

---

**Concept Statement**

*Noted is a disciplined playground of  
newfound authors converging literary  
strategy with unhinged expression.*

---

# 01 Concept Sketch

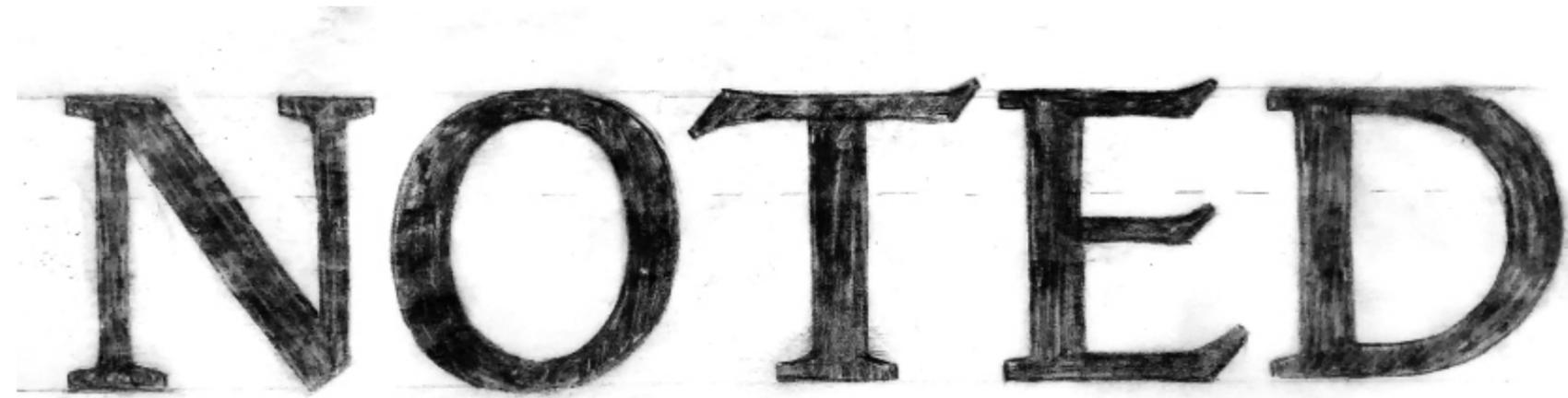
## Wordmark Process

### Expressive

An important element of Noted is celebrating the expression of authors. The unique serifs in the first typeface selection provide an opportunity to emphasize an expressive serif unique from most. The change of orientation of the serifs on the T and E evoke a written quality of mark making. The curves of the original typeface have been transformed to a more round form instead of cubed to keep the visual flow. The typeface holds a slight calligraphic feeling that speaks to the content of the publication. The second sketch capitalizes on varying line weight to show the fluctuation of expression. The same fluctuation occurs in altering the baseline of the t and reflecting opposing point of interest on the n and the d. By creating a ligature between the t and e, the wordmark reads fluidly and shows the creative connections of the elements of writing.

Study

---



Quiche Sans

---



---

## 02 Concept Sketch

### Wordmark Process

Structured, Disciplined

One approach for a wordmark for Noted is to communicate a structure, just as Noted focuses on the tried and true structure inherent in successful writing. The first sketch uses a typeface with a uniform width for stability in the form. The extension of the T's cap-height and terminals serve as a pillar of stability and unify the form. The second typeface naturally holds stability and structure through serifs, but they have been emphasized as a standing point in this iteration. By distributing the heavy serifs from the left, middle, and right sides, a rhythm and stability is created similar to a stable rhythm found in writings.

Semplica

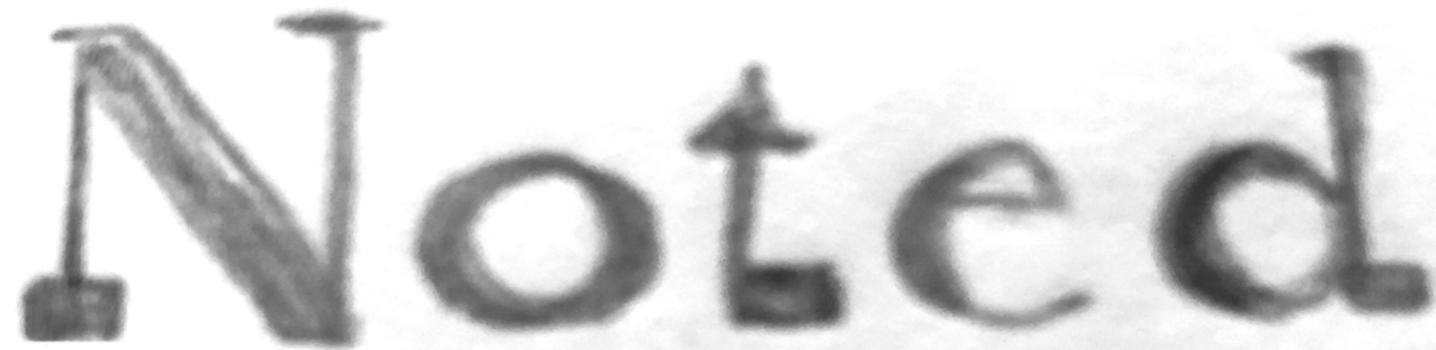
---



NOTED

Rokkitt

---



Noted

---

---

## 03 Concept Sketch

### Wordmark Process

#### Fusion

As a writing publication, there was an opportunity to incorporate fusion of type and symbols as a possible direction. In the first sketch, the parenthesis created by the N and D provide a structure and hold focus within the wordmark. By having the whole wordmark appear in parenthesis, it gives nod to the title as the thought of a side remark or something that is "noted." The second sketch maintains structure with the clean, angular serifs, but allows the E to allude to a bracket for fusion. By selecting one character to edit, it shows there is something special and new to find within the publication, just as there is a unique flare within the E. The integrated curves of the E turn the angular typeface slightly friendlier, but also visually queue the reader that it is a writing publication because of the appearance of a bracket.

Courier

---

Odile

---

---

## 04 Concept Sketch

### Wordmark Process

Playful, Flowing

Noted is described as a “disciplined playground,” so an additional direction is a playful, friendly wordmark. The first typeface eliminates extended terminals of the n and d which inherently creates more friendly forms through the smooth curves. The e is slightly rotated to create a playful movement and extends past the curve for an active linear motion. The second sketch takes a naturally round cohesive font and takes inspiration from the previous sketch in altering the N and d terminals. These extensions provide an active feel seen on a playground, but also start to communicate the flow within writing.

