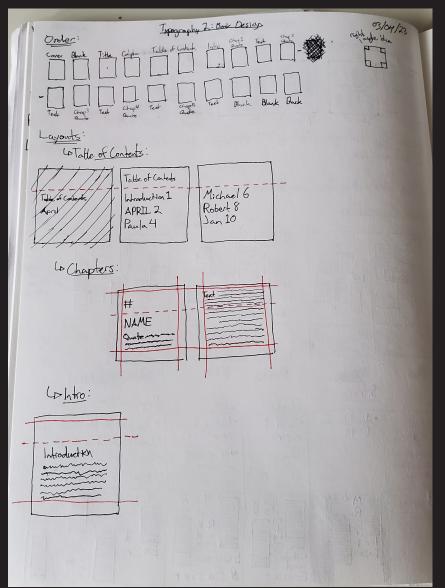
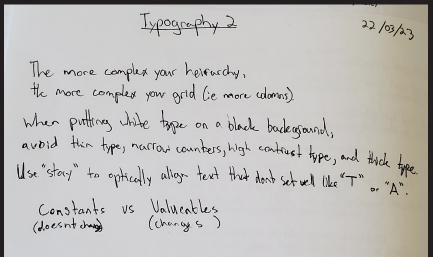
Book Design: Process

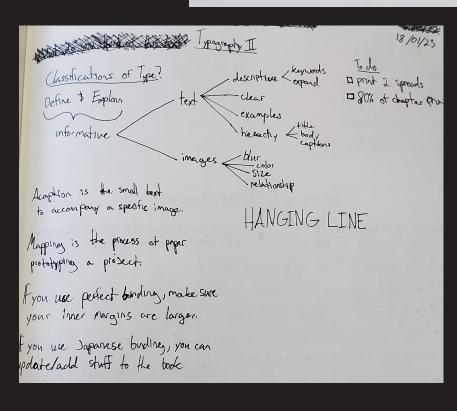
By Jackson Crittenden

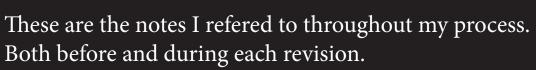
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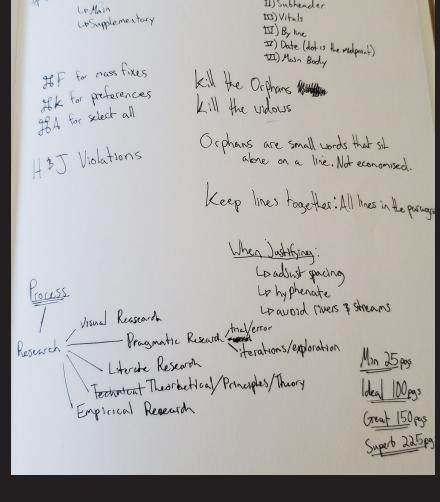
Theorhetical & Literate Research











Typography Week 10

ingraphical Hierarchy

inting's golden rule is founded on 43. RUNNING FOOT 17/11/22

Order of Operations

1) Headling

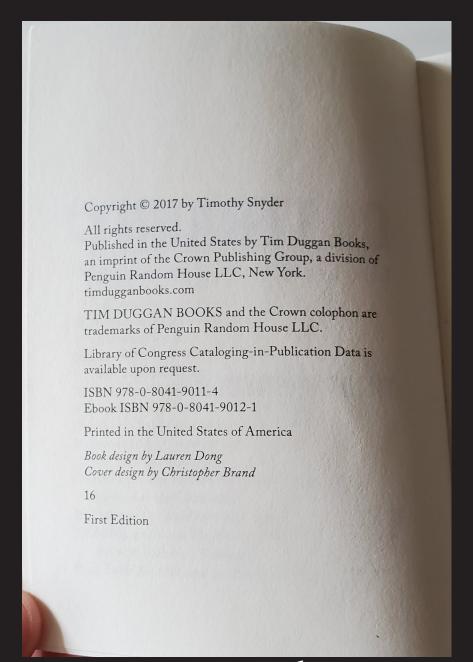
II) Subheader

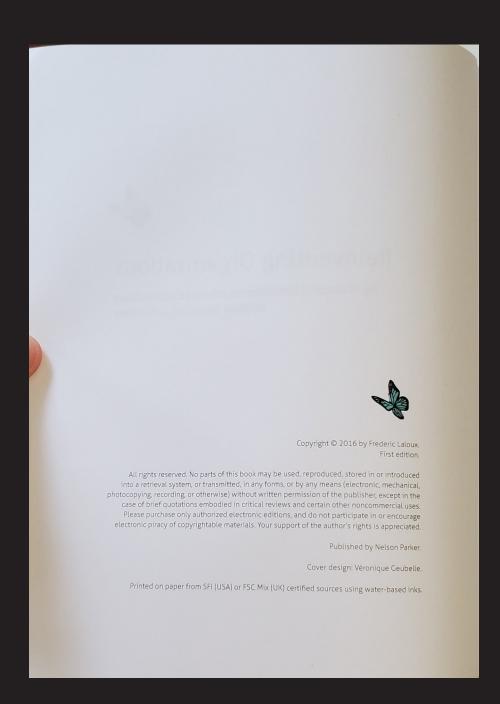
Some of my rough layouts.

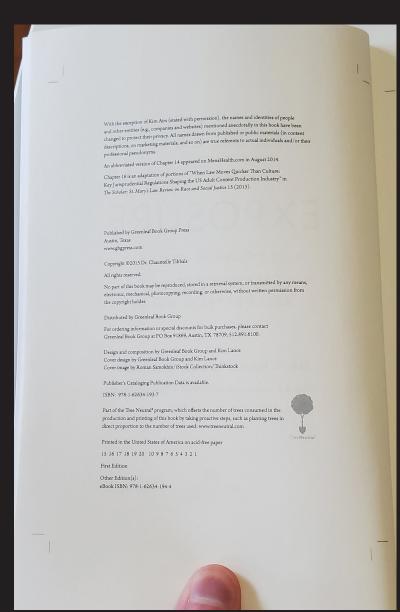
Visual Research

Colophon

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







6

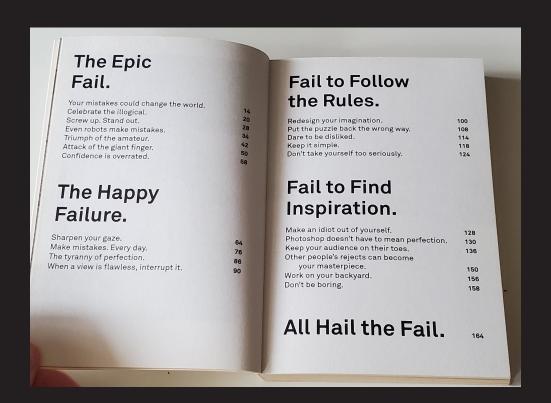
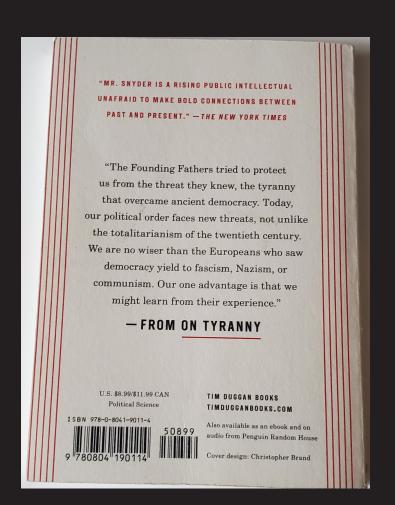


