

George Mason University Course Syllabus

Course Title:	Editorial Design
Course Code/Section:	AVT 313, Sections 001 and 002
Session/Year:	Fall 2017
Meeting:	Monday, Wednesday, 10:30 am–1:10 pm, 1:30–4:10, School of Art, Rm. 1020.
Professor:	Jandos Rothstein
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Course Description

This semester we will be exploring long-form print graphic design. While our focus will be on magazines, the skills developed—creating engaging design within a branded, organized and inviting structure, presenting information in various content-appropriate formats, developing a visual identity and finding and creating effective imagery is also applicable to other common design tasks—annual reports, ad campaigns, business collateral, newspapers, websites, books branding systems, and other commonly produced documents. Design is a tool for persuading, informing, and entertaining. In this class you will be required to do all three.

Objectives

Develop professional visual sensitivity and competency in graphic communication through the magazine design process. Continuing development of professional computer design skills in drawing, page layout, and image manipulation using appropriate software. Develop a series of professional portfolio pieces including a functioning magazine brand, feature layouts, news section layouts, and information graphics.

Content

The primary intent of this course is the development of conceptual, typographical, and print design skills. However, it is impossible, since the advent of “desktop publishing,” to divorce the ability to realize and execute a design with the ability to develop that design in software in a way that can be easily modified while still in progress, and translate successfully into the intended media once done. It is a fundamental expectation that students will rise to the challenge of mastering the technical skills they need to achieve an effective and visually and typographically literate outcome. While learning software is not the goal of this class, increased software (or digital craft) skills are the byproduct of (and evidence for) a successful outcome.

Attendance Policy

Studio courses include substantial critique/discussion components and lab components. By their nature, studios are dynamic educational environments. During critique periods and in the interaction of instructor and between student on ongoing projects, the studio provides resources and learning opportunities that cannot be “made up” by other means. In short, your attendance and preparation is just as important as mine. Therefore: Students are required to attend all class meetings, to arrive on time, and to stay for the duration of the class. Students arriving seven minutes or more late to class will be marked tardy. Students arriving 15 minutes or more late will be marked absent. Three tardy marks equals one absence. Students who leave before the class is dismissed will be marked absent.

Students who are having difficulty with the attendance requirement may be asked to drop the class. Student

who miss four or more classes in a row, and do not otherwise contact the teacher are subject to receiving an SA grade.

For each absence beyond four absences your final course grade will be reduced one full letter grade from the earned level of all work for the course. For example a "B" grade for the semester with five absences results in a final course grade of "C."

There are no excused absences.

Absence, tardiness, and early departure is de facto evidence of non-participation.

Incompletes

Incompletes are, on rare occasion, granted to students who are progressing towards a high passing grade (solid B or above) but cannot finish the class due to unforeseen external circumstances—for example illness. To be granted an incomplete a student must have built a strong record of participation, attendance and deadline compliance and must request the Incomplete by e-mail at least 24 hours before the final class. A student granted an incomplete will be required to agree to a schedule of regular meetings and deadlines to finish the project. Incompletes are converted to failing grades if acceptable work is not completed by the agreed-to deadline. The teacher cannot set a deadline later than the registrar's published deadline.

Workload

This is an upper-level course targeted at design majors. As such, the class will require a significant time commitment. While time spent outside of class will vary depending on class schedule and student preparedness, most students should anticipate averaging between one (minimum) and two hours outside of class on homework for every hour of class time. For majors, I expect a commitment to class commensurate with your implicit commitment to design as a life-long career choice.

Schedule

As we settle into the semester, there will usually be lectures and work periods on Mondays and critiques on Wednesdays. For you to get as much out of class as possible, it is essential that you are prepared for the day's activities. On Mondays, that means that you will have completed basic research (article and image selection, Pinterest boards), established at least basic page structures, and as appropriate, informational and illustrative elements. In short, the work on your screen (or in your sketch pad) must have progressed to the point that it is possible for me to see where it is succeeding and failing as a piece of communication, and for you to have learned if there are technical skills you need to complete the project as you envision it. On Wednesdays, you should have hardcopy color printouts (or clear sketches) of work in progress, at the beginning of class, and be ready to talk about your work and respond to the work of other students. Students who show a pattern of unpreparedness will be marked absent for days they are unprepared.

TEXT AND REFERENCES

A textbook is not currently required for this course.

Students are required to purchase two magazines for the analysis assignment, and at least two copies of the magazine they are redesigning during the course of the semester.

