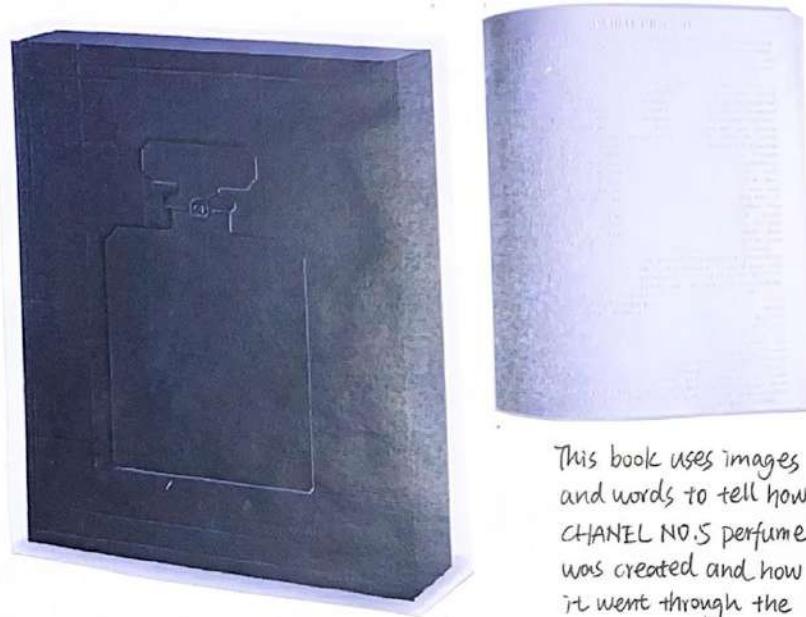


2 Sketchbooks

Project 1

Ge Linling 35902329

Sketchbook 1



This is a book designed for CHANEL NO.5, with a perfume bottle embossed on a black box. The 300-page book, which not only has a white cover like SHEILA HICKS and is printed with no ink at all, but also carries enough information to be completely unPDF, is the most manual and digital-free book Irma Boom has ever done.

This book uses images and words to tell how CHANEL NO.5 perfume was created and how it went through the historical process to become what we see today. The book uses a pressing mechanism to create an embossed effect on the paper surface, so that the reader can see the contents of the page by looking for an angle and using light.

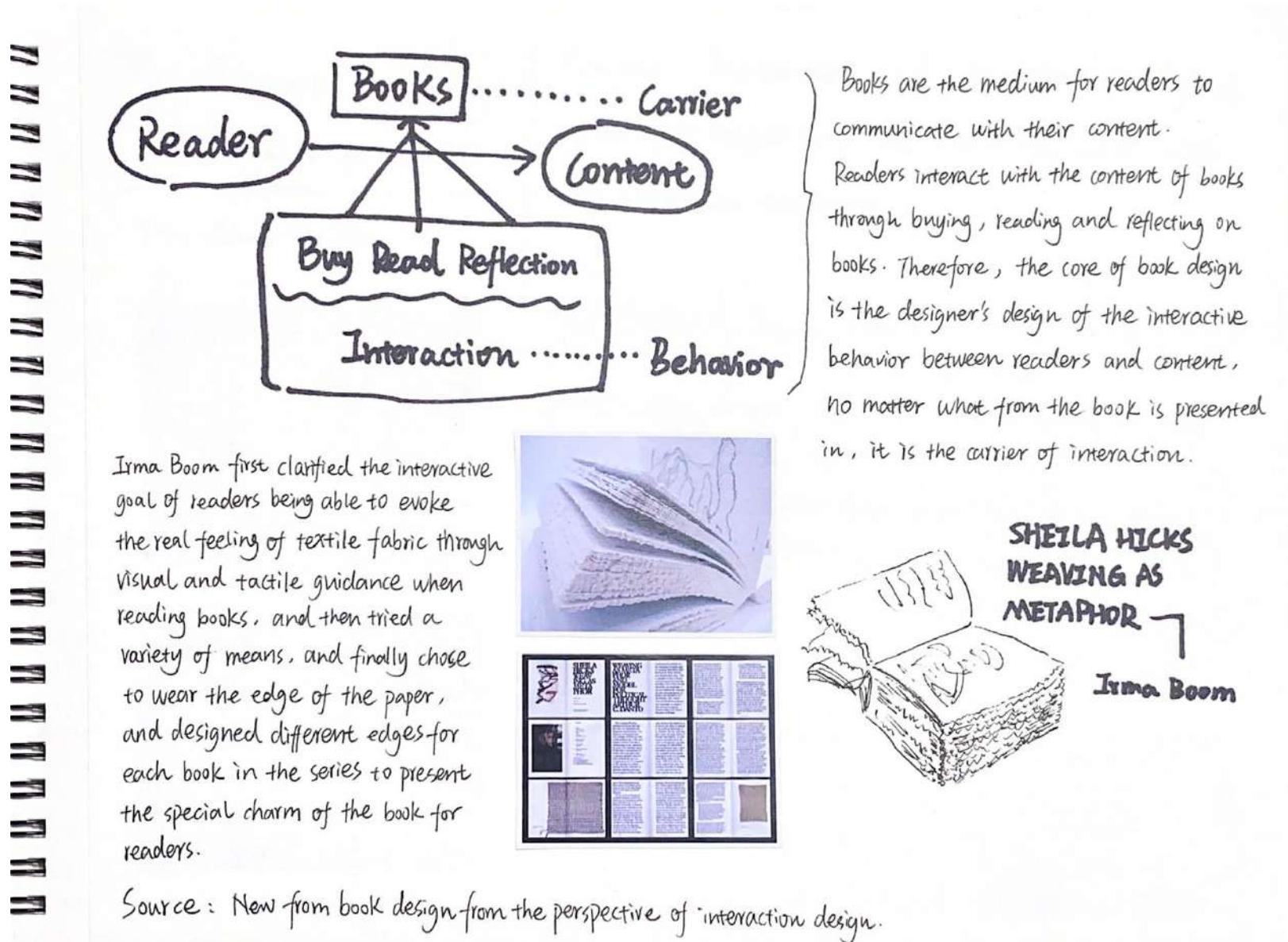
NO.5 CULTURE CHANEL

Irma Boom

Created to coincide with the Chanel exhibition at the Palais de Tokyo in Paris, the book tells a story in embossed text on paper that only not renegades the question of what words and images are, but also challenges the form of the book.



Sketchbook 1



Sketchbook 1



The Elements: A Visual Exploration

Theodore Gray



Purpose: Interactive and educational digital book for exploring the periodic table with multimedia elements.

High-Resolution Visuals: Zoom in to explore element textures in incredible detail.

3D Interactive Models: Rotate and examine atomic structures dynamically.

Audio Integration: Sound effects related to elements (e.g., burning hydrogen, metallic clangs)

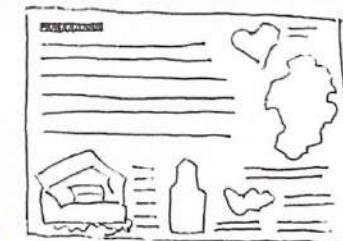
Live Data Feeds: Real-time updates on atomic properties like density and melting points.

