

THE GOODE BOOK

LAUREN SHELDON | PROJECT 2 PROCESS BOOK | GRDS 400 | PROFESSOR CASEM | FALL 2019

ASSIGNMENT SHEET

GRDS 400 Studio II	
	Prof. Mary Ann Casem mcasem@scad.edu 912-525-7205 124 Adler Hall
Due Dates	Project 1
Class 2 Brief	For this project you will work independently with the Professor and self-manage a substantial project of your own choosing—with one restriction. You may not do a typical branding project, which means you cannot create a logo and a look and simply apply it to things. This first project is about communicating extensive information about a subject.
Class 3 3 Concept Variations	I want to see if you can handle lengthy levels of information about something. Research a social issue or cause and educate people about it. Or come up with a concept or theme and design a series of books around it. Create a series of brochures for different audiences on the same subject. Design a content-rich magazine (i.e. Mother Jones, Wired or AdBusters). Or create a complex web system, with heavy content like The Daily Beast, NRDC, UTNE or Newsweek. Everything but logos, corporate identity and promotional branding. We'll save that for Project 2.
Class 4 MB/Visual Brief	Your final solutions can be in any medium or format providing they are appropriate to the subject matter. The rationale for choosing the construct should be validated by your choice of topic and target audience.
Class 9 Proj 1 Process Book Written Critique	The final outcome of the project will be equivalent to 3-4 uniquely designed pieces. Should you decide to do something more extensive, it may count for 2 or even 3 components. The Professor will determine with each student what quantity and mix of work will satisfy the requirement. The end products should support a consistent, unified theme/ concept/idea on an identified topic that is aimed at a specific market or interest group. I would suggest using several different media if you can.
Class 10 Proj 1 Designs	Elements may include a book, a series of books or large format brochures, posters, an ad campaign, a non-superficial magazine, environmental strategies, direct marketing, a website, an installation, exhibit/display, film, or motion media campaign—or any other appropriate artifact. A multi-page print component is required.
Class 11 Brief	Your project will include:
Class 12 3 Concept Variations	<ul style="list-style-type: none">• A one-two page written Brief which identifies communication problems and potential solutions. Once you have written this Brief, you may not change your project so think it through thoroughly before submitting the project for consideration. Please have 1-2 alternate ideas in case the first idea is turned down.• Digital Proposal for presentation to the class. Examples are posted on BlackBoard. This presentation should include a cover page, situational overview of the project, project goals & objectives, target audience(s), a listing of deliverables, word list, competition, mood board page(s), preliminary type and color studies or typographic inspiration, written and visual research; work designed for similar products/brands, and any other pertinent marketing information.• A thorough and comprehensive Process Book (see specifics below)• Final designs, printed/mounted• A formal PDF presentation of all your final designs, including full size, hi-res files.
Class 13 MB/Visual Brief	Use this opportunity to work in areas of interest to you, to develop and expand your skills and to learn how to sell yourself and your design work in a fun and supportive environment. Look for holes in your portfolio since these two projects will be the centerpiece of your book. Create projects that will take you out of your comfort zone.
Class 19 Proj 2 Process Book Written Critique	Project 1 is due at Class 10 at which time you will hand in the 5 deliverables, printing/mounting, at a minimum, your 3 best components. You will also post a single file PDF of your pieces to Submissions on Blackboard before the start of class the day it is due. If ANY of these elements are missing, the project will be considered incomplete and you will lose substantial points off your grade.
Class 20 Proj 2 Designs	

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Due Dates	When you develop your Brief and Proposal, pay particular attention to your schedule and deadlines. Getting behind on your deadlines will put a severe hardship on you at the end of the Quarter and may result in missing work or shoddy design. You are expected to self manage these projects. You create your own path and set your own internal deadlines. Seek out the Professor and schedule time with her outside of class if necessary over the course of the 10 weeks if you need extra help.
Class 2 Proj 1 Brief	
Class 3 Proj 1 Opening Presentations	Graphic Design is a field which is predicated around deadlines as much as quality design. You must learn to work within budgets and deadlines efficiently. This class will give you a good idea about your time management abilities and related flaws, which will only worsen in the field. Please do not underestimate the time it takes to do a worthy job. In Studio II, you are developing portfolio pieces and a deeper understanding of the requirements of the field, which will directly impact your career and your quality of life.
Class 9 Proj 1 Process Book Written Critique	
Class 10 Proj 1 Designs	File Naming Name your files like the following: GRDS400_Casem_Proj1_W15_YourName.pdf
Class 11 Proj 2 Brief	PDFs A single PDF of your work must be posted to Submissions before the start of class on the day it is due. Dropbox or email submissions are not acceptable, only work uploaded to Submissions. Upload your files before you leave home. Class presentations will not wait while you upload files at school and all students must be off the computer as presentations commence. Should the file be corrupted and/or not download properly, or be in an incorrect format (JPG, TIF, PSD, InD, AI etc), 5 points will immediately be deducted from your project grade. Double-check your file to ensure it downloads properly after you've uploaded it. If your PDF has been corrupted, remake the PDF and upload using Firefox. Then double-check it all over again. 5 points will be deducted if your PDF is uploaded after the start of class but before class is dismissed.
Class 12 Proj 2 Visual Proposal	
Class 19 Proj 2 Process Book Written Critique	Again, no submissions will be accepted after the end of class the day the assignment was due. You will receive an automatic failing grade for your project regardless of whether it was printed out and presented in class. This is your responsibility.
Class 20 Proj 2 Designs	Metadata Meta Data is the information saved with each file. Embed the following information in your metadata: Student name, Student ID, Title of project, Media used, Professor, Title of Course, Assignment.
	Acrobat Metadata Go to the FILE menu → PROPERTIES. Enter information in the fields of the Description tab. InDesign Metadata: Go to the FILE menu → FILE INFO. Photoshop Metadata: Go to the FILE menu → FILE INFO
	Grades You should plan on working 15+ hours outside of class each week if you want to excel. Your grade outcome depends on you and the effort you apply consistently, with skill, talent and intelligence. Pay meticulous attention to details. Please do not come to me at the end of the project or the end of the Quarter and tell me you have to have a A or B to graduate or to keep your scholarship. Your grade is the direct result of your effort so focus throughout the ten weeks and you should have no problem. If you know you must have an A in the class, come to me on day one and I will do my best to assist you in achieving your goal, but again it is not up to me. You determine your grade. Keeping weekly timesheets is highly recommended. I will post examples online on Blackboard.

ASSIGNMENT SHEET

GRDS 400 Studio II

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Due Dates

Class 2

Proj 1 Brief

Class 3

Proj 1 Opening Presentations

Class 9

Proj 1 Process Book
Written Critique

Class 10

Proj 1 Designs

Class 11

Proj 2 Brief

Class 12

Proj 2 Visual Proposal

Class 19

Proj 2 Process Book
Written Critique

Class 20

Proj 2 Designs

Process Book

Your Process Book is for a separate grade—and a substantial one [20%]—so make sure you add to it throughout the Quarter and do not have to accumulate everything at the last minute while you're trying to produce your final designs. Your PB may be digital or actual. It is due before the start of class on Class 9—the class before the final work is due. Your PB must include the following:

- Cover Sheet
- Assignment Sheet
- Your Brief
- Your Digital Presentation and Mood Board
- Written and visual research
- Wordlists
- Written brainstorming
- Mind-mapping and/or other ideational exploration
- Visual inspiration
- Examples of other campaigns done on the same subject
- Individual type studies and type combinations
- Color studies
- Thumbnail sketches of each component
- Hand drawn roughs of each component
- Computer developed roughs of each component, with multiple layout variations.

Early studies must show evidence of extensive exploration. Assuming the research and design investigation is substantial, please condense and order your book with section dividers and assemble into a single binder or single right-reading PDF. The key to a successful Process Book is plenty of thumbnails, rough sketches, stylistic and layout variations of each and every component. See posted examples on Blackboard. Most Studio II Process books are 60-120 pages in length. Your Final Designs do not have to be included in your book if they are not ready by Class 9.

Good luck, everyone. Be sure that I will do everything I can to help you along the way.

BRIEF

PROJECT OUTLINE

My project is going to focus on most of the graphic design surrounding the production of a movie. A brief synopsis of my movie: a group of estranged siblings come back together after their middle sister goes missing under suspicious circumstances. There are elements of magical realism, crime, and conspiracy. Peach, the youngest sibling, has started seeing visions of her missing sister.

CHARACTERS: THE SPADE SIBLINGS

Peach, short for Patricia, is the youngest of the Spade siblings. She was only 11 when her parents died. Now she’s 16, living with her eldest brother and starting to get visions of her missing sister.

Darcy is the second youngest Spade sibling. He was 14 when their parents died. Now he’s 19, avoiding his family, especially his eldest brother, and trying to survive as a broke college student.

Mel is the middle Spade siblings. She was 18 when her parents died. Now she’s 23, an apprentice to an annoying P.I., and currently missing. Everyone is fearing the worst.

Arthur is the second oldest of the Spade siblings, born only four minutes after his twin. He was 20 when his parents died. Now at 25, after taking custody of his youngest siblings, is struggling to make ends meat after getting an entry level job.

Moira is the eldest of the Spade siblings. She was 20 when her parents died. Now at 25, she’s finally gotten some semblance of her life back together after her parent’s deaths. She just reconnected with her twin and is trying to reconnect with her other siblings.

CHARACTERS: SUPPORTING CAST

Deck Marlowe is a struggling, gruff, classic P.I. He took Mel under his wing when she was only 20 years old. She started out as an annoyance but is now one of his only close friends and confidants. He’ll do anything to find her again even if it means breaking his own rules.

Detective Neff is a hardened biased detective who was assigned Marina’s case. He has a confrontational relationship with Deck and Mel. He says that Marina must have just run away. In reality, he is helping to cover up her disappearance because the “powers that be want it that way.”

Officer Holt is a young beat cop who’s heavily invested in Mel’s case because she opened his eyes to Neff’s possible corruption and ties to Marina’s disappearance.

Marina is the original missing girl and witch. Her case kicks off the plot of this movie. Unbeknownst to the Spade siblings, but they are distantly related. Marina was in the possession of their family spell book and journal because she was the next descendant in line after Kara Spade died.

Ethan Burke is Marina’s ex-boyfriend who has strong connections to the mob. He’s a red herring. He really didn’t have anything to do with her disappearance.

SETTING:

A big city in the late 1940s, basically the New York, NY of this universe and its many neighborhoods. In this case: the high class neighborhood where there is absolutely no magic, the multiple middle class areas where the rules about magic are relaxed, and the lower income neighborhoods where small magics are used frequently.

BACKGROUND:

Magic isn’t just a make-believe idea anymore in this world. Witches, psychics, and sorcerers are prevalent among the population. Their magic isn’t too terribly strong and is often looked down upon. Many would say it was cheating and a magic person could never really be trusted. Normal (no-magic) people hold the majority and many of the magical beings in this universe have been delegated to lower classes and menial labor due to discrimination. People without magic still hold the power in this society.

The Spade family hasn’t been very close since their parents died five years ago. The Spade parents were collectors of magical artifacts and magical themselves. Peach and Darcy, who were 11 and 14 at the time, were placed in Arthur’s care as their legal guardian. Arthur was only 20 at the time but was on his way to graduating college and already had steady income. Once Darcy turned 18, after butting heads with his older brother for too long, he moved out and started school while avoiding calls from his brother. Moira had a rough time recovering from her parents death. It took a few years, but she finally seemed to get her life in order again. She re-enrolled in the college she was attending and made an effort to try to be in her sibling’s lives again. She’s only been successful with Peach

BRIEF

BACKGROUND (CONT.):

and Arthur. Mel hasn’t tried to talk to her family since their parent’s funeral. She was 18 at the time and couldn’t bare to look at anything that reminded her of her parents. After a few years of odd jobs, Mel stumbled into an opportunity to train as P.I. Deck Marlowe’s apprentice. She’s never looked back since. They’ve all tried to forget the magic their parents were involved with.

SYNOPSIS:

Deck and Mel are working a missing persons case of a young woman. Marina was last seen leaving the Emerald Hotel. Witnesses say she was jumpy. Marina didn’t come from a family who would normally be frequenting the Emerald Hotel. Her parents, shop keepers, contact Deck and Mel after the police get no where in her case. They suspect that her “boyfriend” might have had something to do with her disappearance. He has been known to be heavily involved with the mob.

Our story begins after Mel has gone missing and Deck feels it’s his duty to let her siblings know that she disappeared while working a case. This is the first time all of the Spade siblings (minus Mel) have been together in quite a while. Later, they encounter Detective Neff, who is less than helpful in trying to find Mel. He does not like that Mel was investigating the same case as him. Peach begins to have visions of Marina and then Mel and what might have happened to them. Peach’s use of magic and a new lead Deck picked up force the Spade siblings to do something they never wanted to do again: go back to the neighborhood they are up in.

tone:

This project could take on many different visual and stylistic tones which will be explored in my concept boards. However, the underlying genre is fantasy mystery. It could spin off into noir, high fantasy, or modern magical realism (or a combination of any of these).

PROJECT GOALS:

The objective of this project is to create immersive props and other assets that feels appropriate for the setting, tone, and themes of the film. A good prop is one that is serves its purpose well. If it’s meant to be the crux of a scene, then it should stand out. If it’s there to provide information about the setting, then it will blend seamlessly into its surroundings creating an immersive experience for the viewer. Another objective of this project is to create branding and marketing materials for the film that will draw audiences in and get people in seats at movie theaters.

TARGET AUDIENCE:

My movie would be rated PG-13. Older teenagers and young adults, 14-25, would be the target audience. Fantasy genre fans would also be likely to see the movie.

PROJECT RESEARCH:

I’ve done some base research into the possible genres that this general plot could apply to. This research will help with my knowledge of what designers and filmmakers be-

fore me have used as visual context clues for the viewers, whether that clue is misleading or not. Noir was all about mood and relied on the shadowy smoky look of black and white film to help readers fill in between the lines about what was going on off screen since they couldn’t show much violence due to censorship. The fantasy genre also has some visual short hand to contend with, a lot of which was established by Tolkien and the works inspired by his.

DELIVERABLES:

- 1. Graphic props used generally in the movie and then character based ones as well
 - Print and digital, signage, advertisements, maybe some 90’s computer assets
 - Character driven: IDs, notes, paperwork, anything a character might use that utilizes typography and images
- 2. The title card and motion credit sequence
- 3. The branding materials: posters, tickets, and other promotional materials

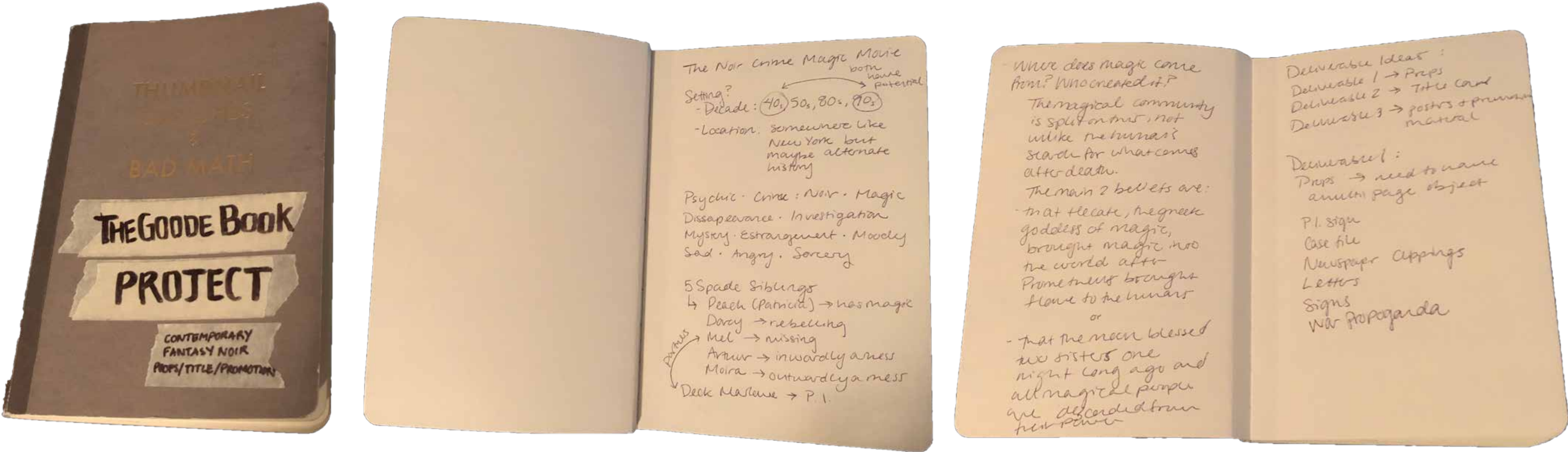
PROJECT SCHEDULE:

- Class 11: Brief and 3 Boards Due
- Class 12: Thumbnails to help determine final execution
- Class 13: Roughs for Deliverable 1
- Class 14: Deliverable 1
- Class 15: Roughs Deliverable 2
- Class 16: Deliverable 2, Roughs Deliverable 3
- Class 17: Deliverable 3
- Class 18: Finalize Process Books, Finalize designs
- Class 19: Process Book Due, final feedback from class
- Class 20: Final Presentation and Files Due

OVERVIEW

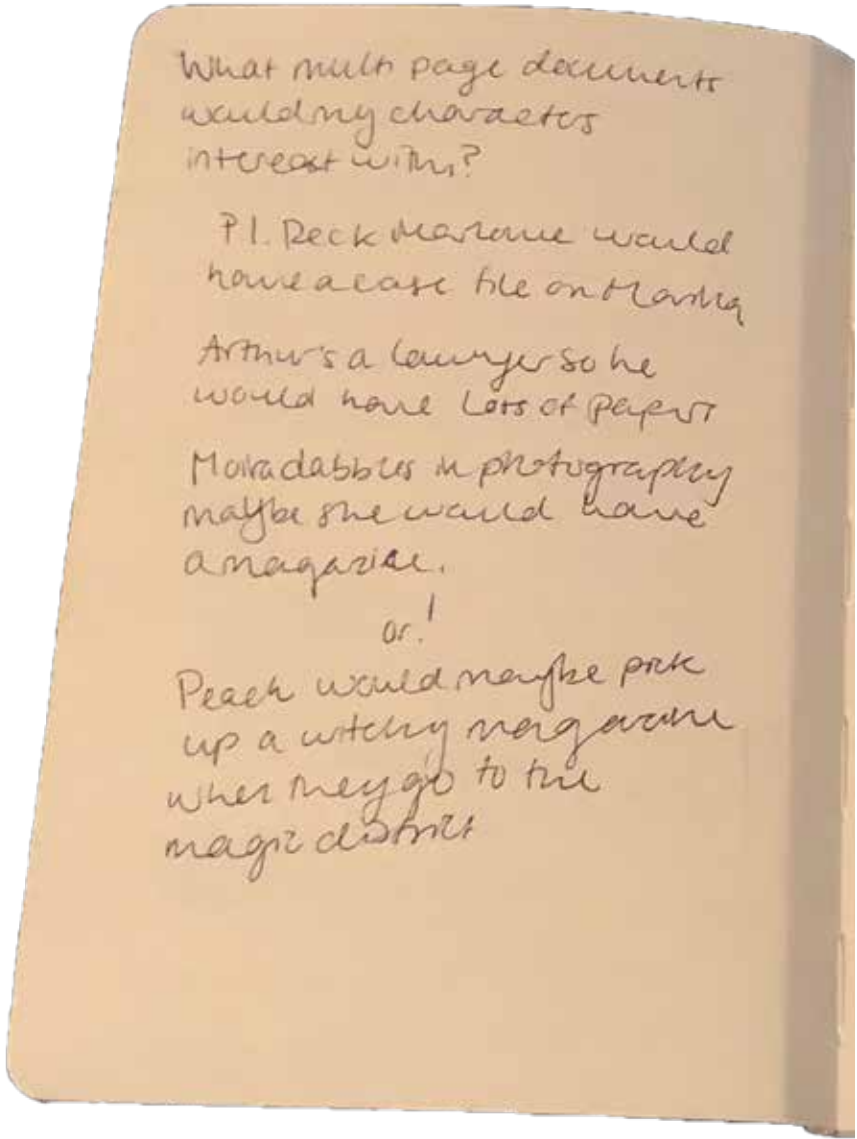
I started my planning with a plot idea: how would a group of siblings handle the disappearance of their estranged sister? The more I thought through the plot, the more it resembled a classic noir. I wanted there to be a catch though to take this project away from just being case files and passports so, I added a magical realism element to the plot and *The Goode Book* was born as a contemporary fantasy.

- assignment sheet
- proposal
- overview
- idea presentation
- mood board
- color studies
- color palette
- type studies
- written research
- visual research
- initial sketches
- work cited



BACKGROUND

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The Goode Book is a contemporary fantasy with noir elements set in the 1940s after the United States enters World War II. It follows an alternate timeline where magic has always existed in this world and witches have always been the primary beings who have used it. This magic is simple, not world ending or even majorily world changing. It's more like a religion with some pracitcal uses. The human non-magic users have lived in peace with the witches and other magic users (psychics, fae, and other less humanoid creatures) for millenias but tensions began to rise in the 1600s after the immigration to America. The Salem Witch Trials marked the end of peaceful relations between the witches and the humans with the death of nine witches. The witches, a largely non-violent group, fell victim to the growing technology in weaponry and became second class citizens to the non-magic users. Their books and artifacts are banned and sporodically collected and destroyed by the police.

PLOT SYNOPSIS

After the deaths of their mother and father, the Spade siblings (Moirra, Arthur, Mel, Darcy, and Peach) mostly go their separate ways, except for Darcy and Peach who go to live with their older brother Arthur because they are underage. Kara and Patrick Spade (their parents) were murdered after an alleged mugging outside of the printing company their family owned in the magic district of New York City. Their murder was never solved and the Spade siblings felt especially forgotten by the police and their parent’s remain a cold case.

This unsolved case is what leads Mel into P.I. work under the apprenticeship of Deck Marlowe, a seasoned P.I. whose bum leg keeps him from enlistment. Deck used to be a well known figure fighting for the rights of magic people but has been beaten down by years of hardship.

Our movie begins after the disappearance of a witch, Marina Crowley. The police rule her a runaway, at least to the public, and drop the case. Marina’s boyfriend contacts Deck and Mel

to take up the case and find Marina. He believes the police, specifically Detective Neff, might be involved in her disappearance. They wanted something from her before her death.

In the course of their investigation, Mel goes missing as well and Marina’s body is found. Deck goes to the rest of the Spade siblings to try to enlist them to help him find their sister. They are resistant at first, but Peach convinces them to help find their sister.

It is found out that Detective Neff and the mysterious power he’s working for are searching for one of the last true family spell books, The Goode Book, which was started by Sarah Goode, one of the witches killed in Salem and continued by her descendants. Marina was one of those descendants and so was Kara Spade.

After the death of Goode descendant who is writing their section of the book, the book appears with the next eldest descendant unless it is willingly given before hand.

The powers that control Detective Neff want the book because they either view it as an artifact to be destroyed or a new source of information to better gain them power.

Locating the book becomes the path that will lead Deck and the Spade siblings to their sister. Every character in the movie wants to find the book for one reason or another, either for fortune, power, or to destroy it.

In true noir fashion, once the book is located, the shadowy figure controlling the police is brought to light and foiled for the time being.

TARGET AUDIENCE AND GOALS

The Goode Book is rated PG-13. Older teenagers and young adults, 14-25, would be the target audience. Fantasy genre fans would also be likely to see the movie courtesy of the genre. It might attract some noir fans but the added fantasy element would turn some of those viewers away.

The goal of this project is to create props that merge seamlessly into this world and act as world building tools to alert the audience subliminally to the inner workings of this society. The purpose of movie props is not to stand out exactly but to build upon the world their meant to live in. Another goal of this project is to create a title sequence that draws the audience in from the beginning and keeps them interested in the film. Another goal is to draw a larger audience into the theater to see the film by providing eye catching posters and other promotional materials that would get the average consumer excited to see the film.



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WORD LIST

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PSYCHIC
MAGIC

CRIME
INVESTIGATION

DISAPPEARANCE
MYSTERY

COMPETITION

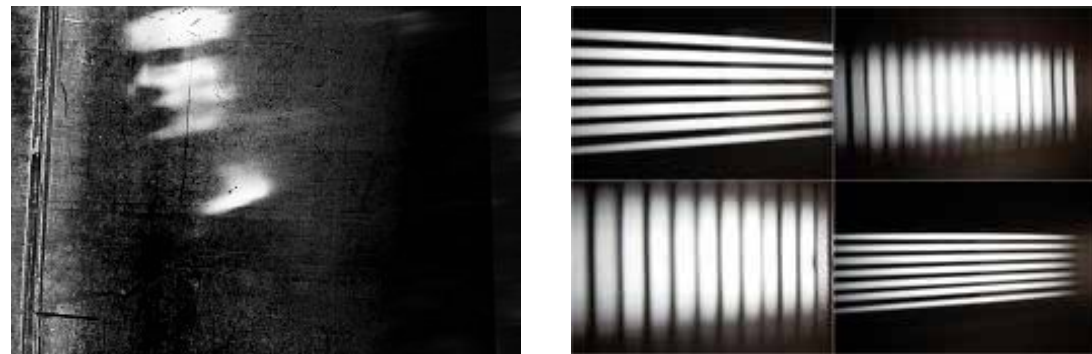
There aren't that many contemporary fantasy movies/television shows released in a year but here are a few that this movie might be compared to.

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VISUAL CONCEPT BOARD 1

VISUALS



FONT STUDIES

CLASSIC NOIR
Classic Noir
CLASSIC NOIR
Classic Noir



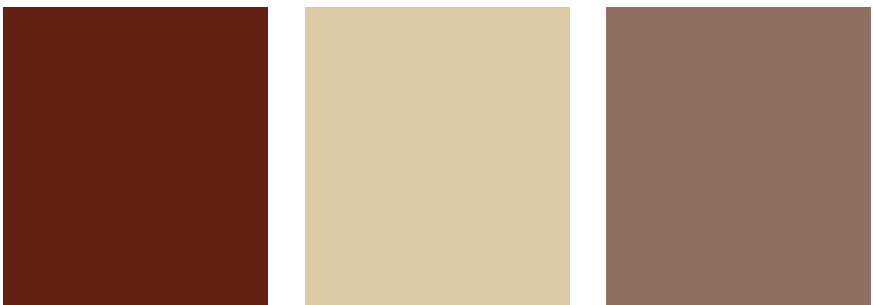
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VISUAL CONCEPT BOARD 2

