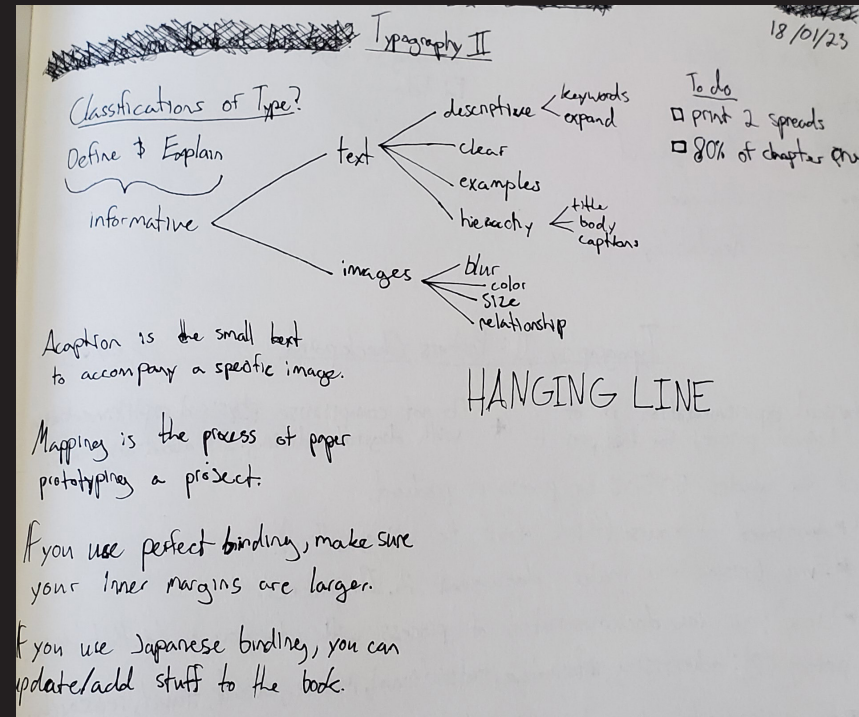
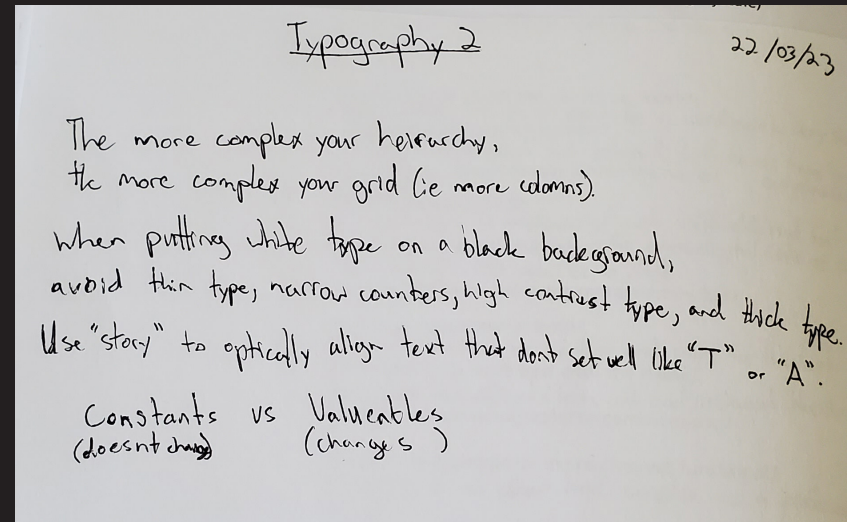
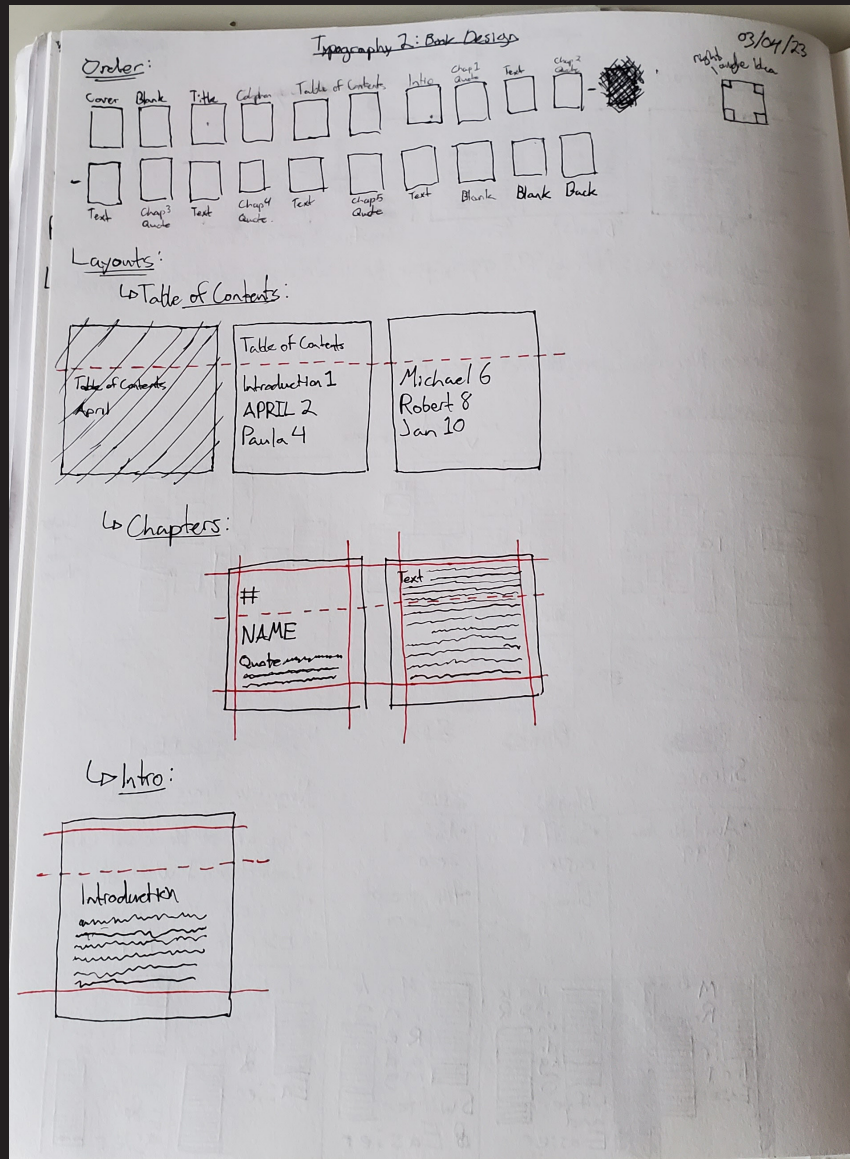