Students may be required to watch specified Lynda.com courses or chapters to address identified skill gaps.

Students are expected to pay attention to popular and experimental magazine design over the course of this semester. Places to examine magazines include the Fenwick periodical room, most local libraries, most large and some small bookstores including Barnes & Nobel; and many grocery stores and pharmacies. Many other businesses also carry at least a limited selection of magazines. Good web sites for magazine reference include pinterest.com, issuu.com, coverjunkie.com and magcloud.com. If you have a tablet device, you may also have access to digital editions of popular titles through your local library.

Suggested Books:

Rothstein, Jandos, *Designing Magazines*, Allworth Press, New York, 2007.

White, Jan, *Editing by Design: For Designers, Art Directors, and Editors—the Classic Guide to Winning Readers* (3rd. Ed.) Allworth Press, 2003.

Hurlburt, Allen, *Grid: A Modular System for the Design and Production of Newspapers, Magazines and Books*, John Wiley & Sons, 1982.

Visocky O'Grady, Ken and Jenn, *The Information Design Handbook*, How Books, Cincinnati, Ohio 2008.

Bringhurst, Robert, *The Elements of Typographic Style*, Hartley & Marks, Point Roberts, Washington 1992.

Society of Publication Designer's (SPD) Annual (Volumes 1–50). Recent volumes are published by Rockport.

Best of Newspaper Design (Volumes 1–35). Recent volumes are published by Rockport.

Adobe [Version number] Illustrator Classroom in a Book, Adobe Press, Salinas, California.

Adobe [Version number] Photoshop Classroom in a Book, Adobe Press, Salinas, California, 2012.

Adobe [Version number] InDesign Classroom in a Book, Adobe Press, Salinas, California, 2012.

Adobe Type Library Reference Book (4th Edition) , Adobe Press, Salinas, California, 2011.

Suggested Web Resources:

Facebook and Pinterest users are encouraged to “like” or follow Newmanology. Former *Real Simple/Village Voice/This Old House* (many more) creative director Robert Newman shares an endless stream of fascinating design links, many of them editorial. Newmanology also has a Tumblr and web site.

magculture.com—focusing on European magazine design

designingmagazines.com

lynda.gmu.edu—Lynda.com is available free to the Mason community. It offers excellent training videos on design, design software, programming and other topics.

Materials & Supplies:

You will need the following tools and materials for this course, and should have them with you at each session.

CD or DVD ROMs, thumb or hard drive; drawing supplies (sketch pad, eraser, etc.); ruler marked in picas and point scales: 14" x 17"; masking/drafting/artist tape; other material as assigned/required by project. At the end of the semester, you will also need professional jet-black mounting board and mounting supplies.

Organizations:

Students are encouraged to join the Student AIGA group. GMU AIGA members do “real world” design work for campus clients, bring speakers to campus, host events, and are automatically members of DC AIGA and National AIGA which provide resources job boards and networking opportunities for designers.

Fair Use:

To complete their projects, most students will rely, in whole or in part, on text and imagery created by other people. The use of copyrighted materials for educational purposes is considered fair use (and is therefore permitted) under US copyright laws. However, if you use the words or images of others in your project, you may not use that project for commercial purposes unless permission is given, the copyright has expired, or the work is available under a commercial Creative Commons license. All sourced work in your project should be credited, on the page with a byline or art/photo credit. A good general source for journalistic writing is LexusNexus Academic (available through the library database page). Students may also find other library databases, and reputable web sites useful. I especially recommend: <http://compfight.com> and (through

University Libraries Database/e-Journal Gateway) LexisNexis and AP Images (which I will demonstrate) for reliable content. It is not permitted to use Wikipedia (which is generally too clinical) or blog content (which is generally too temporal and/or has the wrong tone for a monthly edited product) for this project.

BFA:

Students who have not done so are encouraged to apply for the BFA. Earning a BFA allows for a deeper and more immersive art and design education by replacing minor classes with advanced design work.

