Educational Trends on Principles of Aesthetics in Contemporary Nigerian Magazine Designs

Ndoma J. Brown
*Department of Mass Communication, Cross River University of Technology,
Calabar – Nigeria*
E-mail: *ndomabrown@yahoo.co.uk*
+234 803 401 008 2

ABSTRACT

Beauty in aesthetics found in artworks like magazines, has often been applauded, is in the eye of the beholder. This is exactly the creative strengths of any Nigeria's magazine page designer or researcher, considering the magazine's idiosyncrasies at the risk of the consumer's thirst. In such efforts, marketing a designing mix which the industry had suffered; underwent some drastic transformations from the primordial design concepts that had partially crippled its graphic aroma. The researcher; technically x-rayed some educational dimensions of magazine presence to perfect its audience's aesthetics appreciation and in no excusable manner weaken its opponents. A succinct examination of the elements and principles of magazine layouts formed the pillars of this research. The conclusion revealed an avoidance of doubt or miscarriage in placing absolute communicable importance in its page layouts, parcel-aging its editorial and designing principles as inseparable twin in magazine page planning.

INTRODUCTION

Magazine as a medium of information dissemination, by birth belongs to the print family. The print as a medium of mass communication, generally, entails a total submission of meaning by the registration of ink on paper. This is cloned from the visually designed elements conceptualized between the humanistic (intrapersonal, interpersonal and society) and externalized (technologies: mechanical) media. In the coinage of Nwosu, 2003:123, he accepts the print experience as made up of so many "pages." Each page caters or represents a specialized aspect of the medium. Apart from this, the readership of each page is different. And this is in terms of taste, social status, and genre or age bracket. This is an obvious implication. There must be specialized approach towards writing, to be able to communicate effectively. He divided the print content into the following (a) News page (b) Editorial (c) Sports page (d) Women's page (e) Columns and (f) Features page.

On the basis of further appreciating the magazine's experience Joseph Sule Rishante, (2007:2); insightfully sees design as partners in creative expression, 'in its most elemental form, design is the art of relating or unifying contrasting elements. It seeks to create order, structures, composition, organisation and form. It is the art of creating interesting and functional units to solve specific problems. In other words, it is a plan or scheme conceived in the mind for implementation for the purpose of satisfying specific needs.' This becomes the basics of effecting magazine aesthetic qualities. And a knowledgeable magazine editor does not lose sleep in understanding that editorial contents are determined by contrast and emphasis of design.

For the benefits of an effective design, the elements of visual aesthetics are at premium in any magazine outlook. They are fundamentally springboard to the principles of visual communication, which are classified parents to its visual experience. These visual principles of aesthetics in communication; collaborate all elements of design into comprehensible principles, to fortify an invincible 'aesthetics of magazine'. Therefore, the overall resulting effects are summarized as an all round graphical appraisal of the magazine editorials and layout styles - in display and body types, crests, spacing 'air', sidebars, pictures or illustrations and design concepts.

Types of magazines

The literal knowledge to adequately accommodate magazine aesthetics, make it expedient to categorize it according to Ben Agbo and Nkem Fab-Ukozor (2000:23 - 24) as follows:

1. Farm magazines which include state and vocational publications. State publications are directed towards a particular geography, while vocational publications are directed towards a particular vocation, example: farms.
2. Business magazines focus on items of professional interests. Examples: medicine, law etc or industrial publications on specific business such examples are commerce, communication and institutional magazines.
3. Consumer magazines are directed toward general and specific audiences. General magazines are relevant to people with varied interests whereas specialized magazines are directed to people with interest in special areas.
4. Religious magazines are publications that have interest in specific denominations. The type of religious publications depends on the different denominations.

Magazines, periodicals, glossies or serials are <u>publications</u>, generally published on a regular schedule, containing a variety of <u>articles</u>, generally financed by <u>advertising</u>, by a purchase price, by pre-paid magazine <u>subscriptions</u>, or all three. Magazines can be distributed through the mail; through sales by newsstands, bookstores or other vendors; or through free distribution at selected pick up locations. A unique example is on-flight

Arik's *The Wings* free publication. Some Nigeria's magazines are also published on the net and are known as <u>online magazines</u> or e-zine.

