

## ASSIGNMENT 1

# COMPOSITION AND SPACE

At this stage, we as designers were given little freedom. Any text to be included in this first round of designs had to be drawn solely in 9pt Helvetica Roman. Among the information to be included, the author, title, publisher, series title, ISBN and a brief excerpt were confined to the front cover. The spine and back cover wouldn't be touched upon until nearly halfway through the quarter.

Our creative freedom existed solely in the position, rotation, leading, and letter spacing of our type. We learned early on that the stretching or deformation of letterforms wouldn't be accepted under any circumstance. The designs that follow explore the power within the simple composition and spacing of text.



07 PHOTOGRAPHY

06 SPOT COLOR

05 STRIPES AND BLOCKS

T-SHIRT, POSTER AND FORMAL TYPE

04 COMBINATIONS IN TYPE SIZE

03 LIGHT, BOLD AND ITALIC

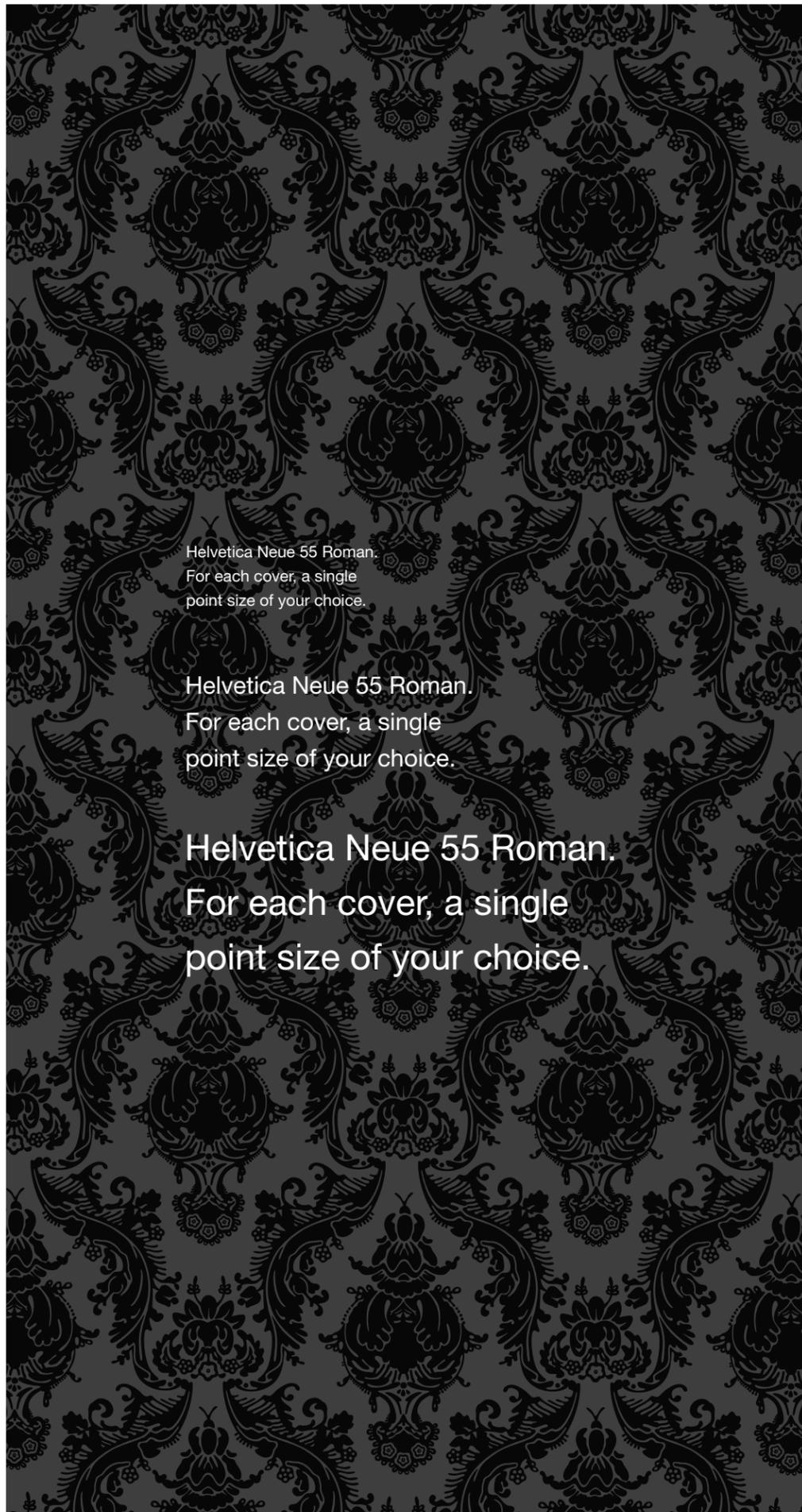
02 COMPOSITION, SPACE AND SIZE

01 COMPOSITION AND SPACE

## ASSIGNMENT 2

# COMPOSITION, SPACE AND SIZE

Still restricted to one type size per design, this week we were at least given the freedom to choose what those sizes would be. Use of white space becomes increasingly important as size increases and designers struggle to fit the necessary content within a single cover. Use of white space plays an even larger role in those designs utilizing smaller type.



