

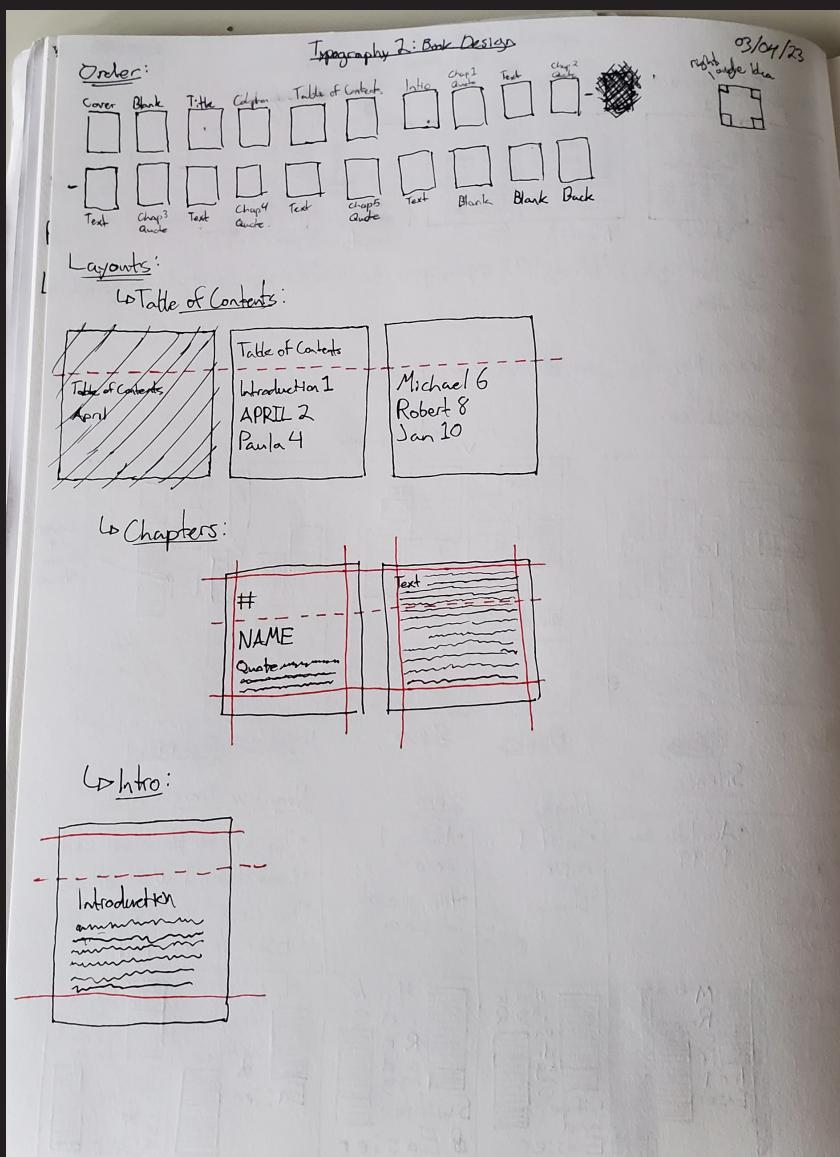
# Book Design: Process

By Jackson Crittenden

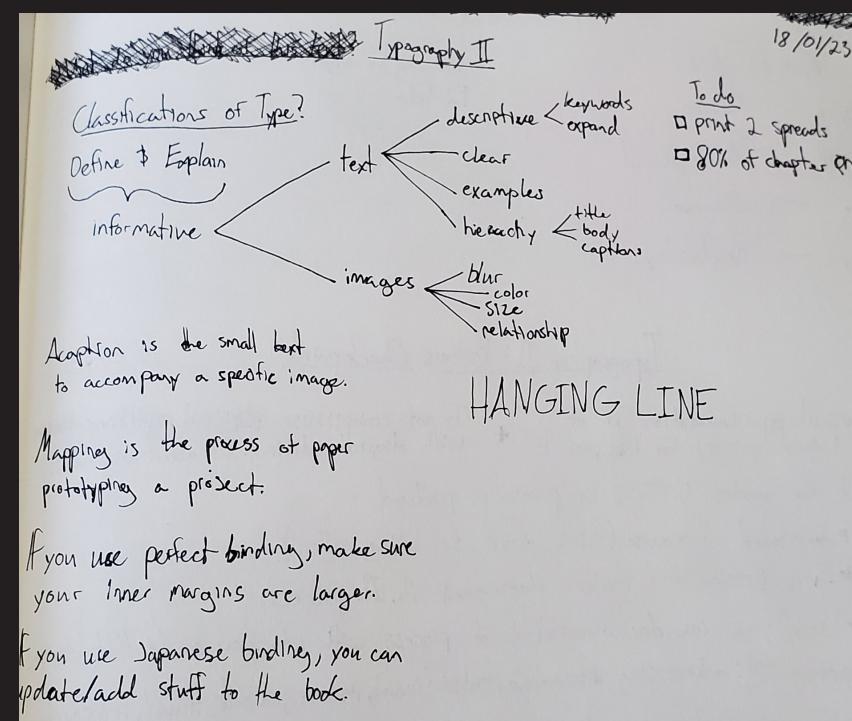
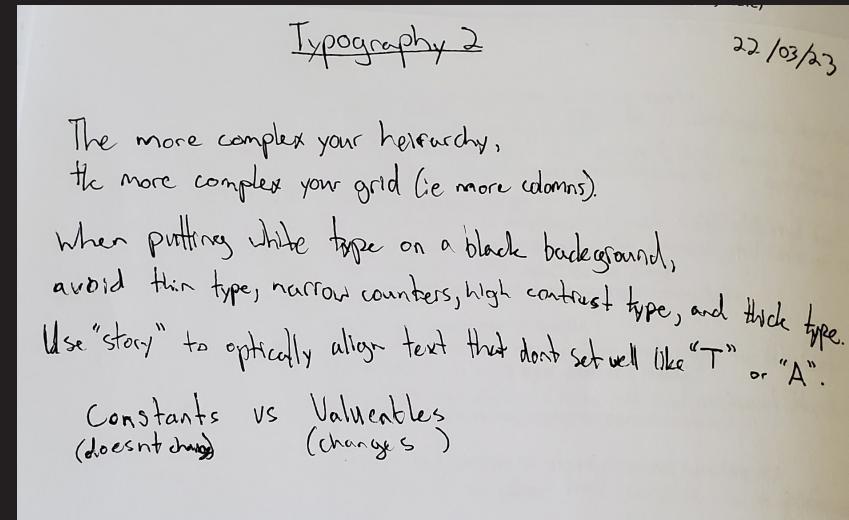
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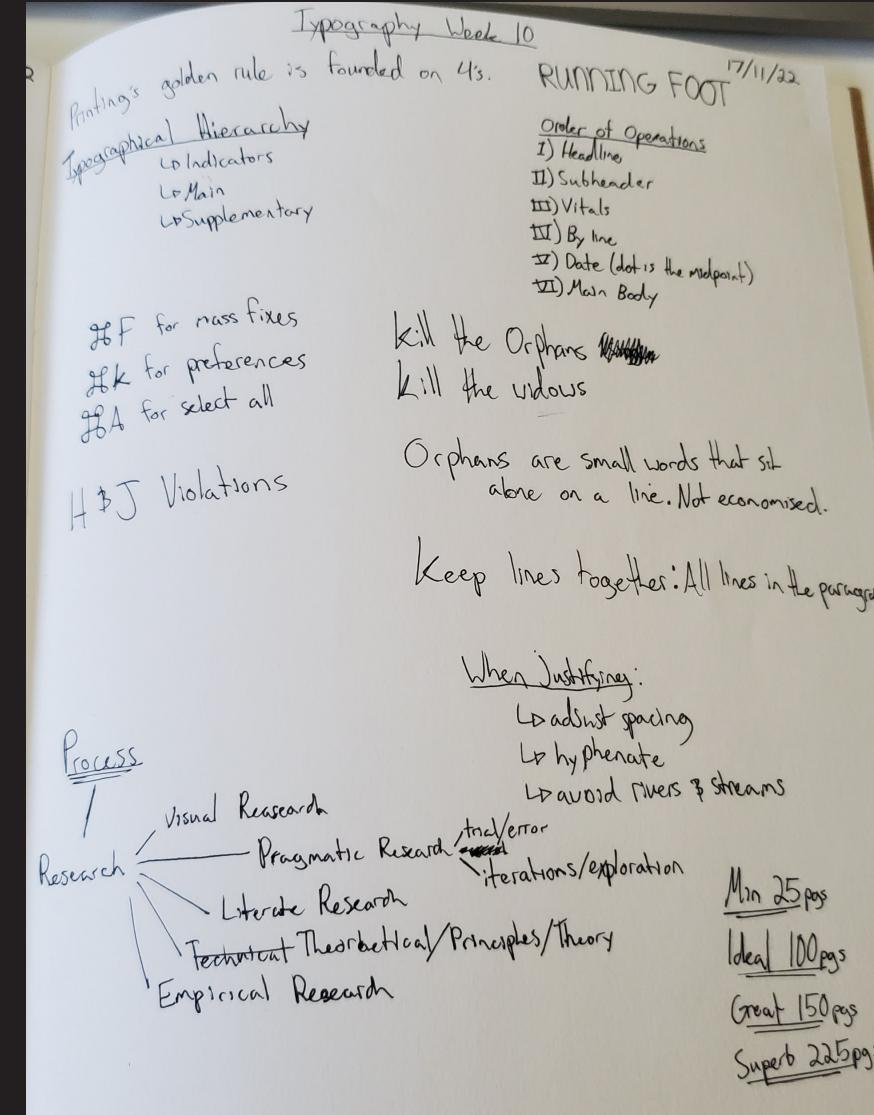
# Theoretical & Literate Research



Some of my rough layouts.