Also, the frequencies and scope of the magazines were streamlined by Udoakah (2006:37) who went further to shed more light on Nigeria's magazines to include a wide variety of weekly, monthly, and quarterly publications. They strive to satisfy both the readers and their proprietors through their format (house styles) and content… Except a few magazines which play to popular taste, many can be classified as middle class publications. And there are few that invalidate a conventional magazine style, Sally Wehmeier et al. (2005) *Oxford Advanced Learner's Dictionary*, 7th edition, explains this in 'scandal sheet' as, "a magazine that is mainly concerned with shocking stories about the immoral behaviour and private lives of famous and important people."

Operational potentials of magazine

The given fact that magazine's aesthetics is not merely an expression of graphical symbolism but a realization of individual and collective policy abracadabra, embracing all transmission and sharing of documental facts and data, found in any social setting makes it imperative to analyze its operative demands as:

--**Information**: the collection, storage, processing and dissemination of news, data, pictures, facts and messages, opinions and comments required in order to understand conditions, as well as to be in a position to take appropriate decisions.

--**Socialization**: the provision of a common fund of knowledge which enables people to operate as effective members of the society in which they live and which fosters social cohesion and awareness thereby permitting active involvement in public life.

--**Motivation:** the promotion of the immediate and ultimate aims of each society, and the stimulation of personal choices, aspirations; the fostering of individual or community activities, geared to the pursuit of agreed aims.

--**Debate and discussion**: the provision and exchange of facts needed to facilitate evidence needed to foster greater popular interest and involvement in all local national and international matters of common concern.

--**Education**: the transmission of knowledge so as to foster intellectual development, the formation of character and the acquisition of skills and capacities at all stages of life.

--**Cultural promotion**: the dissemination of cultural and artistic products for the purpose of preserving the heritage of the past; the development of culture by widening the individual's horizons, awaking his imagination and stimulating his aesthetic needs and creativity.

--**entertainment**: the diffusion, through signs, symbols, sounds and images, of drama, dance, art, literature, music, comedy, sports, games, etc., for personal and collective recreation and enjoyment.

--**Integration**: the provision to all persons, groups and nations of access to the variety of messages which they need in order to know and understand each other and to appreciate others' living conditions, viewpoints and aspirations.

Besides these functions which are seen essentially from the individual's standpoint, emphasis should also be laid on a new phenomenon, or at least one whose importance is rapidly increasing: communication has become a vital need for collective entities and communities. Societies as a whole cannot survive today if they are not properly informed about political affairs, international and local events, or weather conditions, etc. (Sean MacBride, et al., 1981:14-15).

Nigeria magazine's layout concepts

A magazine page repugnantly has these elements: (a) at least one dominant picture; (b) a title, preferably with a subtitle; and (c) a block of text, usually beginning with a typographical device that will compel the reader's attention to the opening of the story. The device may be a dingbat such as a black square followed by a few words in all capital letters, either an inset initial or an upright or stick-up initial, (Baskette, et al, 1982: 389).

Their effort encourages, 'it's simplicity as the keynote in effective page layout. An easy, modular arrangement is more likely to attract readers than a tricky make-up with odd-shaped art and a variety of typefaces. Illustration need not be in the same dimensions, but they should be in pleasing geometric proportions. Margins should be uniform or at least give the effect of being uniform. Usually the widest margin is at the bottom of the page, the next widest at the side, the third at the top and narrowest at the inside or gutter. The content of the page is thus shoved slightly upward, emphasizing the eye level or optical centre of a rectangular. The outside margin is larger than the gutter because the latter, in effect, is a double margin.'

Achieving all these page make-up designs in one, two (see figures: 1, 2 and 3), three (figure: 4) and rarely four modular vertical and horizontal concepts, which shape the magazine's layout patterns in the world, that are also available in Nigeria.

