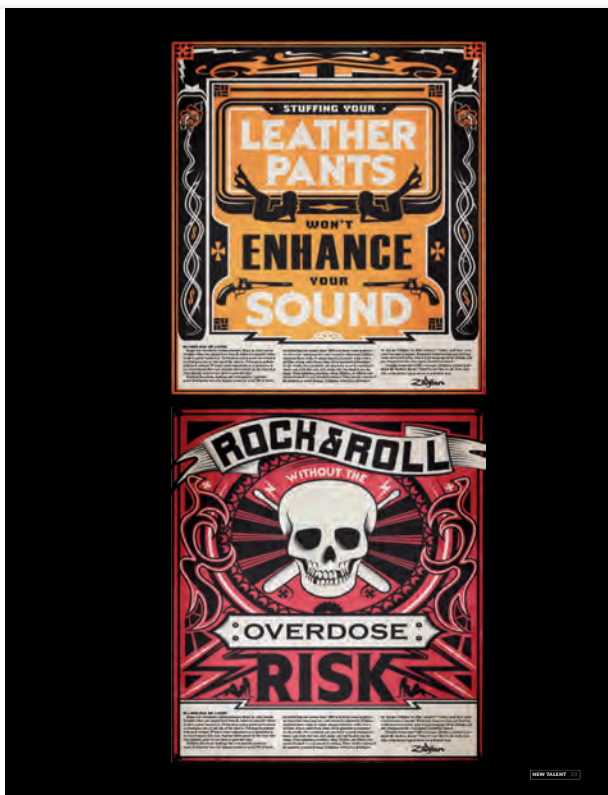
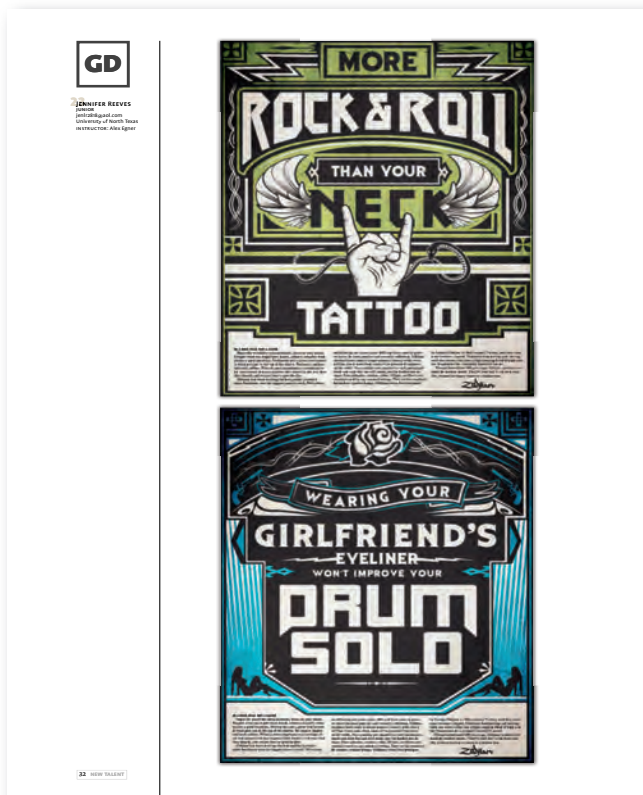


PRINT MATTERS

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COURTESY OF CREATIVE QUARTERLY

Magazine design: Make it count

Shortly after the confusion of the 2000 Bush-Gore presidential election — when Florida election officials struggled to interpret voters' intended marks on thousands of poorly designed ballot cards — graphic designer Ellen Custer noticed advertising that capitalized on that chapter in history to promote the value of her profession.

The slogan read simply, "Design Matters."



Exceeding our customers' expectations for more than 60 years...

“Photos need to be at least 300 dpi at the size they’re going to be used.”



Why this rocks: Compelling photo/crop and great use of type

For the publishing industry, that message remains an important reminder today, said Custer, who has more than 30 years of experience. “Most readers are pretty sophisticated. If they get something that is poorly produced and isn’t easy to read, they won’t read it,” Custer said. “The value of good design is that it begs for people to read it.”

