

typography

project one
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conceptstatement



There is more than one way to burn a book. And the world is full of people

running about with lit matches. Every minority feels it has the will, the

right, the duty to douse the kerosene, light the fuse. Every dimwit editor

who sees himself as the source of all dreary blanc-mange plain porridge



unleavened literature, licks his guillotine and eyes the neck of any author who

**dares to speak above a whisper or
write above a nursery rhyme.**



to suggest



to **suggest** a contrast from the versions most commonly known

to **suggest** a sense of iconic stories and authors

to **suggest** a sense of curiosity

to **suggest** a more sophisticated story (contrast to children's story)

to **suggest** a dark and foreboding mood



associated words



innocent / naive / snare / danger / dark / trick / mislead/ trust/ saved / defense /

warning / see / hear / eat / hug/ forbidden/ hazard / unblemished / righteous / child /

stray / lost/ sin / wander / savior / enchanted / fair / devour / good / evil / man/

beast/ malicious / mistake / moral / lesson / creature / alone / death / rebirth /

guidance / devil / temptation / hero / entrap / allure / seduce / entice / outwit / prevail



associated words

CONTINUED

NAIVE

having or showing a lack of experience, judgment, or information

FORBIDDEN

not allowed

CHILD

a person between birth and full growth; a boy or girl

STRAY

to deviate from the direct course, or go beyond the proper limits

EVIL

the wicked or immoral

DEATH

the end of life

REBIRTH

a renewed existence

LESSON

something to be learned or studied

TEMPTATION

the desire to have or do something that you know you should avoid

ENTRAP

to bring unawares into difficulty or danger



toneographs

minimalistic x

ornamental

nostalgic

x

contemporary

rough

x

sophisticated

non-traditional x

traditional

vintage x

futuristic





rough concepts

When one thinks of a fairy tale, picturesque images of chivalry, love, and happily ever after are likely the first to come to mind. But for those people who find themselves outside of Disney's demographic, the original stories behind many well-known fairy tales are a fresh and stirring look at both the literary genius of the Brothers Grimm and the evolution of censorship in society.

As new technology and monumental moments seek to define up and coming generations, the sense of where we came from and the spirit of people can easily be lost. "I think spirit is the one thing we have to rely on. It has been handed to us as a live and precious coal. And each generation has to make that decision whether they want to blow on that coal or throw it away." The Brothers Grimm contributed to this process by passing down countless stories of their generation in a fashion that relied on staying true to the tales themselves - a process altered through time thanks to so-called "kid's" versions. But to truly pass down these stories is to deliver them the way they were intended.

The word rebirth is defined as being given "a renewed existence." And although the fairy tales of the Brothers Grimm have been adapted into well-known books, movies, and plays, reading the original depictions is an entirely new experience for a new audience. Enjoying aspects of the tales deemed forbidden by modern interpretations is the only way to truly relish these classics.





SERIES

a set of successive volumes or issues published in like form with similarity of subject and purpose.

SEQUENCE

a continuous or connected series

seriessequence



preliminary research

SIGN verbal: "married" visual: on and off button
a stimulus pattern that has a meaning

INDEX verbal: "six" visual: banana peel / banana eaten
a sensory feature that correlates with and thus implies a relevant situation

SYMBOL verbal: "slippery" visual: bird
content easily removed from its context that
primarily relies on mental association with other words.

WHAT MAKES A SUCCESSFUL BOOKJACKET

In my opinion, a successful book jacket has a clear hierarchy of objectives it wishes to communicate to the viewer. First, the design aesthetic must be attention grabbing without losing any style. While some covers may be initially bolder than others, only those with a truly dynamic composition will continually intrigue the viewer. Second, the design must offer some sort of interpretation of the book text. Whether that interpretation is the most literal visualization or a quirky connection the designer made with the story, a portrayal of the book's text tells the viewer an emotional connection to the story can be made. Lastly, the cover must avoid falling into designs largely associated with a certain genre. This way the cover art tells the viewer that the story is not simply a cookie-cutter product of its genre.

CHOICE OF SERIES

Little Red Riding Hood Rotkappchen) / Brothers Grimm / Fairy Tale

Rapunzel / Brothers Grimm / Fairy Tale

Snow White (Schneewitken) / Brothers Grimm / Fairy Tale



preliminary research

SUCCESSFUL BOOKJACKETS



The rubber band around the wallet is an indicator of the wallet being over-stuffed.

The imagery of a man and woman sharing equal halves of the cover possibly indicates a romantic relationship within the story

The carrying of a large object on one's back indicates a trying task or a heavy load of responsibility



To me, this cover represents a successful design aesthetic that serves as the attention grabber. It then offers a possible interpretation of the title to hold the viewer's attention.



Although this cover shows the most literal interpretation possible, the design is incredibly engaging to the viewer. Its simplicity and contrast forces the viewer to read the title, like the headline of a newspaper. The title's creativity then forces the viewer to take a second look.



