

REDESIGN TO RECONNECT

How magazines are using redesigns as a tool to build a stronger relationship with
their readerships

by

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DECEMBER 2013

ACKNOWLEDGEMENTS

I would like to thank the members of my committee, Daryl Moen, Joy Mayer and John Fennell for their patience and support.

DEDICATION

I would like to thank my family: my husband, my parents and my sister for their constant encouragement.

HOW MAGAZINES ARE USING REDESIGNS AS A TOOL TO BUILD A
STRONGER RELATIONSHIP WITH THEIR READERSHIPS

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ABSTRACT

Interviews with key staff who spearheaded the redesigns of five national magazines support the idea that magazine redesigns were conducted to connect better with the readership. Their explanation behind design decisions and motivation for doing a redesign can help other designers understand how and when a redesign can bolster newsstand sales, readership interest and readership growth.

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Chapter 1

Introduction

I chose this project because I've always loved magazine redesign. The idea that no matter how bad something is or how dated it has become there is always a chance at reviving it.

I started this project in 2007 with very little certainty on the outcome. I had accepted an internship at Saint Louis Magazine, which was to be part of the professional component of my project. However, at the time, my GPA was not high enough for me to proceed with my professional project. I needed to raise my GPA. Shortly after I realized this, I decided that I would put my professional project on hold. I began taking online courses to bring up my average and I started working at Sauce Magazine after I was offered the assistant art director position.

After two years of working at Sauce Magazine, I contacted my former committee head: Jan Colbert, who was at the time the head of the magazine design department at the journalism school. During my hiatus I had taken several online courses to raise my GPA and had been reinstated in the journalism school as a masters candidate. She agreed to meet with me and the other members of my committee: Daryl Moen and Joy Mayer. During that meeting I explained what I had been doing and what subjects I thought would work as the main idea for my professional project. We brainstormed together and decided collectively that a magazine redesign as the topic would work for me because I had been a witness to part of the process at Harper's Bazaar in the summer of 2007 where I was a

design intern and because if I made the majority of my work redesigns for Sauce Magazine it could be useful to my job.

Shortly after this I went back to St. Louis and drafted a proposal that was approved in February of 2011. I began contacting designers and editors who had been involved in redesigns to interview them on why the change was necessary, what their process was and if it yielded the results they were hoping for. This process took time but also I had not made my project a priority in my life. Having spent so much time away from it, I was not fully committed.

In December of 2012 I had all the data I needed to complete my work. By this time Jan Colbert had retired, and I asked Daryl Moen to step in as the head of my committee. I went to Columbia to have a meeting with him where we set forth a timeline and goals to provide a little structure so that I would finally finish.

Since that time I have drafted my analysis component, conducted a focus group and written a report on that experience. Based on all of that data, I redesigned key pages of Sauce Magazine to present to my committee.

This project fits my career goals because I have learned that in order to stay relevant in magazine publishing, I have to be able to reinvent myself. The world is constantly changing. For magazines, that means what worked ten years ago will not work today. You have to be able to take a look at your work and find ways of making it fresh and new.

Chapter 2

Field Notes

May 2011. Beginning the process.

- Determine the mission of Sauce Magazine
- Brainstorm questions to interview editor of Sauce, Katie O'Connor about the mission of the magazine and who is the reader
- Start thinking about what magazines to analyze and why
- Brainstorm a list of people to talk to for your market research. These are people I want to ask questions about Sauce to, things they like, things they don't like and things they want to see from a design perspective.
- Get reinstated at MU
- Begin setting up correspondence with people you are interested in interviewing for gaining a professional perspective on designing for your audience.
- Brainstorm questions to ask professional designers at magazines you want to include in your research
- Researched logo design
- Brainstorm questions for your market research
- My personal thoughts on what I would like to see changed in the magazine, things I think don't work.

I think the main issue with the magazine overall is that the navigation is poor. And in addition to that, the design lacks cohesion throughout the book. It is

difficult for the reader to understand what part of the book they are in at any given page, which is something that I want to improve. There is no text or design to help guide them throughout the magazine. I think this is the most obvious critique of the overall design of the magazine. I think to improve the navigation will definitely help the reader absorb the content better.

Problems with navigation. We have four major sections of the magazine: a la carte, the departments, the feature well and stuff to do.

A la carte. This section is comprised of shorter stories that don't necessarily relate to each other. But they are meant to be quick bits of information that are fast and fun stories to read. This section has a full page that kicks off the section. It's got a large photo with a blurb attached to it called "eat this," which is a recommendation for a dish that we are telling people is great, so go eat it. At the top of the page are the words, "a la carte," in large type. The problem is I don't think that anybody understands what those words mean. Also, there is no subhead underneath the display type that says, "a la carte," to help explain what the purpose of that section is, especially since the title of the section is quite vague. Furthermore, the only text throughout this section that indicates to the reader that they are in, "a la carte," is a small bit of text in the left hand corner of every page that says, "a la carte." This is really not sufficient. There's no color involved and there's no actual design that went into the type treatment throughout the section – not only that, it's not prominent and it does not demand any attention.

Department pages. The next section is not very well thought out as far as the kind of stories that are grouped together in this part of the magazine. It's all of our department pages which includes all four of our restaurant reviews as well as our regular contributing columnists that write about things like seasonal shopping and a review of the latest cook books. The only thing that all of these stories have in common is that they reoccur every month. There's nothing that unifies this section visually. There is no introduction to this section to explain to the reader what this section is about. There are no headers at the top of each page within the section to remind the reader what section they are in and how the page they are looking at corresponds to this section. All of the pages are treated very similarly, which is fine because they are part of one section but they are treated too similarly in that there is very little distinction from page to page, which I think can be confusing especially since there is little navigation to assist the reader.

The feature well. I believe that this section is well defined because the design of it is very distinct from the departments section and there is more use of white space, bold, large typography and more dominant use of photography. I think that this section is clearly distinct from the others.

Stuff to do. This section is all about what activities are going on in the St. Louis area this month. It's several blurbs strung together in a long document. In an effort to break up the text, which is long, there are a few small pieces scattered throughout this section. The navigation is better than in the a la carte and department sections. There's a page that introduces the whole section with a

large photo and large text that says, “stuff to do,” the subsequent stuff to do pages have a black bar that runs the length of each page at the top of each page on that black bar is a header that says stuff to do, clearly.

Navigation. I have an idea to divide the existing department pages into two sections. One section would be called reviews and our four restaurant reviews would exist in that section. Another section would be called home cooking and that would have things like our cookbook review, our seasonal shopping column and other stories that we use in our a la carte section regularly that are useful to the home cook. By dividing the departments section into these two distinct sections and having them identified clearly with section introductions and distinct headers running throughout, I feel like it will better serve the reader. Readers that turn to Sauce primarily for restaurant recommendations will know to go to the reviews section. Those that turn to Sauce for recipes, cooking techniques and ingredient knowledge would turn to the home cooking section.

July 13, 2011. For the past couple of weeks I have been preparing for an interview that I secured with Elizabeth Hummer, the creative director for Harper's Bazaar. I know her because I did an internship in the art department of Harper's Bazaar when I did the summer in New York program through the journalism school. She and I have maintained contact over the years and when I asked her to do an interview she was very accommodating. I just emailed her and she replied with a yes and times I should call. Simple.

- Here are some interviews I found on Elizabeth Hummer that I used as background.
 - http://dirty-mag.com/01/design_ehummer.html
 - <http://iconicphotos.wordpress.com/2009/05/16/dovima-with-the-elephants/>

Since this interview with Hummer was the first one scheduled I decided to start preparing questions that would be universally applicable to the other designers I would be talking with. Questions like, “What was the goal for the redesign?” and “What was the motive for a redesign?” are important to ask but also conversation starters because the answers can vary greatly.

- Brainstormed interview questions for Everyday With Rachael Ray
- Brainstormed interview questions for O Magazine's Robert Priest
- Researched O Magazine's redesign

- http://www.nytimes.com/2010/08/02/business/media/02oprah.html?_r=1&partner=rss&emc=rss
- <http://thecaseandpoint.com/2011/01/wyatt-for-o-magazine/>
- <http://www.priestandgrace.com/>

After interviewing Elizabeth, I realized that Harper's Bazaar uses their long history to mine from for the inspiration of future magazine design. Hummer touched on this idea when she mentioned that the redesign went, "back to Brodovich," (Brodovich was the creative director for the magazine from 1938-1958.) and what she meant by that was bringing back his innovative type design as a core part of the redesign. The idea was it worked once, it could work again.

I thought it was such a luxury to be able to study the history of your brand and then be armed with tons of ideas that have been proven successful once already.

I appreciated how much she focused the redesign through type design. Their custom-made font Didot, Hummer explained, is what they use to connect themselves to the reader, it's how they maintain consistency and keep in touch with the audience that loves Harper's Bazaar, the brand. So many of their design decisions are rooted in history and in the loyalty of the audience that has followed them. She even said at one point, I see people using Didot in their magazine and think, "Hey that's ours!" She says that nobody else uses that font as consistently as they do and that the font is such a huge part of their brand that when you see that font, if you're into magazines, you know its Bazaar.

July 17, 2011. Research phase.

- Worked on IRB certification and completed CITI
- Narrowed my research to focus on five recently redesigned or relatively new magazines: Everyday With Rachael Ray, Food Network Magazine, Oprah Magazine, Bon Appétit and Ebony
- Did background research on Everyday With Rachael Ray
 - <http://www.fox19.com/story/13550875/jill-armus-named-creative-director-of-every-day-with-rachael-ray?clienttype=printable;>
 - Personality at everyday:
[http://www.mediabistro.com/fishbowlny/every-day-with-rachael-ray-changes-its-look_b32516;](http://www.mediabistro.com/fishbowlny/every-day-with-rachael-ray-changes-its-look_b32516)
 - <http://www.adweek.com/news/television/throwdown-rachael-ray-126194>
- Did background research on Ebony
 - <http://newsblogs.chicagotribune.com/towerticker/2010/06/amy-dubois-barnett-named-ebonys-editorinchief.html>
 - <http://www.blackenterprise.com/2010/06/10/amy-dubois-barnett-to-helm-ebony-magazine/>
 - <http://adage.com/article/mediaworks/ebony-aims-rebound-redesign-moves/149218/>
 - <http://www.spd.org/2011/03/sneak-peek-the-ebony-redesign.php>
 - <http://clutchmagonline.com/2011/03/ebony-gets-a-new-look-will-the-redesign-bring-readers-back/>

- Did background research on the changes at Bon Appétit
 - <http://eater.com/archives/2011/04/12/adam-rapoport-on-the-bon-appetit-relaunch-and-future-plans.php>
 - <http://www.nytimes.com/2010/11/03/dining/03Kitchen.html>
 - http://www.mediabistro.com/fishbowlny/first-bon-appetit-under-adam-rapoport-set-to-debut_b32756
 - http://www.mediabistro.com/fishbowlny/adam-rapoport-on-bon-appetit-this-is-a-business_b33653
 - http://blogs.villagevoice.com/forkintheroad/2011/04/eater_and_grub.php
 - http://newyork.grubstreet.com/2011/04/adam_rapoport_on_the_new_bon_a.html
 - <http://eater.com/archives/2011/02/02/adam-rapoport-on-fashion-v-food-the-new-bon-appetit.php>
- Brainstormed questions for Bon Appétit
- Feverishly attempting to contact creative directors at Bon Appétit.

Brand. It seems that redesigns have to abide by two rules:

1. It has to make sense not only for the existing audience but as well as the readership they are trying to build.

2. It has to make sense with the brand and what they are trying to achieve as a publication.

Talking with Elizabeth Hummer was a great experience because it really was the first time in this process that I thought about how much the brand and the audience have something of a symbiotic relationship. When I spoke to her about the use of Didot and it's connection to the brand is what really resonated with me. Hoefler & Frere-Jones created Didot for the magazine at the request of Liz Tilberis (then editor-in-chief) and Fabien Baron (creative director at the time) in 1991 and they *still* use it today.

It got me to thinking about the font selections, especially for display type, that these newly redesigned magazines are using. I'm noticing a trend that many of the magazines that I'm researching – Ebony, Bon Appétit and Everyday with Rachael Ray, have all used similar looking serif fonts for display type. Brunel, or something similar, which is a really thick serif font, with a retro feel, which is similarly reflected in the recent March 3, 2011 redesign of The New York Times Magazine. It too employs similar thick serif typography notably in large feature type design treatments. The new editor of The New York Times Magazine said in the editor's letter:

Every tiny aspect of the redesign represents a decision we debated, sweated over and second-guessed until we ran out of time and had to send it off to the printer. But what you see here is not a new formula. It's a

beginning. Our aim is to make everything sharper, clearer, more alive and dynamic -- *while not altering the foundation of the magazine.*

In Adam Rapoport's letter from the editor and Everyday with Rachael Ray's letter, they frame the redesign as the beginning of an evolution, but all the while staying true to the brand that their readers love. It is flexible, signals change but not so much change at once that their readers will be unfamiliar with the magazine. They basically are holding their readership's hand through these changes. But it indicates that they understand that making any significant change can upset loyal readers. Brand is such a huge part of a redesign and it seems to me that staying true to the brand is also a way of staying true to the audience, it is an all-encompassing directive for editorial, especially design. The brand is what determines everything. Whatever the mission is ... that is the brand and everything else falls in line with that. This is in large part why understanding the mission of Sauce Magazine is imperative before seriously moving forward with any redesign ideas. It is always a risk to change something that has a large audience. I think that's why so many letters introducing a redesign to readers say, "we're still offering you what we've always offered, and it's just a little different now."

Another trend I've noticed in my research is accessibility. Whether it's Ebony's shift in focus from reporting more on black celebrity or athletes to reporting with a more positive editorial focus on black people from all walks of life. They are now addressing a broader, successful, educated black audience. By

covering ordinary people in addition to celebrities they widen their reach and make themselves more relatable to ordinary people. They became more approachable, more accessible, more real. Darhil Crooks who was brought onto Ebony's staff in January 2011 was responsible in large part to the redesign. They changed so much of their typography and even their logo to present the magazine, as a fresher version of it's former self. He spoke on the redesign and said:

This is everything from introducing an evolution of our 65-year-old logo to really taking apart every single page in the magazine and putting it back together with an eye to the brand pillars that we now think best reflect our target demographic.

There's that "brand" word again.

Here are some excerpts from his interview with SPD. At the end of 2010 I was presented the opportunity to become the CD at Ebony magazine in Chicago. I couldn't pass up the opportunity to help redefine an American institution. We immediately set about the task of redesigning the iconic brand that was launched over 65 years ago for a new generation of readers. With a new editorial team in place, we started to rebuild the magazine piece by piece, starting with the logo.

The new Ebony logo is an evolution of the magazine's original logo. I don't think it's ever been redesigned other than it becoming larger a few years ago. We wanted to pay respect to the legacy of the brand, so instead of starting from scratch, we took the original, cleaned it up, and began to change it into something

more modern and elegant. We added contrast to the characters and shortened the height in order to work better on the cover.

The new Ebony, of course, features new editorial. The FOB has been expanded to include new departments including The Radar, Style, Elevate, Achieve, Connect, and Live. We also added all new fonts: Brunel (serif) and a custom slab from Commercial Type, and Founders Grotesk and Founders Grotesk Condensed (sans) from Klim. There's a lot more information and extra content now, but everything has been cleaned up and organized making it easier for the reader to get in and out of each page.

The feature well has been revamped as well. We opened up the magazine to take advantage of the amazing original and archival photography.

We also are introducing some illustration into the mix.

Bon Appétit is becoming more approachable as well. They are doing this through a section called Arsenal, which lets the readers tune in directly to the voices of editors and freelancers speaking with a more approachable voice. Like, this is my go to dessert at all times. The ease of preparation, affordability of ingredients and a more human element to stories are all changes that were implemented with the relaunch of the magazine. They are also achieving approachability with their photography and design. For example, imperfection in photograph of a beautiful dish can make a reader feel like, “A home cook prepared that dish, and I can too.” Rachael Ray’s magazine has a recipe index in the front of the book that categorizes every single recipe in the magazine according appetizer, dessert, salad, soup, sandwich, etc., and makes it totally

accessible to the average reader. It's organized, it's clear, it's easy to navigate, it's approachable. The language that Rachael Ray uses all over her magazine in bold serif display type are things like, "Save, fun, 30 minutes, on a dime, quick, easy, fast, on track, step by step, cheap ..." it completely speaks to her brand and her audience. So, this is where the interview with Harper's Bazaar will shed some perspective on the importance of staying true to your brand and how closely intertwined magazine people believe their brand is with their audience. Also, it might help to identify some of the issues involved in redesigning an iconic brand or a brand that has serious loyalty, like Oprah, like Rachael Ray.

These are topics I plan on discussing with Robert Priest of Priest + Grace, the design firm commissioned by Oprah Winfrey to redesign O Magazine.

July 24, 2011. Interview preparation.

- Emailed the new creative director of Ebony requesting interview.
- Emailed the new creative director of Bon Appétit requesting interview.
- Emailed the new creative director of Everyday with Rachael Ray requesting interview.
- Gathered information about Everyday with Rachael Ray, specifically about Jill Armus, their new creative director appointed last fall.
 - <http://www.kltv.com/story/13550875/jill-armus-named-creative-director-of-every-day-with-rachael-ray?redirected=true>
- Prepared and researched for my interview with Robert Priest of Priest + Grace.
- Interviewed Robert Priest about the redesign of O Magazine.

Analysis. Robert Priest is pretty genius. If you look at his website his firm has designed for magazines, book covers and food packaging. So, I thought scheduling an interview would be difficult for someone so busy. I was wrong.

Scheduling an interview with Robert Priest was a breeze because his website priestandgrace.com has a phone number listed that reaches him directly as well as an email address. So, I just called, he answered, we set up a time and at that scheduled time I called again. Probably the easiest setup I could hope for.

What struck me the most in speaking to Robert Priest was how he took the visions from editor Susan Casey, Oprah Winfrey and editor at large Gayle King – three different women, who are not designers, with three different opinions that are all important – and distilled those thoughts into a cohesive design

Priest kept saying things like, “they wanted prettier, more color, livelier, more sophistication ...” and it was up to the designers to interpret what that meant. Priest believed that they wanted the design to communicate a certain personality for their audience and they knew exactly who they were trying to reach: a sophisticated, mature woman in her 30s-50s.

At Sauce, I think it’s important to think about our audience in these terms. Often times, because we’re a free publication with over a thousand pick-up locations, we forget that we do have a very specific audience, with an age demographic, with certain interests, with a gender bias, with an education, with a certain annual salary ... it’s important to make design decisions that are a direct result of considering our readership.

I do think Priest achieved the energy and liveliness in the design that they wanted for their audience. The text is placed in ways that give the page some movement. There is a lot of color throughout. It has a directive, guiding attitude with the use of arrows and colorful drop caps.

I especially love the use of the circle shape throughout the department pages of the magazine. It is something that I have been thinking about a lot for Sauce. It’s a way to unify the departments, which are really different from one another, so they have a common thread. O Magazine’s section headers are

beautiful; they work together but are still unique enough so that readers will recognize that they're in a new section. It's a huge challenge to create something that's not monotonous, which at the moment I feel Sauce's department headers are. I want to take a cue from Priest + Grace when designing the section identifiers. All of them have the letter O in them, as a way to reinforce the brand and constantly remind the reader where they are.

August 2, 2011. Adam Rapoport, editor-in-chief for Bon Appétit agreed to answer some questions for my project over email.

- To prepare for the interview questions I read interviews he gave to the media about the new Bon Appétit
- All of his letters from the editor after the redesign
- All his blog posts online from BA and GQ, in order to see his writing style and if it changed while addressing different audiences
- Came up with questions based on the research
- Began brainstorming questions for Alex Grossman, newly appointed creative director for BA

I was so thrilled after I got a response out of Adam Rapoport, editor-in-chief of Bon Appétit. I had been contacting people out of the art department at BA for quite some time without any response and I decided to email Rapoport to see if he'd be willing to answer any questions for my project as well as put me in touch with people at the magazine. So, I emailed him a little bit of information about what I was researching as well as asked for Alex Grossman's email address, he's creative director at BA. He kindly responded offering his help and contact information for people at the magazine. He is very active on twitter and on email, which I came to understand had a lot to do with the changes he brought to the magazine. He is an interesting person to talk to for a variety of reasons.

First of all, he has spoken openly about his opinion on design and typography, so although he himself is not a designer, he definitely had design

goals for the new BA. Secondly, his hopes for what the new BA will be and changing the role of the magazine as a whole were things he discussed in interviews and I think his vision for the new content combined with his knowledge of design really inspired much of the redesign. Third, I thought he could offer a unique perspective that is relevant to my work because he was an editor at GQ for ten years and now he's at BA; he's addressing a new audience and he's adapting to that new audience ... which is a big part of my project, customizing and adapting to your readership. I am curious to hear his thoughts on shifting gears to address a different readership, how to grow that readership and how to stay objective.

Mainly I wanted to talk to him about brand, to talk about maintaining and growing an audience and to hear his thoughts on the new design and how that communicates the new BA from a visual point of view. In his interviews he doesn't hesitate to discuss design and photography, so his opinion on design has had a direct influence on the redesign. It seems that a lot of his thoughts on design has to do with his personal taste; he's said things like he doesn't like food to look too homey or as if it were shot in a studio. He likes graphic, clean photography and design. The redesign of BA definitely reflects this aesthetic but what I want to know from him is how it reflects the content and how the new content speaks to the BA readership.

He's also spoken a lot to the focus of the magazine. In the past BA had a lot of stories that you can't find in the new BA. For example the old BA had recipe-laden features with little context every month. Rapoport specifically speaks to

removing that kind of story. He sees the value in providing context, providing personality and a memorable voice. It helps the reader to understand why they are reading about those recipes, why they're important and arm them with the advice and instruction to execute. In short, Rapoport wants to provide better service and personality.

The identity of BA before was more approachable than Gourmet Magazine (Gourmet had easy recipes but also really difficult ones, they did big travel pieces as well as covered food politics. It's tone was more serious.), yes, but it still was for a more affluent reader. There was travel; there was luxury and expensive restaurants. It seems that now it has made the transition from a less focused magazine that covered food topics (general food coverage including travel, restaurant, technique or recipes.) to a magazine built and designed for home cooks. It teaches, explains, guides and suggests all with a memorable voice and tone. The voice is even more friendly, witty and fun instead of authoritative and instructive. Almost as if the voice were saying, "Hey we're not chefs either but this works for me every time ..." It's a more relatable tone. That relatable tone is evident too because of his willingness to communicate with readers on twitter and through email, that attitude is something he promotes with the entire editorial staff. If people can interact with the brand, people will become more attached to the brand.

One thing that surprised me was how the business side of magazine publishing was going to be a big part of his job. That means he has to sit in on quarterly business meetings, it means he takes part (in some way) in thinking

about how to generate advertising revenue. I understand that magazines have to stay profitable in order for them to continue to be in print but I believe there is a conflict of interest when editorial starts getting involved with folks that generate revenue. His response to my question on how to stay objective when he is head of editorial but then required to be a part of the business was not clear to me.