Ottomat

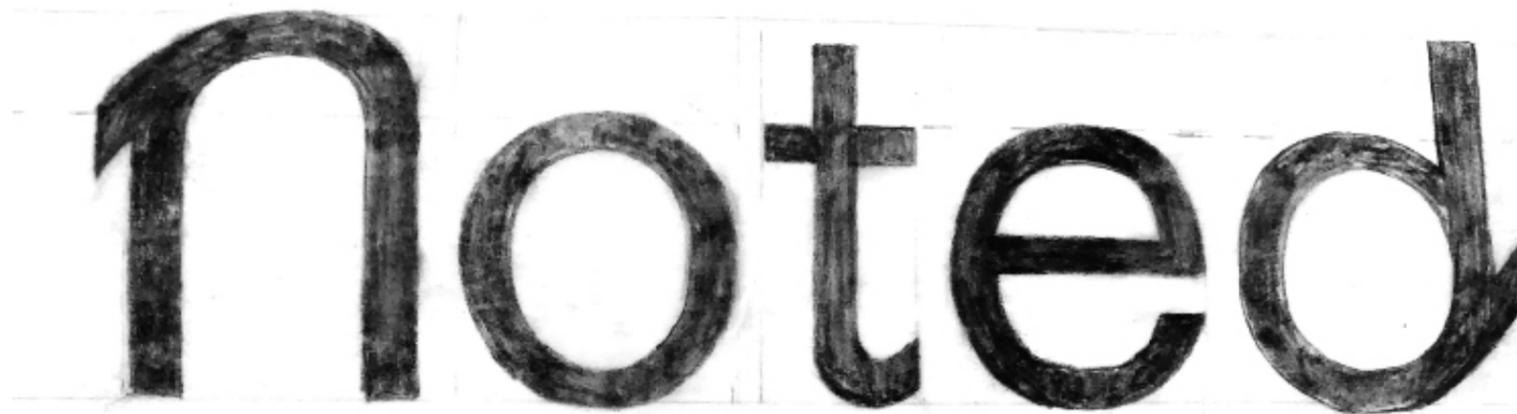
---



A hand-drawn sketch of the word "noted" in a playful, rounded font. The letters are thick and have a slightly irregular, textured appearance. The 'n' and 'd' have smooth, rounded terminals. The 'e' is slightly rotated and has a horizontal line extending past the curve. The overall feel is friendly and active.

Helvetica Neue

---



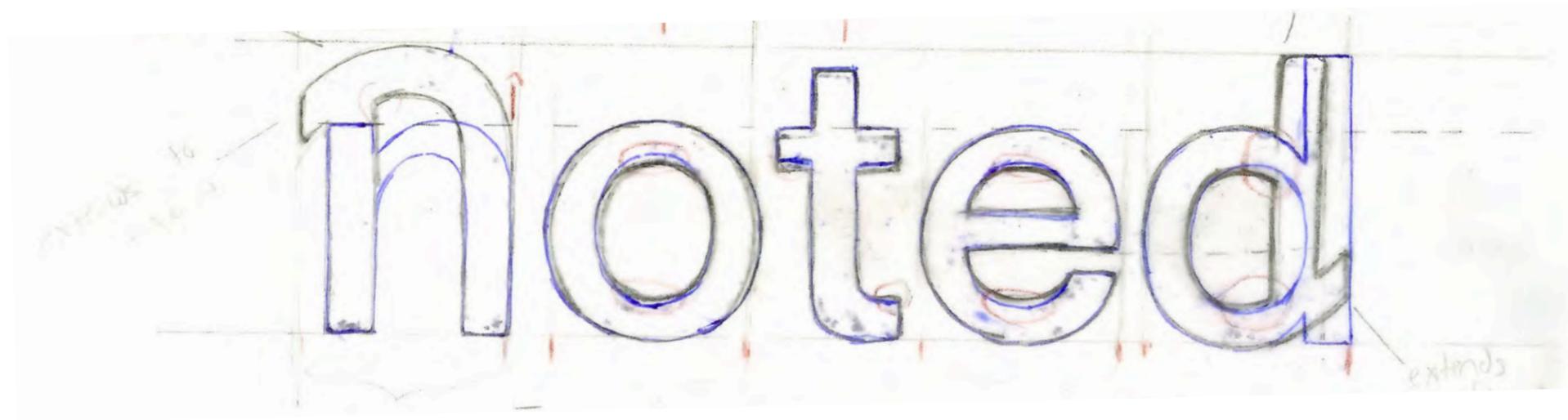
A hand-drawn sketch of the word "noted" in a more structured, rounded font. The letters are thick and have a slightly irregular, textured appearance. The 'n' and 'd' have smooth, rounded terminals. The 'e' is slightly rotated and has a horizontal line extending past the curve. The overall feel is friendly and active.

---

## Selected Direction

### Wordmark Final Variations

Helvetica Neue



---

*Noted*

---

---

## **Selected Direction**

### **Wordmark Final Variations**

Helvetica Neue

---

*Noted*

---

*Noted*

---

---

## Selected Direction

### BW Wordmark Final

Helvetica Neue

The final wordmark uses the base font of Helvetica Neue to show noted is taking the tried and true variables of writing but making them new with newfound authors. Additionally, writer's with low income used to write in italics to save space and money, so the wordmark respects the history of becoming a successful writer and acknowledges the fight to make a living.

The typeface conveys the disciplined side of Noted in the tall x-height. The roundness to the forms provides a flowing expression without relying on strong fluctuations of letterform width, and a lowercase end stands in place of a capital to make the roundness cohesive and speak toward the youthful authors. The edges of each terminal have been slightly rounded to remain soft to the eye, and the e's terminal has been slightly opened for legibility purposes. but also the softer, playful, and expressive side of Noted. Noted's 't' has been raised to create a taller ascender and climax in the wordmark as in any successful story. The most noticeable alteration to the typeface is the curved, extended terminals that lead the eye to flow through the form with help from the tilted posture. The N and d also share a playful union in that they are rotated to create the version of one another.

*Noted*

---

## Selected Direction

### Color Wordmark Final

Helvetica Neue

The colored version of Noted integrated a highly saturated blue to communicate the unhinged expression within the publication. The actual wordmark is best suited as black to respect the appearance of and impression of writing and written letterforms. Therefore the black reads as Noted's "literary strategy, but the vibrancy of the blue tells the reader there is still a bold and fun element to the publication.



