



LATINX TEXT

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1. PROPOSAL

ABSTRACT

For years, the American curriculum has disproportionately cast a brighter light on the history of significant European descent figures than those of Latin American origin. My thesis aims to highlight and address the issue of underrepresentation of the accomplishments of Latinx figures in US history books, with a driving question of "How can we expose young students to more than just Eurocentric history lessons and make all Latinx students feel represented?" The main component of my thesis project will be an 8.5 x 8.5-inch illustrated book. My revisionist approach to history will highlight the life and accomplishments of 20 notable Latinx figures, including Ellen Ochoa, Rigoberta Menchú Tum and María Elena Moyano, in a textbook format aimed at middle-grade students and their teachers. My illustration style will rely on a limited color palette, pronounced use of linework, shapes, and patterns, stylized figures, and flatness. Collateral elements will include a website that will function as an educational tool for both the target audience and educators, five 10 x 30-inch timeline infographics, an interactive educational game, Lotería, six buttons, two tote bags, one 5 x 7-inch notepad, six pens, and twenty 5 x 7-inch postcards. Through these components, my thesis will introduce various notable Latinx figures to provide Latinx youth a proper window into their heritage, to allow others to develop an understanding and increase awareness about these significant individuals.



Fig 1: Separate Is Never Equal: Sylvia Mendez and Her Family's Fight by Duncan Tonatiuh

EXPANDED STATEMENT

Although the subject of history has facilitated the spread of knowledge for individuals of all ages, certain aspects of history have made some voices dominate over others. The US elementary and middle school academic curriculum seems to have ignored the names of significant Latinx figures and their accomplishments that have impacted people's lives today. This poses a large problem for Latinx students because they have been stripped of potential role models in which they can identify, thus putting these students at an educational disadvantage. This disadvantage manifests itself through students of non-European backgrounds disengaging from material and being less interested in history (DaCunha 25). Various historical figures have become staples, such as Christopher Columbus, Amelia Earhart, and Albert Einstein, in all K-12 school history curricula. However, there remains a large pool of notable Latinx individuals who have made substantial contributions such as Cesar Chavez, Pablo Neruda, and Rigoberta Menchu Tum. To properly represent the Latinx countries, I produced a balanced list of potential Latinx individuals in areas such as activism, the arts, sports, and the sciences. I attempted to find individuals who were not immediately recognizable yet still possessed scholarly sources written about them. In selecting each key figure, I tried to have a balanced selection of countries of origin.

Project & Audience

My project will address these issues by raising awareness about the lack of diversity in school textbooks, specifically those for middle school. My thesis project's major component will be an 8.5 x 8.5-inch, 55-page, illustrated book that introduces various notable Latinx figures to Latinx youth, providing a proper window into their heritage. In addition to the book, I will design the website with quizzes, five timeline infographics to showcase the life and notable accomplishments of a particular Latinx individual, and a Lotería (bingo) game. This will allow Latinx youth to acquire knowledge of the success stories of prominent people that either look similar to them or come from Latin America as well.

The wall space for my exhibition in December, if held in person, will be occupied by the five 10 x 30-inch timeline infographics that I will create using stylized digital illustrations of the figures to showcase significant events in their lives. This will invoke visual interest in viewers due to the large size of posters and playful illustrations used to demonstrate a biography and accolades of a particular figure's life. Additionally, the vibrant color palette will further intrigue viewers. The overall concept will incorporate an educational component to an aesthetically pleasing infographic that will further ensure the audience becomes exposed to overlooked influential Latinx figures.

Even though many educators have realized that the notable figures in their lessons revolve around persons of white/European-descent, not much has been done to change this issue, which gives white/European-descent students an advantage over their Latinx peers. In 1995, historian and sociologist Jim Loewen wrote the book, *Lies My Teacher Told Me: Everything Your American History Textbook Got Wrong* which explained the extent to which history classes in America dilute history and how a Eurocentric lens dominates all others. Loewen described how empirical research found that this Eurocentric-dominated curriculum caused many non-European students to become unengaged in history classes. A report by the American Academy of Arts & Sciences outlined how 34% of teachers had not majored or were certified to teach history (DaCunha 22). With this said, it is no surprise that major textbook publishers, like McGraw-Hill, described the Slave trade in its World Geography textbook as "The Atlantic

Slave Trade between the 1500s and 1800s brought millions of workers from Africa to the southern United States to work on agricultural plantations." Statements like these expose the issues with a Eurocentric and diluted curriculum of history that plagues the United States educational system. Additionally, it is worth noting that in addition to providing an incomplete account of history it negates actual events that lead to the "erasing" of history. In essence, the dangers of an exclusive Eurocentric perspective impede a complete account of history but also jeopardizes the teaching of an accurate one.

Moreover, these statistics are further supported by the racial disparities in geography and history courses. A 2013 National Assessment of Educational Progress (NAEP) reported a difference of 21 points between Hispanic and White students (National Assessment of Educational Progress 2). This disproportionate difference in score is no coincidence and further supports the notion that a curriculum that keeps these ethnic and racial minorities in mind should be pursued.

My project targets middle-grade students ages 10-13 years old. However, the educational materials and resources available on the website will make the project accessible to a secondary, older demographic which includes high school students and adults. Contemporary developmental psychologists believe that children in this age group are forming their beliefs and identities, making 10 to 13-year-olds a desirable age range to target (Jones 31). I plan to diversify the information being taught in school by designing a new textbook that exposes all students to diverse cultures while letting Latinx youth feel represented. My book would be a textbook for these young students, as well as adults who have the desire to learn about this topic and to teach this information to others. Teachers can use this book as a direct tool for their lessons, or they can use it as a starting point for themselves to gain inspiration on how they would like to teach what they have learned from this book.

My project will help this young community to learn about who they are and where they come from. Thus, boosting their self-esteem, evoking a thirst for knowledge, and providing them with an understanding of the great people that come from their or their family's home country. It will give these students role models, and it is a way to invest in future leaders to come.

Book Content

The book will show the impact of about 20 significant individuals—of any gender—from Latin American or of Latin American descent. Some influential individuals chosen for the book include the American engineer Ellen Ochoa (1958–). Ochoa, an American engineer, who in 1993 became the first Latina to go to space. Rigoberta Menchú Tum (1959–) is an indigenous feminist and human rights activist from Guatemala who received the 1992 Nobel Peace Prize. María Elena Moyano (1958–1992) was an Afro-Peruvian activist committed to fighting the fear and terror against women resulting from the Shining Path's campaigns. Sylvia Rivera (1951–2002) was a transgender and gay liberation rights activist who is recognized as a veteran of the 1969 Stonewall uprisings. Evo Morales (1959–) is the ex-president of Bolivia having served from 2006–2019 and regarded as the country's first indigenous president. Pablo Neruda (1904–1973) was a Chilean poet and politician who won the Nobel Prize for Literature in 1971. Óscar Romero (1917–1980) was an Archbishop of San Salvador, El Salvador who spoke out against poverty, social injustice, and torture during left- and right-wing turmoil. Cesar Chavez (1927–1993) was a Mexican American labor leader who co-founded the National Farmworkers Association (NFA). Edison Arantes do Nascimento "Pelé" (1940–) was a professional footballer (soccer) that played for Brazil and is recognized as the most decorated Brazilian striker in the world having won three FIFA World Cups (1958, 1962, and 1970). Dolores Huerta (1930–) is an American labor leader and civil rights activist who, alongside Cesar Chavez, co-founded the NFA, which later became the United Farm Workers. Pura Belpré (1899–1982) was a Latinx librarian who pioneered the New York Public Library's outreach to the Puerto Rican community. Ana Mendieta (1948–1985) was a Cuban American performance artist and sculptor who is best known for her “earth-body” artwork. The Mirabel Sisters (1924–1960), (1925–2014), (1926–1960) were three Dominican sisters that had a strong opposition for the dictator, Rafael Trujillo. Raffi Freedman-Gurspan (1987–) is a Honduran transgender rights activist who is known for being the first transwoman to work at the White House's LGBTQ+ primary Liaison. Ayrton Senna (1960–1994) was a Brazilian Formula 1 racing driver who was a three-time World Champion and regarded as one of the greatest Formula 1 drivers of all time. Eduardo Galeano (1940–2015) was Latin

America's most admired Uruguayan literary figures who gave the world an inside look at the culture, heritage, and struggles of Latin America and advocated for human rights and social justice. Julio Cortázar (1914–1984) was an Argentine novelist who influenced a generation of Hispanic readers and writers in America and Europe known as the Latin American Boom. The Latin American Boom was a literary movement of the 60s–70s when young Latin American novelists' work became popular in Europe and throughout the world. Baruj Benacerraf (1920–2011) was a Venezuelan immunologist who shared the 1980 Nobel Prize in Physiology (Medicine) for discovering the major histocompatibility complex genes. Gabriel García Márquez (1927–2014) was a Colombian novelist who was considered the most significant authors of the 20th century and was awarded the 1982 Nobel Prize in Literature. Gabriela Mistral (1889–1957) was a Chilean poet and diplomat who became the first Latin American Author to receive a Nobel Prize in Literature.

Style

Each spread will consist of a digital illustration of a featured individual on one page, with their story on the facing page. My stylistic approach will be significantly stylized, meaning that each individual created will be simplified to shapes, appear somewhat flat. I will outline each of these individuals using thick bold lines. Shapes of color will be used to represent shaded and highlighted areas, to create depth in the image, while maintaining the stylized style. Small illustrated icons to represent particular individuals will be portrayed around the figure's head. These symbols will provide students with clues to understand who the particular Latinx figure was and what they did throughout their life.

One common feature of Latin American art is the bold style and use of rich colors; one example of this is heavily depicted in the works of María Izquierdo, Tarsila do Amaral, and Beatriz González. My color palette is based on the traditional use of saturated colors found in Latin American art. Many Pre-Columbian civilizations used natural dyes for their textiles, ceremonial decorations, and art sculptures. This resulted in a distinct saturated look for various textiles and pieces of art. Therefore, the color palette will encompass many Central and Southern American civilizations through this archetypal color palette. For this reason, I will use colors such as Green

(#5ec094), Purple (#b981b9), Orange (#f2942c), Pink (#db5aa1) and Blue (#81bfe9). My heading typefaces choices I will experiment with are Rogue Sans Light and Condor Regular; however, I will be experimenting with many others before finalizing. These two typefaces display both a level of profound sophistication and casuality, which goes hand in hand with the concept of the book and the audience in which it is targeted. It is the contrast between thick and thin strokes that are usually seen in Transitional and Modern serif typefaces, which shows this in these two san-serif typefaces.

Layout

The choice of format will resemble a large reference book that would offer children in middle grades an easy reading experience that they can enjoy either alone or with others. The book will feature 8.5 x 8.5-inch dimensions. The book will contain a table of contents spread, a spread defining the terms Spanish, Latinx, and Hispanic because there are misunderstandings of what these terms mean, and spreads focusing on each person presented. This will enable Latinx students to refer to themselves with their proper title and would teach others to refer to their Latinx peers correctly, not calling or considering them Spanish, based on the language used in/by their native country.

One of the additional components is a multiple-page website which will function to further provide educational tools for both the target audience and educators, such as quizzes to create interactive learning for children and extended scholarly resources regarding those figures for educators. This website will contain an “About” section on the home page that will contain a short introduction summarizing the purpose of this website for both students and educators, and the website's mission. However, this website will not repeat the contents of the book verbatim. Instead, the website will expand on the book and serve as a way to test students' knowledge of the individuals they have learned about from reading the textbook. In order to do this, there will be short quizzes about each person. Viewers will have the opportunity to select what Latinx figure they would like to take a quiz on by selecting that person's illustrated portrait on the home page. There will be roughly 3 to 5 multiple-choice questions. Additionally, for educators, there will be a page on the website that will contain tools such as fact sheets that could be printed that could be used for educational purposes. This page will also contain a directory with museums and other cultural institutions that will enhance the degree of exposure for both educators and their students. Another page of the website will be used to download PDFs of my Lotería games.



Fig 2: Mural of María Elena Moyano.

Another component is the five 10 x 30-inch timeline infographic, which showcases the notable accomplishments of the Latinx individuals through a timeline of their life. The timeline infographic will serve as a tool for young students and adults to understand the path of this person's life. It will focus on one particular Latinx figure, meaning there will be five people discussed overall because I will create five. Symbols will be used to signify moments in that person's life such as: date of birth, when that person became involved in their cause, synopsis of significant milestones, and date of death. The overall style of the timeline infographics will mimic that of the book. The heading typefaces that I am experimenting with are Rogue Sans Light or Condor Regular. The color palette I am using is based on the traditional use of colors found in Latin American art. Illustrations of these individuals will be the same as the stylized illustrations I have created for the book.

There will be three Latinx versions of the game Lotería (bingo). Each playing platform will be 8.5 x 11-inches. The first versions' board layout will be a 3 x 3 grid and, meaning there will be nine of the Latinx figures illustrations used in the book with their names on each playing platform. The second and third versions' board will be a 4 x 4 grid. The second version will have a combination of the Latinx figures illustrations and symbols used in the book to represent specific figures. The third version will solely have the symbols. There will be 20 calling cards for the first version, one for each of the significant Latinx figures. There will be 56 calling cards for the second version, one for each of the Latinx figures and one for each symbol. There will be 36 calling out cards, one for each symbol. There will be four calling cards on an 8.5 x 11-inch page. They function similar to bingo balls; they are shuffled and used to call out so each player will be able to mark the called individuals to get three in a row, horizontally, vertically, or diagonally. The logo for this game is the same as the title of the book. The logo is simply "Latinx Text." This will be in one of the typefaces I have discussed, Rogue Sans Light or Condor Regular however, I will be experimenting with others before finalizing. The Lotería games will be available as a downloadable PDF as a part of the website I create.

There will be six 2.25-inch (in diameter) buttons that will showcase icons used throughout the book. The icons used will be: Megaphone, Map of Latin America, Fist, Book, and

a Heart, and the logo. These buttons will mainly serve as a token in an educational setting to reinforce the learning of each Latinx figure. These buttons will be rewarded to students by educators when that respective student demonstrates sufficient knowledge of Latinx history.

There will be two 13 x 15-inch tote bags. The first bag will consist of an illustration of Latin America. The second bag will have several of the icons used throughout the book on it. This bag will mimic the back cover of the book. The main purpose of the tote bags is for both educators and students to utilize to carry educational items such as books and miscellaneous school supplies.

There will be one 5 x 7-inch notepad that will serve as an educational tool for educators and students to utilize within a classroom setting. The notepad's cover design will feature several icons used throughout the book and will mimic the back cover of the book. Additionally, there will be six 5-inch pens to be used by educators and students. All pens will feature the Latinx Text logo and will have an icon from the book on them. Lastly, there will be twenty 5 x 7-inch postcards that will feature each figure's portrait, name, and country of origin on the front of them. The back of the postcards will have the figure's name and a short summary of that individual. The purpose of these postcards is to be used as a way for the students to exchange what they have learned, thereby reinforcing the educational aspect of learning these figures.

BACKGROUND

Historians intrinsically fall victim to fragmented evidence, lost details and incomplete narratives that lead to questionable interpretations of historical events and figures. However, the educational system ideally should aim to cover Latin American civilizations and history holistically and not in a manner that is purely description-based. A description-based coverage of these civilizations consists of a curriculum that summarizes their history in a simplistic manner. This coverage is usually limited to who they were, what area they resided, and lastly, some highlights about that civilization such as monuments or technologies. Educators fail to truly educate students on what long-term consequences were as a result of these civilizations and the significant contributions they provided. Additionally, this description-based coverage also consists of using these

Latin American civilizations as a starting point to begin talking about Colonialism rather than explaining the civilizations themselves in their own context prior to colonization. A holistic review explaining the transition from the Pre-Columbian age into the modern age is not always apparent. This is evident in how the lives of Christopher Columbus, Amelia Earhart, and Albert Einstein are thoroughly taught and studied. Despite these individual's memorable and considerable role in history, it is also important for students to learn about other cultures so that all of them can feel represented. There is a genuine need for proper representation and integration of Latin American history in the American curriculum.

For the first nine years of my life, I lived in a culturally Italian-American dominated environment because I lived in a household with both of my parents. My father was a man extremely proud of his Italian heritage, and what came with this pride was traditions, customs, and certain beliefs being passed down to me and my younger siblings. However, at the same expense came the ignorance and lack of acknowledgment of my Salvadoran heritage, from my mother's side. Unfortunately, my siblings and I never learned Spanish and were unable to communicate with certain family members for this reason. Additionally, we were unaware of our traditional food, clothing, and the history of my family's country, until my parents divorced. This resulted in my mother and siblings moving into my great aunt's house, next door to my Salvadoran grandparents.

Throughout middle school, I was trying to understand who I was, culturally, because I was no longer surrounded by the culture in which I was raised. I was unable to carry my father's heritage with me to school and use this as a way to relate to my Italian American classmates because my physical appearance did not match theirs, and my knowledge of this culture was very limited after I stopped seeing my father.

After attending a private school in a predominately white neighborhood, I began to observe a problem. My Latinx classmates and I felt as if we were unable to identify with the notable names that were consistently mentioned in our lessons. The only Latinx history I knew revolved around ancient civilizations. These included the Maya, who were located in what is modern-day Guatemala and Southern Mexico, the Aztec, from modern-day Mexico, and the Inca, from modern-day Peru, Ecuador, and parts of Chile. This

single lesson, which was taught in one day, did not explain how these empires impacted the civilizations that followed but rather described the way of life and these groups along with their accomplishments. The accomplishments of these cultures were not stressed or emphasized in the same manner as civilizations such as the Romans or the Greeks.

There are only a handful of Latinx figures to which young children are exposed. Most of these individuals play a large role in the entertainment industry. Many of us are aware of actress Rita Moreno, singer and actress Jennifer Lopez, and former Yankee baseball player Alex Rodriguez. Although these people have a large following, their fame is determined by their talents and they are appreciated as celebrities more by the general public and not particularly by Latinx youth or the community in general. Additionally, these figures are relatively modern and do not properly represent the long, vast history of Latinx people. They only represent a small fraction of those who have been excluded from the historical narrative within school textbooks. Therefore, a "new" textbook, with the additional information I include on a website, in a timeline infographic, and through a Lotería game, is a necessary and appropriate topic for my thesis.



Fig 3: Image of my grandparents in the 1970s.



Fig 4: Image of me at 6 years old, 2004.

RESEARCH

Textual Influences

One of the most important aspects of history is the power of revising various perspectives and attempting to stitch the most probable story. Historians have long debated the question: "Is there objectivity in history, or is history a victim to subjectivity?" Although the investigation of this is beyond the scope of my thesis, it is consequential to become aware of certain lenses that have caused aberrations in the construction of our "history." Michel-Rolph Trouillot explains in his book, *Silencing the Past*, how sensitive history is to interpretation. He explains the epistemological and ontological differences in history and how this can critically affect the end-product – what is considered actual knowledge and taught to us. He states "...there is nothing new even in the claim that everything is an interpretation, except the euphoria that now surrounds the claim" (Trouillot 5). This describes the competing nature of the constructivist and positivist view of history which can

lead to certain distortions. Trouillot describes the tendency for one view that naively ignores an important aspect, power, and yet another view that views history as a collection of substantiations. Being conscientious of these various schools of thought can help me better construct a theoretical foundation for my thesis.

One scholarly source that I will use as a reference for properly explaining these words is the chapter "Articulations" in Claudia Milian's book *Latinx* (2019). Milian's book adequately provides not only a definition and context but also the manner in which to use these various terms correctly. This chapter thoroughly elaborates on the "X in Latinx" but also articulates its etymological origin and importance in current times. This source will allow me to adequately explain this concept that is poorly understood presently. Another source will be Adrianna Rodriguez's "'Latinx' explained: A history of the controversial word and how to pronounce it (2019)." These sources are a way of teaching Latinx students to refer to themselves with their proper titles. Additionally, this would teach non-Latinx students to refer to their fellow Latinx peers properly, by not calling and considering them "Spanish," simply because of the language of their family's native country.

The individuals presented in this project will include Sylvia Rivera, Ellen Ochoa, Rigoberta Menchú Tum, María Elena Moyano, Dolores Huerta, Raffi Freedman-Gurspan, The Mirabal Sisters, Ana Mendieta, and Pura Belpre. I will use Kyli Rodriguez-Cayro's article "9 Latinx Activists You Should Have Learned About In History Class" (2019) in addition to her "6 Latina Women Leading The Labor Movement You Probably Never Learned About In School" (2017), as a reference along with others that will further explain the lives of these individuals. Others I will use are Evo Morales, Pablo Neruda, Oscar Romero, Cesar Chavez, and Edison Arantes do Nascimento "Pelé." Some of the sources that I will use are Ashley Mitchell's article "19 Hispanic Heroes You Should Know About" (2019), in addition to articles focusing on each person such as James R. Brockman's "Oscar Romero: Shepherd of the Poor" (1984), and Marie E. Ferrey's "SPACE BOUND: Ellen Ochoa Not Even the Sky's the Limit" (1990). I will attempt to find unique sources for each figure to have a holistic view of them. Some sources may overlap with some individuals but for the most part, having a credible source for each figure is

of utmost importance. In selecting the key figures, I came up with a balanced list that included important Latinx individuals in areas such as activism, the arts, sports, and the sciences. I attempted to find individuals who were unknown yet had enough scholarly sources to be able to adequately write about them. In selecting each key figure, I tried to have a balanced selection of countries of origin.

Visual Influences

One project that has helped inspire my overall thesis proposal to recreate a "textbook" filled with important Latinx figures is Djali Alessandra Brown-Cepeda's *Nueva Yorkinos* (2019). *Nueva Yorkinos* is a digital archive dedicated to documenting and preserving the New York City Latinx experience. Similar to the famous Humans of New York, Brown-Cepeda, shares the stories of individuals within the Latinx community with the intention of allowing all New York residents to understand that this group of people has always been here. Their stories can't be erased despite ongoing gentrification. She states, "As the current political climate finds itself engulfed in a wave of xenophobia, telling our stories, retaining ownership over them, and dismantling misconceived stereotypes of Latinidad becomes all the more powerful (Brown-Cepeda)." This message provides me with the motivation to create a tool where Latinx youth will learn more about their history. Additionally, Cepeda's layout of her website has inspired me to create a similar website. The *Nueva Yorkino*'s website is displayed with a grid of ornate, attention-grabbing photographs. When clicked on, each photograph allows the viewer to learn more about that particular image, thus explaining the subject's story. These images are organized in a matter where they are not overwhelming to a viewer. The serial grid will be organized evenly in a two-column manner to avoid a clutter of images. Each individual image stands out against the others, but together the grid of images forms a distinct art piece. There is also an About page that describes Cepeda's organization. This along with her design layout is one characteristic that I would like to implement into my website.

My illustration influence for my book will be will the artwork of Ernesto Yerena Montejano. The most striking feature of his illustrations is the simplicity of the faces. However, this does not detract from the recognizability of the individual. Yerena creates bold stylized portraits of famous individuals. As described,

"Through his brazen imagery, the artist brings political concerns to light with subject matter that depicts cultural icons, rebels and everyday people voicing their stance against oppression." (Sanchez) I would like to replicate his consistent use of thick lines to outline the individual of interest. The process of how he manually creates these works is something that inspires my illustrative direction. By overlaying successive layers of stencils and using color to block out certain areas of the stencil, this creates the appearance of shadows and contour. Additionally, the stencil he creates uses the negative space of what he did not color in which creates an immersive yet bold portrait of the individual. This illustration style, however, doing this digitally, is useful for my thesis' intended audience because it makes it possible for quick recognition along with a color palette that mimics the traditional Latinx colors and Chicano designs. His style is also versatile since its Latinx colors and simplicity are ideal for kids due to the playful nature, yet simultaneously ideal for the educational purpose because it can function as a photo in a textbook.



Fig 5: We Are Human Girl by Ernesto Yerena, with Shepard Fairey, Zack De La Rocha and Marco Amador (2009).

An additional illustration influence for my book is the work of Michele Rosenthal. Rosenthal researches the lives of significant members of the Queer community and creates illustrations intending to educate and bring awareness to the public of significant Queer individuals. Her illustration style consists of stylized childlike portraits that utilize vibrant colors and thick strokes to define details and facial characteristics. She uses defined organic shapes that add details such as shadows, wrinkles, and help distinguish each portrait from one another. This overall style is ideal for the targeted audience because it simplifies the complex human face into manageable illustrations for middle graders.

As another influence, I will reference the traditional layout of the Loteria game with some revisions such as making my grid 3 x 3, for the first version of my game, rather than 4 x 4. Some of the traditional layouts are the 4 x 4 grid of pictures, an ornate unique name for each tabla, or board, and a number for each board. Each board features bright and saturated colors. All illustrations represent some facet of Mexican culture or that has cultural relevance. Each illustration is outlined and has the name that identifies each unique illustration underneath it. Each illustration is contained within its boundary with its identifying name within that box. All

the illustrations are organized in a grid format with space in between each of them. This is useful because it will allow the game to retain its traditional essence and subsequently allow for the transmission of the classical layout of the game to extend beyond the original culture.

Other Influences

One essential way of teaching an audience about a foreign culture is to directly expose them to traditions and customs from that culture. For example, a family member of mine explained how in elementary school they learned about the Inuit people by carving amulets out of bars of soap. Amulets were an important aspect of the Inuits culture, and this individual was immersed and educated about their traditional practices by carving them in class. After that, they all played a game together along with the amulets, like Inuit children did, and had a discussion about their culture. By using a contemporary version of a traditional game, which preserves the essence of the tradition it is based on, I am presenting an alternative lens to learn about an underrepresented population. Another Loteria game I will use as a reference is the Women Empowerment game. This contemporary version of the traditional Loteria game showcases underrepresented



Fig 6: Djali Brown-Cepeda at RAICES Benefit (2019).

women and individuals whose accomplishments are often overlooked by a male-dominated society. Using this example as inspiration provides me with a game, I would emulate to help educate people about these individuals who have been glossed over in history.

Technology has allowed for increasingly interactive modes of learning in the United States in the past two decades. I aim to incorporate a digital medium because technology has become a core part of society and its integration will enhance the learning experience and allow for an alternative method to expose the target audience to information in an interactive manner. The National Geographic Kids website offers children educational material which is a characteristic I wish to recreate in my project. The website offers children a variety of subjects that range from geography, ecology, and space. One of the ways kids can learn more about particular topics is through the quizzes that are offered. Viewers are presented with an organized grid of images that they can click on. From there they will be taken to a page where they can take a short multiple-choice quiz about the chosen topic. The correct answer will be shown if the player gets an answer wrong. This would be useful because it would allow the children to actively learn about each subject. For these reasons, I believe this will be an adequate tool for education for the targeted audience.

In the past decade, the wave of literature focused on representing women has led to empowerment and awareness regarding women's struggles. Recognizing the power of literature in exposing vital issues to a wide variety of audiences, I wish to implement key characteristics of Kate Schatz's book, *Rad Women Worldwide* (2016) in my book and its designed pieces. *Rad Women Worldwide* is a book that discusses "amazing tales of perseverance and radical success by pairing well-researched and riveting biographies with powerful and expressive cut-paper portraits," as stated by Penguin Random House. Schatz's work can inspire and empower young women across various backgrounds throughout the world. It mentions women's names, both unfamiliar and well-known to us, because they have been taught to us by our teachers and because they have been carefully and intentionally included in our school textbooks. One important aspect of my project, inspired by this book, is the concept that focuses on individuals who have been overlooked or underrepresented and provides a deeper

look into those individuals. Additionally, I will implement the overall layout of the book, highlighting the presentation of underrepresented individuals. The layout design of this book will be useful in my thesis due to its practicality and simplicity, allowing a reader of any age to efficiently locate the individual of interest. The practicality will be achieved through the side-by-side presentation of the individual and the write-up. The simplicity will be achieved through the spatial organization of the writing. Specifically, the illustration pattern on one page of the spread and the write-up of the individual on the other side of the spread is another important aspect of my project. In essence, this book possesses the general framework that I will build upon in my thesis.



Fig 7: Salvadoran Guerilla with child during Civil War.



Fig 8: Residents of rebel-occupied Chalatenango Province, El Salvador, 1984. (Scott Wallace)



Fig 9: Mourners at a funeral following attack on Santa Cruz Loma, La Paz Province, El Salvador 1985. (Scott Wallace)



Fig 10: Residents rebuilding San Lorenzo after much of the village was destroyed. San Vicente Province, El Salvador 1983. (Scott Wallace)

Podcasts have become the staple of optimized and succinct transmission of knowledge in the last few years. Apart from the cultural relevance of Andree Pena's podcast, Salvi History (2019), the manner in which they break down complex ideas is something I want to recreate in my project due to my targeted audience. This podcast touches upon how El Salvador has a long history of resistance. It is dedicated to highlighting Salvadoran history and culture from a fundamental broad viewpoint – explaining how the country arrived at this critical point in history. Although Pena's project is meant to, but not exclusively, educate Salvadoran Americans about the culture and history of their country; the overall intention aligns with mine, which is to educate the Latinx youth about their history. I will implement the way Pena organizes each podcast which gives the audience a simple yet educational overview of the individual; something I will reflect in the book's writing portion. This concept will allow for an effective overview of each unique story but in a standard manner that will extend through every individual presented in the book.

METHODOLOGY

In the summer I will begin the first step which is research. I will gather information on the terms Latinx, Hispanic, and Spanish. I will then form a list of 20 people of various Latinx backgrounds, professions, and genders as outlined previously. With this list, I will gather scholarly references for the creation of content such as write-ups and website.

The goal for week one is to complete one-third of the total write-ups. While using all of the gathered references, I will begin drafting information for each person, including each Latinx figure's date of birth, the country, and region that person is from, a brief biography of their life, their accomplishments and the impact of the individual on their community or worldwide. Also, I will be establishing the Latinx, Hispanic and Spanish definitions. Lastly, I will be creating the written statement for the "About" page on the website.

During week two, I will start the illustrations. I will first do image research, selecting photographs of each of the twenty individuals that will be included in the book. Using the selected images, I will utilize them as a guide to compose the digital style within Adobe Illustrator. I will focus on the shapes comprising each person's face and areas of shadow. Next, I

will fine tune the digitally composed images to ensure that there is a consistent style between all figures. During this process, I will work in black and white and decide on my color palette after finalizing the illustrations and the style. To make sure these images are all similar in appearance when the digital illustrations are completed, I will go through each of the individual steps I described on each portrait. After determining the colors for each illustration, I will ask for feedback.

During week three, I will revise my illustrations after receiving feedback and will begin to test out the possible design for the book layout when the illustrations are finalized. I will first create an InDesign file of 55 facing pages for the book content. I will then make a variety of column and I will test out different margins, such as 0.5 inches, 0.375 inches, and 0.25 inches, layouts in order to see which layout would work best. I will try two columns, three columns, and even four. In addition to testing out the columns, I will test out multiple typefaces will dummy filler text in these columns, as well as point sizes. After I have determined my layout, I will create the chosen number of columns on each page, the margin, the typeface, and the point size. These choices will be utilized for all of the pages. Some typefaces I will experiment with for the name of the person and the place they are from are Rogue Sans Light and Condor Regular. Additionally, by the end of week three, I will have completed two-thirds of the 20 write-ups.

During week four, I will create the framework for my website, coding website responsiveness and seeking feedback. During week five, I will continue to work on the website and make the necessary revisions. For my multiple page website, I will use Bootstrap Studio for the layout, and with Sublime Text for effects that are unavailable in Bootstrap Studio such as smooth scrolling. I will first create the navbar on the website and label all of the pages according, such as the "About" section, which will contain a short introduction summarizing the purpose of this website for both students and educators, and the website's mission. After this I will begin the layout of the home page, before working on the design and function of the other pages. I will first work on the mobile version of my layout, therefore, all of the images will be in a single column. Then, I will work on the layout of the desktop and laptop, the bigger layout, to then figure out what adjustments have to be made when reduced to the tablet. I will experiment with different column grids in Bootstrap Studio before deciding how exactly the

images will be organized. The columns will range from four to two columns for desktop and laptop. Depending on what I decide for the largest ways to view the website, I will make adjustments for the tablet views. I will do this by using the row and column options. I will use the placeholder images to test out how the website will function before placing all of my illustrations in the program.

During week six I will design front and back covers when the interior is done. I will create mock-ups of several ideas. My cover concept follows the same decisions that were made to finalize the interior. The color palette and the heading typeface choices will be utilized in the cover, either Rogue Sans Light or Condor Regular for the title "Latinx Text." Additionally, either one or several illustrations of the Latinx figures on the cover as well. After the cover is finalized. Additionally, by the end of week six, I will fully complete the remaining write-ups and run test-prints on all components.

During week seven I will create each Latinx figure's website page naming them accordingly after the layouts of the illustrated portraits are finalized. I will make these images clickable by placing the images in a "button." With the "Options" menu, I will type in the name of that person's particular page in the "URL" section. This will take users of the website to that particular page. I will test this out by previewing it on my browser. After this, I will begin to create the layout for the short quizzes that will be on each of the figure's pages. After making all design decisions on each figure's page I will use W3 School's steps on how to properly create these short multiple-choice quizzes. The correct answer will be shown if the player gets an answer wrong. These steps will be done in Sublime Text. I will check my work by refreshing my browser. This website will be hosted on Bootstrap Studio, due to their uptime and fast speed.

During week eight I will begin working on the timeline infographics. I will create an InDesign file with five 10 x 30-inch pages. It will focus on one particular Latinx figure, meaning there will be five people discussed overall because I will create five timeline infographics. I will organize the information of the infographics by using a two-column grid system, and I will divide the page into two sections. The two sections will determine where certain things will go. The image and name will go in the first section, at the top. The timeline will go in the

second section. After creating all five of these, I will then run test prints at 50% of the size, to make sure there are no errors. During this week, I will also be consulting teachers at PS 107 for feedback on the finished write-ups for each Latinx figure.

During week nine I will begin the Loteria games. I will create an InDesign file consisting of 64 pages that are 8.5 x 11-inches. For the first Loteria game version, I will use a three-column grid and a three-by-three grid of nine boxes with Latinx figures in each one. For the second and third versions of the game I will use a four-column grid and a four-by-four grid of sixteen boxes with the Latinx figures and icons, or solely icons in each one. Below these illustrations will be the name of the person or the name of the icon. The remaining pages will contain the calling cards. Four cards of these calling cards will be on these pages.

I will experiment with different margin sizes, such as, 0.5 inches, 0.375 inches, and 0.25 inches before deciding which is best. I will be experimenting with the typefaces Rogue Sans Light and Condor Regular, for the name of the person, to maintain consistency from the typefaces used for the headings in the book. When these are created, I will run test prints to make sure there are no errors regarding the colors, the legibility of the names of the Latinx individuals, and even the margins.

The color palette and type choices will match those of the calling cards. The design of the platform will consist of 8.5 x 11-inch boards from a thicker matte paper. The layout of the first version of the board will be a 3 x 3 grid, meaning there will be nine of the Latinx figures illustrations used in the book with their names on each playing platform. There will be 20 calling cards, one for each of the significant Latinx figures for this version. The layout of the second and third versions of the board will be a 4 x 4 grid, meaning there will be sixteen of the Latinx figures illustrations and icon, or just icon illustrations, used in the book with their names on each playing platform. There will be 56 calling cards for version two and 36 for version three. This means there will be one for each of the significant Latinx figures and icons for these versions.

There will be four calling cards on an 8.5 x 11-inch sheet, which will be of lighter paper material in contrast to the thicker matte paper that will be used for the playing platforms. The logo is simply "The Latinx Text," followed by the word "Loteria." The logo for this game is the same as the title of the book. The

title and logo will be centered, or to the left, on the very top of the playing tablet, and on the top of the calling out cards. After completing these designs and receiving feedback, I will run test prints to check for any errors before finalizing these designs.

During week ten I will be replacing dummy text in the book and website. I will be finishing the book, website, and Loteria game. I will be running test prints at the Digital Output Center. I will finalize the book. It will be placed for order on Mixam. I will be testing the website to ensure all aspects are functional.

By week eleven game will be finalized. Additionally, I will be starting the designs for my buttons. I will create an InDesign file that is 3 x 3-inches. Each page will consist of a different color from my palette Green (#5ec094), Purple (#b981b9), Orange (#f2942c), Pink (#db5aa1), Brown (#56442f) and Blue (#81bfe9). I will then place the five selected icons: Megaphone, Map of Latin America, Fist, Book, and a Heart, and the logo and Latinx Logo in each respective page. After, I will export the pages as JPGs to be placed within mock-ups. I will search for accessible button mock-ups online, in order to display what the final project element will look like.

I will be starting the design for my tote bags. I will be creating a 13 x 15-inch InDesign file. I will be creating three versions for both of my tote bags. Three of these versions will consist of several icons used throughout the book. This tote bag will mimic the back cover of the Latinx Text book. These versions will differ in icon and background color. The other three versions will consist of the Latinx Text logo and the map of Latin America. These three versions will also differ in color. After, I will export the pages as JPGs to be placed within mock-ups. I will search for accessible tote bags mock-ups online, in order to display what the final project element will look like. I will seek feedback from the class before finalizing.

I will be starting the design for the notepad. I will be creating a 5 x 7-inch InDesign file. I will be creating three versions for my notepad. These versions will consist of several icons used throughout the book. The notepad will mimic the back cover of the Latinx Text book. These versions will differ in icon and background color. After, I will export the pages as JPGs to be placed within mock-ups. I will search for accessible notepad mock-ups online, in order to display what the final project element will look like. I will seek feedback.

For the pens I will create a six-page 1 x 5-inch InDesign file. Each page will be a color from the color palette and will have the logo and icons used in the Latinx Text book. After, I will export the pages as JPGs to be placed within mockups. I will search for accessible pen mock-ups online, in order to display the final project element.

For the front of the postcards I will create a twenty-page 5 x 7-inch vertical InDesign file. Each page will consist of the Latinx figure portrait and the individual's name and country of origin on the front. I will create multiple versions where the text placement and portrait size differ. For the back of the postcards, I will create a twenty-page 5 x 7-inch horizontal InDesign file. Each page will consist of the individual's name and a brief summary of that person. I will create multiple versions where text color, placement, size and font. I will search for accessible postcard mock-ups online, in order to display what the final project element will look like. I will seek feedback.

During week twelve, I will finalize the buttons, tote bags, notepads, pens, postcards, and timeline infographics, and outsource them. During week thirteen, I will finalize the website. During week fourteen, I will focus on the installation of my exhibition. If the exhibition is held in person, I will begin placing my infographics on the wall. Then, I will set up a podium to hold the copies of my book, the Mac desktop screen will display my website, and on the side will be the Loteria game. If the exhibition is online, my scrollable process book will be on the top left of my page, with my abstract to the right of it. Under this will be my book, one will have the opportunity to scroll through this. Under the book will be my five timeline infographics. The next section will be my website. Under that section will be my loteria games.

ANTICIPATED PROBLEMS

One of the difficulties I expect is selecting the list of significant Latinx individuals. The first goal is to ensure that the content reflects the cultural diversity of Latin America and not only people from one particular country/area. For example, some countries in Latin America possess a greater quantity of significant individuals than others. One possible way of circumventing this issue is to expand the project into various series to ensure equitable representation.

Another difficulty I expect to overcome is writing for the intended audience of middle graders when creating the write-ups. When writing, I must keep in mind that some stories and events need to be described with caution. For example, when discussing Oscar Romero, a Salvadoran Archbishop who spoke out against poverty, social injustice, assassinations, and torture amid a growing war between left-wing and right-wing forces. When explaining Romero's story concerning the political climate of the time, I will need to keep in mind the reader's age and understand how to make this type of content suitable for them. Previously I volunteered at an after-school program in PS.107 a school in the Bronx. Having spent a substantial amount of time with young children and middle-grade students granted me insight into how to properly present certain issues to the targeted audience. Additionally, I will consult my previous team members who are teachers regarding presenting sensitive content to middle-grade students. Throughout the creation process of the book and materials, their feedback will allow me to edit both my writing and the visual representation of components of my thesis. I anticipate this team to provide me with suggestions on presenting sensitive topics and allow to fine tune and optimize the designs for the target audience.

PROJECT ELEMENTS

The first element is one 48-page, 8.5 x 8.5-inch hardcover book entitled "Latinx Text," which will show the impact of significant Latinx individuals created in Adobe Illustrator and Adobe InDesign. The pages will be semi-gloss paper; the cover will be matte, and the book will have a case-binding. I will have two copies of this book made.

The second element is one multipage website consisting of quizzes and educational material. The home page of this website will be similar to that of Djali Brown-Cepeda's Nueva Yorkino's website. I will have a grid of illustrated portraits of each Latinx figure with their names presented on this page. This is an appropriate approach because it does not become overwhelming to the viewer and spaces each portrait evenly in an organized manner. When one of these images is clicked on the viewer will be taken to another page where there will be a short multiple-choice quiz for that particular individual. This quiz format will follow that of the National Geographic Kids website. When a wrong answer is selected the correct

one will be highlighted which will allow the children to learn about each individual which fulfills the educational component of the website.