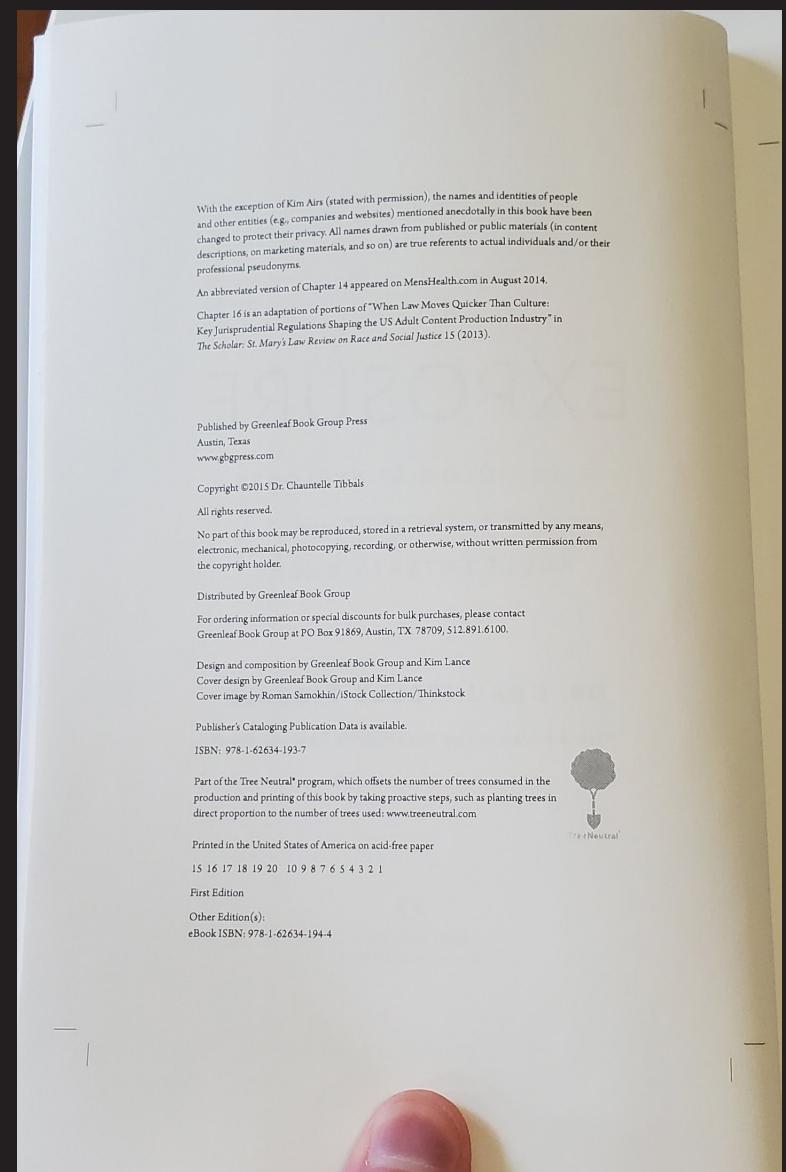
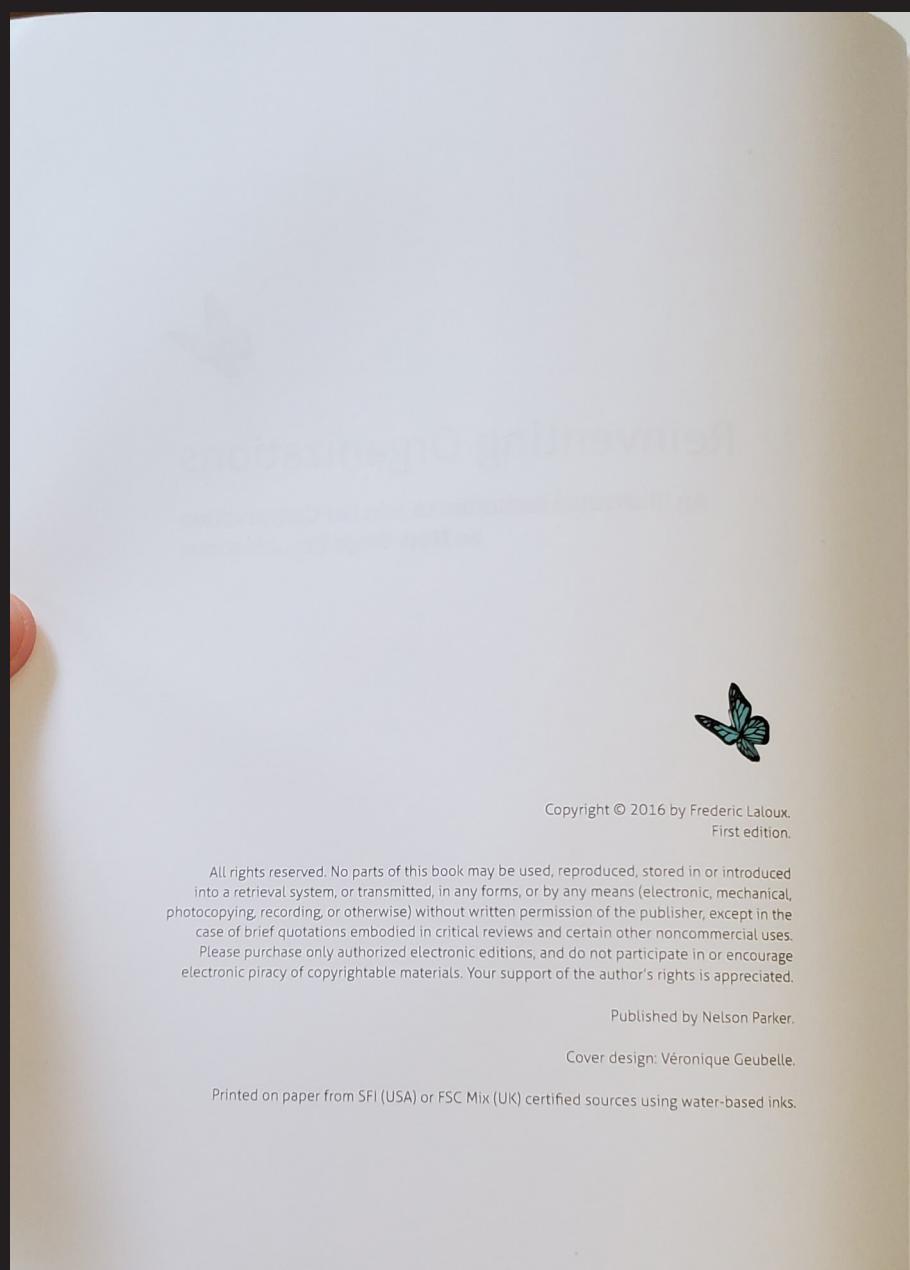
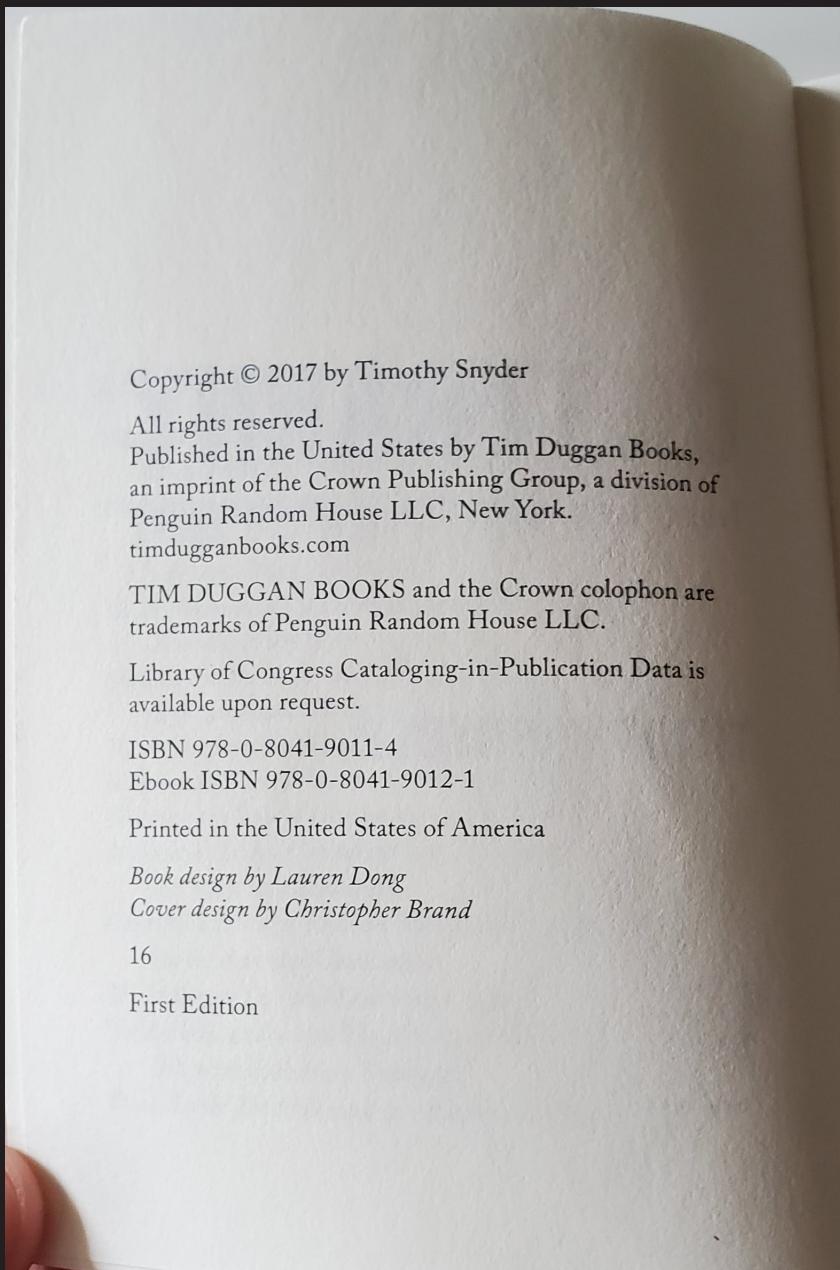
These are the notes I referred to throughout my process. Both before and during each revision.