I asked if his involvement with the business side of magazine publishing blur an ethical line? (As far as keeping editorial independent of outside influence.) He said:

There are judgment calls to be made now and then. But for the most part, a food magazine doesn't present too many conflicts. It's not like a fashion magazine where your advertisers are the makers of the clothes you're showing on the pages.

The interview was conducted over email so I wasn't able to ask a follow-up question. BA has a big audience (a circulation of 1.5 million) it has a big following, it makes a lot of money for Conde Nast. At Sauce we are a very small company and we in the editorial department constantly find ourselves in ethical debates with the advertising side of the company. So, to say that there aren't too many conflicts really didn't make sense to me.

I also wanted to ask him about the primary role of the magazine pre and post redesign because he has talked about what BA's primary role as a magazine was ... recipes. And I wanted to talk about what the role of the magazine is today ... it's still recipes. But what was surprising is that he talks about being current,

being culturally relevant. When I asked about how the new design reflects the new role of the magazine, he immediately went into his thoughts on photography.

BA had been criticized for being too *Avant garde* with their photography that it was modern, that it was not familiar to average readers and that it was too artistic for what the identity of the magazine was supposed to be: a magazine for home cooks that helps them be great home cooks. The transition from super-modern to more realistic and as Rapoport says, food photography that, “make[s] you hungry,” was a direct attempt to connect better to their readership through design. With the emergence of really approachable food magazines like *Everyday* with Rachael Ray and *Food Network Magazine*, where recipes are easy and the food looks delicious; food photography that was less *avant garde* and more real was completely culturally relevant, which Rapoport states was one of the goals of the redesign of the magazine. It also would also make BA more competitive in a saturated market.

But he also talked about broadening the readership and how to expand BA’s reach. He’s talked to various media outlets about appealing to a wider audience through the web. For instance, their site now has a homepage that is updated several times a day, like a blog, because that style of a website appeals to a younger, more web-savvy audience, they’ve launched an app, etc. But for the print, he said the best way to appeal to a broader, younger audience was to be more culturally relevant, like by putting Gwyneth Paltrow on the cover; and by having more attitude in the magazine, like having the tone of the writing be less serious, more witty, have more attitude.

October 12, 2011. In my preparation for my interview with Alex Grossman, creative director at Bon Appétit, I came across this article discussing the redesigns at Bon Appétit and Every Day with Rachael Ray.

The article discusses why they have redesigned in the recent past and they site Food Network Magazine as the catalyst for change. It is something I've read about, it's something I've mentioned in my field notes as well; that Food Network Magazine's newsstand success has pressured change in other magazines including O Magazine, (The fact that FNM and O Magazine are both published by Hearst was a reason why I wanted to include both in my research.) Every Day with Rachael Ray and Bon Appétit.

Hearst officially launched food Network Magazine in 2009 after a series of failing lifestyle magazines including Lifetime Magazine, a magazine counterpart to the Lifetime channel (Sound familiar?). The main reason why I wanted to talk to FNM for my research is because they are selling so well on the newsstand and they have been able to sustain themselves and grow in a competitive (food magazine) market. They were able to harness the Food Network audience and draw them into a different medium, which failed in the case of Lifetime Magazine. It seems like a good idea to create a magazine based off a network, ESPN The Magazine has enjoyed success; or vice versa with National Geographic creating a network after the success of a magazine. I think the key to these successes has been staying true to a brand that has a loyal audience. O Magazine and Every Day with Rachael Ray were each created because of a popular show, or

brand, and therefore, the magazines' successes lied in seamlessly fitting into those brands and marketing to those audiences that already were loyal to it.

When Gourmet folded and Food Network Magazine opened it signaled a changing of the guard. Gourmet was an authority it was also a luxury magazine; Food Network Magazine is approachable and entertaining. The Food Network brand is largely about approachability, entertainment and personality. The magazine stayed true to that brand identity. It was a specific goal to maintain that same accessibility of the network in the print counterpart as well as to incorporate the personalities of all Food Network celebrity chefs in the magazine. It is my belief that the accessibility (in part) of FNM, which resonated so well with readers, spurred a trend in magazine redesigns that is a move toward approachability. Every redesign I'm researching for this project has made moves through design and through content toward approachability and entertainment.

For example, in Bon Appétit, the photos used to be harshly lit and look like studio photographs but now they have become more graphic and have more realism to them. There are more imperfections in the food photography. There is also more instructional design to support recipes such as step-by-step graphics and photography. These elements of design are less intimidating to home cooks. In Every Day with Rachael Ray the typography bolder and in the display type uses key words like, "fast" or "easy," which signals to readers that the content will not intimidate them. In addition, there is an efficient recipe index, which was a major change in their recently launched redesign and appears in every issue.

Bon Appétit and Every Day with Rachael Ray are also making strides in their editorial voice by incorporating more personality into content. For instance, in Bon Appétit, every story, whether short or long, now has a byline, or a Twitter handle; in the past this was not the case. Editor-in-chief, Adam Rapoport has said that the addition of bylines on every story helps to give more personality to stories. Additionally, they have added to one of their sections titled, “BA Arsenal,” the first page of which was created to have more personality. Here’s a quote taken from an interview given by Rapoport to Grubstreet:

If you look at the first page, it’s the "BA Arsenal," and the notion is that these are dishes that we ourselves, as a staff, love to cook, and that we rely on — whether it’s a dessert or a drink, a technique, a tool, a kitchen tool. So each month it’ll be written by one of us. And these are not necessarily complex things, but they’re things that we swear by. And for our "Italy" issue, we’re going with affogato as our first "Arsenal" weapon.

Something similar can be said of Ebony Magazine, the oldest African-American magazine in the country. They did a complete overhaul, similar to BA, including staff changes, re-imagining content and a full-on redesign. Their new editor-in-chief Amy Dubois Barnett has said that her goal was to make the brand resonate with the newest generation of Ebony readers, including people who were optimistic, empowered and informed. In an interview with Ad Age she was quoted as saying the following,

This is a top-to-bottom redesign, not a small one,” Ms. Barnett said. “This is everything from introducing an evolution of our 65-year-old logo to

really taking apart every single page in the magazine and putting it back together with an eye to the brand pillars that we now think best reflect our target demographic.”

One way they are attempting to resonate with the younger demographic they hope to reach is to share real success stories from African-Americans that are not celebrities, which will be meant to inspire, since the people featured are very much like the readers that are reading the magazine.

Perhaps it would be a stretch to say that FNM has inspired changes toward approachability in all recent magazine overhauls; but it was a hugely successful example of how approachability could be the way to connect to a readership better.

October 17, 2011. Alex Grossman worked as the design director at WSJ magazine and at Cookie Magazine before moving on to doing advertising and branding work. He thought that he was finished with magazines until Adam Rapoport came calling for him to join his staff at the new Bon Appétit. I chatted with Alex Grossman for quite a while, over an hour, to gain an idea of how he conducted the redesign of BA, what the goals of the redesign were and what it's like working with Adam Rapoport. It was Rapoport that put me in touch with Grossman. I had been emailing the creative director a few times to no response but in the email interview I had asked the editor if he would give Grossman a nudge. It worked.

What was most striking about the interview was learning about the process of finding inspiration for the redesign choices. They studied food packaging from all over the world to find trends in the design that would translate to magazine design. The condensed typeface they used in the redesign was selected because they found condensed sans serif typefaces frequently in food packaging. The function of using that kind of typeface is that it allows more text to fit in the same space. Using that typeface as part of the design was one way they hoped to connect to the readership, a readership that loves to cook.

Learning about their process was fun because they found inspiration from obvious places, (The photography was inspired by Saveur during the 90's.) but also from unexpected places: typefaces in food packaging inspired body type choices and inspiration for color palette was derived from fashion. Tying back to the business side of the magazine, Grossman said that the concept for the

photography had to transition from being really modern to approachable food photography and the editorial director of the company had told him to do so. I shouldn't be so shocked when I hear about editorial direction from the business side of the magazine but I find it absolutely shocking. I can't imagine how repressed I would feel if that happened where I work. There is such a freedom that I have that doesn't exist in big magazines. The budget is small but the ideas are ours and that gives our editorial team at Sauce a real sense of ownership.

November 2012. After doing extensive research on Ebony Magazine, Darhil Crooks and editor Amy DuBois Barnett, I conducted an interview with Darhil Crooks.

- This week I did some analysis on the interview that I conducted with former creative director of Ebony Magazine, Darhil Crooks.
- Got in touch with Deirdre Koribanick, creative director at Food Network Magazine and scheduled an interview with her via email.
- Did background research on Deirdre and Food Network Magazine to prepare for the interview and wrote questions to ask.

I interviewed Darhil Crooks, former creative director of Ebony Magazine and responsible for their redesign last year.

I wanted to talk to Darhil because Ebony has such a strong brand identity, it's been around for a really long time and their content is geared toward an audience based on culture. That last point is really what distinguishes Ebony from the rest of the magazines I am covering because they focus on an audience of a specific culture whereas all the other magazines focus on an interest that does not necessarily have anything to do with race. Ebony is a magazine for black people.

Talking to Darhil was really enlightening because it revealed a lot his inspiration for the redesign. It seemed like he was trying to fill a void in the magazine world that black people weren't getting from any other magazine.

I really enjoyed speaking to Darhil (pronounced Daryl) because Ebony is a unique redesign to ponder. That magazine was created to serve a black audience, which I really thought a lot about when I decided to cover that redesign in particular. After speaking to Darhil it was great to hear his perspective as a black man about what the redesign meant to him personally. The way he saw it was, there's a need for a sophisticated magazine that serves a black audience for men and for women. Ebony had the potential to fill that void. He mentioned a few magazines that are dedicated to a black readership like Vibe, The Source and Essence but Vibe and The Source are hip-hop magazines dedicated to a specific interest within a black readership. Essence is a magazine with the aim to serve a black-female readership. Ebony wasn't gender specific and it was general interest, almost in the way Vanity Fair is because they covered a range of topics from news and current events to fashion. The idea that Ebony could be the Vanity Fair for a black audience specifically was really visionary in terms of how he wanted to serve the readership.

He mentions that he doesn't like focus groups and that he just does what he thinks is unique in terms of design and that he didn't consider the audience when he was doing the redesign. But the fact that he was thinking about what the brand should evolve to become, is indicative of identifying who the reader is and how best to cater to that reader.

He wanted to create something elegant and beautiful and modern and relevant and he wasn't bothering to ask questions like, "Is this typeface young? Will a younger audience respond to these colors? Does this logo seem fresher and

more youthful?” He wasn’t considering the specifics. I believe the questions were more like, “Does this feel the brand we want to be? Does this fill the void in our marketplace?”

Every person I’ve interviewed so far has said in some way or another that redesigns are symptomatic of needing to improve circulation and advertising revenue. That’s why Ebony Magazine needed a new identity from an editorial standpoint, both in voice and in design, is because they were failing as a business. Darhil said at one point early in the interview that the readership was skewing slightly older, which was causing them to lose advertising dollars. We’re taught to keep editorial and advertising separate but in the business of magazines it seems that editorial is always keeping a pulse on how the advertising department is doing and, in order to survive, are willing to adapt to make sure they are doing well. The ways in which you can ethically adapt are debatable.

At Sauce, there is a constant push and pull between the editorial department and the advertising department. We never sell content for advertising. But these interviews have got me thinking about the gray area of what ethically sound practices are.

December 2012. I did analysis of background research on Food Network Magazine and I compiled a list of interview questions for Deirdre Koribanick, creative director at FNM that I sent to her via email.

It was nice to see how carefully the design was thought out and how much everyone at Food Network Magazine considered the brand while making design decisions. When I interned at Harper's Bazaar in 2007, they were going through a redesign at the time. Every single minute detail was scrutinized from color palette to body type to display typography and it was really enlightening how much weight each decision carried. However, that was a magazine that had been in print for decades and they already had a concrete idea of what their brand was as a magazine and who their readership was. In this case, it's really about determining a readership for a magazine based on a TV audience. It's a completely different dynamic. She explains that the design inspiration comes from, "cook like a star," that all the design reflects that mission. This mission is reflected throughout the magazine with inspiration and recipes from a plethora of Food Network stars and is reflected on the cover as well every month with the thumbnails of stars' faces. It completely bridges the Food Network brand to another media outlet.

The examples that Deirdre provided about designing for the FNM readership were very helpful and insightful. I thought it was really interesting that they never jump a recipe, that they always run a recipe next to the image of the dish, if it's photographed. She says, "As a designer, I'd love to run big beautiful images of food for pages and pages but I know that readers want to see

the food right next to the recipe, so we design our stories that way.” As specific a problem as this is ... it is something that I struggle with! I mean, if you’re curious about a recipe, seeing a photograph of the dish is always useful and so I struggle between doing features that are beautiful, aesthetically appealing features and super-accessible features where the design is more utilitarian. I try to find a balance between being so utilitarian and being entertainment. Our content is designed to be a kind of hybrid between a city magazine and a culinary magazine ... it’s not as cooking centric as FNM, but I still appreciated her examples.

Another topic that she discussed was shooting a majority of the food photography on a white background. She explained that it makes the food stand out and is clearly lit so that readers can instantly understand how a dish should be presented. It’s more accessible than to have a still life table scape. I’ve been encouraged to ask photographers to shoot on more white backgrounds. However, it’s really hard for me to run photographs of food that are cut out or shot on a very light/white background because, while it looks gorgeous on my computer screen, in reality it looks anything but appetizing. It’s just because we print on newsprint. I think there is a direct association between photographs of food on white and approachability. It’s not in a foreign space, it’s neutral, it looks as though you could pick it up off the page and eat it. It’s cleaner. I get that.

January 2013. The last field notes I submitted were on October 30th and contained an interview I conducted with Deirdre Koribanick of Food Network Magazine.

I emailed Daryl Moen on December 16th asking if he would be willing to meet me in Columbia to discuss finishing my professional project. He said yes. So, on December 21st we had a meeting at his office to discuss my work and what I need to do to complete my project.

The first thing we discussed was who would be in my new committee. Jan Colbert was my committee chair and has retired but thankfully Daryl agreed to be my chair. I'm really happy about this because he's been a part of my committee since the beginning and I feel good that he's going to be a part of this process. I have reached out to Joy Mayer, who was a part of my original committee as well and asked her if she will be willing to continue to be a part of my project. She is on vacation until January 3rd; I expect I may not hear from her until around then. Daryl had suggested John Fennell as being the third member of my committee because of his experience in magazines as editor at Milwaukee Magazine as well as Step-By-Step Graphics, a design journal. I have emailed John. I introduced myself, briefly explained my project and asked if he has the time to be a part of my committee. I also informed him that Daryl agreed to be my committee chair so that if he has wants he can ask either one of us any questions or voice concerns regarding my project. Daryl also mentioned that he would contact John separately, which I think is helpful because I never had John Fennell as a teacher and I felt a little nervous to contact him on my own.

The second thing we discussed was talking to Martha Pickens at the journalism graduate studies office. I emailed her to make sure that at the time I submitted my project proposal approval form that it was filed as a professional analysis project, which is more conducive to the kind of research I've done so far – journalistic investigation. Daryl sent me an example of a graduate professional analysis project and it was really helpful because it helped me to understand the style of writing I'm going to have to do for my own work. This format, because it's more like a long-form magazine piece, would not require IRB approval. I also wanted to let Martha know that my committee is changing and as a result I will have to resubmit the approval form to reflect that change. (New committee members need to be approved by the associate dean and the project committee.)

The final thing that we discussed was creating a back-out schedule for completing my project. (Please see the schedule on the following page.) This is a tentative schedule to give myself structure and due dates, which I feel will help me move forward. It includes dates for face-to-face meetings with the project committee as well. Overall, I'm feeling optimistic and excited to complete this chapter. The research that I've done so far has been enlightening and inspiring, also, it's been a great opportunity for me to interact with some amazing designers. I hope that with the structure this schedule provides I'll finally finish my project this semester.

Schedule.

- Oral defense – April 15th
- Project report submitted to committee – April 1st
- Status meeting with project committee to discuss the status of the project report and redesign prototypes – March 15th
- Status meeting with project committee to discuss focus-group report and redesign prototypes – March 1
- Write up results of focus group as a report – February 15th
- Conduct focus group – February 4
- Status meeting with project committee to discuss research results report and any redesign prototypes. Schedule meeting with the graduate studies office to re-file project and update them on the new project committee – January 25th
- Write up a report of research conducted – January 15th

January 4, 2013. After meeting with Daryl, he emailed me examples of past professional analysis projects. It's been a long time since I've reviewed a project and reading them was rejuvenating. It gave me a clear vision of what I have left to do. He suggested that I write up a research report that details all of the interviews and background research I've completed thus far on magazine redesigns.

I've started writing up the report and plan on turning that in to the committee on January 15th. To help myself along the way, I've made an outline that I came up with based on the projects that I read. I have so much information, interviews and background research that I'm finding writing to be a bit overwhelming. I was having trouble figuring out where to start.

So, to help myself get organized, I made a brief overview of how I want the research report to flow based on the professional analyses I read. See below.

Research report overview. Identify the project. You want to communicate what you are analyzing exactly, how magazines can become better connected to their readership through a redesign. You should explain why interviewing professionals was important to learn this—You needed to know from them why the redesign was necessary, how the redesign was conducted and the their opinion on the results.

Identify the professionals you spoke to and why. List the people, their position and their publication. Briefly site your reasons for wanting to talk to them.

Discuss your findings from research and interviews. This will be the paper that you submit on January 15, which will end up being a large bulk of your final report. Organize your research by separating it out into different categories. Categories could include but are not limited to: typography, color palette, department identifiers, photography and illustration. Identify redesign trends that you found during this process. Include the inspiration for the designer, expectations/goals of the designer and influence of the readership/publisher on the designer and how these factors affected redesign.

Discuss how this impacts me. Explain why these findings are relevant. Discuss how your findings will influence or help you in the redesign of Sauce Magazine.

Laying out a plan has made this a much less intimidating venture.

February 20, 2013. I turned in my research report on January 21, 2013. I have since gotten it back from Daryl and he's included some edits and direction for the second draft, which I'm working on now. I drifted away from the research report reading stylistically as a long-form magazine piece because to be honest, it's been a while since I've written a paper like this and I feel a little rusty. I'm glad that the first draft is out there though and I can start to chisel away at it and improve. I want to have the second draft completed and turned in to Daryl by February 27.

Last week I hosted a focus group discussion with some Sauce Magazine contributors and a Sauce Magazine reader. I tried to schedule a larger group to meet but some people were unable to attend at the last minute. The discussion was quite long; it went on for about three hours. It was exciting and informative to talk openly with everyone about the design. Some of the people there are contributors and we always talk about work ... but not in this way where we're discussing how we want the magazine to evolve. Everyone had so many different ideas and it was very inspiring for me to hear the potential of what Sauce could be in the future. There was some criticism for the existing design regarding navigation, especially section headers, the logo, the kind of paper we use but a major point was the consistent use of larger photographs. Some of the comments took me by surprise and some of the comments were thoughts I was expecting to hear – like the general distaste for the logo – but overall it was an informative experience. I am currently transcribing the recording of the discussion and I'm going to write a brief report of the discussion to be turned in next week as well.

On another note, I emailed back and forth with Martha Pickens. She gave me good feedback about reformulating my committee and confirmed that I am doing a professional analysis rather than scholarly research. She confirmed that because this is true I would not need IRB approval. She also said that adding John Fennell was a great idea and assured me that I don't need to do any formal paper work to add him to the committee; she said that she would take care of it.

Last semester I enrolled in nine credit project hours to complete my professional project. However, since I didn't complete it I was concerned that this semester I would have to enroll again for at least three hours. Martha informed me that I don't have to enroll in project hours this semester. She said that whenever I do my defense, I should enroll in a zero-credit option called Graduate Examination, which is a flat fee of \$340.00. That's a huge relief!

March 20, 2013. Notes on the focus group discussion

Introduction. I met with a focus group of five individuals one night at my house to discuss the current design of Sauce Magazine. The people I invited are Barbara Shuman, journalist; Greg Rannells, photographer; Carmen Troesser, photographer; Stacy Schultz, managing editor at Sauce Magazine; and Vidhya Nagarajan, Illustrator. All but one of these people are contributors to the magazine. The reason for this is twofold:

1. I invited a wide range of people, many declined, a few accepted and didn't show up.
2. Contributors of the magazine look at the magazine every month. Because of their commitment to the magazine, they are invested in Sauce and were likely to have strong, reasoned opinions on how to improve the magazine.

Objective. Naturally, I have ideas for the redesign ... I work on the magazine every day and have been for the last five years. However, it's hard for me to take an objective look at the magazine *because* I'm so close to it. That's how I began the discussion with everyone, by explaining that I was going to use the comments from the focus group as a tool to help guide the redesign of the magazine, which I explained is the subject of my professional project

It turned out to be a good thing that I talked mostly with contributors because I know they look at the magazine on a consistent basis and they were able to tell me in a clear way with reason what they like and don't like; what

they're likely to read and unlikely to read. They were able to offer me a new perspective on my work.

Main ideas. The two main design takeaways that I gained from the focus group were:

1. Use bigger photographs.
2. Improve navigation by using more graphic elements and color to identify and different sections of the book.

Perception. The first thing we discussed was the perception of the magazine.

1. Beautiful photography
2. Great mix of subject matter that ranges from human interest, home cooking, dining out and ingredient knowledge.
3. Easy to get confused with Feast Magazine, another local culinary magazine.

I expected to hear the point of getting confused between Sauce and Feast. Greg said, "A friend of mine told me the other day, 'I love what you've done for Feast this year.'" Rannells does not shoot for Feast Magazine. The two magazines are often confused.

We discussed the February 2013 cover that had a photo of *kimchi*, a Korean condiment of fermented cabbage, which was shot by Greg. Barbara started the discussion of the cover by saying that she loved that cover because it had bright colors. She stated that Sauce and Feast are both free magazines, often distributed in the same locations and cover the same subject matter. She went on to say that if Sauce covers are as colorful as this particular cover was, it would stand out. She also said if we were consistent in creating colorful, eye-catching covers people would recognize us for that month after month.

The discussion of covers went deeper.

Everyone in the group agreed that a glossy cover would make the Sauce cover photo stand out. At the moment, the magazine is printed on newsprint. It's quality newsprint but it's newsprint all the same. For many years, particularly between 2008 and 2010, I made the choice to print covers that utilized subdued colors and photography that used lots of black. I thought it looked really sophisticated. I also understood that darker covers printed better on our newsprint. Those issues didn't yellow as fast with so much dark ink on it, it seemed to almost cover up the fact that we were printing on newsprint. If you look at the December 2008 issue in your hands, which was an all black cover, it still looks new.

The group as a whole said, darker covers look great because of our paper and they would also distinguish the magazine from Feast, which tends to run photographs with a lighter tone and incorporates more pastels.

