



2019 AWP CONFERENCE & BOOKFAIR THEME PROCESS BOOK:

MINDFULNESS

FINDING BALANCE & UNDERSTANDING THE MIND



MAIA FARRIS
GD 326 TYPOGRAPHY II
FALL 2018

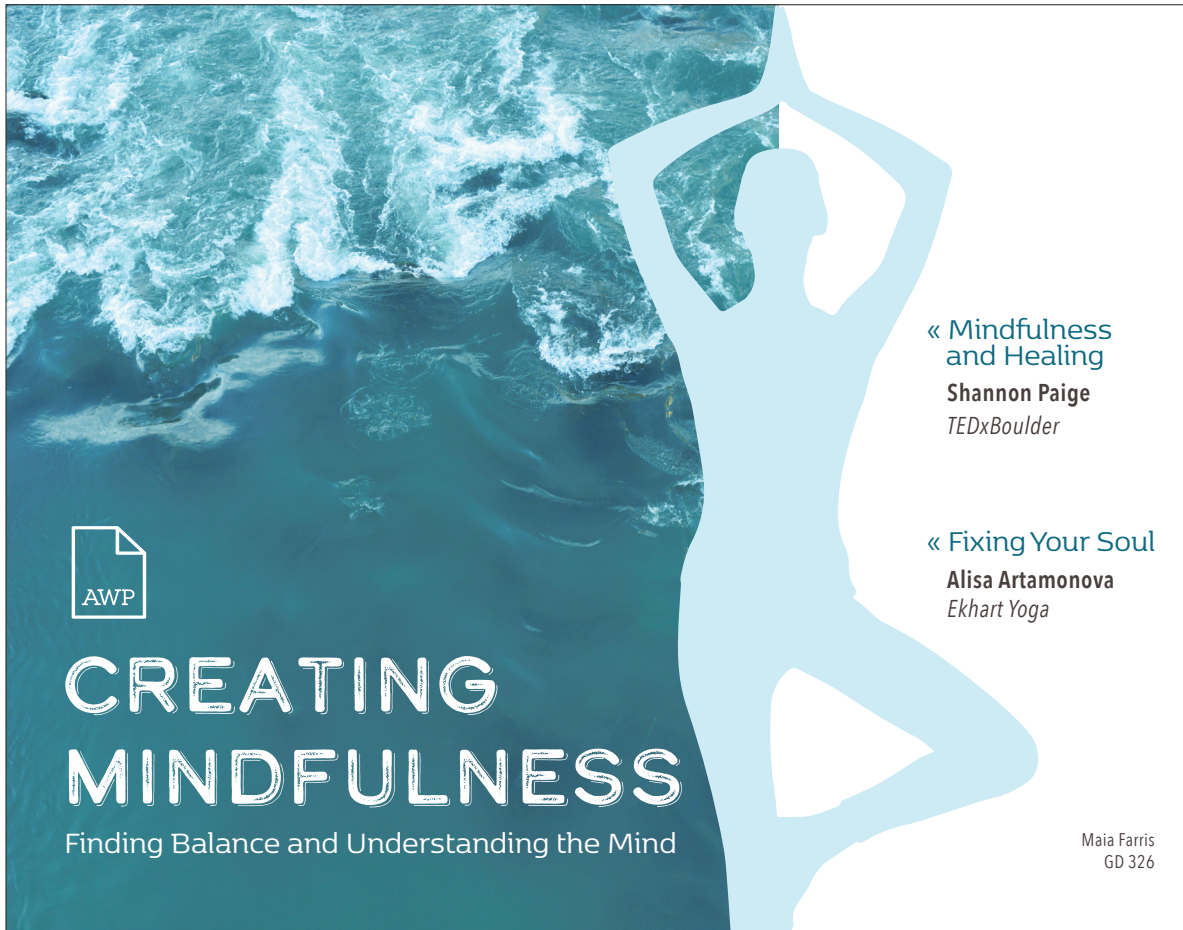
TABLE OF CONTENTS

3	Concept Development
11	Typographic Format Work
22	Poster Studies
28	Digital Marketing
32	Program
41	Signage & Badge
42	SWAG & Collateral
43	Type Assignments #1, #2, #3



CONCEPT DEVELOPMENT

Conference theme slide:



The conference theme slide was the first step in development. This was my initial conference title and ideas for featured speakers. This theme also shows experimentation of potential color palette and font choices.

30 panel concept board:

In class we did exercises such as mind maps, sensory mapping, and writing exercises to understand our theme from broad and refined perspectives. After these exercises, we took the descriptive words generated from the sensory map to create a 30 panel concept board illustrating these ideas using different mediums.

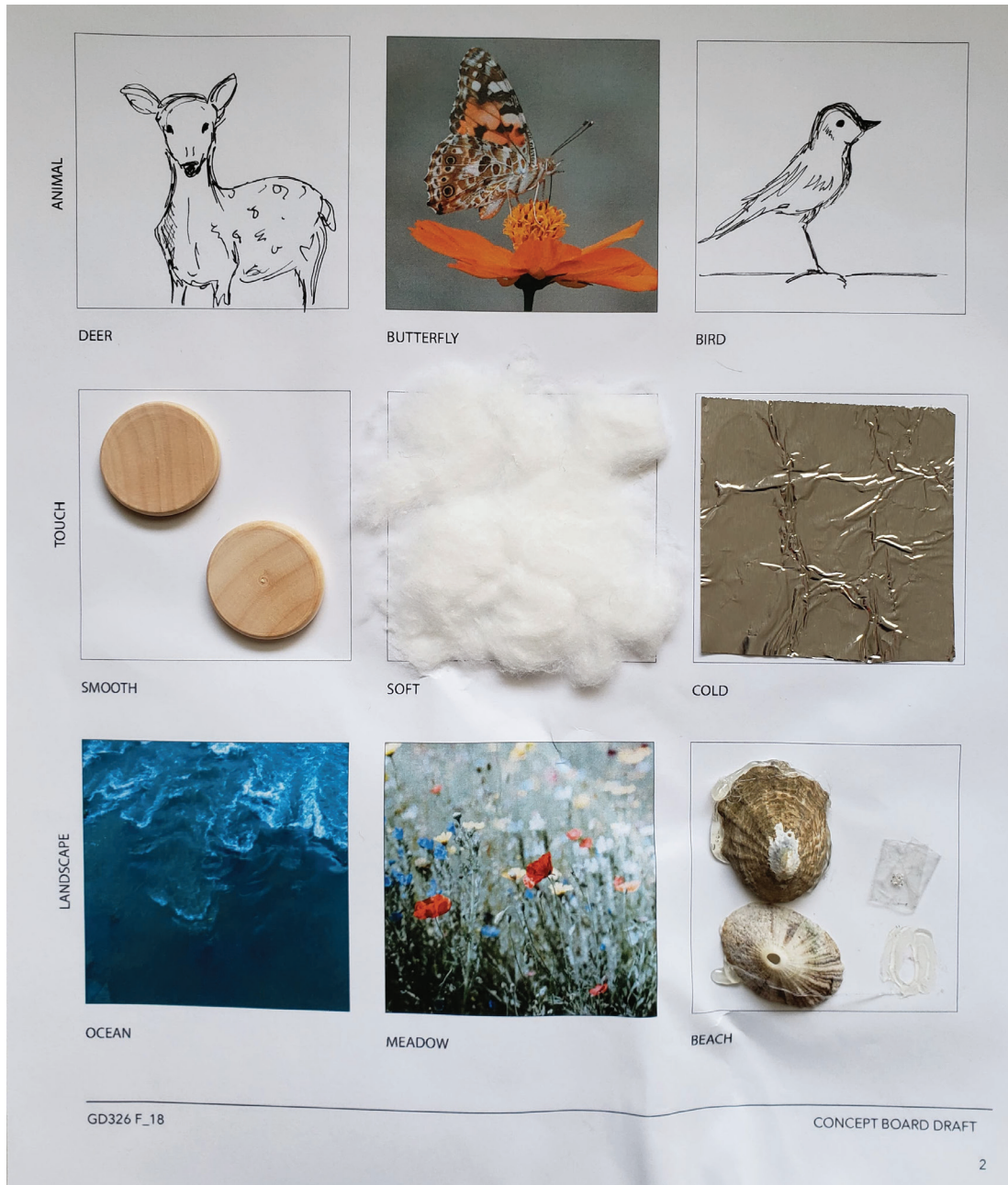


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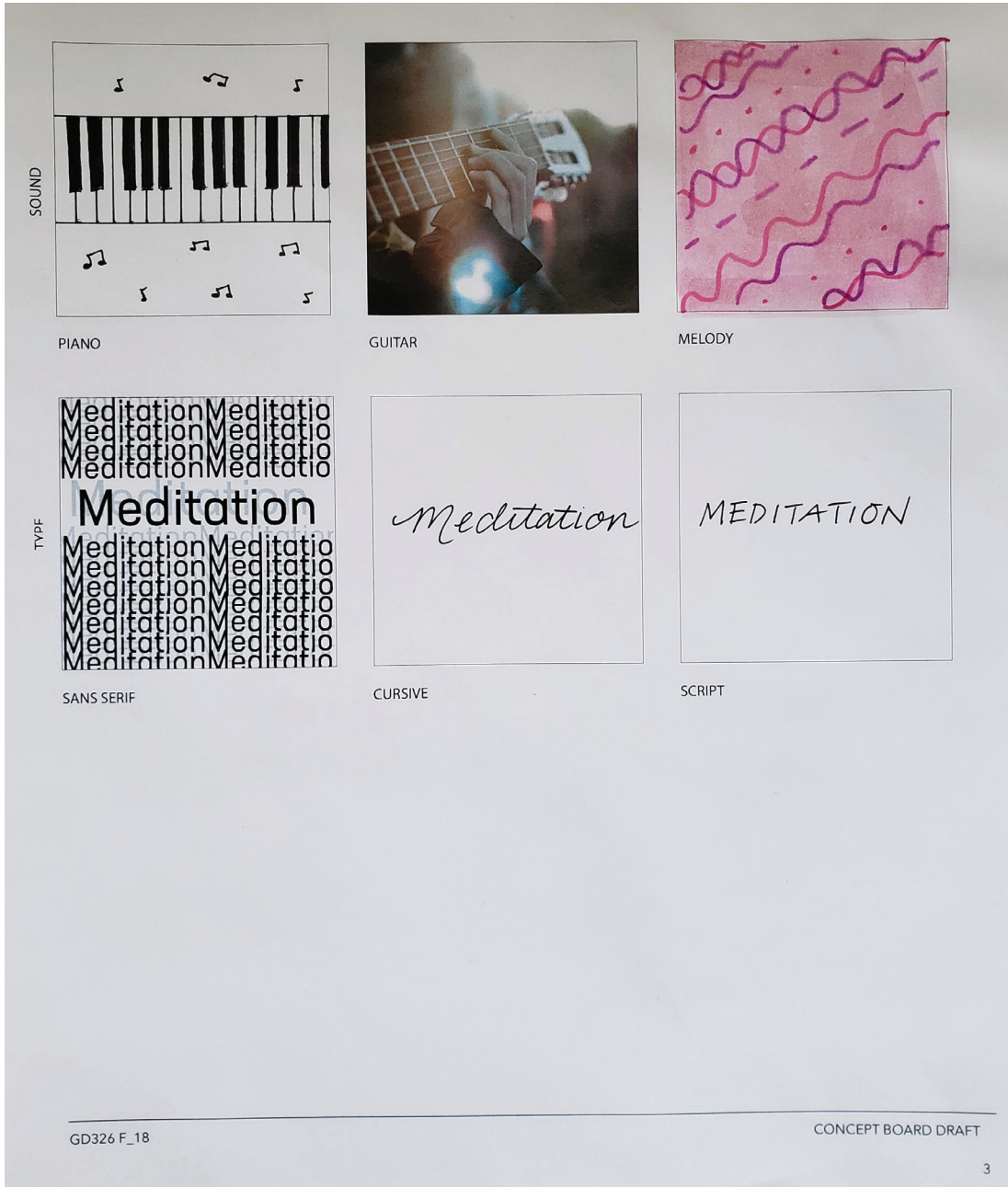
CONCEPT BOARD DRAFT

1

30 panel concept board:



30 panel concept board:



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CONCEPT BOARD DRAFT

3

30 panel concept board:

PHOTO/IMAGE



YOGA



TREES



ROCKS

COLOR



BLUE



GLASSY



PASTELS

GD326 F_18

CONCEPT BOARD DRAFT

4

2019 AWP Conference & Bookfair Design Brief

Maia Farris
1234 SW Beaver St.
Corvallis, OR 97333

Client Profile

The AWP Conference & Bookfair is an essential annual destination for writers, teachers, students, editors, and publishers. Attendees join this community for insightful dialogue, networking, and unrivaled access to the organizations and opinion-makers that matter most in contemporary literature. The conference features presenters and readings, panels, and craft lectures. The bookfair hosts presses, journals, and literary organizations from around the world. AWP is now the largest literary conference in North America.

This year's theme is Mindfulness – finding balance and understanding the mind; with featured guest speaker and writer Alisa Artamonova.

