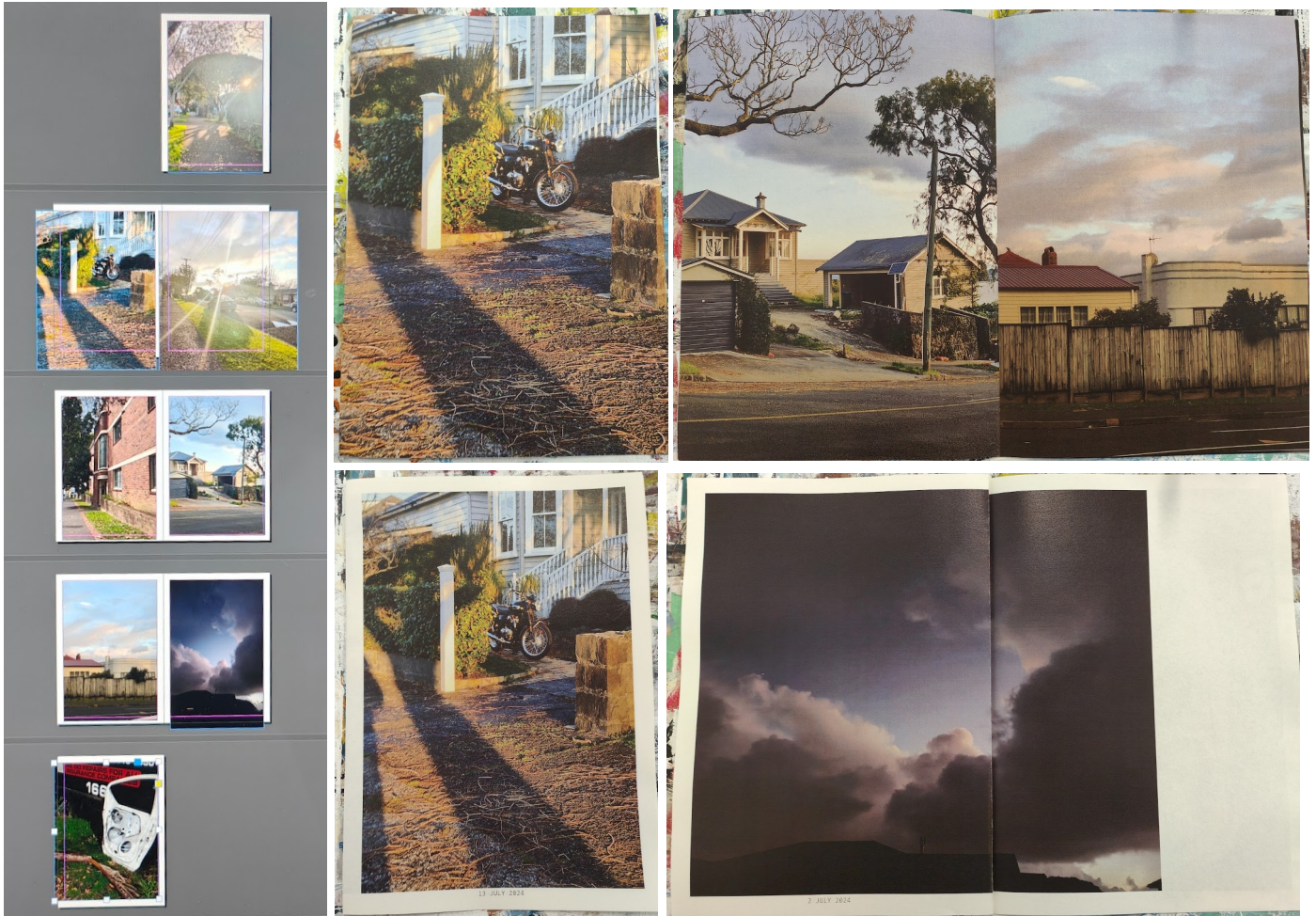


# FA 223: Print Publication Technical Portfolio

## Week 2: A3 Booklet (theme- home)



Above: practice books 1 (top two images) and 2 (bottom two images) from workshop on 22/07/24. Getting acquainted with InDesign, See notes on right.

*Book 1:* went to the edges and trimmed off the white space once printed.

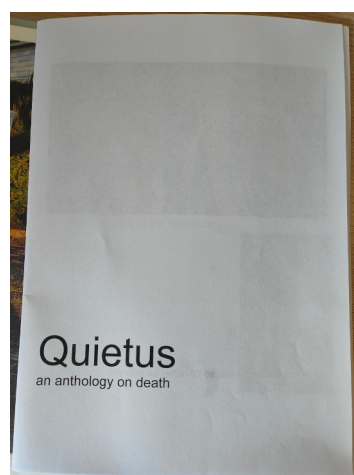
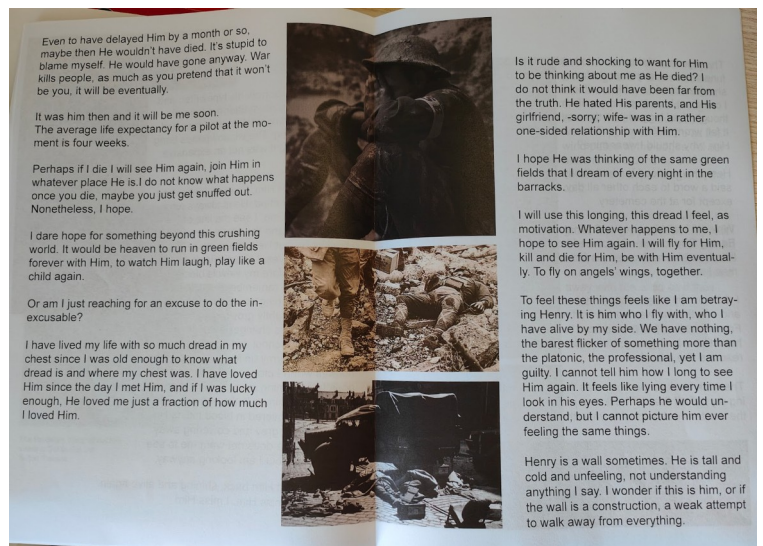
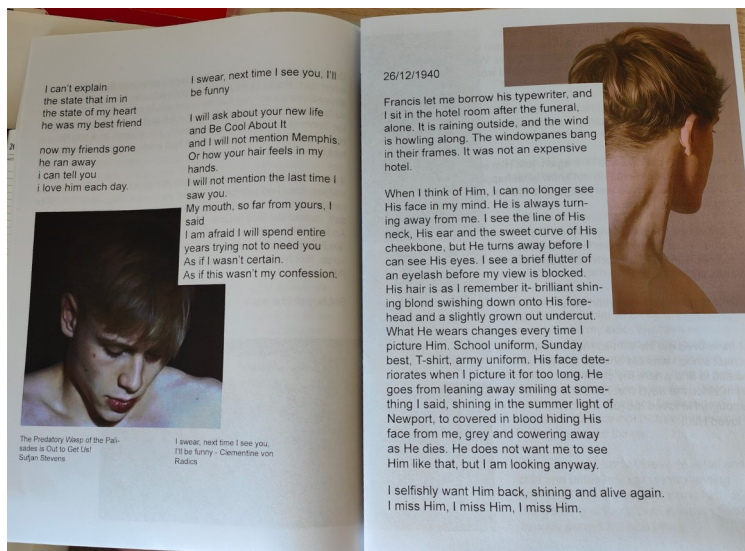
*Book 2:* left border (cropped images in program), spread images across pages (two copies of the same image, each cropped to their side of the middle), added text- date of each photo below margin.