Table of Contents



Back Cover

EXPOSURE A SOCIOLOGIST EXPLORES SEX, SOCIETY, and ADULT ENTERTAINMENT __ x x x __ DR. CHAUNTELLE TIBBALS With a Foreword by HUSTLER's Theresa Flynt GREENLEAF

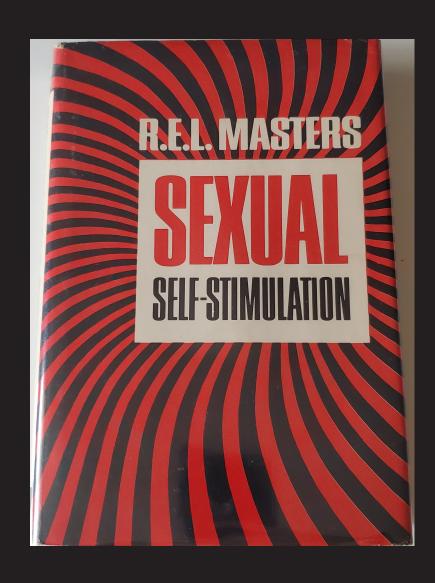
Inner Title

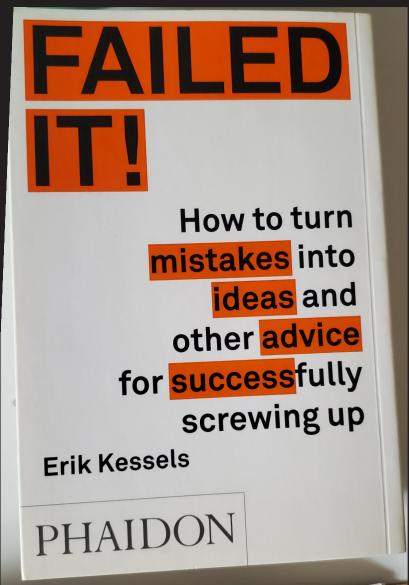
These are the primary influneces for the listed sections of my book design.

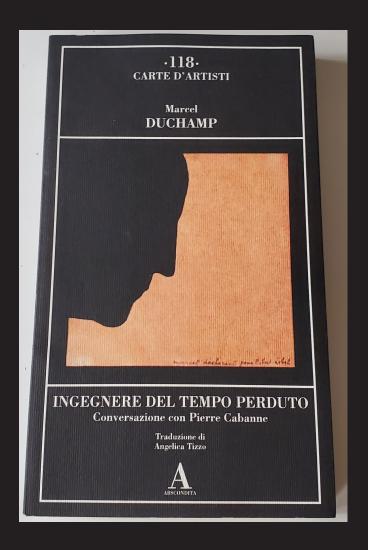
These are all from my bookshelf at home.

Covers

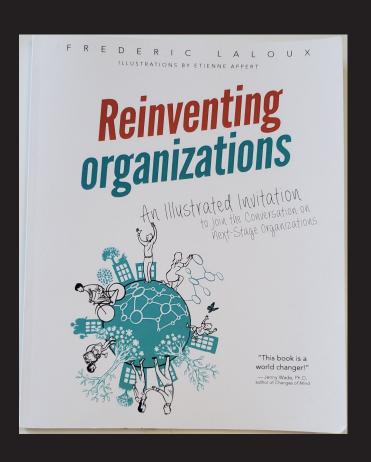
These are my top three covers I looked at because they all utilize interesting typographical elements specifically relating to their grid and heirarchy. I felt these elements assisted their designs and aren't just unnecissary shapes for the sake of shapes.

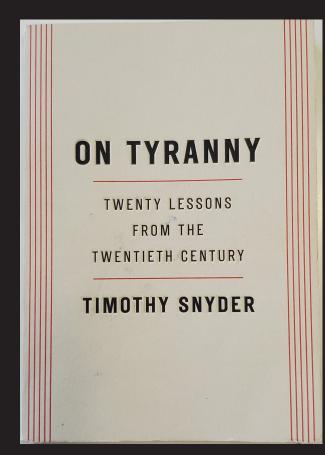


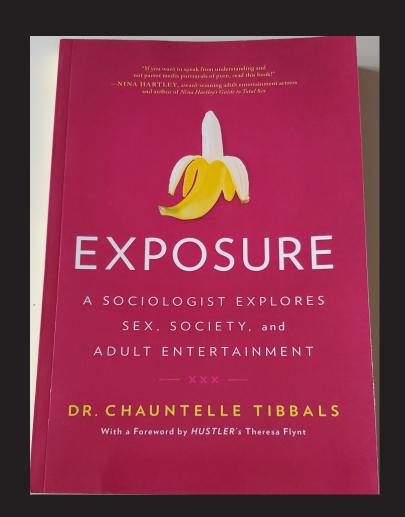


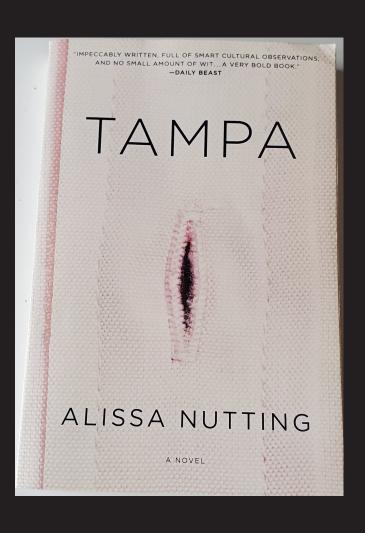


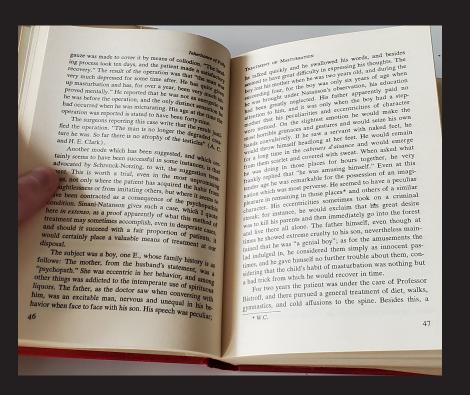
These covers I liked but only for their hierarchy and spacing.