Less is more

Graphic designer Nancy Parsons, who also has more than 30 years of experience, says one of the most common mistakes she sees in magazine design is crowding. “They try to cram in as much information as they can,” she said. “The eye is lazy. It doesn’t want to read all of that information.”

Successful designs incorporate a strong, dominant element, Parsons said. “It’s like a hook. You want something that will grab the eye.”

Color choices are important, too. Parsons says she regularly sees colors that appear to be someone’s personal preference, as opposed to the choice that would produce the best results. She uses a little trick to help her match photos and illustrations with the other colors in the layout. She opens digital photos with Adobe Photoshop and uses the “eyedropper” function, which shows all of the individual colors that make up each photo. All of the other colors in the layout then draw from that palette. “Then everything relates and has continuity,” she said.



Why this rocks: Great use of color; good blend of photo/illustration



© Arno Rafael Minkinen

1 Beach Pond
1974

2 Mountain Lake
1997



PHOTOGRAPHY PROFILE
Arno Rafael Minkinen

Born in Helsinki, Finland in 1945, Arno Rafael Minkinen moved with his family to America in 1957. Raised in Brooklyn, New York, he later attended Wagner College on Staten Island, majoring in English. After five years in

the advertising business as a copywriter, he discovered photography working on a camera account. "What happens inside your mind can happen inside a camera," was the turning point headline he wrote in 1970. A year later Arno began his self-portrait work. He went on to receive

his MFA from the Rhode Island School of Design. Arno's works are in museum collections including the Museum of Modern Art in New York; the Museum of Fine Arts Boston; the High Museum, Atlanta; the National Gallery of Canada; the Georges Pompidou Center in Paris;

the Helsinki Contemporary Art Museum; the Contemporary Art Museum Kiasma; and the Tokyo Metropolitan Museum of Photography. Currently he is professor of art at the University of Massachusetts, Lowell. arno.rafael-minkinen.com

BIRTHDAY: Summer Moon, 4, in Finnish, June is Summer Moon.
INSPIRED COLOR: If I said red, blue would get jealous. I had a red Mini, now a blue one. Figures.
WHAT DO YOU LISTEN TO WHILE WORKING? Heading across the pond to

make a photograph! The sound of the paddle gliding out of the water. Down in the darkroom, Minkinen does the processing. Neil Young dries the negatives. Vespa Matti Lotti, a Finnish blues singer, shakes the martini; Sibelius gets me sober.
PERSON WHO HAD THE MOST INFLUENCE ON YOU?

James Joyce—not the writer—but the man who dissected his every word at Wagner College, my professor, Dr. Konrad. He raised the bar so high there was only one way to get across it. Imagine wings, Harry Callahan, at RISD, had a simpler solution. Just live your life and find your art in that.

PHOTOE TOMMY AND CASSIUS: My 1969 Minolta SR-T 101. Not because I wrote headlines for the thing (What happens inside your mind can happen inside a camera). It was the scent of the precision machine, the perfume of promise. When I first pulled it out of the box, it was love at first sight. Last

decade: Pennax 6x7II. The model II had the self-timer. Without it, I'd be stuck in some tree or snow bank a pretty long time.
WHO IS YOUR FAVORITE PHOTOGRAPHER? As you can gather, single answers are impossible. So, here goes: Sally Mann, Alex

PHOTOGRAPHY PROFILE 71

Why this rocks: Remarkable photo with dramatic crop

Graphic designers have a large selection of fonts available as well, but Parsons suggests using no more than three typefaces at a time in one layout. Select carefully based on the tone you want to set.

Color and font selections definitely convey a message, Custer agreed. The fonts speak to the publication's personality and serve as a signature of sorts, she says.

Another element of a publication that demands considerable thought and planning is the cover. It tells the reader what to expect, not only in terms of content, but also in the overall tone, quality and appeal of the publication. Most covers comprise some kind of image, a masthead and some article teasers.

"The larger you can make your image, the more attention it will grab," Custer said. "That being said, it needs to be a good image."

If you cannot afford a professional photographer, you can purchase amazing images at affordable prices via stock photography Web sites like Shutterstock, Veer and iStockphoto. Shutterstock, for example, has packages wherein you can purchase 10 high resolution images for \$50.

