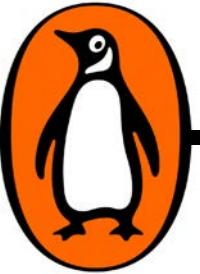


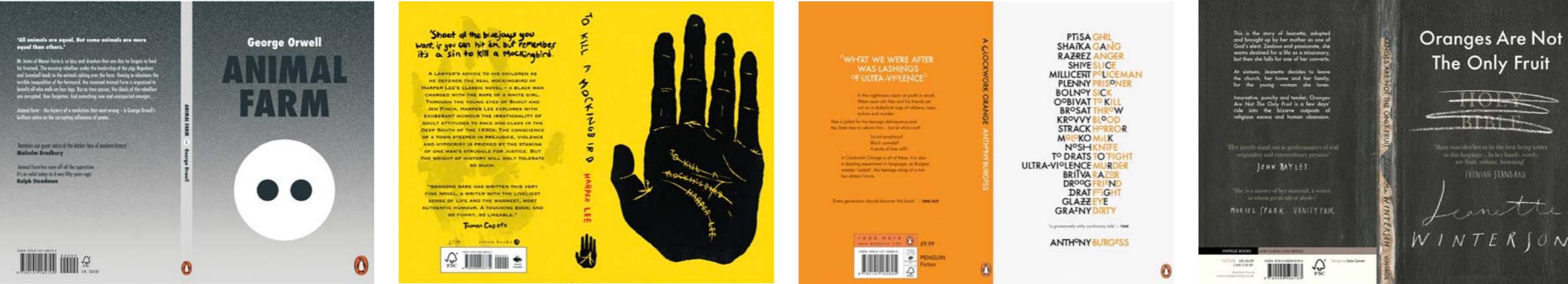


Penguin  
Student  
Award  
2019

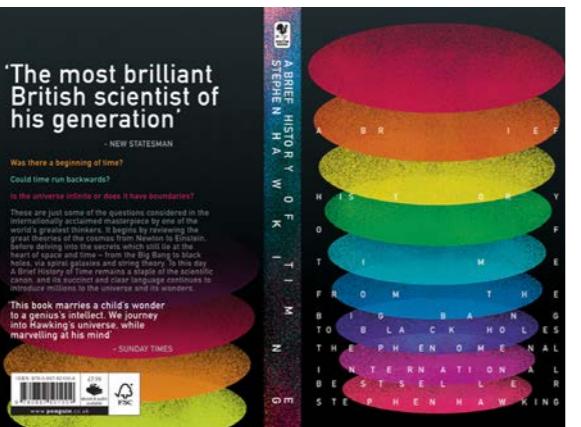


# The Competition

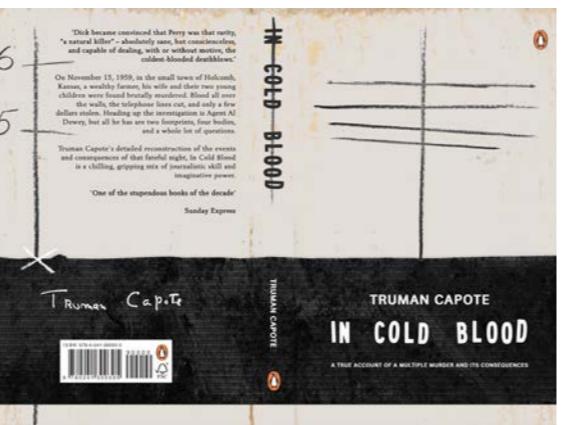
## Previous Winners



Fiction 2018



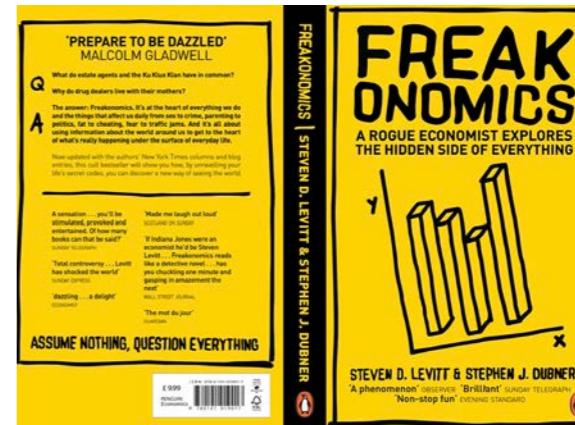
Fiction 2017



Fiction 2016



Fiction 2015

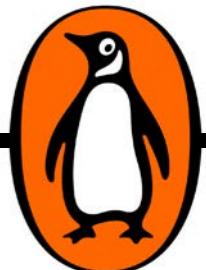


Non-Fiction 2018

Non-Fiction 2017

Non-Fiction 2016

Non-Fiction 2015



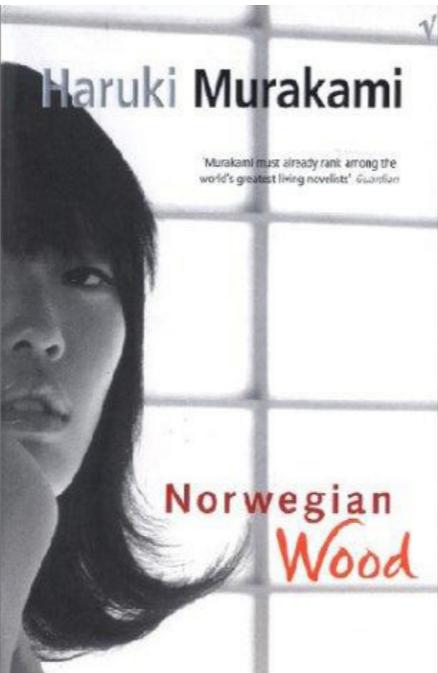
# Norwegian Wood Brief

I entered the competition last year out with uni and found it very interesting. I was delighted to be able to do it as part of Minor Project this year, being able to dedicate more time and resources to executing the books more professionally.

The existing covers for Norwegian Wood (in my opinion) are quite one dimensional. Either literary taking a single aspect of the story, or focusing on a more 'designed' look than strong concept.



Cover



Cover

## Adult Fiction Cover Award

### Norwegian Wood by Haruki Murakami

'Evocative, entertaining, sexy and funny; but then Murakami is one of the best writers around' *Time Out*

When he hears her favourite Beatles song, Toru Watanabe recalls his first love Naoko, the girlfriend of his best friend Kizuki. Immediately he is transported back almost twenty years to his student days in Tokyo, adrift in a world of uneasy friendships, casual sex, passion, loss and desire - to a time when an impetuous young woman called Midori marched into his life and he had to choose between the future and the past.

'Such is the exquisite, gossamer construction of Murakami's writing that everything he chooses to describe trembles with symbolic possibility' *Guardian*

'This book is undeniably hip, full of student uprisings, free love, booze and 1960s' pop, it's also genuinely emotionally engaging, and describes the highs of adolescence as well as the lows' *Independent on Sunday*

'A heart-stoppingly moving story... Murakami is, without a doubt, one of the world's finest novelists' *Herald*

## The Brief

Haruki Murakami's books and stories have been bestsellers in Japan as well as internationally. His writing is vivid, dazzling, experimental and imaginative and your cover design should reflect this.

Try to get your hands on a copy of the book in order to get a sense of the writing, this will only help to inspire your design.

The story is well known both in celluloid and print so it is essential to come at it from a fresh angle. It should appeal to a contemporary, enquiring and literary readership.

Try to design a new cover for a new generation of readers, avoiding the obvious clichés. Originality is key.

Your cover design needs to include all the [cover copy](#) as supplied and be designed to the specified [design template](#) (B format, 198mm high x 129mm wide, spine 27 mm wide). Please refer to the [Submissions Details](#) page for full details of the spec and how to submit your entry.

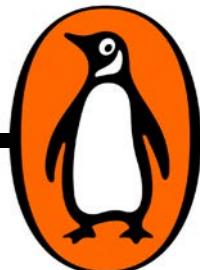
Copyright must be cleared for all images used in your cover design and you must include a credit line on the back cover of your design for any third party images used. For example: 'Cover photograph by Joe Bloggs'.

## What the judges are looking for:

We are looking for a striking cover design that is well executed, has an imaginative concept and clearly places the book for its market. While all elements of the cover (front, back and spine) need to work together, remember that the front cover has to be able to work on its own, and to be eye-catching within a crowded bookshop setting as well as on screen at a reduced size for digital retailers.

The winning design will need to:

- have an imaginative concept
- be an original interpretation of the brief
- be competently executed with strong use of typography
- appeal to the broadest possible audience for the book
- show a good understanding of the marketplace
- have a point of difference from other books that it will be competing against in the market
- be able to sit on the shelves of a supermarket or ebook store as easily as it sits on those of more traditional bookshops



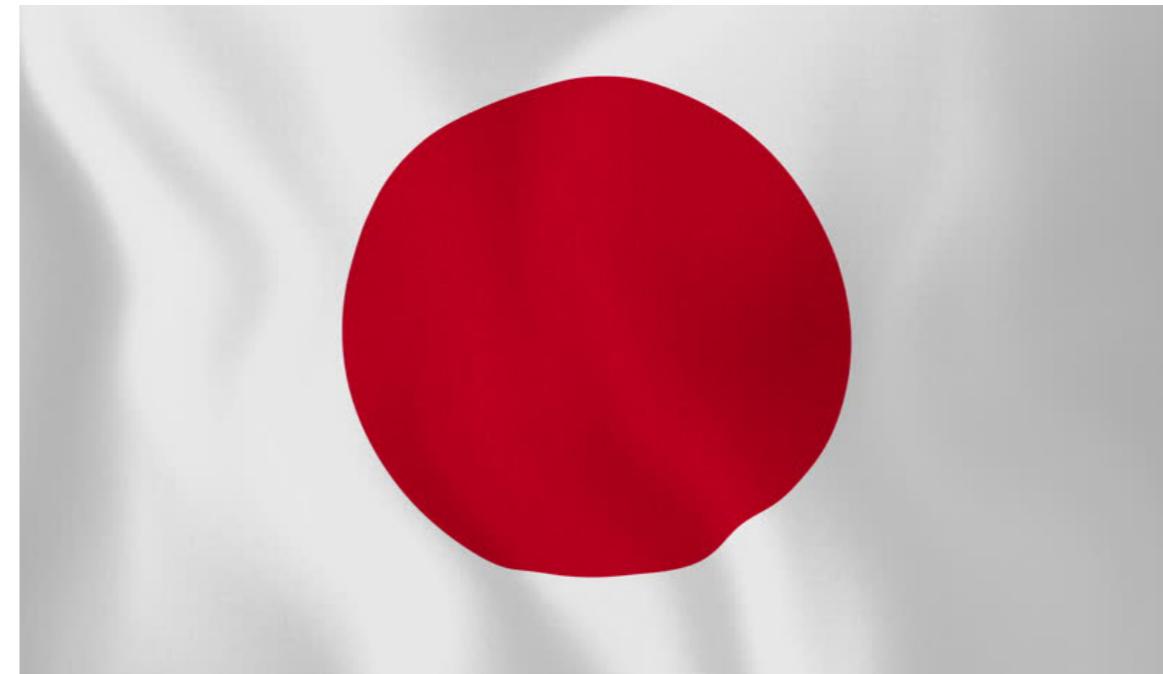
# Norwegian Wood Themes

Looking at the previous covers for the book themes emerged very quickly:  
Red and White  
Use of circles  
Grainy photography/Black and white  
Sans Serif type

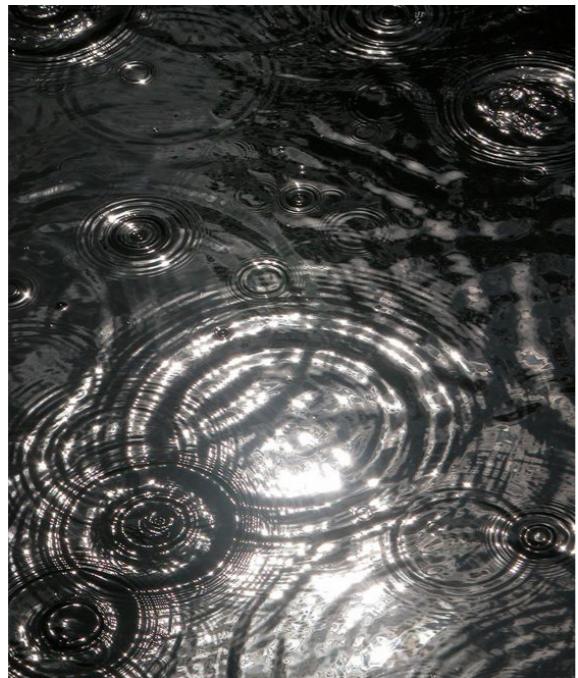
After seeing these I felt I wanted to create a balance of what has been done and push it to a more meaningful space using more of the book's contents.

The key ideas raised in the book are:  
Choices  
Sadness  
Distress  
Whimsy  
Regret

I want to find a way to convey at least a couple of these in the final design. By experimenting with methods and exploring various areas through secondary research.



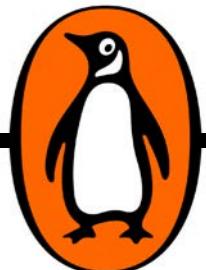
Text



Photo



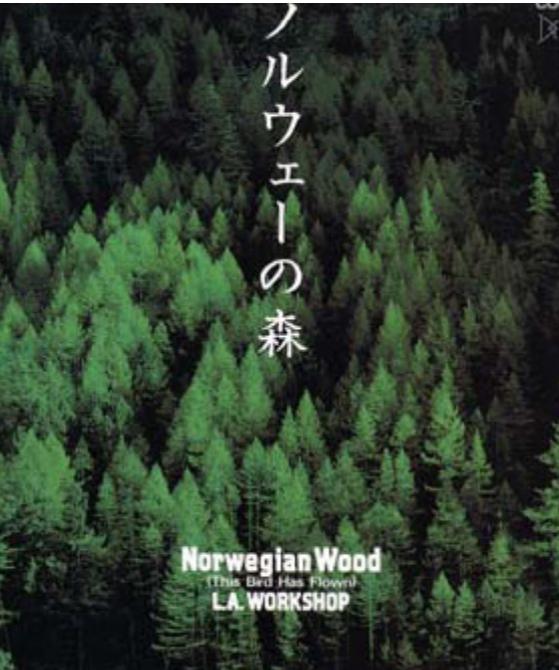
Existing Covers



# Norwegian Wood

## Photo manipulation

The first thing that came to me after thinking about how the key ideas can be visualised was photo manipulation. Used in the past to show duality, fragmentation and choice. This opened up an interesting avenue for combining the visuals with the story.



Original Album



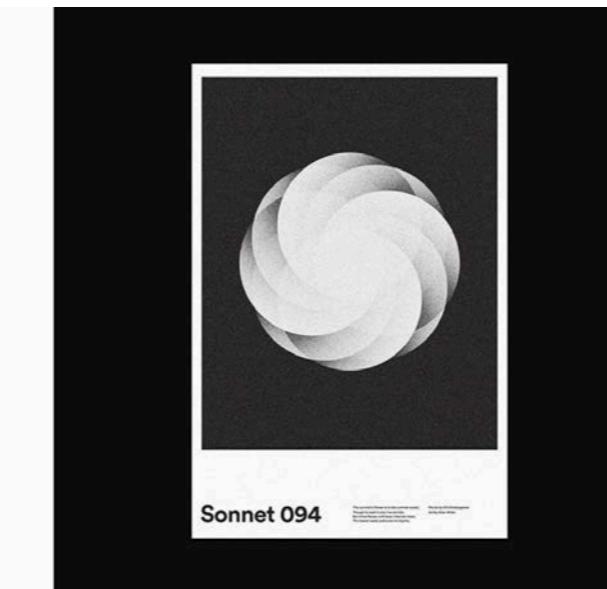
Texture



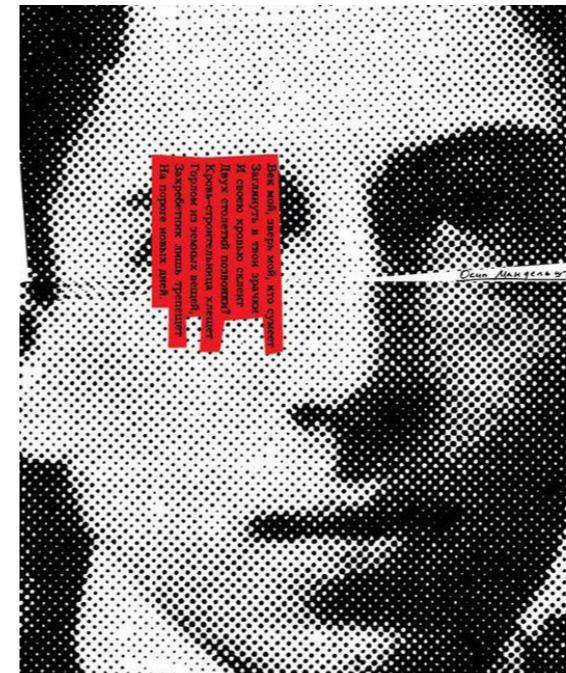
Effect



Layout



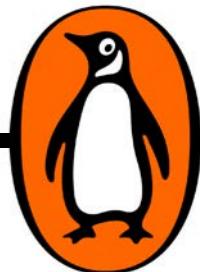
Album Cover



Effect



Image



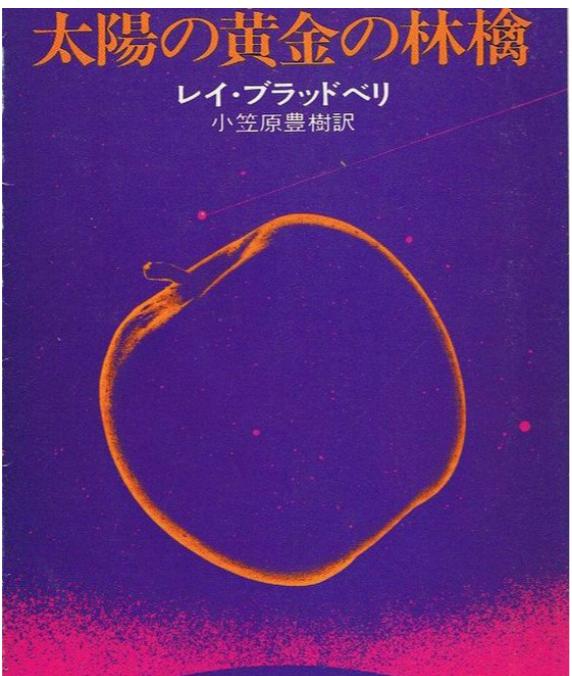
# Norwegian Wood Japanese Design

It was necessary to look into Japanese design style to uncover if methods generally used could be subtly incorporated into the final spread.

Clean lines, contrasting colours and black and white were the main observations. Also it was helpful to look at the way content was positioned to reference in the future.



Layout



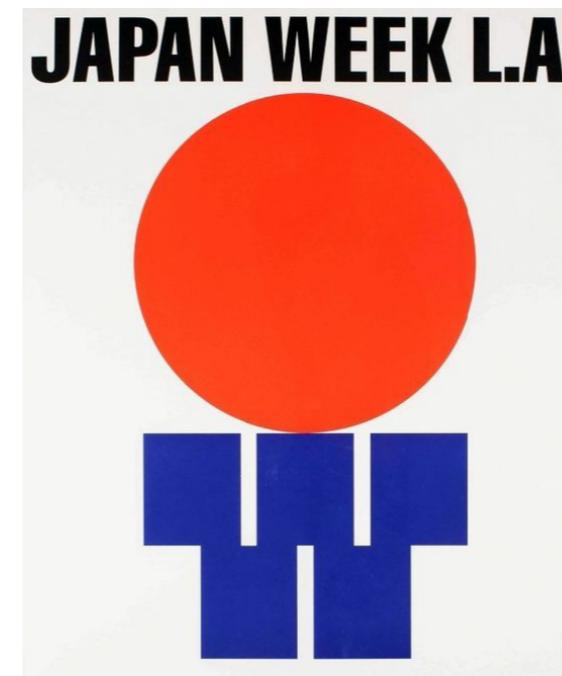
Effect



Image



Layout



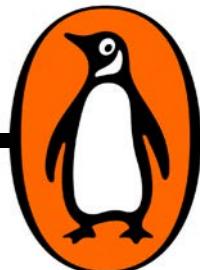
Image



Image



Layout



# Norwegian Wood

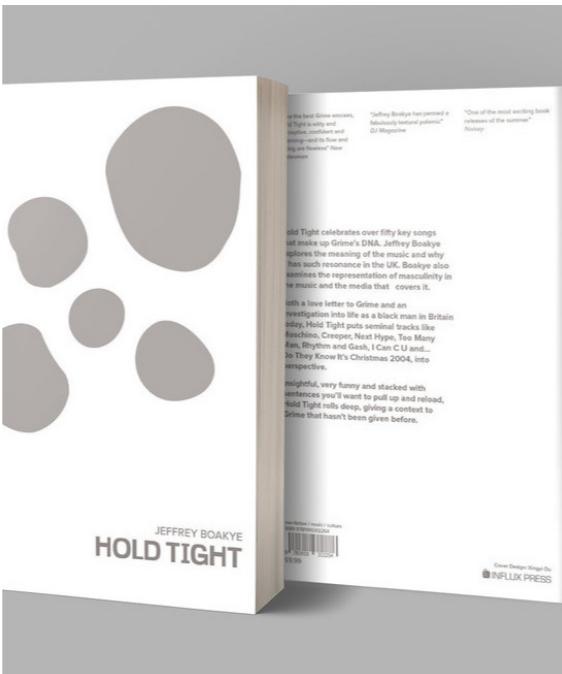
## Physical playfulness

A large part of the story I wanted to get across was the whimsy of the writing, no only shown in the story but the quirky use of language.

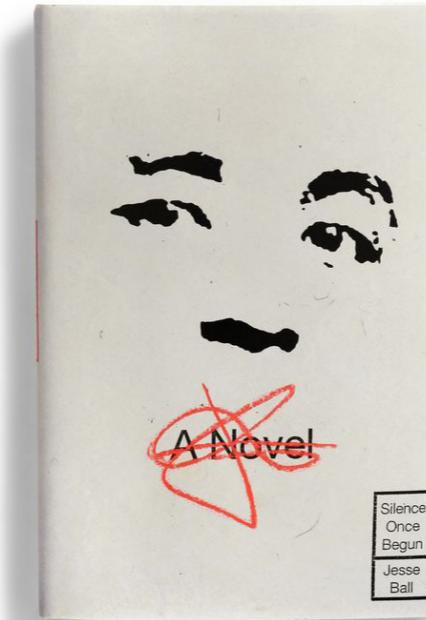
Thoughts at this point were literally giving the book an additional dimension. Using the clean Japanese style to be playful with communication.

Texture was one of the interesting things viable in each example.

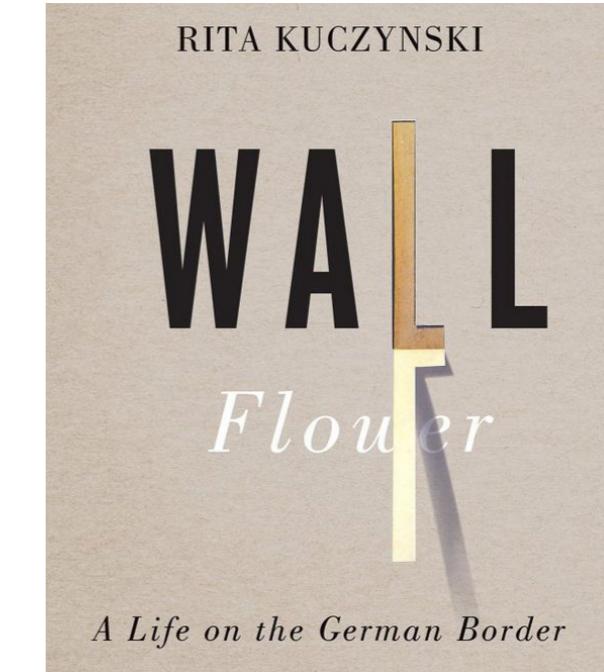
Rough feeling - link in with story?



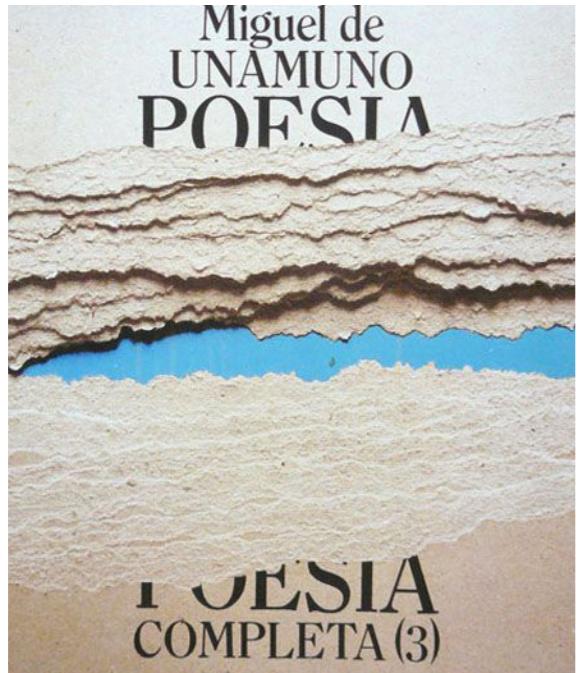
Print



Draw



Peel



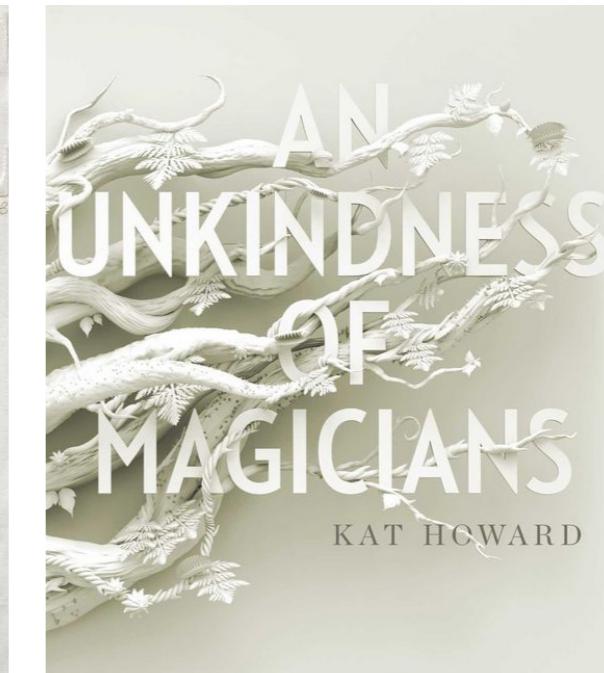
Tear



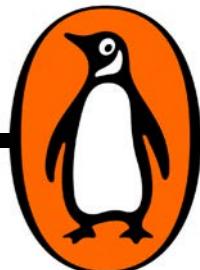
Emboss



Stitch



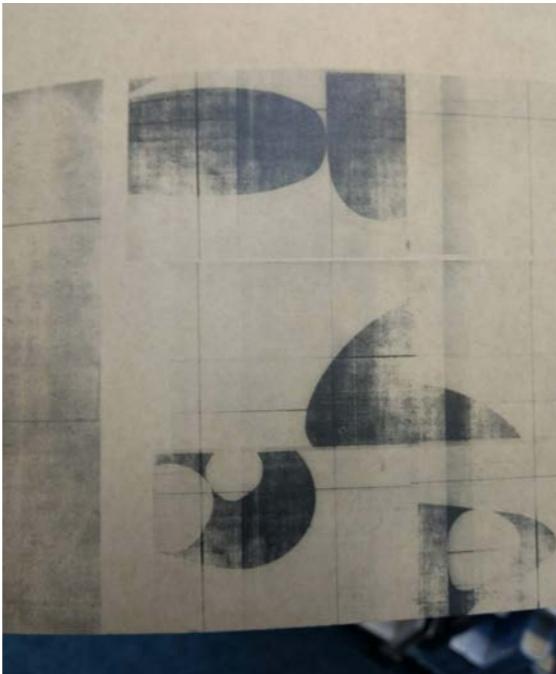
Elevate



# Norwegian Wood Rewind book

The Rewind book helped get an idea of the styles of the 60's/80's (when the book takes place).

