

Adobe InDesign

# Create a newsprint magazine

## Studio Newwork

walks through the design process behind its large-format biannual arts title *Newwork* magazine

**We all know that the iPad and other digital tablets are part of the future of editorial design.** But one of the reasons why we chose to publish a paper magazine was the human-like character that paper accommodates. It smells, ages and feels. We love the smell of ink, and even prefer paper texture degradation. Most of all, we believe that this tactile nature still helps to attract readers, and ultimately helps people remember our magazine.

With a 2,000-copy print run, *Newwork* magazine is distributed in the USA and Japan, and printed black-and-white, with one additional colour on the cover. At first, this decision was purely driven by necessity, since we didn't have a huge operating budget and couldn't afford to print in colour on high-quality paper. However, we now realise the unique beauty of black-and-white, and how it can really maximize the power of design.

Over the following pages, we'll take you through the key design decisions that went into creating issue four of our magazine, and share some insider tips to help you get your own newsprint publishing operation off the ground.



### Studio Newwork

Aswin Sadha, Hitomi Ishigaki, Ryotatstu Tanaka and Ryo Kumazaki make up NYC-based Studio Newwork. The first issue of *Newwork* mag came out in 2007, with the fifth released in summer 2010. [www.newworkmag.com](http://www.newworkmag.com)

### Skills

- Design a complex, versatile grid system
- Get maximum impact from black and white imagery
- Make the most of cheap paper stock



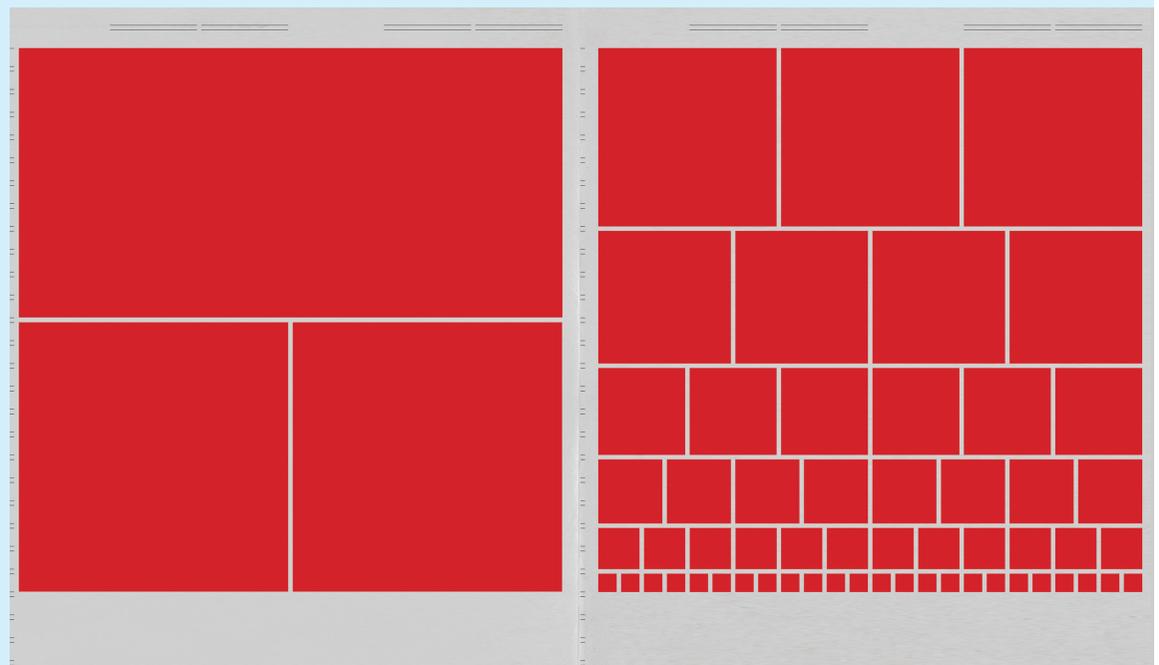


**01** \_\_\_\_\_ *Newwork* magazine is a large-format arts publication (32x21.5 inches). Each issue, we feature new work from a wide range of artists and creators in the worlds of fine art, design, photography, fashion and culture. Each contributor has his or her own separate section of 12–24 pages, with the cover wrapping around the sections to hold them together. It's not bound or stapled, so each spread can be hung on the wall as an individual art piece.

