

OTRA VEZ

HIERARCHY AS DESIGNER



JORDYN ALVIDREZ

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GRAPHIC DESIGN MFA 2017



DEDICATED TO MY
MOTHER,
CINDI ALVIDREZ—
TO THE MOON AND
BACK.

IN MEMORY OF
GILBERT
ALVIDREZ, JR.

TO THE
ALVIDREZ CLAN—
WE DID IT.

FOR THE **PEOPLE OF COLOR** THAT
HAVE NEVER HEARD OF RISD AND ARE
EXCLUDED FROM PRIVILEGED
INFORMATION AND THUS EDUCATION.

SHOUT OUT TO THE
CENTRAL VALLEY—
TULARE AND DINUBA, I
SEE YOU. SHOUT OUT TO
THE BAY —
YADDADAMEAN?

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ABSTRACT

Ode

*We are the music-makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers
And sitting by desolate streams;
World losers and world forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.*

*With wonderful deathless ditties
We build up the world's great cities.
And out of a fabulous story
We fashion an empire's glory:
One man with a dream, at pleasure,
Shall go forth and conquer a crown;
And three with a new song's measure
Can trample an empire down.*

*We, in the ages lying
In the buried past of the earth,
Built Nineveh with our sighing,
And Babel itself with our mirth;
And o'erthrew them with prophesying
To the old of the new world's worth;
For each age is a dream that is dying,
Or one that is coming to birth.*

—Arthur O'Shaughnessy

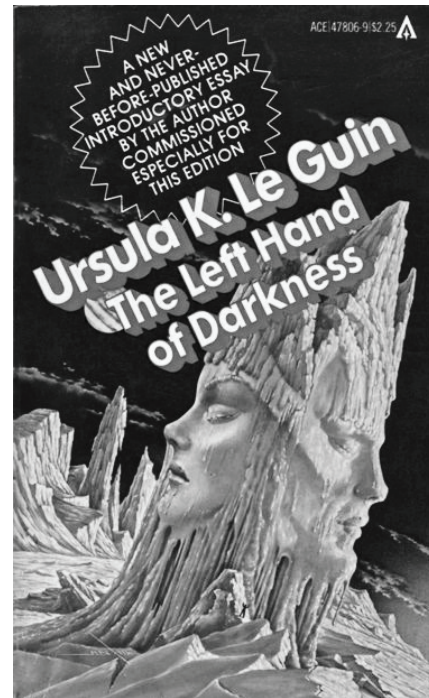
Methods of hierarchy are often represented in graphic forms. They shape our world into subjective places/spaces of belonging or oppression. The need for order is a human condition. There is constant tension between the utility of ordered systems against the manipulative and ultimately subjective manner in which they are created. *Where there is a system, there is a story.* The narrative the hierarchy tells is just as crucial to me as the mechanics.

I position myself within various hierarchal systems as a way to understand the logistics of their becoming, but also, to manipulate (or justify) my cultural and ethnic status in relation to them. My work often deals with *multiples of a system*—copying, transferring, and detaching the pieces into abstract, void, or reconfigured images. This self-reflexive method of undoing order—of viewing the neatly bound as a whole or into the smallest fractions, takes my subjectivity (and relationship to narrative) and reinterprets methods of hierarchy that are historically viewed as objective. This book demonstrates my disruption, compliance, and/or fabrication of order in pursuit of creating a cosmos of my own making.

INTRODUCTION



*The Handmaid's Tale red.



The Left Hand of Darkness, Ursula K. Le Guin, Cover by illustrator Alex Ebel (1974)

During my undergraduate education I was immersed in literature. I found my principal interest in *magical realism*, *speculative fiction*, and existential and dystopic works. Narrative or speculative fiction is always present in my making. These dystopian works always have systems of order that are crucial to being placed in the imagined world. My mind processes the information of hierarchy through narrative. A particular color of red* takes me through self-generated images of the tamed women in Margaret Atwood's novel *The Handmaid's Tale*.¹ A crack in the road reminds me of Jeff Buckley's angelic words in the song *So Real*— "I never stepped on the cracks 'cause I thought I'd hurt my mother."² The ebonic cadence of the author Junot Díaz's words in *The Brief Wondrous Life of Oscar Wao*—"For those of you who missed your mandatory two seconds of Dominican history."³ The image of a tall dark skinned man walking through a world of a white genderless civilization⁴ in Ursula K. Le Guin's *The Left Hand of Darkness*.

¹"Myself in it like a distorted shadow, a parody of something, some fairy-tale figure in a red cloak, descending towards a moment of carelessness that is the same as danger. A Sister, dipped in blood." (68)

² Buckley, Jeff. *Grace*. Columbia Records, 1994.

³Díaz, Junot. *The Brief Wondrous Life of Oscar Wao*. Riverhead Books, 2007, (2).

⁴Ursula K. Le Guin's ability to create and immerse her readers into speculative worlds in unparalleled. In *The Left Hand of Darkness* she places man into a world of extreme hierarchy and power.

magical realism (n):

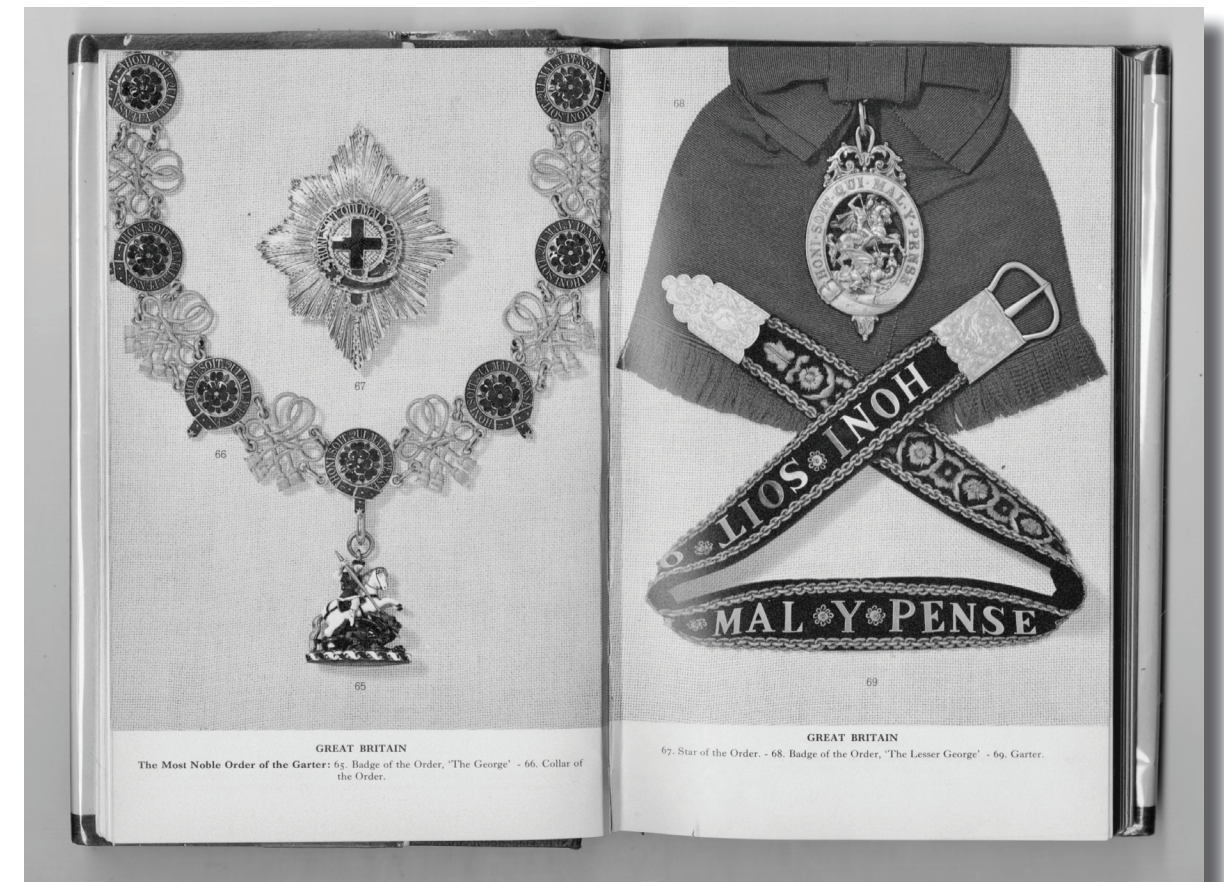
a literary or artistic genre in which realistic narrative and naturalistic technique are combined with surreal elements of dream or fantasy.

speculative fiction (n):

a genre of fiction that encompasses works in which the setting is other than the real world, involving supernatural, futuristic, or other imagined elements: this classic of speculative fiction imagines an extraordinary global occurrence that forces Earth's men and women to exist in parallel dimensions.

hierarchy (n):

a system or organization in which people or groups are ranked one above the other according to status or authority. *Addition*- Hierarchy is a method of not only organizing people by status or authority but also a means of creating a utilitarian tool to maintain order.



The Most Noble Order of The Garter, A dynastic order established in 1348 by King Edward III of England.

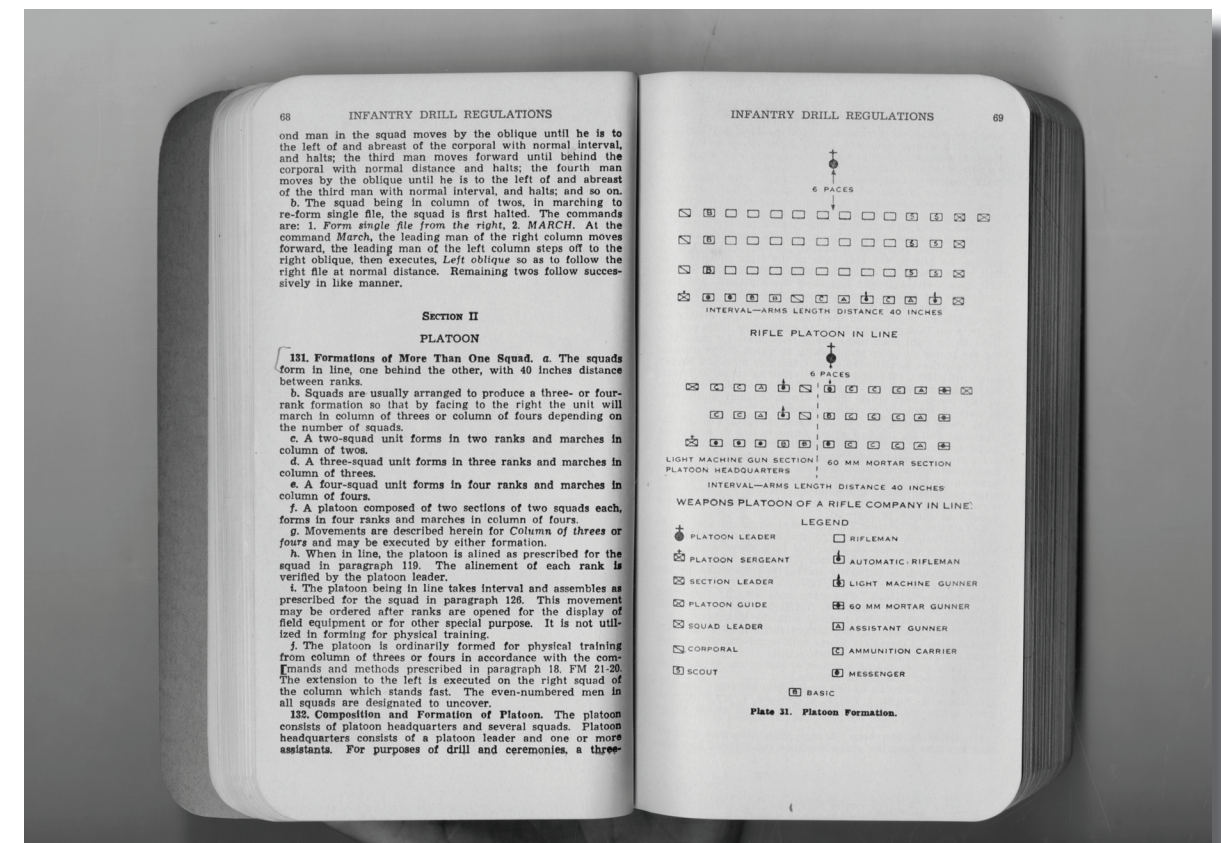
order (n):
the arrangement or disposition of people or things in relation to each other according to a particular sequence, pattern or method; a state in which everything is in its correct or appropriate place; a state in which the laws and rules regulating the public behavior of members of a community are observed and authority is obeyed.

system (n):
a set of connected things or parts forming a complex whole, in particular: a set of things working together as parts of a mechanism or interconnecting network.

Censored text reminds me of the beauty that is an E.E. Cummings poem—with its typographic breaks making a picture out of words. Those worlds subvert the audience's place of knowing, into one of learning.

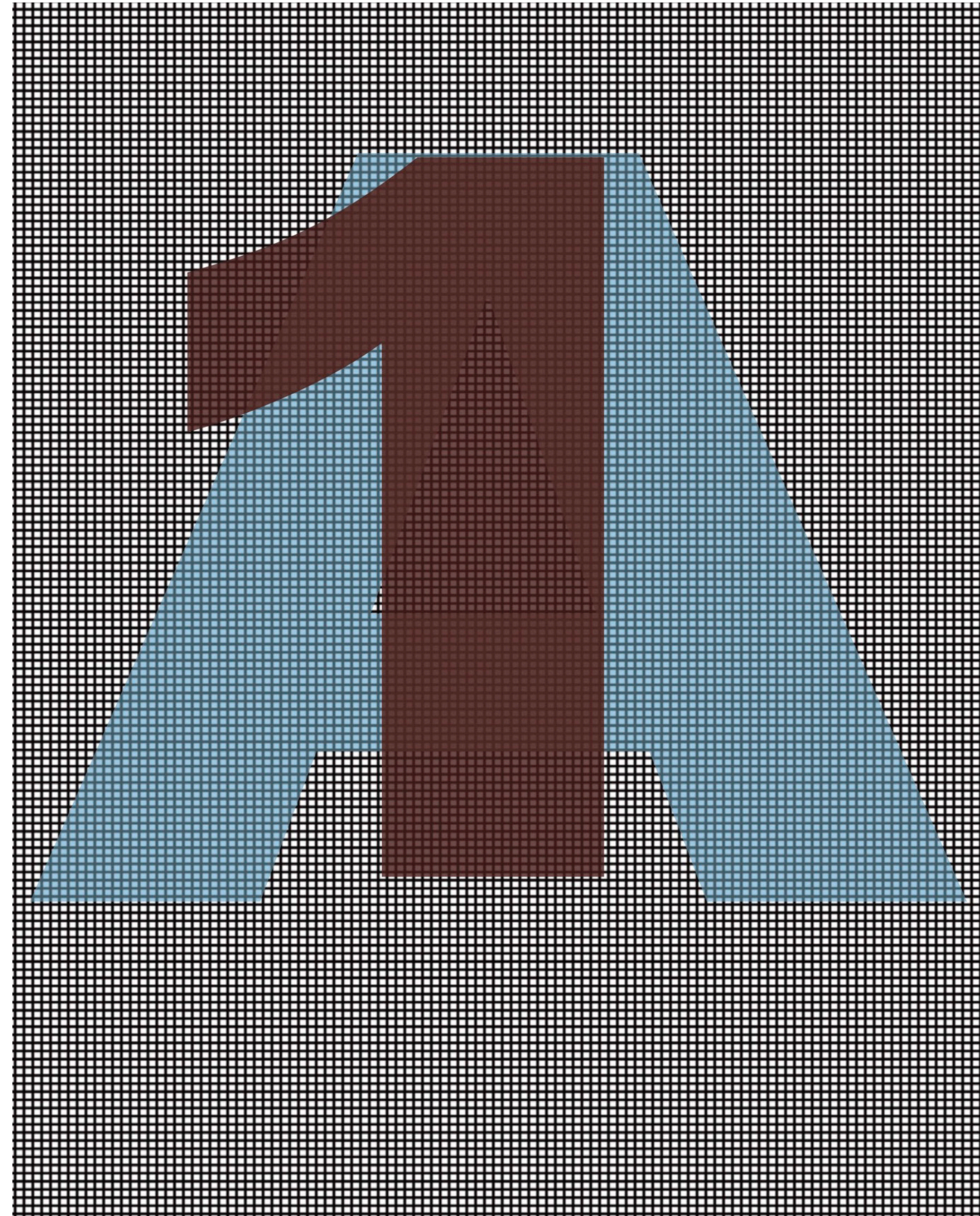
One day while reading, it hit me—it was someone's job to make books. I wanted to be that person. I wanted to use type and image to convey interweaving connections and narrative. I wanted to express my circuit board of associations and juxtapositions of story telling. I wanted to be a graphic designer. This book will carry you through an array of images and stories that my mind is constantly swirling around. The work is filled with speculative narration tied with a factual understanding of order (hierarchy, systems, categorization, etc.). My relationship to hierarchy is deeply rooted in my comprehension and imagination.

The sequencing of this document will follow a set of rules that are firm and yet tested or challenged. I am the master of this world. Everything is fair game. How will your sense of story telling and system following be tested? You will enter a new world, as you do in every book.



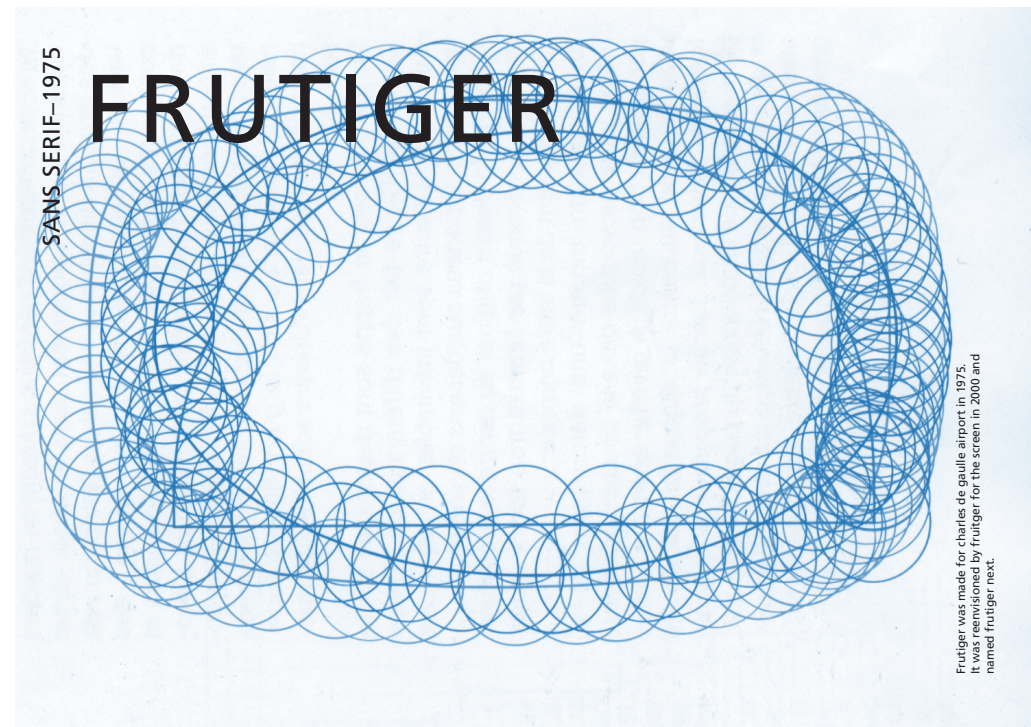
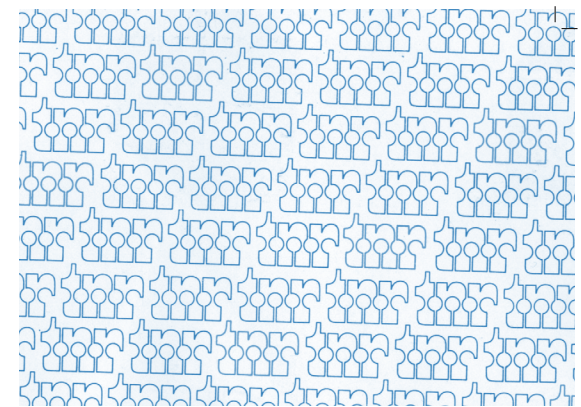
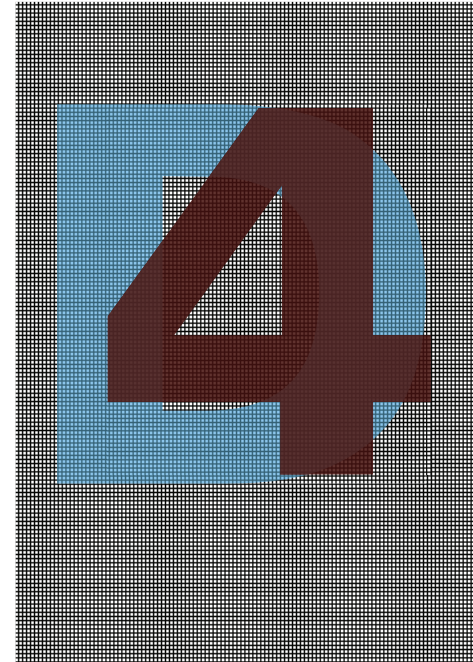
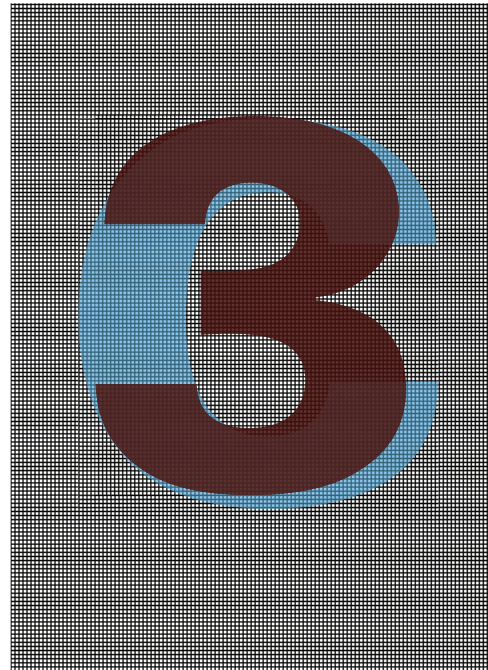
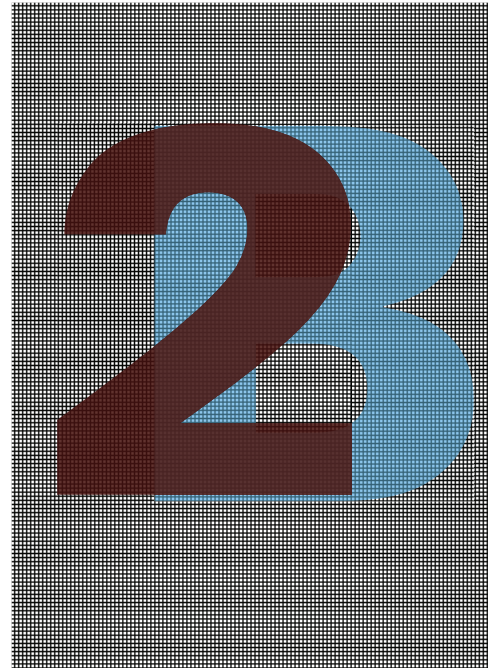
United States Army Infantry Drill Regulations, (1965)

The main focus of this book is to demonstrate my use of hierarchy as the subject, content, and form. The various works to follow do not adhere to that emphasis, but allow for a sequential narrative of the work I have completed at RISD. Each project uses a system whether of binary order or typographic hierarchy. The core of my thesis exploration will begin in Section One.