Periodic Table Navigation

Dynamic UI & AR Elements

Experimental Simulations

Alternative Organizing Principles



Sketchbook 1

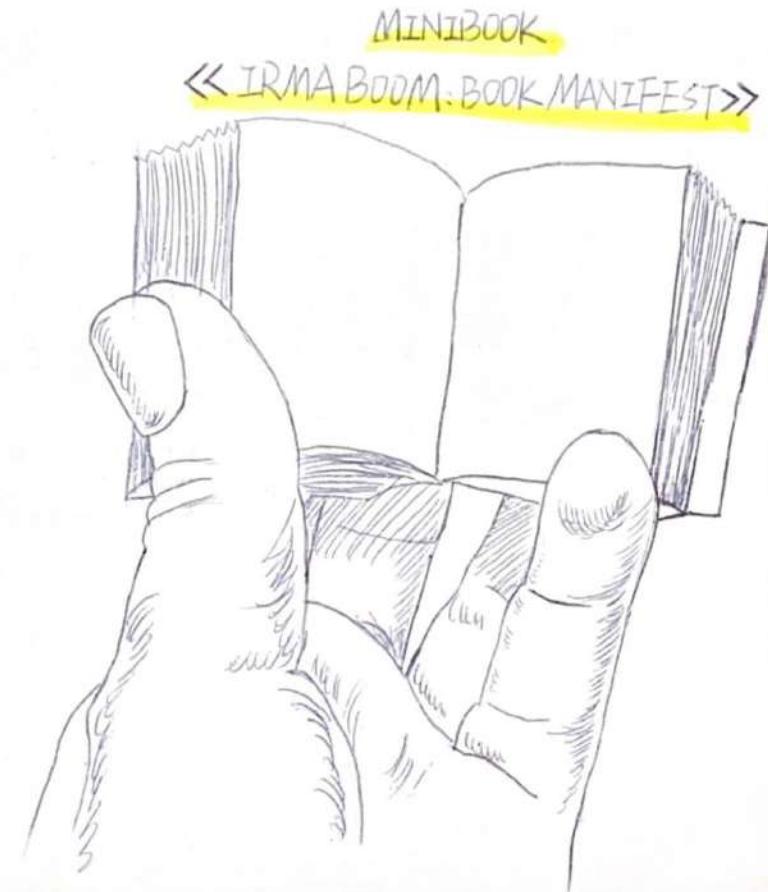


Reference: [https://www.behance.net/gallery/132876791/The-Fundamental-Guide-to-Apologising-\(Sincerely\)](https://www.behance.net/gallery/132876791/The-Fundamental-Guide-to-Apologising-(Sincerely))

Sketchbook 1



This book has a mini size, breaking away from the usual book dimensions. Its smaller scale creates a different reading experience, making the way people hold and flip through it feel unique.



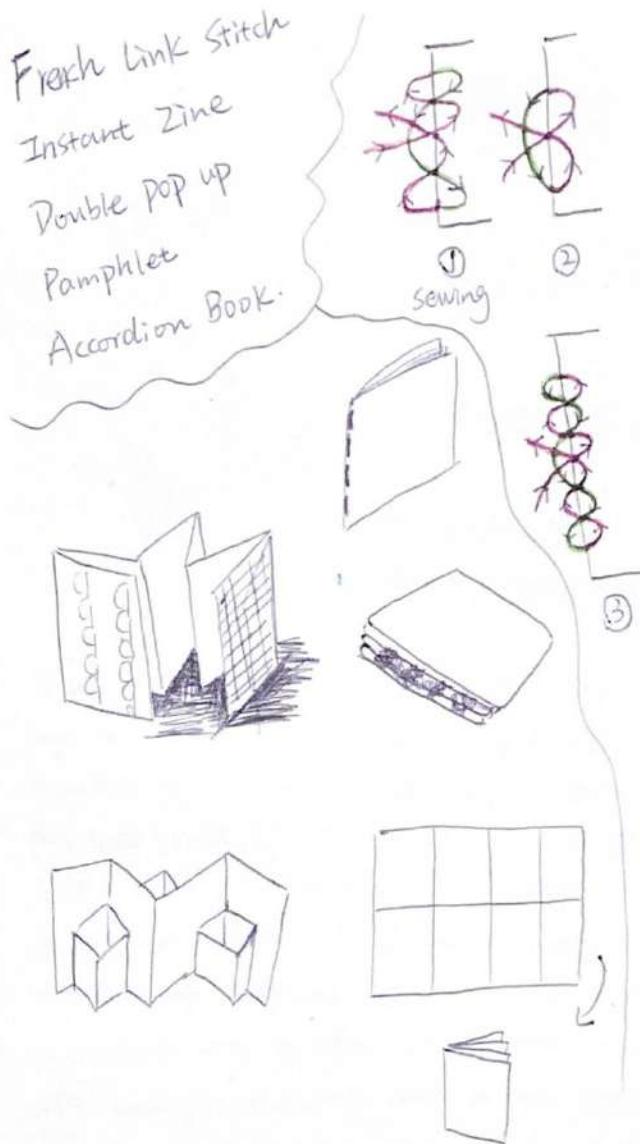
Sketchbook 1



This is a fun typeface design and a meaningful experiment with materials and style. While studying and exploring this typeface, I used oil pastels to draw it, which made me feel very relaxed. This experience gave me the idea to create a book with a style that makes people feel calm and comfortable when they read it.



Sketchbook 1



Bookbinding workshop

In the workshop, I learned some methods of making handmade books. There are those that don't require stitching and those that do. Personally, I think the ones without stitching save time and cost. However, the process of stitching can enhance my sense of achievement for the final product. In this project, I still prefer the way of making e-books.



BOOK BINDING WORKSHOP

Sketchbook 1

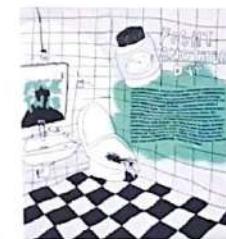


"Everything Mundane"

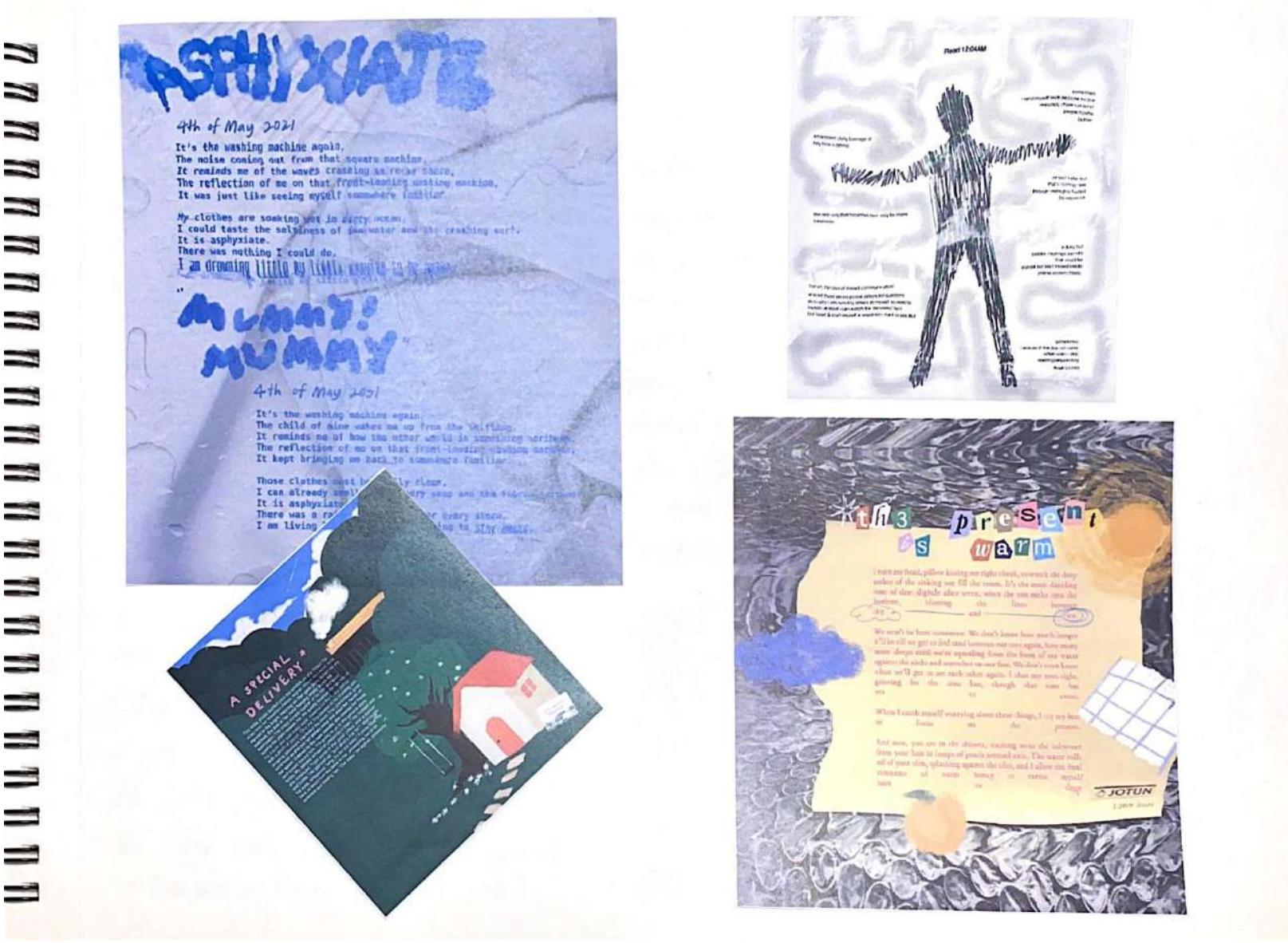
An archive website for illustrated written pieces inspired by audios of mundane tasks.