Student Evaluation/Methods of Assessment (final project):

The final project will be graded according to the rubric. There are four major areas in which I expect to see at least emerging skill mastery. Each area roughly corresponds to a letter grade. For example it is possible to earn a B with ho-hum design if you are strong in the three craft and technical areas:

1. **Final project concept and aesthetics:** Originality, creativity and effectiveness of the solution, visual impact and appropriateness of design towards chosen topic. **See FAQ's and lectures for more details.**
2. **Final project core craft skills:** Mastering the trinity InDesign tools—grids, style sheets and what I refer to as “spare” or “rock and river” document setup—which will be essential in your professional life. I also expect to see use of Photoshop and Illustrator for “Asset” creation and development, and emerging understanding of how the three programs are used together and which one to choose in which situation.
3. **Secondary craft skills.** These include typographically conventional spacing and punctuation, use of demonstrated software features including tabs, consistent body text, reduced use of manual space adjustments, choice of appropriate texts, editing and writing when necessary, evidence of revision. See rubric for complete list.
4. **Final project analog craft skills:** Including quality of printed artifact—appropriate image resolution, correct aspect ratio and color quality of images, accurate trimming and assembly (or when required) mounting. Logical and clear organization and presentation, submitted in correct order. Is the printed piece appealing and neat? Is it suitable for a client presentation? (See “Preparing the Final” for specific information.)

The **class grade** will also take the recreation project (8%), attendance, participation, and “professionalism” during the semester into account. Sloppily presented (including untaped spreads or untrimmed pages) or incomplete work will be returned ungraded, and will be marked late when resubmitted.

Deadlines:

Students are expected to turn all work in by deadline. If an incremental deadline is missed there will be a two-class grace period during which the student can still earn full rubric value for the section (though it will still be marked late). If the section is turned in between two and four classes after the deadline, students can still earn 50% of rubric value for the section. After that, work will not count towards the final grade.

Feedback:

Students will receive written feedback throughout the semester. This feedback is for the purpose of guiding revision (revision is a fundamental expectation for all work) and do not factor in the final grade. As with any large project, later design decisions often make it necessary to rethink earlier decisions. The pages turned in at the end of the semester must be “of a piece.” Even though pages will be designed over time, all finals must make editorial and graphic sense when viewed together. Additionally, provisional feedback is given for design and typography only and do not factor all the craft and presentation aspects of the final. I am happy to help you audit your computer files for technical quality during work sessions or over the weekend if you provide a disk; or you may audit yourself with the rubric. The final project grade will reflect how well the magazine works as a complete solution as well as for craft competencies.

In preliminary work, I will mark up one or more examples of technical errors when I see them—for example

“dumb” quotes, hyphens used in place of dashes, unresolved areas of the page, spelling errors, grid errors, etc. However, it is not my job to proofread your work and I will not circle every mistake I see. If I find mistakes, there are almost certainly more which **you are responsible for finding and correcting by the time you turn in the final**. See my “First Steps Towards Professional Type” handout for typographic style minimum standards. Be sure to spell check your work using the US English dictionary in InDesign.

Preliminary grades will be as follows:

SC Section will be a **Strong Contributor** to your grade, provided it is consistent with other sections and you are meeting technical requirements and addressing written comments. Revisions will still likely be necessary as the final project takes shape.

AC Section is an **Acceptable-quality Contributor** to your grade, provided it is consistent with other sections, you address comments, and you are meeting technical requirements. Students who average AC can expect a low-to mid level passing grade if technical requirements are met and design improvements are made as the project takes form.

WC Section is a **Weak Contributor** to your grade, provided it is consistent with other sections and you are meeting technical requirements. A WC grade indicates that the work has serious shortcomings, but may contribute to a passing grade if other sections are stronger, stylistically consistent, and technical requirements are carefully met. Revisions are essential to ensure a passing grade, and a full reappraisal of structure and content is warranted.

Inc. Section does not meet syllabus specifications for the project; and/or design is too feeble to warrant provisional crediting.

Class, Department and University Policies:

All projects are due at the beginning of class on the date assigned.

As this is an advanced class, I leave it to you whether to produce preliminary work in your sketch book, on the computer or using a combination of tools. However, there are two points to consider if you choose to “sketch” in InDesign/Creative Suite: 1. InDesign is a poor choice for sketching if you do not have the technical skills to (relatively speedily) get *any* result you might envision. If your sketches reflect a low level of software competency, then your finals will likely also reflect that limited ability—*your goals for this semester should be improving your computer and design skills—don’t use procedures that do not support those goals*. 2. Don’t confuse computer sketches for final work. Unless you are fully fluent in InDesign, your sketches will likely have inconsistencies as well as structural and technical issues. If they do not meet technical craft standards you will have to recreate or at least revise digitally created sketch files.

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran’s status, or physical ability.

In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by the instructor.) Violations must be reported to the Student Honor Council, which treats such cases very seriously. Using someone else's words or ideas without attribution is plagiarism, a very serious Honor Code offense. ►In 313 it is permitted to use appropriate images and texts from external sources, however students are expected to develop their own typographical treatments, page structures, branding systems and data visualizations. **With the exception of the recreation assignment**, copying professional work or using found type treatments or infographics will be treated as an honor code violation.