Book Design: Process

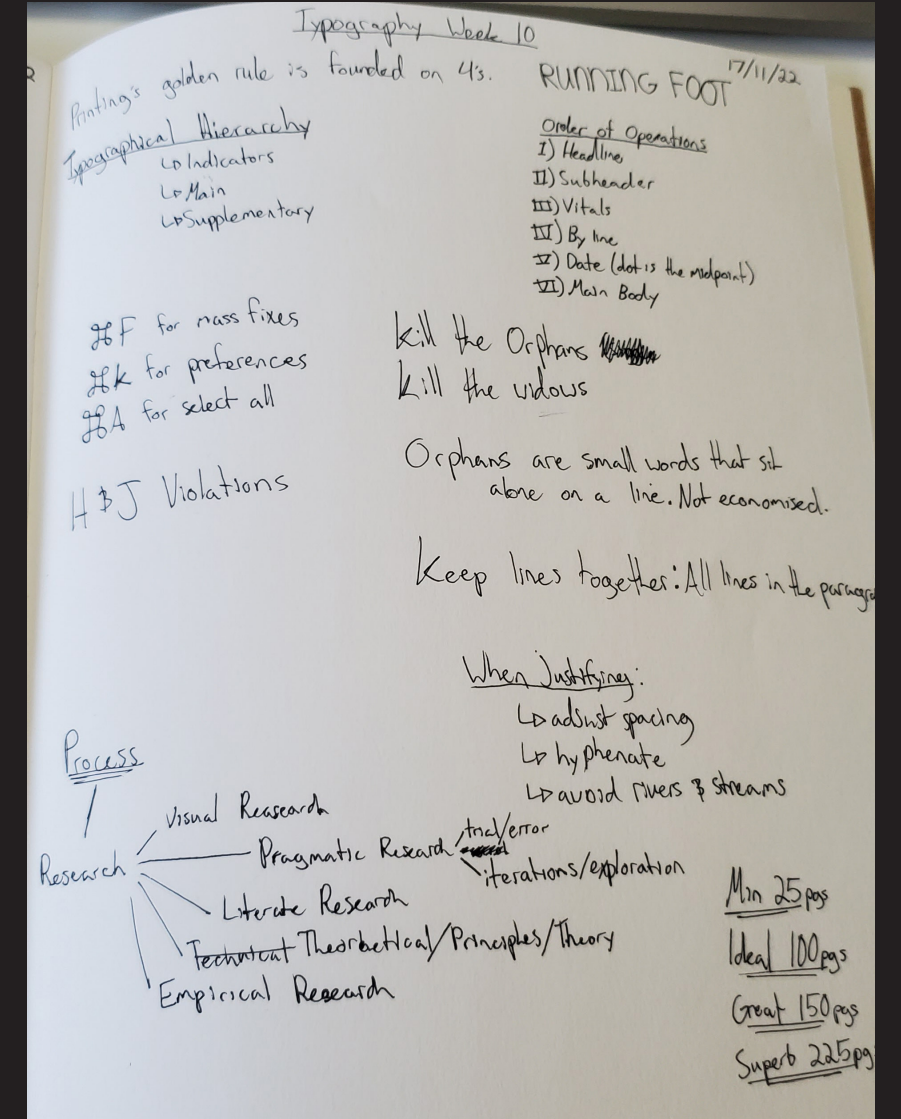
By Jackson Crittenden

| | | | |
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| Theorhetical & Literate Research | 4 | Evolution by Spread | 20 |
| | | Evolution by Booklet | 42 |
| Visual Research | 6 | Reflection | 54 |
| Colophon | 7 | | |
| Table of Contents | 8 | | |
| Back Cover | 8-9 | | |
| Inner Title | 9 | | |
| Covers | 10 | | |
| Pagination | 14 | | |

Theoretical & Literate Research



Some of my rough layouts.

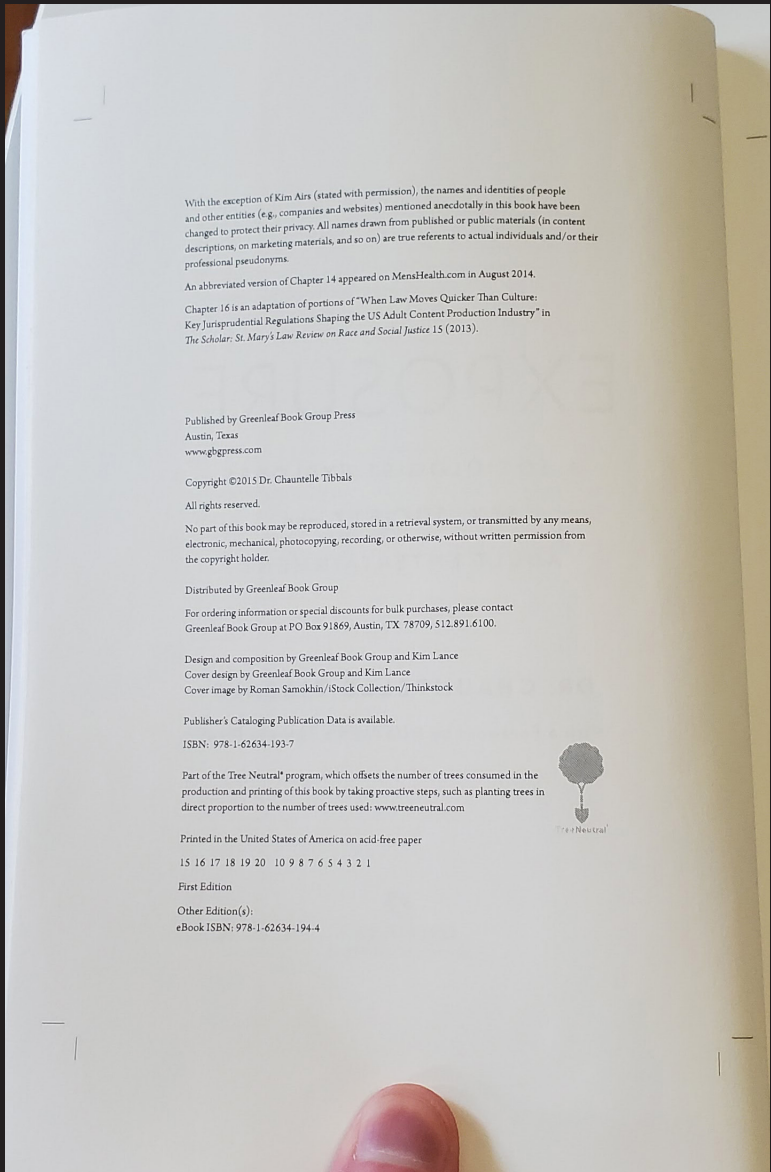
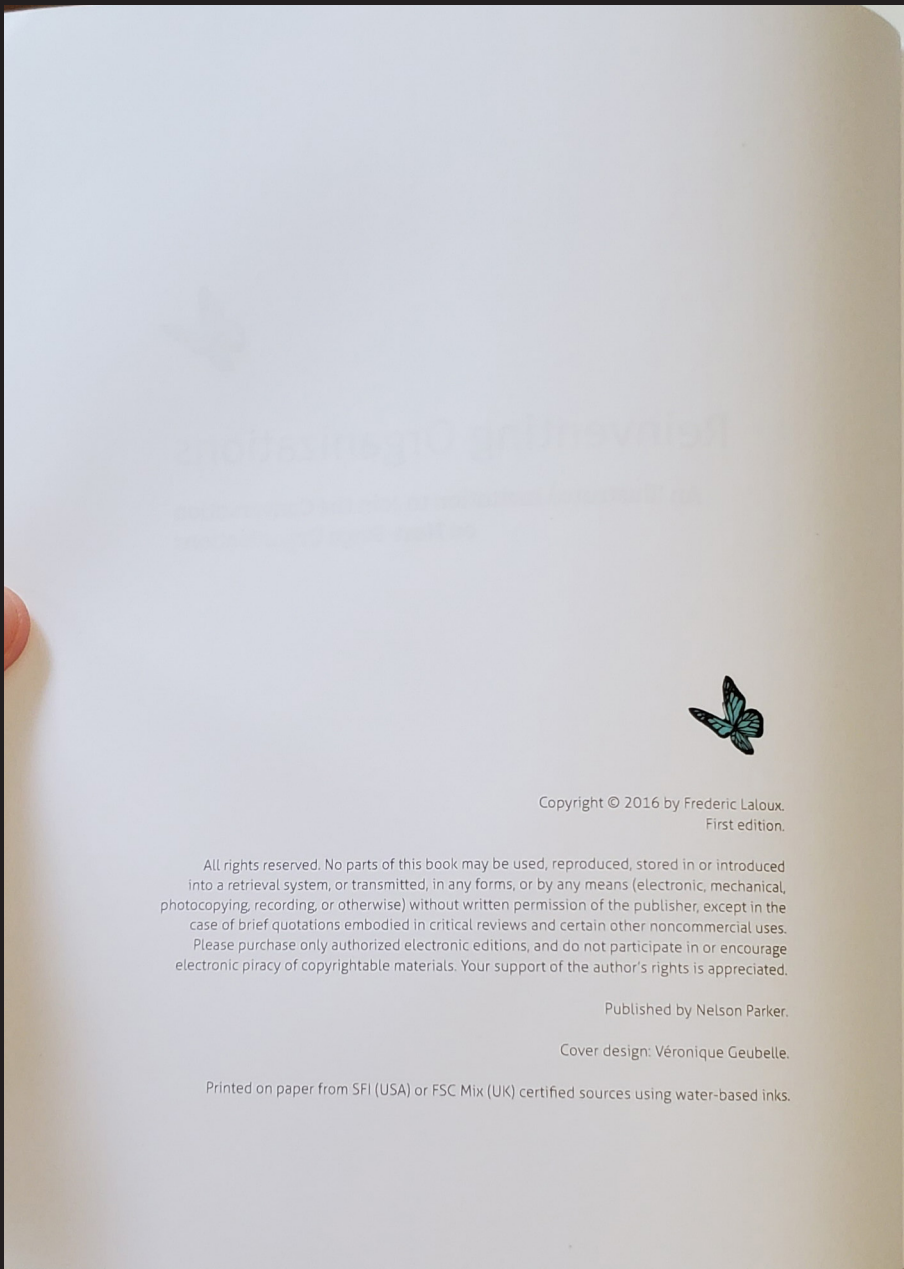
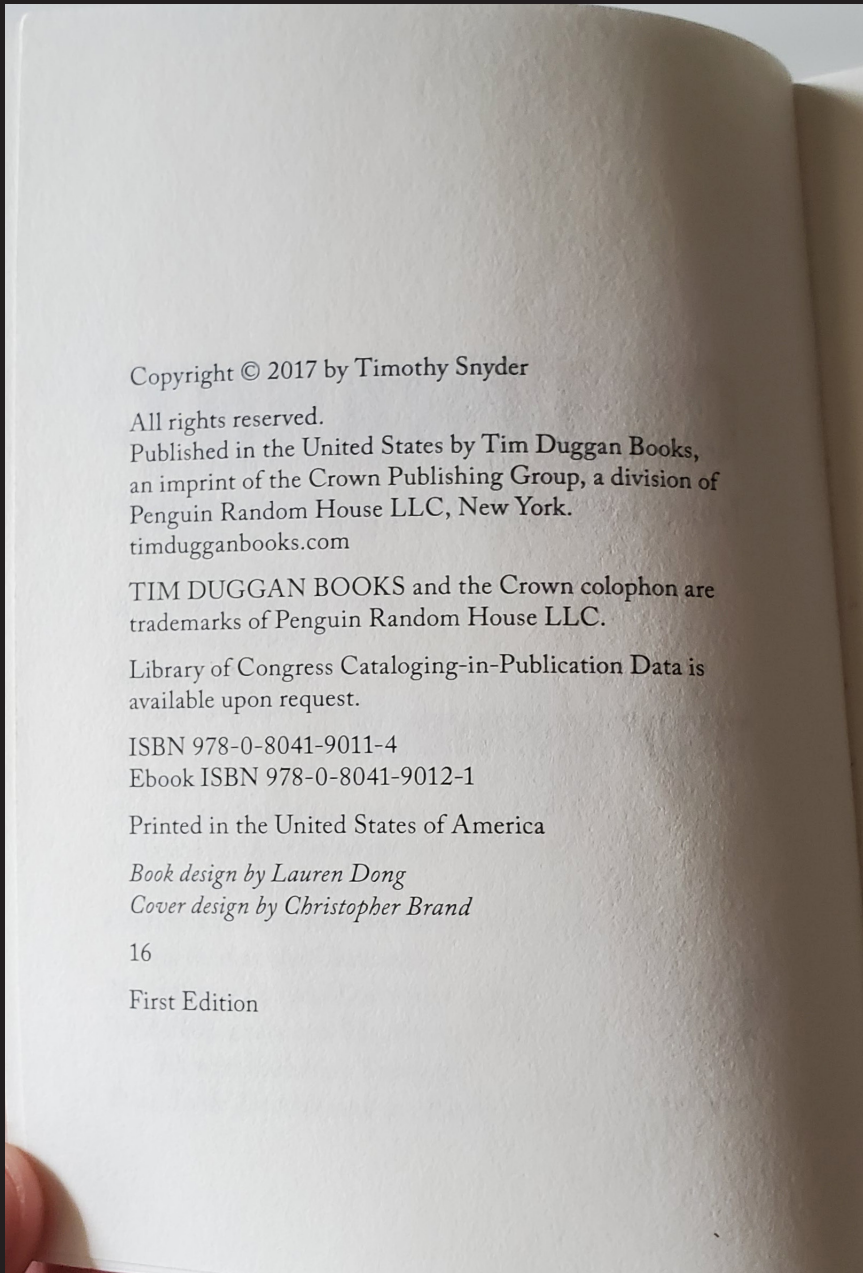