Project Overview/Objectives

This project aims to create a successful conceptual and visual system of deliverables for the 2019 AWP Conference and Bookfair. This project will include a poster, evite, program booklet, event signage and badges, and designed swag/collateral.

The goal of the project is to design a cohesive system of components that represents this year's AWP Conference theme: Mindfulness—finding balance and understanding the mind.

Stakeholders + Success

The main stakeholders are Oregon State University, Powell's Bookstore, and the featured speaker of the conference, Alisa Artamonova. Oregon State University is the premier sponsor for the 2019 AWP conference.

Powell's City of Books is also a stakeholder in this event because they are sponsoring the book fair portion of the conference.

A sub-stakeholder is the featured speaker and writer Alisa Artomonova. She is a stakeholder in this event because her topic is connected to this year's theme of the conference—Mindfulness.

Other contributing stakeholders are the sponsors listed and found on the awpwriter website.

The design will be successful if all the stakeholders are represented; showcasing the main attributes of the conference. The design will also be successful if it communicates the theme in an interesting way, and creates a cohesive package for all of the conference deliverables.

Target Audience + Success

The audience for the AWP Conference is a culmination of writers, teachers, students, editors, and publishers.

The theme's audience is creative and working young-adults who need to find balance in their lives by learning to practice mindfulness and self-care in efforts of improving work and personal life.

The target audience will interact with the designed materials with physical touch (deliverables) and sight. The audience will also interact with the conference itself by listening to the speakers in person and hopefully participating in many of the events focusing on Mindfulness; such as: "Yoga for writers", Meditation, and learning about the affects of mental illness.

Design Brief:

2019 AWP Conference & Bookfair Design Brief

Maia Farris
1234 SW Beaver St.
Corvallis, OR 97333

Deliverables

- POSTER: Advertising and outlining the event
- EVITE: A digital invitation (email, instagram + FB)
- PROGRAM BOOKLET: Contents include: cover, table of contents, information about the event, the 1 day schedule, a feature article, and sponsor advertisement pages.
- EVENT SIGNAGE/BADGES Name badge / 3 event posters.
- SWAG/COLLATERAL 1 piece of your choice: pins, tote, website landing page, etc. delivered via digital mockup.

Timeline

- 10/11: System and Structure Rules
- 10/16: Poster & Evite prototype
- 10/23: Poster & Evite near-final
- 11/8: Schedule/Program flat plan
- Poster & Evite due
- Program flat plan due
- 11/8: Program mock-up due
- 11/15: Program print dummy due
- 11/29: Event Signage & Swag Collateral
- 11/29: Refinement
- 12/3: Finals: Event Signage & Swag Collateral are due

Contract Clause

ACCEPTANCE OF TERMS

By signing below, the both parties agree to all of the terms and conditions of this agreement effective as of the last date of signature below, and each signatory represents that it has the full authority to enter into this agreement and is bound to all of the terms and conditions herein.

Client Print Here

Print Here

Client Sign Here

Sign Here

Date

Date

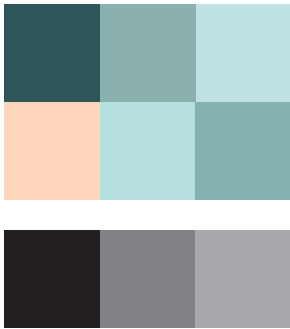
Final Identity Kit:

This is the finalized identity kit for the conference's theme used for the deliverables.

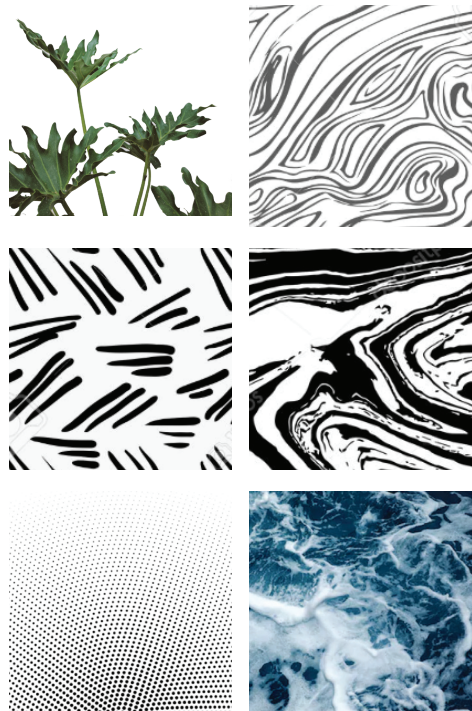
2019 AWP Conference & Bookfair Identity Kit

Maia Farris
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Color Palette



Imagery Palette



Font Palette

Source Sans Pro SemiBold
Source Sans Pro Italic
Source Sans Pro Regular
Source Sans Pro Light Italic
Source Sans Pro Light

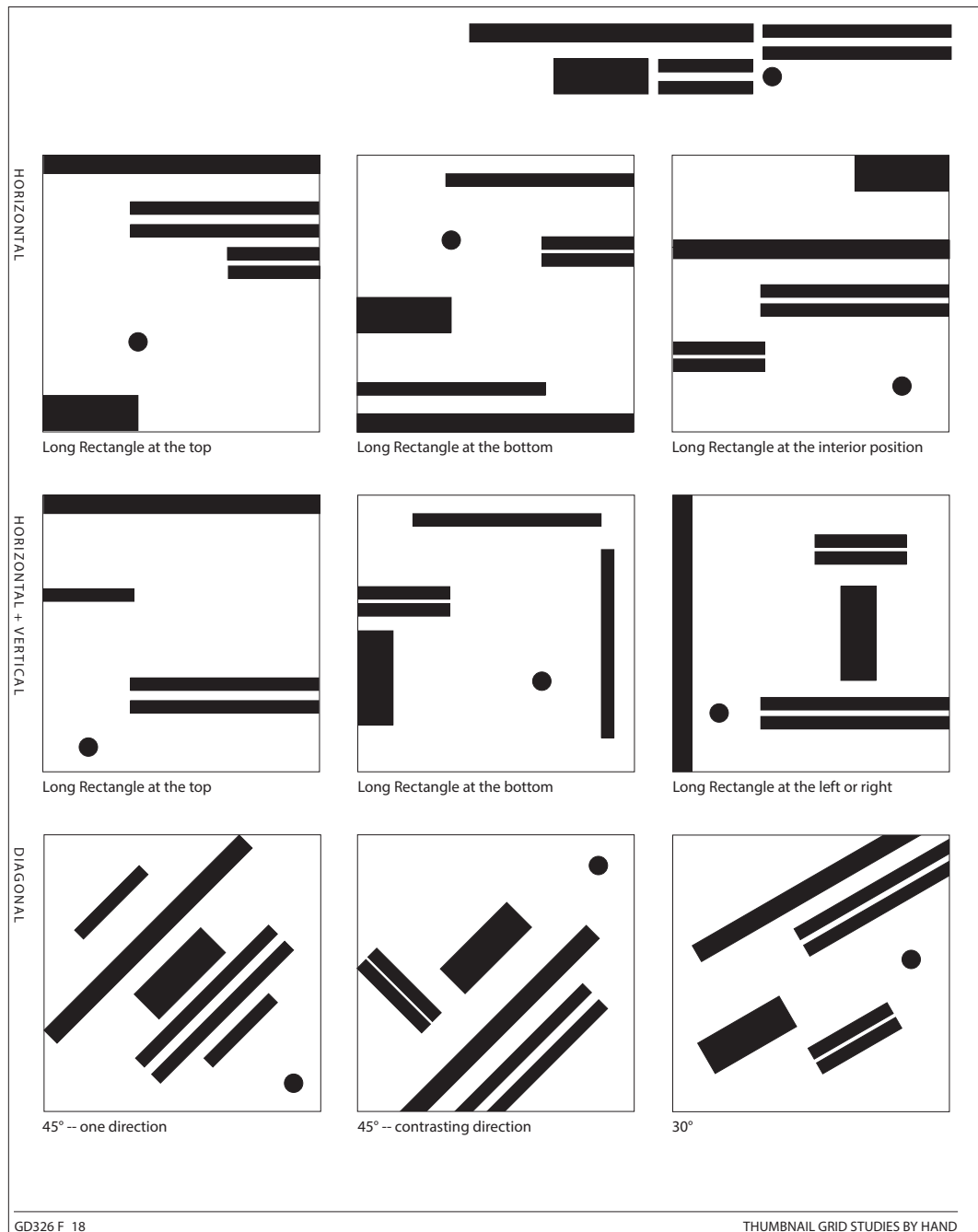
Elements Palette

Dotted lines
Circles

TYPOGRAPHIC FORMAT WORK

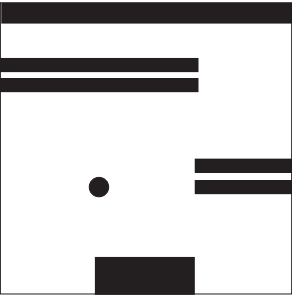


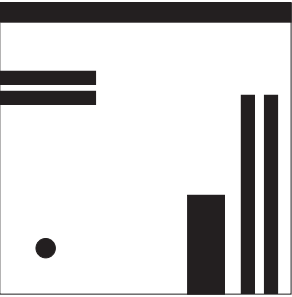

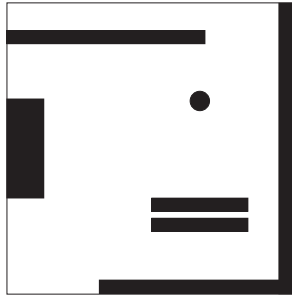

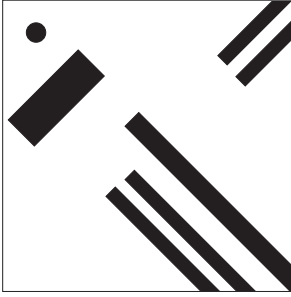

Grid Play:

Using simplified shapes and rules to create compositions.



Grid Play:

Using simplified shapes and rules to create compositions.

	NEGATIVE SPACE & GROUPING	PERIMETER EDGE & AXIAL RELATIONSHIPS	THE CIRCLE & COMPOSITION
HORIZONTAL	 <p>Long Rectangle at the top</p>	 <p>Long Rectangle at the bottom</p>	 <p>Long Rectangle at the interior position</p>
HORIZONTAL + VERTICAL	 <p>Long Rectangle at the top</p>	 <p>Long Rectangle at the bottom</p>	 <p>Long Rectangle at the left or right</p>
DIAGONAL	 <p>45° -- one direction</p>	 <p>45° -- contrasting direction</p>	 <p>30°</p>

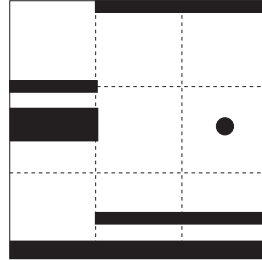
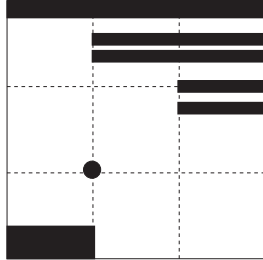
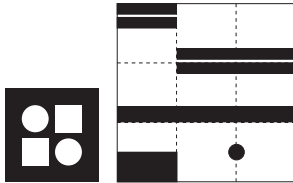
GD326 F_18 THUMBNAIL GRID STUDIES BY COMPUTER

Gestalt Composition Studies:

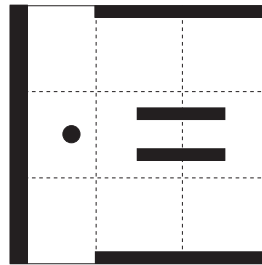
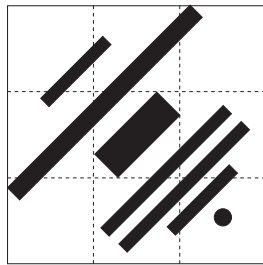
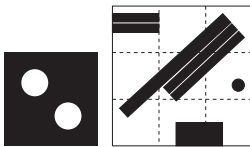
Experimenting with using gestalt principles to further explore possible compositions.

MAIA FARRIS

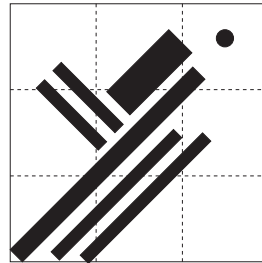
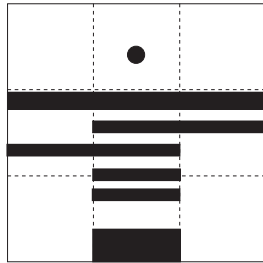
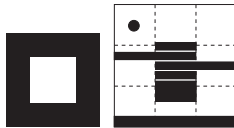
LAW OF SIMPLICITY This is the fundamental principle of gestalt. We prefer things that are simple, clear and ordered.



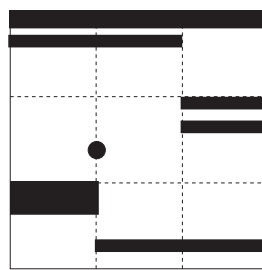
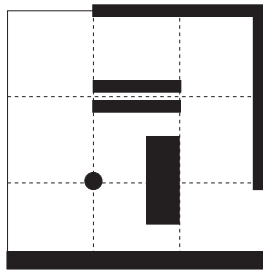
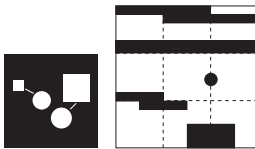
SYMMETRY AND ORDER Symmetry gives us a feeling of solidity and order, which we tend to seek. It's our nature to impose order on chaos. This principle leads us to want balance in composition, though our compositions don't need to be perfectly symmetrical to be in balance.