pages must be multiple of 8  
everything on the master page goes on every page  
images plus file need to be in the same folder  
cmd - + to zoom  
shft cmd to move image

printing on fold: duplicate image and crop each

print booklet  
print blank pages  
A3 paper landscape  
double sided on short edge  
centered

For text: window -> type -> character



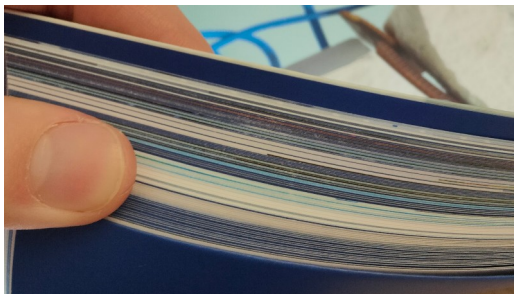
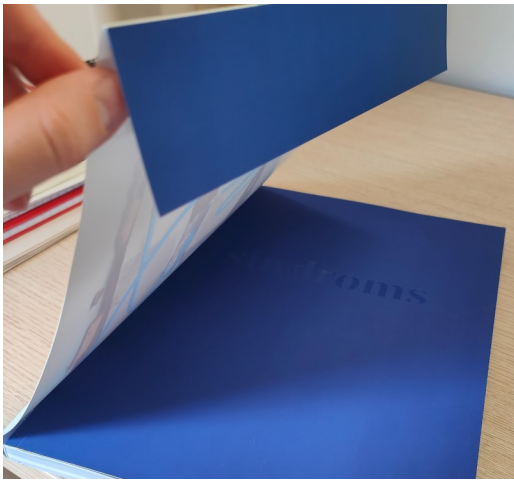
## Final product: *Quietus: an anthology on death*

My starting point on the theme was home is something safe, soothing. This brought me to my writing from high school- something that I sought refuge in. There was a theme through my favourite, most well written (in my opinion) pieces, that of death/mourning. So I ran with that, and used bits of poetry from my collection, and images from relevant Pinterest boards to create a collection in the form of a document- an anthology. This is also relevant to home as it pertains to family, as I went to funerals at a younger age than my peers, and for a time it was one of the main reasons for extended family to gather.

- in preparation, I selected, edited, and ordered all my text beforehand to get a feel for the flow of the work. Once I had an idea on direction, I selected images that enhanced aspects I was aiming for.
- I used the margins and some layout lines of my own making to give a more cohesive look. However I could have been more strict about following these.
- there are some minor issues with the text- some places a lack of space between punctuation and the next word, and all of my italicised words did not stay italicised when copying and pasting text over.
- I created this within less than 2 hours, so I aimed for something simple, and the austerity of it matches with death/grief. This is reflective in the font.
- had I had more time to experiment perhaps the font would be more applicable, and there would be more space within the pages, as some are rather cramped
- in the future using a different paper would be good to experiment with- either being able to see right through to the text on the other side, or thicker so, for example, the white of the front page is not disrupted by being able to see the big black boxes of images on the other side of the paper.
- This book is longer than the practice ones- 5 sheets of A3 instead of 2. I did have more text, but because of time, and also thematic reasons, I did not include it.

Ideas for later works: an A5 size book (A4 paper)- would be less floppy; more intimate. I could also play with making an A4 (A3 paper) booklet, and cutting it in half horizontally once folded to get two smaller books with the 'binding' along the top edge. Similarly, I could make an A4 booklet and fold it horizontally in half to get an extra long book.





## Artist model book

Sindroms- Issue 6: Blue Sindrom  
Creative Director: Miruna Sorescu

“a journal of monochrome states of mind, published in print annually ... Curating its content based on specific colours, it investigates them across culture, and immerses its readers in the feelings and moods evoked by each colour.”

“This edition is an exploration of the blues through emotional archaeology. What makes us miss the things and people we miss? Is it important to cry? Why is romanticism a source of the blues, and what comfort food do we turn to when blue? What do we do in order to heal? What do designers and artists have to say on creating while feeling blue? How does it affect our creative process?”