*Noted*

# Typeface Pairings

## Aller + Calluna

Aller and Calluna pair well together because they were created with the idea and intention of flowing forms in mind. Aller holds a softness in its convex stroke terminals that coincides with the feeling of Noted. It has expressive quirks in the forms K and R, as well as unique curved terminals on the l letterform and similar playful terminal rotations in the i, y, and g. Aller is used in the publication for title, subheading, and decks within articles.

Calluna was created with flow in mind and inspired by calligraphy. The joints of letterform become slightly concave, which causes the letterform to appear leaning slightly right and allows one's eye to flow across the page. The serif provides a contrasting texture to Aller, while also reflecting the serif form in traditional writing. The serifs remain soft and playful with rounded edges and amiable flares in forms such as the a. The letterforms are open and can be read at small sizes. Calluna is used through body text in Noted, as well as textured type as image.

Running Head 9

Noted

5pt Aller Regular 5pt Aller Light 5pt Aller Bold

8pt Aller Regular 8pt Aller Light 8pt Aller Bold

13pt Aller Regular 13pt Aller Regular **13pt Aller Bold**

21 pt Aller Regular 21pt Aller Light **21pt Aller Bold**

34 pt Aller Regular 34pt Aller Light

55 pt Aller Regular

55pt Aller Light **55pt**

**Aller Bold**

5pt Calluna Regular 5pt Calluna Bold

8pt Calluna Regular 8pt Calluna Bold

13pt Calluna Regular **13pt Calluna Bold**

21pt Calluna Regular **21pt Calluna Bold**

34pt Calluna Regular **34pt Calluna**

55pt Calluna Regular

**55pt Calluna Bold**

Headline 36

Deck 12/15

Body 9/12

Callout 12/14

Caption 6/8

Subheading 12

Body 9/12

Feet, Folio 9

Revisiting Poetry

## Aller + Calluna

**The ecstasy of creation has finished, but is it any good? The answer is rarely clear, but taking time to read your old work can help to renew your convictions.**

What constitutes a good poem? And how does one know when they have succeeded as a poet? In the era of free verse, but also of digital sharing, the image of the artist and their lonely, but authentic progression feels under siege. Likewise, you know the question itself is unhelpful—it's often procrastination or "impostor syndrome" masquerading as a question of substance, of form.

Fellow poet on the Writing Cooperative, Ken Hansen

*I can remember my peers calling [my poetry] surreal, "pretty," and evocative, all descriptors I enjoyed, but I thought their poetry was better.*

### Printing and Reading Your Work

This is an adage photographers know—printing your work provides a sense of not only order and permanence, but also brings you into the role of curator.

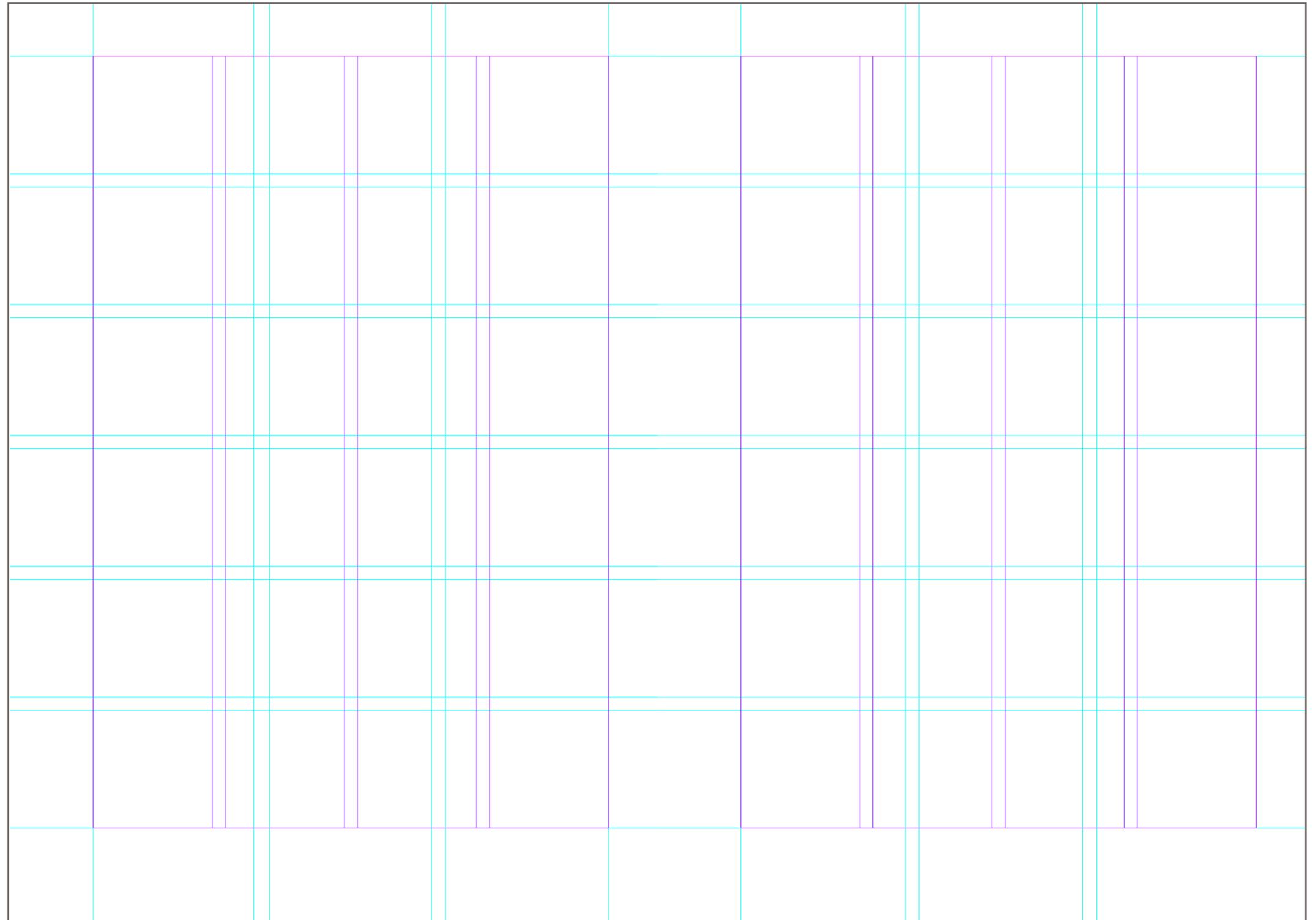
I have a scatterbrained mind, so when I shifted from reading to writing my work, despite some initial feelings of distaste, the strain of the past few years gave way to a feeling of new possibility: a desire to make it better. I guess I would liken it to "beginner's mind."

