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## Publication Design for the Youth of The Church of Jesus Christ of Latter-Day Saints

Peggy H. Proctor  
*Brigham Young University - Provo*

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PUBLICATION DESIGN FOR THE YOUTH OF THE CHURCH OF  
JESUS CHRIST OF LATTER-DAY SAINTS

A Thesis  
Presented to the  
Department of Art *L2*  
Brigham Young University

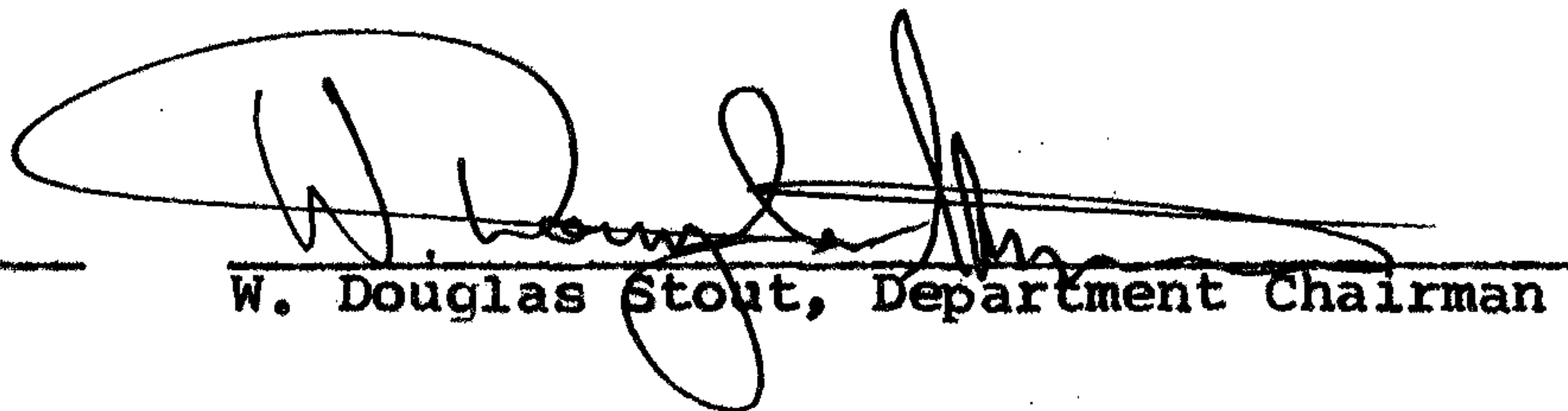
In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

by  
Peggy H. Proctor  
August 1973

This thesis by Peggy H. Proctor is accepted in its present form by the Department of Art of Brigham Young University as satisfying the thesis requirement for the degree of Master of Arts.



Alex B. Darais, Committee Chairman

  
Franz Johansen, Committee Member

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Typed by Sharon Bird

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## Chapter 1

### INTRODUCTION

A magazine is primarily a conversation. It is designed as a whole entity even though it consists of a lot of separate, different looking elements. A magazine is given its unity and identity by the existence of its readers. A magazine is always designed for a definite group of people with predictable tastes and interests or for certain defined attitudes or interests of people. Those readers for whom the magazine is intended help to shape it, and without this specific group the magazine will fail (McLean, 1969, p. 1).

The special problem dealt with in this thesis is communicating with youth, and the particular group is the youth of The Church of Jesus Christ of Latter-day Saints (LDS). The problem of communicating with LDS youth is in many respects analogous to communicating with other youth; their basic needs and interests are the same. Like the change from tadpole to frog and caterpillar to butterfly, the change from child to adolescent brings an essentially new body into existence. Physical appearance is a matter of real concern to most adolescents. Whatever the current definition of a beautiful girl, that's what the girl wants to be, likewise for a handsome, masculine man, with more emphasis on the masculine than on the handsome (Smart, 1967,

pp. 469-70).

The child is concerned with what is, the adolescent with what is plus what could be. The adolescent uses formal thinking to discover all possible combinations or relationships and makes sure he has found them all (Smart, 1967, p. 476). While the adolescent is freer intellectually than the child, he still has his limitations. He tends to have grand ideas about how society should be improved, which he fuses vaguely with his own plans for the future. Adults generally expect young people to be idealistic and impractical in their dreams about reshaping the world. There is a belief that this type of thought has value for both the adolescent and society in opening up possibilities for his future development and for social innovations (Smart, 1967, p. 480).

A psychiatrist's study of Vassar girls showed a crisis of self-discovery between ages fifteen and eighteen. A crisis of independence was very closely related to the crisis of self-discovery.

The adolescent has greater control over his thinking and is able to switch more rapidly than the child from fantasy to reality. He rejects his baby self and often his parents because they are intimately associated with his baby self.

Anna Freud said, "There are few situations in life which are more difficult to cope with than an adolescent son or daughter during the attempt to liberate themselves"

(Smart, 1967, p. 497).

A child learning to read opens his eyes to the existence of standards and authorities that differ from his parents. Now mass media, television, and movies are also assaulting him from infancy and have created an ever-growing need for a magazine to communicate to him where he is, to show an understanding of his needs and interests so he will not be left at the mercy of the ever-growing advertising octopus that exploits childish fears and fantasies.

#### STATEMENT OF THE PROBLEM

The problem of this study is to determine what elements are significant in creating a periodical for LDS youth that will be competitive with the attractions of other published materials currently available to youth without sacrificing LDS standards.

#### SIGNIFICANCE OF THE PROBLEM

This problem is significant because, according to the author, the Church is true. Therefore, it should produce a product that is the finest in its field. It should produce a youth magazine that can visually compare with the appeal of any other magazine in existence and, at the same time, contain written material that will help the magazine reach its goal, to build faith in and testimony of the divinity of Jesus Christ and the authenticity of the restored Church.

There is nothing innately evil in color or

contemporary design or illustration. The color or combination of colors or intensity of color or styles of art are only evil if they, because of subject matter treated, make evil so appealing that youth are convinced that the evil is desirable. Billions of dollars are spent each year for magazines and other media, particularly advertising, by "designing men" to make evil appealing so that it will sell, and many youth are sold. Because of this, the assumption is made that the methods of selling are evil because they are selling evil. However, in reality the methods of selling are good even though they are being used for evil.

We as a Church believe in accepting truth wherever it is found (Thirteenth Article of Faith). We can capitalize on truth (good methods of appealing to youth) to produce a youth magazine that can communicate our message to the youth of the Church.

In the Church there are approximately 162,000 boys between the ages of thirteen and nineteen years, and approximately the same number of girls. The purpose of a magazine for LDS youth is to teach the youth of the divinity of Jesus Christ and of the importance of his mission and gospel to them individually. The New Era, the official monthly publication for the youth of The Church of Jesus Christ of Latter-day Saints, has a circulation of 155,000. It has achieved nearly a 50 percent mark in reaching the group for which it was designed. However, included in this number are also adults and non-LDS youth, and of those LDS youth who receive the magazine, there is a percentage that aren't being

reached and are not reading the magazine.

The objective is, therefore, to determine the most effective ways to reach those LDS youth whose needs still are not being met, since we hold to the basic belief that every soul is precious in the sight of God.

#### DELIMITATION

This thesis shall not be concerned with any magazine other than the New Era, for this is the only magazine exclusively involved with LDS youth. Only the needs and interests of LDS youth will be analyzed, and only those elements directly related to periodical layout will be examined.

Efforts to delimit the study in terms of these elements have been pushed back to broaden the survey of what youth need. No attempt has been made, therefore, to go into depth on any one aspect of magazine layout. A thorough study of each of these elements will be left to others in future studies.

#### DEFINITIONS OF TERMS

1. Blippo type face. A heavy round face with the short extenders removed from the round letters to emphasize the round forms.
2. Color. The effect of tone created by the "set" (as used on page 28).
3. Cool color. A color with a predominance of blue.
4. Kickers. Excerpts extracted from the body of an article and set in large type to attract the attention of the reader.
5. Layout. Design for a magazine page.

6. LDS. Members of The Church of Jesus Christ of Latter-day Saints.
7. Leading. Space between lines of type.
8. Logo. Specially designed insignia printed on a company publication or any organization's written media.
9. Media. Any means, visual or verbal, transmitted or distributed, used to relay information to people.
10. MIA. Mutual Improvement Association for the youth of the LDS Church.
11. Point size. Size of type; there are seventy-two points to an inch.
12. Run. Complete printing of one color on one side of a justified section of a magazine.
13. Sans serif. Type face without serifs.
14. Serif. Type face feet--small extending lines at ends of characters.
15. Set. Arrangement of font face, leading, and measure.
16. Type face. Any style or design of alphabetical characters for printing.
17. Unjustified. Lines of type that end unevenly.
18. Warm color. A color with a predominance of yellow.

#### METHOD

Three methods were employed in gathering data:

1. Survey of literature.
2. Interviews.
3. Tests (surveys).

### Survey of Literature

Information on magazine design and aesthetics was gathered from information available in books and magazine articles.

### Interviews

Ralph Reynolds, designer of the New Era magazine, was interviewed to determine what the problems of magazine design are and how they can best be handled in designing a magazine for LDS youth. Mr. Reynolds was interviewed because of his position of importance in determining the basic appearance and visual appeal of the LDS youth magazine.

Members of the advisory committee for the New Era, Daniel H. Ludlow, Doyle L. Green, and John Carr, were interviewed to determine what the purpose and goals of the magazine are, what they felt was appropriate and inappropriate for the magazine, and what they have determined is of great importance to youth in the magazine. Their advisory capacity justifies use of their opinions in the determining of the goals and purposes of the LDS youth magazine.

Campus Life and Collegiate Challenge, Christian youth magazines, were evaluated as well. The designers of these magazines were interviewed to determine what elements are important in the layout and design of a magazine for Christian youth. They were chosen because of their common goals of reaching Christian youth.



## Surveys

Pilot study 1. A survey was conducted as a pilot study with seminary students, ages fifteen through seventeen, at the Skyline High School Seminary in Salt Lake City. One hundred fifty students were chosen as the sample population in the survey. The seminary was used because it is a place of learning for LDS youth.

A sampling of page layouts and magazine covers was taken from the New Era, Boy's Life, Seventeen, and Campus Life, and the students were asked to choose those that were most appealing and select a reason for their choices.

This test was analyzed by an architectural psychology class at the University of Utah. The class was under the leadership of Dr. Calvin Taylor, international authority on creativity.

Pilot study 2. A survey was devised and used as a pilot study with the Provo 65th Ward MIA and the Salt Lake 18th Ward MIA. The MIA was chosen because of its theological and social setting.

The measuring devices include:

1. Design. First impression responses to abstract designs and ink blots, which indicate reaction to color combinations, shapes, sizes, and values in a pure form to determine what effects mentally and emotionally these elements have.

2. Magazine covers. "Best liked" response to New Era magazine covers. They were divided into three categories: (a) rectangular sectioned covers, (b) single photograph covers, and (c) illustrated covers. This section of the test helped establish the graphic interests of LDS youth. The covers were divided into groups to help participants in choosing those they liked by giving them smaller groups from which to make their selections, and because they would be evaluating only those of a certain specific group at one time.

Final testing. Final testing was done by indirect testing methods (after Cheskin) and was administered to classes of senior and junior seminary students at East and West High School Seminaries in Salt Lake City. Also, a group of junior high school students from Cardon Junior High School Seminary in Salt Lake City was tested. The students were shown five groups of layouts:

1. Baseball articles
2. Marriage articles
3. Articles about Christ
4. Articles about family
5. Ecology articles.

Students were told that they would need to read one article from each group. They were then asked to go to each group of articles and write down the number of the article from each group that they were going to read. After they had completed their selections, they were told that they

actually would not be required to read any of the articles. They were then asked to discuss the reasons why they chose the articles that they did.

The students did not know they were being tested for article preference. If they had had to analyze their reasons for choosing a particular article, they may not have written down the name of the article they actually would read. Choosing the article spontaneously, they were able to do it without thinking about it. This way it was determined what they would actually prefer reading because of some attraction.

The survey was limited to Utah because of time and means; however, Utah, because of the population's conservative nature, was considered a good testing place.

The author recommends further and continuing testing to ascertain the needs and interests of youth.

#### TREATMENT AND ANALYSIS OF THE DATA

The survey of related literature was summarized for (1) input data in the development of the study, and (2) support of research conclusions. Conclusions were drawn therefrom.

Interviews with the magazine designers of the New Era, Campus Life, and Collegiate Challenge, as well as interviews with advisors to the New Era, were analyzed and summarized, and conclusions drawn.

Data from the pilot study given to the 150 Skyline seminary students was compiled by hand computations and

frequency tables drawn up, typed, and duplicated.

These data were then distributed to Calvin Taylor's architectural psychology class for a critical analysis of the testing method. Personal inspection of obvious plurality conclusions were drawn and frequency tables made of youth preferences.

Information given by Louis Cheskin, director of Color Research Institute of America, in his book Color Guide for Marketing Media, was used in formulating other pilot studies. These studies plus the final testing were hand scored. The results were put into frequency tables, and data analyses were written into the body of the thesis.

## Chapter 2

### REVIEW OF THE LITERATURE

Magazine design for the youth of the LDS Church has made very marked changes since the first youth magazine, The Young Women's Journal, appeared in 1889. In the Journal the pages were small and there were no illustrations.

Issue number one of the Improvement Era appeared in November 1897. There was not one illustration in that entire first volume either. Volume two did contain, as promised, some small black and white illustrations. In 1929, after years of trying and wondering, it was announced that the Era and the Journal would combine. Beginning in November 1929, the Era started using the larger 8½-by-10½-inch page size in hopes that it would attract more, even national advertising.

During the 1930s, the first color was used. The Shell Oil Company started running a three-color inside cover ad consistently. When Shell sold their stations in Utah and Idaho, the ad was dropped, and the Era went back to two-color covers. In the 1950s, the magazine started using full color again, but still returned at times to two-color to save the budget.

In 1950 the Era of Youth was added to the Improvement Era, and a new designer, Ralph Reynolds, came to the magazine. The whole magazine received a face lift.

Then in January 1971, after years of planning, the youth finally got a magazine of their own--the New Era. The new magazine was still rather limited in the use of full color and in budget for illustration.

It appears relevant here to review the genesis of the New Era magazine design and relate other information on periodical design as contained in related literature.

#### LOGO

Months were spent working on a logo type for the New Era. A logo was needed that would say youth, Mormonism, and "today."

The blippo logo type was selected then rejected because of its fad-like nature. It seemed too frivolous to be repeated throughout the magazine as a standard heading for articles by General Authorities or other articles of a serious nature.

The logo selected was a sans serif, helvetica type face with The New Era stacked and placed in a rectangle. Bands of color were behind the type. The logo was chosen because (1) the type style was basic, simple and conservative, and (2) the treatment of the logo type was fresh, youthful, compact, and versatile. To some it did not have great enough legibility because the letters of the logo merged into each other.

Legibility is not the first requirement of a magazine's title on a cover. It is a repeating symbol, like a trademark. It must be characteristic, easily recognizable and attractive. A magazine's title is better done distinctly and individually at the hand of a designer rather than set in cold and impersonal type (McLean, 1969, p. 6).

Suppose that instead of displaying the Stars and Stripes, we were to write the words "American flag" across a piece of cloth and to display that. While the symbols would convey the same meaning, the effect would be quite different. To translate the rich visual mosaic of the Stars and Stripes into written form would be to deprive it of most of its qualities of corporate image and of experience, yet the abstract literal bond would remain much the same (McLuhan, 1964, p. 82).

Magazines that are sold by subscription and not off the stand need not put their logo at the top of the magazines as others do. It can be printed at the bottom in very small print, or it can be left off completely, allowing the cover to speak for itself through using distinctive covers that can't be mistaken for any other magazine.

#### COVER

The next problem was finding a cover concept that could fit the same kind of needs. The cover of a magazine plays the very important function of getting the readers initially into the magazine. Even though the New Era is not sold off the magazine racks, the cover still has a great responsibility.

Many cover concepts for the magazine were tried and then one was decided upon. The rectangular sectioned cover was selected because (1) it was distinctively different from the cover concept of any other magazine--it would give the magazine its own identity--(2) it was harmonious with the

logo type that incorporated a similar rectangular sectioning, and (3) it was versatile--there was a large number of variations on this theme that could be used.

After the first year of operation, when the magazine's identity was assumed to be set, new cover concepts were introduced. One of the favorites is the single wrap-around photo, generally of a poetic nature.

A strong cover is important because a magazine must always compete with its surroundings. It has to stand up to all the other books and magazines, record jackets, catalogues, packages, and bottles, and everything else in the room.

The cover must, to a certain extent, advertise the contents, or at least not contradict. It must be in character with the inside and should tell even the casual observer that it is distinctly the cover of a certain magazine and no other. Whether or not the cover illustrates something inside the magazine is irrelevant, since no one knows what is inside the magazine until he picks it up and gets past the cover. Whether or not it is a good cover design cannot be defined. It either works or it doesn't.

Simplicity is important in cover design, but many successful covers are not simple. Many covers, on the other hand, are not successful because they are far too complicated.

A bit of the unusual or unfamiliar is desirable in a cover, but it must be the kind of unusual that makes you want to look again and not merely be a trick to catch your



attention and elicit an undesirable response. In some publishing houses the editor of a magazine sits in one room and the management in another, expecting something to drop down from above, preferably the next issue's magazine cover design. Ideally, editors and designers should not have to submit their cover designs, or any other editorial matters, to their managements. "It is extremely doubtful if a committee is any better at picking successful designs than an individual. Committees usually kill outstanding designs in favor of mediocre ones because committees tend to play safe (McLean, 1969, p. 5). But that individual, the designer, must constantly be aware of the needs and interests of his readership, or he will cease to communicate.

#### LAYOUT

Magazine page layout for the New Era was approached in such a way as to give appeal to the audience for which it was intended.

The success of every layout is finally measured by the way it serves the editorial objective; therefore, the designer cannot detach himself from the process of communication at the personal level it must be on. Ease of reading and consistency of format are primary requisites (Hurlburt, 1971, p. 21).

Layout people are always striving to make more attractive and attention-arresting layouts. Even beautiful design can be sterile and fail to have mass appeal. If the

layout is to appeal to the average reader, the layout should not be designed in accordance with the art director's personal tastes, nor according to the personal tastes of the editors or their executives.

Interest is often greatest in layout that is abstract, symbolic, or suggestive. Some modern layouts have aesthetic but not subject interest. Also, a layout that contradicts usual eye movement isn't very effective in getting and holding attention (Cheskin, 1948, pp. 215-216).

With very large budgets, the advertising man has developed the ad into a sort of icon. Icons are not specialized fragments or aspects, but unified and compressed images. With this powerful trend, the position of the magazine industry has been greatly weakened, particularly the picture magazine. These magazine features alongside the massive iconic ads are made to seem pale, weak, and anemic.

Time, Newsweek and similar magazines have surged upward because they present the news in a compressed way, as do the ads. This type of news is neither "narrative, nor point-of-view, nor explanatory, nor commentary. It is a corporate image in depth of the community in action and invites maximal participation in the social process (McLuhan, 1964, pp. 226-227).

This statement warrants reflection. For LDS youth to feel this participation, they must feel a part of what is happening in their magazine.

Internal consistency means that a magazine should be

designed as a whole, not as a series of isolated pages (McLean, 1969, p. 120). Size and scale of art and photos are varied for change of pace. Many types of artists and photographers are used to give variety to the publication. Color is used to express a mood, to evoke a particular emotion and also, in contrast to black and white pages, to add interest. Bold values and colors are used in contrast to delicate, soft, romantic, and moody pieces. But running through each article there needs to be something--a line, a color, or a style of art--that is consistent from one page to another so that a particular article reads as a unit. And throughout the entire magazine there must be unifying factors such as type styles and sizes, the sizes of margins, placement of page numbers, type styles of the titles, quiet white areas, and some solid type undisturbed by the movement of lines and shades of illustrations. A good magazine is as full of variety as a large store.

"It must be remembered that good magazines are never static" (McLean, 1969, p. 120). Life is changing too rapidly for magazines to be able to stay the same very long. The name of the business is change. The deaths of the Saturday Evening Post and many other great magazines can be attributed, at least in part, to this factor: lack of change. Not a change to appeal to a new audience, but change to keep up with the old one. A magazine for youth must particularly stay up to the minute, for youth are always on top of change and are very aware if a magazine is "out of it" (Hurlburt, 1971, p. 26).

The balance in modern layout is more like that of a tightrope walker and her parasol than that of a seesaw or measuring scale. A tightrope walker in continuous and perfect balance is not much more interesting than someone walking on a concrete sidewalk. It is only through threatened imbalance, tension and movement that the performance achieves interest and excitement. For the modern magazine designer and the tightrope walker, balance is a matter of feeling rather than formula (Hurlburt, 1971, p. 26).

Paul Rand, in his book Thoughts on Design, states it this way:

Exact symmetry offers the spectator too simple and too obvious a statement. It offers him little or no intellectual pleasure, no challenge. For the pleasure derived from observing asymmetric arrangements lies partly in overcoming resistance which, consciously or not, the spectator adjusts in his own mind, thus acquiring some sort of aesthetic satisfaction (Hurlburt, 1971, p. 28).

In testing a layout or any other product for today's consumers, "there is no substitute for first-hand research" according to Henry Dreyfuss.

Wherever I am I never miss an opportunity to go through a department store, large or small, to study what people are buying and what they are rejecting. I take the elevator to the top floor and work downward by escalator or stair, inspecting each department en route. On such an expedition, the consumer's world unfolds before an alert watcher like a reel of film. Although we do not design in the fashion trades, even those departments offer direction in color and materials (Dreyfuss, 1948, p. 65).

## COLOR

Color is one of the most important elements in magazine design, particularly for youth, because youth is oriented toward color, while maturity becomes increasingly shape and form conscious (Birren). Many of the magazine pages illustrated in color have actually gained in reproduction in

black and white. "Color is often used because it has been allowed for in the budget, rather than because it is needed; but when used successfully it is the most visually exciting instrument at the art editor's disposal" (McLean, 1969, p. 220).

Advertisers who distribute products nationally use full-color ads for one reason: color ads bring greater return.

"Distributors of detergents, baking flour and meat products buy double page spreads in full color because the \$70,000 investment is profitable" (Cheskin, 1954, p. 29).

A cosmetics company, which was a modest business for years, became one of the biggest soon after it began advertising in full color.

A mail order catalog showed one dress in color and five similar ones in black and white. The dress shown in color sold nine times as many dresses as those in black and white (Cheskin, 1954, p. 29).

The Reader's Digest, by far the largest selling magazine of any ever published, has a circulation of 17,750,000. One page of full color advertising in Reader's Digest costs \$61,765.00. Sales success stories in all major areas confirm the Digest's effectiveness. For example, Lipton used the Digest exclusively to roll out its "Main Dish" line of dinners. The coupon redemptions were "phenomenal--far exceeding most optimistic projections." A Digest ad pulled one million people into Plymouth showrooms.

Corning glassware made depth studies of twelve pages of inserts in the Digest and found that new product awareness was up as high as 66 percent. Buying intentions zoomed. Canada's vacation kit offer in Reader's Digest northern regions pulled over two and one-half times the goal set to justify advertising in the magazine. In addition to the magazine costs, there are the ad preparation costs, and all this at \$61,765.00 a page because it does pay off (Standard Rate and Data Book, 1972, pp. 156-157).

Color is more than an eye catcher or attention-getter; it is a strong psychological tool when it is pertinent to the subject or message. It is important, therefore, to know what color to use to achieve the desired results.

#### Visibility Power of Color

Colors attract attention because they are more vibrant than black and white. Colors attract in ratio to the degree of their visibility. A color in its pure form has greater visibility and attractive power than any of its tints or shades, and some colors have greater powers of attraction than others. Visibility and attractive power are not the same as legibility. The least vibrant colors are best for lengthy articles.

Yellow, and especially yellow-orange, has the greatest visibility, particularly against its compliment blue-violet. Yellow also has the greatest retention power of any color (Cheskin).

The warmer a color is, the more visible it is. The cooler it is, the less visible it is. Adding yellow warms a color; blue and white cool a color. The background of a color naturally affects the visibility of a color also.

Colors with great visibility shouldn't be used when sustained attention is needed as with the printed page. They are vital for a magazine's cover and other areas of the magazine where large areas of type are not used over them.

### Retention Power of Color

Some trademarks or logos linger in our memory-- others are soon forgotten. Tests show that color adds to the retention power. The triangle and the oval are easily recalled, but particularly when they are printed in black on yellow or on red-orange.

Yellow (also orange) is seen from a greater distance than any other color. It catches the attention before any other color does. It is retained in the memory longer than any other color, and it multiplies itself. Psychologically speaking, it "grows" in the memory.

Blue, on the other hand, is not seen at a great distance. It does not attract attention; it partially escapes the memory. Its effect shrinks or evaporates. That's why we say that blue has low retention, whereas yellow has high retention (Cheskin, 1954, p. 35).

### Color Symbolism

From the beginning of time colors have been thought of as symbols of emotion and thought by man.

Usually color has a dual association. A man may be green with envy, but he may also be green as grass. He may be blue-blooded and yet feel awfully blue. Red in its exalted meaning stands for courage and action, but in its debased sense it characterizes anarchy and carnage. Pure yellow suggests glory, cheerfulness and prosperity, but other shades of yellow suggest cowardice

cheapness and sickness. Purple is the color of heroism and magnificence, or of passion, suffering and mystery. These associations are so deeply rooted in man's consciousness that they account for most of the mental effects of color. Color per se has no influence beyond the suggestion it makes to the mind. One might add that it scarcely needs to have a greater influence (Ketchham, 1937, p. 124).

In magazine design, color and image with favorable symbolism promote the product. Wrong symbolism can convey the wrong message and ruin the magazine's business.

An insane asylum in Illinois uses red to perk up cases of melancholia. Blue has good results on neurotics. . . . Green light has been tried on criminals in a mirrored room to make their guilt seem written on their faces and therefore obvious to the world (Birren, 1937, p. 4).

Smaller amounts of a color such as might be used on a magazine layout don't have as strong or intense an effect as a whole roomful, but the psychological effects are still there. The importance of using the right color for the subject of an article being treated is pointed up by a test administered by Color Research Institute on package designs for a new detergent. The housewives tested were given three boxes filled with the same detergent and requested to try them all for a few weeks and then report which was best for delicate clothing. One package was predominately yellow. The yellow was used because some merchandisers were convinced that yellow was best because of its strong visual impact. Another box was predominately blue, and the third was blue with splashes of yellow.

In their reports, the women stated that the detergent in the bright yellow box was too strong; some even



said it ruined their clothes. The detergent in the blue box was said to have left their clothes dirty in many cases. The third box, which the Institute felt had an ideal balance of colors in the design, was an overwhelming favorite. The women's responses were "fine and wonderful" in describing the effects of this detergent. The conclusion: a woman is influenced more than she realizes in her opinion of a product by its package design (Packard, 1970, p. 11).

Yellow is a color of sunshine and glory, but for packaging a detergent for delicate fabrics, it is too strong. As can be seen, it is essential then to the message of a magazine article to use the color or colors that combine to give the precise psychological impact desired.

### Color Preference

Extensive research has shown that color preference is not isolated. Color is hardly ever separated from imagery or pattern. By its nature color occupies area or space. All of these related factors have an influence on color preference (Cheskin, 1954, p. 43).

However, color should be tested independent of any of these variables. Testing for more than one element at a time gives no specific information about any and, therefore, doesn't help in accepting or rejecting a color, image, or pattern.

There are those who think the way to find out what a person's color preferences are is to ask him. This can be disastrous (Cheskin, 1954, p. 46).

A study on color preference was made by William Simon of Long Island University, involving 490 undergraduates.

They were requested to write down the name of a color. The color blue was by far the most frequently written. Sex differences were also found with men preferring blue and women preferring red (Simon, 1971, pp. 373-374).

Another test made at a Los Angeles veteran's hospital, administered to fifty-five female and fifty-five male college students, showed that females preferred brighter colors, liked green less, and preferred violet more. Anxiety was associated with the liking of yellow in females and a dislike for green in females and blue in males (Spiegel, 1971, pp. 318-321).

Individual color preferences change often with the trends of the day, but both women and men seem to prefer red.

### Legibility Power of Color

Although language is the means of daily communication, it does not have maximum effectiveness in transmitting a message. Language conveys only part of an idea. That is why in magazine design art and color are used for reinforcing language.

Magazines are printed in black ink on white paper because it is the most legible and also the most neutral and can therefore serve many ideas and moods. If an article has a central idea or feeling, color can be used effectively in supporting the printed word.

Type faces can be enriched with color; if used properly they add strength to the printed message. They

can also make the page more attractive, alive, interesting, easy to look at and also have excellent readability. "Color is not only for getting interest but holding attention" (Cheskin, 1954, pp. 51-53).

Using color indiscriminately, however, brings results often worse than using black ink only.

The legibility power of every color is increased by adding black. If a message requires orange, green, or purple for symbolic or psychological reasons, adding black in proper amounts can help them to be used. However, for titles and captions, pure color can effectively be used. In order of their effectiveness, the legibility hues are blue-violet, blue, blue-green, magenta, and green. Red-orange, orange, and yellow have low legibility (Cheskin, 1954, pp. 51-53).

A test was run by Tulane University on a group of twenty-four males and twenty-four females in the fourth, fifth, and eighth grades to see the function of letter color at various age levels. In administering the test, all letters were black or one to three letters were red. When all letters were black, letters in the first and last positions were used as "functional stimuli." When the red letters were included, students tended to use them as "functional stimuli" regardless of their position (Rabinowitz and McClinton, 1971, p. 364). Therefore, it would be valid to assume that kickers, captions, important headings, and initial letters in magazine layout would be better used in

red or, at any rate, a color different from the body for emphasis and as a point of stimulus.

#### TYPOGRAPHY

Factors contributing to legibility or readability are (1) style of the type face, (2) type size, (3) type boldness, (4) leading, and (5) length of line (Cheskin, 1954, p. 55).

The influence of type face variables (angular vs. curved, bold vs. light, simple vs. ornate, serif vs. sans serif) on judgments of emotional meaning was studied in forty college students at Yale University. In addition to specific conclusions for each mood, it was found that moods such as sprightly, sparkling, dreamy, and soaring tend to be matched to curved, light, ornate and, perhaps, sans-serif type; while moods such as sad, dignified, and dramatic are matched to angular, bold, and perhaps serif type (Kastl and Child, 1968, pp. 440-446).

McLean feels that the first choice in text faces for publication use is between Roman and sans serif. Sans serif letters are robust, clean and simple by nature, which leaves less to go wrong, making them more versatile and better able to stand up to moulding, stereotyping, and all kinds of printing on all types of surfaces. Sans serif will stay legible longer on a run than other faces. Some feel, however, that sans serif may be less legible on long passages than Roman. Legibility here is subjective; it depends on many

variables such as eyes, reading habits, education, lighting, and the quality of ink, presswork, and paper. What one person finds easy to read, another may find difficult.

Ten and twelve point type, with proper leading, are usually best for long copy. For colored inks larger type is better. Lengthy material in extra bold type does not have good legibility in black ink. The wide black areas absorb light and hinder readability. Boldface type works better in color than does a narrow face.

Two-point leading is minimum for favorable legibility; three point is best. Ten point type has greatest readability when set on fifteen pica lines. The larger the type size, the longer can be the line (Cheskin, 1954, pp. 55-56).

Type is easier to read if it's set closely and evenly. Ideally, the space between words should be the width of the letter "i"--just enough to show that there is a space. When type is "justified," spacing between words can't be completely consistent. Printers should be more willing to break words to achieve close spacing.

Some designers prefer unjustified setting in narrow columns. Spacing between words can be completely even with this method, and word breaking can be eliminated. Unjustified columns, particularly in narrow settings, is logical and probably it is mainly convention that keeps it from being used. Car magazine is set entirely in unjustified sans serif (Univers light 8/9 pt.). Its even setting is as

easy to read as larger type that has been poorly set. It is possible that for the number of words per inch, Car has the best possible legibility. To get the same number of words into the same space using a serified face, a smaller type size would be needed.

The designer has the problem of getting a certain number of words into a certain space, not the ideal, which is how many words are best in a given space.

San serif type needs leading to be legible. Because of its evenness of color, it becomes monotonous if not broken up by short lines, such as conversation. Other ways to break up the type are by the use of subheadings, illustrations, kickers, and decorative initials (McLean, 1969, pp. 326-328).

Youth are generally non-readers, and long or heavy articles are particularly forbidding. The need for breaking up the type and lightening the heavy is even greater for them.

#### SUMMARY

The segments that must be considered in designing a magazine are logo or title, cover, page layout, and typography.

#### Logo

"Legibility is not the first requirement of a magazine's title on a cover. It is a repeating symbol, like a trademark--it must be characteristic, easily recognizable

and attractive." And for the New Era, it must also be of a youthful style.

### Cover

The cover must be in keeping with the contents of the magazine, but not necessarily be a repeat of what's inside. A magazine must compete with everything in its surroundings; therefore, it must use more attention-arresting elements than the contents. Committees usually kill outstanding designs in favor of mediocre ones because committees tend to play it safe. A bit of the unusual or unfamiliar are desirable in a cover, but the designer must always be aware of the needs and interests of his readership, or he will cease to communicate.

### Layout

The success of every layout can be measured in the way it serves the editorial purpose. The magazine must be designed as a whole to have internal consistency and must have variety to keep the reader's interest. Even beautiful designs can be sterile and fail to appeal to the average reader. Good magazines are never static and especially those dealing with youth. Color is one of the most important elements of magazine design, particularly for youth. Youth are oriented toward color, while adults become increasingly shape and form conscious. Color is more than an eye-catcher or attention-getter; it is a psychological tool when it is pertinent to the subject of the message.

Advertisers who distribute products nationally use full-color ads for one reason--color ads bring greater return. For those who advertise in Reader's Digest, a one-page, full-color ad costing \$61,765.00 is profitable. The problem is knowing how to use color to achieve the best results. In order to do this, the magazine designer must have a working understanding of (1) visibility power of color, (2) retention power of color, (3) color symbolism, (4) legibility power of color, and (5) color preference.

### Typography

Factors contributing to the legibility of the type are (1) style of the type face, (2) type size, (3) type boldness, (4) leading, and (5) length of line.

A sans serif type face is clean, simple, versatile and modern and is, therefore, best suited for a youth magazine. Type size can be smaller if line lengths are unjustified. Bold type faces are not good used in blacks; the black absorbs too much light and makes them difficult to read. Two or three point leading is best, and line length is determined by the size of the type. The larger the type, the longer the line.



## Chapter 3

### INTERVIEWS

Interviews were conducted with (1) Ralph Reynolds, designer of the New Era, (2) Daniel H. Ludlow, Doyle L. Green, and John Carr, members of the New Era advisory committee, (3) Judith Downs, assistant editor, Collegiate Challenge, and (4) Kenneth Wolgemuth, production manager, Campus Life.

#### INTERVIEW WITH RALPH REYNOLDS, DESIGNER OF THE NEW ERA

(Abstracted from a thirty-five page interview.)

Q. What changes did you make when you started working with the Improvement Era (in 1950)?

Reynolds. We used new type faces, new columns, new margins, new type sizes, and new cropping of photographs. The editors had been just petrified at wasting any white space; you couldn't have pasted a postage stamp in the whole magazine without its touching something.

Q. How do you feel you can measure the success of your effort?

Reynolds. When the first issue came out with our new design, the editors started getting compliments from people all over, so they knew they hadn't taken a bad step.

And there are those who thought we had gone crazy. I don't think they used "psychedelic" in those days, but if it had been around, they would have used it, because it describes everything people don't like.

Subscriptions immediately went up when I started with the magazine. They were just over a hundred thousand subscriptions and, in two years, they were up to two hundred and fifty thousand and kept growing steadily; so people generally approved of what was being changed.

Q. What kind of feedback have you gotten? How has the art helped build testimonies?

Reynolds. When I was on the stake high council, we had a returned missionary report to us. (He had no idea I was working on the Improvement Era.) He told a story about a doctor and his whole family who had been converted to the Church just because the wife happened to see a copy of the Improvement Era in someone's office and read some and became interested. She found out where she could get the magazine and subscribed, and then her husband became interested. She and her husband and all their children were baptized into the Church.

I had been in a depressed mood about working on the magazine, and I remember late that night going home and telling my wife about it. I wept; it touched me so. I felt that this was the answer about whether I was doing what I ought to do.

I had wondered whether it was that much of a

contribution. I had been eager to do all types of work. Naturally, doing this magazine cut way down on the other work.

Q. What articles do you feel you had the most feedback on and why? Can you trace it back to color or the scale of the art or something that made it more readable?

Reynolds. We started cropping pictures differently. Occasionally, we would just show a face and not clear down to his necktie, and sometimes we would crop right up to a chin, or shave off part of the ears, or the top of the head. There is a lot of interest and excitement when people aren't used to it.

We used more exciting colors, close harmonies, duotones, straight line screens, steel engraving screens, and line conversions.

There were things that I would have liked to have done that we didn't do for another five years. It would have been too big a step and would have shocked people rather than pleasing them. We weren't out to shock people. We wanted to make the magazine attractive to them so they would like it, subscribe to it, read it, and enjoy it.

Q. What kinds of illustrations are most successful with youth?

Reynolds. With youth it changes from year to year. You have to keep up with these changes because the young people are aware of what's going on in the design world. They see it in national magazines, in posters and brochures,

in advertising, on T.V., in movie titles, and most everywhere. They know what's popular and in style. One of the things a person who isn't still young has to guard against in trying to art direct a magazine for young people is falling into the pitfall of thinking that this modern stuff isn't anything, that it doesn't compare with what we used to do, and then not making an attempt to keep it modern. You have to keep your thinking young enough to appreciate what they're doing, even if the trend moves off in a direction you don't particularly like. Usually, it's just a repeat--it's a repeat of something a few years back; these things go in cycles. I'm not one for keeping up with all the latest fads in design with the magazine, but to a certain extent you've got to or you'll lose the interest of the young people.

Q. What is the single most important element of design that reaches youth?

Reynolds. My guess is that color might be it.

Q. What role does layout have in making an article more readable, not merely more pleasing?

Reynolds. In addition to the illustrated matter being interesting and pulling people in, you must arrange titles and type in such a way that it looks readable. Having columns of type too cut up or arranged in non-consecutive arrangement makes it look as though it would be difficult to read. It's also very important to keep the columns of type and the titles in logical places.

The really important thing about an article isn't whether you've done a terrific job of illustrating it; it's whether you get people to read it or not, because that's the whole purpose of your illustration. So it's important that you arrange the elements in a simple enough arrangement that they look easy and inviting.

Q. Discuss the elements and principles of design and what ways they play a part.

Reynolds. Balance is very important. A double spread of a magazine is the same as a painting or drawing. I always think of it as a unit even if it's the ending of one article and the beginning of a new one.

Color. Occasionally I'll pick up one of our issues from several months back and realize that we really didn't choose the colors carefully. They aren't interesting and appealing; they may be garish looking now that I've seen them fresh. You get so close to things that sometimes you lose your direction.

You need to get up and walk around the block once in a while. It has to do with sticking at one thing too long, work on another article and also criticize each other's work more. It helps to have the views of one who hasn't been working on a certain project.

Eye path is very important. You can't lead a person's eye off the edge of the magazine with no way of getting back on. Control the path that the eyes follow and bring the reader back to the center of interest. The most obvious way

of doing this is by having the title right by the beginning of the article, but you don't always want to do that. A big initial letter, dot, or a small logo are often used at the beginning of an article to get the reader started there.

You may have a very wonderful article, a wonderful design and illustration, but the reader gets lost before he finds the beginning of the article, and, consequently, he doesn't read it. I have thumbed quite quickly through a magazine, and suddenly I find myself halfway through an article. I didn't realize I had started reading it. Usually, the thing that got me started was the interesting visual concept, but also the design got you to the point where the article begins.