<https://www.sindroms.com/shop/blue>

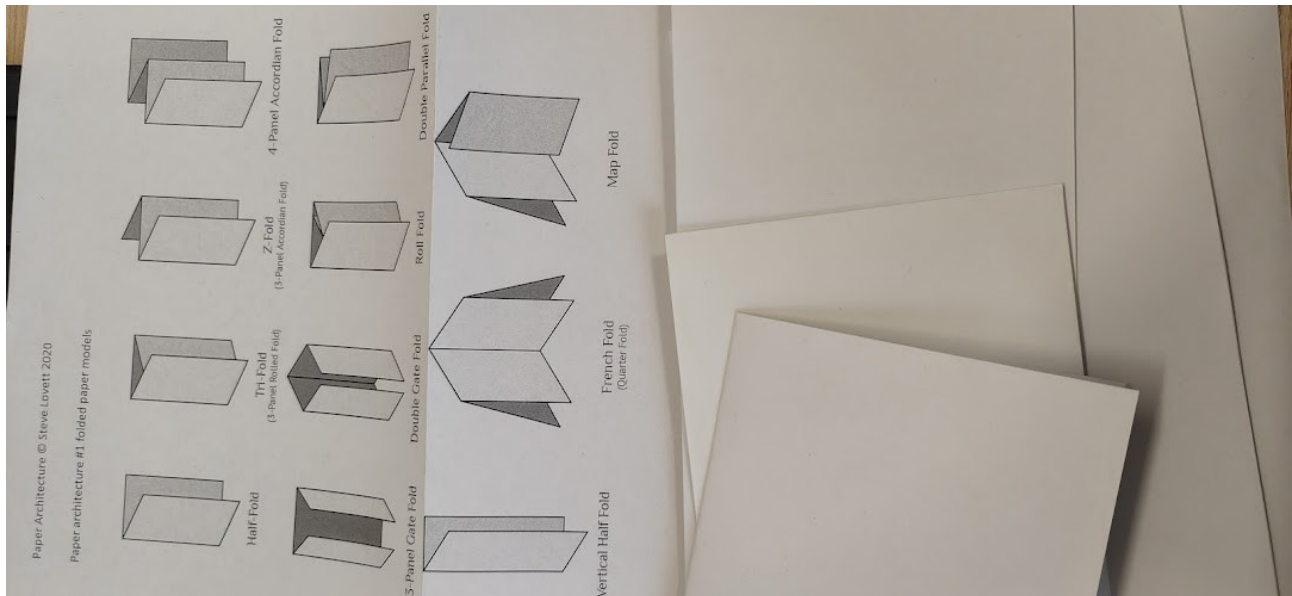
- dust cover features artwork, actual cover is blue and has the name embossed in a glossy finish but in the same colour. Fun texture
- essays are kinda walls of text but the 3 columns break it up, not something you see much these days.
- different fonts are used throughout, but are used consistently for different functions. eg. Essays (with some variation), headings, etc.
- different paper types and shades are used throughout. Photography has shiny paper, drawings have matte, writing has either.
- text is always clear despite what colour paper it's on.
- variation in content but on a theme creates a cohesive collaborative work
- even the ads are art and fit with the theme, makes you want to keep looking at them

For my own work:

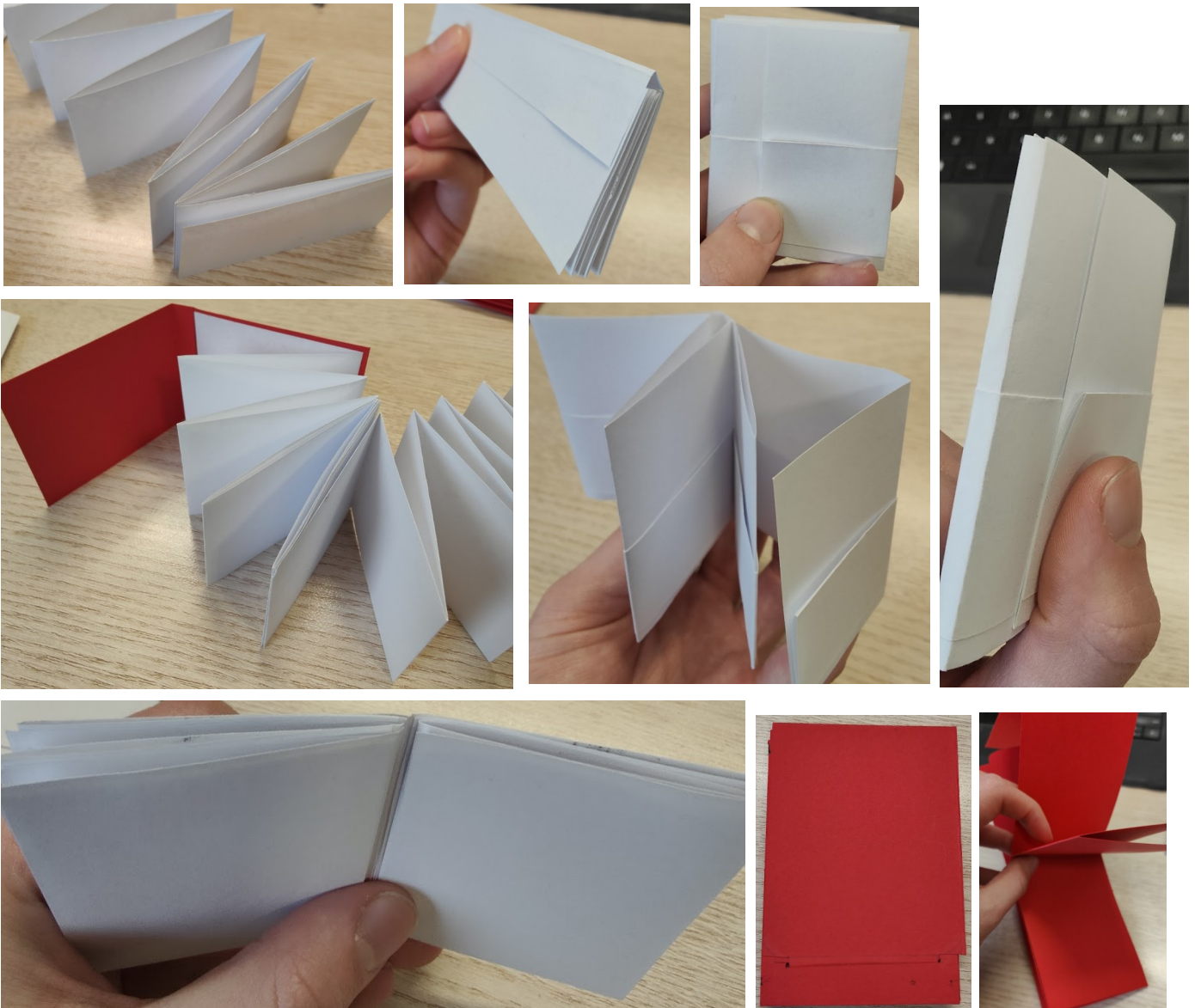
- collect different weights and types of paper, different shades of the same colour (green, pink, red, perhaps?)
- Collect photos based off colour
- go through old video works of mine and screenshot.
- go through old zines of mine and collect pages, also ideas.