These visual styles are all ones that I really like. They look bright and light, creating a pleasant and enjoyable feeling without being dull or boring. Through this ~~research~~ research, I realized that visual presentation plays a crucial role in how people engage with a text. The original content felt difficult to understand, and its layout made it less inviting to read. To improve this, I explored ways to adjust the typography and structure while adding illustrations to create a more engaging and

accessible experience. This process made me think more about how design can influence comprehension and emotional response.



Sketchbook 1



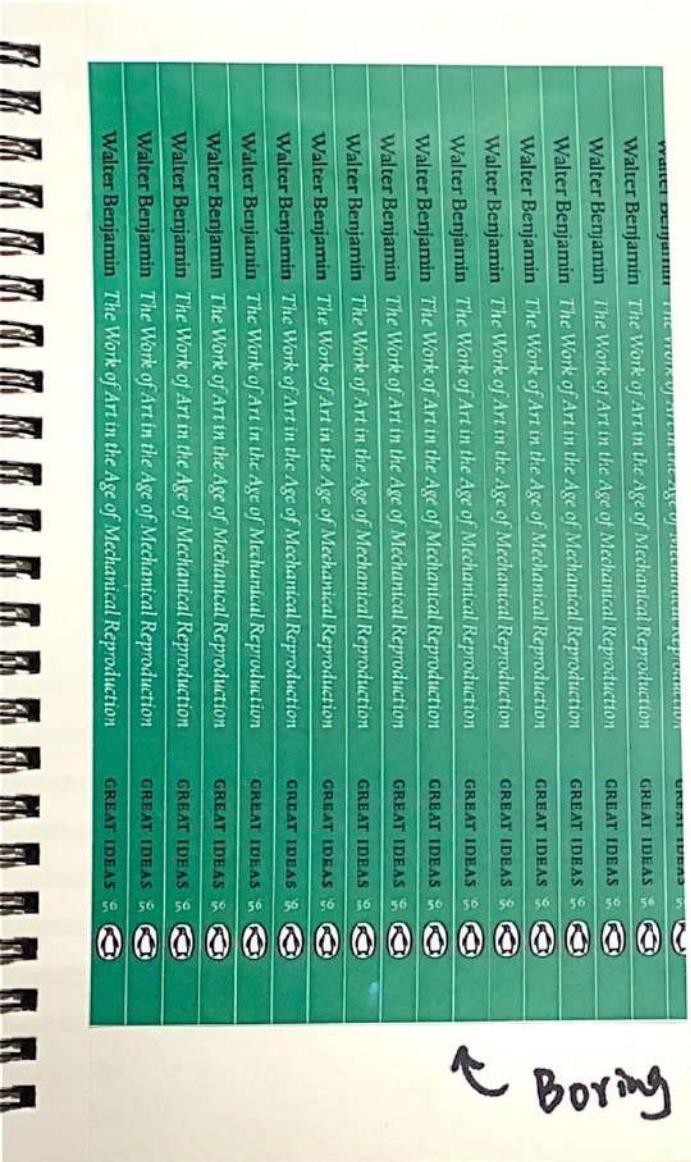
Reference: <http://future-unknown.cafa.edu.cn/cn/index/details/153>

Sketchbook 1



Reference: <https://shop.a24films.com/products/florida>

Sketchbook 1



The Work of Art in the Age of Mechanical Reproduction

"Our fine arts were developed, their types and uses were established, in times very different from the present, by men whose power of action upon things was insignificant in comparison with ours. But the enormous growth of our techniques, the adaptability and precision they have attained, the ideas and habits they are creating, make it a certainty that profound changes are impending in the ancient craft of the Beautiful. In all the arts there is a physical component which can no longer be considered or treated as it used to be, which cannot remain unaffected by our modern knowledge and power. For the last twenty years neither matter nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art."

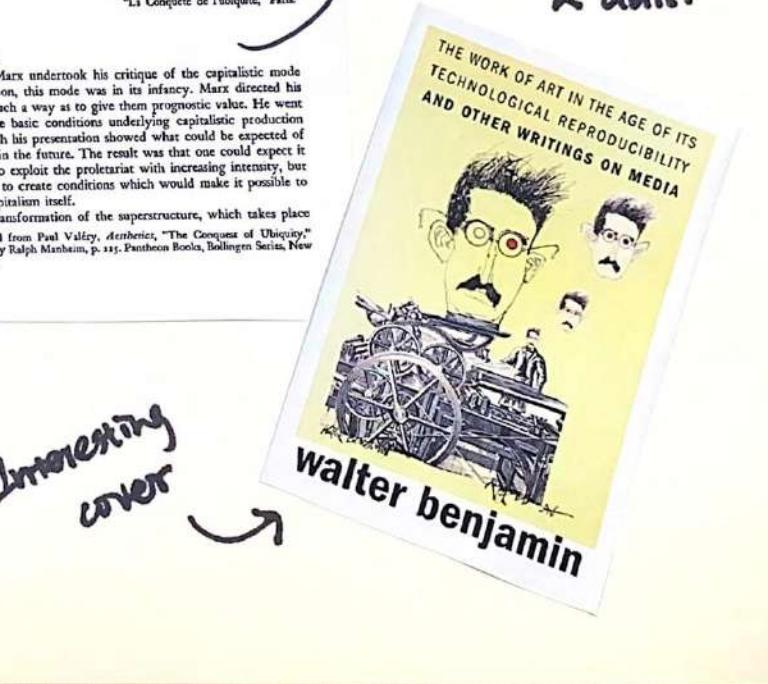
—Paul Valéry, *essais sur l'art*,
"La Conquête de l'univers," Paris.

PREFACE
When Marx undertook his critique of the capitalistic mode of production, this mode was in its infancy. Marx directed his efforts in such a way as to give them prognostic value. He went back to the basic conditions underlying capitalistic production and through his presentation showed what could be expected of capitalism in the future. The result was that one could expect it not only to exploit the proletariat with increasing intensity, but ultimately to create conditions which would make it possible to abolish capitalism itself.

The transformation of the superstructure, which takes place
* Quoted from Paul Valéry, *Aesthetics*, "The Conquest of Ubiquity,"
translated by Ralph Manheim, p. 111. Pantheon Books, Bollingen Series, New
York, 1954.

317

the traditional
old typesetting
method, without
illustrations,
looking boring
& dull.



Sketchbook 1



Reference: https://www.pinterest.com/search/pins/?q=childlike%20drawings%20illustrations&rs=ac&len=18&source_id=H8Y8sJ9e&eq=childlike%20drawings&etslf=3807

Sketchbook 1



Reference: <https://www.pinterest.com/search/pins/?q=web%20book&rs=typed>

Sketchbook 1

FONT RESEARCH

ton set about trying to impose order on an ill-trained force of ~~men~~ who elected their own officers, then frequently ignored them. "A num very little command, discipline or order" was how he described then they also possessed just 36 barrels of gunpowder, a fact Washington v itish occupiers in Boston. And bad as they were, it was worse still on to his men for a short time. Fearing the power of a standing a soldiers should enlist for just 12-month tours of duty. At the begin have to assemble a new army.

ould-be warriors was fortunate in just one respect. A few forces had overwhelmed American fighters outside Boston

ROMAN SERIF

Like the human-friendly Frutiger, Verdana was designed to fit the low-resolution computer screens of the time. Its style features a high X-base, generous spacing between letters, and wide letter spaces (such as the space between the closed parts of a and p) to make it easily legible at small sizes.