Larger photographs. Everyone at the focus group agreed that our readership expects to see beautiful food photography from Sauce Magazine. When I started working at Sauce, I made it my goal to search for photographers that could shoot food in a pretty, delicious and unusual way. It's definitely the crux of the design and it's a strong foundation. Everyone expressed the feeling that there should be as many full-page photographs in the book as possible. Barbara said, "Maximize the impact of photography by running photographs larger." Because the photographs are what people recognize the most about the design of the magazine, it only makes sense to play to that strength as much as possible.

Jumping text. One way to play to our design strength could be through jumping text so that photos have the space to shine. It was suggested that we could jump recipe text. If we did that for the majority of recipes, visually we free up some space and allow the design to really engage readers. Also, we save space by consolidating a bunch of text to the back. By consolidating most recipes to the back of the book in a clearly defined recipe section, it would almost make it easier for readers to rip them out and actually use them, which Stacy explained. Thus, making it even more user-friendly. Finally, this question came up: Do the majority of readers cook Sauce recipes? (Many of the recipes are challenging.) The answer is tough to come up with without gathering any data ... however, most readers are "aspirationalists," as Greg called them. They see the dish, they see the recipe and they'd like to make it but most readers probably won't. He

explained this point by talking about Travel and Leisure Magazine. All they do is talk about travel but most people can't afford and will not go to all the places they talk about, it's also a form of entertainment and that we should consider Sauce to be a form of entertainment. I suppose he meant that the design can stand to be a little less utilitarian.

I think jumping recipe text frees up tons of space for me, but is it a good idea? I think it depends on the type of reader you are trying to reach.

Stacy thought it's a good idea to jump recipe text but not story text. She explained that when you're reading a story and the text is jumped it can be irritating to flip to the back of the book but to flip to the back of the book for recipes would not garner the same response. Her reasoning was that it's annoying to flip to the back of the magazine when you're reading a long narrative piece because the jump is an interruption in the experience of enjoying a story. However, jumping recipes is not part of the narrative, it's often times supplementing the narrative, but it is separate.

A Food Network Magazine reader does not want recipes to be jumped, according to design director Deirdre Koribanick. They make it a point at that magazine to make recipes as close to their corresponding photo as possible because it's more user friendly and because their readership is all about ease, quick, accessible design. For a Sauce reader, who is really anyone that cooks and/or dines out in St. Louis, accessible design is not necessarily paramount. Maybe for a Sauce reader, the experience of seeing a beautiful photo of a dish and

reading about the dish is more important than having easy access to the recipe to make that dish.

The new classics. Vidhya, Carmen and Greg all had positive feedback about one department page we do each month called The New Classics. It's been a page we've had trouble with because what it is about is unclear to readers. This is true because we have changed what it means many times over the course of 5 years.

It initially started out as the signature dish of a restaurant, getting the recipe and publishing it. From that it turned into finding dishes that were riffs on a classic so a creative grilled cheese, for example. From there it morphed into a reader writes in, requests the recipe for a dish, we find it and publish it. All the while it's always been called, "The New Classics."

I brought it up in the discussion because it's something we are considering axing for the new design. Everyone had interesting feedback for keeping it.

Carmen explained that one of the things Sauce is known for is restaurant coverage, the other is cooking and New Classics combines those two ideas by getting home cooks recipes from the restaurant chefs they love. Only problem is that graphically it doesn't convey the idea clearly. Possibly having a darker, bolder typeface that currently explains the section would make it easier to understand. Right now, the style is to have light type explaining the section. She also said, having a compelling photo would work better too. Right now, it's a plated restaurant dish. She explained, there's nothing about this that feels like

home cooking or restaurant, it's just a plate. If, for example, there were a photo of the finished dish but in the context of a home cook's kitchen like a knife somewhere, ingredients chopped up somewhere, mise en place, that would visually indicate that it's a story about making a dish. That kind of photography feels active and kinetic. When you have something like a static beauty photo of a dish you don't get the feeling that it was just made. Maybe something that is more active would make people feel like making it more.

The problem with the section header was brought up in the discussion of this page as well. Everyone agreed that the section identifier, home cooking, is more prominent than the header, The New Classics. That type treatment is meant to identify to the reader what section they're in and what the focus of that page is but everyone explained that there's a lot happening on the page and nothing is dominant, the header is too small that people probably don't notice it. They said if that type treatment were larger, it would demand that you know what it is. As it is now, it looks like an afterthought. There's no guidance to the reader to help them understand what this page is about and why they should take notice.

This got me thinking about the kind of section header I want to start experimenting with for the redesign.

Navigation. Navigation was a huge issue that we discussed, which was incredibly helpful for my redesign process.

We ran a tour of mardi gras hot spots outside of Soulard in our February issue. In that feature, Stacy pointed out that I used ornamental frames around the

name of each bar that we mentioned in the pieces to delineate the individual places, but also to unify that spread as one section. It was mentioned that these graphic elements made the page clear and distinct as a section. She lamented that this distinction was lacking in all three front-of-the-book sections: A La Carte, Reviews and Home Cooking.

The idea of using graphics and bold colored shapes to differentiate sections would be a great start for the redesign, just to help navigate the reader from section to section and to help identify what section they're in. As it is now, the section headers somehow get lost. Barbara said that was because they're placed on white, that they don't draw attention to themselves. Using a graphic arrow, like in the mardi gras section could work, it's bold and bright and attention grabbing. Graphic elements that are simple and bold are easily recognized too, Vidhya pointed out, if you use the same graphic element consistently for each corresponding section, it could be a branding tool. So, when readers see that graphic, in an instant, without reading anything, they know what section they're in.

Also, using different colors to differentiate each section would be great. Right now, in both the home cooking and reviews sections cyan is a dominant color. Something as simple as keeping cyan as a dominant color in one section and making orange the dominant color in the other section could be one easy step to making navigation easier to follow.

April 15, 2013. The last few weeks I've been revising my research report according to Daryl's edits. It took me a while because revisiting that paper was daunting. I think, as a designer, it's become hard for me to read text in a plain word document; I've lost the stamina. Sometimes it feels like I'm facing a wall of text. I don't even know if that makes sense but that's the best explanation. So, I decided to design this latest report revision in InDesign. (I did this with the focus group report that I submitted to Daryl and I loved how it turned out.) It's like I couldn't re-write it without being able to see it. In an InDesign document, I tell if text flows because I see it laid out, I can see what is missing visually to assist the text and I just enjoy creating these documents. I think it means I found the right job, right? I've also sent the same document to Daryl in a word file. Once he's done editing it and gives me the OK, I will send it to the rest of the committee.

Currently I am working on design ideas that were inspired by the focus group discussion I held in February. Those ideas were: bolder graphics to help navigation and bigger photographs to anchor the design and provide dominance. One of the columns completed is called Vegetize It. It's a column about taking a classic dish made with meat and how to make it vegetarian-friendly. The page used to be a four-column grid, 2.35 inches per column and the photo, which was of the finished dish, took up two columns. Because the photo and all the text were on one page, there was not enough space to create dominance. The text and the recipes were too long. What I decided to do was give the story a two-page spread. The left page is a photo of the finished dish with the headline and the new, colorful section header. The right page is what we call a process photo, which is

just a photo of the ingredients, for example, shot with ample negative space where I will place the text for the story and the recipe.

This new format does three things:

1. Gives the reader a more engaging and dominant lead photo to the story.
2. Allows the pages to not be overwhelmed by text.
3. The process photo indicates what goes into the dish. Form meets function.

Another department page that I've redesigned is called The New Classics, which will be called By Popular Demand. The New Classics is about getting a recipe from a restaurant and running it in the magazine at the request of a reader. The title: The New Classics really didn't indicate the purpose of the column; By Popular Demand makes a little more sense. In the previous design, I would have the photographer shoot the restaurant dish with negative space in order to run the recipe inside the photo. I had introduction text explaining what the column was but it was in light, small type. Now, I have a full-page photo and the text introducing the column is placed on a colored shape placed in the photo. The colored text box helps the headline and intro that explain the purpose, stand out more. I have the given myself a half page, facing the full-page photo, for the recipe text. Recipe lengths vary month to month and (The word count for By Popular Demand is not as predictable as Vegetize It) there's just no telling what will be short enough to fit within a photograph. This ensures that I can be

consistent every month. The photo is dominant, the intro and headline are prominent. We want to be clear and quick so the reader can absorb what we're trying to tell them instantly. This does a much better job of getting our message across.

June 2013. After redesigning several pages of the magazine, it made sense to document those changes and what lead to those decisions.

Reviews introduction page redesign. The reviews section contains three to four stories in the entire section every month. Those stories include our new and notable review, which is a review of a new restaurant; our nightlife review, which is a review of a bar or club; our online book review preview, which tells the reader what books we will be reviewing on the blog this month; and, every other month, where to explore next, which is a foodie tour of a neighborhood in or around St. Louis.

I knew that no matter what the word “reviews” needed to be dominant on the page. On the current intro page, the word reviews is in Clarendon typeface and sits at the top aligned to the left. To the right of the header, there is a list of all the reviews and a brief description of what each review is about, that text is in Futura. (The description can be as simple as the name of the restaurant, the name of the neighborhood or the genre of cookbooks to be reviewed.) This does not anchor the page at all. There’s little dominance. The display type at the top that says reviews competes directly with the list to the right of it. There is a large photo on the page as well, which is placed directly under the display type saying “reviews,” to the right of the photo is a column of text, which is the beginning of the new and notable review. The issue with the photo and story placement is that it mirrors the fractured dominance at the top, which as a whole makes the page feel heavy to the left.

In the new design, I made word reviews dominant and in the typeface Pistilli. The header now goes across the entire width of the page. Also, I chose to make the photo a full-page photo. The reason for this is two-fold. Number one, my focus group told me that the more full-page photography I can use the better, people like big pictures and the photography at Sauce is strong enough to anchor a page. Number two, the photo running at full page forced me to pair down how much story text appeared in the intro. This page desperately needed some elements to be edited out and while placing a larger part of the review (Body type is Adobe Garamond Pro in the old design and the new design, however on the new intro page the first few sentences of the story appear in Neutraface book.) on the intro page was useful because it lightened the weight of the jump page (Page 2 of the review.), it also made it more difficult to create a hierarchy. Therefore, making the photo full-page, and only including a few sentences from the beginning of the review made it lighter and graphically more engaging.

The issue with the list of reviews and descriptions of each review was resolved by placing the list on the bottom of the page in a text box that spanned the width of the page like the header. (The typeface for this text is Neutraface condensed bold and Neutraface tilting.) Separating the list of reviews from the review header allowed them each to stand out on their own because they have their own space.

I chose to remove the small cyan info box that overlaps onto the photo on this intro page for two reasons. 1. The jump page has all that same information, there's no need to repeat it. 2. To save a little space.

The jump page. On the current jump page the first thing I wanted to change was the section ID. This is the text that appears in the top left or right-hand corner of every page in the department except for the intro page. It serves to let the reader know what section they're in and what this particular story is about. In the current design, I repeat the use of Clarendon, for the word reviews and kept the color black. For the text explaining what the story is about I made the typeface Futura and the color cyan.

The new design has a couple of changes. I included an icon in it. It's of Graucho Glasses, a novelty disguise based on the look of the actor Julius Henry "Groucho" Marx. Michael Renner, who is the writer for this review, does his reviewing anonymously to remain unbiased and to make sure he receives no special treatment. His photo isn't floating about on the web; he never introduces himself to chefs and never reveals himself to restaurant people. So, I thought this icon was appropriate for this review. It intimates anonymity and has a sense of humor. I kept the word reviews here, which is set in Pistilli and is slightly marred by the icon. I took the name of the restaurant out of this header text and just kept that text limited to the name of the review, New and Notable, which is set in Neutraface tilting. I also indicate that this is the second and final page of the

review by saying 2 of 2, just to be clear. The name of the restaurant appears at the bottom of the page set in large type, which should make up for this change.

I reduced the number of photos on this review from two to one to account for the increased amount of overflow text due to shortening the amount of the story that appears on the intro page.

In the body text, which is set in Adobe Garamond Pro in the new and old page layout, I chose to make some of the text colored, bolded and in a different typeface to break up the page a little bit. It's a lot of text for one page. So I chose to highlight interesting sentences to provide different points of entry to the story. I chose to put lightweight strokes in between the columns to break up the text as well.

I like the way I caption photographs in the old design. Two bold strokes outline the caption text, which is set in Futura and is blue. In the new design, I took that same idea and polished it a little bit, adding an arrow to indicate that this text is captioning this photo.

The text at the very bottom of the page is a detailed information box, which is designed to give readers who aren't committed to reading the entire review a snapshot of the review. I decided to call it At a Glance and put the name of the restaurant in a larger typeface so that the name of the restaurant appears somewhere on here prominently. I also kept the address and contact information here instead of having it appear on the intro page and on the jump page. I chose to distinguish this section of the page by making the background a light blue, just to give it a little separation from the main story.

Color. The choices concerning color are simple. I want to use different colors on each story in the department. Currently I use cyan as an accent color throughout all the sections, in every story. The colors used here in this review are a cornflower blue, red-orange and yellow. On the next page perhaps it will be a different mix of colors that all stem from the overall color palette of the new design. The colors are going to be used as a tool to signal to the reader, “Hey, new story!”

Table of contents. The new design is on the left, the old is on the right. For this page, I decided to use the advice from my focus group and focus on one photo. So, one dominant photo will take up the background, which will be captioned in a colored balloon. Then the sections will be broken up on a black colored rectangle with the name of the section in white to delineate the different parts of the book. That is in Neutraface condensed and the type below each section is in Neutraface Display. This is a nice change from the original table of contents, which has the cover details box. That has been eliminated because the information in that box is now on the cover, in a more abbreviated form.

Make this. The headline is now in Pistilli, which is going to be a dominant display type throughout the magazine. The body type is in futura std book. The photo direction for this featurette is different. On the right you can see that this is the old version and it’s just a beauty photo of the finished dish. On the left it is a more active setting, there are props, imperfection and it looks like a

beautiful mess. That is the intention. To depart from something still-life like to something more kinetic. I chose to highlight the address information for the store that is featured on this recurring page on a transparent white box at the bottom left. I also have chosen to have a pullout caption on the photo itself to easily identify to the reader what they are seeing. I also chose to highlight the name of the dish in the text as I did in the old design but in addition I chose to highlight the name of the dish under the main headline “Make This” and I also chose to include how long the active cooking time is because the whole point of make this is that this is an easy dish for you to whip up at home for your family. The time in the display type helps to drive this point home since the headline does not do that clearly.

Five questions. This feature is the last page of the magazine and it has always been five questions, quite literally. In the past (at right) the text is not integrated into the photo and the display type is not eye-catching. In the new design, I’ve asked the photographer to shoot with negative space, so that I can use a full-page photo that I’ve been told is what readers like. In that negative space I have included the interview, which no longer has to be restricted to five questions only. Body type is futura std book and display type is neutraface condensed.

After sharing all of the pages I’ve redesigned for the magazine, Daryl encouraged me to begin compiling all of my work so that I could turn in my project report ... finally!

He told me to visit:

<http://journalism.missouri.edu/programs/masters/completing-your-degree/professional-project/project-report/> to help me understand *exactly* what I needed to do to ready everything for the committee and for submitting it to the university. So, for the last few weeks I've been finalizing my design work, compiling and editing field notes and writing up all the bits and pieces that I didn't even think about like the abstract and key words.

I'm looking forward to sharing and presenting my work.

Chapter 3

Evaluation

This project has come together over the course of several years. During that time I've been a design intern, an assistant art director, promoted to art director, won awards for design and even forayed into designing for the web. When I officially started the research portion of my project, I had already been working at Sauce Magazine for one year. The staff at the magazine was very small (a total of five full-time editorial employees) and I only reported to an editor, who did not have substantial, professional print design experience. About three months after I began working for the magazine, I was no longer required to report to the editor on design concepts, I was given the freedom to do what I wanted. However, with nobody with magazine design experience to collaborate with, I was alone with no guidance.

I was unsure of what I wanted the visual identity of the magazine to be and nor did I have the knowledge of what that really meant. The idea that every element of the design; the colors, the typefaces, the grid, the aesthetic of the artwork; played a major role in the brand identity was something I rarely thought about. Instead, the volume of work was so overwhelming that I just wanted to get the issue to the printer in one piece and thought of – what am I communicating on a design level – was not a question I asked enough. Also, when I began working at Sauce Magazine in 2008 the magazine had just launched a redesign in January. The magazine's editor did not want the design to be changed.

It was not until I started doing the research for this project, and talking to professionals across the country about redesigning a magazine, that I began to understand the amount of consideration designers put into every part of each issue. When I was an intern at Harper's Bazaar in 2007, I had seen a bits and pieces of their redesign process, but as a paid designer, never. At Sauce Magazine, I was just trying to finish the job every month, going through the motions.

I grew awareness for the redesign process after conducting the interviews with the designers for this project. That knowledge ultimately affected the redesign work I did for Sauce Magazine. I had a vision of what I wanted the brand to communicate through design, I had reason for those choices and in the end that made the process have more meaning. That's something I would not have understood without talking to experienced professionals and I learned from them what I couldn't learn in an isolated work environment.

They taught me how they drew inspiration for the redesign, how they thought about the readership's experience, the mood they wanted to convey through colors and typography. Those interviews gave me the tools I needed to think about my own redesign work in a more systematic way rather than just thinking about aesthetic. It got me to think about designing to enhance the experience the reader has with the magazine whereas I used to think about design primarily from an aesthetic point of view.

A change in perspective from my end means that I create a better experience for the readership and I believe that is the first step to a successful redesign.

Chapter 4

Physical Evidence

Introduction. Sauce Magazine was founded as an online restaurant guide in 1999, and two years later, the first edition of the print magazine was published. Its circulation is 70,000 at more than 800 distribution points. Sauce is a free publication that relies solely on advertising dollars for revenue.

Sauce has established a reputation in the community as a culinary magazine that covers restaurants, bars, chefs, cooking techniques and recipes. Since those first years, however, the market has changed and other publications more than ever are covering what was once a niche topic.

There is the rise of Feast Magazine, Sauce's most direct competitor, with a circulation of 70,000 and 650 distribution points. It's also a free culinary magazine. Feast was founded by one of the original founders of Sauce and is owned by Lee Enterprises, a corporate newspaper group that owns numerous publications nationwide. Lee Enterprises also owns The St. Louis Post-Dispatch, a general interest newspaper that includes reviews restaurants and also covers restaurant news on its blog "Off the Menu." In addition, there is St. Louis Magazine, a city magazine that offers more print coverage of the St. Louis dining scene now than ever before, whose editors have published two cookbooks in recent years featuring recipes from local restaurants. Finally, there is the Riverfront Times, or the RFT, which has ramped up its online presence in the past two years and covers food with a monthly restaurant review and various

food-related columns on its dining blog, “Gut Check.” The RFT’s food content includes chef interviews, slideshows and a vegetarian dining column.

Sauce is competing for dollars in an increasingly crowded market. The majority of its advertisers are independent restaurants with limited resources. The competition has fractured its ad base, making it necessary for Sauce to adapt to this crowded environment. A redesign is a tool that can be used to reconnect with and broaden readership, gain publicity, distinguish Sauce from its competitors and appeal to a more diverse advertising base.



Figure 1. At left the February 2012 cover, at right the redesigned cover.

Cover redesign. Redesigning the cover is key to the redesign because it will help distinguish Sauce from its competitors, namely Feast, which is placed next to Sauce at many distribution points. There is pressure to stand out and

changing the cover to communicate content clearly and quickly will encourage readers to choose Sauce. What makes a successful cover? After careful consideration of designs that I admire — including the covers of Esquire, GQ and Bon Appétit magazines — I came up with a formula for a new Sauce cover.

The formula. Typography. The typography for the cover will be limited to two typefaces: [Pistilli](#) for the logo and [Neutraface](#) for everything else. Many weights of Neutraface will be used to make the type designs unpredictable month to month and to employ the entire font family.

Use two colors for typography. One color should be used as a dominant color for the logo and the other color should be used as an accent. The accent color can be used for display type denoting a cover line, main cover line or to color a graphic shape containing either caption information identifying the subject of the cover or an extra cover line within the graphic shape. All colors on the cover and in the issue will stem from the new color palette.

Thick sans serif display type for the cover-story line. Neutraface will be the display type for the main, dominant cover line. Hierarchically, the main cover line will be second only to the logo.

Use of a colored, graphic shape. This will serve to identify the cover photo, so there is no need for a cover details box. Currently, Sauce Magazine's table of contents page includes a cover details box with a photo of the cover, details on who shot the cover photograph, what the cover is and on what page the cover story appears. In this case, the caption appearing on the cover can identify what

the cover is and what page the cover story appears on immediately, making it easier for the reader to understand what the cover subject is and at the same time alleviate the overwhelming amount of information that is on the table of contents page. The credit for the cover photograph will still appear in the table of contents.

Cover lines calling attention to the most notable stories in the issue will line the bottom of the cover as they do now but will be designed in such a way to call more attention to themselves. Right now they are in Futura Std Light typeface, placed into a text box. Each cover line is separated by a dot. In the new design, cover lines will be in all capital letters and each cover line will be designed with a combination of bold and light weights and varied tracking to contain each mini-type design in a square or rectangular shape. The typeface for all the display type on the cover, with the exception of the logo, will be different weights of [Neutraface](#).

Sauce

Sauce

Sauce

Figure 2. Different nameplate ideas for the cover.

Logo research. I was instantly drawn to the typeface [Pistilli Roman](#) as the new typeface for the Sauce Magazine logo redesign. A bold nameplate on the cover is necessary so the name of the magazine stands out when placed on cover

art. I've used it as a display typeface in the magazine and on my wedding invitation too. It's bold and gets noticed.

The founders of the magazine designed the current logo in 1999 from a typeface called Potrzebie. It is instantly identifiable as the Sauce brand. Pistilli carries some of the ideals of the original logo: It's fun, it's thick, it's a serif typeface and it's quirky. The new logo makes sense with the old logo, signaling a carrying on of the tradition of the brand but in a modern way, just like Darhil Crooks did with the redesign of the Ebony Magazine logo. (To be fair, he hired a letterer to custom draw the new logo based off the original; I do not have such a luxury. Good for them!)

Pistilli Roman is a typeface that is the result of collaboration between two designers, John Pistilli and [Herb Lubalin](#). Pistilli was an American letterer. He was born in 1925, attended the Jean Morgan School of Art in New York, where he learned lettering under teacher J. Albert Cavanaugh. Pistilli was head of lettering design at Sudler & Hennessy Inc., a type foundry in New York. Sudler & Hennessy also employed Lubalin, who worked with Pistilli as a graphic designer.

Pistilli Roman was designed in the 1960s but never digitized. It was created for use on a typesetter. Once this technology became outdated the typeface was never updated for modern use. [Many designers have interpreted](#) the original typeface of Pistilli into different typefaces including Didoni, Pistilli Roman Replica, URW Didoni, OptiPirogi, [Eloquent](#) and Pistilli Roman by Claude Pelletier. (Pelletier created a free version, which I downloaded and am using for the purpose of this project. If I were to purchase it, I would choose Eloquent by

Jason Walcott because it contains several weights, italics and ligatures.) The original hard-copy phototypes of Pistilli Roman that were designed by Pistilli and Lubalin reside in Brooklyn, N.Y., with a design firm called Incipit.

