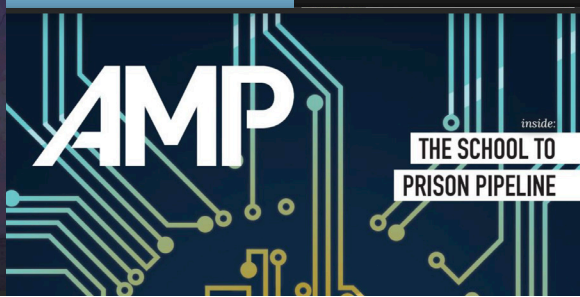
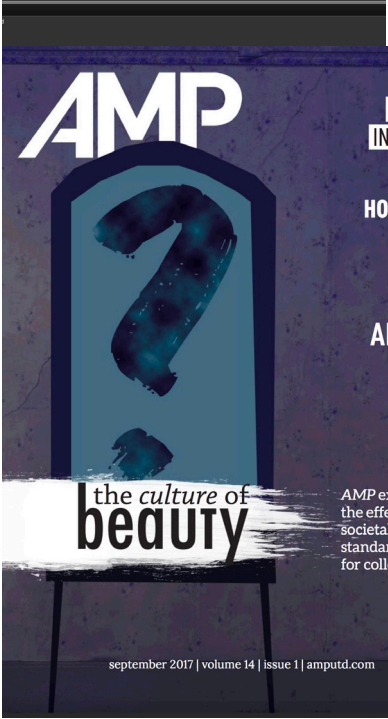


# AMP

## Design Guidelines

Version: 1.0  
Last Updated: 12 January 2019



## ABOUT THIS DOCUMENT:

Born out of a need to compile and codify all stylistic choices present in *AMP*, this document serves as a reference and basis for the overall look and feel of the magazine. While the items and lists contained within are by no means exhaustive, this document should serve as a starting point for all designs in the magazine, taking into account various factors in order to help unify the overall look of the magazine. Additionally, this is a living document, constantly evolving with the collective experience of the editors of *AMP*. With every iteration, this document will hopefully attempt to align closer with the unique personality that is *AMP*.

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# BRANDING AND LOGO

## A BRIEF HISTORY:

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Back in the days of yore, *AMP* used to go by “A Modest Proposal,” a nod to Jonathan Swift’s essay. Over the years, this was shortened to *AMP*, though this was primarily an informal notation, as most formal branding included the “full” name of the magazine.

A few years ago the magazine dropped “A Modest Proposal” and began running *AMP* as the full and complete title. As such, the magazine in its current form be referred to as “A Modest Proposal” in all circumstances unless approved by the editors. This encompasses branding on all merchandise, flyers, and other promotional materials outside of the print magazine.

*A Modest Proposal*

R.I.P. old *AMP*. You will be missed.

## THE CURRENT LOGO:

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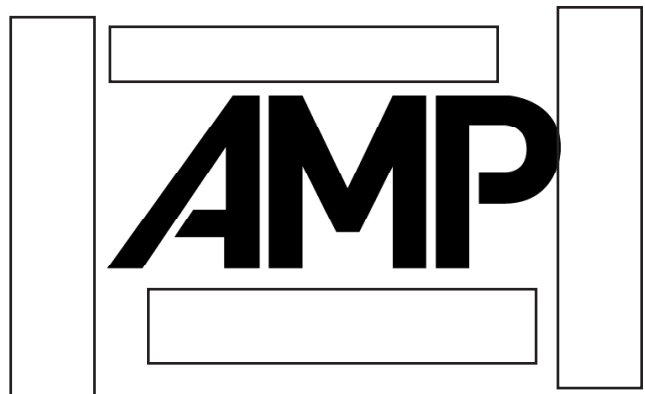
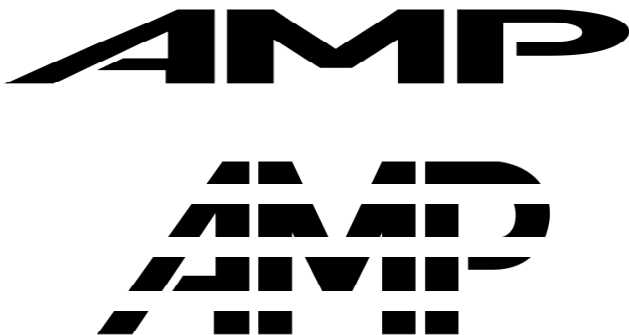
Any use of the current logo must adhere to the following guidelines:

