

THE RELAUNCH OF NOVA
THE **re-launch** NOVA
THE **RELAUNCH** OF NOVA

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BA Creative Direction for Fashion (YR 1):

Fashion Interfaces - Daniel C. S

01

Research ~~ELAINÉ FERAN~~ Models mostly white

- COVER: Who is on the cover? What do they do? (model / actress / artist?)
ORIGINAL: Women, not famous, different races & ethnicities, not all are white women
- Who is the magazine published by?
ORIGINAL: IPC Magazines Ltd Relunched: Elaine Feron
- EDITOR: Read and discuss the mood and tone of the voice, identify any key trends discussed, does the edition have a particular focus?
ORIGINAL: satirical - sometimes too much, controversial Relunched: social, high-end, discussed fashion a lot
- CONTENT: Review and select articles for analysis: Write down the following:
FEATURES (Who, What or Where are they featuring, what area of cultural practice does it address?)
ORIGINAL: family material / themed Relunched: why have I never read this
ORIGINAL: an article about a single father of 3 losing his wife to death
- ADVERTISING (OWNED MEDIA): back cover / inside front cover / inside back cover: Make a note of the advertisers
ORIGINAL: Je Reviens Perfume Relunched: Salvatore Ferragamo female Empowering
- EDITORIAL (EARNED MEDIA): Make a note of photographers, stylists and brands. Perform some online research into three of the shoots.
ORIGINAL: stylist - Caroline Baker brands - Burberry, Russell & Bromley Relunched: stylist - Emma Scott
- ART DIRECTION: typography, layout, picture editing
ORIGINAL: no white space, condensed Relunched: typography - Jürgen Teller
- PRODUCTION: Paper, printing and binding.
ORIGINAL: glossy, thin, saddle-stitch Relunched: brands - LV, Chanel, Gucci
- Do they have a digital presence / a social media presence?
Both: None

Analysis
What is the overall mood and tone of the magazine?
Is it independent?
Both: None

Editorially what is the direction of the magazine. What is the concept?
ORIGINAL: changed editors Relunched: Deborah Bae

Who is the editor and what do we know about them?
ORIGINAL: controversial, female empowering (?) Relunched: Fashion

What does the photography and styling tell us about the publication. Who is the fashion editor and what do we know about them?
ORIGINAL: made for the female audience, risqué Relunched: tried to be high fashion for a mass market

What other cultural interests does the magazine hold (other than fashion)?
ORIGINAL: politics, abortion, menswear, dating Relunched: abortion, politics

What sort of lifestyle choices does the magazine advocate?
ORIGINAL: Diet 'til thin? Relunched: fashionista

What cultural issues does the magazine deal with?
ORIGINAL: women's role in society, family work Relunched: main priority

What does the stockists tell us about the magazine? i.e. the context within which it is bought.
Both: magazine stores, offline

What do the brands advertising in the magazine tell us about the magazine / about the brand?
ORIGINAL: That the publication was targeted for women

Who do you think buys this magazine? Who do you think is the audience?
ORIGINAL: MEN for the scandalous pictures Relunched: bored women / housewives

Relunched: pay turned to be Harper's Bazaar with the Gucci, Chanel, A ads.

Fig. 1

The original Nova was launched in 1965. The publication was not a zine and launched per monthly. It was a raunchy and daring magazine for it's time. The magazine challenged the norm of female roles in society. Their headlines on the magazine were often times controversial and addressed current political issues (especially for the female gender). Though it was targeted for intellectual women, more men purchased this magazine instead for it's erotic and risqué pictures (According to the Hyman Archive)

02

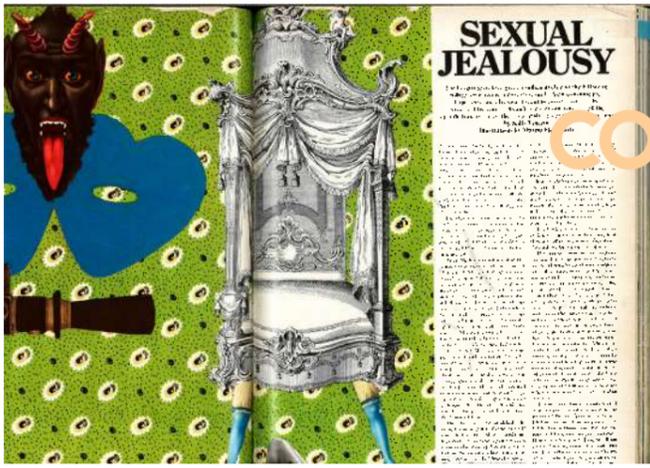


Fig 2

Nova's original issues tackled on several topics. This one in particular was about jealousy. Though the article explained jealousy to the extent of how it could dangerously affect their children. The article started about the story of a goddess who fell in love but then found out her lover was unfaithful and she eventually 'flew' away. Whilst looking down to her ex husband, she dropped their children when she was flying away. This story served as a metaphor to parents getting divorced and affecting their children in the process. The article at first came across slightly 'shallow' however it ends with a serious tone with very relatable content.

CONTENT 01

CONTENT 03



Fig. 4

Another interactive feature in the original issues included a trivial quiz about figuring out the man and woman the readers are currently dating. The content is playful, humorous and satirical. They made the quiz for a female and a male reader. They asked questions such as 'Which animal would they be scared most' and a body measurement fill in the blanks for the male readers on their missus.



Fig. 5

This 70's Triumph Ad was at the back cover page and at first glance I thought it was another content but the ad was well designed and actually informational instead of promotional.

CONTENT 04

Fig. 3



CONTENT 02

There were interactive features in the 70's edition. I found a DIY cut-out booklet about 'Something Else To Do in Bed'. They could have easily made the content into an article. Even if the readers decided not to cut-out the booklet, this format encourages the readers to still be interactive by turning the magazine upside down and vice versa to read the contents.

A R C



Fig. 6

This content was done by a male doctor about a female's body language. I found it very negative as he criticized the body language of a 'nervous' girl. The content told everything about what women should and shouldn't do to be able to come off 'poise'. After reading this, I start to over-think about how I've acted around people and the things I've done 'wrong'. I personally believe this is not empowering but highly discouraging.

CONTENT 05

H

CONTENT 06



Fig. 7

Though the article was long and very 'plainly' layout-ed, the content was an article from a contributor that discussed a serious topic. He talked about life after his wife's death and being a single father afterwards. I found it interesting that they did not find a single mother / widower contributor. With this article, it gave the reader (who are supposedly women / wives / mother) a perspective from a man. This article also showed the vulnerability of a man / father. This idea was still uncommon back in the day.

CONTENT 08



Fig. 9

When I first heard about Nova, I learned that it was a magazine targeted for women. I assumed that it was also a female empowering publication. Some of the contents suggest so but this ad in particular had me confused. I thought that it was a satirical content about women having to watch out their body size and weight. The ad encourages women to lose weight by drinking this juice.

03 H

I

V

E

S

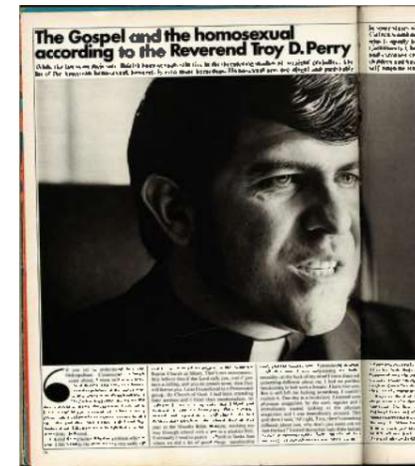


Fig. 8

Not only did they discuss about issues concerning the female gender, they had contributors and articles discussing controversial topics. One of them was an interview with a Reverend who supports homosexuality. Though the topic might not sound very controversial now, it was still an unpopular idea back in the 70s. As for the layout, the spread was very long and I had a hard time reading the whole article.

CONTENT 07

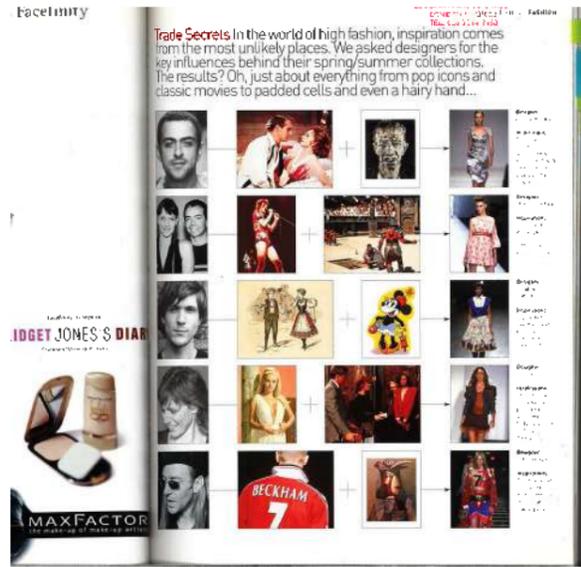
Fig. 10



CONTENT 09

The original Nova had interesting methods of advertisement. This one was an advert for bed sheets. Instead of having the brand's name all over the page, they focused on the product itself in a more editorial way. Also, I like how they did not focus on the model as well. Unlike in today's advert where the model would be one of the main focus.

CONTENT 10



R

Fig. 11

The relaunched version of Nova was more fashion aware. They tried to have engaging contents like the original Nova though it was not as good nor successful. The content was trying to explain the inspiration behind some of the runway looks. I found it tricky to navigate through the page despite the arrows.



Fig. 13

CONTENT 12

Despite the sum of advertisements in the magazine, they managed to discuss serious topics. This article in particular was a report on women avoiding to have children and went for sterilization instead. It was and still is a relatable topic for women. The article was very factual-based and had a monotonous tone. I found it hard again to go through the whole article.

CONTENT 11



Fig. 12

One of the interviews on the relaunched editions of Nova was with Stella McCartney. The magazine was getting more commercial. I found the transition from serious articles such as the previous example to this as a drastic one. It seemed to me that they were trying to grasp or change for a bigger, if not the whole female gender as their audience.

E

C

H



Fig. 14

The relaunched editions also discussed political topics though it was as if they wanted to cater to all the ongoing problems and had short articles on each of the topics (that were unrelated to each other.) The article discussed topics from 'Free Tibet' to GM foods.

04

ED

05

CONTENT 14

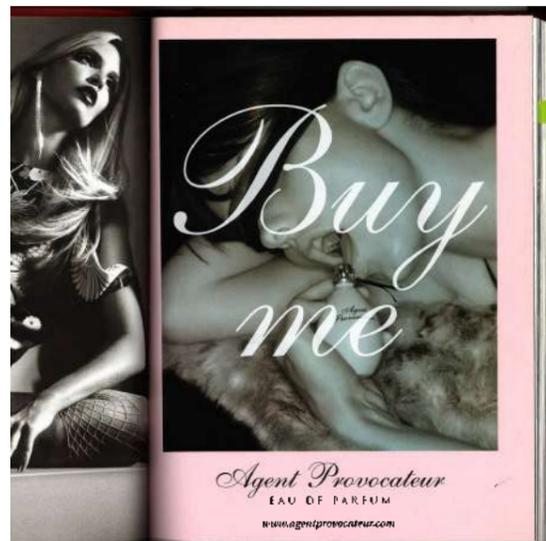


Fig. 15

As I was going through the archive, I found an article called "Mind Over Body" which discussed about being aware of what one takes in / does to their body. Then, a few pages later I found an article called "Eat Drink and Be Happy" which fully contradicted the previous article. The title fully explains the content of the article. I learned that back then it was most likely that their readers were confused as to what message / idea the magazine is trying to convey to them.



Fig. 16



CONTENT 16

Fig. 18

The relaunched Nova had one too many advertisements. I found it highly disturbing and disappointing as the previous version was much better. This ad in particular took me by surprise as it did not even try to make their message subtle. They simply plastered 'Buy Me' all over the page. Though, I'm aware that this is not a content of the magazine but the magazine could have curated or requested a different image for the advertisement.

Fig. 17



One of the similarities I found in the relaunched Nova with the previous edition was that they still made some of the advertisements more editorial like Content 08. This one is a double page spread of underwear advertisement.



CONTENT 17

Nova had a spread criticizing the 'female mind' with humour. The content compared a woman's opinion on work and home / dating logic. One of them said "Don't wait for the phone to ring at work" yet "Don't call first you'll end up sounding too keen" It showed the stereotype of female's logic and indirectly criticizes how the society view women's behaviour and 'complicated' thoughts.

Fig. 20



Fig. 19

CONTENT 18

Another form of content that came in an of-sort 'trivia' form. Before the article starts, they asked questions for the two genders. It was a suitable format for the angle they were going for the article. They wanted to compare how men and women think differently when it comes to dating and relationships.

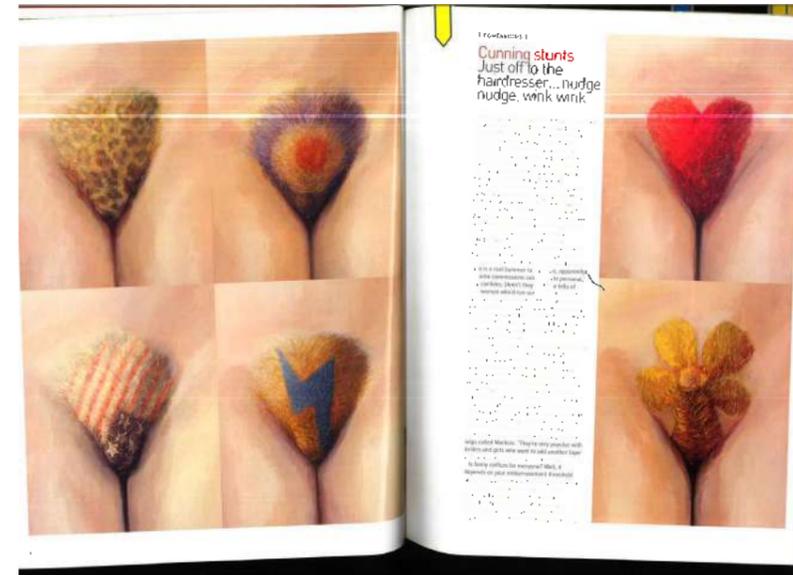


Fig. 21

Scandalous but not erotic. Displayed the female genitalia in a way that they are not a sexual object yet a statement / piece of art. Talks about a relatable topic for female. A topic not all magazines for female would be daring enough to talk about.

CONTENT 19

Fig. 22



Again, the female body was displayed in a nonsexual way and they daringly talked about the average body type for the common race. With this content, they 'built a norm' for the specific races. Some of their contents like this one make me think whether the magazine was empowering women or was destructive at times.

65-70'S EDITION

After going through the archives, I learned that the original edition was very different than my first assumption. The magazine was supposedly a female empowering magazine yet there were contents that had a strong negative impact for the female audience. For example, content 5 and 9 had their female readers think twice about their behaviour, shape and weight; The main three things women are generally insecure about. I felt there was a message for the women back then to have to succumb to the society standards. From my research and analysis, I would have to argue that Nova was not empowering their female readers.

As I was going through the publication's team, I learned that the editors changed through time and there were some editors that were men. This showed that the publication was simply business and did not have a strong philosophy on fighting against the assigned roles women received from society.

The magazine also had a number of advertisements. It ranged from Wella hairspray to Balenciaga's perfume. The selection of the ads seemed random as well as the placement of it. The general layout of the magazine was **straightforward** and very **text-based grid-formated** with a lack of white space. Though, there were contents that were **engaging** such as content 2 and 3.

As I was going through the original version of Nova, I noticed that the magazine was not well organized content-wise. There were articles about serious matters (e.g. the Reverend supporting homosexuals) that could be found within contents that were 'light' (e.g. A Nervy Girl's Guide To Poise) I found some of the articles too long and overwhelming. Unlike in the past, we have social media creating a loud background noise and cause a big distraction thus not many people still have the habit of reading a four-page spread article.

From my analysis, I believe there were two main factors why the original Nova went out of print. One, because the target audience was not ready for such a controversial daring magazine, it was ahead of its time. Second, they were confused; on who their real target audience were. From the ads themselves, they ranged from a very affordable product, Wella hairspray to Balenciaga's perfume. Then, the magazine had articles that had controversial topics as well as political stances alongside articles about how to be poise.

WHERE IT ALL WENT ~~WRONG~~

Unlike the original edition, I believe that the relaunched edition was female empowering instead. The contents were more relatable such as sterilization to even women not being able to curse. However, I found it funny that the magazine was in fact a fashion magazine. Though they tried to succumb to the ongoing magazine industry trend for women (e.g. Harper's Bazaar, Vogue) I noticed that the ads were very editorial and involved high fashion brands such as Louis Vuitton, Chanel and Gucci. From my analysis, I believe the relaunched version was trying to gain female audiences that were up to date with the fashion trend. However, due to the ongoing trend of the magazines back then were strongly influenced by magazines such as Harper's Bazaar, Elle and Vogue. Thus, Nova was highly overshadowed by them.

"THE IDEA OF THE RELAUNCH STANK FROM THE START..EVERY ART DIRECTOR USES NOVA AS A MODEL, AN IDEAL. BUT THIS RELAUNCH FELT LIKE A BUNCH OF PUBLISHING EXECUTIVES WANTING TO BRING BACK SOMETHING THEY'D FELT GOOD ABOUT IN THE PAST. IT WAS BOUND TO BE A POOR IMITATION."

- Chris Hemblade, acting editor of Time Out via The Guardian

THE INDEPENDENT ZINE INDUSTRY

According to *Alison Piepmeier* (2009: 14), zines in today's world is a '**nostalgic medium**' where it bridges the gap between the dying print media industry and the evolution of individualism in a post-capitalist world. It is a participatory medium where an **independent voice is heard louder** than in a mainstream print media. It is almost like a physical version of a blog. Everyone can have one, make one and find one. Though in her book, *Girl Zines: Making Media, Doing Feminism*, Piepmeier argues that blogs and zines are not identical as the result of her interviews with zine creators showed that they created blogs as supplements to the zines. An independent zine is one of the most suitable platform to fight for feminism. *Carolyn Dever* mentioned this in her book, *Skeptical Feminism*. The independence and individualism a zine represents heightens the tension for the fight of feminism yet according to Dever it is "**powerfully useful**". The purpose of addressing feminist issues in zines is not to solve it or eliminate it but to simply raise awareness of it.

**AESTHETIC:
LAYOUT & TY-
POGRAPHY
RESEARCH**

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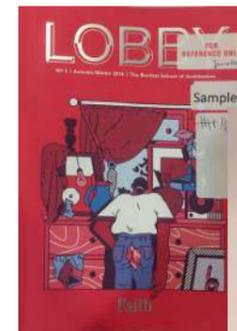


POSTURE

THE BOSS ISSUE

Fig. 27

Throughout the magazine, the color of the pages change as well as the typography. I found the aesthetic of this zine a page-turner as I did not know what was coming next. I particularly liked the layout of their content. It was slightly confusing but yet different. I also liked how the pages would pile on the side with its colors.



LOBBY

AUTUMN/WINTER 2016

Fig. 28

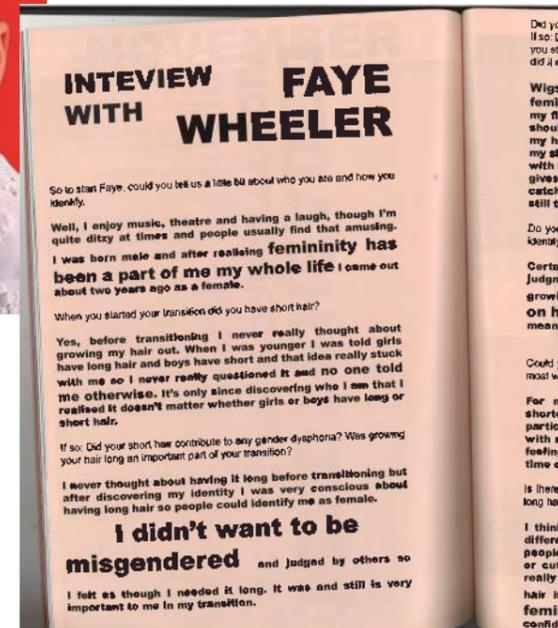
The content page of this zine was quite different as well. Though it was in a layout of a simple list, the bars by the page number was color-coded as the actual pages were in those colors.



FEM

WOMEN AND HAIR

Fig. 29



Though the article was quite a long text-based one (and also had a minor typo in the title), I liked the typography and how they make the main points stand out. It made me curious and stopped flipping through to read it. The color of the page was subtle which I found 'welcoming'.

13



DISORDER

WINTER 2016

Fig. 30

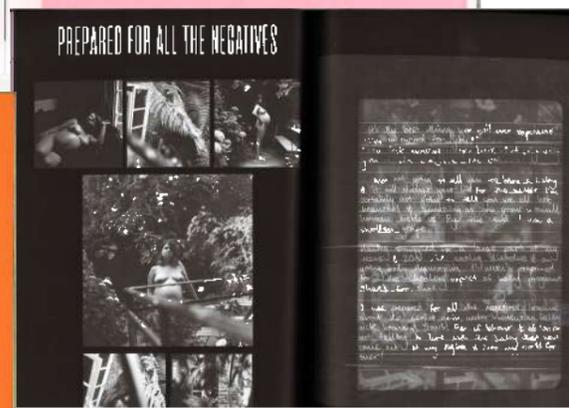
The content page of this zine was an image-based list and I found it easy to navigate through. The typography of the publication was quite interesting. One of them in particular had pink words printed on white paper. It created a different aesthetic for one article compared to the rest. The magazine also had an editorial content with 'tilted' pictures and misplaced images on the pages, forming 'distorted margins' on the page.



BEAUTY PAPERS

Fig. 31

This zine had different kinds of paper involved. It was mostly the carton-finishing paper then there was a section of glare / glossy magazine paper at the back for their editorial section. It was one of the zines that had different aesthetics throughout the zine.



PERIOD
ISSUE 4: SPACE

Fig. 32

This zine is one of my favorite zines as the whole aesthetic of it has a very DIY, personal feeling. There were articles that were printed on paper then scanned into the zine. The paper used for the zine was not a glossy kind which I found very suitable for the aesthetic.

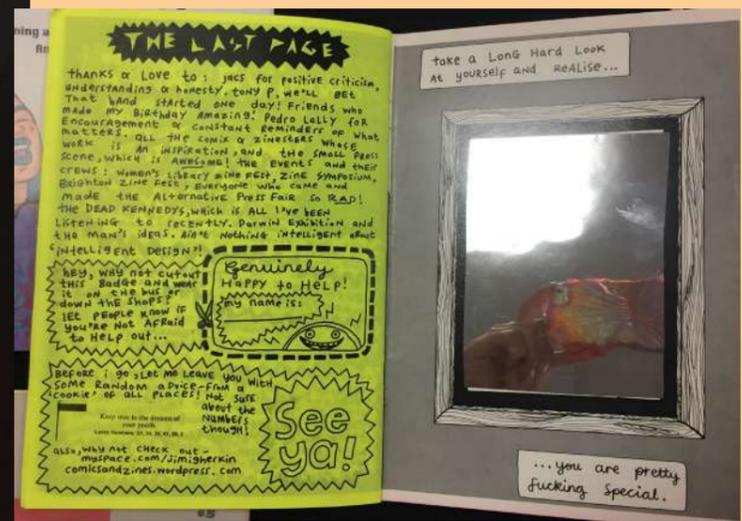


Fig. 33

COMICS & ZINES

I found this zine at the LCC Zine Archive session. The yellow pages visible from the sides of the zine caught my eyes but I found the font and layout of the zine is overwhelming. There was a 'mirror' on the last page of the zine as one of their concept where the reader would look at it and read the message "you are pretty fucking special". This is an interesting idea for a post-digital zine. The mirror is an engaging experience for the readers. It would invite them to take a picture of it and post on social media, giving the zine more exposure and audience.

Fig. 34



SISTER
WINTER 2017

Fig. 35

This zine comes in the perfect size where one could bring the zine around and read it anywhere. It's a binded A5 zine with carton paper. The layout of the zine changes throughout but manages to have an overall 'millennial pop art digital' aesthetic. I found that they put in the images quite large when they have a text-based content which somehow gives the misconception that the text isn't 'too long' to read. When I was reading the zine, I felt like I was reading through someone's journal perhaps it is the effect from the texture of the paper.

CLASH MAGAZINE

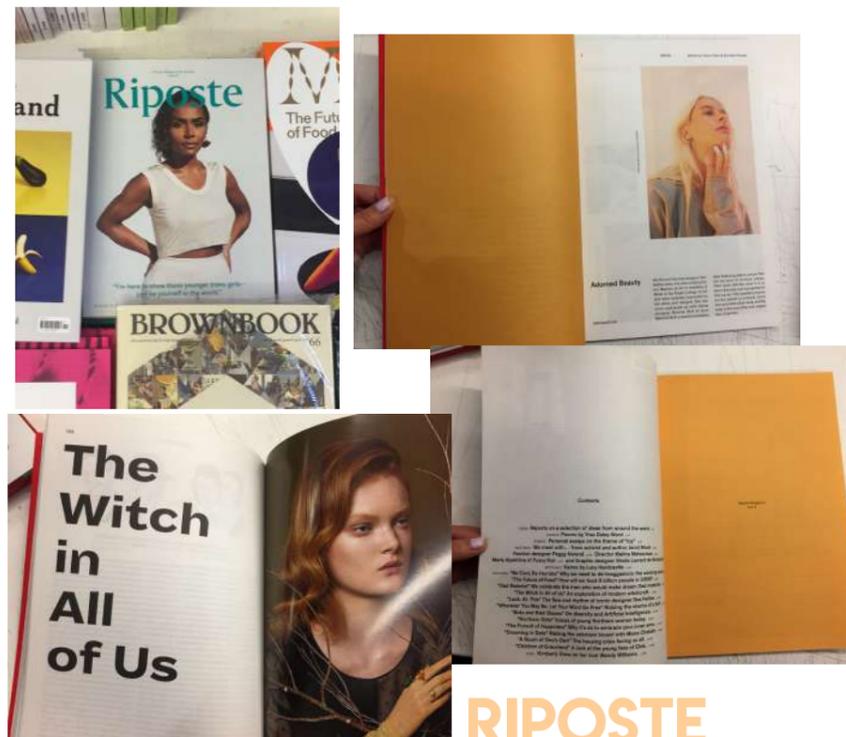
ISSUE 106

Fig. 36



The latest issue of Clash Magazine played around with 'White Space' (or 'Blank' spaces in colour for this case) in their layouts. There were also contents that was typed down onto the image of the article. The header of the pages also change accordingly to the title of the contents in the page. I particularly liked the contrast juxtaposition of black and white images with the solid primary-coloured pages. The constantly changing color in the pages made me want to keep turning the pages and look throughout the issue.