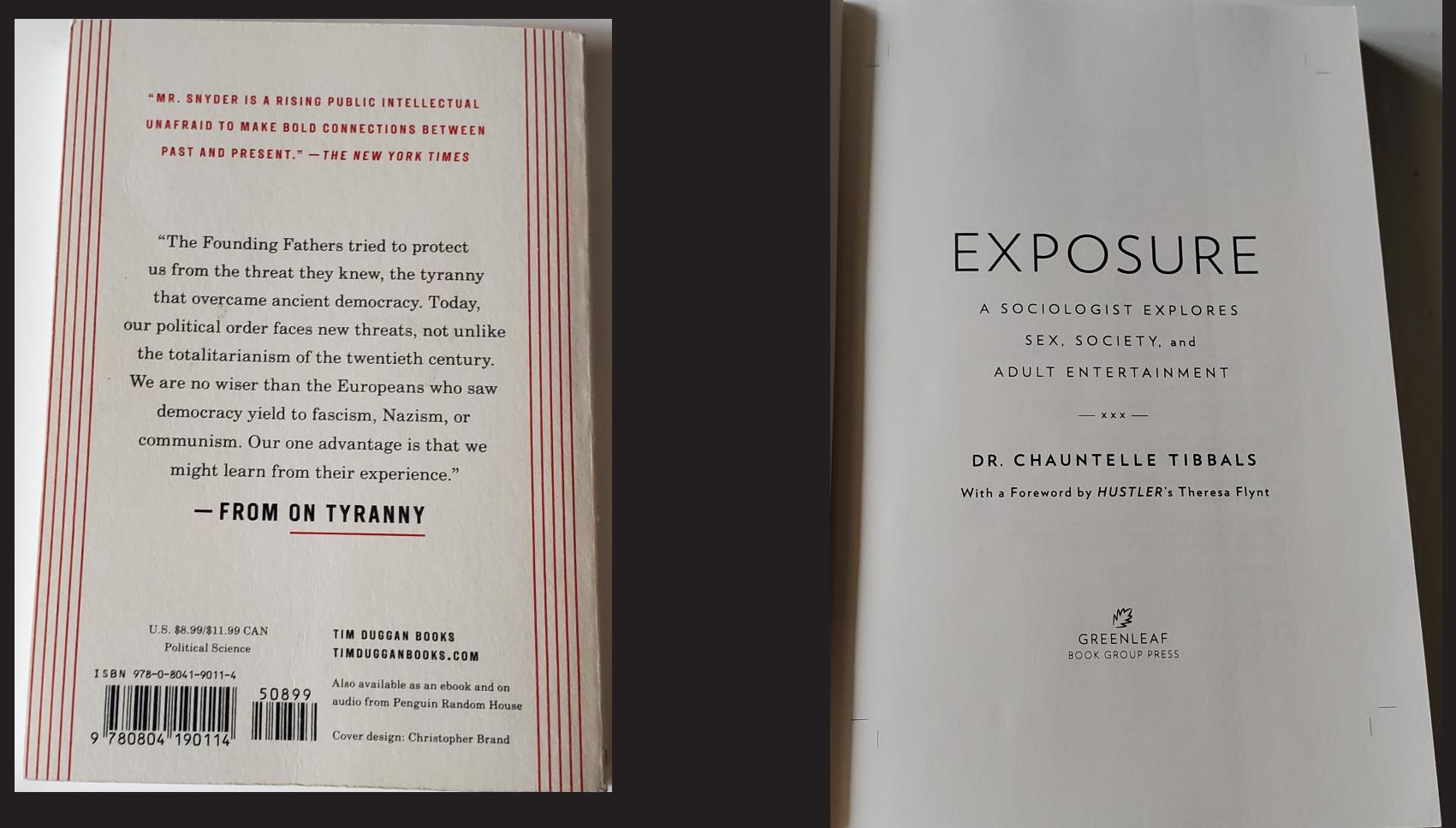
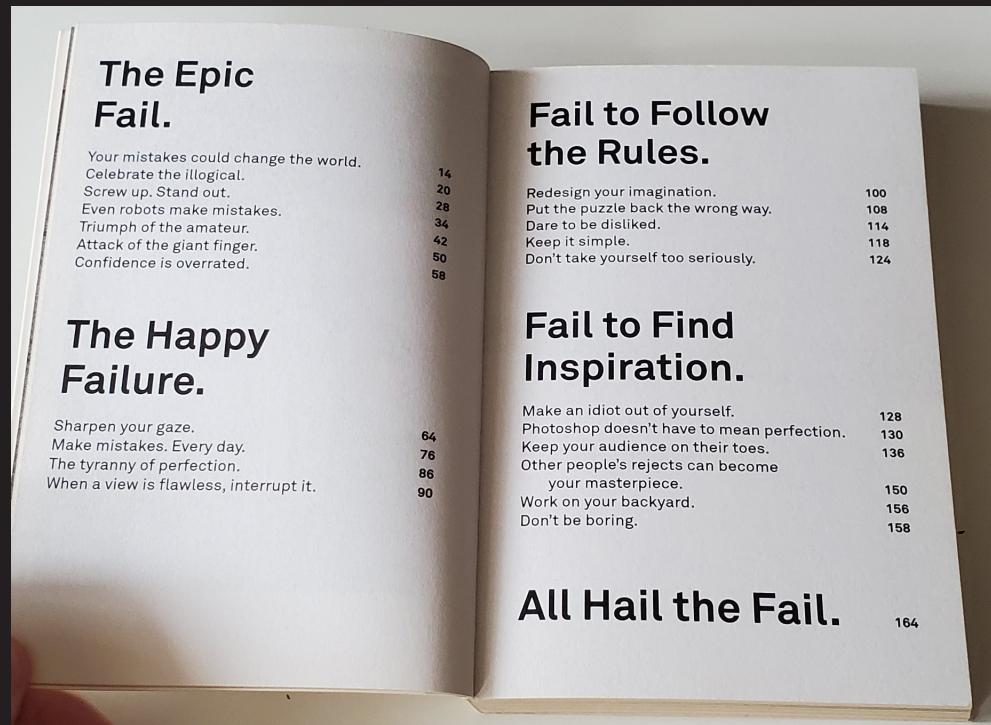


# Visual Research

## Colophon

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





# Table of Contents

# Back Cover

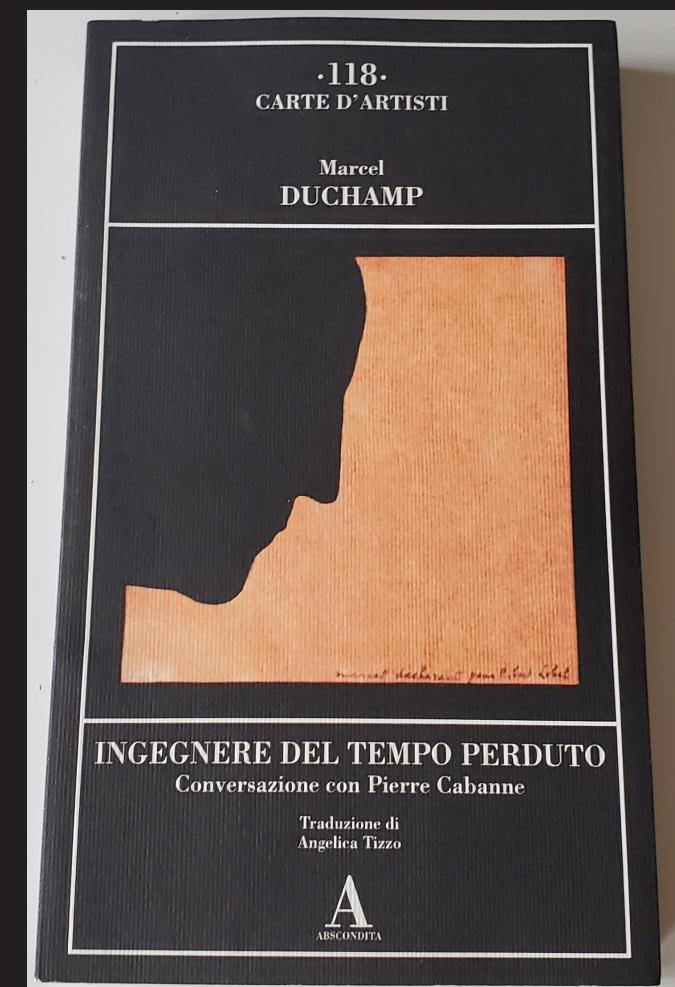
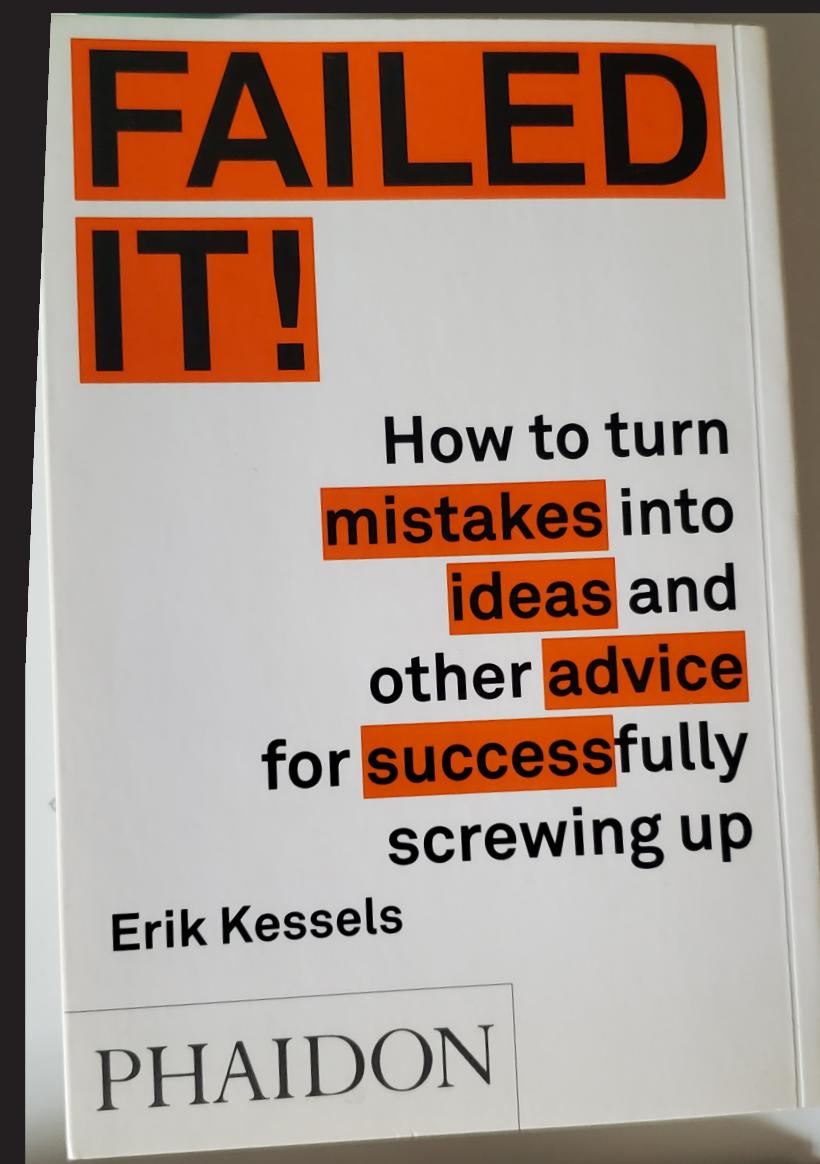
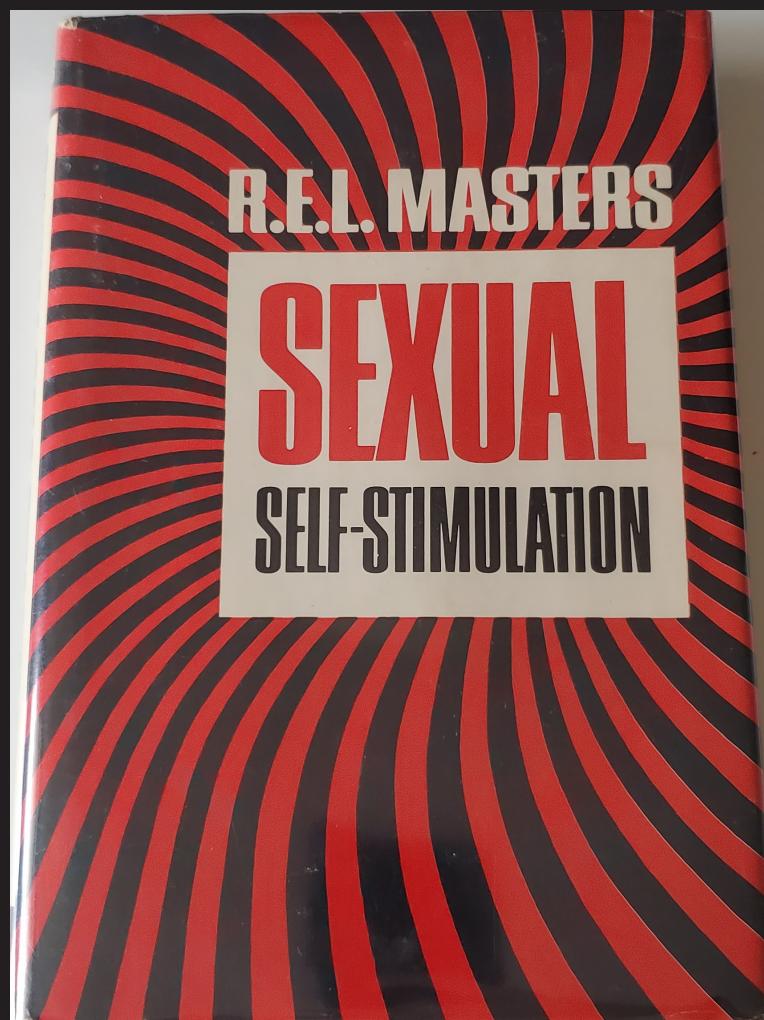
# Inner Title