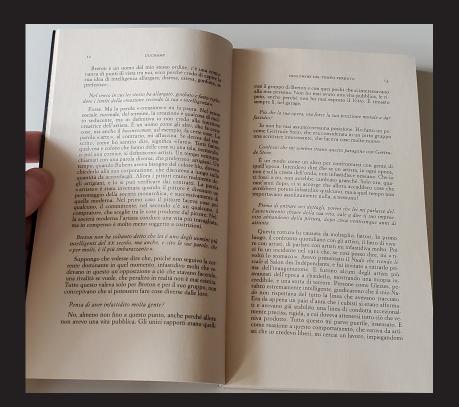












Pagination

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. Althought, I did want to my pages to uniform like the pages I looked at.

Nel tenso in the description of the control of the ma in compenso è molto meno soggetto a costrizio

Breton non ha soltanto detto che lei è uno degli uomini più intelligenti del XX secolo, ma anche, e cito le sue parole, che «per molti, è il più imbarazzante».

Suppongo che volesse dire che, poiché non seguivo la corrente dominante in quel momento, infastidivo molti che vedevano in questo un'opposizione a ciò che stavano fac una rivalità se vuole, che peraltro in realtà non è mai esistita. Tutto questo valeva solo per Breton e per il suo gruppo, non concepivano che si potessero fare cose diverse dalle loro.

Pensa di aver infastidito molta gente?

No, almeno non fino a questo punto, anche perché allora non avevo una vita pubblica. Gli unici rapporti erano quelli

È un modo come un altro per confrontarsi con gente di quell'epoca. Intendevo dire che se un artista, in ogni epoca, non è sulla cresta dell'onda, non infastidisce nessuno. Che io ci fossi o no, non avrebbe cambiato granché. Solo ora, qua-rant'anni dopo, ci si accorge che allora accaddero cose che

luogo, il confronto quotidiano con gli artisti, il fatto di vive re con artisti, di parlare con artisti mi infastidiva molto. Po re con artisti, di pariare con artisti mi infassitativa monto, re ci fu un incidente nel 1912 che, se così posso dire, mi «ri volto lo stomaco». Avevo presentato il Niudo che scende I scale al Salon des Independants, e tiu invitato a ritirarlo pr ma dell'inaugurazione. E furono alcuni degli artisti pi credibile, e una sorta di terrore. Persone come Gleizes, raltro estremamente intelligente, giudicarono che il mio N do non rispettava del tutto la linea che avevano traccia: ti e avevano già stabilito una linea di condotta eccezior niva prodotto. Tutto questo mi parve puerile, insensato come reazione a questo comportamento, che veniva da ar sti che io credevo liberi, mi cercai un lavoro, impiegando

chapter three

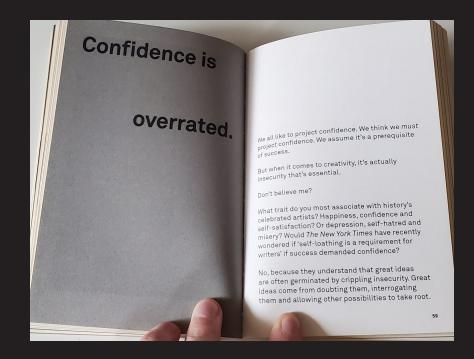
Seeing the students' actualized youth up close made me double down on my age-preventative spa visits and my purchase of vigilant creams and potions. I cycled through the weeks of the month with oxygenating facials, DNA-repair enzyme facials, caviar illuminating facials, precautionary Botox, microdermabrasion, LED light therapy. To unite body and mind for the best results possible, I always tried to envision myself literally getting younger during the treatments: I pictured my fourteen-year-old self standing off in the distance, waiting for me to come repossess her body; each one of these sessions allowed me to take one step further toward reaching her by turning back the clock a few months. Though often, well-intentioned compliments on behalf of the aestheticians would derail me from such vision quests.

It was not uncommon while I was receiving a glycolic peel (I don't find its biting sting unwelcome—in general with beauty treatments, pain feels like an assurance of progress to me) for the aesthetician to gush, "You know? You really could be a model."

"I'm too short," I'd quip. "Five foot seven." Though I'd flirted with doing print ads for a small time during college, I couldn't stand taking direction. I also had the fear that with the right photographer, the real me might accidentally be captured—that in looking at the photo, suddenly everyone's eyes would widen and they'd actually see me for the very first time: Oh my God—you're a soulless pervertl

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.

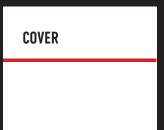
Pragmatic Research

Evolution by Spread

COVER

(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.