Another tip for cover design is to think outside the box. Instead of being literal — if your magazine covers widgets, you put a widget on every cover — try a concept cover. Custer recommends going for an image that conceptualizes the material you want to highlight. If your headline is "Here's the scoop on widgets," you could run a photo of a giant ice cream sundae. Or "A shift in focus" could feature a giant gear shift. Concept covers are a great way to change things up and retain your readers' attention.

Picture perfect

The "strong image" rule for covers really applies to publications as a

whole. High quality photography is an absolute must. Custer understands that meeting that standard isn't always easy, especially if the publication relies on outside sources to provide its pictures. "I do five publications on a regular basis," Custer said. "Some are multinational. And I regularly get photos that are 1 inch by 2 inches, at just 72 dpi (dots per inch)."

These small, low resolution photos simply won't work. "Photos need to be at least 300 dpi at the size they're going to be used. There's no way to take a low resolution image and make it useable."

Communicating this concept to well-meaning folks in your industry who want to contribute to your magazine is challenging, but a must. To put it simply, low resolution photos look awful. They also reflect poorly on your publication and they do not invite subscribers to read your content.



Why this rocks: Creative use of type with interesting illustration

The good news is that there are plenty of good digital cameras available that are inexpensive. An easy rule of thumb to use when talking to contributors is that the camera should be set for 3 megapixels or higher in order for the images to be high enough resolution for print.

Another design challenge is finding a way to keep your magazine's overall design fresh issue after issue. Fortunately, relatively simple changes can have a surprisingly large impact. "Maybe the way you handle pullout quotes or the way you place photos will be different from issue to issue," Custer said. "Your use of color can help.

"You can maintain your structure. You can maintain your font identity, but you can get interesting with your layout. You really don't want to be re-inventing the wheel each month. It's expensive, and you're not emphasizing your brand."

Ultimately, if you keep your publication's designs clean and reader-friendly, they

will pull in readers. "The most important thing to remember is every element on the page should be there for a reason," Parsons said. "It should all work together as a whole and lead your eye to convey a message."

Why the cover rocks: Great simplicity of layout and background colors.



Why this rocks: Incredible use of color and circular design element

“The most important thing to remember is every element on the page should be there for a reason...”

One on one

JPA profile: Bill Hummel, pressman
Number of years with JPA: 25 years

Why he loves JPA: "I like the printing, and I enjoy the variety of things we print that I wouldn't ordinarily see," Hummel said. "We print music magazines and one I really like called *World Explorer*."

Family life: Hummel and his wife, Abbie, have been married for eight years. Their son, Jack, is almost 5.

Abbie works at a local video store and attends Heartland Community College. After graduation, she plans to work as a teacher's aide so she has more time for Jack. "She got exposed to that field quite a bit when our son started preschool," Hummel said. When the weather is nice, the family loves spending time together outside. "We either play in the backyard, or we go to one of the parks." When the weather doesn't cooperate, the family has two model train sets to play with in the house. The Hummels also make a point of finding time for family vaca-




Abbie, Bill and Jack Hummel



Ready for takeoff...

tions. They usually look for resorts with water parks because they are Jack's absolute favorite places to go. "His eyes light up when he sees the water park and the arcade," Hummel said. "We take a lot of video, and he likes to watch it immediately."

Hobbies: Hummel likes to read, especially science fiction books, and he enjoys playing video games. He's mostly a fan of first-person shooting games, but he also appreciates vintage '80s arcade games like Asteroids and Space Invaders.

One cool fact: Before Hummel launched his career in printing, he made pizzas for a local eatery. During the summer, he worked from the owner's mobile unit at fairs and carnivals throughout Illinois. "I was only 17 at the time," Hummel recalled. "I was waiting to turn 18 and get a job in a factory. It was hard work but interesting. I went away from home for the first time." At the carnivals, Hummel was more of a short-order cook responsible for making Mexican food, gyros, corn dogs and curly fries. "We probably went to a dozen places." 



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RECIPE

Sausage Gravy

1 pound pork sausage
¼ cup flour
32 ounces milk
Salt and pepper to taste

Cook the sausage in a large frying pan. Do not drain. Turn the heat up to high and add the flour. Slowly add the milk. Stir and let the gravy get to a good simmer. Serve over hot biscuits and enjoy!

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