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## From Print to Tablet:

A Visual Analysis of the Transition of Printed Magazine Layouts to

Touch Screen Tablet Devices

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#### Abstract

History has shown that major technological advancements in the production and delivery of magazine content have had an impact on magazine page layout and design. There have been a number of technological printing and production methods since Guttenberg's press in the midfifteenth century. While many of those advancements are incremental and minor in the overall history of printing, several milestones stand out as having the most impact on the layout of magazines. The introduction of digital touchscreen tablet devices, specifically the iPad, have once again presented a technological challenge to the design and production of magazines. In order to understand and utilize the new medium to its fullest extent, research must be conducted to determine the possibilities as well as how traditionally printed page layout content may be translated to the screen of devices such as the iPad. This study hypothesizes that, overall, the majority of both individual component location and amount of page area occupied within the editorial content of the magazine will change substantially when content is transferred from a traditionally printed layout to the touch screen tablet device. To test the hypothesis, individual layout components, including headlines, decks, images, pullouts and subheads within two established magazines – one primarily text-based and the other primarily image-based – were compared. Each component, existing in both the printed and iPad layouts, were analyzed based on their relative positions within each page and the amount of area occupied within each page. The data collected and the comparisons made provide an understanding of not only any changes in components when translated from print to iPad, but to what degree each set of components were affected.

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### **Definition of Terms**

- 1. *Aesthetics:* a branch of philosophy concerned with the fundamental nature of beauty or tastes, not with a specific style or arrangement of form (Davis, 2012, p. 244).
- 2. Aspect ratio: the ratio of the width to the height of an image (Stevenson, 2010, p. 93).
- 3. *Avant-garde:* refers to artists who are at the revolutionary edge of stylistic and conceptual experimentation (Eskilson, 2007, p. 422).
- 4. *Binding:* the fastening together of printed sheets in the form of signatures into books, booklets, magazines, etc. (Craig, Scala & Bevington, 2006, p. 161).
- 5. *Bleed*: copy that appears to run off the edge of the paper (Pace, 2002, p.89).
- 6. *Blurb:* summary of contents of a book presented as jacket copy (Craig, Scala & Bevington, 2006, p. 161).
- 7. *Body text:* small text, usually under 12 points and in a paragraph form that conveys information (Pace, 2002, p. 89).
- 8. Broadsheet: large-format print (Stevenson, 2010).
- 9. *Cold type:* printing that is not produced by the hot metal process (example: phototypesetting or electronic setting) (White, 2002, p. 136).
- 10. *Collage:* a composition formed from materials glued onto a stiff backing (Zelanski & Fisher, 1996, p. 319).
- 11. Component: a part or element of a larger whole (Stevenson, 2010, p. 357).
- 12. *Composition:* the action of putting things together; formation or construction (Stevenson, 2010, p. 357).
- 13. *Contour:* a line used to follow the edges of forms and thus describe their outlines (Lauer & Pentak, 2012, p. 290).

- 14. *Copy:* anything that is printed (example: type, images) (Pace, 2002, p. 91).
- 15. *Crop:* the process of changing dimension by eliminating a portion of the image (Pace, 2002, p. 91).
- 16. *Deck:* a phrase, sentence or several sentences that appear in close proximity to the title of a story or article (also called lead-in) (Evans, 2006, p. 201).
- 17. Die-cut: a process in which shapes are cut (Pace, 2002, p. 91).
- 18. *Editorial:* relating to the commissioning or preparing of material for publishing (Stevenson, 2010, p. 455).
- 19. *Format:* general term for style, size and overall appearance of a publication (Craig, Scala & Bevington, 2006, p. 166).
- 20. *Gate fold:* a type of fold in which a parallel fold on each end meets in the middle like a gate (Pace, 2002, p. 93).
- 21. *Graphic design:* visual communication that combines speech, written language and imagery into messages that provide information and connect to an audience on an emotional and intellectual level (Hembree, 2006, p. 14).
- 22. Gutter: the fold area or the area between margins or columns (Pace, 2002, p. 93).
- 23. *Halftone*: continuous tone copy converted to line art by breaking it into dots of various sizes (Pace, 2002, p. 93).
- 24. *Headline:* an article title set in a large type so that it has prominence on the page (Evans, 206, p. 202).
- 25. *Hierarchy:* an organizational system of visual ranking of content from most important to least important (White, 2002, p. 63).

- 26. *Hot type:* typesetting and the printing process that involves casting type from molten lead (White, 2002, p. 138).
- 27. *Interactive*: allowing a two-way flow of information between computer or other device and a user; responding to the user's input (Stevenson, 2010, p. 910).
- 28. Justified: the spacing of text so that the ends of lines are even (Eskilson, 2007, p. 426).
- 29. *Layout:* preliminary plan or blueprint of the basic design, usually showing the sizes and kind of type, illustrations, spacing and general style in their proper positions (Craig, Scala & Bevington, 2006, p. 167).
- 30. *Legibility:* the degree to which typographic forms and layouts are decipherable, based on their appearance (Davis, 2012, p. 246).
- 31. *Linotype:* an industrial machine, developed in 1886, that facilitated mechanical typesetting by setting an entire line of type (Eskilson, 2007, p. 426).
- 32. *Media:* a mode or system of communication that extends our ability to exchange meaning (example: photography and drawing) (Davis, 2012, p. 246).
- *33. Monotype:* an industrial machine, developed in 1889, that facilitated mechanical typesetting by producing type character by character, thereby revolutionizing the field (Eskilson, 2007, p. 426).
- 34. *Nameplate*: title of the magazine (Bosler, 2012).
- 35. Newsstand: a place where magazines and newspapers are sold (Stevenson, 2010, p. 965).
- 36. Offset lithography: most commonly used method of printing where an image on a plate is "offset" into a rubber blanket cylinder that transfers the image to a sheet of paper (Evans, 2006, p. 203).
- 37. Paperback: a book bound in stiff paper or flexible card (Stevenson, 2010, p. 1285).

- 38. *Paste-up:* camera-ready assembly of all type and design elements pasted on artboard or illustration board in exact position and containing instructions, either in the margins or on the overlay, for the platemaker (Craig, Scala & Bevington, 2006, p. 167).
- 39. Perfect binding: a type of paperback binding of multiple pages (Pace, 2002, p. 96).
- 40. *Periodical:* a magazine or newspaper published at regular intervals (Stevenson, 2010, p. 1322).
- 41. *Photocopy:* a duplicate image, made from the original (Craig, Scala & Bevington, 2006, p. 168).
- 42. *Photomontage*: the combination of pieces of photographs into new compositions then photographed as a whole to become a new photographic print (Hirsch, 2000, p. 228).
- 42. *Phototypesetting:* a technique developed in the 1950s whereby type was reproduced from photographic negatives as opposed to the metal type used in the Monotype and Linotype machines (Eskilson, 2007, p. 427).
- 43. Pica: a typographic unit of measurement (Craig, Scala & Bevington, 2006, p. 169).
- 44. *Pre-press*: everything needed to be done to a manuscript in order to print it (Rowland, 2009, p. 107).
- 45. *Rhythm:* a particular visual "beat" marking the movement of the viewer's eye through a work (Zelanski & Fisher, 1996, p. 321).
- 46. *Rule:* a line used for a variety of typographic effects, including borders and boxes (Craig, Scala & Bevington, 2006, p. 170).
- 47. *Saddle stitching:* a type of binding of multi-page documents in which staples are placed in the fold (Pace, 2002, p. 98).
- 48. Sans-serif: typeface without serifs or brackets (Evans, 2006, p. 203).

- 49. Spread: two facing pages in a layout (Evans, 2006, p. 204).
- 50. *Subhead:* typographic treatment of a word or series of words that identify editorial content (Evans, 2006, p. 204).
- 51. Substrate: any surface that is printed on (Pace, 2002, p. 99).
- 52. Tactile: a surface than can be felt or touched (Lauer & Pentak, 2012, p. 292).
- 53. *Tangible*: capable of being perceived, especially by the sense of touch.
- 54. *Technology:* the application of scientific knowledge for practical purposes (Stevenson, 2010, p. 1826).
- 55. *Type:* the letters of the alphabet and all the other characters used, singly of collectively, to create words, sentences, blocks of text, etc. (Craig, Scala & Bevington, 2006, p. 171).
- 56. *Typeface:* the design of a single set of letterforms, numerals and punctuation marks unified by consistent visual properties (Evans, 2006, p. 204).
- 57. Typesetting: the process or job of arranging type for printing (Rowland, 2009, p. 145).
- 58. *Typophoto:* a term coined by Laslo Moholy-Nagy in 1925 to denote the set of aesthetic principles that would govern the integration of typography and photography as the new basis for graphic design (Eskilson, 2007, p. 429).
- 59. Vanguard: the forefront of technological development (Stevenson, 2010, p. 1003).
- 60. Web press: a press fed by a continuous roll of substrate (Pace, 2002, p. 100).

From Print to Tablet: A Visual Analysis of the
Transition of Printed Magazine Layouts to
Touch Screen Tablet Devices

#### Introduction

Humankind has always found a way to tell stories and communicate ideas, whether it's the Paleolithic animals painted on the limestone walls of the Lascaux caves or the glamorous grin of the hottest celebrity glowing from the screen of the newest touchscreen device. Change is inevitable, and advancements in technology have become a new way to distribute information and inspire new ideas and ways of thinking. That change may be controversial, lead to revolutions or become the voice of the un-heard; history has shown that technology influences the way designers think and provides processes that facilitate the creation of ideas never before possible. Whether it's the mechanization of warfare that gave inspiration to the kinetic type of the Futurists, the simplified production processes that allowed designers complete control from start to finish in the 1960s, or the freedom of experimentation afforded by the personal computer in the 1980s, technological advances have influenced the evolution of publication design.

As technology continues to advance, designers are faced with new challenges. Digital technologies, including iPads, have resulted in the printing of fewer printed books, magazines and newspapers. News magazines, with their constant updating of information, are particularly susceptible to the domination of pixels rather than print. Sasseen, Matsa, & Mitchell (2014) state in a report that news magazines had been the hardest hit during the broad decline of the magazine industry in the past few years. One of the most notable examples of this technological shift was shown in 2012, when *Newsweek* ceased printing production in 2012 and shifted entirely

to the digital format (Sasseen, et al., 2014) after having been in print since 1933. As a result of this changing technology, designers are faced with the challenge of using existing magazine layout knowledge that has been evolving since the inception of the printing press, and applying that knowledge to an ever-changing format of the digital touchscreen tablet device.

By understanding the past, we can begin to realize the potential for the future. This study focuses on magazine formats that challenge convention and show the progress of magazine layout and design. The historic overview, which focuses on the evolving magazine format from the earliest printed magazines to the most recent tablet editions, provides the necessary background to understand where the magazine has been and where it is headed. The methodology will entail a visual analysis of current magazine layouts and examine how they are translated to touchscreen tablet devices, promoting the continued evolution of the magazine and encouraging the continued experimentation that has been prevalent throughout the history of publication design.

#### Literature Review

Format: Standards and Deviations

The term *magazine*, originally coined by Edward Cave in 1731, literally means storehouse. The physical way in which a magazine stores content is being explored more now than ever. Within this section of the review, a historical analysis of the physicality of publication design from the early nineteenth century to the most recent publications will be conducted, beginning with the origins of standard paper sizes and subsequent publications that utilized those sizes. The idea of what a magazine or periodical could be and how designers are now exploring alternative solutions to those mostly utilized within the mainstream media will also be explored throughout this section.

The physical characteristics of magazines have evolved over the centuries. Many of those changes came from the necessity to stand out from the crowd, to make a statement or simply the result of a lack of paper supplies or low budgets. For mainstream publications, or those aspiring to be a part of the in-crowd, the end of the twentieth century saw the evolution of strict guidelines on how magazines should look and feel. The standardization of magazine production, where "printing presses dictated the most efficient paper size" (Leslie, p.8), led to a certain look and feel that identifies the magazine. From the outside looking in, magazines come in a variety of shapes and sizes. Though standard page sizes do exist, each printed magazine may or may not follow a particular size for a variety of reasons. It should be noted that most magazine titles, as seen on newsstands, are approximately A4, or close to letter-sized, while the earliest magazines during the eighteenth century took on the format of what we now associate with newspapers (Whittaker, 2008).

FROM PRINT TO TABLET 22

Standardization of Paper Sizes

When examining magazine layout, one must start with the paper on which all visual characteristics reside. Technological advancements, particularly the development of the printing press, ultimately led to the demand for more printed material. That demand necessitated the need to develop large quantities of paper, which ultimately led to the standardization of paper sizes. The origins of paper are a little sketchy, but many credit the invention of paper to China's Ts'ai Lun in A.D. 105 (Meggs & Purvis, 2006). Throughout Europe, even though paper was available in small quantities during the Middle Ages (Backhouse, 1979), vellum was the preferred substrate for the development of illuminated manuscripts: the precursor to printed books, newspapers and eventually magazines in the 1700s. While not paper per se, some visual characteristics of vellum did affect the physical dimensions of paper. Being made from the skin of sheep, vellum was readily available at that time, and unfortunately for sheep and calves throughout the Middle Ages, a single manuscript required the skin of some 200 to 300 sheep. Manuscripts page sizes could only be as large as the largest animal skin available to the manuscript creator. The standard size for twelfth-century texts was about 7 by 10 inches (De Hamel, 2006). Continually folding larger sheets of vellum produced smaller sheets that resulted in aspect ratios consistent with current books and magazines that are taller than they are wide. Later paper production resulted in the same oblong shape, though dimensions were not essential at that time (De Hamel, 2006). The earliest attempt to standardize the size of paper occurred in fourteenth-century Italy, while the most significant standardization that produced the paper sizes we are accustomed to presently was established by the United States government in 1921. Much like the folding of larger manuscript pages, this new size standardization reduced the amount of

material waste and allowed smaller paper sizes to be cut from larger sheets of paper (Dunn, 1972).

The standard paper sizes utilized within the United States and Canada, which are measured in inches, are different than those endorsed by the ISO (International Organization for Standardization). The standard sheet sizes mentioned by Kenly, Beach, & Beach (2004) are: 8 ½ by 11 inches, also known as letter; 11 by 17 inches, known as tabloid; 17 ½ by 22 ½ inches, 19 by 25 inches, 23 by 35 inches and 25 by 38 inches. ISO sizes (figure 1), utilized throughout the rest of the world, begin with the largest sheet size of A0, 841 by 1118 millimeters; A1, 594 by 841 millimeters; A2, 420 by 594 millimeters; A3, 297 by 420 millimeters and A4, 210 by 297 millimeters. While both the North American and ISO paper sizes are consistent in aspect ratios, the actual measurements differ slightly.

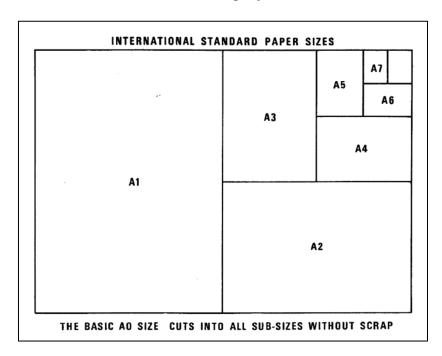


Figure 1. International Organization for Standardization paper sizes chart.

### Binding and Folding

The physicality, including the look and feel and how content is arranged within a composition, may be greatly affected by the binding method used or the way in which the substrate is folded. Physically speaking, magazines come together in a variety of ways. Large sheets may be folded down into smaller sections, or pages may be attached using a number of binding techniques including, but not limited to, saddle stitching, perfect binding, spiral binding and other specialty binding techniques. While digital versions of publications may be able to emulate a single page or series of magazine pages, the physicality in how some pages come together are improbable in the digital realm, in particular when the physicality of the printed magazine becomes an integral part of the user experience. The physicality of publications augments the challenges faced by designers when translating printed content onto the screen of a digital tablet device. A fundamental understanding of the physical transformation of publication design throughout history provides the necessary backdrop in developing a sensitivity to the physical nature of publication design and the potential challenges when considering the application of tangible, printed layouts.



Figure 2. From left: the unusual square cover of Wendingen and Blok magazine.

In addition to binding, early magazines that deviated from the traditional book format, taller that it is wide, were seen as rare. An early example can be seen in the magazine:

Wendingen (figure 2). Published between 1918 and 1931, Wendingen was printed on high-grade paper, each page being one side of a sheet folded into two pages in a Japanese blockbookbinding process in what Heller (2003) calls an "unprecedented square format" (p. 98).

Produced to look more like a newspaper, *Blok* magazine (figure 2) began publishing in 1924. While looking more like a conventional newspaper, the magazine was printed in an unconventional horizontal format. A bold gothic nameplate sat near the top of the cover, while heavy rules of varying weights divided the grid.

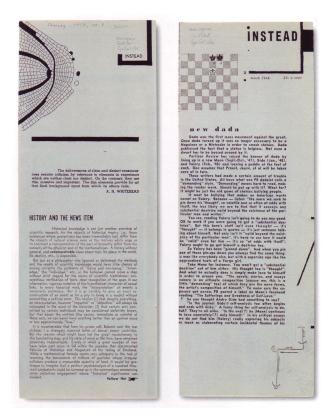


Figure 3. Instead magazine.

First printed in 1948, *Instead* (figure 3) utilized a simple, long and narrow vertical format that gave it "an ad hoc aesthetic that set it apart from the rest of the 'little magazines' at the time" (Heller, 2003, p. 164).

An early example of the use of newspaper-inspired, large format folding can be clearly seen in the third issue of the magazine *Mécano*, where a disciplined, yet free-form experimentation of typography and layout forced the reader to rotate the pages in order to make sense of the text (Eskilson, 2007). The layout and content was more structured and legible than the chaotic typographic layouts of Dada publications. The first three issues were created in a broadsheet format that was folded into three sections and folded again into sixteen panels. The side of the broadsheet containing the cover was white, while the verso was printed in red, yellow or blue. The layout included strong horizontal and vertical black rules that were used to separate and emphasize texts. When unfolded, the text was positioned in different directions (figure 4).



Figure 4. Mecano was a large broadsheet folded into sixteen panels.

Building from the use of folded sheets, a truly unique format for a magazine at the time came with the publishing of *Futura* in 1965. Serving not only as a magazine, but also taking on the form of a poster, *Futura* was a folded sheet of paper that published concrete poetry. Also

known as visual poetry, concrete poetry is a type of poetry in which the typographical arrangement of words is just as important in conveying the intended effect as the conventional elements of a poem such as the meaning of words, rhythm and so on. The poster format of *Futura* allowed the visual forms of the poetry to occupy a larger, more dominant space to showcase the work. (figure 5)

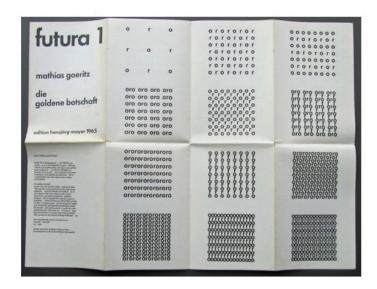


Figure 5. Futura, no. 1, designed by Mathias Goeritz.

Another publication that took the idea of folding beyond a mere byproduct of the printing process, *The East Village Other*, or *EVO*, gained inspiration from the newspaper format but "turned it on its head and tipped it sideways". The format of *EVO* changed every week. The first issue of *EVO* was eight pages and folded out to a long strip of paper. Later *EVO* issues had to be "unwound, pulled apart like accordions, or put together as the editors experimented with new ways to work within the newspaper format" (Glessing, 1970, p. 40).

Modern examples of large, folded publications can be seen in the Belgian publication Postr Magazine, the Finnish magazine Kasino Creative Annual and the Argentinian magazine Acido Surtido. First appearing in 2009, Postr Magazine (figure 6) avoided the typical, costly format of the traditional magazine and opted for a larger, A1-size sheet that folded down into a more standardized magazine size of 8 by 11 inches. Printing the content of the magazine in the form of a poster greatly reduced the amount of printing cost while allowing for a large amount of editorial content (Chayasatit, 2014). The fold-out publication, *Acido Surtido* (figure 6), takes a similar approach to format, starting at approximately 25 inches by 38 inches and folding down to 32, 6-by-9-inch panels.



Figure 6. From left: Postr magazine and interior spreads and cover from Acido Surtido.

While the larger format provided an opportunity for some publications to print at lower costs, the publication *Kasino Creative Annual* (figure 7) utilized a large foldout format to give the reader the feeling of navigating a vertical scrolling website. Issue number 3, published in 2012, focused its attention on what the Internet could not do and was ironically the size of an iPad that folded out to produce a *Tumblr*-inspired pictorial guide.

The example publications shown have indicated a strong focus on physicality to reinforce the message and emphasize content. Early examples – before the advent of the Internet and

digital design – showcased formats that were intended to visually separate them from other publications of the time. Later examples show the influence of digital technology in a way to either create a similar experience to that of digital formats or as a way to showcase the potential of print to use its physicality to engage the user. While digital technology influences the layout of printed magazines, the translation of physical layouts to digital layouts presents new challenges to designers.

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Figure 7. Finland, Issue no. 3, Spring 2012, Tumblr style Kasino Creative Annual.

Size and Shape

While binding and folding are ways in which a magazine physically comes together, the size and shape of those magazines also greatly affect the way in which content is presented and applied within the given layout. The size of any given layout also presents a challenge when translating content to a digital tablet. The size and shape of any magazine is defined by the amount of area when folded and unfolded and the contours of the magazine.

Greatly expanding beyond the previously mentioned, large-format magazines, *Is Not Magazine*'s format directly communicated the intended concept behind the creation of the magazine (figure 8). The overall size of the magazine was 5 ½ by 6 feet, and was displayed within public spaces that typically displayed only advertising. *Is Not* was intended to be read at close proximity and physically interacted with by the viewer(s). Crossword puzzles and open spaces allowed readers to write whatever they wanted on the poster-formatted magazine. As stated on the website, "Is Not Magazine Issue #11 - All That Glitters Is/Not Gold - July 2008', "*Is Not* is a canvas awaiting your comments" (n.d.). The issues were printed in a format that allowed readers to either quickly read content while passing by or read it at a slower pace.



Figure 8. Is Not Magazine, issue no. 2, The Seeing and Believing issue.

The perception of what one may define as a magazine has been challenged by utilizing folding methods that clearly emulate existing formats generally associated with specific types of pieces other than magazines. A good example of this approach is *Dog-Ear* magazine (figure 9), which utilizes a concertina-style folding resembling a leaflet or brochure. Only the content contained within, the intended purpose of the content and the periodical distribution of the piece reinforces the magazine reference. In addition to the somewhat controversial format, according to the magazines website, it also folds up to function as a bookmark.



Figure 9. The dual-function magazine and bookmark: Dog Ear magazine.

A complete deviation from the previously mentioned formats is seen in the circular format of *Free Style Magazine* and the shoe-shaped magazine *La Mas Bella*. Designed to fit inside a Frisbee, *Free Style Magazine* (figure 10) bases its concept on the easy, playful simplicity of the Frisbee. The interior layout reflects the circular format and creates a playful and energetic space for engaging content.

Continuing the unique form *Free Style*, the annual publication: *La Mas Bella* (figure 11), utilizes a unique format to reflect the specific theme of the publishing year. The 2010 issue consists of a shoebox containing a single sneaker (Leslie, 2013). In addition to a shoehorn, feather and other small elements, the loose, detached pages of this particular issue take on the contour of sole inserts.



Figure 10. Free Style Magazine is designed to fit within the contours of a Frisbee. Issue no. 4.

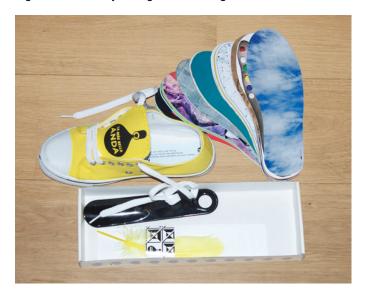


Figure 11. Spain. *The Most Beautiful: Walks*, 2010 issue of *La Mas Bella* comes in the form of sole inserts.

\*Specialty Printing: Die Cuts, Materials and Folding\*\*

Specialty inks, papers and other techniques including specialty folding and die cuts often add that special finishing touch to a magazine. Today's magazines often incorporate glossy, heavier cover stocks that not only appeal to the visual and tactile aesthetics of readers, but also hold up to the wear and tear of the elements, constant handling and friction caused by the stacking, shuffling and delivery of the prints. An early example of a periodical consisting of a high–quality cover stock and multiple special features was the Modernist publication *View*. First appearing in New York in 1940, *View* magazine originally existed in a tabloid format before shifting to full color and a more standard magazine format in 1943. *View* included full–color

covers on slick paper and occasional gatefolds. Issue number 1 in volume 5 of 1945 (figure 12) show feature spreads incorporating gate folds and intricate die cuts of Marcel Duchamp, designed by the artist himself.

Within *VVV* magazine, another Modernist publication at that time, color reproductions of new works were printed on fine paper stock. The visual appeal of the publication was heightened by the use of type styles, color variations in color paper stock, die cuts and movable components. Contributors were allotted a specific amount of space within the magazine regardless of quality (Heller, 2003). The covers consisted of two colors, and on the back cover of number 2-3, a diecut of a human torso is covered with a piece of chicken-wire fencing, revealing the interior of the last page (figure 13).

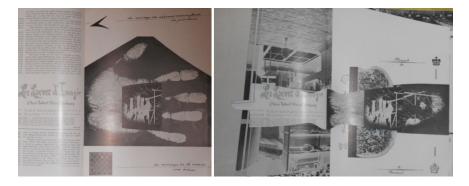


Figure 12. View magazine spreads featuring gatefolds and die cuts designed by Marcel Duchamp.



Figure 13. Max Ernst. Interior spread and back cover from VVV, issue 2-3, 1942.

In addition to such special printing techniques as spot varnishes, scoring and metallic inks, the interactive possibilities of die cuts were used in issue number 163 of *Computer Arts* magazine (figure 14). Die cuts allowed the reader to peel back flaps that revealed additional content. Klanten & Losowsky (2010) state that "The interactive nature of the die cuts reflects a growing trend in niche publications, that of personalization – by requiring the reader to tear open a page in order to access the content" (p.22). It changes the nature of what they own through their own actions.



