A Critical Reflection of the Exterior, Interior, and Marketing for *Unbuilt Clemson*

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Master of Arts in Writing, Rhetoric, and Media Portfolio Defense

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Unbuilt Clemson Design Project

Clemson University Press *Unbuilt Clemson* Design Project –
Cover, Interior Design, and Marketing Catalog

MAWRM Client Thesis Project

MAWRM Candidate:	Lindsay Scott, 2021 Candidate
Clients:	John Morgenstern (Primary) & Alison Mero (Secondary)
Chair:	Dr. Tharon Howard
Committee Members:	Dr. Dave Blakesley and Dr. Aga Skrodzka
Date:	March 26, 2021

Introduction

The purpose of this exhibition is to record the project development process, in depth, that occurred during my time as a design intern for the Clemson University Press (now referred to as "CUP"). This project was completed while I worked for CUP as a design intern from 2020-2021. The objective of this exhibition is to inform future employers of the effective project phases, potential adjustments to future design, layout, and other publishing projects, and important lessons learned during the project.

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Client

Established in 2000, Clemson University Press (CUP) has expanded in recent years, adding approximately twenty-five books and journal issues per annum to its strong backlist of more than a hundred titles. In 2014, CUP entered into partnership with Liverpool University Press, an award-winning publisher of distinguished scholarship since 1899. Through this strategic international partnership, CUP is a global ambassador for Clemson University (an R1 classified, top-25 public university), distributing increasingly diverse and impactful scholarship worldwide. CUP's ambitious publishing program continues to highlight the rigorous standard of critical and creative output from Clemson and further distinguishes the University as a center for research and culture. All of CUP's publications enjoy the highest standards through external review and appraisal by the Editorial Advisory Board.

Roles

This project required each staff member to fulfill their role in a timely manner. John Morgenstern and Alison Mero provided me feedback through weekly progress meetings and also acted as communicators between the author and myself. Mero provided all of the necessary project materials. Staff roles are listed below:

Director
John Morgenstern

Managing Editor
Alison Mero

Design Intern
Lindsay Scott

During this project, I served as the Design Intern. This project provided me with professional experience working in the publishing field, and more specifically with a university press. My primary responsibilities were to design the exterior cover, the interior layout and document design, and marketing material for CUP's *Unbuilt Clemson*. *See the Deliverables section for more on this project.*

Exigency

Due to my working relationship with CUP as their design intern, I reached out to the Press to inquire about any outstanding client work. This work would serve as my MAWRM client project. Morgenstern contacted me about a potential design opportunity called *Unbuilt Clemson*. It explores non-realized architectural plans and unbuilt structures of Clemson University throughout the years.

This project had previously been completed by another MAWRM student; however, after one of the authors left the project, the scope changed. Due to this change in subject matter, the entire book was restructured and redefined. The previous design no longer fit with *Unbuilt Clemson*'s new scope. To keep an unbiased mind and fresh set of creative eyes on the project, I did not see and still have not seen the old design.

Under the direction and supervision of Morgenstern and Mero, I was commissioned to create three deliverables for CUP's *Unbuilt Clemson*:
1. Exterior book cover design,
2. Interior layout and design, and
3. Promotional cross-platform marketing video.

This project was informed by my prior experience as a freelance graphic designer and social media marketing intern. It was also informed academically through multiple graduate courses in "Digital Rhetoric(s) Across Media," "Visual Rhetoric," and "Academic Publishing."

My intended project goal was to realize *Unbuilt Clemson*'s exterior and interior designs. This would better my understanding of the steps necessary to complete the publishing process. After finishing the book design, I was supposed to create a marketing video, if time permitted. This was later amended to a marketing catalog. *See Constraints section for more on this deliverable change.*

Professionally, my career aspirations lie in the publishing and graphic design industries. This project was founded in both fields and, I feel, successfully prepared me for future work in either of the above professions. With this client project, I fostered industry expertise, streamlined my design skills and knowledge with Adobe, and effectively built strong relationships with my client. By working with CUP, I utilized my creativity and design skills in a professional graphic design role—an organic fit with my background in digital arts and rhetoric.

According to Lloyd Bitzer, the audience must "be capable of serving as mediator of the change which the discourse functions to produce" (8). A rhetorically-situated audience requires an audience be affected in some way, shape, or form by discourse. In relation to *Unbuilt Clemson*, the audience is defined as future viewers and readers within Extension publishing, non-realized architecture research, and any others interested in Clemson University's architecture. Though Taylor's intended audience is rhetorically-charged, my audience, as a designer, differed.

Unbuilt Clemson was intended for the Director and Managing Editor to directly review. The deliverable had three viewer/audience levels:
1. *Primary* - CUP Administration (Director and Managing Editor)
2. *Secondary* - Author
3. *Tertiary* - Current and Future Readers, Viewers, and Consumers

This tension between rhetorical audience and primary audience often occurs in design consultation. The designer's audience is her client; the writer's audience is his reader. To effectively shape *Unbuilt Clemson*'s message to its intended audience, I designed my deliverables to compliment Taylor's discourse and guide future viewers and readers to serve as the "mediator of change" Bitzer calls for (1968).

This separation between designer and rhetorical audience is imperative to the design process, but it also pushes designers to identify with their audience. Having a certain degree of separation or tension between designer and reader is necessary for the designer to meet client needs. We can think of Kenneth Burke's concepts of Identification and Consubstantiality here, as designers are "'substantially one' with a person other than [themselves]. Yet at the same time [they remain] unique, an individual locus of motives" (21). Designers do not push for their audience to act in the same way a writer does. Designers engage their audience by persuading them to pick up a book off the shelf or click on an online link; writers engage their audience by persuading them to take action with their intended message. In the case of *Unbuilt Clemson*, I needed to meet CUP's needs of a visually and aesthetically pleasing book design while simultaneously meeting the readers' needs for ease in readability and understanding of information. My goal was to effectively visualize Taylor's message, which had already been verbalized.

To meet the needs of both client and consumer, the designer must both separate from and identify with the client and future viewer or reader. While connecting with the audience—whether client or future consumer—designers also have to focus on our intended goal to elicit a "fitting response" from our audience (Bitzer 1968). We are ultimately persuading our audience. I identified with consumers and created a design that would ease the mediation of Taylor's message. At the same time, I remained individual in my goal to appease my client. By employing ethos with concepts like Burke's mentioned above, designers become more aware of their audience and create engaging designs.

Constraints

Overall, the project had a few constraints, listed below:

(1) *All-Remote Completion*. The entire project was completed remotely (via email, phone, and Zoom) because of the COVID-19 pandemic. This presented occasional miscommunication, time management concerns, lack of physical interaction between consultant and client, etc., but with proper organization and scheduling, CUP and I solved most issues.

(2) *Timeline Delays*. The timeline for the project was seven months (August 2020 to February 2021), planned and set by me. Originally, the project materials and finished manuscript were to be sent by August 2020. The project materials were sent around October, but the images needed to be checked for proper dpi. This set the exterior design timeline back about a month. The exterior was not completed until mid-December 2020. Along with the setback with the exterior design, the author did not send the manuscript to CUP until December 2020. The interior design was originally meant to be completed by November 30, 2020. This pushed the timeline back significantly, as the interior design could not start until December 2020 at the earliest. Due to my commitments as a graduate student and graduate teacher of record, I could not fully start on the interior design concept until the fall exam period ended. We then moved into the holiday break, during which I was unable to access WiFi or cell service for over two weeks. I worked on the marketing catalog during this time period, completing the catalog within two weeks. The interior design of the project halted. It did not resume until I got back to an area with WiFi where I could contact Mero and Morgenstern. With proper resources and scheduling, the project continued and was completed within two and a half months. *See Prospectus for original calendar.*

(3) *Unavailable Resources*. As mentioned previously, most of the materials and resources needed for the catalog were not available at the intended time of design. Due to the time delays, I worked on the Spring/Summer 2021 Catalog (SSU21) as the marketing deliverable for *Unbuilt Clemson*. CUP provided the materials as they came in.

(4) *Deliverable Changes*. In the Exigency section, I mentioned one of the project deliverables was a promotional marketing video. I wanted part of this project to be interactive and multimodal, so a promotional video for social media marketing could satisfy that. After speaking with Morgenstern, it became clear that there was no use for a promotional video; however, CUP did have use for a marketing catalog to showcase *Unbuilt Clemson*. Having previously designed the Autumn/Winter 2020 Catalog (AUW20), I created an interior design and layout template for the SSU21 Catalog. This project does not have a multimodal element, but I did receive more professional experience in working with layout and marketing.

Deliverables

This section details the deliverables I was responsible for during the project design process. I have split the client project into four sections: exterior design, interior design, marketing catalog, and design diary. For each deliverable, I will detail deliverables' design phases, informed theories, and collaborative work efforts. The deliverable files are included with this exhibition.

Exterior Design
Exterior book design is a cover of text and images, working together in an appealing layout to pitch an idea to an audience. When composing a book cover, it's ideal to think of a primary message. The images

and font choice complement and enhance that message. A cover advertises the interior contents and also acts as an identifier of the publisher, author, and, occasionally, designer.

The exterior of *Unbuilt Clemson* acts as a visual compliment to Taylor's message. By using imagery, color, and font, the exterior design attracts audience attention and sets the tone for the interior design. It's worth noting that a book cover is usually the last design element in the publishing process, but with *Unbuilt Clemson*, it was completed first. This was due to time constraints on the manuscript editing and review process.

