaponline.org*

WEB SUPPORT

GRAMMAR CHECK

andromeda.rutgers.edu/~jlynch/writing

chicagomanualofstyle.org

(Paid subscription needed for the manual. Tools and Q&A sections are free, and you can subscribe to a monthly Q&A tips alert.)

grammar.ccc.commnet.edu/grammar

grammarbook.com

owl.english.purdue.edu/owl

SUPPORT NETWORK

copydesk.org (*American Copy Editors Society*)

journaliststoolbox.com

journalismjobs.com/resources.cfm

poynter.org

FUN WAY TO PROCRASTINATE

www.verbivore.com



WORD-LOVER BLOGS

languageblog.ldc.upenn.edu/nll

theslot.com

Site suggestions by MARGARET LUCKE and HOPE DANIELS, editor, American Style

MY #1 EDITING TIP

“If you wouldn't *say* it that way, don't *write* it that way. Everything you write should sound smooth and easy when you read it aloud. If you stumble, so will your reader.”

KRISTEN KING *writer/editor/blogger, www.inkthinkercommunications.com*

EDITORS ON-SCREEN



MIRANDA PRIESTLY
RUNWAY MAGAZINE

“The details of your incompetence do not interest me.”

Meryl Streep,
“The Devil Wears Prada”



KHADIJAH JAMES,
FLAVOR MAGAZINE

“I try to be there for you, but you take that fork in the road and you lose me every time!”

Queen Latifah,
“Living Single”



DANIEL MEADE,
MODE MAGAZINE

“You have your own dreams. I would never stand in your way.”

Eric Mabius,
“Ugly Betty”



JENNA RINK,
POISE MAGAZINE

“Let's put life back into the magazine. And fun and laughter and silliness.”

Jennifer Garner,
“13 Going on 30”



CLAYTON HARDING,
SHARPS MAGAZINE

“This is your shot, you're my little hitman.”

Jeff Bridges, “How to Lose Friends & Alienate People”

ESQUIRE COVER, OCTOBER 1966

WHENEVER I LOOK AT THIS, I get inspired, and I get scared. This is what we have to aim for, time and again.

Let's take a step back. There are plenty of different kinds of covers. Some use celebrities in clever ways—if I recognize them and I know their story, then I might get the reference and smile or be shocked accordingly. If I don't, then the power of the image or the enticement of the cover line might persuade me into buying it anyway.

Other covers use purely graphic elements to grab the casual glance, guns and eyes and colors and flesh and pointing fingers, and I might smile or be turned off or be confused, depending on my politics, my preferences and the level of my visual literacy. They're intended to tease their intended audience, and either attract or push away everyone else. It's a careful skill, mostly carelessly employed. A good cover raises sales; an indifferent one is a wasted opportunity. And the newsstand is filled with wasted opportunities.

And then we come to this cover, created by George Lois in 1966. Unlike most other magazine covers, you pretty much know how every single person will react to it, *Esquire* reader or not. The nameplate has been faded as far as it can go—you almost feel that they wished they could have

omitted it altogether. The words give the reader a gut feeling of horror, the stark white on black (and not the other way around) already telling you that the girl is dead. If you are a parent, then the words hit even harder. You can't help but say it over and over to yourself, in your head, as you read it. Those gasped first three words, the hyphen-length pause, the word "little" before girl, even the fact that it's a girl not a boy. Each word hits harder than the last. And then it ends with a flat full stop, whispered pathos rather than shouted exclamation. It's the magazine equivalent of that powerful, six-word Ernest Hemingway short story: "For sale. Baby shoes. Never used."

And as awful as the main words themselves are, it gets still worse underneath. The deeper truth you already knew and yet didn't want to read is written there: that this isn't just a road accident. These are soldiers and this is Vietnam. That little girl died because we sent the soldiers there, yet another senseless casualty. The horror, the horror in one simple, bold, terrifying cover. Whether or not you picked up the magazine in 1966, simply reading the words on it would have changed you ever so slightly.

Now follow that.

ANDREW LOSOWSKY *writer,*
www.losowsky.com/magtastic



“TODAY’S MAGAZINE COVERS? NOTHING’S HAPPENING. Generally, for hundreds of magazines it’s a cacophony of celebrity pictures along with 10 or 11 stupid blurbs selling individual things. And the idea that they look like each other is so incredibly stupid. You try to be unique, you try to be exciting, you try to catch people’s eyes. And you can talk to editors of the most important magazines in America and they will agree with what I’m saying, and still keep doing it.

Covers should have ideas. And that’s the problem. 99% of them have no ideas.”

GEORGE LOIS, *interviewed by Johanna Lenander,*
www.notesondesign.net/people/interviews/george-lois-a-punch-in-the-mouth/

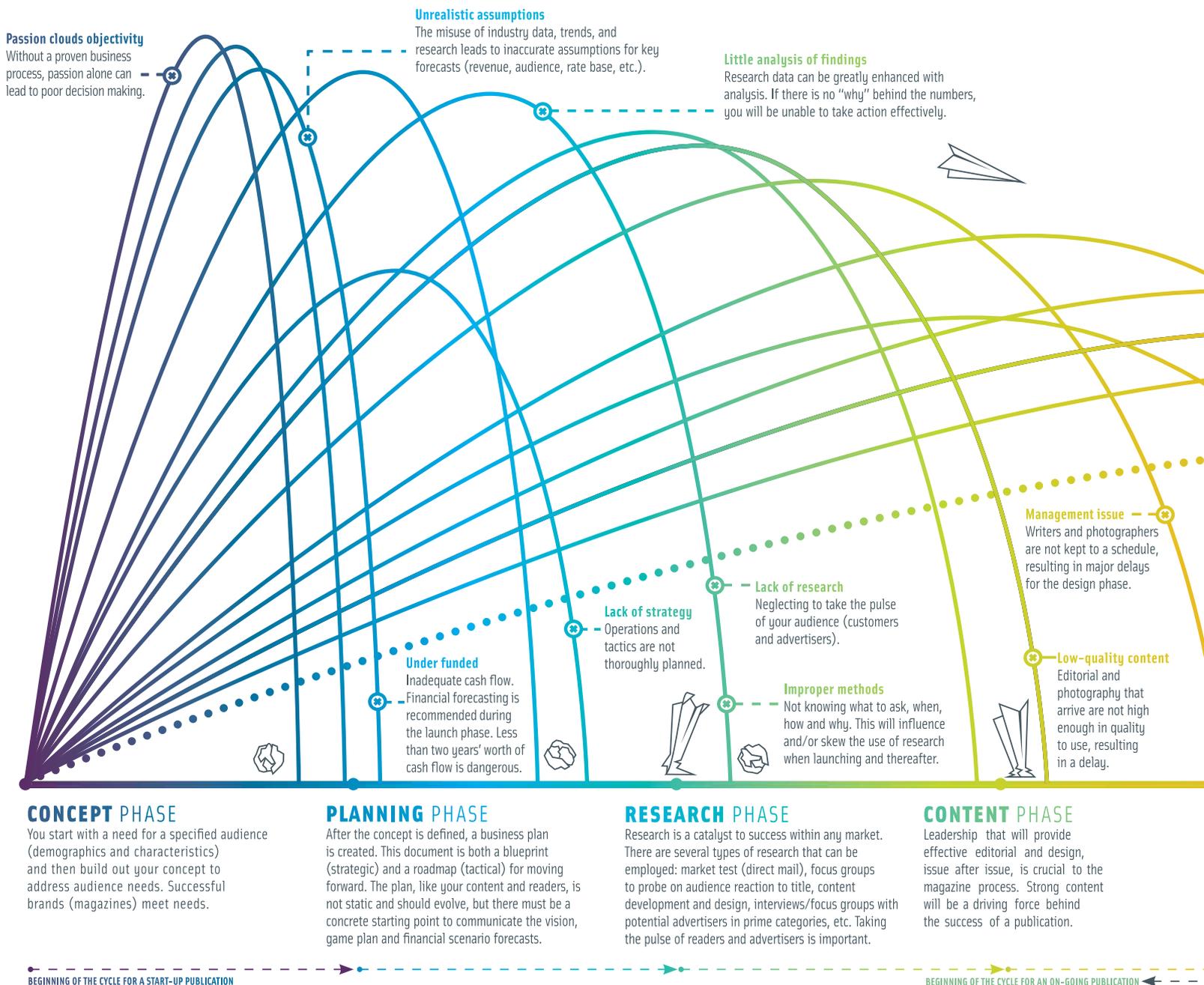
FORMULAS FOR SUCCESS

COST SAVINGS POTENTIAL

Frequency

(N.) Rate of occurrence.

Does your monthly magazine really need to come out every month? Would readers fuss, or notice, or maybe even be grateful, if it dropped through the mail slot eleven, ten or even six times a year? You don't need to cut back on overall editorial—in fact this could be an opportunity to improve your content. Substantial cost savings can be realized by printing larger issues fewer times. You might lose some ad revenue, but the reduction in overall paper, printing and (especially) postage costs if you have a large circulation, might make that budget a bit easier to balance.





ALGEBRA FOR THE LIBERAL ARTS

If A is success in life, then A equals x plus y plus z. Work is x; y is play; and z is keeping your mouth shut.

ALBERT EINSTEIN (1879–1955), *Observer*, Jan. 15, 1950

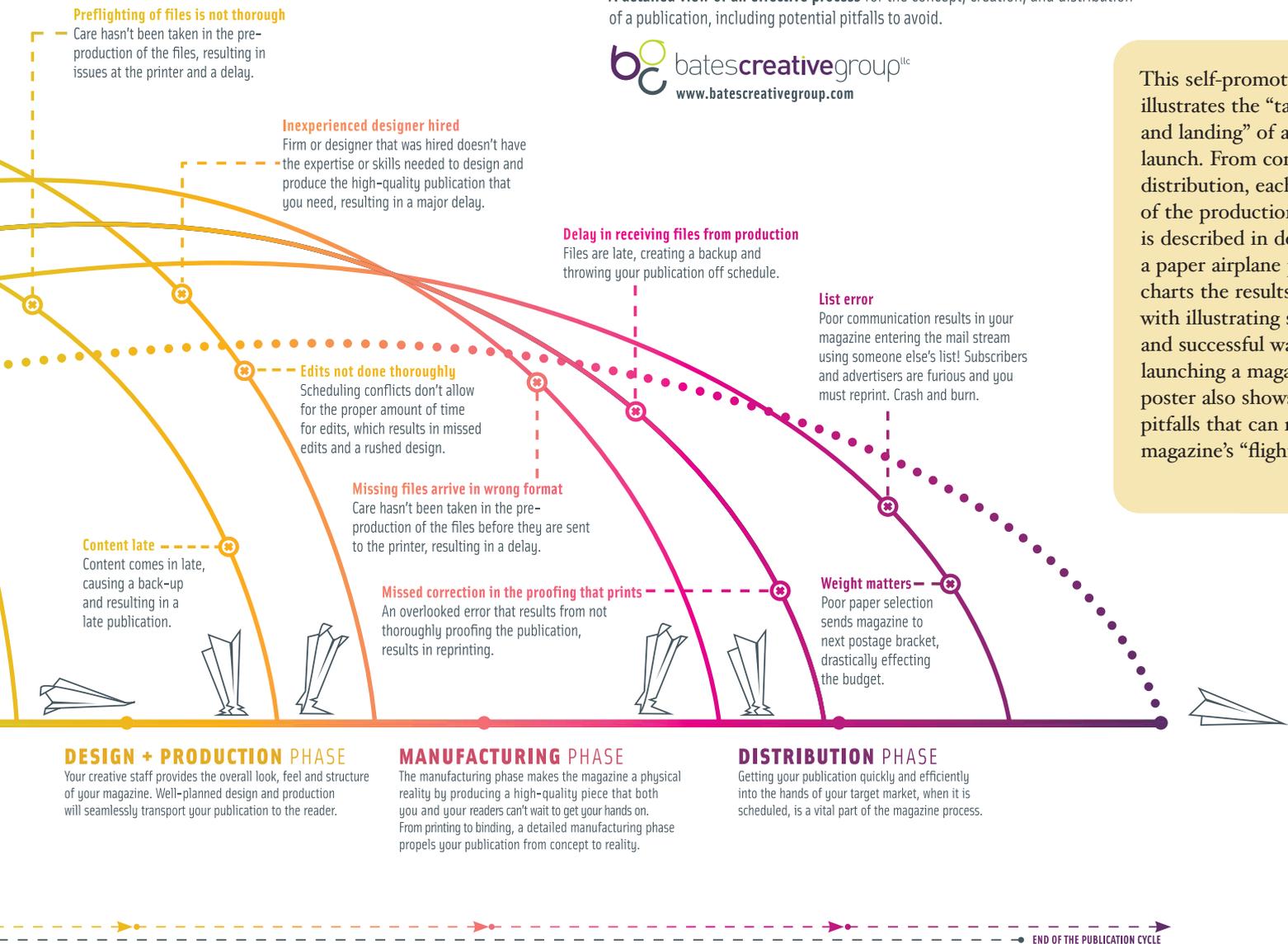
A MAGAZINE'S FLIGHT

The lifecycle of a publication from take-off to landing

A detailed view of an effective process for the concept, creation, and distribution of a publication, including potential pitfalls to avoid.



This self-promotional piece illustrates the “take-off and landing” of a magazine launch. From concept to distribution, each phase of the production process is described in detail, and a paper airplane playfully charts the results. Along with illustrating strategic and successful ways of launching a magazine, the poster also shows common pitfalls that can misdirect a magazine’s “flight.”



FUN WITH FOLIOS

LIVING BY THE NUMBERS

Among the breakneck pace of redesigns, elimination of long-form writing in favor of a variety-pack approach to content, and growing popularity of free-form design, it seems the comforting consistency that magazine designers—and readers—once depended on is under siege. The latest front? The humble page number, once an unobtrusively functional device, has become a design opportunity. Custom folios, modified to fit content or section, are everywhere—even *Time for Kids*' digits bounce from serif to sans. It's all good fun, but when I see the title "Folio Wrangler" on a masthead, I'll be worried. ►►

56 NOVEMBER 2008 www.redbookmag.com

82 NOVEMBER 2008 www.redbookmag.com

112 NOVEMBER 2008 www.redbookmag.com

REDBOOK

Those who can't get too much color on a page will appreciate *Redbook's* randomly chosen rainbow of candy-colored numerals. I'd try it, but I'm afraid I'd end up with folios prettier than the people my magazine usually photographs.

WIRED

The finest next-wave folios unquestionably belong to *Wired*. The magazine's basic style for numbers—reversed out of square boxes—lends itself to not just color play, but all kinds of links to the magazine's tech-y articles. A recent piece on the "Star Wars" animated movie knocked the boxes into extreme "Lucas-type" perspective, where squares with numbers were scattered all over the margin like pixels.

0 5 8 NOV 2008

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BON APPÉTIT

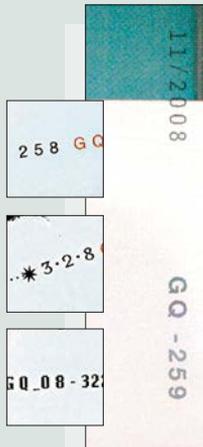
Bon Appétit's redesign offers a sensible approach to the variable folio. Bigger numbers stand out in the relatively frenetic front of the book; smaller, subdued numbers work with open, airy feature pages. Not bad, but is it visual journalism?

146 BONAPPETIT.COM/NOVEMBER_2008/

56/ bonappetit.com/ november 2008

GQ

GQ makes the break from wacky to communicative with a numbering system that, at least sometimes, links to content. A recent computer story sets numbers in a bit-mapped version of Chicago (that font will not die) and another incorporates the numbers into a hieroglyphic signage system.



56 GQ.COM NOVEMBER 2008



►► Those who work at magazines where designers are asked to turn around features in minutes rather than weeks (in other words, most of us) may find that pimped-out integers do not pass cost-benefit analysis. They can take comfort in the diversity of the magazine business. For every trend, there is an opposite and equal one—*Harper's Bazaar* puts a single tiny digit on left-hand pages only, and Condé Nast's recent annual *Fashion Rocks* had no folios at all.

JANDOS ROTHSTEIN designer, www.jandos.com

Ghosts, Ghouls and Grammar

If you're an editor, you probably keep a reference book on grammar on your bookshelf, right there beside the potted fern. But how often do you pull it out and read it for fun? Karen Elizabeth Gordon's delightful and authoritative guide invites you to do just that.

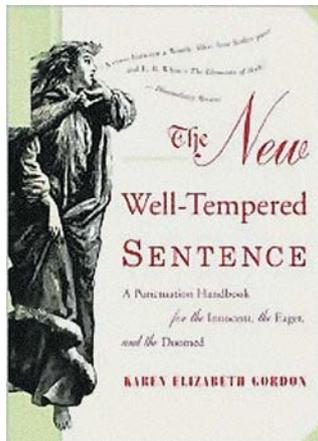
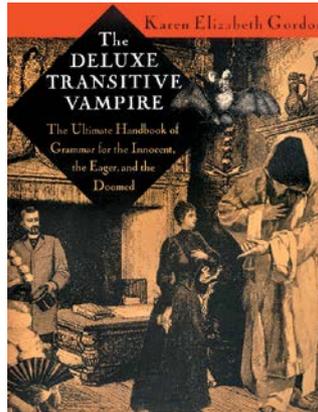
Titled *The Deluxe Transitive Vampire: A Handbook of Grammar for the Innocent, the Eager and the Doomed*, the slender, sensible volume gives concise explanations of such weighty matters as verb tenses and gerund phrases. But what's enticing are the examples, which read as if they were pulled from the middle of a fairy tale or a nineteenth-century novel and make you long for the rest of the story.

For instance, take these illustrations of the use of pronouns as direct objects of a sentence: **"I kissed him. He clasped me. Whom did I desire?"** Or this one in the discussion of adjective clauses: **"The hand that is languishing on the windowsill was once mine."**

The text and the fanciful drawings that accompany it are filled with dragons, werewolves, feisty women and amorous men to keep you company as you remind yourself of the fine points of parsing a sentence. And if you're confused about commas or perplexed about parentheses, look for the *Transitive Vampire's* companion volume: *The New Well-Tempered Sentence: A Punctuation Handbook for (you guessed it) the Innocent, the Eager and the Doomed.*

MARGARET LUCKE

Karen Elizabeth Gordon, *The Deluxe Transitive Vampire: A Handbook of Grammar for the Innocent, the Eager and the Doomed*, Pantheon Books, 1993 and *The New Well-Tempered Sentence: A Punctuation Handbook for the Innocent, the Eager and the Doomed*, Mariner Books, 2003



Grammar Websites

Colleges and universities often have outstanding writing resources for students that are available to the public online. For example: grammar.ccc.commnet.edu/grammar/

GREAT GRAMMAR RESOURCES

GRAMMAR SLAMMER
englishplus.com/grammar

ENGLISH GRAMMAR 101
englishgrammar101.com

My Top 7 Grammar and Language Blogs

APOSTROPHE ABUSE
apostropheabuse.com

BLOG OF UNNECESSARY QUOTATION MARKS
quotation-marks.blogspot.com

E EK, A TYPO!
eekatypo.blogspot.com

GRAMMARBLOG
spandg.blogspot.com

GRAMMAR GIRL
grammar.quickanddirtytips.com

LITERALLY, A WEB LOG
literally.barelyfitz.com

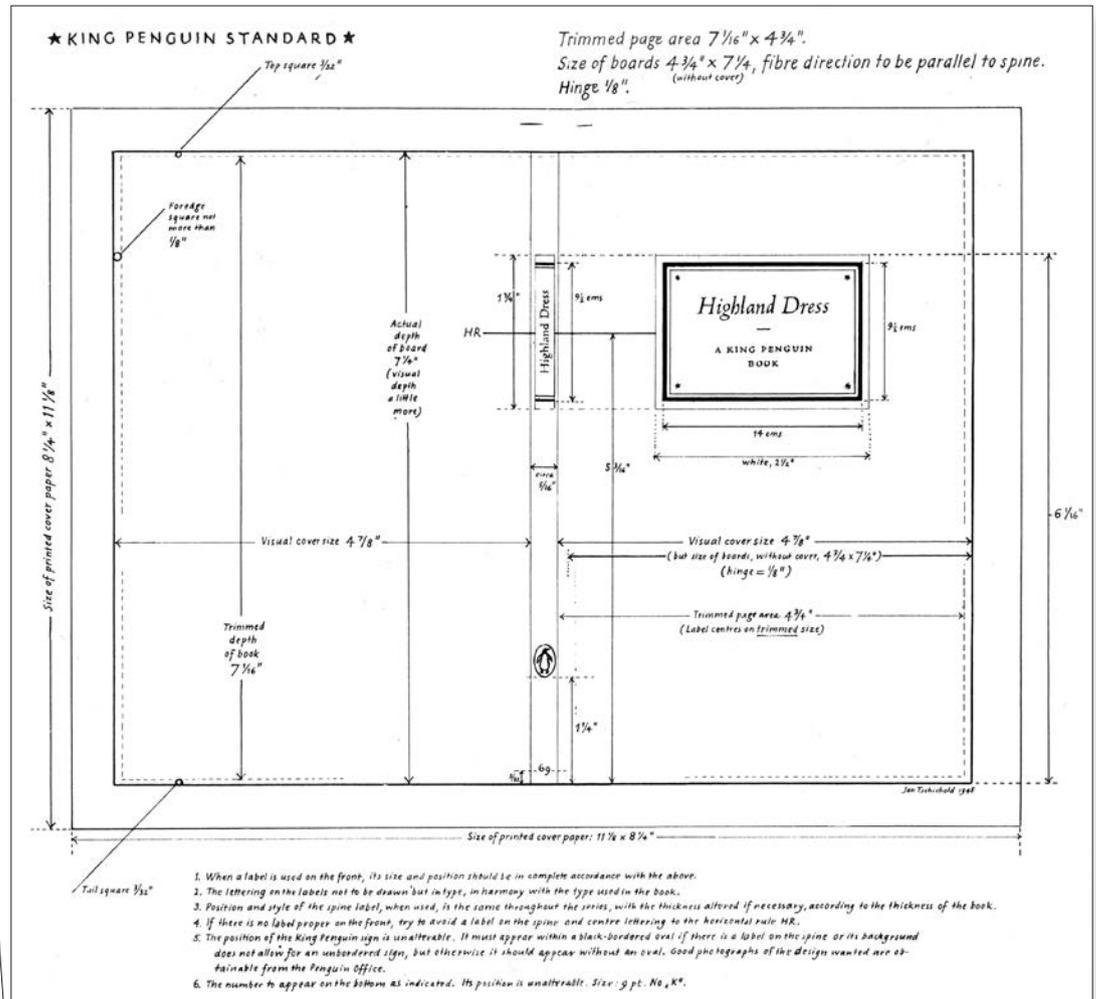
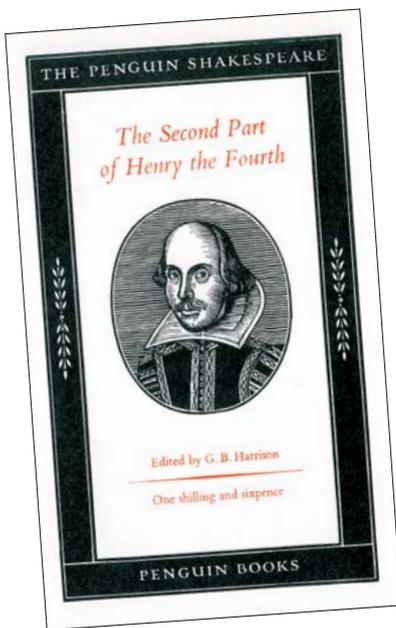
LOWERCASE L
lowercasel.blogspot.com

KRISTEN KING



GRID IRON

Besides drafting a concise definitive guide for setting beautiful type (see pages 42–43), Jan Tschichold addressed the need for a consistent cover treatment with this grid for Penguin paperbacks in 1947. It also happens to be an object lesson in creating a detailed template that demands technical precision and forestalls unwanted variation through explicit instructions.



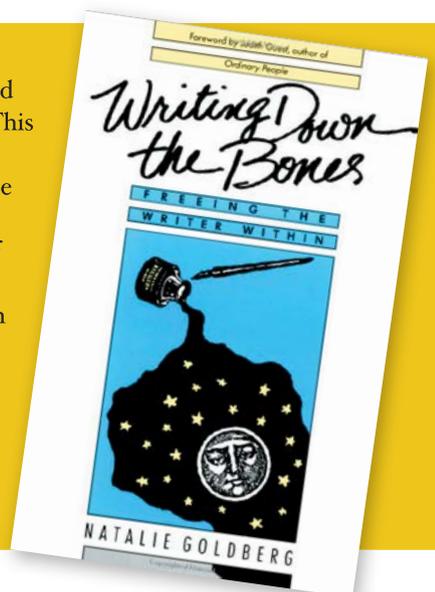
BOOKMARK

I have several books on writing and a few on creativity, but the one I'd grab and save if my house was on fire is *Writing Down The Bones* by **Natalie Goldberg**. This book is for anyone, no matter what their creative endeavor may be.

You get everything from tips on writing topics to start with, to how to revise what you've written. Ms. Goldberg demystifies the creative process by giving you permission to just get it out on paper, find the inspiration right in front of you, and trust yourself to create without being stopped by your internal editor. Whenever I feel like I'm on the brink of a bout with writer's block, I just open up to any of the brief chapters, read for a few minutes, and bid that writer's block farewell. Truly, a must-have classic for anyone's bookshelf.

JAIME LOPEZ *writer, poet, blogger*

Writing Down the Bones, Natalie Goldberg, Shambhala Publications, 2005



While we can't say this was the easiest list to acquire, it's one of our favorites. Steven Heller may be the biggest voice in graphic design journalism, but he sure isn't one to brag. After much pressuring on our part...

Steven Heller Shares His Favorite Steven Heller

10 ARTISTS' CHRISTMAS CARDS,

Simon & Schuster, 1981

This was more or less my first attempt as a sole author. I savored the research process, digging through artists' drawers for their Xmas cards. I found one that Einstein had sent to Fritz Eichenberg, but it wasn't good enough to publish.