If you are a student with a disability and you need academic accommodations, please see me and contact the Disability Resource Center (DRC) at 703-993-2474. All academic accommodations must be arranged through the DRC.

All work created in this class must be specifically for this class and this class only. It is not permitted to use class projects as a platform for producing professional work or projects intended to be submitted to other teachers.

Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

Mason uses electronic mail to provide official information to students. Students are responsible for the content of university and class communication sent to their Mason e-mail account, and are required to activate that account and check it regularly. Students are responsible for the content of messages that bounce due to "over limit" errors.

The instructor evaluates your work in line with the course syllabus, rubric, university catalog and guidelines, and documented prepared course participation and performance throughout the course. The course grade is determined by a careful assessment of your overall performance in the course that includes attendance, prepared participation, project evaluations, project revisions, and final project presentation all of which is described in detail in the course syllabus, handouts, and lecture presentations.

Headphone use is permitted during work periods only.

Useful Information:

Open Studio Hours: The SoA computer lab is open to students for extended periods of time mornings, evenings and weekends. Policies, procedures and schedules for studio use are established by the SoA studio faculty and are posted in the studios.

ArtsBus: If you need ArtsBus credit for this semester, you **MUST** enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment. There will be no exceptions. If you plan to go on multiple ArtsBus trips this term and wish to count them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: <http://artsbus.gmu.edu> " Student Information" for additional important information regarding ArtsBus policy.

Important Deadlines

Last Day to Add:	September 5
Last Day to Drop:	September 29
Selective Withdrawal Period:	October 2–27
Incomplete work from previous Fall due to instructor:	October 27

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made

by the student in the SoA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid processing). Requests for non-elective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For SoA majors, that is the CVPA Office of Academic Affairs.

Course Outline (Subject to change)

Workup Material: With each incremental deadline, students will turn in **color proofs—full-sized and cut neatly** (razor or Xacto and metal straight edge—no scissors!) to trim size, (and then taped into spreads as appropriate) and submitted in a resealable 9 x 12" envelope (larger envelope permitted if page size warrants it). Incomplete or unacceptably prepared material will be returned to the student for correction and marked late on resubmission.

Week 1–3 Introduction to magazine design and the business of periodical publishing, InDesign core skills, visual storytelling.

Oral Assignment: Students will be randomly assigned a magazine which they are required to purchase. While magazines vary in look, purpose and style, almost all share structural similarities. You will note, for example, that nearly every magazine is divided into sections. Generally, shorter items appear in the front and sometimes the back, (FOB, BOB) and longer pieces appear in the "feature well." Consider how your assigned magazine uses typography, design and imagery, and how those choices appeal to the publication's target readers. The rich visual and editorial choices the magazine's staff makes form the personality or "brand" of each magazine. While at the magazine store, peruse competing titles to your assigned magazine and choose one for purchase. (For example, if you were assigned Men's fashion and lifestyle magazine, *Esquire*, you might select competitors *GQ*, *Men's Journal* or *Stuff*.) Be prepared to discuss the differences between the two magazines, the differences in their readerships (as applicable) and the visual tools each uses to appeal to buyers.

Warm-up project: Recreate the assigned magazine page perfectly (within the limitations of font availability) in InDesign using no more than the proscribed number of text frames. Your recreation must use the same text from the page, but cannot use the source images. It is possible to earn three grades for this project: A (if page is perfect by September 11) B (if page is perfect by October 2) or no credit. You can earn a "+" grade if your project demonstrates at least four of these upper-level skills: vector or alpha channel masks, paragraph rules, style sheets, column spans, custom rules, transparency effects, creation and use of Illustrator assets, accurate grid. The purpose of this project is to give you experience working with a well-defined and effective magazine design and to help improve your design craft skills by forcing you to imitate subtleties of typography and visual effects. A "perfect" recreation will include but not be limited to: the size of the page, structure, font size, feel and spacing, margin, gutter and white space sizes, folios and effects. To achieve perfection, you will likely have to print your page quite a few times to compare your version to the original. 8% of class grade. Deliverables: Printed, full color correctly sized page, digital file.