## ASSIGNMENT 3

# LIGHT, BOLD AND ITALIC

So many new dimensions in type are added through the use of varied weight or italicized text. The Helvetica family contains number of different variations in weight or stroke thickness. These range from 25 Ultra Light to 95 Black, though we were restricted to a smaller subset.

Italic text also presents new possibilities not only as a tool for formal typography, but in the way it evokes motion. This week's parameters forced us to consider a third dimension of depth to be instilled through varied weight in type, and the momentum to be instilled through use of italics.



## ASSIGNMENT 4

# COMBINATIONS IN TYPE SIZE

Assignment 4 presented us with a number of new design elements. Type size could now vary within the context of a single design, from as small as legibly possible, to as big as our heart's desire. For me personally, this really opened the floodgates of expressive possibility.

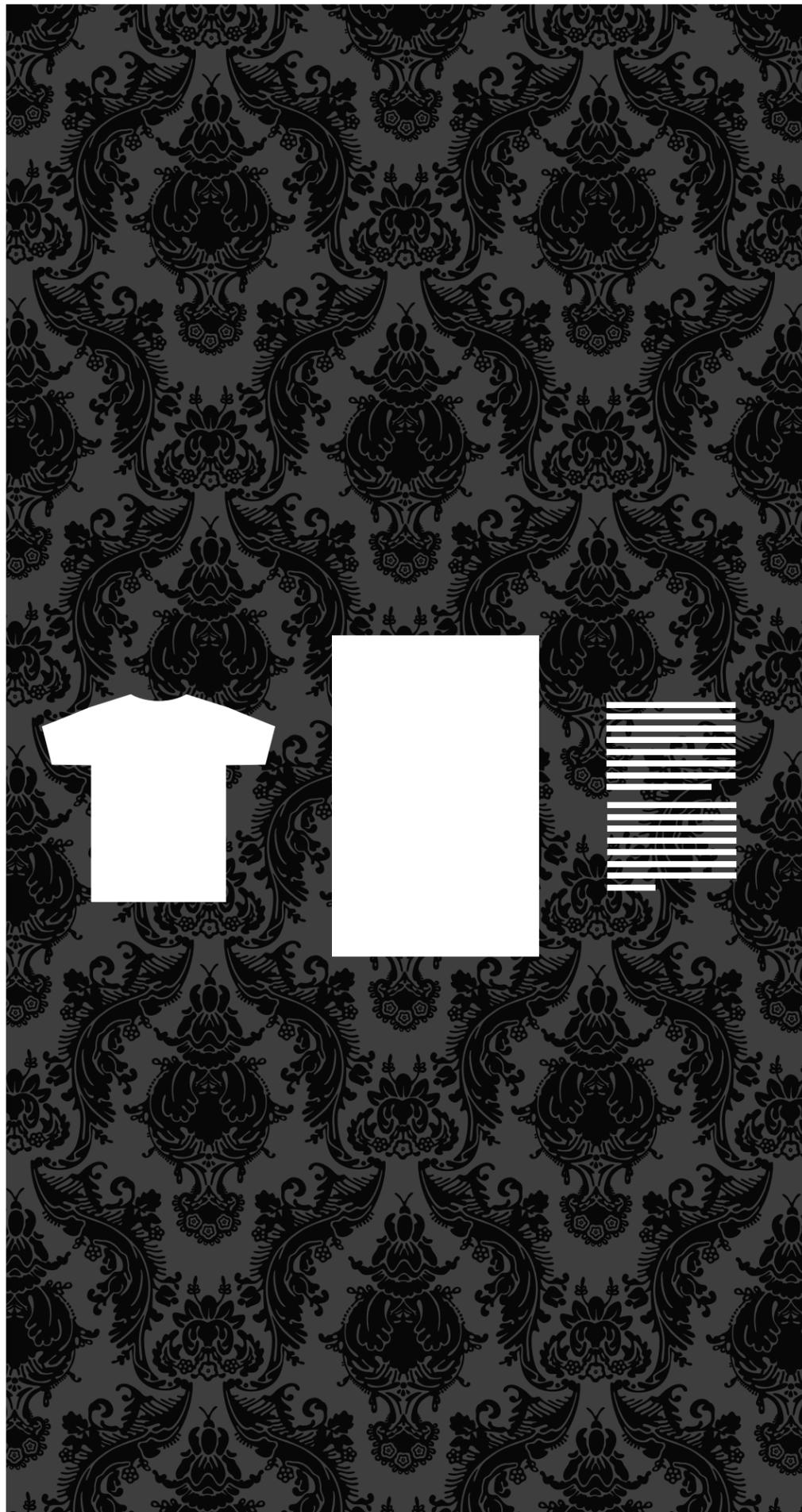
Furthermore, our designs expanded to contain the spine and back matter of the novel. While the importance of a strong front cover was emphasized, these expanded parameters effectively supplied us with two new canvasses for expression. Each of these elements could be used to embellish or emphasize other gestures in type, making covers from here on in far more rich and sophisticated.