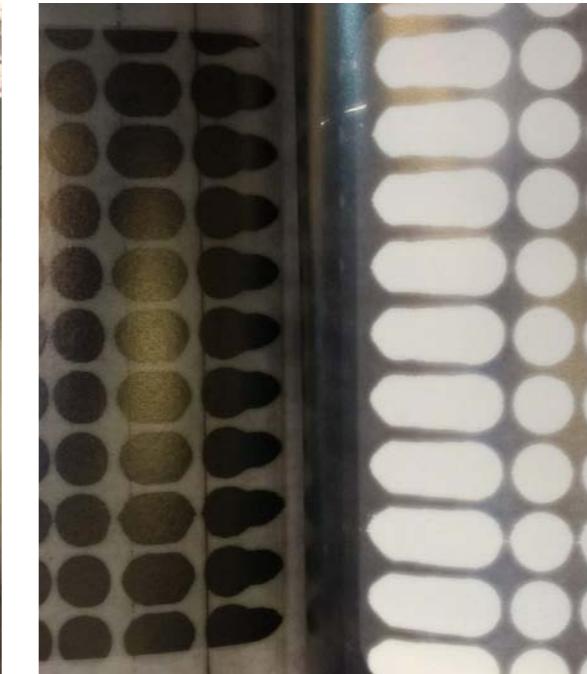
Consideration was taken to how the physical production techniques can be replicated. As well as how can they can be shown to mirror the layers of the story.



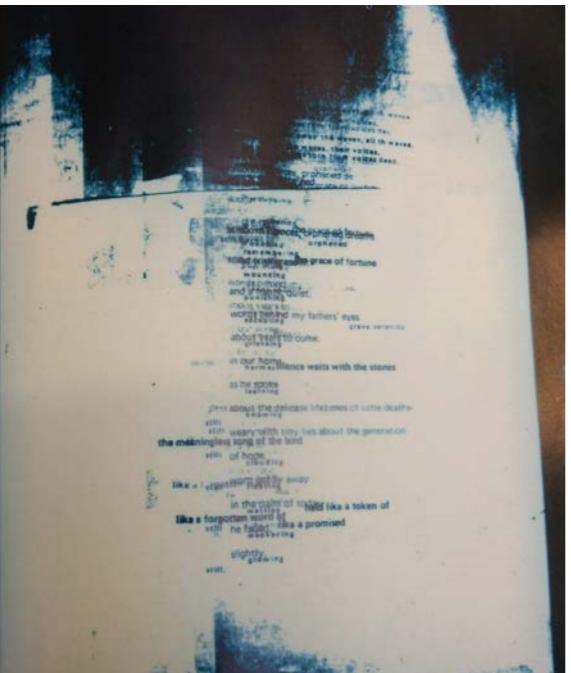
Aged



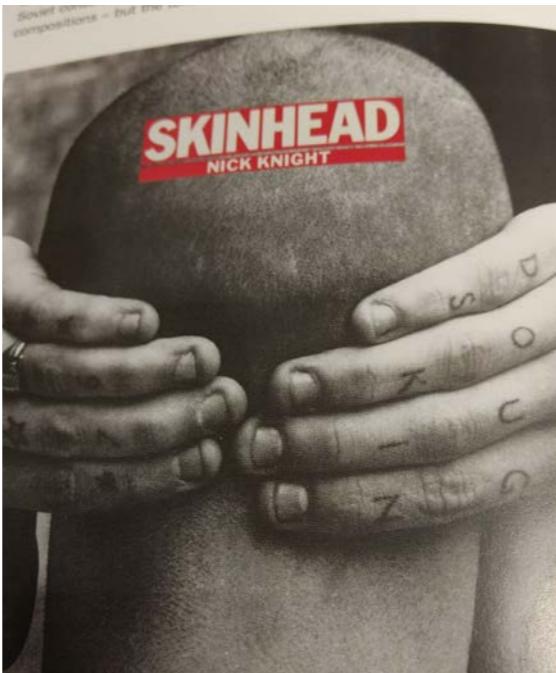
Layers



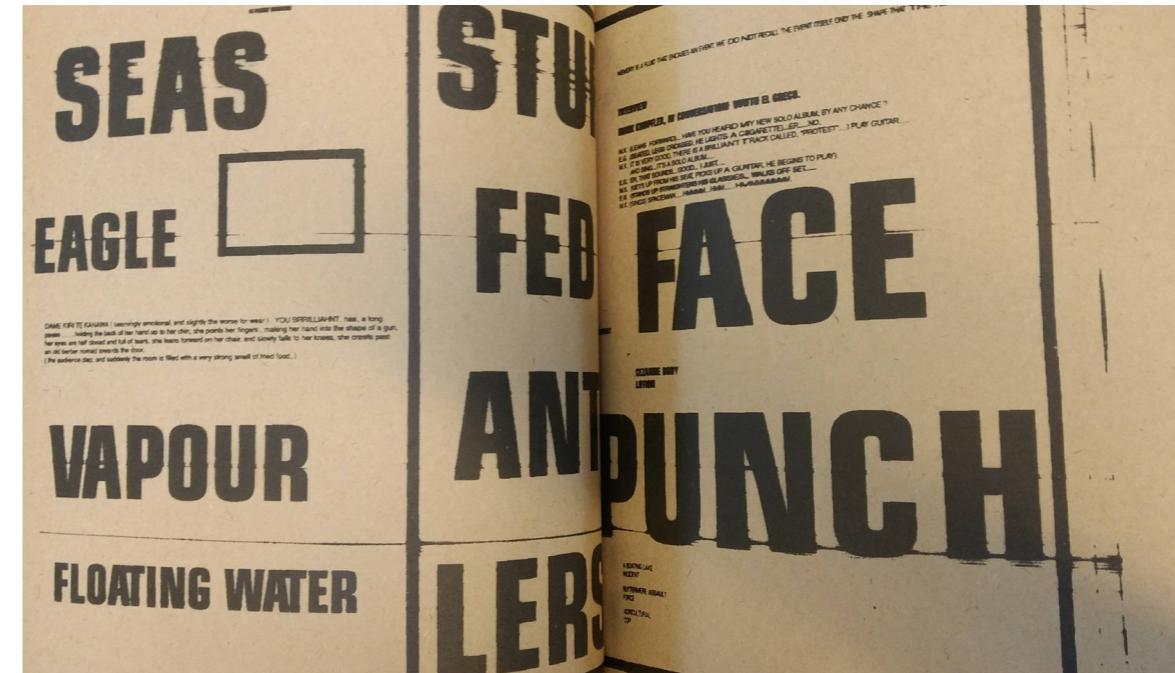
Scan



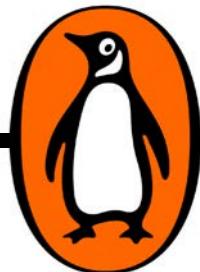
Layer



Composition



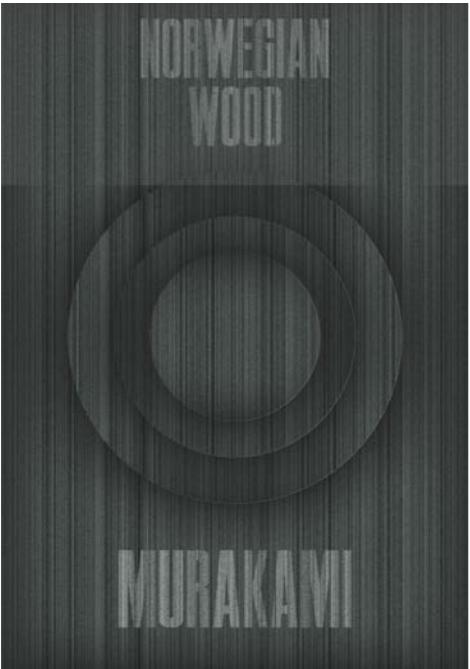
Type placement



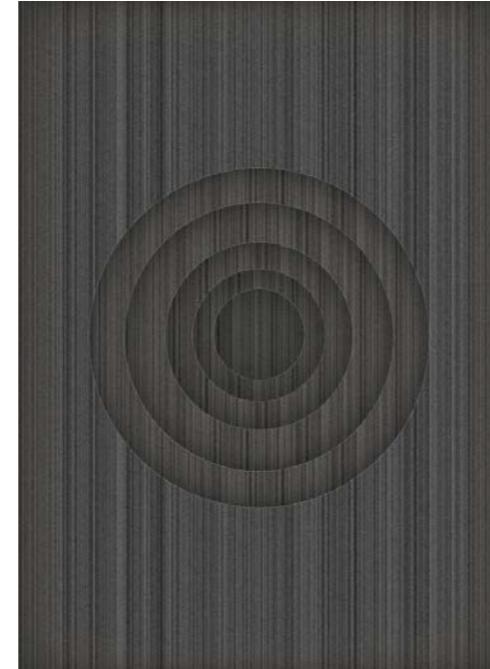
# Norwegian Wood Development

I tried to source imagery of my own that would fit 'Norwegian Wood' . As seen on the right side photos, Lightroom can age the photo well, distorting it to seem old.

Below are examples of playing with texture, trying to emulate wood grain. Also looking at depth of field effects.



Wood



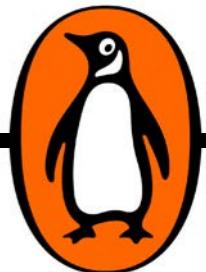
Wood



B+W



Colour



# Norwegian Wood Development from story

At this point I looked back at the story, trying to avoid getting carried away with an idea not reflecting the contents.

Even through a quick scan the idea of writing letters came to mind, throughout the book letter writing is mentioned 91 times.

As the book is to be marketed to a contemporary audience using a Wes Anderson style approach to the design should play well.

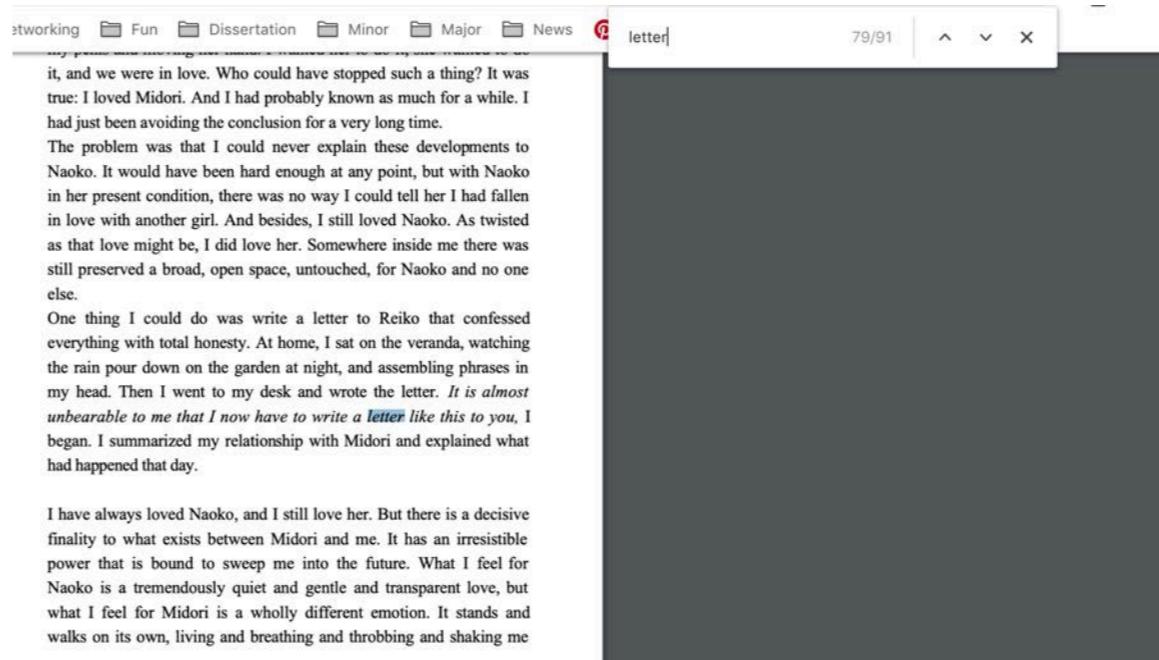
Below are several examples of methods I could use to emulate aged letters. Either physically or digitally.



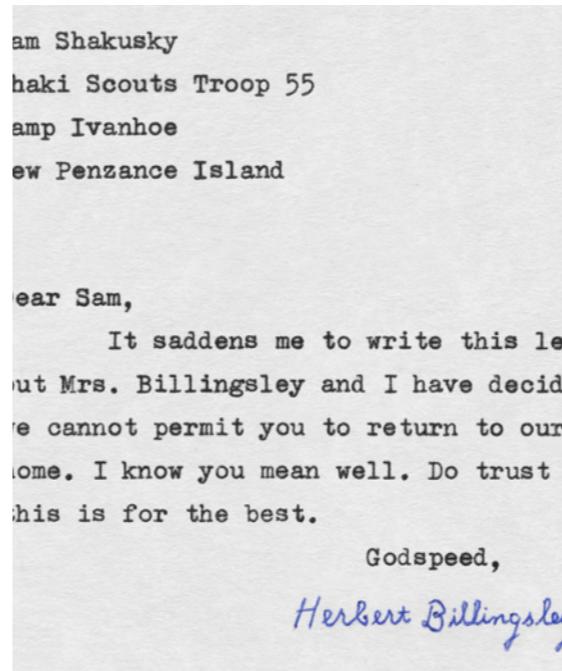
Old



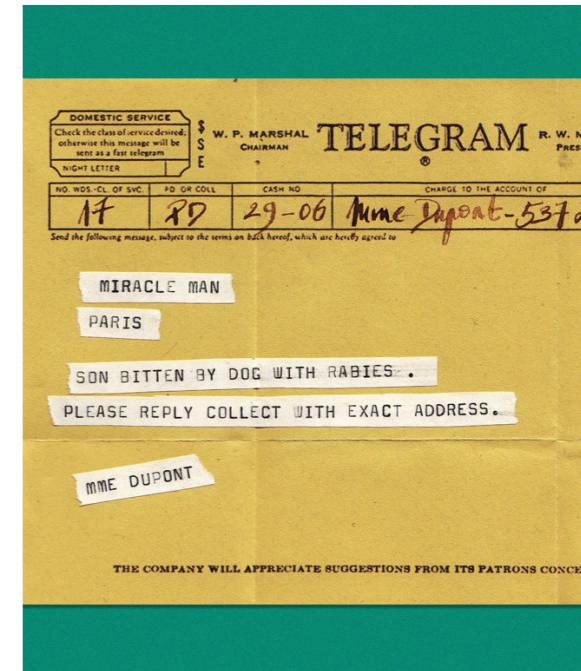
Styled



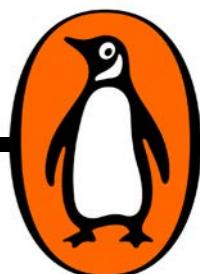
## Letters



Mix



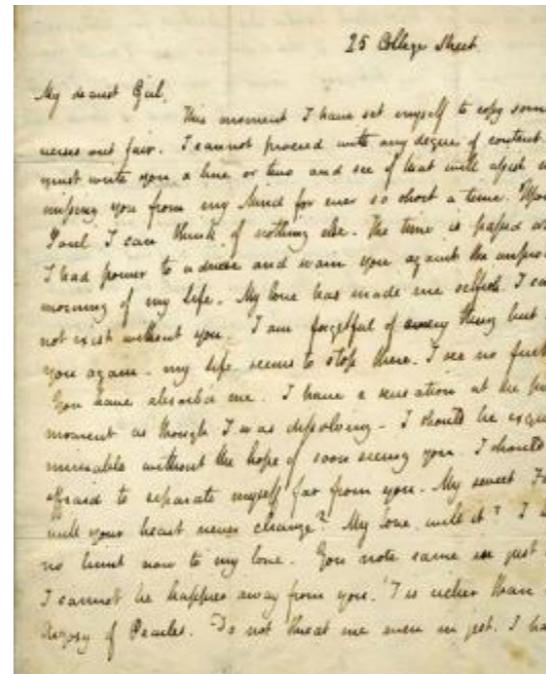
Visual



# Norwegian Wood Inspiration for letters

As just mentioned, Wes Anderson's craft will be heavily used for inspiration. Using old style typefaces, colours and most importantly authenticity. As letters are made thought into research will be considered, how the methods could add to the message on each letter.

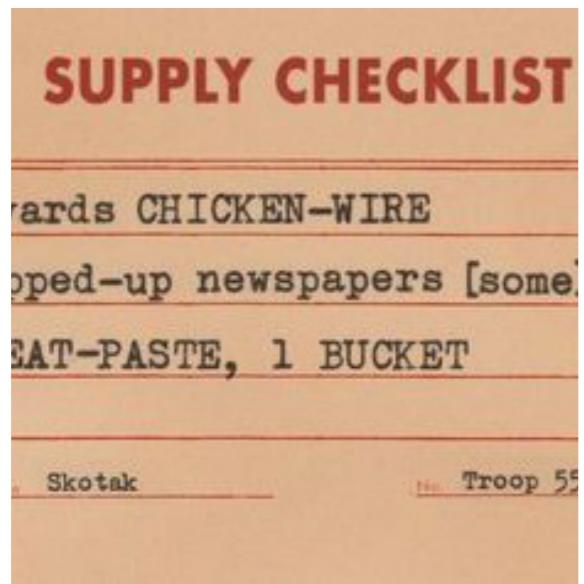
Stamps were also considered, however for uniformity of the design it may be better to make simple versions myself.



Age



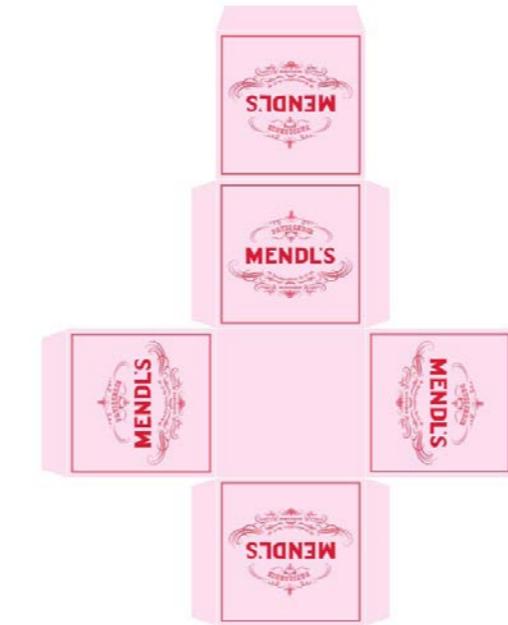
Stamp



Colour



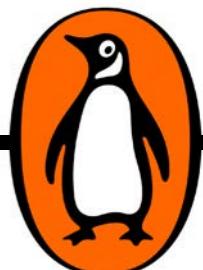
Craft



Craft



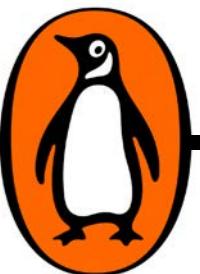
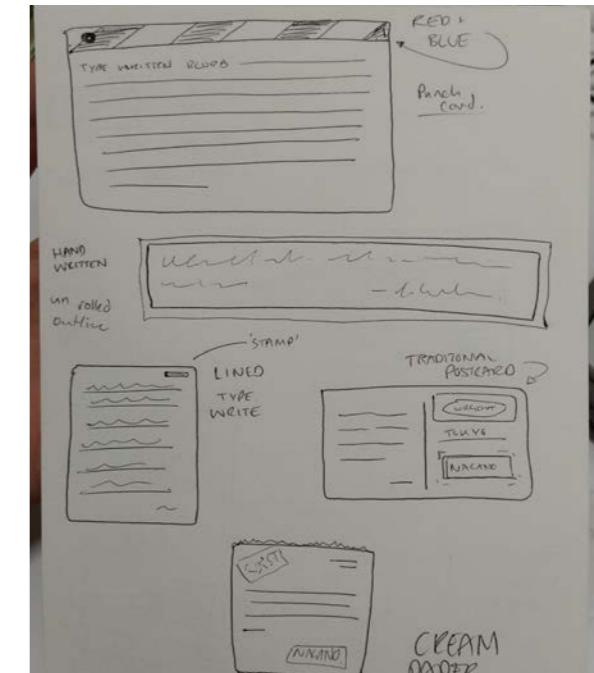
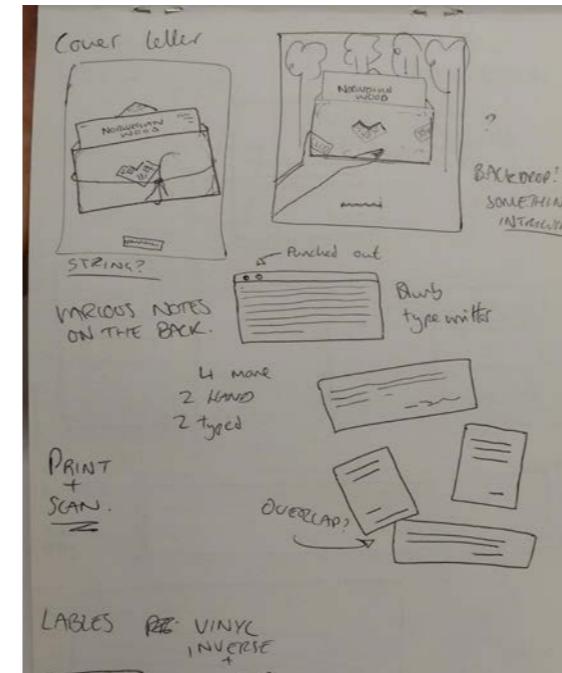
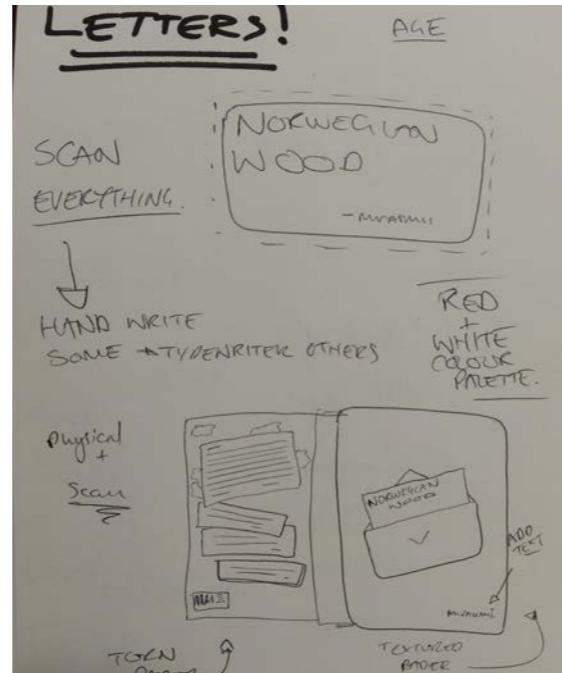
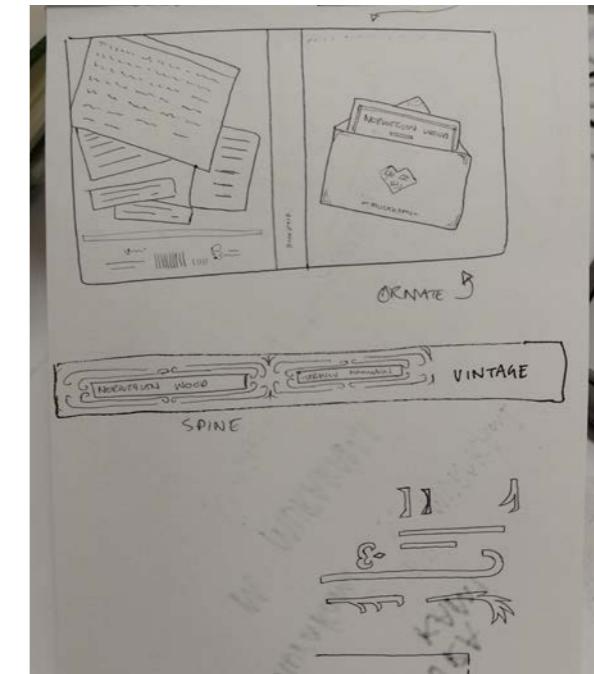
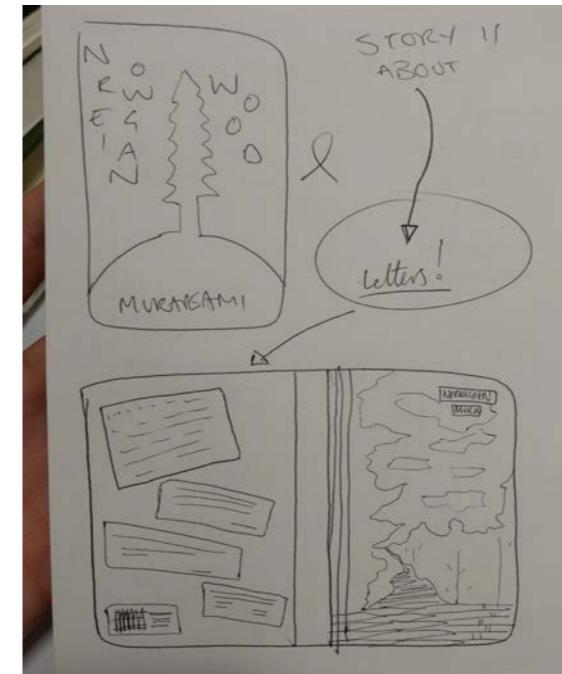
Stamp



# Norwegian Wood Sketchbook

This is sketchbook work while trying to iron out the concept. The idea of using letters came out clearer through multiple sketches.