9 THE ART OF NEW YORK,

Harry N. Abrams, Inc., 1983

Next to Christmas, New York City is my favorite theme, and the art that celebrated its majesty was always of great fascination to me. This was also my first of many collaborations with Seymour Chwast.

8 ITALIAN ART DECO, Chronicle Books, 1993

I have a passion for art deco design, and my wife has a passion for anything Italian. This was the first of many collaborations focusing on deco in Europe and the U.S.

7 DESIGN LITERACY,

Allworth Press, second edition, 2004

This was my first anthology of my own essays. It was based on the premise that design is best examined as a collection of object studies. This book focuses on objects and their respective contexts.

6 SEX APPEAL, Allworth Press, 2000

This is a collection of various authors' essays on sex in design and advertising. It

was wittily designed by James Victore and good reading, too. The first to address sex as a design tool.

5 NEW VINTAGE TYPE, Watson-Guptill, 2007

I've done a lot of books that survey trends and fashions in contemporary design. This is a beautifully designed and organized look at old type in new contexts.

4 ANATOMY OF DESIGN,

Rockport Publishers, 2007

Building on the concept of "Icons of Design," this book is a map of design influences—how nothing is really new but a conflation of tried and true. The book is a series of 50 gatefolds showing how these influences evolved ingeniously designed (and co-authored) by Mirko Ilic.

3 STYLEPEDIA, Chronicle Books, 2006

This is another book of my essays, only the conceit for this is it is an alphabetic encyclopedia of style. Louise Fili designed it with tabs for easy access.

2 MERZ TO EMIGRE AND BEYOND,

Phaidon Press, 2003

Despite the awkward title, this is one of my all time favorites, a historical survey of avant garde magazine design—long a key aspect of my research—from Victorian satire to digital typeplay.

1 IRON FISTS: BRANDING THE TWENTIETH CENTURY TOTALITARIAN STATE,

Phaidon Press, 2008

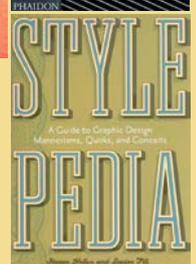
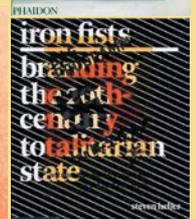
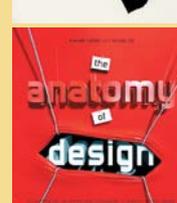
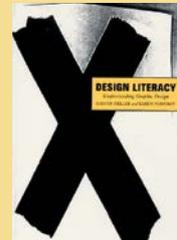
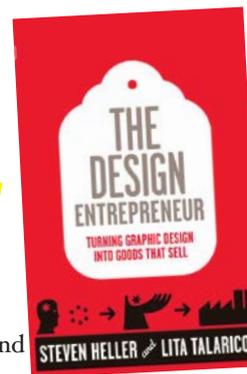
This is the result of five years of research into the graphic strategies of the Nazis, Fascists, Soviets, and Chinese Communists. Everything I've been interested in—the design of power, influence and persuasion—in one handy volume.

BONUS PICK THE DESIGN ENTREPRENEUR,

Rockport Publishers, 2008

The most recent is always the favorite. This book, based on the MFA Designer as Author program, is smartly designed with my first-ever slipcase.

STEVEN HELLER





Not Exactly Chopped Liver

Here's a great way to start a Jewish cultural magazine: Name it after a racial slur, aim it at an audience that's such a limited demographic that you'll never have a large circulation, publish it quarterly, fall behind schedule (after six years they're on issue #18) and, oh yeah, get the B'nai Brith's Anti-Defamation League (ADL) to denounce one of your issues.

While that may sound like a recipe for disaster (or at least a not-so-great business plan), *Heeb* magazine has survived through a combination of alternative funding from the likes of Steven Spielberg and Charles Bronfman, the development of alternate channels—events, social networking, web integration and—dare we say it?—lots of *chutzpah*.

Heeb's mission statement says that “it’s a take-no-prisoners zine for the plugged-in and preached-out. Covering arts, culture and politics in a voice all its own, *Heeb* has become a multi-media magnet to the young, urban and influential.” It casts a sly, satirical eye on American culture from a distinctly urban, young and secularly Jewish viewpoint. And like many such publications, it finds itself getting into trouble over content.

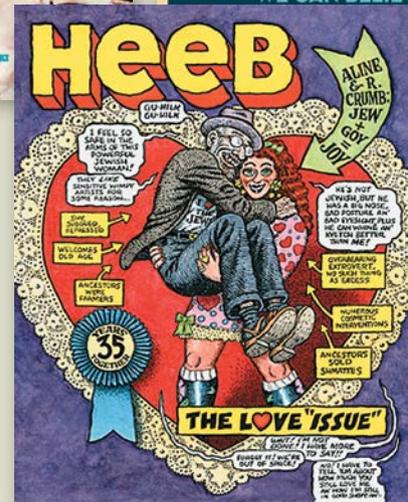
The six-year-old quarterly has generated tons of buzz over the years, at first because of its self-deprecating name, then in reaction to a mocking parody of Mel Gibson’s “Passion of the Christ,” which generated cries of outrage from groups as disparate as The Catholic League and the ADL. Most of the issues since 2005 have been themed issues, and *Heeb* has even developed a franchise—the Heeb 100—that celebrates young Jewish luminaries in culture and politics.

The magazine is decidedly anti-establishment and liberal, as is its readership. It frequently criticizes mainstream

American Jewish culture, most famously in an article entitled “Joe Lieberman is a Dickhead.” In “The Food Issue,” a live pig was photographed running across a traditional Sabbath dinner table. A recent issue featuring what it called “The First Jewish Swimsuit Calendar” generated a wealth of un-PC blowback.

Heeb's seat-of-the-pants business style hasn't made much money, but they've kept promoting, cross-promoting and publishing with a shoestring staff, producing issues of sophisticated editorial and imagery. Publisher-slash-editor Josh Neuman admits that it's only been the last few issues where advertising has even paid the printing bill.

Heeb's struggle to succeed as a print magazine demonstrates the challenge and advantages of small, independent publishers. The magazine's razor-sharp perspective and its strongly defined attitude and editorial voice build



branding and community. Yet with a print run of 35,000 and a subscriber list of 15,000, financial health is always a problem, but the stakes are much lower than for a behemoth like *Radar*. Finding alternate sources of revenue from grants, sponsorships, live events, festival sponsorship and alternate media, *Heeb* has to be nimble—or desperate—enough to buck conventional publishing premises and try everything that has a chance to succeed.

Heeb www.heebmagazine.com



How to Foster Innovation

TRYING TO HANG ON to your past success is a sure way to commit suicide, because it will kill all real efforts at innovation and creative growth. Creative growth is vital to future economic growth, even though in the short term, an organization might enjoy economic growth by doing the same old, same old. But this cannot continue indefinitely.

Brad Bird, director of “The Incredibles” and “Ratatouille,” provided these ten tips. The explanations following are mine, unless indicated by quotation marks.

1. HERD YOUR BLACK SHEEP.

Find the people who are whining and tell them to do a project that they want to do.

2. PERFECT IS THE ENEMY OF INNOVATION.

“Good enough” can be fine if it gets the job done in an acceptable manner. Don’t let people fiddle around on a project forever.

3. LOOK FOR INTENSITY.

If people are angry, loud or extra talkative, they’ve got passion. Harness that.

4. INNOVATION DOESN'T HAPPEN IN A VACUUM.

Get everybody together in a room and make them talk, show stuff, critique stuff and throw out ideas. (Remember that the key to real brainstorming is “There are no bad ideas.”)

5. HIGH MORALE MAKES CREATIVITY CHEAP.

“If you have low morale, for every \$1 you spend, you get about 25 cents of value. If you have high morale, for every \$1 you spend, you get about \$3 of value. Companies should pay much more attention to morale.”

6. DON'T TRY TO “PROTECT YOUR SUCCESS.”

Playing it safe doesn’t lead to innovation. Taking risks does. To allow people to take risks, they must be allowed to fail. Failure has to be an acceptable outcome.

7. STEVE JOBS SAYS

“INTERACTION = INNOVATION.”

People have to meet and talk to one another face to face. They have to say, “What are you working on?”—and then listen. They cannot huddle in their cubicles alone and produce good innovative work.

8. ENCOURAGE INTER-DISCIPLINARY LEARNING.

The photojournalist can write a blog. The reporter can take a class in art photography. Everyone who does audio should teach it to one new person every single week. Everyone should learn a new skill about once a month, and it should be something out of their comfort zone. It’s okay if they do not then use it in their daily work—it’s learning how it’s done that fosters new ways of thinking in various areas.

9. GET RID OF WEAK LINKS.

“Passive-aggressive people—people who don’t show their colors in the group but then get behind the scenes and peck away—are poisonous.” Fire them.

10. MAKING \$\$ CAN'T BE

YOUR FOCUS. Even though it seems counterintuitive, you are going to fail if your goal is to make big profits. If instead your goal is to make great journalism that serves your community, then your product will be good again, and people will want it again. (Note: Self-serving columns and op-eds, easy stories and superficial reports are not great journalism. Neither are 10,000-word boring investigative pieces that don’t show clearly why the issue matters and what can be done about it, even if they do win fancy prizes.)

MINDY McADAMS

Original post at GigaOm highlighted by Journerdism.

Source: mindymcadams.com/tojou/2008/how-to-foster-innovation



FEATURES INDESIGN CS4 SHOULD HAVE—BUT DOESN'T

Do we really need to export Flash files or make InDesign look like it's running in Windows? No. We need these:

Non-contiguous Text Selection

Wouldn't it be great to be able to select a few words of text here and there on a page (or even multiple pages!) and then apply a character style to them all at once? Microsoft Word allows it by holding down the Command key while you swipe across any text chunks you want. Why not in ID? And while we're on the subject of text manipulation, how about adding simple sort and calculate functions?

Real .PSD Control

Quark has implemented a great Photoshop document filter, allowing you to alter layer display, transparency and even turn channels on and off from within the program. What can InDesign—part of the CS family—do with .psd files? Just turn layers on and off.

Transform with a Click

InDesign has an image transform function like Photoshop and Illustrator, but you have to click on the Transform tool in the tool palette. Why can't the transform functions just *always* be available, like in those other programs? Hey, even Quark 8 does it that way now.

Page Margin Box Rules

Adding a rule around a page margin when printing is a great way to show comps. There should be a setting in the ID print dialogue that adds a rule around pages and allows a choice of thickness. There's a clunky plug-in that sorta does this, but the feature should be built-in.

Folders in the Color Palette

You can put styles into folders, so why not color swatches? Sometimes there will be more than a hundred colors in a palette, and grouping them would be a real help.

PDF Thumbnail Files

Making a pdf of thumbnails ought to be as easy as exporting any other pdf file, but it's not on the pdf export dialogue at all. Sure you can do it (see page 41), but it shouldn't be this geeky.

Full Screen View

Who doesn't love the “W” command to create a clean presentation version of your spread? (Use Tab to toggle the palettes on and off for an even cleaner look.) The only thing better would be the ability to enlarge the live area to fill the monitor's screen and present it against black, much like the Apple slide show.

No More Damn Spacebar Grabby-Hand

How many times have you accidentally added spacebands in an unseen text block because you thought you were using the grabby-hand? Leave the space bar for spacing and use Option like you-know-who.

Better Text Export

There should be a way to export all the text from a document in one fell swoop, instead of selection by selection.

For more ideas, check out www.dearadobe.com and see what everyone else is complaining loudly (and profanely) about.

INSTANT INSPIRATION

The Past Remembered

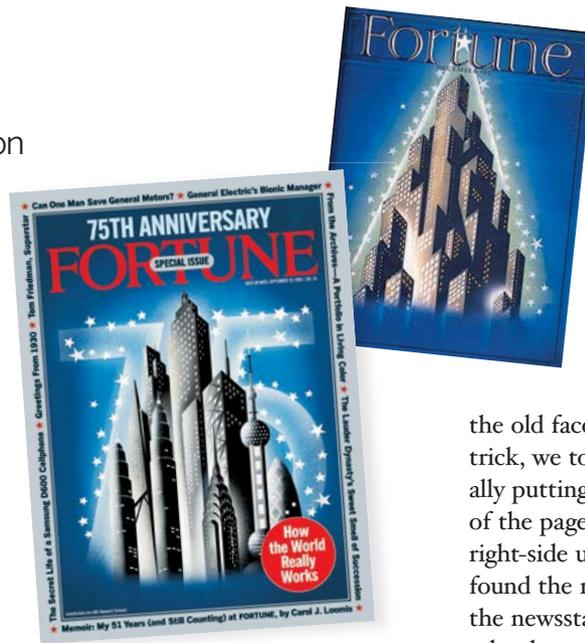
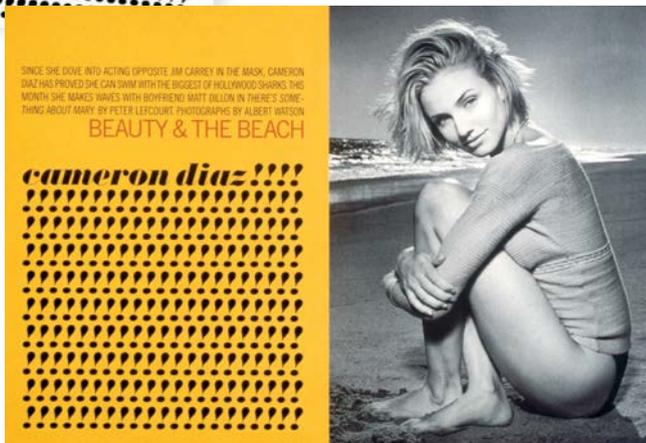
Robert Newman discusses inspiration

IN THE LATE '90s I worked on a redesign for *Details*. It had been an edgy, alternative men's style magazine, and the mandate was to move it to a more mainstream, "manly" look, to compete more effectively with the successful new magazines like *Maxim*. We decided to base the design on the Blue Note record album designs of art director Reid Miles, a look that seemed to fit perfectly the hipster/Swingers/Rat Pack attitude that was currently in vogue. We used Miles' '50s and '60s LP designs as an inspiration for photography, typefaces, colors, and format and feature designs, sometimes modeling the page designs very closely on individual album covers. This Cameron Diaz spread was "inspired" by the Jackie McLean "It's Time" album cover. We eventually heard from the Blue Note record label folks that while they were pleased with the homage, some of our designs were a little too close to the originals, so we changed the look

accordingly.

BOOK: *Blue Note: The Album Cover Art*, Graham Marsh, Chronicle Books, 1991. There are a number of good Blue Note books; this was the first, and is still my favorite.

WEBSITE: Pixagogo, "over 1000 great jazz album covers," mostly Blue Note: www.pixagogo.com/7180565202



Fortune magazine has a great graphic tradition, extending to photography, illustration, graphics and cover design. For the cover celebrating the magazine's 75th anniversary, we decided to do two different images based on classic *Fortune* covers. One of the covers—inspired by a 1937 cover—was an illustration by David Cowles of some of the world's greatest business buildings. The original cover had a holiday theme, buildings stacked like a Christmas tree and topped with a star.

BOOK: *Fortune: The Art of Covering Business*, Gibbs Smith and Daniel Okrent, Gibbs Publishing, 1999. This book includes every cover from 1930–1950.

WEBSITE: *Fortune* in the 1930s. Includes a cover gallery for the '30s and early '40s, plus extensive discussion and imagery from other parts of the magazine. xroads.virginia.edu/%7E1930s/PRINT/fortune/

We were assigned a cover to design for *Fortune* about the troubled economy, with the headline "If things are so good, why do we feel so bad?" I was stumped, so I looked through my collection of old *Time* magazine covers for inspiration. Sure enough, a cover

on oil prices that most likely was designed by Walter Bernard and illustrated by Seymour Chwast hit home, and we hired illustrator John Hersey to update the theme for *Fortune*. While *Time* used

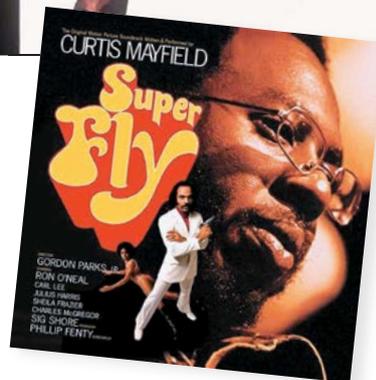
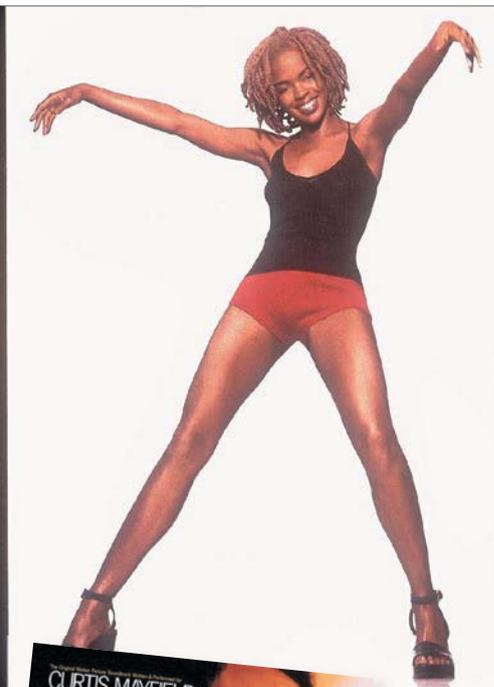
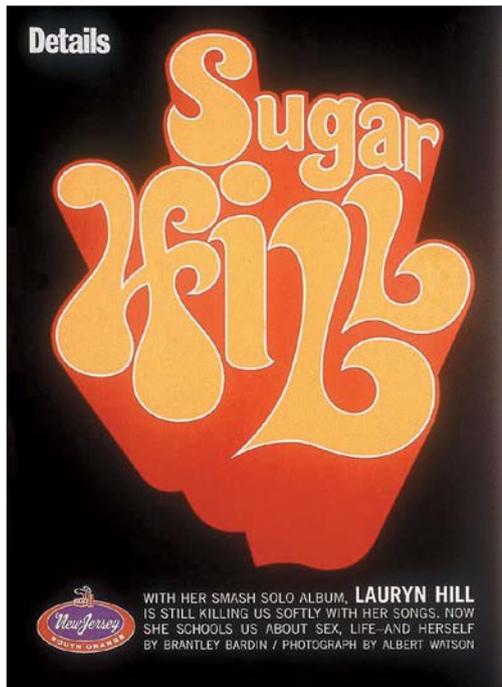
the old face-that-could-turn-upside-down trick, we took it one step further by actually putting logos at the top and bottom of the page, so the cover could be read right-side up and upside-down. We later found the magazine sitting both ways on the newsstand, probably not great for sales, but very cool.

BOOK: *Faces of Time: 75 Years of Time Magazine Cover Portraits*, Frederick S. Voss, Bullfinch Press, 1998.



WEBSITE: Every *Time* cover ever produced can be found at www.time.com/time/coversearch

For a special music issue of *Details*, we decided to design the feature headlines based on classic record covers from the '60s and '70s. A feature story on hip

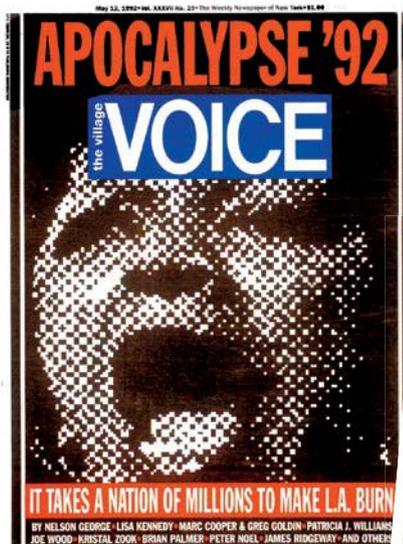


hop star Lauryn Hill was inspired by the Curtis Mayfield “Super Fly” soundtrack cover, with typography by David Coulson. I’ve consistently used old album covers as inspiration for typography, design and photography.

BOOK: *1000 Record Covers*, Michael Ochs, Taschen, 2005.

WEBSITE: For a very cool collection of LP covers, posters and other great stuff: www.blaxploitation.com

One of the great influences on my design has been the work of Art Chantry, the



noted Seattle publication, poster, LP and CD designer. The essence of his design is to take simple images and blow them up to create energy and emotion. I was working at the *Village Voice* in 1992 when the Los Angeles riots erupted. We had to create a cover story in a day, and I immediately thought of one of Chantry’s most famous images, his Ready for War poster. We took a photograph of an angry crowd



zeroed in on one woman’s face, and blew it up to dramatic effect.

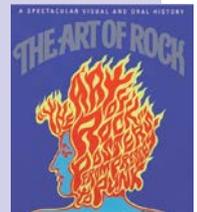
BOOK: *Some People Can't Surf: The Graphic Design of Art Chantry*, Julie Lasky, Chronicle Books, 2001. This is the only book on this list that might be a little pricey, but it’s worth every penny.

WEBSITE: Lots of great

ALSO RECOMMENDED

Five More Good Inspiration Sources

1 *The Art of Rock: Posters from Presley to Punk*, Paul Grushkin, Abbeville Press, 1999, is a great one-stop spot for inspiration, filled with hundreds of the coolest rock posters.



2 *The Stranger* is an alternative newsweekly based in Seattle that for years has published the coolest illustrations and photographs and graphic designs on its covers. It’s sort of the punk version of *The New Yorker*, and there are a good 10 years’ worth of amazing covers to admire at its cover archive: www.thestranger.com/seattle/CoverArt.php?design

Solid Gold: 40 Years of Award-Winning Magazine Design from the Society of Publication Designers

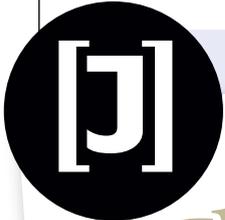
3 The Society of Publication Designers publishes an invaluable yearly competition annual, and for a more historical overview, check out its book, *SPD Solid Gold: 40 Years of Award-Winning Magazine Design*,

Society of Publication Designers, Rockport Publishers, 2006. SPD also has a recently relaunched website, www.spd.org, with a great blog that will steer you to lots of new publication design.

4 The great guru of newspaper design (and redesign), Mario Garcia, has a lively blog that he writes as he travels the world bringing light and brightness to a wide array of publications. It’s a good place to catch up on the latest developments (with lots of visual samples) in newspaper design: www.garciamedia.com/blog.

5 If you want to see more than 650 of the day’s newspaper front pages, go to the Newseum’s “Today’s Front Pages” at: www.newseum.org/todaysfrontpages. You’ll find lots of great front page design from around the world, and lots of great ideas.

RN



THE MATCH

Shootout at Cypress Point

The untold story of golf's greatest money match, featuring Hogan and Nelson at Cypress Point, comes to life in this exclusive excerpt from Mark Frost's gripping new book, *The Match*

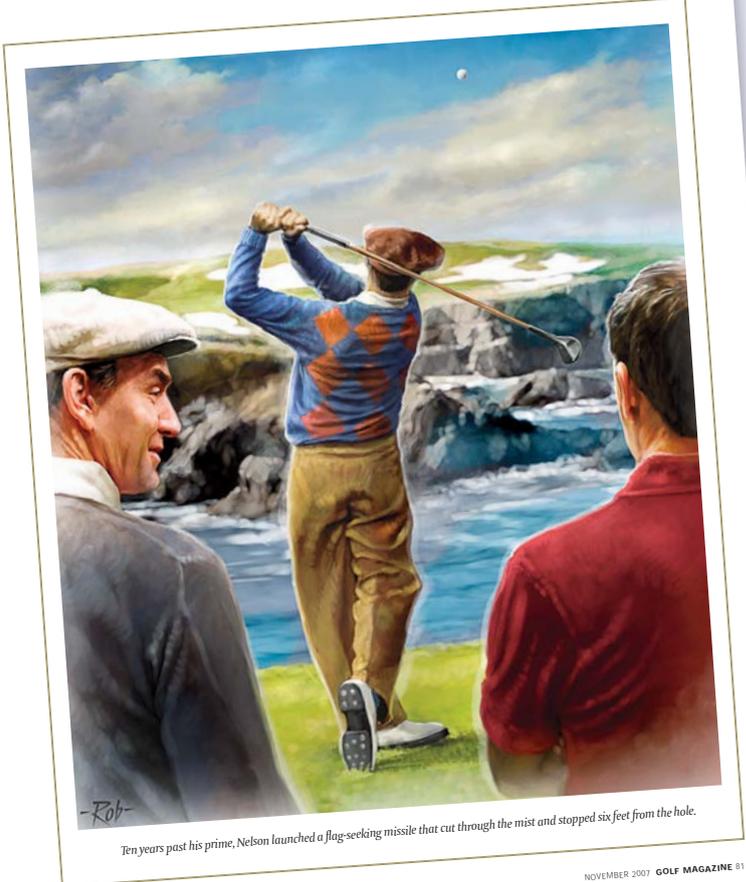
Illustrations by Rob Johnson

BEN HOGAN DID NOT LIKE TO PLAY WITH AMATEURS. Nothing bothered the taciturn Hogan more than excessive praise, and amateurs gushed helplessly in his presence. Once, when a corporate playing partner pestered Hogan for a tip on how to stop irons on a dime, Hogan asked the man how far he hit his 7-iron. When told 120 yards, Hogan replied, "Why the hell would you want it to stop?" Not another word passed between them.

BUT this misty January day in 1956 was different. This was no ordinary match, these no ordinary amateurs. Hogan, now a part-time Tour player, was paired with Byron Nelson, who was 10 years removed from his farewell to competitive play. The two legends, both 43, were crossing swords with Ken Venturi and Harvie Ward, the two best amateurs in the world. The 24-year-old Venturi was a Walker Cup hero, and Ward, 30, the reigning U.S. Amateur champ. They both worked for Eddie Lowery. Now a wealthy car dealer, Lowery was best known as the childhood caddy to Francis Ouimet during the fateful 1913 U.S. Open. The tight, tense match was the result of a wager Lowery made with the well-connected Cypress Point member George Coleman at a cocktail party the night before, just days before the start of the Crosby Clambake. Lowery, always full of bluster, proposed a bet: His two rising stars could beat any

two golfers in the world—pro or amateur—in a best-ball match. Did Coleman want a piece of the action? "I've got a couple fellas in mind," he told Lowery. "Fine, bring 'em on, my boys can beat anybody." Before the party ended, Coleman had procured two men who had 14 major wins between them, who liked the idea of a friendly match against a pair of hotshot kids. After a few incredulous moments, Lowery regained his composure. "Well, they'll beat them, too!"