"Pinterest" Project: A graphic designer who is not a consumer of design will not be an effective creator of it. Students will demonstrate visual awareness by maintaining pertinent, separate, Pinterest boards on class topics. Your seven required boards include Brief Sections (aka "F.O.B.'s,") Covers, Features, Visual Features, Tables of Contents, Infographics and "Topic" (examples of magazine design related to the subject of your final project. For example, if you are designing a cooking magazine, your "topic" board would have an appropriate name and include examples of food-centric graphic design that you find inspiring. Each required board must have at least 20 appropriate pins by the first in-class work day for the pertinent section. You may also find it useful to create reference boards for components specific to your project—for example, you may be pursuing an aesthetic that incorporates handdrawn lettering, ornamentation, grunge, or you may be creating some or all of your own icons or illustrations. Any of these could be useful board topics—but they are not a class requirement. To use Pinterest, you must sign in through Facebook or create a new account. Students who would prefer not to use this platform may instead fulfill the Pinterest requirement with a physical scrapbook of

original printed pages and/or adequately sized color printouts.

08/28, 30 Monday: introduction to class and oral assignment. Wednesday: Introduction to InDesign through in-class assignment, assignment of recreation project. Homework: Watch "InDesign CC 2017 Essential Training" on Lynda.com, Introduction through Chapter 5

09/06, 08 **Monday: Labor Day, no class.** Wednesday: Delivery of oral report.

Week 3–11 Editorial Redesign. Our major project this semester will be the creation of a prototype magazine. You will be concerned with the design, images and the written content. In essence you will be doing two common editorial design tasks: creating a new format which includes grid, signage and type choices and designing a sample issue which both demonstrates the effectiveness of that format and allows you to learn art direction and page design skill. (It is also necessary that you will be doing some of what an editor does—selecting texts, sometimes editing them and sometimes writing.) While all sections will bring this range of skills into play, some—the brief section for example—will be more focussed on the job of redesign and others—for example features—will be more focussed on art direction and production design. Most real magazines and newspapers redesign every two to six years. Sometimes staff art or design director leads the redesign, sometimes a redesign specialist is hired.

As a magazine designer you are not just a page designer but the brand manager of that magazine—responsible for how that magazine is perceived. A magazine is a product—just like a iPad or a dress or a grocery item. While every publication is different, all magazines (and all products) are created to meet specific goals that you will want to consider as you make design decisions:

1. A magazine must communicate value—it must be something a reader wants to read now, and will want to buy or subscribe to in the future. It must be visually convey that it is worth the cover price, which it does through all its content—words, images and design.
2. A magazine must communicate expertise. This enforces value, the reader must be confident that what they are reading is true and/or useful and/or entertaining.
3. A magazine, like any product, should be a pleasure to use. In the case of a magazine, this likely means that it's beautiful to look at and offers visual surprises, but also means that it's easy to read, well organized and offers one or more enjoyable ways to experience it.

There are limitless ways to transmit these values depending on topic, from gray reader's titles like *The New Yorker* to picture-heavy shopping magazines like *Lucky*. But most good magazines share certain characteristics: either relatively high density—pages are filled up with useful and entertaining items or open, airy luxurious pages, visual polish which conveys professionalism and care; and design that is clearly distinct from advertisements. Most magazines depend on advertising income—but they do not want the reader to sense that advertisers influence content (even though sometimes they do).

These values will also guide your text choices. Articles you pick must be in tune with a monthly publication schedule (timely enough to be informative, not so timely as to be quickly out of date) and useful to someone with more than a casual interest in the topic. Appropriate text can come from many sources including databases and some web sites, provided it is journalistic. Some web writing does not translate well to the monthly schedule of magazine publishing. For this reason, it is not permitted to use blog writing, Wikipedia or Ask content. As graphic design is always a presentation of specific content, it is critical that you pick your content with great care. Articles that inspire you as a reader will inspire you as a designer.

Topic

Your topic is up to you, although I have banned the subjects of firearms and weapons, tattoos and marshal arts because students have not found high quality content on these topics. News, sports and video games can also be challenging, but students have taken these topics on successfully. I can be persuaded to allow a "banned" topic, but you will need to show me convincing source material if you want to take one of these on. Most students start with an existing magazine because it provides a foundation, but some come up with a title of their own. Your proposal (subject to approval) should include an existing magazine or an idea for one that

does not exist on the newsstand. I generally suggest finding a magazine you feel can be improved—Your final will be a more impressive portfolio piece if it is better than the real world version—which is easier to pull off with a smaller budget source—i.e. not a “fancy” magazine like the ones you compared or recreated. As your work will involve a lot of reading time in addition to design time, be sure to pick a topic that you’re interested in and preferably have some knowledge of, but also comes with subtopics. A one-note topic like smart phones usually leads to a dull-looking magazine because all phones look similar, have similar capabilities, and lend themselves to repetitive reporting. In contrast, a topic like home cooking lends itself to a lot more visual variety (main courses, deserts, kitchen tools, tableware, cocktails, etc). Any magazine you pick must have a minimum frequency of quarterly.