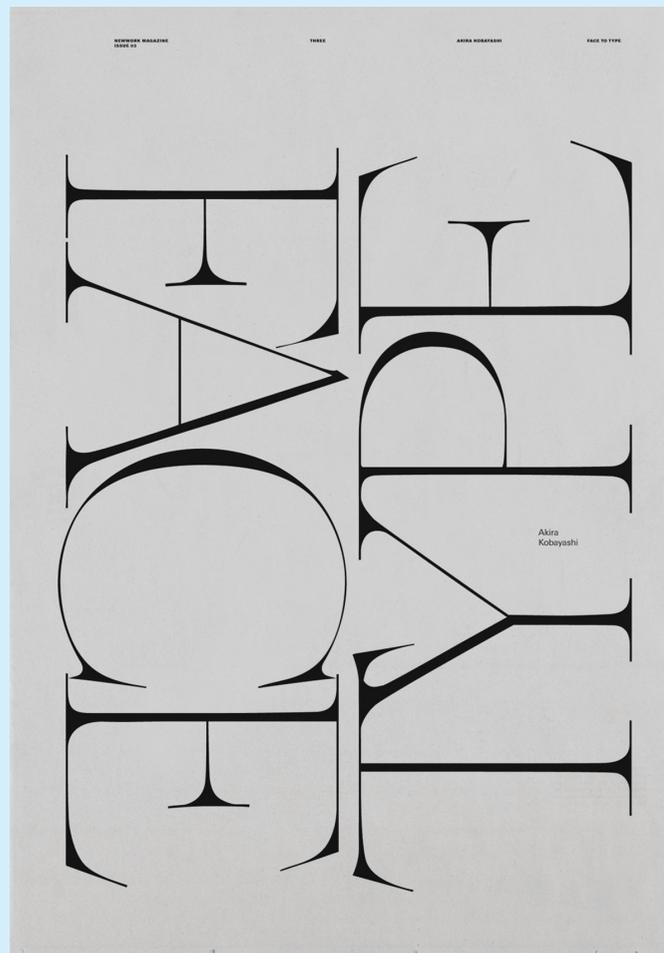


**03** \_\_\_\_\_ We used the six-column and 24-column grids to design this section, dedicated to Werner Jeker. We named his section 'Mysterious Poetry' and intentionally left plenty of negative space so his poetic work has plenty of room to breathe.

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**02** \_\_\_\_\_ A flexible grid system is invaluable when working across such a large spread. *Newwork* magazine's grid is based on squares, and can have a huge range of 24, 12, eight, six, four, three, two or one columns. Working with eight kinds of grid makes it easier to vary the pace and visual expression in the magazine to suit different styles.



### Complex grids

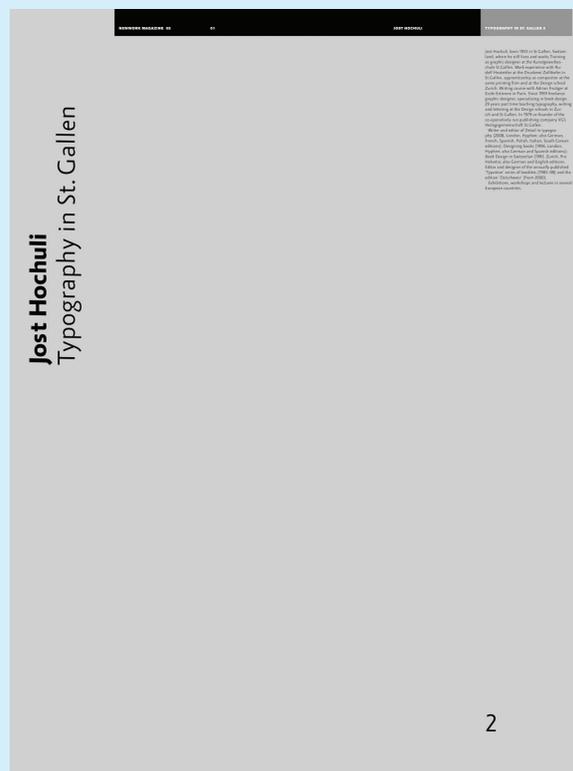
*Newwork* magazine's complex grid helps us to tie many diverse elements together. Before designing a layout, always think very carefully about how to maximize the impact of your contributors' work. Try to show it at the best possible scale and crop – with plenty of white space around it if possible.