---

## Grid

The page size for noted is an A4 document. By using A4 dimensions, the publication becomes more accessible as a standard paper size, which is important in the purpose of Noted in spreading the word and talent of the new authors. Additionally, the standard sizing is beneficial for future transfers to smaller or larger advertisement or article cards in A3 or A5 or larger dimensions while keeping the inherent unity in the publications standards. The pages are asymmetrical in layout and have larger margins on the left hand side of each page to communicate the emphasis on flow and carry the readers' eyes seamlessly from left to right.

The main grid selected is modular grid for body text comprised of six rows and six columns per spread to allude to the six genres of writing throughout Noted. A compound grid of 8 columns across the spreads provides alignment for the additional text. By having the columns offset the modular grid, the text can appear closely layered on top of each other in a stream of consciousness manner. The close, but fluctuating widths of the columns disrupt uniform alignment and carry a better sense of a flowing, mildly sporadic thought process of writing than an alternative evenly spaced grid.



# Visual Language

## Print Standards

The standards provide the global guidelines across all future Noted issues. This includes type size, document set up, and visual treatment. An important visual shared across articles is the layered feeling of thoughts and inversion of type as image. Additionally, linear elements occurring through articles intercept and fragment typography.

## Noted Standards Summer 2019

Ireland Gennari

### DOCUMENT

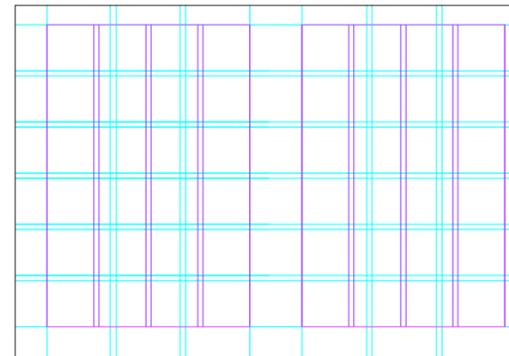
Page Size	A4: 8.27 × 11.69
Ratio	1:1.14
Leading	12

### BODY TEXT GRID 3 COLUMNS 6 ROWS

Top Margin	0.675
Bottom Margin	1.1875
Outside Margin	0.625
Inside Margin	1.0625
Column Gutter	0.1667

### ADDITIONAL TEXT AND IMAGE GRID 4 COLUMNS

Top Margin	0.5625
Bottom Margin	.3125
Outside Margin	0.625
Inside Margin	1.0625
Column Gutter	0.1667



### TYPOGRAPHY

#### BODY

Calluna Regular  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
9/12

#### TITLE A

Variable Typefaces per article; Type as image

#### TITLE B

Aller Bold  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
48 pt.

#### SUBHEADING

Aller Bold  
11 pt.

#### CALLOUTS AND TYPE AS IMAGE/TEXTURE

Calluna Regular  
Calluna Italic  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

#### DECK

Aller Light Italic  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
9/24

#### RUNNING HEAD

Calluna Italic  
Top Right Corner of Grid 2  
Section Name and Article Title  
7 pt.

#### FOLIO

Calluna Italic  
Bottom Right Corner of Grid 2  
Issue Number, Month and year, Section number, Page number,  
7 pt.

### IN USE

Title B  
Title B

DECK

Lorem ipsum dolor

sit amet, consectetur

adipiscing elit, sed do

eiusmod tempor incidi-

dunt ut labore et dolore

magna aliqua. irure do-

lor in reprehenderit in

#### Subheading

BODY (Variable Color)

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.

Lo sum  
do imet,  
consectetur  
adipiscing elit,

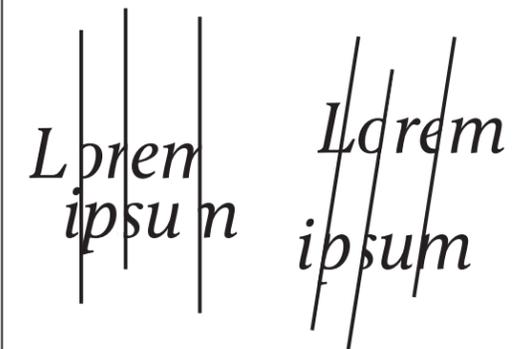
#### RUNNING HEAD

Genre/Article Title

#### FOLIO

Issue # | Sec. #  
Date | page | page

### LINEAR INTEGRATION LINE INTERRUPTS TEXT



### IMAGE

Type as image

Featured author full spread introduction

Image interaction with type

Hand drawn element on top of image

### WORDMARK

Noted

### COVER IMAGE AND TYPE FRAGMENTATION

Contains:

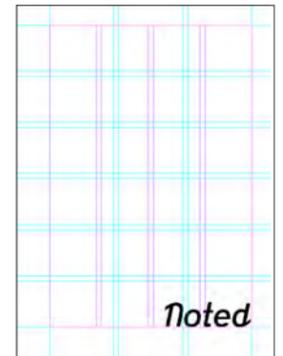
Issue

Date

3 Featured Authors

3 Genres of Writing

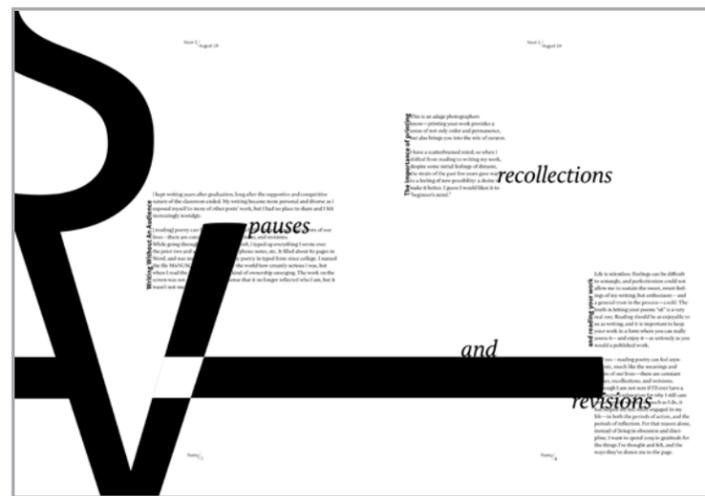
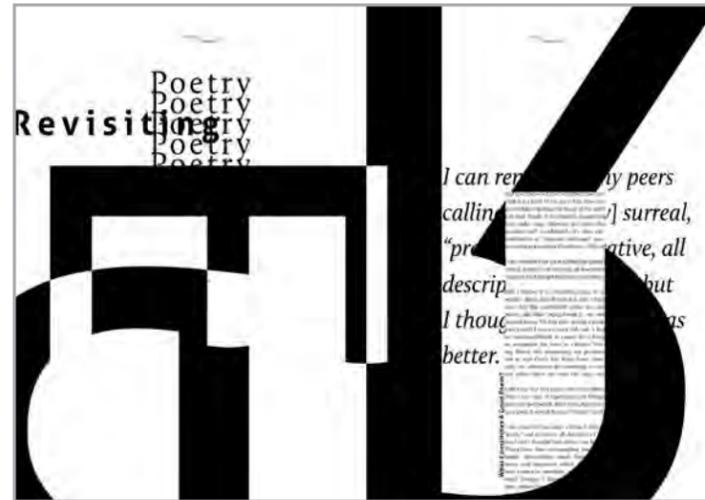
Wordmark