After looking at the reference imagery it was easier to visualise how the reviews could look different.



# Norwegian Wood

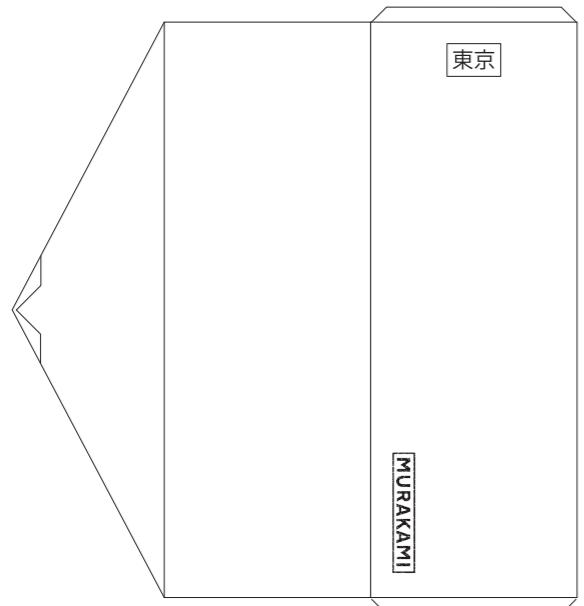
## Creating elements

Composition of the cover was considered at this point, how each element would play with each other.

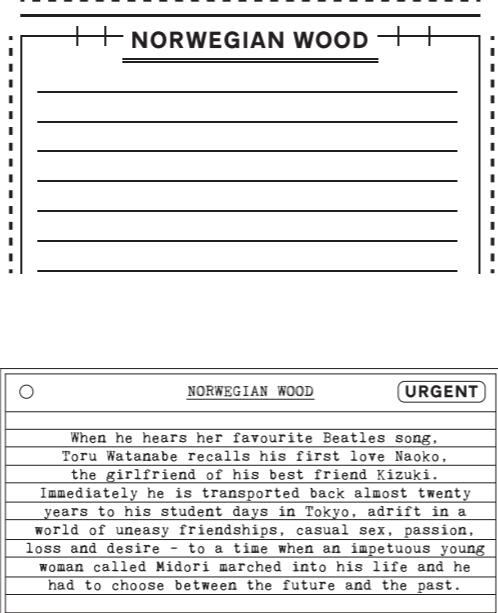
Choice of paper to print on was also crucial. I had sourced several sheets of textured A4 canson paper in various neutral shades.

A variety of typefaces, sizes and styles of composition were used to make each letter appear different.

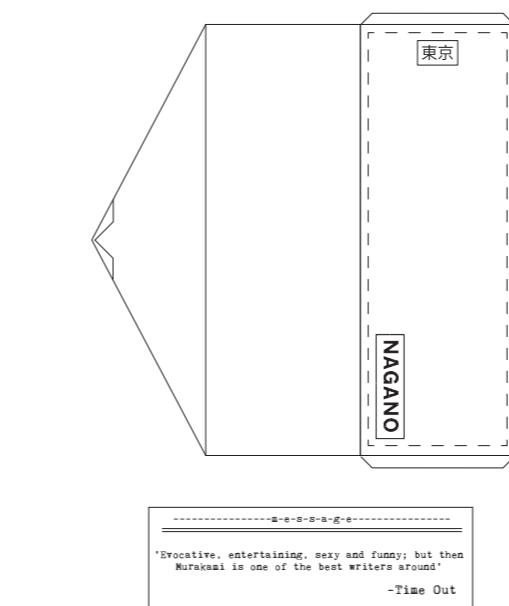
The content would be the information from the blurb, reviews and a simple letter for the cover.



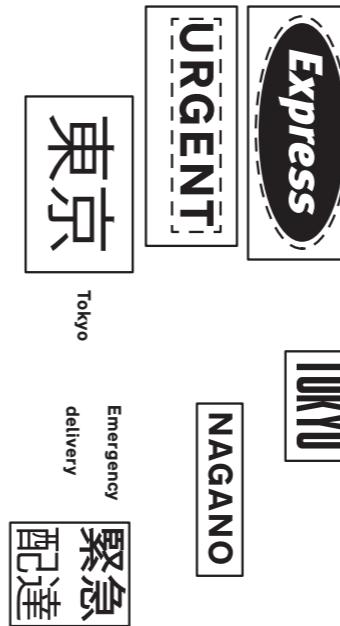
Cover



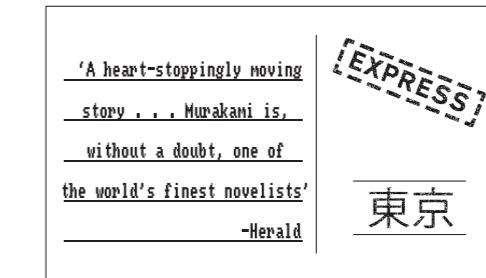
Blurb



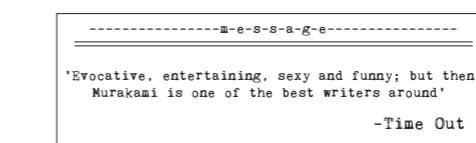
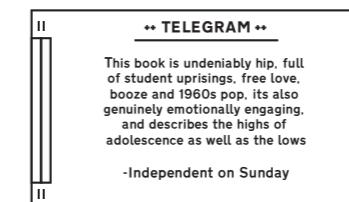
Cover



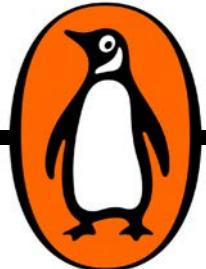
Stamps



Review



Review



# Norwegian Wood

## Physical craft

Here are examples of the printed letters, even without aging them they had an element of authenticity.

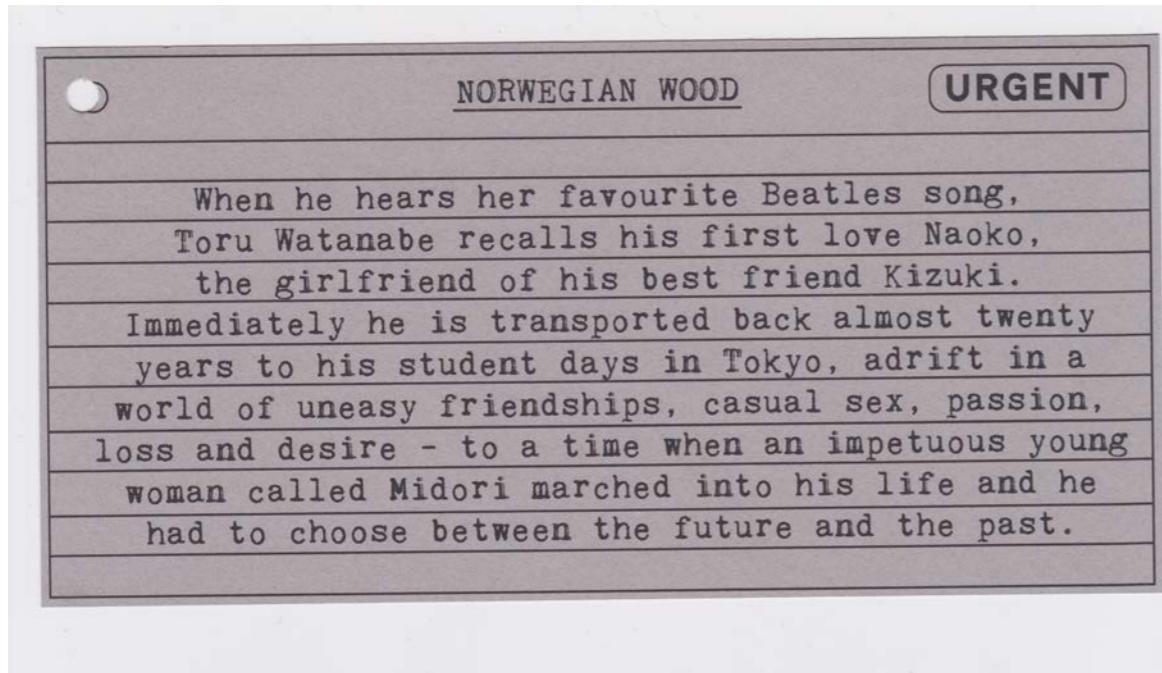
I had considered aging each letter, however looking at examples before brought up considerations of legibility.

The reviews themselves were centred so the letters could be overlapped without the content becoming unreadable.

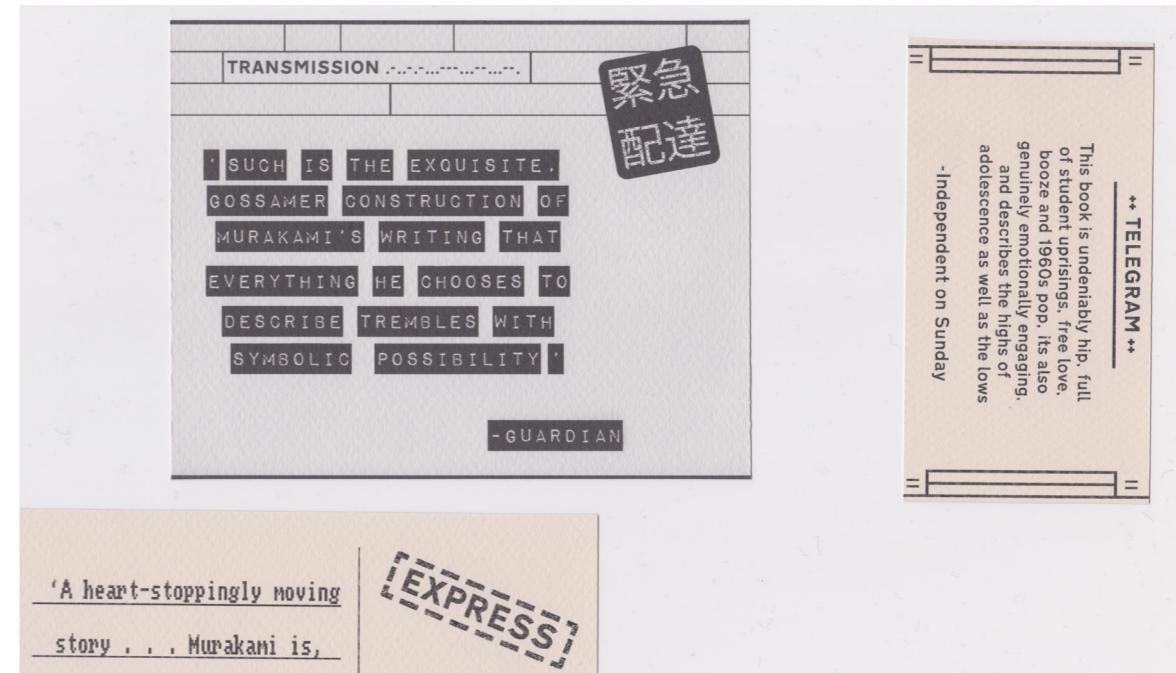
The letter for the cover was the second iteration as I realised I could use the authors name as a stamp mark on the envelope.



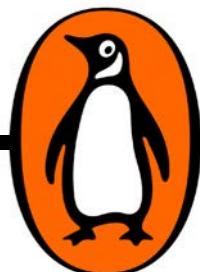
Cover



Blurb



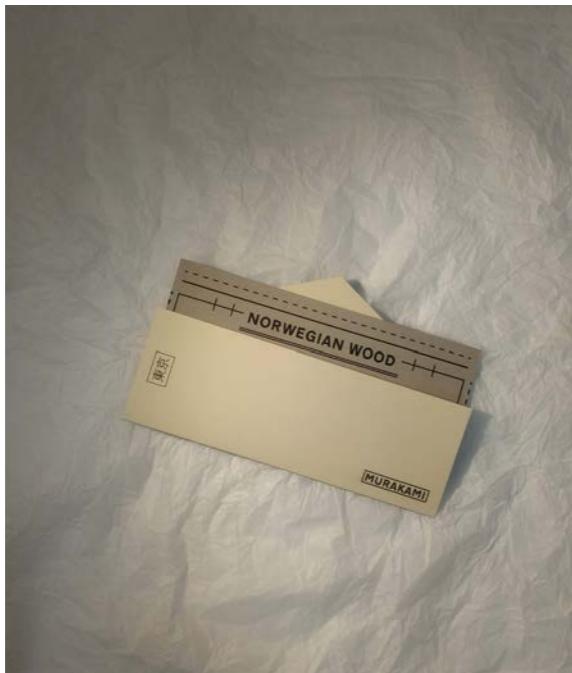
Review



# Norwegian Wood Representation

Displaying the letters in an artistic way was important. Presenting them in an authentic environment that wasn't detracting from the message.

Using the black and white method used in previous covers allowed the letters to look aged while still keeping the texture brought on by the card.



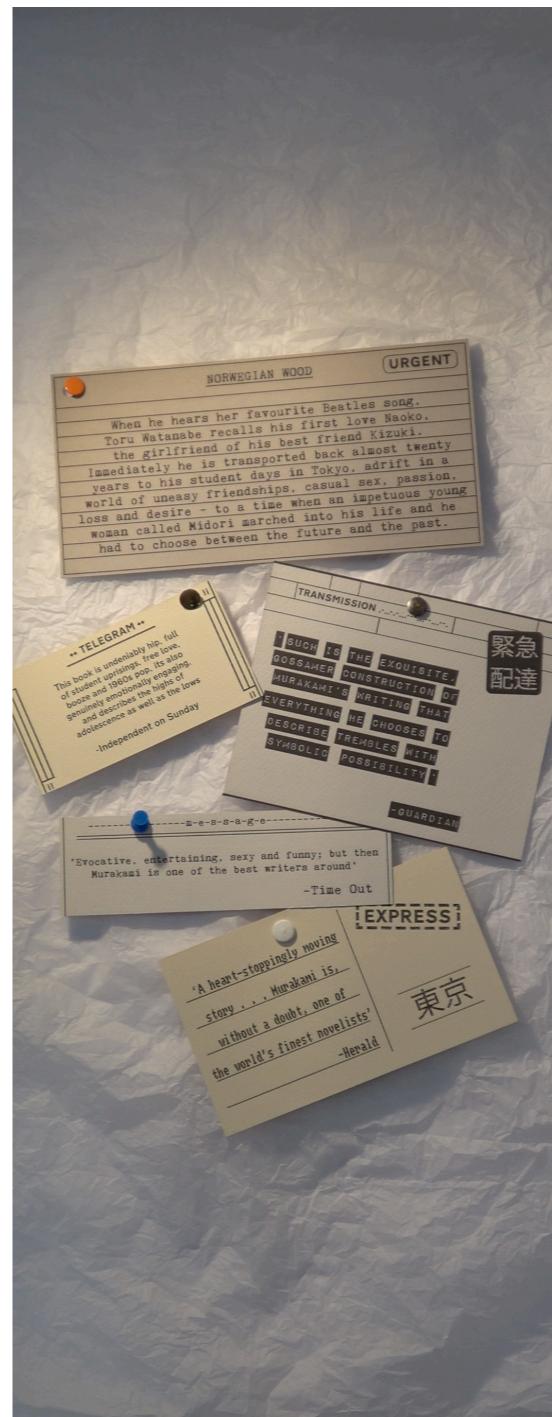
Original



B+W

Vignetting was used on the edges to push focus to the reviews and blurb.

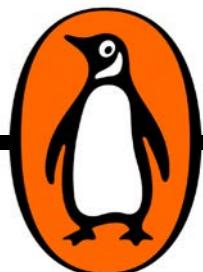
It took a significant amount of trial and error to get this right and achieve a balance.



Original



B+W



# Norwegian Wood

## Japanese wood grain

Again harking back to authenticity, using methods to enhance the message further.

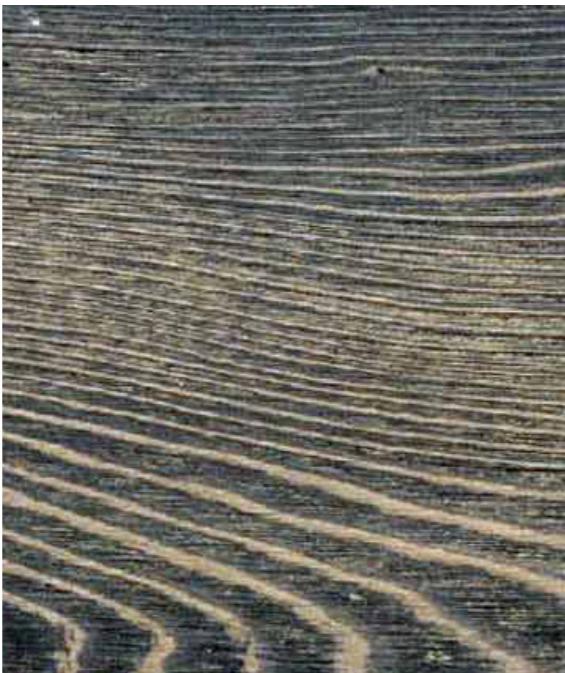
An image can be presented behind or alongside the wood grain.

Here are examples of book printing. It is clear that the texture of the wood is coming through and adds to the image.

Using this wood technique also links to the books title.



Print



Texture



Texture



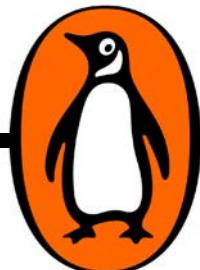
Image



Image



Texture



# Norwegian Wood

## Style development

At this point it was important to start to think about the graphic style of the book, making sure planned elements hadn't been used before.

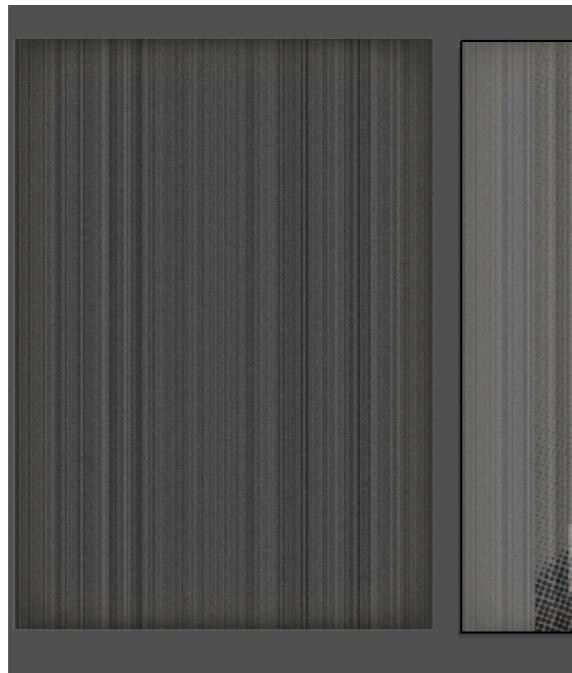
Below are examples of using a vertical grain effect and using a colour half tone effect.

The half tone effect really links back to the 60's/80's printing techniques, adding an additional layer of reference.

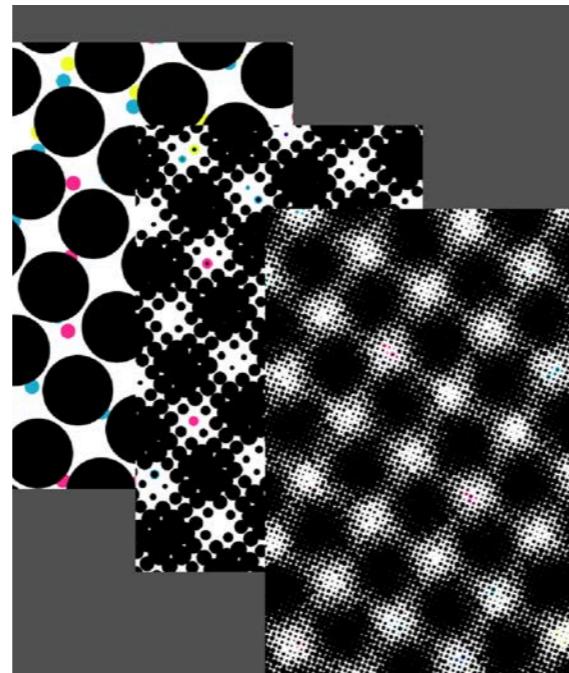
An example can be seen to the right, how quickly a normal photo can be broken down and 'aged'.

A test cover using a more traditional image manipulation technique can be seen in the corner. Using my image of the forest split several times.

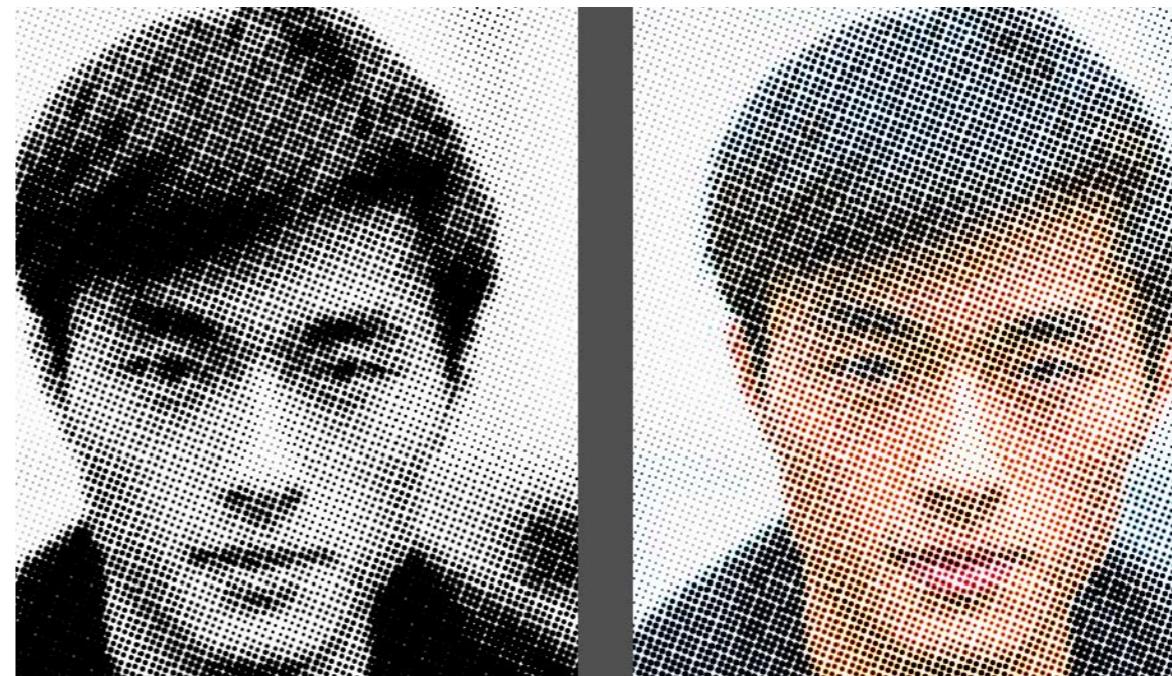
This helped to construct a vague idea of what elements I wanted to include in the final cover.



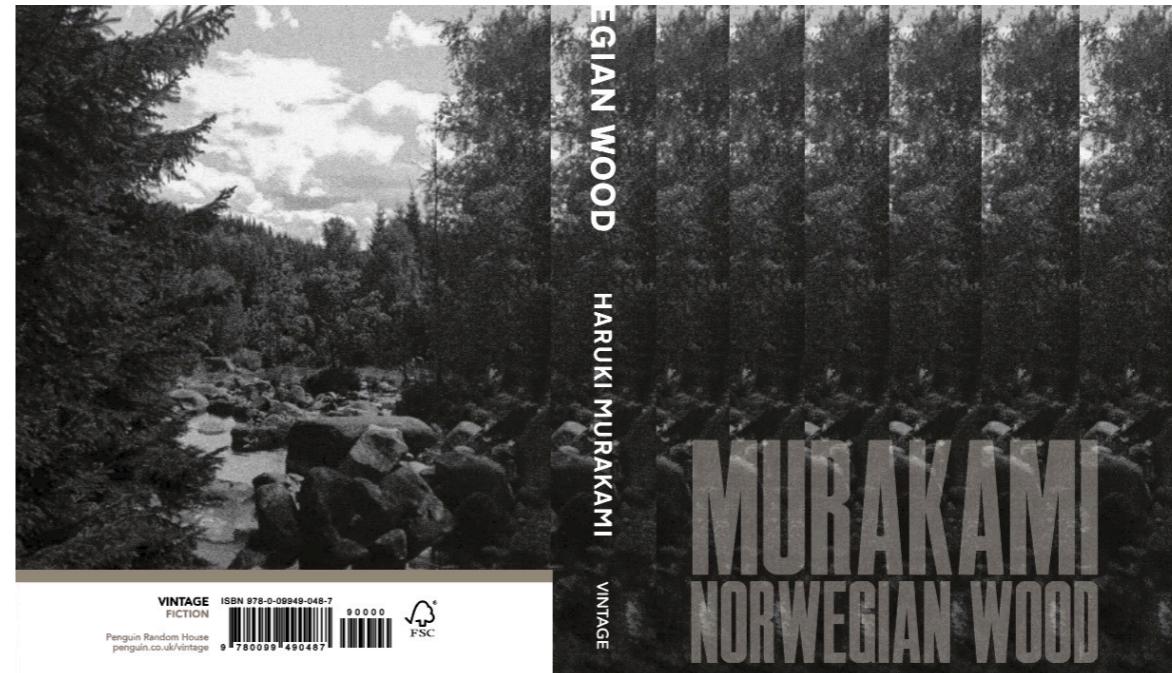
Grain



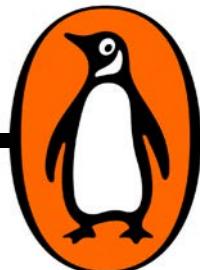
Half tone



Half tone



Test



# Norwegian Wood

## Image development

The example image on the previous page was interesting as a proof of concept although meaningless.

I sourced this image of a Japanese man looking sideways. Linking to the story of Toru choosing a route or possible ignoring the alternative.

The visual impact of the image feels stronger too, having the area being majority black until the man's face.