VISUALS

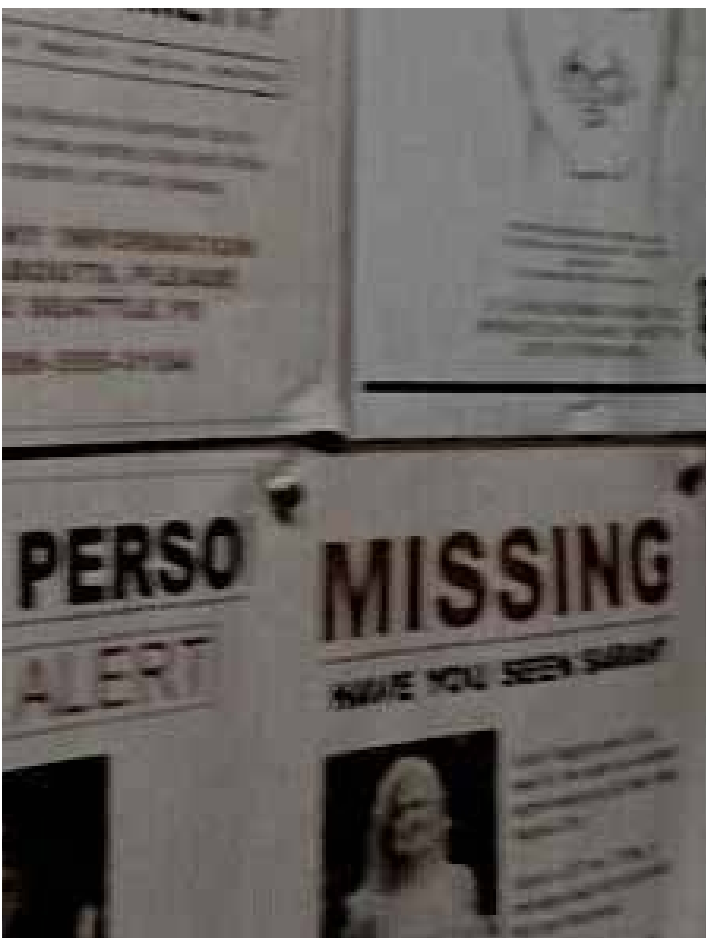


PROPS



FONT STUDIES

Mystery
Mystery
MYSTERY



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VISUAL CONCEPT BOARD 3

VISUALS



assignment sheet

proposal

overview

idea presentation

mood board

color studies

color palette

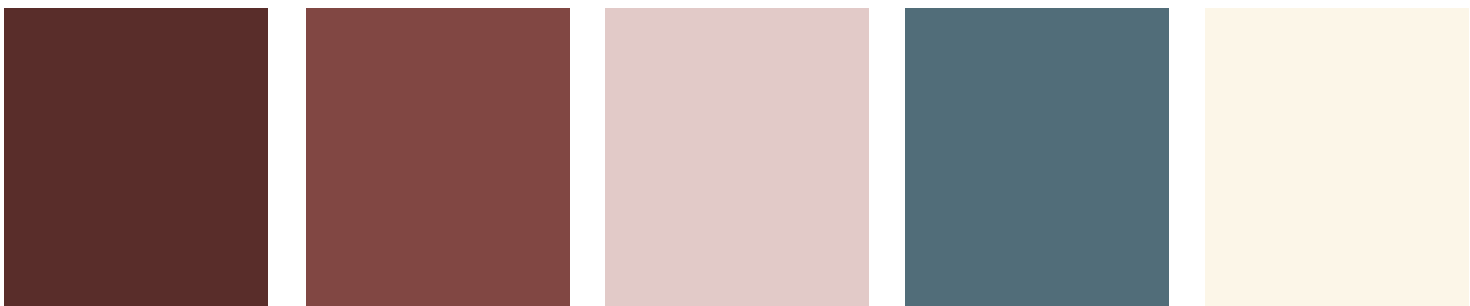
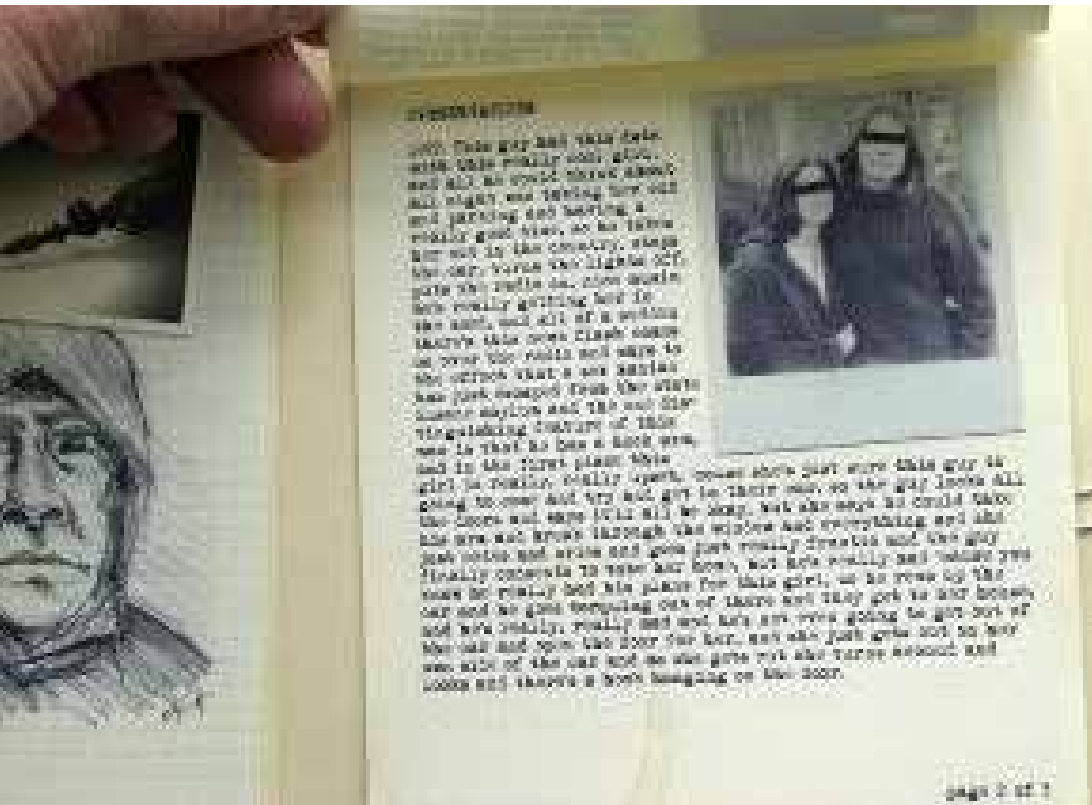
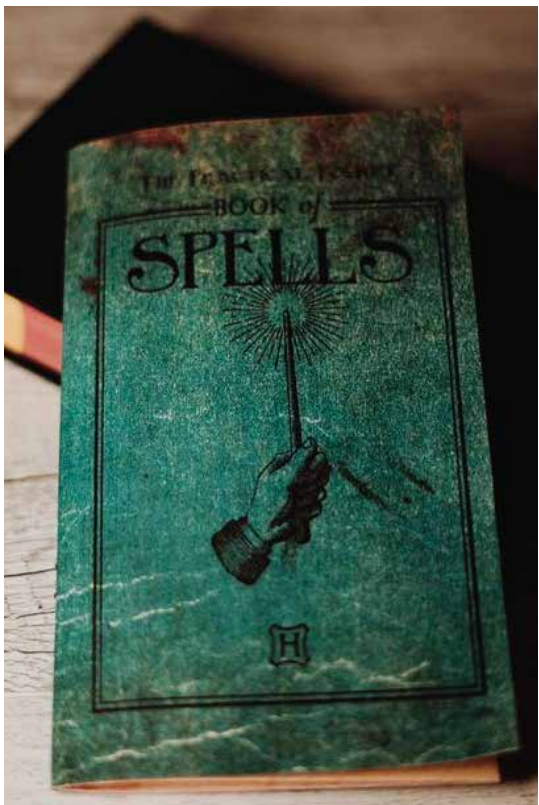
type studies

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FONT STUDIES

Fantasy
FANTASY
FANTASY



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FINAL VISION BOARD

TOPIC

It's the late 1940s and a young woman has gone missing under mysterious circumstances. P.I. Deck Marlowe almost reached a break in the case when his apprentice disappeared similarly. The Spades, a group of estranged siblings, come back together in an effort to find out what happened to their missing sister. There are elements of magical realism, crime, and conspiracy. Peach, the youngest sibling, has started seeing visions of her missing sister. Since magic is all but outlawed, the Spades begin to worry about more than just their missing sister.

TARGET AUDIENCE

My movie is rated PG-13
Older teenagers and young adults, male and female, 14-25, would be the target audience. Fantasy genre fans would also be likely to see the movie.

VISUAL DIRECTION

Grungy pastel
Lots of loose paper
If happy bright magic met noir



DELIVERABLES

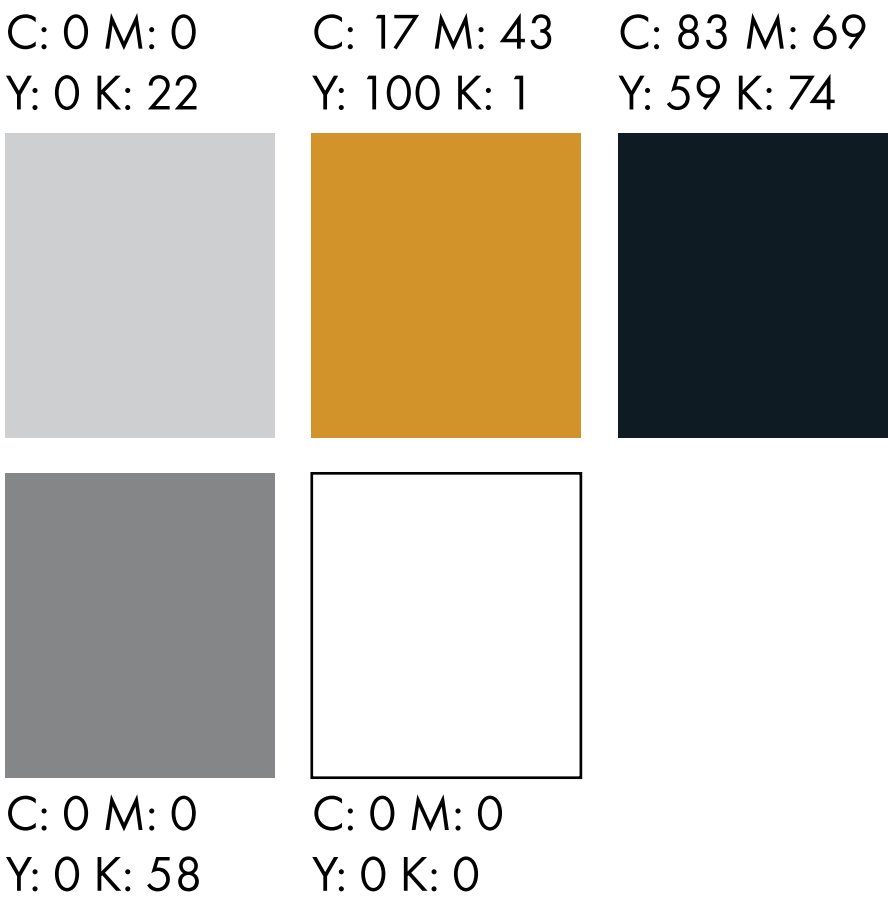
1. Graphic props used generally in the movie and then character based ones as well
 - Print and digital, signage, advertisements, maybe some 90's computer assets
 - Character driven: IDs, notes, paperwork, anything a character might use that utilizes typography and images
 - One prop will be a multiple page document like a case file or newspaper
2. The title card and motion credit sequence (not the long scroll)
3. The branding materials: posters, tickets, promotional materials

WORD LIST

Psychic
Crime
Magic
Disappearance
Investigation
Mystery

COLOR STUDIES

Initial color studies:



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WRITTEN RESEARCH

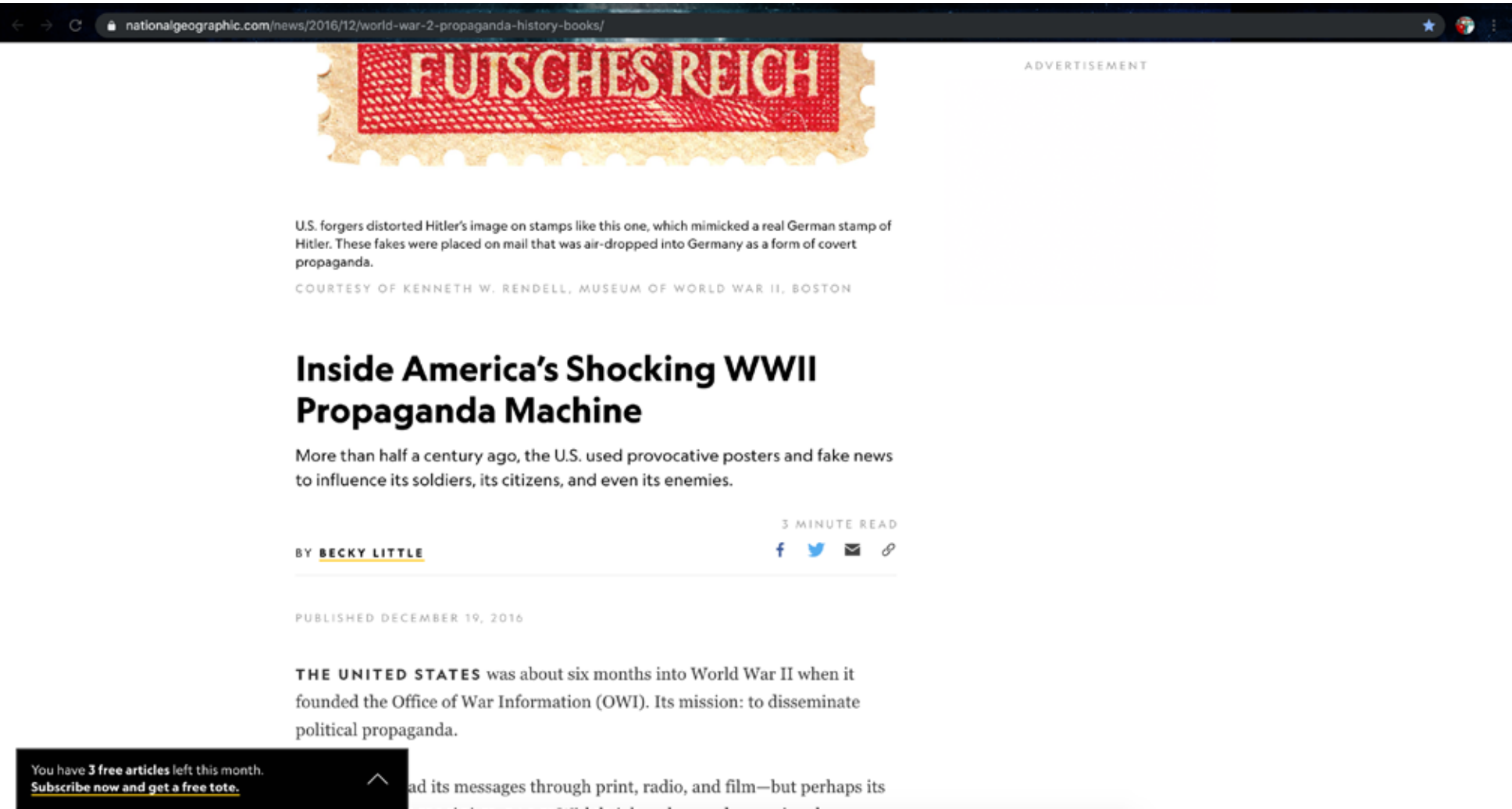
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I sourced most of my research into the history of book design from five books I checked out from the Jen Library: *Rolling Paper Graphics*, *Graphic Design Before Graphic Designers*, *The Book of Books: 500 Years of Graphic Innovation*, *The Decorative Illustrations of Books*, and *A History of Caricature*. *A History of Caricature* was not referenced for content but actually for the look of aged paper. It was printed in 1927 and had beautiful aged paper. One of the sections of the book I designed is supposed to look like it was printed in 1915-20 ish so, it was nice to have a reference of how that paper might look today because there are even older sections of the book.

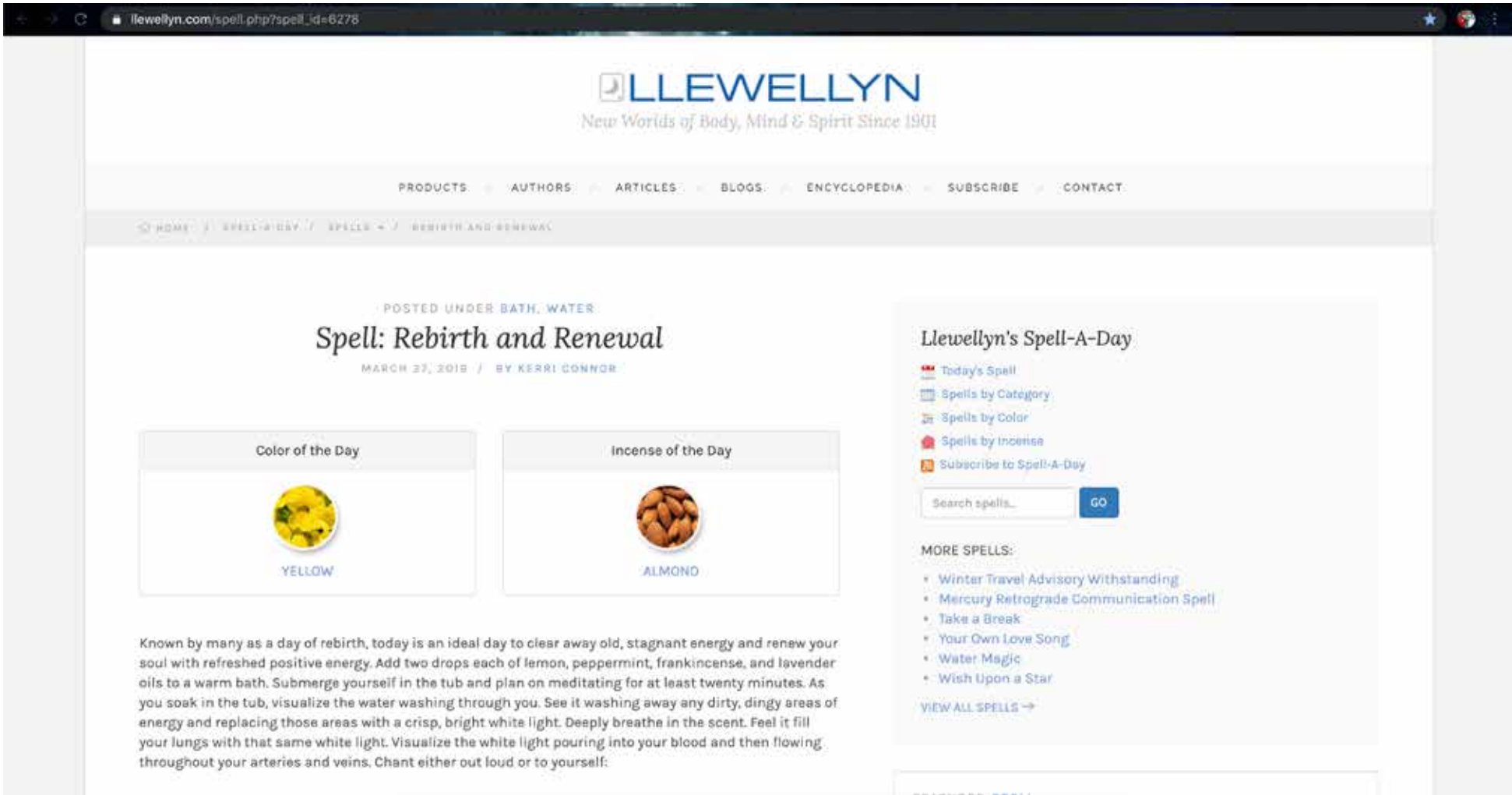


WRITTEN RESEARCH

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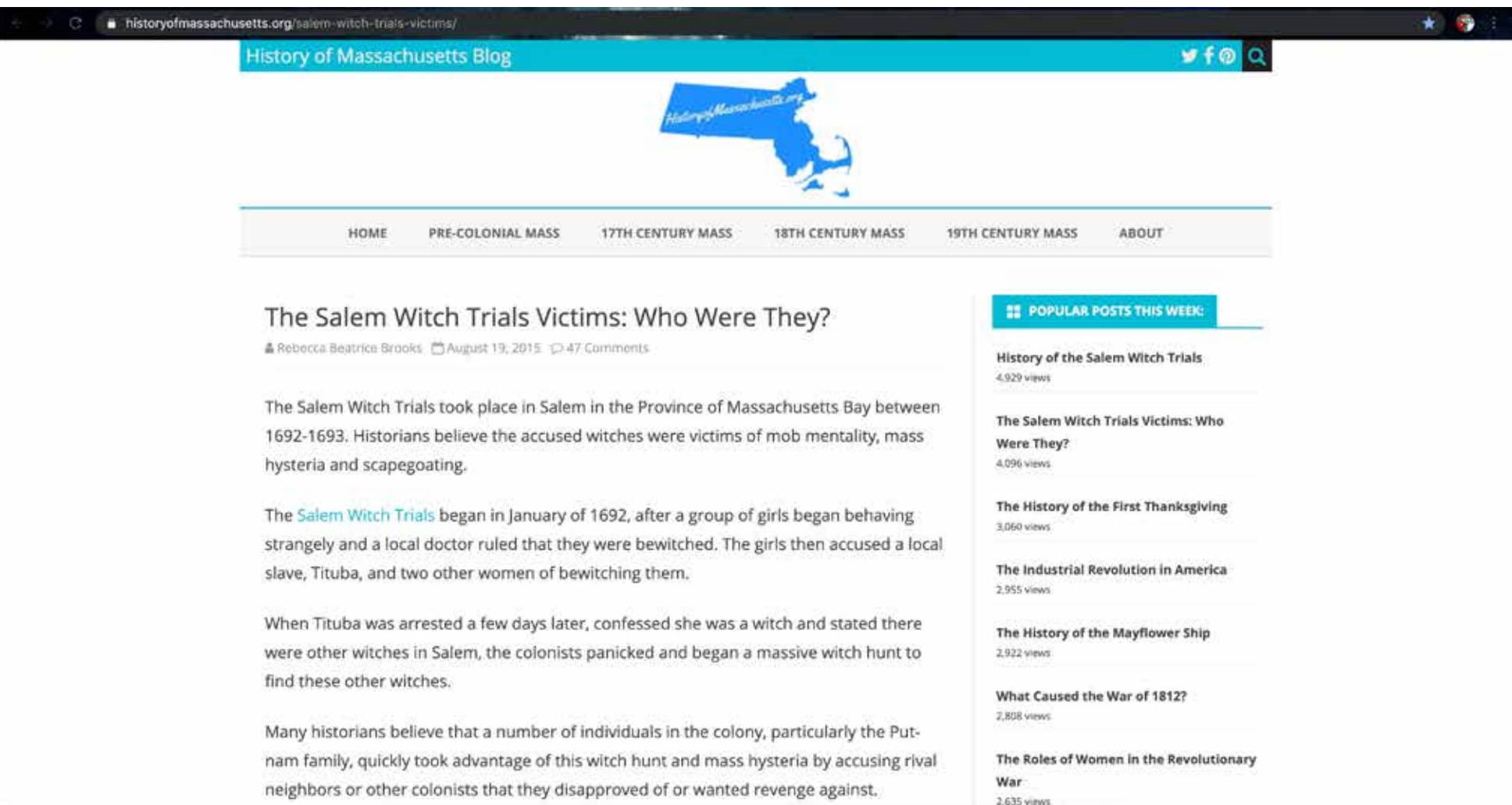


One of my ideas that would expand on the props in the movie was a series of propaganda posters that help establish the magical realism part of the universe so I did some research into the American propaganda machine during WWII. For the spell book, I also researched “real” spells from practicing witches.

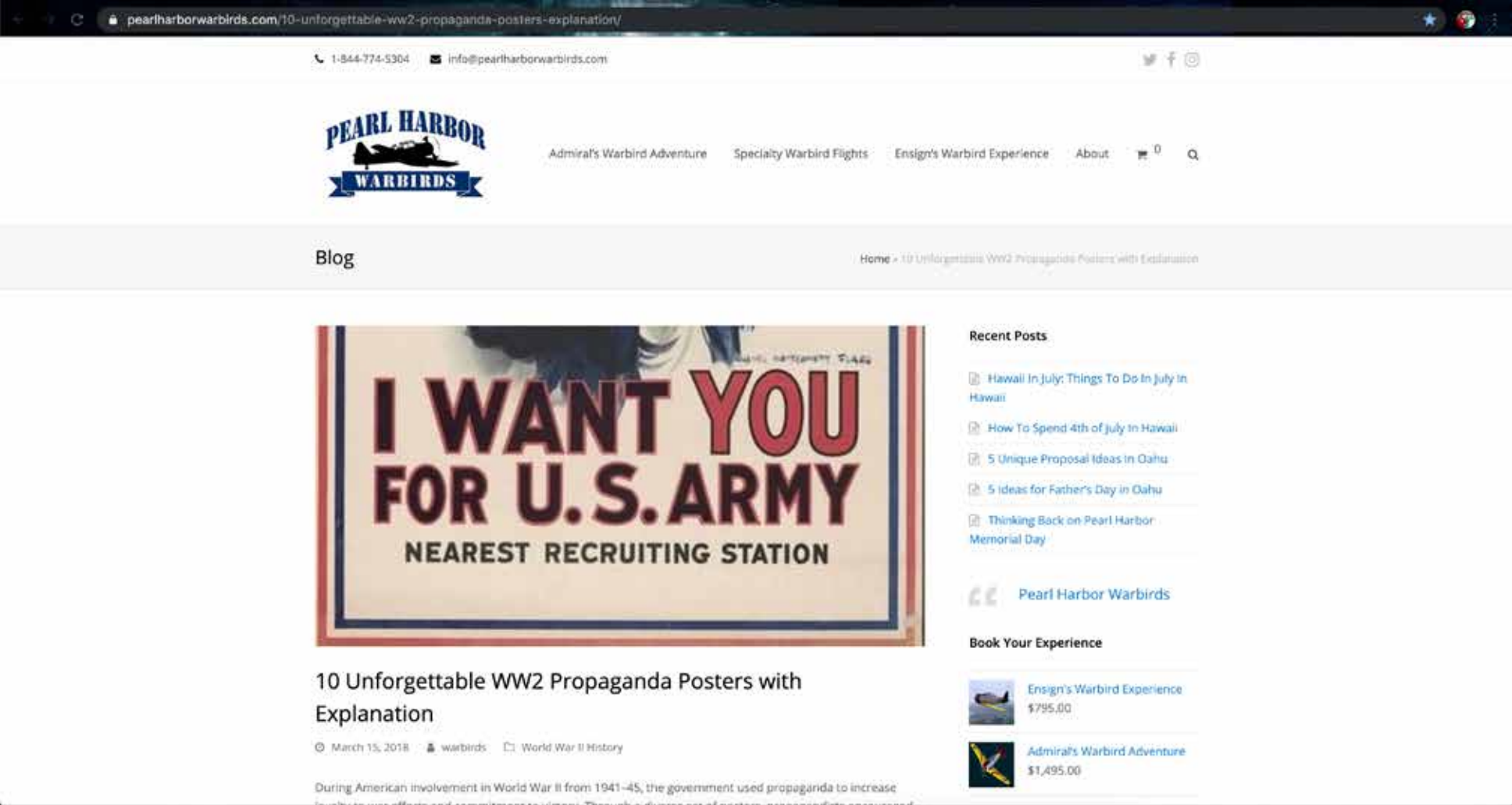


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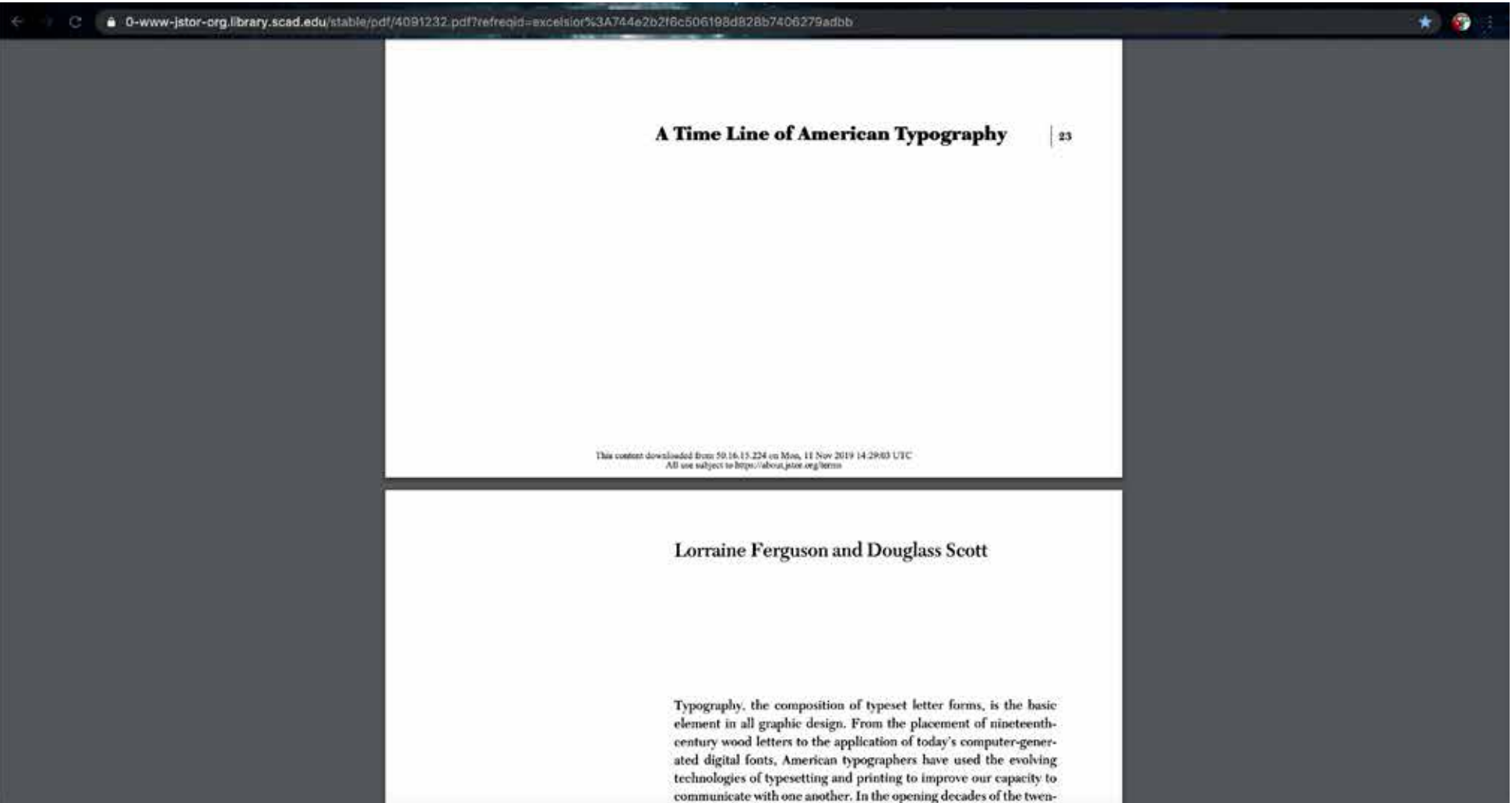


For the spell book, I did research into the Salem Witch Trials and continued to do research into propaganda.



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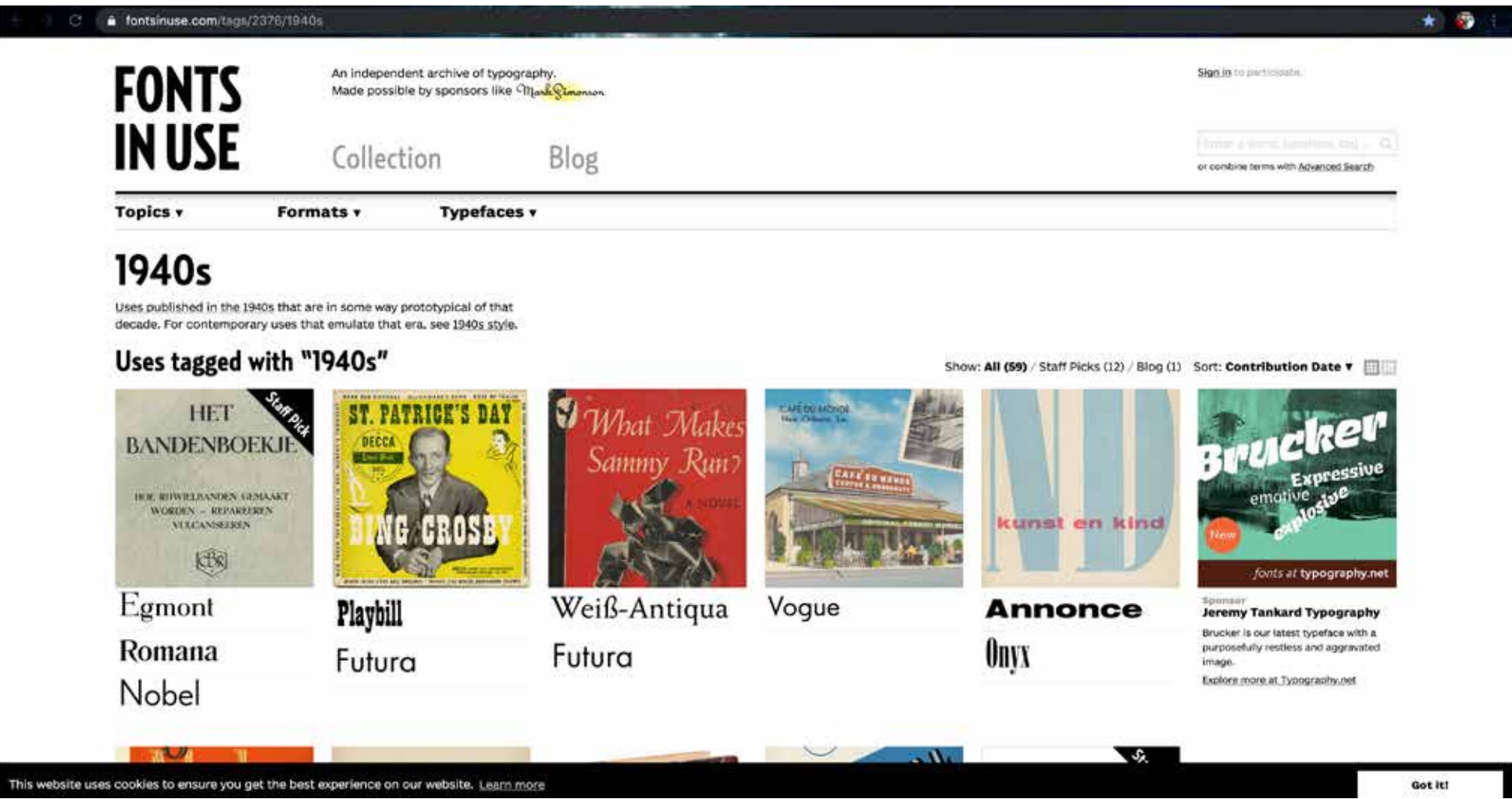


More research for the spell book included researching the history of American typography and researching moon magic which is one of the two types of witch religion in the spell book/journal.