COVER

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



INGREDIENTS
OF DESIGN
AND THE RECIPE FOR AESTHETICS

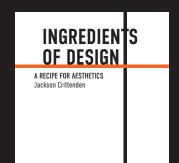
INGREDIENTS
OF DESIGN
AND THE RECIPE FOR AESTHETICS

JACKSON CRITTENDEN

INGREDIENTS
OF DESIGN
A RECIPE FOR AESTHETICS

JACKSON CRITTENDEN

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

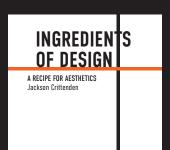


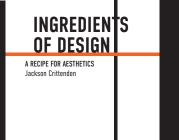
INGREDIEN S
OF DESIGN

A RECIPE FOR AESTHETICS
Jackson Crittenden

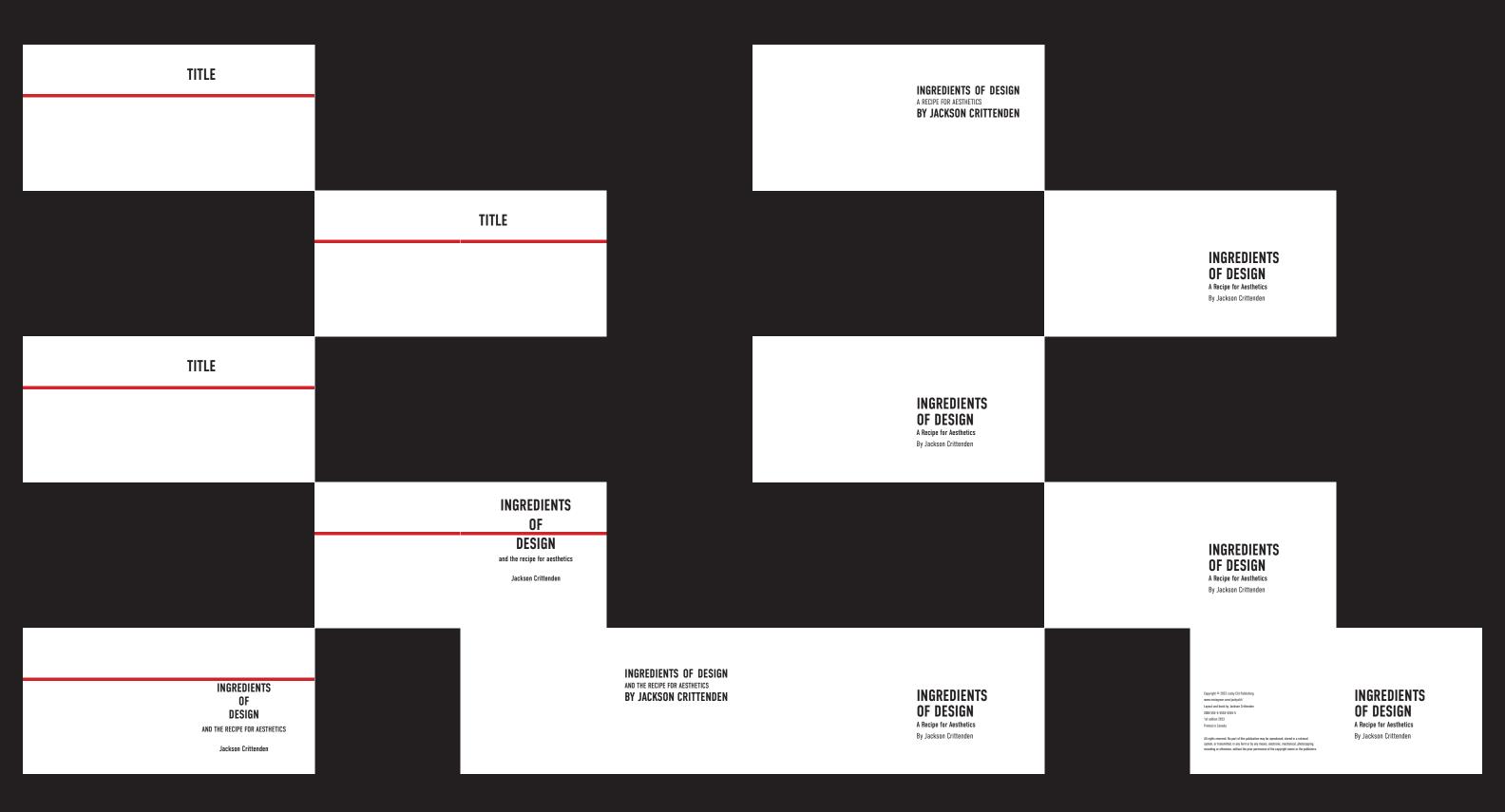
I loved the look of this line however it didn't serve a function. I rearranged it so it referenced my hangning line. The backbone of my design.







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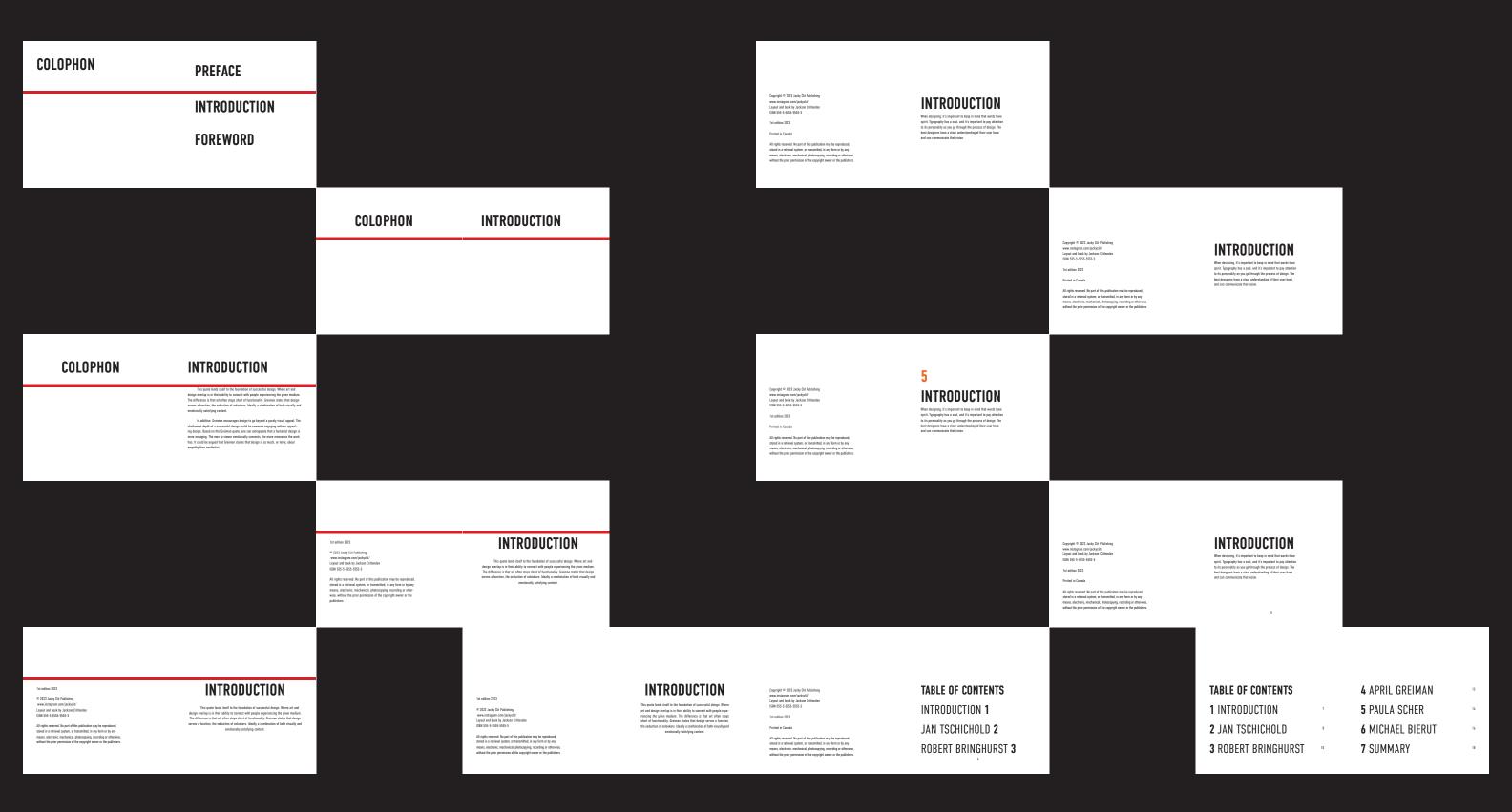


TABLE OF CONTENTS JAN TSCHICHOLD ROBERT BRINGHURST	MICHAEL BIERUT APRIL GREIMAN PAULA SCHER				TABLE OF CONTENTS JAN TSCHICHOLD 8 ROBERT BRINGHURST 10	APRIL GREIMAN 12 PAULA SCHER 14 MICHAEL BIERUT 16			
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This quete lends itself to the foundation of successful design, Where art and design overlap is in their ability to connect with people experiencing the given medium. The difference is that air other steps short of functionally, Greiman states that design error a function, les execution of onlockers. Ideally a combination of both visually and emotionally satisfying content.