I went to Artwords at Shoreditch and came across Riposte's latest issue. I found their aesthetic very clean yet unique. The juxtaposition of a blank coloured page with their contributor and article page beside it gives a very calming and high-quality looking magazine. The publication mainly uses the non-glossy paper throughout the issue. Though there is one section where they use glossy paper and the two different kinds of paper meet and I found the clashing textures to be an interesting arrangement.



RIPOSTE

ISSUE 9 Fig. 37

CONTENT &
CONTRIBUTOR
RESEARCH

CONTENT &
CONTRIBUTOR



Fig. 38



The contents of this zine focuses on struggles that the female gender goes through, especially the younger generation. They interviewed a female artist and asked about being female in her line of work. There was an article coming from a contributor who talked about her previous sexual harassment during work. As I was reading it I felt as if I was reading someone's diary. They also addressed the issue on taxed tampons, a topic all women relate to. Though the zine sounds very serious, they had contents that approached the daily struggles of being female with humour. They had a diagram on what women should wear when they run which includes a rape whistle, expendable baton and several more self-defense weapons.



Fig. 39



I went to a magazine archive store at Notting Hill Gate and found a woman's weekly dating back to 1946. I found it interesting that some of the contents are still relatable to this day. As I opened the magazine I immediately saw a facial cream ad on the first page. Even since back then there was already a subliminal message 'to be aware of their beauty / face' women were getting. Then, most of the contents were relationship-related such as 'conquering a heartbreak' and 'marriage by arrangement'. though I liked the section where their readers had a section where they could ask 'Mrs. marryat' for advise. For my relaunched zine I will have some content addressing relationship-related topics as it has always been one of the main struggles women go through, yet won't mainly focus on it.

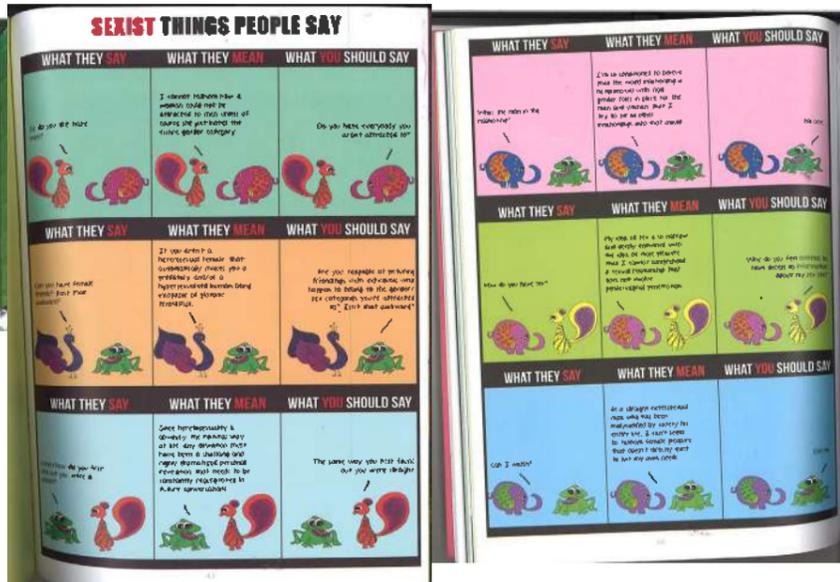


W O M E N ' S

W O E K L Y



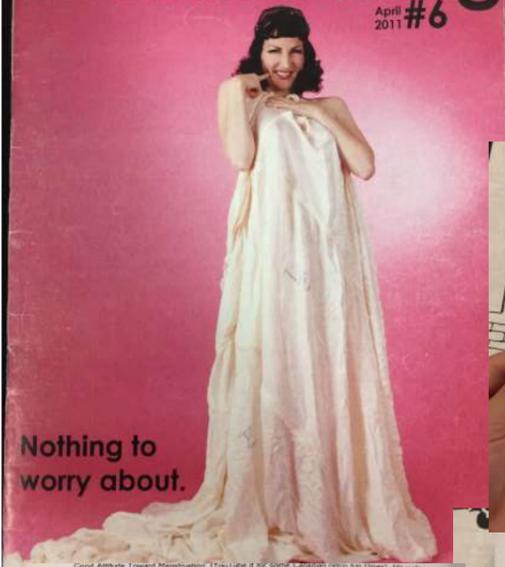
Fig. 40



Another zine from the LCC Zine Archive; I found a comic in this zine that had a humorous tone to it yet it was addressing a common problem for homosexuals when they 'make new friends' and encounter a sexist / homophobic. As I was going through the comics I learned the right things and wrong things to ask and with this method of addressing the topic I didn't feel personally 'attacked' for being clueless onto what to say in these situations yet I learned it in a light-hearted humorous way.

Adventures in Menstruating

April #6
2011

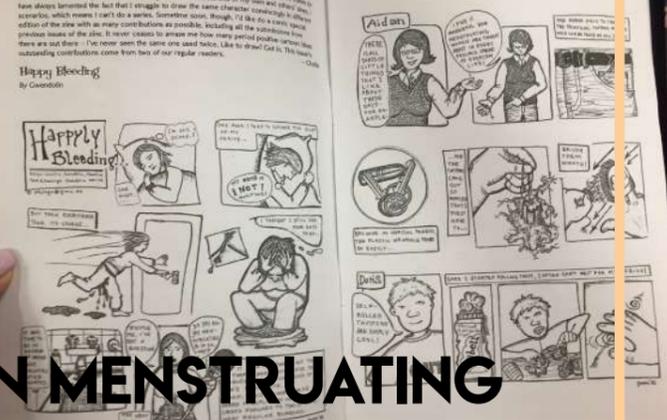
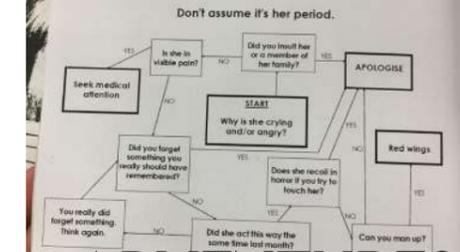


Nothing to worry about.

Fig. 41

Nocturne
By Lisa Thomas
Each time I need to have a wee
I look inside my trousers
To find a little smudge of blood
A brown smudge on my thighs.
There's nothing, I'm so convinced.
No blood, no smudges, no hair.
However much I try to look
And trying not to cry.
And then oh, happy happy
One day there is a spot.
A tiny speck but still, it's blood
And there it is, that spot.
I want to shout and celebrate
But somehow I feel sad.
Fourteen years old and nothing changed
Except I'm having pain.
Thirteen years old, it's getting worse.
Each month I get my period on
The path show through my leggings
I try to walk to school.
There's nothing to it, she says
But I'm not that stupid.
And once I get the downy thing
It doesn't feel fantastic.
All I want is love, I want a boy.
He's perfect, kind and hot.
And when we're having sex
Changes, he thinks a bit.
He could break out and get me pregnant
But he still wants to play
He shares me with his workmates
And we go. All the way.

Could Attitude Toward Menstruation? You like it or you don't? Some women like to have it. He writes a blog called 'PMS: It Ain't' - it's kinda like a low-tech Twitter feed. One of the reasons we get along so well is because we both tend to think in charts and diagrams. So I asked him to come up with a flow chart that had something to do with menstruation. This one is for all the guys out there who think PMS must be the reason any given menstruator is annoyed. It's a simple flow chart you've created to help them avoid what I'd like to call 'presumptuous male tension.'



ADVENTURES IN MENSTRUATING

This zine that I found at the LCC Zine Archive session focused on menstruation. There were different kinds of content instead of simple articles. I found a poem, comic and diagrams. There was a chart diagram explaining whether or not 'she's having her period'. It's a humorous explanatory diagram for men to 'understand' women's PMS. Despite of the black and white colour, I found it easy and fun to read through the zine.

FEAR BROWN QUEERS

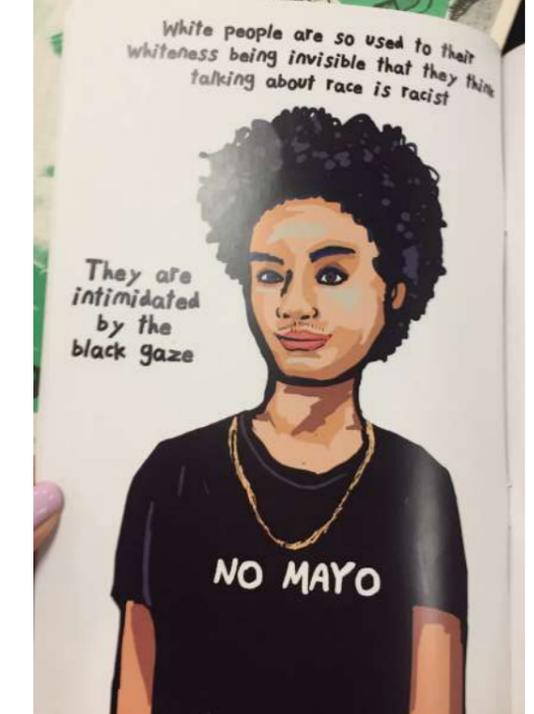
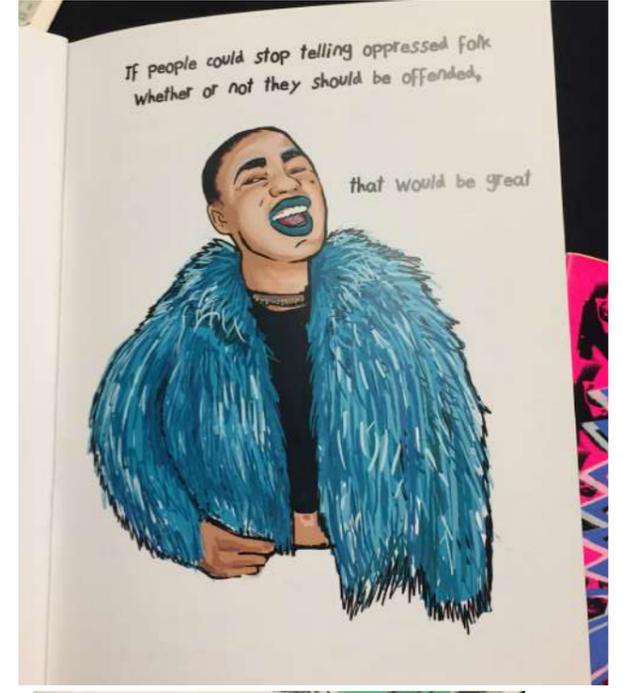
Returning and de-centering the white gaze
An on-going visual essay
Jacob V Joyce



FEAR BROWN QUEERS

Fig. 42

This zine was mainly illustrations of their contributors and a short message from them addressing problems the oppressed brown queers are going through. I did not particularly like the typography and found it really fast to go through the zine though I liked the idea of having short yet meaningful messages from contributors for my zine.



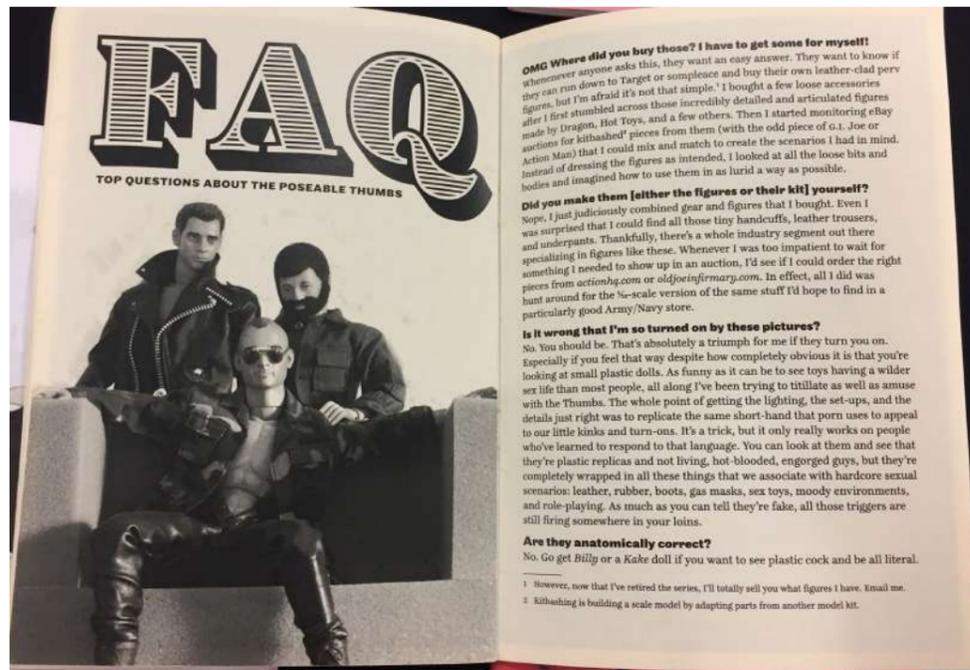
“IF PEOPLE COULD STOP TELLING OPPRESSED FOLK WHETHER OR NOT THEY SHOULD BE OFFENDED - THAT WOULD BE GREAT”

1



PINK MINCE

Fig. 43



This erotic zine had an 'FAQ' section and I found it as an interesting approach to answering the questions their readers sent to them. The 'FAQ' format is usually found in an online website yet it is found here in a printed zine. It is somehow a bridging the online media to the print media.

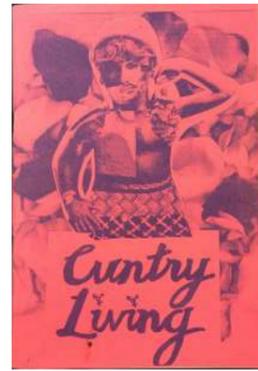
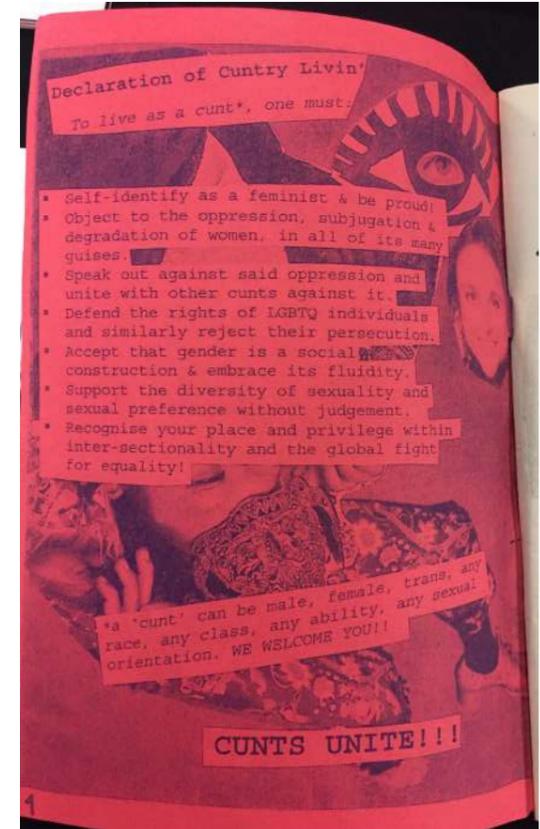
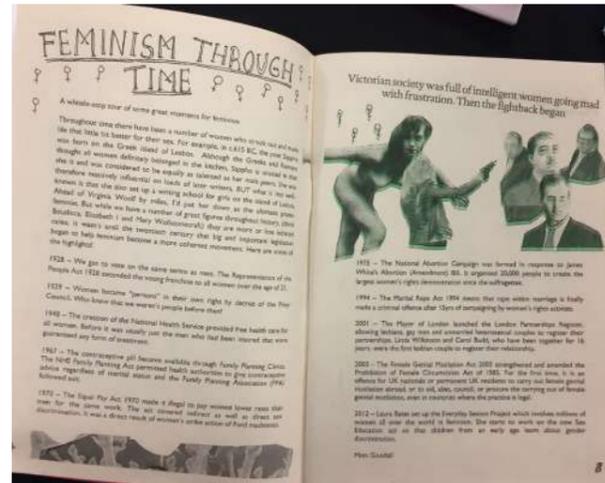


Fig. 44

CUNTRY LIVING



This zine had a strong tone all throughout and sends their feminism message bluntly and loudly. There were some contents that came from a male perspective and instead of having my relaunched version an all-woman made zine, I would also like to have some of my contents coming from a male contributor. Though the beliefs they stand for are similar to the my relaunched version, this zine showed an example of how I would not approach the topics and methods of sending my message; As it can come off too harsh for my zine

9



UNBLOCK

Fig. 45



This publication had an engaging content where the reader could 'dress up' a man. Though I found it discouraging to not have the clothing in a sticker form and I would have to cut out the pieces causing the copy to be ruined. What I found interesting was the highly polished and edited model. It was very air-sprayed that I saw it as an indirect critic to the fashion industry over-editing models in pictures. This kind of content would go well with my zine concept and philosophy.

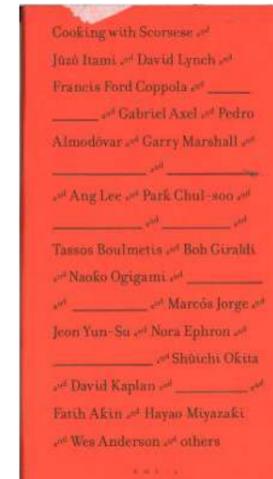
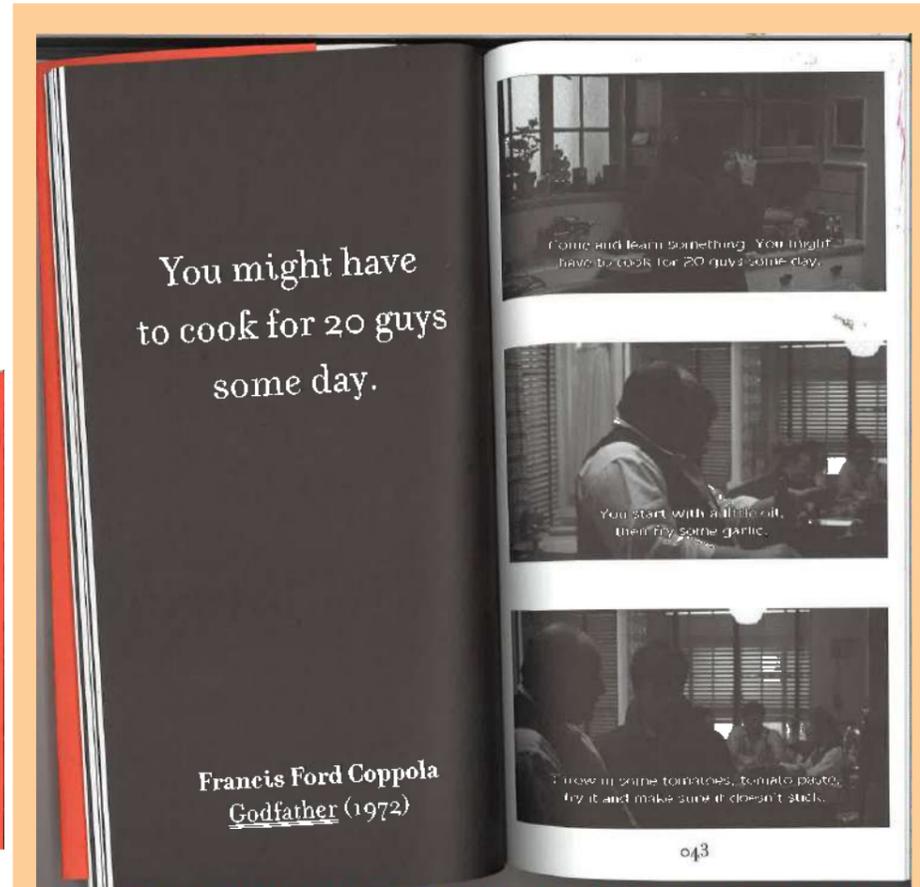


Fig. 46

COOKING WITH SCORSESE & OTHERS



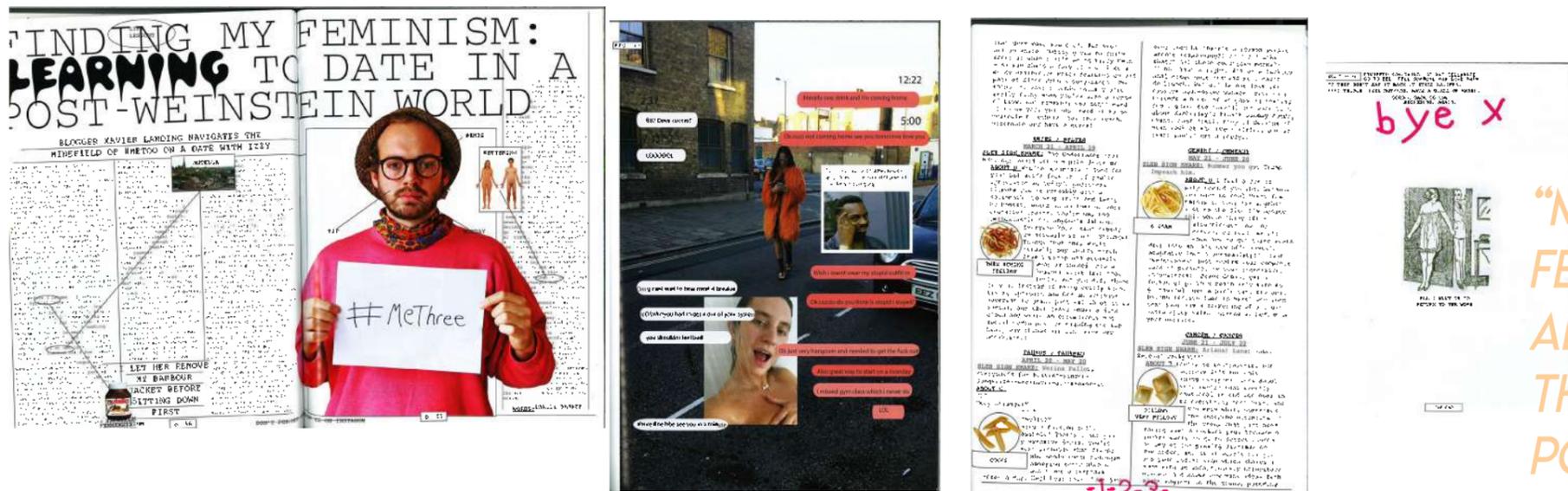
This zine does not necessarily connect with the feminist concept for my zine but I like the idea of collaging shots from movies that had relevant scenes to the topic.

Founded by journalist Bertl Brandes and stylist Charlotte Roberts, Mushpit was originally launched as a DIY zine back in 2011. The contents of the publication has always been unapologetic, satirical and female empowering. The brutal honesty of the magazine captured the hearts of anti-mainstream underrepresented women. Though the first issue came out in 2011, they have just recently released their tenth issue. The duo have full time careers to be able to fund this ad-free magazine. Thus, it is not easy to launch an issue frequently. The duo constantly fights to keep their fake parody ads in the magazine instead of real ones. Also, the contents of the magazines are well thought of. "To be honest we needed all the pain and anxiety accumulated over the past 12 months to make this one as honest and brutal as we hope it is." Said the editors in an interview with MagCulture.

Fig. 47



MUSHPIT
MUSHPIT
MUSHPIT
MUSHPIT

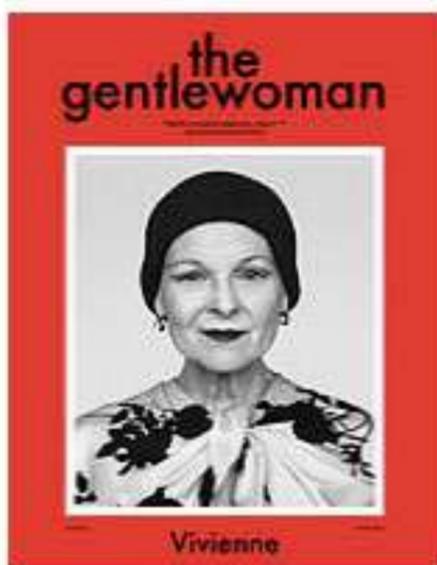


"MUSHPIT PROVES THAT FEMINIST POLITICS DOESN'T ALWAYS HAVE TO COME IN THE FORM OF A PSEUDO-POLITICAL HASHTAG OR BOYCOTTED NOTIONS OF EMPOWERMENT."

This was my first personal encounter with Mushpit as they are not available in my country. I wasn't aware of the humorous, satirical language Mushpit goes with. Some of the contents stood out to me as it was the kinds of content that I wanted to create for my relaunch zine. They had fake parody ads, fake horoscope readings, made up their own dictionary, told the story of a girl doing her walk of shame and even an article from the creator of Bumble. Though I personally found the humour a little bit too rude and will not be appropriate for a younger audience, which is what I'm going with.

- Dazed & Confused (2016)

Fig. 48



Started in 2010, The magazine features inspirational women and focuses on one per issue. The Gentlewoman aims to have modern, career-minded women reading their publication. The contents of the magazine discuss about fashion and beauty though it does not approach the topics the same way as Vogue or other mainstream medias. They address the topics in a more 'intelligent perspective' instead. The print publication also has a website that does not only sell their issues but also review influential women including Adele, Kirsten Dunst and Grace Wales Bonner. The website also has a shop that sells daily life objects that might seem random at first but actually serves as a subtle profiling of the kind of readers / lifestyle of their readers they want to have.