WRITTEN RESEARCH

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- idea presentation
- mood board
- color studies
- color palette
- type studies
- written research
- visual research
- initial sketches
- work cited



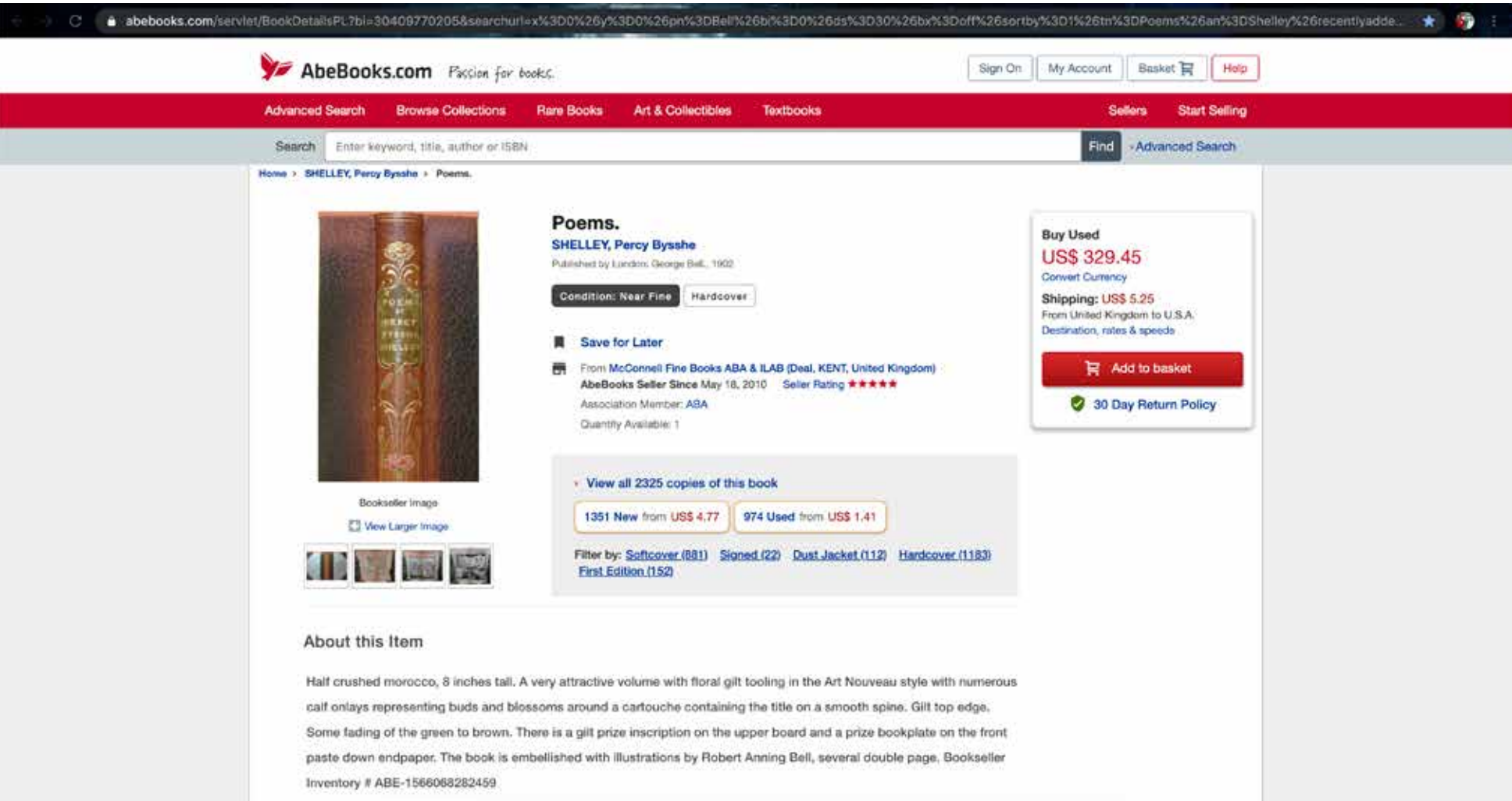
The movie is set in the 1940s so I wanted the title sequence to reflect that so I researched fonts that were in use at the time (futura!). I then also researched book art from the art nouveau period by looking up used book listing from that time.



WRITTEN RESEARCH

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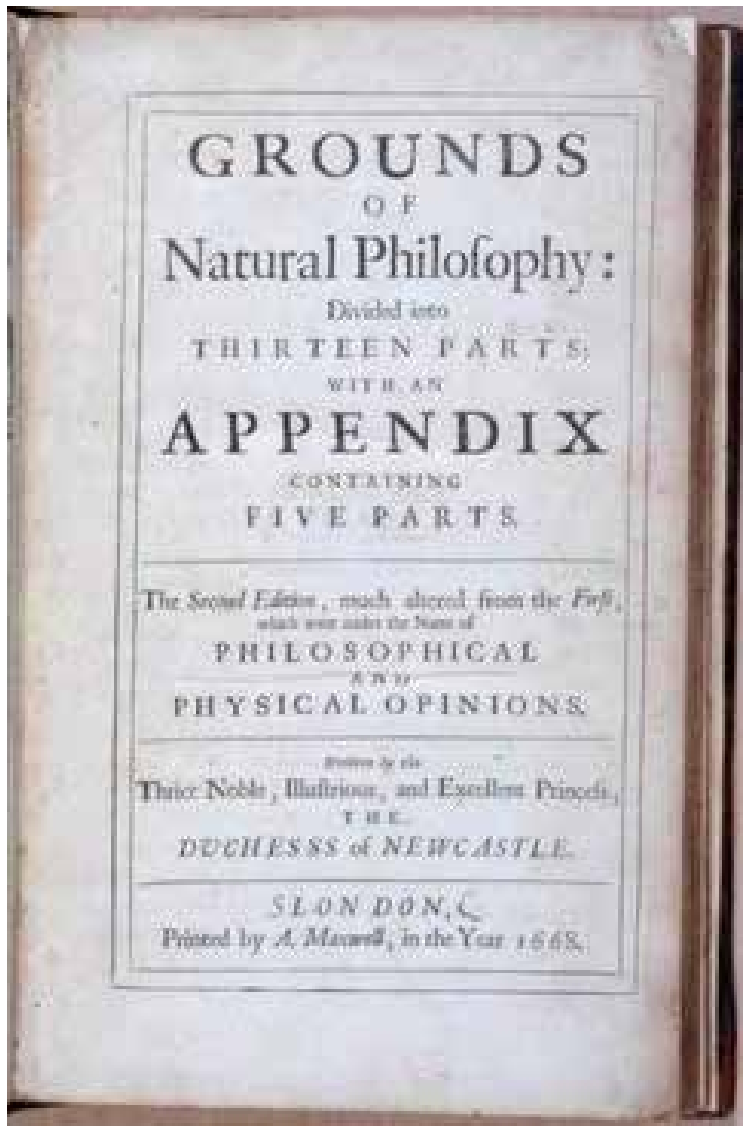
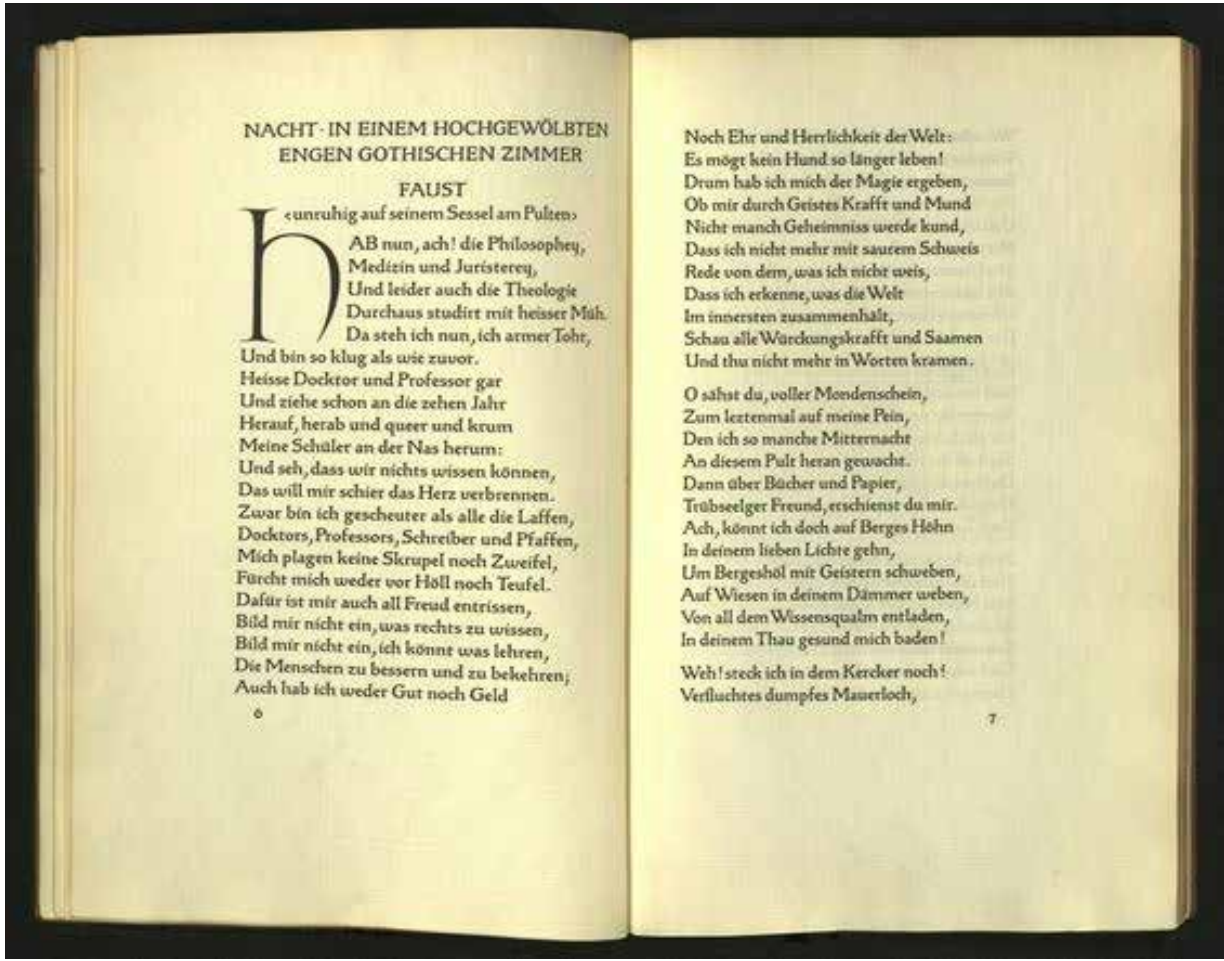
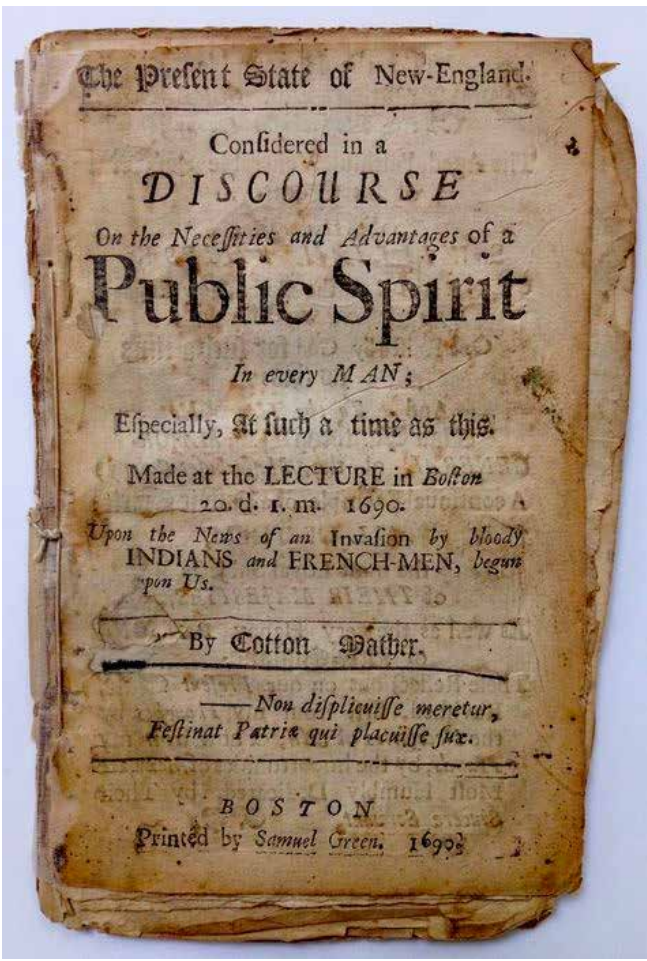
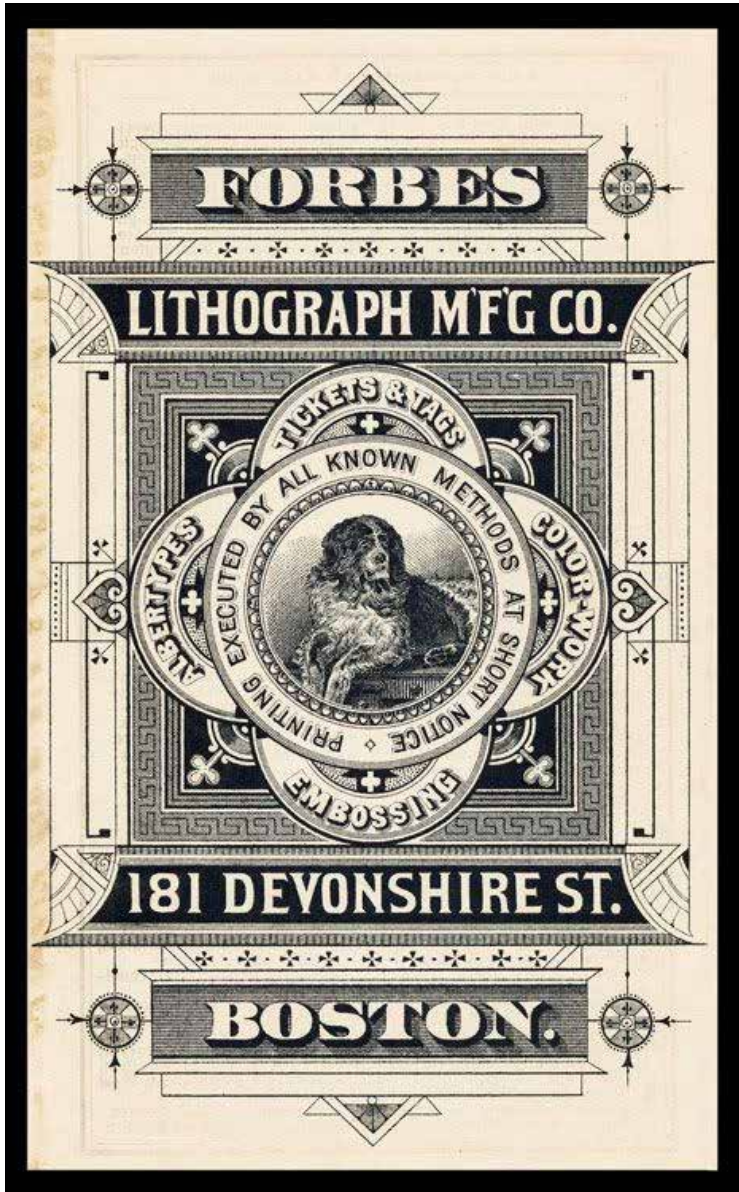
This is more art nouveau used book research which really informed me on how much illustration are in these books and the how the style was implemented in these books.



VISUAL RESEARCH

My initial research into the visual style of each piece before I did more in-depth research. This is the Salem and 1600s research.

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- visual research
- initial sketches
- work cited



VISUAL RESEARCH

My initial research into the visual style of each piece before I did more in-depth research. This is the 1940s research.

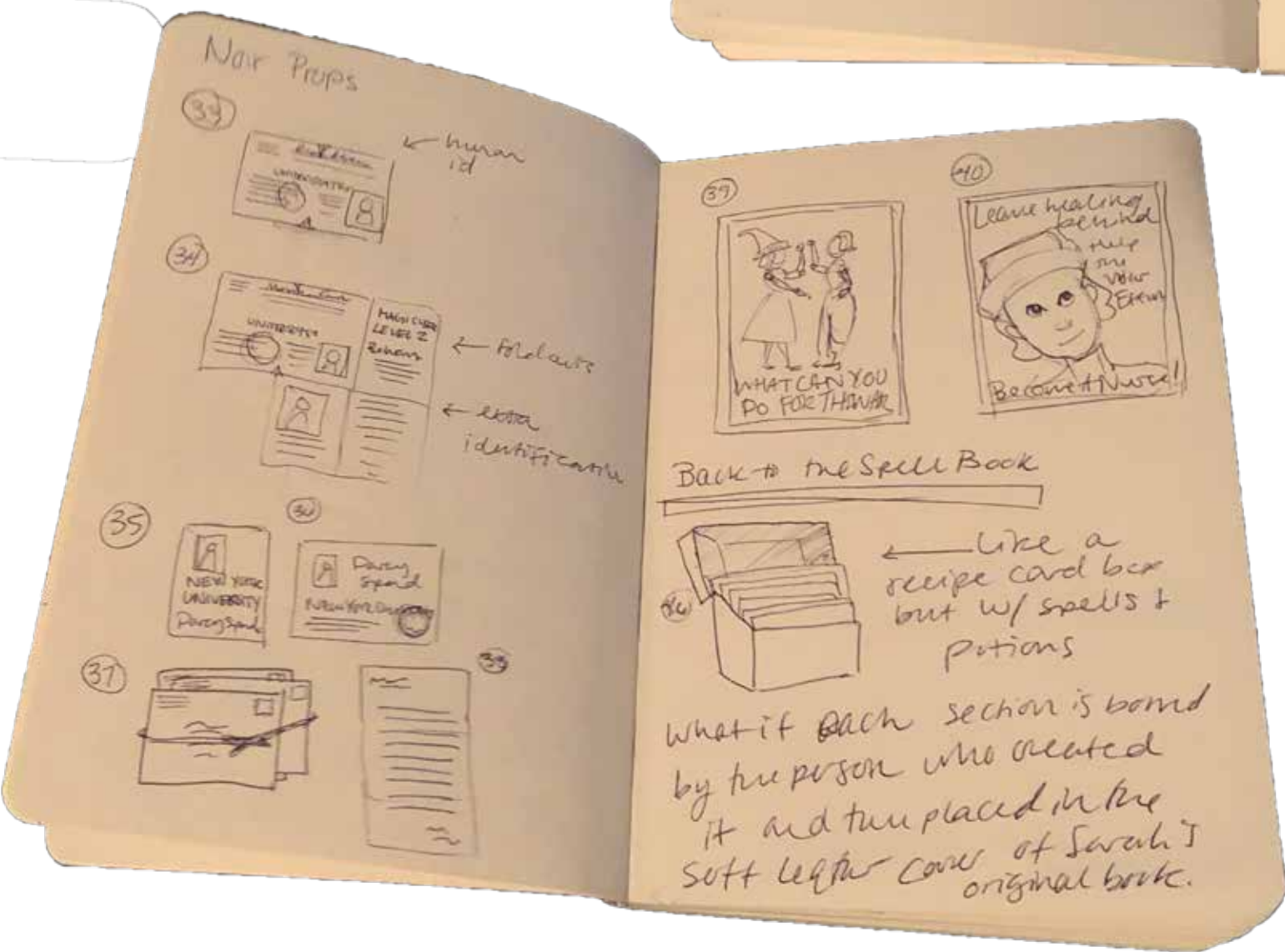
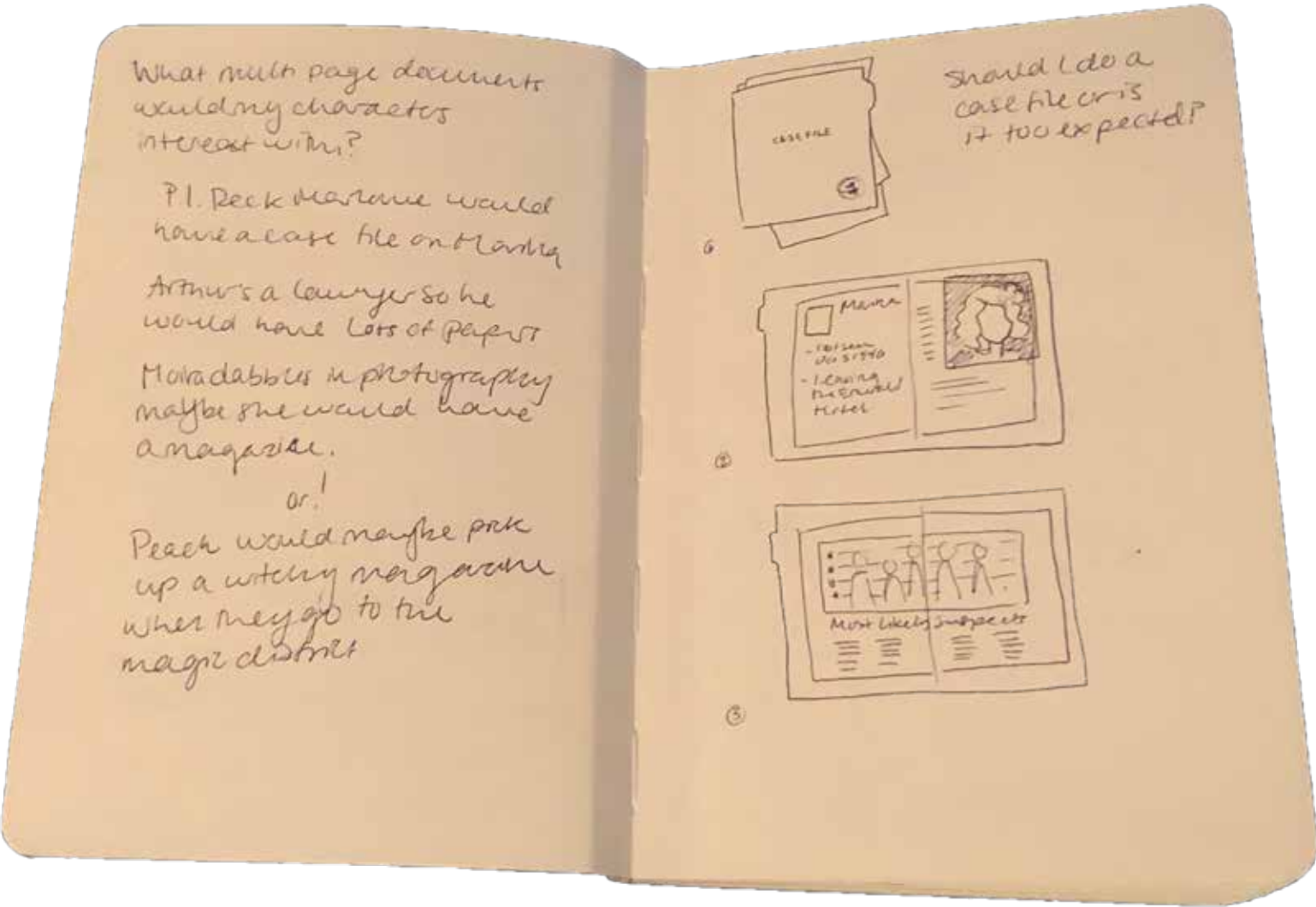
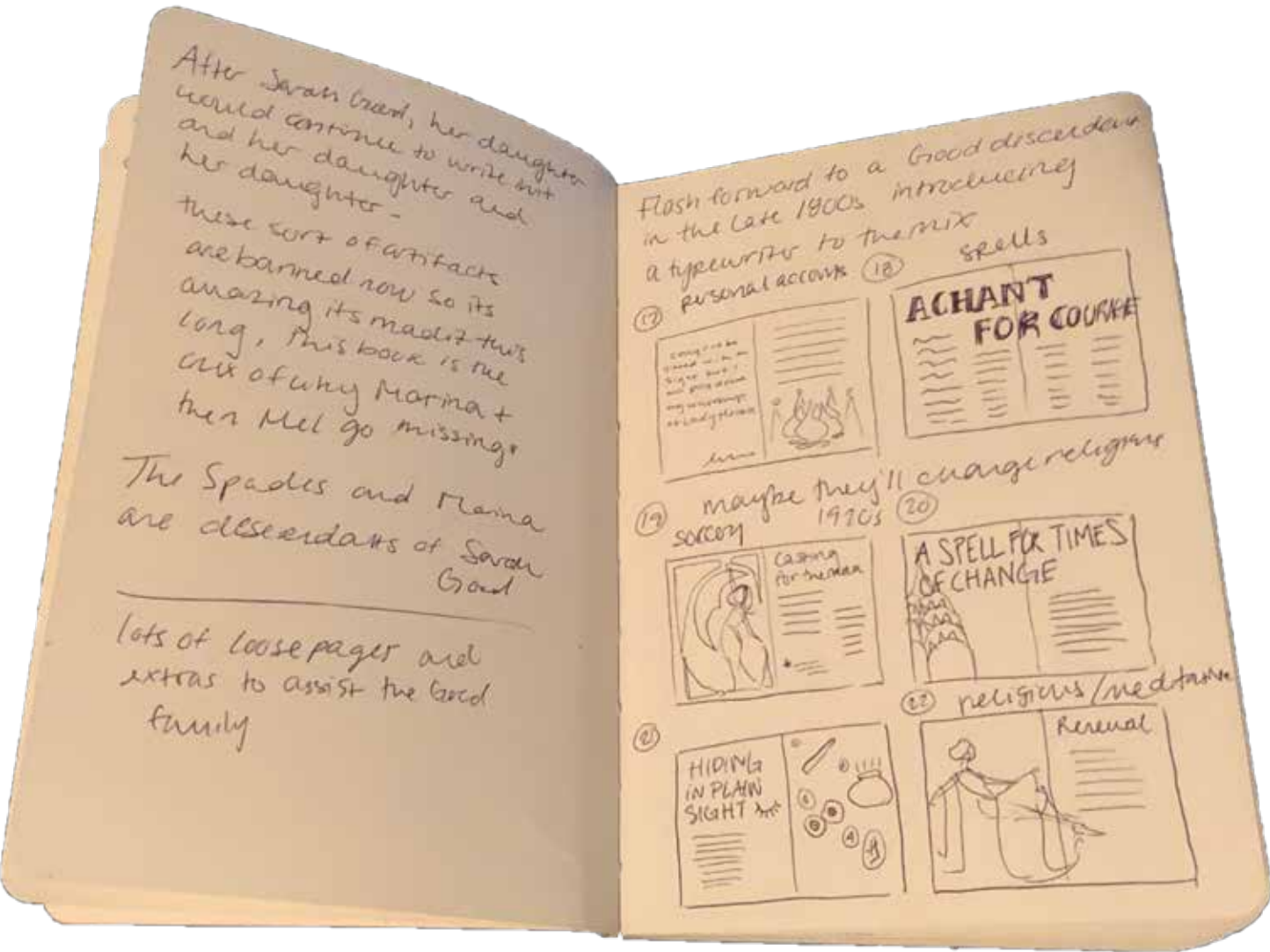
- assignment sheet
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- mood board
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- color palette
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- written research
- visual research
- initial sketches
- work cited



PROPS

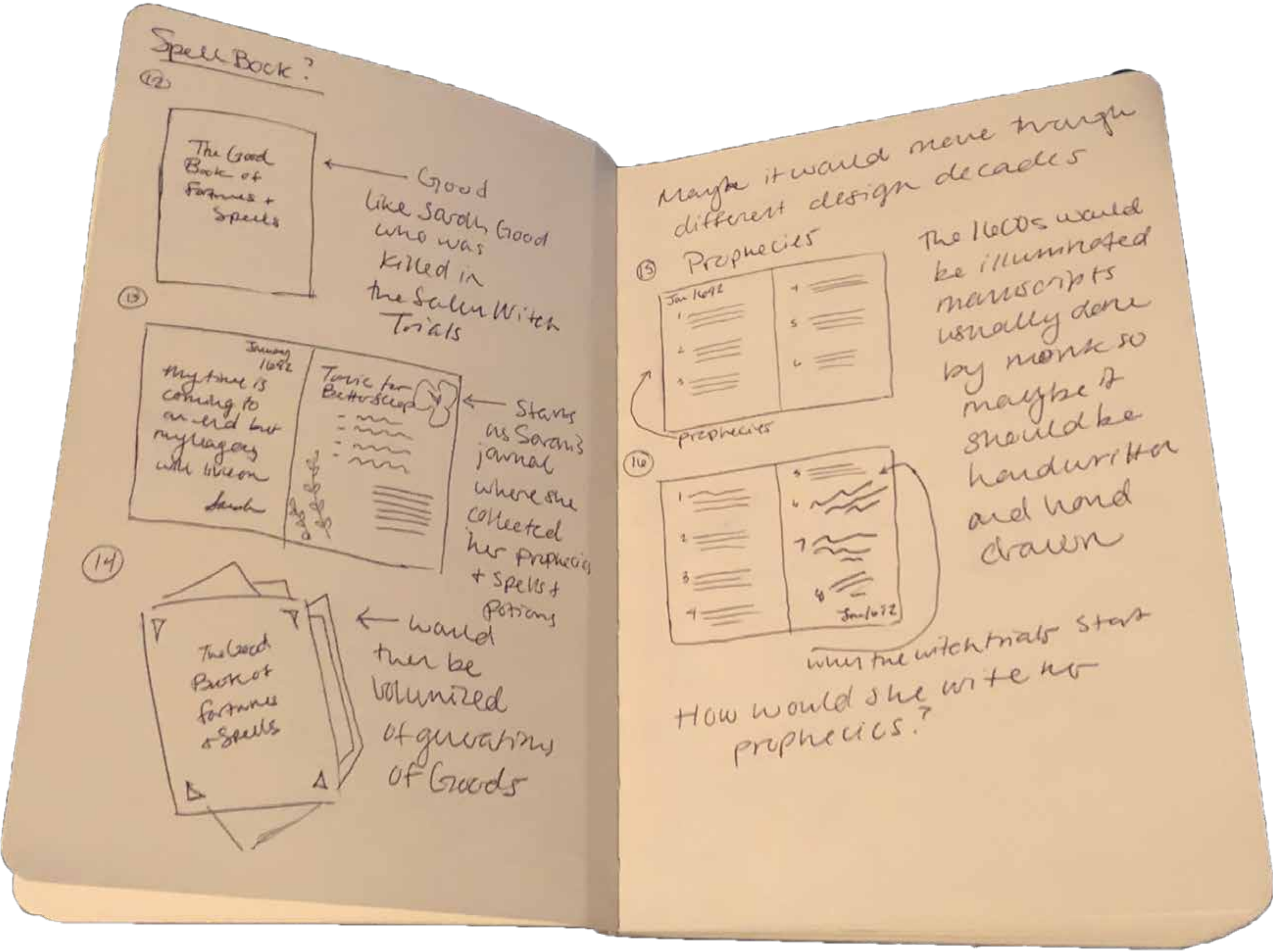
Initially, I bounced around a few ideas for the main prop in the movie, from a magazine to a case file, to a spell book that eventually turned into a cross-century journal.