These are the notes I referred to throughout my process.
Both before and during each revision.

Visual Research

Colophon

These are the colophons I borrowed from. They tend to vary more than any other aspect of book design.



The Epic Fail.

Your mistakes could change the world.
Celebrate the illogical.
Screw up. Stand out.
Even robots make mistakes.
Triumph of the amateur.
Attack of the giant finger.
Confidence is overrated.

14
20
28
34
42
50
58

The Happy Failure.

Sharpen your gaze.
Make mistakes. Every day.
The tyranny of perfection.
When a view is flawless, interrupt it.

64
76
86
90

Fail to Follow the Rules.

Redesign your imagination.
Put the puzzle back the wrong way.
Dare to be disliked.
Keep it simple.
Don't take yourself too seriously.

100
108
114
118
124

Fail to Find Inspiration.

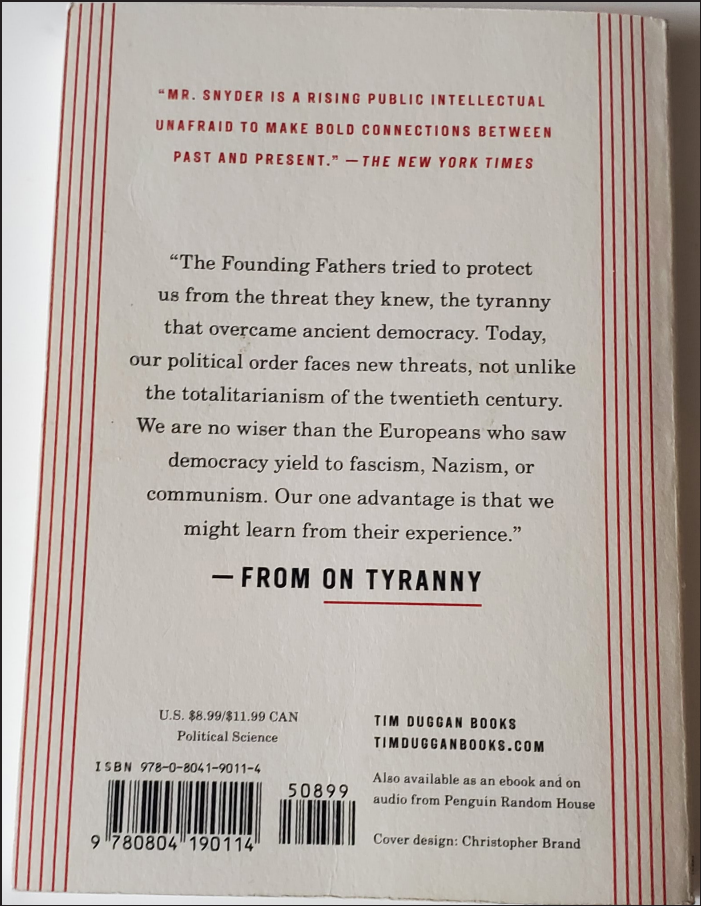
Make an idiot out of yourself.
Photoshop doesn't have to mean perfection.
Keep your audience on their toes.
Other people's rejects can become your masterpiece.
Work on your backyard.
Don't be boring.

128
130
136
150
156
158

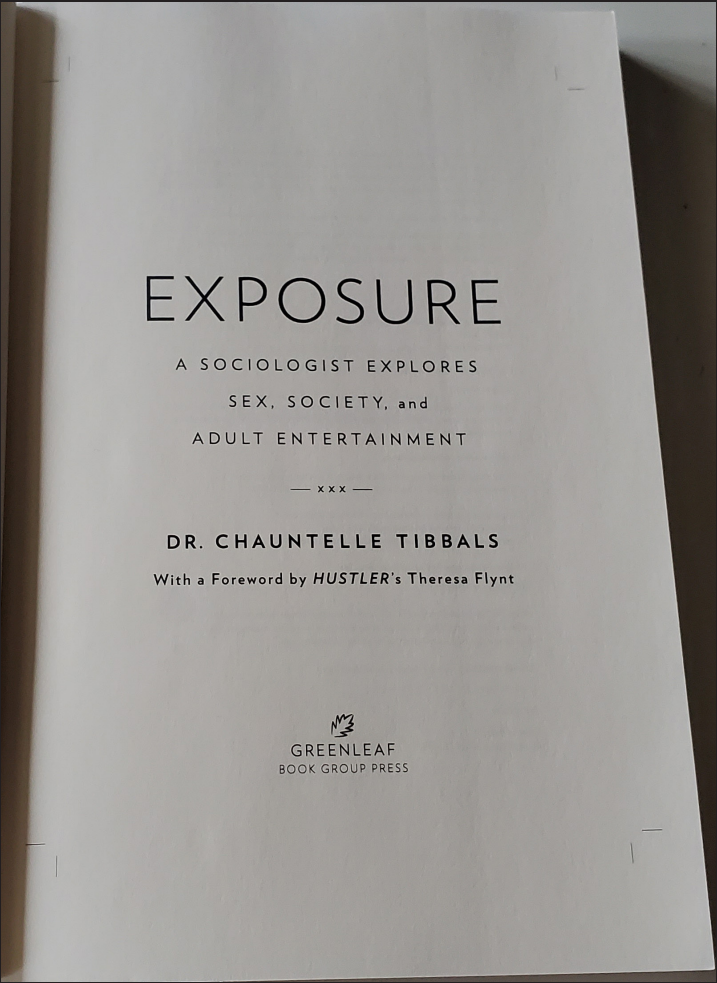
All Hail the Fail.

