Document Design

Collected Process Books

Conlon Novak

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Introduction

This is a collection of process books was taken from my time in Carnegie Mellon University course 05-899F Document Design, taught by professor Karen Kornblum in the fall of 2020.

The course was presented remotely for the first time, and these (slightly condensed, but otherwise unaltered) process books were our primary deliverables month to month.

On a technical level, I hope the improvement of my skills and visual design understanding throughout the semester is clearly demonstrated.

More importantly, I hope they provide some insight into how I approach open-ended design problems, respond to critique, reflect on my work's strengths and flaws, and improve from there.

Conlon Novak, October 2022

Texture Studies

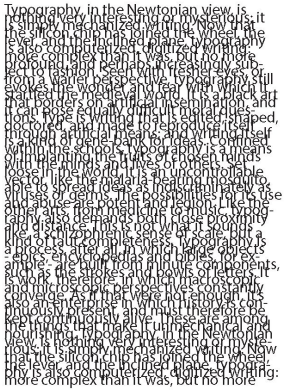
“...push the limits of familiar typographic styling in order to create wildly different visual textures for each swatch.”

Study A: Serif Textures
Conlon Novak

TYPOGRAPHY, IN THE NEWTONIAN VIEW, IS NOTHING VERY INTERESTING OR MYSTERIOUS; IT IS SIMPLY MECHANIZED WRITING. NOW THAT THE SILICON CHIP HAS JOINED THE WHEEL, THE LEVER, AND THE INCLINED PLANE, TYPOGRAPHY IS ALSO COMPUTERIZED, DIGITIZED WRITING: MORE COMPLEX THAN IT WAS, BUT NO MORE PROFOUND, AND PERHAPS INCREASINGLY SUBJECT TO FASHION. SEEN WITH FRESHER EYES, OR FROM A WARIER PERSPECTIVE, TYPOGRAPHY STILL EVOKES THE WONDER AND FEAR WITH WHICH IT STARTLED THE MEDIEVAL WORLD. IT IS A BLACK ART THAT BORDERS ON ARTIFICIAL INSEMINATION, AND IT CAN POSE EQUALLY DIFFICULT MORAL QUESTIONS. TYPE IS WRITING THAT IS EDITED, SHAPED, DOCTORED, AND MADE TO REPRODUCE ITSELF THROUGH ARTIFICIAL MEANS; AND WRITING ITSELF IS A KIND OF GENE-BANK FOR IDEAS. CONFINED WITHIN THE SCHOOLS, TYPOGRAPHY IS A MEANS OF IMPLANTING THE FRUITS OF CHOSEN MINDS WITH THE MINDS AND LIVES OF OTHERS. SET LOOSE IN THE WORLD, IT IS AN UNCONTROLLABLE VECTOR, LIKE THE MALARIA-BEARING MOSQUITO, ABLE TO SPREAD IDEAS AS INDISCRIMINATELY AS VIRUSES OR GERMS. THE POSSIBILITIES FOR ITS USE AND ABUSE ARE POTENT AND LEGION. LIKE THE OTHER ARTS, FROM MEDICINE TO MUSIC, TYPOGRAPHY ALSO DEMANDS BOTH CLOSE PROXIMITY AND DISTANCE. THIS IS NOT WHAT IT SOUNDS LIKE, A SCHIZOPHRENIC SENSE OF SCALE, BUT A KIND OF TAUT COMPLETENESS. TYPOGRAPHY IS A PROCESS, AFTER ALL, IN WHICH LARGE OBJECTS - EPICS, ENCYCLOPEDIAS AND BIBLES, FOR EXAMPLE - ARE BUILT FROM MINUTE COMPONENTS, SUCH AS THE STROKES AND BOWLS OF LETTERS. IT IS WORK, THEREFORE, IN WHICH MACROSCOPIC AND MICROSCOPIC PERSPECTIVES CONSTANTLY CONVERGE. AS IF THAT WERE NOT ENOUGH, IT'S ALSO AN ENTERPRISE IN WHICH HISTORY IS CONTINUOUSLY PRESENT, AND

Typography, in the Newtonian view, is nothing very interesting or mysteri-

Study B: Sans Serif Textures
Conlon Novak



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Ty-

pog-

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Texture Studies

Reflection

In retrospect, it's easy to see how the two swatches with the largest font size (bottom left of both Study A and B) are not "swatches of fabric made of text" in their own right, but at best something more similar to scraps of torn cloth.

In a potential revision, I would lean away from the semantic appeal of including only the first word or sentence in the swatch, and focus instead on the weave of the text—best exemplified (in my view) by the other three swatches in Study A.

Legibility Studies

“...make the text as legible and pleasurable to read as possible, while at the same time creating different visual textures in each swatch.”

Study A: Serif Textures

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Texture and Composition Reproduction

“Students are assigned an existing historical document that they must reproduce [texturally and compositionally] as closely as possible”

A SPECIMEN

By WILLIAM CASLON, Letter-Founder, in Chiswell-Street, LONDON.

ABCD
ABCDE
ABCDEFG
ABCDEFGHI
ABCDEFGHIJK
ABCDEFGHIJKL
ABCDEFGHIKLMN

French Canon.

Quouſque tandem abutere, Catilina, patientia noſtra? *Quouſque tandem abutere, Catilina, patientia noſtra?*

Two Lines Great Primer.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam *Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor*

Two Lines English.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus elu- *Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor*

DOUBLE PICA ROMAN.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jac-
ABCDEFGHJIKLMNOP

GREAT PRIMER ROMAN.

Quouſque tandem abutère, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te
ABCDEFGHIJKLMNOPQRS

ENGLISH ROMAN.

Quouſque tandem abutère, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus
ABCDEFGHIJKLMNOPQRSTVUW

PICA ROMAN.

Meliùm, novis rebus ſtudentem, manu ſua occidit. Fuit, fuit ifta quondam in hac republ. virtus, ut viri fortes acrioribus ſupplicia civem perniciôſum, quam acerbiſſimam hoſtem coërcerent. Habemus enim ſenatuſconſultum in te, Catilina, vehemens, & grave: non deeſt reip. conſilium, neque auctoritas hujus ordinis: nos, nos, dico aperte, conſules deſumus. De-
ABCDEFGHIJKLMNOPQRSTVUWX

SMALL PICA ROMAN. NO. 1.

[illegible] ſum dicit patimur habeſcere aciem horum auctoritatis. habemus enim hujuſmodi ſenatuſconſultum, verumtamen inclusum in tabulis, tanquam gladium in vagina reconditum: quo ex ſenatuſconſulto confeſtim interfectum te eſſe, Catilina, convenit. Vivis: & vivis non ad deponendam, ſed ad confirmandam audaciam. Cupio, P. C., me eſſe clementem: cupio in tanta reipub. periculo non diſſolutam
ABCDEFGHIJKLMNOPQRSTVUWXYZ

SMALL PICA ROMAN. NO 2.

At nos vigeſimum jam diem patimur habeſcere aciem horum auctoritatis. habemus enim hujuſmodi ſenatuſconſultum, verumtamen inclusum in tabulis, tanquam gladium in vagina reconditum: quo ex ſenatuſconſulto confeſtim interfectum te eſſe, Catilina, convenit. Vivis: & vivis non ad deponendam, ſed ad confirmandam audaciam. Cupio, P. C., me eſſe clementem: cupio in tanta reipub. periculo non diſſolutam
ABCDEFGHIJKLMNOPQRSTVUWXYZ

LONG PRIMER ROMAN NO. 1.

Verum ego hoc, quod jampridem factum eſſe oportuit, certa de cauſa nondum adducor ut faciam. tum denique interficiam te, cum jam nemo tam improbus, tam perditus, tam tui ſimilis inveniri poterit, qui id non jure factum eſſe fateatur. Quandiu quiſquam erit qui te defendere audeat, vives: & vives, ita ut nunc vivis, multis meis & firmis præſidiis obſeſſus, ne commovere te contra reſpub. poſſis. multorum te etiam oculi & aures non ſentientem, ſicut adhuc fecerunt, ſpeculabuntur, atque cuſtodient. Etenim quid eſt, Catilina, quod tam amplius exſpectes,
ABCDEFGHIJKLMNOPQRSTVUWXYZÆ

LONG PRIMER ROMAN NO. 2.

Verum ego hoc, quod jampridem factum eſſe oportuit, certa de cauſa nondum adducor ut faciam. tum denique interficiam te, cum jam nemo tam improbus, tam perditus, tam tui ſimilis inveniri poterit, qui id non jure factum eſſe fateatur. Quandiu quiſquam erit qui te defendere audeat, vives: & vives, ita ut nunc vivis, multis meis & firmis præſidiis obſeſſus, ne commovere te contra reſpub. poſſis. multorum te etiam oculi & aures non ſentientem, ſicut adhuc fecerunt, ſpeculabuntur, atque cuſtodient. Etenim quid eſt, Catilina,
ABCDEFGHIJKLMNOPQRSTVUWXYZÆ

BREVIER ROMAN.

Nonnoth. C. Mucium audeat facinus atque audaciam hac? non me fallit, Catilina, non mea vis enervata neque manus exterrita, ut quæ mihi antea fuerint, ea tu quæ nunc tibi ſint, ſentias. Sed quo modo tibi in ſenatu quotidie vim parari patiuntur, quo modo hanc urbem univerſi pro ſalute ſua gerunt, quo modo unus tu ſolus perdendæ reipublicæ ortus omnium periculum ad te unum trahis, quo modo te neque ſupplicium ſcelerum tuorum, neque mentis furor, neque confeſſio commovet, ex quo intelliges, nullum
ABCDEFGHIJKLMNOPQRSTVUWXYZÆ

Double Pica Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jac-
ABCDEFGHJIKLMNO

Great Primer Italick.

Quouſque tandem abutère, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con-
ABCDEFGHIJKLMNOPQR

English Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſe-
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ABCDEFGHIJKLMNOPQRSTVUWXYZ

Small Pica Italick. No 1.

At nos vigeſimum jam diem patimur habeſcere aciem horum auctoritatis. habemus enim hujuſmodi ſenatuſconſultum, verumtamen inclusum in tabulis, tanquam gladium in vagina reconditum: quo ex ſenatuſconſulto confeſtim interfectum te eſſe, Catilina, convenit. Vivis: & vivis non ad deponendam, ſed ad confirmandam audaciam. Cupio, P. C., me eſſe clementem: cupio in tanta reipub. periculo non diſſolutam videri: ſed jam
ABCDEFGHIJKLMNOPQRSTVUWXYZ

Small Pica Italick. No 2.

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ABCDEFGHIJKLMNOPQRSTVUWXYZÆ

Long Primer Italick. No 2.

Verum ego hoc, quod jampridem factum eſſe oportuit, certa de cauſa nondum adducor ut faciam. tum denique interficiam te, cum jam nemo tam improbus, tam perditus, tam tui ſimilis inveniri poterit, qui id non jure factum eſſe fateatur. Quandiu quiſquam erit qui te defendere audeat, vives: & vives, ita ut nunc vivis, multis meis & firmis præſidiis obſeſſus, ne commovere te contra reſpub. poſſis. multorum te etiam oculi & aures non ſentientem, ſicut adhuc fecerunt, ſpeculabuntur, atque cuſtodient. Etenim quid eſt, Catilina, quod tam amplius exſpectes,
ABCDEFGHIJKLMNOPQRSTVUWXYZÆ

Brevier Italick.

Nonnoth. C. Mucium audeat facinus atque audaciam hac? non me fallit, Catilina, non mea vis enervata neque manus exterrita, ut quæ mihi antea fuerint, ea tu quæ nunc tibi ſint, ſentias. Sed quo modo tibi in ſenatu quotidie vim parari patiuntur, quo modo hanc urbem univerſi pro ſalute ſua gerunt, quo modo unus tu ſolus perdendæ reipublicæ ortus omnium periculum ad te unum trahis, quo modo te neque ſupplicium ſcelerum tuorum, neque mentis furor, neque confeſſio commovet, ex quo intelliges, nullum
ABCDEFGHIJKLMNOPQRSTVUWXYZÆ

Pica Black.

And be it further enacted by the Authority aforeſaid, That all and every of the ſaid Exchequer Bills to be made forth by virtue of this Act, or ſo many of them as ſhall from

Brevier Black.

And be it further enacted by the Authority aforeſaid, That all and every of the ſaid Exchequer Bills to be made forth by virtue of this Act, or ſo many of them as ſhall from

Pica Gothick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con-

Pica Coptick.

Pica Armenian.

English Syriack.

Pica Samaritan.

English Arabick.

Hebrew with Points.

Hebrew without Points.

Brevier Hebrew.

English Greek.

Pica Greek.

Long Primer Greek.

Brevier Greek.

Long Primer Saxon.

Pica Saxon.

This SPECIMEN to be placed in the Middle of the Sheet ℣ U ℟, Vol. II.

Original Document

- Progressive disclosure that moves the eye from “A SPECIMEN” to “LONDON” to “ABCD”
- Strong vertical columns composed of chunks of distinct text, some (but not all) of which follow a horizontal grid
- Text can be seen bleeding through from the reverse side of the page, set in a landscape orientation

A SPECIMEN

By WILLIAM CASLON, Letter-Founder, in Chifwell-Street, LONDON.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum. 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First Iteration

- A-head and B-head reproduced with accurate content and font, but with spacing and height matching issues
- ‘Lorem ipsum’ body text replicates general shape and texture of the rest of the document, but lacks spacing for chunks, header content
- Missing footer glyphs and text

Second Iteration

- Adjustments to A-head, B-head spacing and weight bring it more closely in line with the original
- First column and footer matches original on content, size, and style

A SPECIMEN

By WILLIAM CASLON, Letter-Founder, in Chifwell-Street, LONDON.

ABCD
ABCDE
ABCDEFG
ABCDEFGHI
ABCDEFGHIJK
ABCDEFGHIJKL
ABCDEFGHIJKLMN

French Cannon.

Quoufque tandem abutêre, Catilina, pati-

Quoufque tandem abutêre, Catilina, patientia noftra?

Two Lines Great Primer.

Quoufque tandem abutêre, Catilina, patientia noftra ? quamdiu nos etiam

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor

Two Lines English.

Quoufque tandem abu têre, Catilina, patientia noftra? quamdiu nos etiam furor ifte tuus elu-

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor

DOUBLE PICA ROMAN.

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor ifte tuus eludet? quem ad finem fefe effrenata jac

ABCDEFGHIJKLMNOP

GREAT PRIMER ROMAN.

Quoufque tandem abutêre, Catilina, patientia noftra ? quamdiu nos etiam furor ifte tuus eludet? quem ad finem fefe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con

ABCDEFGHIJKLMNOPQRS

ENGLISH ROMAN.

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor ifte tuus eludet? quem ad finem fefe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil confenſus bonorum omnium, nihil hic munitiſſimus

ABCDEFGHIJKLMNOPQRSTUVW

PICA ROMAN.

ABCDEFGHIJKLMNOPQRSTUVWX

SMALL PICA ROMAN. NO 1.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

SMALL PICA ROMAN. NO 2.

ABCDEFGHIJKLMNOPQRSTUVWXZ

LONG PRIMER ROMAN. NO 1.

ABCDEFGHIJKLMNOPQRSTUVWXZ

LONG PRIMER ROMAN. NO 2.

ABCDEFGHIJKLMNOPQRSTUVWXZ

BREVIER ROMAN.

Double Pica Italick.

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem fefe effrenata jac

ABCDEFGHIJKLMNO

Great Primer Italick.

Quoufque tandem abutêre, Catilina, patientia noftra ? quamdiu nos etiam furor iſte tuus eludet? quem ad finem fefe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con

ABCDEFGHIJKLMNOPQR

English Italick.

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem fefe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus

ABCDEFGHIJKLMNOPQRSTUVW

Pica Italick.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Small Pica Italick. No 1.

ABCDEFGHIJKLMNOPQRSTUVWXZ

Small Pica Italick No 2.

ABCDEFGHIJKLMNOPQRSTUVWXZ

Long Primer Italick No 1.

ABCDEFGHIJKLMNOPQRSTUVWXZ

Long Primer Italick No 2

ABCDEFGHIJKLMNOPQRSTUVWXZA

Brevier Italick

Pica Black.

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem fefe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con

Brevier Black.

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem fefe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con

Pica Gothick

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem fefe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con

Pica Coptick

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem fefe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con

Pica Armenian.

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem fefe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con

English Syriack

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem fefe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con

Pica Samaritan.

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem fefe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con

English Arabick

Hebrew with Points.

Brevier Hebrew.

English Greek.

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem fefe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con

Pica Greek.

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem fefe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con

Long Primer Greek.

Quoufque tandem abutêre, Catilina, patientia noftra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem fefe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con

Brevier Greek.

Quoufque tandem abutêre, Catilina, patientia

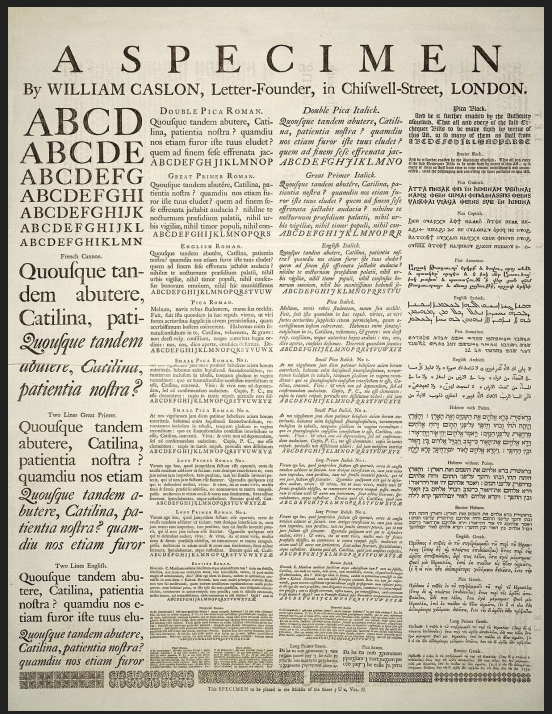
This SPECIMEN to be placed in the Middle of the Sheet 5 U 2, Vol. II.

