

OUTLET PUBLICATION

Oct 16-Dec 16

Designed By: Kayley Green, Maddy Hutchins, Abraham Jiminez, Cara Wade, and Katelyn Wardell

CONTENTS | (PLEASE INCLUDE PAGE NUMBERS)

GROUP WORK	1-8
INDIVIDUAL WORK INTRO	9
KAYLEY GREEN	10-30
MADDY HUTCHINS	31-59
ABRAHAM JIMENEZ ROMO	60-79
CARA WADE	80-99
KATELYN WARDELL	100-168



Group Work Final Pages

Process work and creative reflection for each piece will be found in the individual work of the designer

GROUP WORK FINAL PIECES| COVER (FRONT AND BACK), CREATED BY: MADDY HUTCHINS



GROUP WORK FINAL PIECES | EDITOR'S NOTE, CREATED BY: KAYLEY GREEN

The image is a composite of three distinct sections. On the left, a black vintage typewriter sits on a surface, with a butterfly resting on its carriage. The middle section is a blue sky filled with white clouds, with two butterflies flying across it. The right section is a white rectangular area containing text.

Editor's Introduction

Welcome to the 2024 issue of *Outlet*, where the ordinary and the extraordinary meet. In this edition, we've curated stories, poetry, essays, and art that play in the spaces between the known and the mysterious—spaces that have been central to the storytelling traditions of the Church of Jesus Christ of Latter-day Saints from the very start. Ever since Joseph Smith's first encounters with angels in a humble cabin, or when he hid divine objects in a hollow log, our stories place the unexplainable right next to the ordinary to add beauty, interest, and depth, and to counter a skeptical world that demands certainty.

In these pages, you'll meet characters navigating life's ordinary beats—work, travel, family—while colliding with the extraordinary. Imagine pizza deliveries interrupted by zombie invasions, snowy train rides transforming into mystical symphonies, sisters dreaming

themselves into the pages of novels, grave robbers getting ghostly lessons, and lasagna infused with spiritual significance. Within this frame, we also have explorations of the existential purpose of ladybugs, the inexplicable depth found in therapy, and an examination of how we should all understand the role of conflict as we navigate this crazy world. And through it all, the complexity, beauty, and intensity of family are explored in ways that crack open new understanding.

This fusion of the fantastical and the everyday isn't just a theme; it's a vibrant thread in the narrative fabric of our people. It's a tradition that makes room for both grit and grace, where spirituality seamlessly weaves into the fabric of the daily grind, and where the extraordinary is always a part of the ordinary.

So, welcome to the space where faith and fiction meet. Welcome to *Outlet*.

Creative Director
Dr. Steven Hopkins

Outlet, Fall Semester 2024 | 2

GROUP WORK FINAL PIECES | CONTENT SPREAD, CREATED BY: CARA WADE



Content

04 THE EXHIBIT ARTICLE: Carolyn Manning EDITORIAL: Ashley Falter	22 LIFE IN GOOD IN SINGAPORE ARTICLE: Ray Cheng EDITORIAL: Jordan MacEachland	42 CONTENTION VERSUS CONFLICT: A CLUSTER ANALYSIS OF RUSSELL M. NELSON'S "PEACEMAKERS NEEDED" ARTICLE: A. Michael Aspin EDITORIAL: Cara Wade
06 ON THE TRAIN NORTHWARD ARTICLE: Jennifer Yip EDITORIAL: Jordan MacEachland	25 MY DEPRESSION IS NOCTURNAL ARTICLE: Cherie Cooper-Davis EDITORIAL: Cara Wade	50 ART GALLERY ARTICLES: Various EDITORIAL: Cara Wade
12 LASAGNA FOR BREAKFAST ARTICLE: Chloe Reuter EDITORIAL: Jordan MacEachland	27 VIKINGLAND ARTICLE: Alexander McEachland EDITORIAL: Jordan MacEachland	58 CONTRIBUTORS BIOS EDITORIAL: Cara Wade
14 EXTERMINATION ARTICLE: Diana Reiter EDITORIAL: Cara Wade	29 ALWAYS SAY GOODBYE ARTICLE: Elizabeth Wren Syme EDITORIAL: Jordan MacEachland	
16 SUNDAY DRIVE ARTICLE: Diana Reiter EDITORIAL: Jordan MacEachland	30 A COLD-FRONT TRAGEDY ARTICLE: Chloe Reuter EDITORIAL: Jordan MacEachland	EDITOR Sarah Hayes, English Dept. Assistant Editor Jack Marquell, English Dept.
18 THE WEIGHT OF A SOLE ARTICLE: Ashley Schaeffer EDITORIAL: Jordan MacEachland	32 TO BLAKE ARTICLE: William Butler EDITORIAL: Jordan MacEachland	STUDENT EDITORS D. Michael Aspin Natalie Sorenson Carrie Bush Ray Cheng Jill Cheng-Wren Lilah Turner David Gifford Jordan Liles Peyton Makris
20 THE ART OF THERAPY ARTICLE: Leah Reiter EDITORIAL: Jordan MacEachland	34 LOVE AND INFATUATION ARTICLE: Kaitlyn Dodge EDITORIAL: Jordan MacEachland	WORLD STAFF Makayla Madigan Madeline MacEachland Evan McCullough Natalie McElroy Jordan Obregon Eric Pappalardo Ashley Reiter Jordan Wade Elizabeth Wiley
	35 HEARING WORRY ARTICLE: Peachie Larson EDITORIAL: William (Will) Liles	DESIGNERS Taylor Green Madeline MacEachland Mikayla Wilson Abigail Roseann Davis Jax Lilaats Reiter Jordan MacEachland Carissa Natalee-Perez Ashley Petrucci Kieren Riddle
	36 FEAR AND DINE ARTICLE: Ashley Reiter EDITORIAL: Jordan MacEachland	
	40 FEATHERS ON THE SEA ARTICLE: Jordan MacEachland EDITORIAL: Cara Wade	

GROUP WORK FINAL PIECES | GALLERY SPREAD, CREATED BY: KATELYN WARDELL



3D Arts



◆ **Tears of the Sea**
Amy Rodriguez

Outlook Fall Semester 2018 | 3

GROUP WORK FINAL PIECES| AUTHOR'S BIOS, CREATED BY:

The page features a collage background with butterflies, mountains, and a road. The main title "AUTHOR BIOS" is prominently displayed in the center. Below the title are 15 author bios, each with a small profile picture and a brief bio.

LUCAS ANGEIRAS
Is from Recife, Brazil, is studying English, and hopes to graduate Spring 2015. He loves to spend time with his wife and friends playing video games and loves to read all sorts of fiction during his free time. Lucas enjoys writing science fiction and fantasy and trying his hand at poetry. In the future, Lucas hopes to work as an editor or maybe a project manager as he dedicates time to his creative writing career on the side.

EMMA ROBERTS
Is from Rexburg, Idaho, and graduated Spring 2014 with a degree in English. She loves writing poetry and fiction and gathers her inspiration from nature and people just being themselves. There's something about moonlit clouds, the smell of the wind, and the color of pine trees on a stormy day that makes her want to curl up and write. She aspires to become an instructional designer and write homeschool curricula for parents and children.

QUINN PETERSON
Is from Carr, North Carolina, is studying English, and hopes to graduate in Spring of 2017. Quinn loves to write slice-of-life stories and focuses on the intricacies of human emotion. She aspires to become an editor and write full-time after school.

JESSELYNN MANWARING
Is from Puyallup, Washington, is a Professional Studies major studying Creative Writing and Apparel Construction and Design. She hopes to graduate this Fall 2014. She loves anything creative like crafts, sewing, and singing. Because she only decided recently that she wanted to write, she hasn't really found a writing style, but is having a fun time figuring it out. Jesselyn has goals to be a published author/poet as well as work in the fashion industry, preferably in pattern making and design.

PHOEBE LARSEN
Grew up roaming the woods of Canandaigua, New York and hopes her work reflects that down-to-earth sensibility. She is studying English and hopes to graduate in 2015. When she's not writing, you can find Phoebe baking sourdough, knitting sweaters, or running wherever she can to find the most green.

ANALISE KENT
Is a military kid who has lived all over the world. She is pursuing a degree in Interdisciplinary Studies and hopes to graduate Spring 2015. She loves to work with her hands and read. Analise writes poetry and fiction and hopes to be an author.

KAIYA HODGE
Is from Stafford, Virginia, is studying English with a minor in Political Science, and hopes to graduate in Spring 2016. Kaiya loves poetry and prose because she gets to play around with grammar rules and loves to interweave her stories with double meanings. She plans on attending law school and becoming a public interest lawyer.

ALEXANDER MCRAE COOK
Is from Ogden, Utah. He is studying English, and hopes to graduate in the Winter of 2016. Alex likes to write books and play video games. He prefers to write fantasy and science fiction, focusing on the religious and superstitious elements of both. He hopes to be a novelist some day, and hopes to also write and direct movies.

CHAIRIA CARPENTER LODEN
Has lived in a dozen different places—most recently (and a favorite) Northwest Washington—and graduated in English with an unofficial emphasis in Creative Writing in Winter 2014. She switches between hobbies but recently took up jam making, and made a hundred jars of jam in blackberry, peach, plum, rhubarb, strawberry, and other variations. In her writing, Chairia focuses on making every word mean the most and loves setting restrictions for how she writes to see more powerful outcomes. She hopes to self-publish books of poems, short stories, and realistic fiction novels in the future!

CLAIRE BENNION
Is from Colorado Springs, Colorado, is studying English and World History, and hopes to graduate Fall 2015. She loves discovering new stories to fall in love with. Her writing is intended to be both fun and thought provoking for a wide variety of audiences across different genres. She is excited to further her education to bring joy and light to both the publishing industry, and her audience.

SAMANTHA TOALE
Is from Stockton, California and is studying English at BYU-Idaho where she will graduate in Fall 2014 with her BA. When she isn't reading or writing, Samantha is doing a 1000-piece puzzle on her coffee table or playing video games with her fiance. Her writing style often focuses on love, life, death, and religion as she explores raw human emotions. Samantha hopes to become a technical editor and hobby novelist once she graduates.

SYDNEY STEWART
Is from Las Vegas, Nevada. It's her senior year at BYU-Idaho and she is an Illustration major with an emphasis in Entertainment. Sydney loves reading and collecting comic books. She enjoys writing horror and thriller short stories. After graduating, Sydney would like to pursue a career in the animation or comic book industry.

KELSEY SCHAFERMEYER
Is from Orem, Utah, is studying Graphic Design, and hopes to graduate Fall 2015. She enjoys painting in her free time. Through her writing, she wishes to convey the hard-to-define emotions that everyone experiences.

TANNER PEXTON
Is from Moreno Valley, California, is studying Finance and hopes to graduate in the Fall of 2015. Tanner is an avid reader and loves to DM Dungeons and Dragons sessions for his friends. He writes introspective short stories about people living in fantastical circumstances and uses a direct and descriptive style to guide his readers through his stories. Although Tanner intends on becoming a Financial Planner, he also hopes to become a well-known published author.

DAVID MICHAEL AUSTIN
Is from Meridian, ID, is studying English with a minor in Peace and Conflict Transformation, and hopes to graduate December of 2014. When not doing homework, he enjoys camping, hiking, and tabletop role-playing games. He believes the best stories are the ones that inspire and uplift us, and he tries to do that with his own writing. He hopes to attend graduate school and continue studying the overlap of literature and peacebuilding.

ASILINN TZITZIRI SILVA MANRIQUE
Is from Mexico City. She is studying Spanish Education and hopes to graduate in the Fall of 2017. That's right—she came all the way from Mexico to be the best at her Spanish classes. She likes to write about her life, family and friends. After she graduates, she would love to go all over the world to teach people Spanish.

CHONG WOON RAY
Came from tiny, tropical Singapore to study English, and will face the wide wide world in Winter 2015. While focusing on riveting and relevant subjects like ideological criticism and subaltern studies, he carries out little pockets to write creatively, sometimes, maybe. His aspirations include obtaining a PhD in literary and cultural studies, preparing terrible syllabi for post-adolescent freshmen, and justifying his existence to STEM and business people everywhere. Also, publish short stories of the diasporic experience, hopefully.

WILL BARKER
Is from Central Phoenix and is inspired by authors Thomas Hardy, Adam Miller, and Pineglove's Evan Hall. Studying Social Work, he will then spend a lifetime learning about and caring for the human experience and spirit.

Individual Work

Kayley Green

Maddy Hutchins

Abraham Jimenez

Cara Wade

Katelyn Wardell

Define

Project Description

Learning Summary

DEFINE | PROJECT DESCRIPTION

Provide a project description in your own words.

Create designs for stories and poems written by other students in the English Department to be published in BYU-Idaho's annual Outlet publication. We will also design the cover and other content pages in this publication that support the theme of making ordinary things extraordinary.

Why is getting to know your audience (reader and the author) important and how did that help you in this process?

Getting to know your audience is important because it helps you to know what the reader or viewer will be expecting and also how to cater your design to their interests. Another element includes their age. You will want to use a bigger typeface for those who are older and have worse vision.

What research did you do in preparation for creating your spreads?

In preparation for creating my spreads, I first read the material that I would be making them for and then I looked at other examples of editorial work like in past outlet publications and also on Pinterest. Then I reached out to

the authors to see what their vision was and also what their piece was really about. I asked if there was any symbolism or if the story was connected to them personally.

DEFINE | RESEARCH (VISUAL & INFORMATIONAL)

Word Map

Ordinary:

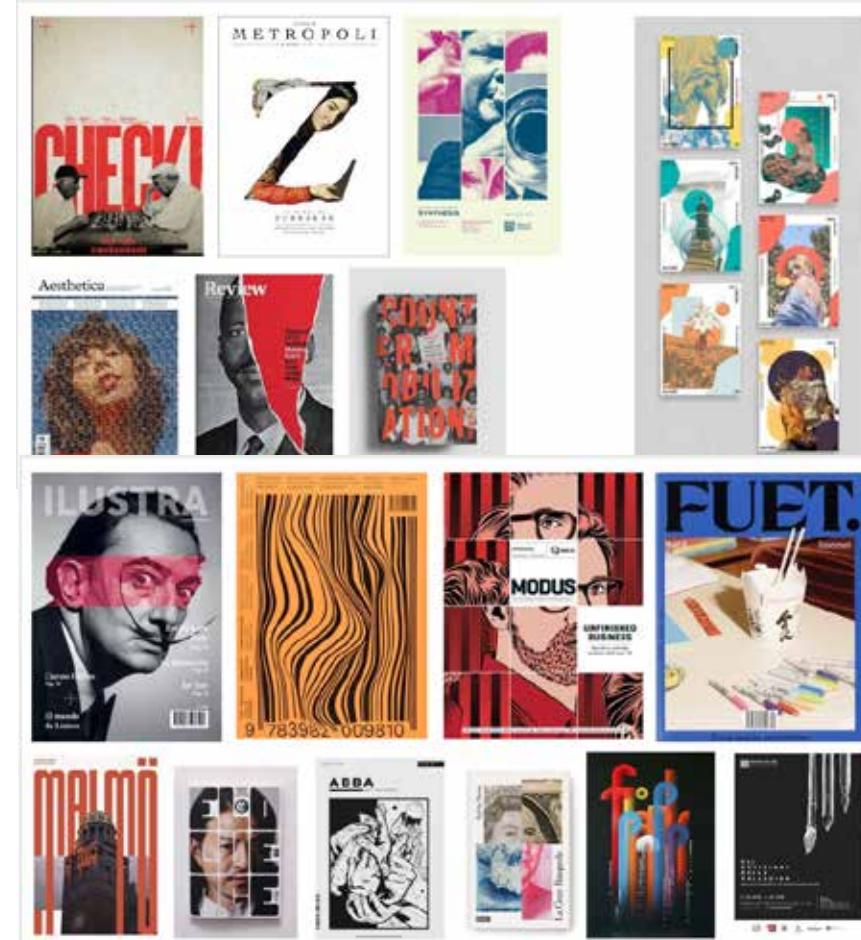
- Boring
- Common
- Expected
- Easily Understood
- Habitual
- Mundane
- Simple
- Plain
- Repetitive
- Routine
- Bland

Extraordinary:

- Unique
- Uncommon
- Memorable
- Timeless
- Curious
- Surprising
- Unexpected
- Intentional
- Showstopping
- Complex
- Macro images, detailed
- Colorful
- Never before seen
- Unexpected

Team Ideas:

- Simple to complex shapes
- Simple to complex colors
- Out of place things to feel sophisticated vs comedic
- Crayon to create a fancy Van Gogh.
- Collage contrast of sophisticated and simple shape elements.



DEFINE | LEARNING SUMMARY

What did you learn from this project? From this project, I learned about hierarchy, readability, text alignment and size, drop caps and pull quotes, and visual themes. I also learned about using a grid and not putting elements too close to the edge of the paper or where they can be eaten by the gutter.

reader will be confused. You really want to drive home the important points of the text and make them stand out so that the reader can better understand the story.

How might you use them in your future projects? In my future projects, I will use hierarchy and text spacing better.

Why would these principles be helpful? These principles are helpful to know because they allow the reader to have a better experience with a publication. If there is too much text on a page, they will be overwhelmed and if the elements don't connect thematically, then the

What might you do differently next time? Next time I will try to use more negative space because a lot of my designs ended up being really cramped and I know it is a skill that is really useful and can be really effective in different concepts.

Discover

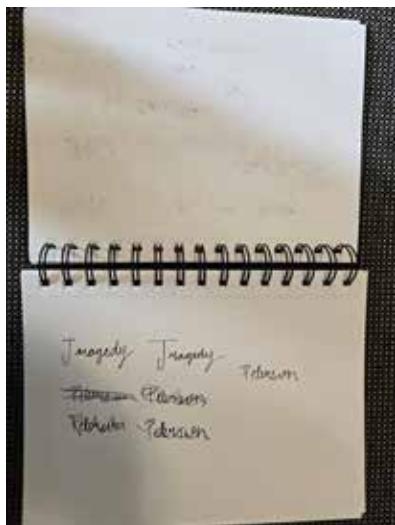
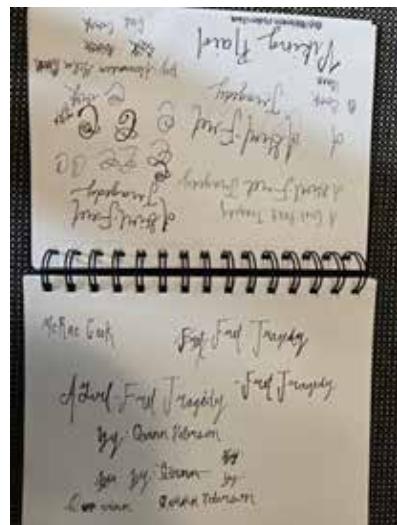
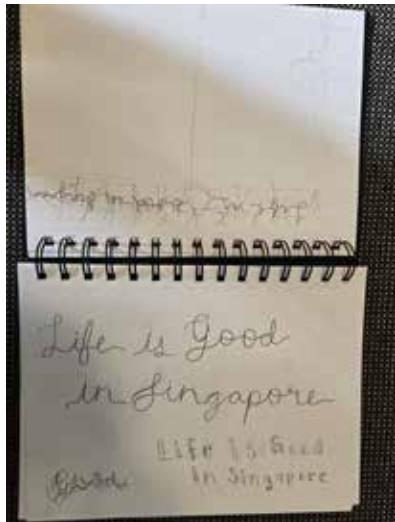
Process Sketches

Visual Experiments

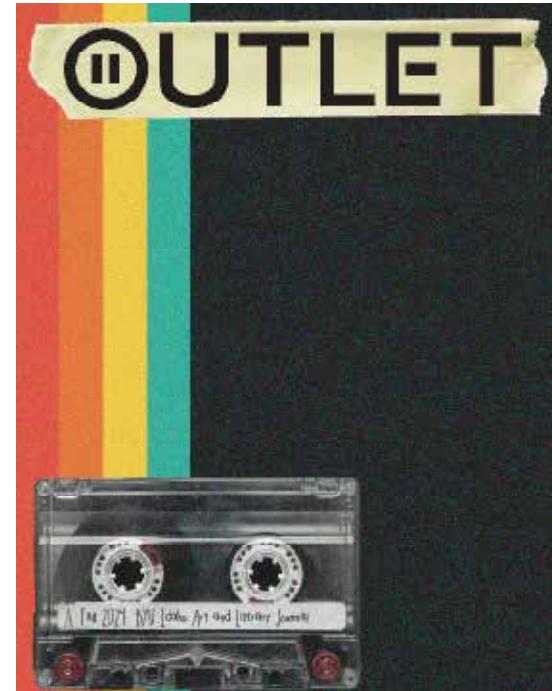
Idea Variations

Learning Summary

DISCOVER | PROCESS SKETCHES

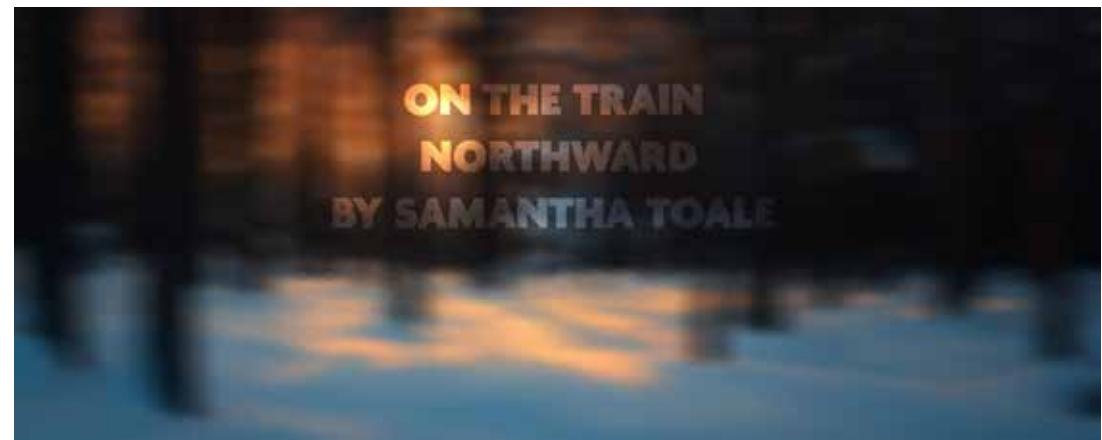
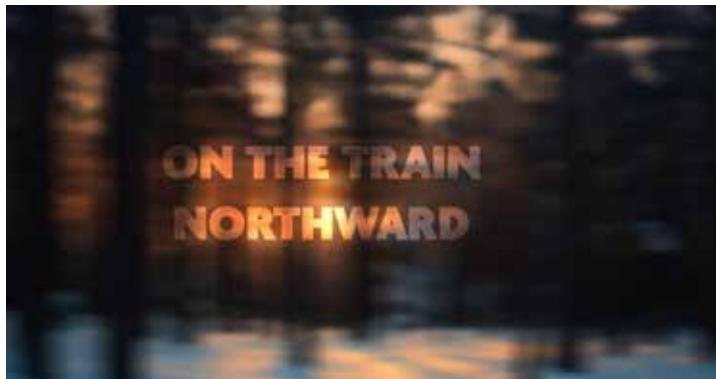


DISCOVER | VISUAL EXPERIMENTS (ROUGH PROTOTYPES & DRAFTS)



WEIGHT

DISCOVER | IDEA VARIATIONS



DISCOVER | LEARNING SUMMARY

What did you learn by writing, sketching and collaborating with your group? By doing all these things, I learned how to make pieces that fit together and also how to work on a time line and get feedback from each other. I learned that sometimes your peers have better ideas that can make concepts come alive.