Aesthetic principles of magazine page design

In the prism of magazine aesthetics, the face value of it is of utmost consequential honour, bearing in mind that aesthetics in magazine can either create or mare a reader's interest. Curt J. Ducasse (1969: 11 - 12), analyzed magazine aesthetics under, 'subjective theory of aesthetic value,' as denying that there is any objective quality in a work of art in which its aesthetic value consists. Rather, the aesthetic value of an object consists in a relation between the object and the observer (not in the observer alone, for it is not the observer that is being said to have aesthetic value). But since one observer may have a certain relation to an object while another observer does not, there may be aesthetic value to one observer and not to another. Being

aesthetically valuable is then a "to you," "to me" kind of characteristic. This theory goes along to support that "beauty," in the old phrase, "is in the eye of the beholder." This purports an ambiguous statement in realizing a true claim on the source of appreciating magazine's aesthetics, since beauty is basically an individual relative perception. In that same light allowing the educational aesthetics go beyond referring to the appetites of accepting the symmetric or asymmetric beauty of a subject matter. This subject matter could be extricated from tangible prose to all other intangible matters, created by an artist (creator) onto a specific audience within a heterogeneous setting. In these supposing unpleasant graphical revolutions there are a lot of challenging and conflicting desires confronting magazine practitioners as designers.

In the picture of viewing magazine as art, for the purpose of this study … is a human activity consisting in this that one man consciously by means of external science hands unto others feelings he has … through and that other people are infected by these feelings and also experience them. These feelings can only be achieved through aesthetics. Aesthetics then (in magazine) involves observing life, to select those aspects of it that seem especially significant to clarity and to intensify with any medium (Akpan, 1987: 131). This heightens its visual literacy and social existence. Supporting this claim through 'Functionalism versus Aesthetics …,' Okwechime (2008) exhorts a 'communication medium and the primary aim of the producer (sender) of communication is to get the receiver to understand his message. According to Anim (2003) in Okwechime (2008), "he intends that the receiver of the message should attach to it the same meaning, which the communicator attaches to it." Therefore, the message of the (magazine) must be rendered with clarity. But this physical arrangement should enable the consumer appreciate its aesthetic appeal. Hence, a balance between clarity of message and beauty in the arrangement is imperative if the (magazine) is to satisfy its functional and aesthetic goals.'

On the delimitations of procrastination, Akpan 133, affirms 'the artist as using the aesthetic elements to some greater or lesser extent, to interpret life.' The aesthetician interprets the magazine's designed layout not far from the art editor's educational arranged and pre-conceived impressions. Akpan (133) reiterated further by beaming on its informative rights that, 'the artist (page designer) may use the elements to interpret nothing more than sensation. Or may interpret the confused intuitions of million of men, bringing to a focus an obscure burden (symbols) of human emotions.'

Firstly, in counter-balancing such allegations, a dexterous scheming of the elements of visual aesthetics in magazine layout, places kudos on the dramatic use of simple suggestive lines as symbolic borders and making a better segregation of stories, illustrative signals, heads and sub-heads – as a mark of indicating the importance of such itemized news or advertorial contents. In peculiar instances, lines are introduced to suggest masculinity and femininity. Both are sometimes used in magazine pages as to bring about differences in two or more stories. Also cursive (femininity) and straight

(masculinity) white spaced schemas are used as directional motives in magazine page designs, see figures: 1, 2, 3 and 4.

Thicker lines are implemented to establish a variation in tones and shades. In a magazine designed page, certain times, this approach is used to indicate an RBL style (Reversed Block Line – see figures: 1, 2 and 3) and to intensify floats for sidebars in figures 1 and 2. Lines are also created by pointillism (formation of a subject matter from tiniest dots). Silhouettes of forms are execrations from this act. Situations where live pictures are not readily available before going to bed - production time, the artist quickly represents a sketch of the object. In this translation, the subject is interpreted in the context of the theme of the story, for example graphical representations in *Hints*, *Papa Ajasco* (comic magazine)*,* and *Love and Sex* etc.