Figure 14. Cover detail from *Computer Arts* showing interactive die cuts.

Other forms of user interaction with pages can be seen in the innovative approach use by *Domus* magazine. By following minimal visual indicators, such as small, angular pieces of a larger illustration, the reader could fold multiple, consecutive pages within the magazine to reveal full illustrations. (figure 15) The studio that designed this layout, *Onlab*, discusses this particular issue on their website: "By means of folding and unfolding, the experience of paper not only reveals the playful dimensions of printed objects but also shows the potential of referencing in printed matters" (onlab projects, n.d.).

In order to create a more three-dimensional representation of an interior space, a special issue of *Wallpaper* magazine incorporated several die cuts that could be folded to reproduce a design for a room (figure 16). *Vintage* magazine took the die cut a bit further to create a life-sized three dimensional pop up form of a Swiss Army knife (figure 16).

Though specialty-printing techniques may be used to add aesthetic, tactile appeal and increase user engagement in some publications, those same techniques, when allowing the user to manipulate and interact with the content, can be used specifically to reflect what may be experienced in digital media. The online magazine *This is a Magazine*, published several printed issues that used print and finishing effects to touch on some of the color effects and animations that had been created online. In the June 2006 issue, the pages were split into three horizontal flaps that were used to create multiple combinations of illustrations and type (figure 17).

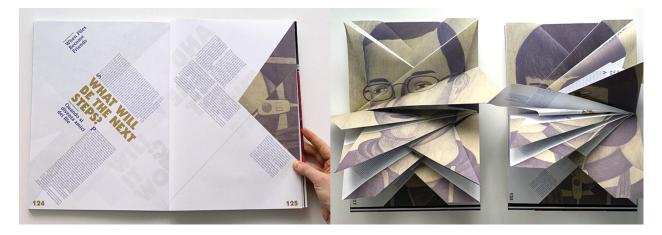


Figure 15. Interactive article within *Domus* magazine, 2009, issue no. 923.

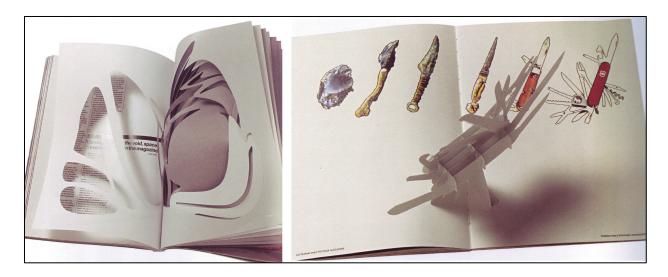


Figure 16. From left: Interior details from *Wallpaper\** and life-sized die cut of Swiss army knife from *Vintage* magazine.



Figure 17. Interior pages from *This is a Magazine* are cut into flaps to create overlapping effects that hide and reveal information.

#### Periodical-in-a-Box

In 1968, a new publication conceived as a "periodical-in-a-box" (Heller, 2003, p. 178) appeared. *SMS*, an acronym for *Shit Must Stop*, was a portfolio of multiples, created by vanguard artists, that was mailed directly to subscribers. It was a periodical in a folder and a collection of ephemeral artworks. *SMS* was not strictly a journal, but appeared regularly for a limited time period. Each piece of art was separate from the other pieces contained within. Abstract, Surreal and Pop Art supplied by contributors included: a paper hat from Lichtenstein that was made from one if his comic book parodies of modern art, a box by Yoko Ono containing materials and instructions for repairing a broken cup with "this glue and this poem in three stanzas dedicated to John", a seven-minute recording by Duchamp that was what Heller (2003) described as a "word-

play based on transparent words and letters". (p. 178), World War II luggage tags, a "postal card for mother" (p. 178) and empty drug capsules (figure 18).





Figure 18. William Copley. Cover and interior of SMS magazine, issue no.1, 1968.

Similar to *SMS* magazine in the late Sixties, other periodicals-in-a-box: 1991's *Fuse* and 1992's *Unknown Public* (figure 19) were difficult to define in terms of existing publishing formats at that time. Both were issued periodically, but were not distributed via newsstands and bookstores, instead through subscription only. Rather than a series of collated pages bound between covers, both periodicals were contained within cardboard boxes with simple, typographic labels. *Fuse* included a print component consisting of a series of folded posters with messages and imagery consistent with the theme of each issue. Each folded poster contained samples of type that was contained on a diskette implanted in the cardboard container. This radical departure in form and content altered how people perceived type design and typography (Heller, 2003).

Afro magazine, a publication dedicated to contemporary culture in Africa, consists of several separate, fold out pieces or posters that come together in a cube (figure 20). While not

collected within a separate container, the series of large format fold out pieces; when stacked and bound together, form what Leslie (2013), calls a "highly visual and exciting way to use print to deliver short stories" (p.10).

Publishing two issues, first in 2002 and in 2003, *GUM* magazine's first issue utilized a baseball-card-inspired packaging that wrapped a booklet, comic, trading cards, artwork, stickers and gum inside a foil package (figure 20). The second issue utilized a box that contained a number of printed items and candy while also functioning as a gumball dispenser.



Figure 19. From left: contents and poster from Fuse, 1994; containers and interior contents from Unknown Public.



Figure 20. From top: Heidi Chisholm. Outside container and interior posters from *Afro* magazine, December, 2005; packaging and interior contents of *Gum* magazine, designed by Kevin Grady and Colin Metcalk, issue 1, 2003.

Contained within a box that begs to be explored is a magazine dedicated to the alternative music scene in South Africa. Working as a promotional publication for a local cable television station, *MK Bruce Lee* magazine was distributed in two different versions: Bruce for men and Lee for women. The two alternative formats allow for specific marketing and content targeted for each gender. The magazine, though physical formats change from issue to issue, comes in a box that contains a number of elements including other fold-out boxes, booklets, stickers, CDs, posters and, in the second issue, body spray (figure 21).



Figure 21. MK Bruce/Lee, issue 7, 2010, designed by Pete Pienaar.

Beyond Paper: The Magazine as an Object

The specialty printing techniques used within publications, and especially the physical formats of these publications, have forced us to rethink what a magazine is and what a magazine could be. Some publications push the boundaries a bit further, making us question everything we

know up to this point. A deviation from the standard material on which magazines are created adds to the possibilities.

While maintaining a recognizable format, *Nice Magazine* was printed on a magazine-sized piece of plywood (figure 22). According to Leslie (2013), it may have been used as a joke or as a statement about the "wasteful nature of publishing" (p. 25).

Another publication pushing the limitations of the magazine format is the wearable *T-Post* magazine. Printed on the reverse or inside of the monthly issue T-shirt resides a text-based article with an accompanying illustration printed on the outside of the shirt (figure 22).

The Thing Quarterly, "conceived by a different contributor then published on a useful object" ("The Thing", 2014), takes the form of everything from a shower curtain for issue 16, a clock for issue 20 and two pillowcases for issue 22 (figure 23). Initially packaged within a box consisting of a simple sans serif font indicating the issue number and contributor, *The Thing Quarterly* clearly pushes the idea of what may be considered a magazine.



Figure 22. From left: *Nice Magazine* was printed on a piece of plywood and each issue of *T-Post* magazine is printed on T-shirts.



Figure 23. Each issue of *The Thing Quarterly* comes in the form of a useful object.

Format: Page Layout

Up until the late nineteenth century, Nelson (1984) mentions that the combination of elements on the printed page, such as images or art and type, had not been fully explored. An 1895 issue of *Cosmopolitan* magazine shows the conservative layout and similarity to standard book layouts of that time (figure 24). It seems logical to assume page layout exploration had not been fully explored, considering the number of technological advancements in printing and visual communication of new and avant-garde ideas that were to take place over the decades. There is a clear visual indication that some periodicals lacked layout exploration, but there is also visual indication that layout exploration was fully underway in publication design in the late nineteenth century. When discussing the design of magazines or periodicals in terms of the arrangement of elements on the page, it is important to look at examples that were the first of

their kind and periodicals that advanced ideas and influenced later magazine design. Through a visual timeline, the evolution of magazine cover and interior page layout can be established. Standard or conventional layout formats only become standard or conventional once they have been adopted by the majority of designers. What was once considered avant-garde typically becomes commonplace. This is not a review of layout formats that may have been considered standard at the time, but rather those layouts that were designed to communicate a radical message, such as the avant-garde and non-conformist experimentation. By examining the new and the avant-garde, transitions can be established, and the influence of technology can be discussed.

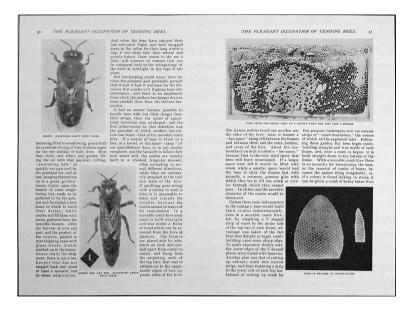


Figure 24. Interior spread from an 1895 issue of Cosmopolitan magazine.

#### Cover Layout

"There is no feature,' Nelson (1991) states, 'that is more important to a magazine than its cover' (p.175). The cover of a magazine, as Klanten & Losowsky (2010) explain, has two primary functions: to express the brand and mission at a single glance and to serve as a newsstand sales tool. Today, consumer magazine covers typically utilize an A4- size photograph or illustration that occupies most, if not all, of the front cover (Whittaker, 2008). The brand of a

particular magazine relies heavily on the title of the magazine, also known as the logo or nameplate in the United States. Almost always residing within the top quarter of the cover, the nameplate may become the only viewable portion of the magazine when viewed on a newsstand. Nelson does mention in his book that magazine nameplates or logos are crammed into the upperleft corner of the cover because most newsstands display magazines in an upright position with only the left side of the magazine cover showing. Whittaker (2008) states that bright, bold colors and clear typography that can be seen from a distance is essential, not only to pique interest, but also to clearly delineate a new issue from the previous issue (Mars, 2014). The importance of cover design and how it may be affected by advancing technologies cannot be overstated. The uniqueness of the magazine cover and its necessity to the brand and perceived value of the magazine deserves its own analysis as an individual component of the publication. A visual timeline of cover design, beginning in the 1800s, through the typographic cover designs of the Futurist, Dada and Modernist movements to the photographic and typographic compositions of the Constructivist and Modernist movements shows the gradual evolution to what is now strongly associated with magazine cover design.

#### Art Nouveau

Up until the late 1800s, magazines used a single cover design that never changed from issue to issue. Setting a new trend for other magazines at the end of the nineteenth century, *The Inland Printer* not only changed the cover designs for each issue, but frequently changed the nameplate (figure 25). Following a similar approach, the cover and logo of *Jugend* (figure 25) were routinely altered to suit the style of each of the over seventy illustrators (Eskilson, 2007) that had been hired to produce work that would be featured on each issue's cover. *Jugend*, first published in 1896 and lasting until 1926, was a weekly magazine that utilized a very decorative

and ornate design style that dictated the "extravagance of the decorative illustrations that quite literally covered the whole page with meandering vines" (Heller, 2003, p. 18).



Figure 25. From left: *The Inland Printer* frequently changed its nameplate and cover design for each issue, as did *Jugend* magazine.

Breaking away from the excessive use of ornamental features of *Jugend*, the weekly periodical *Simplicissimus*, (figure 26) first published in 1896 and ceasing publication in 1944, was one of the forerunners of early modernism and was one of the most famous magazines in Germany at that time (Eskilson, 2007). The covers of *Simplicissimus*, also known as *Der Simpl*, pioneered a "unique minimalistic graphic sensibility" (Heller, 2003, p.21). Within the small tabloid format (12 ½ in. by 9 ½ in.) and parked under a consistent nameplate, existed a space free of obtrusive headlines where artists could continue to experiment with various media including pen and ink, woodcut and lithographic crayon (Heller, 2003).

An early challenger of format was a magazine called *Ver Sacrum* (figure 26). The "unusual square format garnered attention" (Eskilson, 2007, p. 81) and challenged convention while also introducing the most radical typefaces and graphics of the era (Heller, 2003). The

square covers of *Ver Sacrum* often included hand lettering with what Meggs & Purvis (2006) refer to as "vigorous linear art" (p. 226).

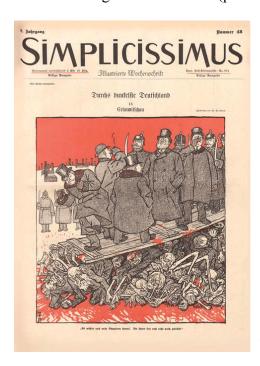


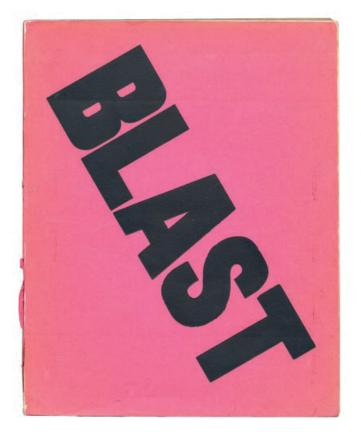


Figure 26. From left: This cover shows the clean and simple layout of *Simplicissimus*, while *Ver Sacrum* covers took a more hand-written and organic approach to its covers.

### Futurist and Dada Movements

Publication design throughout the twentieth century had been affected by the rejection of the antiquated rules and layout standards established in publishing throughout the 1800s by the Futurist and Dada movements. The first issue of *Blast* magazine, first produced in 1914 and dissolving after only two issues due to World War I, was printed in an unconventional and shocking, bright pink color with the title of the magazine the only visual element on the cover (figure 27).

In stark contrast to the simplicity of Blast's first cover, the busy cover of *The Enemy* (figure 27) incorporated what Heller (2003) states as an "orgy of hand-drawn letter forms and colorful, linear doodles that combined Futurist and Cubist sensibilities" (p. 46).



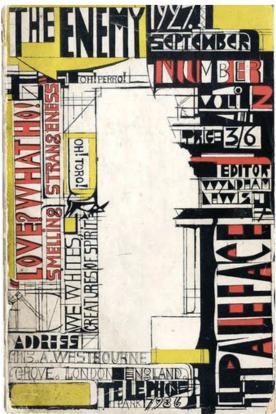


Figure 27. From left: The simple and unconventional cover of *Blast* is contrasted by the detailed cover of *The Enemy*.

While previous periodicals challenged conventions and began to experiment with format, when it came to classical order, periodicals created to reinforce the ideals of the Dada movement truly "undermined the classical order, balance and equilibrium of a rationally composed page, attacked the rectilinear conventions of the printed page and broke apart the sequential order of typeset lines" (Heller, 2003, p. 52). During the Dada movement, lasting approximately eight years beginning in 1916, the seemingly random arrangement of capitals and lower case letters reinforced the intention of making the printed page as disruptive as possible. The first four issues of *Dada* magazine solidified the core principles of the movement. Each issue, while unique in its typography, adhered to the idea that "type must squirm so that the reader would do likewise" (Heller, 2003, p. 54). The lack of uniformity among the issues was a result of the freedom given to each typographer, who could choose any desired layout. In some cases, illegible typefaces

were used alongside "carved up texts". Each issue of *Dada*, the initial two issues being typographically tame compared to later issues, were cheaply produced due to rationing of printing ink and paper. The resulting publications were printed on thin, different colored papers that may have been more as a result of limited supplies rather than intention. The third issue of *Dada* "rejected every convention of readable typography and logical composition" (Eskilson, 2007, p. 135) and became typographically noisy with the addition of a red nameplate and colored text that was used to capture the attention of the viewer, while issues 6 and 7 were more loosely designed than previous issues (figure 28).

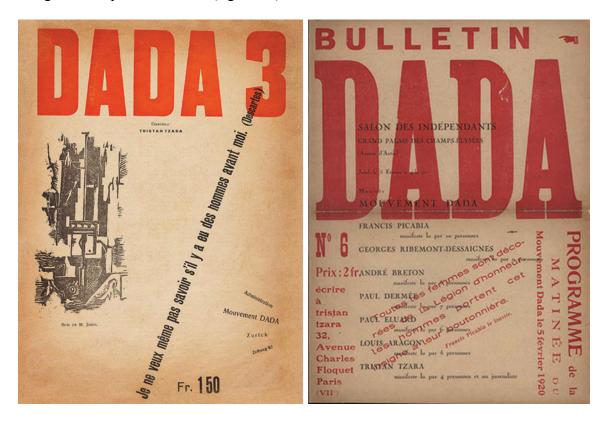


Figure 28. From left: The cover of Dada 3 rejects traditional compositions while Dada 6 further reduces readability.

Continuing the intentional disorder of type and image, *Der Dada* (figure 29), first published in 1919, utilized letters of all types and sizes placed in a disorganized manner around the cover and interior pages. Lacking typographic hierarchy, words were used as illustrations while small ornamental designs taken from illustrations in dictionaries, mingled with

alternatively directed Hebrew and French characters. The cover of another publication, *Club Dada*, produced in 1919, reflects Dada's "rabid displeasure with entrenched design traditions" (Heller, 2003, p. 72) with its typographic treatment. In contrast to *Der Dada*, *Was Ist Dada?* (figure 29), while still visually rebelling against standardization and conformity, was not entirely lacking deliberate, formal hierarchies.



Figure 29. From left: *Der Dada* and *Club Dada* cover designs rebelled against design traditions while *Was ist Dada?* demonstrated more structure and formal hierarchies.

Moving from the seemingly chaotic nature of Dada publications, the first issue of *De Stijl* magazine, named after the art movement that inspired the publication, included a nameplate constructed from rectangular patterns arranged on a strict grid that created a blocky appearance. In later issues, the blocky nameplate or logo was replaced by a simple sans-serif type against an empty space (figure 30). The most noticeable difference from the earlier design of *De Stijl* was the asymmetrical composition that moves away from the "axial centering of the first three volumes" (Eskilson, 2007).

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Figure 30. From left: The first issue of *DeStijl* magazine had a symmetrical layout while the later issues (right) utilized an asymmetrical layout with a landscape format.

# Image and the Cover

Though pictures had been printed using the halftone process and inserted into magazine page compositions for over twenty years, it wasn't until the 1920s that photography began to play a significant role in graphic design. Soviet graphic designers were among the first to integrate typography and photography into a composition. Russian Constructivists had a special love for the camera because it produced "depersonalized photographs that spoke to the collective ideals more than to the individual vision of a creator" (Eskilson, 2007, p. 206). A technique called photomontage was used to combine a number of photographic materials into a single composition. It was hoped that these composite images in dynamic juxtapositions would result in "works that disrupted the conventional passive reception of photographs and unleash the revolutionary potential of modern images" (Eskilson, 2007, p. 208-209). The dynamic and narrative use of photography can be seen in the publication *Novyi Lef* (New Left of the Arts). On the cover of issue no. 7 (figure 31), the angular position of a photograph of a woman may look

very contemporary by today's standards. Mirroring the design of other modern European avantgarde magazines, the streamlined nameplate is placed at the top, middle or bottom of the cover and generally rests within a colored rectangle (Heller, 2003).

*Red* (figure 31), issued between 1927 and 1931, stuck to a strict format with occasional variations to distinguish itself from previous issues. These occasional variations can be seen on the cover, where the nameplate sat on top of a colored band that changed for each issue. Large images, collages or headline text under the nameplate conformed to the contents of the magazine.



Figure 31. From left: *Novyi Lef* utilized what may be considered a contemporary design by today's standards. *Red* stuck to a strict layout with occasional variations that helped distinguish one issue from another.

#### Modernism

The central point of modernism, the Bauhaus, was a progressive art and design school initially based in Dessau, then moving to Weimar and Berlin. Stylistic individuality was

encouraged among students and faculty. A method of seamlessly integrating type, photograph and montage, developed by Laszlo Moholy-Nagy, is seen on the 1928 cover of the first issue of *Bauhaus* magazine (figure 32). Similar to the approach of combining photos and montages with type employed by the interior pages of *USSR in Construction*, a photomontage, or what Moholy-Nagy coined as "Typofoto", shows a still life of a folded *Bauhaus* magazine cover with a cone, circle and square sitting on top, a "cover within a cover" (Heller, 2003, p. 97).

The covers of *View* magazine were created by the surrealist artists of the day that included Man Ray, Marcel Duchamp and other modern artists, including Alexander Calder and Georgia O'Keeffe. At that time, *View's* covers were considered one of the most adventurous magazines in America. Instead of being randomly placed, cover art was created specifically for the magazine and its contents. The nameplate was originally set in Bodoni typeface and was occasionally designed by the cover artist. Isamu Noguchi's cover in 1946 shows how the nameplate was adapted and changed to complement the concept and layout of the cover design (figure 32). As seen (figure of previous image), the letters of the nameplate are created as "graphic approximations of the sculptural elements that read diagonally down and mingle with the actual piece of sculpture in the center of the page" (Heller, 2003, p. 156).

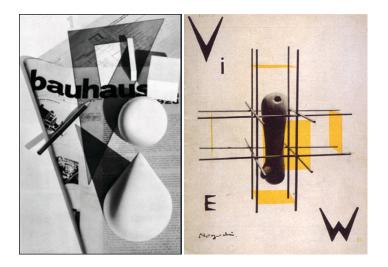


Figure 32. From left: This issue of *Bauhaus* utilized the typofoto technique and the covers of *View* magazine used photography specifically created for use on the covers.

Following and expanding on the traditions of Bauhaus, *Direction* magazine (figure 33), founded in 1938, expanded on the visual language developed by the Bauhaus and showed the impact of European Modernism and Modern art (Broekman Worthington & Jaques, 2008). Cover images complemented the content and "provided an additional level of expression" (Heller, 2003, p. 119). Instead of using type, many of the covers incorporated handwriting in order to save money. The "photomontage" technique was used to compose the cover images, while the stenciled nameplate was pieced together from type catalog samples (Heller, 1997).

First appearing in Paris in 1933, *Minotaur* was the "first so-called avant-garde magazine to employ full-color printing and fine typography" (Heller, 2003, p.150). The most exciting features of the publications were the unique covers consisting of art created by different artists, including Picasso, Dali, Duchamp and Matisse (figure 33). The nameplate was routinely handlettered and became a main component of the original artwork.

Beginning as a broadsheet newspaper format printed in black and white, then morphing into a two-color tabloid and eventually ending as a standard-sized full-color magazine, *Push Pin Graphic* went directly against the use of well-established grids and "protested against the rising

tide of conformity brought on by stodgy design isms" (Chwast, Heller, & Venezky, 2004, p. 14). The unconventional use of typography in the publication, "indirectly recalled the zany absurdity of many Dada publications" (Eskilson, 2007, p. 344). The overall format, including the size and shape of the magazine, changed frequently from issue to issue, and the only consistent element was the nameplate on the cover (figure 33).

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Figure 33. From left: Covers of *Directions* magazine, *Minotaur* and *Push Pin Graphic*.

Representing a new subgenre of stylish irreverent magazines (Heller, 2012), *Wet* magazine was a confluence of Underground Punk and fashionable graphic design. As stated on the cover of the magazine, *Wet*, self-titled as the "Magazine of Gourmet Bathing" (Rothman, 2012), was a collection of eccentric visuals that broke away from formal gridded compositions in favor of playful layouts. Often set within a colored rectangle, the sans serif title of the magazine changed size more often than style; however, it was common to change the overall style of the nameplate to match the visuals on each cover. While a minimal number of covers consisted of a single photograph, the majority of other issues incorporated combinations of layered photographs, illustrations and shapes. In (figure 34) a photographic pair of floating eyes and red lipstick-adorned lips hover in front of an illustrated, gridded interior space.



Figure 34. From left: The magazine of gourmet bathing: WET. Covers from 1978, 1980 and 1981.

# Modern Magazine Covers

While the use of photography had been in use on magazine covers for decades, the standard use of photographs to which we are accustomed can be attributed to the cover designs of George Lois for *Esquire* magazine beginning in the early 1960s (Mars, 2014). According to Broekman, et al (2008), Lois' Esquire covers gave birth to the modern commercial magazine covers of today. Big, bold photographs were set against a simple background that contained little or no text other than the nameplate that rested at the top of the cover. In 1965, *Cosmopolitan* magazine introduced the use of numerous lines of text surrounding the cover image (figure 35). Today, copious amounts of text still frame the current newsstand magazine cover photo. The use of a "smirking male and female celebrities photographed against white or colored background" (Heller & Fili, 2006) has increased steadily over the years. It comes as no surprise that in a 2010 interview with George Lois, he stated that "sometime in the '70s everybody decided that magazine covers had to feature the face of the month... put twenty blurbs on it and the logo at the top... and there are thirty to forty magazines that all look the same" (Castoro, 2010). While

many newsstand magazines adhere to formulas that make their covers look very similar to other covers, there are some notable exceptions when it comes to magazine covers.



Figure 35. From left: George Lois' photographic *Esquire* covers gave way to the doughnut of text in the 1970s and 80s (center) we are accustomed to seeing around the cover photograph today (right).

Each cover of *City Mag* features "an everyday person that lives in the city, holding their name up in a speech bubble format" (Klanten & Losowsky, 2010, p. 12). The nameplate, consisting of the featured person's name, changes for each issue while the subhead, "City Magazine Luxembourg", remains consistent (figure 36).

While photographs may be the predominant cover visual, commissioned artwork can produce striking results. A number of publications utilize strong cover design and illustration, one notable example being the illustrated covers of *The New Yorker*, which has been commissioning artists to produce its illustrated covers since the magazine's beginning in 1925 (figure 36).



Figure 36. From left: City Magazine cover and illustrated cover from The New Yorker, 1996.

From ornate to streamlined, from traditional to experimental, the magazine cover has gone through many transformations. Type and image often came together in a harmonious union, whether it was illustration, photography or a combination of all. The stories they tell, the feelings they express and the messages they convey are played out on what many consider the most important component of the magazine — the cover. The expressive typographic play of the Futurists became the inspiration for the seemingly incoherent, typographic covers of the early Dada publications that eventually gave way to the rigid rectangle and right-angle based layouts of the De Stijl publications. Whether used separately or together as a photomontage, along with type, photography and illustration strengthened the level of expression. The evolution of the magazine cover will continue for generations to come and take the very best from the past while implementing the best of the present.

