FALL SEMESTER 2013

NEW YORK UNIVERSITY GALLATIN SCHOOL OF INDIVIDUALIZED STUDY
Creating a Magazine: From Inspiration to Prototype/ARTS-UG.1652
Mondays and Wednesdays: 2:00-3:15; 1 Washington Place, room 401
Lise Friedman; lise.friedman@nyu.edu
Office Hours: by appointment, Wednesday 11:45-1:45, Thursday 1:30-3, 1 Washington Place, room 429

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Course Description
A crazy-quilt of high and low culture, magazines—whether printed or rendered digitally—are one of our most potent forms of cultural commerce, a striking mix of content and form, covering everything from politics, fashion, and celebrity to performing and visual arts, technology, crafts, and the environment. No matter the topic, design has become an increasingly crucial editorial element. It sets one publication apart from the next, and at its best unifies the content and instantly telegraphs to the reader where it figures in the media landscape. In this workshop we will explore this rapidly changing world. We will discuss notions of good vs. bad design, engaging vs. dull content. And, through the development of in-class publications, will put into practice the many aspects that contribute to a magazine's creation, from initial concept to the realization of a prototype. Directed readings, fieldtrips, and visits from magazine professionals will contribute to our discussion.
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Course Objectives/Learning Goals
•To gain, through practice, an understanding of the elements involved in producing a magazine.
•To achieve a broad perspective on magazines of all formats, in particular their continually evolving role as cultural barometers.
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Evaluation Criteria
40% timeliness, attendance, and participation
25% solo projects and reading responses
35% contribution to and sustained work on group magazine project
•All assignments are due on the date indicated in the schedule. If you cannot submit your work on time, you must let me know so we may agree on a revised date. Work submitted late without notification and missed assignments will adversely impact your grade.
•If you know that you will be late to class or absent, please make the effort to email me in advance. You are responsible to your fellow students as well. Absences due to illness, family emergency, etc., will be excused if properly documented. More than two unexcused absences will cost one letter grade.

Incompletes: If you find that you will not be able to complete the course work by the end of the semester, speak with me before the end of the semester.

Cell phones/laptops: Outside of an emergency, the use of cell
phones is not permitted during class. Laptops may be used to work with your group.

Plagiarism: As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website (http://gallatin.nyu.edu/academics/policies/integrity.html) for a full description of the academic integrity policy.

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Required Texts

• The Best of Cover Design: Books, Magazines, Catalogs, and More (Rockport Publishers, May 1, 2011)

• Merz to Emigre and Beyond: Avant-Garde Magazine Design of the Twentieth Century, Steven Heller (Phaidon Press, June 25, 2003)

• The Best American Magazine Writing 2012, American Society of Magazine Editors (Columbia University Press)

• Selected links

Reading Response Guide:

1. A one paragraph summary of reading
2. Three to four bulleted points you want to remember and discuss
3. How reading relates to work in class and/or fuels your thinking
4. Plan to write approximately 2-4 pages

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Every magazine you care to pick up and/or scroll through online has had a tumultuous life prior to its appearance. It likely had at least a few other names, several different looks, and content that bears relatively little if any resemblance to what you’re holding in your hands. Even though this gestation period is not at all evident to the magazine’s audience, it happens to be the most exciting (and maddening) stage of producing a publication. And it’s what you, propelled by equal amounts of brilliant ideas, angst, elbow grease, and hopefully humor, will concentrate on this semester. The class will be divided into three “staffs,” each of which will be charged with:

• Coming up with a solid thematic concept and rich content
• Determining the magazine’s audience
• Arriving at a powerful editorial vision/mission statement
• Organizing tasks and creating a production schedule
• Designing a strong, identifiable logo
• Creating a print prototype

**In addition to the group work, you will complete 2 solo
assignments, write short responses to assigned readings, and participate in one semester-long “accumulation” project.

Note: the group work in this class will include a fair number of outside-of-class meetings to prepare material for presentation (each group will come up with suitable days and times). If this is something you cannot manage, this class won’t work for you.