The third element is five 10 x 30-inch timeline infographics. These will serve the purpose of showcasing the life and notable accomplishments of the particular Latinx individual. I will create the timeline infographic illustrations in Illustrator and the layout InDesign. When they are finalized the Adobe Illustrator Artwork file (.ai) will be outsourced to the Digital Output Center where it will be printed on matte paper, if the exhibition is in person.

The fourth element is three complete sets of the Loteria game with ten variations of the 8.5 x 11-inch playing board and calling cards. These will be created in Adobe Illustrator for the illustrations, and Adobe InDesign for the layout. When the design is finalized it will be outsourced to Digital Output Center and printed on thicker matte paper to all typical Loteria playing tablets. If the exhibition is online the Loteria game will be made available as a downloadable PDF on my website.

The fifth element is a set of six 2.25-inch buttons that will consist of five selected icons and Latinx Logo. These icons will be created in an Adobe Illustrator file, and the layout will be created in an InDesign file. When the design is finalized, I will export the pages as JPGs to be placed within button mockups.

The sixth element is a set of two 13 x 15-inch tote bags. One of the tote bags will consist of the Latinx Text logo followed by an illustration of Latin America. The second tote bag will mimic the back cover of the book which will consist of icons used throughout the book. The layout of these bags will be created in InDesign. When the design is finalized, I will export the pages as JPGs to be placed within tote bag mockups.

The seventh element is a 5 x 7-inch notepad. The cover of the notepad will consist of several icons used throughout the book. This will mimic the back cover of the Latinx Text book. The layout of the notepad will be created in InDesign. When the design is finalized, I will export the pages as JPGs to be placed within notepad mockups.

The eighth element will be a set of 5-inch pens. These pens will contain the Latinx Text logo, followed by icons used throughout the book. The layout of these pens will be created in an InDesign file. When the design is finalized, I will export

the pages as JPGs to be placed within pen mockups in order to see how the final element would look like.

The ninth element will be a set of twenty 5 x 7-inch postcards. The front of the postcards will consist of the Latinx individual's portrait, their name and country of origin. The back of the postcards will consist of the person's name and a short summary. The layouts of these postcards will be created in an InDesign file. When the design is finalized, I will export the pages as JPGs to be placed within postcard mockups.

GOALS

Through my thesis project, I hope to raise awareness about the lack of diversity within school textbooks, specifically those for middle graders. The only individuals many of us were exposed to were those of European descent. Despite their accomplishments and contribution to modern-day society, they do not represent all the students seated within a classroom. The Latinx book will serve as an educational source and tool for teachers to expose the targeted audience to significant Latinx figures. My project will help this young community to learn about who they are where they come from thus, boosting their self-esteem, evoking a thirst for knowledge, and providing them with an understanding of the great people that come from their or their family's home country. It will give these students role models, and it is a way to invest in future leaders to come.

After graduating from City College, I hope to work as a designer at a publishing house such as Hachette Book Group since I have recently landed an internship in the Hachette Books imprint. I resonate with their mission and values that stress the importance of diversity, nurturing talent, and rewarding success. The reason for this is I have chosen to take my design skills in this direction because I believe that the best and most beneficial way, I can give back to my community is through education that could be achieved through books. Regardless, of the book genre, fiction, which allows a person to become immersed in the world the author has created for them, or non-fiction, which offers a valuable lesson on a particular topic, both have the power to transform one's mind and provide them with additional knowledge.



Fig 10: Dolores Huerta, "Huelga," during grape strike, Delano, California, Sept. 24, 1965. smithsonian.com



Fig 11: Rigoberta Menchu Tum. alborada.net



Fig 12: Oscar Romero. newyorker.com (Lefi Skoogfors)

Constructing an 8.5 x 8.5-inch book will not only help me develop a better understanding of the work that goes into designing the interior and cover of a book, but it will also allow me to comprehend the process a manuscript undergoes before it is published. Through heavy, research and write up of this intense topic I will be able to grasp the work of the author. The editing of my written biography of these Latinx figures will help me apprehend the work of the editor. Designing the book will give me first-hand experience with the work I will potentially be doing in a publishing house. Physically producing each part of this thesis project will give me insight into the work done in the production department. Lastly, creating additional components such as the infographic, Loteria game, and website, align with the job of those working in marketing, advertising, promotion, and publicity.

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2. INSPIRATION

LATIN AMERICAN PORTRAIT PAINTINGS

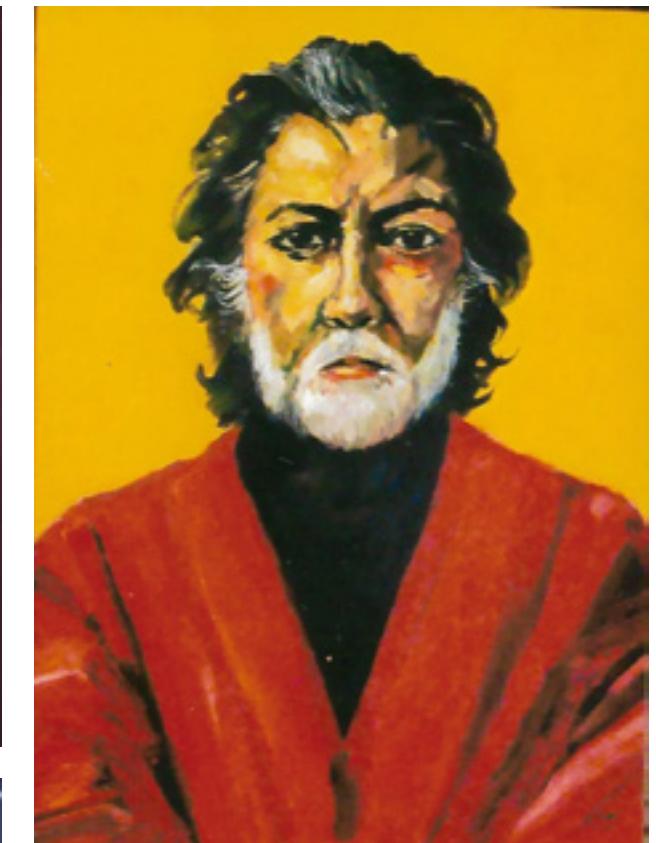


Top Left: O Vendedor de Frutas
by Tarsila do Amaral



Top Right: Self Portrait with Monkeys
by Frida Kahlo

Bottom: Portrait of Woman
by Diego Rivera



Top Left: Beatrix Gonzalez Painting
from Casa Riegner Gallery, Bogota

Top Right: Oswaldo Viteri Painting
Bottom: Las Comadres
by Cundo Berudez

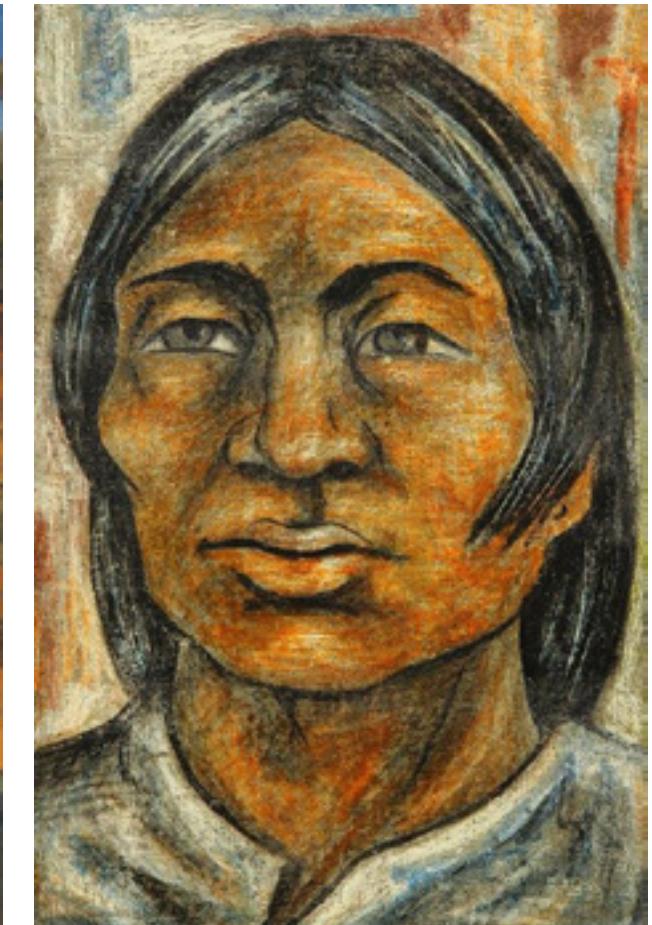
LATIN AMERICAN PORTRAIT PAINTINGS



Top Left: Man with Guitar by Fernando Botero

Top Right: Our Lady of Sorrows by Maria Izquiero

Bottom: Balinese Woman by Miguel Covarrubias



Top Left: Victor Mideros Painting

Top Right: Retrato De Un Peasant by Camilo Egas

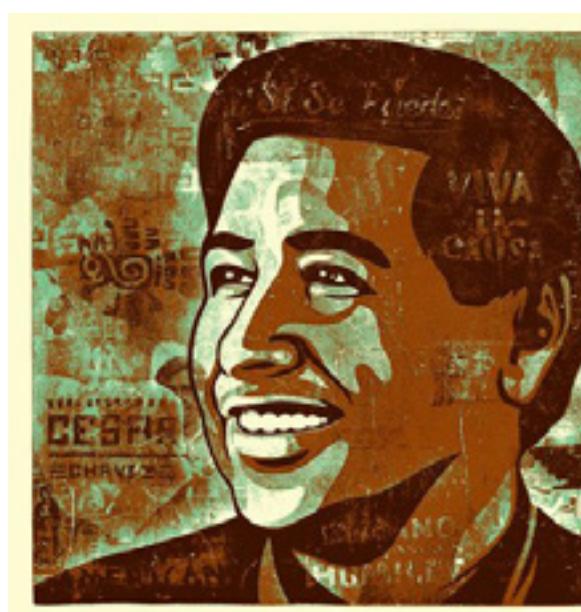
DIGITAL PORTRAITS OF LATIN AMERICANS



Top Left: Ganas Infante by Ernesto Yerena



Top Right: Danny Trejo by Ernesto Yerena



Bottom: Cesar Chavez by Ernesto Yerena



Top Left: Chavela Vargas by Michele Rosenthal

Top Right: Dolores Huerta by Barbara Carrasco



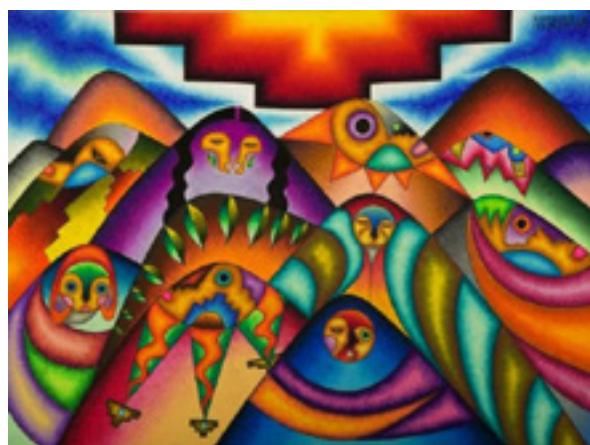
Bottom: Frida Kahlo by Greatedon London

LATIN AMERICAN COLOR PALETTES IN ART



Top: Midwife by Julian Coche

Bottom: Roberto Mamani Mamani: Mother Illimani with Intis, Awichas and Children



Top Left: Dominican Women at Market
by Walt Foegelle



Bottom: Painting by Jose Vega Cuyo



Top Right: Flower Festival: Feast of Santa Anita
by Diego Rivera

LATIN AMERICAN COLORS IN SALVADORAN ART



Top: Fill up my Basket by Fernando Llort

Bottom: Painting by Fernando Llort



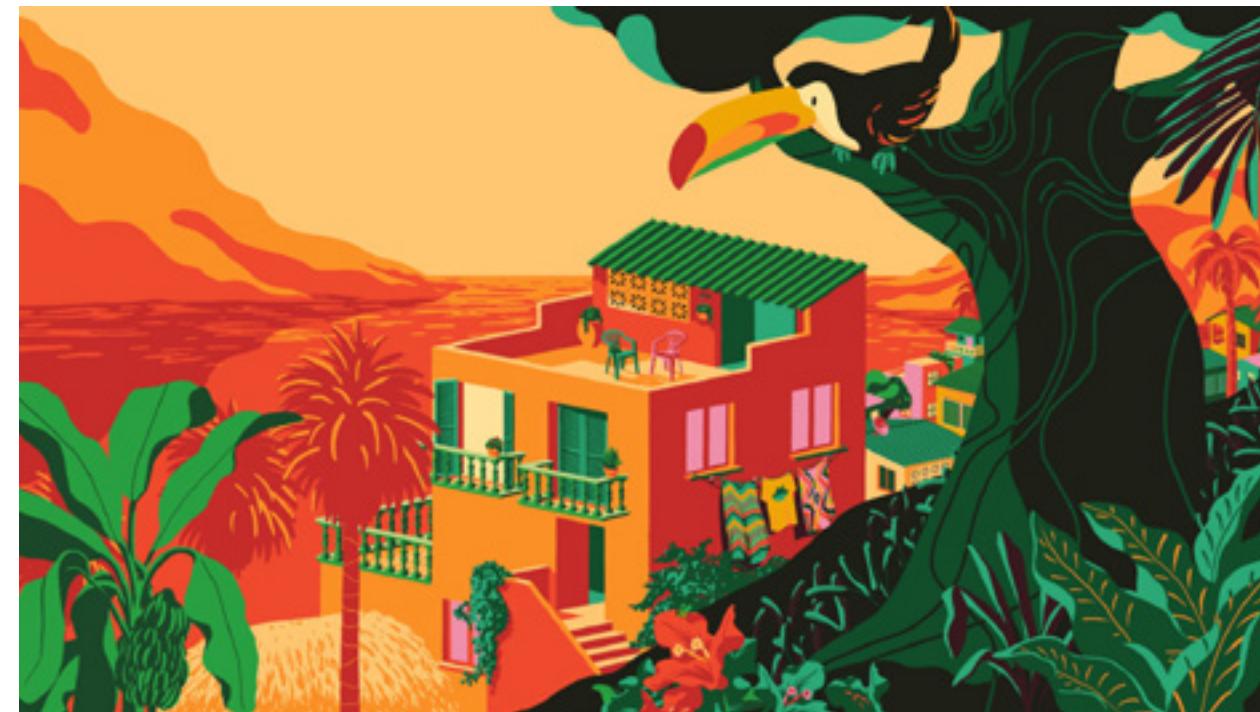
Top Left: El Salvador Traditional La Palma Folk Art, Letter "J"

Top Right: Jardin del Sol by Fernando Llort



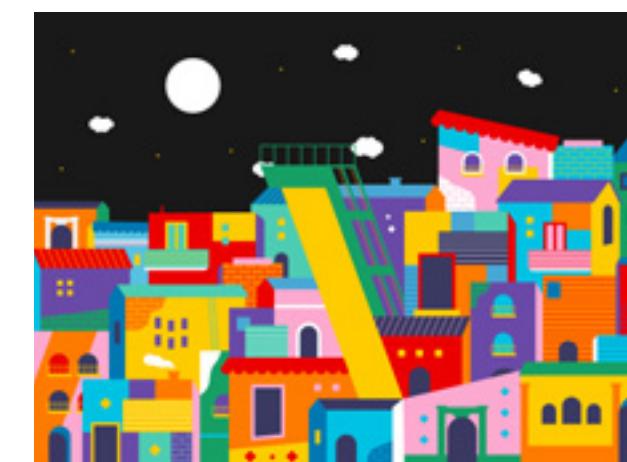
Bottom: El Salvador Traditional La Palma Folk Art, Bird

LATIN AMERICAN COLOR PALETTES IN DESIGN



Top: abbeylossing.com

Bottom: clemencethune.fr



Top Left: Mobile Mexican by MUTI

Top Right: Cultural Series Illustration by Marijke Buurlage

Middle Left: Latinhood by Raquel Sedano and Sergio Cárdenas

Bottom: Cafe Tosta by Leo Rocha

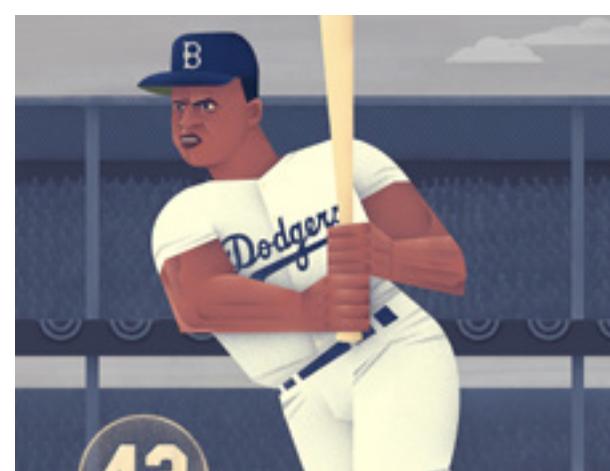
DIGITAL PORTRAITS FOR CHILDREN



Top Left: Feminist Greeting Cards by Candh designs

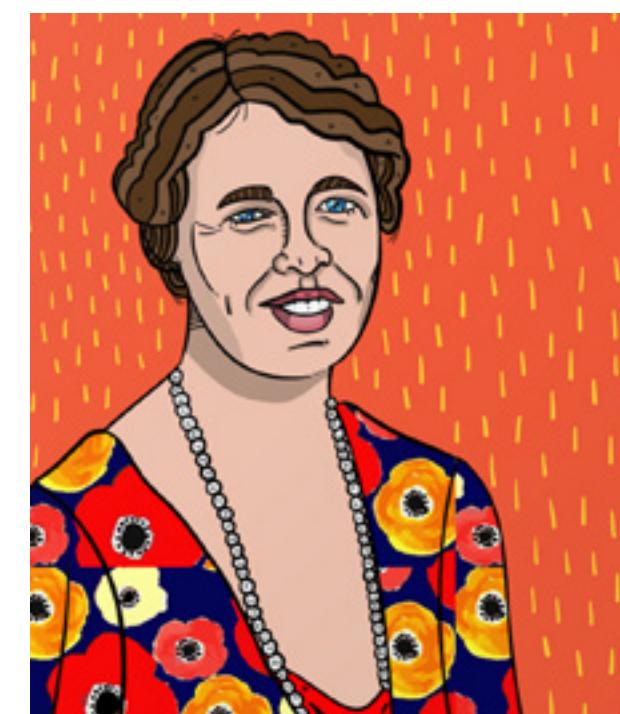
Top Right: Vincent Van Gogh, teacherspayteachers.com

Bottom: Jackie Robinson by Tomas Svoboda



Top: Stem Role Models by Lidia Tomashevskaya, Thandiwe Tshabalala, and Joana Neves

Bottom: Eleanor Roosevelt by Nicole Wilson



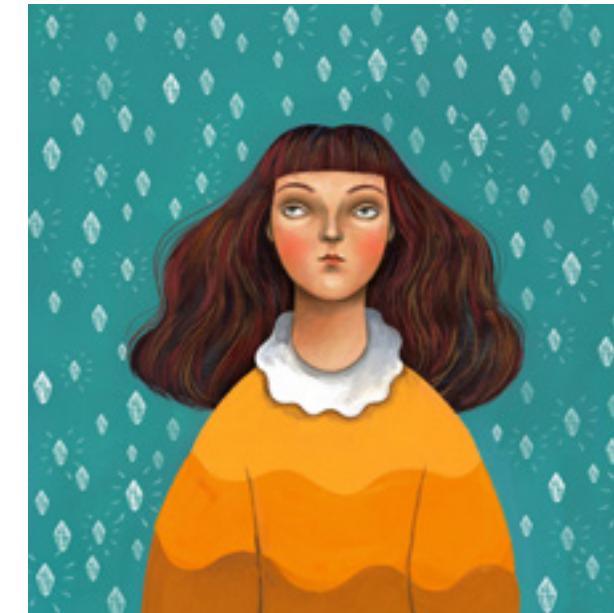
PORTRAITS WITH DETAILED BACKGROUND



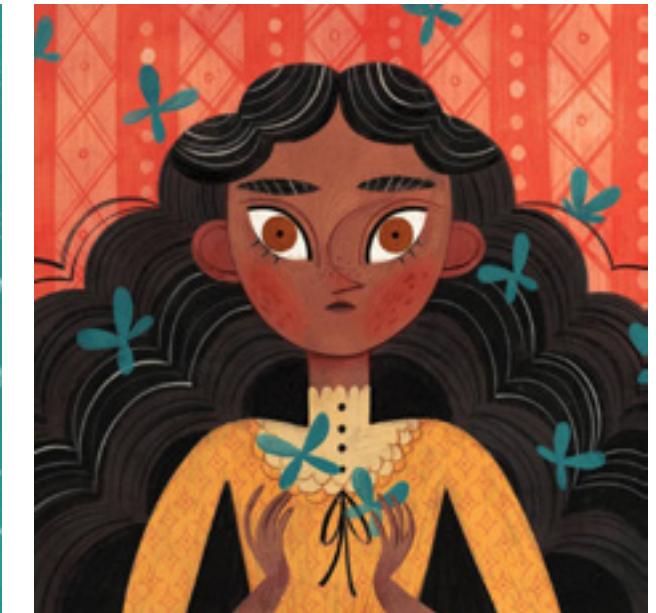
Top Left: Painted Portrait of Woman by Carine Arnakis

Top Right: Painted Portrait of Woman by Carine Arnakis

Bottom: Rigoberta Menchu Tum by Helena Perez Garcia



PORTRAITS WITH BACKGROUND PATTERN



Top Left: Whimsical Sparkling Sky by Helena Perez Garcia

Top Right: Illustration by David Sierra Liston

Bottom: Igor by Sofia Bonati

PORTRAITS WITH BACKGROUND SHAPES



Top Left: Portrait by Matt Hanns Schroeter

Top Right: Pop portrait by Love Ricci

Bottom: Zaha Hadid by Tubik Arts

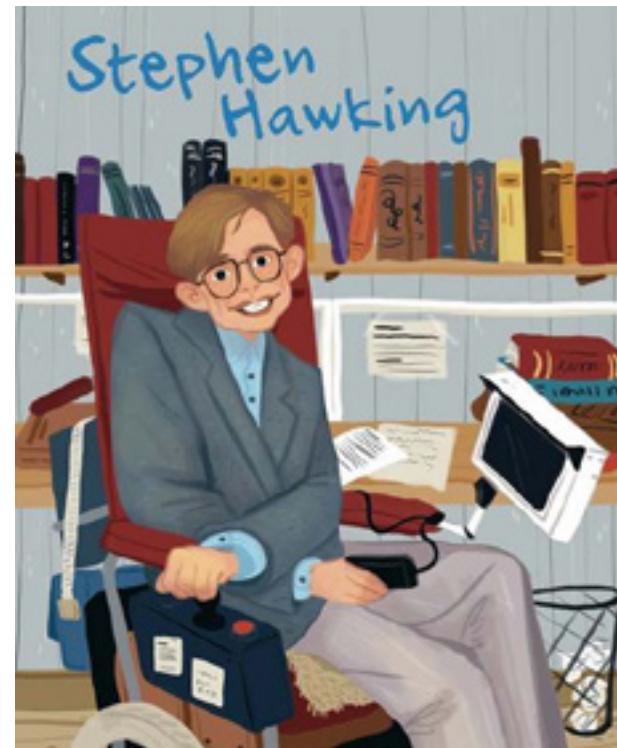


Top: Nelson Mandela by globalcitizen.org

Bottom: Portrait by Shannon Mitchell



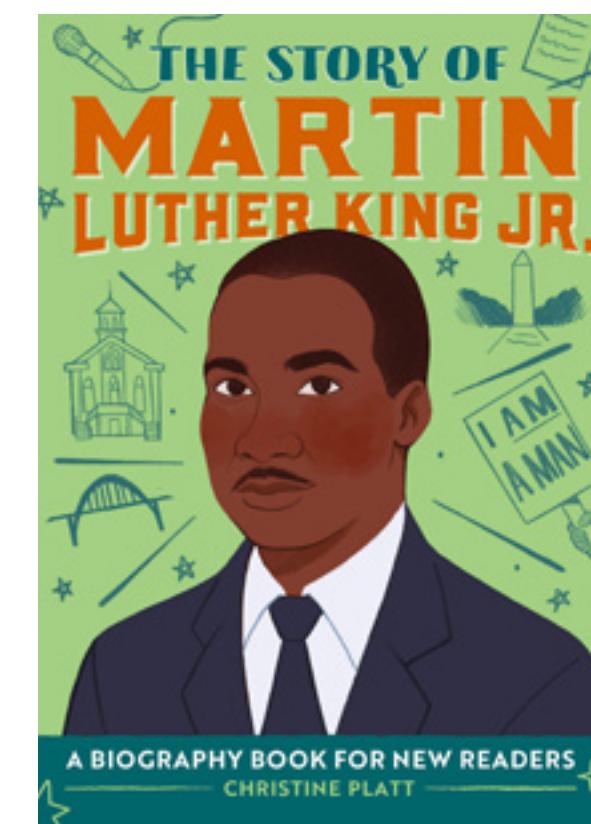
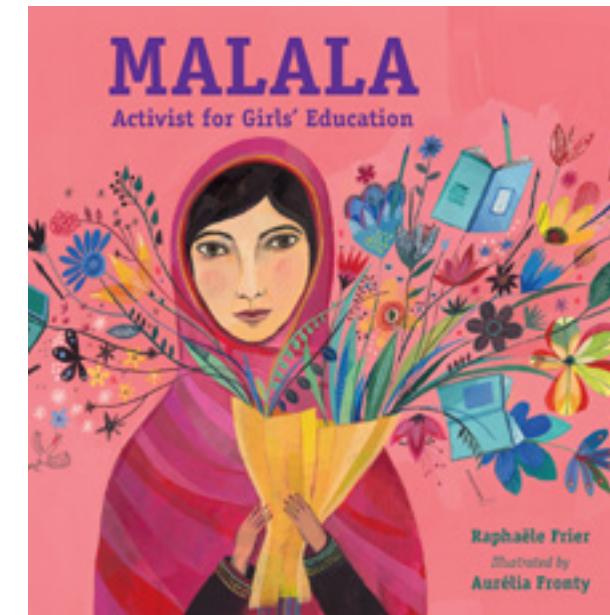
HISTORICAL FIGURES IN CHILDREN'S BOOKS



Top Left: Stephen Hawking
by Jane Kent

Top Right: Malala Activist for Girls Education
by Raphaële Frier

Bottom: Josephine by Patricia Hruby Powell



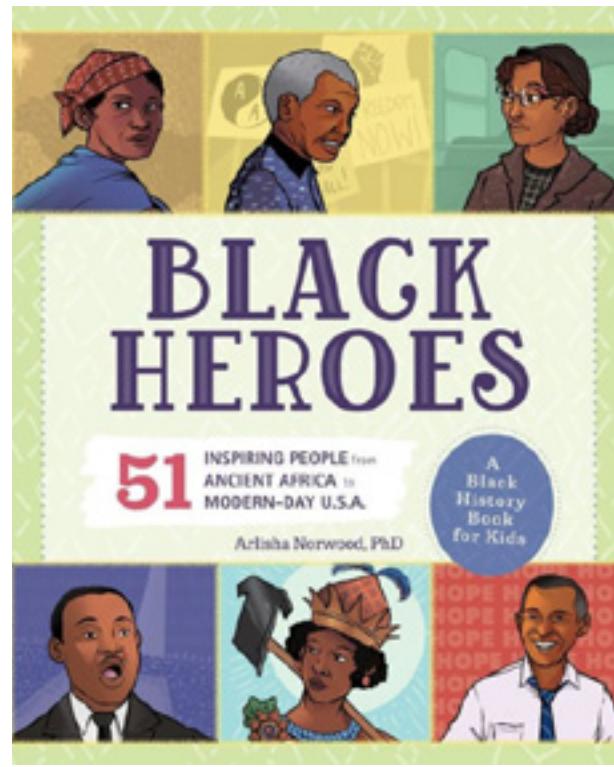
Written by M^a Isabel Sánchez Vegara
Illustrated by Mariadiamantes

Top Left: I Look Up To... Ruth Bader Ginsburg
by Anna Membrino

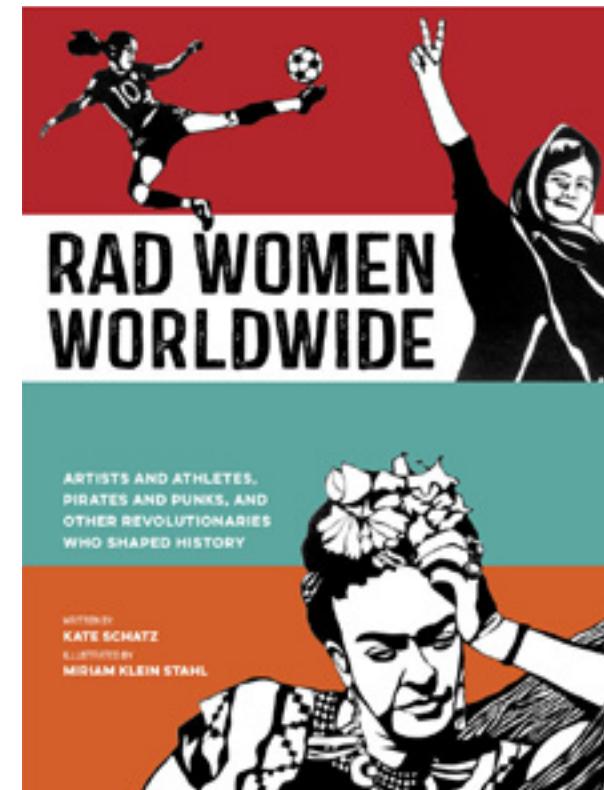
Top Right: Amelia Earhart
by Isabel Sanchez Vegara

Bottom: The Story of Martin Luther King Jr.
by Christine Platt

BOOKS ABOUT VARIOUS HISTORICAL FIGURES



Top Left: Black Heroes: A Black History Book for Kids: 51 Inspiring People from Ancient Africa to Modern-Day U.S.A.
by Arlisha Norwood



Top Right: Rad Women Worldwide: Artists and Athletes, Pirates and Punks, and Other Revolutionaries Who Shaped History
by Kate Schatz



Bottom: I am Sonia Sotomayor
by Brad Meltzer

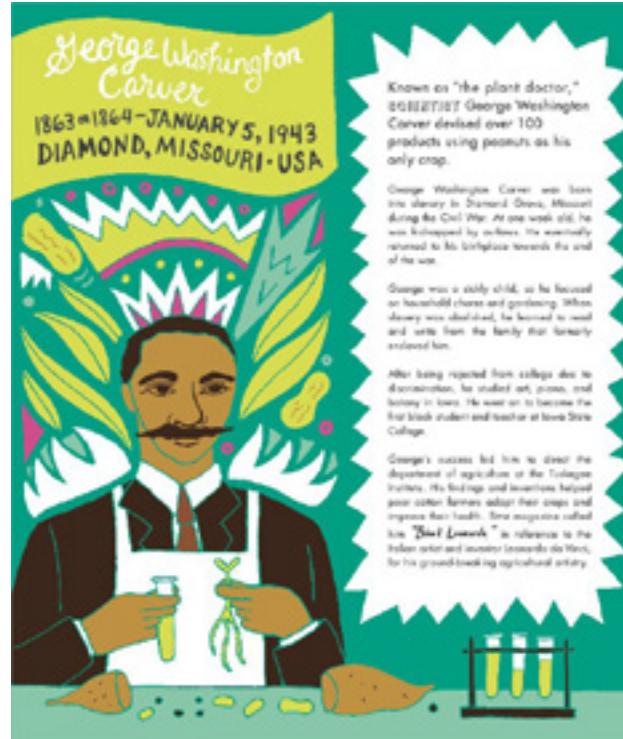


Top Left: Kid Activists: True Tales of Childhood from Champions of Change
by Robin Stevenson

Top Right: 101 Awesome Women Who Transformed Science by Claire Philip

Bottom: A is For Awesome 23 Iconic Women Who Changed the World
by Eva Chen

CHILDREN'S BOOK PAGES



Top: Young Gifted and Black : Meet 52 Black Heroes from Past and Present
by Jamia Wilson

Bottom: Good Night Stories for Rebel Girls
by Elena Favilli and Francesca Cavallo



Anna May Wong

Born in Los Angeles, Anna May Wong (1905-1961) was a third-generation Chinese American actress who became the first internationally renowned Asian star appearing in over sixty films. As a child, Wong often attended school to visit Hollywood film sets and ask for bit parts. Without her parents' knowledge, Wong landed her first extra role at age fourteen, then her first screen credit at sixteen alongside Lon Chaney in 1926's *Up in the Clouds*. She moved into Hollywood appearing in one of the first Technicolor films, *The Sea of Love*, and became a bona fide star in Douglas Fairbanks's *The Thief of Bagdad*.

Even as Wong's star burned bright, Hollywood didn't know what to do with an Asian American actress. She was often relegated to stereotypical roles: Dragon Lady or submissive Butterly, and she was limited in her choice of lead lady roles because the Hays Code had censored interracial relationships. Wong grew tired of fighting the system for positive roles; she was especially hurt when she was cast as the leading Chinese role in *The Good Earth*, loaned out to an all-white cast and instead offered an offensive role as the unscrupulous character in the movie, which she despised.

Wong finished her contract with Paramount Pictures with a string of movies that actually gave her the freedom to portray nonstereotypical Asian-American roles, including *Away from Her*, in which her character kissed a lead white male character. Then she moved to Hong Kong and grew her film career, learning about open bias she was subjected to being "the American," as rallied in support of China's struggle against Japan during World War II. In 1990, Wong starred in a television series written for her, *The Gathering of Masters* (or *Dream*); it was the first U.S. show starring an Asian-American lead. Through the 1990s, Wong starred in several more Hong Kong movies, including *Snuggles in a Cinema* that spanned the Roaring Twenties and World War II. She was easily similar to what many Asian-American entertainers still face today. Wong opened the door just a little bit wider for everyone who came after her.



Bad Girls Throughout History: 100 Remarkable Women Who Changed the World by Anna Shen

Bottom: Good Night Stories for Rebel Girls by Elena Favilli and Francesca Cavallo

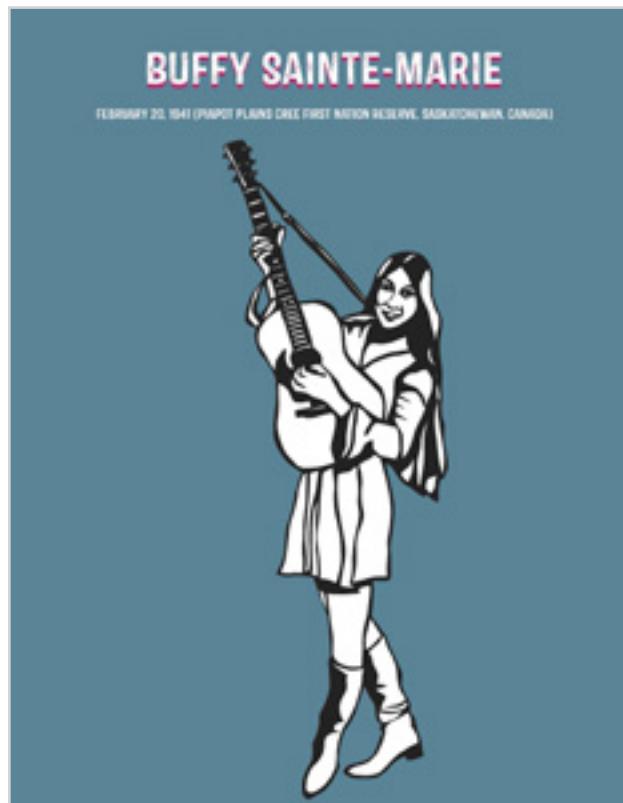


CHILDREN'S BOOK PAGES



Top: Bravo! Poems About Amazing Hispanics by Margarita Engle

Bottom: Kid Activists: True Tales of Childhood from Champions of Change by Robin Stevenson



CHILDREN'S BOOK PAGES



Top: Rad American History A-Z
by Kate Schatz

Bottom: Rad Girls Can
by Kate Schatz



F IS FOR FEDERAL THEATRE PROJECT

AND THE PEOPLE WHO BROUGHT THEATER TO THE NATION

"The theater is one of the great mediums of understanding."

— ROBERT FLAHERTY, DIRECTOR OF THE FEDERAL THEATRE PROJECT

An anti-war modern dance performance based on an ancient Greek tragedy.

An all-black production of Shakespeare's Macbeth set in Haiti instead of Scotland.

A Spanish-language play about Cuban immigrants, performed in Florida.

A play about the price of electricity, based on recent newspaper headlines.

And a children's fairy tale about roller-skating worker beavers who start a revolution and attack their evil boss so they can be free to eat ice cream and be happy all day....

THESE ARE JUST SOME of the wide-ranging, sometimes controversial plays produced by the Federal Theatre Project (FTP), a branch of President Franklin Delano Roosevelt's ambitious New Deal.

Between 1935 and 1939, the FTP presented more than 1,000 plays in 200 theaters in 21 states from coast to coast. It brought live performances to millions of Americans, many of whom had never seen a play before. And in the midst of a nationwide crisis of unemployment and poverty, the FTP provided jobs to thousands of actors, directors, writers, costume designers, journalists, lighting technicians, puppeteers, hair stylists, violinists, carpenters, masons, and clowns, yes, clowns. The circus unit employed more than 250 out-of-work circus performers!

The New Deal was a set of programs and policies intended to put Americans back to work after the stock market crash of 1929 and the Great Depression that followed. When Roosevelt won his election in 1933, the economy was in ruin: nearly 25 percent of white Americans were unemployed, compared to 3.5 percent in 1929. It was even worse for people who were already poor before the Depression. And those in predominantly black communities were devastated by unemployment rates of almost 50 percent. Many farmers lost their land, and food became scarce. It was a national crisis.