### Type, Image and the Grid

Whether working together or independently, type and image have coexisted within the page even before the invention of the printing press. From the illuminated portion of illuminated manuscripts to the complete chaos of early Dada publications, through the modular layouts of the

International Style to the experimental layering and fracturing of type and image of the digital era, the relationship between the two has changed over the years and has gone through a number of experimental phases that challenge convention.

In addition to the size and shape of a magazine, the format is also the arrangement of copy and pictures on the page (Nelson, 1991). The interiors of newsstand magazines today follow a relatively stress-free structure and format that has evolved over the past thirty years (Klanten & Losowsky, 2010). While there may be a fairly predictable format, not all magazines discussed within this section follow those rules; however, most magazines implement basic organizational grids as a way to hold the design together. This study is focused on establishing an evolution of the magazine format and the role technology has played in that evolution. In order to show the transition of layout in terms of advances in technology and design thinking, the layouts discussed within this section will not be based off the use of specific, established formulas, but chosen based off of their deviation from what standards may have been established at that time in history.

#### The Grid

Simply stated, a grid is the "invisible thread that keeps text and images in position" (Klanten & Losowsky, p. 59). The grid is invisible to most viewers, but is fundamental to all graphic design. Magazines in particular depend on the organizational and flexible framework of grids to maintain consistency in every layout. The use of an organizational grid is not a new tool, and can be traced back to clay tablets produced 3000 BCE (Higgins, 2009). In more recent times, scribes during the Middle Ages would carefully create a number of faint rules or lines to keep text straight and consistent (De Hamel, 2006). Thorough exploration of the grid as an invisible, structural design tool was conducted during the 1950s and 1960s through the

Modernist movement. During the postmodern era, beginning in the 1970s, the invisible grid became a visual element of the design and was often broken apart, used as a decorative element or violated. According to Williamson (1986), the organizational functionality of the grid was ignored, "sometimes to the point of sacrificing the clarity, legibility and readability of the typographic message itself" (p.25).

## Type and Image

Beginning in the late 1800s, the interior layout of *Jugend*, like its covers, implemented an organic look where columns of text varied in width to conform to the layouts designed by the illustrators (figure 37). While setting the type to fit within unevenly contoured borders was a difficult task for printers, it was necessary to set *Jugend* visually apart from the number of magazines that preceded it and set standards for future publications (Heller, 2003). Art Nouveau ornamentation and illustrations dominated the publication that consisted of half visual material and half text (Meggs & Purvis, 2006).

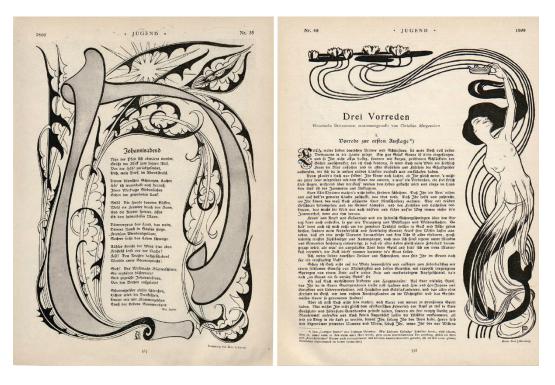


Figure 37. Interior pages from Jugend 1896 (left) and 194 (right).

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The organic and ornate approach taken by *Jugend* was ultimately abandoned for a cleaner look employed by a number of publications including *Simplicissimus*. While the interior typography would not be considered radical, the overall layout did break with tradition, using copious amounts of white space to frame images and clean covers void of intrusive headlines. Another weekly periodical, *L'Assiette au Beurre*, took the idea of simplicity even further by focusing content on the full-page drawings also know as mini posters (figure 38). The main content was visual, accompanied by "witty titles and pithy captions" (Heller, 2003, p.24).



Figure 38. The interior pages of L'Assiette au buerre relied on the narrative quality of illustrations. 1907.

Ver Sacrum distinguished itself from magazines like Jugend with cleaner pages, fewer decorations and content composed on a grid. The interior page layouts, though ornate, had a precision and refinement, thanks to the use of ample margins and attention to the alignment of content (image). The clean layouts were often printed in a variety of colors and experimental printing techniques, including metallic inks on translucent paper and embossing (Meggs & Purvis, 2006).

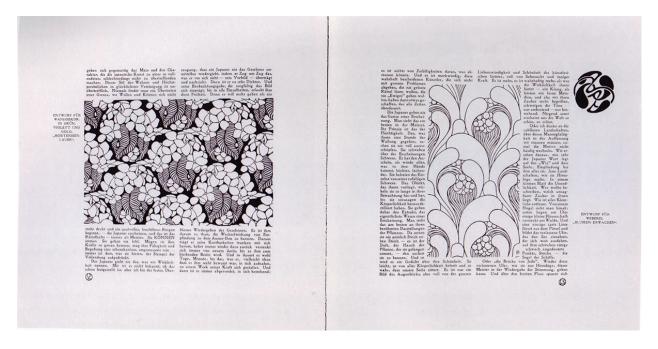


Figure 39. Interior spread from Ver Sacrum, 1899, designed by Koloman Moser.

## Moving Type

While a publication like *L'Assiette au Beurre* abated the role of type, the publication *Parole in Liberta*, translated to "Words with Freedom", augmented type's role as a communicative element. The Futurist movement of the early twentieth century shifted away from an "antiquated emphasis on central-axis composition to dynamic asymmetrical and otherwise sculptural images" (Heller, 2003, p. 36). Up until the work of the Futurists, most designs had followed strict vertical and horizontal layout conventions (Meggs & Purvis, 2006). An innovative typographical approach was sought to overcome old-fashioned vocabularies through the introduction of type that seemed to move around the layout and visually represented sounds. *Parole in Liberta* (figure 40), epitomized Futurist ideals where type is used to represent numerous sensations, motion and sound all at the same time. Type was created to express notions of speed through a "compositional economy of means" (Heller, 2003, p. 36). Verbiage, including adjectives and adverbs, were seen as non-essential and rejected. Words flew around the page, verbs and nouns were exaggerated, repeated and forced to collide within the compositions. The

publication rejected traditional alignment and standard juxtaposition of words and adjectives. While the scarcity of paper at that time caused the publication to be printed on different sized sheets of paper and printed at different printers, *Parole in Liberta's* newspaper format was indicative of Futurist interest in mass communication. Periodicals published by the Futurists expressed their "love of speed and dynamism" (Eskilson, 2007, p. 158).

It should be noted that nestled within the Futurist movement, a short-lived group called the Vorticists existed from 1914 to about 1920. According to Eskilson (2007) the Vorticists did not "mindlessly embrace rapid motion as its only reason for existence" (p.45). Though similar in style and approach, Vorticist publications were more legible compared to Italian Futurists publications. Continuing with the Futurists in rejection of Victorian ornamentation, the clean and organized interior of *Blast* magazine utilized headlines parked at the top of the page and body text set in a bold typeface that intended to grab the attention of the viewer. Larger and bolder words were used to emphasize phrases and ideas (figure 40).



Figure 40. The cover of *Parole in Liberta* (left) expresses the Futurists love of speed and dynamism while this interior spread from *Blast* magazine shows a level of reserve in expressive typography.

In *Dada* issue number 3, it looked as if the designer just looked for empty space to fill up with content while ignoring all the established conventions of magazine layout (Eskilson, 2007). Many texts were printed sideways and advertisements were seemingly thrown in randomly into editorial content. It was the first issue to incorporate skewed and angular lines of text that were considered taboo at the time (figure 41).

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Another interesting composition can be seen in the publication 75 HP (figure 41). Only producing one issue, a technique called "photopoetry," where words are chosen for visual and organic properties, giving equal emphasis to more abstract shapes and designs, were used (Heller, 2003). Bodies of text can be seen going in multiple directions within the same layout while separated by strong, bold rules and bars prevalent in Constructivist and De Stijl publications.



Figure 41.From left: Interior from Dada 3, 1918 and interior pages from 75 HP, 1924 designed by Victor Brauner.

In contrast to the relative cleanliness of Futurist publications and the layout of *Blast*, *Was ist Dada?* utilized arbitrary printers marks and overprints to disrupt the flow and reading pattern. The colorfully printed pages, though visually busy at times, were carefully constructed and content was thoughtfully placed (figure 42).



Figure 42. Interior page from Was ist Dada?, 1920, designed by George Grosz and John Heartfield.

The structure of the printed page and the components within have gone through a number of experimental changes throughout history. Whether it is the organic, flowing compositions where type and image seem to become one, the chaotic arrangement of components that force the reader to rotate the layout in order to read it, or the application and adherence of components to a rigid underlying structure, the evolution of the magazine layout is clear. This evolution is a strong indication that change is inevitable, and it is the designer's responsibility to embrace that change and advance the communicative quality of the magazine layout.

## Photography and Modernism

During the Futurist and Dada periods, typography played a dominant role in publication layout, while photography, if used at all, assumed a lesser role. Through the use of photography, Russian Constructivists believed in the power of photographs that produced depersonalized and authentic messages free from the individualistic messages created by the artists. Photography could speak truthfully to a broader audience. Up until that point, photographs were often paired with text in a traditional manner; however, Constructivists chose to compose their layouts using photomontage. A particularly dynamic use of photography can be seen in the multilingual, Soviet photographic propaganda magazine, *USSR in Construction*, which worked as a communicative device to show the world the "colossal construction taking place in the Soviet Union" (Wolf, 1999, p. 53). A narrative series of photographic layouts and montages spanned the majority of the pages within the seventh issue (figure 43). In addition, special printing techniques, such as slip-sheets and gatefolds, added a "cinematic dimension to the page turning" (Heller, 2003, p. 92).

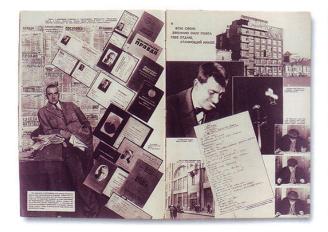




Figure 43. Example of photomontage within the spreads of USSR in Construction, 1940, designed by Rodchenko.

While *USSR* in *Construction* used the power of photography to tell a story, *Minotaure* used simple blocks of text and a minimalistic layout to highlight photographs and artwork often

printed in color within the page layout. The subdued interior format of *Minotaure* (figure 44) was relatively calm compared to the artwork and images that were framed by the type. Previous magazines at that time had reduced images within their pages to dark, colorless blotches. The "lavishly displayed" (Heller, 2003, p. 150) images were incorporated into a layout that was consistent with conventions established for other color, high-speed printed magazines.

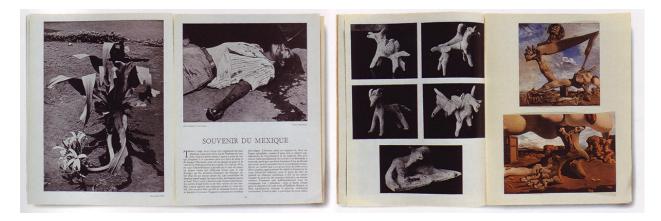


Figure 44. A minimalistic layout is paired with dynamic, full-color images within *Minotaur* magazine, 1933.

A harmonious combination of type and image can be seen in the spreads of *Portfolio* magazine. Described as half book and half magazine, the entirety of *Portfolio's* interior pages created a pace, including highs, mediums and lows. The art director Alexey Brodovitch wanted the pages to "read like a sheet of music" (Nelson, 1984, p. 3). The idea of creating a rhythm, or pace of highs, mediums and lows (Heller, 2003), that would read like a sheet of music probably stems from Brodovitch's early career as a set painter for a ballet company (Palcio, 2011). Nelson (1984) also mentions that, as the art director for *Harper's Bazaar*, Brodovitch and his editor would lay out the spreads on the floor and dance around the pages in an attempt to establish a rhythm. A harmonious balance between type and image can be seen in a 1936 and 1938 *Harper's Bazaar* spread by Brodovitch (figure 45). The photographs were bled through the gutter to the adjacent pages where the contours of the columns of text echo the models silhouette. Bold text is used at the beginning of each line to further emphasize the shape.



Figure 45. Alexey Brodovitch. The columns of text within these 1936 (left) and 1938 (right) spreads from *Harper's Bazaar* display visual contour similarities to the images on the facing pages.

## Do-it-Yourself

As discussed later in the review, advancing print and production technologies allowed more amateur control over the entire process from planning to production of publications. The result was that amateurs could now design the pages, including type and image, which had once been accomplished by trained professionals. An unwavering sloppiness became a visual identifier of Underground periodicals during the 1960s. If a layout artist did not like a particular writer, the story would be laid out in the blandest way possible. Paragraphs often went missing or were transposed. True with all Underground publications, text and images were crammed and stretched and squashed into the page compositions (figure 46). One can't help but take the particular time into consideration and account for the drug use within many of the Underground offices and the fact that personnel often worked under the influence of drugs. In the case of the *East Village Other*, Heller (2003) writes that marijuana, LSD and other drugs, including cocaine, were "dispensed like snacks throughout the paste-up session" (p. 194). The combination of drugs and lack of sleep took its toll on the overall quality of the layouts, as did the lack of formal training in page layout and design.



Figure 46. Interior spread from *The Oracle*, 1967, art by Michael Ferar.

Continuing the do-it-yourself mentality, the aptly named *Punk* magazine, established in 1976, defined what the Punk movement looked and felt like. Harkening back to the Middle Ages and illuminated manuscripts, the covers and interior pages were almost completely hand-lettered (figure 47). The publication was created for next to nothing. Due to a lack of funds, typesetting services were not acquired. Instead, "every word in every article, caption and advertisement" (Heller, 2003, p. 203) was methodically rendered by hand. While the overall design format was unadventurous, Punk had an energy all its own and was a cross between an Underground periodical and a fanzine. It was an overnight success that sold out of every issue. Holstrom & Hurd (2012) states that *Punk's* effect on magazines was similar to CBGB's effect on the music scene, and every musician that graced the covers of *Punk* became an icon for the era. While breaking from a conventional magazine layout, design decisions looked purposeful, and there was a strong sense of visual organization that was aided by the use of straight lines within the layouts. Eventually, *Punk* magazine went from a two- and three-color, quarter-fold to a standard

magazine format with slick cover paper printed with four-colors and print runs of up to 25,000 copies (Heller, 2003).



Figure 47. Columns of text within *Punk* magazine were meticulously hand written, issue no. 2, 1976.

Other publications from the mid to late 70s, while still breaking from convention, lacked the attention to detail afforded to *Punk* magazine. The disorganized layout of *Sniffin' Glue* magazine (figure 48), composed of scratchy, hand-written copy. Legibility, seemingly, was unimportant; however, the creator of the magazine, Perry & Rawlings (2000), state that the initial issue of *Sniffin' Glue* had been created by a children's typewriter that had been a Christmas gift to him as a child and a black felt tip pen.

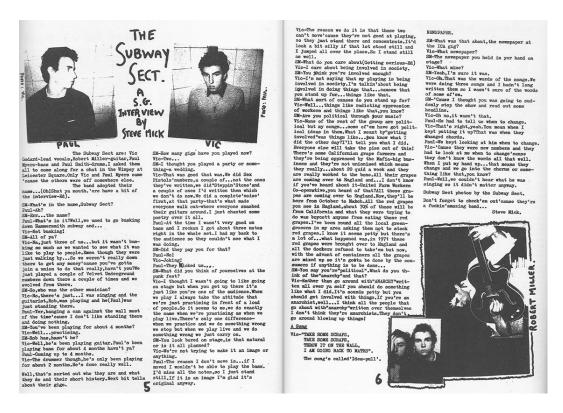


Figure 48. The Subway Sect interview from Sniffin' Glue, 1976, designed by Mark Perry.

The celebration of the senses continued into the 1990s where King-Gordon (2001) likens the effects of magazine design in the 1990s to the effects of the 1960s to rock and roll (p. 9). It was a period of experimentation and what King-Gordan (2001) states as a "resounding lack of clarity" (p. 9). The format of magazines in the 1990s became the focal point rather than the articles themselves, and the limits of legibility continued to be pushed by designers (Eskilson, 2007). Much like early Dada publications, layouts forced readers to turn magazines every which way to read content that was printed upside down and sideways. A prime example of this lack of clarity can be seen in the chaotic compositions created by David Carson, who broke most of the standards concerning page layout and readability. Examples of this approach can be seen in the pages of *Ray Gun*. In 1992 *Ray Gun* vivaciously challenged the conventions of readability by reducing words to textures on the page. The first paragraph of an article, (figure 49) was rendered unreadable to do the overlapping and repetition of type. Within another article of *Ray* 

*Gun*, a very conventional three-column format was used; however, instead of each column being read vertically (top to bottom), the viewer had to read them horizontally, with lines of text interrupted by the gutters between the columns. *Ray Gun* was not the first to challenge the limits of format, but did it with high production values, including full color, slick paper and considerable advertising (Heller, 2003). The unconventional formats employed by magazines throughout the 1980s and 1990s changed the way in which designers approached magazine design (King-Gordon, 2001).



Figure 49. Too Much Joy article from Ray Gun, 1992.

#### **Formula**

To put it simply, the formula is how all the individual elements of the magazine are combined (Ryan & Conover, 2004). According to King-Gordon (2001), the formula consists of the magazine's approach to editorial content, including feature types and length, the departments located within the pages, and their locations and the style of photography and any other imagery (p. 9). Nelson (1991) mentions that the editor of a magazine works out a formula that most effectively serves the purpose of the magazine and the target audience while reinforcing the editor's "strong convictions" (p. 147).

#### Between the Covers

The formula utilized between the covers of a magazine is often decided upon in a very subjective manner that includes personal tastes, budgets, intuition, etc. (Nelson, 1991). In the case of *Fluxus* magazine, it was originally conceived as a magazine, but due to printing costs and complex editorial issues, *Fluxus* was being rapidly produced as a weekly newspaper (figure 50). The newspaper format was printed on high-speed web offset presses, and was cheap and immediate (Heller, 2003). There was a considerable variation in typography, where some words were seemingly thrown down randomly while others purposely resembled tabloid newspapers and Victorian posters.



Figure 50. Fluxus magazine, March 1964, designed by Sara Seagull.

While *Fluxus* chose its newspaper format to bypass complex editorial issues and get its issues out quickly, *Mixed Media* (figure 51), published in 1961, took the format of a newspaper to exploit and mock the sensationalist newspapers of that time. Bold Gothic type in red and black colors were devoted to recent art happenings and concrete poetry. The "ad hoc nature of this publication pre-dated the Do-It-Yourself aesthetics that were to come with the Punk of the seventies", (Heller, 2003, p. 174) and influenced by Dada, which was still an indication of anti-conformity.



Figure 51. Cover and spread from Mixed Media, 1969.

Sometimes the reasoning behind the editorial approach of a magazine can be a bit confusing and requires a bit of reasonable inquiry. A confounding example can be seen in the 1917 independent literary journal entitled *The Little Review*. Showing some European Dada and Futurist influence, but according to Heller (2003), "lacking the same degree of enthusiasm or fervency for graphic design" (p.60), *The Little Review* found itself somewhere between convention and experimentation in terms of format. One interesting note, however, is after the initial statement: "*The Little Review* hopes to become a magazine of Art," (Brooker & Thacker, 2012, p. 71) at the very beginning of the September issue of 1916, the following thirteen pages were intentionally left blank. The exact reason for this is debatable, however, due to *The Little Review's* "frequently disruptive and rhetorically self-conscious use of the material page" (Brooker & Thacker, 2012, p. 71), one can state with confidence that the results were intentional.

In other situations, through the intelligent use of the design elements, the overall layout of a magazine can appear to have a rhythm. A harmonious combination of type and image can be seen in the spreads of *Portfolio* magazine. Described as half book and half magazine, the entirety of *Portfolio's* interior pages created a pace including highs, mediums and lows. The art director

Alexey Brodovitch wanted the pages to "read like a sheet of music" (Nelson, 1984, p. 3), which probably stems from Brodovitch's early career as a set painter for a ballet company (Palcio, 2011). Nelson (1984) also mentions that, as the art director for *Harper's Bazaar*, Brodovitch and his editor would lay out the spreads on the floor and dance around the pages in an attempt to establish a rhythm.

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In direct contrast to the layouts of Alexey Brodovitch, David Carson, the creator of the 1990s magazine *Beach Culture*, believed since the magazine's pages were destined for the trash can, whatever happens on those pages is short-lived and fleeting. An unconventional format change was the result of flipping the hierarchy of specific elements, particularly the creation of very large page numbers that dominated the headline text. "Most headlines were removed by overlapping, overprinting, smashing and covering letter forms in black, abstracting words and phrases until they appeared to be paint scrawls by Jackson Pollock" (Heller, 2003, p. 218).

Continuing the unconventional layouts of his earlier publication, David Carson continued rejecting traditional type hierarchies, including headlines, subheads, body text and page numbers, in favor of apparent randomness within *Ray Gun* magazine. Carson had been given complete creative control to utilize any visual direction he chose (Gomez-Palcio, 2011). In the same way hierarchal conventions were reversed in the pages of *Beach Culture*, page numbers in *Ray Gun* were occasionally blown up and positioned in the center of each page. Infamously, an article seen in (figure 52) had been rendered unreadable by the replacement of text with Dingbats (Broekman, et al, 2008). While there were many publications over the decades that challenged format convention, most of them were low-run, low-readership publications that rarely sat alongside more mainstream magazines located on newsstands and bookstores. *Ray Gun*,

however, was not a tiny magazine with few readers, but a leading competitor on newsstands next to successful mainstream magazines.



Figure 52. Brian Ferry interview from Ray Gun, designed by David Carson.

### The Covers

When it comes to cover design, regardless of the concept, in recent times it has become common for some magazines to create alternate cover versions; often one for subscribers and one for newsstands. This strategy employed by *Elle* magazine "has made their subscriber issues special and therefore more desirable" (Leslie, 2013, p. 115). As mentioned earlier in the review, newsstand magazines typically utilize copious amounts of cover headlines in an attempt to show the wealth of content inside the magazine as well as pique the viewer's interest. Either as a perk to subscribers, a way to entice newsstand buyers or target an audience, a variety of situations may contribute to the development of multiple covers of the same magazine issue.

A slightly less conventional magazine cover can be seen in the August 2009 issue of *Harper's Bazaar* that was sent to subscribers (figure 53). The typical magazine cover adorned

with a ring of loud type surrounding the model can be seen in the newsstand version of the magazine.

At times, a magazine may decide to use the cover design with the most impact as a selling tool on the newsstand. Though the editor-in-chief of *Esquire* magazine did not believe in the creation of multiple covers of the same issue (Husni, 2013), in an effort to aggressively promote the cover, the typographical March issue of *Esquire* was sent to newsstands while the typical cover design was sent to subscribers (figure 54).



Figure 53. *Harper's Bazaar* subscribers received a clean cover design (left), while the newsstand took more conventional approach (right).



Figure 54. While the newsstand cover of *Esquire* went for impact (left), the subscriber issue (right) adhered to a more conventional approach.

Catering to a specific audience can truly affect the focus of the magazine cover. This approach of catering to a different audience can be seen in the several examples of *Time* magazine's covers where the United States audience receives a completely different conceptually driven cover design (figure 55).



Figure 55. Each group of *Time* magazine covers, U.S.(left) and World (right), shows the difference in cover imagery based on the intended audience(s).

*Technology* 

When layout standards are established and conventions are adopted, it can be almost certain that there will be those who will relish the opportunity to turn those widely accepted and practiced conventions upside down. While providing people what they expect or what they have grown accustomed to may be beneficial at times, it's the designers who, regardless of the possible backlash from peers or eminent controversy, show people something new and exciting. Whether motivated by politics, personal aesthetics, a distain for established rules or as a result of pure ignorance, the message is dependent on the technology used to produce them for mass human consumption. This section will focus on the technological advancements and the resulting publications that pioneered and pushed the limitations of what was possible. The history of printed magazines is extensive, full of minor and significant technological production, and printing milestones. Because of the number of non-technology-driven design influences, not every design decision and result can be specifically attributed to a specific, new printing technique or process. There is a wealth of information regarding the design of magazines and the ideas behind them, but there is much less information on exactly how these magazines were printed and why those methods were used. Content within this section is primarily focused on the effects of technology on the overall look and final execution of the printed page in terms of the arrangement of image and text, as well as some minor mentions of stylistic influences resulting in printing processes and techniques.

Type, Image and the Printing Press

When discussing the evolution of page layout design and the impact printing production and technology have had on it, it seems logical to begin with the invention of the printing press and the codex: what we associate today with books. The codex was a collection of pages,

whether vellum, papyrus or some other substrate, bound together to form, in the case of a Medieval manuscript, a collection of hand-written pages and illustrations or paintings. Though subject matter, layout, quality and binding methods varied from book to book, each piece was a collection of pages with a consistent theme and/or purpose (De Hamel, 2006).

"Writing was very painful and painstaking for the monks and the lay scribes who copied books by hand" (Fontana, 1964, p.13). Convenience provided by current technologies and the instant gratification we enjoy today makes the idea of handwriting thousands of lines of type unfathomable. The slow and laborious process of handwriting and illuminating manuscripts made it difficult to meet the growing demand for books. Eventually, hand-writing lines of text and painting images into the layout of a medieval manuscript was abated by the development of the printing press and movable type.

Utilizing technology that had existed since the first century, A.D., Johann Gutenberg was the first to bring together the "complex systems and subsystems necessary to print a typographic book around the year 1450" (Meggs & Purvis, 2005). The increased demand for books in the mid-fifteenth century, increased book production and the competition that coincided, strongly encouraged printers to rapidly adapt to any innovation that "commended a given edition to purchasers" (Einstein, 2012, p. 37).