FIGURE/GROUND Figure/ground refers to the relationship between positive elements and negative space. The idea is that the eye will separate whole figures from their background in order to understand what's being seen. It's one of the first things people will do when looking at any composition.



UNIFORM CONNECTEDNESS "Elements that are visually connected are perceived as more related than elements with no connection." This connection leads us to perceive that the connected elements are related to each other in some way.



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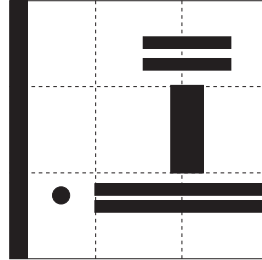
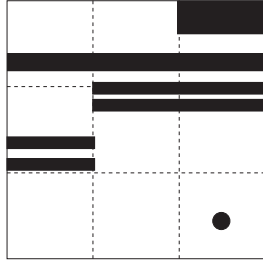
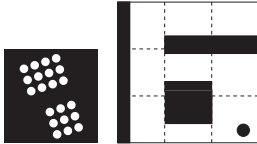
GESTALT COMPOSITIONAL STUDIES

Gestalt Composition Studies:

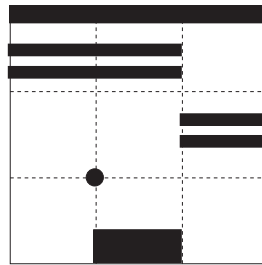
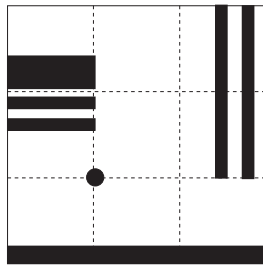
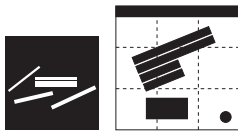
Experimenting with using gestalt principles to further explore possible compositions.

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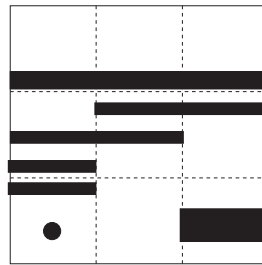
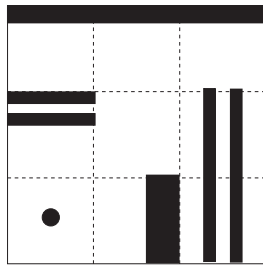
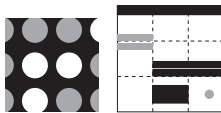
PROXIMITY When elements are positioned close to one another, they are seen as part of a group rather than as individual elements. This is especially true when the elements in the group are closer to each other than they are to any elements outside the group.



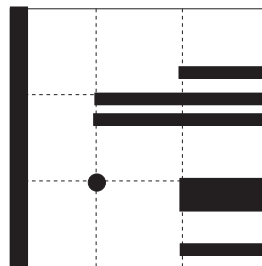
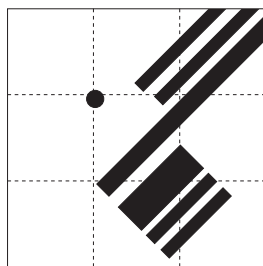
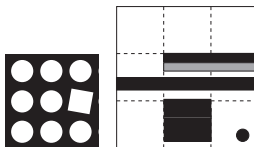
PARALLELISM Elements that are parallel to each other are seen as more related than elements not parallel to each other. Lines are often interpreted as pointing or moving in some direction. Parallel lines are seen as either pointing or moving in the same direction and are thus related.



SIMILARITY Elements that share similar characteristics are perceived as more related than elements that don't share those characteristics. Any number of characteristics can be similar: color, shape, size, texture, etc. When a viewer sees these similar characteristics, they perceive the elements as being related due to the shared characteristics.



FOCAL POINTS Elements with a point of interest, emphasis or difference will capture and hold the viewer's attention. This principle suggests that our attention will be drawn toward contrast, toward the element that is unlike the others in some way.

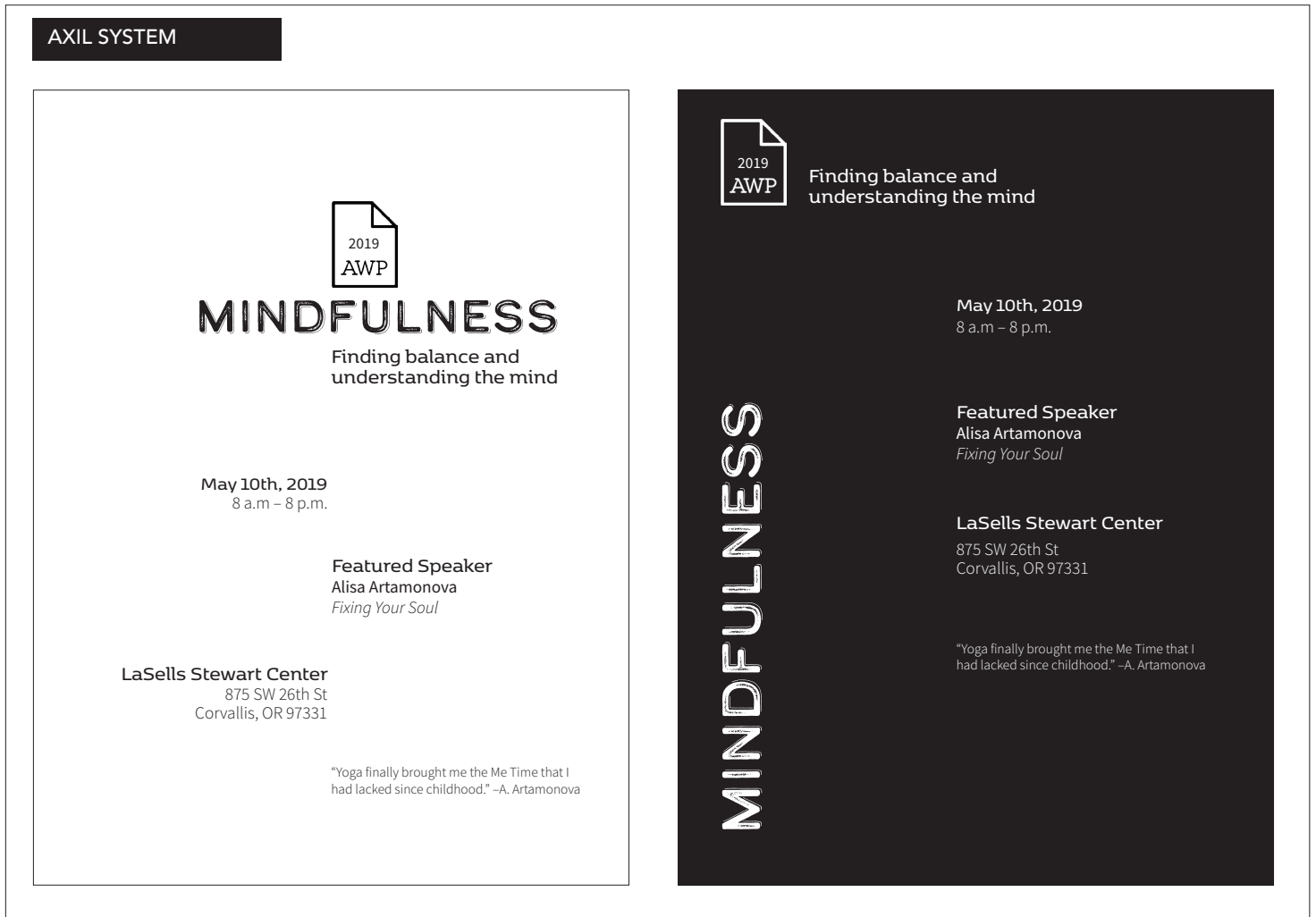


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GESTALT COMPOSITIONAL STUDIES

Typographic Systems:

Part 1 of 3: Poster creation using typographic systems and the conference's information.



AXIL SYSTEM: Designing to the left and right of a single axis using only black and white.

Typographic Systems:

Part 2 of 3: Poster creation using typographic systems and the conference's information.



MODULAR SYSTEM: Designing with standardized units containing text using a sold color background.

Typographic Systems:

Part 3 of 3: Poster creation using typographic systems and the conference's information.



RANDOM SYSTEM: Designing elements spontaneously without rule or method of purpose using varied tones of one color, not black.

Dynamic Grids:

Part 1 of 4: Poster creation using dynamic grid structures, and experimenting with breaking the grid.

ORDER & FORM

MINDFULNESS

Finding balance & understanding the mind

"Yoga finally brought me the Me Time that I had lacked since childhood."
—A. Artamonova

The AWP Conference & Bookfair is an essential annual destination for writers, teachers, students, editors, and publishers. Attendees join this community for insightful dialogue, networking, and unrivaled access to the organizations and opinion-makers that matter most in contemporary literature.



Fixing your soul

with featured conference speaker
Alisa Artamonova

MAY 10th 2019

8 AM – 8 PM

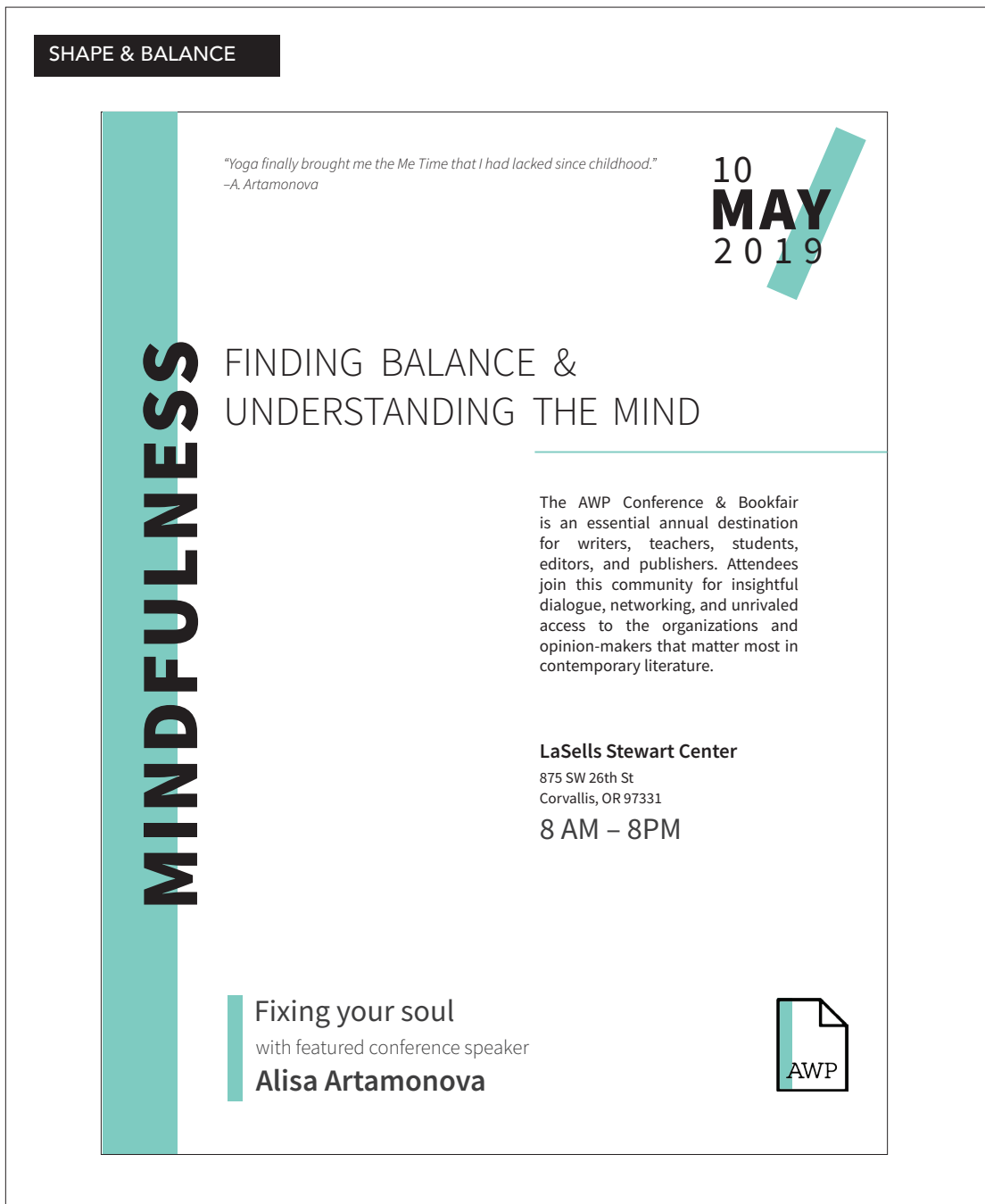
LaSells Stewart Center
875 SW 26th St
Corvallis, OR 97331



ORDER & FORM: Using a very clear and obvious ordering system as composition. Use black and white values and one color. Illustration can be incorporated.