Top: Women in Art: 50 Fearless Creatives Who Inspired the World
by Rachel Ignotofsky

Bottom: Women in Art: 50 Fearless Pioneers Who Changed the World
by Rachel Ignotofsky



MAGAZINE LAYOUTS WITH ILLUSTRATIONS



Top: Vioro Magazine illustrations
by Mar Hernández

Bottom: Illustrations by Ellice Weaver



Top: Illustration
by Stephanie Wunderlich

Bottom: Scoop Magazine
illustrations by Stephanie Unger



MAGAZINE LAYOUTS WITH ILLUSTRATIONS



Top: Monocle Magazine: Student layout project by Elani Joubert

Bottom: Monocle Magazine layout by Elani Joubert



Top: Modus Magazine

Bottom: Illustrations by Dale Edwin Murray

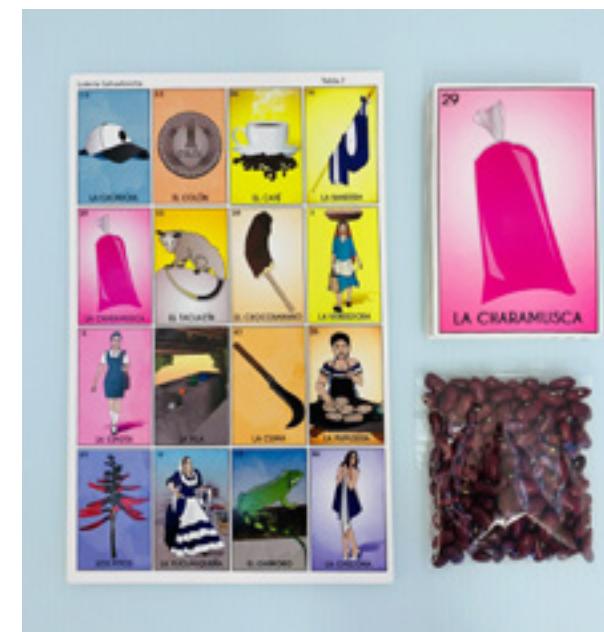
CULTURE FOCUSED LOTERIA



Top Left: Don Clemente Autentica Loteria

Top Right: Boricua Bingo, soymibandera.com

Bottom: Lotería Salvadoreña by Milton Lara

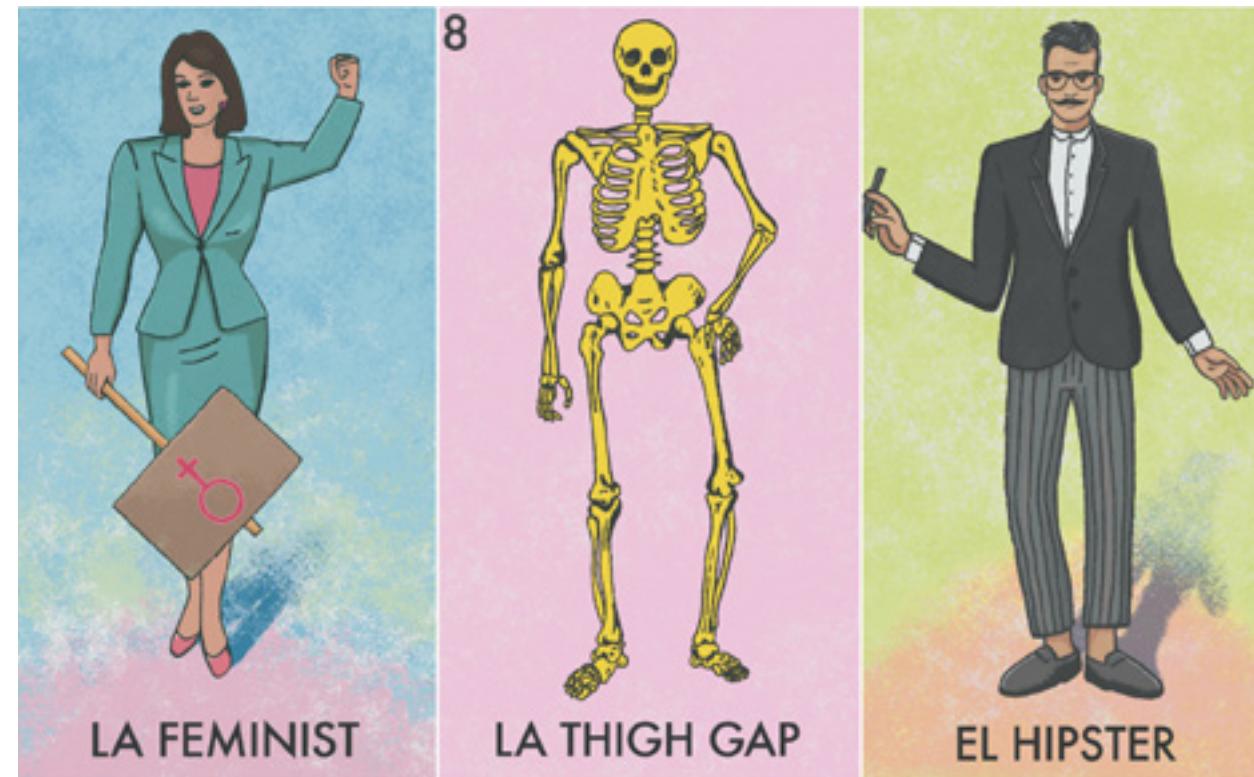


Top: Gay Loteria by Felix Deon

Bottom: Chigoteria by Grae Rosa

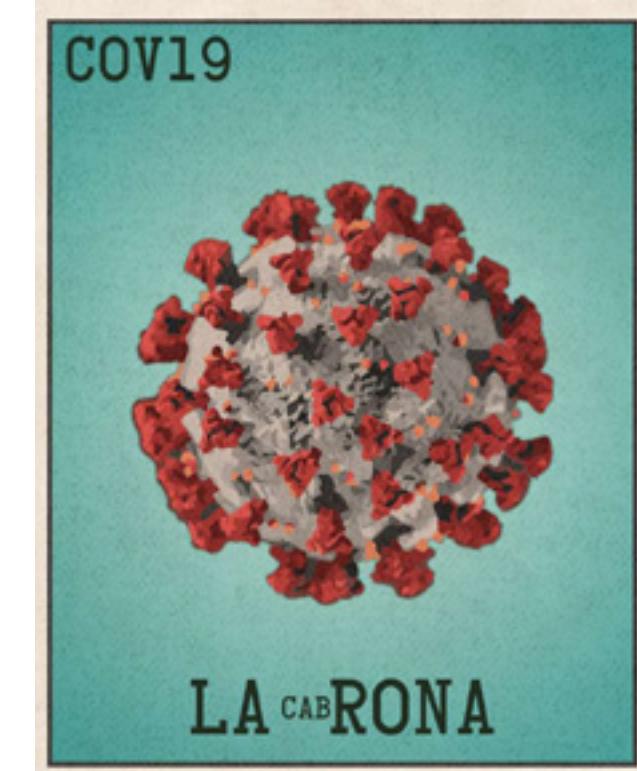
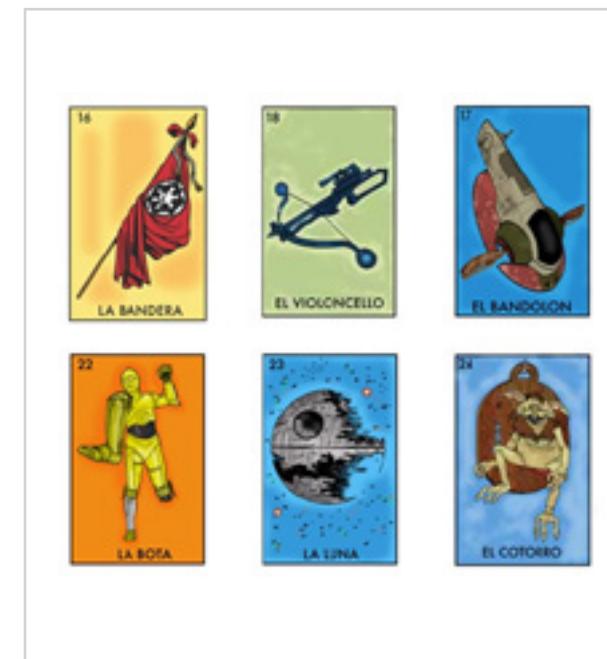


CONTEMPORARY LOTERIA



Top: Millennial Loteria by Mike Alfaro

Bottom: Space Loteria by Chepo Peña

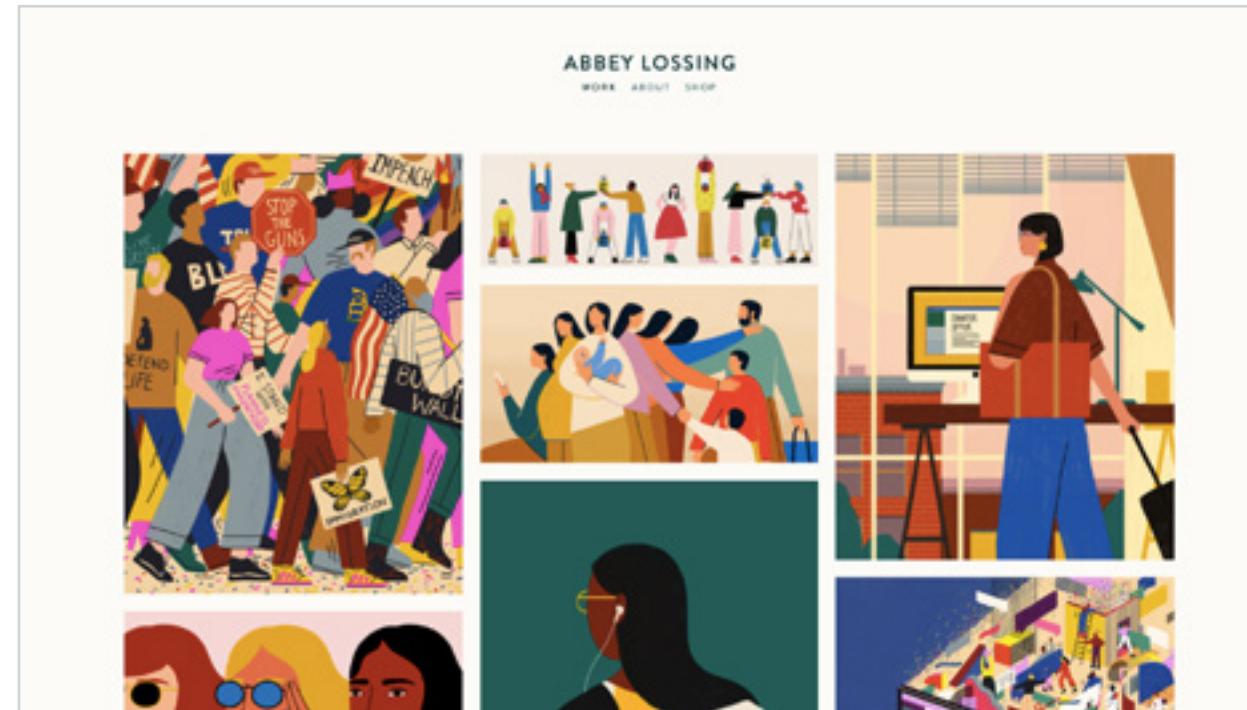


Top Left: Pandemic Loteria
by Rafael Gonzales Jr

Top Right: Juego de Loteria
by Ilse Valfré

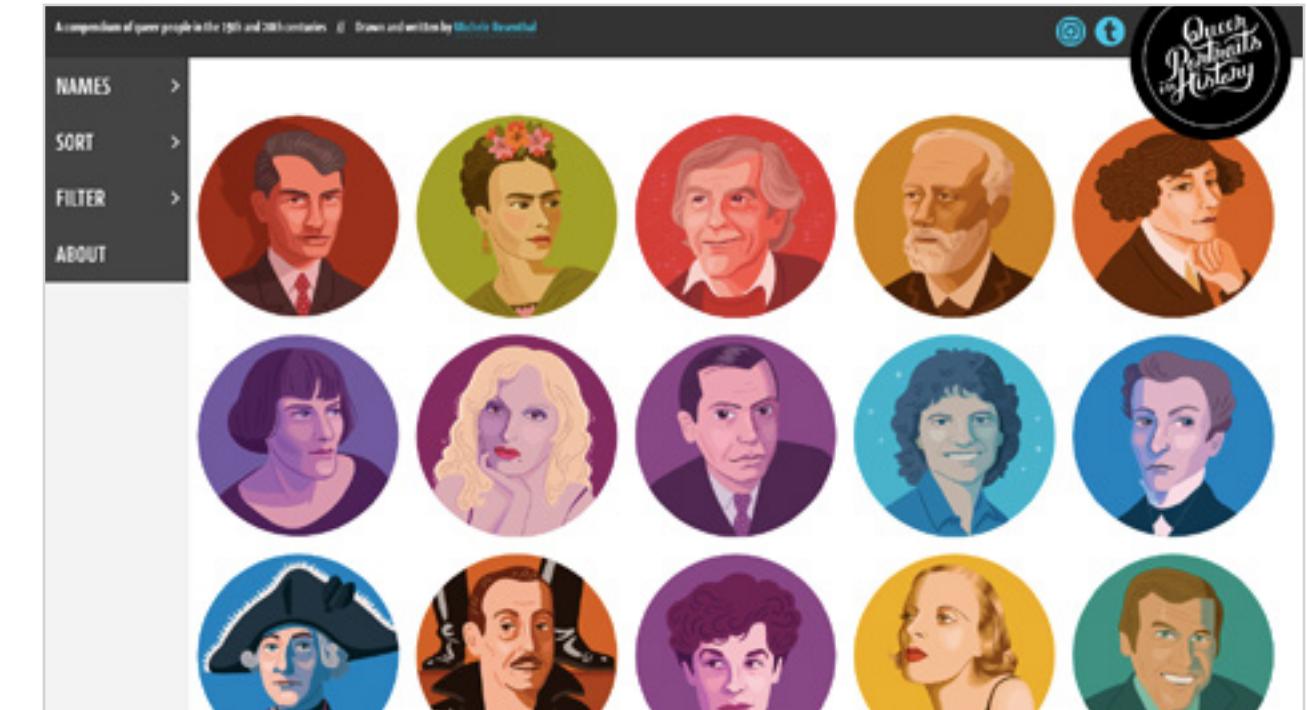
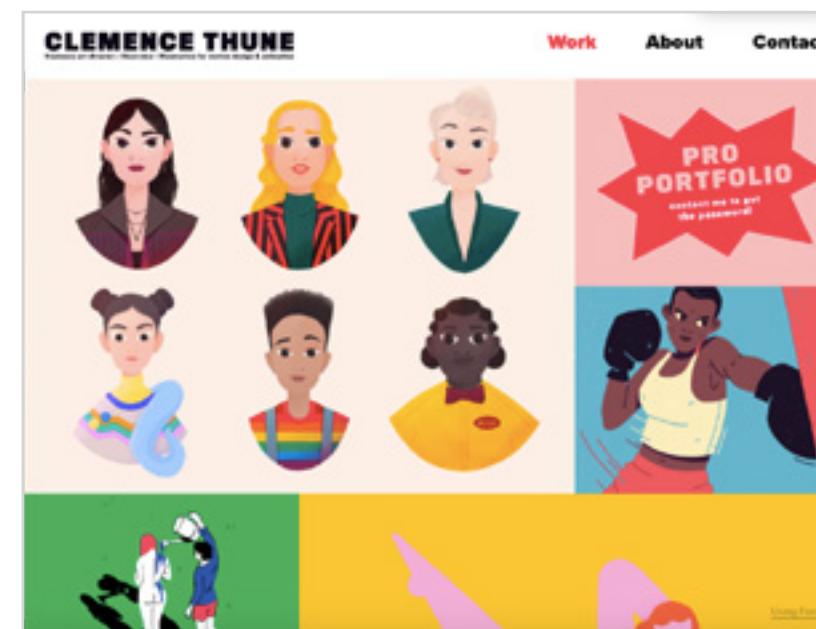


WEBSITE HOME PAGES WITH ILLUSTRATIONS



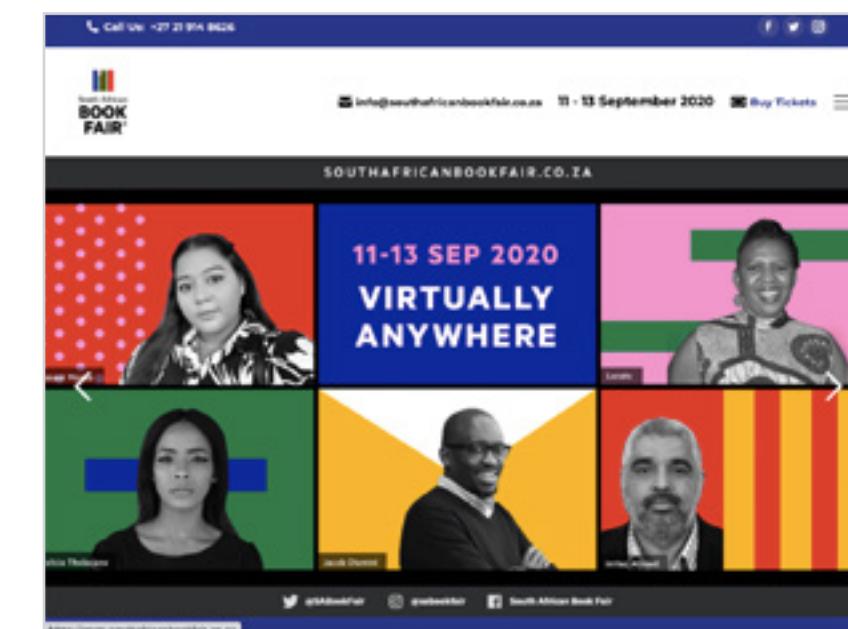
Top: abbeylossing.com

Bottom: clemencethune.fr



Top: queerportraits.com

Bottom: southafricanbookfair.co.za

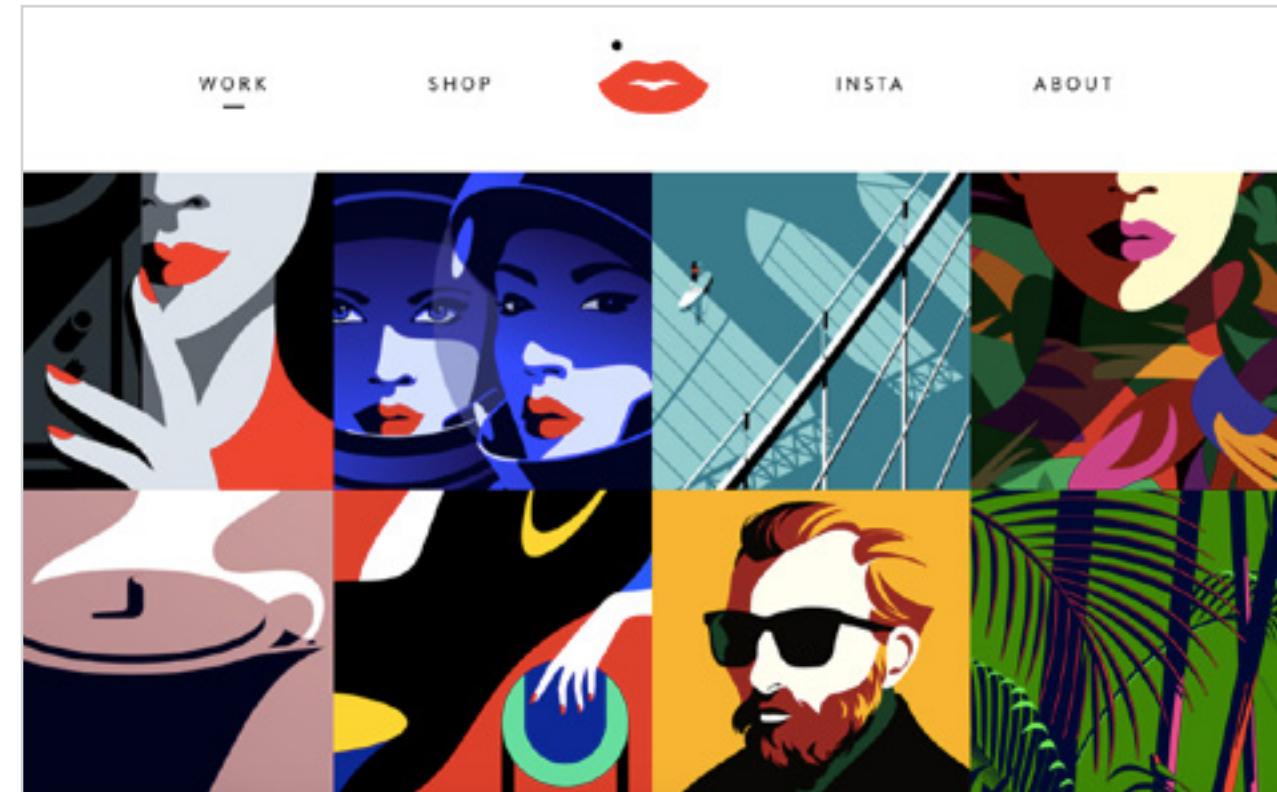


WEBSITE HOME PAGES WITH ILLUSTRATIONS



Top: .danishsait.com

Bottom: cachetejack.com



Top: malikafavre.com

Bottom: eliceweaver.com



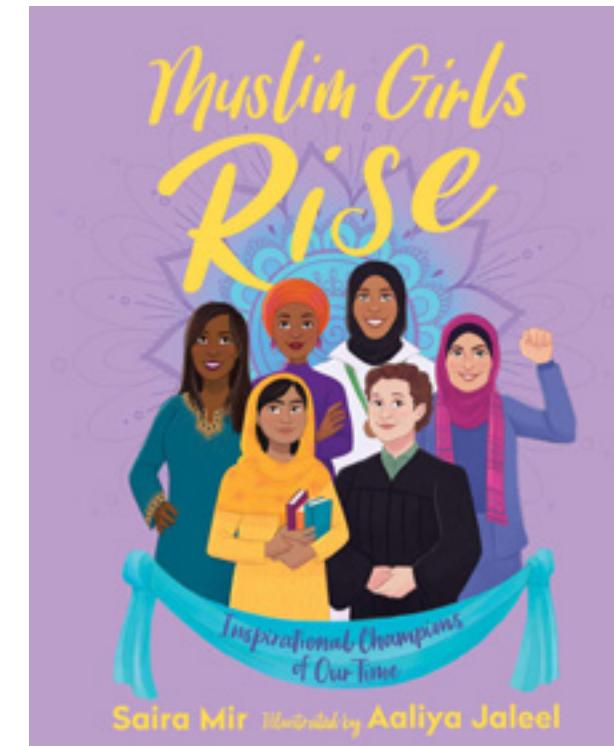
DIVERSITY POSTERS FOR CHILDREN



Top Left: Multicultural Children's Book Day by Nat Iwata

Top Right: Diversity Illustration by Hope McConnell

Bottom: International Women's Day Illustration



Top Left: Women's March by Krystal Lauk

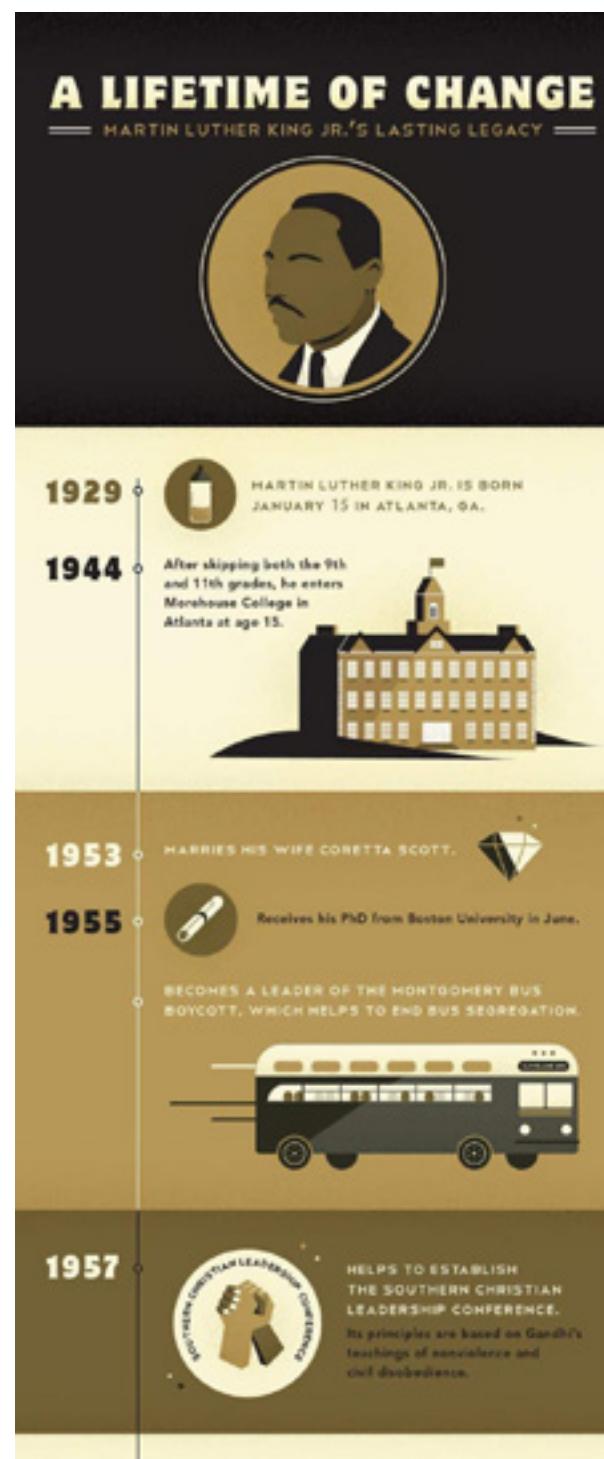
Top Right: Muslim Girls Rise: Inspirational Champions of Our Time Book by Saira Mir

Bottom: Celebrating Pride Month by Mara Drozdova

INFOGRAPHICS ABOUT SIGNIFICANT FIGURES



Left: Feminist Art Queens by Niege Borges



Right: Martin Luther King Jr Infographic,
pikochart.com

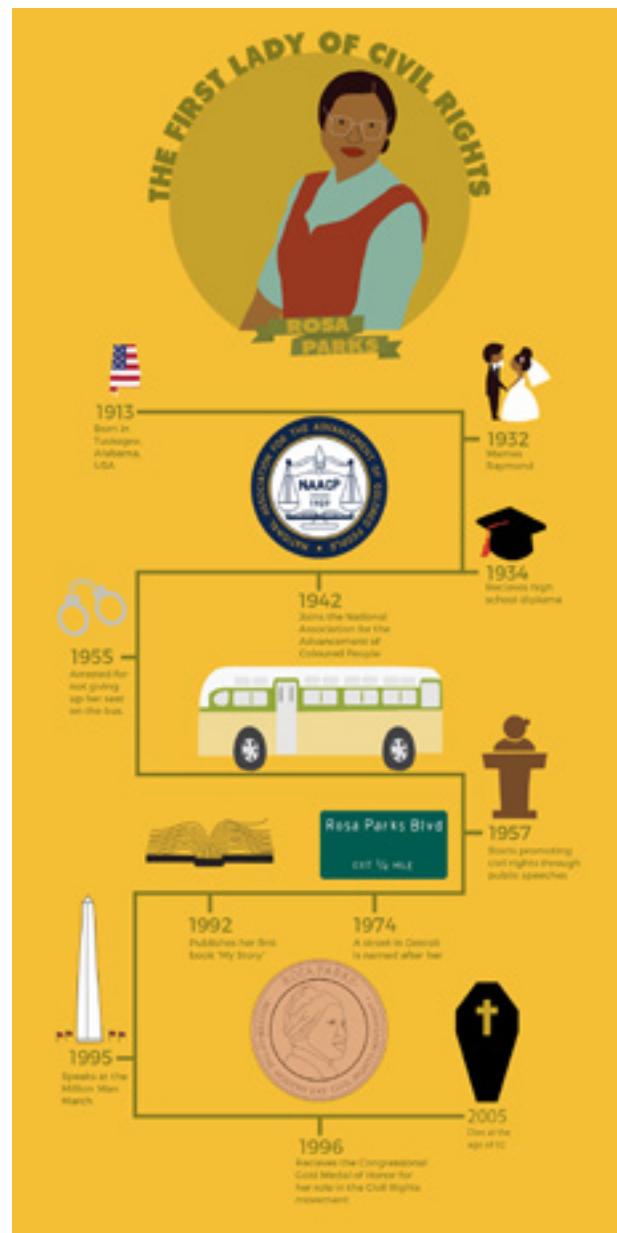


Top: Frida Kahlo: An Illustrated Life by María Hesse



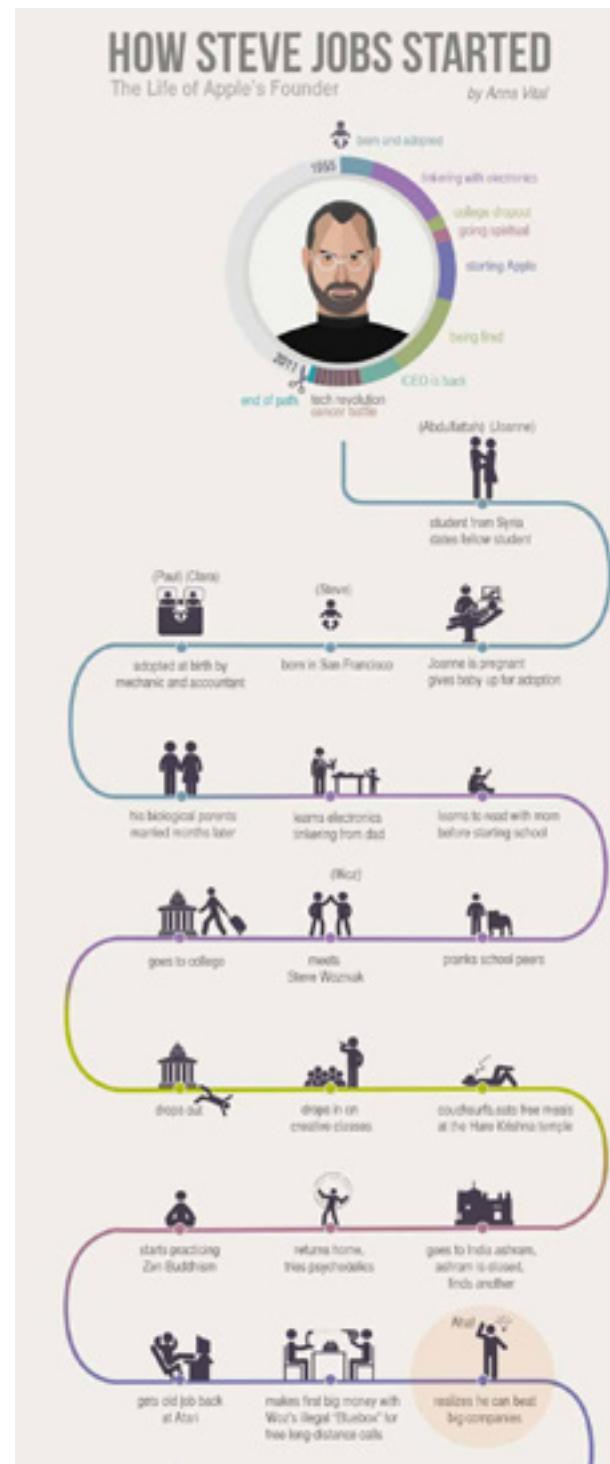
Bottom: Change Makers Around the World by Victoria Fernández

INFOGRAPHICS ABOUT SIGNIFICANT FIGURES



Left: Rosa Parks Infographic
by Catherine Savage

Right: Steve Jobs Infographic, pikochart.com



POSTCARDS WITH PORTRAITS



Top Left: Rad Women Worldwide: Artists and Athletes, Pirates and Punks, and Other Revolutionaries Who Shaped History by Kate Schatz — postcard "N is for Nellie"

Top Right: Anatomy of a Rad Woman by Christa Pierce

Bottom: Chronicles of Naria postcards

POSTCARDS WITH PORTRAITS



Top Left: Il Fasscino Meditarraneo postcard set by Celinda Versluis

Top Right: Peace Heroes Portrait postcards by Martin Rowsell

Bottom: Power and Dignity postcard set by Jesus Barraza and Melanie Cervantes



POSTCARD BACK WITH INFORMATION

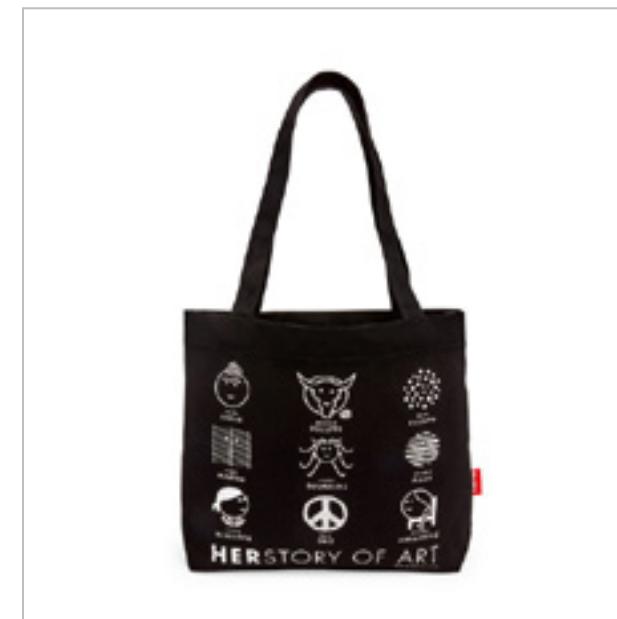


Top: The Woman Postcard by Woman Card

Bottom: Post Pals by Fearless Flamingo



TOTES WITH ICONS



Top Left: History of Art tote bag by MoMa

Top Right: Herstory of Art tote bag by MoMa

Bottom: School Icons tote bag by Shutterfly



TOTES ABOUT EDUCATION & APPRECIATION



Top Left: I Love NY Pride tote bag

Top Right: Get PoLITical tote bag

Bottom: Reading is Cool tote bag

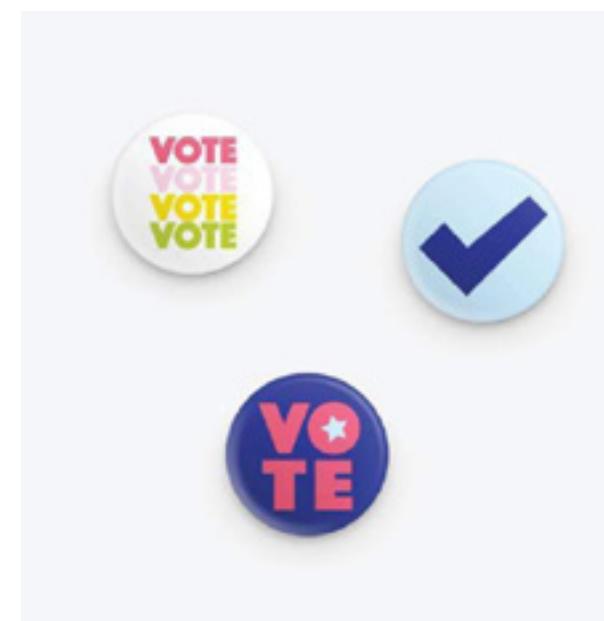
BUTTONS WITH DESIGNS



Top Left: Equality and Empowerment button set by Badge Bomb

Top Right: Keith Haring button set

Bottom: Vote button set by Public School Paper Co.



Top Left: Dubudumo pen set

Top Right: fallingindesign.com

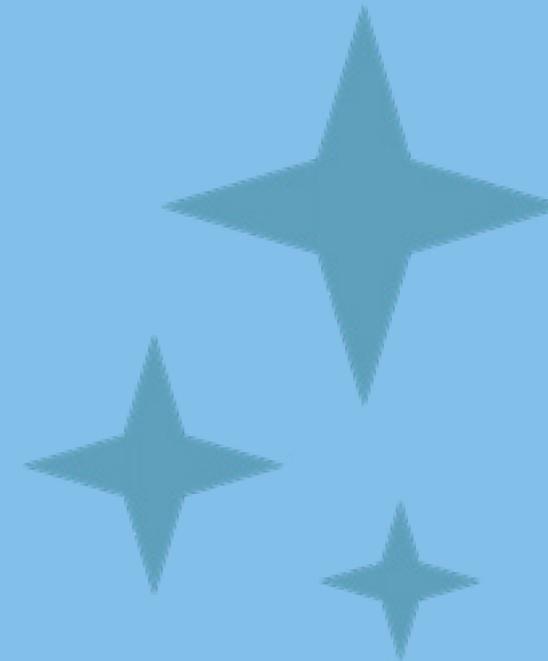
Bottom: fallingindesign.com

NOTE PAD WITH ICONS



Top Left: Untumble spiral notepads

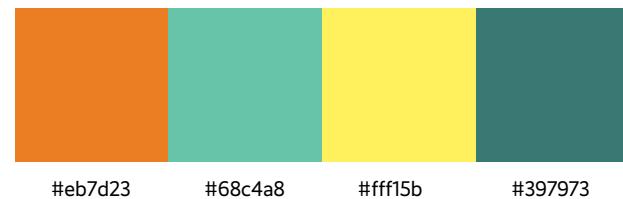
Top Right: Space notepad by redbubble



3. COLOR

BACKGROUND COLOR STUDY

Version 1



#eb7d23 #68c4a8 #fff15b #397973

Version 2



#eb7d23 #9ac6ad #d6205b #4fa2a8

Version 3



#03a3b1 #a23a71 #f1db48 #dc602b

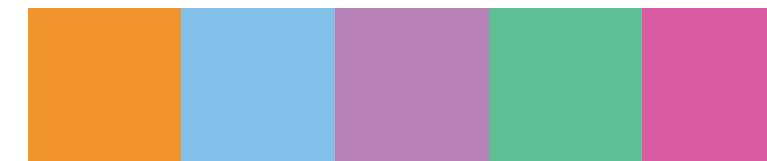
Version 4



#7eaa80 #f68621 #9875b4 #6cc8c2

FINAL COLOR PALETTES

Background Colors



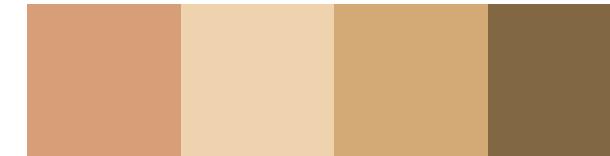
#f2942c #81bfe9 #b981b9 #5ec094 #db5aa1

Icon Colors



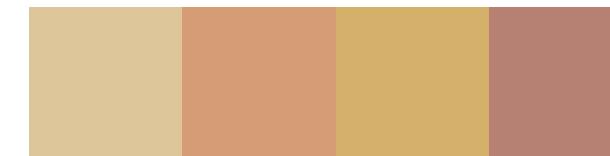
#dd5f26 #61a0bc #955393 #449970 #a8307a

Skin Tones



#d69f76 #eed3ae #d3aa76 #826743

Skin Tones



#dec69b #d69c75 #d4b06b #b67f72

4. TYPOGRAPHY



BOOK TYPE STUDY

Condor Condensed Style: Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789(.,;?!\$&*)

Rogue Sans Style: Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789(.,;?!\$&*)

Enzo Style: Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789(.,;?!\$&*)

Ardoise Std Style: Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789(.,;?!\$&*)

Realist Style: Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789(.,;?!\$&*)

Heading:
Enzo OT Bold,19pt

Subheading:
Enzo OT Medium,17pt

Body Text:
Realist Light,9.5pt

RESEARCH

Textual Influences

One scholarly source that I will use as a reference for properly explaining these words is the chapter “Articulations” in Claudia Milian’s book Latinx (2019). Another source will be Adrianna Rodriguez’s ‘Latinx’ explained: A history of the controversial word and how to pronounce it (2019). These sources are a way of teaching Latinx students to refer to themselves with their proper titles. Additionally, this would teach non-Latinx students to refer to their fellow Latinx peers properly, by not calling and considering them “Spanish,” simply because of the language of their family’s native country.

Heading:
Rogue Sans Medium,21pt

Subheading:
Condor Condensed Regular,17pt

Body Text:
Ardoise Std,9.5pt

RESEARCH

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Heading:
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Subheading:
Condor Condensed Regular,17pt

Body Text:
Ardoise Std,9.5pt

RESEARCH

Textual Influences

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Heading:
Enzo OT Bold,19pt

Subheading:
Enzo OT Medium,17pt

Body Text:
Proxima Nova Condensed
Light, 9.5pt

RESEARCH

Textual Influences

One scholarly source that I will use as a reference for properly explaining these words is the chapter “Articulations” in Claudia Milian’s book Latinx (2019). Another source will be Adrianna Rodriguez’s ‘Latinx’ explained: A history of the controversial word and how to pronounce it (2019). These sources are a way of teaching Latinx students to refer to themselves with their proper titles. Additionally, this would teach non-Latinx students to refer to their fellow Latinx peers properly, by not calling and considering them “Spanish,” simply because of the language of their family’s native country.

FINAL TYPEFACES

Heading:
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Subheading:
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Body Text:
Realist Light,9.5pt

RESEARCH Textual Influences

One scholarly source that I will use as a reference for properly explaining these words is the chapter "Articulations" in Claudia Milian's book Latinx (2019). Another source will be Adrianna Rodriguez's 'Latinx' explained: A history of the controversial word and how to pronounce it (2019). These sources are a way of teaching Latinx students to refer to themselves with their proper titles. Additionally, this would teach non-Latinx students to refer to their fellow Latinx peers properly, by not calling and considering them "Spanish," simply because of the language of their family's native country.