After you choose your magazine, be sure to spend a few minutes looking at, or even purchasing its competitors (other magazines with similar subjects will be nearby). Familiarize yourself with different ways to present content.

Final:

Your final project will include, three separate unique covers, a front briefs section (five pages), a two-page table of contents (two single pages or a spread), one article feature (five pages or more) and one photo- or art-driven feature (five pages or more) (Both features must open with a spread.) for a total of 20 designed pages minimum. Within your magazine there must also be at least two informational components (sometimes called infographics or charticles). You must also turn in a copy of the published magazine if you start with one. **The assignment sheets for the sections are at the end of this syllabus.** One cover, and all interior pages must be presented as a saddle-stitched booklet with the extra two covers mounted on jet black mounting board. See handout for more info.

Your final must be turned in with supporting files (all page files, art (including native Illustrator files when applicable), and typefaces.) You may use InDesign’s “Package” feature to collect these into a single folder. Your disk(s) must also include PDFs of every page, as reader (not printer) spreads or as single pages when applicable. **Files will be opened from your disk. Do not zip or compress your files.** You must also turn in your preliminary marked up pages.

It is strongly recommended that you turn in your files on an inexpensive DVD or CD though other forms of media will be accepted. Your media will be returned with your printed magazine, but the School of Art cannot guarantee the security of thumb or portable drives between the time they are left for you and the time you pick them up, and cannot take responsibility for their loss. Do not turn in any media or files that you cannot lose. Backup all turned in files separately and completely for your records.

09/06, 08	Monday: Introduction of main assignment and body component. Demonstration of Photoshop techniques, studio time. Lecture on lean design, master pages, linking and stylesheets. Wednesday: First crit of body/template.
09/11, 13	Monday: Magazine choice due, Topic Pinterest board due. Last day to turn in recreation project for A. Intro. to online resources. Assignment: brief section—structure, signage, grids, points of entry. Work time. Wednesday: Final critique of body/template.
09/18, 20	Monday: Briefs Pinterest board due. Intro. to infographics, Illustrator demonstration, Studio time. Wednesday: first critique of brief section.
09/25, 27	Monday: Infographics Pinterest boards due. Lecture on covers. Wednesday: Final small group critiques of briefs section.
10/02, 04	Monday: Covers Pinterest board due. Briefs due. Last day to turn in recreation project for B. Lecture on advanced formatting through search, studio time. Wednesday: Small group critiques of covers.
10/09, 11	Monday: Lecture on feature design, studio time. Wednesday: final critique of covers in

progress.

- 10/16, 18 Monday: Features and Visual Features Pinterest boards due. Covers due. Overview: the app and interactive tools, studio time. Wednesday: first critique of features in progress.
- 10/23, 25 Monday: Lecture on tables of contents. Lecture on tabs, nested styles and GREP styles. Studio time. Wednesday: final critiques of features in progress.
- 10/30, 11/1 Monday: TOC Pinterest board due. Studio time. Lecture on text anchoring. Wednesday: First critique of tables of contents.

Week 13–15: Create missing sections, final tightening and reconciliation of design.

- 11/06, 08 Monday: Lectures on color management, studio time. Wednesday: Second Critique of tables of contents.
- 11/13, 15 Monday: lecture on presenting the final, studio time, individual digital auditing. Wednesday: critique of infographics
- 11/20 Monday: studio time. Wednesday no class, Thanksgiving break.
- 11/27, 29 Monday: studio time. Wednesday: whole magazine critique: pacing, consistency, branding, compliance with requirements.
- 12/04, 06 Monday: Optional studio day. Wednesday: **Final due, final critique**, no extensions. Have a great break!