Secondly, fair enough shape in magazine page design has a craving impact on its readership. The appearance of a friendly typeface presupposes soft news magazine and firm advocacy for cursively and ornamented serif shaped types. The hard news will seldom go for the non-serif ones. Aesthetically, shape definitely exist in font types, a carefully selected legible font type will absolutely attract more attention than mundane types. Also the magazine as an organ, has a standardized publishable shape which is upright rectangular. Shape is also created by sensibility of understanding that a designed magazine page must have movement and contrast. To effectively achieve this, every page must have a unique shape, created with aid of the pictures, sidebars or the shapes of the stories displayed. An emphatically accepted method of presenting captivating shapes is popularized in irregular and un-equal sides against the obsolete square shape (example of a non-objective approach, see figure: 1, created by 'cheese cake – advertising a lady's legs'). Some abstracts shaped in alphabetical symbols, as U – figure: 2; L – figure: 3; other examples: O, H, C; inverted L, C and small n. There is an expectation in every abnormal shape, fraught with an enormous suspense; able to thrill the frenzy of its audience (readership).

Marjorie Bevlin (1970: 37) also added to the educative trends of shapes as, accepting that shape results from line or mass, line enclosing space or delineating the shape of a mass and the shape of the area around it. When two masses overlap, a new shape is created. The designer's use of shape has these sources:

(a) Natural Shape: Although direct imitation of natural shapes is seldom effective, nature offers endless possibilities for whimsy, for formal stylization that eliminates extraneous detail, and for imaginative distortion of shapes into original designs.

(b) Abstracts Shapes: Shapes can be abstractions, that is, familiar objects simplified or distorted to enhance their design qualities. In an abstraction the point of departure, although radically changed, is still recognized. The essence of the original object remains the basis for the design evolved from it.

(c) Non-objective Shapes: The difference between abstractions and non-objective shapes is that non-objective shapes rarely resemble any

recognizable object. Even such geometric shapes as a triangle, a circle, or a square, under certain circumstances can become non-objective. Although non-objective shapes do not resemble objects, they are often found in nature. These all help in compounding the diversified qualities of shapes that is able to trigger 'bleeds' in a magazine's page.

In the realism of avoiding absolute distractions in the interest of creativity, page planners have deduced 'bleeding in pictures' to have instigated, supported, and justified contrast in magazine photo presentations, this assertion according to Ndoma Brown et al, (2010) on 'Echoes of photojournalism in Nigeria's *Tell* and *Newswatch* magazines', in *Annals of Humanities and Development Studies*; established that, Nigeria's *Tell* magazine, used bleeding effects to achieve contrasting graphical imageries against other magazine house styles. This is reflected in figure 1.

  Figure 1:   **Figure 2:**

Thirdly, psychological impact of colour has been researched upon through several educative and informative means of testing: (1) observation; (2) instrument; (3) memory; (4) sales and inquiry; and (5) unconscious-level. These have been useful also in developing many workable principles of layout; (Arthur Turnbull and Russell Baird, 232).

Colours must be efficiently encouraged so as to obliterate pandemonium in magazine page designing, and must be in-tuned with the primary, secondary, tertiary and complementary colours. There essence of this is that the 'hue' colours are not supposed to be used singularly, as to affect its intensity or density. In the sense of magazine colour reproduction, Odufuwa (1990: ix) predicts, 'process colour reproduction has been developing for many years. So much has come out in the recent past that the field has opened to greater future growth than anyone would have dreamed a few years ago. With these advances, the need for a good knowledge of the "principles" of process colour reproduction has become even more essential.'

Figure 3:   **Figure 4:**

This understanding is maintained by enforcing that functionality of colours in a magazine make-up as being irresistible to the end consumers. Colours in a nutshell; should be influenced in accordance with the same basic principles of layout: balance, contrast, proportion, rhythm, unity, and emphasis.