## INTERMISSION

# T-SHIRT, POSTER & FORMAL TYPE

After four straight weeks of designing book covers for a single novel, salvation came to our class in the form of various new design exercises for print. Further immersing ourselves in Oscar Wilde's wit, we were given the task of designing both a poster and t-shirt based on any of his famous sayings or quotes. Wilde's humor often plays on duality or irony, lending itself well to visualization through type. In addition to these projects, we learned the more practical skill of formal column setting, which seeks to improve the legibility of body text.



## ASSIGNMENT 5

# STRIPES & BLOCKS

This week's parameters presented us with the opportunity to use shapes and forms not found within the Helvetica typeface for the first time. Building upon the arsenal of typographic elements we had acquired in previous weeks, our task was to utilize stripes and/or blocks of pure black to embellish our cover design. Students were free to play with the inversion of white text on black and vice versa.



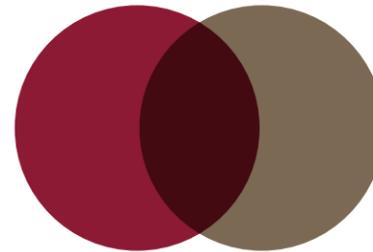
STRIPES AND BLOCKS



## ASSIGNMENT 6

# SPOT COLOR

Its in assignment six that we take a huge step forward in our introduction to the art of typography, through the use of color. Students are asked to choose two Pantone hues in order to best express the novel's themes or atmosphere, while maintaining vibrancy and aesthetic appeal. These two colors can be mixed in any proportion to create blended or mixed colors, simulating the process of two color spot printing.



## ASSIGNMENT 7

# PHOTOGRAPHY

All bets are off, no holds barred typography. We as designers have the opportunity to use any tools at our disposal in order to communicate the novel typographically, so long as we incorporate photographic or found imagery in one degree or another. The full spectrum of color is also added to the mix.

Our only restriction: use of Helvetica.

In order to simplify the possibilities presented to us with this new, open set of parameters I tried on to focus on the ways in which I could use photographic imagery to improve my designs from Assignment 6.