APRIL GREIMAN

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

The shallowest depth of a successful design could be someone engaging with an appealing design. Based on this Greinan quarte, one can extrapolate that a human-ist design is more engaging. The more a viewer emotionally connects, the more resonance the work has. It could be argued that Greiman is claiming that design is

as much, or more, about empathy than aesthetics.

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ing 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 have it rould be around that Coninno plains that design is an much or more, about

JAN TSCHICHOLD

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

In each of the chapter spreads, I messed around with the width of the quote because they vary in length. I wanted them to be uniforms

JAN TSCHICHOLD

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

Technolod states that the obvious foreground of a design oversholders the important practice of sillings the space amount if. Register space is an obterest in exception englant in paperally register space is registered practice in distinct instruction modulum. In paperally register space conjugate the state of the object of the design of body scal. Register forms to the spacing of a Spacing-pic in registered to the density of body scal. Register can be found in own more abstract prose in which is a sweet for which is the set that yet the foreground in a marriers, negative space or the densities that set let not.

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 enhants the reader Perminent Internate supposed before and entire surbout epicificial space receips the mader. In legacyte, a maintainful appraish is offer our till their into engage the mader, in legacyte, and in a second of the mader in the second of the secon

JAN TSCHICHOLD

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are with a given work. When an author describes everything, it exhausts the reader. Prominent literative suggests themse and monitors without explicitly spoon-bedding the reader. In typography, a maximalist approach is often zero. When there is no nega-tive space, there is no hexarchy. In summary, regative space is crucial to not just how senething presents but how if feet to engage with it.

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 enhances the reader. Promnent literature supposts themes and emotions without outpicify spoor-finding for enader. In propagity, a namerical suppose, to internat When there is no negative space, there is no hierarchy, the propagation of the space of the space, there is no hierarchy, in summary, regulate space is crucial to not just how

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Exchiched states that the devices foreground of a design overshadows the important practice of stillings the papers around if, helpfure space is an element in every creation medium. In typography, negative space is everywhere from counters in lottlerforms to the spacing of a typographic arrangement to the density of body text. Negative space can be found in ever more abstract speers like writing. In a secult, the delial as author adds in their stery are the foreground. In a narrative, negative space is the details that are left or their stery are the foreground. In a narrative, negative space is the details that are left or

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White space is to be regarded as an

White space is to be regarded as

What defines spirit is as open-enfed as questions get. Allhough, based on the context of Paula Schers' work, it could be interpreted in a variety of ways. One interpretation being flut, white a given test has a set meaning, the way it is portured in signost in conveying said meaning, pluc on give the kat'd as sense of personality. Effective typography is the result of a heavily engaged and passionate

PAULA SCHER

Words have meaning, type has spirit.

Comic Stans isn't used for maintrieam corporate hranding because if deesn't reflect professionality. Temato sauce shouldn't be substituted with ketchup because their flavour profiles and qualities are completely different. I deally, 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 flavour. Cooking and design are the same in the sense that the harmony they create is not random but is

PAULA SCHER

Words have meaning, type has spirit.

ROBERT BRINGHURST

By all means break the rules, and break them beautifully, deliberately and well.

When the body was left aligned ragged right with indentation, it didnt compliment the design in a meaningful way.

ROBERT BRINGHURST

By all means break the rules, and break them beautifully, deliberately and well.

The majority of typography adhrers to the confines of a grid. Although it is come not be adeigner to intentionally depart the grid for a design. In the world of mathematics, we are teaplify intermedents, the net entity intermedents believe for departments, and professional services actions that result in a solved profess. What is later tample in that year can solve any question with a variety of approaches. It's the same in hypography, you need to understand the rules to take a different approach.

ROBERT BRINGHURST

The majority of hypography atheres to the confines of a grid. Although it is common for a designer to intentionally desert the grid for a design, in the world of mathematic, we are haught fremented in lith or here'd operations. A prediction dominic of actions that result in a solved problem. What is later taught is that you can solve any equations with a variety of approaches. It's the same in hypography, you need to infer-stand the real to be labe a different approach.

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10

10

ROBERT BRINGHURST

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The majority of typography afteres to the confines of a grid. Although it is common for a designate to intentionally detect the grid for a design, in the world of maltenan-ics, we are taught framework like the notest of operations. A prediction design of actions that result in a solved problem. What is later taught is that you can solve any equation with a variety of approaches. It's the same in typography, you need to under-stant the relate to the a definence approach.

The majority of typography adheres to the confines of a grid. Although it is common for a designer to intentionally detect the grid for a design, to the world of mathematics, we are bught framework like the netter of programs. A prediction strice of actions that result in a world problem. What is later bught is that you can solve any equation with a variety of approaches. It's the same in typography, you need to understand the relate to take a definent approach.

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By all means break the rules, and break them beautifully, deliberately By all means break the rules.

Michael Bierst simplifies typefaces as an ingredient. That ingredient could be in the recipes 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 reviewed elements in the works. Each of these elements are other ingredients like negative space, kening, leading, alignment, etc.

MICHAEL BIERUT

It's a cliché, but typefaces are really just ingredients.

APRIL GREIMAN

Design must seduce, shape, and perhaps

more importantly, evoke an emotional re-

perhaps more commonly known ingredient, they should not represent the larger scope of typography. What altifulates typography is not simply the foot that was chosen. Nor is it any other sole stuple of typography previously mentioned. The fabric of successful design is the art of balancing, or even juggling these impredients. Of course, this is among many other aspects like originality, relevance, and the confines of a particular project.

This quote leads itself to the foundation of successful design. Where art and design overlap is in their ability to connect with people superiorizing the given needum. The difference is that or of the object soft of functionality. Governor adates that design servers a function, the design of soft of functionality and contained of a starting of content.

In addition, Creiman encourages design to go beyond a purely visual appeal. The shallowest depth of a successful design could be someone engaging with an appeal-ing design, based on this Circians quets, one can entrapolate that a humanist design or more engaging. The more a viewer endicidary connects, the more resonance the work has. It could be argued that Greiman claims that design is as much, or more, about

MICHAEL BIERUT

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I didn't document it but justified body text was also non complimentary.

APRIL GREIMAN

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

This quate lends itself to the foundation of successful design. Where art and design ventup is in their ability to connect with people experiencing the given medium. The difference is that art offers stope short of functionality. Genema states that design servers a function, the senderion of oistockers, liberily a combination of both visuality and entodionally satisfying content.

In addition, Grainson encourages design to go beyond a purely visual appeal. The shallowest depth of a successful design could be ammone employing with an appeal-ing design. Sender on this Grainson speak, one can entropalitie that a homanic design is more employing. He more a viewer enrollerably connects, the more responsed the work has. It could be argued that German claims that design is an much, or more, about employing has articles.