Dynamic Grids:

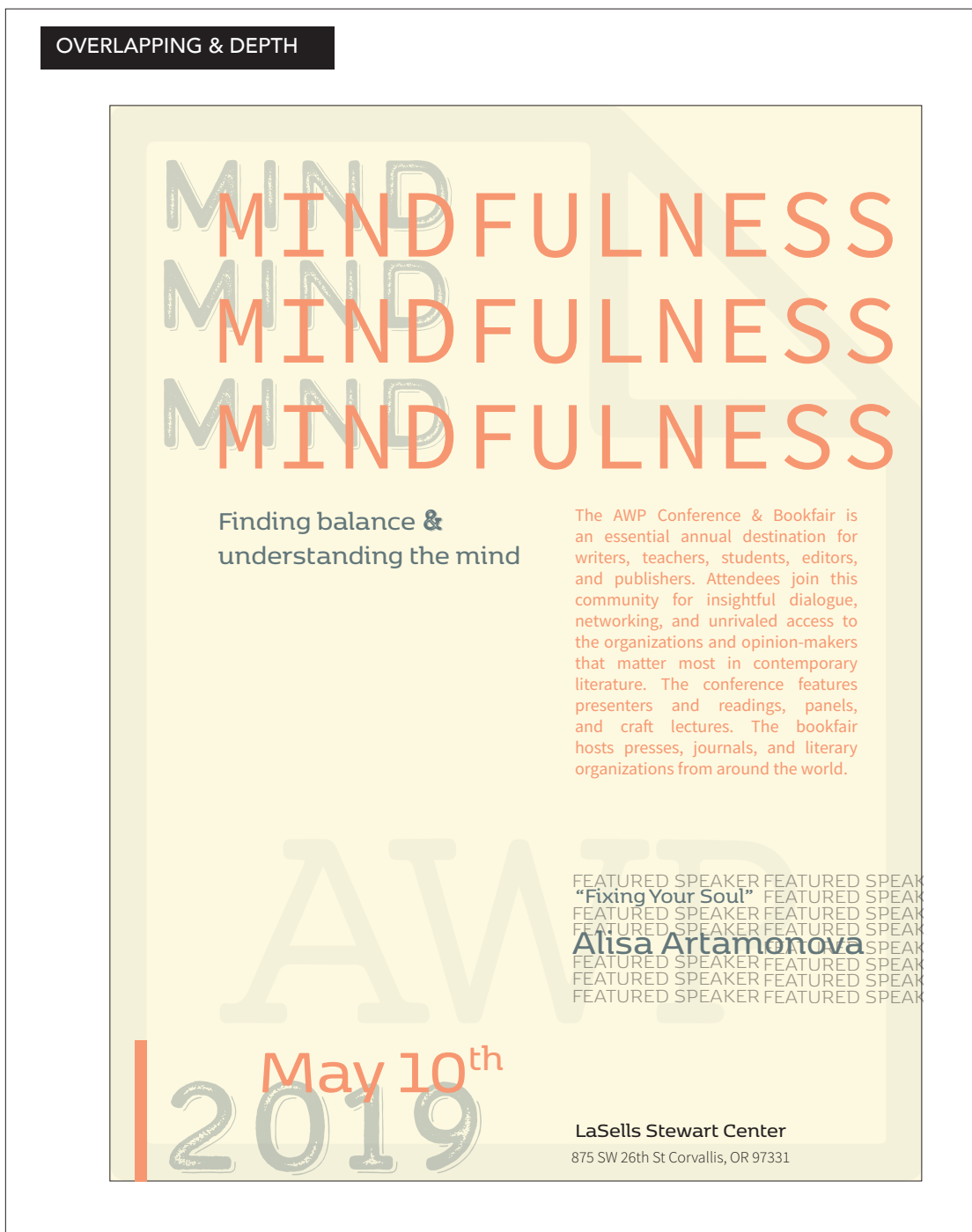
Part 2 of 4: Poster creation using dynamic grid structures, and experimenting with breaking the grid.



SHAPE & BALANCE: Using shape and balance to order the composition. Use a particular shape or line to draw attention.

Dynamic Grids:

Part 3 of 4: Poster creation using dynamic grid structures, and experimenting with breaking the grid.



OVERLAPPING & DEPTH: Create a layered and rich composition with overlapping text, four colors, and 2-4 typefaces.

Dynamic Grids:

Part 4 of 4: Poster creation using dynamic grid structures, and experimenting with breaking the grid.



IMAGE & INTERACTION: Using an image and interactive, layered type elements to create a dynamic composition.

POSTER DEVELOPMENT

Poster Study Prototypes:

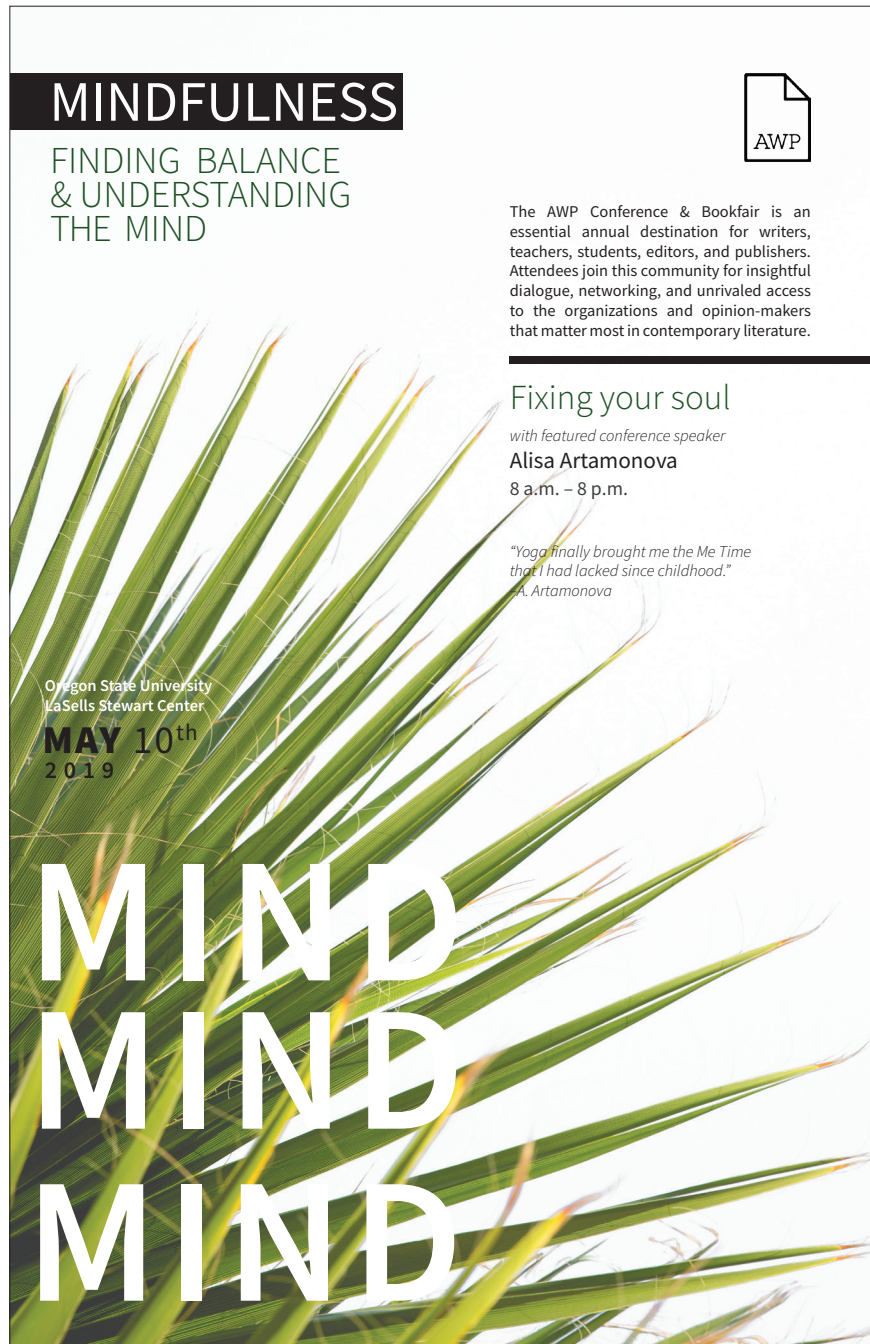
Taking the two strongest posters from the Typographic Format Work and expanding them to three new compositions. My choices were Image & Interaction and Order & Form.



Poster Study Prototypes:



Poster Study Prototypes:



Poster Study Prototypes:

ORDER & FORM



Poster Study Prototypes:



Poster Study Prototypes:



DIGITAL MARKETING

Initial Draft of E-vite:

This was my initial draft of the E-vite. Social media initial draft is the same as the final.

The image shows a digital invitation for a mindfulness event. The design features a teal background with a wood-grain pattern and several light teal circles. The text is arranged in a clean, modern layout. On the right side, there is a photograph of a green plant with large, lobed leaves. The event details, including the date and location, are clearly displayed. The overall aesthetic is calm and natural, reflecting the theme of mindfulness.

AWP

Oregon State University
LaSells Stewart Center

"Yoga finally brought me the Me Time that I had lacked since childhood." -A. Artamonova

MINDFULNESS


FINDING BALANCE & UNDERSTANDING THE MIND

10th
MAY
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Fixing your soul | guest speaker Alisa Artamonova

The AWP Conference & Bookfair is an essential annual destination for writers, teachers, students, editors, and publishers. Attendees join this community for insight on what matters most in contemporary literature.

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POWELL'S
city of Boo ks

 Oregon State University

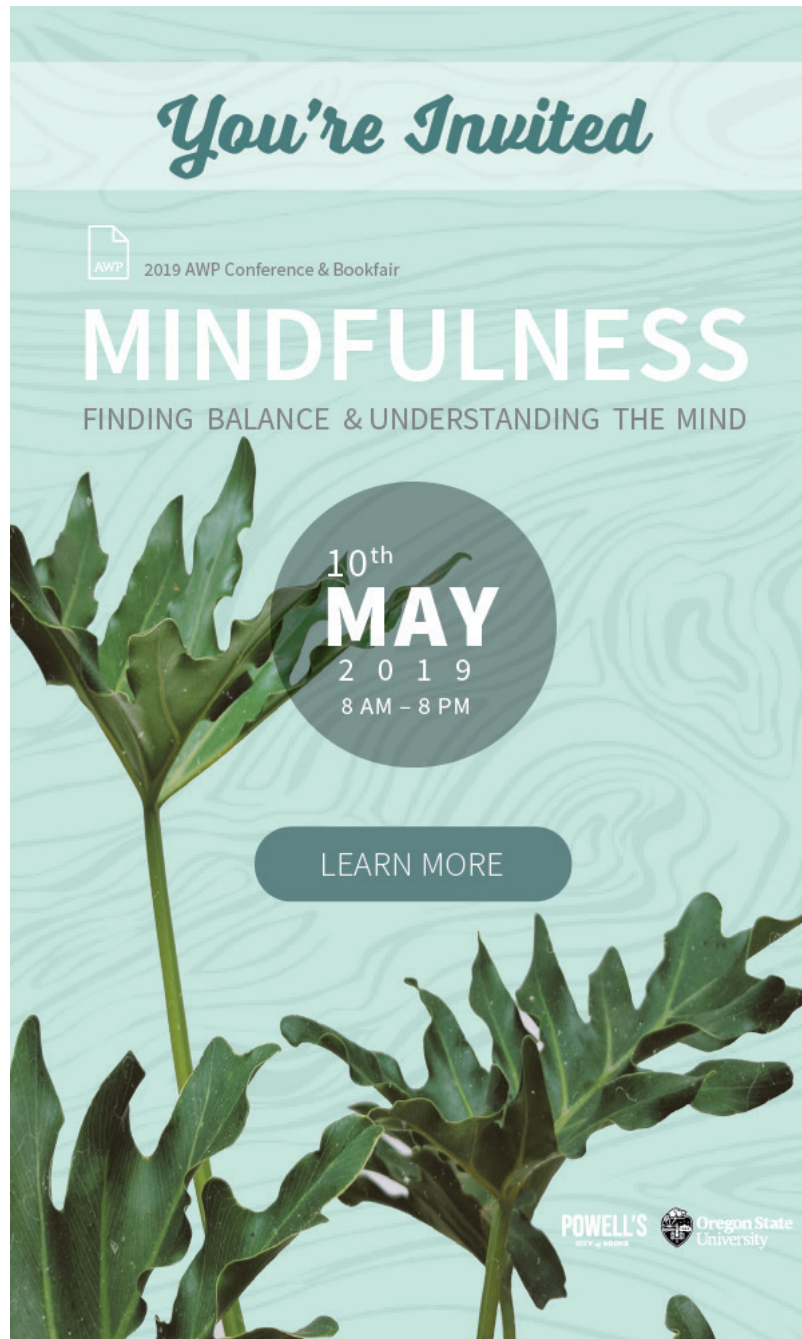
Pre-final Draft of E-vite:

E • Vite

Full View of E-vite:

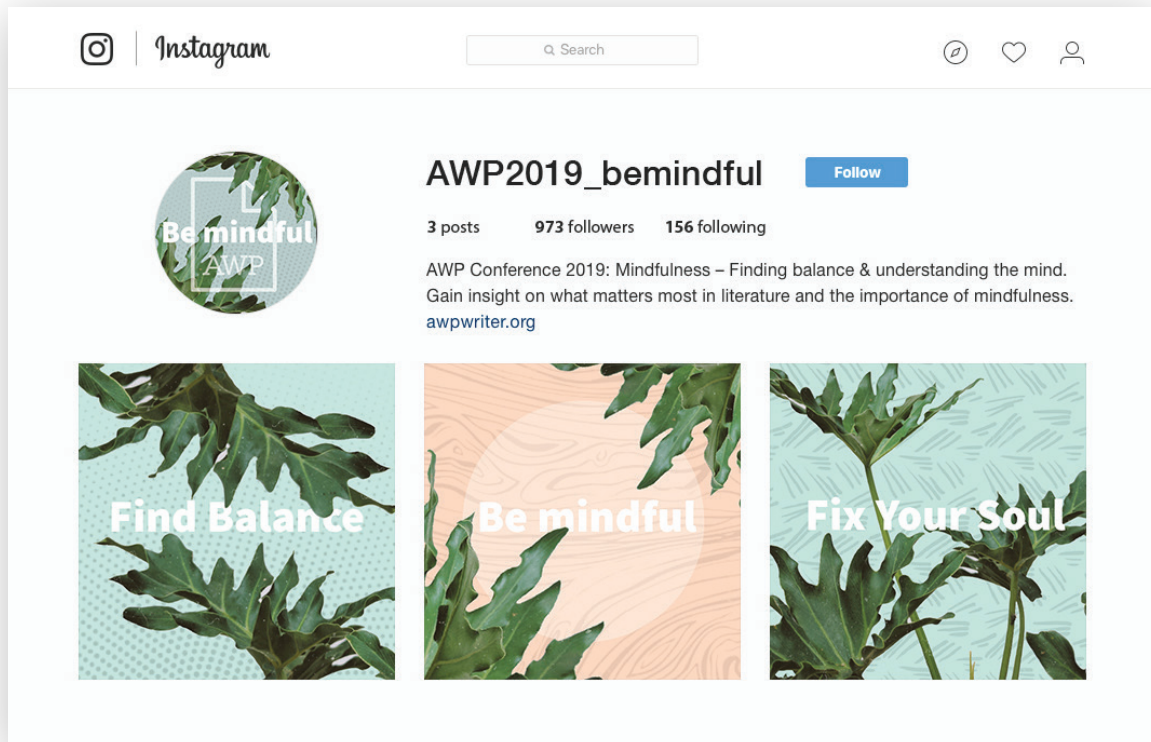
The e-vite uses elements from the poster.

The information provided invites the recipient and gives the most basic details of the event. The click action will link to the AWP website (Interactive PDF mode: Try it out!)



Pre-final Draft of Social Media | Instagram:

Account Feed View:



My social media campaign will be on the Instagram platform. I wanted simple and bold statements that pertain to my conference theme. The captions will have more information about the event and inserted quotes from the feature speaker. The phrases are in active voice so the viewer sees each post as a call to action. The call to action is to go to the AWP conference to learn about Mindfulness.

POSTER

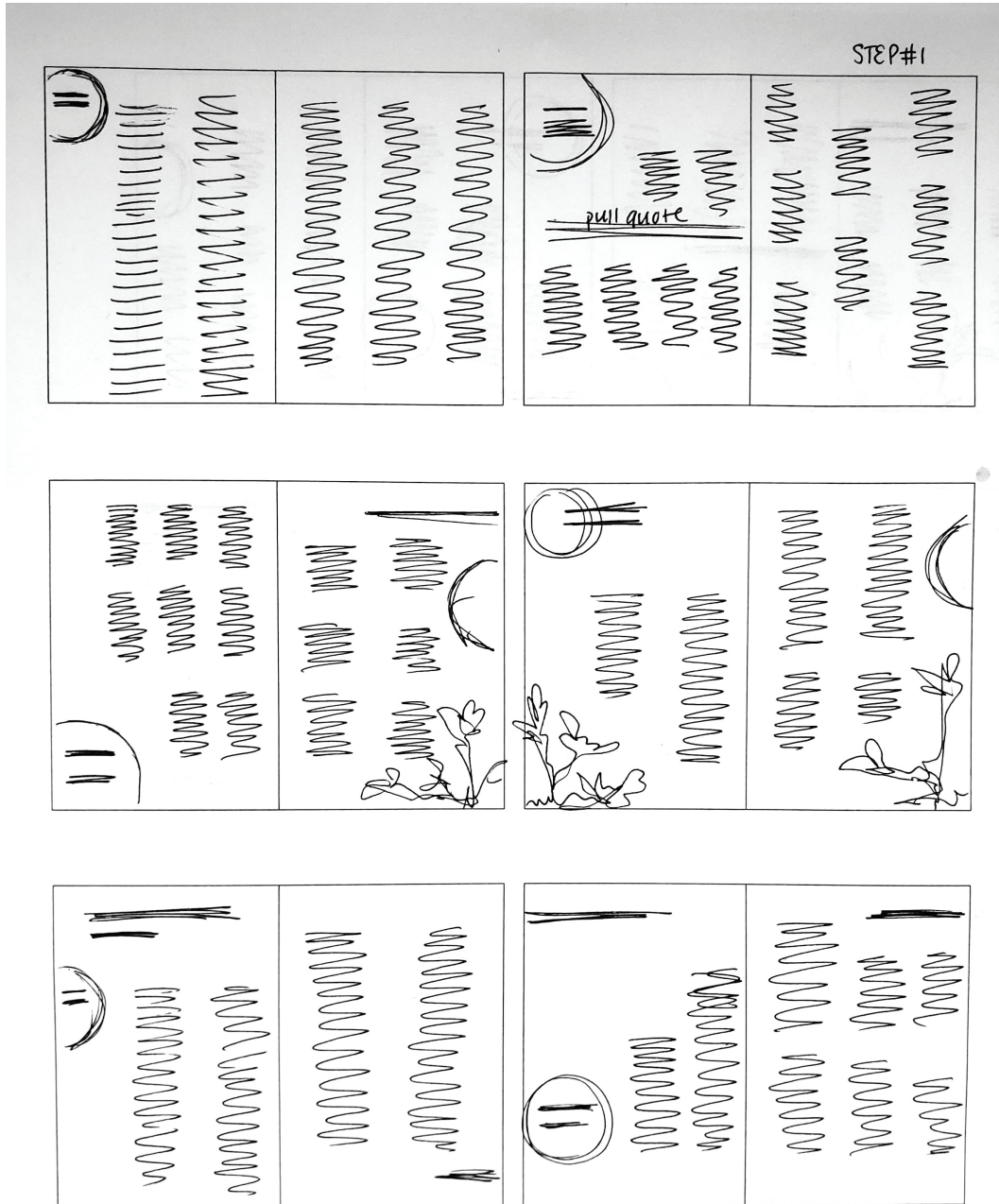
Pre-final Poster Draft:



PROGRAM

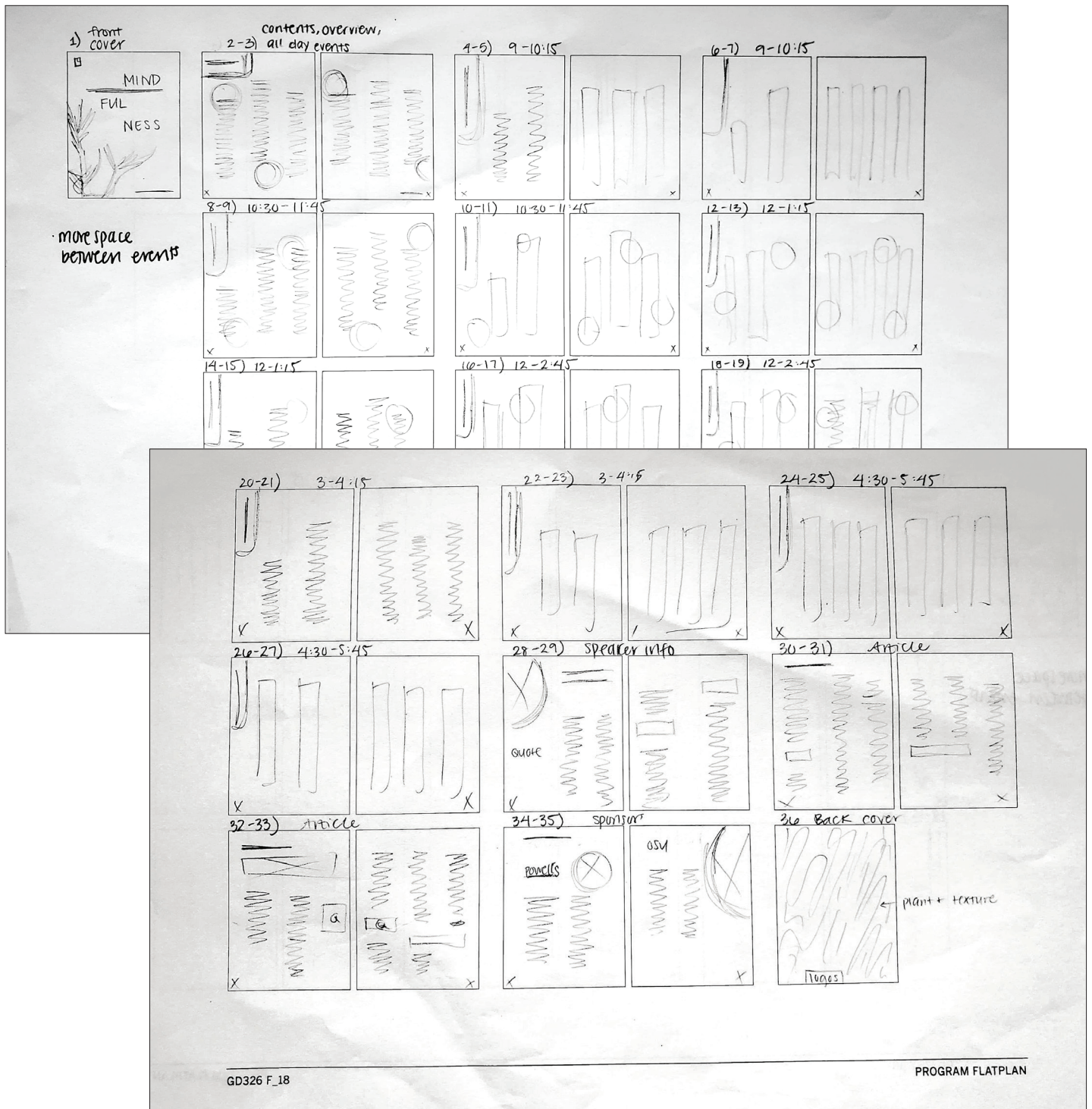
Program Planning Thumbnails:

During this stage I used thumbnails to quickly sketch out ideas for spread composition.



Program Schedule Layout & Flatplan:

This is a combination of the schedule layout and flatplan which was used to visualize the overall design and length of the program and its sections.



Timezone Schedule

(The following pages are fit to scale as requested)

9:00 AM

10:15 AM

THE MENTOR/MENTEE RELATIONSHIP FOR CREATIVE WRITERS

Doug Ramspeck, Amina Gautier, Benjamin Ludwig, Christine Sneed, Amy Wallen

Writers often point to the value of mentors, yet establishing effective mentoring relationships requires overcoming seeming contradictions. Is the mentor a peer or an authority, an advocate or a teacher, an ally or a gatekeeper? Panelists explore the problematic power structures inherent in these connections, looking at mentoring theory as it relates to teaching, to AWP's Writer to Writer program, to writing centers, and to opportunities for finding mentors and becoming mentors.

Grand Salon A, Marriott Waterside, Second Floor

BEYOND QUEUES AND FEES: Poetry Books Outside the Contest Model

Rachel Mennies, Dan Brady, Katie Hoerth, Diane Lockward, Marcos Martinez

As it becomes increasingly common for poets to spend hundreds of dollars in contest submission fees, and as the numbers climb for manuscript submissions, this panel—comprised of five university and small-press editors who publish outside the contest model—will discuss our submission, funding, and publication approaches. This panel shares its practices in order to offer alternative approaches to the contest model for editors, hoping to sustain an inclusive and solvent poetry community.

Grand Salon B, Marriott Waterside, Second Floor

101 DRAFTS: DEMYSTIFYING REVISION IN THE EDITORIAL PROCESS

Miciah Bay Gault, Deena Drewis, Robin MacArthur, Laura Brown, Claudia Cross

Writers know how to revise for MFA workshops and writing groups, but what does revision look like in the post-MFA publishing world? Hear from editors at Hunger Mountain, Nouvella, and Vintage/Anchor. What kinds of edits can you expect from your agent? How many editors will you work with? What role do copyeditors play? And how can a writer keep her vision intact through the (collaborative) process? Let's talk drafts and developmental editing, style guides and copyedits.