### Week 3: Fold (theme- friendship)

**Classwork:** started with practising basic folds

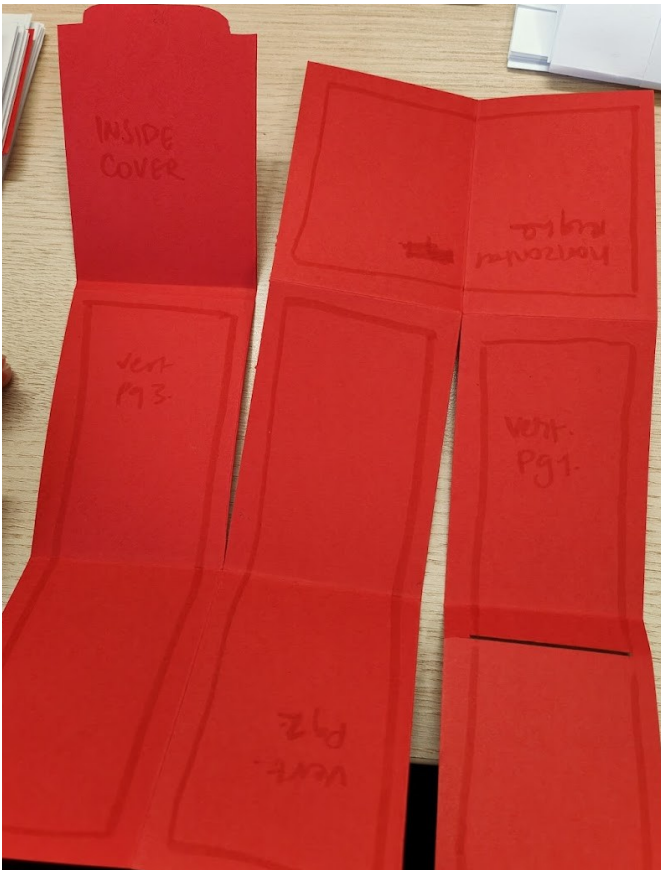
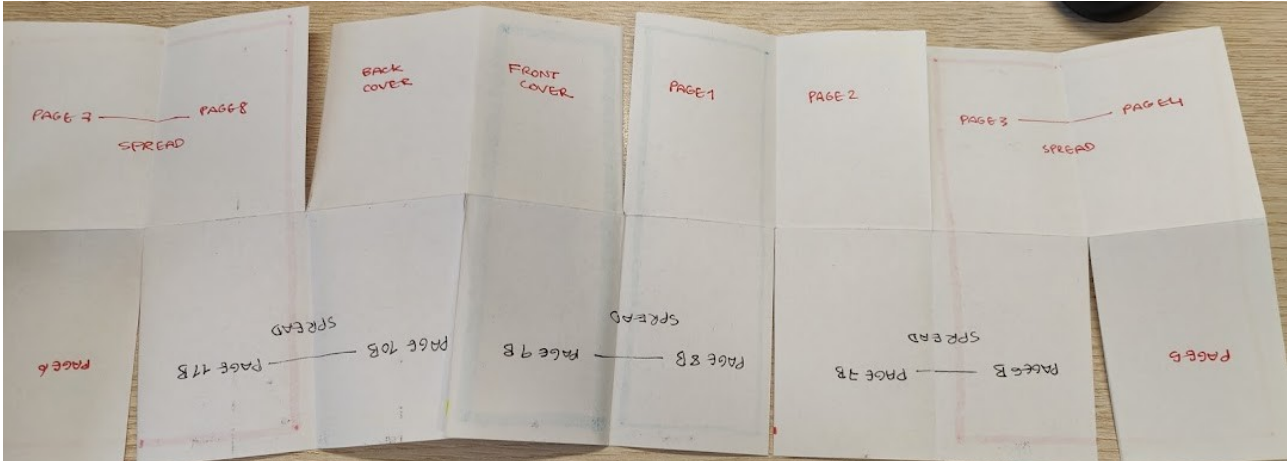
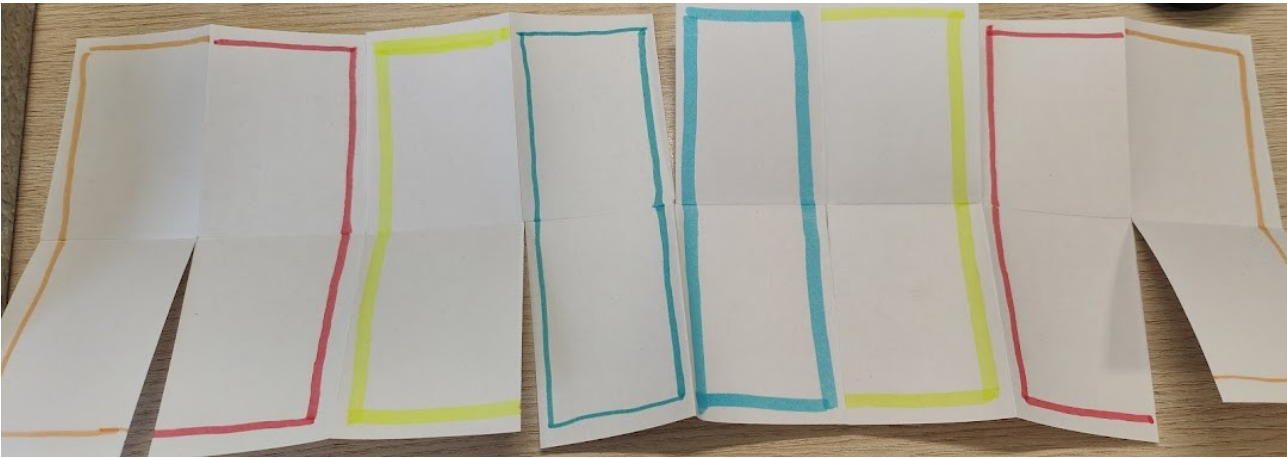


Moved on to various book forms: accordion, accordion with multiple parts joined, snake, etc. Practised a tab cover thing, and covers with a spine.





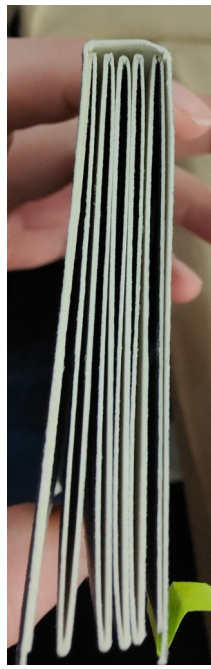
Later marked what panels could be spreads/how these books could be read.



## Artist model books



These two books were the main inspiration for my own accordion book. Their main appeal was how cute and pocket-sized they are.



The simplicity of the little book (see left) also appealed. It's appearance as a normal book before being revealed to be an accordion was novel. This form also allows the reader to see the whole story at once should they so choose.

Both of these books only have art on one side of the accordion. This allowed me to focus on a linear story rather than complicating the construction.

The case for the little accordion book also becomes inspiration for one of my later practice books. It is effective in keeping together a book that has little structure on it's own.