The nature of printing proved very conducive to the exact replication of elements, therefore making repeatable aids feasible for the first time. The potential of exact replication was not confined to pictures or words. Visual aids, including banderoles, letter-number keys and indication lines, were "used to express the relationship between words and things" (Einstein, 2012, p. 26). By the end of the Incunabula period, printed material produced before 1500 (Fontana, 1964), books began including running heads, footnotes at the bottom of pages, tables

of contents at the beginning and indexes, superior figures, cross references and other devices (Steinberg & Trevitt, 1996). The use of Arabic numerals for pagination made for more accurate indexing, annotation and cross-referencing. According to Einstein (2012), the single most significant feature of early printed books was the inclusion of the title page (p. 81).

In addition to the development of repeatable visual aids, printed pages often included more detailed or advanced illustrations. In the earliest years of printing, the most popular method of printing illustrations was by the use of wood blocks. These blocks were extremely useful in the printing process because they could be printed alongside the metal type. Other forms of printing illustrations like *intaglio* printing, where lines were scratched into the surface, leaving a hollow gouge in the surface that was filled with ink and pressed with great force onto the paper, was time-consuming and could not be printed with type matter because the metal plates used were not the same height as the type (Griffiths, 1996). Metal plates used for this process wore out quickly due to the extreme amount of pressure needed to press the paper into the ink-filled grooves of the metal plate. Many forms of printing illustrations onto paper would be developed, many of which are still in use today. No matter the material or method, the techniques in which the artist uses, though affected by the material he is working with, can greatly affect the overall quality of the illustration.

In addition to the development of repeatable visual aids, printed pages often included more detailed or advanced illustrations. Illustrations were first created with the use of wood blocks, which were useful because the blocks could be printed alongside metal type. The earliest printing techniques only allowed for single-color printing where color would be applied with a paintbrush. In order to decrease the production time, monochrome incorporating form, value and contrast were created utilizing techniques including crosshatching. Later technology led to the

printing of illustrations or images by utilizing intaglio printing where lines were scratched into the surface of the plate, leaving a hollow gouge in the surface that was filled with ink and pressed with great force onto the paper. Many forms of printing illustrations or images would be developed, many of which are still in use today.

While illustrations were being created with much finer detail, thanks to advancing printing and production technologies, one invention would ultimately reduce the need for illustrations and the highly skilled craftsmen producing them: photography. Though photography had been developed in the 1830s, the process of mass-producing those photographs by means of the printing press came about fifty years later. Up until the development of the halftone process, artists would replicate photographs by carving or etching illustrations of them onto printing plates. Before the halftone process was developed along with commercial halftone plates in 1881, the time needed to reproduce photographs went from about a week to just one or two hours (Meggs & Purvis, 2006). Illustration ultimately became more widely used within fantasy and fiction, while the role of photography in printed matter eventually dominated in terms of presenting factual matter.

Advancing print and reproduction technologies also had a major effect on the printing of type. Production of the written word and the visual results often depended on the techniques used to print them. Hand-written type was laborious and prone to error, not to mention that making copies often resulted in textual errors. Woodblock printing, though better at reproducing multiple copies than handwriting, was still very slow and laborious. Woodblocks would produce less refined images and type as the woodblock wore out due to the pressure sustained through repetitious printing. Movable metal type not only made the process of printing quicker, it also

produced consistent results over thousands of prints while also allowing a great deal of freedom of layout.

By the late 1800s, handset type had been rendered obsolete by the inventions of two of the most important advancements in print technology (Evans, 2006). Increasing efficiency over handset type, the Linotype and Monotoype machines allowed typesetters to work with a punch keyboard to cast hot-metal type. The linotype machine allowed typesetters to produce and set an entire justified line of type. While the linotype produced lines of type, the monotype machine, consisting of two separate machines, allowed typesetters to produce individual hot type characters. The monotype machine was typically preferred because it was easier to make corrections. Handset type, though not being used as regularly, still maintained a presence and was the preferred typesetting method when specialized printing that required "the most superior typesetting aesthetic" (Eskilson, 2007, p. 57) was needed.

# Simplifying the Process

According to Leslie (2014), the golden age of magazine design occurred in the 1960s. An increased access to color printing became one of the driving factors that allowed the design of magazines to be pushed further. Mainstream magazines in the United States such as *Look* and the covers of *Esquire* magazine were prominent examples. *Twen* magazine was the one title, according to Raimes & Renow-Clarke (2007) that dominated the 1960s (figure 56). Published between 1959 and 1970, *Twen*'s groundbreaking design ideas took full advantage of advancing printing processes. The solid-black pages with reversed type were the first to use a printing technique where process black ink was printed over a blue sub-layer of ink to add richness to the black. The dynamic cropping of images, excellent photography, dynamic layouts and use of

typography and white space in unexpected ways made the pages of *Twen* magazine a milestone in editorial design (Meggs & Purvis, 2006).



Figure 56. Cover of Twen magazine, September 1966.

Along with increased accessibility to color printing, the printing and design process involved drastically changed in the 1960s. While the printing process since the 1700s involved a number of skilled artisans, from typesetters, printers, illustrators and designers, working within their areas of expertise to produce printed layouts, the design process of the mid-sixties saw the single designer taking on the roles previously occupied by experts. The introduction of *phototypesetting* allowed novice designers, with little to no design training, to produce magazine layouts that had previously required the expertise of craftsmen. The phototypesetting process "put typesetting and type design in the hands of designers, and offered greater opportunity for typographic flexibility and expression" (Evans, 2006, p. 17). According to Evans, this new process for setting type revolutionized the publishing and typesetting industries by "providing a fast, flexible and inexpensive means of setting type" (p. 13). Designers and writers were now

involved in every step of the journalistic process (Glessing, 1970). In conjunction with the advancement in printing technologies, economic limitations made it necessary to be do-it-yourselfers almost exclusively. This necessity fundamentally altered how the Underground generation perceived itself in relation to the mass media. Underground press publications were looked down upon and disregarded by the mainstream media because these publications rejected the conventions of traditional journalism in terms of make-up and layout (Heller, 2003). Considered a type of "guerilla publishing" (Broekman, Worthington & Jaques, 2008, p. 85), Underground publications were treated as contraband for challenging convention.

The investment in expensive pre-press equipment could be avoided by using new non-union printing companies that used photo-offset and phototype technologies. Layout could now be produced at a fraction of the cost, and for a few dollars a month, Underground publications could rent a brand-name typesetting system as well as cameras that made photographic prints suitable for reproduction. By the late sixties, new machinery could simplify the entire pre-press process so that design work could be done in the office or in the basement of the Underground publication itself. Designers could now experiment without incurring the high hourly rates of pre-press personnel.

The creation of Underground publications did not require an extensive list of resources.

Designers only needed to acquire the most basic layout skills. Many designers lacked formal training in the subtleties of typography and color theory. While the aggressively formatted layouts may have had visual similarities to that of Futurist and Dada publications, it was purely a coincidence because many designers had little to no knowledge of previous movements (Heller, 2003). While some Underground designers may have consciously known the fundamentals of composition, including straight, justified columns of type or headlines and the use of subheads

that belonged to the same type family, a number of other factors could have led to the look and feel of Underground periodicals. The simple fact may have been, due to lack of formal training, that the designers didn't know any better. While it may have been true that designers lacked formal training or historical knowledge of previous art movements, it is important to note that as Glessing (1970) states: "Many of the new Underground newspaper staffers are artistically inclined, college trained and highly skilled in the arts" (p. 48). In addition to training or lack thereof, many Underground publications published monthly or bi-monthly while a much smaller percentage published weekly. The pressures of tight deadlines, the encouragement for each designer to take an individual approach (Glessing, 1970) and the fact that several designers often worked on the same layouts at the same time, may have also contributed to the break from conventional magazine formats. Consistency was discouraged, as it was considered too formal.

The one publication that flourished graphically under this system was *The Oracle*. Founded in 1966, this periodical introduced the psychedelic style to the youth at that time and "set the standards of graphic excellence for all Underground papers to follow" (Glessing, 1970, p.24). *The Oracle* was printed with a split-fountain system where multiple colors were placed at either end of the ink well on an offset press, producing an additional color by merging colors on the rollers. Often at the expense of legibility, images and lettering were often completely integrated, similar to that of the publication *Jugendstil* (Heller, 2003). A quote provided by Glessing (1970) describes the visual impact of *The Oracle*:

"Each *Oracle* page is designed as a composition first. The decorative area is given to an artist while the prose, or poetry, goes to the typist to set patiently on Varitype inside the pattern drawn. The text floats up the page in bubbles. Or it pours out in fountains. Colors blush over the page....If only city hall news looked like this, I might read it" (p. 40).

Computerized typesetting and advancements in reproduction technology in the seventies led to magazines becoming slick and professional. However, in 1973 when the Underground press had burned itself out (Broekman, et al, 2008), a new wave of alternative periodicals began to emerge. Thousands of small, independent, handmade, photocopied publications, termed zines, were produced to "satisfy the quirky and obsessive passions of like-minded individuals" (Heller, 2003, p. 200). The Punk movement, personified within *Sniffin' Glue* (figure 57) and other do-it-yourself publications, revolted against the status quo and rejected the aesthetics and idealism of the left-wing hippie movement of the mid- to late sixties.



Figure 57. Cover of September 1976 issue of Sniffin' Glue, designed by Mark Perry.

The Digital Age

The arrival of the personal computer had a real impact on page layout, made possible through computer programs like PageMaker, Quark and Fontographer. This technological advancement had a much greater impact on page format than the more incremental evolutionary

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advancements from hot type to cold type, or phototype, and transformed how designers interacted with content. Prior to the personal computer, designers had to create pencil or marker renderings of a design and produce a "paste-up" or "mechanical" with all the elements of the layout placed on different layers of acetate. The completed mechanical was then sent to a commercial printer, where a series of negatives were made. Designers often would not truly realize what the printed layout would look like in color until the proofs were sent back from the printer. According to Evans (2006), "creativity was often inhibited by the inability to visualize alternative approaches to a design as they were being conceived" (p. 16). As a result of the computer, designers now had more control over typesetting and could manipulate type in ways that had never been done before (Evans, 2006). It was now possible to compose type on a computer screen using the desktop computer and software that allowed the designer to be the "manipulator of form and author of content" (Heller, 2003, p. 209). Initially, the computer was used timidly by designers, but adventurous designers stretched the definition of type legibility and readability by using multiple layers of type and imagery, a visual language termed "deconstructive typography" (Heller, 2003, p. 213).

The limited number of fonts available on the early personal computer led to designers "conceiving, developing and marketing their own computer-generated typefaces" (Evans, 2006, p. 14). In 1985, at the beginning of this new digital era, a publication entitle *Emigre* became a canvas on which designers could experiment with newly created, digital typography and have free reign over type and format, making the publication "exciting and unpredictable" (Heller, 2003, p. 213). *Emigre* was a design magazine that chronicled the Mac culture, and began experimenting with the layering of text and images (Broekman, et al, 2008). Designers challenged the structured and gridded rules of modernism by fragmenting pages into broken

sections. "Torn, collaged photographs in a disorienting fashion alongside typewriter font," (Eskilson, 2007, p. 364) communicated a reaction against the International style. As with most avant-garde magazines, the rule-breaking initiatives eventually became adopted by mainstream media from magazines to TV. The original, expansive tabloid format eventually changed into a smaller, more conventional news magazine format with slick paper covers and advertising. Ceasing publication in 2005, *Emigre* had become more polished and refined than its earlier issues. While no longer being considered controversial, *Emigre* struggled to find its editorial identity. Up until the end, *Emigre* never stuck with a single graphic format.

The personal computer gave designers an opportunity to manipulate and work with images in innovative ways (Evans, 2006). One of the earliest innovative digital experiments was a composition created in 1986 for *Design Quarterly* where the thirty-two-page magazine was deconstructed into a single horizontal poster (figure 58). The 2-by-6-foot poster creates a timeline and self-portrait of the designer to show the history of technology that ends with the invention of the Macintosh computer.

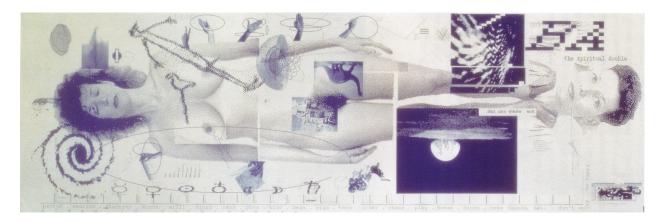


Figure 58. Fold out insert from Design Quarterly, 1986, designed by April Greiman.

As digital technology continued to advance, the first digital reproductions of printed magazines began to appear online early in the twenty-first century. The distribution of magazines within digital shops began in 2008 with the introduction of the first exclusively digital magazines

(Silva, 2011). This review does not focus on digital print replicas, but on the emergence of interactive magazines on the touchscreen tablet devices that first became available to the masses in April of 2010. The first tablet device, Apple's iPad, was introduced and magazine publishers saw it as the "digital equivalent of a printed magazine" (Leslie, 2013, p. 216). The first magazines to appear on the iPad, *Wired* and *Time*, were joined by 485 iPad magazine editions by 2011 and nearly 3,000 editions by 2013 (Selby, 2013).

Before the iPad became available and before anyone knew exactly what it would look like or what functions it may include, several publishers developed ideas and provided demos of what their publications may look like as interactive, digital issues on the device. The new challenges to publishers had just begun, and the creative team of *Wired* magazine was one of the first to team up with Adobe in developing what would ultimately become the Adobe Digital Publishing Suite (Leslie, 2013). Much like the early print production advancements that allowed designers to have more control over the entire design and production process, the newly developed software allowed traditional print designers to create interactive, digital publications utilizing the software tools to which they were already accustomed. Creatively speaking, designers are challenged with the task of making their editorial content, once exclusively print, work on a number of tablet devices with varying screen sizes and resolutions.

Many magazines in the market today that exist both in print and tablet forms, use the same content in both print and tablet editions. One prime example of this approach can be seen in the issues of *Wired* magazine. When looking at a side-by-side comparison, the same content can be seen in both the print and tablet issues (figure 59). Some magazines however, may exist only in the digital format. *Letter to Jane* (figure 60), exists only as an interactive tablet magazine and does not fit within an existing template like many magazines in the Apple Newsstand (Leslie,

2013), while *Astronaut* (figure 61) incorporates video and interactive elements that, unlike traditional magazine formats, reveal hidden imagery when the user's finger slides in just the right place (Rubin, 2011).



Figure 59. Wired magazine provides a print and iPad version to readers. Visually, both layouts appear very similar.



Figure 60, Designed by Tim Moore, *Letter to Jane* exists only as an iPad publication.

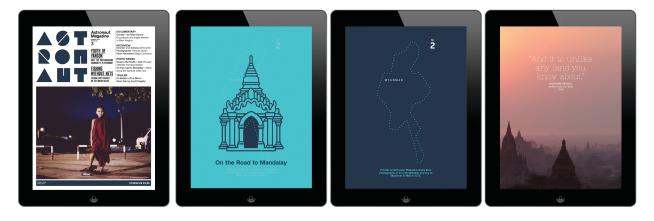


Figure 61. Astronaut magazine utilizes video and interactive content only achievable on the iPad.

### Conclusion

A number of publications discussed in the review may be considered experimental and lacking in conventional order. The goal of this review is not to condone the use of conventional rules or delineate between good design and bad design, but to visually explore magazine formats and how they have been affected by print and design technology. Discussing established conventions in magazine design provides the context needed to be cognizant of the unconventional uses of type and layout explored within many of the publications discussed in this review, regardless of a periodical's longevity or perceived value. While some layouts and overall formats utilized within early magazines may appear rather tame to the designers of today, the goal is to provide a visual reference and evolution of magazine design as it relates to advances in technology and visual exploration by designers.

## Methodology

This study asks the question, "How have magazine page layout components been affected by the transition from traditionally printed layouts to mobile, touchscreen tablet devices?" When thinking in terms of visual page layout, the position of any visual component, as well as the amount of the defined page area it occupies, has a great influence on the overall visual appearance of the layout as well as the position and occupied space of other elements contained within the collected visual presentation of each layout. This preliminary visual layout analysis is focused on the transition of established components of magazine design, specifically the amount of available page space utilized by each component as well as the established positions of each component within the page layout. While there are many standard components in magazine design, only those that occupy a position of prominence, either visual and/or editorial, within the layout hierarchy are examined within this study. Position shifts and page area occupancy of these components are visually analyzed and compared between print and tablet layouts.

The research presented in the literature review reinforces the importance of developing a sensitivity to how technology can affect magazine page layouts and ultimately set new standards in the design of magazines. The most recent technological advancements present new challenges for designers and bring to light the need to understand how content is affected when adapting familiar print layouts to new digital formats. In order to document these format transitions, two well-established publications were chosen, based on their longevity and current readership, with each publication existing about 100 years and exceeding 1 million subscribers each and several million readers. Magazine A utilizes an editorial approach that focuses on written content and less on images, while Magazine B focuses on dynamic fashion images and less written copy.

Two continuous print issues were compared to their digital counterparts within this study. In

order to present the most accurate representation of the designed, printed layouts, digital print replicas were used in lieu of actual printed pieces. Upon preliminary visual analysis, it was determined that the print replicas were exact digital representations of the actual printed magazines and would greatly reduce the time necessary to prepare the layouts for analysis, while also reducing inconsistencies in page sizes that may result when pages are physically removed from the binding and scanned. Corresponding digital tablet issues, once downloaded onto an iPad, were captured with screenshots. Three main sections – the cover, table of contents and all interior articles – were analyzed and compared within this study. Each section was chosen for the inclusion of unique magazine layout components utilized only within those layouts.

### Component identification and measurement

From the layouts of cities and the organization of ancient clay tablets to the birth of graphic design, the grid is a visual organizational tool employed by most designers, whether intentionally or unintentionally. Magazine layouts, especially, depend on the grid as a way to create consistency and organization within page layouts. The capability of the grid as a tool for analyzing visual layouts is apparent because of its universal necessity in magazine design as well as its autonomy from systems of measurement associated with specific media. Physical measurements may vary within each magazine, as well as the system of measurement. Pixels are used to analyze digital media, while inches or picas may be used to measure printed material. In order to examine both printed and digital formats, the visual system of the grid was used to establish position and occupied area variances between print and digital media. The unifying and organizational structure of the modular grid can function as a measurement and comparative device that is free of standardized modes of measurement. This visual approach allows the researcher to establish variance values that can be used to proportionally compare the two

different formats. Due to the physical size differences in each format (figure 62), the physical dimensions of each measured component would change considerably. Instead, proportional modular grids were used to unify the measurements of both print and tablet formats so component position and area could be measured proportionally.

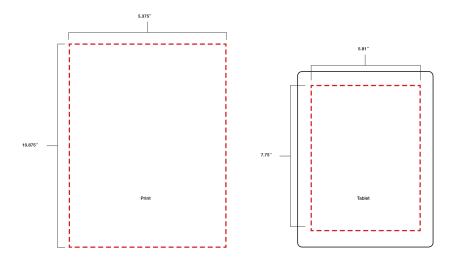


Figure 62. Typical trim size for magazine (left) and screen size for the iPad 2 (right).

Components analyzed within each layout are chosen based on their hierarchy among other elements within each layout. In magazine design, hierarchy is not only based on how visually dominant a single component may be, but the order of information that leads the viewer throughout the article. Inside the magazine, images are used to create visual impact and pique the initial interest of the viewer, while the article headline acts as a device to persuade a reader to read a story. "A headline creates a strong bond between the publication and the reader" (Zappaterra, 2007, p. 61). Considered by editors to be just as important in creating emphasis and intrigue as the layout itself, the headline's position, size and treatment are vital. In support of the headline, the deck, also known as the kicker or lead-in, informs the reader of the intention of the story as well as creates a connection between the headline and the body copy. The deck summarizes the main content in a very concise manner. Another way of enticing a viewer to read

content is by the use of pullouts. These devices are used not only to make the content more appealing, but to break up copy and improve readability. While many elements are used to break up large bodies of copy, subheads can be used to organize body copy, giving the reader an idea of what the next few paragraphs will contain. Subheads are typically used to denote new sections, subdivisions and subject changes, and used as a method for readers to mark their stopping place within an article if they do not read it in one sitting (Zappaterra, 2007). Visually, bylines and credits are less significant than other textual elements within the magazine layout. Due to the overall hierarchy of a component and value to the organization and navigation of the article, headlines, decks, images, pullouts and subheads became the focus of the study. Lesser components including bylines, captions and credits, have been excluded.

## System of measurement

Without comparing layouts side-by-side, the differences may not be visually noticeable to the untrained eye. Magazine layout components are compared in two ways; position with the layout and the amount of space occupied by each component. Small shifts of position within a layout or an increase or decrease of occupied visual space may have a proportional influence on components occupying the same space. Layout adjustments, however small, may greatly affect the surrounding content and lead to strong visual shifts.

Each value, beginning with the least amount of change – slight, to minimal, moderate and the most significant change, substantial – is derived from equal increments within a grid consisting of 300 equally sized module (figure 63). Each module within the layout is .33 percent of the total layout area.

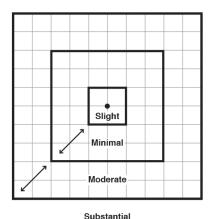


Figure 63. Modular measurement tool used to compare component positions



Figure 64. Component area is determined by furthest visual portion as well as negative space between and around characters.

*Textual and image selection* 

Editorial components analyzed within this study reside either on single pages or within spreads and are initially grouped together within articles. These articles contain groupings of components that may be analyzed together as a single unit. This approach helps establish data as

single-page or spread data. Although most, if not all, pages within a magazine are designed as spreads, many components or grouping of components are analyzed as single-page items. In order to qualify as a spread analysis, only a single component within a grouping must occupy significant space within each facing page of a spread. Other components contained within the margins of a single page with a spread component will still be analyzed as a spread and not as a single-page item. The reasoning to qualify all components whether occupying two pages or one, resides in the fact that once a single, visual component has entered

the space of other components, it can be expected to have a more deliberate impact on the placement and area occupied

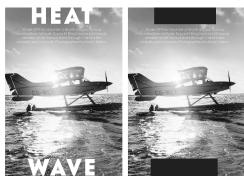


Figure 66. Textual components separated by extreme amounts of negative space (left) are analyzed by positive space (right).





Figure 65. Images lacking clear edges defined by a background (above) are determined by the furthest reaches of positive space (below).

by adjacent editorial components. Textual components, including headlines, decks and pullouts,

are measured in position and area based on the positive and negative space surrounding each component. The space between lines, also known as leading, and the negative space created by the rag are included in determining the measurable area of each component see (figure 64). In situations where the space between lines is dramatic and the grouping of text no longer relies primarily on proximity but rather style, the area to be analyzed will be determined by the furthest visual portions of positive space (figure 65). Image selection is made by expanding the measurable area to the furthest reaches of the component. Solid or textural backgrounds appearing to be a conscious part of the image background are also considered part of the image

Image backgrounds appearing to be separate from the image or lacking in any visual characteristics delineating it from the bare color of the page or printed area are excluded from the measurable area (figure 66).

and included in the measurable area.

Component placement comparison

Individual components within each layout are identified and visually marked to establish the measurable area needed to visually compare print and tablet formats (figure 67). Once established, components are layered on top of each other with the grid as the single unifying element

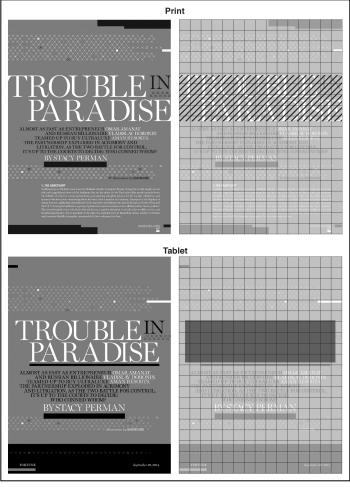


Figure 67. Components within the print layout are delineated by a series of diagonal lines (top right) with the tablet components represented by a solid gray form.

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establishing the basis of measurement. For both analyzed publications, the aspect ratios for all single printed pages as well as the screen area on the tablet were virtually identical, therefore allowing data to be overlapped utilizing the same modular grid. Figure 68 shows the overlap of elements where the exact center points have been established to measure any positional changes within each format. Once established, the center points for each comparable component allows positional data to be collected. Components are assigned qualitative values beginning with an absolute zero, officially designated as 'none' that results when both center points fall in the exact same position. One module or less shift from the center point is given a value of 'slight' while a shift of more than one module results in a 'minimal' value. Shifts exceeding three modules from the established center point are given a 'moderate' designation and center points that deviate six or more modules from the center are assigned the most visually significant value of 'substantial.'

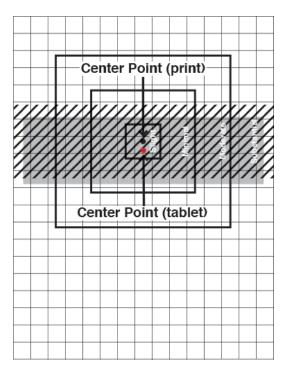


Figure 68. Print and tablet components are overlapped; unified by a proportional modular grid.

### Position

The position of each component is determined by a single, visual indicator that has been center-aligned to an established measurable area of each editorial component. The measurement device discussed earlier is center-aligned to the print component, while a singular visual indicator of a contrasting color establishes the absolute center point for the established measurable area of the accompanying tablet component. The frequency of qualitative data collected is used to describe the overall changes in component position.

# Magazine A: Covers

Two consecutive issues of the magazine were analyzed in this study. Upon initial visual

comparison, both print and tablet covers appear to be exact duplicates (figure 69). Upon further investigation, figure 70 indicates a minimal difference in position between print and tablet versions can be established. While the image positions indicate no change, there is a 'slight' deviation of center point within the nameplate. The cover line positions show the highest level of change, with the majority of change being 'minimal' and a smaller amount being 'moderate.' A 'minimal' difference overall is established, which would make each print and tablet cover appear virtually identical.





Figure 69. Fortune issue 1(top) and issue number 2(bottom) appear virtually identical.