Why would that process be helpful in the real world? This process will be helpful in the real world because graphic designers often work on projects. It is important that you collaborate and make designs that are cohesive. It saves time and effort.

You can also bounce ideas off of each other to create better designs and come up with more innovative ideas.

What did you learn from your idea experiments and variations?

I learned from my experiments and variations the things that worked and which ones would not. I also learned better ways to convey different ideas that I would not have thought of before that are more visually interesting.

What would you do differently in the future? Something I will do differently in the future is I will spend

more time on sketches before going on the design process so that I have a more clear idea of what I want to do, the composition, and how to do it and make it look good.

Design

Refinements

Learning Summary

DESIGN | SIGNIFICANT VARIATIONS | (*3 different images. Digital comps and significant refinements*)



DESIGN | LEARNING SUMMARY

What did you learn creating different variations and refining them?

Something I learned from this process was that there is always a better solution. You will always be making small changes to your design, and sometimes even completely revisiting an idea and redoing it. There is never just one way to convey an idea. You have to be open to finding new solutions.

What did you learn from the final designs that were selected for publication?

From the designs that were selected for publication, I learned a lot about how different elements can interact with each

other and how even designing the title in a different way can add more meaning to a piece. I learned about negative space because there are some specific designs that used that really well. I learned about simplicity as well.

Deliver

Final Images

Learning Summary

DELIVER | FINAL IMAGES



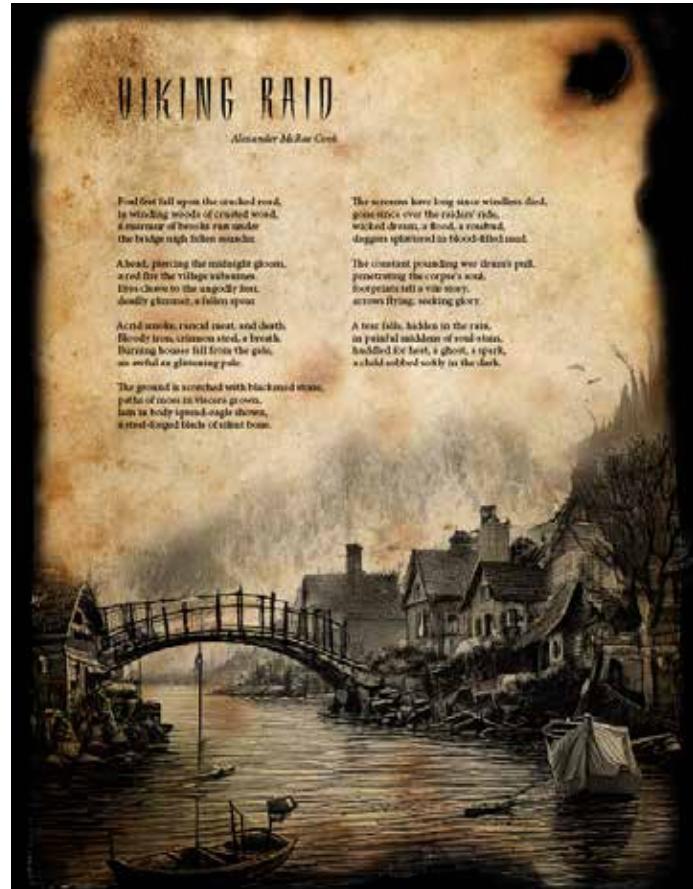
Much as a result of social media, I recently began to appreciate the importance of the photograph. I used to think that photographs were just a way to remember things, but now I realize they are much more than that. They are a way to capture moments in time, to preserve memories, and to share them with others. I have always been interested in photography, but it wasn't until I started taking my own photos that I truly appreciated the art form. I now take photos of everything, from landscapes to people to objects. I find that it's a great way to express myself and to document my life. I hope that through my photography, I can inspire others to appreciate the beauty of the world around them.

The composition of the photo is very important. It's not just about the subject, but also about the background and the lighting. I try to find the right angle and the right lighting to make the photo look its best. I also pay attention to the colors and the contrast. I believe that a good photo is one that tells a story. It's not just a collection of pixels, but a way to tell a story. I hope that through my photography, I can inspire others to appreciate the beauty of the world around them.

"CELEBRATING OUR
UNSTOPPABLE MOM."



DELIVER | FINAL IMAGES



The of a Sole

WEIGHT

There, on the glistening pavement, lay a fallen ladybug. The bulk of her body was smashed, crushed by the weight of a human sole.

Her death was quick, perhaps a mercy. One second it was the little beetle, the next it was a squashed mass of red. But the last glimpse of the soft sunlight she saw was racing and painful. Her own balanced wings, bent and sticking up to the sky like arrows pointing their way to heaven, were once tiny transparent wonders when she took flight.

The antennae attached to her sleek head were broken off, like severed limbs. Her little legs, which once scurried and crawled in great, joyful leaps, were now a mangled array of crimson. Another creature, bloodied and out of air, had crawled over her, dried her and dried on the concrete, creating a sacred circle around her, a full-body hallow her final resting place. Nothing more than a blurry red splotch on smooth rock, she slowly deteriorated. Her corpse would become one with the earth again soon.

She had been oblivious to the danger, only focused on her home through vast concrete desert, with the bare bones of hunger in her intestines. Some say she had a bad case of untrained and neglected ravenous vision, but that was what she knew. The need to feed was her instinctive drive. But the thought had been fleeting, and was soon squelched out of her mind as the complexities of her hydrocephaline brain crept in under the feather weight.

Unlike most insects, she was invincible for an insignificant insect like her, but the driver's want to die like she did—her life squished out of her, disintegrating her beautiful spotted coat, and disfiguring her brittle anatomy. She hadn't wanted to die. She had no much to live for, so much left to do. Her youthful status was one many had envied; her life had only begun. The cycle of the living world depends on the death of the weaker ones, but not unbeknownst to all, a leggy lady does prove the infinite powers of immortality. Insects were a nightair group who shared eerily similar replications. Congregations of the critters met their end with the harsh texture of the underlying underside of a boot or high heel. She was fated to have a brief lifespan, but can short be cut short?

Who would remember a bug in its prime, all radiant and sprightly? Those who saw her little body could count the mark of the creature's heel, the "circle of life" floating in their hands. People walked by her, her, and a considerable distance away from her. None would stop, the epitome of her destroyed body on the concrete doesn't fitful to date on.

Bug lady did not feel negligible when she perused the vines of her childhood and toured the vast, seemingly infinite fields of green. She felt her heart beat, the pulse of her remains told the story of her worthlessness. If only she had made stronger, with a hard outer shell, like a cockroach or a weevil. If only she had been different, had been designed differently, to escape her crushing end. She had put up a fight, no doubt, but her efforts were simply not enough. The poor thing was not built to win. Her sorrowful, beaten-down and forgotten skeleton was her legacy.

Was this what they called destiny? "Hens eat a lady, owner and small, her experience on this earth in the hands of ignorant plants." Would Mother Nature welcome the lady's spirit with a sad smile as she lounged on her leafy throne, the terminated bug resting on her delicate finger nail?

The pressure of another brought upon her weak heart was too killing for her. The driver's heel had hit her against her. Weeks after her death, the unforgiving rain scrubbed away the last of her DNA, never to be seen again. It was as if she had never even been there, having her last breath through her smashed organs. The pavement was clean, free from hoisting her soul, like a martyr made that is removed from a rock, wiping every kind of evidence of her life with a cloth. Ladybug was so worthless, her life so cheap, that even her grave, like her laughable death, was unknowingly taken away.

I, too, know what it's like to be crushed by a human soul.

"I, too, know what it's like to be crushed by a human soul."

14 | LARRY & ARTHUR

DELIVER | LEARNING SUMMARY

What did you learn by finalizing your designs?

Something I learned by finalizing my designs was that for my poems, there was way better imagery to be used that are both nicer to look at and told the story better than what I was using before. And for my other stories, there were just little changes to be made that would just elevate the pieces and make them more cohesive.

Why are your final solutions successful?

The thing that made my final solutions successful was the use of space, cohesiveness of elements and color, scale, and visual hierarchy.

Project Ponder

Solution Effectiveness

Group Member Contribution Scores

DELIVER | SOLUTIONS

How effective were your final designs and why? (Describe through the language of the principles of design, typography, and concept)

My design for 'On the Train Northward' was successful, because the design included elements from the story and the pull quotes matched the warm color from the title page. My design for 'Viking Raid' is successful because the imagery shows the destruction that happened in the poem and the text is within the negative space and is easy to read and evenly spaced. My design for 'Girl-fret Tragedy' is a success because it allows space for the lines of the poem to breathe without changing its pacing and the imagery reflects on the sisterhood described in the poem. My design for 'The Weight of a Sole' is successful because the word "weight" in the title has visual weight and actually pushes down the text and then the pull quote color matches with the title and the word "crushed" actually looks like it has been crushed. Finally, my design for 'Life is Good in

Singapore' is successful because the text elements all match and the imagery matches with the text elements that are designed with the glitching effect and that effect reflects on the idea that things weren't perfect in the family which is the subject of the piece.

What did you learn from this project as a whole?

As a whole, I learned from this project that there are a lot of ways to organize type and to design it. I also learned a lot about the process of printing for publications and important things to check for and make space for to make the reader's experience the best it can be.

How will you apply this to a future career?

I will apply this to a future career by remembering those things that will make a good experience for a reader and I will use the skills I learned on using the adobe software to make designs more efficiently and without errors for printing.

PROJECT PONDER | GROUP MEMBER CONTRIBUTION SCORE (1-10, 1 IS LOW, 10 IS HIGHEST)

Rate each student with a score and a brief explanation of what they did on the project to deserve the score they received from you. Include your name on the list and give yourself a score and description of what you did and why you deserve that score.

Kayley Green: 9. I was able to come to class each day and collaborate with my teammates and make one of the pages for the group concept and I helped give feedback when others needed it.

Maddy Hutchins: 10. She is an amazing designer, and she always did her work on time and provided cover concepts that we could work off of for our theme.

Abraham Jimenez: 8. He designed a cover concept and he designed the contributor bios page, but he was

usually late and didn't contribute a lot to the discussions.

Cara Wade: 9. She is a fantastic designer, and even though she was either late or didn't come to class a lot of the time, she was usually on top of the work she had to do. She also did a lot to help with compiling all the files at the end.

Katelyn Wardell: 10. She really pushed herself to come up with the best designs and she took on a lot to design the gallery section of the Outlet. She was also great at collaborating and offering ideas and ways that we could work together.

Define

Project Description

Learning Summary

DEFINE | PROJECT DESCRIPTION

Provide a project description in your own words.

We are instructed to create designs to pair with various stories and poems written by other students. These pieces will be published in BYU-Idaho's annual Outlet magazine. We will also design the cover and other content pages in this publication that support the theme of making ordinary things extraordinary.

Why is getting to know your audience (reader and the author) important and how did that help you in this process?

Without the authors perspective your illustrations might not reflect the look and feel the author was going for. Their insight helped me design images that echo certain themes and messages they wanted highlighted. Some of these stories were very personal and it helped to talk about them face to face so I could better understand where they were coming from.

Not only do you have a clearer idea on what to design, but it helps you get used to working with a client. Communication with your client or team is key to being a great designer.

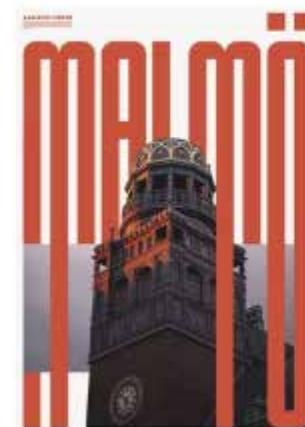
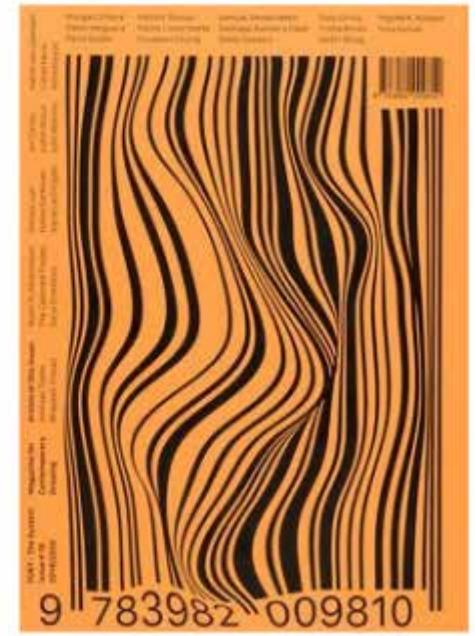
What research did you do in preparation for creating your spreads?

Getting to know the author and their take on the writings definitely helped. I would have gone in a different direction without their guidance.

Studying other editorial content and magazine opened my eyes to different layouts and possible designs. Seeing what has already been done and looking at creative ways to present information personally prepared me for this assignment. This lead to some sketches and rough ideas about what to create before mocking anything up digitally.

DEFINE | RESEARCH (VISUAL & INFORMATIONAL)

Colors- Bold



DEFINE | LEARNING SUMMARY

What did you learn from this project?

I learned a lot about myself as a designer and how to work with other people on large projects. Turns out I really like working with publications and content in that realm. You have 2 clients in a way, the author of the writing and the company/person in charge of the publication. This taught me to be creative in a different way. I had to bend on some ideas and collaborate with the author and make sure the writing remains the highlight of the page. I learned a lot about the technical side of printing and making files compatible with that process.

Why would these principles be helpful?

Down the line I plan on being involved in more editorial projects just like this, even if it is in a more corporate setting. Design isn't about looking pretty, it is about being functional and captivating. Everything I learned here can be applied in future work spaces as I keep working with other designers, clients, and creative directors.

How might you use them in your future projects?

I am still getting familiar with projects for print so everything here will help me down the line. Knowing

what settings to save and print files as will be very helpful in future projects.

What might you do differently next time?

I think I will plan ahead more. Not so much in my research but in the calendar of things. I need to set more deadlines for myself along the way in the process to keep me on track. I think I need to think more outside the box as well, once I had an idea I kind of stayed in that idea. Branching out more could save me a lot of headache.

Discover

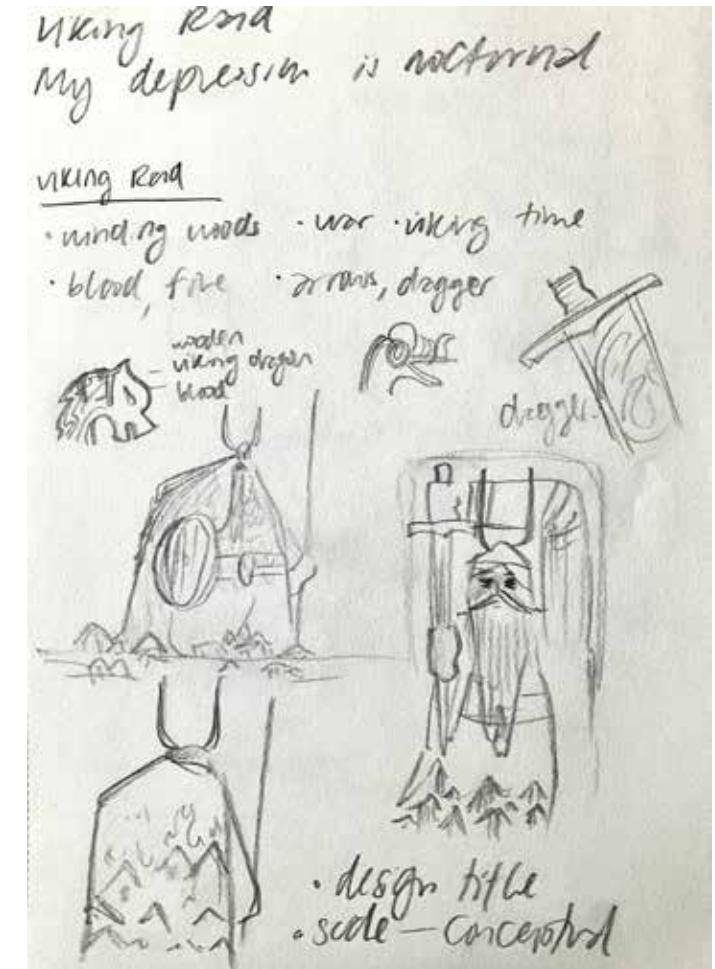
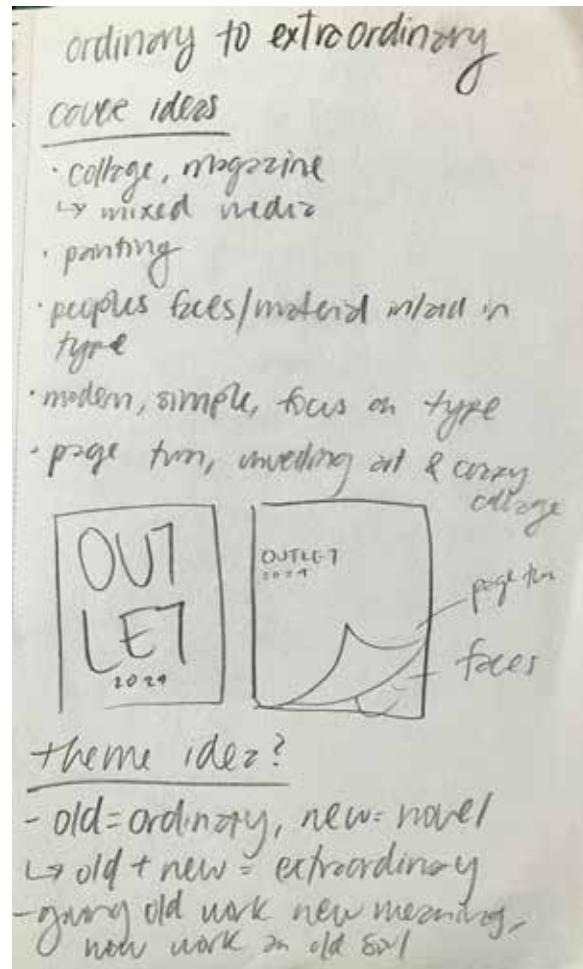
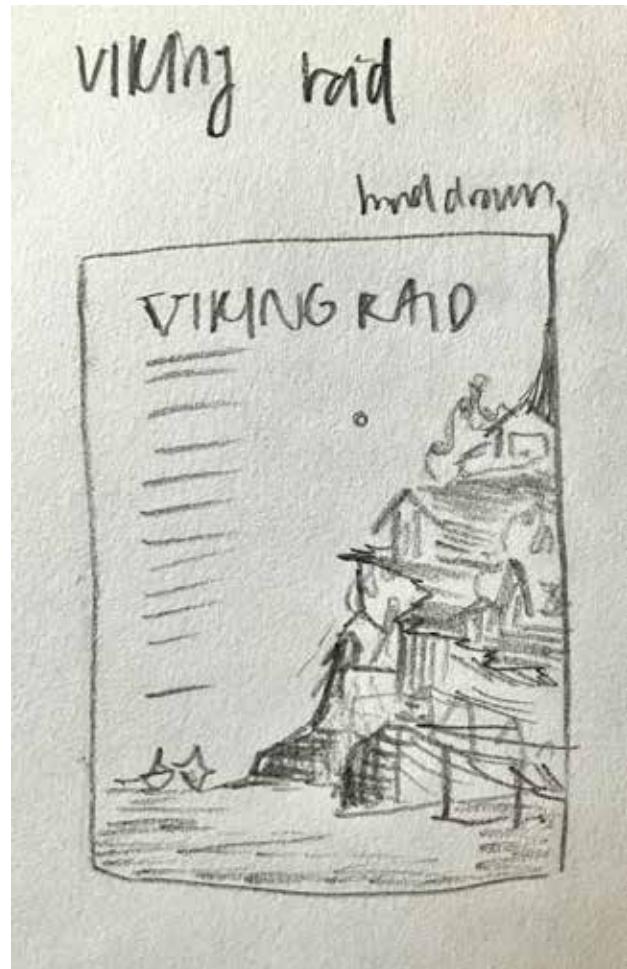
Process Sketches

