DESIGN THREE WAYS

Learn or review InDesign by laying out a double-page magazine spread three different ways. You will reproduce two essays available at GRD4100.blogspot.com under WTF / CHO:

Fontcrime was not a thing that could be concealed forever

Chop Suey Font by Margaret Cho

You will also direct readers to one of the following articles, presumably appearing in a different part of the magazine

Stereo Types from Print Magazine

Poster called racist

How chop suey fonts sell a fictional China

Angry Asian students protest Margaret Cho's Upcoming Cornell Performance

History of a Racist Font

First, sketch many explorations at thumbnail scale. You will create three alternate layouts for the same spread, so sketch out a variety of approaches. You will be limited to the text and two black and white spot illustrations (no more than 3" in any direction) in each version.

Vary your layouts to make them feel stable, energetic, casual, formal, etc., without relying on pictorial elements, bizarre fonts, or decorating a weak structure. Explore core aspects of the page:

Contrast of text block size

Contrast of type sizes

Contrast of type weights

Contrast of horizontal and vertical

Varied density of ink on the page

Grid configuration

Placement of elements within your grid

SPECIFICS

❚ Create range of expressive forms by varying layouts.

❚ Document size: Each version consists of a spread of two 8.5" x 11" side-by-side pages.
    Three spreads will make up the six-page InDesign document that you turn in.

❚ In each spread, Show the two required articles plus a notice to read a related article somewhere
    else in the magazine

❚ Include devices such as folio numbers (page numbers), running heads, stacked headlines,
    borders, rule lines, and other typographical elements.

You will get a better grade if you use InDesign well:

❚ Limit the number of text boxes on each page, creating multi-column text boxes where
    appropriate.

❚ Use *Master Pages* to establish formats.

❚ Use *Paragraph Styles* and *Character Styles* to format type.

❚ Format paragraph designations in *Paragraph Styles*.

❚ Eliminate misspellings, typos, and incorrect formats.

❚ Adjust line breaks to eliminate widows, orphans, and awkward rags.

❚ Do not outline fonts.

You will get a better grade if you create an aesthetically pleasing spread that is inviting to read. Contrast adds drama to the page, repetition creates rhythm, and so on.

TURN IT IN

❚ Package your INDD file, any linked images, and any fonts you used. Name this package *lastname_3waysFolder* and upload it to the *Throop/GRD4100* folder in *Sharedspace* by the beginning of class on September 9.

MAGAZINE REFRESH

Choose a magazine that needs love in terms of its design. Research its place among competitors. Define its readership in terms of age, education and income – and in terms of hobbies, self image, aspirations, etc. of the readers. You will get many clues by looking carefully at the advertisers: whom do they hope to reach? Study the magazine's organization and structure; printing and paper quality; the tone of its colors and images. Identify the unique selling point of this magazine, and figure out how it should be adjusted to best reach its readership.

Your design will reposition the magazine to be more competitive in the current cut-throat magazine environment.

Avoid easy or obvious approaches, such as making the pictures bigger and more decorative, creating extravagant amounts of white space, or otherwise making the magazine suit the taste of designers. The editorial content may need to become visually unified to strengthen brand differentiation. Sometimes shrinking, rather than enlarging, the pictures makes sense if images are uninteresting or unappealing. Crowding pages with text and images may appeal to the kind of readers looking for lots of value for their hard-earned cash. Other audiences may enjoy spare layouts. In any case, keep the audience in mind bring strategic thinking to your design decisions. You will justify your actions in your rationale.

Your redesign is for a single issue that will serve as a prototype for the in-house staff to use as a model for subsequent issues. Show typical approaches and directions rather than solving narrow problems.

RATIONALE

Write a one-page statement of how you will change the magazine, justifying your strategy. Name the file LASTNAME_RATIONALE and upload to *Sharedspace* by Wednesday, September 18. You will revise it as you refine your ideas. Turn in final version Monday, November 4th.

GRID

Create a general structure that allows some flexibility. Do many sketches, then build a grid in InDesign's Master Pages. You'll be evaluated, in part, by how well you make use of this structure.

Turn in drafts as noted. Final versions will be turned in Dec. 16:

NAMEPLATE

Revise the "logo" for the magazine, keeping in mind it must be readable on newsstands, smart-phones, and websites. Post sketches to your blog by Mon. Sept 23.

COVER*

Draw non-subscribers in and keep subscribers interested. This should be related to one of your stories but shouldn't just repeat that. Post image to your blog by Wed. Sept 25.

