

THE COLLECTIVE ARCHIVE

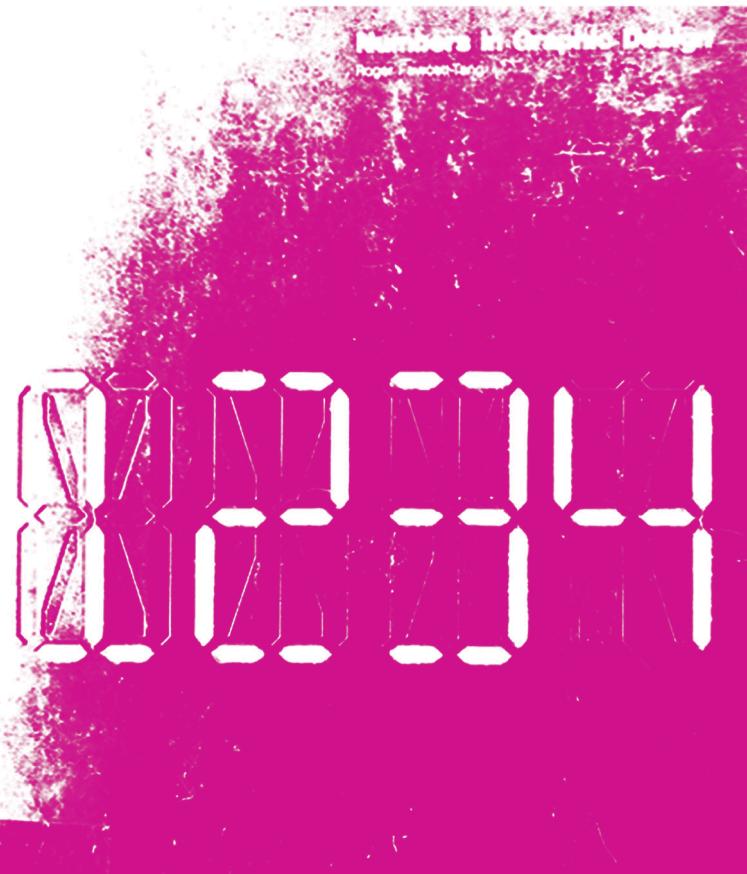


A life in Letterpress by Alan Kitching

A book cover is the first page you never read.

It's the invisible intro to the narrative, setting the scene without revealing the plot.

Numbers in Graphic Design by Fawcett-Tang



COVERS

Book covers are the outer designs that protect and visually represent a book, serving both functional and aesthetic purposes. A book cover acts as a bridge between content and audience, balancing marketing appeal with artistic expression.

A good cover challenge you to look closer.

Here we can see the use of a strict grid formatting with visible lines. In this example, the page number dominate the design hierarchy

Contents		
299	332	
Can you hear me Rüaumoko? — Warwick Freeman	Biography	

ROT, Table of Contents, Therese Hilbert

Contents		
260	299	332
Yali 2008–2009	Can you hear me Rüaumoko? — Warwick Freeman	Biography
277	302	334
Exploring by foot — Therese Hilbert	From the Depth 2014–2019	Awards and Prizes Works in Public Collections

ROT, Table of Contents, Therese Hilbert

6	clay pop ALIA DAHL
10	diana yesenia alvarezado
16	alex anderson
22	trisha baga
28	alex becerro

Clay Pop, Table of contents, Dahlia, Ahl

Some publications dare to make a statement with their table of contents. Either via the use of color like in the left example, or through the use of less normative typefaces for text. Beyond color and type, they also dare to play with scale and layout.

TABLE OF CONTENTS

In the example to the right, we can see a format that creates hierarchy by the weight of the typeface, emphasizing the german title and page number. The layout was also tilted diagonally across the page.

NUDE AKT, Table of contents, Steffan Bachmann.		
HOMAGE TO THE MODELS —— 370		
12	EXKURS 2020 DIGRESSION 2020 — — FEATURE —— 106 —— 216	
13	DANK THANKS —— 416	
14	TEXT- UND ABBILDUNGSVERZEICH LIST OF TEXTS AND REPRODUCTION	
15	SIGNATUREN SIGNATURES —— 42	
16	IMPRESSUM COLOPHON —— 422	
INHALT CONTENTS		

Below we can see the visual hierarchy that a bold high contrast serif against an outlined sans create.

18	PACITA ABAD, Table of contents, Victoria Sung.
64	TEXTS A DEEP ENTANGLEMENT VICTORIA SUNG “AFTER THE MEDIA COVERAGE ENDS”: THE CAMBODIAN REFUGEE SERIES NANCY LIM



Casa Cavalli Home, Cover, Christopher Garis

TYPE LAYOUTS DISPLAY, HIERARCHIES, BODY



An example of a large and bolded sans serif display text.

Color Mania, Page, Carolina Herrera

Sometimes display text is extremely bolded and uses a different typeface in order to stand out as a visual hierarchy from the body text.