Final Iteration

- Final column chunking is reminiscent of original, but isn't exact and lacks matching weight, fonts, and styling in many places
- General adjustments to text weight bring the overall look of the reproduction in line with original

Iteration Progression

ORIGINAL



INITIAL

REVISED

FINAL

Texture and Composition
Reproduction/Interpretation

Reflection

While possibly straying too closely towards the “Reproduction” aspect of the assignment, I’m proud of the resulting work and thankful for the much-needed re-introduction to the finer details of inDesign.

If I had more time, I would go back and more carefully examine Caslon’s use of bold fonts and match those more closely, attempt to metaphorically iron out the visual wrinkles in my reproduction throughout the right three columns (all feel too dense, weighty, and dark despite matching chunking and content reasonably well), and spend more time matching the texture (if not the specialty fonts) of the fourth column, which was particularly difficult.

Grids and Chunks

Using a given grid, "...make thumbnails sketches of 3 possible page layouts... select one layout and [realize it as a] one-page document."

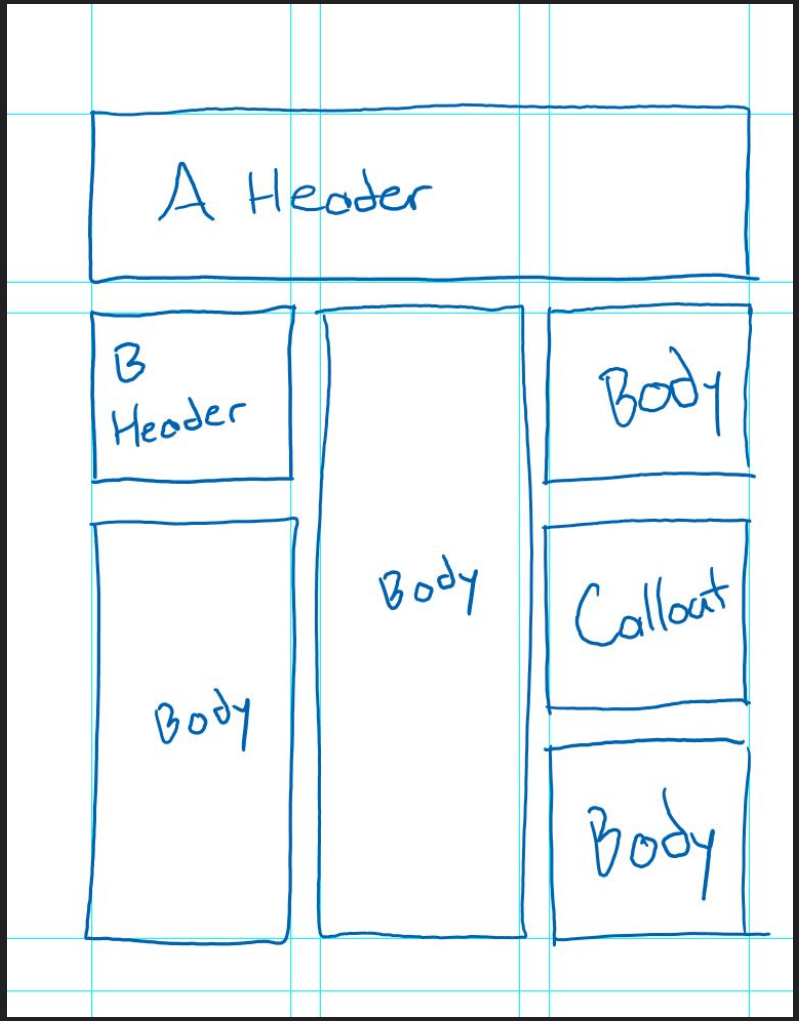
Grids and Chunks

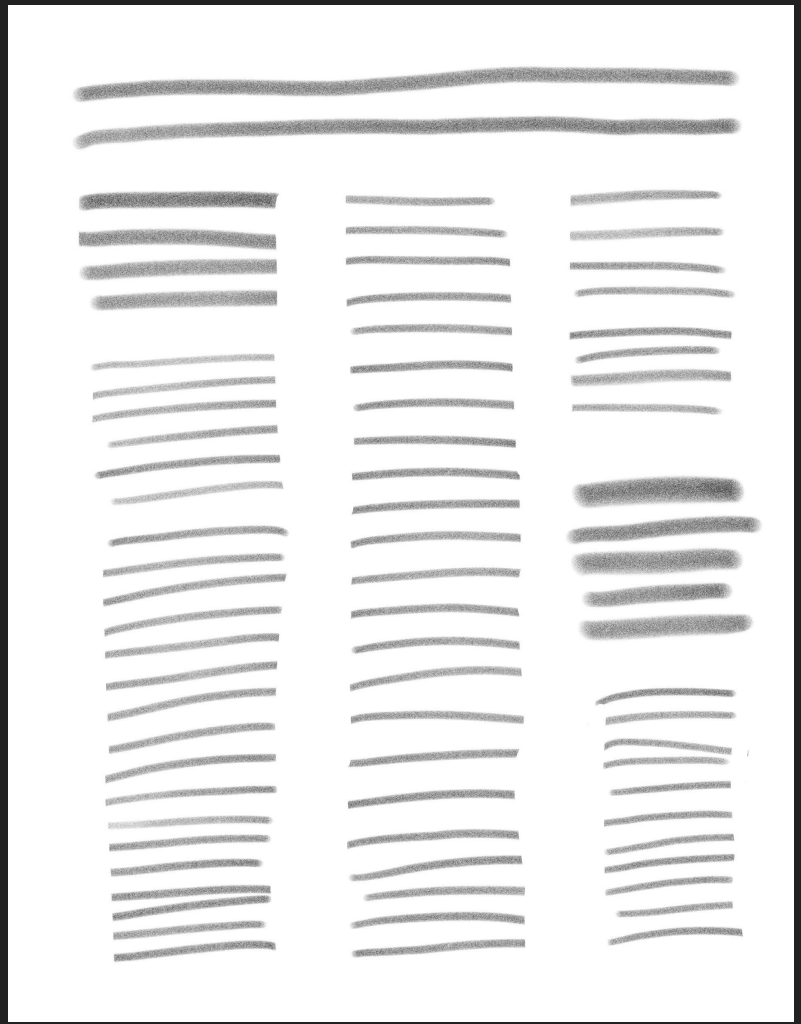
Original Thumbnail

- Hand drawn in Microsoft OneNote over gridlines (cause for revision)
- Did not represent text or texture directly within the image
- Served more as a layout representation than a thumbnail

Revised Thumbnail

- Hand drawn in Adobe Fresco without rulers or guides
- Emphasis on weight and shading to differentiate different components while representing actual text
- Same overall layouts as originals
- Area for further improvement: better representation of text justification


A Header
B Header
Body
Body
Body
Callout
Body



Soil to Soil, Water to Water

This is ecology.
This is good design.

If we understand that design leads to the manifestation of human intention and if what we make with our hands is to be sacred and honor the earth that gives us life, then the things we make must not only rise from the ground but return to it, soil to soil, water to water, so everything that is received from the earth can be freely given back without causing harm to any living system. This is ecology. This is good design. If we use the study of architecture to go back in history, we will see that architects are always working with two elements, mass and membrane. We have the walls of Jericho, mass, and we have tents, membranes. Ancient peoples practiced the art and wisdom of building with mass, such as an adobe-walled hut, to anticipate the scope and direction of sunshine. They knew how thick a wall needed to be to transfer the heat of the day into the winter night, and how thick it had to be to transfer the coolness into the interior in the summer. They worked well with what we call "capacity" in the walls in terms of storage and thermal lags. They worked with resistance, straw, in the roof to protect from heat loss in the winter and to shield the heat gain in summer from the high sun. These were very sensible buildings within the climate in which they are located. With respect to membrane, we only have to look at the Bedouin tent to find a design that accomplishes five things at once. In the desert, temperatures often exceed 120 degrees. There is no shade, no air movement. The black Bedouin tent, when pitched, creates a deep shade that brings one's sensible temperature down to 95 degrees. The tent has a very coarse weave, which creates a beautifully illuminated interior, having a million light fixtures. Because of the coarse weave and the black surface, the air inside rises and is drawn through the membrane. So now you have a breeze coming in from outside, and that drops the sensible temperature even lower, down to 90 degrees. You may wonder what happens when it rains, with those holes in the tent. The fibers swell up and the tent gets tight as a drum when wet. And of course, you can roll it up and take it with you. The modern tent pales by comparison to this astonishingly elegant construct. Throughout history, you find constant experimentation between mass and membrane. The challenge has always been how to combine light with mass and air. This experiment displayed itself powerfully in modern architecture, which arrived with the advent of inexpensive glass. It was unfortunate that at the same time the large sheet of glass showed up, the era of cheap energy was ushered in, too. And because of that, architects no longer rely upon the sun for heat or illumination. I have spoken to thousands of architects, and when I ask the question, "How many of you know how to find true south?", I rarely get a raised hand. There are three defining characteristics that we can learn from natural design. The first characteristic is that everything we have to work with is already here—the stones, the clay, the wood,

"... everything we have to work with is already here—the stones, the clay, the wood, the water, the air. "

the water, the air. Everything is cycled constantly with all waste equaling food for other living systems. The second characteristic is that one thing allowing nature to continually cycle itself through life is energy, and this energy comes from outside the system in the form of perpetual solar income. Finally, the characteristic that sustains this complex and efficient system of metabolism and creation is biodiversity. What prevents living systems from running down and veering into chaos is a miraculously intricate and symbiotic relationship between millions of organisms, no two of which are alike.

First Iteration

- No paragraph breaks
- Bold serif header font
- Didn't use all of source text
- Many, many type crimes

Soil to Soil, Water to Water

This is ecology. This is good design.

If we understand that design leads to the manifestation of human intention and if what we make with our hands is to be sacred and honor the earth that gives us life, then the things we make must not only rise from the ground but return to it, soil to soil, water to water, so everything that is received from the earth can be freely given back without causing harm to any living system. This is ecology. This is good design.

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With respect to membrane, we only have to look at the Bedouin tent to find a design that accomplishes five things at once. In the desert, temperatures often exceed 120 degrees. There is no shade, no air movement. The black Bedouin tent, when pitched, creates a deep shade that brings one's sensible temperature down to 95 degrees. The tent has a very coarse weave, which creates a beautifully illuminated interior, having a million light fixtures. Because of the coarse weave and the black surface, the air inside rises and is drawn through the membrane. So now you have a breeze coming in from outside, and that drops the sensible temperature even lower, down to 90 degrees. You may wonder what happens when it rains, with those holes in the tent. The fibers swell up and the tent gets tight as a drum when wet. And of course, you can roll it up and take it with you. The modern tent pales by comparison to this astonishingly elegant construct.

Throughout history, you find constant experimentation between mass and membrane. The challenge has always been how to combine light with mass and air. This experiment displayed itself powerfully in modern architecture, which arrived with the advent of inexpensive glass. It was unfortunate that at the same time the large sheet of glass showed up, the era of cheap energy was ushered in, too. And because of that, architects no longer rely upon the sun for heat or illumination. I have spoken to thousands of architects, and when I ask the question, "How many of you know how to find true south?", I rarely get a raised hand. There are three defining characteristics that we can learn from natural design. The first characteristic is that everything we have to work with is already here—the stones, the clay, the wood, the water, the air. Everything is cycled constantly

"... everything we have to work with is already here—the stones, the clay, the wood, the water, the air. "

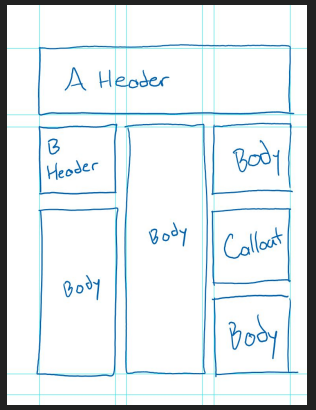
with all waste equaling food for other living systems. The second characteristic is that one thing allowing nature to continually cycle itself through life is energy, and this energy comes from outside the system in the form of perpetual solar income. Finally, the characteristic that sustains this complex and efficient system of metabolism and creation is biodiversity. What prevents living systems from running down and veering into chaos is a miraculously intricate and symbiotic relationship between millions of organisms, no two of which are alike.

From 'Design, Ecology, Ethics, and the Making of Things' by William McDonough

Final Iteration

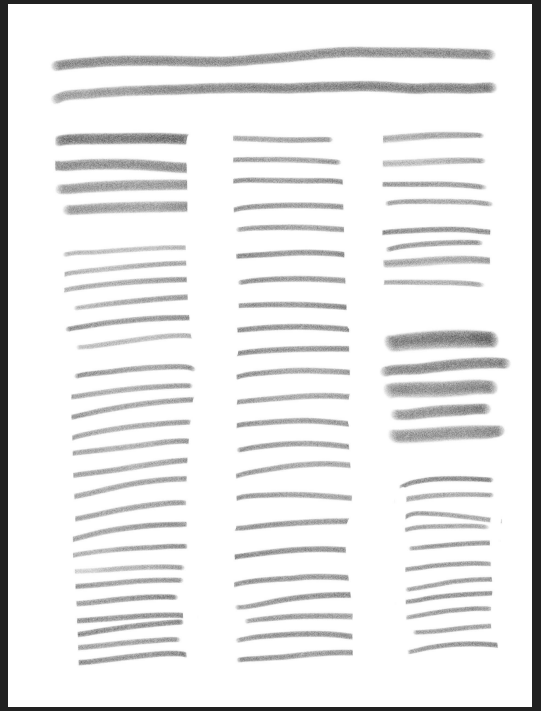
- Paragraph breaks, without indents
- Increased tracking to remove orphans in first paragraph
- Added attribution in bottom right to use all source text
- Increased leading, reviewed line length and point size for readability
- Increased size of first character to provide a better point of entry
- Adjusted spacing after B-head

Iteration Progression



ORIGINAL

REVISED



Soil to Soil,
Water to Water

This is ecology.
This is good design.

If we understand that design leads to the manifestation of human intention and if what we make with our hands is to be sacred and honor the earth that gives us life, then the things we make must not only rise from the ground but return to it, soil to soil, water to water, so everything that is received from the earth can be freely given back without causing harm to any living system. This is ecology. This is good design. If we use the study of architecture to go back in history, we will see that architects are always working with two elements, mass and membrane. We have the walls of Jericho, mass, and we have tents, membranes. Ancient peoples practiced the art and wisdom of building with mass, such as an adobe-walled hut, to anticipate the scope and direction of sunshine. They knew how thick a wall needed to be to transfer the heat of the day into the winter night, and how thick it had to be to transfer the coolness into the interior in the summer. They worked well with what we call "capacity" in the walls in terms of storage and thermal lags. They worked with resistance, straw, in the roof to protect from heat loss in the winter and to shield the heat gain in summer from the high sun. These were very sensible buildings within the climate in which they are located. With respect to membrane, we only have to look at the Bedouin tent to find a design that accomplishes five things at once. In the desert, temperatures often exceed 120 degrees. There is no shade, no air movement. The black Bedouin tent, when pitched, creates a deep shade that brings one's sensible temperature down to 95 degrees. The tent has a very coarse weave, which creates a beautifully illuminated interior, having a million light fixtures. Because of the coarse weave and the black surface, the air inside rises and is drawn through the membrane. So now you have a breeze coming in from outside, and that drops the sensible temperature even lower, down to 90 degrees. You may wonder what happens when it rains, with those holes in the tent. The fibers swell up and the tent gets tight as a drum when wet. And of course, you can roll it up and take it with you. The modern tent pales by comparison to this astonishingly elegant construct. Throughout history, you find constant experimentation between mass and membrane. The challenge has always been how to combine light with mass and air. This experiment displayed itself powerfully in modern architecture, which arrived with the advent of inexpensive glass. It was unfortunate that at the same time the large sheet of glass showed up, the era of cheap energy was ushered in, too. And because of that, architects no longer rely upon the sun for heat or illumination. I have spoken to thousands of architects, and when I ask the question, "How many of you know how to find true south?", I rarely get a raised hand. There are three defining characteristics that we can learn from natural design. The first characteristic is that everything we have to work with is already here—the stones, the clay, the wood, the water, the air. Everything is cycled constantly with all waste equaling food for other living systems. The second characteristic is that one thing allowing nature to continually cycle itself through life is energy, and this energy comes from outside the system in the form of perpetual solar income. Finally, the characteristic that sustains this complex and efficient system of metabolism and creation is biodiversity. What prevents living systems from running down and veering into chaos is a miraculously intricate and symbiotic relationship between millions of organisms, no two of which are alike.

"... everything we have to work with is already here—the stones, the clay, the wood, the water, the air. "

ORIGINAL

FINAL

Soil to Soil, Water to Water

This is ecology.
This is good design.

If we understand that design leads to the manifestation of human intention and if what we make with our hands is to be sacred and honor the earth that gives us life, then the things we make must not only rise from the ground but return to it, soil to soil, water to water, so everything that is received from the earth can be freely given back without causing harm to any living system. This is ecology. This is good design.