Design Phases. The exterior design went through five design phases: (1) Research, (2) Sketch, (3) Iterate, (4) Refine, and (5) Deliver. These phases—excluding phase one—are adapted from Willenskomer's strategic areas of the design funnel. Though these phases specifically reference Adobe After Effects and prototyping, the general concepts can be applied to any design work. *For more detailed information on the design, please see my design diary.*

Research. This phase was added by me. The research that goes into a design is imperative to document, and it was a phase Willenskomer did not incorporate in their funnel. The research phase is also the thinking phase, asking for references and theories to inform and aid the design process. The purpose of this phase is to generate insight into potential audience wants or needs and initial project direction.

This phase occurred from May to November 2020. I met with Morgenstern and Mero to define their goals for the project. This is where I found out the project had been completed a few years prior by another graduate student. Due to a change in authorship and project scope, that design no longer fit the new book. After asking questions from Hay's design funnel, I used word associations to create ideas or concepts. For instance, Morgenstern and Mero made it clear that Taylor wanted something "structural." I took that word and created associations in font (i.e., Clemson Bespoke font; drafting font), color (i.e., neutral colors), and visuals (i.e., blueprints; bricks; building photos). *See the Design Diary for more details.*
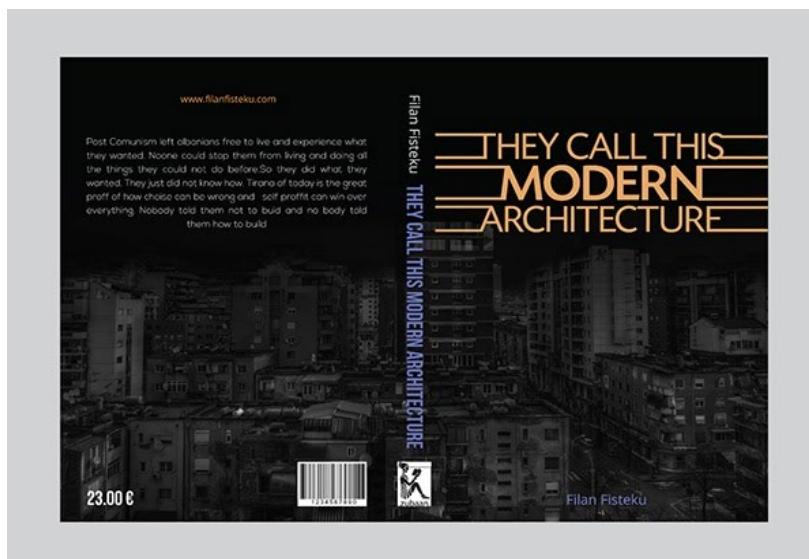

Figure 1: Modern architecture book cover

The majority of this phase occurred from August 2020 to October 2020. During that time, I researched fonts, images, book covers, and other architecture-related materials that could help in my design (see *Figure 1*). This particular reference helped in my understanding of explicit flowlines, graphic background elements, and color—all of which were employed in the first two cover iterations (see *Figures 4, 5*).

Part of designing book covers is researching if the genre has an established style (99designs). Due to the niche audience of *Unbuilt Clemson*—Extension publishing, non-realized architecture research, and those interested in Clemson's building history—CUP requested I design the book like an art book showcasing museum paintings, sculptures, etc. From there, I looked at museum art books for reference, along with other architecture book covers like the one found in Figure 1.

Sketch. This is the widest and most generalized phase of the funnel. Go broad. This phase asks for many renders, sketches, etc. of individual elements, combined ideas, or whatever else moves the conversation between client and designer forward. The purpose of this phase is to help clarify direction, purpose, and intent.
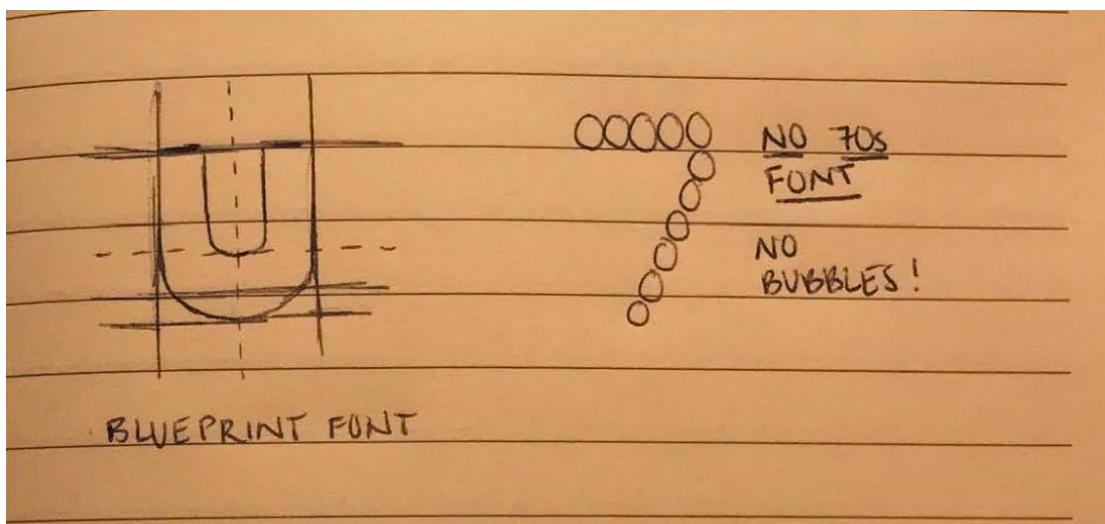
Figure 2: Initial sketch for exterior of *Unbuilt Clemson*

For *Unbuilt Clemson*, this phase occurred October to November 2020. During the meetings in this phase, I refined my clients' goals and prior word associations. The ideas and concepts from phase one began to reveal a recurring word: "architecture."

After my preliminary client meeting in May, I knew the book would center around architecture and structure. After starting my sketches in October 2020, I felt confident that my original thought—to use some kind of architectural font, similar to what you'd find on a blueprint—would properly serve as an initiating point for the idea iteration process (see *Figure 2*).

Iterate. The third phase of this funnel is about iterations and variations. With a general concept, it's easy to create five to ten variations of an idea in a short time period. In this phase, we are looking to see what makes the idea work.

In this phase, which occurred November to December 2020, I created a visual language based off of the words and metaphors discovered in phase two. I took my original sketch and tried to find fonts that would match (see *Figure 3*).

THE QUICK BROWN FOX JUMPS OVER T

THE QUICK BROWN FO

THE QUICK BROWN FO

The quick brown fox ju

Figure 3: Sample fonts for cover title

After finding the fonts, I created the 8.5x11 oblong cover template. After sifting through the provided images, I settled on a few landscape-oriented images that would fit the page shape. I created two different front cover designs: (1) one with an architectural font and image with soft colors and (2) one with a Clemson brand font and image with harsher colors. Figure 4 is the first design and Figure 5 is the second.

UNBUILT CLEMSON
Dennis Taylor
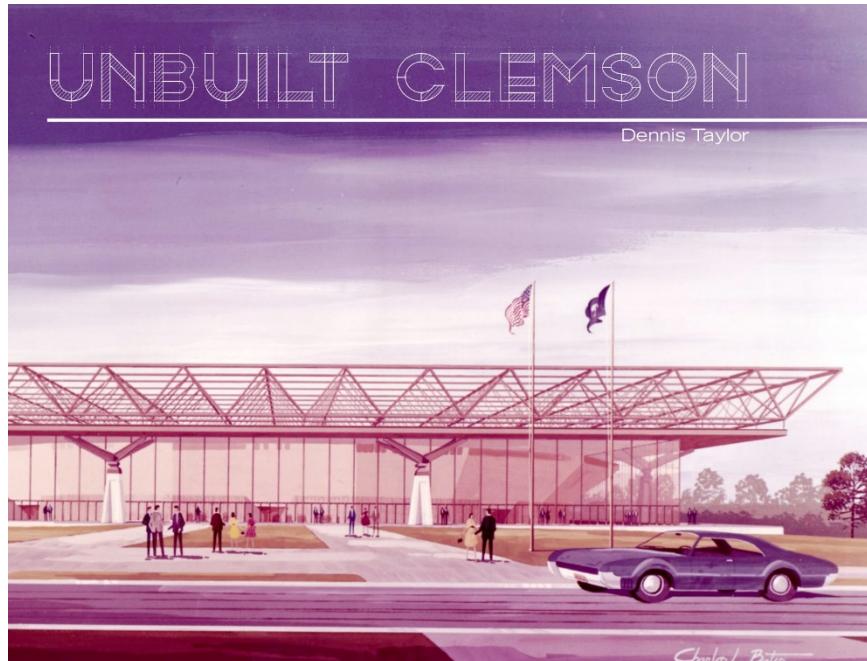
Figure 4: First iteration of front cover
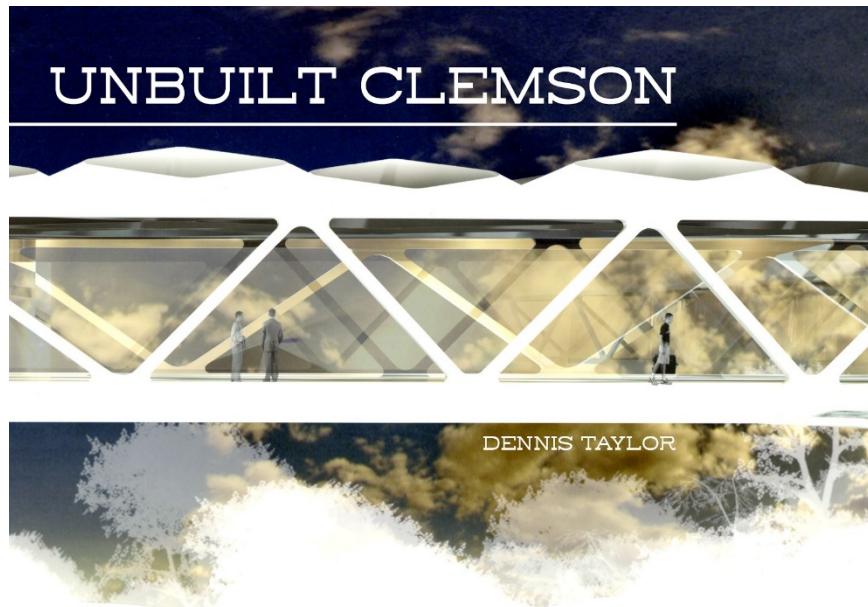
Figure 5: Second iteration of front cover

