**Examples** / Sketch process

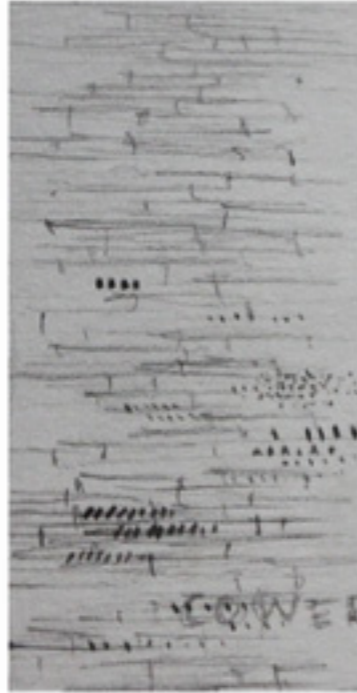*horizontal spread:*

very long and narrow spread; multiple column grid
with close margins; paragraph styles differentiate the
conversation; font family variants differentiate
internal and external protagonist dialogue; a large
space in the middle/climax of the spread indicates the
lost feeling the protagonist experiences; could be
treated purely typographically or use abstracted
drawings of steps
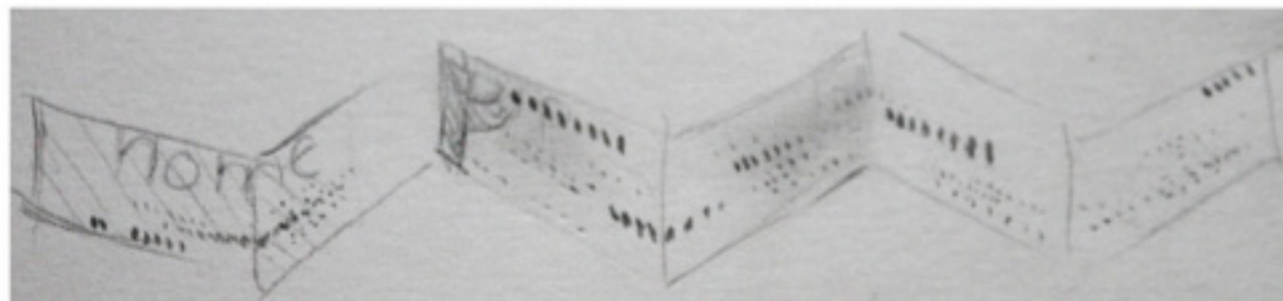


*interactie spread:*

very long and narrow spread— accordian folded to
stand upright and give the feeling of steps and not
being able to see the big picture clearly; multiple
column grid with close margins; typography treatment
is very loose with an emphasis on the internal dialogue
and the external dialogue can be largely scaled; text
runs across corners and is repeated every other page
in some areas; font family variants differentiate
internal and external protagonist dialogue; could be
treated purely typographically or use abstracted
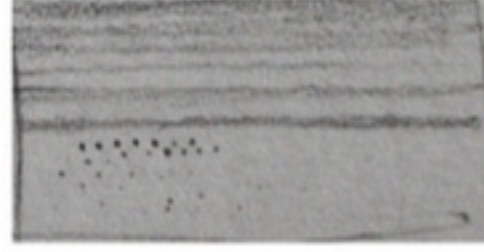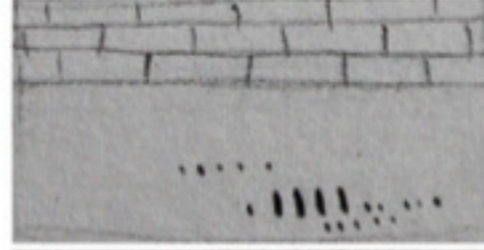drawings of steps

Narrative Sketching
Examples

*time-based:*

video of the staircase or stop motion photography— slowly climbing steps from viewpoint of an insect; focusing of the camera will play a huge part; type is overlayed image sequences of the steps; type comes into focus and at times dissipates or scatters out; sound is used to narrate the text since a text edit-down would not be easily done without destroying the integrity of the whole piece
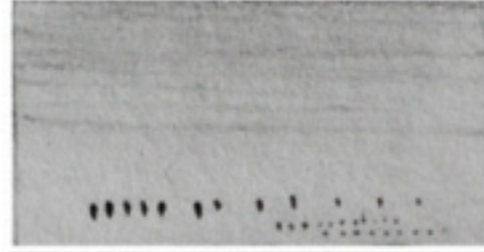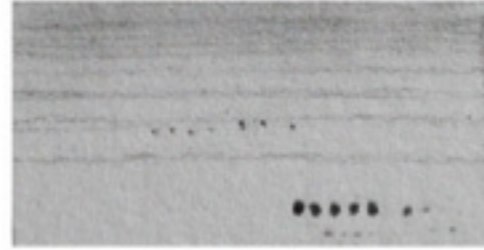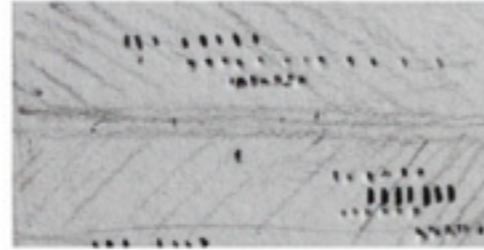
*tapestry:*