NELSON and Hogan stood 1-up through 15. It had long become clear that the two amateurs would not bow down before the legends. "We've got our hands full with these guys," Hogan had told his partner at the turn, with both sides 6-under and the match all-square. "You can bet on that," Nelson replied. The four men—with Lowery,



Ten years past his prime, Nelson launched a flag-seeking missile that cut through the mist and stopped six feet from the hole.

NOVEMBER 2007 GOLF MAGAZINE 81

80 GOLF MAGAZINE NOVEMBER 2007

GOLF.COM

ROB JOHNSON

NAME THE SONG THAT BEST DESCRIBES YOUR STYLE: "For my workflow and stress levels when doing certain illustrations, that would be Ozzy Osborne's 'Crazy Train.'"

HOW TO CONTACT:
Represented by Donna Rosen,
www.donnarosenartists.com

"In this particular piece, the AD chose a concept that would involve three golfers in a classic situation," says Rob. "I like to do paintings that have longevity, something you can continuously look back at, and get it right away. Almost like you can write the story in your head from simply looking at the final illustration."





Bringing Reality to Life

PAUL CRAWFORD, AD OF GOLF MAGAZINE, describes the challenge: “The article was an excerpt from a new book, *The Match*, recounting the true, untold story of a big money match featuring two legendary golfers—Hogan and Nelson—versus two very good amateurs of the time. But there was no photographic material to use for the situations detailed in the extract, so an illustration of the real events seemed appropriate.”

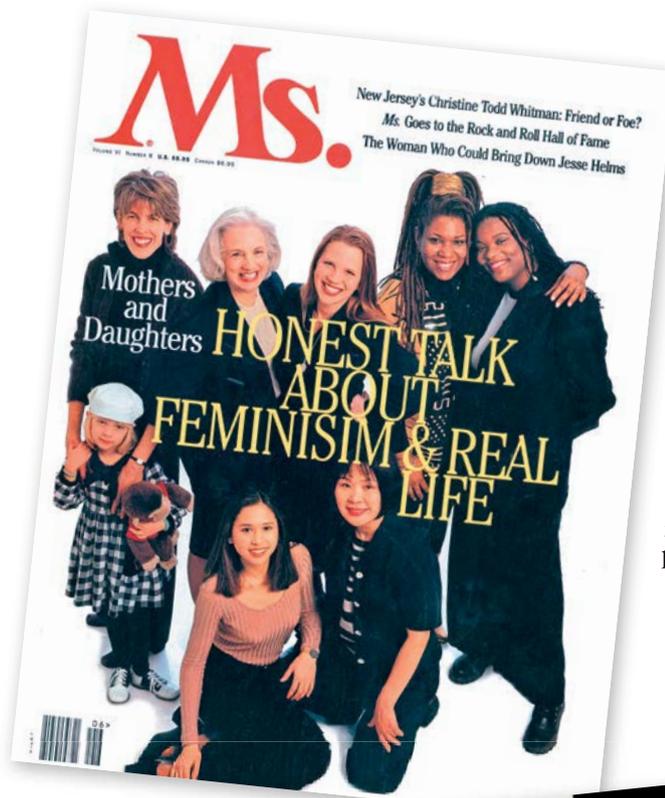
Crawford wanted a sophisticated, classical feel to the illustration for the article, and was inspired to contact illustrator Rob Johnson after seeing his work on a painting of Tom Sawyer for *Weekly Reader*. That was the start of a joint effort. “Rob and I had to find a lot of reference points to get a true sense of how the golfers may have looked at the time they were playing.”

“IT’S ALMOST A HISTORY LESSON IN PIECES LIKE THIS,” says Johnson. “I had to render a golfing great, and everybody knows what he looks like. But I had no reference of him from the angle I was going to be painting him.

“In tightly rendered pieces, I use models to pose for me in the appropriate clothing, etc. So, once the sketch was approved, I began to look for my model. Sometimes I use a local modeling agency, and I somewhat lucked out on the guy I chose. I did a quick photo shoot with him in various poses and facial expressions. Once that was done, I made a drawing in Photoshop, then began to lay in color. Working digitally gives me the freedom to make mistakes and correct them, and also the freedom to explore color. I never paint in layers like many who work digitally; I just paint on a flat surface.

“In the end, I was very happy with the way it turned out and relieved to know that I pulled off what I thought was going to be really tough to do.”

Crawford agrees: “I think the results show that we got things pretty much spot on to our vision.”



IF IRONY IS GOD’S LITTLE HUMBLER, then *karma*—the Buddhist belief that what goes around comes around—can be thought of as self-fulfilling prophecy. In this case, a 1996 *Ms.* cover: Imagine the one word in the entire lexicon that you wouldn’t want to misspell in your magazine, and then imagine that it’s in the giant headline on the cover.



A WAY TO BRING BETTER KARMA into your publishing life might be found in this free book from **KOMORI**, makers of high-quality sheet-fed presses. *Think Creatively/Work Sustainably* is a great overview of environmental sustainability throughout the printing process and proves that eco-friendly printing can result in a beautifully crafted product—as ably demonstrated in the pages of this book. Go to www.komori-america.us/greeninitiative to request a free copy.

Don't Let Your First Design Be Your Last

Some designers design by loosely arranging their images on the page and creating a rough layout to build on. Others play with a headline and creating a rough layout to build on. Others play with a headline to spark an idea. Here's what I do to create a successful design...

READ THE STORY

My job is to relay the author's message visually to the audience, so it's important that I understand and get comfortable with what the author is saying. I read the story, jotting down notes and thumbnail ideas along the way, and before I finish reading, I usually have my idea.

B and even a plan C in the back of my head—I bank ideas from other B&G designers so I have plenty of options.

TO PAINT OR SHOOT

If the subject of the article is an unknown person, I usually commission a portrait photographer. (Illustration in the case of unknown people is a mistake; nobody will know who they are.) How and where do I want my subject photographed? Once I decide, I choose the right photographer. Some photographers are good in the studio and on location, but some specialize. So I never hire a studio portrait photographer for a location shoot. If I'm commissioning more than one piece of art for the story, I try to develop an overall theme that will carry the reader from page to page. I like to introduce a concept on the opening spread and then give readers a twist or continuation

of the theme on the turn spread. Both photography and illustration work well in this situation.

In the case of a well-known subject, I can use photography or commission an illustration portrait. If I decide to illustrate, I choose an artist with the right feel for the angle of the article and magazine. If my idea is conceptual, there are more options. I like to hire photo illustrators for hard-hitting stories and traditional, more-painterly illustrators for impressionistic or light-hearted pieces.

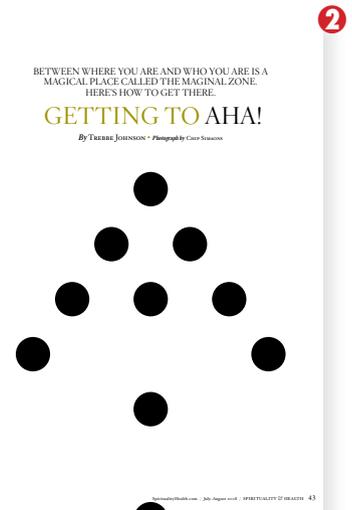
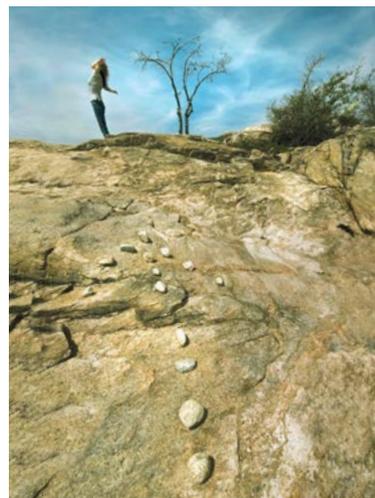
PUTTING IT DOWN

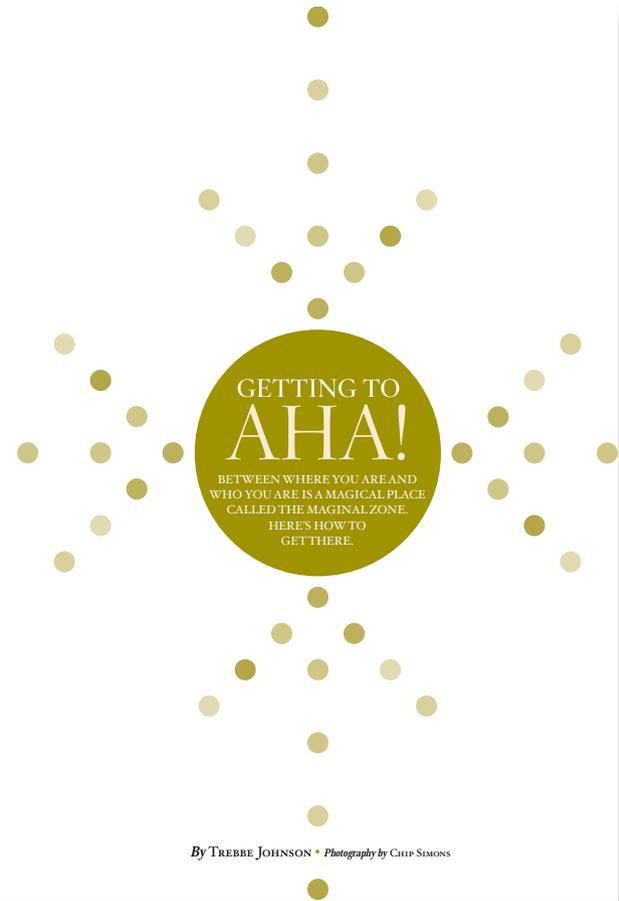
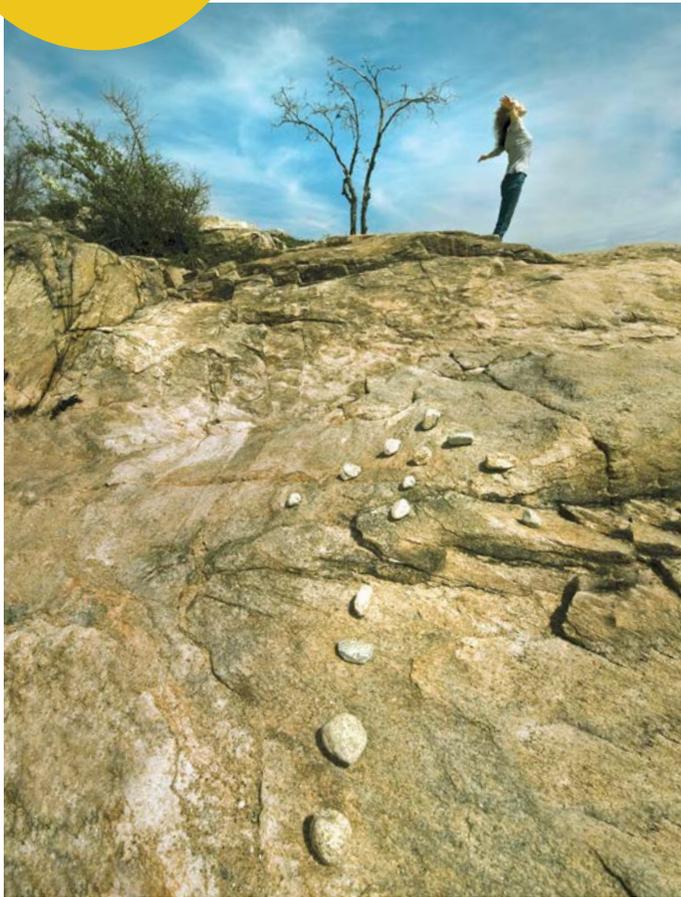
After I've read the article, developed a concept, hired my photographer or illustrator, it's time to begin putting all the parts together. I usually start by graypatching my layout (Fig. 1). The term graypatch is exactly what it sounds like. Gray boxes are used as placeholders for art or photos. First, I determine how many pages the piece will require. Most feature articles are four to six pages with jump pages for copy overflow. Second, I flow my galley into my page templates. Third, I arrange the gray boxes on the pages of the



Buzzwords or phrases that pertain to the overall theme of the story give helpful clues. Those words or phrases, combined with a well-known saying or a metaphor, help me create a concept. I find my comfort zone—a sense that I'm on the right track and am ready to proceed—through the approval of my colleagues at B&G Design Studios. If my idea is original and they like it, I go with it.

Next, I run the idea by my editor. Some editors are hard to please, so I like to have a plan





layout. The copy will run around the boxes. The over-matter or jump helps me and the editors determine the length of our story and how much copy will need to be added or cut.

GOING LIVE

Once the graypatch is completed, it's time to fine-tune. I usually begin by checking that my body text is locked to the baseline grid and that style sheets for the text, heads, subheads and sidebar text have been accurately applied. I treat every article as if I am building a car, and my layout is a design assembly line. I've found that by addressing (designing) all the little parts of the page, I'm free to handle the bigger and more important part—the opening

layout. Once the copy has been styled and all the small moving parts (paragraph breaks, initial caps, pull quotes, etc.) have been addressed, it's time to begin designing the opening layout and headline treatment.

DO IT AGAIN

Feature headlines can be like puzzles or riddles. I like to find a singular idea and develop it by echoing an element or color scheme from the opening artwork. However, I don't always solve this on the first try (Fig. 2). Sometimes, several solutions are needed before the final design (Fig. 3). Many award-winning layouts have taken three or four attempts, so I like to keep pushing the design.

Once the opening layout is

set, it's time to readdress the turn pages. I apply the same elements and colors used on the opening pages to the turn pages. Pull quotes, initial caps and line breaks are great places to echo the opening design. If a concept doesn't present itself and I'm on deadline, I try using a large initial cap or I increase the point size of the text in the opening paragraph. Type scale is an effective way to generate energy on a page. For me, the most important thing is to push the design. Never take the easy road out.

JOHN GORYL is a principal partner and co-owner of B&G Design Studios, Philadelphia, Pa. www.bgdesignstudios.com

“Magazines I read (or look through) for design inspiration are *GQ*, *Esquire*, *Men's Health—Best Life* and *Field & Stream*.”

Blown Away by Style

CREATIVE DIRECTOR MAUREEN JOYCE SAYS *"INFORMATION SECURITY* magazine is oriented toward a technically savvy readership, and its mission is to be a guide for security managers and executives charged with protecting information assets and reducing risk at an enterprise level. Our readers are all too familiar with photographs of computers and server rooms, so I try to avoid those inherent clichés and take a more creative and dynamic approach to art assignments. "I have collaborated with Michael Lotenero in the past, and I'm drawn to his bold and graphic style. It aligns with my design sensibilities and the visual personality I've created for *Information Security* magazine. This article in particular needed the punch that Michael can bring to a concept—especially the contemporary twist he offers on the traditional 'Three Little Pigs' theme."



"ONCE I WAS GIVEN THE ARTICLE AND THE BASIC CONCEPT of what needed to be conveyed on this piece, I spent about two days getting the basic composition together," says Michael. "Maureen had a pretty clear vision of what she wanted on this one—the wolf on the left, blowing the type toward the three houses on the opposite page—but she left me a lot of room to add my thoughts and style to the piece.

"I bounced the basic layout past her and she was on board. I spent another two days refining the wolf and houses, tweaking the pathway through the Three Little Pigs' neighborhood, and detailing the SQL server house. I provided the illustration of the houses as a whole file and the wolf as a separate file she could place anywhere she needed. Once I had what I thought was the final, I sent it to Maureen, and that was that. I think the fact that she had sold the concept before I was given the piece played a big role in the efficiency of the process.

"The results were really effective. It was great to work with her—to simplify the concept into a visual metaphor for readers—as opposed to just providing a pretty picture."

Maureen agrees: "I'm very pleased with this layout. It's a wonderful and successful example of teamwork and understanding between the editors, designer and illustrator—and a perfect intersection of where words meet design and art. That's evident in the placement of the wolf on the left-hand page blowing the typography slightly into the gutter, but not affecting the sturdy house on the right-hand page, which conceptually represents the Microsoft SQL Server 2008."

MICHAEL LOTENERO

NAME THE SONG THAT BEST DESCRIBES YOUR STYLE: "I'm a little obsessive about what I listen to when I work. When I did my last show of fine art, I listened to the best of Miles Davis, on vinyl, for about six months straight, like every day. I was covered in paint and plaster, so flipping the album got a little tricky, but I think that's what made the music so much a part of my process. I don't know if that describes my style, but I think what's going in does come out through your work and can inform your style."

HOW TO CONTACT:

michael@lotenero.com, (412) 417-6021; represented by Scott Hull Associates, www.scotthull.com

LAUGH LINES

FAUX COVERS FROM FAKE NEWS



Like the Real Thing?

Fashion rules the magazines on screen

- 1 *Blush*—"Just Shoot Me"
- 2 *Runway*—"The Devil Wears Prada"
- 3 *Dang, Mullet Magazine*—"Joe Dirt"
- 4 *Flavor*—"Living Single"
- 5 *Jeffersonian*—"Bones"
- 6 *Composure*—"How to Lose a Guy in 10 Days"
- 7 *Bitch*—"Best in Show"
- 8 *DirtNow*—"Dirt"
- 9 *Mode*—"Ugly Betty"
- 10 *Post Modern Review, Sharps*—"How to Lose Friends & Alienate People"

DATABASE SECURITY IS CRITICAL TO PROTECTING your business. The reliance on database technology by organizations, businesses, the interconnected Web, and applications has never been higher. After all, what data is not stored in your backend database these days?

Microsoft's SQL Server 2008, released Aug. 6, was brought to market faster than SQL Server 2005 following the 2000 release, because of high demand for additional performance, functionality and security features. What's more, Microsoft faces stiff competition on three fronts: traditional database technology; Web-enabled application platforms and the open source community.

Oracle has been releasing almost annually newer versions of its database in specific flavors designed for small business, enterprise, online and government. Sun Microsystems' acquisition of MySQL has spawned a new competitor in the enterprise database market. The post-acquisition credibility of MySQL has grown exponentially. This, combined with enhanced support, documentation, licensing, and service options will inevitably cause more problems for the big guys.

YOU WON'T BLOW THIS HOUSE DOWN

Huff and puff, but **Microsoft SQL Server 2008** is more secure than 2005 and 2000

BY JAMES C. FOSTER

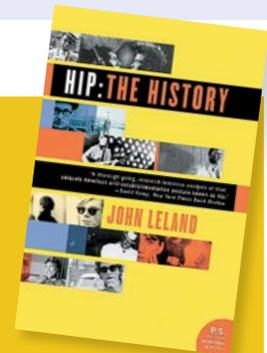


BOOKMARKS

Hip: the History by **John Leland** is a, er, history of hip; the hipster handbook is a Baedeker for all things hip....

TODD BROOCKERD production editor, *Story Worldwide*, www.storyworldwide.com

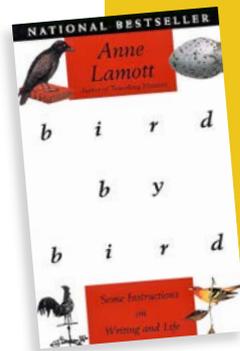
Hip: The History, John Leland, Harper perennial, 2005.



Bird by Bird, by **Anne Lamott**. The subtitle of this book—"Some Instructions on Writing and Life"—says it all. In a series of very short chapters, aimed primarily at fiction writers, the author puts the writing life in perspective and says, hey, don't believe that "writer's block" crap. Get in there and do it. Remember, great editors aren't created. They are cornered.

JOHN BRADY

Bird by Bird, Anne Lamott, Anchor Books, 1994.



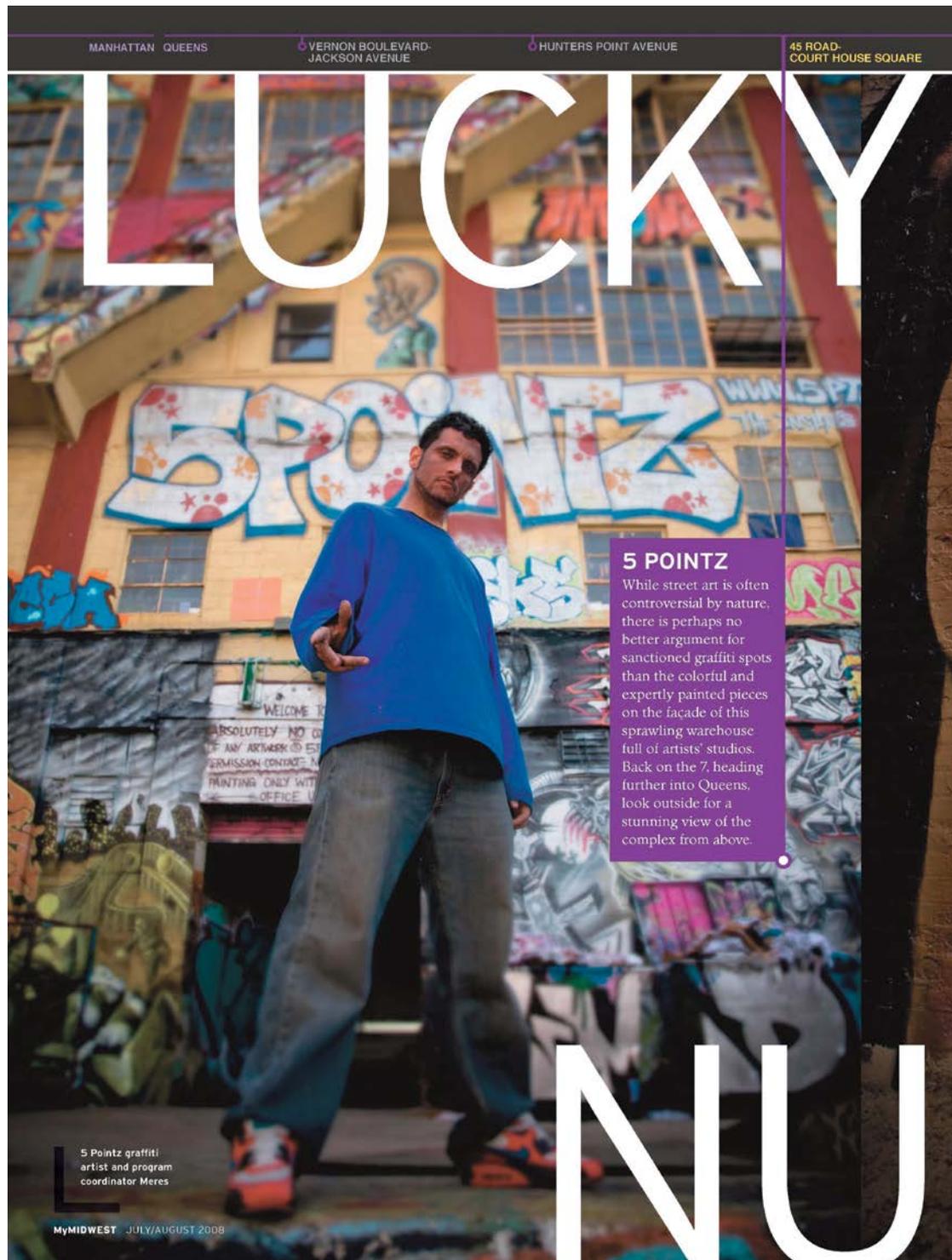
Tips for Art Directors Being Photographers

While the publishing industry giants mourn the passing of their golden age, small publications are gaining traction in the custom, regional and niche markets. These magazines are often looking to sport a high-end look with a more limited pool of resources, from small staff to shallow pockets. My experience has been with teams that work to utilize the diverse skills of each designer and writer to enhance the publications. As an avid travel photographer, it was a logical leap to start using my own camera skills in conjunction with my art direction to expand on the editorial content.

The “one-man band” approach that I learned in school for broadcast journalism easily applied to my goal of creating original content, and I found myself developing a system for each endeavor. These are my seven steps to building visuals from the ground up:

❶ **RESEARCH VISUAL HISTORY.** Once I know the topic and have read the story, I do a broad range search of books, online gallery postings and stock agencies of that subject (from owner of a guitar store to Midwest farming). This lets me know how other people have approached the topic and what challenges many have had to overcome. Instead of taking ideas, this is where I come to start and get a visual base for a subject or person.

❷ **MAP THE STORY.** For travel, this means getting a physical map of where the story is taking you, whether from store to landmark to mayor’s office. Even in more abstract tales, it is thinking about the inherent process or timeline and how those various elements relate to each other.



5 POINTZ

While street art is often controversial by nature, there is perhaps no better argument for sanctioned graffiti spots than the colorful and expertly painted pieces on the façade of this sprawling warehouse full of artists’ studios. Back on the 7, heading further into Queens, look outside for a stunning view of the complex from above.

5 Pointz graffiti artist and program coordinator Meres

MyMIDWEST JULY/AUGUST 2008

About the 7 Line Shoot.