Visual Experiments

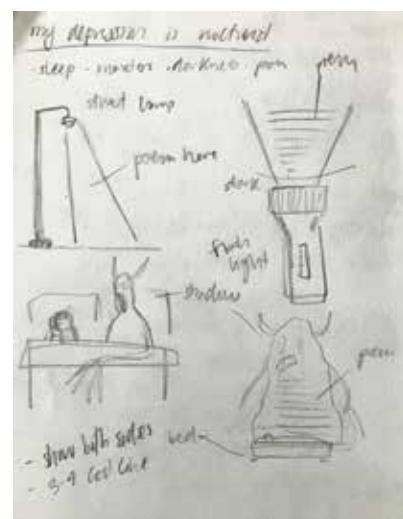
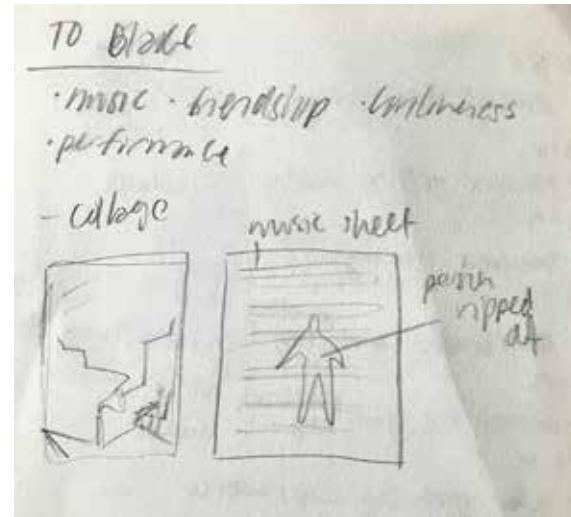
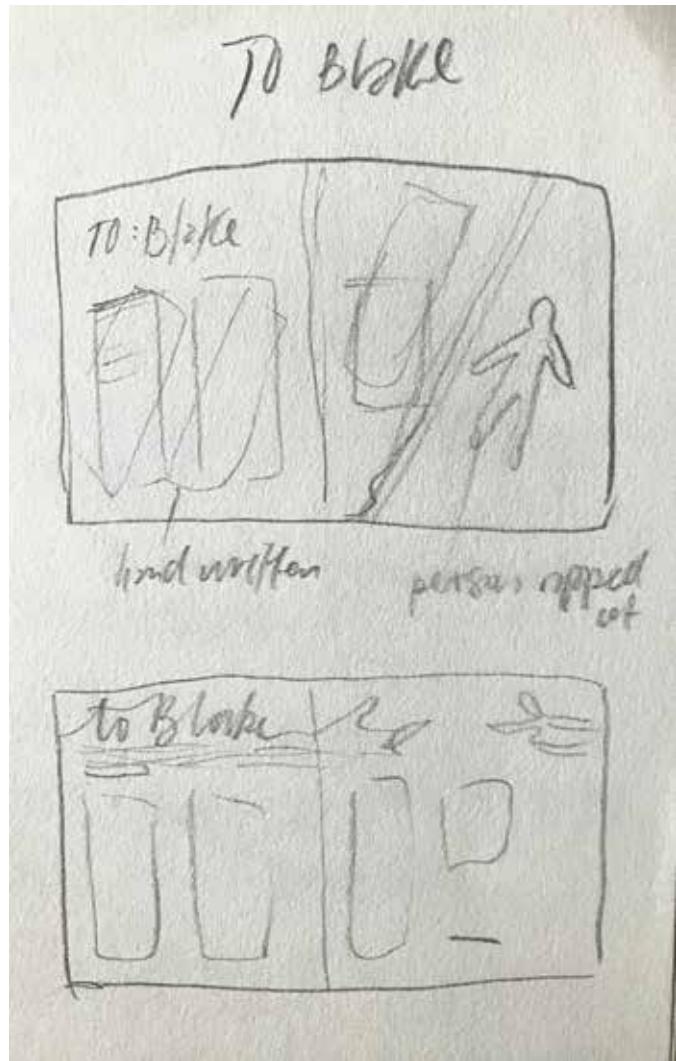
Idea Variations

Learning Summary

DISCOVER | PROCESS SKETCHES



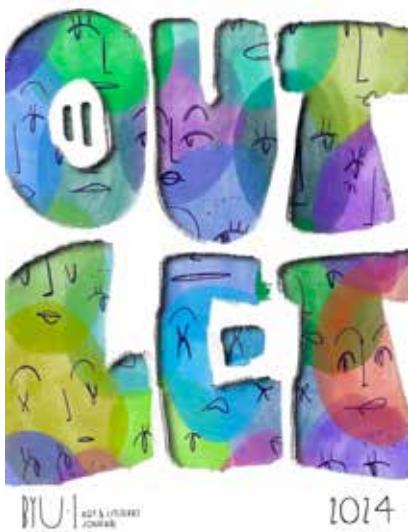
DISCOVER | PROCESS SKETCHES



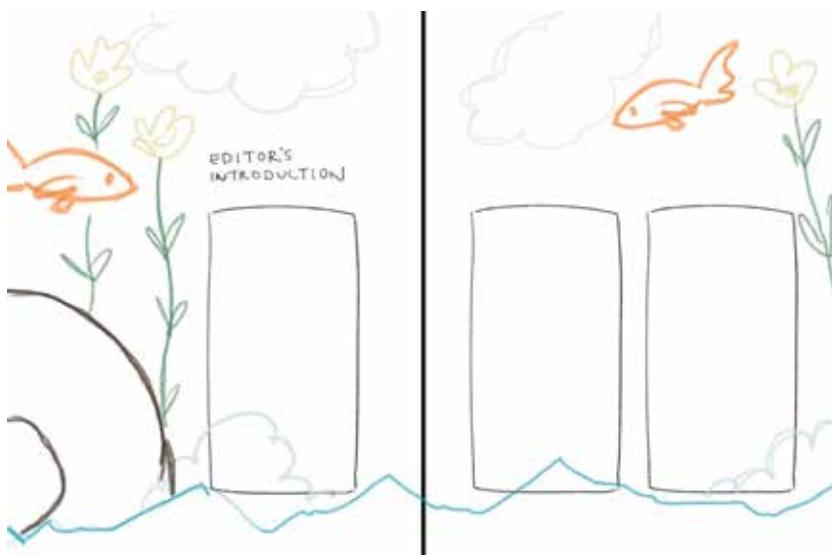
DISCOVER | VISUAL EXPERIMENTS (ROUGH PROTOTYPES & DRAFTS)



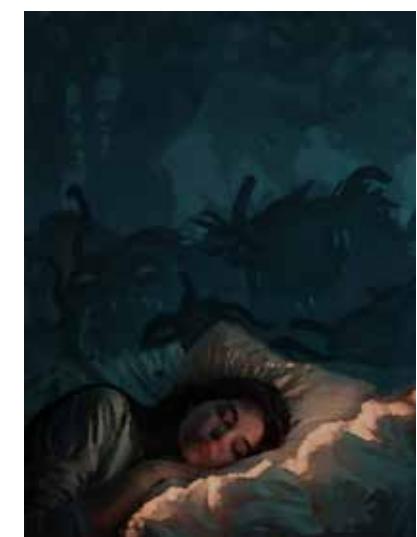
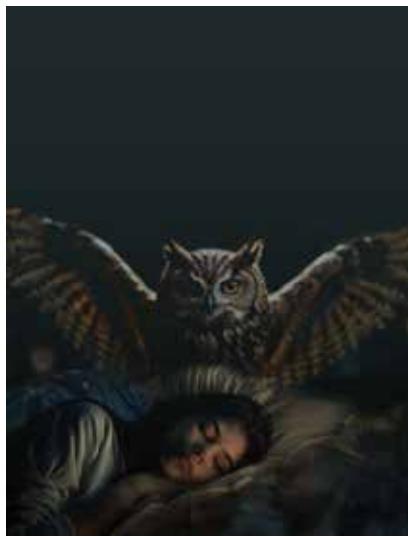
- 👑 WINNER
 - ⭐ SECOND
 - ★ HONORABLE MENTION
- ILLUSTRATION ● PHOTOGRAPHY
● GRAPHIC DESIGN ● 3D ART
● MIXED MEDIA ● MISC



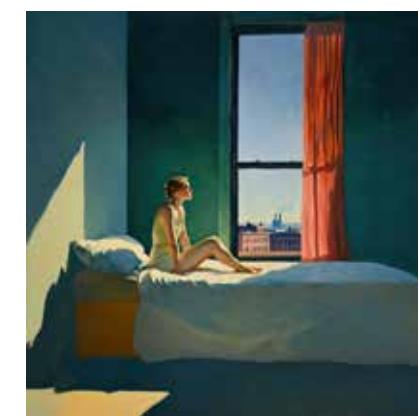
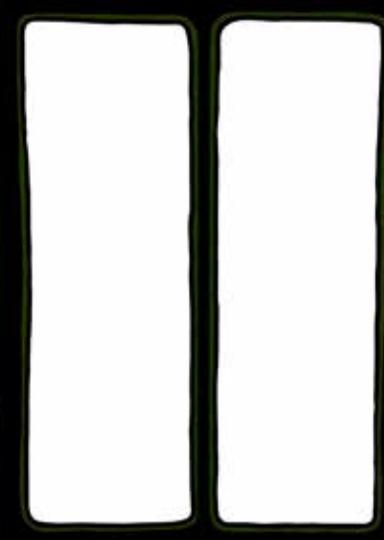
DISCOVER | VISUAL EXPERIMENTS (ROUGH PROTOTYPES & DRAFTS)



DISCOVER | VISUAL EXPERIMENTS (ROUGH PROTOTYPES & DRAFTS)



DISCOVER | VISUAL EXPERIMENTS (ROUGH PROTOTYPES & DRAFTS)



DISCOVER | VISUAL EXPERIMENTS (ROUGH PROTOTYPES & DRAFTS)



DISCOVER | LEARNING SUMMARY

What did you learn by writing, sketching and collaborating with your group?

I learned that it is ok to pull ideas from other people. Your group is meant to help you on the creative side as well as the technical side. I had a lot of software questions at times and they were very helpful. We were able to help each other once we established a theme for our group work as well.

Why would that process be helpful in the real world?

Unless we freelance or do personal work, it is very likely we will be in similar situations in the future

where you have to collaborate with other designers. Various ideas and opinions will be shared and you are allowed to voice your own opinions as well. Adapting to different situations is important in this process.

What did you learn from your idea experiments and variations?

Some of my pieces were ok from the start and needed minor adjustments but others needed a lot of work. Both are fine in this process. Sometimes I would have to scratch everything I worked on and start over. It got better and better with each revision.

What would you do differently in the future?

I would do more sketches probably. I had really limited myself with my digital pieces because I didn't do enough variations on paper. The more work I would've done at the beginning would have set me up better in the end. I had a lot more catching up to do in the refining process because I took it easy in the beginning at times. In the moment I thought I was on top of the game, but looking back I could have done more. Making sure our whole team is on the same page everyday too will help next time.

Design

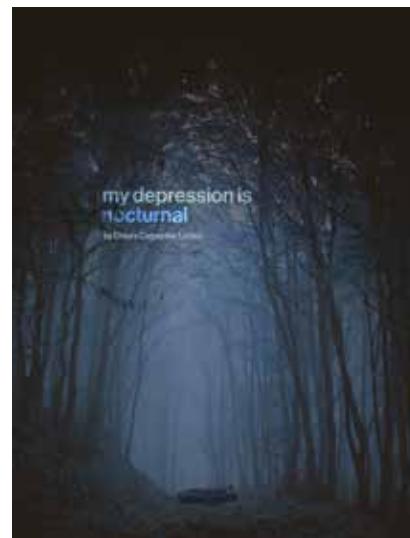
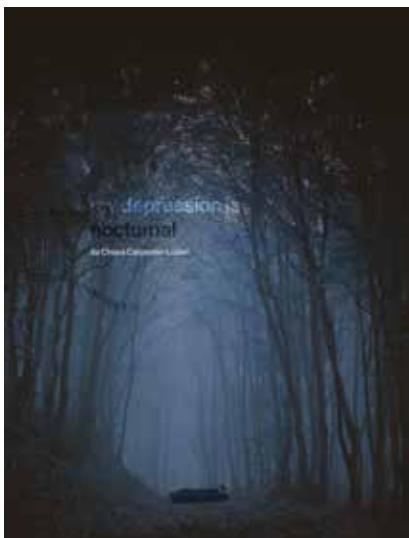
Refinements

Learning Summary

DESIGN | SIGNIFICANT VARIATIONS | (3 different images. Digital comps and significant refinements)



DESIGN | SIGNIFICANT VARIATIONS | (3 different images. Digital comps and significant refinements)



DESIGN | SIGNIFICANT VARIATIONS | (3 different images. Digital comps and significant refinements)



DESIGN | SIGNIFICANT VARIATIONS | (3 different images. Digital comps and significant refinements)



DESIGN | SIGNIFICANT VARIATIONS | (3 different images. Digital comps and significant refinements)



DESIGN | LEARNING SUMMARY

Why is creating different variations important in the design process?

We wouldn't get our best work without making edits and trying different variations. It helped to print them out as well and see how the colors converted from screen to paper. Without these adjustments our finished product would feel very unfinished. Real solid design concepts take grit. The execution might not be easy but each refinement makes it better and better. It is not just about pleasing your client but being a reliable designer as well.

What did you learn from the final designs that were selected for publication?

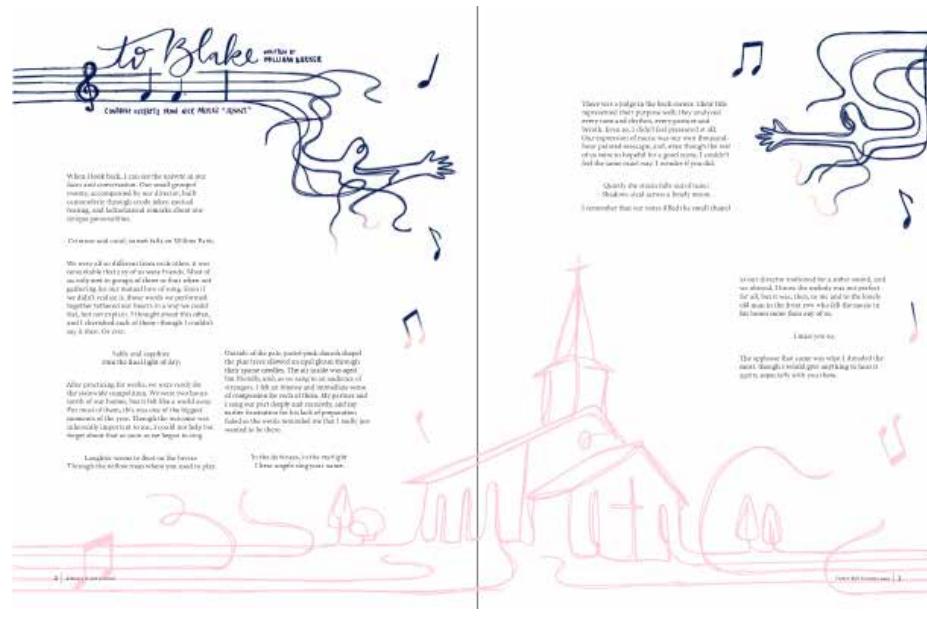
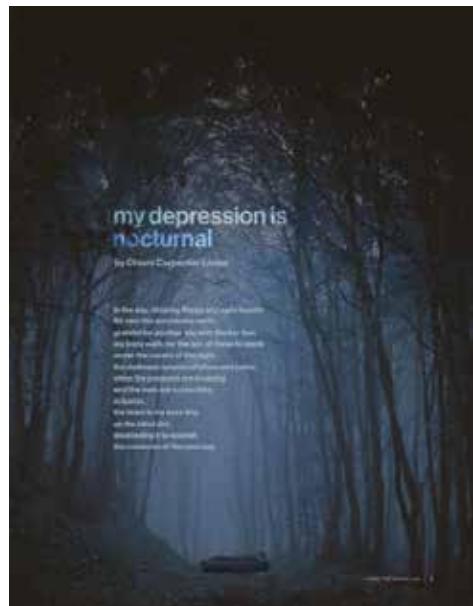
The pieces that were selected best reflected the writing and themes of the publication. They were made very intentionally and you could tell a lot of time was spent making them. Not only was the type legible but the designs complemented that text. They were functional and intriguing. But just because it made it in Outlet does not mean it is perfect. Some of them, including my own work, required some alterations. It is good to stay humble as a designer and always look for ways to improve our work.

Deliver

Final Images

Learning Summary

DELIVER | FINAL IMAGES



DELIVER | FINAL IMAGES



DELIVER | FINAL IMAGES



What did you learn about the print process and finalizing your designs?

Like I said I was only somewhat familiar with the print process before this class. I had done several print projects previous, but nothing on this scale with this much responsibility. I've worked on publications before and different ads for magazines but that was a single page or two, not the whole production. It is cool to see the whole thing come together. I learned a lot about how to

What did you learn from the selection process?

I was impressed with how it worked out because we each had a piece that made it into the publication in the group work category. It was cool to see how each person took their ideas and made them real. As a group we were able to communicate expectations for the design and see it come out as a cohesive look. Even though it may not have been how I would've executed a piece, it was still successful in the end. Different isn't bad and I was able to be happy and show support for my peers whose

hard work got published in Outlet. Especially when we had 3-4 people designing each piece of writing, it really bumped up the competition. It didn't turn into a situation of jealousy because I was happy with what others were creating as well and recognized that I fell short in other areas where they succeeded. That success deserved to be showcased.

Why are your final solutions successful?

I think they did the job. It was a success in a way that some of them did not get selected because they were not fit to be the final solution. I am proud of most of my work but understand that I have a ways to go in my design career as well. I think I did my best at executing certain themes and messages I wanted to stand out within my work. It's not everybody's cup of tea and that's okay.

Project Ponder

Solution Effectiveness

Group Member Contribution Scores

DELIVER | SOLUTIONS

How effective were your final designs and why? (Describe through the language of the principles of design, typography, and concept)

Design wise I think my styles/concepts of work were effective. For example, I did a comic book layout for "The Femur Bone Thief". I chose that because the story had a lot of animated descriptions and a storytelling arc. "Life is Good in Singapore" was designed with a retro digital vibe because of the items and themes the author wrote about.

Typography wise, I think I got the hang of it. I was able to use grids and margins to align my work. I had to be aware of the gutter, the folio, and how close things got to the edge of the page. I made sure my designs were padded with enough space to not feel squished or crowded. Each design had a color theme to reflect different moods from the writing.

What did you learn from this project as a whole?

I learned about my design preferences. I typically draw to illustration as my main way of designing. Procreate was very helpful in this aspect. I tried to branch out with my technique and use Photoshop with some of my designs which I found to be successful as well. I learned more hacks and shortcuts on the adobe software from my team. I had a lot of takeaways about the print process and how to prepare files for final prints.

How will you apply this to a future career?

In a practical way, I can use these projects in my portfolio to land an internship or future job. Being able to explain my creative process and what solutions I came up with are critical to your personal presentation.

PROJECT PONDER | GROUP MEMBER CONTRIBUTION SCORE (1-10, 1 IS LOW, 10 IS HIGHEST)

I am giving each person a 10 and I have my own reasons for doing so, this is not a cop out. I believe they deserve the score I am giving them but I also respect differing opinions.

Kayley Green: Kayley was really helpful especially in the preparations stages of the project. She gathered inspiration and set up a “mood board” we could all participate in. She was able to take our group theme and translate it over to her own designs. She had never ending ideas for design problems we came across.

Maddy Hutchins: I helped my team in all areas when I didn't have a specific role to start with. From gallery prep to collaborating in group work I tried to be helpful when necessary. I was able to take critique on both personal and group work. When the team was down I tried to spark conversation and keep the energy up.

Abraham Jiminez: For someone who is not a graphic

design major, I was impressed with how much Abraham pushed himself. Although not all his work was published, he made many revisions to each piece. He was able to take direction well and fulfilled his duty when assigned a certain task. Easy to work with.

Cara Wade: Cara was a great designer to work with, she had a lot of unique designs that were well executed to bring to the table. Her ideas pushed the group and it guided us to our final outcomes. She always had something to show and went above and beyond to make the final print happen.

Katelyn Wardell: I am really proud of Katelyn and all the work she put into making the gallery spreads. There was a lot of work outside of designing the pages that needed to be done and she completed that as well as her own personal work. You can tell she cares deeply about feedback and producing the best results.

Define

Project Description

Learning Summary

DEFINE | PROJECT DESCRIPTION

Provide a project description in your own words.

The Outlet is a work journal made by BYU-Idaho students where they showcase their design skills by interpreting stories, essays, and poems into graphic designs.

The essays, stories, and poems are written by BYU-I students in the Creative Writing 400 level English classes.

Why is getting to know your audience (reader and the author) important and how did that help you in this process?

What research did you do in preparation for creating your spreads?

For one of my pieces, the Author explained what they “envisioned” regarding their piece. The piece itself was confusing, so reading what they meant in their own words helped a ton.

Apart from reading what the Author meant, researching for what they envisioned took a while. Before, I tried incorporating a lady bug, which is the main character in the story, but later as a class, we decided not to do this and focus on the deeper meaning, not the literal words.

DEFINE | RESEARCH (VISUAL & INFORMATIONAL)



[https://shared-assets.adobe.com/
link/91eba70e-500c-4977-6230-5fefdc0b674f](https://shared-assets.adobe.com/link/91eba70e-500c-4977-6230-5fefdc0b674f)



DEFINE | LEARNING SUMMARY

What did you learn from this project?

This project taught me how fast paced the graphic design industry can be. It taught me that there is more than one way to solve a problem, and that not everything should be done in one software app. Depending on the task, you should alternate software. It also taught me to ask for help, feedback and improve designs based on that feedback.

Why would these principles be helpful?

In the real world, there will be shorter deadlines and higher expectations. I think having learned this in a safe environment with “less” consequences is more beneficial than losing my job as a consequence in the real world.

How might you use them in your future projects?

Understanding how it's ok to ask for help, and to take feedback with a mind to learn and not being prideful of your own work even if it took forever to make it.

What might you do differently next time?

Next time, I think I should realistically identify my ability to design vs draw. My sketches made sense in my head and in paper, but when it came to designing, I couldn't make the layout, or vision be what I wanted. Next time I'll try to draw everything and envision it, instead of envisioning it after if that makes sense.