5. LOGO

TYPE EXPLORATION

LATINX TEXT

Condor Condensed Bold

LatinX Text

Condor Condensed Bold

LATINX TEXT

Rogue Sans Medium

LATINX•TEXT

Rogue Sans Medium

LATINX TEXT

Nazare Medium

LatinX Text

Nazare Medium

LATINX TEXT

Enzo Bold

LATINX•TEXT

Enzo Bold

LATINX•TEXT

Enzo Bold

LATINX TEXT

Enzo Bold

LatinX Text

Enzo Bold

LATINX TEXT

Condor Condensed Bold

LATINX TEXT

Condor Condensed Bold

LATINX TEXT

Rogue Sans Medium

LATINX•TEXT

Rogue Sans Medium

LatinX Text

Enzo Bold

LatinX Text

Nazare Medium

TYPE & COLOR EXPLORATION
VERSION 1**LATINX TEXT**

Enzo Bold

LATINX TEXT

Enzo Bold

LATINX•TEXT

Enzo Bold

LATINX•TEXT

Enzo Bold

LATINX TEXT

Enzo Bold

**TYPE & COLOR EXPLORATION
VERSION 2**

LATINX·TEXT

Enzo Bold

LATINX·TEXT

Enzo Bold

LATINX TEXT

Enzo Bold

LATINX TEXT

Enzo Bold

LATINX TEXT

Enzo Bold

LATINX TEXT

Enzo Bold *white type

**LATINX
TEXT**

Enzo Bold *white type

**LATINX
TEXT**

Enzo Bold

LatinX Text

Enzo Bold

LATINX TEXT

Enzo Bold *white type

LATINX TEXT

Enzo Bold

LATINX TEXT

Enzo Bold

LATINX TEXT

Enzo Bold *white type

**TYPE & COLOR EXPLORATION
VERSION 3**

LATINX TEXT

Enzo Bold *white type

LATINX TEXT

Enzo Bold

**LATINX
TEXT**

Enzo Bold *white type

LATINX TEXT

LATINX TEXT

COLOR EXPLORATION

LATINX TEXT

Enzo Bold

LATINX TEXT

Enzo Bold

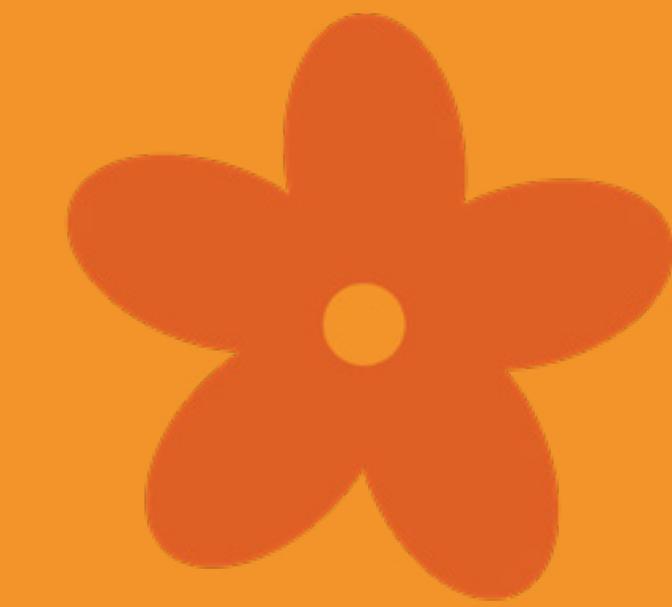
LATINX TEXT

Enzo Bold *white type

FINAL LOGO

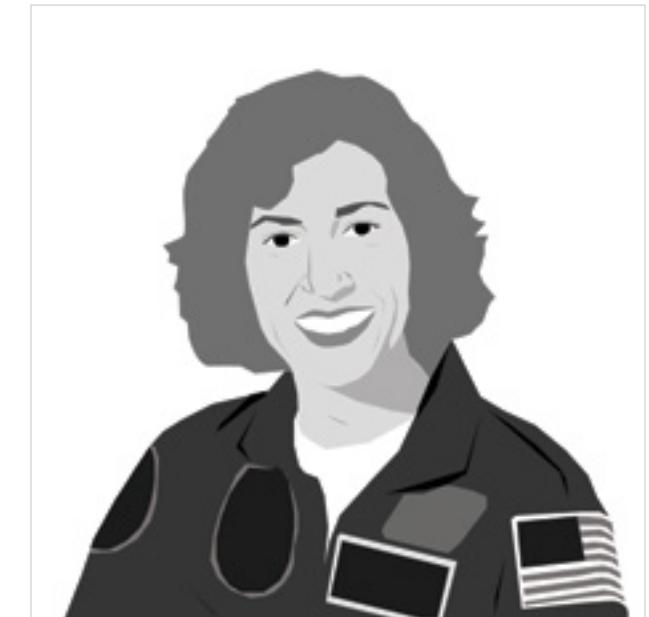
LATINX TEXT

Enzo Bold *white type



6. ILLUSTRATIONS

ILLUSTRATION PROCESS



BACKGROUND EXPLORATION



FINAL ILLUSTRATION SAMPLE



FINAL ILLUSTRATIONS





7. BOOK LAYOUT

LAYOUT SKETCH

Back	Cover	Blank	Half Title	Half Title	Latinx	Latinx	Figure 2	Figure 2	Figure 5	Figure 8
Full Title	Full Title	Copyright	Dedication				Figure 1	Figure 2	Figure 4	Figure 7
Contents	Contents						Figure 1	Figure 2	Figure 4	Figure 7
Figure 3	Figure 3						Figure 3	Figure 4	Figure 5	Figure 8
Figure 6	Figure 6						Figure 6	Figure 7	Figure 8	

COVER VERSIONS 1

Figure 9	Figure 9	Figure 10	Figure 11
Figure 12	Figure 12	Figure 13	Figure 14
Figure 15	Figure 15	Figure 16	Figure 17
Figure 18	Figure 18	Figure 19	Figure 20
Glossary	Glossary	Glossary	Blank



COVERS VERSIONS 2

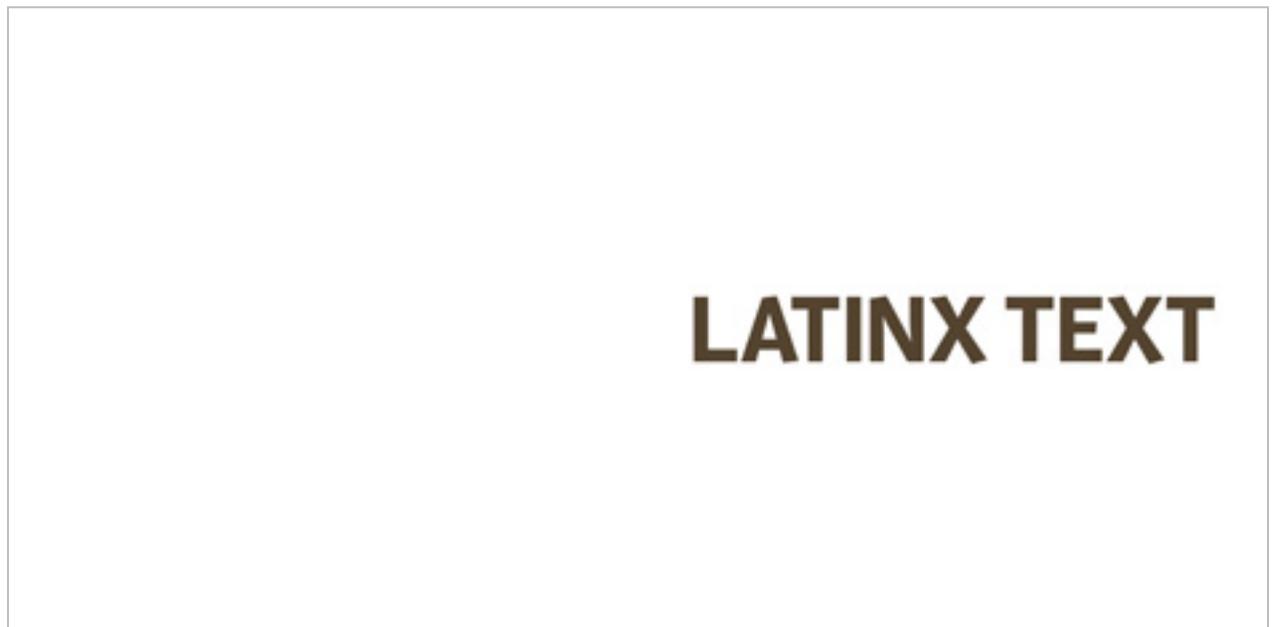


COVER VERSIONS 3



COVERS VERSIONS 4

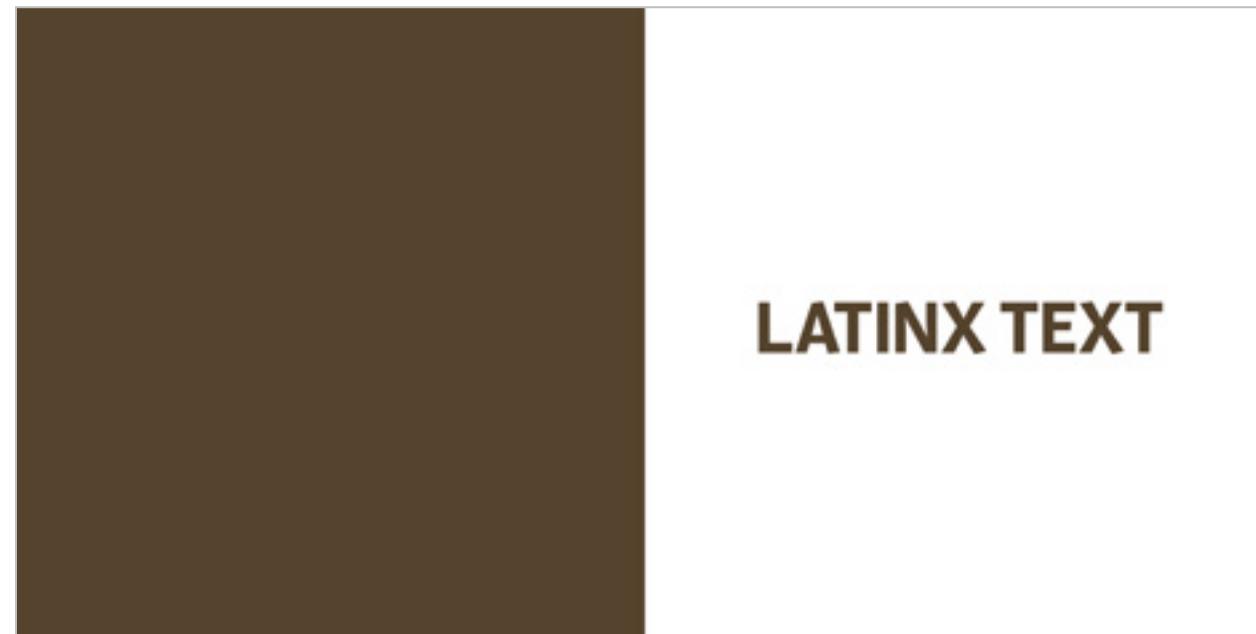


FINAL COVER**HALF TITLE SPREAD VERSIONS 1**

LATINX TEXT

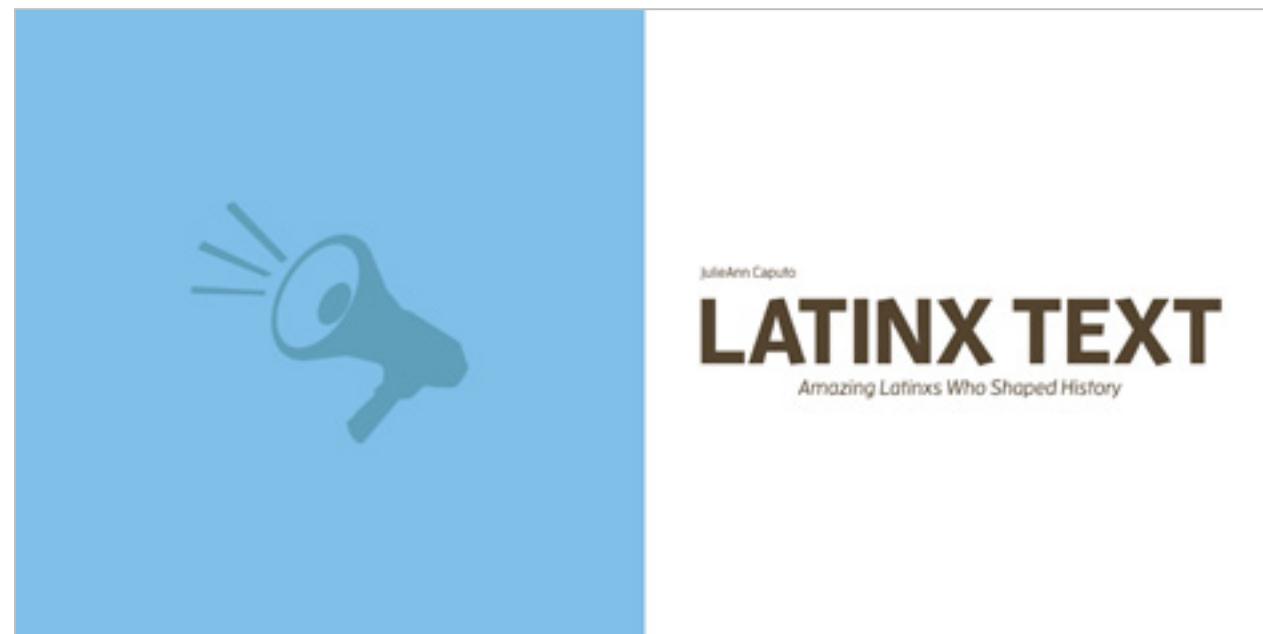
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FINAL HALF TITLE SPREAD

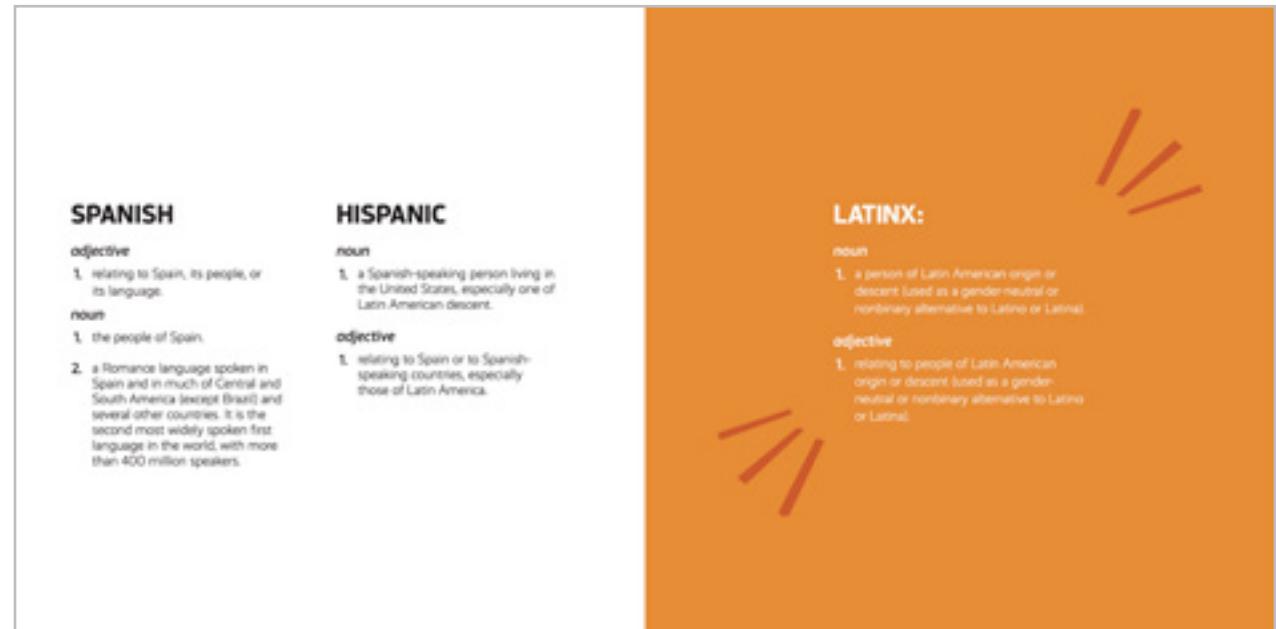


FULL TITLE SPREAD VERSIONS 1



FULL TITLE SPREAD VERSIONS 2**FINAL FULL TITLE SPREAD**

LATINX DEFINITION SPREAD VERSIONS 1



LATINX DEFINITION SPREAD VERSIONS 3



LATINX DEFINITION SPREAD VERSIONS 4



LATIN AMERICA

HISPANIC

Latin

- a Spanish-speaking person living in the United States, especially one of Latin American descent

adjective

- referring to Spain or to Spanish-speaking countries, especially those of Latin America

SPANISH

adjective

- referring to Spain, its people, or its language

noun

- the people of Spain
- a Romance language spoken in Spain and in much of Central and South America (except Brazil) and several other countries. It is the second most widely spoken first language in the world (with more than 400 million speakers)

18

LATINX DEFINITION SPREAD VERSIONS 5



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LATINX DEFINITION SPREAD VERSIONS 6



FINAL LATINX DEFINITION SPREAD



CONTENTS SPREAD VERSIONS 1

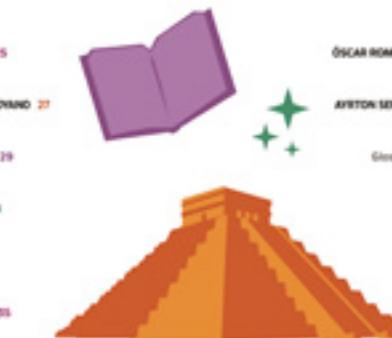
Contents			
PURA BELPRÉ 1	GABRIEL GARCÍA MÁRQUEZ 13	EVO MORALES 25	ÓSCAR ROMERO 37
BARUJ BIENACERRAF 3	DOLORES HUERTA 15	MARÍA ELENA MOYANO 27	AYRTON SENNA 39
CESAR CHAVEZ 5	RIGOBERTA MENCHÚ TUM 17	PABLO NERUDA 29	Glossary 41
JULIO CORTÁZAR 7	ANA MENDIETA 19	ELLEN OCHOA 31	
RAFFI FREEMAN-GURSPAN 9	THE MIRABAL SISTERS 21	PELÉ 33	
EDUARDO GALEANO 11	GABRIELA MISTRAL 23	SYLVIA RIVERA 35	



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PAGE LAYOUT EXPLORATION



CESAR CHAVEZ
U.S.A (Mexico)

Farmers are an essential workforce in every country. But oftentimes their work becomes forgotten. However, one man refused for farmers to go unnoticed and unheard and his name was Cesar Chavez. Cesar Estrada Chavez was born on March 31st, 1927 near Yuma, Arizona to Mexican immigrant parents. In 1930 Cesar and his family moved to California and for the next decade they would move around the state working in the fields. During this time Cesar witnessed the awful conditions that existed for laborers. He used the grape migrant camps, corrupt labor contractors, minuscule wages for tough work, and racism. After this moment, Cesar knew what he wanted to dedicate his life to.

In 1952 Cesar met Father Donald McDonnell, an active Catholic priest, and Peñafiel, an organizer with the Community Service Organization, who recruited him to join their group. It was not long before Cesar was appointed as national director. However, in 1962, he resigned to focus on founding and organizing the Farm Workers Association (FWA), a union for farm workers. Everything changed for Cesar when his FWA joined a strike on behalf of farm workers in grape fields. It only took a few months for Cesar to become nationally known. In 1966, Cesar began his famous march on Sacramento and urged for a consumer boycott to help negotiate the demands of the union. After years of strikes and hard work, July 29, 1970, grape growers signed contracts recognizing the farm workers in the grape fields.

26

Banfield Chiquita
grape action in me

Northeast Chiquita
grape action in me



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For the next thirty years Cesar continued his strong commitment to the problems of some of the poorest workers across America. Cesar's movement and Cesar's success in raising salaries and improving working conditions for farm workers in California, Texas, Arizona, and Florida. Cesar Chavez witnessed the issues for farm workers and never stopped until they were treated and compensated fairly. Cesar showed an unmatched resilience in order to ensure that field workers across America could unionize and bargain for fair conditions and wages.

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FINAL PAGE LAYOUT



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Fun Fact:
California grows over 200 different crops which include grapes, oranges and strawberries.



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GLOSSARY VERSIONS 1

Glossary

Pura Belpré	Baruj Benacerraf	Raffi Freeman-Gurspan
Book: symbolizes her job as an author and librarian.	Pinc the Mouse: symbolizes the first story she wrote and published, <i>Pinc and Marinka</i> .	Microscope: symbolizes her job as immunologist.
Grapes: symbolizes the Césars' great strike.	Aztec Eagle/Hedge Bird: symbolizes the important workers of Mexican descent on the UPW flag.	DNA: symbolizes the theme of components of DNA.
Orange: one of the top crops in California.	Book: symbolizes his job as a writer and author.	Eye: symbolizes the theme of self-identity in his books.
Book: symbolizes his job as a writer and author.	Map of Latin America: symbolizes the theme of Latin America in his books.	Obsession: symbolizes the theme of obsession in his books.
Book: symbolizes his job as an author.	History icon: symbolizes one of the themes of history in his books.	USA Flag: symbolizes her job as the first openly transgender staff member at the White House.

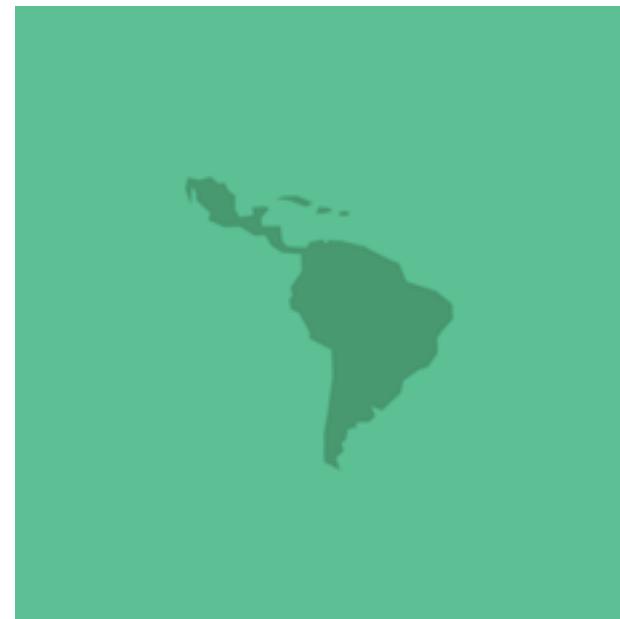
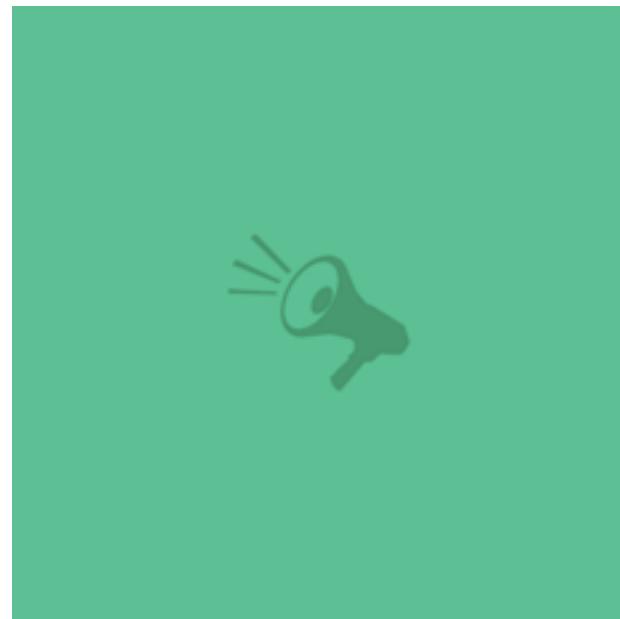
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Book: symbolizes his job as an author.	Temple of Kukulcán at Chichen Itza: symbolizes the Mayan culture and heritage.	Book: symbolizes his job as an author.	Megaphone: symbolizes her job as an activist.

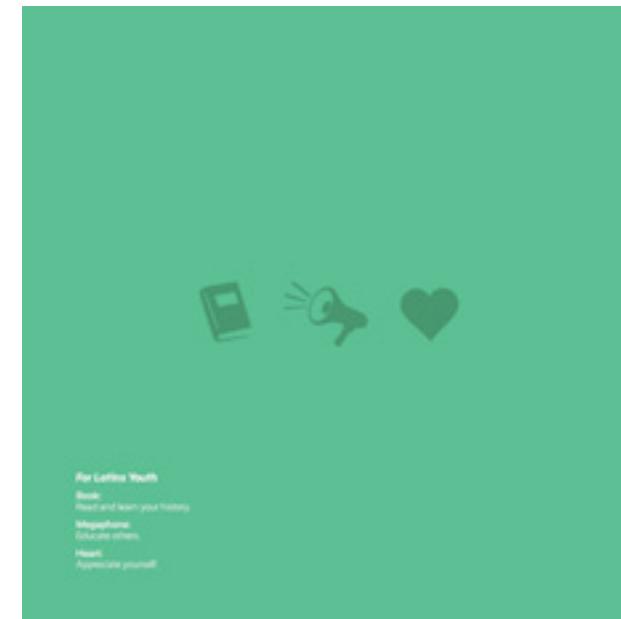
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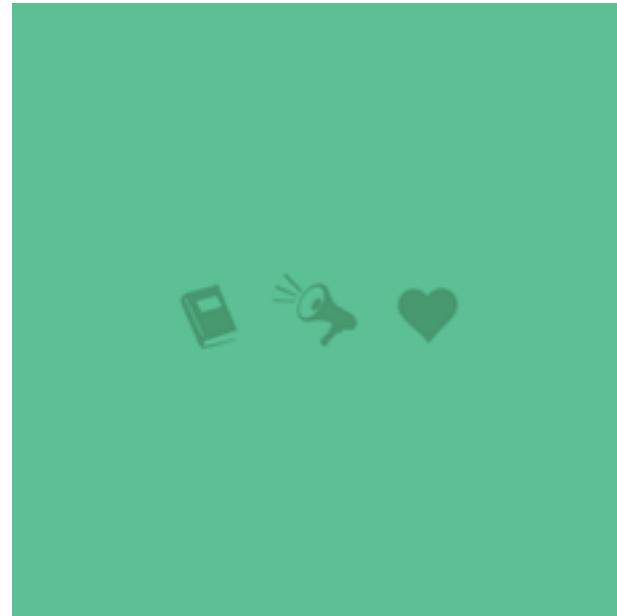
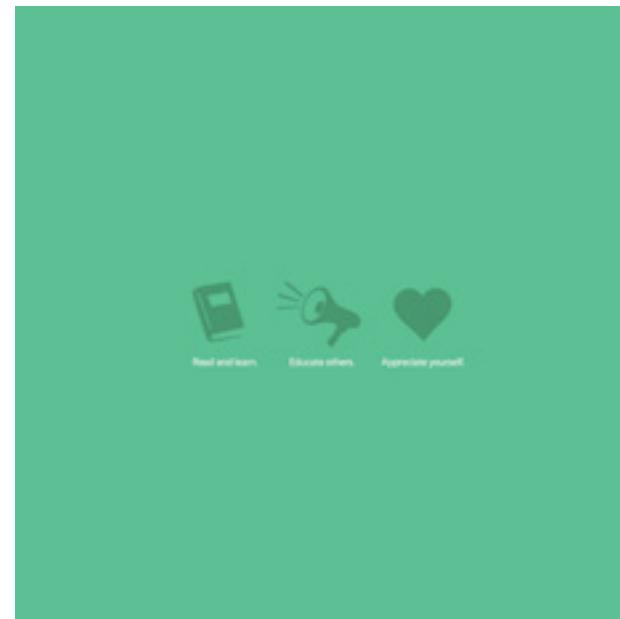
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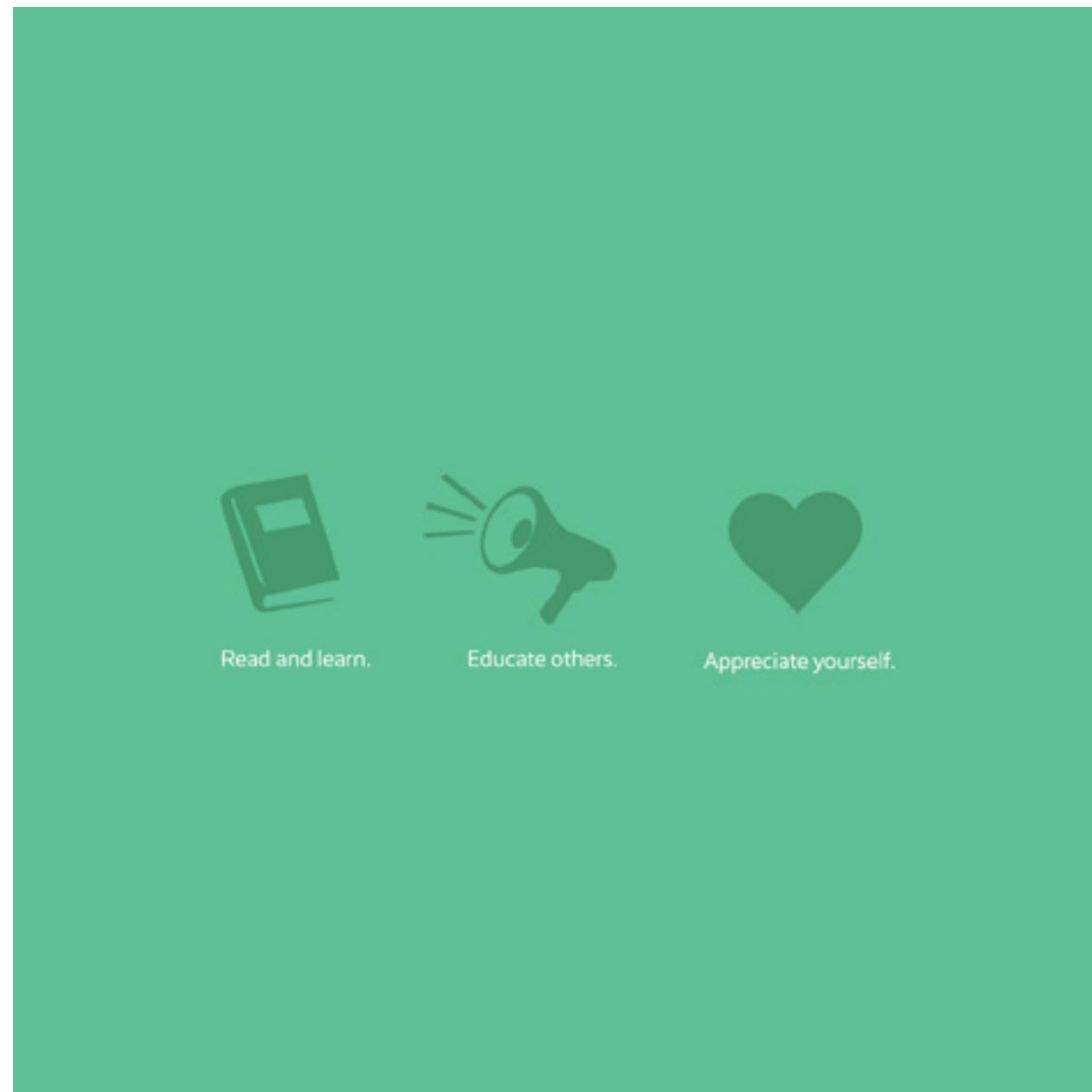
BACK COVER VERSIONS 2



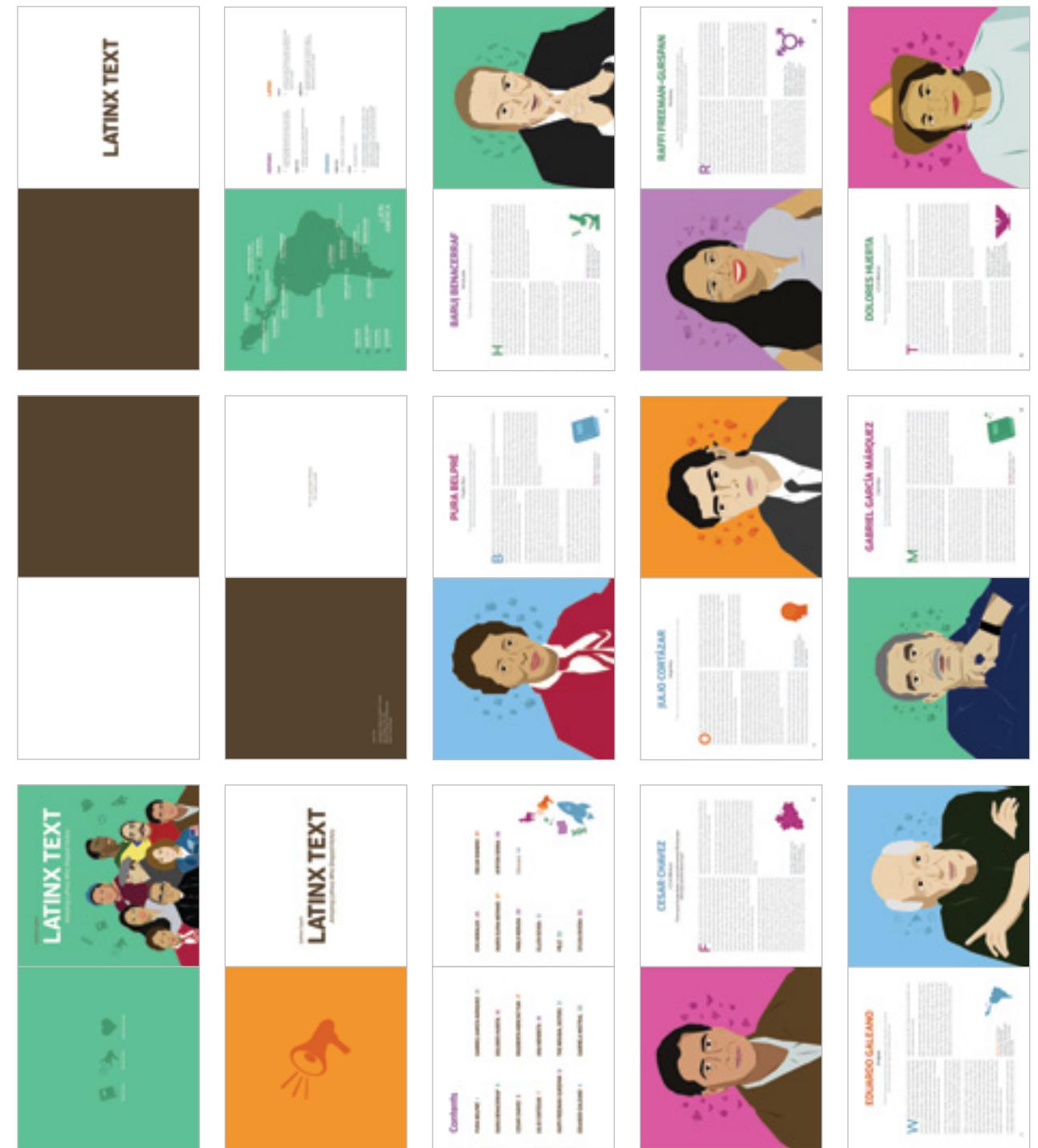
For Latino Youth
Book:
Read and learn your history
Megaphone:
Educate others
Heart:
Appreciate yourself

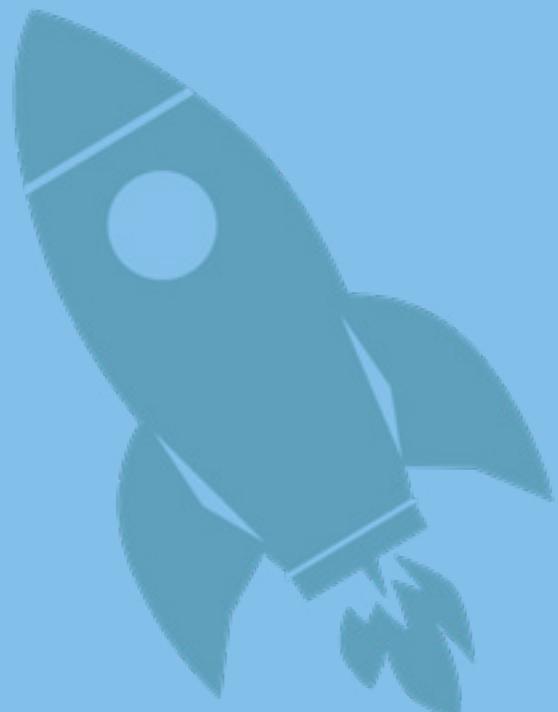
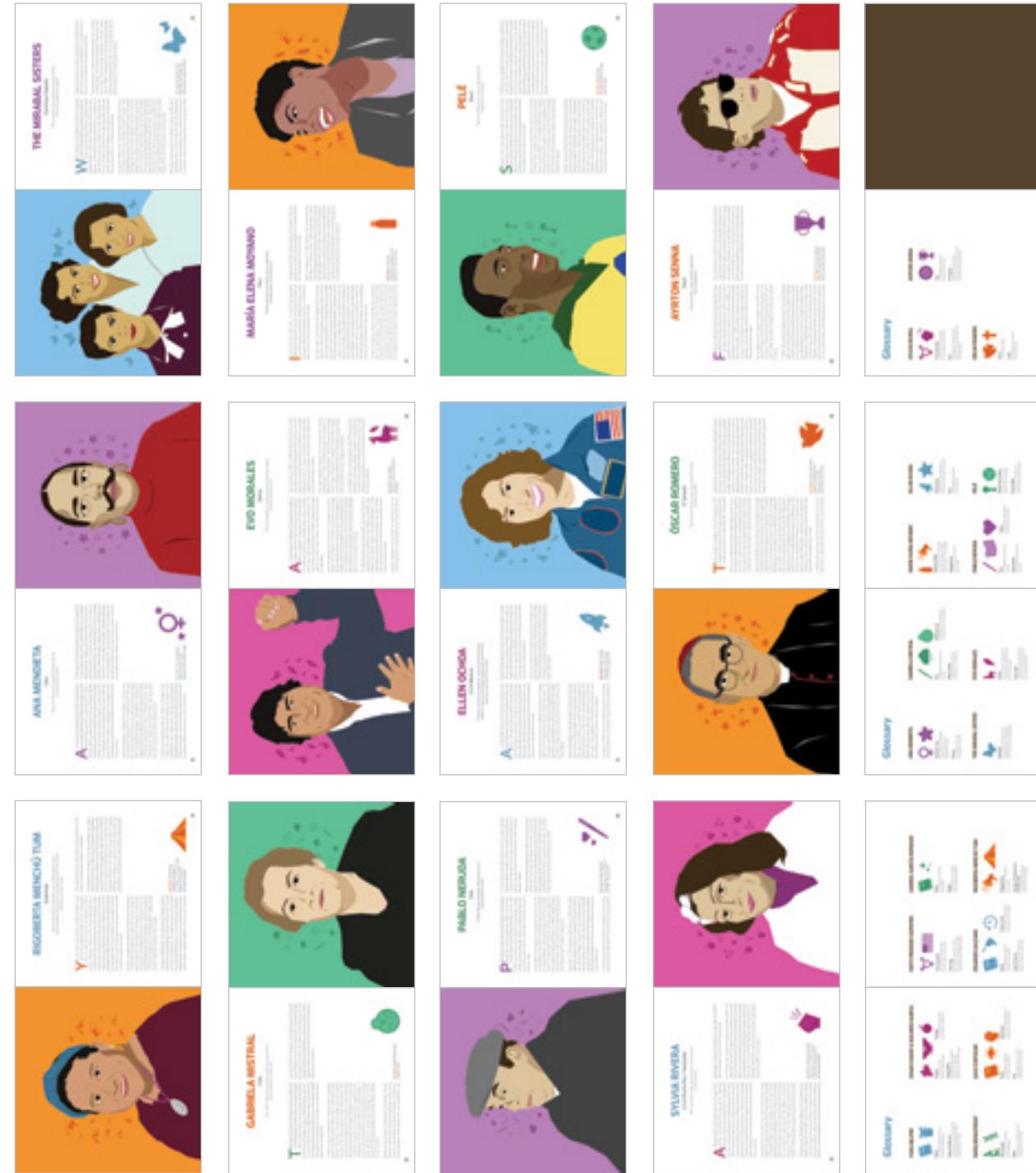


FINAL BACK COVER



FINAL LAYOUT





8. WEBSITE

WEBSITE HERO IMAGE
VERSIONS 1



WEBSITE HERO IMAGE
VERSIONS 2



LATINX TEXT

LATINX TEXT



LATINX TEXT

LATINX TEXT



WEBSITE HERO IMAGE
VERSIONS 3

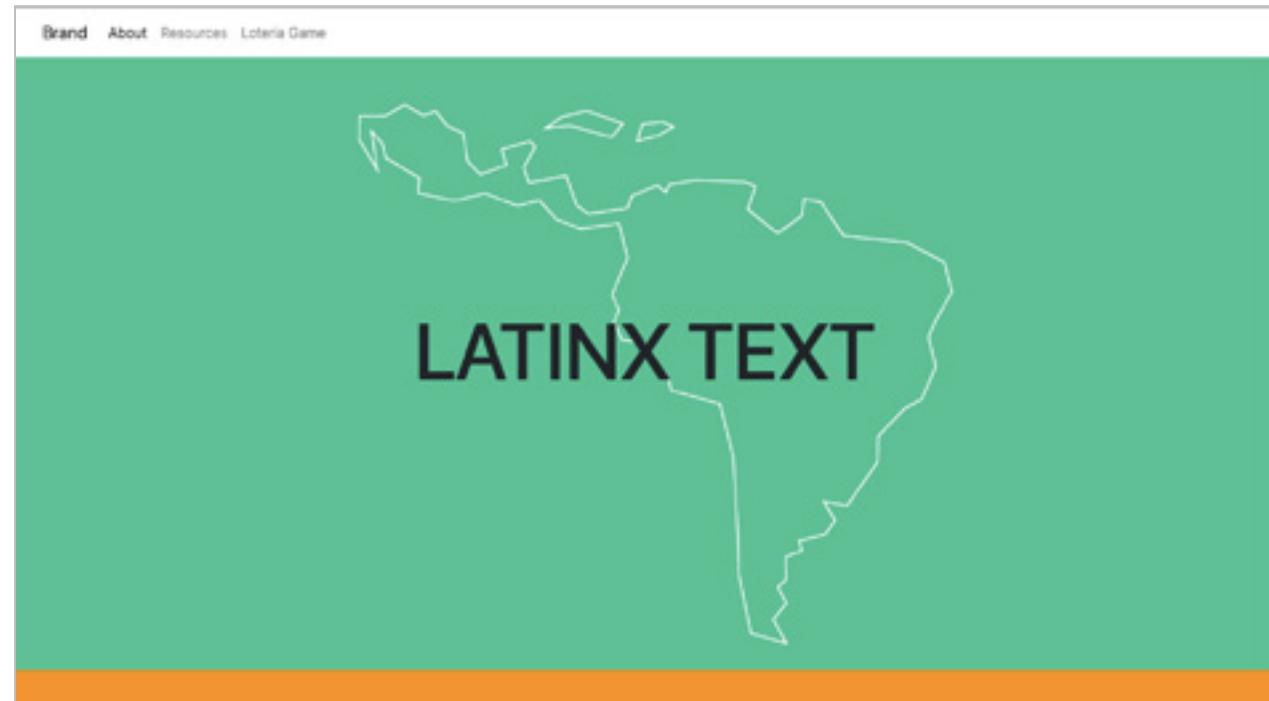




FINAL WEBSITE HERO IMAGE



WEBSITE HOME PAGE VERSION 1



A screenshot of the 'About' page. The page has an orange header with the word 'About' in white. Below the header, there are three sections: 'Students', 'Educators', and 'Mission'. The 'Students' section contains text about the website's purpose for students. The 'Educators' section contains text about the website's purpose for educators. The 'Mission' section contains text about the website's mission to highlight underrepresented Latinx figures. At the bottom of the page, there is a decorative footer with four colored squares (white, blue, green, and white) containing small profile pictures of people.