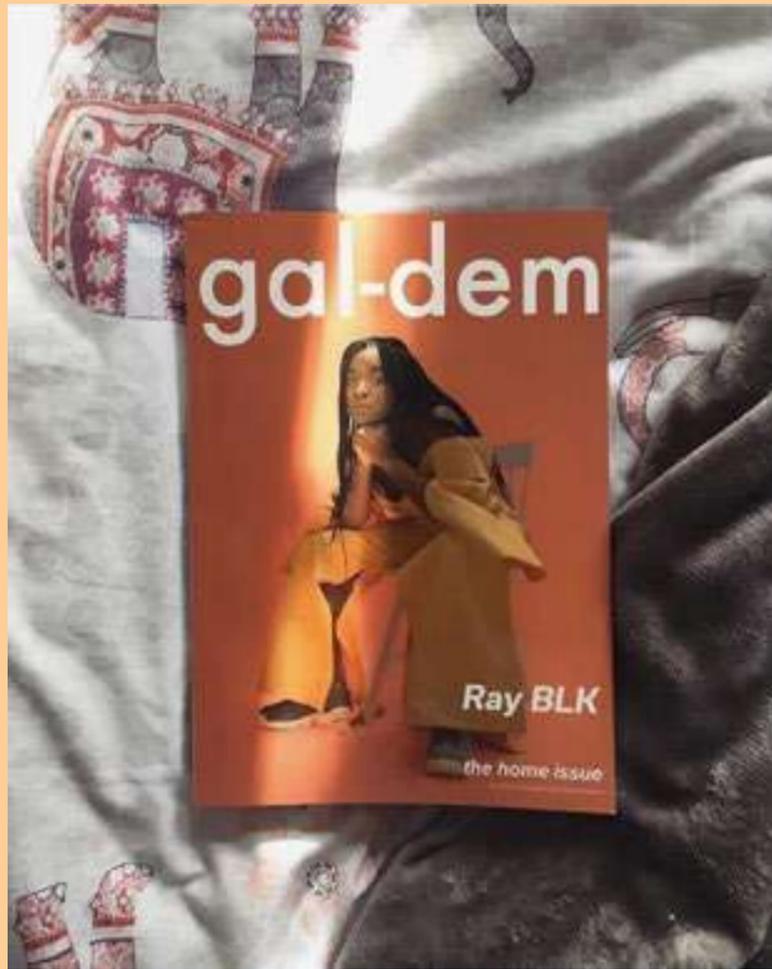
THE GENTLEWOMAN



Fig. 49

One of the items sold in the shop, is a pink blanket that was a collaboration done by The Gentlewoman with Paul Smith. The Blanket is sold at 125 Pounds. There is a certain profiling of their readers (age, class, taste, lifestyle, gender, etc.) Through the items they sell on their shop.

Fig. 50



Based in the UK, Gal-dem was founded by editor-in-chief Liv Little in 2015. The publication is now a team of over 70 women of colour. The launch of Gal-dem was inspired by the misrepresentation of women of colour in the mainstream media. The zine mostly publishes submissions on art, music and fashion. They now have contributors from across the globe including US and South America. Gal-dem has held events in London. Late 2016, they held one at the Victoria & Albert Museum. Not only did they create a space for the people they are representing but also has made their voice heard. The publication is available online but also available in certain events in London from time to time.

Fig. 51



Fig. 52



Disaster Zine is a collaboration between Torl West, Founder of Bricks Magazine and Josh Cook, illustrator. The zine is an art project that captures the struggles of dating through humorous texts and illustrations. Though with my personal experience, the zine is not very accessible. It is not sold in any magazine stores and I had to get them online. Though it took 5 emails, 1 Instagram account to remind them to send me my copy after purchasing a month ago.

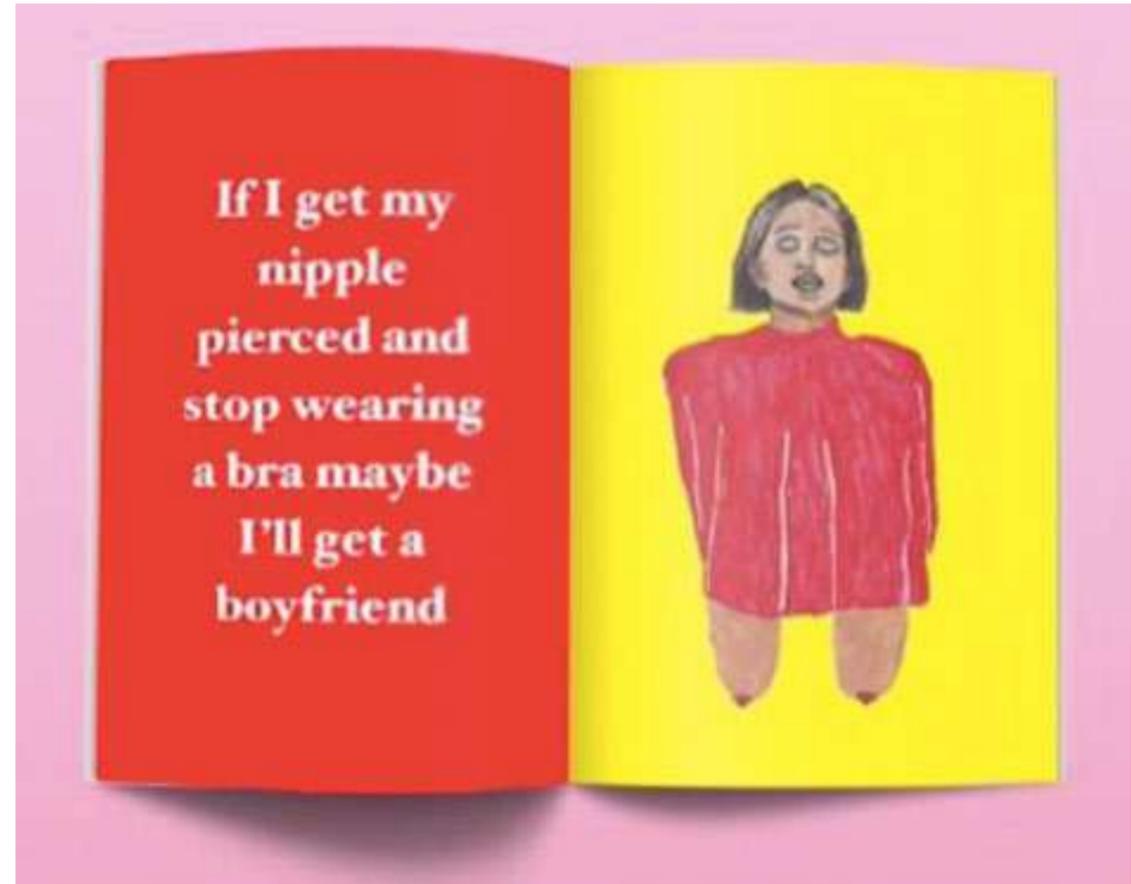


Fig. 53

"I THINK SOCIETY AND FILM CULTURE HAVE MADE PEOPLE RESTRICT THEMSELVES TO CERTAIN GUIDELINES. EVERYONE HAS HIGH EXPECTATIONS OF WHAT LOVE SHOULD BE LIKE, BUT IN REALITY IT'S PROBABLY GOING TO BE A DISASTER."

-Torl West

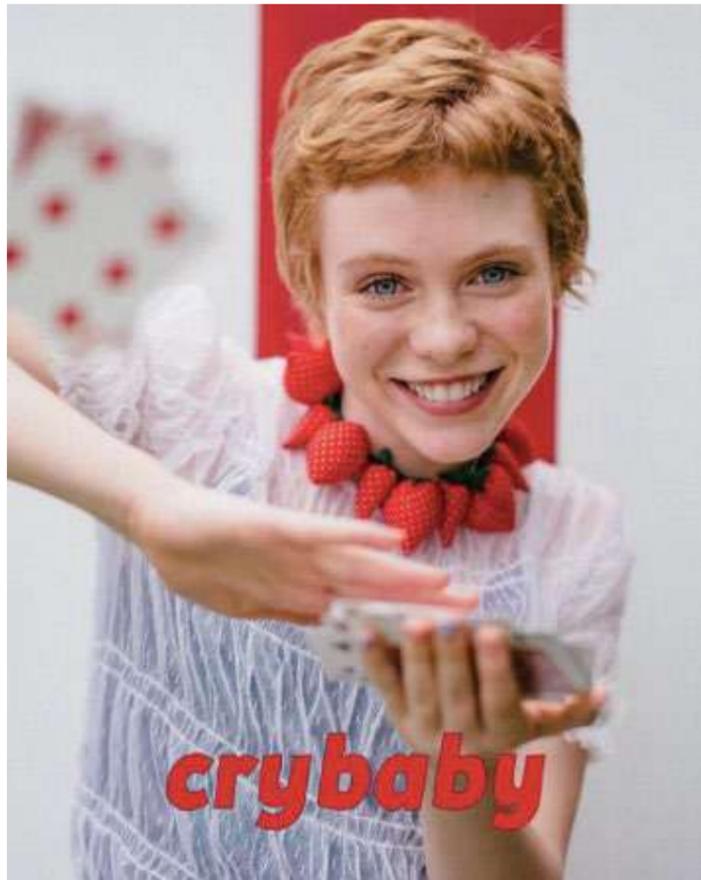


Fig. 54

The zine recently launched in 2015 by 17-year-old high school student Remi Riordan. Made by teens for the teens is the concept behind the zine. It now has a team build up of 18-21 year old girls. They aim to empower young 'under-represented' women in the fast-paced world. The zine features art and articles from young female contributors discussing subjects such as diversity, nostalgia and femininity. Crybaby is only available online in their website. Their exposure depend heavily on social media.

"STARTED CRYBABY BECAUSE MY WORK WASN'T BEING ACCEPTED INTO ANY MAJOR PUBLICATIONS. I THINK IT'S IMPORTANT FOR YOUNG PEOPLE TO MAKE THEIR OWN ZINES AND PUBLICATIONS SO WE CAN ACCURATELY REPRESENT OURSELVES, AND MAKE AND DO WHAT WE WANT."

- Remi Riordan



Fig. 55

"WE ARE FEMINIST BUT WE ARE NOT JUST FOR WOMEN. WE WANT TO PLAY WITH GENDER, SEXUALITY AND IDENTITY, RATHER THAN DICTATE THEIR TERMS."

- Ladybeardmagazine.co.uk

The magazine is a backlash to mainstream media that confines gender, sexuality and many more. Ladybeard aims to play around the norm and create a sense of liberation for their readers. Because it is a backlash against mainstream media, the publication is printed on glossy paper, just like how a mainstream media would be printed on. Though it is only available on their website.

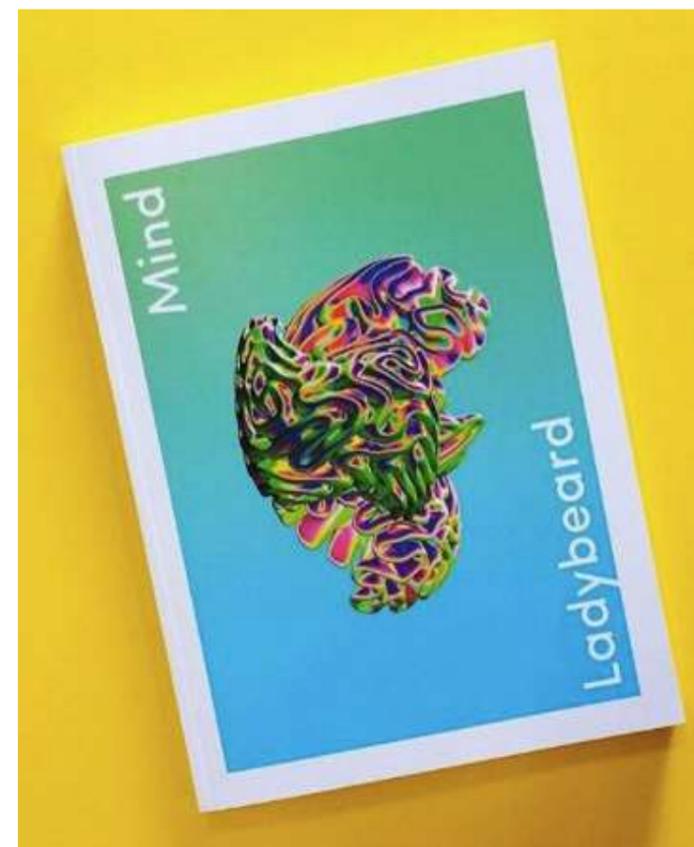


Fig. 56



Fig. 57

Fig. 60

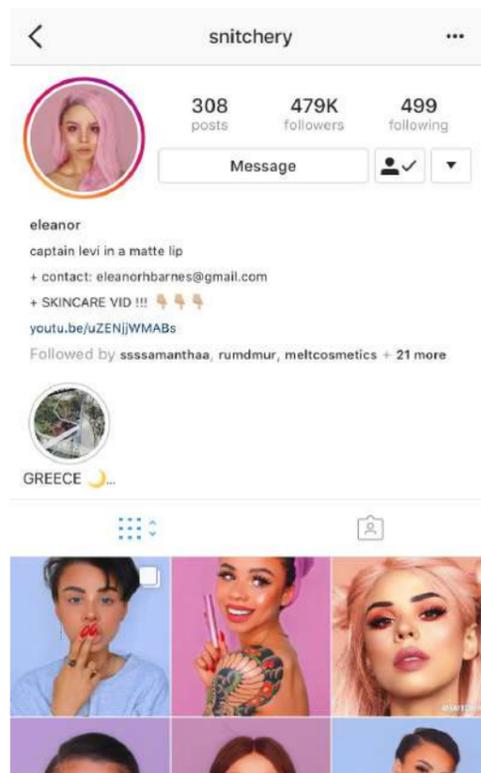


Fig. 61

SNITCHERY

Eleanor Barnes or known as Snitchery on social media, she is a makeup artist who started her career online. She now has collaborations with known cosmetic brands including NYX Cosmetics. Her collective posts has built an iconic timeline, with solid backgrounds matching the color scheme of her makeup look.

Fig. 59



TONY KELLY

Tony Kelly is a photographer and director. His work incorporates strong vivid colors giving it a pop art look to the photographs. He has shot celebrities including RuPaul for Entertainment Weekly.

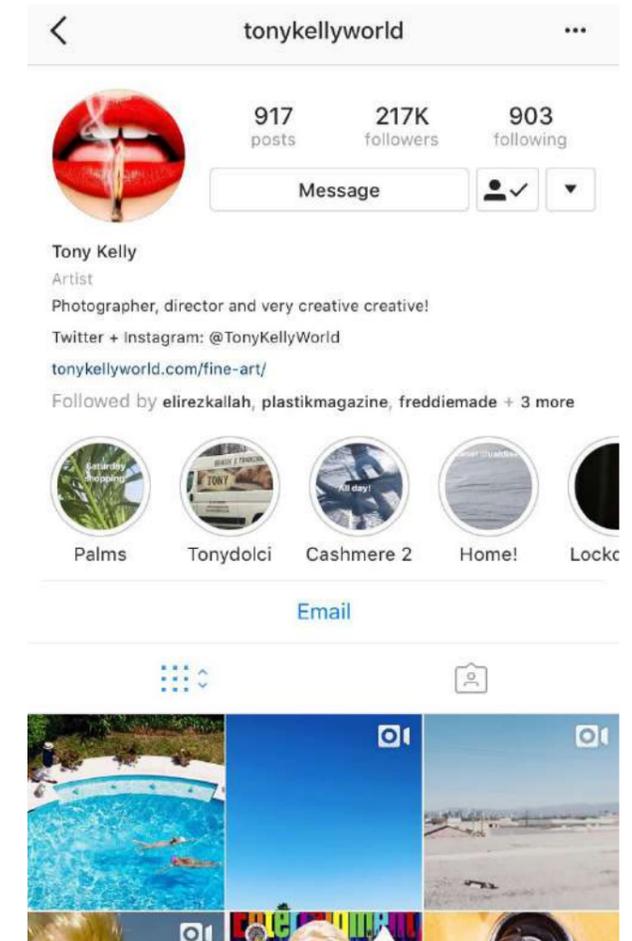


Fig. 58

Fig. 62

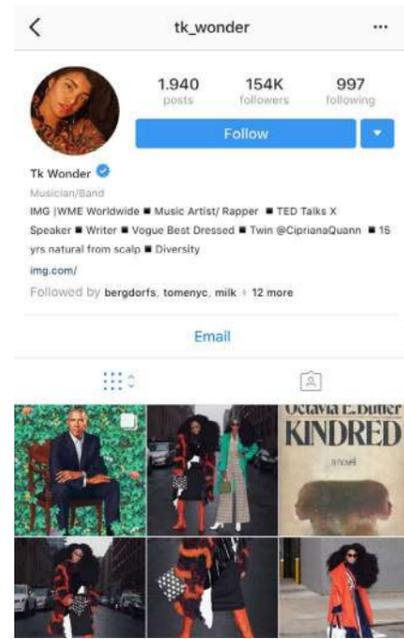


Fig. 63



TK WONDER & CIPRIANNA QUANN

The twin sisters have become one of the strongest dynamic duo in the fashion blogger community. Not only are they active in the fashion industry, the twins are vocal about issues women go through in the patriarchal world and the black community as well. Late last year, the twins gave a talk at TED regarding the lack of diversity in the fashion and beauty industry.

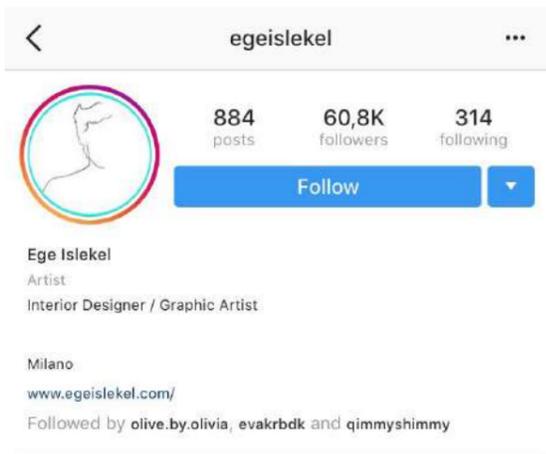


Fig. 67

EGE ISLEKEL

Ege is an Italian artist that brings classic paintings 'to life'. He brought today's interface into the paintings; Creating a series of pictures that shows what classic paintings would look like if it were made in today's world.



Fig. 66



Fig. 65

@CLASSICALFUCK

This Instagram account features meme versions of classic paintings that sometimes depict the current dating issues for women.

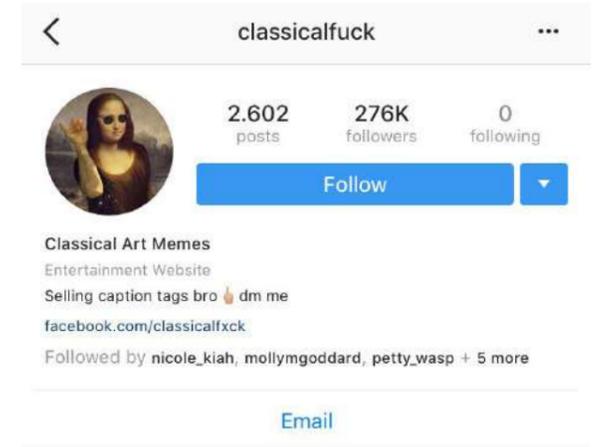


Fig. 64



Fig. 69



@TEXTSFROMYOU'REX

This Instagram account features texts from people's exes that are anonymously submitted to the account. The posts are all honest, authentic and often times humorous.

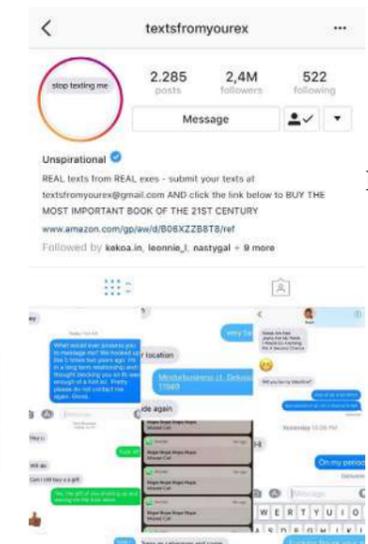


Fig. 68

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27
27

Fig. 70

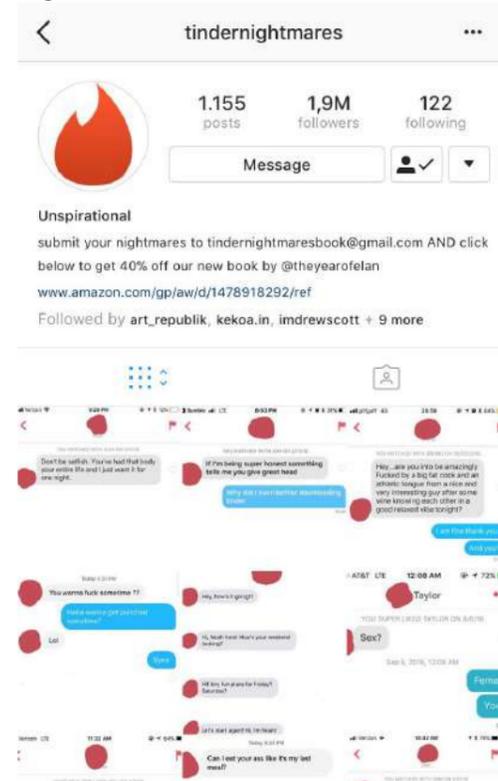


Fig. 71

The name of the account explains it all. Tindernightmares posts submissions from everyone and anyone that has had 'interesting' conversations on Tinder.

@TINDERNIGHTMARES

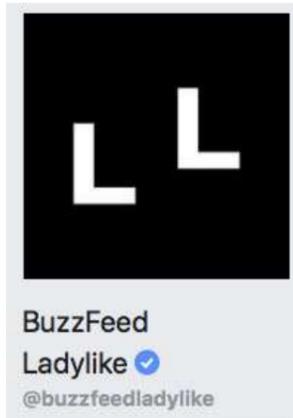


Fig. 72



Fig. 73

JEN RUGGIRELLO

Jen is known for her videos at BuzzFeed. Her and four other ladies built up a new segment in BuzzFeed called 'Ladylike'. They do experiments for their videos including working at a food truck, not shaving for several weeks, trying out new makeup. Jen would be a perfect suit for my zine relaunch journalist. She does not have the formal background of a journalist but that is exactly what I am looking for. My relaunch zine would have a humorous tone and the text-based contents will mainly be interviews with the contributors / influencers in focus. Knowing her creative and funny personalities shown from her videos, I believe she could come up with interesting questions for the interviews.

TWENTY



Fig. 74

Founded by Grace Mineli, Art Baby Gallery is an online gallery for the underrepresented female artists. It harbors a handful of artists from across the globe. The beauty of this gallery is that it is very accessible to all the young female talents out there. The website has a submission section where the artist simply has to submit 10 works and tell a little bit background story about their work. The online gallery has had 'irl' exhibitions in the States and UK as well. Having them as one of the contributors of my relaunch zine would benefit the both of us as it will expose the online gallery to my targeted readers who would also be interested in knowing galleries that would serve as a welcoming platform for them.



Fig. 75



Fig. 76



Fig. 77

Art Baby Gallery

Fig. 78

THIRTY

Fig. 80



Fig. 79



CLICK FOR WEBSITE



Originally from Chicago, the photographer is known for his conceptual shots. Charlie works with models, props, sets and spaces that create a narrative visual. His work has been published in well-known contemporary publications such as AnOther Magazine, Dazed & Confused, POP and Beauty Papers (Images on the right). His skill in combining elements and colors in pictures is the kind of look I have in mind for my relaunched zine. With his familiarity in the print media industry and ability to produce shots for different kinds of magazines with different kinds of aesthetic would serve well for my relaunched zine. Also, his website has a very eccentric interactivity involved which shows that he is up to date with the post-digital interface aesthetic that would come in handy for my relaunch zine.

“CHARLIE IS NOT AFRAID TO PLAYFULLY AND CLEVERLY CONFRONT THE ARTIFICE OF HIS IMAGE”

- M.A.P (2017)

Instagram: @charlieengman
Website: charlieengman.com

MAISIE COUSINS



***“NATURE IS ALWAYS
BEAUTIFUL AND ALSO
DISGUSTING. EVEN THE
MOST BEAUTIFUL PEOPLE
LEAK, BLEED AND SHIT,” -
says Maisie Cousins (Dazed)***

Fig. 81

Maisie Cousins is known for her hyper-saturated risqué pictures of bums and flowers. She aims to show the ‘ugly’ side of the human body and make it look ‘nice’. Her work has been all over the media including Polyester zine. The playfulness in her photography suits the colour theme that I am going for. The concept behind her pictures though is the main reason why I chose her as one of my contributors.

Instagram: @maisiecoutins
Website: maisiecoutins.com

PEYTON

Peyton is a photographer based in Atlanta, Georgia. Her work has been published in the "Pics or It Didn't Happen: Images Banned from Instagram" A book that compiled images deleted from Instagram because it was 'too revealing' or showed the women's nipple. Her passion in capturing intimate and raw beauty of a female's body is the kind of pictures I would like shown in my relaunched zine. With her unedited and 'honest' pictures of women, I could help my targeted readers to understand that the woman's body is far from what is depicted in a commercial magazine. One of Peyton's personal project caught my attention at first. Called "Abandoned Love", it is a participatory art project where she receives private thoughts, diary entries, text messages, etc from people anonymously and she would create a paper banner out of it and hang it in front

of abandoned or old buildings. The idea was **"TO SHARE A PRIVATE MOMENT IN A PUBLIC SPACE"**.

The messages were sent to her through social media then brought to life through simple paper. This represents a process from digital to reality. Her conceptual projects serves a good opportunity for a collaboration outside the physical zine for my relaunch zine.



