Design for Editorial Markets

Mia Bryan • TY2DP2 • Work file

Task one – The Brief

Briefing Overview

The brief raised some questions as to how to approach the project in order to achieve the most effective design series. Notes which I took particular notice of were:

» Designing for the target market audience of General Readers, University Students, High School Students, Academics and other professionals.

» Creating a completely original cover using illustration, personal photography and hand-lettering

» Observe design trends for the target audience across different medium (UX, logos, posters etc.)

» Observe what special finishes are used for this genre of books, and notice how these are used within the context

» How do series designs interact and connect with each other within the series and how are they extended into different formats? How do series cover designs appear on online book stores and websites?

» How can these designs be inclusive across print and digital formats?

» How can the design distinct from others in the genre while also meeting market expectations?

Original Very Short Introductions (VSI) Series design

Task two — Research

Research — Designing for readers

What design features make the front covers of books in displays?

Figure A and Figure B show two examples of what was the most striking visually to me in the non-fiction section of the book shop. Figure A shows illustrated book covers with borders, which presented the cover design to me like a piece of art. The typography on these books has more of a statement, and makes more of an impact when walking by the display than other approaches. Figure B shows the geographical; section which uses largely photographic representations of the select country/city with centre aligned texts.

Figure A — Book covers in the History section. Showing illustrated cover designs and striking use of typography.

Figure B — Book covers in the Geography section. Similar styles across different publishes and topics, there is not much differentiation across the range.

What makes an effective spine design when books are shelved?

I found the most effective spine designs used colour heavily, or used high contrasting text and background colours. Figure C and Figure D shows spine examples from different areas of the book shop. A feature prevalent was the use of red on the spine, in many cases individually the spines are striking and the colour is used well, however the use of red becomes less striking when shelved amongst other similar looking book spines with alike colour schemes.

Figure C — Shelved spines in the Politics section. Interesting use of some image on the spines, lots of red, majority sans-serif typefaces.

Figure D — Book spines in the humanities section, some graphic elements but largely typographic focus. Again a red/orange common colours.

Task two — Research

How are expectations set on the front cover translated onto the spine?

Figure E was a good example of an effective method to translate cover design onto the spine. This book, focussed on Viking tales and myths, carries the detailed illustration onto the spine slightly, leaving white space for typography as to not compromise legibility. Figure F shows an alternative method using white and image for the background or the text in an opposing way.

What design cues are in non-fiction special interest handbooks?

Largely sans-serif, all caps lettering. This was often combined with images rather than illustration, and type usually is placed within a band or strong enough to sit over the image.

What production finishes are used in non-fiction special interest handbook?

The main special finishes I could see in the non-fiction sections were uses of embossing, spot varnish and foiled type or lines. Typically these were used for text only, however there were some outliers to highlight illustrative lines or shapes. Some combined two finishes, such as spot UV being paired with embossing.

Figure E — Spine and cover relationship using a creeping illustration and retained white space for typography

Figure F — Spine and cover relationship using alternating fills between solid white colour and image

Task two — Research

What other titles and series designs exist on the market and what attributes are there which could appeal to market expectations whilst being distinct?

Many series have identical spine designs so that when shelved next to each other they have an extremely strong visual link. Although this works to group series together very well, they often look fairly bland for example Figure H. The original Oxford VSI series used a combination of paint strokes to create a large number of covers. With a smaller selection within the series in this project, the boundaries and design can be more intricate and selective because it does not have to apply to hundreds of titles. Smaller series like these have more range in spines and covers than those of larger sizes.

What makes a good cover/series design on social media platforms, websites and online bookstores?

Series which are visually linked enough to connect even when not placed directly beside each other. Distinct styles of typography or illustration which can be identified easily.

What aspects can make the cover designs scalable to work across different contexts?

Patterns involved which can be designed and used in many ways, across social media posts, bookmarks, large scale posters and flyers.

Figure G: Series design spines

Selected topics:

Sexuality

Racism

Feminism

Figure H: Series design shelves in book store (Maps)

Task three — Ideation

Sexuality

» What does sexuality look like to different people?

» How can sexuality present visually?

» Is it a physical idea, mental, or both?

» Sexuality is a different experience for everyone, some have a more sexual nature than others and everyone is sexually attracted to different people.

» The path to understanding sexuality is often a struggle for people (particularly people in the LGBTQ+ community).

» Is sexuality a painful thing? Fun? Exciting? Natural?...

» What can show sexuality? Symbols, words, colours, shapes etc...

Racism

» Who does racism actually effect?

» Racism is a constant for many, it looms, it is inescapable and at every corner. Is Racism better described as a societal issue or a personal issue? Where does racism come from?

» What does racism look like historically?

» What does racism in art look like?

» How can it be captured without using words?

» How does racism and internalised racism/colourism differ in presentation?

» Is anyone able to be racist or only the oppressor? What different levels of privilege exist within racism?

» What symbols, shapes, colours and words represent racism?

» What designs exist in anti-racist and racist motivated protests?

Feminism

» Is Feminism a positive or negative term?

» What defines Feminism? Is it still a term which refers to the liberation of women, or the deconstruction of femininity being perceived as negative across all genders and sexualities?

» What visual styles are different in inter-sectional feminism and 'white feminism'?
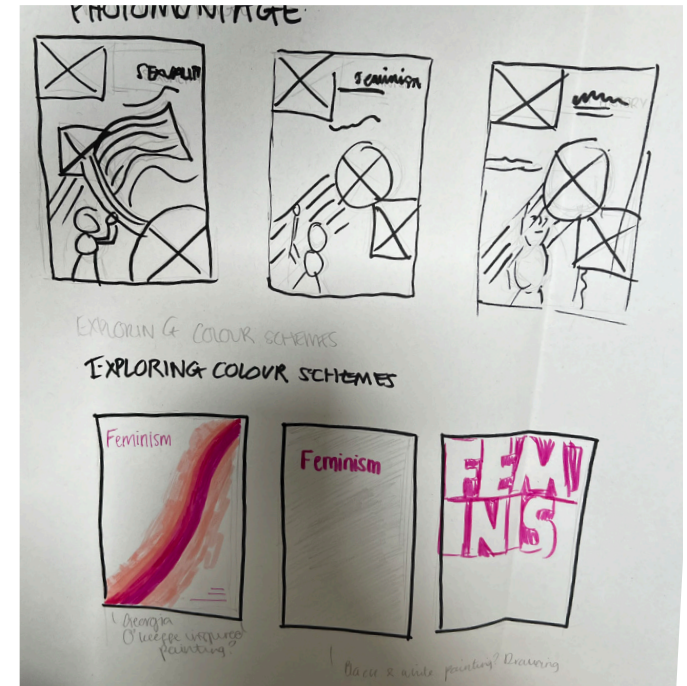
» What symbols, shapes, colours, words are related?

Task three – Ideation
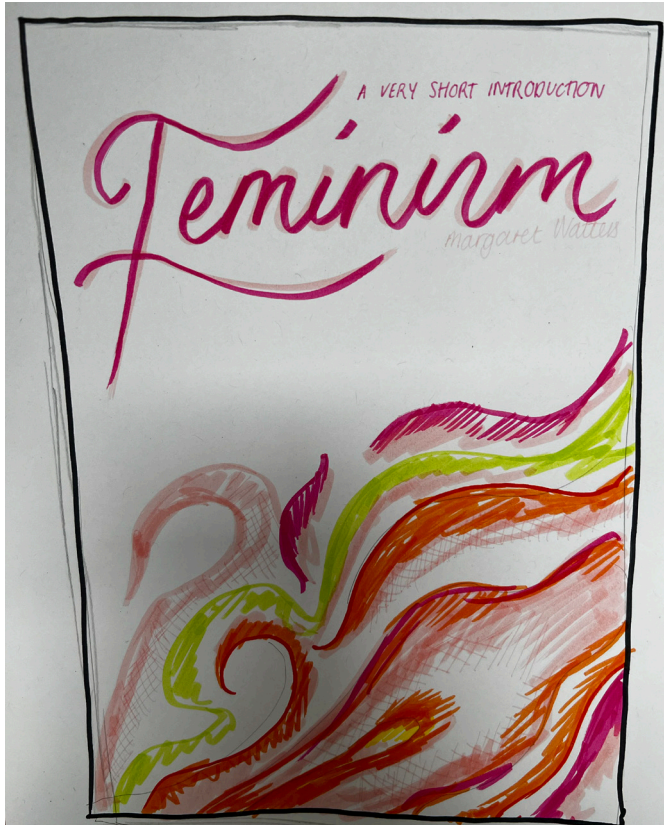
Abstract sketch inspired by Georgia O'Keeffe paintings

Exploring ways to create more interesting visuals to 'boring' cover concepts

Exploring photo montage and colour schemes

Key ideas from the first session were:

» Exploring characters

» Exploring abstraction of figures and ideas

» Exploring how colour can help to create meaning and understanding of abstract visuals

Task three – Ideation

Direct illustration and colour/shape meaning

These illustrations focussed mostly on showing a more 'direct' representation of the topics (Woman for feminism, queer relationships for sexuality, raised fist for racism...) The backgrounds aimed to show a tone of the topics, for example black and red harsh lines have a angrier tone than flowing soft colourful lines in sexuality.