Notes on Neutraface. Neutraface is a typeface that was designed by [Christian Schwartz](#) for House Industries. It was released in 2002. Schwartz is now partnered with Paul Barnes and jointly own Commercial Type, a type foundry based out of London and New York. They are responsible for creating custom typefaces for numerous magazines including [Wyatt for Oprah Magazine](#) and [Graphik for Bon Appétit](#), which were both studied for this project.

Neutraface was influenced by the work of Austrian-American architect [Richard Neutra](#). He leaned toward architecture that was open and unobtrusive. Once his architectural designs were complete he was involved in typefaces used in signage for his buildings for continuity between the two platforms of design: architecture and typography.

Neutraface will be the dominant display type on the Sauce Magazine cover. It will be used for all text other than the logo, including the issue date (July 2013, for example), text indicating the website: saucemagazine.com, cover caption identifying the photo subject, main cover line and supplemental cover lines identifying the most notable stories in the issue.

I love the versatility of this typeface because the font family has display types, a slab serif type, condensed types and sans serif types. Because the typeface

is so versatile it would give me range in the design, but it would still be consistent because it's all Neutraface.

Photography. The principles for cover photography will remain the same. A photo of a noteworthy dish, ingredient or drink that is mentioned or featured in the cover story will remain the focus of the cover. The criteria being it should make the reader hungry, it cannot be so obscure that it alienates the majority of our readership, it should be colorful or have pops of color, and most importantly be curious enough that it engages the reader. In the rare case that the cover features a person, different criteria will apply. Obviously they can't look delicious, but the principle of having a photo that inspires curiosity will be of utmost importance.

When people are photographed for the inside of the magazine, I want them to have a little humor. I like the idea of having people in the magazine that look like they're having fun. It gives the magazine a less serious tone, which is a good thing.

Also inside, I want to incorporate more white backgrounds for food photography so that I can place display type and graphic elements onto photos to create a more cohesive design. Examples of this can be seen on the table of contents as well as the reviews section introduction page.

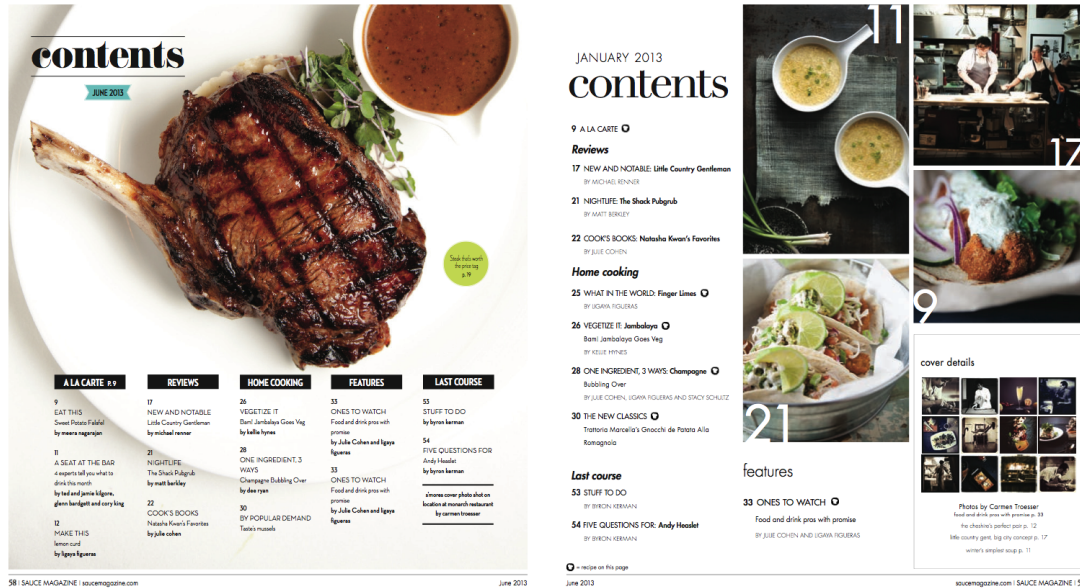


Figure 3. At right, the January 2013 table of contents, at left the redesigned table of contents.

Table of contents. For this page, I decided to use the advice from my focus group and use one photo. So, one dominant photo will take up the background, with a caption in a colored balloon. Then the sections will be broken up on a black colored rectangle with the name of the section in white to delineate the different parts of the book. That is in Neutraface Condensed and the type below each section is Neutraface Display. This is a nice change from the original TOC, which has the cover details box. That has been eliminated because the information in that box is now on the cover, in a more abbreviated form.



Figure 4. At right, Make This, at left, the redesigned Make This.

Make this. The headline is now in Pistilli, which is going to be a dominant display type throughout the magazine. The body type is in Futura Std Book. The photo direction for this featurette is different. On the right you can see the old version, just a beauty photo of the finished dish. On the left it is a more active setting, there are props, imperfection and it looks like a beautiful mess. That is the intention. To depart from something still-lifelike to something more kinetic. After talking with Alex Grossman of Bon Appétit, I wanted to make sure the photos of food weren't intimidating to readers. I wanted the food to look like it was made by a home cook, so that it would inspire people to make things at home. A photo of a dish that's not perfect is much more relatable.

I chose to highlight the address information for the store that is featured on this recurring page on a transparent white box at the bottom left. I also have

chosen a pullout caption on the photo itself to tell the reader easily what they are seeing. I also chose to highlight the name of the dish in the text as I did in the old design, but in addition I highlighted the name of the dish under the main headline “Make This” and I also chose to include how long the active cooking time is because the whole point of “Make This” is that it is an easy dish to whip up at home. The time in the display type helps to drive this point home because the headline does not do that clearly.



Figure 5. At right the old reviews section introduction page, at right the redesigned reviews section introduction page.

Reviews introduction redesign. The reviews section contains three to four stories each month. Those stories include a “New and Notable” review, which is a review of a new restaurant; a nightlife review, which is a review of a bar or club; an online book review preview, which tells the reader what books we will be

reviewing on the blog this month; and, every other month, where to explore next, which is a foodie tour of a neighborhood in or around St. Louis.

The word “reviews” needed to be dominant on the page. On the current intro page, the word reviews is in Clarendon typeface and sits at the top aligned to the left. To the right of the header, there is a list of all the reviews and a brief description of what each review is about, that text is in Futura. (The description can be as simple as the name of the restaurant, the name of the neighborhood or the genre of cookbooks to be reviewed.) This does not anchor the page at all. There’s little dominance. The display type at the top that says “reviews” competes with the list to the right of it. There is a large photo on the page as well, which is placed directly under the display type saying “reviews,” to the right of the photo is a column of text, which is the beginning of the “New and Notable” review. The issue with the photo and story placement is that it mirrors the fractured dominance at the top, which as a whole makes the page feel heavy to the left.

In the new design, I made the word “reviews” dominant and in the typeface Pistilli. The header now goes across the entire width of the page. Also, I chose to make the photo a full-page photo. The reason for this is twofold. No. 1, my focus group said the more full-page photography, the better. Readers like big pictures and the photography at Sauce is strong enough to anchor a page. No. 2, the photo running at full page forced me to pare down how much story text appeared in the intro. This page desperately needed some elements to be edited out. Though placing a larger part of the review on the intro page was useful (body type is Adobe Garamond Pro in the old and new designs, on the new intro page

the first few sentences of the story appear in Neutraface Book) because it lightened the weight of the jump page (Page 2 of the review), it also made it more difficult to create a hierarchy. Therefore, making the photo full page and including only a few sentences from the beginning of the review made it lighter and more graphically engaging. The idea of placing the food photo on a white background came from my conversation with Deirdre Koribanick at Food Network Magazine, and it helps to make the dish stand out and the page cohesive.

The issue with the list of reviews and descriptions of each review was resolved by placing the list on the bottom of the page in a text box that spanned the width of the page like the header. (The typeface for this text is Neutraface Condensed Bold and Neutraface Titling.) Separating the list of reviews from the review header allowed them each to stand out in their own space.

I chose to remove the small cyan info box that overlaps onto the photo on this intro page for two reasons. 1. The jump page has the same information; there's no need to repeat it. 2. To save a little space.



Kerry Street, Bobby Flay, John Besh, Paul Dene, Francis Perrini, Guy Savoy and Michael Solomon. At 70 years old, he is one of the baby-faced English in the younger among these heavy hitters. But he also has the most and he hangs with the big boys. He opened **Restaurant Leo** in Memphis, opened **Food & Wine Magazine's** Best New Chef award in 2004 and was a candidate for the James Beard Foundation's Best Chef Southeast a year later.

English and Hamill moved the old English space, expanding the space and newly doubling the seating. The new dining rooms look expensive, fitting for the high ceilings happening by. Dark wood ceiling coffers, brass tableposts and elegantly appointed tables complete with heavy Romanesque wine glasses, and well-

equipped chairs all make for handsome rooms. In the back dining room, large Dr. Seuss-like ceiling fixtures dangle like disconnected roots built made from layered balsa wood, casting a soft amber glow. Set up into one of the cozier booths, and you'll find an exquisite table set wide to the background, classic jazz done conversation.

ENGLISH UPDATES THE CLASSIC AMERICAN sandwiches with Bourbon ribs of Louisiana and the regional Cajun and Creole influences. The sand supports an all there — shrimp and grits, milkshakes, bread pudding, soft-shell crab — but more interesting are the Southern theater pieces in old milkshakes made as seen in a crisp milk soiled with fried onions and blue cheese, and a pork chop filled with Cajun dirty rice. *How's that shop... it comes from*

a happy pig raised in Merle, Mo., on Newman Farm. English makes it a point to source as much meat and produce as possible from local producers. "When quite tender and served to a proper medium-rare, the meat is flavor much as poultry as one would expect from pasture-raised pork. Sadly, the size was correct even to the chop, not packed inside it, as advertised. The rice itself had all the fatness of the chicken-chicken liver-liver dish, only more so, the intense fusion of flavors proved too much for one dining companion.

A 16-ounce steamer bakes in 10-oz hot the crunch of a good dust on the outside and we finished. *How's that shop... it comes from*

A dollop of fresh butter added to another layer of fatty fish. There are also two fish options (an 8-oz and a 12-ounce) plus a salmon and a mackerel.

4 The lobster "meatloaf" sandwich.

perfection. The meat is the most flavorful of the bunch. In the company of each one, the tomatillo sauce first appears around almost here, though it was fork-tender and buttery in flavor. There are a couple more steaming here, just simple fish and pepper oil do for these **Missouri** gain-fid style Southwestern steaks. If they must, one choose from the house-made steaks.

The kitchen as a whole and the menu are both concentrated and deeply focused but — like the boutique, **Belushi** and **Cook** named here — especially so good here.

Meat comes come with a house salad of vibrant dark and light greens, tomatoes, cucumber and marinated onions (Go with the house-made Sherry vinaigrette) and a potato chive oil. Both the wedge salad and the "salad" of Brussels sprouts consists mostly of house-made thick and layered as though chopped from an enormous slab of pork belly (it comes from Allan Boston Farms, a Tennessee country farm and house farm English was exclusively). The sides can be pretty good, too. Spanish "Mediterranean" sandwich in lettuce and cheese with heavy slices of fresh baby spinach and a hint of fiery heat to make it interesting.

Michael shoulder and Parmesan potatoes are chunky and spiced with piquant horseradish, the green beans are tender, coating a light mushroom. In addition to the well-made, there is plenty of house protein to try, including salmon, soft-shell crab, sea bass and a milkfish that looks like the **Cajun** style blackened version popularized by Paul Prudhomme. English sticks to the kitchen, gentle **Cook** method — one of mild yet delicate seasoning and just enough that complements the mild taste of the firm file. Smoked new potatoes supported the fish and a good dusting of a buttery sweet cornmeal sauce capped off the dish.

AS A APPETIZER, THE "COSTLY" WHOLE SANDWICH is a worthy of attention: a sheet of steamed bignone topped with thick pieces of glancing lobster meat with a wedge of tartar sauce, warm pulled grape tomatoes and microgreens across the pretty garnish. A half-dozen fresh Gulf oysters — big and small — served with their season, mini bakes of tobacco, a bowl of white cauliflower — and an oyster fork. Not was done one to be had.

The selection of wines by the glass comes to those looking for familiarity, featuring wines readily available in any supermarket. It's disappointing, unexpected and forgettable for. Doing one visit, there was nothing spectacular about the best service except for the house-made proteins that did by happy one evening on dishes (Was that an onion hamburger was in the kitchen?). On another visit, the selection was better: boating fish-made, warm, creamy bread.

I worry when I see wine glasses engaged with a moment of attention, it's a moment of production as possible from local producers. "While quite tender and served to a proper medium-rare, the meat is flavor much as poultry as one would expect from pasture-raised pork. Sadly, the size was correct even to the chop, not packed inside it, as advertised. The rice itself had all the fatness of the chicken-chicken liver-liver dish, only more so, the intense fusion of flavors proved too much for one dining companion.

A 16-ounce steamer bakes in 10-oz hot the crunch of a good dust on the outside and we finished. *How's that shop... it comes from*

review

NEW AND NOTABLE
KILLY ENGLISH STEAKHOUSE



Merle, Mo., on Newman Farm. English makes it a point to source as much meat and produce as possible from local producers. "While quite tender and served to a proper medium-rare, the meat is flavor much as poultry as one would expect from pasture-raised pork. Sadly, the size was correct even to the chop, not packed inside it, as advertised. The rice itself had all the fatness of the chicken-chicken liver-liver dish, only more so, the intense fusion of flavors proved too much for one dining companion.

A 16-ounce steamer bakes in 10-oz hot the crunch of a good dust on the outside and we finished. *How's that shop... it comes from*



A dollop of fresh butter added to another layer of fatty fish. There are also two fish options (an 8-oz and a 12-ounce) plus a salmon and a mackerel.

4 The lobster "meatloaf" sandwich.

perfection. The meat is the most flavorful of the bunch. In the company of each one, the tomatillo sauce first appears around almost here, though it was fork-tender and buttery in flavor. There are a couple more steaming here, just simple fish and pepper oil do for these **Missouri** gain-fid style Southwestern steaks. If they must, one choose from the house-made steaks.

The kitchen as a whole and the menu are both concentrated and deeply focused but — like the boutique, **Belushi** and **Cook** named here — especially so good here.

At left, the lobster "meatloaf" sandwich

fish and a good dusting of a buttery sweet cornmeal sauce capped off the dish.

As an appetizer, the lobster "meatloaf" is worthy of attention: a sheet of steamed bignone topped with thick pieces of glancing lobster meat with a wedge of tartar sauce, warm pulled grape tomatoes and microgreens across the pretty garnish. A half-dozen fresh Gulf oysters — big and small — served with their season, mini bakes of tobacco, a bowl of white cauliflower — and an oyster fork. Not was done one to be had.

The selection of wines by the glass comes to those looking for familiarity, featuring wines readily available in any supermarket. It's disappointing, unexpected and forgettable for. Doing one visit, there was nothing spectacular about the best service except for the house-made proteins that did by happy one evening on dishes (Was that an onion hamburger was in the kitchen?). On another visit, the selection was better: boating fish-made, warm, creamy bread.

I worry when I see wine glasses engaged with a moment of attention, it's a moment of production as possible from local producers. "While quite tender and served to a proper medium-rare, the meat is flavor much as poultry as one would expect from pasture-raised pork. Sadly, the size was correct even to the chop, not packed inside it, as advertised. The rice itself had all the fatness of the chicken-chicken liver-liver dish, only more so, the intense fusion of flavors proved too much for one dining companion.

A 16-ounce steamer bakes in 10-oz hot the crunch of a good dust on the outside and we finished. *How's that shop... it comes from*

AT A GLANCE	WHERE	DON'T MISS DISHES	VIBE	ENTRÉE PRICES
Killy English Steakhouse	Merle's St. Louis, 777 Casino Center Drive, Maryland Heights, 314-770-8100	Lobster "meatloaf" sandwich, bone-in rib-eye, Croutle sauced milksh.	Modern, upscale Bourbonish accented with dining straight from the casino floor	\$27 to \$43
				WHEN
				Daily 5 to 9 p.m.

DON'T MISS DISHES	VIBE	ENTRÉE PRICES	WHERE	WHEN
Lobster "meatloaf" sandwich, bone-in rib-eye, Croutle sauced milksh.	Modern, upscale Bourbonish accented with dining straight from the casino floor	\$27 to \$43	Merle's St. Louis, 777 Casino Center Drive, Maryland Heights, 314-770-8100	Daily 5 to 9 p.m.

Figure 6. At right, the current jump page to the New and Notable review, at left, the redesigned jump page.

The jump page. On the current jump page the first thing I wanted to change was change the section ID. This is the text that appears in the top left or right-hand corner of every page in the department except for the intro page. It serves to let the reader know what section they're in and what this particular story is about. In the current design, I repeat the use of Clarendon, for the word "reviews" and kept the color black. For the text explaining what the story is about I made the typeface Futura and the color cyan.



Figure 7. These were all possible section identifiers for the New and Notable review jump page. The final choice is at top right.

The new design has a couple of changes. I included an icon in it. It's of Groucho glasses, a novelty disguise based on the look of the actor Julius Henry "Groucho" Marx. The writer of the "New and Notable" review does his reviewing anonymously to make sure he receives no special treatment. His photo isn't floating about on the Web; he never introduces himself to chefs and never reveals

himself to restaurant people. So, I thought this icon was appropriate for this review. It intimates anonymity and has a sense of humor. I kept the word “reviews” here, which is set in Pistilli and is slightly marred by the icon. I took the name of the restaurant out of this header text and just kept that text limited to the name of the review, “New and Notable,” which is set in Neutraface Titling. I also indicate that this is the second and final page of the review by saying 2 of 2, just to be clear. The name of the restaurant appears at the bottom of the page set in large type, which should make up for this change.

I reduced the number of photos on this review from two to one to account for the increased amount of overflow text from shortening the amount of story that appears on the intro page.

In the body text, which is set in Adobe Garamond Pro in the new and old page layout, I chose to make some of the text colored, bolded and in a different typeface to break up the page a little bit. It’s a lot of text for one page. So I chose to highlight interesting sentences to provide different points of entry to the story. I chose to put lightweight strokes in between the columns to break up the text as well.

I like the photograph captions in the old design. Two bold strokes outline the caption text, which is set in Futura and is blue. In the new design, I took that same idea and polished it a little bit, adding an arrow to indicate that this text is captioning this photo.

The text at the bottom of the page is a detailed information box, which is designed to give readers who aren’t committed to reading the entire review a

snapshot of the review. I decided to call it “At a Glance” and put the name of the restaurant in a larger typeface so it appears somewhere prominently on the page. I also kept the address and contact information here instead of having it appear on the intro page too. I chose to distinguish this section of the page by making the background light blue, just to give it a little separation from the main story.

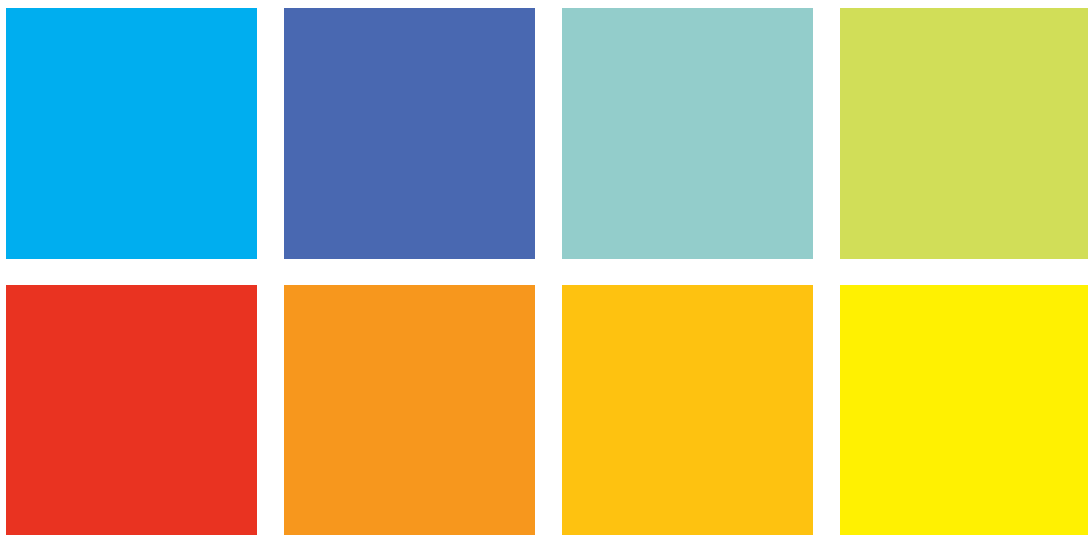


Figure 8. The color palette.

Color. The choices concerning color are simple. I want to use different colors throughout the magazine to help guide the reader from story to story. Currently I use cyan as an accent color throughout all the sections, in every story. Simply using color as an accent is not useful to the reader in terms of navigation. The colors I’ve selected are bright and energetic colors because they tend to stand out on newsprint and they all look good with food. The colors are going to be used as a tool to signal to the reader, “Hey, new story!”



Figure 9. At right the old Cook's Books page, at left, the redesigned page.

Cook's books. This page used to be bogged down with many elements — it needed to be pared down. The original design included a review of a new cookbook, a photo of a new cookbook, four cookbook recommendations from a local chef with book cover images and a photo of that local chef. It was a mess. In the new design, Sauce recommends four new cookbooks listing only the name and author credit, then at the bottom is a drawing of a local chef recommending one cookbook to the reader and why. This makes the page much more visual and because there is space, I am able to create hierarchy by making one book the focus of the page. The section header is a simple line drawing of a book, with the word reviews (because it appears in the reviews section) and the title of the section — “Cook’s Books,” written in blue. The color that the words “Cook’s

Books” appears in will also be used throughout the rest of the reviews section as a tool for distinguishing sections of the magazine.

Vegetize It. Many of the design changes put forth in this redesign involve making photos larger. This is certainly the case with “Vegetize It,” a vegetarian cooking column. In the original design one photo of the dish, the headline, narrative and recipe all appeared on one page. It was overwhelming and oftentimes, the narrative would have to be cut because of space constraints. In the new design however, space is not a concern the content goes across two pages. The first page serves as an introduction to the section. There is a full-page photo of the finished dish there, with the headline and the section identifier, which is a silhouette of spring peas, with the words “Vegetize It.” All the display type is in Neutraface. There is an orange marker on the section header, which would change to the color chosen that month for the entire home-cooking section, so there is consistency among sections with the use of color.

home cooking

VEGETIZE IT: SHRIMP BISQUE



Vegetarian Shrimp Bisque

BY KELLIE HYNES • PHOTO BY CARMEN TROESSER

A few months ago, I attended a Very Important Business Dinner. So important, in fact, that 1) we dined at Tony's and 2) I didn't drink, lest I entertain the table with obscure Dr. Who references.