### Bespoke type

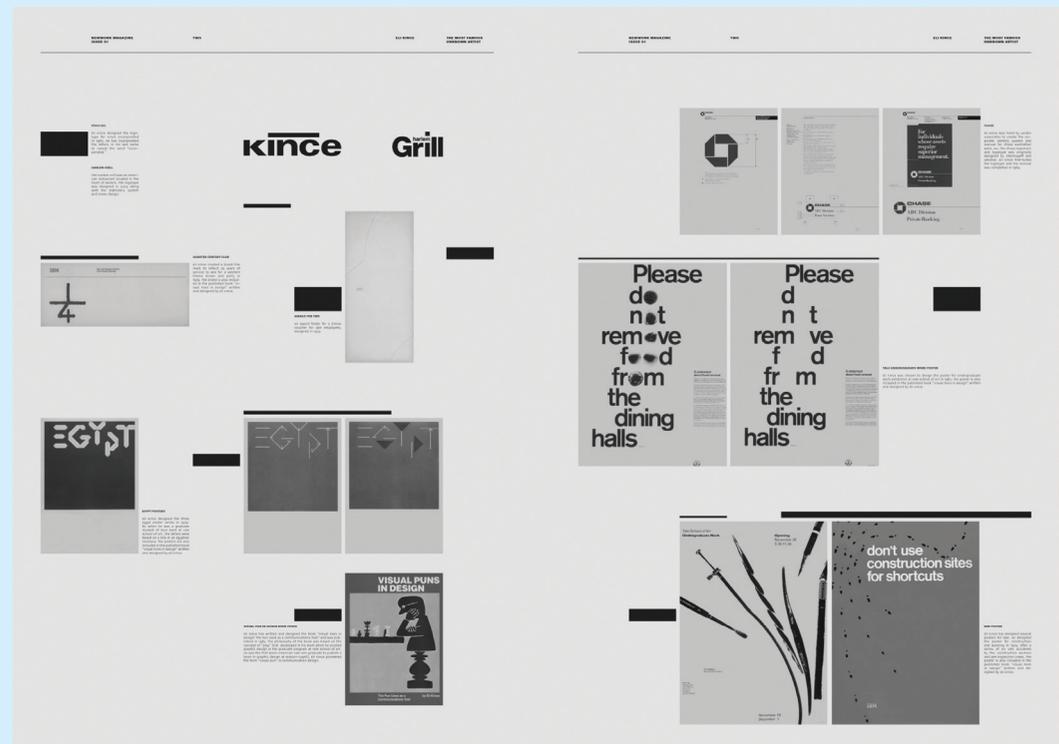
When designing custom typefaces, keep questioning all your design decisions. Are the vertical and horizontal strokes consistent in all 26 letters, numbers and glyphs? Is the relationship between thickness and thinness of your typeface logical and steady throughout? Consistency is everything with typography.

**04** \_\_\_\_\_ Designing your own display fonts is a great way to add a special, bespoke feel to your magazine. Here's an example of a typeface we designed for a section featuring Japanese type designer Akira Kobayashi.

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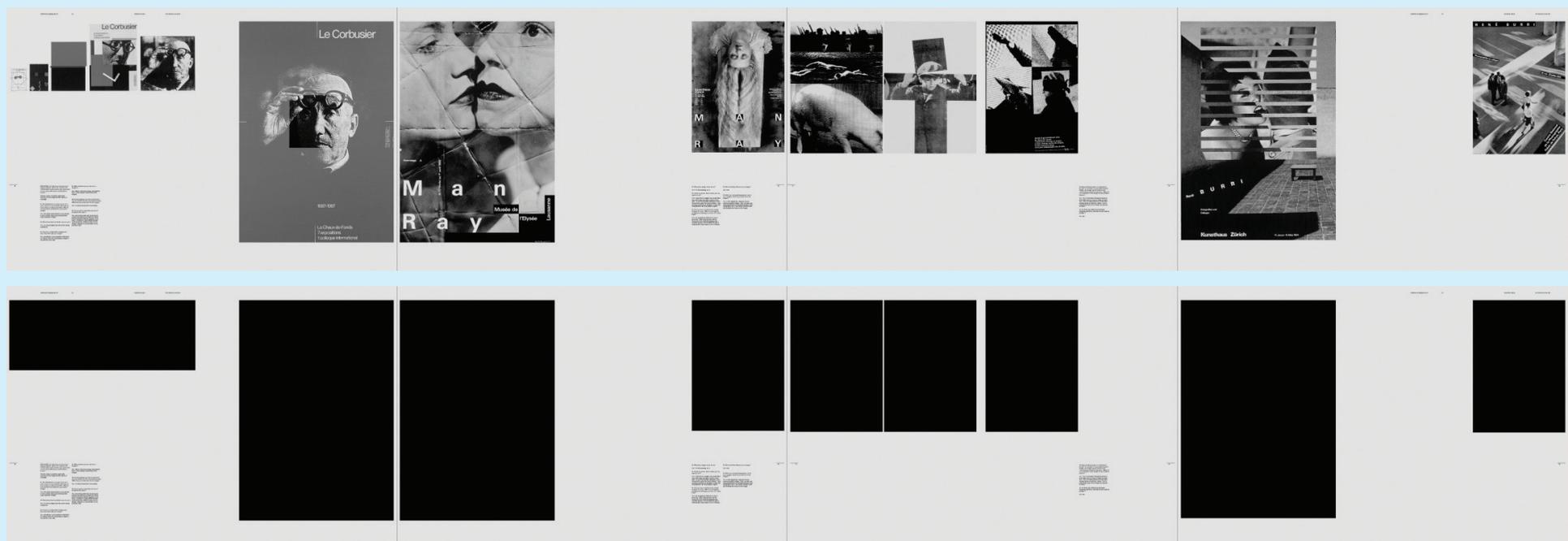
**05**\_\_\_\_\_We decide which typeface is most appropriate for each of our contributors. For instance, we designed the section for Wolfgang Weingart using Berthold Akzidenz-Grotesk, and Willi Kunz with Univers. Both typefaces reflect the style of their work. For the latest issue, we had the opportunity to use two fonts, Alena and Allegra, that were actually created by the contributor himself, Jost Hochuli – which was the perfect fit of course.