Feedback suggested this can be exclusionary, which I agreed with completely. Not every woman will look in the way they are expected to, and not every feminist will identify as female.

Colour figures

To create a sense of community, reflect protests and show a range within a group, I used colour to represent people in small shapes. The use of colour could be carried through to each cover to demonstrate the overlapping values in communities (such as inter-sectional feminism, queer representation in the POC community...). Feedback referred mostly to the use of colour – most saying the use was effective. Could these covers be lined up to create one continuous illustration with figures extending beyond the boundaries of the book cover onto the next?
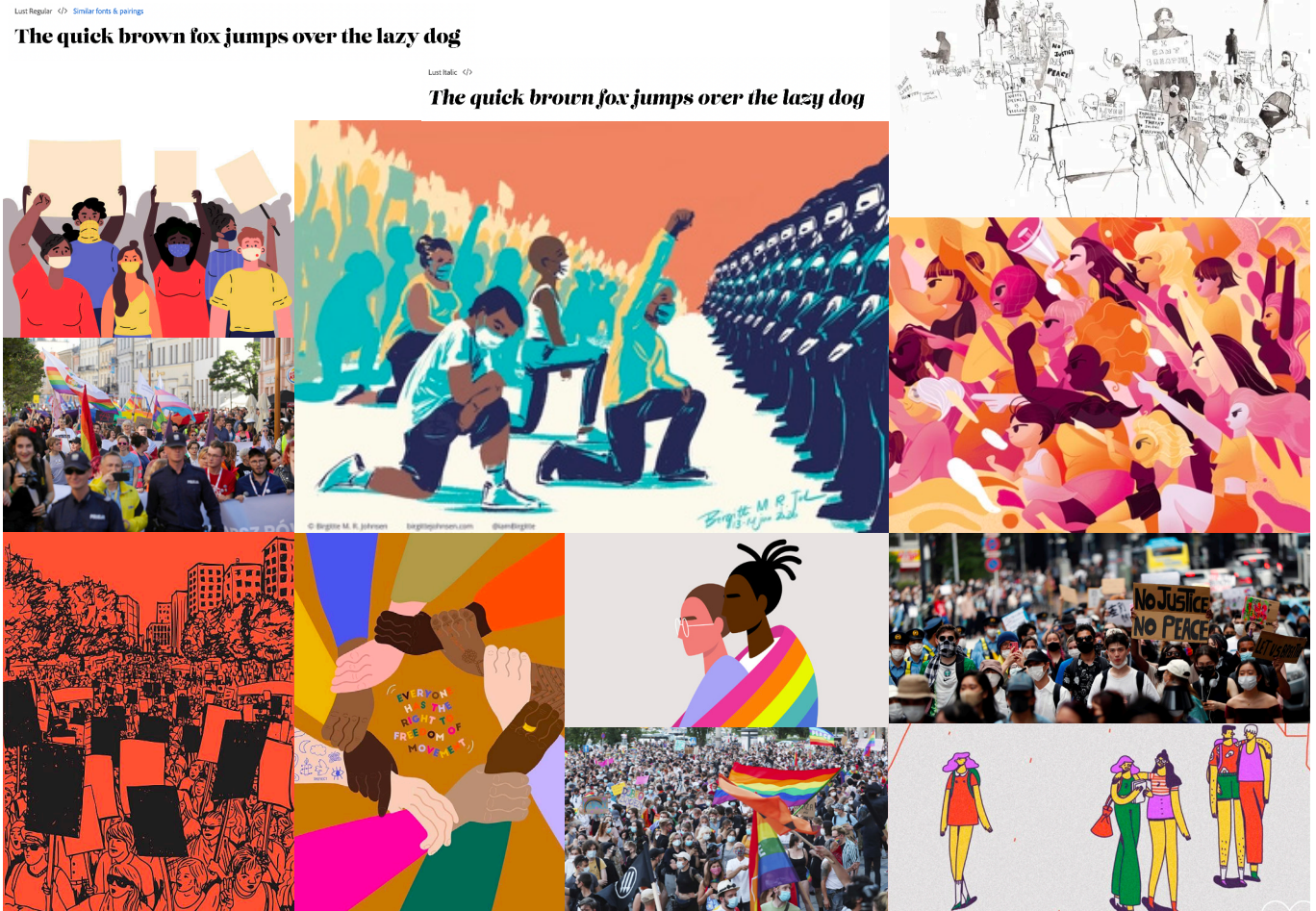

Pattern and direct illustration

Exploring symbolism with colour

Task three — Mood board

Key ideas

» The art of protest

» Vector illustrations

» Crowds, inclusivity and variety of characters

» Colours representing issues

Protest themed mood board

Task three — Mood board

Key ideas

» Abstract portrayals of issues

» Artistic approach

» Avoiding characters to prevent exclusionary ideas

» Polynesian & African sculptures way of showing 'people' without being entirely human

» Georgia O'Keeffe's suggestive shapes and colours

» Picasso style portraits

Abstraction mood board

Task four – Developing

Secondary exploration

First vector exploration

» Exploring vector illustrations of characters

» Looking at featureless characters, for an abstract and more inclusive representation.

» Class feedback picked up on the use of colour, and the presentation of people in an interesting way.

Using black and white and experimenting with type

Task four – Developing

Exploring Abstract figures

Using 3D tools on illustrator to revolve side profile line drawings allowed these sculpture like images to be created. The idea was to capture the essence of the characters: this meant exploring what sexuality, feminism and racism might look like.

The reality is that there is no answer for this – you cannot represent what every woman feels feminism is to them because the topics are abstract nouns in themselves. The inspiration taken in order to form a 'person' who visually connects with the topics were:

Racism	*Feminism*	*Sexuality*
African sculptures	Confidence	Confidence
Anger and hurt	Power	Pride
Strength	All gender	Seduction
Determination	presentations	Universal
		Flags and
		symbols
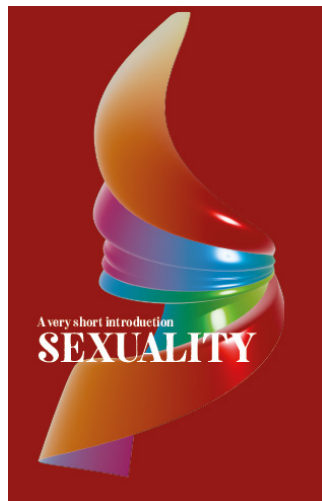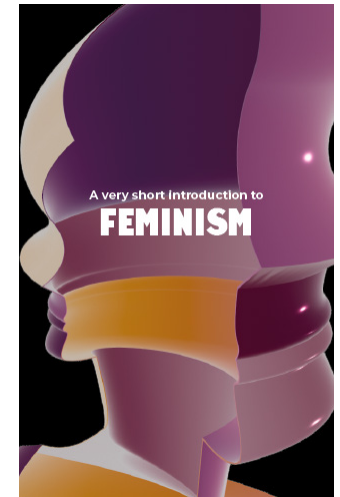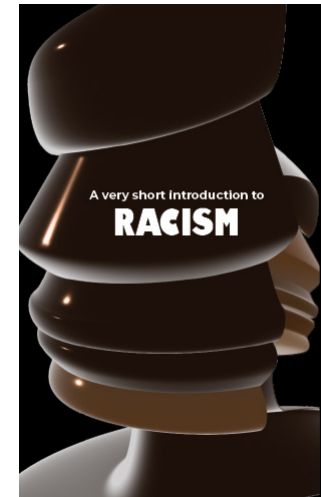
Exploration of abstract form

» Zoomed out figures, showing full illustration as a 'floating sculpture' type of design.

» Gives a clear indication of figure

» Typeface not in keeping with the style of illustration...