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

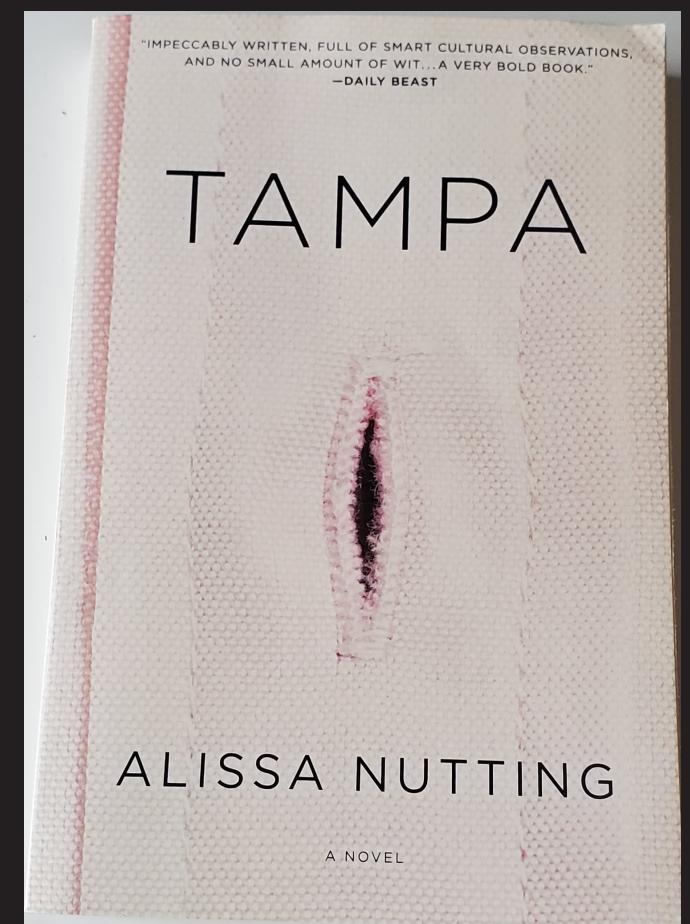
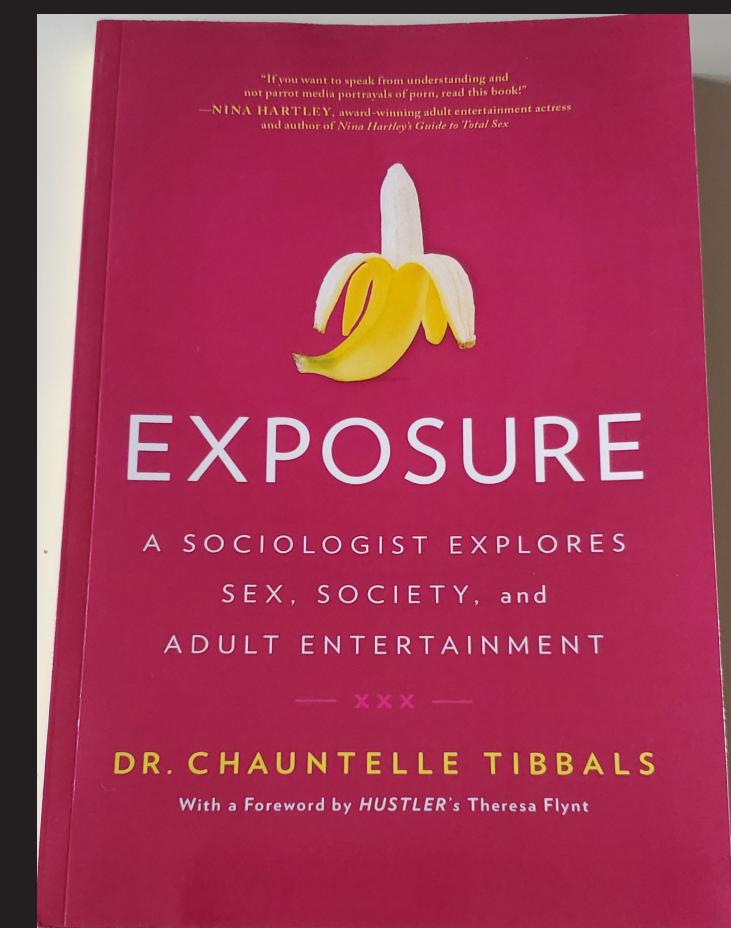
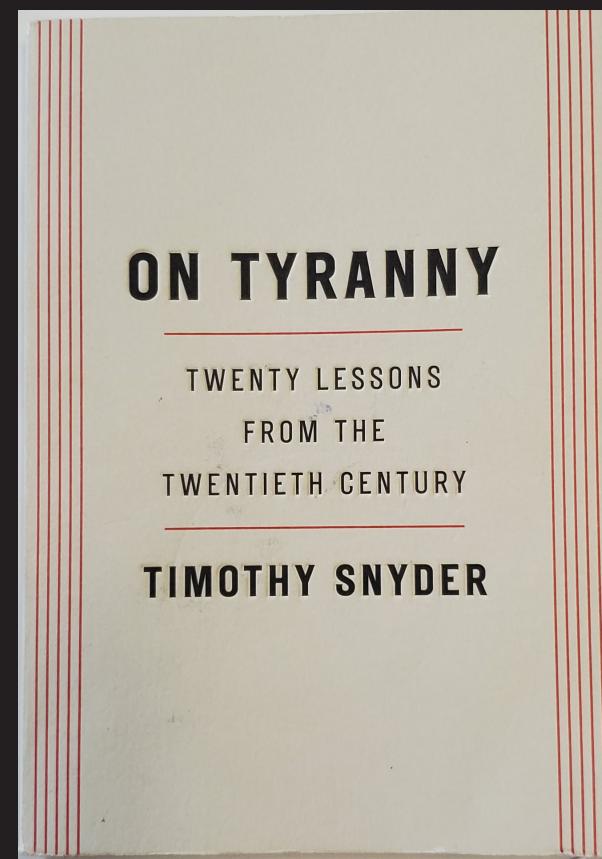
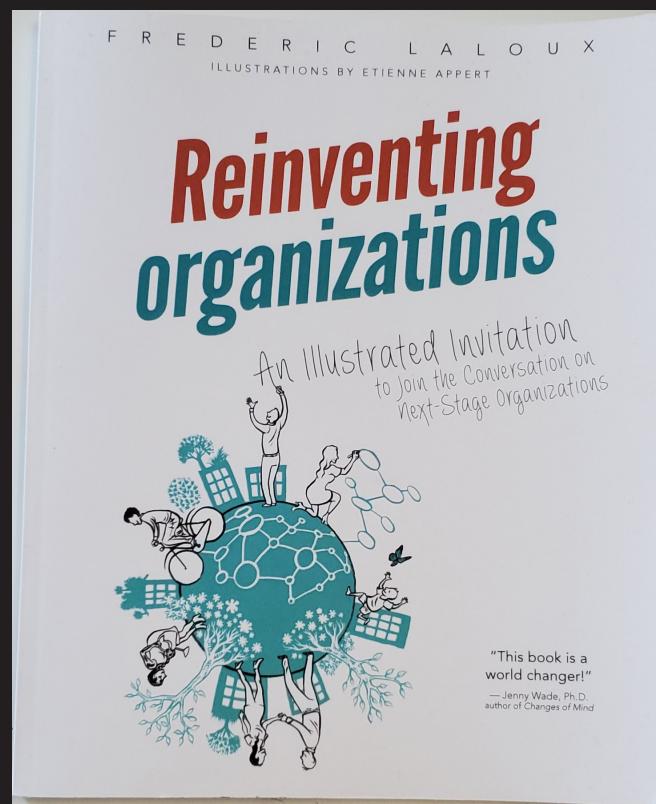
These are all from my bookshelf at home.