TABLE OF CONTENTS*

This critical page must be exciting but understandable. It should make casual readers want to plunge forward. Post image to your blog by Mon. Sept 30.

FEATURE SPREAD*

This spread can be a dramatic and image heavy, but should get your audience reading the article. It can feature information graphics, photography, or drawings. You may want the cover image to relate to the image in your feature. Post image to your blog by Wed. Oct 2.

CONTINUING PAGE
This is a text-heavy continuation of the feature, and may include a small ad.

SHORTS PAGE
Include three or more short stories and three or more spot illustrations on this "collage" page. Have tight version by Monday Oct 7 for peer critique.

INFOGRAPHICS
Create or recreate infographics to incorporate into your feature or shorts page. This may be a table, map, pie chart: your choice. There is no seperate due date or crit for this requirement.

....

DIGITAL TRANSLATION

Once you have a tight draft of your magazine, you will visually translate it to an online format. Your design does NOT need to include working links. It may be static Photoshop pages, but it should extend the look and feel of the paper version and give an overview of the site. You may format it for phone, ipad, and/or desktop viewing. Have versions for peer critique Wednesday Nov. 13 and class critique (onscreen) on Wednesday Nov. 20. Create one or two mounted boards for final crit on Wed., Dec 5.

....

DOCUMENTATION

Print out and bind your magazine with blank "dummy" pages to increase its thickness. Leave time to fine tune the design once you have made a rough comp. You will critique your comp and boards of the magazine and the digital content on Wed, December 11. Your boards should include a representation of your magazine and your designs for digital device(s).

PARTICIPATION

Participating in critiques; helping out classmates; communicating clearly in person and in emails; and being respectful of others' time and opinions are vital to a functioning studio. If you must be absent from or late to class, provide a short explanation in an unobtrusive manner.

In addition to participating in regularly-scheduled class meetings, your score is based on your participation in

GRD4100.BLOGSPOT.COM

❙ Posting links to in-progress work appearing on your own blog;

❙ Commenting on my postings and your classmates' postings;

❙Sharing timely, newsworthy information about meetings, lectures, exhibits, films, and other graphic design activities. Please include all necessary details so we can attend the event. If you come across less-than-timely items of interest about graphic design in general, please just link to that or post on your own blog.

Quality is, as always, more important than quantity – but plan on p**osting at least five times during the semester.**

Fontcrime Was Not A Thing That Could be Concealed Forever
Mar 26, 2012
By Ken White.

WTF?

I don't tend to rail against political correctness too much any more. I did when I was living in two of the bellies of the beast in college and law school. But now, I tend to see PC as a self-defeating, feckless thing to be mocked, best addressed with the more-speech remedy. When political correctness is at the root of some actual official act of censorship, I firmly support calling it out — the results are often gratifying. But too often I think that (1) "political correctness" is just another way to say "boo hoo, I can't act like an ass without being called an ass, and it's chilling my speech," and (2) too few people call out politically correct idiocy on both sides.

But now and then, a story of insipid political correctness comes along and grabs my attention. Today's sample comes from the FIRE's Peter Bonilla, who pointed out an embarrassing incident at Cornell. In short, in response to a poster announcing a performance by Margaret Cho, a shadowy student group calling itself "Scorpions X" defaced posters across campus. They didn't do so because Margaret Cho is profoundly annoying. They didn't do so because, as a group with a name culled from the B-plot of a Teenage Mutant Ninja Turtles episode, they felt incapable of resisting their destiny to engage in minor and ineffectual villainy. No, they did so because the poster had the wrong font.

The font used was Chop Suey, which, according to Scorpions X, has a history of Asian-American stereotyping. In their email, Scorpions X demanded that ALANA "discontinue use of these posters [and] quarter cards immediately and also remove current postings."

The African Latino Asian Native American Students Programming Board — which, despite encompassing more traditionally disfavored interest groups than Scorpions X, still apparently felt intimidated by them — issued an excruciating apology in which they pointed out that Margaret Cho's people had approved the poster. Oh, THAT'S a denouncing.

But one day later, Scorpions X responded to ALANA's email, saying that their apology letter was not acceptable and did not adequately address the situation at hand. They said that ALANA was not justified in bringing Cho to campus if her management accepted a poster using a font that, according to Scorpions X, reveals a "one-size-fits-all Asian stereotype."

And, in a sort of preschool-level version of "death to anyone who says we are violent!", they added:

They added that members of Cornell community have unfairly accused Scorpions X of being "militant, confrontational and angry" for speaking out on racial issues.

