

FACULTY DEVELOPMENT LEAVE

CHICANO IN PRINT

The editors and designers who made a movement visible

PRESENTATION BY ALEXANDRIA CANCHOLA

Associate Professor of Communication Design, Texas A&M University-Corpus Christi

INTRODUCTION

WHO I AM



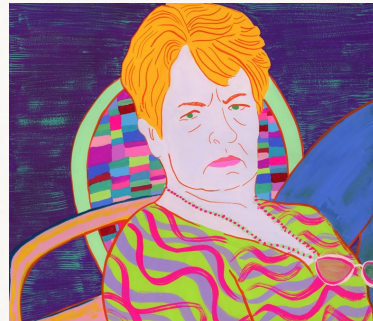
Designer



Illustrator



Professor



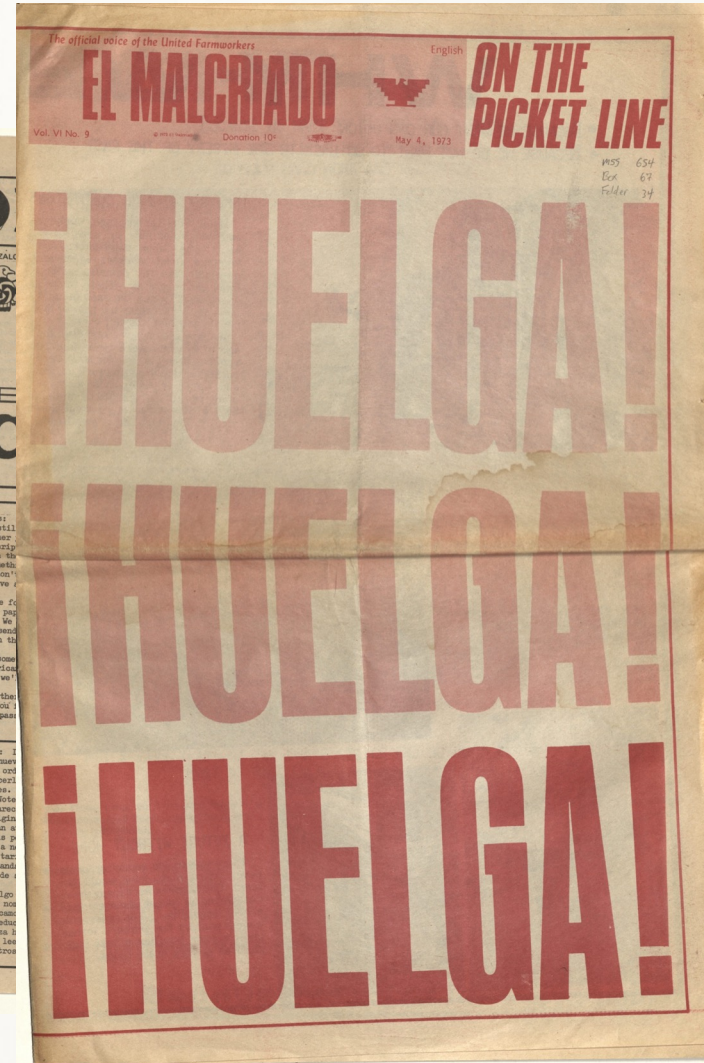
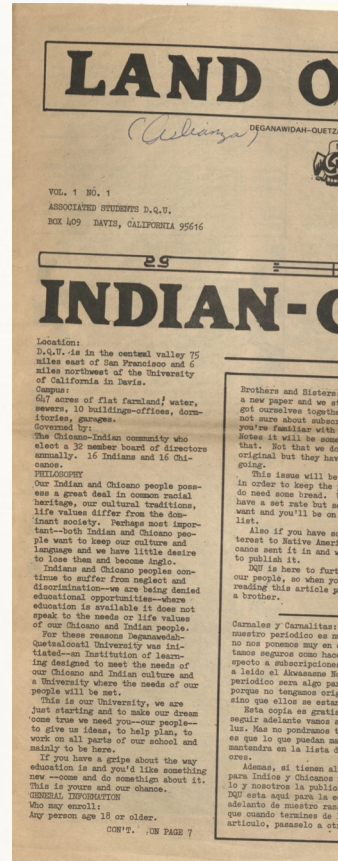
Practicing Artist