## Final product

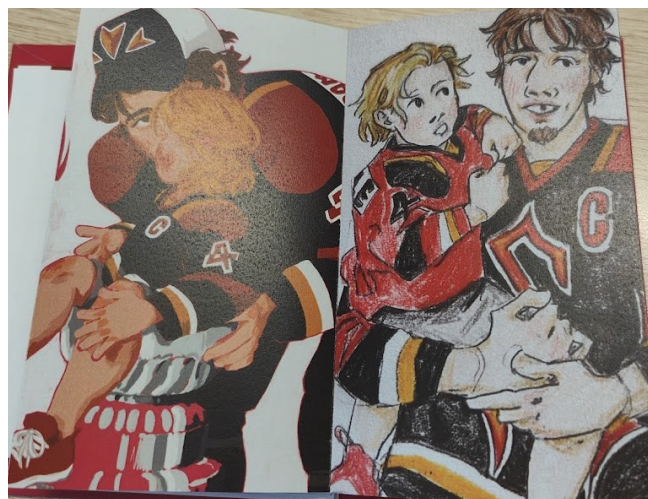
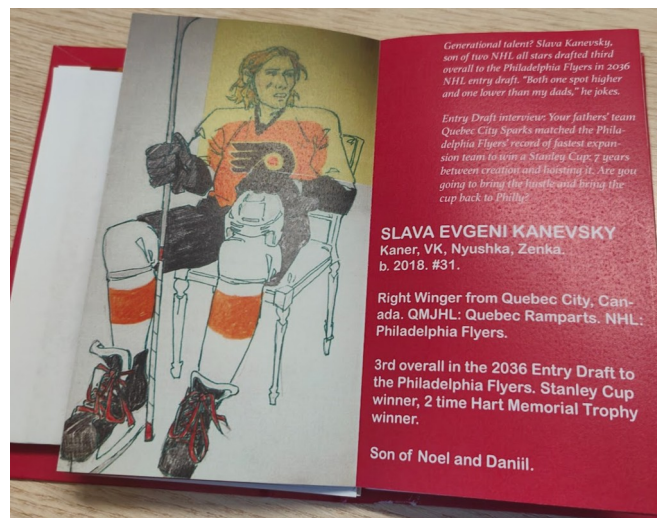
Theme: friendship. What's more friendship-y than working as a team? Working as a sports team, that's what. I used my collection of drawings and lore about my own original ice hockey team. I compiled a lot of writing, but didn't use much of it at all. I also narrowed my focus down to four characters, all of which being in a new sort of family together.

Techniques: Map folded poster and accordion pages attached to either side of a wrapped cardboard cover.

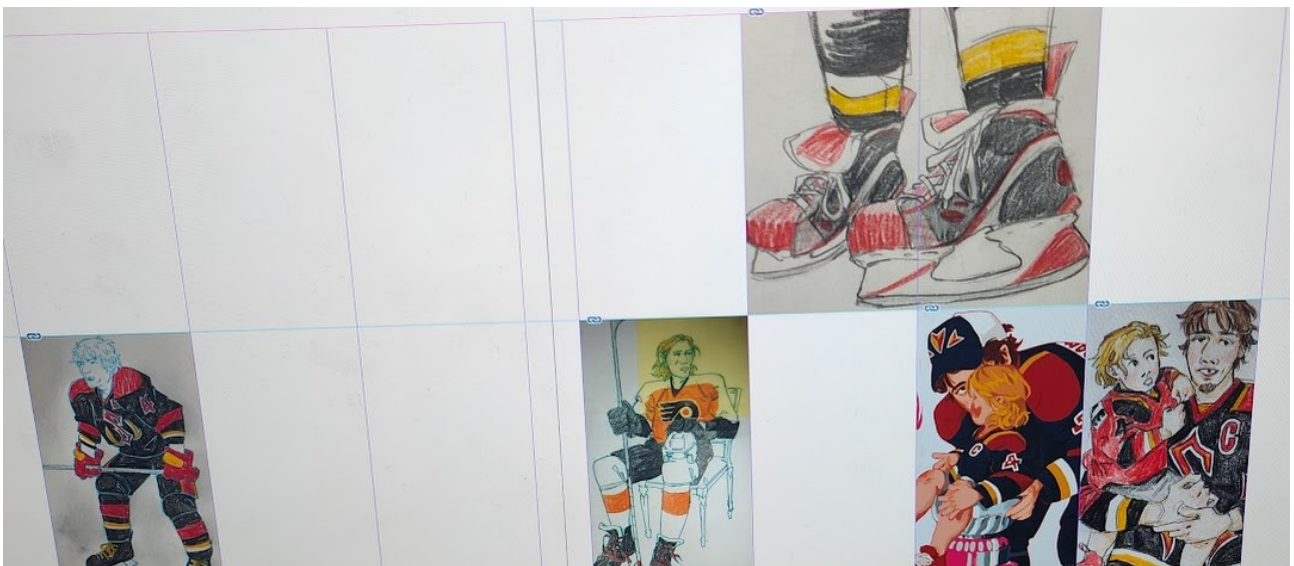
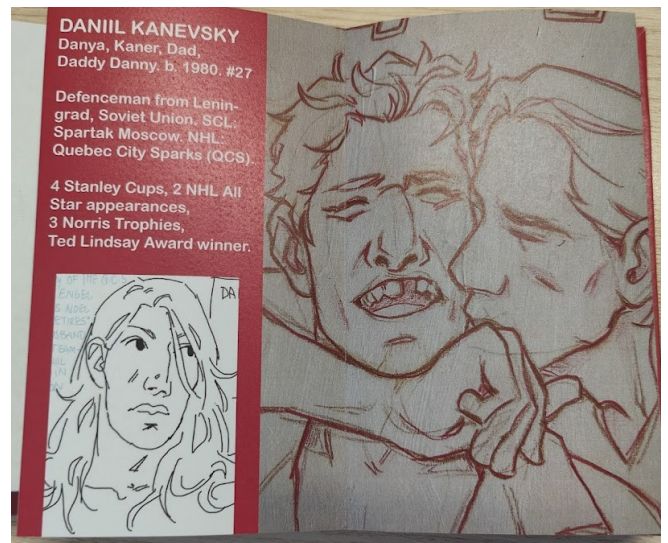
Pink on cover and throughout is the pink from the underpainting of the poster.



Two fonts: one for general information. The other indicates that it is from media/journalist publications.







There's nothing on the back of the accordion folded pages as I wanted it to feel like flipping through a normal book while also having the opportunity to pull the whole thing out and look at it at once; similarly to being able to pull out the poster to look at the work up close.

I planned out the accordion pages so that certain images would be on spreads facing each other. Some images overlap folds, and some do not fill each fold. This breaks the rhythm of the pages and encourages the viewer to view it in long form. The breaks also allow for the pink to be continuous throughout.

