

ADVANCED TYPOGRAPHY

WILSON CHRISTENSEN

ART 437R: Advanced Typography – Fall 2020

PROJECT 01

TYPOGRAPHIC EXPLORATION

“This classic typographic exercise methodically explores how hierarchy, structure, and space are impacted by limitations of font weight and size.”

The goal of this project is to discover potential for designing typography layouts in more complicated and creative ways.

PROCEDURE

We were given all of the content needed for designing a type-cover for a journal. Each class day, we had to make two versions of the cover while following a new set of rules that focused our attention to details by limiting our options.

We reviewed examples of work from the past that were critiqued by professionals. We listened to critiques from our teacher for each of the students' work, and then had the chance to improve our designs based on that feedback.

PRINCIPLES ASSESSED:

- Focal point
- Order
- Surprise
- White space
- Details

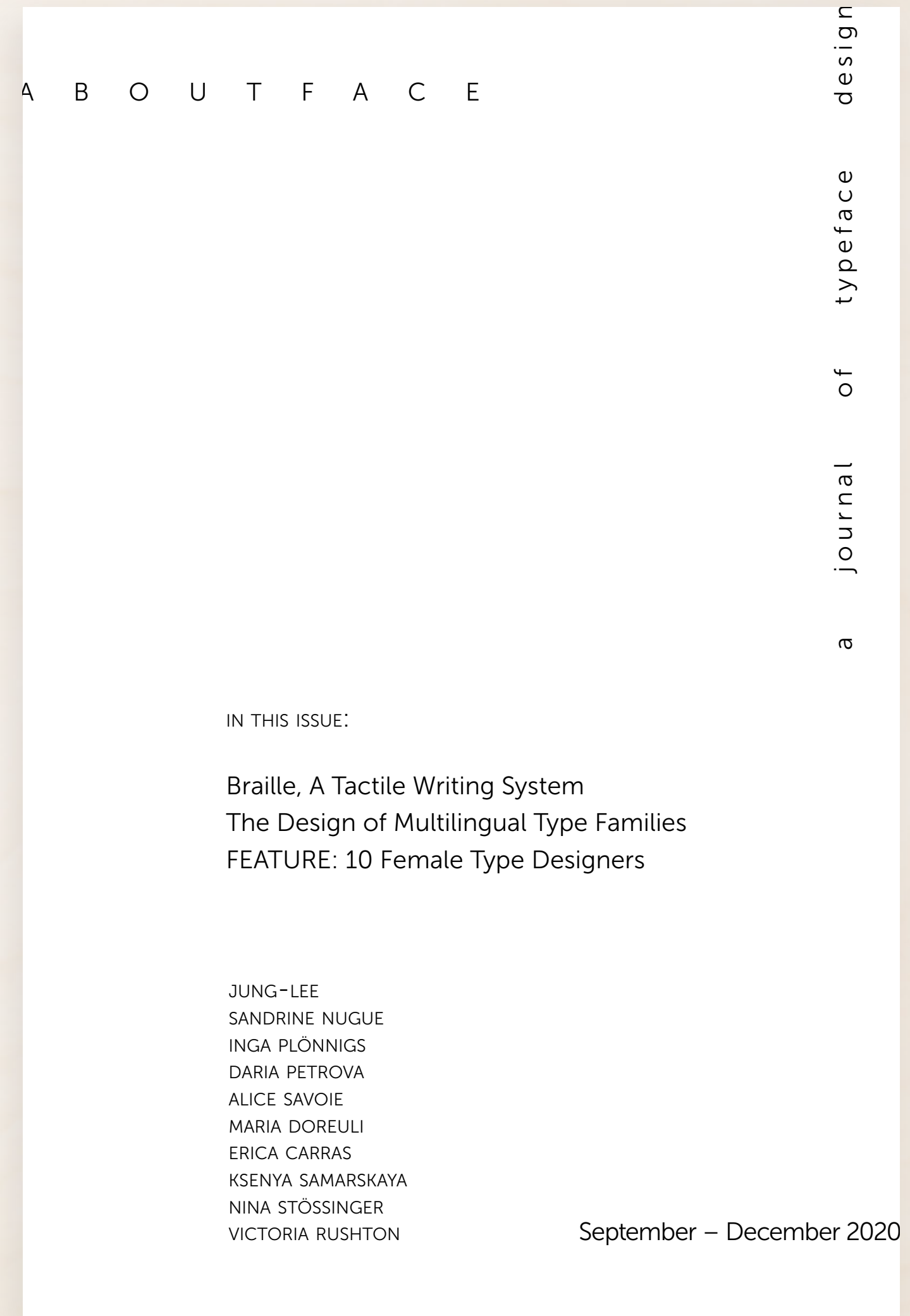
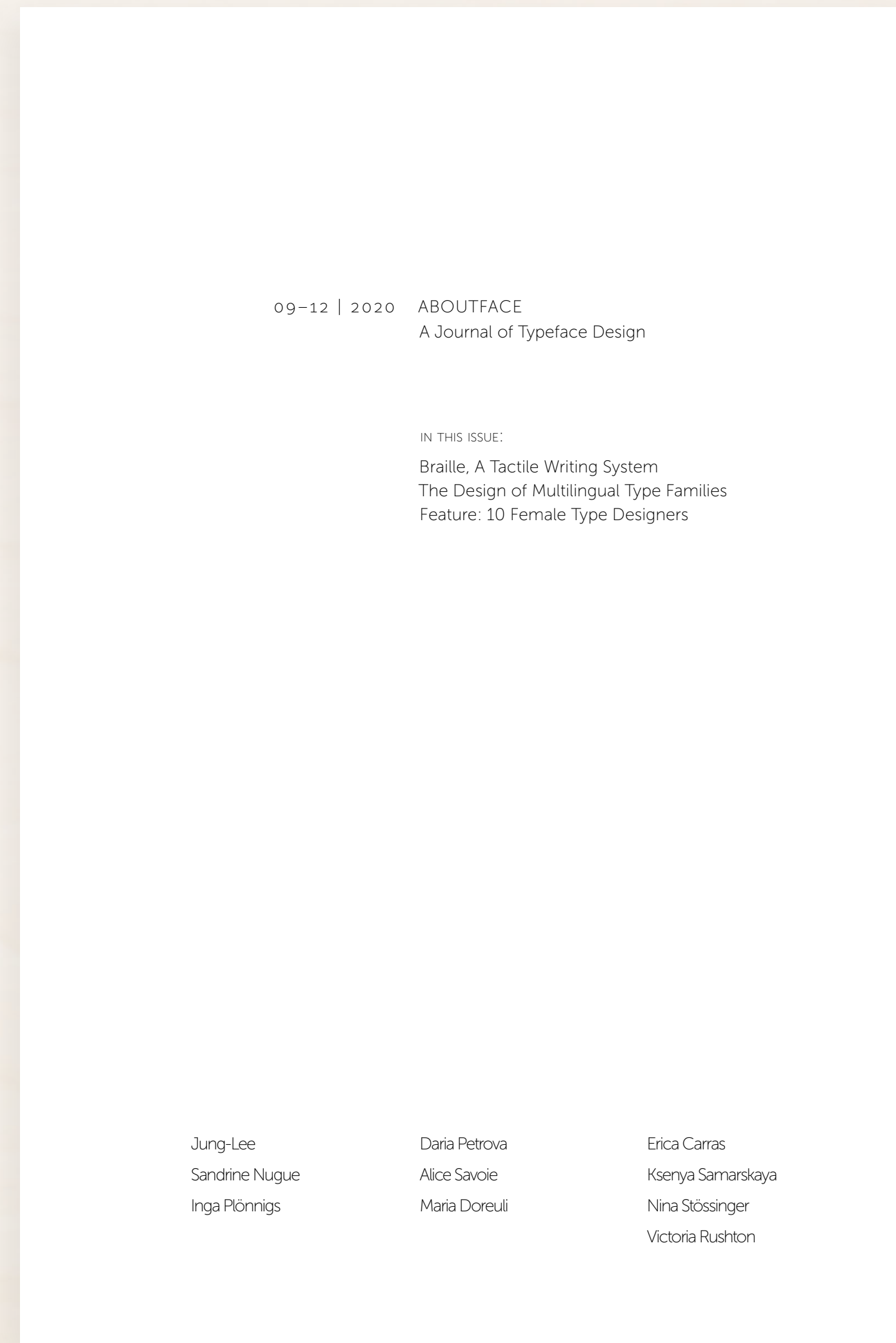
CRITIQUE 01

1: ONE WEIGHT, ONE SIZE

The first challenge was to create order and hierarchy with only one font size and weight. This exercise helped me to understand better how our minds automatically group information.