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PROPS

I settled on a witch's journal that spans generations. This book as been passed from descendant to descendant starting from the matriarch of the Goode family, Sarah Goode. This book is the name sake of the movie and is sought after by almost evey character for one reason or another. Since it is a missing object, the book won't have much screen time until near the end of the film when it is located.



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- visual research
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PROPS: VISUAL RESEARCH

1600s Book Design

assignment sheet

proposal

overview

idea presentation

mood board

color studies

color palette

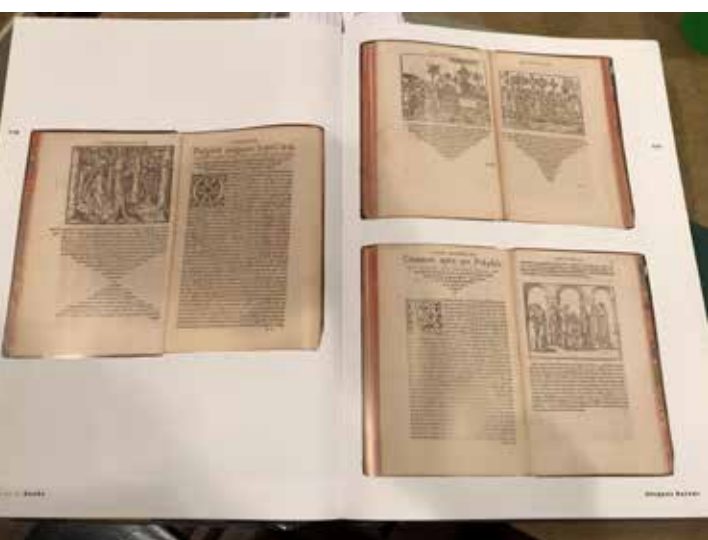
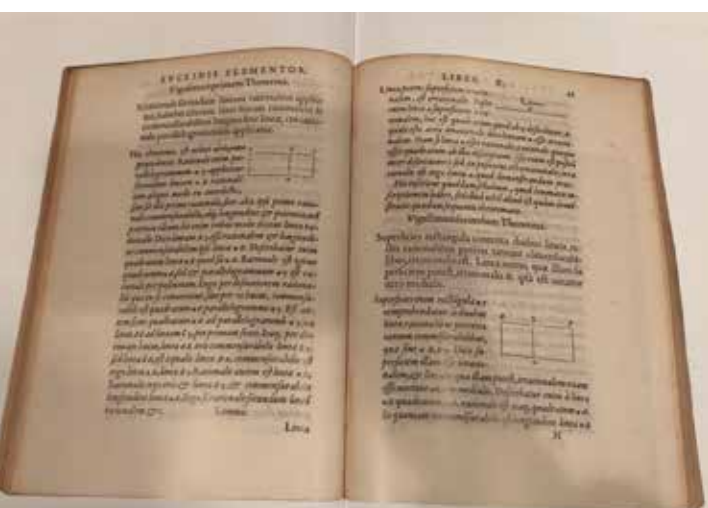
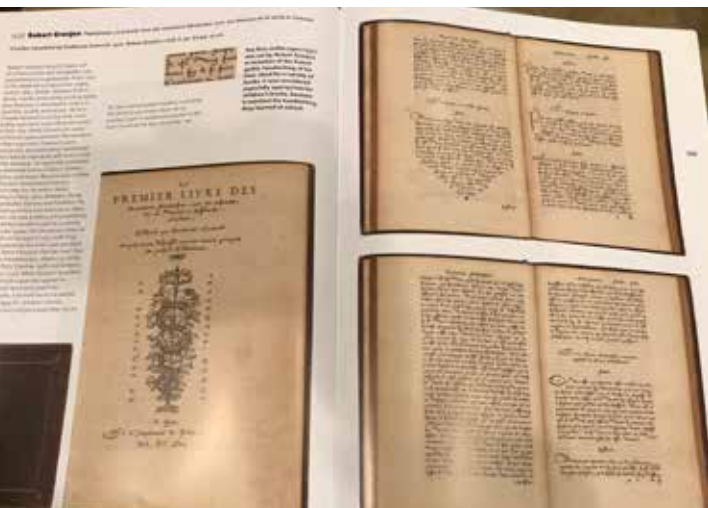
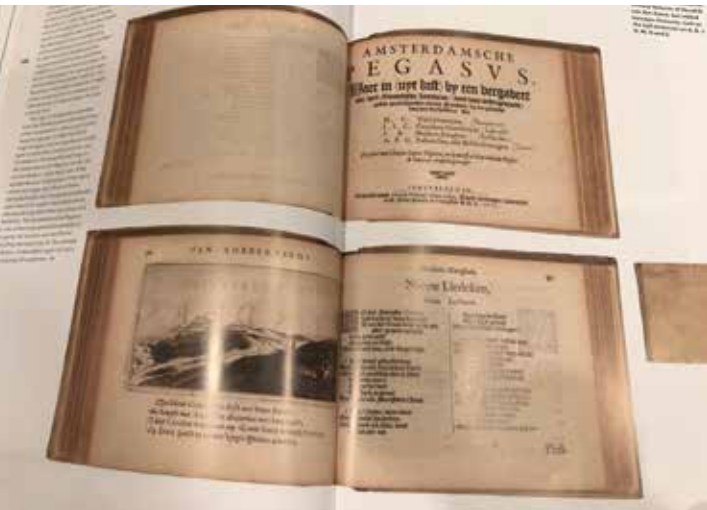
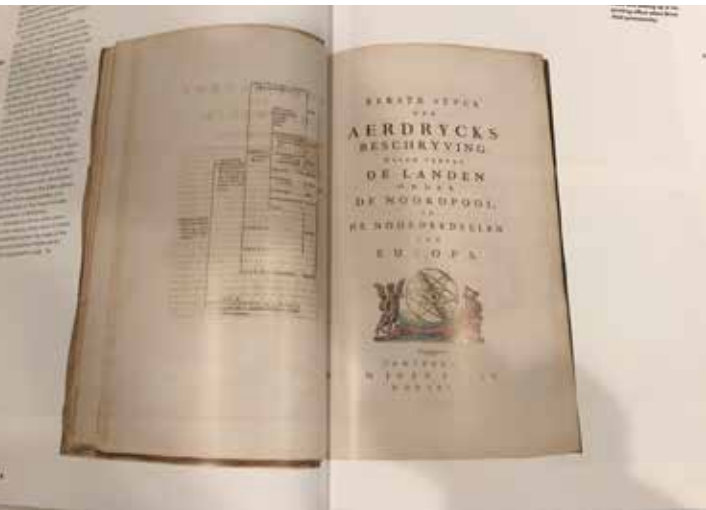
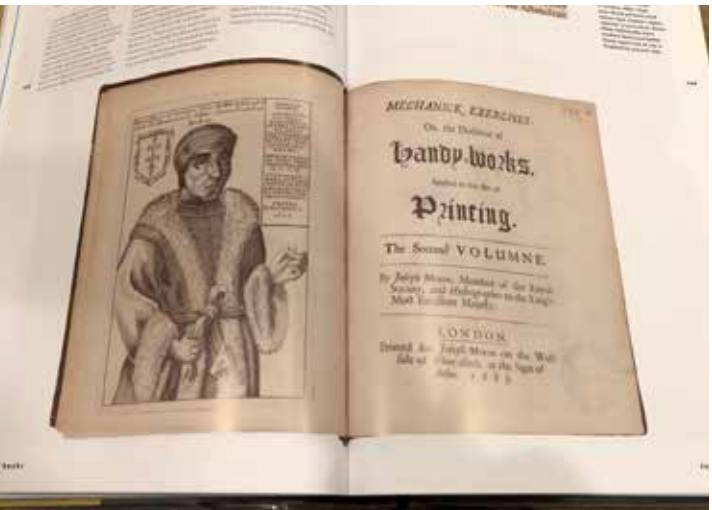
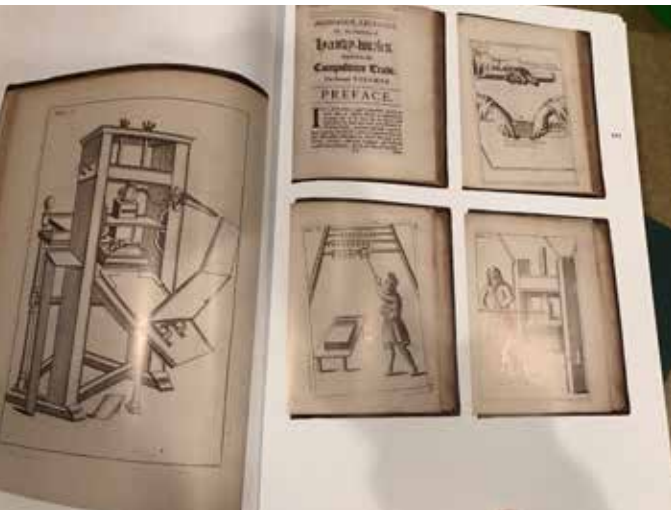
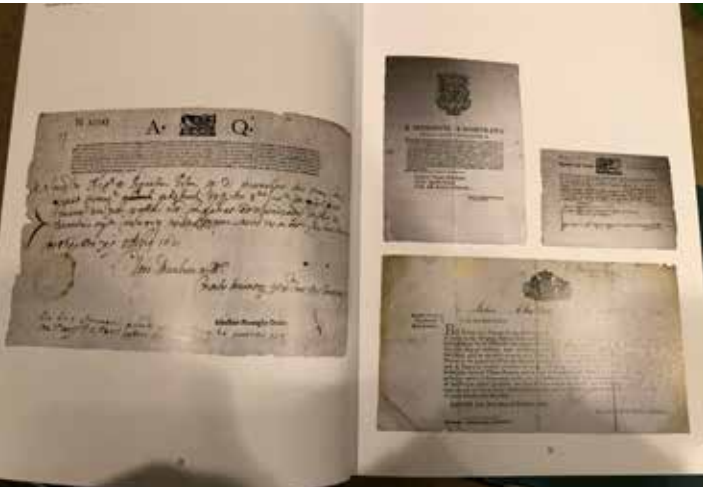
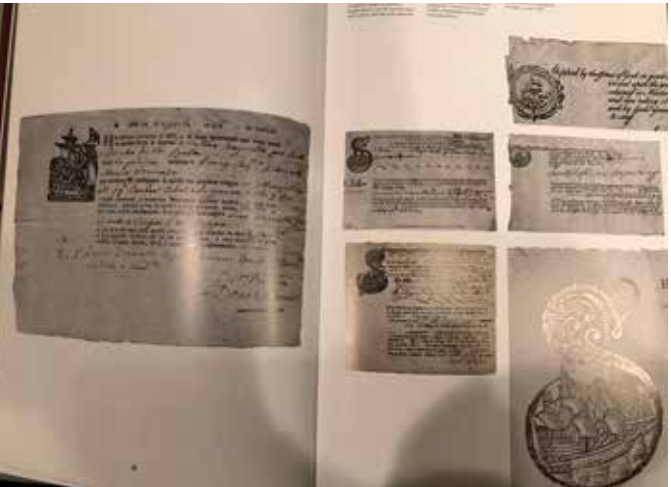
type studies

written research

visual research

initial sketches

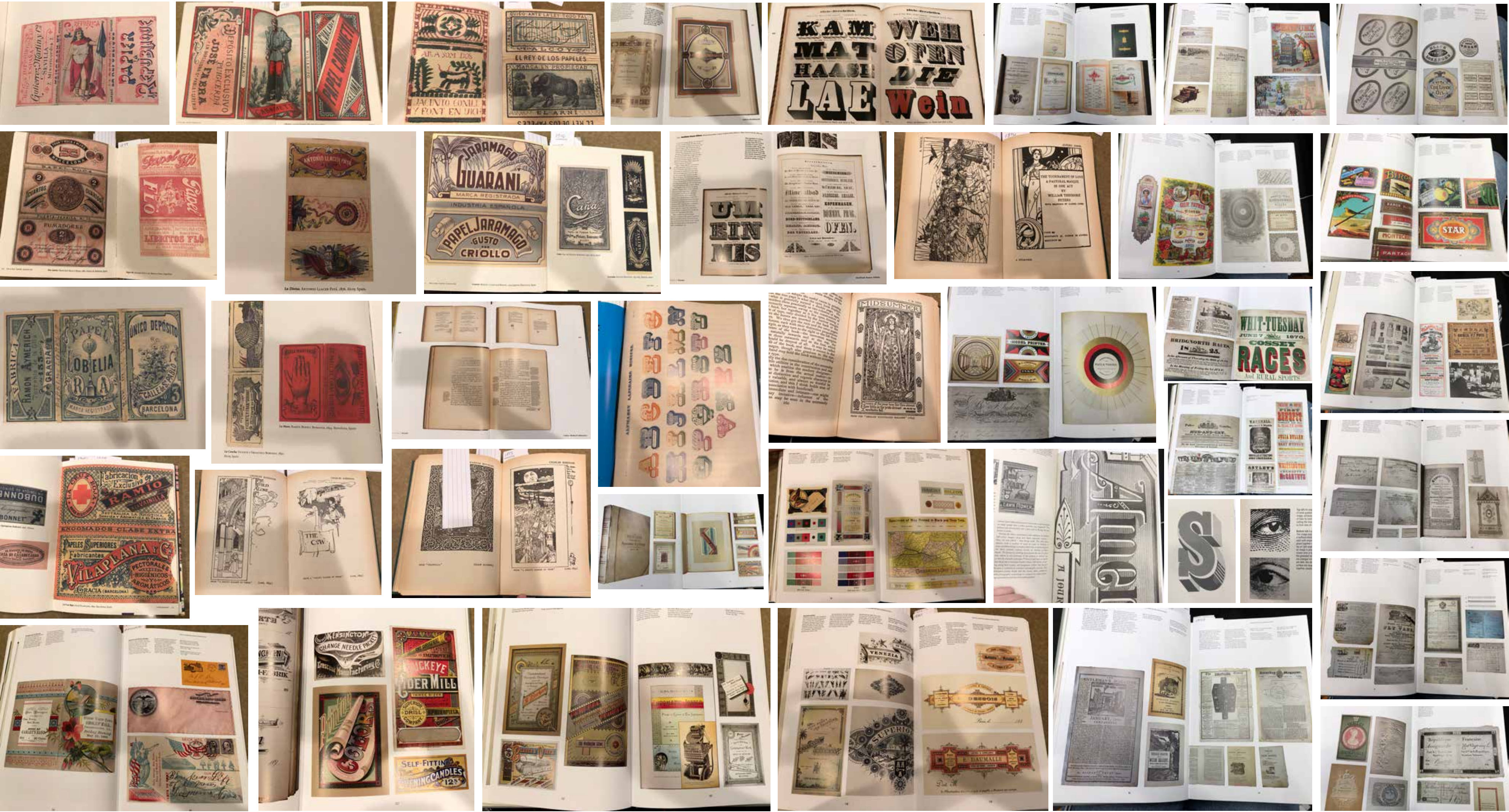
work cited



PROPS: VISUAL RESEARCH

1800s Book Design

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- color studies
- color palette
- type studies
- written research
- visual research
- initial sketches
- work cited



PROPS: VISUAL RESEARCH

Early 1900s Book Design

assignment sheet

proposal

overview

idea presentation

mood board

color studies

color palette

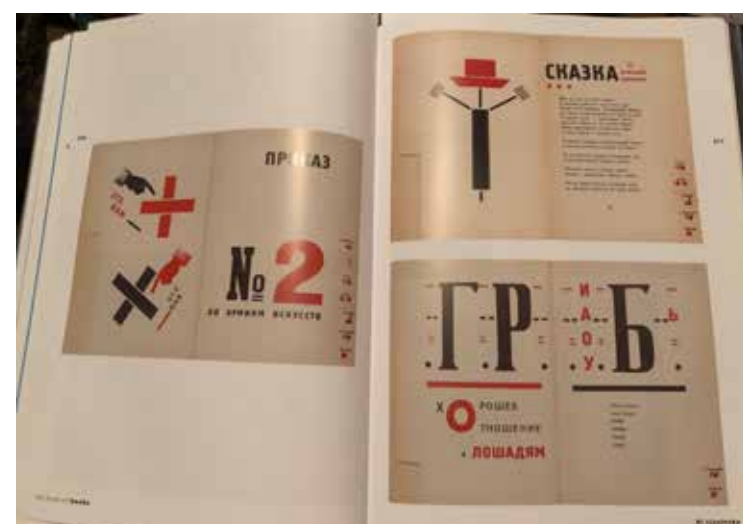
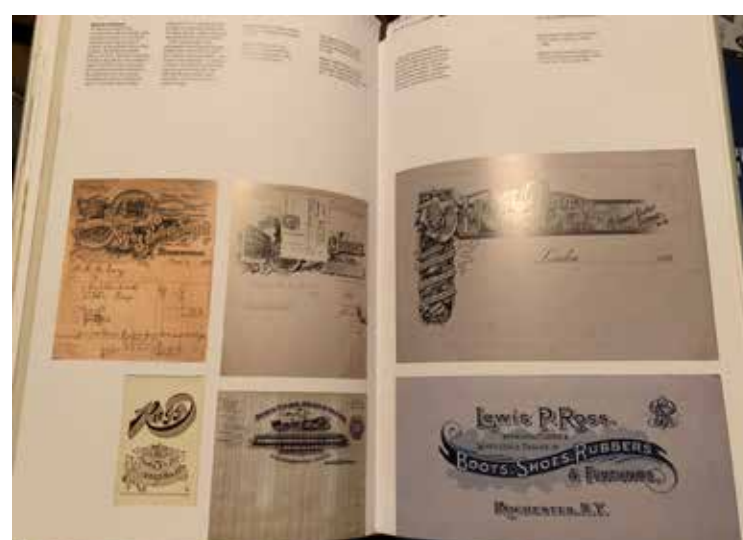
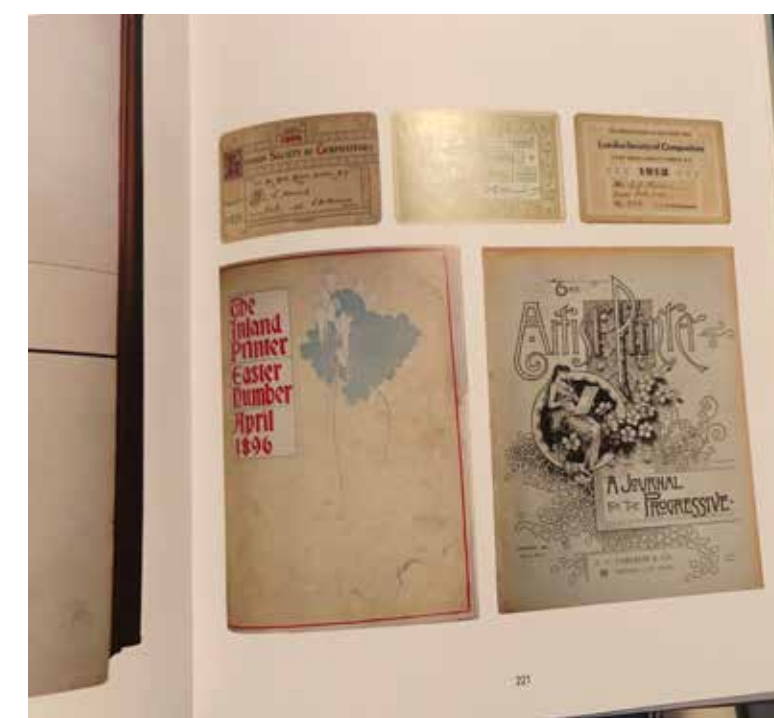
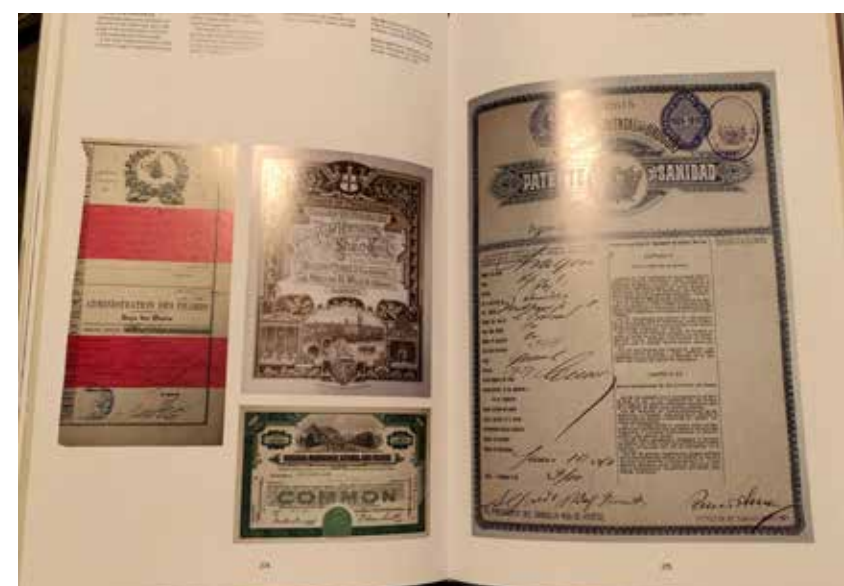
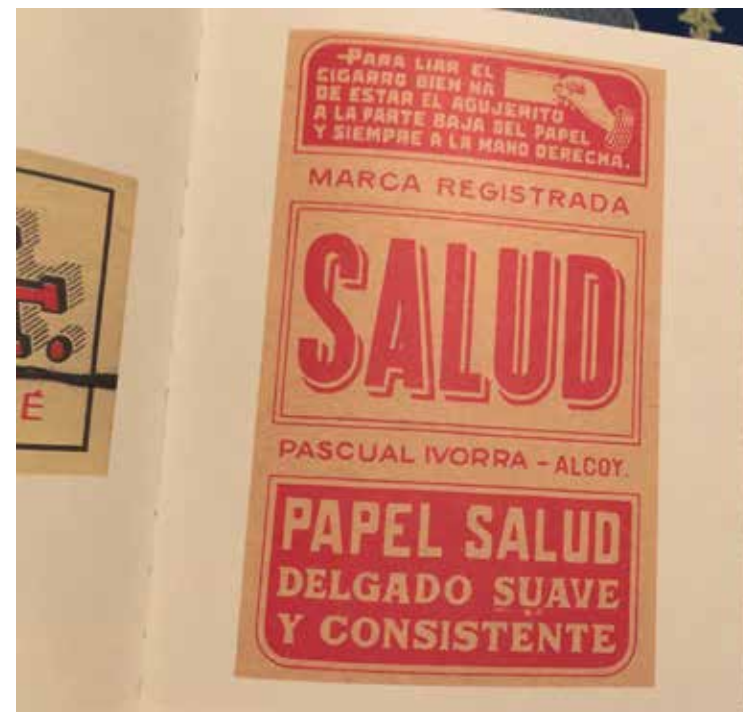
type studies

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visual research

initial sketches

work cited



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PROPS: TYPE STUDIES

1600s type studies

Sarah Good

Sarah Good

Sarah Good

Sarah Good

Sarah Good

SARAH GOOD

Sarah Good

Sarah Good

SARAH GOOD

Sarah Good

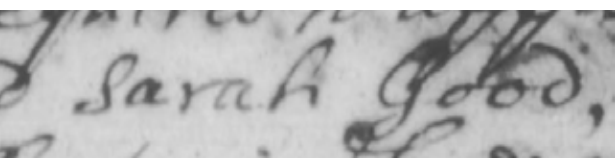
Sarah Good

SARAH GOOD

Sarah Good

Sarah Good

SARAH GOOD



Sarah Good

Sarah Good

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PROPS: TYPE STUDIES

1800s type studies

ELAINE CROWLEY

ELAINE CROWLEY

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Elaine Crowley

ELAINE CROWLEY

ELAINE CROWLEY

ELAINE CROWLEY

ELAINE CROWLEY

ELAINE CROWLEY

Elaine Crowley

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PROPS: TYPE STUDIES

Early 1900s type studies

KARA SPADE
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PROPS: FINAL TYPOGRAPHY

Sarah Goode’s section - 1690s.

IM FELL ENGLISH/DW PICA

Amador Blackletter

Compiling my life’s work into this tomb. I’ve seen a future version of myself with knowledge of my death and while I might not know my fate, I know it will spur me on to complete this work. My daughter will receive this tomb after my departure and it shall be ready for her to impart her knowledge on to our future descendants. I fear that the world, which is growing ever more

IM Fell for both the headers and body copy and Amador for the pull quotes

Elaine Crowley’s section - 1800s.

INGEBORG

Regina Black

1863 and I have just turned thirty-nine. To be quite honest, dear reader, I feel just as lost in my life now as I did at eighteen years old. So, I won’t offer you advice but I will present my problems and triumphs to you in truth and on equal footing. No sugar coating. In some way, this makes me feel closer to Great Grandmother

Ingeborg for the drop caps, Regina Black for the headers, and School Book for the body copy

Kara Spade’s section - 1910s.

