Your assignment is a set of two editorial spreads using text from PJ O’Rourke’s book *Eat the Rich*. You are responsible for editorial oversight as well as for graphic design, art direction, and illustration. The publication is titled *Econ4Peons* and is part of a series of magazine-like publications about important topics published under the slogan “Serious but not self-serious.” The text provided covers two subjects, Ricardo’s Law and Fiat money. You may use whatever text is needed for your two spreads; the end of the second spread can be composed as if there were additional pages to come.

The page size is 9½” x 10½” and you will use the provided grid. You must include page numbers (34–35 and 36–37) and the publication name (*Econ4Peons*) and PJ O’Rourke’s name. You are working with an editor who trusts your judgment. She will allow you to choose the headline/title, whether “Eat the Rich” or something you think is more appropriate. You can also decide on editorial details like whether the word “by” or some other similar term is used with O’Rourke’s name.

Your first step is, of course, to read the excerpt from the book and understand it.

The manuscript you will download, “ElephantInMyPJs.doc,” has tick marks and hyphens where quotation marks, apostrophes, and dashes should be. *If you do not remember traditional punctuation or keyboard combinations for punctuation marks, rectify that situation right away.* For your second step, you will want to open the manuscript in Word, find double and single tick marks and hyphens and replace them where appropriate, run spell check, then proofread. (You are welcome to obtain *Eat the Rich* and transcribe the text from other parts of the book if you wish.)

Note that the manuscript is typed in a common manner with extra returns put between paragraphs. It is a common style for letters, memos, and newsletters. It looks like “business”—clean and modern. This is not, however, an instruction to use such a style in your spreads. In fact, there are many problems with that style. Do not assume that any default—whether supplied by the typist of your copy or the page layout application you are using—is correct. Default typefaces or sizes, auto leading, and copying the style of supplied copy are all bad ideas. You need to be in control of your work.

Although you will be concentrating on illustration before the start of your taking on the graphic designer roll, for your third step, you will make a “folding dummy.” This will either be two 9½” x 10½” pages taped together or one 19” x 10½” folded in half. This will allow you to have a real sense of scale for your project.

You will be doing original illustration for your spreads. “Illustration” does not mean a particular set of drawing techniques. Photos, photos of objects you make, collages, scannergrams, paintings, drawings, computer-based images, and combinations can all be illustrations. We encourage considering different ways of making images.

You will develop a vocabulary for your illustration. Your fourth step is to make a word list of themes and meaningful ideas. Start out listing every word that comes to mind. Note any natural groupings and use the groupings to increase the size of your word list. Circle whatever you find particularly meaningful. Think about analogies to add to the list.

Your fifth step is to make thumbnail sketches based on your words from the previous step. Include images based on anything and everything that you find meaningful and/or interesting from the previous step. Include icons and indexes (in the semiotics sense—where the signifier looks like the signified and where there is a natural relationship but no resemblance, respectively) and metaphors, similes, and other analogies. Include synecdoche and metonymy. *If you do not know what these terms mean, rectify that situation right away.* You will have at least 100 images.

Your sixth step will be to do rough sketches combining images from your thumbnails in interesting or meaningful ways. You will produce at least five distinct directions (not five variations on one theme.) Your job here is to get beyond the obvious. An image of a stack of money is an insufficient solution unless you can show how it will transcend the banal.

Your seventh step is to do typographic experiments. Using the grid, set at least four different text typefaces in at least three sizes, each with at least two different leading. That means twenty-four settings of a paragraph so that you can judge readability and aesthetics. (These are all “in the ballpark.” You will, no doubt, eliminate many possibilities before getting to this point.)
Your eighth step is setting some possible headlines/titles, pull quotes, and other type that you might use.

Your ninth step is to produce at least fifty thumbnails at 25% size.

Your tenth step is to choose two of the directions and produce versions worked out well enough that you could turn the illustration over to someone else and get the results you want. This means clear sketches and a sample of style so that we can understand exactly what you intend. Your job here is to communicate with us. Indicating that you are “working on it” is not sufficient. You need to show us what you have in mind.

Your eleventh step is to produce four different full size spreads with illustrations indicated by clear sketches. Remember to print often, tape together spreads, and do whatever else you need to do to understand your work. The screen will fool you if you let it.

Your twelfth step is the design of a second spread for one of the full size spreads.

Your thirteenth step is final illustrations. This will probably include a major illustration and at least two spot illustrations but that will depend on the previous two steps.

Your last step is the design and production of your two spreads.

Note that reworking any step is not only possible but likely. You will bring all work to every class. “I did that but left it at home” is the equivalent of “I own pants but left them at home.”

schedule.

W/Th January 16/17: steps 1–4. Bring your folding dummy, corrected Word file, and word list. Be prepared to discuss the article and to work on step 5.

W/Th January 23/24: steps 5 and 6. Bring all materials to date.


W/Th January 30/31: step 10.

M/Tu February 4/5: step 11.

W/Th February 6/7: in class workday.

M/Tu February 11/12: step 11 improvements based on previous crit and step 12.


Tu/W February 18/19: final critique.

Th/M February 20/21: project due. introduce culinary project.