Which is my wimpy way of explaining why, when my Very Important Companion suggested I try the shrimp bisque, I thought declining for vegetarian reasons would be far too awkward. Yes, yes, I'm a traitor to the cause. But when the choice is charming the big man or saving the crustacean, the

not-cuddly sea thing is going down every time.

Tony's shrimp bisque was the illicit lover my repressed palate had only fantasized about. It was so rich, so decadent, so delicious that it enveloped me in its tuxedoed arms and whispered naughty things in my ear. Clearly, it should be classified as a gateway food, because the next morning I wanted to mainline a pound of bacon. Instead, I decided to make amends by making the bisque with only veggies.

First, I called Tony's. To my complete and total surprise, chef Vincent P. Bommarito called me back. He shared his bewitching ingredient list: shrimp, shrimp shells, brandy, heavy cream and mirror balls. I wanted to clarify that last one, but he had caught me in a waiting room, and the lady next to me was a bit annoyed that I was taking notes in her Sudoku book. Instead, I asked my dear cousin Brad, who happens to be a classically trained chef. Mirror balls are actually just a plain ol' mirepoix: onions, celery and carrots in a 2-to-1-to-1 ratio (by weight), the base for cooking stocks and many French dishes. Brad also filled me in on a technicality that wasn't easily solved with a food scale. Apparently, a bisque isn't actually a bisque unless it's made with the boiled shells of the shrimp (or lobster or crab).

I had thought the hard part would be finding a substitute for the shrimp. But really, the stumper was figuring out why these shells – fishy smelling, throw-away scraps, in my mind – are so special that they are *the* defining ingredient. The answer is the brine. Boiled shells add a salty sharp taste that transports you to the sea, even here in Missouri. Lots of experimentation was ahead of me.

First, I made the mirepoix, and, instead of shrimp, added a sweet potato. (It's buttery, the right color, and thickens as it cooks.) Then I tossed in some capers. They sure were briny but didn't play well with the other flavors. Pickle juice had the same eyebrow-raising result. I had better luck with a splash of sherry vinegar. It gave the soup a tang, without making me, well, gag.

And in a flash of inspiration (Brad's, not mine), I added sea salt to the mix. Normally, sea salt is used to finish a dish. But adding it ahead of time was like adding a pinch of the sea.

The resulting soup is really good. It's rich, flavorful and kind to not-so-cuddly sea things. But to be completely honest – Tony's bisque is better. Even the most virtuous vegetarian could fall under its spell. And if that happens to you, I'll totally understand. ☞

VEGETARIAN SHRIMP BISQUE

4 SERVINGS

2 Tbsp. unsalted butter
1 large sweet potato, peeled and cubed
1 medium yellow onion, chopped
½ cup celery stalks, chopped
(approximately 2 to 4 stalks)
½ cup carrots, peeled and chopped
(approximately 2 carrots)
1 bay leaf
3 sprigs fresh thyme
2 Tbsp. tomato paste
¼ cup brandy
1 quart unsalted vegetable stock
1 Tbsp. sherry vinegar
¼ tsp. cayenne pepper
Sea salt to taste
Freshly ground black pepper to taste
½ cup 40-percent heavy whipping cream

- Melt the butter in a large soup pot.
- Add the sweet potato, onion, celery, carrots, bay leaf and thyme. Cover the pot and cook the vegetables on low heat until the onion, celery and carrots are tender, approximately 15 minutes. [Potato will still be firm.]
- Add the tomato paste, and stir for 1 minute.
- Increase heat to medium-high, and add the brandy, scraping up any bits stuck to the bottom of the pan with a wooden spoon.
- Add the vegetable stock, sherry vinegar, cayenne, and pinches of sea salt and black pepper to taste.
- Bring the soup back to a low boil, and cook, uncovered, for 20 minutes.
- Remove the bay leaf and thyme sprigs. Using an immersion blender, purée until smooth. (If using a traditional blender, allow the soup to cool first and work in batches.)
- Stir in the cream. Gently rewarm the soup without allowing it to come to a boil to avoid scorching.
- Season to taste with additional sea salt, black pepper or cayenne. Garnish with herbs of your choice.

Figure 10. The old Vegetize It page.

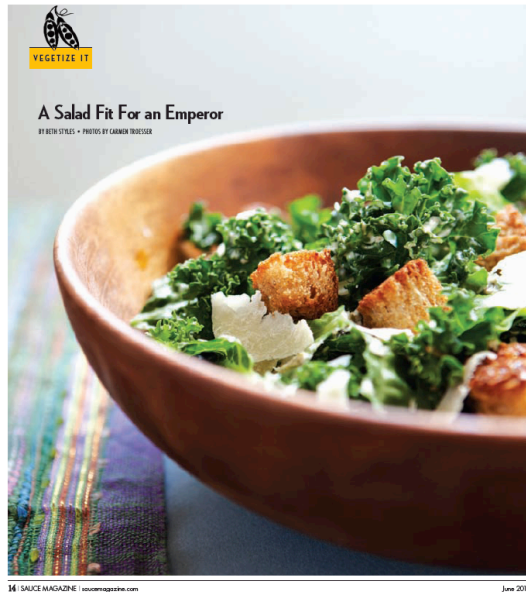


Figure 11. The redesigned Vegetize It page, which now appears as a spread.

The second page of the spread is what we call a process photo, which simply depicts the photographer's interpretation of what a part of the cooking process would be for that particular recipe. This photo will be shot with ample negative space and in that negative space is where the story and recipe will appear. The addition of space and full-page photographs gives the story an airiness that makes it more welcoming and enjoyable to read.



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5 Questions for Andy Heaslet



GRIFPIN DELIVERY
to see the full list
of restaurants
delivered to by
Griffin Delivery or to
order: 314.270.2276,
griffindelivery.com

For part 2 of this interview, visit the blog
found within SauceMagazine.com.

Andy Heaslet had to change the name of his South Coast Delaware restaurant/retailery service to Griffin Delivery for the best of reasons. He responded to his history of government. More territory means more controversies, like the strange interview with a customer known as "The Hand."

1. How do the couriers carry the food? The bikes have a backpack that attaches to the seat post. It weighs maybe three to five pounds, and when you add 10 to 15 pounds of food into it, it changes the way you have to ride your bike. You have to use your core more and control your handlebars more. Other couriers only work with bumps and potholes, because you can just throw it in the backseat. We can't do that with backpacks because from things it wouldn't be for the food. We use an insulated bag big enough to hold five 16-oz pizzas or 12 six-packs.

2. What's the strangest moment one of your customers has had? One that seems to happen repeatedly is when you're knocking on the door for a really long one, and then finally a woman comes to the door holding her robe closed and needs two hands to take the food and sign the receipt and we get a show. Then there's one customer [who] wouldn't let us see her face. The door would open just like an inch... a hand would come out to take the food and then the hand would come back to give the courier a stack of quarters. We called that customer "The Hand."

3. Can you guys deliver soup without spilling it? We do more than 1,000 deliveries in two years and on only four or five occasions did we have to go back because the food got spilled on its way. Our gear — our setup — is really effective.

4. Your business is really green. I want to run my for-profit with the same passion and compassion I had when I was running a nonprofit. That was called the Peace Economy Project. It was about building an economy based more on social endeavors than the military-industrial complex. The new business is enormously successful, but I'm not sure if it's really the important thing. The thing that really comes back to me is the idea for the business and he encouraged me to go for it.

5. What did you do before that? I was a mascot in college. "Spook" the polar bear with the hydroscopic eye of the Central Hockey League. I think my craziest moment as a mascot was when I was crowd-surfing over people and I accidentally came to a stop atop an old lady, and I thought I'd broken every bone in her body. There's a great story he finger on the polar bear's face, which was a line higher than my face, and said, "That's cool, Spook! That's cool!" He said, but as a mascot I couldn't speak so I just had to smile that I was sorry. —Byron Korman

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Figure 12. At right, the old Five Questions page, at left, the new Five Questions page.

Five questions. This feature is the last page of the magazine and it has always been five questions, quite literally. In the past (at right) the text is not integrated into the photo and the display type is not eye-catching. In the new design, I've asked the photographer to shoot with negative space, so that I can use a full-page photo that I've been told is what readers like. In that negative space I have included the interview, which no longer has to be restricted to five questions. Body type is Futura Std Book and display type is Neutraface Condensed. The photography for this page is more fun, happy with a little bit of humor. It's important for us to not come off too serious, we want to be approachable to readers. This style of photography does just that.

1
HOME COOKING
1 INGREDIENT MANY WAYS
LEEKs

**Falling in Love
with Leeks**

BY BELLYN | PHOTOS BY CHRIS BARNWELL

That scallion-like morsel you spotted at the market is actually a leek—a member of the onion and garlic family that's milder in flavor than its pungent peers. Leeks can have a bit of a waxy texture, so look for smaller stalks, which creamy white centers are juicier. Roasted, braised, creamed or fried, these sweetly flavored veggies are the perfect way to celebrate spring's long-awaited arrival.



Salmon and Creamed Leeks Heat 1½ tablespoons olive oil in a skillet over medium heat. Sauté 8 to 7 leeks (sliced diagonally) until they begin to soften, 3 to 4 minutes. Add a pinch of salt and pepper and ½ cup heavy cream. When the cream begins to bubble, stir in 2 to 3 tablespoons freshly chopped dill and remove from heat. Stir in 1 tablespoon lemon juice and 3 tablespoons dry vermouth, and set aside. In another skillet, heat 1½ tablespoons olive oil over medium-high heat. Season 2 to 3 to 4 ounce salmon fillets with salt and pepper. Place fillets skin-side down in the skillet and cook for 2 to 3 minutes, then flip. Cook until they reach desired doneness, 2 to 3 more minutes. Divide creamed leeks between 2 plates and place salmon on top. Garnish with ½ cup toasted, sliced almonds and serve with lemon slices.

To prep leeks, trim the root end and discard it. Cut off the dark green parts and discard for use and save for stock. Cut the leeks in half lengthwise and place them in a bowl of cold water. Swish them in at the top and get water in the bottom of the bowl. If leeks are at the bowl and into a colander. Bruise well under cold water.

Coq au Leek Sauté in a large pot, add 1 chopped onion, 1 chopped carrot, 2 chopped celery stalks with their leaves, 2 bay leaves and 2 quarts chicken stock. Bring to a boil over medium-high heat. Cover, reduce heat to low and simmer for 15 minutes. Add 2 bone-in, skin-on chicken breasts and 4 bone-in, skin-on chicken thighs to the pot and return to a boil. Reduce heat, cover and simmer on low for 30 minutes. Remove chicken to a bowl to cool. Remove bay leaves. Add 4 leeks (sliced into ½-inch thick half-rings), ½ cup uncooked parmesan barley, 1½ teaspoons curry powder, 1 teaspoon thyme and 1 teaspoon salt to the broth and simmer until leeks are soft, 20 to 30 minutes. Skin and debone the chicken and chop into small pieces. When the leeks are soft, add meat and 1 cup grated, parmesan cheese to the soup. Simmer until pieces are soft, about 5 minutes. Stir in 2 teaspoons Worcestershire sauce, and season with salt and pepper. Divide among 4 to 6 bowls and serve with hearty bread.

Pasta Cauliflower with Leeks and Lemon Bring a large pot of salted water to a rolling boil. Sauté ½ pound pancetta in 2 tablespoons olive oil in a large skillet over medium-high heat for 4 to 5 minutes. Add 4 to 5 leeks (sliced into ½-inch thick half-rings) and sauté until they begin to brown, about 4 minutes. Add 2 minced garlic cloves and sauté for 1 minute. Remove from heat. Add ½ pound of uncooked pasta to boiling water and cook according to package instructions. In a large bowl, whisk together 2 eggs, ½ cup freshly grated Parmesan, 1 tablespoon lemon zest and 2 tablespoons lemon juice. Whisk in ½ cup of pasta cooking water. Drain pasta and toss into egg mixture, along with parmesan, lemon juice. Season with pepper, divide among 4 bowls and garnish with Parmesan and ½ cup freshly chopped parsley.

home cooking
ONE INGREDIENT, 9 WAYS, CLEMENTINES

Orange Crush
BY EYLAH BROWN, LIZAVIA FISHERAS AND SIOBHAN SCHWITZ • PHOTOS BY CARMEN TREDSER

From the rind to the fruit to the subtly tart juice, what's not to love about clementines? Here's your innovative guide to turning that box of mini orange desserts and easy sips in no time flat.

- 1. Friedlent zest** Preheat the oven to 200 degrees. Use a sharp paring knife to scrape the rind off fresh clementine rinds. Place the rinds on a baking sheet and bake until dry, about 25 minutes. When cooled, grind to a powder and use as a substitute for orange zest. Combine equal parts powder and kosher salt and use to encrust your favorite fleshy white fish.
- 2. Tea** Preheat the oven to 200 degrees. Use a sharp paring knife to scrape the rind off fresh clementine rinds. Place the rinds on a baking sheet and bake until dry, about 25 minutes. Toss the rinds with a quality white wine vinegar to coat. Serve topped with fresh Parmesan.
- 3. Rub** Zest the rind of 2 small clementines and stir into 1 cup plain yogurt along with 1 teaspoon freshly ground cardamom seed and a pinch of kosher salt. Enjoy with a spicy curry.
- 4. Malt** Clementines get the call in this variation on a Sautmo mijo created by local mixologist Nate Selzer. In a mixing glass filled with ice, combine 1½ ounces quality blanco tequila, 1½ ounces clementine juice, ½ ounce Cherry Heering liqueur, ½ ounce Licor 43 and 1 dash Angostura bitters. Shake hard for 20 seconds and strain into a chilled cocktail glass. Garnish with a clementine leaf.
- 5. Salad** In a large salad bowl, combine 1 small bulb of fennel (sliced paper thin), ½ pound of arugula, 1 sliced avocado, and 2 to 3 clementines that have been peeled and cut into ¼-inch segments. Toss the salad with a quality white wine vinaigrette to coat. Serve topped with fresh Parmesan.
- 6. Mulled wine** In a large pot on low heat, combine 1 bottle of red wine and ½ cup brown sugar and stir until sugar dissolves. Add 2 cinnamon sticks, 10 cloves, a 1-inch nub of peeled fresh ginger (thinly sliced) and the juice and rinds of 3 clementines. Cover and allow the flavors to meld together for an hour. Do not stir the pot. Serve hot or iced. Garnish with a clementine stick or clementine segment.
- 7. Caramelized rind** Remove the rinds from 2 to 4 clementines using a vegetable peeler, being careful to leave the latter white pulp behind. Scrape any pulp off the rind with a sharp paring knife. Cut the rind into strips. Meanwhile, combine 1 cup of water with 1 cup of sugar and bring to a boil. Toss in the rinds. Turn heat to low to simmer for 3 minutes. Let cool to room temperature. Reassemble if rinds aren't soft yet. Drain, reserving syrup and tossing rinds with enough sugar to coat. Let the rinds dry on a baking sheet.
- 8. Ice cream syrup** In a small pot or medium-sized saucepan, combine 1 cup clementine juice, 1 star anise, 1 long cinnamon stick, 2 tablespoons granulated sugar and 3 tablespoons whole black peppercorns. Reduce over medium-low heat. Strain and pour over vanilla ice cream.
- 9. Truffles** Freshly chop 8 ounces of good quality chocolate (at least 60 percent cocoa) and place in a medium bowl. In a heavy saucepan over medium heat, simmer ½ cup of heavy cream with 2 tablespoons of clementine zest. Pour the cream over the cocoa and gently whisk until smooth. Add a pinch of sea salt and 1 tablespoon of dark rum and stir. Refrigerate mixture for 1½ hours. Using hands, roll chocolate into 1-inch balls, place on parchment-lined sheets and refrigerate for 1 hour. Roll balls in unsweetened cocoa powder. **D**

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Figure 13. At right the old One Ingredient Many Ways page, at left, the redesigned version.

One ingredient many ways. This is a column that appears in our home-cooking section. It takes a seasonal ingredient and provides a number of recipes for how to use that ingredient. The recipes range from drinks to appetizers to entrées and desserts. The original design uses many recipes and one photo of the ingredient itself. This gets rather text heavy because there can be up to eight recipes on one page. The new design would be just three recipes and a photo of each dish, small enough to keep the page from being too cluttered. Then, a big photo of the item we're featuring, shot on white so it stands out. The negative space provides the freedom to have the text, display type and section header integrated within the photo. It makes things a little less congested and a little bit easier on the eyes. We want our readers to cook the recipes we put out

there, but they're less likely to make those dishes if it looks too complicated.

The icon for the section is a hand-drawn No. 1. It is in the same style as the other icons, the hand-drawn book, the hand-drawn disguise, etc.

Conclusion. We want to appeal to our readership and grow our readership, which is the whole point of this redesign. It means surviving in a congested market. Being more approachable through how we shoot our photography, being more versatile through our typography choices and being more communicative through our use of color are the best ways that we can reconnect with our readership.

Chapter 5

Analysis Component

Redesign to reconnect. How magazines are using redesigns as a tool to build a stronger relationship with their readerships

Darhil Crooks was hired to reinvent Ebony Magazine by redesigning it.

My whole goal was to take Ebony as a brand, which had lost relevance and wasn't exciting or coherent or unique visually and give it its unique look and give it something that was relevant to 2012 and something that would attract a younger, savvy audience.

Crooks, and the five other designers interviewed, agreed that the goal of their recent redesigns was to connect better with their readership.

Interviewed between 2012 and 2013 along with Crooks were designers Elizabeth Hummer, design director for Harper's Bazaar; David Priest, former design director for O, The Oprah Magazine; Alex Grossman, creative director for Bon Appétit; and Deirdre Koribanick, design director for Food Network Magazine. One editor, Adam Rapoport, editor in chief of Bon Appétit, was also interviewed about the role of design in marketing a magazine.

Most of these magazines have garnered national attention after their redesigns. Food Network Magazine has enjoyed record-breaking success because of the creative interpretation of a TV brand into a magazine. But everyone interviewed conveyed a desire to be more meaningful to their readers. The designers had to rethink every component of their magazine including how the

design affected their brand image. That meant changing or adapting the photography, typography and color.

How to reinvent. All six subjects said the goal of a redesign is to better connect with the reader. Readership loyalty drives newsstand sales and circulation rates, which translates to advertisers buying into the magazine. O, The Oprah Magazine, Harper's Bazaar, Ebony and Bon Appétit were all redesigned because their circulations or newsstand sales had plateaued. The impetus for change was survival. Those four and Food Network Magazine approached their visual identity from one of two philosophies:

Reuse design from the brand either from a different time or platform.

Trust in your instinct and build the design off personal taste.

The designers from Food Network Magazine and Harper's Bazaar based their new visual identities on a design aesthetic from within their own brand. Food Network Magazine used colors from the Food Network color palette — lime green, bold red, vibrant orange, white, violet — all bright, energetic colors. They also used the logo of the network instead of trying to create a new logo; they were basing the magazine's design on the network's identity.

Harper's Bazaar based the redesign largely on the work of Alexy Brodovich, who was the art director for Harper's Bazaar from 1938-1958. During that time Brodovich became known for his innovation in print design. While

others at fashion magazines felt it was important to show photographs that depicted the entire garment, Brodovich wanted dynamic photography as artwork. “[Dovima with the Elephants](#),” shot by Richard Avedon, is a prime example of this. He would often let the forms in the photography dictate the type design treatment. [Curving forms in a photograph would mean text boxes would mirror that shape](#), the text would play off the art and the text would become art.

With the redesign of Harper’s Bazaar, there was a return to the roots of the magazine in its heyday. In the September 2010 issue, Hummer said they “[went back to Brodovich](#) — really simple type treatments. A beautiful drop cap and letting that speak for itself. We played with white space more and type [design] in the front of the book.”

Instead of creating a totally new visual identity, she used the brand’s history, which is laden with groundbreaking print design, and made that the inspiration for the redesign: dominant type treatments, unusual photography, monochromatic artwork and ample white space.

Not every designer has the opportunity or a desire to use a brand’s history as a guide through a redesign. At Ebony Magazine, O, The Oprah Magazine, and Bon Appétit, designers went on instinct to create a new design to reinvigorate their brands, despite the fear of upsetting their existing audiences. Rapoport at Bon Appétit explained:

If you rock the boat, you’re going to get complaints and criticism. It’s inevitable. But we try hard to listen to those critiques and use them to improve the magazine, month by month. [We wanted to] make a magazine

full of content that we as a staff personally feel passionate about, and make it beautiful. Period.

Crooks echoed this sentiment. He believes if he does something new, people will like it and recognize it for the sheer fact that it's new. Neither Bon Appétit nor Ebony Magazine conducted focus groups because they both trusted the instinct of the staff to create something fresh.

How design can bridge across media platforms. Before O, The Oprah Magazine's redesign in 2010, its newsstand sales had been on a decline for [five consecutive years, and its circulation was not growing](#). The company wanted a stronger point of view from an editorial standpoint in order to build readership and decided the best way to do that was a redesign. Priest and his partner Grace Lee, of Priest + Grace, were brought on to do a redesign that would inject more liveliness, more color and more sophistication. It was to be launched in September 2010, the 10th anniversary issue. He explained:

They [Oprah Winfrey, Susan Casey and Gayle King] were feeling that they had reached a peak with the previous design, and it didn't represent Oprah. It was too bland. We wanted to achieve warmth with the design, and we wanted to make it more lively, prettier and more accessible. We were responding to 10 years of a certain look; we wanted to depart from that.

Priest said the target audience was women in their 30s through 50s.

Similarly, Koribanick, design director of Food Network Magazine, wanted to make sure that her magazine mirrored the network's point of view visually. While she didn't have to redesign a magazine, she did have to construct the design for a magazine based off an existing brand, Food Network.

Essentially, they had a built-in readership because of the network, but the magazine's success laid in understanding the Food Network viewer and the best way to serve that kind of reader. Koribanick explained:

Food Network as a brand appeals to all types and all ages, but what we know is, our readers love to cook and the magazine is designed to serve that need. We have to make sure the pages are user-friendly from cover to cover. We never jump a recipe to the next page, we never run images separate from the recipes, we always make sure type is legible.

Utility is evident in the magazine. For example, in the front of the book there is a recipe index. It's a spread that includes a thumbnail of each dish in the magazine, the name of that dish and the page where you can find the recipe.

Koribanick said it made sense to start with an index because the magazine is so visually driven.

"People can sort of 'shop' for recipe ideas at the beginning of the issue and decide what they want to make. It's in keeping with the user-friendly feel of the magazine," she said. Touches like the index as well as the Bonus Recipe Booklet, a small book inserted inside the magazine every month that contains shorthand

recipes, demonstrate effort through design to speak to a reader who likes to cook dishes quickly and with ease.

Go young or go home; how some redesigns aim to serve a younger readership. Not every magazine wants to keep aiming at the same demographic after a redesign. Sometimes, the goal for a redesign is to expand the audience. In the cases of Ebony Magazine and Bon Appétit, they were both aiming for a younger readership.

[Crooks, former creative director of Ebony Magazine](#), revealed that reconnecting to the readership was the overall goal of the redesign, but they also wanted to appeal to a younger readership to make it a better sell to advertisers.