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APRIL GREIMAN

12 **APRIL GREIMAN**

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

In addition, Urerman encourage design to go beyond a purely visual appeal. The shall-lowest deglift of a successful design coal field be someone requiring with an appealing design. Based on this Greiman quote, one can entrapolate that a humanist design is more engaging. The more a viewer emotionally connects, the more resonance the worth has, it could be argued that Greiman claims that design is as much, or more, about empathy than aesthetics.

12

12

APRIL GREIMAN

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perhaps more importantly, evoke

an emotional response.

APRIL GREIMAN

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This quate lends itself to the foundation of ouccessful design. Where set and design everlap is in their ability to connect with people experiencing the given medium. The difference is that and at letter stips short of functionality. Greama states that design serves a function, the estactions of onlookers, Ideally a combination of both visually and emotionally satisfying content.

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ROBERT BRINGHURST

Ry all means break the rules and break them beautifully, deliberately and well.

The majority of typography adheres to the confines of a grid. Although it is common for a designer to intentionally desert the grid for the purpose of a design. In the world of mathematics, we are taught frameworks like the order of opera-tions. A predefined series of actions that result in a solved problem. What is later taught is that you can solve any equation with a variety of approaches. It's exactly the same in typography, you need to understand the rules to take a different

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PAULA SCHER

Words have meaning, type has spirit.

What defines spirit is as open-ended as questions get. Although, based on the context of Paula Schers' work, it could be interpreted in a variety of ways. One interpre-tation being that, while a given test has a set meaning, the way it is portrayed is import-atio is converging and meaning. Type can give the test its sense of personality. Effective typography is the result of a beavily engaged and passionate designer.

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the harmony they create is not random but is a calculated balance.

14

PAULA SCHER

PAULA SCHER

By far the strongest body text

was left aligned ragged right

with no indentation.

Words have meaning,

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What defines spirit is as open-ended as questions get. Although, bazed on the centext of Paula Schers' work, it could be interpreted in a vanisty of ways. One interpretation being that, while a given tent has a set meaning, the way it is portrayed is important in conveying said enabling. They can be test its sense of processing. Fifted two typography is the result of a heavily engaged and parsionate designer.

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An apt analogy would be that exassing is to fined as typegraphy is to text. Comic Sans icin Load for mainstram corporate branding because it desert miletic professional by Comities account deposition to authorize the whiteling because their flower profiles and qualifies are completinly different (death), exassioning should complement the other professional completing of the profile profile in the profile of the profile in the profile professional control of the distribution of control of the completing at its profile client as burning freet to account for its bed finence, Caloling and design are the same in the sense that the harmonic their creates its of surface that it is calculated behavior.

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JAN TSCHICHOLD

White snace is to be renarded as an active element, not a passive background.

Tschichold is stating that the obvious foreground of a design evershadows the important practice of utilizing the space around it. Regative space is an effect of utilizing the space around it. Regative space is an everywhere from counters in letterforms to the spacing of a hypographic arrangement to the density of the letter of the space is an extension of the space is and the space can be found in error and shorted greats in extension of the space is a need. The definition of the space is the found in every space is the space in every space in the space in the space is the space in the space is the space in the space in the space is the space is the space in the space is the space in the space is the space is the space is the space is the space in the space is the spa

ative breathing room. The amount of space a person has to use their imagina-tion 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 max-

our expirintly spoon-recenting the resuler. In sypography, resulty in an oterpt, a mail mailst approach is often rare. For example, posters hardly ever imitate a Where 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.

16 MICHAEL BIERUT

It's a cliché, but typefaces are really just ingredients.

Michael Bierut simplifies typelaces as an ingredient. That ingredient could be in the recipes of design or specifically hyperaply, in the field of hyperaply, hyperaples up what could be described as a surface-level faced. Meanwhile, there is an entire surfaces of elements in the work. Each of those elements are other ingredients like negative space, kenning, leading, alignment, etc.

rappy, mant attributes typography is not simply the fort that was crissen, not is it any other sale staple of typography previously mentioned. If fabric of successful design is the art of balancing, or even juggling these ingredients. Of course, this is among many other aspects like pricinality, relevance, and the confines of a particular project.

JAN TSCHICHOLD

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Previously the number above the quotes were my page numbers. After running it passed serveral friends, it was obvious how unclear it was as a page number.