Fourthly, size in magazine is the overall assessment of any printed mark in it that has width or breadth and height; and thereby automatically convulses volume as a mass. Size is depicted in typographies. The point sizes of the body types are smaller than the display types, since the latter needs a larger dimension for effective prominence. The former is dependable on the availability of space on the advice of the page designer. The length of the stories must be determined by their size in depth on every magazine page, so as to create variety and breaks in its designed layout. A good designed page must marry two or three modules in running the stories. A one column, two columns to three columns runs, depending on the preconceived design for a page.

Illustration, sidebars and picture sizes are elements that should not be swept under the carpet. It is recognised that the larger the picture size the better it will be for an attractive communication. Even though, it used to be a proverbial saying that pictures do not lie and that pictures speak a thousand words. The former supports the notion of the larger picture size, the better the communication skills derived, while the later is a direct opposite to the exploration of digitalization in today's technological context. In the light of revitalizing photojournalistic intends in such pictures, (Ndoma Brown et al. 2010: 228 – 229).

Fifthly, texture as in regards to magazine production, stands out as the combined efforts of the quality and content of a communicable publication.

This effort vis-à-vis the qualities of the materials (paper quality and type of printing) used in enhancing an enriched visionary education. The type of paper used determines the final quality of the magazine's content. Magazines printed on bleached paper will be different from the bond paper. The information on the bleached paper will appear to be hazy, while that of the bond will be brighter. The case appears differently when it is printed on art or gloss paper. It predominantly comes in two grades, ninety and one hundred and fifteen grammage. The information here infiltrates a better communication skill: pictures and texts are clearly printed.

The entire elements of aesthetics are ensemble into a particular principle(s) of aesthetics. They following are the conspicuous principles of designing aesthetics that affect the magazine page layouts, namely: Contrast, Emphasis, Balance, Proportion, Rhythm, and Unity.

Sixthly, contrast in magazine page designing is the most scintillating principle that needs meticulous attention. Contrast naturally is captured in there different sizes, colours and shapes of printed objects. It is simply effectuated in magazine page layout designs by their pictures, illustrative cartoons, sidebars, shorts (fillers) display types, body types, crests and adverts; outplaying their significant intrigues in creating variety and emphasis.

It is wisely adjudged that the story shape must vary from one another. Two stories planned on the same page with competing stories magnitude from tombstone heads must be contrasted from one another in shape and size, either by 'box-all' or 'air' effects, (see figures: 5 and 6, white spaces are used for contrasting borders).

Contrasting aesthetics of display types and its roles:

- To index the news, that is acting as a pointer to the news.
- To tell the news to readers even if the headlines were alone, without riders and barkers.
- To convey the relative significance of the news.
- To convey to the readers the relative seriousness of the lead stories. Italics and various decorative typographical devices such as boxes, bullets, and dashes and so on indicate that a story is primarily included for its entertainment value rather than its significance.
- To raise expectation: To a far lesser degree, the headline helps sell the magazine.
- To give the magazine character and stability.

Typography and make-up design express characterization and to a large extend responsible for the magazine's personality. Some magazine house styles shouts, some state firmly and while others whisper. Each magazine has its style, where certain rules of typography and make-ups are strictly upheld.

Seventhly, in a likable effort to create contrast in any magazine designed page, one is basically emphasizing a specific element or principle of aesthetics in that design. This brings the ability of contrasting emphasis as to the ratio of importance in its story presentations. A magazine page designer

must always structure a resting point in any designed page for the reader. Stephen C. Pepper (1969: 64) perceives an artist as thus caught between two aesthetically undesirable results – monotony and confusion. There is a certain amount of leeway between the two within which he can develop his object of beauty, if he falls off on either side he drops into dullness or ugliness. The deliberate absence of monotony is often called unity. From this arises that age-old principle of unity in variety, which every work of art or thing of beauty must possess. But the idea of unity in variety is vague and not very rewarding until we can discover just what constitutes unity and what's variety.

