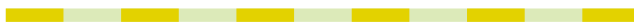
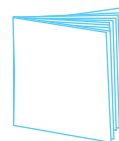


40 PAGE BOOK.



Layout design involves complex underlying systems essential for the viewer to stay engaged from page to page, moment to moment. Within a grid of design elements the designer must dance between unity and the unexpected to enhance the viewers experience. This book is based around the essence of yourself (or your choice of theme) and may be communicated in many different forms. The layout should consist of different visual artifacts that serve as a collection of symbolic elements that reference the theme. [Book should be 20-40 pages in length, or 10-20 spreads]

| DESCRIPTION:

- ___ [Carrie Video] 40 Page Book Presentation: <https://youtu.be/oPihg4SnAoU>
- ___ [Carrie Video] Typographic Rules Presentation: <https://youtu.be/SCjcNXSOMBY>
- ___ Homework: Survey of Curiosities: http://www.carriedyer.com/assets/survey_of_curiosities.pdf
- ___ Student Examples: <https://drive.google.com/drive/folders/1nsTCrKQEtDc3yVFpfThdIXX-AWXMIk3c2usp=sharing>
- ___ Other Examples: www.pinterest.com/carriedyer/layout-d3sign/

| OBJECTIVES:

- a. Students will generate written content and apply authorship formally and conceptually
- b. Students will develop underlying grid systems that apply to typographic form and space
- c. Students will create imagery and apply image to a layout considering form and conceptual strategies
- d. Students will consider flow, repetition, and contrast in visual and typographic forms
- e. Students will consider human experience as an elemental aspect of design process

| READING:

- 1.1 *Thinking with Type*, 2nd, by Ellen Lupton, ISBN-10: 1568989695
- 2.1 *Lettering & Type*: by Bruce Willen, ISBN-10: 156898765X
- 3.1 *Graphic Design Thinking*, by Ellen Lupton, ISBN-10: 1568989792

VISUAL RESEARCH:

- a. Main Pinterest Link. <https://www.pinterest.com/carrieadyer/>
- b. \ T Y P 3 _Candy. https://www.pinterest.com/carrieadyer/t-y-p-3-_candy/
- c. Layout Design. <https://www.pinterest.com/carrieadyer/layout-d3sign/>
- d. Books-Zines. <https://www.pinterest.com/carrieadyer/books-zines/>
- e. Illustrated Maps. <https://www.pinterest.com/carrieadyer/illustrated-map/>
- f. Information Graphics. <https://www.pinterest.com/carrieadyer/infographics/>
- g. Analog Letterforms. <https://www.pinterest.com/carrieadyer/analog-letterforms/>
- h. Text-Based Patterns. <https://www.pinterest.com/carrieadyer/text-as-pattern/>
- i. Word Project. <https://www.pinterest.com/carrieadyer/word-project/>
- j. Analog Type. <https://www.pinterest.com/carrieadyer/3d-type-analoge-type/>
- k. Hand Drawn Phrase. <https://www.pinterest.com/carrieadyer/hand-drawn-phrase/>
- l. Illustrated Letter Environment. <https://www.pinterest.com/carrieadyer/letter-environment/>
- m. Typographic Collage. <https://www.pinterest.com/carrieadyer/typographic-collage/>
- n. Intersecting Words. <https://www.pinterest.com/carrieadyer/intersecting-words/>
- o. Experimental Typeface. <https://www.pinterest.com/carrieadyer/type-specimen/>
- p. Typographic Systems. <https://www.pinterest.com/carrieadyer/typographic-systems/>

WHY:

This assignment will challenge your ability to work with your own ideas and creativity as well as organizing information into graphic spaces.



RUBRIC.



