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PRESENTATION
RESEARCH

THREE LECTURES & THEMES

LECTURE SELECTION

SHEILA LEVRANT DE BRETTEVILLE

ARCHIE LEE COATES IV

DAVID PEARSON

PHRASE SELECTION

While all three speakers had some obvious things in common (passion, dedication, self-actualization, etc.), the thing that stood out to me the most that I heard from all three was collaboration. All three focused at least a part of their talk on how much they pulled-in other people from other disciplines to increase the quality of their work.

ABSORB PEOPLE

CONVERGENT CREATION

THE HIVE MIND

PRESENTATION — RESEARCH



ABSORB

Archie Lee Coates IV

David Pearson

Sheila Levrant de Bretteville

INTRODUCTION

Very Small Self Introduction

Concept Introduction

Introduce the designers (end the intro paragraph with the list)

ARCHIE LEE COATES IV

BACKGROUND

Co-founder of PLAYLAB, INC., PLUS POOL, and CLOG (Brief descriptor of each)

WORK

PLUS POOL : Talk about working with people far outside of the design space (govt, business, development, science, etc.)

CLOG : Talk about call for submissions and the idea of “one topic... from as many perspectives as possible”

POSSIBLE EXCERPTS

“In the beginning it was about sharing a vision. The public accepted it pretty quickly, assumed it as overwhelmingly possible, now they always ask why it hasn’t happened yet” (On PLUS POOL, Day One)

“Everyone has a different reason for being involved, or wanting to see it happen” (Day One)

“That’s what we’re after, too. Always looking for examples, while trying to become one simultaneously” (On starting his studio, Day One)

“CLOG explores, from multiple viewpoints and through a variety of means, a single subject particularly relevant now.” (CLOG)

P R E S E N T A T I O N - S C R I P T O U T L I N E

DAVID PEARSON

BACKGROUND

Book Designer at Penguin, Editorial Zulma, and his own publisher: White’s Books

WORK

PENGUIN : Raiding the archives

ZULMA : Working with/trusting in the publishers (he can’t read French)

WHITE’S BOOKS : Illustration Collabs (Mentions lots of people wanting to work for basically free)

POSSIBLE EXCERPTS

“He admits that he involved Baines and Dixon as a ‘panic measure’ when he suddenly realised the scale of the project, relying on the knowledge and taste of his former tutors to prevent him making ‘grotesque historical inaccuracies’.” (Eye Magazine)

SHEILA LEVRANT DE BRETTEVILLE

BACKGROUND

Feminist Principles in Graphic Design, Director of Yale Graduate Program of Graphic Design

WORK

Feminist Studio Workshop and Feminist work in the “70s (bringing together and empowering female designers and artists)

Public art and the importance of “the neighborhood” (Biddy Mason, Omoide no Shotokyo, At the start... At long last...)

POSSIBLE EXCERPTS

“Over time open-ended forms, processes and materials offered me different ways to extend to others an invitation to participate in the meaning of each work.” (sheilastudios.us)

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**Over time open-ended forms, processes and materials
offered me different ways to extend to others an invitation
to participate in the meaning of each work.**