I learned how useful the tool of spacing can be. Information can be easily grouped by adjusting properties such as the tracking, line-height, all-caps or small-caps, and proximity.

We are used to seeing certain types of information with their own typical properties. For example, titles are usually near the top of a page, larger, and capitalized. I can use these specific details to let the reader know what the information represents, without them needing to actually read it.



CRITIQUE 02

1: TWO WEIGHTS, ONE SIZE

In this set, I wanted to experiment with tighter line spacing. Sometimes it is okay to sacrifice legibility for texture and color.

09-12 | 2020 **ABOUTFACE**
A JOURNAL OF TYPEFACE DESIGN

IN THIS ISSUE:

Braille, A Tactile Writing System
Feature: 10 Female Type Designers
The Design of Multilingual Type Families

Jung-Lee	Erica Carras
Alice Savoie	Inga Plönnigs
Daria Petrova	Nina Stössinger
Maria Doreuli	Victoria Rushton
Sandrine Nugue	Ksenya Samarskaya

A B O U T F A C E

a journal
of typeface
design
9-12/20

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I N T H I S I S S U E

Braille, A Tactile Writing System
Design of Multilingual Type Families
FEATURE 10 Female Type Designers

TYPE CRITIQUES

1: ONE WEIGHT, TWO SIZES

Designing the layout with two sizes really opened up the option for more contrast. At this point in the project, we were getting more comfortable with pushing boundaries and trying new things.

AboutFace

09-12 | 2020

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09-12 | 2020 ABOUTFACE
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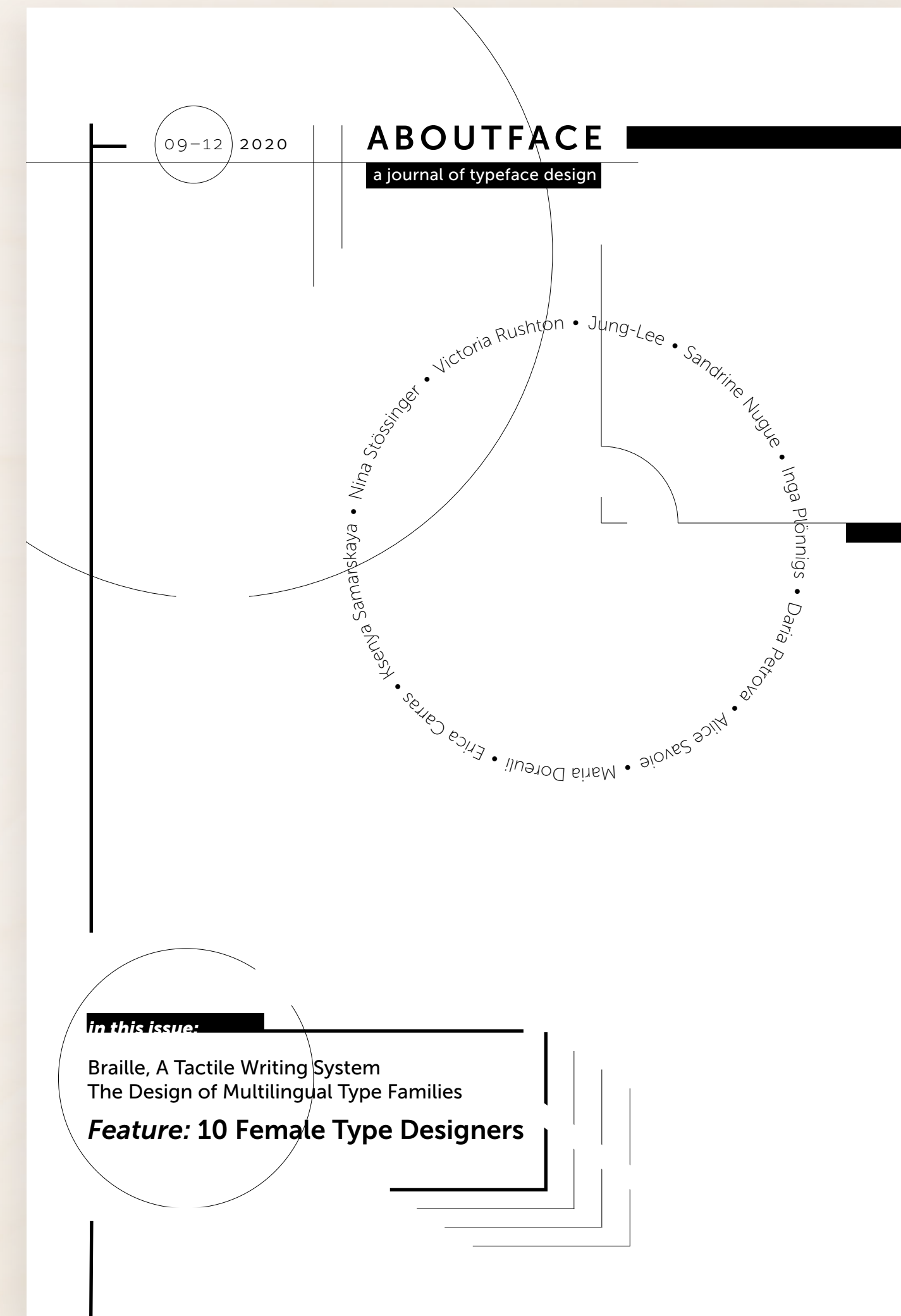
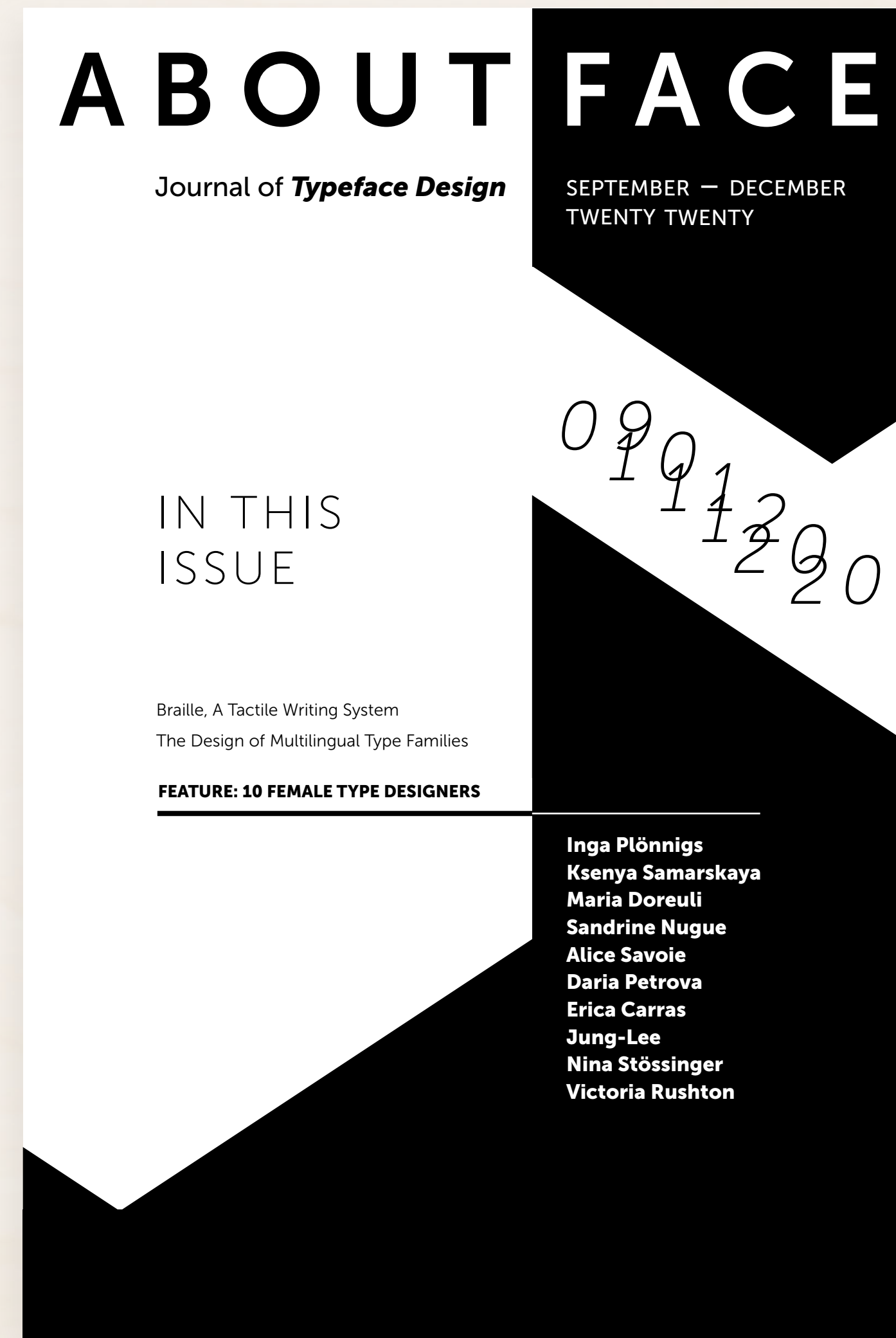
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TYPE CRITIQUES