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"... everything we have to work with is already here—the stones, the clay, the wood, the water, the air. "

From 'Design, Ecology, Ethics, and the Making of Things' by William McDonough

Grids and Chunks

Reflection

While I'm not confident in my ability to design, lay out, and execute on high-quality documents (yet), it's remarkable to me how close I was able to come on my own, even before some of the pointed feedback in class.

I'm starting to get a feel for what to look for what to look for when reviewing my own work for type crimes, while still occasionally missing a few.

The final product isn't perfect (for example, I feel that the lack of a byline near the header is a significant error on my part) but wouldn't seem out of place printed next to a full-page glossy image of a woven tent, which is more than I expected at this point in the semester.

Here's to further progress!

Overall

Reflection

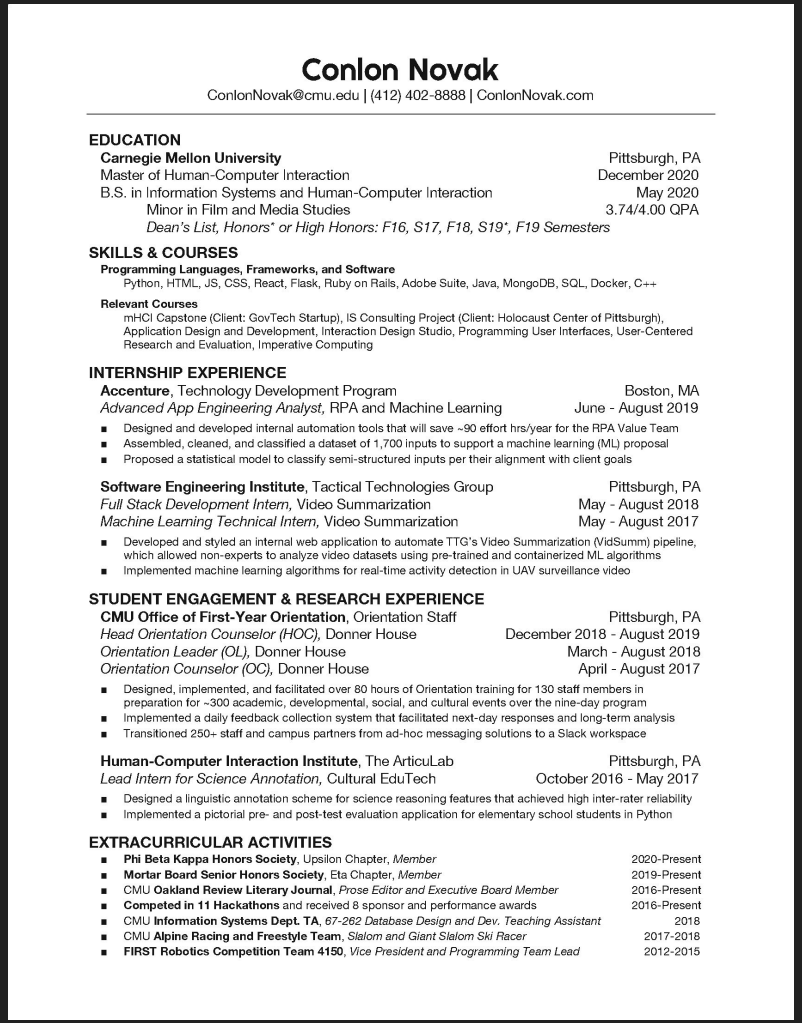
These exercises helped to re-familiarize me with inDesign, type crimes, and general best practices when it comes to designing for print, which I've only had limited practice with over the past several years.

The most striking improvement in my work visible in this process book is between the last two iterations of the final Grids and Chunks document, where with only minor changes, my work went from nearly unreadable to what might pass and read as a page from a magazine at first glance.

What was especially eye-opening to me was the fact that laying out that initial document and making the following changes took approximately the same amount of time, despite the progressively more minute and granular nature of the work. Better budgeting my time to allow me to address both the macro and micro aspects of documents will improve the quality of my work significantly.

Resumé Design

“...create a unique professional resume using the typographical rules covered in class so far.”



Conlon Novak

ConlonNovak@cmu.edu | (412) 402-8888 | ConlonNovak.com

EDUCATION

Carnegie Mellon University — Pittsburgh, PA
Master of Human-Computer Interaction — December 2020
B.S. in Information Systems and Human-Computer Interaction — May 2020
Minor in Film and Media Studies — 3.74/4.00 QPA
Dean's List, Honors or High Honors: F16, S17, F18, S19*, F19 Semesters*

SKILLS & COURSES

Programming Languages, Frameworks, and Software
Python, HTML, JS, CSS, React, Flask, Ruby on Rails, Adobe Suite, Java, MongoDB, SQL, Docker, C++

Relevant Courses
mHCI Capstone (Client: GovTech Startup), IS Consulting Project (Client: Holocaust Center of Pittsburgh), Application Design and Development, Interaction Design Studio, Programming User Interfaces, User-Centered Research and Evaluation, Imperative Computing

INTERNSHIP EXPERIENCE

Accenture, Technology Development Program — Boston, MA
Advanced App Engineering Analyst, RPA and Machine Learning — June - August 2019

- Designed and developed internal automation tools that will save ~90 effort hrs/year for the RPA Value Team
- Assembled, cleaned, and classified a dataset of 1,700 inputs to support a machine learning (ML) proposal
- Proposed a statistical model to classify semi-structured inputs per their alignment with client goals

Software Engineering Institute, Tactical Technologies Group — Pittsburgh, PA
Full Stack Development Intern, Video Summarization — May - August 2018
Machine Learning Technical Intern, Video Summarization — May - August 2017

- Developed and styled an internal web application to automate TTG's Video Summarization (VidSumm) pipeline, which allowed non-experts to analyze video datasets using pre-trained and containerized ML algorithms
- Implemented machine learning algorithms for real-time activity detection in UAV surveillance video

STUDENT ENGAGEMENT & RESEARCH EXPERIENCE

CMU Office of First-Year Orientation, Orientation Staff — Pittsburgh, PA
Head Orientation Counselor (HOC), Donner House — December 2018 - August 2019
Orientation Leader (OL), Donner House — March - August 2018
Orientation Counselor (OC), Donner House — April - August 2017

- Designed, implemented, and facilitated over 80 hours of Orientation training for 130 staff members in preparation for ~300 academic, developmental, social, and cultural events over the nine-day program
- Implemented a daily feedback collection system that facilitated next-day responses and long-term analysis
- Transitioned 250+ staff and campus partners from ad-hoc messaging solutions to a Slack workspace

Human-Computer Interaction Institute, The ArticuLab — Pittsburgh, PA
Lead Intern for Science Annotation, Cultural EduTech — October 2016 - May 2017

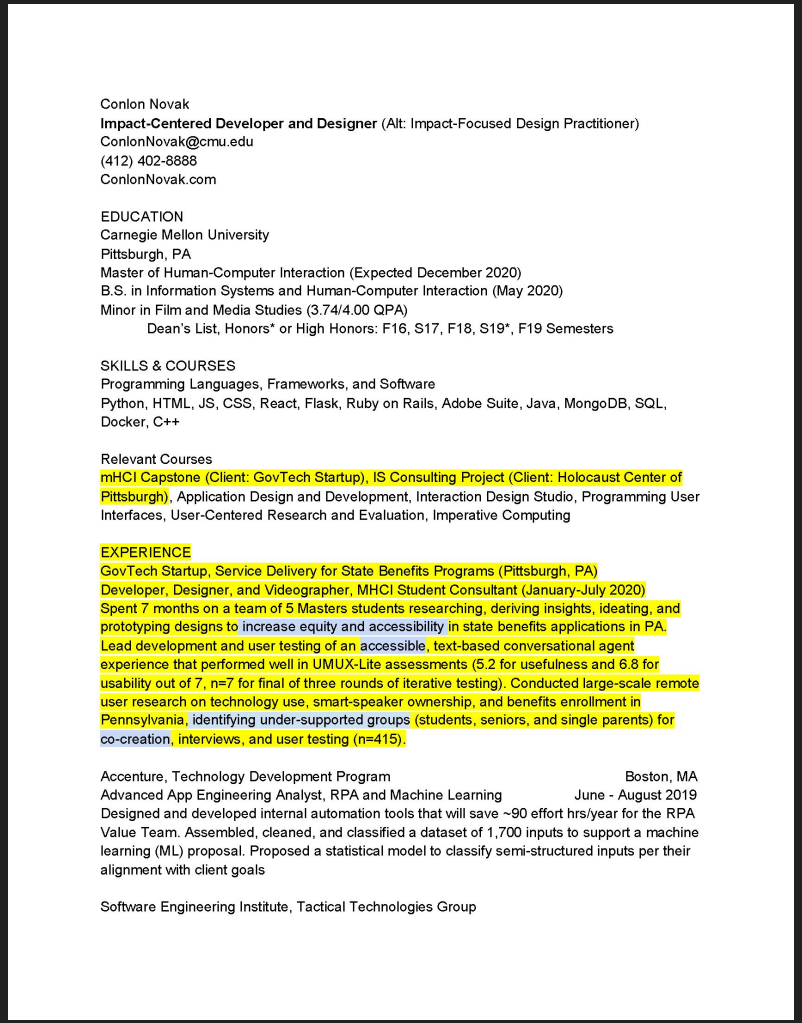
- Designed a linguistic annotation scheme for science reasoning features that achieved high inter-rater reliability
- Implemented a pictorial pre- and post-test evaluation application for elementary school students in Python

EXTRACURRICULAR ACTIVITIES

- **Phi Beta Kappa Honors Society**, Upsilon Chapter, *Member* — 2020-Present
- **Mortar Board Senior Honors Society**, Eta Chapter, *Member* — 2019-Present
- CMU **Oakland Review Literary Journal**, *Prose Editor and Executive Board Member* — 2016-Present
- **Competed in 11 Hackathons** and received 8 sponsor and performance awards — 2016-Present
- CMU **Information Systems Dept. TA**, *67-262 Database Design and Dev. Teaching Assistant* — 2018
- CMU **Alpine Racing and Freestyle Team**, *Slalom and Giant Slalom Ski Racer* — 2017-2018
- **FIRST Robotics Competition Team 4150**, *Vice President and Programming Team Lead* — 2012-2015

Previous Resumé

- Comprehensive, detailed, and well-written content
- Very dense, busy, and cluttered visual design
- Many bullets, especially under 'Extracurricular Activities' where they don't contribute to readability
- Content isn't focused solely on a single desired domain, and is in need of modernization and curation



Conlon Novak
Impact-Centered Developer and Designer (Alt: Impact-Focused Design Practitioner)
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EDUCATION
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Pittsburgh, PA
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SKILLS & COURSES
Programming Languages, Frameworks, and Software
Python, HTML, JS, CSS, React, Flask, Ruby on Rails, Adobe Suite, Java, MongoDB, SQL, Docker, C++

Relevant Courses
mHCI Capstone (Client: GovTech Startup), IS Consulting Project (Client: Holocaust Center of Pittsburgh), Application Design and Development, Interaction Design Studio, Programming User Interfaces, User-Centered Research and Evaluation, Imperative Computing

EXPERIENCE
GovTech Startup, Service Delivery for State Benefits Programs (Pittsburgh, PA)
Developer, Designer, and Videographer, MHCI Student Consultant (January-July 2020)
Spent 7 months on a team of 5 Masters students researching, deriving insights, ideating, and prototyping designs to increase equity and accessibility in state benefits applications in PA. Lead development and user testing of an accessible, text-based conversational agent experience that performed well in UMUX-Lite assessments (5.2 for usefulness and 6.8 for usability out of 7, n=7 for final of three rounds of iterative testing). Conducted large-scale remote user research on technology use, smart-speaker ownership, and benefits enrollment in Pennsylvania, identifying under-supported groups (students, seniors, and single parents) for co-creation, interviews, and user testing (n=415).

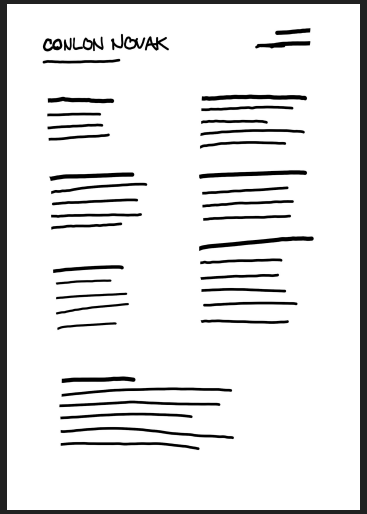
Accenture, Technology Development Program — Boston, MA
Advanced App Engineering Analyst, RPA and Machine Learning — June - August 2019
Designed and developed internal automation tools that will save ~90 effort hrs/year for the RPA Value Team. Assembled, cleaned, and classified a dataset of 1,700 inputs to support a machine learning (ML) proposal. Proposed a statistical model to classify semi-structured inputs per their alignment with client goals

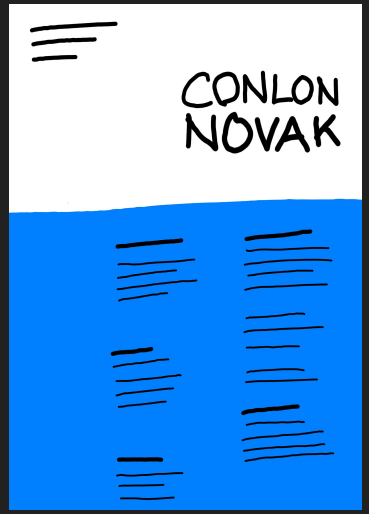
Software Engineering Institute, Tactical Technologies Group

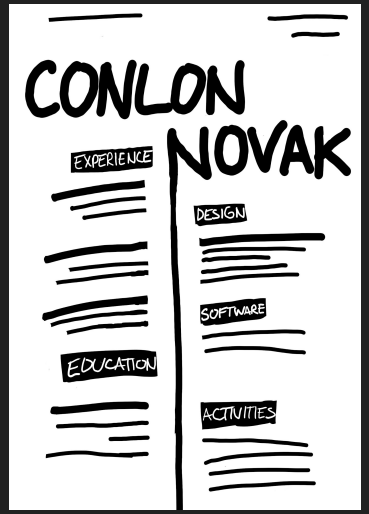
Content Preparation

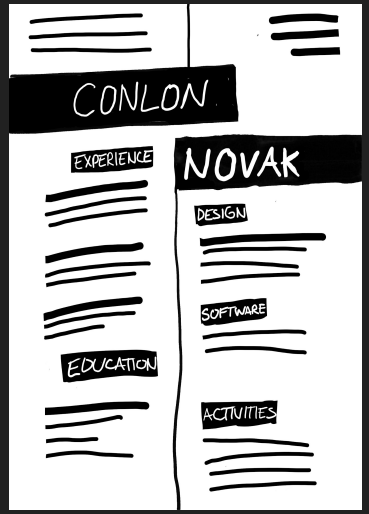
- Tagline tailored towards roles at social impact design firms like Greater Good Studio
- Core themes are change and impact ("multiply capacity of users", "empower clients and communities"), humanity ("deeply respectful, empathic, and human-centered"), and diversity ("advancing equity", "inclusive", "[individual] agency")
- Included mHCI capstone project

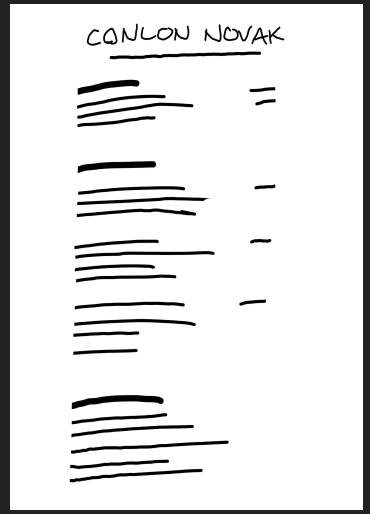
Thumbnail Sketches



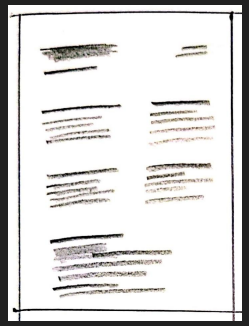


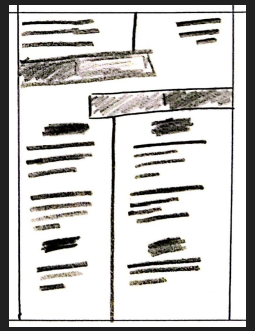


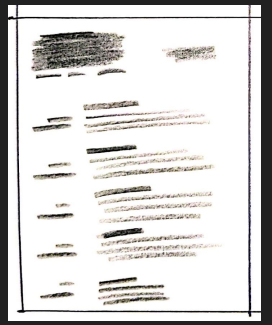




Thumbnail Sketches, Revised

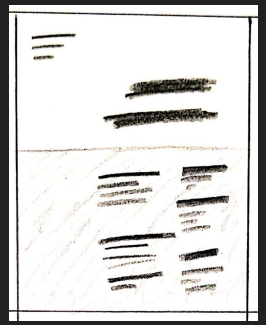




Revised based on feedback to hand draw thumbnails at a smaller size and lower fidelity.