Sheila Levrant de Bretteville

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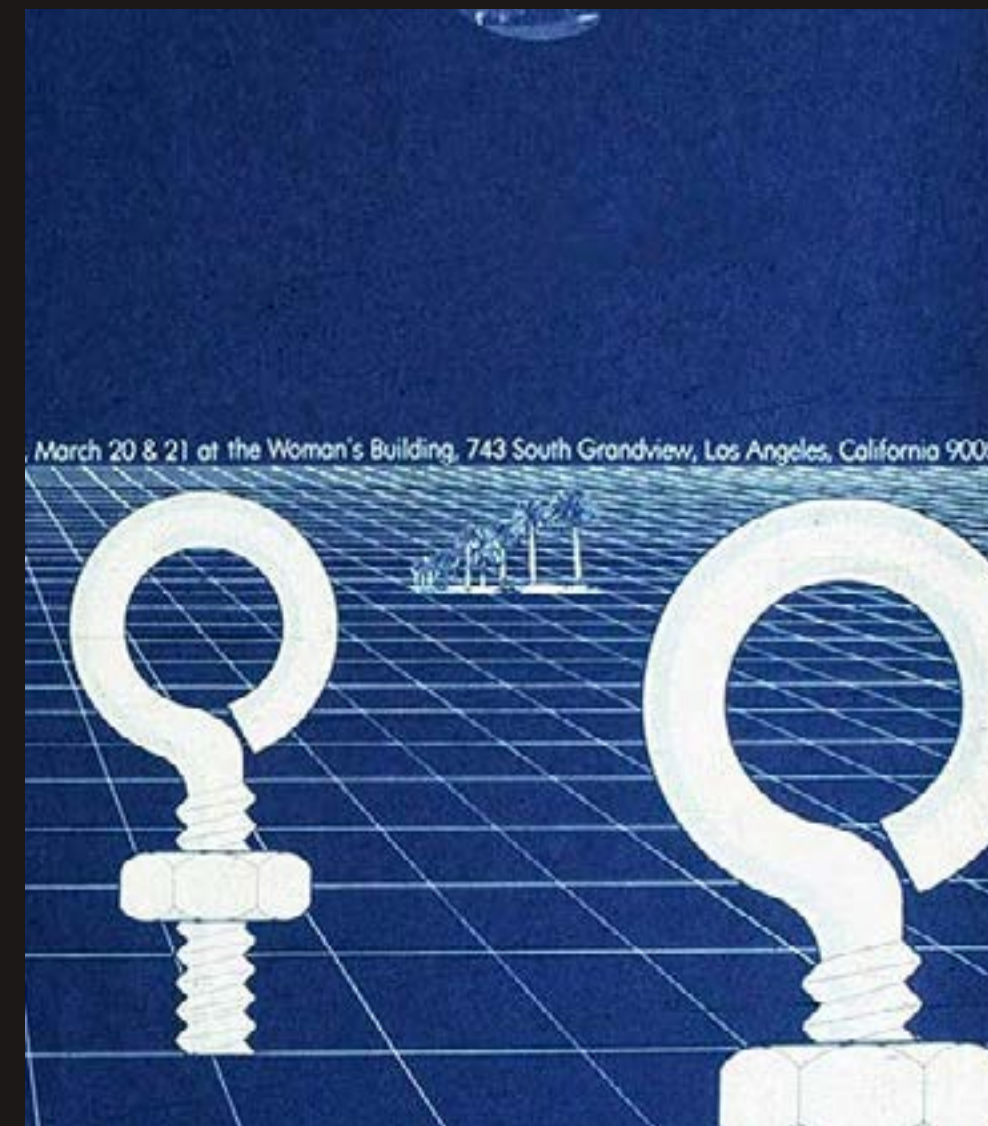
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Over time open-ended forms, processes and materials offered me different ways to extend to others an invitation to participate in the meaning of each work.

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He admits that he involved Baines and Dixon as a ‘panic measure’ when he suddenly realised the scale of the project, relying on the knowledge and taste of his former tutors to prevent him making ‘grotesque historical inaccuracies’.



RUBIK

GOOGLE FONT

BY HUBERT AND FISCHER, MEIR SADAN, CYREAL

I chose Rubik because I wanted something that worked well in small and large scale. I also wanted something with rounded edges, small counters at higher weights, and is blocky, which I felt fit the ominous but playful theme of “ABSORB”. Even though it gets more “soft” and “playful” at very thick weights, with smaller counters and rounded edges, the typeface is still legible at smaller font sizes and looks clean without being sterile.

Because it’s a variable type face, it has a large number of weights that can be used in various ways, which is why I chose to use only one font and not a pairing.

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ABSORB

THE PAST

DAVID PEARSON

David Pearson **ABSORBS** by pulling in decades of cover design from the Penguin archives to influence his design decisions.

He continued to **ABSORB** others by calling on former instructors to help him complete a daunting task.

DAVID PEARSON

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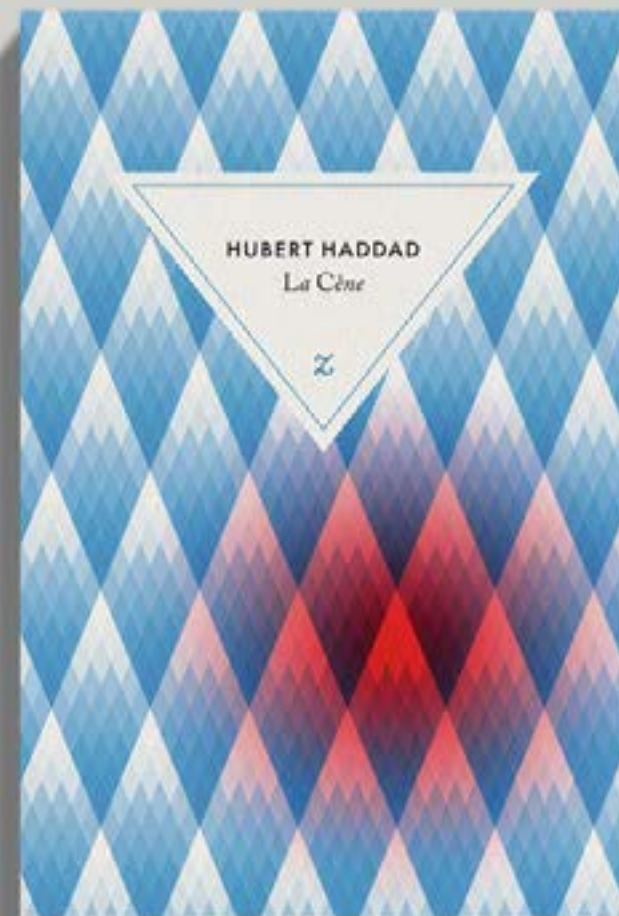
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“