ANY WEIGHT, ANY SIZE, SHAPES

Because of all the practice with the rules set before; having complete freedom didn't feel as overwhelming. Instead of not knowing what to do, I was instead asking myself – what can I come up with now that the limits are gone?



PROJECT 02

RESTAURANT IDENTITY

"The reason this project is focusing on identity design is for the opportunity to create a logo-type. In addition a mood board, menu, itemized receipt, and to-go packaging will be designed"

ELEMENTS BISTRO

The name of the restaurant was given to me. I had to determine the identity and branding of it based only on the name and what it meant to me. I decided to go with a theme that I am passionate about.

THE CAFÉ RACER

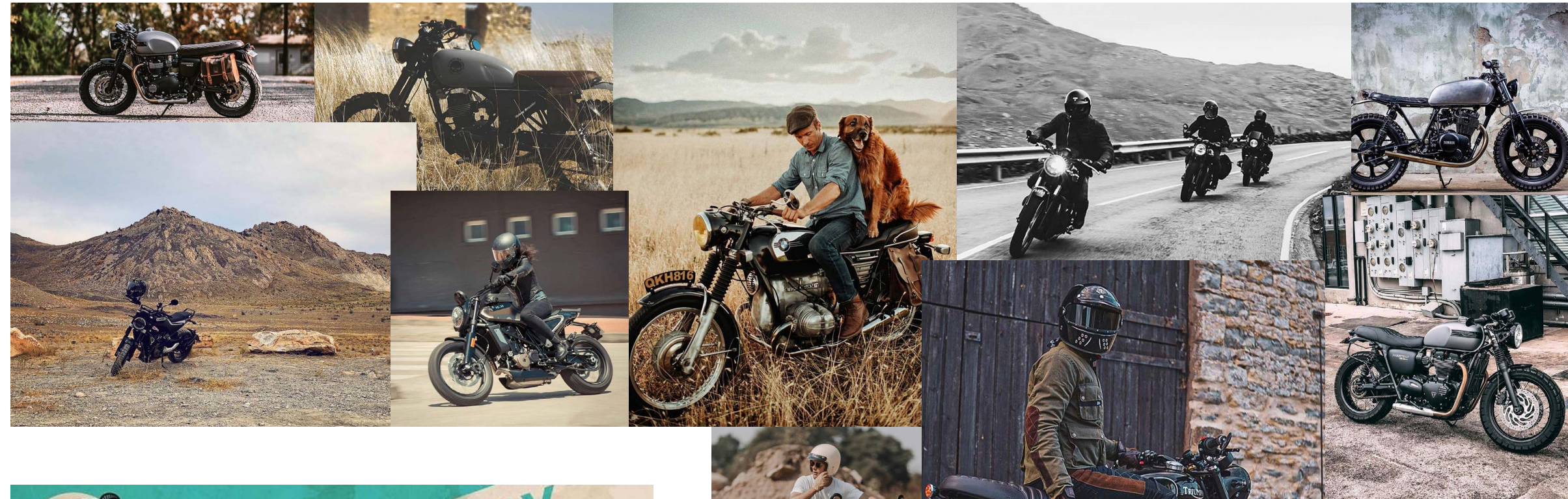
The origin story of the café racer is about British motorcycle enthusiasts in the 60's. These kids worked on their bikes, attempting to tune them well enough to reach 100 mph. They would race each other between the cafés where they would often gather.

Elements Bistro pays tribute to the subcultures surrounding these bikes. A carefully tuned motorcycle must only be fed pure gasoline; ethanol free and high octane to prevent early engine wear and premature detonation. We believe you should also feed your body with pure and natural fuel. Ingredients in our food are natural, organic, and healthy. Our menu options will consist of our target cultures' favorite food trends. An ideal café racer meetup spot.



A photo I took after a ride during this project: my inspiration for the theme.

MOOD BOARD



ELEMENTS BISTRO

PURE, HIGH-OCTANE:
CAFÉ RACER PIT-STOP

Hearty
Organic
Barbeque



564132 Cafe Noir	FDEAC4 Blanched Almond	FDC236 Orange Yellow	1D4F72 Indigo Dye
		E64043 Imperial Red	292929 Jet

LOGOTYPE

ALTERING A FONT

I began by looking for a script font that looked similar to the sketches I made. I was paying close attention to the loops made by the 'e' and 'l'. The font I found was: Boucherie Cursive.

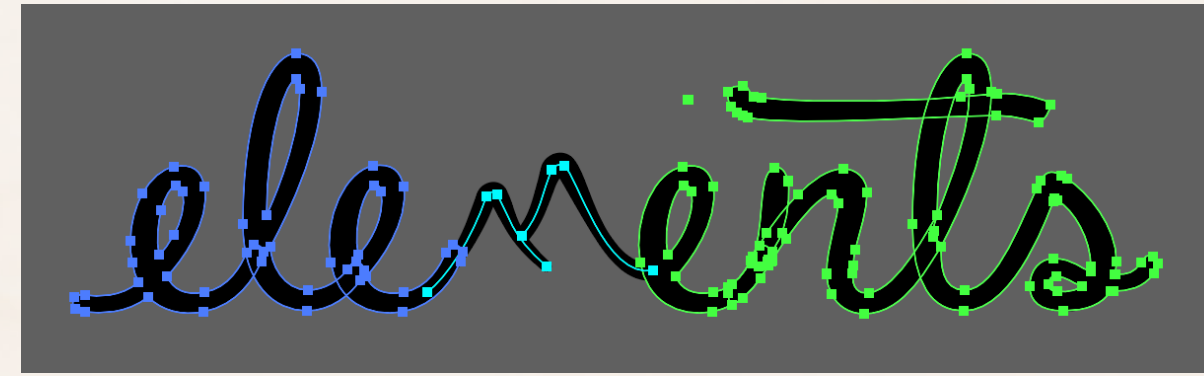
I have made a logotype once before, (Avalanche Lifting Crew), So I was fairly confident going into this. But, I quickly learned how painful it is working with expanded shapes instead of strokes. All the curves and various thickness of a cursive font made it more difficult to manipulate. I patiently worked through until I reached my vision.

