

## Course Syllabus

**Course Title:** Editorial Design, Publication Design, or Magazine design

**Course Code/Section:**

**Session/Year:**

**Meeting:** This syllabus assumes approximately six contact hours per week over two class sessions

**Instructor:**

**Contact Info:**

**Class information:**

**Office Hours:**

**Course Description:** This quarter we will be exploring long-form graphic design. While our focus will be on magazines, the skills developed—creating continuity and variety across a range of pages, presenting different kinds of information in context-appropriate formats, and developing brand identity and continuity, is also applicable to other common design tasks—annual reports, business documents, newspapers, brochures, books and other multipage documents.

### Objectives

Develop professional visual sensitivity and competency in graphic communication through discipline of 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 magazine brands, feature layouts, news section layouts and information graphics.

### Content

This is a design class—not a software training class.

Students will produce a series of design projects, developing them from thumbnail rough to smooths to final. Students will be expected to have, or to develop, the technical and computer skills necessary to complete their projects.

### Attendance Policy (Teachers should substitute their own attendance policy here)

Studio courses include a substantial critique/discussion components and lab component. By their nature, studios are dynamic educational environments. During critique periods and in the interaction of instructor and student on ongoing projects, the studio provides resources and learning opportunities that cannot be “made up” by other means. In short, your attendance 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 20 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.
- Students who accumulate three or more absences will receive a reduced or failing grade.
- There are no excused absences.

## TEXT AND REFERENCES

### Required:

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

Students are also expected to purchase **at least three copies** of the magazine they are redesigning during the course of the quarter.

### Suggested (add or subtract books as needed):

*Adobe CS2 Illustrator Classroom in a Book*, Adobe Press, Salinas, California, 2005.

*Adobe CS2 Photoshop Classroom in a Book*, Adobe Press, Salinas, California, 2005.

*The Adobe Type Reference*, Adobe Press, Salinas, California, 2005.

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

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

(an excellent book for students who want more information on the use of grids)

**Williams, Robin**, *The Mac Is Not a Typewriter* (1st. not 2nd. ed.), Peachpit Press, 1990.

(I recommend this to students who need basic type help. Alas the 2nd edition made a simple accessible reference overly complex and less accurate.)

### 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 recommended  
ruler marked in picas—Design School Ruler or Schadler  
masking/drafting/artist tape  
mounting board, mounting supplies

drawing supplies (sketch pad, eraser, etc.)  
recommended: 14" × 17" tracing or marker paper  
other material as assigned/required by project

### Student Evaluation/Methods of Assessment:

The quality of each project will be determined using the following criteria:

- Concept: Originality, creativity and effectiveness of the solution
- Aesthetics: Visual impact and beauty
- Presentation: Craftsmanship, effective use of materials

## Class, Department and University Policies:

Add policies here.

### Course Outline (Subject to change)

**Workup Material** With each incremental deadline, students will turn in color proofs—full-sized and cut neatly (razor or X-acto and straight edge—no scissors!) to trim, and an envelope containing documentation of creative preparatory work. Each envelope should contain at least 8 distinct concepts, 4 pencil or computer refinements of the chosen idea, and at least one preliminary printed piece. The envelope must also contain a cd rom, dvd or zip disk with Quark files (no thumb drives), and all supporting art and typefaces. Final pdfs must also be included. Missing components will result in a reduced grade (1/3 grade for each missing item).