Verdana

Sketchbook 1



"When there is a lot of text, it is most appropriate to use serif or sans serif fonts, because at this time you need the reader to focus on the content, not the font.

In the past, due to the problem of screen resolution, some people suggested that sans-serif fonts should be used on the internet. However, as screen resolution increases, it is no problem to use serif fonts in appropriate places. On some content-heavy blog sites, Times New Roman with serifs is even used as the main text.

In short, in most cases, clarity and readability must be the first priority for the main text."



How to use English fonts and typesetting ↴

Sketchbook 1



So I don't take any special credit for running the race. If anything, most of the credit belongs to my friend Scott Dinsmore, who encouraged me to run it and then played a huge role in getting me to the finish.

Pay attention to the length of the text

The length of the text refers to how long the text extends on the screen. Generally speaking, 50 - 75 characters are suitable for Western text. Of course, the larger the screen, the wider the range.

A line of Zenhabits has 78 characters, which is about 16.5 cm. This length has been shown to be the most effective in helping readers ~~reading~~ read according to their trajectory testing.

Too long or too short text length will disrupt the reader's reading rhythm.

Sketchbook 1

The image shows a collage of various font samples from the website 1001fonts.com. The central focus is the title "THE WORK OF ART IN THE AGE OF MECHANICAL REPRODUCTION" displayed in multiple different fonts, each with its name and a download button.

- Saphilien**: A bold, rounded sans-serif font.
- Fun Play Arabic_DEMO +2**: A stylized, bubbly font with Arabic influences.
- Crusied Marrie**: A bold, rounded font with a slightly distressed texture.
- Primal Sailor DEMO**: A bold, blocky font with a nautical feel.
- Pad Std Angular**: A clean, angular sans-serif font.
- Seine Display Black Italic**: A bold, italicized font with a calligraphic feel.
- Hest Round Regular**: A rounded, friendly font.
- Pens Round Regular Italic**: A rounded, italicized font.
- Lisa Display Pro Regular**: A clean, modern sans-serif font.
- Fatima Handp**: A bold, rounded font with a hand-painted feel.
- Zombies Brainless**: A bold, rounded font with a zombie-like aesthetic.
- Graffrock**: A bold, blocky font with a graffiti feel.
- Rafika**: A bold, rounded font with a bohemian feel.
- Crysh Graffiti - Personal Use +1**: A bold, graffiti-style font.

Key words: youth, bold, interesting.
(To attract young people)

Reference: <https://www.1001fonts.com/youth-fonts.html?page=6>

Sketchbook 1

10 TOP TIPS FOR DESIGNING AN EBOOK

- ① Stick to those brand guidelines
- ② keep the front cover simple, yet eye-catching
- ③ Think about your eBook thumbnail
- ④ Use different font sizes to guide your readers
- ⑤ Don't forget the images
- ⑥ Use Custom Graphics
- ⑦ White space is your best friend
- ⑧ Don't go too overboard with too lots of colours
- ⑨ Make it shareable
- ⑩ Make it unique

Sketchbook 1

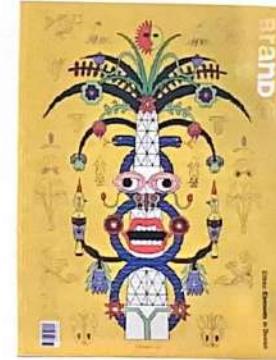
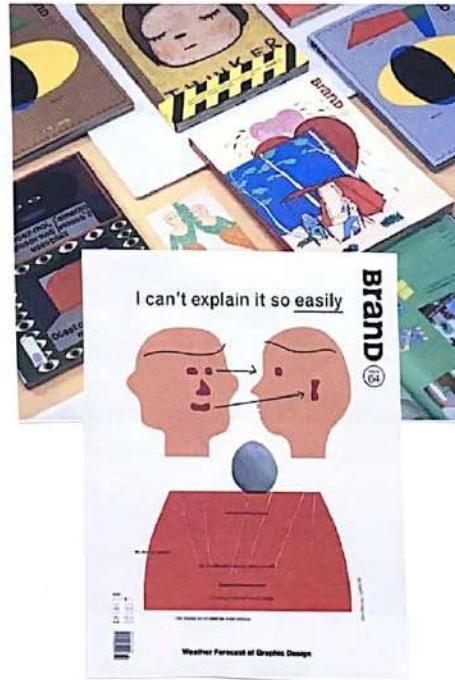
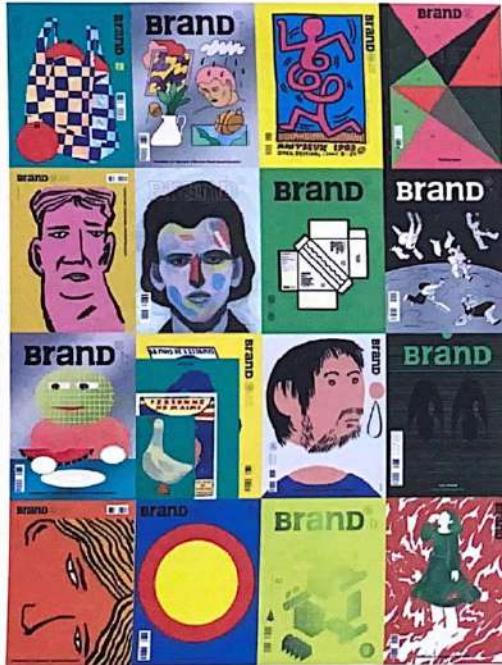


Sketchbook 1



Brand

It explores design trends like colours, fonts and materials.
(It fits my design aesthetic).



Sketchbook 2

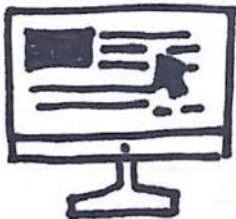
MODERN BOOK FORMATS FOR YOUNG READERS



Interactive E-books

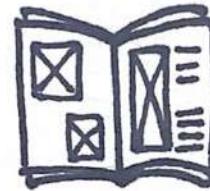
Digital books with multimedia elements like audio, video, and animations to enhance reading experiences.

- Apple Books (Enhanced Books)
- Kindle's interactive books
- Google Play Books interactive reading features.



Modular Web Books

- MIT Open Publishing
- Digital storytelling platforms like the Pudding



Visually-Driven Books

Books that combine illustrations, infographics, and minimal text to present complex information in an intuitive way.

- Information is Beautiful - David McCandless
- The Infographic History of the world



Mini Pocket Books

- Penguin's Little Black classics
- Japanese Bunko-bon (light, compact book-format)



Cross-Media Publications

Books that integrate multiple formats like print, audio, and digital media for an immersive storytelling experience.

- Harry Potter enhanced digital editions
- S. by J.J. Abrams & Doug Dorst (a mix of printed annotations and digital elements).

Reference: <https://www.rtbchina.com/creative-case-kindle-paperwhite-mccann.html>

<https://chinese.alibaba.com/product-detail/New-hot-sale-advertising-item-interactive-1600074371319.html>

Sketchbook 2



About Us

The Pudding explains ideas debated in culture with visual essays. We're not chasing current events or clickbait. We choose topics where visuals inform *and* entertain. We've been in the business of bringing you stories you didn't know you needed since 2017.

The Pudding is the perfect example of a web-based presentation of text content that not only breaks the limits of traditional books, but also makes reading more lively and interesting through interaction, data visualization and dynamic effects. Such publication form is exactly the form I want to produce, so it has become the direction of my study and research.

A digital publication that...
explains ideas with visual essays

The Pudding

ABOUT SUBSCRIBE MORE

OUR FAVES POPULAR UPDATING YOUR INPUT VIDEO AUDIO

#183 APR 2024 #167 APR 2023 #163 DEC 2022

Find a story...

The screenshot shows the 'About' page of The Pudding website. At the top, there's a header with the publication's name and navigation links for 'ABOUT', 'SUBSCRIBE', and 'MORE'. Below the header, there are buttons for 'OUR FAVES', 'POPULAR', 'UPDATING', 'YOUR INPUT', 'VIDEO', and 'AUDIO'. The main content area features a grid of three visual essays. The first essay, titled '#183' and dated APR 2024, has a red border and a dark background. The second essay, titled '#167' and dated APR 2023, has a blue border and a white background with a small image of a person walking. The third essay, titled '#163' and dated DEC 2022, has a yellow border and a white background with two small portrait images. A search bar at the top left says 'Find a story...'.