You can see changes to the design that feel fresher — younger. The colors are bolder, and the use of illustrations contributes to a more modern feel. Crooks' experience as [former art director at Esquire Magazine](#), is evident in the pages; [graphic shapes caption photographs](#), [department section headers are bold and eye catching](#) and bright pops of color dot the redesigned pages. These elements were made part of the design to evoke the feeling of magazines that target a younger demographic (like US Weekly, for example), but Crooks carefully placed them to help guide the reader and not merely for aesthetic purposes. He also wanted to appeal to a more balanced gender demographic, not too feminine and not too masculine.

“[Ebony Magazine] wasn’t for men or women in the beginning,” Crooks said, “It was for a culture.” [Ebony Magazine’s media kit states that its subscription base is roughly 60 percent women and 40 percent men.](#)

Reaching a younger audience was one of the goals that Rapoport of Bon Appétit had for the redesign of the magazine too. The idea of reaching a younger audience was integral to the redesign; he explained that he wanted to make a magazine full of content that would inspire his staff, many of whom are young.

Grossman, creative director of Bon Appétit, echoed Rapoport’s sentiment.

“We’re also younger as a staff, so there’s another shift in our perspective. The overall goal was be more young, gender neutral, have more food sensibility.”

Rapoport’s strategy for speaking to a younger reader was to broaden the context with which food was discussed, which is to say that they might ask an actor what their weekend breakfast routine is or they might ask famed authors what restaurants they would like to work in, instead of just focusing on chefs and food.

“We needed to get people in the magazine that younger folks, who put a lot of stock into what’s going on pop-culturewise, care about.” Rapoport explained. Shortly after the redesign of Bon Appétit launched, [Gwyneth Paltrow *did* appear on its cover.](#) It also has regular Q&As with celebrities regarding their interest in food, which are always accompanied by a portrait that injects humor. “I also want to make a magazine that’s culturally relevant, that feels ‘right now,’ that reflects what’s going on in society and popular culture. That’s what magazines do. There’s no reason food magazines shouldn’t also,” he said.

Approachability. Being approachable leads to being more mainstream, which leads to mass appeal.

Why be approachable? The answer is to attract a wider range of readers instead of a specific reader. It has everything to do with having a broader advertising base.

Koribanick explained that wide appeal was a key point of the magazine's design plan to make people feel comfortable and guided throughout recipes and stories. "Food Network as a brand is really approachable, and we try to be as well. Things are simple to read and process," she said.

For example, in the May 2011 issue of Food Network Magazine, the Fun Cooking department had a story called "Piece of Cake." The story was about how to transform a sheet cake that you make from a boxed cake mix into what looks like a box of popcorn that you buy at the movies. The first page of the story had a photo of the finished product. The second page had six photos that illustrated each step of the process.

On the other end of the spectrum, there are luxury-brand magazines, like Harper's Bazaar, that are challenged in being approachable because of their content. "There's not a whole lot that's approachable about a gown that costs \$20,000," Hummer said. However, even luxury magazines need to connect with readers who can't afford the products they feature.

They try to connect to a broader readership by featuring products at a wider range of prices. Some are less than \$100.

Shifting editorial focus was a strategy Ebony Magazine used to reach a wider audience. Before the redesign, many of its human-interest stories relied heavily on reporting about black celebrities and athletes. After the redesign, instead of just relying on people who were famous, they decided to talk about people who were making a difference. The shift in editorial focus targets a broader black audience. By covering everyday people with great stories along with celebrities, it widens the reach and makes the magazine more relatable to the readership. From a design perspective, photographing real people and showing them in their element enables the reader to connect to the magazine both visually and through the text; the content becomes more approachable, more accessible, more real.

Crooks harkened back to the idea of Ebony Magazine being a magazine for black culture as a whole and his passion for serving that readership as best he could through design.

Ebony is a black magazine for black people, and I honestly didn't feel like we as black people have a magazine that is on the level of Esquire, GQ or Vanity Fair. We just don't have that. There isn't really a well-crafted magazine with smart illustration and great photography. At Ebony I wanted [to] do it well-crafted, from top to bottom.

Having a broader target readership was also a goal for the Bon Appétit redesign.

[“\[We needed\] more attitude, more point of view, more humor,” Rapoport said. “It needed to be about more than just recipes.”](#) One way Bon Appétit accomplishes this is through Arsenal, a section in which the staff tells the reader

what food-related obsessions they're currently having. The voice is informal and funny. Most importantly the staff's bylines are on those recommendations. It's common in magazines for some short stories not to have a byline, but in this case, Rapoport wanted to include it to help make the text more personal. However, Bon Appétit's most notable change was in its philosophy of photography.

Fine-tuning photography, how photographs can change the mood of an entire magazine. Tom Wallace, the editorial director of parent company Condé Nast, told Grossman that the photography had to change. Wallace explained that the food had to look delicious — that it had to make readers hungry — and to his dismay the [style of food photography Bon Appétit was using at the time](#) was not achieving that goal.

Before the redesign in 2011 the photography featured was conceptual. “The photography was too modern, almost avant-garde, like something you’d see in a zine.” Grossman explained.

Some would argue that it was genius because it depicted familiar food in ways that audiences had never seen them. For instance, the [April 2008 cover featured cupcakes](#), which everyone knows, but they were stacked in a way that defied gravity. Or the story that focused on frozen desserts and [featured a photo of an ice cream cake](#) that looked like it was from the future rising from a cryogenic haze of dry-ice smoke. Brilliant? Perhaps. Did it possess mass selling appeal? Not according to Wallace. Grossman explained that they still wanted the

photos to be beautiful, but they had to step away from modern and step toward mainstream photography.

Today, the photos are more realistic. For example, food is shot with natural looking light, whereas in the past, food was often shot with a spotlight or harsh lighting to garner a modernist effect. Also, the food is photographed in such a way that it makes the reader feel as though a home cook made and plated that dish. [There are crumbs, there are mistakes](#). It isn't perfect, and that's the idea.

Conceptual, hypermodern photography does not have mass appeal. Although all the designers interviewed are creative people and appreciate photographers' work as fine art, many of them understand that the vast majority of their readers don't identify with it. There is a fine line between being fresh and interesting and being unrealistic.

Hummer of Harper's Bazaar explained that the photography in the magazine features products that are high-ticket items. In an effort not to alienate readers, they brainstorm creative ways to shoot stories that appear in the feature well so that if they're not that relatable, they'll at least be notable. She said Glenda Bailey, the editor in chief, is always pushing the staff to remain relevant and newsworthy.

Harper's Bazaar stays newsworthy by doing creative takes on events in pop culture. For example, when "The Rachel Zoe Project," a reality television show featuring star stylist Rachel Zoe, became popular, the magazine jumped on it. Zoe's signature phrase was "I die," which she would say when she loved an outfit or a piece of clothing. So, they did a photo story on her. [Each photograph](#)

[featured Zoe donning one of her favorite designers' creations while that designer was depicted plotting her murder.](#) The title of the feature was “I Die.”

In 2004 Harper's Bazaar started printing two covers every month, one for its subscription base and one for newsstand sales. Though this is not a new development, it showed that artful photography doesn't sell on the newsstand. Harper's Bazaar puts out a separate, more commercial cover for newsstand sales. That cover follows a formula that has proven successful — often a smiling celebrity, eye contact and certain language for cover lines. For the subscriber cover, they understand that they're speaking to a reader who doesn't need to be persuaded to pick up the magazine. Because they're talking to a reader that's bought into the brand, [the cover can be more experimental.](#)

Gourmet Magazine, like Harper's Bazaar, used to use artsy photos. Hummer described it as being [painterly and rich](#) but said that its visual identity was too elevated for the average reader. After the magazine folded in late 2009, it could be argued that it signaled a changing of the guard. It was around this time that Food Network Magazine debuted. One magazine was artful, targeted an older demographic and was out of business; the other magazine was approachable, user-friendly, with easy-access design and was an instant success.

At Food Network Magazine, the photography starkly contrasts with Gourmet Magazine's vintage style. [The former has food photography that is consistently bright, with white backgrounds, simple white dishware and clean, mostly white linens.](#) The latter had photographs of food depicted as if Rembrandt had painted it from still life, with deep blue undertones, moody lighting and

beautiful props. Those photos were scene-setting and their purpose was not only to show readers the food but also to inspire. There is a reason that Koribanick didn't go the "Gourmet" direction, even though she admitted she would have liked to. Koribanick said:

As a designer, I'd love to run big beautiful images of food for pages and pages, but I know that [our] readers want to see the food right next to the recipe, so we design our stories that way. We've kept the photography user-friendly as well. We don't shoot food as artwork. We want people to see exactly what the finished dishes look like, so we shoot the food in focus and often on a white background.

The tag line for Food Network Magazine is "Cook like a star," which is very much the Food Network brand. [Its covers](#) use the same formula every month: one dish shot on white, a few cover lines, the Food Network logo and headshots of Food Network stars. Some might argue that never changing the cover format could get boring, but [Food Network Magazine's newsstand success](#) says otherwise. Koribanick explained:

The look of the cover from the first issue reflected our whole approach: We're all about the food, so the food was and still is big, in focus and not surrounded by props. We did that with the first cover and we stuck to it.

Typography: versatility is everything. The most important piece of typography in a magazine is the logo. It has to represent the brand, it has to be attractive and it has to relate to the audience. That's what Crooks had to consider

when [he redesigned the logo for Ebony Magazine](#), a logo that had never been fully redesigned in the history of the magazine.

Crooks worked with a type designer and used the original logo as a starting point to preserve the history of the brand and keep from alienating readers. His goal was to produce something more elegant and fresh. However, when it came to selecting display type in the magazine, Crooks and Grossman valued versatility over everything else. They used similar serif fonts for display type: Brunel for Ebony Magazine and Izembard for Bon Appétit. Both are thick serif fonts with a retro feel. (Similar typefaces were also found in the redesigns of The New York Times Magazine and Every Day With Rachael Ray.)

Grossman said Izembard reminded him of the famed fashion typeface Bodoni and that the contrasting thick and thin lines worked well with the condensed sans serif typeface also used in the magazine as a display type. Crooks said he selected Brunel because the multitude of weights in the family enabled him to use that typeface for a wider range of stories. Harper's Bazaar continues to use Didot, which it commissioned in 1991.

Wyatt, created for O, The Oprah Magazine, is the sole display type. Priest said it was important to have Wyatt consistently used throughout the magazine after the redesign launched. However, he believes once readers adjust to the new design, it would be safe to introduce other display typefaces.

Color inspiration can come from anywhere. Color, lots of bright happy color, is synonymous with the Oprah brand. The logo for her television

network, OWN, is composed of a rainbow of colors, so it made sense to extend that aesthetic to the magazine. For the redesign, Oprah Winfrey, editor-at-large Gayle King and editor Susan Casey all wanted the magazine to be colorful and to use Oprah's love of bright color as the inspiration behind the palette. Priest did exactly that. When they open the magazine, readers find vibrant flashes of violet, red, lime green, cyan, magenta and orange. "It's the most difficult thing to control in the design." Priest said.

Grossman worked with art director Elizabeth Spiridakis on the development of the color palette for Bon Appétit. His choice for display type drew from fashion so it was no surprise that the color palette was developed, in part, through a fashion lens as well. For inspiration, Spiridakis and Grossman researched high-end fashion brands — Marni, Prada, and Givenchy — as well as early 20th-century food packaging. Grossman recalled driving all over Manhattan to buy packaged foods from specialty food stores and Asian markets. When he laid the packages on the table, he found the inspiration both for his display type and his palette.

Crooks based his inspirations for Ebony Magazine's color palette on Romare Bearden paintings and African textiles. He explained that the paintings and textiles he drew from were a mix of browns and earth tones with pops of magenta and beautiful yellow-oranges and green-blues. He built a palette based off that idea: bright flashes of colors grounded in warm muted tones.

Koribanick, who redesigned a magazine based off a successful TV network, had to use Food Network's palette. She said:

There are some colors that just don't work well with food, so you won't see a lot of pink, purple or blue in the issue,” she said. When she does use those color, they are muted. “We keep going back to oranges, reds, browns, greens — they're colors that just naturally look great with food. And of course white is our favorite.”

Was it all worth it? A redesign has the potential to increase newsstand sales, garner publicity, increase advertising revenue and raise staff morale.

Bon Appétit released its redesign in April 2011. Since then newsstand sales have gone up 21 percent, according to Melissa Goolnick, account director at Condé Nast. Similarly Stephen Gregory Barr, publisher for the Johnson Group, which owns Ebony Magazine, confirmed that the magazine has seen a strong increase in newsstand sales since the redesign launched in March 2011 thanks to targeting a broader audience. Circulation rates have held steady for both O, The Oprah Magazine and Harper’s Bazaar since the launch of their redesigns.

According to the Food Network Magazine media kit, Koribanick has achieved her goal of targeting the Food Network viewer because [hers is the No. 1 selling epicurean magazine on the newsstand today](#), selling more than Cooking Light, Food & Wine, Bon Appétit and Saveur combined. Rapoport of Bon Appétit commented on the newsstand success of Food Network Magazine by saying: “It’s got a brilliant business plan — a hugely successful TV network with a dedicated following. *Voilà*, a built-in readership. Give the people what they want, then give them more of it.”

Appendix

Project Proposal

Introduction. This project is going to help me become a better designer. For this project, I am going to be talking to designers, editors and readers whose knowledge and opinions will help me be a more effective communicator and journalist. I am the art director at *Sauce Magazine* and have been working there since 2008. *Sauce* is a regional culinary magazine based out of St. Louis, MO. My work experience at the magazine, along with my course work at the graduate journalism program at the University of Missouri, Columbia, has given me the know-how to conduct a redesign of *Sauce Magazine*, which will be my professional project.

Professional skills component. When I was hired to work at *Sauce*, I was the assistant art director, since then I have been promoted to my current title of art director. My responsibilities include: the design and look of the magazine, maintaining an art budget, conceptualizing art, assigning all photography, directing photo shoots, seeking out new photographers, hiring photographers and laying out the issue. (Including special inserts of which we have 4 annually.) *Sauce Magazine* is a culinary magazine, covering restaurant reviews, restaurant openings, profiles on people in the local food industry, as well as stories on cooking techniques and ingredients, all the while, maintaining a local focus.

My committee members include Jan Colbert, Daryl Moen and Joy Mayer. Jan Colbert is my committee chair and she will be supervising my project. We will maintain contact through email and phone conversations so that I will be able to keep her up-to-date on my progress with my project.

I plan on starting my project as soon as my proposal is approved. I plan on committing 30 hours per week for 14 weeks to complete the project.

Professional project. For my professional project I am going to be doing a redesign of Sauce Magazine. Everything from the logo, to the body type, to the color palette will be evaluated and changed.

Determining the mission. To do the Sauce redesign, I will first establish the editorial mission of the magazine to help guide me through redesign decisions in an effort to have the design support the mission. I will be interviewing the editor of the magazine, Katie O'Connor to help me determine what the mission of the magazine is. I want to know from her who we are trying to reach, what Sauce's goal is as a publication and what are we doing right now that achieves that goal for our readers. The following factors will help me make redesign decisions:

1. What the editor says the mission is.
2. Reviewing content we have run in the last 12 months to gauge a better understanding of what she thinks fulfills the mission.

3. My interpretation of her words and my analysis of content in relation to her statements as to what the mission is.

The editor determines the mission of the magazine because it is up to her what content runs and what content does not. She green lights stories if she thinks those stories are in line with what she thinks the magazine is supposed to do for the reader, based on what she thinks the mission is. Ultimately, she is a gatekeeper.

If she is not specific enough about what the mission is, it will be up to me for the purpose of the redesign to decide based on the content that she approves and allows to be printed to then more clearly define the mission. The mission will be subject to my interpretation for the redesign process.

Gathering data. I first plan to analyze how different magazines and newspapers, which cover a variety of topics (food, men's interest, fashion, women's interest, fitness, general interest, nature and newspapers) and reach a vast variety of audiences, have targeted their audiences from a design perspective. In order to analyze how these publications cater to their audience through design, I plan on reviewing several issues or editions of their publication, reviewing their market research, gaining an understanding of their identity as a publication (As stated by their media kits.) and also by conducting phone interviews and communication via email with art directors or designers from these various publications. The ultimate goal is to see how directly the

publication's design serves its target audience, is it a conscious effort and how is it achieved. Is it through color, is it through organization, is it through hierarchy, is it through typography? This research will help in the redesign of Sauce and it will also aid me in my own market research by arming me with better questions to ask as well as trends to be aware of.

Next, plan to do my own market research for the redesign of Sauce. I plan to interview a selection of Sauce's readership including chefs, restaurant owners, home cooks, frequent diners and writers to gain an idea of what they think Sauce does well and where it is failing from a design perspective. This market research will help to reveal weaknesses and strengths in the design of the magazine, which will help me in the redesign.

Customizing a publication's design for a target audience enhances storytelling because it creates a bond between the audience and the publication. This topic is relevant to magazine designers and for that matter, people working in magazine publishing. It is our job as journalists to do what is best for our readership and anything that improves communication is worth understanding.

Method.

- Reviewing a variety of publications both newspapers and magazines to see how they connect with audiences from a design perspective.
- Interviewing designers from those reviewed publications; interviewing a selection from the Sauce readership to gain their perspective on Sauce's design weaknesses and strengths; interviewing Sauce contributing

photographers on use of photography in the design, since they provide the majority of the artwork; and interviewing designers, ones that I know through personal relationships and some that are respected designers in the community; and interviewing journalists to gain their perspective on how effectively the design is telling the story.

- Using the information from the researched gathered, I would be able to start the redesign process beginning with the logo.
- Trial and error. I will document every step of the redesign process. Every idea. Including failures.

I will be conducting unstructured interviews. I will prepare a list of questions before each interview and due to this interview style being so flexible I will be able to use the questions as spring boards to delve into topics I did not anticipate talking about by asking follow-up questions to responses. That's one of the advantages to this interview style I look forward to, that the interview can almost become like a conversation, making the people I'm talking to more relaxed and making them feel comfortable enough to speak freely. One disadvantage of the unstructured interview is analyzing and synthesizing responses. Since the line of questioning will be different for each person, it might be challenging to gauge a consensus on topics. In order to avoid this, I do plan on making sure I ask a series of common questions for designers and readers alike.

In the unstructured (non-standardized) interview questions may be put in whatever way interviewers think appropriate in the circumstances. It may almost amount to conversation and can be useful where highly sensitive issues are covered and long and informal responses are required to understand the matters. It also allows testing different lines of questioning. (Svyetlov 1)

Theory. The Gatekeeper Theory—Gatekeepers are the controllers of information. This theory by Kurt Lewin, and later geared more specifically to journalism by David White, explains the process through which content is filtered for a publication. It explains that the gatekeeper regulates the flow of information meaning what the reader sees and (just as importantly) what the gatekeeper prevents him from seeing is up to the discretion of the gatekeeper. (White 161)

In a publication there are several gatekeepers. The first is the primary gatekeeper or the source that reveals the story to a reporter. The reporter is also a gatekeeper, for the story that they write is not the full disclosure provided by the source— information was omitted. The next gatekeeper is the editor who chooses to run the story or not and if it does run, how it is edited to better suit the reader. The designer is another gatekeeper in this. How a designer chooses to tell the story may affect how the story is perceived, how it is interpreted and whether or not it is read in the first place. This is the point at which the reader becomes the gatekeeper because only they are able to choose whether or not they will read the story.

The Gatekeeper Theory is the theory that I will use in my project. It is the basis for the idea of the project because it is all about determining what information best serves the publication's audience. Before any story runs in a magazine that magazine must determine, "Does this story matter to our audience? Is it important? Who cares!?" before choosing to publish said story.

The gatekeeper I will be examining will be the art directors of the magazines. When I interview them I will be asking them how the publication's design makes effective in communicating information to their audience. And by being effective in communication through design, I will better understand how to foster a loyal connection between magazine design and audience.

Literature Review

Question. The purpose of this literature review is to determine how art directors customize magazine design in order to build a strong, communicative and loyal relationship with their audience. In order to answer this question, peer-reviewed literature examining the interaction of a publication whose content was specifically created for a target audience was the topic of research. This research will be used to determine how magazines actually customize print design and in some cases exclude certain advertisers in order to build a stronger connection with their reader.

Literature. Magazines provide audiences with information that they want and need. Magazines research their potential readership in order to provide that readership with content that is important to them. Some magazines have gone so far that their existence was due to the need of a specific audience. In some cases these audiences are a group of people newly formed due to trends happening in the real world.

Guys just wanna have fun, too. An example of the creation of a new audience can be found in the after effects of the crash of the stock market in 1929. It was during this time period that *Esquire's* first issue was published, in October of 1933. Extreme economic struggle and social change created new audiences for magazines ... and they emerged. *Esquire's* targeted unemployed men who had free time and who now had wives that were in the workplace.

Depression-bred anxiety about the impact of devastating economic change on traditional bourgeois sex roles provided the specific inspiration for *Esquire's* creation. Lois Scharf and others have documented that twenties-formed habits of consumption collided during the early thirties with massive unemployment to push a cohort of middle-class married women into the workforce (Scharf 1980, chap. 7)¹. Surely not by coincidence, social commentators rapidly developed a discourse that highlighted diminished male self-esteem as an outgrowth of the Depression. Pundits of Eleanor Roosevelt's stature argued that losing one's job, whether real or feared, and the possibility of seeing one's wife forced to become a

¹ Scharf, Lois. 1980. *To Work and to Wed: Female Employment, Feminism and the Great Depression*. Westport, Conn.: Greenwood.

breadwinner was resulting in a dislocating loss of masculine self-respect (Roosevelt 1933, 20)². The opportunity seized by Esquire was recognizing that this multivalent "loss" could be refigured into the site of a marketable new male identity. Key to such sleight of hand was the notion of "leisure," a buzzword among Roosevelt braintrusts who hoped that commodifying the free time attendant on a reduced work week would lead to more consumer spending. In deluxe promotional booklets meant to alert ad agency directors to his magazine's first issue, Gingrich appropriated the term, suggesting:

Men have had leisure thrust upon them. Now they've got it, they must spend it somehow ... What more opportune occasion for the appearance of a new magazine - a new kind of magazine - one that will answer the question of What to do? What to eat, what to drink, what to wear, how to play, what to read - in short a magazine dedicated to the improvement of the new leisure. (Gingrich 1971, 102).

In other words, Esquire proposed to become the first magazine presenting an appeal to the desiring male subject (i.e., consumer) as a systematically developed editorial formula. (Breazeale, 2-3)

The emergence of a male audience with unique needs in a unique circumstance exposed a void in print media. Therefore, this time period presented an opportunity to create a publication for a specific group of people. Esquire's original intention was to create a magazine that was for men so that they could make money from male fashion brands. It was intended as a vehicle for ads

² Roosevelt, Eleanor. 1933. *It's Up to the Women*. New York: Frederick A. Stokes.

until Arnold Gingrich decided to create content that would cater to a male audience as well. They took advantage of the opportunity to be the expert on what men with time on their hands should do in their free time, where to go, how to dress and where to eat. Esquire was created with an audience in mind, it was created to provide that audience with information that they could not get elsewhere. Esquire's identity was created and existed solely for its readership.