It plays especially well with the half tone effect, creating a real black and white contrast.



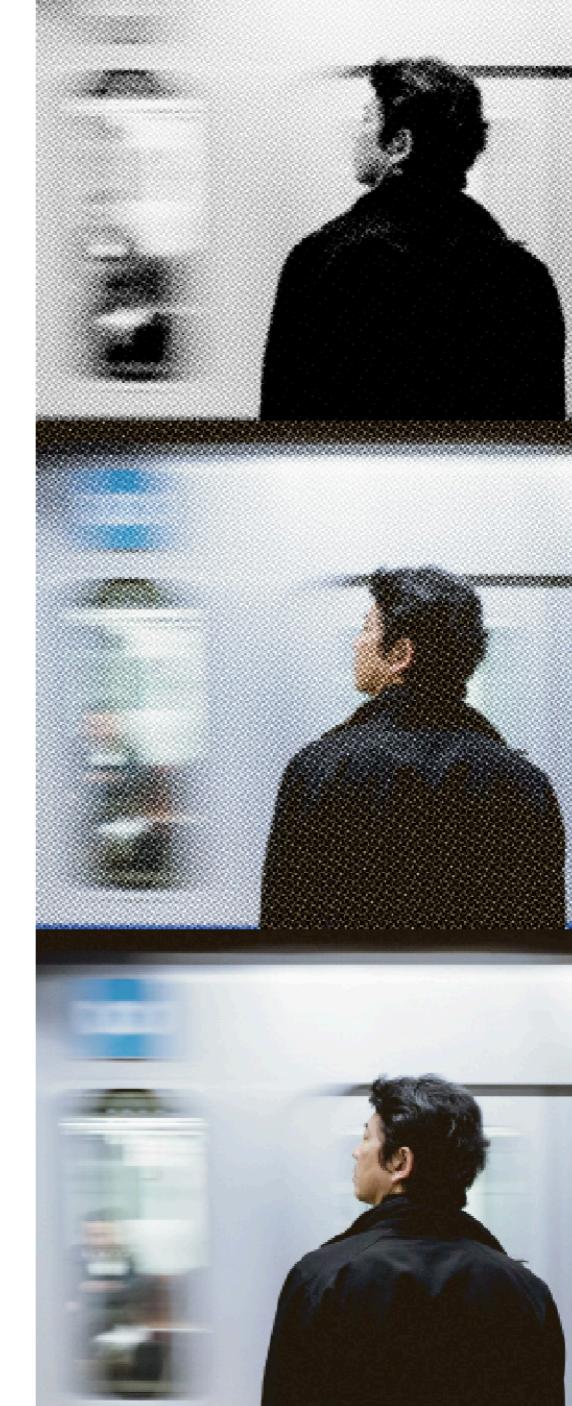
Image



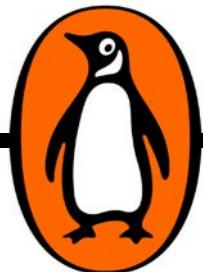
Edit



Half tone



Layer



# Norwegian Wood

## Type development

Choice of type is another vital element of the book's reception.

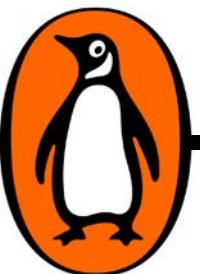
I sourced three sans serif typefaces fitting the Japanese design style in the 60's/80's.

Castle press No 2 was the most appropriate being different from the typeface's used on the letters.

**CASTLE PRESS NO 2**  
**NORWEGIAN WOOD**

**LA BABACA**  
**NORWEGIAN WOOD**

**BEBAS NEUE**  
**NORWEGIAN WOOD**



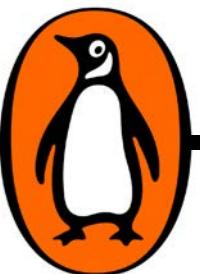
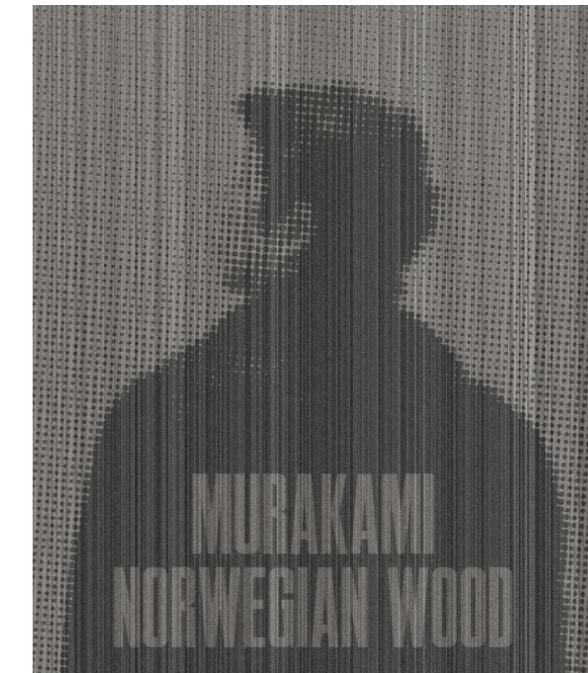
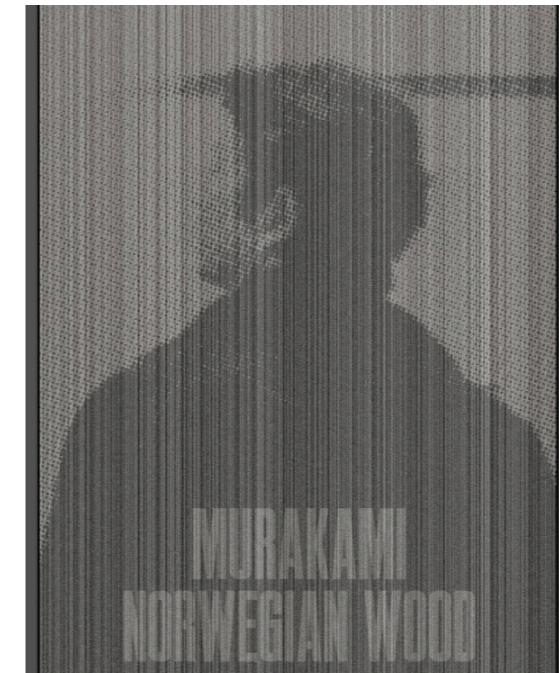
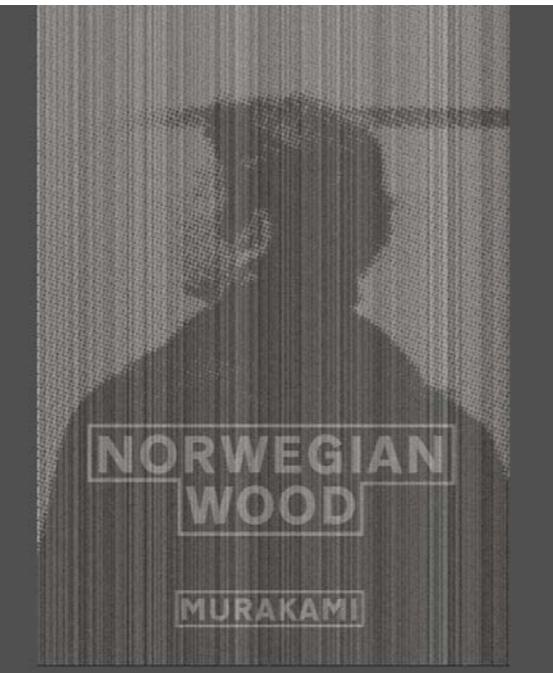
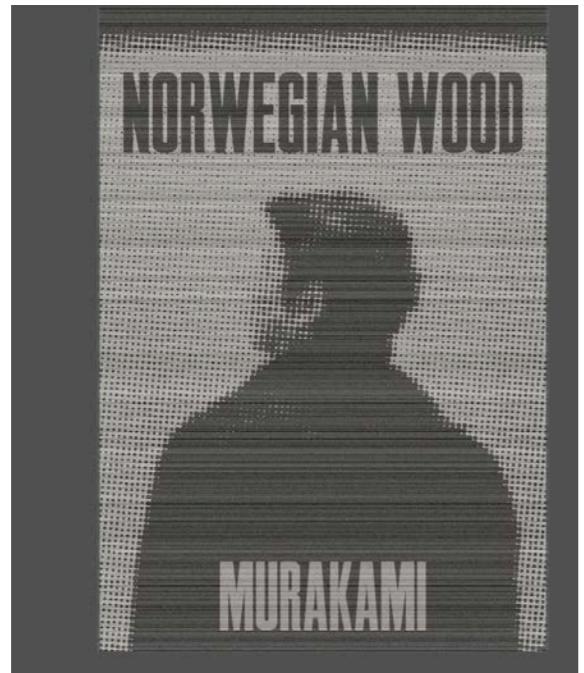
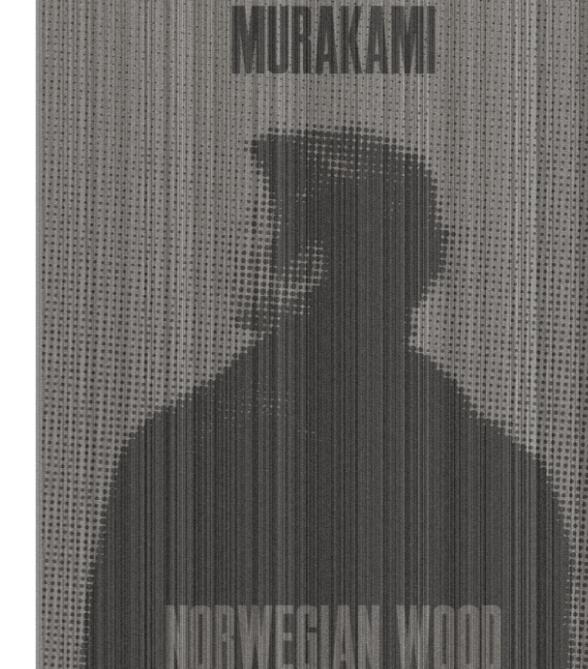
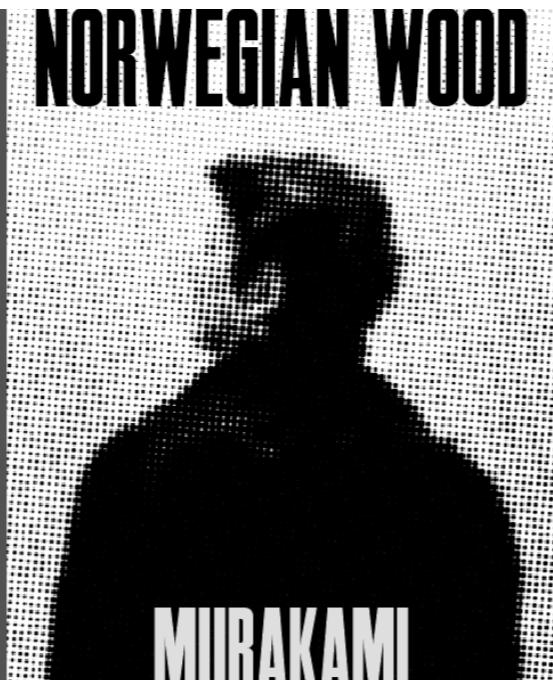
# Norwegian Wood

## Testing effects

Composing the cover was difficult as the vertical grain effect obscures a significant portion of the image.

I experimented with lowering the opacity however this was the lowest point the 'woodgrain' was still effective.

Text placement was similarly difficult, moving to a point where it didn't feel like a film poster or sign.

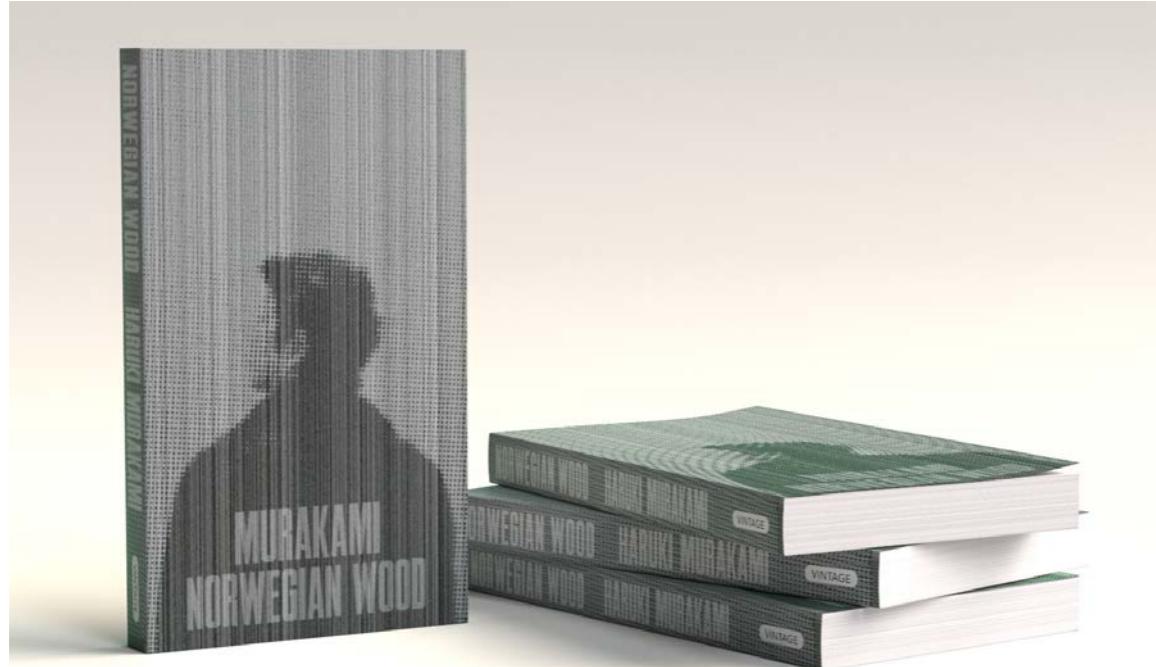
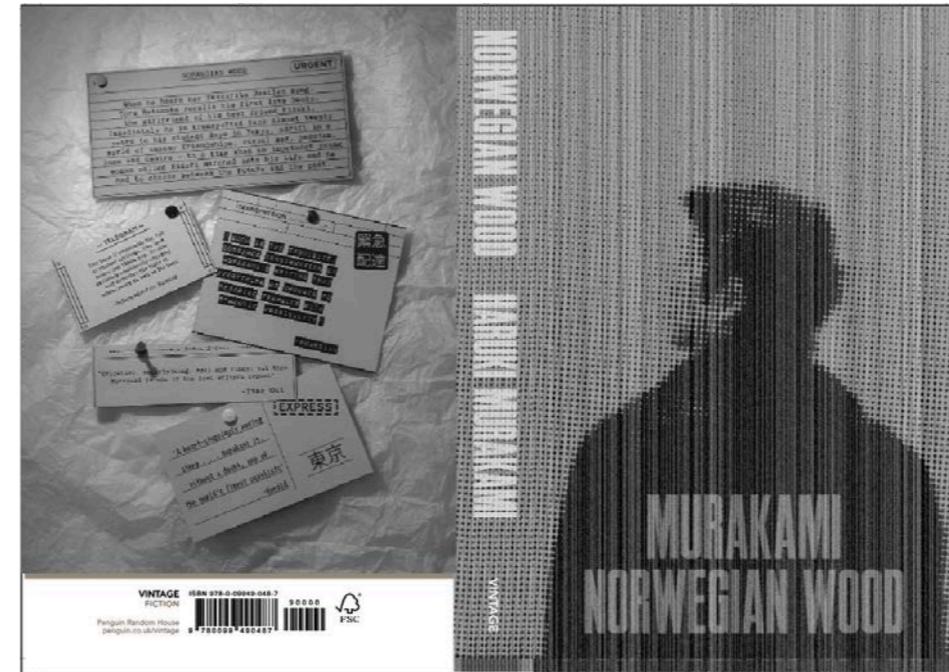


# Norwegian Wood Construction

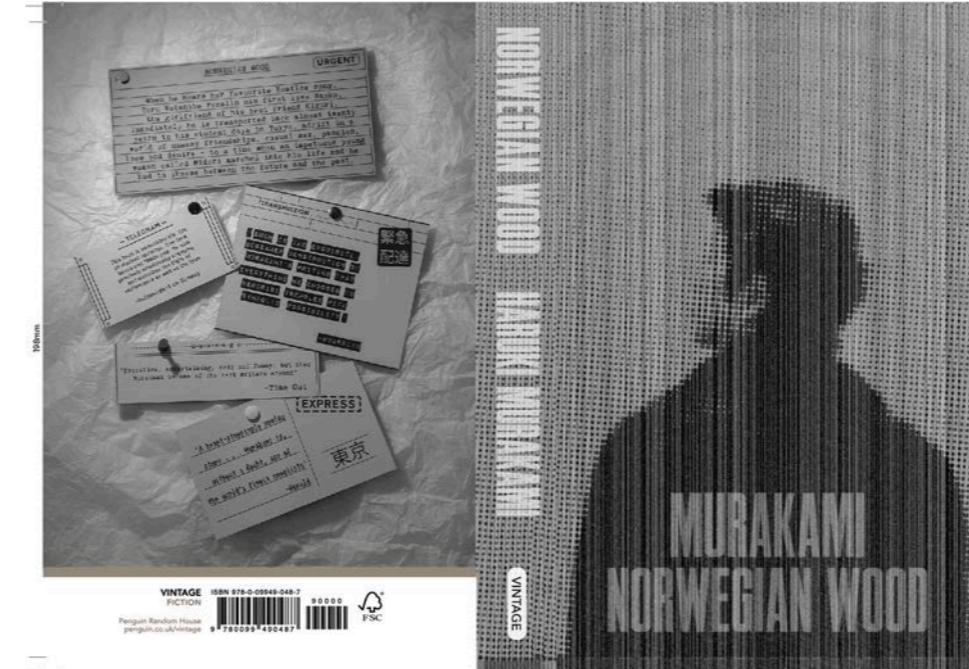
Finding a suitable way of combining the elements without looking strained or forced was hard. Finding a balance between image manipulation and old style letters is always going to look somewhat disjointed.

After printing a mock copy I realised that the audience won't look at the cover the way I have been looking at it (as a spread). So having different elements on the front and back should work ok, as long as they have something in common (B+W effect).

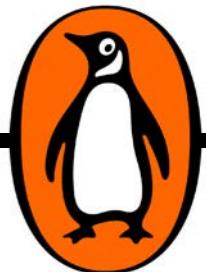
Below is a Photoshop mock up, useful to visualise and easily spot mistakes with leading and spacing.



Mock up

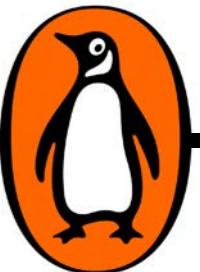
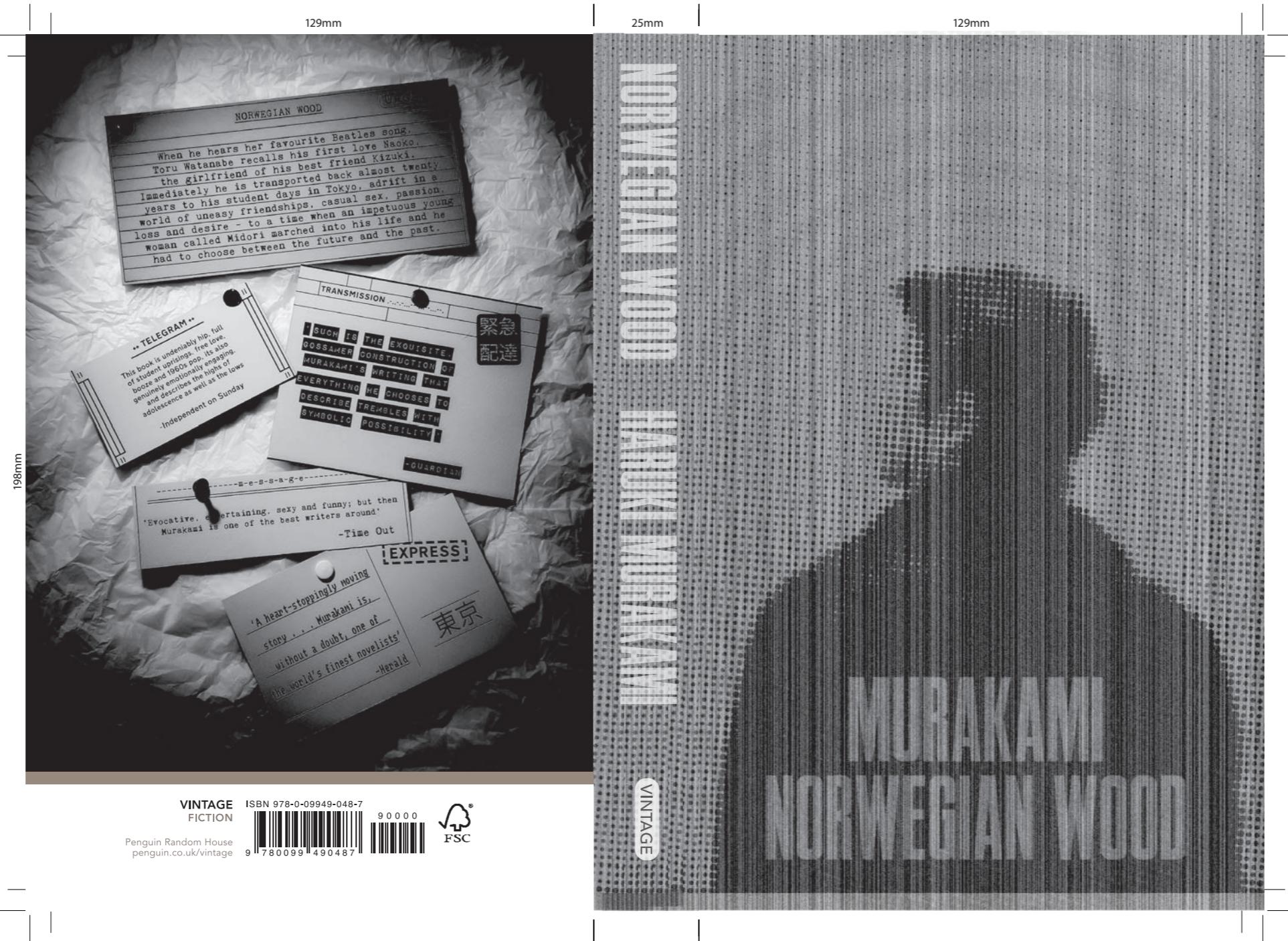


Development



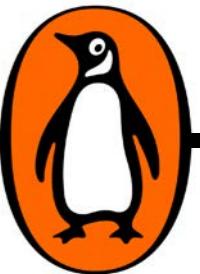
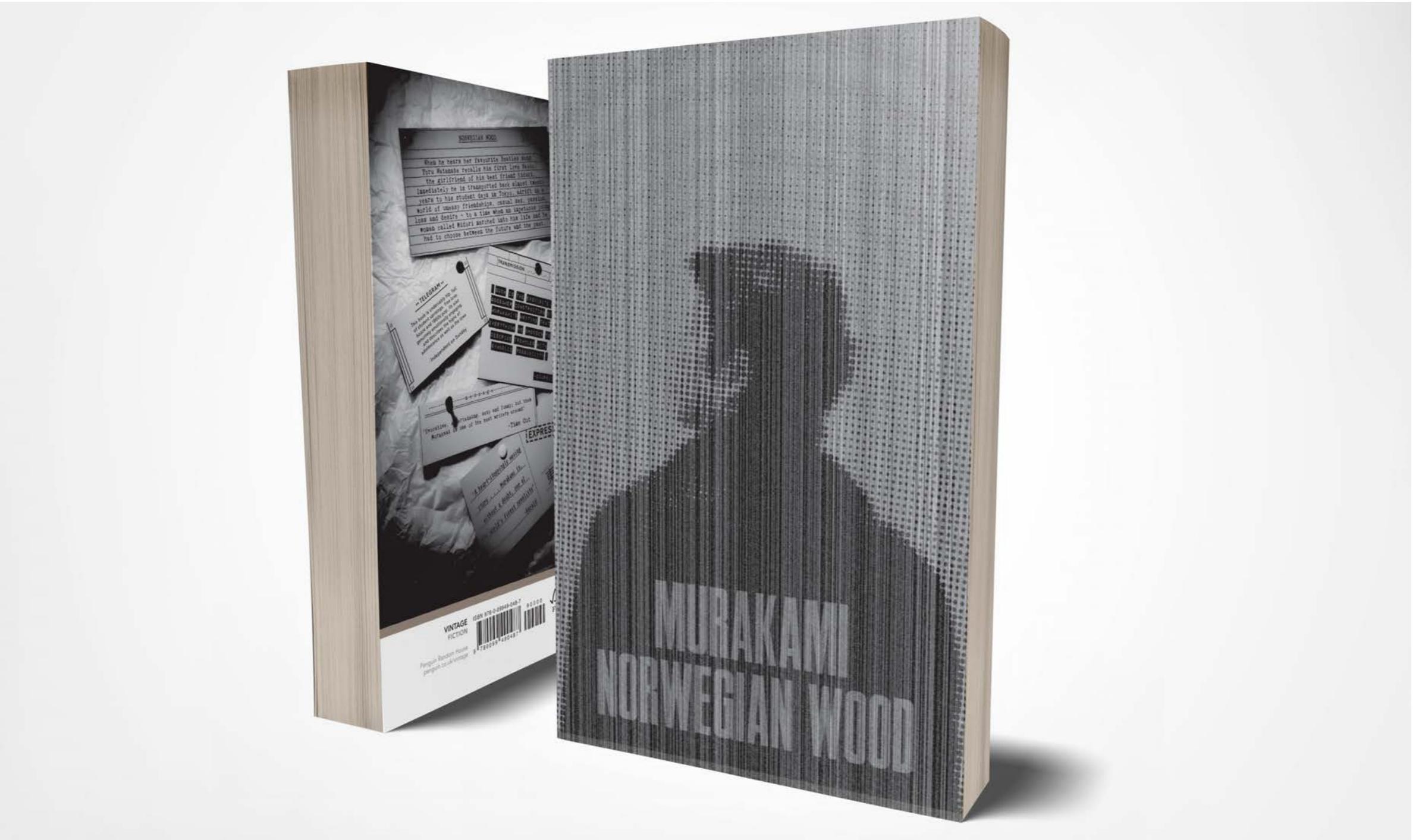
# Norwegian Wood