WEBSITE LATINX FIGURE PAGE VERSION 2

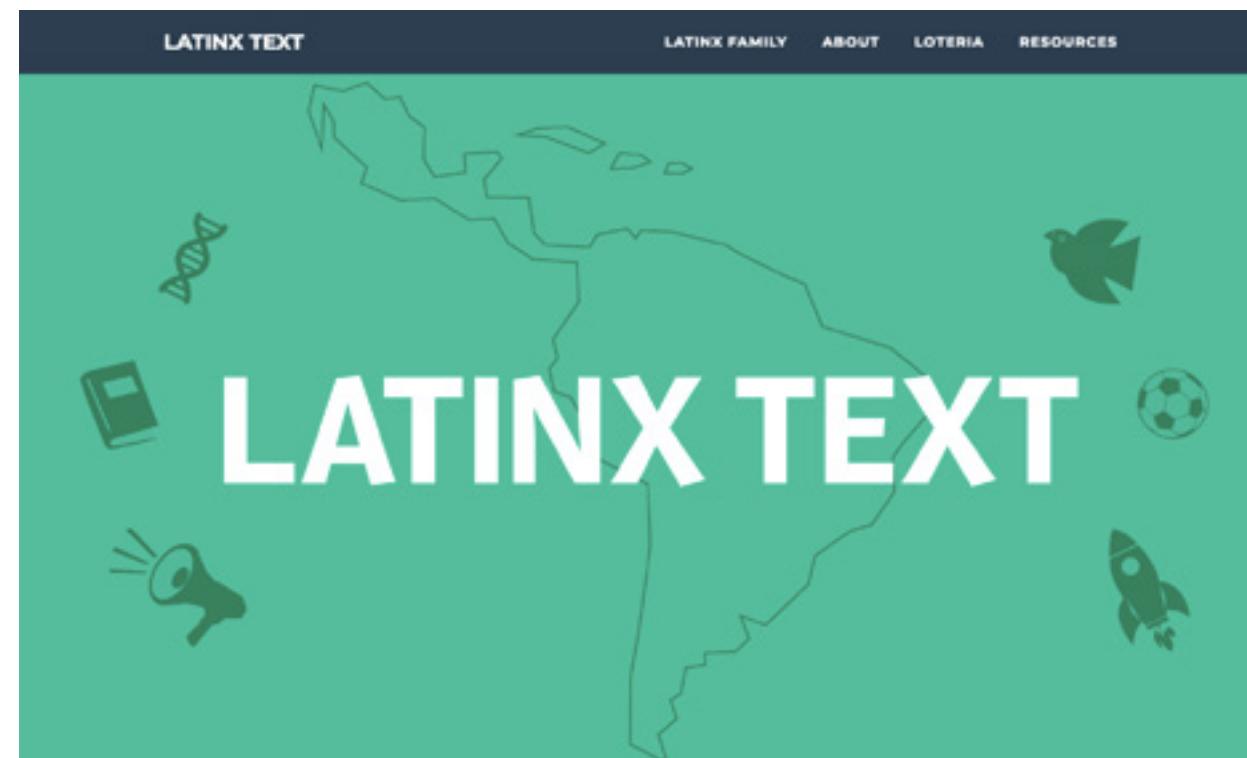
A continuation of the website page. It features an orange header with the word "ABOUT" in white capital letters. Below this, there are three sections: "Students", "Educators", and "Mission".

Students
For years, the American curriculum has glossed over Latin American figures and their accomplishments. This website aims to educate young people about the lives and contributions that Latin Americans have made throughout history.

Educators
This website aims to be a hub for educators to access educational games for schoolchildren, scholarly materials to aid in lesson plan design and various sources to supplement the educational experience.

Mission
Our mission is to highlight and address the issue of underrepresentation of Latina figures' accomplishments. This is done in order to provide Latinx youth a proper window into their heritage while allowing others to develop an understanding and increase awareness about these significant individuals.

FINAL WEBSITE HOME PAGE



The "ABOUT" page has a teal header bar with the "LATINX TEXT" logo and navigation links for "LATINX FAMILY", "ABOUT", "LOTERIA", and "RESOURCES". Below the header is a decorative horizontal bar with colored segments. The main content area is teal and contains three sections: "Students", "Educators", and "Mission". Each section includes a brief description and a "Read More" link. At the bottom right is a copyright notice: "Copyright © Brand 2020".

ABOUT

Students
For years, the American curriculum has glossed over Latin American figures and their accomplishments. This website aims to educate young people about the lives and contributions that Latin Americans and those of Latin American descent have made throughout history.

Educators
This website aims to be a hub for educators to access educational games for schoolchildren, scholarly materials to aid in lesson plans, and various sources to supplement the educational experience overall.

Mission
Our mission is to highlight and address the issue of underrepresentation of Latinx figures' accomplishments. This is done in order to provide Latinx youth a proper window into their heritage while allowing others to develop an understanding and increase awareness about these significant individuals.

The "LATINX FAMILY" page has a white header bar with the "LATINX TEXT" logo and navigation links for "LATINX FAMILY", "ABOUT", "LOTERIA", and "RESOURCES". The main content area is white and displays a grid of six portrait photographs of diverse Latinx individuals. The photos are arranged in two rows of three. The top row shows a woman in a red jacket, a man in a black suit, and a man in a brown jacket. The bottom row shows a person in an orange shirt, a woman in a purple shirt, and an older man in a blue shirt.

WEBSITE LATINX FIGURE PAGE VERSION 1

Brand About Resources Lotería Game

Pura Belpré

"To appreciate the present, one must have a knowledge of the past...to know where we go, we must know from where we came..."



Quiz Question 1
a
b
c

Quiz Question 2
a
b
c

Quiz Question 3
a
b
c

knowledge of the past...to know where we go, we must know from where we came..."



Quiz Question 1
a
b
c

Quiz Question 2
a
b
c

Quiz Question 3
a
b
c

Answers

WEBSITE LATINX FIGURE PAGE VERSION 2

Brand Resources Lotería Game

PURA BELPRÉ



"To appreciate the present, one must have a knowledge of the past...to know where we go, we must know from where we came..."



Quiz Question 1
a
b
c

Quiz Question 2
a
b
c

Quiz Question 3
a
b
c

Answers

FINAL LATINX FIGURE PAGE

LOTERIA PAGE VERSION 1

LATINX TEXT LOTERIA RESOURCES

PURA BELPRÉ



"To appreciate the present, one must have a knowledge of the past... to know where we go, we must know from where we came..."

LATINX TEXT LOTERIA RESOURCES

1. In what city of Puerto Rico was Pura Belpré born?
 A. Ponce
 B. Aguadilla
 C. Cidra

2. Belpré was the first Puerto Rican woman to be hired by the New York Public Library System.
 True
 False

3. What did Belpré pioneer as a librarian during her outreach work?
 A. Starting a food pantry
 B. Bilingual narration of stories
 C. Starting a book club

[Answers](#)

[Next Quiz!](#)

LATINX TEXT LOTERIA RESOURCES

LOTERIA



LATINX TEXT LOTERIA RESOURCES

History of Lotería

The traditional Lotería game originated in Italy. Through trading, it found its way to Spain, and finally came to Mexico in 1769 through colonization. Lotería was originally played by the upper class.

However, overtime more people around Mexico began to play the enjoyable game. Ever since, Lotería has been a part of family gatherings and parties where people can spend time together and share the fun!

LOTERIA PAGE VERSION 2

LATINX TEXT **LOTERIA** **RESOURCES**

Game Levels

1. Latinx Family
The first level consists of tablas and cards that only include the significant figures. This is

2. Latinx Family & Symbols
The second level consists of tablas and cards that include both significant figures and related

3. Latinx Symbols
The third level is the most difficult which relies on the player being tested on their knowledge

LATINX TEXT **LOTERIA** **RESOURCES**

LOTERIA

LATINX TEXT **LOTERIA** **RESOURCES**

How to Play

1. Each player chooses a tabla at random. One player is assigned to be the "caller" which draws each playing card at a time and calls out the card.
2. The caller starts the game by drawing a card from the deck and reads the name aloud.
3. If the image of the card is on the player's tabla, then an object (a coin, pebble, dry bean or other small object) is placed on top of each respective image on the tabla.
4. This is repeated until someone completes a row (horizontally, diagonally, or vertically) on their tabla and shouts "lotería!"

LATINX TEXT **LOTERIA** **RESOURCES**

History of Loteria

The traditional Loteria game originated in Italy. Through trading, it found its way to Spain, and finally came to Mexico in 1769 through colonization. Loteria was originally played by the upper class. However, overtime more people around Mexico began to play the enjoyable game. Ever since, Loteria has been a part of family gatherings and parties where people can spend time together and share the fun!

LOTERIA PAGE VERSION 2

LATINX TEXT

LOTERIA RESOURCES

How to Play

1. Each player chooses a tabla at random. One player is assigned to be the "caller" which draws each calling card at a time and calls out the card. *Reminder: cut out calling cards before starting game.

2. The caller starts the game by drawing a card from the deck and reads the name aloud.

3. If the image of the card is on the player's tabla, then an object (a coin, pebble, dry bean or other small object) is placed on top of each respective image on the tabla.

4. This is repeated until someone completes a row (horizontally, diagonally, or vertically) on their tabla and shouts "lotería!"

Classroom Games for Educators

LATINX TEXT

LOTERIA RESOURCES

1. Latinx Family
The first level consists of tablas and cards that only include the significant figures. This is meant to be the easiest version of the game which helps players recognize the Latinx figures' names and faces.

2. Latinx Family & Symbols
The second level consists of tablas and cards that include both significant figures and related icons. This is a medium level version of the game that helps players relate each figure to their relevant occupation or impact they had through the specific icons.

3. Latinx Symbols
The third level is the most difficult which relies on the player being tested on their knowledge of each significant figure. The cards being called will consist of each significant figure. However, they will have to know the icon related to that person. Some icons could be used for multiple figures, but it is up to the player to defend their choice for each card which encourages discussion among players.

LATINX TEXT

LOTERIA RESOURCES

Classroom Games for Educators

LATINX TEXT LATINX FAMILY TABLE 1

LATINX TEXT LATINX FAMILY SYMBOLS TABLE 2

LATINX TEXT LATINX SYMBOLS TABLE 3

FINAL LOTERIA PAGE

LATINX TEXT LOTERIA RESOURCES

LOTERIA

LATINX TEXT LOTERIA RESOURCES

History of Loteria

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However, overtime more people around Mexico began to play the enjoyable game. Ever since, Loteria has been a part of family gatherings and parties where people can spend time together and share the fun!

How to Play

LATINX TEXT LOTERIA RESOURCES

How to Play

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4. This is repeated until someone completes a row (horizontally, diagonally, or vertically) on their tabla and shouts "loteria!"

Classroom Games for Educators

LATINX TEXT LOTERIA RESOURCES

Classroom Games for Educators

RESOURCES PAGE VERSION 1

LATINX TEXT LOTERIA RESOURCES

RESOURCES

Libraries, Museums & Educational Centers

- Americas Society
- Casita Maria Center for Arts & Education
- Center for Latin American, Caribbean, and Latino Studies
- El Museo del Barrio
- Hispanic Society Museum & Library
- Jorge Luis Borges Library at Instituto Cervantes
- National Museum of the American Indian

Source: Latinx Project, Brown University

LATINX TEXT LOTERIA RESOURCES

Community Oriented Programs

- Afro Latin Jazz Alliance
- Calpulli Mexican Dance Company
- El Taller Latino Americano
- Los Pleneros de la 21
- Mano a Mano: Mexican Culture Without Borders
- Pregones Theater

Books for Children

- Béisbol: Latino Baseball Pioneers and Legends by Jonah Winter
- Lucky Broken Girl by Ruth Behar

LATINX TEXT LOTERIA RESOURCES

- Center For Puerto Rican Studies Library
- Cisneros Institute- MoMA
- CUNY Dominican Studies Institute
- CUNY Mexican Studies Institute
- National Museum of the American Indian
- NYU Center for Latin American and Caribbean Studies
- Sociedad Educativa de las Artes (Society of the Educational Arts)
- The Clemente Soto Vílez Cultural & Educational Center

Community Oriented Programs

LATINX TEXT LOTERIA RESOURCES

Books for Children

- Béisbol: Latino Baseball Pioneers and Legends by Jonah Winter
- Bravo!: Poems About Amazing Hispanics by Margarita Engle
- Dolores Huerta: A Hero to Migrant Workers by Sarah E. Warren
- Dreamer by Yuyi Morales
- From North to South by René Colato Laínez
- Harvesting Hope: The Story of Cesar Chavez by Kathleen Krull
- In My Family by Carmen Lomas Garza
- My Name Is Celia: The Life of Celia Cruz by Monica Brown
- My Name Is Gabriela: The Life of Gabriela Mistral by Monica Brown
- Nuestra América 30 Inspiring Latinas/Latinos Who Have Shaped the United States by Sabrina Vourvoulias
- Planting Stories: The Life of Librarian and Storyteller Pura Belpre by Anika Aldamuy Denise
- Portraits of Hispanic Heroes by Juan Felipe Herrera

FINAL RESOURCES PAGE

LATINX TEXT LOTERIA RESOURCES

RESOURCES



Libraries, Museums & Educational Centers

- Americas Society
- El Museo del Barrio

LATINX TEXT LOTERIA RESOURCES



Community Oriented Programs

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LATINX TEXT LOTERIA RESOURCES



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- NYU Center for Latin American and Caribbean Studies

LATINX TEXT LOTERIA RESOURCES



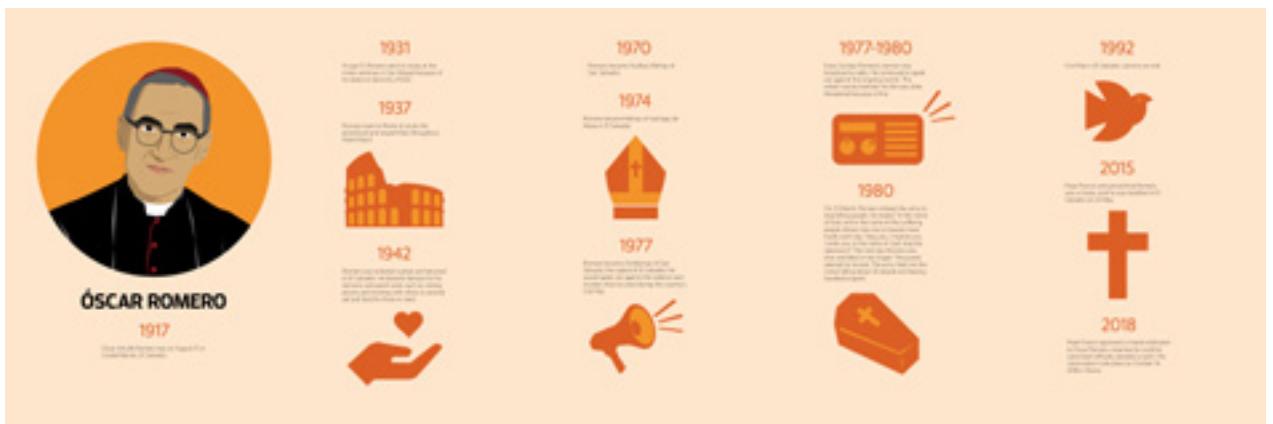
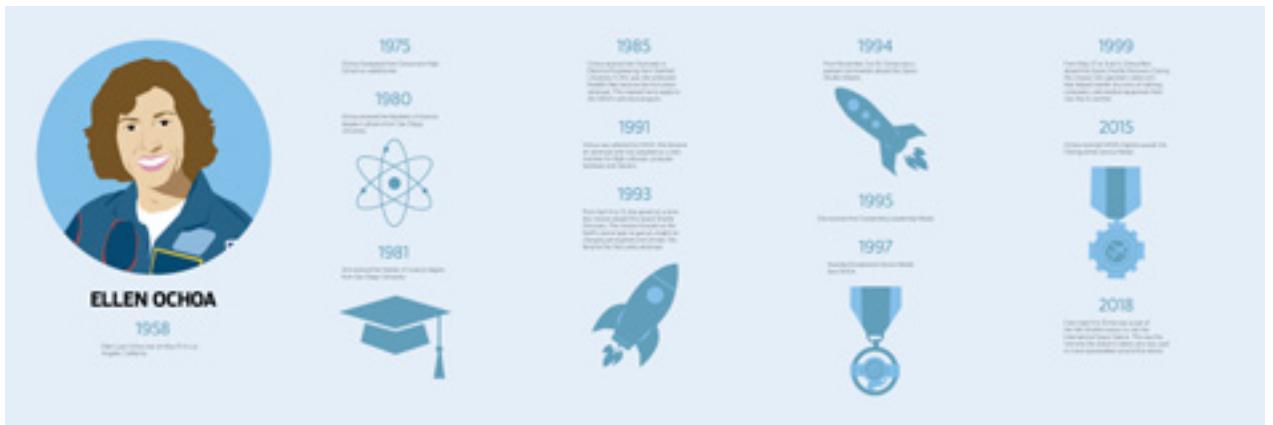
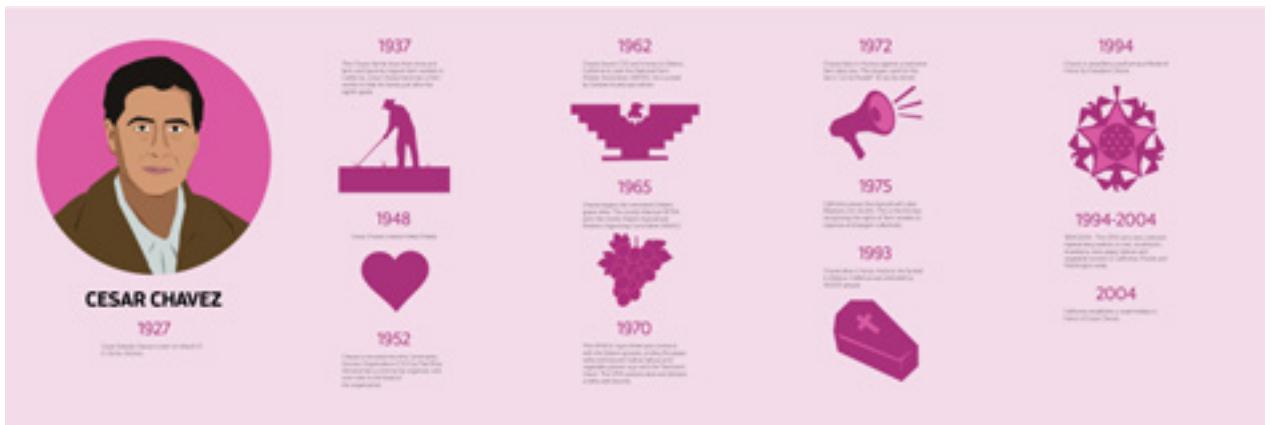
Books for Children

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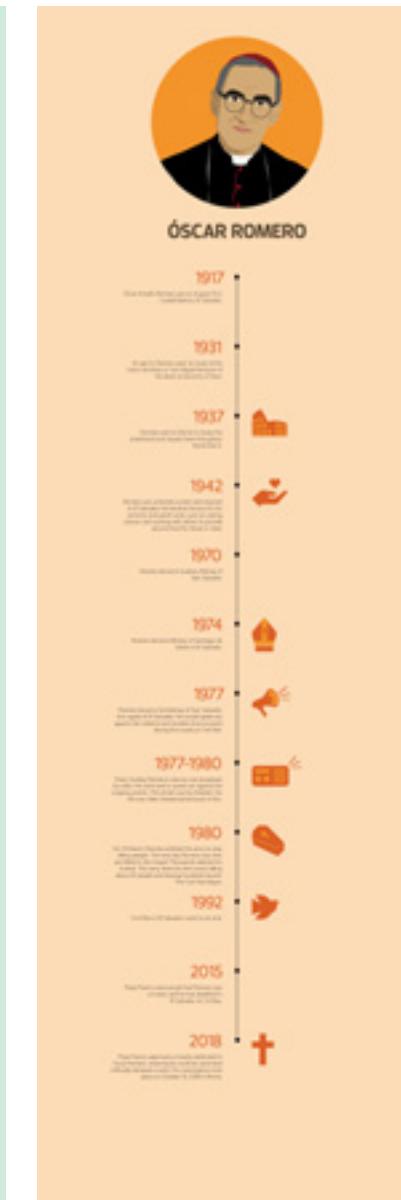
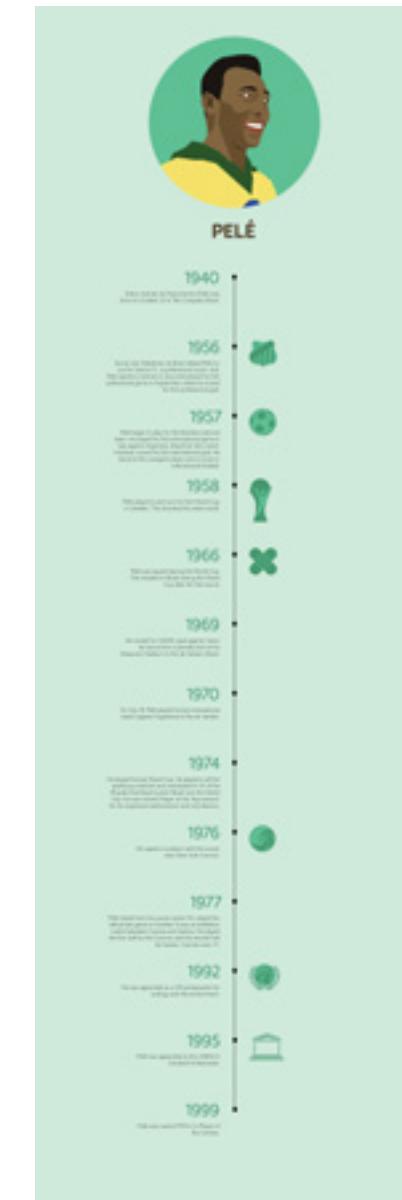
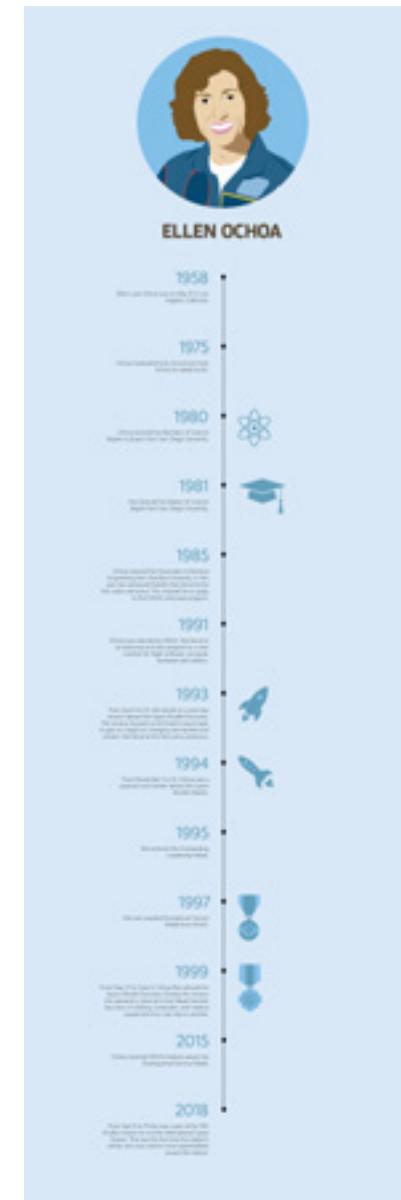
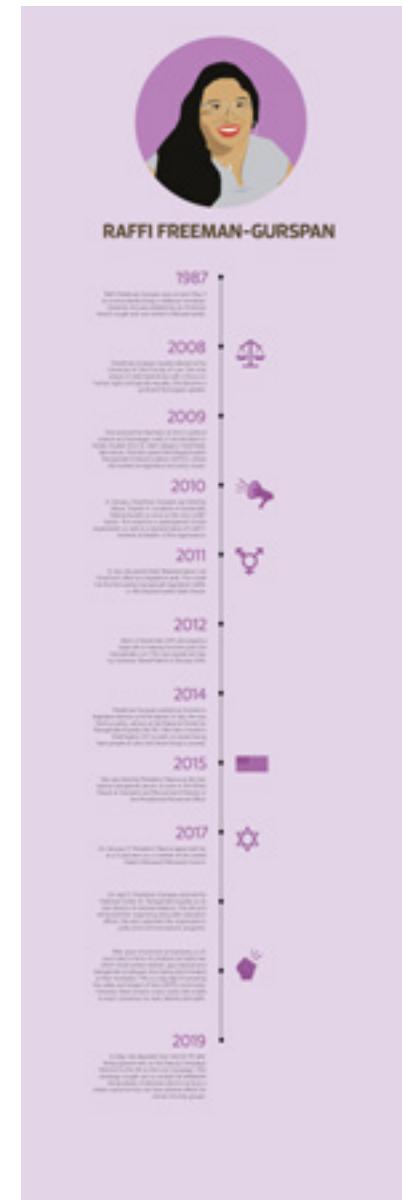
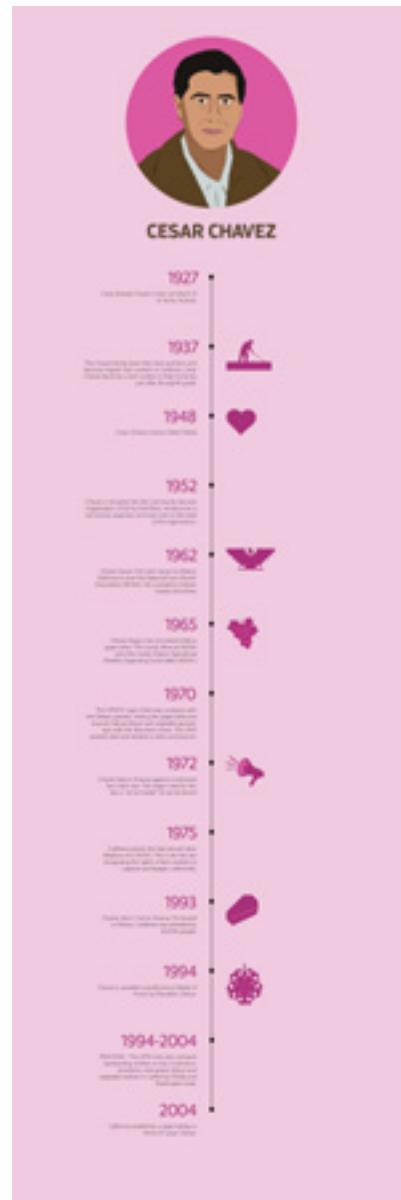
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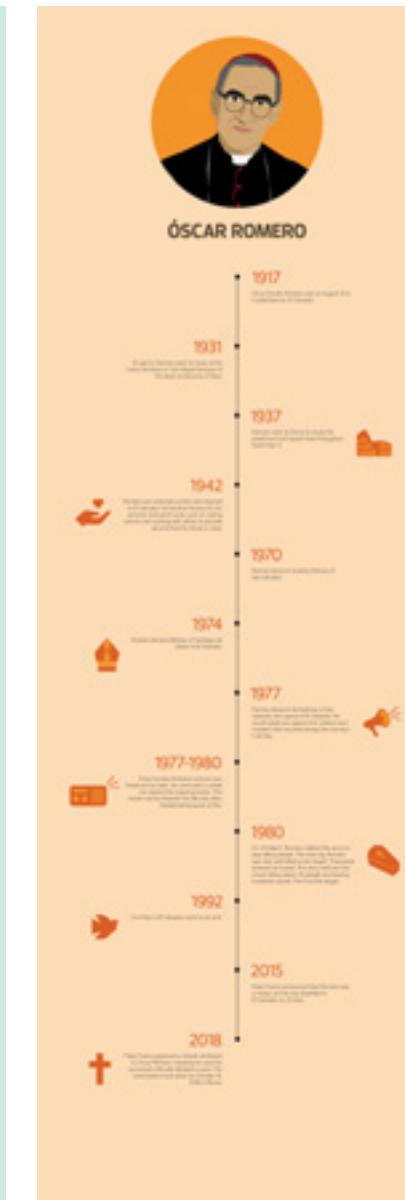
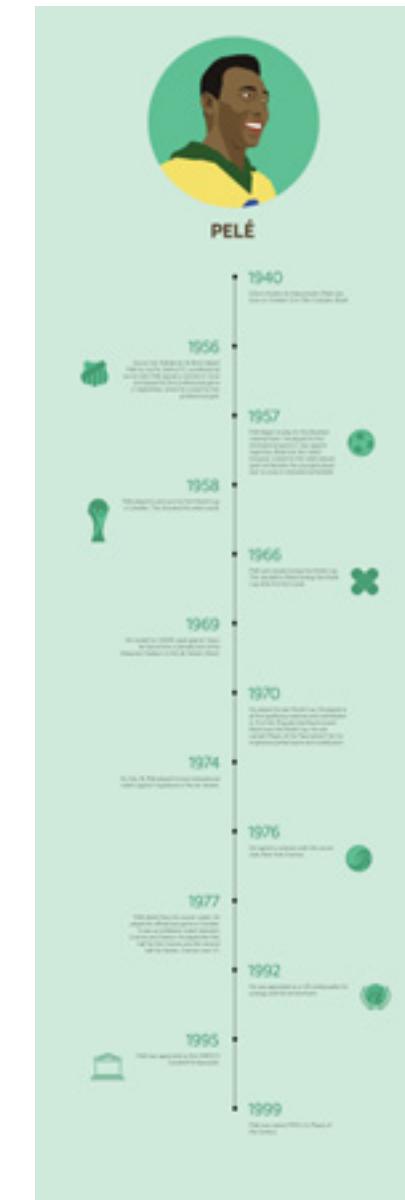
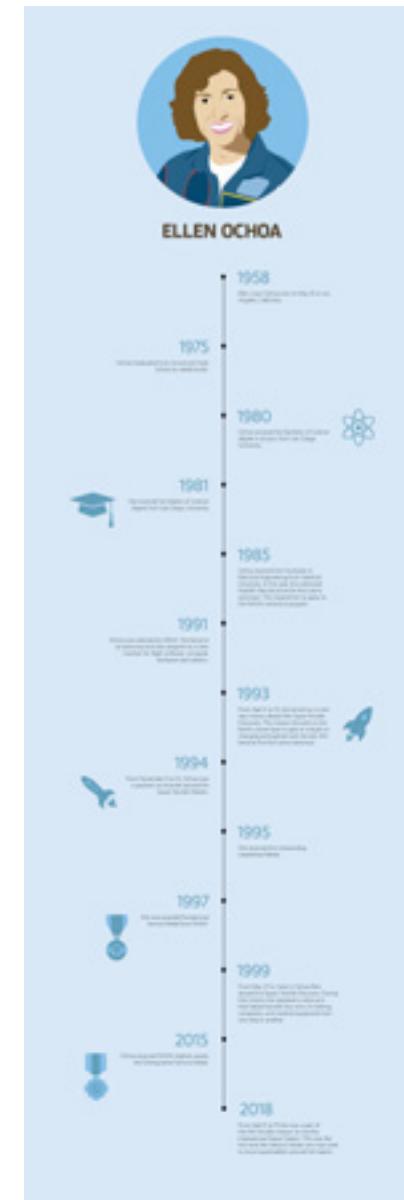
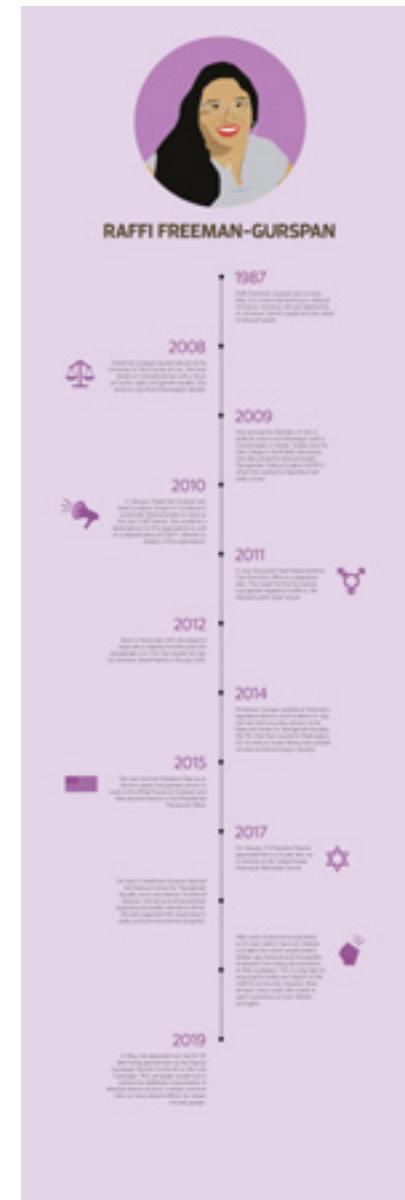
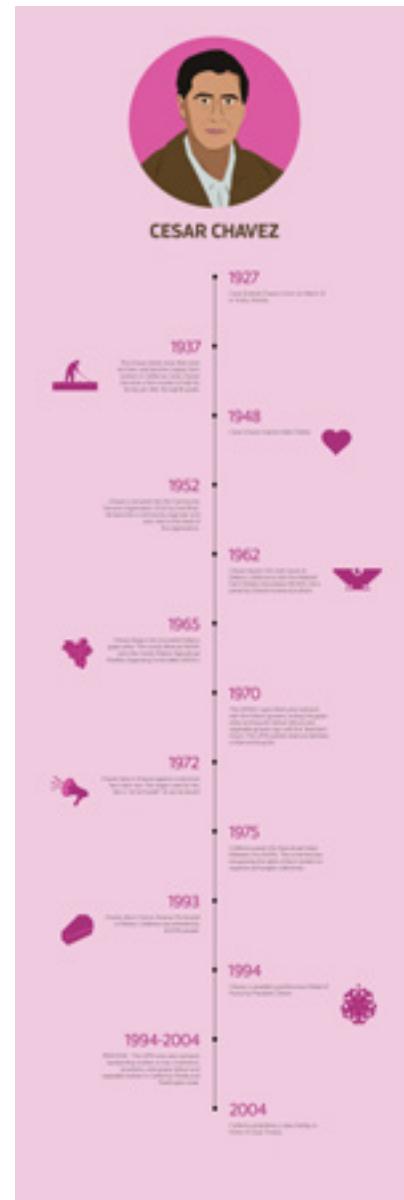
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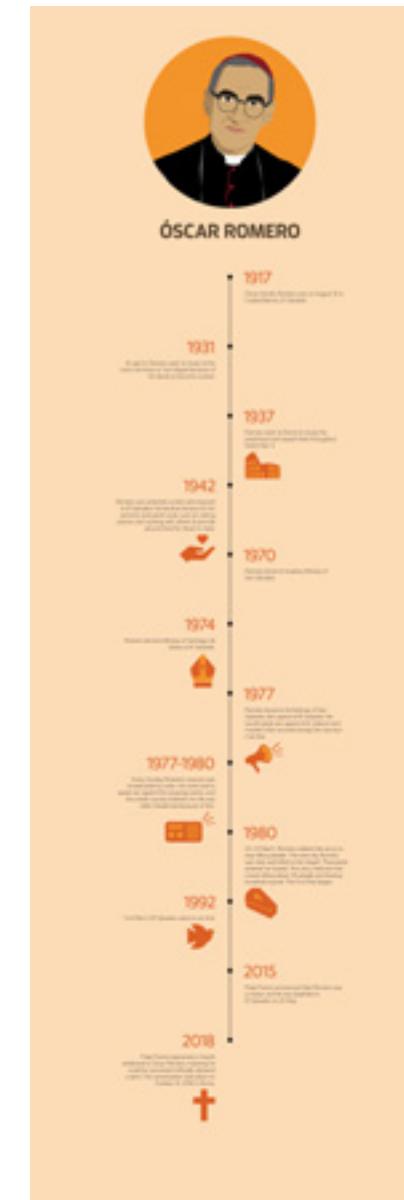
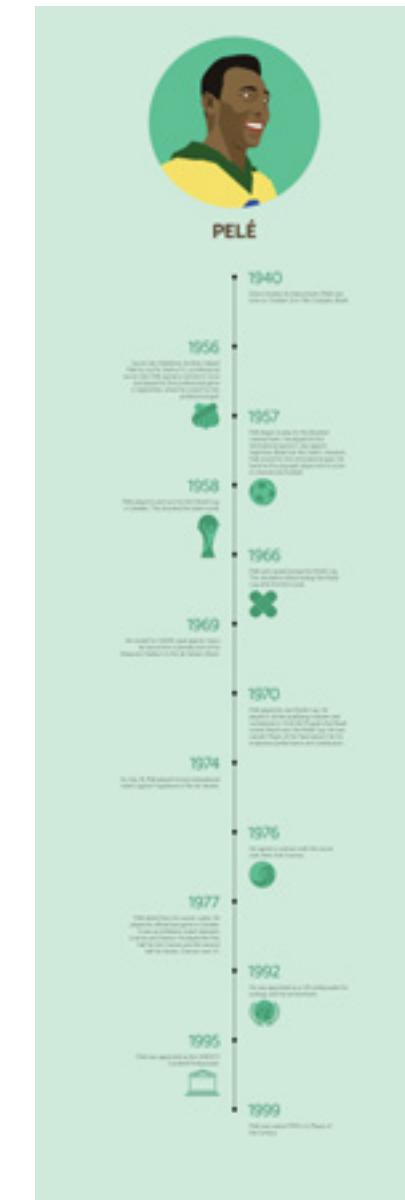
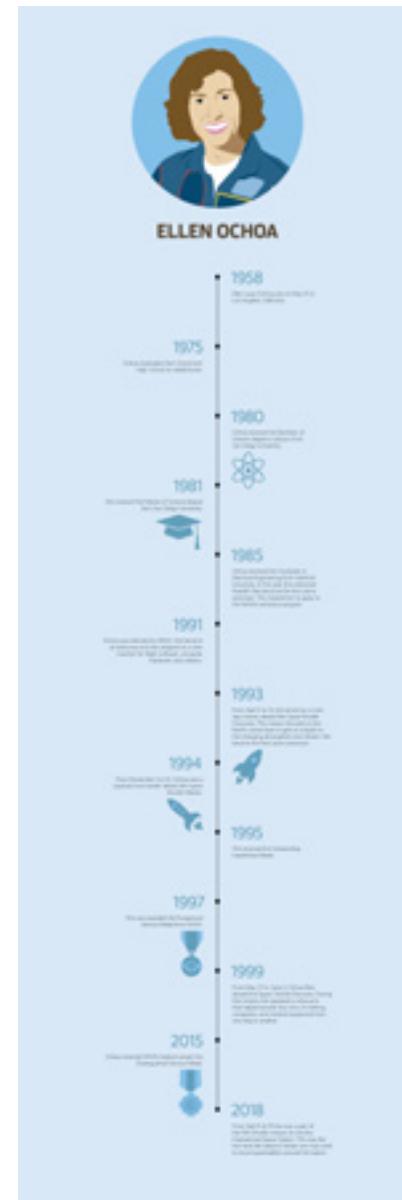
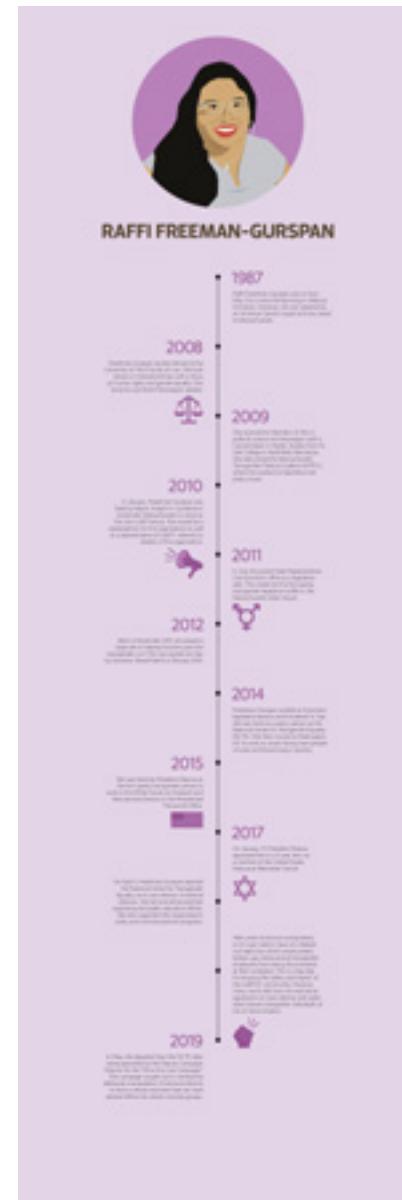
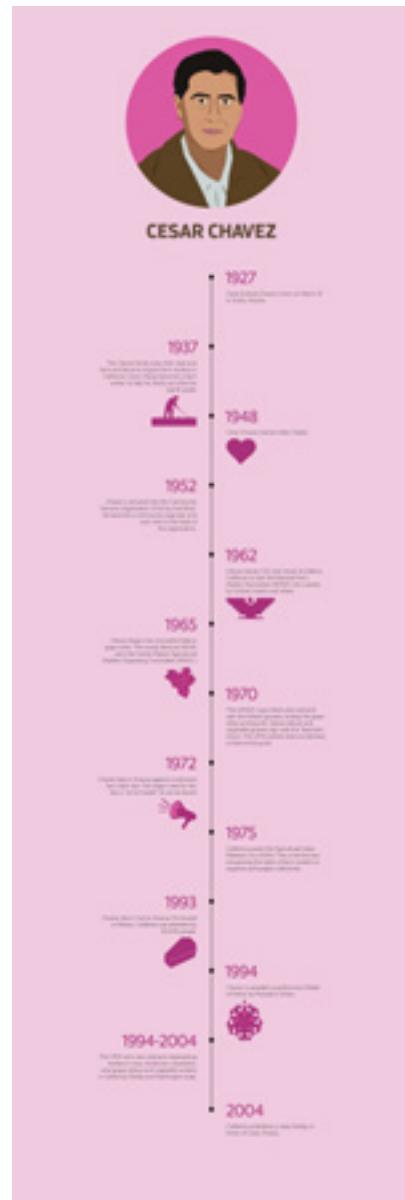
INFOGRAPHICS VERSION 2