Discover

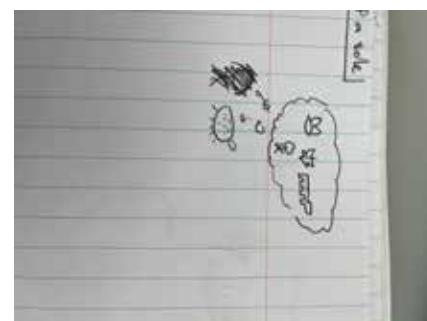
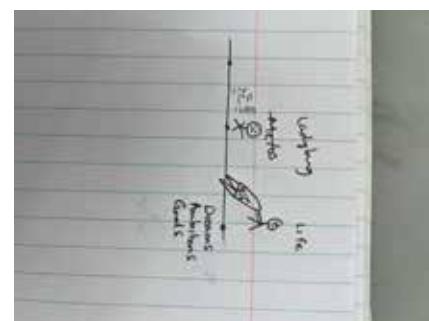
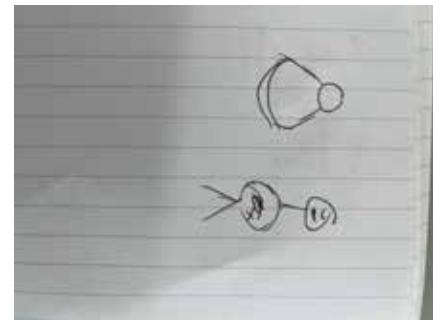
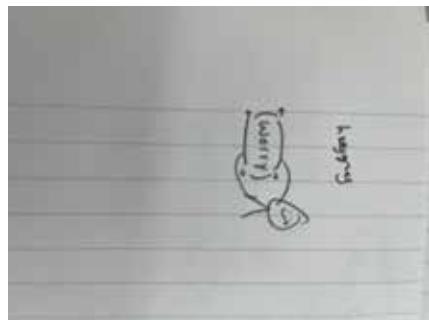
Process Sketches

Visual Experiments

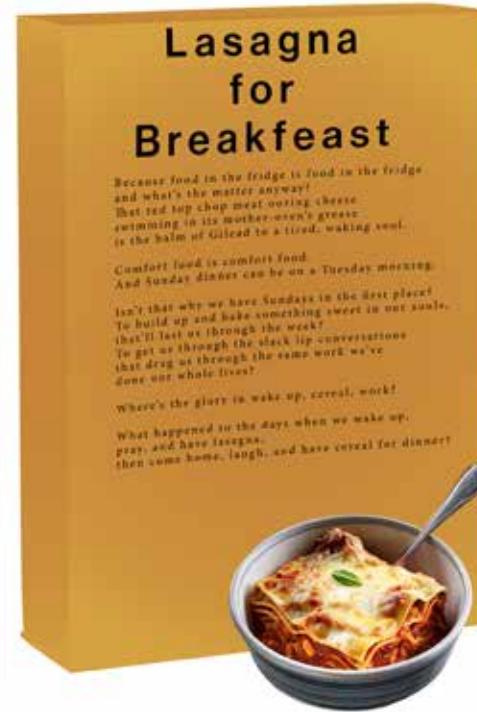
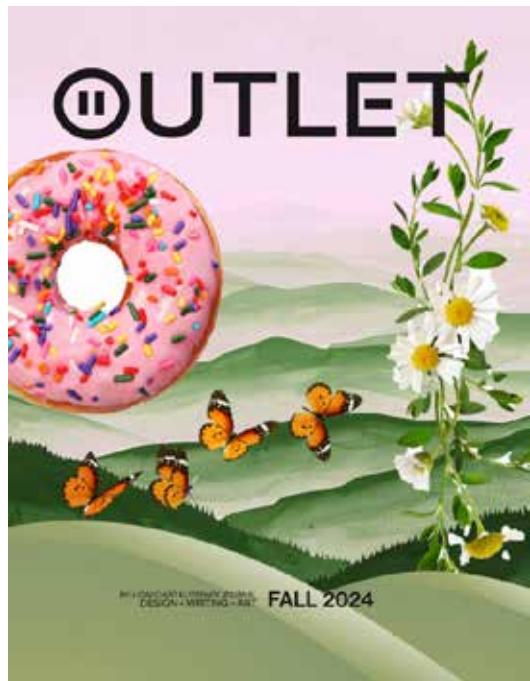
Idea Variations

Learning Summary

DISCOVER | PROCESS SKETCHES



DISCOVER | IDEA VARIATIONS



DISCOVER | LEARNING SUMMARY

What did you learn by writing, sketching and collaborating with your group?

We can learn off of each other. My group would often ask each other what their sketches looked like, the ideas they could do with them, and if the concepts they make are good. We would give each other constructive feedback that helped us all grow and improve our ideas.

Why would that process be helpful in the real world?

Being able to ask for help is crucial. Especially in the beginning, we will probably have to ask lots of questions in our first job or internship.

What did you learn from your idea experiments and variations?

Some of my idea experiments and variations came out well, while others were not so good. If I'm being honest, I think most of them were flops. This doesn't make me feel like I shouldn't use my ideas, but it helped me understand to make ideas that I know I can make and will work, instead of just something I think is cool.

What would you do differently in the future?

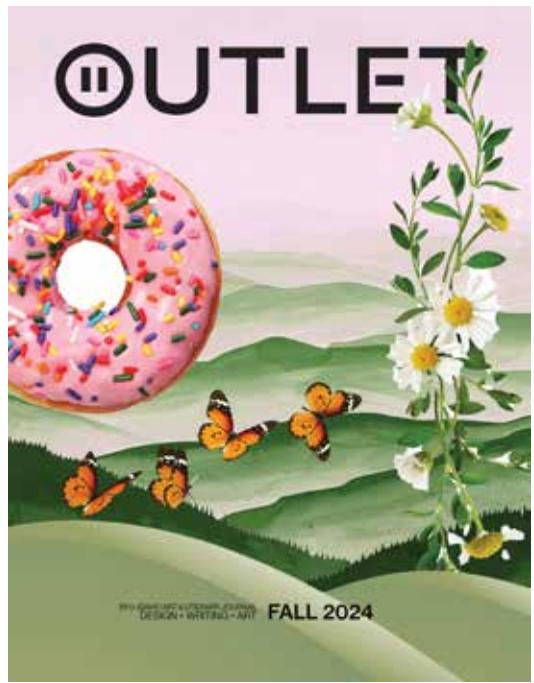
In the future, I want to work on the planning in a more realistic way. The planning I did it what I think to be my biggest regret. I think I should've taken more time to do it, and not just make one idea I like, but also other ideas that I don't like. I think being able to weight my options would benefit me in the future.

Design

Refinements

Learning Summary

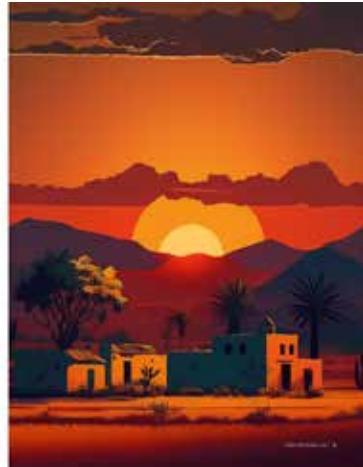
DESIGN | SIGNIFICANT VARIATIONS | (3 different images. Digital comps and significant refinements)



DESIGN | SIGNIFICANT VARIATIONS | (3 different images. Digital comps and significant refinements)

Always Say Goodbye

In the early 1990s, I worked at a small magazine in New Mexico. One of our regular contributors was a man named Jim. Jim was a retired teacher who had moved to New Mexico from the Midwest. He was a kind man with a gentle smile and a warm personality. He wrote about his experiences living in New Mexico and the people he met there. He also wrote about his travels around the country and the world. Jim's writing was always full of life and color, and he had a way of making even the most mundane topics sound interesting and engaging. He was a true Renaissance man, and his writing reflected that. Jim's writing was always full of life and color, and he had a way of making even the most mundane topics sound interesting and engaging. He was a true Renaissance man, and his writing reflected that.



THE WEIGHT OF A SOLE

So, we're talking about the weight of a sole. Now, I'm not talking about the weight of a sole in terms of its physical weight, but rather the weight of a sole in terms of its emotional weight. You know, like the weight of a sole in terms of how it makes you feel. The weight of a sole can be a heavy weight, but it can also be a light weight. It depends on how you look at it. The weight of a sole can be a heavy weight, but it can also be a light weight. It depends on how you look at it.



Bearing Worry

The first time I ever saw a butterfly, I was about five years old. I was playing in my backyard, and I heard a rustling sound coming from the bushes. I looked up and saw a small, delicate creature with wings that were a mix of orange and black. I was fascinated by it, and I wanted to catch it. But I was afraid that if I did, it would fly away. So I just watched it from a distance, trying to figure out how to get it without scaring it away.



DESIGN | LEARNING SUMMARY

What did you learn creating different variations and refining them?

While creating different variations, I learned that there can be lots of things improved with my designs. The thing that I was given feedback the most by was the typography. The drop cap, ending period symbol and the title. I learned that you can use the title to fit the theme to the design, and that a drop cap is a great indicator to let the reader know that “this is where I’ll start reading.” I also learned that I need to have a square period to let the reader know when it finished. One thing I need to do as well is add quotation marks to the pull quotes.

What did you learn from the final designs that were selected for publication?

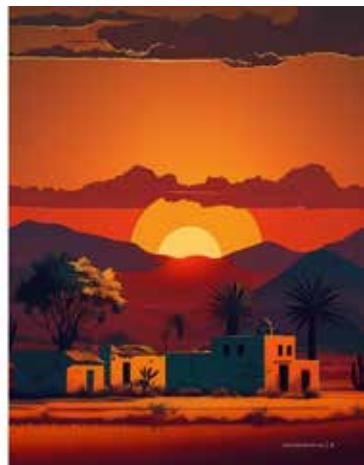
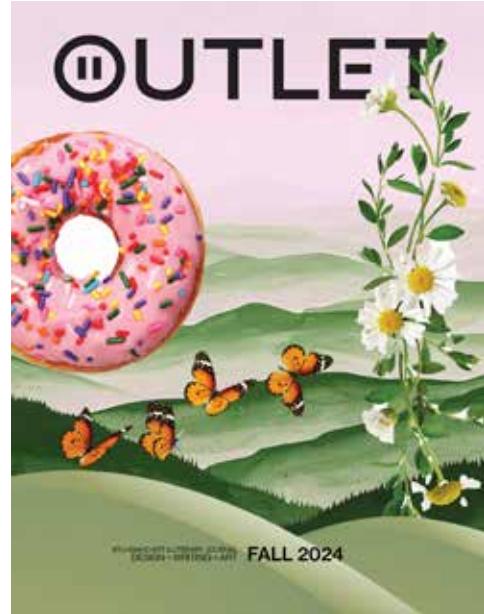
The final designs selected were special in all aspects. It wasn’t just the designs, but the layout and typography were added to this. The titles incorporated well with the design, and the design was led by the theme and the article itself.

Deliver

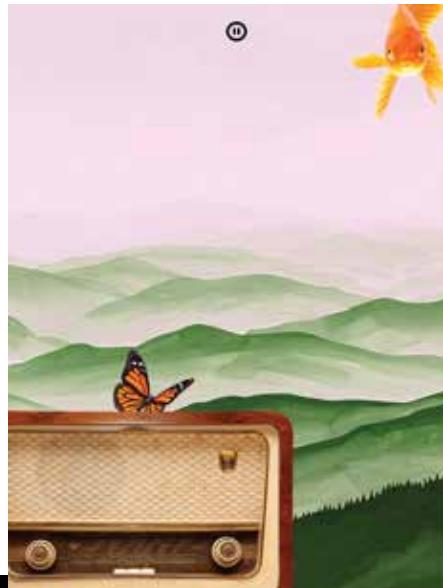
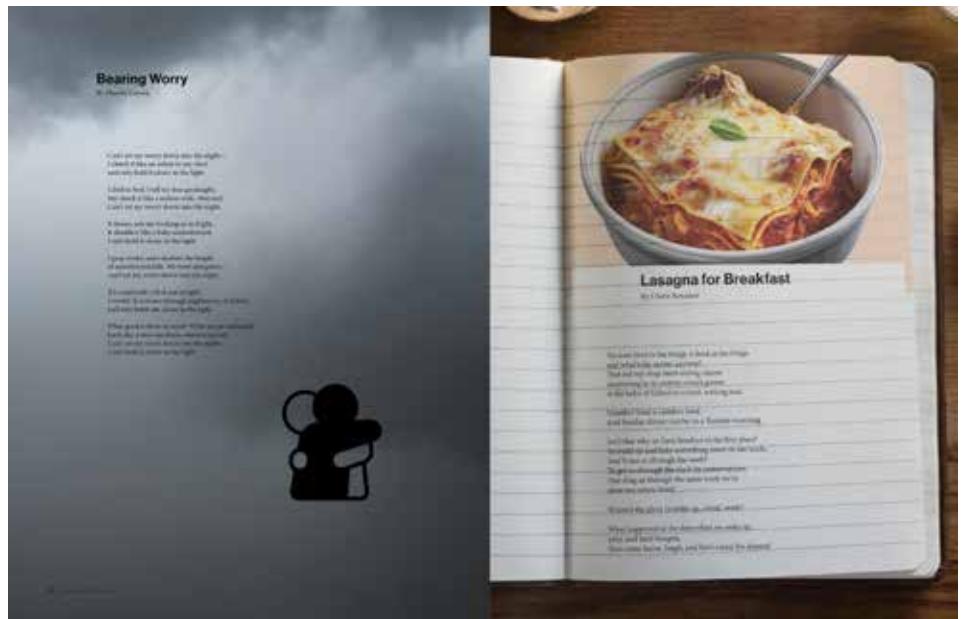
Final Images

Learning Summary

DELIVER | FINAL IMAGES



DELIVER | FINAL IMAGES



GROUP 1 | ABRAHAM JIMENEZ ROMO

DELIVER | LEARNING SUMMARY

What did you learn by finalizing your designs?

Even though I thought I was finished and everything looked good, I was wrong. It's one of those things that I didn't know what was wrong until someone else saw it and criticized it. It's pretty nice to know to be honest because if nobody told me I wouldn't have the chance to fix them and make them look good.

What did you learn from the selection process?

During the selection process, I saw the designs that were the "cleanest" and most creative get picked. In my eyes most of them looked great, but the ones chosen in the end were the ones that incorporated good designs, typography and styles. The flow between pages was also smooth in the chosen designs.

Why are your final solutions successful?

My final solutions are successful because the titles, quotes, and period things were added. Some designs were also modified and refined. This makes them a success because it contains the basic elements of graphic design.

Project Ponder

Solution Effectiveness

Group Member Contribution Scores

DELIVER | SOLUTIONS

How effective were your final designs and why? (describe through the language of the principles of design, typography, and concept)

I think they were effective at illustrating the idea of what the story would be about. For example, in one where the story takes place in Mexico and Rexburg, I decided to show an illustration of Mexico so the reader gets a feel for the story. In another, I used fire and water to show how there is chaos and how it has a polar opposite which is calamity.

What did you learn from this project as a whole?

I would say I learned how to mix and match both the illustration or “theme” with the title. That is something I lacked in all my titles, but I learned after the outlet was over that I could’ve improved on that.

How will you apply this to a future career?

I hope to have an increased attention to detail. I missed out on a lot of things, like consistency with types, colors, and layouts. I hope that this error helps me with overcoming and improving in a future project.

PROJECT PONDER | GROUP MEMBER CONTRIBUTION SCORE (1-10, 1 IS LOW, 10 IS HIGHEST)

Kayley Green: 10. Gave good, constructive feedback.

Helped out with ideas, suggestions, improvements.

Helped clarify everything pretty good too.

Maddy Hutchins: 10. Super helpful. Had excellent designs. Helped a ton with the outlet covers, and inside pages. Very optimistic. Gave great feedback.

Abraham Jimenez Romo: 7. Compared to everyone else, I don't think I excelled with my designs. I did contribute to the cover page, but did not make a spine. I also made the contributors bio, but my title had all caps instead of normal cased things everyone else had.

Cara Wade: 10. Contributed a lot with work outside of class. Helped merge files. Made awesome cover variants. Very proactive and helpful.

Katelyn Wardell: 10. Literal wizard at shortcuts in the adobe products. Gave her best in designs and group work. We all learned a lot about how to do very specific things in adobe. Inspired us with her cool designs.

Define

Project Description

Learning Summary

DEFINE | PROJECT DESCRIPTION

Provide a project description in your own words.

The outlet publication is a literary and art publication. Create beautiful yet effective designs to communicate the ideas and stories told by each of the stories or poems chosen for the publication.

Why is getting to know your audience (reader and the author) important and how did that help you in this process?

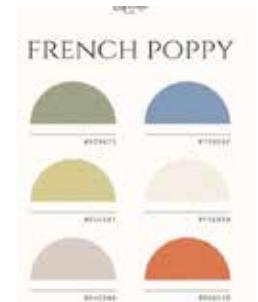
Knowing the audience of any design is important. It's essential that you know who will be digesting your designs so that you know how you can tailor the communication to that specific audience.

What research did you do in preparation for creating your spreads?

To create spreads that effectively communicated the intended message of each writing piece, I reached out to the authors to get an understanding of their writing. I also did visual research but finding various works

and inspirations that I felt communicated what I was hoping to say through my work. By finding works that already effectively did what I was hoping to do in my work, I was able to find what would work and what wouldn't.

DEFINE | RESEARCH (VISUAL & INFORMATIONAL)



DEFINE | LEARNING SUMMARY

What did you learn from this project?

I learned how to work on a creative team and how to develop new ideas.

Why would these principles be helpful?

Working on team is a really important skill especially in a design team. This experience helped me to better understand expectations in this kind of design process.

How might you use them in your future projects?

Learning how to develop new ideas was a big take away. In the future I hope to utilize this skill.

What might you do differently next time?

Next time I would do more in the brainstorming stage. By having more ideas initially, I think it would help me to better narrow down good ideas.

Discover

Process Sketches

Visual Experiments

Idea Variations

Learning Summary

DISCOVER | VISUAL EXPERIMENTS (ROUGH PROTOTYPES & DRAFTS)



my depression is nocturnal

by Chiara Carpenter Loden

in the day, chirping things and agile beasts
flit over the welcoming earth,
grateful for another day with Master Sun,
my body waits for the last of these to smirk
under the covers of the night.
the darkness ignores all pleas and pains,
when the possums are moaning
and the owls are screeching
in horror,
the tears in my eyes drip
on the blind dirt,
moistening it to nourish
the creatures of the next day.

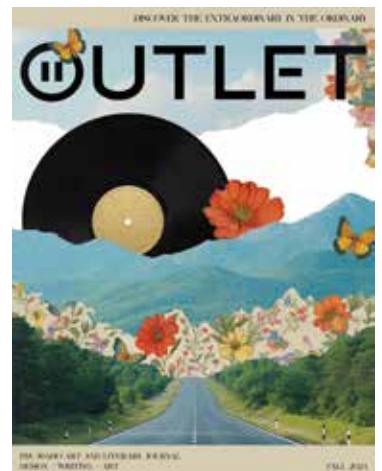
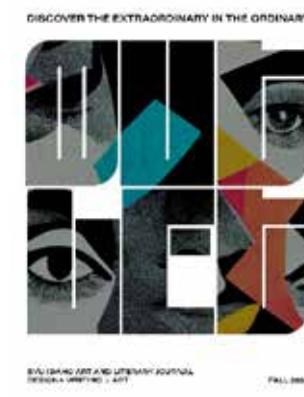


DISCOVER | IDEA VARIATIONS



my depression is nocturnal
by Chiara Carpenter Loden

In the dark, I'm always there.
I'm over the voluminous earth,
I'm over the vastness of the ocean.
My body waits for the last of these to seep
Under the corners of the night.
The darkness is a quiet, a peace and pain
When the promises are mounting
and the acts are something
In silence.
The tears in my eyes drip
And the heart is aching
Mounting it to search
the corners of the next day.



DISCOVER | LEARNING SUMMARY

What did you learn by writing, sketching and collaborating with your group?

Through group sketching and brainstorming, I learned that as a team we can share ideas and this usually results in better outcomes.

Why would that process be helpful in the real world?

Knowing that you can find inspiration from your peers could be helpful to building well rounded ideas.

What did you learn from your idea experiments and variations?

I learned from experimenting that

it's best to try the thing even if you aren't sure if it will be successful. Just getting ideas out and trying new things will help to inspire more and potentially better ideas.

What would you do differently in the future?

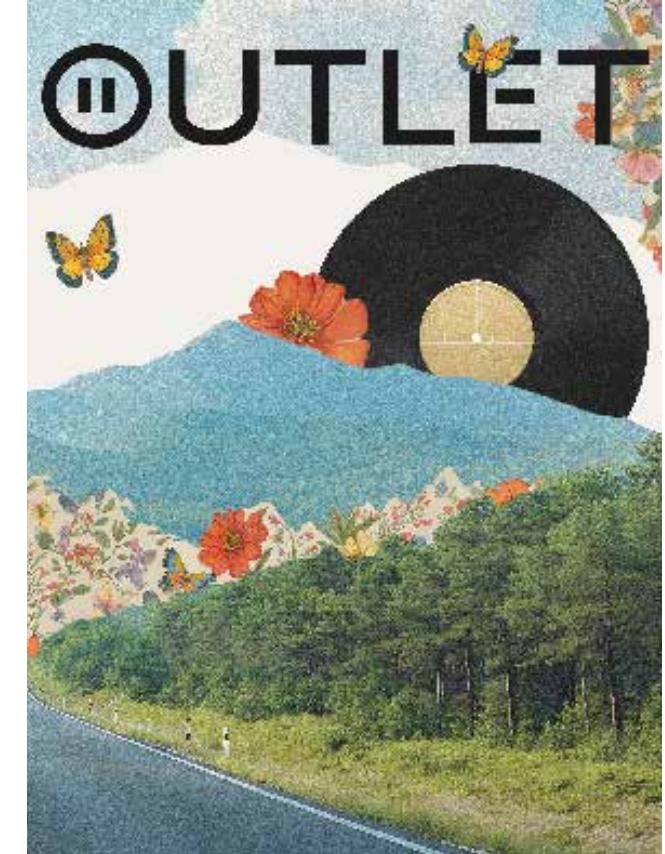
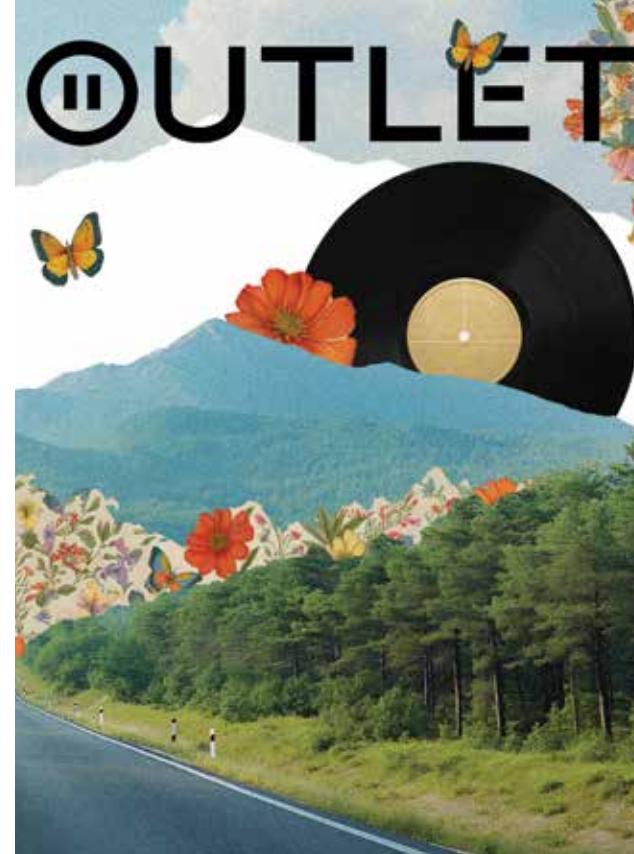
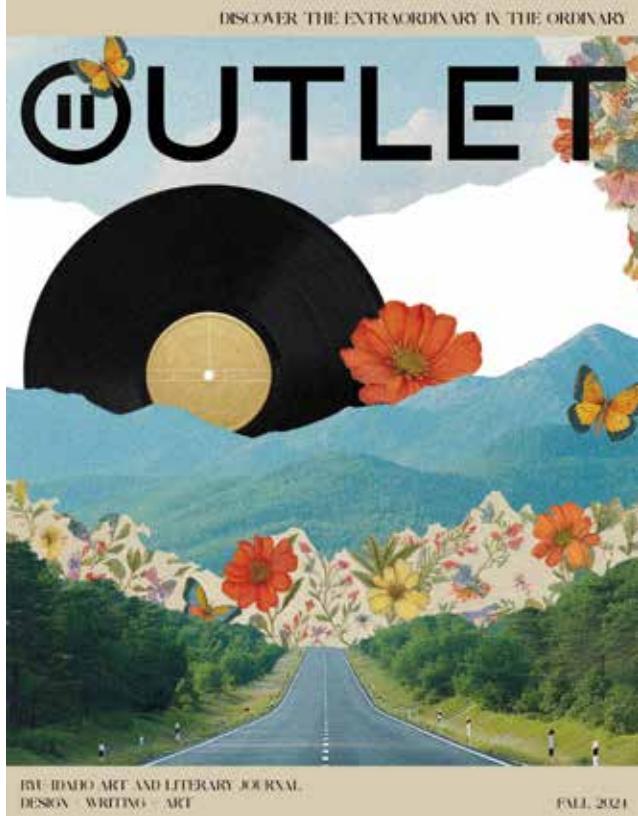
In the future, I would try to initially focus on what my design strengths are. I tried things that were really new to me and that hindered my progress. By starting where my strengths are and experimenting from there, I think I would have had more success.