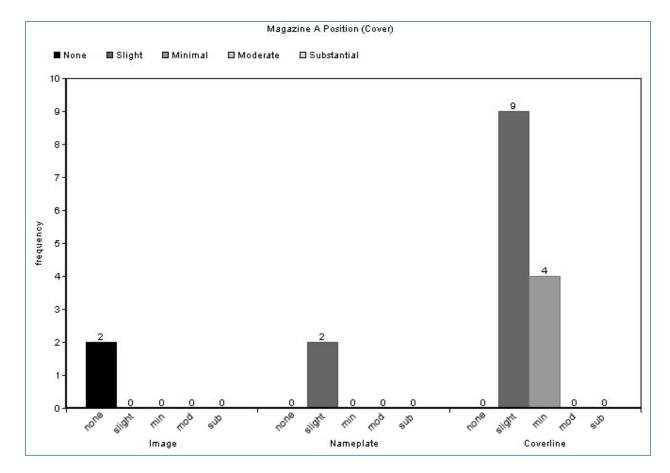


Figure 70. Cover A issue 1 and 2 position comparison shows a higher frequency of 'slight' changes in position.

### *Magazine B: Covers*

Again, upon initial visual comparison, both covers of Magazine B (figure 71) seem to be virtually the same. Upon further investigation, the same results as Magazine A become apparent. The majority of content, aside from the images and nameplates, appear to have changed minimally in position between formats.

Results indicate that cover layout strategies are very similar within each publication, as well as treatments used between both publications studied. Overall, data indicates that the majority of components analyzed within these four covers have changed slightly in terms of position within the cover layout. Due to the systematic production of publications, similar results would be expected with a much larger sampling of covers of

the same publications. Specialty issues or publication re-designs may produce much different results, which may merit a visual analysis of their own.

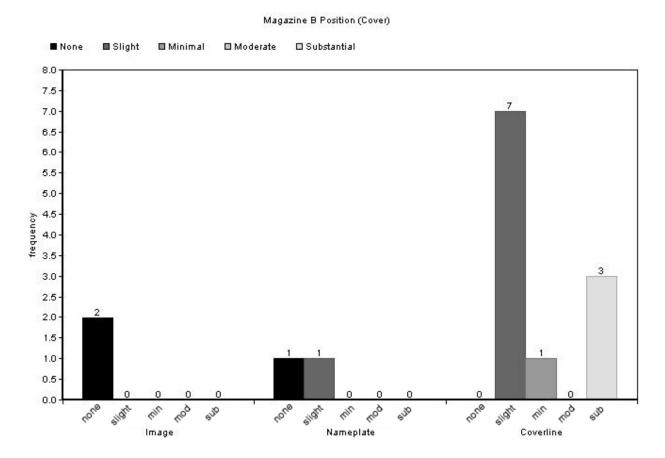


Figure 71. Cover B issue 1 and 2 position comparison shows a higher frequency in 'none' and 'slight' values.

# Magazine A and B: Table of contents

When one enters a new space or environment, it is customary to first scan the surroundings to decipher your location and look for clues that will take you where you want to go (Gibson, 2009). A magazine typically utilizes an element much like that of a directory or map in an office building. The contents page, or table of contents, is used to navigate to specific parts of the magazine. It is used to find the cover story, provides an overview of the magazine contents and acts as a navigational device so readers can locate specific articles or content (Zappaterra, 2007).

Figure 72 indicates the substantial position shifts of content within the table of contents for the issues studied within both publications. Images are utilized very little and show a relatively even distribution of values ranging from no change or 'none' to slight, moderate and substantial changes in position from print to tablet format. The majority of content is text-based and indicates the majority of content has shifted substantially in position.

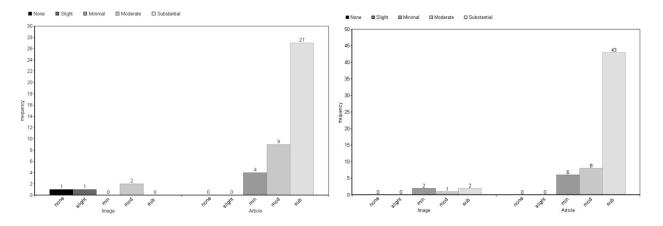


Figure 72. Table of contents comparisons of both issues of Magazine A (left) and both issues of Magazine B (right).

\*Interior pages and spreads\*

Editorial components contained within the pages of the magazine, excluding the cover, table of contents and advertising, are examined within this section. Qualifying components reside within single pages or spreads, and perform specific functions within each article. Though components were initially grouped within articles, the visual comparative analysis focuses only on the individual component as it relates to the entire magazine and does not compare collections of components related to specific articles within each issue.

Single-page components are determined by their confinement within the margins of a single printed page or the immediate visual area of the iPad screen. The screen of an iPad offers a number of ways to deliver information. Snap-to pages are pages that have a defined size that align to the viewable area of the iPad screen once the user has accessed any part of that particular

page. Smooth scrolling pages present information within a long vertical or horizontal format that exceeds the dimensions of the tablet screen. In the event of an article using smooth scrolling pages, the initial page was determined by identifying the immediate viewable area of the tablet screen upon page load. Subsequent pages were identified as the vertical area of the tablet screen starting with the bottom-most edge of the first established page to the bottom edge of the screen. Though some tablet publications utilize both vertical and horizontal layouts, their use is not consistent and may be absent in many articles. For the purpose of this study, only vertical tablet layouts were examined.

## Magazine A: Single page

Single page components were identified by their role within the magazine layout and grouped. Figure 73 provides visual evidence that positional changes within both issues of Magazine A are somewhat consistent. The majority of decks within both issues show a 'minimal' shift in position, while the majority of headlines have shifted substantially in position within their respective layouts. This may indicate that there is a bit more freedom in the positioning of the headline within the layout, while the deck experiences minimal position shifts when transitioning from the printed layout to the tablet layout. As a primarily text-based publication, Magazine A components are affected more greatly due to the higher volume of written content. Pullouts and subheads have the potential to fluctuate in position due to the fact that, especially in the case of subheads, they are typically nested in close proximity to specific body copy. As body copy flows throughout the tablet issue, position of accompanying components will shift to accommodate the flow of information. Any images not occupying the entire page or viewable area of the tablet screen will have a tendency to flow with accompanying text or be placed in a centralized position within the tablet layout of Magazine A. Images also

tend to be spread out throughout the article as less information is presented on a single iPad page compared to the much larger area of the printed page. Overall, data indicates that the most frequent value assigned to all components is 'substantial'. As a result, Magazine A is shown to be substantially different in terms of position when transitioned from the print layout to the tablet layout.

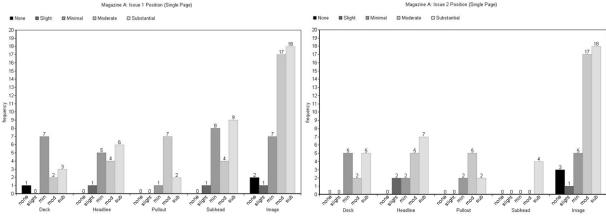


Figure 73. Positional shifts appear to be consistent within issue 1 (left) and 2 (right) of the primarily text-based Magazine A.

# Magazine B: Single page

Single-page components compared within a more image-based publication tend to show less deviation in position than that of the text-based publication. The majority of decks and headlines shown in figure 74 show slight to minimal changes in position within their given layouts, while the vast majority of images have maintained consistent positions in both the printed and tablet formats. The majority of those images however, tend to be full-page images that extend their borders to the edge of the page. Though written copy is limited within this publication, components that rely more on copy flow still tend to have more significant shifts in positions within the layouts. Pullouts appear to shift more significantly and remain fairly consistent with Magazine A. Both magazine A and B single page data indicate a higher frequency of a 'substantial' value among the groupings of components.

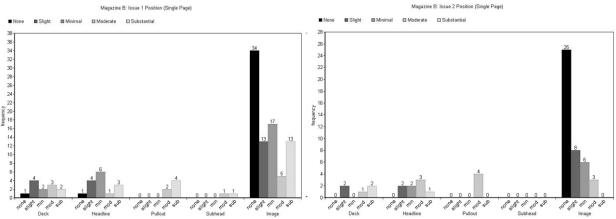


Figure 74. Positional shifts within issues 1 (left) and 2 (right) of the primarily image-based Magazine B.

## Magazine A: Spread

Measurable areas defined as spreads within this study are not often utilized within Magazine A, and the limited amount of data makes it difficult to provide a strong analysis. Data shown in figure 75 indicates that images tend to shift mostly moderate to substantially. Again, in order to create a stronger analysis of the transition of print spreads to a tablet, more data would need to be collected. This particular publication relies less on dynamic visual spreads and more on written content. The frequency of assigned values within the spreads of magazine A appear to be split between 'substantial' and 'minimal' values. However, when combined with the single-page analysis, the most frequent value assigned is 'substantial'.

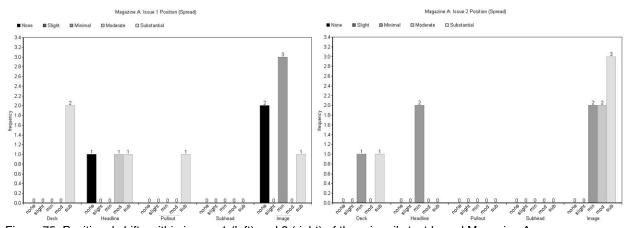


Figure 75. Positional shifts within issues 1 (left) and 2 (right) of the primarily text-based Magazine A.

## Magazine B: Spread

Figure 76 shows that the majority of editorial components have shifted greater distances than in single-page layouts. Fewer full-page images are used, and the majority of images show minimal changes in position from print to tablet. The larger area, which is twice the horizontal size of a single printed page, had provided copious amounts of layout space that is greatly reduced and confined to a much smaller area on the iPad screen. As a result, positions have shifted more significantly, especially within the use of images in the spread. Data indicates a higher frequency of a 'substantial' value throughout the components analyzed within the spread components of Magazine B.

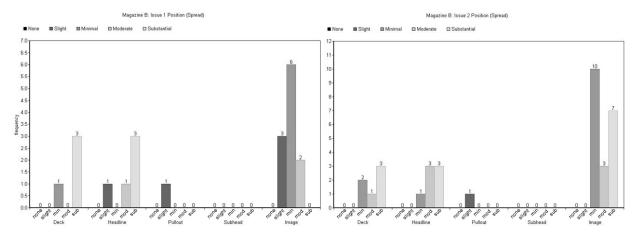


Figure 76. Positional shifts within issues 1 (left) and 2 (right) of the primarily image-based Magazine B. Area

The amount of space within any given layout is finite. While the area of the printed page is determined by the trimmed physical size of the substrate upon which the content is printed, the actual page size of the tablet publication is limited physically to the screen size of the device on which the layouts are presented. Designers have to work within these limitations, and understanding how visual components may have to be adjusted to function technically and aesthetically within limited areas has become more important as

technology has presented new layout challenges. The amount of that finite, visual space occupied by any single editorial component, just like a components position with a layout, can have a major impact on every other visual component occupying that same space.

The selected editorial components for the area comparison are the same components studied in the position comparison. The same measurable area used to determine the center point is now used to determine the amount of area occupied by individual components. Each layout is overlaid with a 300-module grid that is changed proportionally to the appropriate layout. The edges of each measurable area of the component

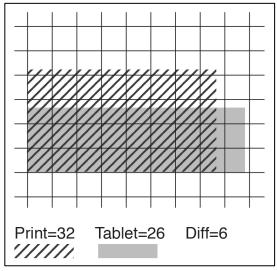


Figure 77. Modules are used to establish occupied area.

are lined up to the closest module corner, and the number of modules within the measurable area is noted. Figure 77 provides an example of how data is collected. A value of 'none' is applied to any components occupying the same number of modules; a value of 'slight' is given if the difference between tablet and print is 1 module; a 'minimal ' value is applied to a difference of 2-3 modules; 'moderate' is given to components varying 4-5 modules; and most 'substantial' value difference is given when there is a 6 module or more difference in occupied area.

Though the numerical differences allow for an exact value based on the measurement tool created for this study, the numbers may produce results that do not appear correct based on a purely visual analysis. It has been found within this study that the more area the two comparable components occupy, the less amount of visual difference

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necessary to still apply a 'substantial' value to. In figure 78, both components appear to occupy about the same amount of space in both print and tablet formats. At the very most, each component visually appears to be only slightly different in area. Due to the larger amount of area used by each component, only a small shift in occupied area would displace more of the surrounding content.

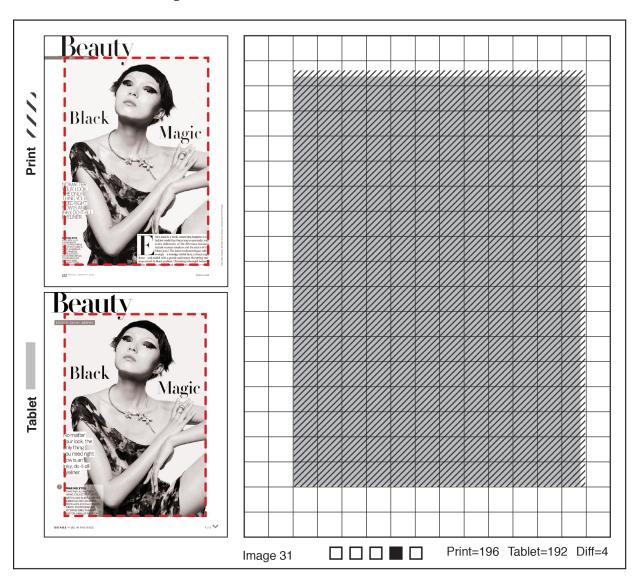


Figure 78. Image area example showing slight visual difference but moderate difference when measured.

## *Magazine A: Covers*

Figure 79 shows image position in both Magazine A covers remain consistent in placement and area when converting from print to digital formats. Both nameplates are shown to have had substantial shifts in the amount of area occupied, while shifting position only slightly. Slightly more generous margins within the tablet layout may contribute to the substantially different areas occupied by the nameplates of both tablet issues. The majority of cover lines exhibit either no change or slight change in occupied area, corresponding to a higher frequency of cover lines exhibiting slight position changes. Overall, the value of 'none' appears to be the most frequent value given to each group of components.

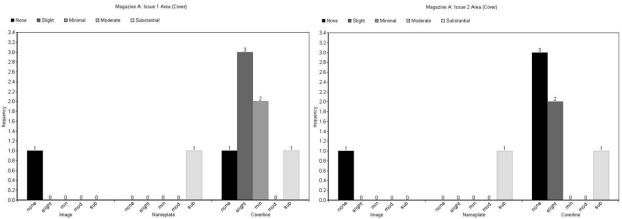
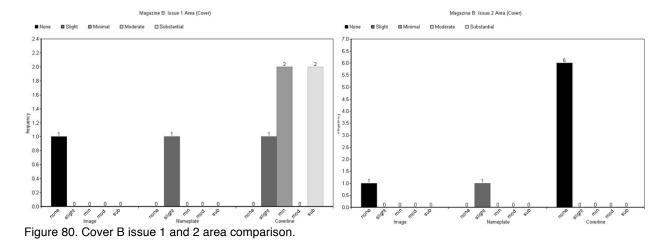


Figure 79. Magazine A issue 1 cover (left) and issue 2 cover (right).

### Magazine B: Covers

All cover images analyzed have shown no shift in position or area within all issues studied. The nameplate position indicated in figure 80 shows only a slight change in area, which is significantly different than the results found on the covers of Magazine A. Cover lines on both covers of Magazine B indicate either no change at all or only a minimal change. Based on position and area, cover lines tend to show less change in occupied space when positions of components within the cover show only slight changes. This would

indicate overall fewer visual changes in position and occupied area. Overall data shown indicates a higher frequency of 'none' applied to the majority of grouped components studied on both covers of Magazine B, with the print and tablet covers of issue 2 being the closest in terms of area.



Magazine A and B: Table of contents

The frequency of values throughout the table of contents of both publications appears to be consistent. Images contains within the analyzed layouts have substantial changes in occupied area from print to tablet formats. Shown in figure 81, textual components vary between no change and substantial change in area, with the majority of components occupying a minimally different amount of space when transitioned from the print layout to the tablet layout. In comparison to positional changes, data shows that there may be a correlation between moderate to substantial position changes and slight to minimal changes in occupied layout space by each component. Further research, including more data, may need to be collected in order to investigate the correlation of area and position transitions with the table of contents.

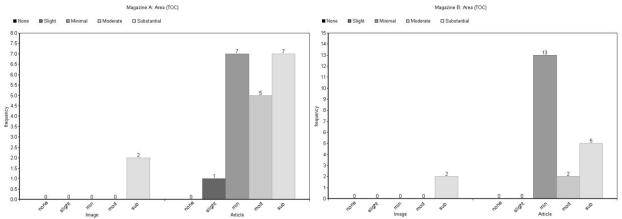


Figure 81. Table of contents comparisons of both issues of Magazine A (left) and both issues of Magazine B (right).

## Magazine A: Single page

Initial observation shows both issues of Magazine A are fairly consistent in overall area utilized in both print and tablet formats. Deck variances are varied; however, the majority of the decks have moderately to substantially changed in overall area occupied. The positional comparative analyses of decks, along with the area analysis, shows the possibility of correlations between area and position primarily between images. Figure 82 shows the vast majority of images within single-page layouts have substantial differences in the amount of layout space occupied. Positional values also indicate the vast majority of images have 'moderate' to 'substantial' differences in position between print and tablet formats. Observation of designed layouts shows the majority of tablet images occupy substantially more space than those found in the printed layouts. Images were also placed in a centralized position within each tablet page (figure 83). Overall data gathered within both single-page component analysis of issues 1 and 2 of Magazine A indicate a higher frequency of 'substantial' given to the measured groups of components.

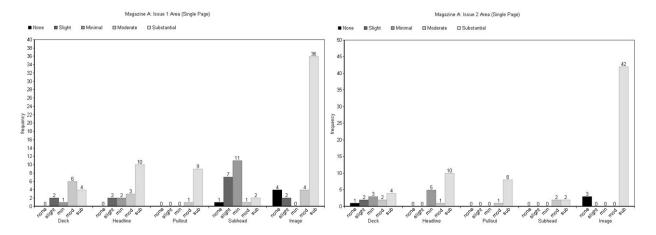


Figure 82. Occupied area differences within issues 1 (left) and 2 (right) of the primarily text-based Magazine A.



Figure 83. Magazine image transition from print (right) to tablet (left).

# Magazine B: Single page

Area data collected for Magazine A (figure 83) indicates the majority of components overall have remained exactly the same or changed slightly. Each incremental value is represented within the decks; however, a slight value is predominant. A comparison between the position and area of decks suggests consistent use. When decks change position slightly, the area occupied also changes slightly. Headlines appear to maintain similar positions in both formats, while the area occupied tends to change substantially in the majority of cases. Pullout and subhead data is minimal within this image-focused publication and may require additional data

to generate a stronger analysis. Image areas indicated in figure 84 are strongly weighted toward each end of the value spectrum, with the majority of images maintaining the same amount of occupied area between print and tablet formats, and the majority of the remaining images showing a substantial change in occupied area. The large number of full-page images and their consistent use within both formats leads to a greater number of 'none' values. Though the majority of images occupy the same area between print and tablet formats, overall data concludes that 'substantial' is the most frequent value given to the grouped components.

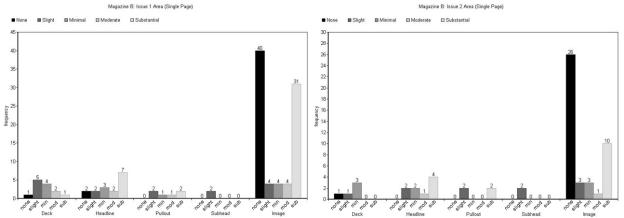


Figure 84. Occupied area differences within issues 1 (left) and 2 (right) of the primarily image-based Magazine B.

### Magazine A: Spread

The minimal use of spreads indicated within this text-based publication (figure 85) results in very little comparative data. While it is clearly evident that the majority of components have changed substantially in the amount of layout space they occupy, a much larger sampling of issues will be needed to produce enough data for a thorough comparative analysis of the transition of spread components to tablet devices. While some components visually appear to be about the same size, when analyzed within their respective layouts, data may indicate value changes that may conflict with visual observances. Figure 86 provides a good example of how similar components may appear to be when visually analyzed, and how the actual changes are

documented when components identified within two facing pages are affected by the transition to a single, vertical tablet page.

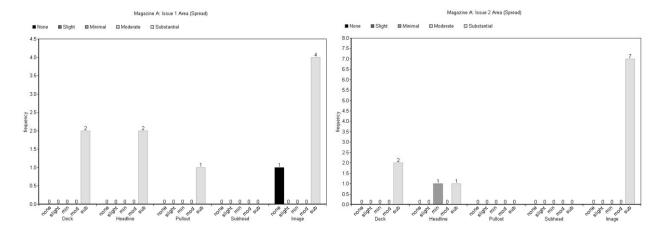


Figure 85. Occupied area differences within issues 1 (left) and 2 (right) of the primarily text-based Magazine A.

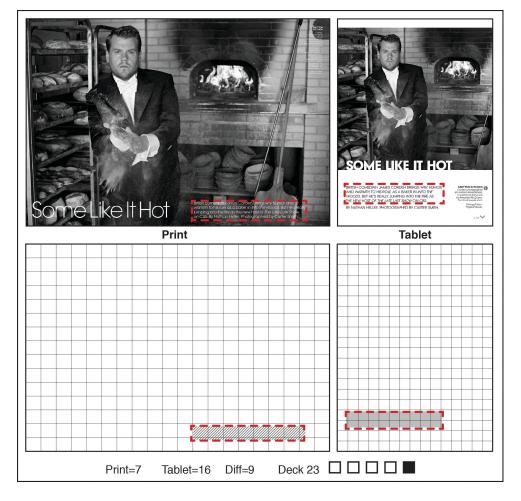


Figure 86. Spread components that look only slightly different in size may measure substantially different in occupied layout area.

## Magazine B: Spread components

Data provided in figure 87 shows predominately moderate and substantial changes in the occupied layout area of single editorial components between print and tablet formats. While the positions changes of decks are mostly substantial, spread data shows the majority of decks are either slight or moderate in area difference. Headline area variances within the spreads of Magazine B tend to be predominantly substantial, which is consistent with substantial shifts in position indicated earlier.

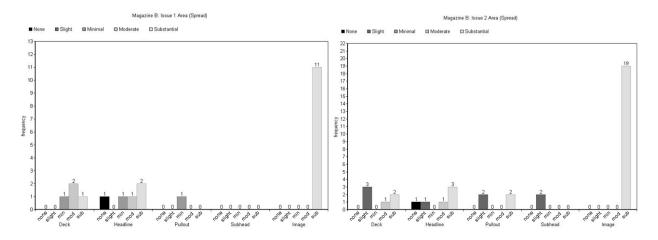


Figure 87. Occupied area differences within issues 1 (left) and 2 (right) of the primarily image-based Magazine B.

An exclusively substantial difference in the amount of space occupied by spread image components may be explained in the handling of images within spreads. Figure 88 shows the differences experienced in both print spreads and tablet formats. Print images, though occupying a much larger physical area, occupy considerably less of the proportional area studied within the tablet format. Tablet images, acting in a similar fashion as their print equivalent, typically occupy the entire area of the iPad page, while the printed component occupies roughly 75 percent of the layout area. It may also be of interest to note that within each magazine studied, the amount of layout area occupied by most components was increased within the tablet layouts. Of the nearly 600 magazine components measured, less than 14 percent of print components

occupied more of the layout than the comparable tablet components. The reason for this is unknown, but may be a result of spreading out information within a larger volume of pages on the tablet.





Figure 88. Example of Magazine B image use within a typical print spread (left) and tablet (right).

#### Conclusion

Technological advancements have created new challenges for designers. The smaller physical sizes of most touchscreen tablet devices to that of the printed magazine page presents format challenges that tend to significantly alter the area occupied by specific design elements as well as their relative positions within layouts. While the individual components within the interior of each magazine indicated, through collected data, that positional and occupied layout area changed substantially, the single most important part of the magazine showed little to no change at all. The cover remained practically untouched, as though it was copied from the original print layout file and pasted onto the working file of the tablet issue. Only slight changes were documented as a result of this transition from print to tablet. Subsequently, the navigational component of each magazine – the table of contents – showed some of the most significant visual shifts in position, while the area occupied by each component within the TOC indicated moderate differences.

It is clear, based on a side-by-side comparison, that print and tablet layouts are different. However, it is not enough to note that a difference is present. Visual analysis and comparative studies are necessary to develop a sensitivity to layout and design, and furthers our knowledge of what has been done in the past, what is being done now and what to look forward to in the future. The intent of this study was not to establish publication standards when transferring printed layout to tablet devices, but to document how standard layouts are affected by the transition from print to tablet formats. This preliminary comparative, visual analysis has provided the foundation on which to conduct further studies and has answered the basic question of how components have changed in terms of position and layout area occupied, and to what degree. While change is inevitable, magazine publishers are caught between taking advantage of new technologies and

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creating a familiar experience for their customers. Because of the consistency in the visual appearances of both print and iPad layouts, it has become evident that, though substantial changes have occurred in the layouts examined, designers are consciously making an effort to maintain the look and feel of print in their iPad issues. A strong contrast in layout could possibly alienate a large population of the magazine's audience, therefore effecting total readership numbers and ad revenue. Magazines existing only on the iPad, and those magazines that have very small, dedicated audiences, may have more freedom in choosing the look and feel of their layouts. As technology continues to advance and the challenges become greater, it will be the designer's responsibility to answer the call and meet the challenges head-first with a research-and knowledge-based approach that continues to advance the discipline of publication design. 