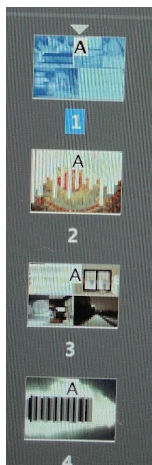
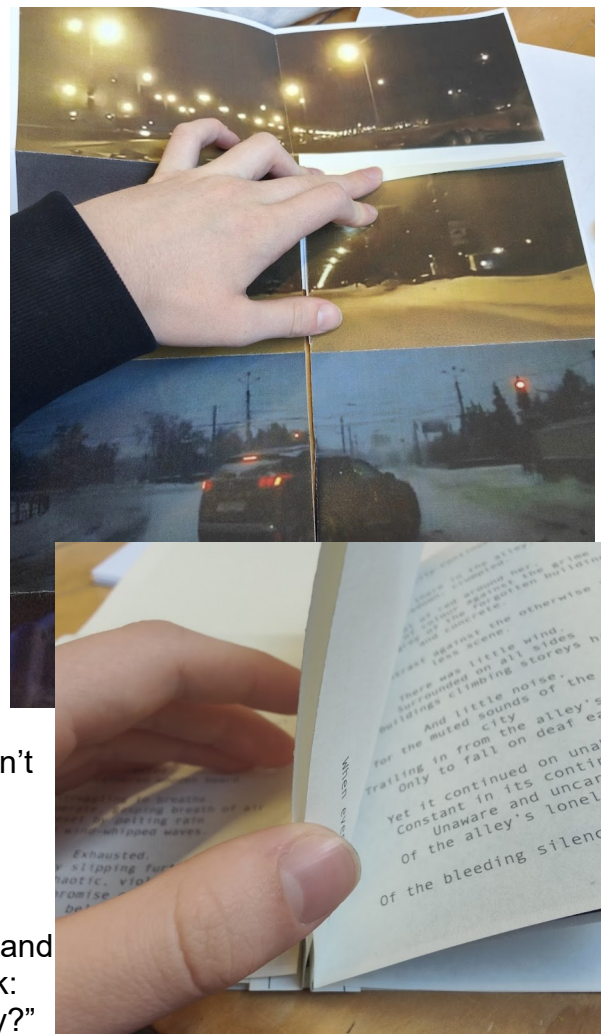
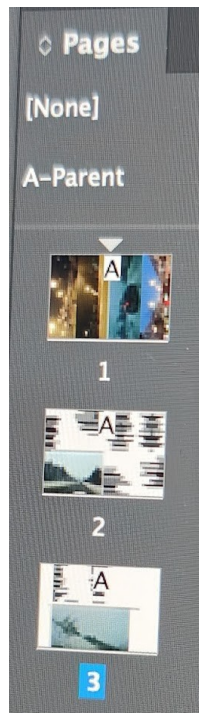


## Week 4: Hidden Book

Practice:

we learnt how to set up a grid in InDesign to get the right layout for this kind of book, and how to create a continuous thread of text.

I made a book of one of my friend's poetry that I'll give to her after this course. In order to fit all ten poems, I created an extra couple of pages that could be glued into the book- see my page setup in photo on right, and how they are attached in bottom most photo. This did not even disrupt the photos on the back much. However, if I was to try this again, I would add a photo to the back of this extra page (portrait orientation) so the white bar (see photo) doesn't stand out so much.



Final product: (theme- luck)

Looking through my notebook full of quotes and poems this stuck out to me in relation to luck:

"Do you pray with your eyes closed naturally?"

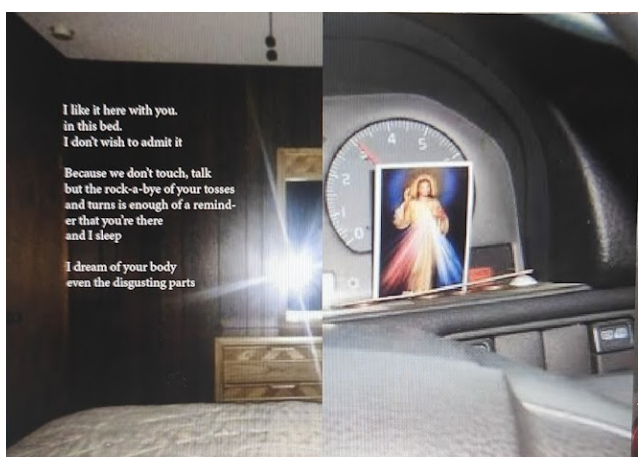
From *Celestica* by Crystal Castles. I used this as my starting point and collected more things with religious themes, and of course queer themes just for extra flavour.

My main problem with this type of book is its limited number of pages. Here I tried another method to increase my number of pages- making two books and attaching them together. The way that they are attached (taped together with some room in-between) still allows them to fold out into posters one at a time.

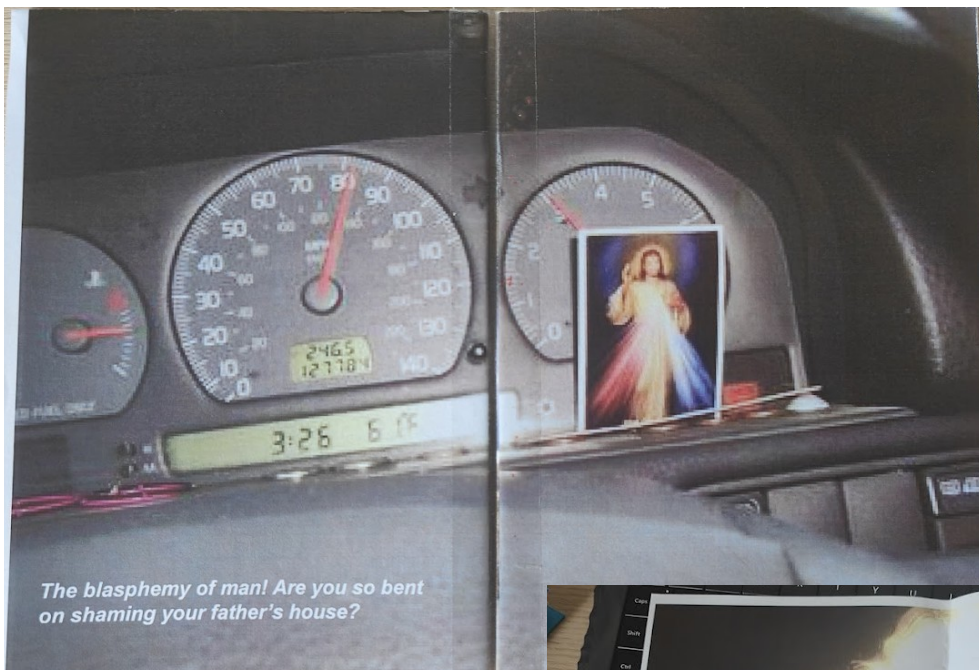
The main difficulty in laying everything out correctly was getting the right things on the right spots so that the back cover of one lined up with the front cover of the other to give a middle spread. See below: right middle page & front cover, left middle page & back cover.