164

Table of Contents



Back Cover



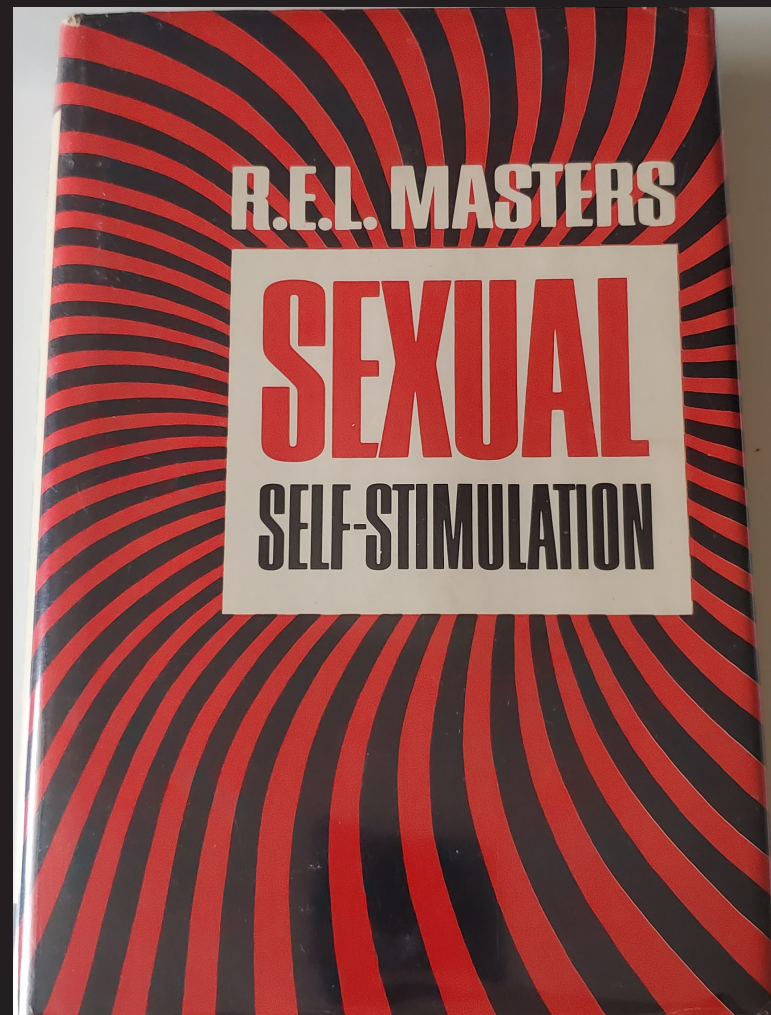
Inner Title

These are the primary influneces for the listed sections of my book design.

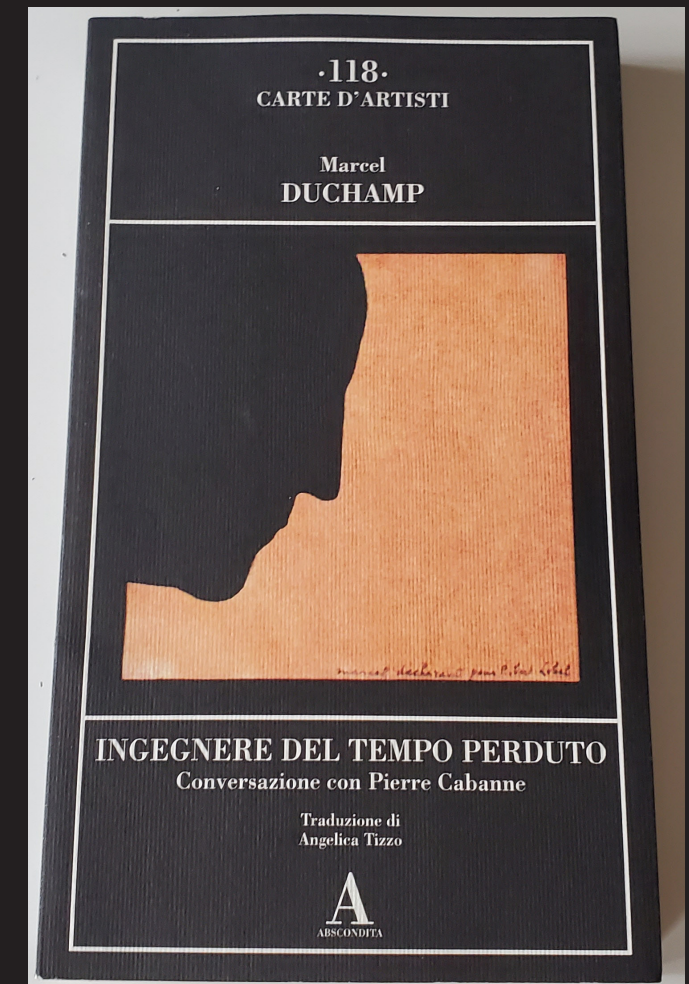
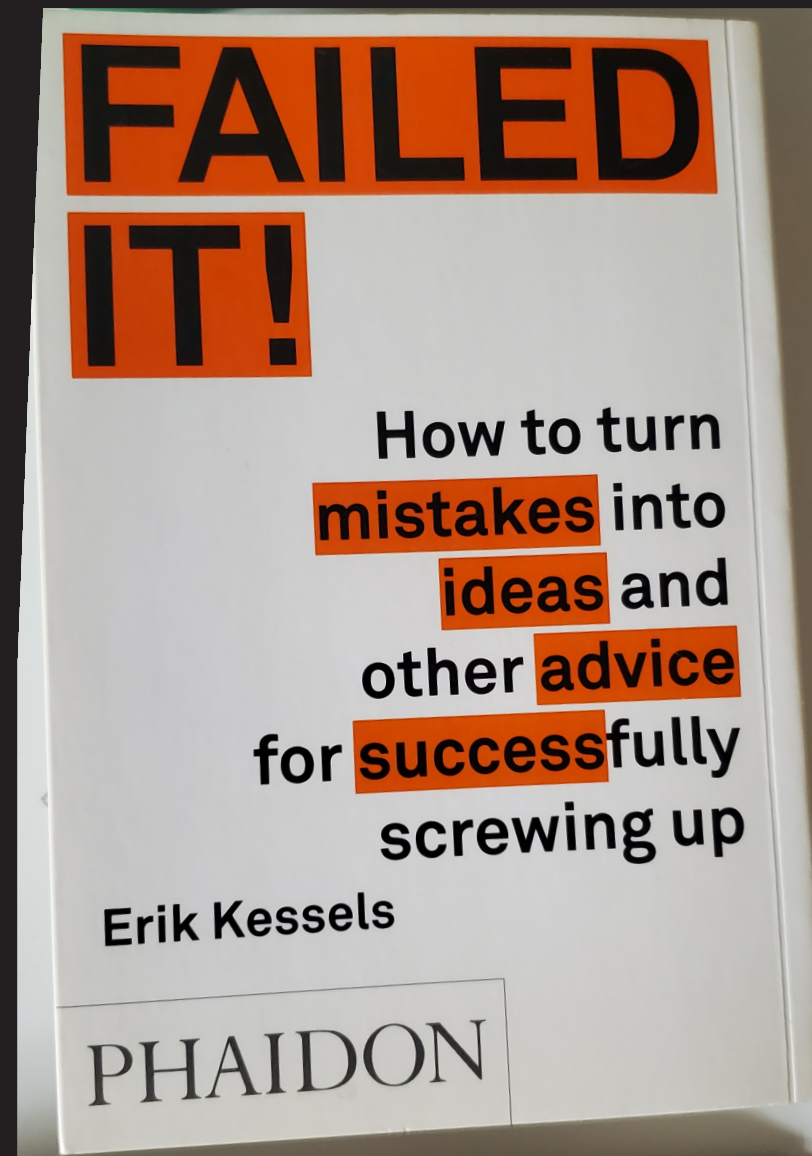
These are all from my
bookshelf at home.

Covers

These are my top three covers I looked at because they all utilize interesting typographical elements specifically relating to their grid and heirarchy. I felt these elements assisted their designs and aren't just unnecessary shapes for the sake of shapes.