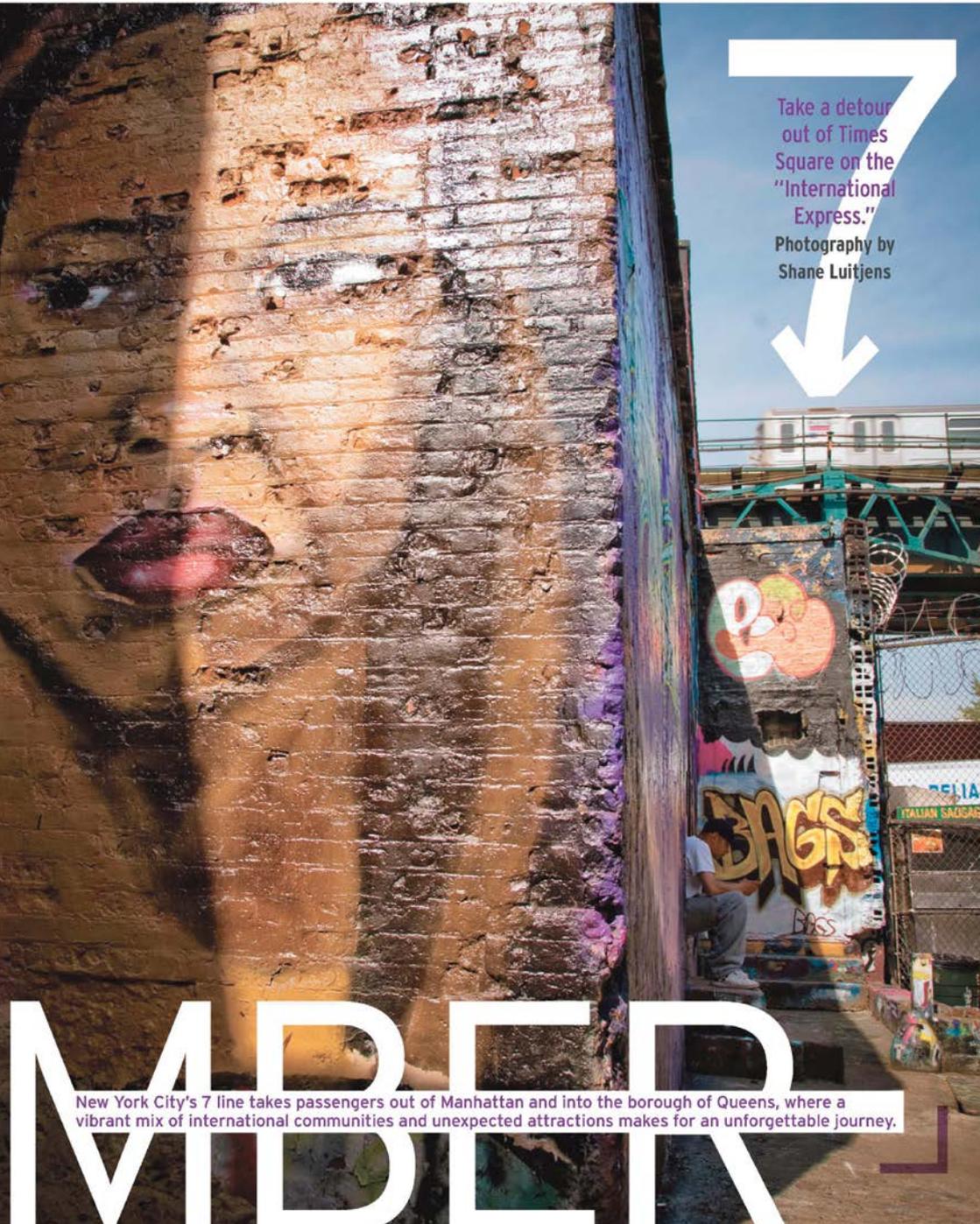
I did sessions on two different days on the Queens 7 Line train to capture the different people and lives along the “International Express.” I mixed planned and unplanned shoots. For example, Meres (on the left) was a joy, and we had scheduled our time. However, the photograph on the right was a great moment when I turned around and saw both a stellar piece of graffiti and an artist relaxing on the stairs (the 7 Line itself running right above him). Meres brought a fresh energy to the story, but I wanted this moment

QUEENSBORO PLAZA

33 STREET

40 STREET

46 STREET



Take a detour
out of Times
Square on the
"International
Express."
Photography by
Shane Luitjens

New York City's 7 line takes passengers out of Manhattan and into the borough of Queens, where a vibrant mix of international communities and unexpected attractions makes for an unforgettable journey.

MEMBER

③ PEOPLE ARE THE PICTURE.

Whether the topic is nanotechnology or staplers, I believe showing images of living, moving, expressive people has the most impact. We are people. We like to see people.

④ **LOOK FOR LIGHT.** In your research, it is good to see how other photographers have shot in different natural and unnatural lighting situations. Artificial light is often required, but when you are alone, it is cumbersome. Solving that means making light a priority when setting times (early morning, late afternoon are ideal) and locations (ask about windows, move the shoot outside if possible).

⑤ **KNOW YOUR EQUIPMENT.** Unless you are a professional, you are likely working with, at best, pro-amateur level equipment, which isn't always the worst thing. Know your limitations and your advantages. If your idea is too complex, it is not likely to work. Start simple and then experiment after you get photographs you can use.

⑥ **CREATE THE EXPERIENCE VIA ITINERARY.** When planning the shoot, I guarantee the necessary shots by scheduling interviews, marking events, or working with a marketing representative. This ensures I walk away with something expected.

⑦ **OPEN UP TO EXPERIENCE.** Always have an eye and ear open to better opportunities. Always work to get your basics covered, but never forget that the best moments and opportunities come when you don't expect them. For these, you have to be always ready and accepting of new directions.

SHANE LUITJENS *designer, photographer, writer, www.torquere.com*

of solitude to counter that in order to give a dynamic sense of place. I managed to get some additional candid shots before moving on to my next location—and I really value how comfortable this artist was when I simply expressed what I was doing and that I was interested in him for the composition. Later, in pulling the page together, I kept the type straightforward and ran the story as a set of stops along the 7 Line to give potential visitors a real sense of the destination.



Shotgun Wedding Disappointment

“THE ASSIGNMENT WAS FAIRLY STRAIGHTFORWARD

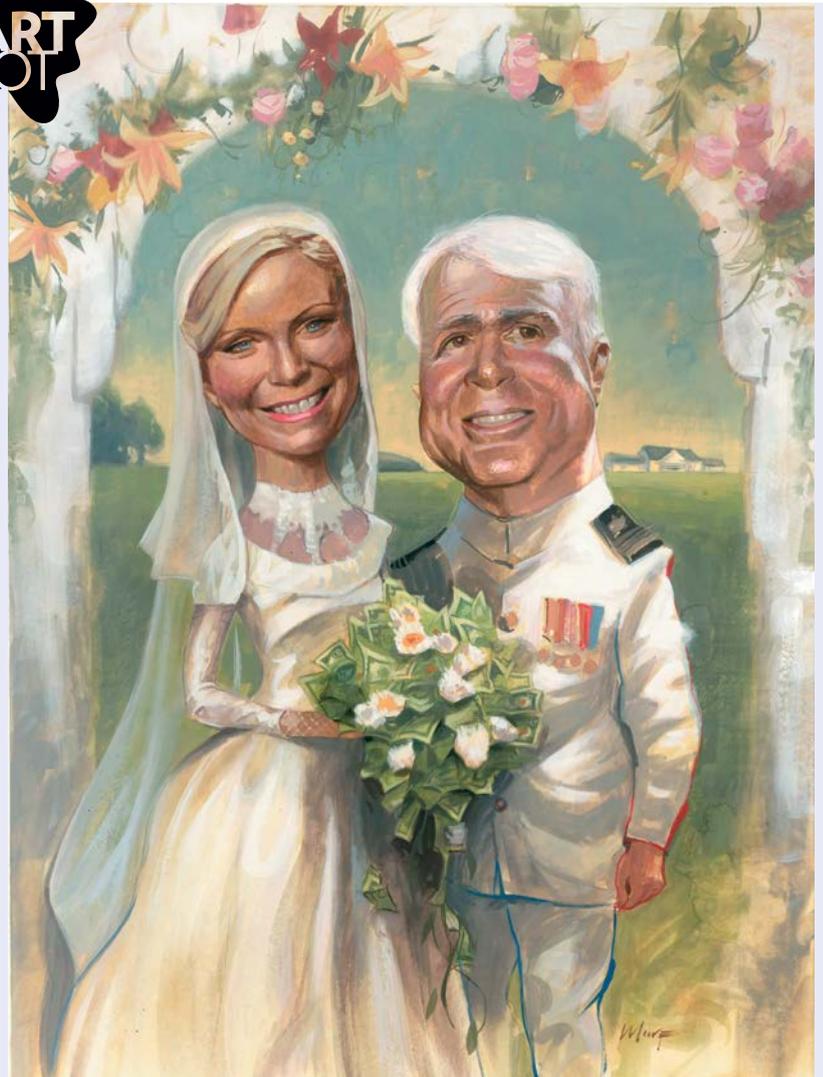
with a couple of twists,” says illustrator Larry Moore. “The art director for *The New Republic* magazine wanted an illustration that depicted the McCain marriage in a way that suggested Cindy’s family money, as well as her family clout and political support.

“I received and read the article on a Thursday night and had to have the work done and in their hands by the following Monday, so only so much time could be devoted to the concept. The twist was that the AD wanted them to look like they did when they were married in the ’80s and I thought they should appear as they do now. We met in the middle—the current McCains with younger hairdos.

“I had to find a way to suggest the money and influence that came with John McCain’s marriage to Cindy, as suggested by the article. I made a word list and did thumbnails, which usually leads to something. But it was the images of brides holding bouquets that reminded me of a wad of money, so that became the main idea. I threw in a trellis as a decorative element and to add a touch of color.

“The first sketch went well, but the art director wanted a different expression on McCain’s face, so with that change made by Saturday, I had a day and a half to get the art done. Since it was created traditionally—I painted the final with gouache—I scanned it myself and emailed it directly to them.”

The final twist—a triple!—was when the magazine killed the illustration, didn’t promptly notify the illustrator or his representative, and gave little explanation why. [The AD, Christine Car, did not return FPO Magazine’s calls.]



“I think illustration gives an article a right brain balance to the left brain text, visually and quickly sums up the intent and content of an article, and helps set the tone of the writing. It does something photography can’t do: It combines several ideas to convey a specific thought.”



More samples of work by Larry Moore.

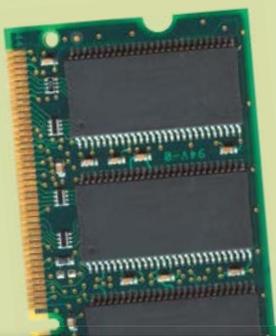
LARRY MOORE

NAME THE SONG THAT BEST DESCRIBES YOUR STYLE:
“The Long and Winding Road”

HOW TO CONTACT:
www.larrymooreillustration.com; represented by
Scott Hull Associates, www.scotthull.com

Thanks for the Memory

Can you believe that the first 1 meg memory modules for the Mac II cost \$300 back in 1990? Now, you can buy 8 gigs of memory for the same price. So, if you don't have at least 4 gigs of memory in your Mac, you're slowing down vital operations in Photoshop, InDesign and in the way the operating system shuttles you around. If you want to see a spinning beach ball, go on vacation.

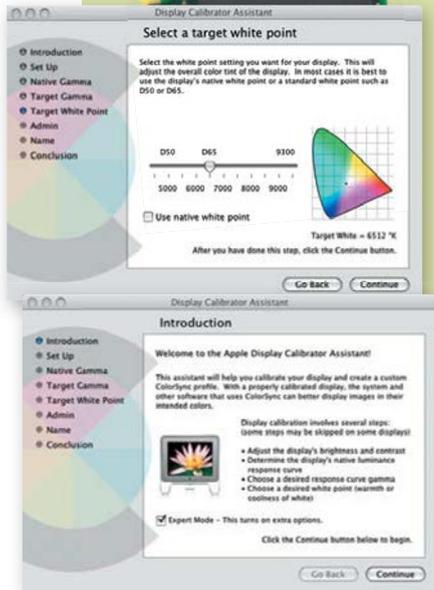


Preview Does Lots More Than Preview

Now that pdf is the native form of document on the Mac, there's lots of power to create pdfs right from the print menu in most applications. But you should know that Preview has also gained some nifty features for working with pdf files. You can change the order, delete or even combine pdf files into a new document, just like Acrobat Pro. Working with image files, it's easy to convert them from one format to the next, or to re-save jpeg files at a more lossy setting. And Preview will open some files when Acrobat or even Photoshop won't; re-saving them there usually fixes the problem. Finally, Preview works great with the system screen capture feature called Grab—a simple interface for grabbing images.

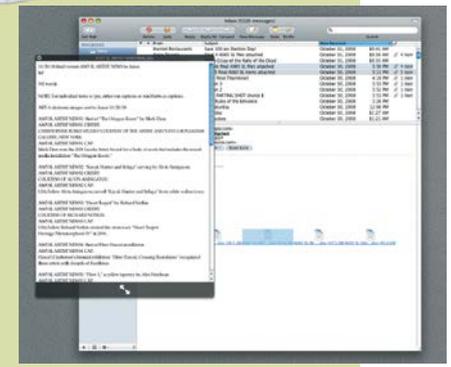
Easy Calibration

You might not want to spend even a small amount of money for a calibration device for your monitor, but that doesn't mean you have to live with what comes out of the box. The Display Preferences has a visual calibrator you can use to improve your monitor's gamma and gray color. Open Preferences, choose the color tab and click on Calibration to get started. While it's no replacement for critical color work, it makes a tremendous improvement for day-to-day work in most programs. Be sure to choose the Expert Settings to get the most out of the calibration, and set the gamma to 1.8. It only takes a few minutes to vastly improve the accuracy of your display.



Make Your Mac PC

If you have an Intel Mac, it's easy to make your Mac run like a PC. The Apple solution, called Boot Camp, let's you restart your Mac and have it run just like a PC, but two other alternatives let your computer run virtual PCs alongside OSX. Parallels 4.0 and VMware Fusion will allow you to run Windows in a, well, window, right on top of OSX. Both do a pretty credible job. While it's not going to make the cut for running games or CPU or video-intensive operations, in the few instances where you need to be on a PC (like looking at websites in Explorer on a PC, or running a PC-preferred application such as Quickbooks) they work like a charm. Although both are relatively cheap, you do have to buy a flavor of Windows to run in them.

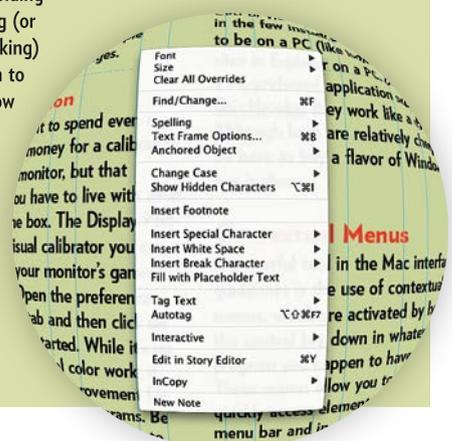


Contextual Menus

A powerful tool in the Mac interface guidelines is the use of contextual menus, which are activated by holding the control key down and clicking (or with some mice, simply right clicking) in whatever program you happen to have activated. These menus allow you to quickly access elements from the main menu bar, and in some programs the menu will vary depending on which tool is selected. Having the Type tool selected in InDesign or Quark brings up a variety of typographic functions, while with the select tool the menu changes to object menu choices.

Quick Look

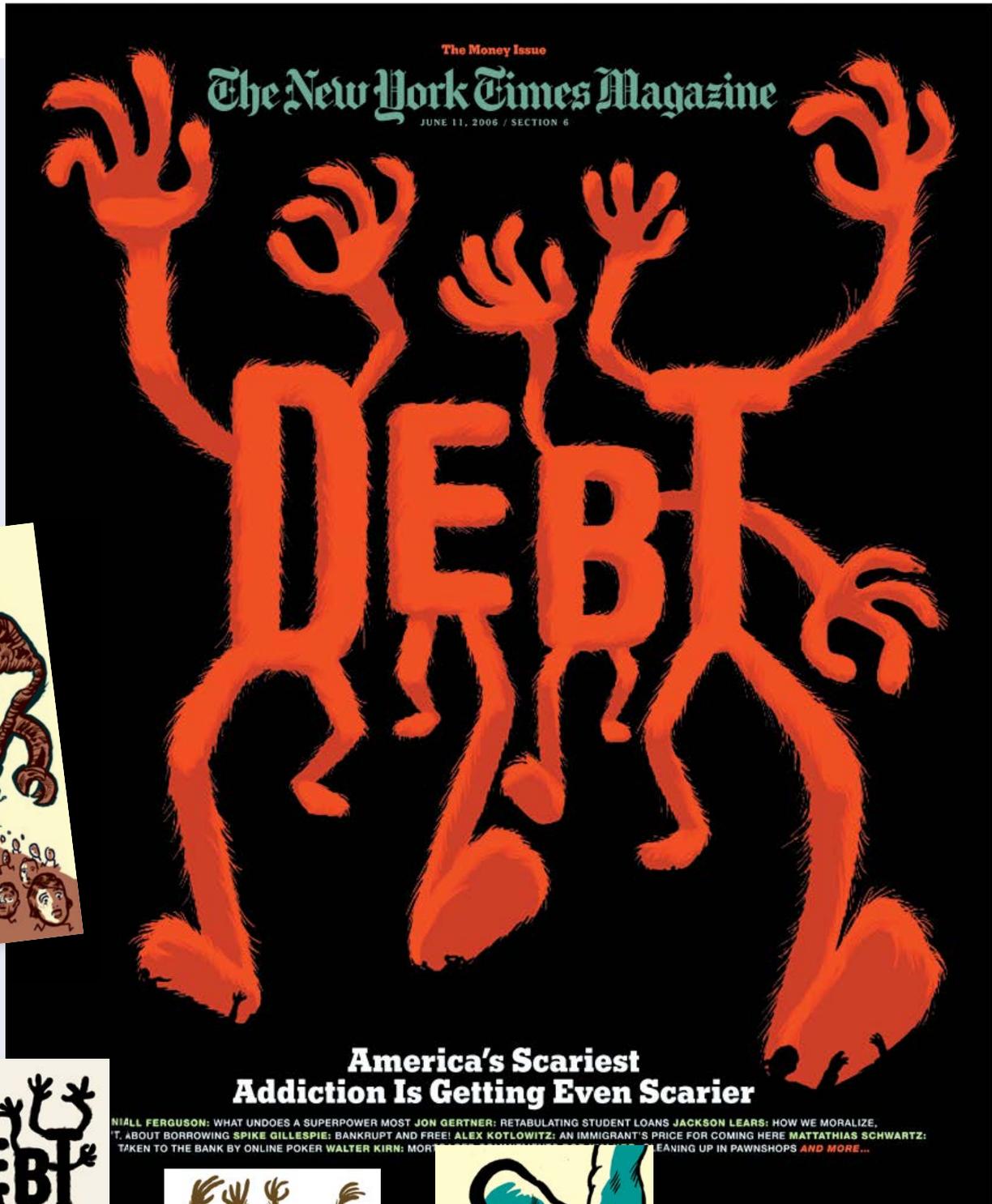
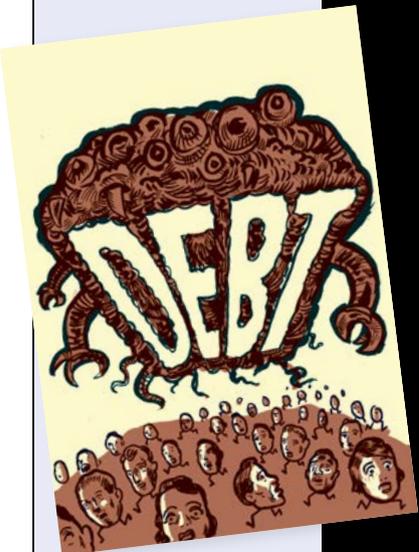
Many users have missed the beauty of one of Leopard's simplest new tricks: Quick Look. Images, Word documents, pdf files, and many other files can be peeked at instantly without going into another application. If you use Mail, you've seen it as an adjunct to the attachments, but using the contextual menu in Finder gives you the option of looking inside these documents. Or even easier, just highlight the icon and hit the spacebar.



THAT WHICH DOESN'T KILL YOU MAKES YOU STRONGER

“Mistakes are a part of being human. Appreciate your mistakes for what they are: precious life lessons that can only be learned the hard way. Unless it's a fatal mistake, which, at least, others can learn from.”

AL FRANKEN from Oh, the Things I Know, 2002



America's Scariest Addiction Is Getting Even Scariest

NIALL FERGUSON: WHAT UNDOES A SUPERPOWER MOST JON GERTNER: RETABULATING STUDENT LOANS JACKSON LEARS: HOW WE MORALIZE. T. ABOUT BORROWING SPIKE GILLESPIE: BANKRUPT AND FREE! ALEX KOTLOWITZ: AN IMMIGRANT'S PRICE FOR COMING HERE MATTATHIAS SCHWARTZ: TAKEN TO THE BANK BY ONLINE POKER WALTER KIRN: MORTGAGE REFINANCING IN PAWNSHOPS AND MORE...



Plenty of sketches were generated before hitting upon the final concept.

[N]

Illustration Personified

AREM DUPLESSIS, ART DIRECTOR OF THE NEW YORK TIMES MAGAZINE, describes the concept, the illustrator and the process: "Every year, the magazine publishes a special themed issue on 'money.' Christoph Niemann is one of the best. He's a great thinker, and we have a certain synergy. We've worked together on several occasions.

"This entire issue was illustrated; we did not use any photography in the feature well, plus it's an obscure topic that needed a solid and well-executed concept. Illustration is generally the best way to go when you have several different needs.

"We developed the concept jointly. My job is to plant the seed and Christoph's job is to water it. Then, we let it flourish and grow and provide some sunshine, then we crack up some egg shells and spread them in the soil to provide the nutrients. This analogy can go on forever, really...but I'll stop."

CHRISTOPH ELABORATES ON THE

PROCESS: "I got a call from Arem, who told me what the story was about and sent me the article to read. He didn't give me a worked-out idea, but he suggested to somehow personify debt, since it is such an abstract concept, with such 'real' implications on everybody's lives. We then went through a number of different directions.

"I see my illustrations as the visual equivalent of a headline," Christoph explains. "It has to tell you pretty quickly what the story is about, but it has to be somewhat witty and entertaining, since it should also lure you into reading the article in the first place. What better way to make people curious than having gigantic furry uppercase letters with arms and legs?"

"I love tight deadlines, because they keep me from working a drawing to death. I know if I had had another two weeks on this, I would have kept changing things. But once I have to deliver it, and it is printed, it gets this wonderful authority of being what it is, and I have rarely looked at anything I've done with regrets."

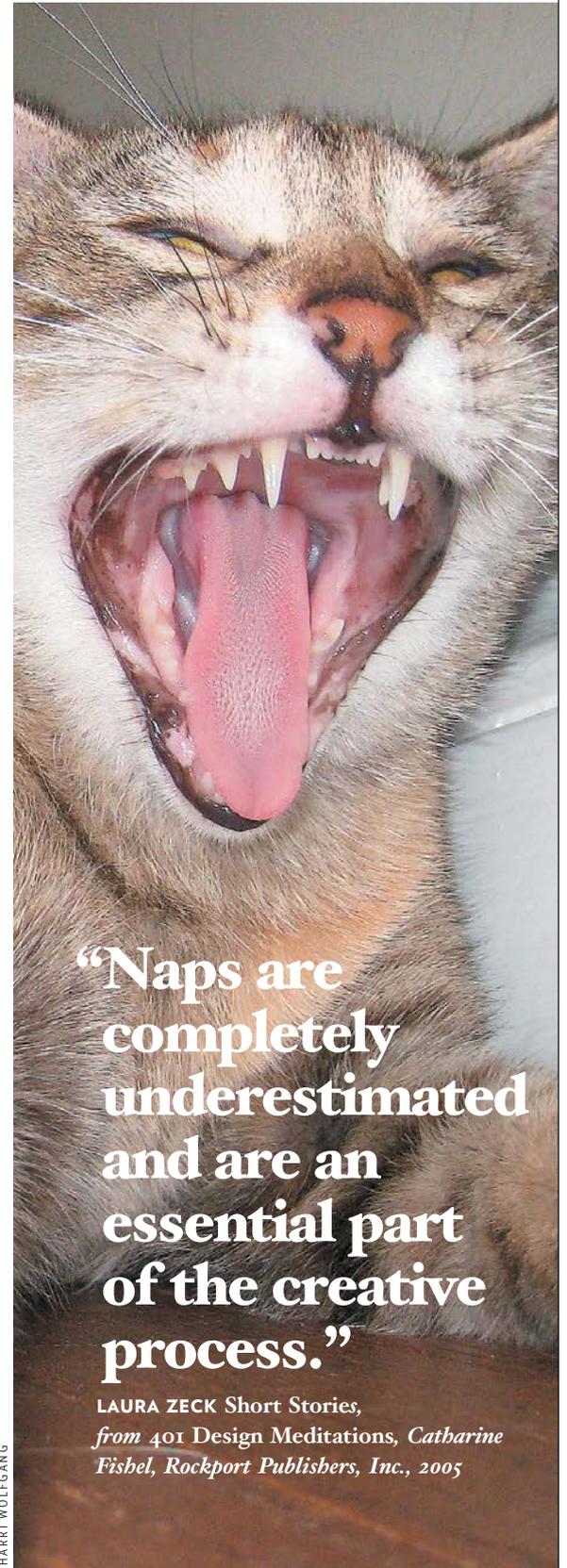
No regrets from the AD either: "I was really happy with the end result, everything clicked."



CHRISTOPH NIEMANN

NAME THE SONG THAT BEST DESCRIBES YOUR STYLE: "Uh-oh, I fear I can't think of anything, unless somebody has written a song called 'Form Follows Function.' I always try to come up with an idea first, and then find the appropriate style. Hence, I work in a rather large variety of styles."

HOW TO CONTACT:
www.christophniemann.com



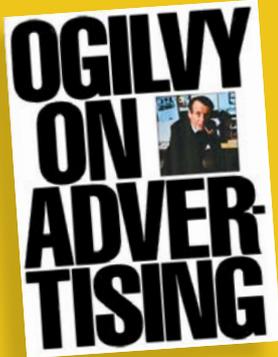
"Naps are completely underestimated and are an essential part of the creative process."