Digital Sketches



THUMBNAIL

SKETCH

CONLON
NOVAK

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EDUCATION

Carnegie Mellon University
Master of Human-Computer Interaction (Expected December 2020)
B.S. in Information Systems and Human-Computer Interaction (May 2020)
Minor in Film and Media Studies (3.74 QPA)
Dean's List, Honors* or High Honors: F16, S17, F18, S19*, F19 Semesters

EXPERIENCE

Developer, Designer, and Videographer, GovTech Startup (January—July 2020)
- Spent 7 months on a team of 5 Masters students researching, deriving insights, ideating, and prototyping designs to increase equity and accessibility in state benefits applications in PA.
- Lead development and user testing of an accessible, text-based conversational agent experience that performed well in UMUX-Lite assessments (5.2 for usefulness and 6.8 for usability out of 7).
- Conducted large-scale remote user research to identify under-supported groups (students, seniors, and single parents) for co-creation, interviews, and user testing (n=415).

Advanced App Engineering Analyst, Accenture (June—August 2019)
- Designed and developed RPA automation tools that will save ~90 effort hrs/year.
- Assembled, cleaned, and classified a dataset of 1,700 inputs to support an ML proposal.
- Proposed a statistical model to classify semi-structured inputs per alignment with client goals.

Full Stack & Machine Learning Engineer, Software Engineering Institute (May—Aug. 2017, 2018)
- Developed an internal web application to automate TTG's Video Summarization pipeline, allowing non-experts to analyze videos using pre-trained and containerized ML algorithms.
- Implemented machine learning algorithms for quasi-real-time activity detection in video.

Orientation Staff, CMU Office of First-Year Orientation
Head Orientation Counselor (HOC), Donner House (Dec. 2018—August 2019)
Orientation Leader (OL), Donner House (March—August 2018)
Orientation Counselor (OC), Donner House (April—August 2017)
- Designed, implemented, and facilitated 80+ hours of Orientation training for 130 staff members in preparation for ~300 academic, developmental, social, and cultural events over the nine days.
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- Transitioned 250+ staff and partners from ad-hoc messaging solutions to a Slack workspace.

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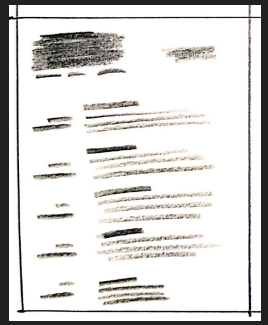

THUMBNAIL

FINAL

CONLON
NOVAK

Designer and consultant with a focus on **impact.**

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EDUCATION

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Aug. 2016—Dec. 2020
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June—August 2019
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CMU Office of First-Year Orientation
April 2017—Aug. 2019
Donner House Orientation Staff
Designed, implemented, and facilitated 80+ hours of Orientation training for 130 staff members in preparation for ~300 academic, developmental, social, and cultural events over the nine days.
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2019—Present **Mortar Board Senior Honors Society**, Eta Chapter, Member
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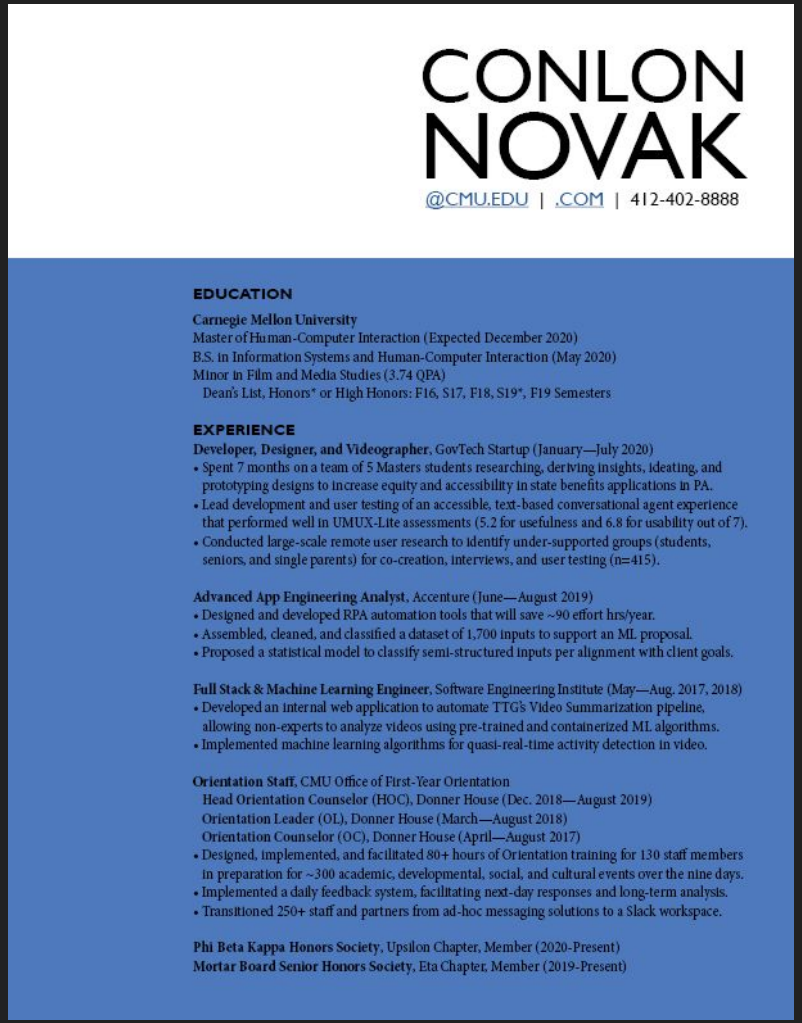
2012—2015 **FIRST Robotics Competition Team 4150**, Vice President and Programming Lead



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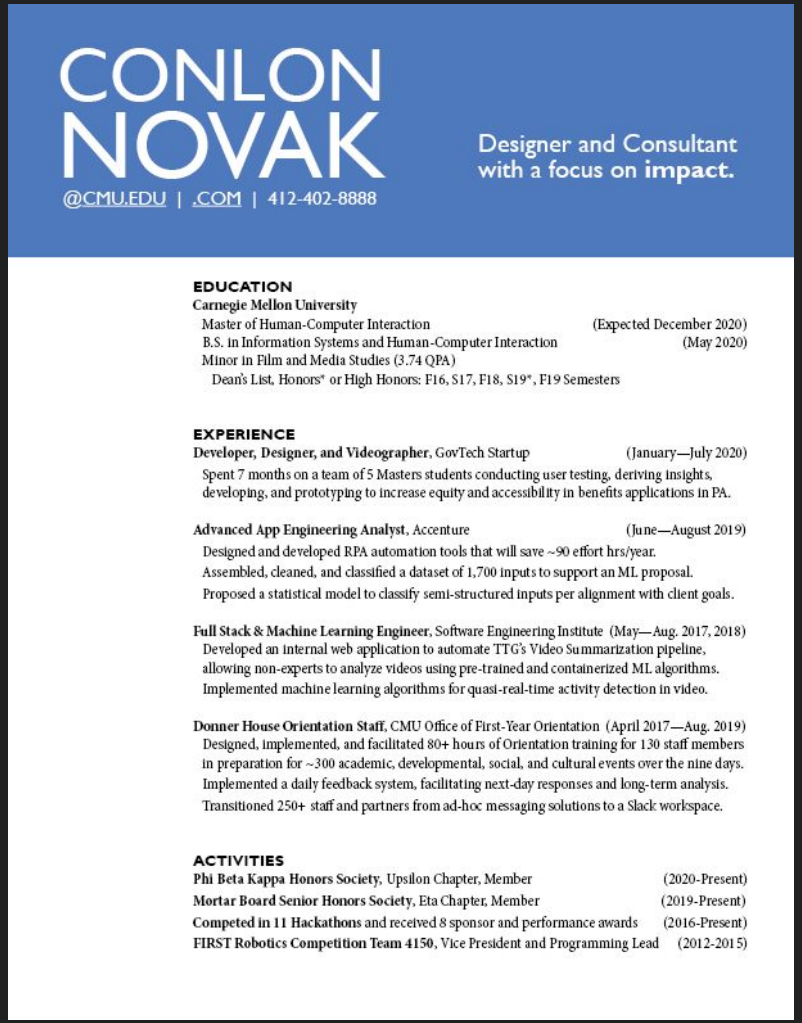
Phi Beta Kappa Honors Society, Upsilon Chapter, Member (2020-Present)
Mortar Board Senior Honors Society, Eta Chapter, Member (2019-Present)

First Iteration

- Black text on solid, dark blue background contributes to poor contrast and readability
- Inconsistent spacing around headers
- White space feels unintentional
- Lacks a clear point of entry
- Intended to have more color than the average resumé, but lacked a strong document design to build from first



CONLON NOVAK

@CMU.EDU | .COM | 412-402-8888

Designer and Consultant with a focus on **impact.**

EDUCATION

Carnegie Mellon University

Master of Human-Computer Interaction (Expected December 2020)
B.S. in Information Systems and Human-Computer Interaction (May 2020)
Minor in Film and Media Studies (3.74 QPA)
Dean's List, Honors* or High Honors: F16, S17, F18, S19*, F19 Semesters

EXPERIENCE

Developer, Designer, and Videographer, GovTech Startup (January—July 2020)
Spent 7 months on a team of 5 Masters students conducting user testing, deriving insights, developing, and prototyping to increase equity and accessibility in benefits applications in PA.

Advanced App Engineering Analyst, Accenture (June—August 2019)
Designed and developed RPA automation tools that will save ~90 effort hrs/year.
Assembled, cleaned, and classified a dataset of 1,700 inputs to support an ML proposal.
Proposed a statistical model to classify semi-structured inputs per alignment with client goals.

Full Stack & Machine Learning Engineer, Software Engineering Institute (May—Aug. 2017, 2018)
Developed an internal web application to automate TTG's Video Summarization pipeline, allowing non-experts to analyze videos using pre-trained and containerized ML algorithms.
Implemented machine learning algorithms for quasi-real-time activity detection in video.

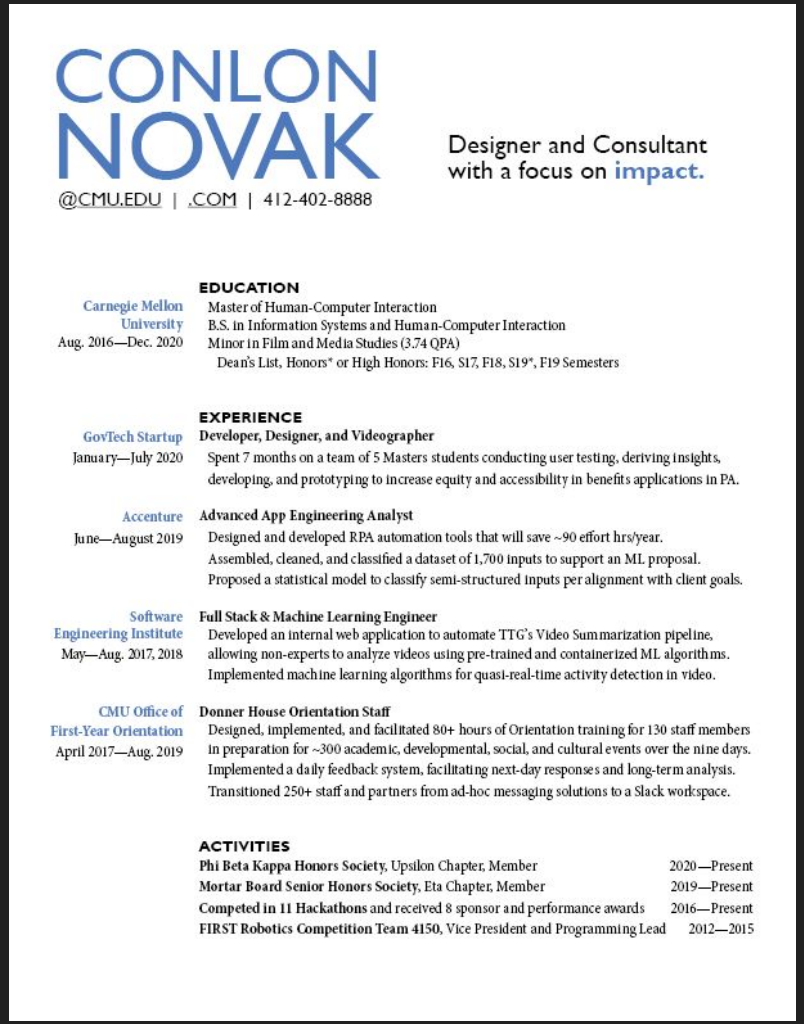
Donner House Orientation Staff, CMU Office of First-Year Orientation (April 2017—Aug. 2019)
Designed, implemented, and facilitated 80+ hours of Orientation training for 130 staff members in preparation for ~300 academic, developmental, social, and cultural events over the nine days.
Implemented a daily feedback system, facilitating next-day responses and long-term analysis.
Transitioned 250+ staff and partners from ad-hoc messaging solutions to a Slack workspace.

ACTIVITIES

Phi Beta Kappa Honors Society, Upsilon Chapter, Member (2020-Present)
Mortar Board Senior Honors Society, Eta Chapter, Member (2019-Present)
Competed in 11 Hackathons and received 8 sponsor and performance awards (2016-Present)
FIRST Robotics Competition Team 4150, Vice President and Programming Lead (2012-2015)

Second Iteration

- White text on blue header provides a strong point of entry for the document
- Use of color sets the document apart from others, but still too colorful for a professional resumé
- Body text is more readable, but feels dense and cluttered
- Whitespace still lacks intentionality



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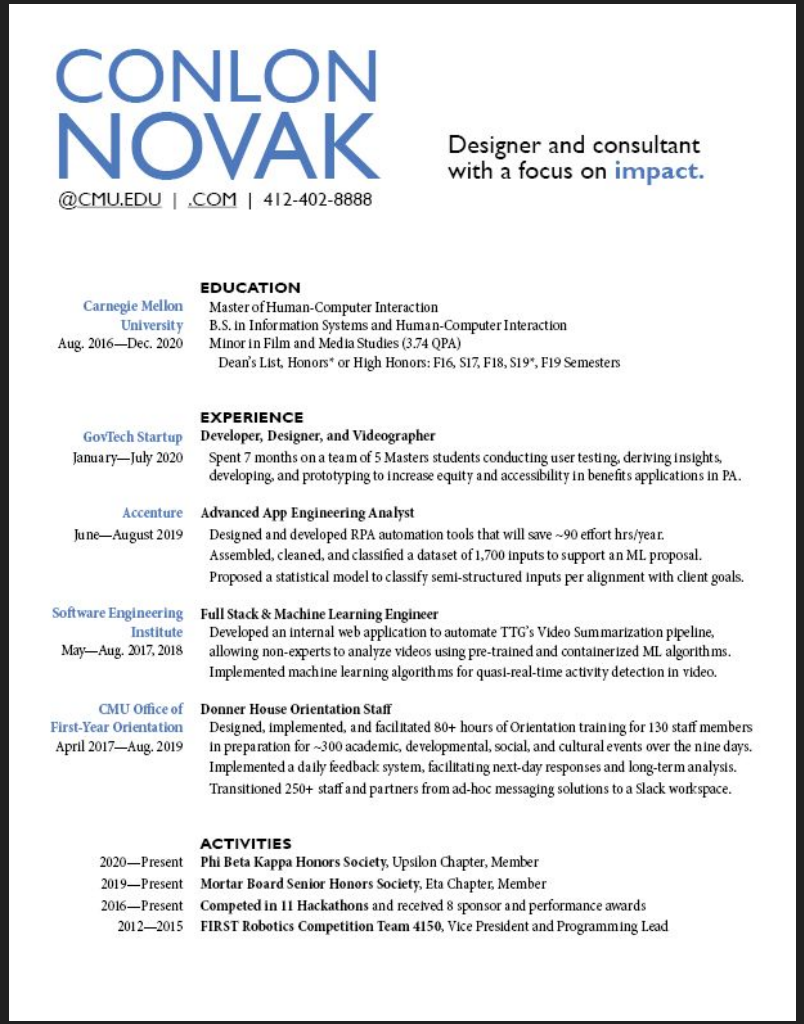
Competed in 11 Hackathons and received 8 sponsor and performance awards 2016—Present
FIRST Robotics Competition Team 4150, Vice President and Programming Lead 2012—2015

Third Iteration

- Maintaining the strong point of entry and (now only splashes of) color, the header now flows better into the body of the document
- Distribution of content across two columns gives ample breathing room
- Colored employers on the left column are implicitly associated with the colored header text
- Right-aligned text in the bottom right feels out of place



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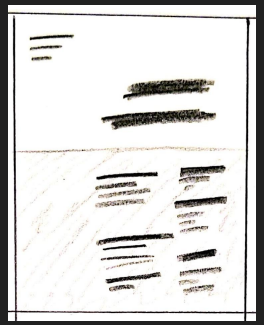
2016—Present **Competed in 11 Hackathons** and received 8 sponsor and performance awards
2012—2015 **FIRST Robotics Competition Team 4150**, Vice President and Programming Lead

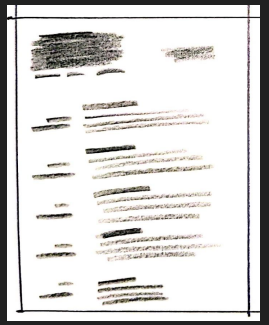
Final Iteration

- Largely an editing pass on the previous iteration
- Tightened up spacing and line breaks for consistency, sense-breaks
- Moved dates in 'Activities' section to the left column for consistency
- Changed B-head capitalization to sentence-style, rather than proper case
- Missing geographic locations of 'Education' and 'Experience' items

Iteration Progression

THUMBNAILS





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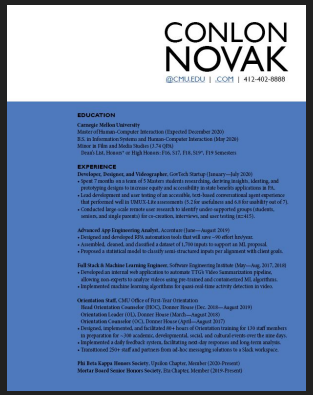
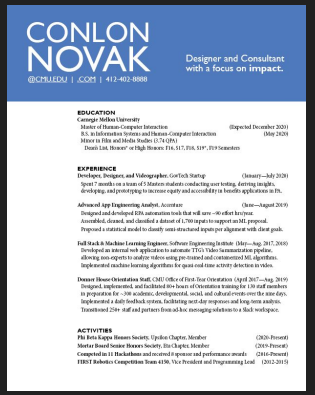
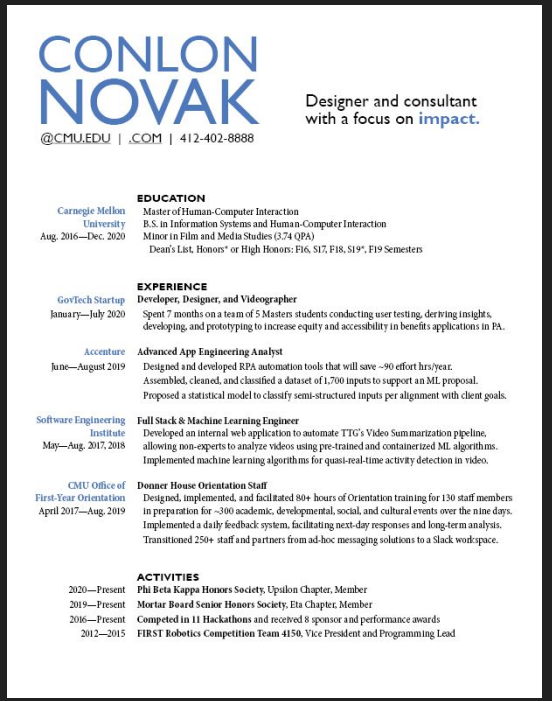


REVISED



FINAL



Resumé Design

Reflection

I came into this assignment thinking of it as an exercise to create a non-standard but functional resumé, but not one that would necessarily replace my previous resumé. After all, my existing resume had been sufficient to land me two internships and grad school. How bad could it have been?