(Right)

Type Plates (2014), This series of four two sided 6x9 plates showed the type design of Adrian Frutiger. I used the extensive family of his typeface *Univers* to create a system based on alphanumerical categorization—detailing the wide range of glyphs. Made for Type II, taught by Aki Nurosi.



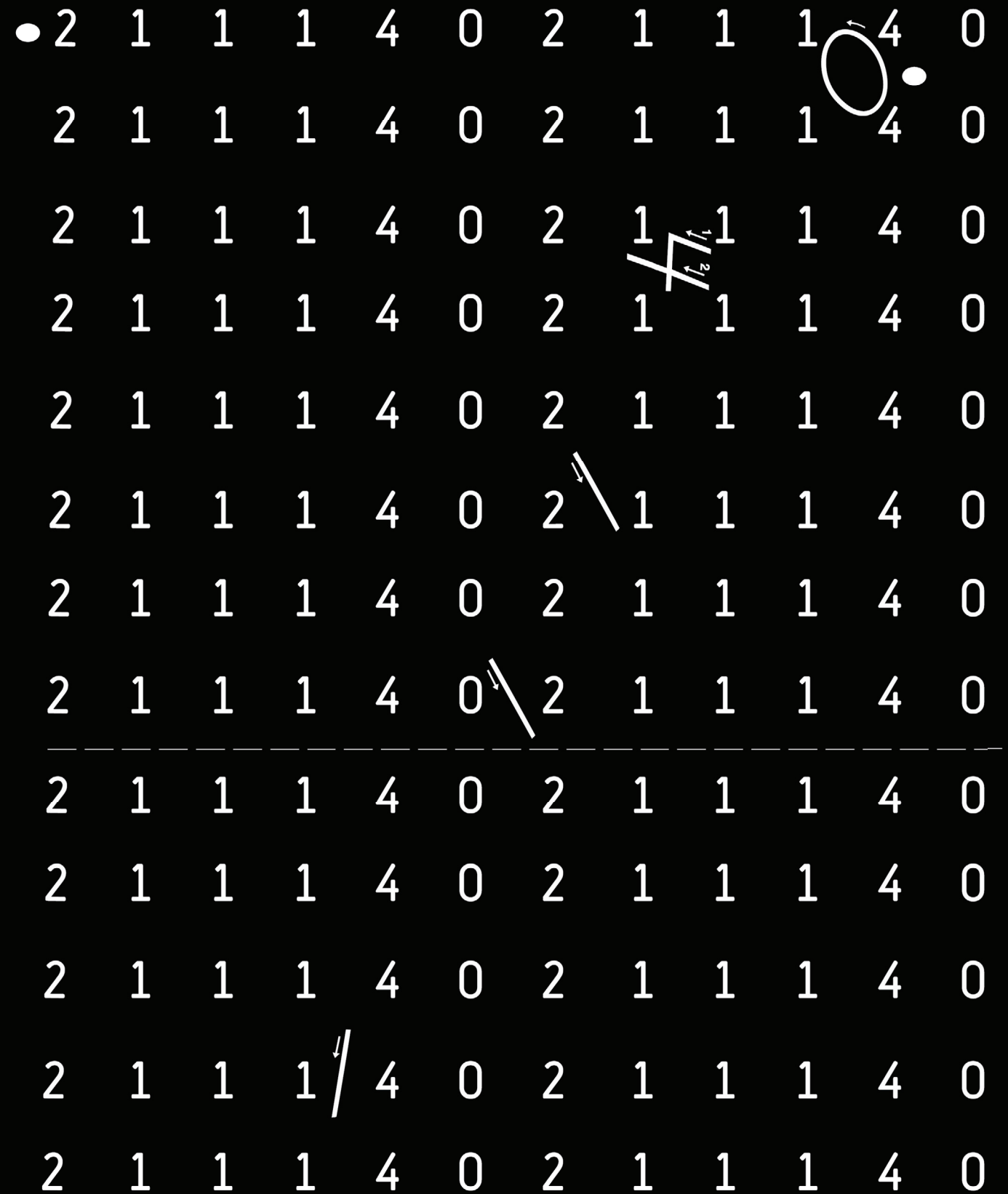
The complete plates, 6x9 inches. The blue graphics are illustrations by Adrian Frutiger created during the making of *Univers*. They show his way of systemizing this large family of type.

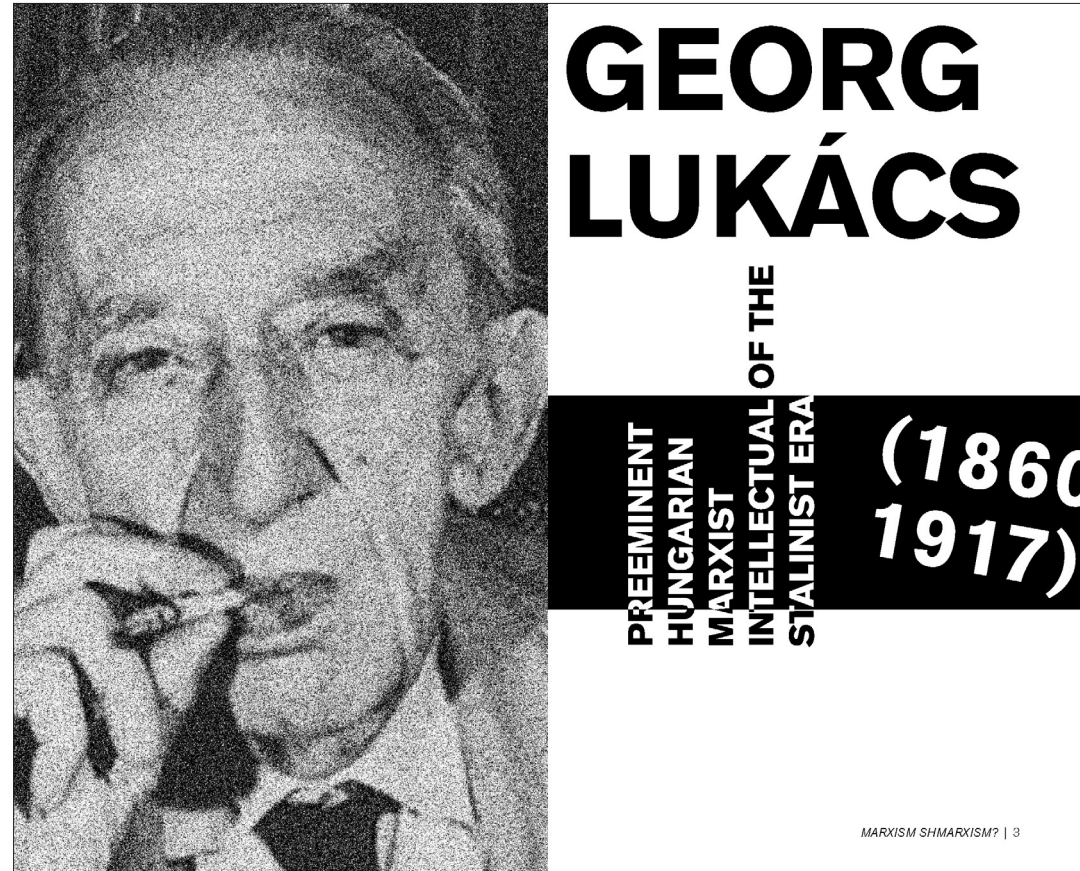
Frutiger was made for charles de gaulle airport in 1975. It was reenvisioned by frutiger for the screen in 2000 and named frutiger next.

(Right facing detail and following pages)

Wages (2015), 20x36 Poster series

These three posters seek to illustrate the cost of my graduate education in correlation to the average salary of women of color. The act of assembling numbers with typographic language is a reflection of my profession and desire to arrange information in abstract but meaningful ways.





**THEN I WENT
BACK TO
LUKÁCS**

GEORG LUKÁCS AND HIS GENERATION

**FOUNDED THE
SUNDAY CIRCLE**

a group of intellectuals that would
gather and discuss politics, the war,
and of course Marxism

notable members include:

ARNOLD HAUSER
KARL MANNHEIM

**MARXISM
IN FILM
WOULD BE
COOL...**

SO I WATCHED:

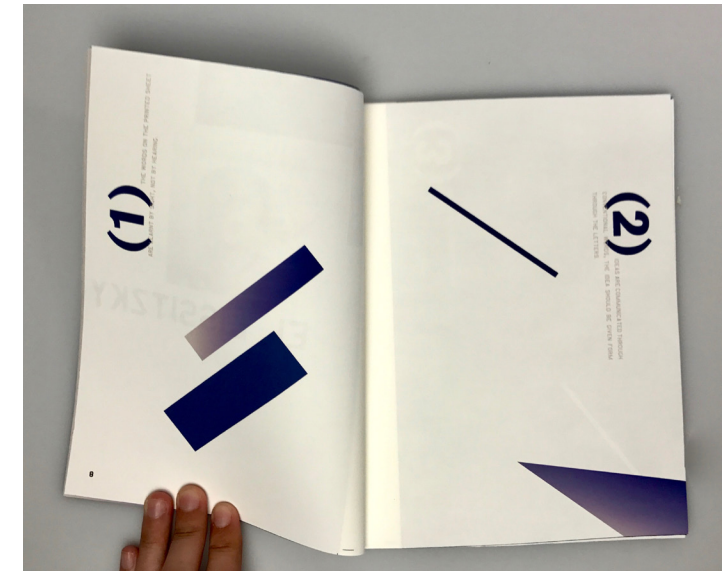
Sergei Mikhailovich Eisenstein's
Strike (1903)

and

Vsevolod Illarionovich Pudovkin's
Storm Over Asia (1928)

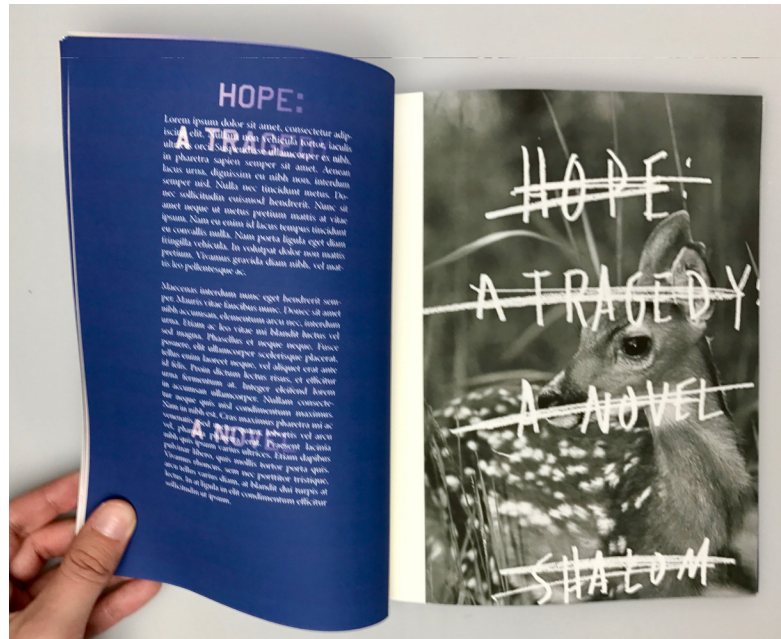
8 | JORDYN ALVIDREZ

Manifesto (2014), Four page typographic experiment about Marxist thinker Georg Lukács. The layout uses typographic hierarchies to illustrate his ideologies. Made for Seminar I, taught by Andrew Sloat.



The Book (2014)

Inkjet printed book comparing the formal relationship between El Lissitzky and graphic designer John Gall. Lissitzky grew to fame with his abstract geometrical propaganda prints. John Gall is a book cover designer who uses type and image in similar ambiguous ways. My use of diagonal lines as a formal and illustrative system has been carried into various works. Specifically, in the making of the system *Otra Vez* which will be talked about later in this book. Made for Type III, taught by Douglass Scott.



This was a typographic experiment using the diverse set of hierarchal principles that the format of the book allows.



PINK PORCH

A child sits with her legs pretzeled on the cracked pavement of her home. The pavement in her town was always cracked, the lawns were always dead, and the exterior of the homes were perpetually stuck in an era she knew wasn't the present. Blue chalk had dried on her fingertips, her nails were filled with dirt and splendor from a day of running around her block. She wasn't allowed to leave the block of her house. A boy and a girl her age lived next door—she liked how much the boy knew about sports. He would often huddle them together after playing tag and explain the statistics of the Oakland Raiders and sometimes the LA Lakers.

The child enjoyed sitting on the porch of her baby pink house—a home for now, but not for long. They moved a lot. Her mother and her two sisters. She wondered why chalk was easy to remove from the sidewalk but not from her Michael Jordan jersey—she would ask her mom later. This kid's hair was a curly mess. No, more frizz than curl really. She wasn't interested in figuring out her hair situation, or cleaning the black from under her fingernails, or solving the metabolic break down of blue chalk. At least not right then, at 3:30pm on a weekday.

This time was her time for magic. This was her time of synchronized bliss. She traced the cracked pavement with her eyes—up and then down, until the route made sense. The door opened from a temporary classroom belonging to the adjacent High School.

Here they come. She broke focus with the pavement and stared fixedly at the teenagers exiting the building. They wore uniforms. Military uniforms, her mom verified that. They had badges and patches that denoted something. Something important she thought. They lined up, twenty or so of them, into 4 lines of 5. This was her favorite part—the formation of order. One of them had a lot of patches and shiny medals—they were a big deal she thought. The important one said “at ease.” The teens went from one very intense stance with their arms at their sides to the same stance but with their arms behind them and their feet apart. This was amazing. Magic.

The important person said something the child couldn't make out. But it meant something. The uniformed bunch began moving in unison with the cadence of the leader dictating the perimeters. Their feet walked at the same pace, they turned in unison, they looked right and left at once—she was watching a wizard create order out of bodies.

Yea, she enjoyed knowing who was in charge in the Godfather Trilogy. Who was the boss. She wanted to know what happened if the president died—who would become president, how far down did the line of accession go? But this was different, this was order—visually solid (pure she thought—with a tingle down her spine). It was like a story. It was a narrative of rules. It was magic she couldn't unsee. The blue fingered child would remember her afternoons on her pink porch with admiration. But she was hungry—hungry for more order—more knowledge. The girl would follow, she would learn, she would lead—always looking for that same magic.

I. WORDS, IMAGE, AND IDENTITY OR THE ORDERED SELF



William IV of England, Sir Martin Archer Shee, (1833)

I love the action of circling and underlining a word in a book. What's better than a word? A quote. An assemblage of words into a perfect proclamation or observation—that is rapture. Pair that word or sentence with an image and you have a fortune. Graphic Design is what I've heard it called. I think of my role as a designer as a moment maker. Artist Barbra Kruger illustrates moments (often triggering pathos) with phrases. Her exhibition at the Hirshhorn Museum titled *Self-Doubt* (figure 1) uses the walls of the museum's lower level as a canvas for billboard-like exclamations. An entire wall reads (in a very identifiable Kruger condensed typeface) "BELIEF + DOUBT = SANITY." Her most (in) famous work pairs word with image, fueling observations about identity in capitalist America. *I Shop Therefore I Am* (figure 2) are such moments. They have solid statements yet hold an ambiguously objective marketing vernacular. Those pieces touch upon the inherent mode of what graphic design can do—illustrate meaning through the juxtaposition of words and image in order to give the viewer an emotional response. This contrast references the ways that narrative and my interest in hierarchy merge.

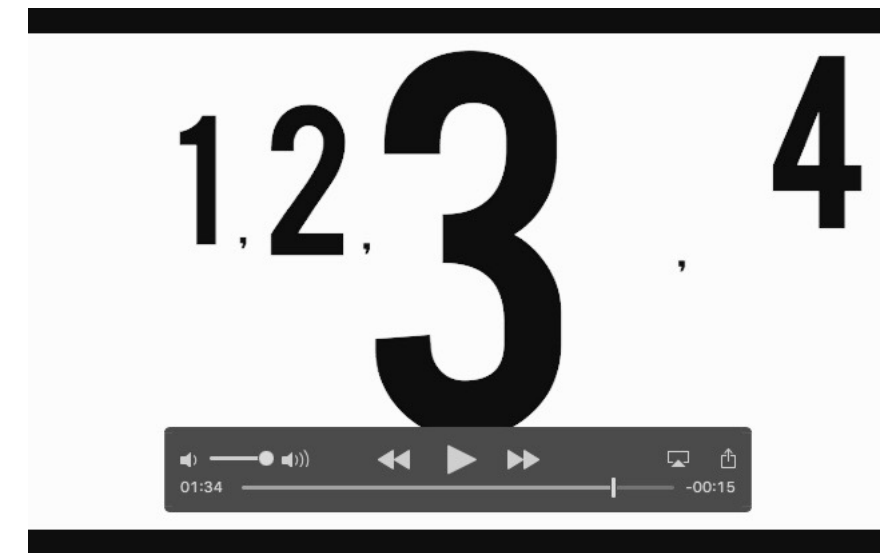
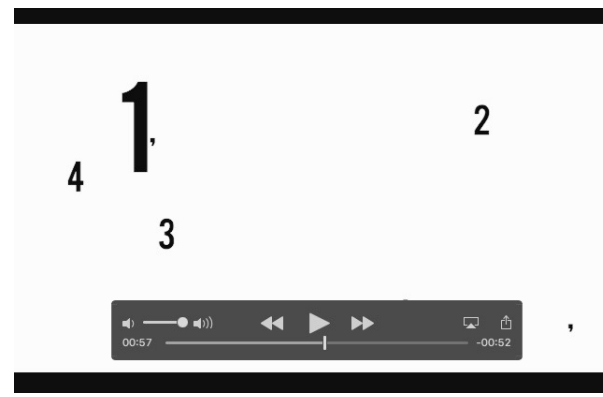
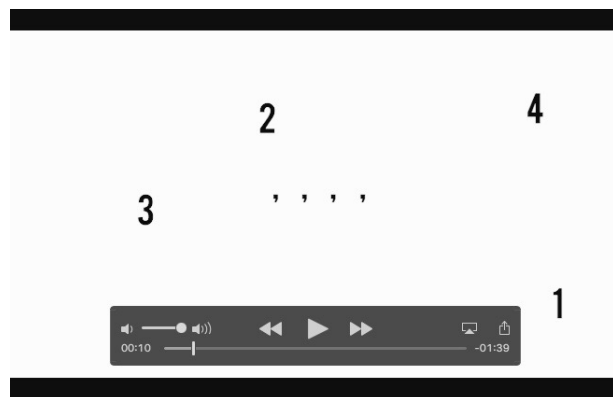
In this Section, I elicit the ways in which word and image can create moments of ambiguous identity through detachment and abstraction. In *Who Are They?* (2015), collaged and reconfigured portraits of the British monarchy blur the historical purpose of depicting royal sovereignty. I've explored the visual language that defines those in power, specifically for the projects that will follow; I've devoured the language and rules of the European monarchy. *Orders and Decorations of Europe in Colour* by Paul Hieronymussen describes the origin and etiquette of royal orders of merit with pristine photographs and commentary. The vernacular of these orders will be explored in more detail in the final section of this book. For now however, the focus is on the frozen image of royal portraits—their pristine uniforms, medals, medallions, crowns, and heraldry are all a means of claiming authority, position, and identity. Identity is a complicated fixture of smoke in mirrors. These people are at the core, still human—and that is what the following works hope to reveal in abstract methods of making. Hierarchy is a subjective system that is viewed as objective—it is my impulse then, to view the nature of systems as abstract.



Figure 1: *Belief + Doubt*, (2012)



Figure 2: *I Shop Therefore I Am*, (1990)



Voice (2017), Video and sound editing, 00:01:49

The sound featured in this video is layered over audio of me the day after I lost my ability to speak. The visuals are fragmented pieces of numbers representing my innate desire to make sense of my condition in the most inherent way I know possible, the act of ordering.

<http://www.jordynalvidrez.com/speech/>

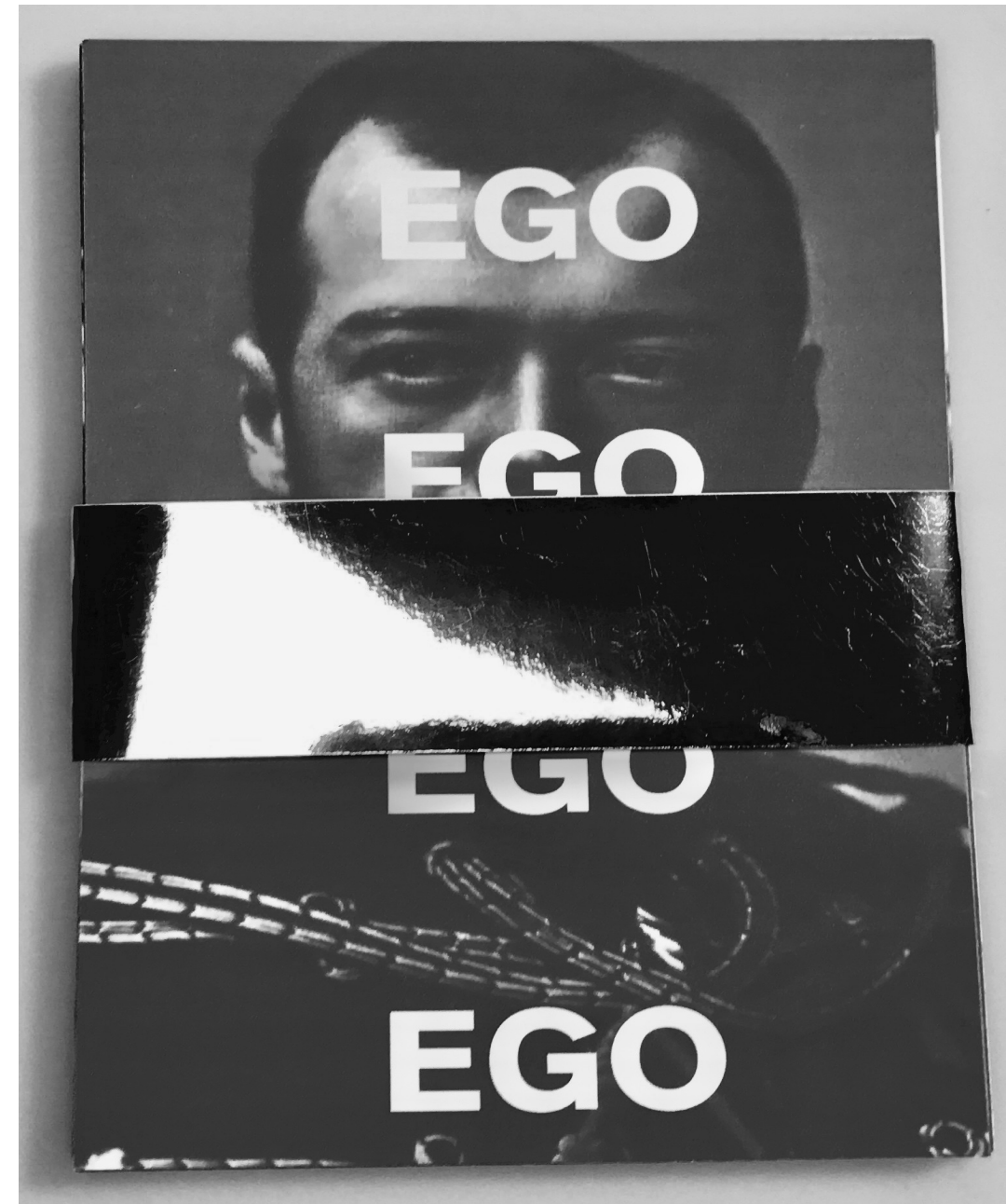
(Right and following pages)

Surface Molecules (2015), Inkjet printing on canvas

These 20x40 canvas prints use a portrait of an unknown subject by German painter Joseph Karl Stieler. The face is replaced with microscopic images of human cells, making the subject humanized by the intimacy of shared genetic properties and yet unrecognizable by a masked face. The left over ornamentation places her in a world that is familiar in the genre of a royal portrait. Still, her identity remains one of a character in a story.







