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Abstract

This is a documentation of the design process for Tellus 2009, the Cuesta College Annual Literary Journal. The project spans from research, inspiration, design experiments to final execution. A final, printed book will be produced and delivered to the client after working with a printing facility.
Chapter 1: Introduction

Tellus is an annual Cuesta College student writing contest, organized and edited by the Cuesta College English Department. This project has been around for the last seventeen years and a Cal Poly Art & Design student designs the publication for their senior project.

Statement of Purpose:
Cuesta College annually produces a literary journal that needs to be designed, printed, and delivered to the college by May of that year. A senior graphic design student at Cal Poly is chosen to complete these tasks which includes budgetary and time limitations. Additional fundraising would be helpful, but not required.

Statement of Objective:
My objective for this project is to learn how to work directly with a client to meet their needs, as well as learn how to design an interesting and effective book publication. I am interested in exploring editorial and book design and this project provides an excellent opportunity to do so. The project also utilizes my minor in Graphic Communication where I have learned about various printing and binding techniques. This project allows me to use my knowledge in prepping a file for prepress and working with alongside a printer on this project.

Limitations:
Money: The budget for this project is approximately $700. Due to this small budget, only eighty to one hundred books will be printed. Economical solutions must be considered in the design of the publication or additional fundraising must be secured.
Time: The project was designed in January and February 2009 during the Senior Project course. During this time, all research, experimentation, critiques, and a close to final design was be completed. The writing competition was not completed until April 2009, which is then judged by the faculty editors, and lastly all copy is given to the designer for layout and printing. The final printed book needed to be delivered to the client by May 10, 2009, the date of the reading at Linnea’s Coffee House. Therefore, the final design needed to be sent to print at least ten business days before these dates, in this case, by April 23, 2009.
Chapter 2: Review of Literature

Researching popular graphic design trends was important to consider before my design process could begin, as well as understanding the project in its entirety. The following are various examples of companies, artists, and trends I drew inspiration from in my design of Tellus.

Defining the term “Tellus”:

The title “Tellus” has multiple meanings and needed to be considered during initial concepting. The first and most obvious significance of the word Tellus is to break it apart into two words: “Tell Us”. “Tell Us” makes sense for the project because it is a literary journal that allows students an opportunity to tell their perspectives using the language arts.

The other, more historical meaning of Tellus has roots in Ancient Greece. Tellus was known as a citizen of Athens and was thought to be the happiest man alive. I felt this was an interesting perspective on story telling.

Past Volumes of Tellus:

One of the most valuable resources when looking for background on the project was looking at past designs and senior project reports for this publication. The different design solutions to the same design problem gave me an idea of what the client expectations were. After reviewing each edition, I looked up the corresponding senior project report that detailed the costs, problems, and design concept for this particular edition. This gave me the tips and information I needed before my process could begin.
Chronicle Books:

Chronicle Books is a publishing company that is well known in the graphic design industry for their excellent work in book and editorial design. After visiting their company in October 2008 on an Art & Design field trip, I was struck by their company philosophy, energy and fantastic design. Their mission statement describes what inspires my work as a design student on this project:

“Inspired by the enduring magic and importance of books, our objective is to create and distribute exceptional publishing that’s instantly recognizable for its spirit, creativity, and value. This objective also informs our business relationships and endeavors, be they with customers, authors, vendors, or colleagues.”

Examples of their book design typically include bright colors, bold typography, interesting and visually appealing graphics that draw the viewer to look closer. Below are three examples of book design by Chronicle that I think achieve their mission statement and have inspired me.

*Figure 1: Three examples of books designed by Chronicle Books.*
The Book Design Review Blog:

The Book Design Review Blog is written by Joseph Sullivan and highlights current book design that is interesting and visually communicates the subject well. There are approximately five posts a week, with posts either focusing on one single book design or posts that display many books with a similar design element.

The benefit of looking at this design blog is to provide a perspective on modern book design popular trends and look into overall effective book design. Below are a few publications that inspired me:

Figure 2: Three examples of book covers featured on the Book Design Review Blog.