**Schedule**

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<th>Session</th>
<th>Assignments</th>
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| 1. Wednesday, Sept. 4 | Due Sept 9:  
  - Bring in five objects that reflect the sensibility, essence, and/or tone of your ideal magazine (photos, swatch of fabric, piece of music, food, etc.) Write a one- to 2-page paper, to be handed in, discussing why you chose your objects and how what they “say”/reflect might be translated into compelling magazine content. |
| 2. Monday, Sept. 9 | Due Sept. 11:  
  - Choose 3 digital publications that you admire (they may be digital counterparts of print pub[s] and/or solely digital) and write a paragraph or two about each, discussing how you feel they serve the medium, in terms of design and the delivery, organization, and quality of content. How crucial is the medium to the message? To be turned in. |
| 3. Wednesday Sept. 11 | Due September 16: write a one-page “treatment” detailing three magazine themes that interest you and why. Be prepared to discuss with your group |
| 4. Monday, Sept. 16 | Due Sept. 23:  
  - Each member of the group prepare three rough flat plans for review  
  - Read Intro and Chapter 1 of “Merz to Emigre and Beyond.” Comment on the idea of “artists, writers, and
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<td>5. Wednesday, Sept. 18</td>
<td>• Due September 23 /25: Solo Project #1. Create a five-page draft using one or more of your objects as inspiration. This is an “instant” magazine; think of the process as an improvisation or a study as opposed to a finished product. In other words, do not labor over this.</td>
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<td>6. Monday, Sept. 23</td>
<td>•Due October 2: Reading/writing assignment: “Merz to Emigre and Beyond,” chapters 2, 3, 4. Focus on the periodical as a forum for protest. Follow reading response guide for format.</td>
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<td>7. Wednesday, Sept. 25</td>
<td>•Review Lapham’s Quarterly and Tumblr in preparation for guest</td>
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<td>8. Monday, Sept. 30</td>
<td>•Due October 2: each member of group bring in one sheet with top theme choice and specifics about content and design (this may be via descriptions and/or pulled or self-generated examples)</td>
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<td>9. Wednesday, October 2</td>
<td>•Due October 7: each member of group bring in 3 flat plans reflecting possible iterations of group theme and content ideas</td>
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| 10. Monday, October 7 | •Due Oct. 16: “The Best American Magazine Writing”: Introduction and four articles of your choosing. What do you think of the points made in the intro about the future of the industry, and how do each of
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<td><strong>draft mission statement</strong></td>
<td>the pieces you selected reflect your ideas of what constitutes good magazine writing? Follow reading response guide for format.</td>
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<td><strong>11. Wednesday, October 9</strong></td>
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<td>• Prepare production calendar, detailing all due dates, production steps and who is responsible for what (use handout as guide)</td>
<td>• Due October 16: Each group member draft a possible mission statement for your magazine</td>
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<td><strong>Monday, October 14 NO CLASS</strong></td>
<td><strong>12. Wednesday, October 16</strong></td>
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<td>• Meet in Multimedia Classroom II, 35 W. 4th Street, 2nd Floor</td>
<td>• Due Oct. 28: “Merz to Emigre and Beyond, chapter 5: focus on typography as a form of expression; Chapter 6: discuss the role of the magazine as a vehicle for commerce. Follow reading response guide for format. • Groups meet over next ten days to work on rough draft in preparation for presentation</td>
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<td>• Review mission statements and complete draft for one to be used</td>
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<td><strong>13. Monday, October 21</strong></td>
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<td>• Guest: Tod Lippy, editor/executive director, Esopus</td>
<td>• Review Glamour in preparation for guest</td>
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<td><strong>14. Wednesday, October 23</strong></td>
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<td>• Guest: Jen Gobie, photo manager, Glamour</td>
<td><strong>15. Monday, October 28</strong></td>
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<td>• Rough drafts presentation. Include: Mission Statement, flat plan, working table of contents, and editorial and production calendar; include place holder content and, if possible, some rough content</td>
<td>• Due Nov. 4: “Merz to Emigre and Beyond,” Chapters 7, 8: discuss the magazine as a vehicle for cultural and social revolution. What do YOU think the future holds for this medium? Follow reading response guide for format.</td>
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<td>• Review Cabinet in preparation for guest</td>
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| October 30           | • MEET IN MULTIMEDIA CLASSROOM II, 35 W. 4\textsuperscript{th} STREET, 2\textsuperscript{nd} FLOOR  
• Guest: Sina Nijafi, editor-in-chief Cabinet | • Due November 4: each group member bring in notes/ideas for second draft; look over “The Best of Cover Design” for ideas and discussion points |
| November 4           | • Reading discussion  
• Group work session                                                     | • Due Nov. 11: prepare drafts for peer exchange  
• Review Time Out New York in preparation for field trip |
| November 6           | • Field trip: Time Out New York  
475 Tenth Avenue, 12th floor                                              | • Due November 25 and December 2: Solo Project #2. Create a proposal, with sample elements, for a publication that challenges assumptions about form. Focus on the material, shape, or size or some combination of these. May be hand- or “machinemade.” Whatever you come up with will, ideally, push the envelope. |
| November 11          | • Second drafts presentation to another group. Include table of contents; first edits of stories (including photos and/or illustrations); cover ideas; exchange copies for peer critiques | • Due Nov. 13: groups prepare responses to peers’ draft  
• Due Nov. 18: “Merz to Emigre and Beyond,” Chapter 9 and epilogue: write a response focusing on the notion of the periodical as a forum through which to “challenge the sanctity of art, politics, society, and culture.” Follow reading response guide for format. |
| November 13          | MEET IN MULTIMEDIA CLASSROOM II, 35 W. 4\textsuperscript{th} STREET, 2\textsuperscript{nd} FLOOR  
• Group work  
• Reading discussion                                                       | • Due Nov. 20: third drafts  
Due November American Society of Magazine Editors (ASME) past winners:  
Choose four pieces between 1966 and 1976, from four different categories—fiction, public service, reporting, |
Session  | Assignments
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21. Monday, November 18 | • Due November 20: third drafts
- Group work
- Reading discussion