I made the choice to not trim off the white edges once printed as some of them are needed in order to get the book to fold correctly. However there is a white bar along the bottom that will be cut off by a guillotine. At the time of writing this, it has not yet been done.

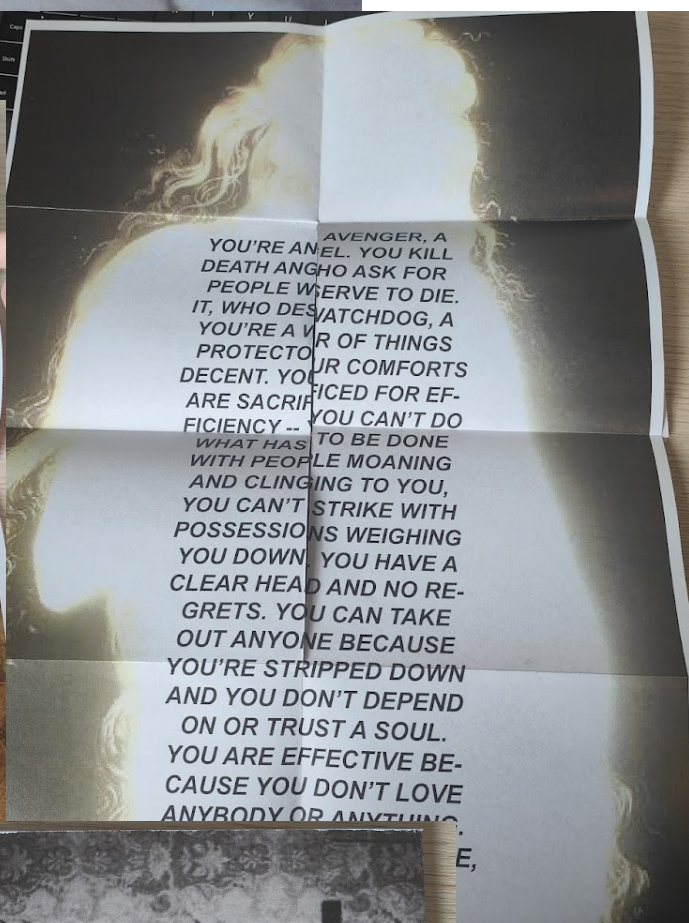
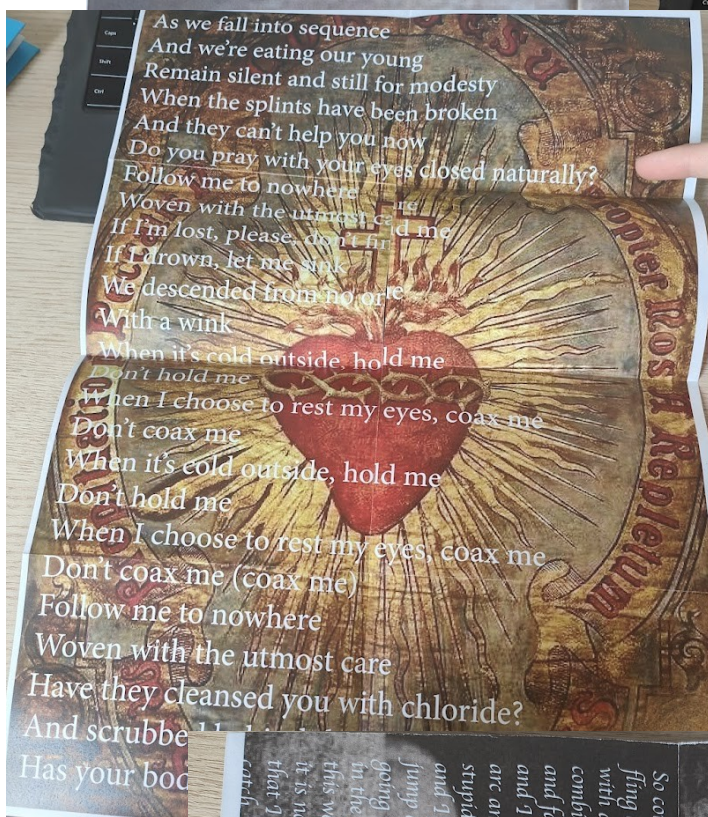
More photos of book over page ->



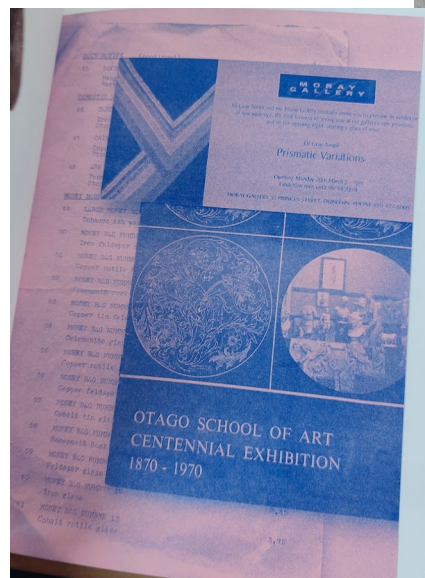
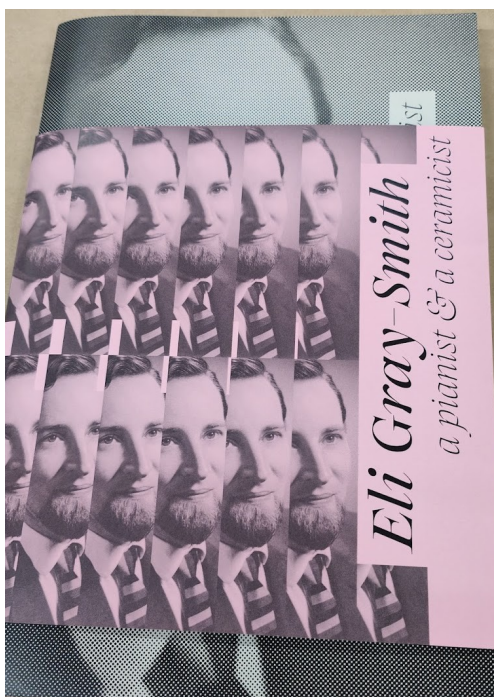
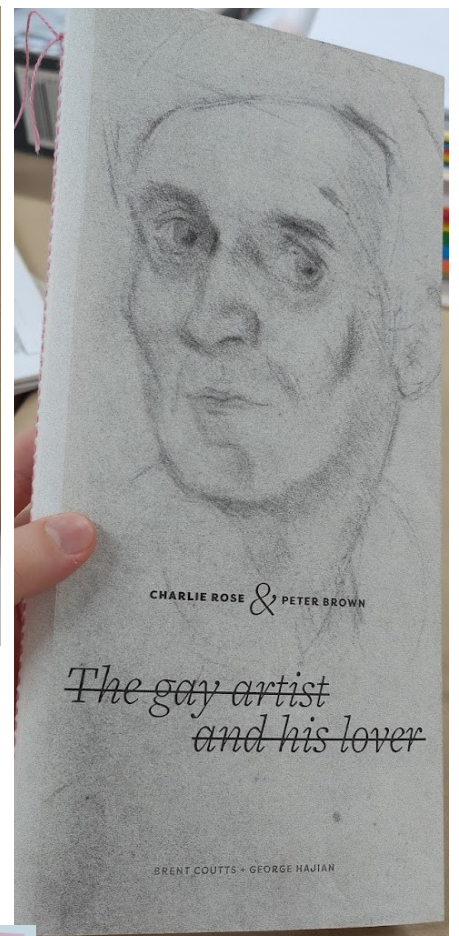