» Colour background vs black backgrounds...
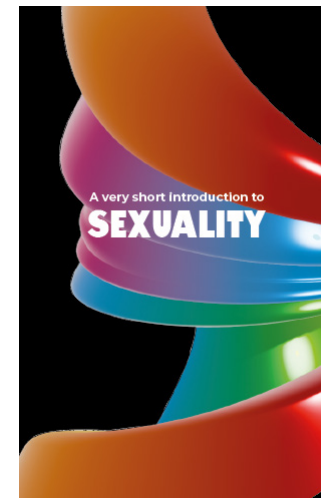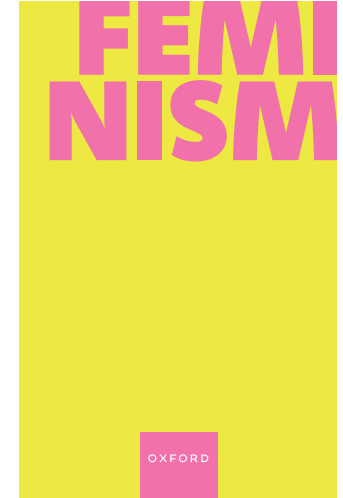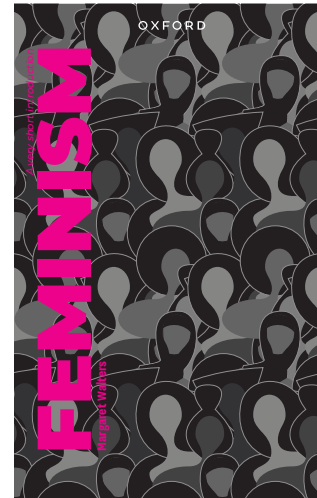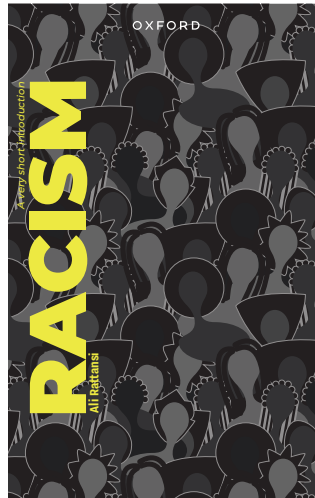
Exploration of abstract form (enlarged)

» Zoomed in illustrations to show a series of colours and vague appearance of a face. Creates a feel of figure in a more ambiguous way.

» Black backgrounds allow the colours and dimensions to shine

» Bold typeface such as this more effective than decorative serif typefaces

Task five — Developing

Developing vector illustrations

The vector illustrations were intended to be a pattern rather than selection of illustrations. To get more of this effect, I re-imagined the original illustrations to be smaller and more textured. This allows a flatter pattern, especially when in Black and white. This was an idea to make the text stand out more, likely through use of spot colours or fluorescent inks.

Text stack experiments showed ways which text can make more of a statement on the page without taking up all the space. When working with textured black and white vectors, the text has to be able to be visible over the lightest and darkest areas. This best worked with larger black and bold fonts, and using bright colours. The issue which came up with the heavy text and line breaks was the length of the words. Unless using a mono-spaced typeface, the line breaks created uneven lengths of line lengths. The nature of the letters in the words also meant that the scale of the type was restricted when broken over two lines.
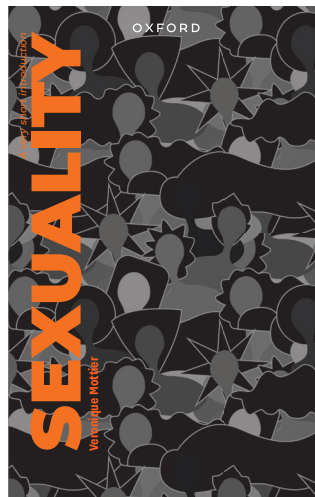
Vector development explorations

Colour and line breaking exploration

Task five — Developing

Abstract forms

Developing the original ideas of abstract shapes to display themes, this wave form used colours to represent the topics.

Feedback included positive feelings about the colours and an interesting way to cover all of the spread. It did seem that these covers did not adequately represent the topics though, with suggestions to bring back the forms in this style. The use of a text block also created the appearance of a text book, maybe targeting the incorrect audience or giving a different idea of the book's context.
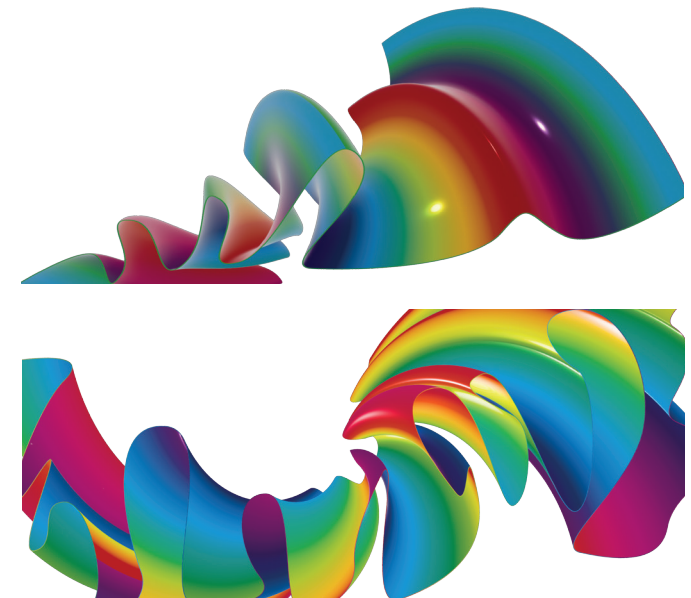
Abstract line explorations
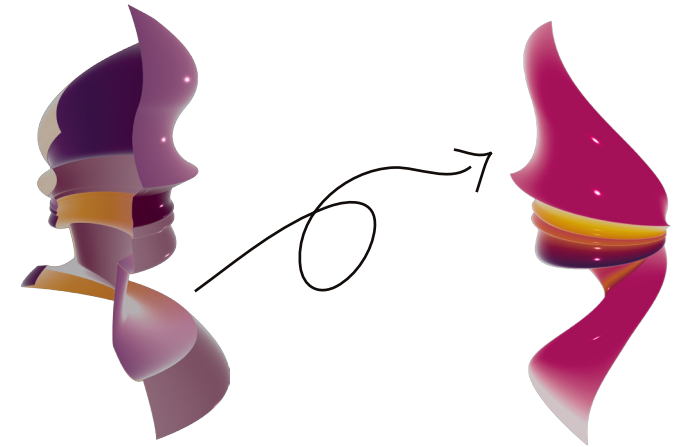
Task five — Developing

Abstract forms

Developing a similar position and shape of profiles created a series which felt too similar and structured. Advice and feedback also agreed that having a wider range of shapes is more interesting and visually compelling than relying on the colours and text to separate them.

In typographic terms, finding a consistent space to place text was a slight struggle due to the varying word lengths. Using a small right aligned section for all the text allowed the illustrations to be the main focal point.

Previous ideas about what the background colour should be re-ermerged — is a black background too flattening? Might using colours be more visually compelling?

The colours and position of the feminism portrait changed to be more pink which seemed to be the preferred colour system. To break up the solid pinks to break the 'pink is for girls' idea, yellow and purple were added.


Zoomed out explorations

	PROGRAM OT	ATRAMENT	CONDOR	MR EAVES	ACUMIN	BERNINI	QUATRO	FACIT	DUNBAR TALL
REGULAR	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM
BOLD	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM
BLACK	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM
CONDENSED	RACISM SEXUALITY FEMINISM			RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM			
CONDENSED BLACK/BOLD	RACISM SEXUALITY FEMINISM		RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM	RACISM SEXUALITY FEMINISM			

Typefaces and variations fitting illustration style and necessary visual strength. Looking for:

» Variety of weights

» Heavy serifs suitable for being on top of illustrations.

» Typefaces with fonts legible at small sizes

» Sans-serifs, Grotesques…

Typeface exploration

Task six — Developing

Typography workshop

Over the course of the typography workshop, placing text in an effective and consistent way became challenging. The varying shape of the illustration caused the free space to be different on each cover. Experimenting with text blocks, vertical texts and banners allowed there to be a wide range of references as to what worked and did not work.