1. The base shape of the logo may not be altered. (No “fixing” the A or adjusting the spacing).
2. The logo must have ample “breathing room” and should not be crowded or covered by other design elements.
3. The logo should be presented in solid colors only. Photographed and textured fills are prohibited.

Acceptable formatting:



Unacceptable formatting:



# TYPOGRAPHY

# AND COLOR PALETTE

## TYPOGRAPHY:

Currently, *AMP* uses a set of four font families: Adobe Caslon Pro, DIN Pro, Aleo, and Adorn Condensed Sans. Adobe Caslon Pro should only be used for body text (like in this document) and should be formatted in 9.5 pt and standard spacing. The other three font families can be used for titles, pull quotes, and other places where more emphasis is required. Additionally, hyphenation between lines should be disabled throughout the magazine, whether in body text or titles.

- DIN Pro Condensed Bold 18 pt  
**The quick brown fox jumps over the lazy dog.**

- Aleo 18 pt  
The quick brown fox jumps over the lazy dog.

- Adorn Condensed Sans 18 pt  
**THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.**

## COLOR PALETTE:

To help keep visual unity between pieces, *AMP* uses a limited color palette. Design elements should be done primarily in the following colors and any non-body text must be set in one of these colors. Body text can only be set in white or black. This palette can be downloaded from the Box folder.

White (paper): cmyk(0, 0, 0, 0)



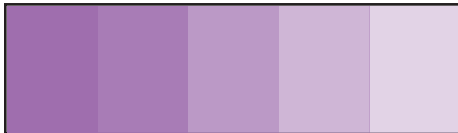
100% 90% 70% 50% 30%

Black: cmyk(0, 0, 0, 100);



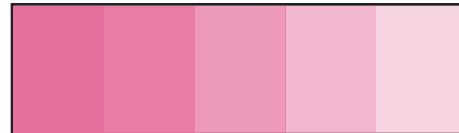
100% 90% 70% 50% 30%

Light Purple: cmyk(45, 65, 0, 0);



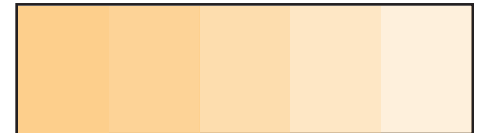
100% 90% 70% 50% 30%

Light Pink: cmyk(5, 70, 10, 0)



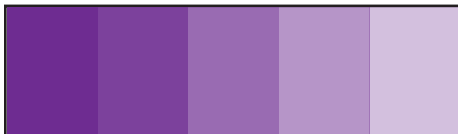
100% 90% 70% 50% 30%

Light Yellow: cmyk(0, 20, 50, 0)



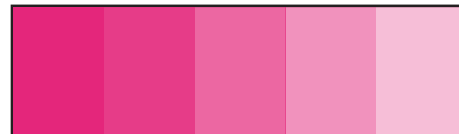
100% 90% 70% 50% 30%

Neutral Purple: cmyk(70, 100, 0, 0)



100% 90% 70% 50% 30%

Neutral Pink: cmyk(5, 95, 20, 0)



100% 90% 70% 50% 30%

Neutral Yellow: cmyk(0, 25, 100, 0)