40 PAGE BOOK.

RUBRIC OVERVIEW

#	Criteria	% of grade	Draft Quality	Developing	Meets Expectations	Above Average	Stellar
1.	Formal Qualities. [Elements & Principles of Design]. Examples include: ___. Compositional qualities (layering & balance). ___. Line Shape, Texture, Space, Color, Balance, Symmetry, Space, Rhythm, Scale, Contrast, Value.	20%	0	1	2	3	4
2.	Experimentation, Originality, & Visual Language. Examples include: ___. Experimentation with Pattern, Unique Shapes, Forms, Illustrations. ___ Formal experimentation with cohesive shape, size, scale, line, weight, etc. ___ Range and Variation in form, line, pattern. ___ Uniqueness of Form and implementation of successful design decisions. ___ Are photographic compositions sophisticated? ___ Do they avoid branded elements like logos? ___ How are the photos balanced? ___ Did student move around from different angles and perspectives to take the photos? ___ Is there an attempt at developing Visual Language, individual voice, and aesthetic from the student's unique point of view? ___ Are there unique elements that express voice.	10%	0	1	2	3	4
3.	Experimentation with Type. Examples include: ___. Does work consider: Typeface Selection, Styling, Pairing, Kerning, Tracking, Leading, Typographic Hierarchy, Typographic Systems, Hand Drawn Type, Custom Type, Experimentation with Size and Scale. ___ Is there a thoughtful selection of well designed typefaces that were chosen for the layout? ___ Was there an effort to try different orientations, and adjustments mixing typefaces considering size and scale. ___ Did student try different spacing options and adjustments mixing different types of spacing together to create a sophisticated aesthetic. ___ Did student try different weights and styles like Bold, Light, Condensed, Italic, Thin, Ultra Thin, etc. ___ Is there a sense of hierarchy and scale in the overall layout and within each individual micro composition? ___ Was scale used as an important factor to distinguish this order of hierarchy? ___ Does the hierarchical order make sense?	10%	0	1	2	3	4
4.	Survey of Curiosities.	5%	0	1	2	3	4
5.	Required Experiments: Did student complete or attempt to complete all required experiments? Irregular Pages, Maps, Diagrams, & Info Graphics.	5%	0	1	2	3	4
6.	Color Pallet.	5%	0	1	2	3	4
7.	Meaning and Concept.	5%	0	1	2	3	4
8.	Flow and Composition of the Overall Layout.	5%	0	1	2	3	4
9.	Cohesiveness of Layout. Crafting.	10%	0	1	2	3	4
10.	Overall Process + Design Thinking: Examples include: ___. Is student working on process and developing their work. ___ Did student work on sketches? ___ Did student perfect compositions to completion considering the Elements and Principles of Design.	10%	0	1	2	3	4
11.	Self-driven Critique, Peer Critique, & Studio Culture.	9%	0	1	2	3	4
12.	Professionalism + Positive Thinking.	3%	0	1	2	3	4
13.	Followed Submission Instructions?	3%	0	1	2	3	4



ASSIGNMENT PROCESS.



Part 1. PREPARATION : (1 hour)

__1.1. Theme.

__A. Primary Theme: **Essence of You**

__B. Secondary Theme(s): _____

Ideally the theme should be based around a subject that communicates the essence of you, something you care about, or your family. The essence of yourself can be the thing you are passionate about. You can use metaphors or other devices. The following are topics to consider.

__0. (Your Choice) _____

__1. Biological. A story about you and your family or something important to you.

__2. Visually reference formal qualities as meaning using shapes patterns and colors that inspire you?

__3. Visually reference certain subjects that fascinate you and have meaning or utilize a sense of metaphor. (like: Space, Water, etc.)

__4. You may use another area or knowledge domain to "tell a story"

__5. Consider the following question as a prompt: "How do you know where you exist in time and space?"

__6. Could your existence be translated into geologic, mathematical, scientific, literary, or other knowledge domain

*If you are struggling with topics or your life feels unremarkable (which I would disagree) find a way to use a subject you are passionate about to communicate your ideal *essence, life, or* imagined essence as you wish it was.

__1.2. **PICK WRITING STYLE**: Pick one or multiple options below. Text must be authored by you. See 3.1. for more information.

__1. write a poetic narrative,

__2. write a narrative (fractured, linear, or non-linear),

__3. write an essay on a topic,

__4. or... write _____(your choice).

__1.3. **VISUAL RESEARCH**:

Visually research Pinterest Boards and other resources. See section 2.2.