MEANING

The mountain peaks in place of the 'm' represent nature's purity and its "elements". It is also home to "the twisties": the fun curvy roads that wind up and down through canyons and mountain passes. This is where motorcyclists find nirvana.

The font for Bistro is Aglet Slab. Slab-serif fonts were very common in materials I found relating to my theme for my mood board. This was my favorite one for its variety of weight options as well as a companion sans font for my body copy.

elements



elements

BISTRO

MENU

DESIGNING FOR A FOLD

Our menus were to be printed on 8.5 by 11. This is to keep it simple and easily made. The idea is that the restaurant will have different food available every day. So, it is essential that the menu be designed to be quickly remade with ease.

The perfect menu I pictured in my head was folded for a skinnier look. I folded a blank piece of paper in a spot that felt right. I measured the fold location and placed guides into the InDesign document accordingly.

Precision was important since the fold would affect the alignment of the print on both the front and back. I printed a couple of copies until I was able to get everything looking perfect.

The document is setup with automatic paragraph styles for easily creating a new daily menu.

DECISIONS

I decided to place Appetizers and Deserts first in order, since people typically forgo those. This way, the customer sees those tempting options on their way to the drinks; Pure evil.

The foods that I chose were some of my favorites. It was incredibly depressing to write those descriptions knowing that I wouldn't be able to order a meal afterwards.

elements BISTRO

Appetizers

- Avocado Toast** \$3.50
A slice of Dave's Killer Bread® toasted and topped with mayo, avocado slices, and a fried egg
- Onion Rings** \$2.75
Crispy, thick onions coated in breadcrumbs and fried in vegetable oil
- Pita Chips w/ Hummus** \$2.25
Plain pita chips with a spicy hummus dip

TUE - 11/10 | 2020

PURE, HIGH-OCTANE: PIT STOP

Deserts

- Warm Cookie** \$0.99
Chocolate chip, snickerdoodle, white chocolate macadamia nut, or butterscotch pecan
- Cheesecake Slice** \$2.00
New York style on a graham cracker crust topped with cherry pie filling
- Stroopwafel** \$1.75
It's these thin waffle things with a heavenly layer of caramel between them; you know you want it

Drinks

- Coffee** \$4.50
Black Rifle Coffee Company-Vintage Roast; "this medium roast features a sweet aroma, citrus notes, and a clean finish"
- Whole Milk** \$1.00
Whole milk for a wholesome meal; one tall frosted glass can be the perfect companion for your desert
- Virgil's Root Beer** \$6.99
Special Edition Bavarian Nutmeg, micro brewed, all-natural, hand-crafted, gourmet soda, strait from the tap into a frosty mug; a dream come true

Entrées

- ABC Burger** \$10.25
A juicy ½ lb Angus beef patty with **avocado** slices, a strip of thick hardwood smoked **bacon**, a slice of pepper jack **cheese**, a runny fried egg, mayo, mustard, white onion, and iceberg lettuce on cracked wheat sourdough served with steak fries
- Brisket/Burnt Ends** \$9.25
Smoked for six hours and kept moist with apple juice, ½ lb of either sliced brisket or burnt ends lightly drizzled with a tangy honey barbecue sauce w/ a side of mac and cheese
- Pork Ribs** \$9.25
Smoked for five hours and kept moist with apple juice, ½ lb of St. Louis-style ribs generously coated in a tangy honey barbecue sauce and served w/ a side of mac and cheese

Soup/Salad

- Spinach and Kale Super Salad** \$2.75
A healthy blend of spinach, kale, and iceberg lettuce tossed with honey roasted sunflower seeds, sliced radishes, shredded Brussels sprouts, and your choice of ranch, Cesar's, or thousand island, dressing; it's as vitamin packed as it is delicious
- Roasted Red Potato Salad** \$3.00
Cubed red potatoes browned and mixed with boiled eggs and bacon pieces, rich, creamy, and filling; just like mom makes it
- Sausage-Potato-Kale Soup** \$1.99
Italian sausage, red potatoes, and kale simmered in a creamy broth with onion, oregano, and ground pepper; you thought you didn't like kale before you tried it like this

elements

MENU (CONTINUED)



From sketch to prints



Front of final printed menu



Inside of final printed menu

INVOICE

CATERING

An invoice sample for a catering order was to be made on 8.5 by 11 as well. It needed to show very important information for paying what is owed. The challenge here was to organize the content in a way to make it easy to read and quickly find the most crucial text.

The core of the document is the table. This is the first time I had made a table in InDesign. I always thought tables were inherently bad for design; but, that's probably because all the examples I see keep all the defaults or came straight from Excel. It was great to see the usefulness for tables in design-focused contexts.



INVOICE

#A-000002

11/12/20

Bill to:

John Johnson
042 Wallaby Way
Billings, MO 59117
JohnJohnson@email.com

Catering Order

Item	Servings	Price	Total
Brisket	6	\$9.25	\$55.50
Pork Ribs	4	\$9.25	\$37.00
Roasted Red Potato Salad	10	\$3.00	\$30.00
Onion Rings	5	\$2.75	\$13.75
Virgil's Root Beer	6	\$6.99	\$41.94
		Subtotal:	\$178.19
		Service Fee:	\$10.00
		Taxes:	\$13.17
		Grand Total:	\$201.36



<https://www.TheElementsBistro.com/BillPay>

Pay online, in store, or by mail.
Payment due by: 11/19/20 Late payments will be charged
3% per day past due.