Fig. 86



Fig. 87



Fig. 88

Instagram: @peytonfulford
Website: peytonfulford.com

FULFORD

33
33
33

Fig. 89



Fig. 90

Carlota's latest work with The Nude Label got viral recently on Instagram. Her shots of women with different colour of skin, shapes and sizes of body shined a different light to the fashion industry. She challenges the audience view of women's body in a subtle, soothing way where she has the models posing naked if not, almost naked but not in a provocative or erotic manner. Carlota has quite an experience with shooting a big group at once which the other photographers have not done a lot on and this would give a different set of pictures in the zine.

Instagram: @carlota_guerrero
 Website: carlotaguerrero.com



Fig. 91

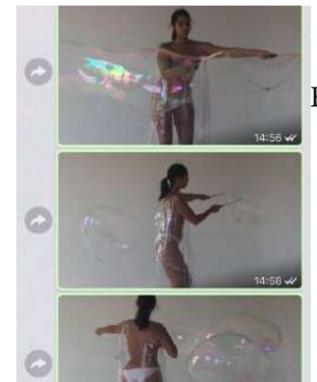


Fig. 92



Fig. 93

SASHA FROLOVA

Based in NYC, the photographer and actress has had her work published in Bullett magazine, Bust Magazine, Refinery 29 and more. I discovered Sasha from a book called “#girlgaze” featuring female photographers and creating a platform for the under-employed photographers because they are simply female. Her work challenges the norm and beauty. She posts pictures exposing the buttocks or breasts on social media though just enough to be within the guidelines of what is ‘acceptable’ to post. She has experienced social media censorship and has had her work deleted from Instagram. Her familiarity on the strict boundaries of body appreciation in the mainstream media would serve greatly for an independent zine trying to show the ‘alternative’, ‘anti-mainstream’ beauty.

Instagram: @sashafro
Website: sashafrolova.nyc

Fig. 94



Instagram: @elirezcallah
 Website: elirezcallah.com

ELIREZKALLAH

Ell is the visual artist, photographer and founder of Plastik Magazine. One of his latest works contributed as one of my main inspiration behind my Nova relaunch. He made a series of pictures alternating the women's role depicted in old advertisements to men's roles instead. The end result is eye-opening yet humorous. As a young female teenager myself I was not familiar with the old advertisements having very stereotypical roles given for females. With the message having sent through image and in a new concept, the readers could have their own way of seeing this content. Unlike articles, images give a wider variety and possibility in the semiotic system. To have a male presence in my relaunch team would also give a different aspect and seeing his latest work it's very visible that he is a proud feminist.



Fig. 95

AS ART DIRECTOR



Fig. 96

ARVIDA BYSTRÖM

AS ART DIRECTOR

Instagram: @arvidabystrom
Website: <http://arvidabystrom.se>

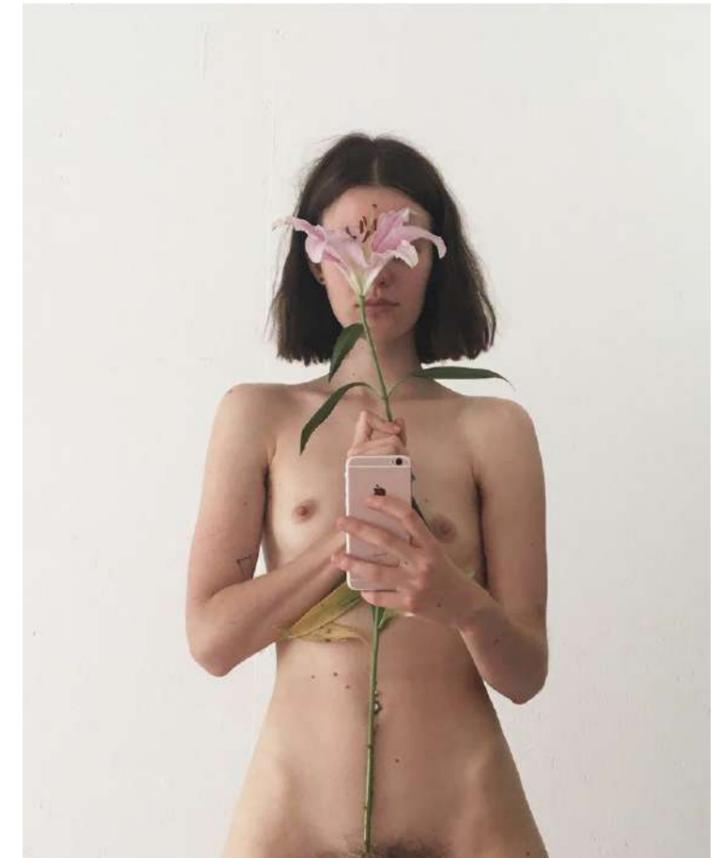


Fig. 97

Originally from Sweden, Arvida is an artist, photographer and model. From Nasty Gal to Garage Magazine she has worked with various kinds of clients. Arvida is considered an Instagram in today's world as she challenges the boundaries of the norm in women's identity. Her projects capture the female body in a way that can be seen sexual and not at the same time. She worked together with Molly Soda to put together the book mentioned previously called *Pics or It Didn't Happen: Images Banned From Instagram*. Because of that, Arvida has a major role on the revolution of body norms in the online culture. She has also had her own personal experience in the ugly side of the URL world. Arvida received death threats after posing for Adidas showing unshaved legs. She is aware of the social standards females have to keep up with in today's world. Her familiarity in this field and personal experiences in different aspects serves her a suitable candidate as an Art Director for my relaunch zine.

PETRA COLLINS

AS CREATIVE DIRECTOR

Known for her latest collaborations with Gucci and American Apparel, Petra Collins is bringing in the revolution of anti-mainstream aesthetic to the mass market. Knowing that she has handled clients that has a huge target audience (e.g. Selena Gomez's Fetish music video), she knows how to balance between creating what appeals the mass market and staying true to a niche aesthetic. She is known for doing almost everything; Artist, curator, author, photographer and video director. Her ability to conceptualize a big picture and bring it into visual reality is the kind of ability I would need to fill in the Creative Director role in my relaunch zine. Her experience in working with different kinds of clients and leading a group of artistic talents is the key reason why I chose her as my Creative Director.

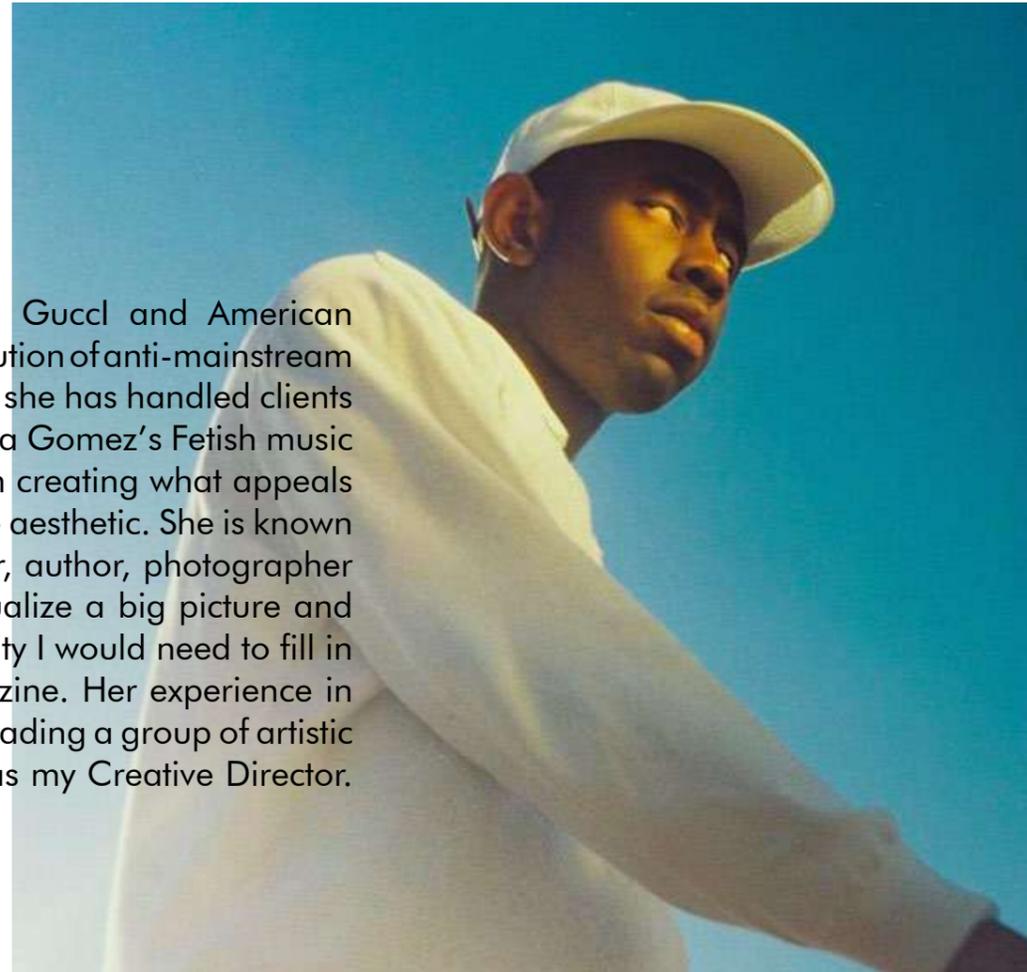


Fig. 98

Instagram: @petracollins
Website: petracollins.com

38
38
38

PETRA
COLLINS

NATASHA BOOTH

Originally a Project Manager at Fashion East, Natasha Booth has the experience and skills in seeing the bigger picture for a publication. Though her line of work is not in the print media industry, she has had first hand experience in mentoring, marketing, production and funding management. Her career has her exposed to different kinds of people from different kinds of line of work which will come in very handy for a relaunch zine trying to build a network in the industry. Having her career not focused on the print media industry would actually be a good factor as she wouldn't clash with the creative and art director's aesthetic but simply guide them in building a good foundation for creating a solid brand out of the zine as her focus wouldn't be how the zine looks like but how the zine operates and grows in the industry.



Fig. 99

EDITOR IN CHIEF

Instagram: @natasha_booth

Independent zines are often times entitled to not have advertisements in them to separate them from the mainstream media. Though I curated a set of brands as my advertiser candidates as they will also serve as a branding for my relaunch zine. Each of the brands I chose represent one of the philosophies of my zine. However having in mind it is still a zine that I am making, the amount of advertisers will simply just be a handful.

SAINT HOAX



Fig. 100

Saint Hoax has created edited pictures involving mainly Hollywood celebrities and some politicians that depict a parallel universe.

Their pictures often times show the ugly truth of Hollywood and the over-polished pictures of celebrities. They've created merchandises from their illustrations and have been highly demanded by the millennial generation especially. Their products would suit well as my relaunch zine's advertiser as they stand for the same belief as my zine and have a similar target market.



Fig. 102

DAME PRODUCTS

A brand designed by and for women, Dame Products manufacture aesthetically and *physically* pleasing sex toys. They're feature product is named Eva. A cutting-edge product to simply increase the pleasure in sexual intercourse. Having the young generations as my reader, I believe Dame Products will make a good advertiser candidate because having a sex-related female empowering product will encourage and educate young females that sex could and should be pleasure instead of an 'obligation' to succumb to.

MILK MAKEUP



Fig. 101

Though my zine is a feminist, I don't believe in boycotting cosmetic products. I chose Milk Make Up in particular because they celebrate the real natural beauty, freckles and natural skin. Their products give very subtle yet statement effects on the face. The brand gives liberation to the user as to what kind of look that would want to achieve from the products.

The Nude Label 's latest collection was a collaboration with one of my photographer candidate, Carlota Guerrero. The label celebrates different shades of skin as well as the curls and curves of the female body. Their models have a body figure just like every other woman on the streets. Their subtlety in their ad-campaigns is the kind of advertisement I would want to have in my relaunch zine.



Fig. 103

THE NUDE LABEL

Fig. 104



THE EDGE OF TOMORROW BY TREVOR PAGLEN

I found this zine at MagCulture and saw that it stood out from the rest. Mainly it was because of the black plastic envelope. Then there was a booklet and a couple of leaflets in it.

Fig. 109



FUTURE FANTASTECK ISSUE ONE, JULY 2008

This saddle-stitched zine was also at the LCC Zine archive and had an interesting plastic cover. It was like a table mat though it was very thin and had an illuminating, kaleidoscope-like effect when flipped.

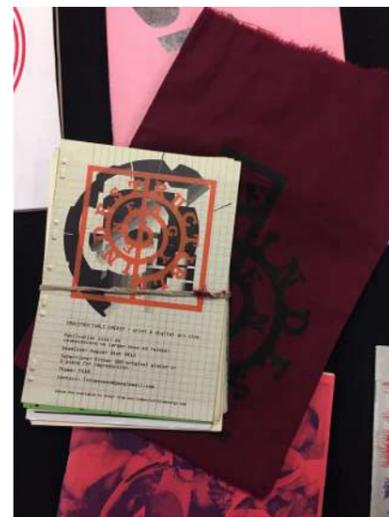
Fig. 105



PARFAIT ISSUE 1

This zine had an interesting binding to it (Coptic stitching). Though what caught my attention was the size of it. The zine is smaller than a standard postcard size and it looked like a small notebook from afar.

Fig. 110



INDESTRUCTIBLE ENERGY ISSUE ONE, 2013

This pocket-size zine comes in a canvas 'bag' and is simply binded by a ribbon. The size of the zine is the size of an a5.

Fig. 106



Fig. 107

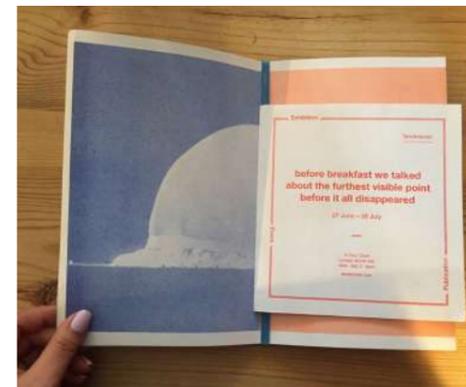


UNKNOWN, ACCESSED FROM LCC ZINE ARCHIVE

The contents of this zine were not binded but simply had a band tying around them. The zine is build up of different kinds of colored paper. There are also several 'leaflets' in the zine.

Fig. 108

Fig. 111



POINT OF DIVERGENCE: BEFORE BREAKFAST CONVERSATIONS

This zine had a square booklet, that is actually the handout of an upcoming exhibition held by the publisher of the zine in the middle that had a rubber band binding it to the publication instead of using staples. The material used for this zine was also a rough, thin paper that is not glossy giving off a journal or notebook look.

Fig. 112



Fig. 113



HYPEBEAST ISSUE 20, 2018

I found the latest issue of Hypebeast in Magculture, it had a bright red plastic cover that said "Do Not Open". I then found the next image from Hypebeast's Instagram account of the torn version of it. I learned that the concept behind the cover was to not only grab people's attention but also serve as an opportunity for act of 'rebellion' for the readers.

OTHER PHYSICAL INTERFACES

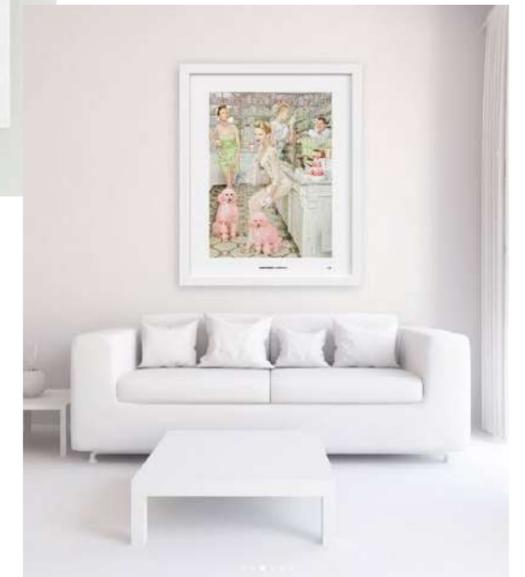


Fig. 114

I went to Frankfurt for a weekend trip and I went to the Staedel Museum. On the walls of the museum, they had guidelines of the historical paintings they are currently exhibiting. Though what I found interesting was the layouting throughout the walls of the museum. Then, I looked closer and saw that the images were edited as if it was a display on a digital screen and had a slight shadow under it.

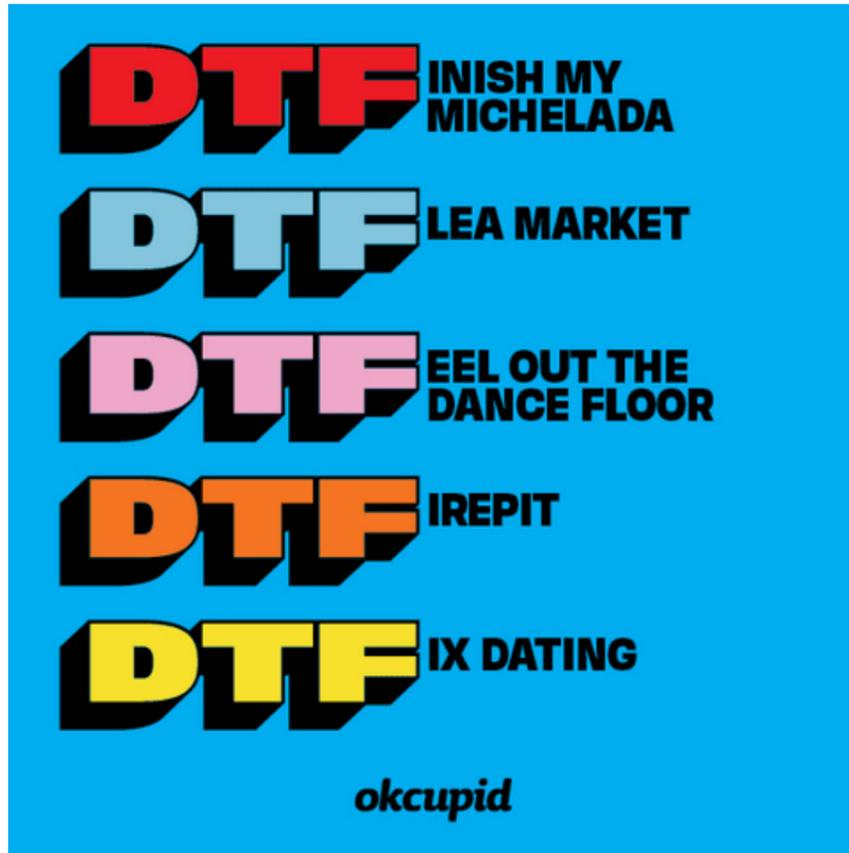


Fig. 115



Plastik Magazine prints their limited edition visuals on a huge poster. This physical interface is not only a collectible but also could be displayed in a living room as shown. It brings magazine posters to a different level.

Fig. 116



“[WOMEN ARE] AWARE THAT THE PHRASE DTF WAS USED HISTORICALLY IN A NEGATIVE WAY. THERE’S POWER IN TAKING THAT BACK AND MAKING IT YOURS.”

- Melissa Hobley, CMO of OkCupid

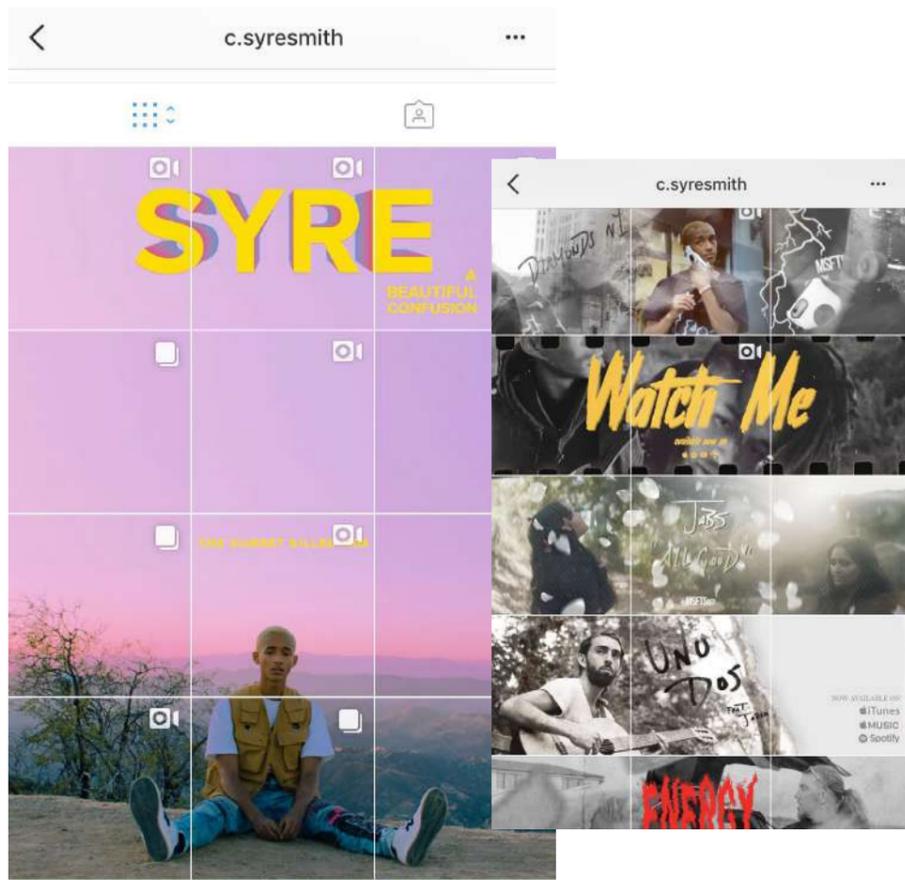
I came across OkCupid’s latest ad from Toiletpaper’s Instagram and I thought that it was a ‘parody’ of the dating site at first. It turns out that OkCupid worked together with artist Maurizio Cattelan and photographer Pierpaolo Ferrarì to create OkCupid’s latest ads. The concept came from the infamous acronym ‘DTF’ that is mostly used by men on dating sites. The ad plays around the acronyms and brings a positive message to the acronym.

This ad is relevant to the contents that will be in my relaunch zine as I plan to address current issues women go through in today’s society including dating.

THE INSTAGRAM INTERFACE

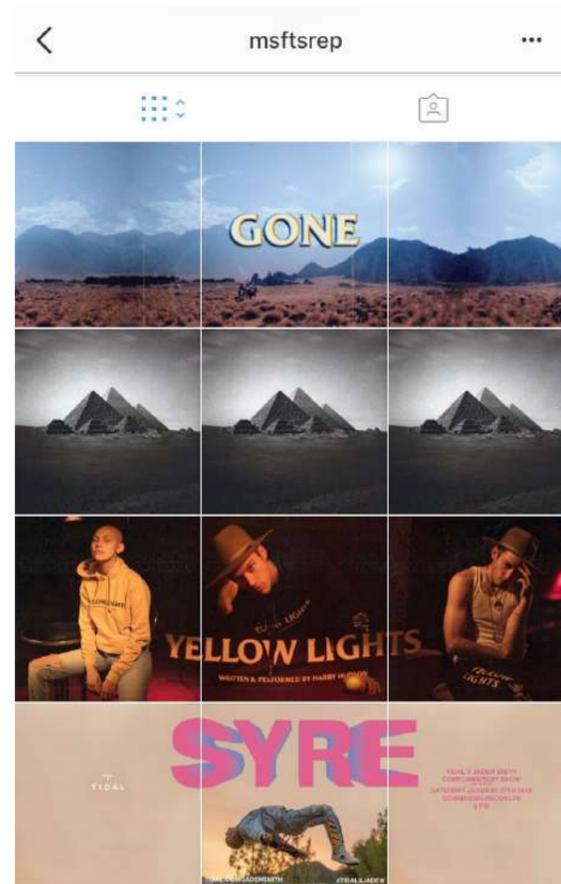
Instagram is currently one of the main social media platforms that harbor the millennial . It is also however, over-populated. According to Omnicore Agency, there are about 800 million active users. Thus, the importance to stand out and be able to capture people’s attention is increasing. Though, Instagram gives very limiting options of interactivity which only include pictures, videos, stories and multiple pictures in one posts. The following Instagram accounts found interesting ways to play around the limitations.

Fig. 117



Jaden Smith’s Instagram account has different aesthetics throughout his timeline. There are posts that come in rows and have videos incorporated in the rows. Then, the latest posts were promotions for his album. He made a 4x3 banner that had images and videos of snippets on his upcoming music videos.

Fig. 118



Msft'srep is a streetwear clothing brand founded by Jaden Smith and it has a distinct and consistent aesthetic throughout its’ timeline. The pictures come in rows and banners that form up a poster image or a series of pictures .

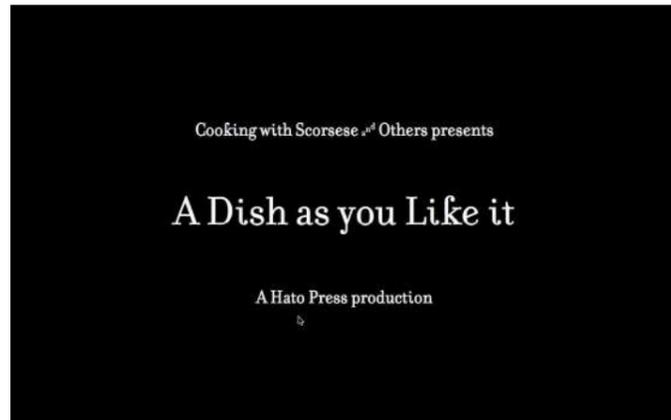
Fig. 119



Dylan Sprouse has revamped his Instagram timeline and created a ‘background’ . He constantly deletes the last picture and updates with a new post. The ‘background’ gives an illusion that the last post is coming out from a TV.