__1.4. **IMAGERY**:

___. NOTE: all images must be original (yours) ***No clip art unless you have approval from the professor

__1.5. **DESIGN PROCESS**:

__With every project you are expected to explore design process and ideation. This includes: Research, Drawing, Thumbnail Sketches, Analysis of Results, Pinterest Research, Dissection Trees, List Making, Multiple Draft Solutions before choosing a final, Ideation, etc.

__1.6. **MUST BE INCLUDED
IN THE BOOK**:

__a. Some kind of Introduction

__b. Some kind of Table of Contents

__c. Book Cover

__d. Page Numbers

__e. Negative Space

__f. Poetic narrative or other writing

Part 2. SETUP & RESEARCH : (1 hour)

--2.1. Preparation.

Prep InDesign document for book layout.

__A. SIZE of BOOK: Spread size is based on 8.5x14" (legal sized paper). Individual pages will be H: 8.5", W: 7"

__B. SOFTWARE:

ID= for layout design.

AI= for patterns, vectors & Illustration.

PS= for image manipulation.

--2.2. Visual Research / See Examples.

__Student Examples: <https://drive.google.com/drive/folders/1nsTCrK0E1Dc3yVfPffhdIXX-AWXMIk3c?usp=sharing>

__Other Examples: www.pinterest.com/carrieadyer/layout-d3sign/

Part 3. WRITE : (2-3 hours)

--3.1. Write.

Write a poetic phrase, poem, or other style at least 500-1500 words. Your approach may be narrative based, non-linear, linear, or fractured. Text either needs to be your own or significantly manipulated from text under the public domain (only 5% remaining of original text).

--3.2. Storyboard.

Create 1 x Storyboard of thumbnail sketches with ideas for the layout.

Part 4. GRID / PAGES : (1-2 hours)

--4.1. Underlying GRID.

Consider / Create an underlying system or grid that creates unity but allows moments of the unexpected.

--4.2. Irregular Pages.

1-5 of the pages must be cut at irregular sizes. Like cut in half, in a fourth, folded, etc.

Part 5. MAP / DIAGRAMS (3 hours)

--5.1. 2 x Info Graphics.

Create 2 Information graphics that relate to theme and story. See examples below.

www.pinterest.com/carrieadyer/infographics/

--5.2. 1 x Map.

Create 1 x Map, or Dissection Tree (mind map) connected to your theme or text. See examples below. www.pinterest.com/carrieadyer/illustrated-map/

Part 6. EIGHT TYPOGRAPHIC SYSTEMS:

__6.1. Layout Systems.

Consider the Eight Typographic Systems. Try to include at least five options.

- __1. AXIAL
- __2. RADIAL
- __3. DILATATIONAL
- __4. RANDOM
- __5. GRID
- __6. MODULAR
- __7. TRANSITIONAL
- __8. BILATERAL

Part 7. REVISE/ DUE:

__7.1. REVISE:

___. Look over the work you have created with visual analysis. Consider elements that need improvement. Edit and revise these items before turning in your work. At any point in the project you can edit and revise.

__7.2. DELIVERABLES: WHAT IS DUE:

****SEE SUBMISSION GUIDELINES****

- __a. Print & Trim **two (2) copies** of the 40 Page Book
- __b. 20 staged photographs on white with views of your books for your portfolio
- __c. Saved high resolution file of 40 page Book as PDF file in spread and pages view.
- __d. Save copies of files into a folder for your final portfolio, due at the end of the semester.

*P&T=Printed, Trimmed, and assembled.

EXAMPLE: STORY BOARD

(YOU DO NOT HAVE TO USE THIS VERSION.) //



.. Page 01. Front Cover



.. Page 02-03. Texture/ Introduction



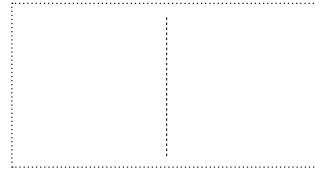
.. Page 04-05. Table of Contents / Title Page



.. Page 06-07.