Many opinions were that the vertical and monospaced type arrangement was compelling. It did bring depth into the cover and bring the illustration forward more. However, placing the longer sexuality title was much harder as the text area became very thin. This arrangement worked best for the racism title where the type could take up more area and not be lost in the background. For the longer two titles it was less visually compelling due to the thinner nature and smaller area.
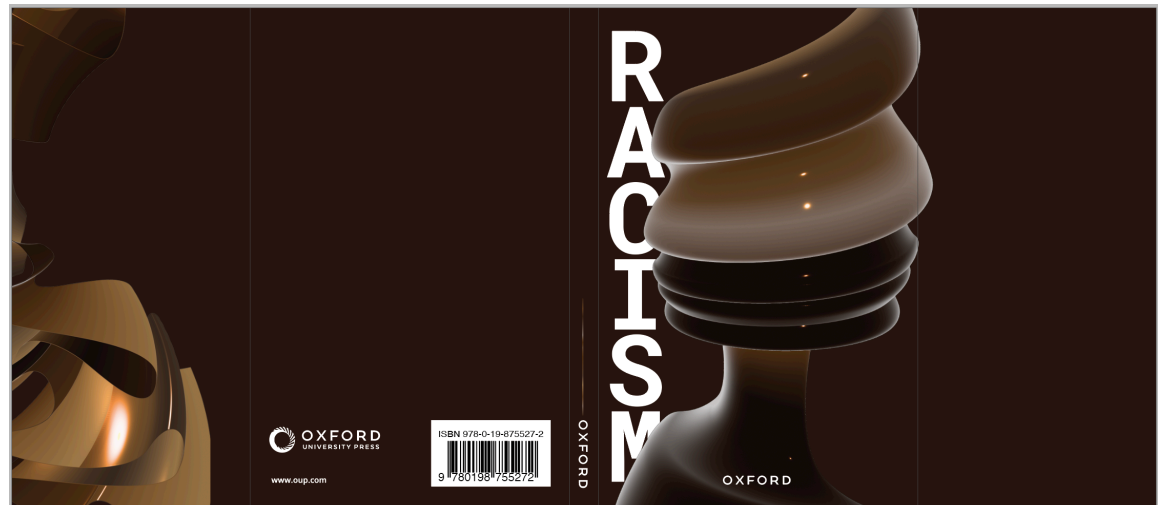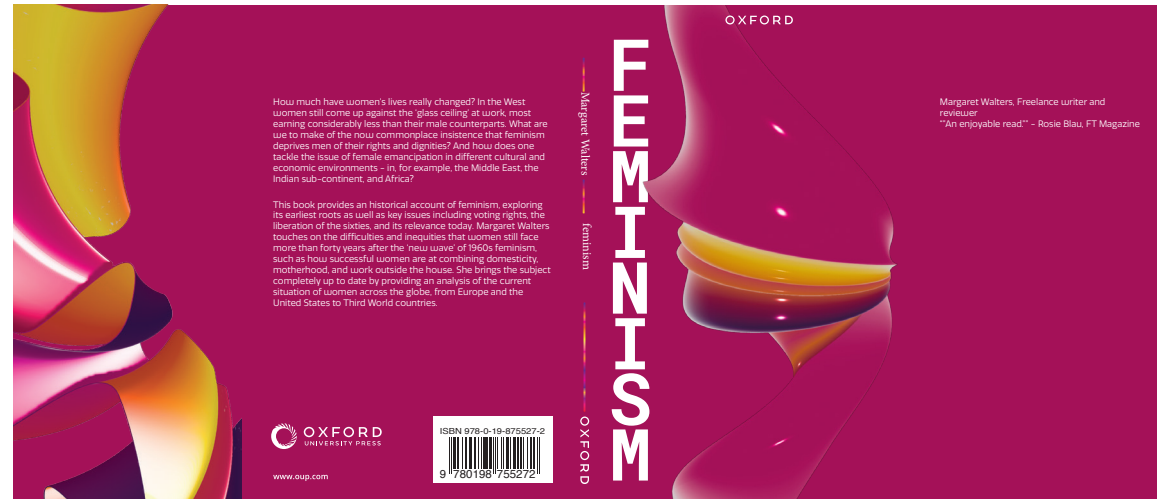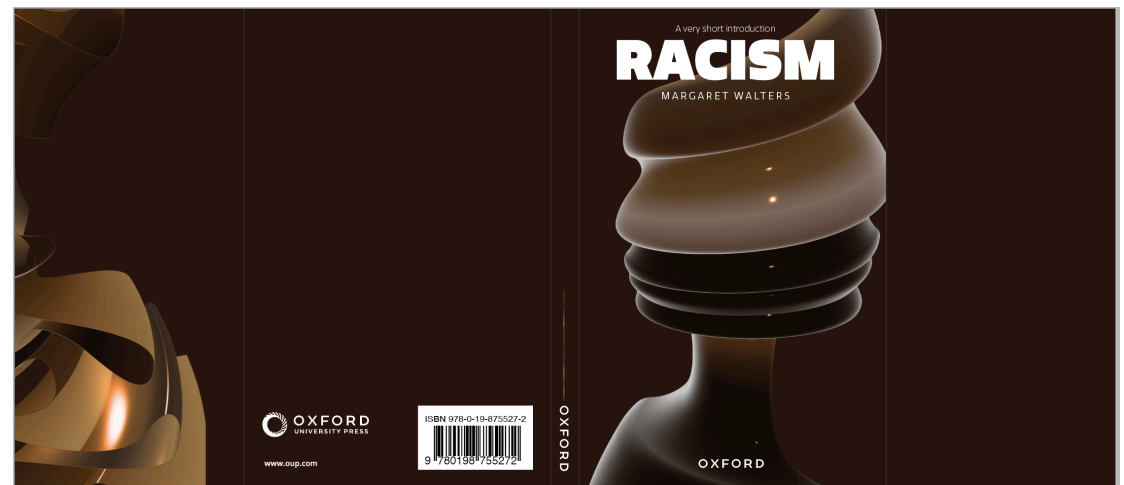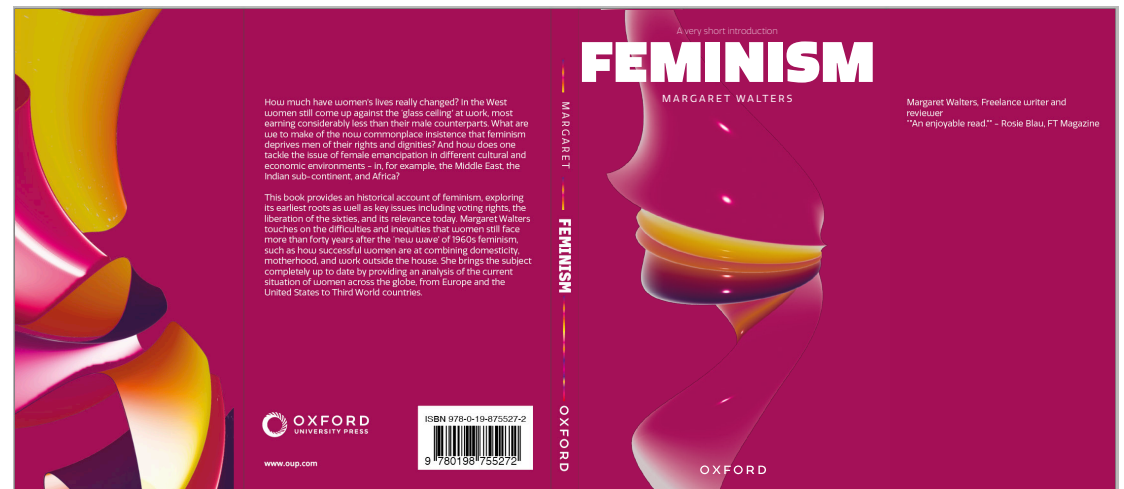

Typography workshop vertical explorations

Task six — Developing

After using type mostly at the bottom of the page, a top placement of all the text elements together was tried. The centre alignment worked better on the cover when interacting with the illustrations, however the typeface choice was rather harsh — suggestions of softer typefaces to be in keeping with the illustrative style were made.

The most successful finding of this experiment was the typographic solution to the author and titles. Feedback was that the arrangement and sizing was effective at creating a hierarchy.

The top placement became problematic as it interfered with the key areas on the illustrations more than I would have liked, sitting around the eyes. The title at this larger size worked better than the original type explorations presented in task 4. This considered, I explored further the possible presentations of the title in less destructive areas and ways.