FAQ's

General Requirements

- 1. How big is the canvas?** Magazines are composed of both single pages (printed opposite a full page advertisement) and spreads. The unit of design changes accordingly. Two pages of editorial content that publish opposite each other should be designed to look good and function well together. The staffs of magazines also think carefully about how editorial pages look next to advertisements and the pacing and order of stories. Some students, at their option, create magazines with gate folds—which give you just shy of a three page wide unit.
- 2. Can I use ads? Do I have to design the ads? Where do I put ads?** Most professional redesigns include at least a few ads to show how the proposed design would function as an advertising vehicle. You need not include ads, but may wish to, both to control the pacing of your content and to avoid designing extra pages for sections with an odd page count. Full page ads are almost always placed on the right-hand page of a spread—the exception to this rule is when a single editorial page starts a new section or a feature. While you may incorporate ads you should not design them yourself, and no extra credit is given for ad design. Ads should be scanned from your real magazine. You need not think much about ads until you are preparing the final. The use of “fractional” or partial-page ads is not permitted for this project.
- 3. Can I edit my text, and does it have to really be from my magazine?** It is critical (and required) that you find good articles, read them thoroughly, and present them in a way that reflects the content of the text. Why? Great writing inspires great design—if you shortchange the research and reading process, you will be compromising your final result. Design that does not emerge from content (or a in the case of advertising, a well considered strategy) is not design at all, it is, at best, decoration. The text in *your* magazine does not have to be from its published counterpart. The magazine you have selected to redesign may be both indifferently edited and designed—which would make creating good design from that source harder than it would be with better content. A question you should ask yourself before you look for text is what *should* my magazine contain? Look for texts that support the goal of producing an engaging, branded and well-designed product. You may edit—prune, write, supplement, or combine to tailor content to your needs. However, your text must read well—indiscriminate cutting, duplicating or repeating text, allowing text to overflow boxes, or using random text or “greeking” will result in a greatly reduced or failing grade. Look at Lexus-Nexus, editorial and other quality publication databases and magazine websites for content.

The use of Wikipedia, outdated articles, blogs and web sites with an advertising or promotional purpose are not permitted.

- 4. What should I look for when selecting imagery?** Art should be visually appealing and of an appropriate resolution at print size (minimum 250 dpi, 300 dpi preferred, note that a 300 dpi image sized to 400% in InDesign has an effective resolution of only 75 dpi), but effective picture editing is about much more than aesthetics. All art must illustrate the specific story on the page. (Example: the word “brownies” might appear in the headline of a food story, but that doesn’t mean any picture of brownies will do. What style of brownies is the writer talking about (cakey? fudgy?) what new thing is the writer saying about brownies that make them worth reading about right now? Is the article about making brownies at home, or about brownies that come from bakeries? Show what is new, unique, and special about each article with the art you choose. Settling on pictures that are merely attractive will result in a generic result. Secondary consideration: appropriate images, in addition to their value as content, can help carry the brand of your publication through color and style (Look to publications like *Martha Stewart Living* and *Real Simple* for examples of this). Think about how your photos work together, and with your overall design. **Additional feature photo considerations:** Unlike with a brief article or a cover, which usually require only a single image, the art for a long-form article must be curated to work together. Therefore: 1. Every image should advance the story you are telling visually, and be worth adding to the layout. Don’t repeat yourself with art, For example, don’t show two pictures of an actress wearing the same dress, or from the same angle, on the same set, or doing the same thing. Make sure every image has narrative value, that it has “earned” its place on the page and isn’t just there filling space. 2. Try to tell as complete a story as possible with art. A profile, for example, might, show the subject at work, at home, or doing a variety of things. It might also show other people if they have interesting things to say about the person. Add value to your images with pull quotes or captions.

Section “Project Sheets”

(Note: I am often willing to allow modifications to section criteria provided the proposed modification would provide a comparable educational experience. While, the section requirements are set up to give the student experience overcoming a range of design challenges—I recognize that not all requirements serve every style of magazine or designer equally. As modifications must be proposed and approved before the preliminary is turned in, they are more easily grantable to students who are successfully managing the work load.

- 1. Body Text, Grid, Template and first Style Sheet.** To assure consistency, publication designers sit down to design with a template—usually an InDesign document with a common set of margins and repeating style sheets (though perhaps a variety of column structures). The goal of this project is to start you off with at least some of these tools. To start, create no less than 50 pages of three full columns of running text for the first critique. These pages must show at least some variety in font, font size, leading, margins, indent size and justification. **Be sure there are no whole returns between paragraphs.** You may also experiment with extra lead in addition to indenting to indicate paragraphs (at least some of your samples must use indents), page size and other more advanced paragraph controls you might know. I recommend that you start out with about half of that and then pick the most promising ones to refine. To help you keep track, I suggest you put fonts sizes and leading information in the margin. Bring all 50, **printed out**, and ordered and numbered according to your preference to the first body text critique. **Final deliverable:** at one or more standardized body formats to use throughout your final magazine, and an InDesign template (indt format) with accurate margins and columns and defined style sheets for all approved body fonts. Note that as you build out your design, you will find it necessary to add to your style sheet set, and you may wish to revise your body text. That’s all allowed provided your final project meets body criteria.
- 1. Briefs Section Criteria.** The briefs or news section in a modern magazine presents a variety of small, self-contained, often witty and usually entertaining items. Briefs pages, in some ways, resemble newspaper pages in that there are often several articles per page—but because magazine pages are small, the writing must be lean. Your brief section must have at least 10 complete articles, but could have quite a few more