.. Page 08-09.



.. Page 10-11.



.. Page 12-13.



.. Page 14-15.



.. Page 16-17.



.. Page 18-19.



.. Page 20-21.



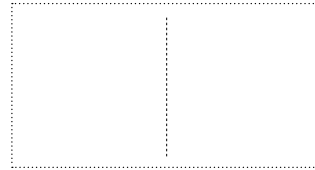
.. Page 22-23.



.. Page 24-25.



.. Page 26-27.



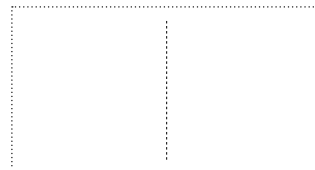
.. Page 28-29.



.. Page 30-31.



.. Page 32-33.



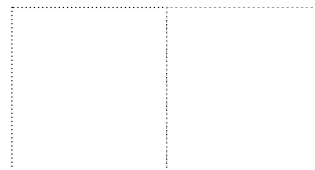
.. Page 34-35.



.. Page 36-37.



.. Page 38-39.



.. Page 40. Back Cover.

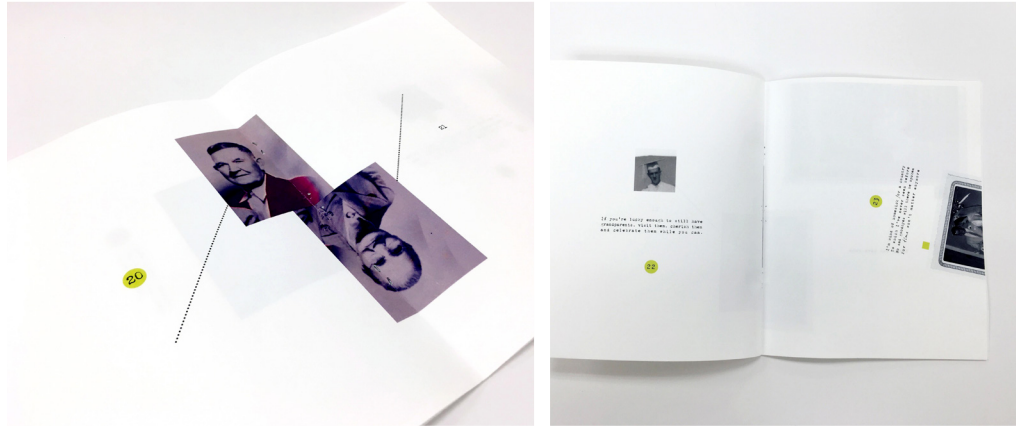
STUDENT EXAMPLES.



EXAMPLES of : STUDENT WORK : 40 PAGE BOOK

STUDENT: OLIVIA ROBINSON

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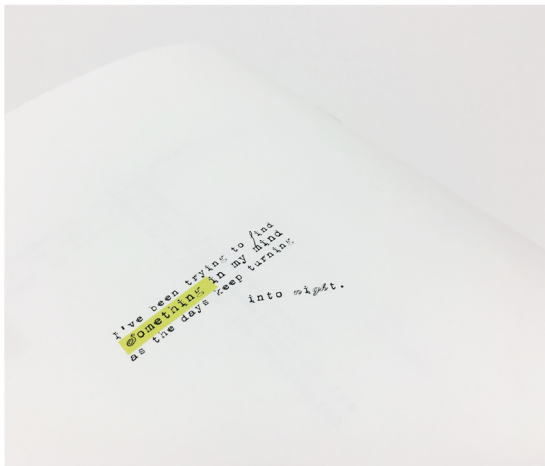
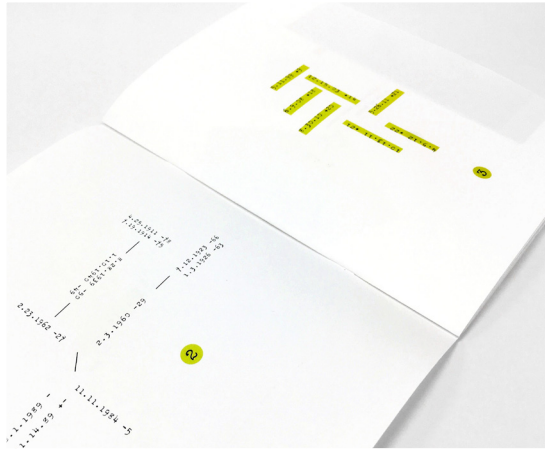
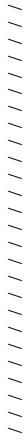