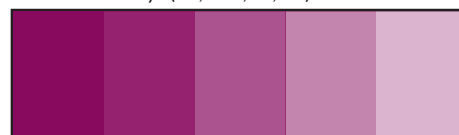
100% 90% 70% 50% 30%

Dark Purple: cmyk(85, 100, 20, 30)



100% 90% 70% 50% 30%

Dark Pink: cmyk(30, 100, 15, 30)



100% 90% 70% 50% 30%

Dark Yellow: cmyk(15, 25, 100, 20)



100% 90% 70% 50% 30%

# PAGE SETUP

# AND FORMATTING

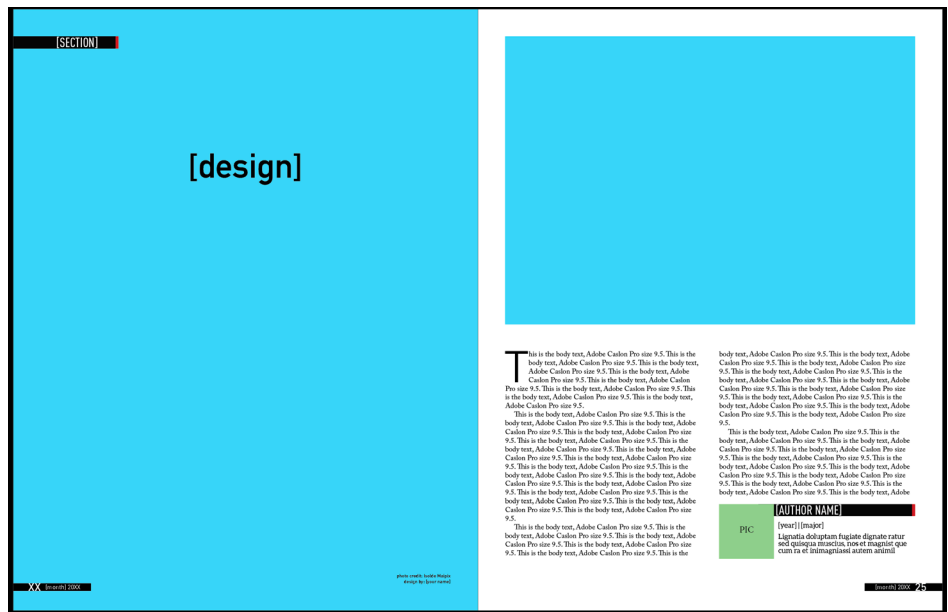
## TEMPLATES:

The quickest and easiest way to get started designing is to use one of the patent-pending handy-dandy *AMP* Design Templates, now with added formatting and design elements! Each template includes the correct header, footer, spacing, and color palette, as well as some key design elements for recurring pieces. All templates should be available for download in .psd and .indd formats via the *AMP* design team Box folder. Additionally, when using templates, be sure to download a fresh copy of the template before starting a project to ensure that everyone is using the most recent iteration of the template.

Currently, there exist templates for the following pages:

- Cover
- Editors' Desk
- Table of Contents
- Horoscopes
- DJ Showcase
- Blank Standard Template (two columns)
- Blank Standard Template (three columns)
- Back Page Comic

For each of these templates, leave the header and footer the same, only inverting colors if necessary (more detail under Traditional Spreads section). Additionally, for all templates except for the blank standard templates, the content of text boxes and image frames may be changed, but the organization of these elements on the page MAY NOT be changed.



## DOCUMENT SETUP AND MARGINS:

---

8.5"x11"  
(51p0x66p0)  
200dpi  
3p0 (1/2") margins  
1p6 (1/4") bleed

In order to ensure minimal hair-tearing-out and frustration later on in the process, make sure that your formatting is set properly before getting to work. Because we live in the good old US of A and use the definitely not outdated imperial system, our standard page size is 8.5"x11", or 51p0 x 66p0. Combined with another sheet of paper, we get a total spread size of 17"x11", or 102p0x66p0, the a perfect amount of space to fill with cynicism and memes. Additionally, we print our magazine at a 200dpi setting. While this doesn't affect the setup process in InDesign, it is necessary to set the dpi ahead of time in Photoshop and is an important factor to keep in mind when inserting images, as we want our images to be displayed at 200dpi or higher for maximal printing quality.