INFOGRAPHICS VERSION 3



FINAL INFOGRAPHICS





10. LOTERIA

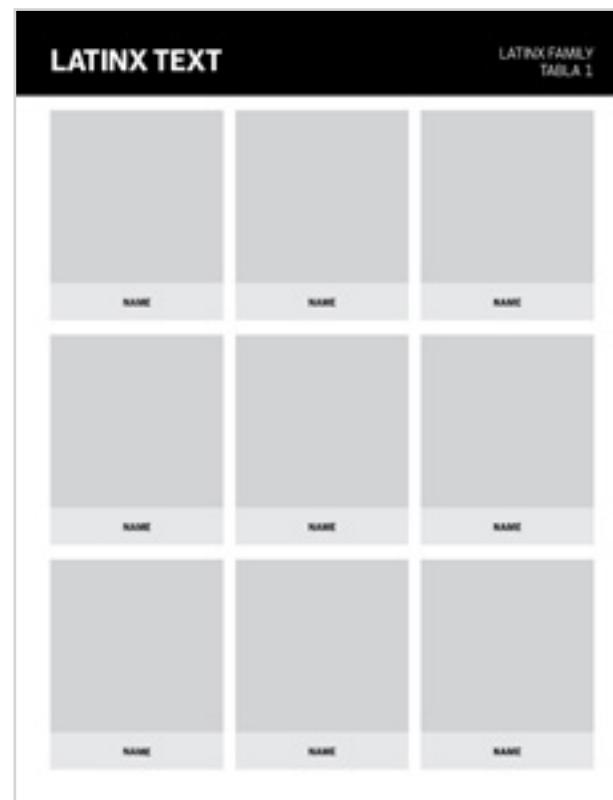
LOTERIA LEVEL 1 TABLAS LAYOUT

Loteria Level 1 Tabla 1	Loteria Level 1 Tabla 2	Loteria Level 1 Tabla 3	Loteria Level 1 Tabla 4
Loteria Level 1 Tabla 5	Loteria Level 1 Tabla 6	Loteria Level 1 Tabla 7	Loteria Level 1 Tabla 8
Loteria Level 1 Tabla 9		Loteria Level 1 Tabla 10	

LOTERIA LEVEL 1 ILLUSTRATIONS



LOTERIA LEVEL 1 TABLAS PROCESS

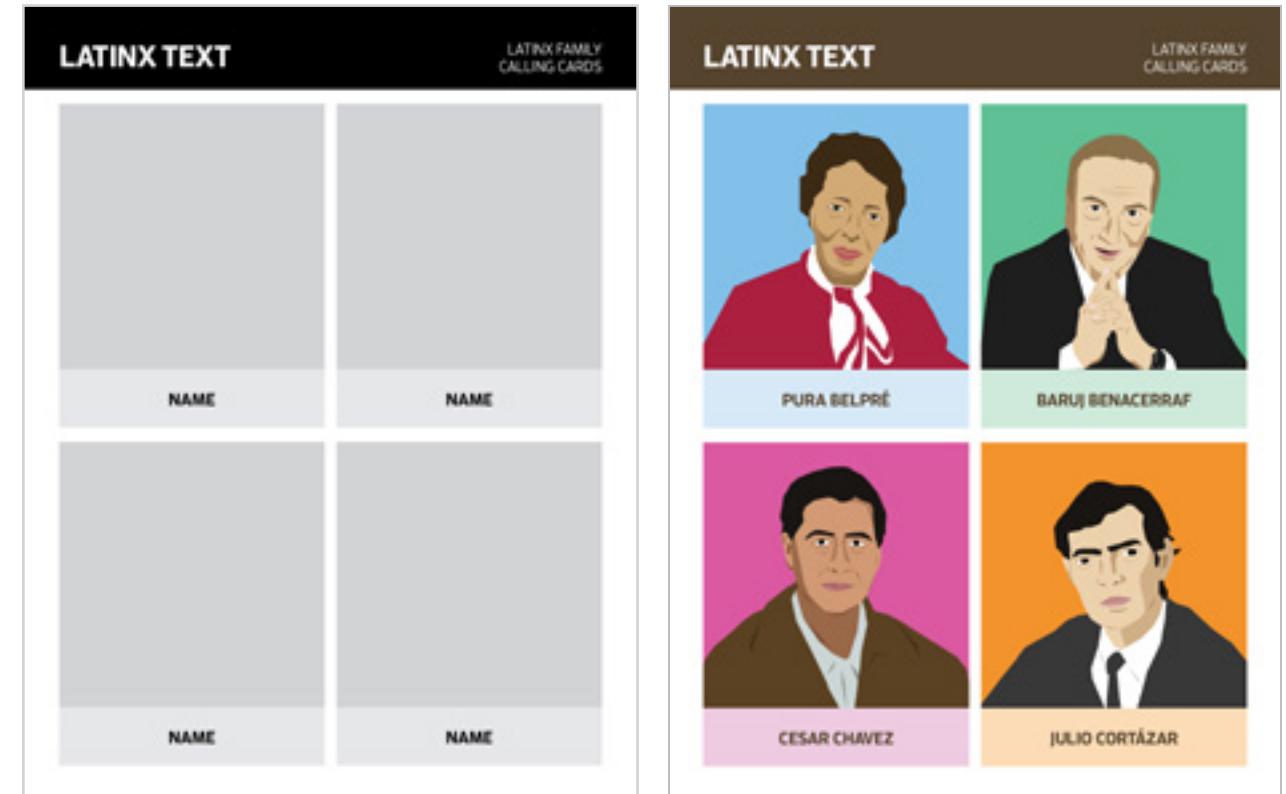


FINAL LOTERIA LEVEL 1 TABLAS

LOTERIA CALLING CARD PAGES LEVEL 1 LAYOUT



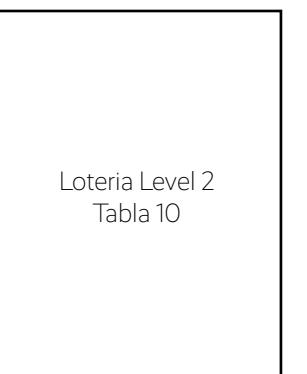
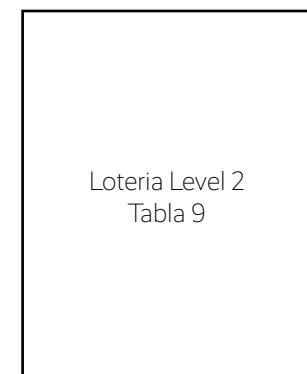
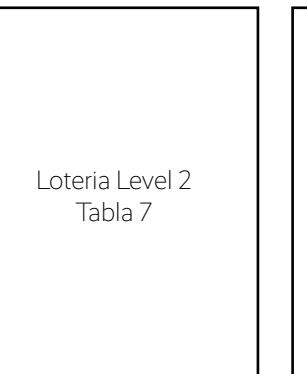
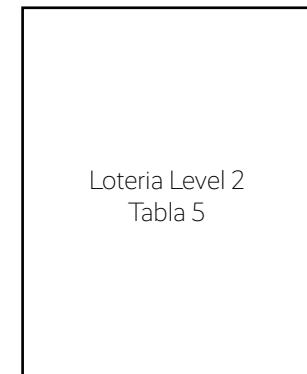
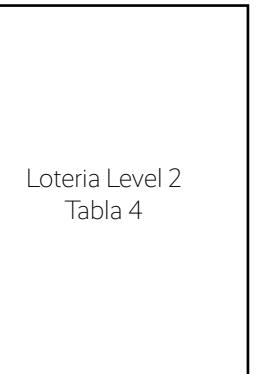
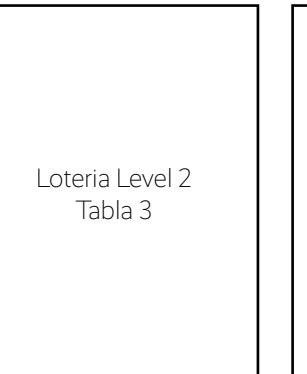
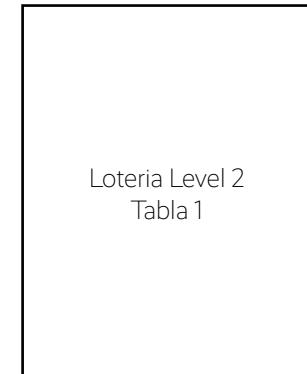
LOTERIA CALLING CARD PAGES LEVEL 1 PROCESS



FINAL LOTERIA LEVEL 1 CALLING CARD PAGES

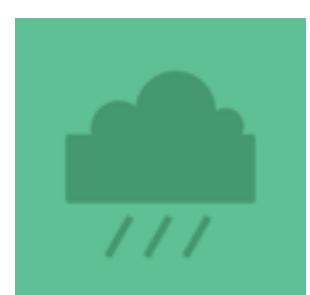
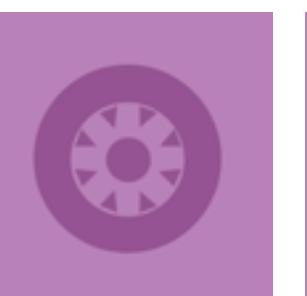
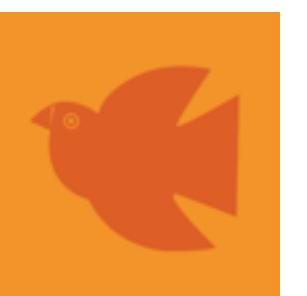
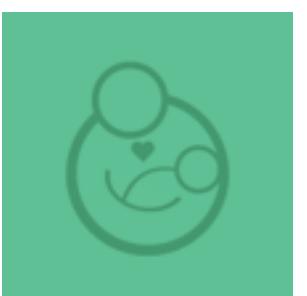
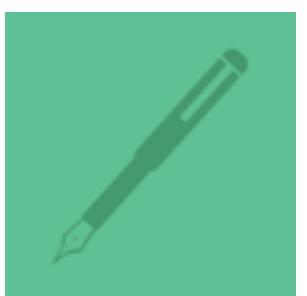
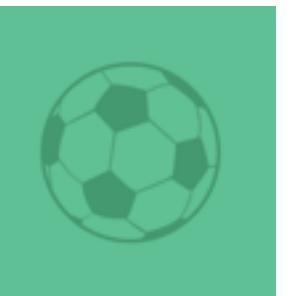
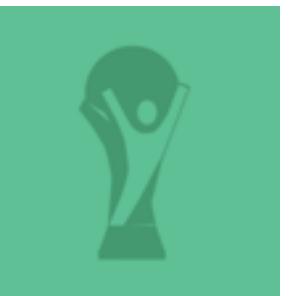


LOTERIA LEVEL 2 TABLAS LAYOUT

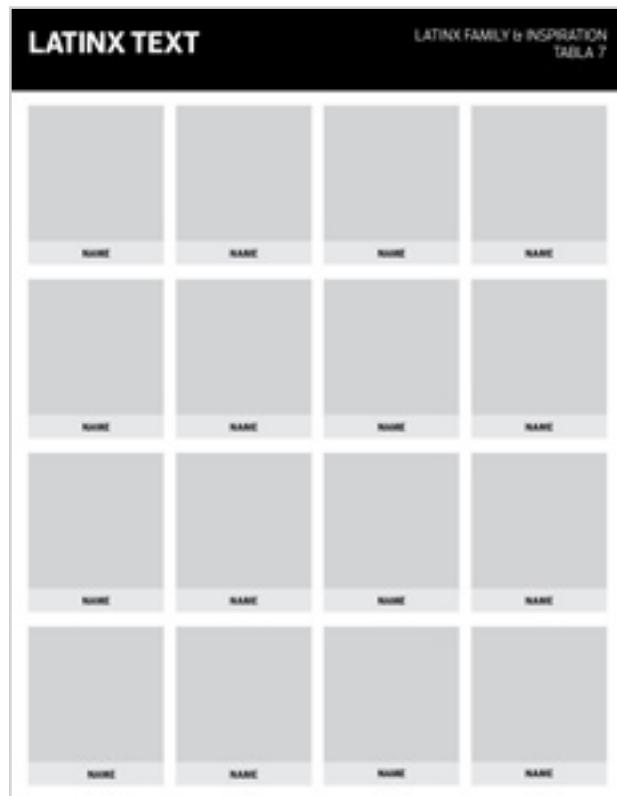


LOTERIA LEVEL 2 ILLUSTRATIONS





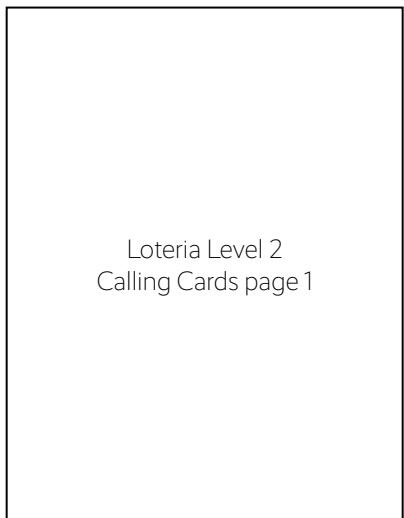
LOTERIA LEVEL 2 TABLAS PROCESS



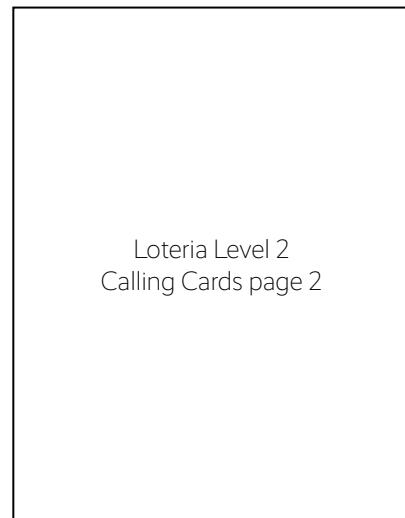
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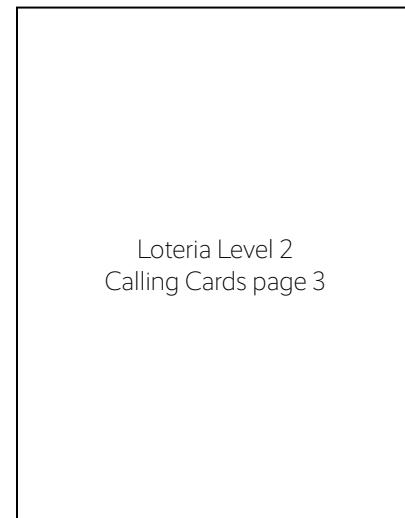
LOTERIA CALLING CARD PAGES LEVEL 2 LAYOUT



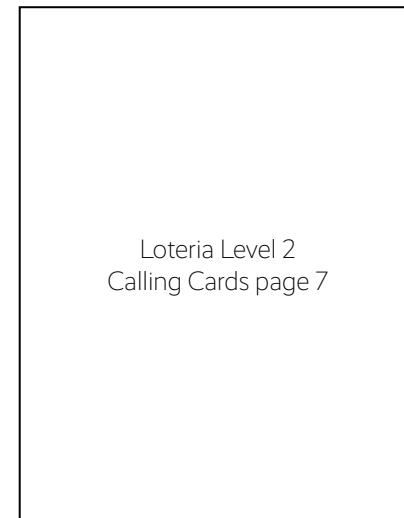
Loteria Level 2
Calling Cards page 1



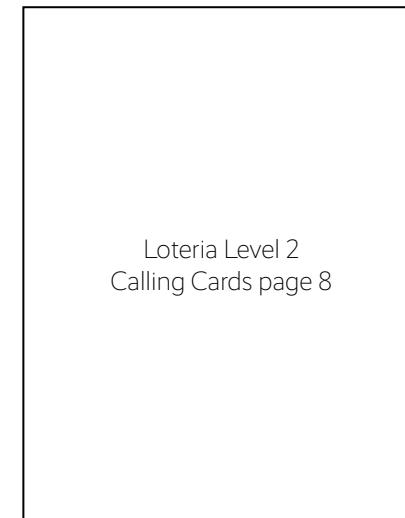
Loteria Level 2
Calling Cards page 2



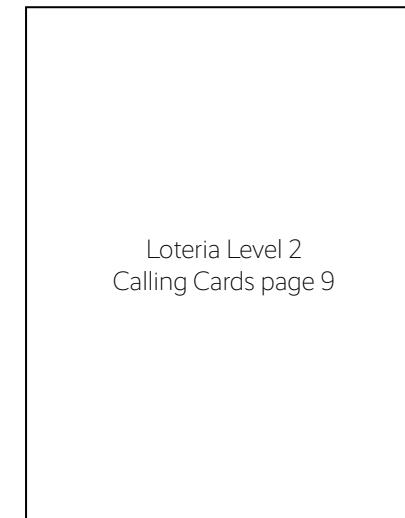
Loteria Level 2
Calling Cards page 3



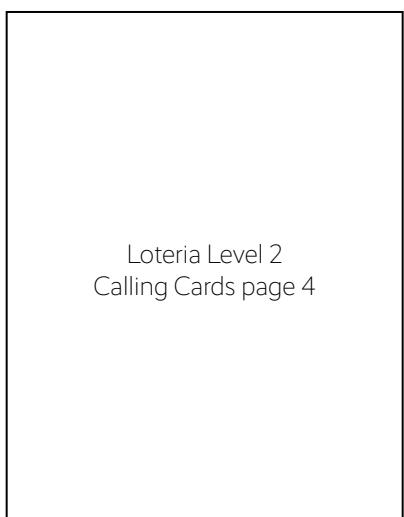
Loteria Level 2
Calling Cards page 7



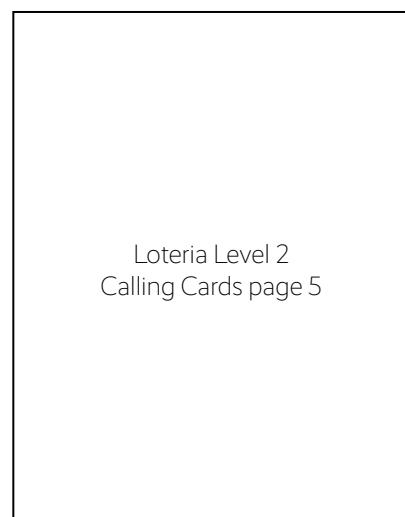
Loteria Level 2
Calling Cards page 8



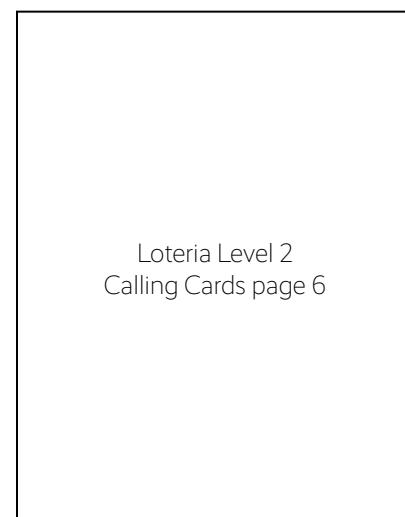
Loteria Level 2
Calling Cards page 9



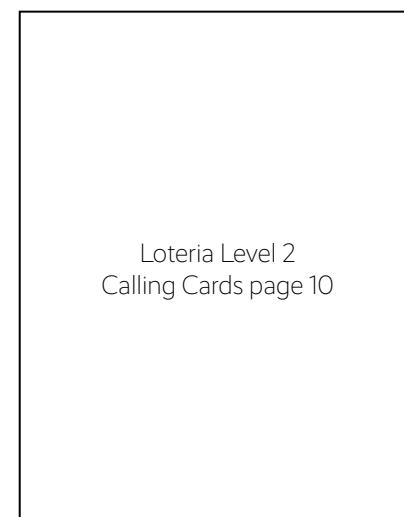
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Calling Cards page 4



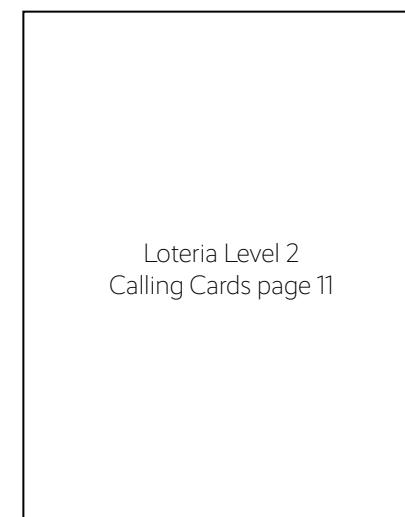
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Calling Cards page 5



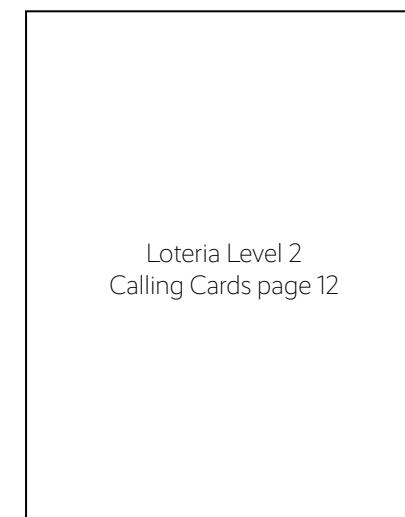
Loteria Level 2
Calling Cards page 6



Loteria Level 2
Calling Cards page 10

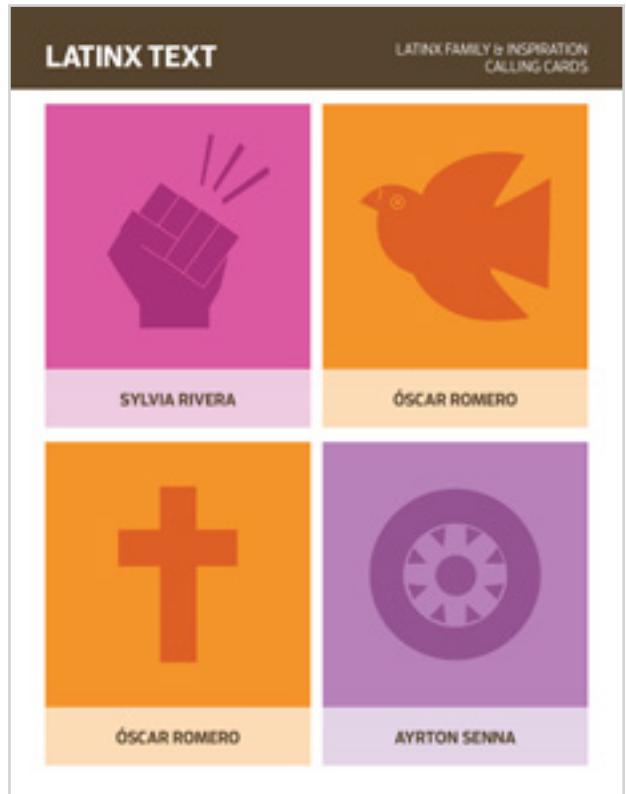
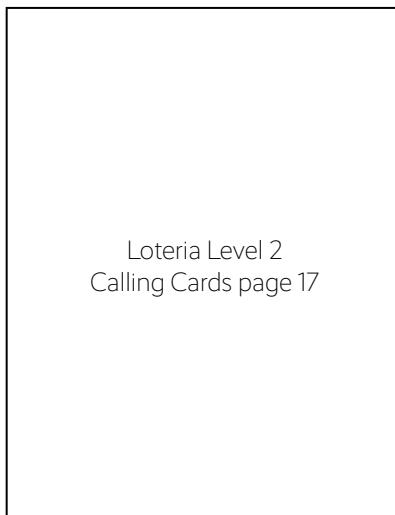
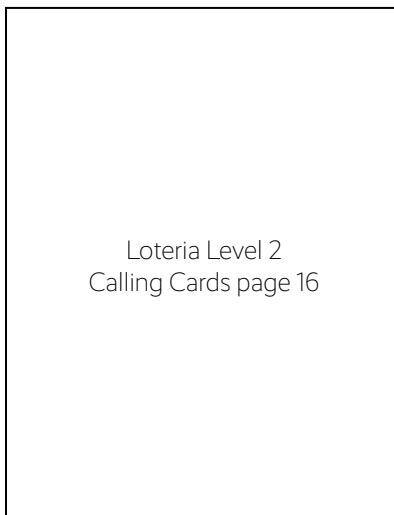
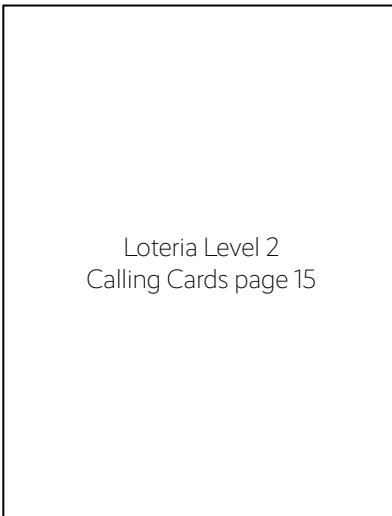
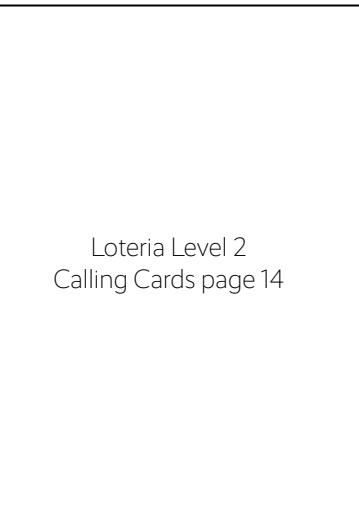
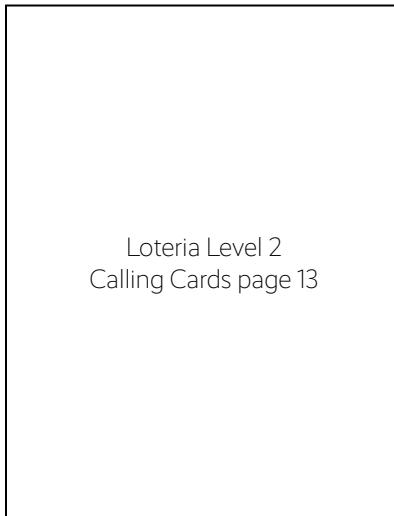


Loteria Level 2
Calling Cards page 11



Loteria Level 2
Calling Cards page 12

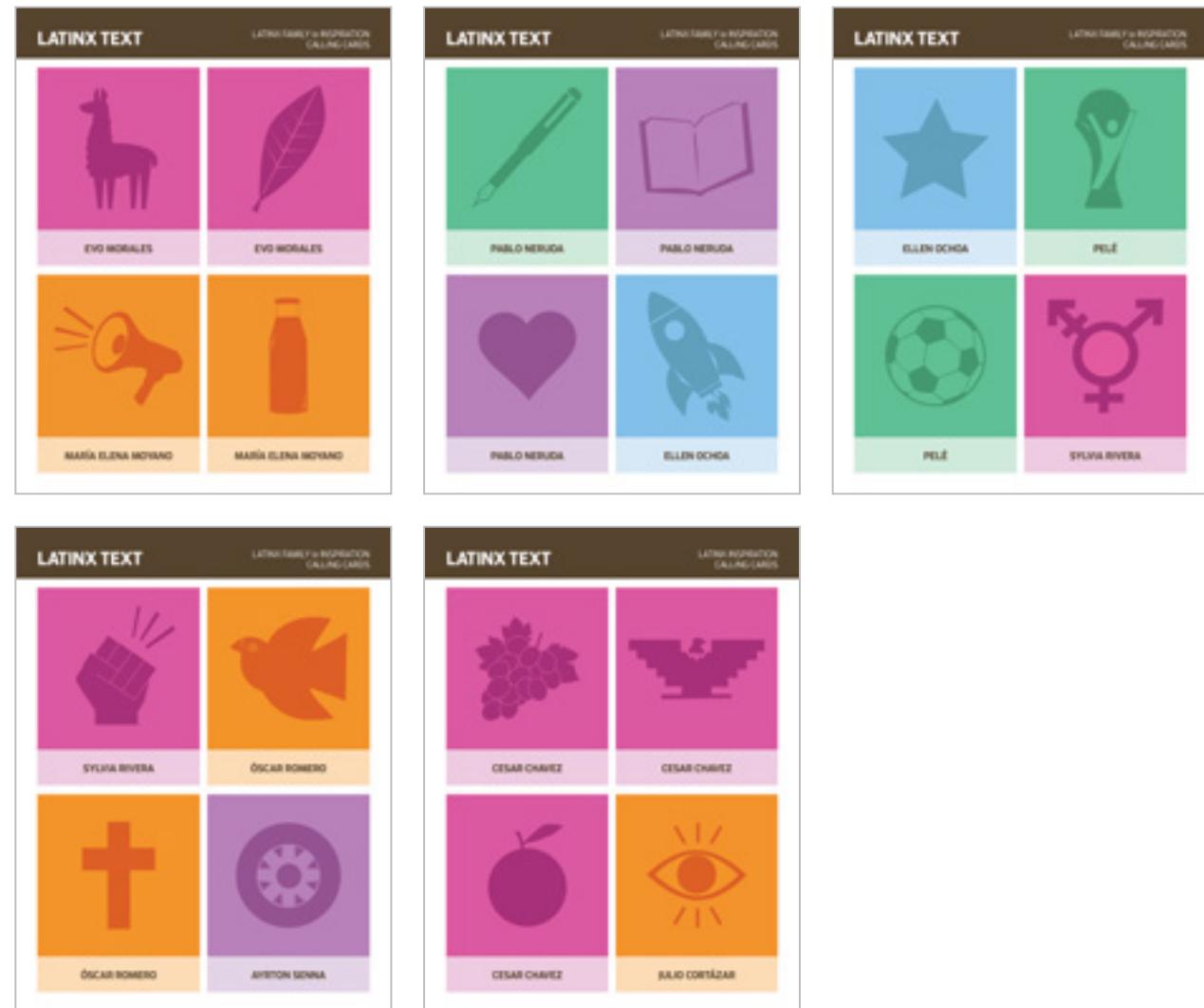
Loteria Calling Card Pages Level 2 Process



FINAL LOTERIA LEVEL 2 CALLING CARD PAGES

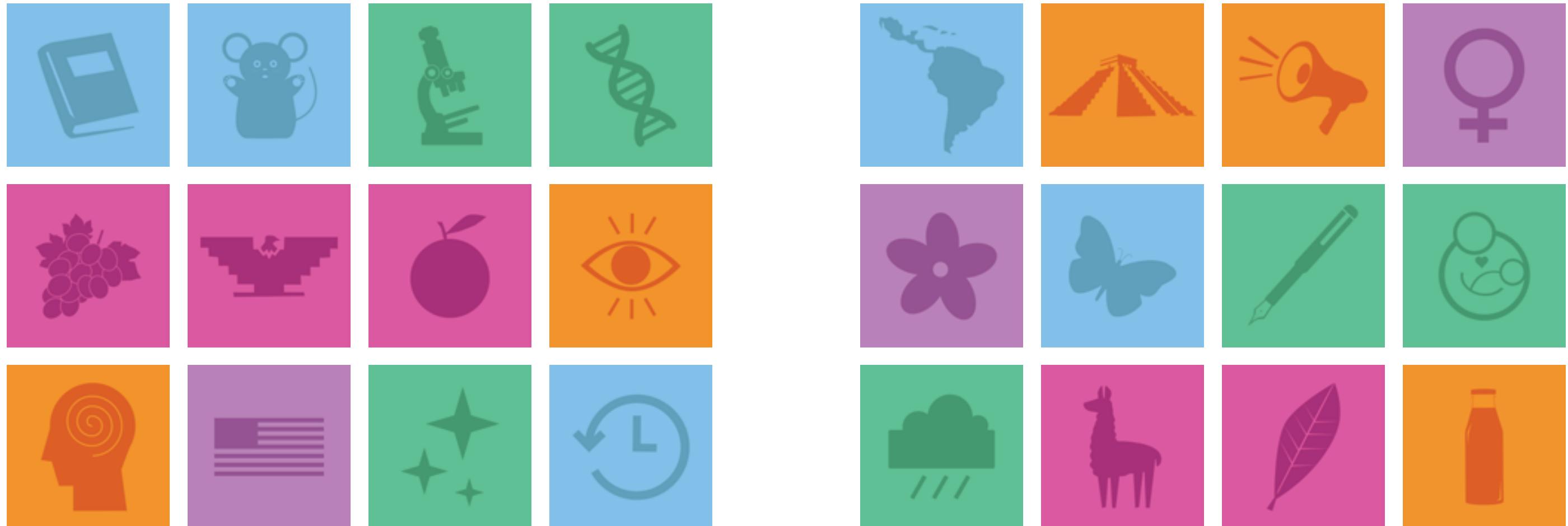


LOTERIA LEVEL 3 TABLAS LAYOUT



Loteria Level 3 Tabla 1	Loteria Level 3 Tabla 2	Loteria Level 3 Tabla 3	Loteria Level 3 Tabla 4
Loteria Level 3 Tabla 5	Loteria Level 3 Tabla 6	Loteria Level 3 Tabla 7	Loteria Level 3 Tabla 8
Loteria Level 3 Tabla 9	Loteria Level 3 Tabla 10		

LOTERIA LEVEL 3 ILLUSTRATIONS



LOTERIA LEVEL 3 TABLAS PROCESS



LATINX TEXT	LATINX INSPIRATION TABLA 9			
NAME	NAME	NAME	NAME	
NAME	NAME	NAME	NAME	
NAME	NAME	NAME	NAME	
NAME	NAME	NAME	NAME	

LATINX TEXT	LATINX INSPIRATION TABLA 9			
NAME	NAME	NAME	NAME	
FEMINIST ICON	ROCKETSHIP	COCA LEAF	PEN	
FIST	MICROSCOPE	FLOWER	DOVE	
WORLD CUP TROPHY	EYE	MAGIC	Llama	
ORANGE	HEART	CROSS	HISTORY ICON	

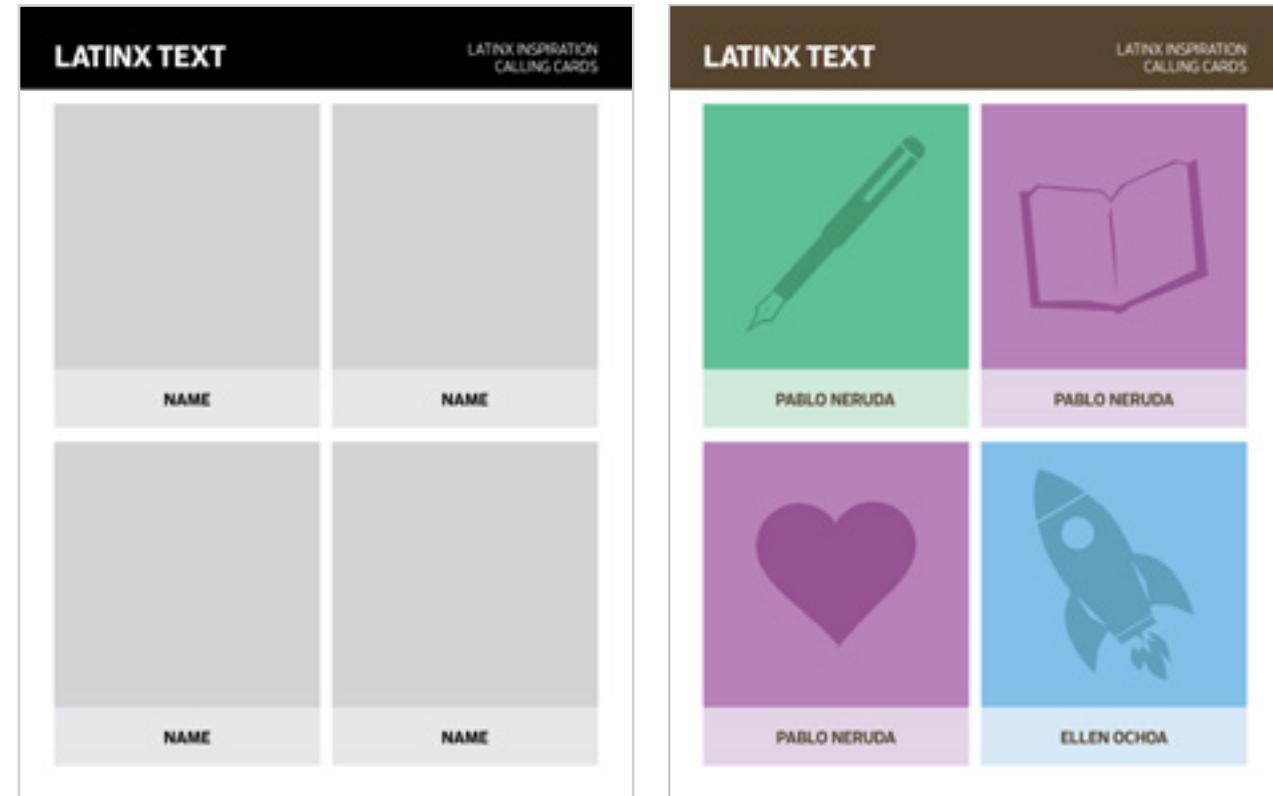
FINAL LOTERIA LEVEL 3 TABLAS



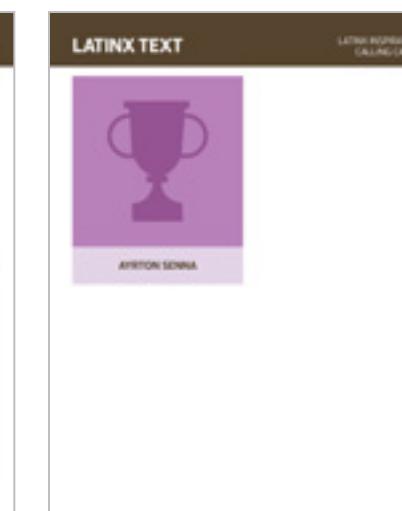
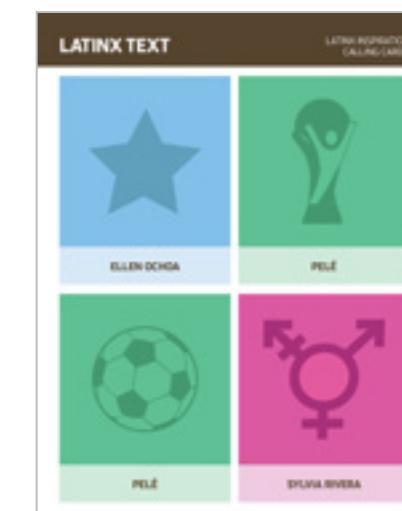
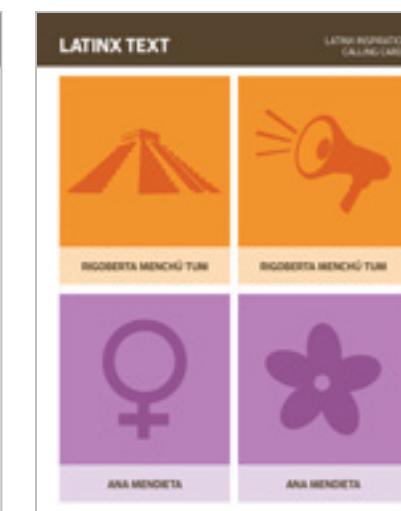
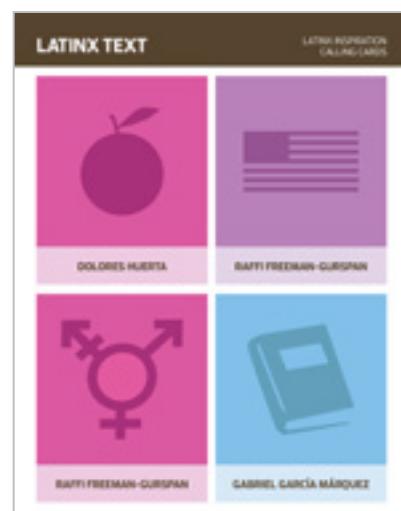
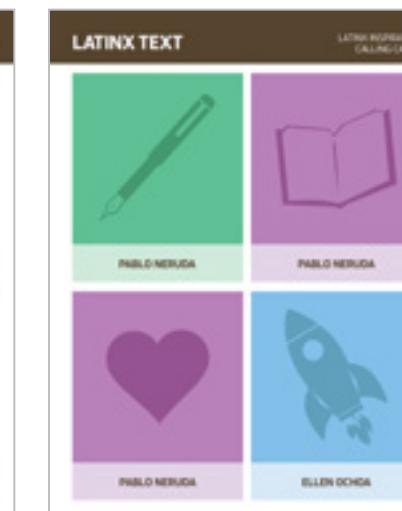
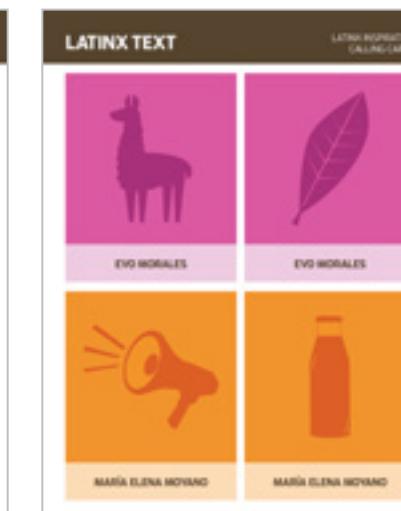
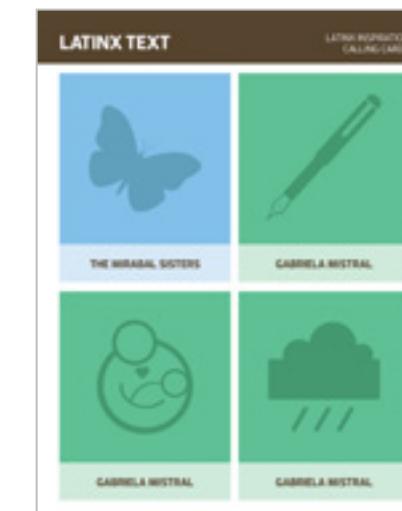
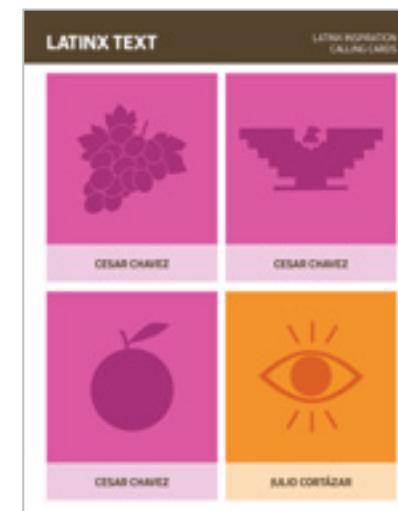
LOTERIA CALLING CARD PAGES LEVEL 3 LAYOUT