STUDENT WORK LINK:

[HTTPS://DRIVE.GOOGLE.COM/DRIVE/FOLDERS/INSTCRKQETDC3YVFPETHDIXX-AWXMIK3C2USP=SHARING](https://drive.google.com/drive/folders/INSTCRKQETDC3YVFPETHDIXX-AWXMIK3C2USP=SHARING)

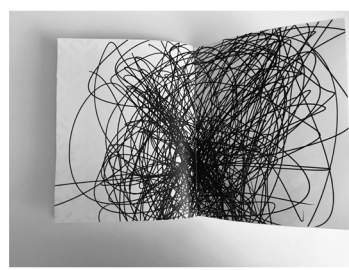
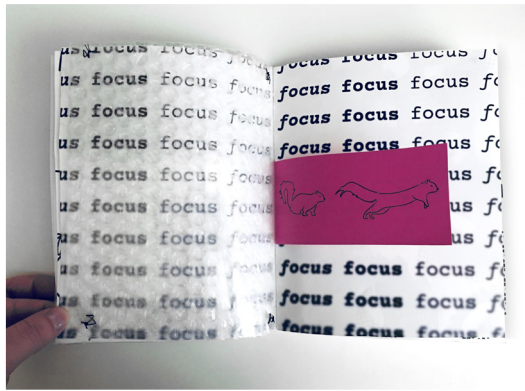
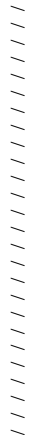
EXAMPLES of: STUDENT WORK : 40 PAGE BOOK

STUDENT: OLIVIA ROBINSON



EXAMPLES of: STUDENT WORK : 40 PAGE BOOK

STUDENT: PAXTON TAYLOR



EXAMPLES & RESEARCH.



Types of Narrative Structures

by Toby Jones Updated April 17, 2017

Source: <<https://penandthepad.com/types-narrative-structures-8329065.html>>

Stories are powerful and at times even transforming in our lives. Whether we're reading a gripping novel, listening to the yarn of a bard or seeing a dramatic portrayal on stage or screen, the narrative is an art form with multiple levels of meaning. But not all stories are the same. They develop differently depending on their particular narrative structure. Knowing something about a few of the most common forms of narrative structure will help deepen your appreciation and understanding of the stories you encounter.

Chronological/Linear

The most traditional and most common narrative structure is the linear or chronological one. Such a story is organized around a series of events and key moments that have often been labeled and ordered as follows: the rising action or precipitating incident, the conflict, the obligatory moment, the climax, the resolution, and the falling action. Most children's stories and many of the classics in literature and film move through this predictable, archetypal structure.

The Fractured Narrative

Some writers and storytellers prefer to structure their narratives less linearly, so they are able to jump back and forth in time. If you think about scenes in films where there is a flashback, you'll get a sense for how time can be fractured or bent to alter or intensify a story. William Faulkner's "As I Lay Dying" is a powerful example of a fractured narrative structure in that the entire book looks at a single brief event through the eyes and voices of a half dozen characters. To pull this off, Faulkner has to move his narrative back through time as each character tells the tale as he experienced or witnessed it.

Framed Narrative

Some stories are actually stories within other stories. In Joseph Conrad's "Heart of Darkness," for example,

the narrator Marlowe is on a boat out on the Thames with a handful of other seamen when he tells them the story of his trip into the heart of the Congo region. While engrossed in the Congo portion of the story, the reader might even forget that the narrator is actually finished with the Congo journey, retelling it to his fellow sailors on that boat. "The Wizard of Oz" is a similarly framed narrative. The Oz portion of the story is only occurring inside Dorothy's head; it is a dream sequence embedded within Dorothy's "home" life in Kansas.