A repetition of shapes is important when an article is six or eight pages long so that the pages seem similar enough for people to recognize that those six or eight pages belong together.

Good variety of shapes is needed from one article to the next to get a nice change of pace so people don't become weary. It is possible to get quite tired of looking through a magazine if there isn't enough change of pace. To achieve this, change of color, change of column widths, and change of arrangement of columns are also needed.

Different type sizes give a feeling of variety of textures. Different screens on photographs and variety in illustrations give a different textural feel also.

Q. How important are kickers, captions, and bold types in getting and holding readership?

Reynolds. Kickers are a quick way of telling people what the article is about, so they can decide if they want to read it. It is important to keep them brief enough that a person is kept a little bit in suspense.

Captions are important because many readers read a magazine first by going through and looking at the pictures and reading the captions. Then, if they have time, they will go back and choose an article to read.

Q. Are the illustrations an integral part of the article? Can you "read" the pictures? Or how do the illustrations function?

Reynolds. There are two main types of illustrations: a literal illustration of an element of the story, or the same concept as the story illustrated in an entirely different way than the author has done.

Q. Why do you use the type styles that are in the New Era?

Reynolds. Helvetica is used for the body and for most of the titles because it is modern, clean, and youthful looking. It has less warmth than some others. It is impersonal and sterile and cold, and I object to all that, but I don't know of a type face that is more personal and warm and also has the clean, contemporary, modern feel that Helvetica has.

Q. Why do you use the logo style you do?

Reynolds. I could say about the logo what I said about the type face. There is also an interest in design there with lines that continue from one letter to another and from one word to another. It makes an interesting design.

Q. What difference does the paper quality make?

Reynolds. We are a magazine representing The Church of Jesus Christ of Latter-day Saints, doing something that is really a significant contribution, and we put it out on such cheap paper. Then take a magazine like Playboy and some of the others that have a very base content and appeal, and they print on only the very richest paper. They get beautiful reproductions using the best printers in the world and the best paper they can get. Their reproduction is magnificent compared with ours, which is really quite amateurish.

Q. To what extent do the times dictate the art being used?

Reynolds. Styles change fast enough that even within a year's time something that might be appropriate right now probably wouldn't be used a year from now.

INTERVIEW WITH DANIEL H. LUDLOW,  
DOYLE L. GREEN, AND JOHN CARR,  
MEMBERS OF THE NEW ERA  
ADVISORY COMMITTEE

(Abstracted from a nineteen-page interview.)

Q. What is the purpose of the New Era magazine?



Ludlow. The purpose of the New Era magazine is to build faith and testimony in the youth of the Church concerning (1) the divinity of Jesus Christ and (2) the authenticity of the restored Church. Inspiring people to live a good moral life is not enough; other magazines do this. Included in the magazine's purpose would be to build faith and confidence in the leadership of the Church. Youth need to feel an identity to the Church in a comfortable way; this is a subtopic, however, to achieving the ultimate purpose.

Q. How best can the ideas and ideals be conveyed to youth?

Ludlow. There are two absolutely important things in education. First, you cannot teach what you do not know, and second, you begin with people where they are. You've got to speak in the language of youth so they can accept it. If you turn them off, you're not going to teach.

Green. Would you say the same thing is true about art?

Ludlow. I think these things all teach.

Carr. As I've looked at the New Era, I find it very hard to relate to, and I'm quick to say, well, brother, that just proves how old you are. How do the kids look at it? Now it may be teaching something that I'm not familiar with, and I have to leave that to the experts. But it has to be consistent with what is appropriate, in good taste, and reflects the highest ideals of Latter-day Saint standards.

Green. One of the brethren the other day said,

"What these brethren have to learn (he was talking about the General Authorities) is that the same thing that appeals to youth won't appeal to them."

Ludlow. This is one of the great problems that we have--trying to make it acceptable to the General Authorities, acceptable to parents, and yet also acceptable to young people.

I think in the Church we have to avoid the extreme of the pendulum swing, and I don't think we ought to feel that in magazines we have to be in the forefront of anything--writing style, art style or anything else. I think "tried and true" is the position we should take. If we're going to make an error, it's got to be toward conservatism rather than toward something like creativity.

Let's use the example of the hair style. I really doubt that historically you could say that any boy whose hair comes to his shoulders is more or less moral than a person whose hair does not. But in our society, for a while at least, this became a symbol, a sign of something, the association. The Savior says "avoid even the appearance of evil" and, therefore, some of the artwork may not be wrong in and of itself, but what is the total impact?

If in eating meat I offend my friend, I shall not eat meat. A couple of years ago we had a chart made for a youth program; the brethren objected to it because of the color and the arrangement. To me it wasn't worth the price. It wasn't worth losing the support of the brethren in order

to appeal to youth in this particular situation.

Green. I think the question is, can't you appeal in another way just as well?

Q. How important is color?

Green. Contrast--I think one of the things a magazine needs is contrast. If you had no color in a magazine, that is one thing; but if you have no black and white, it is something else. It is a wise use of both.

Ludlow. Color adds to the interest without question. I know I'd prefer to look at something that is broken up by color.

Q. Has youth feedback come to you?

Ludlow. I have three teenagers--a twelve-year-old, a thirteen-year-old, and a seventeen-year-old. Our twelve- and thirteen-year-olds don't feel like they've got a magazine in the Church. I really don't think we've hit that age group. Our seventeen-year-old relates very well to the New Era. She tends to see things that I don't see, and she likes it and I don't. For example, I showed her your Christmas cover of Christ. I didn't like this because to me Christ is not a really beautiful character there. I'm not talking about beauty; I'm talking about strength and quality and determination and things of that type. There's too much sorrow and grief and defeatism in his face, I think. And yet I asked her what she thought, and she thought it was great. She said, "That's exactly what we've been talking about in seminary. You know, we make Christmas so light and so

frivolous and so on. Our seminary teacher is trying to tell us that this thing that Christ did for us is pain and sorrow and suffering, and," she said, "that's what it relates to." So I've had mixed feedback on that thing in the New Era. I've had a couple of people ask recently about the Era. "Why do they have to put all of this type of artwork in the New Era?" And yet some of the young people themselves relate to it.

Q. What do you like about the magazine and what don't you like?

Carr. There's one observation that I might make and that's that you have a lot of variety and interest in subjects, in brevity, in artwork, and in color. As I go through it, I get the feeling that you're trying to get as many as you can, and that's good.

INTERVIEW WITH JUDITH DOWNS, ASSISTANT  
EDITOR OF COLLEGIATE CHALLENGE

Q. What changes did you make when you started working with this magazine?

There have been some transitions in individual approach from the inception of our magazine. Originally, it was a sixteen-page, two-color magazine with mini-photos of schools and campus scenes and people, but very little illustration or artistic photography. We went from there to a more modern layout, still utilizing two-color photos, to finally removing the pictures of colleges; and with the addition of some artistic talent to our staff, we added a great

deal more art and good photography. Currently, we are writing a book or magazine with a wide variety of illustration and photography from very modern and pop art to painting to cartoon illustration to trick photography; anything that we can use to gain the reader's attention and draw him into the magazine.

The art has played a very important role in our magazine. Since we are going to college students--specifically the non-Christian college student--it is very important that we draw them into the article. Many of them will not be interested in reading an article with a spiritual message at the onset, but good illustration seems to draw them in. They seem very much to appreciate the color and the good art.

Q. How do you feel you can measure the success of your effort?

One of our most successful things we've done was a cover that had a skier-surfer view, with a split photo of a skier on top and a surfer on the bottom.

Q. What kind of feedback have you gotten?

One article that we had quite a bit of feedback on, which we did some time ago, was a photo feature that we called "Whatever Happened to Man?" It really started with the cover, which had a couple spray-painted silver. We have had many comments on that; it drew a number of people in to read it, and the art and photos for the rest of that feature were also good at pulling. Another photo that has been very

successful was used just recently. We had a photo taken looking out of a grave with the mourners all up and around looking into the grave. We used it for an article entitled "Are You Afraid to Die?"

Q. What kinds of illustrations are most successful with youth?

We have found many kinds of illustrations to be successful. One of the most current is the cartoon, either a cartoon character, or an actual comic book type of illustration. We also find moody photos with a strong powerful message very effective.

Q. What is the most important element of design that reaches youth?

It seems that in reaching young people, the powerfulness of the message that your illustration or photograph or design convey is extremely important. Color seems also to be important to them.

Q. What role does layout have in making an article more readable, not merely more pleasing?

Personally, I think the layout plays an important role in making an article more readable. The design should carry the reader's eyes to the copy; it should break up the copy so it is in easy, readable portions. It should leave the reader hanging from one page to the next so he wants to go on. Unfortunately, I feel that often our artists are more interested in the artistic design of their layout of an article than in the readability of that article.

Q. How important are kickers, captions, and bold print in getting and holding readership?

We feel that it is very important to use vogue print or what we call teasers on an article for two reasons: to break the article up so that there is not so much solid copy, and also to give the reader a list of what's in there and stimulate his curiosity. We do these through large captions and sentences that we pull out of the article and then through sub-headings throughout the article.

Q. Are the illustrations an integral part of the article? Can you "read" the pictures, or how do they function?

Our illustrations generally have been an integral part of our articles. They have specifically illustrated the articles and tried to convey some of the message that the articles have. We are finding that this is not always necessary nor desirable. In some articles, we are using the illustration merely to illustrate one point in the article, or to create a curiosity about the article, but not to always convey the meaning that the article is trying to get across.

We make no changes for geographic area. Our audience is the entire United States. We do have some international readership, but that is very minor.

With a few exceptions, the main consideration in placement of articles is the use of color pages. We do include the four spiritual laws, which is our basic gospel message, on the inside back cover and preceding page to make

it always easy to find for our staff who use the magazine as an evangelistic tool. Sometimes it is also important that some articles be nearer the front and some toward the end. We will generally place our photo feature in the first section for two reasons. This is a color section, and also this is easy to read and will draw the reader into the entire magazine. Our testimony section usually follows that, mainly because that's the black and white section. If we do not have a photo feature, we will put our key article, which is the main subject of that issue, at the first or in the center spread, but our color layout determines mainly the placement of articles.

Q. Why do you use the type styles that are in the magazine? Why the logo?

We feel that the type style we use, optima, is very modern and clean, and refreshing. We feel our logo is a type face that is popular now and that seems to have some depth to it, which is appropriate for the name Collegiate Challenge. Our cover is identifiable each month only by the logo. We make it often very different and depend on the logo to keep it identifiable. Our cover usually conveys something of the main message that we are trying to get across in that issue of the magazine. The logo is also in the same place, though it often comes in different colors. We experiment, occasionally, in the design of our contents page. We find it is helpful just to let people know what's in the magazine and where to find it. We feel that the design we are using currently is more appealing and, therefore, fits



in more with the rest of the magazine.

Q. What difference does paper quality make?

Paper quality is important. We wish we could afford to use a slightly higher quality stock. The printer makes a great deal of difference in what the color looks like, how well the magazine falls together, and whether our read-acrosses are lined up or not, and whether our binding is good so that we don't get a lot of page run-overs from back to front.

Q. To what extent do the times dictate the art being used?

The current times are very important in our choice of art being used. We try to keep up with what is current, what is popular, what is effective, and use that. Though we use a great deal of variety, we try to adapt it to what young people are liking.

INTERVIEW WITH KENNETH WOLGEMUTH,  
PRODUCTION MANAGER, CAMPUS LIFE

(Abstracted from a nine-page interview.)

Q. What can you trace the success of your illustrations to?

An opening spread of a major editorial article averages 60 or 70 percent art to editorial matter in our magazine. White space is important to us.

Q. What problems are involved in selling the magazine?

A major problem in selling the magazine comes from

our being a wide-interest magazine. We are a youth magazine and, therefore, must appeal to both sexes, to those interested in sports, in music, in fashions, and in other things. The trend today is toward special interest magazines.

Q. What kinds of illustrations are most successful with youth?

Probably the most successful illustrations we have used have been photo layouts, photo montages or photos of a single teen face.

Youth are so busy with involvements at school and other places that you almost have to hit them over the head to get them to read. This is done by the good use of space, bright colors, and contemporary styles. The more dull, gray copy is broken up by photos, white space, and headings, the more students will read.

Q. What difference does the paper quality make?

Paper quality is an interesting thing. Presently we are using a forty-five pound wet-coated paper. It has a good whiteness, and we have found that we get much better reproductions on this paper.

There's nothing so disappointing as spending a lot of time on an illustration only to have it come back from the press with a shoddy printing job, poor registration, colors muddy, and the blacks gray. It makes the difference between a mediocre magazine and a good magazine.

## SUMMARY

Ralph Reynolds, Designer  
of the New Era

When Mr. Reynolds started working with the Improve-  
ment Era in 1950, he used new type face and sizes, new cropping of photographs, new column and margins sizes, more white space and more exciting colors. There were those conservative people who thought the magazine had gone crazy, but its growing subscription rate told them that people generally approved. Mr. Reynolds also received feedback that testimonies were being built as a direct result of the magazine.

There were things that he would have liked to have done but didn't for another five years because it would have shocked the people if done that early. He didn't want to shock people. He wanted to make the magazine attractive to people so they would subscribe to it, read it, and enjoy it.

The kinds of illustrations that are most successful with youth change from year to year. A designer has to keep up with these changes because young people are aware of what's happening in the design world. Contemporary designs are all around them, and they know what is popular and in style. One thing a person who's designing a magazine for young people has to guard against is thinking the old styles are better than contemporary style and making no attempt to keep up with them. If a magazine doesn't stay contemporary, it will lose the interest of the young people.

The single most important element that reaches youth, as Mr. Reynolds sees it, is probably color.

The most important thing about an article isn't the wonderful illustration, it is whether people read it or not. So it is important to arrange the elements simply enough that the article appears easy and inviting.

"We are a magazine representing The Church of Jesus Christ of Latter-day Saints, doing something that is really a significant contribution, and we put it out on such cheap paper. Other magazines with base content and appeal print on the finest paper and get beautiful reproduction, using the best printers in the world. Their reproduction is magnificent while ours is quite amateurish."

Daniel H. Ludlow, Doyle L. Green,  
and John Carr, Members of the  
New Era Advisory Committee

The purpose of the New Era magazine is to build faith and testimony in the youth of the Church concerning (1) the divinity of Jesus Christ and (2) the authenticity of the restored Church.

In conveying these ideas to youth, first, you cannot teach what you do not know, and second, you begin with people where they are. You must speak in the language of youth or you'll turn them off. The same thing is true of the art.

As these men look at the New Era, they find many things very hard to relate to, but their question was, "How do the kids look at it?"

One committee member cited a general authority as saying, "What these brethren have to learn [talking about the other General Authorities] is that the same thing that appeals to youth won't appeal to them."

According to another of the committee, "If we're going to make an error, it's got to be toward conservatism rather than toward something like creativity."

It was felt by one that the twelve- and thirteen-year-olds don't have a magazine in the Church. It was also felt that the magazine is trying to get as many as it can, and that was interpreted as "good."

Judith Downs, Assistant Editor  
of Collegiate Challenge

Art has played a very important role in Collegiate Challenge. Since it is going to college students, specifically the non-Christian college student, it is very important to draw them into an article. (The magazine is basically a missionary tool.) Many will not be interested in reading an article with a spiritual message at the onset, but good illustration seems to draw them in.

They use a variety of illustrations. One of the most currently popular is the cartoon type. Color seems also to be important to youth.

Layout plays an important role in making an article more readable. The design should carry the reader's eyes to the copy; it should break up the copy so it is in easy readable portions. It should leave the reader hanging from

one page to the next so he wants to go on.

Collegiate Challenge tries to keep up with what is current, popular, and effective and use that. It uses a great deal of variety and tries to adapt it to what young people are liking.

Kenneth Wolgemuth, Production  
Manager, Campus Life

Campus Life uses 60 to 70 percent art to editorial matter for opening spreads of their articles, and white space is important to them. Photographs are their most important illustrations.

Youth are so involved they must be "hit over the head" to get them to read. They do this by the good use of space, bright colors, and contemporary styles.

## Chapter 4

### PRESENTATION AND ANALYSIS OF THE DATA

The data presented and analyzed in this chapter consist of three pilot studies and one final test.

#### PILOT STUDY 1

The pilot study administered to 150 seminary students between the ages of fifteen and seventeen years at Skyline High School in Salt Lake City employed a "direct" testing approach. The author has reservations about this method of testing, but for the purposes of this survey, it helped to establish trends of youth preference. Every tenth test was scored to arrive at a sampling of the youth tested for a total of sixteen, eight boys and eight girls. An additional sixteen were scored, and it was found that the results coincided rather closely.

The test seems to indicate the students' subject matter preferences. They were asked which article they would like to read, and then why they chose that article. The overwhelming majority said they had chosen the article because of subject. According to Cheskin, people don't know why they prefer and choose what they buy and read, but this test indicates why the students feel they chose the articles that they did from those that follow. The articles were

selected from Boy's Life, Seventeen, Campus Life, and the New Era. These magazines were selected because they are all youth magazines. The articles were chosen because they seemed to be a fair sampling of styles of illustrations and photographs and of color and black and white.

Table 1 points out the first preference reading responses of the youth tested; those listed are the most preferred articles.

Boys appear to favor sports and outdoor articles that reinforce their masculine image. Girls prefer beauty and fashion articles reinforcing their idealized beauty image.

Table 2 shows articles most preferred because of art. There was a strong tendency towards choosing full color and particularly full-color photographs and large size, large scale photos and art. The students also tended toward art that is humorous or poetic. The large format magazines such as Seventeen and Boy's Life also appear to be more popular. This could be attributed to the much greater visual impact produced by the large size photographs and illustrations made possible because of the large format. See the appendix for full details of the study.

#### PILOT STUDY 2

The questionnaire was given to a class of twenty-two sophomores at Skyline Seminary. It revealed their reading habits and color preferences. The sampling size was small, but using seminary students (those studying religion) it was



Table 1  
Reading Preference

Article	Subject	First 16 Tested	Second 16 Tested
"Survival"	survival	5	7
"Can Science Save the World"	science	6	7
"Beauty Notebook"	beauty	6	5
"Love Song"	love	7	7
"Don't Try for the Tyee"	fishing	5	4
"Living Dangerously"	danger	5	5
"Make It Natural"	girls (fashion)	4	4

See the appendix for photographs of the above.

Table 2  
Art Preference

Article	Medium	Subject	1st 16 Tested	2nd 16 Tested	
"Mr. Nice on Ice"	Full color photo	hockey	4	6	3 large photos
"Among the Navajos"	Full color photo	young people	8	4	2-page spread (format 20 x 13)
"Can Science Save the World"	Full color cartoon	science	13	13	1-2/3 pages
"Love Song"	Full color photo	sunset	9	12	1-2/3 pages
"Make It Natural"	Full color photo	pretty girls (fashion)	2	8	2-page spread
"Don't Try for the Tyee"	Full color art	fishing	8	5	1-2/3 pages
Cover of <u>Seventeen</u>	Full color photo	girls (fashion)	7	9	single large figure

See the appendix for photographs of the above.

hoped that a fair sampling of the reading habits and color preferences of LDS youth might be obtained. The questionnaire was modeled after testing conducted by Seventeen magazine published in What's Right and Wrong with America.

Thirteen to fourteen students read school texts, newspapers, the New Era, and other magazines "sometimes"; nine read school texts "always"; the reverse was true of reading the New Era. Eight "never" read the New Era.

Sixteen out of twenty-two students listed other magazines read. Of the sixteen, seven read at least one sports magazine and six read at least one fashion magazine. Sports Illustrated and Seventeen were the most frequently read magazines with four reading each. Following is a list of classifications of magazines and the number who read at least one from each group.

<u>Magazine Classification</u>	<u>Number</u>
Humor	1
Technical	1
Religion	1
General interest	5
Housekeeping	5
News	6
Fashion	6
Sports	7

The majority of the boys pick up the New Era only once, less than fifteen minutes, or never. Of the girls, the majority read it fifteen to thirty minutes.

In forming opinions about serious social and religious issues, the students relied, in the following order, on:

1. Parents
2. Religious advisers
3. Friends
4. Newspapers
5. Television
6. Teachers
7. New Era
8. Books
9. Other magazines

In the survey taken by Seventeen, of 2,000 youth, friends are listed first, parents second, and religious advisers are at the bottom of the list. Newspapers and television, with their condensed mosaics of information that draw the reader or listener in, are listed on both surveys before magazines.

The order of preference for the survey was arrived at by assigning a value to each of the numbers. They are: 1-50, 2-25, 3-10, 4-7, 5-5, 6-3, 7-2, 8-1, 9-0.

On the question, "Do you believe it is hard to get both sides of an important issue from," the responses easiest to most difficult were:

1. Parents
2. Books
3. Friends
4. Teachers

5. Other magazines
6. New Era
7. Religious advisers
8. Newspapers
9. Television

Parents, then, are easiest to get both sides of an issue from, New Era is sixth, and television is most difficult.

The color preferences of the students tested are as follows:

1. Blue
2. Red
3. Green; yellow
4. Purple
5. Pink

The preferences were calculated by assigning each a number as follows: 1-5, 2-4, 3-3, 4-2, 5-1. Last year pink most likely would not have made the preference list, but this year pink is a fashion color; purple is on the comeback also. Red and blue have most often appeared on preferred color lists. See the appendix for the study in its entirety.

### PILOT STUDY 3

The association type of test has been found by Color Research Institute to be the most effective technique for revealing consumer or reader attitudes. It is effective and reliable because it gets the individual's spontaneous reaction and doesn't allow him to set up defense mechanisms (Louis Cheskin, 1954, p. 73).

A group of twenty-five students between the ages of fourteen and twenty were tested in the Provo Oak Hills First Ward MIA, and a group of fifteen students between the ages of twelve and eighteen in the Salt Lake Eighteenth Ward were tested.

### Design

Ten abstract designs and ink blots were shown them; then they were asked for first impression responses, indicating their reactions to color, combinations of color, shapes, sizes, division of space, and values in a pure form. These elements are some of the most important factors involved in magazine design. It was felt, therefore, that it would be beneficial to analyze the emotional responses of youth to these elements in the hope that the knowledge gained from the responses might be utilized to visually reinforce the content of the subject matter and more closely harmonize the visual and the written.

There are those youth people who listed images rather than emotions, but for the purpose of this thesis emotional and association responses will be considered, and images will only be mentioned when they contribute to the emotional responses.

The design in Figure 1 was a study in contrast, with contrasts of color, value, texture, and space and size relationships. The contrasts created, as anticipated, the feeling of confusion and mess, and of war, fear, envy, ugliness, anger, hate, and sickness.



Figure 1

Study in Contrast

In Figure 2, several contrasting colors are used, but a harmony is produced by the blending of these intense colors. This design evoked responses such as happy, invigorating, beautiful, wow!, intense, and colorful. Intense color is exciting and stimulating to the nervous system, and the blending of these produces an enjoyable visual sensation.

The black, large, and outward-reaching image in Figure 3 brought forth negative emotional responses such as evil, complacent, despair, morbid, gloomy, sadness, depression, secretive, sin, and obsolete. Images were also mentioned, and some might be worthy of note because of the negative connotations associated with them. They were tarantula, beast, mud, bat, dark house, shadow, and Satan.

In Figure 4, the design motif is small in proportion to the large format of undisturbed white that brought forth responses such as small, cold, lonely, and quiet. However, the warm red is advancing and hopeful, influencing the body

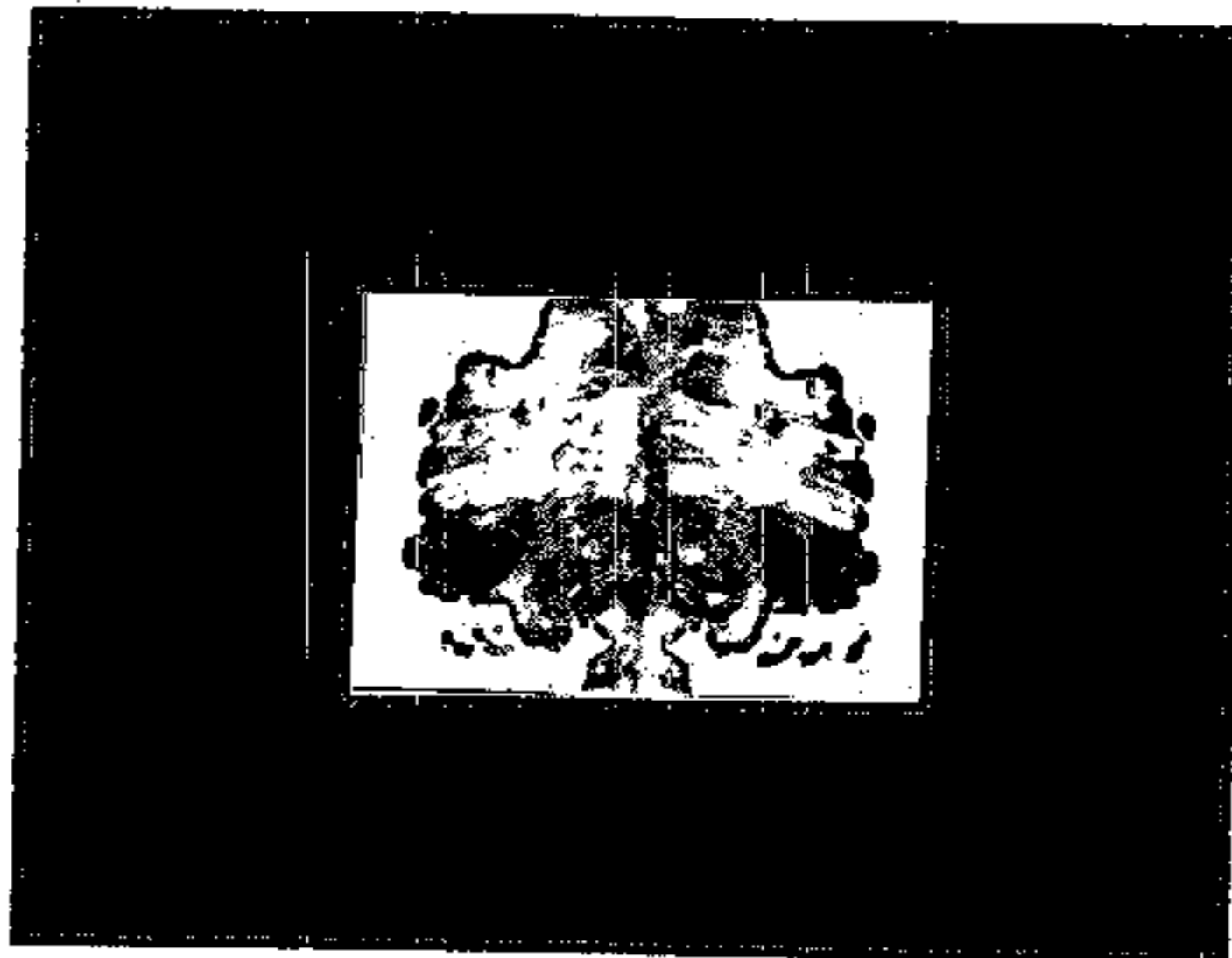


Figure 2  
Harmony through Gradation

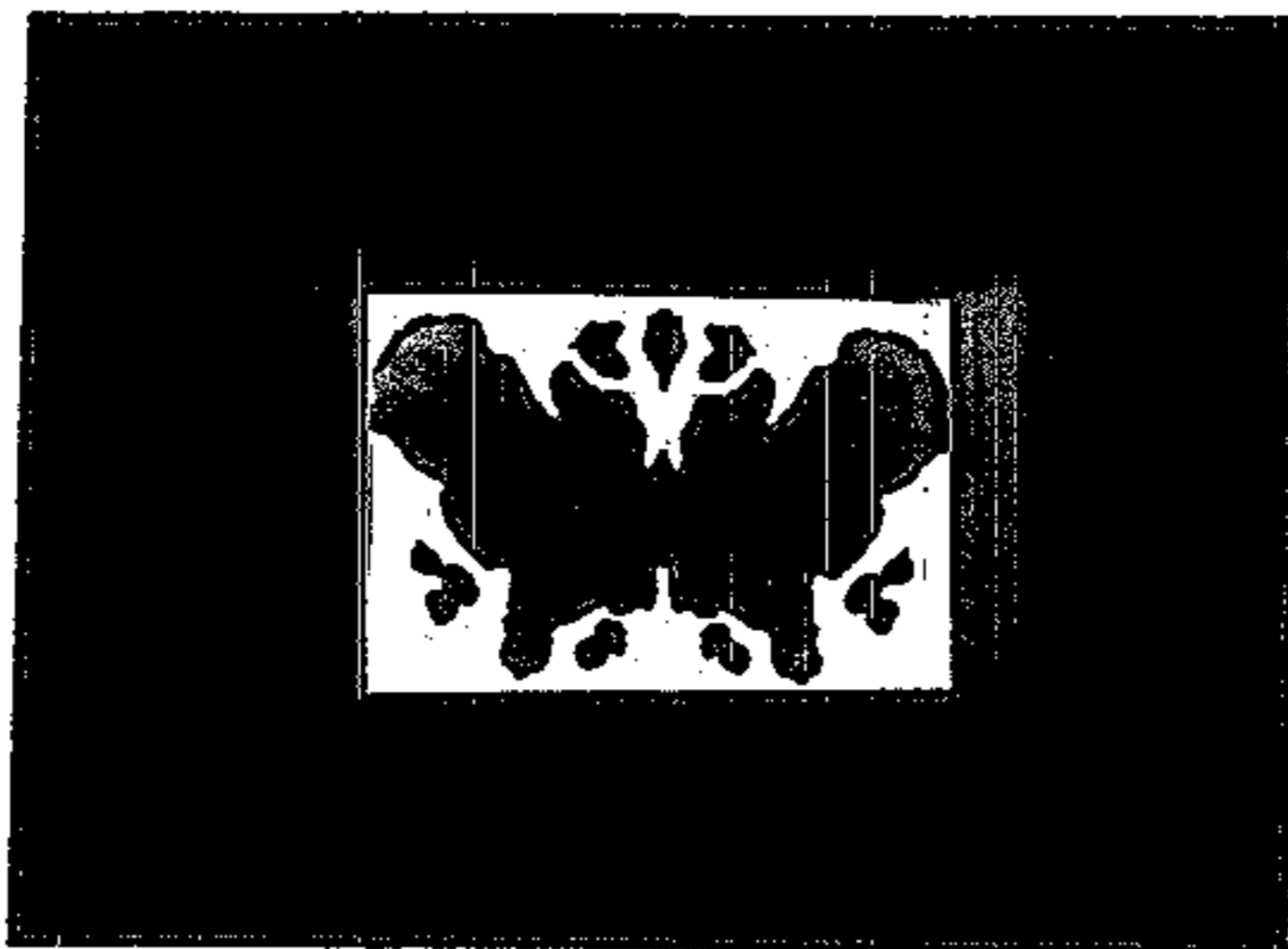


Figure 3  
Dark Value Study



of the youth to respond with little but noticed, insignificant but still struggling, contained but happy, love, a heart with all love's emotions, lovely, and fireside in winter. Had the color been blue rather than red, the response would have been lonely and cold, without being noticed, and without showing love and warmth.

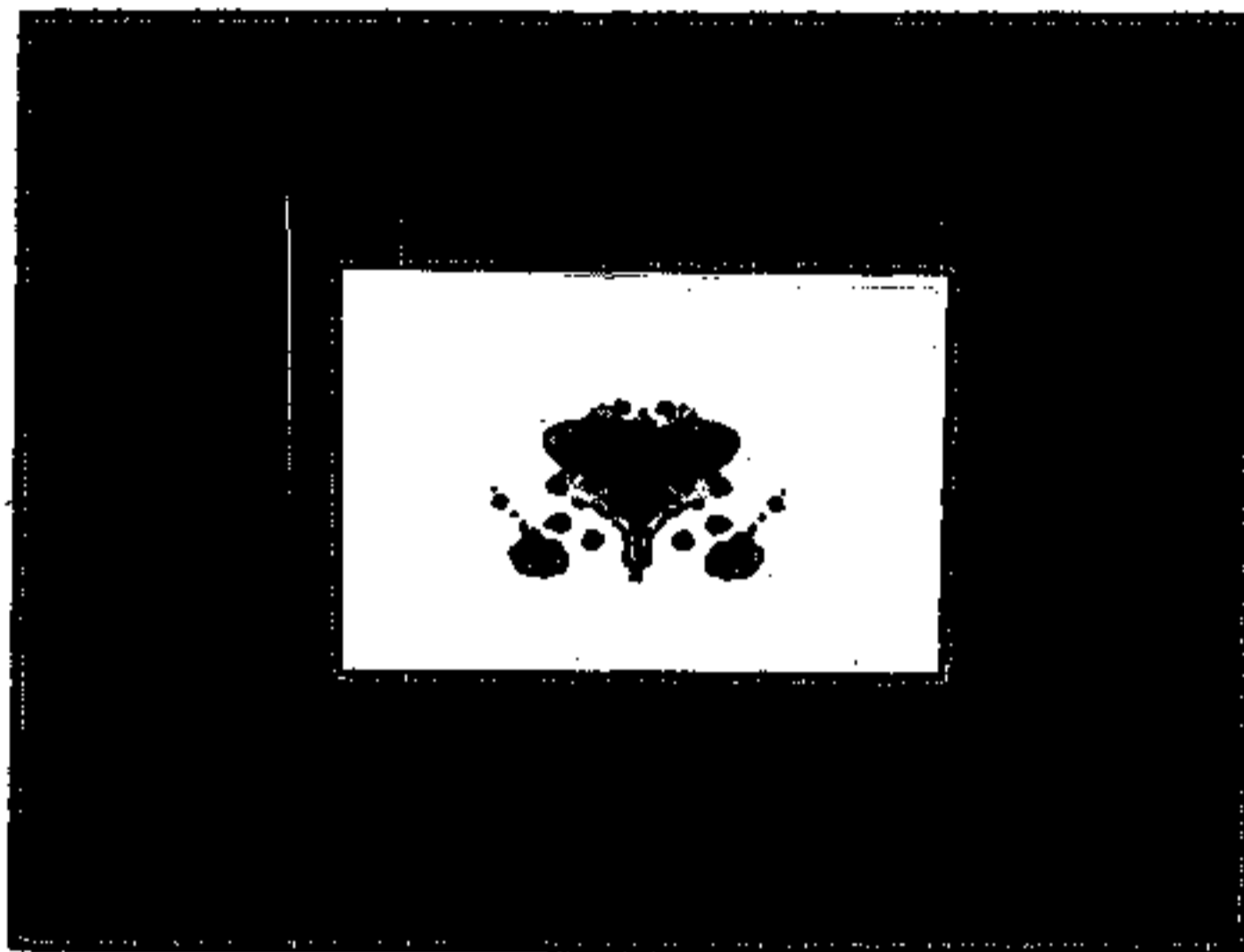


Figure 4

#### Proportion, Size, and Scale

In Figure 5, the light gray value, weak by nature, evoked expected responses also. The responses were: passive, wishy-washy, foggy, faint, eerie, mysterious, unreal, illusion, diluted, clear, and holy or a spirit.

The responses the colors yellow, orange, and yellow-green in Figure 6 received were: happy and gay, bright, sunny, fun, month of June at an ice cream parlor, morning sun, friendly, looking through a misted window in spring, summer, beautiful, lovely, peaceful, and a walk in the park.

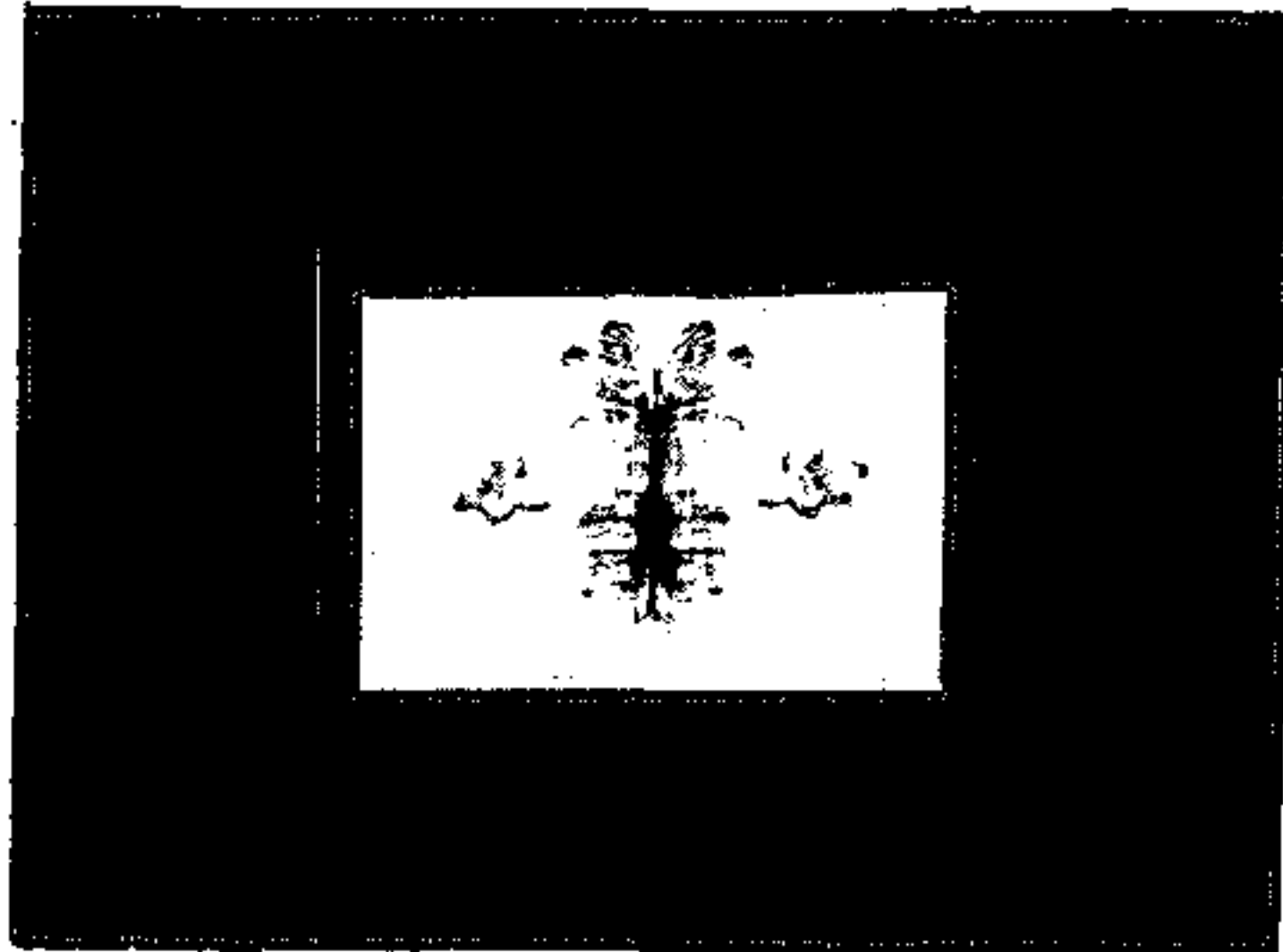


Figure 5  
Light Value Study

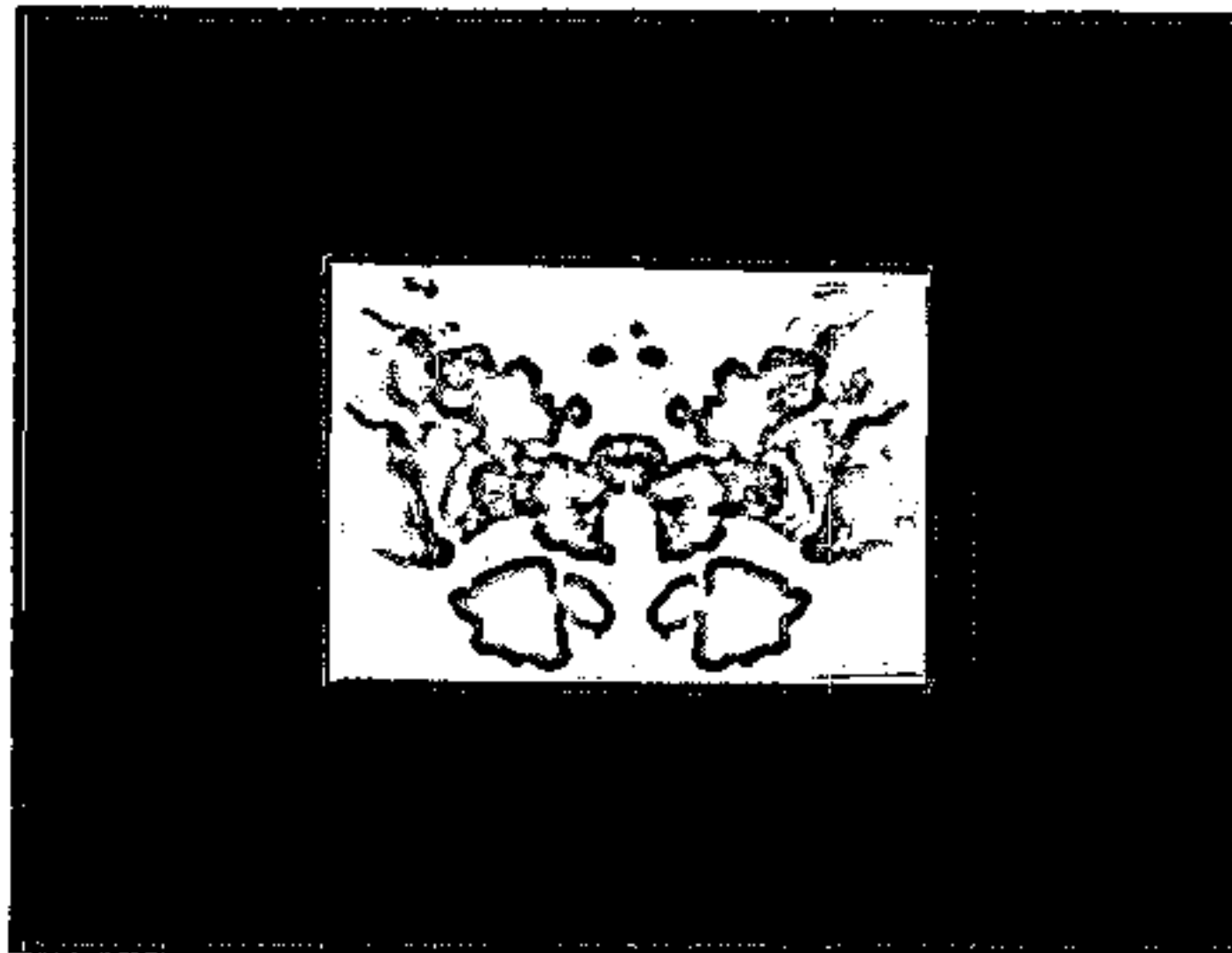


Figure 6  
Bright Harmonious Colors

In Figure 7 the line meanders, and the responses to this were: sleepy, lazy summer day, unsureness. However, there is a vitality to the swirling lines and splotches and to the color green that gave the additional responses of no cares, gay, fantasy, running, and light. Green is associated with growth and life, and, hence, we got: new, alive, tree, tree branch, grass, growing, grasshopper, green chives, vines, foliage, spring, clover, growing plants, and weeds with pods. Desire and coolness were also associated with the color green.