Grand Salon C, Marriott Waterside, Second Floor

THE POWER OF POETIC PLAY: Writing That Connects with Young Children

Mary Quattlebaum, J. Albert Mann, Cate Berry, Marianne Murphy, Margaret Cook

A rich pre-literacy environment enhances future skill in and enjoyment of reading, with poetry especially suited to the creation of this environment. How can we create texts that best engage young children? What part do poetic elements play in this—and why? Five writers for children discuss examples—from short verse to picture books—that encourage youngsters to actively listen, chime in, and cross into their own reading and writing.

Grand Salon D, Marriott Waterside, Second Floor

THE FACTS ABOUT ALTERNATIVE FACTS

Lina Ferreira, Sarah Viren, Inara Verzemnieks, Adam Weinstein

After Kelly Anne Conway uttered the now infamous phrase "alternative facts," a conversation concerning language, accuracy, and the verifiable experience suddenly became both ubiquitous and urgent in the media and the classroom. In some circles, a finger was pointed at creative nonfiction for "falsifying history". In this panel, we will discuss the responsibilities and debts of nonfiction writers in the era of alternative facts.

Florida Salon 1, 2, & 3, Marriott Waterside, Second Floor

THE PLEASURES AND PAINS OF SMALL PRESS PUBLISHING

Peg Alford Pursell, Thais Miller, Olivia Cerrone, Monica Wendel, Conner Bassett

Small presses offer unique advantages and challenges for writers. This panel seeks to help writers successfully navigate the world of indie publishing across genres, especially as additional work falls on writers' shoulders, from hiring outside editors to generating publicity. Poets, playwrights, fiction writers, essayists, and editors discuss the practices that helped them foster high quality books and connect with readers while addressing the limitations of the small press world.

Florida Salon 4, Marriott Waterside, Second Floor

DEFEATING WRITER'S BLOCK: Techniques for Breaking Through

Jean Kwok, Mira Jacob, Juan Martinez, Elizabeth L. Silver, Sari Wilson

Every writer has felt that panic when facing the page. The desire to write burns within and yet nothing comes out. How do we keep ourselves from getting blocked? How do we develop a healthy, happy relationship with our writing? What does a day in the life of a working writer look like? How do we carve out the time and mental space to be creative? These diverse writers who have successfully overcome writer's block share their techniques and offer advice, support, and caution.

Florida Salon 5, Marriott Waterside, Second Floor

WHAT'S THE POINT OF A LIT MAG?

Bryce Emley, Adam McGee, Jared Yates Sexton, Felicia Zamora, Yi Shun Lai

The goal of any literary magazine is to bring important, quality writing into the world. But who defines what's important, what's good, what's neither? Are magazines valued more by readers or writers? What roles do aesthetic, author background, and subject play in selections, and what does all this mean for writers vying for publication? Five editors discuss the purpose of literary magazine publishing today and their responsibility in choosing what and whom to promote—or silence.

Florida Salon 6, Marriott Waterside, Second Floor

**EMBRACING A WOUNDED PLACE:
A Flock 15th Anniversary Reading**

Mark Ari, Rilla Askew, Sohrab Homi Fracis, Catherine Carberry, Natasha Oladokun

Florida-based journal Flock publishes writing that is soulful and unafraid. To celebrate our 15th year, four Flock writers who exemplify this mission read from recent work that engages with a vital and difficult question for our region and beyond: "What does it mean to write in and about a wounded place?" With distinct insight, Flock readers explore the complexities of places they've called home from historical, personal, national, and international perspectives.

Meeting Room 1, Marriott Waterside, Second Floor

**TUESDAYS I'M THE TEACHER,
WEDNESDAYS THE STUDENT:
The Shift from Grad Student to
Professor and Back Again**

Jordan Rindenow, Victorio Reyes, Jameelah Lang, Dominika Wrozinski, Jen McClanaghan

Many graduate programs encourage students to apply for adjunct positions to experience what it's like on the other side of the desk. This opens up a host of challenges, especially the difficulty of alternating between moderator and participant. Current and former PhD and MFA candidates discuss how their multiple shifting identities on a single campus influence their work as student and teacher. What do we learn about editing, kindness, generosity?

Meeting Room 4, Marriott Waterside, Second Floor

**TOAD PRESS INTERNATIONAL
CHAPBOOK SERIES CELEBRATES 15
YEARS OF TRANSLATION**

Genevieve Kaplan, Seth Michelson, Paul Cunningham, Tiffany Higgins, Alexis Almeida

The Toad Press International chapbook series is proud to celebrate its 15th year publishing literary translation. Join the press's publisher, alongside translators and authors, for a reading and discussion celebrating the exciting and necessary work of contemporary literary translation.

Meeting Room 9 & 10, Marriott Waterside, Third Floor

**AFRICA AND THE CARIBBEAN IN
CHILDREN'S LITERATURE**

Miranda Paul, Eucabeth Odhiambo, Baptiste Paul, Jacqueline Alcántara, Will Alexander

Place, culture, and language inform and influence our characters' stories. Join a handful of children's and young adult authors and illustrators who are from or have ties to specific countries in Africa and/or the Caribbean for a discussion centered around diverse books. Topics include how contemporary children's literature has both the opportunity to introduce myriad cultures and settings to American children as well as a responsibility to authentically represent them within their works.

Ballroom A, Tampa Convention Center, First Floor

**DEEP-FRIED MIC: Running Reading
Series and Building Literary
Community Down South**

JD Scott, Jennie Frost, Cathleen Bota, Ashley M. Jones, Carrie Lorig

What do Atlanta, Birmingham, Knoxville, Orlando, and Tuscaloosa all have in common? They're home to various reading series working to build literary communities and expand artistic diversity in the South. We seek to bring literature into new spaces and expand the canon through the reading series we curate. We'll talk about the challenge of building community and audience and using platforms to exercise resistance.

Room 1, Tampa Convention Center, First Floor

**BUILDING A SOCIAL JUSTICE
WRITING CURRICULUM**

Olivia Worden, Rachel Simon, Adam Falkner, Syreeta McFadden

How to conceptualize and enact a social justice focused writing curriculum. We will address strategies to build a comprehensive and inclusive framework for the classroom. Whether you are teaching at a Trump supporting institution or a Black Lives Matter workshop, the panel will explore how to effectively work with summer high school student programs, minimum and maximum security prison inmate students, as well as college and graduate students.

Room 3 & 4, Tampa Convention Center, First Floor



THE BODY'S STORY: *On Writing Narratives of Illness*

Sandra Beasley, Sonya Huber, Suleika Jaouad, Porochista Khakpour, Esmé Weijun Wang

When a writer's body asserts its story, the writer must respond. How can we truthfully represent illness on the page? What are political and philosophical concerns, particularly when readers might expect a "cure" or other reassuring resolution? Nonfiction writers talk frankly about composition process, and suggest authors for further investigation and modeling. This panel addresses practical realities of navigating teaching and publishing as a writer with disability, disease, or chronic illness.

Room 5 & 6, Tampa Convention Center, First Floor

TWO MEDIUMS IN ONE ARTIST: *Life as a Musician and Author*

Brendan Stephens, Ephraim Scott Sommers, Cal Freeman, Michelle Cruz Gonzales

What are the major points of intersection between songwriting and the writing of literature? How might these two seemingly different mediums inform one another? What can music achieve that literature cannot? The artists on this panel have dedicated their lives to the writing of literature and the writing of song and will speak to the fruitful connections this blending of forms has afforded their creative lives.

Room 7, 8, & 9, Tampa Convention Center, First Floor

CLMP & SPD ANNUAL PUBLISHER MEETING

Jeffrey Lependorf, Montana Agte-Studier, Natalie Mesnard, Laura Moriarty, Brent Cunningham

An event for all independent literary publishers: seasoned professionals, those just starting out, and all in-between. Hear what CLMP and SPD are planning for the year, and share thoughts on how we can best serve our stakeholders.

Room 11, Tampa Convention Center, First Floor

SILENCED DIMENSIONS IN CRISIS AND CONFLICT

Catherine Parnell, Jasmin Darznik, Max Frazier, Monica Sok, Danuta Ewa Hinc

In narratives about international conflict, women writers, and those identifying as women, are marginalized and grossly underrepresented. Exposing their lack of visibility and peeling back the layers of privilege is the goal of *Consequence* magazine's tenth anniversary issue, and we've dedicated our Spring 2018 issue to women writers. In this panel, we'll talk to four writers who write about the culture and consequences of war and activism, and how they see writing as a path to peace.

Room 13, Tampa Convention Center, First Floor

POETRY FELLOWSHIPS: *How, Why, and What to Do When You Get One*

Lindsay Garbutt, Natalie Shapero, Marcus Wicker, Safiya Sinclair

Fellowships can seem like a mysterious process. How do you decide which work to submit? What kind of fellowship is right for you? What are judges looking for? Is a fellowship right for what you need? And when you receive a fellowship: how do you best take advantage of it? This panel will address each of these questions as well as questions from the audience. Composed of poets who have received a range of fellowships, this panel will be helpful to both emerging and established poets.

Room 14, Tampa Convention Center, First Floor

MY SPEAKER, MY SELF: *Navigating Persona and Identity in Feminist Poetry*

Amie Whittemore, Ruth Awad, Raena Shirali, Shelley Wong, Claudia Cortese

In blending the found with the invented, and the researched with the lived, poets inhabit speakers that both approximate and diverge from their experiences. Five women poets will share their work and situate their speakers on a spectrum from near self to complete persona. In doing so, they will explore identity and appropriation, examining how to access otherness responsibly in persona poems and how to distill art from mere biography when the speaker is an avatar of the self.

Room 15, Tampa Convention Center, First Floor

PRESSURE POINTS IN THE LANGUAGE CONTRACT: *Text-Based Performance*

Sawako Nakayasu, Jai Arun Ravine, Ronaldo V. Wilson, Angela Penaredondo

The performance of a text, when embodied and inhabited by the physical body of the artist, presents a particular lens through which to examine the role of hybrid, interdisciplinary texts in breaking out of traditional (and sometimes oppressive) customs of literature, art, and society. Writers who work in multiple terrains of art—including dance, film, music, multi-media, and site-specific performance—will each perform a selection of their work that speaks to these concerns.

Room 23, Tampa Convention Center, First Floor

THE LYRIC GRAPHIC: *Thinking “Outside the Panel” in Comics, Graphic Memoir, Twine, and the Captioned Photo and Video*

Merrill Feitell, Ariel Kahn, Kevin Haworth, Elizabeth Kadetsky, Rebecca Fish Ewan

“Sideways thinking doesn’t fit neatly into text,” says comics author Nick Sousanis. Image acts as a vehicle for fragmented thinking, disrupted memory, and explorations in experimental form. Lynda Barry writes, “The image is alive in the way thinking is not, but experiencing is.” Our panelists’ work in and about comics, graphic memoir, Twine video games, and captioned image and video illuminate the move outside the box (and panel) to ask readers to infer the unspoken through suggestive juxtaposition.

Room 17, Tampa Convention Center, First Floor

AWP PROGRAM DIRECTORS’ PLENARY ASSEMBLY

All AWP program directors should attend this meeting to represent their programs. Lesley Wheeler, Chair of the Professional Standards Committee, will update us on AWP’s ongoing surveys of our field. David Haynes, Chair of the Inclusion Initiative Committee, will report on the committee’s work. The plenary assembly will be followed by regional council meetings of program directors for further discussions of the survey, Inclusion Initiative, and revision of the AWP Guidelines and Hallmarks. A central part of the Hallmarks discussion will be attending to how the Hallmarks address inclusion.

Room 16, Tampa Convention Center, First Floor

“We tell ourselves stories in order to live” –Joan Didion

INTERSECTIONAL SOUTH: *New Perspectives in Southern Poetry*

Chad Abushanab, John Poch, T.J. Jarrett, Adam Vines, Juliana Gray

In the 21st century, there exists a multitude of Southern poetics defined not by location, but by the variable experiences of the American South. This panel seeks to explore “Southernness” in terms of individual experience in order to highlight new identities and perspectives in contemporary Southern poetry. It brings together a diverse group of poets who will speak to the idea of “Southernness” in literature, and how they see this operating in (or against) their own work.

Room 18 & 19, Tampa Convention Center, First Floor

GENDER OUTLAWS: *Teaching Gender Identity in Creative Writing*

Jody Keisner, Meg Day, Ching-in Chen, Misha Rai, Alea Hall

This multigenre, gender-diverse panel will discuss inclusive pedagogical approaches that move beyond the gender binary in order to expand their students’ creative writing potential. Panelists offer examples of practical application in the classroom and also discuss the challenges they faced, such as seeking institutional support for LGBTQIA+ curriculum, incorporating lessons into classes that aren’t designated as gender special topics, and teaching a classroom of cis-identified students.

Room 22, Tampa Convention Center, First Floor

WRITING/MOTHERHOOD: *Difficulty, Ambivalence, and Joy*

Nancy Reddy, Chanda Feldman, Carolina Ebeid, Emily Perez, Chelsea Rathburn

The fear of a “bad poem with a baby in it,” as Joy Katz puts it is just one of the challenges of writing about mothering. There’s also the practical difficulties of writing while raising children. The poets on this panel speak back to cultural narratives about motherhood and writing, which often position motherhood as an all-consuming, joyous state at odds with art-making.