Design

Refinements

Learning Summary

DESIGN | SIGNIFICANT VARIATIONS | (3 different images. Digital comps and significant refinements)



DESIGN | LEARNING SUMMARY

What did you learn creating different variations and refining them?

When it came to fleshing out different variations, It became clear that certain ideas were more successful and communicated better. I recognized this because of the contrast to other variations.

What did you learn from the final designs that were selected for publication?

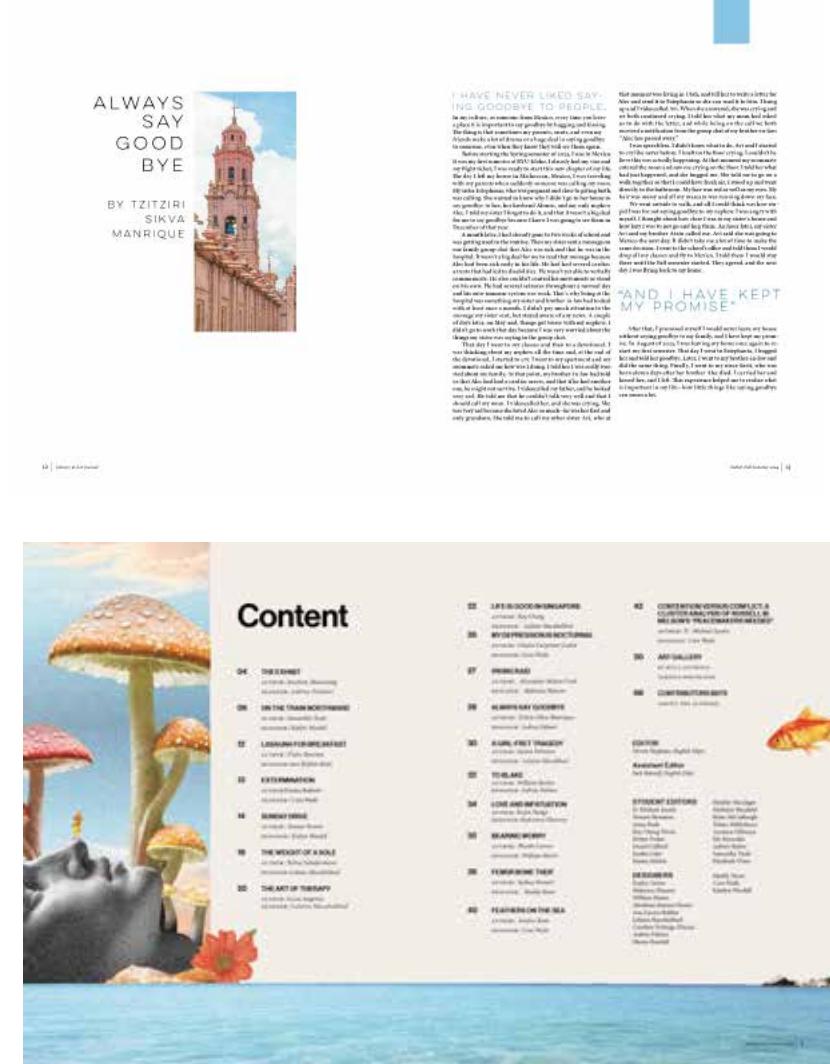
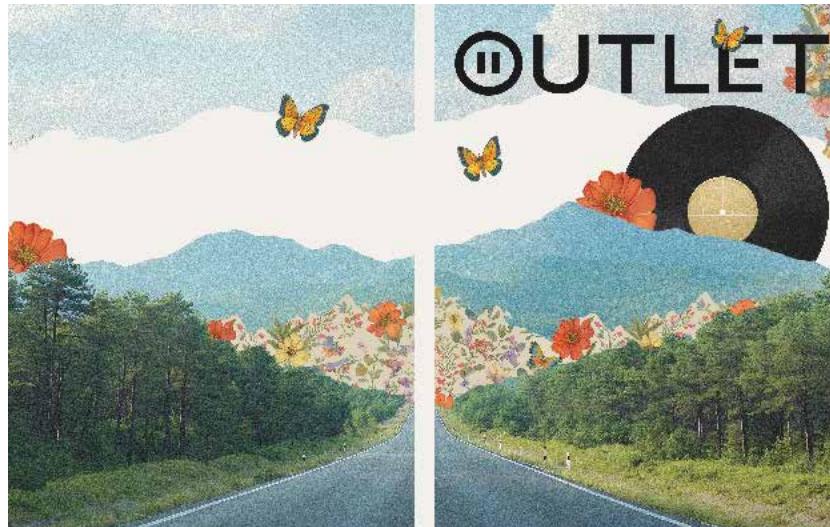
Sometimes less is more. Many of the chosen designs were simple and clean yet had strong communication.

Deliver

Final Images

Learning Summary

DELIVER | FINAL IMAGES



DELIVER | LEARNING SUMMARY

What did you learn by finalizing your designs?

Feedback is key to finalizing any design. Its hard sometimes to see where progress can be made but with the help of an outside perspective that can be made into a much easier process.

What did you learn from the selection process?

In the selection process, I learned that it's okay to admit your design may not be the best. There were a few designs that I felt were better than my own. It was important to me to not pick my own for my gain but to pick the best design for the success of the team.

Why are your final solutions successful?

I think clear communication and simplicity are two things that played into the success of my designs.

Project Ponder

Solution Effectiveness

Group Member Contribution Scores

DELIVER | SOLUTIONS

How effective were your final designs and why? (describe through the language of the principles of design, typography, and concept)

I contributed effectiveness of my designs through clear communication between visuals and the typography. Contrast, alignment, and color all played a part in the success of my final designs..

What did you learn from this project as a whole?

As a whole, this project taught me how to work on a design team. I learned how to work with others to give and accept critique.

How will you apply this to a future career?

I foresee the application of this project and in my future career. I gained skills in team collaboration, as well as how to manage time in the design process. This project and the skills I learned will be indelible.

PROJECT PONDER | GROUP MEMBER CONTRIBUTION SCORE (1-10, 1 IS LOW, 10 IS HIGHEST)

Rate each student with a score and a brief explanation of what they did on the project to deserve the score they received from you. Include your name on the list and give yourself a score and description of what you did and why you deserve that score.

Kayley Green: 9, Kayley was very helpful to the team by doing research for what our design theme would be. She was willing to support ideas and bring new ones to the table

Maddy Hutchins: 9, Maddy is a talented designer, her skills help to elevate the team to push and improve our own designs. She was always willing to help the team. (And she brought us doughnuts)

Abraham Jimenez: 8, Abraham was a great team member. He was good at keeping morale up and was

very kind to all group members. However, he was not quick to take initiative.

Cara Wade: 8, I took on a leadership role to help the team. I made a video for the team to explain expectations and requirements. Unfortunately, despite my team participation online I was absent many times which could have effected my team members.

Katelyn Wardell: 10, Katelyn was quick to offer suggestions for team improvement and was always offering to help. She also took on a major design role--the gallery.

Define

Project Description

Learning Summary

DEFINE | PROJECT DESCRIPTION

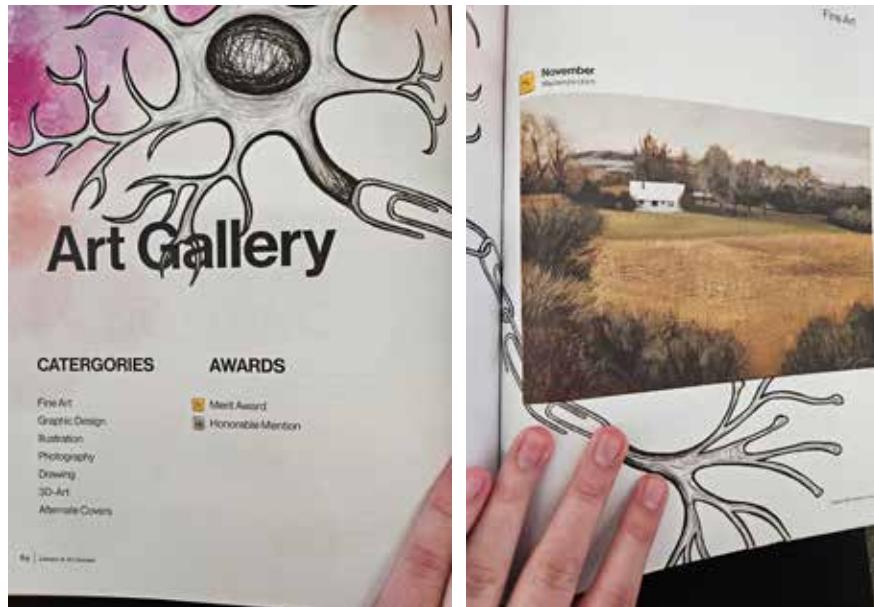
Provide a project description in your own words.

Collaborate in a group to create the Outlet Publication for Fall 2024. As individuals you will create designs for 3 creative stories and 2 poems that will be featured in the Outlet 2024 Fall Publication. Your group will oversee the creation of the gallery, that collects work from students at BYU-Idaho, and the creation of a theme, including a cover, back page, pages like the content, author bios, etc. You will curate and judge the student's work to determine a winner of each category. For the individual pages you will vote on which spreads best match the literature, layout the publication, and finalize the publication.

DEFINE | OUTLET/BOOKLET DESIGN EXAMPLES



DEFINE | OUTLET/BOOKLET DESIGN EXAMPLES



GROUP 1 | KATELYN WARDELL

DEFINE | LEARNING SUMMARY

What have you learned from your design examples?

The success of many of these examples comes from a strong hierarchy. The hierarchy helps to make the design interesting and provides differences in scale. There are often well thought out color palettes that help contribute to the overall theme, as well as provide a way to create emphasis in many places. Many of layouts involve ways to break up the text, whether that is with paragraph headings, or pull quotes. Adding simple things here and there is much more effective than trying to put all the same elements on every page. Most, if not all pages are separated into columns or smaller sized paragraphs to allow for an easier reading experience.

know I probably won't get something that is as recognizable as Star Wars, but the example is a good one and I'll keep it in mind.

What have you learned about publications?

People don't want to spend a lot of time searching for what they need to look at. This is why, a good design is simple, effective, and creates a good visual path for everyone to know where to start and where to end. It also bears mentioning that the story designs need to be engaging and draw people in so they are excited to read about the stories. When I was looking through one of the publications, I noticed a Star Wars illustration and it hooked me immediately. I didn't care what the story was about because Star Wars drew me in. I want to be able to do that with my designs. I

Discover

Process Sketches

Visual Experiments

Idea Variations

Learning Summary

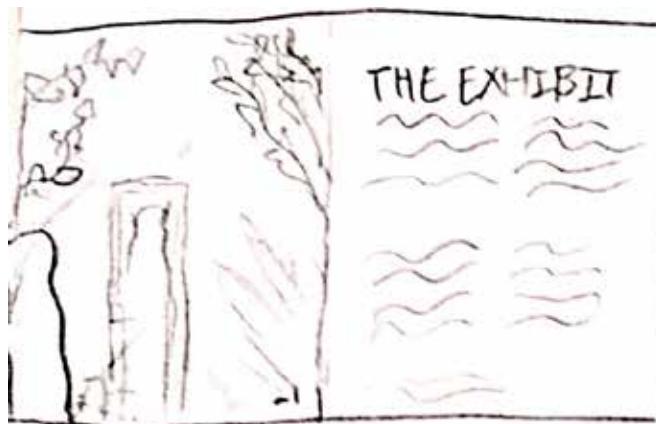
DEFINE | VISUAL ASSETS THE EXHIBIT



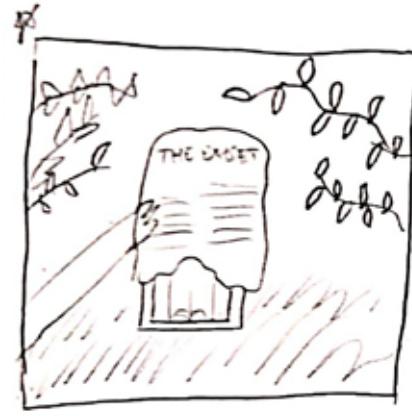
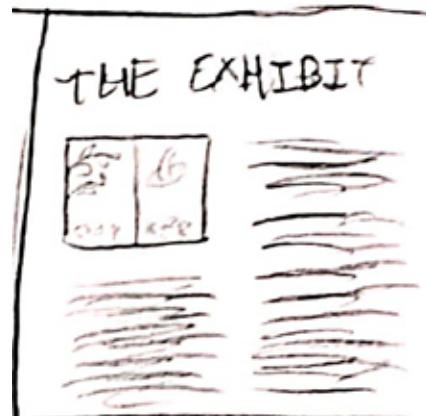
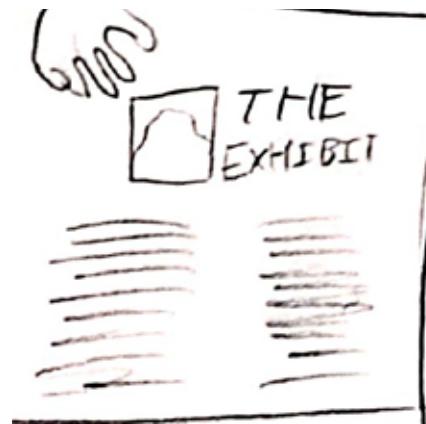
DISCOVER | WRITTEN BRAINSTORM THE EXHIBIT

- Probably a one page design
- cloth over mirror?
- Text on cloth

DISCOVER | THE EXHIBIT SKETCHES



• blurry reflection



DEFINE | VISUAL ASSETS FEATHERS ON THE SEA



DISCOVER | WRITTEN BRAINSTORM FEATHERS ON THE SEA

- Light a feather on fire
- Feather peeling off a surface.
- Risk everything for a dream
- Was it a ~~tragedy~~
- falling
- free, mourn his father
- some dreams are worth burning for
- Add emotion
- Involve title
- Use watercolor for water
- Make it more complex.
- Feathers not on sea

- play with lowering sea level
- add more feathers above
- Play with increasing text size.
- Maybe feathers sinking
- Add more feathers in general.
- Ask author!
- They liked the feathers without wings

DISCOVER | FEATHERS ON THE SEA SKETCHES



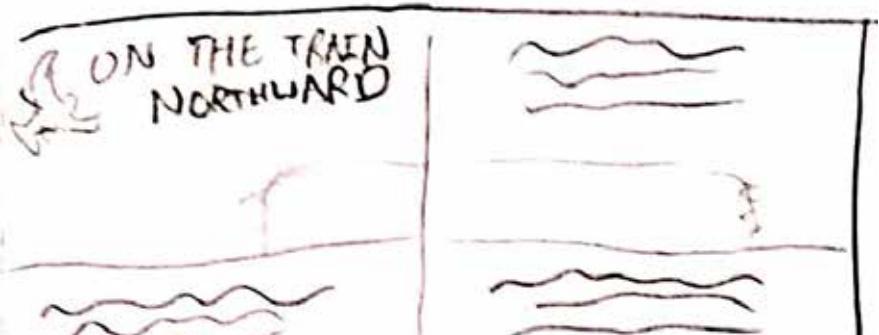
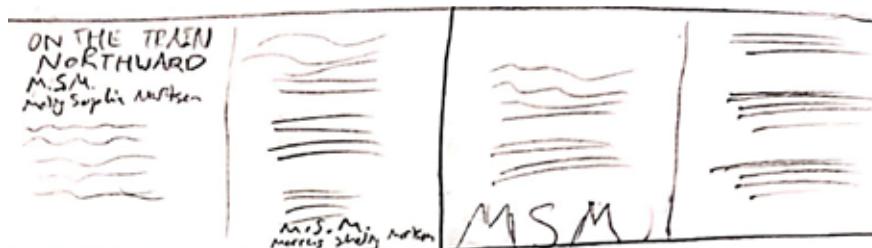
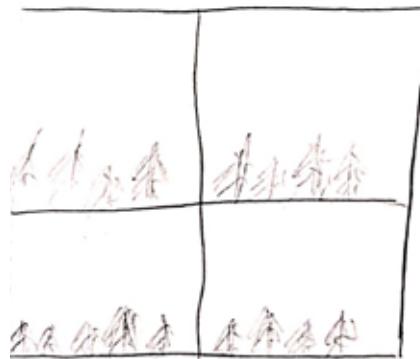
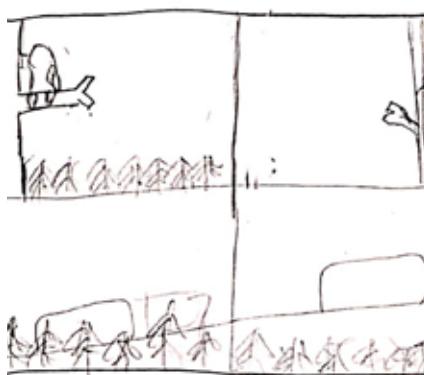
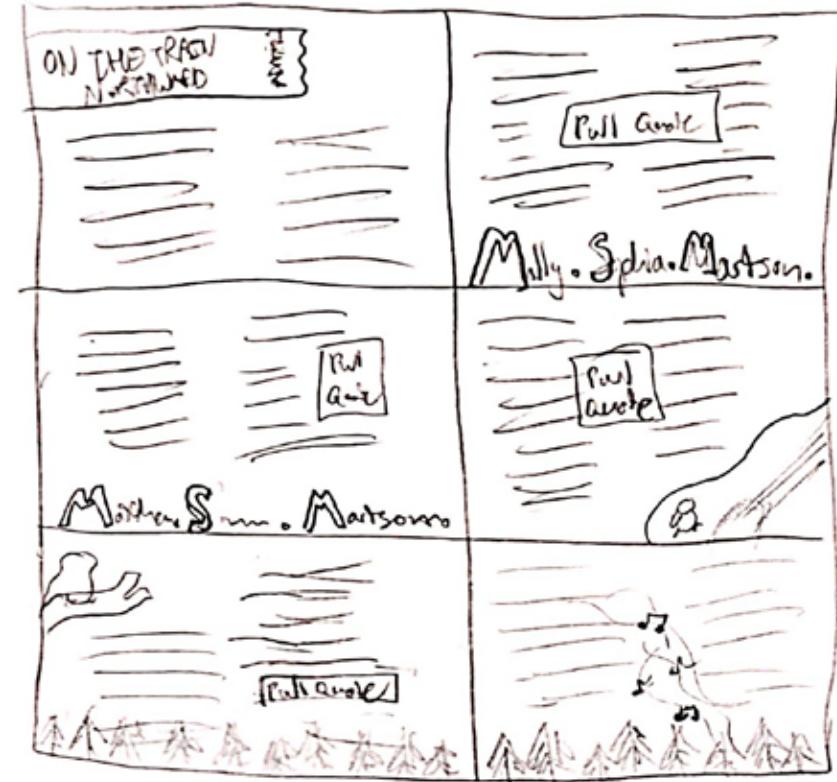
DEFINE | VISUAL ASSETS ON THE TRAIN NORTHWARD



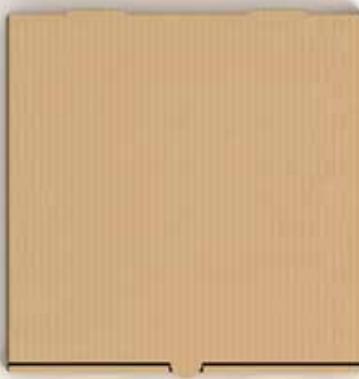
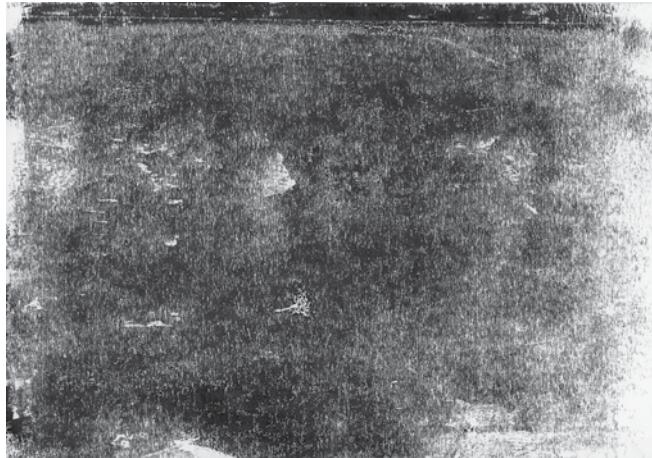
DISCOVER | WRITTEN BRAINSTORM ON THE TRAIN NORTHWARD

- change initials • Blurry owl?
- leave her behind?
ask author
- ask writer about
owl being symbolic
of her brother
- climb
- Train in the form of a violin?
- Look at theme of the story
- Talk to author

DISCOVER | ON THE TRAIN NORTHWARD SKETCHES



DEFINE | VISUAL ASSETS SUNDAY DRIVE



DISCOVER | WRITTEN BRAINSTORM SUNDAY DRIVE

- road map
- piles of zombies
- danger
- kites
- sunset
- Bright Pizza
Car
- Blood splatter designs?
- Play with Pizza
- Style of pizza box in text
- stringy cheese like zombie hand
- Make sure you convey concept in title.
- kite of pizza boxes
- zombie holding pizza
- zombie hand holding pizza box
- If you do an effect, do it in Illustrator. Play with the patterns.