In short: pretty bad. I didn't realize just how bad until I began comparing my work to that of my classmates and received feedback from Professor Kornblum (sometime around when I began work on the second iteration).

In future revisions, I'd like to examine and try different amounts of spacing between the header and body to try to balance the document, which currently feels top-heavy. Additionally, I'd like to re-add some of the important metadata (e.g. geographic locations) that was lost while curating prior content.

Self-Promotional Poster

“...create a self-promotional poster in the style of [Shepard Fairey] ... to advertise an exhibit about your life.”

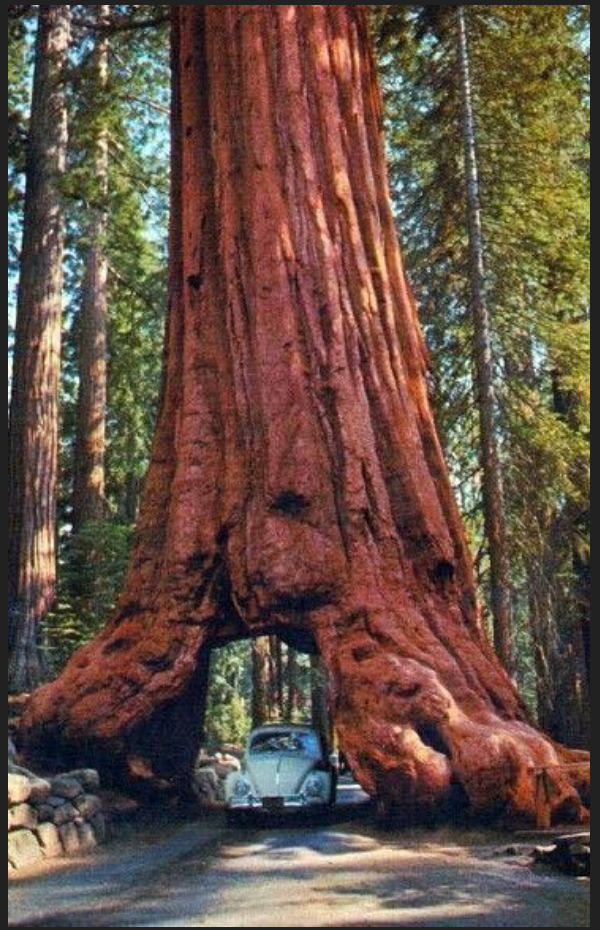
Self-Promotional Poster

- An homage to Fairey's style, this combines the general color scheme of the Obama poster, the strong sans-serif text of 'Obey', and the hand-annotations of the original Andre the Giant sticker
- Overlaying my head over the second "O" in my name is both an interaction between text and image as well as a joke about the most common misspellings of my name

Large Poster

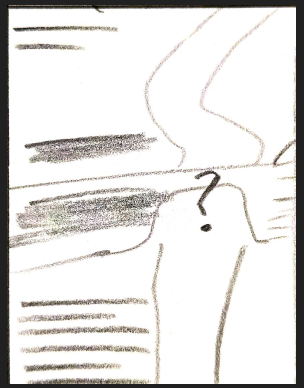
“...create a large poster to promote a lecture that is part of a distinguished speaker series at a university.”

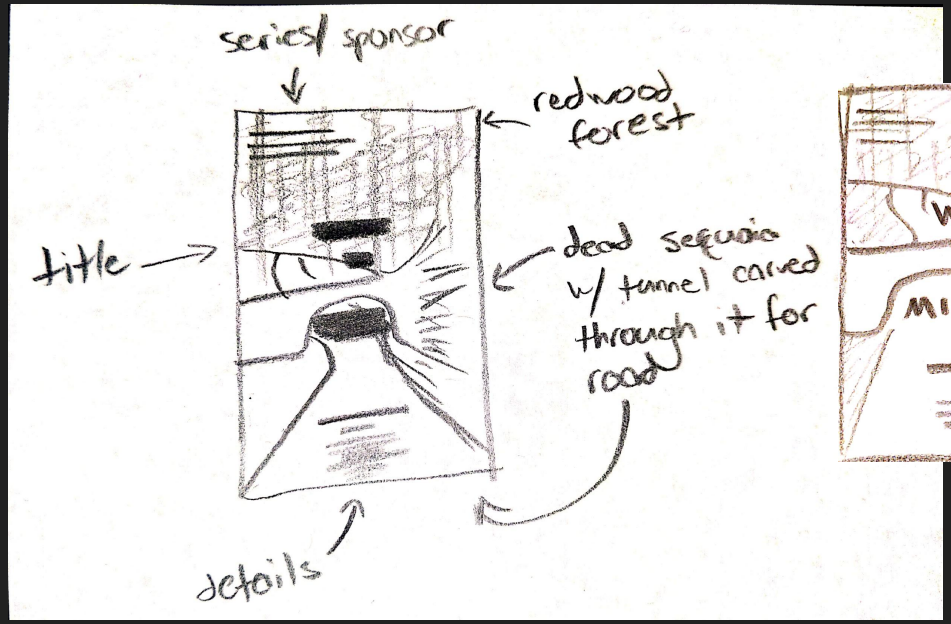
Content Preparation

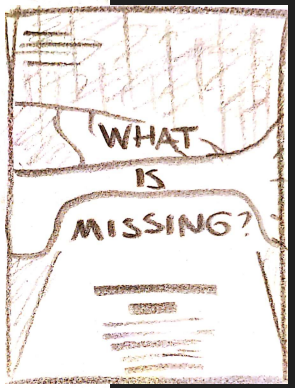


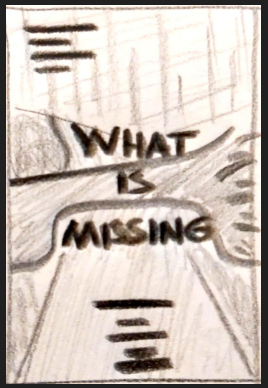
The use of strongly metaphoric imagery captures the themes of Lin's work regarding human-caused habitat disruption.

Thumbnail Sketches



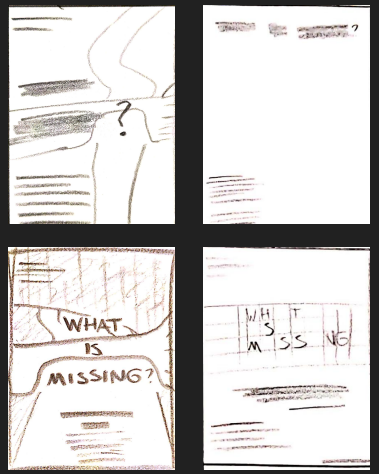






Iterations on the Sequoia tree tunnel design, featuring changes to layout, fidelity, and contrast.

Digital Sketches



THUMBNAILS

SKETCHES

Posterizing, Expanding, and Denoising Images

ORIGINAL

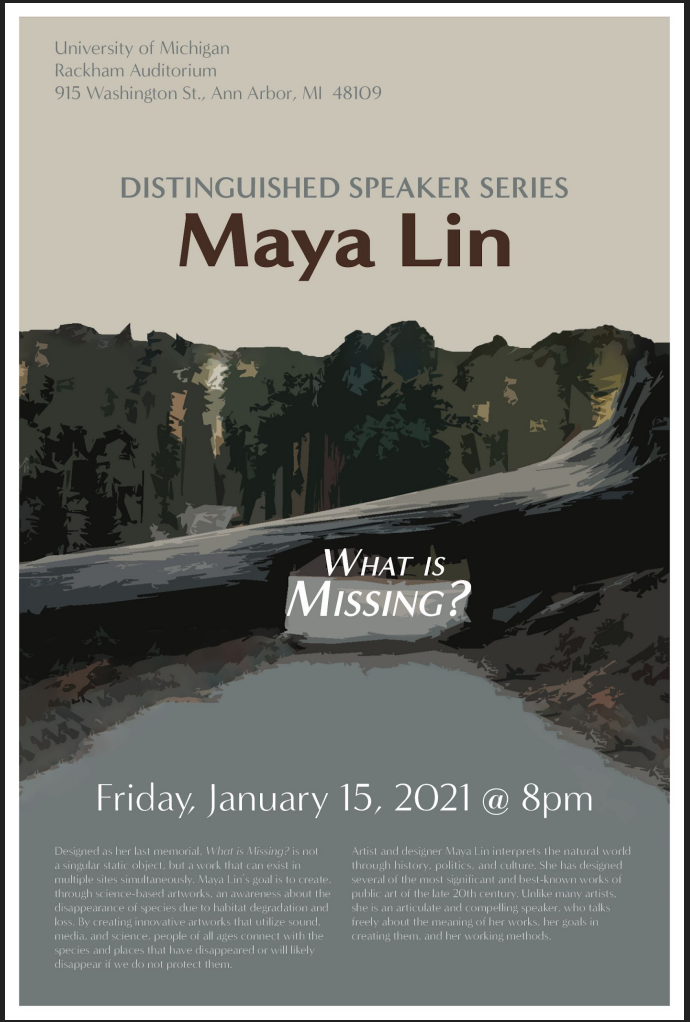
POSTERIZED

EXPANDED & DENOISED

Using Photoshop's content-aware fill tool and a custom posterize filter, smaller images can be upscaled and expanded to hide the edges of the original frame and cleaned to reduce visual noise in the foreground.

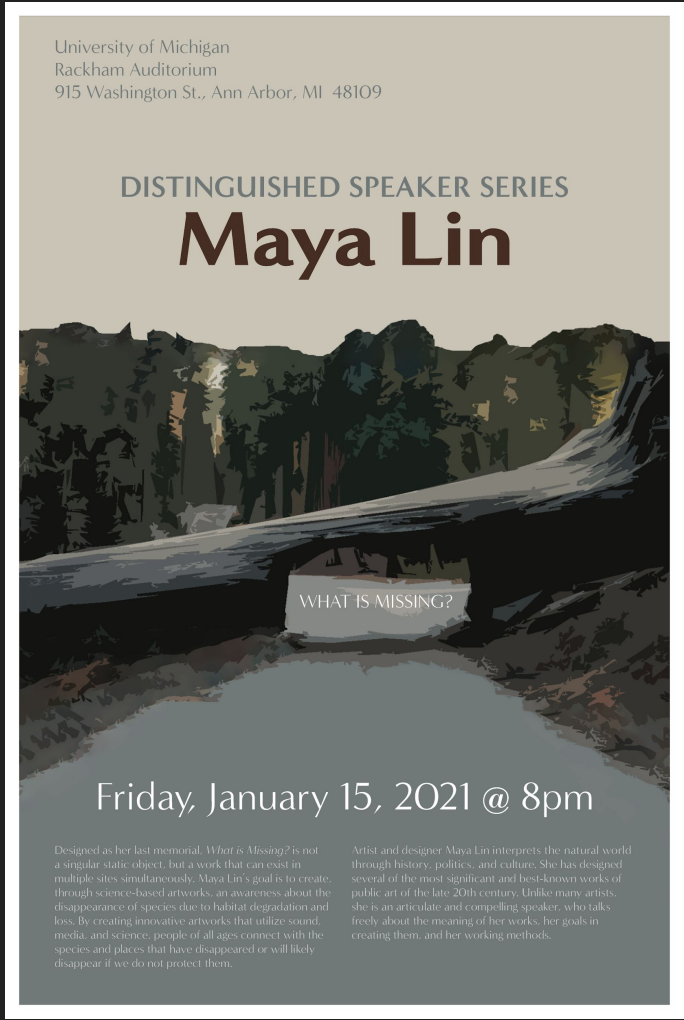
First Iteration

- Combining elements of the digital sketches, this design draws heavily from the style of '30s-era WPA National Park promotional posters in font choice, color scheme, and art style
- The progressive disclosure of the poster is meant to draw the eye downward from Lin's name, through the title of the talk, and finally to the date and time (the three most important pieces of information for on-campus flyers), reducing competition among these elements



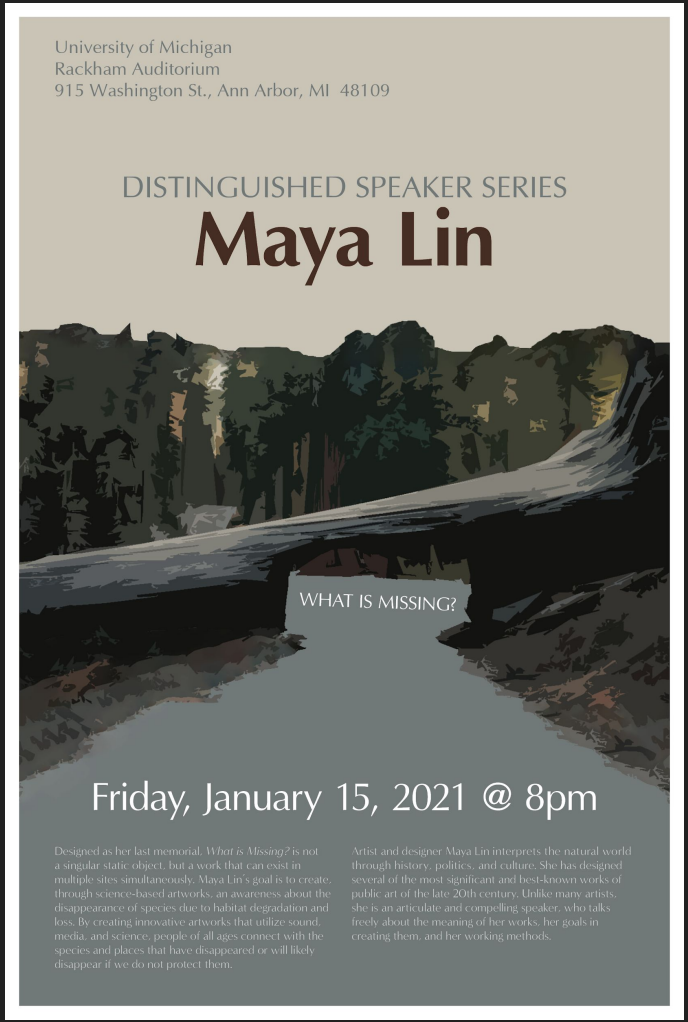
Second Iteration

- Adjusted the color of less prominent metadata (address, sponsor, description) to reduce competition with desired takeaways (speaker, title of talk, date and time)
- Reflowed description text into two more equal paragraphs (about the work and the author respectively)
- Adjusted both the placement and size of the background image and talk title to improve contrast and readability while overlaid



Third Iteration

- In class, feedback focused on the conflict between the size and intent of the title's placement on the background image.
- As a result, the text was reduced in size, placed entirely within the tunnel (no longer "bracing" or obscuring it), and entirely capitalized
- This partially relieved, but did not eliminate, the illusion of a box popping out towards the viewer due to the background of the tunnel



Final Iteration

- Background image simplified to reinforce negative space, removing shadows under and behind the tree tunnel, as well as recoloring the tree trunk to suggest continuity
- Slightly tilted title text to suggest alignment with the background rather than the foreground, further encouraging perceived negative space
- Font changed from Minerva Modern to Optima, per assignment constraints

Iteration Progression

THUMBNAILS

INITIAL

REVISED

FINAL

Large Poster Design

Reflection

This assignment pushed me not only to leverage and improve upon my skills from prior units and courses, but it asked me to design for a context and function that I was not initially comfortable with. Most posters I recall seeing on campus were varying shades of obvious Microsoft Word documents or commercial-grade spam, so aiming for somewhere in the middle of that spectrum while respecting the prior work and current topics of the speaker's work became the primary challenge.