Researcher

WHAT I STUDY

- Widely circulated, but understudied in graphic design history
- Design used for communication, organizing, and advocacy
- Distinct approaches to typography, image, production, and distribution
- A significant body of American graphic design history



THE ARGUMENT

**THIS WORK SHAPED HOW A
MOVEMENT WAS SEEN.
ITS DESIGN HISTORY REMAINS
LARGELY UNTOLD.**

300 | 150

Over 300 independent publications, from 150 communities, designed and distributed across the United States as the movement's own channel of communication.

El Malcriado, the United Farm Workers paper, ran over 10,000 copies at its height.

WHAT I PROPOSED

- Analyze the visual language Chicano activist-designers built
- Trace the contexts that let these publications flourish
- Follow their influence on design practice today
- Leave a resource for designers, scholars, and students

THE DELIVERABLE

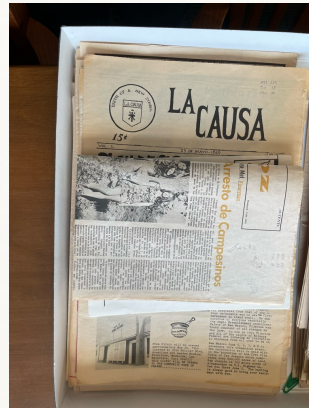
The En el Frente manuscript, to Bloomsbury, by the end of Spring 2026.

THE RESEARCH

WHAT THE LEAVE ANALYZED

Eight physical collections and a set of online archives, gathered before the leave. The leave is what made the analysis possible: reading the visual rhetoric, documenting design strategies, and writing it up.

- Bell Library, TAMU-CC
- UC Santa Barbara
- UT Rio Grande Valley
- USC, Doheny Memorial
- UCLA, Chicano Studies
- Benson Collection, UT Austin
- Museo Guadalupe Aztlán
- Zimmerman Library, New Mexico
- Online archives and digital repositories



WHAT THE ARCHIVE SHOWS

DESIGN STRATEGIES

Bold typography, hand-drawn illustration, bilingual pages.

THEMES

Justice, labor rights, education, cultural pride.

DISTRIBUTION

Grassroots printing, community hand-off, activist networks.