In both designs, I used flowlines and spatial zones intentionally to create the design principle of alignment. Flowlines are "alignments that break space into horizontal bands...flowlines are a method for using space and elements to guide a reader across a page" and spatial zones are "groups of modules or columns that can form specific areas for type, ads, images, or other information" (Tondreau 10). Flowlines usually are not visible in design, but I made the conscious decision to create linework in each design, hoping it would ease in the readability and overall design of the front cover. Alignment, as defined by Robin Williams, is the principle that states that every item on the page should be visually connected (33). This results in a stronger cohesive unit. *For more on these two iterations, see the Design Diary.*

After getting feedback from Morgenstern and Mero, it was apparent the page shape was more suited to a wraparound image than a standalone. A wraparound cover means the image starts on the front cover and seamlessly transitions over the spine to the back cover. Figure 4's image would not seamlessly cover the front, spine, and back covers; however, Figure 5's image would completely cover the book front to back (see *Figure 6*).
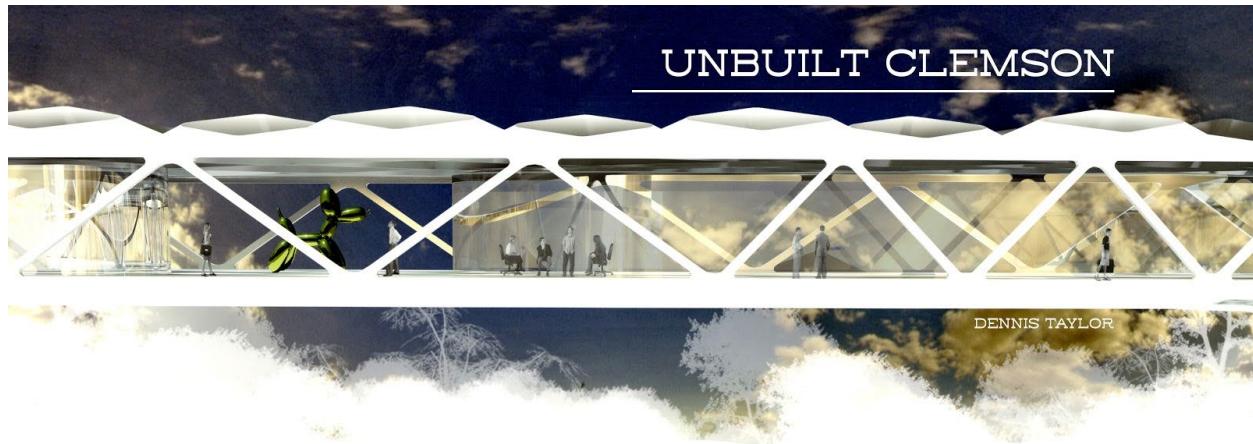
Figure 6: Wraparound cover design

Along with the wraparound image, Morgenstern and Mero liked the Clemson brand font and color palette of the second iteration more than the first. The author agreed.

This was due to the image tones and contrast. Williams defines tone as "the particular quality of brightness, deepness, or hue of any color" (102). The color tones in Figure 6 aren't overly warm or too similar like the ones in Figure 4. They're quite opposite. Figure 6's tones are cool and dissimilar enough to not get muddy. We don't want the design to get lost. Contrast occurs when "two elements are different," but Williams says to enhance the contrast: "If two items are not exactly the same, make them different. Really different" (65). The high contrast in color of the second cover design (i.e., white to navy) is more likely to strike audience interest on a literal or virtual shelf than the first version (i.e., soft pink to soft blue). For contrast to be effective, it has to be strong.

Refine. The third phase is all about tightening up the design. To most outward eyes, there's not much difference between this phase and the former. This phase is where the designer is the authority. You know what you've changed. At this point, you're producing the highest quality content, ending with one final deliverable per concept.

After version two was approved, I edited the front cover. Morgenstern and Mero felt the flowlines were apparent without the literal flowline, so that was removed (see *Figure 7*).
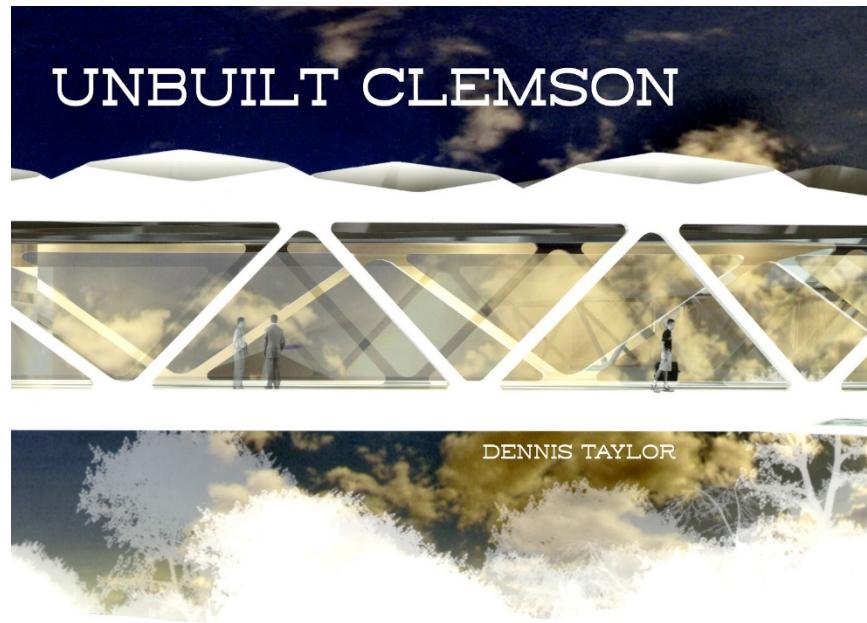
Figure 7: Refined front cover

Then, I started work on the back cover. This part of the process was completed quickly, as it mainly involved aligning text with the back-half of the cover image. My goal was to align the text with the white bush shape at the bottom-left of the page. The text stairsteps down, leading the eye diagonally back to the front cover (see *Figure 8*).

Unbuilt Clemson examines a selection of unrealized building projects throughout the history of Clemson University through the lens of campus development and planning, focusing on projects advanced to the building-design or site-plan stage. These projects reveal the evolving vision and direction of a state institution of higher learning and the variety of internal and external factors that have shaped its course.

Figure 8: Back cover

The back cover had one iteration. It did not have any edits. Once the interior is completed and the spine width is calculated, the image and text will need to be repositioned to account for the spine. The ISBN is also just a placeholder until one is created for the book.

Deliver. This end phase in the funnel involves delivering your project as a useful asset. It's the absolute, final deliverable—the one that's locked in and best suits your audience.

The final deliverable is the same as the refined draft from phase three, but with an added "S." between "Dennis" and "Taylor," per the author's request. As the interior of the project is still in-progress, it's not possible to have a completely finished exterior draft yet. The spine width cannot be calculated until the entire book has been typeset and designed.

Informed Theories. This deliverable was informed by many theories, but I'd like to focus on two principles that informed the exterior cover. I mentioned a lot of the theory from Williams's design principles above, so this section will primarily focus on Tondreau's principles of combining design elements and utilizing space.

In her book, *Layout Essentials: 100 Design Principles for Using Grids*, Beth Tondreau names 10 basic elements designers should be aware of to create a successful grid system (6). Though these principles tend to be used in interior design, I've applied them to the exterior design of *Unbuilt Clemson*. Out of the 10 principles, I will only be focusing on two of them: (1) Combining grid, type, and image and (2) Space.

When using a grid system—no matter if it's in exterior or interior design—it's worth noting that grids can both isolate and integrate design elements. By combining grid, type, and image, designers create an emphasis on certain information, easing the readability and enhancing the visual appeal of the design. In a similar way, space can be used as a graphic element. It can serve to separate or conjoin accompanying elements on a page (Tondreau, pp. 16-18).