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READING RESPONSE

Chip Kidd and John Gall

First off, I thought it was hilarious how many of the same questions were thrown at these two in their respective interviews. Especially John Gall.

OK, but seriously: Chip Kidd and John Gall are great designers to study while going through my first book design process. Whatever that perfect formula for grabbing your attention in two seconds is, they both have access to it. And the most intriguing thing about this fact is that generally speaking their covers often avoid latching on to certain design styles or even what would be considered eye-popping. But then again, therein lies the lesson to be learned from these two: when the viewer makes an emotional connection between the title and the design concept, they are much more inclined to take a second look. Even if the viewer is forced to ask themselves "why did they do it that way?" their attention is held longer than a design that serves to simply place the book content (along with the author's voice) into a predisposed genre.

One aspect of Chip Kidd's interview I found specifically interesting was the reoccurrence of Kidd referencing covers that essentially gave a completely opposite visual representation of the title (for instance the cover of "Dry" displayed as sopping wet). As a young designer trying to appreciate process and concept development, these solutions were a bit troubling at first glance. My immediate reaction was to dismiss them as cheap ways to grab attention until I read Kidd's response to a later question concerning the difference between magazine and book cover design. His means of explanation was to compare a magazine cover to a person who is "dying to tell you everything" in contrast to a book cover which only has to "suggest a sensibility." With this in mind, the covers I previously dismissed as cheap now become solutions. In this case, the problem is how to entice the viewer into wondering what lies beneath the cover by first successfully suggesting the fact that something is unique about this book.

Meanwhile, John Gall continues to find ways to achieve these same goals in a starkly subtle fashion. First off, he forces the viewer to appreciate the process of the craft (especially in his collage-like work. Next he adds in a stunning suspension of the two-dimensionality of a book cover; the depth of his compositions seem better served to offer a window (or windows) rather than a surface





designstudies

TYPOGRAPHIC STUDIES

CHOLLA

BROTHERS GRIMM Brothers Grimm
LITTLE SNOW WHITE Little Snow White

MEMPHIS

BROTHERS GRIMM *Brothers Grimm*
BROTHERS GRIMM *Brothers Grimm*
BROTHERS GRIMM *Brothers Grimm*
BROTHERS GRIMM
RAPUNZEL *Rapunzel*
RAPUNZEL *Rapunzel*
RAPUNZEL *Rapunzel*
RAPUNZEL



designstudies

TYPEFACES CONSIDERED

ADOBE GARAMOND

BAUER BODONI

BELIZIO

DIN

HELVETICA NEUE

INTERSTATE

MRS. EAVES

ROCKWELL

ROTIS

SABON

SKETCH ROCKWELL

SWIFT

TRADE GOTHIC

UNIVERS

VOLTA

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COLOR PALETTE + TEXTURE

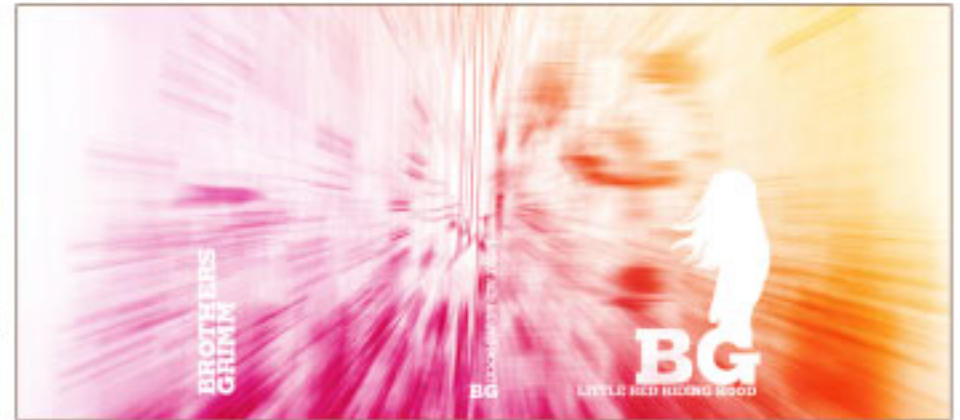


lighting effects were also added with Photoshop to enhance the texture



sketchrounds





sketchrounds





sketchrounds





sketchrounds



final covers



project overview

Design a series of bookjackets.

Choose the concept and content for three books related by author, genre, or topic, and design their respective bookjackets accordingly.

Create a compelling way to entice viewers into judging these books by their cover, spine, back, and flaps.



Concept trumps Photoshop.

This project was an outstanding lesson in what makes a successful design. With so much attention focused on concept development, the art of communicating an idea to the viewer gets put into real use. The notion that we as designers are not just computer geeks, but essentially architects of thought, language, and communication is an amazingly empowering feeling. We seek to twist, turn, and bend the rules in hopes of viewing existing ideas and images in a completely new way.

project brief