Typography workshop top page text explorations
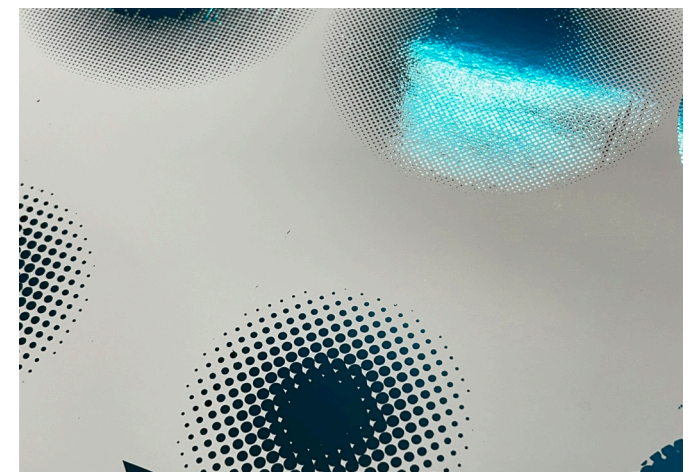
Task seven — Developing

As the final stages of the project neared, I planned to test some special finished to see what may lift the cover rather. I was finding during printing that as I scored and folded the pages, the toner cracked and revealed white underneath. When laminating to foil, this effect diminished and allowed the paper to remain intact. The clear foils available appeared to be a way to extend the 'shiny' look of the illustrations — however when tested the fragmented reflections removed the three dimensional effect and flattened the illustration which was not the desired effect. Some other tests showed different opaque foiling effects which could be used for the text elements instead.

Clear foiling experimentations


*Foiling examples on text and fine details*

Task seven – Developing

OUP trip feedback

On the Oxford University Press trip, I presented a range of covers to get a final gauge of what idea were working the best. The main argument was in favour of using the text with no banner at the bottom of the page. By using a strong typeface at larger size and closely placed text elements, the content is clear and convincing to look at. The final feedback points taken were:

» Typeface not right just yet

» Typographic arrangement of elements is working best in the centre aligned set

» Black preferred to bright colours, maybe use softer blacks instead of 100% black

» The decorative spines could be pushed further...

» Feminism colour scheme feels a little off.
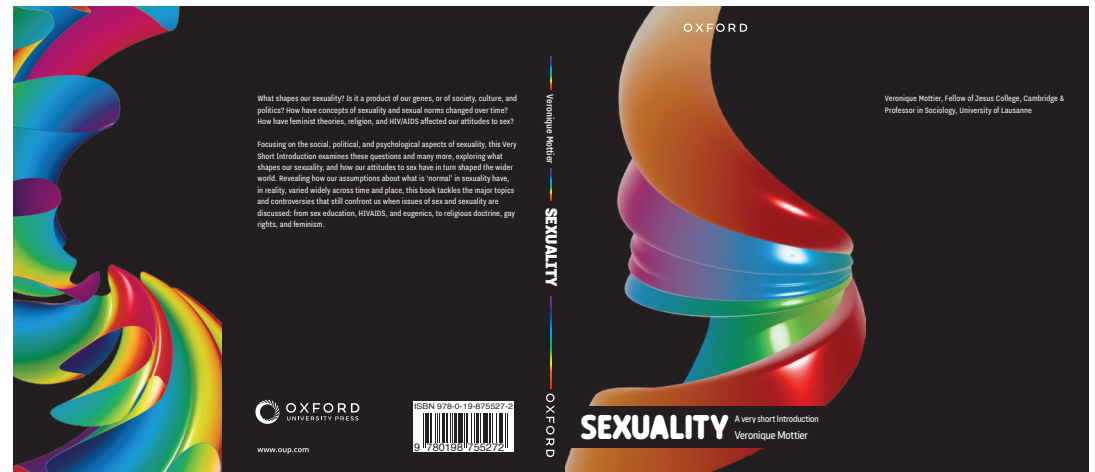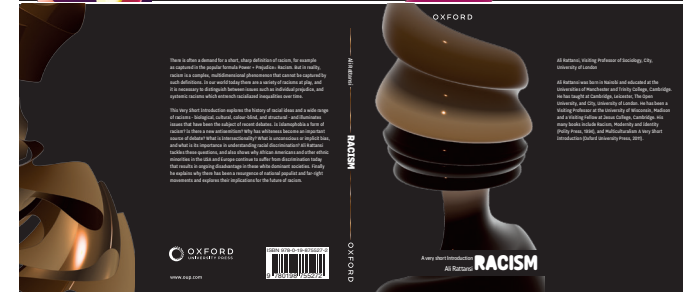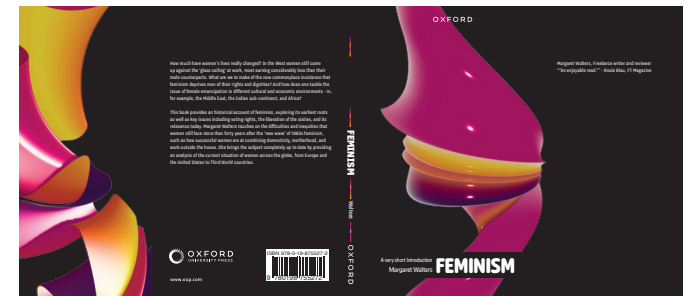
Full spreads using banners for rounded text

Task eight – Developing

Final Feedback

For the final feedback session, I rethought the colours used in the feminism figure and the backgrounds. I used 97% black versions of shades in the profiles to have a strong contrast with less of a harsh look.
I elevated the look of the spines by using the colours in the profiles zoomed in. When shelved, the spines are exciting to look at and hint at the covers — it also makes for a quick and easy differentiation while acting as a series.

Instead of the wave patterns on the flap, I opted for a zoomed in section of the illustration, highlighting the human features of the illustrations.

The final typeface I selected was Program OT, which provided a range of fonts to work for the entire spread and all text elements. What was picked up on print was that the regular typeface appeared too light for the blurb and edition number when printed, which I noted to be changed for a medium or secondary typeface. The spacing was mostly effective, however more thought should be put into the arrangement of the edition number.
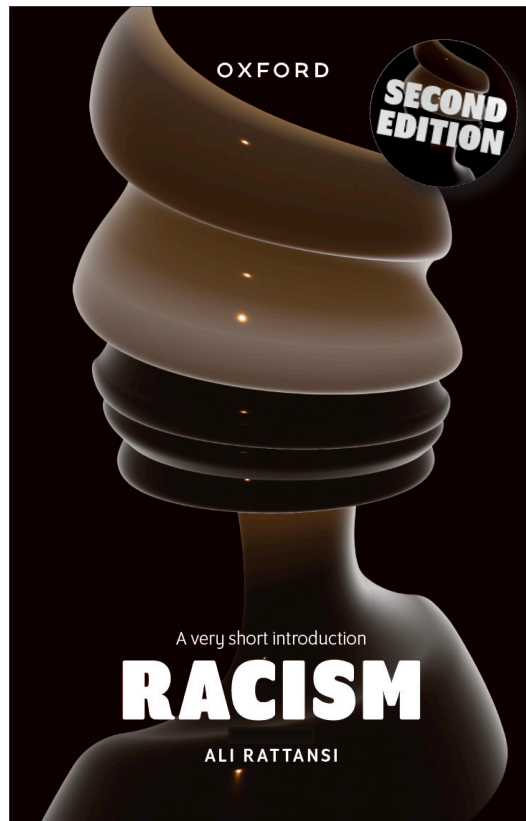
Typographic elements were mostly effective, however the suggestion was to remove the bold font for the quotes and italicise the publishers.
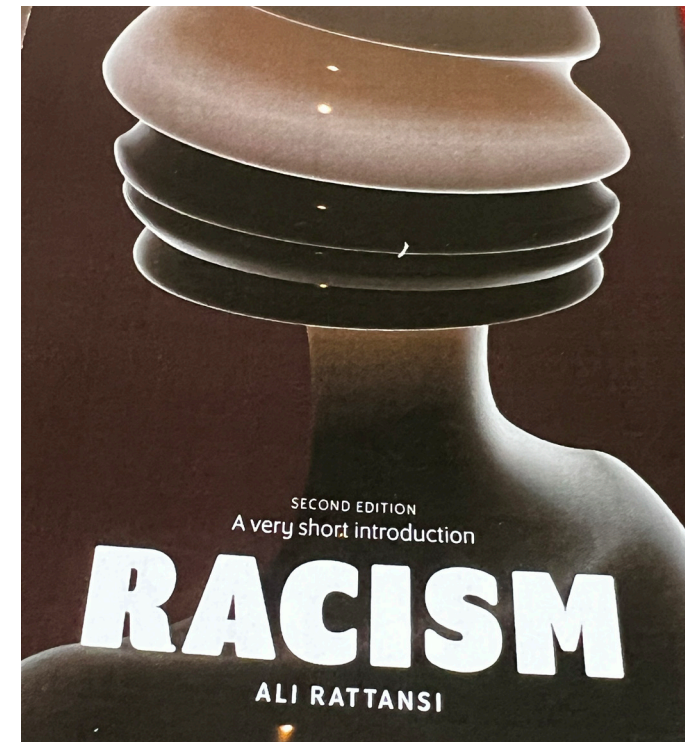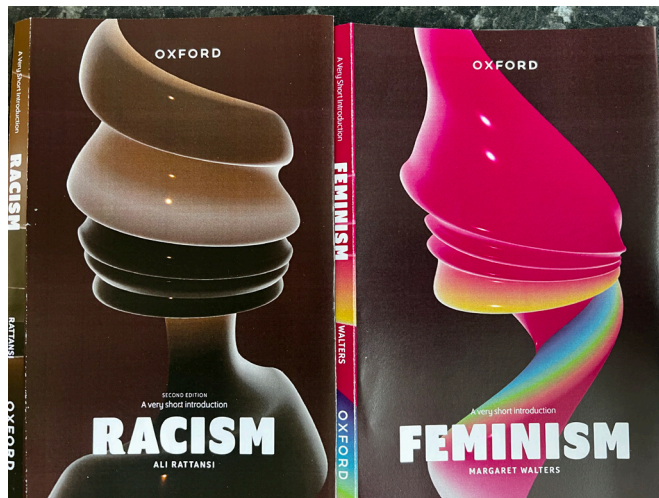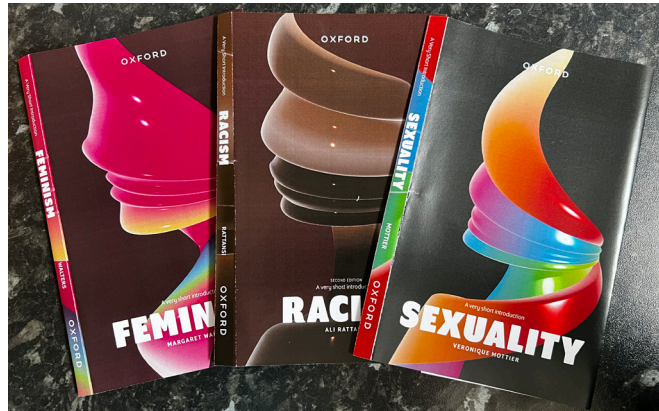
Task nine — Finessing