Questions? Contact:
(406) 555-9876
ElementsBistro@email.com

PURE, HIGH-OCTANE: PIT STOP

THANK YOU

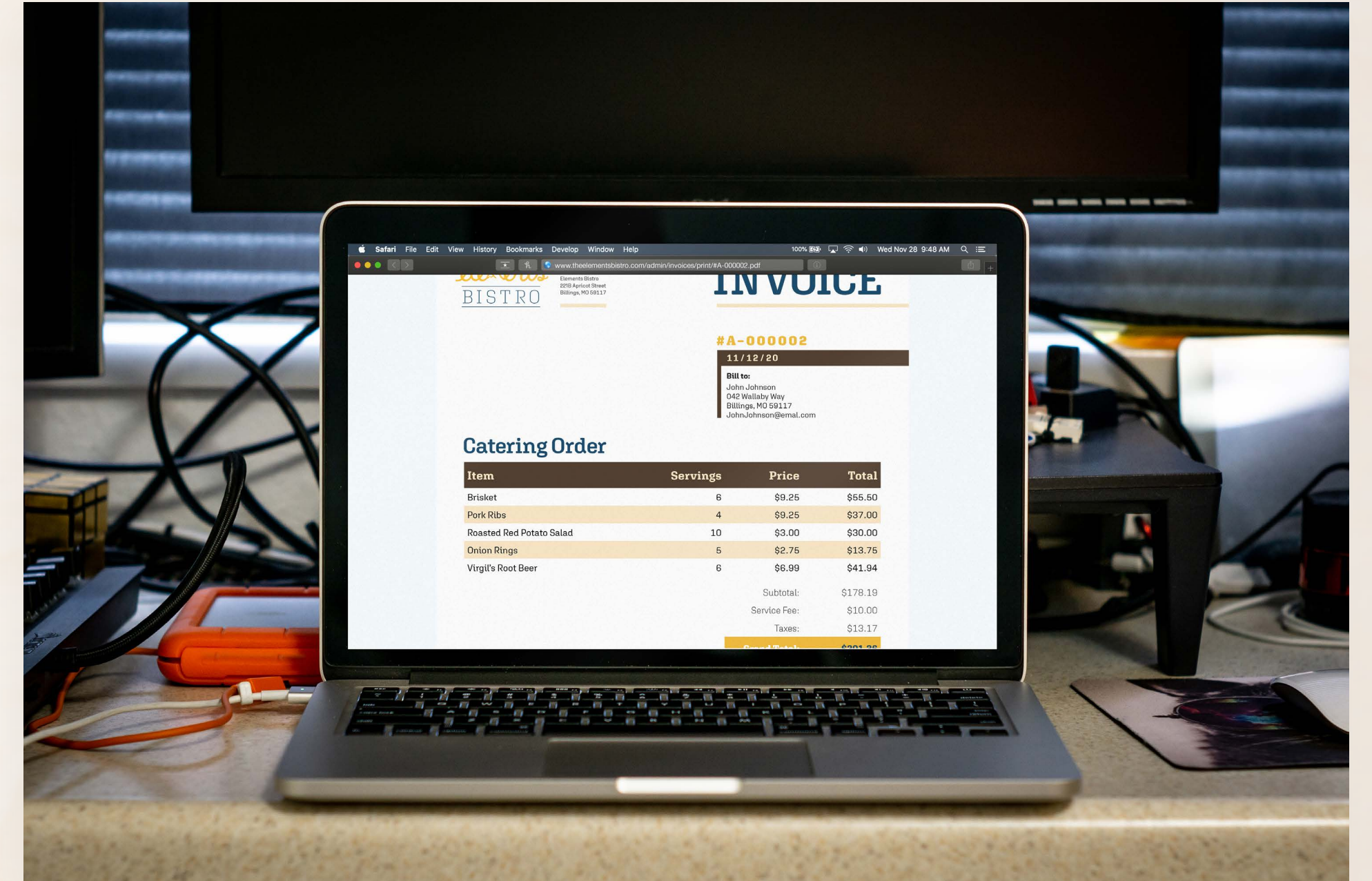
MOCKUPS

CONTEXT

Seeing the branding within realistic contexts helps bring the ideas alive. I love making mock-ups. The only element I borrowed was the paper bag photo this time. I wish I had more time to make more product/merchandise concepts for Elements Bistro.



A takeout bag with the logo printed on



The invoice PDF file stored on the web and ready to be printed or attached to an email

ADOBE MAX

FEATURE ANNOUNCEMENTS

New product updates were announced at the beginning of the conference. The most exciting for me were the neural filters coming to Photoshop.

I have since tried a couple of them out. Jpeg artifact removal is unbelievable. I used this filter on a fairly compressed image and was amazed how one click could smooth over all those clunky squares without harming the details.

The colorization filter did not work so well though. The photo I used was complex and needed to be colored meticulously by hand. The filter did help provide a base for large similar areas such as the grass.

The new features are still being developed and improved. I look forward to what else is in store.

FREQUENCY SEPARATION

One speaker I watched taught about his master technique for touching up photos. This technique maximizes efficiency without sacrificing quality. Frequency separation means to split the image into two main parts; the color, and the texture.

The speaker demonstrated a mind-blowing example for how this powerful feature can be used. He started with a photo of a close up of a sneaker. There was a complicated texture in the fabric, but unwanted roughness in the material overall. By using the mixer brush on only the color layer, the material was smoothed and the texture preserved.

It was a difficult session to follow; I'm not confident that I could replicated this technique yet, but I am eager to learn more about it and apply it to my work in the future. I love making interesting and creative Photoshop projects, and this would help greatly for my work-flow,

THE BASICS

The other sessions that I watched all covered the basics that I had been learning in classes. These professionals emphasizing the simple things gave me confidence. They were creating wonderful pieces that seemed so clean and perfect. But they were broken down to what I already know how to do.

It taught me that I can make masterful work by fine tuning the fundamental skills and principles for my creative work. I shouldn't let the knowledge I lack keep me from making great things now.

Artwork from the Adobe Max 2020 website



PROJECT 03

LAYOUTS

The final project is deeply focused on typographic layout within differing contexts. These five assignments are designed to equip us with various fine tuned skills and efficiency. They are intended to polish our ability to use InDesign to make creative solutions for text based content.

REPETITION

Our class met twice a week online to share the progress of our layouts. Viewing each others' work and hearing the critiques and lessons from our teacher was a very productive way to learn.

A photograph I took of the first print of my design for a recipe-card layout



Crack Cookies

INGREDIENTS

Yellow Cake mix	1 box
Butter (melted)	1/2 cup
Eggs	3 large
Cream Cheese	8 oz
Powdered Sugar	3 1/2 cup
Coconut Flakes	1/2 cup
Chopped Pecans	3/4 cup

Time: ~1 hour
Servings: ~4 dozen cookies

DIRECTIONS

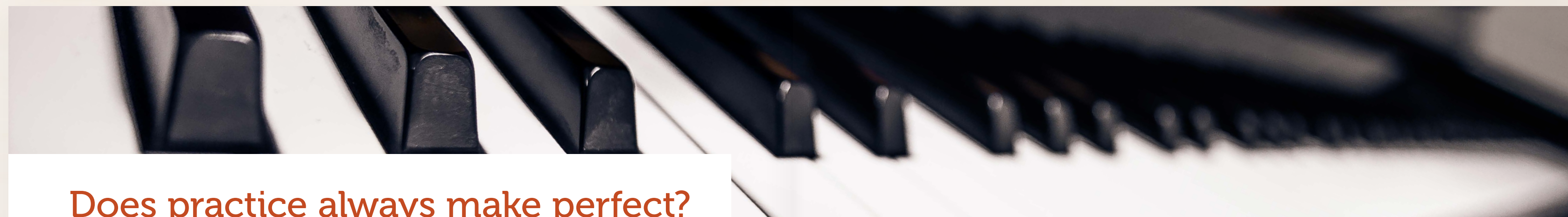
Combine the cake mix, butter, 1 egg, and stir completely. Pat mixture down over the bottom of a greased 10x15 or 12x17 pan. Lightly beat remaining 2 eggs. Beat in the cream cheese and ~~egg~~ powdered sugar. Stir in the coconut and pecans. Spread evenly over the cake mixture. Bake at 325° for 35-40 min. until top is golden brown. Let cool and cut into bite sized squares.

Alterations

Try using different types of cake mix for variety of color and flavor
Separate the nuts into a layer on top and add a layer of chocolate in the middle for a beautiful cross-section

ARTICLE

We were given the content for this article and asked to design it into a two-page-spread. We focused on hierarchy and the essential use of InDesign–tools. We learned about the proper setting of indents, gutters, and leading. We emphasized paragraph and character styles. We went over GREP styles and used them to automatically fix ‘orphans’. We reviewed many of the basic rules and principles of a good layout.



Does practice always make perfect?

By Patrick J. Kiger
07–17–2020

A new study finds that recurring brainstorming sessions produce ideas that are, well... kind of meh, actually.

The surprising answer

If you're a relentlessly upbeat thinker, you may be enamored of the 10,000-hour rule, which holds that if you simply practice something regularly for a long enough time, you'll eventually achieve mastery.

For a marketing professional who's striving to be more creative, for example, this might translate into sitting down with a notepad and pen every morning and spending a few minutes jotting down as many ideas for new product names as you can. You might come up with a few Edsels at first, but once you get the hang of it, pretty soon you'll be wowing your colleagues with the next iMac, Frappuccino, or Uber, right?

Well, sorry to burst your thought bubble here, but no. According to recent research by Stanford Graduate School of Business alumna Melanie S. Brucks and associate professor of marketing Szu-chi Huang, regular brainstorming sessions are not likely to lead to an increase in unique ideas. In fact, the average novelty of your output—that is, the degree to which your inspirations depart from convention—actually might decrease over time.

"It was surprising," says Brucks, who earned her PhD in marketing at Stanford in 2019 and now is an assistant professor of marketing at Columbia University. "People got worse at one type of idea generation, even as they thought they were getting better at it."

Huang, who studies motivation, also admits she was taken aback by the results, which are detailed in an article, "Does Practice Make Perfect? The Contrasting Effects of Repeated Practice on Creativity," recently published in the *Journal of the Association for Consumer Research*. "In my field, practice is always good. It's always about practice—do it every day and you will learn and improve your skills, or at least build good habits. But it turns out that to get better at creativity, you need to do some creative thinking about creative thinking."