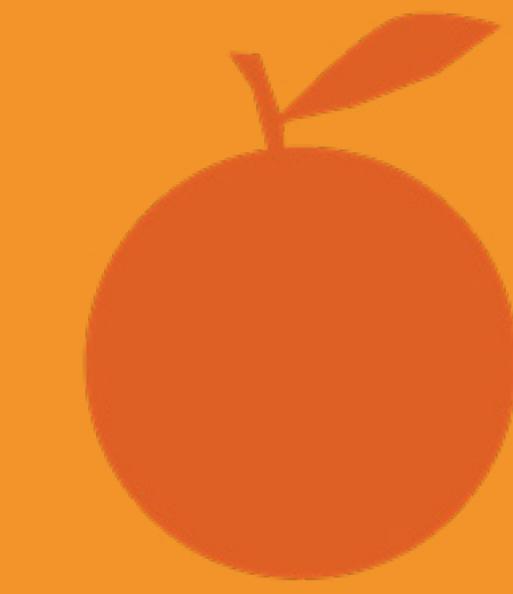


Loteria Calling Card Pages Level 3 Process



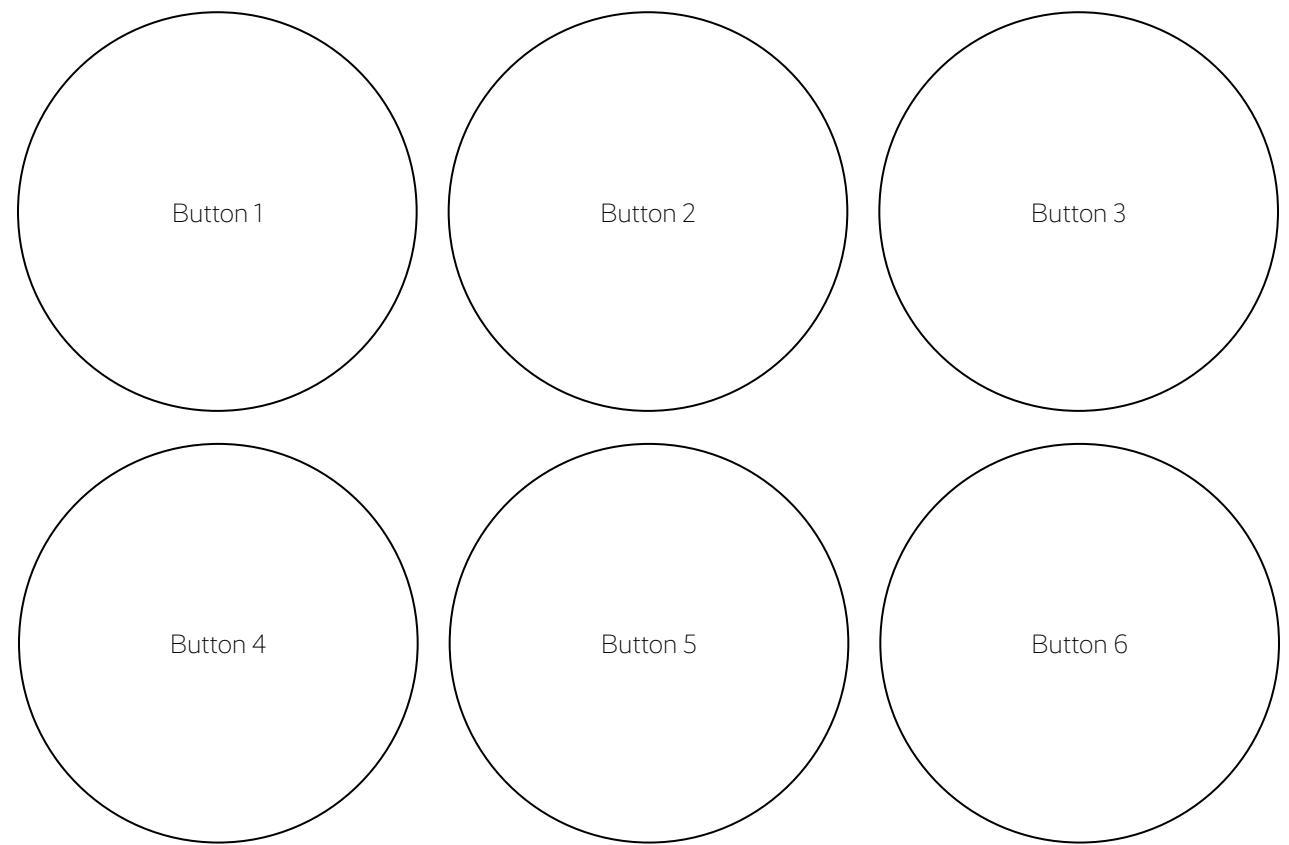
FINAL LOTERIA LEVEL 3 CALLING CARD PAGES





11. BUTTONS

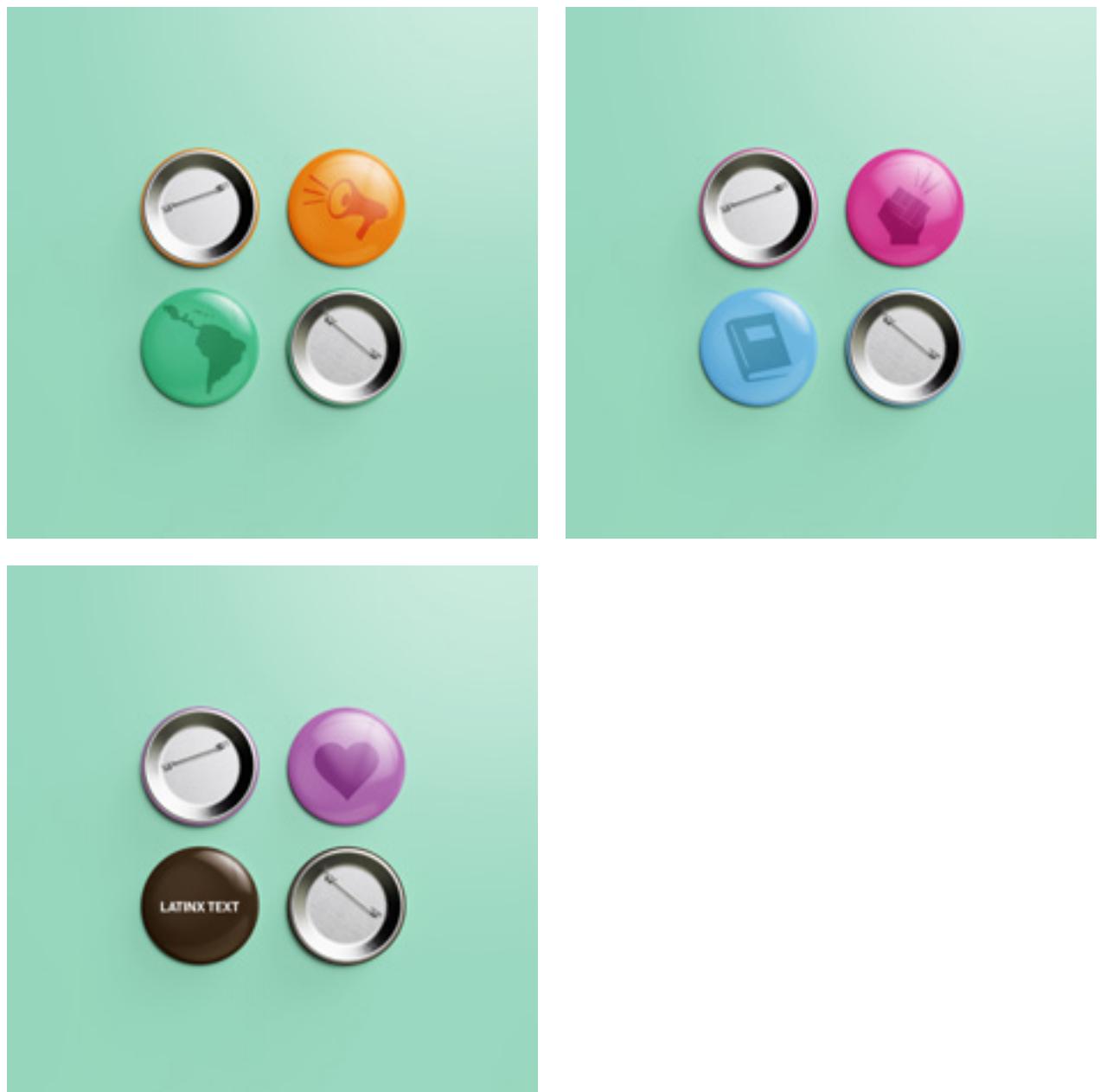
BUTTONS LAYOUT



ICONS ON BUTTONS



FINAL BUTTONS





12. TOTE BAGS

TOTE BAGS VERSION 1

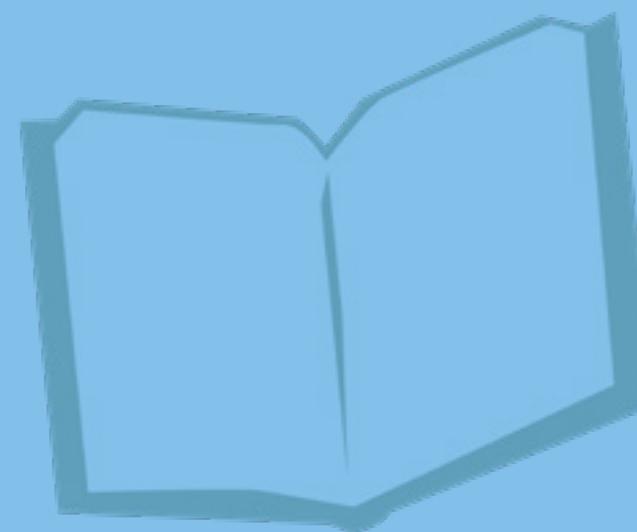


TOTE BAGS VERSION 2



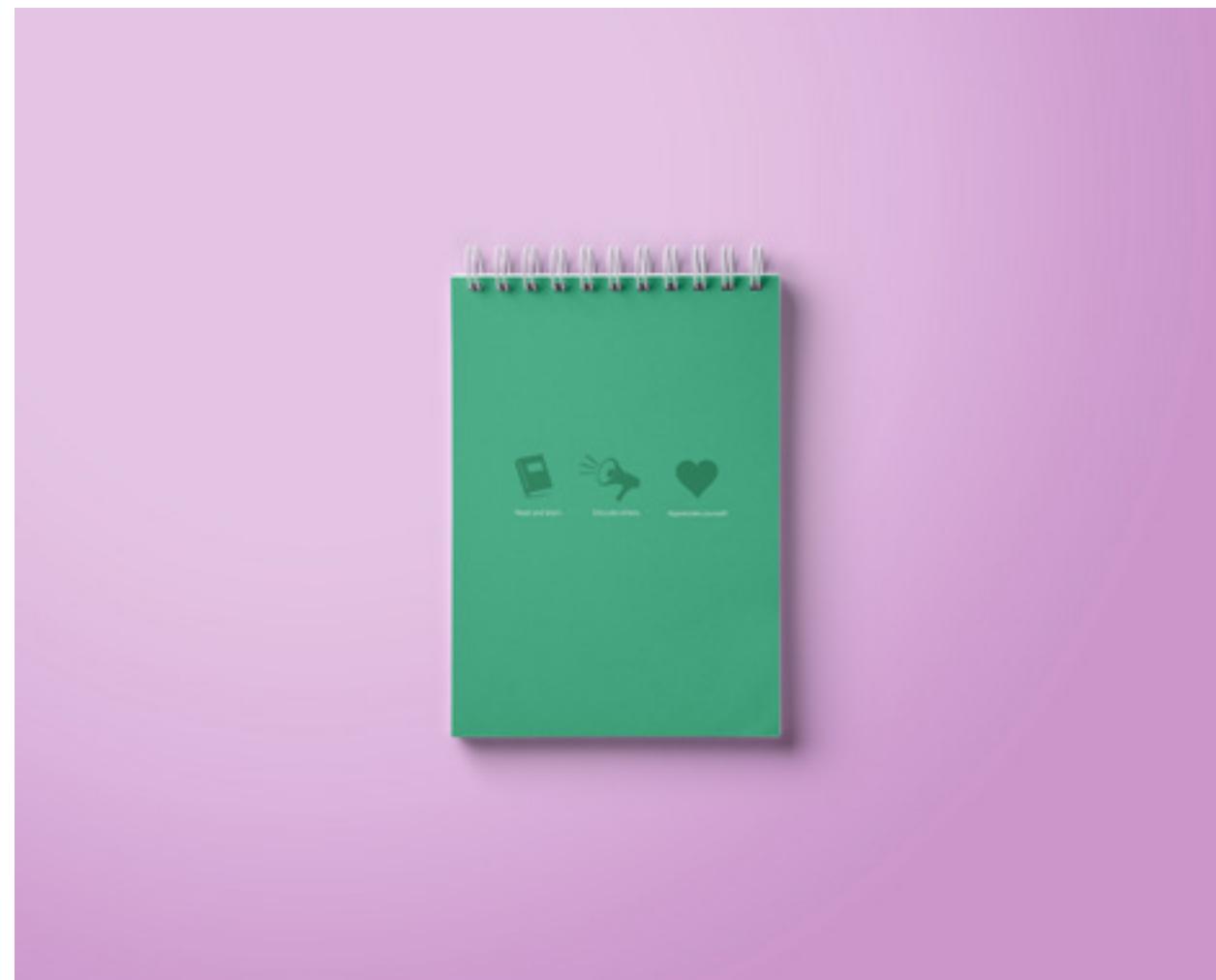
FINAL TOTE BAGS



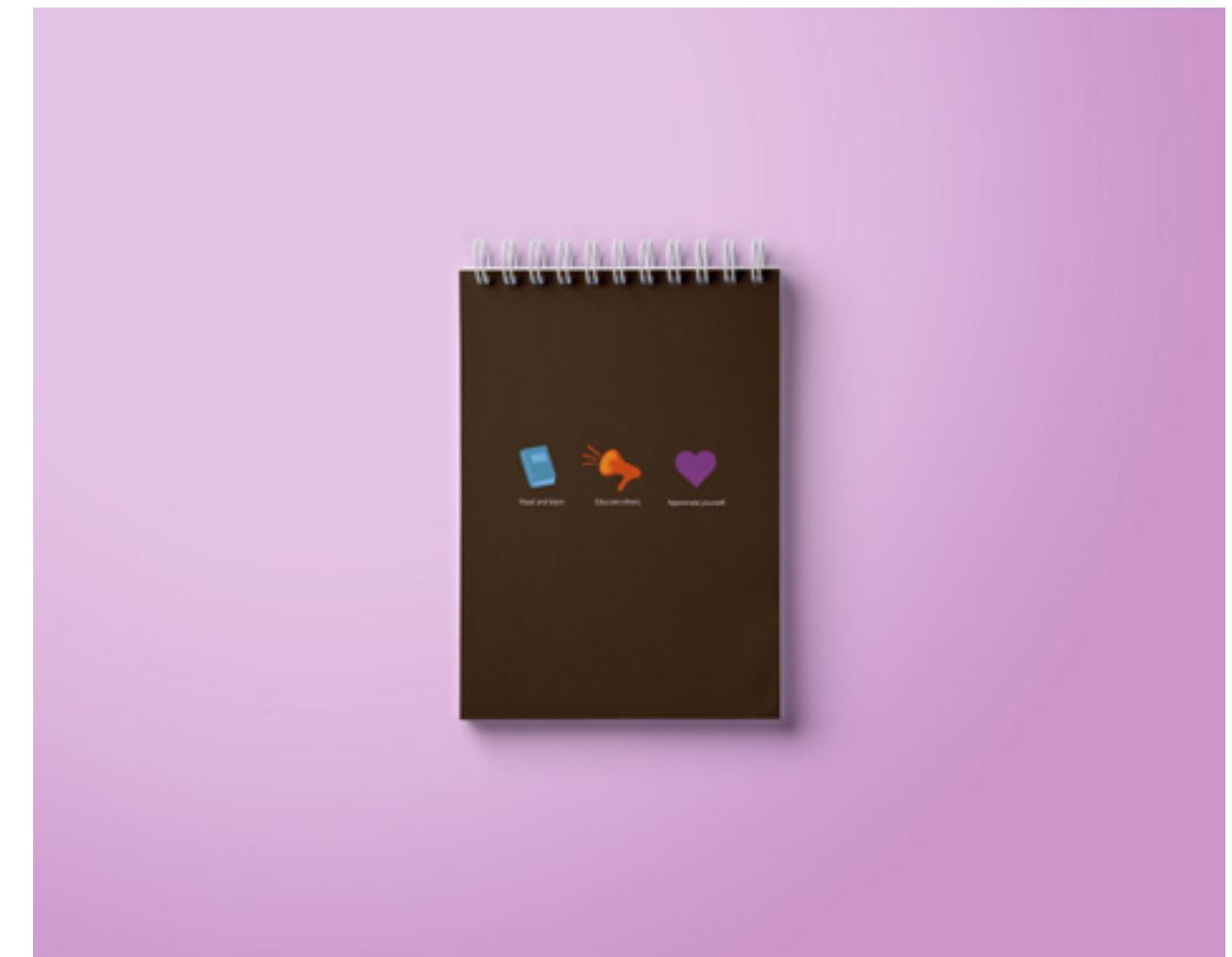


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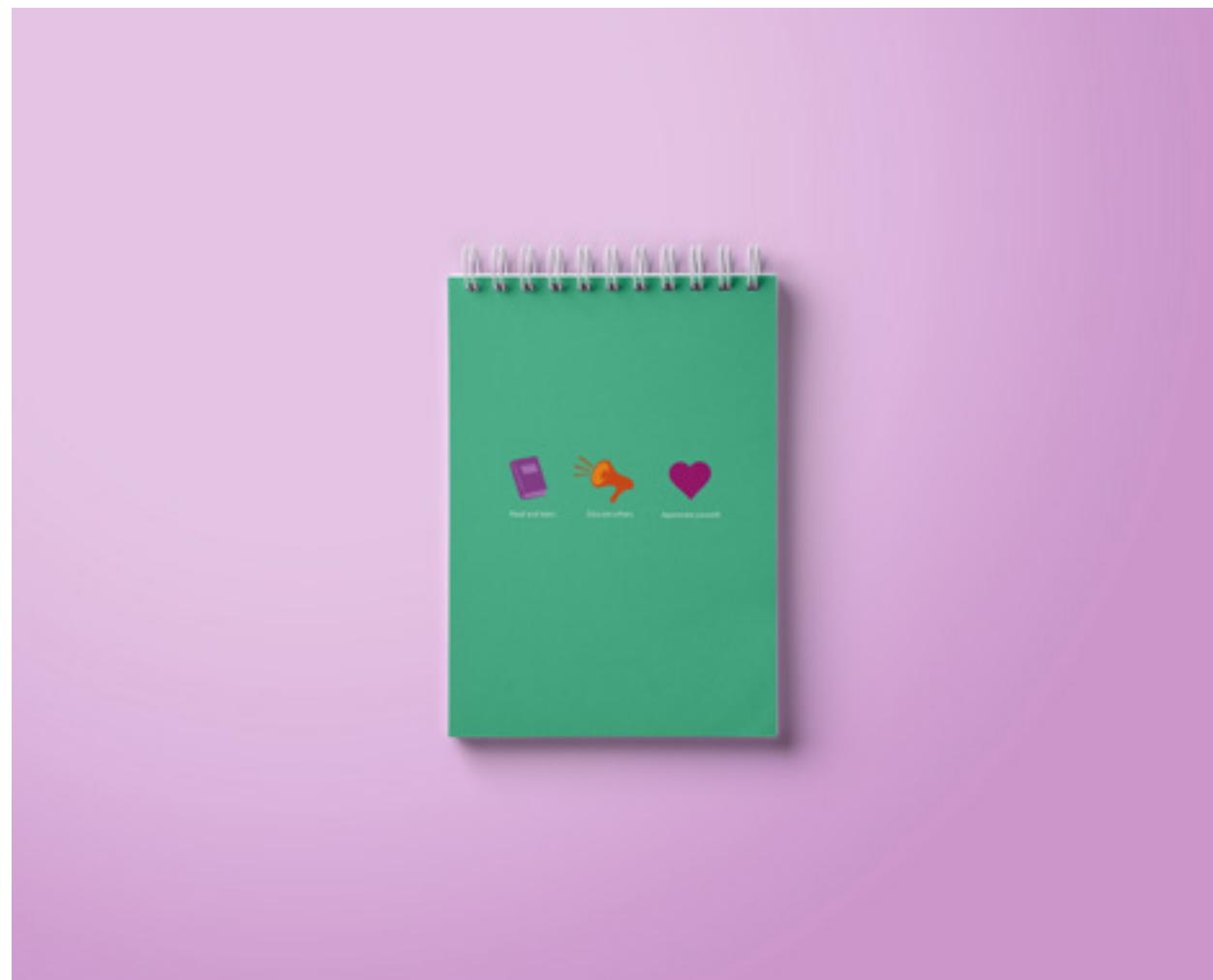
NOTE PAD VERSION 1



NOTE PAD VERSION 2



FINAL NOTEPAD



14. PENS

LATINX TEXT

LATINX TEXT

PENS VERSION 1

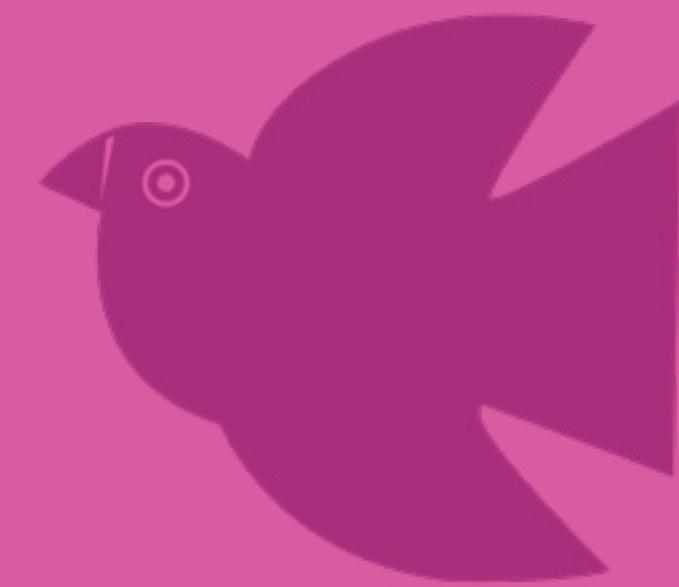
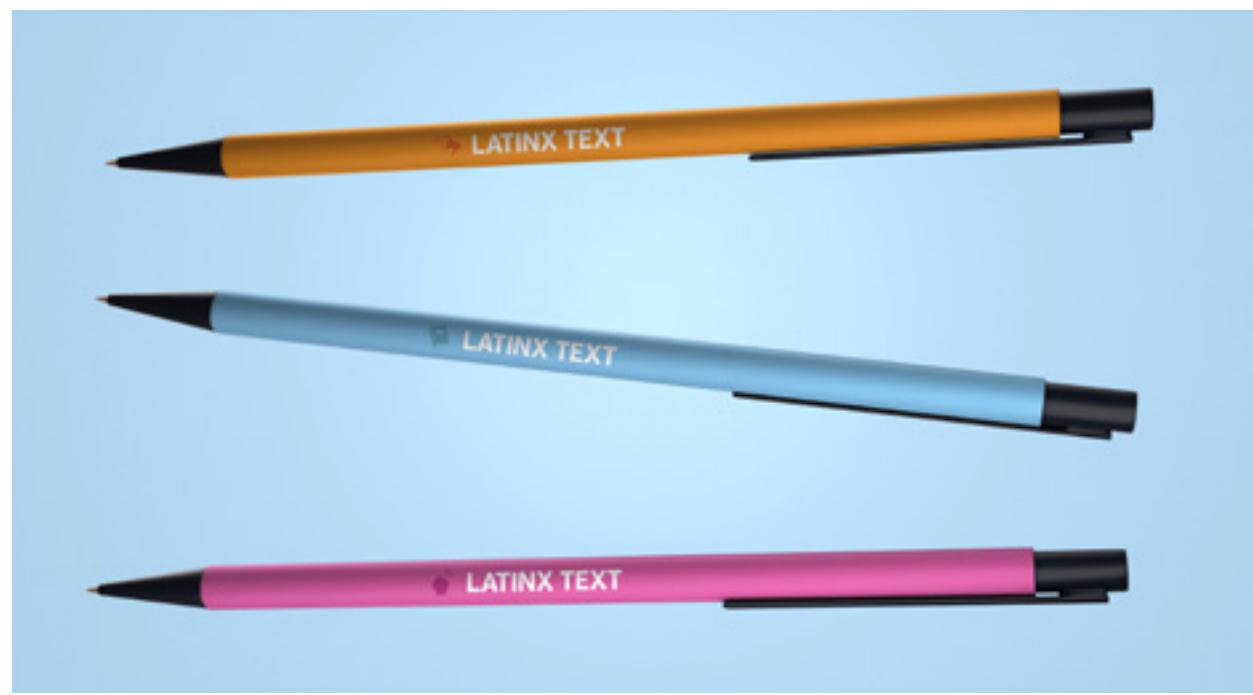


PENS VERSION 2



LATINX TEXT

PENS VERSION 3



15. POSTCARDS

POSTCARD FRONT VERSION 1



POSTCARD FRONT VERSION 2



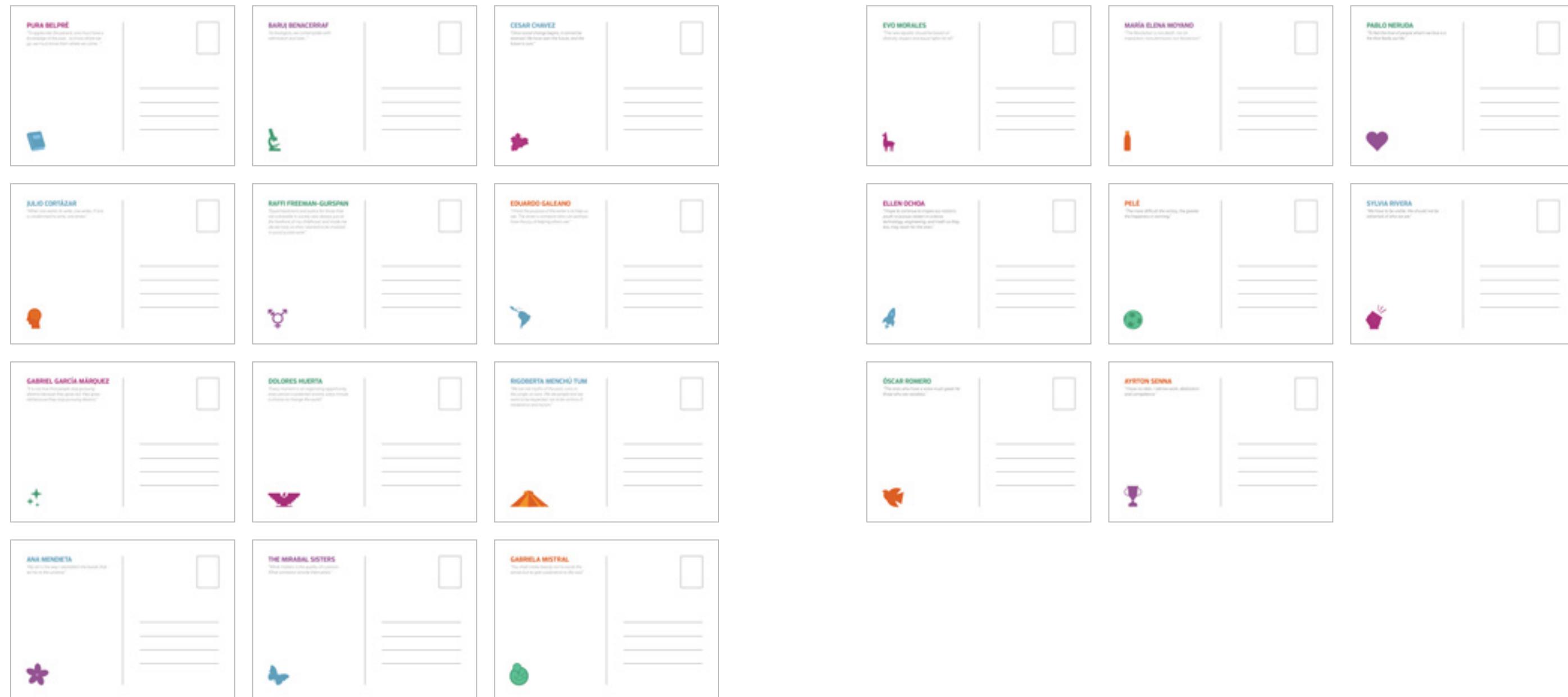
POSTCARD FRONT VERSION 3



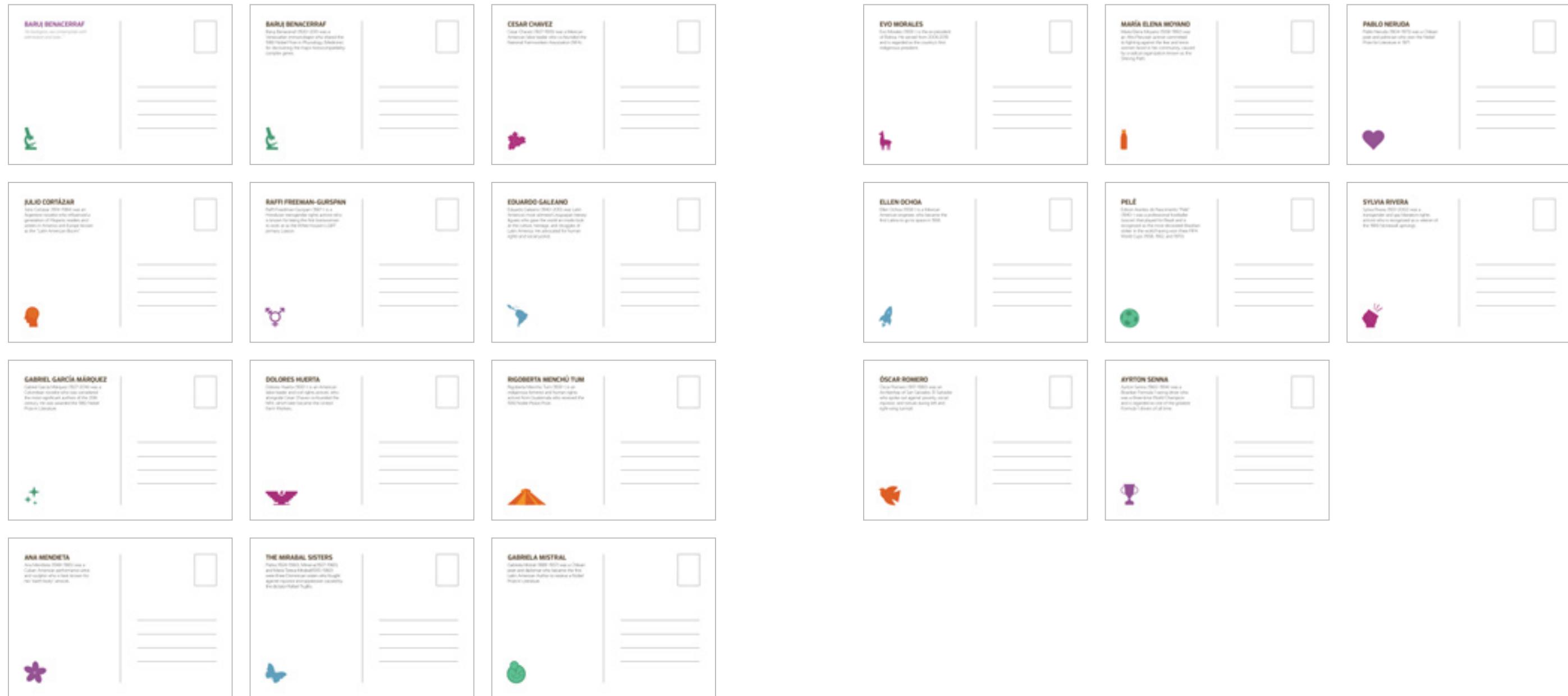
FINAL POSTCARD FRONT

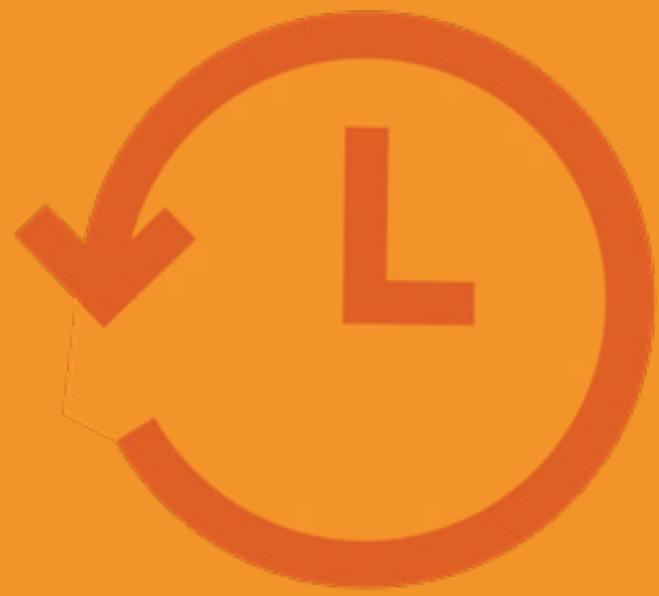


POSTCARD BACK VERSION 1



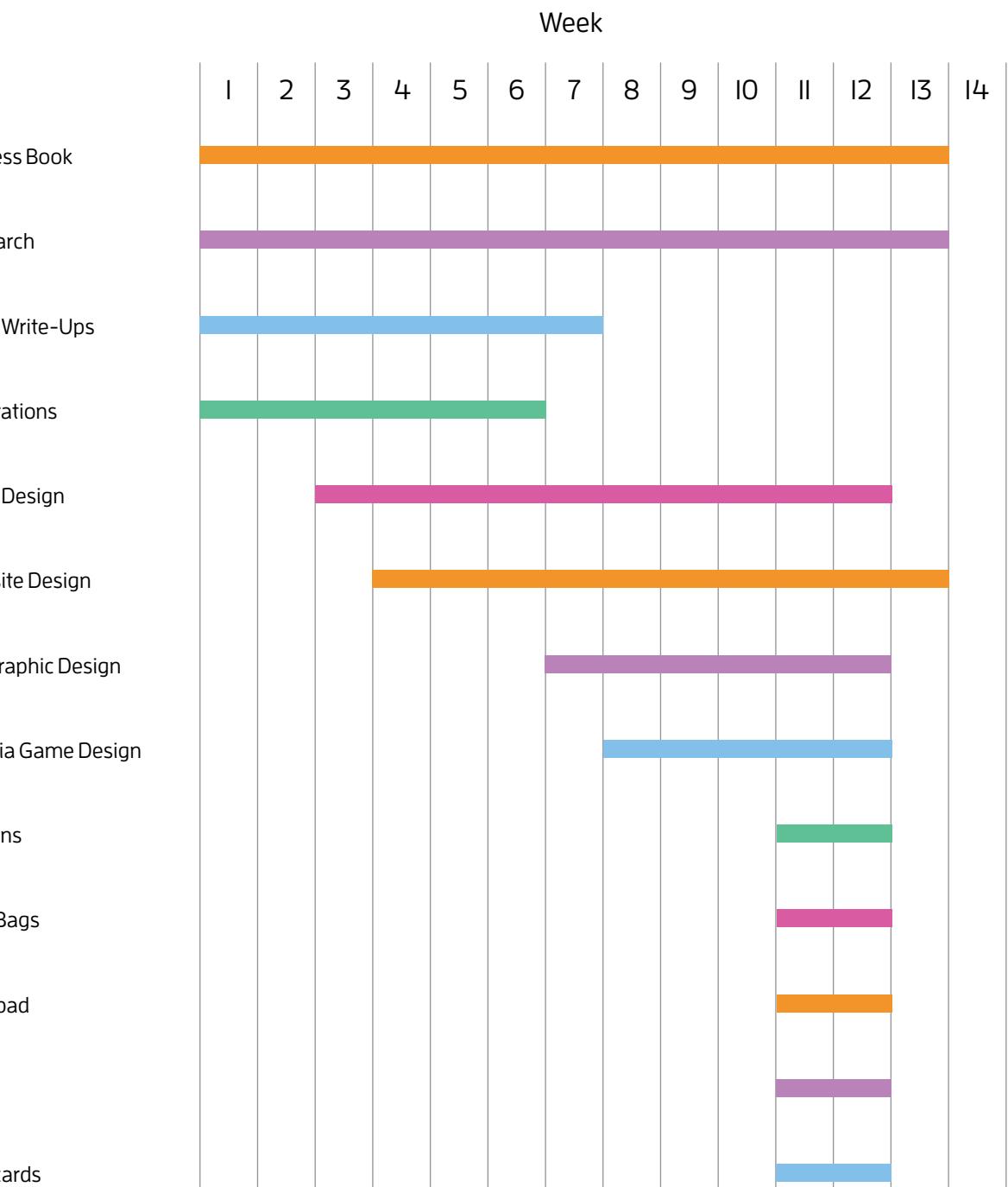
FINAL POSTCARD BACK





16. TIMELINE

VISUAL TIMELINE



PRODUCTION SCHEDULE

Week I: (8/27-9/03)

- Finalize research references used for write-ups
- Create 1/3 of write-ups for book
- Define terms “Latinx,” “Hispanic,” and “Spanish” for book
- Write statement for “About” page for the website
- Design Process Book layout

Week 2: (9/03-9/10)

- Research images for figure illustrations
- Complete first draft of illustrations and seek feedback
- Modify and add to Process Book

Week 3: (9/10-9/17)

- Create 2/3 of write-ups for book
- Modify illustrations based on feedback
- Construct layout of book
- Add to Process Book

Week 4: (9/17-9/24)

- Modify illustrations based on feedback
- Modify layout of book based on feedback
- Create wireframe to website and code responsiveness
- Add to Process Book
- Revise write-ups based on feedback

Week 5: (9/24-10/01)

- Revise write-ups based on feedback
- Make revisions and start design of website
- Modify layout of book based on feedback
- Modify illustrations based on feedback
- Add to Process Book

Week 6: (10/01-10/08)

- Create 3/3 of write-ups for book
- Revise write-ups based on feedback
- Modify illustrations based on feedback
- Modify layout of book based on feedback
- Design additional pages of book
- Design front and back covers
- Run test prints

Week 7: (10/08-10/15)

- Make revisions to design of website and code quizzes
- Revise write-ups based on feedback
- Modify front and back covers of book based on feedback
- Modify layout of book based on feedback

Week 8: (10/15-10/22)

- Design five timeline infographics
- Modify front and back covers of book based on feedback
- Modify layout of book based on feedback
- Make design revisions to website based
- Consult teachers about write-ups in book and the website

Week 9: (10/22-10/29)

- Modify timeline infographics based on feedback
- Revise book and website based on feedback of teachers
- Modify layout of book based on feedback
- Modify front and back covers of book based on feedback
- Design Loteria game
- Run test prints

Week 10: (10/29-11/05)

- Modify timeline infographics based on feedback
- Revise book and website based on feedback
- Test website functionality
- Replace any dummy text (on website or in book)
- Modify Loteria game based on feedback
- Run test prints
- Add to Process Book

Week 11: (11/05-11/12)

- Finalize both book and game
- Modify timeline infographics based on feedback
- Revise website based on feedback
- Test website functionality
- Start designing buttons, tote bags, notepad, pens, and postcards. Seek feedback.