INTERACTIVE WEBSITES

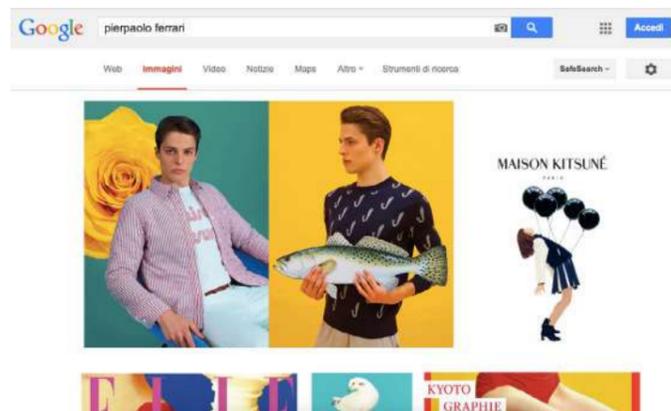
Fig. 120



Click for website

The website of Cooking with Scorsese and Others magazine welcomes the user with an interactive game. The game is a simple online version of building a dish. It gives an option of Vegetarian, Meat and several ingredient options. Then, the website plays several appropriate cooking scenes, based on our choices. This simple interactive game suits the concept behind the food magazine. The website proves that an intricate design or a highly-designed game is not required for an interactive experience on a website.

Fig. 122



Editor of Toiletpaper, Pierpaolo Ferrarl has a unique design for his own website. It is a simple scroll down gallery of his artworks. However, the design is mimicking Google Image Search layout. When I was visiting his website for the first time I simply thought I accidentally clicked on Google Images instead. This simple concept is very smart as all internet users are familiar to the layout and functions on the Google Image Search page giving a very straightforward and easy user experience for Pierpaolo's website.

Fig. 121



This independent zine has a website where they display the full edition of their latest issue. The Home page of the website is a series of continuous videos of their photo shoots for their contents. It is almost like a moving moodboard serving as the background / welcome page of the website.

Fig. 123



Dennis Cooper creates 'HTML Novels'. He narrates his stories through GIFs. They are told through compiled moving images from different sources. Not only is he using a post-digital feature, GIF for his visual novel but it also opens a wide chance of interpretation to the readers. The stories do not incorporate any words at all.

Cooking with Scorsese and Others

Gut Magazine

Pierpaolo Ferrari

Dennis Cooper

MILLENNIAL'S FAV DIGITAL

Fig. 124

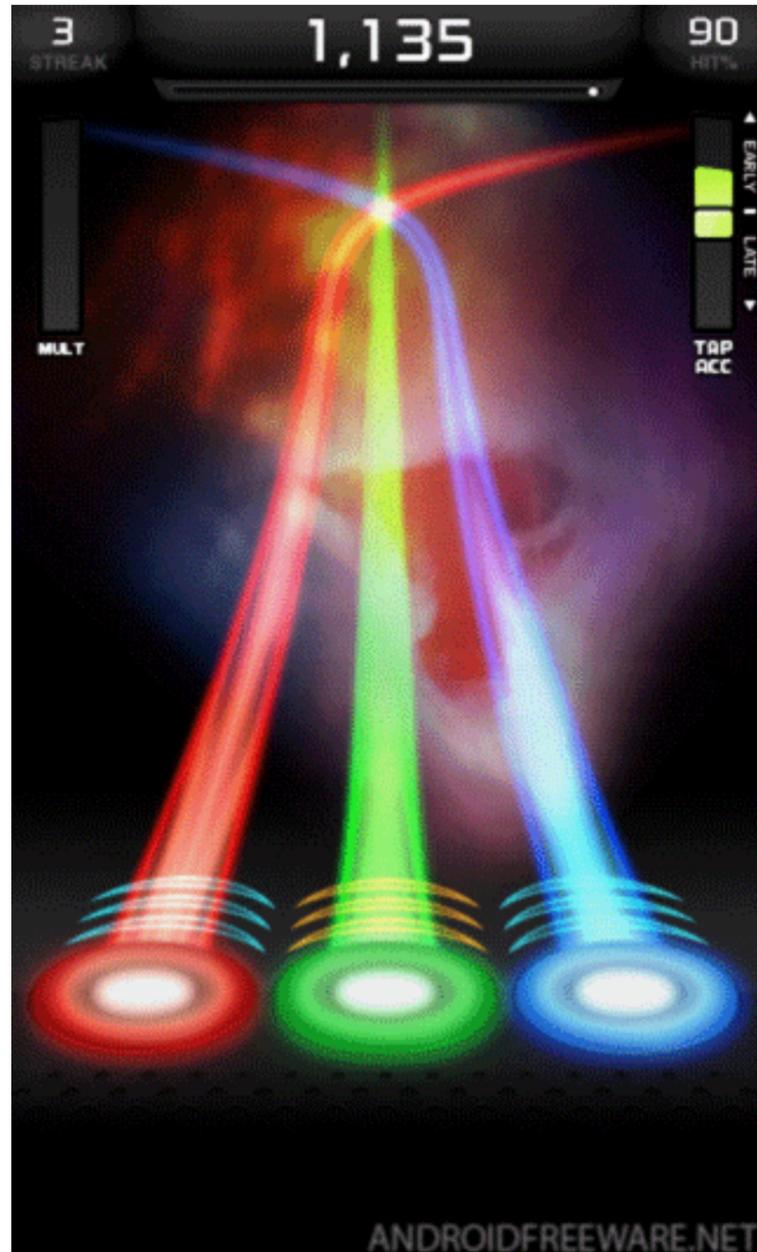


Fig. 125



Fig. 126



Fig. 127



Following the Cooking with Scorsese and Others website, I thought of having a game on my website.

Then, I was on the flight to Frankfurt for a weekend trip and coincidentally I was seated by a lady that was playing Fruit Ninja. I realized how I forgot about the era of arcade games on iPhone (and Android) such as Tap Tap, Temple Run and Flappy Bird. I found it interesting that these apps are not completely a 'throwback' though it is no longer a current trend.

The idea then came into my mind of creating a customized version of these famous apps for an interactive website. The theme of these games suit well to the concept of my relaunch zine.

ARCADE GAMES

M R E S E A R C H T H

As stated by Tori West, Editor-In-Chief of Brick Magazine “Magazines should be used to promote change and motivate younger generations. We’re bored of commercial magazines that focus on selling. If you have a platform, teach (Radin, 2016).” Today’s generations may seem to be easily distracted with the digital noise coming from social media though with that in mind they are getting more opinionated and vocal about it.

Supporting this idea, Lucie Greene from Creative Review (2017) states that “[Gen Z’s have] been raised amid economic malaise, with economic, environmental and political disruption – as such they are highly conscientious, aware of world events, and wary of spending... Having grown up in a mature, saturated brand and marketing landscape, they are extremely averse to being sold to.” Relaunching Nova as a zine now, that is targeted for the millennial and gen-zs would be a perfect time because they are actively seeking for a platform or space where they could feel a belonging without having to change themselves.

One of the prominent evidences of this is the re-branding of Teen Vogue. Elaine Welteroth, the new Editorial Head of the publication has shifted Teen Vogue into a more political activist concept and according to Phillip Picardi, the digital director of Teen Vogue, despite the magazine folding into a quarterly publication, the traffic on the Teen Vogue site has increased by 200%.

With these facts in mind I am confident to approach my relaunch as a zine (discussing the current issues the female gender go through in today’s world) mainly targeted for the younger generations.

THE PHILOSOPHY

BEHIND

THE 'NEW'

"In every generation, the women with more education, more leisure, and more connections to institutions of power –from the church, to the press, to the university–have been the ones who tried to tell other women what they must wear in order to be liberated."

- Scott (2005)

“In the early twentieth century “feminism” .. stressed the uniqueness and difference of women rather than seeking equality.”

- Rowbotham (1992)

“By far the most common response to feminism among young women today, however, is to embrace women’s rights but deny the label ‘feminist’.”

- Scott (2005)

“The ability to control what is fashionable is a form of power women wield over each other”

- Scott (2005)

“If liberated dress meant doing your own thing, no one ever commented on how strange it was that everyone wanted to do the same thing ”

- Wilson (1985)

“From the beginning, women workers all ethnicities felt that the (feminist) movement had nothing to offer them.”

- Scott (2005)

“Feminist writers have consistently argued that a woman’s attempt to cultivate her appearance makes her a dupe of fashion, the plaything of men and thus a collaborator in her own oppression.”

- Scott (2005)

“You must be an intellectual (‘a heroine of the mind’) to be a feminist. (According to Rachel Brownstein, 1989)”

- Scott (2005)

Knowing that my relaunched version of Nova will be targeted for the female audience, I decided to do further research on feminism. By doing this I would have a better understanding on the movement and be aware of the topics needed to be discussed in a zine that aims to support the movement.

AFTER RESEARCHING ON FEMINISM..

I've learned that there were a lot of confusions and misinterpretations of what feminism truly means.

Apparently, it was wrong to be *THIS* and wrong to be *THAT*.

Then, it was demonised by the media and became an unpopular belief for the female gender. Instead of empowering women, feminism seemed *RESTRICTIVE*. I find it ironic that these days more entitled women are the ones telling us who to be in this patriarchal world. Having this in mind, I want my re-launch version of Nova to not dictate 'the rules of being a feminist' and instead be a neutral platform where we don't scream of a *BRAND*.

After getting to know Nova through the archives, I learned that their controversial headlines caught a lot of attention. Having the younger generations as my target audience, I will bring together the 'meme' post-digital age humour and the sarcastic humour Nova had; Discussing feminism issues.

ACCORDING TO THE WASHINGTON POST AND THE KAISER FAMILY FOUNDATION, SIX IN 10 WOMEN CONSIDER THEMSELVES A FEMINIST: THIS SENTIMENT IS PARTICULARLY STRONG AMONG GEN-Z AND MILLENNIALS, AS 63% OF WOMEN IN THE 18-34 AGE BRACKET SAID THEY IDENTIFY AS A STRONG FEMINIST - WGSN



Fig. 128

The Gen-Z and millennial generation have grown up through the social media platforms. They have made Instagram, Snapchat, Twitter, Facebook and Tumblr their online diary. Many young females have made these platforms a safe space and sometimes even build a community where they can fall back on when the 'irl' is not going very well. Now, the community has widened across the globe. WGSN calls them the Tumblr Feminists. They now dominate the social media platforms with their aesthetic, style, trend and most importantly: their views. They are not afraid to speak up and be anyone they wish to be on these platforms. Not only do they shape the social media trends but these platforms also shape their identity and personalities; They work vice versa. Thus, it is important that my relaunch zine has **a strong** online presence for my targeted readers.



Fig. 129

A NEW WAVE OF YOUNG FEMALE ARTISTS WHO HAVE GROWN UP ON THE INTERNET ARE FOSTERING A MODERN-DAY MOVEMENT THROUGH SOCIAL MEDIA: THIS IS TUMBLR FEMINISM. - WGSN

WHERE IRL MEETS THE URL LIFE

HALSEY
@halseymusic

About to walk onstage and play an arena in the state I grew up in. Hope I don't trip like I did at graduation.

6/29/15, 7:25 PM



Ok I tripped.

6/29/15, 8:21 PM

Fig. 130

THIS MOVEMENT IS ANCHORED IN THE DAILY REPRESENTATION OF LIFE FOR YOUNG WOMEN: PHOTOS OF GIRLS TAKING SELFIES IN SCHOOL BATHROOMS, CLOSE-UP SNAPSHOTS OF THEM CRYING WHILE MAKE-UP RUNS DOWN THEIR FACES - WGSN

FIFTY1

MEME-MAGE BASED

Internet Meme

(/mi'm/ MEEM)

An activity, concept, catchphrase or piece of media which spreads, often as mimicry or for humorous purposes, from person to person via the Internet.

- Wikipedia

Because I aim for the millennial and Gen-Zs to be the main readers of my zine, I researched on one of the vital influencers in social medias; Memes. It is not inevitable to not encounter memes on Instagram, Facebook, Twitter and Youtube.

Memes first started at /ancient/ means of communications messageboards, emails, instant messaging services (e.g. Windows Messenger). Then, eventually it spread through numerous kinds of social media platforms throughout the years. From Reddit to 4Chan, from MySpace to Youtube. Though social media platforms may have varying longevity and all of them will eventually rise and fall, memes persevere. They evolve with the respective rising social media.

Not only do they evolve accordingly to the current trending social media, they create a specific community. Now, Youtube, Twitter, Facebook and Instagram are the rising platforms in today's world. Through those four platforms, they all have different kinds of memes, building different cultures under the different domains.

The beauty of memes lies in the participatory and accessibility aspect. Users can make their own memes by simply going to a meme generator or recreate from a made meme by re captioning it. With this in mind, memes have become a method to repond to pop culture or ongoing issues / trends. The people who define what is funny and not funny are the internet users themselves and now, it's just a click away to share their favoured memes. The rapid speed in the spreading of memes makes them one of the reasons why it has become somewhat a universal language on the internet.

I have compiled a few of the popular memes created during the different kinds of social media era to show the evolution and potential in the longevity of memes.

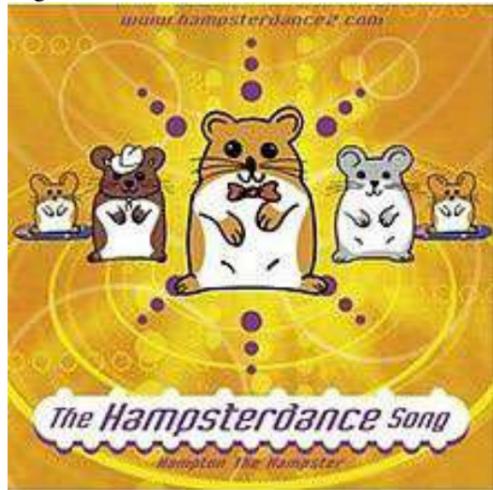
*“HIJACKING OF THE
ORIGINAL IDEA”*

- Dawkins 1976

FIFTY2

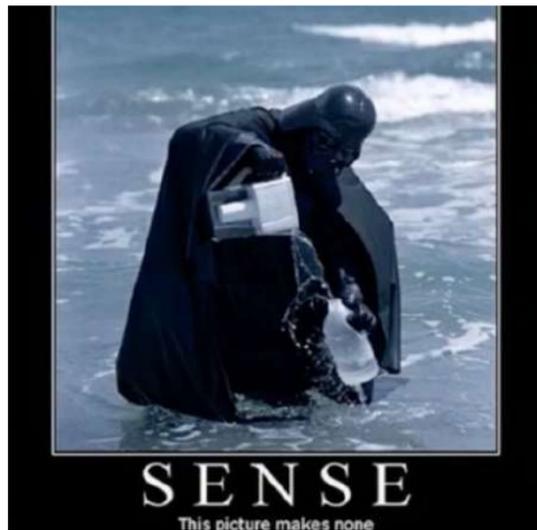
Messageboard:

Fig. 131



The Hampsterdance Song

Fig. 132



Demotivational Posters

Fig. 133



'Top Text, Bottom Text'

Facebook:



Advice Animals

Fig. 140

4 chan:

Fig. 134



Lol Cats

Fig. 135



Pepe the Frog

Fig. 136



Rick Roll-ed

The Mystery:

Fig. 141



Youtube:

Fig. 138



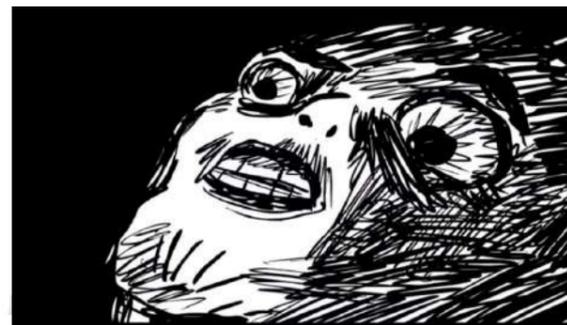
Charlie bit me!

Fig. 137



Animated Memes

Fig. 139



There are also memes that stand for itself and does not relate to the current pop culture. Though, they are not many. This meme of a frog and a unicycle is one of the few. It is made a meme because it simple is one.

IN TODAY'S TIME

Twitter:

* googles mark ruffalo *

Fig. 142



Fig. 143

Fig. 144



- Dawkins 1976

Memes have evolved and become a lifestyle. Whenever a major issue comes up, within days or even hours a meme is created. Now, memes don't only live within the premises of the internet but it has been turned into a physical entity and sometimes it is not cheap. A brand called Vetememes is a fashion streetwear brand that serves as a parody to the overpriced high fashion streetwear brand Vetements. Their items are on high demand. One of their products is a Vetememes raincoat that mimics the original Vetements raincoat. Funnily enough, the raincoat from 'Vetememes' is not necessarily affordable for everyone; It costs a sum of \$125. Though, the brand has created its own hype and their customers even wear them with high fashion brands including Balenciaga.

Another form of meme merchandise is made by Plastik Studio. Ranging from phone casings to bags, they print on their own versions of memes accordingly to the trending pop culture (e.g. Kardashians).

Having seen these brands, I've learned that despite of memes being accessible online for free they are still appreciated when tangibility is involved. Most time, it is even more valued.

A subculture has now been formed from the hype memes have created by the creators and audience.



Fig. 145

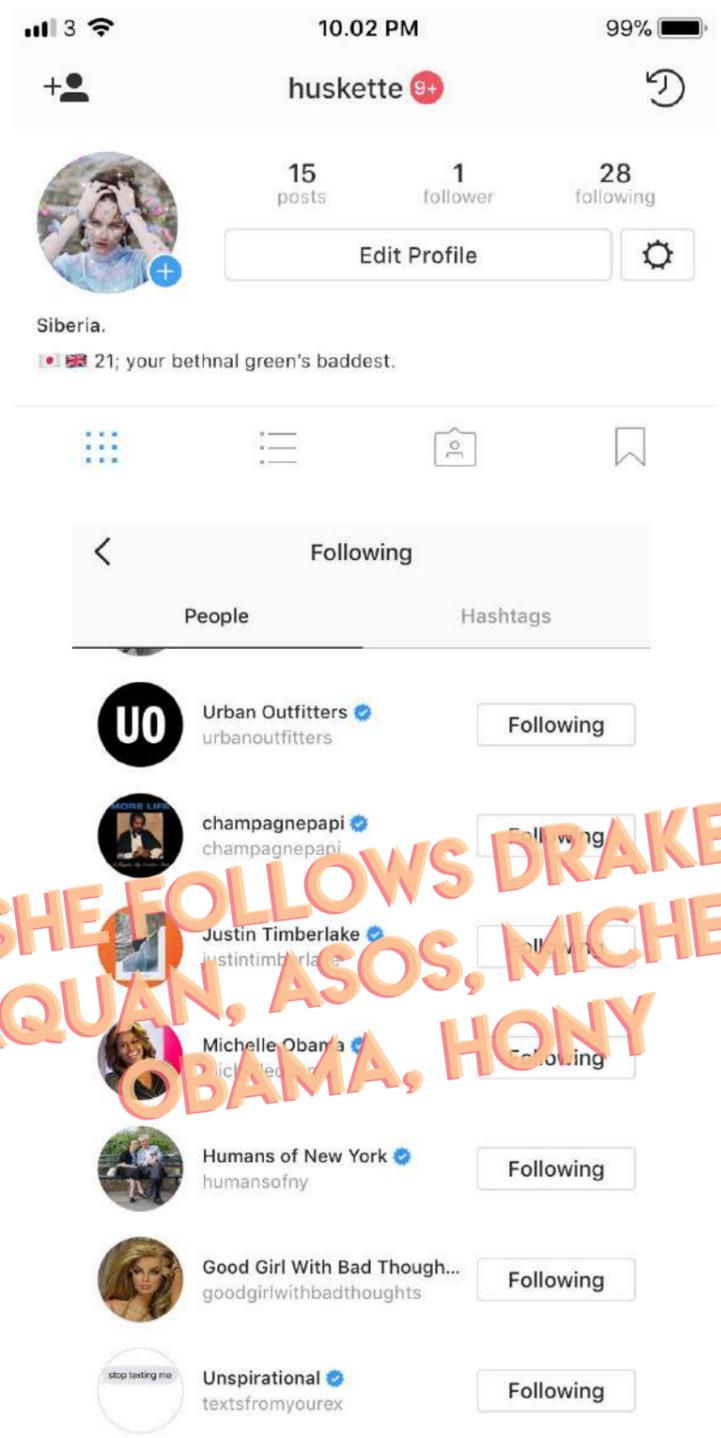


Fig. 146

'MEET' OUR AUDIENCE: @HUSKETTE

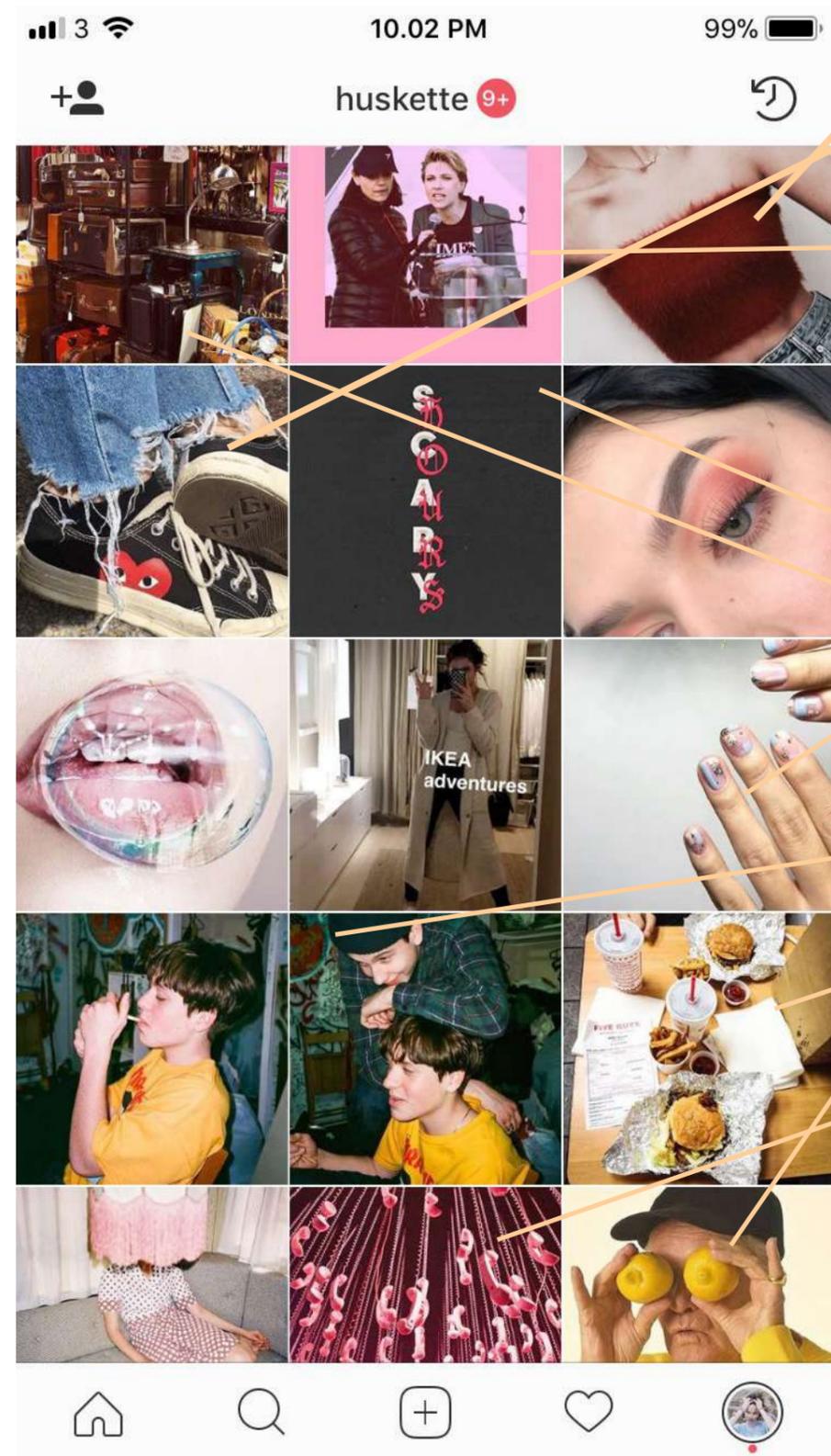


Fig. 147



SHE FOLLOWS DRAKE, DAQUAN, ASOS, MICHELLE OBAMA, HONY

Stalk her!



1. Fashion-aware: Niche style but changes every not and then
2. Up-to-date with current issues e.g. James Franco's Sexual Harassment case and Scarlett Johansson's public diss on him
3. Listens to current top-played songs
4. Enjoys a stroll around the Camden Market
5. Explores with make-up and other beauty products
6. Late-night hangouts with the 'squad' / flatmates from University
7. Cravings for fast food
8. Appreciates artistic visuals
9. Goes to art galleries in London

BUILDING THE ZINE

N.C.	
DATE	
CONTENT IDEAS	CORE CONTENTS
<ul style="list-style-type: none">- Horoscope readings- "Texts from Yarex"- "Tinder nightmares"- FAQ-form article- Interview a selected famous person (?)- "Struggle of the month"- Agony aunt with *mate* guest stars- Trivial → something interactive- Snapshots of celebrities/influential people on their candid views of certain topics- Review of what's the next topic- Ask the Reader: "So where do we go from here?" ↓ What the next edition / issue should cover	<ul style="list-style-type: none">- cover- Editor's letter- Content list/page- Contributors (photographers) image-based- adverts- back cover

After doing research on the concept, demographic and target audience for my relaunch zine, I started listing down ideas for the content of the publication. I first listed down the 'core contents' that are usually found in magazines such as cover page, editor's letter, content page, contributors (editorial contents), advertisements and back cover. Then, I went further onto the contents that would relate to my zine's concept which includes fake horoscope readings, Agony Aunt, trivial content (an interactive content), etc. Writing down the ideas was a great start to begin with.