Marian Bantjes:

Marian Bantjes is a contemporary graphic designer, famous for her typographic treatments and patterning work. Her experience is broad with early roots in classical typesetting to most recently designing snowflakes patterns for Saks Fifth Avenue. Bantjes visited Cal Poly for a guest lecture and exhibit in the University Art Gallery. I was lucky enough to speak directly with the designer, as well as attend her lecture and Q&A session. Bantjes offered great advice about her design processes and lifestyle that has led to her success. For example, she recommends sketching and drawing
final designs before going digital, as well as thinking of as many solutions as possible. Another piece of advice given was to design projects you are interested in and things that challenge you in order to create the best project and keep a sound mind. Below are a few examples of Bantjes work that are particularly inspiring:

![Figure 3: Two pieces by Bantjes shown and discussed at her exhibit at Cal Poly.](image)

**Pantone Color of the Year 2009:**

Each year in December, Pantone releases an statement announcing the “official” color for the upcoming year. For 2009, the chosen color was Mimosa (Pantone 14-0848 TCX). The bright yellow of Mimosa was expected to be embraced by the American culture as a symbol of optimism, warmth, and cheer in 2009, in reaction to the current economic hardships of 2008. Tellus is an annual celebration that I felt should incorporate Pantone’s color of the year. Plus it would keep the publication current with design trends of 2009.

![Figure 4: Examples of the Pantone color of the year, Mimosa.](image)
Chapter 3: Procedures and Results

This section will detail the design process, which includes experimentation, implementation, prepress, and preparation of the final book design.

Critical Dates:

After meeting with the faculty clients, Sharon Beynon and Tom Patchell at Cuesta College in February 2009, the following dates were finalized, outlining the design process and ensuring everything was completed in a timely fashion. The deadlines are as follows:

April 2nd: Deadline for writing contestants.

April 6th: All submissions complied into packets and sent to the judges.

April 10th: Winners announced and all text sent to designer for formatting and printing.

April 23rd: Digital files sent to the printer.

May 7th: All printing completed and final product delivered to Cuesta College.

May 10th: Tellus reading at Linnea's Coffee House.

Constructing a Concept:

There is no prescribed content for Tellus when the design process begins, making the concept and design completely open. When exploring ideas for the concept, I brainstormed about what was being communicated in this volume of Tellus. The main concept I focused on was the flow of thought and energy put into writing. One visual way to represent this is through lines, repetition, and the illusion of motion. I began by sketching this idea and how it would work throughout the layout of the design
(Figure 5–7). Once refining the design digitally, I created three different type of lines that represented the flow of thought. These lines are repeated in the book in the table of contents (Figure 8), titles (Figure 9), and section dividers (Figure 10).

**Figure 5:** Initial sketches for the concept of flowing lines on the cover and interior spreads.

**Figure 6:** Initial sketches for the interior spreads with the flowing lines concept.
Figure 7: More detailed sketches of exploring how flowing lines could interact with the text.

Figure 8: An early digital design of the Table of Contents with facing pages and unrefined lines.
I remember learning to drive, in this same dented old truck, on this same windy road. I remember one day, in particular when my dad and I climbed in, armed with my learner’s permit and our buckled seat belts. We drove west on Highway 46, towards the sea; the truck jolted and shook like crazy. Two days before an earthquake had lifted parts of the road 4 inches above others, shifted the lines by half a foot in places. Today the road is even and the air is warm and smooth on my skin; it’s January and it’s days like this that I fully appreciate living in California.

My dad and I are driving to the cove, singing along to old Johnny Cash tunes, songs that bring the past back 40 years, to a time that I think of as black and white. The meanings have entirely changed for him, but it seems like something out of a movie to me—the picture of us in the busted old pickup, singing the stories of a rebel country legend.

Something about the day is special, something about having nearly no purpose is freeing. I’ve gotten good at telling you.
WHERE IS THAT TIME NOW?

ABE KAPLAN

Where is that time now?
That despised little orphan,
Always giggling
And cooing at
Promises left unfulfilled,
And dreams foreclosed.
Has he gone lost again?
Wandering in silence in the bitter season?
What a brooding and stubborn creature; always pulling,
Always in such a classic hurry.
Has he settled down,
Achearn the leaves and dust,
Chewing wood in gusts of Blitzkrieg winds?
Only a remembrance.