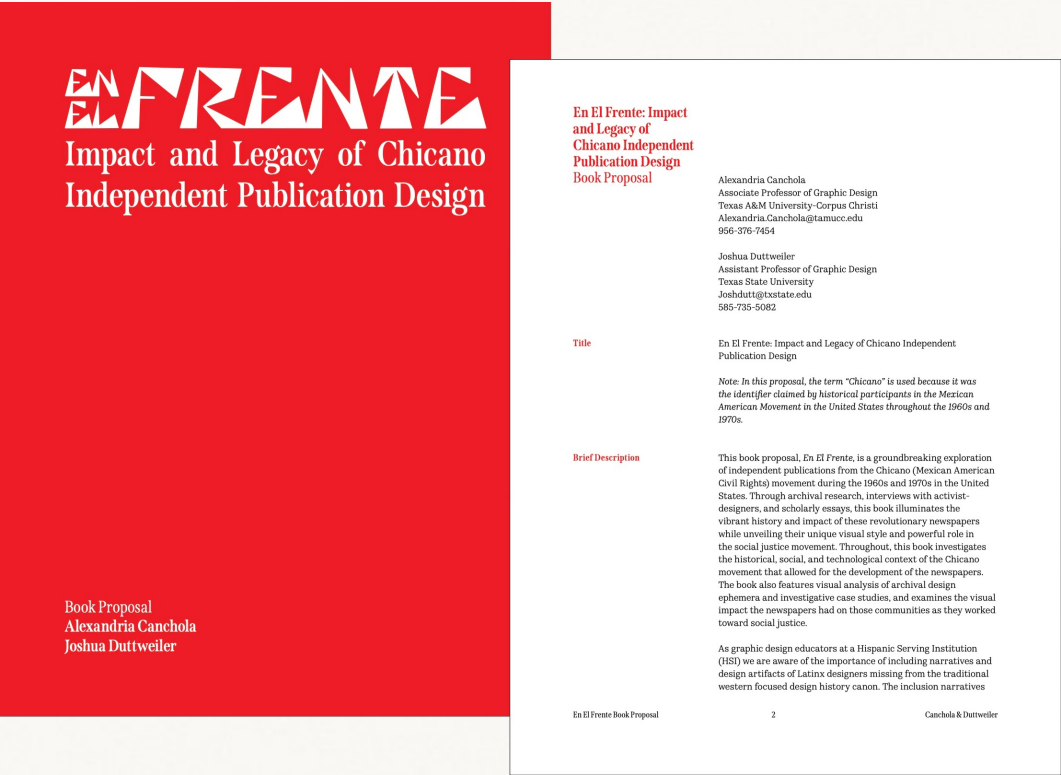


THE BOOK

CHICANO IN PRINT

Submitted as **En El Frente: Impact and Legacy of Chicano Independent Publication Design.**

Co-authored with Joshua Duttweiler of Texas State University. Under contract with Bloomsbury Visual Arts.



Installation view, En El Frente, ArtCenter College of Design, Pasadena.

PRODUCED ON LEAVE

THE MANUSCRIPT, DELIVERED

Written in long stretches with Joshua Duttweiler, the kind a teaching semester cannot hold. Submitted to Bloomsbury with structural revisions, copyright evidence, and contributor updates.

The screenshot shows a Google Docs interface. The main document is titled "Chapter 6.1: Learning from the Past, Designing for the Future" and contains text about design activism. Below the document, a list of related documents is displayed, including various versions of chapters 1 through 4. A comment from Joshua Duttweiler is visible on the right side of the document.

Document Content:

Chapter 6.1: Learning from the Past, Designing for the Future

III. Design Activism Now: Strategies and Models

Several principles emerge from examining both the historical strategies and their contemporary applications:

Accessibility is not a compromise. The Chicano Movement's publications were designed to reach audiences with varying levels of literacy, in two languages, across generational divides. This was not a limitation imposed on the design but a condition that produced an incredibly effective visual communication strategy. Cartoons, bold typography, high-contrast imagery, and culturally resonant icons were deliberate and thoughtful design choices. Rather than simplifying

Related Documents:

Document Name	Author	Date	Size
Chapter 1: Emergence of the Chicano Movement V5 (Images).docx	joshuaddutt...	6:38 PM	3.1 MB
Chapter 2: The Independent Publications V1.docx	me	Feb 15	579 KB
Chapter 2: The Independent Publications V2.docx	me	Feb 18	239 KB
Chapter 2: The Independent Publications V3.docx	joshuaddutt...	Feb 26	186 KB
Chapter 2: The Independent Publications V4 (Images).docx	joshuaddutt...	7:07 PM	2.5 MB
Chapter 3: Voices of the Movement V1.docx	me	5:32 PM	27 KB
Chapter 3: Voices of the Movement V2.docx	joshuaddutt...	5:33 PM	52 KB
Chapter 3: Voices of the Movement V3 Images.docx	me	6:32 PM	2.6 MB
Chapter 3: Voices of the Movement V3.docx	me	5:33 PM	38 KB
Chapter 4: The Chicano Style V1.docx	me	5:33 PM	186 KB
Chapter 4: The Chicano Style V2.docx	joshuaddutt...	5:34 PM	228 KB
Chapter 4: The Chicano Style V3 Images.docx	me	7:10 PM	22.8 MB
Chapter 4: The Chicano Style V3.docx	me	5:34 PM	202 KB

Comment:

Joshua Duttweiler
4:42 PM Feb 13

what's the point of this section? simply to say that these things are still happening today or that Chicano strategies/concerns are valid today? If the later, we should add sections like misrepresentation? voting rights? education?

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DEVELOPMENTAL EDITING

Line by line through the
argument with our editor,
Maggie Taft.