Now You See Me!, Page, Charlene Prempeh.

Casa Cavalli Home, Cover, Christopher Garis



A soothing colour palette, brimming with harmonies, prevails in the work of Joanna Layla. Using ink, charcoal and transparent watercolours, the artist illustrates textile designs with great delicacy. The use of negative space invites the viewer to complete the almost lyrical compositions.
As a minimalist, Layla's compositions, while minimalist, express a great deal in just a few lines; they are visual poems about individual beauty but, above all, sustainable fashion. Her drawings, which contribute to the environment, inspire a large part of her work, including Bethany Williams, Matthew Needham, Phoebe English, and the brand E.L.V. Denim. Driven by Anna Freud's concept of 'certain forms of the human and fantasy of a certain type of haute couture, embracing responsible textile creation instead'.
Layla is a deep admirer of the professional fashion designers. For this reason, she likes to strengthen the different facets of illustration and participates in a wide variety of projects. She attends fashion events, such as London Fashion Week, to draw the collections in person, and she has contributed to fashion spreads for magazines such as *Overdrive*, *Riot!* *Milk Magazine* and *Milk x Magazine*. She has also collaborated on advertising campaigns for brands such as E.L.V. Denim, Garraf and Dior. In addition, Layla's illustrations have been exhibited at the Acid Gallery, 2021, ink and collage on paper.
1. *Wilew*, for Wilew 2021, ink on paper.
2. *Sunset*, for Acid Gallery, 2021, ink and collage on paper.
3. *Dior Menswear SS20*, 2021, ink and collage on paper.
4. *Pale Pink Mules*, for Wilew, 2021, ink on paper.

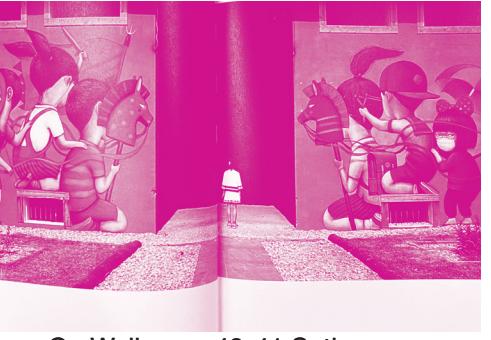
1. *Wilew*, for Wilew 2021, ink on paper.

2. *Sunset*, for Acid Gallery, 2021, ink and collage on paper.

3. *Dior Menswear SS20*, 2021, ink and collage on paper.

4. *Pale Pink Mules*, for Wilew, 2021, ink on paper.

BALANCE



On Walls, pg. 40-41, Seth



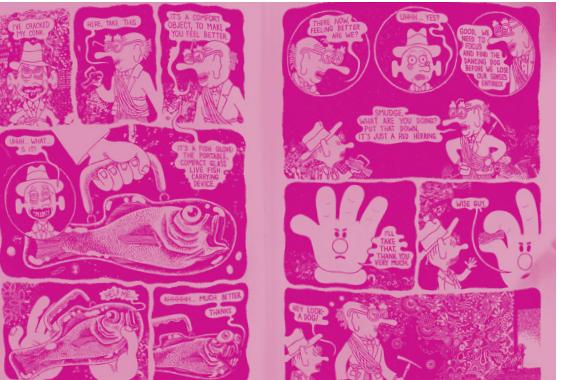
New Fashion Illustration, pg. 146-147, Ana De Izaguirre

IMAGE LAYOUT

BLANCE, SCALE, CONTRAST, PROPORTION

CONTRAST

Clay Pop, pg. 74, Jeffery Deitch



Salome's Last Dance, Daria Tessler

SCALE



On Walls, pg. 54-55, Seth



On Walls, pg. 218-219, Seth

PROPORTION

New Fashion Illustration, pg. 30-31, Ana De Izaguirre



As part of our exhibition 'The Art of Design' we have invited four artists to create site-specific installations at the artist's own studio in London. On the 1st of June, we will be welcoming the artist Zohra Pate for her solo exhibition 'Art According to Me'. While the project is still in its early stages, we are looking forward to the final outcome. We are also excited to welcome the artist Richard Sarker for his solo exhibition 'The Real Thing' on the 15th of June. Both artists have been invited to create site-specific installations that reflect their personal style and vision. We would love to work for a longer period of time with both artists to develop their projects further. They may even consider adding more chapters to this wonderful series!

Amy Lambie
Dishoom / Dior
Lambie & Lambie

Richard Sarker
Dishoom / Dior
Sarker & Sarker



The Real Thing, pg. 10-11, Glenn Brown



The Collective Archive
GDES 220 Design
Practices
Designed by
Ho, Thy
Janus, Olenka
Tijerina, Ana
Vo, Tiffany
2024
Risograph
Helvetica Neue Light
10/12 Caption
Helvetica Neue Regular
11/14 Text
LemonMilk Bold 34/45
Display
Paper Paper Paper Paper,
60 lb Text
Japanese Stab Binding
Edition of 5