The repeating forms in Figure 8 suggested: trash cans, a brick wall, grass, trees, books, fence, railroad tracks, and a caterpillar.

The repeating forms with one of a contrasting color suggested: unique, loneliness, inferiority, different, a person not conforming, glad that there is a light in the dark, green cells mixed with one red, and earthworm with an inflamed colon.

Blue is a cool and retiring or shrinking color. Responses to Figure 9 were: cold, winter, cool, refrigerator, icy (ice blocks), ski sky, and (referring to the diminishing quality) space, shy, sob, calm, still, separate, and being confined.

In Figure 10, contrast in size and color of a long narrow line of magenta between two large blocks of green and yellow-green and their space relationship denotes a squashed feeling, separate, lonely, two people separated by a

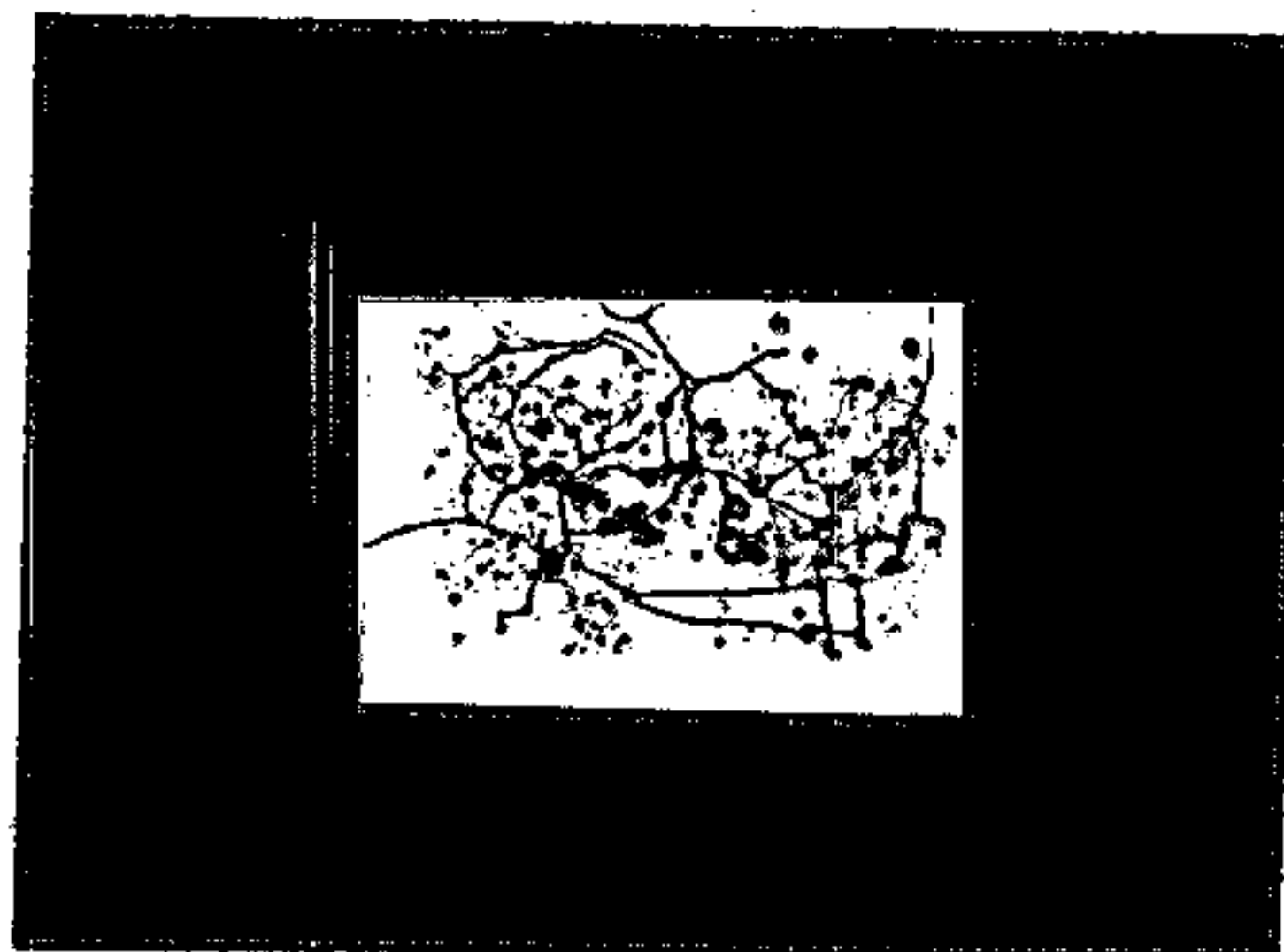


Figure 7  
Line and Movement

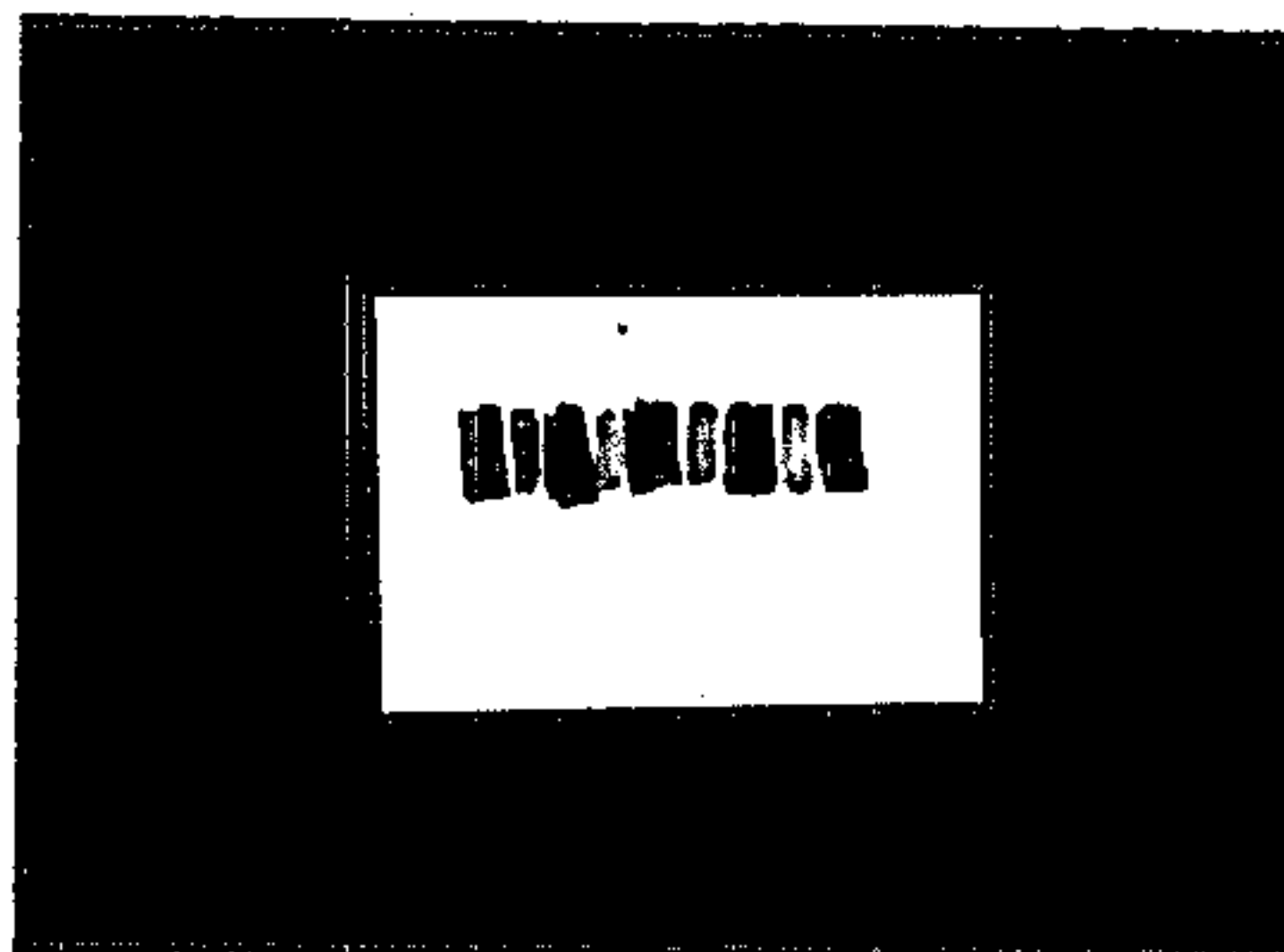


Figure 8  
Repeating Forms

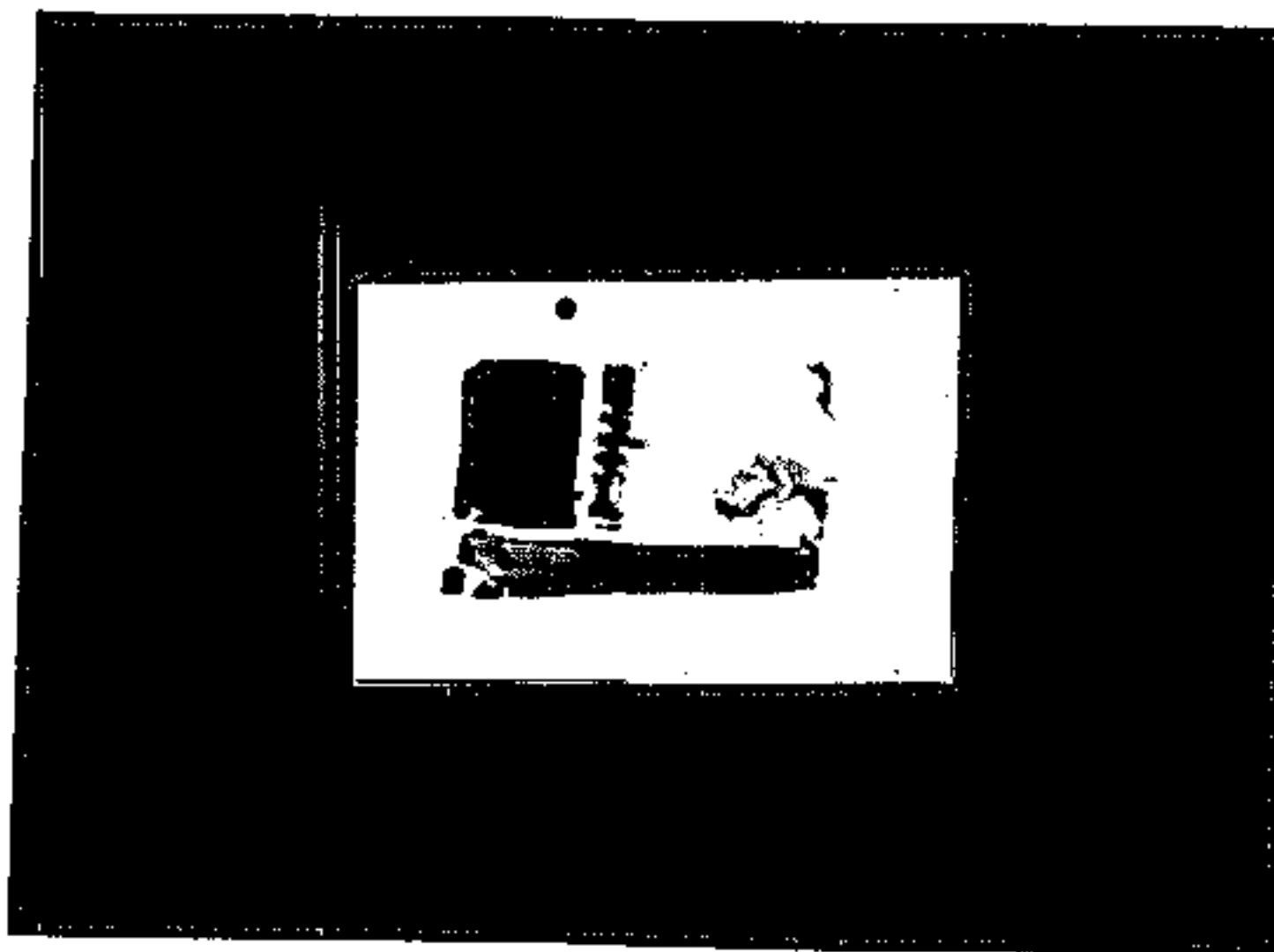


Figure 9  
The Color Blue

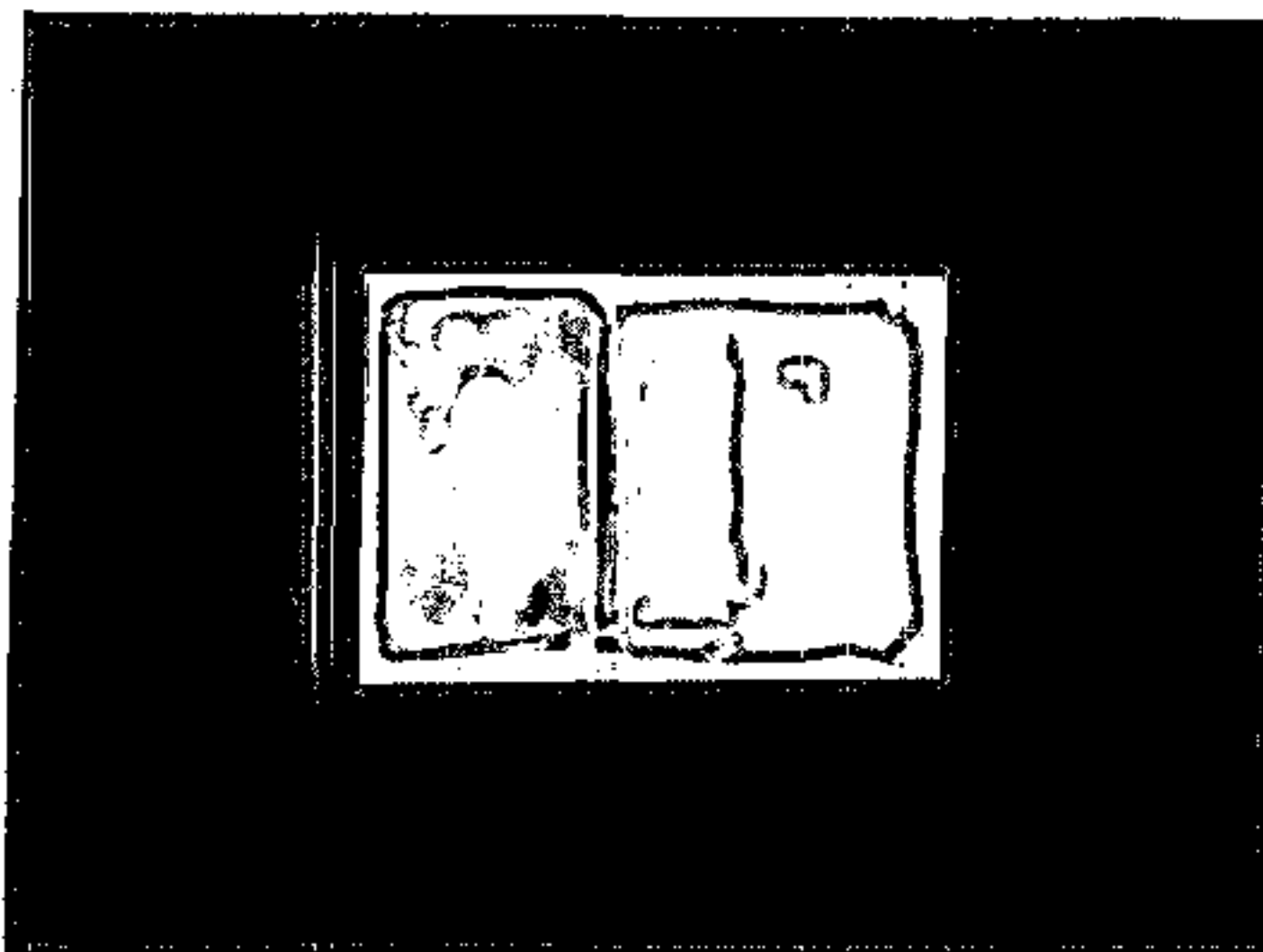


Figure 10  
Contrast in Size and Color

difference, a pin between two cinder blocks at Wymount Terrace, friends--all different sizes, getting squished between two fat people on an elevator, worm stuck in a hole, overcrowdedness, hopeless, out of place, standing out, helpless, a wall between two houses, division between two things, two sides of life.

The author concludes that there are definite psychological and emotional effects induced by color, combinations thereof, intensity and harmony of color; by size, scale, and proportion; by value; by line and shape; by repetition and contrast; and by the dividing of space.

#### Cover

The youth were then asked to give a preference to three sets of magazine covers as follows:

1. Rectangular, sectioned montague covers  
(eight choices)
2. Single photograph covers (nine choices)
3. Illustrated covers (five choices)

Tables 3, 4, and 5 show youth preferences in these three categories of magazine covers. The December 1972 cover was most preferred. The youth described it in the following way: so beautiful and real to me; realistic; the beauty of Christ's atonement for me. The second choice of the respondents was the November 1972 cover. It appealed to them because it appeared ecologically undisturbed and peaceful. Their third choice was September 1972 of the "blurry horses," as they described it, "with real kids,

**Table 3**  
**Rectangular Sectioned Covers**

Magazine Issue	Number of Responses
January 1971	3
April 1971	4
May 1971	5
August 1971	2
October 1971	1
April 1972	9
September 1972	13
No Response	3

**Table 4**  
**Single Photograph Covers**

Magazine Issue	Number of Responses
May 1972	4
August 1972	6
October 1972	1
November 1972	16
January 1973	6
February 1973	1
April 1973	1
No Response	5

like us." See the appendix for the complete study.

Table 5  
Illustrated Covers

Magazine Issue	Number of Responses
November 1971	3
February 1972	2
March 1972	2
June 1972	7
December 1972	21

#### FINAL TESTING

The indirect preference type of test has been found to be a reliable technique for determining preference; in this kind of test the consumer (reader) makes the choice without knowing that the choice is significant in any way to any one but himself (Cheskin, 1954, p. 72).

The final testing for this thesis study employed this method of indirect testing. The test was administered to nineteen students at Cardon Junior High Seminary in Salt Lake City, to twenty-seven students of all grade levels at West High Seminary in Salt Lake City, to a class of sixteen juniors at East High Seminary in Salt Lake City, and to a class of twenty-one seniors at East High Seminary in Salt Lake City, for a total of eighty-three respondents.

The students were shown five groups of layouts as follows:



1. Baseball article (five choices)
2. Marriage articles (six choices)
3. Articles about Christ (four choices)
4. Articles about family (four choices)
5. Ecology articles (four choices)

Students were told that they were to read one article from each group. They were told to write down the number of the article from each group that they intended to read. After they had completed their selections, they were informed that they would not actually be required to read the articles. The students then listed the reasons that they felt they had chosen those articles.

#### Baseball

"Take Me Out to the Games Machine," a fiction article from the New Era, received the most preferences. It was chosen by thirty-four students. Most of the students felt they had chosen that article because of the subject matter, because it was a fiction story. (See Figure 11.)

#### Marriage

The preferred article here was "What We'd Do If We Had It to Do Over Again." (See Figure 12.) The greatest number said they chose this article because of the picture. It wasn't the typical marriage photograph. One student mentioned that he chose it because it didn't mention temple marriage; another student chose it because it was funny.

Close behind this article (three preferences less)

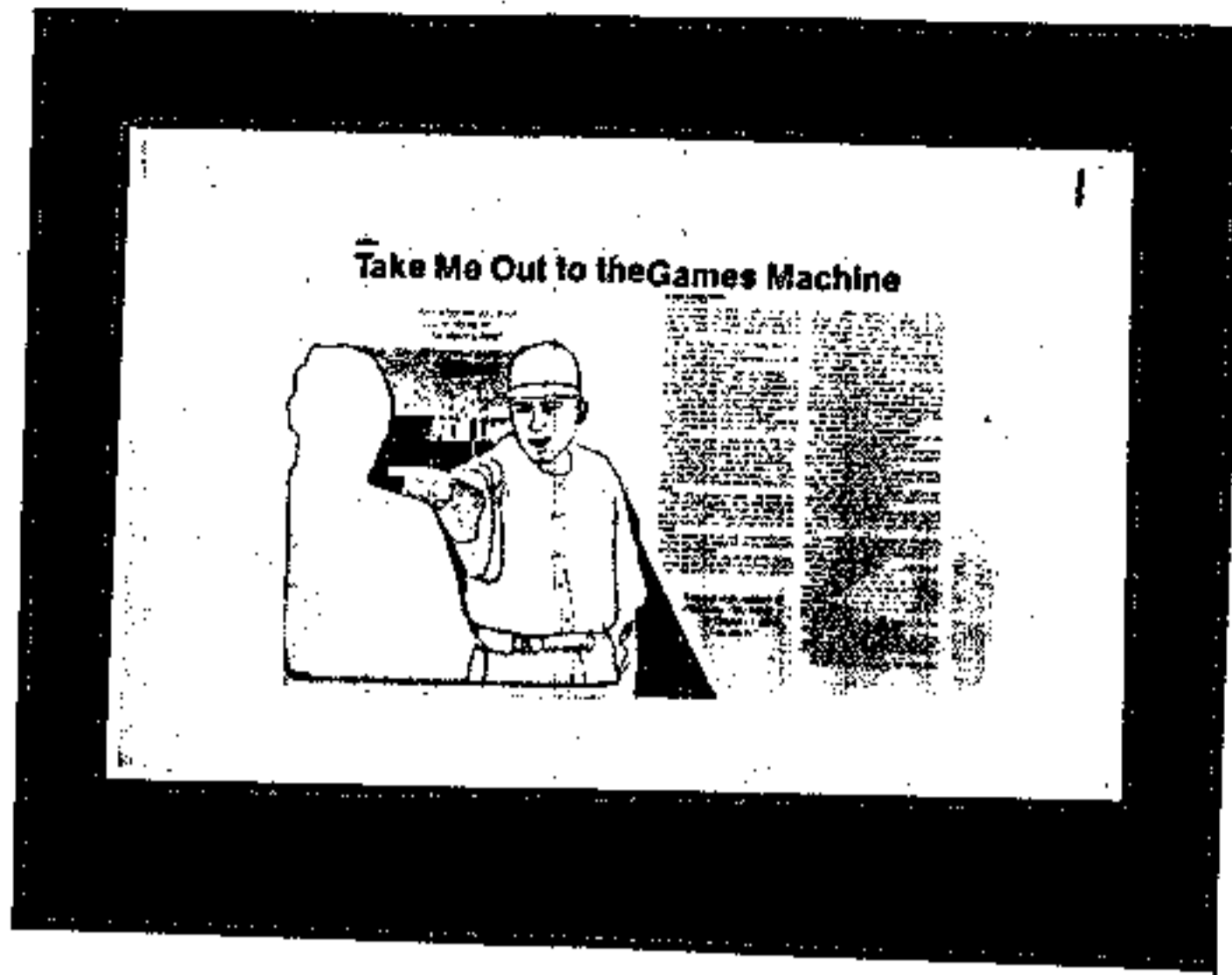


Figure 11

"Take Me Out to the Games Machine"

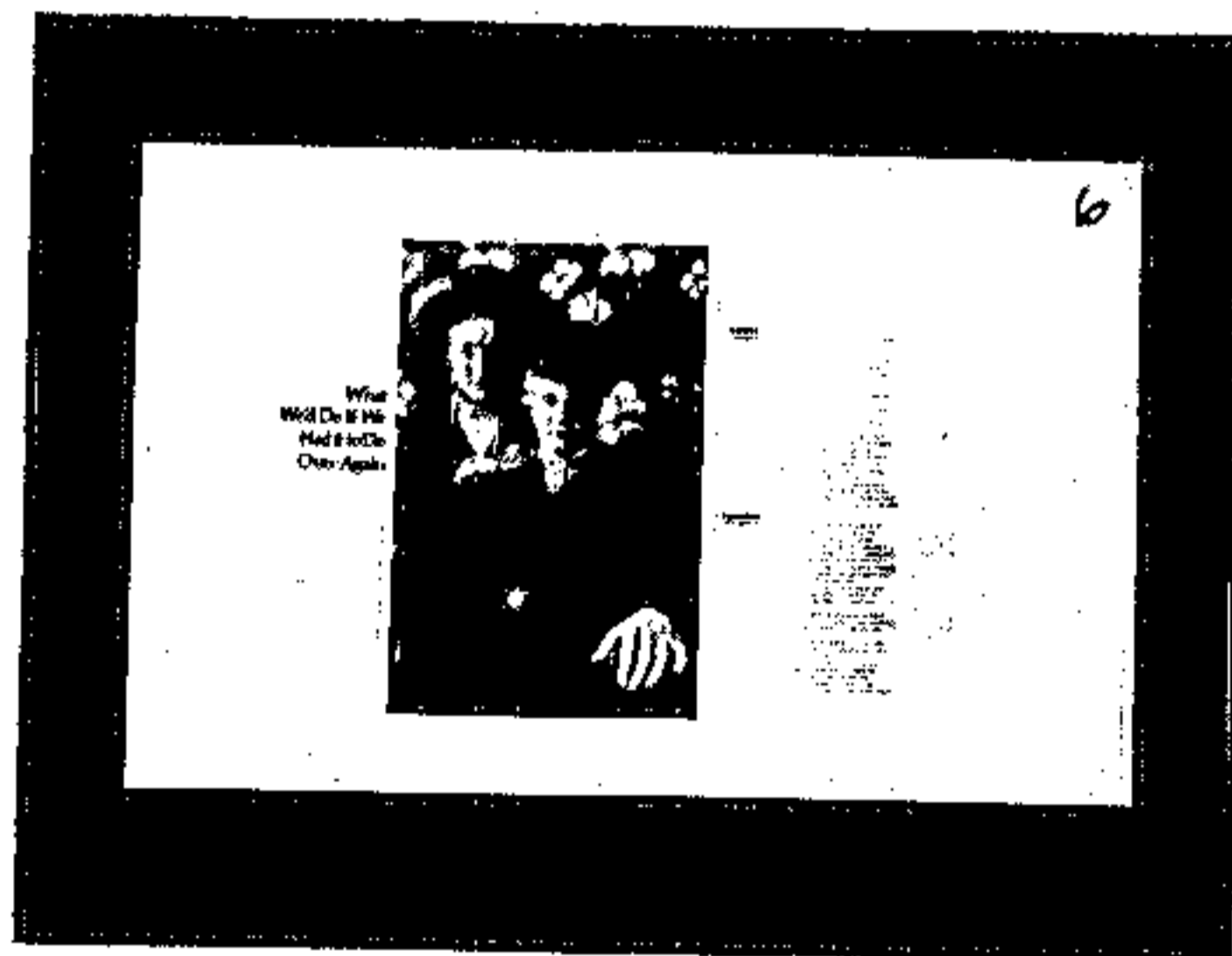


Figure 12

"What We'd Do If We Had It to Do Over Again"

was "How Today's Bride and Groom Feather Their Nest." It was also preferred because of the picture and next because the title was liked. One student said he chose this one because it was funny. (See Figure 13.)

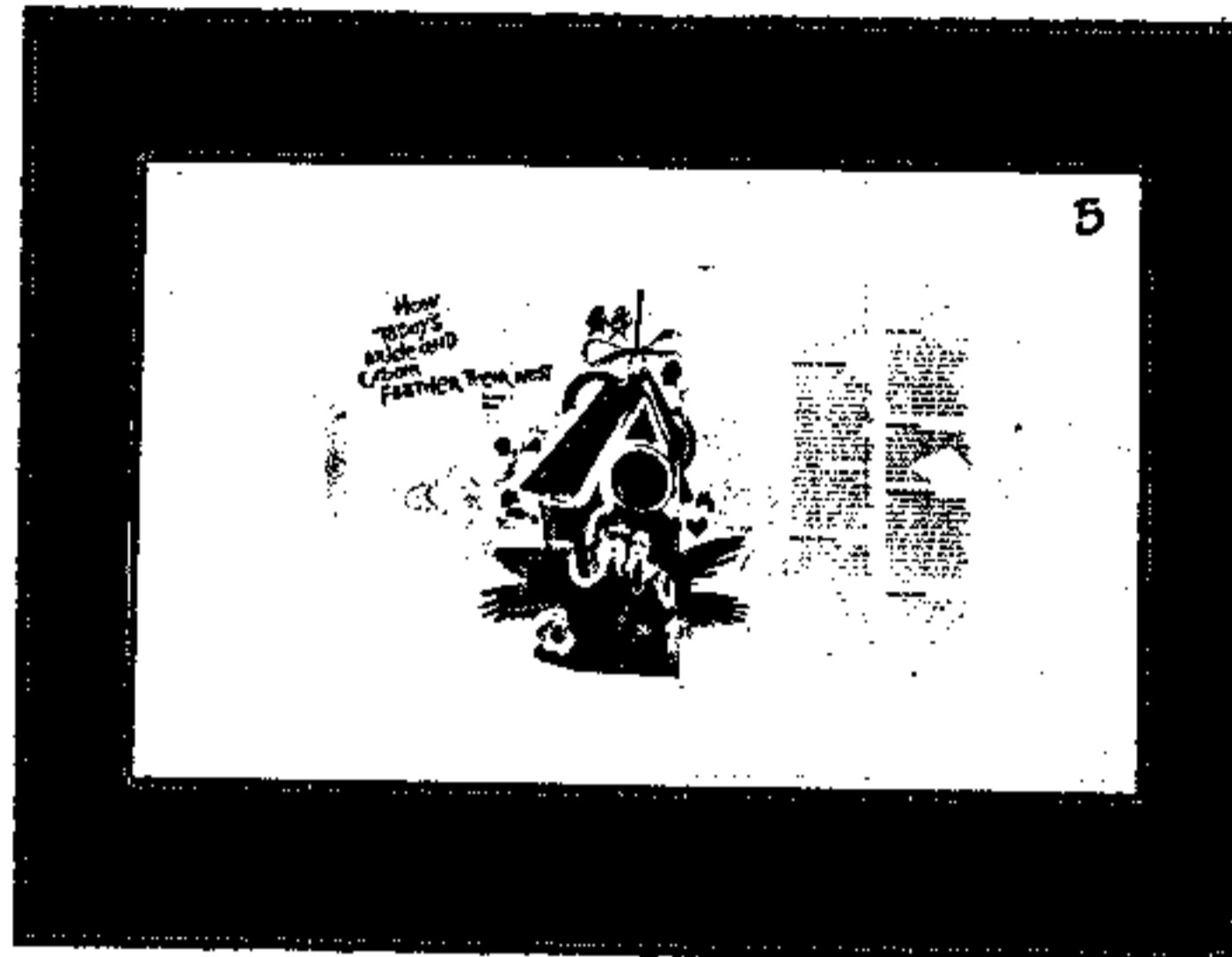


Figure 13

"How Today's Bride and Groom Feather Their Nest"

### Christ

Number one in this category was "What Would Jesus Do?" It was chosen most because of subject. Next in importance were picture and title. (See Figure 14.)

"Birth of Christ" scored just five points behind. (See Figure 15.) It was chosen first because of subject, next because of picture, then title, and last it was pointed out that the article was short and this was a very influencing factor.

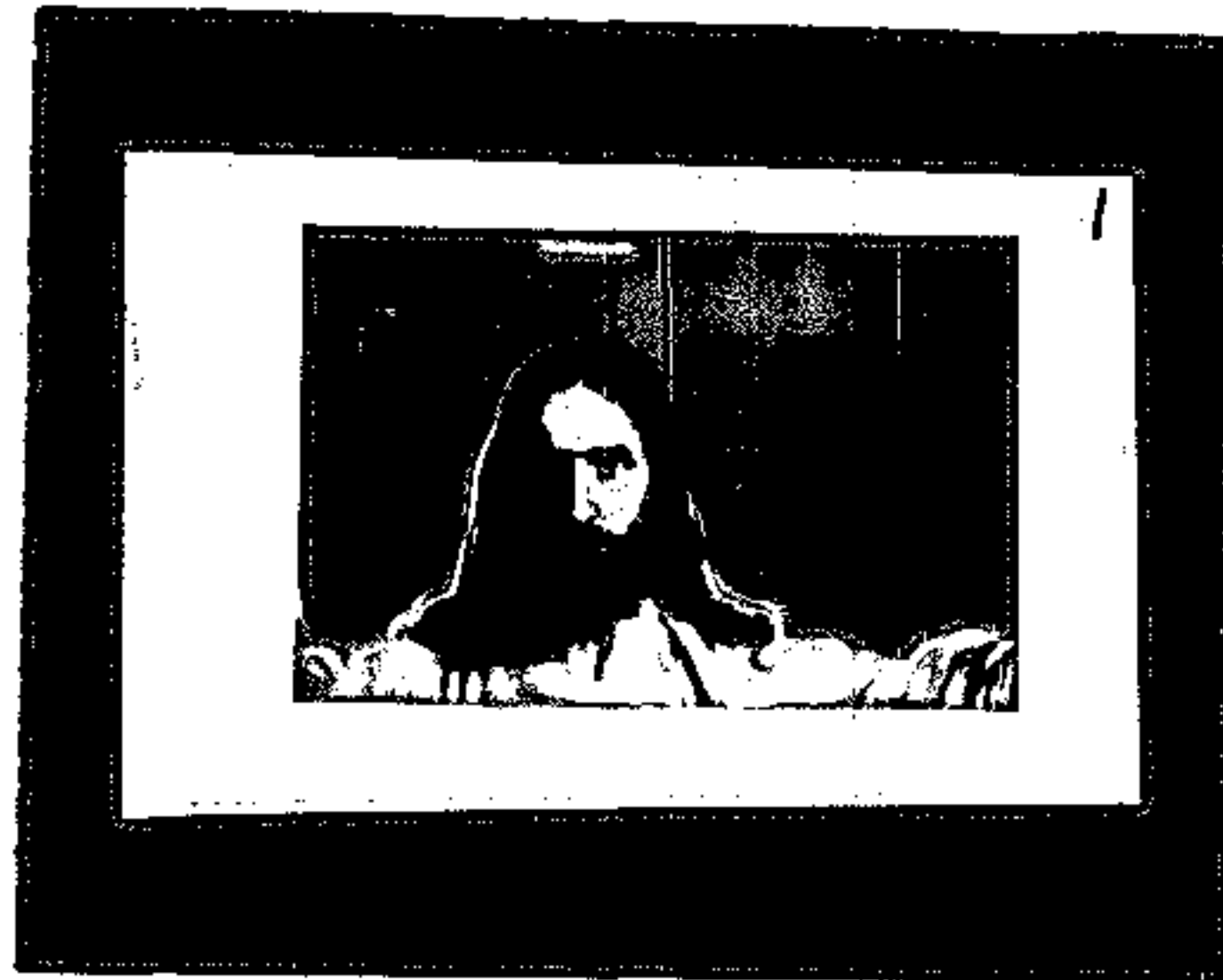


Figure 14  
"What Would Jesus Do?"