Reference: <http://pudding.cool/about/>

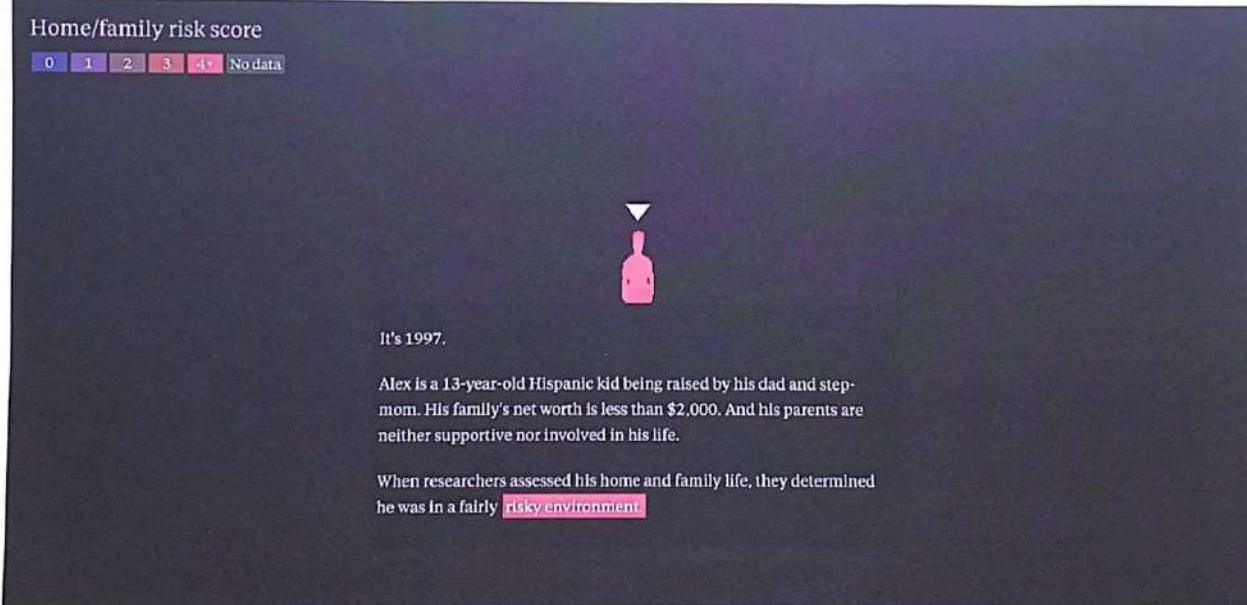
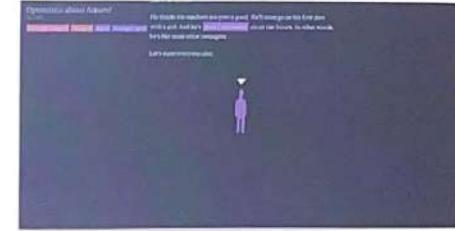
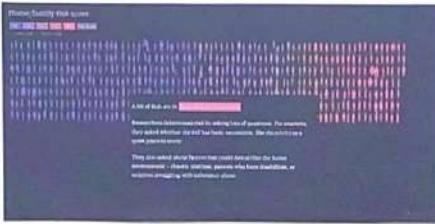
Sketchbook 2

teens into adults

The Pudding

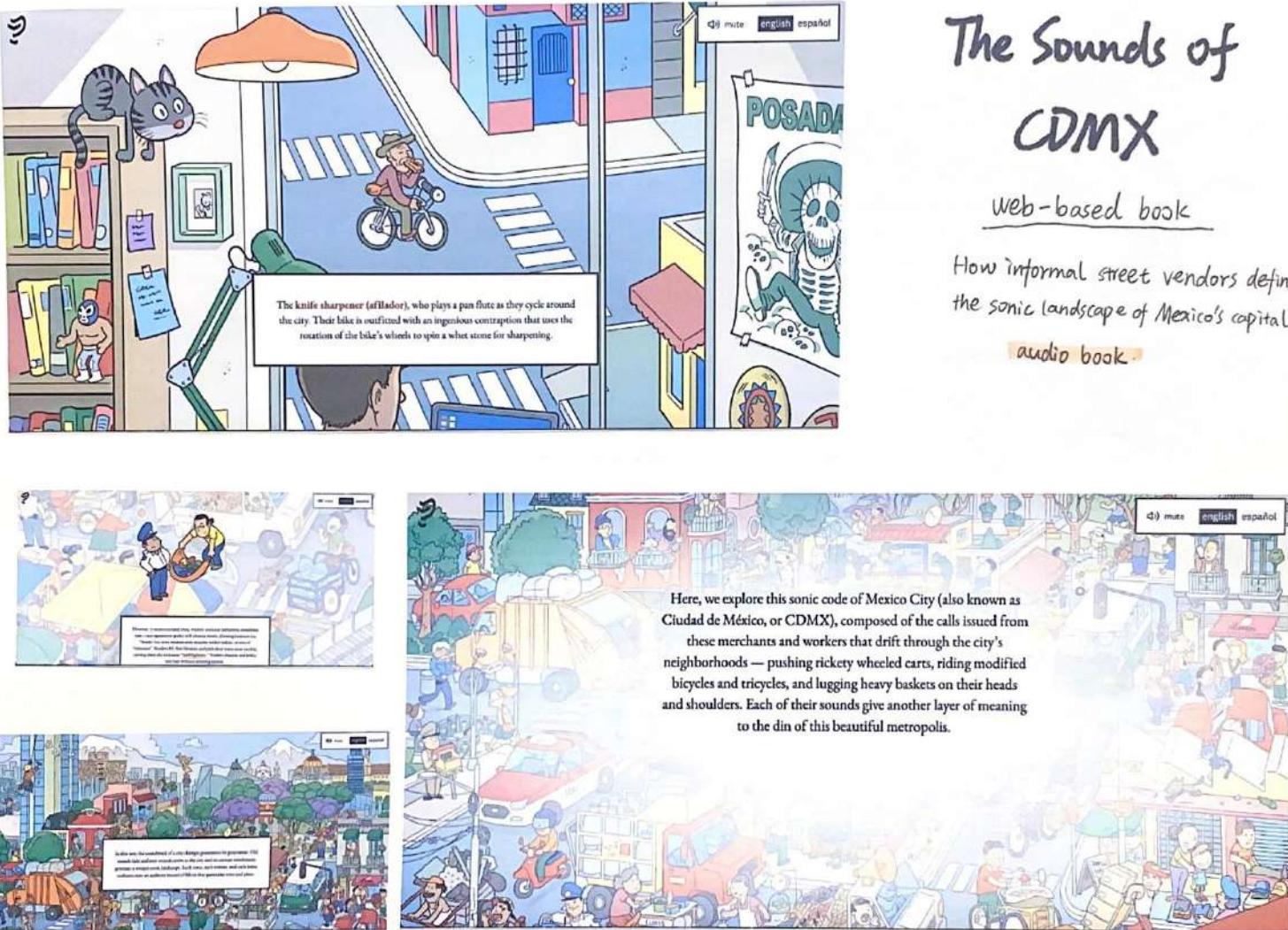
Watch hundreds of teenagers grow up into adults – and see how their lives turn out.

web-based book



Reference: <https://pudding.cool/2024/03/teenagers/>

Sketchbook 2



The Sounds of CDMX

Web-based book

How informal street vendors define
the sonic landscape of Mexico's capital

audio book

Sketchbook 2

The Flipbook Experiment

For a few weeks in the Spring of 2024, readers took turns tracing the previous person's drawing to make a flipbook-style animation. The result was 22,454 drawings.