Who Are They? (2015), Digital collage printed with inkjet on cardstock, Series of ten plates juxtaposing monarchs of Great Britain.

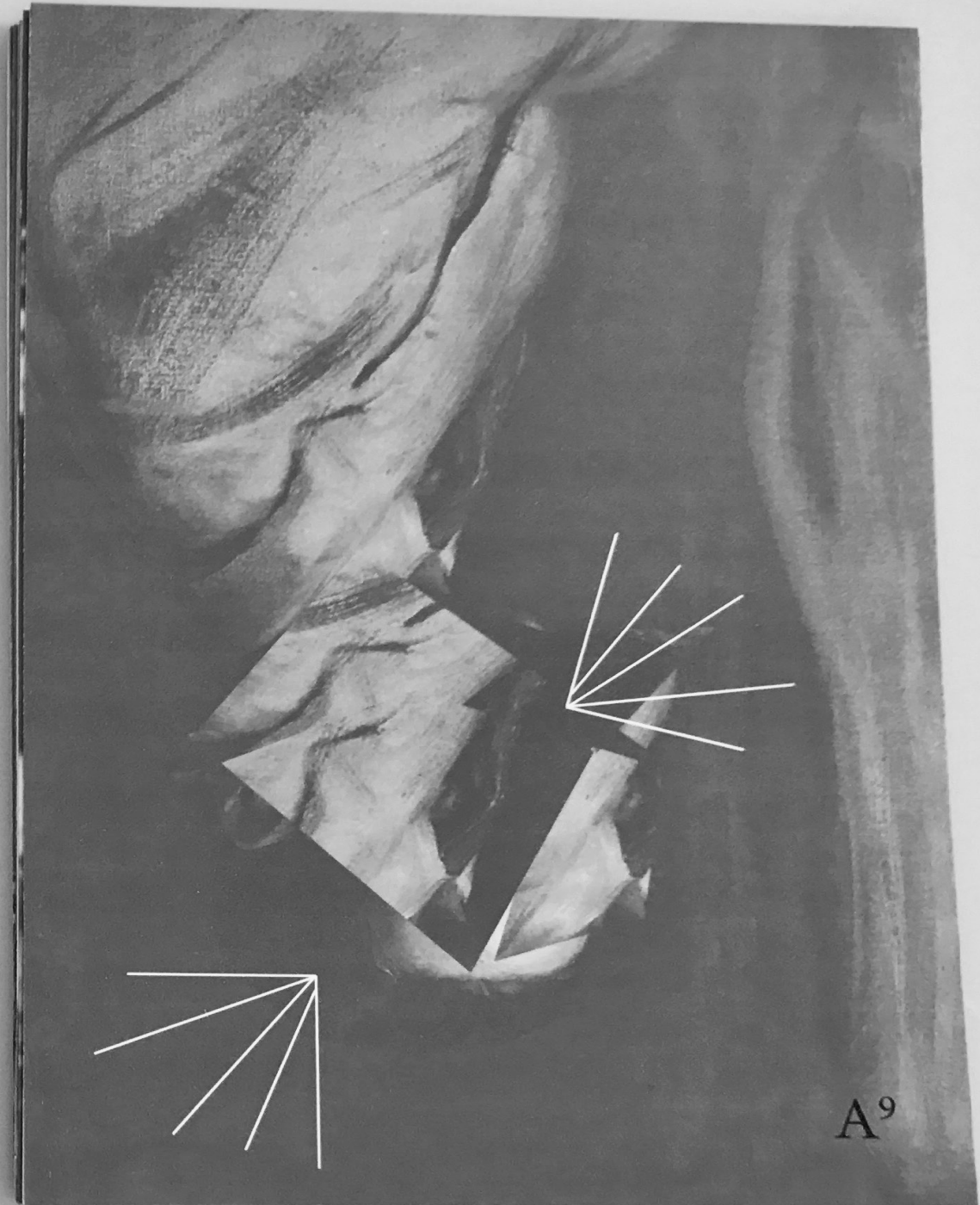


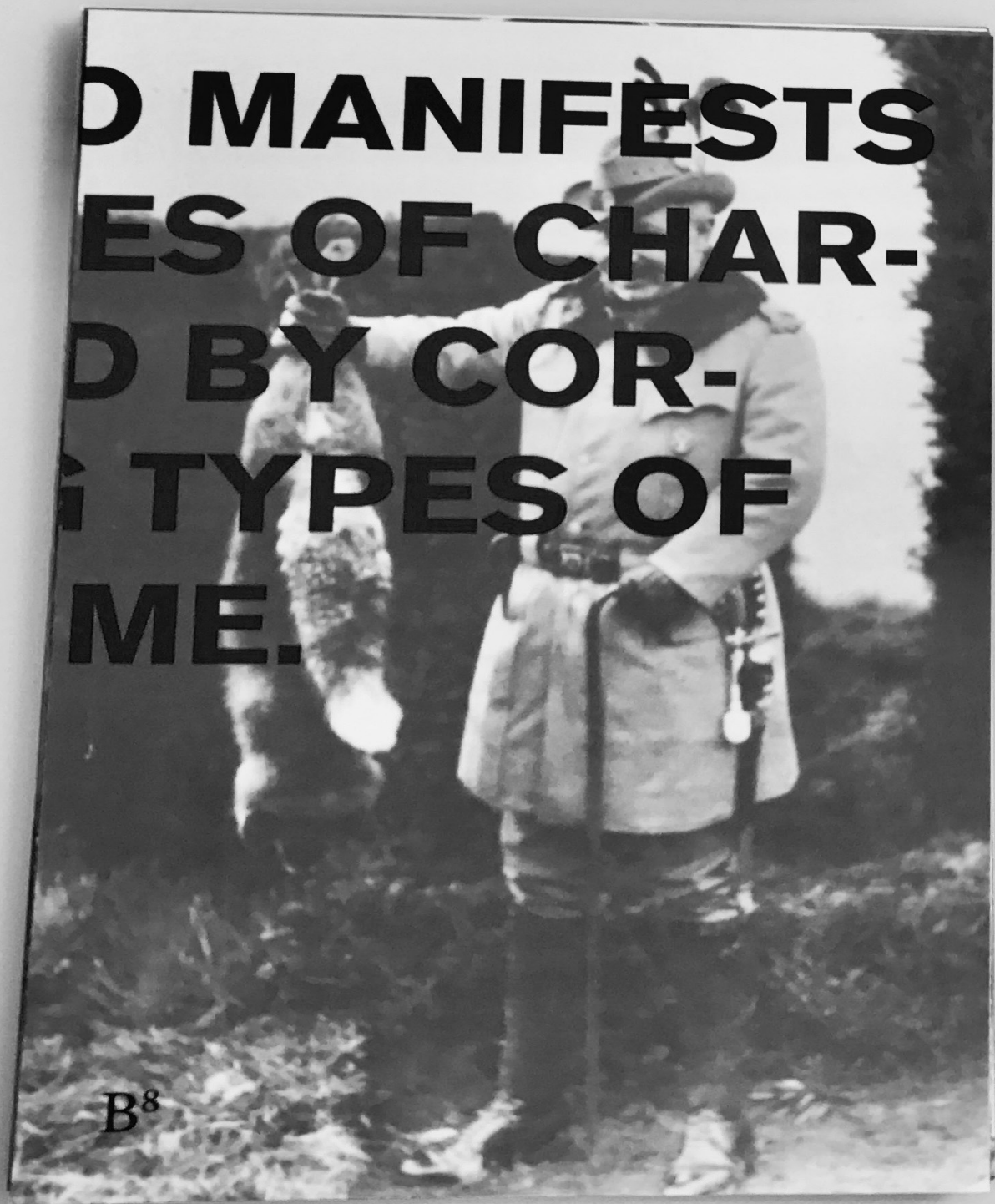
MODELS OF CHARACTER

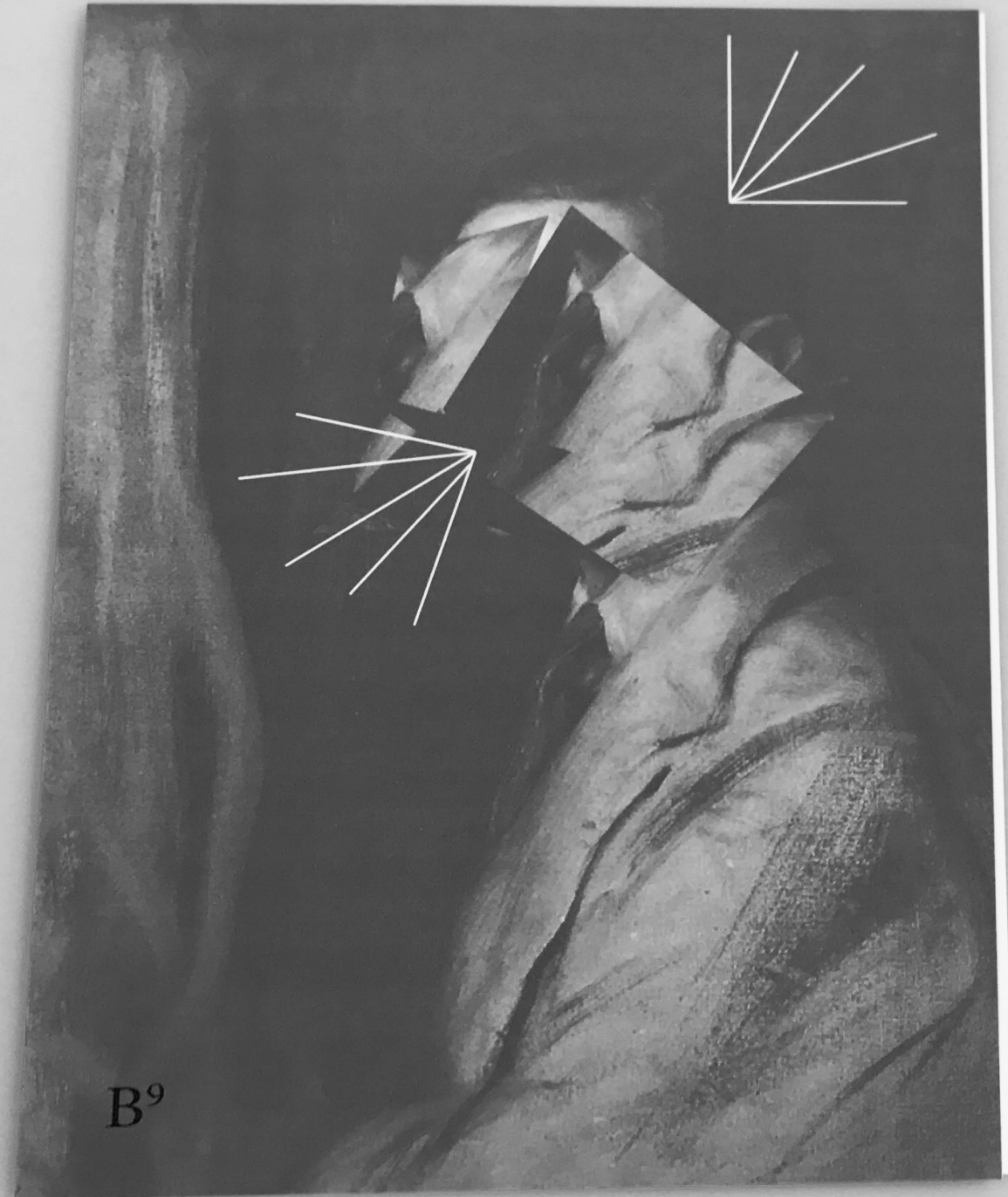
A# / B#

The letter A and B are a juxtaposition of character between monarchs. *The Illustrated Self-Instructor in Phrenology and Physiology* by O. S. Fowler describes a binary is character based on emotional, intellectual, and physical qualities. As a model of societal expectations, the monarchy are an ideal institution of persons to show the misleading assumptions of character in Fowler's pretenses.

Aristotle's ten terms of analysis aid in depicting the exemplified monarchs reasoning and ways of being. The terms are indexed using numerals.

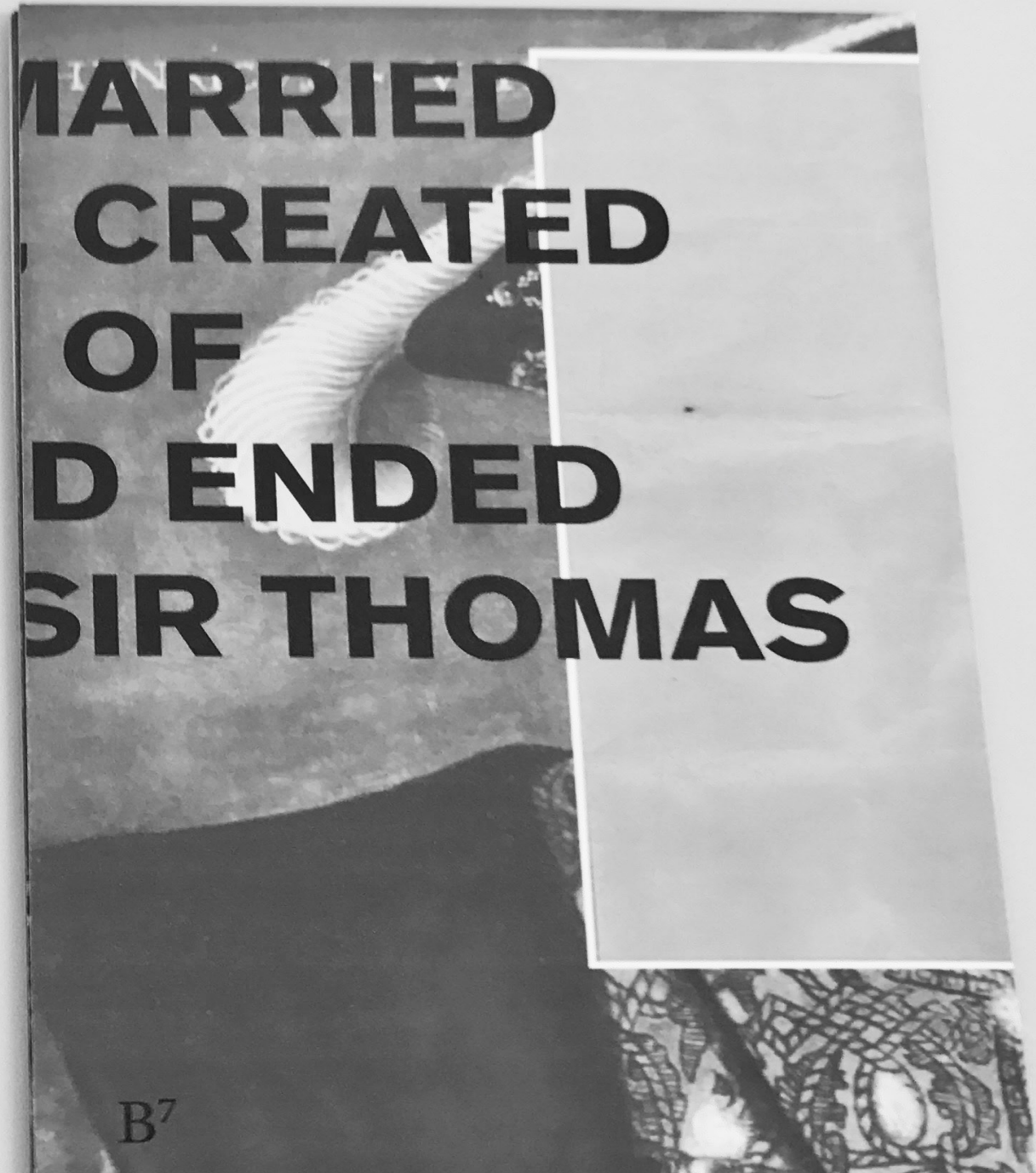








A²: King George VII- became king after the heir apparent, his brother, King Edward VIII denounced the throne, reigned 16 years.



MARRIED
CREATED
OF
D ENDED
SIR THOMAS

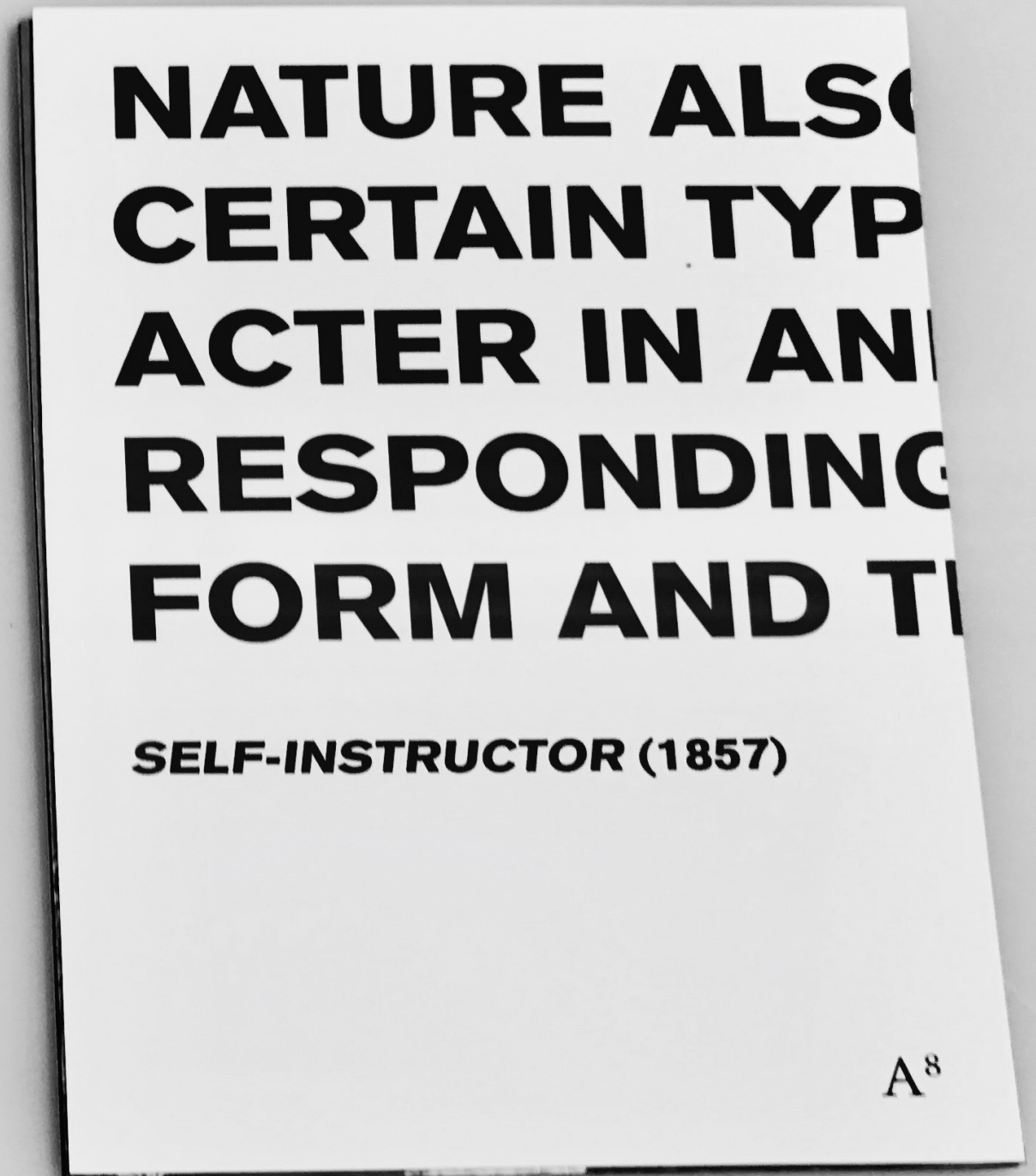
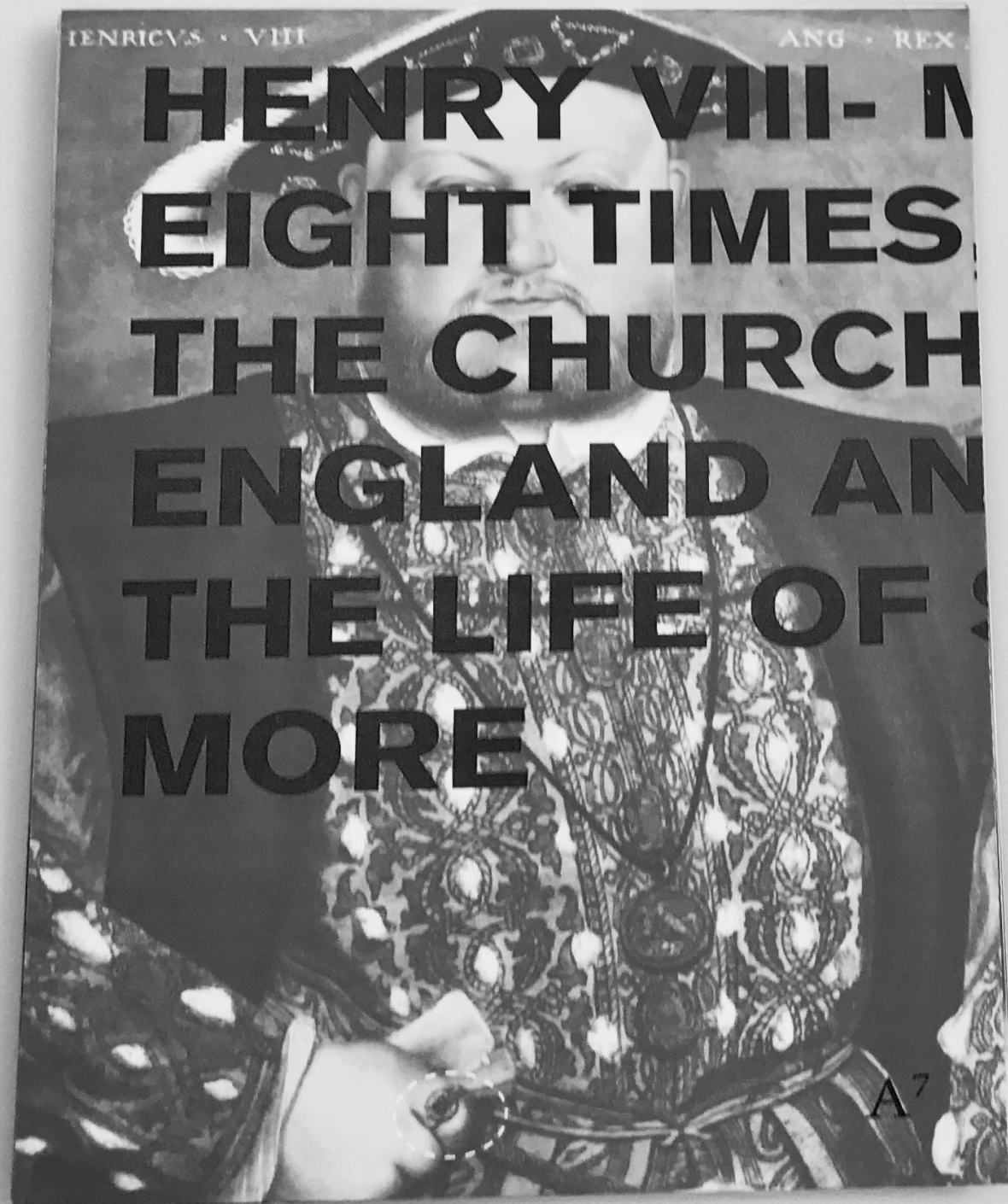
B⁷