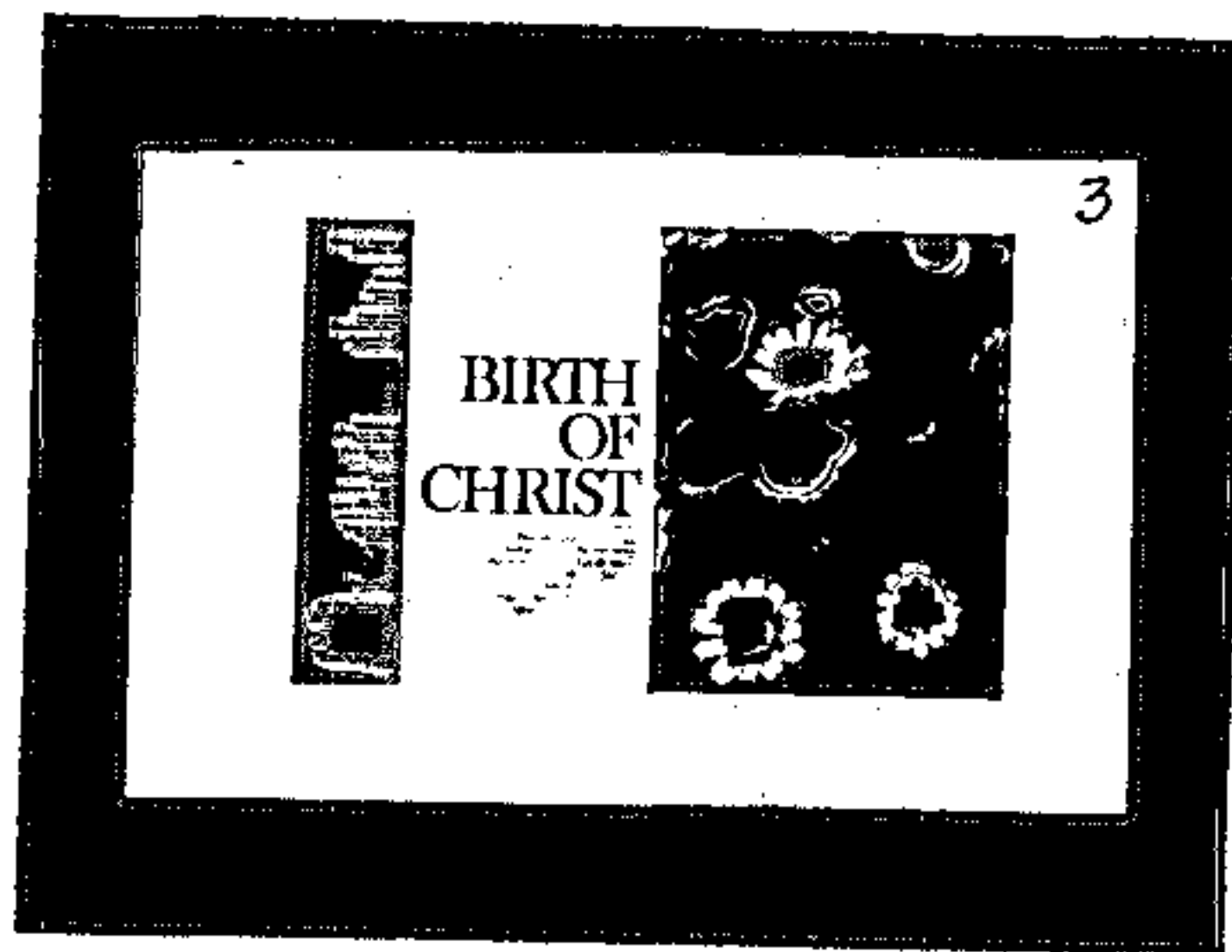


Figure 15  
"Birth of Christ"

### Family

The high scoring article in this group was "How to Get Where You're Going and Enjoy the Trip." The greatest number chose this article because of the picture followed closely by those who chose it because of its subject.

(See Figure 16.)

The next highest in popularity, receiving eight fewer preferences, was "Families Are Meant to Be Forever." (See Figure 17.) It was chosen first because of subject and second because of the picture.

### Ecology

"Man's Dominion" rated number one. (See Figure 18.) The reasons for the choice were first the pictures and second the subject.

A close second was "What the Scriptures Say about Ecology." (See Figure 19.) The number one reason for this choice was because it related to the scriptures. They were interested to know that the scriptures actually said something about ecology.

Just behind this article came "The Day God Gave Job an Ecology Lesson" from Campus Life. (See Figure 20.) This article was chosen because of the subject and the title.

In conclusion, students chose the articles because they were interested in the subject matter and/or because the photographs or illustrations were appealing to them. Several were chosen because they were humorous or unusual or short. They appeared interested in learning what the

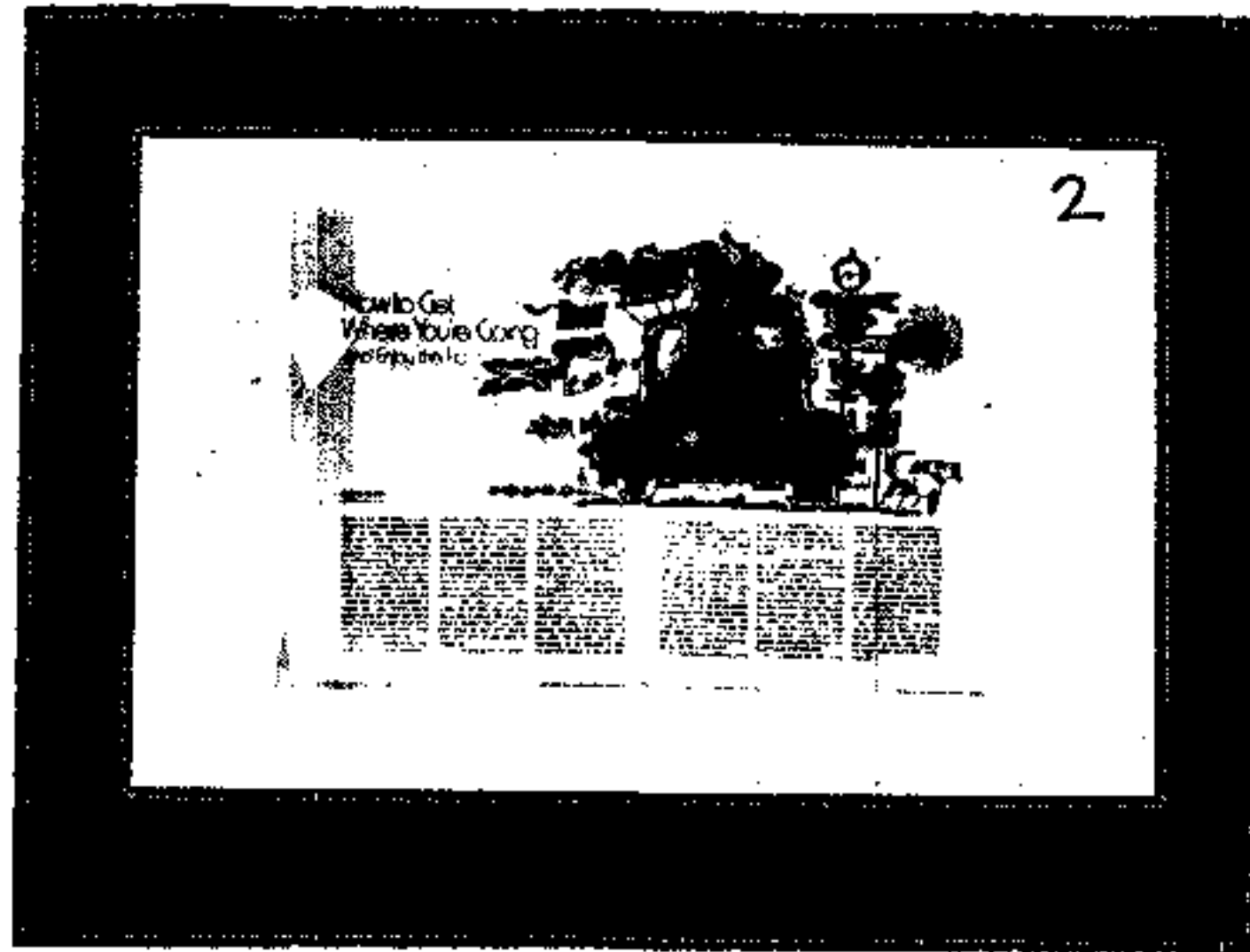


Figure 16

"How to Get Where You're Going and Enjoy the Trip"

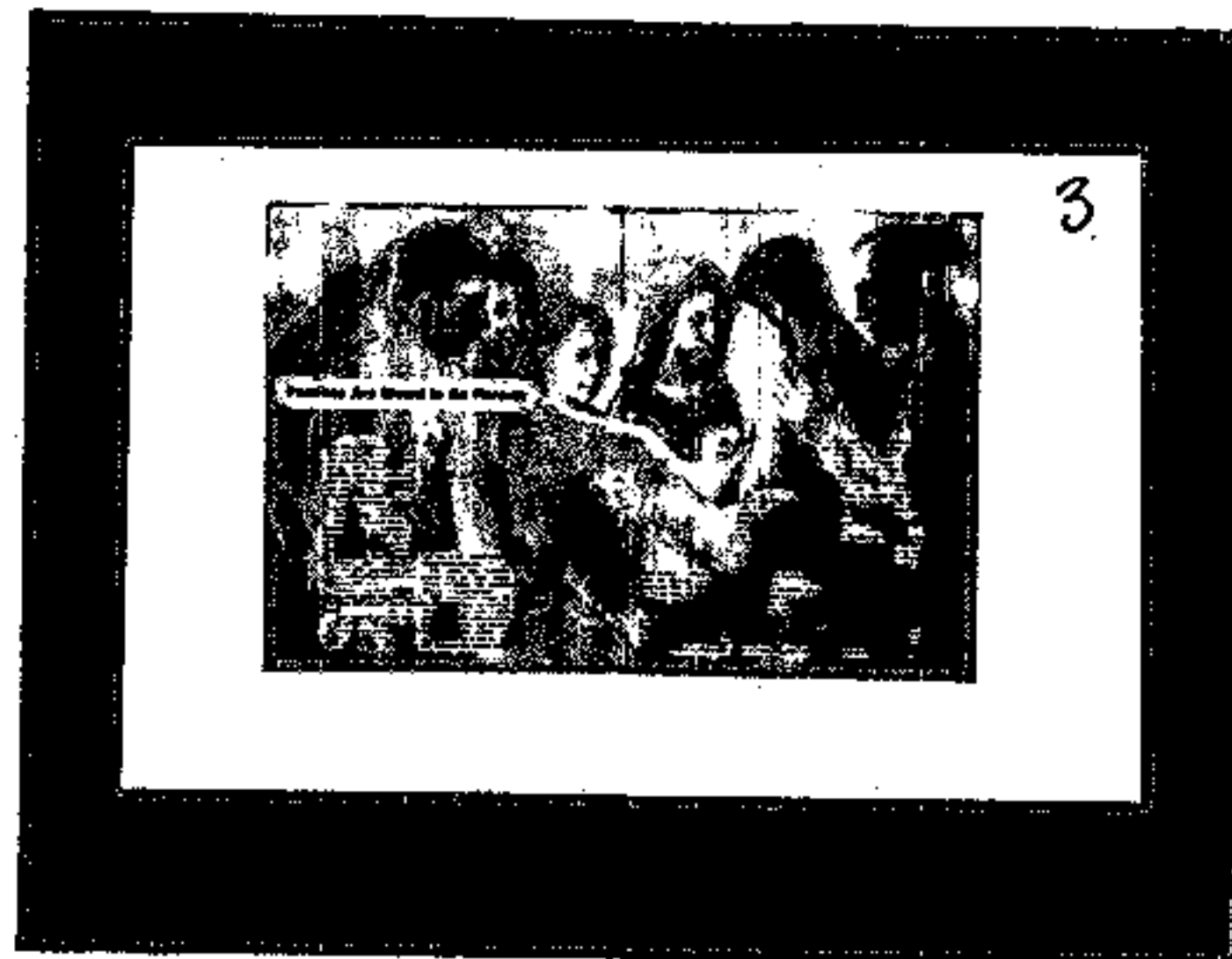


Figure 17

"Families Are Meant to Be Forever"

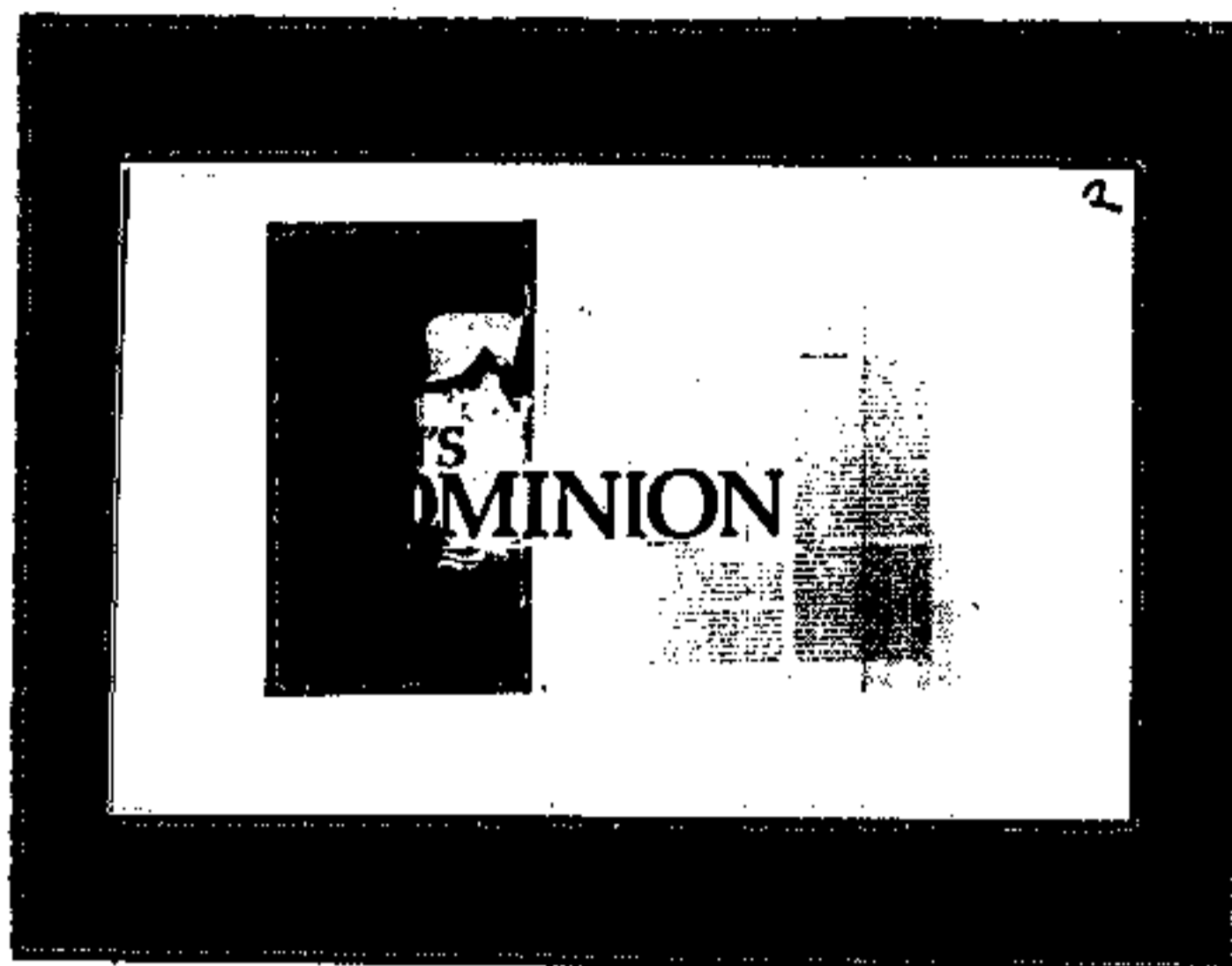


Figure 18  
"Man's Dominion"

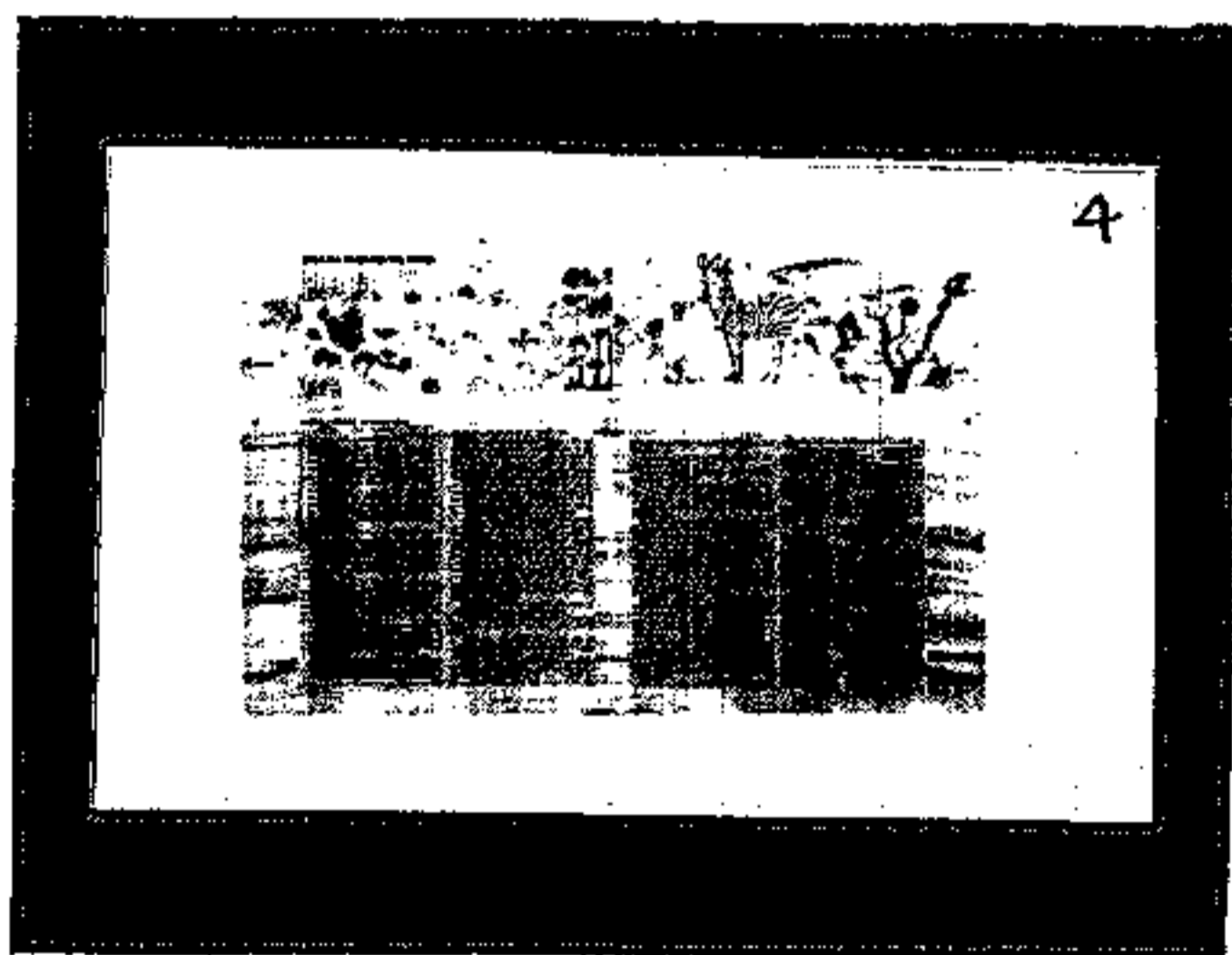


Figure 19  
"What the Scriptures Say about Ecology"

scriptures say about subjects that are vital to their lives today. They enjoy fiction and those articles written in "story" form.

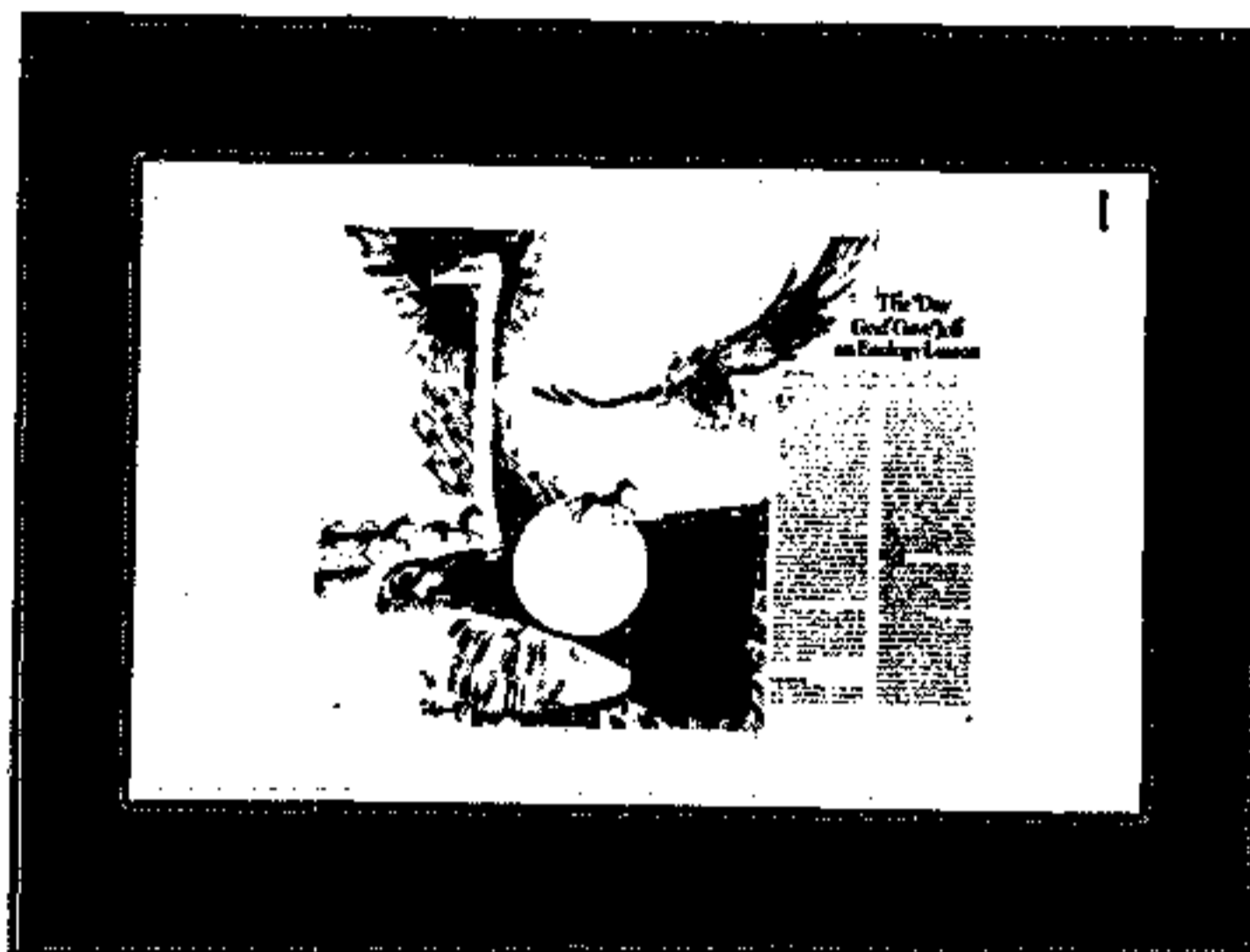


Figure 20

"The Day God Gave Job an Ecology Lesson"

Upon being questioned, the students revealed that the majority don't read the message from the General Authorities and other articles with photographs of "old men"; those who do usually save it until last. They do like stories from the General Authorities that deal with their childhood. They like to see pictures and read stories of other youth in the Church in other parts of the world. Youth like to read the things that are "crazy looking."

Of the nineteen juniors at East High, sixteen subscribe to the New Era; eleven out of sixteen read "some" of it each month, and two read "all" of it. Of the sixteen who subscribe to the New Era, six read the Message, eight read Questions and Answers, Sixteen read Mormonisms, thirteen



read fiction, two read poetry, and seven read feedback.

At West High, eighteen out of twenty-seven take the New Era. Seventeen out of eighteen read "some" of it each month. (Therefore, one that subscribes does not read it at all.) None read all of it. Of the seventeen that read some of the New Era, seven read the Message, twelve read Questions and Answers, fifteen read Mormonisms, and twelve like stories best.

## Chapter 5

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This chapter concludes the study. It contains a restatement of the purpose of the study, a summary of the procedures used, the findings in brief, and a list of recommendations for future study and publication action.

#### SUMMARY

The problem of this study is to determine what elements are significant in creating a periodical for LDS youth that will be competitive with the attractions of other published materials currently available to youth, without sacrificing LDS standards.

The study was concerned with the following areas: (1) logo or title, (2) cover, (3) page layout, and (4) typography.

The study was limited to the New Era magazine, and only the needs and interests of LDS youth were analyzed. Only those elements directly related to periodical layout were examined.

Three methods were employed in gathering data: (1) a survey of related literature, (2) interviews, and (3) tests or surveys.

Three pilot studies were conducted. One of these

studies was presented to Dr. Calvin Taylor's architectural psychology class "Designing for People" at the University of Utah for analysis. The test was revised and administered. The data were collected and tabulated by hand computation. The data were put into frequency tables, and analysis of the data was written into the body of the thesis.

The related literature revealed the following:

### Logo

"Legibility is not the first requirement of a magazine's title on a cover. It is a repeating symbol, like a trademark--it must be characteristic, easily recognizable, and attractive." And for the New Era, it must also be of a youthful style.

### Cover

The cover must be in keeping with the contents of the magazine, but not necessarily be a repeat of what's inside. A magazine must compete with everything in its surroundings; therefore, it must use more attention-arresting elements than the contents. Committees usually kill outstanding designs in favor of mediocre ones because committees tend to play it safe. A bit of the unusual or unfamiliar are desirable in a cover, but the designer must always be aware of the needs and interests of his readership, or he will cease to communicate.

### Layout

The success of every layout can be measured in the

way it serves the editorial purpose. The magazine must be designed as a whole to have internal consistency and must have variety to keep the readers' interest. Even beautiful designs can be sterile and fail to appeal to the average reader. Good magazines are never static and especially those dealing with youth. Color is one of the most important elements of magazine design, particularly for youth. Youth are oriented toward color, while adults become increasingly shape and form conscious. Color is more than an eye-catcher or attention-getter; it is a psychological tool when it is pertinent to the subject of the message. Advertisers who distribute products nationally use full color ads for one reason--color ads bring greater return. For those who advertise in Reader's Digest, a one-page, full-color ad costing \$61,765.00 is profitable. The problem is knowing how to use color to achieve the best results. In order to do this, the magazine designer must have a working understanding of (1) visibility power of color, (2) retention power of color, (3) color symbolism, (4) legibility power of color, and (5) color preference.

### Typography

Factors contributing to the legibility of the type are (1) style of the type face, (2) type size, (3) type boldness, (4) leading, and (5) length of line.

A sans serif type face is clean, simple, versatile and modern and is, therefore, best suited for a youth magazine. Type size can be smaller if line lengths are

unjustified. Bold type faces are not good used in blacks; the black absorbs too much light and makes them difficult to read. Two or three point leading is best and line length is determined by the size of the type. The larger the type, the longer the line.

### Interviews

The summary of the interviews brought forth the following information:

Ralph Reynolds, designer of New Era, Judy Downs of Collegiate Challenge, and Kenneth Wolgemuth of Campus Life feel this way about designing a magazine for youth. Exciting colors and use of full color, large illustrations and photographs, and lots of white space are extremely important. Fresh new ways of approaching subjects and "change of pace" or change of style are necessary in getting and holding attention.

Contemporary styles of art and contemporary colors must be used or youth will lose interest in reading. Therefore, the kinds of illustrations used must change from year to year. The cartoon style illustration is very good with youth. Color, however, is probably the most important element that reaches youth.

The most important thing about an article isn't the wonderful illustration, it is whether youth read it or not. Therefore, it is important to arrange the elements simply enough that the article appears easy and inviting. The article and layout should leave the reader "hanging" from

one page to the next so he wants to go on.

Good paper and printing quality are necessary and basic to appealing to youth. Without these, a magazine appears amateurish, and youth will be attracted to other magazines that are of a higher quality, but perhaps with a base appeal.

Youth are so involved they must be "hit over the head" to get them to read. This is done by the good use of space, bright colors, and contemporary styles.

### Testing

The testing phase of the thesis indicated that boys tend to favor articles about sports and the outdoors, which reinforce their masculine image. Girls prefer beauty and fashion articles, which reinforce their idealized beauty image.

Youth are interested in articles on what the scriptures say about subjects that are vital to their lives today. And they like stories from the General Authorities that deal with their childhood and youth. However, youth avoid long articles. They enjoy stories most, and they also enjoy humorous articles.

In making art preferences, youth tend toward full color art and photographs. They prefer large illustrations and photographs and also large format magazines, making larger art and photographs possible. They also enjoy art and photographs that are humorous and poetic. Youth like stories about LDS youth in other parts of the world.

Further testing indicated that youth generally aren't heavy readers. They read their school text most, while the New Era, newspapers, and other magazines fall into the "sometimes" and the "never" categories. In forming opinions about serious social and religious issues, LDS youth rely most on their parents, next on religious advisors, and the New Era is near the bottom of the list of nine. In getting both sides of an important issue, LDS youth find it easiest to get both sides from parents, the New Era is sixth in order of difficulty and religious advisors are seventh.

Young people's color preferences were blue, red, green, yellow, purple, and pink in that order. Color preferences with youth change somewhat according to what colors are currently popular.

Testing with abstract designs reveals that there are definite psychological and emotional effects that are induced by color, combinations thereof, intensity, contrast and harmony of color; by size, scale and proportion; by value; by line and shape; by repetition and contrast, and by the division of space.

The New Era magazine cover most preferred by youth was the December 1972 cover of Christ because it was so beautiful and real to them and it showed the beauty of Christ's atonement for them. The second choice of youth was the November 1972 cover. It appealed to them because it looked ecologically undisturbed and peaceful. The third

choice was the September 1972 cover of the "blurry horses," as they described it, with "real kids, like us."

The final testing confirmed youth's preferences in art and subject. Of the group of articles on baseball, they chose a fiction article, "Take Me Out to the Games Machine," with a large illustration. It was a line drawing with lots of white and splashes of refreshing green and yellows.

Of the marriage articles, they preferred an article with an unusual (and large) photograph in black and white adding to the solemnity of the photos. It was not of the typical married couple; and it had an unusual title, "What We'd Do If We Had It to Do Over Again." As one put it, "It didn't mention temple marriage." Close behind this article was "How Today's Bride and Groom Feather Their Nest." It is a humorous title and the art is humorous. The art is in full color; the colors are vivid and add to the feeling of fun.

The article on Christ that was preferred had a very large scale, realistically rendered figure of Christ with arms outstretched and with eyes that penetrated the viewer, so that he couldn't escape the question (the title) "What Would Jesus Do?" The background was an intense yellow-orange which, as stated earlier, has the greatest retention power of any color. "Birth of Christ" scored next with a one-page, full-color, close-up photograph of a field of flowers. The article was "short" and this was an influencing factor.



The family article most preferred was "How to Get Where You're Going and Enjoy the Trip," a three-color large, cartoon-type illustration. The next chosen was "Families Are Meant to Be Forever." The illustration covered two pages and was printed in yellow-green.

The ecology article chosen was "Man's Dominion," with a full-color photograph sandwiched with black and white photographs. The title was very large conveying the feeling of a large dominion.

A close second was "What the Scriptures Say about Ecology." The number one reason for this choice was because it related to the scriptures. The youth were interested to know that the scriptures actually said something about ecology. The illustration covered the page with green grass and all kinds of animals in a line drawing.

Just behind this article came "The Day God Gave Job an Ecology Lesson." Again, they were curious to see what God had said to Job about ecology. The illustration was large and rendered in brown.

Of the ten most preferred articles, four were full-color, three used green, one yellow-orange, one brown, and one was black and white. All except one used at least a full page for the illustrations. They were humorous; they were unusual; they looked short.

#### CONCLUSIONS

The study suggests that the graphics that appeal to youth don't necessarily appeal to adults. Youth are oriented

toward color while adults become increasingly form and shape conscious.

Adolescents prefer brief articles, those that are light or humorous, but also articles that deal with subject matter of concern to them in solving their problems and in relating to others. Subjects that reinforce the masculine and feminine images of youth are of special interest. They like articles in a story form. Doctrinal articles should be written with a light touch or "soft sale" approach. Youth don't usually read articles with photographs of adults because they look like they will be "boring." They do like reading stories from General Authorities dealing with their youth.

Youth prefer full-color photographs and illustrations. They prefer large size, large scale illustrations and photographs. They like bright color and an open light feeling achieved by proper use of white space and placement of page elements that make the article appear easy to read. Contemporary design and color and good reproduction are necessary to attract and hold the interest of youth. In conclusion in order to fulfil the purpose of the magazine, to build faith and testimony in youth concerning the divinity of Jesus Christ and the authenticity of the restored Church, the magazine must first appeal to youth where they are and use these elements which attract and hold their interest.

## RECOMMENDATIONS

The author recommends (1) That a testing arm be established in the Church to probe in more depth into the needs, interests, and preferences of youth as they relate to the New Era in order to establish better communication through this vehicle. (2) That the number of pages of full color be sizeably increased in the magazine. (3) That the budget for art and photography be increased. (4) That a higher quality paper be run in the magazine. (5) That the reproduction quality be improved.

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**APPENDIX**

## QUESTIONNAIRE GIVEN SEMINARY STUDENTS

## AT SKYLINE HIGH SCHOOL

	1st 16 Tested			2nd 16 Tested		
	Female	Male	Total	Female	Male	Total
1. If you were given these four articles to read, which one would you read?						
"Mr. Nice on Ice" <u>Boy's Life</u>	0	4	4	1	3	4
"Survival" <u>Campus Life</u>	2	3	5	2	5	7
"Among the Navajos" <u>Seventeen</u>	3	0	3	3	0	3
"Lady Missionaries" <u>New Era</u>	3	1	4	2	0	2
Total	8	8	16	8	8	16
2. Why did you make your first choice above?						
Pictures	0	1	1			
Subject	8	7	15			
Color	0	0	0			
Scale size	0	0	0			
3. Which one appeals most from the standpoint of art?						
"Mr. Nice on Ice?" <u>Boy's Life</u>	0	6	6	2	2	4
"Survival" <u>Campus Life</u>	2	2	4	1	2	3
"Among the Navajos" <u>Seventeen</u>	4	0	4	4	4	8
"Lady Missionaries" <u>New Era</u>	2	0	2	1	0	1



	1st 16 Tested			2nd 16 Tested		
	Female	Male	Total	Female	Male	Total
4. What do you like most about the art?						
Color	1	4	5			
Variety	1	0	1			
Creativity*	6	3	9			
Lines and shapes	0	1	1			
5. If you were given these four articles to read, which one would you read?						
"Pack Frame" <u>Boy's Life</u>	0	3	3	1	2	3
"Can Science Save the World" <u>Campus Life</u>	2	4	6	3	4	7
"Skill of a Man's Right Hand" <u>New Era</u>	0	1	1	0	1	1
"Beauty Notebook" <u>Seventeen</u>	6	0	6	4	1	5
6. Why did you make your first choice above?						
Pictures	4	0	4			
Subject	3	8	11			
Color	1	0	1			
Scale, size	0	0	0			
7. Which one appeals to you most from the standpoint of art?						
"Pack Frame" <u>Boy's Life</u>	0	1	1	0	0	0
"Can Science Save the World" <u>Campus Life</u>	7	6	13	5	8	13
"Skill of a Man's Right Hand" <u>New Era</u>	1	1	2	0	0	0