NOVA

Acknowledgement

N O V A

Aliens and Cows

NOVA

Dream Orphans
- Regular

NOVA

Dream Orphans
- Bold Italic

N

NOVA

Gogoposterpunch
- Regular

NOVA

Lemon Milk
- Regular

NOVA

Neoletters

NOVA

Gogoposterpunch
- Bold Italic

O

NOVA

Nouvelle Vague

NOVA

The Bold Font

NOVA

Couture

NOVA

Lemon Milk
- Regular Italic

V

NOVA

Bebas Neue

NOVA

Janitor

NOVA

Futura HV BT

NOVA

Couture - Bold Italic

N

Couture - Bold

N

Neoletters

N

DIN Alternate Black

NOVA

I Shot The Sheriff

NOVA

Futura BK BT

A

Desdemona

N

Gogoposterpunch
- Italic

N

Lemon Milk
- Light Italic

N

Lemon Milk
- Light

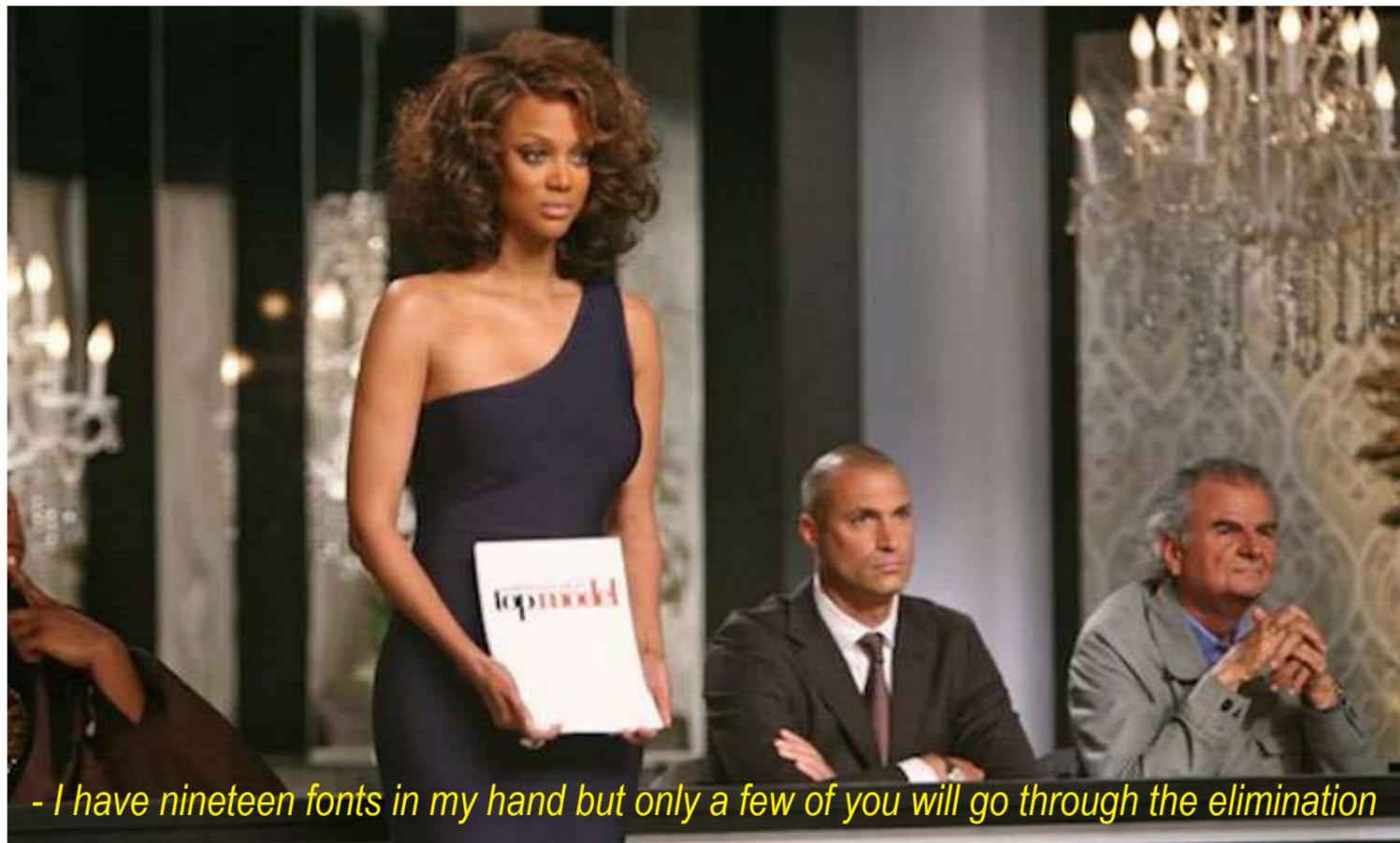
NOVA

Silom

NOVA

Freight

Fig. 148



NOVA **NOVA** **NOVA**

Lemon Milk
- Regular

Lemon Milk
- Regular Italic

Lemon Milk
- Light Italic

NOVA

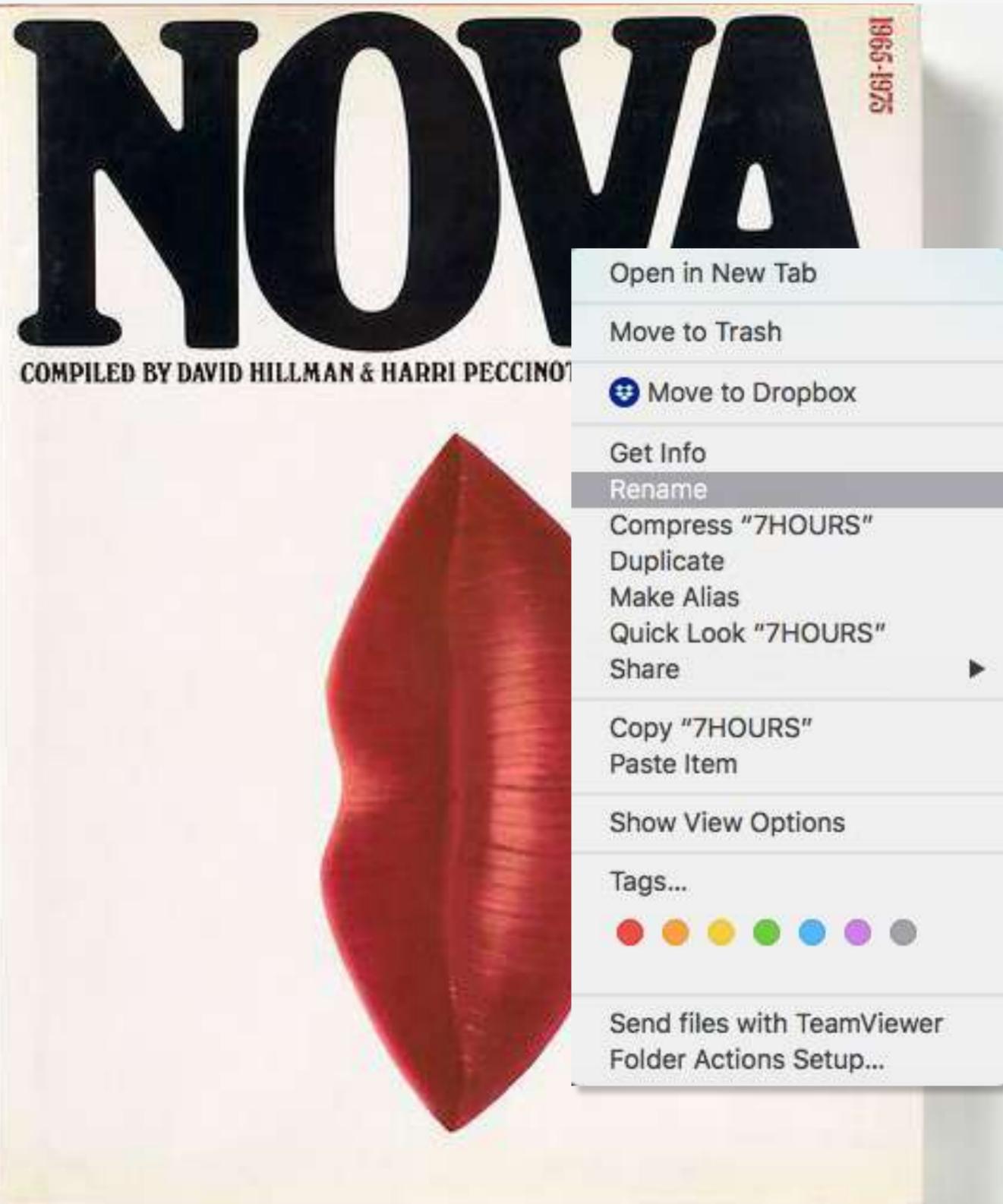
Futura BK BT

Before starting my tests with fonts I already had an aesthetic for the typeface in mind. I wanted something that was not overwhelming but also not a classic font everyone could recognize or identify. I definitely did not go with serif fonts because they have the classic and 'old' look that will not suit well with my zine's concept.

After exploring with different kinds of fonts, I learned that it's not easy to find fonts that have the perfect balance of looking 'different' and 'new' but also not distracting or overwhelming.

Though, eventually I figured out a way to find the fonts I was looking for. I based it on Apple's very neutral and simple-looking font; Helvetica Neue.

Then, I tried to find fonts with a similar look to it. I've decided that the Title/Heading, Subheadings and Body text will be three different fonts. This way the readers could easily identify which is which and have a sense of navigations through the pages with a string of consistency throughout the zine.



When I Googled 'Nova Magazine', I learned that 'Nova' is a very common name for a magazine. Generally the name is used for magazines that are targeting women in a middle to lower class. Back in Indonesia, Nova is a cheap infotainment magazine.

Though the name still has potential, I believe it is not very suitable for a zine name. Especially for a zine targeting the younger audience; Millennial and Gen-Zs.

I first thought of

N

The letter 'N' is a shortened version of Nova. It also stands for New and Now. The short name will stand out amongst the current present zine names such as 'Crybaby, Disaster Zine'.; Making it more memorable. With one simple letter it will also be easier to create and play around the cover layout.

Though the letter 'N' itself does not have a good ring to it when it stands alone. Since this is a relaunch of Nova, the letter N would also not tell the reader that it is a relaunch. So, I came up with

N
BY NOVA

Having 'By Nova' supporting the letter 'N' would explain that this zine is affiliated to the original Nova. Going with N by Nova would suit well with the concept of the zine as it is going for a younger audience than the original Nova. It suggests that this relaunch is a sub-brand that has similar yet different aspects in its concept of the original Nova.

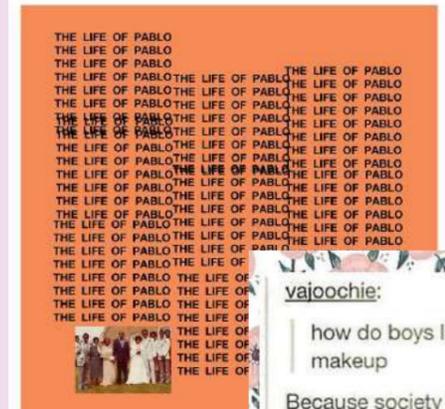
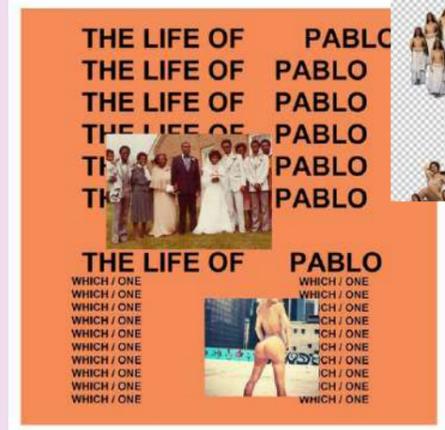
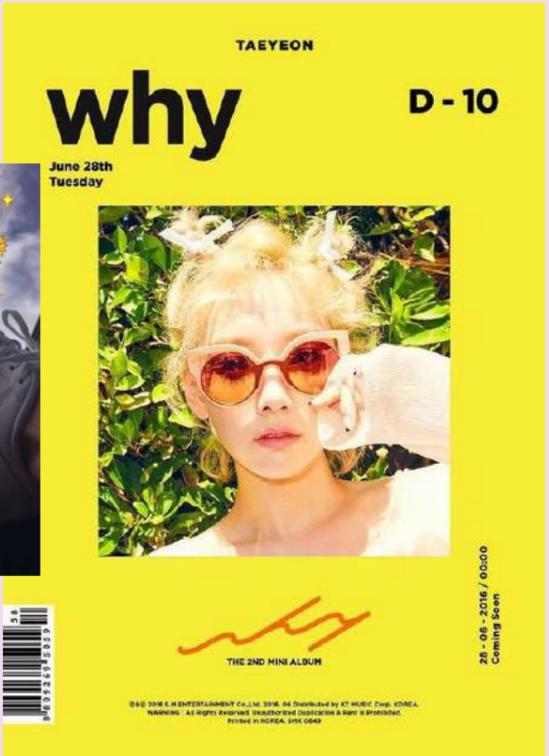
Fig. 149

ESTHETIC MOODBOARD AESTHETIC MOODBOARD AESTHETIC MOODBOARD AESTHETIC MOODBOARD



Me: I don't require a lot of attention on Valentine's Day, it's a capitalist holiday
Me on Valentine's Day:

I want to be wined, dined, and sixty nined



vajoochie:
how do boys look good without makeup
Because society hasn't told boys they look bad without it

MOODBOARD AESTHETIC MOODBOARD AESTHETIC MOODBOARD AESTHETIC MOODBOARD

Although I have decided to go with the name N by Nova, I explored with the letter N as well for the title of the zine on the cover. I went for a framed cover because numerous magazines including Monocle, The Gentlewomen and Kinfolk has that aesthetic. The idea behind the framed cover is to serve as a mockery or parody on 'minimalistic' magazines as my publication will be the exact opposite. Also, having a frame on the cover would be a good consistent branding template / method that is not too restrictive as I can change the colour of the frame accordingly to the issue or image on the cover for the next issues. I chose the colour red for the first issue as it is a prime colour, screams boldness and attracts attention.



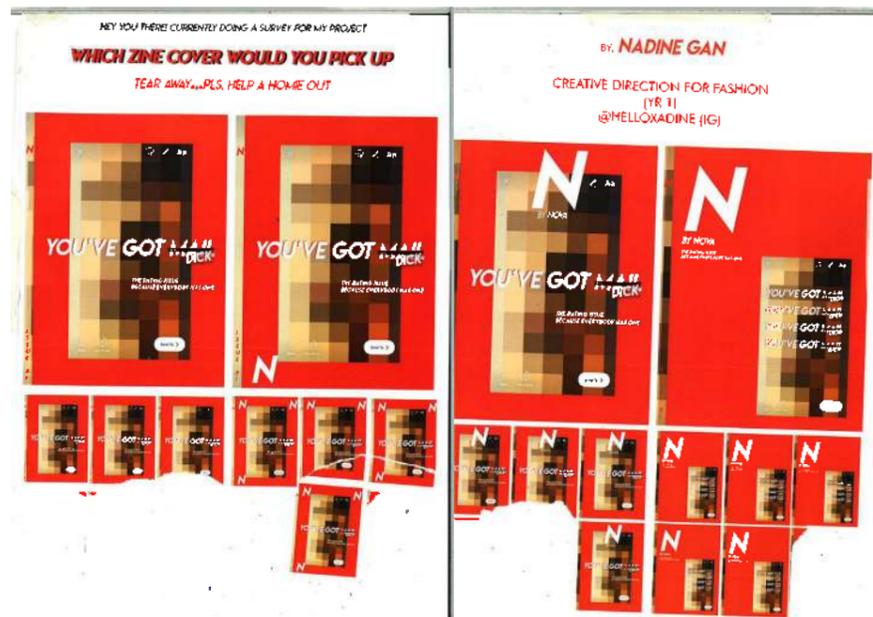
@ UAL: LCF LIME GROVE- TOILETS & CANTEEN



@ UAL: CENTRAL ST. MARTINS - TOILETS & WATER DISPENSER ROOM

I made several test designs with the two main name ideas (N and N by Nova) and made tearable posters to do a guerrilla survey of which cover would be 'picked up' most. I decided to put them up all over Central Saint Martins and London College of Fashion because the art / fashion students are one of my target audience. I didn't want to personally come up to students and do a face-to-face survey because then it wouldn't be a candid / anonymous response from them.

After putting them up for a few hours, I received a total of 28 votes.

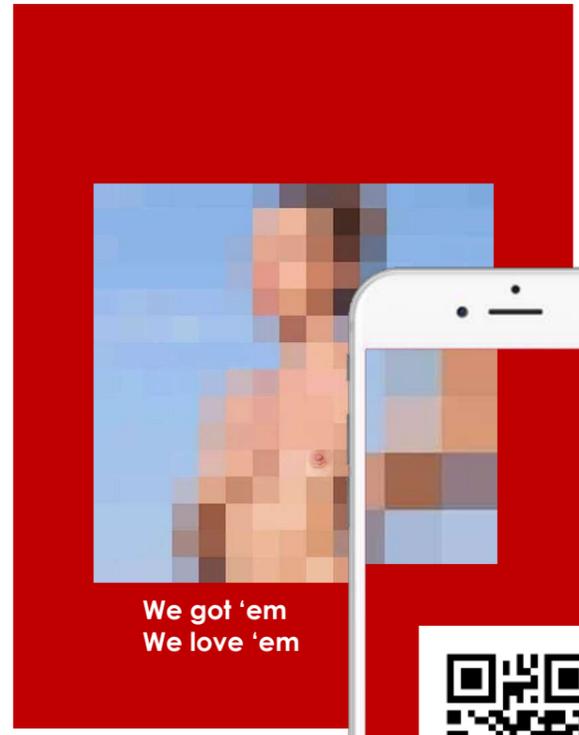
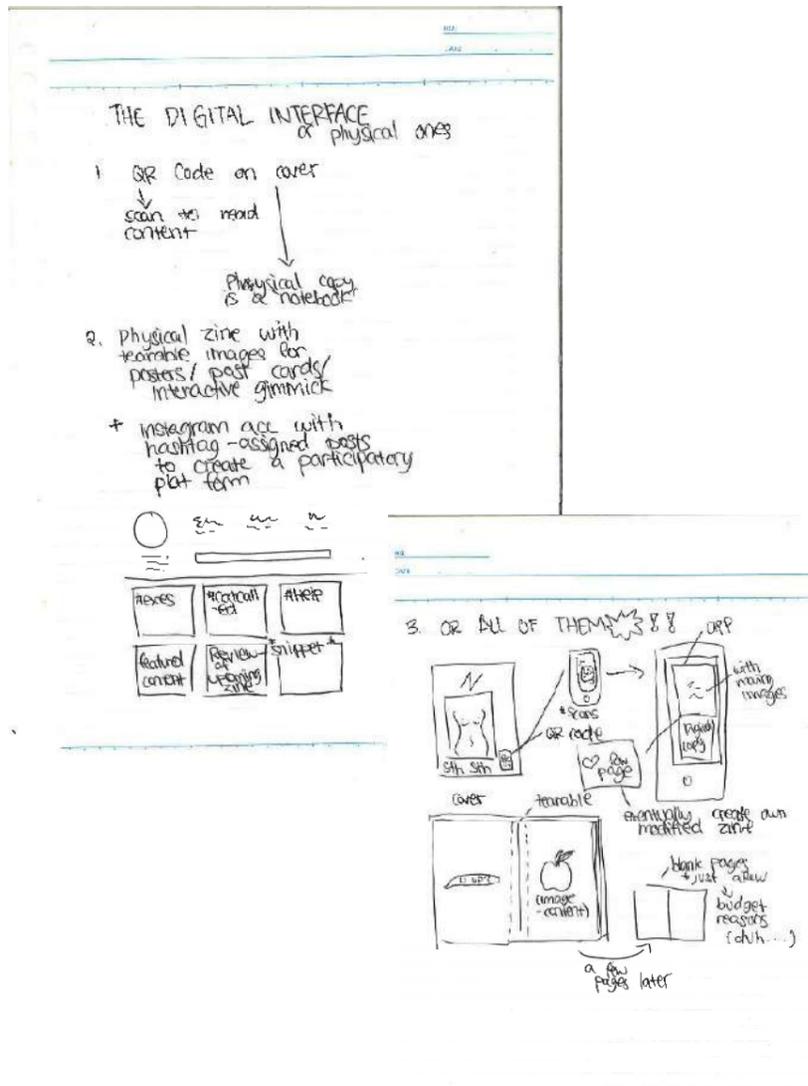


6
1

10 3 14 1

The survey came up similar to what I predicted. The cover that was voted most was indeed my favourite. Though, I learned that this kind of survey does not come up with effective results because I don't know the exact reasons why they voted the respective covers. However, I assume the 14 people who voted for that cover liked having an iPhone screen-sized image that shows a screenshot of an Instagram story in the making as an interesting twist on interfaces.

Based on this survey, I will make the most voted cover as the cover for the first edition of my relaunch zine.

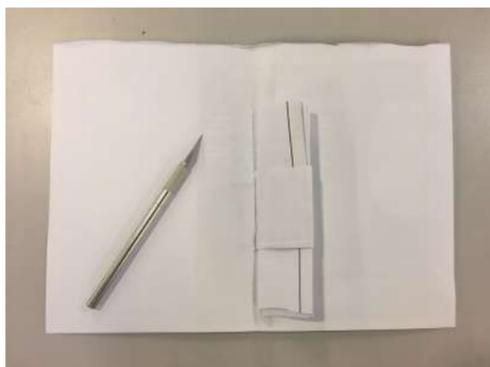
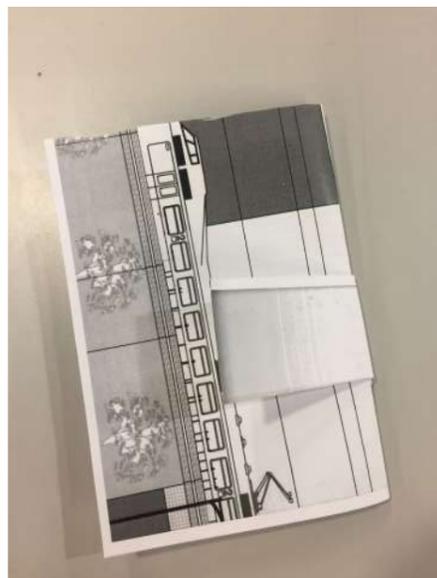
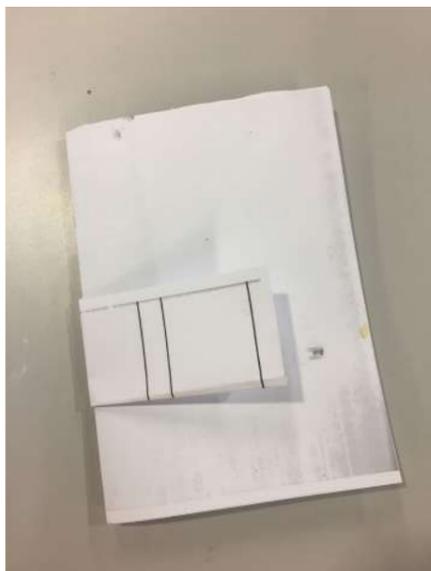


At the beginning of the research, I came up with the idea of having my physical zine as a 'notebook' form. The cover will have a QR code where the readers could scan into with an app connected to the zine. Then, the contents will be found inside the app. The readers could take notes down on the respective pages of the zine on the physical interface.

6
2

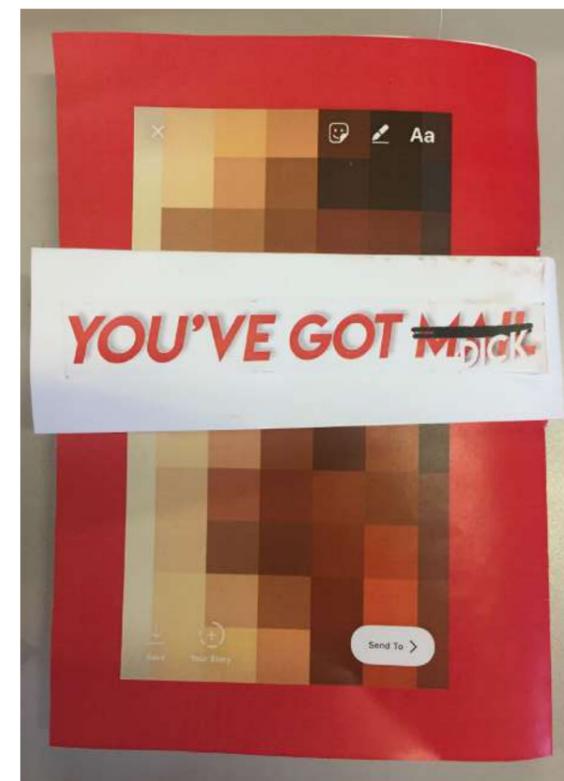
Though as I progress and thought further on how to make the concept realized, there are several weaknesses as to why this concept is not very effective:

1. Readers will have to download an app into their phone to access the contents
2. The zine cannot be 'flicked' through in the store
3. The value of the zine made of blank pages might give the disposable effect for some people
4. Contents can be easily screenshot and shared to friends for free



During the workshop with Sofia Niazi from OOMK magazine, she taught us a method of binding with just using paper. I made a prototype with scratch paper at first. The procedure is to compile all the pages and create a slit on the folded area / spine. Then create a 'band' and fold it in the center and slip in a vertical band to stop the horizontal band from moving out of the booklet. After folding them in half, slip in the band for a few centimeters and then fold down the band that is left outside.

TEST PROCESS



I then applied the method to my design and instead of using a plain vertical band to hold the band in, I inserted a6 postcards as the content of the zine. Even though I used a thin paper, I think this design would still come off flimsy when I use thicker paper as well.