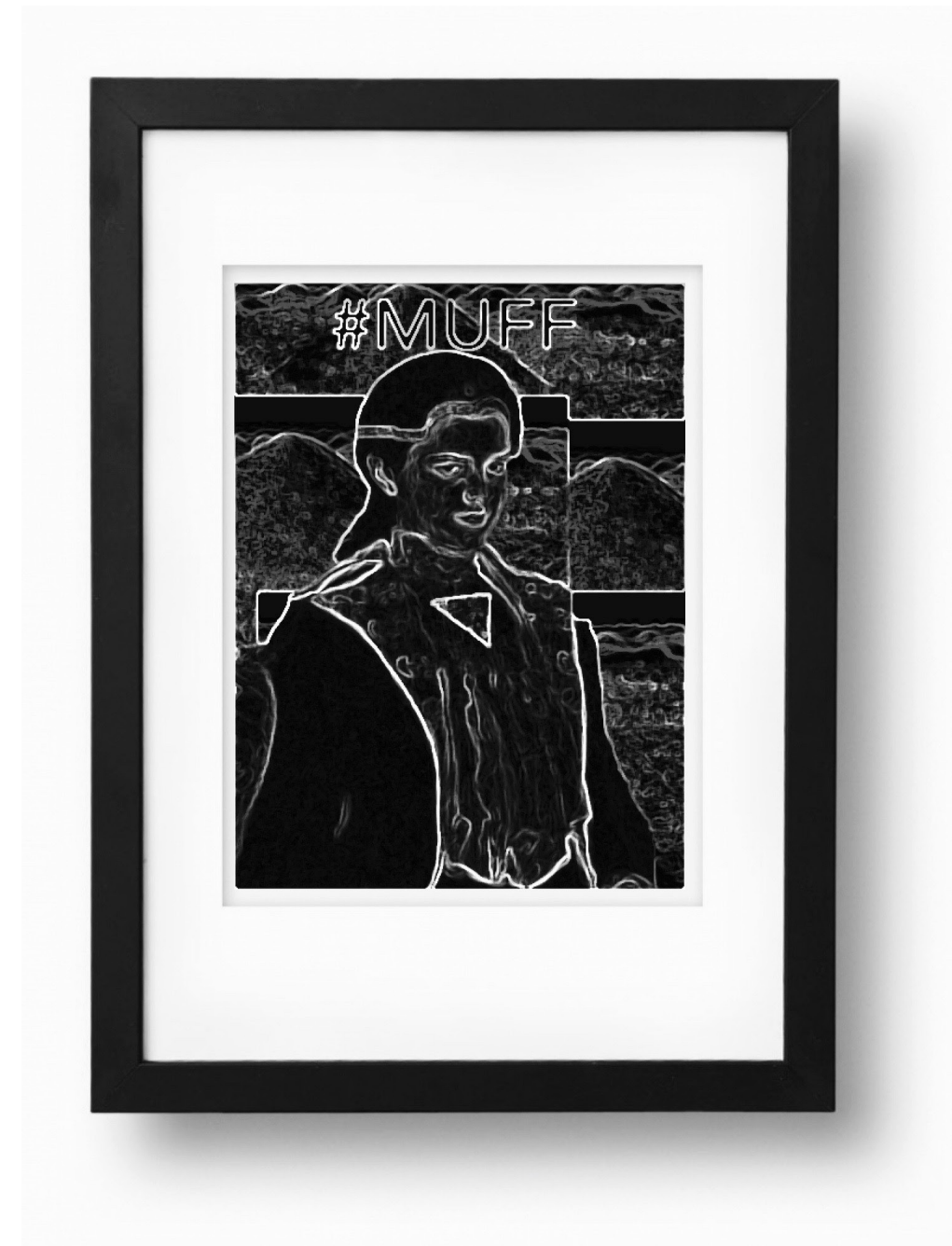


A⁵. King Edward VII managed royal affairs after his mother left public life.



A⁶. Mary Queen of Scots attempted to seize the throne from her cousin, Elizabeth I. She was beheaded for it.





(Right and following pages)

Hash-tag Sophisticated Gay (2014), Digital collage

These collages are framed digitally to illustrate each subject's role as someone who is being gazed upon but cannot control their own narrative. The hash-tags use colloquial Internet jargon to comment on the appropriation of the portrait into a fantasy landscape in the digital age.





Hello buyer.

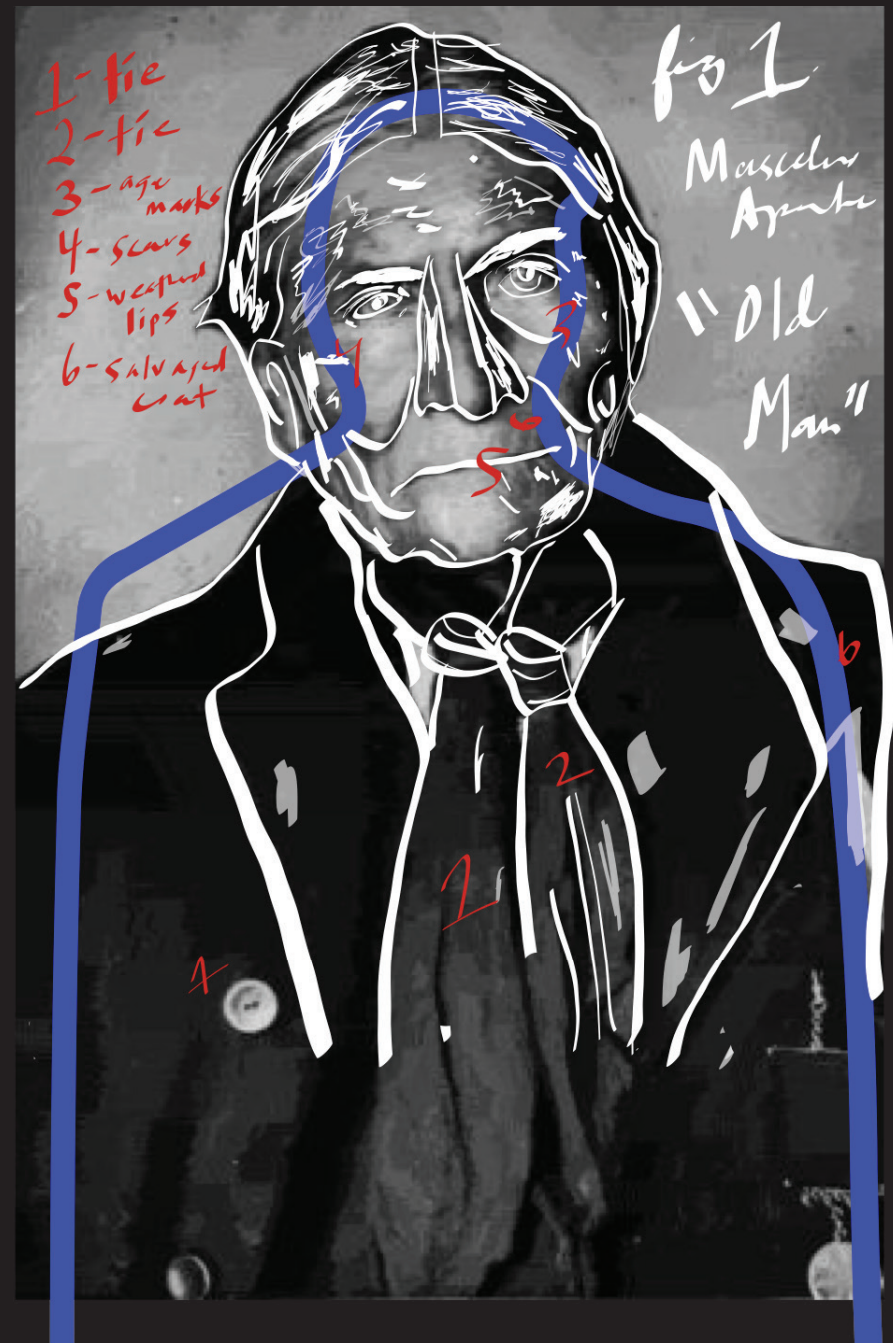
Did you know that I am apart of the first nation Mescalero Apache Tribe in New Mexico? What's my name? It doesn't matter. Does it?

I am now for sale. I've long been in the background. A commodity at halloween parties and music festivals. My land is not my land. But your land. Take my features as you have taken our culture. Snapchat filters have become the mechanism in which you disguise yourselves in society. Let me make it easier for you to wear me. You do want to wear me right? Not be me, but use me.

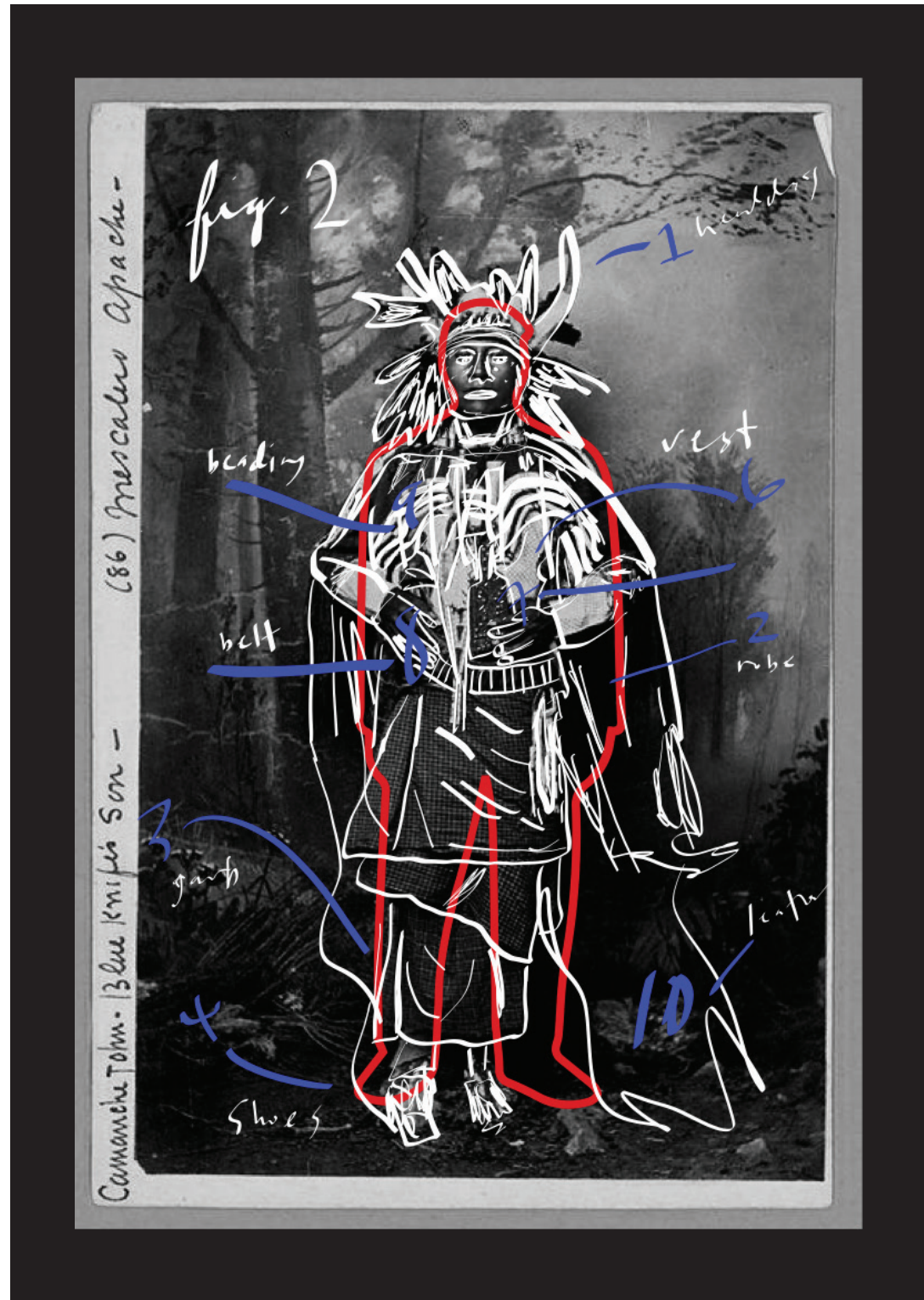
Snap Chat Me (2016), Video and narration

The narration of this video takes the viewer through a sales pitch for the purchase of the culture of the First Nation Mescalero Apache of New Mexico.

<http://www.jordynalvidrez.com/mescalero/>



I am Figure One. The distinct characteristics in which you associate my people with have been outlined for you. A users face can be recognized by way of the blue face recognition outline. You can call me "old man". The white lines is what will appear on your white faces. My weathered skin may turn out to be popular for sending to friends. Items one through six are items that will appear along with my face. The face is what I assume society want to replicate.



I am Figure Two. I think you'll find my clothing most satisfying for your need to appropriate my culture. This filter is for taking photos in your bathroom mirror. Instead of inventing a style of your own, you can use my garbs as a joke. Or a self-defense mechanism. The red outline will detect your body and places items one through ten on your body. I am Mescalero Apache. Now you can look like me without having to be me. You can place my feathers and beads on your body. No longer needing to purchase or steal the pieces.



I am Figure Three. Do I need to go over what my filter can offer? Or can you take my outlined body and use it at your will. That is what this is about right? You, using me? You can have my features. My color. Without having to be apart of my culture. Not apart of my history. This isn't about history or culture is it though? I am for sale. Not for the taking.

Or will you, just, take me.



BABY BLUE LIES



The sky was filled with aggressive looking clouds. The parking lot of the event was filled with people headed toward the baseball field. A giant parade float of some kind looked alive when the wind shifted its tissue paper parts. The child was extremely aware of holding her bag filled with all of the proper tools needed to take on the game. She couldn't stop adjusting her team uniform. She wanted to look serious. Because she was a serious kid. And games are not for fun, they are moments to prove yourself. Her baby blue shirt read Blue Jays. The bottom of the "y" underlined the rest of the text. Why was her uniform named after some team in Canada? Where is Toronto? Right or left of California? Up or down? Her newly purchased white pants were a little baggy. She was tiny. But what she lacked in size she tried to make up with professionalism and respect for proper uniform etiquette. That was the day she discovered grape flavored Big League Chew. Gum was a part of the look. And she was into the idea of there being a right and wrong way to play t-ball. She was going to get this right.

She approached the blob of baby blue hued teammates and parents preparing to begin the game. The child played the position (role) of catcher. The mask and padding the league provided didn't match her uniform. What a way to start the season. The first kid walks up to the T-shaped ball holder. The game has begun. The thing about being the catcher is you can't see everything. She could only see baby blue dots in the field and the hitter's totally wrong stance. His belt matched his uniform though. She took a mental note to get a matching belt. It turned out that her position was a very active one because none of the kids could hit the ball. They would swing full force causing the ball to tip off of the stand. She threw off her mask each time and tried to get the ball as vigilantly as she could. Each time with more passion and awareness of her persona. The opposing team didn't score anything. It was time for her to hit the ball that was seemingly simple and levitating right in front of her. She got to second base. Her baby blue teammates were good. They scored eight runs. Amazing! That is, until she found out the league stopped the inning after consecutive scores so everyone would get to play. So we don't get to keep scoring because the other team doesn't know how to play? She would have to have a conversation with her mom about this. The game is about to end and she lost track of the score. She asked a beefy white guy for the details. And that is when her whole universe crumbled—they didn't keep score in t-ball. What was the point of all of this?! Her mother was going to hear about this. The game wasn't a game. It was a space to congregate and have children exercise. Her whole life was a lie.

II. APPROACHING KNOWN SYSTEMS— OR LIVING IN THEM

Everything has a structure. In *Women, Fire, and Dangerous Things: What Categories Reveal About The Mind*, George Lakoff describes the human tendency to build a system and hence categories—“Whenever we reason about kinds of things—chairs, nations, illnesses, emotions, any kind of thing at all—we are employing categories. Whenever we intentionally perform any kind of action, say something as mundane as writing with a pencil, hammering with a hammer, or ironing clothes, we are using categories (5).” He goes on to explain that the *principal technical theory* of categories has been present for over two thousand years—categories share properties. But there is a more recent theory that I find more interesting and applicable to my work as a designer—*prototype theory*. This theory takes into account the complexities of the human mind; for example—abstraction, metaphor, imagination, and mental imagery. Our need to put things into a system (or place of belonging) cannot be established without knowing “how we categorize is central to any

understanding of how we think and how we function, and therefore central to an understanding of what makes us human (6).”

When following a set system we are (un) knowingly doing things the right way. We are arranging the properties in designated meaning. If we subvert the system we are using (or not) it in an unintended fashion. Both follow a state of order. I approach known systems in this fashion. Example—In an American elementary school setting there is a point in the day where the pledge of allegiance is said aloud. The children stand and place their hand on their heart and drone on and on. I use the word drone intentionally, because this generally means it’s the beginning of the day (the kids now have six hours left of Charlie Brown’s teacher talking until they can go home and watch TV—“wah wah wah weh wah”). They’ve played a part in this micro-place of patriotism. They are just trying to make it to recess. The action is the system. The parts are the category. They act

so they can begin—a visual and auditory case of a system. Now, leave patriotism and politics at the door—what happens when someone doesn’t stand up and take part in this action? Are they then subverting the system? Is the whole classroom or the entire school district going to cease to function? Probably not. But it makes the system real. We do not contemplate the structure (because somehow it is objective) until the order, the action; the skeleton of the structure is not present.

The work to follow demonstrates my method of exposing, manipulating, or adhering to the framework of known systems. *Outline* (2016) uses the structure of a contents outline to reveal the negative space that the page can create without copy. The roman numerals produce images as they cascade down the page in different measures of indentation. The work is read in the form of the book. The fragments of type then, generate a narrative void of content but full in imagery.

Prototype theory:

The human capacity to categorize is formulated by mechanisms of imagination, metaphor, mental imagery and is not always disembodied and abstract.

Principal classical theory:

Categories are defined by common properties.

***category* (n):**

a class or division of people or things regarded as having a particular shared characteristics.

***things* (n):**

an object that one need not, cannot, or does not wish to give a specific name; [with modifier] (things) objects, equipment, or utensils used for a particular purpose.

Our Bad (2016) and *Age of Discovery* (2016) are accompanying works that use content of elementary school history syllabuses found online as a means of reproducing the unspoken history of American colonialism. Similarly *Queer Cursive* (2015) uses the visual vernacular of a cursive handwriting workbook while inserting a narrative or language that is counter to the subject but adheres to the traditional format.

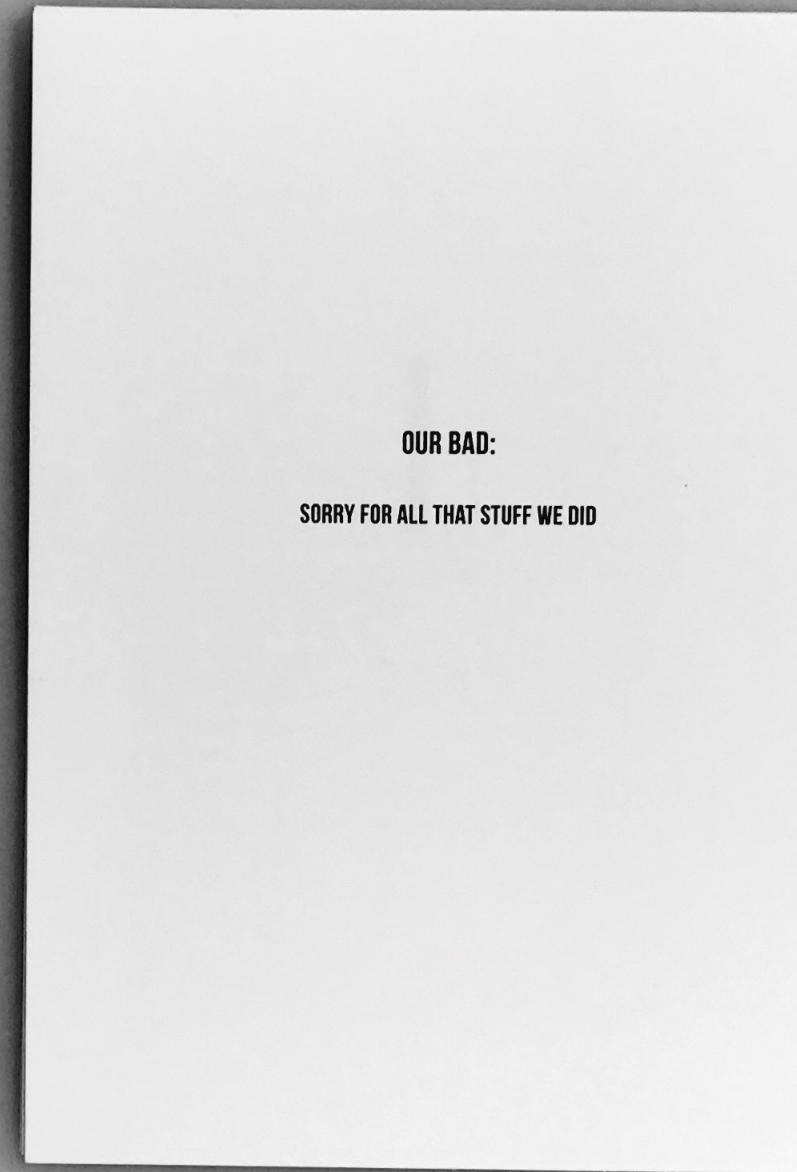


Outline (2016), Book using the format of the roman numeral outline. The absence of content allows the system to create form through negative space and type.