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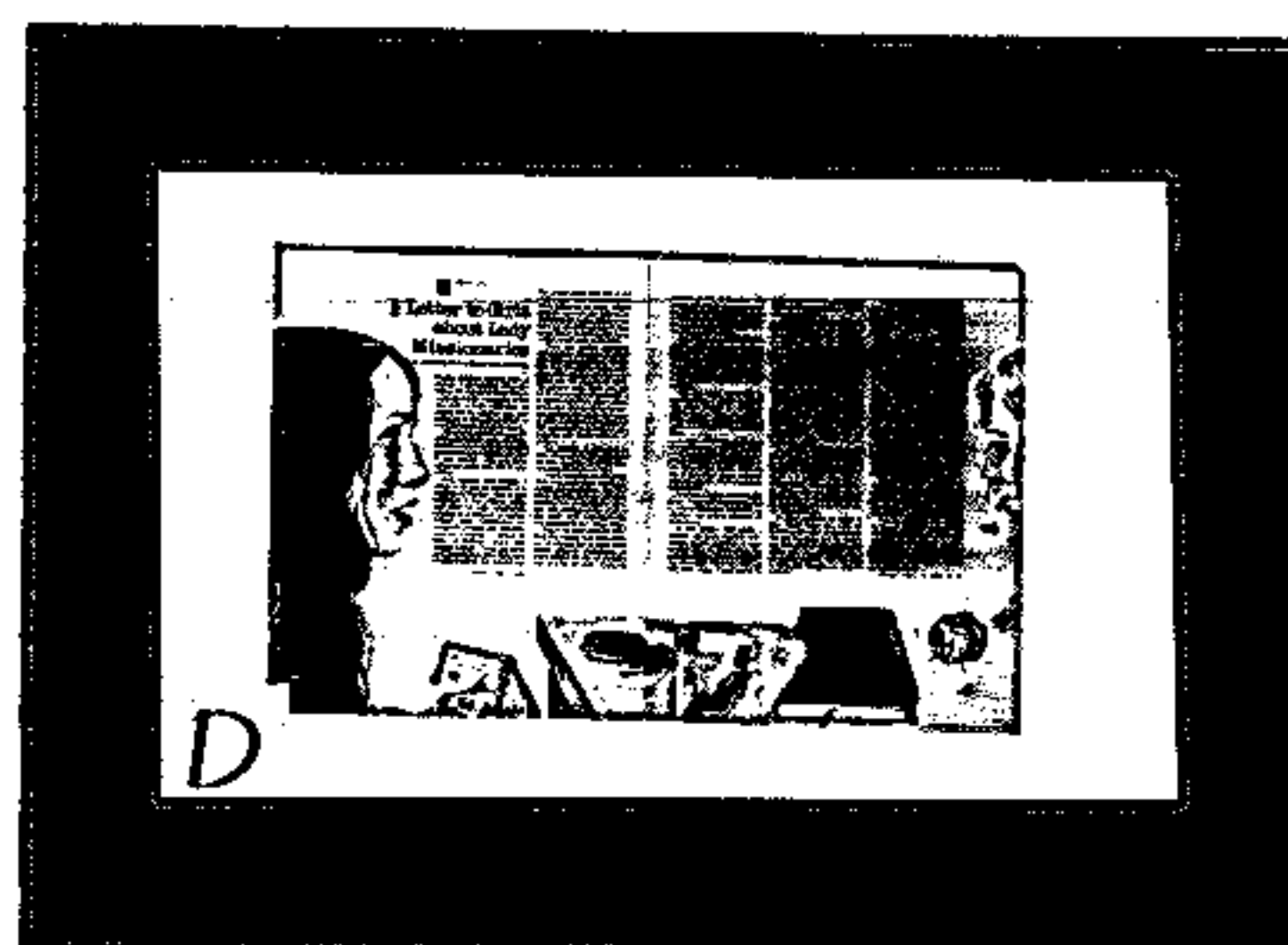
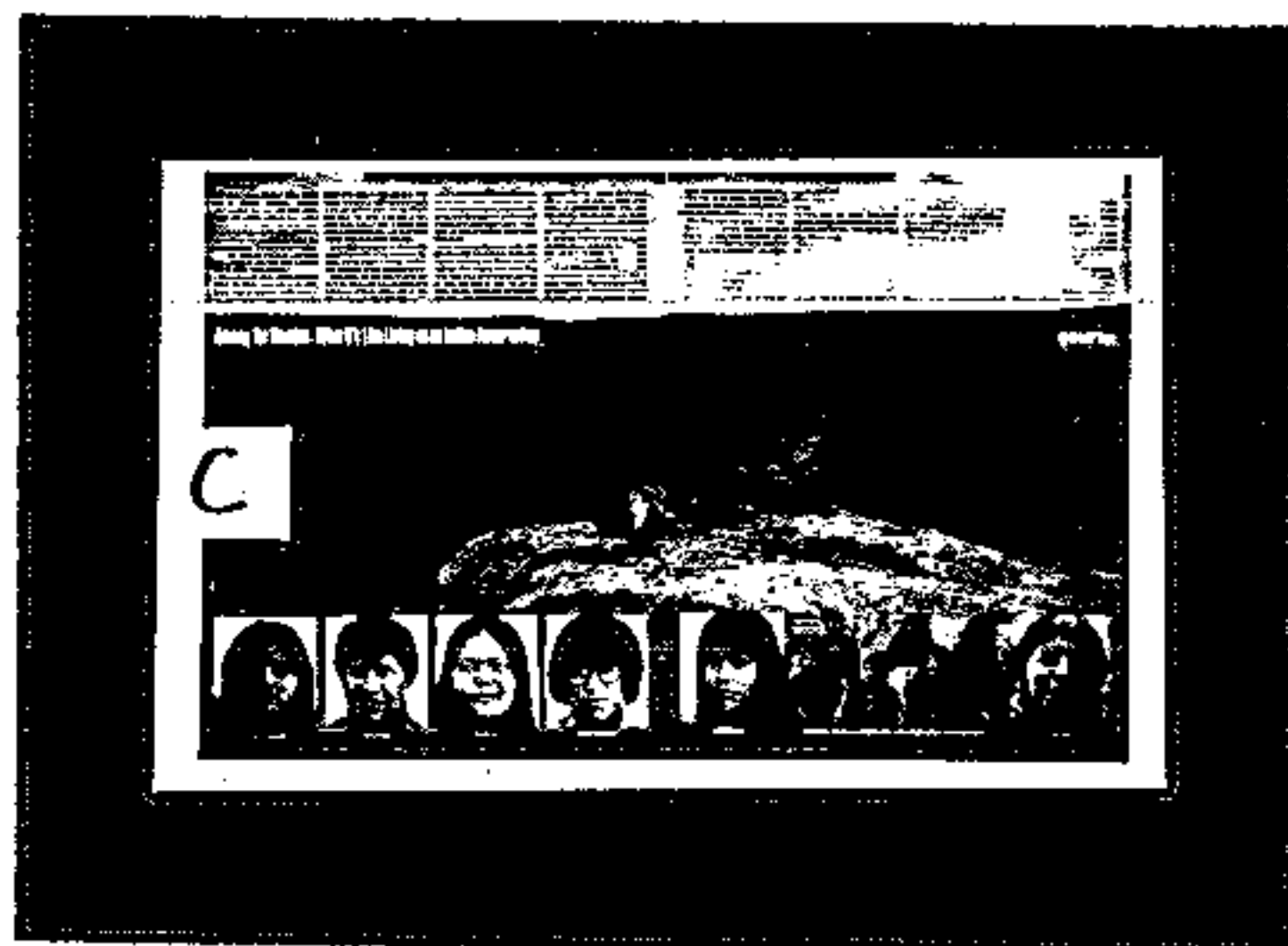
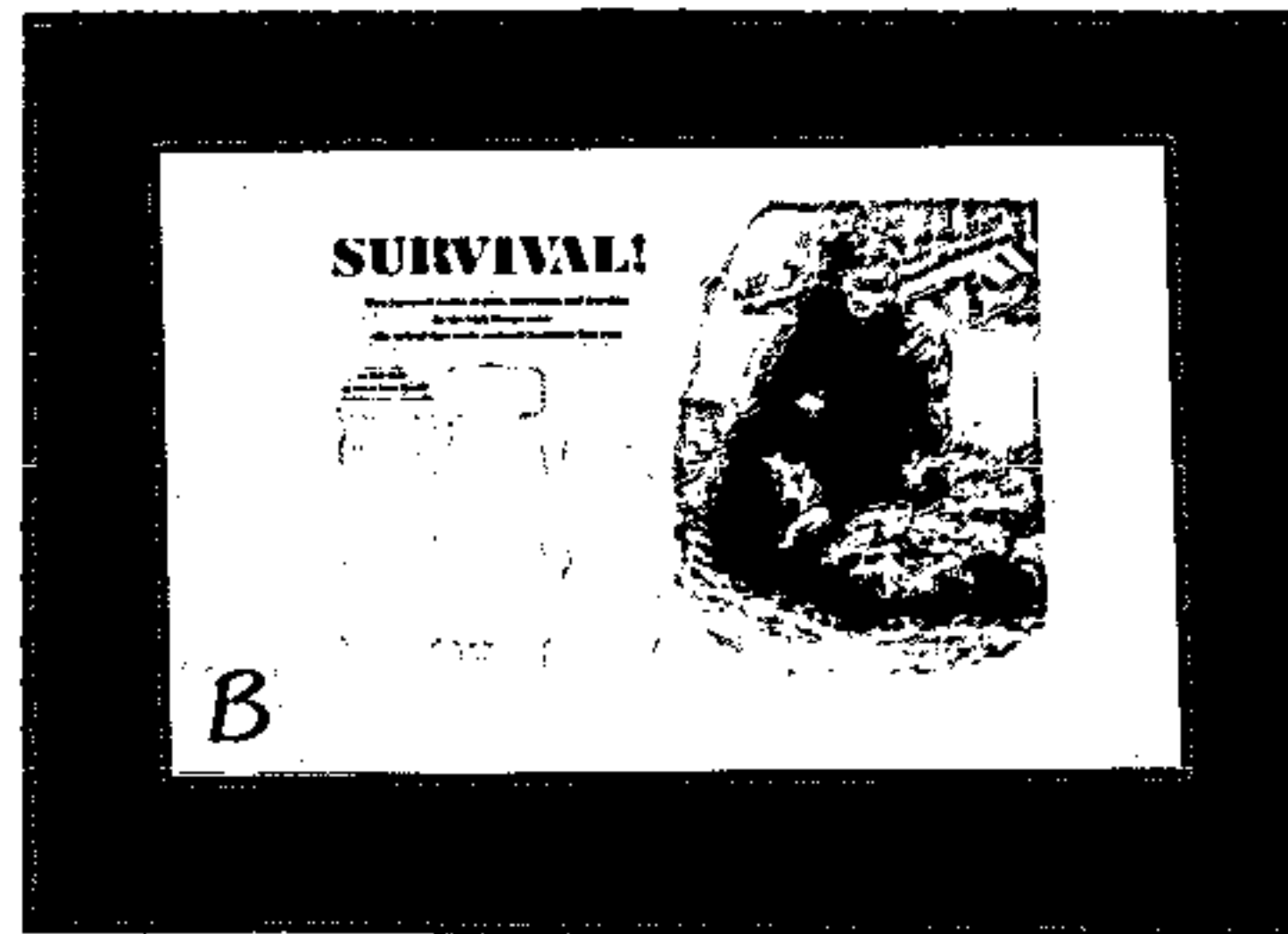
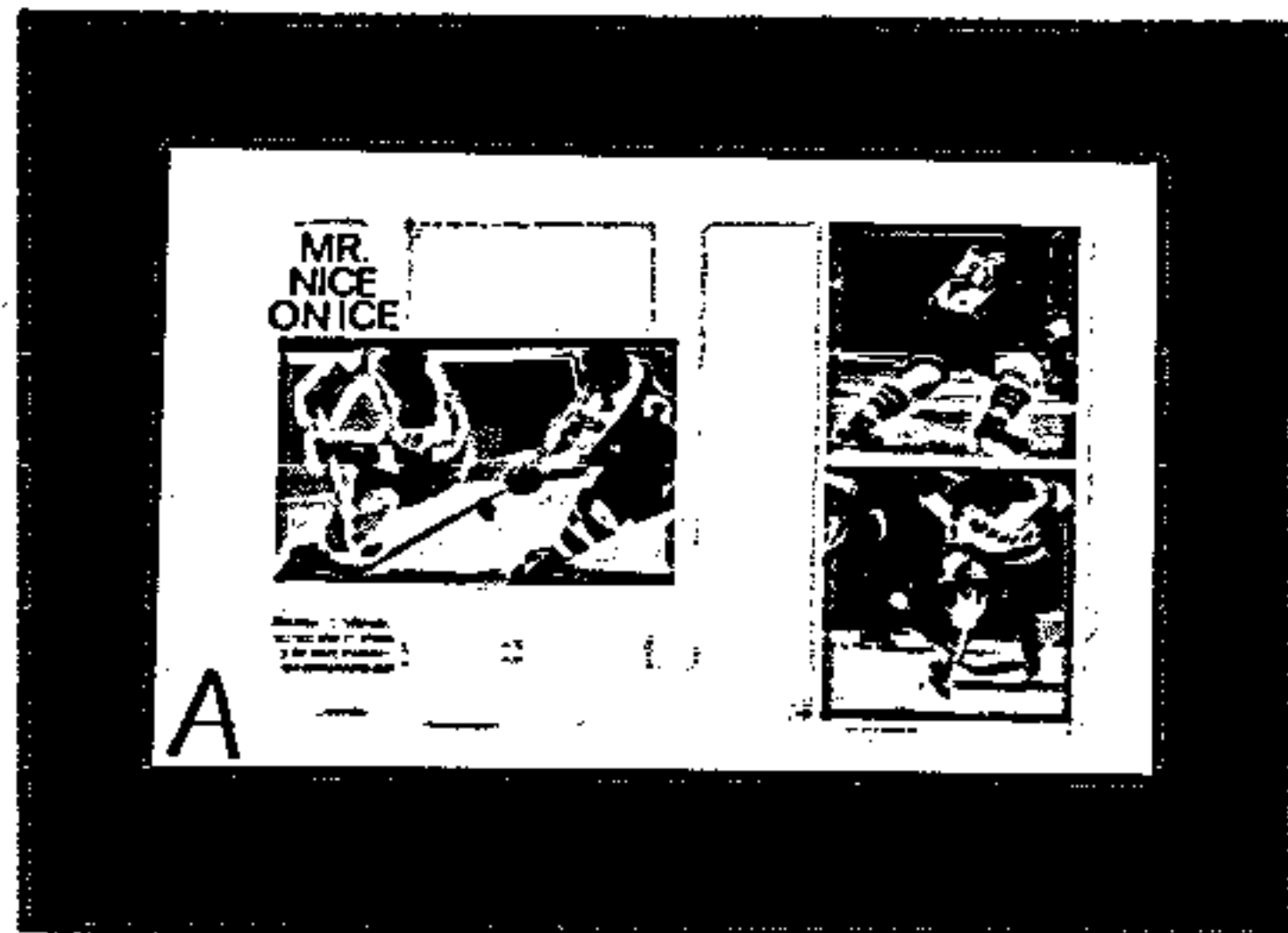
\*Terminology was explained to respondents.

	1st 16 Tested			2nd 16 Tested		
	Female	Male	Total	Female	Male	Total
"Beauty Notebook" <u>Seventeen</u>	0	0	0	2	0	2
No Response	0	0	0	1	0	1
8. What did you like most about the art?						
Color	1	0	1			
Variety	0	1	1			
Creativity	7	4	11			
Lines and shapes	0	2	2			
No Response	0	1	1			
9. If you were given these four articles to read, which one would you read?						
"Having a Baby" <u>Seventeen</u>	3	0	3	1	1	2
"Be an Overcomer" <u>New Era</u>	0	1	1	1	3	4
"Gateway to Danger" <u>Boy's Life</u>	0	5	5	1	1	2
"Love Song" <u>Campus Life</u>	5	2	7	4	3	7
No Response	0	0	0	1	0	1
10. Why did you make your first choice above?						
Pictures	4	0	4			
Subject	3	8	11			
Color	0	0	0			
Scale, size	1	0	1			
11. Which one appeals the most from the standpoint of art?						
"Having a Baby" <u>Seventeen</u>	0	3	3	2	1	3
"Be an Overcomer" <u>New Era</u>	0	1	1	2	0	2

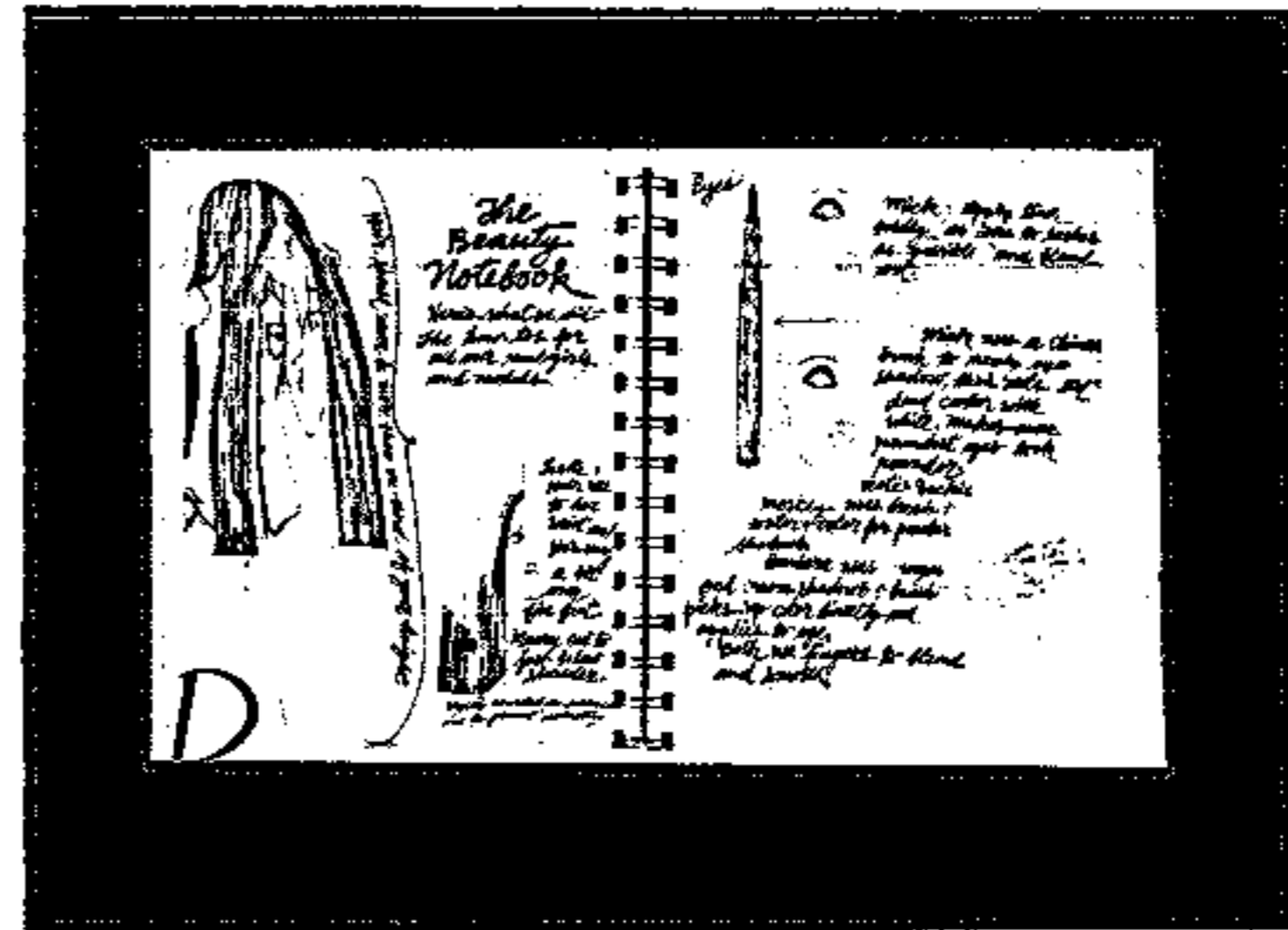
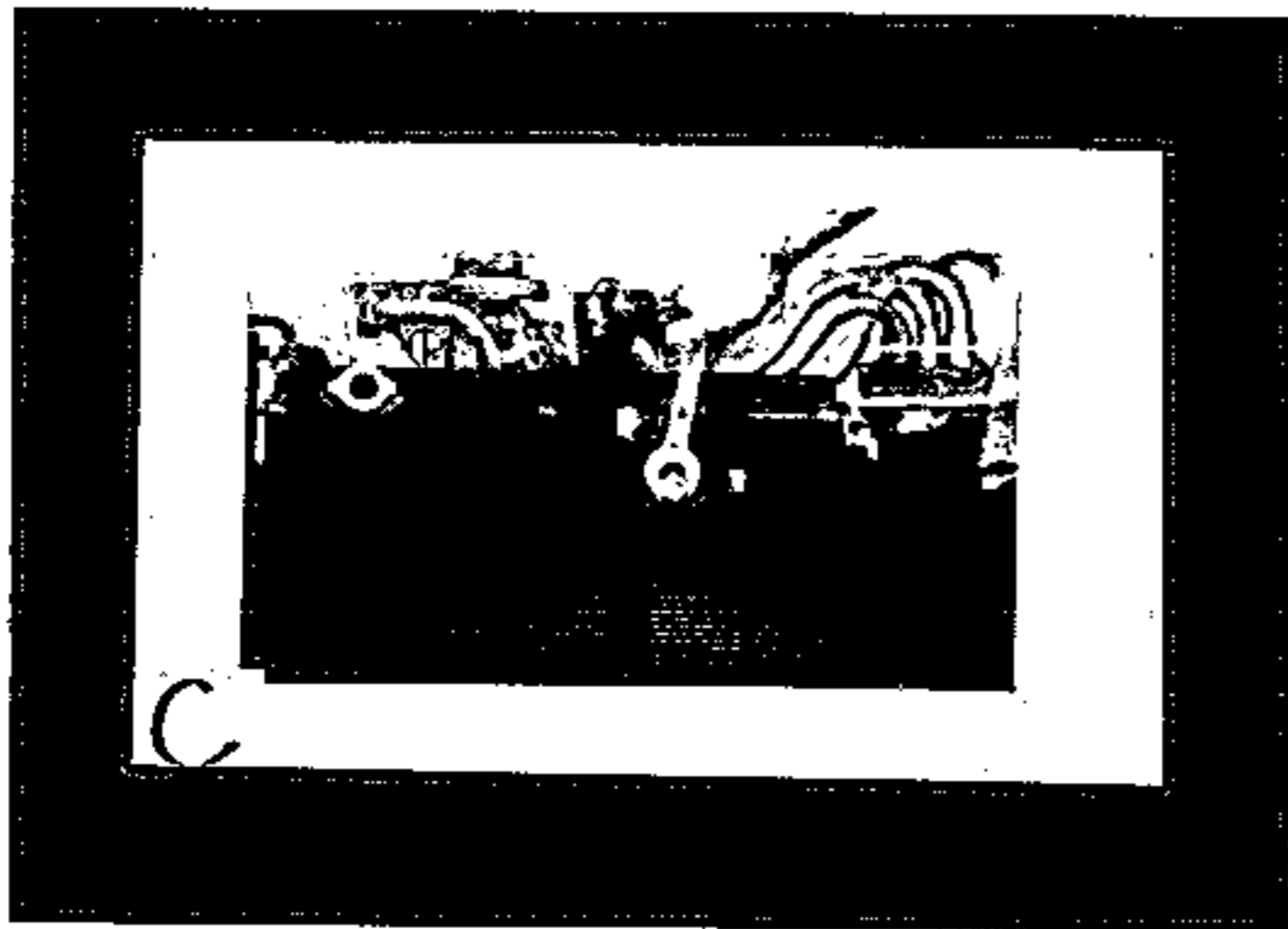
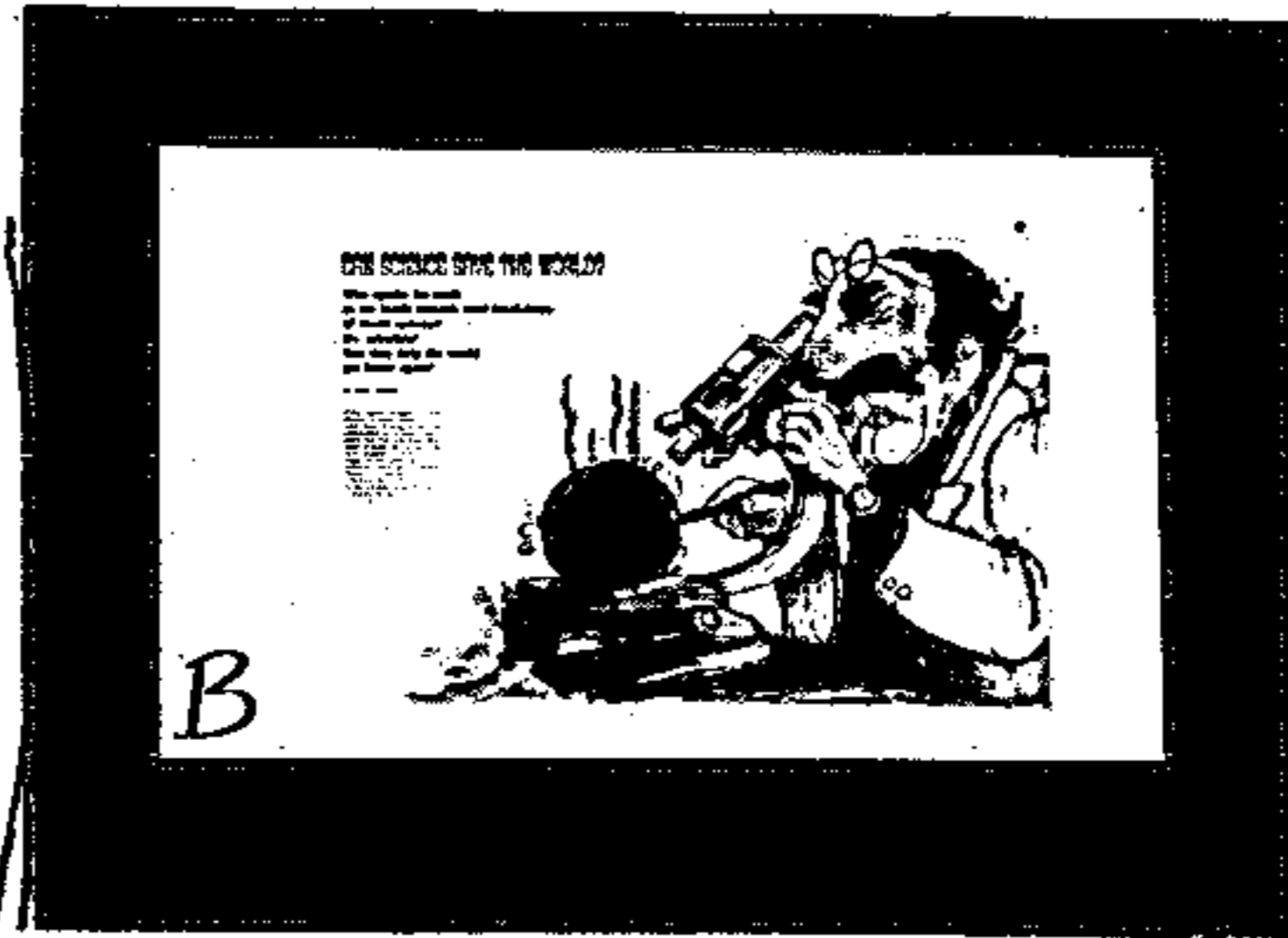
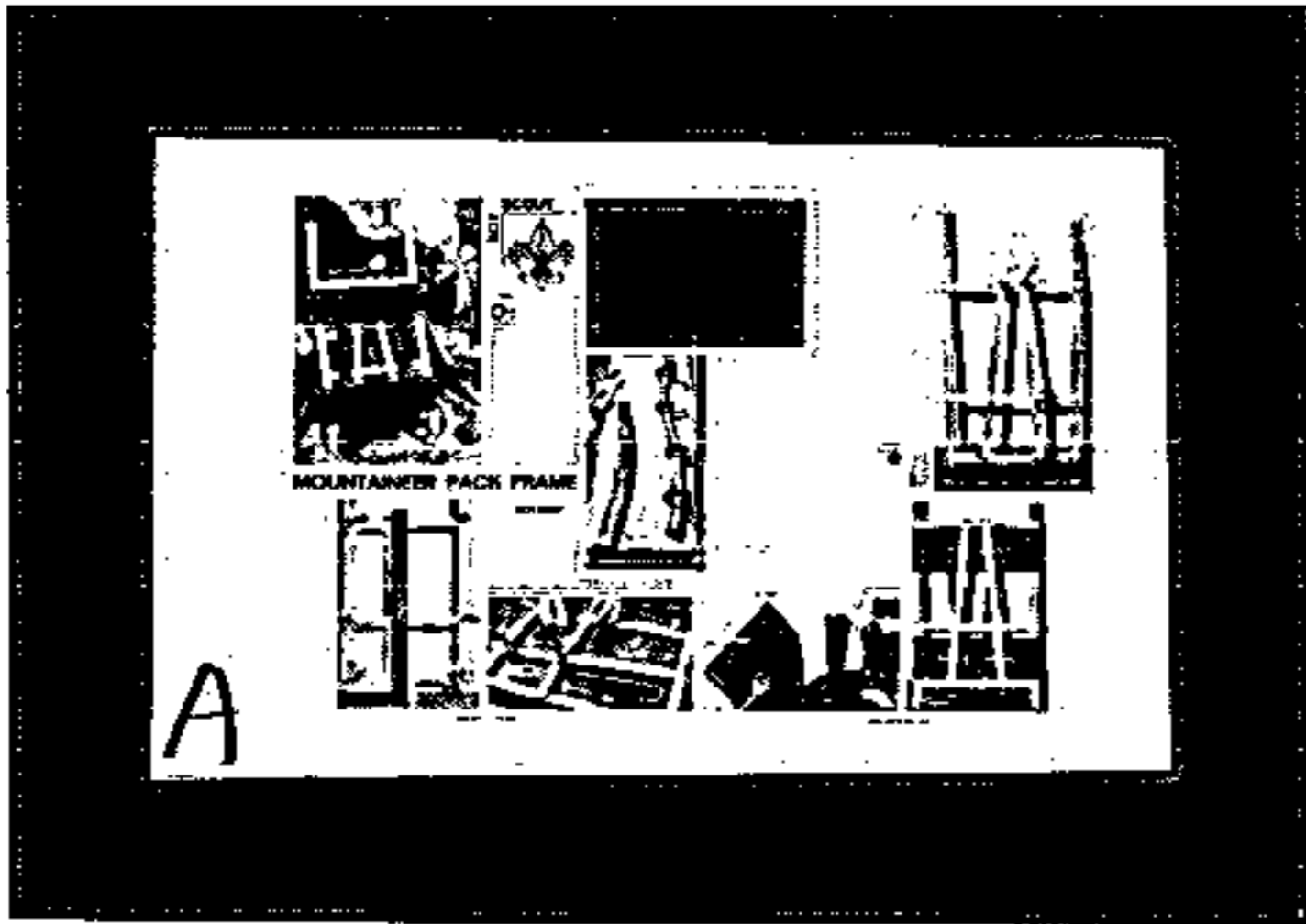
	1st 16 Tested			2nd 16 Tested		
	Female	Male	Total	Female	Male	Total
"Gateway to Danger" <u>Boy's Life</u>	0	0	0	0	2	2
"Love Song" <u>Campus Life</u>	8	4	12	4	5	9
12. What do you like most about the art?						
Color	4	3	7			
Variety	0	0	0			
Creativity	4	5	9			
Lines and shapes	0	0	0			
13. If you were given these four articles to read, which one would you read?						
"Age of Aquarius" <u>New Era</u>	2	0	2	2	1	3
"Don't Try for the Tyee" <u>Boy's Life</u>	1	4	5	1	3	4
"Make It Natural" <u>Seventeen</u>	4	0	4	3	1	4
"Living Dangerously" <u>Campus Life</u>	1	4	5	2	3	5
14. Why did you make your first choice above?						
Pictures	3	1	4			
Subject	4	7	11			
Color	0	0	0			
Scale or size	1	0	1			
15. Which appeals to you most from the standpoint of art?						
"Age of Acquarius" <u>New Era</u>	3	0	3	2	1	3
"Don't Try for the Tyee" <u>Boy's Life</u>	2	3	5	2	6	8

	1st 16 Tested			2nd 16 Tested		
	Female	Male	Total	Female	Male	Total
<u>"Make It Natural"</u> <u>Seventeen</u>	3	5	8	2	0	2
<u>"Living Dangerously"</u> <u>Campus Life</u>	0	0	0	2	1	3
16. What do you like most about the art?						
Color	2	3	5			
Variety	1	1	2			
Creativity	4	2	6			
Lines and shapes	1	1	2			
No Response	0	1	1			
17. Which magazine would you like to read most because of the cover?						
<u>Campus Life</u>	0	0	0	0	1	1
<u>Seventeen</u>	5	4	9	6	1	7
<u>New Era</u>	3	1	4	2	1	3
<u>Boy's Life</u>	0	3	3	0	5	5
18. What did you like most about the cover?						
Color	2	2	4			
Layout	0	5	5			
Approach	6	1	7			
Size	0	0	0			
19. Which magazine would you like to read (October, May and March <u>New Eras</u> )?						
October 1971	0	3	3			
May 1972	2	1	3			
March 1973	6	4	10			
20. Why did you choose that magazine?						
Subject	2	4	6			

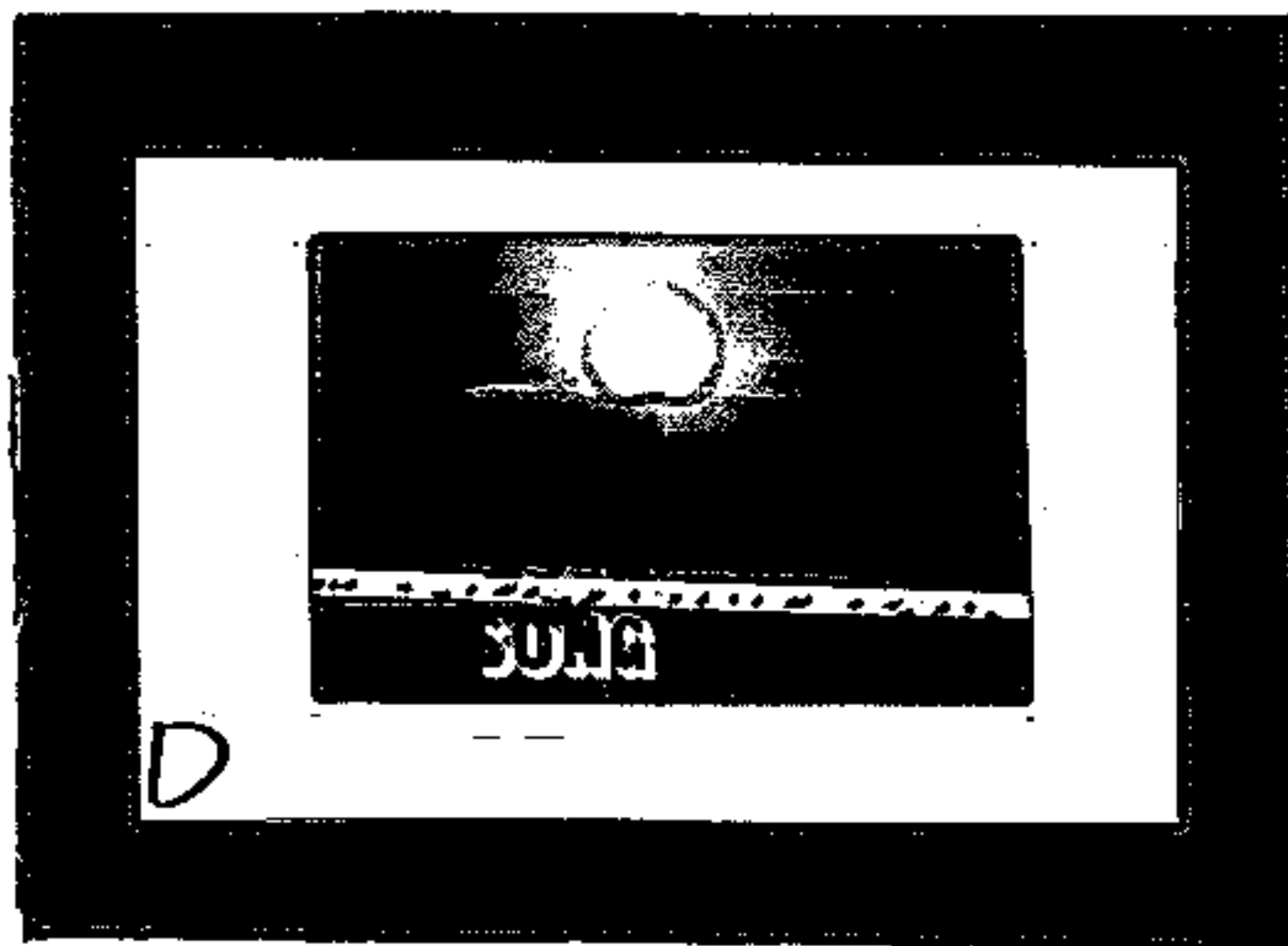
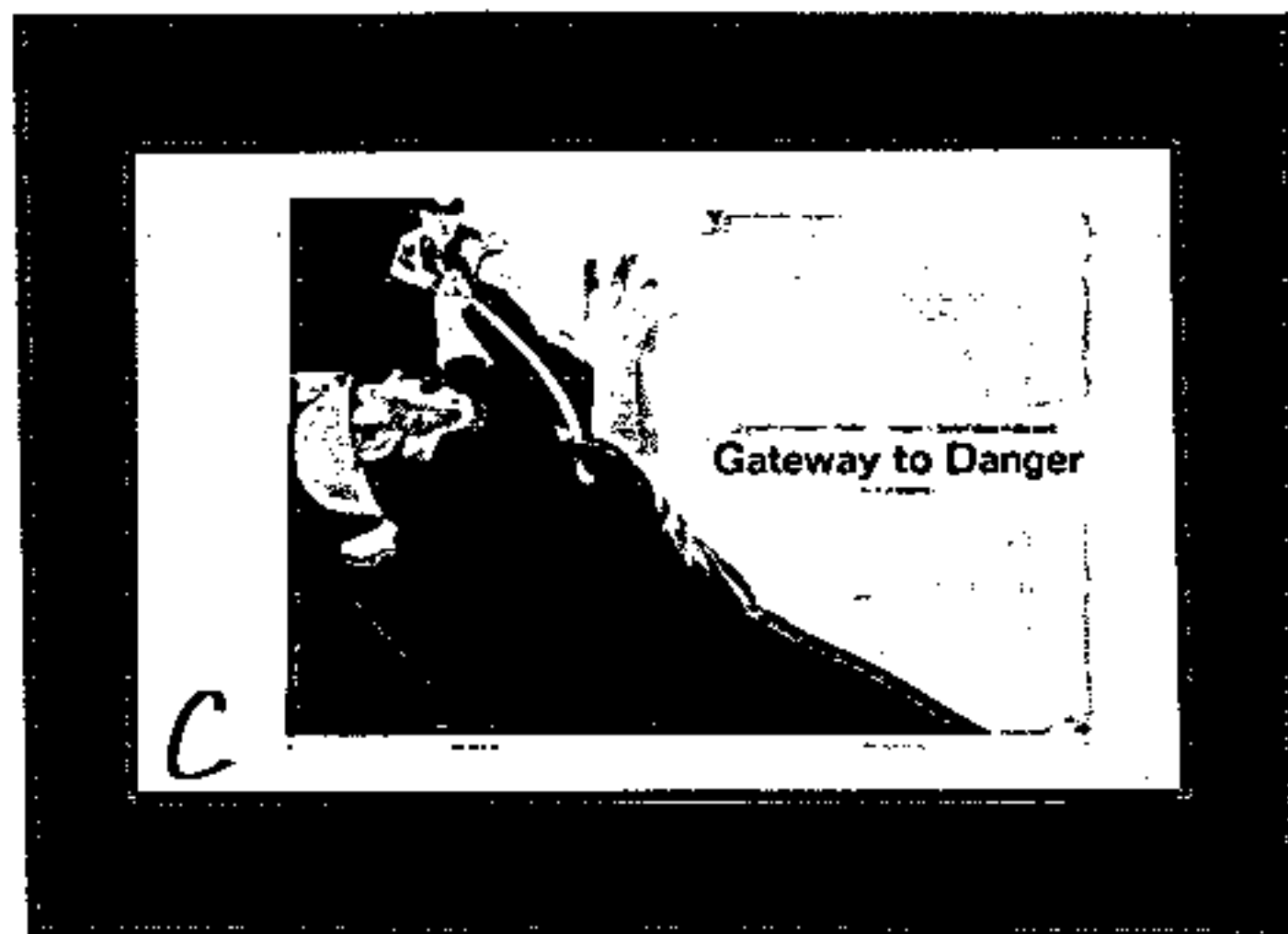
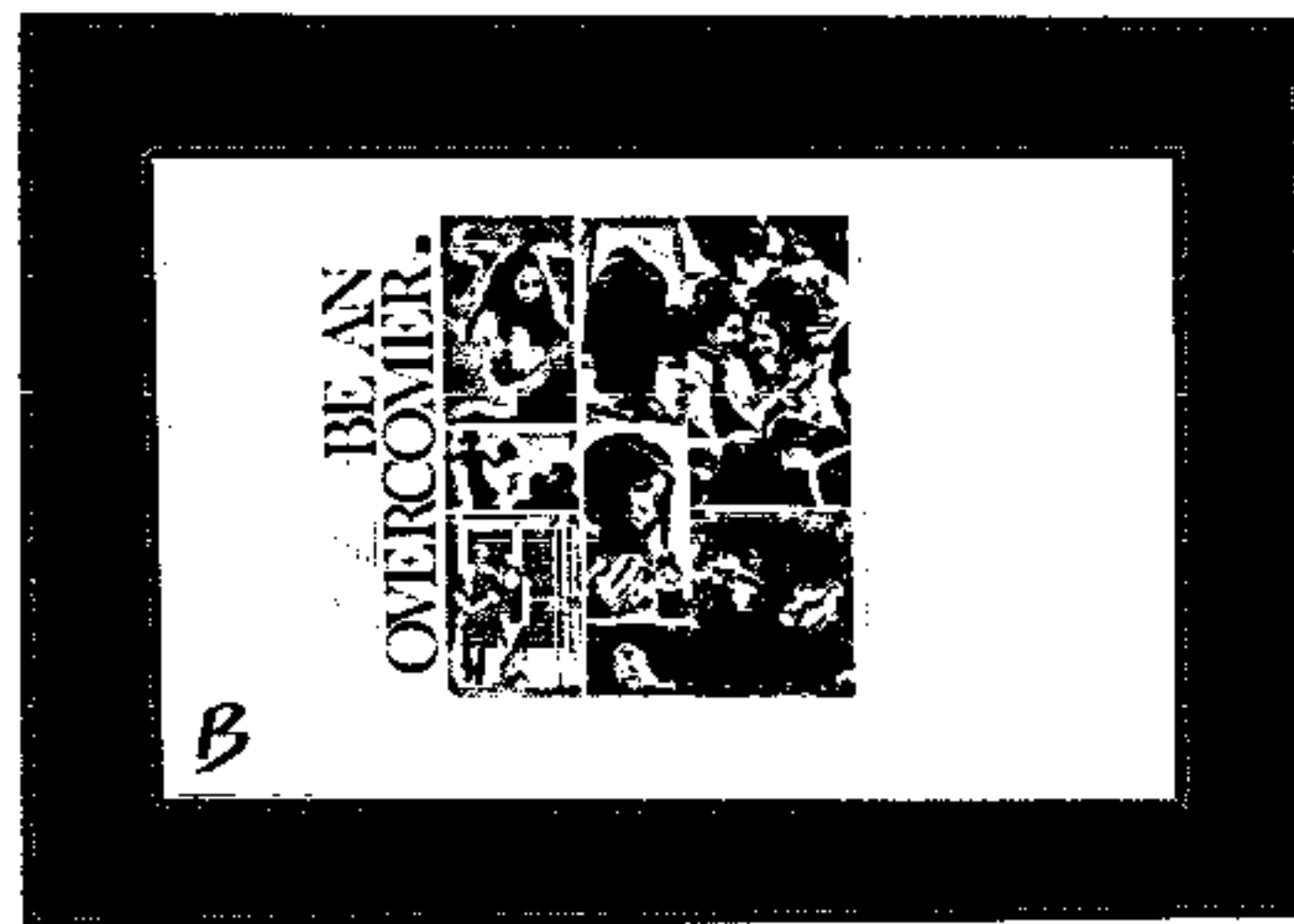
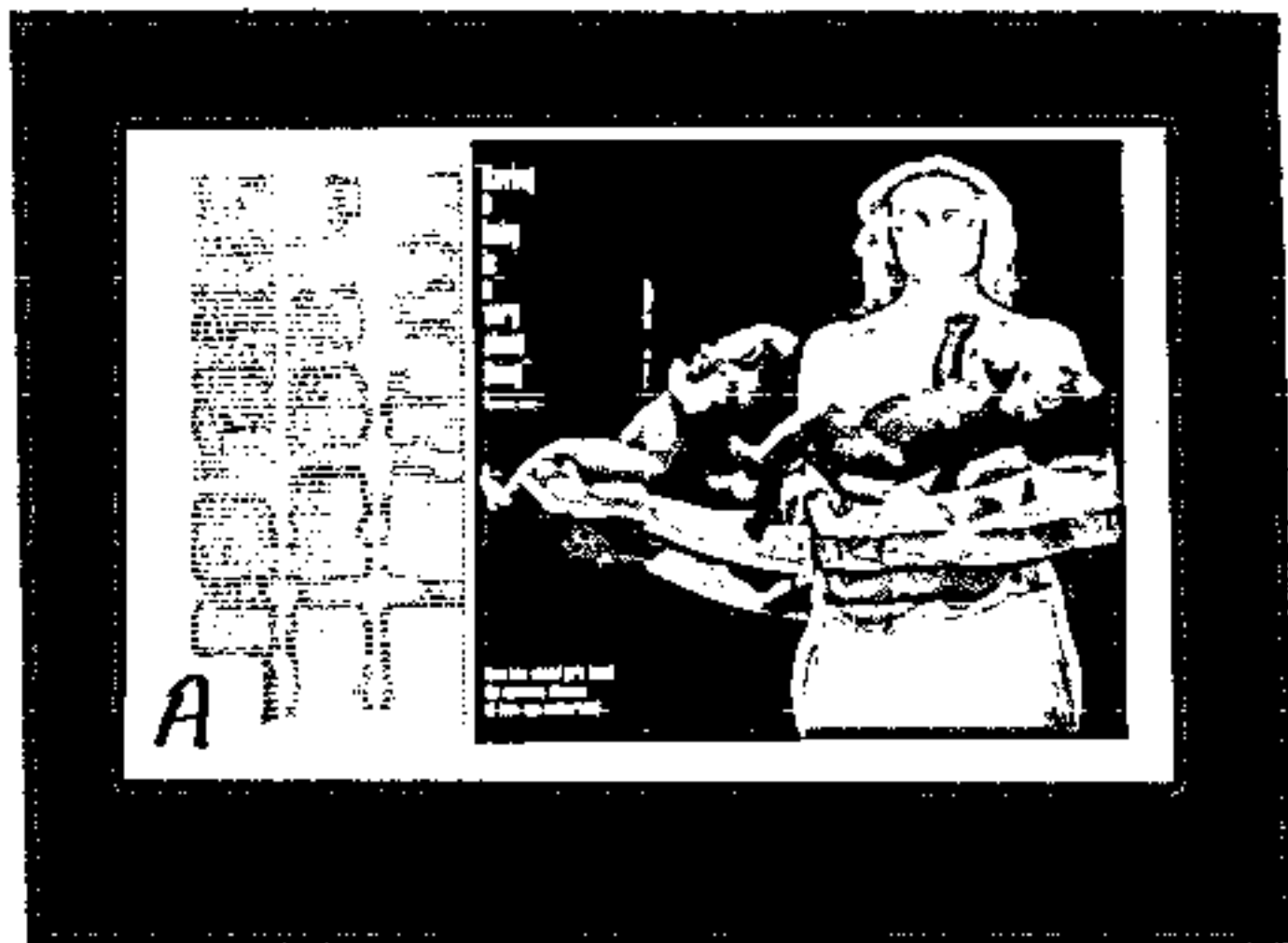
	1st 16 Tested			2nd 16 Tested		
	Female	Male	Total	Female	Male	Total
Pictures (color, fun)	5	3	8			
Most recent, creativity, color	0	1	1			
No Response	1	0	1			
21. After looking at the magazine for three minutes, which article would you like to read?				Times Chosen		
				<u>Male</u>	<u>Female</u>	
The Image of Mormons in Films, May 1972 (like to know who's Mormon)				3	2	
Bonnie Shand--pictures and country				1	1	
Athletics and Happiness				2	0	
Camp				0	1	
Take Me Out to the Games Machine, May 1972				0	1	
The Unspoken Words				0	1	
22. Which article from the past stands out most in your mind?						
"Cyrano de Cybernet"				3	3	
Article about getting jobs; don't read it				1	0	
Mormon cowboy in rodeos				1	0	
About skiing December 1972				1	0	
About servicemen at Christmas				0	1	
"Yellow Butterfly Love"				0	1	
It was about living with Him again				0	1	
The Unspoken Words				0	1	
About heaven				0	1	
No Response				2	0	