## Final Spread



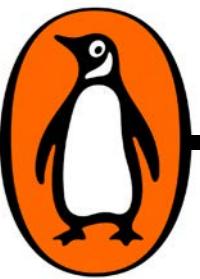
# Norwegian Wood

## Final Mock up



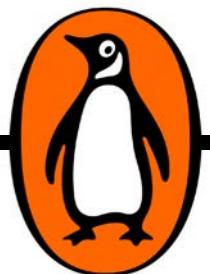
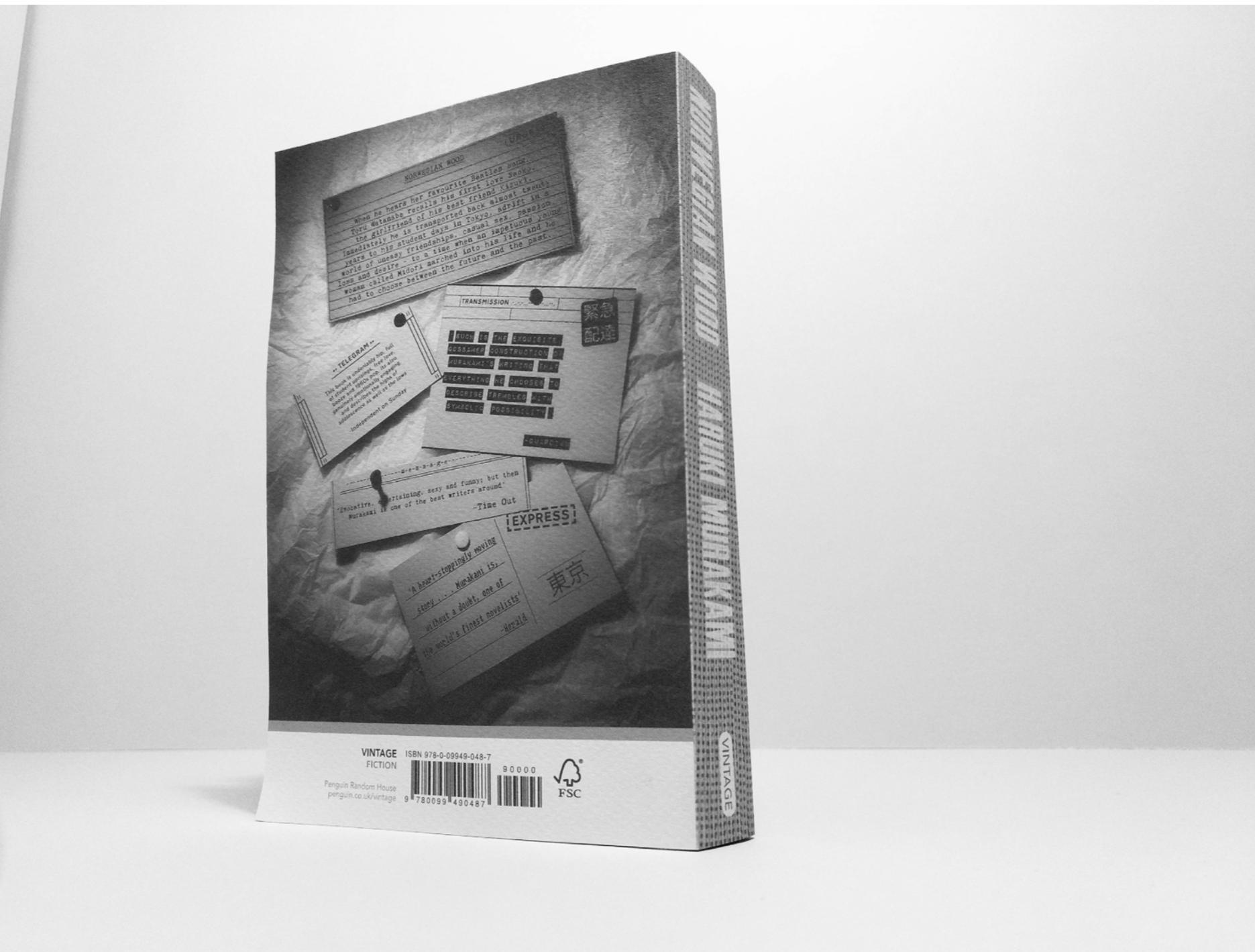
# Norwegian Wood

## Final Outcome



# Norwegian Wood

## Final Outcome

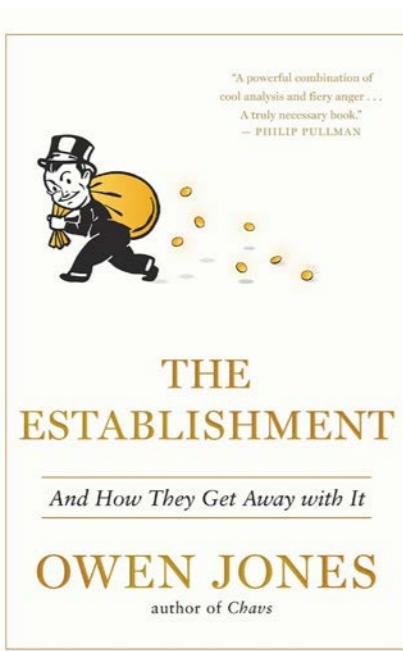


# The Establishment Brief

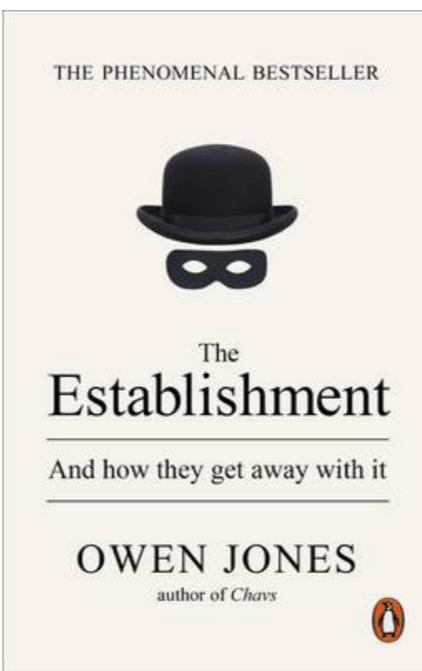
**The Establishment as a book is very relevant today, it will be interesting to pull in issues as they are evolving or comment on the establishment.**

**Covers really don't get a lot of meaning across**

**It is a tough challenge as the existing covers are simple, and very effective. They play on commandeer familiar symbols to present the message.**



Cover



Cover

## Adult Non-Fiction Cover Award

### The Establishment by Owen Jones

'A dissection of the profoundly and sickeningly corrupt state that is present-day Britain. He is a fine writer, and this is a truly necessary book' Phillip Pullman

Behind our democracy lurks a powerful but unaccountable network of people who wield massive power and reap huge profits in the process. In exposing this shadowy and complex system that dominates our lives, Owen Jones sets out on a journey into the heart of our Establishment, from the lobbies of Westminster to the newsrooms, boardrooms and trading rooms of Fleet Street and the City. Exposing the revolving doors that link these worlds, and the vested interests that bind them together, Jones shows how, in claiming to work on our behalf, the people at the top are doing precisely the opposite. In fact, they represent the biggest threat to our democracy today - and it is time they were challenged.

### The Brief

*'One day, this Establishment will fall. It will not do so on its own terms or of its own accord, but because it has been removed by a movement with a credible alternative that inspires. For those of us who want a different sort of society, it is surely time to get our act together.'* - Extract from The Establishment by Owen Jones

Published just before the 2015 general election, the arguments and vision put forward by Owen Jones in this book continue to play an important part of the political discussion and debate today. Part historical overview, part deconstruction of the way Britain is managed, the cover design should reframe the book to continue to build its reach over the next ten years. It should aim to appeal to a new audience who are not only interested in understanding the spectrum of political ideas but also want to challenge the status quo. At the same time, it should feel fresh, accessible and an important read whatever your political persuasion.

Your cover design needs to include all the [cover copy](#) supplied and be designed to the specified [design template](#) (B format, 198mm high x 129mm wide, spine width 22mm), incorporating the Penguin branding and all additional elements such as the barcode. Please refer to the [Submissions Details](#) page for full details of the spec and how to submit your entry.

Copyright must be cleared for all images used in your cover design and you must include a credit line on the back cover of your design for any third party images used. For example: 'Cover photograph by Joe Bloggs'.

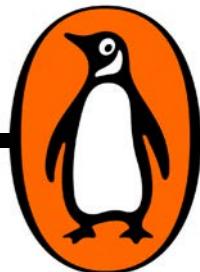
### What the judges are looking for:

We are looking for a striking cover design that is well executed, has an imaginative concept and clearly places the book for its market.

While all elements of the cover (front, back and spine) need to work together, remember that the front cover has to be able to work on its own, and to be eye-catching within a crowded bookshop setting as well as on screen at a reduced size for digital retailers.

The winning design will need to:

- have an imaginative concept
- be an original interpretation of the brief
- be competently executed with strong use of typography
- appeal to the broadest possible audience for the book
- show a good understanding of the marketplace
- have a point of difference from other books that it will be competing against in the market
- be able to sit on the shelves of a supermarket or ebook store as easily as it sits on those of more traditional bookshops



# The Establishment

## Book Themes

The idea of the book is uncovering the ‘background’ problem of the establishment in the UK.

Presenting the lack of trust the population should have with various sectors of government and media.

Pushing the feeling of it being just under the water. All that needs to happen is scratch off the surface to see what ugliness is beneath.

The key themes from the book are:

Self serving  
Deception  
Deceit  
Trust  
Corruption  
Secrecy

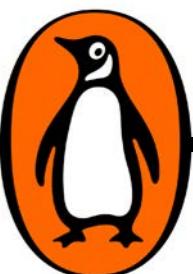
The chapters of the book are listed on the right, showing the depth of the problem.



‘The Establishment’

## The Establishment

- 1.The Outriders**
- 2.The Westminster Cartel**
- 3.Mediaocracy**
- 4.The Boys in Blue**
- 5.Scrounging off the State**
- 6.Tycoons and Tax Dodgers**
- 7.Masters of the Universe**
- 8.The Illusion of Sovereignty**



# The Establishment

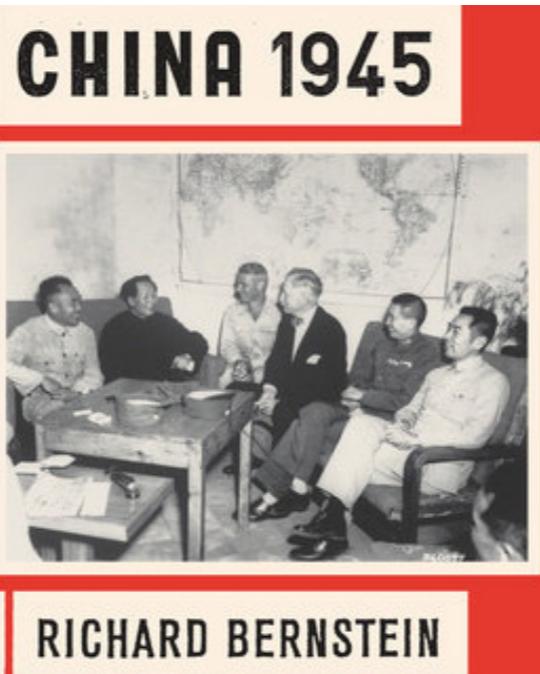
## Initial Visual Inspiration

My personal thought of the establishment as an old institution.

Something that is limping on in the 21st century.

I considered using styles from the 40's, 50's and 60's to show this age of the establishment.

I wanted the end cover to be stunning but ugly.



Text



Style



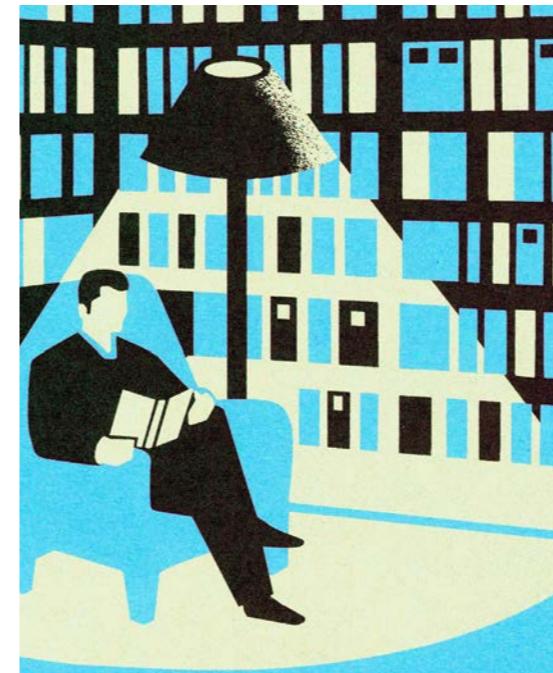
Effect



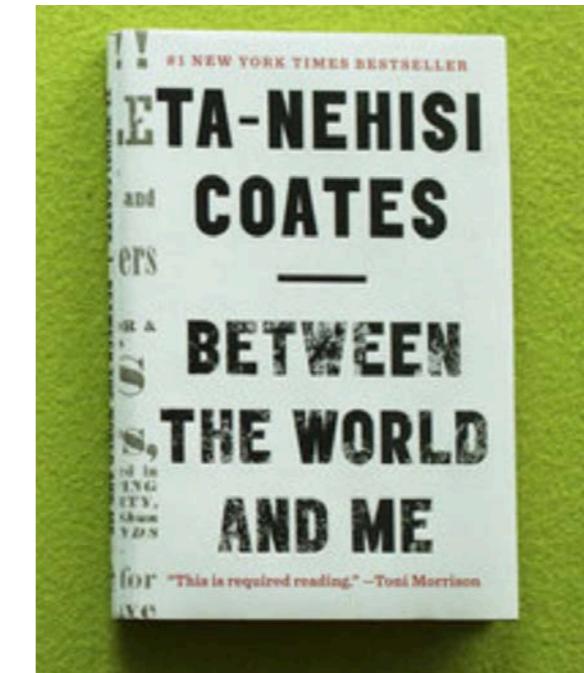
Image



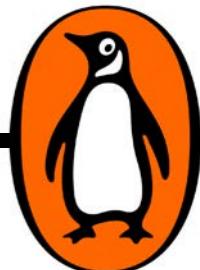
Depth



Style



Print

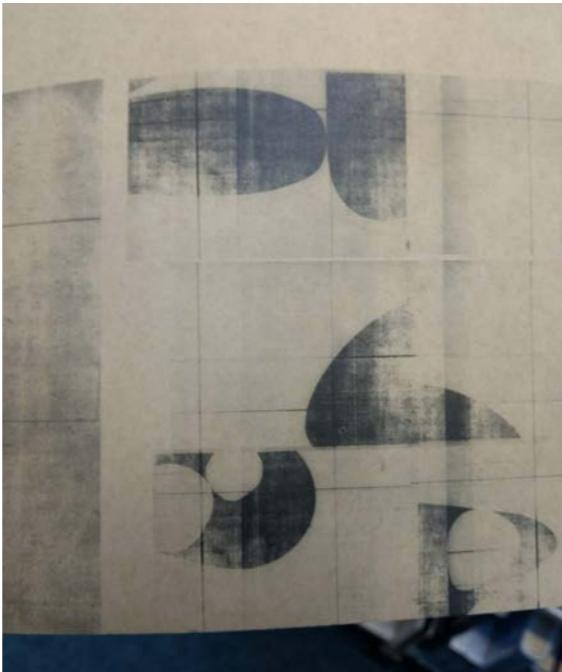


# The Establishment

## Visual Inspiration - Rewind book

Referring to the rewind book again, this idea of aged institution could come through this style.

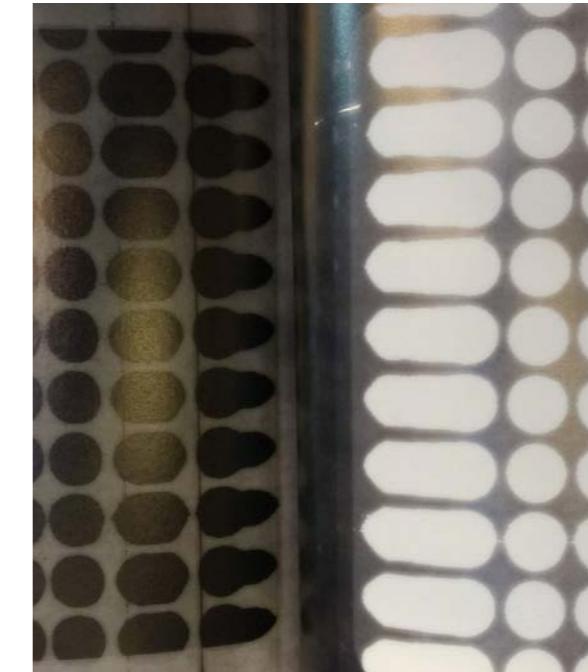
The physical production techniques can be shown to mirror the layers of the establishment.



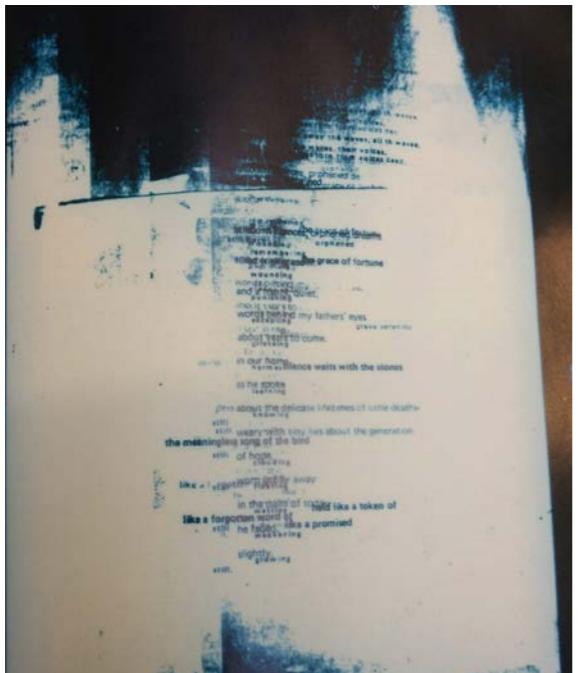
Broken



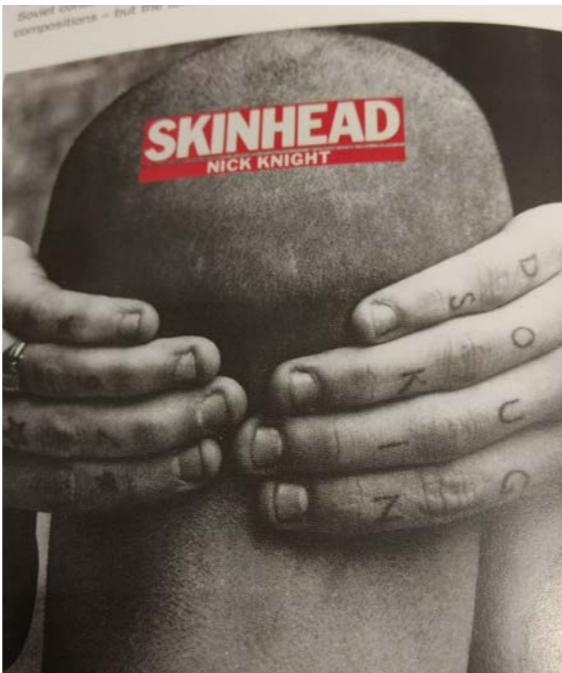
Broken



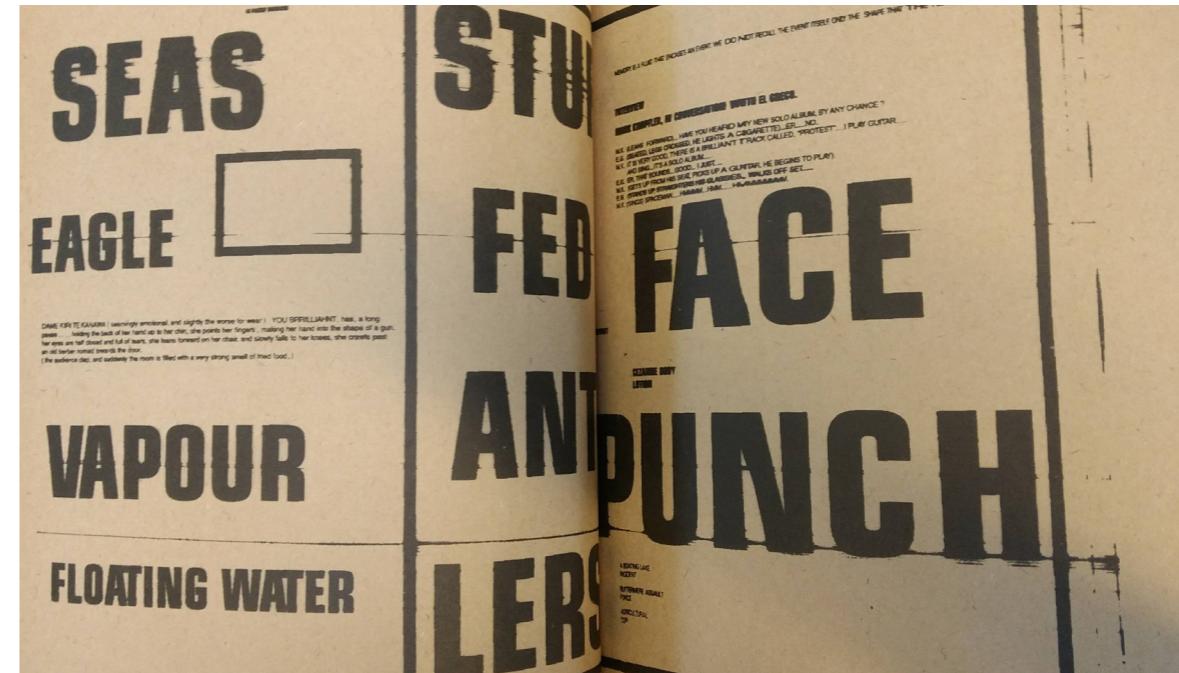
Scan



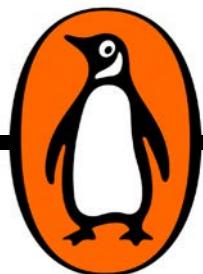
Distortion



Composition



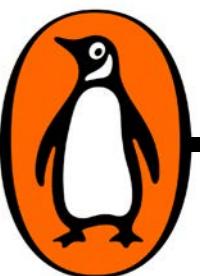
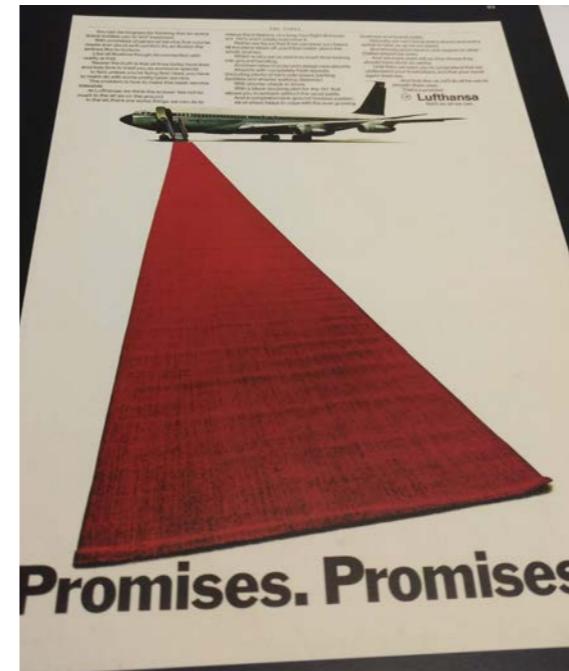
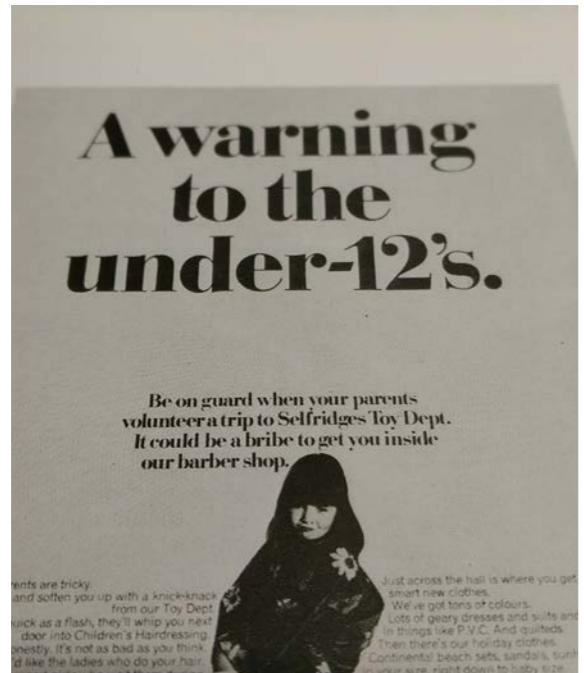
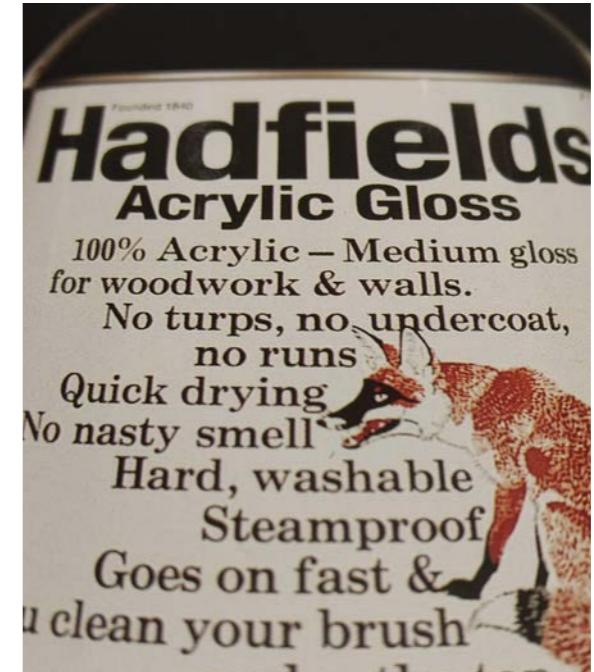
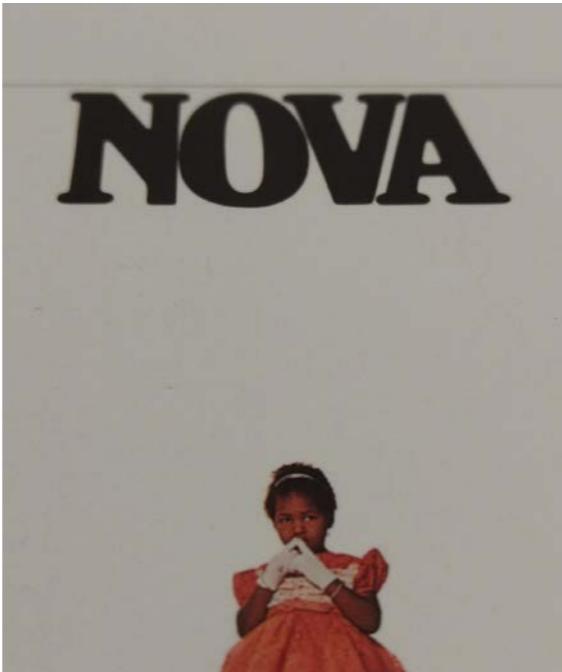
Text



# The Establishment Type Inspiration

It felt important to refer back to old style typography from the 60/80's. Presenting this idea of an aged institution.