Let's look at the grid system principle first. By both embracing and challenging the grid system, I connected the image and text on the front cover together. The image in *Unbuilt Clemson* has natural breaks in it, as seen in the diagonal continuity of the inverted white "V"s on the bridge. Instead of keeping in line with the image, I broke the front cover into four columns. This creates tension between the type and the image; however, the title carries over three of my columns. It, along with the author's name, aligns with the person walking along the bridge in the image. This creates a flowline from the "N" of the title to the "R" of the author's name. It connects the type with the image, guiding the viewer's eye from the top of the page to the bottom (Tondreau 16).

Now, we can move on to the space principle. Just as I took advantage of the organic breaks in the cover image, I also utilized the natural spacing from the image. This is especially prevalent in the back cover. The bush/treetop shape in the bottom left corner accented the book description well. It was just the right size and space for the text to align with the diagonal leading of the shape, giving "appropriate room for reading and understanding text" (Tondreau 18). Adding text to the top of the cover would have distracted from the image. The white space at the bottom carries the viewer's eye over to the ISBN,

across the spine, and back to the front cover. It's a fluid movement that doesn't take away from the drama and focus of the graphic element.

The theories utilized from the above references—not just in this theory section but in the entire Exterior Design section—were visually represented in this deliverable.

Collaborative Efforts*.* The exterior design was developed by me. I received the materials from Morgenstern and Mero. Morgenstern reached out to Clemson's Creative Operations for me and acquired the new brand font "Old Hall Serif" for use in the cover and future interior. I received feedback from Morgenstern, Mero, and Taylor on the design.

Interior Design

Interior book design involves creating an appealing layout and design for a book interior. This design could include text, images, etc., and is often classified as "typesetting." Typesetting is defined as the process of "arranging and formatting text" (99designs). Alongside typesetting and layout, a book interior should enhance the readability of the text, complimenting the author's intended message and making it clearer.

Like the exterior design, the interior of *Unbuilt Clemson* acts as a visual compliment to Taylor's message. By using color, font, and a grid system, the interior design eases the overall readability of *Unbuilt Clemson* while simultaneously enhancing the message value from Taylor to the audience.

Design Phases. The interior design went through four design phases: (1) Research, (2) Sketch, (3) Iterate, and (4) Refine. *For more detailed information on the design, please see my design diary.*

Research. This phase occurred in December 2020 and January 2021. Like the exterior design meetings in phase one, I first defined my clients' goals and used word associations to create ideas or concepts. Fortunately, I was able to take most of the research and ideas from the exterior cover and implement them in the interior. Based on prior research, I knew I wanted to implement some sort of blueprint overlay or color-blocking (see *Figure 9*).

As mentioned in the Exterior Design section, I found out the book was to be taken in a more creative direction, similar to an art book you'd find in a museum gift shop. Having already created word associations and completed research for the exterior, I was more focused on researching interior design elements like layout and typesetting.

I studied all kinds of creatively-driven books and materials. Instead of looking for more architecturally-related books—like I did for the exterior cover—I focused on designs and layouts that were eye-catching, yet readable. In this process, I found one image that heavily informed the interior layout and subsequent document design of *Unbuilt Clemson* (see *Figure 9*).

Figure 9: Bhandari & Plater interior design

The above reference helped in my understanding of grid layouts, breaking grid systems, impact of color, and differing font uses—all of which were employed in the second and subsequent iterations of *Unbuilt Clemson*'s interior (see figures in Iterate phase).

Like the exterior cover, the interior layout should also indicate a distinct style based on genre (99designs). Since the genre of *Unbuilt Clemson* was not parallel to its intended audience based in architecture research, I took inspiration from art books detailing architecture artfully as designs instead of merely historical structures (see *Figure 10*).

Figure 10: Layout of Behance architecture book

Sketch. This phase occurred from January to February 2021. While researching, I was also simultaneously sketching ideas. These ideas were based on the word associations and goals I interpreted from CUP. For instance, the blueprint overlay and color-blocking I mentioned in the Research phase can be seen below:
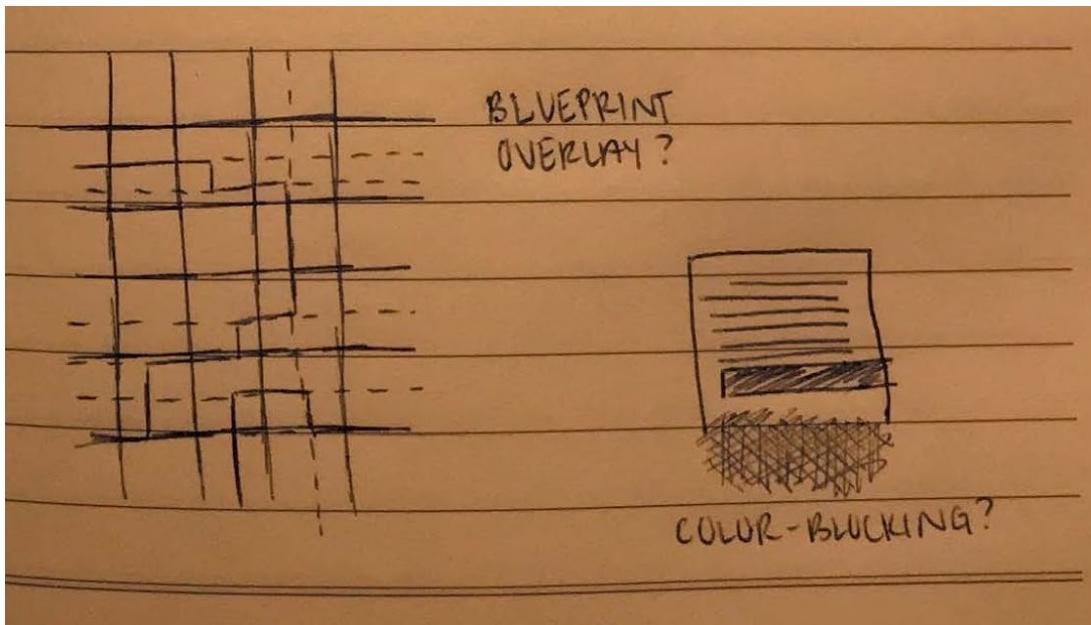
Figure 10: Initial sketch of interior

As mentioned previously, the main word that kept coming up in research and sketching was "architecture;" however, with the book moving in a creative direction, I felt that the blueprint overlay may be too literal an interpretation. I could create an architectural book based on a creative structure without literally having images of bricks or building silhouettes in my design. Playing with color and grid systems would suit the creative direction of *Unbuilt Clemson* better. I sketched a few brief color-blocking ideas, like the one seen in Figure 10, before starting the iteration process the next month.

Iterate. In this phase, which occurred in February 2021, I used my sketches and a few word associations from my client to create a visual language. Though the blueprint overlay was a clear thought in my mind, I chose to move forward with the color-blocking idea (see *Figure 11*). I had previous experience designing color-blocking for CUP, so I knew that concept would work well here. I converted the colors in the cover image to swatches using an image trace function in Adobe Illustrator. I then used those colors in the color-blocking. The blueprint overlay could be incorporated later, if wanted.

Figure 11: First design concept of introduction

After deciding on a general design theme and color palette, I created a 7x10 oblong InDesign template. I quickly moved onto fonts. To tie the interior to the exterior, I would use the Old Hall Serif as section titles (see Figure 12).


Figure 12: Chapter one spread, first iteration

Then, I had to find complementary fonts. Having Old Hall Serif as the chapter, section, subsection, and paragraph texts would decrease readability immensely. Lupton touches on this concept of mixing typefaces when she writes "[c]ombining typefaces is like making a salad. Start with a small number of elements representing different colors, tastes, and textures...Give each ingredient a role to play" (54). By varying typeface use, designers provide clear transitions from one point to another, create counterpoints, and enhance the overall tension and contrast of the page.

I decided to research what fonts would be best for enhancing readability. IngramSpark, a self-publishing website, recommended Caslon, Garamond, Jenson, Minion, or Palatino (DeFilippo). It was also recommended to pair headings with sans-serif fonts and chapter titles with any font that's "readable" and "on-message." I settled on Garamond for the paragraph text and Verdana as a sans serif offset for section and subsection titles (see *Figure 12*).

While looking at the interior text, I noticed the footnotes weighed down the page. There was more text in the footnotes than on the rest of the page (see *Figure 12*). I spent a lot of time problem-solving this but did not come to a desired result. This was because of the tight space the footnotes created. Tondreau writes that "with a well-conceived grid, small margins can work." (122). With gridline-aligned images and controlled typography, the surrounding space is often balanced; however, with a heavy bottom margin filled with footnote text, there's not much room for balance with text or images above. I tried numerous footnote designs, from page placement to font size, but nothing seemed to work.

After much difficulty, I reached out to Morgenstern and Mero. The heavy text was in part due to my error with the document size. Earlier, I mentioned that I created a 7x10 template, but I should have created an 8.5x11 template. Morgenstern brought that to my attention and also suggested I turn the footnotes into endnotes. This would give the primary text more room to breathe, making the pages less bottom heavy and more balanced. I made edits to my design based on CUP's feedback (see *Figure 13*).

In this design, I focused more heavily on my color-blocking concept. I wanted the Old Hall Serif font to be the star of the show here. I aligned the chapter title over two columns, making sure the letters fit the grid system, and supplemented the rest of the page with a color block. In the first spread of this chapter, I used the gold color from the chapter header in the opening line. I also used that same color as a background for the extract quotes. The extract quotes, similar to how the opening and closing lines of the section mirror the section header, also mirror the Verdana section headers.