Lead author Brucks says she initially was drawn to the subject as a graduate student, because she wanted to come up with better ideas herself. "There's a ton of research out there that shows how practice seems to help with everything if you want to improve performance," she explains. "I thought, 'Well, OK, I can just practice creativity, and I'll get good at it.'"

A RESEARCH GAP

As Brucks delved into the scientific literature on creativity, however, she discovered an intriguing gap in the research. While there was plenty of work on one-shot interventions—such as using visualization techniques during idea-generating sessions, for

example—there was almost no research into the question of whether repetition over time would lead to increased output of conceptual breakthroughs.

To complicate things more, creative cognition actually has two components. Divergent thinking, the sort that is utilized in idea-generating sessions, involves branching off from what a person knows and coming up with new ideas. In contrast, convergent thinking requires finding linkage between different existing concepts or ideas and connecting them to context.

Often, to come up with a viable concept, "you need them both," Brucks explains. "They're both really important, but also very different."

Becoming better at divergent thinking is a particular challenge, because of the way the brain works. With most skills, practice tends to produce improvement by reinforcing certain cognitive pathways in the brain, making them more accessible, Brucks explains. At the same time, it de-emphasizes other pathways, cutting them off in order to allocate an optimal amount of cognitive resources to the prioritized task. But by training the brain to become more efficient and focused, that repetition also "gives you a less flexible brain," Brucks notes.

But inflexibility goes against the nature of creativity, which continually requires the intellect to bend and stretch into new positions. To test how practice would affect idea generation over time, and what factors might affect productivity, Brucks and Huang constructed a two-part investigation.

HOW THE EXPERIMENTS WORKED

In the first study, a group of 413 subjects were recruited from an online pool and then randomly assigned to practice either divergent or convergent creativity tasks for 12 consecutive days. Those who practiced divergent thinking had to spend a few minutes each day thinking of new product names. The subjects assigned to convergent practice were asked to perform a Remote Associates Test, in which they had to identify a common link between three different words. (For example, "cold" could forge a connection among the words "shoulder," "sweat," and "sore.")

All of the participants had to complete their tasks between 6 a.m. and 12 p.m. After the study, they took a survey in which they reported their perception of how well they had performed.

Over the 12 days, the subjects working on divergent thinking generated about 15,000 ideas total, of which about two thirds were unique—an average of 5.71 unique ideas per person, per session. The convergent thinkers solved roughly the same amount (5.69

of RAT word problems. But there was a difference. Over the course of the study, the divergent thinkers barely increased the number of unique ideas that they produced, while the convergent thinkers had a markedly higher boost in productivity as they got better at the task.

Besides just counting the quantity of unique ideas, Brucks and Huang also gave the ideas to a panel of judges to evaluate their novelty—basically, ideas that were clever and memorable. "For example, if I'm trying to come up with names for a podcast app, I can come up with hundreds of ideas that are unique, but not very novel," Brucks explains. "I might call it Podcast Organizer, or some variation of that. All those ideas could be unique, but they're derivative."

In contrast, playful names such as Earworm or Peas in a Pod would be more novel.

Novel ideas "come from a different perspective and depart from the most obvious," she says. "Usually it comes from having random ideas and then incorporating them. You're hungry, for example, so you think 'peas in a pod.'"

When it came to novelty, the subjects practicing divergent thinking actually got worse rather than better. On average, they actually dreamed up ideas that were significantly less novel on the last day of the research than they did on the first.

WE'RE BRIGHTEST IN THE MORNING

In the second phase of the research, Brucks and Huang took 507 subjects and assigned them to practice the same divergent product name-generating exercise in different time blocks over a 14-day period. One group worked between 8 a.m. and 10 a.m., while another got 4 p.m. to 6 p.m., and a third "flexible" group could pick whatever time they wanted between 6 a.m. and midnight. At the start, the subjects were asked to predict how well they would do, and after each session they had to record how difficult it had been to generate new names.

One of the researchers' key findings was that

practice increasingly hindered divergent thinking as the day progressed. As it turns out, "people are prone to habitual thinking late in the day," Brucks explains. "They're even less likely to diverge from already well-traveled cognitive pathways." And contrary to the stereotype of creative geniuses staying up late, people who did their brainstorming at 11 p.m. had the worst productivity over time.

Oddly, the researchers discovered that subjects thought the idea-generating process got easier the more they practiced—even though they actually were producing fewer good ideas.

But would-be marketing geniuses need not despair. As Huang notes, the results of the study don't necessarily mean that it's impossible to improve creative output through practice; they just suggest that people have been going about it too simplistically.

"To practice creativity effectively, we have to change how we define practice," Huang says. Rather than focus on routinizing the creative process, it might be more useful to deliberately disrupt routines. A team leader might vary the times that brainstorming sessions are held, for example, and change up the types of exercises employed.

"The structure needs to be more dynamic," Huang explains.

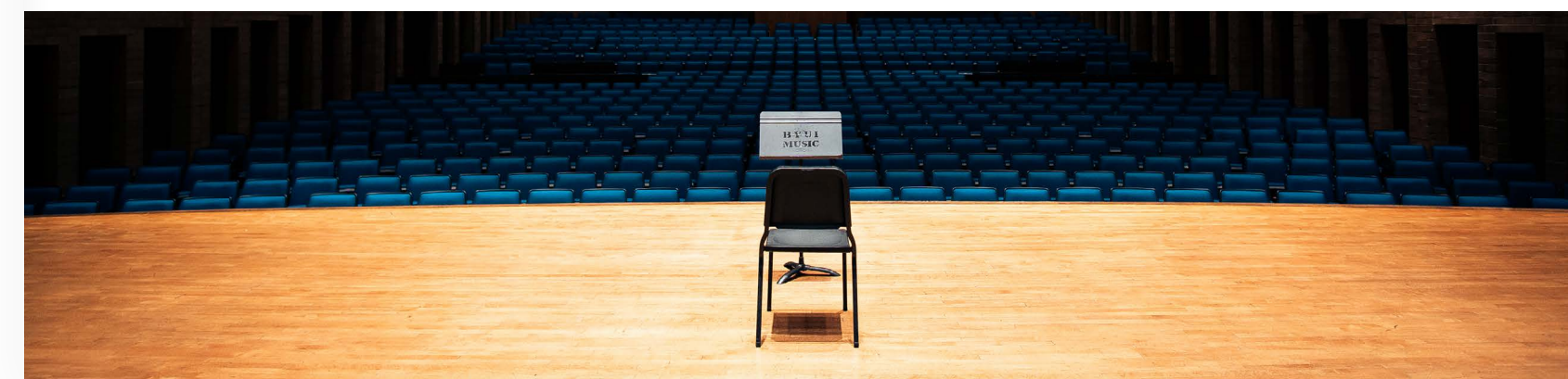
Technique-wise, business brainstorming might well evolve into something closer to the improvisational exercises that acting students perform to get out of their comfort zone and unleash their creative instincts. Brucks notes that in previous research, imposing constraints upon idea generation—requiring subjects to come up with product names that have numbers in them, for example—has been shown to keep the novel concepts coming.

"You want to do something that prevents you from rehearsing the same thing over and over again," she says. That way, people in search of inspiration "reinforce not going down the obvious path."

This piece was originally published by the Stanford University Graduate School of Business.

"The structure needs to be more dynamic. You want to do something that prevents you from rehearsing the same thing over and over again."

—Szu-chi Huang



I learned how to set type for a novel. This assignment was pretty straight forward. One new thing to me was using points and picas instead of just inches for measurement.

A Watch in the Night

EMILY STOOD QUITE STILL AND LOOKED UP AT ELLEN'S BROAD, RED face—as still as if she had been suddenly turned to stone. She felt as if she had. She was as stunned as if Ellen had struck her a physical blow. The colour faded out of her little face and her pupils dilated until they swallowed up the irises and turned her eyes into pools of blackness. The effect was so startling that even Ellen Greene felt uncomfortable.