Formation and Early Goals

The Chicano Press Association (CPA) formed in 1967 in San Antonio, Texas, as a response to mainstream media's insufficient coverage of Chicano issues. As *El Gallo* reported in January 1968, the CPA was founded with representatives from *Inferno* and *Compass* newspapers and within its first seven months had grown to nine member publications: *Carta Editorial*, *La Raza*, and *Inside Eastside* out of Los Angeles, CA, *El Malcriado* out of Delano, CA, LADO out of Chicago, IL, *Inferno* out of San Antonio, TX, *Compass* out of Houston, TX, *El Gallo* out of Denver, CO, and *La Voz Mexicano* out of Wautoma, WI.¹ By September 1968 that number had reached thirteen, and over time as its influence grew, so did its membership, eventually encompassing more than 100 publications across California, Arizona, New Mexico, Texas, the Midwest, and Florida.²

A pivotal early moment came when the CPA held its first meeting in Albuquerque, New

Independent publishing began as a response to exclusion. Chicano activists in the 1960s turned to print because their true story wasn't being told. Mainstream media did not represent their communities or serve their political needs. The publications they created were not merely alternatives to mainstream media. They were demonstrations of how communities could control their own narratives, build solidarity through shared visual culture, and organize toward change using tools that were accessible, affordable, and fast.

That capacity has not diminished. The technologies have changed but the fundamental possibility remains the same: anyone with something to say can find a way to say it in print. And print continues to reach people in ways that other media cannot fully replicate.

Whether you are a student producing your first zine, a designer looking for work that matters beyond the client brief, an artist seeking community, or an activist looking for tools that have been proven effective across decades of struggle, the history of Chicano independent publishing offers both a legacy and a practical guide. The strategies are documents. The models are replicable. The need is ongoing. Together we can make a difference for la causa, one print at a time.

 **Maggie Taft**
8:50 PM Mar 28

generally speaking, i understand the book's emphasis on the southwest. but it's surprising that two of the eight papers here are based in the midwest. it leads me to wonder a bit about the book's regionally narrow geographic scope. perhaps something to mention in a parenthetical here or to explain earlier, like in the book's intro

Comments above copied from original document

 **Maggie Taft**
9:26 PM Mar 27

this is in 1967, or no? either way, probably helpful to state the year explicitly.



Maggie Taft
12:03 PM Yesterday



this is a fabulous conclusion

Comments above copied from original document

Reply or add others with @

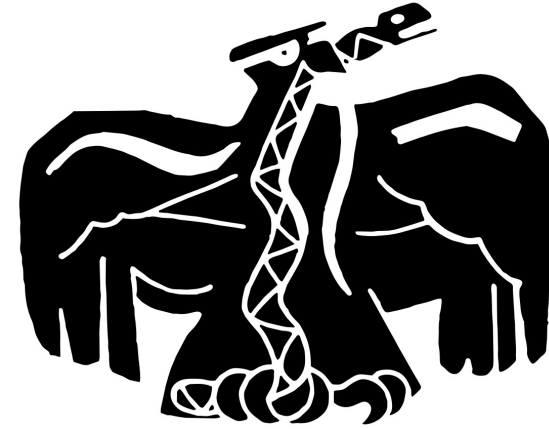
Viewers of this file can see comments and suggestions

THE ARCHIVE, ORGANIZED

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VECTOR IMAGERY AND SELECTION

Mastheads and selected imagery rebuilt by hand as vector artwork, then edited into the final image set for the book.



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LICENSING AND PERMISSIONS

The slowest work in the project, and one of the easiest places for a book to stall.

**Invisible on a CV.
Unavoidable in a book.**

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THREE ORAL HISTORIES



Elaine Lopez, Parsons School of Design



Sam Romero, University of Florida



Buena Grafica, RISD

PUBLIC WORK

Chicano in Print

LA Art Book Fair. Printed Matter invited Project Space presenter, ArtCenter College of Design, Pasadena.



EN EL FRENTE

WE BUILT THE ARCHIVE INTO A ROOM

Opening day.
ArtCenter College of Design.



EN EL FRENTE

HAND-CUT VINYL, ADAPTED FROM 1969

Window vinyl after Chicano Student News, 1969.