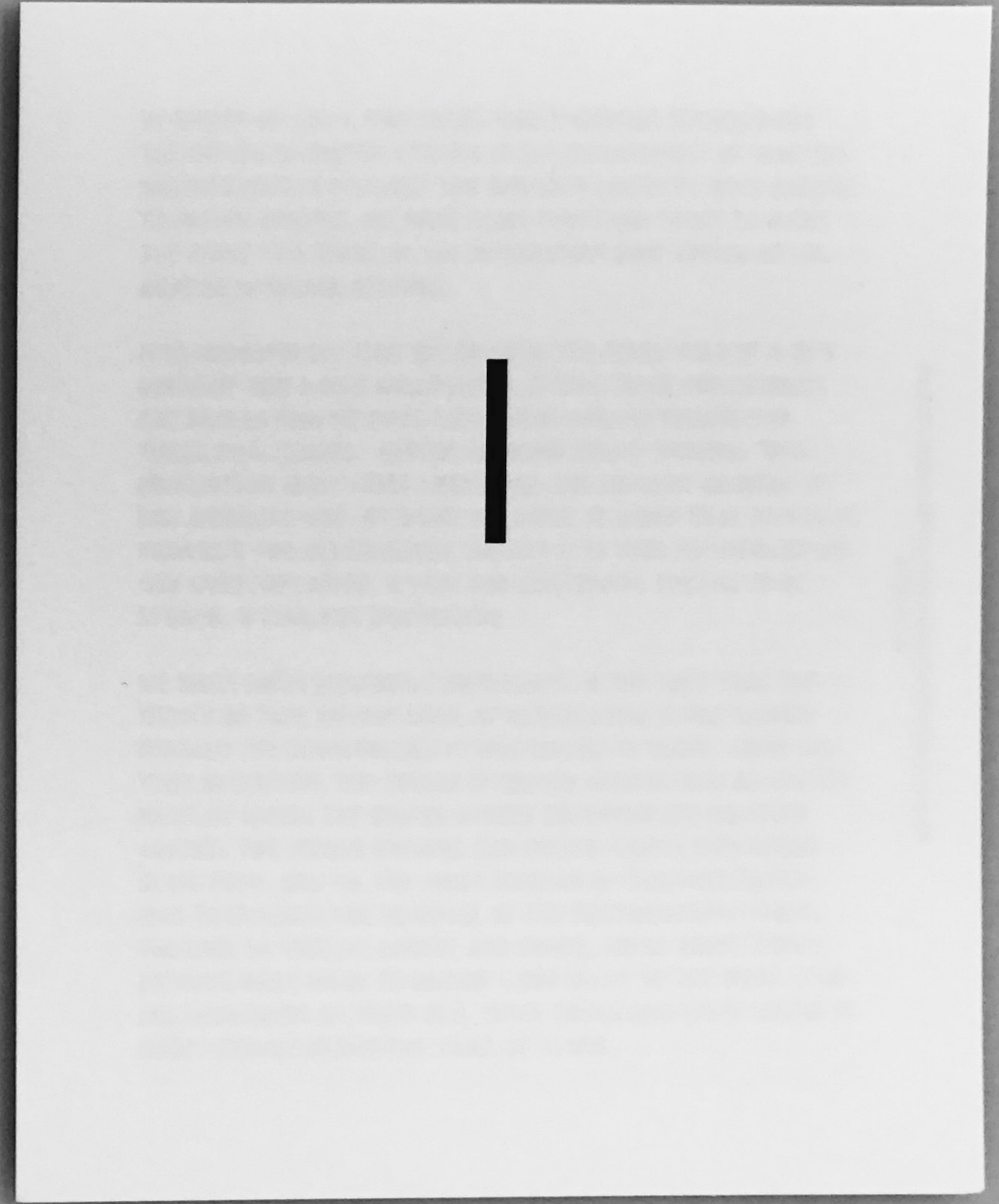
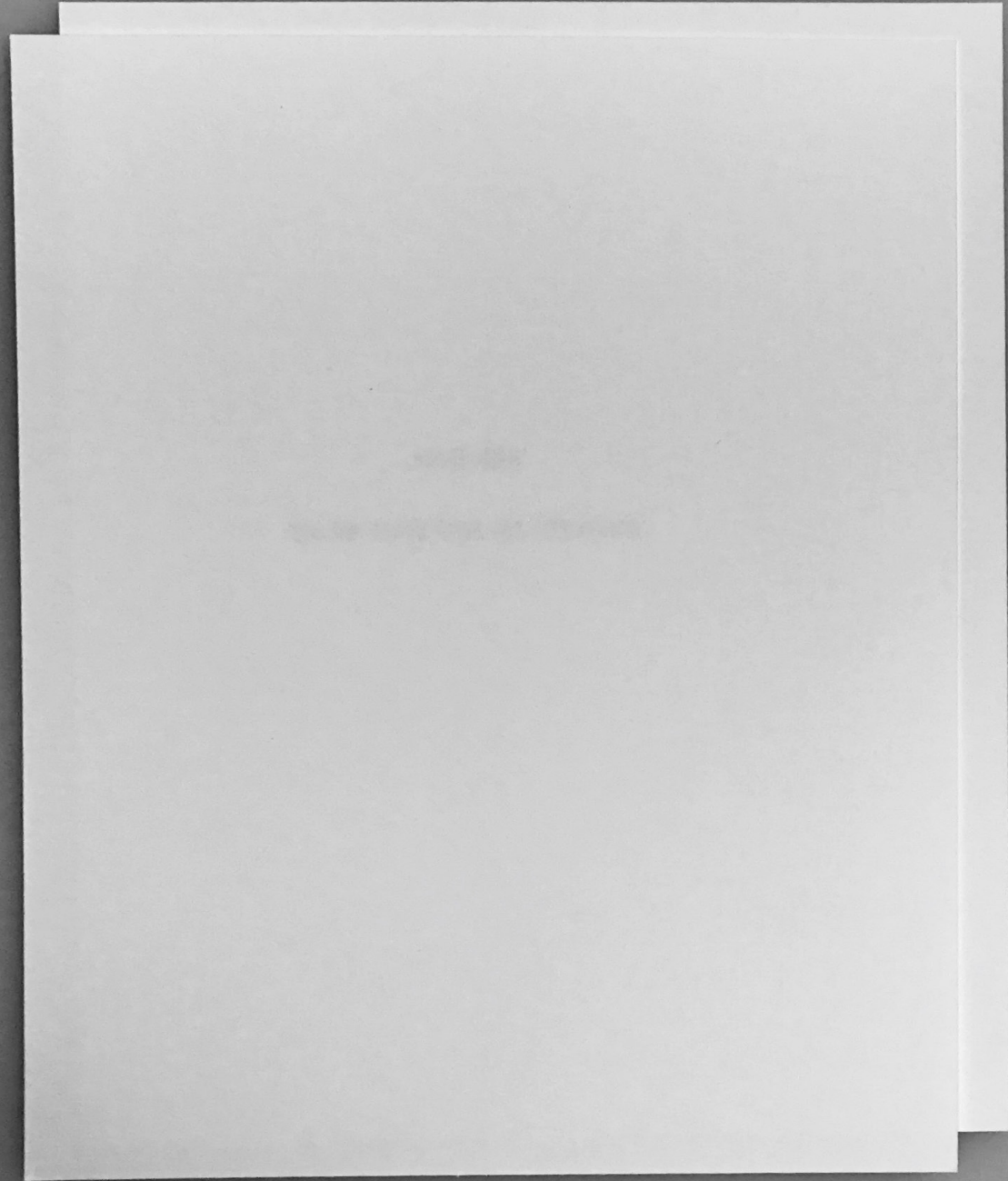
1. - A. - I. - 1. - A. - I. - 1. - A. - I. -
I. -
II. -
2. - B. -
A. - I. -
II. - 1. -
III. -
II. -
III. -
A. - 1. - I. -
II. -
B. - I. - I. -
B. - 2. - I. -
2. - I. -
I. -
B. -
C. -
2. - I. -
A. -
A. -
I. -
B. -

C. -
II. -
III. -
IV. -
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D. -
E. -
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A. -
I. -
2. - I. -
B. -
II. -
A. -
2. -
A. -
B. - II. - 2. -
3. - B. -
C. - II. -
1. -
II. - I. -
B. - I. -
2. -
B. -
3. - A. - II. -
1. -
II. - I. -
B. - I. -
2. -
I. -
III. -





Our Bad (2016), Unbound book that reproduces the United States official apology speech given in 2000 for the colonization and mass genocide of the First Nations.



IN MARCH OF 1824, PRESIDENT JAMES MONROE ESTABLISHED THE OFFICE OF INDIAN AFFAIRS IN THE DEPARTMENT OF WAR. ITS MISSION WAS TO CONDUCT THE NATION'S BUSINESS WITH REGARD TO INDIAN AFFAIRS. WE HAVE COME TOGETHER TODAY TO MARK THE FIRST 175 YEARS OF THE INSTITUTION NOW KNOWN AS THE BUREAU OF INDIAN AFFAIRS.

IT IS APPROPRIATE THAT WE DO SO IN THE FIRST YEAR OF A NEW CENTURY AND A NEW MILLENNIUM, A TIME WHEN OUR LEADERS ARE REFLECTING ON WHAT LIES AHEAD AND PREPARING FOR THOSE CHALLENGES. BEFORE LOOKING AHEAD, THOUGH, THIS INSTITUTION MUST FIRST LOOK BACK AND REFLECT ON WHAT IT HAS WROUGHT AND, BY DOING SO, COME TO KNOW THAT THIS IS NO OCCASION FOR CELEBRATION; RATHER IT IS TIME FOR REFLECTION AND CONTEMPLATION, A TIME FOR SORROWFUL TRUTHS TO BE SPOKEN, A TIME FOR CONTRITION.

WE MUST FIRST RECONCILE OURSELVES TO THE FACT THAT THE WORKS OF THIS AGENCY HAVE AT VARIOUS TIMES PROFOUNDLY HARMED THE COMMUNITIES IT WAS MEANT TO SERVE. FROM THE VERY BEGINNING, THE OFFICE OF INDIAN AFFAIRS WAS AN INSTRUMENT BY WHICH THE UNITED STATES ENFORCED ITS AMBITION AGAINST THE INDIAN NATIONS AND INDIAN PEOPLE WHO STOOD IN ITS PATH. AND SO, THE FIRST MISSION OF THIS INSTITUTION WAS TO EXECUTE THE REMOVAL OF THE SOUTHEASTERN TRIBAL NATIONS. BY THREAT, DECEIT, AND FORCE, THESE GREAT TRIBAL NATIONS WERE MADE TO MARCH 1,000 MILES TO THE WEST, LEAVING THOUSANDS OF THEIR OLD, THEIR YOUNG AND THEIR INFIRM IN HASTY GRAVES ALONG THE TRAIL OF TEARS.

REMARKS OF KEVIN GOVER, ASSISTANT SECRETARY-INDIAN AFFAIRS DEPARTMENT OF THE INTERIOR
SEPTEMBER 8, 2000

AS THE NATION LOOKED TO THE WEST FOR MORE LAND, THIS AGENCY PARTICIPATED IN THE ETHNIC CLEANSING THAT BEFELL THE WESTERN TRIBES. WAR NECESSARILY BEGETS TRAGEDY; THE WAR FOR THE WEST WAS NO EXCEPTION. YET IN THESE MORE ENLIGHTENED TIMES, IT MUST BE ACKNOWLEDGED THAT THE DELIBERATE SPREAD OF DISEASE, THE DECIMATION OF THE MIGHTY BISON HERDS, THE USE OF THE POISON ALCOHOL TO DESTROY MIND AND BODY, AND THE COWARDLY KILLING OF WOMEN AND CHILDREN MADE FOR TRAGEDY ON A SCALE SO GHASTLY THAT IT CANNOT BE DISMISSED AS MERELY THE INEVITABLE CONSEQUENCE OF THE CLASH OF COMPETING WAYS OF LIFE. THIS AGENCY AND THE GOOD PEOPLE IN IT FAILED IN THE MISSION TO PREVENT THE DEVASTATION. AND SO GREAT NATIONS OF PATRIOT WARRIORS FELL. WE WILL NEVER PUSH ASIDE THE MEMORY OF UNNECESSARY AND VIOLENT DEATH AT PLACES SUCH AS SAND CREEK, THE BANKS OF THE WASHITA RIVER, AND WOUNDED KNEE.

NOR DID THE CONSEQUENCES OF WAR HAVE TO INCLUDE THE FUTILE AND DESTRUCTIVE EFFORTS TO ANNIHILATE INDIAN CULTURES. AFTER THE DEVASTATION OF TRIBAL ECONOMIES AND THE DELIBERATE CREATION OF TRIBAL DEPENDENCE ON THE SERVICES PROVIDED BY THIS AGENCY, THIS AGENCY SET OUT TO DESTROY ALL THINGS INDIAN.

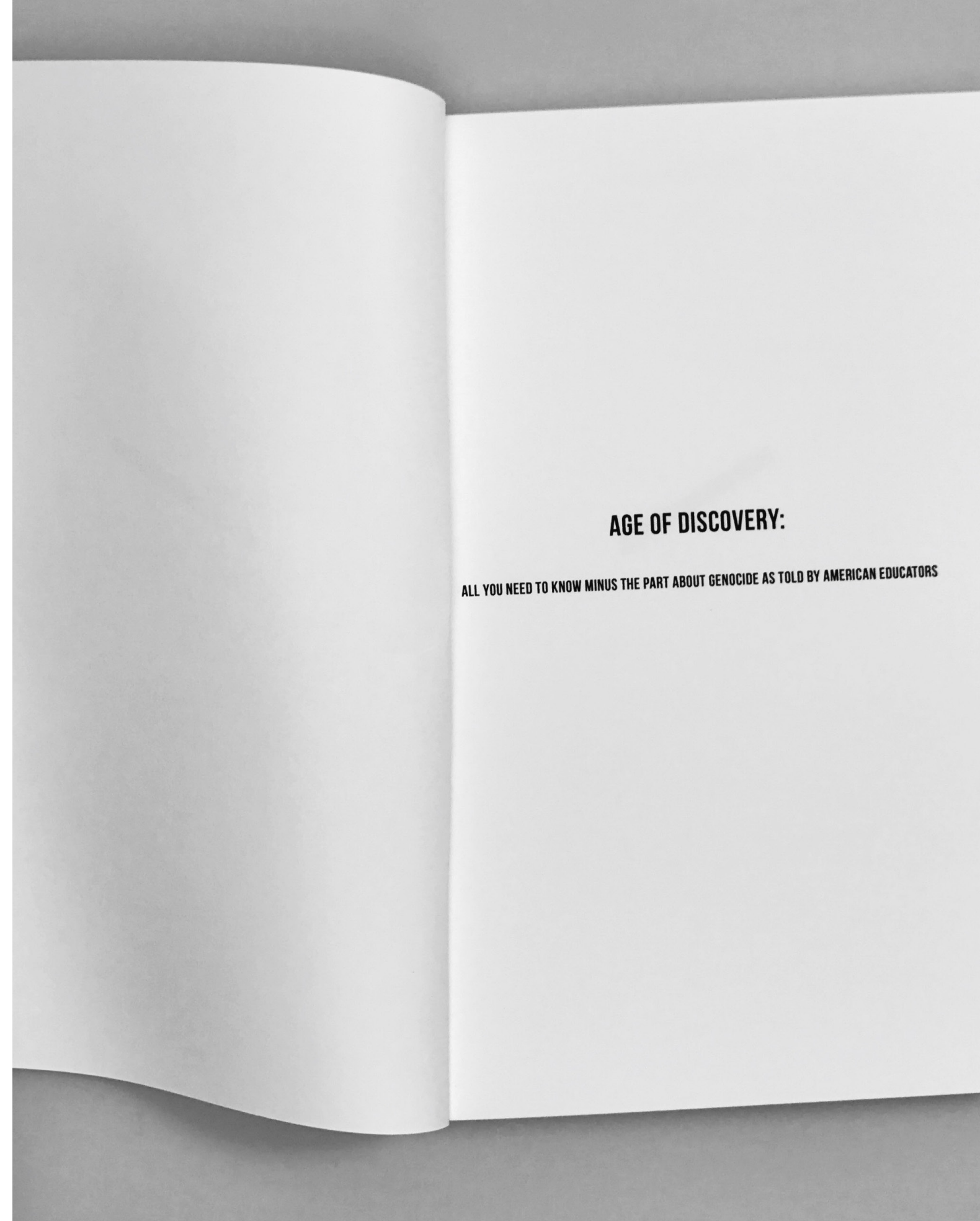
THIS AGENCY FORBODE THE SPEAKING OF INDIAN LANGUAGES, PROHIBITED THE CONDUCT OF TRADITIONAL RELIGIOUS ACTIVITIES, OUTLAWED TRADITIONAL GOVERNMENT, AND MADE INDIAN PEOPLE ASHAMED OF WHO THEY WERE. WORST OF ALL, THE BUREAU OF INDIAN AFFAIRS COMMITTED THESE ACTS AGAINST THE CHILDREN ENTRUSTED TO ITS BOARDING SCHOOLS, BRUTALIZING THEM

REMARKS OF KEVIN GOVER, ASSISTANT SECRETARY-INDIAN AFFAIRS DEPARTMENT OF THE INTERIOR
SEPTEMBER 8, 2000

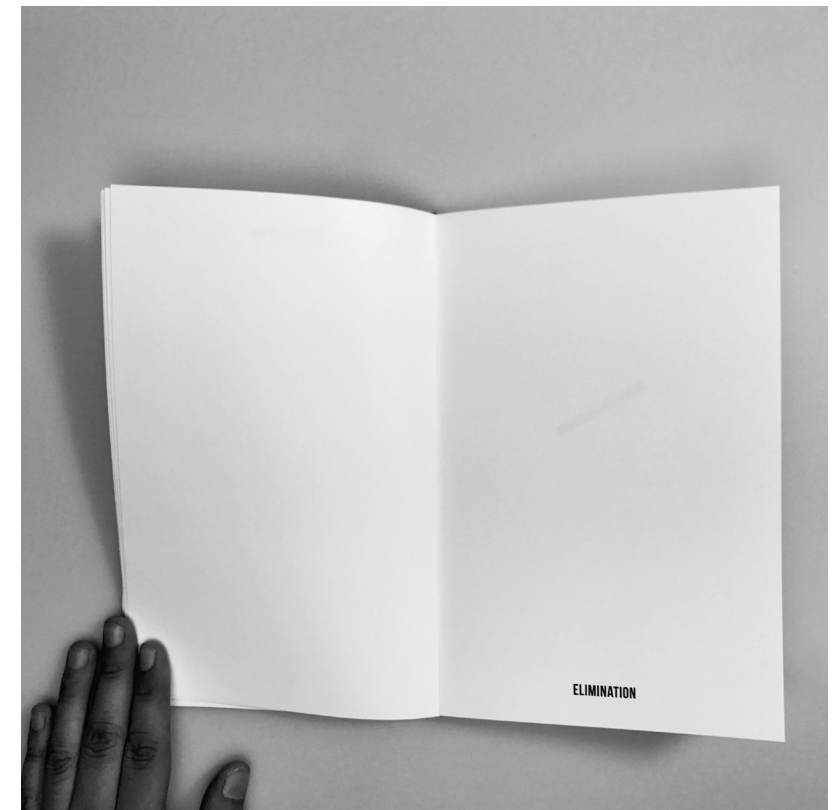
EMOTIONALLY, PSYCHOLOGICALLY, AND SPIRITUALLY. EVEN IN THIS ERA OF RECONCILIATION, THE HISTORY OF INDIAN AFFAIRS IS A HISTORY OF GRIEF AND PAIN FOR INDIAN PEOPLE AND AMERICANS ALIKE. THE LEGACY OF THE BUREAU OF INDIAN AFFAIRS IS ONE OF SHAME, FEAR AND ANXIETY. THE NEXT, AND MANY OTHERS, AND MANAGED TO AVOID DRUG ABUSE, AND DEPENDENCY ON THE COUNTRY. MANY OF THESE TRAGEDIES AS INDIAN ALCOHOLISM, SUICIDE, AND VIOLENT DEATH AT TIMES. MALADIES SUFFERED FROM THE FAILURES OF THIS AGENCY HAVE BEEN THE PRO

AND SO TODAY I STAND BEFORE YOU IN A TOWN THAT IN THE PAST THAT THEY INFECTED, IN PEOPLE DECADES LATER, CURRED DESPITE THE HEARTS WHO SOUGHT TO ACKNOWLEDGED IF T

I DO NOT SPEAK TODAY IN THE PROVINCE OF THE NATION. I PRESUME TO SPEAK FOR YOU, ER, TO SPEAK ON BEHALF OF INDIAN AFFAIRS, AND I AM CALLED TO REFLECT THE HEART



Age of Discovery (2016), Book which uses elementary American history syllabuses found on the internet to demonstrate the absence of information about the effects of colonization on the First Nations.



ASSIMILATION

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THE (UN)OFFICIAL
UNITED STATES HISTORY
CRAM PACKET

THIS IS NOT INTENDED AS A SUBSTITUTE FOR REGULAR STUDY ... BUT IT IS A POWERFUL TOOL FOR REVIEW.