By making the chapter title page and first text page the same layout, I utilized Williams's principle of repetition. This principle states that you should "repeat some aspect of the design throughout the entire piece...It can be anything that a reader will visually recognize" (51). Readers subconsciously recognize a grid system; they are taught how to read a certain way. In a similar way, readers and viewers subconsciously note repeated design elements. In the case of *Unbuilt Clemson*, the colors, grid layouts, and fonts are all repeated. This creates consistency in a design.

Figure 13: Second iteration of chapter one

Morgenstern and Mero provided feedback on the second design iteration (see *Figure 13*). This draft was about seven pages long. Instead of including the introduction, I focused solely on designing chapter one. Morgenstern wrote back: "The design is getting quite close to spot on for this kind of book: it's distinct, approachable, and the text and images have room to breathe on the page. The one element that sticks out (somewhat oddly) is the callout text (the Verdana extracts). They give the book a magazine vibe (as if extracting and duplicating key passages for emphasis). I think it would work to style extract text differently from the main text (and break it up interestingly), but the current styling stands out a little too much."

Refine. Unlike the other deliverables, this project only has four design phases. The Deliver phase is absent. This was due to time constraints, as this is still an ongoing project.

After receiving edits from CUP, I got to work on refining my design. To alleviate the magazine vibe, I decided to remove the highlight color from the extract quotes and align them with the paragraph text. I designed the rest of chapter one with the art book references in mind (see *Figure 14*).

Figure 14: Second iteration, refined

To see the rest of the refined iteration, go to Interior Concept on my website.

Morgenstern and Mero liked the design concept overall, but they had some edits. I've paraphrased them below:

- Crop unnecessary materials out of images (i.e., gray background around map)
- Correct copy error with hyphens in section headers to en dashes
- Standardize extract quotes
- Simplify text design by leaving it in two columns
- Lean on conventions of readability

Currently, I'm still in the refinement phase. I'm working on designing transparent backgrounds with the blueprints, adding sidebars and sidebar texts, re-anchoring the etxt at the top of the page rather than the bottom, re-designing the quotes and implementing a new extract font instead of Verdana, and re-aligning the columns to the grid system I created. This will all help in simplifying the design and enhancing the overall readability of *Unbuilt Clemson*. If I am able to obtain more images and references from Special Collections, the image to text ratio will be more balanced and provide a visual break for the reader's eyes and mind.

So far, I have delivered two refined versions of the interior concept. These versions served as a significant talking point between CUP, Taylor, and me. We opened up the conversation about necessary materials to better illustrate the interior. With the latest refinement, it's clear there are missing pieces of the book, like endnotes and sidebar texts (see Interior Concept on my website). Morgenstern has reached out to Taylor for any author-provided materials and to Clemson University's Special Collections for more references.

Informed Theories. As I mentioned previously, some theories informed more than one of my deliverables. Since my deliverables were all part of the same project, multiple principles were applied in different areas. Tondreau mentions this multi-application when she says "some principles cross refer to different portions of the same project…" (8). Just as the exterior design was informed by grid and space principles, the interior design was informed by both of those principles and more. Realistically, the

layout and document design of *Unbuilt Clemson* was informed by almost every theory within Tondreau's *Layout Essentials*.

At the end of Tondreau's book, she has a section titled "Breaking the Grid" (pp. 194-201). There are four subsections of this:
1. Play to your strengths
2. Be flexible
3. Follow your heart
4. Ignore the rules

Out of these four subsections, I'll be focusing on the final two: (1) Follow your heart and (2) Ignore the rules. As I mentioned in the Informed Theories section of the Exterior Design deliverable, grid systems have the ability to isolate and integrate design elements. When used properly, grids create a cohesion accented by Williams' four principles of design: proximity, alignment, repetition, and contrast (13). We know that grids emphasize the author's intended message, ease consumer readability, and create an aesthetically-pleasing design. This section explores if breaking grids internally accomplishes the same goal as it did in the exterior design.

Let's start with the "follow your heart" principle. There are times when following a traditional single-, two-, or multi-column grid works, but sometimes, figuring out how to design a grid system is like a puzzle. Certain messages may need to break the grid in a way that "reflects love for and interpretation of the communication necessary to engage an audience" (Tondreau 198). Though *Unbuilt Clemson* does not necessarily have a heartfelt message, the intended message is still there. To reflect the non-realized architecture, there are certain pages in the interior (i.e., 10 and 23) with graphic elements that don't span the entire length of the page. They stop before reaching the end. These abrupt ends in design signify how architectural plans did not always come to fruition.

Now, we can move on to the "ignore the rules" principle. The primary rule of grid systems is to make sure that the information is laid out in a clear and consistent manner. That means that grid systems are not always necessary throughout a piece. Breaking the grid—similar to how silence in a film is a design choice—is a conscious design decision. Design is as much about breaking the rules as it is about following them. What matters, in the end of the process, is that the work be balanced and consistent. I played around with balance in *Unbuilt Clemson*, thinking that the addition of heavy white space would balance out the heavy text pages. What I didn't think of during those design choices was how that would look and feel for the reader. Having half of a page be white space and the other half of the page be text is unbalanced, which led me back to the refinement phase.

Though these theories informed the iterations more than the refined versions, the interior concept was heavily impacted by Tondreau's grid-breaking principle. By breaking the grid, I was able to start a conversation with Morgenstern about the importance of simplicity and readability with this text. Until the refinement phase, I thought about this project as an art book, but Morgenstern redirected me and helped me think of *Unbuilt Clemson* as a textual (rather than visual) book. Tondreau writes that a design's success "depends on reiteration while enjoying in the process" (200). Though breaking the grid

can be useful, it should be done intentionally and should enhance readability. In the case of *Unbuilt Clemson*, breaking the grid muddled Taylor's message instead of complimenting it.

The theories utilized from the above references—not just in this theory section but in the entire Interior Design section—were visually represented in the iterations of this deliverable.

Collaborative Efforts. The interior design was created by me. I received the materials from Morgenstern, Mero, and Taylor. I used the same font, Old Hall Serif, Morgenstern acquired from Clemson's Creative Operations. I also received feedback from Morgenstern, Mero, and Taylor on the interior design.

Marketing Catalog

A marketing catalog is a type of sales technique in which similar items are grouped together in the hopes that one item will sell to the consumer. For university presses and other publishing companies, seasonal catalogs aim to inform and sell new books to their audiences. CUP's SSU21 catalog notified readers of new front-list titles, new in paperback titles, new staff members, how to support the press, and more.

This marketing catalog does not solely promote *Unbuilt Clemson*, but it does complement *Unbuilt Clemson,* promotionally marketing the new front-list title. By expertly creating a template with the use of color, front, and imagery, the marketing catalog informs current and potential consumers of CUP's books, series, and services.

Design Phases. The marketing catalog went through five design phases: (1) Research, (2) Sketch, (3) Iterate, (4) Refine, and (5) Deliver. *For more detailed information on the design, please see my design diary.*

Research. This project took place from October 2020 to January 2021. The research phase of this project was brief, lasting less than a week. Because I had already completed research for the AUW20 catalog, I used the same theories and references from that project (see *Figure 15*).

Figure 15: West Virginia University Press fall 2020 catalog spread

Sketch. This phase lasted from October 2020 to December 2020. During this phase, I defined my clients' goals and used word associations to create ideas or concepts. Due to my previous experience designing CUP's AUW20 catalog, the ideas and concepts were similar to the past project. They all centered around one design, which was an open-source labyrinth image. The original thought was to use the AUW20 catalog as a template, but change the color palette, cover designs, and front-list designs to better showcase the new books (see *Figure 16*).
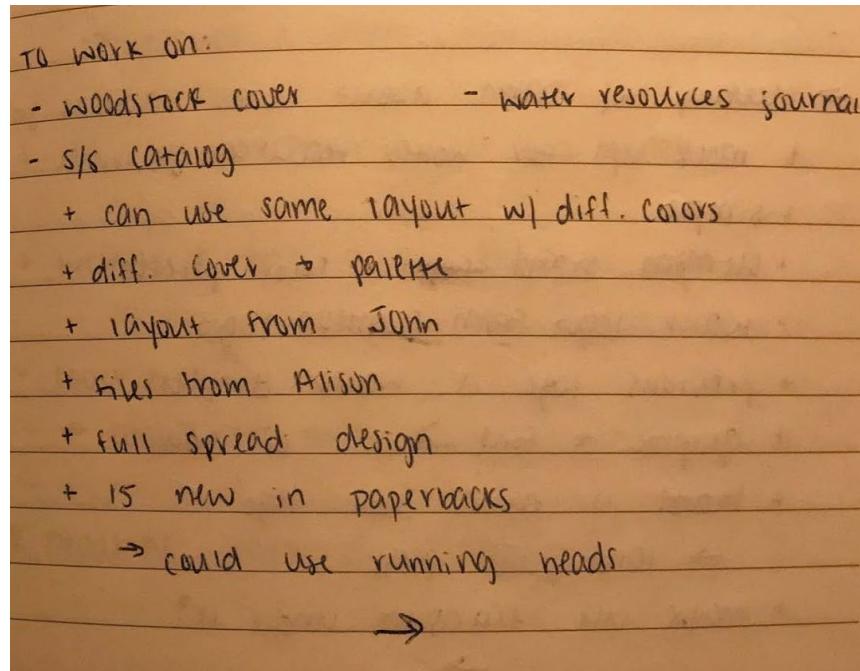
Figure 16: SSU21 catalog notes

Iterate. In this phase, which occurred from December 2020 to January 2021, I created a visual language based off of the words and metaphors discovered in phase two. I took my original AUW20 catalog template and tried to create a new template for the SSU21 catalog. *See [CUP's AUW20 online catalog](#)*.