The Circular or Epic Narrative

Some tales end where they begin, with the hero or protagonist returning home after his epic journey. Homer's "Odyssey" is a prime example of this. Odysseus must leave his beloved island Ithaca and his soul mate Penelope to take what amounts to a 30-year odyssey. But ultimately, the journey ends with his return home. Joseph Campbell, one of the foremost authorities on myths and heroes' journeys, found this circular narrative to be a prominent narrative structure across cultures, religions, and time periods.

References

Penn State University: Narrative Structure, Plot Devices and Stereotypes

Narrati: Narrative structure, plot structure

About the Author

Toby Jones has been a writer since 1981. He has written sports articles and sermons, as well as two books, "The Gospel According to Rock" and "The Way of Jesus." Jones also teaches writing at preparatory schools and colleges. He has a Bachelor of Arts in English from DePauw University and a Master of Divinity from Princeton University.

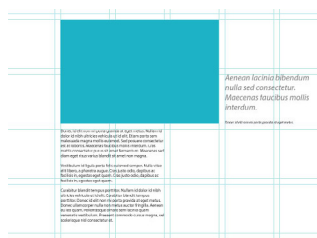
CREATE BALANCED PAGE LAYOUTS - 7 PRO TIPS

Whether you're designing a page for print, or a website, there are some common principles you can apply to ensure balance.

The primary objective of any page you design, whether it's for a printed brochure or the latest web app, is to communicate information clearly and effectively to the reader. One of the best ways to ensure that the key messages are delivered to the reader is to create a balanced layout.

Page layout typically involves a lot of placement, rearranging and formatting of elements. Many designers approach this process organically, feeling their way to a pleasing end result. While this can lead to some excellent happy accidents, there is a risk that using a free-form methodology can result in a lack of visual balance on the page.

A good page composition should be both pleasing to the eye, but also communicate those key messages clearly to the intended audience. We've collected together some top tips to help you ensure your page layouts have balance. These approaches will work well to provide a structure for balance, regardless of the medium you're working with.



01. USE A GRID

Create balanced layouts 1
One of the easiest ways to ensure your page has a degree of balance is to use a grid system. Grids used to be the sole preserve of the printed page, but much work has been completed online in the past few years to help migrate the concept of the grid across to the digital medium.

By using a grid to inform the position of different elements on a page, you'll create a connection between the different elements that make up your page. This can help provide a sense of order to your layout, providing the reader with a clear structural reference to fall back on. This is important because when all your page elements have a feeling of connectivity with each other, the overall effect feels more comfortable to the reader, helping to put them at ease, and facilitating their access to the important stuff: the content!

02. CHOOSE A SINGLE FOCAL POINT

Create balanced layouts 2
One of the most effective ways to provide a sense of balance is to choose a single focal point for your layout. A good example of this in practice is the use of a large image as the biggest single element on a page.

A strong visual can provide a powerful way to lead the reader into your page, and also supplies a useful structural element around which to arrange the remaining content in your layout. If you have multiple visual elements, use the proximity principle of Gestalt Theory to group them together, aligning them in the same way.

It's also worth keeping in mind that you can use a headline or pull quote in the same way; a good display headline can offer as much visual interest as an image, while continuing to provide the structure that will help you ensure a balanced layout.

03. USE THE RULE OF THIRDS

Create balanced layouts 3
One of the best ways to provide a sense of balance is to use the designer's favourite Rule of Thirds or Golden Ratio. Put simply, the rule of thirds says that if you divide your page into thirds both vertically and horizontally, the points at which the grid lines intersect provide the natural focal points of a composition. By aligning your key elements to these four points, you'll achieve a more pleasing composition than if you, for example, perfectly centre elements on your page.

In itself the rule of thirds won't magically provide your layout with balance, but by extending the principle it's easy to use this tendency towards a natural focal point to help inform the balance of your layout. A common approach is to place the most important elements of your page in the upper (or lower) third of the page, with the primary focal point aligned to match one of the intersections.