Limitations

Due to the incredibly large number of publications produced within the United States, the sample for this study is considerably small. Aside from usability reports that focus on the navigation of tablet magazines and advertising capabilities, very little information exists that provides a visual analysis similar to what had been utilized within this study. Also due to the nature of the study and the newness of the technology discussed within the study, a limited amount of information exists on the subject of the transfer of printed content to touchscreen tablet devices. Some components, especially those analyzed within spreads, were very sparse and lacking the volume of data needed to make a strong conclusion about their treatment. Suggestions for further research

This preliminary visual analysis opens the door for a number of research possibilities.

Though it is quite possible the data collected in this study could apply to similar magazine comparisons, it may be necessary to not only increase the number of individual issues studied,

but also increase the number of publications studied. Increasing the number of publications may shed light on the affects of content transfer from print to digital in respect to target audience and gender.

The research possibilities will continue to grow as technology advances. Designers will be faced with new challenges, and it is the designer's responsibility to meet those challenges head-on. It is clear that the majority of magazines offer both print and digital versions of their publications, but what may be of more value in the research of magazine design is the meaningful connections that can be made between print and digital mediums. Print's inherent value is in its tactile and tangible qualities, while digital media provides a wealth of visual engagement and an unlimited supply of content that can be easily manipulated and delivered easily to its intended audience. These qualities make both mediums unique, and replacing one with another will surely cause the loss of its most meaningful qualities. The current state of publication design may benefit from further research studies that focus on the coming together of print and digital mediums into singular experiences that embodies the most unique qualities of both the printed and digital page.

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# APPENDIX A

Page Layout Data

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Article 4 Deck 18	□■□□□	Headline 23		Image 70		Pullout 13	<b>_</b>
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Article 6 Deck 20	□■□□□	Headline 25		Image 73			
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## Magazine A: Issue 1&2 - Position (Single Components)

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Headline 9		Headline 10	Headline 11		Headline 12	
Headline 13		Headline 14	Headline 15		Headline 16	
Headline 17		Headline 18	Headline 19			
Headline -	Issue 2					
Headline 20		Headline 22	Headline 23		Headline 24	
Headline 25		Headline 26	Headline 27		Headline 28	
Headline 29		Headline 30	Headline 31		Headline 32	
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Pullout 21						
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Lead 13		Lead 14	Lead 15			
Lead In - 1	ssue 2					
Lead 25		Lead 26				

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Subhead 5		Subhead 6	Subhead 7	Subhead 8	
Subhead 9		Subhead 10	Subhead 11	Subhead 12	
Subhead 13		Subhead 14	Subhead 15	Subhead 16	
Subhead 17		Subhead 18	Subhead 19	Subhead 20	
Subhead 21		Subhead 22			
Subhead -	- Issue 2				
Subhead 23		Subhead 24	Subhead 25	Subhead 26	
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Image 25		Image 26	Image 27	Image 28	
Image 29		Image 30	Image 31	Image 32	
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Image 37		Image 38	Image 39	Image 40	
Image 41		Image 42	Image 43	Image 44	
Image 45		Image 46	Image 47	Image 48	
Image 49		Image 50	Image 51		
Image - Is	ssue 2				
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Image 72		Image 73	Image 74	Image 75	
Image 76		Image 77	Image 78	Image 79	
Image 80		Image 81	Image 82	Image 83	
Image 84		Image 85	Image 86	Image 87	
Image 88		Image 89	Image 90	Image 91	
Image 92		Image 93	Image 94	Image 95	
Image 96		Image 97	Image 98	Image 99	
Image 100		Image 101	Image 102	Image 103	
Image 104		Image 105	Image 106	Image 107	
Image 108		Image 109	Image 110	Image 111	
Image 112		Image 113	Image 114	Image 115	
Image 116		Image 117	Image 118	Image 119	

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Article 6 Deck 4		Headline 5	□□□□■	Image 6	□□□□■		
Article 7 Pullout 4 Image 8		Deck 5 Image 9		Headline 6 Lead 3		Image 7 Pullout 3	
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Article 11  Byline 7  Lead 6  Subhead 4		Deck 8 Subhead 1		Headline 9 Subhead 2		Image 14 Subhead 3	<b>_</b>

Article 12							
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Article 13 Headline 11	□□□□■	Image 17	□□□□■	Image 18	□□□□■		
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Article 20	Article 3	Article 4	Article 5	
Article 6	Article 7	Article 8	Article 9	
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Article 7 Deck 21	□□□□■	Headline 26	□□□□■	Image 74	□□■□□		
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Subhead - Subhead 23	Issue 2 □ □ □ ■	Subhead 24	Subhead 25	 Subhead 26	

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Image 100		Image 101		Image 102		Image 103					
Image 104		Image 105		Image 106		Image 107					
Image 108		Image 109		Image 110		Image 111					
Image 112		Image 113		Image 114		Image 115					
Image 116		Image 117		Image 118		Image 119					

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Image 42		Image 43	Image 44	Image 45	
Image 46		Image 48	Image 49	Image 50	
Image 51		Image 52	Image 53	Image 54	
Image 55		Image 56	Image 57	Image 58	
Image 59		Image 60	Image 61	Image 62	
Image 63		Image 64	Image 65	Image 66	
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Image - Is	sue 2				
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Image 117		Image 118	Image 119	Image 120	
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Image 149		Image 150	Image 151	Image 152	
Image 153		Image 154	Image 155	Image 156	
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Article 2 Deck 1 Pullout 1		Headline 2		Image 4	□□□□■	Image 5	
Article 3 Deck 2	□■□□□	Headline 3	□■□□□	Image 6		Image 7	
Article 4 Headline 4		Image 8	□□□□■				
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Article 7 Deck 5		Headline 7		Image 19	□□□□■		
Article 8 Deck 6 Subhead 1		Headline 8 Subead 2		Image 20	□□□□■	Image 21	□□□□■
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Article 12 Headline 12 Image 38 Image 42 Image 46		Image 35 Image 39 Image 43		Image 36 Image 40 Image 44		Image 37 Image 41 Image 45	
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Article 20	Article 21	Article 22	Article 23	
Article 24	Article 25	Article 26	Article 27	
Article 28	Article 29	Article 3	Article 30	
Article 31	Article 4	Article 5	Article 6	
Article 7	Article 8	Article 9	Image 1	
Image 2	Image 3			

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Article 2 Deck 19	∎	Headline 23		Image 101			
Article 3 Headline 24	□■□□□	Image 102	□□□□■	Image 103	□□□□■		
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Article 9 Deck 24	<b></b>	Headline 30	<b>_</b>	Image 129	<b>_</b>		
Article 10 Deck 25 Image 132 Image 136 Image 140		Headline 31 Image 133 Image 137 Image 141		Image 130 Image 134 Image 138		Image 131 Image 135 Image 139	
Article 11 Deck 26		Headline 32		Image 142		Pullout 12	
Article 12 Deck 27	00000	Headilne 33		Image 143			
Article 13 Headline 34	□■□□□	Image 144	□□□□■				

Article 14 Deck 29 Image 146	Headline 35 Image 147	Image 145 Image 148		
Article 15 Image 155 Image 150 Image 154	Deck 30 Image 151 Image 156	Headline 36 Image 152 Image 157	Image 149 Image 153 Image 158	
Cover 2 Cover Image 2 Coverline 7	Coverline 10 Coverline 8	Coverline 11 Coverline 9	Coverline 6 Nameplate 2	
TOC 2 Article 36 Article 40 Article 44 Article 48 Article 52 Article 56	Article 37 Article 41 Article 45 Article 49 Article 53 Article 57	Article 38 Article 42 Article 46 Article 50 Article 54 Article 58	Article 39 Article 43 Article 47 Article 51 Article 55 Article 59	
Article 60	Image 4	Image 5	Image 6	

# Magazine B: Issue 1&2 - Position (Single Components)

Deck - Iss Deck 1 Deck 5 Deck 9 Deck 13 Deck 18	sue 1	Deck 2 Deck 6 Deck 10 Deck 14		Deck 3 Deck 7 Deck 11 Deck 15	Deck 4 Deck 8 Deck 12 Deck 16	
Deck - Iss Deck 19 Deck 23 Deck 27	sue 2	Deck 20 Deck 24 Deck 29		Deck 21 Deck 25 Deck 30	Deck 22 Deck 26	
Headline 1 Headline 5 Headline 9 Headline 13 Headline 17 Headline 21	- Issue 1	Headline 2 Headline 6 Headline 10 Headline 14 Headline 18		Headline 3 Headline 7 Headline 11 Headline 15 Headline 19	Headline 4 Headline 8 Headline 12 Headline 16 Headline 20	
Headline 22 Headline 26 Headline 30 Headline 34	- Issue 2	Headline 23 Headline 27 Headline 31 Headline 35		Headline 24 Headline 28 Headline 32 Headline 36	Headline 25 Headline 29 Headline 33	
Pullout - I Pullout 1 Pullout 5		Pullout 2 Pullout 6		Pullout 3 Pullout 7	Pullout 4	
Pullout - 1 Pullout 9	Issue 2 □ □ □ ■ □	Pullout 10	□□□■□	Pullout 11	Pullout 12	
Subhead -	- Issue 1	Subead 2	□□□■□			

Image - Is	ssue 1				
Image 1		Image 2	Image 3	Image 4	
Image 5		Image 6	Image 7	Image 8	
Image 9		Image 10	Image 11	Image 12	
Image 13		Image 14	Image 15	Image 16	
Image 17		Image 18	Image 19	Image 20	
Image 21		Image 22	Image 23	Image 24	
Image 25		Image 26	Image 27	Image 28	
Image 29		Image 30	Image 31	Image 32	
Image 33		Image 35	Image 36	Image 37	
Image 38		Image 39	Image 40	Image 41	
Image 42		Image 43	Image 44	Image 45	
Image 46		Image 48	Image 49	Image 50	
Image 51		Image 52	Image 53	Image 54	
Image 55		Image 56	Image 57	Image 58	
Image 59		Image 60	Image 61	Image 62	
Image 63		Image 64	Image 65	Image 66	
Image 67		Image 68	Image 69	Image 70	
Image 71		Image 72	Image 73	Image 74	
Image 75		Image 76	Image 77	Image 78	
Image 79		Image 80	Image 81	Image 82	
Image 83		Image 84	Image 85	Image 86	
Image 87		Image 88	Image 89	Image 90	
Image 91		Image 92	Image 93	Image 94	
Image 95		Image 96			
	•				
Image - Is					
Image 99		Image 97	Image 98	Image 100	
Image 101		Image 102	Image 103	Image 104	
Image 105		Image 106	Image 107	Image 108	
Image 109		Image 110	Image 111	image 112	
image 113		Image 114	Image 115	Image 116	
Image 117		Image 118	Image 119	Image 120	
Image 121		Image 122	Image 123	Image 124	
Image 125		Image 126	Image 127	Image 128	
Image 129		Image 130	Image 131	Image 132	
Image 133		Image 134	Image 135	Image 136	
Image 137		Image 138	Image 139	Image 140	
Image 141		Image 142	Image 143	Image 144	
Image 145		Image 146	Image 147	Image 148	
Image 149		Image 150	Image 151	Image 152	
Image 153		Image 154	Image 155	Image 156	
Image 157		Image 158			

# Magazine B: Issue 1 - Position

Article 1 Headline 1	□□■□□	Image 1	□□■□□	Image 2	□□■□□	Image 3	□□■□□
Article 2 Deck 1 Pullout 1		Headline 2	□□□□■	Image 4		Image 5	
Article 3 Deck 2	00080	Headline 3	000	Image 6	□■□□□	Image 7	
Article 4 Headline 4	□□■□□	Image 8					
Article 5 Deck 3 Image 12 Image 9		Headline 5 Image 13		Image 10 Image 14		Image 11 Image 15	
Article 6 Deck 4 Image 18		Headline 6	□□■□□	Image 16	□□■□□	Image 17	∎
Article 7 Deck 5	□□■□□	Headline 7	□□■□□	Image 19	□□■□□		
Article 8 Deck 6 Subhead 1		Headline 8 Subead 2		Image 20	□□□■□	Image 21	
Article 9 Deck 7 Image 24 Image 28		Headline 9 Image 25 Image 29		Image 22 Image 26 Image 30		Image 23 Image 27	
Article 10 Deck 8 Image 33		Headline 10	■0000	Image 31	■0000	Image 32	
Article 11 Deck 9	<b></b>	Headline 11	□■□□□	Pullout 2		Pullout 3	

Article 12 Headline 12 Image 38 Image 42 Image 46		Image 35 Image 39 Image 43		Image 36 Image 40 Image 44		Image 37 Image 41 Image 45	
Article 13 Image 51 Deck 10 Image 50 Image 55 Image 61		Image 56 Headline 13 Image 52 Image 57		Image 59 Image 48 Image 53 Image 58		Pullout 4 Image 49 Image 54 Image 60	
Article 14 Deck 11 Image 64 Image 68		Headline 14 Image 65 Image 69		Image 62 Image 66	■0000	Image 63 Image 67	■0000 ■0000
Article 15 Deck 12 Image 71 Image 76 Image 80		Headline 15 Image 72 Image 77 Image 81		Image 70 Image 73 Image 78		Image 75 Image 74 Image 79	
Article 16 Deck 13 Image 83		Headline 16 Image 84		Image 82 Pullout 5		Image 85 Pullout 6	
Article 17 Deck 14 Pullout 7		Headline 17	<b>-</b>	Image 86		Image 87	
Article 18 Deck 15	□□□□■	Headline 18		Image 88			
Article 19 Deck 16		Headline 19		Image 89			
Article 20 Headline 20		Image 90					
Article 21 Deck 18 Image 93		Headline 21 Image 94		Image 91 Image 95		Image 92 Image 96	
Cover I Coverline 4		Coverline 1 Coverline 5		Coverline 2 Nameplate 1		Coverline 3	□□□□■

TOC 1				
Article 1	Article 10	Article 11	Article 12	
Article 13	Article 14	Article 15	Article 16	
Article 17	Article 18	Article 19	Article 2	
Article 20	Article 21	Article 22	Article 23	
Article 24	Article 25	Article 26	Article 27	
Article 28	Article 29	Article 3	Article 30	
Article 31	Article 4	Article 5	Article 6	
Article 7	Article 8	Article 9	Image 1	
Image 2	Image 3			

# Magazine B: Issue 2 - Position

Article 1 Headline 22 Image 99		Image 100	□□□■□	Image 97	□□■□□	Image 98	
Article 2 Deck 19		Headline 23	□□□■□	Image 101			
Article 3 Headline 24	□■□□□	Image 102	□■□□□	Image 103	■0000		
Article 4 Deck 20 Image 106 Image 110		Headline 25 Image 107		Image 104 Image 108		Image 105 Image 109	
Article 5 Headline 26	□□□■□	Image 111					
Article 6 Deck 21 image 113 Pullout 10		Headline 27 Image 114 Pullout 9		image 112 Image 115		Image 116 Image 117	
Article 7 Deck 22 Image 120 Image 124		Headline 28 Image 121 Image 125		Image 118 Image 122 Image 126		Image 119 Image 123 Image 127	
Article 8 Deck 23		Headline 29		Image 128		Pullout 11	
Article 9 Deck 24		Headline 30		Image 129			
Article 10 Deck 25 Image 132 Image 136 Image 140		Headline 31 Image 133 Image 137 Image 141		Image 130 Image 134 Image 138		Image 131 Image 135 Image 139	
Article 11 Deck 26	□□□□■	Headline 32		Image 142	■0000	Pullout 12	
Article 12 Deck 27		Headline 33		Image 143			

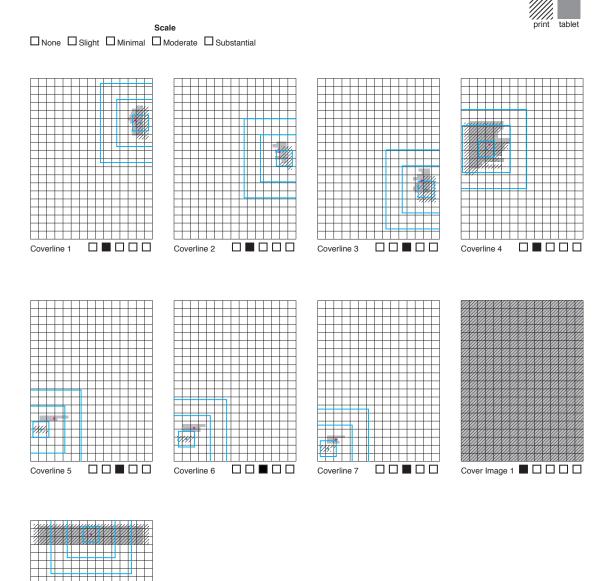
Article 13 Headline 34	 Image 144			
Article 14 Deck 29 Image 147	Headline 35 Image 148	Image 145	Image 146	■0000
Article 15 Image 155 Image 150 Image 154	Deck 30 Image 151 Image 156	Headline 36 Image 152 Image 157	Image 149 Image 153 Image 158	
Cover 2 Cover Image 2 Coverline 7	Coverline 10 Coverline 8	Coverline 11 Coverline 9	Coverline 6 Nameplate 2	
TOC 2 Article 36 Article 40 Article 44 Article 48 Article 52 Article 56	Article 37 Article 41 Article 45 Article 49 Article 53 Article 57	Article 38 Article 42 Article 46 Article 50 Article 54 Article 58	Article 39 Article 43 Article 47 Article 51 Article 55 Article 59	
Article 60	Image 4	Image 5	Image 6	

# APPENDIX B

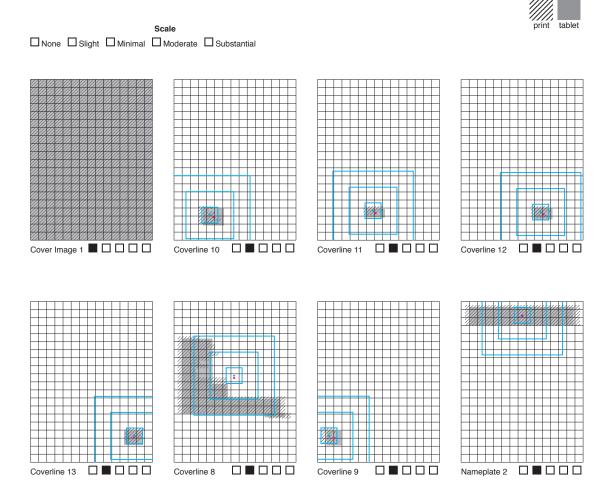
Page Layout Visual Analysis

Nameplate 1

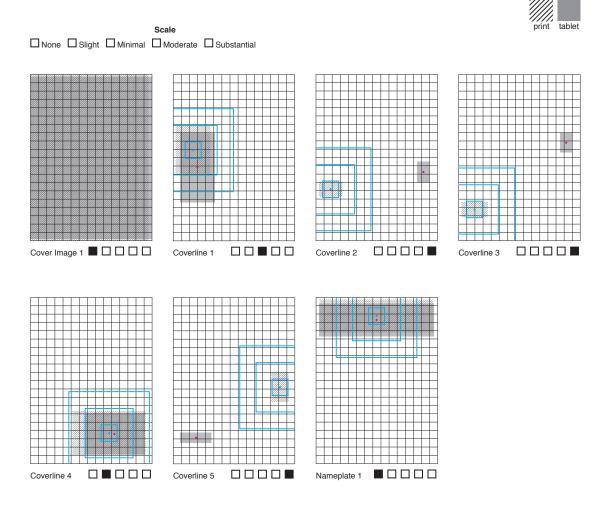
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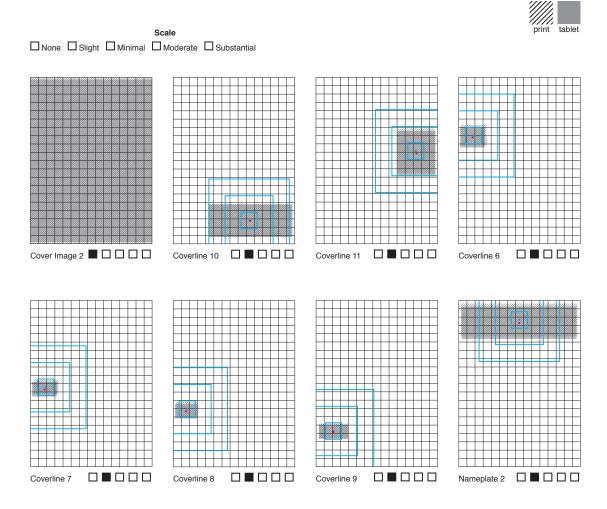
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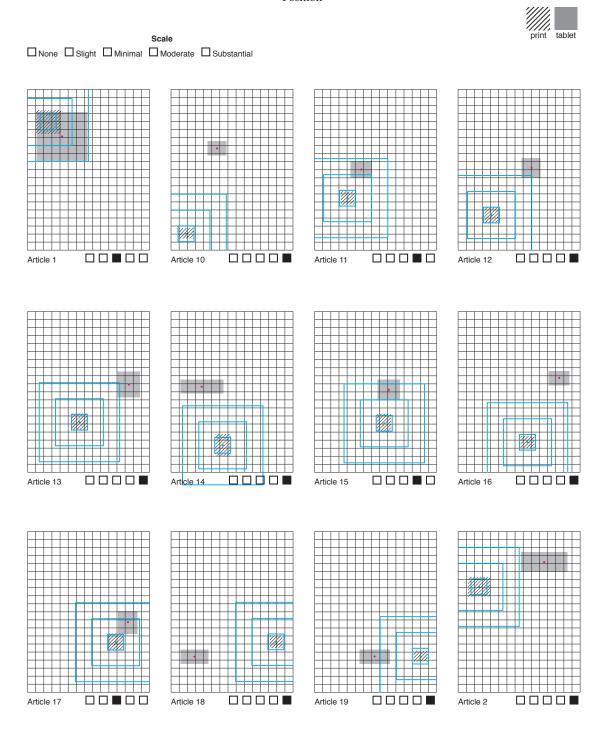
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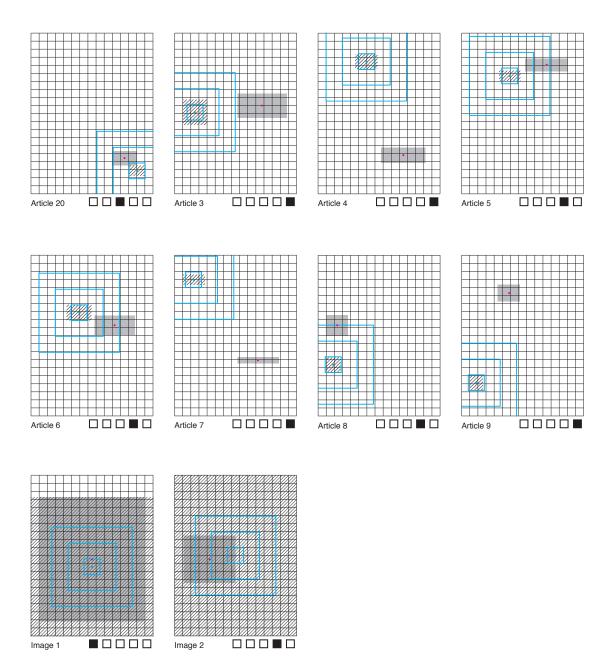


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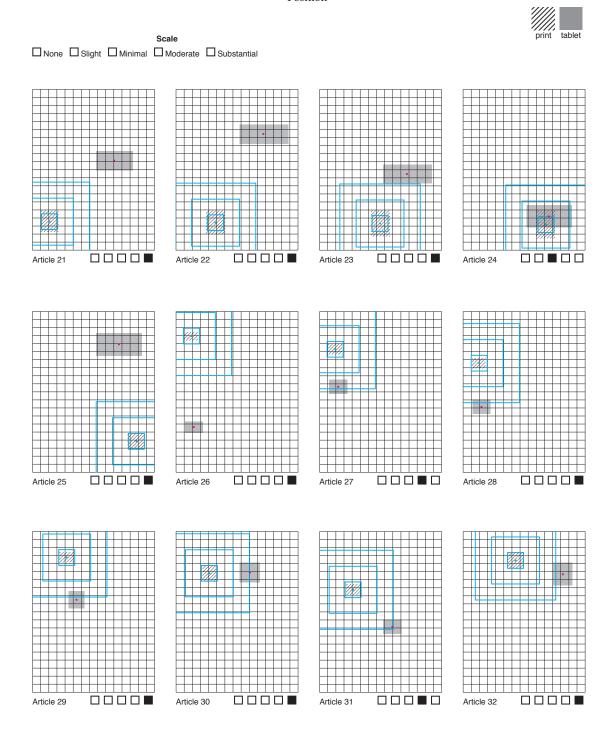


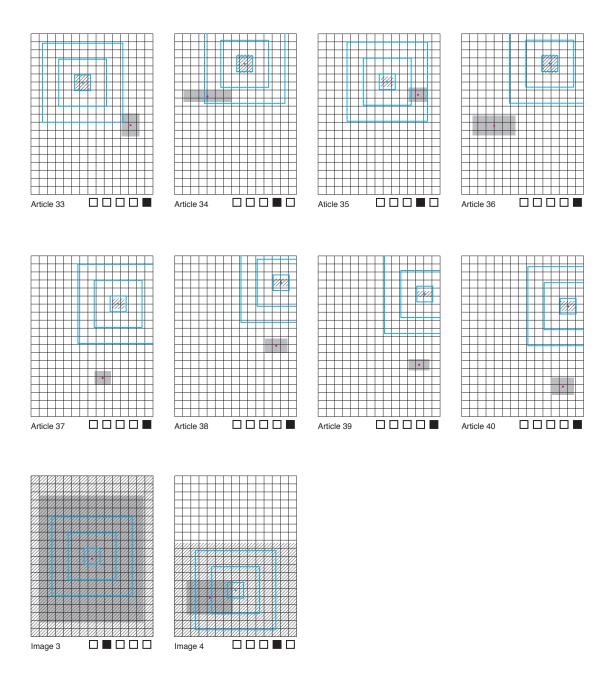
Magazine A - Issue 1: Table of Contents 1