This can be used in conjunction with physical effects to present this age in a modern looking cover.



# The Establishment

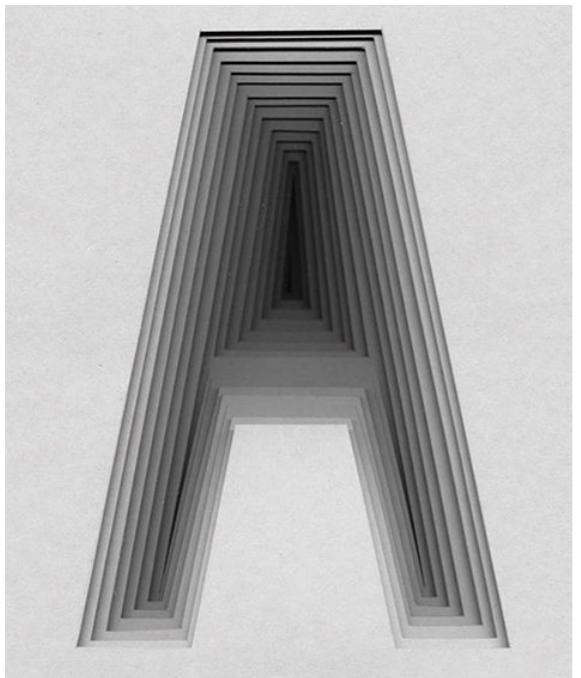
## Visual Inspiration

The idea of showing something old covered in rust has been done over and over, what I wanted to show was the depth to the establishment.

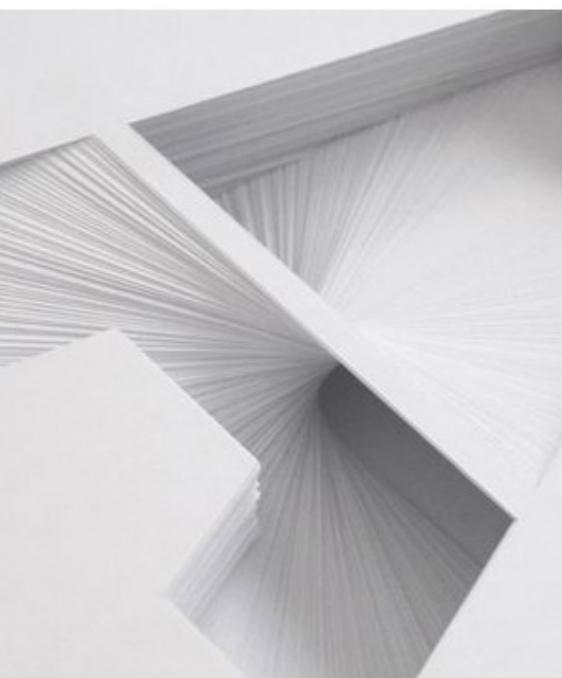
Presenting is at is it presented to us, a clean, slick machine.



Peel



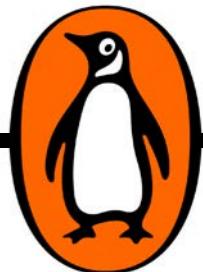
Depth



Depth



Depth



# The Establishment “THE MACHINE”

This idea of an institution provoked the idea of a machine.

A broken, barely functioning machine limping on.

Modern times shows this idea of a polished machine with styled cogs.

Another reference to ‘the machine’ could be through the road sign typeface, something many see everyday. Pushing that idea of an institution.



Charlie Chaplin in Modern Times

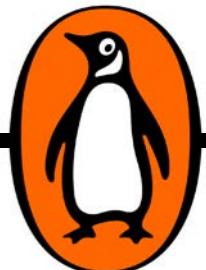


Charlie Chaplin in Modern Times

## TRANSPORT HEAVY

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
01234567890-£%↓&()-.:/←,.→/?

Text



# The Establishment

## Texture development

Presenting this in a multi layered manner with depth will mean it is difficult to avoid clichés.

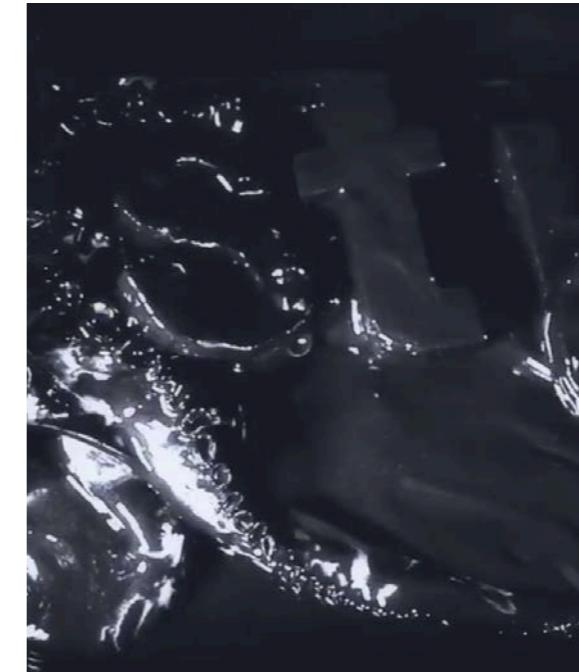
The idea of having multiple layers all working together to keep up the illusion is interesting. I could show a layer for each chapter, although that is maybe too complex.



Analog



Surface



Oiled



Analog



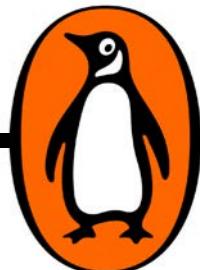
Analog



Surface



Oiled



# The Establishment

## Effect development

Developing this idea of a machine being broken is intriguing. The cover could be broken and cracked, text elements being shown on tape patching it up.



Crack

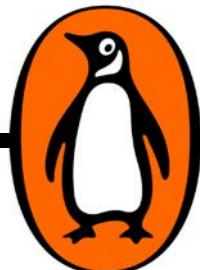


Crack

The cogs on the right are available on Ebay, a balance between the analog feel and steampunk age idea. Showing the worn feeling, used over and over, limping on and on.



Cogs



# The Establishment Symbols of “THE MACHINE”

As previously mentioned having a familiar symbol works well for the existing book covers, something that symbolises the establishment.

The exit sign seems to fit this idea perfectly. I can also imagine it working well being layered over and over.

The symbol is also universally recognised having connotations with danger and disaster. But also the idea of running towards safety.

It feels important to try and balance the meaning, I don't want to cram too much in.

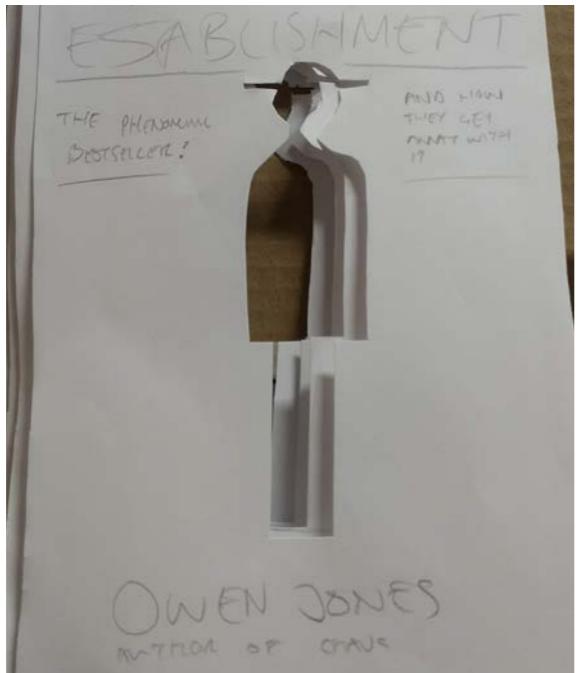
The idea of the figure running away could represent the establishment on the run or the audience running towards the truth.



One

Icon

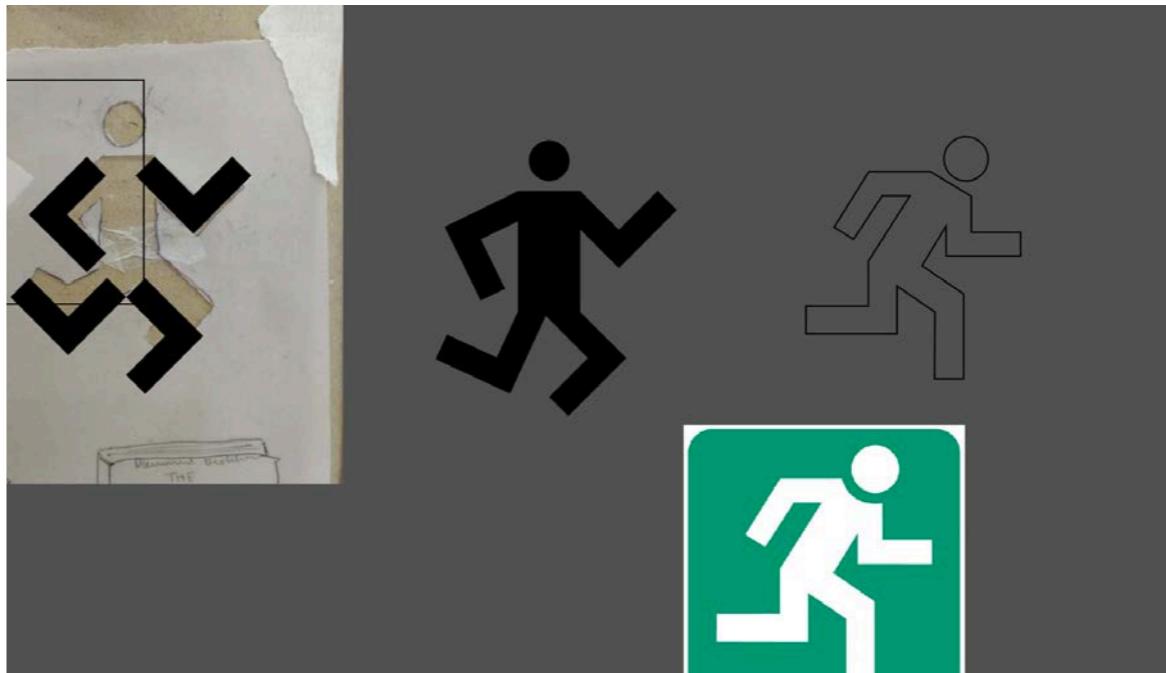
Icon



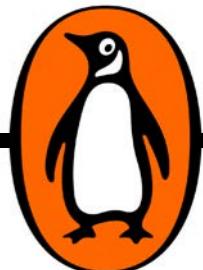
Layer



Emboss



Testing

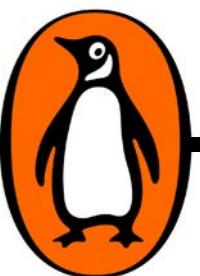
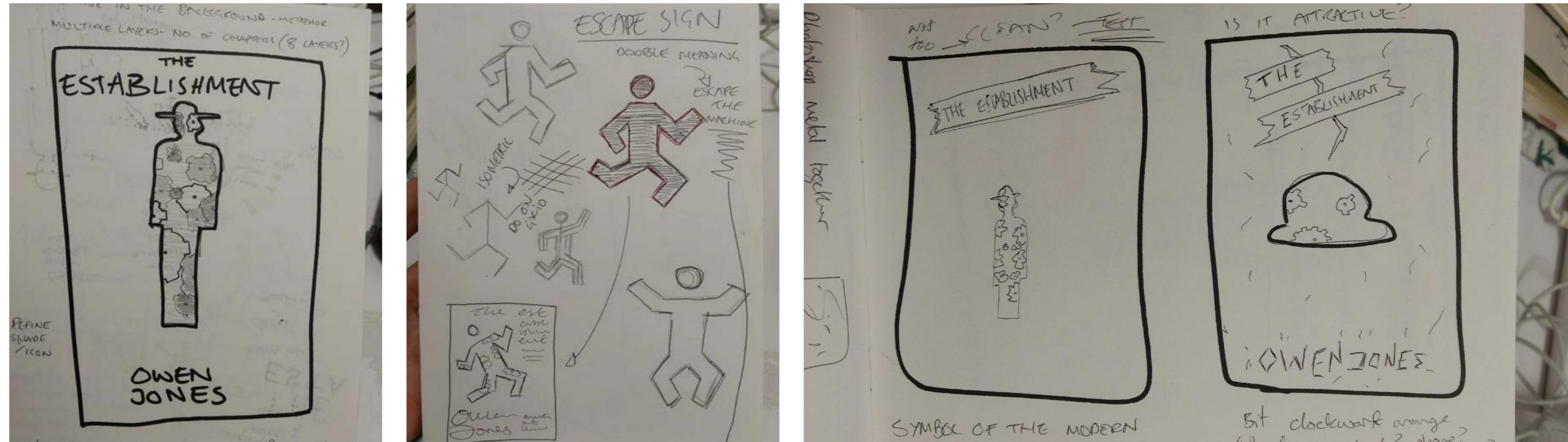


# The Establishment Sketchbook

The sketchbook pages here show how much of a variety there was in how the end result could look.

The standing figure with a hat was my initial idea, but it was too similar to the existing designs.

The far right example shows how cogs could have been used as a larger part of the design, although I felt that having a clean cover made more sense with the concept.



# The Establishment

## Physical construction

As I was working towards the composition of the book, the idea of the layers pushing through the other side came to me. Both showing visual playfulness and linking to the layers being explained and looked at in the book.

This idea of punching out could work both ways, so I laser cut acrylic using the transport typeface and the symbol to photograph.

The cut's turned out very well, as did the printed layers of card. Done with the figure being slightly smaller on each sheet then going from white to grey to black.

The embossing idea can also be used for the spine, really pushing the idea of the establishment bursting out of the book.



Cut



Layers



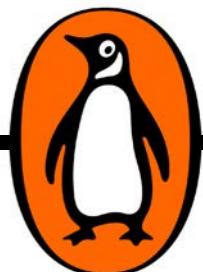
Plan



Cut



Cut



# The Establishment

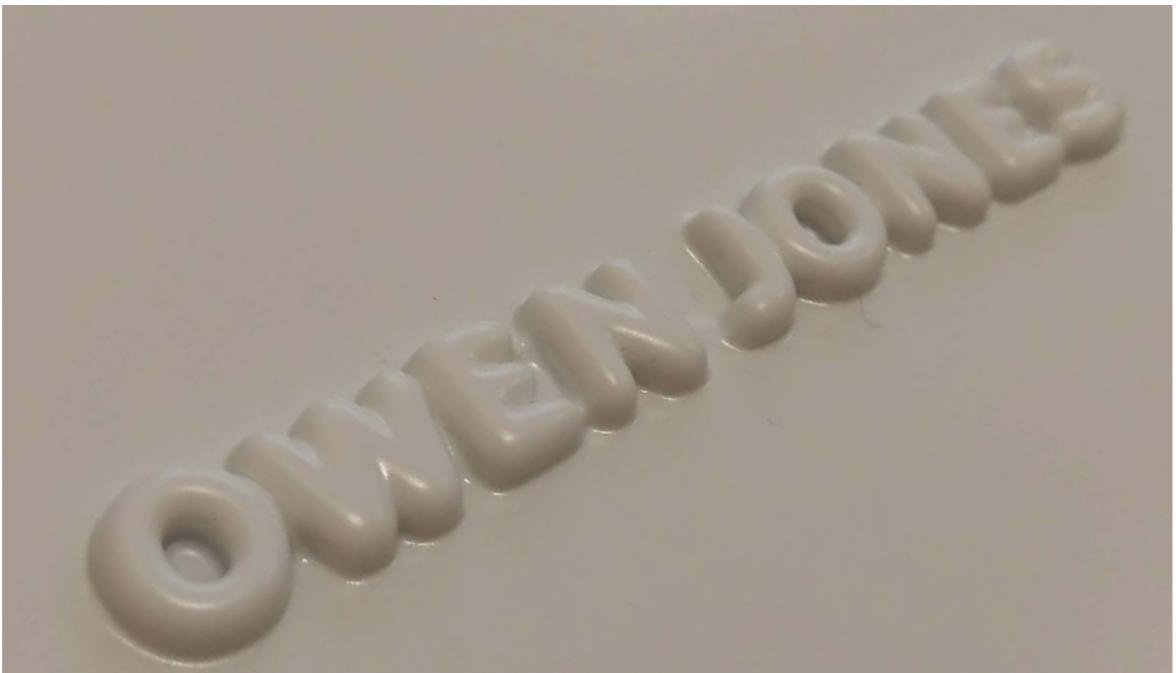
## Vacuum forming

After cutting the acrylic I talked to Colin in the workshop about the project, he suggested using vacuum forming to smooth everything out.

This involved heating plastic and lowering it over the designs glued to a board.

This did indeed give everything a smoothed out look, the escape figure turned out very well.

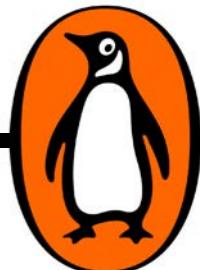
The text was interesting but was more like bubbles because it was so small.



Text



Icon



# The Establishment Type Development

After looking online there are two versions of the transport typeface, medium and heavy.

This is useful as they can be used and the stroke increased to create a medium point.



Example

## TRANSPORT HEAVY

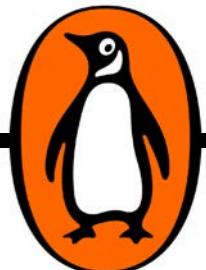
The Establishment

Heavy

## TRANSPORT

The Establishment

Medium

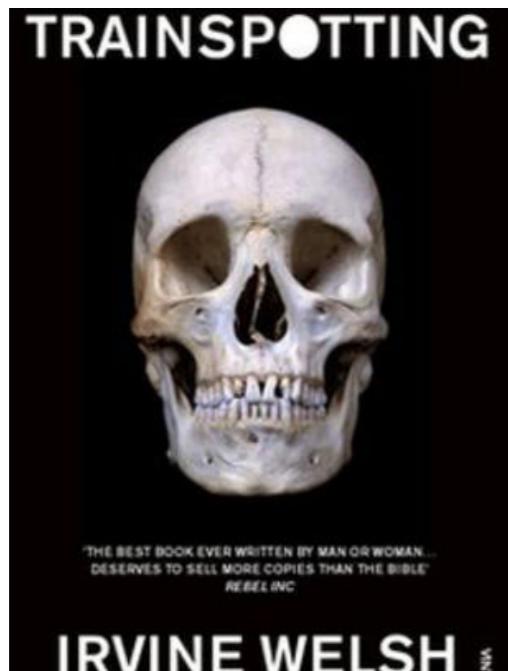


# The Establishment Design style

Simplicity was important to continue as the previous covers pushed the idea of an 'official layout'.

I centred all of the elements and tried to lay them out equidistant from each other.

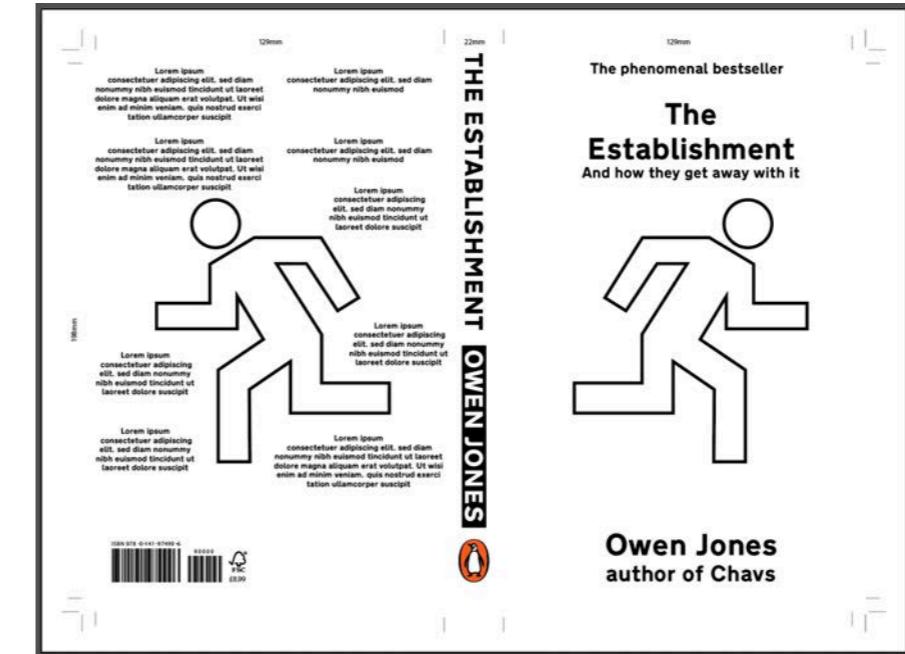
The book below was interesting as an example of projected text, this is not what final book would be like, though still interesting that something of a similar style has been done before.



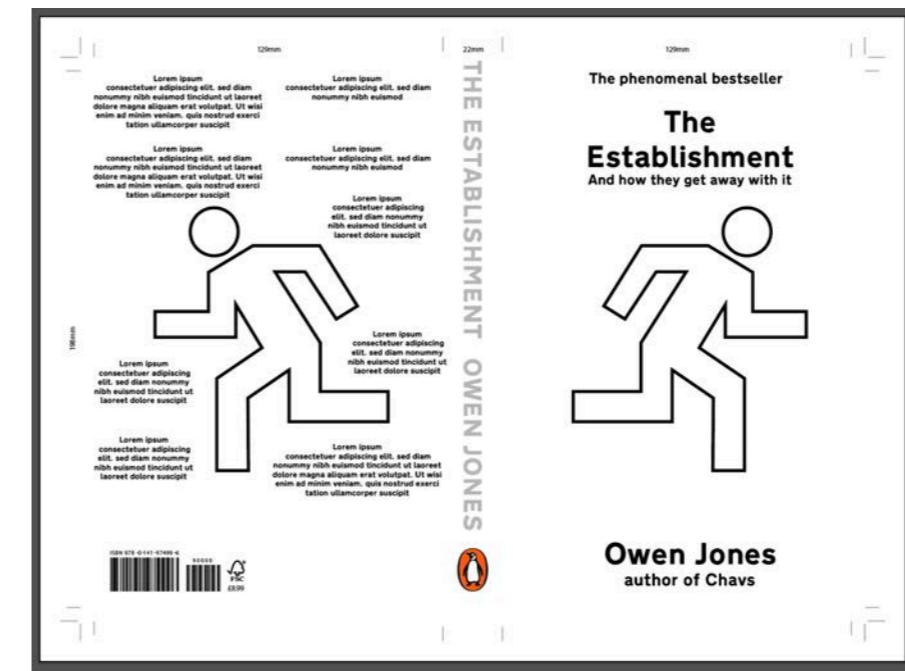
Inspiration



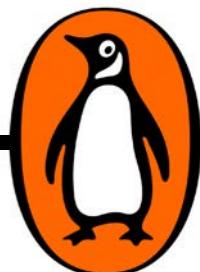
Inspiration



Testing



Testing



# The Establishment

## Construction

I tried several methods of constructing the book. Photography was the main method, although I did try scanning in elements and digitally constructing them. However they lacked the authentic depth and lighting you can control through photography.

The cogs from Ebay were stuck to the inside of each layer, so as you looked in you would see different depths of the machine. I had some doubts about how well this would come out on a small photograph.

The layers were put on clips and then attached to 'runners' so the distances between could be controlled.



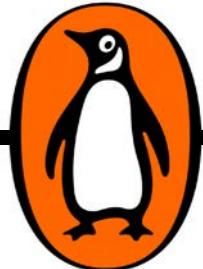
Cogs



Layers



Method of photography



# The Establishment Photography

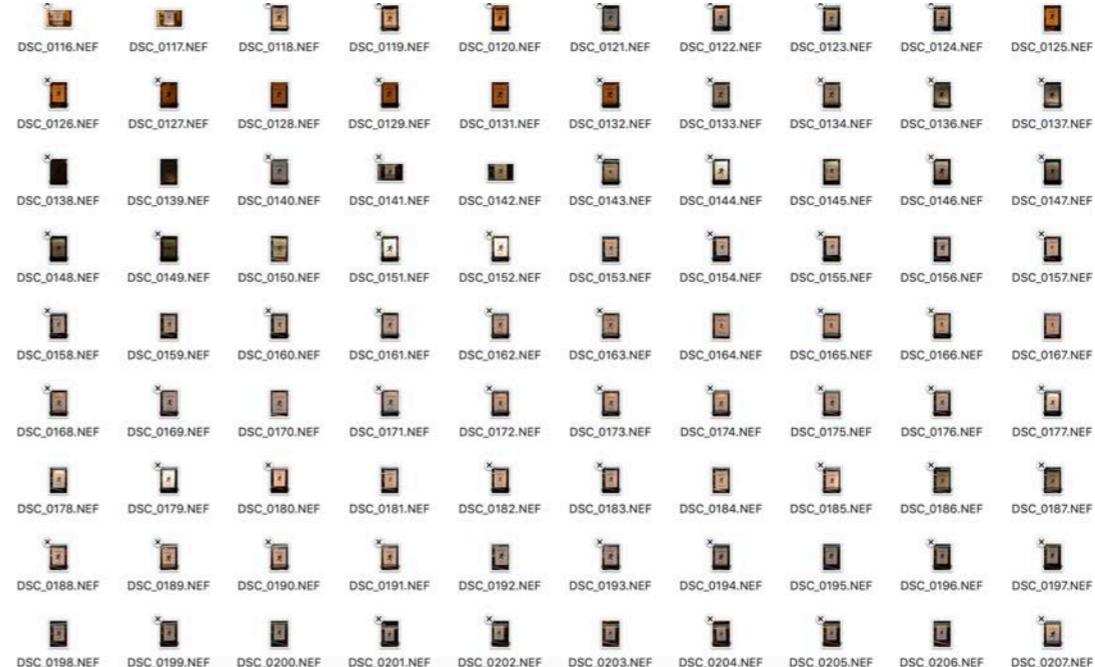
The image below shows the low budget set up. It was the easiest way to control the light, height and shadows cast on the layers.