### Week 1–12

**Editorial Redesign.** Our major project this quarter will be a complete overhaul of a magazine, or an “editorial redesign.” While this may seem like a lot of time to accomplish a small goal, as you have already seen, a magazine format is a complex, carefully balanced machine with lots of components. A vast number of decisions go into a magazine format, which relate to obvious design decisions—type, color, grid, budget—but also the less obvious, how information is distributed and presented within sections. Many redesigns go farther—considering what sections might be enhanced, reduced, eliminated, or added, as well as the overall tone or voice of the magazine. A redesign can be done with an eye towards making the magazine appeal to a younger or wealthier audience, it may be intended to make the magazine seem more serious, or more approachable, it may attempt to use art or photography more effectively. You will start this project with a magazine that you believe is “broken”—severely in need of improvement or updating. For this reason, it is recommended that you do **not** choose a major “supermarket” newsstand magazine (like *People*, *Vogue* or *Esquire*). Once you have a magazine that should function better, your first step will be the creation of a three page written proposal explaining your choice—why the magazine is not working and how it might be repaired and updated so as to better serve its users—the readers and advertisers. (Some redesigns also take budget, production efficiency and staff into account.) Your final project will include a revised version of your proposal, three separate covers, a front news section (six pages) which includes at least two information/ASF components, a column (or POV) format (1 page), a second front section or back section with a different name, format and purpose (two pages min.), a two-page table of contents (two single pages or a spread), one long feature (five pages or more) and one short feature (two or three pages) for a total of 21 designed pages minimum. You must also turn in a copy of the published magazine. You are responsible for purchasing and reading the real magazine during the duration of this project. All pages must be printed in full size, full-color, trimmed neatly to bleed, and mounted on black mounting boards, which are logically organized and stacked in the order the pages would appear in the magazine.

As with any large project, it is anticipated that later design decisions will make it necessary to rethink earlier decisions. Therefore, grades given over the course of the quarter will be considered provisional. The 21 pages turned in at the end of the quarter must be “of a piece.” Even though pages will be designed over time, all finals must make editorial and graphic sense when viewed together. The final grade may be adjusted up or down to reflect how well the final magazine works as a complete solution. Your final must be turned in with supporting files using Quark’s gather for output feature which puts art, page files and fonts in a single folder. You must also create usable templates from your pages (which include page grids and style sheets). Finally, your disk(s) must include PDFs of every page.

Week 1                      Magazine Branding: color, type, pacing, Comments on getting started,

Studio time both days.

*Read: Introduction, Chapters 1, 2, 12 and 14 (14 is a model for your written proposal)*

and the *Writing for Designers* handout from [jandos.com/forstudents](http://jandos.com/forstudents).

- Week 2 Magazine Structure: signage, grids, points of entry, Magazine approval, Comments on getting started, Studio time, Wednesday.  
*Read: Chapters 27, 28 and 20.*
- Week 3 Lecture on Briefs, Studio time, **Written proposal due.** Monday. small-group critiques Wednesday.  
*Read: Chapters 8, 9, 25 and 29.*
- Week 4 Work time, lecture on ASFs, Monday, Small group critique of progress on FOB Wednesday.  
*Read: Chapters 3, 6 and 7.*
- Week 5 Lecture on covers, studio time, Monday. Preliminary FOB finals due Wednesday.  
*Read: Chapters 18 and 30.*
- Week 6 Studio time, Monday. small-group critiques of covers in progress Wednesday.  
*Read: Chapters 22 and 23.*
- Week 7 Lecture: feature design. Studio time, Monday. Preliminary cover finals due, Wednesday.  
*Read: Chapters 31.*
- Week 8 In-class project/lecture: The art budget, Studio time, Monday. Small-group critiques of features in progress, Wednesday  
*Read: Chapters 17, 21 and 26.*

**Week 9–12:** Create missing sections, reconciliation of design, creation of style sheets and templates. While that may seem like a lot to get done in two weeks (and you may start earlier) you will likely find that by this point in the quarter that you will have a good feel for your magazine by now, and these last two sections will go quickly.

- Week 9 Lecture: creating style sheets, Monday. Preliminary feature final due, Wednesday.  
*Read: Chapters 18 and 30.*
- Week 10 Lecture: creating templates, Studio time, Wednesday: optional small-group critiques.
- Week 11 Optional Studio time, Monday. Optional small-group critiques, Wednesday.
- Week 12 Optional studio time, Monday. Final critique, Wednesday.