He continued by understanding that 'aesthetic unity consists in fact in the avoidance of confusion, or, what amounts to the same thing, in the attainment of order. Variety consists in the avoidance of monotony, that is, in keeping aesthetic fatigue at bay; and the means of doing this, we are calling "design." What the ancient principle of "unity in variety" means, then, is that since variety carried to excess results in confusion, and unity carried to excess results in monotony, it is essential that design and pattern co-operate with one another if a work of art is to be successful and hold our interest steadily.'

Eighthly, balance as equilibrium in magazine layout designs resulted from looking at images and judging them against idealistic structures (such as mass, gravity or the sides of a page). It is the arrangement of the objects in a given design as it relates to their visual weight within a composition. Balance usually comes in two forms: symmetrical and asymmetrical.
Symmetrical: Symmetrical balance occurs when the weight of a composition is evenly distributed around a central vertical or horizontal axis. Under normal circumstances it assumes identical forms on both sides of the axis. When symmetry occurs with similar, but not identical, forms it is called approximate symmetry. In addition, it is possible to build a composition equally around a central point resulting in radial symmetry. Symmetrical balance is also known as formal balance. Asymmetrical: Asymmetrical balance occurs when the weight of a composition is not evenly distributed around a central axis. It involves the arranging of objects of differing size in a composition such that they balance one another with their respective visual weights. Often there is one dominant form that is offset by many smaller forms. In general, asymmetrical compositions tend to have a greater sense of visual tension. Asymmetrical balance is also known as informal balance.[1]

Ninthly, proportion in magazine refers to (1) the relationship of one element to another or to the whole layout with respect to size or area; and (2) the dimensions of the layout and the dimensions of the component parts. Proportion also infers a harmonious relationship among the elements and pleasing dimensions of layout and the individual parts. The end result is the pleasing and effective appearance of the whole (Turnbull and Baird, 181).

Tenthly, rhythm in magazine layout is achieved in two ways. It can be developed through the orderly repetition of some features in the (magazine) design, such as a shape, tone, or colour. Secondly, less subtle than rhythm

through repetition is the second means – that of a rhythmic line. To be successful in a layout, rhythm must be a purposeful movement from element to element in their significance to the message 'its ratio of importance' (Turnbull and Baird, 188 - 189).

Lastly, the concept of unity describes the relationship between the individual parts and the whole of a composition. It investigates the aspects of a given (magazine) design that are necessary to tie the composition together, to give it a sense of wholeness, or to break it apart and give it a sense of variety. Unity in magazine design is a concept that stems from some of the Gestalt theories of visual perception and psychology, specifically those dealing with how the human brain organizes visual information into categories, or groups.[1] All these sensational educative factors will greatly help in strengthening its functional purpose and create some level of reoccurring decimal in the reader.

DIFFERENTIAL CHARACTERISTICS

Peremptorily, Baskette, et al (384-385), expresses that a magazine format does not necessarily make a magazine. Some newspaper executives who have taken over the job of editing a magazine or independent magazine failed to produce a good magazine because newspaper techniques differ from magazine techniques. A magazine differs from a newspaper in many ways, including:

1. A better grade of paper, or stock. The cover paper may be heavier than the paper for inside pages. Different grades and weights of paper may be used for inside pages. Tinted stock may be used.
2. Magazine use more colours, not only in illustrations but in type and decorations as well.
3. Illustrations often are more dominant in a magazine than in a newspaper. The illustrations may run (or bleed) off the page or extend into the fold.
4. Magazines breathe; they use air or white space to emphasize text and illustrations much more often than newspapers.
5. Magazines vary typefaces to help to depict the mood, tone or pace of the story. They use initial capital letters to help readers turn to the message or to break up columns of types. They wrap types around illustrations.

