

Final Project: Graphic Itinerary

Typography

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Project Description

Create a visual sequential narrative consisting of a minimum of 12 pages (6 spreads). The topic of the narrative will be an itinerary for a journey through a specified geographic area to the major locations of your chosen epoch of cultural history. The book should include a map of your chosen area. The cover **MUST** have the title of the tour. The final page will be a poster composition of the final destination. The rest of the booklet should be a “visual and verbal time line”, “outlining the journey for a potential traveler.”

SIZE: approximately 8” X 10”

COLORS: 4 color (cmyk)

FINAL FORMAT: a bound booklet

Competencies

1. Research of your subject for geography, visual and pictorial information, and for factual information. It is imperative that you find library books as a source for your pictures, or some other method of getting pictures which are of sufficient resolution to reproduce and print properly. They need to be 300 dpi.
2. Organize complex material on a grid; demonstration of ability to use a grid to maintain a relationship throughout a series of pages.
3. Design a functional communication logically, attractively, and in a creative manner, as well as to use graphic design expressively. This includes the creation of headings and subheadings, and using text type appropriately. For this project, you will use “greeking” unless you wish to write your own copy.

Procedure

1. Begin with designing your grid. Make sure that the grid will work with all of your pages. You may have more than one grid, but remember that the purpose of the grid is to UNIFY your booklet design.
2. The initial stage of designing the booklet will begin with the research of your topic. Bring as much material as you can find with you to class.
3. The next step should probably be to pick the stops along your tour route, and to plan the number of days/weeks that your tour will take. A certain amount of time should be allocated to each spot, keeping in mind the visual material that you will use to present this in your booklet. As you are thinking about this arrangement/scheduling, you should also be planning the design elements.
4. The pictures you will use must be of high quality – from books and not from the internet unless they are high resolution. In your research stage you need to make sure that you can find printed material on your chosen topic. Pictures taken from the internet are frequently low resolution and are not of sufficient quality to work for this project. Make sure that you use good quality photographs; you may choose to do your own illustrations.
5. Booklet pages should be glued together back to back and trimmed neatly. You can have them bound at a local printer, or you can create a hand-made cover incorporating the title of the book and printed from the computer. I will demonstrate bookbinding techniques later in the process.

Possible Topics

Europe: The Middle Ages or Early Culture or 20th Century Architecture

Asia (narrow your topic here also): Japanese temples, Chinese painting, India, Pakistan, etc.; Moslem countries