"I'm telling you this because I think it's high time you was told," she said. "I've been at your pa for months to tell you, but he's kept putting it off and off. I says to him, says I, 'You know how hard she takes things, and if you drop off suddent some day it'll most kill her if she hasn't been prepared. It's your duty to prepare her,' and he says, says he, 'There's time enough yet, Ellen.' But he's never said a word, and when the doctor told me last night that the end might come any time now, I just made up my mind that I'd do what was right and drop a hint to prepare you. Laws-a-massy, child, don't look like that! You'll be looked after. Your ma's people will see to that—on account of the Murray pride, if for no other reason. They won't let one of their own blood starve or go to strangers—even if they have always hated your pa like p'isen. You'll have a good home—better'n you've ever had here. You needn't worry a mite. As for your pa, you ought to be thankful to see him at rest. He's been dying by inches for the last five years. He's kept it from you, but

L.M. Montgomery

he's been a great sufferer. Folks say his heart broke when your ma died—it came on him so suddent-like—she was only sick three days. That's why I want you to know what's coming, so's you won't be all upset when it happens. For mercy's sake, Emily Byrd Starr, don't stand there staring like that! You give me the creeps! You ain't the first child that's been left an orphan and you won't be the last. Try and be sensible. And don't go pestering your pa about what I've told you, mind that. Come you in now, out of the damp, and I'll give you a cooky 'fore you go to bed."

Ellen stepped 'down as if to take the child's hand. The power of motion returned to Emily—she must scream if Ellen even touched her now. With one sudden, sharp, bitter little cry she avoided Ellen's hand, darted through the door and fled up the dark staircase.

Ellen shook her head and waddled back to her kitchen. "Anyhow, I've done my duty," she reflected. "He'd have just kept saying 'time enough' and put it off till he was dead and then there'd have been no managing her. She'll have time now to get used to it, and she'll brace up in a day or two. I will say for her she's got spunk—which is lucky, from all I've heard of the Murrays. They won't find it easy to overcrow her. She's got a streak of their pride, too, and that'll help her through. I wish I dared send some of the Murrays word that he's dying, but I don't dast go that far. There's no telling what he'd do. Well, I've stuck on here to the last and I ain't sorry. Not many women would 'a' done it, living as they do here. It's a shame the way that child's been brought up—never even sent to school. Well, I've told him often enough what I've thought of it—it ain't on my conscience, that's one comfort. Here, you Sal-thing, you git out! Where's Mike, too?"

Ellen could not find Mike for the very good reason that he was upstairs with Emily, held tightly in her arms, as she sat in the darkness on her little cot-bed. Amid her agony and desolation there was a certain comfort in the feel of his soft fur and round velvety head.

Emily was not crying; she stared straight into the darkness, trying to face the awful thing Ellen had told her. She did not doubt it—something told her it was true. Why couldn't she die, too? She couldn't go on living without Father.

"If I was God I wouldn't let things like this happen," she said.

She felt it was very wicked of her to say such a thing—Ellen had told her once that it was the wickedest thing any one could do to find fault with God. But she didn't care. Perhaps if she were wicked enough God would strike her dead and then she and Father could keep on being together.

But nothing happened—only Mike got tired of being held so tightly and

2

L.M. Montgomery

"Widener, are you asleep?"
"No," whispered Emily.
"Are you sleepy, small dear?"
"No—no—not sleepy."

"Then we'll have our talk, honey. I can't sleep either. I want to tell you something."

"Oh—I know—I know—I know our Emily," "Oh, Father, I know of Ellen and—"

"I must let twelve years ago, when I was sub-owner of the Enterprise up in Chathamton—"

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"It's a nice name—the new moon is such a pretty thing!" said Emily, interested for a moment.

"Emily slipped out of bed and got on her father's knee. He wrapped the old dressing-gown about her and held her close with his face against hers.

"That little child—small, brown Emily! It is quite nice," he said. "I want to tell you several things. And now the old story of an Ellen has told me—truly I suppose—and here you yourself. She has the heart of a lion and the capability of a saint. May jacks! so on her grandmother's part I wouldn't have hurt you, dear."

"Emily thought something down that wanted to shake her.

"Father, I can't—I can't hear it!"

"Yes, you can and will. You will too because there is something for you to do, Emily. You have my girl—going with something, I want to tell you. You will second when I finish, Emily. I haven't been able to do much for you, without, but I've done what I could. I've taught you something. I think—in spite of Ellen Greene, Emily, do you remember your mother?"

"Just a little—here and there—like lonely bits of dreams."

"You were only four when she died. I've never talked much to you about her—it couldn't be. I've going to tell you all about her tonight. It doesn't hurt me to talk of her now—I'll be her in some ways. You don't look like her, Emily—only when you smile. For the one, you're like your mother, my mother. When you were born I was meant to call you Juliet, too. But your mother wouldn't. She said if we called you Juliet then I'd soon take to calling her 'Mother' to distinguish

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L.M. Montgomery

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Emily of New Moon

squirmed away. She was all alone now, with this terrible burning pain that seemed all over her and yet was not of the body. She could never get rid of it. She couldn't help it by writing about it in the old yellow account-book. She had written there about her Sunday-school teacher going away, and of being hungry when she went to bed, and Ellen telling her she must be half-crazy to talk of Wind Women and flashes; and after she had written down all about them these things hadn't hurt her any more. But this couldn't be written about. She could not even go to Father for comfort, as she had gone when she burned her hand so badly, picking up the red-hot poker by mistake. Father had held her in his arms all that night and told her stories and helped her to bear the pain. But Father, so Ellen had said, was going to die in a week or two. Emily felt as if Ellen had told her this years and years ago. It surely couldn't be less than an hour since she had been playing with the Wind Woman in the barrens and looking at the new moon in the pinky-green sky. "The flash will never come again—it can't," she thought.

But Emily had inherited certain things from her fine old ancestors—the power to fight—to suffer,—to pity—to love very deeply—to rejoice—to endure. These things were all in her and looked out at you through her purplish-grey eyes. Her heritage of endurance came to her aid now and bore her up. She must not let Father know what Ellen had told her—it might hurt him. She must keep it all to herself and love Father, oh, so much, in the little while she could yet have him. She heard him cough in the room below; she must be in bed when he came up; she undressed as swiftly as her cold fingers permitted and crept into the little cot-bed which stood across the open window. The voices of the gentle spring night called to her all unheeded—unheard the Wind Woman whistling by the eaves. For the fairies dwell only in the kingdom of Happiness; having no souls they cannot enter the kingdom of Sorrow.

She lay there cold and tearless and motionless when her father came into the room. How very slowly he walked—how very slowly he took off his clothes. How was it she had never noticed these things before? But he was not coughing at all. Oh, what if Ellen were mistaken?—what if—a wild hope shot through her aching heart. She gave a little gasp.

Douglas Starr came over to her bed. She felt his clear nearness as he sat down on the chair beside her, in his old red dressing-gown. Oh, how she loved him! There was no other Father like him in all the world—there never could have been—so tender, so understanding, so wonderful! They had always been such chums—they had loved each other so much—it couldn't be that they were to be separated.

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her. When she fell in love with me, a poor young journalist, with nothing in the world but her pen and her ambition, there was a family earthquake. The Martyr peck couldn't realize the thing at all. I want to tell you—no things are said I could never forget or forgive. Your mother married me. Emily—and she was carried past the grave. They came when she was dead—they would have come when she was if she had known. I tell you that much for them. And they believed very well—oh, very well indeed. They were not the Murres of New Moon for nothing. Your Aunt Elizabeth was her best friend—more than the father. Her only friend but a Martyr's she would have been you had she done; and they made some objection when I had your mother would be best in the Starr plot in Chathamton—"

"You are not to tell me that she was about it. And we were so happy—oh, Father, there were two happy people in the world. You were the child of that happiness. I remember the night you were born in the field house at Chathamton. It was in May and a warm wind was blowing about clouds over the moon. There was a star or two here and there. In our tiny garden—everything we had was small except our love and our happiness—we was dark and blossoming."