LAURA ZECK Short Stories,
from *401 Design Meditations*, Catharine
Fisbel, Rockport Publishers, Inc., 2005

SHARRI WOLFGANG



BOOKMARK



Ogilvy on Advertising, by **David Ogilvy**. Ogilvy, the British-born founder of Ogilvy & Mather, wrote the #1 rule of advertising: Respect the consumer's intelligence. Famous for high-toned, wordy print ads, he has been called the father of advertising and was honored as a great pitchman over the years. Ogilvy died in 1999. In this book, he describes strategies and tactics for print ad campaigns, which are very much like story layouts—heads, decks, visuals, body text—so there is much we can learn from his advertising tips and techniques over here on the editorial side. He also discusses how readers scan a page; the effective use of heads, decks, text subheads; why captions should be beneath (not over) a visual; and why conceptual covers are risky.

JOHN BRADY

Ogilvy on Advertising, David Ogilvy, Crown Publishers, 1983



Ode, the Stories You'll Read!

Ode is a print and online publication about positive news, about the people and ideas that are changing our world for the better. An alternative to mainstream publications, it's a magazine open to new inspirations and new visions from around the world. That's why *Ode's* tagline is "For Intelligent Optimists."

An independent international magazine with offices in the Netherlands and the U.S., *Ode* believes in "progress, ongoing opportunities and the creativity of humankind." The magazine seeks to publish stories and ideas that are making a difference in solving problems, and invites its readers to make

their own contribution to a more just and sustainable world.

Printed on fully recycled paper 10 times a year in colorful issues of about 70 pages, *Ode* covers a wide range of topics with an international slant. The tone of the articles is generally "out-of-the-box," partially reflecting the views and tastes of its European readers. The design has a very European look also: unafraid of long articles, eager to print big images and present material in an elegant, understated style.

Ode www.odemagazine.com

The O&O List—10 Words to Avoid

TWENTY YEARS OF WRITING AND EDITING have turned me into a grump whenever I read stories containing word uses coined by PR spin doctors, government apologists or new-age gurus-of-the-month. These -able, -ate, -ize, -ent, -ology, and otherwise prefix- and suffix-enhanced words slipped in to sound “smart” are the equivalent of Botox-bloated rhetoric—they smooth out the wrinkles and hide the lack of substance.

I don’t mind an occasional “big” word—they can’t be avoided totally—and I’m even open to inventing a word when nothing else resonates. But I fight back when nouns are used incorrectly as verbs and vice versa. These word crimes are committed everywhere, from TV news to talk shows, and corporate conference rooms to kitchen tables. With the noisy drip of business-speak into leisure conversation, will we ever get a break? Here are a few examples from my hit list that I’d like to deep six.

SOLUTION (N.)—For over a decade, I’ve tried to come up with the replacement for “solution.” It could be my ticket to fame, wealth and appreciation from those who, like me, despise this word for its overuse. I prefer “fix,” but along with that comes those nasty drug connotations. And “answer”—which has that aura of reverence (“the answer”)—is either so simple as to not be the answer, or so all-encompassing that it eliminates any other possible solution (okay, so sue me).

MEME (N.)—No, it’s not pronounced “me-me” (hard “e”) but perhaps it should be, judging by how people are flinging memes about the Blogosphere and propagating their culture (think virtual Petri dish here) through viral meming (isn’t that becoming redundant?). It’s spoken in verbal soft-shoe tones, à la “meme” rhymes with “hem.” The blog trend of “tagging” people with memes has crossed over from self-indulgence to Internet littering. What five favorite snack foods do you keep in your desk drawer? What six machines do you favor at your gym? What do you order at Starbucks? I can’t help but ask: “Who the heck cares?” Heck? You know what I was thinking.

DISCONNECT (N.)—“What we have here is a failure to communicate.” Can you picture Strother Martin saying to Paul Newman “What we have here is a disconnect” in “Cool Hand Luke”? This usage bucks the trend of turning nouns into verbs by doing the opposite. Put this

syntactic bronco in reverse and corral its use.

EMPOWER (V.)—Haven’t we all been empowered so many times we should be royalty by now? The only way I want to be empowered is if a tiara and castle come with it.

UTILIZE (V.)—If you can “utilize,” you can “use.” Why employ seven letters to convey the same thing you can in three? That’s a 43% letter savings. For freelance writers who get paid by the word, your checks won’t change. Your pomposity level will go down. And your journalistic “green” efforts will go up—you’ll be conserving word power.

IMPACT (N., V.)—And its siblings—impacted, impactful and impactfulness. We could add impactability and impactable. Whatever, if you use it as a verb and there’s no “Smack!” or “Bonk!” on impact, the grammar police have license to give you a ticket. If, on the other hand, you utilize (just kidding) it as a noun, you’re legal. You can make an impact or have an impact, but don’t just impact alone. An impacted tooth? In need of dental care maybe, but grammatically healthy.

AGENDA (N.)—As a kid, it was the list of tasks mom left for us to do after school. Later on, it was stuff to accomplish on a weekend or before leaving on vacation. Now, it’s taken on a somewhat

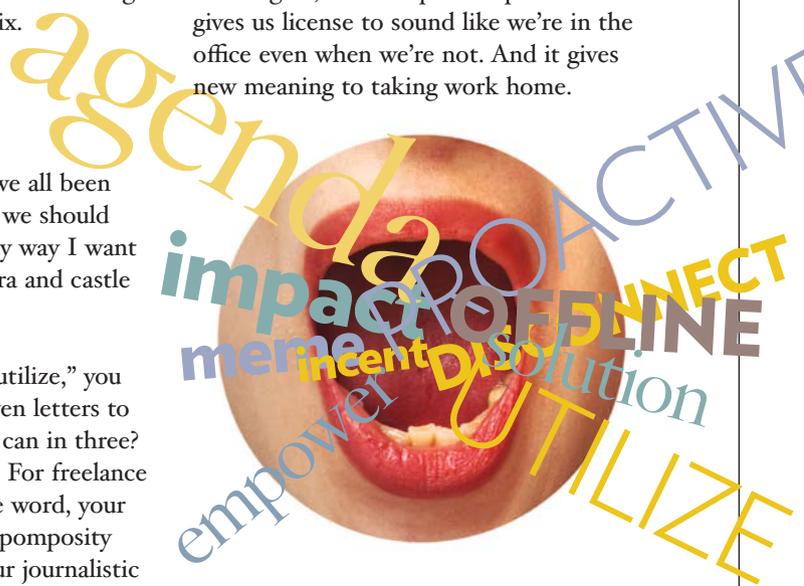
evil veil. It’s become a dirty word, implying a personal, corporate or government bias—political agenda, wartime agenda, marketing agenda. Mom would not approve.

INCENT (V.)—Some reason we can’t simply “give an incentive” or motivate? Oh no, we’ve got to verbify some perfectly good noun because its verb phrase requires an extra word or two. Once again, the biz-speak imprimatur gives us license to sound like we’re in the office even when we’re not. And it gives new meaning to taking work home.

PROACTIVE (ADJ./ADV.)—While it may sound like a popular acne medication, it’s also a prescription for taking action before it takes you, for anticipating the unanticipated, for constructing a just-in-case agenda [sic]. What’s wrong with the simple “being prepared,” as in the Girl Scout model (remember the cookies?). No uniform or badges required, just incentive.

And the number one O&O offense: **OFFLINE (ADV.)**—As in, let’s take it offline—talk about this somewhere else at some other time. This one is appropriate when used in a group meeting, but between friends? Ooh, get a life.

So, what’s on your list? These are just the “tip of the iceberg” for me. Every writer or editor has a usage or two that really “pushes some buttons.” Now, let’s talk about clichés.... **NANCY McKEITHEN**





Friends in Tune

When did the publication begin? 2002

What is the frequency of publication? Monthly

What is the circulation? 205,000

Who are the editor and art director?

Editor in Chief: Josh Jackson

Design Director: José Reyes

What is the magazine about?

We cover signs of life in music, film and culture.

How did the publication get started?

Three friends decided to create a magazine that they would want to read and hoped there were others out there like them.

What is the tone or style of the magazine and how is it expressed in the design?

We cover a wide range of musical styles, from Americana to rock to electronica. To capture the new and old, we gave our art director a two-word combination—"folk deco"—and challenged him to come up with a design that fit. It's evolved over time.

What feature or department most expresses the core idea of your magazine?

Our "Emergent" section highlights upcoming artists we think our readers should know about. This sense of discovery is core to what we do.

What kinds of franchise content brands your book?

Our "Reckoning" section (with the tag, "Encounters with Art") is our critical voice on culture. We're first a curator of the arts—music, film, books and games—and this is where we weigh in.

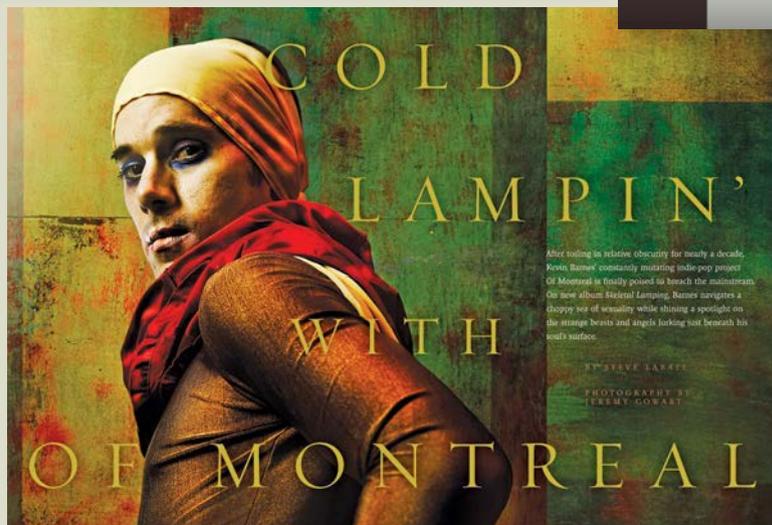
What are readers' favorite parts or sections?

"Reckoning," "The Informer" (a calendar of events), the Paste Sampler CD.

Why would you recommend your book to someone who might not be interested in the subject matter?

Our goal is for every piece to be so engaging that an interest in the subject matter isn't required. We strive for great story-telling, and well-written reviews that don't rely on comparisons to obscure pieces of art.

Paste www.pastemagazine.com



After falling in relative obscurity for nearly a decade, Kevin Barnes' consistently maturing indie-pop project Of Montreal is finally poised to breach the mainstream. On new album *Stelarc Lampin*, Barnes navigates a choppy sea of sexuality while shining a spotlight on the strange beasts and angels lurking just beneath his soul's surface.

BY STEVE LARSEN
PHOTOGRAPHY BY TERRY GOWART

Sampling Outside Photoshop

Most people know they can use the eyedropper tool to select a color from an image within Photoshop, but did you know that you can select a color from anywhere on your screen? Simply hold down the mouse button while you are dragging the eyedropper tool and it will register anything under its pointy little tip and add it to the color selector.

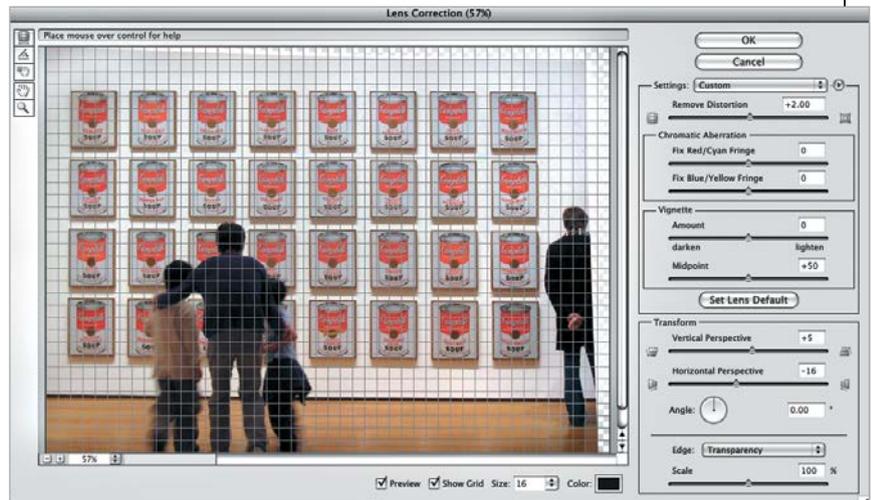
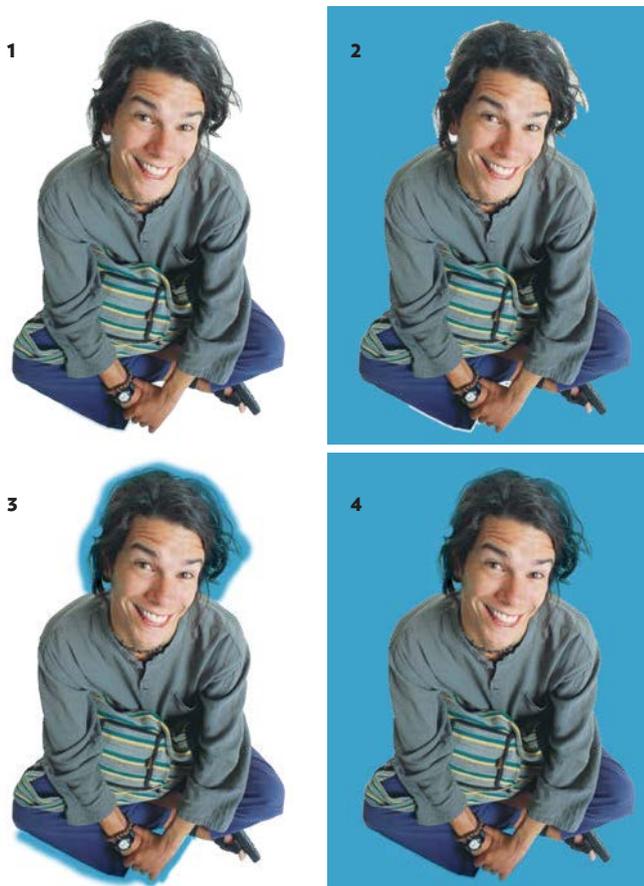
Adding Noise Adds Reality to Images

Creating the look of seamless collages is enhanced when the apparent grain of each component image looks the same. Since the grain of each image can vary widely based on its source, adding judicious amounts of noise to each element individually can help an image look more believable. Adding a little noise also has the additional benefits of increasing the apparent sharpness of an image and minimizing JPEG artifacts. Always apply noise gently and view the results at 100%. If you can see the noise, you've probably added too much.

▼ Add Color to Make a Better Mask

A silhouetted image imported from Photoshop can sometimes look very artificial, especially if there is lots of frizzy hair or soft edges to an object. But there is a quick way to make the image look more natural in position by creating a background for the image that matches the background where it will be placed.

It's easy to see that this image will look natural if it is placed against white on an InDesign or Quark page (1), but if it is placed against a built color, even the most meticulous mask will look clumsy (2). The solution is to copy the color build information from your page layout document, and add it to the image on a new layer using Multiply mode (3), and then import the file as a loosely-masked flattened tiff or a .psd file without a flattened layer (4).



▲ Amazing Hidden Tools

One of the most useful filters for quick image fixes is hidden under a boring name. Look in the Distort menu under Filter and you'll see Lens Correction. It is that but also much more. When you enter the filter, your image is presented against a grid and there are lots of ways to improve common mistakes made by grab-and-go photographers. You can correct for barrel distortion, perspective distortion, straighten the horizon line, correct for filter vignetting, and even add pixels around the perimeter of the image to add some bleed.

You can also use these filters creatively; it's the easiest way to create a 3-D perspective of an image, or to add a little zip to an otherwise boring image. Just be sure to save it under a new name so you don't overwrite your original.

Enlarge Your Canvas to Control Effects

Some filters apply an effect to the entire image, others to only a portion. There is no control over how the effect works. A simple solution in these cases is to add space around your image by changing the canvas size. Now you can move the live image area around the canvas and fine-tune the image distortion applied by the effect.

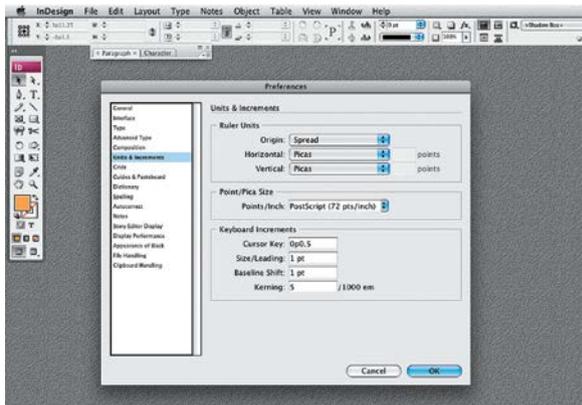
This technique works well with most distort filters, and can be useful for getting the best effects from the Lens Flare generator. After you're satisfied with the effect, just crop the image back to the original dimensions.

7 Ways to Have Your

Page layout programs offer plenty of ways to make your life a little easier, but first you have to know about them

Master Preferences

Wouldn't it be great to open a new document in Quark or InDesign and have it already set up with style sheets, color palette, keyboard preferences and toolbox elements preset to your liking? Both programs make it easy to store these variables and have them part of every new document. The secret is to set up the presets and preferences before opening a new document. Even without a document window you can set most preferences, style sheets, color palettes and tool choices. Then, when you open a new document, there they are, every time. Bonus: ID allows you to save your preferred palette configurations and placement as a Workspace under the Window menu. QXP 8 can save a Palette Set, also under Window.



PREFERENTIAL TREATMENT

Set up Preferences while there aren't any documents open, and they will be applied to every new document you create.

View Guides at Various Sizes

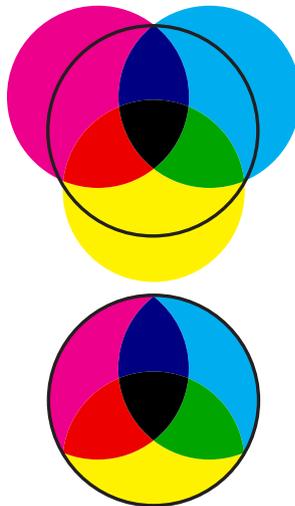
Sometimes you want to see guides and sometimes you don't. When page magnification gets small, guides start to be a distraction. While it is easy enough to turn them on and off with a keyboard command (command-semicolon in ID, and the F7 key in QXP) you can also set guides to appear only *above* certain magnifications, a feature called View Threshold. In InDesign, the default is 5%, but you can change it individually by clicking on a guide, control-clicking to get a contextual menu and choosing Ruler Guides... A nifty trick is to hold down the option key as you drag out a guide, and the View Threshold will be the

current magnification. You can also select all local guides on a page by hitting command-option-G. In Quark 8, click on a guide to bring up the Guide Attributes box, and type in a percentage in the View Scale box.

Paste Options

The commands to copy, cut and paste are older than PageMaker 1.0, but many users fail to harness the power of special paste modes available in both InDesign and Quark. Normal pasting sticks your clipboard object right in the center of your view, but a much more powerful choice is Paste in Place. When you Paste in Place, your objects appear in exactly the same position as on the page they were copied from. This makes the creation of thematic pages much simpler than using specialty Master Pages or creating a library for a limited one-time section of an issue. Paste in Place is ideal for situations of multiple theme and variation, such as the creation of a series of cover comps or feature stories with complicated running graphic elements.

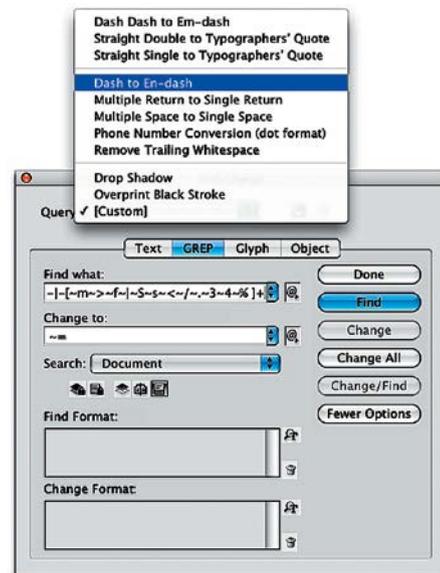
InDesign provides a further elaboration on the Paste possibilities by allowing you to paste an object (or even a grouped collection of objects) into another shape, which can function as a mask for the object(s). Simply copy or cut the object or grouped items, then select the mask shape and choose Paste Into from the Edit menu (command-option-V).



PASTY TAKES InDesign can paste the grouped circles into another object shape.

The Power of GREP

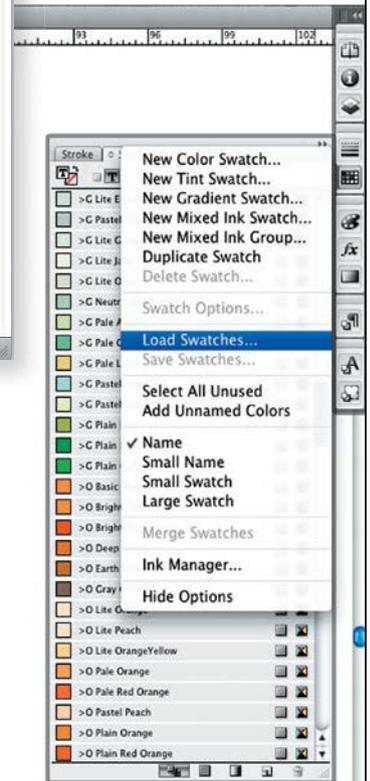
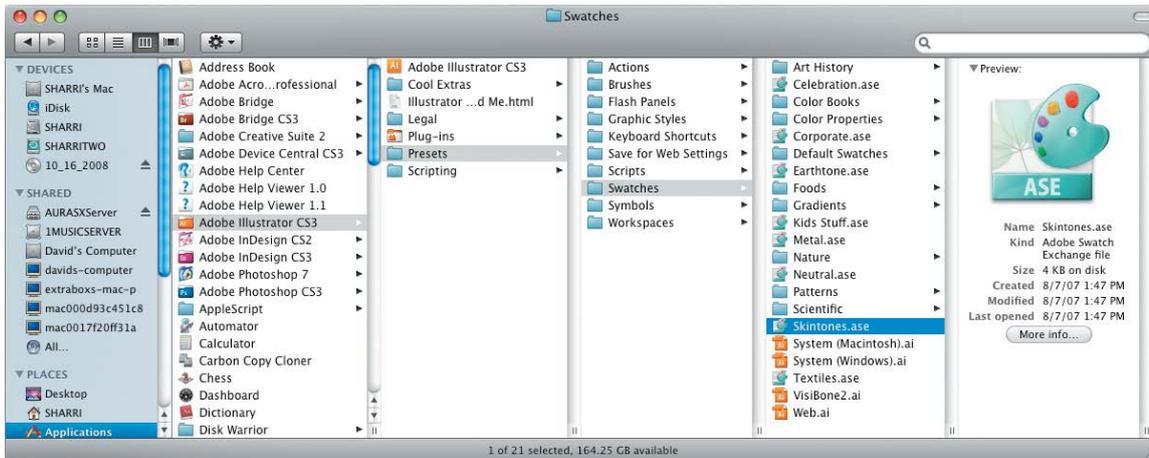
Adobe InDesign offers advanced find and change capability using the power of GREP. While it may sound like something out of *Star Trek*, GREP is a command line text search utility originally written for UNIX. The name refers to a common UNIX term G/RE/P, or global/regular expression/print. As implemented in ID, it is a very flexible search-and-replace



GOODNESS GREPTIOUS Search and replace with the power of programmers-who-know-what-they're-doing standing behind you.

tool that uses some programming-based notation to find specific text and formatting attributes and change them. But you don't have to be a programmer. Right in the Find/Change dialog box there is a list of GREP strings that you can apply to eliminate double spaces, double paragraph returns and more. Search the web and you'll find more prebuilt strings that you can cut and paste into the Find box while the GREP tab is selected. But if you really want to become a super-geek, you can "roll" your own commands with the help of the Special Characters Tab to the right of the text entry. You can get more information by using your Adobe Help and searching for "GREP." You'll find a pretty thorough process for making your own strings, and a list of resources that can help you even further.

Software Work SMARTER



Thumbnail PDFs

Printing thumbnails of our magazine is easy in Quark and InDesign, but haven't you wanted to make thumbnail pdfs? Not only can you see your magazine laid out nearly all at once, but you can zoom in and look at pages in high resolution.

It's relatively easy, especially in OSX, where the system can automatically distill a Postscript file into a pdf, even without Acrobat Pro installed. Here's all you have to do:

In InDesign select Postscript File as the printer, and use the PPD of your current color printer, setting the page size to letter. Choose Thumbnails and the Per Page configuration, and a .ps file is generated. A double-click on the .ps file in the Finder will automatically convert it into a pdf file that you'll see in Preview.

In Quark it's even easier. Just use your regular printer settings and select Thumbnails from the page dialogue, and choose 250% in the size dialog (or whatever fits the paper size best in the preview window), then select Printer to get to the standard Apple dialog. Pull down the pdf menu and choose Save As... and you are done.

Color Palette in InDesign

The paltry color palette that is the default grouping on a new document can be augmented by importing colors from another document or using an .ase file from a collection provided when you installed the Creative Suite. Sure, they are meant for Illustrator, but InDesign likes

them just fine. You can load the entire collection of swatches or just choose a few colors, depending on how you add them to your document. To add an entire swatch set, select Load Swatches from the pull-down menu in the Swatch palette. Navigate in the resulting dialog box to Applications>Adobe Illustrator CS3 (or whichever you have)>Presets>Swatches. You'll find almost 90 .ase files that you can load. Choose one that sounds promising and select it, then look at the colors that load into your swatch palette. If you don't like the collection, a simple Undo puts you right back where you were before you loaded the extra swatches.

If you want to view the swatch collection and only select a few, choose New Swatch from the pull down menu on the swatch palette, and in the resulting dialog box, select the Color Mode pull down and scroll to the bottom where it says Other Library. You'll get a navigation dialog and you can go through the same path as before. This time, however, you'll load the library into the color picker, where you can select only the colors you want. And you can select multiple colors using shift clicking with the command key down. Once you've added an .ase library to your color picker, it'll stay there as a selection when you open the swatch picker in the future—even in new documents.