RECOMMENDATIONS

Based on the prevailing visual and editorial impediments militating for some Nigeria's poorly designed magazine pages, this research strongly recommends a total re-orientation or an appraisal of its educationally aesthetic principles by the media practitioners, in creating effective and long

lasting results on its audienceship. This is achieved by recognizing the following inputs:

1. Media houses should equip themselves with modern gadgets for getting the news round the world, through wireless reportorial or on the spot reporting styles. To establish a clear contrast between the most important news from the least in the scale of news presentations. This is also an educative guide to the readers.

2. Magazine practitioners should be well schooled on the elements and principles of visual aesthetics (especially on copy-fitting styles). Also by understanding the puzzle in magazine layout, a display type could be a composite make-up of two to three font types. The magazine layout is seen as a spread sheet of two pages with its gutter technically recommended that the display types are allowed to run across the gutter, without noticing any difference in space. Initial or drop caps are also recommended to relieve monotony and boredom from its traditional 'intro' model (see figures: 1and 2).

3. The beliefs of Arthur Turnbull and Russell Baird (234), suggest, 'that the psychological effects of colours that are predominant in … printed piece should fit the over-all mood of the message. The colour suggestions of coolness and warmth in turn suggest formality and informality. Their effort buttress the fact that, contrast is necessary for legibility. Contrast in value is more significant than contrast in colour. For this reason, where colour serves as a background, care should be given to treatment so it will not detract from other elements.'

It is also a calculative attempt by magazine page designer to notice that unschooled multi-coloured page might thwart communicative developments. Sometimes some magazine page designers introduce about four to five backgrounds/display types with different colours; it is very unhealthy and incongruous. As a sign of excellence, it is often recommended that not more than three coloured/tinted background items are used, except in very rare situations where complementary matters are injected. Also professionally, monochromatic colour scheme should be employed. Here, use of a particular colour into graduation of various tones and shades is eminent.

4. In synchronizing a comprehensive magazine production, Baskette, et al, 395, sees the paper stock as coming in various sizes, weights and textures. Use of the stock and its appearance determine the class of paper used. Almost any grade of paper can be used in letterpress if halftones are not required. In offset printing the grade must be designed to accommodate moisture and other problems peculiar to offset printing. In rotary printing the selection is determined by the paper's ability to absorb the large amount of ink in that process.

5. Even though advertisement was not categorically considered in this research, but Baskette et al., 391, observes that 'the usual newspaper practice is to pyramid the adverts on the right of the page. In magazine, the adverts generally go on the outside of the pages or may appear on both outside and

inside, leaving the *well* for editorial copy. The adverts need not restrict editorial display, especially if the *well* is done on a double spread.'

In this tussle, 'where the advertising manager determines adverts placement, there is a give and take between ad manager and editor. The editor may want to start a story in a part of the magazine, but there is a two-column advert that can be moved to another page. Unless the advert was sold with position guaranteed, the advert manager usually is able comply.'

6. Finally, contrasting dimensions are recommended on nameplate castings with a view to adequately advised on how well to apply complementary elements, since the nameplate is the cynosure and image carrier of a magazine. Rare circumstances are replayed in using particular colour in an entire production, it may suggest a national mourning; when a country or the world reminiscences on nationally or globally economic, geographical and socio-political doldrums.

CONCLUSION

Absolute magnitude of layout concepts in the alphabetical shapes is also absorbent in the newspaper's approach. It should be underscored here that the newspaper could carry six or more stories on a page, while the magazine abrogates this by consideration of one story at a time and space, which will further strengthens its retentive memories.

Following these penultimate uprisings, Baskette, et al. (390), 'concludes that layout is a means rather than an end in itself. If the reader becomes aware of the layout, the layout is probably bad.'

They went on by, 'identifying one danger most art directors seek to avoid is cluttering. This occurs when too many illustrations are placed on the same page, when the pages are crowded because of lack of spacing or uneven spacing or when too many elements – dingbats, subtitles, boldface types – make the page appear busy. The primary "principles" of a layout are to catch and direct the reader's attention and to make the pages easy to read.' This must also guide the photo-shoots and photo-calls from the photographic unit.