He suddenly realised the scale of the project, relying on the knowledge and taste of his former tutors to prevent him making ‘grotesque historical inaccuracies’

on David Pearson (Eye Magazine)

”



DAVID PEARSON

Pearson does not speak French, and would require the aide of his team at the publishing house Editorial Zulma to give him the information about the book he required to create a powerful, connecting image for the cover.

La Cène Cover Design
Éditions Zulma — 20XX

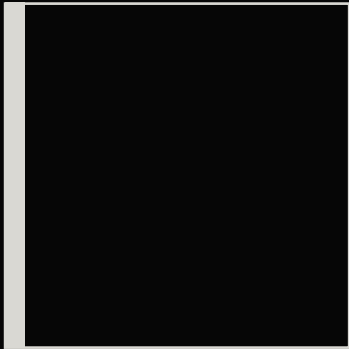
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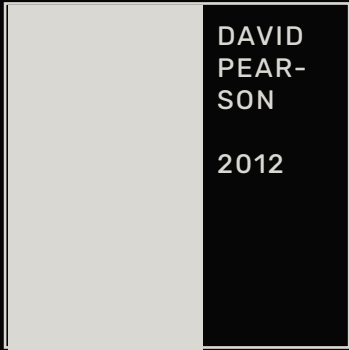
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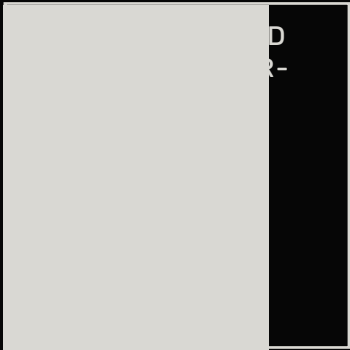
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Slowly growing white bar
from the left



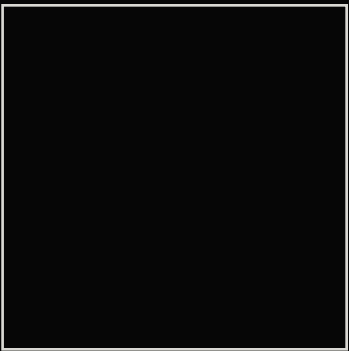
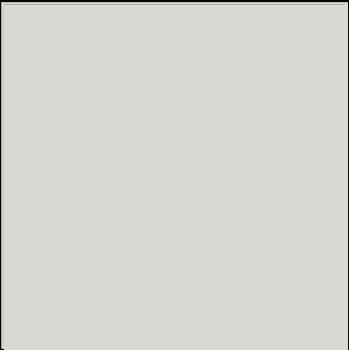
Negative shapes slowly grow
to reveal the keyword



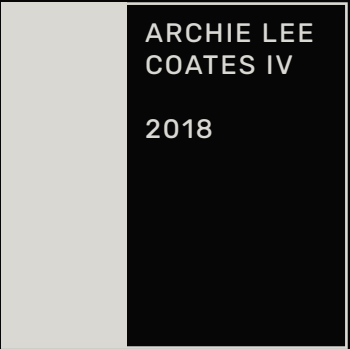
And the text suddenly shrinks
rapidly to show the smaller
text.



As text is absorbed by shape,
text moves inwards also.



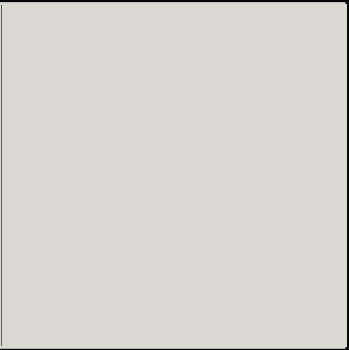
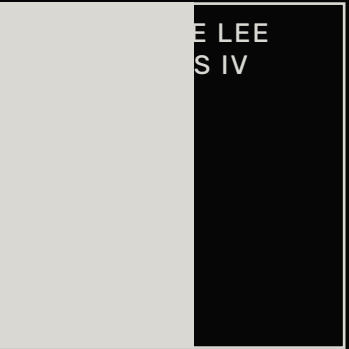
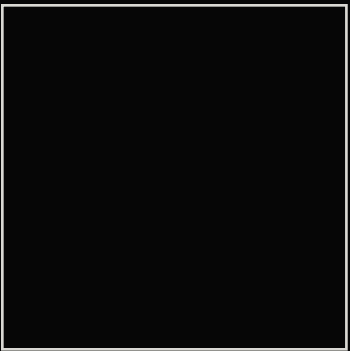
Which pops out after a sec-
ond