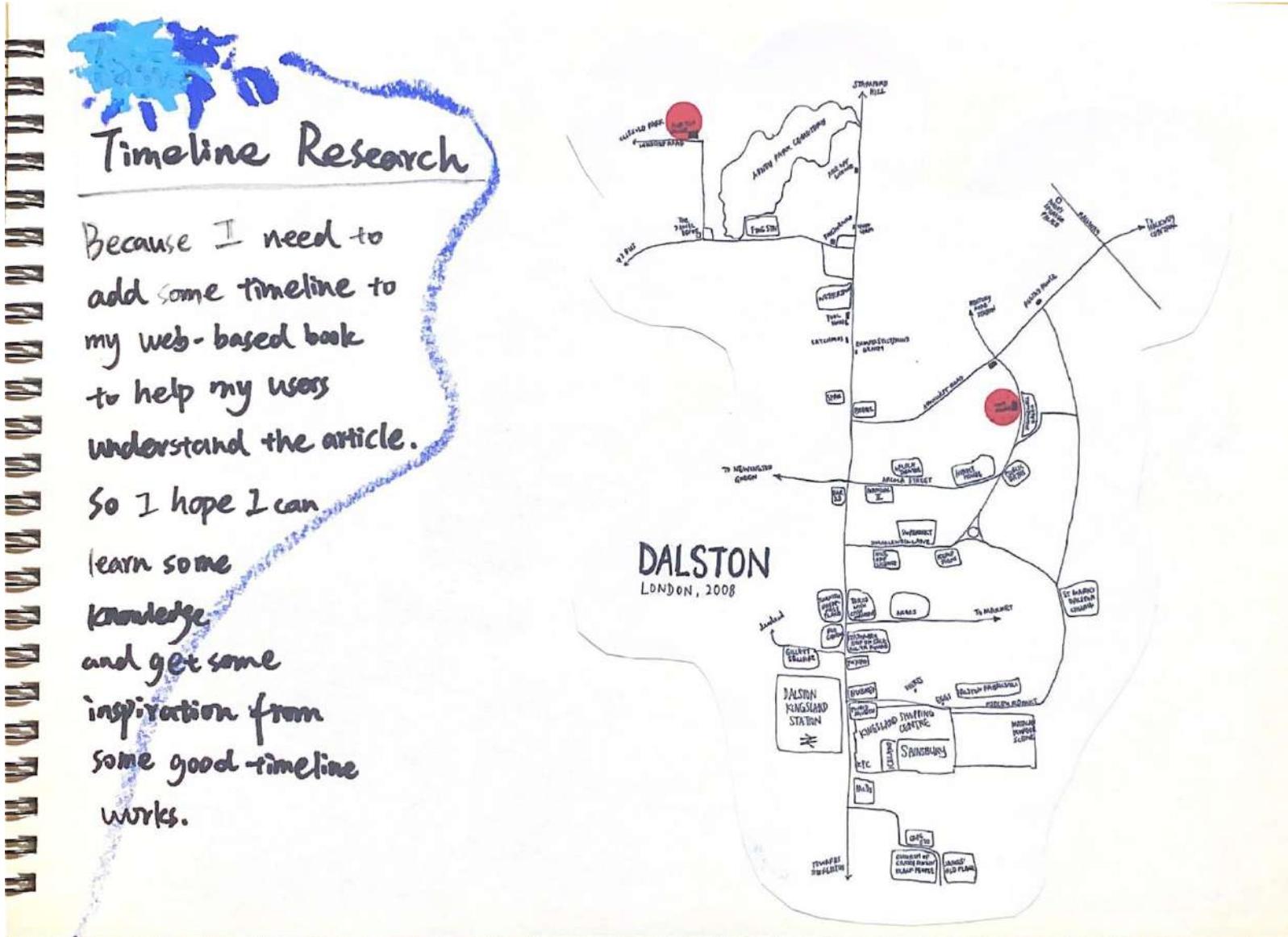
Instructions: to the best of your ability, please trace the **last person's drawing** below.

a selection of non-circles from the secret experiment

That's all for the recap. If you want to go deeper about what it all means and learn about other aspects of the experiments, check out the deep-dive conversation our team had reviewing the results.

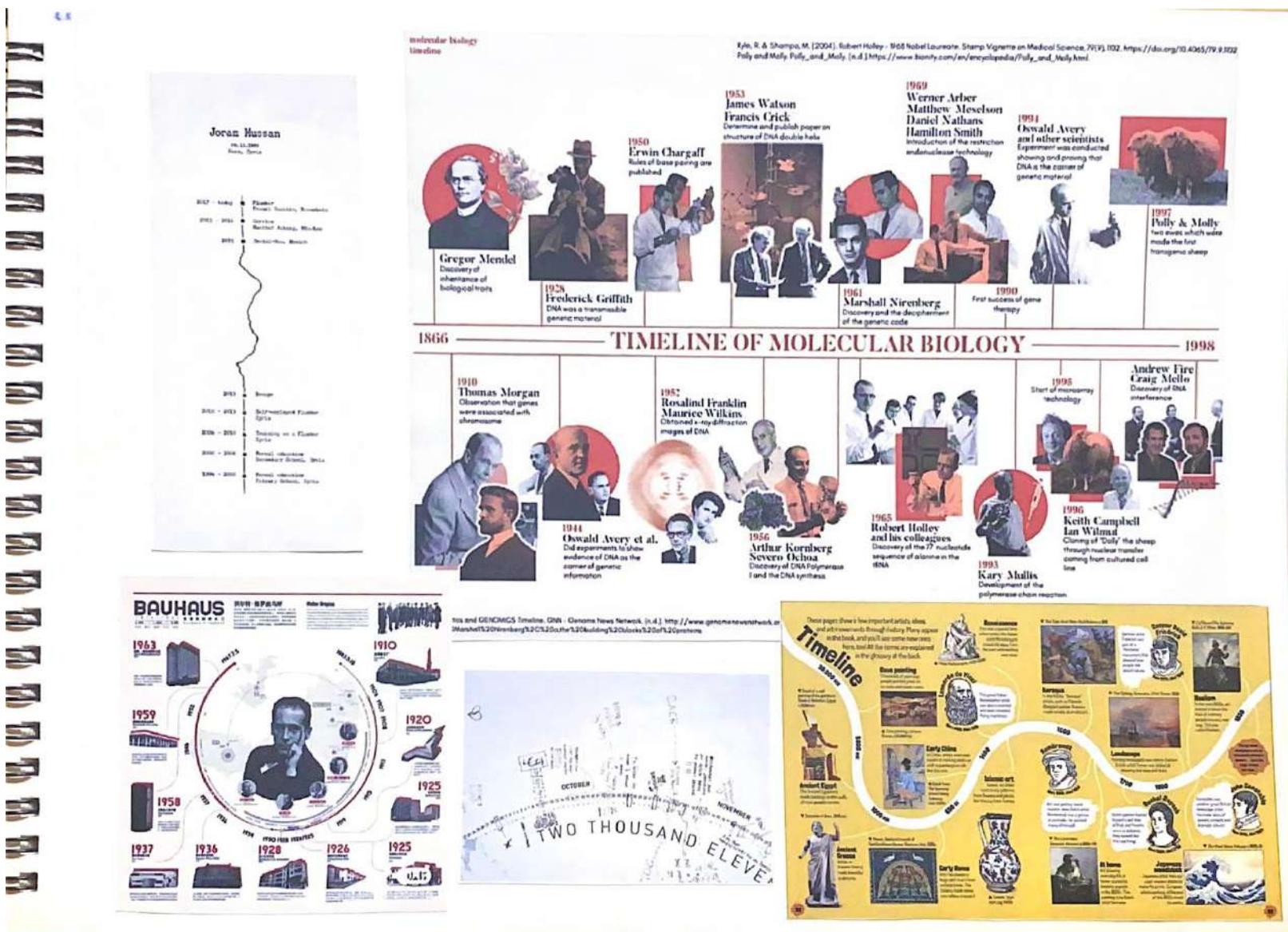
Reference: <https://pudding.cool/projects/flipbook/>