depending on the subject and style of your magazine. One page must have only a single article (logically, that might be the lead page, but need not be), so the remaining nine articles will be distributed over four pages. No single brief item may be longer than approx. 250 words and there must be no more than approx. 450 words per page set in approved body copy. Your brief section must also have a name a signage system, and at least one of the ten stories must be a “branded” repeating feature. While the pages must be unified by a common aesthetic (type choices, colors, visual attitude) each page must be structured differently from every other page in the section.

- 2. Cover Criteria.** A real-world editorial redesign would show more variety than can be achieved by most students in 12 weeks. The deliverables might include multiples of some sections, and section lengths more in keeping with a full issue (a 30pp brief section, for example, not five pp.). Showing variety is important because it proves that a format is not a single “fixed” design but a flexible tool for structuring content. While we cannot mimic the professional process, it is still valuable to deal with the real-world requirement of creating surprise and variety within a fixed brand and structure. This class addresses variety through the “three covers” assignment. While structural elements such as the logo will be the same, all teaser lines and imagery must be fully unique on each cover. A good approach is to imagine you are designing three sequential issue covers (or covers from three different seasons). Each cover should look new and fresh (story teasers should not be too similar to previous issues—you don’t want readers to sense a boring or repetitious product) but still be recognizable as the title. In short, each cover should be a unique expression of the magazine’s core editorial values (or brand). For this reason, teasers and art must be conceptually and literally unique on each cover. We will discuss various strategies for designing covers that sell content.
- 4. Feature Layout.** Students will design two features of five pages each—one traditional long form narrative story with running text and images; and one photo-driven feature that tells a story through images supplemented with a headline, deck and captions or blurbs—but no continuous text that runs from the beginning to the end of the layout. Your features will be graded on both the opening spreads (How well do they work as “billboards” for their respective stories?) and how well you are making subsequent pages scannable, visually inviting, and how well you’re telling each story with images. Both of your features must start with a spread. A text-driven features typically has more pictures at the beginning of the layout and more text at the end. Texts of 1500–8000 (or more) words are appropriate for features, but don’t go by word count alone—a good guide for feature design is the ratio of text to space. Without images, headlines, or other display type, your text should fill no more than half (or a little less) of your usable space. Image-driven features use images (usually photographs) to drive the narrative, so you must find a story that lends itself to being told through pictures *with only a short captions to supplement visual content*. Visual features lend themselves to topics such as fashion, how-tos and photo essays (for example, a travel destination) and data visualization. There are many more possibilities.
- 5. Tables of Contents.** *Your table of contents must reflect the entire contents for a typical issue of your magazine—not just the 20 or so pages you have designed.* While this may seem counter intuitive, because a magazine redesign is meant to show a client what the issue would look like once in production, your table of contents must be designed to be useful once the magazine design “goes live.” When I grade, I will be looking to see that you can summarize contents effectively with words and images, that you can organize small items clearly and that you can handle multiple levels of hierarchy.
- 6. Infographics.** The ability to create non-linear story forms is an increasingly important skill for designers to have (as well as a lucrative practice in its own right). Every student must produce two infographics, conceived and written by the student, evidenced with included source files (Illustrator, InDesign or layered Photoshop) for them to be counted towards your final grade. All text labels should be set in InDesign or Illustrator. Each infographic should tell a compelling story on its own—a reader should understand it without having to read the adjacent article (if there is one). Your infographics may be included to support a story, but magazines frequently use charticles and infographics as stand-alone pieces. Note that your charticle must be understandable to a non-expert reader, informational, and effectively written. Vague,

dataless, or allegorical iconography does not count for this project. Serious infographics quickly explain events, relationships, phenomenon and the material world in ways that would otherwise require hundreds of words. However, magazines also use info graphics as vehicles for critical judgement and humor. In addition to maps and charts, we will also look at decision trees and matrices. I do not require research for this part of the project though I do require thought and writing. Your "data" can be all or partially fictional or opinion-based provided it is plausible and understandable.