Our default margins for the page during the design process are 3p0, or 1/2". Indesign should default to these margins when creating a new document, but since we all know how reliable Adobe software is, it can never hurt to check before becoming too invested in your design. For both pieces of software, bleed needs to be set manually, to 1p6 to allow room for page trimming, so be sure to set that properly when creating the document.

Depending on the type of document you are creating, you may want to set pages to start at either page 1 or 2. For typical 2-4 page spreads, set the starting page number in the document to 2. For covers and one-page pieces, the page number should be adjusted according to the page's location in the final magazine. If the page number in the final magazine is an odd number, such as the cover, set the starting page number to 1. Conversely, if the page is an even number, set the starting page number to 2. This ensures that bleed is handled properly when exporting the piece

Finally, one of the most important aspects of document setup is ensuring you are working in the correct colorspace. Photoshop must be manually set to CMYK during the document creation process, and Indesign should default to a CMYK colorspace, but again, double-check to make sure that your document is set properly before continuing.

## COLUMN GUIDES AND SPACING

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Every large block of text, with a handful of exceptions, should be divided into columns (We're no longer in high school writing in 12pt TNR double spaced). For document formatting purposes, we'll subdivide the page into a number of columns, usually two or three, with a gutter between them of 2p0. While text *must* be formatted according to this column spacing and gutter width, placing of visual elements on the page can be done with a greater number of columns or varied spacing, though for continuity purposes, it is recommended that most design elements still be spaced with 2p0 of space between objects.

Furthermore, relating more to the topic of typesetting, all pieces should start with a 4-line drop cap in the same font as the title. Additionally, all paragraphs except for the leading paragraph are to be indented with a 1p0 indent with no spacing between paragraphs unless working on a less traditional piece, such as a listicle.

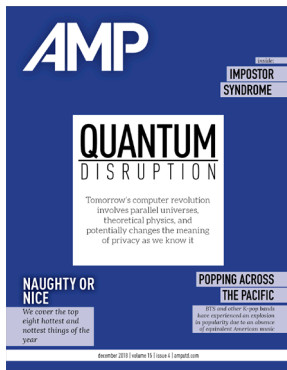
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# GENERAL COVER DESIGN

## OVERVIEW:

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In general, most covers follow a templated design, and should use the provided template for formatting in order to maintain visual unity. The same typesetting and logo formatting guidelines stated previously apply. Additionally, there are a handful of specific guidelines pertaining to the specific font faces and styling on the cover which are covered in detail below. (For those of you who are veteran designers, you might note that the overall styling of the cover has changed. This new format should be followed from now on unless a new template is produced).

## SPECIFICS:

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- All teaser text on the bottom should be in the font family “DIN Pro Condensed”, with the majority of the teaser text in regular and a handful of key words bolded to emphasize the main content of the piece.
- The logo and issue text should not be changed from issue to issue in order to maintain continuity (Logo is placed exactly half an inch from the side and half an inch from the top of the cover). The month, stylized in all lowercase, the year, the volume number, and the issue number should be updated to reflect the current issue
- If possible, use photographs on the cover that do not interfere with other design elements. For example, a highly textured and contrasting background might make the logo in the corner difficult to read, and should be avoided.
- The main title should be of a font point 72 or larger in order to draw emphasis and distinguish it from the other teaser text. The font can be any from the list of approved fonts, though a bolder type is typically preferred. The teaser text underneath should be a form of Aleo in the same color as the title.
- No text or major design elements, except for the bottom teasers, should enter the margins of the page. Additionally, the primary design should factor in the 1/4” bleed used on the cover, allowing printing error. Subjects in photographs can enter the margins of the page, but it is advised to keep all focal points out of this region as they can be damaged or cut off during the printing process.