QUESTION 1 OF PILOT STUDY I

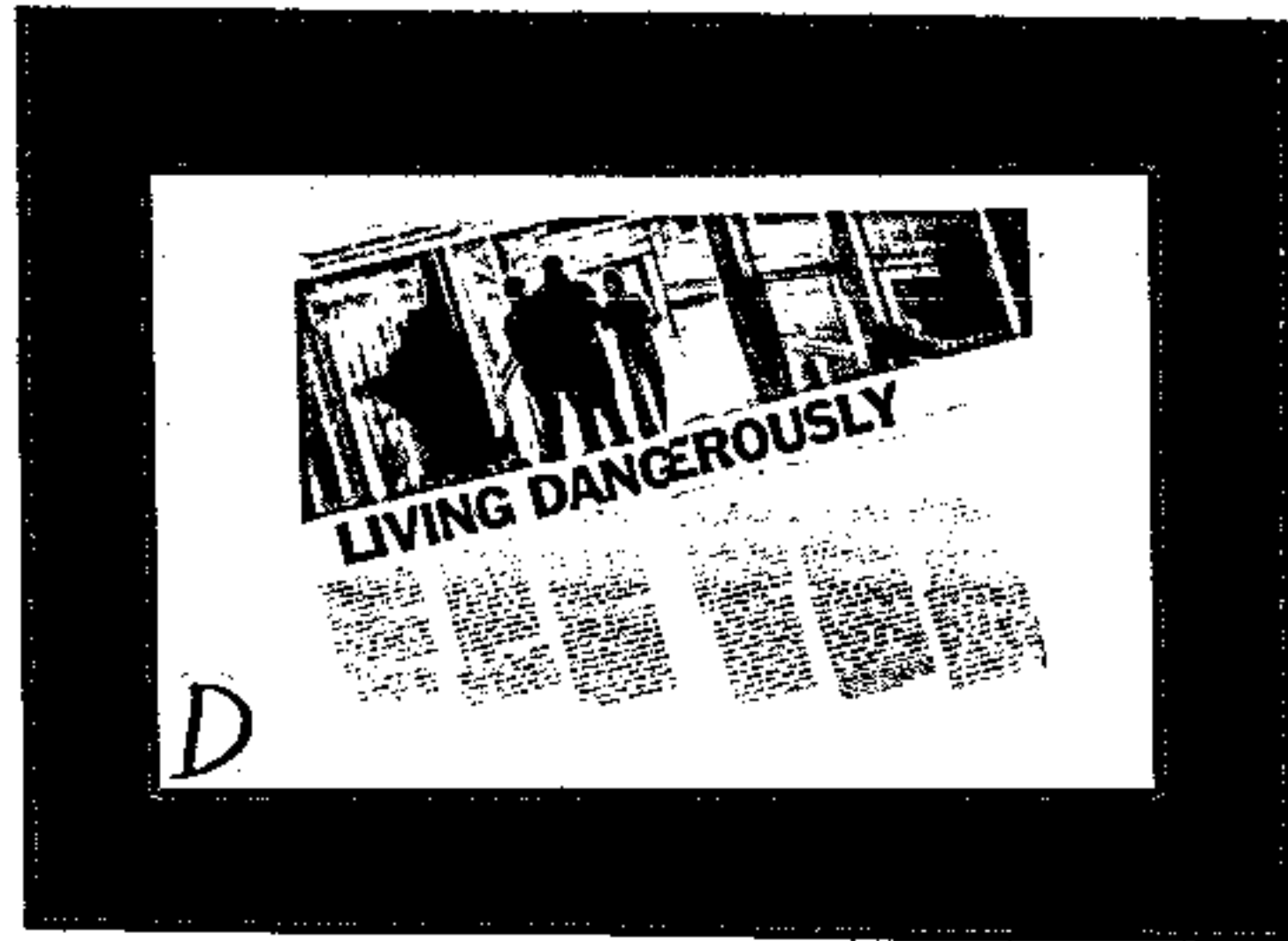
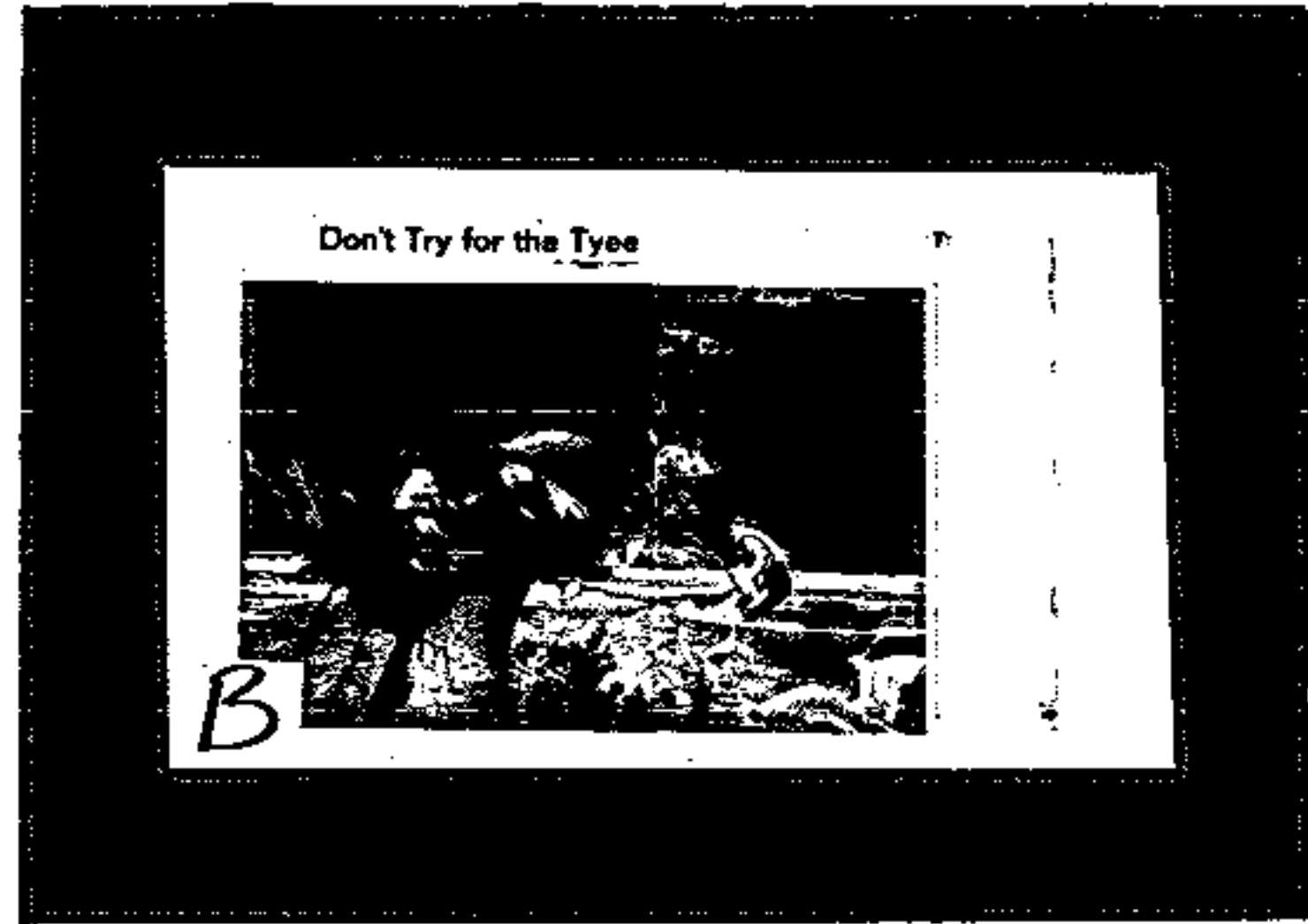
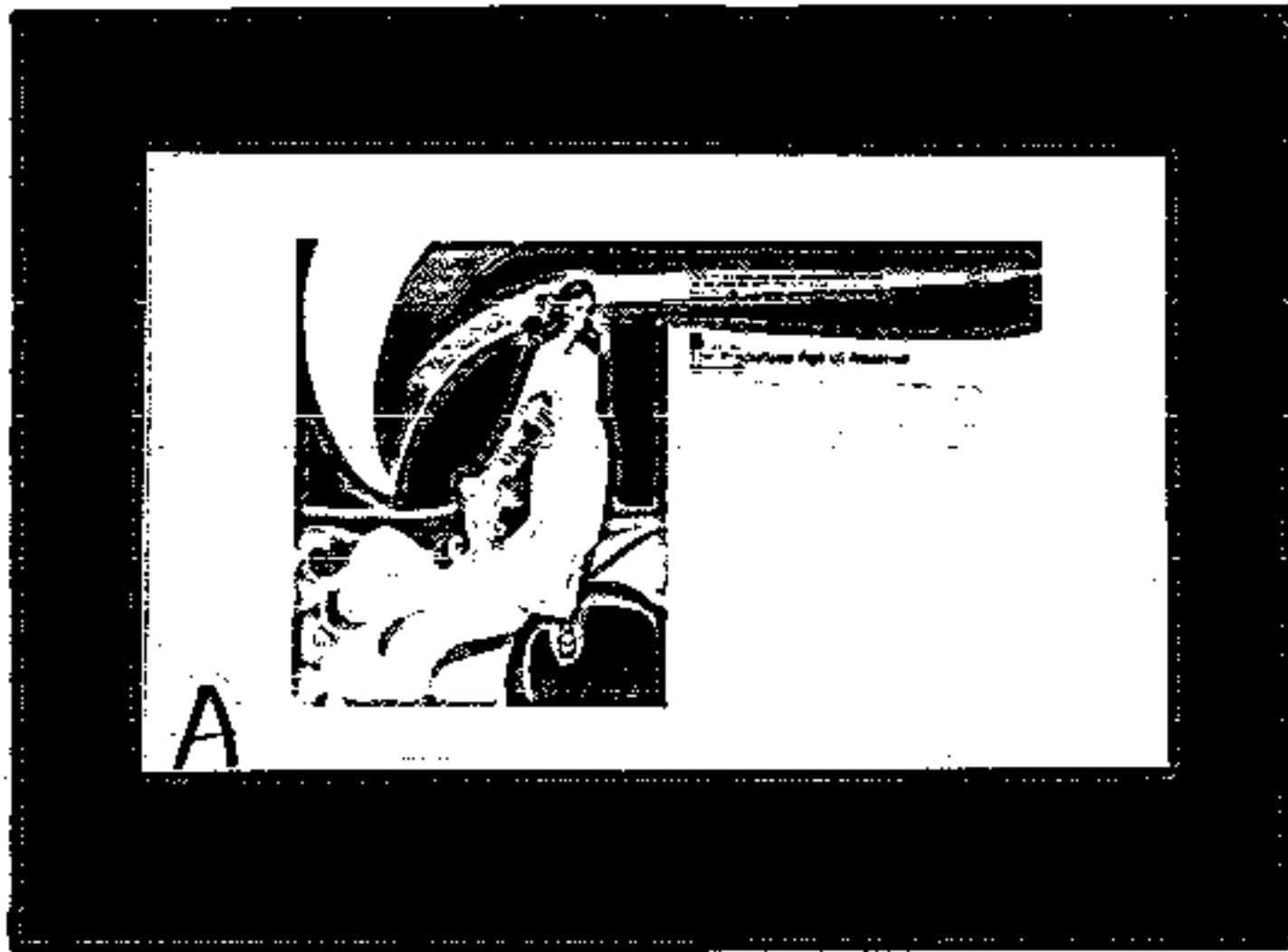


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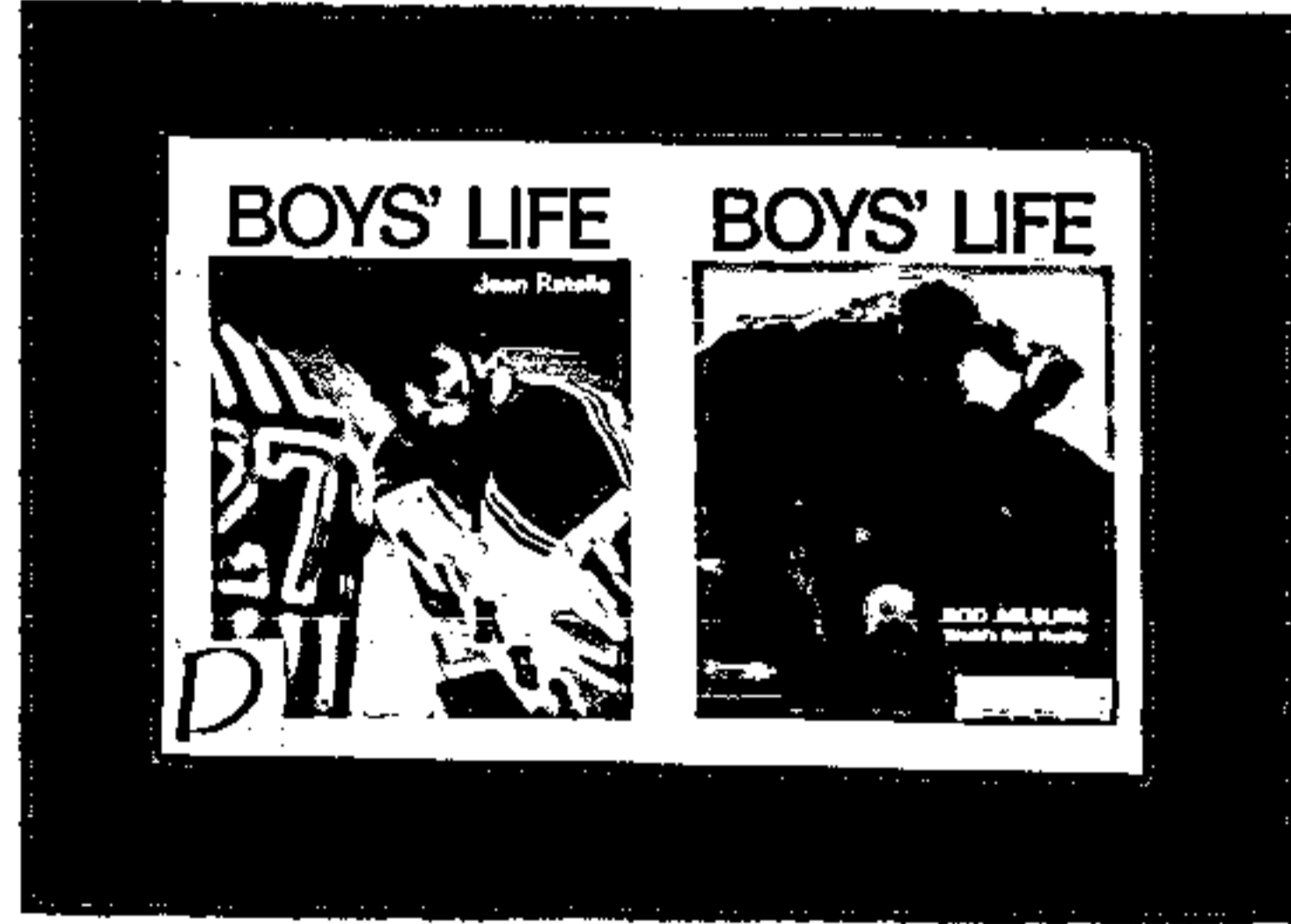
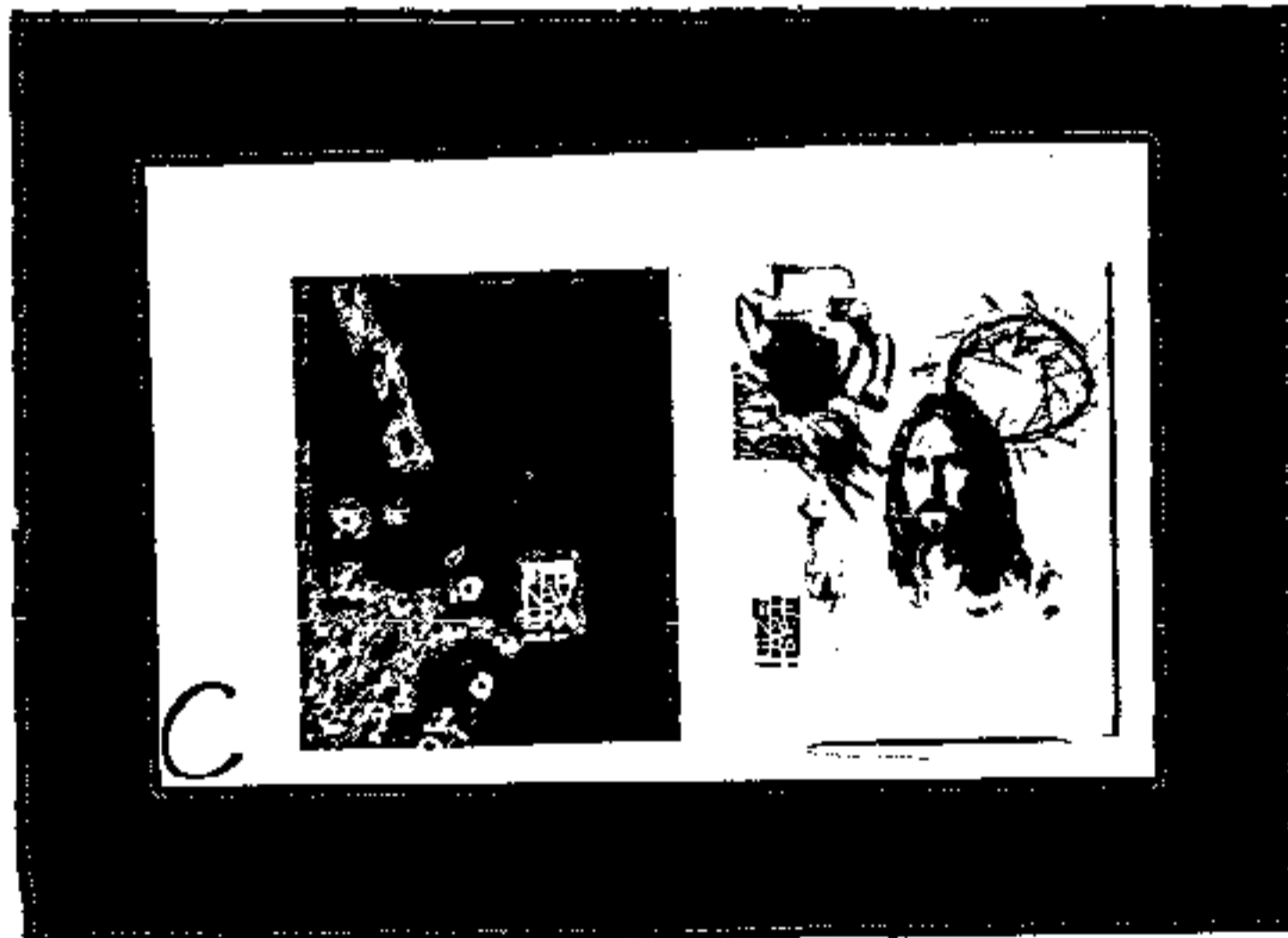
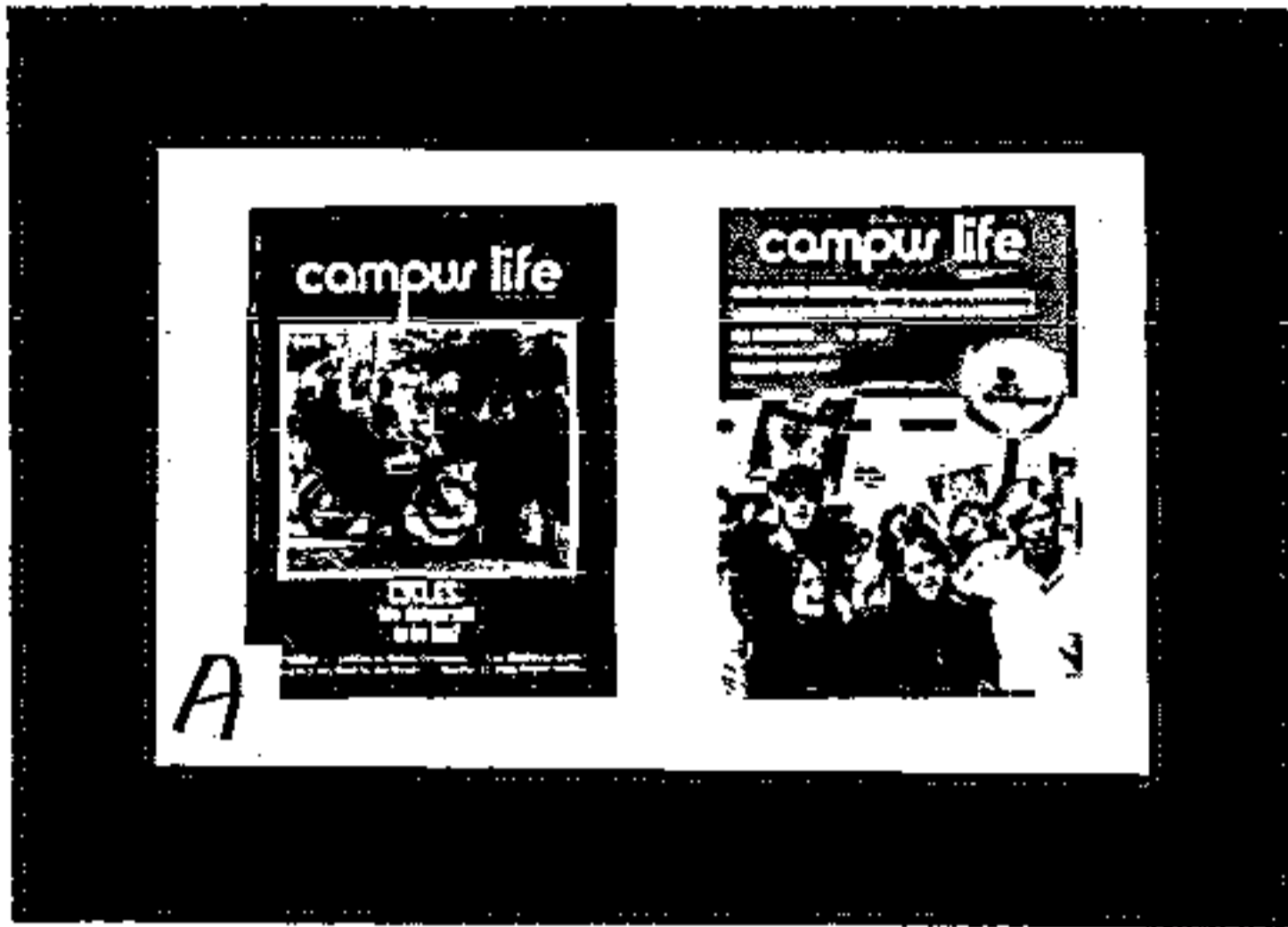


QUESTION 9 OF PILOT STUDY I





QUESTION 13 OF PILOT STUDY I



QUESTION 17 OF PILOT STUDY I

QUESTIONNAIRE GIVEN A CLASS OF TWENTY-TWO  
SOPHOMORES AT SKYLINE HIGH

	<u>Male</u>	<u>Female</u>	<u>Total</u>
A. Do you read:			
1. school texts			
a. always or very often	5	4	9
b. sometimes	6	7	13
c. never or rarely	0	0	0
2. newspapers			
a. always or very often	4	2	6
b. sometimes	7	7	14
c. never or rarely	0	2	2
3. the <u>New Era</u>			
a. always or very often	0	1	1
b. sometimes	5	8	13
c. never or rarely	5	3	8
4. other magazines			
a. always or very often	4	2	6
b. sometimes	6	8	14
c. never or rarely	1	1	2
5. comic books			
a. always or very often	0	0	0
b. sometimes	4	2	6
c. never or rarely	7	9	16

B. Name other magazines read:

<u>Magazine classification</u>	<u>Number read</u>
humor	1
technical	1
religion	1
general interest	5
housekeeping	5
news	6
fashion	6
sports	7

		<u>Male</u>	<u>Female</u>	<u>Total</u>						
<b>C. How often do you pick up the <u>New Era</u>?</b>										
1.	once	5	2	7						
2.	twice	2	2	4						
3.	three times	2	3	5						
4.	four times	0	0	0						
5.	five times	0	1	1						
6.	more than five times	0	0	0						
7.	don't know	2	3	5						
<b>D. How much time do you spend on an average issue?</b>										
1.	less than 15 minutes	6	0	6						
2.	15-30 minutes	4	7	11						
3.	31-45 minutes	0	1	1						
4.	46-59 minutes	0	0	0						
5.	1-2 hours	0	1	1						
6.	more than 2 hours	0	1	1						
7.	don't know	1	1	2						
<b>E. In forming opinions about serious social and religious issues, who do you rely on?</b>										
		<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>
boys	newspaper	3	0	1	2	1	1	1	1	1
girls	"	0	0	0	0	1	0	5	4	1
	Total	$\frac{3}{3}$	$\frac{0}{0}$	$\frac{1}{1}$	$\frac{2}{2}$	$\frac{1}{2}$	$\frac{1}{1}$	$\frac{6}{6}$	$\frac{5}{5}$	$\frac{2}{2}$
boys	parents	3	3	2	2	0	1	0	0	0
girls	"	4	2	3	1	1	0	0	0	0
	Total	$\frac{7}{7}$	$\frac{5}{5}$	$\frac{5}{5}$	$\frac{3}{3}$	$\frac{1}{1}$	$\frac{1}{1}$	$\frac{0}{0}$	$\frac{0}{0}$	$\frac{0}{0}$
boys	books	0	0	0	2	1	3	1	3	1
girls	"	0	0	1	2	2	4	1	1	0
	Total	$\frac{0}{0}$	$\frac{0}{0}$	$\frac{1}{1}$	$\frac{4}{4}$	$\frac{3}{3}$	$\frac{7}{7}$	$\frac{2}{2}$	$\frac{4}{4}$	$\frac{1}{1}$
boys	<u>New Era</u>	0	0	1	0	2	1	0	4	3
girls	" "	0	1	1	3	3	1	2	0	0
	Total	$\frac{0}{0}$	$\frac{1}{1}$	$\frac{2}{2}$	$\frac{3}{3}$	$\frac{5}{5}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{4}{4}$	$\frac{3}{3}$
boys	other magazines	0	0	1	1	3	0	3	1	2
girls	" "	0	0	0	0	2	2	2	2	3
	Total	$\frac{0}{0}$	$\frac{0}{0}$	$\frac{1}{1}$	$\frac{1}{1}$	$\frac{5}{5}$	$\frac{2}{2}$	$\frac{5}{5}$	$\frac{3}{3}$	$\frac{5}{5}$
boys	friends	3	4	1	0	2	0	1	0	0
girls	"	1	4	3	1	1	1	0	0	0
	Total	$\frac{4}{4}$	$\frac{8}{8}$	$\frac{4}{4}$	$\frac{1}{1}$	$\frac{3}{3}$	$\frac{1}{1}$	$\frac{1}{1}$	$\frac{0}{0}$	$\frac{0}{0}$
boys	religious advisors	1	3	3	0	0	0	1	2	1
girls	" "	5	3	3	0	0	0	0	0	0
	Total	$\frac{6}{6}$	$\frac{6}{6}$	$\frac{6}{6}$	$\frac{0}{0}$	$\frac{0}{0}$	$\frac{0}{0}$	$\frac{1}{1}$	$\frac{2}{2}$	$\frac{1}{1}$

		1	2	3	4	5	6	7	8	9
boys	T.V.	1	1	2	2	0	1	3	0	1
girls	"	0	1	0	0	0	0	1	2	7
	Total	$\frac{1}{1}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{0}{0}$	$\frac{1}{1}$	$\frac{4}{4}$	$\frac{2}{2}$	$\frac{8}{8}$
boys	teachers	0	0	0	2	2	4	1	0	2
girls	"	1	0	0	4	1	3	0	2	0
	Total	$\frac{1}{1}$	$\frac{0}{0}$	$\frac{0}{0}$	$\frac{6}{6}$	$\frac{3}{3}$	$\frac{7}{7}$	$\frac{1}{1}$	$\frac{2}{2}$	$\frac{2}{2}$

F. Do you believe it is hard to get both sides of an important issue from:

girls	friends	0	1	0	0	1	3	1	2	2
boys	"	2	1	2	1	0	0	0	3	1
	Total	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{1}{1}$	$\frac{1}{1}$	$\frac{3}{3}$	$\frac{1}{1}$	$\frac{5}{5}$	$\frac{3}{3}$
girls	books	2	0	0	6	0	1	0	0	1
boys	"	0	0	3	1	1	0	1	1	3
	Total	$\frac{2}{2}$	$\frac{0}{0}$	$\frac{3}{3}$	$\frac{7}{7}$	$\frac{1}{1}$	$\frac{1}{1}$	$\frac{1}{1}$	$\frac{1}{1}$	$\frac{4}{4}$
girls	parents	1	0	1	1	1	1	1	1	3
boys	"	1	1	1	1	1	1	1	1	2
	Total	$\frac{2}{2}$	$\frac{1}{1}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{5}{5}$
girls	New Era	0	1	1	1	1	1	3	1	1
boys	" "	3	0	0	2	1	0	0	1	3
	Total	$\frac{3}{3}$	$\frac{1}{1}$	$\frac{1}{1}$	$\frac{3}{3}$	$\frac{2}{2}$	$\frac{1}{1}$	$\frac{3}{3}$	$\frac{2}{2}$	$\frac{4}{4}$
girls	other magazines	1	1	4	1	1	2	0	0	0
boys	" "	0	2	1	1	1	1	2	2	0
	Total	$\frac{1}{1}$	$\frac{3}{3}$	$\frac{5}{5}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{3}{3}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{0}{0}$
girls	newspapers	0	5	1	1	1	0	0	1	1
boys	"	1	1	0	2	1	2	2	0	1
	Total	$\frac{1}{1}$	$\frac{6}{6}$	$\frac{1}{1}$	$\frac{3}{3}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{1}{1}$	$\frac{2}{2}$
girls	T.V.	5	1	0	0	1	0	2	1	0
boys	"	0	1	0	2	2	3	0	2	0
	Total	$\frac{5}{5}$	$\frac{2}{2}$	$\frac{0}{0}$	$\frac{2}{2}$	$\frac{3}{3}$	$\frac{3}{3}$	$\frac{2}{2}$	$\frac{3}{3}$	$\frac{0}{0}$
girls	teachers	0	1	1	0	3	1	2	1	1
boys	"	2	1	1	0	2	2	1	0	0
	Total	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{0}{0}$	$\frac{5}{5}$	$\frac{3}{3}$	$\frac{3}{3}$	$\frac{1}{1}$	$\frac{1}{1}$
girls	religious advisors	1	0	2	0	1	1	1	3	1
boys	" "	1	3	2	0	1	1	2	0	0
	Total	$\frac{2}{2}$	$\frac{3}{3}$	$\frac{4}{4}$	$\frac{0}{0}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{3}{3}$	$\frac{3}{3}$	$\frac{1}{1}$

## G. List 5 favorite colors in order of preference:

<u>Girls</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
green	2	2	0	1	2
red	2	2	0	0	1
pink	1	2	2	3	0
yellow	1	0	6	0	2
purple	2	1	0	1	0
blue	3	1	1	3	0
orange	0	1	0	0	3
brown					2
white			1		
maroon				1	
<u>Boys</u>					
chartreuse			1		
black	1				
gray		1			
green	0	1	2	3	1
red	2	3	3	0	2
pink					1
yellow	0	1	1	3	1
purple	1	1	1	0	2
blue	5	2	3	1	0
orange	1	1	0	0	2
brown				2	
white					1
silver				1	
<u>Totals</u>					
green	2	3	2	4	3
red	4	6	3	0	3
pink	1	2	2	3	1
yellow	1	1	7	3	3
purple	3	2	1	1	2
blue	8	3	4	4	0
orange	1	2	0	0	5
brown				2	2
white			1		1
silver				1	
maroon				1	
chartreuse			1		
black	1				
gray		1			

## SURVEY GIVEN A GROUP OF 25 AT THE PROVO OAK HILLS

## FIRST WARD MIA AND A GROUP OF 15 AT THE

## SALT LAKE 18TH WARD MIA

1. CONTRAST

dirty park	1	belch	1
messy	5	bitter	1
rampaged forest	1	children	1
confusion	3	anger	1
blah	3	ugly	1
spring	3	fear	1
hate war	1	envy	1
kindergarten	1	swamp	1
vegetables	1	puddle	1
grass and storms	1	no response	10
sick	1		

General impression: mess, confusion

2. COLOR

happy	6	widespread	1
tree	7	butterfly	1
psychedelic	1	intense	1
invigorating	1	colorful	1
beautiful	3	mirror	1
flying	1	water	1
tornado/storm/ whirlpool	3	no response	10
wow!	1		

General impression: happy

3. VALUE

walnut	1	butterfly	7
evil	4	sadness	3
boxing gloves	1	shadow	2
obsolete	1	depression	1
Satan	3	mud	1
complacent	1	secretive	1
tarantula, beast	1	bat	1
despair	1	dark house	1
clear, sensible	1	sin	1
morbid	1	clouds	1
gloomy	1		

General impression: negative emotions, evil

4. SIZE

fireside, winter	1	jewelry	1
love it	1	contained, but	
ballet dancer	1	happy	1
man	1	love	1
obsolete	1	vase	1
fifth grade	1	bug	5
physical	1	spaceman	1
clot	1	quietness	1
lovely	1	corny feeling	1
the world situation	1	mysterious space-	
cold	1	ship	1
butterfly	2	small--funny	1
little, but noticed	1	love--a heart	
loneliness	2	with all loves	
insignificant, but		emotions	1
still struggling	1	no response	5
heart	2		

General impression: small, lonely

5. VALUE

rust	1	goat face	1
frog	1	dress	1
tornado, storm		bug	2
clouds	1	sad face	1
bond	1	zombie face	1
man with pigtails	1	coat	1
weird	1	joy	1
monster	3	light	1
funny	1	diluted	1
crab	1	steel man	1
passiveness	1	holy, a spirit	1
wishy washy	1	Japanese man	1
eerie, mysterious	1	clear	1
foggy, faint,		drop of coffee	1
unreal, illusion	1	no response	10

General impression: foggy illusion, passive, spirit, man, goat, monster

6. HARMONY (color)

happy and gay	4	kitchen colors	
butterfly--super		(putrid)	1
beautiful		sunny	3
and colorful	5	looking through	
peacefulness	1	misted window	
flower	1	in spring	1
bright	3	lily pad	1
walk in the park	1	month of June at	
spring (happy)	8	an ice cream	
fall	1	parlor	1



summer (happy, lovely, fun!)	4	birds flying	1
angels	2	friendly	1
		morning sun	1

General impression: spring, summer, bright, happy, sunny

7. LINE (color)

branch of a tree	1	clover	1
grass (growing)	10	lazy summer day	1
(skinny) grass-		fantasy	1
hopper, praying		rickshaw	1
mantis	1	unsureness	1
green chives	1	new, alive	1
desire--green	1	gay	1
stringy	1	no cares	1
sleepy	1	tries	1
light	1	growing plants	1
vines	1	jumpy	1
coolness	1	weeds with pods	1
foliage	1	windy day	1
spring	1	no response	5
running	1		