Benguiat Pro ITC
MASQUALERO GROOVE

Rican, grew up in an open-minded Catholic home, and ultimately found out that some of his family members practiced Santería and worshipped Orishas. He recognized his identity as a witch at age six and encountered Nyx, his goddess of worship. “In 1906, my aunt was babysitting me and she got a potion,” Frankie continues. “When I watched that damn potion bubble and I saw Sarah and them doing witchcraft and spells, I knew I was a witch. I knew it. And my whole life I stuck to it...I

Benguiat was used for the headers, Masqualero Groove for the drop caps and Baskerville for the body copy

PROPS: THUMBNAILS/PLANNING

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The personas in the spell book / journal:

- Sarah Good - the OG (1691-1692)
- killed in 1692 in the Salem Witch Trials
- she's the matriarch of this family
- starts the family book before she is hung

Design Notes:

- mid 17th - Late 17th Century
- ↳ draw inspiration from 16th century because that's what I can find.
- hard written and ornate
- there's a great 1789 songs of innocence in green book

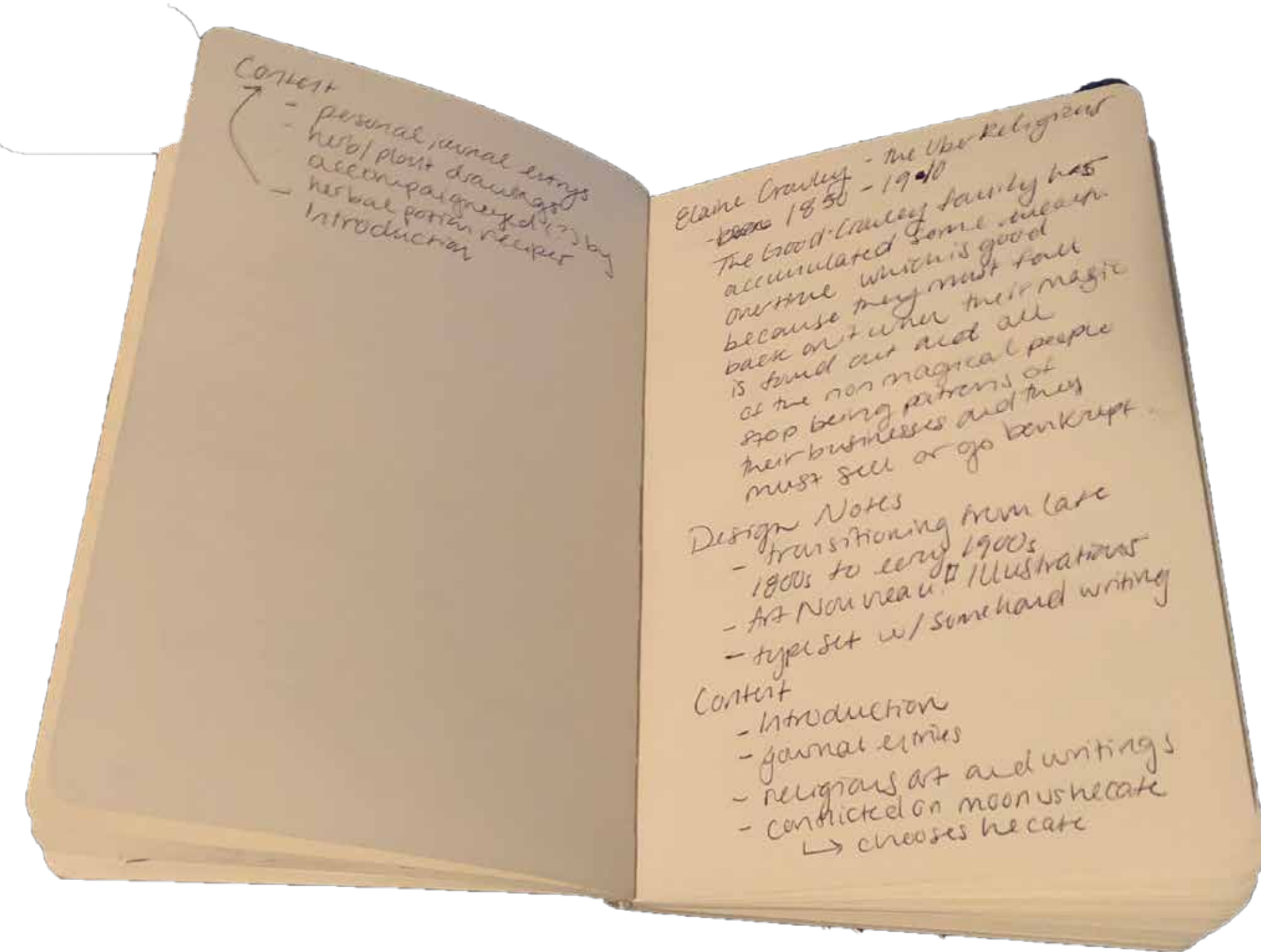
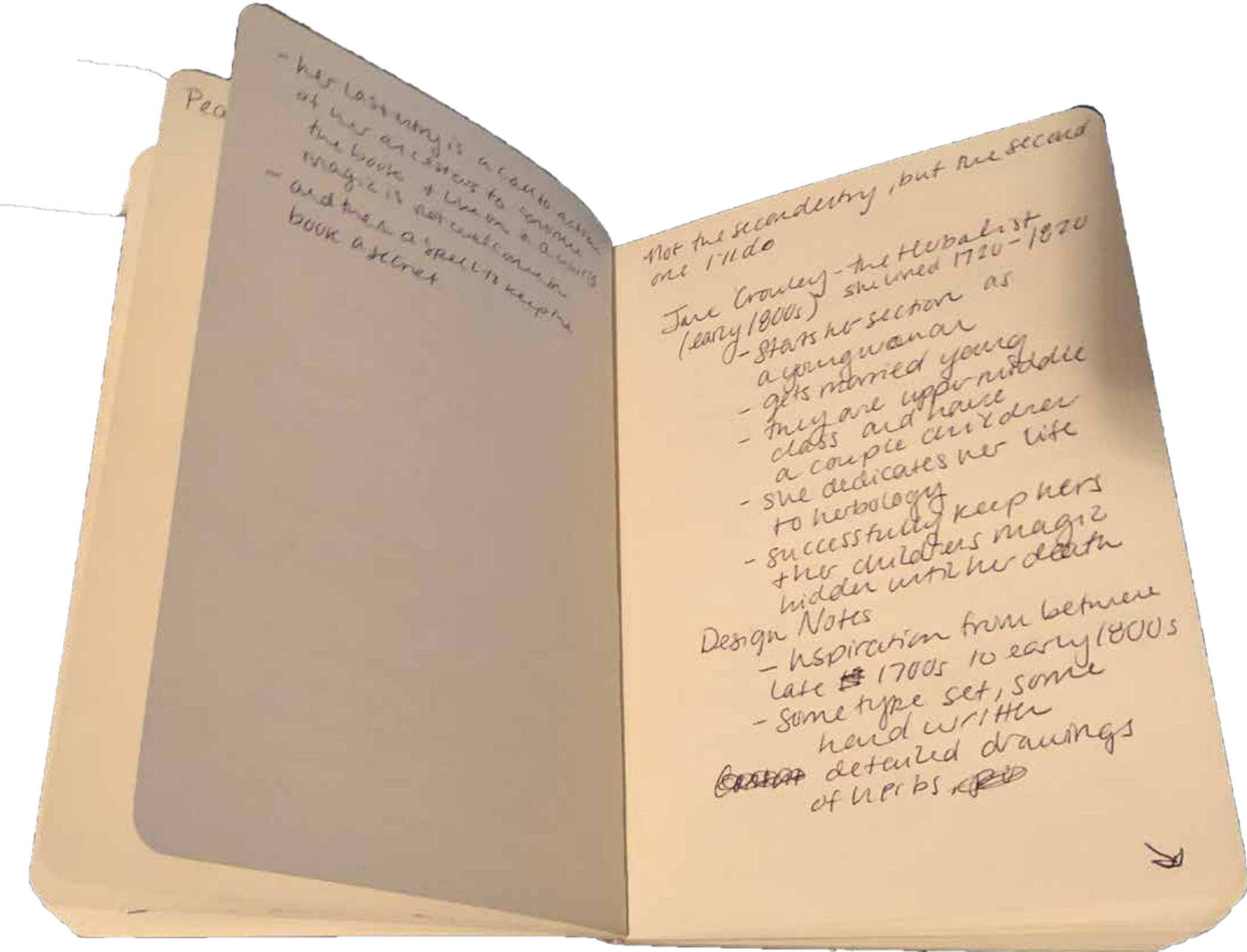
Content:

- Introduction: Who am I?
- Personal Journal entries leading up to her death interspersed with prophecies and magical information.
- talks about the love for her daughter → dedicates a page to her

PROPS: THUMBNAILS/PLANNING

Content notes

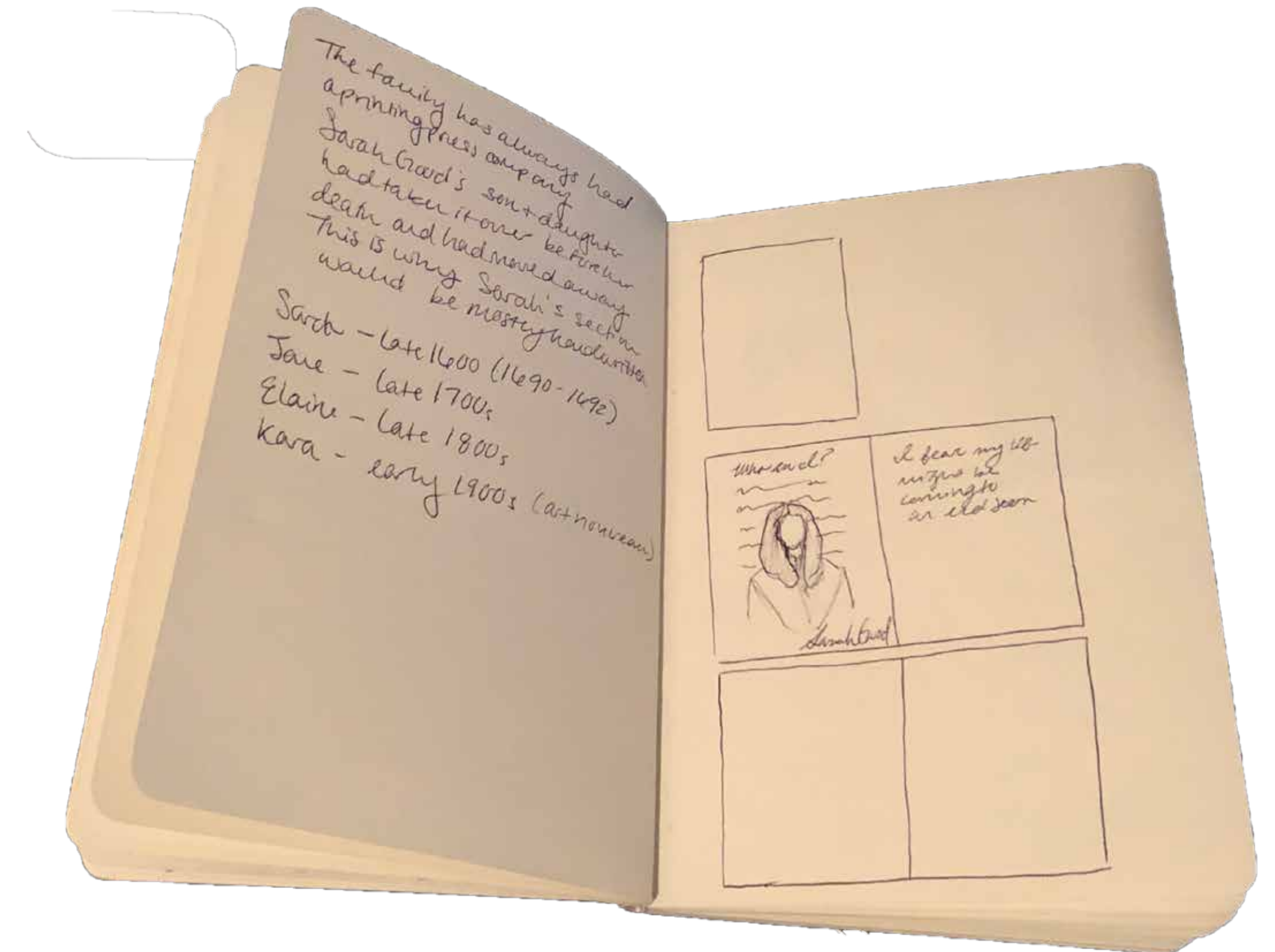
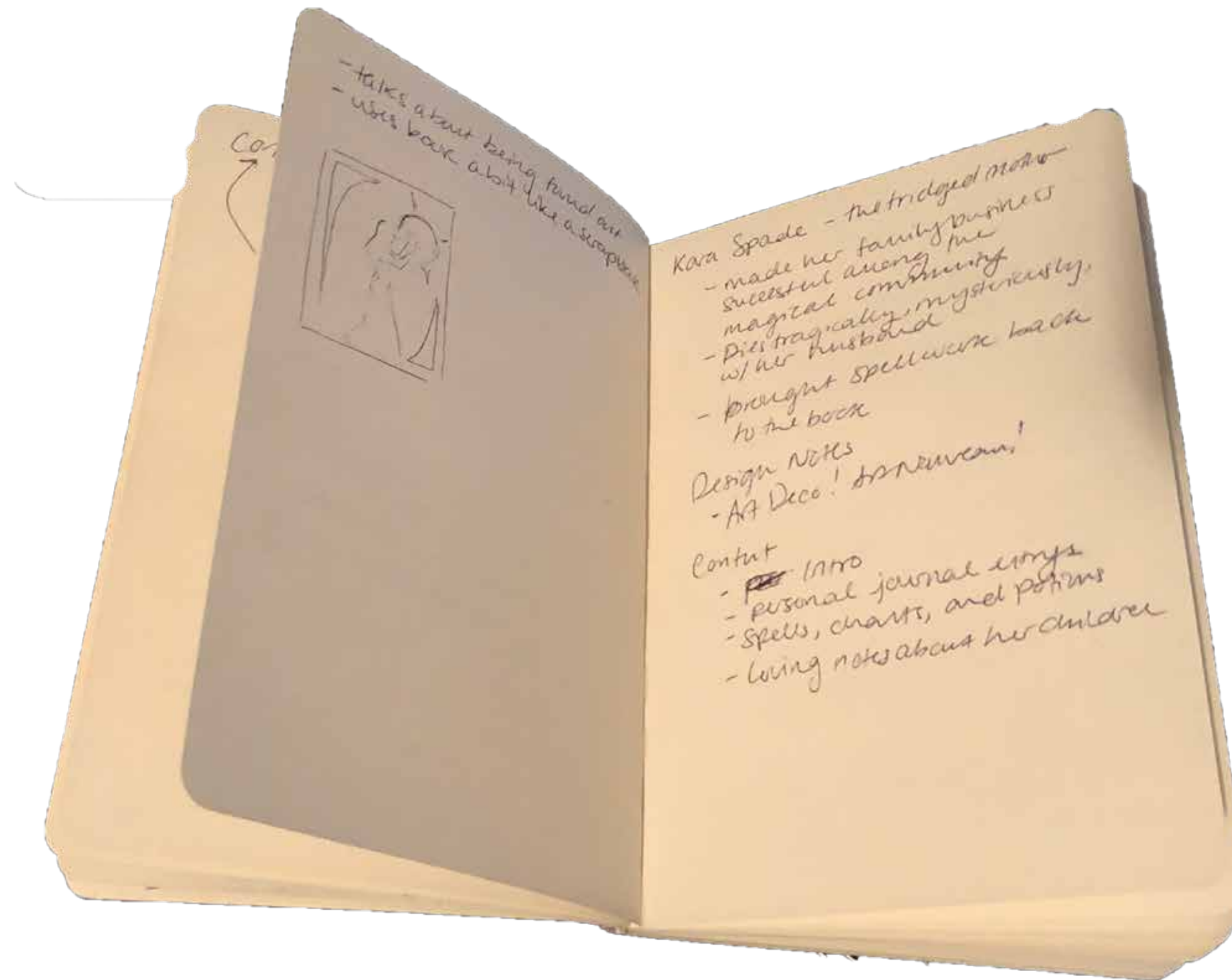
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PROPS: THUMBNAILS/PLANNING

More content notes

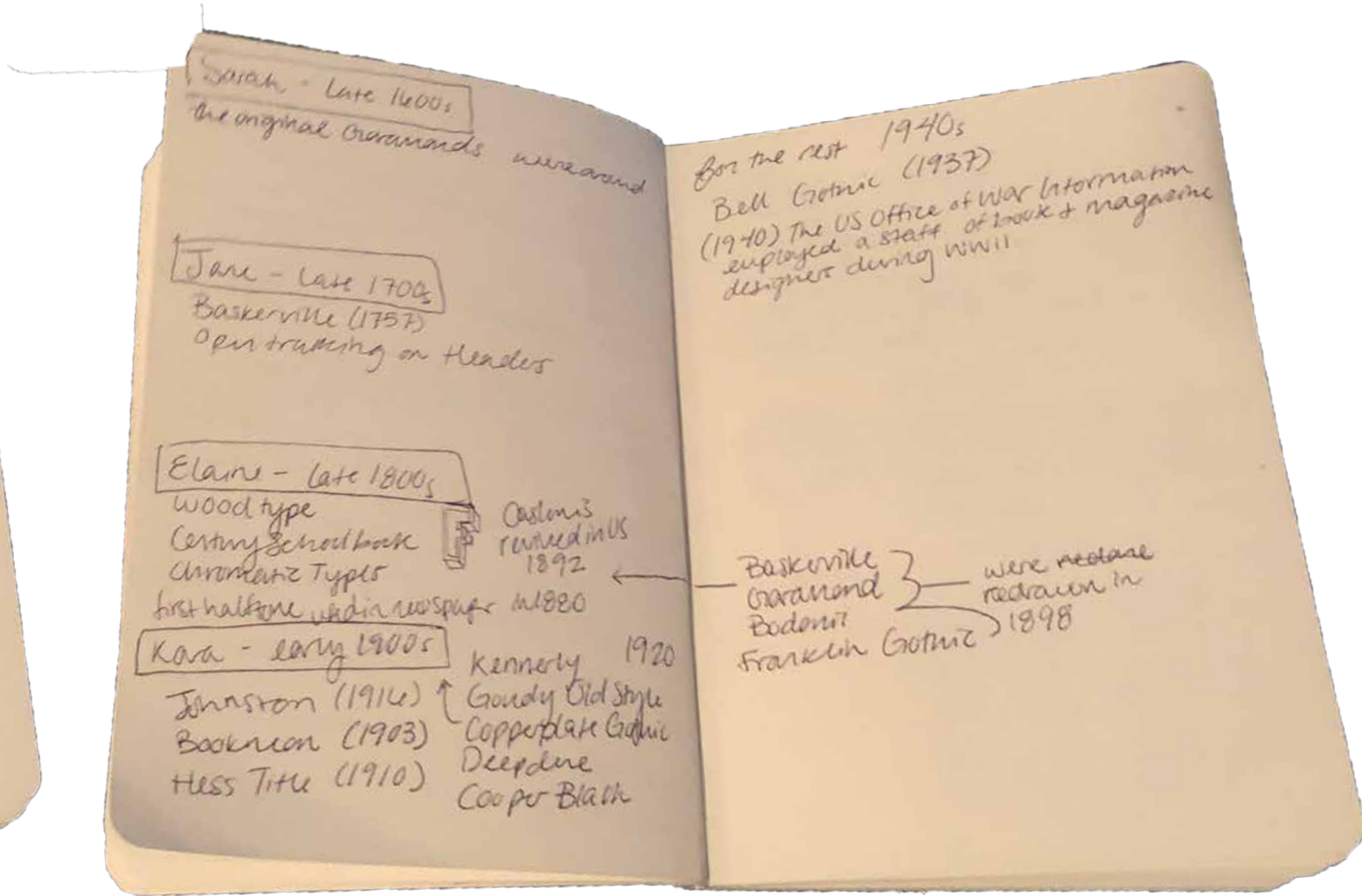
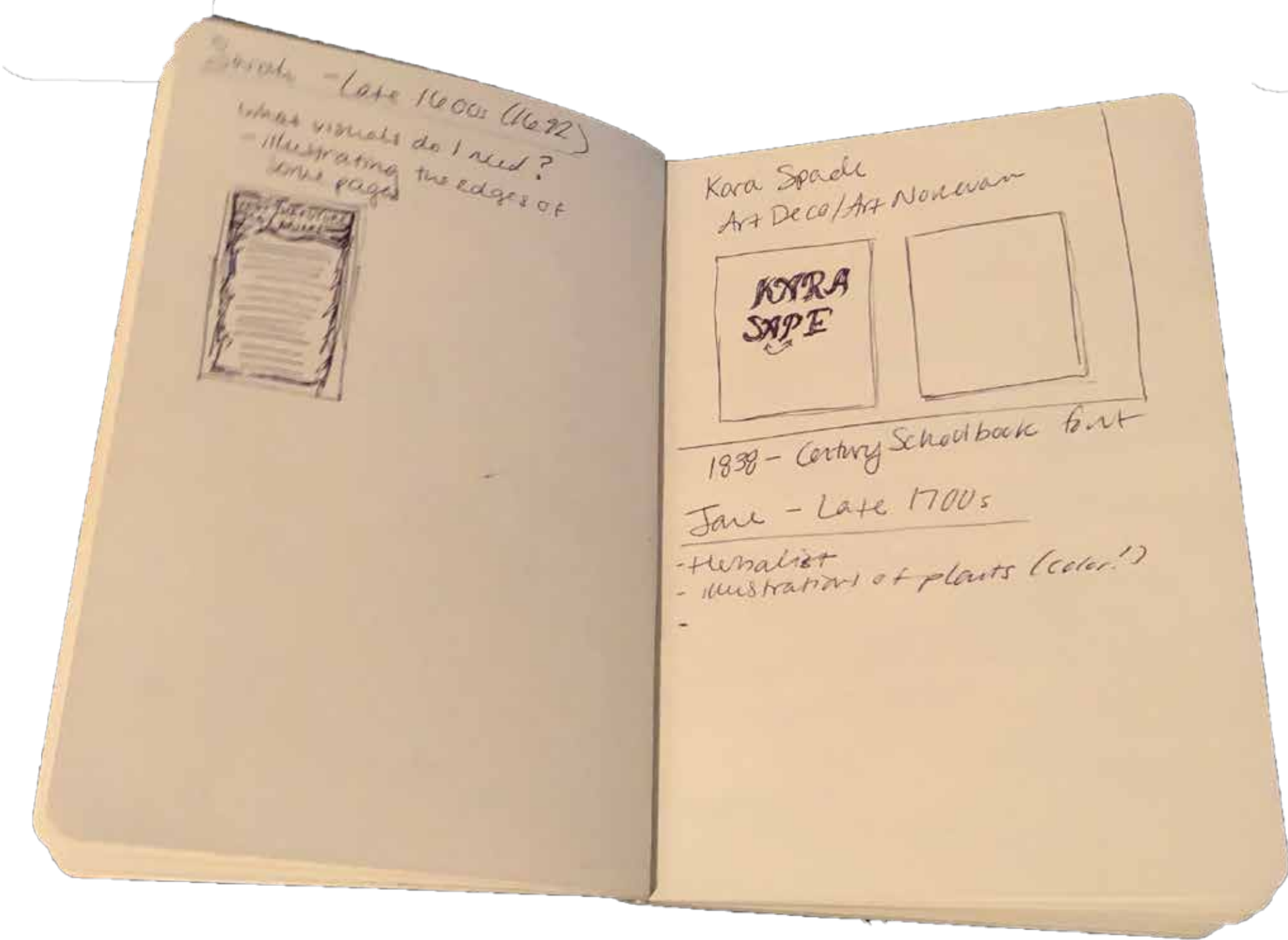
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Researching typography

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PROPS: THUMBNAILS

Sarah Goode's section - late 1600s.

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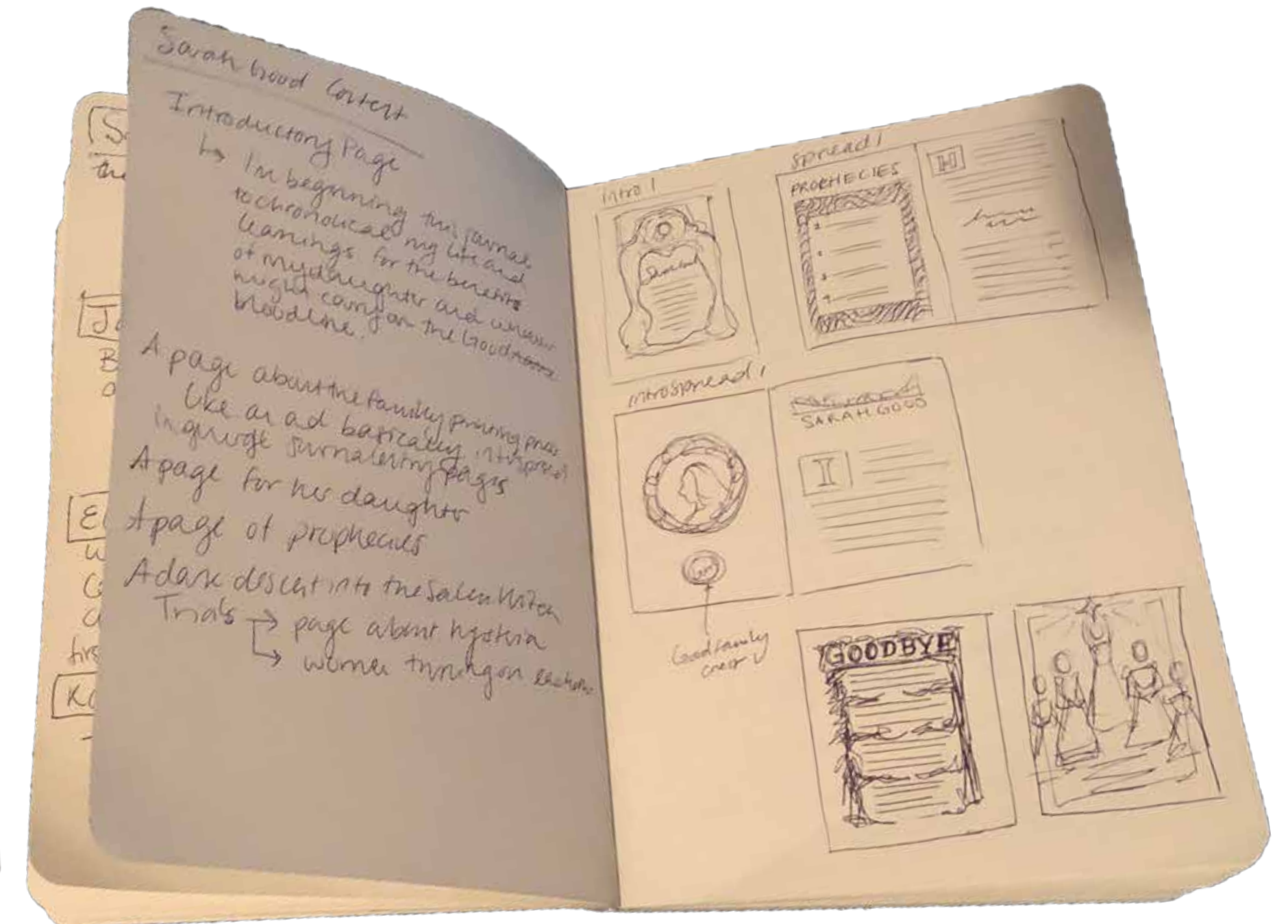
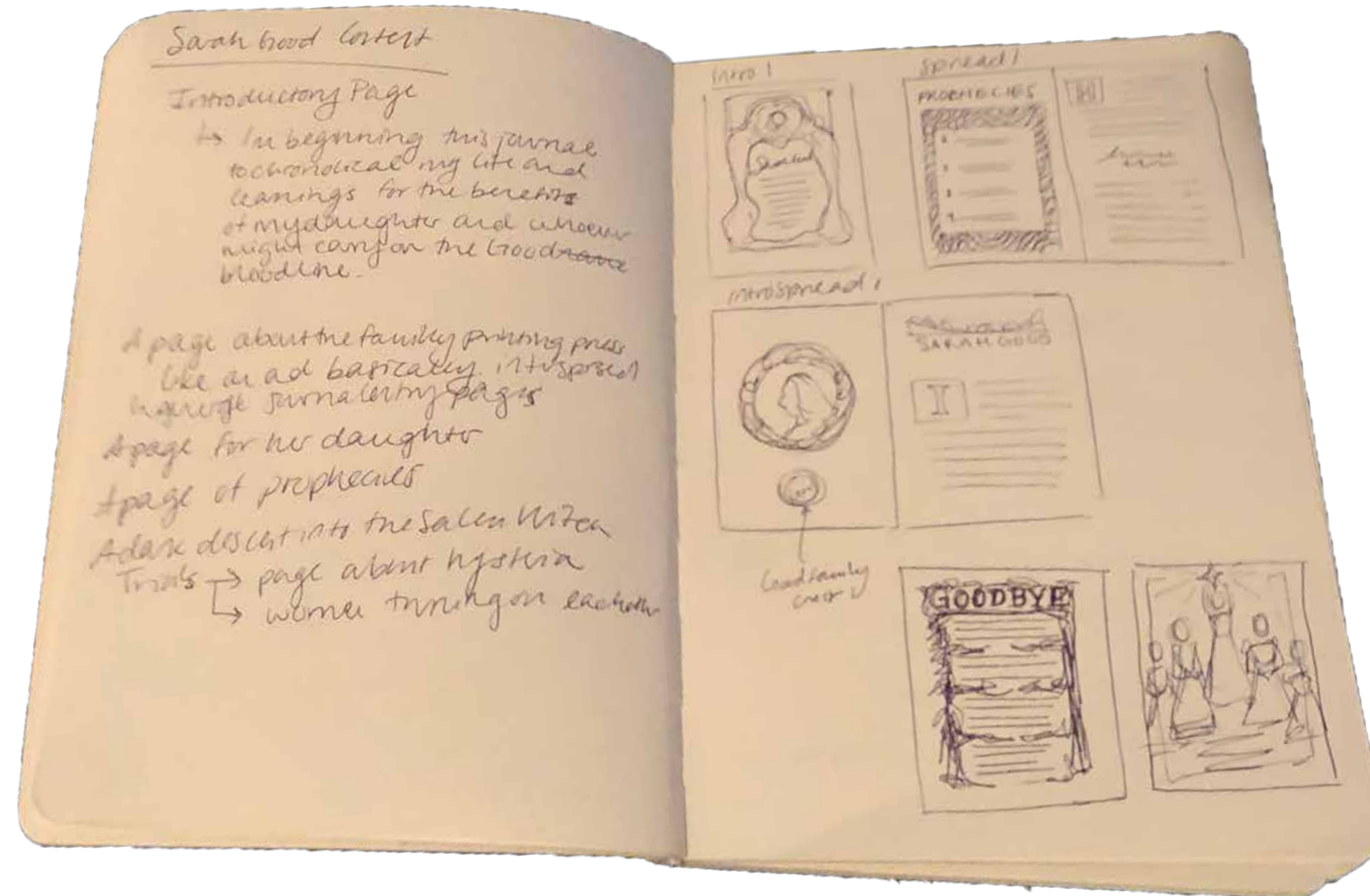
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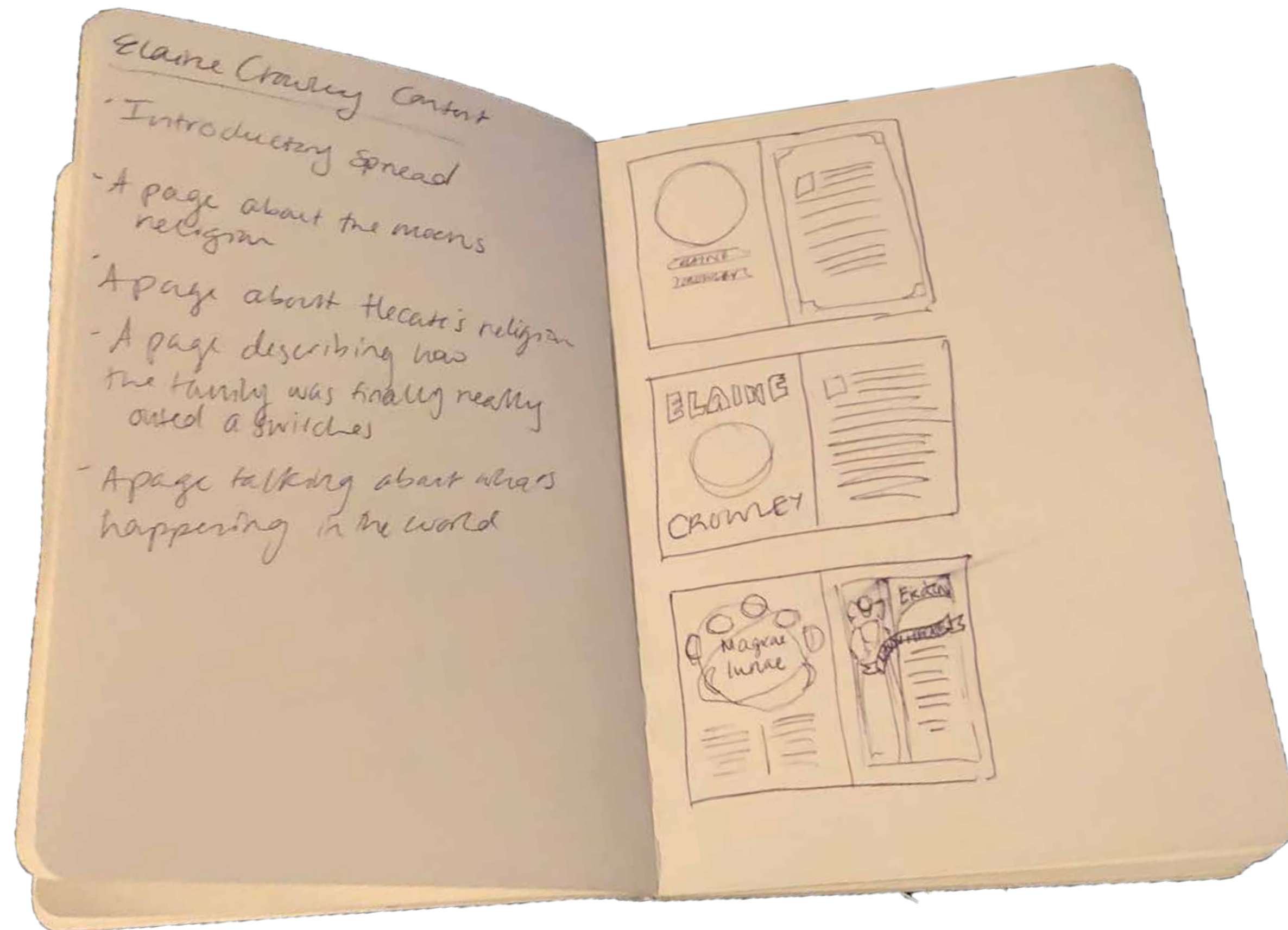
work cited