# Layout Design

## Round 1

Early explorations into the featured article explore treatment of type as image and textures or type receding into the page. They raised questions about the proper amount of overlap, rotation, and hierarchy that could be carried into additional articles. Exploration tests callouts as clear and visible versus as a layered point of interest, and begins seeing typography and letterforms as image. Treatment of body text is tested in ragged, and justified forms, as well as larger leaded, interwoven paragraphs with elements bolded for texture and hierarchy.



# Layout Design

## Round 2

Digital sketches lead to a conclusion that Noted's article titles should use their own typeface best suited for it depending on content. The typeface will be transformed to act as an image, and create a playground of expression within each article. This round of trial tests the local and global relationships between two articles within Noted. The articles hold their own color palette to emphasize differences across the writings, but hold the same aesthetic in callout and body text treatment.

### What Constitutes a Good Poem?

And how does one know when they have succeeded as a poet? In the era of free verse, but also of digital sharing, the image of the artist and their lonely, but authentic progression feels under siege. Likewise, you know the question itself is unhelpful—it's often procrastination or "imposter syndrome" masquerading as a question of substance, of form.

And then you know when they have succeeded as a poet? In the era of free verse, but also of digital sharing, the image of the artist and their lonely, but authentic progression feels under siege. Likewise, you know the question itself is unhelpful—it's often procrastination or "imposter syndrome" masquerading as a question of substance, of form.

I can remember my peers calling [my poetry] "pretty," and evocative, all descriptors I enjoyed, but I thought their poetry was better.

Still, I believe it is something many of us wonder about, myself included, and I have never felt that comfortable about my own poetry, and about being driven by my own internal forces. My first time writing a poem wasn't until I was 20 years old, and I had no intention behind it, except for it being an assignment for Intro to Creative Writing. Before the assignment, my professor had us read Eliot's *The Waste Land*. Naturally, my admiration for something so vast and dense drew me into the deep end.

I still have that first poem, which was drawn from a vast sea of experiences and feelings (and most particularly, from Eliot). But I must have given it several hours of "toilet" work.

I can remember my peers calling it "normal," "pretty," and evocative, all descriptors I enjoyed, but I thought their poetry was better. There were three or something more, like family, relationships, travel, humor, cigarettes, and emptiness, which should have been treated as mundane, yet I can remember my peers calling it "normal," "pretty," and evocative, all descriptors I enjoyed, but I thought their poetry was better. There were three or something more, like family, relationships, travel, humor, cigarettes, and emptiness, which should have been treated as mundane, yet I can remember my peers calling it "normal," "pretty," and evocative, all descriptors I enjoyed, but I thought their poetry was better.

### The Importance of Printing and Reading Your Work

Life is evanescent. Findings can be difficult to unravel, and perfectionism could not allow me to obtain the most, most feelings of my writing, but enthusiasm—and a general ease to the process—could. The truth is loving your poem "up" is a very real one. Reading should be as enjoyable to sit as writing, and it is important to keep your work in a form where you can really access it—and enjoy it—as readily as you would a published work.

And then—reading poetry can feel attachment, much like the meanings and events of our lives—there are constant pauses, recollections, and revisions. Although I can not say if I'll ever have a conclusive explanation for why I still care about my old writing as much as I do, it has helped me feel more engaged in my life—in both the periods of action, and the periods of reflection. For that reason alone, instead of being in obsession and despair, I want to spend time in gratitude for the things I've thought and felt, and the ways they've drawn me to the page.

I kept writing years after graduation, long after the supportive and competitive nature of the classroom faded. My writing became more personal and diverse as I engaged myself to more of other poets' work, but I had no place to turn and I felt increasingly overgrown.

Reading poetry can feel attachment, much like the meanings and events of our lives—there are constant pauses, recollections, and revisions.

While going through a rough patch in 2017, I typed up everything I wrote over the prior two and a half years—notes, phone notes, etc. It filled about five pages in Word, and was my first time writing any poetry to myself since college. I named the file *THE MANUSCRIPT* files, to show the world how seriously I took it, but when I read the messy pages I felt a kind of ownership emerging. The work on the screen was not entirely me, in the sense that it no longer reflected who I am, but it wasn't any one either.

### Itching for Expression

Jenna Hinds is a twenty-year-old student from Sandusky, OH who attends the University of Michigan. Growing up, she found meaning in writing in creative writing, English projects, and self-reflection journals. However, once beginning her studies in biology and psychology, she has been doing less creative expression that is being thoughtful. As Hinds articulates, "science related courses don't exactly allow for abundant self-expression... And in my lab was born." Hinds developed a blog and has written over one hundred poems within a year that navigate emotions, creativity, her own experiences, and life. Hinds reflects on poetic light and poetic love and life through her poetry and acknowledges content must be understood and addressed in order to produce growth.

### Responding to Self

While it is always beneficial to write poetry for the sake of developing words, Hinds admits writing as a part of her art, and responds to her old self. As Hinds writes in her poem, "Hinds recognizes that words can change drastically without reason! Depending on life events or time between the writing. According to Hinds, she will never be fully satisfied with her position in life. That is okay with that. Because life is about growth, and growth has never been about staying comfortable."

The response method can be used to poems such as short poems "Straight from the Heart" (find on page 1). The being said, she will allow some writing to stand on its own and remain uncorrected such as her poem "Bull in the Trees" (find on page 1). She is currently compiling her poetry into a book but continues to revisit her work throughout the process.