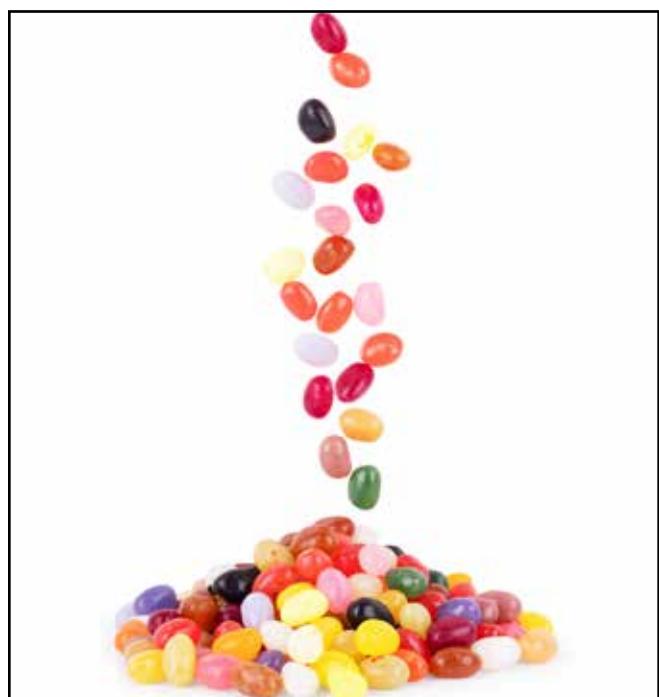
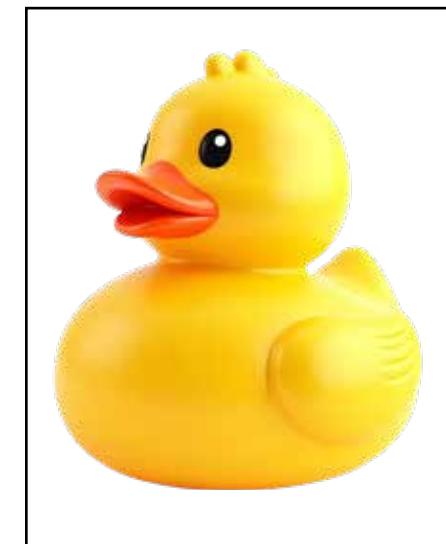
DISCOVER | SUNDAY DRIVE SKETCHES



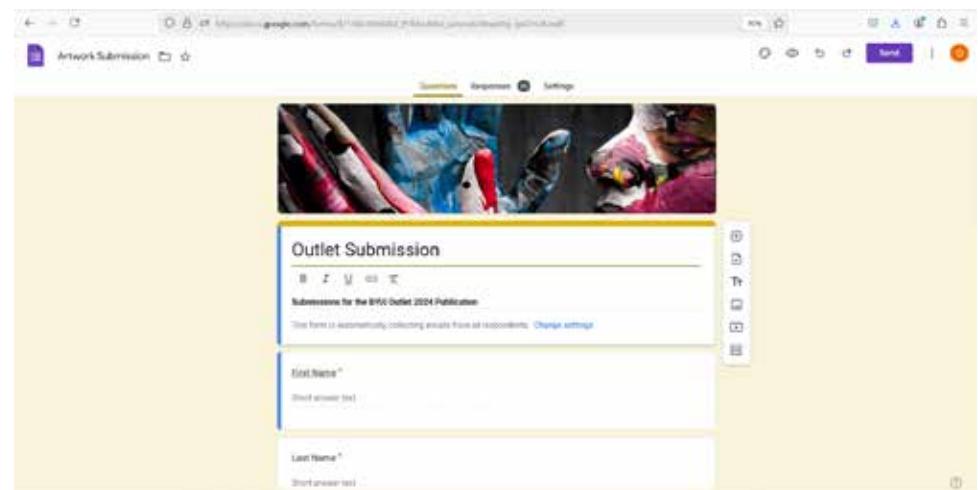
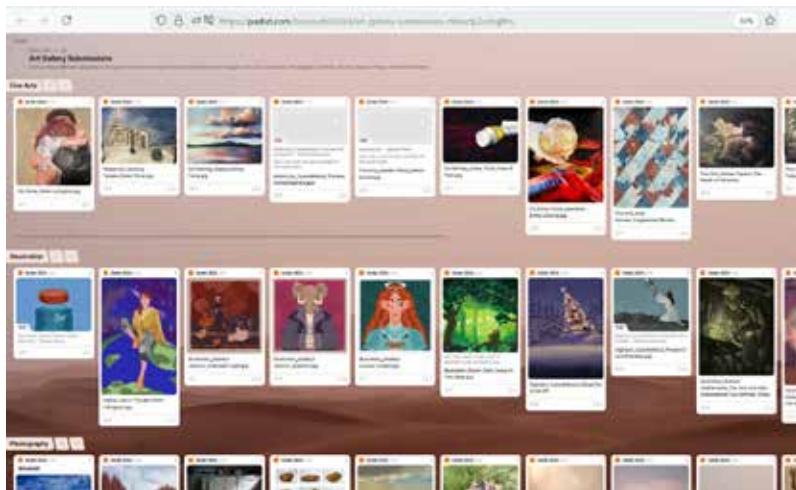
DEFINE | VISUAL ASSETS THE WEIGHT OF A SOLE



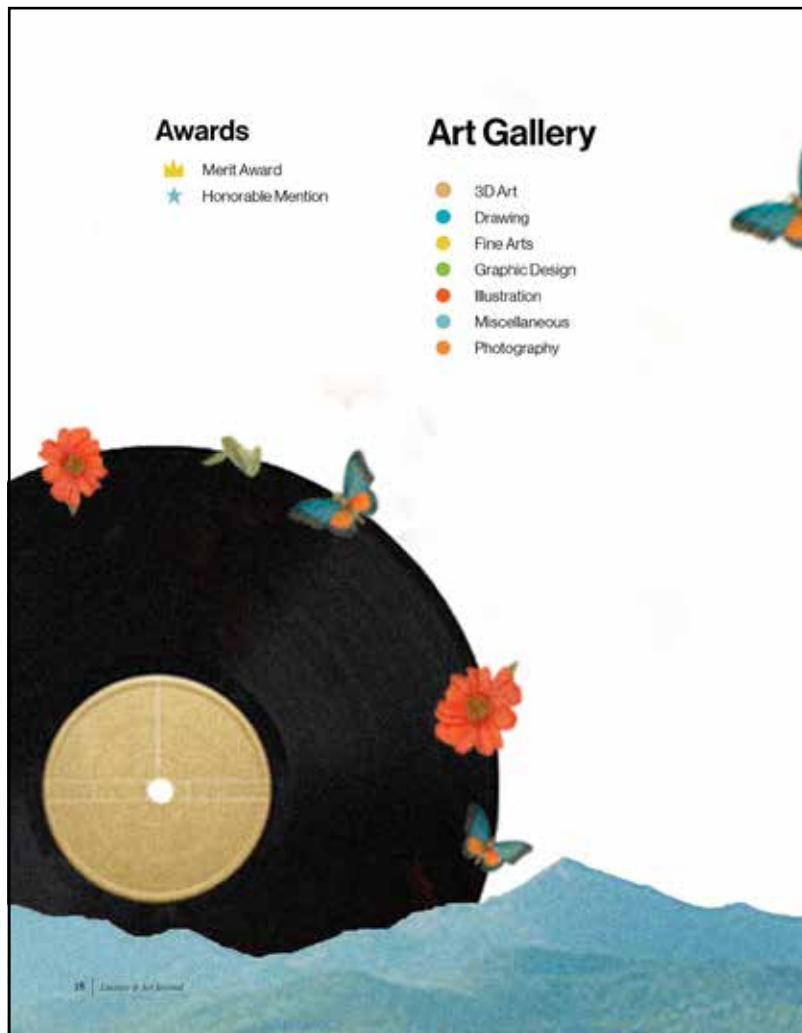
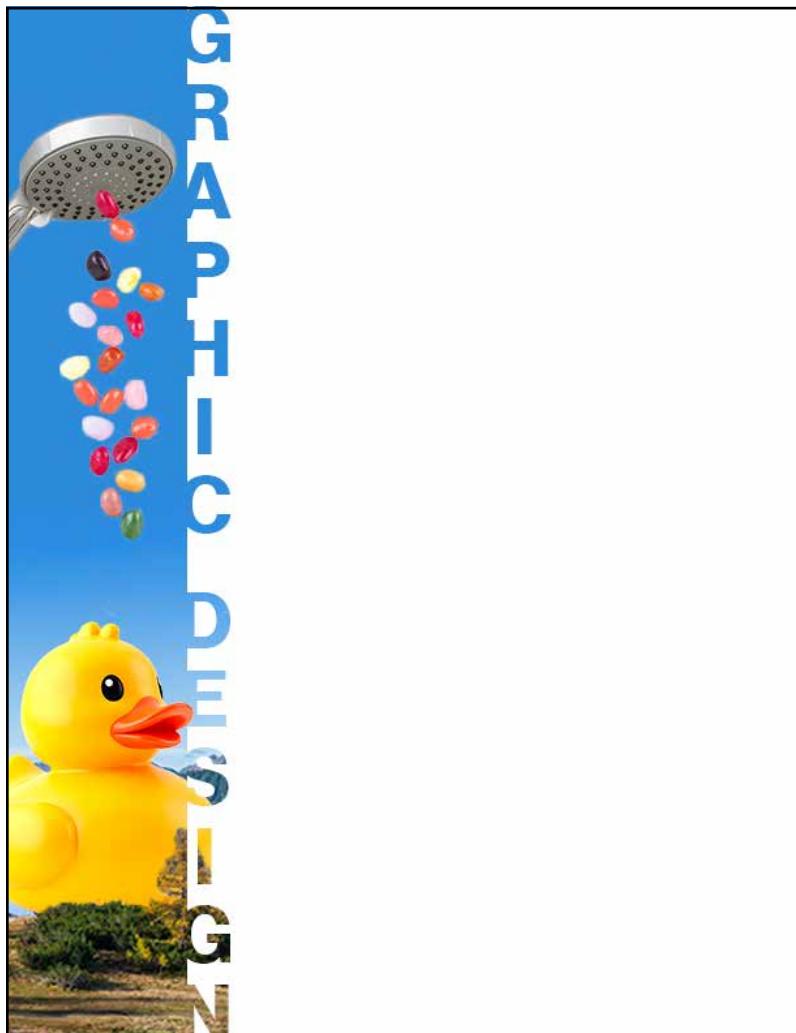
DEFINE | VISUAL ASSETS COVER VARIATION



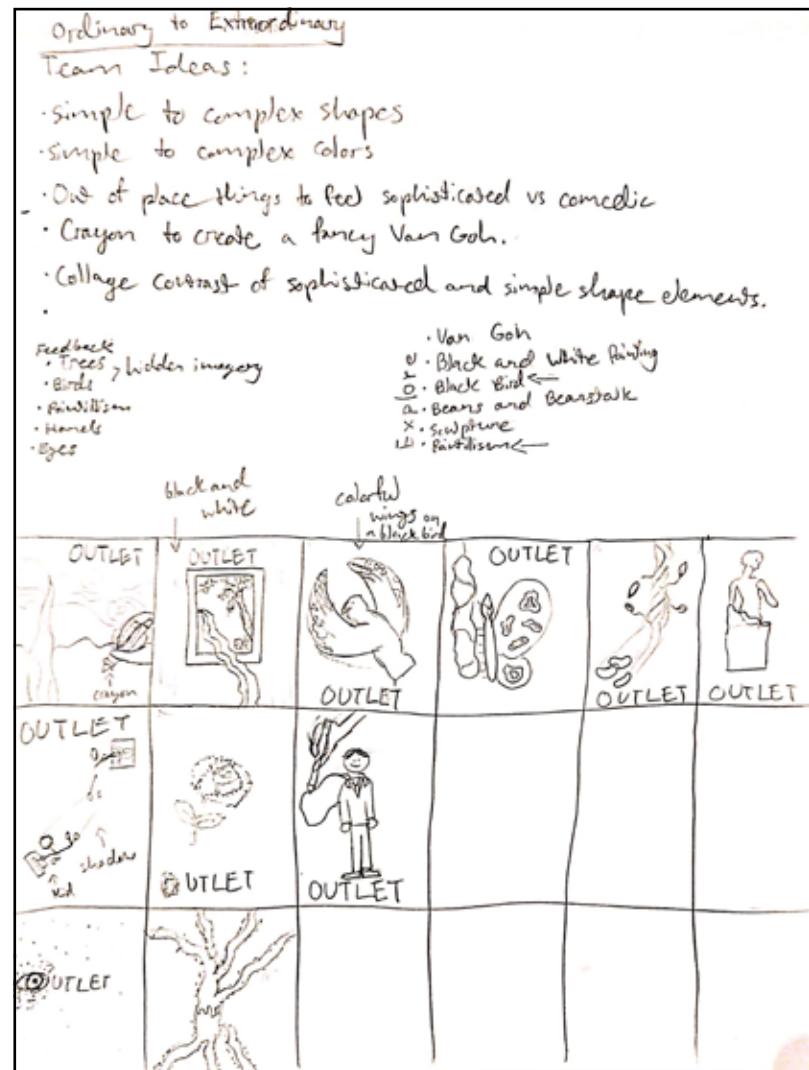
DISCOVER | GALLERY CALL FOR ENTRIES AND JUDGING



DISCOVER | VISUAL EXPERIMENTS GALLERY



DISCOVER | COVER SKETCHES



DISCOVER | WRITTEN BRAINSTORM THE WEIGHT OF A SOLE

- Play on the metaphor
- Incorporate a person silhouette in the ladybug's spots maybe.
- Ladybug title

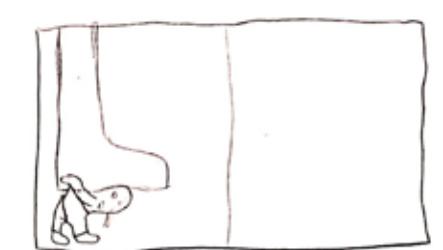
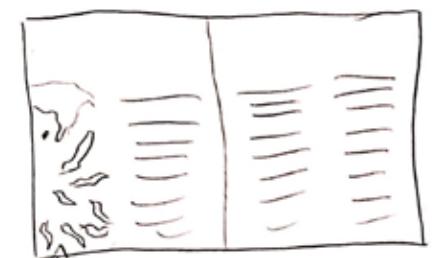
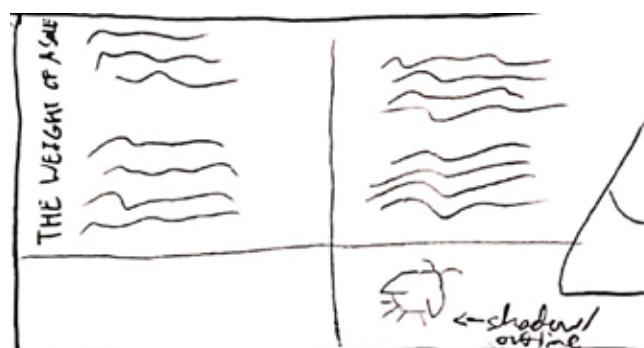
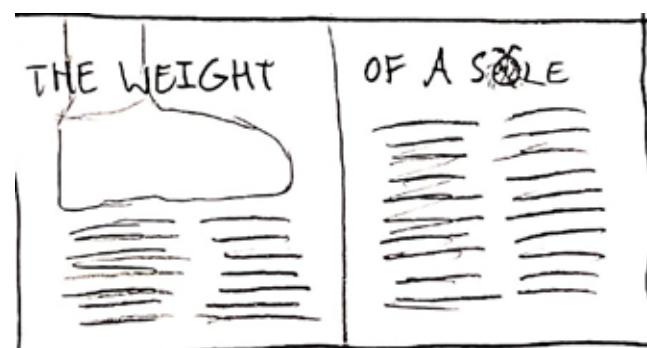
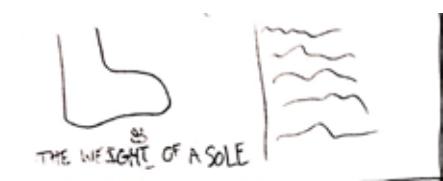
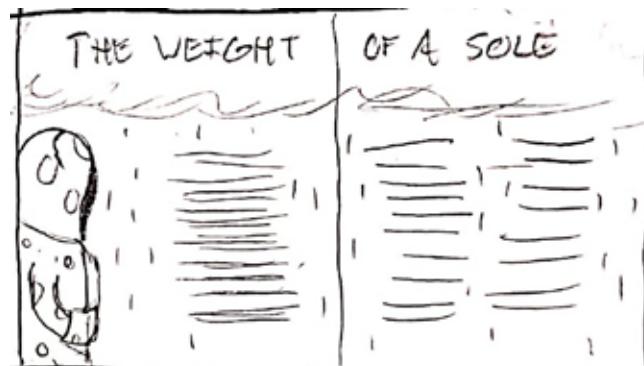
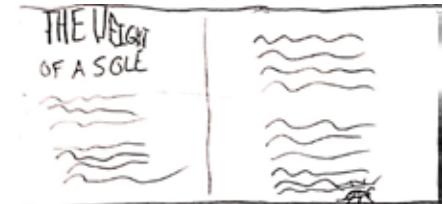
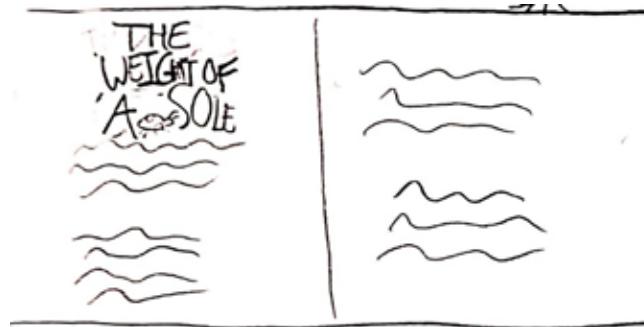
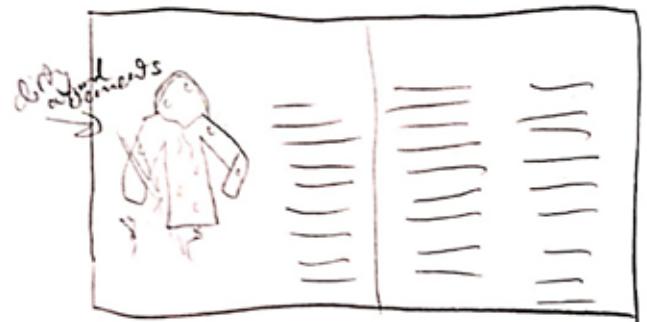
• Fragmentation • face in shell of ladybug

- Cracking
- ladybug jacket
- Deeper meaning

• Deeper meaning

- Person pinned on display
- Metamorphosis
- kafka

DISCOVER | THE WEIGHT OF A SOLE



DISCOVER | VISUAL EXPERIMENTS THE EXHIBIT



The Exhibit

By Jesselynn Manwaring

I believe God is an artist.

I wear this belief like glasses, walking through life as if I am in a magnificent museum. Not just any museum teeming with the work of talented creators, but one crammed with the work of the Creator. Brushstrokes of the Almighty occupy the walls of the heavens as landscapes become pedestals of His intricate carvings. Symphonies and sonnets of His composition replace the expected hushed tones of art connoisseurs. Broken words of a convert's first prayer, leaves chattering in the crisp autumn wind, even bike tires traveling over cracked pavements create melodies comprising the masterful scores for which they are a part.

Each day brings with it new sights to be seen, new exhibits to wonder at. As I view each unique masterpiece, I do so with reserved critique and awe, learning early that He is the perfect Creator, incapable of mistakes.

Hence, the one exhibit I avoid is unavoidable before my heart is when I open my mouth, and set it in reflective surfaces.

I can hear the basses in the dissonance of a raven's scream, or in an ominous clap of midnight thunder in exhibits worthy of Poe's eerie tales. But I am deaf to any such musicality here. I can appreciate the sharp points of mountain peaks, or the intricately carved walls of a canyon, but I am blind to any precise chiseling here.

I see no divine detailing, but
I believe God is an artist,
so what does that make me?

The Exhibit

By Jesselynn Manwaring

I believe God is an artist.

I wear this belief like glasses, walking through life as if I am in a magnificent museum. Not just any museum teeming with the work of talented creators, but one crammed with the work of the Creator. Brushstrokes of the Almighty occupy the walls of the heavens as landscapes become pedestals of His intricate carvings. Symphonies and sonnets of His composition replace the expected hushed tones of art connoisseurs. Broken words of a convert's first prayer, leaves chattering in the crisp autumn wind, even bike tires traveling over cracked pavement create melodies comprising the masterful scores for which they are a part.

Each day brings with it new sights to be seen, new exhibits to wonder. As I view each unique masterpiece, I do so with reserved critique and awe, learning early that He is the perfect Creator, incapable of mistakes.

However, the one exhibit I avoid is unavoidably before me. I hear it when I open my mouth, and set it in reflective surfaces.

I can hear the beauty in the dissonance of a raven's scream, or in an ominous clap of midnight thunder in exhibits worthy of Poe's eerie tales, but I am deaf to any such musicality here. I can appreciate the sharp points of mountain peaks, or the intricately carved walls of a canyon, but I am blind to any precise chiseling here.

I see no divine detailing, but
I believe God is an artist,
so what does that make me?

4 | Literary Art Journal

DISCOVER | FIRST DRAFTS THE EXHIBIT



The Exhibit

By Jesselynn Manwaring

I believe God is an artist.

I wear this belief like glasses, walking through life as if I am in a magnificent museum. Not just any museum teeming with the work of talented creators, but one crammed with the work of the Creator. Brushstrokes of the Almighty occupy the walls of the horizon as landscapes become pedestals of His intricate carvings. Symphonies and sonnets of His composition replace the expected hushed tones of art connoisseurs. Broken words of a convert's first prayer, leaves chattering in the crisp autumn wind, even bike tires traveling over cracked pavement create melodies completing the masterful scenes for which they are a part.

Each day brings with it new sights to be seen, new exhibits to wander. As I view each unique masterpiece, I do so with reserved critique and awe, learning early that He is the perfect Creator, incapable of mistakes.

However, the one exhibit I avoid is unavoidably before me. I hear it when I open my mouth, and see it in reflective surfaces.

I can hear the beauty in the dissonance of a raven's scream, or in an ominous clap of midnight thunder in exhibits worthy of Poe's eerie tales, but I am deaf to any such musicality here. I can appreciate the sharp points of mountain peaks, or the intricately carved walls of a canyon, but I am blind to any precise chiseling here.

I see no divine detailing, but
I believe God is an artist,
so what does that make me?

Digital Art Institute 2021 | 2

DISCOVER | LEARNING SUMMARY THE EXHIBIT

What did you learn by writing, sketching and more importantly through “brain writing” or having your group sketch for you?