Examples of all of these elements and guides can be found on the sample cover on the following page or in the cover template located in the box folder.



# AMP

<month> 20XX | volume XX | issue X | amputd.com

Pay special attention to the logo and issue bar to make sure both are readable.

Large, photographic backgrounds look good and help draw in readers.

Bold, capital text as well as a subtle drop shadow help the main title pop.

## ***EXPLORING THE MOUNTAINS***

UTD's growing wilderness program provides a unique opportunity for comets to get out of their comfort zone and into the wild.

N.B., all three teasers on the bottom should be different.

**DJ SHOWCASE** returns with folk connoiseur Molly Harras

**DJ SHOWCASE** returns with folk connoiseur Molly Harras

**DJ SHOWCASE** returns with folk connoiseur Molly Harras

# EDITORS' DESK AND TABLE OF CONTENTS

## EDITOR'S DESK:

As this is primarily a templated piece, little should be done to alter the overall style of this page. Careful detail should be paid to the spacing of elements within the design to ensure continuity, as well as ensuring that the entire design is centered on the page. Additionally, this should follow similar guidelines as other templates, including the following:

- Placement, sizing, and spacing of logo and title should not be altered.
- Title font, weight, and size should remain constant at Aleo Light 24pt.
- Body text should be split into two columns of equal length with a 6p (1") margin from the edge of the page.
- Signatures and titles should be kept updated at the bottom with full-resolution images.
- Spacing of signatures may be changed vertically in order to accommodate for longer or shorter Editors' Desk pieces.

Header position remains fixed from issue to issue

# AMP Editors' Desk


## Art at the Heart of Campus


**W**hile it might've flown over the heads of most people on campus, the week of October 15 was a big one for a certain school on campus. ATEC hosted its first artist-in-residence, the film scholar and artist Lynn Hershman Leeson, for a week-long agenda of talks, film screenings, and a big party to celebrate. Spearheaded by Dean Anne Balsamo, the week not only proved that ATEC had made it to the other side of its admittedly rocky transition (from two degree plans to one) in one piece, but that UTD still was making space for the arts.


In a year that's already seen the opening of a brand new engineering building and numerous STEM-related accomplishments, it's refreshing to hear that something arts-related went off without a hitch. Hershman Leeson brought arts to campus in a way that engaged a school that is often highlighted in the university's promotional materials but doesn't always flex its weight on campus. Filling the SSA auditorium three nights for three different films and taking over the ATEC building for a celebration of the arts shows that there's a space for more creative energy in what can feel like a hyper-capitalist corporate paradise of a campus.


Moreover, the success of a week full of complex planning events can be seen as a big win for the new school of ATEC. Dean Balsamo and the involved faculty deserve credit for pulling it off, despite the numerous headaches the transition from two separate degree plans has given students. While that can't be undone, it should be viewed as a mark of confidence for students in the future that the program is in hands that grow more capable with every programming event. And the fact that the artist-in-residence is planned to be an annual event is a nice reminder that ATEC will continue to grow.


This is all something to be celebrated, but if UTD wants to help remedy the wound left by the demolition of the Art Barn last summer, there's still a long road ahead. ATEC isn't the only sector of the university that deals in the arts — the school of Arts & Humanities, and especially its visual and performing arts programs, is still woefully underappreciated by the greater campus culture. Perhaps some collaboration by both schools could strengthen the presence of arts on campus. One way to help foster an appreciation for the arts around UTD would be to centralize artistic endeavors and make them more visible around all areas of campus for every type of student to see. In addition, measures like this would help combat the notion that UTD is a strictly STEM- and business-oriented university. For now, however, we'll take the opportunity to appreciate the steps taken to loosening up campus culture, and just enjoy the art.