As the back card was black the location didn't matter as the photo's would only capture the A4 size.

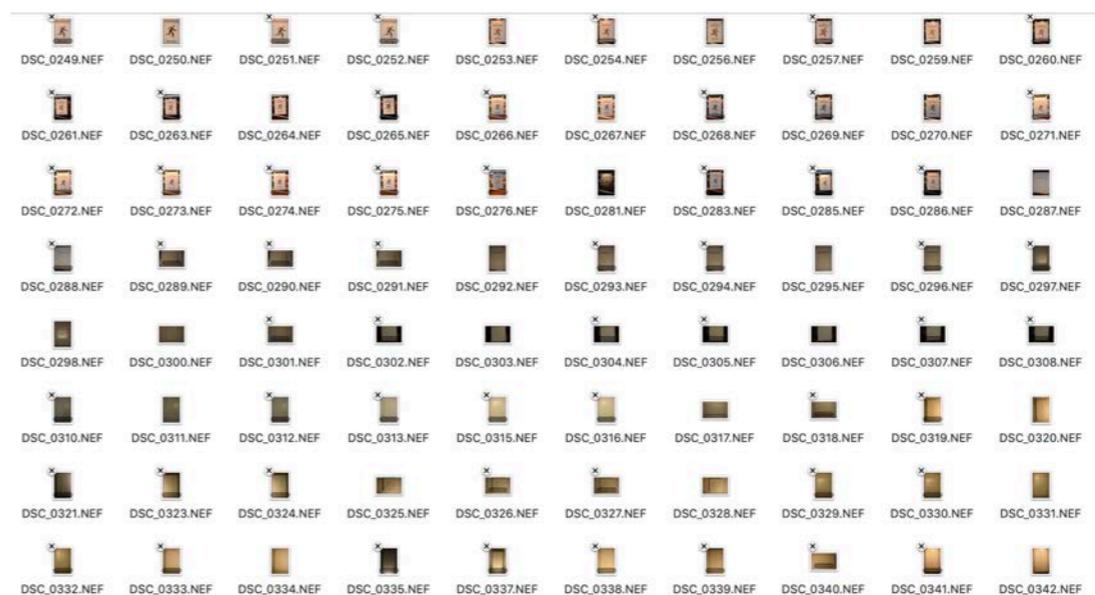


Low budget set up

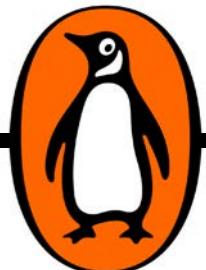
I took around 200 photos, as the process went on I realised that that cogs on each layer may not turn out clearly. So half way through I removed the cogs and placed them all on the back black sheet. This would mean that the layers are clearly visible and the cogs work together.



Images



Images



# The Establishment

## Choice of message

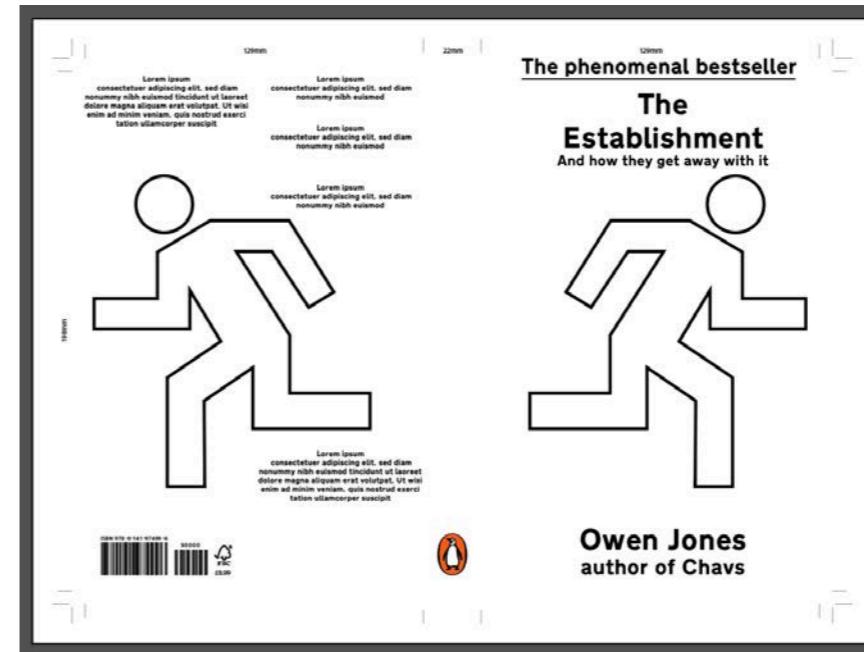
After reviewing the photos, it became clear that the lighting was an interesting unexpected aspect.

It conjured up the image of a dingy basement with a spinning ceiling light (to me). Something carrying the sinister vibe we associate with the establishment.

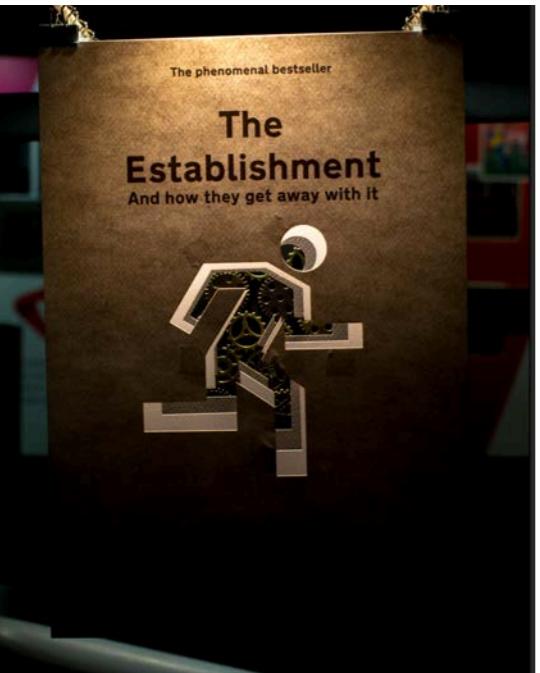
Even though it was interesting, the idea of the machine is somewhat lost. The cogs become less visible, the layers less defined.

I felt it was better to stick to the initial plan and find a clear photo that could be touched up to be white in Lightroom.

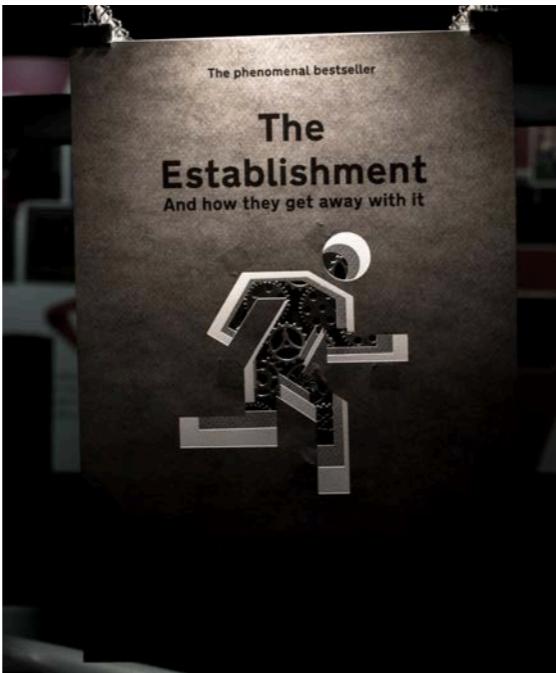
The planned design was also slightly edited at this point, tweaked so the copy for the back could be positioned around the embossed figure.



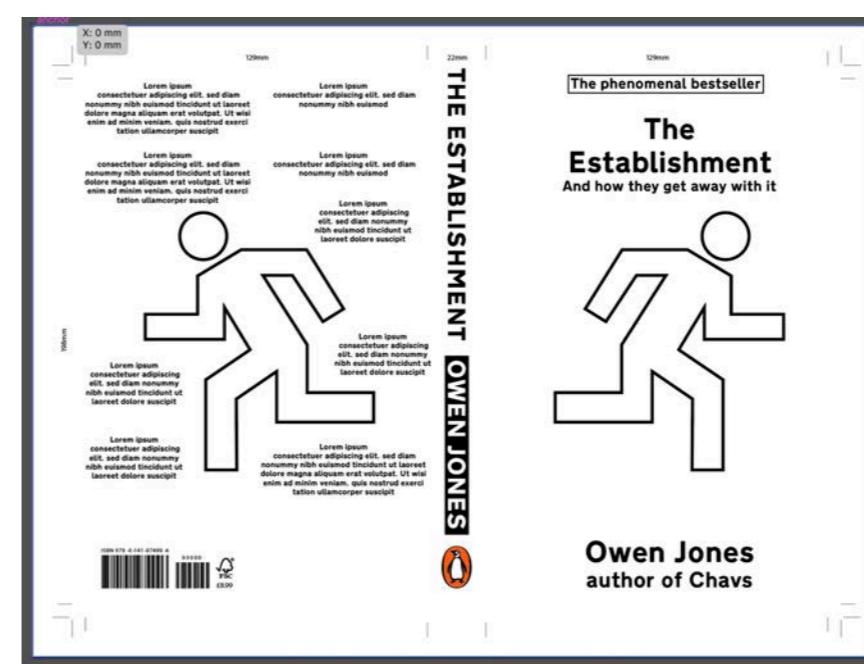
Design



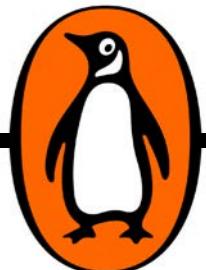
Sepia



B+W



Design

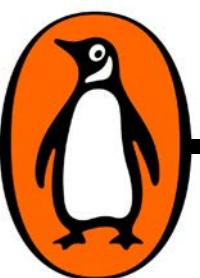
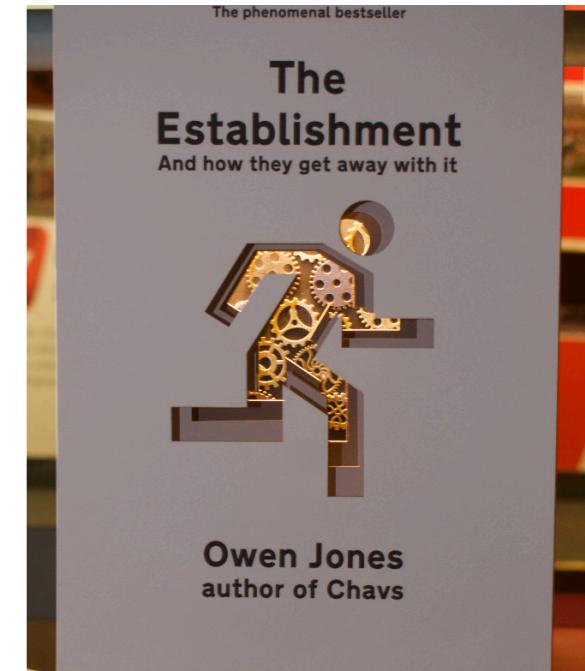
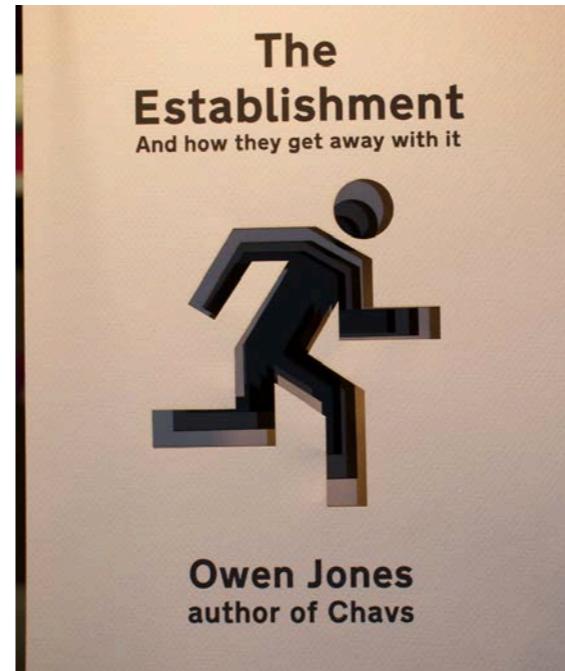
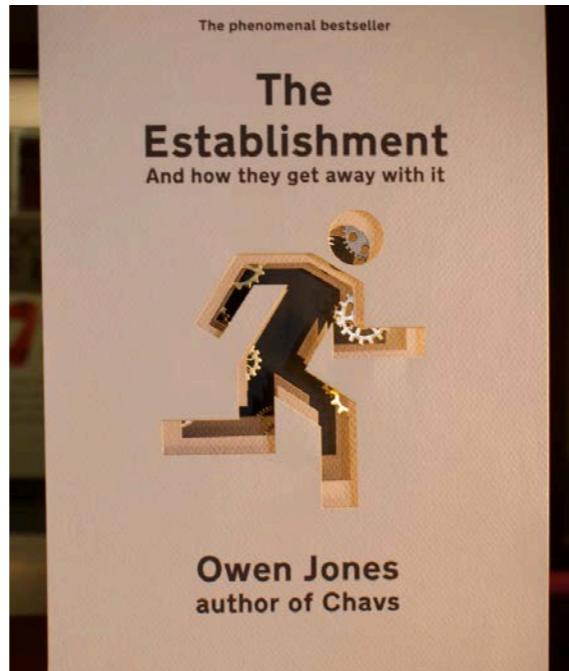
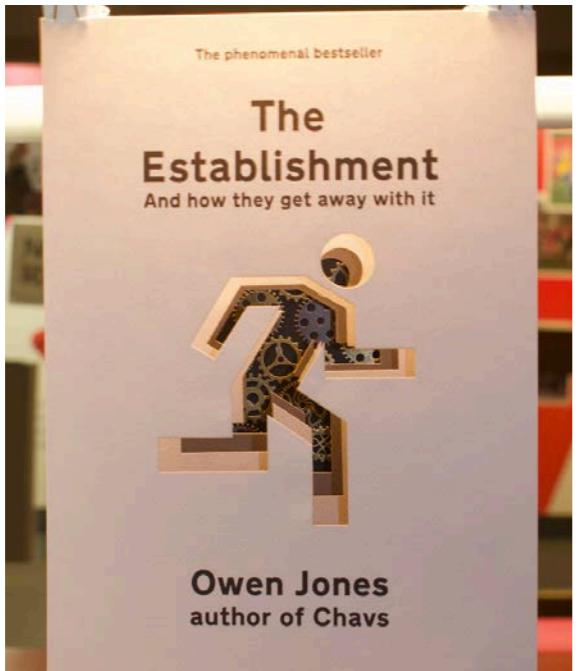
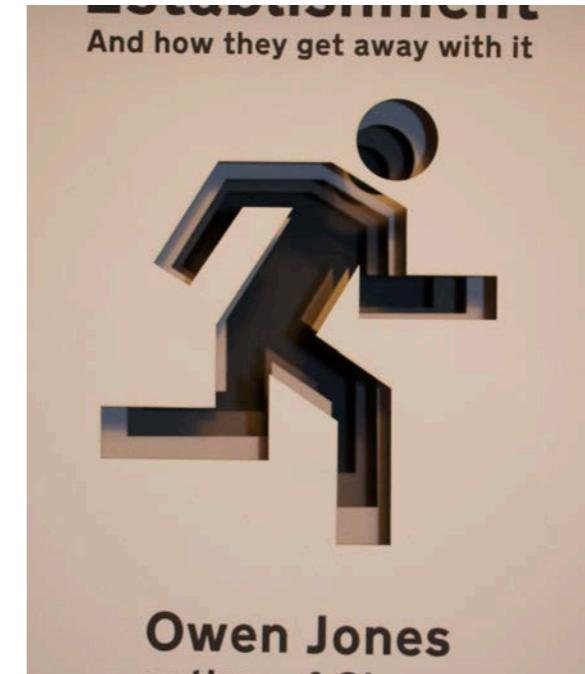
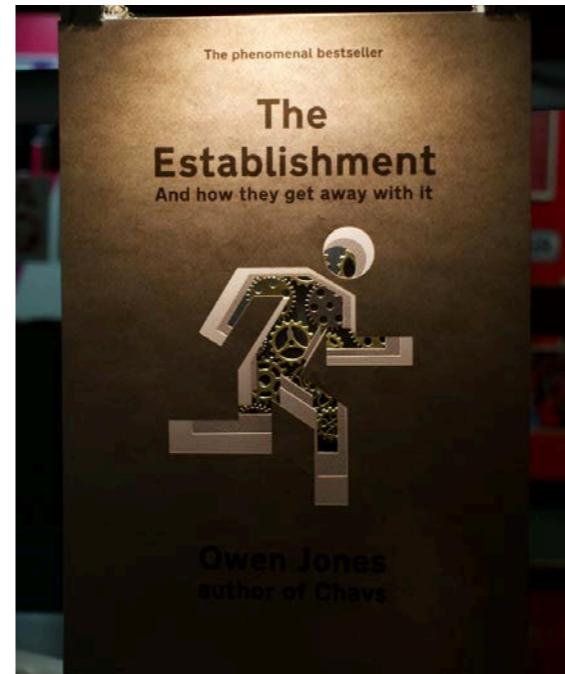


# The Establishment

## Choice of image

Choosing a photo that represented the message the best was time consuming. Almost all of the photos taken had some unique authenticity that added something to the message.

Legibility of text was also a concern, some photos had either the cogs, text or figure slightly blurry.



# The Establishment

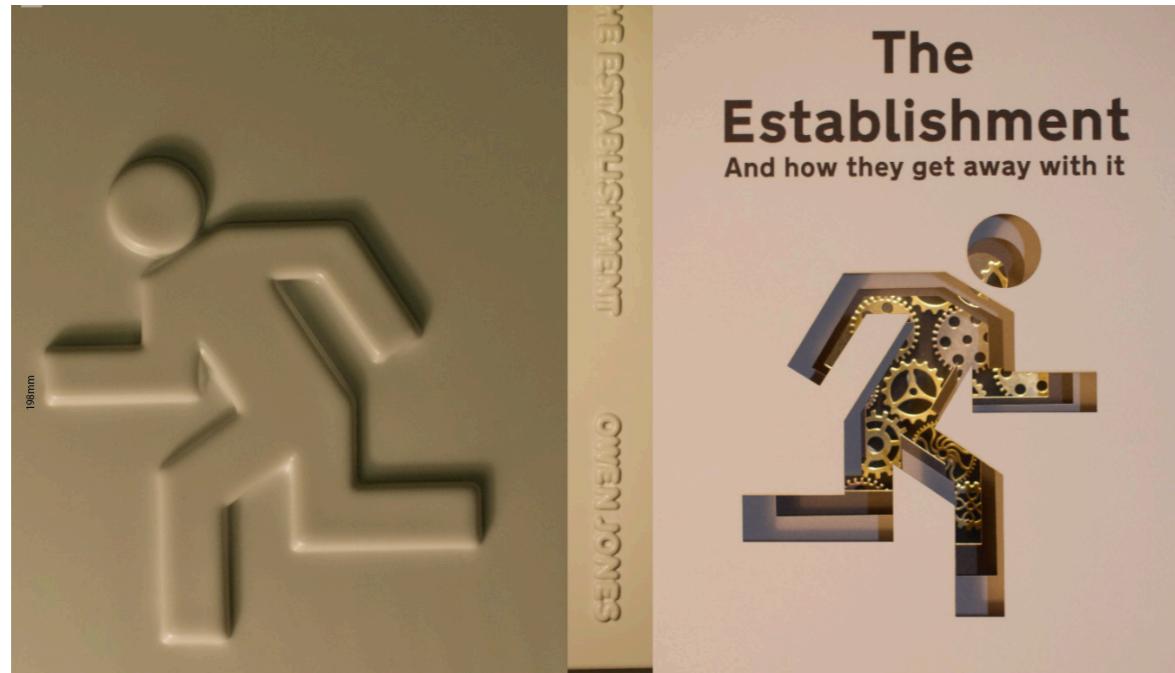
## Digital construction

After choosing three images they were taken into Lightroom to edit. I attempted to match the three to a similar white tone.

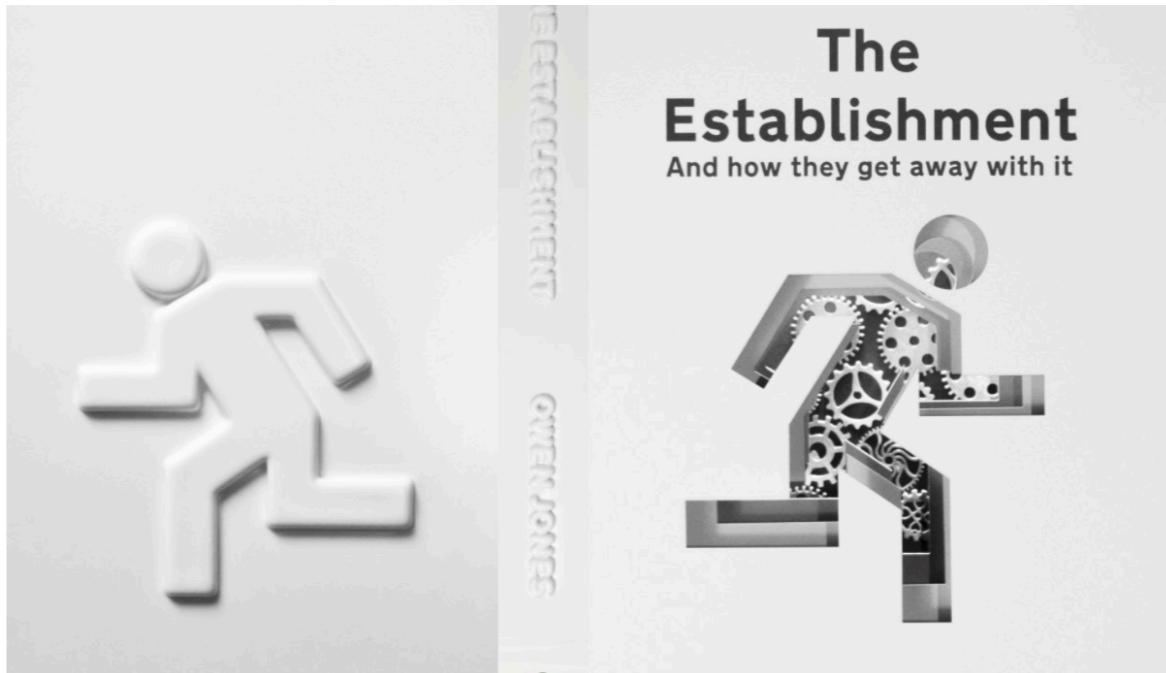
The figure's were lined up and then the back embossed figure was scale up, as to seem like it is covering the other entirely (rather than lining up).

I was very pleased with how the editing went, the cogs came out at a very similar style to those in Modern Times.

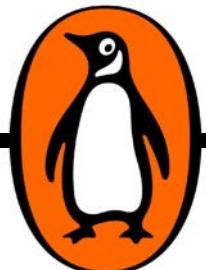
The embossed text was interesting and I played around with how it could be used, but it felt clunky compared to the punch of the front and back.



Photos



Edited Photo's



# The Establishment

## Testing

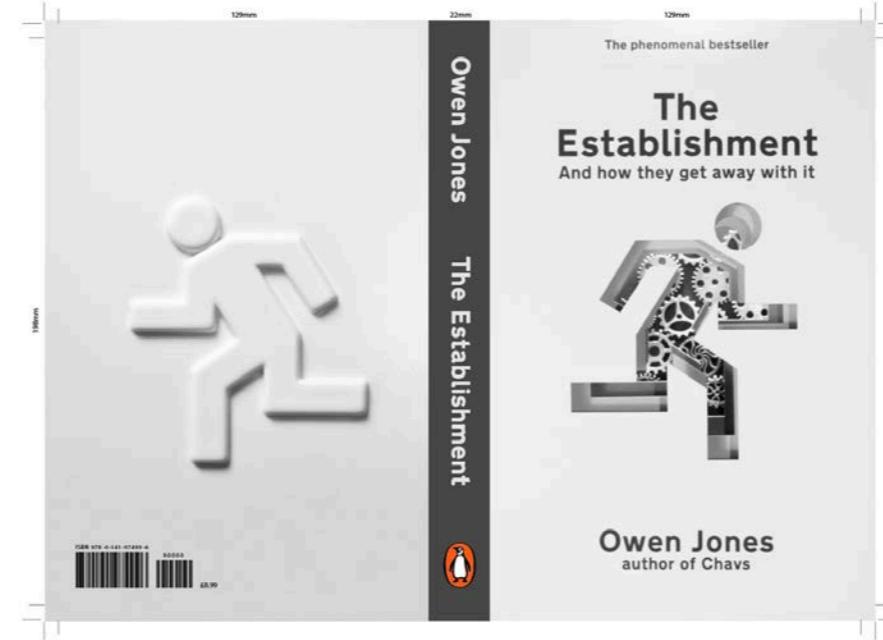
Printing the book at full size was helpful to see what struck out as poorly designed elements quickly.

It also helped figure out structuring the reviews on the back.

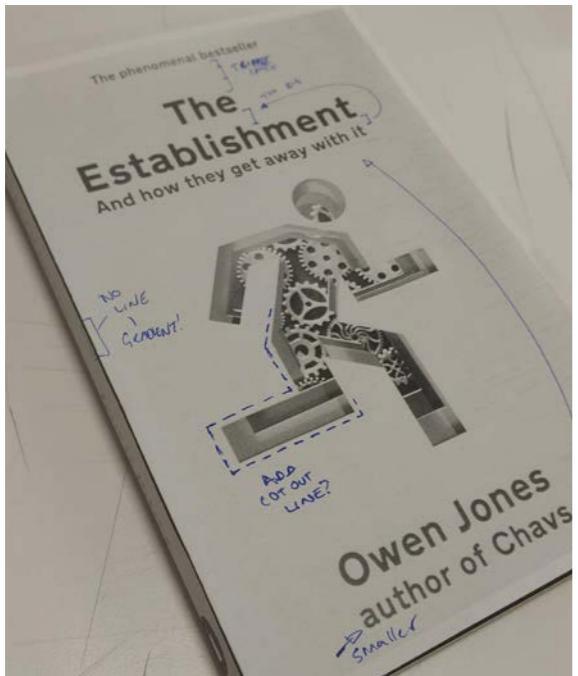
It really made a difference seeing it in 3D, as the spread it not representative of the book itself.