Room 20 & 21, Tampa Convention Center, First Floor

Feature Article Review

7:00 PM – 12:00 AM

7:00 PM TO 8:00 PM
University of Michigan MFA Reception
Meeting Room 2, Memorial Walkway, Second Floor
Join us for a reception for the Helen Zell Writers' Program community and alumni!

Chatham MFA Community Reception
Meeting Room 2, Memorial Walkway, Second Floor
Stop by to enjoy some snacks and drinks and catch up with Chatham MFA students, faculty and alumni!

Miami University MFA & Miami University Press Reception
Meeting Room 2, Memorial Walkway, Second Floor
Miami University welcomes alumni and new and old friends of the program to join us for drinks, food, and good conversation.

University of Nebraska Press Celebrates Thinking Continental
Meeting Room 2, Memorial Walkway, Second Floor
All welcome! Help launch this multi-genre edited collection of original essays, poetry, and new forms that connect the local with the planetary in a fresh economic view.
Attending contributors: Ali Akin Bay, Benjamins, Anthony Blum, Alex Farrow, Keith Greenblatt, Elizabeth Dink, David Lloyd, Dorothy Wolf (author), and more.

Colby College Hosts: Educating the Undergraduate Writer, A Reception
Meeting Room 2, Memorial Walkway, Third Floor
A gathering for undergraduate education and directors to connect and discuss the ongoing American writer's apprenticeship period. Please join us for food, drink and lively conversation.

Pen Parents Hosts a Meetup For All Writers With Kids
Meeting Room 2, Memorial Walkway, Third Floor
Pen Parents is a nonprofit helping writers who have kids stay on creative track! Do you have a novel? Just starting out? Have you won the Pulitzer? Need more time and money? Join in our celebration of your balancing act. Find out how Pen Parents can help your next salon readers also welcome!

Ohio State University MFA Alumni Welcome Reception
Meeting Room 2, Memorial Walkway, Third Floor
Welcome back to AWP! We look forward to seeing our Ohio State MFA alumni and friends.

Fairfield University MFA in Creative Writing Reception
Meeting Room 2, Memorial Walkway, Third Floor - Fairfield University and Woodhall Press social.

8:30 PM TO 10:00 PM
Keynote Address
George Saunders, supported by the University of Toronto MFA in Creative Writing
**George Saunders is the author of four collections of short stories, a novella, and a book of essays. His newest work is *Lixion* on the *Barnes*, a highly-regarded book of the year, and a *New York Times* best seller. The recipient of a 2006 MacArthur Foundation Genius grant, his work has appeared in the *O'Henry*, *Best American Short Story*, *Best Non-Required Reading*, and *Best American Travel Writing* anthologies. He is the recipient of a Guggenheim Fellowship and was named one of the 100 Most Influential People in the World by *TIME* in 2013.
Budapest A.B.8, Tempus Convention Center, 0101 Budapest**

10:00 PM TO 12:00 AM
AWP Public Reception & Dance Party
Grand Ballroom E.E. Memorial Walkway, Second Floor
A dance party with music by DJ Connection. Free beer and wine from 10:00-11:00 pm. Cash bar from 11:00 pm to midnight.

AWP Open Mic and O&M School Slam
Ballroom Center, 0101 Budapest
AWP welcomes students to return to the roots of Slam Open mic, special guests, and their undergraduate and graduate students participate in a hardcore break-your-heart-and-out-the-good-stuff slam competition.
Sponsors: Wilkes University/Thompson Press, Room 22, Tempus Convention Center, Ohio State

6:00 PM – 7:00 PM

Fixing Your Soul
 Featured Speaker: **Alisa Artamonova**



Alisa is a Russian mathematician, writer, and photographer living in Berlin. She has a history of two decades of struggling with depression and anxiety but, through yoga, found herself on an exciting journey of self exploration.

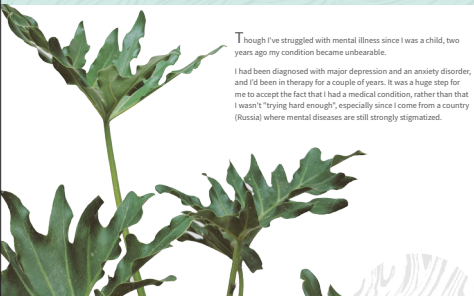
Alisa and her friends run a small blog (in Russian) sharing their personal stories, learning how to live happier, and more aware lives while promoting destigmatization of mental disease.
 Blog: innerpeaceblog.wordpress.com

“Yoga finally brought me the Me Time that I had lacked since childhood.” –Alisa Artamonova

2019 AWP Conference & Bookstore | *Mindfulness* 31

Fixing Your Soul
 Article by featured speaker:
Alisa Artamonova

Many adults discover their spirituality when they are in a desperate need of help – this was certainly the case for me.



Though I've struggled with mental illness since I was a child, two years ago my condition became unbearable. I had been diagnosed with major depression and an anxiety disorder, and I'd been in therapy for a couple of years. It was a huge step for me to accept the fact that I had a medical condition, rather than that I wasn't "trying hard enough", especially since I come from a country (Russia) where mental diseases are still strongly stigmatized.

Finding yoga

I had many recurrent episodes and the hope that one day my soul would eventually be healthy again and I would return to my 'normal' life, began to fade.

I was struggling at work, constantly terrified of getting sick, getting fired, being turned away by my loved ones. I had terrible insomnia, and even when I could sleep, I repeatedly woke up screaming in the middle of yet another night terror. Medication helped a little but I felt desperate.

At first, I practiced yoga solely to help me relax enough to fall asleep. It was only when I began to practice on a daily basis that I really got hooked. Yoga finally brought me the Me Time that I had lacked since childhood. No one was allowed to disturb me. No kind of work or household-related task was important enough to interrupt my routine. Some of my reasons for practicing yoga daily were healthy (it was a way to start being friendly to myself), and some were not (I noticed yoga helped with the weight loss, so I felt guilty when I missed a session). Most importantly, I finally started to learn to listen to my body. The signals it was sending me were really subtle in the beginning – for example, I could sense my arms after a demanding practice. But then I began to notice other things...

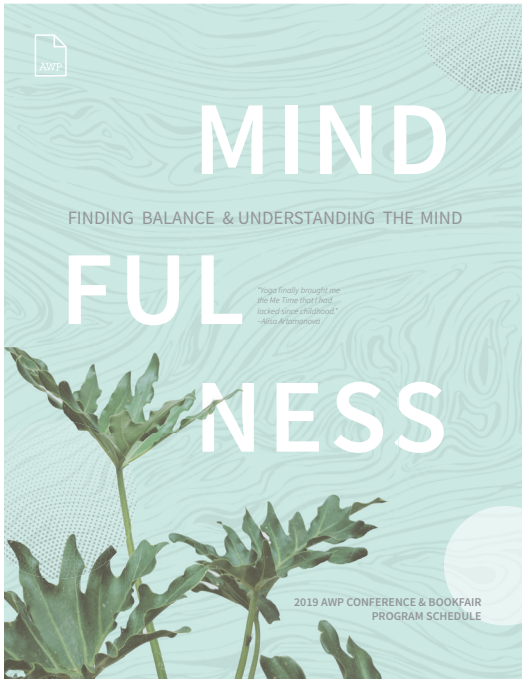
2019 AWP Conference & Bookstore | *Mindfulness* 33

During this stage we did peer critiques of our featured article. The critique I received was to create more open space and make sure my formatting was consistent. In my final program, I took away some of the elements on the bottom spread to make it less busy.

Featured Speaker

Featured Article

Sponsor Pages and Cover Review



During this review, I received critique to remove some of the dotted texture from my cover so it would be less busy. My sponsor pages received positive feedback regarding layout and use of information.

Thank you to our sponsors

OREGON STATE UNIVERSITY

WHO WE ARE:

Oregon State is an international public research university that draws people from all 50 states and more than 100 countries. We go wherever the challenges are, push ourselves to the very edge of what's known and keep going. We are determined to forge solutions. We are diverse and welcoming. We embrace our responsibility to Oregon and the world, building a future that's smarter, healthier, more prosperous and more just. We see what could be and have worked relentlessly for 150 years to make it so.

150 years of transforming our state and beyond



WE ARE BEAVER NATION

- 2 campuses
- 11 colleges
- 15 experiment stations
- 35 Extension offices
- 200+ academic programs
- COUNTLESS IMPACTS.



POWELL'S CITY OF BOOKS

WHO WE ARE:

Powell's Books is an independent bookseller serving Portland, Oregon, since 1971. We've grown to employ over 530 people across five Portland-area stores and Powell's.com, and our book inventory exceeds two million volumes. In spite of our substantial size and reach, we remain grounded by our company's core values, which have guided us through the ups and downs of the bookselling industry. Each and every employee's love of books drives us forward.

We have an especially intimate relationship with Portland – what other city in America can name a bookstore as its top attraction? We host over 500 author events a year, in addition to children's storytimes, writing workshops, game demonstrations, and book clubs. Through Powell's.com and our expansive online community, we also reach readers around the world, people who are as excited about books as we are.

We look forward to a future filled with many new opportunities, new innovations, and, of course, new books!



POWELL'S
city of Books

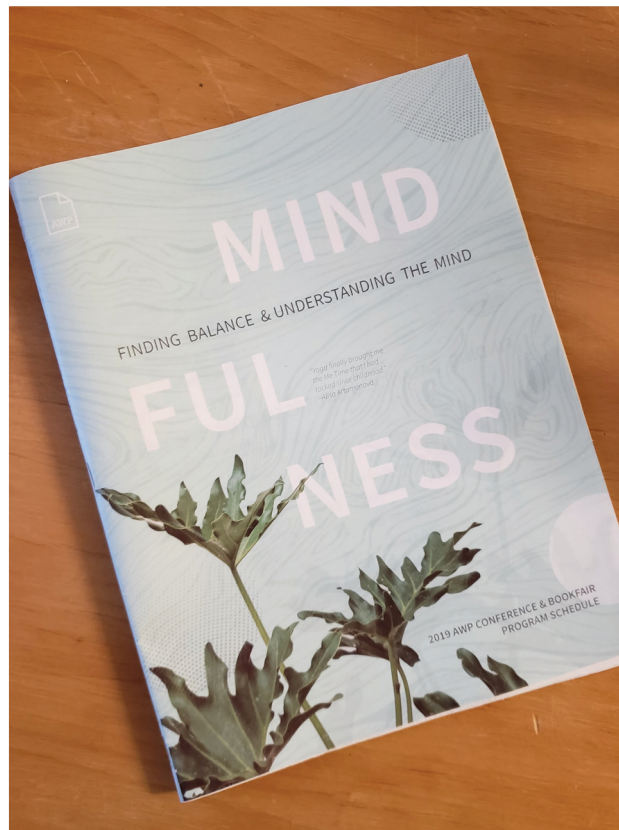
WHAT WE VALUE:

- We love everything about books.
- We're conversation starters.
- We're nothing without our customers.
- We recognize that every reader is different.
- We're creative and resourceful.
- We support readers and writers.
- We exchange ideas.

2019 AWP Conference & Bookfair | Mindfulness 39

Program Print Dummy

Printing the full program dummy was helpful in the process because I could see how all the pieces came together as a whole. I also learned a lot about how to craft the dummy. Seeing the physical copy of the program helped me make more revisions.



EVENT SIGNAGE & BADGE DRAFTS



SWAG COLLATERAL DRAFTS



Simple Tote Bag

This swag item is a necessary conference accessory. Perfect for carrying conference materials and a keepsake representing the conference's theme, Mindfulness.

"Be Mindful" mug

A mug to remind the conference attendee to be mindful once the conference is over. A great mug to hold tea, coffee, or maybe some pens. A simple design and a thoughtful reminder.



TYPE ASSIGNMENT #1

NAME Maia Farris / 10

TYPE ASSIGNMENT #1 / BRINGHURST

Foreword 09 to 11

Bringhurst describes this as a 'short manual of typographic etiquette'.

Bringhurst says 'By all means, break the rules and...' -- what is the last half of the sentence and what does it mean?

'...break them beautifully, deliberately, and well.' This sentence means that in order to break the rules you need to understand them so that the result is intentional.

1.1 The Grand Design 17-24

Finish this sentence and explain what it means 'One of the principles of durable typography is always legibility, another is something more... some earned or unearned interest that gives its living energy to the page'.

Bringhurst is a man of many metaphors. From section 1.1.3 -- write down one metaphor that struck a cord with you (if not from this section -- any metaphor from his readings you remember well).

"Typography is to literature as musical performance is to composition: an essential act of interpretation"

Bringhurst says you should read the text before designing it. In your own words, why? when you read the text first you can figure out which parts call out to you as a reader, how you feel, and what is important.

In section 1.2.4, he says that 'Letterforms have tone, timbre, character, just as words and sentences do.' Why is this important in regards to choosing a typeface or group of typefaces? This is important when choosing a typeface because since a letter can have its own personality, this 'personality' can help further convey a message, tone, theme as a designed whole.

In Summary, what is one of the rules typography should perform in service for the reader?

Typography should simply interpret and communicate the text to a reader. : Invite, reveal, clarify, link, and induce energy.