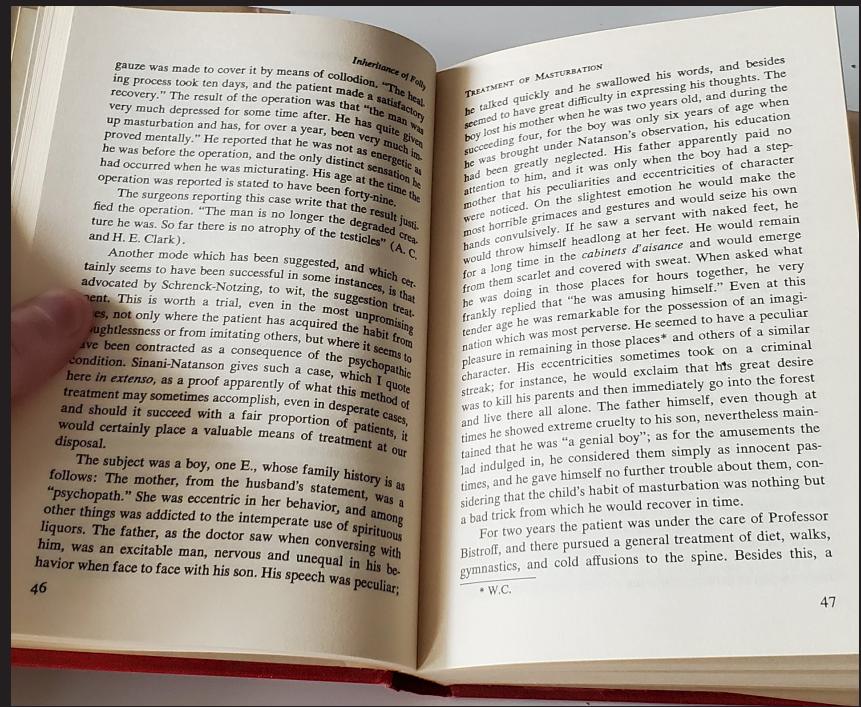
# Covers

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



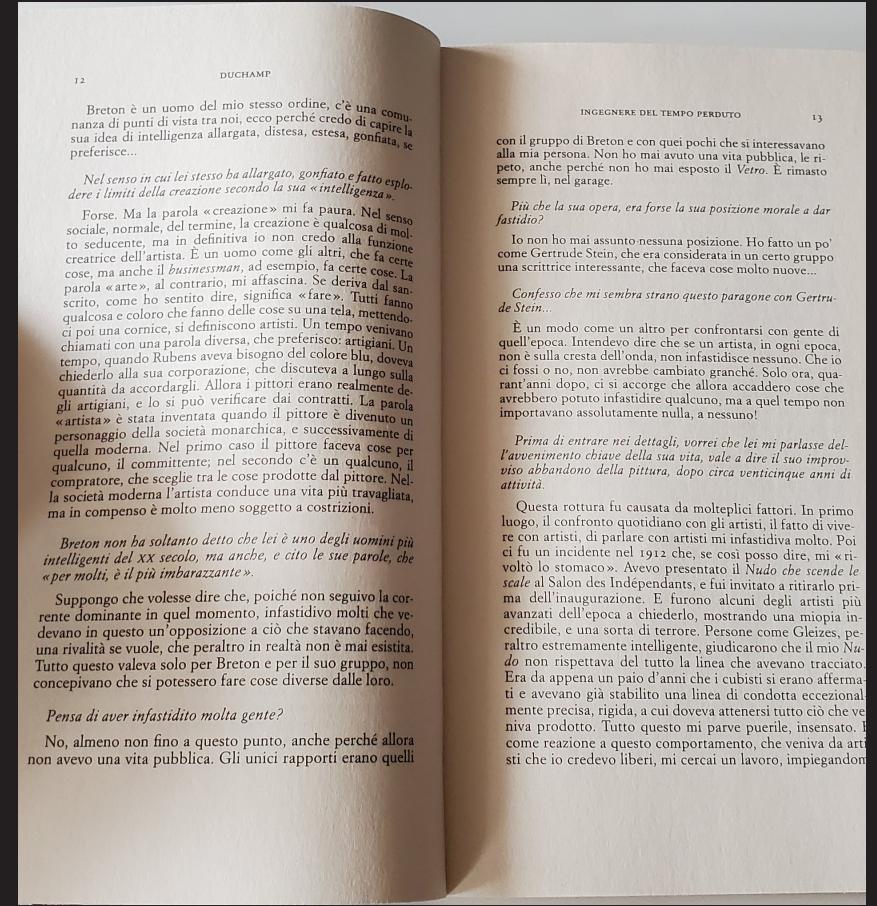
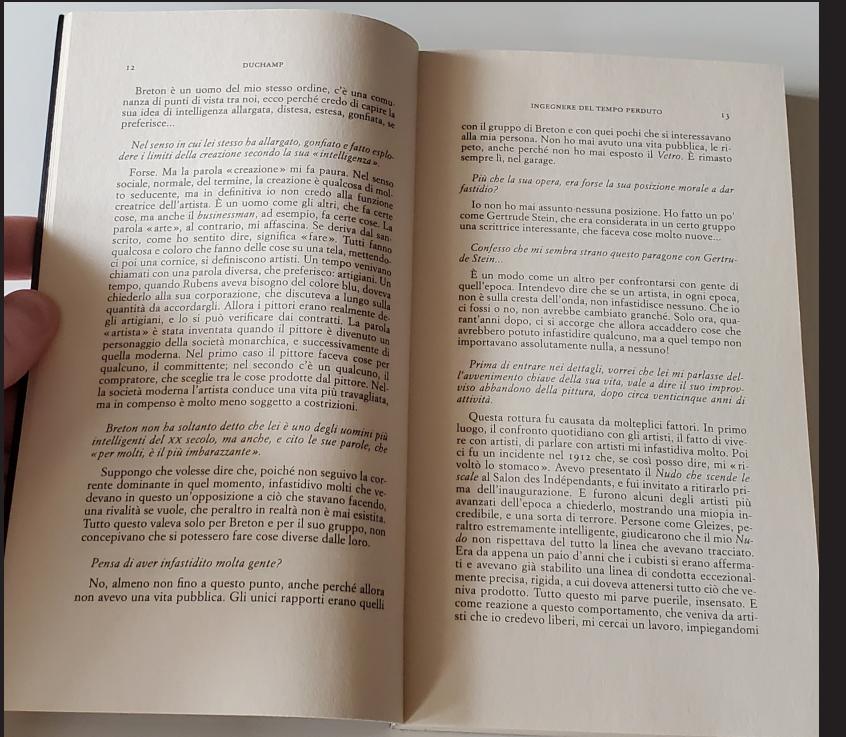
These covers I liked but only for their hierarchy and spacing.



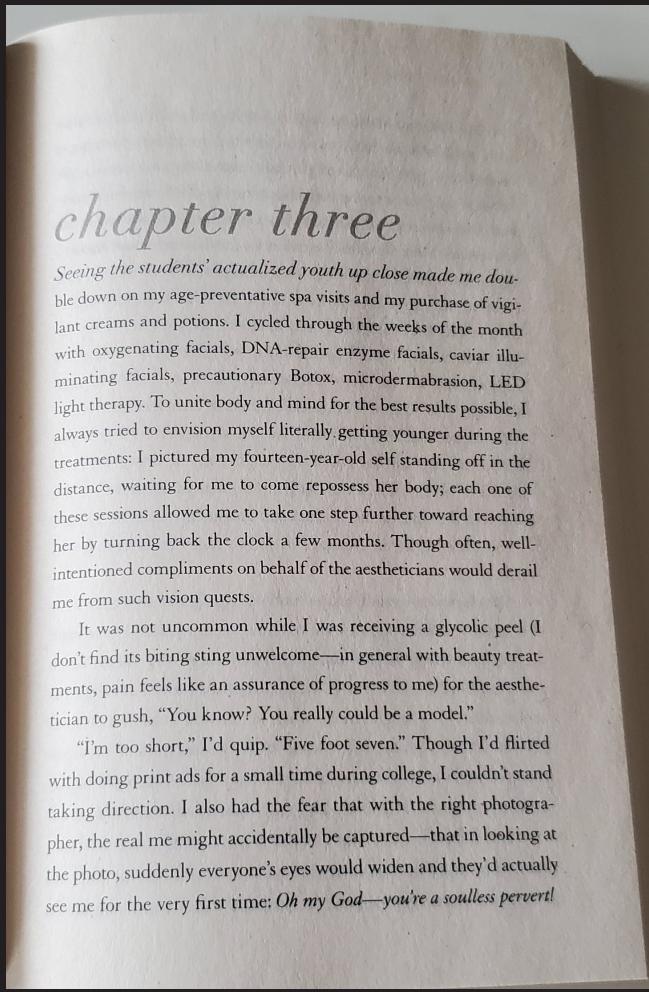


# Pagination

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



# Chapters Hierarchy: Body Text & Header

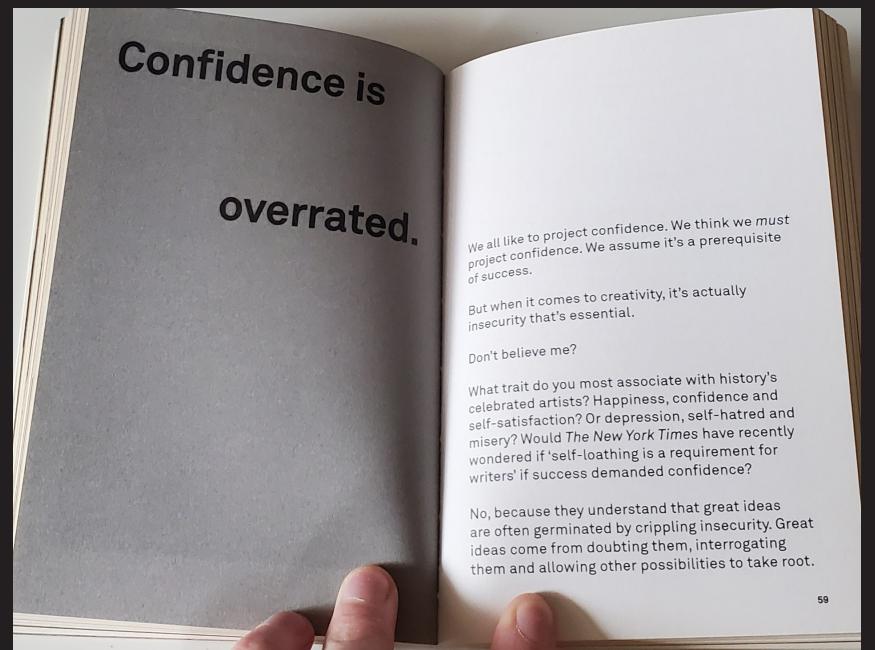


*Seeing the students' actualized youth up close made me double down on my age-preventative spa visits and my purchase of vigilant creams and potions. I cycled through the weeks of the month with oxygenating facials, DNA-repair enzyme facials, caviar illuminating facials, precautionary Botox, microdermabrasion,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

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

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

This chapter I really enjoyed because of the italics mirrored in the first line. However when I tried it in my design, it didn't fit the context.



**Confidence is**

**overrated.**

We all like to project confidence. We think we must project confidence. We assume it's a prerequisite of success.

But when it comes to creativity, it's actually insecurity that's essential.

Don't believe me?

What trait do you most associate with history's celebrated artists? Happiness, confidence and self-satisfaction? Or depression, self-hatred and misery? Would *The New York Times* have recently wondered if 'self-loathing is a requirement for writers' if success demanded confidence?

No, because they understand that great ideas are often germinated by crippling insecurity. Great ideas come from doubting them, interrogating them and allowing other possibilities to take root.

59

This is what ultimately inspired my pagination and my chapters.