After going through Morgenstern's layout and comparing it to the AUW20 template, it was clear that not all of the pages would line up well. For instance, pages four and five of the AUW20 catalog—though aesthetically pleasing—were not conducive to the SSU21 catalog. That spread focused too much on quotes, something the SSU21 catalog was not incorporating. Regardless of the pages not aligning, I still used the AUW20 template for ease in formatting.

Though exterior design is meant to be the last step in the publishing process, I find that I work well in creating covers prior to interior design. I created two cover designs for the catalog: (1) a complex cover with a swirling painting and (2) a simplistic cover with the client-requested labyrinth. *Figure 17* is the first design and *Figure 18* is the second design.
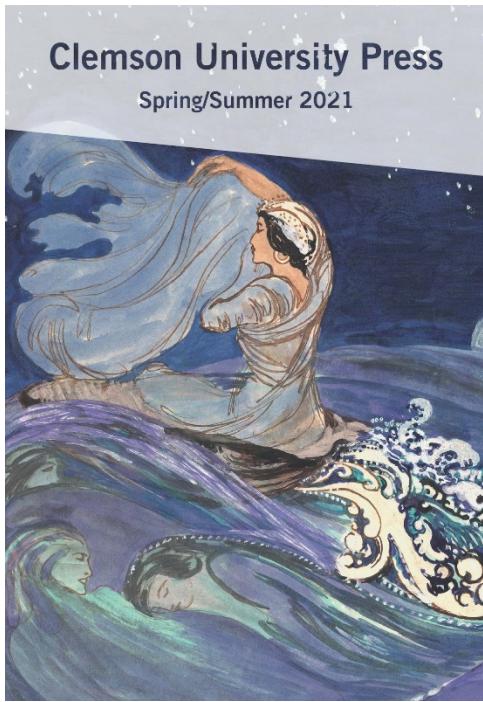
Figure 17: First iteration of front cover
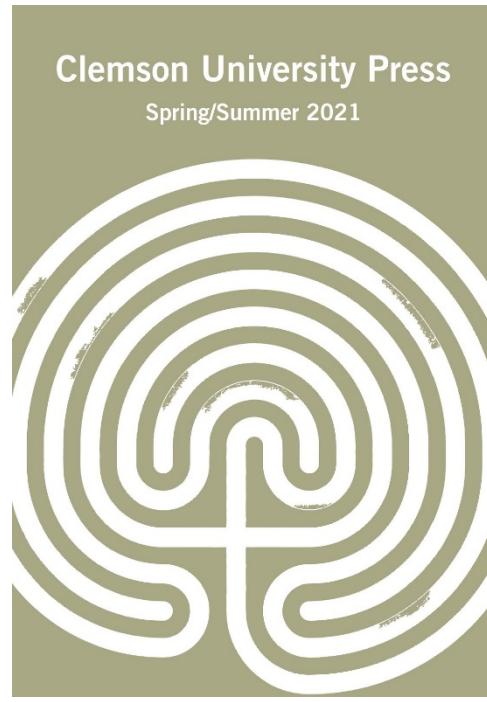
Figure 18: Second iteration of front cover

Though Morgenstern and Mero had asked for the labyrinth, I wanted to provide them an alternative option for the catalog cover. After receiving feedback, it was brought to my attention that the only open-sourced image was the labyrinth image. None of the other references could be used for the cover design. The painting did provide me with a color palette for the catalog, though (see *Figure 19*).

Figure 19: Color palette for SSU21 catalog

In my second design, I used flowlines and focal point to intentionally create Williams's principle of alignment (Tondreau 10). A focal point is the "single most active area in a composition" (Design Principles 101). A focal point is meant to direct the viewer's eye, in a similar way to flowlines. It serves as a visual entry into the composition. I also was intentional with my use of repetition between exterior and interior designs. My main goal with these principles was to create a sense of cohesion and consistency—to unify my design. This would start in the exterior cover and transition into the interior. *For more on the exterior design, see the Design Diary.*

The next step was creating the interior design. As the labyrinth was the client-requested image, I chose to utilize it as a principle of repetition throughout the catalog. Williams defines repetition as "repeat[ing] some aspect of the design throughout the entire piece...repetition can be thought of as 'consistency'" (51). In each page of the catalog, I made the conscious decision to include color-blocking lines and the labyrinth design, hoping it would create a visual cohesion and enhance the viewer's reading experience.

Along with the repetition of the labyrinthine image, Morgenstern and Mero liked the continuation of the color palette throughout the catalog. This was due to the use of color. The color palette itself is somewhat triadic in nature. Though the colors are not completely triadic, as they're not equidistant on the color wheel, they are loosely triadic (Williams 95). The muted colors act as a kind of split complement triad of red-orange, green, and blue. A split complement triad involves "choos[ing] a color from one side of the wheel, find[ing] its complement directly across the wheel, but us[ing] the colors on each side of the complement instead of the complement itself" (Williams 96). This unusual split creates a more professional, elegant edge to a design. Along with the triad, I added black and white to each hue to create shades and tints. "Hue" is the pure color. "Shade" is created from adding black to the hue. "Tint" is created from adding white to the hue. The gradient of shades and tints adds to the cohesion and consistency of the catalog design, also easing the readability of the catalog. Color can affect all of the objects around it (Williams 91). For it to be effective, designers have to create color relationships.

Refine. Since the SSU21 catalog was loosely based on the AUW20 catalog, Morgenstern and Mero did not have much feedback in terms of critique. Morgenstern made local edits to the interior of the catalog, but these focused more on copy-editing than the design of the catalog itself.

There were a few missing resources, including series logos and book covers. Until those came in, I was unable to complete the final version of the catalog. To alleviate this, I took on another design project and created the cover for *Ice on a Hot Stove* (see *Figure 20*). I won't go into depth on this cover since it was not technically a part of *Unbuilt Clemson*, but rather a subsequent project of my internship.
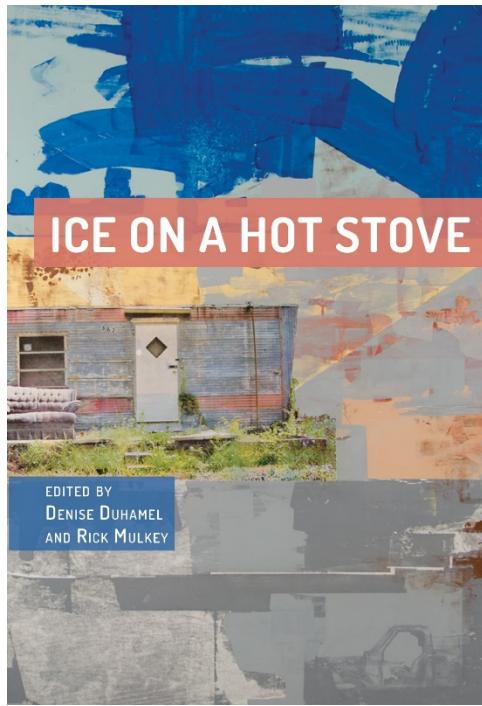
Figure 20: *Ice on a Hot Stove* cover

After Morgenstern and Mero approved the *Ice on a Hot Stove* cover and provided me with the missing interior materials, I input them into the catalog.

Deliver. The final deliverable is the same as the refined draft from phase three. The catalog is a PDF file available online and for-print. I provided three file types for the catalog: (1) PDF, (2) high-quality PDF, and a (3) for-screens PDF.

Informed Theories. Like the above two deliverables, this catalog utilized theories of grid systems, space principles, and more. The multi-application of these theories is represented throughout this entire project. This deliverable, more than the other two, utilized color and repetition in a nuanced way. Yes, the first two deliverables had a color palette based on the cover image, but the repetition and color was dependent on the interior spreads' contents.

As previously mentioned, the purpose of this project was to create a template for future catalogs, market the new front-list titles (like *Unbuilt Clemson*), and make the audience more aware of CUP. By using certain shapes, colors, and consistent transparency levels with the labyrinth image, I achieved a cohesive repetition throughout the catalog. On each page, there were three color-blocked lines and one labyrinth image. The titles, subtitles, author names, and book descriptions were the same across each spread. The graphic elements were laid out in twos. For each design, there are two to three pages that share that same layout. In the new-in-paperback sections, I used the same design and layout across three spreads. This layout also served to repeat the AUW20 catalog, as I conceived that layout during the creation of the preceding catalog. Williams's repetition principle acted as a connecting force between the previous and current CUP seasonal catalogs.

This repetition was also prevalent in the color choice throughout the catalog. McWade says that the "easiest and best place to get a perfectly coordinated palette is the image itself" (6). Unlike the AUW20 catalog and *Unbuilt Clemson*, this catalog did not have a colorful cover image. Though I could not use the image from my first version of the catalog, I thought the color palette was very diverse. I used the image trace function in Illustrator, created a color palette with more than 100 colors, and narrowed that palette down significantly. The painting provided a wide range of cool to warm colors, with the chosen colors shown in Figure 19. Each catalog page was put in a different color (with colors only repeating two to three times, like the layout) that would accent or complement the colors in the book covers already present on the page.