WHAT COMES NEXT

NEXT

DESIGN THE BOOK

I am both the author and the designer. The design is not decoration added after the research. It is part of how the research is made visible.



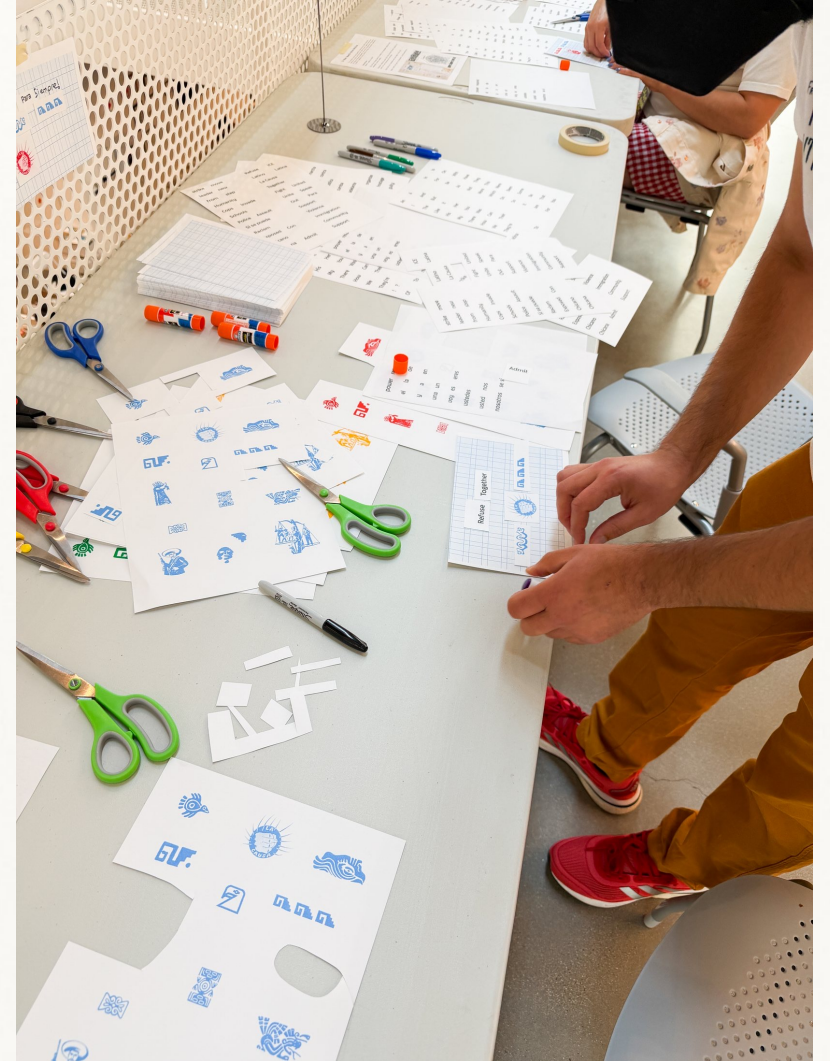
A draft of the layout design.

NEXT

BACK INTO THE CLASSROOM

Students make their own independent publications, analog and digital, centering histories and narratives that are often left out.

The archive, interviews, and making processes from this research become teaching material.



Workshop materials: archive motifs, cut apart and reassembled.

FOUR THINGS I WOULD TELL YOU

IF YOU ARE APPLYING

- 01 Pick a phase with an ending.** Ask for the stretch of the project that finishes something, not the vague middle of it.
- 02 Line up people first.** Collaborators, editors, and interviewees all have calendars. Book them before the leave starts.
- 03 Budget the invisible work.** Permissions and correspondence are most of it. Put them in the timeline you submit.
- 04 Build support in early.** Apply for grants and request the people, materials, and resources you'll need before the leave begins. An intern expanded what I was able to process and took some of the most time-consuming work off my plate.

WHAT A LEAVE ACTUALLY GIVES YOU

CONTINUOUS TIME

A book doesn't get written between classes, meetings, and everything else. It gets written when you have the time to stay with the work.

Thank you to the Center for Faculty Excellence.