### SUNFLOWERS

we

be more

should

like

Isn't it odd?  
How a field of sunflowers can all bloom at the same time,  
Perfectly in sync with each other  
Perfect harmony,  
Perfect unity,  
Growing toward the sun  
Reaching for the sky  
Maybe at different heights  
But still  
Together,  
We should be more like sunflowers



# Table of Contents

## Round 1

The table of contents explore how to set the tone for Noted within its first spread. The layouts explore a range of hierarchy, playfulness, and alignment to structure information.

Poetry/Jenna Hinds

<i>Chapter</i>	<b>1</b>	<i>Poetry</i>	<b>04</b>	
				<small>Revisiting Poetry Jenna Hinds Straight From Hell Field in Sync Public Poets A Rhythmic Off Beat</small>
				<small>Series Surpassing Short and Sweet? Maria Ciata Introductory First, First Person</small>
				<small>Appeal Talked Into Trip to Remmy Lukas Do Notes Against the Grain</small>
				<small>Series Surpassing Short and Sweet? Maria Ciata Introductory First, First Person</small>
				<small>Appeal Talked Into Trip to Remmy Lukas Do Notes Against the Grain</small>

C o n t e n t s

Issue 1 / Dec 1  
Aug 2016 / 2017

Poetry/Jenna Hinds

<b>1</b>	<i>Poetry</i>	<b>04</b>	
			<small>Revisiting Poetry Jenna Hinds Straight From Hell Field in Sync Public Poets A Rhythmic Off Beat</small>
			<small>Series Surpassing Short and Sweet? Maria Ciata Introductory First, First Person</small>
			<small>Appeal Talked Into Trip to Remmy Lukas Do Notes Against the Grain</small>
			<small>Series Surpassing Short and Sweet? Maria Ciata Introductory First, First Person</small>
			<small>Appeal Talked Into Trip to Remmy Lukas Do Notes Against the Grain</small>

C o n t e n t s

Issue 1 / Dec 1  
Aug 2016 / 2017

Poetry/Jenna Hinds

<b>Chapter</b>	<b>1</b>	<i>Poetry</i>	<b>04</b>	
				<small>Revisiting Poetry Jenna Hinds Straight From Hell Field in Sync Public Poets A Rhythmic Off Beat</small>
				<small>Series Surpassing Short and Sweet? Maria Ciata Introductory First, First Person</small>
				<small>Appeal Talked Into Trip to Remmy Lukas Do Notes Against the Grain</small>
				<small>Series Surpassing Short and Sweet? Maria Ciata Introductory First, First Person</small>
				<small>Appeal Talked Into Trip to Remmy Lukas Do Notes Against the Grain</small>

C o n t e n t s

Issue 1 / Dec 1  
Aug 2016 / 2017

Poetry/Jenna Hinds

<b>Chapter</b>	<b>1</b>	<i>Poetry</i>	<b>04</b>	
				<small>Revisiting Poetry Jenna Hinds Straight From Hell Field in Sync Public Poets A Rhythmic Off Beat</small>
				<small>Series Surpassing Short and Sweet? Maria Ciata Introductory First, First Person</small>
				<small>Appeal Talked Into Trip to Remmy Lukas Do Notes Against the Grain</small>
				<small>Series Surpassing Short and Sweet? Maria Ciata Introductory First, First Person</small>
				<small>Appeal Talked Into Trip to Remmy Lukas Do Notes Against the Grain</small>

C o n t e n t s

Issue 1 / Dec 1  
Aug 2016 / 2017

# Table of Contents

## Final

The final table of contents creates a playful rhythm of information across the spread. It highlights three sections that contain the three genres of writing (poetry, narrative, and persuasion) that are highlighted in this edition of Noted. Throughout the issue, there are three featured authors, one per genre, that are raised in the hierarchy of communication within the sections. The article align with their page numbers for readability, but the page numbers are spaced outward depending on the amount of pages within the article. The article information aligns against the section numbers similar to the layering appearance that occurs through the articles.

5

c o n t e n t s

<p><b>04</b> <b>Poetry</b></p> <p>Revisiting Poetry 06</p> <p><b>Jenna Hinds</b> 10</p> <p>Dark Skies 14</p> <p>Field in Sync 15</p> <p>Public Poets 16</p> <p>A Rhythm Off Beat 20</p>	<p><b>Narrative</b> <b>22</b></p> <p>Series Surpassing 24</p> <p>Short and Sweet 26</p> <p><b>Maria Ciatus</b> 28</p> <p>Intrusive 32</p> <p>First, First Person 34</p>	<p><b>Persuasive</b> <b>36</b></p> <p>Appeal 38</p> <p>Talked Into Top 10 39</p> <p><b>Nic Lukas</b> 40</p> <p>Dunkin' Do Nots 44</p> <p>Against the Grain 46</p>
---	---	---

The six genres of writing are poetry, narrative, persuasive, expository, descriptive, and journals. Each edition of Noted is composed of 3 of the 6 methods of writing in designated sections. Issue 1 highlights the genres of poetry, narratives, and persuasion.