- Group work: check all components for consistency; finalize layout; complete all edits of copy and images

23. Monday, November 25 | • Due December 4: final draft of magazines; first proofing
- Solo Projects (½ class)

24. Wednesday, November 27 | • Due December 5, 10a.m: ALL UPLOADS COMPLETE WITH CONFIRMATION OF RECEIPT FROM PRINTER
- Video discussion

25. Monday, December 2 | • MEET IN MULTIMEDIA CLASSROOM II, 35 W. 4TH STREET, 2ND FLOOR
- Group work: print PDFS for proofing
Prepare for printing:
1. The 32 interior pages are 8.5 x 11 and the F and B covers and inside F and B covers are 11x17
2. The 32 interior pages should be in one PDF set up as individual pages, in order, with no facing pages (spreads), and the covers as 2 separate PDF files (FC + BC and IFC + IBC), each designed as one continuous image that wraps around on a 17 x 11 inch canvas
2. Save each of the 3 InDesign files as a hi-res PDF
3. Export each PDF for printing: file>export> “high quality print”>CMYK
To submit to printer:
1. www.endeavorprinting.com
2. Go to "file upload" page
3. Password: printing

Session Assignments
(Friday, December 6)

• On press at Endeavor Printing: 9-12
Endeavor Printing, LLC
37-04 29th Street
Long Island City, NY 11101
718-570-2720
sales@endeavorprinting.com

Directions: take the N or W toward Queens to 36th Avenue stop, then walk to 37th Ave and make a right. Endeavor is 2 blocks up on left hand side, on corner of 29th St and 37th Ave. The blue awning reads "Carter, Milchman and Frank" (they share space with them); that is the entrance.

27. Monday, December 9
MEET IN MULTIMEDIA CLASSROOM II, 35 W. 4TH STREET, 2ND FLOOR
• Solo projects ½ class

28. Wednesday, December 11
• Presentation of finished prototypes and Accumulation Magazine