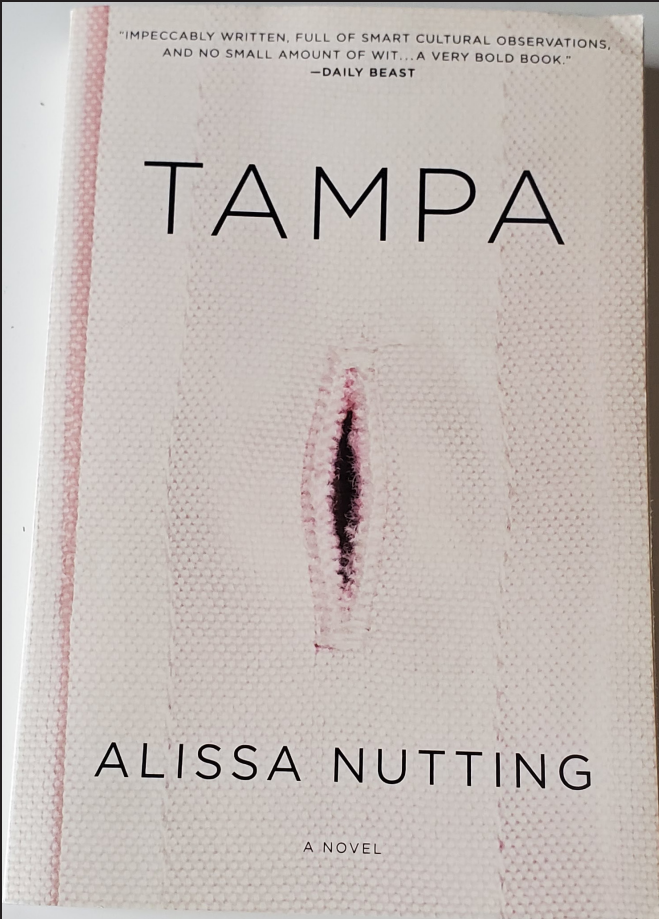
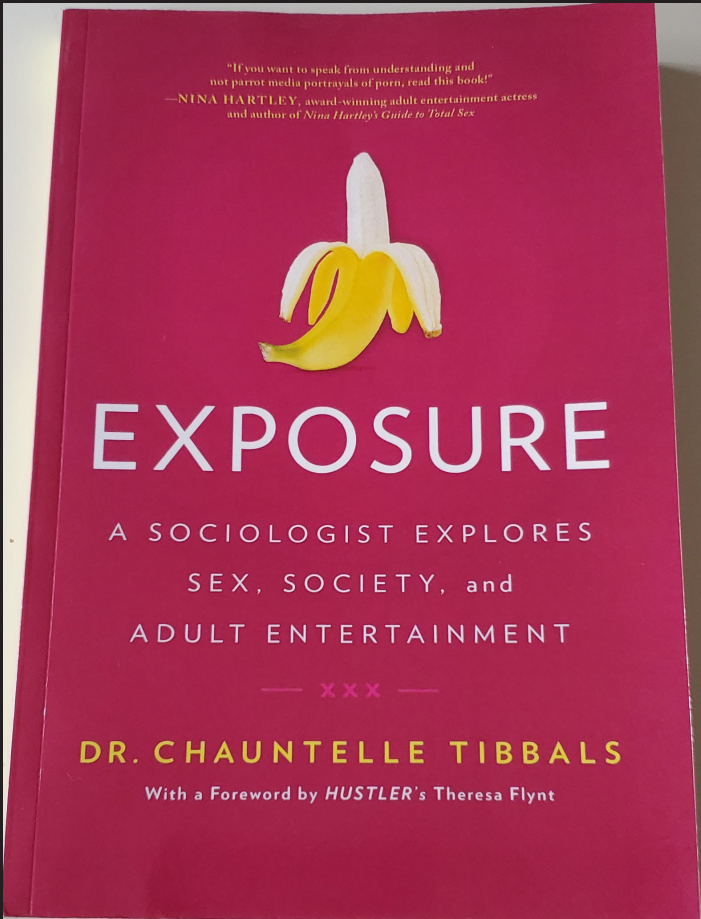
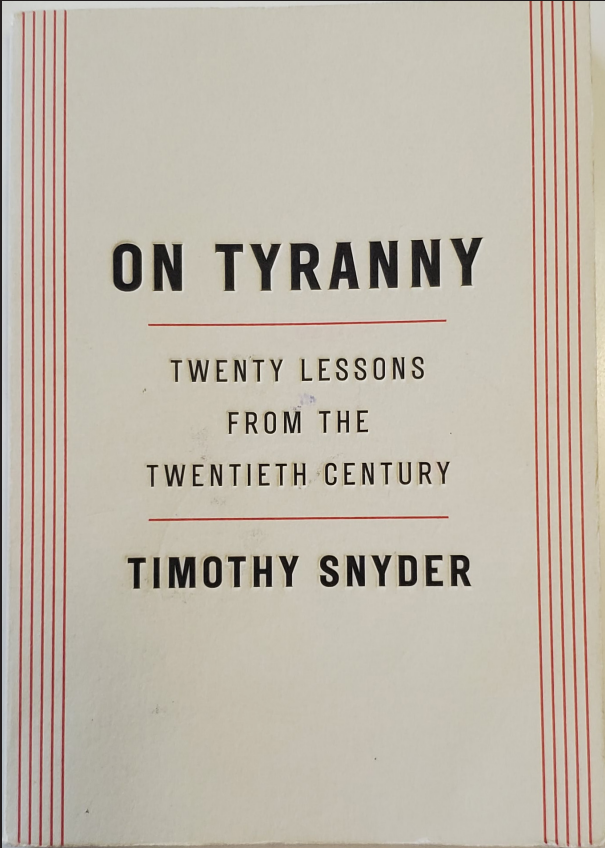
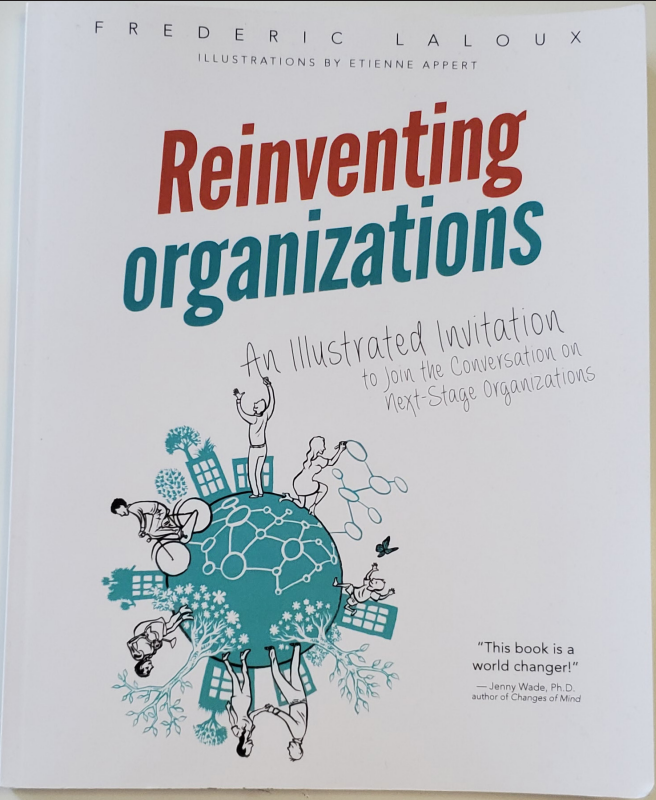