CREATED BY JOE JOEB, CREATED ON 10/7/15 7:56 AM

ELIMINATION

DISPOSSESSION

MACINTOSH HD-USERS:ADMIN-DOWNLOADS:THE_OFFICIAL_APUSH_CRAM_PACKET.DOC

- 1494: TREATY OF TORDESILLAS - DIVIDES WORLD BETWEEN PORTUGAL AND SPAIN
- 1497: JOHN CABOT LANDS IN NORTH AMERICA.
- 1513: PONCE DE LEON CLAIMS FLORIDA FOR SPAIN.
- 1524: VERRAZANO EXPLORES NORTH AMERICAN COAST.
- 1539-1542: HERNANDO DE SOTO EXPLORES THE MISSISSIPPI RIVER VALLEY.
- 1540-1542: CORONADO EXPLORES WHAT WILL BE THE SOUTHWESTERN UNITED STATES.
- 1565: SPANISH FOUND THE CITY OF ST. AUGUSTINE IN FLORIDA.
- 1579: SIR FRANCIS DRAKE EXPLORES THE COAST OF CALIFORNIA.
- 1584 - 1587: ROANOKE - THE LOST COLONY
- 1607: BRITISH ESTABLISH JAMESTOWN COLONY - BAD LAND, MALARIA, RICH MEN, NO GOLD
- HEADRIGHT SYSTEM - LAND FOR POPULATION - PEOPLE SPREAD OUT
- 1608: FRENCH ESTABLISH COLONY AT QUEBEC.
- 1609: UNITED PROVINCES ESTABLISH CLAIMS IN NORTH AMERICA.
- 1614: TOBACCO CULTIVATION INTRODUCED IN VIRGINIA. - BY ROLFE
- 1619: FIRST AFRICAN SLAVES BROUGHT TO BRITISH AMERICA.
- VIRGINIA BEGINS REPRESENTATIVE ASSEMBLY - HOUSE OF BURGESSES
- 1620: PLYMOUTH COLONY IS FOUNDED.
- MAYFLOWER COMPACT SIGNED - AGREED RULE BY MAJORITY
- 1624 - NEW YORK FOUNDED BY DUTCH
- 1629: MASS. BAY FOUNDED - "CITY UPON A HILL"
- GOV. WINTHROP
- BI-CAMERAL LEGISLATURE, SCHOOLS
- 1630: THE PURITAN MIGRATION
- 1632: MARYLAND - FOR PROFIT - PROPRIETORSHIP
- 1634 - ROGER WILLIAMS BANISHED FROM MASS. BAY COLONY
- 1635: CONNECTICUT FOUNDED
- 1636: RHODE ISLAND IS FOUNDED - BY ROGER WILLIAMS
- HARVARD COLLEGE IS FOUNDED
- 1638 - DELAWARE FOUNDED - 1ST CHURCH, 1ST SCHOOL
- 1649 - MARYLAND TOLERATION ACT - FOR CHRISTAINS - LATTER REPEALED
- 1650-1696: THE NAVIGATION ACTS ARE ENACTED BY PARLIAMENT.
- LIMITED TRADE, PUT TAX ON ITEMS
- 1660 - HALF WAY COVENANT - GET PEOPLE BACK INTO CHURCH - EROSION OF PURITANISM
- 1670: CHARLES II GRANTS CHARTER FOR CAROLINA COLONIES - RESTORATION COLONY
- 1672: BLUE LAWS: CONNECTICUT - DEATH CODES FOR DISAGREEING WITH PARENTS OR BIBLE
- 1676: BACONS REBELLION - VIRGINIA - BACON WANTS FRONTIER PROTECTION FROM ROYAL GOV. BERKELEY - PUT DOWN
- FIRST UPRISING AGAINST BRITISH
- 1682: PENNSYLVANIA IS FOUNDED BY WILLIAM PENN. - QUAKER - 1ST LIBRARY - CENTER OF THOUGHT

NORTH	SOUTH
SET UP LAWS / CODES	DEPENDENT ON CROP - KILLS LAND
BROUGHT FAMILIES	LESS URBANIZED
LESS LAND - CLOSENESS	POORER COMMUNICATION, TRANSPORTATION
SOCIAL AND ECONOMIC MOBILITY	INDIAN PROBLEMS
PURITAN WORK ETHIC	SLOWER DEFENSE
BETTER RELATIONS WITH INDIANS	

- 1686: DOMINION OF NEW ENGLAND - ROYAL GOV. ANDROS - ATTEMPT TO UNIFY NORTHERN COLONIES TO CURB INDEPENDENCE - SUSPENDED LIBERTIES - TOWN MEETINGS
- FAILED - ANDROS LEFT
- 1689-1713: KING WILLIAM'S WAR (THE WAR OF THE LEAGUE OF AUGSBURG).

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REMOVAL

ASSIMILATION

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- 1692: THE SALEM WITCHCRAFT TRIALS.
- 1696: PARLIAMENTARY ACT.
- 1699-1750: RESTRICTIONS ON COLONIAL MANUFACTURING.
- 1700'S - ENLIGHTENMENT - REASON, NATURAL RIGHTS, DIEM (GOD MADE UNIVERSE)
- JOHN LOCKE, ADAM SMITH, ROUSSEAU

COLONY CHARACTERISTICS	COLONY CHARACTERISTICS
BI-CAMERAL LEGISLATURE	WHITE, MALE, LA
TOWN MEETINGS	NO BRITISH TROOPS
MOBOCRACY TO OPPOSE AUTHORITY	LEGISLATURE
COURTS / LAW	SMALL, BALANCED,
NO STANDING ARMIES	

- 1702-1713: QUEEN ANNE'S WAR (WAR OF THE SPANISH SUCCESSION).
- 1720 - 1740: GREAT AWAKENING - GEORGE WHITEFIELD, EDWARDS, GIBBENS - THREE SALVATION FOR ALL, EXTREME PIETY, DIVINE SPIRIT
- 1733: GEORGIA COLONY IS FOUNDED - BUFFER STATE
- MOLASSES ACT - IMPORT TAX ON MOLASSES, SUGAR, RUM - TO CURB TRADE WITH FRENCH WEST INDIES - NOT STRICTLY ENFORCED
- 1735: ZENGER TRIAL - VICTORY FOR FREEDOM OF THE PRESS - TRUTH IS NOT LIBEL
- 1740-1748: KING GEORGE'S WAR (WAR OF THE AUSTRIAN SUCCESSION).
- 1754-1763: THE FRENCH AND INDIAN WAR
- OVER OHIO RIVER VALLEY - TRADE / SETTLEMENT
- FRENCH BUILD FORTS - FORT DUQUESNE - AND ARE FRIENDLY WITH THE INDIANS
- ENGLISH GOV. DUNWITTE HAS STOCK IN OHIO LAND COMPANY - SENDS GEORGE WASHINGTON TO NEGOTIATE
- BRITISH DECLARE WAR
- 1754 - ALBANY PLAN OF UNION - FOR DEFENSE - FAILS AND SHOWS DISUNITY OF COLONIES

COLONIES REJECT	COLONIES REJECT
TAXATION BY COLONY, CROWN, AND COLONIAL GOV.	COLONIES REJECT
SOUTHERN STATED DON'T WANT TO PARTICIPATE IN NORTHERN WARS	COLONIES REJECT
REPRESENTATION BASED ON HOW MUCH MONEY EACH COLONY GIVES	COLONIES REJECT
BRITISH SHOULD BE RESPONSIBLE FOR PROTECTION	COLONIES REJECT
PRESIDENT NOT ELECTED	COLONIES REJECT

- 1761 - WRITS OF ASSISTANCE - SEARCH WARRANTS TO ENFORCE NAVIGATION ACTS -
- 1763: TREATY OF PARIS ENDS THE FRENCH AND INDIAN WAR - FRENCH LOOSE ALL TERRITORY EAST OF MISSISSIPPI
- PAXTON BOYS REBELLION - DISSATISFIED ABOUT FRONTIER PROTECTION IN PA
- PROCLAMATION OF 1763 RESTRICTS SETTLEMENT WEST OF THE APPALACHIANS
- PONTIAC'S REBELLION - TRIBES ORGANIZE AGAINST BRITISH MOVEMENT
- SALUTORY NEGLECT ENDS
- 1764: THE SUGAR - TO RAISE REVENUE - ENGLAND IN DEBT
- CUT MOLASSES ACT IN HALF
- OBJECTION - 1ST DIRECT TAX - "NO TAXATION WITHOUT REPRESENTATION"
- CURRENCY ACTS - PREVENTS PRINTING OF COLONIAL MONEY
- 1765: THE STAMP ACT - TAX ON PRINTED MATERIALS TO "KEEP TROOPS IN COLONIES"
- COLONISTS DON'T WANT STANDING ARMY
- SONS OF LIBERTY ENFORCE NON-IMPORTATION
- STAMP ACT CONGRESS - PROTESTS STAMP ACT
- WE BUY ONLY FROM ENGLAND, AND DESERVE EQUAL PRIVILEGES
- 1768: QUARTERING ACT - COLONIES MUST SUPPORT TROOPS
- 1767: THE TOWNSHEND ACTS - TAX LEAD, PAINT, PAPER, GLASS, TEA

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ELIMINATION

- ADDITIONALLY, IN THE CAROLIN REBELLED AGAINST THE PROVING

PRELUDE TO A REVOLUTION (1775)

*CHANGES IN COLONIAL OUTLOOK

- SO HOW WAS IT THAT THE HAP FOR INDEPENDENCE IN 1776?
- MANY FACTORS AFFECTED THE AND PAYING ATTENTION TO BRIT SPLIT.
- BUT IT REALLY ALL BEGAN WIT NORTH AMERICA TRANSFORMET

THE SEVEN YEARS WAR

- ANYHOW, THE SEVEN YEAR FRENCH, WHO WERE BUILDING MAJOR WAR IN EUROPE AND IN
- RIGHT BEFORE THE WAR ACTI GOALS OF (1) CONVINCING THE AND (2) COORDINATING COLON
- SO WASHINGTON HAD SCREEN FRENCH OUT OF N. AMERICA, I SCOTIA (THEY SENT THEM TO
- AFTER NEWS OF ONE PARTI BADLY IN AMERICA, PARTIALI MANAGED TO ENCOURAGE TH
- CONSEQUENTLY LAND ALSO PARIS, FRANCE LOST ALL N

*BRITISH-COLONIAL TENSION

- BOTH THE SEVEN YEARS W INITIAL ANTI-BRITISH FEELI
- * THE CO
- * COLON
- * THE CO
- * THE CO
- * THE CO

*1762: A TURNING POINT

- BOTH THE BRITISH AND LARGER AND SAFER COLD
- FOR THE COLONIES, THE VIEWED AS OVERLY HAAR
- THE END OF THE WAR I TRIBES DUE TO OF CONCI
- ALTHOUGH THE COLONI COULDN'T SETTLE PAST.

*ENGLISH ATTEMPTS T

- ANYHOW, DUE PARTIA REORGANIZATION, THE

THE SEVEN YEARS WAR

- LONGMAN HAD A LEAD WIT THE MISSOURI THE DEL.
- IN 1763 THE WAR ENDED IN FRANCE, SPAIN LEFT AND A PEACE OF AUSTRIAN.
- STATES CALLED THE CONVICT BUT IN FACT IMPELLED THEMSELVES
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ASSIMILATION

MACINTOSH HD USERS ADMIR DOWNLOADS THE QUARTANAPRE VIEW DOC

THE ISSUE DOMINATED CONGRESS FOR 7+ YEARS, FOR IT COULD EASILY UPSET THE CAREFULLY CREATED BALANCE BETWEEN SLAVE AND FREE STATES. IF MISSOURI WAS ADMITTED AS A SLAVE STATE, SLAVERY WOULD BE PUSH TOWARDS THE NORTH, AND SLAVE STATES WOULD GAIN A ONE-VOICE EDGE OVER FREE STATES IN CONGRESS.

AT ONE POINT BY REPRESENTATIVE JAMES TALLMADGE, JR. PROPOSED IMMEDIATE MANICIPATION IN MISSOURI, WHICH OUTRAGED SOUTHERNERS. ALTHOUGH THE HOUSE PASSED THE TALLMADGE AMENDMENT, THE SENATE REJECTED IT.

FINALLY, IN 1820 HOUSE SPEAKER HENRY CLAY PROPOSED THE MISSOURI COMPROMISE -- MAINE WOULD ENTER AS A FREE STATE IF IT WAS TAKEN OUT OF MASSACHUSETTS AND MISSOURI WOULD ENTER AS A SLAVE STATE. BUT IN THE REST OF THE LOUISIANA TERRITORY NORTH OF 36°30" SLAVERY WAS PROHIBITED. THE AGREEMENT WORKED BUT ALMOST WAS DESTROYED IN NOVEMBER WHEN MISSOURI'S CONSTITUTION WAS FOUND TO BAN FREE BLACKS FROM ENTERING. SO CLAY PROPOSED A SECOND COMPROMISE IN 1821 -- MISSOURI WOULD NOT DISCRIMINATE AGAINST CITIZENS OF OTHER STATES, ONCE ADMITTED TO THE UNION, MISSOURI HONORED THE COMPROMISE, BUT FOR THE SHORT TERM CONFLICT HAD ONCE AGAIN BEEN AVOIDED.

FOREIGN POLICY DURING THE MONROE ADMINISTRATION

- FOREIGN POLICY DURING THIS PERIOD WAS PLACED IN THE CAPABLE HANDS OF JOHN QUINCY ADAMS, WHO SERVED AS SECRETARY OF STATE (1801 -- 1808) AND WAS A SKILLFUL DIPLOMAT AND NEGOTIATOR. AS WAS AN EXPANSIONIST WHO PUSHED TO OBTAIN FISHING RIGHTS FOR THE US IN THE ATLANTIC, POLITICAL SEPARATION FROM EUROPE, AND PEACE.
- IMPORTANT POST WAR TREATIES UNDER JO INCLUDE...
 - * RUSH-BAGOT TREATY (1817) -- AGREEMENT BETWEEN THE US AND GB TO LIMIT THEIR NAVAL FORCES IN THE GREAT LAKES. IT WAS THE FIRST MODERN DISARMAMENT TREATY AND LED TO THE EVENTUAL DEMILITARIZATION OF THE US-CANADA BORDER. THEN, AT THE CONVENTION OF 1818 THE US-CANADA BORDER WAS FIXED AT THE 49TH PARALLEL.
 - * ADAMS-ONIS TREATY (1819) -- AGREEMENT BETWEEN US AND SPAIN THAT COMPLETED THE US ACQUISITION OF FLORIDA (NORTHERN BORDER CAME FROM THE PINCKNEY TREATY, WESTERN BORDER IN 1810, AND THE NORTHEAST WAS INVADDED BY JACKSON IN 1810, WHICH PRECIPITATED THE SEMINOLE WARS).
- ONLY ONE BARRIER ZONE REMAINED FOR THE US AFTER THE TREATIES, AND THAT WAS LATIN AMERICA. IN 1822, THE US BECAME THE FIRST NON-LATIN AMERICAN NATION TO RECOGNIZE THE NEWLY FORMED COUNTRIES -- BUT JO WAS QUICK TO REALIZE THAT FRANCE WOULD SOON TRY TO RETURN THE REGION TO COLONIAL RULE.
- GB ALSO CAUGHT THIS AND PROPOSED A JOINT US-BRITISH STATEMENT AGAINST EUROPEAN INTERVENTION IN THE AREA, BUT JO REFUSED, INSISTING THE US HAD TO ACT INDEPENDENTLY.
- IN DECEMBER 1823 THE MONROE DOCTRINE WAS INTRODUCED TO CONGRESS. IT BASICALLY CALLED FOR: NO MORE EUROPEAN COLONIZATION OF THE WESTERN HEMISPHERE OR EUROPEAN INTERVENTION IN INDEPENDENT AMERICAN NATIONS, IN RETURN THE US WOULDN'T INTERFERE IN EUROPE.
- ESSENTIALLY, THE MO WAS A BIG BLUFF B/C THE US DIDN'T HAVE THE MILITARY STRENGTH TO ENFORCE IT. LUCKILY, THE BRITISH HAD THEIR OWN MOTIVES FOR KEEPING THE REST OF EUROPE AWAY (TRADE), SO IT WORKED OUT.

ECONOMIC GROWTH AFTER THE WAR OF 1812

- AFTER THE WAR OF 1812 AMERICANS BECAME INCREASINGLY INVOLVED IN THE MARKET ECONOMY, AND JOBS BECAME MORE SPECIALIZED AS TRANSPORTATION IMPROVED.
- AS FARMERS AND CRAFTSMEN FORMERLY HAD ONLY TO CATER TO THE NEEDS OF THEIR SMALL COMMUNITIES, WHERE BARTERING ALLOWED THEM TO GET GOODS THEY COULDN'T PRODUCE THEMSELVES. WITH THE SPREAD OF CANALS AND RAILROADS, THEY BEGAN PRODUCING CROPS AND GOODS FOR CASH SALE IN NAT'L AND INTERNATIONAL MARKETS.
- THE DIVISION OF LABOR, COMBINED WITH INCREASING MECHANIZATION, NEW FINANCIAL METHODS AND TRANSPORTATION CAUSED TREMENDOUS EXPANSION IN THE ECONOMY, WHICH PROMPTED MORE IMPROVEMENTS, AND SO ON.
- GROWTH, HOWEVER, WAS UNEVEN. THERE WAS GREAT PROSPERITY FROM 1822 -- 1825 AND FROM 1830 -- 1842, BUT IN BETWEEN THERE WERE PERIODS OF DEFLATION (B/C, IN PRICES) WHERE BANKS COLLAPSED AND MANY BUSINESSES FAILED. THESE CYCLES WERE KNOWN AS BOOM-AND-BUST CYCLES.
- THE FIRST CRASH OCCURRED IN PUBLIC OF 1818 -- AVOID SPECULATION ON WESTERN LANDS HAD LED TO A PRECARIOUS SITUATION, AND WHEN MANUFACTURING FELL IN 1818, PRICES FELL DRASTICALLY. THIS DEVALUATED WORKERS.
- WHAT CAUSED THE BOOM-AND-BUST CYCLES? DIRECT RESULT OF THE MARKET ECONOMY B/C PROSPERITY FIRST STIMULATED DEMAND FOR MANUFACTURED GOODS, LEADING TO HIGHER PRICES, HIGHER PRODUCTION, AND SPECULATION IN LAND. WHEN PRODUCTION SURPASSED DEMAND, PRICES AND WAGES FELL, CAUSING LAND AND STOCK VALUES TO COLLAPSE.
- MOST FELT THAT THE BOB CYCLES WERE A WAY OF WEEDING OUT UNPROFITABLE BUSINESSES, MAKING THE ECONOMY MORE EFFICIENT, AND, AT LEAST IN THEORY, EACH SELLER DETERMINED THE PRICE -- SO THE MARKET ECONOMY INCREASED INDIVIDUAL FREEDOM.

THE GOVERNMENT'S ROLE IN THE MARKET ECONOMY

- MOST BELIEVERS IN THE MARKET ECONOMY FELT THAT LIMITED GOVERNMENT PARTICIPATION ALLOWED FOR THE MOST ECONOMIC EXPANSION.
- NEVERTHELESS, THE GOVERNMENT ACTUALLY HAD AN ACTIVE ROLE IN ECONOMIC GROWTH THROUGHOUT...
 - * UNITED STATE POST OFFICE -- HELPED SPREAD INFORMATION AND SET UP FIRST TELEGRAPH LINES
 - * PATENT LAWS -- PROTECTED INVENTORS
 - * PROTECTIVE TARIFFS -- ENCOURAGED DOMESTIC MANUFACTURING

CREATED BY PREFERRED CUSTOMER, CREATED ON 10/7/15 8:35 AM

ELIMINATION



(Right)

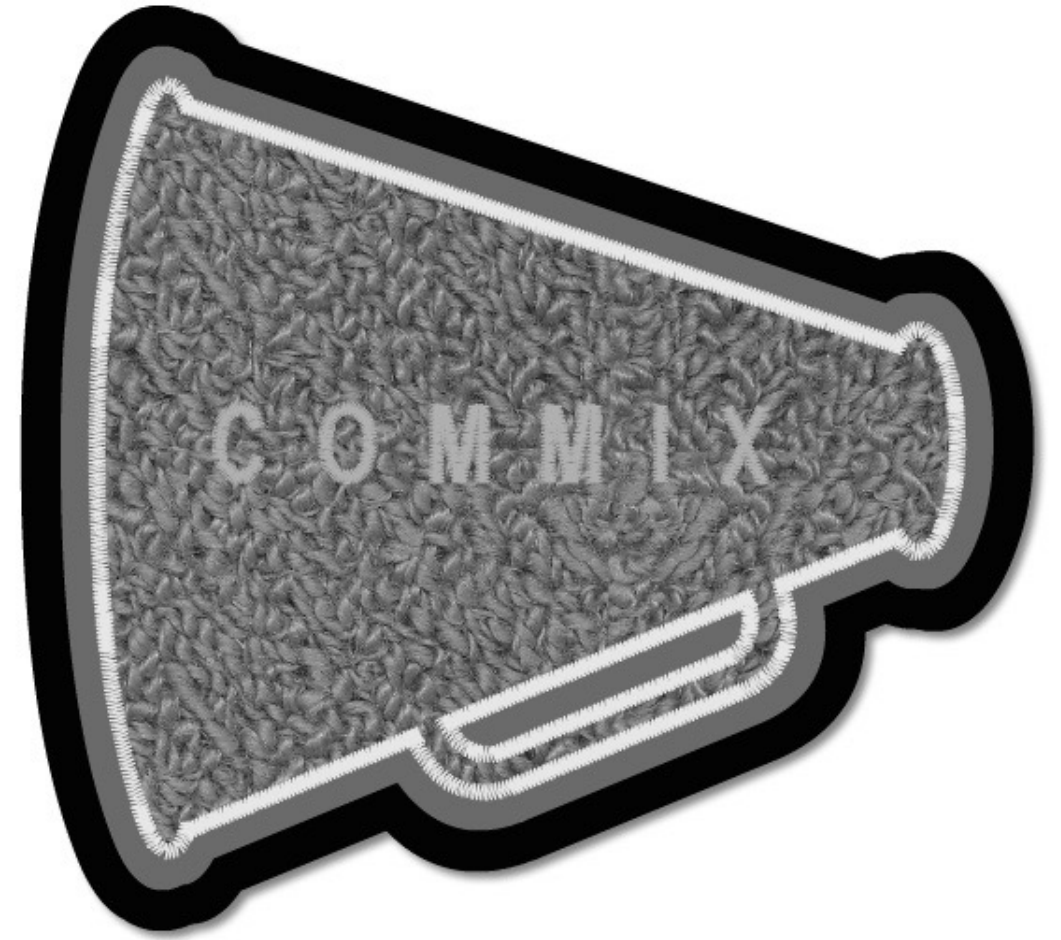
Patches (2015), Digital embroidery

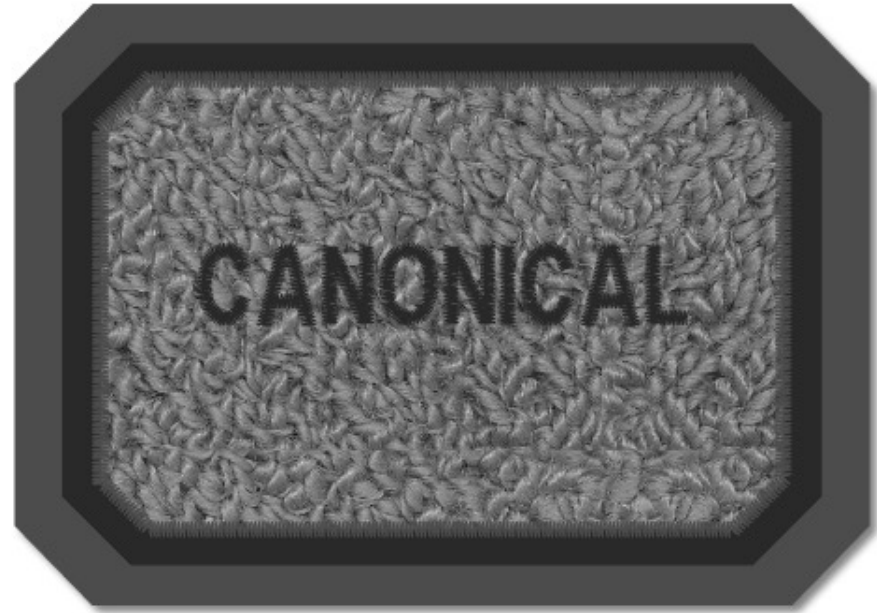
I used familiar patch shapes with disparate words to tell an alternate narrative. The dissociation of the word and image subverts the dominate use of the medium.