Figure 11: The final version of an page for the poetry section.

ESSAY WINNERS

HONORABLE MENTION

WHERE IS THAT TIME NOW?

ABE KAPLAN

A chill ring let in linger across our cheeks.
Oh maybe,
When the sky turns a Godless gray,
And laughter dwindles to a strained huff,
Lines of fear and anxiety remain.

Figure 12: The final version of the section entry page for the essay section.
Layout Design:
The layout of the interior of the book is a vital aspect of the design because this is what the reader will be interacting with the most. The line motifs are carried throughout the main sections of the book, including the, table of contents (Figure 8), titles (Figure 9), and section dividers (Figure 10). Throughout the body of the text, margins were set for each page for careful reading, as well as careful type selection and leading. The entire book followed a one-column grid, with a 1 ½” top margin, ½” outside and bottom margin, and 1” interior gutter margin.

Type Studies and Final Solution:
Typography is a critical aspect in any editorial or publication design because it serves as the main vessel of communication. Three different types of typography had to be considered: titles, headings, and body text.

For the titles and headings, I felt combining a simple, modern sans serif typeface with a serif type from the body would help to tie together the classic serif in the body with the clean and simple line motif. For the body text, I wanted a serif that was easy to read lengthy amounts of information without looking crowded or intimidating.

Below are examples of the typefaces considered for the titles and headings in the final design solution.

ITC Kabel:  
tellus2009  
TELLUS2009  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
Honorable Mention  
Don’t Trust Me  
HONORABLE MENTION  
DON’T TRUST ME  
DON’T Trust ME
Below are examples of the typefaces considered for the body text in the final design solution.

**Arno Pro Light 11pt/15pt:**

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.

**Adobe Garamond Pro 11pt/15pt:**

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.

**Minion Pro 11pt/15pt:**

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.
My final design choice for the titles and headers combined different weights of ITC Avant Garde to create a logotype to be used throughout the book. (Figure 11). When ITC Avant Garde was used in the titles and headers, the book weight could be used for extra emphasis on a word and the extra light weight could be used as the secondary font. For the body text, my final design choice was the classic typeface of Garamond. I chose this typeface due to its readability and weight. Additionally, I used Garamond Bold, set in all caps, in combination with the ITC Avant Garde in the title to help connect the serif and sans serif used in the design (Figure 12).

**Color Studies and Final Solution:**

Because of my research with the Pantone yellow as the official color of 2009, I felt it was important to have it as an important element of the cover design. However, because of contrast issues, I also considered other color solutions. Due to economical reasons, the interior must be printed black and white and the cover could only utilize one spot color.

Below are the different Pantone swatches I considered when looking for one PMS color for the cover.

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**Figure 13:** The logotype used for publication made from two weights of ITC Avant Garde.

**Figure 14:** An example of Adobe Garamond Pro Bold combined with ITC Avant Garde.
After struggling for a solution that would incorporate both the color yellow and to keep the project under budget, I decided to make the cover art black and white, but choose a colored yellow paper with which to print it on. This solution also assures the correct hue of yellow will be in the final design.

Below are different iterations of the cover design (Figure 13, 14) including the final cover design on the yellow paper (Figure 15).

![Figure 15: Initial design of cover incorporating the flowing lines and Pantone yellow.](image1)

![Figure 16: Cover design incorporating spot yellow color on a metallic paper (Appendix B).](image2)

![Figure 17: Final cover design using black ink on the Beckett Cambric Dandelion paper (Appendix D).](image3)

**Paper selection:**

Early in my concept development, I decided I wanted to incorporate an unique paper that would add a level of sophistication to the publication, instead of printing the yellow on a cover stock. Also, since color was not an option for the interior, I had an idea to incorporate yellow vellum as the section dividers. Neenah UV/Ultra II Translucent Printing Paper in Yellow (Appendix A) was one paper sample that I thought could be
interesting in the final solution. However, it was impossible to afford this paper. The next type of paper I looked at was a metallic paper to attract the viewer with a beautiful cover. I specifically looked at Gilbert Esse paper in Pearlized White (Appendix B).