  
Nicholas Provenghi - Editor-in-Chief

  
Emily Huffman - Managing Editor

  
Valeria Acosta - Web Editor

  
Ruqiyah Barreh - Marketing Director

  
Cameron Bossalini - Art Director

Make sure signatures stay updated with the changing of staff over the years.

# TABLE OF CONTENTS:

Like the editors' desk, this is also follows a rough template and should adhere to the following guidelines:


- Placement, sizing, and spacing of design elements should not be altered. The only exception to this rule is the spacing of the actual table of contents, which may be adjusted to account for a greater or fewer number of pages.
- Selected stories will have image teasers at the top of the page. The top image teaser should always be the cover story, and the bottom two can include other visually interesting spreads.
- Text should be kept as legible as possible in the image teasers, so the background should be carefully chosen.
- Numbers on the image teasers should NOT be inverted on darker spreads, as this breaks up the rectangular shape of the image with a white square.
- All text in the actual table of contents should be set in Aleo Light, with a 12pt font size for shorter titles and an 8pt font size for longer titles, split into two lines.

**THIS ISSUE:**


**THE FOLLICLE CHRONICLES: A DEFENSE OF BODY HAIR**

Western beauty glorifies smoothed-skin women, but this standard can destroy South Asian women's self-esteem.

Clear and legible image teasers.



18



**VISIONS OF TEMOC**

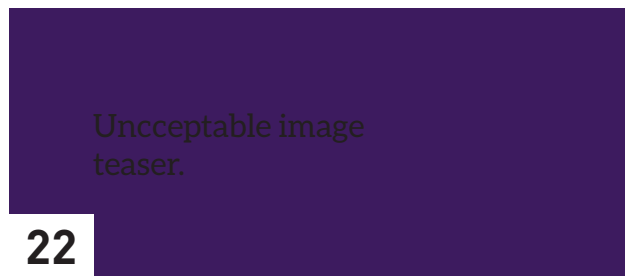
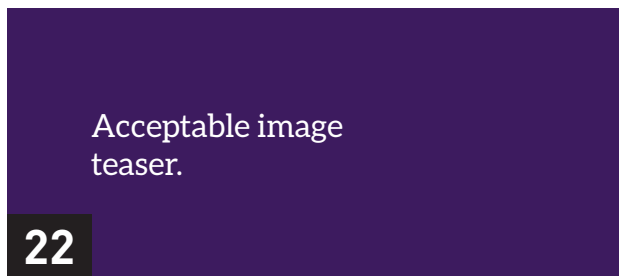
How much do we really know about UTD's famed mascot?

22

34

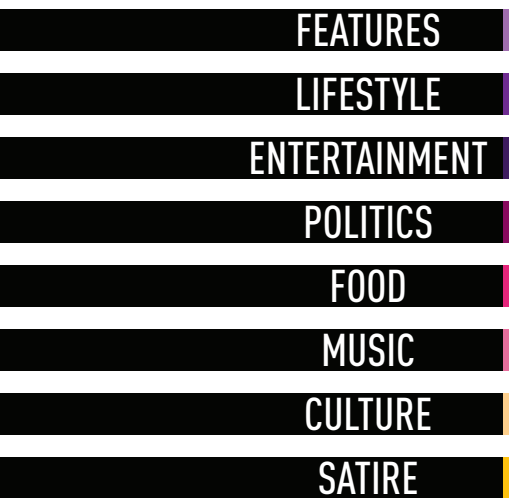
<b>4</b>	AMP Watches Cyber Seduction	<b>16</b>	Casper, is that You? A Guide to Ghosting
<b>5</b>	Heartbreak, but in like a Cool Way	<b>24</b>	The Fetish Judge
<b>6</b>	Questionable Queries	<b>26</b>	DJ Showcase: Jonathan Stewart
<b>8</b>	Astral Projections	<b>28</b>	Food for Thought: Dubs
<b>10</b>	Harry Potter and the Maelstrom on Twitter	Proper formatting of actual TOC.	
<b>12</b>	A Sore Spot: How Spotify Has Harmed Music		
<b>14</b>	Why Article 13 Kills Content		