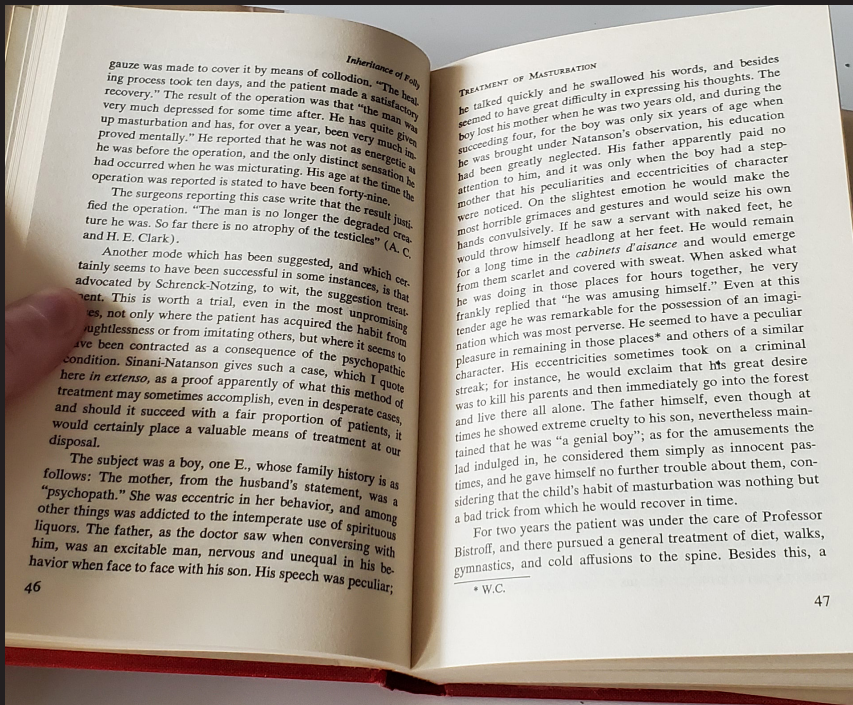
10



11

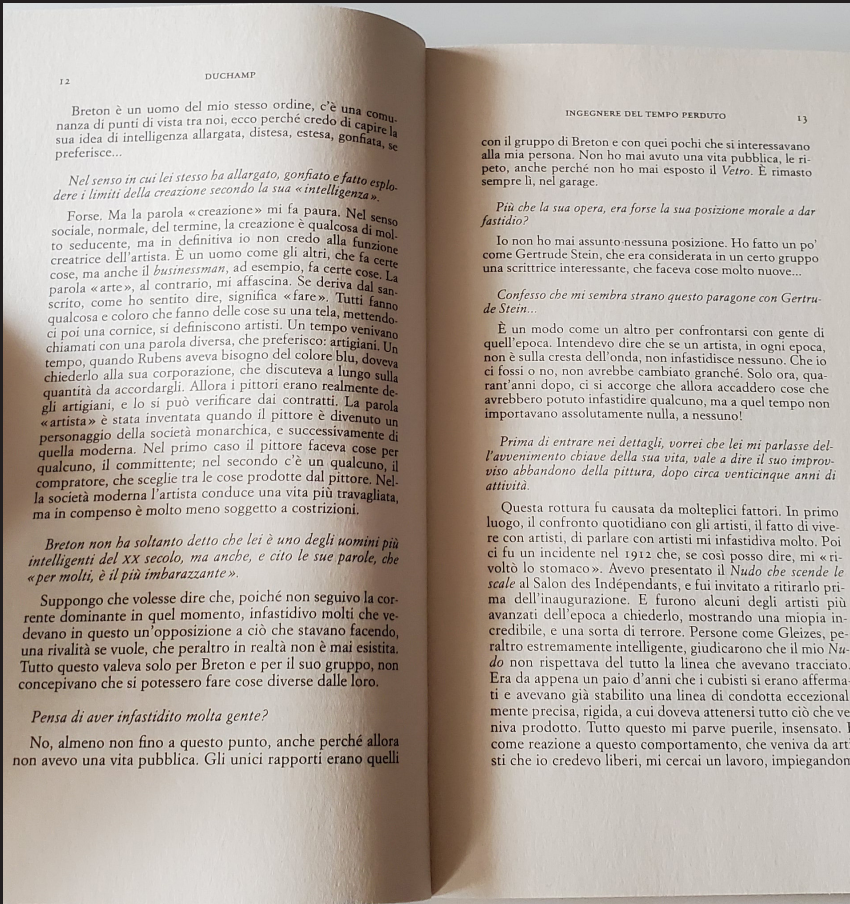
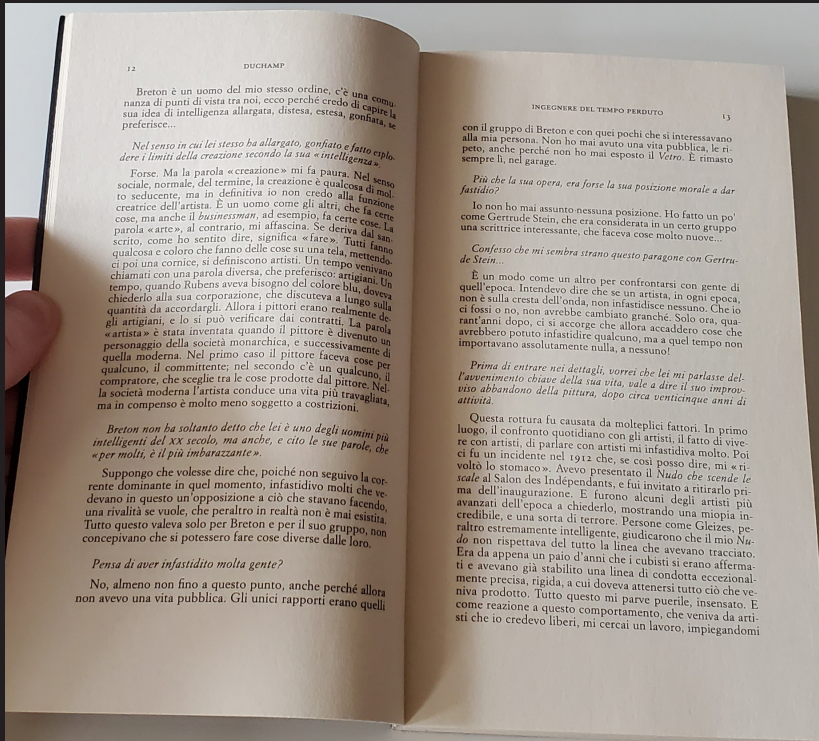
These covers I liked but only for their hierarchy and spacing.



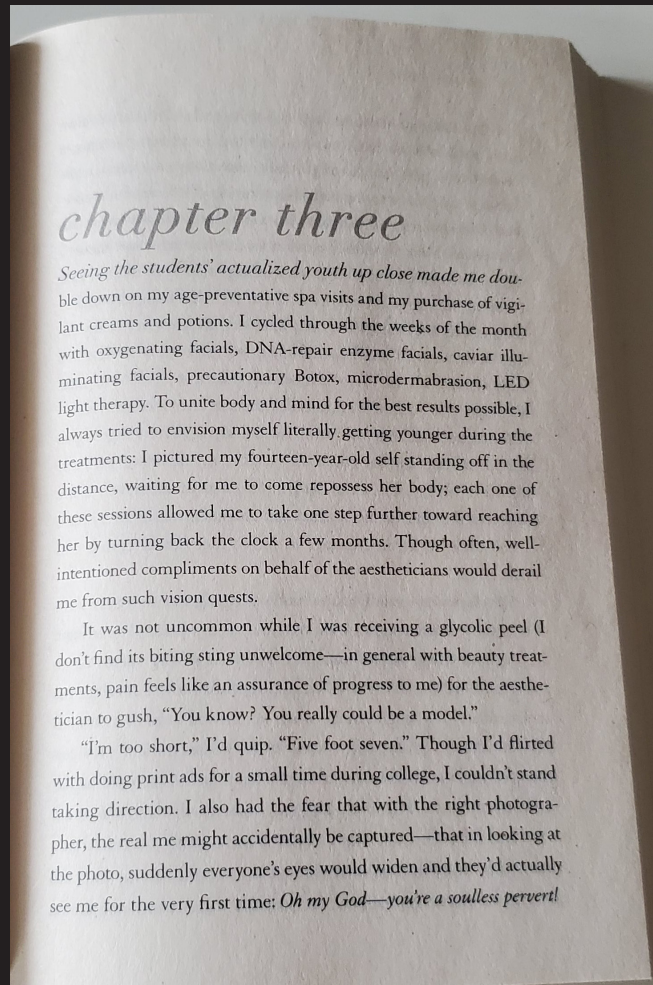


Pagination

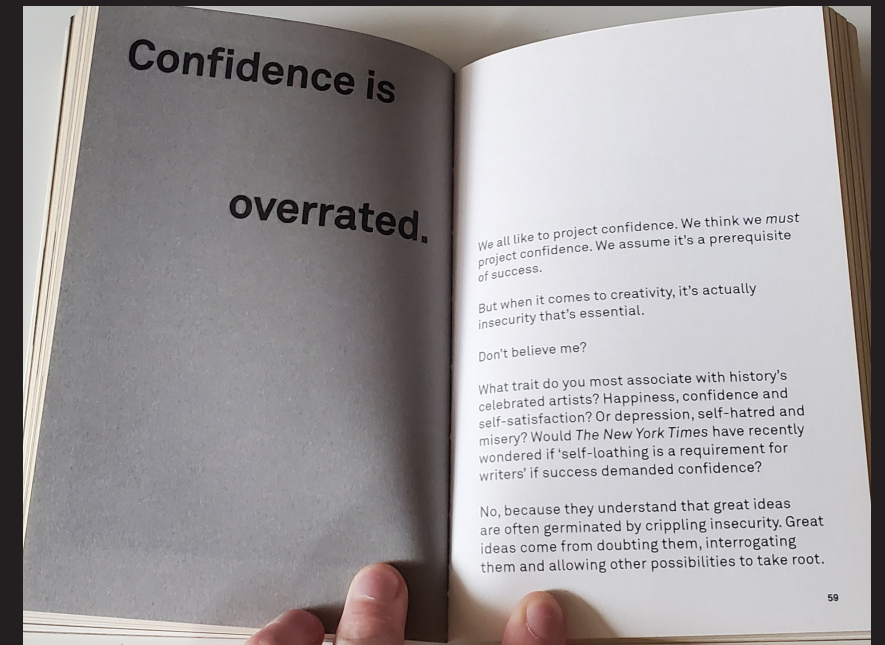
I looked at a lot of pages but I wanted to defer from these sort of text filled pages. Opting for more breathing room because a majority of my quotes are about, or involve, negative space. Although, I did want to my pages to uniform like the pages I looked at.



Chapters Hierachy: Body Text & Header



This chapter I really enjoyed because of the italics mirrored in the first line. However when I tried it in my design, it didnt fit the context.



This is what ultimately inspired my pagination and my chapters.

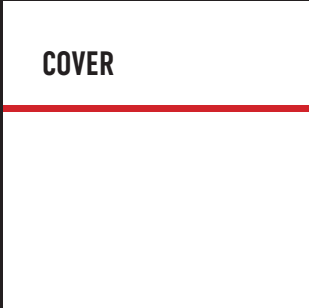
Pragmatic Research

Evolution by Spread

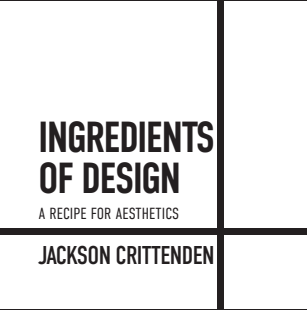
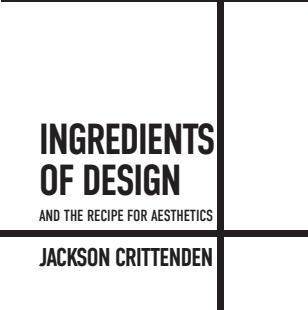
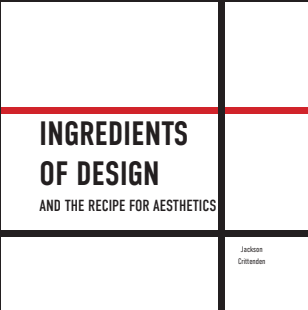
(From here onwards, everything is chronological by *PAGE*. Left to right, top to bottom.)