While this is clearly not the poster that Maya Lin would design for her own work, both in terms of imagery (mine is likely too specific) and quality (I lack her 40+ years of experience as a designer), it is certainly the best manifestation of my most interesting thumbnail sketch I could manage in the given timeframe.

In filmmaking, a subtle but powerful editing tool is to pose a question, usually explicitly voiced by a character, followed immediately by a cut to a different scene which visually answers that question. What made the initial thumbnail so interesting, and the late-stage class feedback so valuable, was a similar interaction between the semantics of the question and the visuals of the image, answering it.

“What is missing? asks the text. *The natural world that stood in the way of human expansion and profit*, says the image of the tunnel carved into the fallen tree. “The species that have gone extinct ... because we destroyed their habitats,” says Maya Lin.

Representing that dynamic in a clear, obvious, and striking way was the goal of the many iterations with such seemingly minor changes, with breakthroughs around visual simplicity, vanishing points, and gravity.

The posterize filter has a tendency, at higher levels of fidelity, to replicate complex colors and patterns as noisy, jagged shapes. Maintaining visual simplicity while still presenting a recognizable image was a defining struggle for me throughout this project, until eventually realizing I could simplify more and more of the road to a single, high-contrast color. This removed ambiguity, noise, and distractions from the background image without sacrificing recognizability or metaphoric meaning.

The point of entry is designed to be Maya Lin's name, and then to draw the viewer's eye downward to the logistical information towards the bottom. The focal point of the image, however, is the tunnel and its superimposed text. Disappearing into this space, and swimming against the visual gravity of the poster, are the two lines that make up either side of the road that disappears off the bottom of the poster. Cropping out non-parallel lines (my breakthrough between iterations 1 and 2) helps to reinforce the impact of these lines and maintain a single, powerful vanishing point.

Book Design

“...design and print a twenty-page book about environmental issues that are specific to [the Northwest United States, as]... one in a series of books about environmental issues around the world.”

Book Design

Content Preparation

"...find resources for text and images about The Environment of [the Northwest United States.]"

This book is designed to be *an educational and informational resource* for *community organizers and grassroots activists*, highlighting the most immediate and impactful issues involving the *environment of the Pacific Northwest* and proposing solutions that can be pushed for at various levels of government.

The book is organized (most critical to slightly-less urgent) as follows:

- Tectonic Plate Activity (earthquakes, esp. those causing tsunamis)
- Climate Change (wildfires and hydrology)
- Plant Life (grouped with wildfires as a proposed solution)
- Biodiversity (grouped with hydrology as a serious side-effect)
- Natural resources and Renewable energy solutions
- Animal life and the Sustainable fishing of freshwater salmon

Content Preparation

Table of Contents

- Tectonic Activity
  - Earthquakes, Tsunamis, and “The Really Big One”
- Climate Change
  - Wildfires
  - Growing Healthier Forests
  - Preserving Coastal and Marine Habitats
- General Solutions
  - Incentives for Renewable Energy
  - Preservation Strategies for Freshwater Salmon

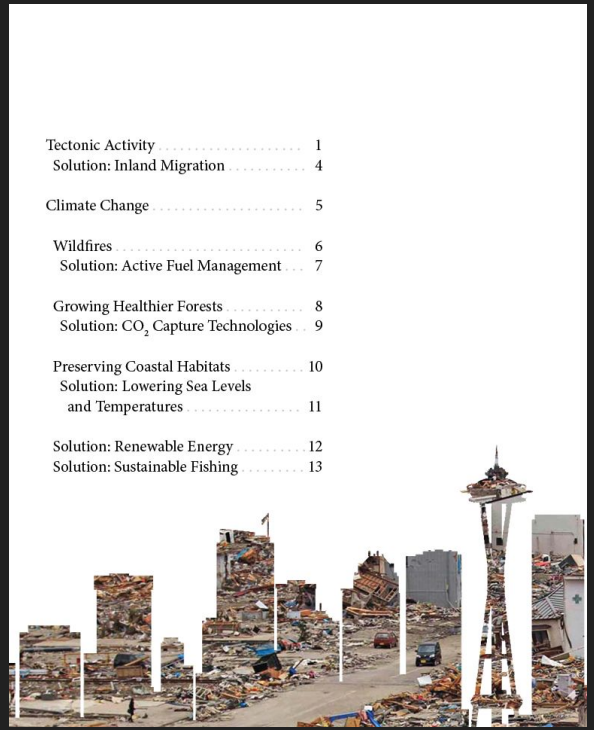


TABLE OF CONTENTS

[WORK IN PROGRESS]

Content Preparation

Body Text

Climate

Climate Change in the Pacific NW - US FWS - https://www.fws.gov/pacific/climatechange/changepnw.html

Temperature records indicate that Pacific Northwest temperatures increased 1.5°F since 1920. Regionally downscaled climate models project increases in annual temperature of, on average, 2.0°F by the 2020s, 3.2 °F by the 2040s, and 5.3°F by the 2080s (compared to the 1970-1999 period), averaged across all climate models.

Weather

Climate Change in the Pacific NW - US FWS - https://www.fws.gov/pacific/climatechange/changepnw.html

Projected changes in annual precipitation, averaged over all models, are small (+1 to +2%), but some models project wetter autumns and winters and drier summers. Increases in extreme high precipitation (falling as rain) in the western Cascades and reductions in snowpack are key projections from high-resolution regional climate models. (Littell et-al., 2009)

Plant life

Climate Change in the Pacific NW - US FWS - https://www.fws.gov/pacific/climatechange/changepnw.html

Studies and the results of vegetation change modeling suggest that a number of different scenarios are possible for Pacific Northwest forests. These scenarios differ dramatically, ranging from projections of forest expansion to forest dieback, as a result of uncertainty regarding how projected temperature and precipitation changes will interact to affect drought stress in trees or otherwise modify total annual productivity. Other major uncertainties are whether increased levels of carbon dioxide (CO_2) in the atmosphere would increase primary productivity or help trees withstand reduced soil moisture. The likeliest scenario seems to be that increased forest growth could occur during the next few decades, but that at some point temperature increases would overwhelm the ability of trees to make use of higher winter precipitation and higher CO_2.

In any case, the changes in climate are likely to cause plant communities to undergo shifts in their species composition and/or experience changes in densities. Species range shifts are expected to be individualistic rather than primarily as collections of currently associated species. In other words, species won't all move together. Extinction of local populations and, potentially, species are expected with climate change. Species with poor dispersal ability may have particular difficulty in shifting their spatial distributions in response to climatic changes. Loss of

California

With its amazing mix of climates from high mountain peaks to arid deserts, California grows about half of the vegetables, fruits and nuts consumed in the U.S., and livestock and poultry bring in 24 percent of California's gross cash income, according to NAGC. Water can be a limiting factor in arid and semiarid areas. California contains about 33 million acres of forested land. In 2011, California had about 700 active mines, with important products being boron, portland cement, gold, silver, sand, gravel, crushed stone and gemstones, according to the California Department of Conservation. The state's oil deposits produce about 37.2 percent of the petroleum used in California, according to the California Energy Commission.

Washington and Oregon

Washington contains a rain forest in the Olympic Mountains in the northwest and a steppe climate in the east with limited moisture from the rain shadow effect of the Cascade Mountains. According to NAGC, about 230 crops grow in this state, with Washington leading the nation in production of raspberries, hops, spearmint oil, apples and sweet cherries. Fish and shellfish include trout, oysters, clams, geoducks and mussels. Oregon has a robust agriculture, despite dry summers that require irrigation, with crops yielding 69 percent of total sales, according to ADO. Leading crops are blackberries, hazelnuts, loganberries and grass seed. Beef and dairy products are important, as are salmon, tuna, shrimp, crabs and oysters. Oregon and Washington together contain 17 National Forests that provide timber, grazing, wildlife habitat and recreation. Washington's mineral resources include sand, gravel, crushed stone, portland cement, gypsum, magnesium and gold. Oregon contains the only producing natural gas field in the Pacific Northwest and mines sand, gravel and crushed rock, according to information retrieved March 2014 from Oregon's Department of Geology and Mineral Industries website.

Human activity (farming, fishing, industrial development, etc.)

Salmon

Climate change affects salmon throughout its life stages. Historically, warm periods in the coastal ocean have coincided with relatively low abundances of salmon, while cooler ocean periods have coincided with relatively high salmon numbers.
Salmon productivity in the Pacific Northwest is clearly sensitive to climate-related changes in stream, estuary, and ocean conditions. In the past century, most Pacific Northwest salmon

Volcanic threat is the combination of hazards (the dangerous or destructive natural phenomena produced by a volcano) and exposure (the people and property at risk from the volcanic phenomena). **Based upon eruption history and distance to population centers, a 2018 volcanic threat assessment designated nine volcanoes in Washington and Oregon with a "high" or "very high" rating. Very High Threat: Crater Lake, Glacier Peak, Mount Baker, Mount Hood, Mount Rainier, Mount St. Helens, Newberry, Three Sisters. HIGH: Mount Adams.**

A Massive Earthquake Is Coming to Cascadia—And It Can't Be Stopped - Atlas Obscura - https://www.atlasobscura.com/articles/pacific-northwest-prepares-for-massive-earthquake

Seven times in the past 3,500 years, the CSZ has buckled and fractured to produce an earthquake so massive that it left a mark in the geologic record. There's a one-in-10 chance that the next major Cascadia quake will occur sometime in the next 50 years. The odds of a lesser but still major event are even greater.

Simulating What Could Happen When the 'Really Big One' Hits the Pacific Northwest - Atlas Obscura - https://www.atlasobscura.com/articles/cascadia-subduction-zone-earthquake-simulations

A magnitude-9 earthquake will be devastating for the Pacific Northwest, no matter where it originates. But with a better sense of possible or likely scenarios, geologists may be able help cities and people prepare for what a "Really Big One" really means.

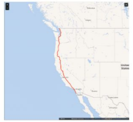
The Really Big One - The new Yorker - https://www.newyorker.com/magazine/2015/07/20/the-really-big-one

Most people in the United States know just one fault line by name: the San Andreas, which runs nearly the length of California and is perpetually rumored to be on the verge of unleashing "the big one." That rumor is misleading, no matter what the San Andreas ever does. Every fault line has an upper limit to its potency, determined by its length and width, and by how far it can slip. For the San Andreas, one of the most extensively studied and best understood fault lines in the world, that upper limit is roughly an 8.2—a powerful earthquake, but, because the Richter scale is logarithmic, only six per cent as strong as the 2011 event in Japan.

Just north of the San Andreas, however, lies another fault line. Known as the Cascadia subduction zone, it runs for seven hundred miles off the coast of the Pacific Northwest, beginning near Cape Mendocino, California, continuing along Oregon and Washington, and terminating around Vancouver Island, Canada. The "Cascadia" part of its name comes from the Cascade Range, a chain of volcanic mountains that follow the same course a hundred or so miles inland. The "subduction zone" part refers to a region of the planet where one tectonic plate is sliding underneath (subducting) another. Tectonic plates are those slabs of mantle and crust

that, in their epochs-long drift, rearrange the earth's continents and oceans. Most of the time, their movement is slow, harmless, and all but undetectable. Occasionally, at the borders where they meet, it is not.
If, on that occasion, only the southern part of the Cascadia subduction zone gives way—your first two fingers, say—the magnitude of the resulting quake will be somewhere between 8.0 and 8.6. That's the big one. If the entire zone gives way at once, an event that seismologists call a full-margin rupture, the magnitude will be somewhere between 8.7 and 9.2. That's the very big one.

Flick your right fingers outward, forcefully, so that your hand flattens back down again. When the next very big earthquake hits, the northwest edge of the continent, from California to Canada and the continental shelf to the Cascades, will drop by as much as six feet and rebound thirty to a hundred feet to the west—losing, within minutes, all the elevation and compression it has gained over centuries. Some of that shift will take place beneath the ocean, displacing a colossal quantity of seawater. (Watch what your fingertips do when you flatten your hand.) The water will surge upward into a huge hill, then promptly collapse. One side will rush west, toward Japan. The other side will rush east, in a seven-hundred-mile liquid wall that will reach the Northwest coast, on average, fifteen minutes after the earthquake begins. By the time the shaking has ceased and the tsunami has receded, the region will be unrecognizable. Kenneth Murphy, who directs fema's Region X, the division responsible for Oregon, Washington, Idaho, and Alaska, says, "Our operating assumption is that everything west of Interstate 5 will be toast."



In the Pacific Northwest, the area of impact will cover some hundred and forty thousand square miles, including Seattle, Tacoma, Portland, Eugene, Salem (the capital city of Oregon), Olympia

(the capital of Washington), and some seven million people. When the next full-margin rupture happens, that region will suffer the worst natural disaster in the history of North America, outside of the 2010 Haiti earthquake, which killed upward of a hundred thousand people. FEMA projects that nearly thirteen thousand people will die in the Cascadia earthquake and tsunami. Another twenty-seven thousand will be injured, and the agency expects that it will need to provide shelter for a million displaced people, and food and water for another two and a half million. "This is one time that I'm hoping all the science is wrong, and it won't happen for another thousand years," Murphy says.

Thanks to work done by him and his colleagues, we now know that the odds of the big Cascadia earthquake happening in the next fifty years are roughly one in three. The odds of the very big one are roughly one in ten. Even those numbers do not fully reflect the danger—or, more to the point, how unprepared the Pacific Northwest is to face it

The Pacific Northwest has no early-warning system.

Soon after that shaking begins, the electrical grid will fail, likely everywhere west of the Cascades and possibly well beyond. If it happens at night, the ensuing catastrophe will unfold in darkness.

FEMA calculates that, across the region, something on the order of a million buildings—more than three thousand of them schools—will collapse or be compromised in the earthquake. So will half of all highway bridges, fifteen of the seventeen bridges spanning Portland's two rivers, and two-thirds of railways and airports; also, one-third of all fire stations, half of all police stations, and two-thirds of all hospitals.

Fifteen per cent of Seattle is built on liquefiable land, including seventeen day-care centers and the homes of some thirty-four thousand five hundred people. So is Oregon's critical energy-infrastructure hub, a six-mile stretch of Portland through which flows ninety per cent of the state's liquid fuel and which houses everything from electrical substations to natural-gas terminals. Together, the sloshing, sliding, and shaking will trigger fires, flooding, pipe failures, dam breaches, and hazardous-material spills. Any one of these second-order disasters could swamp the original earthquake in terms of cost, damage, or casualties—and one of them definitely will. Four to six minutes after the dogs start barking, the shaking will subside. For another few minutes, the region, upended, will continue to fall apart on its own. Then the wave will arrive, and the real destruction will begin.

Among natural disasters, tsunamis may be the closest to being completely unsurvivable. The only likely way to outlive one is not to be there when it happens: to steer clear of the vulnerable area in the first place, or get yourself to high ground as fast as possible. For the seventy-one thousand people who live in Cascadia's inundation zone, that will mean evacuating in the narrow window after one disaster ends and before another begins. They will be notified to do so only by the earthquake itself—"a vibrate-alert system," Kevin Cupples, the city planner for the town of Seaside, Oregon, jokes—and they are urged to leave on foot, since the earthquake will

render roads impassable. Depending on location, they will have between ten and thirty minutes to get out. That time line does not allow for finding a flashlight, tending to an earthquake injury, hesitating amid the ruins of a home, searching for loved ones, or being a Good Samaritan. "When that tsunami is coming, you run," Jay Wilson, the chair of the Oregon Seismic Safety Policy Advisory Commission (osspac), says. "You protect yourself, you don't turn around, you don't go back to save anybody. You run for your life."

The time to save people from a tsunami is before it happens, but the region has not yet taken serious steps toward doing so.

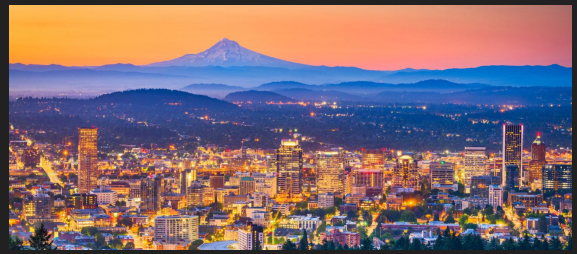
As for casualties: the figures I cited earlier—twenty-seven thousand injured, almost thirteen thousand dead—are based on the agency's official planning scenario, which has the earthquake striking at 9:41 a.m. on February 6th. If, instead, it strikes in the summer, when the beaches are full, those numbers could be off by a horrifying margin.

OSSPAC estimates that in the I-5 corridor it will take between one and three months after the earthquake to restore electricity, a month to a year to restore drinking water and sewer service, six months to a year to restore major highways, and eighteen months to restore health-care facilities. On the coast, those numbers go up. Whoever chooses or has no choice but to stay there will spend three to six months without electricity, one to three years without drinking water and sewage systems, and three or more years without hospitals. Those estimates do not apply to the tsunami-inundation zone, which will remain all but uninhabitable for years.

How much all this will cost is anyone's guess; FEMA puts every number on its relief-and-recovery plan except a price. But whatever the ultimate figure—and even though U.S. taxpayers will cover seventy-five to a hundred per cent of the damage, as happens in declared disasters—the economy of the Pacific Northwest will collapse. Crippled by a lack of basic services, businesses will fail or move away. Many residents will flee as well. osspac predicts a mass-displacement event and a long-term population downturn. Chris Goldfinger didn't want to be there when it happened. But, by many metrics, it will be as bad or worse to be there afterward.