oil or watercolor painting or charcoal on canvas or cotton to create an abstract image of the stairs

type would be heat-transferred on top of the painting/drawing

read from bottom to top

Narrative Sketching Examples
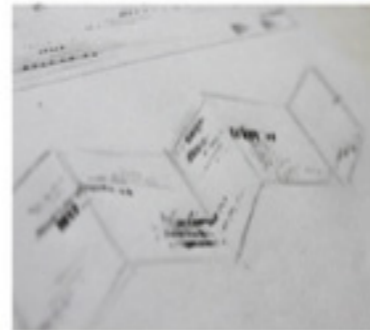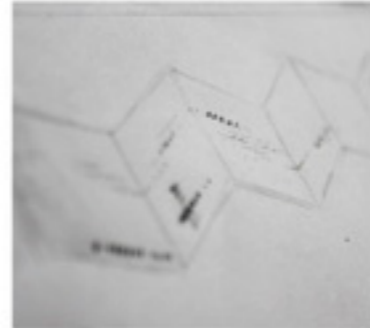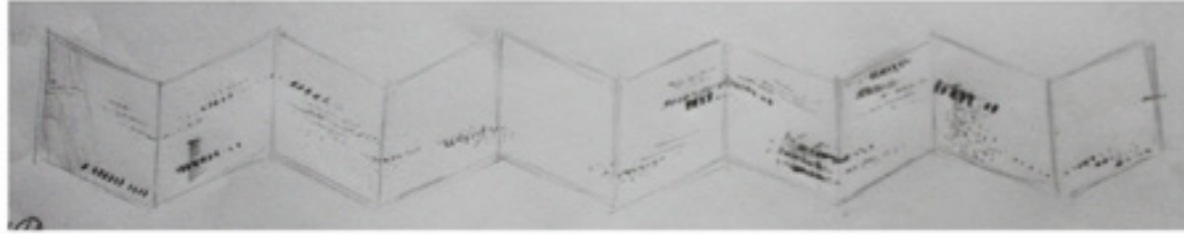
*t i m e - b a s e d :*

purely typographic; focusing of the camera and blur effects
will play a huge part; type is overlayed and comes into
focus and at times dissipates or scatters out; type entry and
exit will vary between internal and external dialogue;
sound is used— sounds of the "thunder" or people coming
down the stairwell

Narrative Sketching
Examples

*interactive spread:*

I also wanted to explore the idea of an interactive spread, paper-engineered, almost like a sculpture in the sense that it requires the audience to view it from 360 degrees; type families will distinguish two texts, and family variations (roman and italic) will distinguish internal from external dialogue. I tend to work with large type families and use many of the differents types within to demonstrate heirarchy; one of the unique concepts that arises from a structure like this is when the viewer stands at either end, they can se every other page in a sequential manner as one spread— so, use of repetitive type and type broken up every other page is something to definately consider, but would take a lot of manipulation to make work; in the first few pages the type is anxious and determined, in the middle spreads type is confusing and sparse, and at the end it is angry— starting with a grid and slowly losing it by the end of the piece; the opposite side (if used) will hold the text that refers to "another staircase"

Narrative Sketching
Examples
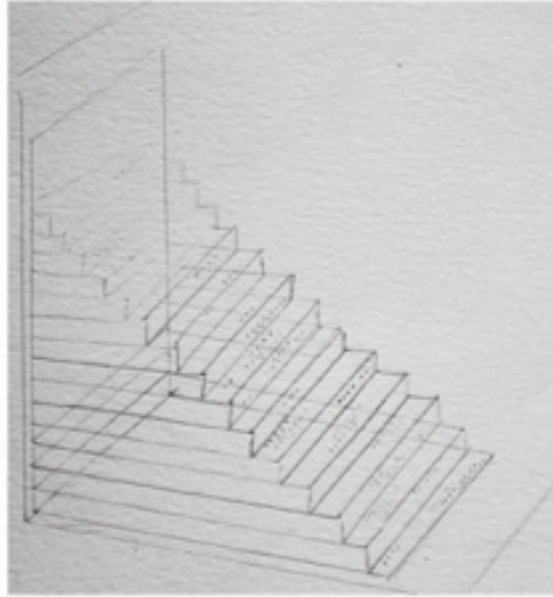
*Paper engineered book:*