04. USE WHITE SPACE

Create balanced layouts 4

It's common for novice designers to make use of every single bit of space on a page, stuffing in content until every gap has been filled. The more experienced know that sometimes the best bit of design involves leaving elements out, rather than shoehorning them in.

In the printed medium, the most common way to make use of white space is by enlarging the page margins and gutters. On the web, simply providing plenty of breathing room around elements can help make the layout feel composed and balanced. Using negative space works best when you have a clear structure that anchors content together (such as that provided by a grid), as the risk of white space can be a sense of disconnection between page elements if introduced haphazardly.

05. REPEAT DESIGN ELEMENTS

Create balanced layouts 5

Another Gestalt principle, repetition can provide a strong sense of connected design and balance to a composition. The idea is that by identifying and re-using a motif or design treatment throughout your layout, you can provide a reference for the reader so that disparate areas feel connected and part of the same overall composition.

You can also use this technique to provide a focal point in your design, while retaining an overall balance, by intentionally breaking the pattern of similarity introduced through repetition.

06. USE HIERARCHY

Create balanced layouts 6

One of the key approaches to achieving layout nirvana is a clear sense of structure and hierarchy. We've already touched on structure,

but it's important to also convey the relative importance of different pieces of content on your page. A headline, for example, should almost always be more visually important than paragraph content.

Look at the different elements that make up your page and decide which is the most important. Use this element to provide a structural hook for the remaining elements on the page,

07. USE SCALE, CONTRAST, AND HARMONY

Create balanced layouts 7

Finally, the use of scale can be a very effective method for achieving a good visual balance in your layout. By making some elements larger than others, a sense of order and hierarchy will emerge. This helps create a comfortable layout because the viewer will automatically look at the larger elements within the layout first, progressing through to the smaller elements as they read.

This principle also works with increased contrast, so that by isolating an element on the page through contrast will make the eye focus on that point first. This provides a way in to the page, and again gives a useful structural point to develop your layout from.

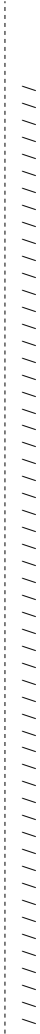
Both scale and contrast work best when they apply to one element, making it stand out from the other parts of your layout. Use the principles of harmony to make the others feel connected and accentuate the focal point.

EXAMPLES of : LAYOUT DESIGN

SCOTT WARANIYAK



EXAMPLES of : LAYOUT DESIGN



TYPO: KLARTEXT MONO — TYPEFACE & BROCHURE BY FLORIAN KLAUER



(UNKNOWN)



EXAMPLES of: LAYOUT DESIGN



B O U N C E BY NARCISO CUSTÓDIO



EXAMPLES of : LAYOUT DESIGN



MARCEL DUCHAMP EDITORIA
PHOTO BY FRANCISCO ANDRI

EXAMPLES of LAYOUT DESIGN

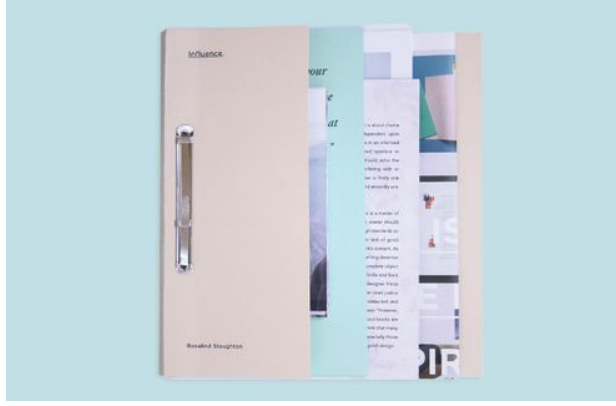
UNKNOWN



KIM CLIJSTERS BOOK



PAYLOAD75.CARGOCOLLECTIVE



EXAMPLES of : LAYOUT DESIGN



NATIVOS DIGITALES | DESPLEGABLE TIPOGRÁFICO