The blasphemy of man! Are you so bent on shaming your father's house?









## Week 5: Form

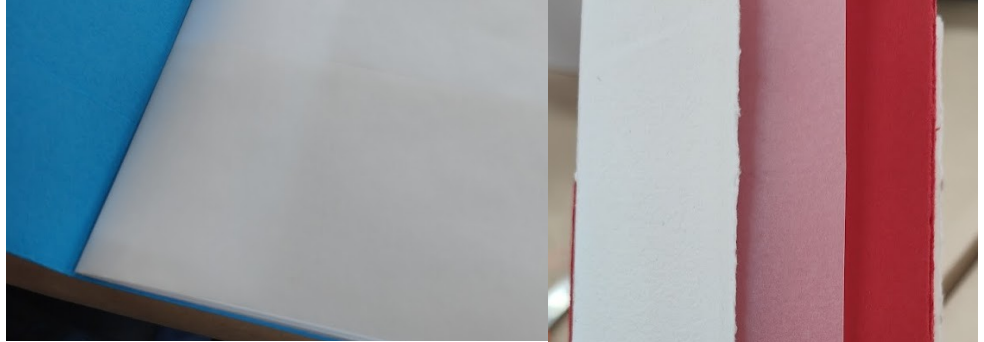
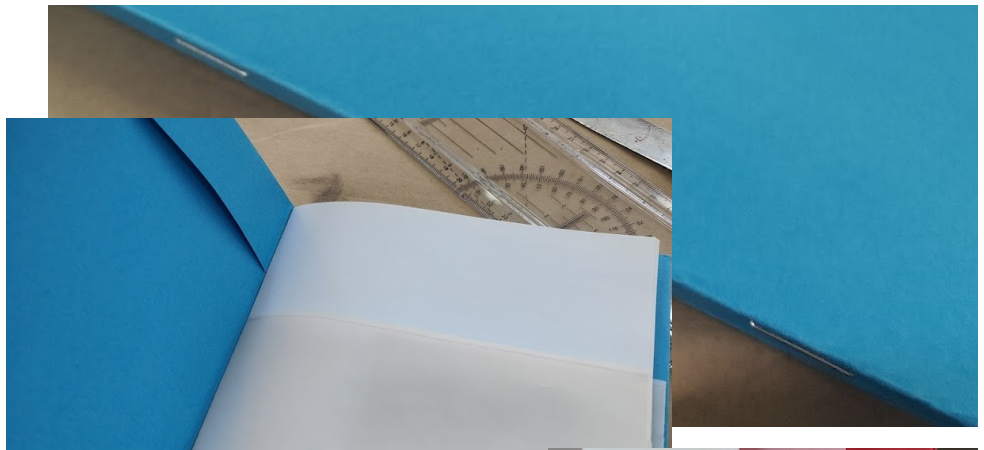
Practice:

Used the staple machine on first book (blue). It has a French flap on the card cover as well as on the vellum first page. The rest of the pages are regular paper, with creep not corrected by guillotine.

The spine also has a small tolerance for the height of the paper. Based on artist model on page above.

Did pamphlet stitch on second book. I also made a clear plastic cover for this book, as inspired by the little concertina book in artist model above. The tolerances on each of its spines are slightly larger than that of the actual book. I also tried something different, having the pages being coloured and the cover being blank. The binding matches the pages- blending in on the inside and co-ordinating on the outside. The book is meant to be read horizontally, with a bold title across all three layers that can be seen from the front.

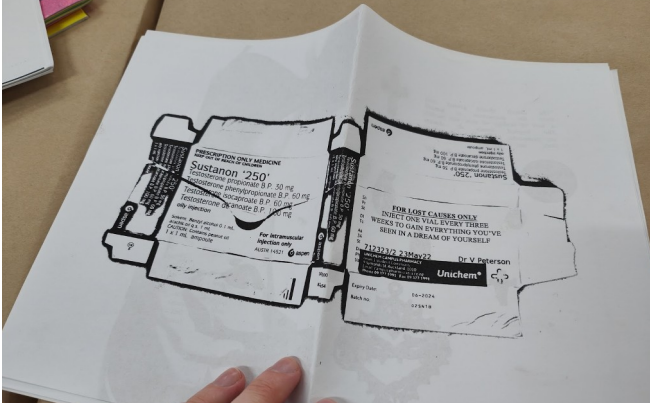
Not pictured: perfect binding practice from last 30 mins of class.





Final: (theme- night)

My approach to this was inspired by the simple folded book with the Sustanon box on the front. I was interested in the effect to the image, which upon some research I found was 'image thresholding'/ creating a binary image- just black and white. This was key to creating a night-themed book: having most of the thing be black. This technique also enhances the creepy vibes of the images. Images themselves were chosen from pintrrest, with a focus on American Gothic type things.



I also enjoyed the texture of black that the printer created, in contrast to the deeper black of the card.

I decided to bind each of the folded sections to the cover individually to avoid any creep. This also allows the book to lay a little flatter. I looked up another technique besides pamphlet binding in order to do this. [This](#) is the video I used.



The few things I have a problem with this are as follows:

I could have had more images instead of black pages at the end. These were meant to evoke film with flashing images, however I don't think this works entirely. I also overestimated the total height of the pages: this can be seen on the spine where there is room for more. Also, in a perfect world the thread I used for binding would have been thicker.

## Artist model book for future (possibly for essays)