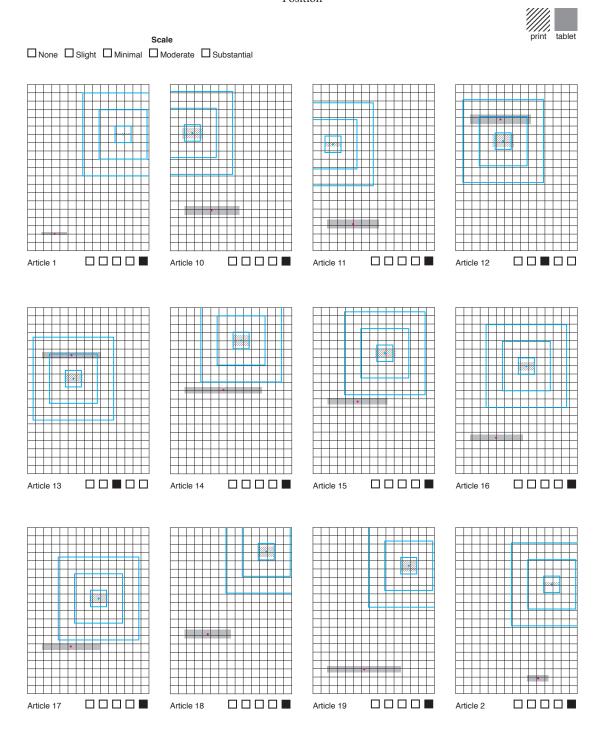


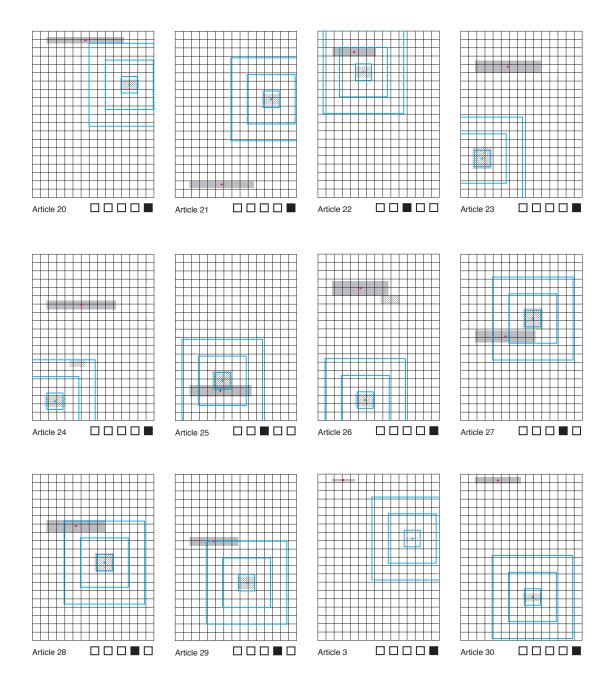
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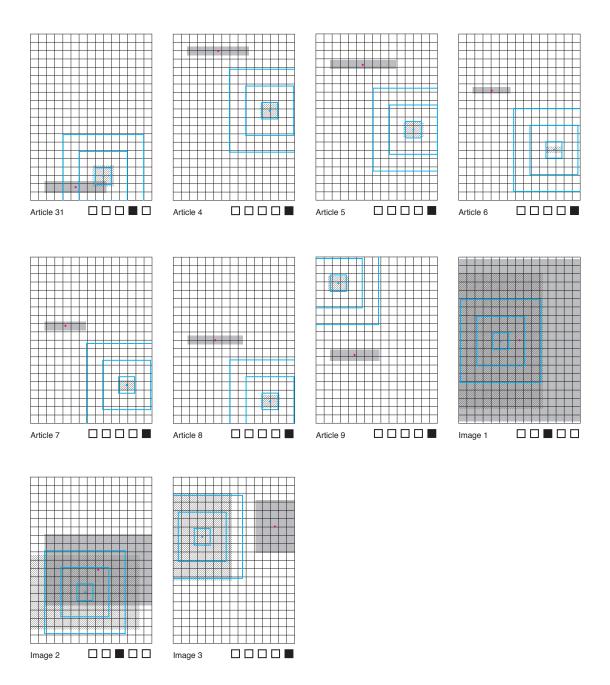




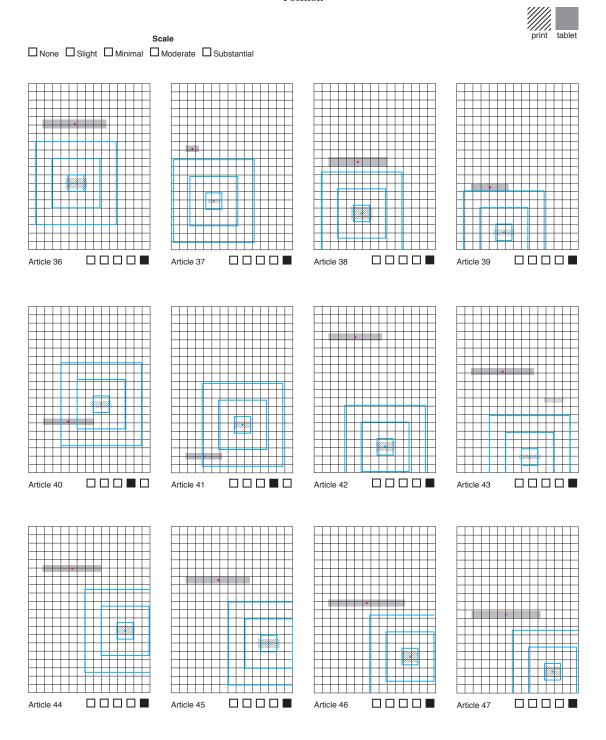
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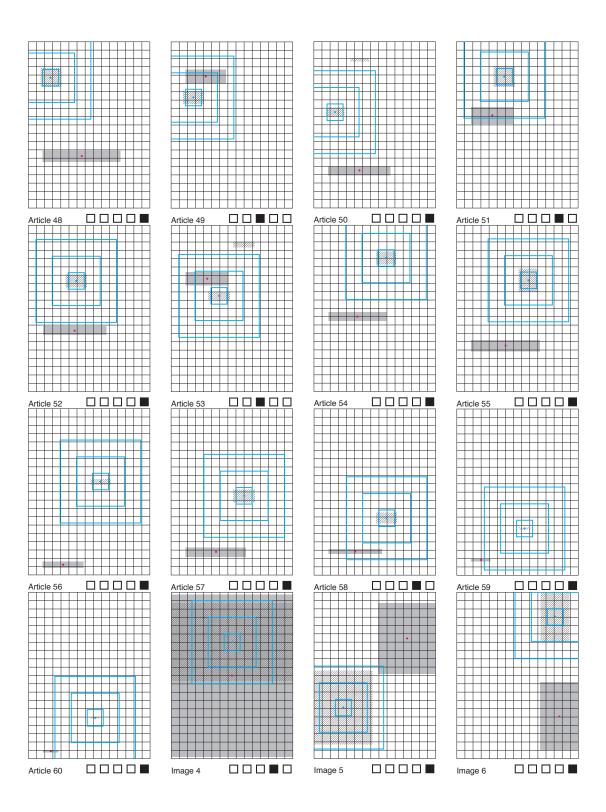






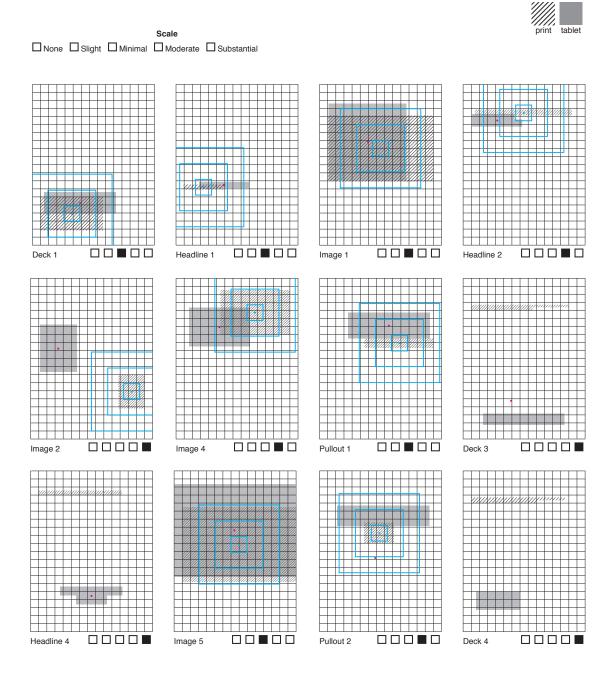
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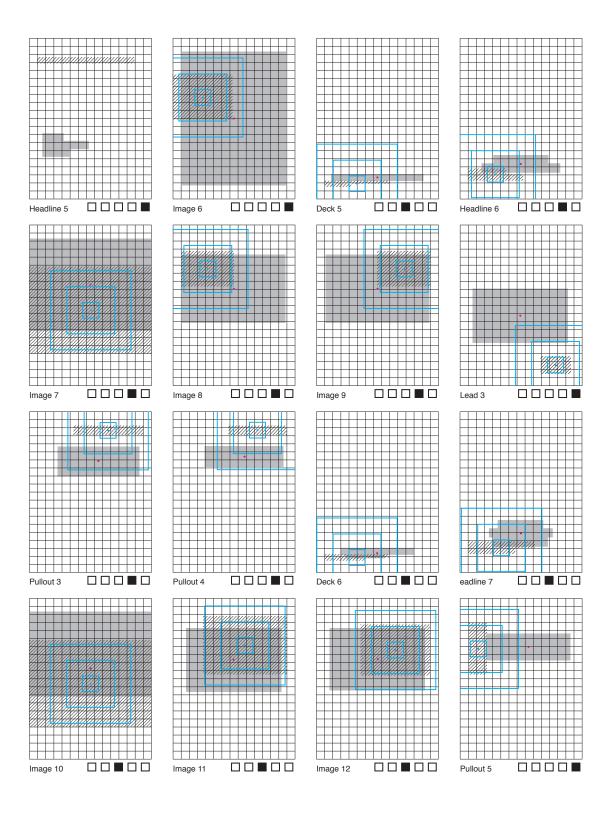


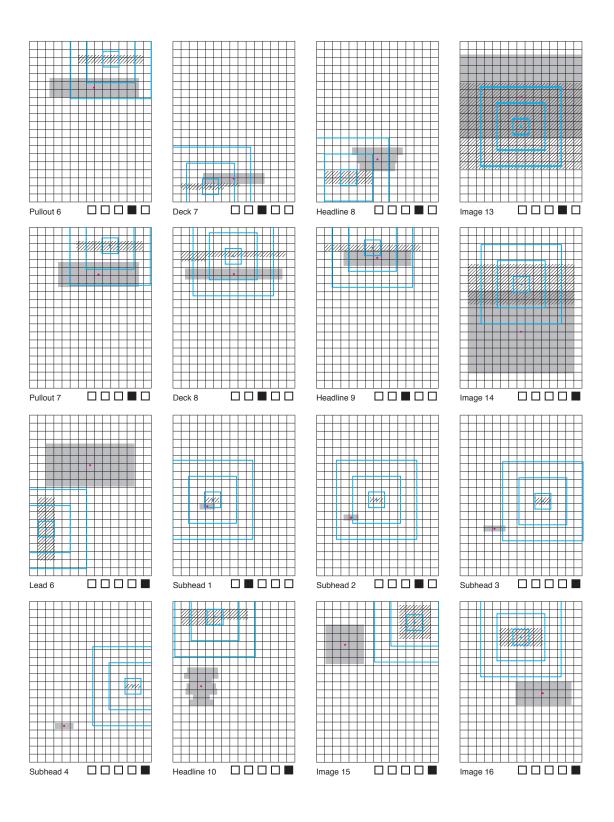


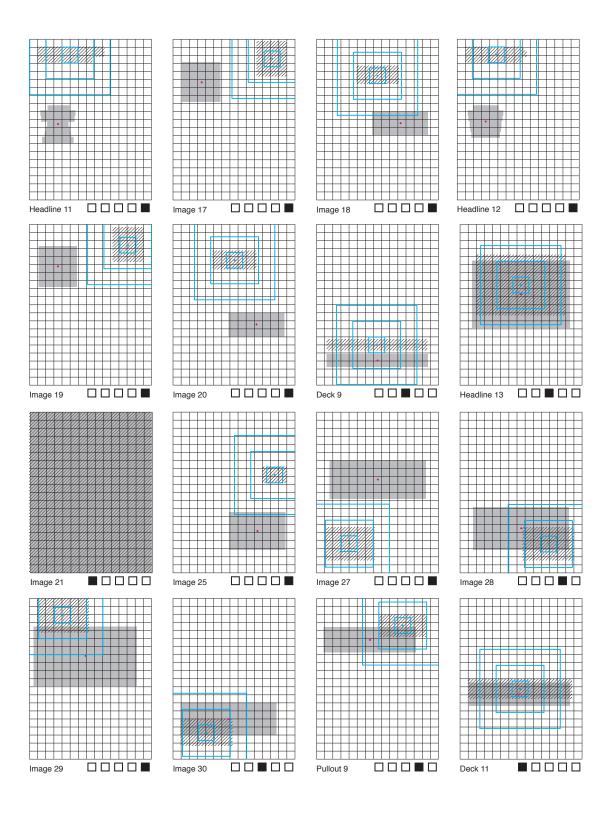
## Magazine A - Issue 1 & 2

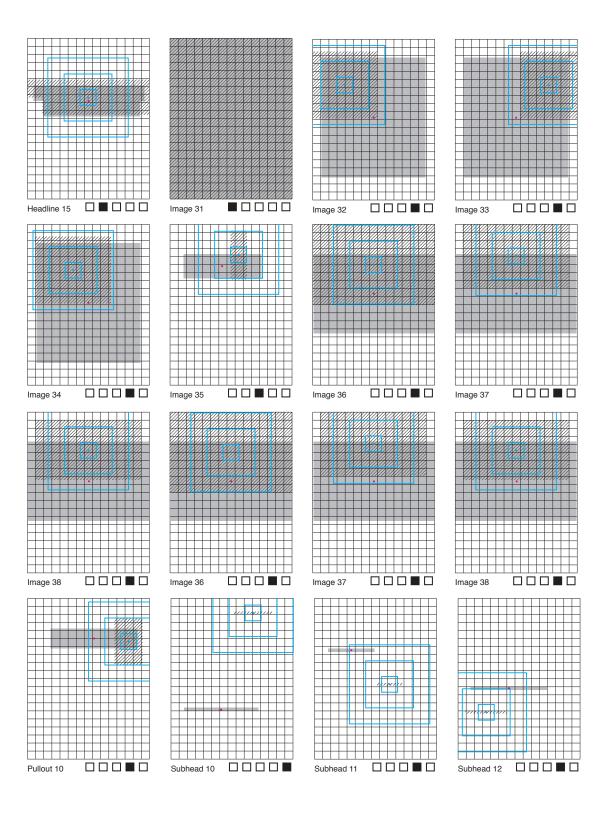
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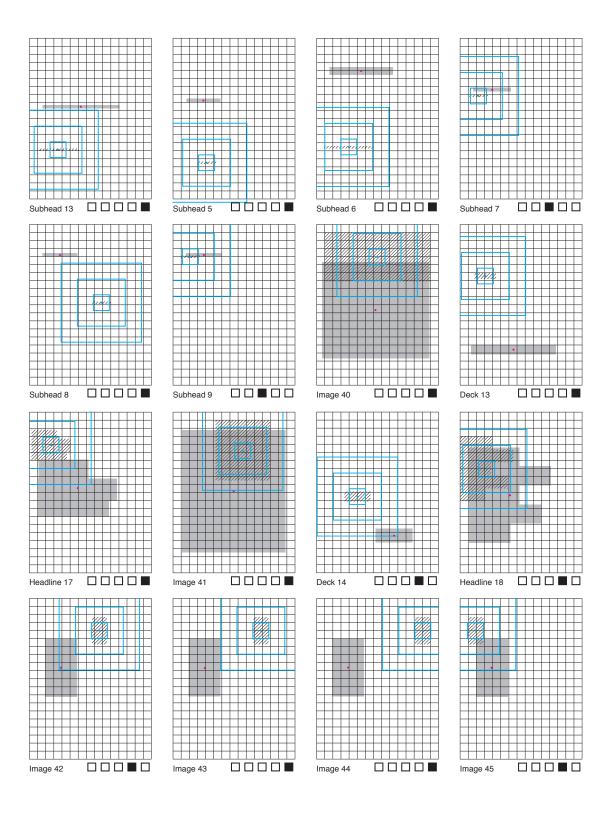