Sourcing and synthesizing information to write titles, headings, and cations.

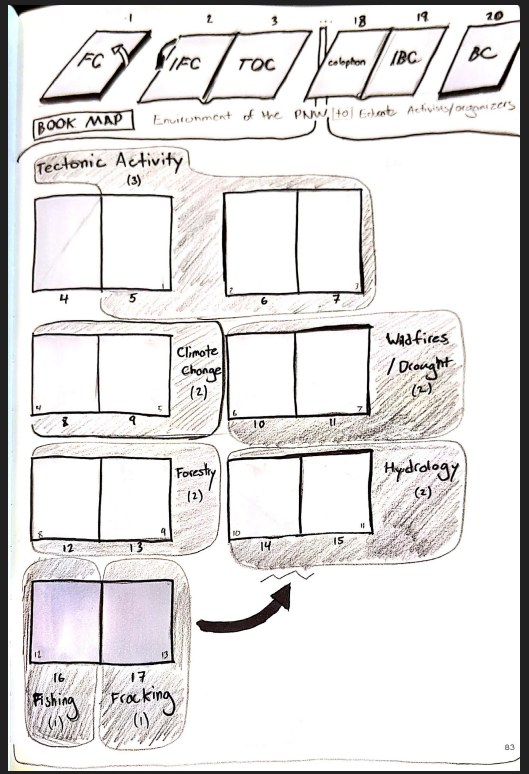
Featured Images

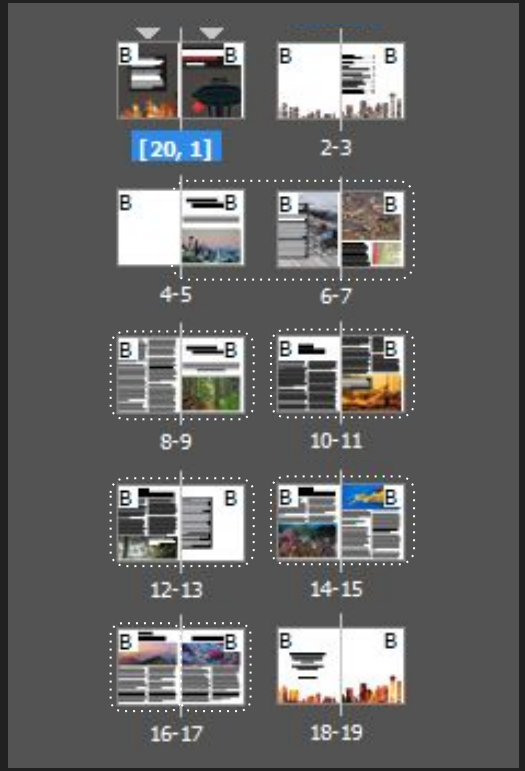


Cover Art

Double exposures of the Seattle skyline over wildfires, fire damaged structures, and tsunami aftermath developed for use as cover art.

Book Map

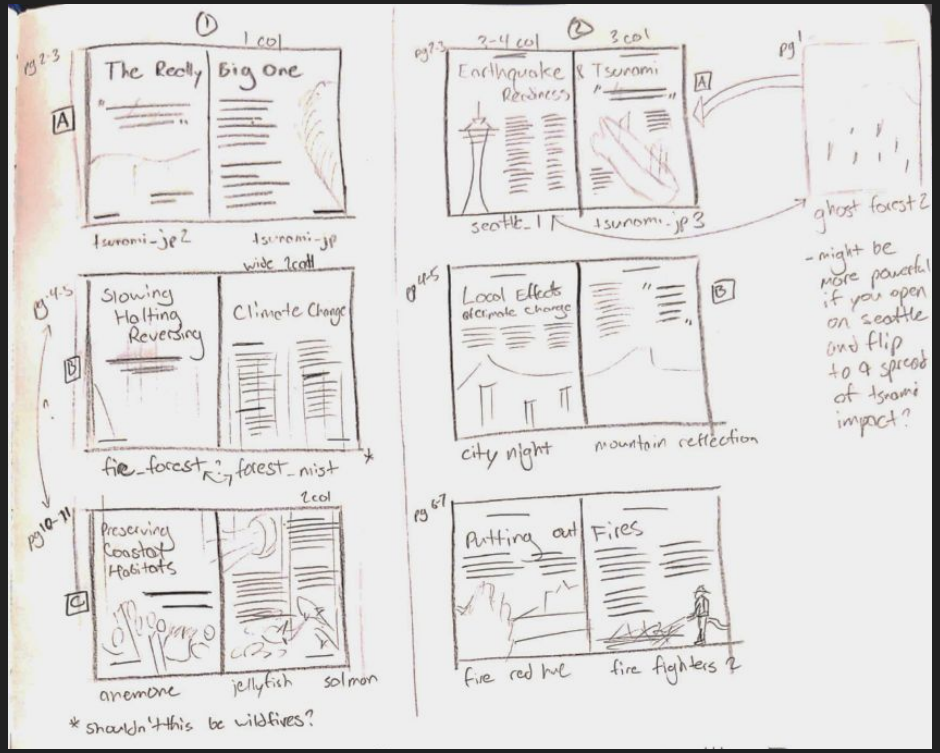




Initial book map (left) and work-in-progress InDesign spread view (right) with topical groups marked with bubbles and dotted lines, respectively.

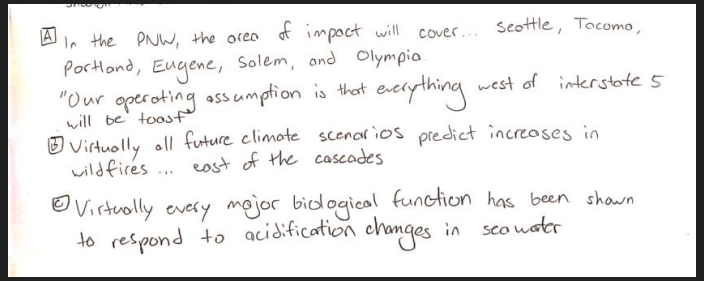
Content Preparation

Thumbnail Sketches

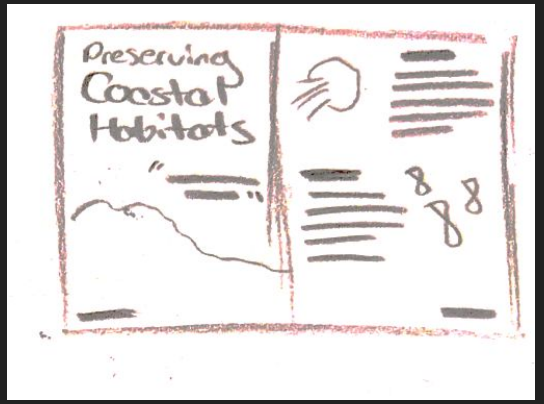


Two different styles of spreads, with the left column featuring full bleed images on the left of each spread, and more dense images on the right.

The right column features designs with text and images flowing around images cropped and placed towards the centers and bottoms of pages.

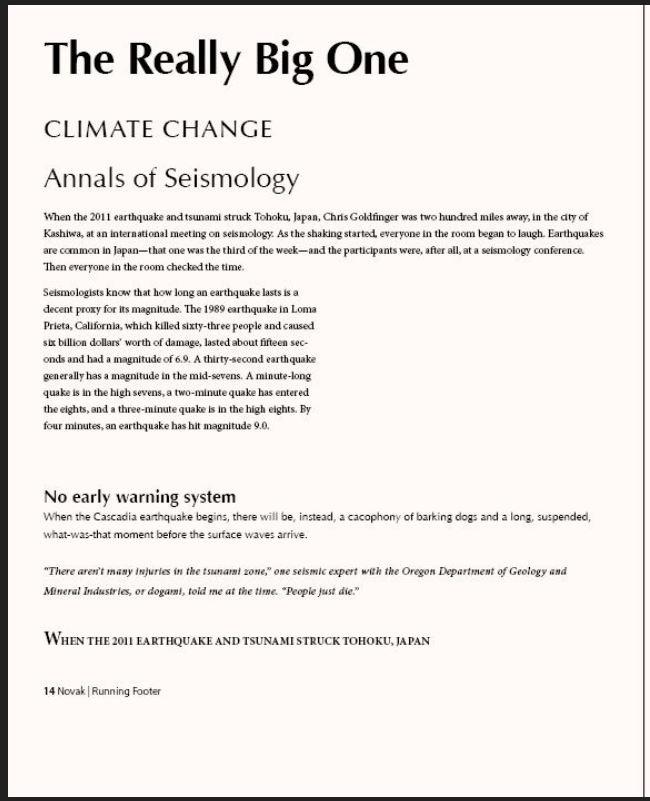


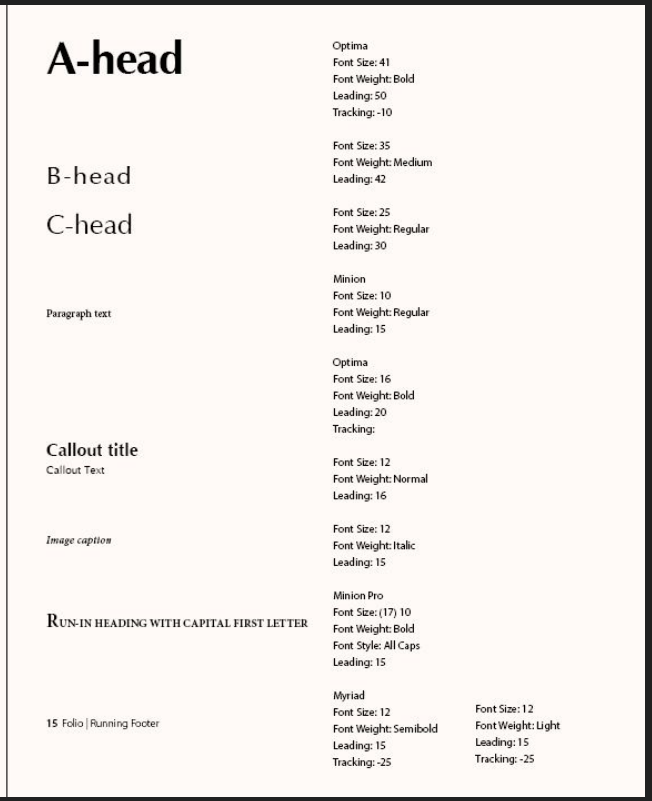
Revised Thumbnail Sketches



Revisions of pgs. 2-3, 6-7, and 10-11 to better represent different typographic elements, such as callouts and headers, as well as overall hierarchy.

Style Sheet

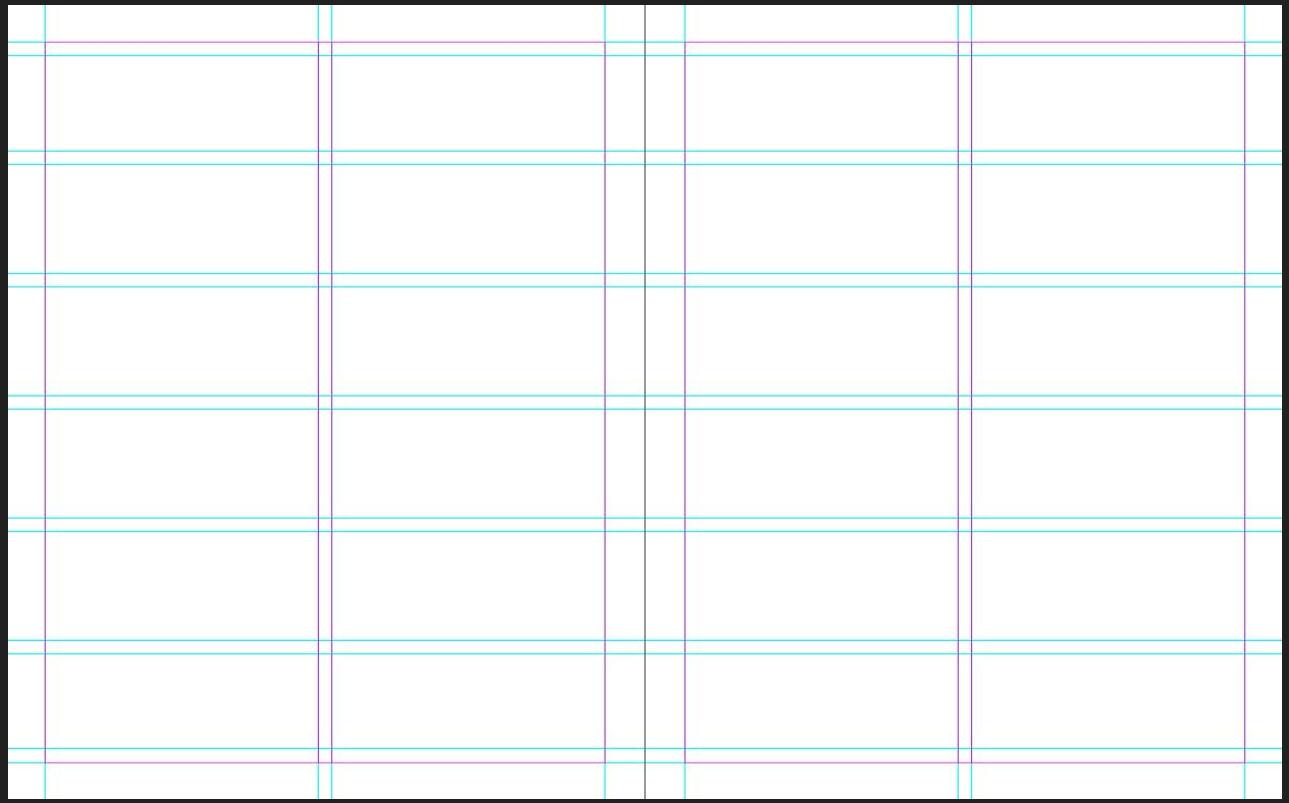




Optima, Myriad, and Minion were chosen as font families for the headers, running feet, and paragraph text respectively to play to each font's strengths.

Optima bold and medium make for striking title and header text, while Myriad semibold and light give the running footer a different texture from the rest of the text.

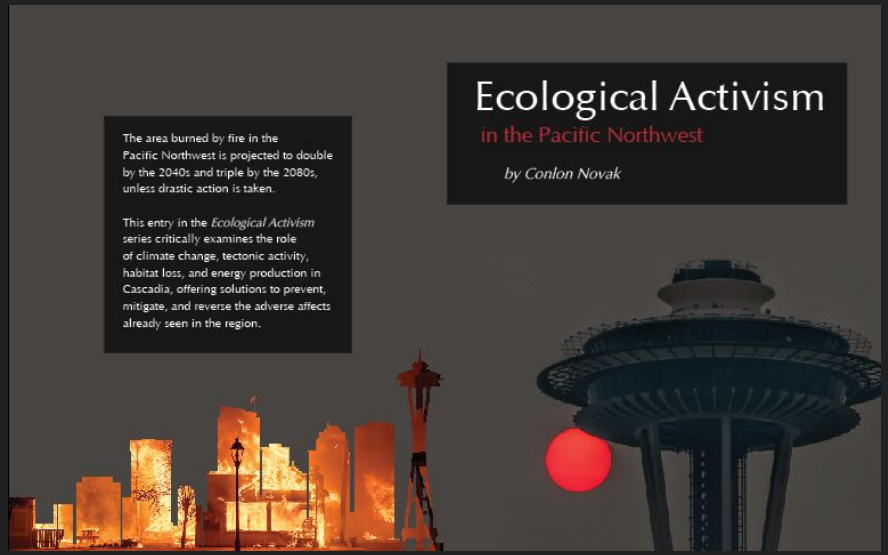
Master Grid



A two column grid allowed for a high level of design flexibility while not overcomplicating the structure of the book in the process.