# Pragmatic Research

# Evolution by Spread

COVER

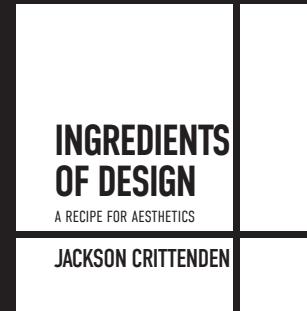
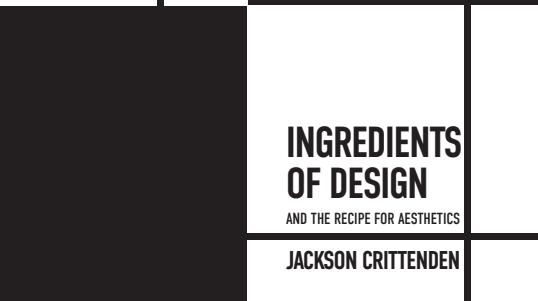
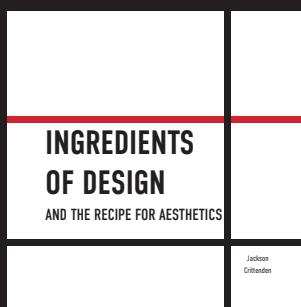
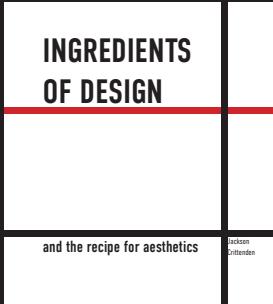
(From here onwards, everything is chronological by *PAGE*. Left to right, top to bottom.)

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

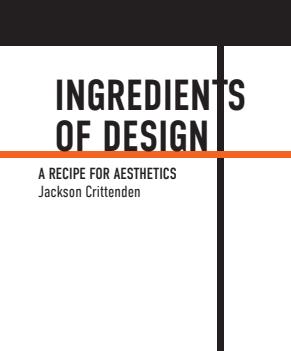
COVER

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

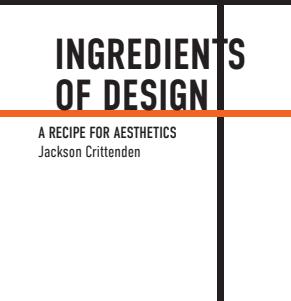
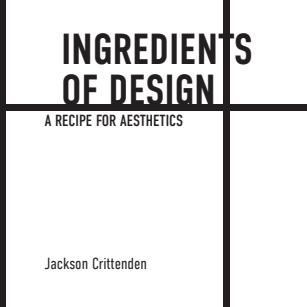
COVER



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



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



TITLE

TITLE

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INGREDIENTS  
OF  
DESIGN

and the recipe for aesthetics

Jackson Crittenden

INGREDIENTS  
OF  
DESIGN

AND THE RECIPE FOR AESTHETICS

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INGREDIENTS OF DESIGN  
AND THE RECIPE FOR AESTHETICS  
BY JACKSON CRITTENDEN

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INGREDIENTS  
OF DESIGN  
A Recipe for Aesthetics  
By Jackson Crittenden

## COLOPHON

## PREFACE

## INTRODUCTION

## FOREWORD

## COLOPHON

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

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

1st edition 2022

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www.instagram.com/jackyct/

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- ROBERT BRINGHURST 3

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- 5 PAULA SCHER
- 6 MICHAEL BIERUT
- 7 SUMMARY

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JAN TSCHICHOLD	APRIL GREIMAN
ROBERT BRINGHURST	PAULA SCHER



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

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

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



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

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

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

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

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



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



TABLE OF CONTENTS	APRIL GREIMAN 3
JAN TSCHICHOLD 1	PAULA SCHER 4
ROBERT BRINGHURST 2	MICHAEL BIERUT 5



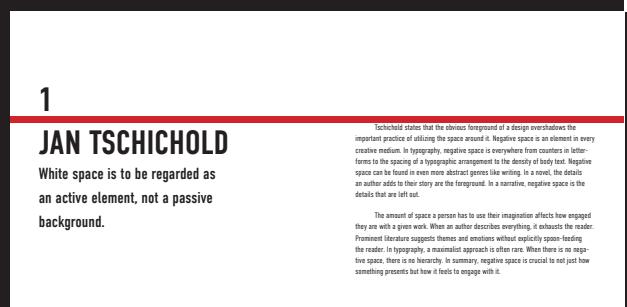
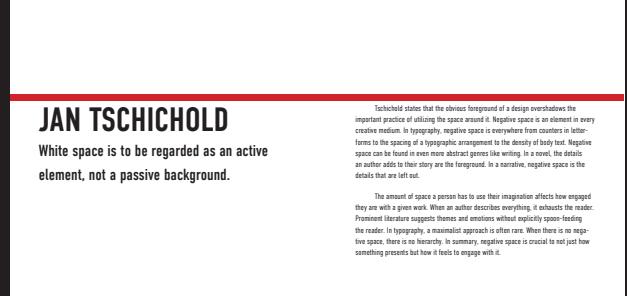
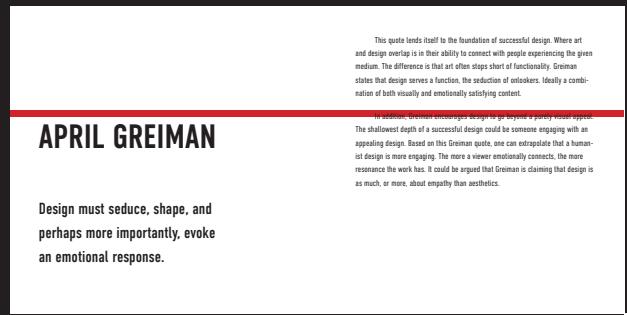
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## 1 INTRODUCTION

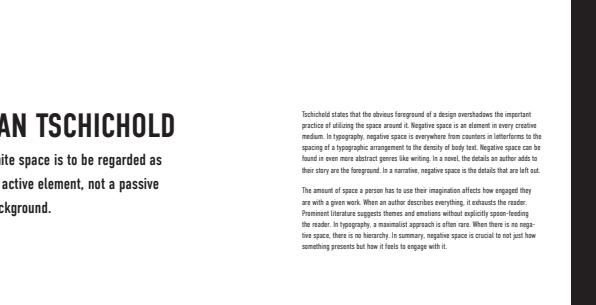
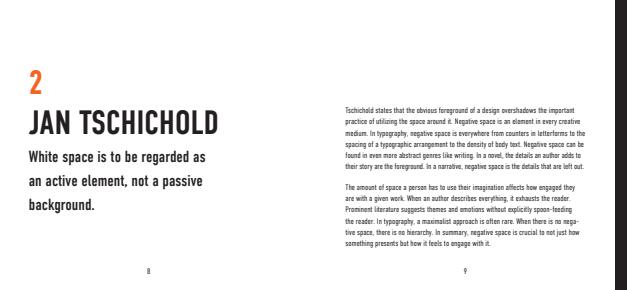
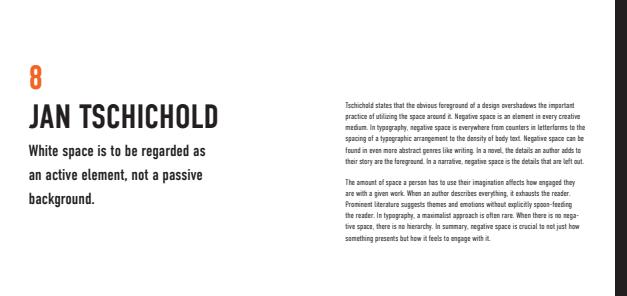
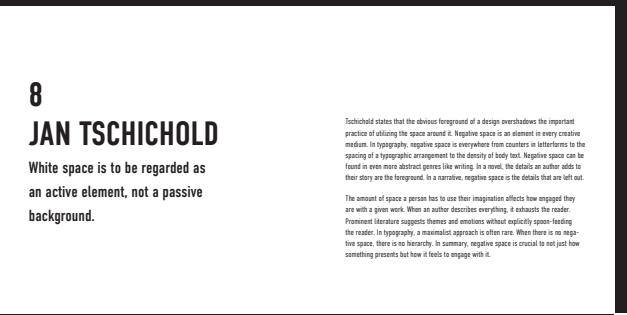
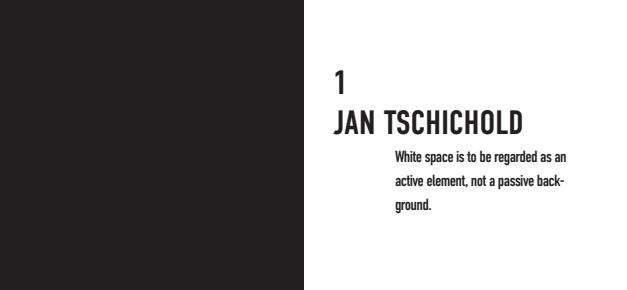
When designing, it's important to keep in mind that words have spirit. Typography has a soul, and it's important to pay attention to its spirit as you go through the process of design. The best designers have a clear understanding of their user base and can communicate that vision.

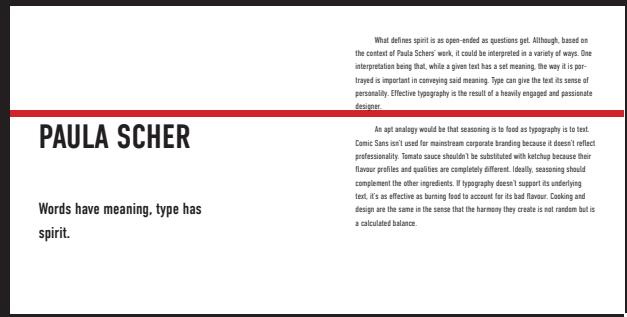
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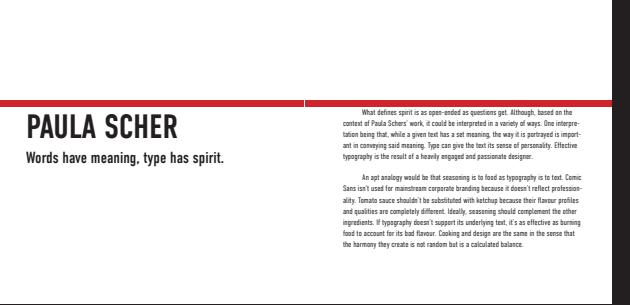
In each of the chapter spreads, I messed around with the width of the quote because they vary in length. I wanted them to be uniforms





## PAULA SCHER

Words have meaning, type has spirit.



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



## ROBERT BRINGHURST

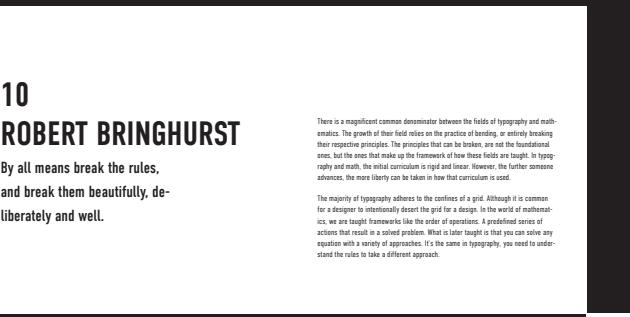
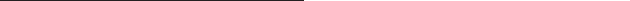
By all means break the rules, and break them beautifully, deliberately and well.