The theories utilized from the above references—not just in this theory section but in the entire Marketing Catalog section—were visually represented in this deliverable.

Collaborative Efforts. The catalog was designed by me. I received the materials from Morgenstern and Mero. Morgenstern created the catalog layout, providing me with descriptions, quotes, and desired formatting from the AUW20 catalog template I created previously in my internship. I received feedback from Morgenstern and Mero on the design.

Design Diary
A design diary is an informal, loose journal with daily entries of sketches, notes, doodles, processes, challenges, and anything else encountered during a project. McKenna writes that a project diary is "private, high-level, and mixed media." Project diaries should include brief paragraphs or bullet points on significant design choices, challenges encountered, and problems solved. Along with text, the diaries should include images of the design process, sketches, mockups, etc.

Generally, project diaries are not shared with the community; however, upon request, I've decided to share mine. Not everything within my journal is documented in my design diary. Some notes have been paraphrased further, while some notes have not been shared at all. This design diary documents the most pertinent information and design choices made during my client project.

Design Phases. The design diary went through four design phases: (1) Sketch, (2) Iterate, (3) Refine, and (4) Deliver.

Sketch. Unlike the previous deliverables, the design diary did not go through a research phase. It initiated parallel to the "Sketch" phases in the above projects. My original sketches, which have been referenced throughout this paper and in the design diary deliverable, were drawn in my journal from May 2020 to February 2021 (see first figures in "Sketch" phases of above projects). This journal is used for my internship, client project meetings, and other pertinent design coursework. I jot down notes, doodles, references, and anything else that may help in my design process.

Iterate. Due to my journal's disorganized structure, I decided to create a design diary on an alternate platform. I originally thought it might be good to use Microsoft Word, but I wanted the diary to be on a more creative platform. I decided on Adobe Spark. Spark is an "integrated web and mobile solution that

enables everyone, especially teachers and their students, to easily create and share impactful visual stories" (Adobe Spark).

In the first version of my diary, I copied down the information I had from my exterior design. I included reference images, scanned journal notes, and CUP-provided materials. After meeting with Howard, he recommended I change a few things (see *Figure 21*).
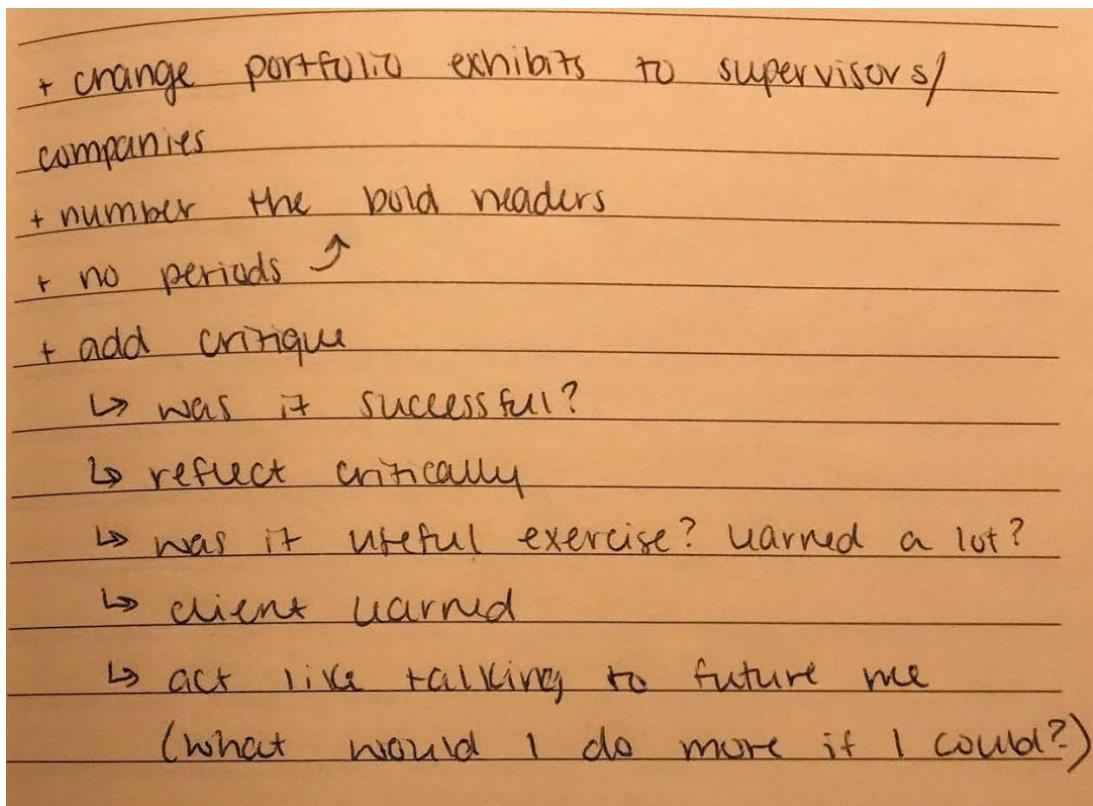
Figure 21: Notes for design diary edits

Some of the edits were minor—like numbering my subheadings and deleting periods at the end of them—but some of the edits were more significant. In the first version of the design diary, I incorporated meeting takeaways, but Howard suggested I add a critique or critical reflection to each meeting.

After inputting the entries from all three deliverables, the Spark platform became too difficult to navigate. This was, in part, due to the length of my journal. To condense the diary and ease its readability, I changed platforms back to Microsoft Word, my original iteration.

Refine. This phase mainly required me to transfer over more notes from my original journal and apply the suggested format from Howard. I updated the diary to include the notes, meeting takeaways, and critical reflections of the interior design and marketing catalog projects.
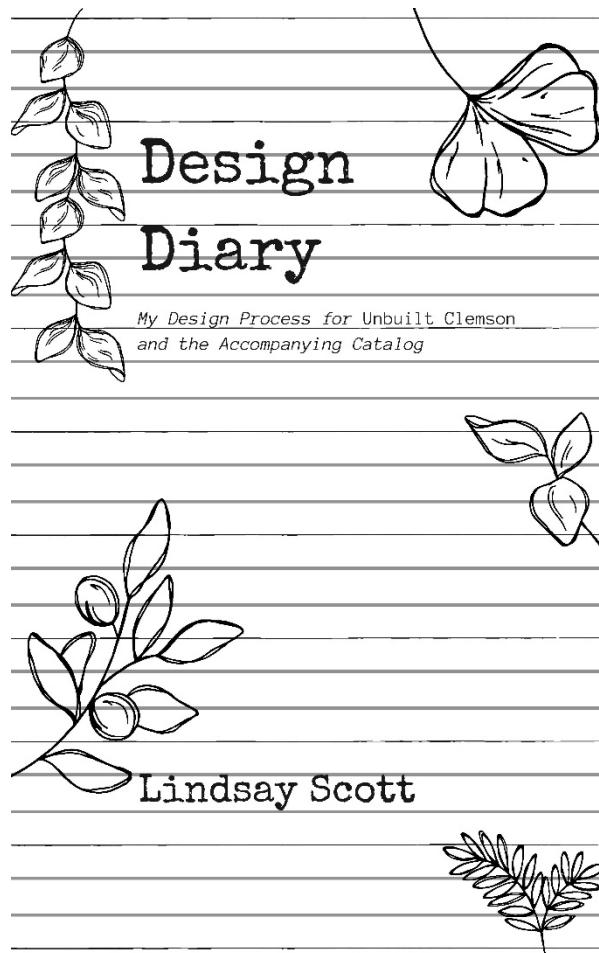
Figure 22: Refined design diary cover

Deliver. The final deliverable is the same as the refined phase of the diary. *See my website for the full diary.*

Informed Theories. This deliverable was informed by different articles on designer project and UX product diaries. The main theory I pulled from was from McKenna's article on keeping project diaries.

McKenna writes that to create a successful project diary, a designer must take the following five steps:
1. Take pictures of the design process
2. Keep it private (at least for now)
3. Fortnightly or monthly check-in
4. Keep things high-level
5. After the project

Out of these steps, I chose to only implement three of them (1, 3, and 4). Taking pictures of the design process provides visual documentation and proof of the different phases the designer went through. A monthly—or in my case, weekly—check-in and update to the design diary keeps the diary informed. The more time passes, the less accurate the information in the diary could be. This can also be due to keeping the diary high-level. Since the diary is a loose form of documentation, there's less in specifics

and more in generalizations. For instance, I wrote "illustrative material" as one of my notes from a client meeting. To me, that means finding illustrations and other illustration-like blueprint materials to include in the front cover design. To an outside pair of eyes, "illustrative material" could mean anything to do with illustration, or maybe the material was meant to illustrate something. It's much too broad (McKenna).

The theories utilized from the above reference were visually represented in this deliverable.

Collaborative Efforts*. The design diary was developed by me. I utilized notes and images from myself, as well as materials received from Morgenstern and Mero. I received feedback from Howard on the design.