Edition

Many books use stickers to show that a book is a new edition. Some quick mock ups reflected the idea of what I planned to produce if there was enough time to do so.

Mock edition sticker visuals

Mock edition sticker designs
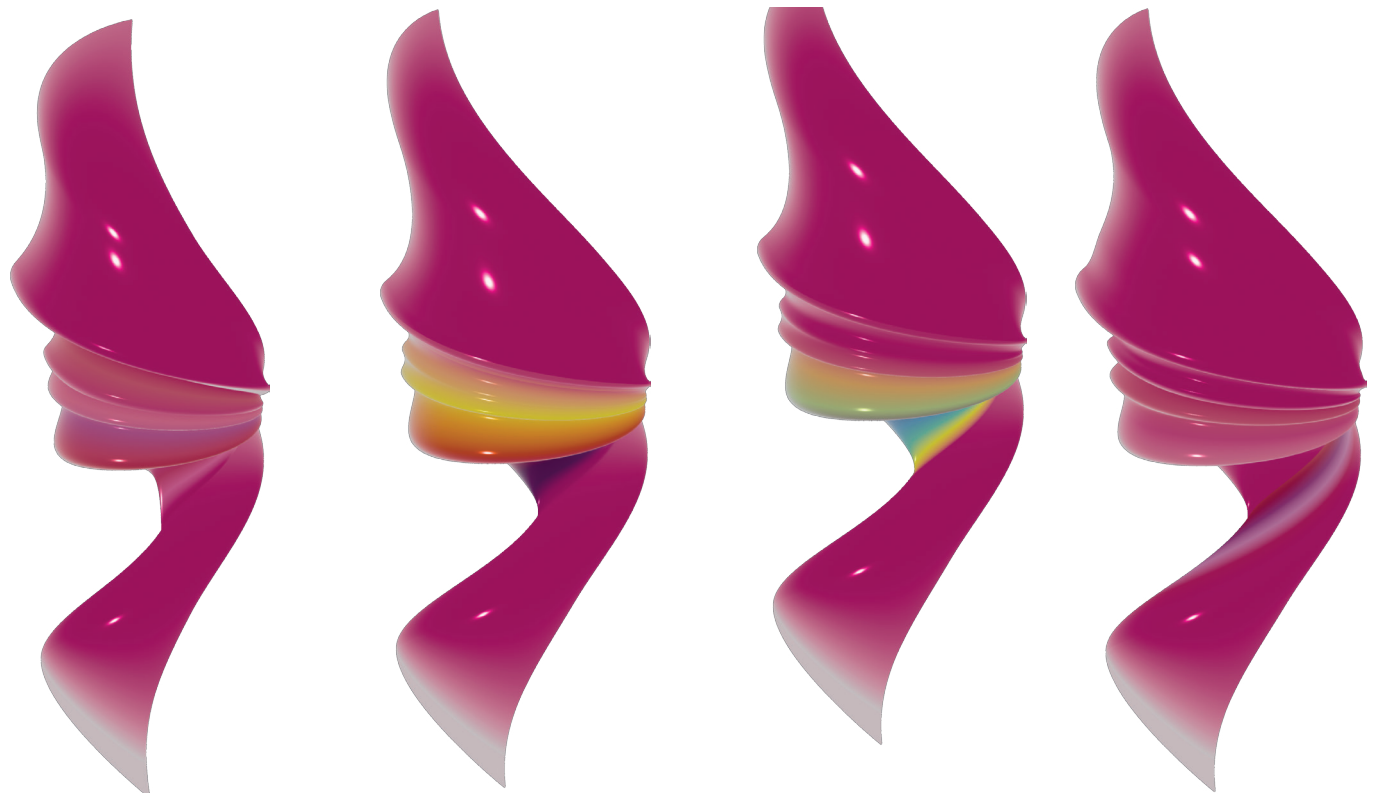
Task nine — Finessing

Colours

In order to separate itself fully from the sexuality illustration, colour experiments presented ways to use different colours to separate itself from the idea of a 'flag' colour scheme.

The use of blues and yellows to break up the pink may create the appearance of pan-sexuality when looked at beside the colours of the pride flag on the sexuality cover.

While apprehensive to use only pinks and purples to represent the broad topic of feminism, using these colours alone had a stronger identity of its own than when colours striped through the figure.

An aspect which also was changed was the nose of the profile —before it was much sharper and upturned, which I did not feel was appropriate. Instead I opted for a softer shape which appears more 'human', in order to avoid appearing too western. Ultimately, the features can be perceived this way, and there could be more racially ambiguous or androgynous features, however appealing to stereotypes and expectations is beneficial in the abstract style to secure meaning.

Feminism figure colour explorations

Task nine – Finessing

Final edits

The spines have identical text arrangements, with the variation of backgrounds and text content. Most spines have smaller publisher logos, however with the shorter titles and author surnames in my selection, I was able to fit all the content consistently. The spines work as a set because of the typographic treatment but are clearly different through the use of colour on the spine.

Final edits to the cover were to update the colours of the sexuality and feminism cover. The sexuality cover appeared less prideful when printed than it did on screen. To accommodate this, the colours were adjusted on Photoshop to have greater saturation and contrast. This allowed the print to be more vibrant.
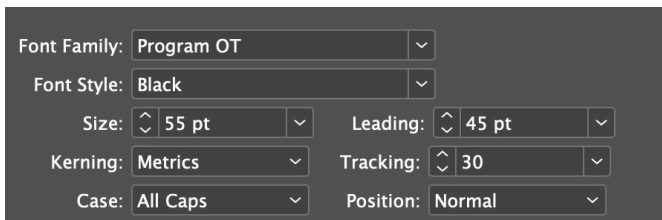
The placement of the edition on the racism cover broke the author and the title due to the relationship between the edition and the book title. The result of this was to align the text portion of the covers bottom upwards — this prevented the author name of the Racism cover becoming too close to margins.

