

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.



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01 COMPOSITION AND SPACE

Oxford world's classics

“How sad it is!”, murmured Dorian Gray with his eyes still fixed upon his own portrait. “How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June.”

“. . . If it were only the other way! If it were I who was to be always young, and the picture that was to grow old!

The Picture of Dorian Gray

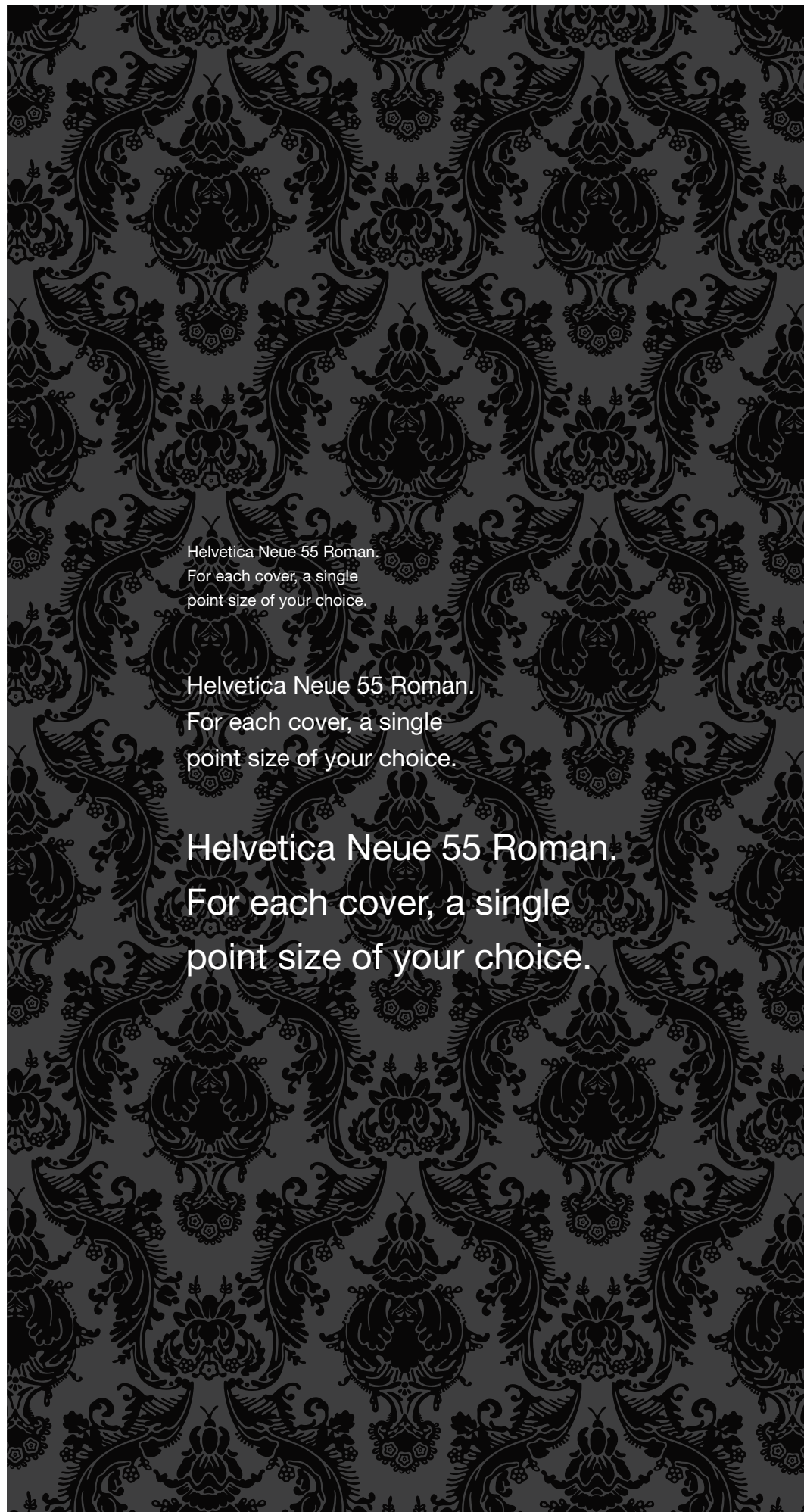
Oscar Wilde

Oxford University press
ISBN 0-19-283365-0

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.



"How sad it is!", murmured Dorian Gray with his eyes still fixed upon his own portrait. "How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June."

"...If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that—for that—I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!"

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Oscar Wilde
The Picture of Dorian Gray

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.



"How sad it is!", murmured Dorian Gray with his eyes still fixed upon his own portrait. "How sad it is! ***I shall grow old, and horrible, and dreadful.*** But this picture will remain always young. It will never be older than this particular day of June."

"If it were only the other way! ***If it were I who was to be always young,*** and the picture that was to grow old! For that—for that—I would give everything! ***Yes, there is nothing in the whole world I would not give! I would give my soul for that!***"

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Oscar Wilde
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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.



OSCAR WILDE THE PICTURE OF DORIAN GRAY

Edited with an Introduction and Notes by Isobel Murray

“If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that—for that—I would give everything!”

Spellbound before his own portrait, Dorian Gray utters a fateful wish. In exchange for eternal youth he gives his soul, to be corrupted by the malign influence of his mentor, the aesthete and hedonist Lord Henry Wotton. The novel was met with moral outrage by contemporary critics who, dazzled perhaps by Wilde’s brilliant style, may have confused the author with his creation, Lord Henry, to whom even Dorian protests, ‘You cut life to pieces with your epigrams.’

Encouraged by Lord Henry to substitute pleasure for goodness and art for reality, Dorian tries to watch impassively as he brings misery and death to those who love him. but the picture is watching him, and, made hideous by the marks of sin, it confronts Dorian with the reflection of his fall from grace, the silent bearer of what is in effect a devastating moral judgement.

OXFORD
UNIVERSITY PRESS



Oxford Classics

OXFORD OSCAR WILDE THE PICTURE OF DORIAN GRAY

OSCAR
WILDE

“How sad it is!”, murmured Dorian Gray with his eyes still fixed upon his own portrait. “How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June.”

“...If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that-for that-I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!”

THE PICTURE OF DORIAN GRAY

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.





oscar wilde says:

**Some
cause
happiness
wherever
they go;** others

[redacted]
[redacted]
whenever
they go.

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



OSCAR WILDE THE PICTURE OF DORIAN GRAY

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Oxford Classics