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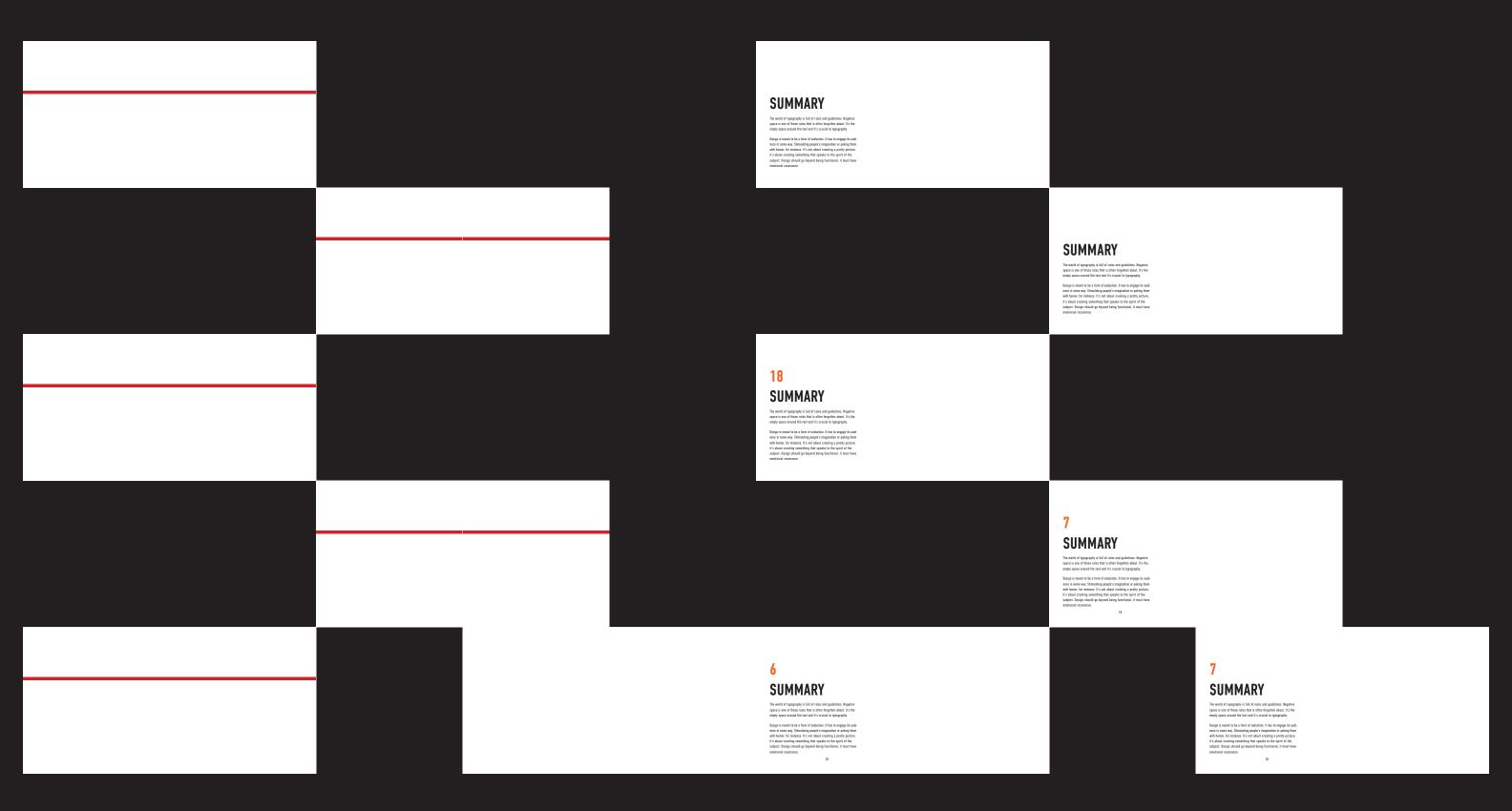
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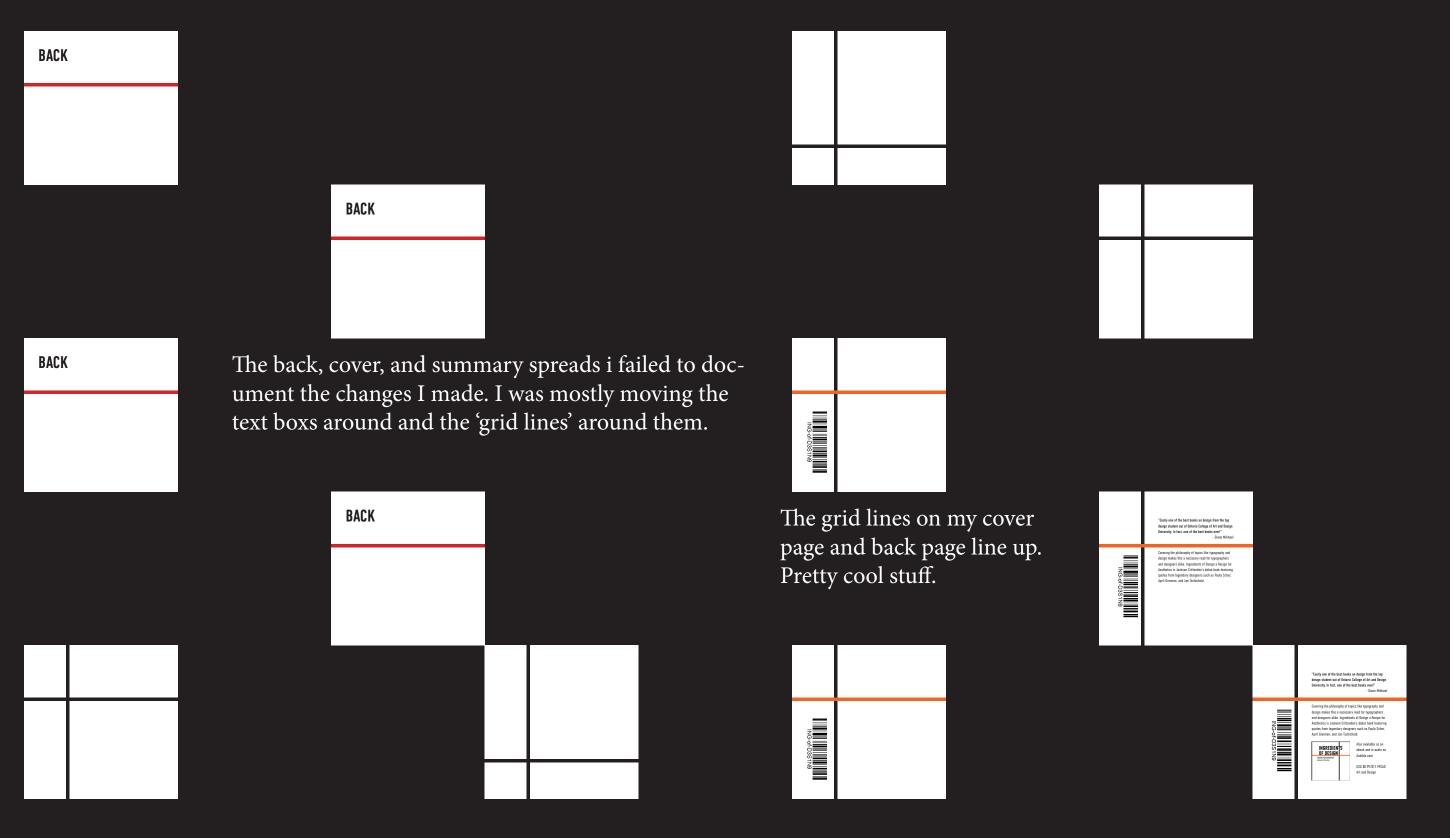
MICHAEL BIERUT

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COVER

Draft One

Evolution by Booklet

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	INTRODUCTION
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Words have meaning, type has spirit.	compensor to once improvers. I sypapsips been supprise a steeping text. if as a fellence as burning local on account for its behave. Cashing and design are the same in the sense that the harmony they create is not random but is a calculated balance.

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ROBERT BRINGHURST By all means break the rules, and break them beautifully, deliberately and well.	The majority of typography atheres to the confines of a grid. Although it is common for a designer to interfaciously desert the grid for the paymer of a design, in the world of anthemotics, we are tought amounts like the verif or of propertiess. A predefined series of actions that result in a solved problem. What is later taught in the year cost one are yequitines have variety of appreciation. The scarcity the same in typography, you need to understand the nodes to take a different approach.
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PAULA SCHER Words have meaning, type has spirit. MICHAEL BIERUT It's a cliché, but typefaces are really just ROBERT BRINGHURST them beautifully, deliberately and well. JAN TSCHICHOLD White space is to be regarded as an active element, not a passive background. BACK

Draft Three

COVER

TITLE

COLOPHON INTRODUCTION

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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. Excess on this Greiman qualet, once can estrapholat that a burnarial design is mare engaging. The more a viewer enationally connects, the more resonance the work has. It could be anywelf that German claims that design is as much, or more, about engalphy than excellence.