Once I decided that the yellow should be the cover paper due to contrast issues, I narrowed down my choices to two types: Mohawk Via Marigold (Appendix C) and Beckett Cambric Dandelion (Appendix D). In the end, I choose the Beckett Cambric paper for its brilliant yellow and because it was the closest to the original Pantone swatch I used for inspiration. This is a somewhat obscure paper, so no local printer had this paper in stock. Therefore I purchased the paper from www.papermillstore.com and delivered it to the printing facility once the file was sent to print.

**Critique and Feedback:**

Each week, I attended my senior project class where a group of approximately ten students and our senior project advisor met to critique and brainstorm ideas for each others projects. Throughout the quarter, most of the discussions about my project pertained to information about printing resources, techniques, and my overall progress on the design. It was also helpful to compare notes with the student designing Byzantium because of the similarity of the projects. Each week as my design progressed, my peers and advisor were able to critique different styles and directions I presented and their feedback was helpful in developing the final design.

**Selecting a printer:**

Choosing a commercial printer was one of the responsibilities of the graphic designer and an important one considering the budget. The most economical solution was to
print using online printers such as blurb.com or lulu.com. While the prices are cheaper, you have a very limited paper selection, longer and more expensive shipping, and little control of the final product.

The most hands-on approach to printing is working with a local printer. It would be a better learning experience, with faster production, although the prices would be more expensive. I contacted both Poor Richard’s Press and Central Coast Printing for estimates and received quotes (Appendix E & F) from both. After reviewing the quotes, I chose Central Coast Printing not only for the lower price, but also for their friendly and accommodating service.

**Prepress:**

Once the design was finalized by the client, I prepared the file to go to print. First, I ensured all fonts and links were included in the file by packaging the file and verified all the specifications were correct. Then, I copied the packaged InDesign file to a CD and delivered it to Don Glidden, the representative I worked with at Central Coast Printing. After the file was reviewed by the Prepress department at Central Coast Printing, I was contacted to make a few changes to the original files in order for the book to be correctly perfect bound. I had designed the book in spreads using InDesign CS3, however for perfect binding, the file needs to be sent the print in single pages. Once I converted the design from spreads to single pages, the type and line elements on the page had shifted. I adjusted the design and I re-delivered the updated file to the printer, along with the Beckett Cambric cover stock I had purchased earlier.
Approximately two business days after I submitted the files to the printer, I received an unbound proof from the printer. The only problem I encountered on the proof was the margin was cut off of the cover design. I adjusted the Illustrator file, as well as draw the exact margins on the proof so the printer’s prepress department could adjust the file accordingly.
Chapter 4: Summary and Recommendations

The finished books (Appendix G) turned out very well and the clients were very pleased with the final result. The books were distributed to the winners at the Tellus reading on May 10, 2009 and were sold to friends and community members for $5. I was given seven copies of the book to keep as a portfolio piece. I have shown the piece to several design professionals, including two designers at the Cal Poly Portfolio Review on May 16, 2009 and three designers at the AIGA SF Portfolio Day on May 30, 2009. All have given me very positive feedback about the design and were impressed that I had worked closely with a printing facility to create the product. Additionally, I interned at a local graphic design firm, Barnett Cox & Associates, and they were also impressed I had a working relationship with a local printer they use often.

If I were to redesign the piece, I would have created a more intricate line artwork for the cover. I feel the cover design is too simple and does not stand out as much as I had originally hoped for. Secondly, the books were expensive because I worked with a local printer, I would have created a design that would have easily been printed from an online printer (with fewer paper options). Lastly, I would have liked to have included more divider pages between the stories to make the publication seem less crowded. However, adding those pages would have brought the project over budget.

My advice for students completing this project in the future would be start early. I think one of the best things I did with this project was starting designing months before even meeting with the client. Not only did it impress them, it gave me more time refine the design before sending it off to print. I also recommend working directly with a local
printer, versus working with an online printer. Even though it is more expensive, as long as the Cuesta client is willing, I would take advantage of the opportunity to work closely with the printer because the learning and working relationship is invaluable!

Figure 18–19: Photographs of the final design of Tellus2009.
Bibliography