Week 12: (11/12-11/19)

- Finalize timeline infographics
- Outsource book
- Revise website based on feedback
- Testing website functionality
- Finalize buttons, tote bags, notepad, pens, and postcards

Week 13: (11/19-11/26)

- Finalize the website based on feedback
- Finalize website functionality
- Finalize Process Book

Week 14: (11/26-12/03)

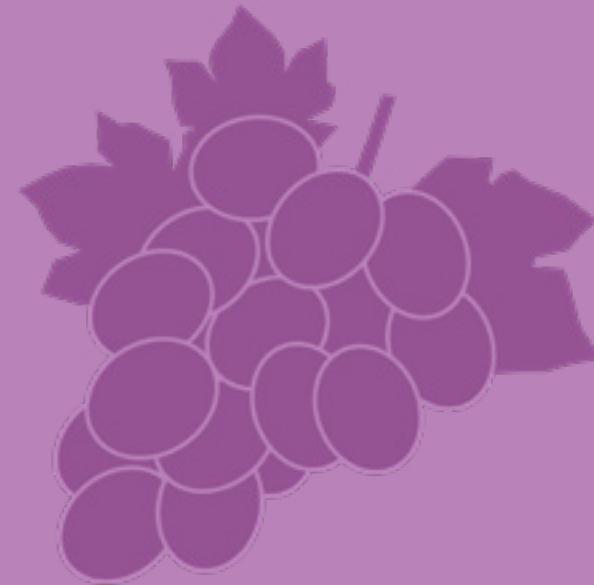
- Finishing touches

Installation: (12/1)

Final: (12/07)

Show: (12/14-12/18)

Artist Talk: (12/17)



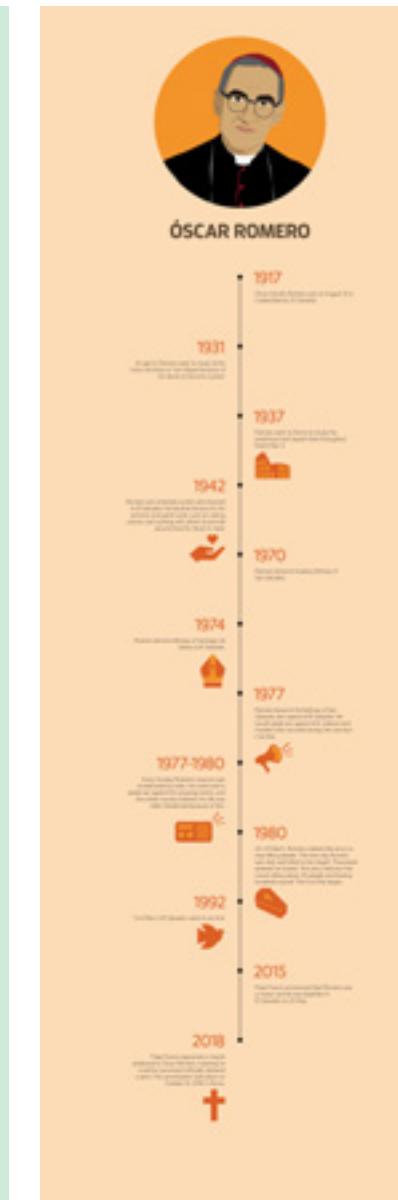
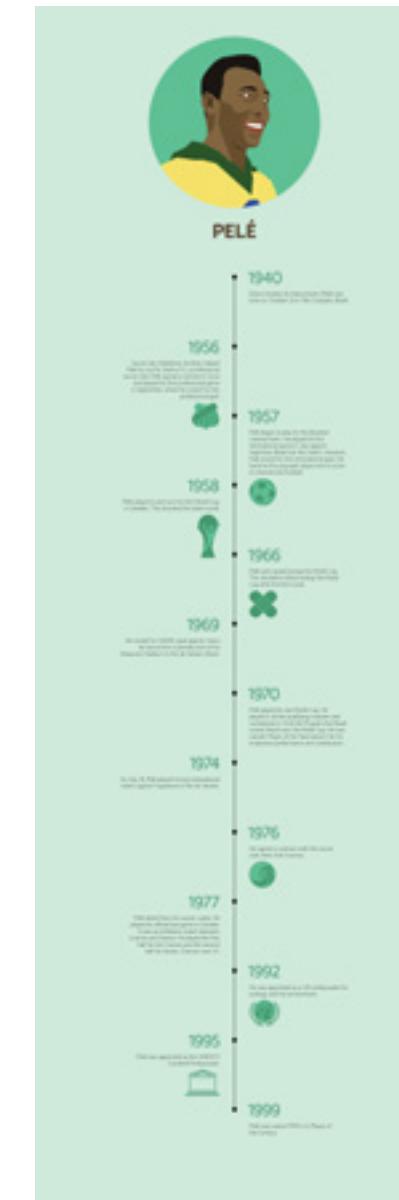
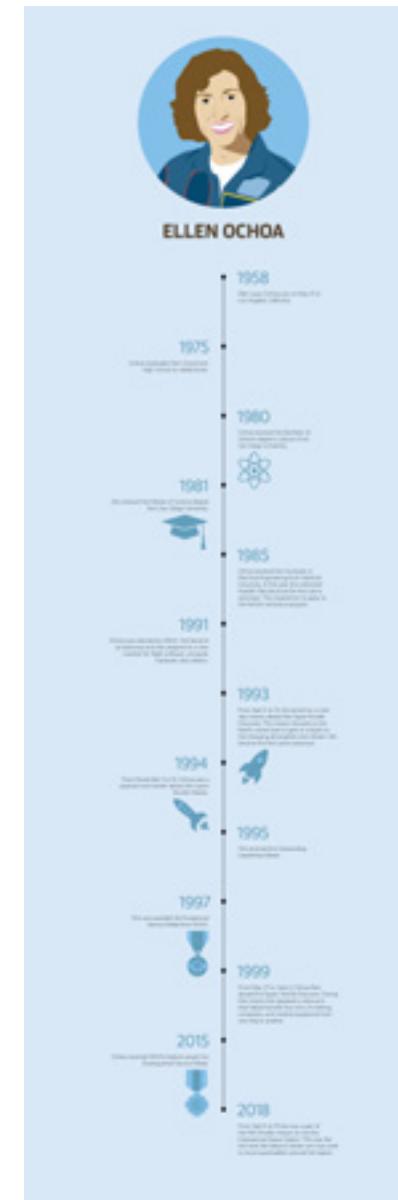
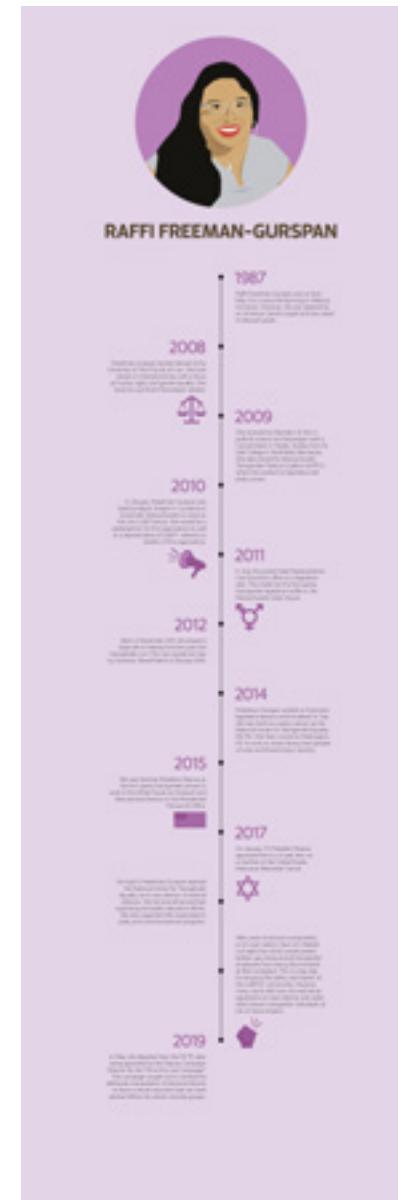
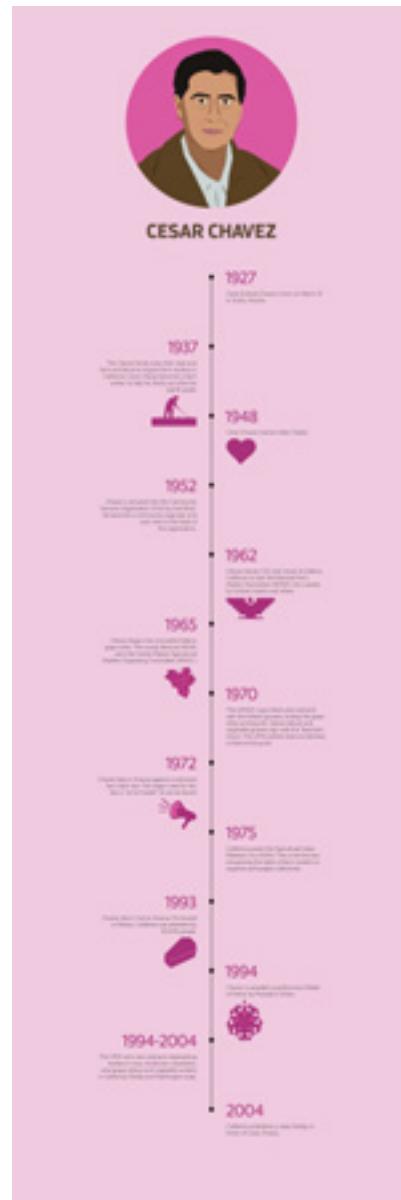
THESIS ELEMENTS

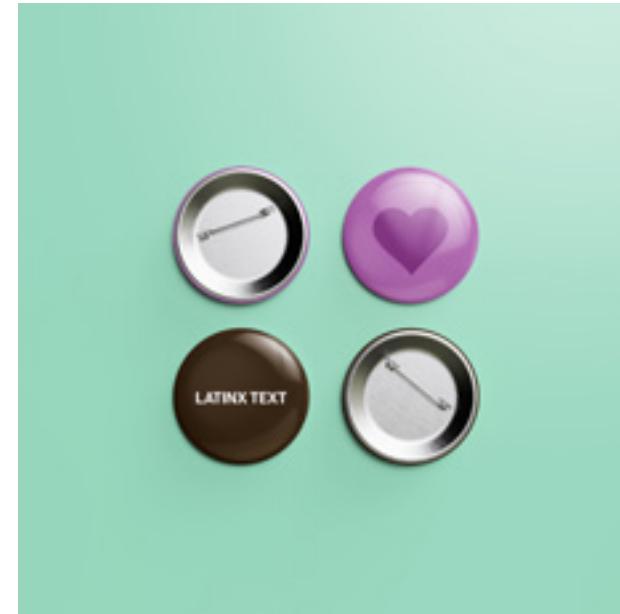
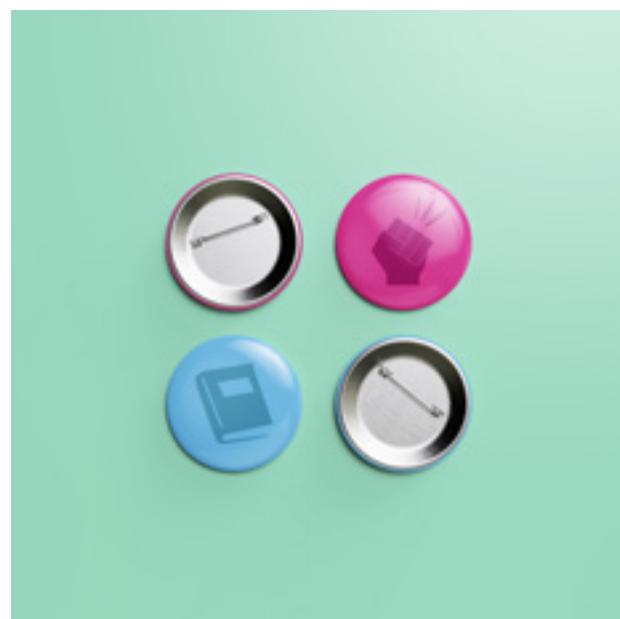
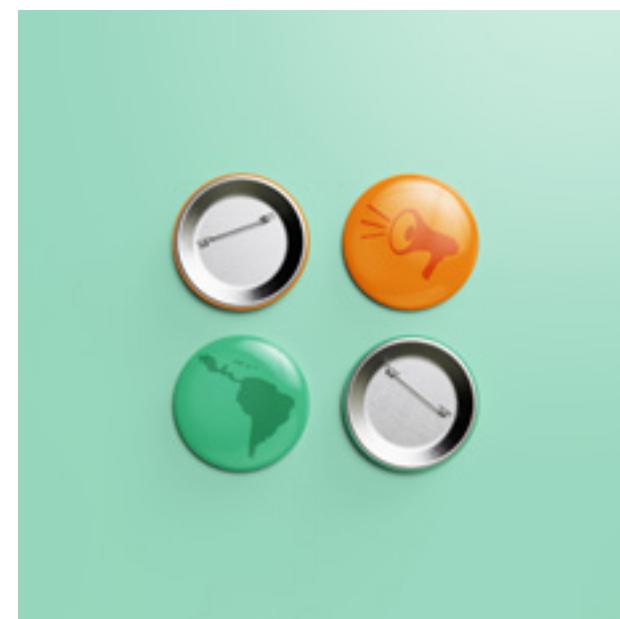
HARDCOVER BOOK	8.5 X 8.5	2
WEBSITE	N/A	1
INFOGRAPHICS	10 X 30	5
LOTERIA TABLAS	8.5 X 11	30
LOTERIA CALLING CARDS	8.5 X 11	36
BUTTONS	2.25"	6
TOTE BAGS	13 x 15	2
NOTE PAD	5 x 7	1
PENS	5"	6
POSTCARDS	5 x 7	20

17. ASSETS

HARD COVER BOOK**WEBSITE**

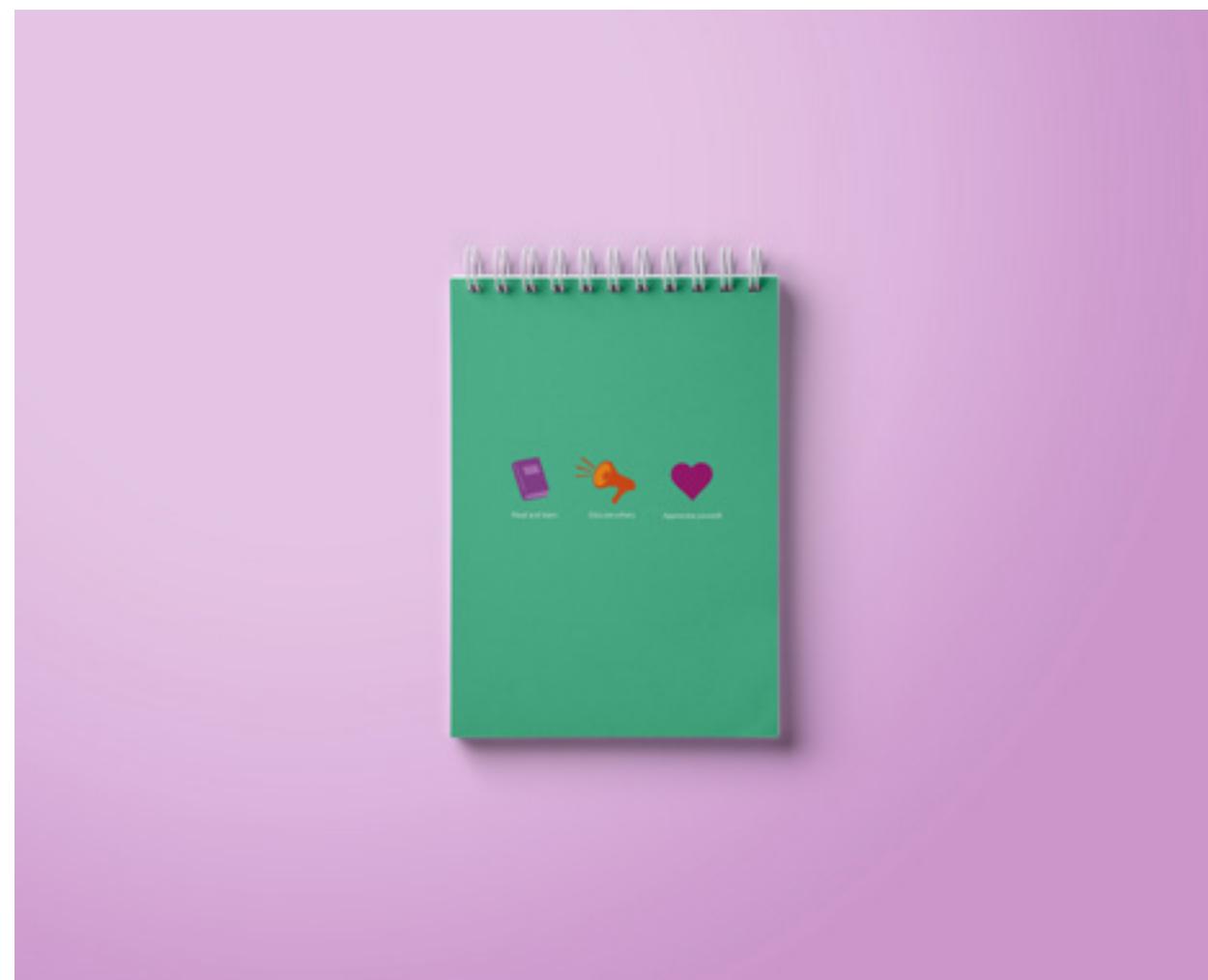
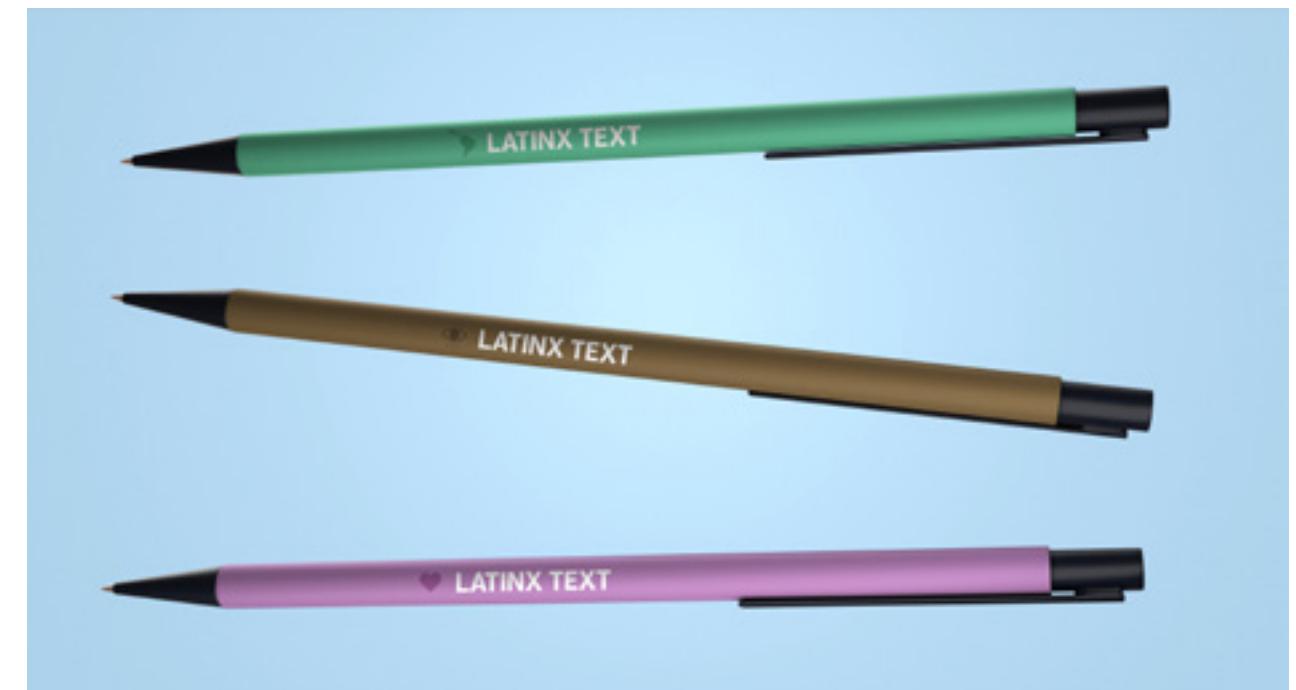
INFOGRAPHICS



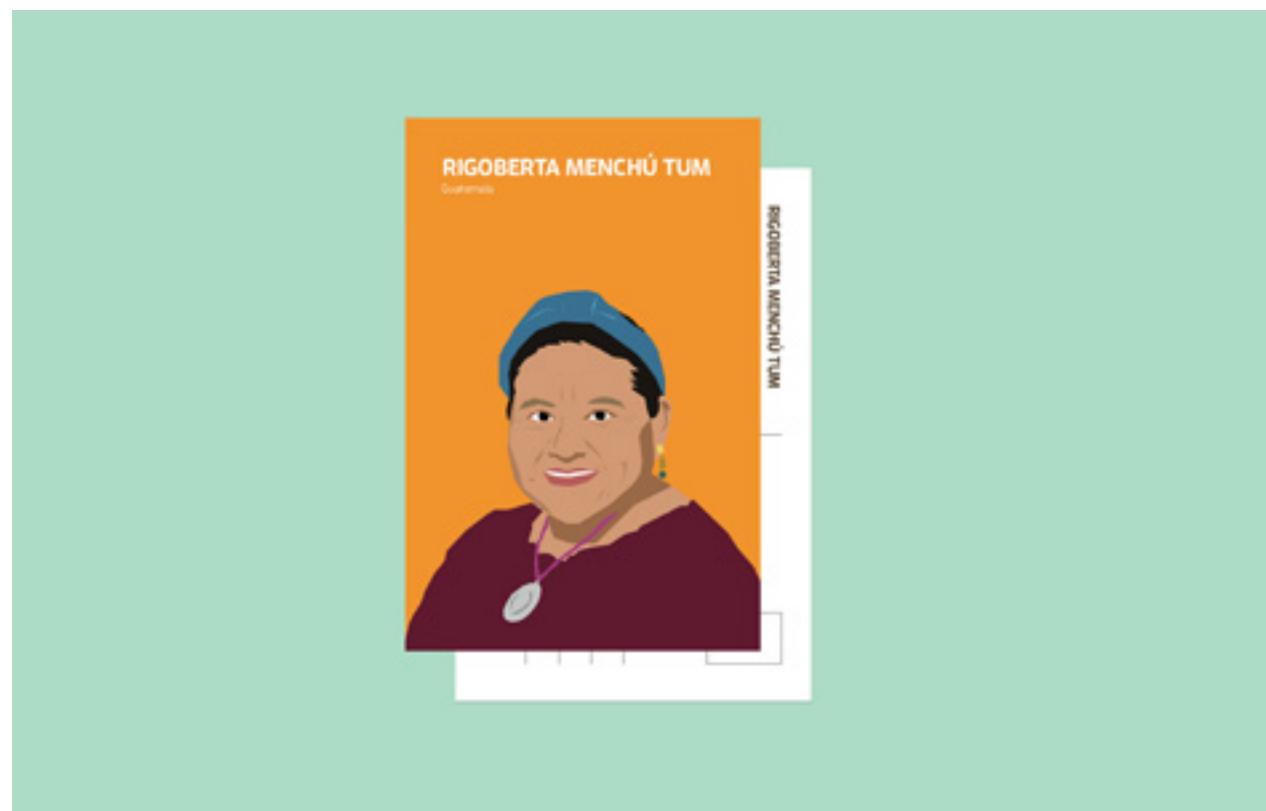
LOTERIA**BUTTONS**

TOTE BAGS



NOTE PAD**PENS**

POSTCARDS



POSTCARDS





18. BUDGET

BUDGET

Items	Size	Quantity	From	Cost
Book	8.5 x 8.5	2	Mixam	\$150
Website	N/A	1	Bootstrap Studio	N/A
Infographics	10 x 30	5	N/A	N/A
Loteria Tablas/ Calling Cards	8.5 x 8.5	30/36	PDF on Website	N/A
Buttons	2.25"	6	N/A	N/A
Totes	13 x 15	2	N/A	N/A
Notepad	5 x 7	1	N/A	N/A
Pens	5"	6	N/A	N/A
Postcards	5 x 7	20	N/A	N/A
Test Prints	8.5 x 17	2	Staples	\$100

Total \$250

19. INSTALLATION



INSTALLATION SECTION 1

BFA Show Pages

JulieAnn Caputo
Latinx Text



Process Book

Abstract: For years, the American curriculum has disproportionately cast a brighter light on the history of significant People of European descent than those of Latin American origin. The purpose of my thesis is to highlight and address the issue of the underrepresentation of the accomplishments of Latinx figures in US history books. I addressed how can we expose young students to more than just Eurocentric history lessons and make all Latinx students feel represented. The main component of my thesis project is an 8.5 x 8.5-inch illustrated book. My revisionist approach to history highlights the life and accomplishments of 20 notable Latinx figures, including Ellen Ochoa, Rigoberta Menchú Tum and María Elena Moyano, in a textbook format aimed at middle-grade high school students and their teachers. My illustration style relies on a limited color palette, pronounced use of linework, shapes, and patterns, stylized figures, and flatness. Collateral elements are a website that functions as an educational tool for both the target audience and educators, five 10 x 30-inch timeline infographics, and an interactive educational game, Lotería. Through these components, my thesis introduces various notable Latinx figures to provide Latinx youth a proper window into their heritage to allow others to develop an understanding and increase awareness about these significant Latinx figures.

Check out JulieAnn's website at julieanncaputo.myportfolio.com

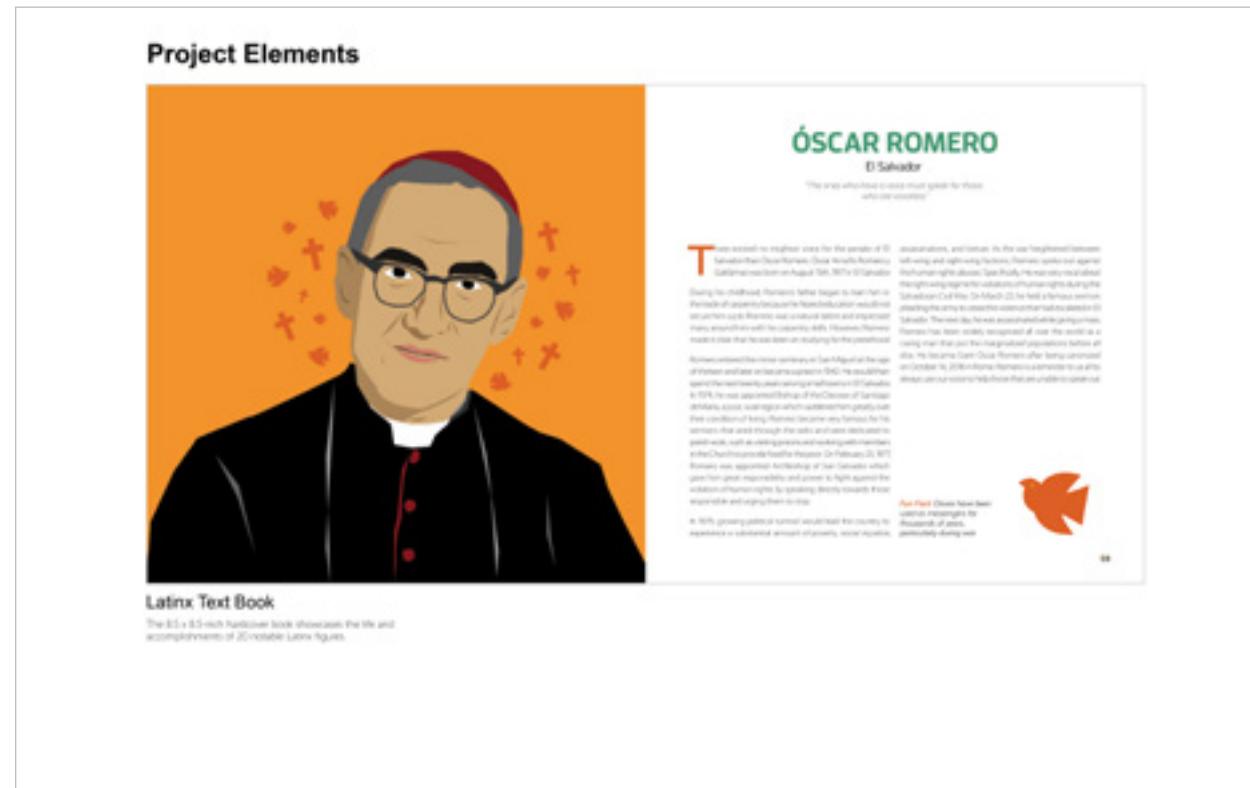
Abstract

For years, the American curriculum has disproportionately cast a brighter light on the history of significant People of European descent than those of Latin American origin. The purpose of my thesis is to highlight and address the issue of the underrepresentation of the accomplishments of Latinx figures in US history books. I addressed how can we expose young students to more than just Eurocentric history lessons and make all Latinx students feel represented. The main component of my thesis project is an 8.5 x 8.5-inch illustrated book. My revisionist approach to history highlights the life and accomplishments of 20 notable Latinx figures, including Ellen Ochoa, Rigoberta Menchú Tum and María Elena Moyano, in a textbook format aimed at middle-grade high school students and their teachers. My illustration style relies on a

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Check out JulieAnn's website at julieanncaputo.myportfolio.com

INSTALLATION SECTION 2



Latinx Text Book

The 8.5 x 8.5-inch hardcover book showcases the life and accomplishments of 20 notable Latinx figures.

INSTALLATION SECTION 3



Timeline Infographics

Five 10 x 30-inch timeline infographics allow viewers to develop a deeper understanding of significant events that occurred in five of the Latinx figures' lives. They are Cesar Chavez, Raffi Freedman-Gurspan, Ellen Ochoa, Pelé, and Óscar Romero.

INSTALLATION SECTION 4



Websites

This website is offered to both educators and young people to be used as a tool to test one's knowledge of the Latinx figures after reading the book. The website has multiple-choice quizzes, downloadable PDFs of Loteria games to be printed and played, and a list of resources where individuals can find where they can further their knowledge of Latinx history in New York. To view the website, go to <https://latinxtext.bss.design/>

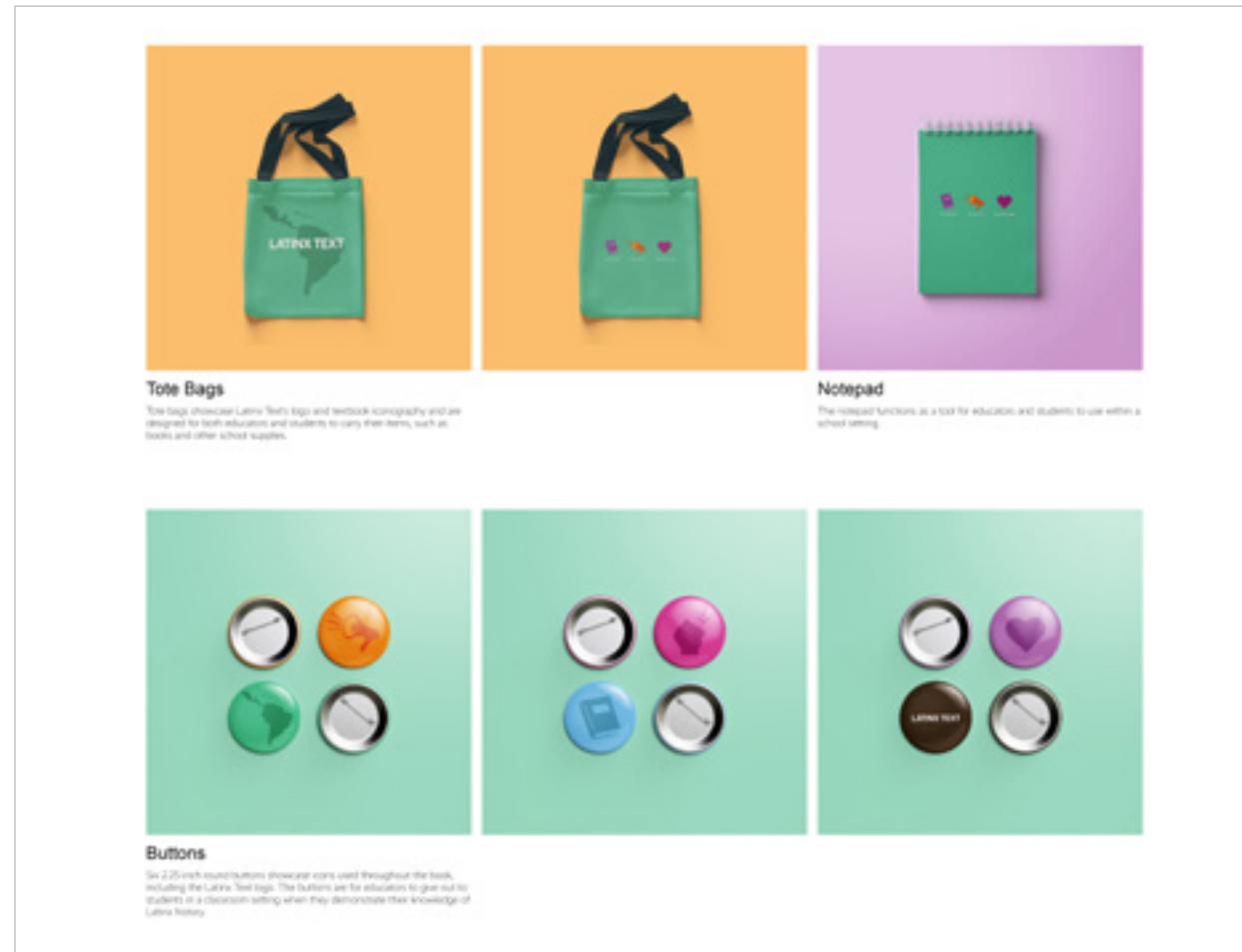
INSTALLATION SECTION 5



Loteria Games

This mockup displays one Loteria tabla from each of the three game levels. To view the full Loteria game, go to

INSTALLATION SECTION 6



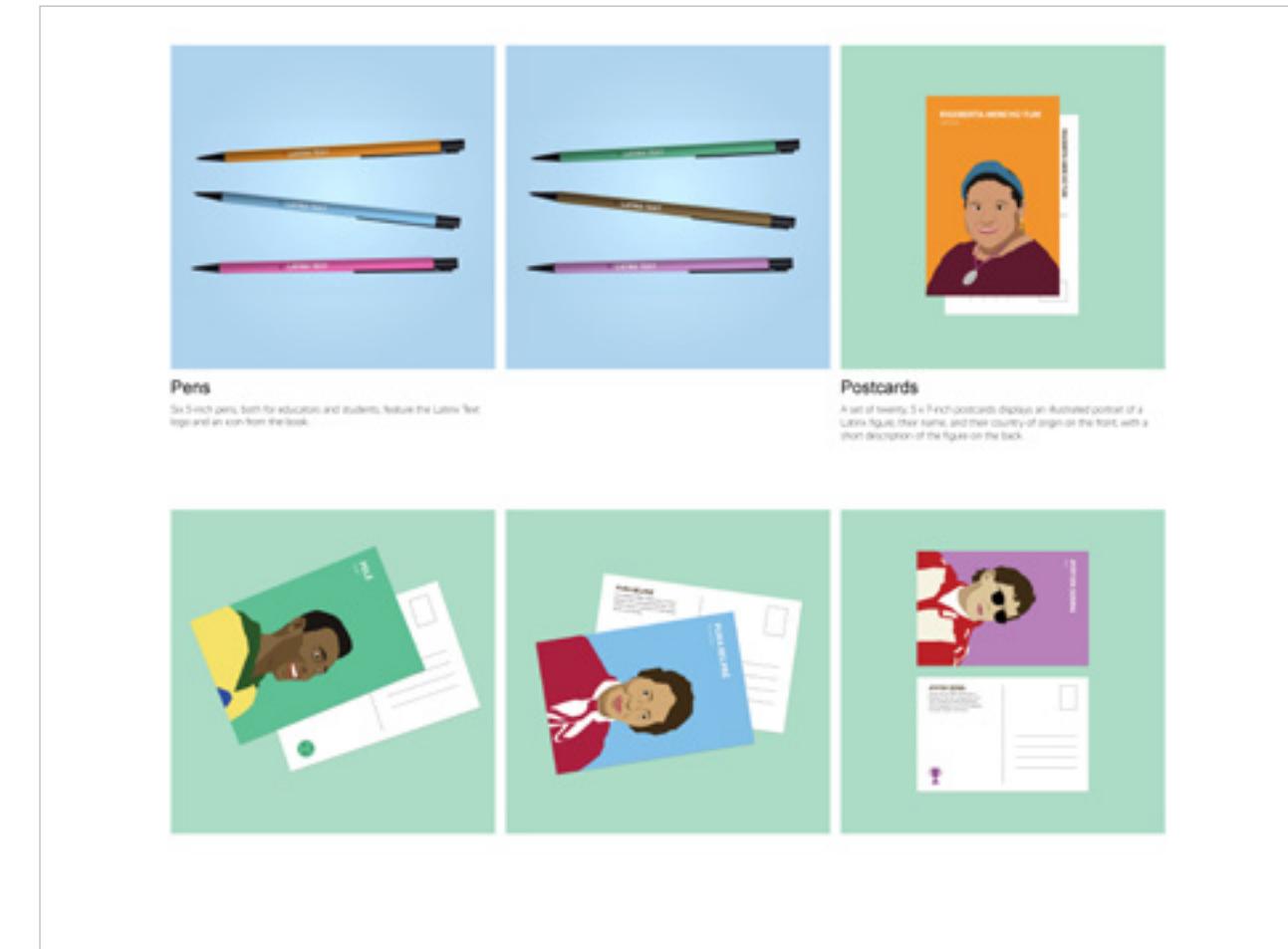
Tote Bags

Tote bags showcase Latinx Text's logo and textbook iconography and are designed for both educators and students to carry their items, such as books and other school supplies.

Notepad

The notepad functions as a tool for educators and students to use within a school setting.

INSTALLATION SECTION 7



Pens

Six 5-inch pens, both for educators and students, feature the Latinx Text logo and an icon from the book.

Postcards

A set of twenty, 5 x 7-inch postcards displays an illustrated portrait of a Latinx figure, their name, and their country of origin on the front, with a short description of the figure on the back.