PROPS: THUMBNAILS

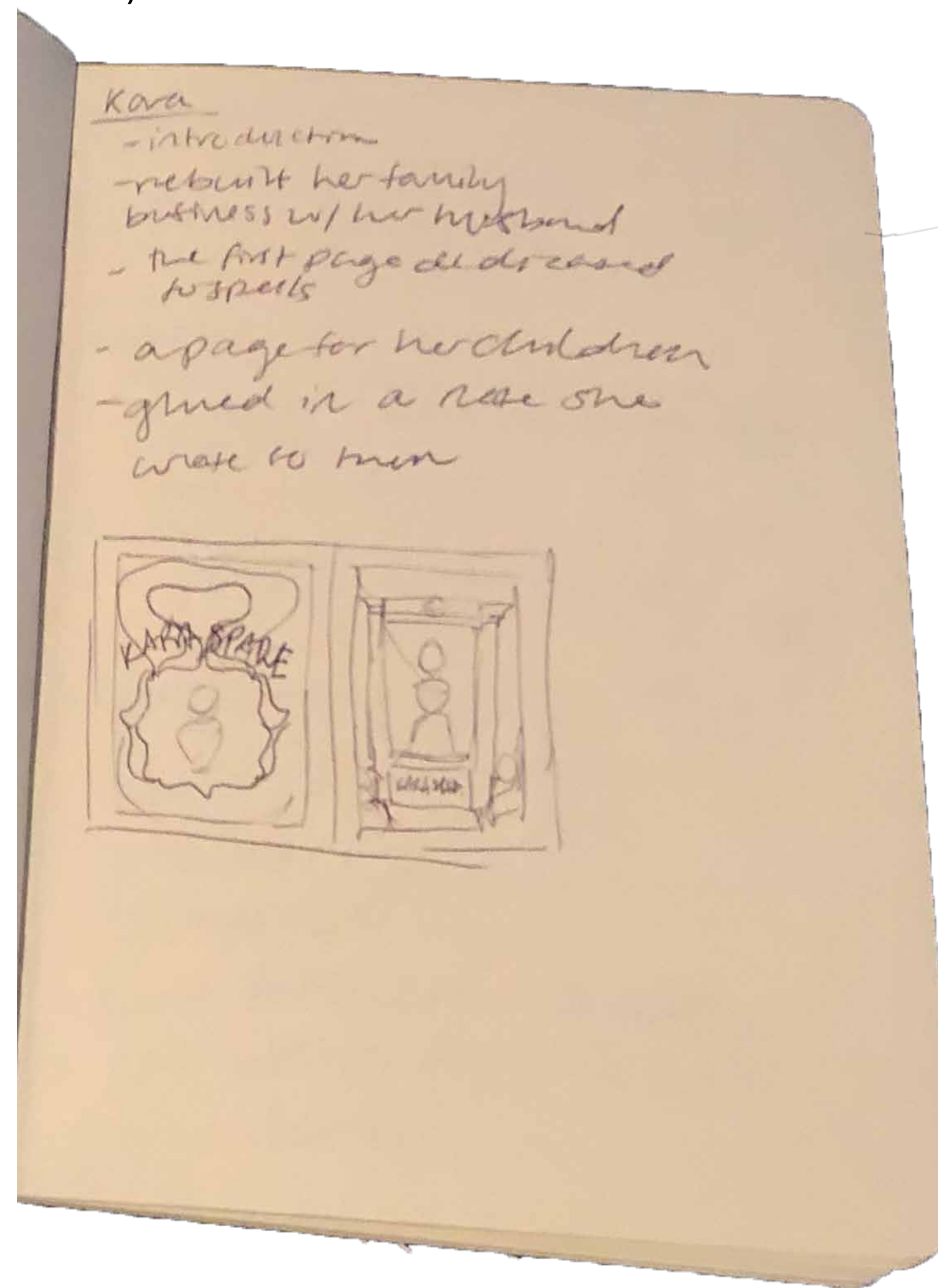
Elaine Crowley's section - mid 1800s.

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PROPS: THUMBNAILS

Kara Spade's section - early 1900s.



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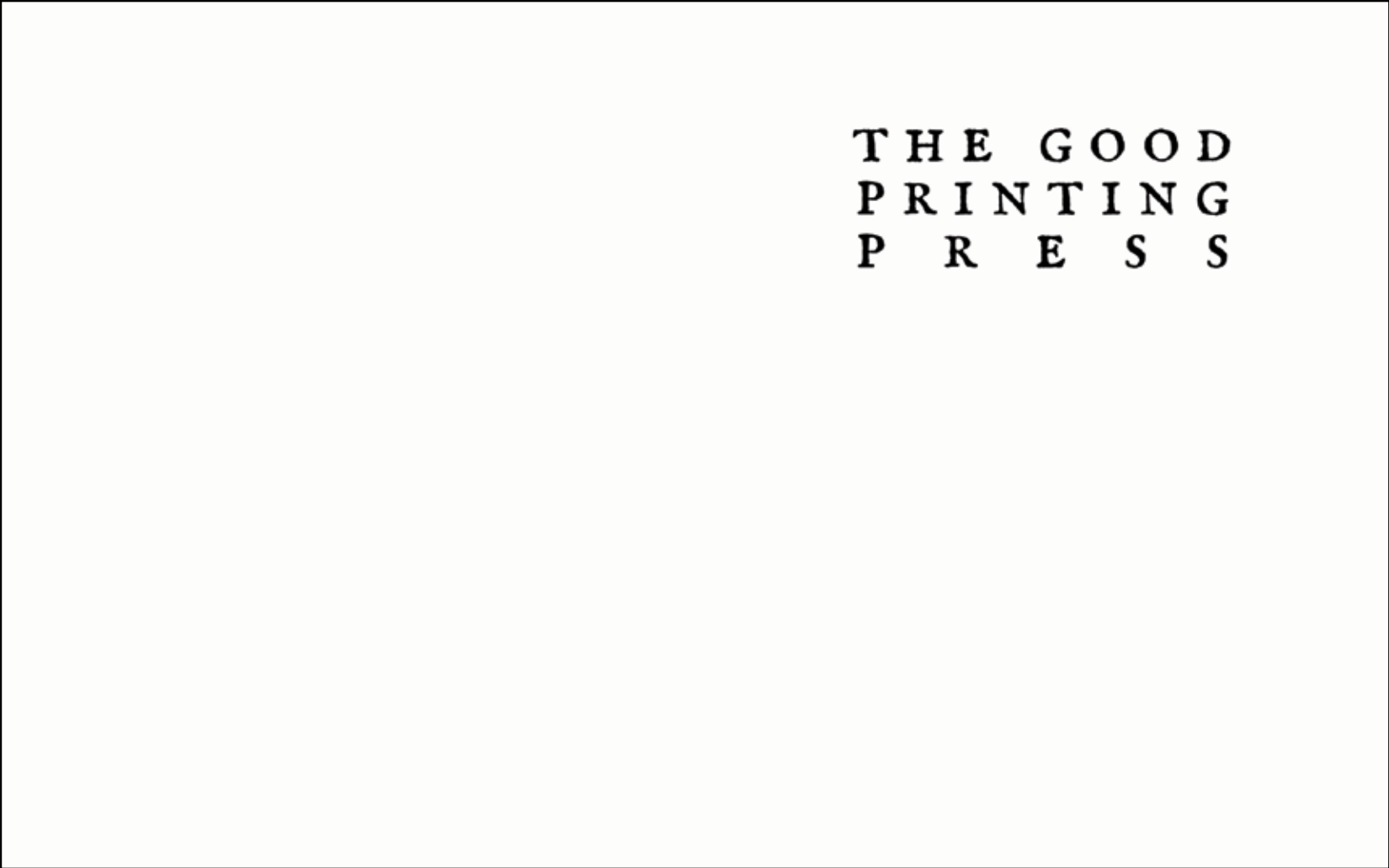
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PROPHECIES

January 16, 1690
Let the wheel of Fate turn, let hearts
enjoy, let my life enrich the knowledge
of the great witch who comes after me

January 22, 1690
The first cry of hysteria will lead to the
five of salem ascending and bringing
forth the fall of magic

February 24, 1690
Three cometh together and Four arise,
upon iron horses ride; I tell you the
ende do wreth nigh, the endeth of the
reign of magic

March 20, 1690
When the sun sets on my life so too will
my blood live on in the hearts and the
minds of my children and their children

May 26, 1690
Two shall enter a church of fire and five
will suffer the path they lay out

June 18, 1690
The sun has set five times on the life of
a great witch but her power lives on in
the heart and mind of a daughter

June 25, 1690
The passing of a great love will befall
the heart, but fear not, you will join
him soon in death

July 6, 1690
Beware the man who thinks he can
control a witch, he is more wicked than
he might seem

September 12, 1690
A great machine will replace the
existence of our beloved ones, welcome
this change, it is for the better

October 20, 1690
The age of witches is coming to an end,
hiding will only take you so far in the
coming centuries

November 18, 1690
The blood of the Good family will
never again experience the grandeur of
magic in my age

December 22, 1690
The men of this world will not recog-
nize their bigotry until a few find their
morality, the few influence the many

How might one use a prophecy? The ancient Greek world was full of gods – gods who controlled the fate of mankind. In such an environment, it made sense for mortals to find out what the gods had in store. It was here that the practice of oracular consultation came into its own. An oracle was a gateway to knowing the will of the gods, a cosmic information super highway for understanding what lay ahead. The most famous oracle was the priestess of the temple of Apollo at the sanctuary of Delphi. So important was this sanctuary and its oracle that Delphi even became known as the omphalos – the belly button – of the ancient Greek world. Individuals, cities and kings would come from across the ancient world to put their questions about their future plans to the Delphic oracle and wait to receive a response about what the gods thought of them. Delphi became so busy that long queues would form on the certain days of the month on which the priestess could be consult- ed and, in later times, several oracular priestesses would operate at once. But consultants had to be careful how they interpreted the, often unclear, answers of the oracle.

King Croesus of Lydia (modern-day south-western Turkey) asked the oracle whether or not he should go to war on his neighboring kingdom. The oracle replied that if he went to war, a great kingdom would fall. Croesus interpreted this as being his enemy's... it turned out to be his own But Delphi was not the only site of oracular consultation in ancient Greece. In north western Greece was the oracular site of Dodona, where consultants wrote their questions on small lead tablets, which still survive today. In the deserts of Egypt, at the oasis of Siwah, lay the oracle of Ammon, which Alexander the Great made the journey to visit during his conquests. And if a long journey wasn't an option, then the ancient Greeks could consult one of the many 'chrematologoi' or 'manteis' ('oracle-sellers' and 'seers') who lived in the cities or traveled with armies, and who promised (for a fee) to unravel the will of the gods by reading the signs of animal entrails, the flight of birds, the ripples of water or by using books of prophecy amongst a myriad of other mechanisms. And it wasn't just the gods who could be consulted about the future. The spirits of the dead could also be consulted, particularly at certain sites around the ancient world where there were said to be entrances to the underworld, like at the 'sacromanteion' (oracle of the dead) near the river Acheron in Epirus.

How do we apply this to our interpretation? Prophecies are watered down renditions of visions of a future that isn't set, finite, or even entirely predictable. Learn from these prophecies, think about them in terms of your life, but do not equate them to coming events etc. The future is elastic and prophecies have a tendency to disguise themselves and confuse its reader by reading origi- nally as intending to mean one thing and actually meaning another.

AND THOUGH I HAVE PASSED

Jane my love,
my child,
my daughter

YOU MUST LIVE ON IN MY LOVE

THE LAMENT
OF LIFE

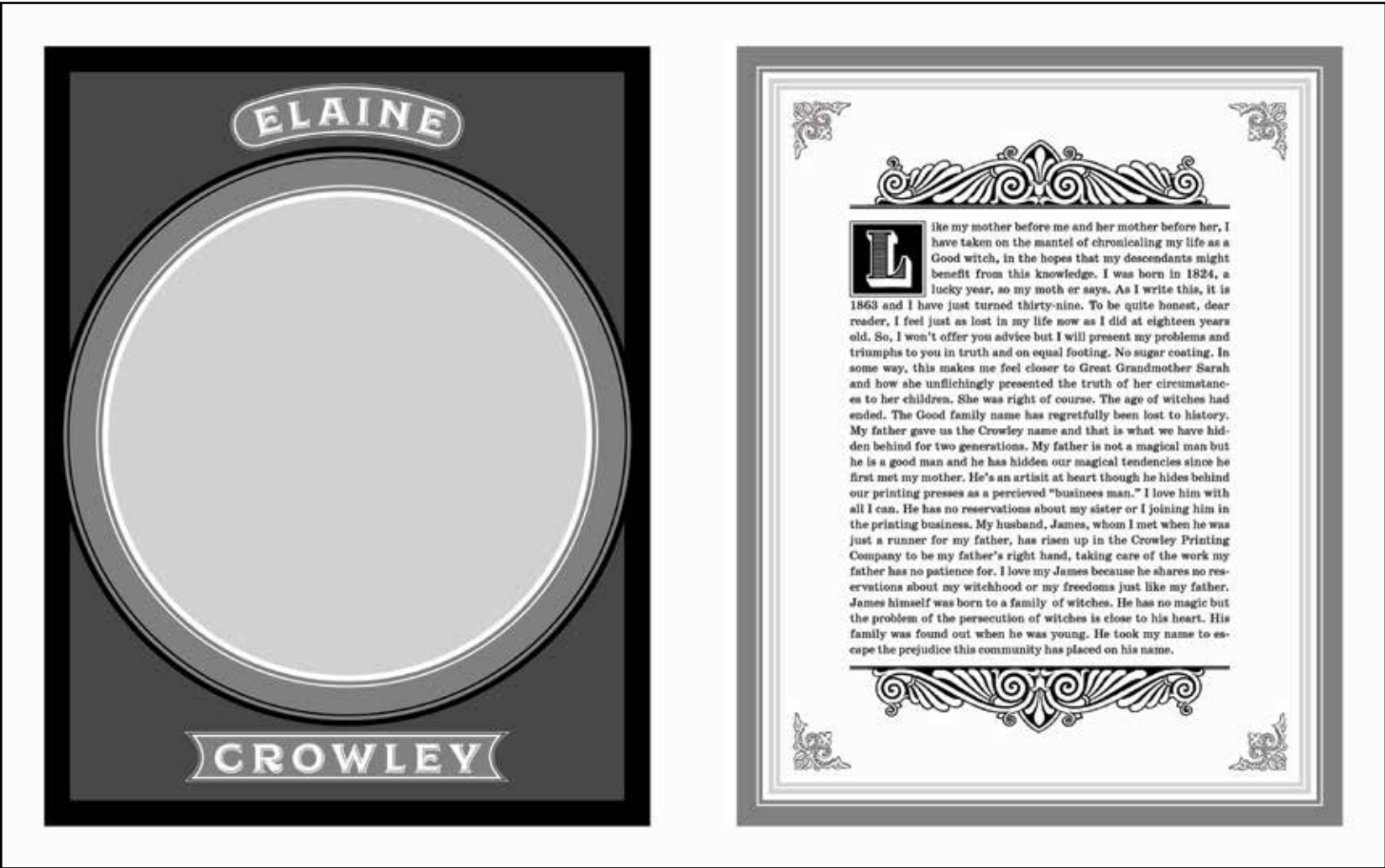
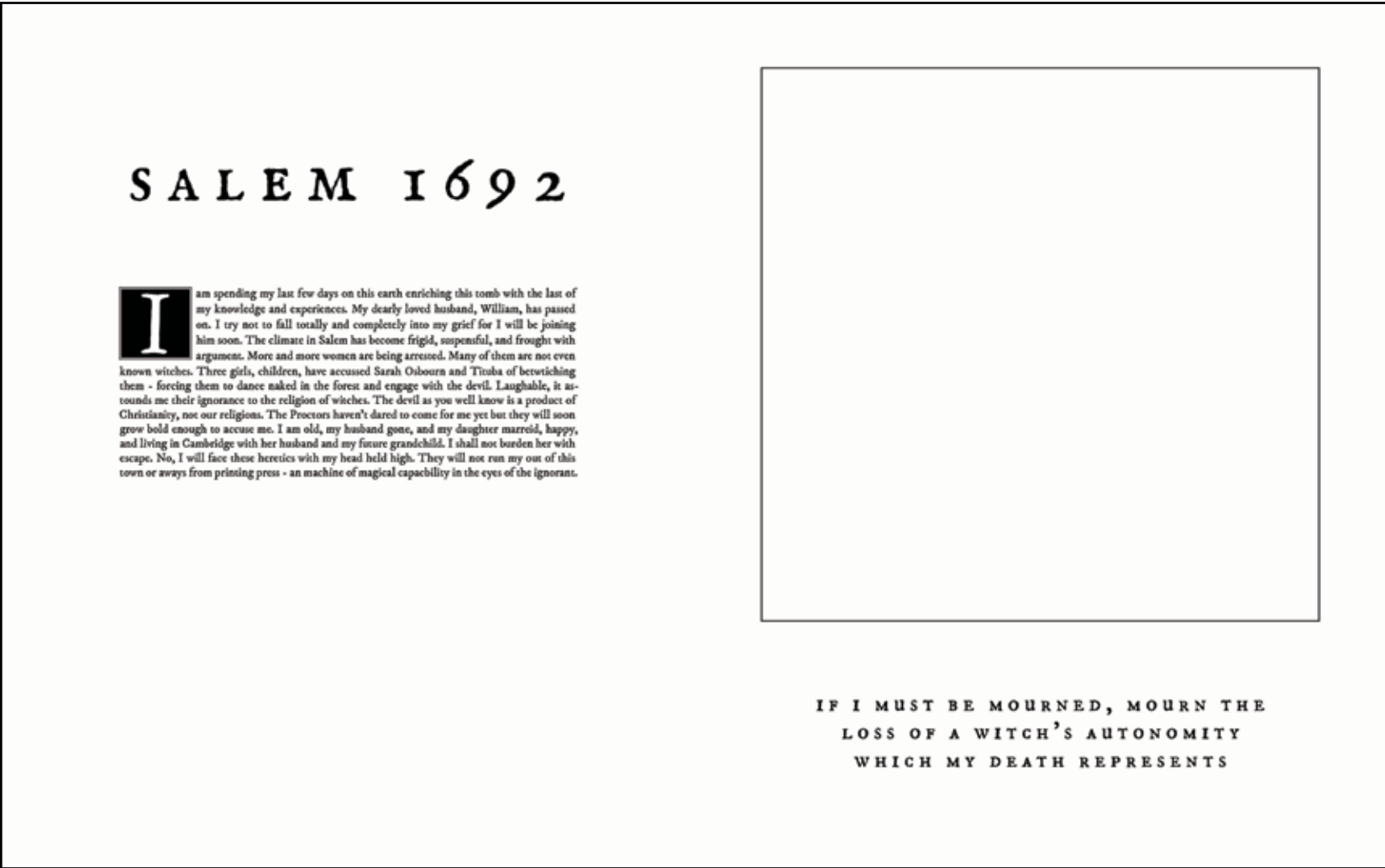
Known by many as a day of rebirth, today is an ideal day to clear away old, stagnant energy and renew your soul with refreshed positive energy. Add two drops each of lemon, peppermint, frankincense, and lavender oils to a warm bath. Submerge yourself in the tub and plan on meditating for at least twenty minutes. As you soak in the tub, visualize the water washing through you. See it washing away any dirty, dingy areas of energy and replacing those areas with a crisp, bright white light. Deeply breathe in the scent. Feel it fill your lungs with that same white light. Visualize the white light pouring into your blood and then flowing throughout your arteries and veins. Chant to yourself:

I AM REBORN. I AM
REFRESHED. I AM RENEWED

AND DEATH

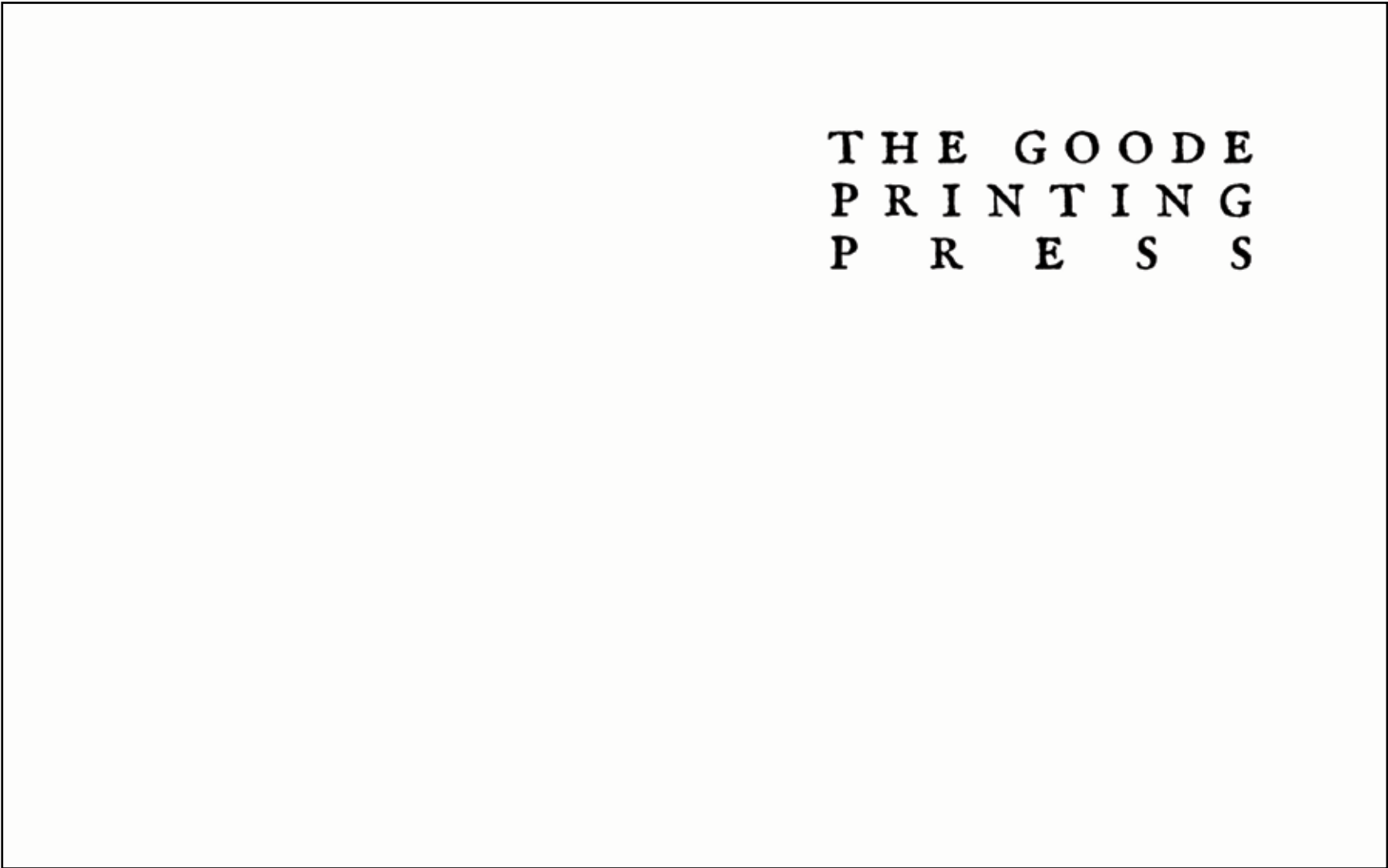
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my daughter