This book, which opens vertically, is completely composed of pop-up steps; because the book itself provides an image, the contents will be purely typographic; use of blur on the text can also serve as imagery— abstracted of course; also, since the steps themselves would be small and horizontally thin, the text would emphasize that; there would be a multiple column grid with tight or bleeding text margins; some type would align to grid while other type would be very loose and nonconformist; ideally this composition would work at an individual page level and when viewing the piece as a whole (since it in a sense is one piece— just folded)
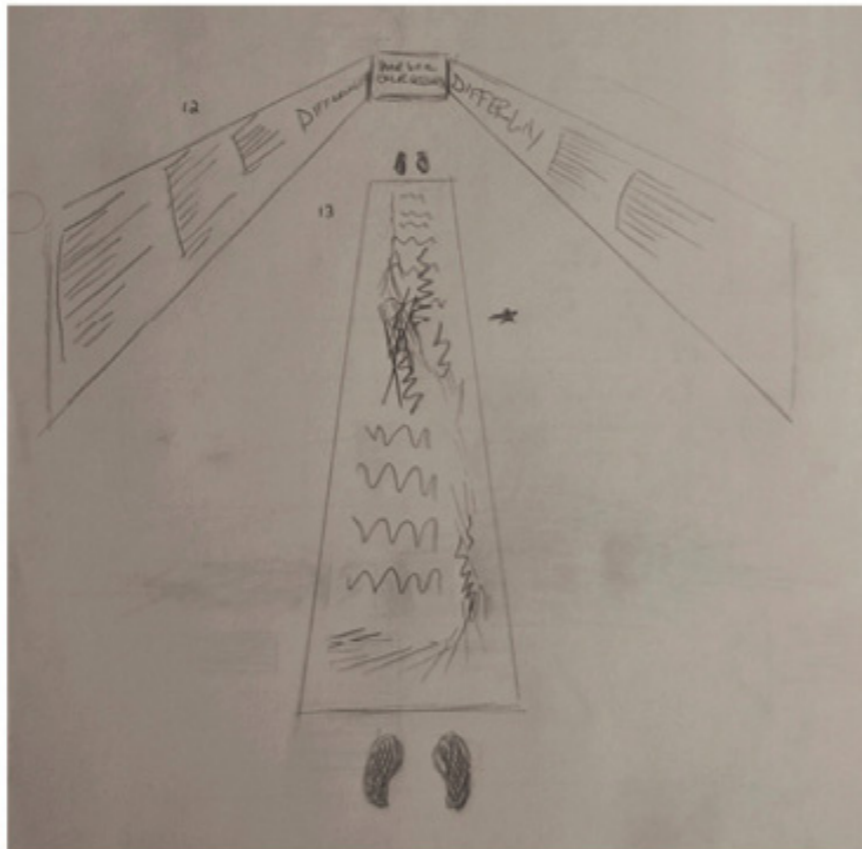
Narrative Sketching
Examples
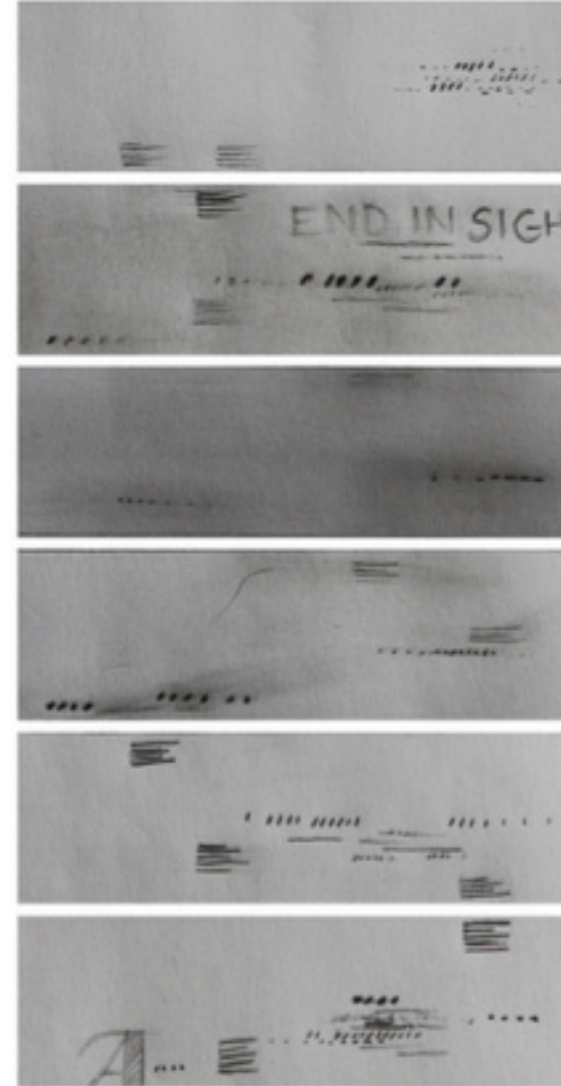
**SKETCH 12**
*spread*

Three page spread in which each narrative is read one after the other, with the phrase "in the dark" as the connecting phrase between the two. The dark "hatching" is actually type layered to create darkness.

**SKETCH 13**
*interactive print*

Book format, accordion bound, in which each character's narrative is printed on either side.

**SKETCH 14/SKETCH 15**
*installations*

Wrap-around sketch would be a hallway-based piece in which each narrative is written along the halls, ending in one, common spread of type.

Sketch within is a floor-based piece, meant for two readers to experience simultaneously. The child's narrative is dispersed in a path winding down the piece (expressive type), while the miner's piece is meant to be read from one spot at the end. His narrative will, obviously, gradiate in scale for readability.

Narrative Sketching
Examples