Too bad that QXP doesn't share this ability. You can easily append colors, H&Js, style sheets and other elements

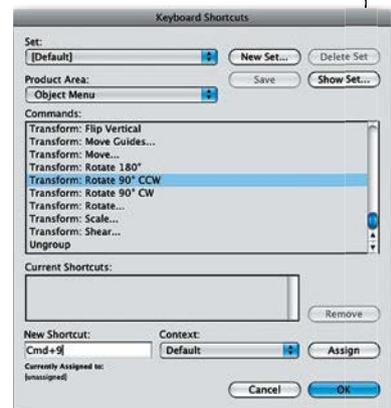
COLOR YOUR WORLD Buried deep in the Illustrator folder are color palettes that can be imported into InDesign.

from another QXP document, but there's no way to import a swatch set from anywhere else. One workaround is to use ID2Q from Markzware and convert an InDesign document. But if you had InDesign in the first place, why would you want to?

Keyboard Commands Save Time

Some things never change. The slowest part of the computer is always going to be the warmware—that's you and me. While we love the graphical interface, it is the slowest way of executing commands. Both QXP and ID come with lots of keyboard equivalents loaded into the default system, and all Adobe applications make it easy to add custom keyboard commands and save them as a Set. (InDesign Keyboard Shortcuts are found near the bottom of the Edit menu. A personal favorite: creating a command to turn objects 90 degrees counterclockwise. Particularly useful for photo credit text boxes.) Not only do keyboard commands save time, but they keep your focus where it ought to be—on the project, not the controls.

The easiest way to learn keyboard commands? There's a small program called KeyCue from Ergonis Software that pops up a window showing all the keyboard commands in an application simply by holding down the Command key.



OPTIONAL COMMANDS InDesign lets you create your own shortcuts. Unsanity's Menu Master can instantly add a keyboard shortcut right into a pull-down menu in QXP—and many other programs.

Tried and True

Penguin Composition Rules

TEXT COMPOSITION

All text composition should be as closely word-spaced as possible. As a rule, the spacing should be about a middle space or the thickness of an 'i' in the type size used.

Wide spaces should be strictly avoided. Words may be freely broken whenever necessary to avoid wide spacing, as breaking words is less harmful to the appearance of the page than too much space between words.

All major punctuation marks – full point, colon, and semicolon – should be followed by the same spacing as is used throughout the rest of the line.

INDENTING OF PARAGRAPHS

The indent of the paragraph should be the em of the fount body.

Omit indents in the first line of the first paragraph of any text and at the beginning of a new section that comes under a sub-heading. It is not necessary to set the first word in small capitals, but if this is done for any reason, the word should be letter-spaced in the same way as the running title.

If a chapter is divided into several parts without headings, these parts should be divided not only by an additional space, but always by one or more asterisks of the fount body. As a rule, one asterisk is sufficient. Without them it is impossible to see whether a part ends at the bottom of a page or not. Even when the last line of such a part ends the page, there will always be space for an asterisk in the bottom margin.

PUNCTUATION MARKS AND SPELLING

If this can be done on the keyboard, put thin spaces before question marks, exclamation marks, colons, and semicolons.

Between initials and names, as in G. B. Shaw and after all abbreviations where a full point is used, use a smaller (fixed) space than between the other words in the line.

Instead of em rules without spaces, use en rules preceded and followed by the word space of the line, as in the third paragraph above.

Marks of omission should consist of three full points. These should be set without any spaces, but be preceded and followed by word spaces.

I

Penguin Books was founded in 1935 by Allen Lane, and by the time of his retirement in 1969, had published its 3,000th title. Penguin took a great leap forward in 1947 when Lane hired a refugee from Leipzig named Jan Tschichold to take charge of all typography and design. Tschichold bore the burden for only two years, but in that time, he upgraded and transformed the books of Lane and his successors, apparently once and for all. The four-page set of "Penguin Composition Rules" that he prepared on his arrival has been plagiarized and borrowed, to good effect, by typographers and publishers at many other firms and in many other countries.

FROM A SHORT HISTORY OF THE PRINTED WORD BY WARREN CHAPPELL

Use full points sparingly, and omit after these abbreviations: Mr, Mrs, Messrs, Dr, St, WC2, 8vo, and others containing the last letter of the abbreviated word.

Use single quotes for a first quotation and double quotes for quotations within quotations. If there is still another quotation within the second, return to single quotes. Punctuation belonging to a quotation comes within the quotes, otherwise outside.

Opening quotes should be followed by a hairspace except before A and J. Closing quotes should be preceded by a hairspace except after a comma or a full point. If this cannot be done on the keyboard, omit these hairspaces, but try to get the necessary attachment.

When long extracts are set in small type do not use quotes.

Use parentheses () for explanation and interpolations; brackets [] for notes.

For all other queries on spelling, consult the *Rules for Compositors and Readers at the University Press, Oxford*, or *Collins's Authors' and Printers' Dictionary*.

CAPITALS, SMALL CAPITALS, AND ITALICS

Words in capitals must always be letter-spaced. The spacing of the capitals in lines of importance should be very carefully optically equalized. The word spaces in lines either of capitals or small capitals should not exceed an en quad.

All display lines set in the same fount should be given the same spacing throughout the book.

Use small capitals for running headlines and in contents pages. They must always be slightly letter-spaced to make words legible.

Running headlines, unless otherwise stated, should consist of the title of the book on the left-hand page, and the contents of the chapter on the right.

Italics are to be used for emphasis, for foreign words and phrases, and for the titles of books, newspapers, and plays which appear in the text. In such cases the definite article 'The' should be printed in roman, unless it is part of the title itself.

In bibliographical and related matter, as a rule, authors' names should be given in small capitals with capitals, and the titles in italics.

FIGURES

Do not mix old style text composition with modern face figures. Either hanging or ranging figures may be used if they are cut in the fount used for the text.

In text matter, numbers under 100 should be composed in letters. Use figures when the matter consists of a sequence of stated

2

quantities, particulars of age, &c. In dates use the fewest possible figures, 1946-7, not 1946-1947. Divide by an en rule without spaces.

REFERENCES AND FOOTNOTES

The reference to a footnote may be given by an asterisk of the fount body, if there are only a few footnotes in the book, and not more than one per page. But if there are two or more footnotes per page, use superior fraction figures preceded by a thin space.

Do not use modern face fraction figures in any old style fount. Either hanging or ranging fraction figures may be used provided that they are in harmony with the face used for the text. For books composed in any old face letter, we recommend Monotype Superior Figures F627, to be cast on the size two points below the size of the face used.

Footnotes should be set two points smaller than the text. Indent the first line of these with the same number of points as the paragraphs in the text matter. Use equal leading between all lines of footnotes, use the same leading as in the text matter, and put 1-2 point lead underneath the last line in order to get register with the normal lines.

For the numbering of footnotes use normal figures followed by a full point and an en quad. These figures may run either throughout the chapter, or even through the whole book, according to the special instructions given by the typographer.

FOLIOS

These should, as a rule, be set in the same size and face as the text, and in arabic numerals.

Pagination should begin with the first leaf in the book, but the first folio actually appearing is that on the verso of the first page of the text.

When there is preliminary matter whose extent is unknown at the time of making up the text into pages, it is necessary to use lower-case roman numerals, numbered from the first page of the first sheet. The first actually appearing cannot be definitely stated, but may be on the acknowledgements page, or at latest on the second page of the preface. In this case, the first arabic folio to appear will be '2' on the verso of the first text page.

Folios for any text matter at the end of the book, such as index &c., should continue the arabic numbering of the text pages.

THE PRINTING OF PLAYS

The same rules should apply to the printing of plays as to the printing of prose. Names of characters should be set in capitals

3

and small capitals. The text following is indented. Stage directions should be in italics, enclosed in square brackets. The headline should include the number of the act and the scene.

THE PRINTING OF POETRY

For printing poetry use type of a smaller size than would be used for prose. All composition should be leaded and the words evenly spaced with middle spaces. The titles should be centred on the measure, not on the first line. The beginning of each poem may be treated as a chapter opening, with small capitals, &c.

Extra leading, especially between verses of irregular length, may often be misleading, as it is impossible to see whether the verse ends at the bottom of the page or not. The safest way of recognizing the poet's intention is to indent the first line of every new verse, after which leading is not really necessary. Therefore, the first line of the second and following verses should be indented, unless the poet has indicated a shape not allowing for indentations.

MAKE-UP

Books should, with certain exceptions, be made up in the following order:

I. Preliminary pages: 1, half title; 2, frontispiece; 3, title; 4, Imprint or date of publication; 5, dedication; 6, acknowledgements; 7, contents; 8, list of illustrations; 9, list of abbreviations; 10, preface; 11, introduction; 12, errata.

II. The text of the book.

III. Additional matter: 1. appendix; 2. author's notes; 3. glossary; 4. bibliography; 5. index.

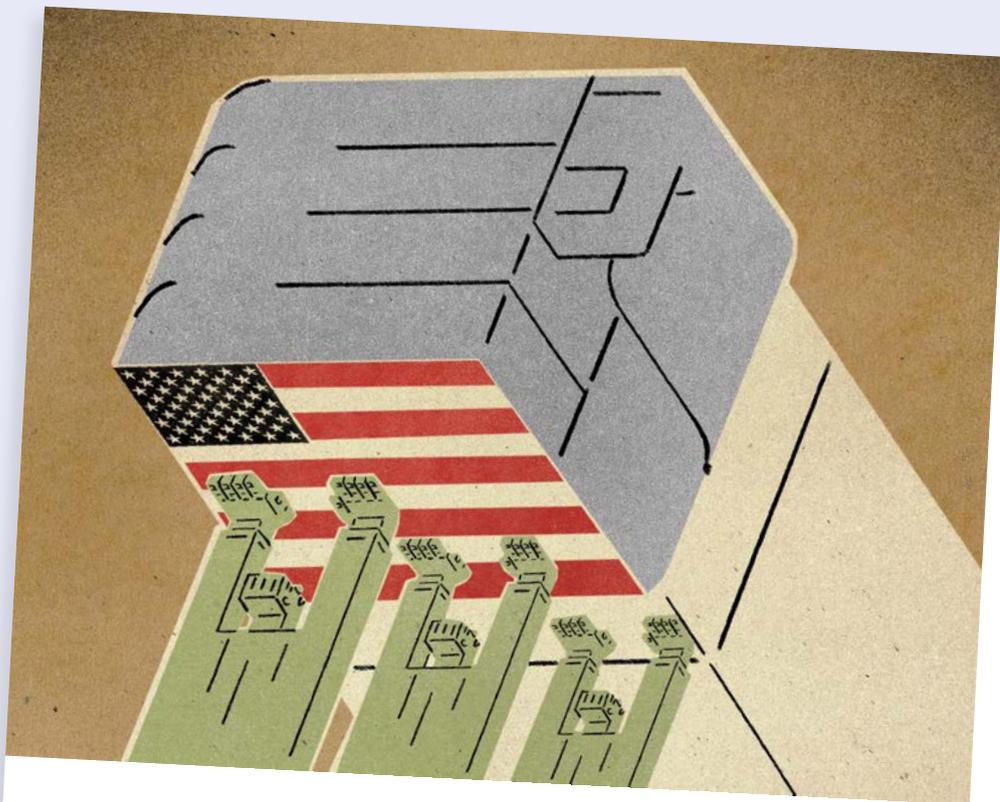
The above should each begin on a right-hand page, imprint and frontispiece excepted. As a rule, chapter headings should be dropped a few lines.

The preliminary pages should be set in the same face and style as the book itself. Avoid bold faces.

The index should be set in two or more columns and in type two points smaller than the text. The first word of each letter of the alphabet should be set in small capitals with capitals.

Jan Tschichold

4



REDEEMING AMERICA

WHAT IT WILL TAKE TO WIN BACK THE WORLD

by Hannah Lobel * illustrations by David Plunkert

36 **utne** JULY-AUG '07

DAVID PLUNKERT

NAME THE SONG THAT BEST DESCRIBES YOUR STYLE:

"I suppose if I were to put my block style to music, it would probably be '50s jazz or bebop. But I wouldn't say the work evokes a particular song."

HOW TO CONTACT: www.davidplunkert.com,
www.spurdesign.com

On April 18, President Bush delivered a long-awaited speech on his plan to stem the genocide in Darfur. During three years of international hand-wringing, hundreds of thousands had died and millions had been displaced in waves of violence that showed no signs of abating. The hope was that this speech would be a beginning to the end of the suffering.

No stranger to dramatic symbols, Bush chose to appear at the U.S. Holocaust Memorial Museum in Washington, D.C., during a week-long observation of Holocaust Remembrance. Several survivors attended, including Nobel laureate Elie Wiesel, and Bush addressed them directly: "You who have survived evil know that the only way to defeat it is to look it in the face and not back down."

Then came the call to action: "It is evil we are now seeing in Sudan—and we're not going to back down."

As Bush began to outline his plan for Darfur, however, what began as a battle cry quickly turned into just another hollow threat. The one-time with-us-or-against-us commander in chief explained that he would give the United Nations more time for diplomacy, even as Sudanese President Omar al-Bashir's regime was painting its warplanes white—pirating the color of humanitarian relief.

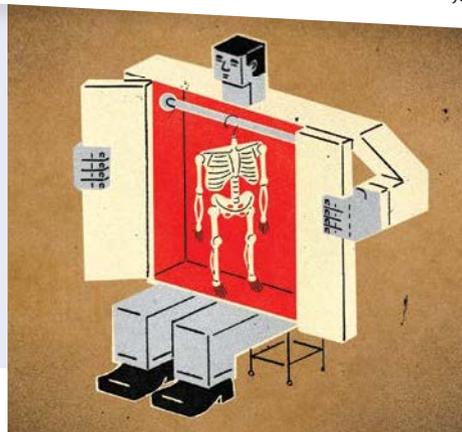
The decision to avoid direct action after disappointment to those thousands who worked tirelessly in the grassroots to end the genocide. But more notably, a frustrating disappointment for the Decider himself.

This was a president, after all, who famously scrawled "Not on my watch" in the margins of a report detailing the Clinton administration's failures to prevent the genocide that claimed 800,000 innocent lives. The first American president to use the word "genocide" to define an ongoing mass slaughter, despite all his global blundering, had marshaled the necessary resources to forge a fragile but meaningful peace in the bloody 21-year civil war between north and south. This was, in short, a president who wanted to stop the killing in Darfur.

But he couldn't. And his impotence was revealing.

Bush's inability to effect change was a result of a lack of political will or to indifference to a failure of power. The power to pose a military threat in the midst of a quagmire in Iraq. The power to sway the U.N. Security Council, stalled by China, to act. And, most of all, the power to move the world's consciousness to a glaring example of America's fallen status. The world.

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From an article about secrets for *New Scientist*



Rewarding the Reader

STEPHANIE GLAROS, AD OF UTNE

READER, describes how she tagged up with illustrator David Plunkert: “The ideas in this story are relatively abstract (America’s lost moral standing in the world), so it seemed like conceptual illustrations were the best way to go.

“I was a fan of David Plunkert’s work, but had never worked with him. I chose David because I could see from his previous work that he is able to express complicated ideas in a very straightforward way, including political topics. The non-specific nature of his characters lends itself very well to conceptual ideas.

“In this instance, the article was still being written, which, coupled with the theoretical nature of the topic, made this assignment challenging. I provided him with a list of broad subjects to consider (for example, “The United States imposing its will on other countries;” “The United States trying to regain its status as a world leader”).

PLUNKERT CONTINUES: “I DEVELOPED the concepts from the tone and content of the story draft. It works best when the text and the art play off each other. I want the art to reward the reader with some conceptual hook or punch line that’s apparent after they’ve connected the text with the picture. I want the art to serve the text—but not act as its substitute—and work as a sign that tells the reader what ideas in the text are important.

“It should also function on a graphic level and add punch to a layout.”

Looking at the final layout, is there anything he would have done differently for this assignment? “Not really,” he says. “I only fuss over details up until the point I send the final art...and then not very much.”

“I thought he did an outstanding job,” says Glaros. “His work was honored by the Society of Illustrators.”

Head Goes Here

Proof, proof and re-proof!

Never assume that an issue is perfect or that errors can’t creep in.

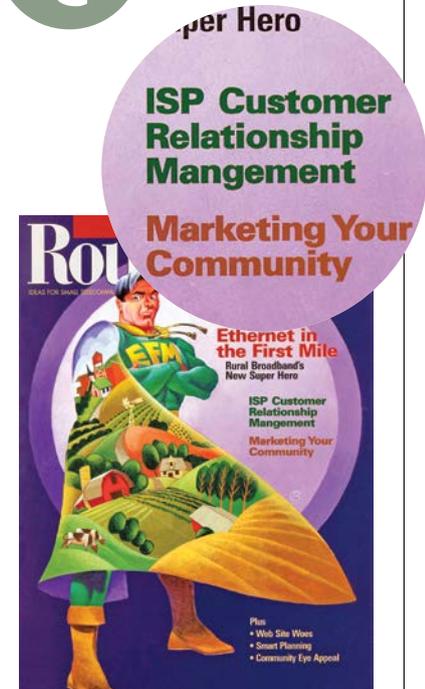
Make sure photos match captions and vice-versa.

For instance, I just read a magazine article with a beautiful underwater photo spread of a school of fish.

The caption referred to coral reefs—but no reefs could be seen in the photo.

Do your best to build in time for each issue to percolate overnight, so you can take one last look through the whole thing—somewhat at leisure and with fresh eyes—before saying “Print!”

RUTH THALER-CARTER



What a difference an “a” makes. The AD consoled *Roundtable’s* editor, saying they’d coined a new word about controlling a skin condition in dogs.



A bit more embarrassing might have been *Racer’s* transposed letters on the word that reflects the magazine’s subject matter.

HOW TO REDESIGN A MAGAZINE IN



STEP 1. PANIC

STEP 2. DISGUISE PANIC BY DISTRACTION.

Ask lots of questions:

- ▶ Why are you redesigning?
- ▶ Why now?
- ▶ What's wrong with what you have now?
- ▶ What do you want to retain?
- ▶ Are you changing the editorial content or the structure?
- ▶ What do you want your readers to see: evolution or revolution?
- ▶ What does your audience think: Have you done any reader surveys or focus groups?
- ▶ Why isn't your art director doing the redesign?
- ▶ What does the editor/publisher/owner (anyone with power) think? Can we talk to them?
- ▶ What's the competition doing?

Try and listen to some of the answers.

STEP 3. STILL IN A PANIC YOU LOOK TO STEAL OTHER PEOPLE'S IDEAS.

- ▶ You buy all the competitors' magazines.
- ▶ You educate yourself about the content. In *Vibe's* case, watch lots of music videos.
- ▶ You buy related magazines and foreign magazines. (Showing foreign magazines makes you look cosmopolitan and sophisticated. They can be expensive, but charge back to the client as research.)
- ▶ You Google images from related industries—in this case, music, fashion.
- ▶ You look through the back issues for cool stuff that's been thrown away by mistake. (*Vibe* was originally designed by Gary Koepke, who produced a simple, bold and timeless design. We stole some of that.)

STEP 3.5. PUT ALL THE REFERENCES AND RESEARCH ON THE WALL. ORGANIZE IT.

For *Vibe* we showed three groups:

1. tough, urban, street, gangsta, ghetto
2. affluent, soft, feminine
3. early '90s retro day-glo—a trend in sneaker and fashion design

Force them to talk about what they like and don't like...listen.

STEP 4. SET UP GRIDS. DO NOT REINVENT THE WHEEL. CHOOSE TYPEFACES.

DO NOT REINVENT THE WHEEL. Make sure one is a grown-up text face—one that's quite "boring" (i.e., readable and non-trendy). If they have any long stories that should be read, you'll need that. The display fonts can have more character but the text face shouldn't be too distinctive: It'll get tired very quickly. For this project, we re-embraced *Vibe Gothic*, which was drawn for the magazine back in the day. It was still knocking around but under-utilized. It had been crowded out by a lot of other fonts. In fact, we cut the font families down to just *Vibe Gothic* and *Leitura*—a large serif family with some sexy display weights.

STEP 5. FIGURE OUT THE SECTION, DEPARTMENT NAMING AND HIERARCHY.

The editors will probably want to do this but you might need to help them along. Design ways of labeling the pages clearly—the navigation. Use these elements and others as ways of "branding" the page. The editorial must separate from the ads and the magazine must have its own identity.

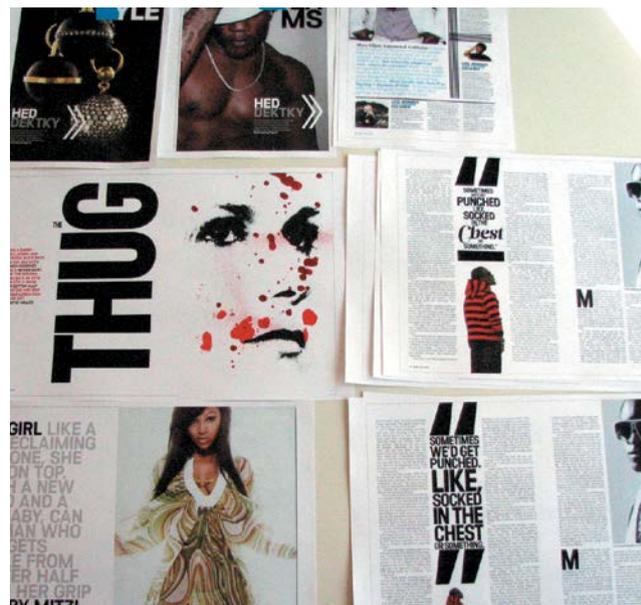
For *Vibe* we came up with two graphic ideas:

1. The broken word rubric. This was a



6 WEEKS

(Not a recommended time frame)



When you show single pages, show them next to ads. Show them next to their current ads—realistic ads. Not just beautiful ads. Show. Discuss. Listen. Make them chose one direction.

STEP 7. REFINE TYPE AND GRIDS. KEEP TRACK OF WORD COUNTS. If you hand over pages with 20% fewer words on them there's probably going to be a problem. Take care of folios, end slugs and all the other details.



Broken word rubrics are resurrected from an earlier design, a variety of five bar navigation styles are explored and prototype features are developed.

STEP 5. MEANWHILE, TALK TO MORE PEOPLE, INCLUDING THE FOLKS ON THE GROUND—actually doing the job day in and day out. Joe Six-pack.

MORE QUESTIONS:

► What are their favored magazines? They'll often say *Vanity Fair* and *GQ*. At this point, gently remind them that they have 8% of the budget of *Vanity Fair* and *GQ* and 12% of the staff. Bring down their expectation level.

STEP 6. DESIGN SAMPLE COVERS, key department pages and a couple of feature spreads for two or three different directions. RAPID PROTOTYPE. The idea is to get a sense of look and feel. Kerning captions at this point is not useful.

Establish the basic color palette and hopefully you'll be able to standardize some formats. Captions, etc. should be the same throughout the book.

STEP 8. NOW QUICKLY APPLY THE SYSTEM TO EVERY PAGE. Most pages come naturally—the solution is obvious and you'll probably know it when you see it. There are always a few that need working through. Magazines are systems, so repetition is good. Each section probably doesn't need its own grid. You want it to hang together. The illustration and photography and special sections are what will keep the publication alive, organic and evolving. Changing the font for every story "to keep it fresh" is confusing and annoying.

LUKE HAYMAN is a principal at Pentagram. www.pentagram.com

direct lift from some of the early issues. It was used for a few months and then discarded. We loved it and lovingly restored it. It's something inappropriate for almost every other project we work on so we jumped at this opportunity to do something so "irrational."

2. The five bar device. This very flexible graphic was designed (or programmed) to evolve.

REFERENCE DESK



REQUIRED READING

Elements of Style

Too obvious a choice? Then maybe you need to reread the Strunk and White classic. In fact, make it a semi-annual date. No matter how often you skim its pithy rules (Omit needless words! Put statements in positive form!) and telling examples, you'll always come away with renewed devotion to brevity and clarity.

MARK OBBIE

REITERATION

Guiding Style

If you use freelance writers, editors or proofreaders, put your editorial quirks in writing and circulate them as your style guide. It isn't enough to say you use Chicago or AP; every magazine has its own way of doing certain things.

RUTH THALER-CARTER

RELIABILITY

In a Pinch

Keep a file of evergreen stories or topics you can assign or flesh out in a hurry for those times when an assigned piece doesn't come in, or comes in totally unpublishable. Cultivate a few freelancers who can be counted on to fill in on short notice for such moments—ones who don't necessarily need several weeks to get a story done.

RTC

RHYTHM

Sounds Good

When you're editing a magazine article, read it aloud—or at least listen to every word in your head—so you can pick out when the rhythm goes sour, the cadence is off, or some word or phrase stops your eye or your ear. Editing to maintain the rhythm of a sentence or paragraph makes the text more readable and engaging.

NANCY McKEITHEN

RESEARCHING OUTSIDE THE BOX

There's invariably something to be learned from straying. It's not a matter of stealing, *per se*. It's more like poking around one of those weird antiques-and-peculiarities shops: you never know what you'll find there, but almost always it's something pretty cool that, honestly, you hadn't ever thought you needed.

WHEN I'M CREATING A MAGAZINE, repairing an existing magazine, or just trying to conceive of a terrific way to present a story or section for the next issue of a magazine I'm editing, I always make a point of carefully reading titles that seemingly have absolutely nothing to

do with what I'm attempting to achieve. It's always worked splendidly for me. I simply go to mags in other categories—way other categories.

For example, if I'm working on a fashion feature, I may well pick up *Road & Track* or some other auto buff book for

ideas about showcasing both a product (a new line of men's suits, say) and the accompanying data. Some of the car books do a super fine job of compressing lots of facts and figures into a tight space.

If I'm creating a major news-oriented feature, I may consult a top-line shelter magazine or smashy, over-sized European lifestyle title. Think *Metropolitan Home* and *Gala*. Both offer some pretty good ideas about telling stories in a way that's grabby and, where appropriate, visually exciting.

For a trade-mag round-up on some hot industry trend, I would expect to find a few Aha's in a well-done city book (*New York* or *Los Angeles*, for instance), or even a book about architecture (*Dwell*, *Azure*) or regional culture (*Garden & Gun*).

Nearly every smartly-edited magazine has something to teach me. And the more counter-intuitive the library of reference magazines I consult for each and every assignment, the more original and effective the magazines I produce.

