



24 What Do You WANT From Me?

Great magazines don't just happen—they're made by **CREATIVE PROS** who collaborate and prove that the whole is always greater than the sum of the parts. These **TEN POINTS** help designers understand how to turn raw editorial into effective layouts and motivate editors to present their stories to reap the **MAXIMUM DESIGN POTENTIAL** for publication.

"I don't believe in art. I believe in artists."

MARCEL DUCHAMP

32 Writer's Camp

Finding freelance writers who deliver the goods is a matter of cultivating relationships that **WORK BOTH WAYS**. Here's one writer willing to put her business cards on the table.

34 !@#% The Grid

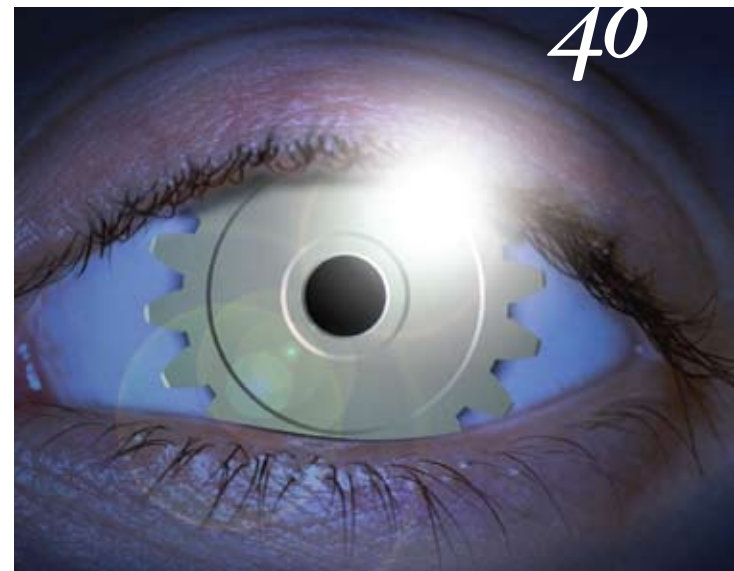
A sophisticated **MODULAR GRID** is at the foundation of every great magazine template, but sometimes interesting things happen when we **BREAK THE RULES**. A good designer knows when—and how—to reject the rigidity of the structure and, more importantly, *why* it makes sense to color outside the lines.

40 Six Degrees Of Preparation: Degree One—Mission: Possible

If you're ready to **IMPROVE YOUR MAGAZINE**, this six-part approach could be a revelation. Degree One examines the magazine **MISSION STATEMENT** and how it can be the editorial **OUTLINE** that builds a more successful publication.

44 SOS: Images In Distress

The luxury of commissioning all the photography for your pub is a rare—maybe even extinct—practice. Often **LESS-THAN-PERFECT IMAGES** are the rule, not the exception. These **TECHNICAL TRICKS**, creative dodges and artistic manipulations can **MAKE LEMONADE** of sour photographic lemons.



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OBSERVED IN THE MARGINS

- 6 Fool Me Once... Bigger Monitors Mean...? Snark Attack: *Gourmet* Work More Creatively Quiz #1: Type Oh Gone But Not Forgotten: *U&Ic* Design Bestiary Contest #1: Blurb-age Apostro(catastro)phe One Great Tool: Expert Mouse Great Moments in Publishing

[IEI]

IN EVERY ISSUE

- 1 OPO [FPO] is a WIP It's **OUR POSITION ONLY** (get it?), but it's time for a magazine that helps magazine creatives grind some sausage.
- 5 H&J Prime the Pump Each issue [FPO] publishes the good and the bad—**HOSANNAS AND JIBES**. But where do you get stuff for the first issue? You ask for it, of course.
- 62 ARTIST SHOWCASE
- 64 ENDBUG De Nile Is Not Just A River in Egypt And Scope ain't just a mouthwash, either. How clients, employers and even professional organizations avoid facing reality.

[PROcess]

HOW DO THEY DO THAT?

- 14 COVER CHARGE The Case for Hidden Nameplates Should images go over the nameplate, and if so, how much should you cover up? There's a reason why less is sometimes more.
- 15 RE:WRITE Map Your Story from The Inside Out Diagramming a story can help spot weaknesses and potential solutions to troublesome first drafts—and prevent the need to hijack and rewrite them.
- 16 RE:DESIGN RFP Makes a Great Redesign Simple as 1-2-3 What to ask for when you're looking for an outside firm to remake your magazine, and how to get the redesign you need.

- 18 CREATIVE BRIEFS We've Got to Stop Meeting Like This How to bring your best ideas to the table to get the best out of your designers.

- 20 QUESTIONS FOR: Michael Grossman As the original designer of *Saveur*, *National Geographic Traveler*, and *Entertainment Weekly*, Grossman has evolved beyond mere design—but what exactly does that mean?

- 22 WEB WE WEAVE Five Mistakes Websites STILL Make If more than two of these points apply to your website, maybe you should think about the importance of your online presence.

[ToolBox]

PRACTICE MADE PERFECT

- 50 LAYOUT Mondrian Was A Painter The term Mondrian Layout gets bandied about like everyone knows exactly what it is and who Mondrian was. In fact, Piet Mondrian has something to offer magazine designers.
- 51 TYPE SET Rag Momma Rag Fully justified type is out of fashion these days, but the art of creating ragged margins is often left to the computer. Here's what to look for and how to adjust settings to get the best-looking text.
- 52 WRITER'S BLOC Thinking Backwards Sometimes imagining what your article looks like *after* it's designed can make your writing better.

- 53 IMAGE CONSULTANT Back to the LAB Most designers know the difference between CMYK and RGB, but few of us realize the value of that "other" color space: LAB. It can do amazing things.

- 55 THE WHITE STUFF Read 'em and Sweep A magazine is a physical product, so if you're designing what gets printed on one, keep in mind how readers actually read them.

- 56 HANDS-ON Faster Means Smarter Learning the power of preferences, keyboard commands and palette interactivity makes shorter work of technical tasks.

[R&R]

REVIEWS & RESOURCES

- 58 STOCK MARKET Always Low Prices Comparing five ultra-low-cost stock services against each other—and the higher-priced spread.
- 59 FONT FOUNT Adobe Arno Pro ITC Avant Garde Pro
- 60 LAUNCH PAD New Magazines Get A Head to Succeed Although these titles are as different as can be, one thing ties them together—excellent approaches to design and branding.
- 61 SWEET SPOT Dave Clark Ralph Butler