Sketchbook 2



Reference: <https://uk.pinterest.com/search/pins/?q=timeline&rs=typed>

Sketchbook 2



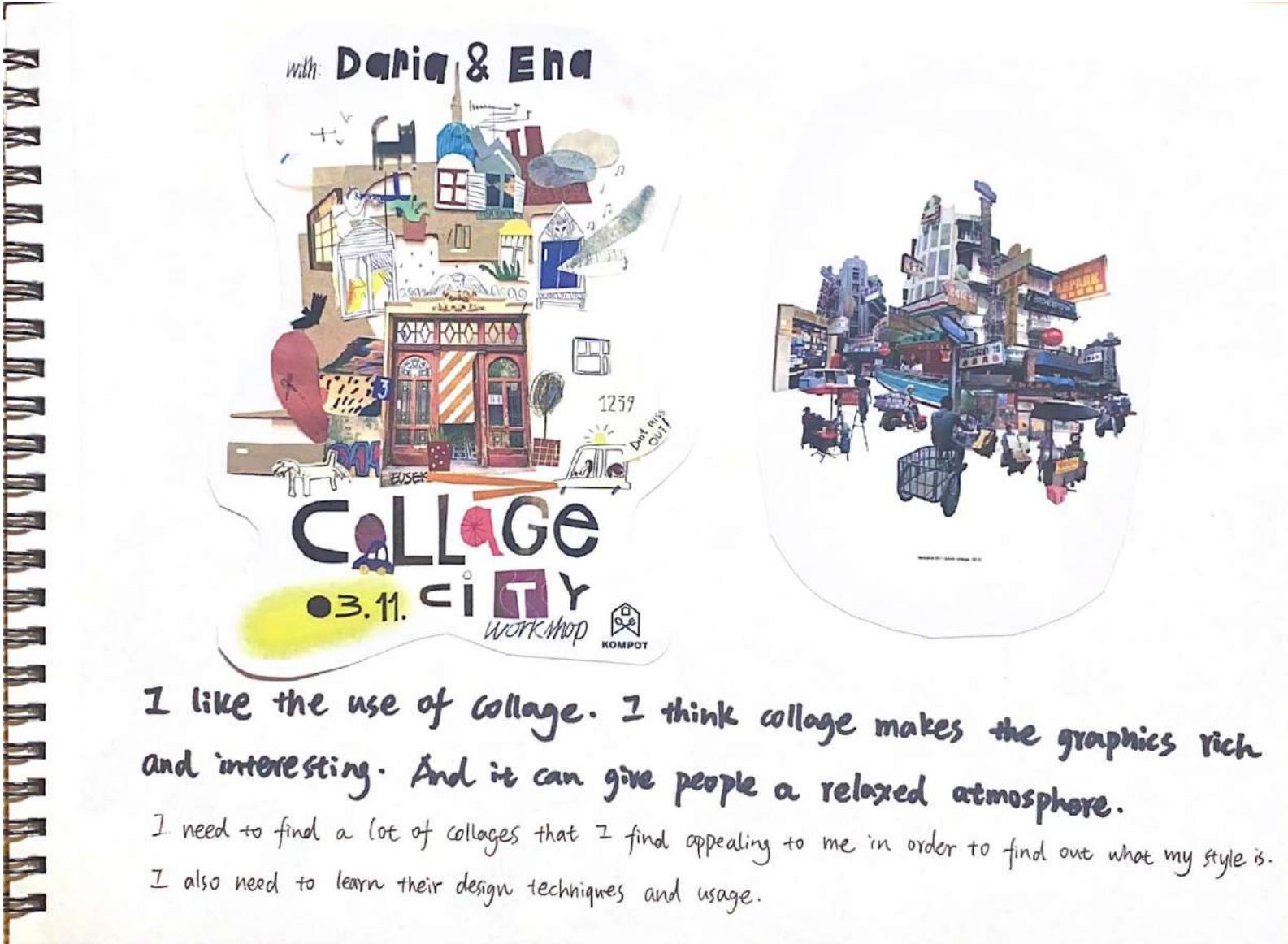
Reference: <https://uk.pinterest.com/search/pins/?q=timeline&rs=typed>

Sketchbook 2



Reference: <https://informationisbeautiful.net/visualizations/timeline-of-the-far-future/>

Sketchbook 2



I like the use of collage. I think collage makes the graphics rich and interesting. And it can give people a relaxed atmosphere.

I need to find a lot of collages that I find appealing to me in order to find out what my style is.

I also need to learn their design techniques and usage.

Sketchbook 2

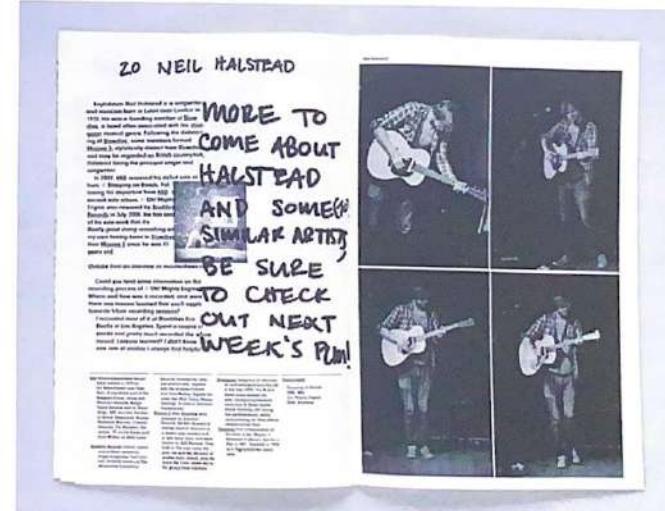
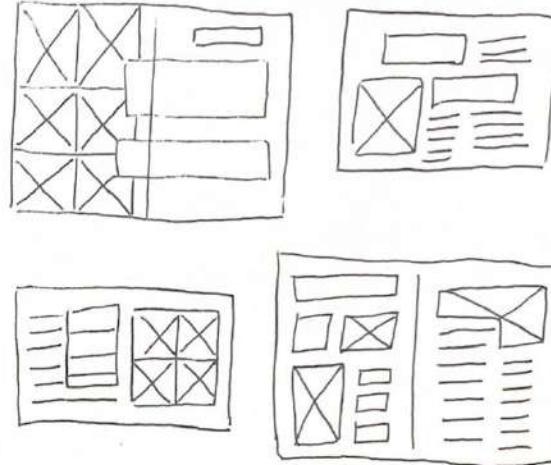