Esquire took a female magazine formula that focused on, dining, cooking, décor and fashion and made it for men. So for instance, instead of a story about how to cook a dish, it would be a story about how women are bad at cooking said dish. They used a formula that worked for women's magazines and rethought it for a male audience from the art, for example, objectifying and idealizing a woman's body to the content.

Teen-nation. Teen magazines, very obviously, come up with their content with a specific audience in mind. The topics that they cover are for teens. How to overcome shyness, for example, is a topic that a teen magazine would cover because its audience is growing up and wanting to date and they want advice. Teen magazines follow a formula. They have an understanding of their audience and think about the best topics to discuss with them and the best formats in which to communicate. In addition, their audience is annually changing and tired topics get re-used without getting tired out. One might see this genre on a newsstand and notice they use bold colors, including pinks and

yellows, they include photos of teen stars and many have Q&A sections where teens write in asking for advice and the magazine responds.³

Since 1941 social scientists at Purdue University have, by means of questionnaires and interviews, obtained data about teen-agers to project a national picture of them. Their findings, as reported in *The American Teenager* by H. H. Remmers and D. H. Radler, could be taken as an accurate index to the teen-age magazines. Heading the list of youthful desires is: Want people to like me more. Their chief problems are mere variations on this theme. (Brown 18-19)

Not only do teen magazines have an understanding of what teenagers crave in magazine content but these magazines also understand that teenagers go through phases. For instance, a 13 year old has needs and interests that are totally different from that of an 16 year old. As a result, teenage magazines have to accommodate. This is of interest because it demonstrates the extent to which a magazine can cater to its audience no matter how small of a niche their content aims to cover.

They may all look alike to adults, but they have specialized characteristics that teen-agers learn soon to detect. Some are aimed at the youngest teen-agers, mostly, if not exclusively at girls; they are intense and humorless. Some are beamed to the middle teen-agers: they begin to show a little humor; they even kid themselves occasionally. Some are for the oldest teen-agers, even, in some cases, college students; they are most likely to be "kookie," that is, heavily interlarded

³ This last observation was gleaned from Charles H. Brown's article entitled: *Self-Portrait: The Teen-Type Magazine* Author(s). In it he says, "But they all have in common the characteristic of consisting very largely of letters-describing themselves and their problems, giving and asking advice, making comments; they all have fan club departments; and they all have pen-pal departments." (Brown 14)

with humor. There are other minor variations among them. But they all have in common the characteristic of consisting very largely of letters-describing themselves and their problems, giving and asking advice, making comments; they all have fan club departments; and they all have pen-pal departments. (Brown 14)

In addition to these teen magazines' ability to cover groups within a small niche, they also consider the design in their approach to their coverage. Brown states in his article that,

Since the audience is so largely made up of girls, the cover pictures are usually of handsome young men-Elvis Presley, Frankie Avalon, Fabian Forte, Edd Byrnes, Bobby Rydell, Bobby Darin, Troy Donahue. Less often does a girl land on the cover. Pictures of, letters to, articles about these gods and goddesses occupy a large part of the contents of these magazines, the readers admonishing, warning, and adoring either by turn or at the same time. (Brown 17-18)

Customizing content in this way helps to build loyalty from reader to publication. It makes the publication an authority for that group of people, a kind of guide. Because a magazine is able to hone in on a group's interest, it causes that group to forge a connection with that publication, which leads to them trusting that publication, which leads to the commitment of the audience's loyalty.

Perhaps, as parents allege, the teen-type magazines' preoccupation with these matters [shyness, interest in boys or girls, the desire to fit in], to the exclusion of others, is a bad thing. But perhaps they are also meeting a real

need of young people. Perhaps it offers them reassurance, of a kind not to be found elsewhere.” (Brown 18-19)

Customizing content for a reader is not limited to niche publications. Teen magazines cater to a specific age range and within that age range, there were subtle content adjustments to cater to groups within that age range. Women’s magazines for example, do target an age demographic as well, and while that age range may not be as narrow as teenagers (13-19), they still have a specific niches within a women’s audience to reach.

Doing it for the ladies. Customizing design in women’s magazine started quite early. At the time customization was more for the sake of advertisers instead for the sake of the publication’s reader. In an article titled "Old Homes, in a City of Perpetual Change": Women's Magazines, by Mary Ellen Waller-Zuckerman, the writer states that women’s magazines flourished during the Progressive Era. (Years: 1890-1920) These were the years leading up to women’s suffrage. At the time, journalism took a back seat to advertisers because magazines focused on generating revenue from advertisers and design was modified to appease them instead of women readers.

In their courtship of advertisers, publishers tried various ploys, offering better placement of advertising within the magazine, cleaner copy design, research into advertisement effectiveness and product markets, and editorial support of advertising. (Waller-Zuckerman 44)

The article also states that historians site 1893 as the beginning of the magazine revolution in the United States. At the time their priority was revenue generation. During the Progressive Era many magazines such as *Cosmopolitan* and *McCall's* for example, decreased their newsstand prices by nearly 50% in order to increase their circulation so that their advertisers would get more exposure. So, advertisers were their most important readers. However, that was the Progressive Era. Women's magazines today cover a vast range of women's interests from fashion, to motherhood, to fitness. And now it is obvious that instead of magazines selling their exposure and giving advertisers, "... editorial support of advertising." (Waller Zuckerman 44) they seem to be selling the readership, in turn, building loyalty and trust.

Who's your daddy? The readership. Just because a modern view with journalists is to not mix advertising and editorial, doesn't mean that the conflict still doesn't exist. One article, "Alcohol and Cigarette Advertising in *Ms. Magazine*" specifically discusses the conflict between using cigarette and alcohol advertisers in a magazine who's readership is health conscious, so much so that the magazine did an annual insert on health. *Ms.* magazine had an audience that was health conscious.

According to the editor, "Ms. readers take its advertisements very seriously," assigning them "almost as much importance as the editorial pages". Ms. readers also attach great importance to health and fitness. Over 43% [of

readers] report that they own exercise equipment, and according to a recent survey, health constitutes the number one topic of interest to readers. As a consequence, Ms. has published a special issue on "The Beauty of Health" each May since 1983, offering a variety of articles on personal health, fitness, innovations in medical care and related topics. (Minkler, 164)

The article studied the inserts *The Beauty of Health*, that Ms. magazine published each May starting in 1983, honing in on the inserts published in 1983-1986, four inserts in total. The focus of the study was the influence of cigarette and alcohol advertising on editorial. The findings stated that editorial avoided stating the negative affects of cigarettes and alcohol on women's health. Although this is not an example of content catering to the needs of a magazine's audience, the fact that they put out an annual insert about health because a large portion of their readership owned exercise equipment (43%) and that the topic of health was of great importance to their readership speaks to the idea that catering magazine content to the needs and interest of an audience builds loyalty.

What the study found was that the magazine inserts were reluctant to be forthright in the negative side-effects of alcohol consumption and cigarette use in order to maintain advertising revenue. Essentially, they choose the well-being of their advertisers over the well-being of their readership. As a result of this anti-journalistic policy, they lost the lost credibility and could not claim to be the authority on women's health. This lead to loss of loyalty from readers, "In recent months, a number of Ms. readers have voiced their objections to the magazine's cigarette advertising policy, in some cases canceling their subscriptions in the

process.” (Minkler, 174) The magazine’s loyalty to advertisers instead of its readership resulted in a negative response from their readers.

The newspaper audience: diverse in every way. The idea of authority building loyalty is a really interesting topic to think about when the demographic discussed is a broad one. Newspaper audiences are broad, very unlike the demographic of a teen magazine or a women’s magazine. A newspaper has the potential to reach a city of people, possibly a whole a country and if it’s large enough, the world. Its audience is vast and diverse, however, they make design and content decisions in order to cater to their audience.

An article by Kevin G. Barnhurst & John C. Nerone titled, *Design Changes in U.S. Front Pages 1885-1985*, examined the evolution in design on newspaper front pages over the course of 100 years. The front page of 1885 was a dense jungle of news items and, quite often, advertisements; it gave an impression of diversity, randomness, and complexity, leaving it to the reader to make sense — or draw a map — of the world. Gradually, newspapers lost the habit of placing dozens of stories on the front page in narrow columns.

The contemporary front pages are far more tightly structured and sparsely populated; they also bear frequent evidence of the newspaper’s concern to map the world for its readers. For example, the primitive headline, with its multiple decks stacked vertically above a single column, offered an outline of the story. The modern headline tells the reader the point — the import — of the story. The changes suggest a subtle shift in the meaning of headlines.

Bylines tie this pattern of change to both institutional and ideological developments in the media. The more-frequent bylines of the 1920s reflected the growth of wire services and syndication — note the relative diversity of types of bylines in these years — and an increased attention to professional issues. Bylines are meant to give credit to authors, and in the process to lend gravity to their stories. Authorship is a form of authority, and the frequency of bylines is a good indicator of the extent to which a newspaper endeavors to map the world for its readers, because such a mapping inherently implies expert or professional authority. The dense front pages of the late nineteenth century abjured such authority, and in effect said to the reader, “These items are gleanings from a world too big and noisy for us to make sense of; you make sense of it yourself.” (Barnhurst 6-7)

This article explored the transformation of front-page newspaper design from a traditional to a modern layout. It cited that the modern layout became a trend because of technology and to compete with other newspapers that were modernizing their design. It also explains that the average reader had many avenues to receive news and that journalists and designers found it to be their responsibility to make sure the front page was readable and organized for the modern reader. Demystifying the front page meant that the newspaper was deciding what news was most important for their audience to know. Organizing the front page solidified their authority. If a newspaper can establish authority in a market as competitive as newspapers, it builds loyalty from their readership.

The authors looked at 3 newspapers' front pages for the study, from San Francisco, *The Chronicle*, from Springfield, Illinois, *State Journal-Register* and from New Hampshire, *Peterborough (formerly Contoocook) Transcript*. The study found that in 1885, these three newspapers averaged 24.6 stories and 12,000 words on the front page. Then, it found that in 1985 the three newspapers averaged 5.7 stories and 4,400 words on the front page. All in all the content presented on the front page became more focused on what editors and designers at these newspapers felt was best for their audience. Instead of the newspapers presenting an overwhelming wealth of information to the reader, it edited and selected stories they thought were most important to the reader, this thought process links back to the Gatekeeper Theory.

The theory intimates that the writers, editors and designers are the gatekeepers of information and that they regulate the flow of information from the publication to the audience. In this case, information was filtered and narrowed down to the stories that these gatekeepers decided was most important to their audience. The reduction in the amount of content presented on the front page also allowed designers to create hierarchy on the page.

The modern front pages seek to map reality for their readers. This shift in appearance is rooted in changes in journalistic and design ideas. Journalists, sensitive to the "responsibilities" of their increasingly professionalized vocation, sought to do a more thorough job of digesting and organizing the news. And designers, beginning in earnest in the 1940s, sought to rationalize the front page, to make it more readable and structured. (Barnhurst 8-9)

Newspaper design played a significant role in establishing authority with its readership. Design that created a hierarchy with front page content, due to the reduction in the number of stories that ran on the front page, directly impacted the relationship with the reader. Hierarchy, headlines, bylines, white space and smaller word count are all examples of how design elements improved the newspaper's relationship with its audience. It made them have more readable, gave them more authority, reinforced their expertise, but it made it easier for the reader to connect to ... and in the end that was the whole point.

Connecting different audiences. *Colors*, a magazine funded by Benetton, was originally conceived to produce content that celebrated diversity and culture through positive ideas and positive stories (Tyler 61). Their approach to celebrating diversity was essentially to homogenize different cultures, (Taylor 61) making the difference between them consequential and therefore making the reader feel more connected to the people in the stories. By minimizing their difference to circumstance, the magazine created content that the reader had a more personal connection to.

The structure of *Colors* is designed to first communicate a fundamental similarity between people, and then point out the interesting differentiations that distinguish these groups and cultures.

The design presented images as more documentary style photos instead of illustrative or over-directed portraits, depicting real people as they are in their art of the world. (Taylor 61)

Colors asserts not only a fundamental similarity between people, but, further, creates visual connections between viewer and subjects that infers an ease to cross-cultural relationships. Cultural context is treated as a sense of place rather than beliefs or values. People are located geographically, and often differentiated and grouped by their visual similarities-clothing and/or skin color. The context also remains in the present: history is absent and unnecessary in our understanding of culture and sub-culture.

The content including the design, which has a more natural representation of individuals and attempts to eliminate barriers between the reader and the different cultures they are reading about by minimizing the differences between the two. This is obviously the magazine's intention as an editorial identity but at the same time it makes the reader feel more connected to it. While it cannot be said that the reason for choosing their approach to content is to constantly keep their audience in mind and to build connection with the reader that leads to readership loyalty, one could argue that their approach would lead to that result.

Conclusion. Design aids the reader in understanding a story. When design is thoughtful enough to tell the story and appeal to its target audience, it's a two for one. The design does not have to be limited to a niche audience in order for it to be pleasing to that audience. A readership as diverse as a newspaper audience to as specific as the first exclusively for men, men's magazine can develop a stronger connection to a magazine through design.

Transcription of Interviews

An interview with Robert Priest of Priest + Grace, design directors for O, The Oprah Magazine. In my research on Oprah Magazine I realized that their design directors are Priest + Grace, a design firm based out of New York, NY. I was surprised to see this because I was expecting to read someone's name beside that position. It was curious to me that O Magazine had enlisted a firm to do most of their design and layout and most notably their redesign that launched in September 2010 because they also contribute design work to other notable competing publications including: More, House and Garden and InStyle to name a few.

I emailed Robert Priest and he kindly (and quickly) responded and we set up a phone interview. I mainly wanted to talk about the consideration of the brand in the redesign and what their specific goals were for the redesign overall.

I am including a transcript of the interview below followed by some analysis.

What were the goals for the redesign last September? It depends on where you come from; as a designer we (Grace and I) discussed goals with the editor [Susan Casey]. We were brought in to bring a certain point of view.

They were feeling that they had reached a peak with the previous design and it didn't represent Oprah, it was too bland. We wanted to achieve warmth with the design and we wanted to make it more lively, prettier and more

accessible. We were responding to ten years of a certain look, we wanted to depart from that.

We were brought in because of the tenth anniversary issue, and they wanted more color, more liveliness and a little more sophistication.

The Oprah Winfrey brand mission is live your best life, as designers; what were some things you wanted to do to help convey that message visually. It was the editor's decision along with Oprah and Gayle King [editor at large] for us to work on this project. Grace and I have a history with them ... before, we created O at Home. So, we knew Oprah, they knew we got it, we understood what they wanted and we understood who her audience was. They had a few people at the time that didn't understand the audience. They wanted a comfort level for her audience. Just in general, we were designing for a woman, mature, in her thirties through her fifties. They knew we had it. We wanted it to be prettier and nicer typographically ... more adventurous.

Can you talk a little bit about the use of Wyatt, the display type that was created for the magazine by Paul Barnes of Commercial Type? I spoke with the design director at Harper's Bazaar about her use of Didot as the display typography for nearly every story and how it's frequent appearance helps to reinforce the brand to the reader. Wyatt is the display type you use for every story, is it for this same reason? Well, we wanted to create a strong identity for the magazine immediately with the typography. We are pleased with the font. We felt it was Oprah and she liked it as well. But that said, down the road, we would

supplement the use of it with other fonts. We don't love the serif idea in general and as we develop the magazine further in the next several months, we will diversify it in terms of how the typography can look. We haven't done that yet because we really wanted to establish the magazine's identity through that typeface so you always know when you open it that it's Oprah's magazine. She thinks of herself of a brand now, she's starting to get used to that idea. She's had to sort of manage the show, the network and the magazine. I think it would be overkill if the typography were the same across TV and the network and the magazine. For the magazine alone it's solid.

What were the problems that most needed to be addressed? We wanted to give it more personality, it was carefully bland before because it was all about Oprah. With how we display the words now it's more expressive. They wanted a good read, good stories, good beauty, good fashion. It's reassuring to see it looking similar.

Talk color palette, I see cyan, magenta, lime green, purple, yellows, oranges, overall a lot of bright color. What were your reasons for the choices you made? What lead you to the choices you made and how do you vary it month to month. There are elements of the color palette that we stick to every month, but it's the most difficult thing to control in the design. We have a team of designers that work on the magazine, and they each have their own taste as far as what colors they like to use and what combinations they like, so it is easy to lose control of it. What is generally pinks and orange and green and cyan etc., they need to be in control and not jarring.

It's sort of a circus here every month to figure that out. Oprah and Gayle and the Susan are fond of making it colorful. It's so fashion to make typography black, like Harper's Bazaar. But we made the definite decision not to do that, to make it more fun and happy and appealing, and accessible for Oprah's audience.

Talk a little bit about the section headers like in live your best life, love that or O, Beautiful, there is definitely a circle theme ... can you talk about these headers and how you decided to go with that shape? We decided on a circle theme – the notion was we'd designed some department pages early on in the redesign stages for Oprah, some were successful others weren't. In the second round of prepping for the redesign, we worked with the circle theme for the different sections and developed it a bit more. The circle is the world's most perfect design, and it reflects the O in O magazine. We thought we would make all the sections hang on an O, the notion was to just use that perfect design throughout all the sections. It was quite a fortuitous event.

An interview with Deirdre Koribanick, design director for Food Network Magazine. *What is the essence of the Food Network brand and how did you use that information in the design of the magazine?*

When we started the magazine we thought about that a lot, and we finally boiled it down to a single line that we put on every cover: COOK LIKE A STAR. Of course the brand is much more than that, but at the core, that's what the magazine is all about: We're showing readers how to cook like the stars and we're doing it in the same fun, accessible way the network has been doing it for so many years. Fun is a hugely important word to us...Food Network is all about fun, and we make sure we incorporate fun into every cover and into every issue.

Who is your readership and how do you design for your readership? Please provide specific examples of design in Food Network Magazine that were implemented to speak to the Food Network Magazine readership?

Our readers are food lovers of all kinds. Food Network as a brand appeals to all types and all ages, but what we know is, our readers love to cook and the magazine is designed to serve that need. We have to make sure the pages are user friendly from cover to cover. We never jump a recipe to the next page, we never run images separate from the recipes, we always make sure type is legible. As a designer, I'd love to run big beautiful images of food for pages and pages but I know that readers want to see the food right next to the recipe, so we design our stories that way. We've kept the photography user-friendly as well. We don't shoot food as artwork. We want

people to see exactly what the finished dishes look like, so we shoot the food in focus and often on a white background. The images are really all about the food.

What were the major goals you had for the design of Food Network Magazine? I really wanted the design to resonate with readers, to reflect the brand, and to be as user-friendly as possible. This is a magazine that is meant to be used, not just read. I also of course wanted it to stand out on the newsstand as something different from what was out there. When we launched, no one was shooting food on an all-white background month after month. We did that with the first cover and we stuck to it.

Were there any design guidelines or suggestions from Hearst that you had to follow when creating Food Network Magazine?

Hearst just encouraged us to consider the Food Network brand and design a magazine that felt right for us. This was the first food magazine at the company, so there wasn't a precedent.

Can you talk about the cover design and how you decided on the final format? We had many things to consider for the cover and pieces that we had to incorporate: We knew we wanted the main image to be food, but we also had to incorporate stars (a big point of differentiation for us) as well as the Food Network logo and cover lines. In the end we decided to put the stars across the top for newsstand positioning, and then we shot the food on white so it would really pop. The look of the cover from the first issue reflected our whole approach: We're all about the food, so the food was and still is big and in focus and not surrounded by props.

Why do you think Food Network Magazine is so successful on the newsstand? I think it's a few things: One, the brand is so strong. Readers know it, they love it and they know what they're going to get when they buy the magazine. But I think the magazine also really stands out from other food books on the newsstand because of the consistent white background and the way we shoot the food.

I know that you created a bound and printed prototype magazine that you showed to focus groups before the magazine officially launched. I would love to hear about what the focus group readers didn't like that ended up being taken out and why they liked the things you decided to keep? That was actually before my time. But when I look back at the first issue I did, the launch issue for November/December 2008, it's amazing how much the design has changed since then. You don't really notice it from issue to issue but when we look back over time, you can see that things have evolved. I think it's better to change things gradually, rather than make sweeping changes at once.

Being more approachable seems to be a trend in magazines. Maybe it's the recession. Food Network Magazine began its launch around the same time that Gourmet folded. What is it about Food Network Magazine, from a visual perspective that helps it survive and thrive in this environment? I keep going back to this idea of approachability. Food Network as a brand is really approachable and we try to be

as well. People want to feel comfortable and the magazine is designed to make them feel that way. Things are simple to read and process. It's easy-access design.

Can you talk about the serif typeface you use in the display typography (It looks like Clarendon) in the magazine? What made you decide on that typeface? Yes it is Clarendon. I wanted a serif font but many serif fonts are fashiony and a little too elegant. This is a slab serif font that feels a little more substantial and in keeping with the brand. I noticed that you use that typeface as display type consistently throughout the book, is there a reason you didn't want to introduce other typefaces in the feature well?

I actually have introduced several other fonts in the feature well (Bling, Jiffy, Sonora). In each case I was thinking about the family of fonts and which would work well together.

Talk a little bit about the color palette, how did you arrive at what it is today? We started with Food Network's palette: When we launched the magazine we looked at the colors they were using in their logo and on the air and we built from there. There are some colors that just don't work well with food so you won't see a lot of pink, purple or blue in the issue. And when we do use those colors they're more muted. We keep going back to oranges, reds, browns, greens -- they're colors that just naturally look great with food. And of course white is our favorite color.

Talk about the purpose of the bonus recipe booklet. The magazine itself has tons of recipes in it, why was it important to include the booklet? The booklet has been a huge hit with readers...it's

interesting because the booklet idea pre-dated Twitter but these super quick recipe ideas are almost like Tweets. It's a huge project for the test kitchen every month (and for the editors who have to boil down the instructions to a line or two) but the end product is so useful and fun. People have started collecting them.

I love the recipe index! Can you talk about how this came about and why you think it is beneficial to the reader? This has become our readers' favorite feature. The magazine is visually driven so it made sense to start out with an index that is completely visual. People can sort of "shop" for recipe ideas at the beginning of the issue and decide what they want to make. It's in keeping with the user-friendly feel of the magazine.

Can you talk about the dimensions of the magazine? It's about an inch taller and wider than most magazines. Was that something you wanted or was that something that was part of Hearst's overall plan? We knew we wanted to be oversize so we could play up the visuals, and this is one of the standard sizes at Hearst...its the same as O the Oprah Magazine, House Beautiful and others.

An interview with Darhil Crooks, former creative director for Ebony Magazine. *What were the goals for the redesign?* The goal was to uh ... basically the magazine looked pretty bad, to put it mildly. The company as a whole had kind of lost a little bit of relevance the look hadn't been updated in a really long time ... I mean I'm sure there were tweaks and things of that nature, it's an old magazine so it's definitely changed since it first started, nothing that was ever that good unfortunately. I don't know why that was.