Covers

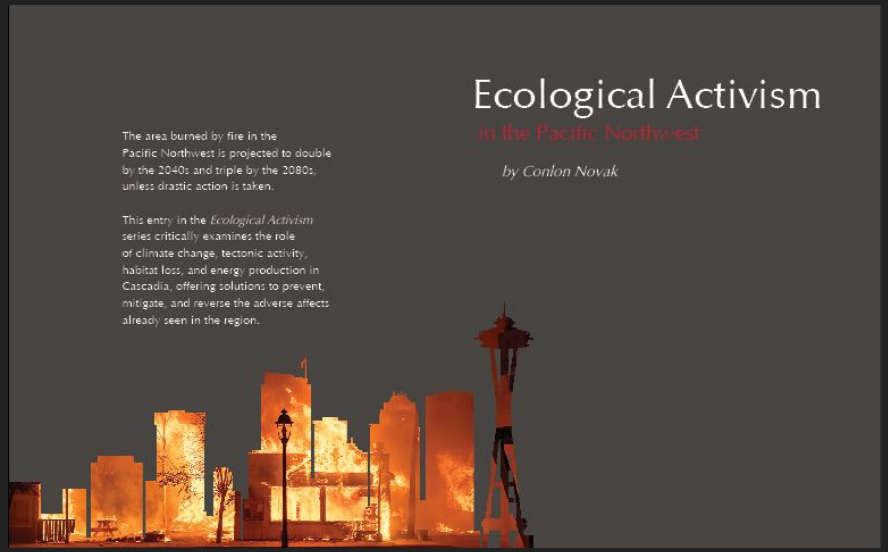
First Iteration



- Building off of the imagery of Seattle's Space Needle partially eclipsing a blood-red, smoke occluded sun, the initial cover spread designs utilized the color pallette of the image for the grey of the background and the red of the subheading
- Black boxes used to increase contrast and improve readability of the text, borrowing elements from within earlier versions of the interior spread designs

Covers

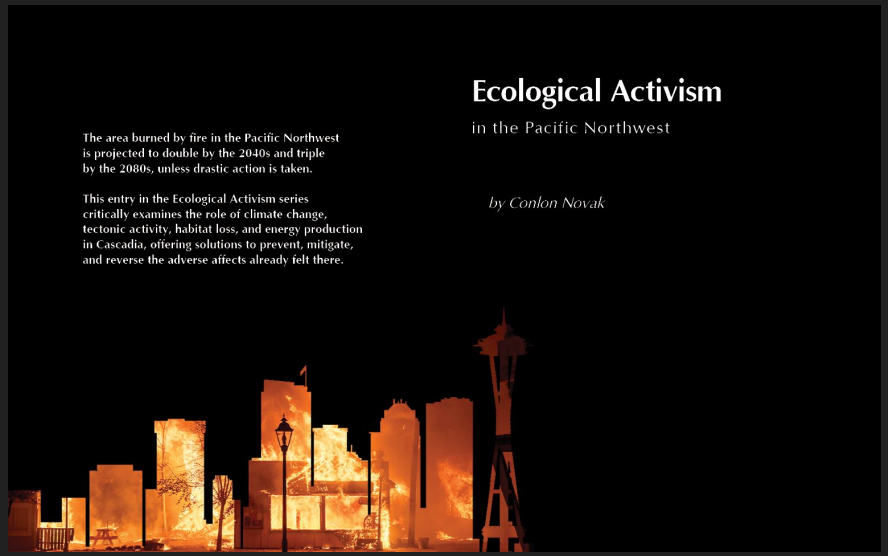
Second Iteration



- Removed cover image in favor of double-exposure illustration wrapping around the spine to the back cover text based on class feedback
- Color palette (esp. of background, subtitle) is now no longer tied to primary cover image, no longer holds meaning and impairs readability

Covers

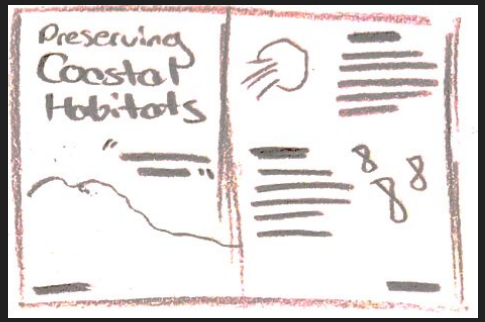
Final Iteration



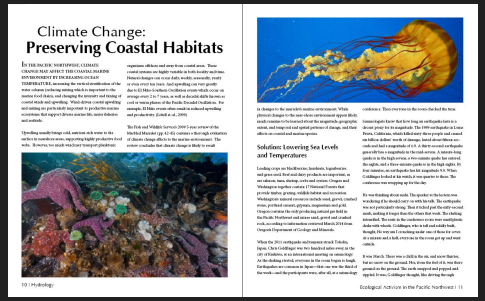
- Improved contrast with new background color allows the title to better pop off of the page while making better use of white space and a “less is more” design philosophy
- Adjusted placement of the back cover text allows for improved readability and better sense breaks between lines
- Further revisions might investigate how the double exposure art might be adjusted to make the Space Needle more prominent against the background

Interior Spreads

Iteration Progression



THUMBNAIL



INITIAL

CLIMATE CHANGE

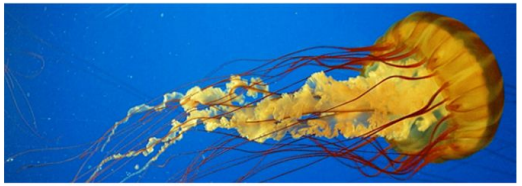
Preserving Coastal Habitats

IN THE PACIFIC NORTHWEST, CLIMATE CHANGE MAY AFFECT THE COASTAL MARINE ENVIRONMENT BY INCREASING OCEAN TEMPERATURE, increasing the vertical stratification of the water column (reducing mixing which is important to the marine food chain), and changing the intensity and timing of coastal winds and upwelling. Wind-driven coastal upwelling and mixing are particularly important to productive marine ecosystems that support diverse marine life, major fisheries and seabirds.

Upwelling usually brings cold, nutrient-rich water to the surface in nearshore areas, supporting highly productive food webs. However, too much wind may transport plankktonic organisms offshore and away from coastal areas. These coastal systems are highly variable in both locality and time. Natural changes can occur daily, weekly, seasonally, yearly or even every ten years. And upwelling can vary greatly due to El Niño-Southern Oscillation events which occur on average every 2 to 7 years, as well as decadal shifts known as cool or warm phases of the Pacific Decadal Oscillation. For example, El Niño events often result in reduced upwelling and productivity. (Littell et-al., 2009)

The Fish and Wildlife Service's 2009 5-year review of the Marbled Murrelet (pp. 42-45) contains a thorough evaluation of climate change affects to the marine environment. The review concludes that climate change is likely to result in changes to the murrelet's marine environment. While

Coral reefs are especially prone to damage from ocean acidifcation, and can take years to begin to recover.



Aquatic wildlife, like this native "Moon Jelly," will face the brunt of the effects of coastal habitat destruction in the PNW.

physical changes to the near-shore environment appear likely, much remains to be learned about the magnitude, geographic extent, and temporal and spatial patterns of change, and their effects on coastal and marine species.

Solution: Lowering Sea Levels and Temperatures

THERE ARE WAYS TO SLOW THESE CHANGES. Leading crops are blackberries, hazelnuts, loganberries and grass seed. Beef and dairy products are important, as are salmon, tuna, shrimp, crabs and oysters. Oregon and Washington together contain 17 National Forests that provide timber, grazing, wildlife habitat and recreation. Washington's mineral resources include sand, gravel, crushed stone, portland cement, gypsum, magnesium and gold. Oregon contains the only producing natural gas field in the Pacific Northwest and mines sand, gravel and crushed rock, according to information retrieved March 2014 from Oregon's Department of Geology and Minerals.

When the 2011 earthquake and tsunami struck Tohoku, Japan, Chris Goldfinger was two hundred miles away, in the city of Kashiwa, at an international meeting on seismology. As the shaking started, everyone in the room began to laugh. Earthquakes are common in Japan—that one was the third of the week—and the participants were, after all, at a seismology conference. Then everyone in the room checked the time.

Seismologists know that how long an earthquake lasts is a decent proxy for its magnitude. The 1989 earthquake in Loma Prieta, California, which killed sixty-three people and caused six billion dollars' worth of damage, lasted about fifteen seconds and had a magnitude of 6.9. A thirty-second earthquake generally has a magnitude in the mid-sevens. A minute-long quake is in the high sevens, a two-minute quake has entered the eights, and a three-minute quake is in the high eights. By four minutes, an earthquake has hit magnitude 9.0. When Goldfinger looked at his watch, it was quarter to three. The conference was wrapping up for the day.

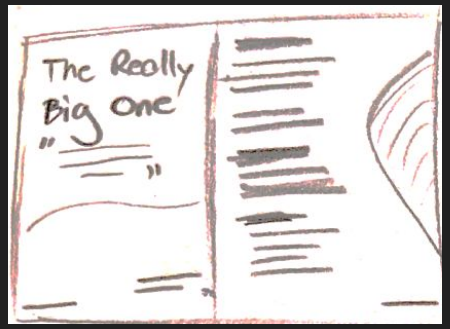
He was thinking about sushi. The speaker at the lectern was wondering if he should carry on with his talk. The earthquake was not particularly strong. Then it ticked past the sixty-second mark, making it longer than the others that week. The shaking intensified. The seats in the conference room were small plastic desks with wheels. Goldfinger, who is tall and solidly built, thought, No way am I crouching under one of those for cover. At a minute and a half, everyone in the room got up and went outside.

It was March. There was a chill in the air, and snow flurries, but no snow on the ground. Nor, from the feel of it, was there ground on the ground. The earth snapped and popped and rippled. It was, Goldfinger thought, like driving through

FINAL

Interior Spreads

Iteration Progression



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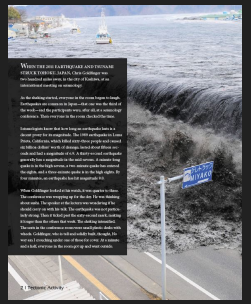

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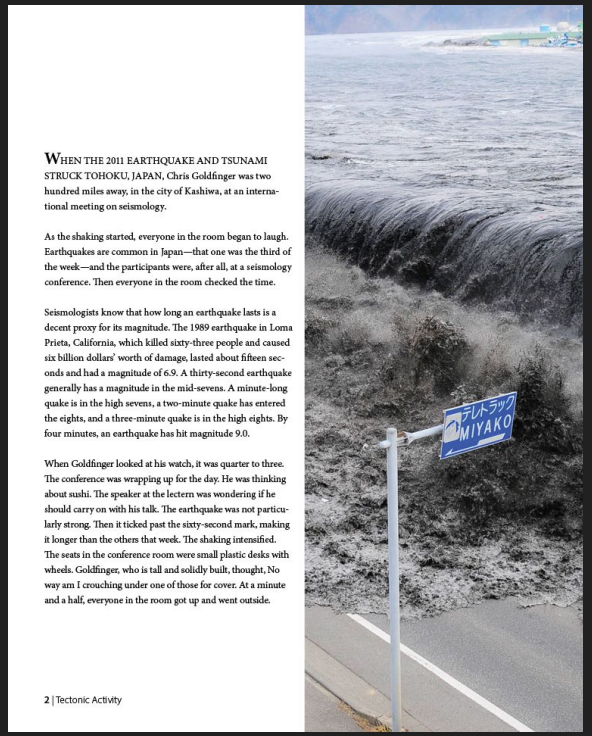

FINAL

Interior Spreads

Iteration Progression

THUMBNAIL

Climate Change:
Putting Out Fires

VIRTUALLY ALL FUTURE CLIMATE SCENARIOS PREDICT INCREASES IN WILDFIRE IN WESTERN NORTH AMERICA, ESPECIALLY EAST OF THE CASCADES, due to higher summer temperatures and earlier spring snowmelt. Fire frequency and intensity have already increased in the past 50 years, and most notably the past 15 years in the shrub steppe and forested regions of the West. The area burned by fire regionally is projected to double by the 2040s and triple by the 2080s. The probability that more than two million acres will burn in a given year is projected to increase from 5% (observed) to 33% by the 2080s. USFS and CIG researchers have linked these trends to climate changes. Drought and hotter temperatures have also led to an increase in outbreaks of insects, such as the mountain pine beetle, increasing the risk of fire.

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Solution: Active Fuel Management

WILDLAND FIRES CAN BE DEVASTATING, BUT NOT ALL FIRE IS BAD. Oh, shit, Goldfinger thought, although not in dread, at first: in amazement. For decades, seismologists had believed that Japan could not experience an earthquake stronger than magnitude 8.4. In 2005, however, at a conference in Hokudan, a Japanese geologist named Yasutaka Ikeda had argued that the nation should expect a magnitude 9.0 in the near future—with catastrophic consequences, because Japan's famous earthquake-and-tsunami preparedness, including the height of its sea walls, was based on incorrect science. The presentation was met with polite applause and thereafter largely ignored. Now, Goldfinger realized as the shaking hit the four-minute mark, Cassandra was right.

For a moment, that was pretty cool: a real-time revolution in earthquake science. Almost immediately, though, it became extremely uncool, because Goldfinger and every other seismologist standing outside in Kashiwa knew what was coming. One of them pulled out a cell phone and started streaming videos from the Japanese broadcasting station NHK, shot by helicopters that had flown out to sea soon after the shaking started. Thirty minutes after Goldfinger first stepped outside, he watched the tsunami roll in, in real time, on a two-inch screen.

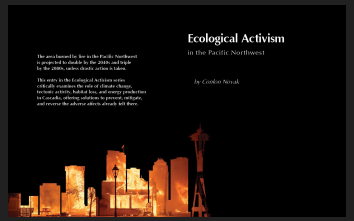
In the end, the magnitude-9.0 Tohoku earthquake and subsequent tsunami killed more than eighteen thousand people, devastated northeast Japan, triggered the meltdown at the Fukushima power plant, and cost an estimated two hundred and twenty billion dollars. The shaking earlier in the week turned out to be the foreshocks of the largest earthquake in the nation's recorded history. But for Chris Goldfinger, a paleoseismologist at Oregon State University and one of the world's leading experts on a little-known fault line, the main

The area burned by fire in the Pacific Northwest is projected to double by the 2040s and triple by the 2080s.

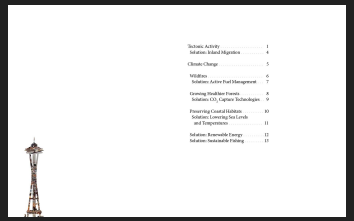
INITIAL

FINAL

Final Spreads



COVERS



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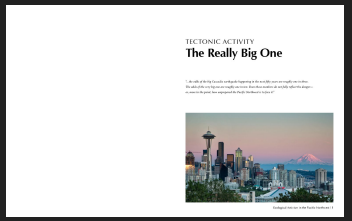
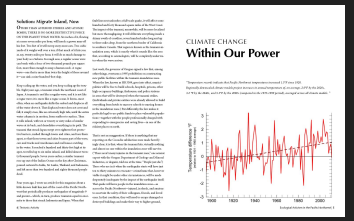
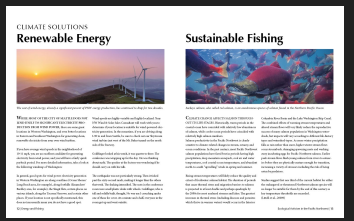
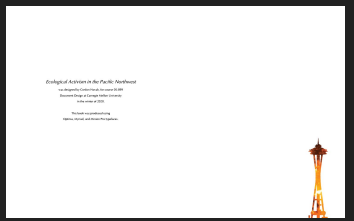








COLOPHON

Printing and Binding

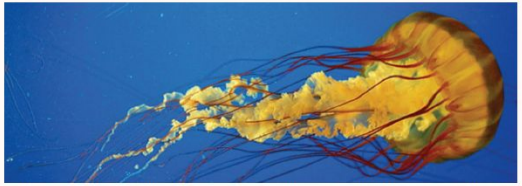
Crop Marks and Bleeds

WHEN THE 2011 EARTHQUAKE AND TSUNAMI STRUCK TOHOKU, JAPAN, Chris Goldfinger was two hundred miles away, in the city of Kashiwa, at an international meeting on seismology.

As the shaking started, everyone in the room began to laugh. Earthquakes are common in Japan—that one was the third of the week—and the participants were, after all, at a seismology conference. Then everyone in the room checked the time.

Seismologists know that how long an earthquake lasts is a decent proxy for its magnitude. The 1989 earthquake in Loma Prieta, California, which killed sixty-three people and caused six billion dollars' worth of damage, lasted about fifteen seconds and had a magnitude of 6.9. A thirty-second earthquake generally has a magnitude in the mid-sevens. A minute-long quake is in the high sevens, a two-minute quake has entered the eights, and a three-minute quake is in the high eights. By four minutes, an earthquake has hit magnitude 9.0.

When Goldfinger looked at his watch, it was quarter to three. The conference was wrapping up for the day. He was thinking about sushi. The speaker at the lectern was wondering if he should carry on with his talk. The earthquake was not particularly strong. Then it ticked past the sixty-second mark, making it longer than the others that week. The shaking intensified. The seats in the conference room were small plastic desks with wheels. Goldfinger, who is tall and solidly built, thought, No way am I crouching under one of those for cover. At a minute and a half, everyone in the room got up and went outside.



Aquatic wildlife, like this native "Moon Jelly," will face the brunt of the effects of coastal habitat destruction in the PNW.

physical changes to the near-shore environment appear likely, much remains to be learned about the magnitude, geographic extent, and temporal and spatial patterns of change, and their effects on coastal and marine species.

Solution: Lowering Sea Levels and Temperatures

THERE ARE WAYS TO SLOW THESE CHANGES. Leading crops are blackberries, hazelnuts, loganberries and grass seed. Beef and dairy products are important, as are salmon, tuna, shrimp, crabs and oysters. Oregon and Washington together contain 17 National Forests that provide timber, grazing, wildlife habitat and recreation. Washington's mineral resources include sand, gravel, crushed stone, portland cement, gypsum, magnesium and gold. Oregon contains the only producing natural gas field in the Pacific Northwest and mines sand, gravel and crushed rock, according to information retrieved March 2014 from Oregon's Department of Geology and Minerals.

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It was March. There was a chill in the air, and snow flurries, but no snow on the ground. Nor, from the feel of it, was there ground on the ground. The earth snapped and popped and rippled. It was, Goldfinger thought, like driving through

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Printing and Binding

Final Book

Book Design

Reflection

This project was easily the most challenging that I've taken on as a graphic and document designer, combining elements of all of the previous projects in this course (visual design, page layouts, typographic design, and more) with a production element that I had no prior experience with.

This project also became, as it ballooned in size, scope, and effort required during the hardest time yet of this awful year, an exercise in managing sunk costs, return on investment, and scope creep. The result, I am happy to say, is one that I'm proud of—but not because of its ambition, but rather because of its consistent improvement and timely completion.

Going forward, I'd like to find ways to incorporate the physical production of otherwise virtual media into my workflow. Having the booklet proof in my hands gave me an entirely different perspective on some of my design decisions in a way that was both valuable for further improvement and a tangible reminder of how far I had come.