Also, the percipient attitude in magazine aesthetics is precipitated upon imposition, suggesting that the editor should evaluate and compliment even a weak editorial. Imposition refers to the way pages are positioned on the reproduction proof and the way they will appear on the printed sheet. This technicality at the production stage will enhance the upright, 'print and turn' and 'twist and print' mannerisms.

Most Nigeria magazines produced on a commercial scale are printed using a <u>web offset process</u>. The magazine is printed in sections, typically of sixteen pages, which may be black-and-white, be in full colour, or use <u>spot colour</u>. These sections are then bound, either by stapling them within a <u>soft cover</u> (art paper) in a process sometimes referred to as 'saddle-stitching', or by gluing them together to form a spine, a process often called 'perfect-binding.'

An obnoxious discovery of Udoakah (47) reveals that, 'magazine publishers in Nigeria do not seem to be aware of developments in the field, or are aware but not convinced that there is need for such developments in Nigeria. In Europe and United States, magazines have since proved their capacity for motivation and are becoming more specialized. There are consumer, gardening, motoring, business and holiday magazines, and others in other fields. Perhaps, feasible studies would confirm their viability in Nigeria. And, until proved otherwise, there are opportunities for more publications yet to be exploited.' If ignored, it will affect the graphical aesthetics in magazine which could be very pernicious to the end users.

In summary, the magazine's graphical appearance and appeals are actually built on the ability of the magnificent and skilful tutelage of the different elements and principles of visual aesthetics. Web-zine page design has also afforded the populace a better opportunity of appreciating their editorials – through the principles of emphasis, contrast and balance applications.

REFERRENCES

Agbo, Ben and Nkem Fab-Ukozor (2000). *Mass Communication: Purpose, Principle and Practice*. Enugu: John Jacob's Classic Publishers Ltd.

Akpan, Emmanuel (1987). *Communication and Media Arts: A New Approach to the Basics*. Uyo: Modern Business Press.

Baskette, Floyd K., et al. (1982). *The Art of Editing, 3rd editions*. United States: Macmillan publishing Co., Inc.

Bevlin, Marjorie E. (1970). *Design through Discovery*. New York: Holt, Rinehart and Winston, Inc.

Brown, Ndoma, Veronica Ehidiame Bassey-Duke, Edde M. Iji and Offiong Okon (2010), 'Echoes of photojournalism in Nigeria's *Tell* and *Newswatch* magazines' in *Annals of Humanities and Development Studies*, 1 (2):222.

Ducasse, Curt J. (1969), on 'subjective theory of aesthetic value,' in *Introductory Readings in Aesthetics*, John Hospers ed., New York: The Free Press.

Rishante, J. S. (2007). *The Grammar of Visual Communication*, Makurdi: Aboki Publishers.

Turnbull, Arthur and Russell Baird (1967). *The Graphics of Communication*. New York: Holt, Rinehart and Winston, Inc.,

Udoakah, Nkeruwem (2006). *Issues in Media Practices*. Ibadan: Stirling-Horden Publishers (Nig.)

MacBride, Sean et al., (1981). *Many Voices, One World. Nigeria*: Ibadan University Press.

Odufuwa, Olatunde (1990). *Principles of Colour Reproduction in Printing*. Lagos: Abiola Bookshop Press Ltd.

Ndoma J. Brown

Okwechime, Chukwudi (2008), 'Functionalism versus aesthetics: A study of calendars in Nigeria', in *Journal of Media and Communication*, vol. 1(1), 97.

Pepper, Stephen C. (1969), on 'Aesthetic Design,' in *Introductory Readings to Aesthetics*, John Hospers ed., New York: The Free Press.

[1.] Retrieved from: http://www.digital-web.com/articles/principles_of_design/19 Feb 2011.

Wehmeier, Sally et al. (2005). *Oxford Advanced Learner's Dictionary*, 7th edition. New York: Oxford University Press, p.1302.

.