CABLE NEUHAUS, editor, Newsmax



Science with Style

When did the publication begin?

Seed launched in the U.S. in 2004.

What is the frequency of publication?

6 issues/year

What is the circulation? 130,000

Who are the editor and art director?

CEO & Editor in Chief: Adam Bly

Art Director: Jeffrey Docherty

What is the magazine about?

We believe that science and an understanding of science is more important than ever before. We are living at the cusp of a scientific renaissance, one that



will impact every aspect of our lives going forward. In a very real way, Science is Culture in the 21st century. And Seed is not merely a chronicler of an enormous cultural shift, but an active participant in that shift.

How did the publication get started?

Our founder, Adam Bly, had a vision about communicating science in a way that underlined its immediacy, its impact and its ramifications for today.

What is the tone or style of the magazine and how is it expressed in the design?

Science and science literacy are crucial to our lives. Science is also hard. And here, we recognize the unique power of design. Exceptional design extracts simplicity from complexity and helps make hard concepts accessible. Science presents a challenge to design because science involves the study of the very big, the very small and the intangible. Seed starts with the aesthetic of science and then has endeavored to not only push, but to completely reimagine its boundaries. We use design to put information in context, provide additional insight and literally help our readers "see" things differently. When people understand science, they can act on it. We've been recognized for our efforts—including a National Magazine Award nomination for Best Design.

How does the design reflect your audience?

Our readership has a broad range of interests—not just science, but also literature, politics, art and design. The design of the magazine reflects their renaissance-style interests. As the boundaries between disciplines (both in science and in the arts and sciences) become less delineated, rich ideas are found at the intersection of formally siloed areas of study. Our audience is interested in third culture and revolutionary minds. They realize the power of science to tackle the world's most pressing issues. This past year, we worked

with MoMA to develop the very successful exhibit "Design and the Elastic Mind," the preparation for which involved a series of salons with leading designers and renowned scientists. That kind of conversation among respective leaders in their fields has enormous power. In our Design Issue we explored myriad ways that collaboration between designers and scientists is yielding radical new ways of visualizing, understanding and manipulating the natural world. We think of it as an emerging aesthetic of the new millennium.

Please suggest a feature or department that most expresses the core idea of your magazine.

Revolutionary Minds is a good representative feature. It regularly spotlights some of the most interesting minds impacting our world today—true renaissance thinkers.

What kinds of franchise content brands your book?

In addition to our readers' favorite parts of the magazine (below), we also do big features like the State of Science or The Universe in 2009—which take macro views of the impact of science on culture. And we love the absolute beauty of science—which we highlight in our Portfolio section.

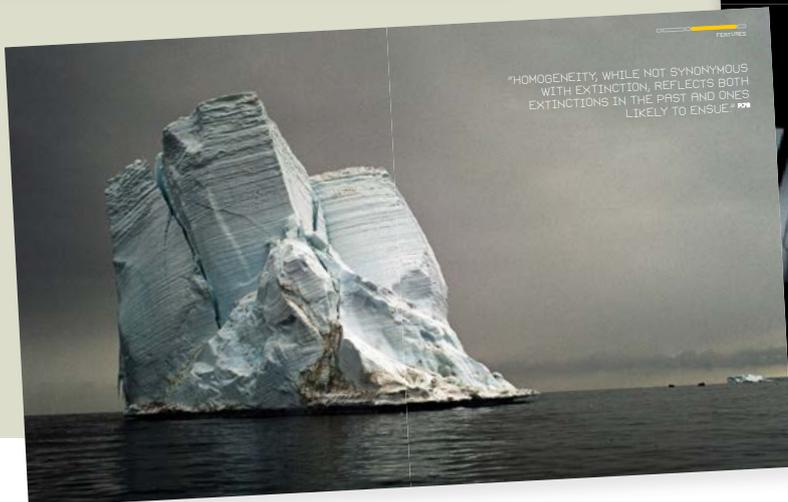
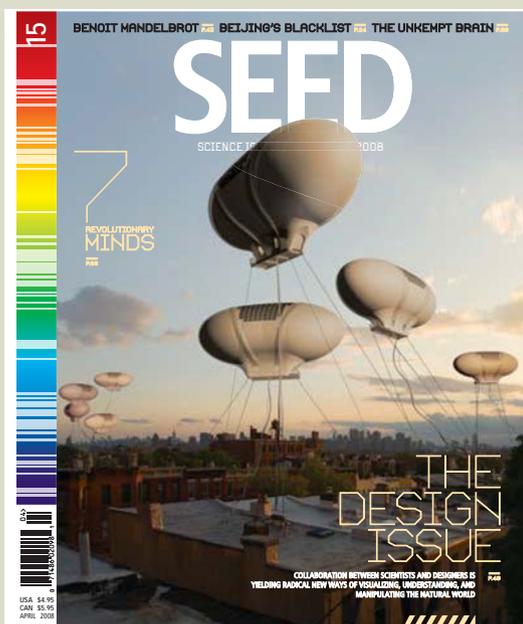
What are readers favorite parts/sections?

The Seed Salon, Revolutionary Minds and Workbench frequently rank among our most popular sections.

Why would you recommend your book to someone (who might not be interested in the subject matter)?

Science literacy is critical for modern life. And our book looks at the intersection of science and culture—it shows what's coming.

Seed www.seedmagazine.com





THE AUTOMOBILE'S Big Bang

HOW A COMMON MEANS OF TRANSPORTATION CREATED A VERY DIFFERENT AMERICA

NO OTHER TECHNOLOGY has had as much impact on American society during the last 100 years as, arguably, the automobile. In fact, it's almost impossible to find an aspect of American culture that has not been revolutionized by cars and trucks.

Take roadways, for example. They were built to accommodate automobiles. Motels, hotels, restaurants and rest stops followed to serve the folks who drove them. Fast-food restaurants were created to serve people driving cars. Heck, the ubiquitous drive-through window was invented to accommodate automobiles.

Yes, one can counter that even without autos Americans began pushing westward to develop the country almost as soon as settlers first landed on its eastern shore. But once they got where they were going, there were rarely return visits. However, the advent of the

BY FRANK S. WASHINGTON
ILLUSTRATION BY JUDY REED SILVER

JUDY SILVER



NAME THE SONG THAT BEST DESCRIBES YOUR STYLE: "I think my style is best described by a music CD called 'Verve//Remixed 2.' It's a compilation of electronic mixes of classic Jazz artists. My style focuses on digitally enhancing/editing old and new photos and layering them with patterns, drawing elements and painted backgrounds."

HOW TO CONTACT:
Represented by Kiki Pollard, www.alexanderpollard.com

"I HAD A SET BUDGET that was just enough to pay the illustrator," says Rebecca Yops, freelance art director. "ACDelco's magazine, *Intune*, preferred straight photography over illustration, but I felt this particular story needed some definite visual interest to carry it.

"I was searching for an illustrator who could use vintage photographic images but give the illustration a fun, campy feel. I hadn't worked with Judy before, but as soon as I saw her samples, I was sold. She does amazing work.

"This story is about the history of the automobile and how it has shaped America, so we needed to include lots of photos from different sources. I thought this approach could bring in different elements and make them cohesive through the illustration style and color palette.

"I had the general idea of using vintage photos. I came up with a list of ideas of iconic themes, and Judy and I hunted down the images—I was able to get some from GM, and she found the rest in her own archives."

"MY REP, KIKI POLLARD, SENT ME A FEW COOL family photos of her grandma's travels," adds Judy, "and they became part of the illustration.

"Rebecca gave me a great deal of input on concept and also some idea of where the copy and header would go over the illustration, so I needed to limit detail in those areas. She was great at articulating her ideas up front and letting me interpret the story on my terms.

"She thought of a 'Woodie' and either a drive-in diner or theater and several other travel elements focusing on a retro feel. I combined the travel and timeline concepts by illustrating the road that cuts through the spread with elements that symbolize historic auto travel. The second spread focuses more on the (GM and ACDelco) history of manufacturing elements of the auto industry."

Was she happy with the final layout? "I hope the combination of imagery and color caught the reader's attention enough to read the entire article—without my giving the story away."

Small is Beautiful

Sometimes the simplest visual representation can create the most high-impact cover

WE WERE A FEW ISSUES into our redesign for McDaniel College's *The Hill* magazine, and our designer had an idea for how to approach the next issue's cover: Think small, she said. The previous two issues had featured full-bleed art (one illustration, one photo portrait) on the cover. It was time to mix it up a bit.

Our original cover story was beginning to look less and less promising visually, but editor Kim Asch was working on a story about a local businessman who, on a family trip to Mongolia, met a young Mongolian girl in the middle of nowhere, and years later, after strange coincidences and twists of fate, sponsored this girl to come to America and attend the nearby private liberal arts college.

When he first met Chimgay, on the side of a dusty road in Kharkhorin, Mongolia, she shocked the American by speaking English (she'd learned it through a Peace Corps volunteer). She was selling trinkets and she asked if she could write to him to practice her English. She gave him a charm—a tiny carved turtle on a piece of orange silk string. According to her faith, Tibetan Buddhism, the necklace was an important symbol. She said: "This will bring happiness and good luck." He still had it.

Our designer wanted small. Would a tiny, cheap trinket be adequate for cover art? We thought if the cover line was perfect and the layout great, it might just work.

Sometimes, the simpler the cover the greater the team effort necessary to

pull it off. This cover involved a collaboration between editor Kim Asch, photographer Bob Handelman of Bob Handelman Images, designer Joannah Ralston of Insight Design, and me.

The issues we debated included:

► Should we use the original reddish twine? It seemed kind of thick and lumpy, but we decided

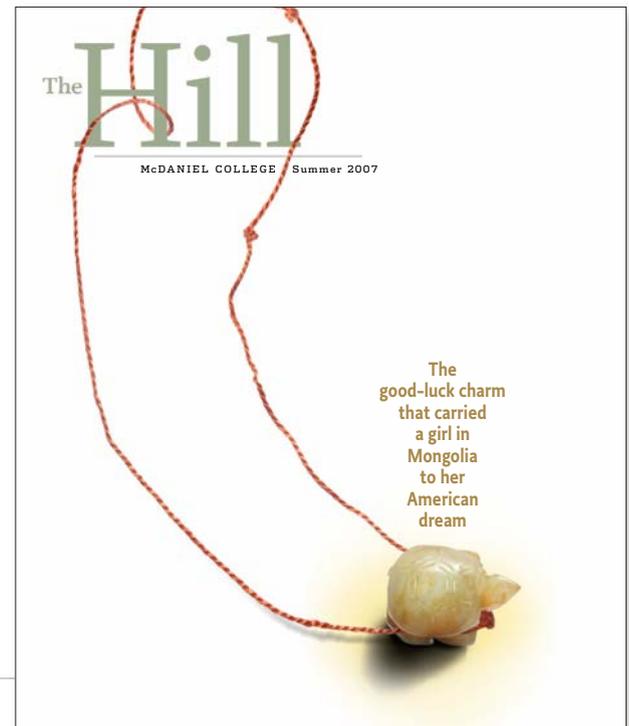


yes. It was the real thing. Let's not tamper with it.

► Should the turtle face right, up or down? What did each mean? If it was marching to the bottom of the page, was that a negative connotation? If it marched up, was it retreating? We faced it toward the middle of the cover page.

► What about a shadow for the turtle? Yes, we all agreed it needed that depth. The photographer wanted a little yellow pool of light to add impact. Did it look like the turtle was peeing? Well, maybe, but we liked it anyway.

► How would the string interact with the nameplate? Very complicatedly, it turned out, involving a lot of post-photography



The good-luck charm that carried a girl in Mongolia to her American dream

The Mongolian girl arranged her wares in neat little rows while the children and goats and sheep in her care hovered like enthusiastic clerks. They were ready for business by the time a husband of mine stumbled to a stop on the dusty road to Kharkhorin, the ruined city that was once a symbol of the empire's eminence under 13th century ruler Genghis Khan.

How a girl from Mongolia arrived at her American dream

By Kim Asch

One by one, the Americans stopped outside to appreciate a spectacular view of the remains of a nearby Buddhist monastery and to buy souvenirs. There on the rug on the ground were all sorts of artifacts for sale, coverings of wool and stone and colorful wool garments, handmade by the native girl, mother and neighbor. There were other trinkets, too, that the girl had bought wholesale from merchants in Ulaanbaatar, the capital, to sell as a profit.

Seven years old and petite with a face the shape of a violin, the girl was all quiet and smile, a casual engagement in a nation that was still oppressed by communist Soviet rule when she was born in 1975. Then she did something that astonished the tourists: she spoke to them in English.

work by the designer and photographer.

► Most important, of course, was the cover copy that Kim wrote, which was simple, informative and intriguing.

We designed the first spread so it played off the cover and brought the reader deeper into the story.

This cover was recognized by The Council for Advancement and Support of Education (CASE) in the international Circle of Excellence Awards program with a silver medal in the Visual Design in Print category. *The Hill* magazine also won a bronze medal in the category recognizing overall excellence in general interest magazines.

RACHEL MORTON editor and communication consultant, Rachel Morton Associates, specializing in college magazines and recruitment publications. www.RachelMorton.com

Commas, Numbers and States, OK!

It pays to be picky. Offering a consistent editorial style keeps your readers' brains focused on the story

"WHADDA YA MEAN STYLE?" When I hear that response from a potential client after I ask what style the organization uses, I know an editor must help the client discern style preferences.

So, what is *style* and why is it important in publications? To editors and writers, there are two types of style: writer's style and editorial style.

Writer's style deals with the author's voice—like the crisp, journalistic approach of Hemingway or the stream of consciousness narratives by Faulkner. Editorial style is where nitpicky manuscript editors thrive. One of our main goals is to make like items consistent, which, in turn, will make a manuscript easier to read. For example, when I read [FPO], my editorial brain resounded, "[FPO]'s style is to not use the serial comma (known as the 'red, white, and blue' comma). [FPO] uses AP style."

In metropolitan Washington, D.C., for example, the most-used styles are probably *The Chicago Manual of Style*, *Associated Press Stylebook* and—in the federal government—*U.S. Government Printing Office Style Manual*, known colloquially as *GPO*. Following are examples of how those three styles differ.



Who uses each? Newspapers and magazines prefer AP, which also specializes in current events. Organizations with academicians and "formal" nonfiction writers lean toward Chicago or a variant. And, of course, GPO covers government and Capitol Hill issues, including the military.

Because D.C. is home to thousands of associations, their editors encounter many professional styles, such as those dealing with the sciences, language, math, research and more. And each organization has a spin on its "mother" style guide—which may have grown out of Chicago style. For example, the World Bank uses Chicago as its base but its

internal style concentrates on exceptions to Chicago and on special international concerns, such as country names and monetary systems.

Remember: There is no "right" or "wrong" in editorial style decisions. If an in-house style is to capitalize "Federal," to use "60 percent" in text and "60%" in graphics, or to spell out one to ninety-nine, the style decision is "right" as long as it's consistent.

Inconsistency is "wrong"! Most readers won't realize what's bugging them about a publication, but the hidden enemy may be inconsistencies driving the reader's brain crazy. The brain loves to organize and "fix" things. If it's working too hard on inconsistent or irregular capitalization, numbers, punctuation, spelling and symbols, it might not have enough power left for the publication's ideas.

As background for designers and typesetters, the 1906 (original) *Chicago Manual of Style* began its preface thus: "The present work is a codification of the typographical rules and practices in force at the University of Chicago Press." Thus, we writers, editors and graphics folks have the same publications lineage. Hello, cousin!

BARBARA B. HART *president and editorial director, Publications Professionals, LLC, www.pubspros.com*

STYLE GUIDE	TIME AND ZONE	STATE ABBREVIATION	NUMBERS	CAPITALIZATION
CHICAGO	3:00 a.m. (EDT)	North Dakota in text, N.D. in graphics, ND with zipcode	fifty-two years, ten months, six days; ninth-century art	the cold war; federal and state government
ASSOCIATED PRESS	3 a.m. EDT	North Dakota if alone, N.Dak. with city, ND with zipcode	52 years, 10 months, six days; ninth-century art	the Cold War; federal and state government
GPO	3 a.m. e.d.t.	in other than formal usage, ND for all cases	52 years 10 months 6 days; 9th-century art	the cold war; Federal and State Government



TIEBER'S UNLEASHED FURY

What goes on in the uncensored mind of a publication designer? Our suggestion: take a few deep breaths.

WHY DO WE HAVE TO SAY EVERYTHING ON THE COVER? Why even have a TOC inside? Why not just put the TOC on the cover?

LET'S GO BACK TO CUT-AND-PASTE. This way not every accountant thinks they are a designer. Had a big walkthrough (magazine is laid out in final stage, with finished art and edit—we spent a lot of money on illustrators and photographers), everybody has seen it and likes it. During this last walkthrough John Doe from accounting peeks in and remarks that he doesn't understand one of the illustrations. I could have killed that guy. We ended up redoing the feature. (Happened at *PC Magazine*.)

I CAN'T STAND IT WHEN EVERYBODY AT THE COMPANY GETS INVOLVED IN THE DESIGN. I had Miss Pinky from sales pointing out things she would like to change and the publisher is actually changing the stuff. On another occasion I had the entire staff of a magazine (editors, advertising people, everybody!) meet at a bookstore and pull out magazines they thought they'd want their magazine to look like. Good idea for clients to work through all that stuff *before* you get too far (give them homework assignments to help them focus on their goals of redesign).

ON ACCEPTING NEW JOBS: Please turn down the guy in India who wants you to do a 48-page start-up (*Yacht* magazine) design for \$250 dollars (really happened to me two weeks ago). Might be a lot of cash in India, but I hope my design

buddies in the U.S. stay away with a 10-foot pole. We already work for peanuts.

THING I LEARNED THE HARD WAY IN BUSINESS: Have a contract and deposit in place before starting any new projects with clients you haven't worked with before. Got burned by a company in London on a start-up. We had the magazine half-way done and they pulled the plug. The editor was really screwed since he had to eat the flights to the U.S. If you have a 50% deposit, at least you are out only half the cash. (I'm a glass half-way full kind of person.)

WORDS/PHRASES I NEVER WANT TO SEE AGAIN:

- x conference call
- x pre-conceptual meeting (translating "we don't know what we are doing but would like to have your input")
- x fresh design
- x one more revision
- x waiting on some funding

SMART ADVICE: Hire enough help before you burn out—make sure you still have fun.

THINGS I DON'T DO ENOUGH: Get out of the office and look at art or something other than a computer. (Too bad not more galleries put all their shows online. As an ex-New Yorker, going for a Saturday morning online gallery stroll in Chelsea would be cool.)

SIMONE TIEBER *illustration and design,*
simone@studio630.net

5x5 Titles

5 GREAT MAGAZINES TO TRACK DOWN

- Lemon www.lemonland.net
- Sang Bleu www.sangbleu.com
- Russia! www.readrussia.com
- KasinoA4 www.wearekasino.com
- Carl's Cars www.carls-cars.com

5 GREAT EX-MAGAZINES TO TRACK DOWN



- Eros
- Nest
- Is/Not
- Re-
- Carlos

5 STRANGE NAMES FOR REAL MAGAZINES

- Plastic Rhino
- Aooleu
- Babybabybaby
- Playzebra
- Permanent Food



5 EXAMPLES OF PUNCTUATION IN REAL MAGAZINE TITLES



- noi.se
- /
- s/n°
- Area revue)s(
- Wallpaper*

5 NUMBERED MAGAZINE NAMES

- +81
- 34
- oneonenine
- 125
- 3x3



ANDREW LOSOWSKY

TEN-SECOND TIPS

PHOTOS

ATTIRE TIP

Stand Out

If you're a writer being photographed while on assignment, find out what to wear. I went on two "outdoor adventure" assignments and wore earth tones (greens and blues) both times without thinking about the fact that those colors would make me blend into the surroundings (thus making the photographer's job more challenging). I wish I would've thought to ask in advance, or that the photographer or AD made sure I knew that I needed to dress in hot pink. **JENNY ROUGH**
www.jennyrough.com

POSING TIP

Bye-bye Birdie

To help reluctant subjects relax when the camera is pointed their way, have them choose a setting where they feel comfortable. Let them go about a normal activity, or bring in a friend or a coworker to chat. Then fade inconspicuously into the background as you snap away. With something besides the camera to think about, your subject becomes more at ease, and you're more likely to get a flattering shot. **CHARLES LUCKE**

POSING TIP II

Closer, Closer

When two people pose together for a photo—at the convention mixer, receiving that award—nudge them closer than their personal space alarm likes. Compose the shot to minimize that gaping blank space between the heads where the black curtain or ugly flocked wallpaper shows. Oh yeah, and make sure they're far enough away from the wall to avoid a harsh shadow. **SHARRI WOLFGANG**

EDITING

SUBJECT TIP

Crystal Clear

Can your audience figure out what you're talking about? I find that when experts write about their field, they assume certain information is so elementary that everyone knows it. Often, though, they set that baseline of knowledge too high. An article submitted to an architectural heritage publication made a convincing case for the preservation of a building—if only readers knew what building it was. Referred to in the article only by address, it became much more meaningful when a sentence was added to explain that the building in question was a hundred-year-old bank designed to resemble a Greek temple. **MARGARET LUCKE**

CONTENT TIP

Hands-off Editing

Read something—anything—multiple times, absorbing it, knowing it, before you put fingers to keyboard or pencil to start marking it up. You'll keep a big-picture perspective, focusing on major problems before getting lost in the details. **MARK OBBIE**

PREPRESS TIP

Final Read

A fresh pair of eyes on a document can catch some pretty stupid mistakes. Editors and designers have looked at documents way too often by the end, so delegating a "final read" to a third party—even someone whose primary job isn't copy editing—can catch embarrassing problems before they go on press. **ROB SUGAR**

TEXT STUFF

TYPING TIP

Don't Trip Up

When faced with a tongue twister—or more accurately, a finger/keyboard twister—that will be repeated a lot, like "Zbignew Brezinsky," type a shortcut, "ZB." Then do a search and replace when finished. **SHW**

TYPING TIP

Spell: Check!

OSX and the control key have teamed up to provide quick spelling options in InDesign and Mail. With a blinking cursor in the misspelled word, hold the control key and click on the word, and up pops a list of options. In InDesign, "dynamic spelling" needs to be active. **RS**

COPY TIP

Don't Return

(especially useful when copying text from the body of an email)

PROBLEM: There's a hard return after every line and a double return between paragraphs.

FIX: Search for double return (`^p^p` in Word and InDesign, `\p\p` in Quark) and change it to something obscure, like `@@`. Search for a single return and change it to a space. Then, search for `@@` and change it to a single return. Finally, to cover all bases, search for double space and change it to a single space. **SHW**

EUREKA! TIP

Explore Menus

Learn the program! For example, ditch the tab and learn how to indent a paragraph. Word and page layout programs offer so much! If you can wish it, it's probably available already. **SHW**

PRODUCTION

TRIM TIP

Clone Wars

Adding some extra space around the edges of an image to add bleed can sometimes leave obvious patterns. One simple solution is to start by using small strips of copied image from each side that is flipped to mirror the edge of the image. It's a lot more subtle than just extending the pixels, and easier to cover up. **RONDÉ WASHINGTON**

TOOL TIP

Quick Style Fix

Favorite tip for styling text quickly (InDesign CS3): Use the eyedropper tool to sample style and apply where needed. Works to apply color to boxes, too. **SIMONE TIEBER**

TOOL TIP

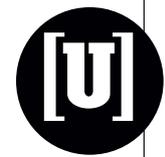
Custom Color

That InDesign eyedropper also comes in handy if you want to match a headline color perfectly to your opening image. Click on the color you want in the pic and it's added to your color palette as an unnamed color. To save the color, choose "add unnamed colors" from the palette's pull-down menu. **SHW**

LAYOUT TIP

Easy Reading

Wide columns of small text can be hard to negotiate when reading—it's easy to lose your place. Here's a quick rule of thumb: The line length in picas should be no more than two-and-a-half times the point size, so for example, 10 point text works best in a line width of no more than 25 picas. **SHW**



Ten (Relatively Cheap or FREE) Programs That Belong on Every Mac

BatChmod



This free program is a one-trick pony, but it works well. It can change file permissions on even the most stubborn files. It can really screw up your system if you aren't careful, but it's an easy way to get control of a folder moved to a server that you can't open or move files to or from.

Carbon Copy Cloner

This free program from Bombich Software can dupe disks to make new bootable drives, as well as incrementally back-up drives at scheduled times.

FruitMenu



This little "haxie" by Unsanity Software can add stuff to your Apple menus or your contextual menus plus lots more. Well worth the twelve bucks. Unsanity makes other little programs that are equally effective and inexpensive.

Graphic Converter

Although this \$35 program from Lemke Software needs a major interface makeover, it is a Swiss-army knife of a program for dealing with images, batch-converting them from one format to another or adding large previews to older files so they can be viewed better in Finder windows. It can help with files that are damaged and older file formats that are no longer supported.



Linotype FontXplorer



Why spend a C-note on a font manager like Suitcase Fusion when this free manager works almost as well and has some great features that even the expensive big boys don't have? It solves the dreaded slow-opening problem in InDesign by warning when a font can't be found and letting you move on instead of waiting an eternity for a time-out.

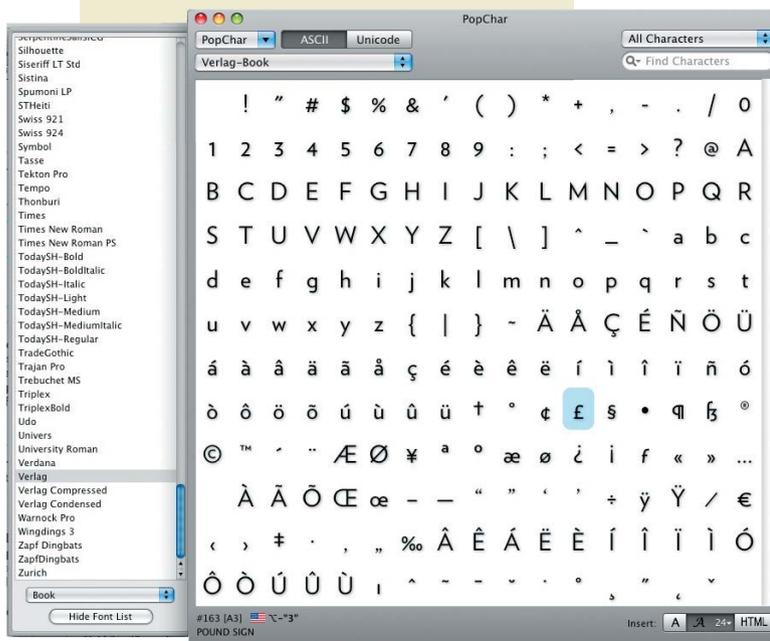


Onyx

This free maintenance utility will keep your Mac running well and give you access to some of the interface tweaks that are hidden to casual users.