Oh, dear.

Look, there's genuine racism against Asian-Americans in this country. It pisses me off, and not just because I'm trying to raise three Asian-American kids. I'm all for naming and shaming racist douches.

But defacing posters that make you mad is a tactic for censorious dipshits, a tactic that resembles its stupid, ugly cousin, stealing or destroying newspapers with articles you don't like. Combining censorious thuggery with adolescent levels of self-seriousness and entitlement, as Scorpions X has done, is hideously counter-productive. Believing that there is only one way to view expression that you don't like, and lashing out at splitters, is embarrassing. I don't think there's a stereotype that Asians are self-parodying, easily butthurt, hostile to dissent, and more than slightly unbalanced, but if there were such stereotypes, Scorpions X would have just dramatically reinforced them. Over a font, a font approved by the artist it depicted.

That's an example of the sort of political correctness that might move me to comment, because it's censorious and regrettable.

Chop Suey Font
March 21st, 2012

Oh if I had a dollar for every time I have seen ads promoting me with racist caricatures, fonts or descriptions – I would have many, many, many dollars, flying off me like lettuce leaves that you could roll up some rice and dried shrimp and chili paste in. The first time was when I was about 16 or 17, on a wall of hastily pinned up notices for upcoming shows. My name blazed in big bright letters in the Chop Suey font, pointy, sword shaped lines to create words, familiar from Chinese restaurants and pretty much anything of Asian origin repackaged and sold everywhere that is not Asia.

Under my name, which was tremendously exciting to see in print, way back then, no matter what font it was in, was a small caricature of a coolie, in a rice paddy hat, with bucked teeth and holding chopsticks, rice spilling out everywhere. The futility of rice eaten with chop-sticks – this has never made sense to me. It's very hard to pick up these tiny pieces of food with sticks. I haven't gotten the hang of it yet. I am not sure I will ever, if I haven't by now.

The description of the show continued in smaller typeface which still had an 'Oriental' flavor, but was not as boldly racist as the Chop Suey font. It said, "proof that that the Chinese are no laughing matter!" and this was wrong for a number of reasons. If we are no laugh-ing matter, then that is not the function of a comedy show, which is ostensibly all about laughing matters. That was the statement that bothered me the most. I would like to be a laughing matter, no matter what.

Also, I am not Chinese, well, not really. I am of Korean descent, and it was recently discovered through very complex DNA testing that I am actually Chinese. But the people who put this ad together would not have known that. I didn't even know that until about a month ago. All this time I thought I was Korean, but my genealogical profile states that my DNA is Chinese, so this proves that we are all the same inside, we just have different sauces.

There's the racist caricature, which went beyond the bounds of any kind of reason or taste. He's a man, not even a woman. He's got a long braid and glasses. I have neither. His image is taken from the railroad workers who came to America to build the rails in the 1800s, as then he must have looked as mysterious and foreign as anyone could be, in that day and age.

It was all fairly awful, extremely racist and disturbing, but I remember still being pleased. Seeing my name up there took the sting of all the other insults away. The fact that I would be on the stage that particular night, that my performance would contradict and control the messages sent – it made up for it, at least to me. I thought I would correct it in the telling, that the people would come for one thing and leave with something else. The show didn't turn out like that, as they never are what you think they are going to be. It wasn't a good night, but early on, there weren't lots of good nights. Everything is much better now, except for the fonts!

I am doing a show soon at Cornell University, which is exciting, and the advertising for it originally used the chop suey font to spell out my name. I guess I am numb to it, but I don't feel anything when I see it anymore. I am so used to having things this way, the way it's always been, accepting and swallowing racism down without argument or splatter. I am not sure what to do when this type of ignorance is fought against. The poster was written on, telling everyone off and circling the sword like letters "this font is not ok". I appreciate the effort that someone has gone to on my behalf, and for the Asian American students on campus who don't need to be bombarded with racist imagery. It makes me think that things are changing for the better, and I think that anger is a great tool to make wrongs right. I realize how many times I have let stuff like this go, because it's happened more than I like to admit. In the constancy of my racial aware-ness, I have been worn down, the grooves in me low and smooth. I leap into rage whenever women's bodies are scrutinized negatively but I am slow to defend my ethnicity and my queerness. I am only one person. I cannot fight all these battles myself. I need an army.

- See more at: http://www.margaretcho.com/2012/03/21/chop-suey-font/#sthash.mXEbrSTF.dpuf