General impression: grass, growing; trees; vines; weeds; foliage, sleepy, lazy, unsure, no cares

8. REPETITION (form); CONTRAST (color)

brick wall	1	lines--nothing	1
trees	1	inferiority-	
happy	1	different	1
bug	1	books	1
two green beans	1	earthworm with	
weight chart	1	inflamed colon	1
blocks	1	fence	1
glad--that there is		row of garbage	
a light in the		cans	1
dark	1	a person not	
unique	1	conforming	1
loneliness	1	sesame street	1
looks like green		remedial	1
cells mixed with		east	1
one red	1	short	1
caterpillar	1	being alone	1
Stonehenge,		organized in	
England	1	place	1
color chart	1	railroad tracks	1
grass again	1	no response	10

General impression: lovely, inferiority, different, non-conformist, order

9. COLOR

hole in the wall	1	lakes	2
sly	3	calm, still	1
happy	1	ocean	1
paint brush on		pretty shade of	
Sears paint		blue	1
commercial	1	space	1
the blue angel	1	dog	1
cold, winter	1	ski	1
sob	1	separate United	
a window	2	States of America	1
cool	1	icy (ice blocks)	2
refrigerator	1	togetherness	1
a bed in a room	1	water (Lake Tahoe)	1
a door or windows		being confined	1
on a rainy day	1	flag	1
really spacy	1	no response	8
my dad	1		

General impression: sky, water, cold, window

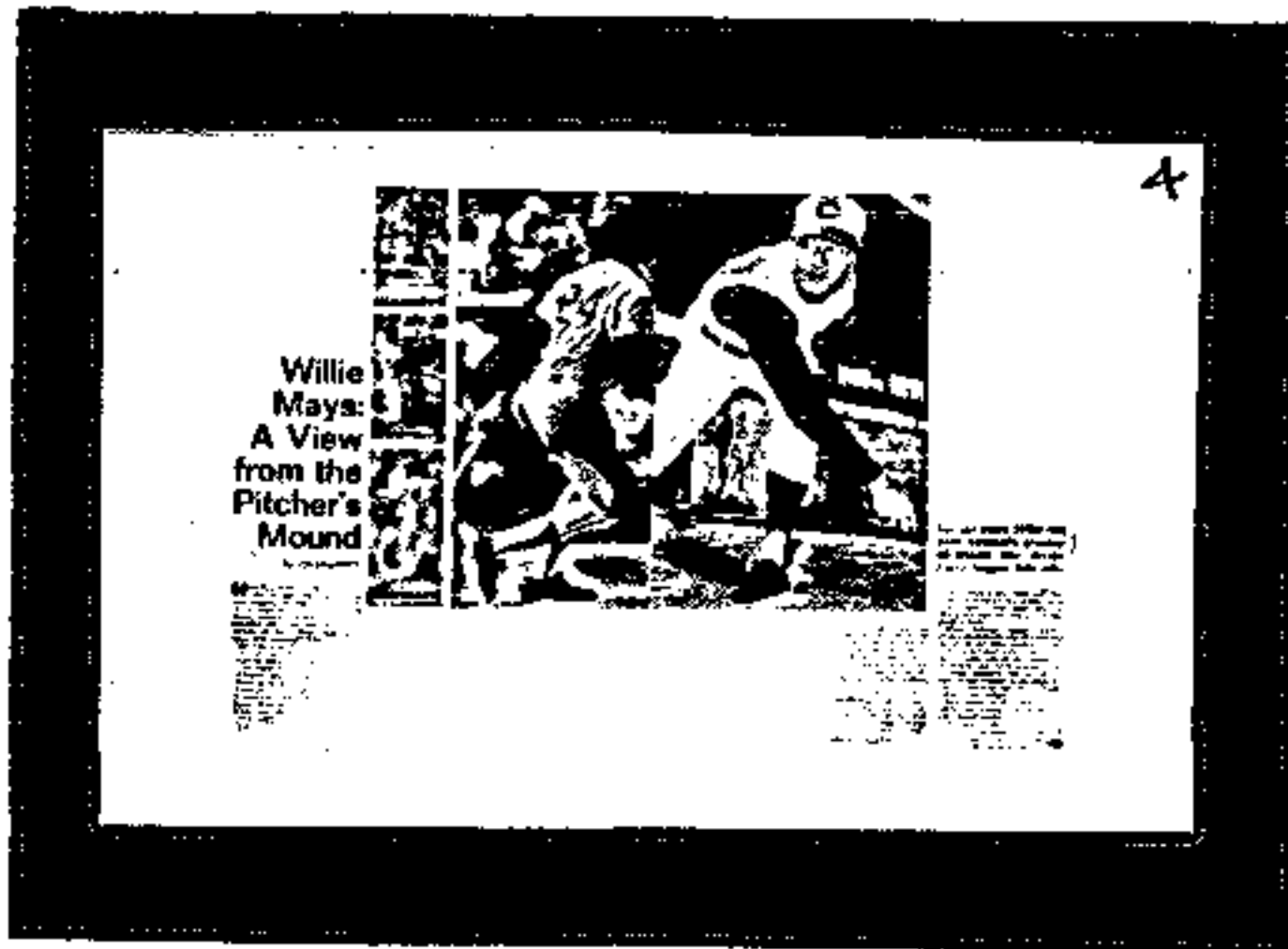
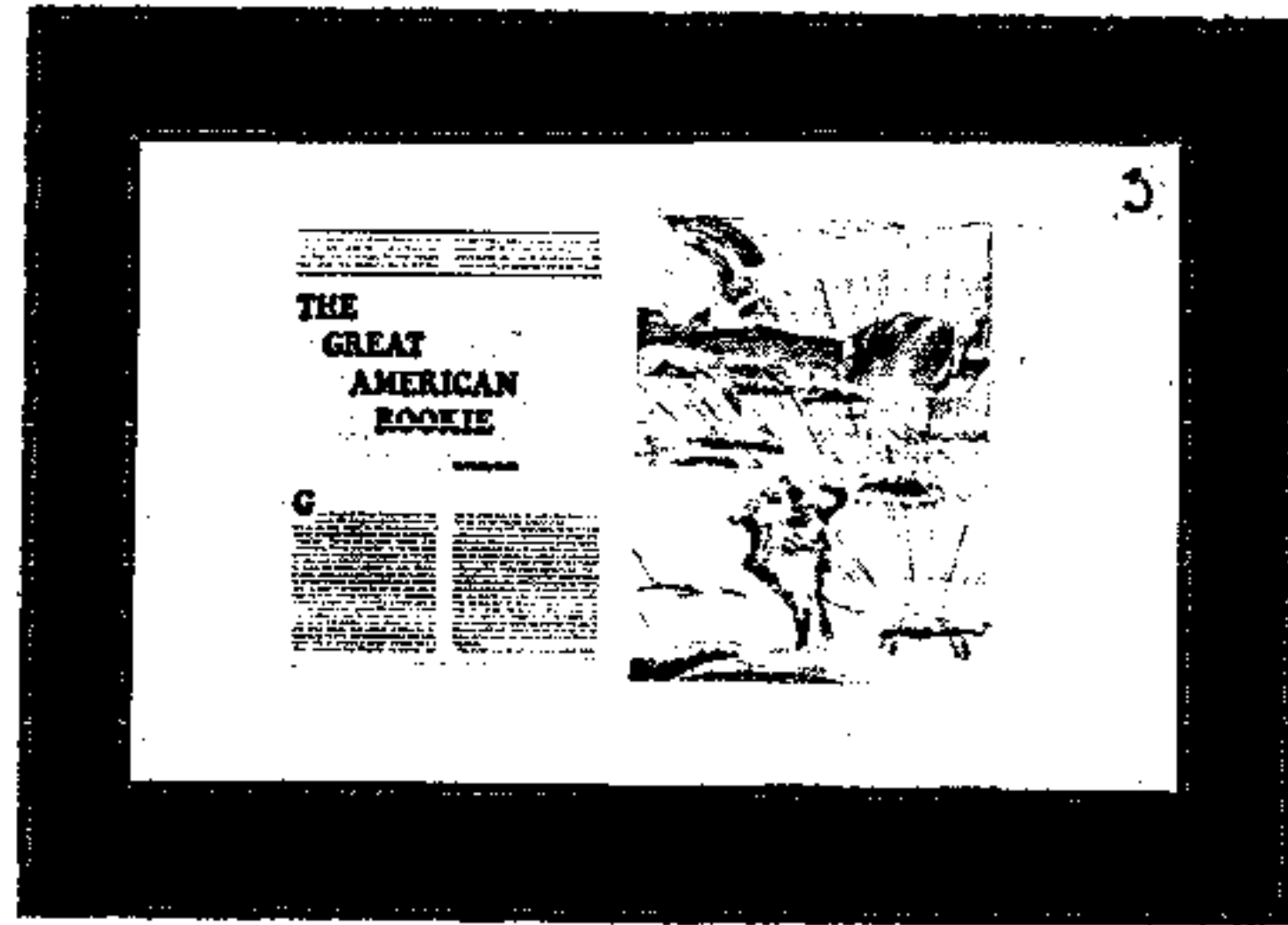
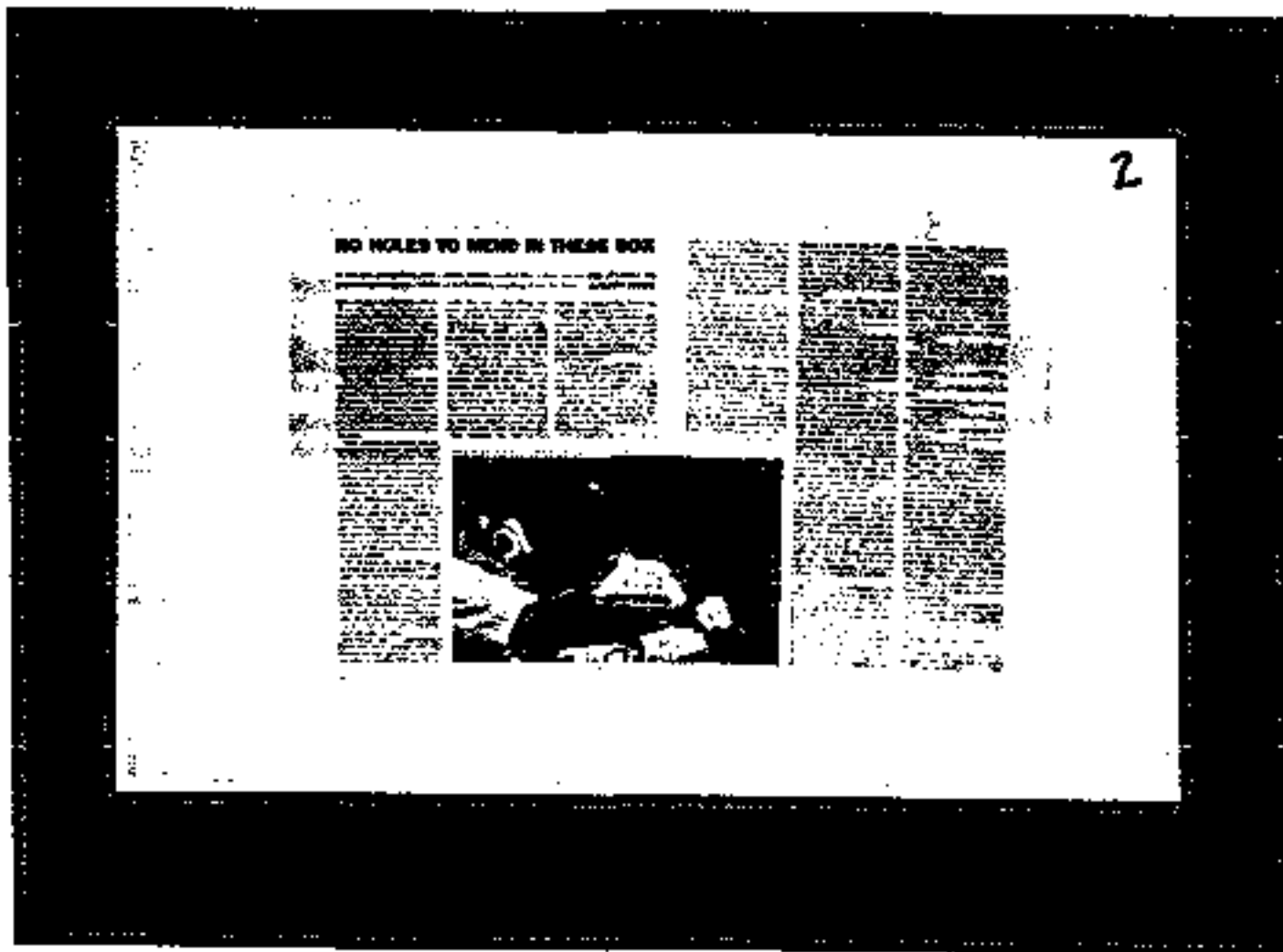
10. DIVISION OF SPACE

two yards	1	flag	1
two blocks	3	green beans	1
tired	1	book	1
squashed feeling	1	a wall of grass	1
two sides of life	1	a bloody waterfall	1
separate, lonely	1	Sesame Street	1
(two people		a pin between two	
separated by a		cinder blocks on	
difference)		the wall at	
farm	1	Wymount Terrace	1
friends--all		getting squashed	
different sizes	1	between two fat	
worm stuck in a		people on an	
hole	1	elevator	1
garbage cans	1	exclamation	1
Rothko	1	a long journey	1
overcrowdedness	1	helpless	1
hopeless	1	a lawn	1
out of place,		a wall between	
standing out	1	two houses	1
division between		no response	9
two things	1		
ballerina	1		

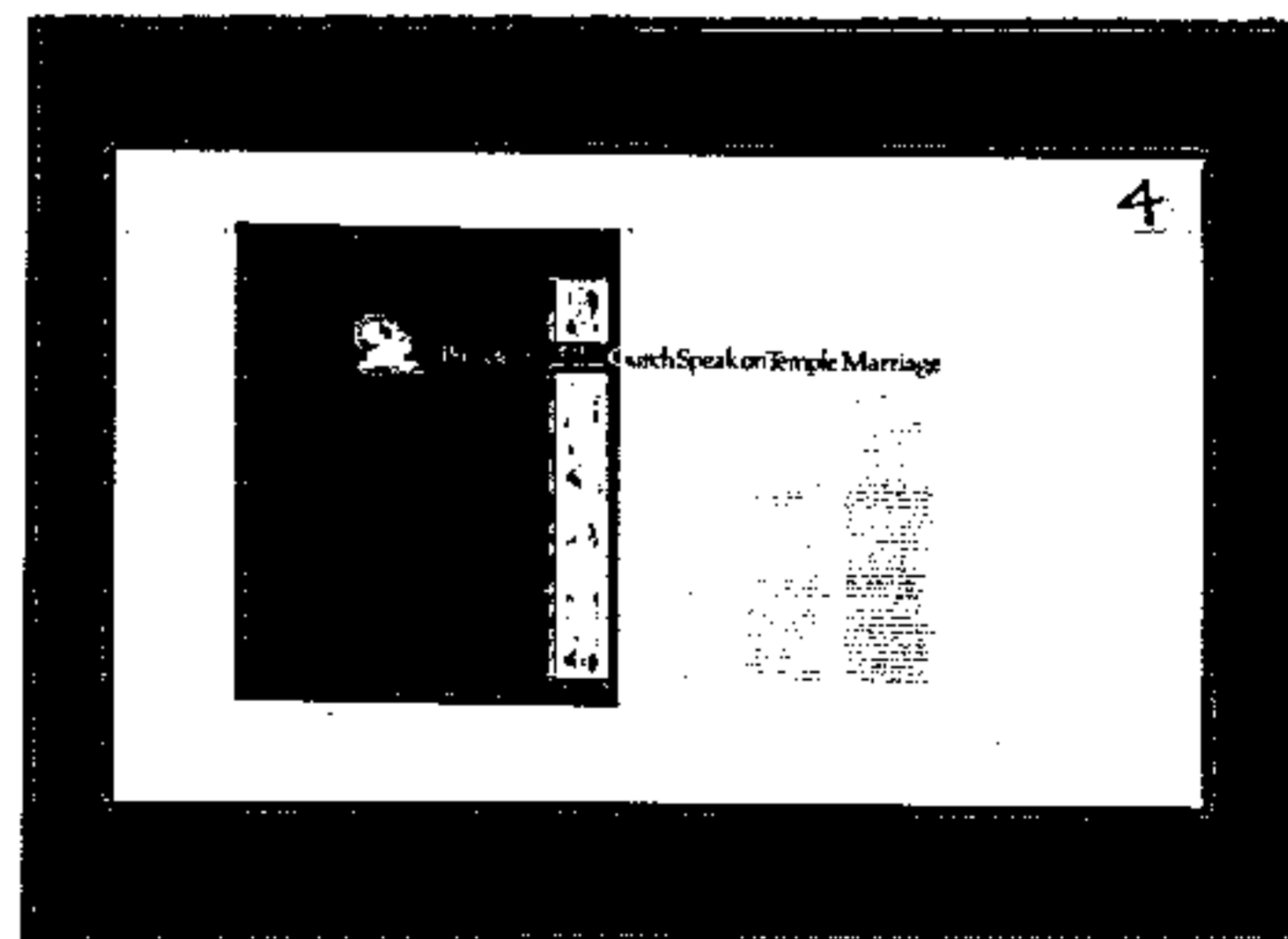
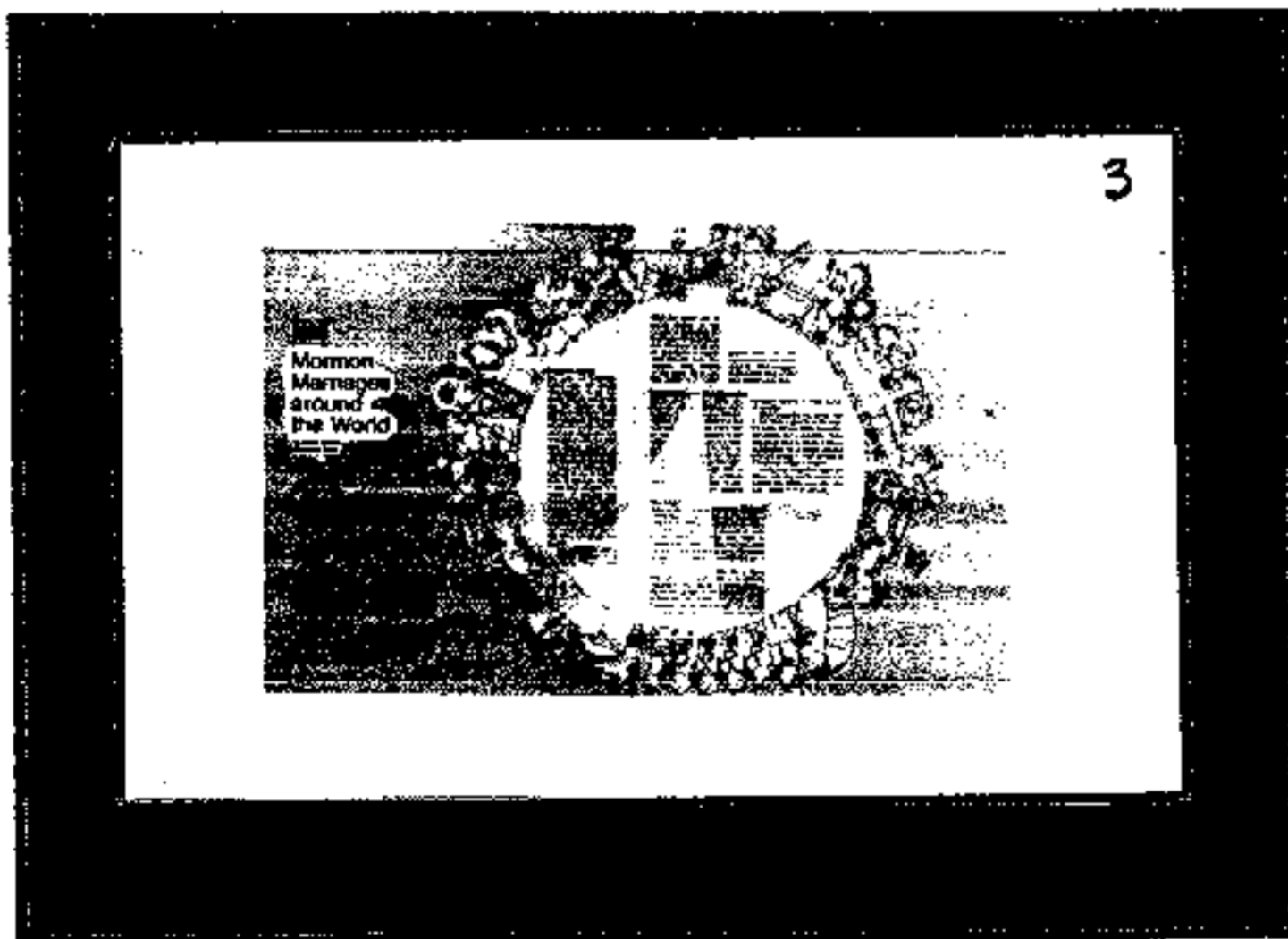
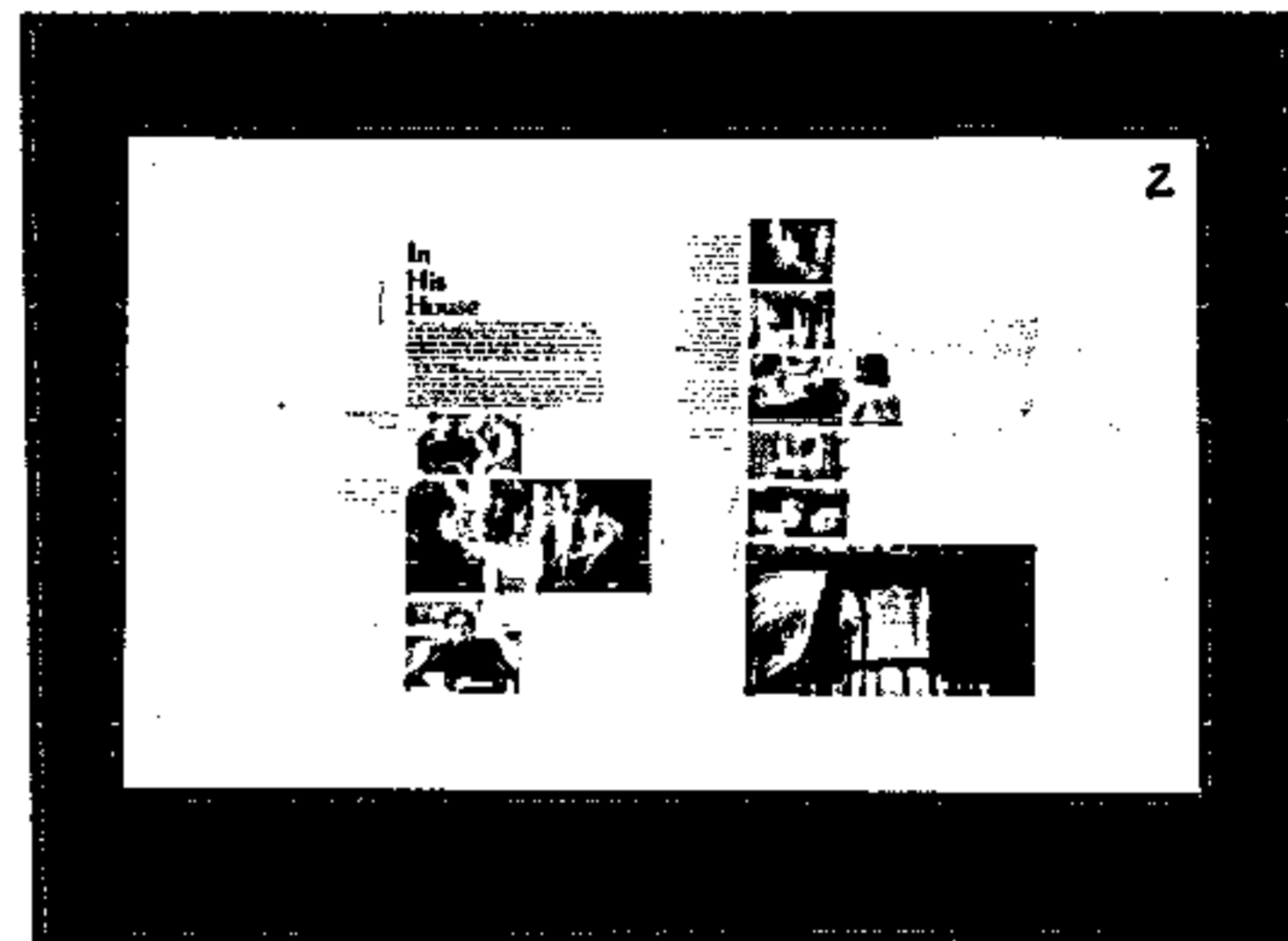
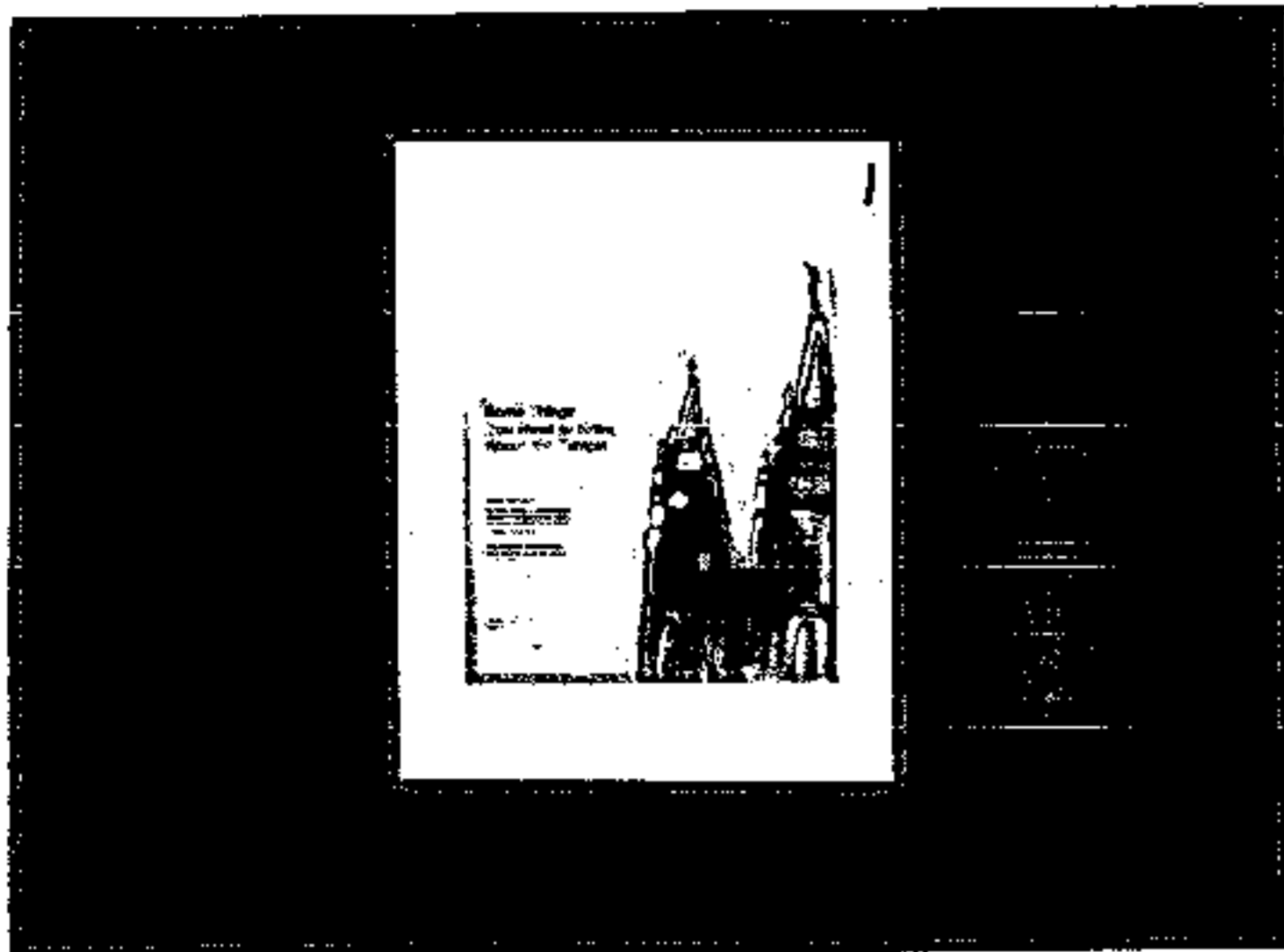
General impression: squashed feeling, overcrowded, barrier, lonely, helpless

## FINAL TESTING--READER PREFERENCE

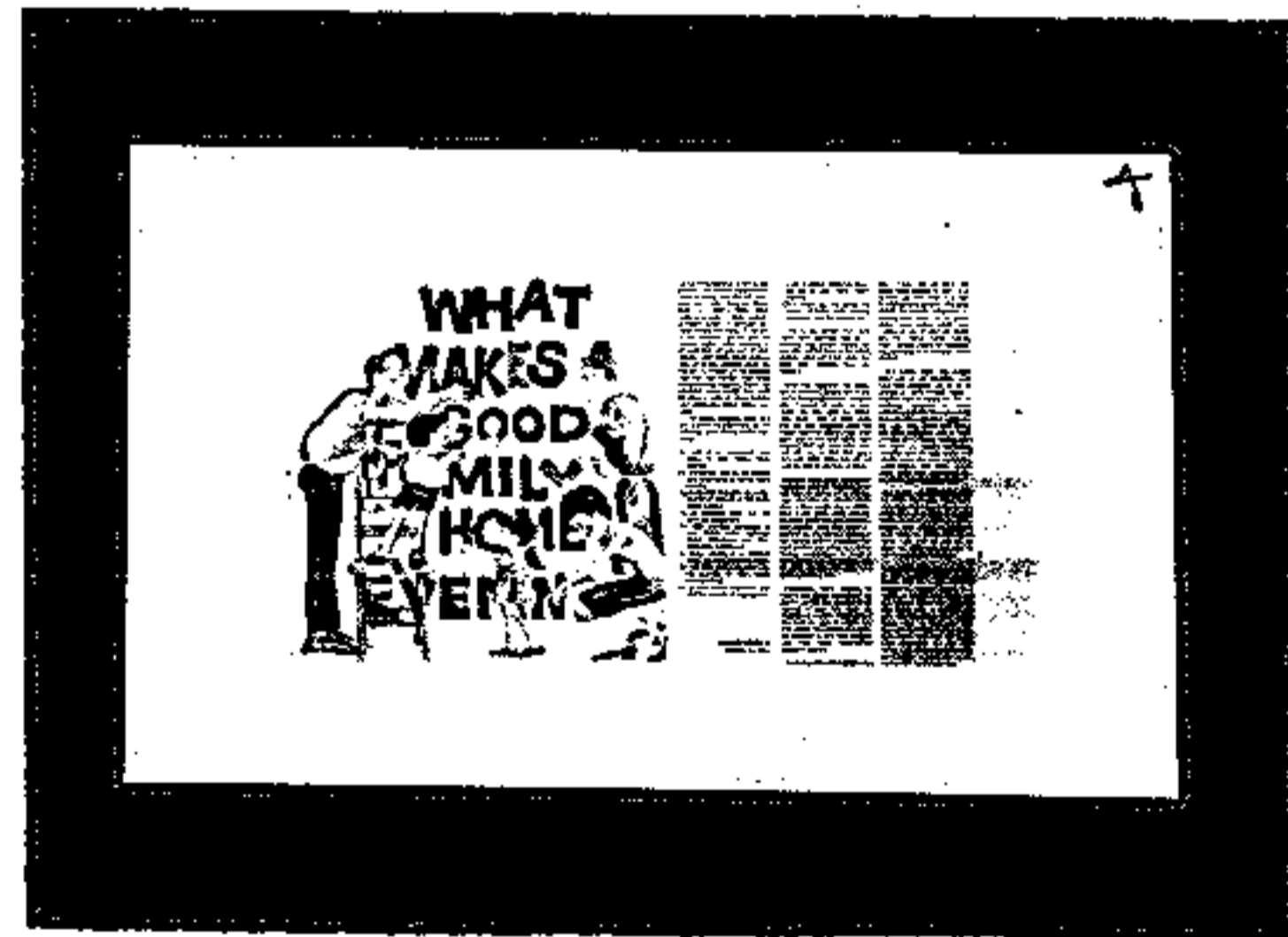
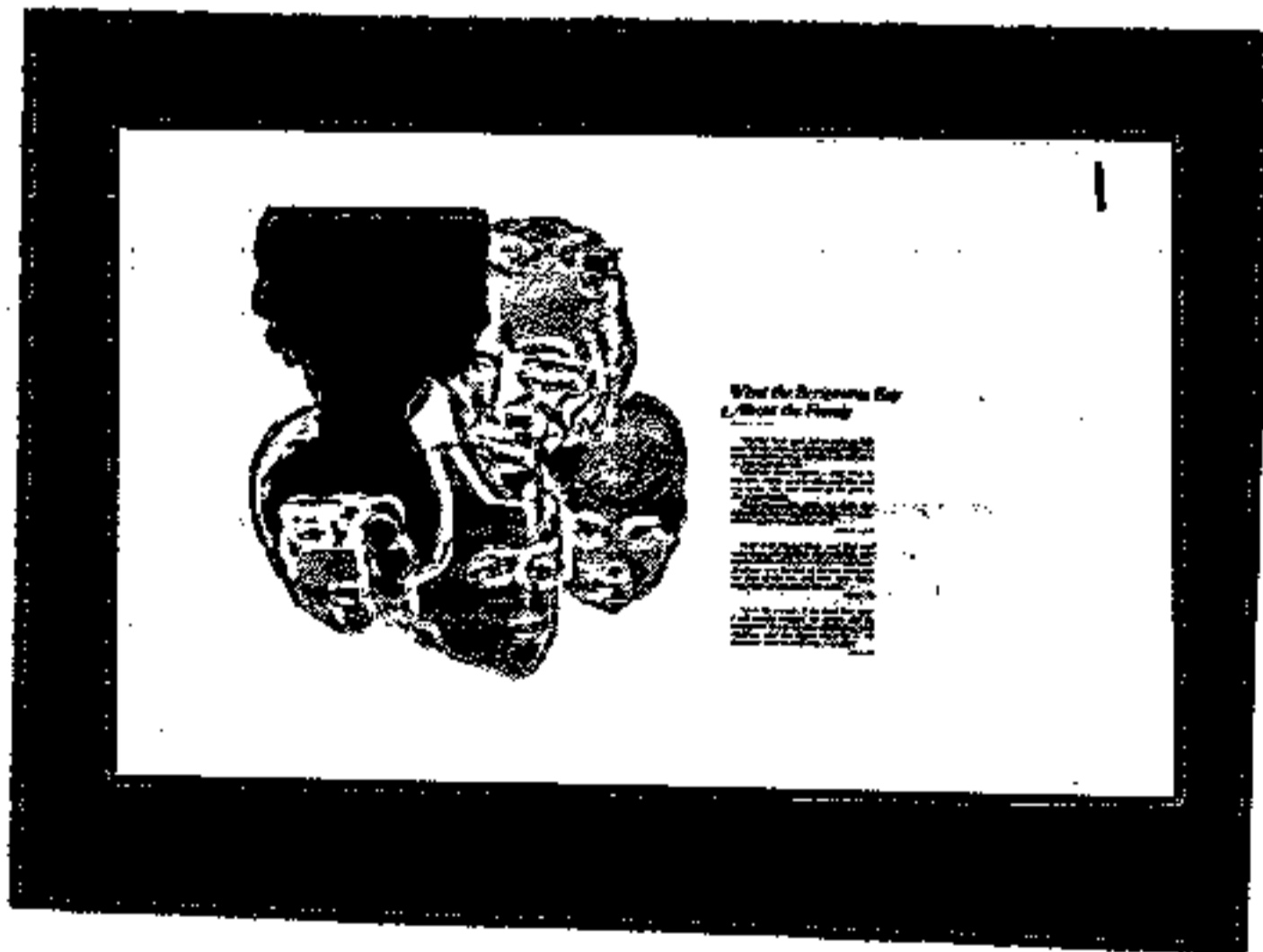
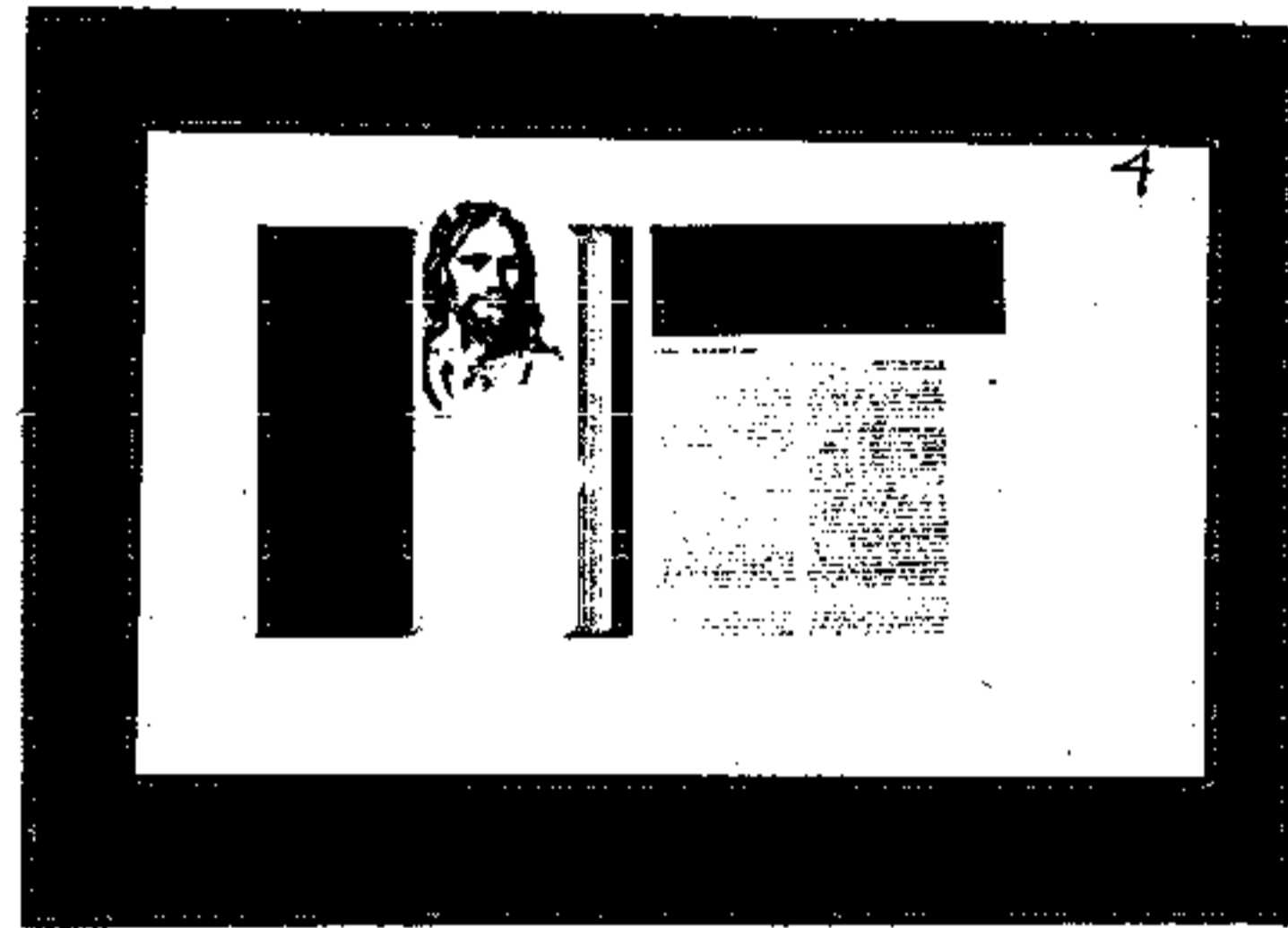
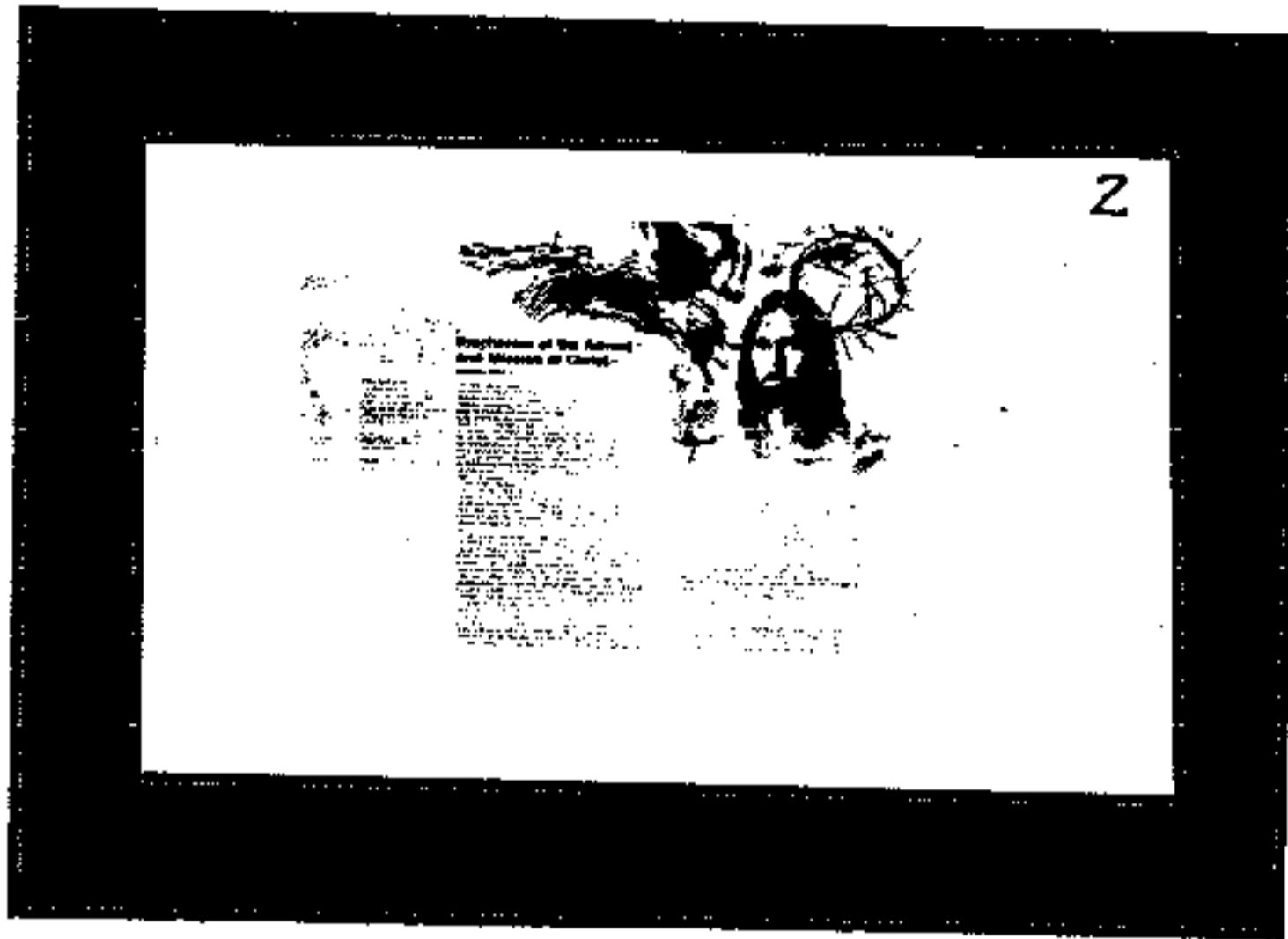
	<u>Cardon</u> <u>School</u>	<u>West</u> <u>High</u>	<u>East</u> <u>Jrs.</u>	<u>High</u> <u>Srs.</u>	<u>Total</u>
<b><u>BASEBALL</u></b>					
1. "Take Me Out to the Games Machine"	10	10	8	6	34*
2. "No Holes to Mend in These Sox"	3	9	4	1	17
3. "The Great American Rookie"	3	3	2	4	12
4. "Willie Mays: A View from the Pitcher's Mound"	1	5	2	7	15
5. "FYI: Baseball Tips"	2	0	0	3	5
<b><u>MARRIAGE</u></b>					
1. "Some Things You Need to Know about the Temple"	4	3	3	0	10
2. "In His House"	1	2	0	2	5
3. "Mormon Marriages around the World"	2	5	1	2	10
4. "Presidents of the Church Speak on Temple Marriage"	4	0	1	8	13
5. "How Today's Bride and Groom Feather Their Nest"	5	10	4	2	21
6. "What We'd Do If We Had It to Do Over Again"	3	7	7	7	24*
<b><u>CHRIST</u></b>					
1. "What Would Jesus Do?"	7	10	3	10	30*
2. "Prophecies of the Advent and Mission of Christ"	0	4	3	5	12
3. "Birth of Christ"	7	7	9	2	25