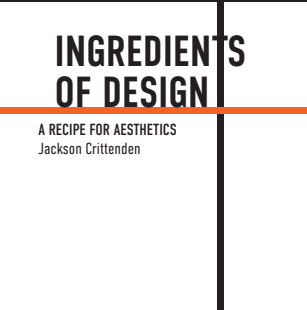
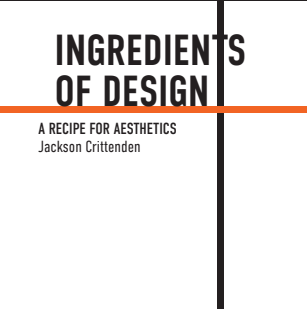
You'll see in my first five drafts of each layout, I placed a literal hanging line in my design.



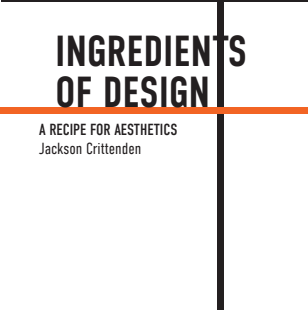
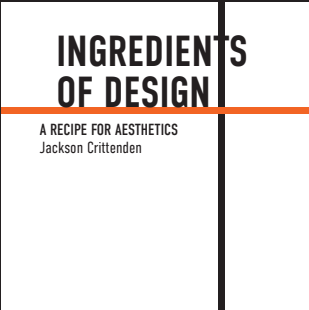
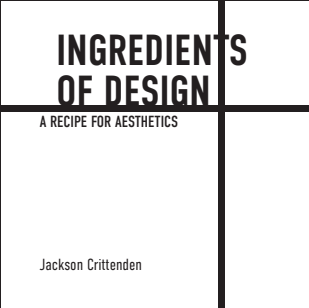
Even though I placed an actual line in, my intention was to remove it. I forgot to remove it in my process exports.

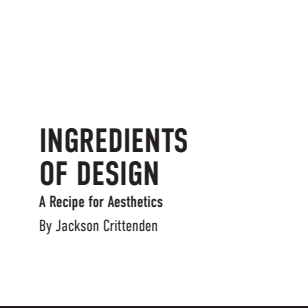
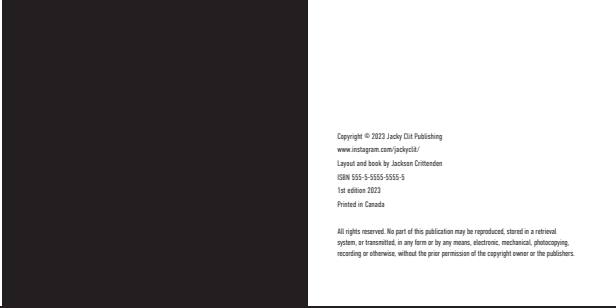
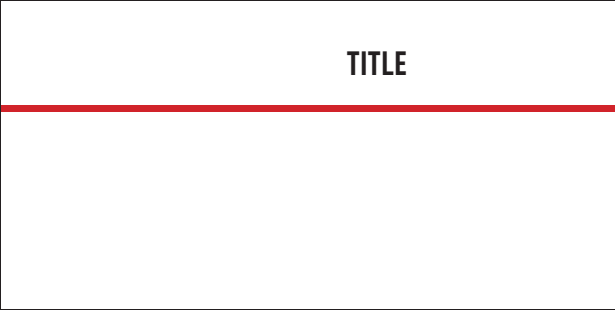


I kept the vertical second line because I felt it lent itself to the grid.



I loved the look of this line however it didn't serve a function. I rearranged it so it referenced my hanging line. The backbone of my design.





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| COLOPHON | PREFACE |
| | INTRODUCTION |
| | FOREWORD |

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| COLOPHON | INTRODUCTION |
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| COLOPHON | INTRODUCTION |
| | <p>This quote lends itself to the foundation of successful design. Where art and design overlap is in their ability to connect with people experiencing the given medium. The difference is that art often steps short of functionality. Greiman states that design serves a function, the seduction of onlookers. Ideally a combination of both visually and emotionally satisfying content.</p> <p>In addition, Greiman encourages design to go beyond a purely visual appeal. The shallowest depth of a successful design could be someone engaging with an appealing design. Based on this Greiman quote, one can extrapolate that a humanist design is more engaging. The more a viewer emotionally connects, the more resonance the work has. It could be argued that Greiman claims that design is as much, or more, about empathy than aesthetics.</p> |

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4 APRIL GREIMAN

5 PAULA SCHER

6 MICHAEL BIERUT

7 SUMMARY

| | |
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| TABLE OF CONTENTS | MICHAEL BIERUT |
| JAN TSCHICHOLD | APRIL GREIMAN |
| ROBERT BRINGHURST | PAULA SCHER |

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| TABLE OF CONTENTS | MICHAEL BIERUT |
| JAN TSCHICHOLD | APRIL GREIMAN |
| ROBERT BRINGHURST | PAULA SCHER |

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| TABLE OF CONTENTS | APRIL GREIMAN 5 |
| JAN TSCHICHOLD 1 | PAULA SCHER 7 |
| ROBERT BRINGHURST 3 | MICHAEL BIERUT 9 |

Around my third draft I reordered the chapters to better fit my table of contents. Something you’ll see in the following spreads.

| | |
|---------------------|------------------|
| TABLE OF CONTENTS | APRIL GREIMAN 5 |
| JAN TSCHICHOLD 1 | PAULA SCHER 7 |
| ROBERT BRINGHURST 3 | MICHAEL BIERUT 9 |

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| TABLE OF CONTENTS | APRIL GREIMAN 5 |
| JAN TSCHICHOLD 1 | PAULA SCHER 7 |
| ROBERT BRINGHURST 3 | MICHAEL BIERUT 9 |

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|---------------------|------------------|------------------|
| TABLE OF CONTENTS | APRIL GREIMAN 5 | APRIL GREIMAN 4 |
| JAN TSCHICHOLD 1 | PAULA SCHER 7 | PAULA SCHER 5 |
| ROBERT BRINGHURST 3 | MICHAEL BIERUT 9 | MICHAEL BIERUT 6 |
| | | SUMMARY 7 |

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|----------------------|-------------------|
| TABLE OF CONTENTS | APRIL GREIMAN 12 |
| JAN TSCHICHOLD 8 | PAULA SCHER 14 |
| ROBERT BRINGHURST 10 | MICHAEL BIERUT 16 |

Same pt size but I used weight to establish hierachy in the table of contents.

| | |
|----------------------|-------------------|
| TABLE OF CONTENTS | APRIL GREIMAN 12 |
| JAN TSCHICHOLD 8 | PAULA SCHER 14 |
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| ROBERT BRINGHURST 2 | MICHAEL BIERUT 5 |

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APRIL GREIMAN

Design must seduce, shape, and perhaps more importantly, evoke an emotional response.

This quote lends itself to the foundation of successful design. Where art and design overlap is in their ability to connect with people experiencing the given medium. The difference is that art often stops short of functionality. Greiman states that design serves a function, the seduction of onlookers. Ideally a combination of both visually and emotionally satisfying content.

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APRIL GREIMAN

Design must seduce, shape, and perhaps more importantly, evoke an emotional response.

Tschichold states that the obvious foreground of a design overshadows the important practice of utilizing the space around it. Negative space is an element in every creative medium. In typography, negative space is everywhere from counters in letterforms to the spacing of a typographic arrangement to the density of body text. Negative space can be found in even more abstract genres like writing. In a novel, the details an author adds to their story are the foreground. In a narrative, negative space is the details that are left out.

The amount of space a person has to use their imagination affects how engaged they are with a given work. When an author describes everything, it exhausts the reader. Prominent literature suggests themes and emotions without explicitly spoon-feeding the reader. In typography, a maximalist approach is often rare. When there is no negative space, there is no hierarchy. In summary, negative space is crucial to not just how something presents but how it feels to engage with it.

JAN TSCHICHOLD

White space is to be regarded as an active element, not a passive background.

Tschold states that the obvious foreground of a design overshadows the important practice of utilizing the space around it. Negative space is an element in every creative medium. In typography, negative space is everywhere from counters in letterforms to the spacing of a typographic arrangement to the density of body text. Negative space can be found in even more abstract genres like writing. In a novel, the details an author adds to their story are the foreground. In a narrative, negative space is the details that are left out.

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1 JAN TSCHICHOLD

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APRIL GREIMAN

Design must seduce, shape, and perhaps more importantly, evoke an emotional response.

In addition, Greiman encourages design to go beyond a purely visual appeal. The shallowest depth of a successful design could be someone engaging with an appealing design. Based on this Greiman quote, one can extrapolate that a humanist design is more engaging. The more a viewer emotionally connects, the more resonance the work has. It could be argued that Greiman claims that design is as much, or more, about empathy than aesthetics.