The main ways that I thought of to display beauty in creation was elevating it in the way that we do when we display art in museums, and through personal reflection, which is what brought me to the mirror idea. I noticed that as I was trying to showcase the wonder of nature, I gravitated towards things like space and nature that have a lot of beauty in how colorful they are. I liked the idea of the a person looking at their own exhibit through a mirror, but not being able to see clearly what they truly look like. The subject in the poem made it seem like they refused to acknowledge themselves as beautiful or a work of art, so whatever I created, I wanted to convey that feeling of choice. Figuring out how to frame the background is going to be one of the most difficult things for me though.

Why would this be helpful in the real world?

Just as this is symbolically in my piece, art everywhere is subjective, even in my design. Some people may like it and others may not understand it. One of the main points of graphic design is to make things easier to understand, and I'd like my design to give a very clear picture of what the story is about.

What could you do to be more informed while you come up with ideas for your project?

I would like to talk to the author to understand more about their intentions while writing this piece, as well as research some more ideas about reflection so that I can better showcase the mirror ideas in my design.

What could you do to be more productive with sketching and ideation (coming up with ideas for a project)?

I think perhaps I could focus slightly less on the mirror itself, and more about the beauty of the background since the whole idea of this is the contrast between the subject and the beauty of everyday things. I wasn't able to come up with as many descriptive words for this, so I think that perhaps in the future I could pick one or two words to look up a thesaurus that would help me to come up with other words that might lead to other ideas.

DISCOVER | VISUAL EXPERIMENTS FEATHERS ON THE SEA



Feathers on the Sea

By Analise Kent

You left too soon,
you'd dreamt of it so long.
You didn't hear
your father's warning call,
Drunk with all your freedom,
and the dreams you longed to see,
you're drowning now, you're coming down,
Feathers on the sea.

O. Icarus,
Your shining dream is melting all the wax upon your wings.
O. Icarus!
But what is life without the melted burning of a dream?

Tell me what it's like to truly fly,
to have one shining moment up there in the sky.
Tell me what it's like to touch the sun!

O. Icarus,
Your shining dream is melting all the wax upon your wings.
O. Icarus!
But what is life without the melted burning of a dream?

Tell me what it's like to truly fly,
to have one shining moment up there in the sky.
Tell me what it's like to touch the sun!

O. Icarus,
Your shining dream is melting all the wax upon your wings.
O. Icarus!
But what is life without the melted burning of a dream?

O. Icarus,
Straight梦is melting all the wax upon your wings.
And even if you fall,
you're falling towards the sea,
but that's not the price of dreams,
that moment you were free.

O. Icarus,
I can almost reach,
For all you flies you're falling now,
leave feathers on the sea!

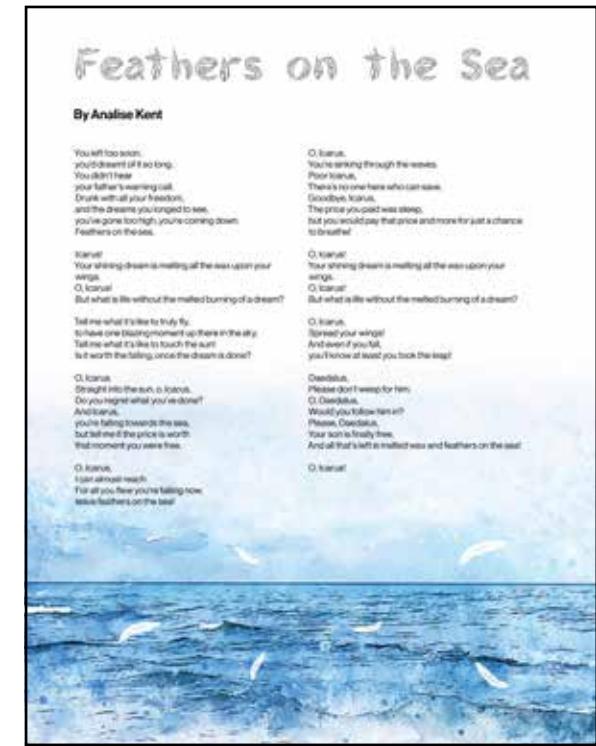
O. Icarus,
Straight梦is melting all the wax upon your wings.
And even if you fall,
you're falling towards the sea,
but tell me if this price is worth
that moment you were free.

O. Icarus,
It can almost reach,
For all you flies you're falling now,
leave feathers on the sea!

O. Icarus



DISCOVER | FIRST DRAFTS FEATHERS ON THE SEA



DISCOVER | LEARNING SUMMARY FEATHERS ON THE SEA

What did you learn by writing, sketching and more importantly through “brain writing” or having your group sketch for you?

This literary piece is telling the story of Icarus from the point of view after he was already burned. As such, I want to focus on the result of his choices, since that is what the writing is reflecting on. Showcasing the wings or feathers as they drop down from the air is a good way to suspend a moment of time, but still show motion. I think one of the biggest things for me to figure out is whether I want the feather to be large or small, and whether I want one or a few feathers. I think that the relationship between a more turbulent sea and a calm falling of feathers from a clam sky will pair the ideas of excitement and tranquility very well together.

Why would this be helpful in the real world?

It is always difficult to find balance in the things that we do, but I think that graphic design is a great way to help me to simplify balance and see it in new ways. This balance between risk and safety is something that I need to manage in my own life with how much I take on in my own life and what I think I can reasonably accomplish.

What could you do to be more informed while you come up with ideas for your project?

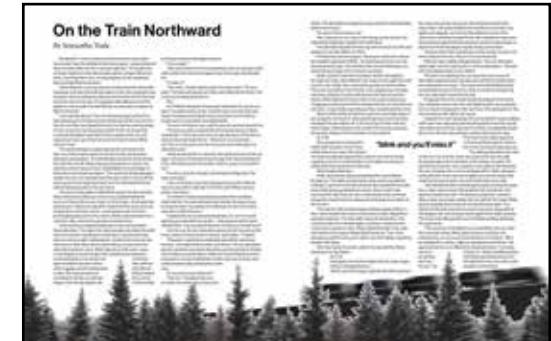
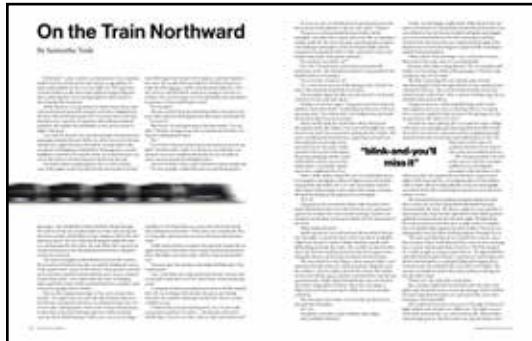
I am planning to talk to the author to understand if this writing piece is meant to have a happy or more

of a sad undertone. It seems like a sad piece of writing, but it also talks about dreams being worth the risk. This creates the idea that there is an underlying message of hope that I may want to convey.

What could you do to be more productive with sketching and ideation (coming up with ideas for a project)?

I want to take some advice that I heard to go and photograph feathers that I would light on fire. I think that this could help me to potentially think differently about how I am framing the feathers, and the possibility of the combination of feathers and fire. Other than that, perhaps I could re-read the story of Icarus to get some more insight to the character.

DISCOVER | VISUAL EXPERIMENTS ON THE TRAIN NORTHWARD



DISCOVER | FIRST DRAFTS ON THE TRAIN NORTHWARD



DISCOVER | LEARNING SUMMARY ON THE TRAIN NORTHWARD

What did you learn by writing, sketching and more importantly through “brain writing” or having your group sketch for you?

This sketching really stumped me because there were so many different key elements that I felt could be really impactful. I chose one or two in each sketch to focus on and emphasize. I think that while certain elements can help to showcase different points, that I don't want to leave too many out because I will miss out on a lot of the key features that make the story unique with all its symbolism. “The climb” seemed to be a phrase that is often repeated, so perhaps I could try to incorporate that in future designs. This story has a lot of text, so I think that adding full pictures isn't going to be the best way to keep the readers attention on the writing, but perhaps adding them as small elements would help benefit the story more.

Why would this be helpful in the real world?

I think finding ways to connect things that are seemingly unrelated is a lot of what a graphic designer has to do. If I can get better at pairing unlikely things, I can get better at branding businesses and creating engaging content for my future career.

What could you do to be more informed while you come up with ideas for your project?

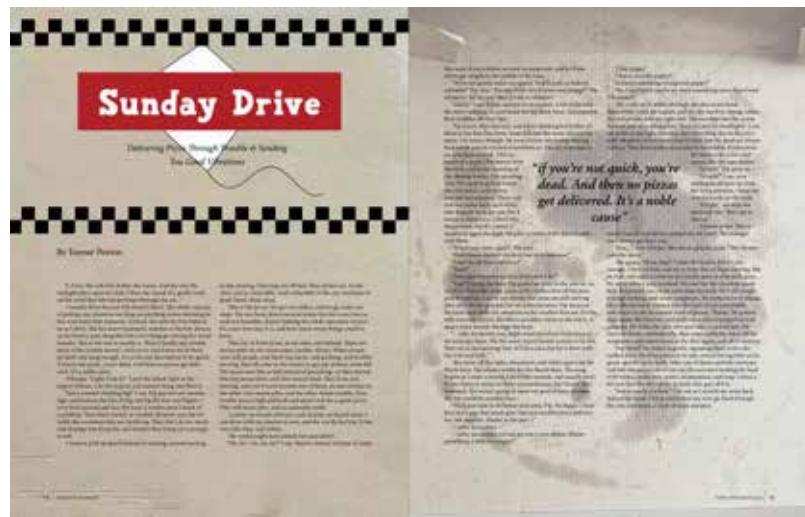
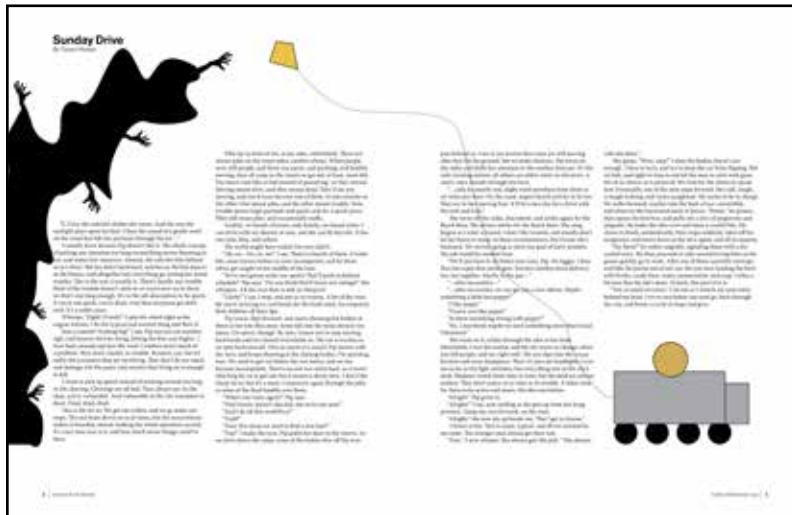
There are a couple things in the story that I don't

know if they have any further symbolism, such as the man with green eyes. If this does have a lot of significance, it could completely change the way that I create my future designs. In addition to this, I am going to try and research trains and train ticket designs.

What could you do to be more productive with sketching and ideation (coming up with ideas for a project)?

I think the biggest thing for me is trying to see what elements fit together and what elements don't. I think that the owl in the trees works well together, but I would love to find a way to unify several items together even though they are all about different things.

DISCOVER | VISUAL EXPERIMENTS SUNDAY DRIVE



DISCOVER | FIRST DRAFTS SUNDAY DRIVE



DISCOVER | LEARNING SUMMARY SUNDAY DRIVE

What did you learn by writing, sketching and more importantly through “brain writing” or having your group sketch for you?

I learned that I want this design to be more upbeat and relaxed instead of focusing on a more gruesome, zombie feeling. The fact that the main event of the story is a delivery helps me to think of a lot of different things that I can do. I think the hardest part of this design is going to be picking a direction, whether it is a road map, a view of the city, or focus on the zombies as they pursue the main characters. I think that I like the direction of showing the car in movement or at least progressing on a road to show the path the characters take.

Why would they be helpful in the real world?

Being able to choose between different designs is part of being a good designer. It can be very difficult and it often is not easy. I'm excited about a lot of my directions so now is the time to disassociate my feelings for the design with what I know is good and bad design (or at least ask people what they think). I hope picking a direction can help me to become more focused on one particular design that I can make great.

What could you do to be more informed while you come up with ideas for your project?

I really don't enjoy scary or creepy things, but I really think I should look at some zombie posters

or elements to get a better idea of some things to incorporate, even if it is just a few things. Perhaps I can look at some of the designs that other people in my class are doing so I can possibly generate some new ideas.

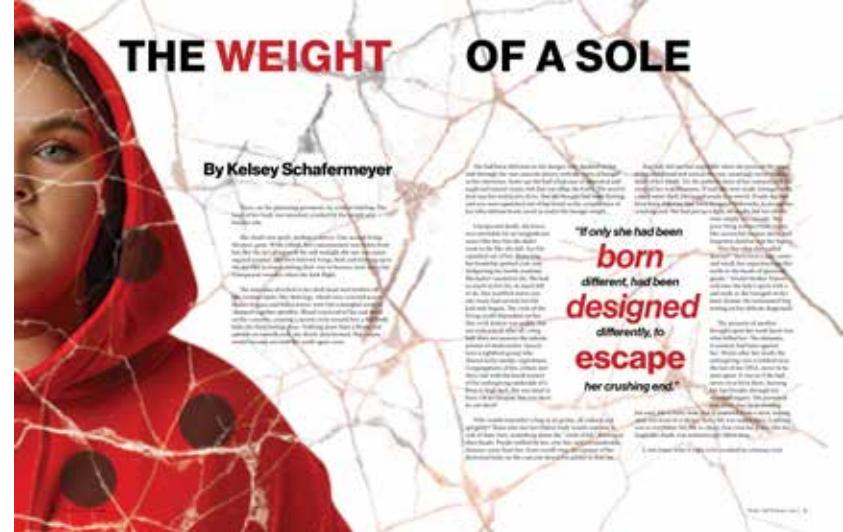
What could you do to be more productive with sketching and ideation (coming up with ideas for a project)?

I want to experiment more with using pizza in particular, since it is such an interesting design element that often draws people's attention. I am going to try to play with a bit of hierarchy and see how that will impact my designs.

DISCOVER | VISUAL EXPERIMENTS THE WEIGHT OF A SOLE



DISCOVER | FIRST DRAFTS THE WEIGHT OF A SOLE



DISCOVER | LEARNING SUMMARY THE WEIGHT OF A SOLE

What did you learn by writing, sketching and more importantly through “brain writing” or having your group sketch for you?

I think the best visual that I can use for this is a ladybug to give literal image of what the story is about. I think showing a moment of tension between the ladybug getting squished between a shoe and the ground will make for a feeling of anticipation that will cause the reader to want to read more. I think playing with the title squishing the ladybug could also create a very interesting dynamic in connecting the text with the visuals, although that is something I could try more of later.

Why would this be helpful in the real world?

I think the connection of type as an element is a very important part of many designs. A lot of people overlook type when it can unify a design. Getting better at typography is something that I want not only for this project, but in my future as a graphic designer. I hope this will allow me to experiment with using text in different ways.

What could you do to be more informed while you come up with ideas for your project?

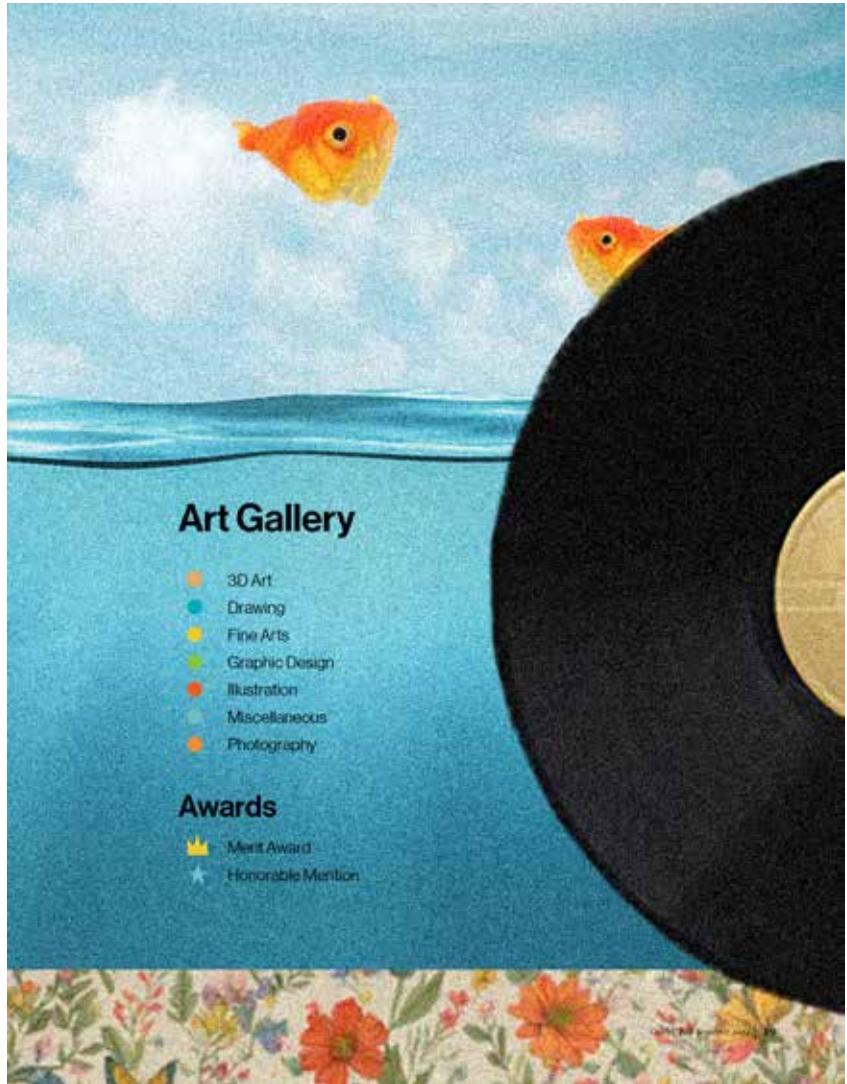
I think we are going to have the creative writing teacher come in and give us feedback about our design ideas soon, and that should give me more clarity as to if I'm on the right track or not. Other than that, I do want to look at ways to created a

cracked or crushed effect that I can perhaps use on the ladybug or on the background.

What could you do to be more productive with sketching and ideation (coming up with ideas for a project)?

I do know that my sketches seem to be more one dimensional, as they focus most on the ladybug and how I can incorporate that into the piece. This can be good, but I don't want to overlook the title as an important tie in to the design. I think some more sketches or incorporations with the title could help me to think differently about how I am laying everything out.

DISCOVER | FIRST DRAFTS GALLERY PAGES



A digital gallery page for "3D ARTS". The main feature is a large, textured sculpture of a human head titled "Tears of the Sea" by Amy Rodriguez. To the right, there are smaller images of other 3D artworks: "Garden Blocks" by Isabella Phillips, a colorful ceramic piece; "What If We Can't Give Her the World" by Isabella Phillips, a white ceramic horse head; and four smaller pieces under the heading "Artist's Secret" by Arikah Johnson. The page has a vertical orange sidebar on the right with the text "3D ARTS".

A digital gallery page for "GRAPHIC DESIGN". The main feature is a book cover for "Alice's Adventures in Wonderland" by Lewis Carroll, designed by Esther Green. To the right, there are other graphic designs: a poster for "BASKERVILLE" by Bailey Hyatt, which includes a yellow document with the number "1750"; and a red book cover for "Hamlet" by Michaela Horan. The page has a vertical green sidebar on the right with the text "GRAPHIC DESIGN".

DISCOVER | LEARNING SUMMARY GALLERY INTRO AND SPREADS

What did you learn by writing, sketching and more importantly through “brain writing” or having your group sketch for you?

I focused a lot on incorporating the idea of a collage into my earlier designs. I realized that as I talked to my group, other student’s artwork should be the focus. Any pictures of real things will probably detract from the gallery. I instead focused on using solid colors for the gallery spreads. I still focused on the collage idea for the gallery intro and I think that once we pin down our elements for the theme, it will help me to refine my designs for gallery intro.

Why would this be helpful in the real world?

I think an example of what I learned is that less is more. I sometimes forget that the important thing is the content and not the design, which is especially true of the gallery spreads. I want my design elements to compliment my design, not distract from it.

What could you do to be more informed while you come up with ideas for your project?

I think that looking at other Outlet gallery spreads will give me a good idea of how many theme elements I should add that will give me a good balance of items on the page.

What could you do to be more productive with sketching and ideation (coming up with ideas for a project)?

I think that arranging the pictures in different ways might help me to determine where the elements should be placed.

DISCOVER | FIRST DRAFTS COVER VARIATION



DISCOVER | LEARNING SUMMARY COVER VARIATION

What did you learn by writing, sketching and more importantly through “brain writing” or having your group sketch for you?

I did a couple of sketches to experiment with the idea of turning the ordinary into the extraordinary. A lot of them were slightly more symbolic, so it would have been harder to get the point across. I ended up picking the one with the bird since I felt like that, combined with the art splatters, showed the freedom of art.

Why would this be helpful in the real world?

I think the main thing to remember about covers is that even though they represent everything as a whole, they message needs to be easy to understand and interpret, which really helped me to narrow down my sketches and direction.

What could you do to be more informed while you come up with ideas for your project?

I should look more closely into examples of the sketches that I thought would be good ideas. I think that looking at covers of completed Outlet publications would also be a good idea to help me come up with things that are out of the box. The only danger of that is that I would end up making sketches that are too similar to things that have already been created.

What could you do to be more productive with sketching and ideation (coming up with ideas for a project)?

I think playing with other mediums could help to make my covers more engaging and give me more ideas about how to move forward with my current design.