Competencies

This project examines the following MAWRM competencies, which align with and demonstrate an understanding of writing, rhetoric, and media:
- Visual communication theories
- Research and design methods
- Classical and modern rhetorical theory
- Professional communication practices
- Technological and media production literacies
- Writing and editing skills

Skills
Please find below a list of skills developed during this project:
- Collaboration
  - Interpersonal communication
  - Email writing
  - Zoom meeting
  - Review and feedback
- Project development
  - Goal setting
  - Goal tracking
  - Report writing
  - Drafting
- Marketing
  - Digital advertising
  - Catalog development
- Content creation
  - Template design
  - Book cover design
  - Document design
  - Typesetting
  - Layout
- Other soft skills
  - Creativity and innovation
  - Attention to detail
  - Understanding of commercial environment
  - Deadline-oriented

Tools
Please find below a list of software used in this project:

- Adobe Photoshop
- Adobe Illustrator
- Adobe InDesign
- Adobe Acrobat
- Google Suite
- Zoom

References

The following references overall informed the directed study course and catalog project:

Books
- *Managing Documentation Projects* (pp. 7-74), JoAnn Hackos
- *Designing Cool Stuff*, John McWade
- *Layout Essentials: 100 Design Principles for Using Grids*, Beth Tondreau
- *The Non-Designer's Design and Type Books, Deluxe Edition*, Robin Williams
- *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students*, Ellen Lupton
- *Why Fonts Matter*, Sarah Hyndman

Articles
- "The Rhetorical Situation," Lloyd F. Bitzer, *Philosophy and Rhetoric* 1.1 (1968): 1-14.
- "Designing a digital product: the research phase," Cristian Radu, uxdesign.cc/designing-a-digital-product-the-research-phase-339d76bfdacb
- "The Design Funnel: A Manifesto for Meaningful Design," Stephen Hay, www.webdesignblog.gr/wp-content/uploads/2012/03/ManifestoForMeaningfulDesign.pdf
- "The design funnel: high fidelity prototyping with Adobe After Effects," Issara Willenskomer, medium.com/@ux_in_motion/the-design-funnel-high-fidelity-prototyping-with-adobe-after-effects-6b1e7006ad11
- "Lifecycle of a Book," University Press of Florida, upf.com/life_cycle_of_a_book.pdf
- "How to design a book cover: the ultimate guide," Meg Reid, 99designs.com/blog/book-design/book-cover-design/
- "The Best Font for Books," Michele DeFilippo, www.ingramspark.com/blog/best-fonts-for-books
- "Adobe Spark: A Guide for Schools and Educators," Adobe Spark Team, spark.adobe.com/images/Adobe%20Spark%20Edu%20Guide.pdf
- "Keeping a Project Diary," Eleanor McKenna, medium.com/@onepixelout/keeping-a-project-diary-f0b4bff9df40

- Silva Rhetoricae, rhetoric.byu.edu/
- A List Apart, alistapart.com
- Chip Kidd TED Talk, youtu.be/cC0KxNeLp1E
- Anatomy of a Book (Part 1), libraryblog.lbrut.org.uk/2016/01/anatomy-book-outside/
- Interior Book Layout, scribemedia.com/interior-book-layout/
- Let's Design Brilliant Book Interiors, 99designs.com/designer-resource-center/designing-book-interiors#:~:text=Interior%20book%20design%20is%20the,of%20arranging%20and%20formatting%20text.
- Lifecycle of a Book, publishingtrendsetter.com/book-life-cycle-infographics/life-cycle-book/
- Regina Roff - Design, www.youtube.com/watch?v=GAa8sHhrsYs&feature=youtu.be
- Clemson University Press's Books, libraries.clemson.edu/press/books/
- Clemson University Press's Book Series, libraries.clemson.edu/press/book-series/
- Clemson University's Brand Guide, www.clemson.edu/brand/guide/
- West Virginia University's Catalogs, wvupressonline.com/node/498
- 10.0 Creating a Focal Point, www.designprinciples101.com/lesson/10-0-creating-a-focal-point/

Reflection

Reflecting back on this project, there are a few areas that I'd like to discuss: (1) Project Strengths, (2) Different Outcomes, (3) My Weaknesses, (4) My Strengths, and (5) Overall Impressions.

Project Strengths

Overall, this project was successful. The time management was an issue, but CUP seemed pleased with the deliverables. To achieve this end goal, I divided the project into four parts: (1) exterior design, (2) interior design, (3) marketing catalog, and (4) design diary. By sectioning out and rescheduling the project, I was able to create something professional and on-scope with the new version of *Unbuilt Clemson*.

Different Outcomes

If I had the opportunity to complete this project over again, there are a few things I would change. First, I would have started the planning and research phases sooner. Due to the timeline setback with lack of materials, I should have been researching and planning for each section of the project more during that time. Second, I would have liked to have the materials sooner. This was somewhat out of my control, but if I had received the finished manuscript and proper images in August 2020—when the timeline originally projected—I may have been able to complete the project in a more timely manner. Third, as the project progressed, it became clear that there were more deliverables than I originally anticipated. For instance, instead of having a design diary for only the exterior and interior design of *Unbuilt Clemson*, I also created diary entries for the marketing catalog as well—which was not originally planned. With more research and planning on the front-end of the development process, I may have been able to foresee that and adjusted the timeline accordingly.

My Weaknesses

In alignment with the different outcomes, my weaknesses during this project manifested mostly as procrastination and lack of time management. Some of this was out of my control with the pushback of materials and finished manuscript date, but I could have pressed on with the exterior design and catalog development. I struggled with balancing coursework, teaching, and my internship. Though these struggles were not new to me—I have a history of procrastination—they did prove to be much more challenging in this project. To combat these, I met with my boss and project supervisor weekly to set due dates for myself. The dates were also pushed back at times due to a lack of materials, lack of feedback, etc., but ultimately, I finished everything on time and to a high standard.

My Strengths

One of my main goals for this project was to better understand the publishing process. I also wanted professional experience in the graphic design and publishing fields. After completing this project, I think I have met both of these goals effectively. Taking on this project as a design intern has advanced my professional career and will continue to serve me in the future.

To play to my strengths, I took advantage of my previous experience with digital arts and design. In the past six years, I designed multiple logos, book covers, publishing catalogs, and more, so I knew I would do well in designing the exterior cover for *Unbuilt Clemson*. About three years ago, I also worked on a short layout project about the history and design of soda fountains. Though the project was brief, it gave me a foundation in layout design that informed the interior design of *Unbuilt Clemson*. Without that foundation, it would have been more difficult for me to successfully design the interior of *Unbuilt Clemson*. As Tucker Max said, "Book layout is one of those things that most people never notice...unless it's wrong" (Interior Book Layout). Layout and design is often thought of as an afterthought, but it was my job to make sure *Unbuilt Clemson* was designed in a professional yet creative way. Using a style that did not fit with the scope of the project would distract the audience from the intended message. Along with that experience, my commission designing CUP's AUW20 catalog prepared me for designing the SSU21 catalog. I worked with templates and references from other university presses to create the marketing catalog housing *Unbuilt Clemson*.

Overall Impressions

At first glance, it seems that the graphic design and publishing fields are not situated in rhetoric; however, this is not the case. These fields are informed heavily by the rhetorical appeals, but the theory is not often talked about in an academic setting. When designers are given a project, they are often told to "design it." We can even see this as a part of Hay's design funnel (2008). Before we can design, we need to think about our audience, project goals, and potential constraints. To successfully and effectively design a book and any accompanying promotional materials, it's imperative to understand the intended audience and cater to that audience through certain design choices (i.e., font, color, image placement, grid alignment, etc.). In this case, though the direct audience was Morgenstern and Mero, the design was influenced by the future consumers situated in non-realized architecture research and those interested in Clemson University's architecture. Designers also need to be aware of possible constraints within the publishing process that could result from lack of materials, timeline setbacks, scope change, etc. In the case of *Unbuilt Clemson*, in order to effectively shape Taylor's discourse, I created a design that would compliment Taylor's message and further push the audience to engage in a "fitting response" (Bitzer 1968).

Multiple courses in digital rhetoric, visual rhetoric, rhetorical theory, and publishing allowed me to better understand the importance of rhetoric in graphic design and publishing. As mentioned previously, when looking at the field of graphic design, there doesn't seem to be much there in terms of theory. It tends to be more focused on practical application and "do" rather than "think;" however, we can establish a clear relationship between design and rhetorical theory if we look at Aristotle's five canons. Design uses invention, arrangement, style, and delivery—all rhetorically-charged components. Designers often think about use of color, text placement, image filters, etc. to invoke certain emotions (depending on the design) within their audience and from their stakeholders, employing pathos. To establish an ethos with their audience, designers may try to identify with their audience, similar to Burke's concepts of Identification and Consubstantiality. By identifying with their audience, designers are "'substantially one' with a person other than [themselves]. Yet at the same time [they remain] unique, an individual locus of motives. Thus [they are] both joined and separate, at once a distinct substance and consubstantial with another" (Burke 21). We identify with what our audience connects to—via the author's message—but we are not wholly focused on that connection. We are connected to the author's message for a different reason—to understand and ultimately persuade our audience. By using engaging designs and being more aware of our audience, designers can better establish their credibility. The discourse that surrounds graphic design and publishing, I believe, most closely aligns with epideictic oratory, as the act of designing could be seen ceremoniously, as a visual praise or compliment to the author's message in-book.