Finalised spines

Font Family:	Program OT			
Font Style:	Black			
Size:	55 pt	Leading:	45 pt	
Kerning:	Metrics	Tracking:	30	
Case:	All Caps	Position:	Normal	

Book title values

Finalised covers

Task nine – Finessing

Blurb Typography

The blurbs of each book are set in Program OT 'Medium', as the regular font was too light for the size of the type. The top of the blurbs align to the top of the text on the inside flap. Originally aligned with the book title on the spine, keeping the text aligned here sat too low, instead the text was placed visually to maintain comfortable spacing around the text and between brand elements.

The branding and barcode align from the bottom with the Oxford imprint on the spine and the baseline of the author on the book cover.

Line breaks were used to create 'fuzzy d' paragraph shapes, and reasonable bottom line lengths. Further changes that could be made would be the inverting of the barcode to lose the white box, however suggestion was to leave the barcode in it's provided form.

There is often a demand for a short, sharp definition of racism, for example as captured in the popular formula 'Power + Prejudice= Racism'. But in reality, racism is a complex, multidimensional phenomenon that cannot be captured by such definitions. In our world today there are a variety of racisms at play, and it is necessary to distinguish between issues such as individual prejudice, and systemic racisms which entrench racialiazed inequalities over time.

This Very Short Introduction explores the history of racial ideas and a wide range of racisms and illuminates issues that have been the subject of recent debates. Is Islamophobia a form of racism? Is there a new antisemitism? Why has whiteness become an important source of debate? What is Intersectionality? What is unconscious or implicit bias, and what is its importance in understanding racial discrimination? Ali Rattansi tackles these questions, and shows why African Americans and other ethnic minorities in the USA and Europe continue to suffer from discrimination today.

OXFORD
UNIVERSITY PRESS

www.oup.com

ISBN 978-0-19-875527-2

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How much have women's lives really changed? In the West women still come up against the 'glass ceiling' at work, most earning considerably less than their male counterparts. What are we to make of the now commonplace insistence that feminism deprives men of their rights and dignities? And how does one tackle the issue of female emancipation in different cultural and economic environments – in, for example, the Middle East, the Indian sub-continent, and Africa?

This book provides an historical account of feminism, exploring its earliest roots as well as key issues including voting rights, the liberation of the sixties, and its relevance today. Margaret Walters touches on the difficulties and inequities that women still face more than forty years after the 'new wave' of 1960s feminism, such as how successful women are at combining domesticity, motherhood, and work outside the house. She brings the subject completely up to date by providing an analysis of the current situation of women across the globe, from Europe and the United States to Third World countries.

OXFORD
UNIVERSITY PRESS

ISBN 978-0-19-875527-2

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What shapes our sexuality? Is it a product of our genes, or of society, culture, and politics? How have concepts of sexuality and sexual norms changed over time? How have feminist theories, religion, and HIV/AIDS affected our attitudes to sex?

Focusing on the social, political, and psychological aspects of sexuality, this Very Short Introduction examines these questions and many more, exploring what shapes our sexuality, and how our attitudes to sex have in turn shaped the wider world. Revealing how our assumptions about what is 'normal' in sexuality have, in reality, varied widely across time and place, this book tackles the major topics and controversies that still confront us when issues of sex and sexuality are discussed: from sex education, HIV/AIDS, and eugenics, to religious doctrine, gay rights, and feminism.

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Blurb layouts and typography

Task nine — Finessing

Flap Typography

The structure of the text in the flaps is:
1. Key author information
2. Author description
3. Reviews on book or the VSI series

Text is set identical to the blurbs, with addition of italic character style for publishers in the quotations where relevant.

Blurb and flap typographic values

Ali Rattansi, Visiting Professor of Sociology, City, University of London

Ali Rattansi was born in Nairobi and educated at the Universities of Manchester and Trinity College, Cambridge. He has taught at Cambridge, Leicester, The Open University, and City, University of London. He has been a Visiting Professor at the University of Wisconsin, Madison and a Visiting Fellow at Jesus College, Cambridge. His many books include Racism, Modernity and Identity (*Polity Press*, 1994), and Multiculturalism A Very Short Introduction (*Oxford University Press*, 2011).

"A superb book, covering a whole sweep of history, but in this revised edition bang up to date in terms of recent research and current controversies, including the rise of right-wing populism." – Professor Lord Giddens, former Director of the London School Economics

"Racism: A Very Short Introduction providesthe tools we need to respond effectively. Highly recommended for course adoption!" – Professor Howard Winant, *University of California*

Margaret Walters, Freelance writer and reviewer.

Margaret Walters did a B.Litt at Oxford, went on to lecture in English at Reading University for 20 years, and is now a freelance writer and reviewer: she is currently working on a book entitled Femme Fatale for Cape, and she reviews for the TLS and the Sunday Times.

"An enjoyable read." – Rosie Blau, *FT Magazine*

"Expert, concise but far from bland, Oxford's Very Short Introductions series must rank by now as a thinking reader's Wikipedia" – Boyd Tonkin, *The Independent*

Veronique Mottier, Fellow of Jesus College, Cambridge & Professor in Sociology, University of Lausanne.

Her research interests include the politics of sexuality and gender, theories of the state, feminist political philosophy and discourse analysis, and she has published widely in these areas. Her previous books include Politics of Sexuality: Identity, Gender, Citizenship (2006, co-edited with Terrell Carver).

"I have a pile of the Short Introductions and they are uniformly excellent: an ideal way to dip your toe in a topic and, being relatively cheap, allow you to decide whether invest in more expensive tomes. They're well written by leaders in their area, thought-provoking and insightful." – Mark Greener, *Fortean Times*

"I absolutely LOVE the VSI series. It's just so well produced – excellent writing and interesting topics. Just a superb overall series to dive into." – Grrl Scientist, *The Guardian*

*Flap layouts and typography*

Task nine – Making

Special finishes

The experiments on special finishes included the first, (clear holographic foiling the illustration), Spot UV/ embossing the text and embossing the entire illustrated portion. When embossing the entire illustration it broke the appearance of the text as it left parts embossed and others flat.

After experimenting on spare prints, the combination of finishes I selected was to white foil the title and emboss it too. This allowed a shine to the title, which is embellished by the raised text which catches the light further. It also meant that I had to laminate the paper in the process of foiling, which prevented cracking in the folds and gave the paper a matte finish, which again highlighted the shine on the text without destroying the dimension in the illustrations.

The downside of foiling did mean that the text is not perfect solid white where the foil did not stick to the toner.