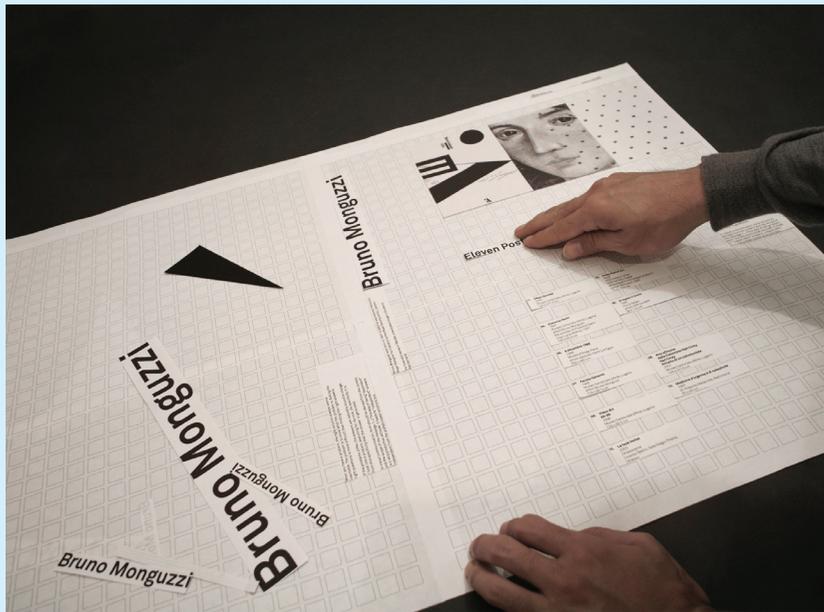
**06**\_\_\_\_\_Here's an example of a layout design for a section on a graphic designer – Eli Kinca was profiled in issue one back in 2007. We decided to introduce a series of simple geometric shapes to complement Kinca's work. Since each spread can be detached from the magazine, individual design elements like this can stand alone if need be.

### Pitfalls of newsprint

As a graphic designer, working with newsprint has its own unique set of challenges. It's wonderfully cheap to mass-produce, but it refuses to print evenly, colours can bleed or appear washed out, and you'll never get photographs as crisp as they would be on high-gloss magazine stock. It takes some time to get it right, but luckily our printers are patient and willing to work with us until we approve each issue.



**07**\_\_\_\_\_To vary the pace and make our magazine as exciting as possible for readers to browse, we consider the particular rhythm of each individual section. Broadly speaking, the more varied and creative your use of grids, the less chance of readers getting bored – especially if you're carrying someone's work across many pages. In the section for Werner Jeker, we varied the use of negative space to create a poetic rhythm.



**08** It's clearly a lot faster to work up layouts, tweak and change compositions on the computer. But we do things more traditionally, by printing out each design element and composing the more complex layouts on paper first. It gives us a better understanding of how the different components relate to each other, and encourages us to experiment.

### Distribution strategies

*Newwork* magazine is distributed to around 100 bookstores and newsstands across France, Germany, Japan, Korea, Singapore, Sweden and the US, as well as several online stores. Contributors play a part too – Mario Hugo was profiled in issue one, and the magazine is now sold in Hugo & Marie's online store, while Roland Stieger at Swiss design studio TGG, which is featured in the latest issue, has helped to introduce the magazine to many new bookstores and publishers.



**10** We work with a great newsprint printer. After spending half of the year planning and designing the issue, it's always fascinating to see how fast thousands of magazines run off their presses. In order to make corrections and pick up any errors early, we tend to stay at the printer throughout the entire production process. Particularly with black-and-white printing, you need to make sure the colour balance is just right.

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**09** When we're close to finalising the issue, we'll design the cover to embrace all the artist-focused sections. For issue four, we decided to focus on the shape of the number '4' as a unifying concept.



**11** After years of practice and five completed issues, we're still fascinated and challenged by the endless variety of visual expression we can achieve with *Newwork* magazine. The idea of 'new work' is very inspiring to us as a studio, and we're keen to keep introducing new talent and unknown work from our contributors.

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