*Noted*

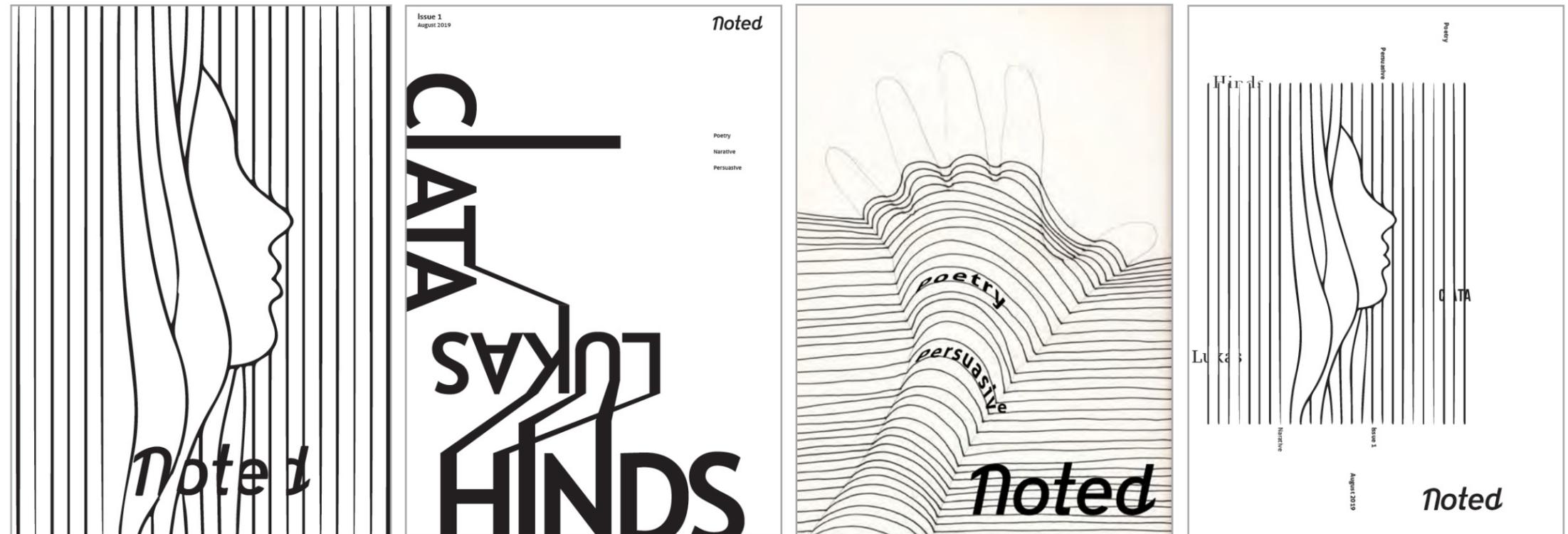
*Issue 1 | TOC  
Aug 2019 | 02/03*

---

# Cover

## Round 1

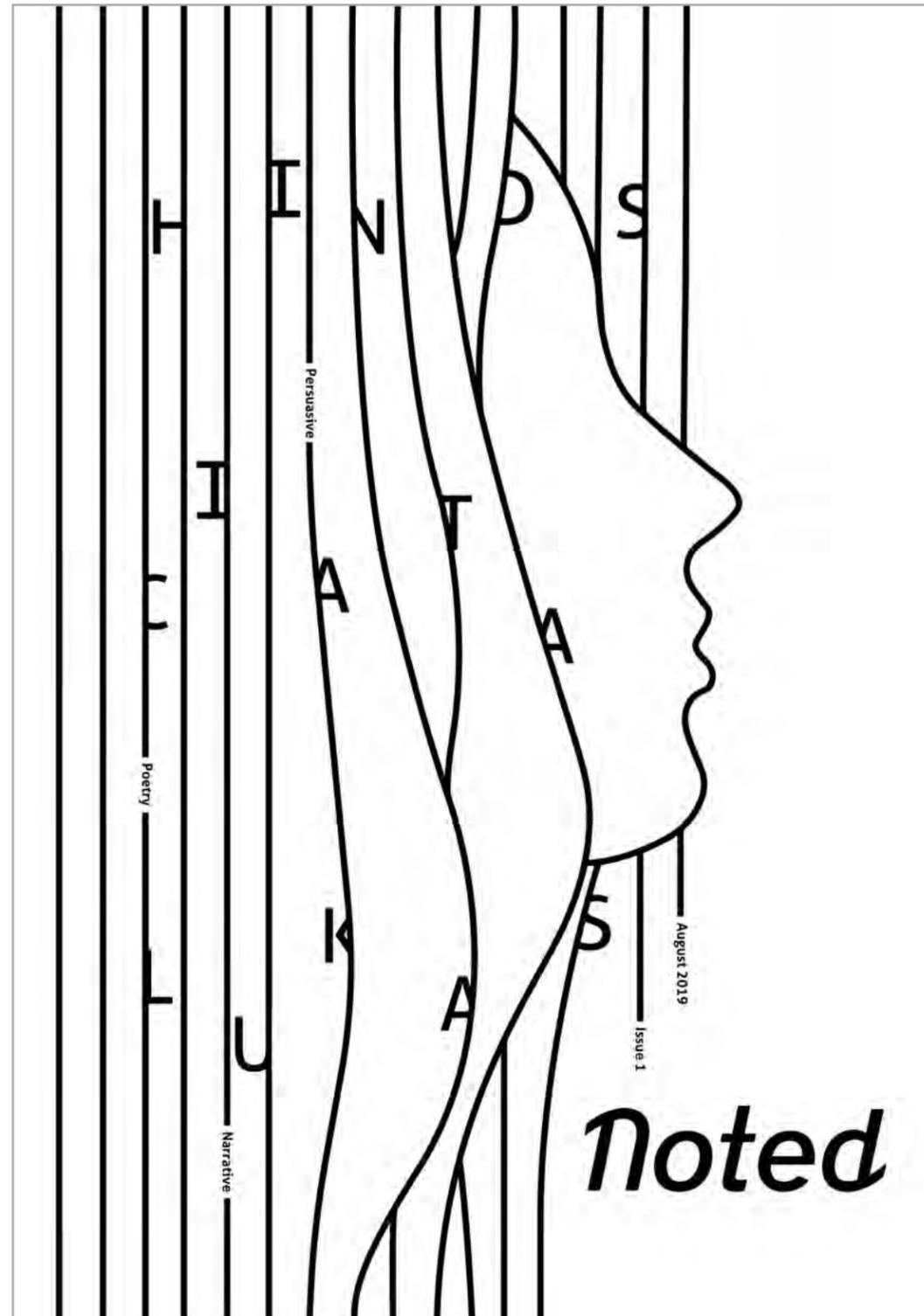
Cover exploration tested relationships between type and image that would speak strongly to hold prominence as a successful cover. Strategic approaches include fragmentation, inversion, separation, and fusion with images. An important element in *Noted* is the occurrence of black line or text to hold the communication of writing and marks. Allowing text to become one with the images or become the image itself brings a new life to the letterforms that is necessary for a writing publication.