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THE LAMENT OF LIFE

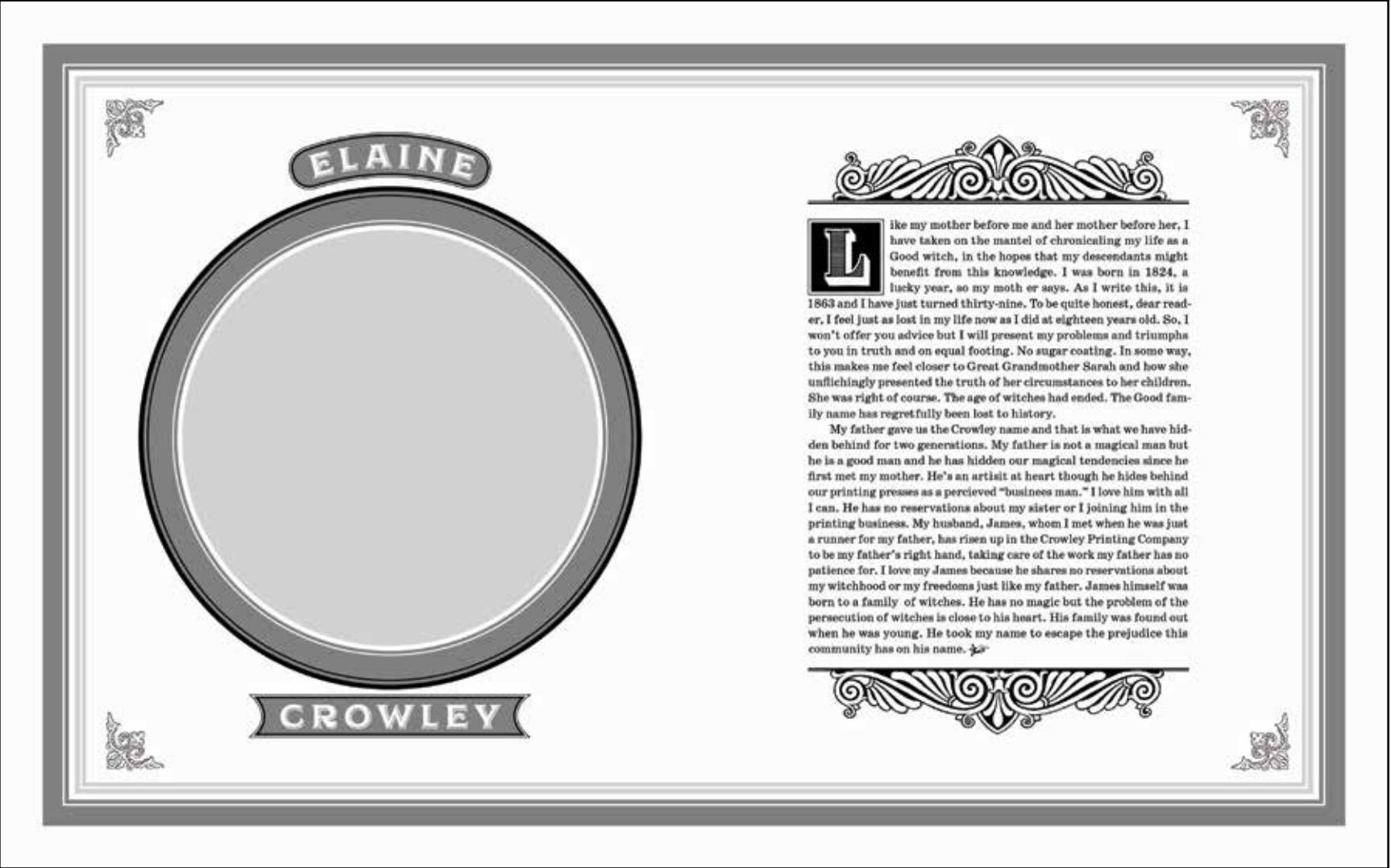
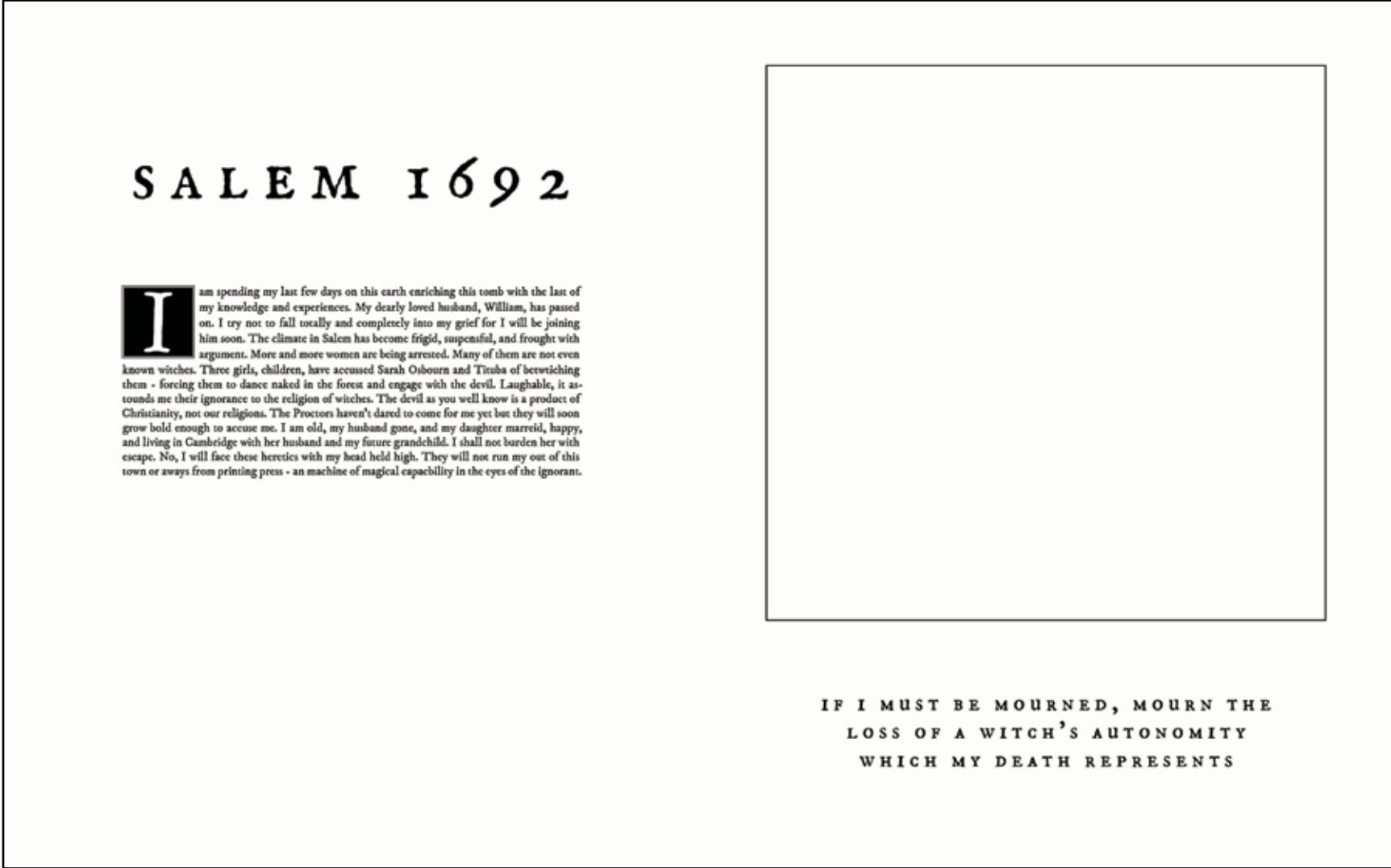
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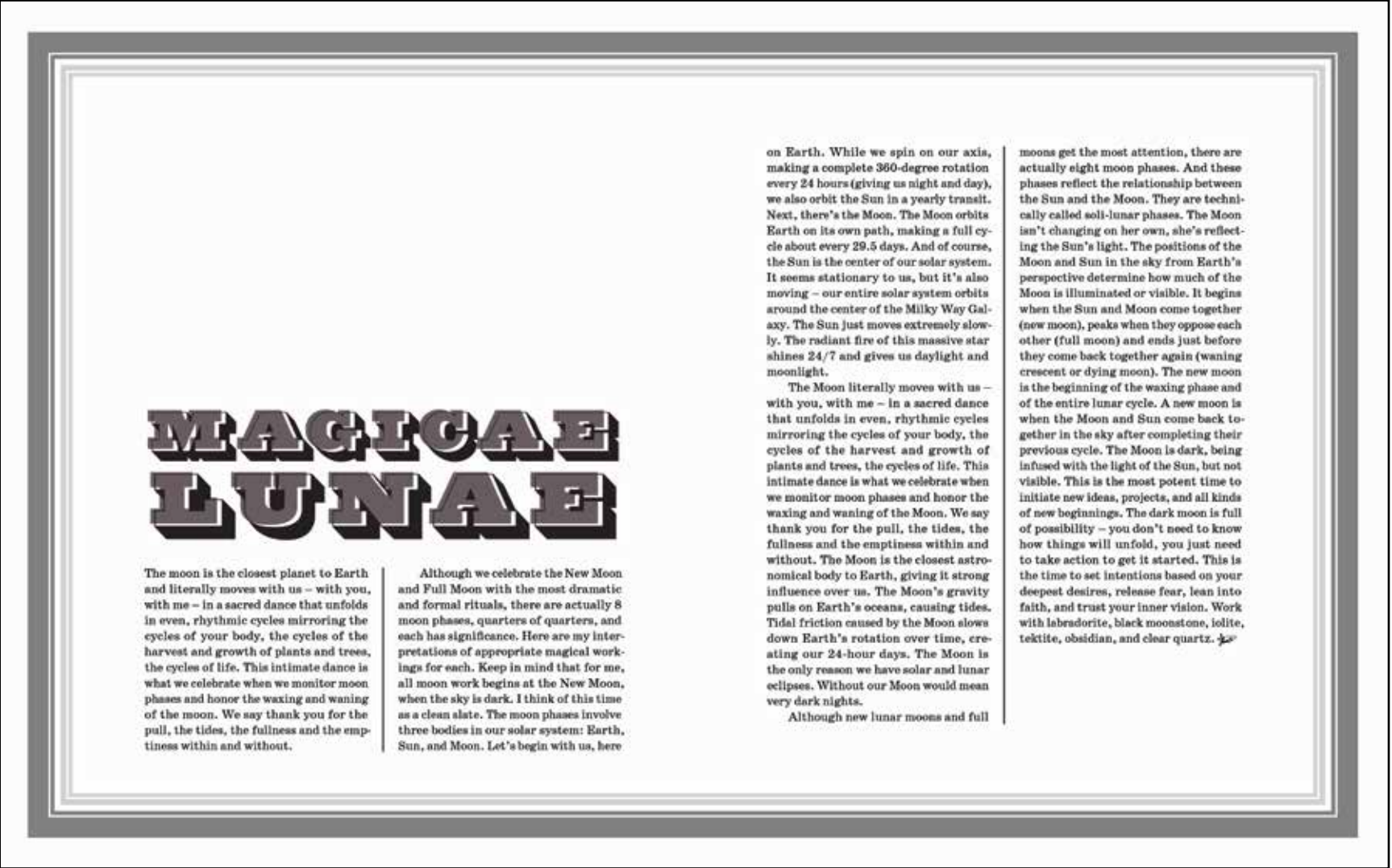
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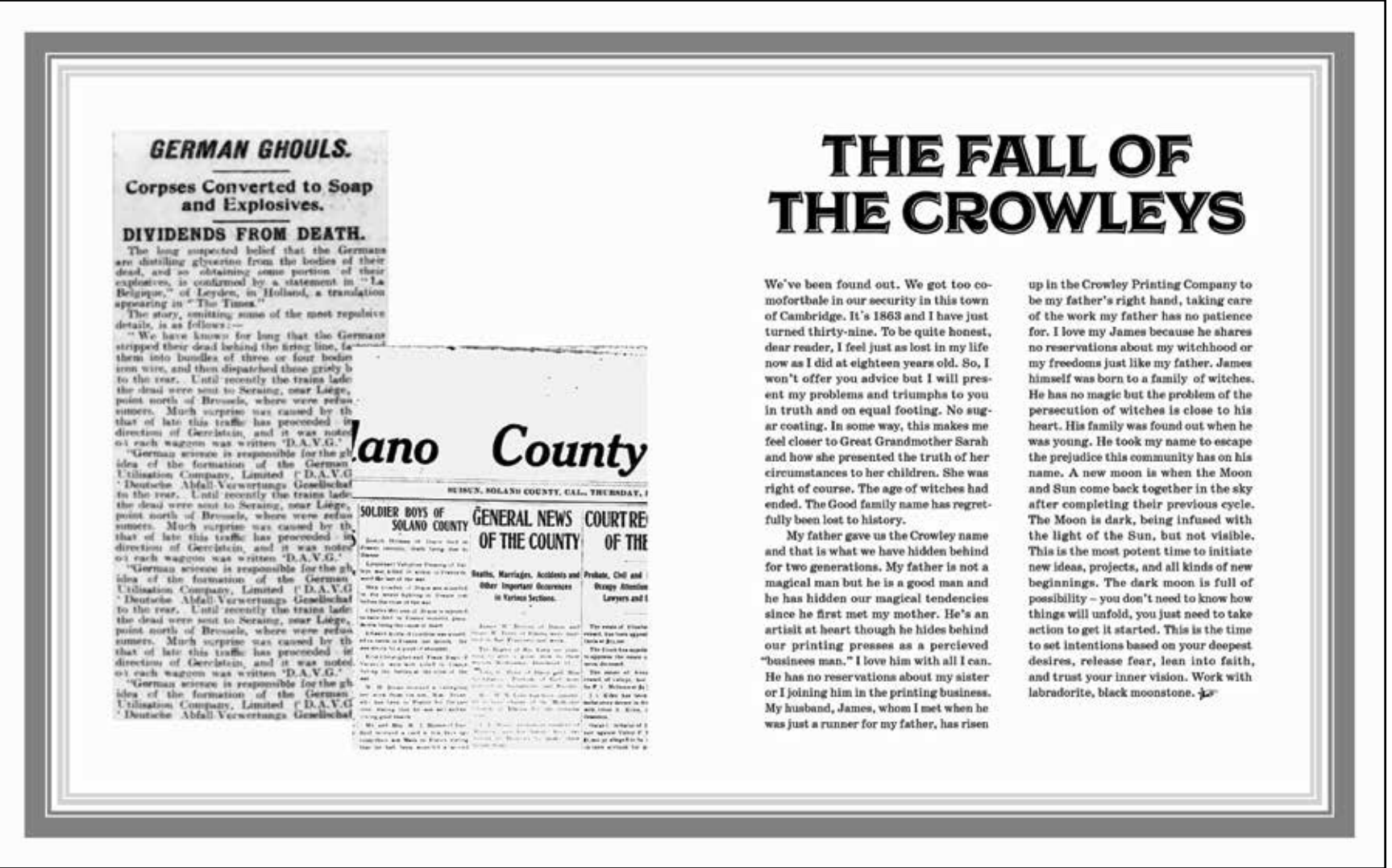
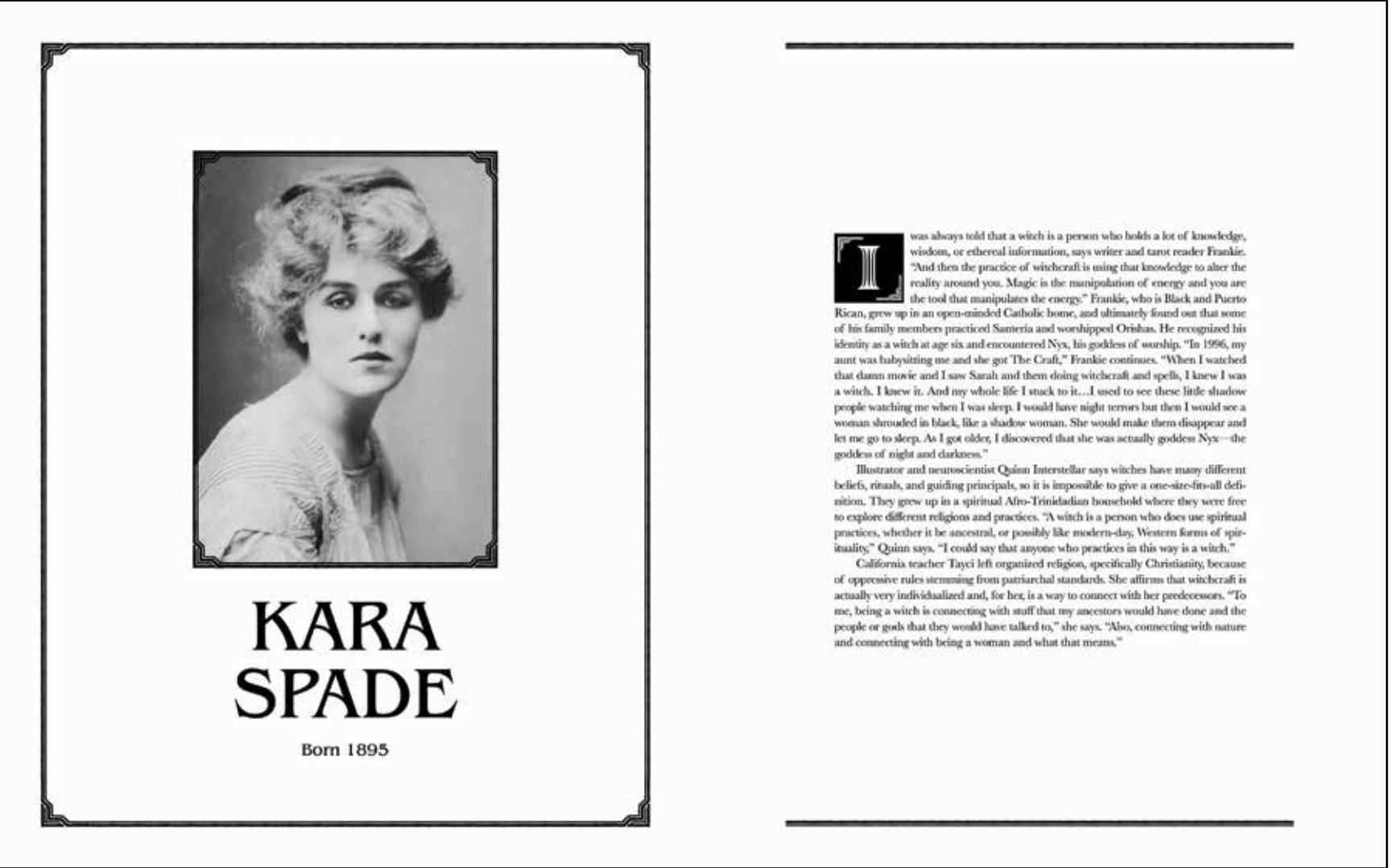
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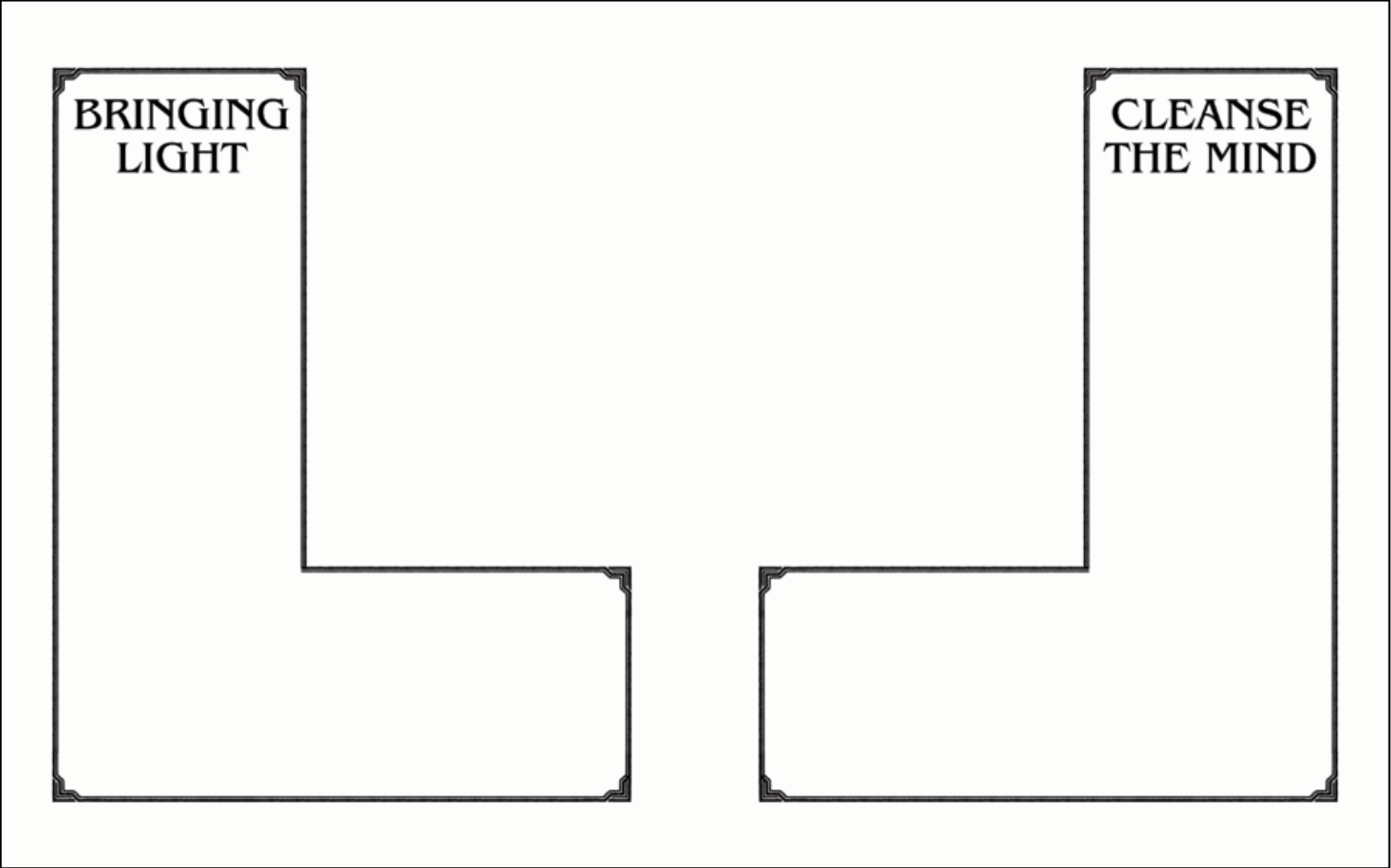
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The title sequence, also known as the opening credits, has come back into popularity as a way to introduce the film using just visuals while giving credit to the key players in the production team. I originally came up with an idea that would have the audience following a letter through every major set piece and character until it's finally opened on screen to reveal the title of the movie. This idea is nice, however, would be very complicated to execute and does not entirely show off much graphic design beside the design of the letter.

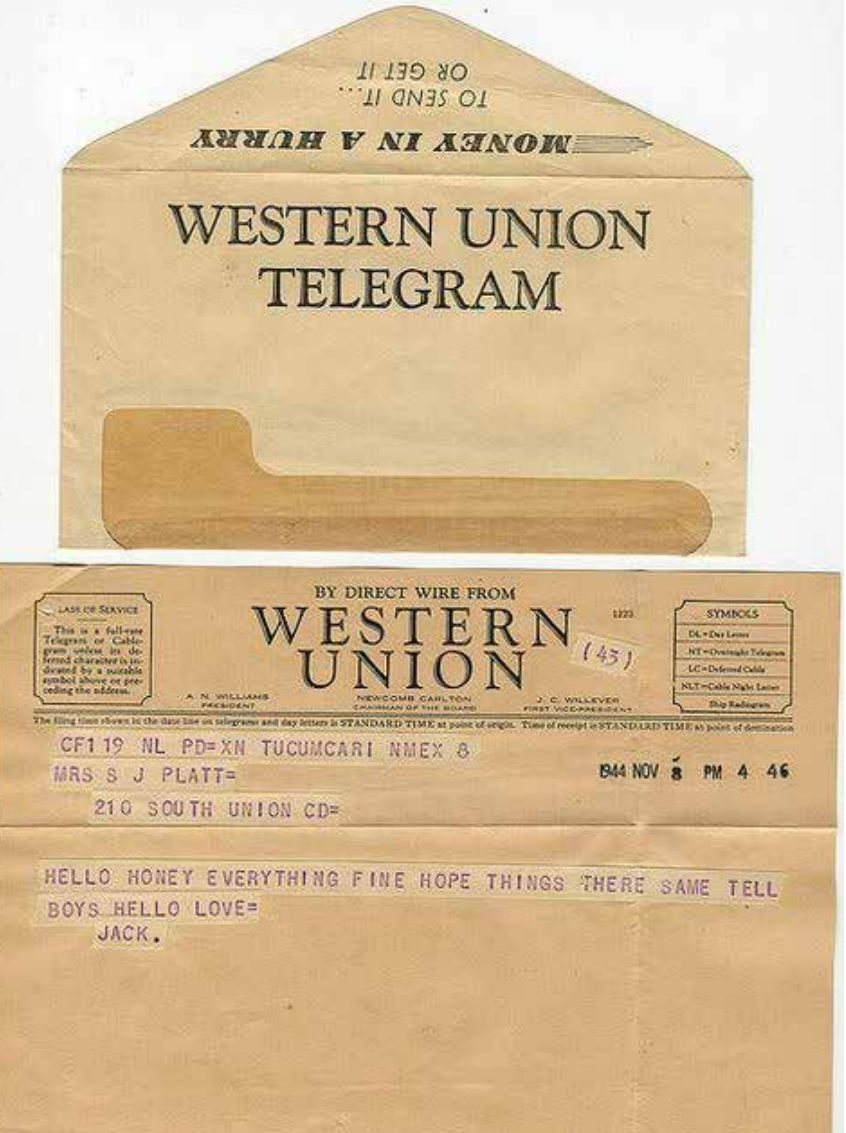
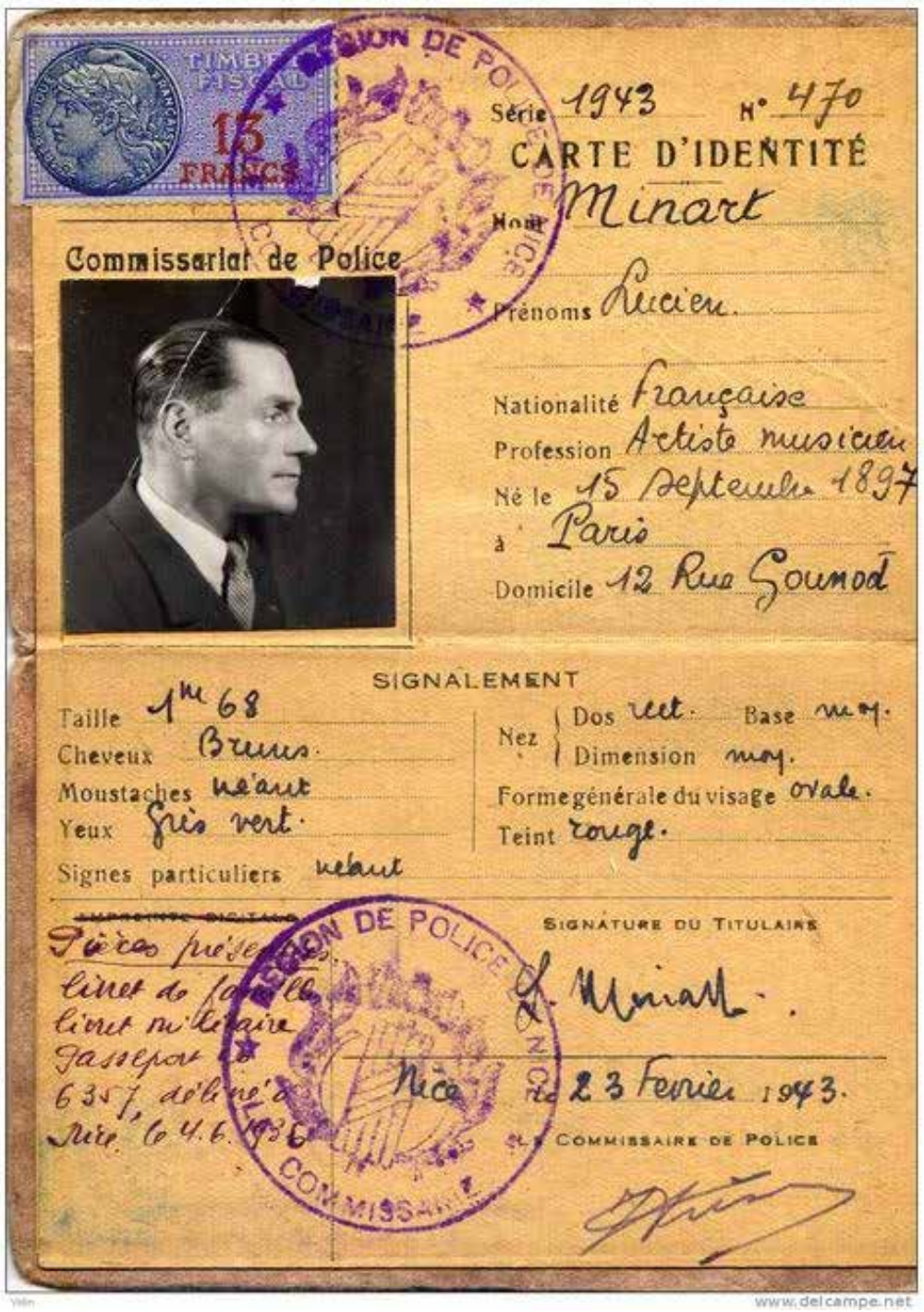
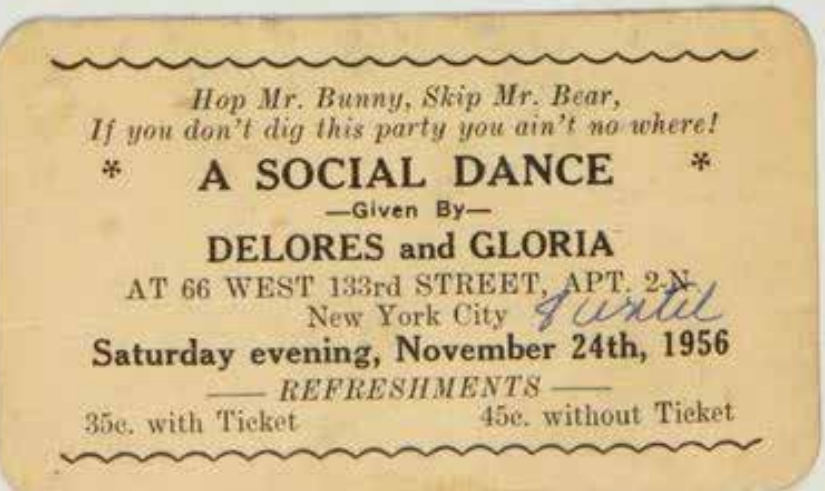
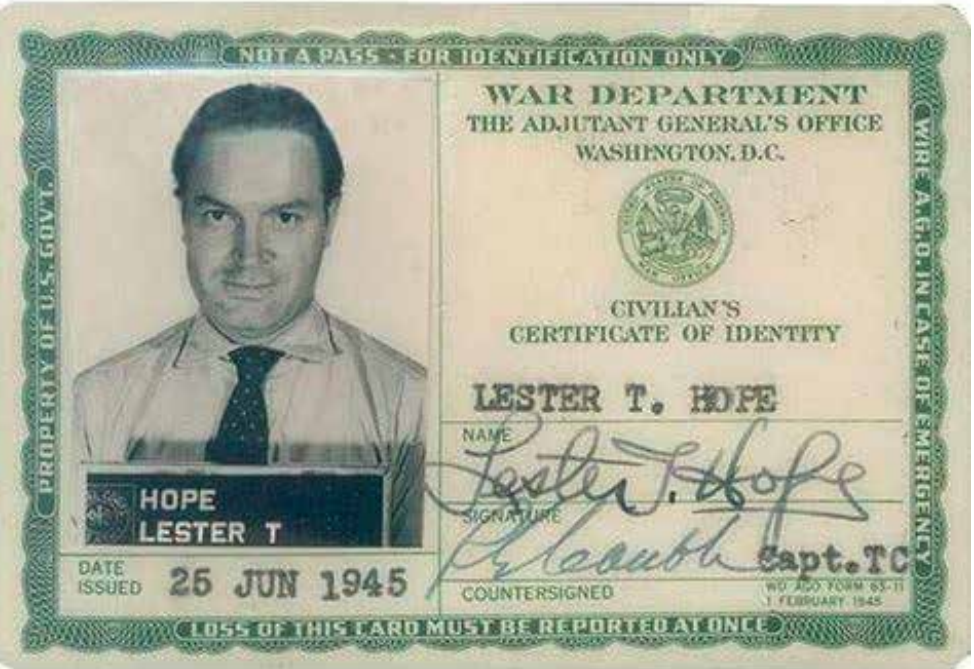
Eventually, I landed on the idea of panning around a conspiracy board where the names of

the filmmakers and the film title are integrated into pieces of evidence in the missing persons cases of Mel and Marina.

The title of the book will live on an invitation to a party that is addressed to Marina. This piece gives a big clue to the true villian of the movie because he is the one throwing the party, which is why it is important that the title be on this piece of evidence. The top bill actors will appear on a private investigator's card, a missing persons poster, a case file, and a magic person's special I.D.