AMBIVALENCE





FRAGILE
HANDLE WITH CARE:
CARRYING COLONIALISM-
CAPABLE OF GENOCIDE

NOTICE:
CONTAINS IMPERIALISM-
MAY INFLICT OPPRESSION

CAUTION:
BIGOTRY-
AT FULL CAPACITY

(Right)

Heavy (2017), Silkscreen on sandbags

The sandbag is used as a weighted object with protective qualities. The phrases on the bags subvert its utility through language that is meant to advise caution.



The installation was placed outside of the RISD Graduate building entrance. The day of placement was in response to the Graphic Design MFA Biannual that was centered on American politics and history. The sandbags were not a part of the Biannual. I used the opportunity to have the piece act as the first thing the audience encountered. But I also wanted to contribute work that elicited the truth of America's founding principles. As a person of Mexican and Native American heritage I found it important to represent the long, violent, and difficult history of people of color in the United States.





Queer Cursive (2015), Wiro bound book

This is a reproduction of a cursive handwriting workbook. The format is one that facilitates learning. In theory this work seeks to teach queer vernacular in a space that's content is historically of the "neutral" variety- *Jack and Jill ran up the hill*. What happens when the content is subverted to promote an alternative narrative and subject of learning?



First, trace these letters. Next, give it a try on you're own.

q q q q q q

u u u u u u

e e e e e e

e e e e e e

r r r r r r

You spelt the word:

queer

Give it a try.

queer

Complete the sentence.

Jane is .

gay

Trace me. *gay*

Give it a try. *gay*

Trace the sentence.

*Susan's friend
Kyle says he's
bi, but I think
he's gay.*



homo

homo



RED HOLOGRAM

The child wasn't sure if she was somewhere in the spectrum of heaven or hell. Up or down. Utopia or purgatory. Or in a parallel universe. The Other World is what she called it. She had grown into an adult sometime along the way. But she was back to being a small child after her brain decided it needed to reboot. We are talking major dial-up speed of a tortoise restart. Something had turned off her motherboard. So she sat on the couch, eyes open but with no meaning behind them, a vessel of human anatomy—comatose. The child stared at the wonders of her mother's living room. The corner of the blank wall was easy to look at for hours on end. Where she lived she did not know. What she was living for she did not know. The child existed in this Other World of limbo. She would have gradients of coherence. Mom telling the child to look at her. She would break from the blank wall and meet her mother's eyes. She saw fear in them. A definite look of love, but struggling with helplessness. The child understood her mother's eyes. What they were concerned about she couldn't comprehend, but she felt that she was safe. She was home in her mother's eyes.

There were moments of full color—shades of pink and baby blue. But mostly, moments of red. She did not know what was happening, nor could she remember in full detail these holograms of red. But the child would tremble in convulsions, sobbing for reasons unknown. She moaned words that were not words. She tried to explain that her mind was blank. No one could understand her slurred tongue. So she bellowed, shaking, and only able to say one word—Bubba. Her uncle had passed away two years before. When she was an adult. And now as a child, in the moments of red, Bubba would be the only feeling she could communicate.

As the gradients of coherence began to appear, she began to understand she was ill. She was not in the Other World at all. The child would miss that parallel universe where there was no sound and no thoughts—with no ability to verbalize or think of words. It was the most peaceful she had ever felt. Void of the ability to feel or comprehend. But when the child had moments of red, she felt the fear that came with not knowing who she was, where she was, and not knowing if she would ever find out. Her mother's eyes filled with tears as she looked down at the child. Her mother knew things. She always did. Did the child ever conceive information? Of this world she wasn't sure, but she had lived in the Other World where nothing seemed real unless she touched it. And so she began to reach for things—objects, people, plants, and animals. The child learned what was real and what wasn't by using the only sense she had left—touch.

She worried that the Other World would disappear and she would be taken out of that comforting limbo. But the child would have to emerge. Become an adult again. So she fought through the red convulsions. She slurred her way back to verbalizing. She fought to see her mother's eye fill with anything but pain. She had to master how to transform not just from an empty vessel, but to the person with a soul she knew was her. The child slept for days on end, giving her mind the strength it needed to recalibrate. She would wake for only a moment to see her grandmother staring at her from a chair or her cousin napping beside her. The child's younger sister would speak to her in soft tones.

*A year went by and the child was not yet a woman again. She began to speak. She began to feel. She began to understand what happened to her motherboard. She did this by the mechanism she could always count on—order. She looked at endless amounts of heraldry and Chain of Commands. She watched YouTube videos of military marching and the WWII melodrama **The Winds of War**, straining her mind to remember the insignias and ranks on the screen. She rebuilt her mind through the basic standards of categorization. She was not in the real world yet. But she could feel her uncle lifting her up to eat, to take her medication, to have strength and faith in God. The red hologram had always been him.*

III. A NEW SYSTEM TO RULE THEM ALL, OR THE SPICE MUST FLOW¹

¹Herbert, Frank. *Dune*. Chilton Books. 1965.

²Tolkien, J. R. R. *Lord of The Rings: The Fellowship of The Ring*. New York: Del Ray/Ballantine, 2012. Print.

³*The Man in The High Castle*; Amazon, (2015).

transgression (n):
an act that goes against a law, rule, or code of conduct;
an offense.

cosmos (n.):
the universe seen as well-ordered whole; a system
of thought.

insignia (n.):
a badge or distinguishing mark of military rank, office,
or membership of an organization; an official emblem.

class (n):
a set or a category of things having some property or at-
tribute in common and differentiated from others by kind,
type, or quality.

Experimenting with systems of order has given me a foundation to create my own hierarchy. A new system to rule them all—yes, I am going full *Gandalf The Grey*² with graphic design. Instead of interacting with known systems as I showed in Section Two, or creating moments as I demonstrated in Section One—I have established a world with rules of my own. This world still has spaces that I would consider moment makers, but the collection as a whole is intended to allude to an experience—of another place, an organization, a cult, or an alternate universe. Following this Section you will find an interview with the production designer Drew Boughton who adapted the iconography of World War II as described in Philip K. Dick's novel *The Man in The High Castle* for the screen.³

In *Tuxedo* (2017), I take an early 20th century tuxedo jacket and manipulate its form through the addition of digital embroidery. The system I created has its own specific set of insignia, orders of merit, and iconography. The insignia is used to place a person in a position of superiority or subordination just as military institutions do. The placement of iconography on the jacket is either in direct correlation of established systems (figure 3) or subverted in placement to distinguish this order as new, generative and speculative in nature. I use pieces of the new system in works of brand making.



Figure 3: *Waffen Insignia WWII*

Otra Vez is the name of my organization, institution, group, consortium, association, society, etc. The entirety of this section is devoted to this body of work. Building this universe has been an exhaustive effort of experimentation both formally and mentally. The translation of Otra Vez from Spanish is again or one more time. It is my psalm—my way of approaching every second of every day. Iterations and “save as” files (or one more times) are a part of being a productive and progressive graphic designer. My fascination with order or hierarchy may be more fixated on the historical and systemic uses than your average designer. But, those in our field are for the most part very calibrated and attuned to matters of detail. So, it is with this predisposition of focus, that I set forth on creating the elements of my very own cosmos—**Otra Vez**.



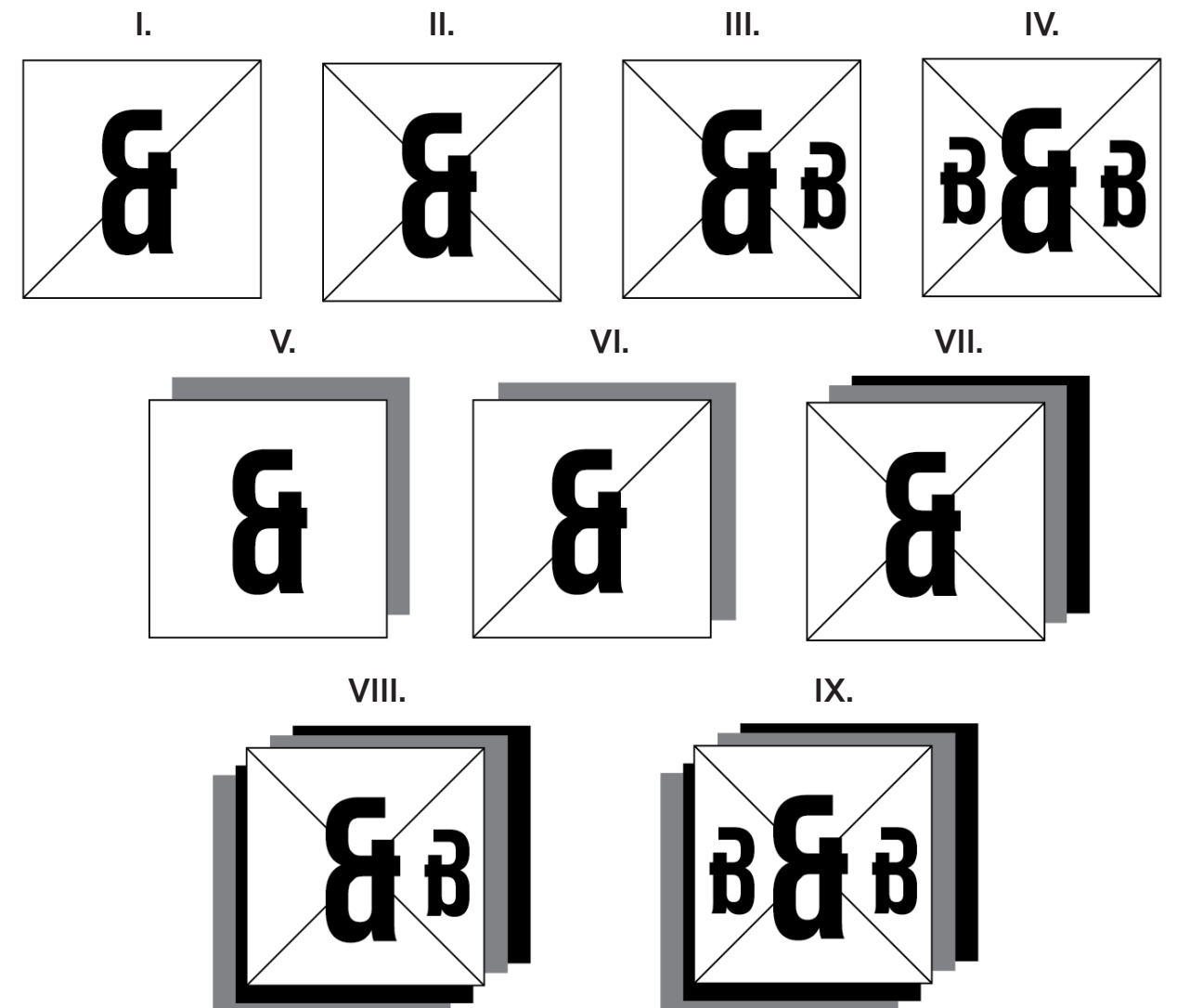
(Right)

Twins (2017), Photo and digital collage

Faces begin to blend together once people are grouped into categories through shared properties. During my time at RISD I have not encountered many people that look like my family or me. In a way Otra Vez seeks to implement order by means of subverting identities—making everyone look the same at first glance but also allowing for a deeper reading of iconography and characteristics. The act of branding people in this way is emblematic of people becoming discernable. These five portraits juxtapose two people that look alike. The various positions in which they sit attract the viewer to search for divergence.





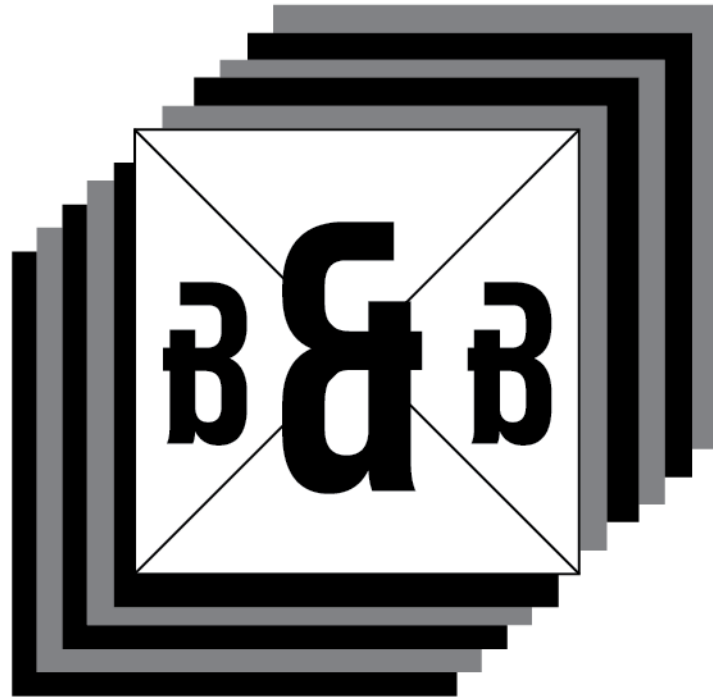


(Right)

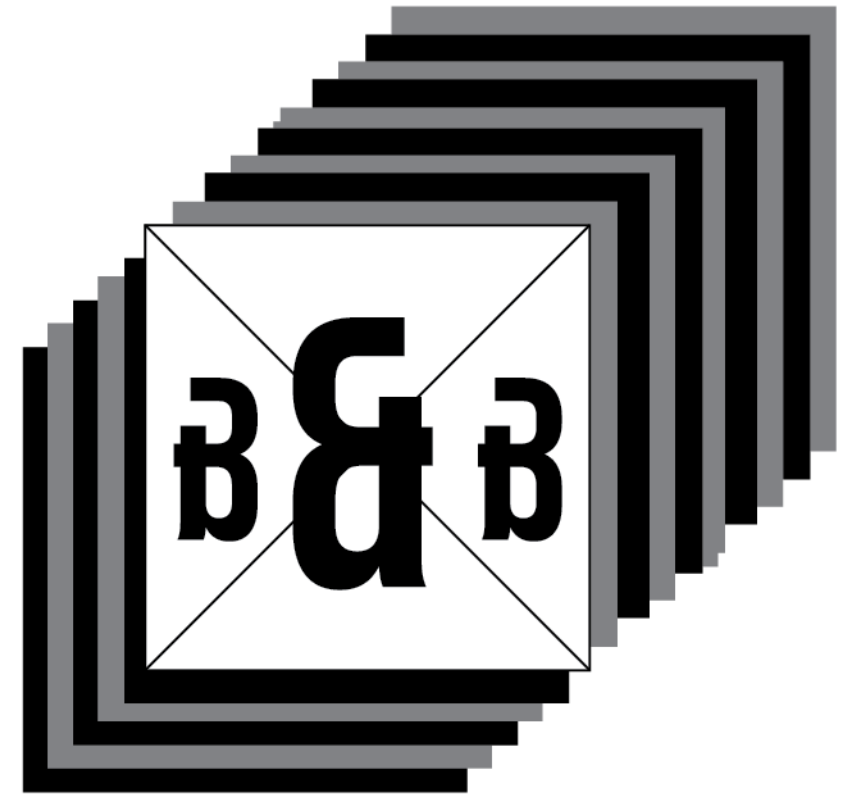
Otra Vez Insignia (2017)

A new world order needs alternative iconography to differentiate people from other people. The following set of insignia build off of one another just as many ranking systems do. The base of the insignia is the outline of a square, a centered ampersand, and one diagonal line. As one is promoted the more evolved the rank becomes—an addition of an ampersand, a line, and or a solid square of grey or black.

X.

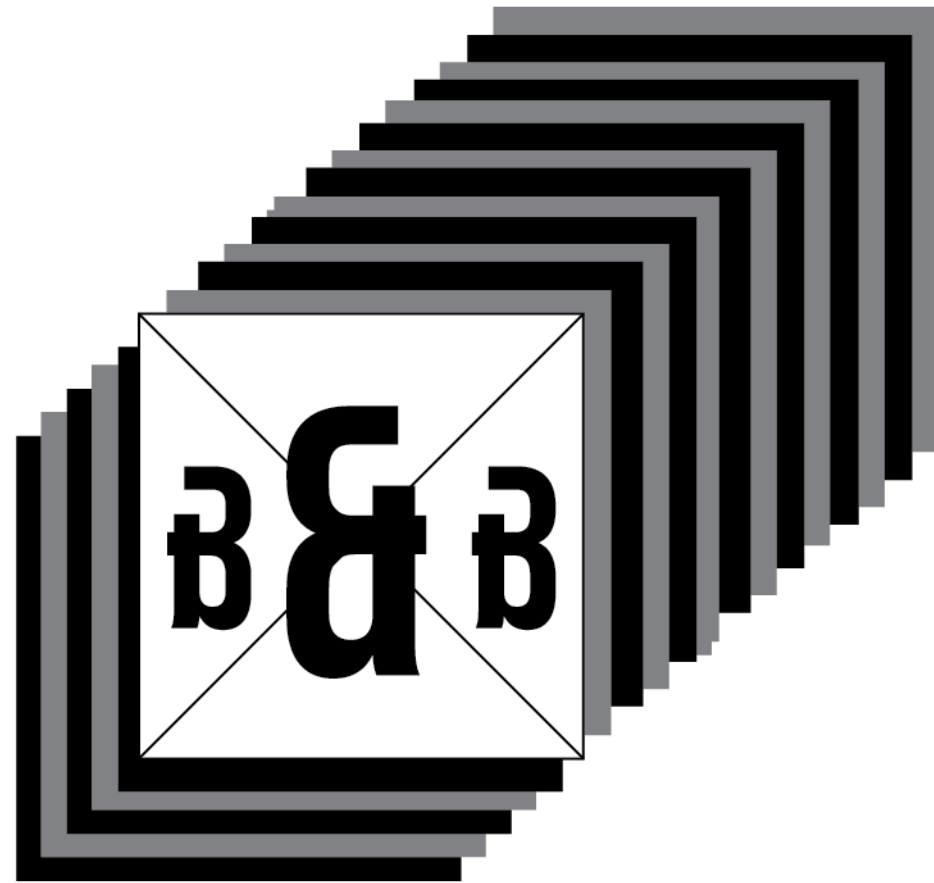


XI.



This set of insignia designates those who work directly as officers for *Otra Vez*. The criterion for advancement is based on merit and time given to the society. Members are reviewed every year and are promoted to the next level of insignia if their behavior warrants it. There can also be a change in rank at any given time if superior officers deem it suitable.