Design

Refinements

Learning Summary

DESIGN | 2ND IMAGE DRAFT THE EXHIBIT



DESIGN | FINAL VARIATION THE EXHIBIT



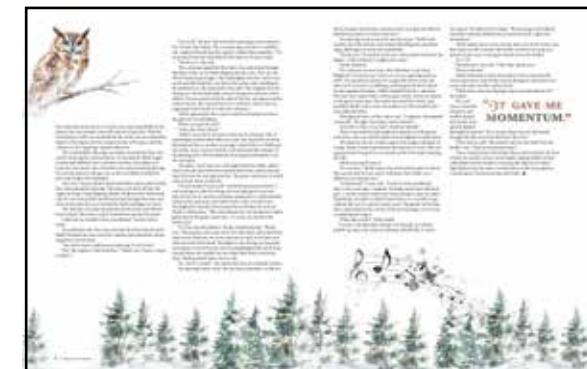
DESIGN | 2ND IMAGE DRAFT FEATHERS ON THE SEA



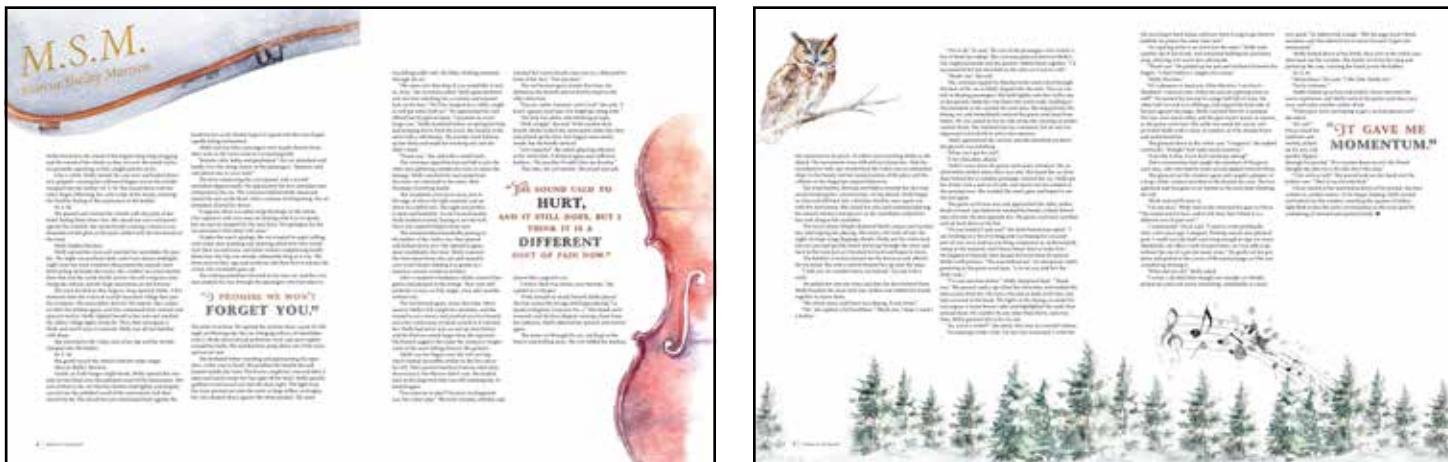
DESIGN | FINAL VARIATION FEATHERS ON THE SEA



DESIGN | 2ND IMAGE DRAFT ON THE TRAIN NORTHWARD



DESIGN | FINAL VARIATION ON THE TRAIN NORTHWARD



DESIGN | 2ND IMAGE DRAFT SUNDAY DRIVE



DESIGN | FINAL VARIATION SUNDAY DRIVE



DESIGN | 2ND IMAGE DRAFT THE WEIGHT OF A SOLE



THE WEIGHT

OF A SOLE

Written By Kelsey Schafermeyer

There, on the glistening pavement, lay a fallen ladybug. The husk of her body was crushed, crushed by the weight of a human soul.

Her death was quick, perhaps a mercy. One second living, the next gone. With a blink, her consciousness was stolen from her. But the last glimmer of soft sunlight she saw was taunting and painful. Her once beloved wings, bent and sticking up to the sky like arrows pointing their way to heaven, were once tiny transparent wonders when she took flight.

The antennae attached to her sleek head were broken off, like severed limbs. Her little legs, which once scurried across blades of grass and fallen leaves, were but a mangled array of clumped-together spindles. Blood oozed out of her and dried on the concrete, creating a sacred circle around her, a full-body halo her final resting place. Nothing more than a blurry red splotch on smooth rock, she slowly disintegrated. Her corpse would become one with the earth again soon.

She had been oblivious to the danger, only focused on her task through the vast concrete desert, with the burn of hunger in her intestines. Some say she had a bad case of untreated and neglected travel vision, but that was what she knew. The need to feed was her instinctive drive. But the thought had been devolving, and was soon squelched out of her mind at the complexities of her labyrinthine brain (saved in

worthlessness). If only she were made stronger, with a hard outer shell, like a cockroach or a weevil. Mandy she had been born different, had been designed differently, to escape her crushing end. She had put up a fight, no doubt, but her efforts were simply not enough. The poor thing was not built to win. Her merrachful, beaten down and forgotten skeleton was her legacy.

Was this what they called destiny? "Here rests a lady, sweet and small, a tiny specimen on the earthly hands of ignorant giants." Would Mother Nature welcome the lady's spirit with a sad smile as she lounged on her leafy throne, the terminally bug-voiced on her delicate fingers itself?

Unexpected death, she knew, was inevitable for an unprotective insect like her, but she didn't want to die like she did—her life exploded out of her, destroying her beautiful spotted coat, and disfiguring her beetle anatomy. She hadn't wanted to die. She had an much to live for, as much left to do. Her painful status was one many had envied; her life had only begun. The cycle of the living world depended on her. Her swift demise was unfair, but not unheard of; after all, a big lady does not possess the infinite powers of immortality. Insects were a tight-knit group who shared eerily similar experiences. Congregations of the critters met their end with the harsh texture of the underlying underside of a foot as high heel. She was fated to have a brief lifespan, but can short be cut short?

Who would remember a bug in its prime, all radiant and sprightly! Those who care her lifeless body would continue a task of their own, something about the "cycle of life" floating in their heads. People walked by her, over her, and a considerable distance away from her. None would stop, the eyes of her destroyed body on the concrete desert too pitiful to date on.

Bug lady did not feel negligible when she pursued the vines of her childhood and toured the rest, seemingly never ending fields of her youth. Yet the pathetic stain of her remains told the story of her

"If only she had been
barn
different, had been
designed
differently, to
escape
her crushing end."

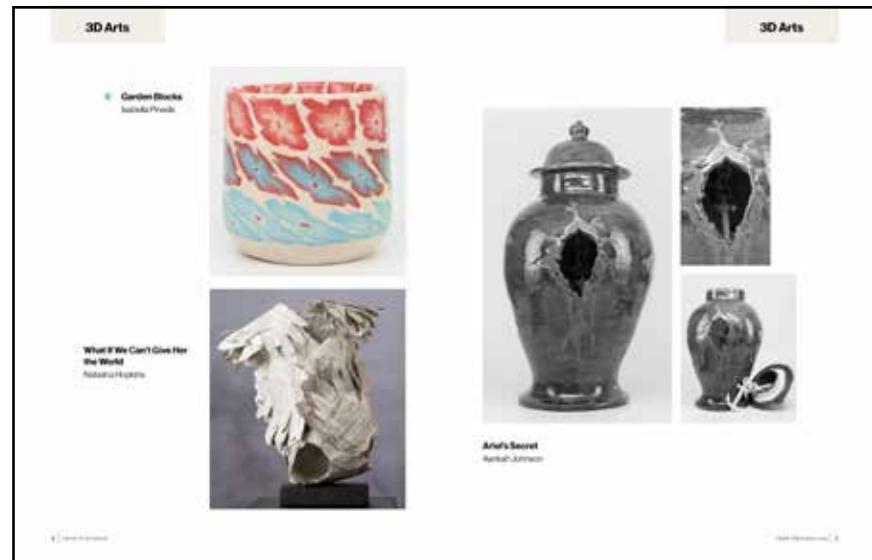
I, too, know what it's like to be crushed by a human soul. ■

Studio Fall Semester 2014 | 5

DESIGN | 2ND IMAGE DRAFT GALLERY



DESIGN | FINAL VARIATION GALLERY



DISCOVER | LEARNING SUMMARY

What did you learn from your previous drafts and what changes have you made to create better designs?

The Exhibit

I learned that instead of a face being distorted, that someone covering their face with something that had the poem on it better conveyed my message and incorporated the text in a more interesting way than I had before. I moved away from the sheet, as it did not look very realistic, and moved more towards showing more of the mirror with a person blocking the reflection of themselves. I think that the switch to putting the text in the middle of the design helps the reader not only to focus on it, but to better understand the context for the background.

Feathers on the Sea

I got some feedback that I could perhaps try some more realistic feathers, so that is what I moved towards, while maintaining one of my original ideas of feathers falling to show the consequences of Icarus's actions. One of the very last things that I got feedback about was that I should connect the type in some way to the rest of the piece. I created a burn effect to try and match the feathers.

On the Train Northward

I struggled for a bit with figuring out which elements to add, at which point I decided it might be better if I group certain parts of the story together, which is why I combined the owl and the music notes on the last page, as well as the violin and the initials on one page. I got some great feedback about adding a texture to each element to make the elements feel more uniform, and it brought it all together much better than I was anticipating.

Sunday Drive

I eventually settled with the idea of having a pizza box as a background and building my design around a pizza box design with the block letters and checkered illustrations. Through a lot of feedback, I changed my layout and added a lot of hierarchy to make my design feel more dynamic and interesting. I ended up putting a torn and faded texture on many of my elements to unify them and make them look more like printed pizza box text.

The Weight of a Sole

When the creative writing teacher came in, he promptly told us that we were missing the point, and that the story was not about a ladybug. This caused me to pivot and try to figure out how I could convey many of the visuals, while creating a new spin on things. I eventually arrived at the conclusion that if I made a person appear more like a ladybug and created a cracked effect on them that it would combine both of the concepts that it talks about in the story.

Gallery Intro and Spreads

I got quite a bit of feedback from others that the colors on the side were too distracting and took space away from the pictures in the gallery. Instead I decided to simplify and create small tabs of color that matched our original tan color that we all incorporated into our theme.

Deliver

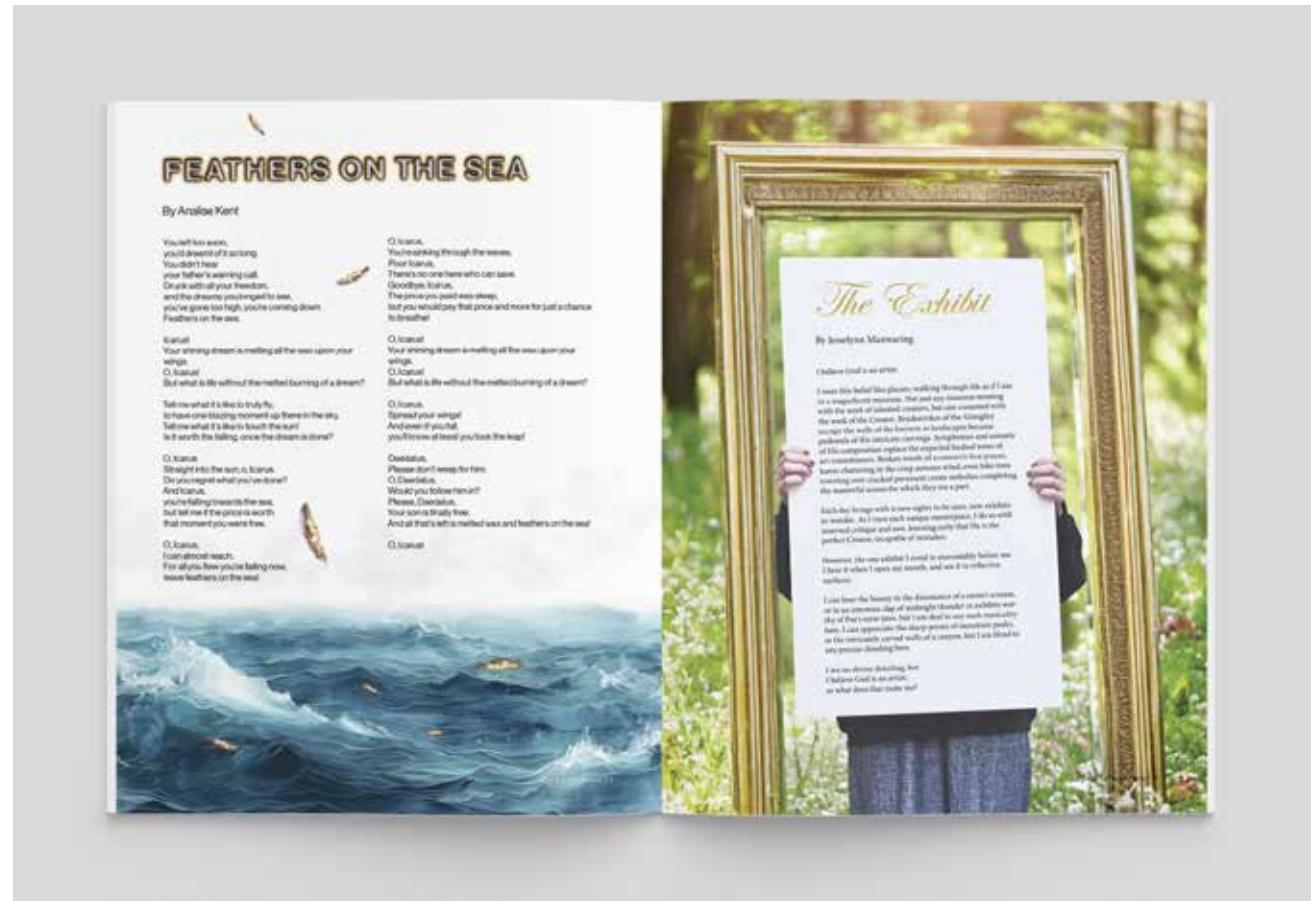
Final Images

Learning Summary

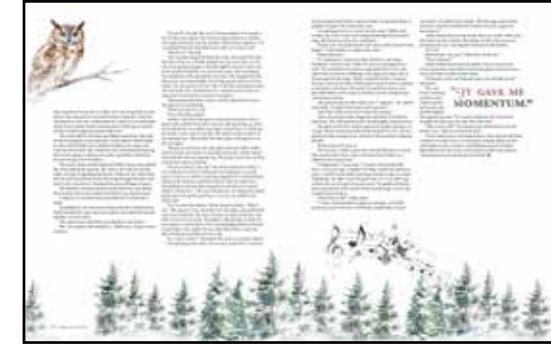
DELIVER | FINAL IMAGES THE EXHIBIT (WITH MOCKUP)



DELIVER | FINAL IMAGES FEATHERS ON THE SEA (WITH MOCKUP)



DELIVER | FINAL IMAGES ON THE TRAIN NORTHWARD (WITH MOCKUP)



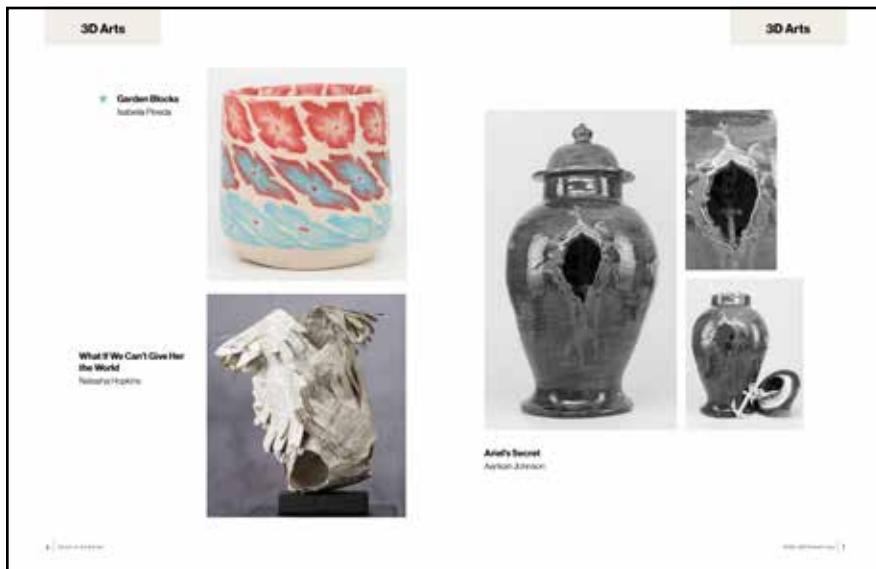
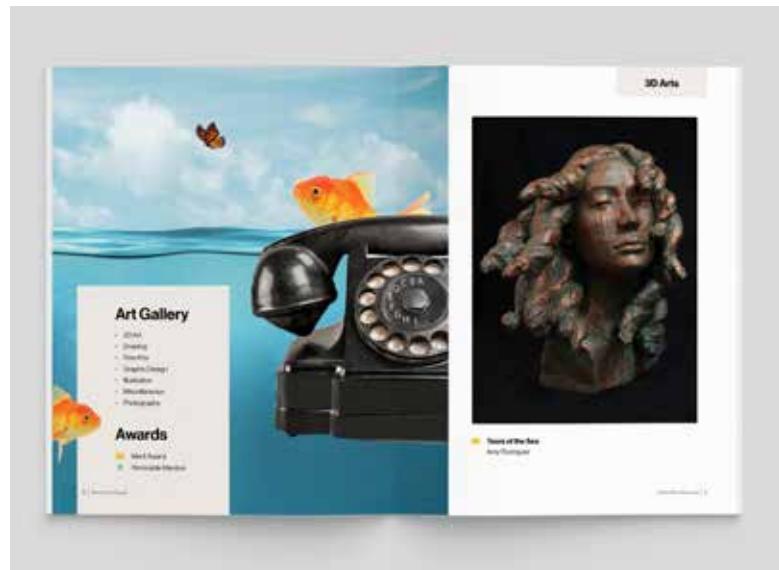
DELIVER | FINAL IMAGES SUNDAY DRIVE (WITH MOCKUP)



DELIVER | FINAL IMAGES THE WEIGHT OF A SOLE (WITH MOCKUP)



DELIVER | FINAL IMAGES GALLERY (WITH MOCKUP)



DELIVER | LEARNING SUMMARY

What did you learn by finalizing your images?

I learned that in order for elements to be cohesive, they need to be united by color, texture, or another factor. Hierarchy seriously improves any design and is crucial to grabbing a reader's attention.

Did you notice whether you saw your images differently than the class or professor did? If so, why is it significant to notice this?

I did notice that I saw things different because I could only see about one step ahead from where I was. My professor could see about four or five steps ahead, which made it hard sometimes for me take the advice when I couldn't see what could be.

How can you seek and apply better feedback for your work?

I think I need to be more open minded about what could be instead of what I can just see in front of me. I am going to try to have more patience and experiment more with what could be and not just what I can see in front of me.

Why are your final solutions successful? (Please write about each image separately.):

The Exhibit

I think this is fairly successful, but I think the execution could have been slightly better. Instead of trying to Photoshop pieces together to make it work, I would have liked to go and photograph this image as I designed it so it looks more realistic. I still think I got the point across of refusing to see the beauty in one's self, but I think a photography version of this could have been a bit stronger.

Feathers on the Sea

I think this final design is successful because it captures the spirit of consequences that come with dreams, while maintaining the beauty of the experi-

ence. I think the burning feathers helps to freeze the moment in time and the burning title helps to tie everything together.

On the Train Northward

I think this is very successful. I used all of the symbols that were crucial to the story as elements in the design. I think using a texture on them all helped to tie the design together, as well as using the red/brown color for emphasis in the pull quotes. The elements on each page also helps to show a narrative of the story as it unfolds, connecting the text and the story even further.

Sunday Drive

I believe my final solution is successful because I was able to create a cohesive design that showcased the fun creativity of the story through the incorporation of the pizza box elements, as well as the more serious elements of the zombie piles.

The Weight of a Sole

I think now my final solution is successful because physically ripping the image made it look like it was actually cracked, instead of just using a Photoshop brush. I think my concept is solid because it alludes to a ladybug, but it shows the metaphor of a person being broken by the environment. I incorporated my cracked elements in the title and quotes, which helped tie things together.

Gallery Intro and Spreads

I think that the gallery was successful because it easily displayed all of the artwork that the students submitted, as well as showed who the winner was in each category, without distracting too much from the artwork.

Project Ponder

Solution Effectiveness

Group Member Contribution Scores

PROJECT PONDER | CONSIDERING THE ENTIRE PROJECT INCLUDING CLASS DISCUSSIONS:

What stood out to you about our in-class discussions?

One of the biggest things that we talked about that I was the importance of creating pull quotes and formatting text correctly. I also really enjoyed the in-class discussions about using hierarchy to make the designs more interesting. It really helped me think about my text and my designs as a whole, instead of individual pieces.

What did you learn about your own ability to be creative?

I learned that sometimes I put myself into boxes that aren't actual restrictions. Sometimes I make an illustration that really doesn't work, so I try to fix it, forgetting that I don't have to keep it as an illustration. I also learned that things look very different just by changing the texture of something. Just like we have learned lately, if something doesn't work just try changing one or two things about it to see if it works.

What practical things did you learn from this project?

I learned that keeping different versions of your artwork is really important to help create a process book at the end of the project. I also learned that it is important to talk to the person who created the writing that you are designing so that you can get a better idea as to the mood and message of the piece beyond the surface. I also really found value in printing out my project along the way to see how it will look on paper and see if I need to move things around. It really helped me to make variations and fix things that I didn't see online.

What will you apply to future projects?

I am going to try to print out my projects in the process of making them more often. I am also going to try to organize my resources and my different versions so that it is easier to find things for my process books. I also enjoyed applying textures and experimenting with hierarchy, which is something I want to continue in the future.

PROJECT PONDER | GROUP MEMBER CONTRIBUTION SCORE (1-10, 1 IS LOW, 10 IS HIGHEST)

Kayley Green: 10. Kayley did absolutely fantastic. She was amazing at asking us for feedback, giving me suggestions when I asked her for feedback, and offering up her services as a photographer. She even stayed during the final compiling portion of the Outlet to help Cara, which was very kind of her. She was always on time, and she came to almost every class.

Maddy Hutchins: 10. Even though Maddy was gone for the day of the compiling the Outlet, she was still present with Zoom and she was trying to participate. She contributed a great deal to our theme, creating the cover that ended up winning. She was also always offering to help and whenever I reached out to her, she was ready and willing to help.

Abraham Jimenez Romo: 8. Abraham did great at helping our group when we worked on theme work, and at creating a cover variation. Having said that, I know that he didn't quite spend as much on his work as others did on their work, and that he didn't quite have the same level of concern as the rest of us about polishing his designs. I understand that graphic design isn't his major, so it makes sense to me, but I still would have liked to see him work a little bit harder to make things

better. He did do a great job helping us with our theme pages though.

Cara Wade: 9. Cara did a great job keeping us on track with what needed to get done. She helped us to pick and keep a direction with our theme and she amazingly compiled the entire Outlet for us at the end, which takes serious dedication. The only reason why she isn't a 10 is because she was gone quite a bit, which made it a bit harder to communicate with her. I don't know exactly why she was gone, so I don't blame her, but it did make it hard at times to carry out the project.

Katelyn Wardell: 9. I feel that I valued all of my class time, asked for feedback, and worked with the group as much as possible to get things completed. One of the only areas I feel that I came up short was that I didn't expand on my cover ideas, which may have been valuable to the group. That being said, I focused a lot on the gallery and when it came time to have the gallery done, I stepped up and compiled all of the pages with the images that we needed. I feel that I gave my best effort, but I can see areas where I can improve.