PopChar

Ergonis Software makes this handy \$38 utility that puts a glyph map on your menu bar in every application so it's way more easy to find alternate characters and add them to your text. You can even type in a line of type and add it all at once. It's ability to display in Unicode makes it ideal for feature-rich Open Type fonts.



Snapz Pro X

This is the ultimate screen capture utility, able to snap a still shot or record a movie from any application—even the Apple DVD Player. Although the Pro version costs a hefty \$69 (the regular version is \$29), its ability to capture screen movies makes it ideal for recording application tutorials.



Transmit

The best FTP program for the Mac, Transmit from Panic software has the most intuitive interface and the most powerful features for moving files from place to place via FTP protocols. The \$30 program works pretty well for casual use in demo mode, but the added features are worth the purchase.

VLC

This free media player plays just about any kind of audio or video file out there, and can output Dolby Digital soundtracks and import separate subtitle tracks. It plays Windows media files and many others that make the Quicktime Player give up.



These programs and many, many more are available to download at www.versiontracker.com.

VIDEO INTERFACE

VERY FUNNY

DESIGN GANGSTA

[www.youtube.com/
watch?v=yJexyQT0l1c](http://www.youtube.com/watch?v=yJexyQT0l1c)

JOHN STOSSEL ON GRAPHIC DESIGN

[www.youtube.com/
watch?v=1RqdZCo6vkl](http://www.youtube.com/watch?v=1RqdZCo6vkl)

ENTER THE SERIF

[www.youtube.com/
watch?v=GpJQMshmf6s](http://www.youtube.com/watch?v=GpJQMshmf6s)

MOVIE POSTER HEADS

[www.funnyordie.com/
videos/47d8df4123](http://www.funnyordie.com/videos/47d8df4123)

REDESIGNING THE STOP SIGN

[www.youtube.com/
watch?v=xwqPYeTSYng](http://www.youtube.com/watch?v=xwqPYeTSYng)

FONT CONFERENCE

[www.collegehumor.com/
video:1823766](http://www.collegehumor.com/video:1823766)

MS PAINT DOCUMENTARY

[www.collegehumor.com/
video:1771096](http://www.collegehumor.com/video:1771096)

LOGO BIGGER CREAM

www.whoneedsdesigners.com

HOW NOT TO USE POWERPOINT

[www.youtube.com/
watch?v=cagxPIVqrtM](http://www.youtube.com/watch?v=cagxPIVqrtM)

ONCE YOU GO MAC...

[www.youtube.com/watch?v=jwUBC-
TURul&feature=related](http://www.youtube.com/watch?v=jwUBC-TURul&feature=related)



VIRTUALLY INDESTRUCTIBLE

The maker of the first video listed below tests the durability of *Esquire's* E-ink cover. In the second video, we see George Lois' tolerance put to the test. Both are fascinating.

www.youtube.com/watch?v=DiQBEPwEYMc
[adage.com/brightcove/single.
php?title=1873075147](http://adage.com/brightcove/single.php?title=1873075147)



VESTIGES OF DAYS PAST

► Paul Rand

www.youtube.com/watch?v=4yOjts0tpco

► Milton Glaser

www.youtube.com/watch?v=b0VPVbFY4Kg

► Josef Mueller Brockmann

www.youtube.com/watch?v=JWlOlOegZHE

► George Lois

www.youtube.com/watch?v=Z1diGp3eZaU&NR=1

► David Carson

www.youtube.com/watch?v=RFhch7W2TBI

VIDEO: INSPIRED BY ALEXEY BRODOVITCH

Clickable links
can be found at
www.fpomagazine.com



Movie opener for
"Funny Face"
by Richard Avedon

www.youtube.com/watch?v=XWt_pzm094I



Magazine Design Is More Than *Design*

Five responsibilities that design owes its publication

This is not Design, it is just a decorative initial. DESIGN includes the way this page has been written, organized, structured and presented.

TO SUCCEED, EVERY PUBLICATION MUST: **1) have its own personality** so it is recognized in the marketplace at first glance... **2) give service efficiently...** **3) be immediate, fast and to the point...** **4) reserve emphasis** for the elements that matter. If this sounds like “editing,” it is equally “design,” for presentation is an integral part of editing. Looking good is great, but it is far less important than being clear. Use the acid test and ask: “So what? What’s in it for me, the reader?” If useful ideas jump off the page, then nobody cares what the page looks like. The valuable message has been delivered, and the publication has fulfilled its prime function.

Therefore, it is essential to understand and control the full spectrum of design’s responsibilities:

1. Design as BUSINESS STRATEGY

Establishing an individual look: **BRANDING**

2. Design as PRACTICAL TACTICS

Profiting by our parade of impressions: **PRODUCT**

3. Design as PSYCHOLOGY

Using curiosity to keep readers engaged: **INTEREST**

4. Design as SERVICE

Organizing information in space for ease: **SPEED**

5. Design as INTERPRETER

Applying fonts and color functionally: **EMPHASIS**

JAN V. WHITE, author of many books including *Editing by Design*, lectures worldwide on the relationship of graphic design to editing.

Maintaining simplicity, consistency, disciplined repetition, first-glance identification

Building in excitement, anticipation, surprise. Thinking in 3D

Leading attention from pictures to the most valuable words: captions

Tabulating does the thinking for readers: lists, infographics

Picking the font for its voice, reserving color for its expressive impact

Website Search Tips

www.soople.com

Save time when you Google by using Soople, which searches by way of multiple search boxes on a single page, representing the basic and advanced functions of Google's multiple pages.

www.clusty.com

Vivisimo's Clusty organizes web-search results into category clusters.

www.virtualsalt.com/search.htm

Robert Harris' World Wide Web Research Tools is a handy portal to online search engines, directories and databases.

www.omgili.com

Curious about what folks are saying about your topic? Omgili searches web-based discussion forums.

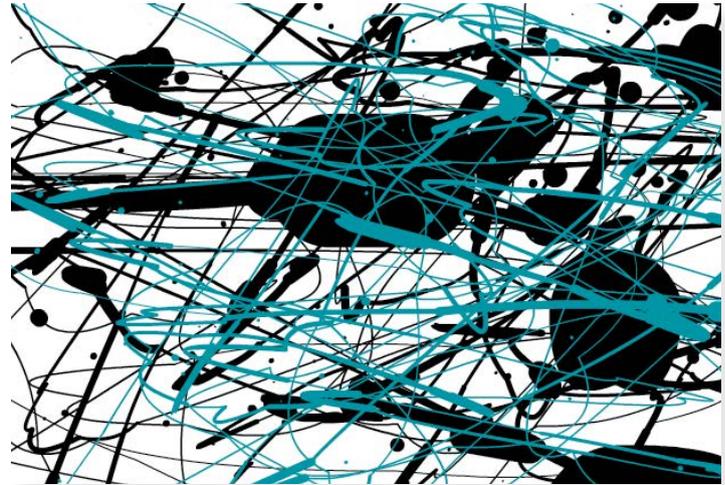
www.blogsearchengine.com

The Blog Search Engine offers keyword searches of weblogs and blog pictures.

www.wordspy.com

Paul McFedries, a technical writing specialist, sponsors Word Spy, a site that tracks "new terms that have appeared multiple times in newspapers, magazines, books, websites and other recorded sources."

JANIS BUTLER HOLM



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www.jacksonpollock.org

10 SITES FOR MAGAZINES ON THE WEB

- 10 www.premiereissues.com
- 9 www.independent.co.uk/news/media/the-beauty-of-print-the-best-looking-titles-on-the-newsstand-838002.html
- 8 www.maghound.com
- 7 www.shelfmade.net
- 6 www.idiomag.com
- 5 www.magcloud.com
- 4 www.avantoure.com
- 3 www.digi-zines.com
- 2 www.exacteditions.com
- 1 www.zinio.com

Tube Map

animals on the underground.com

WHO'S THERE? Connect the dots:
www.animalsontheunderground.com



BAD GRAMMAR THAT HURTS MY EARS

Too many people think that “I” is proper in too many instances. **I** wish they would understand that “I” is a subject and “me” is an object—“Rachel and *I* are going to visit Monica. Monica is coming to visit Rachel and *me*.” The incorrect usage of “I” is what irks **me**.

SHARRI WOLFGANG

Which Word is Right?

DYLAN HAD IT WRONG. It should have been “Lie, Lady, Lie.” Here are a few memory tricks to help with correct usage. (There are, of course, always exceptions to the rule, which we will ignore.)

Lay Lie

Lay means to **place** something. The **a** in both is long. (The past tense is **laid**, also a long **a**.)

Lie means to **recline**, and the **i** in both is long. (The past tense is **lay**, and that, unfortunately, screws up the mnemonic device.)

Which That

That is restrictive—it provides a *necessary* piece of information about its antecedent.

Which is non-restrictive—it provides an *additional* piece of information. If the phrase uses a comma, it probably will use **which**.

So, if you can tell what is being discussed without the **which** or **that** clause, use **which**; if you can't, use **that**.

It's a subtle difference, and sometimes you just have to go with what sounds right.

Affect Effect

Affect is the verb, **effect** is the noun. You **affect** something, hoping it will have the desired **effect**.

SHARRI WOLFGANG, with help from colleague TED BONAR and JACK LYNCH's grammar and style website: andromeda.rutgers.edu/~jlynch/writing

TIME ON THEIR HANDS

Cabbaged and **fabaceae**, each eight letters long, are the longest words that can be played on a musical instrument.

Spoonfeed, nine letters long, is the longest word whose letters are arranged in reverse alphabetical order.

Honorificabilitudinitatibus, 27 letters long, is the longest English word consisting strictly of alternating consonants and vowels (used in Shakespeare's *Love's Labour's Lost*).

Facetiously, eleven letters long, is the shortest word in the English language that contains all six vowels in alphabetical order.

Strengths, nine letters long, is the longest word in the English language with only one vowel.

From **FUN WITH WORDS** www.rinkworks.com/words/oddities.shtml

More Words and Phrases
We Never Want to See Again

Relatable, as in “that magazine is **relatable** to my generation.”

Like, shut up! MARK OBBIE

Muscular to describe journalism, foreign policy or anything beside muscles. NANCY A. JACKSON

Robust to describe journalism, foreign policy or any other innately non-robust item. NAJ

That dog won't hunt—*WHAT does this mean, anyway???* NAJ

At the end of the day to describe a summarization or conclusion of thoughts or events. NAJ

bailout • blogosphere • foreclosure • game changer • green • eco-[fill in the blank] • harbinger • maverick • perfect storm • sea change • tsunami • über-anything [FPO] STAFF

GO WITH THE WORKFLOW

WRITERS, ON YOUR MARK

SIT DOWN AND MAP OUT your research strategies before beginning research for a writing project. What kinds of sources will you need? Where will you find these? Which ones should you approach first? A well-organized list can save considerable time and effort.

BEWARE OF BEING SEDUCED by your research for a project. It is only too easy to let the adventure of detective work replace the harder task of writing.

DON'T UNDERESTIMATE the value of an old-fashioned print dictionary. In addition to information about spelling, meaning, and pronunciation, a good desk dictionary may include information on English word origins, foreign words and phrases, biographical names, geographical names, style and usage—all potentially useful to a professional writer.

SAVE ROUGH DRAFTS until you are completely finished and satisfied with your work. Sometimes, an earlier version will prove useful at a later time. **JANIS BUTLER HOLM**

[www.spd.org/
the-process](http://www.spd.org/the-process)

Follow each step of
laying out an article
from start to
finish.

MEET WITH THE DESIGNER. Put your editorial concerns, principles and likes/dislikes on paper (or in email), and send them to your designer.

REMINDE DESIGNERS THAT THE GOAL OF THE PUBLICATION IS TO BE READ. Jazzy, cutting-edge graphics are exciting and creative, but sometimes get in the way of readability and comprehension.

DON'T BE INTIMIDATED BY DESIGNERS WHO PUSH FOR LAYOUTS THAT DON'T FIT YOUR MAG'S STYLE—the editor is still in charge!

RUTH THALER-CARTER

EDITORS, GET SET

PROOFERS, GO!

PROOFREAD HARD COPY. It's usually more effective than revising text on a computer screen, it's easier on the eyes, and you can make corrections without deleting your original language (which may be what you prefer, after all). **JBH**

TRY READING SLOWLY and out loud to proofread effectively. And experiment with reading from back to front, a tried-and-true strategy for focusing attention on individual words. **JBH**

ESTABLISH A FORMAL PROOFREADING PROCESS—a “punch list” (per the construction term, not an opportunity for workplace

violence!) listing specific elements to be checked in every story or layout, each as a separate step: names, dates (to be sure day and date match in copy, and dates in heads match dates in copy), captions, headlines, callouts. Since some of these elements get done by different people or changed at the last minute, that's where errors are most likely to creep in. **RTC**

USE AN OUTSIDER for one final proofing of your layout. A fresh set of eyes is likely to catch errors—both subtle and major—everyone has missed in earlier pass-throughs. It can be the same person for every issue, but it should be someone who hasn't seen the content before. **RTC**

Top 10 Reasons We Like Lists

- 10** Lists **condense complex information** into a simple form.
- 9** As VH1 proves, **chunking disparate ideas** into a list makes nostalgia look like entertainment.
- 8** Essays? Annoyingly laborious. Lists? **Ridiculously easy!**
- 7** List-making lets you **carve an identity** from the glut of cultural artifacts out there (books, songs, movies—even geocoded, miniaturized, graffiti manga). No one can listen to every piece of recorded music, but anyone can make a list of their favorites.
- 6** Lists **impress people** during dinner parties. Sure.
- 5** Making a list is a way to **editorialize about yourself** while not actually saying anything about yourself.
- 4** Lists are **tiny coded messages** that mean everything to a targeted audience and nothing to everyone else.
- 3** Lists are a **form of prediction**; they implicitly inscribe the future.
- 2** Writing a list is a **tidy way to summarize** the past. The grocery list was created as a recall device, and the Favorites list records yesterday's desires.
- 1** Lists are **itty-bitty utopias**, perfectly structured with mathematical elegance.

REX SORGATZ, *fimoculous.com*
From *Wired*



“Excellence is the gradual result of always striving to do better.”

PAT RILEY *former head coach of five NBA championship teams*

Top 5 List Sites

- 5** **TENSPOTTING**
www.tenspotting.com
- 4** **ALL CONSUMING**
www.allconsuming.net
- 3** **TA-DA LISTS**
www.tadalist.com
- 2** **LISTS OF BESTS**
www.listsofbests.com
- 1** **43 THINGS**
www.43things.com

RS



Coffee break?
www.typeisart.com



sales champ

BREAKING UP

WHEN IS THE RIGHT TIME TO END A RELATIONSHIP WITH A CLIENT?

When crooner Neil Sedaka performed "Breaking Up is Hard to Do," he could have just as easily been talking about a retirement plan adviser's client relationships. The very notion of ushering a client to the ho would ordinarily rather opt to lose a limb than a client—particularly in the ultra-competitive world of retirement plan services. Adviser Paul Grutzner, managing partner of ClearPoint Final too well and understands why many advisers prefer to stay mum rather than discuss the issue publicly. "I think some people just don't want to get their name in the paper saying 'We fire [clients],'" Grutzner observes. "We don't cultivate a reputation in terms of firing

42 | planadviser Illustration by James Yang



JAMES YANG

NAME THE SONG THAT BEST DESCRIBES YOUR STYLE: "I am sure most ADs would describe my style as 'bootylicious.' Maybe I'm the only one who describes my style as bootylicious because I just like saying bootylicious. Now that I think of it, I doubt anybody describes my work as bootylicious."

HOW TO CONTACT: www.jamesyang.com; represented by the David Goldman Agency, 212-807-6627, www.davidgoldmanagency.com

"My concept for this assignment was a very direct, emotional idea of 'dumping' a person," says James. "I thought of it almost as tossing someone into the trash. The characters are done in a retro-cartoony way because I thought this would add humor. I have different types of characters for different situations. In the original sketch, the characters wore business suits, but SooJin asked for the suits to be replaced with patterned clothing. I did a 'scribbly' pattern for the person doing the dumping to catch the idea of aggravation. The 'dumped' person has a blocky head to convey stubbornness."



It's Easy to Do

SOOJIN BUZELLI, ART DIRECTOR AT ASSET INTERNATIONAL, AND JAMES YANG, ILLUSTRATOR, probably could finish each other's sentences. "I've worked with SooJin for many years, so we have a very comfortable working relationship," says James. "Working for the magazine is always a fun challenge. They basically want images that convey financial ideas without looking like 'business' illustrations."

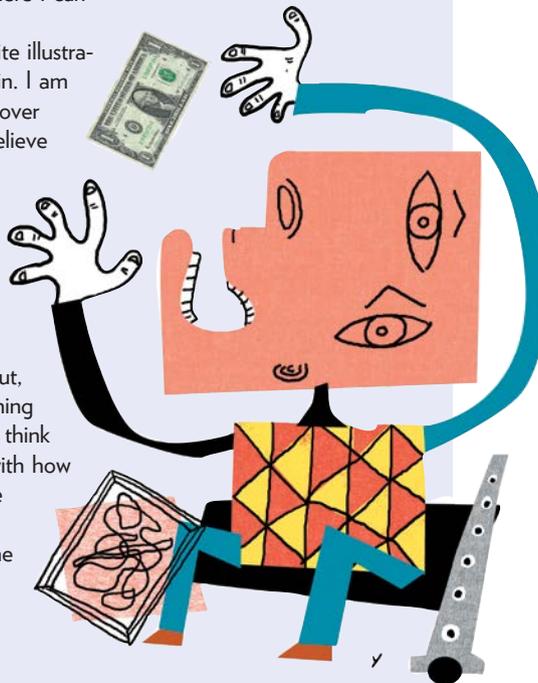
Yang says he usually receives either a summary of the article or a paragraph about it. This time, a rough draft was available to read and he found the subject matter of "firing your clients" interesting. "Everyone has fantasies about firing that one nightmare client from hell," he says. "For the record, all of my clients are adorable."

Because the subject of the article could be perceived as sensitive, SooJin wanted a smart image that also had a light, fun element to it. "Mainly, I wanted to stay away from any typical financial business stock image look," she notes.

"I had a few days to think up ideas," says James, "so I spent one morning on rough sketches, which I refined, and selected my three best ideas. Those I sent to SooJin. She is really quick on approvals, then I have a few days before the deadline. I can have an illustration finished in less than a day. The work is done entirely on the computer. After the art is finished, I either email the final art or upload it to my site for the client to download, depending on the size. I need a few days mainly for scheduling with other projects, so it's a matter of finding a slot of time where I can just focus on the art."

"This is one of my favorite illustrations I have done for SooJin. I am not an artist who agonizes over the final piece because I believe the act of creating illustration is a continual process—you keep learning and improving with each project. Of course, some illustrations turn out more bootylicious than others."

Looking at the final layout, would SooJin change anything about the process? "I don't think so. I'm especially pleased with how this project turned out—the image worked so well that the editor even changed the title from the original to "Breaking Up."



Things We Hate to See in Magazines

ADVERTISING

- 1 Fifty pages of ads before the first page of editorial
- 2 When you can't tell the difference between the ads and the editorial
- 3 Paper stock ads that make it hard to turn the page
- 4 Perfume ads
- 5 Ads in features
- 6 A sea of fractionals
- 7 A billion subscriber blow-in cards when you're already a subscriber
- 8 Overuse of pickups
- 9 Ad text that runs in the gutter or to the edges
- 10 Did we mention perfume ads?

DESIGN

- 1 Gridless pages
- 2 Cheesy clip art
- 3 Inconsistency
- 4 Hidden TOCs
- 5 Squeezing the gutter
- 6 Rainbow gradients
- 7 The newest Photoshop technique used to excess
- 8 Putting funky design before legibility

TYPOGRAPHY

- 1 Orphans/widows
- 2 8-point text for body copy
- 3 Overly-tightened text, un-kerned headlines
- 4 Outlined, colored, drop-shadowed script headlines
- 5 Too many fonts
- 6 Papyrus—ever
- 7 Blackletter—unless you are the *New York Times Magazine* or the Gutenberg Bible
- 8 Too much reversed-out, tiny, lightweight text in light color

EDITORIAL CONTENT

- 1 False promises—big, exciting headlines on the cover end up being small blurb stories in the grazing section
- 2 Long stories without subheads
- 3 Paragraphs that need splitting
- 4 Gratuitous em dashes
- 5 Turning nouns into verbs (see "Photography #1")

PHOTOGRAPHY

- 1 Too much Photoshop-ing
- 2 Bad, out-of-focus photography, photography that runs too big or without color correction, poor skin tones
- 3 Bad clipping paths or uncorrected magicwand-created silhouettes
- 4 Repeated cloned patterns used to extend a photo

QUALITY CONTROL AND OVERSIGHT

- 1 Bad crossovers—photos and headlines eaten by gutter on a perfect-bound magazine
- 2 Bad trim—footlines bouncing and squares turning into rectangles
- 3 Unintentional ad/editorial interactions (same font, same color, similar layout)

PRODUCTION

- 1 Polybags—can't live with them, can't live without them
- 2 Misplaced labels on covers
- 3 Post office rules that necessitate big white boxes on the cover
- 4 Careless deadlines (and hopefully [FPO] will soon learn to follow its own advice!)



Brands Gone Wild

Obnoxious branding shows contempt for content—and for the audience

Last month while watching “Cash Cab,” I got a look at the new Discovery logo. While there’s some debate about whether the font it employs is overused, most everyone seems to like the way the globe has been integrated into the new letter D, which looks like the support rod and latitude compass on a desktop globe. The new logo—the D with the globe—has replaced the older Discovery logo in the bottom right corner of the screen. The most noticeable thing about the new logo

own introductory animation after each commercial and were festooned with promotional program information.

Now, it seems this isn’t enough. The Discovery logo has become a colorful (though still somewhat transparent) icon with a rotating globe and the ability to be a tab that opens a “snipe” across the bottom of the screen. For the media newbie, a “snipe” is a promotion superimposed on the broadcast image during actual programming. It usually promotes the upcoming show or something nearly as poignant, but some networks are using snipes to promote advertisers, such as a *Star Trek* website snipe recently shown on CBS’s *Big Bang Theory*.

Snipes have become increasingly animated, too, with small Flash-like

but “product” meant to fill the screen between commercials. Do networks really need to remind us what show we are watching *while we are watching it*?

It’s one thing to see sniping throughout “basic” cable or broadcast television (TBS is the unchallenged leader in sniping), but it’s also cropping up on premium channels we pay to see, like Starz, Cinemax and HBO. While movie channels haven’t quite gotten the nerve to run snipes during films, Starz has no compunction about running promotions through the closing credits. Its network logo sits on the corner of the screen, glowing in a distracting variable shimmer. It’s no spinning globe, but it still annoys.

News channels have always been the most aggressive when it comes to filling their screens with distracting junk, whether it’s a news crawl across the bottom of the page, a “listening for dummies” immediate abstract below the conversation, or constant tracking of the Dow Industrials. The election coverage on Fox News Channel might have portended the future of this visual clutter. It ran the entire evening broadcast—including commercials—in a window surrounded by election statistics. Shades of the old Bloomberg Business Channel! Maybe the future of television will be like watching a clip on YouTube—surrounded by advertising, viewer remarks and lots of promotion for other similarly exciting fare.

What does this have to do with magazines? They do have their own clutter, what with advertorials breaking up features, and partial ads messing up editorial pages. And some trade publications even put ads on their front cover. But at least there’s the *presumption* that the editorial is worth paying attention to—even worth elevating. The last frontier of uninterrupted editorial content could be the traditional magazine feature well. That’s something to consider while you are building your next issue layout. Or, you could put the name of your magazine at the bottom of every page. Oh, yeah, we already do that. [FPO]

JASON CLARKE



WHAT'S ON NOW The NBC network, 8:22 PM, October 22nd, 2012.

is that the globe is constantly spinning. In fact, it was so distracting I couldn’t stop watching it.

Network logos are standard fare on broadcast, cable and satellite services, and becoming the gateway for ever-increasing intrusion on programming. First, the logos were small, colorless, translucent icons stuck unobtrusively onto the bottom corners of the image. It wasn’t long before they had their

presentations of morphing typography, or a short clip of the star of the promoted show. At first they were “modestly” positioned in a corner after a commercial break, but now they pop up anytime, and sometimes overlap the entire screen. If the animated logos are distracting, the snipes are worse—condescending reminders of how network suits believe their viewers have the attention span of a gnat and their own programming is nothing

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[FPO]

Very rich and impressive. Lots of great info here: advice, scuttlebutt, history, all very well done.

STEVEN BROWER, PRINCIPAL
STEVEN BROWER DESIGN

This looks sensational. Packed with great stuff. You've whetted my appetite for more!

GREG PAUL, PRINCIPAL
BRADY & PAUL

You've done a fantastic job of putting in the grit but also giving a good laugh along the way as well. Keep it up, I'm already looking forward to the next one!

LISA LARSON, GRAPHIC DESIGNER,
CREATIVE MEMORIES CATALOG

People in my office are absolutely devouring your first issue. Even our publisher (not a design-o-phile) took it home overnight. And I haven't yet been able to wrench it out of our editor's hands.

CHRISTIE FINDLAY, MANAGING EDITOR,
CAMPAIGNS & ELECTIONS MAGAZINE

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AND WEEP
(FOR JOY).**

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