My whole goal was to take Ebony as a brand, which had lost relevance and wasn't exciting or coherent or unique visually and give it its unique look and give it something that was relevant to 2012 and something that would attract a younger, savvy audience. Most of the readers were skewing older, like above 35, which in the magazine world when you sell ads it's not good to have an audience that's too old because they don't spend money like people in their twenties that have a more disposable income. If you can't make the magazine more luxury, like Vanity Fair that has readers that have a ton of money and go on vacation, but for Ebony it was important to get a younger, fresher look. That was the basic conversation that I had. That was the goal, not only my goal but [editor-in-chief] Amy [DuBois Barnett]'s goal and the publisher's goal, as well as CEO Desirée Rogers.

So, that was the main focus. But being that it was such an iconic brand I had to be aware of the brand's past and be respectful of the history, and not alienate readers.

What did you want to keep and do away with? And how did you keep the brand in mind when making those choices? I wanted to do away with everything! I had to start from scratch; there was nothing there that I could really use. So, for example, I redesigned the logo, instead of starting from scratch, doing something completely different, I worked with a type designer, it's custom drawn from the original logo, which hadn't really changed since the magazine started, at some point they took it out of the red box, and then they made it bigger, so, that was one of the things I did to not alienate existing readers, to draw something based on the original, but something that was more modern and more elegant and fresh.

I worked with Christian Schwartz of Commercial Type, we developed stag, granger, those are a couple fonts that we did, and presented them to the owner of the company and everybody liked it. That was one of the first major steps for changing the typography.

As far as the inside, I wanted to make it look like an adult's magazine; I didn't want to turn into us weekly with stuff happening all over the place. I kept it adult, just a little more contemporary. You just kind of pick and choose where you do younger things. It was tricky because, it was a matter of who the audience was, it's kind of like a moving target, sometimes I felt the magazine was too feminine, and there were times that Amy thought things were too masculine. It was challenging because it wasn't for men or women in the beginning, it was for a culture. And it was always different from Essence, which is for black women. We

had to cover a lot of bases, news, current affairs, fashion, entertainment, and serious and not so serious content alike.

When I spoke with Alex Grossman of Bon Appétit Magazine we had discussed his use of a thick slab serif display typeface that is stylistically similar to Brunel, the serif display type you chose to use on the inside of the magazine. Do you think that typography speaks to the goal of the redesign, to be younger, more fresh? Or do you think your use of that typeface has more to do with a trend in magazine redesigns? That style of display typography is trending in redesigns; I've seen similar typography in the Every Day with Rachael Ray, New York Times Magazine and Bon Appétit redesigns. What made you choose it? There's so many different kind of weights and stuff and it's just a really nice font, which is why you see it a lot. I didn't necessarily pick it because I saw it somewhere, but I worked with Christian as well researching fonts, but the beautiful thing about it is it can get really thick but even then it can still be really elegant and it has beautiful italics. You can go serious and strong, but the italics have great femininity and lightness. It's a really versatile, well-crafted font and it's obviously popular for that same reason. I don't know if it's a trend but it definitely works with an array of things. It's very visible but elegant and it's also pretty approachable.

You said your goal for the redesign was to basically appeal to a younger designer but when you were doing the actual redesign

how much do you consider the audience when making design

decisions? Me personally, I'm not a big fan of focus grouping, and kind of over thinking based on what you think people like. I always feel you do something that you like and hopefully it's something fresh and new and people will recognize it and like it for the sheer fact that it's fresh and new. I personally never tried to cater to a specific audience. I just try to do stuff that was kind of unique. Ebony is a black magazine for black people and I honestly didn't feel like, us as black people have a magazine that is on the level of Esquire, GQ or Vanity Fair ... something elegant and smart and fresh and modern. We just don't have that, Essence tries it and sometimes it's successful but most of the time, not to diss Essence, it can be kind of generic sometimes. Vibe isn't looking great, The Source, it's where I had my first job, that magazine has gone through hell. There isn't really a well-crafted magazine with smart illustration and great photography ... that's why using shepherd ferry for Ebony was huge. I mean, for example, at other magazines illustrators are carefully considered for a piece, you think about what's the message, and decide who will best tell that story. The photographers you use, same thing, at Esquire we carefully considered the photographer for the story. At Ebony I wanted the same thing, do it well crafted, from top to bottom.

Tell me about how you chose the color palette. The color palette was kind of ... I had inspirations for it that I had to kind of present to the company. I based it off Romare Bearden paintings, which if you look at his stuff, it's a mix of browns and earth tones and pops of magenta and beautiful yellow-oranges and kind of green-blues but then these dark hues too, I tried to build a

palette based off that. That inspired me; and African art, textiles with amazing colors grounded in warm muted tones. I tried to stay away from primary colors, straight red and straight greens and stuff like that. I wanted to make it a little warmer.

Of all the magazines I'm researching Ebony is the only one produced out of the Midwest, in Chicago, and you're from Chicago.

Did working out of your hometown affect the way you worked? Or

your state of mind? It made me gain weight, but the thing that Chicago doesn't have that New York does is the inspiration, in New York there are other magazine designers, there's SPD, there's a whole magazine design community and eco system that exists, that really helps you, the competition really helps you to stay on your toes. That is something Chicago doesn't have, I think it's starting, that's kind of growing I think and the culinary scene is very handmade and independent spirit about Chicago but at the same time it was a little isolating.

An interview with Elizabeth Hummer, design director for Harper's Bazaar. *How much of your design is for your audience and how much of it is based on tradition, the magazine was founded in 1867, that's a lot of legacy to uphold.* A lot. The 145th anniversary is coming up. We're one of the oldest magazines in the country. How you connect to your readers is, knowing what your magazine is and knowing what's right for the brand.

Harper's comes with such a rich history, and sometimes we've done crazy stuff here and we'll do crazy stuff in the front of the book but knowing whom your audience, knows what the brand is, that dictates what the magazine will be.

What things do you do from a design perspective to carry on the iconic treatments for the brand, today? In the September [2010] issue, we went back to Brodovich, really simple type treatments. A beautiful drop cap and letting that speak for itself. We played with white space more and type in the front of the book design treatment.

Gill sans was a bolder statement, [which is their sans serif display font and a departure from the traditional iconic design] we're consistent with the Didot, which ties us to the tradition, as long as we have that it's still Harper's Bazaar, it's so wrapped up in the brand. We've made an effort to think about the white space and letting it speak. We came from such a kinetic, Mtv generation, things are thrown on the page more and more, but for our feature pages we wanted to simplify, letting the huge drop cap speak to the reader and letting beautiful type treatment do the work with no bells and whistles,

The shopping pages are more and more and it works for those sections. Consistent typefaces help the reader know what magazine they are in though. You're constantly pushing you're type design, this is type design. That's really how we connect to our reader.

Sometimes some magazines do a different type treatment for every [feature] well story. I think if your magazine is set up like that it's fine but I think it's weird and random.

In 2004 HP started doing subscriber covers, what was the motivation for that? Motivation for the subscriber cover ... that was really Glenda (editor-in-chief). The philosophy is we have the commercial cover, that cover has the lines, the image has certain things that we look for to help sell, eye contact, smile, pretty, it's more of a commercial cover, they help to actually sell the thing. You have a split second to say buy me; you want something inviting, when you rely on newsstand sales.

The subscriber cover was all about a moment, it can be full length. For newsstand covers we usually have to do a cropped photo but this can be full, you can see the gowns, it's a dreamscape, you can be creative, artful. You don't have to have cover lines; you can just have the celebrity's name. As much as we'd like it to, we still may test it, but artful doesn't sell. With Gourmet closing, hgtv [Food Network Magazine] is the best selling food magazine out there. Gourmet was more blue, painterly, rich but it doesn't really hit, some people just don't get it.

With the sub cover we understand that you've bought it, you like us, we don't need to sell to you more, we're giving you a moment of beauty. It's a risk to

put the sub cover on the newsstand. It's such a competitive business nowadays, we did the Harper's Bazaar greatest hits, (*which is a book that is all about the covers.*) the covers are beautiful, the illustrations, the photography, the 80s were a little rough. They didn't care though. There was a lovely freedom and we don't have that luxury now. Maybe we'll try it, maybe in the future. At the moment this is how it is.

I think the art community in New York would support a sub cover on the newsstand. It's still a dream magazine.

How do you connect with those readers that don't get it? I think we've tried to do it with shopping in the fob; we tried to push price points more after the recession. Some had to be under \$500, some were under a \$100, which is really hard to do because it's still a luxury magazine. But there is a mix of price points. (*In an effort to connect to other readers.*) *People in Pennsylvania where she lives criticize the magazine for the cost of the clothes and things, so price point driven stories is important and they started to push them more when the recession began.*

The creativity of the fashion photography in the feature well is, in my opinion, one of many reasons that this magazine stands out from other fashion magazines. Do you conceptualize all of these, how much of that is collaborative? Like the Jennifer Aniston/Barbra Streisand photo-shoot and The Simpsons illustrated spread are examples of unique approaches to covering fashion and to telling a story. When I was at Marie Claire, I did more concepting for ideas and features,

we have Stephen Ghan and Glenda Bailey, it's the features team that comes up with those creative concepts, Glenda's always asking, how do we stay relevant, and stay newsworthy. We have photo meetings and ideas we discuss. You don't just let them happen. The best shoots usually have solid concepts, the photographers call in and collaborate and a lot of inspiration happens while on set too. All the directors come together to brainstorm concepts and the managing editor.

Talk to me about the Simpson's spread, which was a fully illustrated fashion spread, I thought it was a risky treatment, especially since most of the art you use is photography. This was a huge departure and it was done with a lot of real estate. I think Glenda likes to be playful, Bazaar has such a strong art background, so we're able to be more playful. The Simpsons were going to Paris and it had to do with the movie, and it was a perfect idea, Laura Brown was hot on the news, and it was just a win-win situation, designers like doing the playful stuff too like Rachel Zoe and I Die. Glenda loved this concept, but it was not working until we got the right photographer and the right characters.

An interview with Adam Rapoport, editor-in-chief for Bon Appétit Magazine. *What did you study at Berkley?* I was an English major, but I spent most of my time at the Daily Californian, writing for and editing the sports section. Much more fun than sitting in a lecture hall with 200 other kids listening to some professor talk about Chaucer.

What do you think Bon Appétit's primary role was before you became editor-in-chief? Recipes, recipes, recipes. Ones that work. People want to know what to cook each month. They turned to BA.

What is BA's primary role today? Still recipes. But I also want to make a magazine that's culturally relevant, that feels 'right now', that reflects what's going on in society and popular culture. That's what magazines do. There's no reason food magazines shouldn't also.

Explain how the new design reflects the new role of the magazine? It's still evolving, but it should be visually stimulating. The food photography should make you hungry, and the graphics should grab your eye and make you stop on that page.

What were your goals for the redesign and for the new content? Make a magazine full of content that we as a staff personally feel passionate about, and make it beautiful. Period.

What were the biggest visual problems you wanted to resolve with the new design? First, the photography needed to be spot on. As I mentioned above, if it doesn't make you hungry, it doesn't belong in the

magazine. Then, I wanted to make pages that felt active, but weren't too busy. That's a balancing act, and it's something we're still working on.

While changing the magazine, how much did you worry about upsetting your readership? A lot. But if you rock the boat, you're going to get complaints and criticism. It's inevitable. But we try hard to listen to those critiques and use them to improve the magazine, month by month.

What changes were made to the magazine (in print and online) to broaden and diversify BA's readership? More attitude, more point of view, more humor. It needed to be about more than just recipes. And we needed to get people in the magazine that younger folks, who put a lot of stock into what's going on pop-culture wise, care about.

You were at GQ for ten years, how did that experience help shape the new BA (design, voice, mission etc.)? It taught me that each page in the magazine needed to have bite, needed to have a purpose, and needed to be fun. There's no reason anything should ever be vanilla (no disrespect to vanilla).

How did you have to adapt since you are now talking to a BA audience instead of a GQ audience? Or did you have to? Not that much. But there have been times when we've toned down the language—it felt a bit too in-your-face, a bit too...dude.

Why do you think Food Network Magazine has been successful on the newsstand? It's got a brilliant business plan—a hugely successful TV

network with a dedicated following. Voila, a built-in readership. Give the people what they want, then give them more of it.

You've said that before you even had the job at Bon Appétit, Conde Nast explained that the business side of magazine publishing was a part of being editor-in-chief. Can you talk about the challenges of that part of your job? Part of the purpose of any job should be learning something new. So in a way, embracing the business side of things has been a great experience. I'm still new at it, but I'm absorbing and learning every day.

Does your involvement with the business side of magazine publishing blur an ethical line? (As far as keeping editorial independent of outside influence.) Does it concern you? There are judgment calls to be made now and then. But for the most part, a food magazine doesn't present too many conflicts. It's not like a fashion magazine where your advertisers are the makers of the clothes you're showing on the pages.

Finally, just for fun, What's your favorite place to eat at in Manhattan? Pietro's, an Italian steakhouse on East 43rd Street. Not hip, not cool, but damn tasty. Best chicken parm and hash browns in town.

What's a food that you can't stand to eat even though you've given it enough chances? Anchovies. My wife is constantly trying to sneak them into pasta sauces and whatnot, thinking I won't be able to tell. But I can always tell.

An interview with Alex Grossman, creative director for Bon Appétit Magazine. *What were your goals for the redesign?* Well, I guess, in terms of overall visual product, the biggest problem was the photography from before. It's funny, like six or seven years ago, it's amazing how dated it looked and Matthew [Lenning] did a good job of modernizing it but it went way too far. I don't think that there was a good dialogue between the people shooting the pictures and the people creating the food and at the end of the day you didn't want to eat the food. It didn't look delicious it looked like it was shot in a dark room with a spotlight, it was not something that made you hungry.

So, I'd say from the get-go the biggest problem was the photography, it was terrible. In the short time we had to rethink it and redo it. We focused heavily on rethinking the visual identity of the photography.

In terms of the overall design it is an evolving thing, most of the time with magazines, Conde Nast would have allocated 3-6 months of a fully staffed team just to redesign the magazine. Essentially what we did was a re-launch. Everyone here is brand new, of our 20-30 something staff, when I got here and the month that followed, 3 or 4 people from the previous whole staff were still here. It was a huge change.

What is the mission of Bon Appétit? Has it changed since the redesign? The mission of the magazine has always been to make super-good, makeable, delicious food for the home cook; but now, the interpretation of that mission is different. Now, there are a lot more guys at the magazine, the kitchen

director is a guy, 3 of the top 5 positions here are now guys so that was a huge gender shift for the food.

We want to make it more appealing to men and a younger audience, we're also younger as a staff so there's another shift in our perspective.

The overall goal was be more young, gender neutral, have more food sensibility, be more modern. The photography was too modern almost *avant garde*, like a something you'd see in a *zine*, it was not consistently delicious to a 40 or 50 year old readership. We wanted to make the photos beautiful and have more mass appeal.

Food magazines are on the rise and it seems that BA has more competition than ever, how do you stay distinct to your reader in an increasingly saturated market? Knowing that our competition was FNM, Cooking Light, Every Day with Rachael Ray, Jamie Oliver magazine, they're all kind of solving the every day food situation. Putting food on the table is a problem to solve and I do find that the visual product is a boring, dutiful, parochial, boring uninspiring, tacky out come but people like it. Our goal is to never compete with them. They are solving the problem of, "What are we going to put on the table tonight in under five minutes that's also cheap and that my kids will eat." That mission is not our main goal.

When Gourmet folded we could fill that hole that they left. In terms of photography, while we're making it more appealing to make it a more definitive graphic experience from other everyday cooking magazine, you also want to make them want to cook food and take pleasure in it. You want your reader to want to

go to the farmers' market. This is a magazine about cooking but it's also for people who love food. That is the main and will continue to be the main goal.

I'd like to hear your process in conducting this redesign.

Where did you begin? We took reference from the everyday food packaging objects that people are used to seeing. We used a lot of food packages as inspiration for what you see in the magazine today. Things like the scotch rules we use, the condensed sans serifs we have, design elements that are not too decorative and packaging inspired more utilitarian. Label forms became really important to us, mid century instead of contemporary, simple rule, simple hierarchy.

What a great way to start ... Yeah, I basically spent a weekend driving all over New York to weird Japanese food stores to Dean and DeLuca, to more high end food stores and bought thousands of dollars of packaged food items and looked for trends. They typically were easily to read condensed sans serif fonts because people want their brand to sing the loudest. We worked with a typographer, he'd already had this condensed family and we pushed it even further and came up with this sans family that works great.

Can you talk a little bit about the structure and order of the magazine? The setup is extremely simple. Which is intentional for our slightly older reader, we're not trying to push the structural complexity of GQ but ... The design is still evolving, as far as what will best suit what we want to do, the lion share's in place.

As far as the design and photography is concerned it sounds like you had a lot of freedom to do what you wanted, were there any requirements laid out for you prior to working on the redesign?

Photographically right out of the gate that was a required change that I was told I had to make. Tom Wallace is the editorial director of Conde Nast he said to me, “It’s gotta look delicious and people have to want to eat it, the design take it here or there but what people remember is pictures of the food.”

There was no choice with the photography. Before BA was redesigned in 2008, I was on set with Victoria Granof [a food stylist], we used to work together a lot when I was at Cookie. I remember saying to her that I would love to redesign BA, and she was like, they just hired me! She was working on a bunch of stuff for them for the redesign. I could not wait to see it, 6 months later, I saw her and I was like holy shit let me see it, I couldn’t believe it, they had carte blanche, it was radically different. I couldn’t stand it because of the photography, I couldn’t stand it, I hated it, it was awful. A lot of people at Cookie hated it also, ultimately I went to WSJ and then advertising, I wasn’t planning on coming back to magazines until I got this call. I had been thinking about redesigning BA for four years, I put together a presentation on what I thought it should be and it was exactly what Adam Rapoport thought it should be and luckily Adam and I agree 95% of the time. I feel like I can do what I want and Adam and tom are super happy because it’s delivering what they want. There’s no dissension on what the food and pictures are looking like. Hunter Lewis, [a part of the BA test kitchen] came on

from Saveur, so the food is perfect for the aesthetic we want, it's sophisticated and loose and easy.

Bon Appétit is much more than just a magazine it's a huge brand. Can you talk about the concerns you had for the redesign itself as far as the readership is concerned. Were you afraid of turning existing readers off for changing it too much? I've worked at branding agencies before and created hyper targeted products and I don't know, in this case, food is one of those things, it's very hard to fake, people can tell if you're being honest with it, it's such a giant unifier. Everyone has eaten three meals a day in life, everyone has a lot of experience and subjective experiences and opinions with it. From a design perspective I wanted the food to be honest, to be beautiful and real. At the end of the day with this, more than anything, you have to go with your gut and what you think is the most beautiful. When we were thinking of redesigning, we knew good, beautiful food made with love has mass appeal, now we're not going for everyday food we can be riskier than that, we're not trying to be Food Network Magazine. From a visual standpoint, in my case I think I have specific way I like to see food. This magazine is about style and taste, we're tastemakers and we have to go with what's good, with what we believe is best for our readership and our brand.

We're the experts, we have to anticipate what people want. Here are 19 great looks, and Adam's [Rapoport] always is like what's the best one? Fuck five! Gimme one! He's very decisive that way and unequivocal, we all are, he leads by

example in that regard, we're editors, we're making a magazine about taste, pick what you like the most and roll with it, the same goes for design decisions.

I asked Adam Rapoport about what changes were made to broaden BA's audience and he mentioned that they wanted to appeal to younger people; from a design standpoint, how did you try and appeal to a younger audience? The one area no food magazine has done well is crossing over into the more going out or more dressed up glamorous aspect about food, like food as high culture, or fashion. One thing you'll see us continue to do is evolve that area, it's something Gourmet tried to do but very quietly, it didn't look like people were having the best time though in the entertaining stories ...

Part of it is bringing variety, people 40,50 are more versed in a much more fragmented way of understanding/absorbing info, through web content, ipad, twitter, facebook, google rss, they're used to jumping from subject to subject and style to style. That is a valid point to think about for the magazine's tone and flow.

For example, doing beautiful sumptuous home style food and then incorporating lifestyle and travel/fashion in a way. Having that contrast. In Martha Stewart's magazine they do five features really similar, like they want it to look like "us" in that they want them to feel the same. I want the opposite, I want them to look different, to have different styles or different people, that way they hit different parts of your readership but it's still coming from you with your voice and with your photography so they still do have the same identity.

Can you talk about the color palette you use? How did you decide upon that? We have a master palette who is Spiridakis came with that, from contempo fashion and old school Italian French Spanish early 20 century thing. It was a nice old school new school. A lot of those colors you can trace to , its' sophisticated even though it can look friendly, pastelly, we were looking at Marni, and Prada and Givenchy and luxury fashion brands and also looking at early 20 c euro food packaging. You're echoing how people see food, what.

Talk about the serif display type you use. What is it called and why did you select it? Izembard. It's a font that I like that high contrast font. It's high fashion. Interview, French vogue, the thin contrasted with the super thick, it all comes back to Bodoni, the original fashion font, vanity fair does it also. More magazines use that high contrast than not. This particular one, you need those elements to give more texture, what I love is how fat it is, it's a 19 century font you can trace to early food packaging in a way. It's a kind of like modern, like old modern English fat face, the scale of it is typically wider, like than Bodoni, in terms of why, I don't know, I thought the fatness was a nice contrast to the condensed, it made it more condensed in a way, it seems friendly, Bodoni can seem really fashiony. You get the effect but it's friendlier.

What are your favorite magazines? Traditionally I'd say I love New York magazine, I do love it, I love GQ in terms of how smart it is, how it achieves high design and still friendly and fun to look at .

I look at magazines less than ever in my adult life. I look at a shit load of cookbooks a lot of European ones and British ones, the canal house cooking,

Christopher Hershner, she was at Saver, 90s, Melissa Hamilton Christopher has canal house cooking, they're seasonal cookbooks and they're amazing, amazing, cookbooks, they shoot and develop them all in the style of British food photography of the last twenty years.

Explanation of Changes

When I began seriously working on my professional project it was in March of 2011. At that time my committee; which was comprised of my chair, Jan Colbert, who was the head of the magazine design department at the journalism school, Daryl Moen and Joy Mayer; approved my proposal. Since then my committee has changed. Jan Colbert retired in September of 2012 and could no longer be a part of my professional project. So, in December of 2012 Daryl Moen agreed to be my committee chair and at that same time John Fennell was added as the third member of my committee.

Editor of the Sauce Magazine, Katie O'Connor, stepped down in August of 2011, a few months after my proposal for my project was approved. In the proposal I said that I would interview her on what she believed the editorial mission of the magazine was as part of the redesign process. However, once she resigned I chose to follow the mission as it was written on our website and used that information as a guide for the redesign.

Finally in my focus group research, my original intention was to talk to a wide cross-section of readers like chefs, diners, home cooks and restaurant owners. However, when it came time to conduct the focus group, I decided that talking to freelance contributors was the best way to get clear feedback because they know the magazine well, they read it and they contribute to it. Above all, the opinions of our freelancers are important to me and I value their opinions.

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