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Both typography and narratives utilize negative space as a buffer for creative breathing room. The amount of space a person has to use their imagination affects how engaged they are with a given work. When an author describes every aspect from scenery to facial expressions to the choices a character makes, it exhausts the reader. Prominent literature suggests themes and emotions without explicitly spoon-feeding the reader. In typography, really in all design, a maximalist approach is often rare. For example, posters hardly ever imitate a Wharfedale book. When there is no negative space, there is no hierarchy and without hierarchy, information gets lost. In summary, negative space is crucial to not just how something presents but how it feels to engage with it.

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The point Bierut is making is that while typefaces are a more prominent, or perhaps more commonly known ingredient, they should not represent the larger scope of typography. What attributes typography is not simply the font that was chosen. Nor is it any other sole staple of typography previously mentioned. The fabric of successful design is the art of balancing, or even juggling these ingredients. Of course, this is among many other aspects like originality, relevance, and the confines of a particular project.

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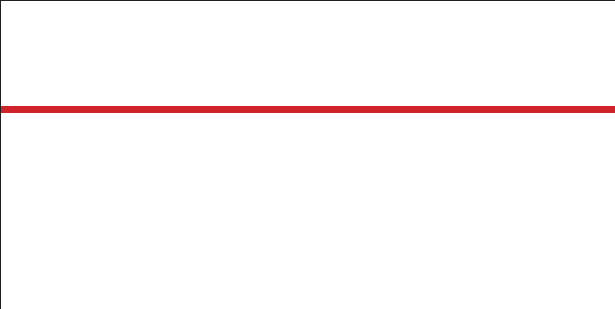
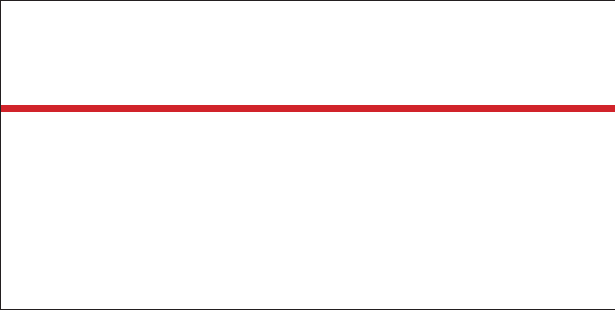
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SUMMARY

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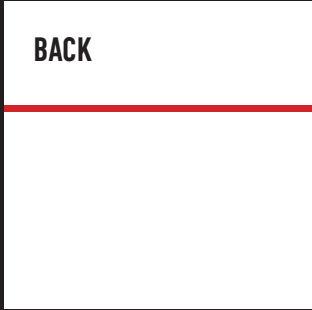
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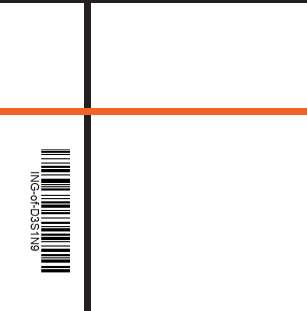
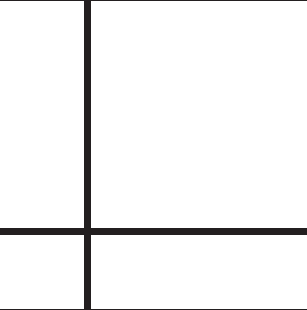
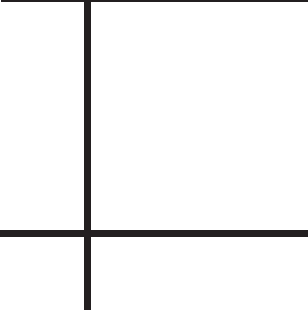
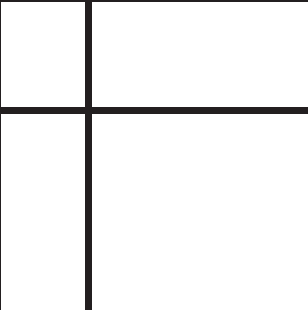
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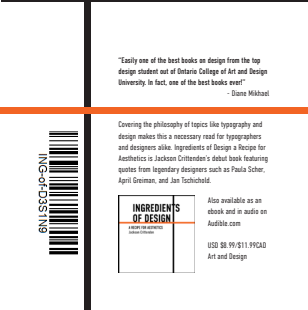
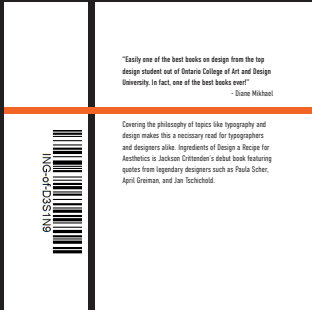
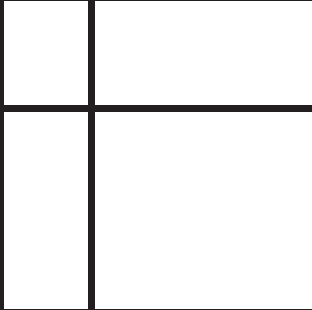
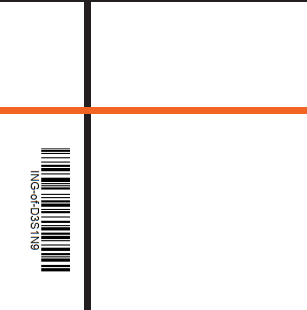
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The back, cover, and summary spreads i failed to document the changes I made. I was mostly moving the text boxs around and the ‘grid lines’ around them.



The grid lines on my cover page and back page line up. Pretty cool stuff.



Evolution by Booklet

Draft One

COVER

TITLE

COLOPHON

PREFACE

INTRODUCTION

FOREWORD

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Both typography and narratives utilize negative space as a buffer for creative breathing room. The amount of space a person has to use their imagination affects how engaged they are with a given work. When an author describes every aspect from scenery to facial expressions to the choices a character makes, it exhausts the reader. Prominent literature suggests themes and emotions without explicitly spoon-feeding the reader. In typography, really in all design, a maximalist approach is often rare. For example, posters hardly ever imitate a Where's Waldo book. When there is no negative space, there is no hierarchy and without hierarchy, information gets lost. In summary, negative space is crucial to not just how something presents but how it feels to engage with it.

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1st edition 2023

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www.instagram.com/jackyoia/
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www.instagram.com/jackycix/
Layout and book by Jackson Crittenden
ISBN 955-5-5555-5555-5

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www.ingredients.com/jackson/

Layout and book by Jackson Crittenden
ISBN 555-5-5555-5555-5

1st edition 2023

Printed in Canada

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Draft Eight

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A RECIPE FOR AESTHETICS

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Layout and book by Jackson Crittenden
ISBN 555-5-5555-5555-5

1st edition 2023

Printed in Canada

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1st edition 2022

Printed in Canada

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Draft Eleven

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This quote lends itself to the foundation of successful design. Where art and design overlap is in their ability to connect with people experiencing the given medium. The difference is that art often stops short of functionality. Greiman states that design serves a function, the seduction of onlookers. Ideally a combination of both visually and emotionally satisfying content.

In addition, Greiman encourages design to go beyond a purely visual appeal. The shallowest depth of a successful design could be someone engaging with an appealing design. Based on this Greiman quote, one can extrapolate that a honest design is more engaging. The more a viewer emotionally connects, the more resonance the work has. It could be argued that Greiman claims that design is as much, or more, about empathy than aesthetics.

What defines spirit is as open-ended as questions get. Although, based on the context of Paula Scher's work, it could be interpreted in a variety of ways. One interpretation being that, while a given text has a set meaning, the way it is portrayed is important in conveying said meaning. Type can give the text its sense of personality. Effective typography is the result of a heavily engaged and passionate designer.

An apt analogy would be that seasoning is to food as typography is to text. Cautious can't used for mainstream corporate branding because it doesn't reflect professionalism. Tomato sauce shouldn't be substituted with ketchup because their flavor profiles and qualities are completely different. Ideally, seasoning should complement the other ingredients. If typography doesn't support its underlying text, it's as effective as burning food to account for its bad flavor. Cooking and design are the same in the sense that the harmony they create is not random but is a calculated balance.

Michael Bierut simplifies typefaces as an ingredient. That ingredient could be in the recipe of design or specifically typography. In the field of typography, typefaces make up what could be described as a surface-level facade. Meanwhile, there is an entire universe of elements in the works. Each of these elements are other ingredients like negative space, kerning, leading, alignment, etc.

The point Bierut is making is that while typefaces are a more prominent, or perhaps more commonly known ingredient, they should not represent the larger scope of typography. What attributes typography is not simply the text that was chosen. Nor is it any other sole staple of typography previously mentioned. The fabric of successful design is the art of balancing, or even juggling these ingredients. Of course, this is among many other aspects like originality, relevance, and the confines of a particular project.

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