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TITLE SEQUENCE: TYPE STUDIES

A SOCIAL PARTY

A SOCIAL PARTY

A SOCIAL PARTY

A SOCIAL PARTY

A SOCIAL PARTY

A SOCIAL PARTY

A SOCIAL PARTY

A SOCIAL PARTY

A Social Party

A SOCIAL PARTY

A SOCIAL PARTY

THE GOODE
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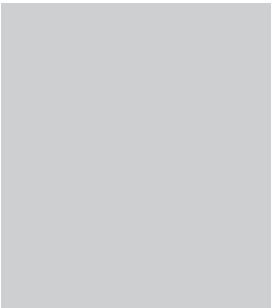



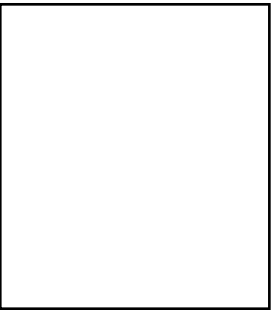

visual research

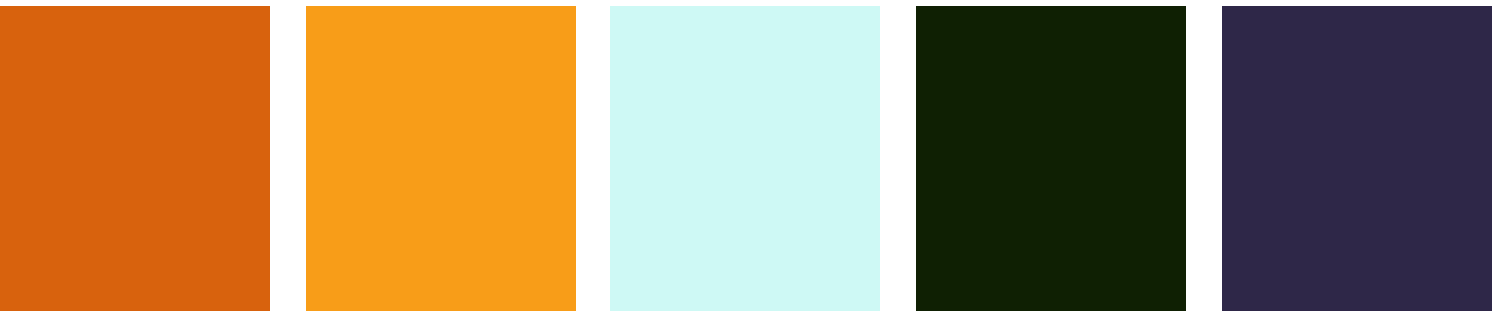
initial sketches

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TITLE SEQUENCE: COLOR STUDIES

The base color scheme and the pop of color colors.

C: 0 M: 0 Y: 0 K: 22	C: 17 M: 43 Y: 100 K: 1	C: 83 M: 69 Y: 59 K: 74
		
C: 0 M: 0 Y: 0 K: 58	C: 0 M: 0 Y: 0 K: 0	C: 13 M: 100 Y: 100 K: 4
		



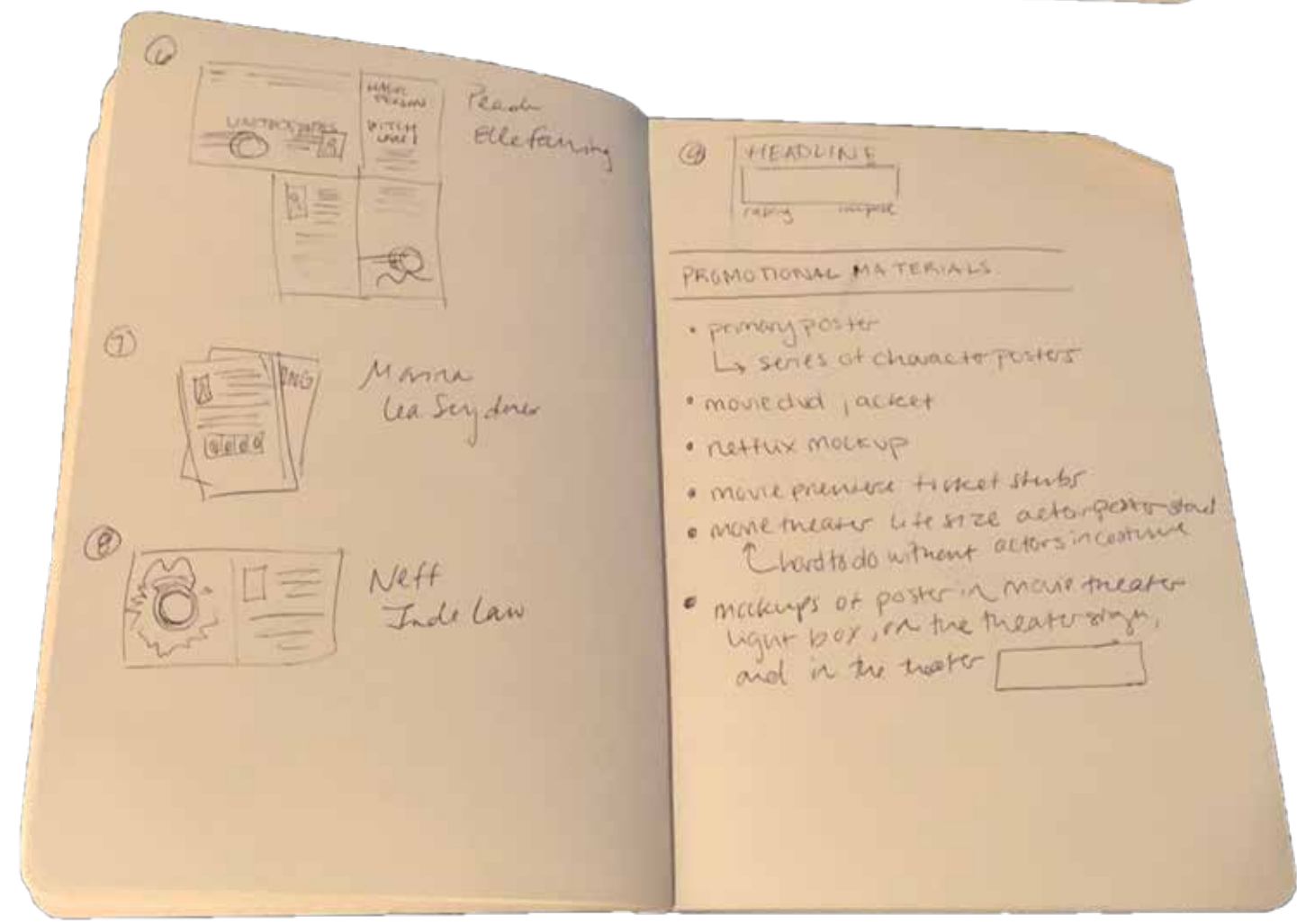
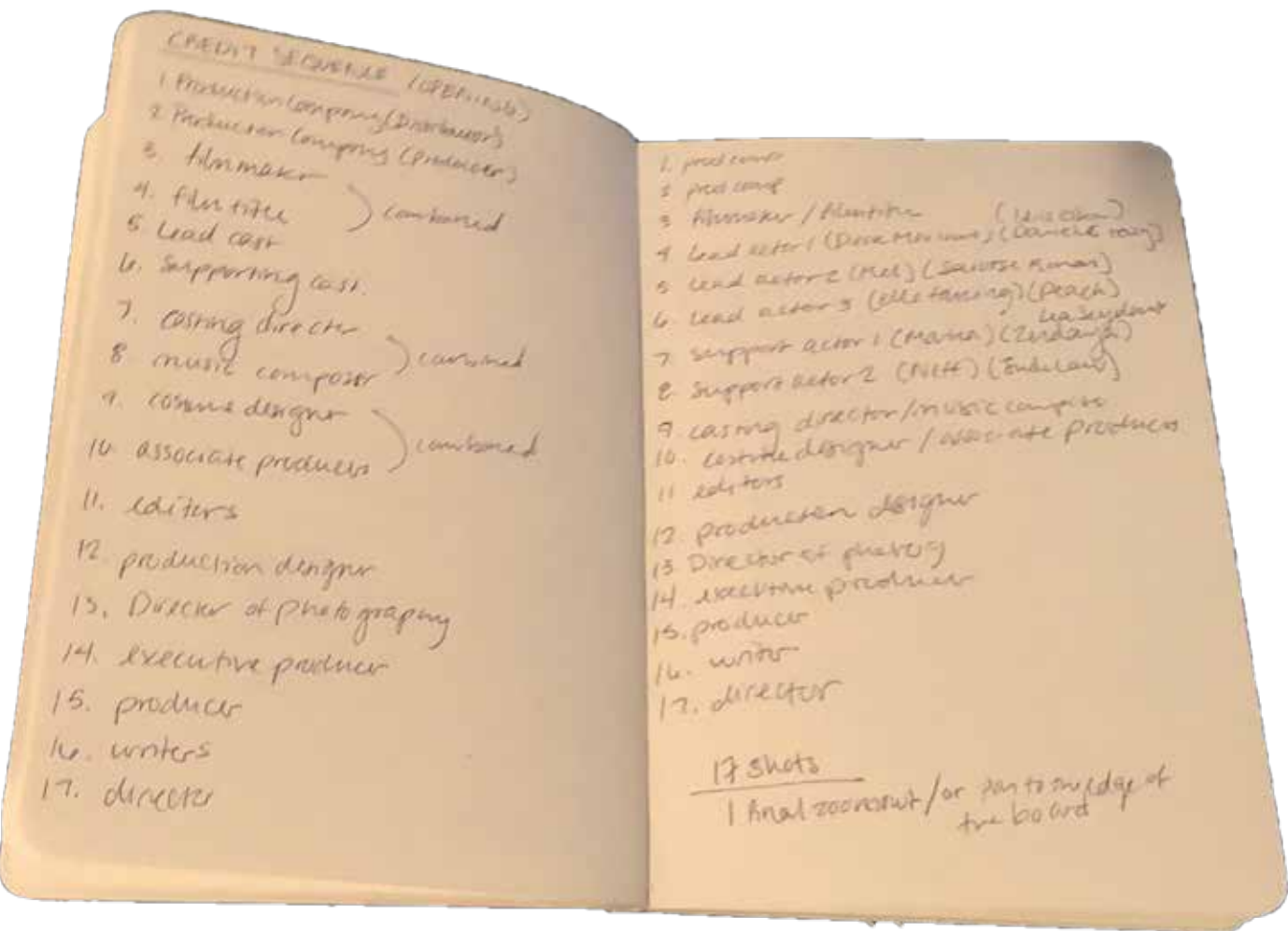
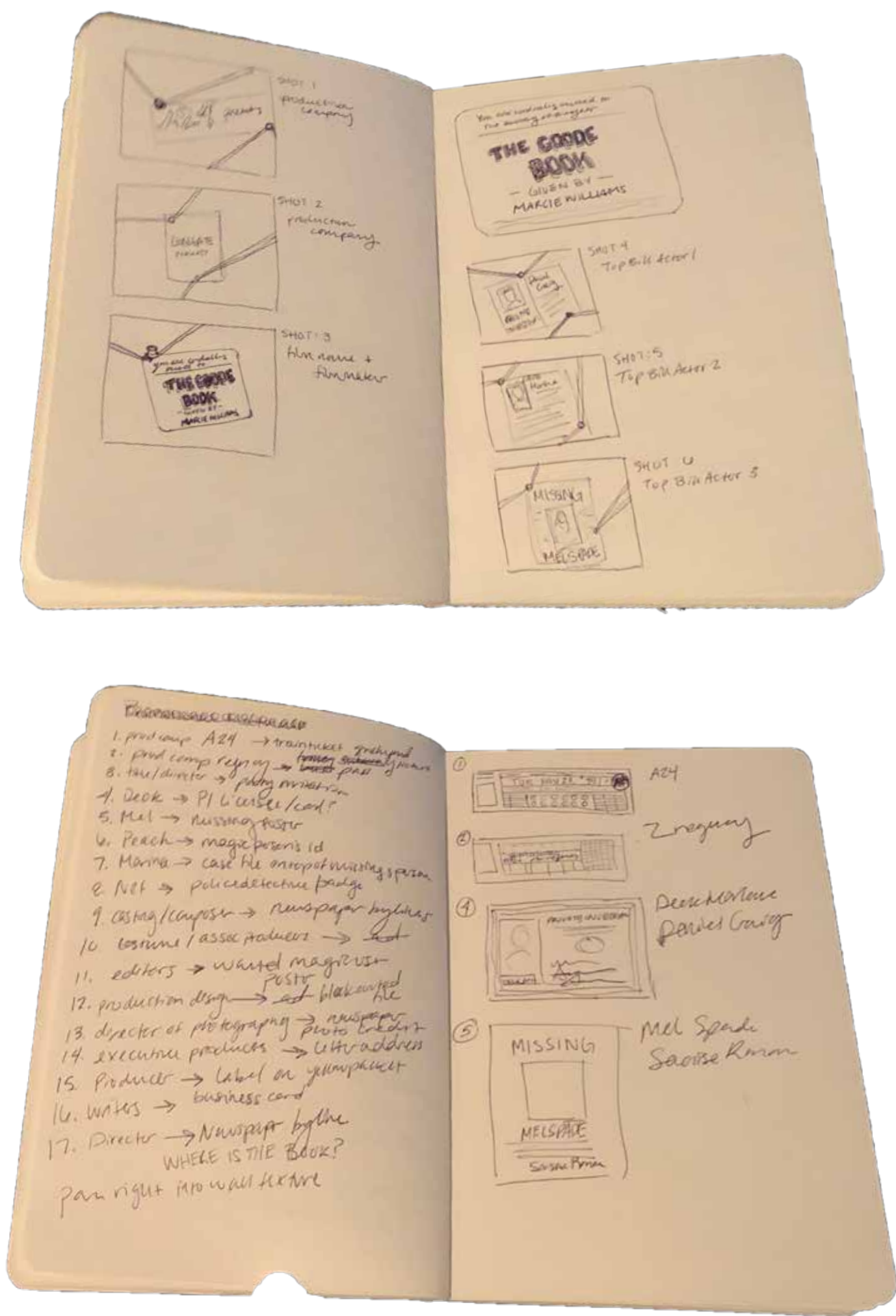
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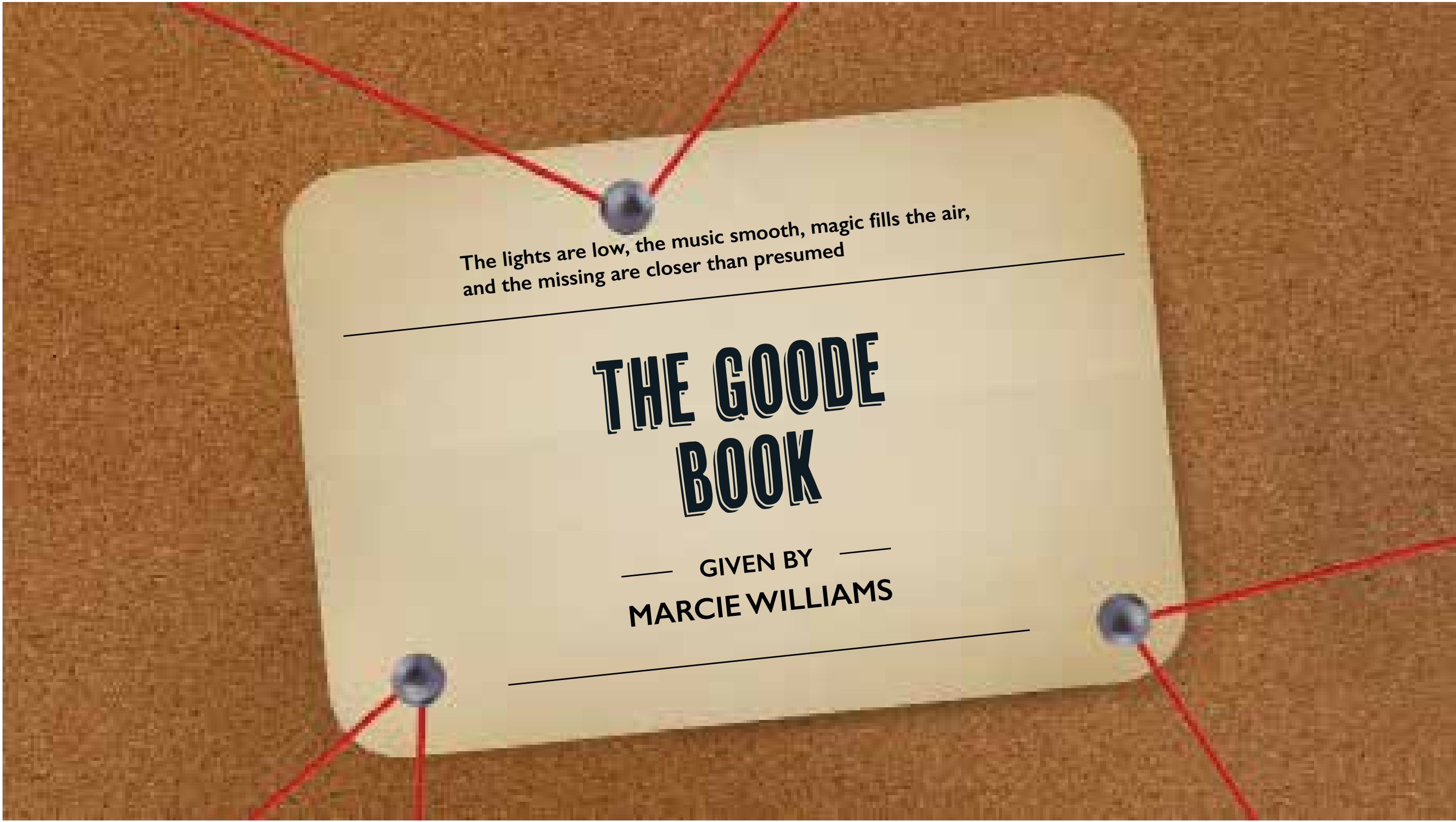
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PROMOTIONAL MATERIALS

The promotional material needs to draw in an audience. So, the poster must be eye catching and the marketing should appear in unconventional places. The promotional material could include a series of posters with one primary poster that will establish the look of all of the promotional material. It could also include a movie jacket, netflix mockup, movie premiere ticket stub, movie theater mockup, and mockups of the posters in real life at the theater and other locations.

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PROMOTIONAL MATERIALS: TYPE

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Gills Sans for the copy, Cheap Pine for the title, and Steel Tongs for the production copy

A SOCIAL PARTY

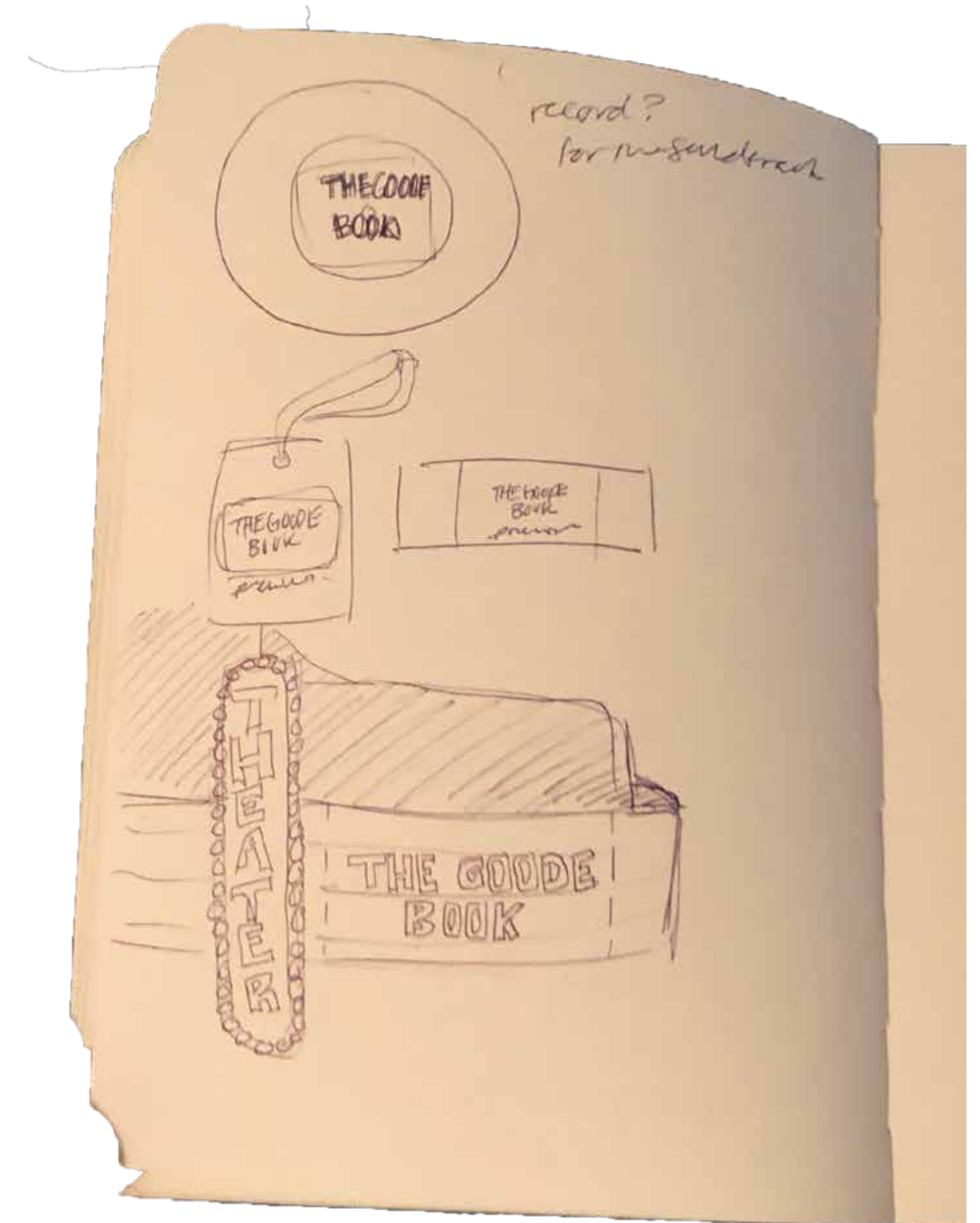
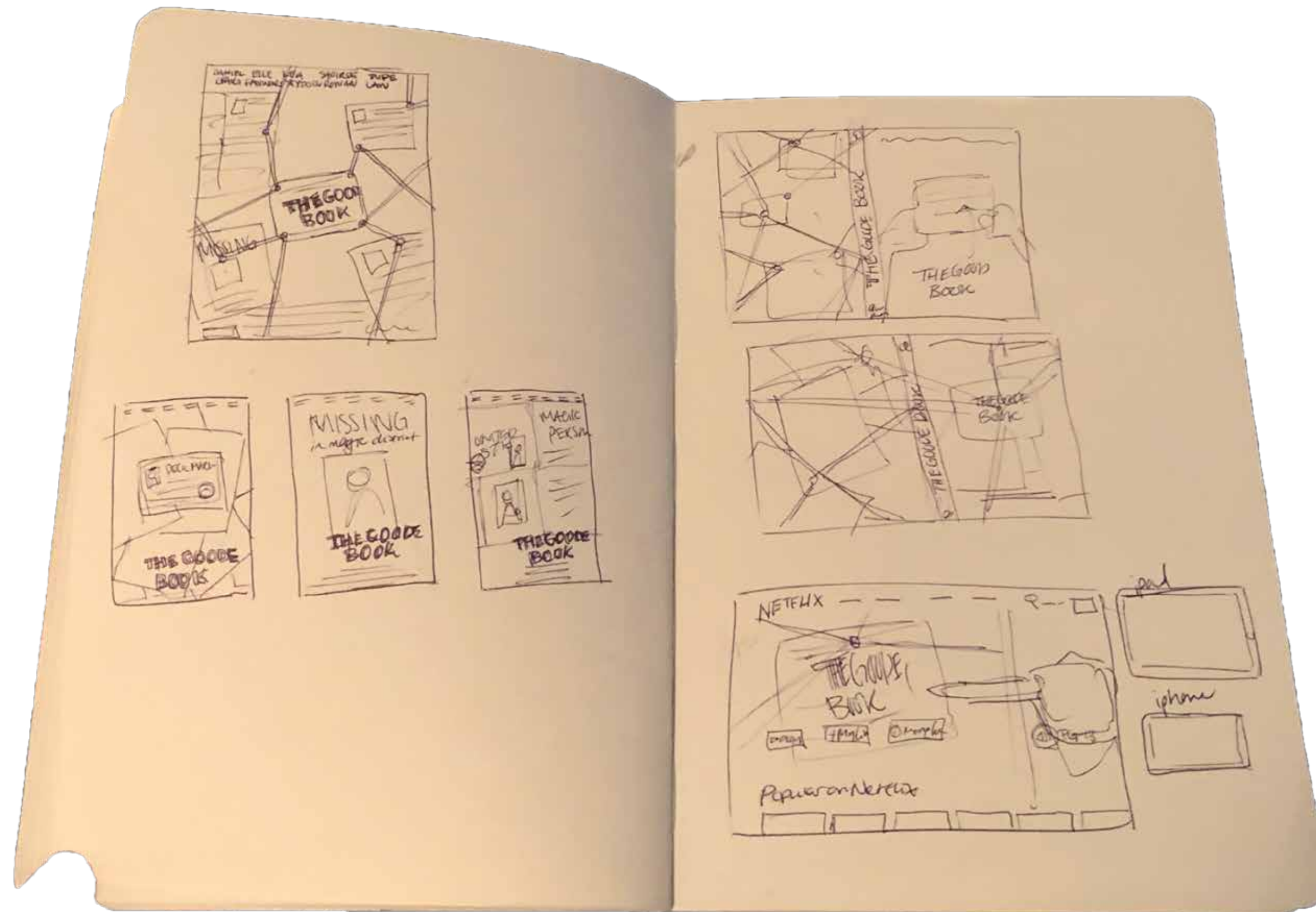
THE GOODE
BOOK

A24 PRESENTS A SPIELBERG A FILM BY MARCIE WILLIAMS DANIEL CRAIG ELLE FANNING SAIORSE RONAN "THE GOODE BOOK"
MUSIC BY MEL MISSY COSTUME DESIGNER LAUREN ALEXIS EDITED BY MARC BELL PRODUCTION DESIGNER ALEXIS SHELDON DIRECTOR OF PHOTOGRAPHY CAROL DANVERS
EXECUTIVE PRODUCER GEORGE MICHAEL HILLARY MAX PRODUCED BY GEORGE ORWELL DUMBELDORF STORY BY MARCIE WILLIAMS
SCREENPLAY BY MARY GOODE DIRECTED BY MARCIE WILLIAMS

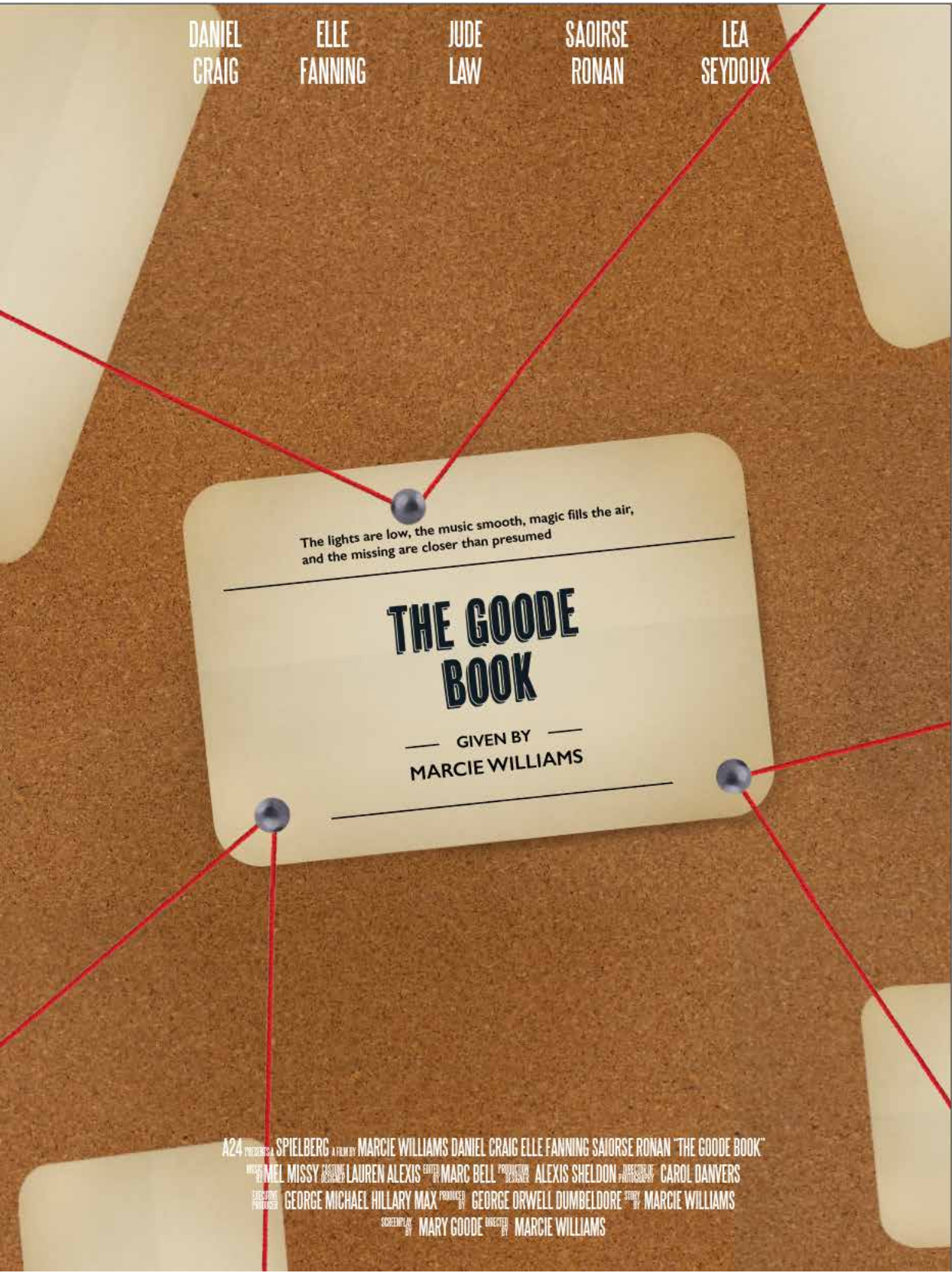
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THANK YOU