2.1 Horizontal Motion / 25-32^(2.1.7)

One measurement of horizontal spacing is an em. This unit of measurement is equal to the type size. Therefore, if you are using 8pt type, the unit of measurement is 8.

What line length (in number of characters) constitutes a comfortable measure? 45-75 for single column
What about for multiple column work? 40-50
A reasonable working minimum for justified text in English is 40-character line

True or False

When counting line length -- it includes empty spaces and punctuation as well as letters.

Why should you be very careful (even avoid) letterspacing lower case?

Letterspacing lower case makes it more difficult to read.

2.1 Horizontal Motion / 35-37^(2.2.1)

What is the real danger or caution in skewing and manipulating a typeface?

The danger is possible collision of two kerns in a row. An example is L'Hôtel.
Legibility & licensing issues.

When considering lists, contents and recipes for example, what does, "Don't stretch it until it breaks" refer to?

This refers to the space between a chapter and its page number on a table of contents page.
having the eye leap with the help of a hand is bad.

leading refers to the vertical space between lines of type.

TYPE ASSIGNMENT #1

2.1 Horizontal Motion / 42-44

At hyphenated line-ends, leave at least 2 characters behind and take at least 3 forward.

Avoid leaving the stub-end of a hyphenated word, or any word shorter than 4 letters, as the last line of a paragraph.

What would be the maximum acceptable number of consecutive hyphenated lines in a paragraph?
3

True or False
It's perfectly acceptable to hyphenate proper names any time.

Why shouldn't you do either of these things?
Begin more than two consecutive lines with the same word -and- begin a page with the last line of a multi-line paragraph.

- 1) Using the same word is uninteresting
 - 2) This is bad because an orphan is a result of this. (isolated line)
- * → widow: stub end on first line of a page from previous paragraph.

At the end of this section on hyphenation, Bringhurst says, 'Abandon any and all rules of hyphenation and pagination that fail to serve the needs of the text'. Now why would he go and say that after telling us all the rules?

All groups of text and situations are different. It's up to the designer in the end. This connects to his beginning quote of knowing the rules and when to break them.

3.1 Harmony & Counterpoint 60(3.5.1-3.5.2)

Why is it important to only, "Change one parameter at a time"?

This is important because you want to take one step at a time before changing type, because drastic changes can look unbalanced. The weight should decrease as size increases. → hierarchy

Which sentence is typeset correctly, considering the section on -- 'Don't clutter the foreground'

1) ...on the islands of **Lombok, Bali, Flores and Timor**

2) ...on the islands of **Lombok, Bali, Flores and Timor**
Why?

#2 is correct because the punctuation isn't bolded nor distracting.

And when working with italics and punctuation?

1) ...on the islands of *Lombok, Bali, Flores and Timor*

2) ...on the islands of *Lombok, Bali, Flores and Timor*
Why?

#1 looks better because the italicized style of the punctuation fits into the words and is not distracting.

BONUS QUESTIONS

In typography, what does the following mean: 10/12
Type is set to 10; lead is 2pt with total lead being 12.

The density of texture in a written or typeset page is called its color.

TYPE ASSIGNMENT #2

NAME Maia Farris THURS
DUE: WK 7

_____ / 10

TYPE ASSIGNMENT #2 / BRINGHURST

1.2.5

Bringhurst says, 'Selecting the shape of the page and placing the type upon it is much like framing and hanging a painting.'

What does he mean by that? What should you take into consideration?

THIS means that type interacts w/ the page and its borders and space. Take into consideration other elements used and figure out what takes precedence.

1.2.6

Give full typographic attention even to

- a) incidental details → pg. numbers, notes,
- b) your mother copyright
- c) the cover of a publication

2.1.3

Many unserifed faces look best when set ragged no matter what the length of measure.

- a) bold
- b) serifed
- c) unserifed

2.3.2

Name 3 methods in which to mark a paragraph

- use an indent of one en · outdented
- use an ornament · use a full em
- use a drop line

3.2.1

Identify if these figures are titling (*tight-ling, like title*) or text.

0123456789 ← text

0123456789 ← titling

3.3.1

A ligature deals with the ~~space~~ ^{space} between two specific letters. What are 3 common ligatures?

- Th
- fi
- fh

4.1.2

Don't permit titles to oppress the text.

- a) oppress
- b) seduce
- c) mimic

What does he mean by that?

THIS means to make sure the title does NOT throw off the weight/balance of the page. It helps to use u&l titling with a light font.

4.2.1

Set headings in a form that contributes to the style of the whole.

- a) hat you are wearing
- b) whole
- c) designer

5.1.1

This • analphabetic (*an-alphabetic*) symbol is called a midpoint.

- a) belly button
- b) midpoint
- c) period glyph

5.2.8

True or False

To get the emotive point across, use punctuation as a means of expression -- 3 !!! is better than 1 !

5.4.1

You should minimize the use of quotation marks, especially with Renaissance faces.

- a) minimize
- b) maximize
- c) eliminate

Is it less obtrusive to use single quotation marks or double?

single quotation marks are less obtrusive than double.

5.4.2

Which is the 'normal' presentation of "" + punctuation?

- a) "in."
- b) "out".

* BOTH

TYPE ASSIGNMENT #2

5.4.4

Which is the correct use of punctuation

- a) Dr. Edwards + Prof Gallagher
- b) Dr Edwards and Prof. Gallagher**

Which is the correct use or 'non use' of a hyphen

- a) avant garde**
- b) avant-garde
- c) avantgarde

6.2.1

True or **False**

You are designing a book about bicycle racing. You should set the entire book in the typeface called Bicycle because the O has spokes in it, the A is in the shape of a racing seat, and the T resembles a set of racing handlebars. Explain:

The typeface should not be "burdened with excess drag or baggage"

6.2.3

What does Bringhurst suggest you do if you are limited or 'forced' into using a font you would not otherwise choose?

- set in a modest size
- use care
- use proportion
- draw attention to the composition, not the letterforms

6.5.1

The best way to decide on using two typefaces is to

- a) mix faces at random and pull two out of the hat
- b) to not start with two, but rather a single typographic family**
- c) to look for examples in publications and copy those combinations

Explain your answer:

sticking to faces within a family creates variety and homogeneity

6.5.5

If you are going to pair serifs and san serifs, base it on their inner structure. What does that mean?

Having a typeface come from the same or similar origin (renaissance, geometric, etc.) creates a better pair than clashing typographic structures.

6.6.3

What are two factors of importance when types sit side by side?

1. torso (x-height)
 2. extension
- optical matching

CHAPTER 8 / SHAPING THE PAGE

Read through this chapter and explain 3 important factors to consider in page composition. Use the back of the page and do not repeat what is covered in the remaining questions.

1. Proportion is important to consider in page composition. many natural structures are easy to follow and are pleasing to the eye. Some shapes are also recurring in design because of pleasing qualities; such as a triangle, square, rectangle, hexagon, and octagon. These proportions and shapes reference natural patterns found in nature. Unit measurements like pi π and the diatonic scale are used in proportional compositions. Perfect page proportion also coincide with the chromatic scale.

→

TYPE ASSIGNMENT #2

8.4.2

Shape the textblock so that it balances and contrasts with the shape of the overall page.

- a) overall page
- b) golden section
- c) United States

True or False

A perfectly square block of type on a perfectly square page with even margins all around is a form likely to encourage reading. Why?

This is false because the reader will have a more difficult time navigating the page

8.5.1

Brighurst says that margins must do three things. They must lock the textblock to the page, they must frame the textblock and lastly, they must protect the textblock.

- a) protect
- b) shape
- c) chop-up

8.8.1

True or False

Careful measurement and calculation are important in typography, but they are not its final purpose.

Most layout work involves the combination of these methods (pick two):

- a) arithmetic (exact measurements)
- b) drinking
- c) free-sketching (laying out the text by intuition) ...with occasional collisions between the two! test and refine one another until it sings.

Ch. 8 Shaping the page cont'd...

2. Asymmetric can also be considered in page composition. A well known rule is the use of the golden section. This uses asymmetry to build off of elements and create a pleasing composition. The golden section is related to the fibonacci series when written numerically. This series creates a spiral which can be seen in natural organisms and patterns like sea shells.

3. In page composition, keep in mind what components are being used. What contents are on the page? And what is an appropriate size for each component? The page size is a factor that affects the page components. Understand how the page size makes the elements feel. Sometimes illustrations factor in on the page size.

TYPE ASSIGNMENT #3

Review this term's readings (and quizzes) and write a paper in which you explain The Five Most Important Things Bringhurst Taught Me

The Five Most Important Things Bringhurst Taught Me

Fellow designer and author, Robert Bringhurst, uses his knowledge and experience with design in *The Elements of Typographic Style* version 4.2, to share the best practices and “rules”, bound together in a “short manual of typographic etiquette.” At first I was skeptical to read what appeared to be a boring and dense book of typographical rules, but it turned out to be the opposite. Throughout the term, I had the pleasure of reading his advice, metaphorical tone, and humor, while learning useful tips and tricks that I was able to apply to my own design workflow.

One of the most important things that I learned from Bringhurst was the Horizontal Movement of a page. This includes the use of hyphens and the relationship between two things on a page. Bringhurst shared rules surrounding the use of hyphens: One being, to leave at least 2 characters behind and take at least 3 forward. Another being, to not have more than 3 lines hyphenated consecutively.

When considering the use of hyphens in my own work this term, I leaned towards the use of no hyphens because I did not want to complicate the formatting and worry about how that added element may possibly throw off the balance of the text, or become a distraction to the reader. When formatting my table of contents, I took Bringhurst’s advice and considered the relationship between the content and the page number. Following the rule of “don’t stretch it until it breaks”, I made sure that my contents were easy to read horizontally without the “help of a hand” or having the eye leap across the page.

The second most important thing I learned is how to shape the page. Bringhurst suggests the use of proportion and the active role of margins when shaping the page. With proportion, text blocks should be arranged and shaped to invite the reader into the page. I took this into consideration when designing my program booklet for the conference. Since my theme is mindfulness, I wanted to create an airy, flowing vibe throughout the booklet. I knew one way to do this was to shape my page in a way where the eye could read the information easily and flow through the page. I did this by staggering my column heights and by creating wider outside margins for thumb space and

breathing room for all of my page’s content.

The third most important thing I learned from Bringhurst is how choosing typefaces and pairing them can make or break a page. He suggests that the typeface chosen should not be “burdened with excess baggage”. For my deliverables, this rule was simple to follow since I knew that I did not want a font with a lot of flourishes or details that would hinder readability. Bringhurst also suggests that when pairing typefaces, it is best to “not start with two, but rather a single typographic family.” In my original identity kit for my theme, I had two to three fonts I was interested in using for heading, subheading, and my body copy. Taking into consideration Bringhurst’s rules and my own conference theme, I ended up using one type face and its family to my advantage. This made my overall theme’s typeface pairing simple, consistent and connected.

TYPE ASSIGNMENT #3

Another thing I learned from Bringhurst is the importance of page hierarchy, how to create it, and how this helps with communicating to the viewer. Creating hierarchy on a page is important because it is a tool that, if used correctly, can guide the viewer throughout a piece in the order and flow that the designer intended. Bringhurst says to “read the text before designing it”. This is important because when you read the text beforehand, you can understand which parts are the most important, understand what the text is communicating, and understand the overall feeling of the text. Understanding the text helps with hierarchy when deciding which information should be called out first. At the beginning of this project, I read the program events to choose my theme. Once my theme was chosen I read them again and found events like “Yoga for Writers” that I wanted to call attention to in my program. Reading the text beforehand helped me figure out how to order the information in my booklet. For example, after reading the unformatted program events, I decided that I wanted the hierarchy

to call attention to the presentation titles first, then the speakers, and then the location. My reasoning being that someone skimming through the program would be interested in a title first, and perhaps they are also looking for specific speaker, and lastly, after deciding that this is the event they want to attend, then they would want to know the location.

And lastly, I learned that although Bringhurst has put together this “manual of typographic etiquette” with so many rules and best practices, that in the end he encourages the reader/designer to break these rules, saying, “By all means break the rules and break them beautifully, deliberately, and well.” One of Bringhurst’s rules in page formatting is consistency, cohesion, and potentially mirroring each page so the overall spread pairs well. In my booklet, I somewhat broke this rule. I stayed true to this rule partly because my columns are formatted consistently throughout the program, but the elements (circles) I use on the pages do not appear the same on each page.

I did this intentionally because I wanted to create randomness and use the circles as an element of balance and interest for the viewer. I also broke the rules when designing my cover and my featured speaker article. I did not use arithmetic or any sort of proportional hacks (i.e. the golden rule). Instead, I used hierarchy, mood, balance, and how the elements flowed as my guide for design. For the article, I used grouping and wanted to design the pages more based on feeling and flow, than system or structure. In the end, I think that knowing why I was breaking the rules and knowing how far I wanted to stray from the rules, helped me in creating a more dynamic layout for certain parts of my program booklet and other deliverables.

Overall, Bringhurst has instilled new typographic knowledge that I will be able to use from here on. His book was useful throughout the term because I was able to apply his tips and tricks to my own design pieces. I look forward to keeping and using his book in the future as well.

“By all means break the rules and break them beautifully, deliberately, and well.”
–Robert Bringhurst



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FALL 2018
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