Sketchbook 2

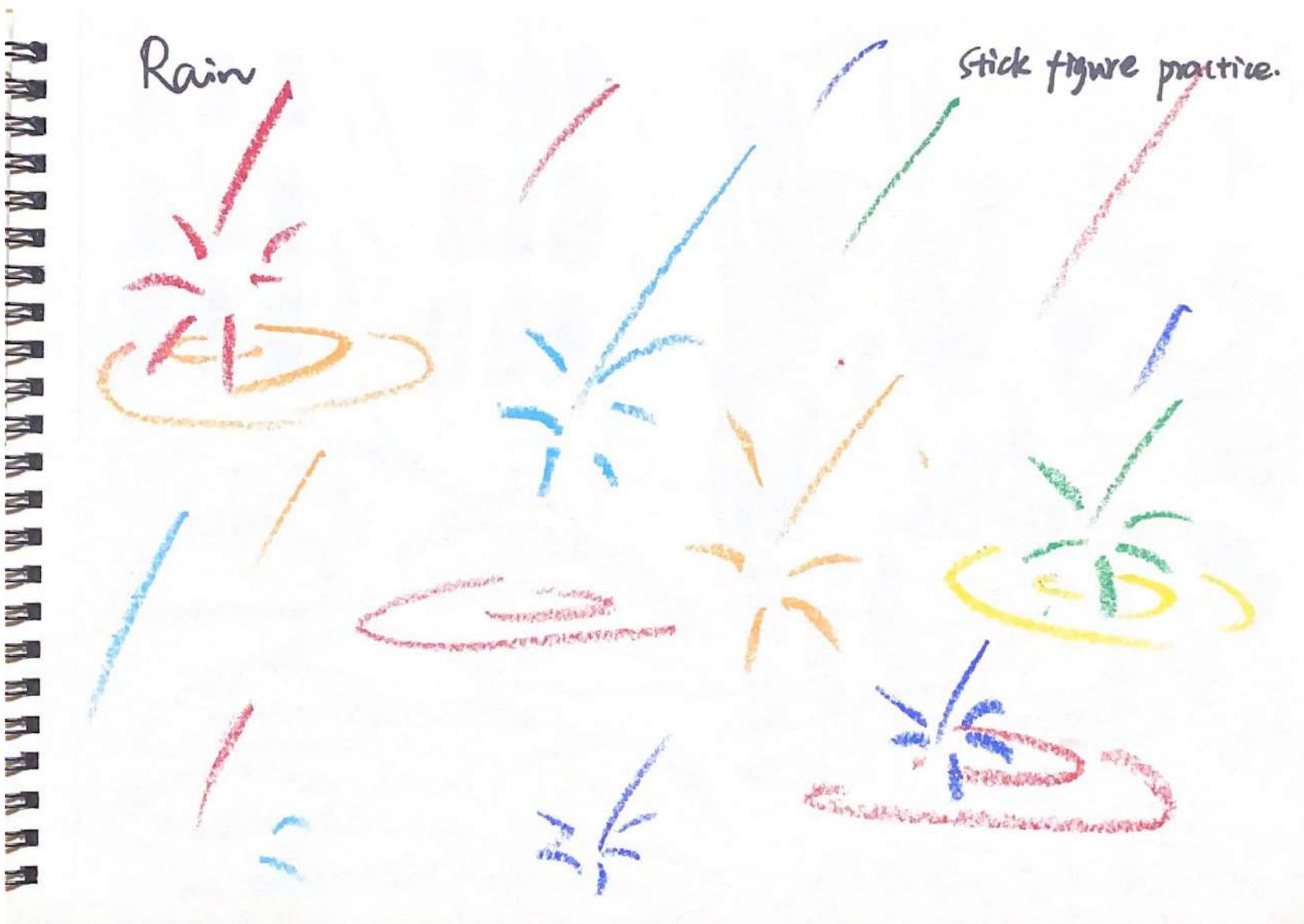


The layout of a block collage like this is also interesting. The feeling can make the whole article look less dull and boring, which is very suitable for young people's aesthetic.

Sketchbook 2



Sketchbook 2



Childlike drawing practice

Sketchbook 2



Childlike drawing practice

Sketchbook 2



User Interview



1. Can you describe how often you read books or long-form content online?
2. Do you prefer reading on phone, tablet, or computer? Why?
3. What challenges do you face when reading theoretical or philosophical text online?
4. Have you ever read an interactive article or book? What did you like/dislike about it?
5. If a book included visual storytelling elements, how do you think that would affect your reading experience?
6. Would you prefer a traditional scrolling experience, or a more interactive, modular layout where you can choose different sections freely?
7. What do you think about sound effects in reading experiences (e.g., page-turning, background sounds)? Would that enhance or distract you?
8. Do you think a combination of hand-drawn art, real images, and digital effects would make reading more engaging? Why or why not?
9. If you could design an ideal digital reading experience, what would it look like?

The goal of these interviews is to gain deeper insights into how young users engage with theoretical and visual reading content.

17 ~ 25
year-old

Sketchbook 2



60% find sound effects immersive, stating that subtle audio cues (such as page-turning sounds or background effects) enhance engagement without being distracting.

30% prefer modular navigation, allowing them to explore sections freely rather than following a strict linear order.

Key Takeaways from User Interviews

- 70% of users find theoretical text difficult to understand due to dense language and lack of visuals.
- 85% prefer interactive and visual formats, as they feel more engaged when concepts are explained with images, animations, or interactive elements.
- 65% struggle with long reading sessions, preferring shorter, segmented content that allows them to pause and return easily.

Sketchbook 2

Young People's Reading Habits - Research

① General Reading Trends

{ 56% read fewer than 3 books/year
15.3% read more than 15 books/year

② Industry-Specific Trends

{ 65.2% of Educators read 10+ books
58.3% of Media professionals read 10+ books

③ Reading Frequency X Duration

{ 2/3 read 3+ days a week
42.5% read 1+ hour daily
40.2% read 0.5-1 hour daily
17.3% read < 30 minutes daily

④ Reading Styles

{ 35.6% prefer immersive reading
28% prefer fragmented reading
22.6% use fast-skimming

⑤ Subscription-Based Habits

{ 19.4% of journal readers reread frequently
14% of knowledge subscribers avoid long texts.

⑥ Reading Motivations

{ 59.8% read for enjoyment
55.2% for self-improvement
38.5% for stress relief

Report: 80% of young people in the workplace
maintain reading habits, and people of all
ages have different reading habits.

----- China News Network

Sketchbook 2

Gutenberg's design is simple and highly accessible, making it a valuable archival resource. However, its lack of modularity, visual engagement, and interactivity makes it less suited for modern digital-native audiences who expect more immersive and flexible reading experiences.

Decorating American Soldiers with the Legion of Honor
Colonel Carney of the U.S. Signal Corps receiving the insignia from General Sarrail.

"If there be degrees of chivalry the highest award should be accorded to the medical profession," was said in the London Times in 1898. People don't know whether that was meant quite seriously. Soon they found out. Medical men were fighting bravely in the casualty lists, and more and more stories were coming over of exceptional courage and devotion to duty among the doctors, nurses, and ambulance drivers. Usually, alas, no one but the wounded on the field of battle knew how to appreciate the deeds of the non-combatants. There was in general no thrill attached to the records. They were simply records of steady self-sacrifice in the face of the greatest dangers.

The Times instanced a number of heroic doctors. Captain Chevallier was one of them. Utterly regardless of heavy fire he would ride and again rush across the open to dress the wounded. He kept this up all through the experience and then he himself was wounded in the side by a shell splinter. This injury he sustained while carrying an urgent case into safety, the journey being nearly 300 yards of shell-strewn ground. Afterwards at night he took up a party of twenty volunteers, rescued three wounded men from a shell hole only twenty-five yards from the enemy's front, buried the bodies of two officers, and collected many badly disabled—and these things he did although he was fired on by machine guns and bombs.



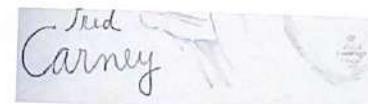
HARPER & BROTHERS PUBLISHERS
NEW YORK AND LONDON
Established 1817

DEEDS OF HEROISM AND BRAVERY

Copyright, 1920, by Harper & Brothers
Printed in the United States of America
E-V

CONTENTS

I. FIELD AND TRENCH ORDEALS	PAGE
"And a Few Marines"	1
Forward Lancers	10
An Unparalleled Hero	13
The Nemesis of Flame	18
He Jests at Scars	19
Epic of the Foreign Legion	22
"Doc" of the Fifth	27
Couldn't Stop Them	32
One of Our Boys	35
Guthrie of the Kilties	41
	44



Drawn by Joseph Cunningham Chase

Private Fred Carney

1st Lieutenant, 22d Infantry, Company "D"

He was cited for extraordinary services in action between the Americans and the Maquis. With great coolness and bravery under machine-gun and aerial fire, he maintained liaison between his command company and assisted in reorganizing his station after the station commander was wounded.

"There were Fieldy Strudwick and Leo Smith on an 'island platform' of the road, with seemingly nothing left to do but to abandon their ambulances and crawl to safety the best they could. They didn't do anything of the kind. Right out in the open they lunged at every available chunk of debris in sight and built a sort of bridge across the Avenue du Génie. They went forward and brought welcome food and water to the marauded detachment. And in their own good time they came back over their 'bridge' again, jumped out and built another 'bridge' of the same kind over the second shell hole, and about dark, sailed victoriously to their Red Cross quarters unharmed."

"Finally there was another day that must be told of. It was the day at St. Souplet when two of the stricken residents of the little town crawled back to our lines and told the Mayor of Bousigny [which had just been captured from the Germans] that many civilians, dozens of whom were wounded, were hiding in the cellars of St. Souplet. None of them dared show himself. The German patrols were still poking about the streets and their machine guns were sweeping the village streets. Shells were dropping and death threatened the hidden ones in the cellars in other ways, especially in the form of gas, the poisonous gas naturally tending to work downward to the cellars and other subterranean passages where the men, women, and children of St. Souplet lay hidden."

RESCUES A VILLAGE