<p><b>Editor in Chief</b> Nicholas Provenghi</p> <p><b>Managing Editor</b> Emily Huffman</p> <p><b>Art Director</b> Cameron Bossalini</p> <p><b>Web Editor</b> Valeria Acosta</p> <p><b>Marketing Director</b> Ruqiya Barreh</p>	<p><b>Contributors</b> Carolina Alvarez, Eunjee Chong, Veer Jangalwa, Parisa Jesudasan, Christian Kondor, Kael Madar, Muthuveera Maraimalai, Evan Meade, Laurel Preston, Ali Raza, Ritika Shrivastava, Meha Srivastav</p> <p><b>Designers</b> Christi Lazutkin, Chiamaka Mgboji</p> <p><b>Media Advisor</b> Chad Thomas</p>	<p><b>Disclaimer</b> Opinions expressed in AMP are those of the editor or of the writer of the article and are not necessarily those of the university administration, the board of Regents of the University of Texas System, or of the operating board of the magazine.</p> <p style="background-color: black; color: white; padding: 2px;"><b>Have an opinion?</b></p> <p style="background-color: black; color: white; padding: 2px;"><b>Think you're funny?</b></p> <p>Write for AMP! Contact us at <a href="mailto:ampatutd@gmail.com">ampatutd@gmail.com</a> and follow us on social media @AMPatUTD for more information.</p>
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# TRADITIONAL SPREADS

## SECTION HEADERS:



Each piece starts off with a section header to help classify the article and give the reader a sense of what they're getting into (which is especially necessary for our satire pieces). To the left are the eight categories under which our pieces fit, along with the colors that should be used for the colored bar in the header (specific color codes can be found on the headers or in the primary color palette located earlier in this document). For the most part, the only thing that should be changed from piece to piece is the color and text. However, in some instances, you may need to invert the colors of the text and black box in order to make the header readable on darker-colored spreads. Besides these modifications, no other changes to the headers should be made.

Acceptable color inversion on a black background.



Incorrect color changes.



## FOOTERS AND PAGE NUMBERS:

In the same vein as the headers, footers should stay the same from issue to issue. The only things that may be altered on the page numbers are the page numbers themselves (to match the correct number) as well as the month and year (to reflect the publication month). Additionally, the color may be inverted to increase contrast on spreads with black or dark backgrounds. Spacing, sizing, or location should not be changed. Finally, page numbers should NOT begin with leading zeroes

Unacceptable footer formatting:

Acceptable footer formatting:



## DESIGNER AND PHOTO CREDIT:

Designer and photography credit is noted by a small textual note. This credit should be located in the bottom left corner outside the margin of the first page, but can be moved if that space is occupied or busy. Colors may be inverted for legibility and justification can be changed for the right page, but no other alterations can be made. Designer and photographer names are stylized in lowercase.

Acceptable designer credit:

photo credit: my name  
design by: [your name]

Unacceptable designer credit:

photo credit: My Name  
design by: [your name]





# TIPS AND TRICKS

## PHOTOGRAPHS:

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Pictures are a quick and easy way to add a lot of visual interest to a design without too much effort. Furthermore, they can be a good secondary illustrator of some of the topics present in a certain article. However, a few tips should be used to make sure the photos are of high quality:

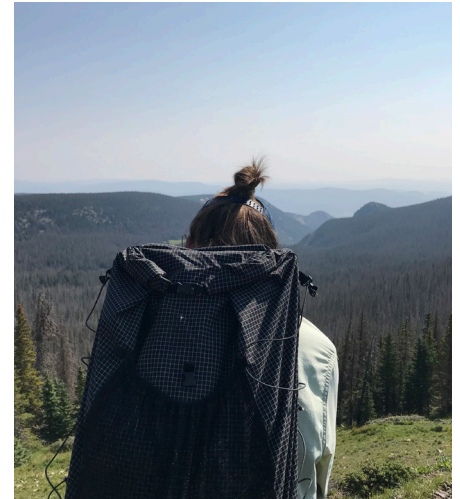
- Have a clear differentiation between subject and background. This can usually be achieved with a shallow depth of field. Even in images of crowds or complex scenes, try to focus in a few elements in the image.
- Make sure your subject is in focus. While a slightly out-of-focus image might look fine on a computer or phone screen, full-page images will magnify small imperfections like that.
- Experiment with angles. Try getting up high or down low when photographing. This lets you play more with your images in post.

Examples of a good and bad photograph can be seen to the right.



Good photograph:

- Clear foreground and background
- Subject in-focus
- Rule of thirds keeps subject from occupying entire frame
- Side lighting provides dramatic shadows without leaving too much of the subject unlit.



Mediocre photograph:

- Subject centered in frame blocks most of the scenery.
- High depth-of-field makes foreground and background harder to distinguish.
- Subject is more back-lit, leaving less detail in the shadows.

## PULL QUOTES:

---

Pull quotes are another great way to break up blocks of text within a piece. To keep things simple, they should be formatted as such:

- Typically a bolder text which can occasionally be a dark shade of one of the colors.
- Quotes should not exceed two sentences in most circumstances.
- Quotes should be avoided in spreads of two pages or less.
- A general rule of thumb is for every other page over two pages in length, a pull quote should be added.

“This is an acceptable pull-quote: not too short or not too long. The color is different enough to stand out from the main body but dark enough to be readable.”

## BREAKING UP TEXT:

Although the writing may be excellent, often time large blocks of text are ignored simply because of their imposing look.

An easy way to remedy this problem is to avoid standard rectangular blocks of text on a page by breaking up the uniformity of the columns with images or pull-quotes. For two-column spreads, this can be done by creating a design element that spans a single column. For three-column designs, you can experiment with a photograph, design element, or quote that spans one or two columns.

Additionally, text can be broken up by having it wrap around images or design elements. Rather than having a clean break in the column, you can wrap text around certain elements which jut into the body of the story. Some examples of this can be seen on the rest of this page.

“Mus, officitam esequiam  
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volum doluptas voluptate  
nos es et ut raestrunt qui  
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rem quam fugia dolut.

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adit facepeliam quia sit perferre orepero  
modiore nihillanto tem doluptaspis as  
molore, cus.

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# ORGANIZATIONAL NOTES

## DEADLINES:

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As much as possible, please try to adhere to the deadlines set. Turning in designs late can significantly impact the final production of the magazine, as it often means not being able to give timely and leaves editors unsure as to whether or not a design will actually be produced. If you know you will not be able to meet a deadline, or an issue comes up, please let the editing staff know ahead of time and they will be more than willing to help accomodate.

## COMMUNICATION:

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The primary form of communication for the magazine is through Slack. All designer assignments and important announcements will be made in the designers slack channel. Should anyone be unreachable through Slack, it is acceptable to contact them through other mediums, though it is preferred to attempt to contact them through Slack first as it keeps all communication in a central location. Please let an editor know if you need help setting up your Slack account or need to be added to the server.

## BOX AND SUBMISSIONS:

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Similar to how all communication should be routed through Slack, all file-sharing should be done through Box. As many of you may know, UTD provides a free Box account complete with 1TB of storage. This increased space allows plenty of room to store full-resolution assets as well as allow for easy collaboration.

Submissions should be uploaded to the proper folder in the Box drive along with any source files you link to in your document. Additionally, naming should follow the convention set forth in the box drive (more information can be found in the README file of the submissions folder). As with Slack, please let an editor know if you need to be added to the folder.