---

## Cover

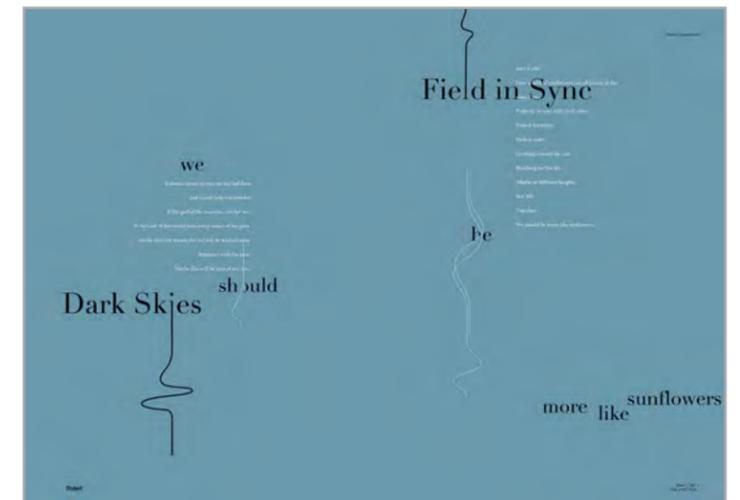
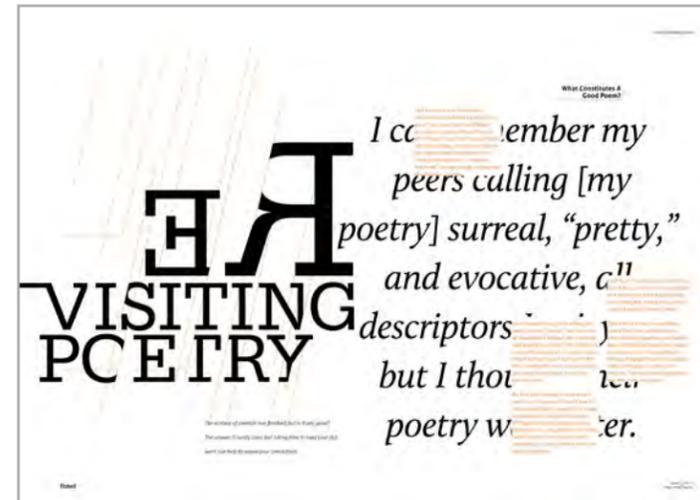
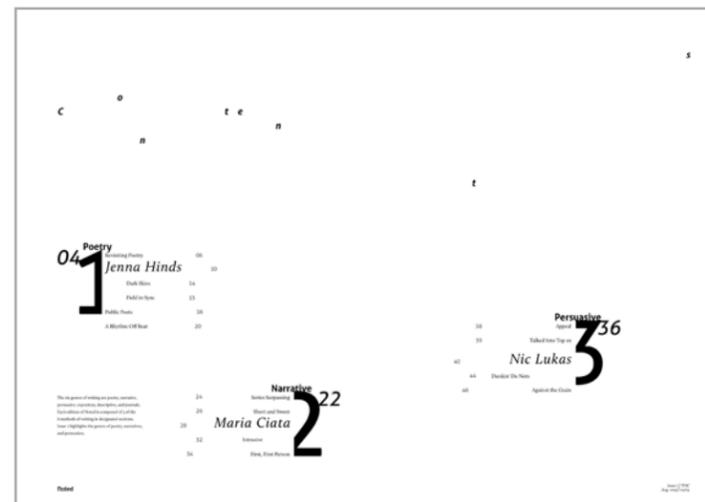
The final cover carries a similar linear quality found within *Noted* and integrates information with fragmentation and fusion. All issues of *Noted* will use the same methods of type integration on the cover. The cover text includes the three featured authors' last names, the three genres of writing within this issue, the number of issue, and the date of the issue. The wordmark will remain in the same location across later publications and comfortably reside within the image while still respecting the form of the wordmark.



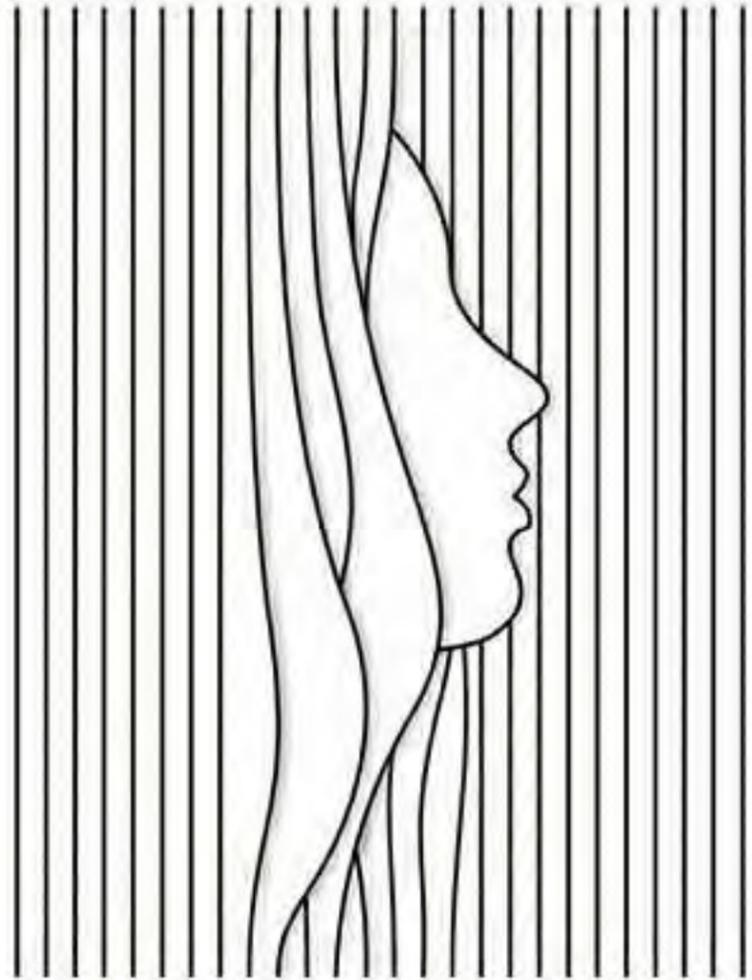
# Layout Design

## Final

The final layout for noted is a cohesive portrayal of inversion of type as image, It shows the delicacy and beauty of writing in the body text's colored texture, but emphasized the bold expression with black text that speaks toward traditional writing. The textures and layering evoke the stream of consciousness of a journal as one thought builds upon the next to form the final product. Linear elements interweave text to create depth across the spreads as there is depth in all successful writing. Full color spreads provide a break from the heavy text pages, as well as call attention to the actual writing of the featured author. The only image used is incorporated with fusion in a field of typography, and dictates a full spread of a featured author. The author has hand drawn elements on part of her body that communicate a doodle quality of a draft or early version of a product, both of her writing and of her as a writer in general. By placing the featured authors within the same world as the type, they are presented their own playground of exploration of their craft. The overall publication communicates the purposeful and disciplined craft of writing, but embraces the playful expression that is available to new writers.



## Works Cited



Frischknecht, Lukas. "Maximal Minimalist." Dioniso Punk, Dioniso Punk, 2 Apr. 2017, [dionisopunk.com/2017/04/02/maximal-minimalist/](https://dionisopunk.com/2017/04/02/maximal-minimalist/).



Almuena, Dion. "Dion Almuena." Unsplash, Unsplash, [unsplash.com/photos/LmteH83L40g](https://unsplash.com/photos/LmteH83L40g).