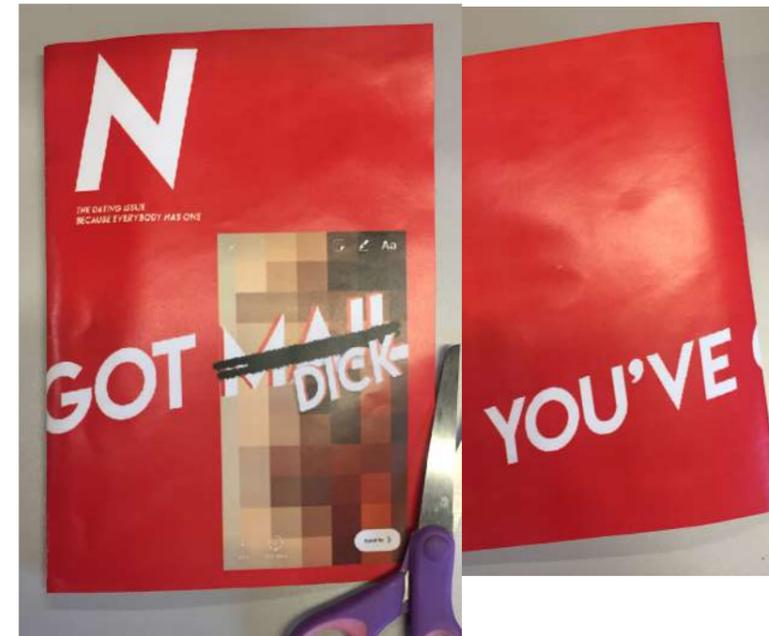
Fig. 150

I was inspired by a lookbook I found on Pinterest. It mimics a newspaper format but has the content pages smaller than the cover, creating a physical margin on the inside. I then put together the presence of a small booklet on the inside inspired by a zine I came across during my research. Though instead of having contents in the booklet I decided to make a fold-out poster that would become a collectible item.

TEST PROCESS



1. Photoshop Layouting



3. Print and cut



4. Binding them together



5. Test fold-out poster

6. Flaws:

After I binded them together, I had a hard time holding the content pages open with the cover at the same time due to the size difference. This means that this design only works with thin paper. However, due to it's size this version is not very practicle and the readers wouldn't be able to read it on-the-go.

Due to budget reasons, the following test designs I made were purely for binding, layout & clarity of typography.

Fig. 152



Fig. 153

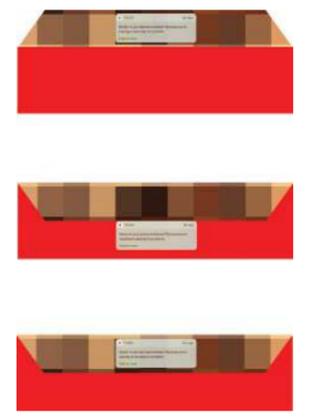


I was inspired by another lookbook I found on Pinterest. It comes in a classic envelope form and would need to be torn to be opened. I was also reminded by a zine I came across from LCC's zine archives that came in an A6 size. So, I decided to try and bring those two designs together. Though, a simple text on the cover of the envelope would not be suitable for a zine as it is not visually appealing and would not encourage people at the store to pick it up. Also, I won't seal the envelope cover so that people could see the contents of the zine before purchasing them.

TEST PROCESS



1. Photoshop Layouting



2. Placement tests of 'notification' sticker



3. Print and cut

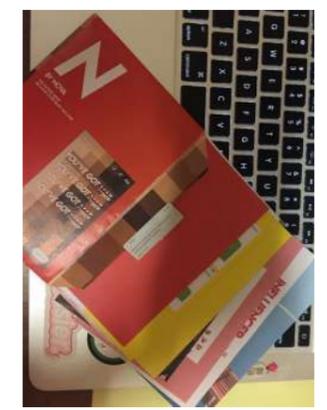


4. 'Notification' placement test



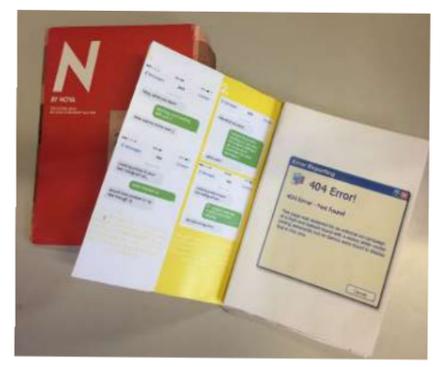
5. Fitting of content test

I inserted a standard postcard sample into the envelope to see whether the size of the envelope could fit a thick content but I discovered that the envelope needs to be even bigger than A6+. I then printed out the prototype contents in the size of A6. Before binding them all together as a small booklet, I simply inserted them into the envelope and accidentally discovered that my zine could come in postcard formats instead.



6. Flaw:

The postcard format lacked a unified sense to the zines and ended up having the pages stand by themselves which makes them become a compilation of standard postcards. This would create a more disposable effect instead of being a collectible item.

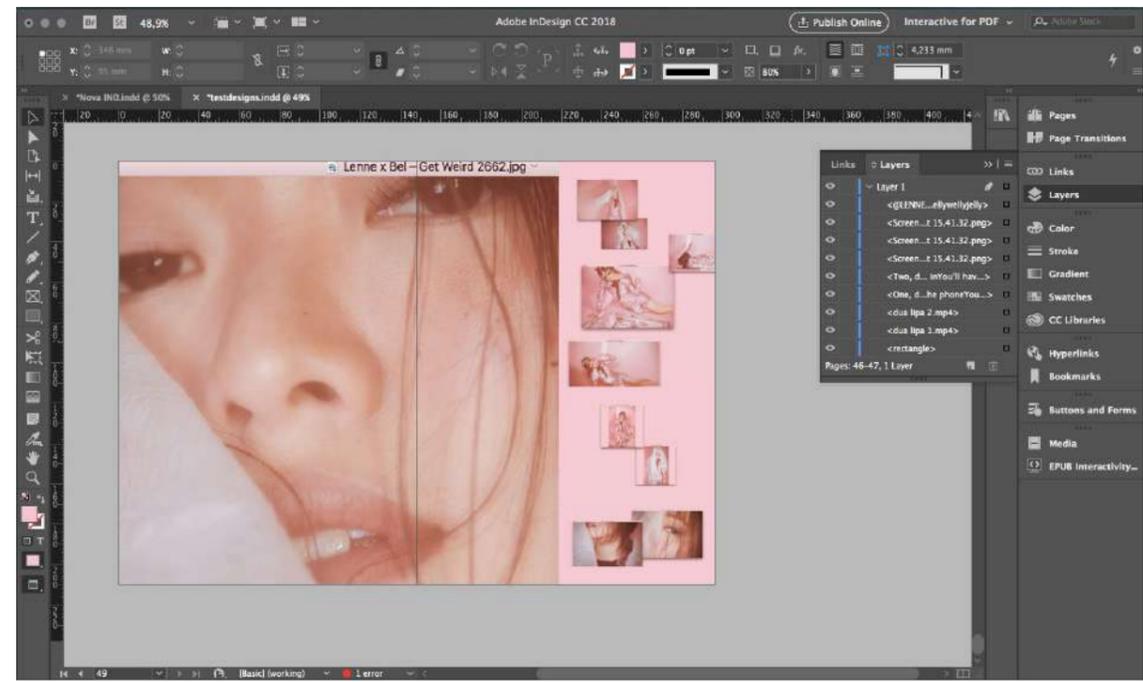


7. Round two

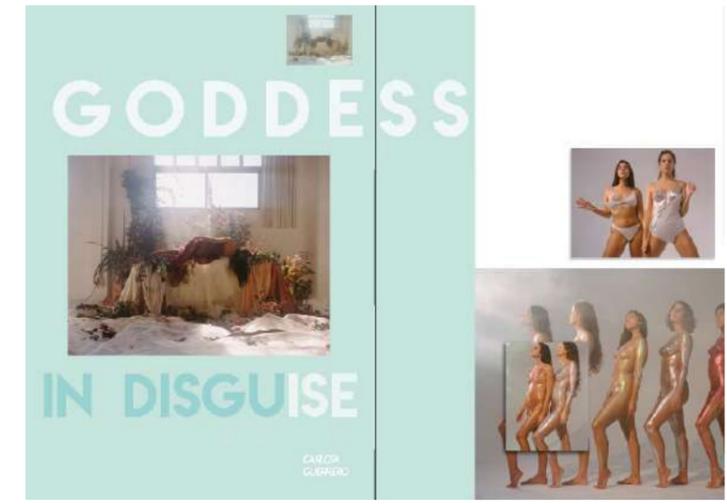
I made a booklet out of the A6 postcards to see whether it would be more off a collectible item. However, I then learned that the interactivity of having a booklet is more restrictive than having postcards where they could be stuck up on walls, used as bookmarks, etc.

Having my contents coming from various contributors with different aesthetics, the layout of the zine is even more important as it will be the main key that makes this zine looks unified. Thus, I went through iterations of styles and layouts.

I first started the layout for the editorial content. Knowing that my zine might come in a postcard form, I need to consider that the 'pages' won't be physically connected.



I was trying to figure out a layout where the page is not simply the editorial photography but I also did not want to distract the readers with the title or texts. I also went with solid colored background to create a neutral yet consistent aesthetic throughout the various editorial contents. I also wanted contents of the postcards to be able to connect with each other so I created an adjacent layout of postcards and arranged a layout of images which connects the postcards.



I explored with a different layout style but sticking to the solid color background. However, I wanted to add more diversity to the content so I went for a partial white background to avoid having the 'empty' or 'undone' look.

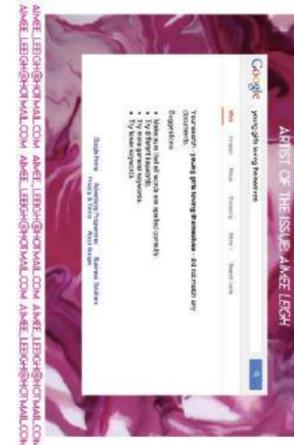


Instead of having the photographs stand by itself, I made a collage of them in one page and played with white space in the layout. Though it looked a little out of place and empty with the plain white background and irregular collage layout. So I added some lines and rectangles to create a more unified look.

THE DIGITAL TEST DESIGN: LAYOUT



Exploring further on white backgrounds, I applied it to the fashion content of the zine. At first I wanted to create the Polaroid aesthetic but it didn't suit well to the zine as it came off too plain compared to the previous layouts. So, I added some twists with the placement and size of the title. I then labelled the 'polaroid cards' with the initials of the focus on the respective pages. I wanted to create consistency in the two different layouts, so I changed the colour of the page on the first one with the same colour of the jacket on the second page.



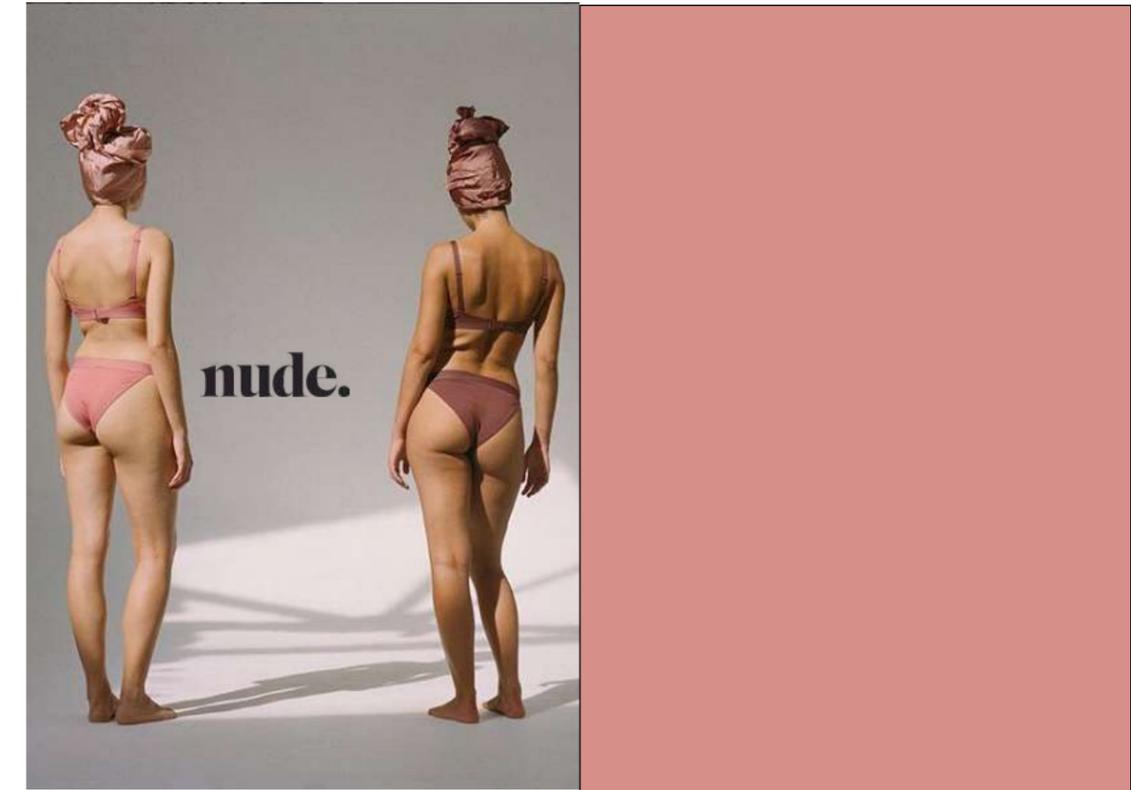
I also have stand-alone contents and one of them is featuring 'Artist of the Issue' from Art Baby Gallery. I wanted to mainly focus on the imagery but also give just enough information about the artist. At first, I had the heading 'Artist of the Issue' on the imagery but I realized that it would affect the artist's work. Having in mind that my zine might come in a booklet format as well, I had the image put beside the adjacent page to see the overall look.



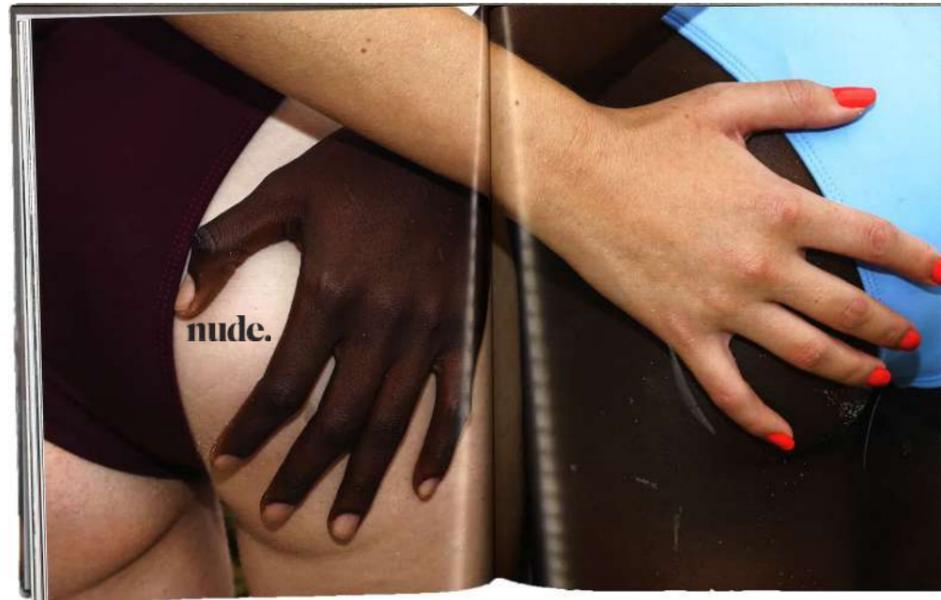
Other than the 'Artist of the Issue' content, I will also have memes as a stand-alone content. Again, I started from my basic aesthetic, solid colour background. I didn't want to particularly do too much layout arrangement with the memes because I want the focus of the page to be on the meme. However, having the two memes laid side to side with the same layout creates a somewhat stale look. So, I simply enlarged one of the images to create a more interesting dynamic.



Having ads in an independent zine might be discouraging for the readers, so the layout and aesthetic of the ad is very crucial for my zine. I was inspired by the ads Nova made, I wanted to create a template for the ads similar to the concept of the ad from Nova. I wanted something that is aesthetically pleasing and could look like an editorial as well. I went with the Pantone card template because it has a clear, concise and simple style. I also tested different style of border to mimic the Pantone card well. Then, I tested the card on a digital background but it lessens the Pantone card look.



I then went for a more editorial look for products that had models in the picture. I put them adjacent to a blank coloured page that is from the color scheme of the ad. However, having in mind that the zine might come in a postcard format, the coloured page will have to be on the back card of the ad.

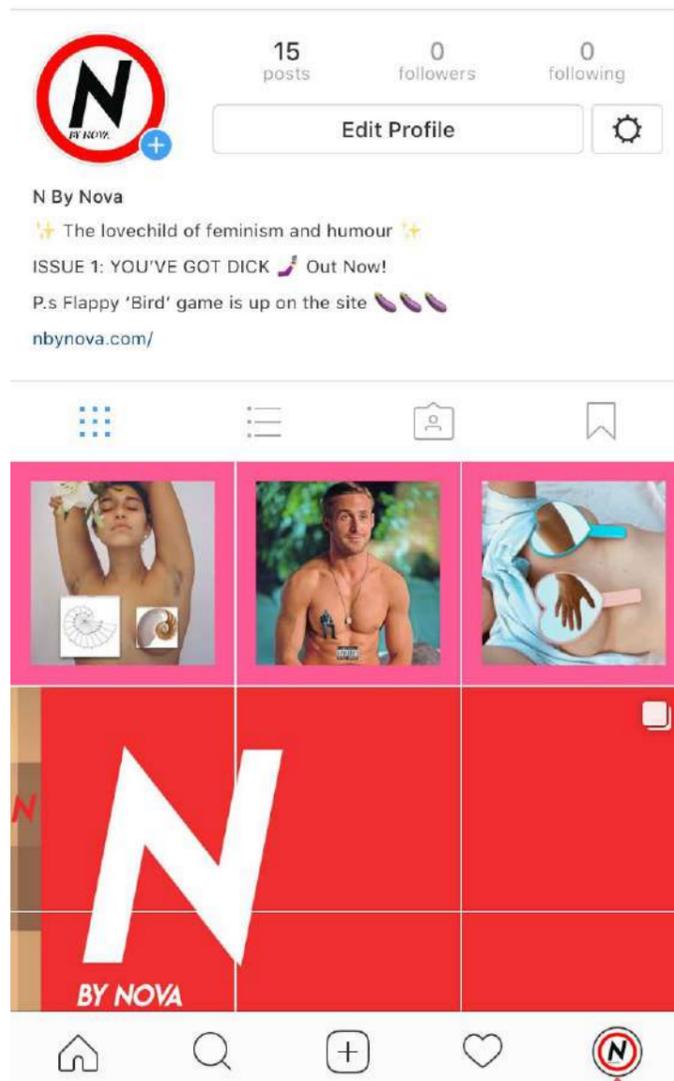


I came across an editorial shoot and I personally found it interesting so I had them scanned. The result of the scanned image gave a different kind of aesthetic to the imagery and I accidentally discovered that 'scanned' images for ads would be an interesting twist to the interfaces. I then made a mock-up of an ad for one of the brands I chose with the imagery.

THE DIGITAL INTERFACE: INSTAGRAM

I want the Instagram account to simply be a platform for my readers to send in their contribution to be published into the physical zine. Hence, the '5 Minutes of Fame' name. Each picture posted on the account represents a specific hashtag that my followers could tag their picture with or upload a picture that they relate to. Having this done on Instagram is very effective and accessible as almost everyone has an Instagram account, especially my target audience.

[@5MINUTESOFFAME_](#)



SIX-
TY9

THE DIGITAL INTERFACE: WEBSITE

Fig. 154

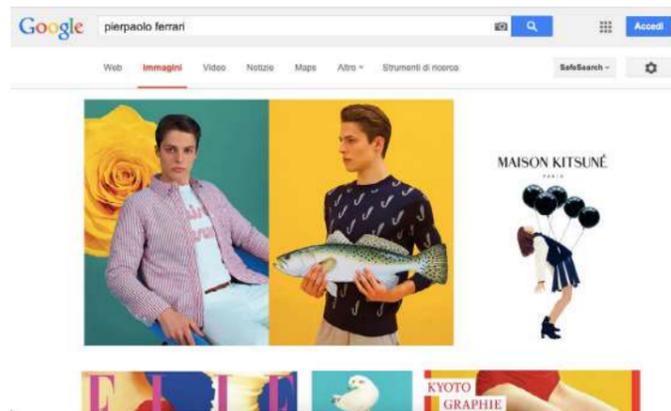
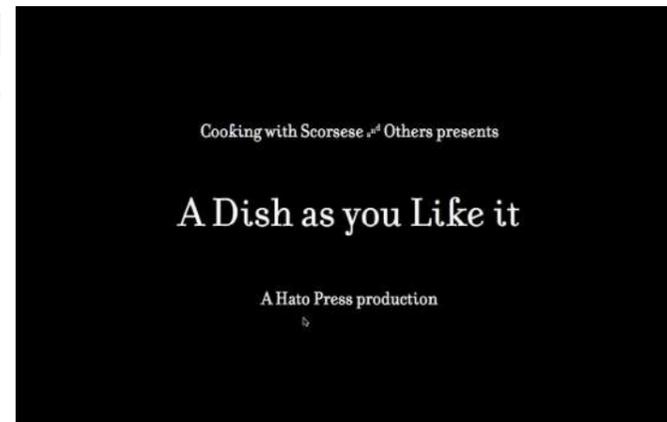


Fig. 155



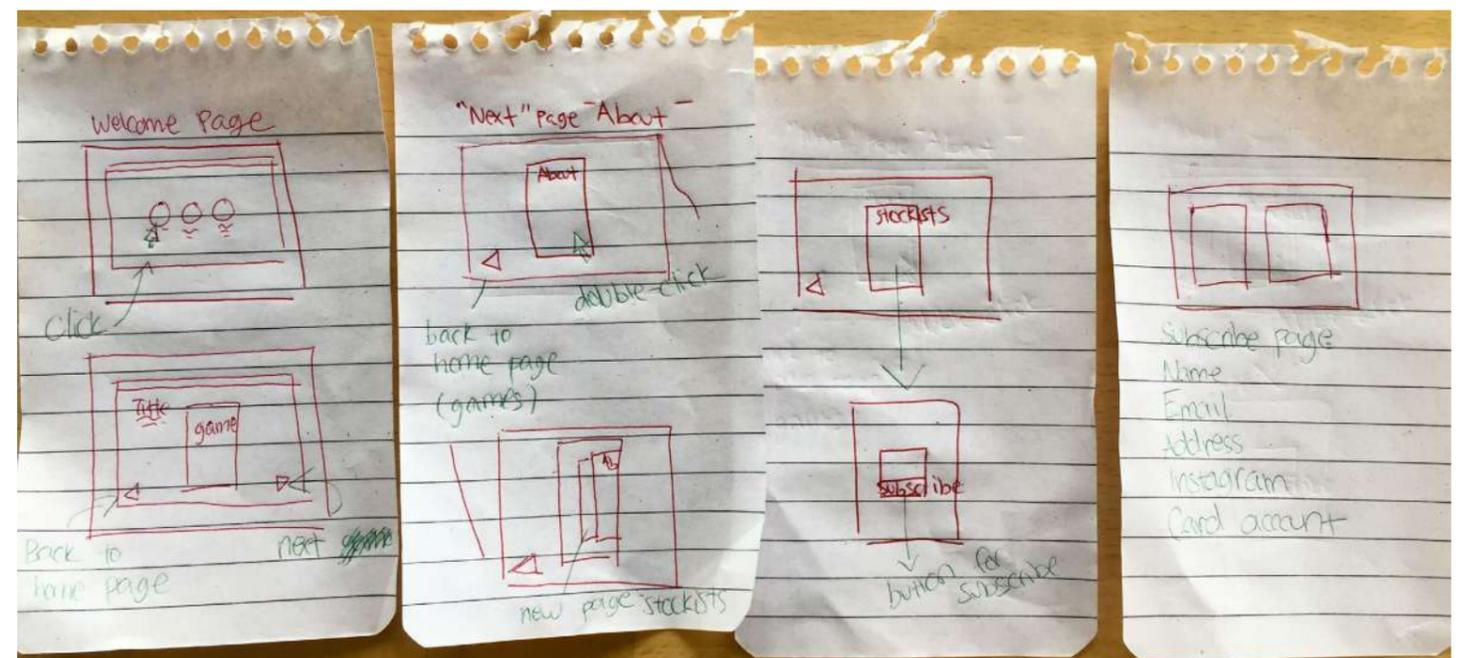
“LOOKS AT’ THE WEBSITE BUT ‘READS’ THE MAGAZINE”

- Ytre-Arne (2011)

“COMPUTERS WERE ALSO CONSIDERED FOREIGN TO RELAXATION IN A MORE SYMBOLIC SENSE. MOST INFORMANTS ASSOCIATED COMPUTERS WITH WORK”

- Ytre-Arne (2011)

From my research on online publications, users tend to skip through the articles when they are on a screen. Computers are commonly used for work or at the office, thus reading something on screen does not feel like a kind of relaxation but even more work. So, I decided to create a website that is interactive yet simple with no article content. I was inspired by Pierpaolo Ferrar and Cooking with Scorsese’s website. I want to use a design that the users will already be familiar with, similar to Pierpaolo’s Google website template. Knowing that the contents of my zine are mostly found online and then printed into a physical entity, I wanted to create the same twist with the website. So, I am bringing in interactive games famous for iPhone to the website such as the games I did research on: Tap Tap, Flappy Bird, Temple Run, etc. Before creating the website mock-up, I made a wireframe to figure out the navigation through the website as well as the contents/pages needed for the website.





#1



#2



COMING
SOON

AVOID
THE DICK
PICS!!