3

## ROBERT BRINGHURST

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## 10

## ROBERT BRINGHURST

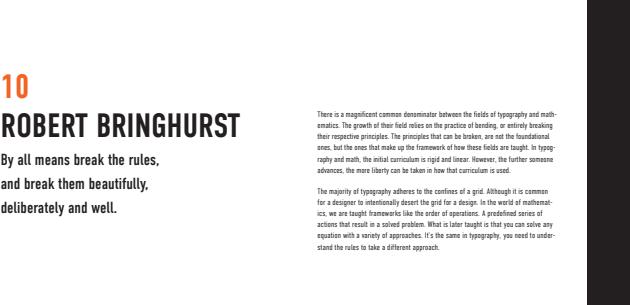
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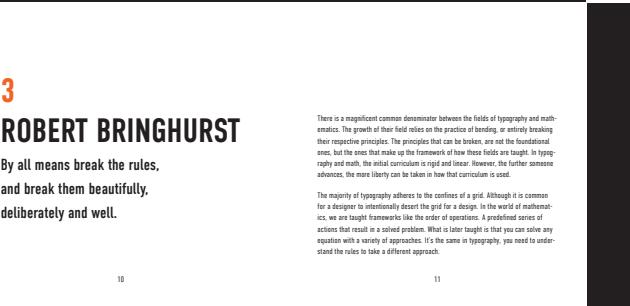
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## 3

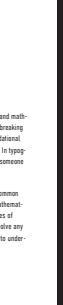
## ROBERT BRINGHURST

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



10

11



10

11

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

## MICHAEL BIERUT

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

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

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

## APRIL GREIMAN

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

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

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

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

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

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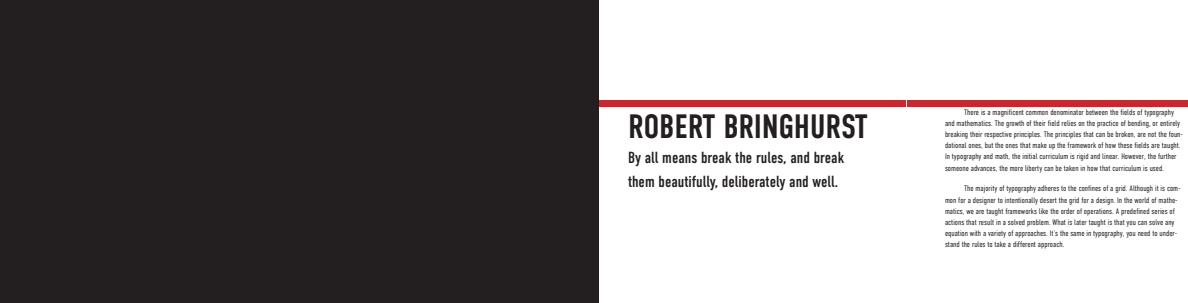
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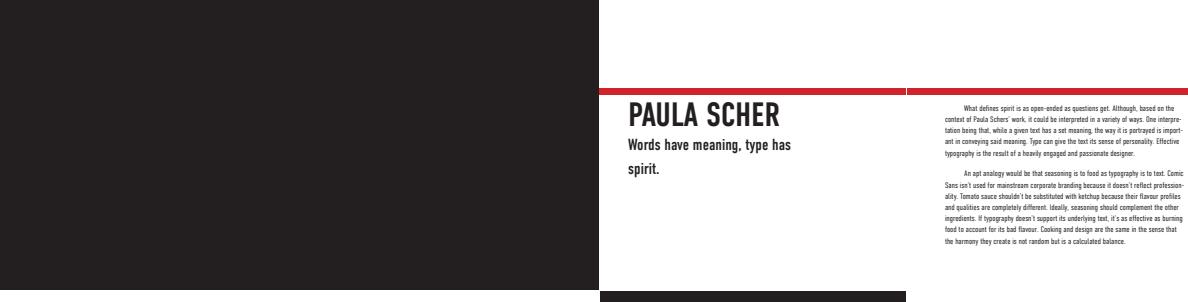


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Words have meaning, type has spirit.

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

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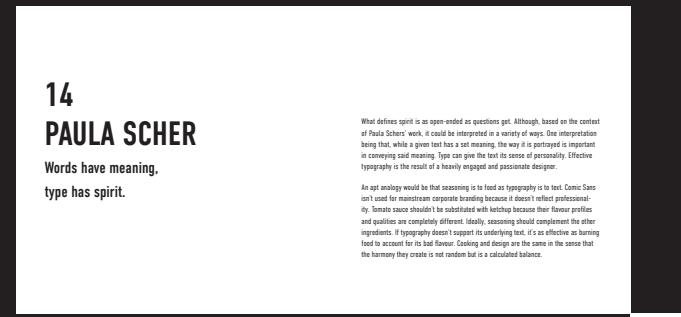


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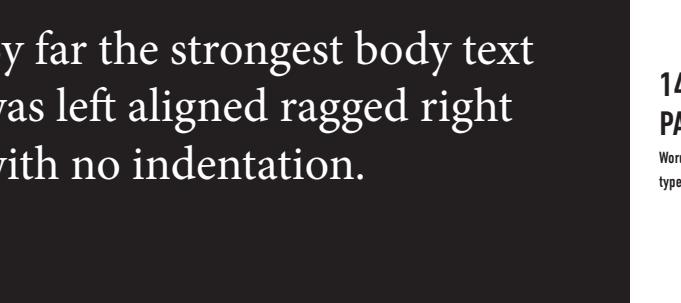


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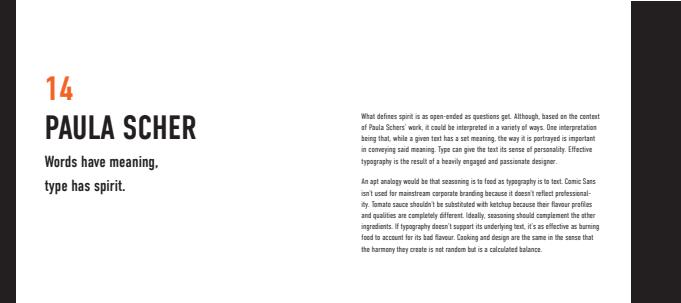


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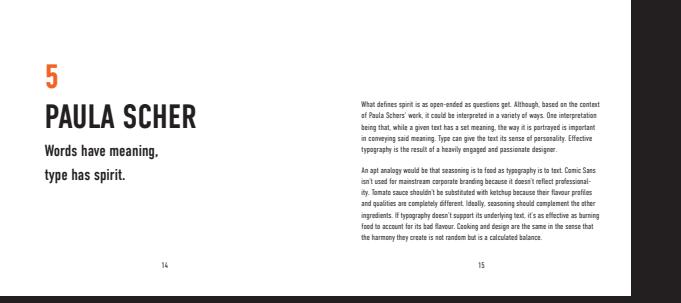


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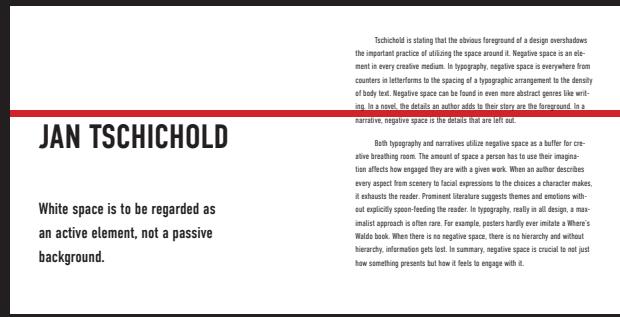
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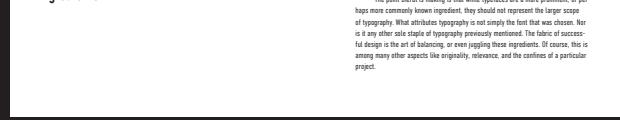
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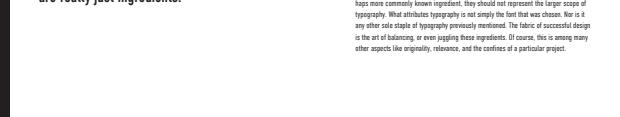
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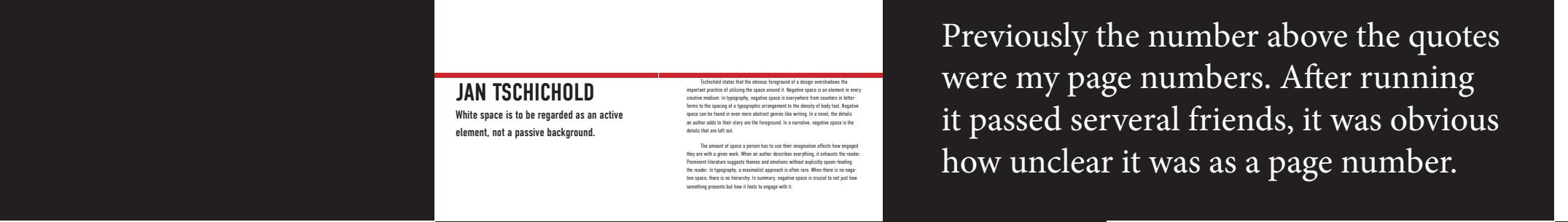


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The point Bierut is making is that while typefaces are a more prominent, or perhaps more commonly known ingredient, they should not represent the larger scope of typography. What attributes typography is not simply the font that was chosen. Nor is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