As much as I wanted to keep the embossed spine, it was difficult to reason it fitting with the other elements.

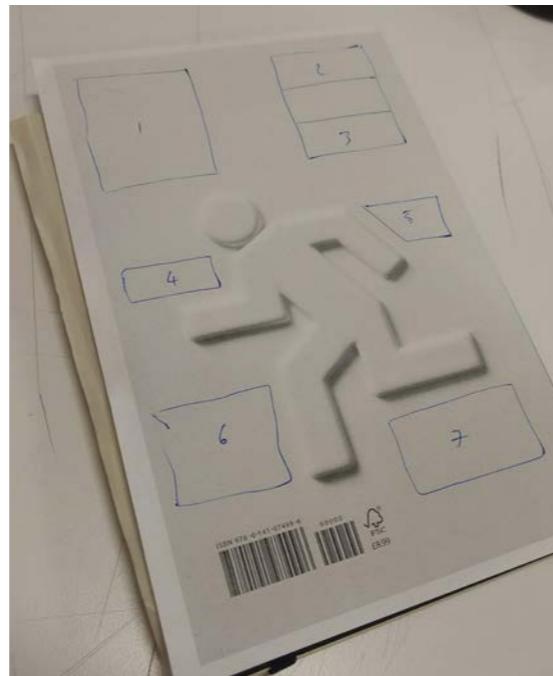
I colour matched the title and made a simple, contrasting (penguin fitting) spine.



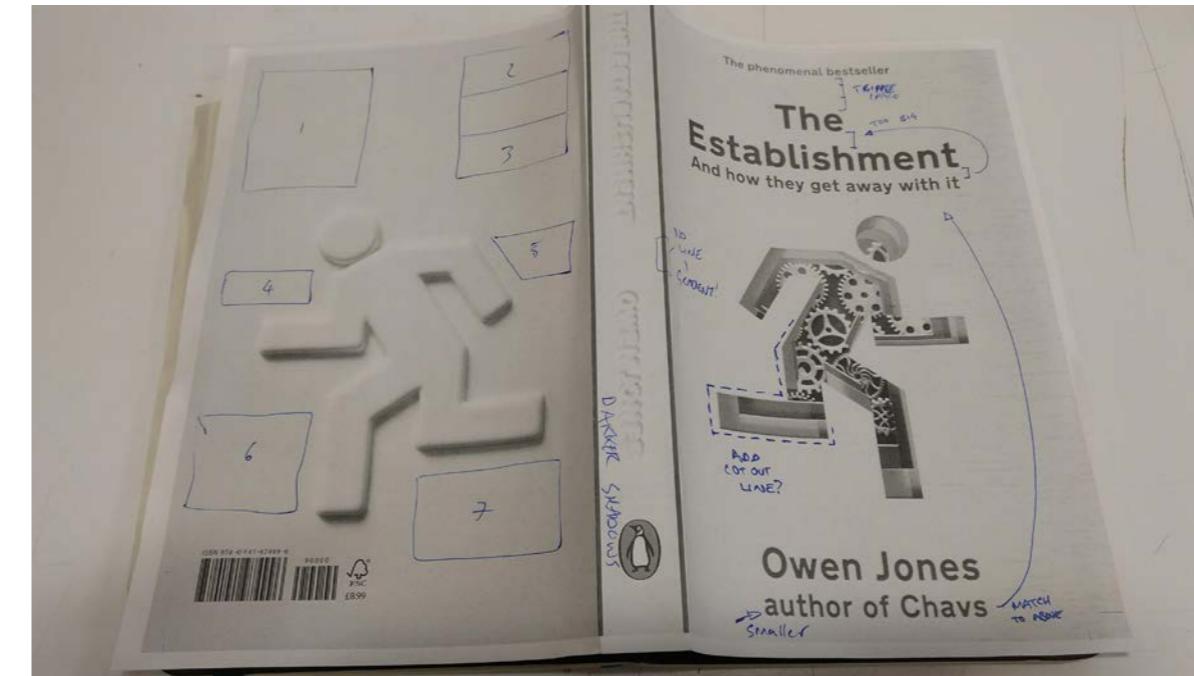
Improved Spine



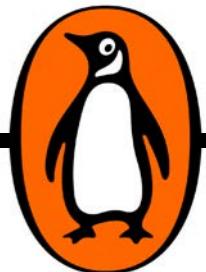
Comments



Planning



Comments



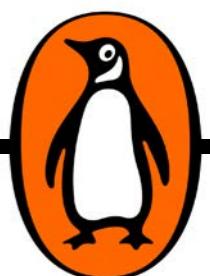
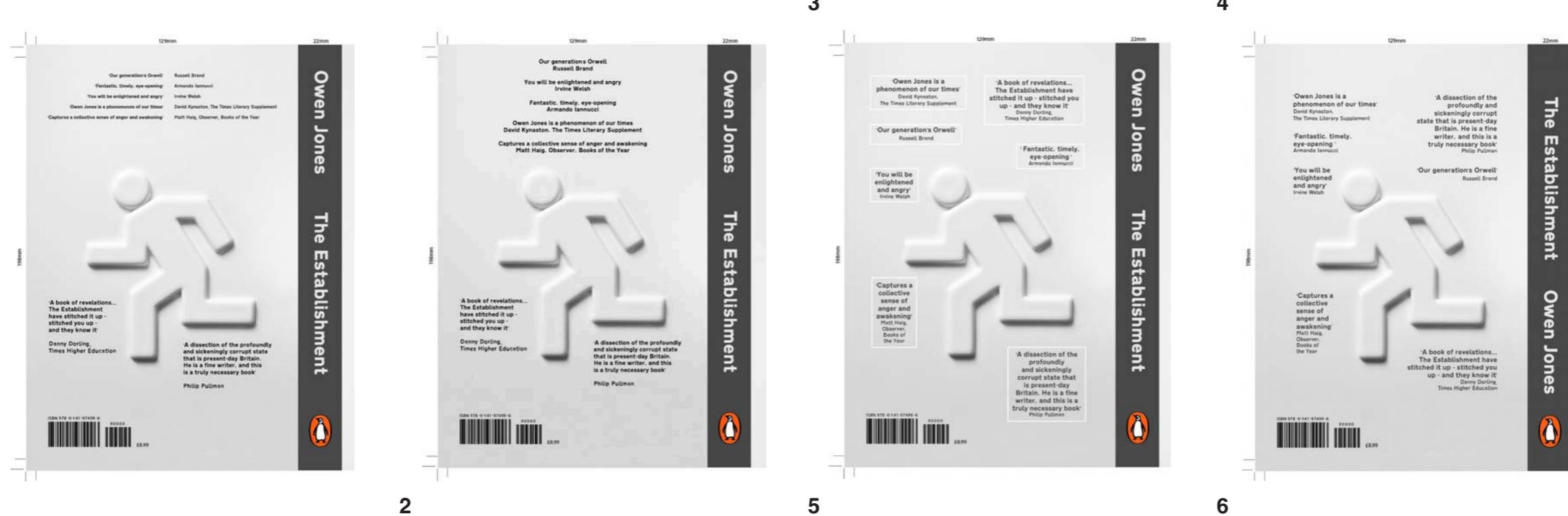
# The Establishment

## Back cover

After composing most of the other elements, it came to fixing how the back copy would be presented.

The length of some of the reviews meant that having them any larger than they are presented wasn't possible.

I tried to line everything up with the figure, fitting reviews around the head, arms and legs.



# The Establishment

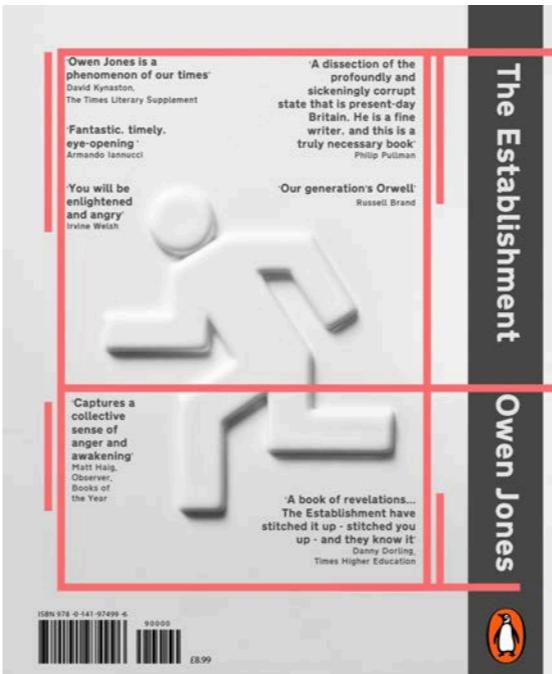
## Back cover

I eventually settled on aligning everything to a grid, the same as on the cover.

Playing with both left and right aligned text to make it seem as if there is an invisible box surrounding the reviews.

The spine was also subtly adjusted to fit with the front and back.

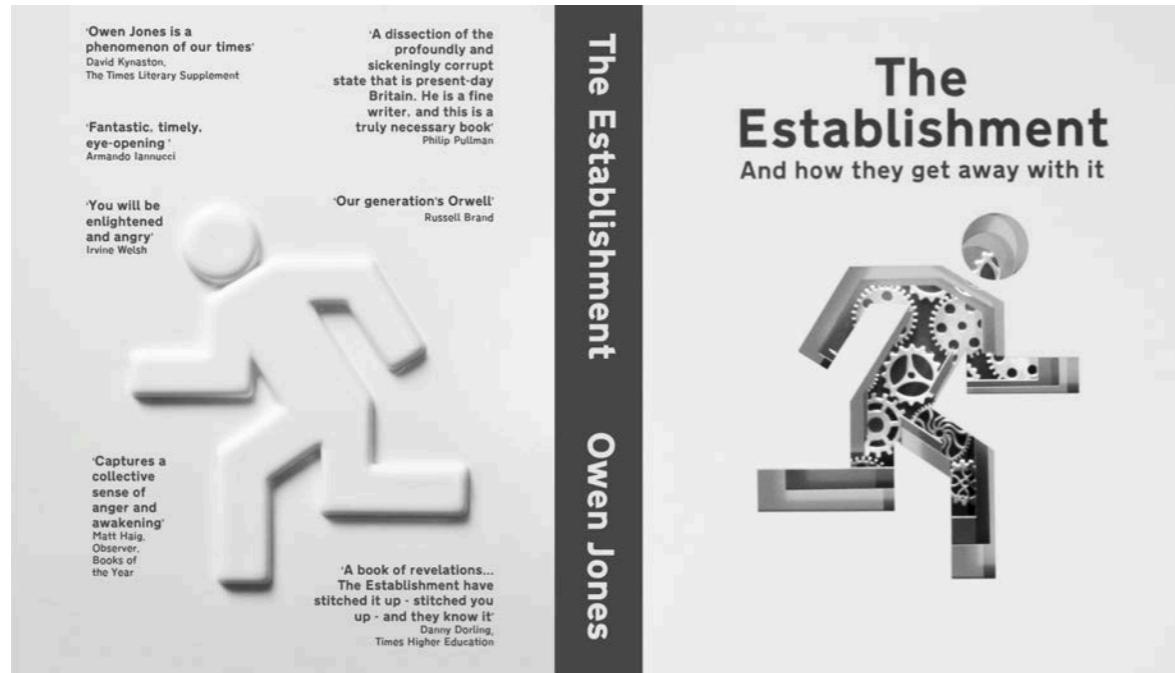
Aligning everything to a grid also made sense in that official documents are presented very formally.



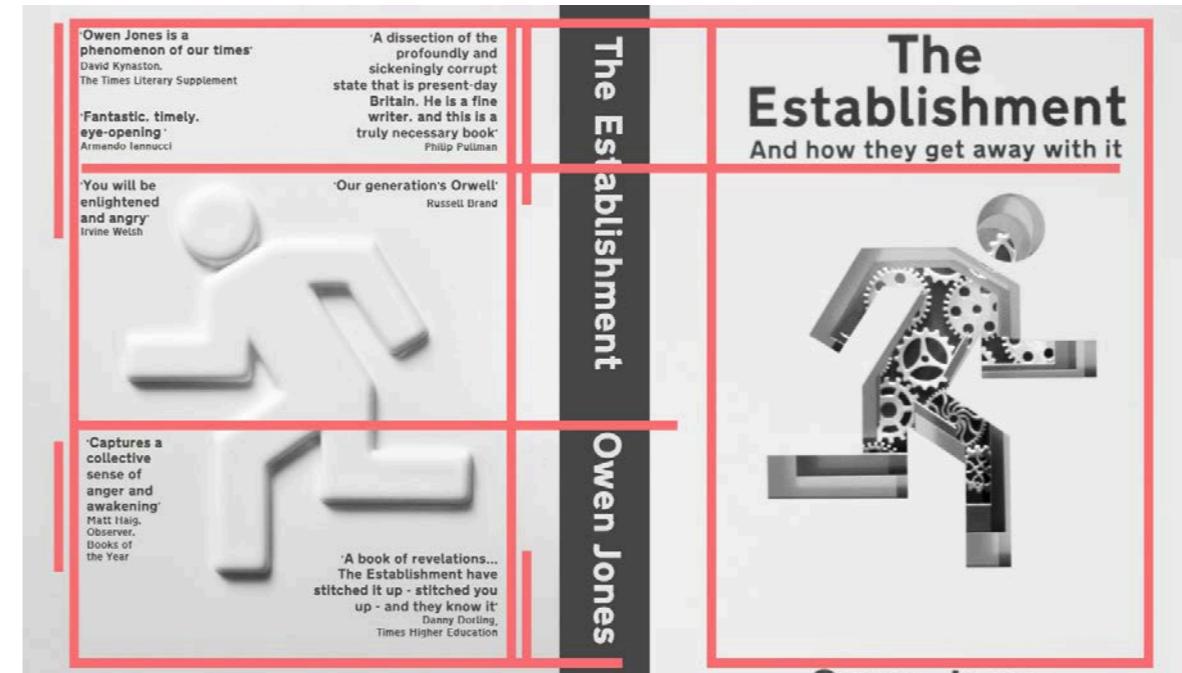
Grid



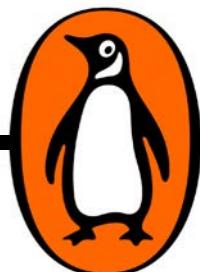
Close up



Spread



Grid



# The Establishment

## Mock ups

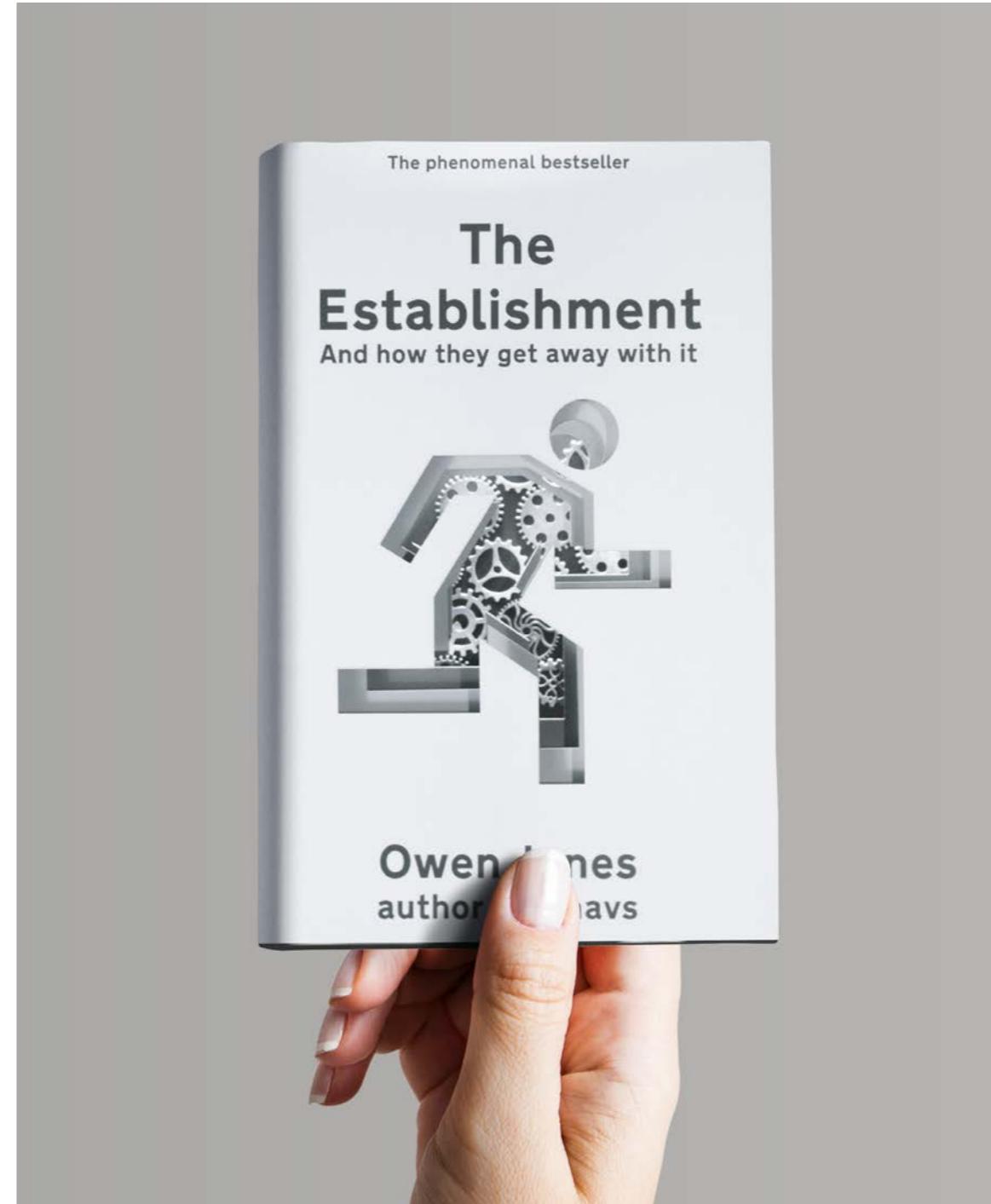
Visualising the book through a mock up was useful to highlight any obvious user issues (like covering the title with hands as picked up).

The below example helped me see that the old spine wouldn't work as well.

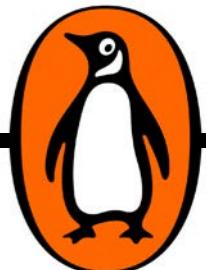


Text

Text

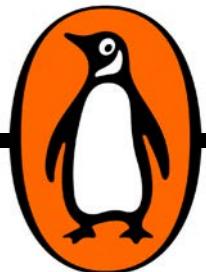
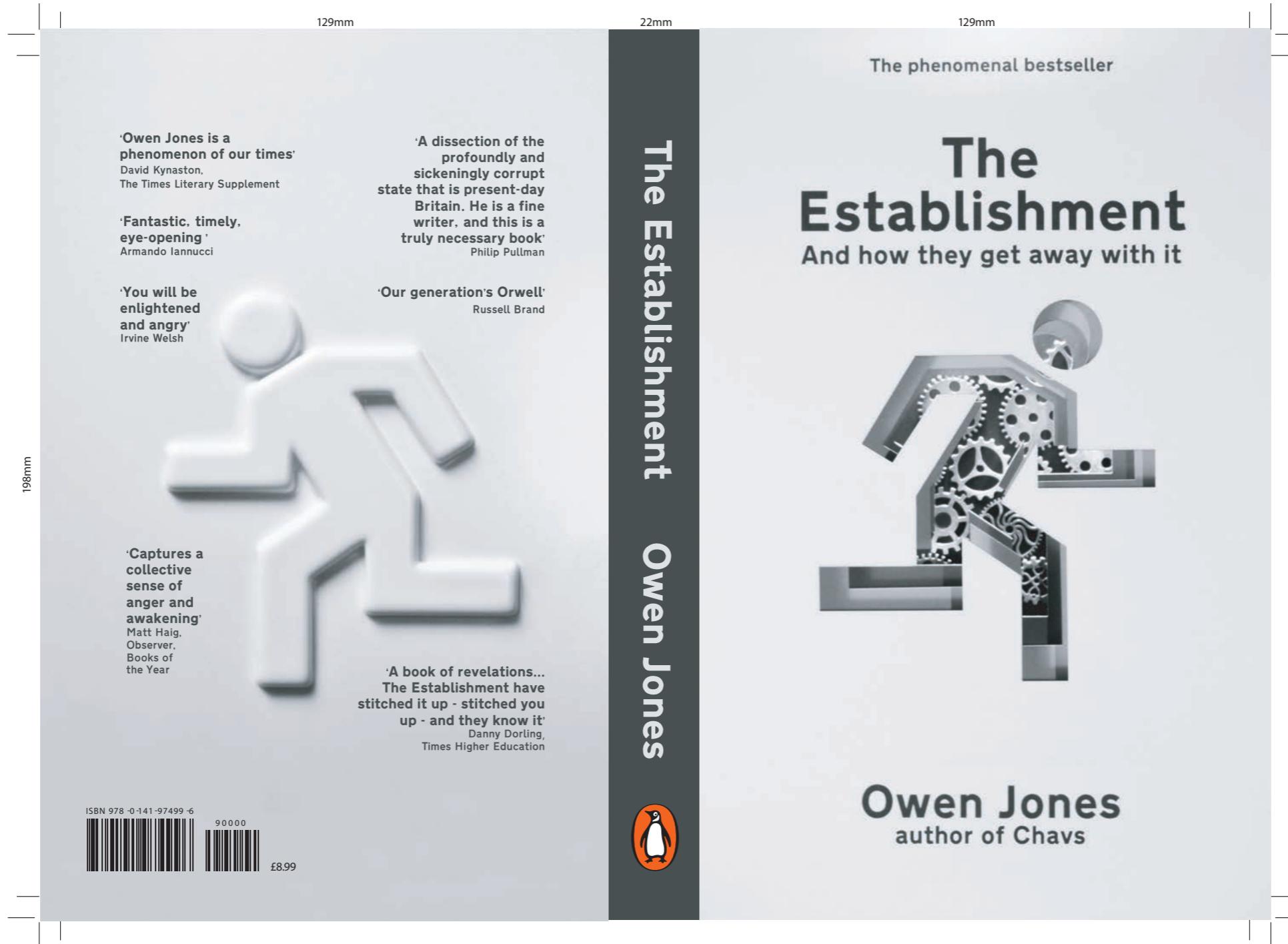


Text



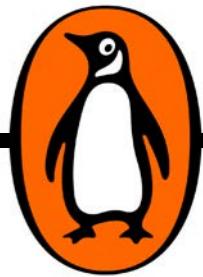
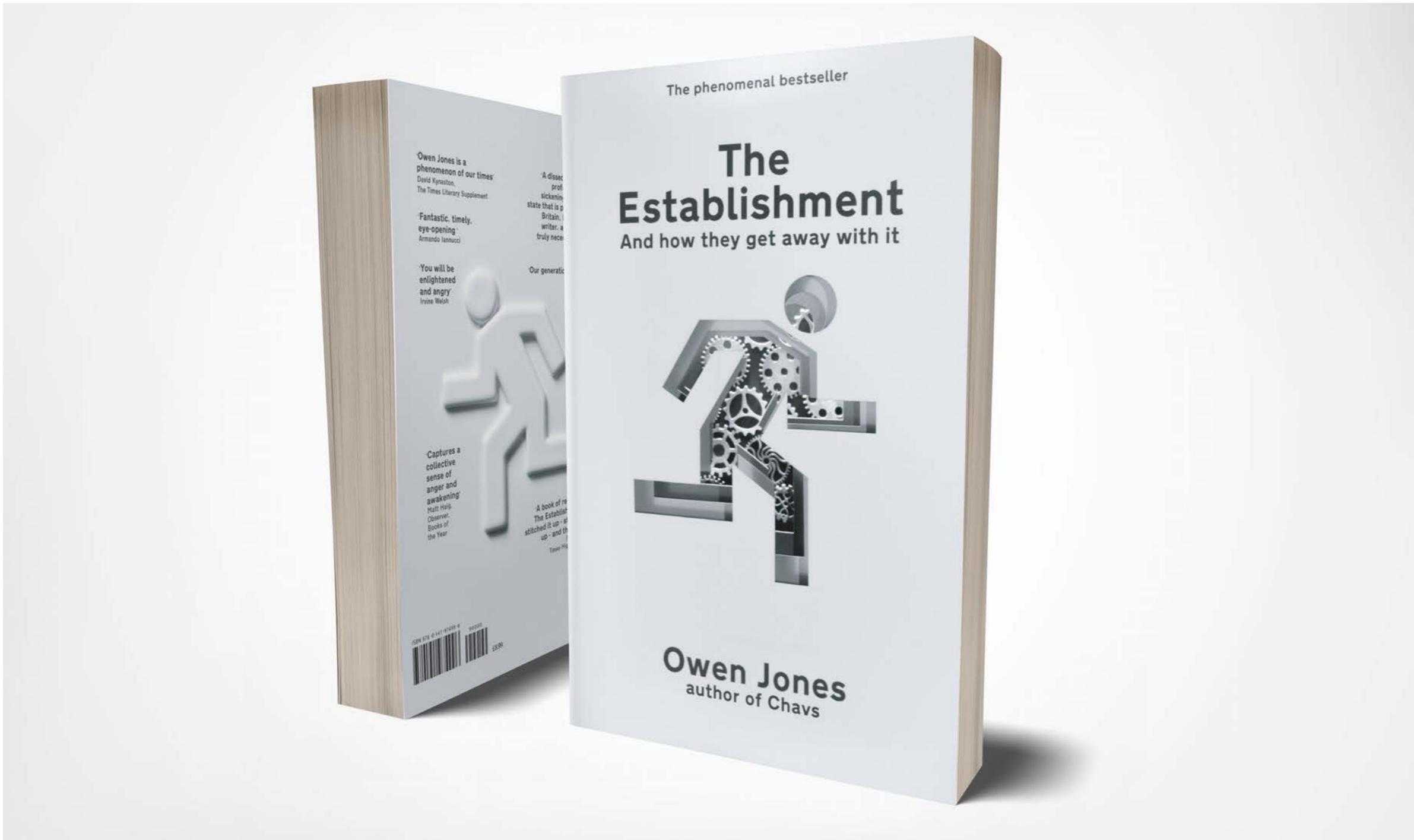
# The Establishment

## Final Spread



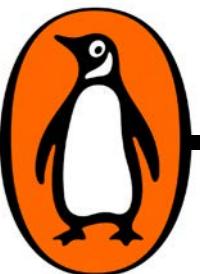
# The Establishment

## Final Mock up



# The Establishment

## Final Outcome



# The Establishment

## Final Outcome