"Emily put up her hand and patted her father's hollow cheek.

"Oh—may be wouldn't be very Oh—come did she ever have you had all the Martyr's of any kind of a name?"

"Father laughed a little—and there was just a note of triumph in his laugh.

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LAYOUT 03

VIP INVITATION

The content for a Christmas devotional invitation was provided. Our designs were to be made with letter-pressing in mind. So I made my design to be embossed and gold foiled. I added a subtle emboss effect to the title to help visualize how it might look.

I focused on setting the lines to end at less awkward places within sentences. Altering phrasing slightly and forcing line breaks helped to make reading the information more fluid.

Christmas Devotional

The First Presidency invites members of The Church of Jesus Christ of Latter-day Saints, their families, and friends to participate in the First Presidency's Christmas devotional. Hear Christmas messages by General Authorities of the Church. Music will be from previous Christmas devotionals by The Tabernacle Choir and Orchestra at Temple Square.



View Live

Due to COVID-19 restrictions, the 2020 event is virtual only. View a livestream of the devotional at [ChurchofJesusChrist.org](https://www.ChurchofJesusChrist.org) on Sunday, 12/6, at 6:00 PM mountain standard time.

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LAYOUT 04

DESERT RECIPE CARD

For this assignment, we got to pick our own desert to make a recipe card for. I was excited about this one from a user-experience perspective. I absolutely hate looking up recipes online to find the cooking directions mingled amidst a page full of ads and Cathy's life story about how she finally found the secret to making it taste just like that famous dish from her second-favorite restaurant. And then I have to memorize how many teaspoons of cinnamon to grab as I scroll down to the part that tells me what to do with it.

Printing out a recipe on a handy little card is such a simpler solution. I am happy to design something that can replace the frustrating alternative.

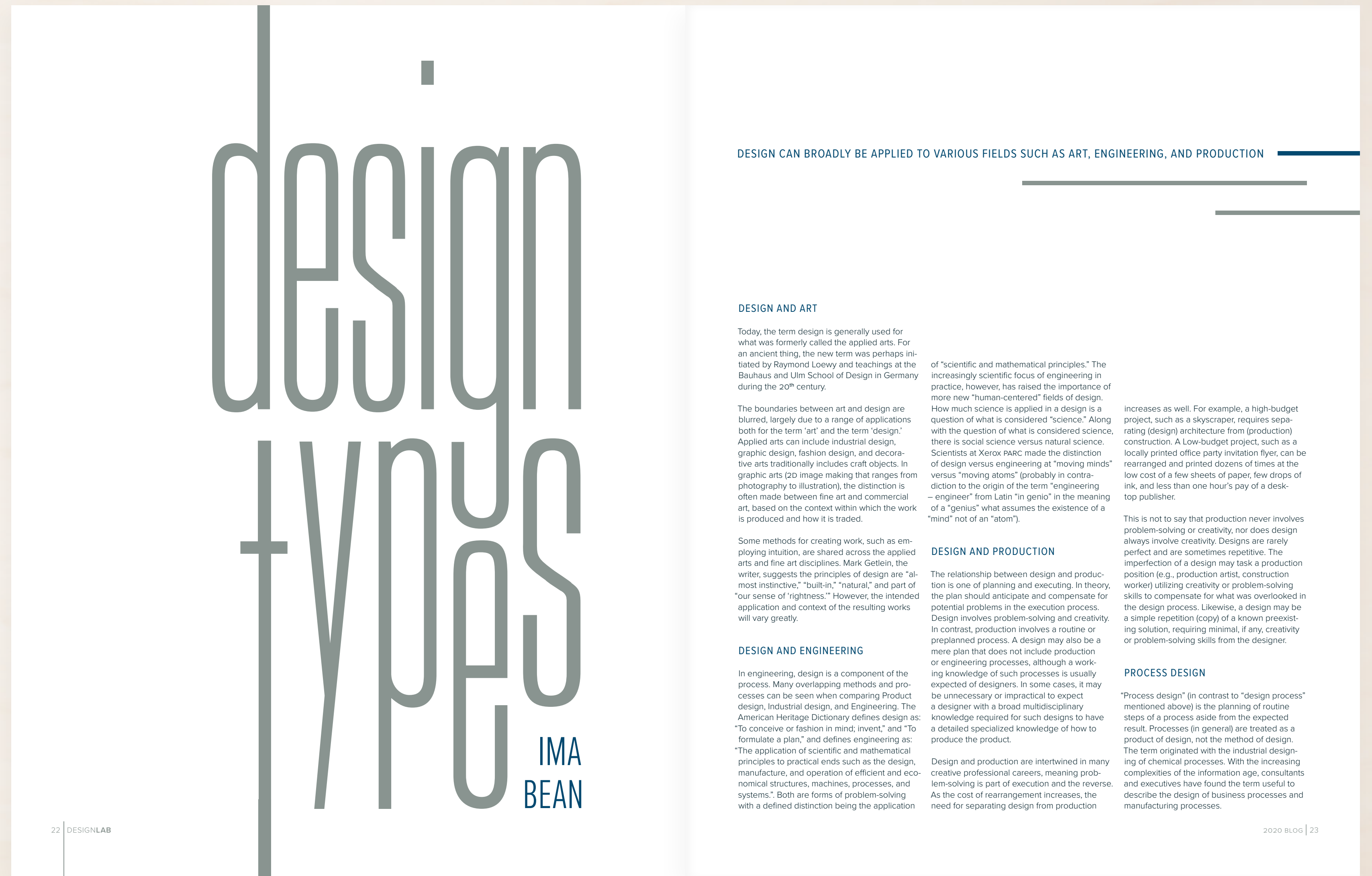
The recipe I selected is one of my favorites that my parents would make as I was growing up. I just made it recently; the recipe card my mom has for it is hand written and has been aging since the nineties. This was a great opportunity for me to print a replacement.



LAYOUT 05

FINAL TEST

This was our final test for the course. We were given the content for this article and asked to design it into a two-page-spread for a magazine called: *DesignLab*. This time I was on my own. In order to assess the overall results of my participation in the course; this one needed to be completed without any critique or collaboration with my peers along the way. I was impressed with the progress I had made in the end.



LEARNING SUMMARY

LIMITLESS

Practicing type layout with rules set in place helped open up more creativity once the limits were gone. I was pushing my designs the edge of what was allowed. Once the rules were gone, there was even more room to move than what seemed before.

TYPOGRAPHY

Project 02 has opened my eyes more to what typography really is. It is much more than choosing fonts, paragraph styles, and good hierarchy. Typography is an important part of every business and industry. It speaks for the identity and unique individuality of the content it contains. Poor typography can ruin the image, reputation, and trust of a brand.

I thought I was pretty good at typography already when I came into this class. I was excited to push my skill further. I am not disappointed. My work is getting better and I am learning more and more on how I can perfect this craft. These assignments have shown me more potential for what uses there are in the professional world for good typography.

My confidence continues to expand along with my desire to keep getting better.

PRINTING

I printed some of my material even though it wasn't required of the assignments. I think it should have been required. I got to have more

practice with printer settings and physical craft. It was also very neat to hold a finished product in my hands. I saw that my work could really become something useful and real.

GOOD LAYOUT

The variety of layouts and critiques on them really helped to improve my understanding of what actually makes a layout "good". I feel more confident that I can look at a poor layout and point out which aspects are lacking and how to fix them. Sometimes I can step away from my own work for a while, then notice it's flaws with fresh eyes. I am way more attentive to smaller things, such as when moving a line a couple pixels over will make for better alignment.

One thing I took away from this is how important it is to study other people's work. Finding unique solutions became easier once I explored the context of the problem from other designers' perspectives. Starting with a blank page and no insight can feel real hopeless. Research, study, and group involvement will make starting projects a breeze.