[space bar]

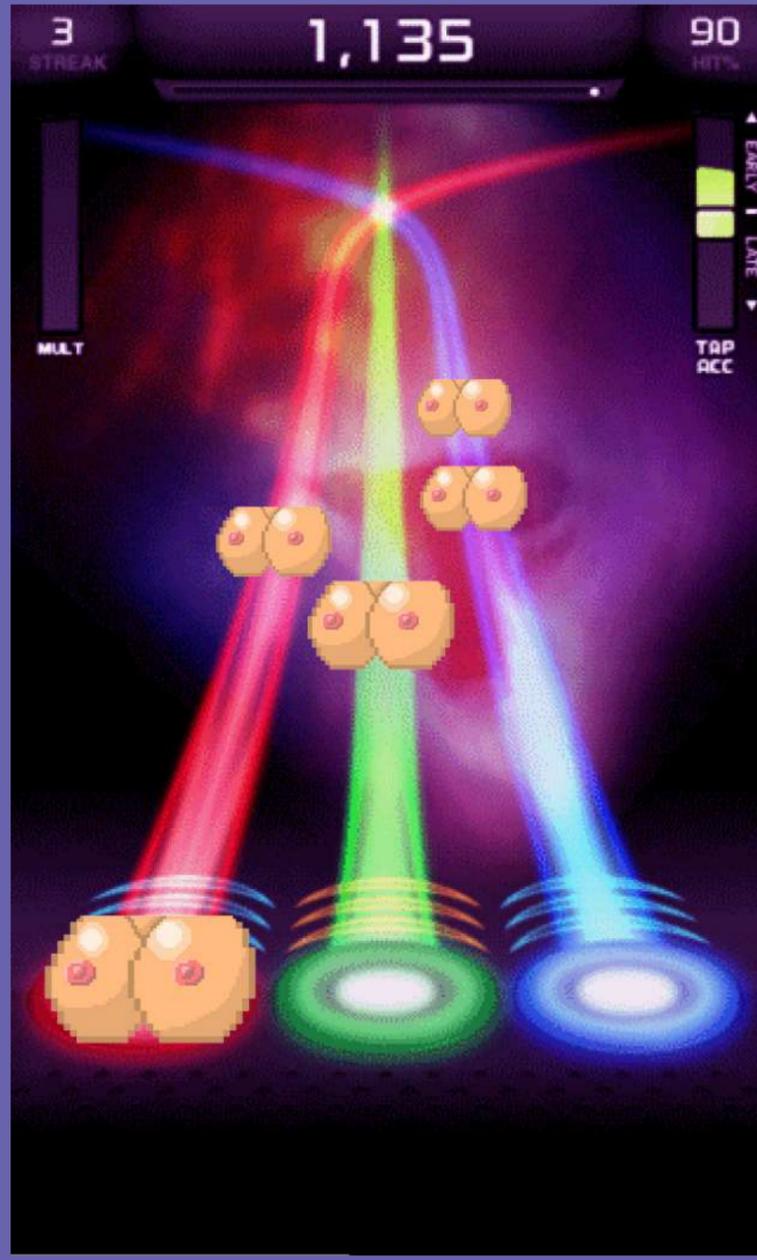
MORE
GAMES
PLS



ok I'm
bored



TAP 'EM
BEFORE
INSTA
DELETES
'EM!!



more
games
pls



ok I'm
bored



[A S D]

< Notes  

ABOUT

N by Nova is the rebirth of Nova Magazine that launched back in 1965. We're bringing back the sarcasm and less articles for submissive women (because you're not that)

Everybody has issues, especially us ladies. This zine is a space for everyone and anyone to complain, embrace and laugh at them.

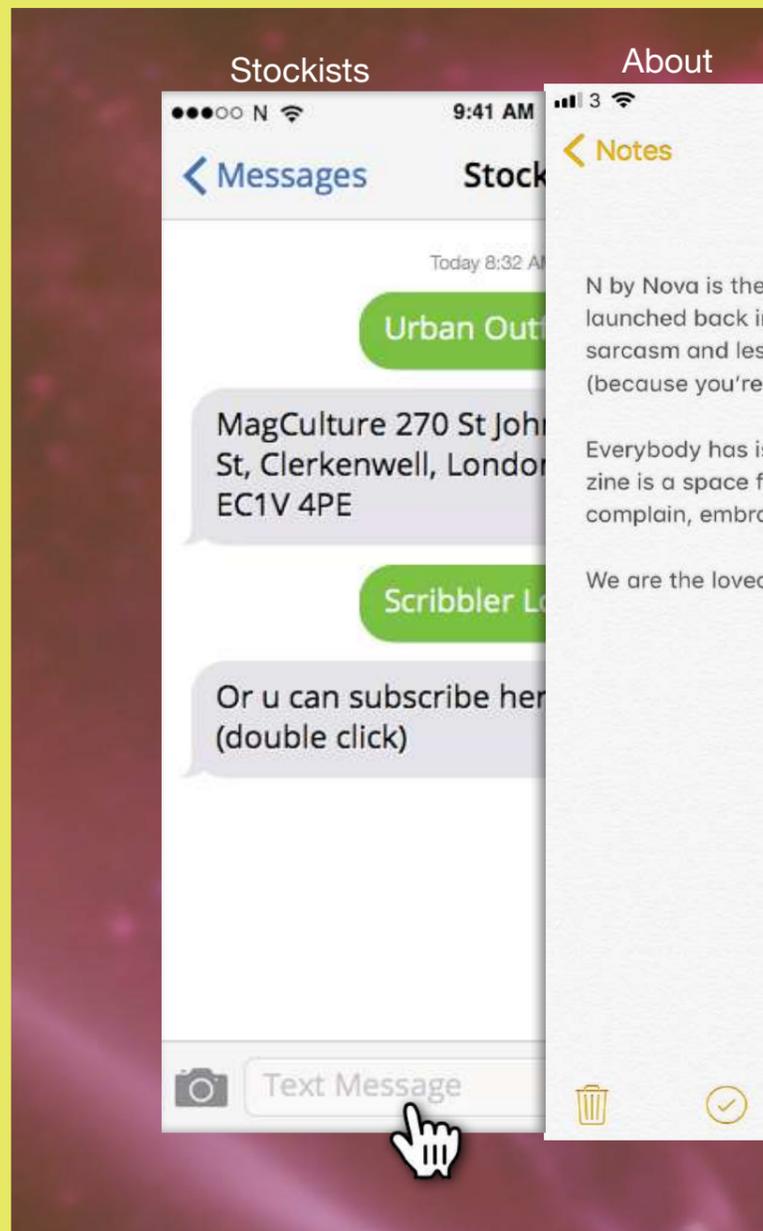
We are the lovechild of feminism and humour.

*Katasha
Booth*

**MORE
GAMES
pls**



 **DOUBLE CLICK**



HOVER & CLICK

more
games
pls





more
games
pls





more
games
pls



Fill in your deets for subscription

Cancel New Contact Done

add photo

First name

Last name

Company

+ add phone

+ add email

Ringtone Default >

Text Tone Default >

+ add Instagram

Cancel New Contact Done

+ add address

+ add birthday

1 Year Subscription (4 Issues): 25 GBP

Free Delivery

VISA MasterCard American Express DISCOVER

Credit Card Number Security Code ?

Expires 01 2009

 PAY

MORE GAMES pls



Fig. 162



Fig. 164



Fig. 163



Fig. 165

STEP 1: GUERRILLA PROMOTION

Posters of the first issue will be put up all over London (Underground tube stations, by the streets, public toilets, etc.) The poster however will not be a screaming promotion of 'Hey look this is a new publication you should buy.' It is simply a poster to raise awareness of the soon-to-be presence of this new zine. Inspired by my guerrilla survey, I will have tearable cut-outs of smaller version of the pages to serve as a preview of the zine as well as increase interactivity from the poster.

STEP 2: LAUNCH PARTY

As mentioned, the zine will have it's launching party at Urban Outfitters. The party will be loud, colourful and most importantly 'lit'. The launch party will be a start of building N by Nova's community. The crowds coming to the party will also show a clear representation of the soon-to-be readers. During the launch party, the zine will be handed out for free (exclusively to the people invited for the party.)

STEP 3: *reads zine*

The zine will have a page called 'Get your 5 minutes of fame' which will introduce the Instagram account of the zine. The account will simply have a handful of posts that represents a hashtag created exclusively for the zine. The readers then could contribute by posting an image / using their already posted

pictures (because my readers would most probably be very *anal* about posting pictures for consistent aesthetic) and tag with the respective hashtag they relate to / would like to contribute to. The chosen contributions will then be a part of the content of the upcoming zine. Hence, the '5 minutes of fame'. The Instagram account will simply be a participatory platform. This way it is more accessible and effective as everyone has an Instagram account and are almost always on it. The account will also have the website link which leads the users to the NbyNova.com site

STEP 4: "NBYNOVA.COM"

After the interactive game, they will be led to the About, Subscription & Stockists page as shown previously. The website however will not sell the publication per issue because I want to encourage the readers to have the experience of making a trip and hunt down our zines to our stockists. Though, the website offers an annual subscription of the zine because this will maintain a steady amount of readers and also simply encourage readers to get more than one issue.

URBANO
OUTFITTERS

After visiting Urban Outfitters several times, I noticed that the customers are mainly the young generation including millennial who are fashion-aware and appreciates art / pop culture.

To visualize Urban Outfitters as one of my stockists better, I brought my prototype and laid it on their displayed books / items. The aesthetic and genre of my zine suits very well to Urban Outfitters as well as my target audience.

Then, I've decided holding a launch party for my first issue there would be a great idea. Urban Outfitters has a strong community and is very known in this city.

The first issue will only be available in Urban Outfitters. This suggests a sense of exclusivity to the zine and also encourages my target audience to have the experience of hunting down or even accidentally discovering my zine.

Then, my next issues will have more stockists to widen my zine's market. I am considering..

1. MagCulture: The magazine store has a community based on their online website. They interview the editors of the magazines that they sell to introduce the magazine to their community. They also review about the next issues of the magazine to show the progress of the publication. This kind of exposure would serve well for a new / relaunch zine. Also, the location of this magazine store is a little out of the center.

2. Scribbler: The store has interesting quirky items other than postcards. My zine would suit well to the store aesthetic-wise and concept-wise. Having in mind that my zines come in postcards format, this store would bridge the gap between postcards and publications as well.



Fig. 157

Fig. 156



Fig. 158

DISTRIBU TION



Fig. 159



Fig. 160



Fig. 161

	NOVA	N BY NOVA
Editorial Concept	Female-oriented, controversial	Female-oriented, humourous, ironic
Target Audience	20-30 year old working women	Female Millennials, Gen-Z, university students, young adults
Content	Risqueé images, political stances, articles about 'womanly' issues, ads, trivia, editorials	Interviews, image-based contents: memes, editorials, trivia, ads
Ads	Wella hairspray, Balenciaga Perfume, Agent Provocateur, Triumph, Russell & Bromley	Milk Makeup, Dame Products, The Nude Label, SaintHoax & 'Peachy Panties'
Distribution	UK: Magazine stores	London: Online (for subscription only), Urban Outfitters and eventually MagCulture & Scribbler.
Interfaces	Physical magazine: glossy paper	Physical: postcards in envelope Online: Instagram and website
Aesthetic	Straightforward, not much white space, compact, plain with white background, sans serif font (mostly)	White spaces involved, mostly coloured background, all sans serif font.
		<p>How the design aesthetic was updated to suit the target audience</p> <p>To sum up my research, the post-digital contents that include memes and tweets are the contents Millennials and Gen-Z grew up to and inevitably live with at the moment. They are familiar with the aesthetic and even relate through that kind of layout / content as they those (memes & tweets) themselves as well.</p>

From my personal experience, I've noticed that the average price for an independent zine is more or less £1. I've listed down several pricings for the publications I'm familiar with to compare and base my pricings from.

The Gentlewoman: £10.93
Sister Magazine £8
Modern Matter: £12.50
Disaster Zine: £10
Mushpit Magazine: £10
Gut Magazine: £15
Clash Magazine: £6.99

The publications I listed above range from fashion, music, art and design magazines. Though, I have to keep in mind the factors from my own zine to find the suitable pricing.

1. Target Audience: My readers will be young females ranging from age 17 year-olds to early 20s (University students). They will have minimum income, if any.
2. Manufacturing Cost: My zine comes in a small size (A6) which makes the cost of making the zine more affordable as compared to bigger sizes (A5 and above)
3. Ads: The amount of ads that will be in the zine will not be very minimal which gives less income / support for the zine financially.

After having done my research,

I've decided to put **£7** as
the price of my zine.

LET'S
LET'S

TALK
TALK

MONEY
MONEY

80
AND A HALF ?

Fig. 162



Fig. 164



Fig. 163



Fig. 165

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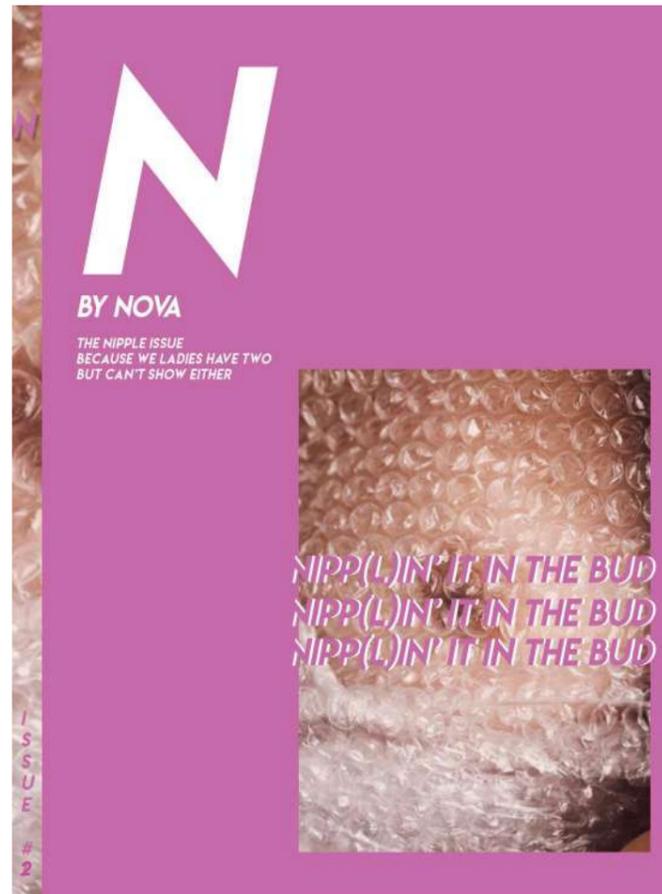
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UPCOMING



ISSUES

BECAUSE EVERYBODY HAS MORE THAN ONE...

LIST OF ILLUSTRATIONS

1. Gan, N. (2018) 'Nova Research Questionnaire' [image]
2. Vincent, S. (1970) 'SEXUAL JEALOUSY', *Nova* (December 1970), pp. 47
3. Cooke, G. (1974) Everything Else To Do In Bed, *Nova* (January 1974), pp. 50-51
4. Cooke, G. (1971) 'Is he a cleavage man?', *Nova* (March 1971), pp. 47
5. *Triumph* (1970) 'If you only had one dress you'd only need one bra.', *Nova* (November 1970), pp. 133
6. Driver, P. (1970) 'A NERVY GIRL'S GUIDE TO POISE', *Nova* (November 1970), pp. 70-71
7. Wilkes, J. (1974) 'Afterwards', *Nova*, (January 1974), pp. 74-75
8. Cooke, G. (1974) 'The Gospel and the homosexual according to the Reverend Troy D. Perry', *Nova*, (March 1974), pp. 74
9. *PLJ* (1974) 'Some are born beautiful and slim - most of us have to work at it', *Nova* (August 1973), pp. 21
10. Cooke, G. (1974) 'Are you sleeping sensually?', *Nova*, (January 1974), pp. 62-63
11. Juergensen, C. (2001) 'Trade secrets in the world of high fashion', *Nova*, (March 2001), pp. 35
12. Langmead, J. (2001) 'IN BED WITH STELLA MCCARTNEY', *Nova*, (March 2001), p. 78
13. Jourdan, T. (2001) 'IS IT OVER FOR OVA?', *Nova*, (March 2001), pp. 101
14. Gilan, A. (2001) 'I believe...', *Nova*, (April 2001), pp. 89-93
15. Masters, J. (2001) 'MIND OVER BODY', *Nova*, (January 2001), pp. 52-53
16. Olivier, S. (2001) 'EAT DRINK AND BE MERRY', *Nova*, (January 2001), pp. 61-62
17. Langmead, J. (2001) 'Cheeky Little Numbers', *Nova*, (April 2001), pp. 34-35
18. *Agent Provocateur* (2001) 'Buy Me', *Nova*, pp. 138
19. Coward, R. (2000) 'Q: WHY DO WOMEN HAVE TWO BRAINS? A: BECAUSE ONE WOULD NOT BE ENOUGH', *Nova*, (January 2000), pp. 82-85
20. Bee, D. (2000) 'Answer the question before turning over', *Nova*, (January 2000), pp. 86-89
21. Bee, D. (2000) 'Cunning stunts Just off to the hairdresser... nudge nudge, wink wink', *Nova*, (January 2000), pp. 56-57
22. Masters, J. (2000) 'You are what you eat', *Nova*, (January 2000), pp. 176-177
23. Krizanovich, K. (2000) 'Men do it, kids do it, even cartoon characters on TV do it. Let's do it. Let's fall in love... with swearing', *Nova* (September 2000), pp. 96-99
24. Bee, D. (2000) 'Editor's Letter', *Nova* (September 2000), pp. 3
25. Furness, J. (2000) 'Autumn/winter 2000', *Nova* (September 2000), pp. 73-72, 82-83
26. Bee, D. (2000) 'Editor's Letter', *Nova* (January 2000), pp. 3
27. Mendelson, W. (2018) *Posture*, (Issue 3) [image] pp. 1-2, 24-26, 146-147
28. Ramos, R. (2016) *Lobby*, (Autumn/Winter) [image] pp. 4-5
29. Maxwell, M. (2017) *FEM*, (Women and Hair) [image] pp. 20-21
30. Horton, O. (2016) *DISORDER*, (Winter) [image] pp. 2-3, 16-17, 31-32
31. Leonard, M. (2017) *BEAUTY PAPERS*, (Autumn/Winter) [image] pp. 17, 25-26, 29-30
32. Modigh, L. (2018) *Period*, (Issue 4) [image] pp. 7-8, 10-11
33. Gherkin, J. (2006) *Comics and Zines*, (Issue 1) [image] pp. 30-31
34. Hill, B. (2017) *Sister*, (Winter, Issue 2) [image] Cover Page
35. Hill, B. (2017) *Sister*, (Winter, Issue 2) [image] pp. 26-27, 65-66
36. Harper, S. (2017) *Clash Magazine* (Winter 17/18, Issue 106) [image] pp. 26-27, 52, 78
37. Gan, N. (2018) *Riposte Magazine* (Issue 9) [image] pp. 1, 3-4, 6-7, 106-107
38. Hill, B. (2017) *Sister*, (Winter, Issue 2) [image] pp. 13-14, 20-21, 24-25, 58-59
39. Kenwood, D. (1946) *Woman's Weekly*, (June) [image] pp. 8, 704-705, 717, 728
40. Gangwani, P. (2004) *The Gays! Zine*, (Issue 4) [image] pp. 25-26
41. Quint, C. (2011) *Adventures in Menstruating*, (April, Issue 6) [image] pp. 12-14, 21-22
42. Joyce, J. V. (2014) Fear Brown Queers, [image] pp. 11, 24
43. Rhatigan, D. (2009) *Pink Mince*, (Fall, Issue 2) [image] pp. 1, 15
44. Hines, A. (2016) *Cuntry Living*, (Issue 1) [image] pp. 1, 7-8, 9-10
45. Cooper, L. (2017) *Unblock*, (Issue 0) [image] pp. 41-42
46. Scorsese, M. (2018) *Cooking with Scorsese and others*, (Volume 2) [image] pp. 42-43
47. Brandes, B. & Roberts, C. (2018) *Back to the beginning again* (Issue 10) [image] pp. 23, 46-47, 54, 56-57, 69, 122, 152
48. *The Gentlewoman* (2018) 'Magazine Covers' [image] Available at: <http://thegentlewoman.co.uk> (Accessed: 15 February 2018)
49. *The Gentlewoman* (2018) 'Presenting a new collaboration: The Gentlewoman & Paul Smith Lambswool Blanket.' [image] Available at: <http://thegentlewoman.tictail.com/product/paul-smith-blanket> (Accessed: 15 February 2018)
50. Kuma, N. (2018) 'Gal-dem zine' [image] Available at: <https://www.instagram.com/p/BdL GyBNHhZ3/?taken-by=galdemzine> (Accessed: 13 February 2018)
51. *Gal-dem Zine* (2018) 'It's That Time Again...' [image] Available at: <https://www.instagram.com/p/Bec4sgIHxQT/?taken-by=galdemzine> (Accessed: 13 February 2018)
52. *Disaster Zine* (2017) 'Issue No. 2' [image] Available at: <https://www.instagram.com/p/BSUMInjgEM4/?taken-by=disaster.zine> (Accessed: 13 February 2018)
53. *Disaster Zine* (2017) 'Yeah maybe..' [image] Available at: <https://www.instagram.com/p/BTj4T4kgRqE/?taken-by=disaster.zine> (Accessed: 13 February 2018)
54. *Crybaby* (2017) 'Introducing our Community Issue cover star Sophia Lillis!' Available at: <https://www.instagram.com/p/BYcCjtgFPw4/?taken-by=crybabyzine> (Accessed: 13 February 2018)
55. *Crybaby* (2018) '@alohazoex 's beautiful essay "Taxi! The Corner of Home and Self, Please" is up on our website!!' Available at: https://www.instagram.com/p/Be_cNHilz4z/?taken-by=crybabyzine (Accessed: 13 February 2018).
56. *Ladybeardmag* (2016) 'Mind' [image] Available at: https://www.instagram.com/p/BK38ukCg6_P/?taken-by=ladybeardmag (Accessed: 13 February 2018).
57. *Ladybeardmag* (2017) 'Screening Event' [image] Available at: https://www.instagram.com/p/Bcaf_DjgqEf/?taken-by=ladybeardmag (Accessed: 13 February 2018).
58. Kelly, T. (2018) 'Profile Page' [image] Available at: [Instagram.com/tonykellyworld](https://www.instagram.com/tonykellyworld) (Accessed: 8 February 2018)
59. Kelly, T. (2018) 'Was always impressed by @lubashumeyko 's moves! Cocktail hour here in Hollywood.' [image] Available at: https://www.instagram.com/p/BbNs_ExgLAX/?taken-by=tonykellyworld (Accessed: 8 February 2018)
60. Barnes, E. (2018) 'Profile Page' [image] Available at: [Instagram.com/snitchery](https://www.instagram.com/snitchery) (Accessed: 8 February 2018)
61. Barnes, E. (2018) 'THIS TINY BEAN JUST FINISHED COLLEGE' [image] Available at: <https://www.instagram.com/p/Bc5TiXhIRwS/?taken-by=snitchery> (Accessed: 8 February 2018)
62. *tk_wonder* (2018) 'Profile Page' [image] Available at: [Instagram.com/tk_wonder](https://www.instagram.com/tk_wonder) (Accessed: 8 February 2018)
63. *tk_wonder* (2018) 'So excited to be giving a TED Talks tomorrow' [image] Available at: https://www.instagram.com/p/Bap2NPKIMbs/?taken-by=tk_wonder (Accessed: 8 February 2018)
64. *Classicalfuck* (2018) 'Profile Page' [image] Available at: [Instagram.com/classicalfuck](https://www.instagram.com/classicalfuck) (Accessed: 8 February 2018)
65. *Classicalfuck* (2018) 'Me flirting' [image] Available at: <https://www.instagram.com/p/Befl0SwBYsq/?taken-by=classicalfuck> (Accessed: 8 February 2018)
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 157. Gan, N. (2018) 'Urban Outfitters display product with relaunch zine' [image]
 158. Gan, N. (2018) 'Urban Outfitters display product with relaunch zine on the shelf' [image]
 159. Gan, N. (2018) 'Edited visualization of relaunch zine in MagCulture' [image]
 160. Gan, N. (2018) 'Scribbler displayed postcards with relaunch zine on the shelf' [image]
 161. Gan, N. (2018) 'Scribbler displayed books with relaunch zine on the shelf' [image]
 162. Gan, N. (2018) 'Promotional poster' [image]
 163. Gan, N. (2018) 'Promotional poster at the bus stop' [image]
 164. Gan, N. (2018) 'Promotional on the wall' [image]
 165. Gan, N. (2018) 'Promotional poster by the streets' [image]

RESOURCES for Found Imageries on Prototype

IN ORDER OF APPEARANCE

1. Taylor Allard (@tayallard) Twitter 'You so fucking precious when you..'
2. Kendall Lyons (@KenDoll342) Twitter ' A guy I went out w from Hinge..'
3. Charlie Engman Editorial from Beauty Papers Magazine
4. Chrissy Teigen Meme from GIPHY
5. Dame Products (@dameproducts) Instagram 'EVE II: Hands-Free Vibrator'
6. Arvida Bystrom (@arvidabystrom) Instagram 'Peach Panties'
7. Tony Kelly World (tonykellyworld.com) 'Editorials'
8. Tinder Nightmares (@tindernightmares) Instagram 'Chat screenshots'
9. TK Wonder (@tk_wonder) Instagram 'Oversized everythang..'
10. Ciprianna Quann (@cipriannaquann) Instagram 'Day 2'
11. Maisie Cousins (maisiecousins.com) Instagram 'Grass, peonies, bum.'
12. Dua Lipa 'New Rules' Video from Youtube
13. Art Baby Gallery (artbabygallery.com) 'Logo'
14. Aimee Leigh Artwork from artbabygallery.com
15. Classical Fuck (@classicalfuck) Instagram 'Will you go out with me'
16. Ege Islekel (@egeislekel) Instagram 'It's a Match'
17. Lenne Chal (@Lenneigh) Instagram '#GetWeird'
18. Eleanor Barnes (@Snitchery) Instagram 'Selfie'
19. Carlota Guerrero (@carlota_guerrero) Instagram 'The Nude Label'
20. Emma Craft from #GirlGaze book 'Daydreaming in Silver'
21. Sasha Frolova (sashafrolova.nyc) 'Busts'
22. Peyton Fulford (peytonfulford.com) 'Abandoned Love'
23. Milk Makeup (@MilkMakeup) 'Holographic Stick: Stardust'
24. The Plastik Store (theplastikstore.com) 'iPhone Casings'
25. Texts From Your Ex (@textsfromyourex) 'Chat Screenshots'

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