The final product printed on 250gsm Elements Fire, using white foiling (including matte laminate for process purposes) and embossing.
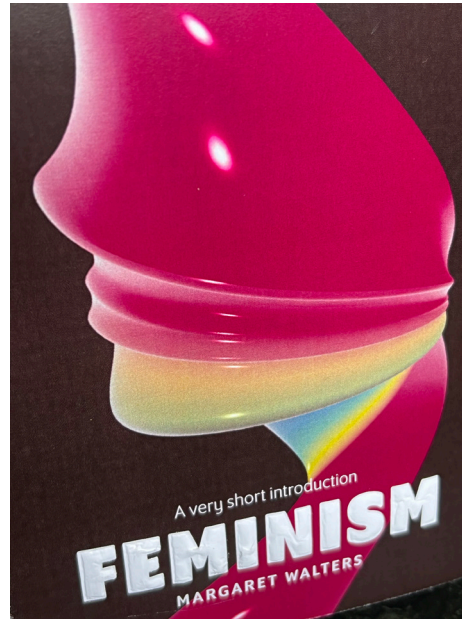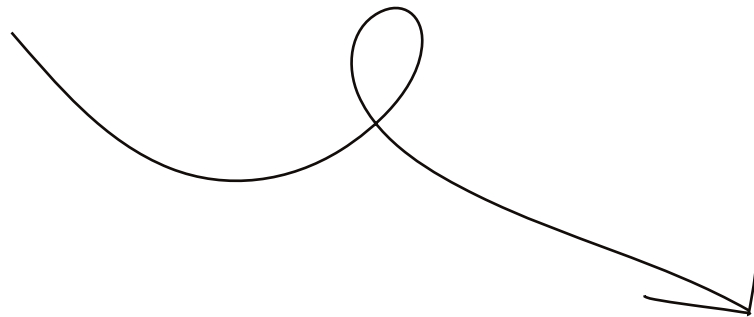
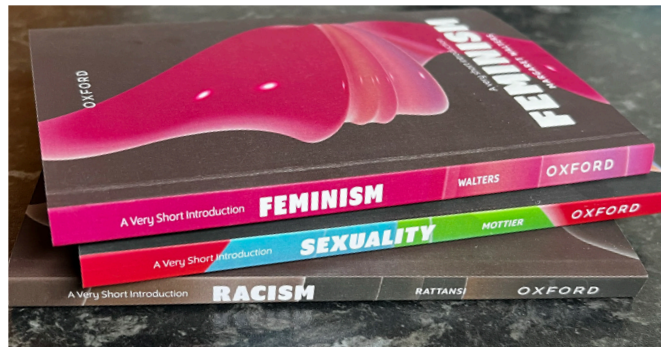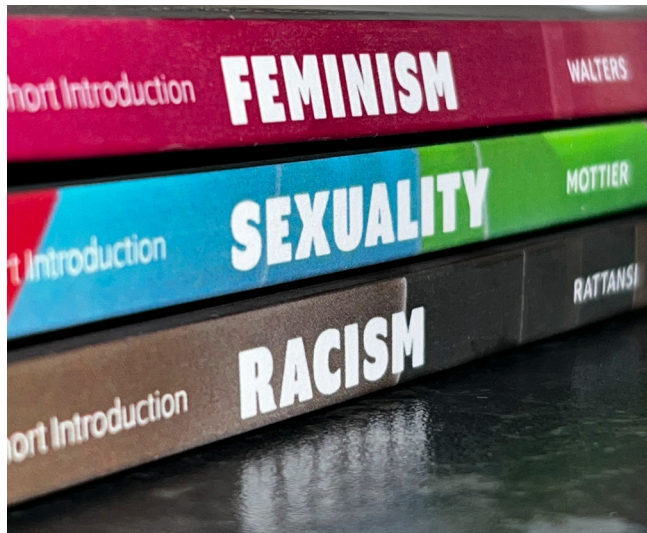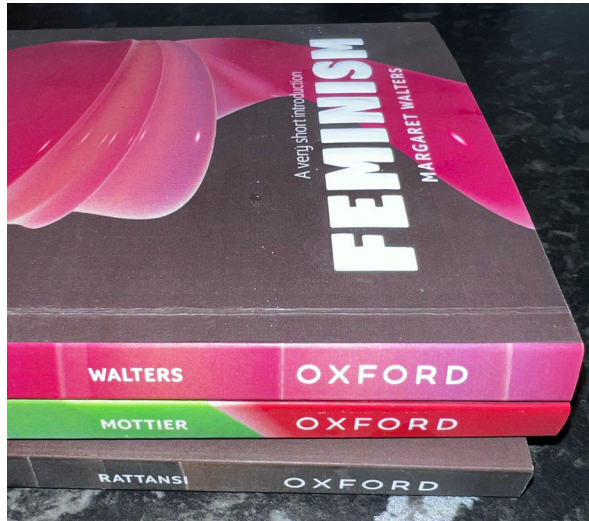
Testing embossing title on card

Embossing stencils made on cricut
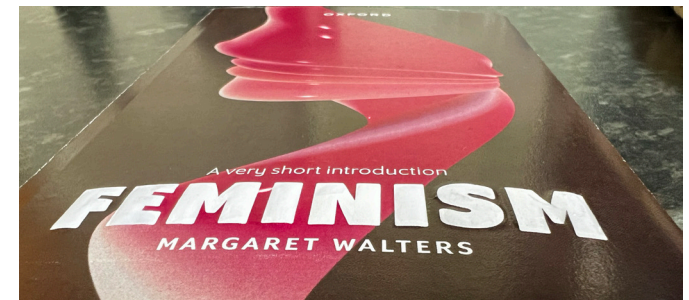
Embossed and spot UV text

Task nine — Finished prints

Task nine – Marketing

Marketing

The illustrative style of the covers allowed a unique opportunity to create 3D marketing tools. Initial ideas included hanging decorations, Key rings, pens and actual figurines.

While pens and key chains appeal to the target audience, plant pots target and introduce the product to a different audience. Those who's eye may be caught by house ware and decoration over books would be introduced to the series through the alternative products.

statues/paperweight

plant/pen pots

keychains
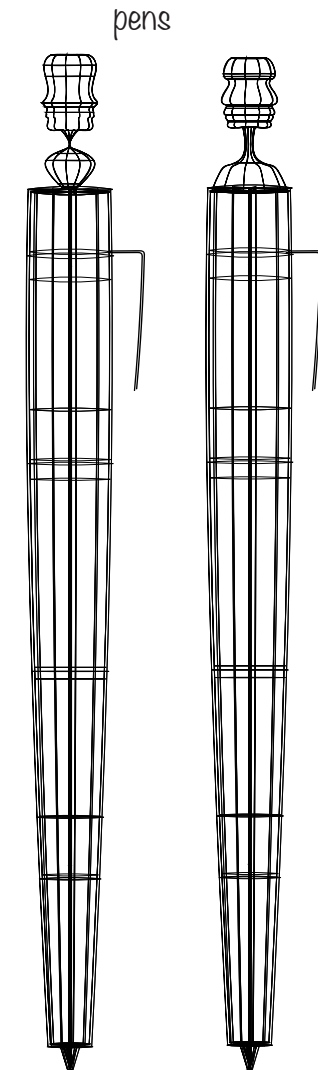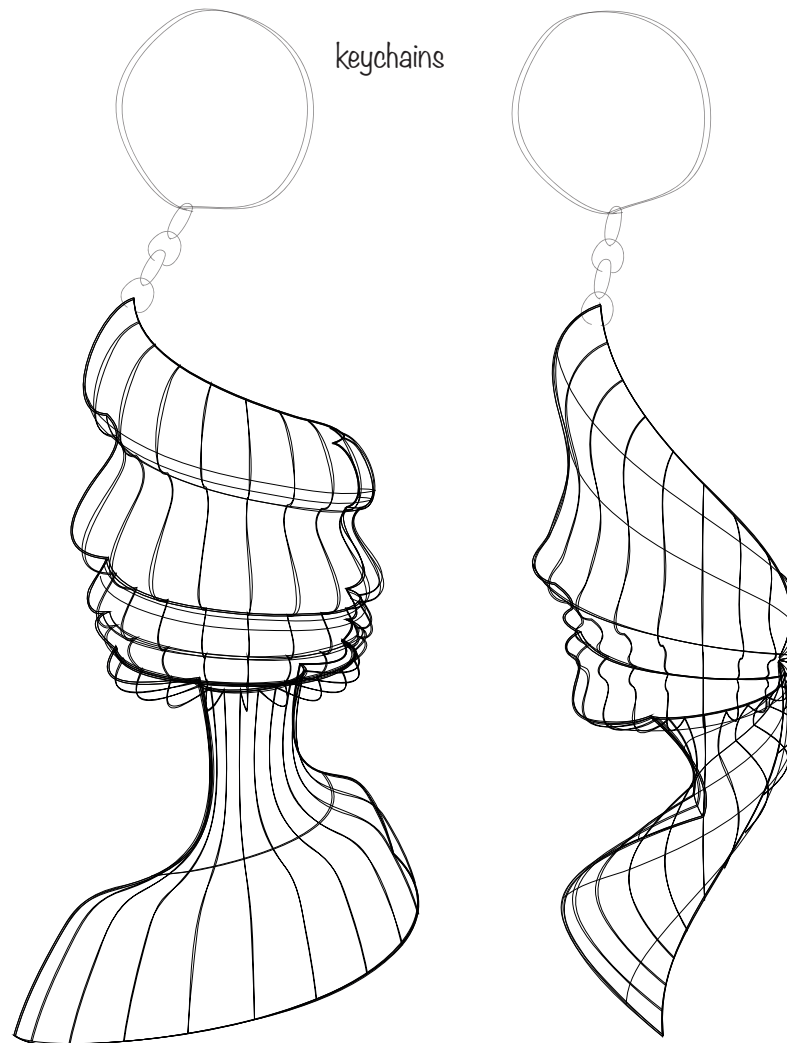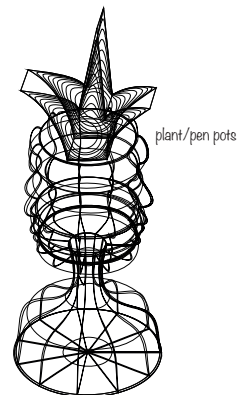
pens

Task nine – Marketing

Marketing pens mock up

Stationary pot/Planter mock up