Central America

South America

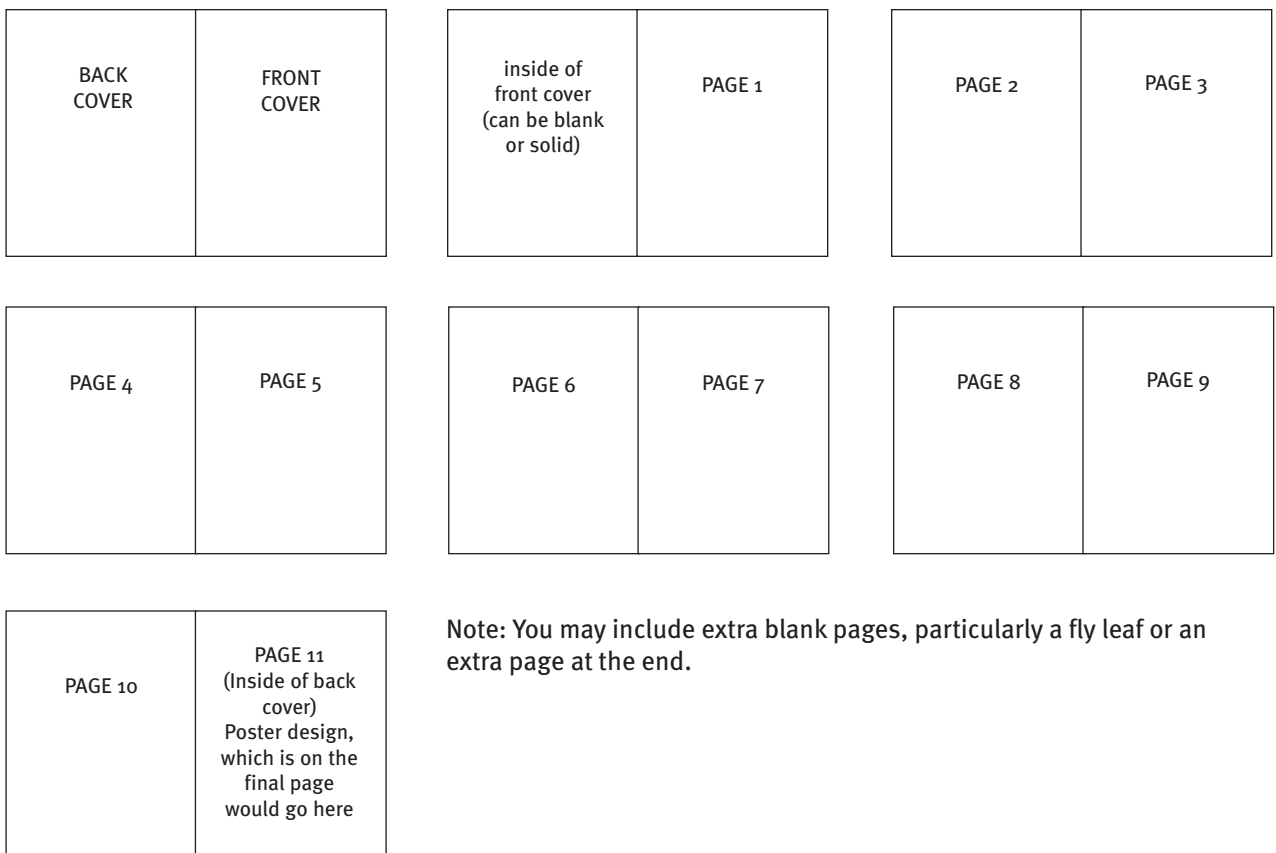
Africa

Australia

AVOID: Pop culture and travel tours — the subject should be of cultural value

Basic Booklet Layout

Notice that the back of the front cover should be left blank, or have minimal graphics; page numbering actually begins on second page. Odd-numbered pages are ALWAYS on the right-hand side, even pages are on the left (this is not an optional or creative decision).



Schedule

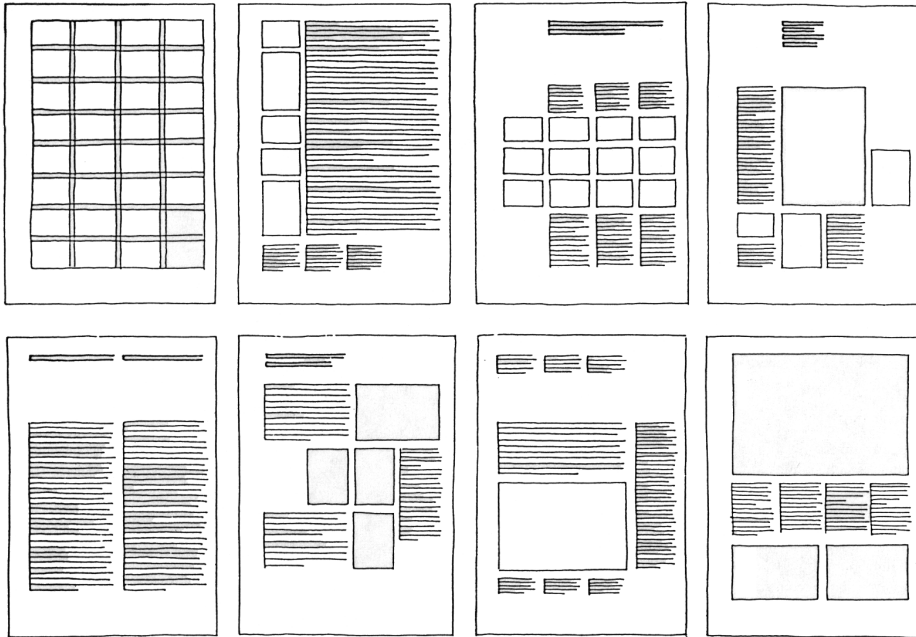
10 THUMBNAILS FOR COVER DUE:

10 THUMBNAILS FOR PAGE DESIGN (PAGE SPREAD of 2 pages together) WITH GRID DUE:

10 THUMBNAILS FOR POSTER (LAST PAGE) DUE:

ROUGHS DUE: (1 cover, 1 poster, storyboard for booklet):

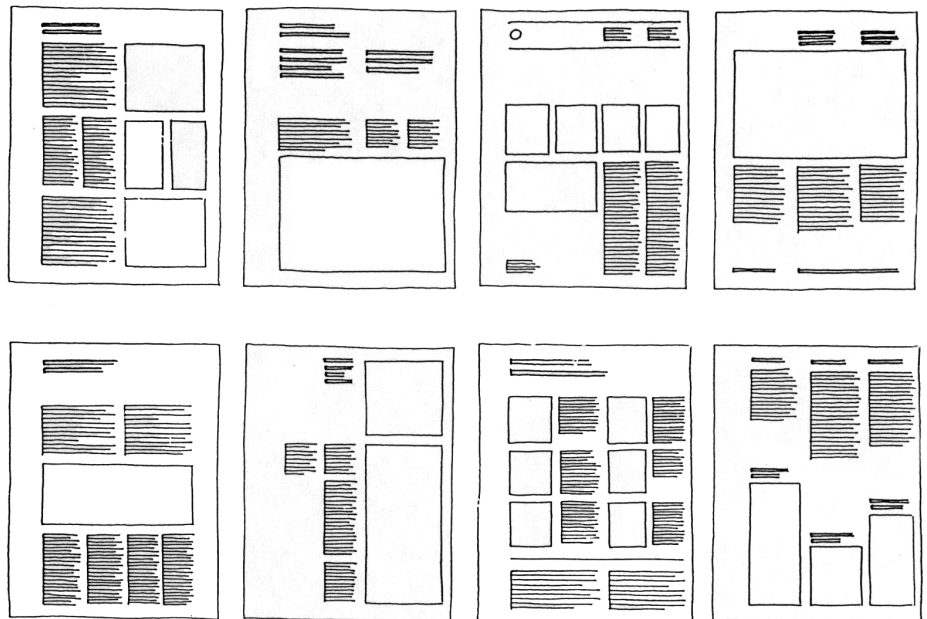
FINAL PROJECT DUE: Exam date



how the sketch should be drawn so as to enable a picture to be formed of the final result. The more inaccurate the sketch, the more difficult it is to imagine what the finished printed work will look like. The more accurate the sketch, the easier it will be for the designer to test the idea behind it for suitability.

There are designers who can produce, even for posters, the tiniest sketches which intimate quite clearly what the result will look like in print. A designer with little experience using the grid in page design should study these sketches carefully and experiment until he/she gains an understanding of how the system works.

In sketching a grid, care must be taken to ensure that the sketch corresponds as closely as possible to the proportions of the final printed format. Particulars regarding the text columns and lines should be as precise as they can be. A good sketch can look like a scaled-down reproduction in print. This implies that the sketched lines representing lines of print and the outlines of the picture formats should be approximately proportional to the final printed work. Such a sketch should enable some idea to be formed of the quantity of text, the size of the type, the length of the lines and how much of the area is type matter and how much picture. The designer can easily succumb to the temptation to indicate the type with excessively heavy and imprecise strokes of the pencil which give no idea of the size of the letters and the width of the text columns. It needs concentration and sensitivity, and also a certain amount of practice before the sketch begins to look like a precise original.



The sketches show only a few of the many possibilities of designing with a 32-field grid. Their purpose is to indicate

The 32 field grid

Sketches from Joseph Mueller-Brockman
Grid Systems