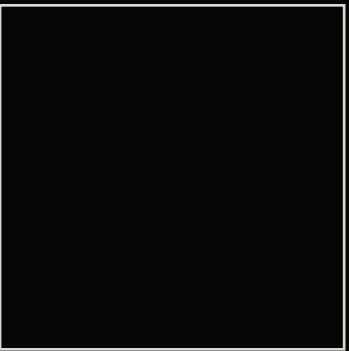
Repeat w/ second name



Until all is white. Pop in WALK-
ER Insights.

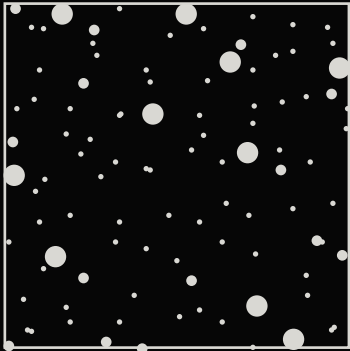


Remove text and hold





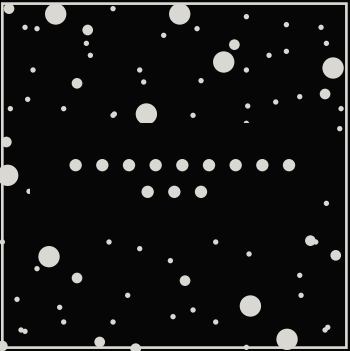
Start with floating dots (bullet) moving around



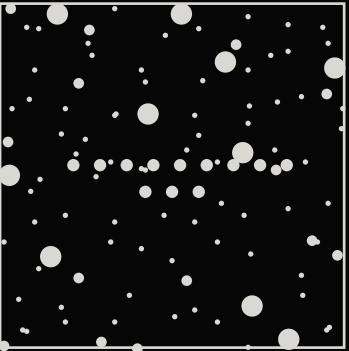
(Sometimes) dots will get bigger



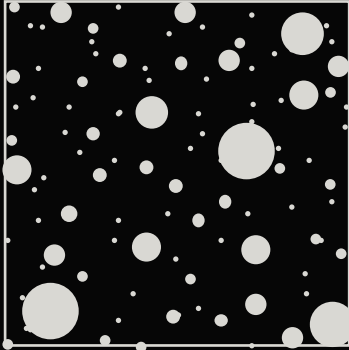
Text snaps in



Text morphs into dots...



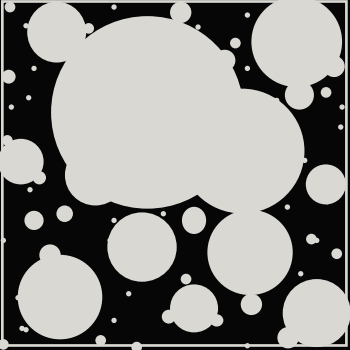
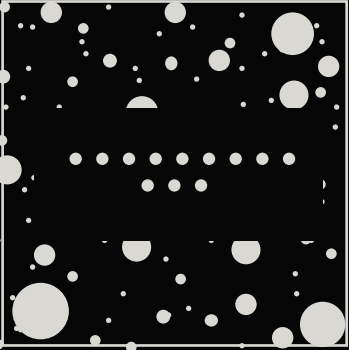
Which get absorbed into the background when the back-drop dissapears.



Dots are getting bigger and taking up more space.



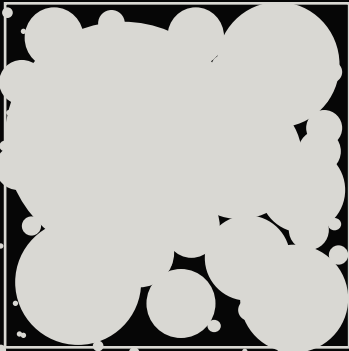
Repeat the steps...



Circles are starting to become abstract shapes.



Final speaker



With that step, the shapes will almost take over all of the dark



Until is has



Pop in WALKER Insights.



WALKER disappears and negative shapes take form on ABSORB



ABSORB rapidly shrinks, pop in spots



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ANIMATION
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