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

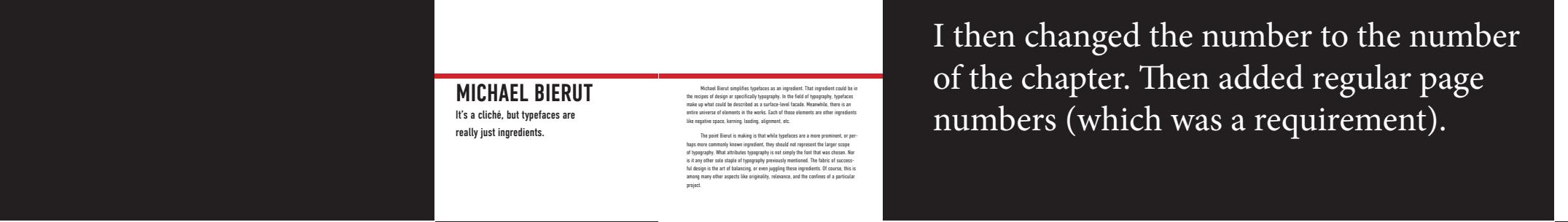


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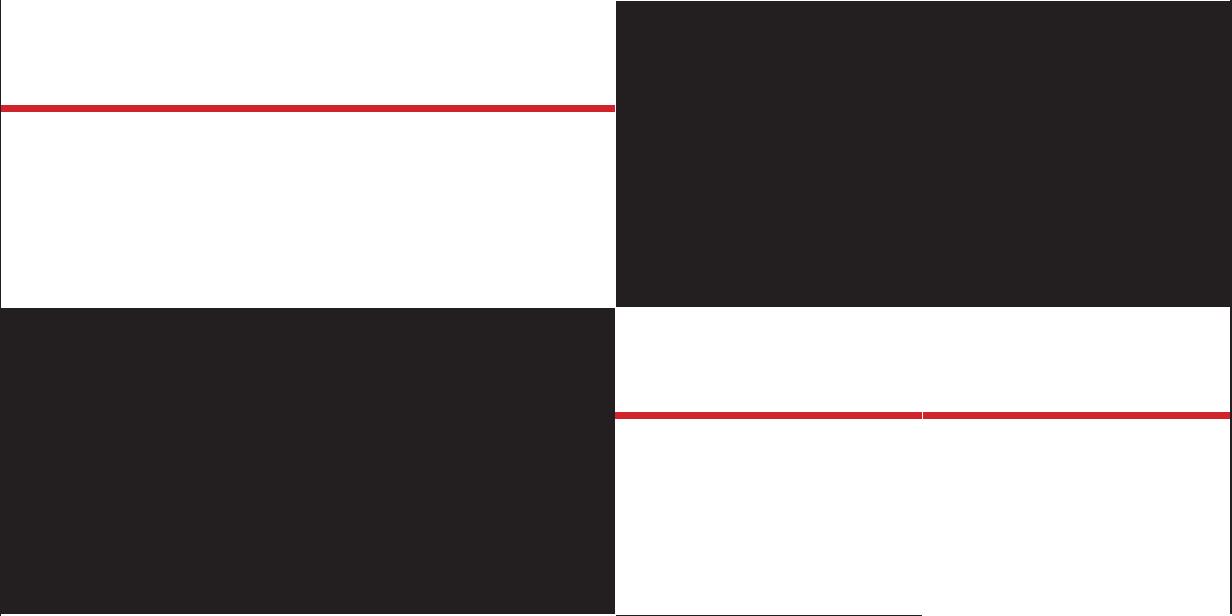
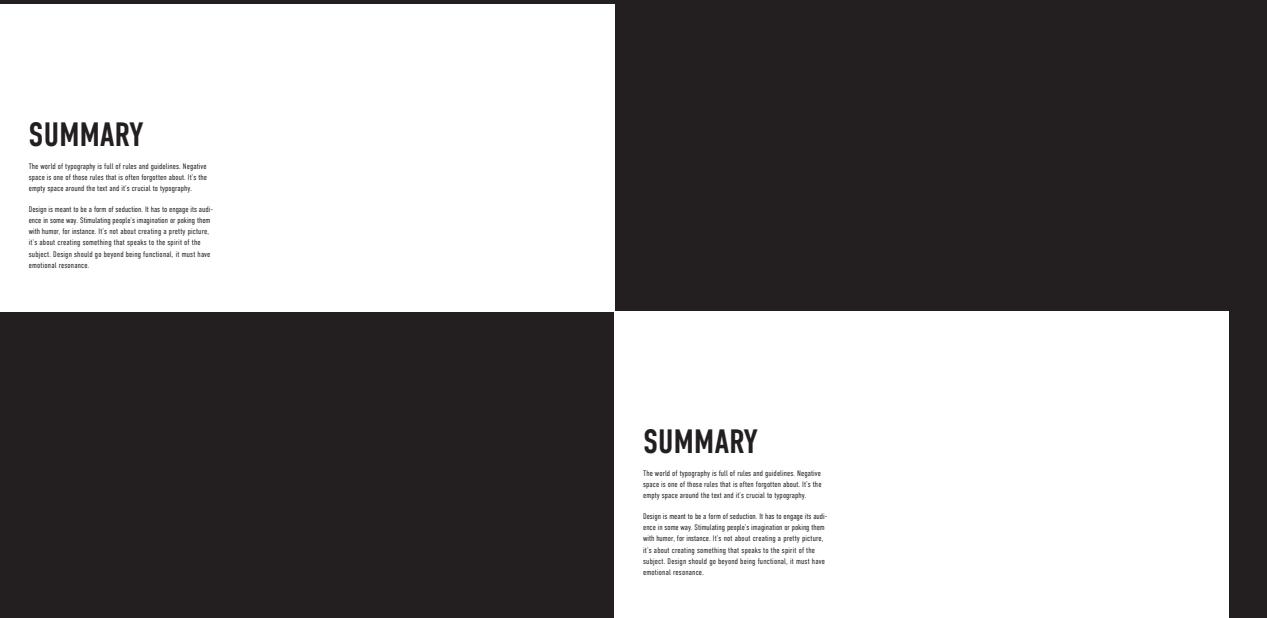


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Design is meant to be a form of seduction. It has to engage its audience in some way. Stimulating people's imagination or poking them with humor, for instance. It's not about creating a pretty picture, it's about creating something that speaks to the spirit of the subject. Design should go beyond being functional, it must have emotional resonance.

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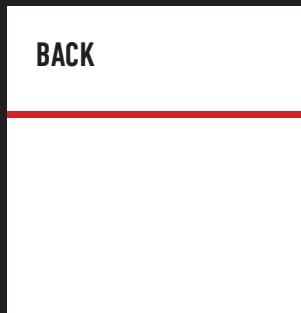
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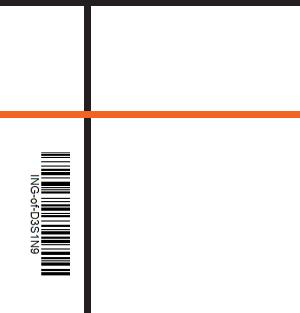
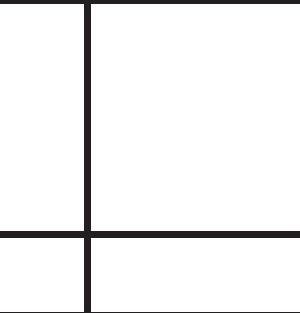
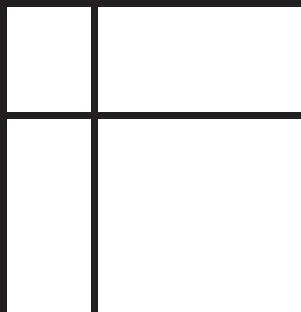
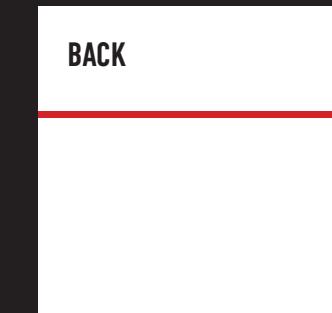
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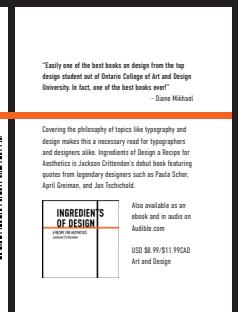
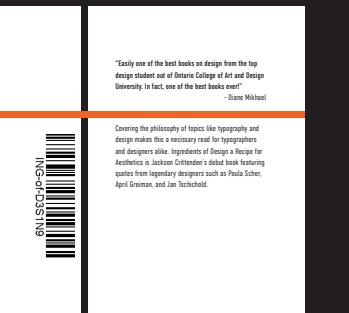
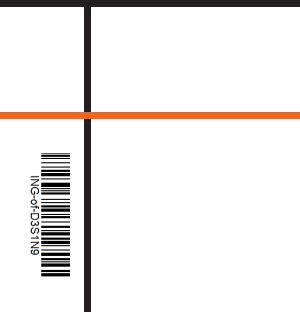
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The back, cover, and summary spreads I failed to document the changes I made. I was mostly moving the text boxes around and the 'grid lines' around them.



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



## Draft One

### COVER

### TITLE

### COLOPHON

### PREFACE

### INTRODUCTION

### FOREWORD

### TABLE OF CONTENTS

### MICHAEL BIERUT

### JAN TSCHICHOLD

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# Evolution by Booklet

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

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

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# Draft Three

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# Draft Four

## INGREDIENTS OF DESIGN

and the recipe for aesthetics

Jackson Crittenden

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OF DESIGNA Recipe for Aesthetics  
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INTRODUCTION

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SUMMARY

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

Design is meant to be a form of seduction. It has to engage its audience in some way. Stimulating people's imagination or poking them with humor, for instance. It's not about creating a pretty picture, it's about creating something that speaks to the spirit of the subject. Design should go beyond being functional, it must have emotional resonance.

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## Draft Ten

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APRIL GREIMAN

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

This quote lends itself to the concept of successful design. Where art and design are not only visually appealing but also have an emotional response. The difference is that art often stops short of functionality. Greiman states that design serves a function, the seduction of onlookers. Ideally a combination of both visually and emotionally satisfying content.

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

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PAULA SCHERWords have meaning,  
type has spirit.

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

An apt analogy would be that seasoning is to food as typography is to text. Ketchup isn't used for mainstream corporate branding because it doesn't reflect professionalism. Tomato sauce shouldn't be substituted with ketchup because their flavor profiles and qualities are completely different. Ideally, seasoning should complement the other ingredients. If nothing else, it should be a good complement. It's as effective as burning food to accentuate the bad flavor. Likewise, design can be the seasoning in the sense that the herbs they create is not random but is a calculated balance.

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MICHAEL BIERUT

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

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

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

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SUMMARY

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

Design is meant to be a form of seduction. It has to engage its audience in some way. Stimulating people's imagination or poking them with humor, for instance. It's not about creating a pretty picture, it's about creating something that speaks to the spirit of the subject. Design should go beyond being functional, it must have emotional resonance.

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## INGREDIENTS OF DESIGN

A RECIPE FOR AESTHETICS

Jackson Crittenden

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## INGREDIENTS OF DESIGN

A Recipe for Aesthetics

By Jackson Crittenden

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## 2 JAN TSCHICHOLD

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

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Tschichold states that the obvious foreground of a design overshadows the important principles of the design around it. Negative space is an element of every composition, in typography, regardless of its intention. It's important to pay attention to the possibility to go beyond the process of design. The best designers have a clear understanding of their user base and can communicate that vision.

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

## 1 INTRODUCTION

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

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When designing, it's important to keep in mind that words have spirit. Typography is not just, and it's important to pay attention to the possibility to go beyond the process of design. The best designers have a clear understanding of their user base and can communicate that vision.

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

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