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JAN TSCHICHOLD

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

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The amount of space a person has to use their imagination affects how engaged they are with a given work. When an anther describes overplain, it enhants the marker-Personnel Tetrature augespects hence and endours wielson splicific power-feating the reader. In hypography, a maintaint apprach is offer nor. When there is no exponence space, there is no execution presents but the end of the property and the property property and the property property and the property has manner property and the pro

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Draft Four

INGREDIENTS OF DESIGN

and the recipe for aesthetics

INGREDIENTS OF

DESIGN

and the recipe for aesthetics

Jackson Crittenden

1st edition 2023

© 2023 Jacky Clit Publishing www.instagram.com/jackyclit/ Layout and book by Jackson Crittenden ISBN 555-5-5555-5555-5

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INTRODUCTION

This quate lands itself to the foundation of successful design. Where art and design everlap is in their ability to connect with people experiencing the given medium. The difference is that at other steps about of functionable, foreignes states that design servers a function, the sedection of onlinears, feeding a combination of both visually and emotionably satisfying content.

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White space is to be regarded as an active element, not a passive background. Tachicheld states that the obvious foreground of a design overshadows the important practice of ultilizing the space around it. Regards appear is not element in every creative medium. In large propagation, regards agreed is reverywhere from constraint in latter-forms to the spacing of a hypographic paragrapment to the desiry of body fast. Regards appear can be found in see more advantagement in warring in a round, the dealing an outlier adds to their story on the foreground, in a numerative, megative space in the definition are outlier adds to their story on the foreground, in a numerative, megative space in the definition shad and with the story on the foreground.

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PAULA SCHER

Words have meaning, type has spirit.

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MICHAEL BIERUT

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INGREDIENTS OF DESIGN

AND THE RECIPE FOR AESTHETICS

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OF DESIGN

AND THE RECIPE FOR AESTHETICS

Jackson Crittenden

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This quote lends itself to the foundation of successful design. Where art and design everlap is in their ability to connect with people experiencing the given medium. The difference is that art often stayes bent of functionality. Disminus states that design serves a function, the seduction of obselves it called a combination of a both visuality and medium.

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ROBERT BRINGHURST

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APRIL GREIMAN

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

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AND THE RECIPE FOR AESTHETICS **JACKSON CRITTENDEN**

INGREDIENTS OF DESIGN

BY JACKSON CRITTENDEN

AND THE RECIPE FOR AESTHETICS

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A RECIPE FOR AESTHETICS

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10 Robert Bringhurst

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14 Paula Scher

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SUMMARY

The world of typegraphy is full of rules and guidelines. Negative space is one of those rules that is often forgotten about. It's the empty space around the text and it's crucial to typography.

Bodge is meant to be a form of sedection. It has to engage its audience is some way. Simulating people's imagination or polining them with humor, for instance. It's not about creating a perturber, it's a shout creating samething that speaks to the spirit of the sobject. Design should go keyend being functional, it must have emploised recommend.

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INGREDIEN'S OF DESIGN

Jackson Crittenden

INGREDIENTS OF DESIGN

A Recipe for Aesthetics

By Jackson Crittenden

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1st edition 2023 Printed in Canada

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INTRODUCTION

When designing, it's important to keep in mind that words have shirit. Typography has a soul, and it's important to pay attention to its personality as you go through the process of design. The best designers have a clear understanding of their user base

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12 April Greiman

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Draft Nine Jackson Crittenden

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10 ROBERT BRINGHURST

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APRIL GREIMAN

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

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A RECIPE FOR AESTHETICS Jackson Crittenden

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The point Biorst is making is that while typefaces are a more promisent, or parhays more commonly known ingredient, they should not represent the larger scape of type analytic Mast althorists propaphy) rest entitly the first that was closes. More it is any other soils staple of typegraphy previously monitosed. The fabric of successful design the art of shafecries, or even jurging these reprofession. Of course, this is among more other aspects the congrainty, reference, and the confisce of a particle project.

SUMMARY

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Draft Eleven

INGREDIEN'S OF DESIGN

A RECIPE FOR AESTHETICS Jackson Crittenden

INGREDIENTS OF DESIGN

A Recipe for Aesthetics

By Jackson Crittenden

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JAN TSCHICHOLD

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

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INTRODUCTION

Technichold states that the elevisor foreground of a design evershadows the important practice of solitions the opace around R. Negative space is an element in every creation medium. In hypograph, negative space is everywhere from countries in lateriarras to the spacing of all hypographs arrangement to the design of lade folks. Registre space can be fund in even more abstract generactile writing in a more, the details in author addit to their droy are the foreground in a marrane, reagine space is the details that a left out.

ROBERT BRINGHURST

By all means break the rules, and break them beautifully. deliberately and well.

APRIL GREIMAN

Design must seduce, shape, and

perhaps more importantly, evoke

an emotional response.

There is a magnificent common denominator between the fields of typography and mark enables. The growth of their field risks on the practice of bending, or entirely bending their respective projects. The principles that can be breaker, are not in foundational once, but the once that make up the framework of how these fields are taught. In page pagely and math, the initial curriculum is rigid and inser. However, the further someone advances, the more biborly can be take in how that curriculum is one.

The majority of typography adheres to the confines of a grid. Although it is commo The negative or propriety contents to the common as a glux. Annuage is a Common for a designer in intentionally describe flow glife is a design, in the world of anothernal ics, we are haight frameworks like the order of operations. A prodefined series of actions that resulf in a zolved problem. What is later taught is that you can sake any equations with a variety of approaches. If the same in typography, you need to under stand the rules to take a different approach.

This quete 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 others stops short of functionality, Geriman states that design servers a function, the selection of inoleters, Ideally a combination of both visually and emplianally satisfying centent.

In addition, Greiman encourages design to go beyond a purely visual appeal. The sha in account, interior recoverage surveys to get every a purey recoverage, the state lowest depth of a successful design could be senence engaging with an appealing design. Based on this Greiman quote, one can entrapolate that a humanist design is more engaging. The more a viewer emotionally connects, the more resonance the wer have. It could be appeal that Geriman claims that design is as much, or more, about engality than aesthetics.

PAULA SCHER

Words have meaning, type has spirit.

What delines spirit is as open-moded as questioning get. Although, based on the contine of Pauls Scheer, went, 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 protrayed is important in conveying said meaning. Type can give the text its sense of personality. Effective typegraphy os the result of a benoity gragaged and passionable designer.

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Covering the philosophy of topics like hypography and design makes this a necissary read for typographers and designers also. Ingredients of Design a Recipe for Aesthetics is Jackson Crittenden's debut book featuring quotes from Regordery designers such as Paula Scher, April Greiman, and Jan Schichald. ING-of-D3S1N9

Draft Twelve

INGREDIENTS OF DESIGN

A RECIPE FOR AESTHETICS Jackson Crittenden

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INTRODUCTION

JAN TSCHICHOLD

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"Easily one of the best books on design from the top design student out of Ontario College of Art and Design University. In fact, one of the best books ever!" - Diane Mikhael

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