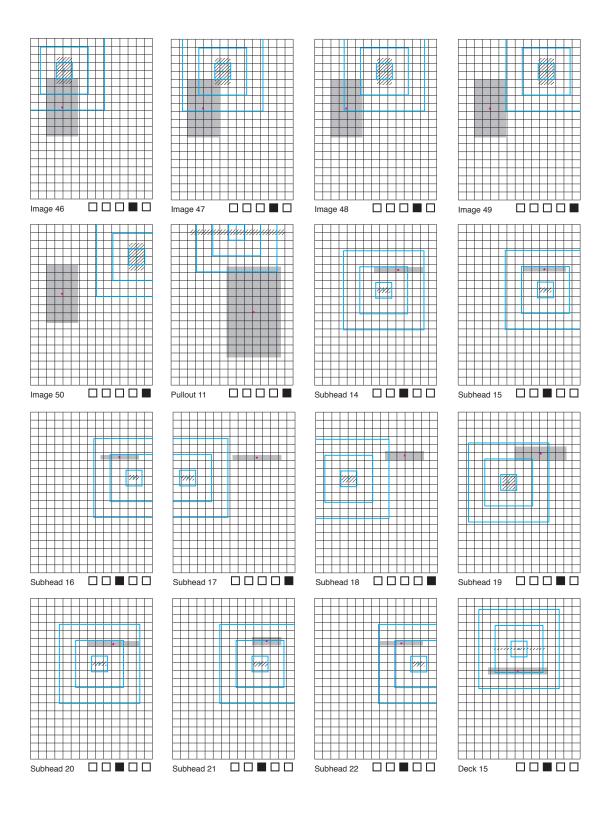


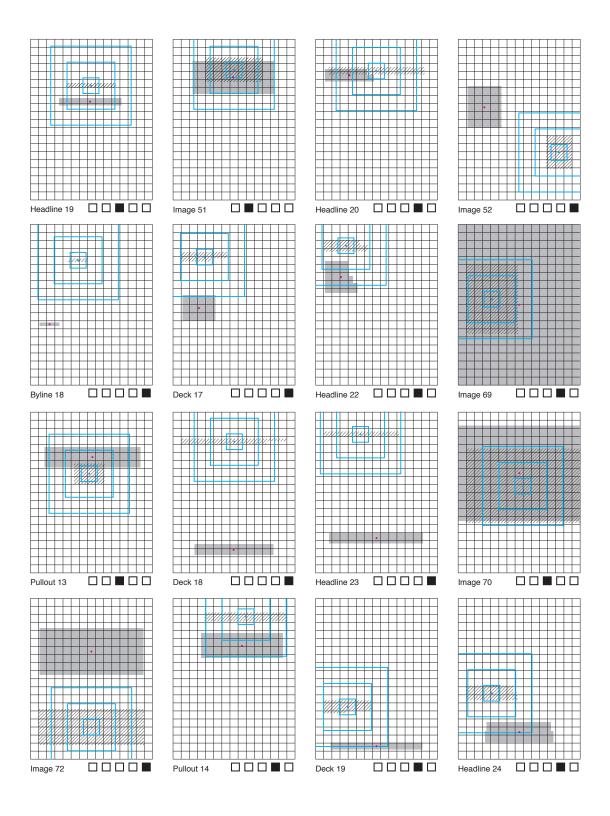


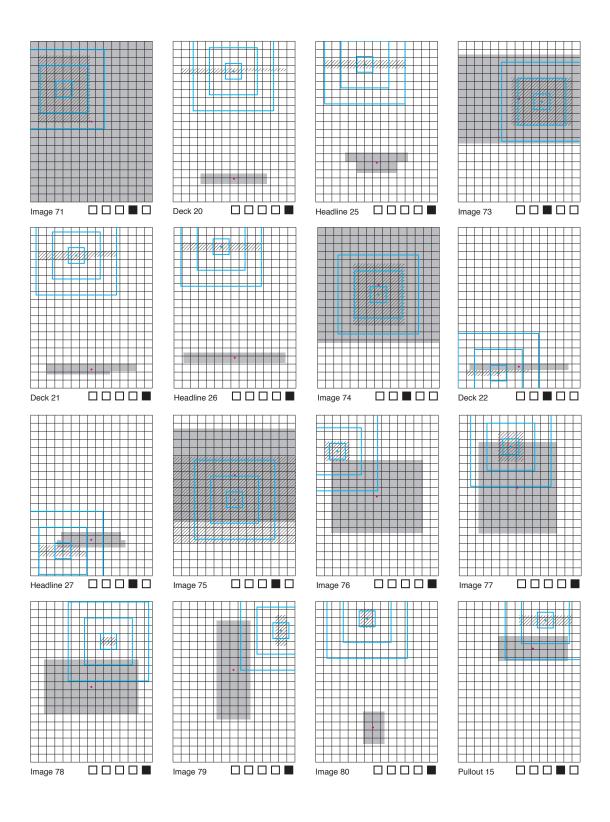


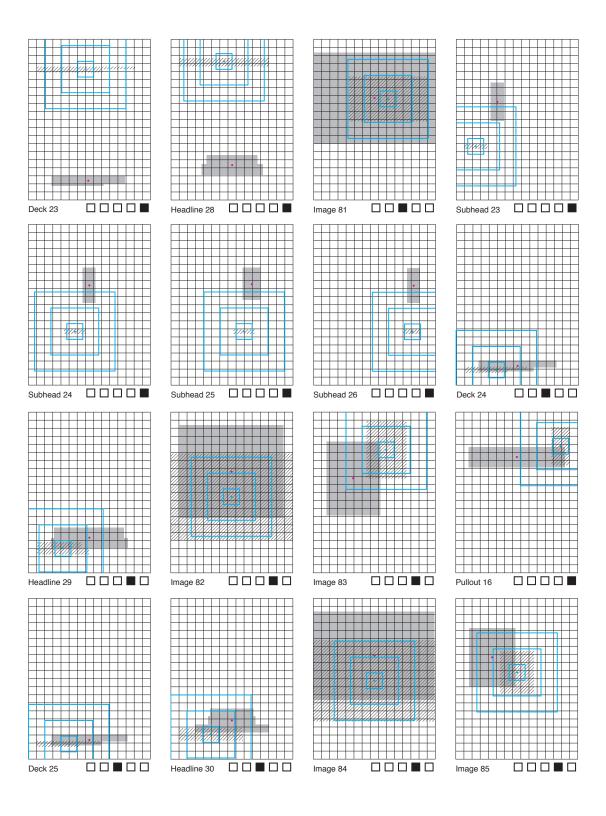


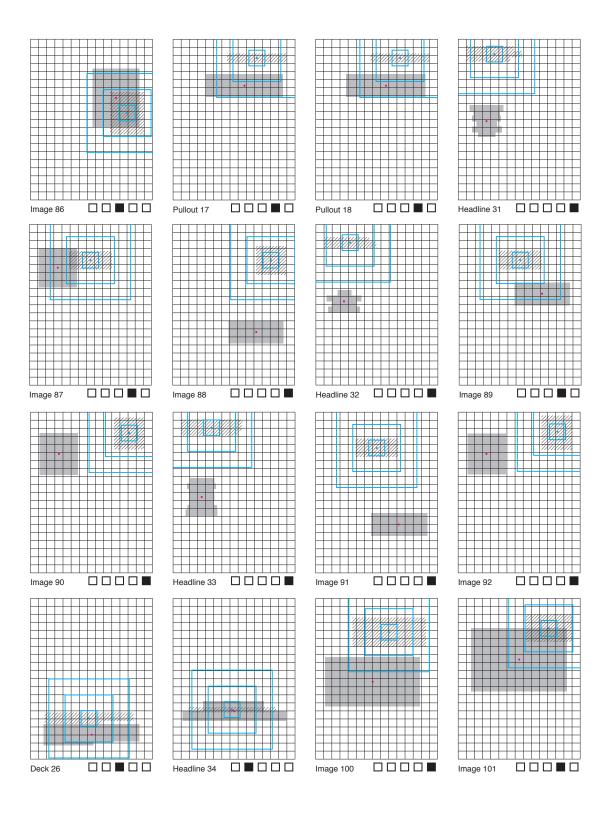


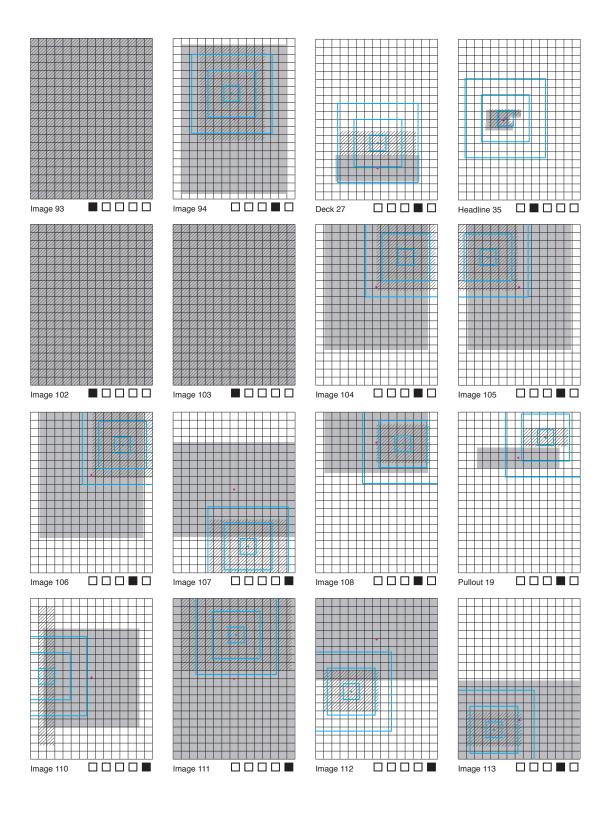


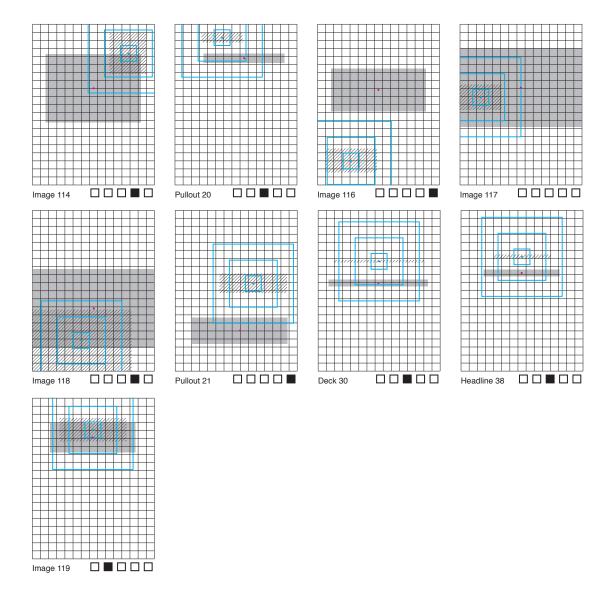






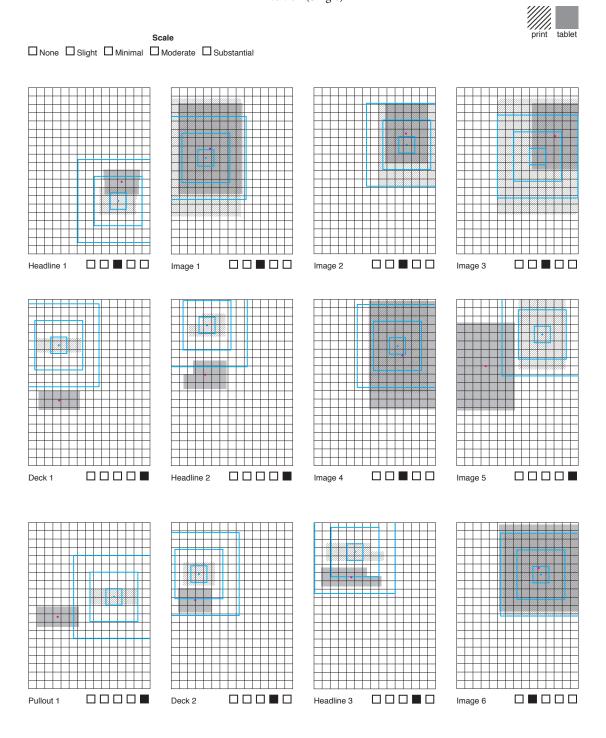


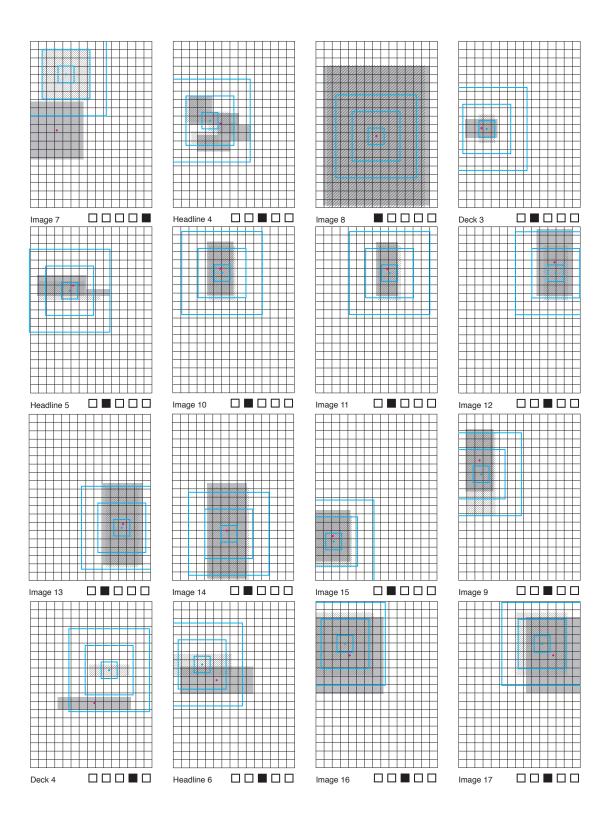


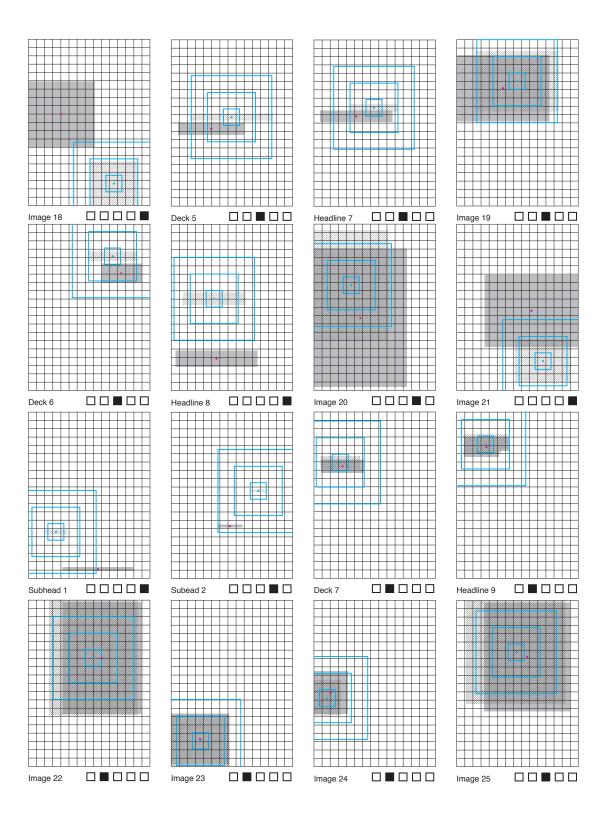


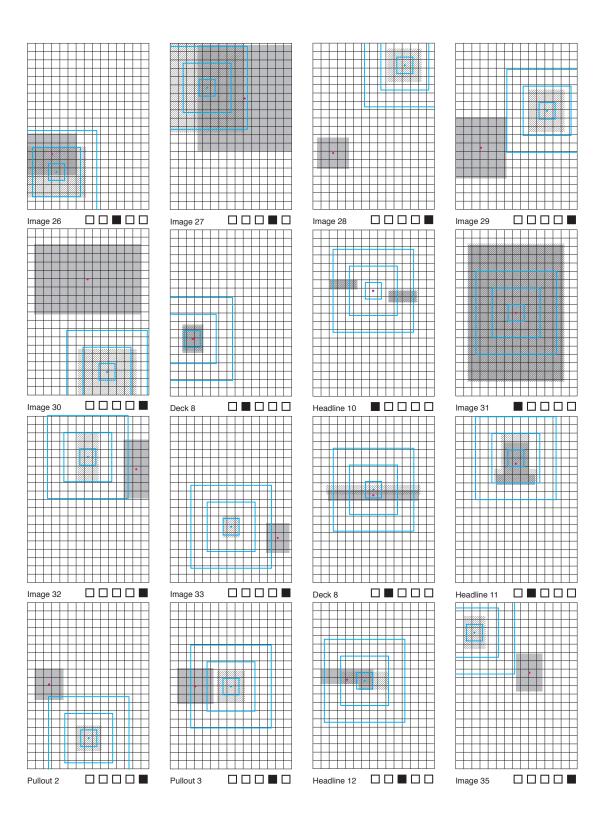
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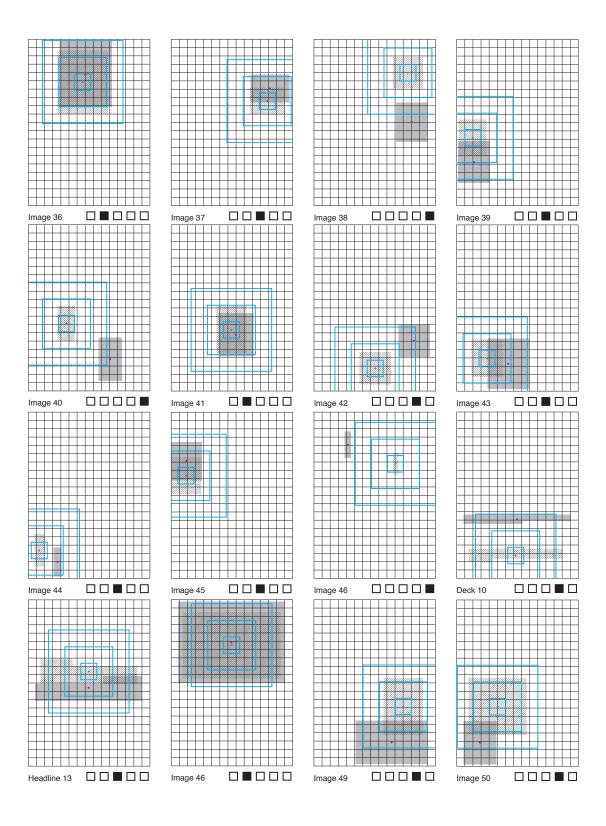
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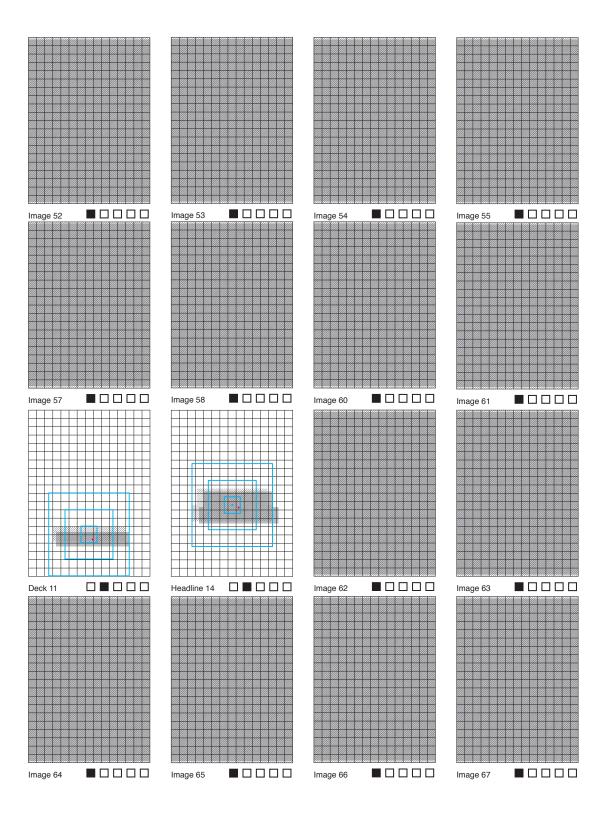


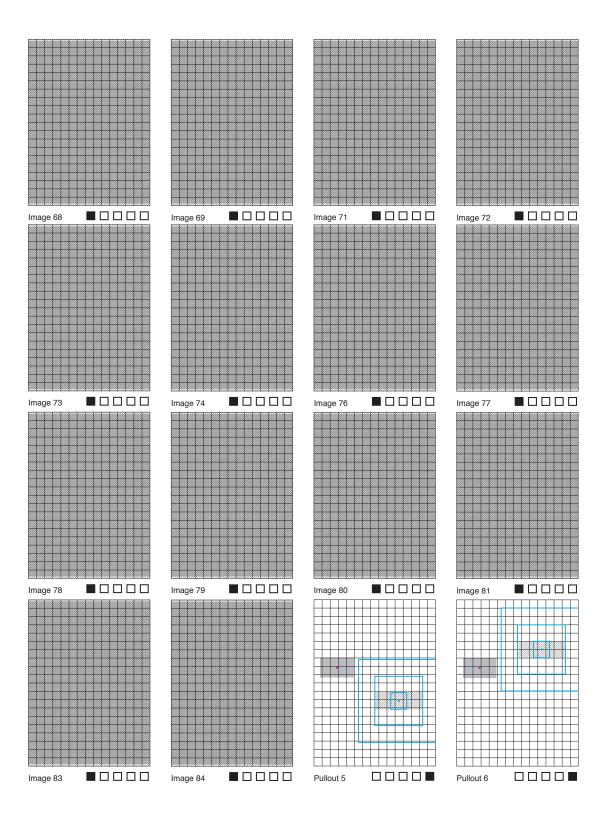


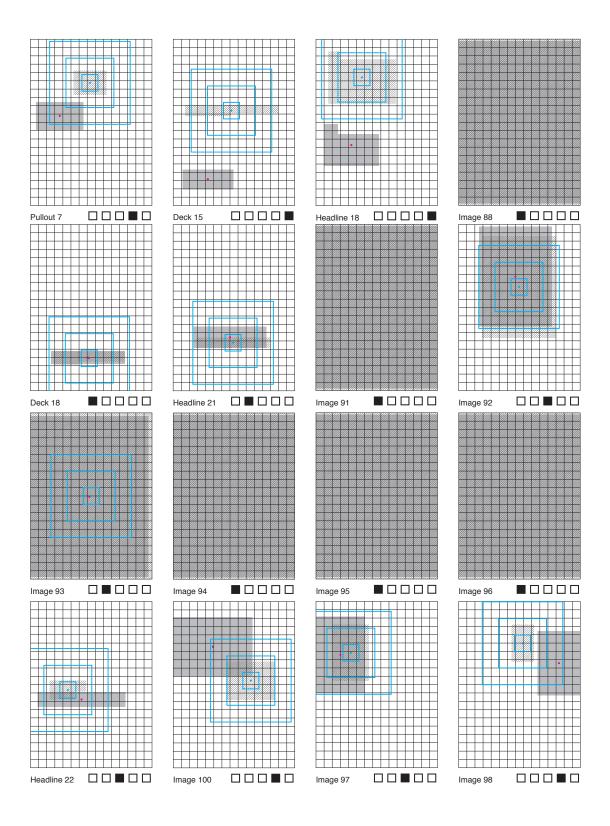


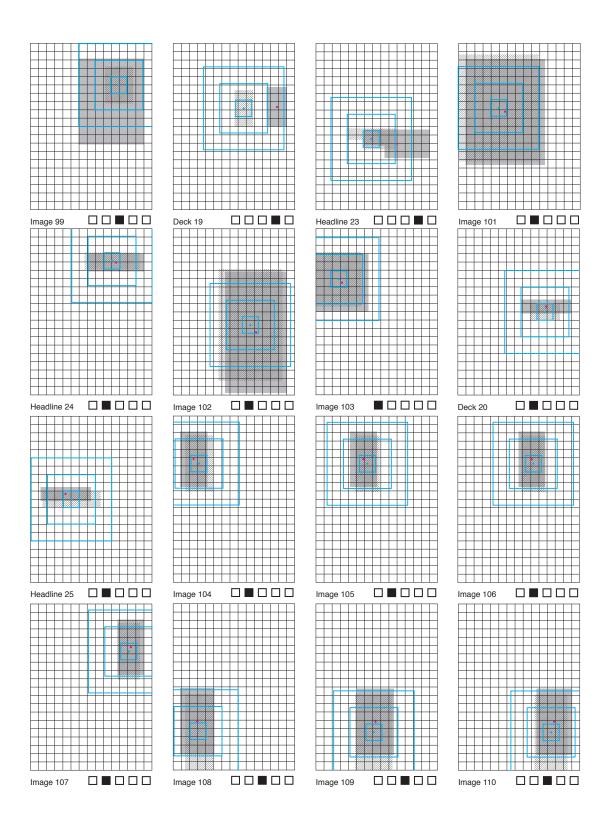


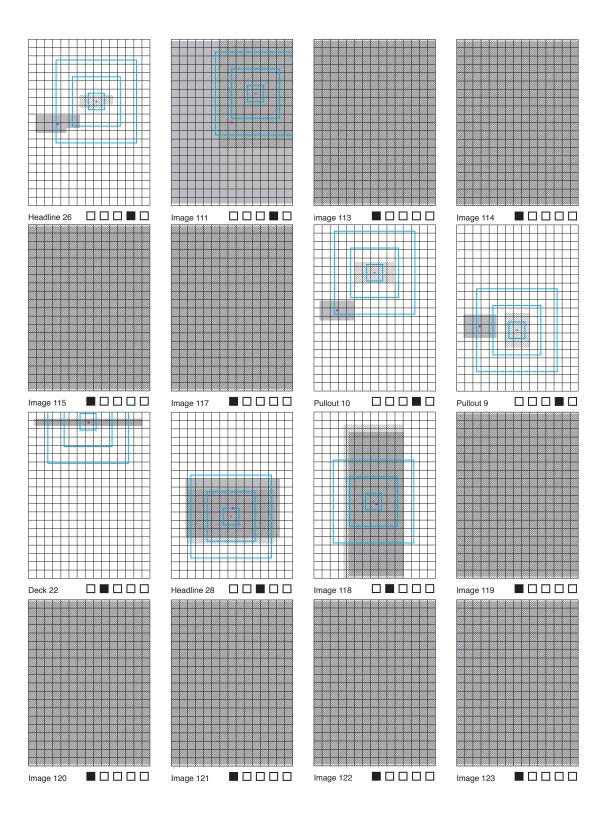


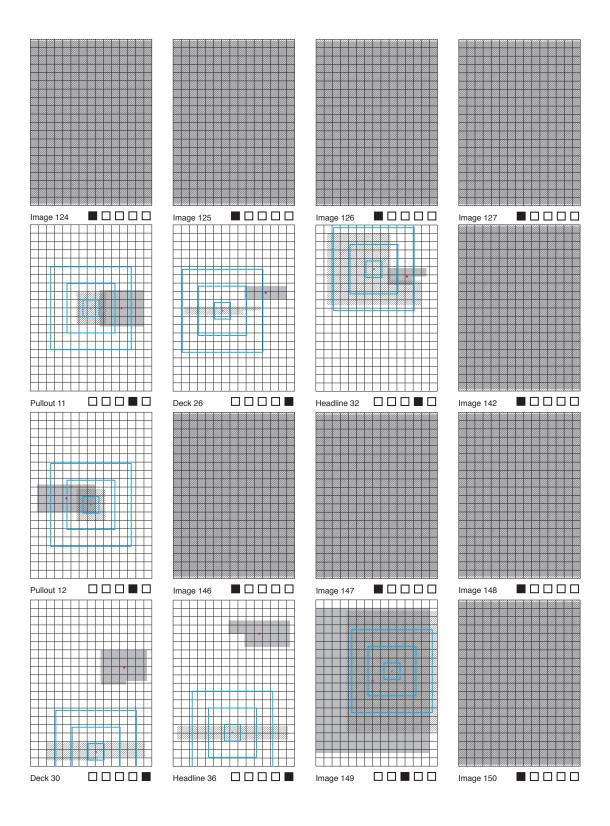


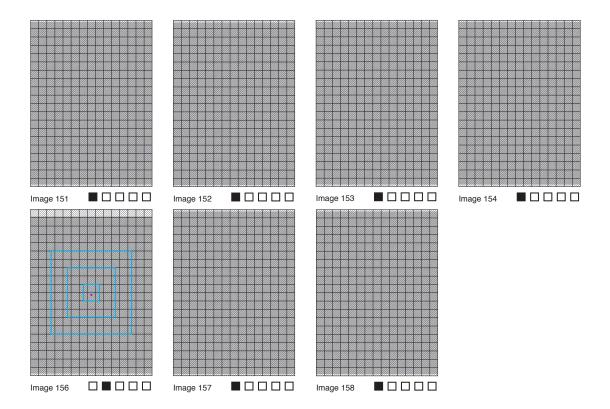








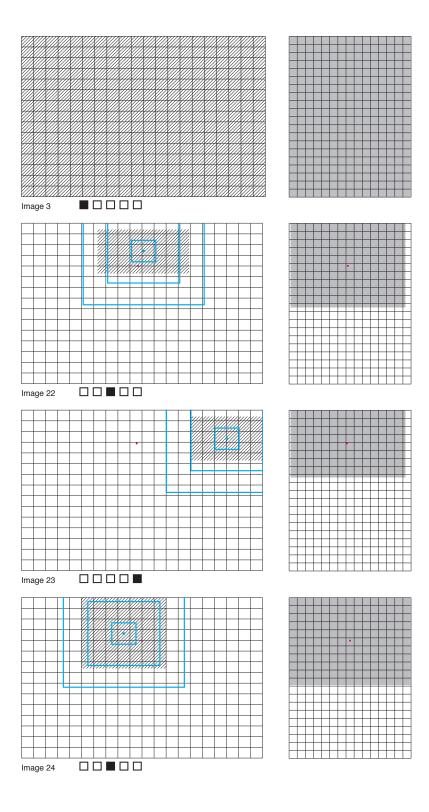


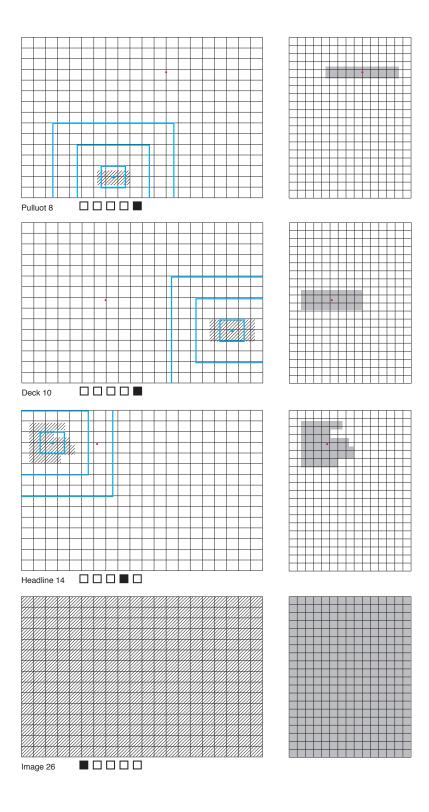


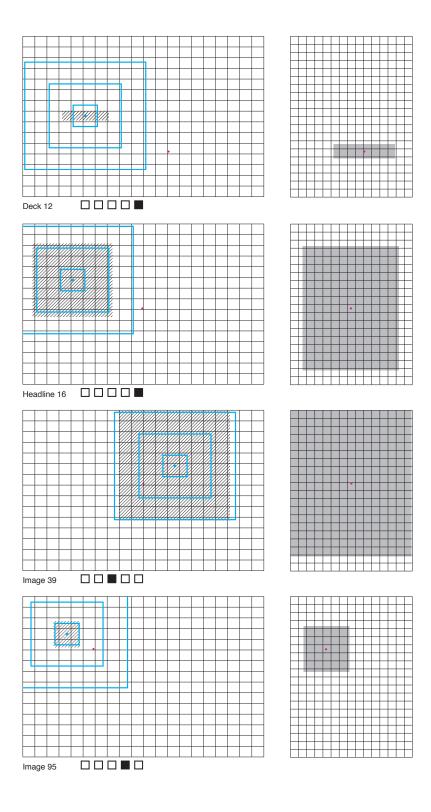
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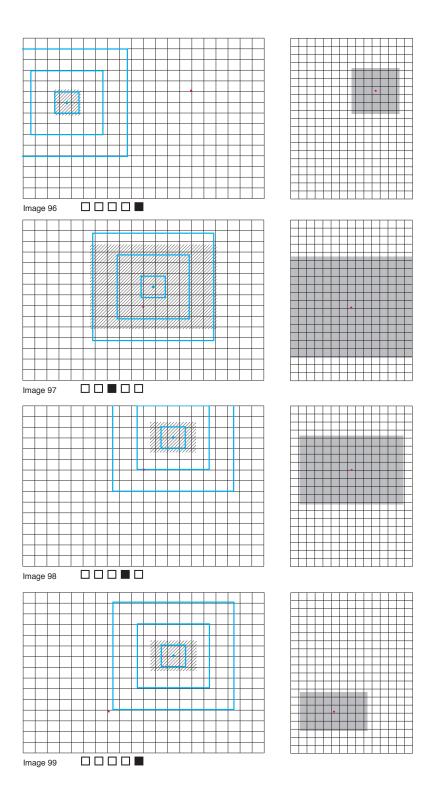
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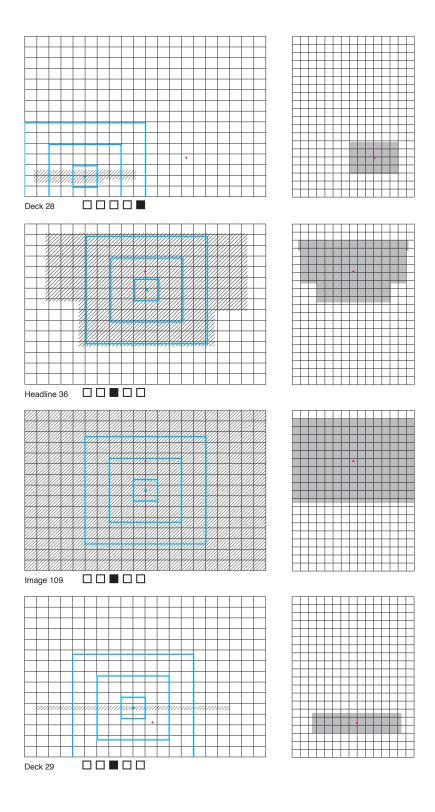
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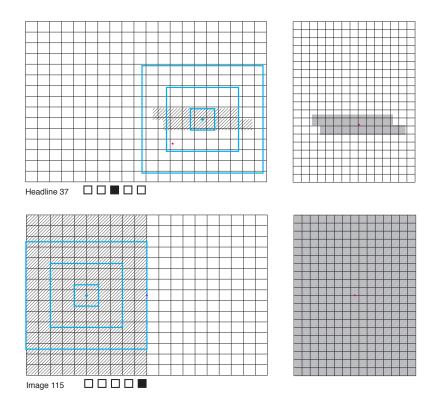












Magazine B - Issue 1 & 2

## Position (Spread)