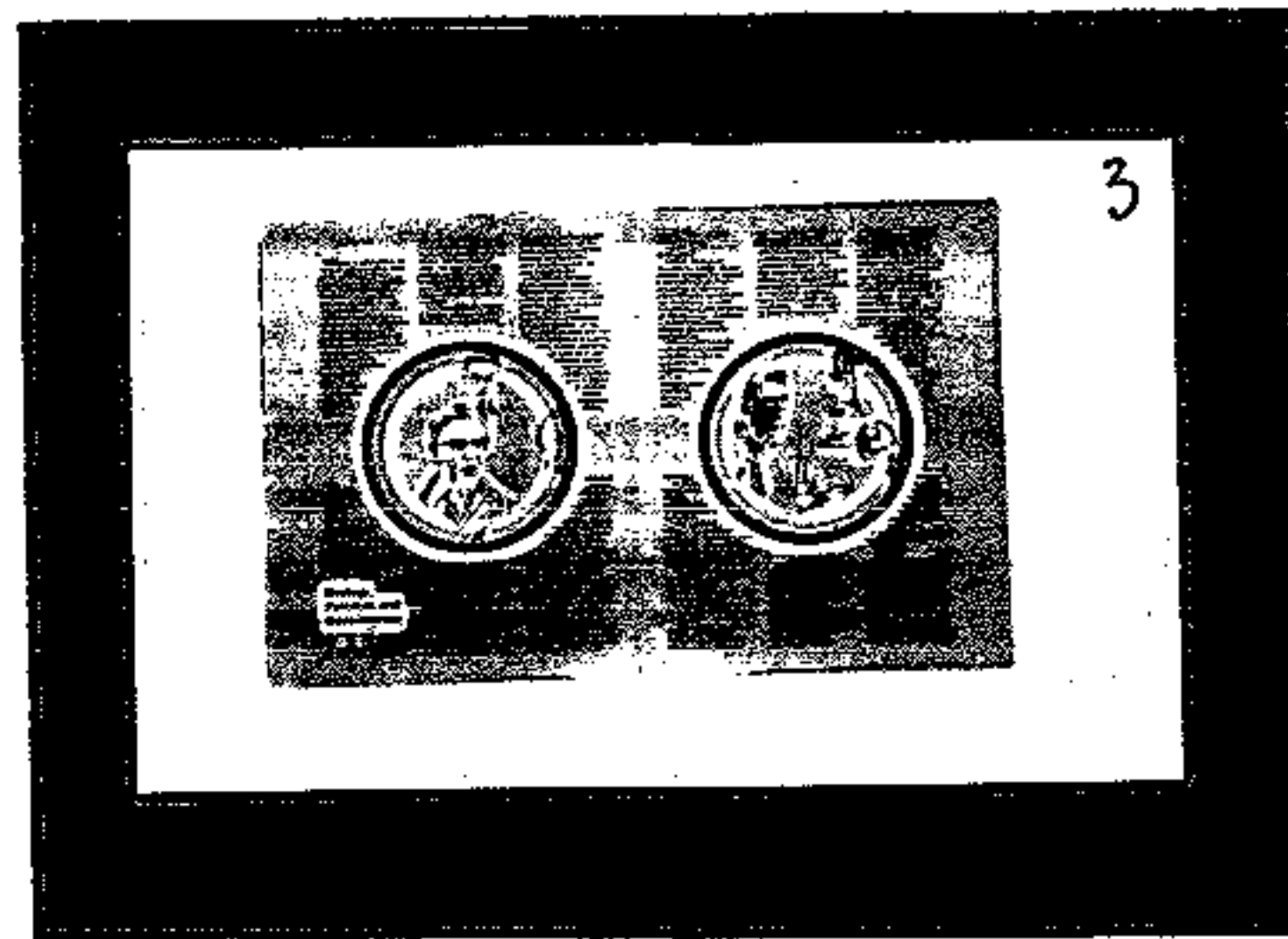
FINAL TESTING READER PREFERENCE: BASEBALL



FINAL TESTING READER PREFERENCE: MARRIAGE



FINAL TESTING READER PREFERENCE: CHRIST, FAMILY



FINAL TESTING READER PREFERENCE: ECOLOGY

The author realizes that the scale of the photographs used is extremely small and would have preferred using the photographs at least four times the size used, but due to financial considerations was unable to.

	<u>Cardon School</u>	<u>West High</u>	<u>East High Jrs.</u>	<u>High Srs.</u>	<u>Total</u>
4. "After the Manner of Their Language"	5	6	1	4	16

FAMILY

1. "What the Scriptures Say about the Family"	6	2	1	1	10
2. "How to Get Where You're Going and Enjoy the Trip"	10	12	9	6	37*
3. "Families Are Meant to Be Forever"	2	12	4	11	29
4. "What Makes a Good Family Home Evening"	1	1	2	3	7

ECOLOGY

1. "The Day God Gave Job an Ecology Lesson"	6	5	8	4	23
2. "Man's Dominion"	7	11	3	6	27*
3. "Ecology, Pollution, and Consumerism"	4	2	0	2	8
4. "What the Scriptures Say about Ecology"	2	9	5	9	25

There was a difference in total responses to the various questions due to lack of response to some questions.

REASONS FOR CHOICESBaseball

1. Liked the picture	0	0	1	1
Liked the subject	6	7	4	17
Thought it was unusual	1	0	0	1
Liked the title	0	2	0	2
No response	1	0	1	2



	<u>Cardon School</u>	<u>West High</u>	<u>East High</u>	<u>Total</u>
2. Liked the picture	0	3	0	3
Liked the subject	3	1	1	5
Liked the title	0	3	0	3
3. Liked the picture	0	1	3	4
Liked the title	1	0	0	1
Liked the subject	1	1	3	5
4. Liked the subject	1	2	5	8
Liked the picture	0	1	3	4
No response	0	2	2	4
5. Liked the subject	2	0	3	5
<u>Marriage Article</u>				
1. Liked because it was short	1	0	0	1
Liked the subject	1	0	0	1
Liked the picture	0	1	0	1
No response	1	0	0	1
2. Liked the picture	0	1	1	2
Liked the subject	0	1	1	2
No response	1	0	0	1
3. Liked the subject	1	3	0	4
No response	1	0	0	1
Liked the title	0	1	0	1
Liked the variety	1	0	2	3
4. Liked subject	3	0	8	11
5. Liked the picture	0	6	1	7
No response	2	0	0	2
Liked the title	1	3	0	4

	<u>Cardon School</u>	<u>West High</u>	<u>East High</u>	<u>Total</u>
Liked the subject	0	0	1	1
Liked because of humor	1	0	0	1
6. Liked the picture	0	5	4	9
Liked because of humor	1	0	0	1
No response	1	0	0	1
Liked the subject	1	2	1	4
Liked because it didn't mention Temple Marriage	0	0	1	1
<u>Article about Christ</u>				
1. Liked the picture	1	1	1	3
Liked the title	0	2	1	3
Liked the subject	1	4	2	7
Liked because it was unusual	1	0	0	1
2. Liked the picture	0	1	1	2
Liked the subject	0	2	4	6
3. Liked the picture	0	3	2	5
Liked because it was short	2	0	0	2
Liked the subject	4	3	0	7
Liked the title	1	0	2	3
No response	1	0	0	1
4. Liked the picture	0	2	0	2
Liked the subject	2	3	2	7
Liked because of personal interest	0	0	1	1
No response	0	2	0	2
Liked the title	1	0	0	1
Liked because it was short	1	0	0	1

	<u>Cardon School</u>	<u>West High</u>	<u>East High</u>	<u>Total</u>
Liked because others were boring	1	0	0	1
<u>Article about Family</u>				
1. Liked because it was meaningful	2	0	0	2
Because it was short	0	1	0	1
Because of subject	4	0	1	5
No response	1	0	0	1
2. Liked the picture	0	8	5	13
Liked the subject	5	2	5	12
Liked the title	0	1	0	1
No response	3	0	0	3
3. Liked the picture	0	3	4	7
Liked the subject	1	4	4	9
Liked the title	0	1	3	4
4. Liked the subject	1	1	4	6
<u>Ecology Article</u>				
1. Liked the picture	0	2	0	2
Liked the subject	2	1	2	5
Liked the title	2	1	2	5
No response	3	0	0	3
2. Liked the picture	0	7	3	10
Liked the subject	3	1	3	7
No response	1	0	0	1
Thought it was creative	0	1	0	1
Liked the title	0	0	2	2

	<u>Cardon School</u>	<u>West High</u>	<u>East High</u>	<u>Total</u>
3. Thought it was contemporary	1	1	0	2
Liked the variety	0	1	0	1
Liked the color	0	0	1	1
No response	0	1	0	1
Liked the picture	0	1	0	1
Liked the subject	0	1	0	1
4. Liked the subject	0	3	0	3
Liked the title	1	2	0	3
No response	0	3	1	4
Liked scripture relation	0	0	7	7

## CORRESPONDENCE

Ten magazines were contacted to ask for assistance in answering questions concerning the problems involved in publication design. They were: Glamour, Seventeen, Boy's Life, Campus Life, Collegiate Challenge, Teen, Scouting, American Girl, Mademoiselle, and Exploring. These magazines were selected because of their appeal to youth.

Six of the ten magazines responded to the first letter. They were: Glamour, Seventeen, Boy's Life, Campus Life, Collegiate Challenge, and Mademoiselle. These letters are included. These six magazines were sent a letter, a list of seventeen questions about the design and productions of their magazines, and a cassette tape. Three magazines responded to this letter: Campus Life, Collegiate Challenge, and Boy's Life. The responses from Boy's Life were brief and sketchy and, therefore, not included in the body of the copy.

## LIST OF QUESTIONS

1. Have there been any notable transitions in the visual approach from the inception of your magazine? Why?
2. When you came to work for the magazine, what kinds of changes were made? Where do you feel you can measure the success of your effort?
3. Feedback: How have others said the art has influenced them? What articles have had the most feedback? Why? (trace back to layout--what colors used, scale of art--and other elements that would make youth read)
4. What is the biggest problem in selling the magazine?
5. What illustration (design) was most exciting or fun to you? Why?
6. What kinds of illustrations are most successful with youth?
7. What is the single most important element (of design) that reaches the youth?
8. What role does layout have in making an article more readable? (Not merely more appealing)
9. Discuss the elements of design and what way each plays a part. (line, shape, etc.)
10. How important are kickers and captions and bold print in getting readership of articles?
11. Illustrations: Are they integral parts of the article? Can you "read" the picture? Or how do the illustrations function?
12. What allowances do you make for geographic areas being appealed to? (Subject matter, color psychology of local, etc.)
13. What consideration do you give the placement of articles in the magazine? Reason?
14. Why do you use the type styles you do? Why the logo? Why the cover concept? How do you keep it identifiable each month and still enough change to remain interesting?

# GLAMOUR

## FACTS ABOUT GLAMOUR

Glamour is "the how to fashion magazine for young women." It was introduced in April, 1939 by the Condé Nast Publications and was edited then for "the girl with a job." Later, the editors decided that all young women--whether in college, married, with or without jobs--have similar interests and Glamour became "the fashion magazine for young women" with its March, 1945 issue. Out of this editorial course, it expanded to its present "how to" direction. In the fall of 1959, the Condé Nast Publications bought the Street & Smith Publications, publishers of Charm, and incorporated that magazine into Glamour.

Although Glamour is primarily a fashion and beauty magazine, it keeps its readers up with current events that are relevant to their lives: events in psychology, sociology, medicine, education, politics, the arts, economics, decorating, cooking, entertaining, etc. This is done by means of regular monthly features on movies, books, colleges, careers, health, at home, plus articles written by well-known writers and authorities in their fields, sometimes by staff writers in collaboration with these authorities.

The largest circulation fashion magazine for women in the world, Glamour has a circulation of 1,461,832 and a readership of 6,720,000. The percentage of readers who subscribe is 59. Their age range is about eighteen to thirty-five, with the median age 22.

Fashion magazines by their nature appeal to a slightly higher than average income group, who usually have a better than average education. To these young women, Glamour hopes to show that leadership is a development of interest and commitment, doing something about one's world as well as one's appearance, making the best of their looks and lives in these highly competitive times.

# Mademoiselle

420 Lexington Avenue  
New York, NY 10017 [212] 689-5900

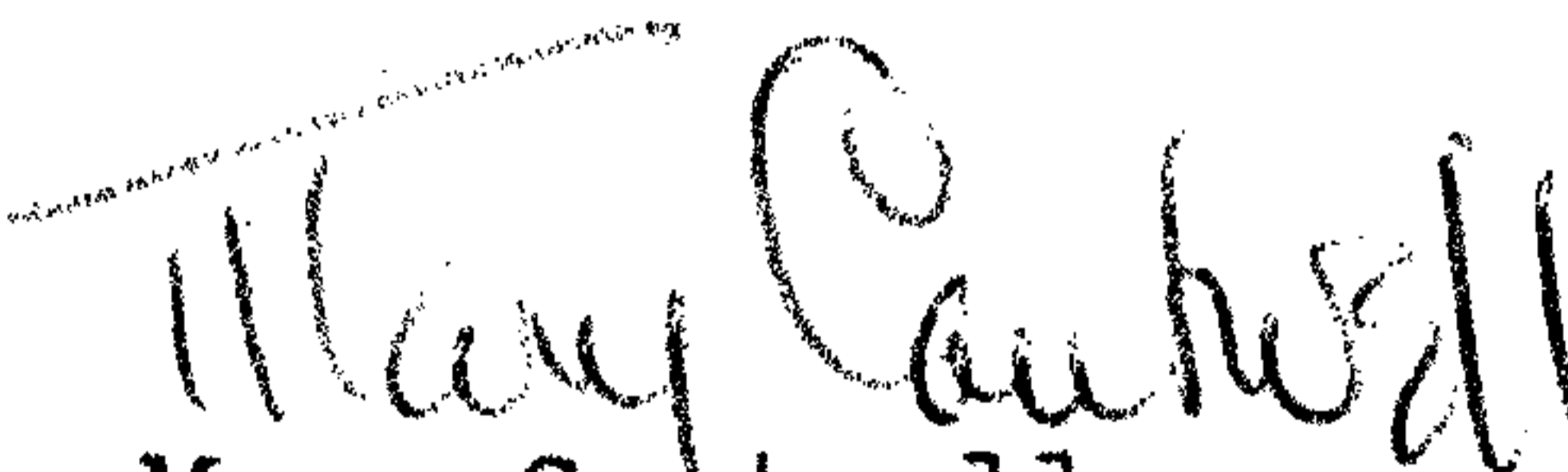
20 November 1972

Peggy H. Proctor  
Assistant Designer  
The New Era  
79 South State Street  
Salt Lake City, Utah 84111

Dear Miss Proctor:

We would like to give you the information that you have requested but could you please be a little more specific--i.e., give us a list of ten or so questions that you would like answered?

Sincerely,



Mary Cantwell  
Managing Editor

MC/cam



**CAMPUS  
CRUSADE  
FOR  
CHRIST  
INTERNATIONAL**

Arrowhead Springs, San Bernardino, California 92404, U.S.A. Telephone (714) 886-5224 William R. Bright, President

December 7, 1972



Ms. Peggy Proctor  
The New Era  
79 South State Street  
Salt Lake City, UT 84111

Dear Ms. Proctor:

Thank you for sending a copy of The New Era. I read it with great interest.

The Collegiate Challenge has not changed in purpose since its inception in 1961, though it has changed somewhat in approach. It is designed as an evangelistic tool to reach the non-Christian college student with the message of Christ. In its early years, when our organization, Campus Crusade for Christ, was still young and when student attitudes were somewhat different from what they are today, our approach was more conservative and less colorful. We tended to use many articles by great leaders who were Christians, to show that Christianity was possible and acceptable to even these people. We also tied it with the great educational institutions of our country.

Now we tend more to cover the issues that students are talking about and to speak to their heart's needs. We try to present it in an attractive way with their modern art work and a great deal of color. We have a large readership because of our main method of distribution. Large numbers of the magazine are sent to our campus staff all over the country, and they distribute it as they share Christ with individuals. We are currently doing some readership surveys in an effort to increase our subscription of this.

I hope this information helps you somewhat. Let me know if there's more I can do for you.

Sincerely in Christ,

*Judy Downs*

Judy Downs (Assistant Editor)  
Collegiate Challenge

JD:kld

# Boys' Life

THE NATIONAL MAGAZINE FOR BOYS

PUBLISHED BY THE BOY SCOUTS OF AMERICA · NEW BRUNSWICK, N. J. 08903 · PHONE, 201-249-6000

ROBERT E. HOOD  
EDITOR

October 31, 1972

Miss Peggy H. Proctor  
Assistant Designer  
The New Era  
79 South State Street  
Salt Lake City, Utah 84111

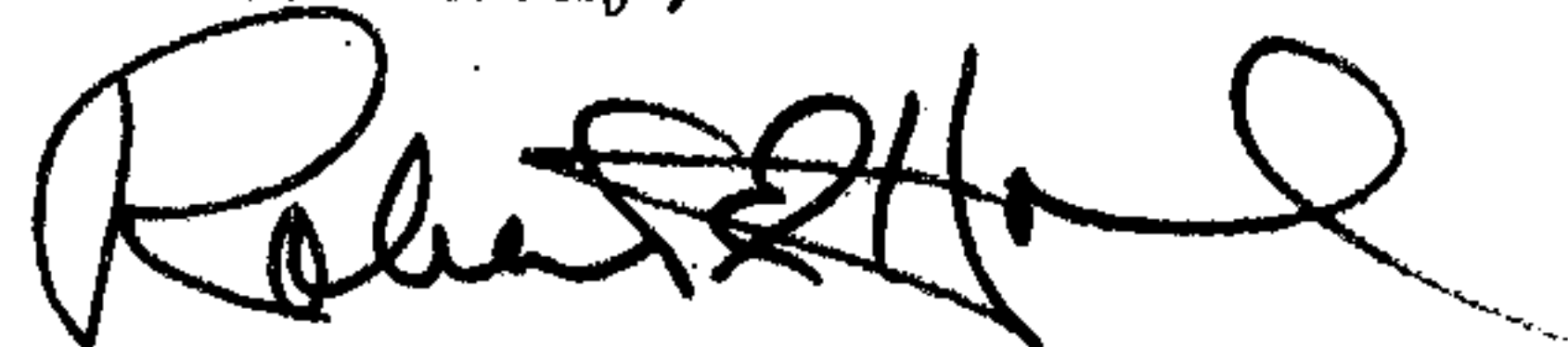
Dear Miss Proctor:

Thanks for writing about your project.

Your question is a large one and would require a lengthy article to answer. If you could arrange to visit our office for a few days, I'd be happy to attack the subject. Generally, I can say this about snaring readers: kids are attracted by large, powerful images, perhaps because of the influence of television. Four-color illustrations or photos increase the readership of an article or story by 25 or 30 percent. A variety of subject matter and illustrative styles are the foundations of a successful youth publication. But quality is the heart of my personal credo and I would sacrifice quantity for quality any day.

I wish I could be more helpful, but I can't be in a letter.

Sincerely,



Robert E. Hood

lm

# Boys' Life

THE NATIONAL MAGAZINE FOR BOYS

PUBLISHED BY THE BOY SCOUTS OF AMERICA · NEW BRUNSWICK, N. J. 08903 · PHONE, 201-249-6000

ROBERT E. HOOD  
EDITOR

March 5, 1973

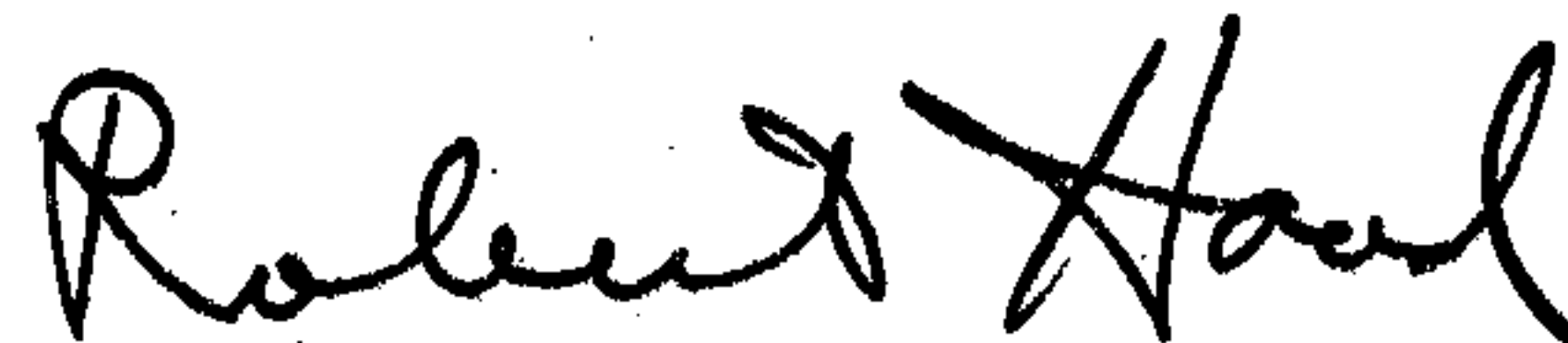
Miss Peggy H. Proctor  
Assistant Designer  
The New Era  
79 South State Street  
Salt Lake City, Utah 84111

Dear Miss Proctor:

Here are the answers to your questions, to the best of my ability.

1. Dramatic changes were made in the past 20 years. First, in the early 1950's when comics were added to the book. Second in 1962-63 when process four color was inserted, enabling us to bring in top illustrators and photographers. (Improvements in the quality of the paper used also contributed to stronger visual impact.) Third, the magazine was re-designed in 1965 and in 1971, to keep pace with changing tastes and times.
2. a. Explained in question #1.  
b. Through letters to the editors and surveys.
3. This is too involved to answer; it would require a 2500 word essay.
4. This is a circulation question, which I'm not qualified to answer.
5. The two re-designs were challenging and exciting.
6. Pictures of kids doing things.
7. There is no single most important element.
8. It's integral.
9. This would require a small book.

10. Very important sometimes (if the subject is dull). Not important if the subject has great appeal.
11. A. Yes  
B. Yes  
C. Answered in A
12. Terrain and mores make their own distinctions.
13. The consideration is strictly intuitive.
14. This is a question I'm reserving for my memoirs, which also include answers to questions 3 and 9.
15. They state and re-enforce.
16. a. Difficult to determine "appeal." But heavy coated paper improves the visual impact greatly, particularly where color is used. See Realities.  
b. I don't know.
17. A magazine is a contemporary vehicle, constantly evolving to meet the needs of changing times. The Model T was once as popular as St. Nicholas, both of which have gone out of style. I do not favor fad, being at heart a classicist. A magazine must make visual and verbal sense from cover to cover. This is my concept of design. I also believe that art is educational and that we are obligated to improve the tastes of youngsters through a catholic presentation of art -- from the avantgarde to the traditional.



Robert E. Hood

lm

enclosure - cassette tape

# SEVENTEEN

320 PARK  
NEW YORK  
212 759

November 17, 1972

Ms. Peggy H. Proctor  
Assistant Designer  
The New Era  
79 South State Street  
Salt Lake City, Utah 84111

Dear Ms. Proctor:

Your letter to Mr. Lenfest, our Publisher, has been turned over to me to answer.

While I have not been able to really spend any time reading the copy of New Era you so kindly enclosed, I will do so because it looks very interesting.

I would appreciate receiving whatever data you have compiled.

As far as how we obtain our readership data, in a few words, it is done through research studies via surveys especially designed for SEVENTEEN which are in turn conducted for us by outside research companies. Another method is through syndicated research services that are available such as: Simmons, Starch, B.R.I., etc.

SEVENTEEN has undergone a constant evolution by staying in touch with the youth market. We report on all conceivable subjects some, of course, are product orientated: Beauty, Fashion, Food, Home, etc. and, of course, others which are life orientated: Education, Morality, Fiction, etc.

As the teen-age girl has grown up in stature and mind so has SEVENTEEN in the language we use and the presentation we use in talking to these girls.

I know this is a little sketchy, and should you get to New York or if I get down to Salt Lake I would love to get together with you and discuss this further.

Enclosed are copies of our Readership Survey and What's Right and Wrong with America (currently being updated) which will give you a feeling as to what we are doing research wise. If I can be of any further help, please do not hesitate to write.

Very truly yours,  
*Aaron Cohen*  
Aaron Cohen  
Research Director

Encs.

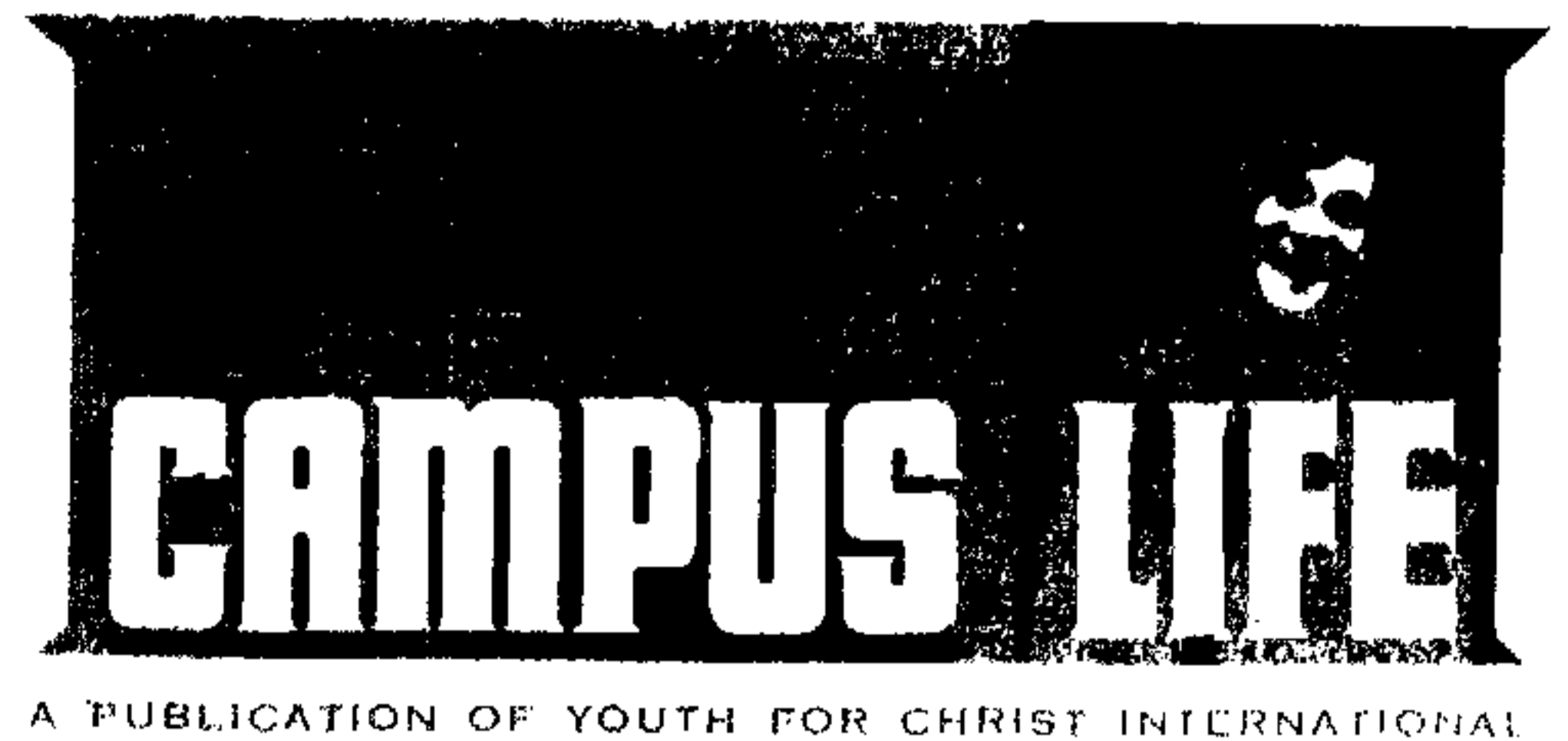
Page 2  
Ms. Proctor

I would certainly be glad to see any compilation of your research. Also, if you have any specific questions, please feel free to write again and I'll try to elaborate further.

Sincerely,

*Philip Yancey*  
Philip Yancey  
Associate Editor

jh



November 13, 1972

Ms. Peggy Proctor  
Assistant Designer  
The New Era  
79 S. State St.  
Salt Lake City, Utah 84111

Dear Ms. Proctor:

I was very impressed with the quality of your magazine, The New Era, with which I was not familiar. I'd be very glad to help you in your project.

Our magazine started as an in-house publication for Youth for Christ called Youth for Christ Magazine. At that time it consisted of jokes, articles on YFC activities and features on YFC kids. It began evolving toward the balanced life philosophy which says we should develop mentally, socially, spiritually and physically. Therefore, articles on sports and fashions began to be included since we found them to be wholesome even though they were not directly spiritual. Around 1965 we added four-color to the magazine and it evolved into CAMPUS LIFE Magazine. We try to aim at a large audience, including non-religious teenagers as well as the highly churched people. Our constituency is evangelical although many kids are what we call new Christians.

Our readership is gained largely from our contest which we hold within the YFC organization. Salesmen who are members of CAMPUS LIFE clubs compete for prizes and we get about 30,000 subscriptions each year. Most of our other subscriptions are obtained through the renting of direct mail lists of other leading evangelical publications.

We try to place a very high emphasis on graphics, assuming that no reader wants to read any piece in our magazine. If we assume that and try to reach out and grab him, then I think we've done our job graphically.

**YOUTH IN CHARGE INTERNATIONAL**  
Campus Life Clubs / Youth Guidance / CAMPUS LIFE magazine



January 11, 1973

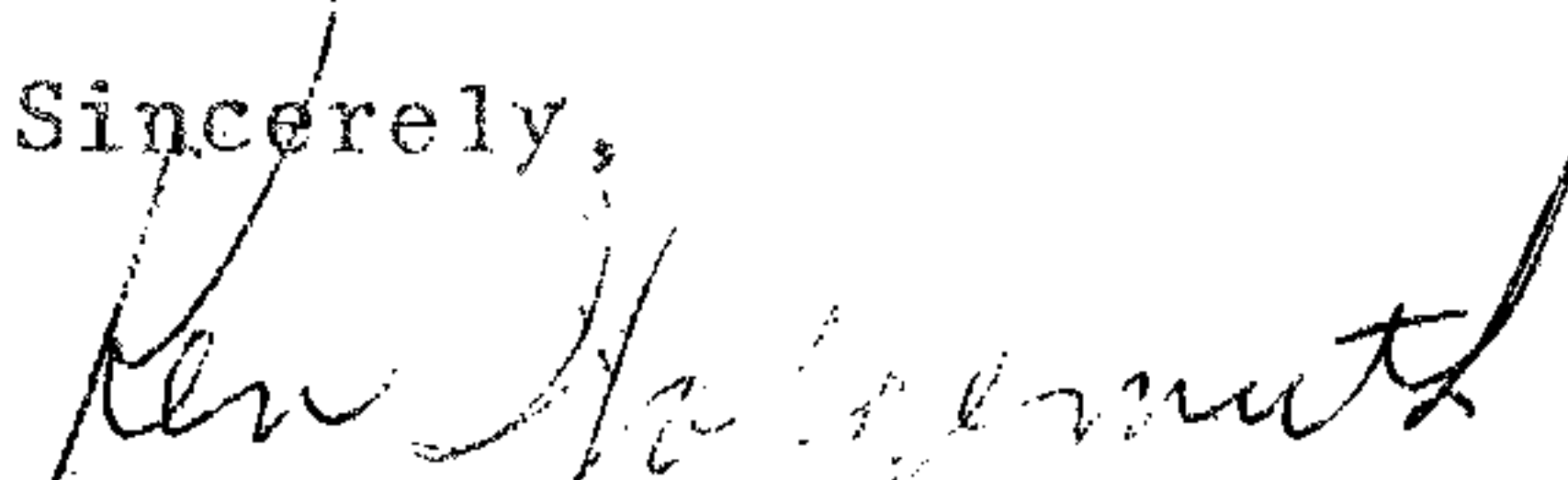
Ms. Peggy Proctor  
Assistant Designer  
THE NEW ERA  
79 S. State St.  
Salt Lake City, Utah 84111

Dear Peggy:

Philip has asked me to assist you in this project. I will be most happy to do so. Enclosed is the tape with answers to most of the questions on your list. In certain cases it was difficult to accurately answer all the questions.

Your project sounds interesting. I would be very curious as to your findings. If there is anything else I can do to help, feel free to contact me.

Sincerely,

  
Ken Wolgemuth  
Production Manager  
CAMPUS LIFE MAGAZINE

KW:1b

Enclosure



VITA

Name: Peggy Proctor

Place of Birth: Los Angeles, Los Angeles County, California

Undergraduate and Graduate Preparation:

Bachelor of Science in Art Education from  
Brigham Young University, Provo, Utah

Candidate for Master of Arts degree in Design  
at Brigham Young University

Degrees Awarded:

Associate of Science in Art  
Bachelor of Science in Art Education

Academic Honors and Organizations:

Valedictorian: Art Department, Brigham Young University  
Phi Kappa Phi Honor Society

Professional Experiences:

Display Designer: Arnold Constable, New York;  
Robinson's, Los Angeles

Graphic Design: New Era magazine, Salt Lake City

Civic and Churches Positions:

District Leader--Full-time Missionary--Florida Mission

PUBLICATION DESIGN FOR THE YOUTH OF THE CHURCH OF  
JESUS CHRIST OF LATTER-DAY SAINTS

Peggy H. Proctor

Department of Art

M.A. Degree, August 1973

ABSTRACT

The graphics that appeal to youth don't necessarily appeal to adults. Youth are oriented toward color while adults become increasingly form and shape conscious.

Adolescents prefer brief articles, those that are light and humorous, but also articles that deal with subject matter of concern to them in solving their problems and in relating to others. Subjects that reinforce the masculine and feminine images of youth are of special interest. They like articles in a story form. Doctrinal articles should be handled with a light touch or "soft sale" approach.


Youth prefer full color photographs and illustrations. They prefer large size, large scale illustrations and photographs. They also like bright color and an open, light feeling achieved by the proper use of white space and placement of page elements, which make the article appear easy to read. Contemporary design and color and good reproduction are necessary to attract and hold the interest of youth.

In conclusion, the magazine must appeal to youth where they are in order to expect to accomplish its other purposes and goals.

COMMITTEE APPROVAL:



Alex B. Darais, Committee Chairman

  
Franz Johansen, Committee Member  
W. Douglas Stout, Department Chairman