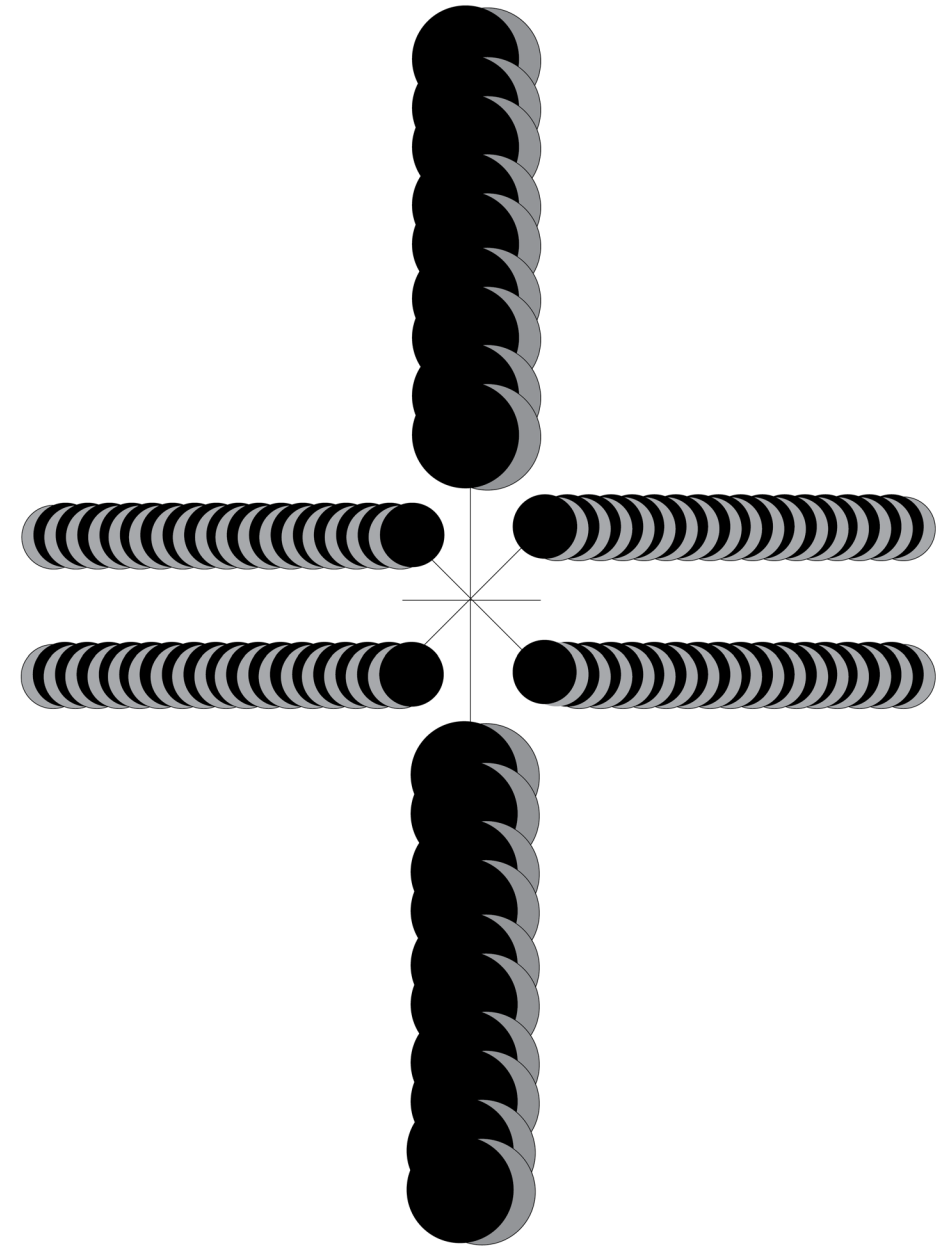
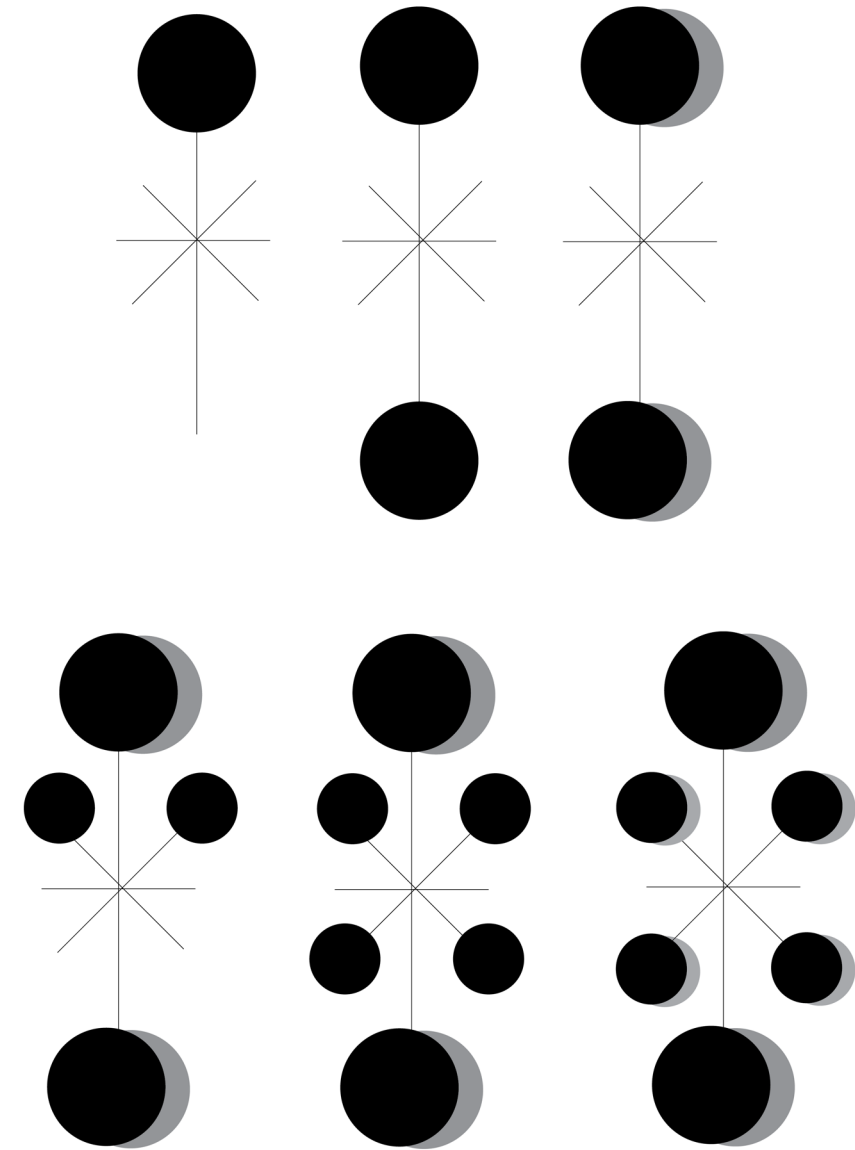
XII.



XIII.



This is the insignia of the Chief Commander of Otra Vez. Only one person may hold this rank at a time.



***Otra Vez Insignia II*, (2017)**

This set of insignia is for personnel that are on the board committee that oversees *Otra Vez*. These ranks are given in addition to the insignia of officers. Only high ranking officers have this additional rank.



Otra Vez Uniform Jacket (2017), Digital embroidery on salvaged 1940s tuxedo jacket. This is the primary uniform worn by members. The motto is present along with notes of merit and rank.





Patch detail of my birth year 1989

(Far right chest)

Ten pointed star with diagonal line,
The official emblem of Otra Vez.





Patch detail of level 4 rank

(Right)

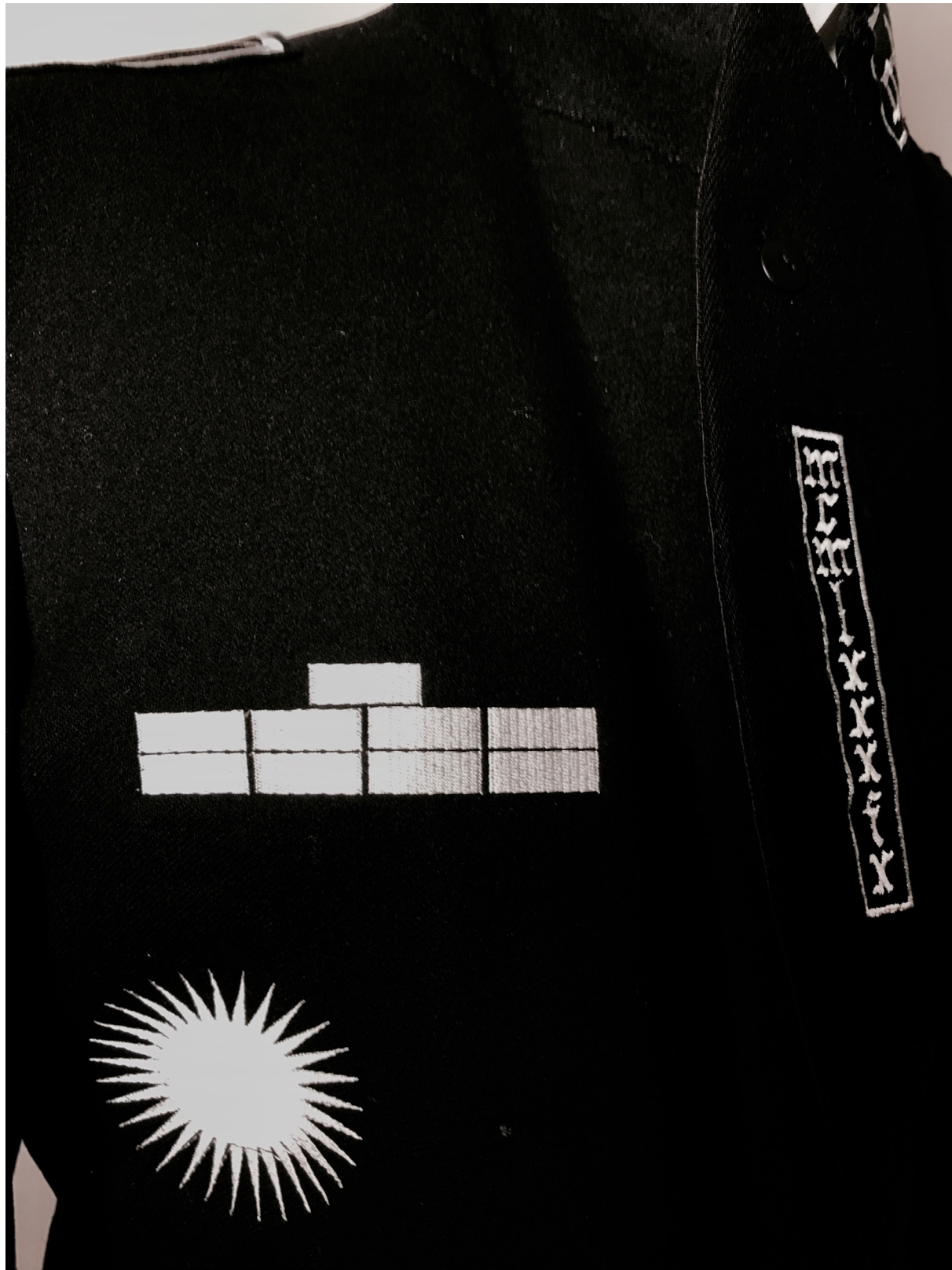
Nican Tlaca translates in the indigenous language Nahuatl to “We The People Here”. The term is used by the Mexica Movement to identify indigenous people that have always had roots in the Western Hemisphere (or North and South America) prior to Spanish and English colonial rule. The patch is a statement of identity and autonomy, free from the confines of the description Mexican-American; my culture has been diluted from years of eurocentrism—this is a proclamation of belonging.





(Right)

The saying of *Otra Vez* is "And the tree was Happy"—a quote from Shel Silverstein's book *The Giving Tree*. This phrase is a reminder of the *Otra Vez* mantra "one more time"—going through various stages of life but always repeating your core value. The tree's unwavering feeling was one of love and loyalty.



OTRA VEZ
 I PLEDGE
 OTRA VEZ
 I PLEDGE
 OTRA VEZ
 I PLEDGE
 OTRA VEZ
 I PLEDGE



(Right)

The following three posters are works of propaganda. Speculatively used to gain a following or remind members of their pledge to *Otra Vez*. They are presented in print and digital spaces based on the location or technology present. You can find these posters hanging above a fireplace in a member's home or on a large digital billboard on the side of the freeway.

I PLEDGE

&

THE

TREE

WAS

HAPPY.



NICAN TLACA

I PLEDGE

OTRA VEZ

I PLEDGE

NICAN TLACA

I PLEDGE

OTRA VEZ

I PLEDGE



A CONVERSATION WITH DREW BOUGHTON



Drew Boughton is the production designer of Amazon Original's adaptation of Philip K. Dick's dystopian novel *The Man in The High Castle*. He seamlessly articulated the visual vernacular of the story through the production of reimagined places like Times Square, the airport, and the insignias worn and on display in this speculative world. This interview was conducted through email. All sketches and images in this interview are by Drew Boughton.

JA: *What would you label yourself as— art director, production designer, artists, other?*

DB: Production Designer (who really loved and respected being a good Art Director first) Hitchcock and James Cameron both started out as art directors.

JA: *How did you begin creating the production design for *The Man in The High Castle*? Specifically, how much of Philip K. Dick's novel had an effect on the adaptation to the screen? The iconography in the show is believable. Would you say the art direction has a correlation with dystopian narratives or was the goal to make the viewer invest in a world that could have been?*

DB: The PK Dick material is really visually inspiring and as with *Blade Runner* the source material really impacts the production design. As we are working under Ridley Scott's direction we also take major clues from that achievement on mixed period production design. In a way what makes it believable is how many ordinary not spectacular things are mixed in with the unusual or Nazi totalitarian things. The big idea was to make it as American as possible, because Americans became Nazis too...that is the critical point and mission of the story. To show how any society is capable and able to willingly become militaristic and brutal.

JA: *The Nazi iconography obviously has historically violent connotations. I imagine a good amount of time was spent on research? I'm particularly taken by the way the Nazi uniforms, insignias, and day-to-day materials were "Americanized." What additions did you make to both Nazi America and the Japan America territories?*

DB: There was a ton of research. We co-opted the colors of the American flag and Nazified it by among other things adding red stripes to arm bands and red white and blue to the traditional Japanese Imperial flags.

Concept Sketch of Times Square,

The series is set in post WWII United States where the Nazi party controls the east of the country and the Japanese control the west.



JA: I am currently generating my own set of heraldry, insignia, propaganda and iconography for a speculative world. I have found myself writing fiction to go along with this cosmos. How much time do you spend with the written word in order to get a sense of what you want the production to look like?

DB: The writer Frank Spotnitz wrote the pilot script and adapted the show from the book. So Frank did a lot of lifting on that. Then we proposed various things as we thought of them such as “what does the flag look like” questions. So in some cases I pitched the flag ideas directly to frank.

JA: Would you be willing to share some sketches for the visual vernacular of the show (signage, uniform sketches, building motifs)?

DB: Sure



(Left)

Concept Sketch for The San Francisco Nazi Embassy,

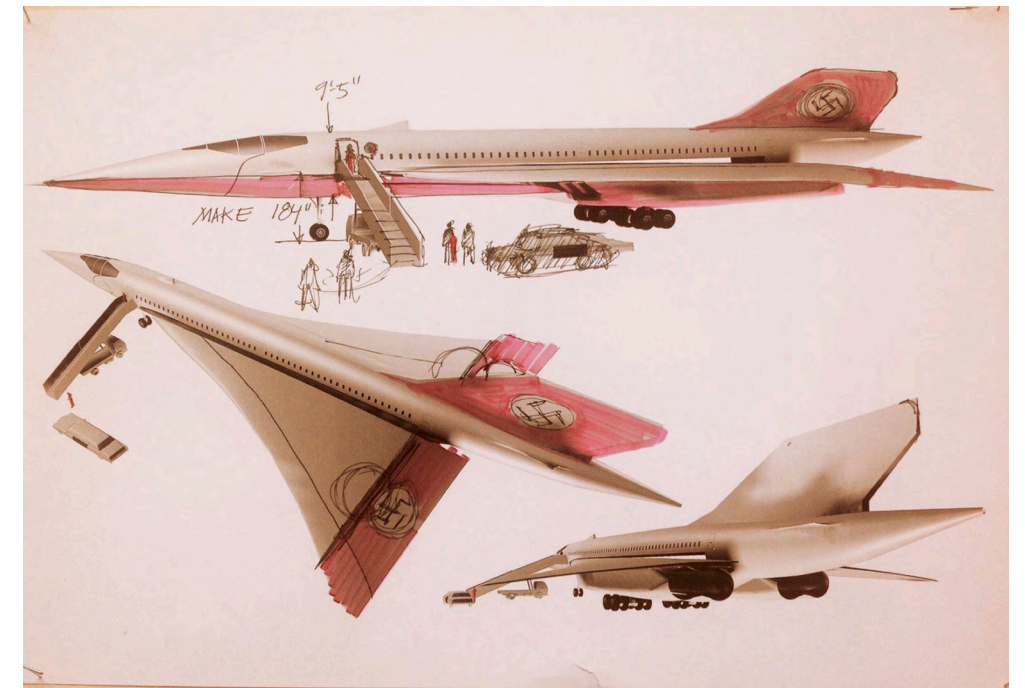
Japan owns the west coast of the United States. The addition of an embassy in California was necessary for members of the Nazi controlled east to conduct work while away from their headquarters in New York and New Berlin

(Right, Top to Bottom)

Concept Sketch for a Nazi Airplane,

The technology of the Nazi Reich is speculatively advanced the modes of transportation. The plane can fly from New York to California in under an hour.

Nazi Aircraft as it Appears in The Show



JA: My favorite art direction is from Ridley Scott's *Blade Runner*, another Philip K. Dick Novel. What is your favorite(s) production design on screen? Why?

DB: That is the film that most inspired me to become a Production Designer. It is a uniquely sophisticated multi-layered version of design that was quite groundbreaking when it came out. Recent films like *Minority Report*, also based on PK Dick are superb as well. Other films include *2001*, almost any Kubrick film, and of course classics such as *Frankenstein* and *Metropolis*.

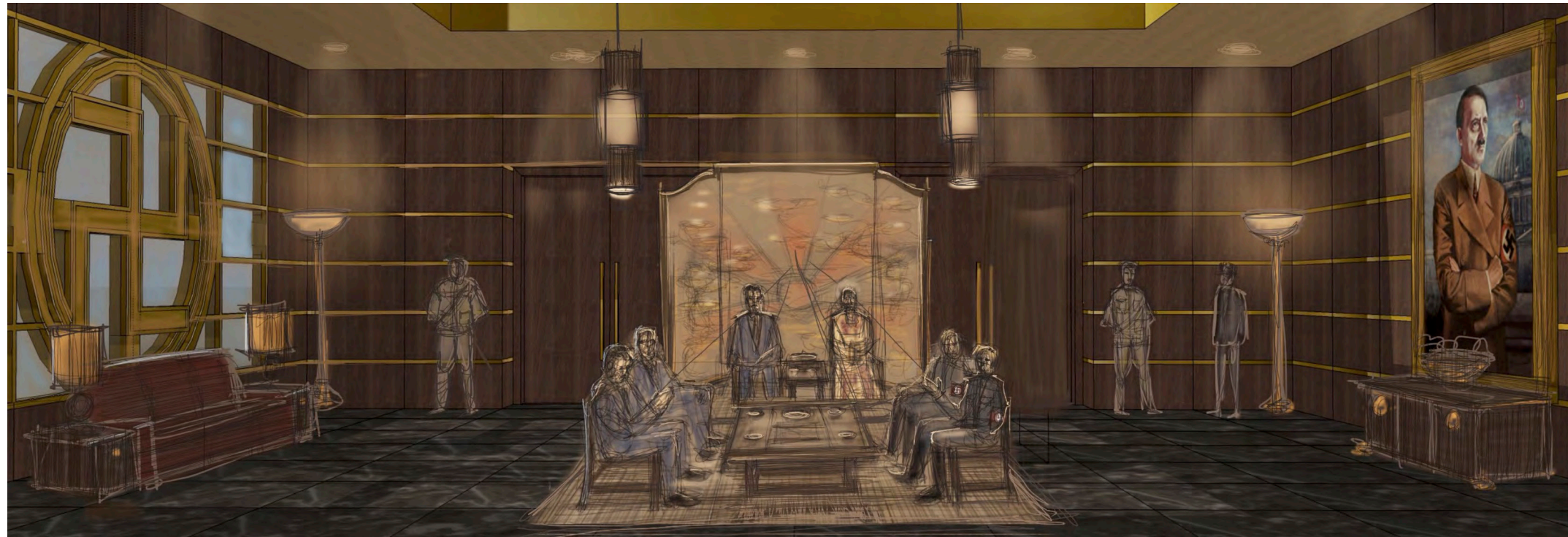
JA: What is your favorite title sequence? What is your favorite film/television poster? Why?

DB: Don't have a favorite title sequence, really like the one we have, the title company received an Emmy for that which was very well deserved I think.

JA: Are there any words of wisdom you can share with me about working as a graphic designer or art director with a film studio?

DB: I would become the best designer you can in terms of narrative story telling. So that's not a software... or it's a life long learning thing about really listening to what other people are saying... being fully open to their ideas... and then designing the thing whatever it is. As a designer you only have to do one job... show up every-day and be part of the solution.

Good luck
Drew Boughton

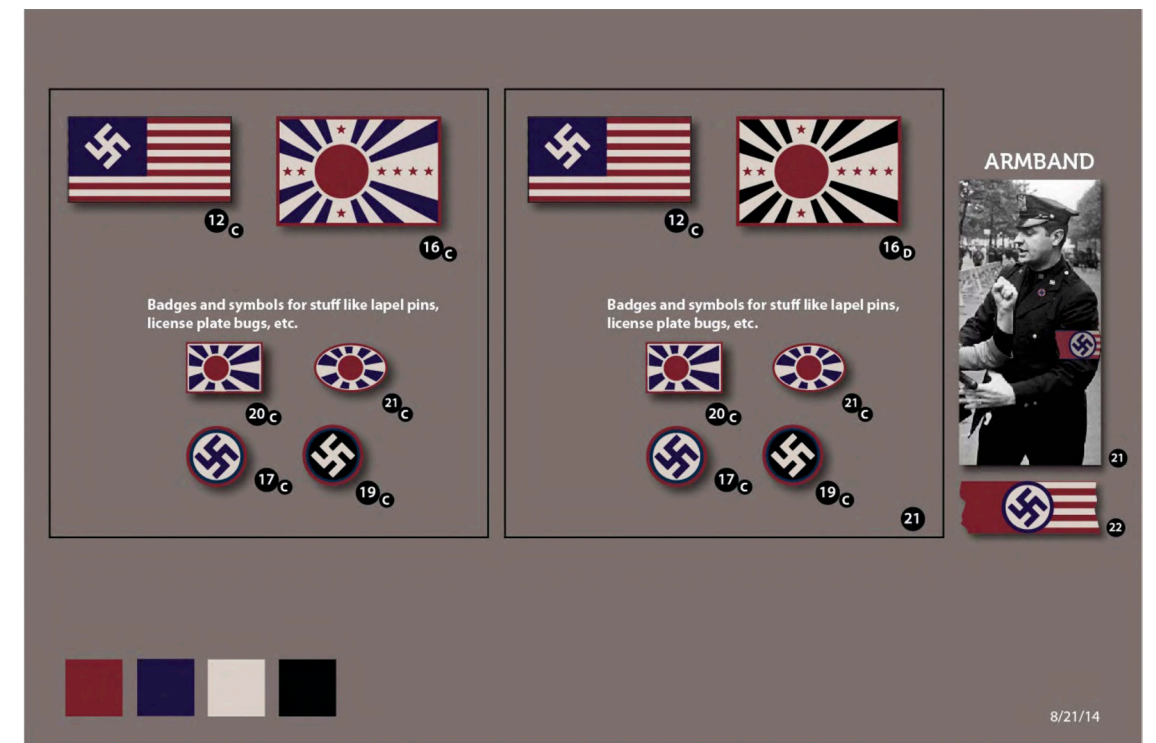


(Right, Top to Bottom)

Concept Sketch for a Nazi Conference Room

Adaptations of Nazi and Japanese Insignia,

Those who live in the former United States depending on their allegiance wear these insignias.



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Images:

Pg. 2: Margaret Atwood. *The Handmaid's Tale*. 1974. Cover art: Alex Ebel.

Pg. 3: Hieronymussen, Paul. "The Most Noble Order of The Garter". *Orders, Medals and Decorations of Britain and Europe In Colour*. Photographer: Aage Struwing. Littlehampton Book Services Ltd; 2nd edition, 1970.

Pg. 5: *The State Defense Force Manual*. The Military Service Publishing Company, 3rd edition, 1942. (69)

Pg. 20: Google Earth photo, 231 E. Ventura Street, Dinuba, CA, USA. 2012.

Pg.: 24: Kruger, Barbara. *I Shop Therefore I Am*. 1990.

Pg. 24: Kruger, Barbara. *Belief + Doubt*. Hirshhorn Museum. 2012.

Pg. 25: Archer Shee, Martin, Sir. *William IV of England*. 1833.

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Pg. 144-151: Boughton, Drew. *Original Concept Sketches*.

All definitions by Oxford English Dictionary

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