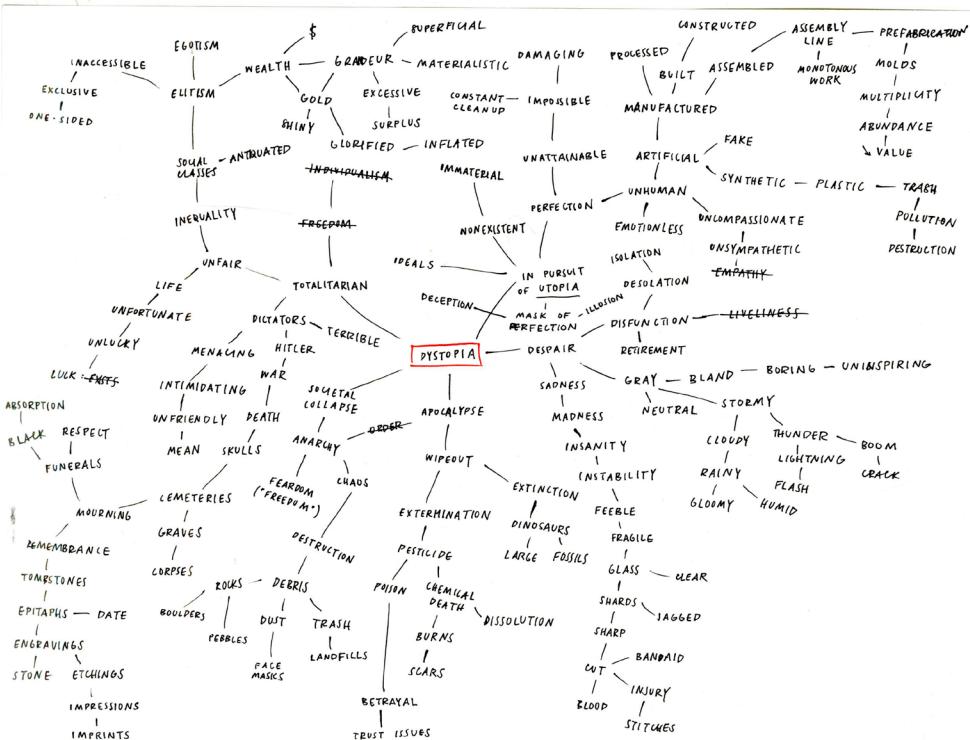
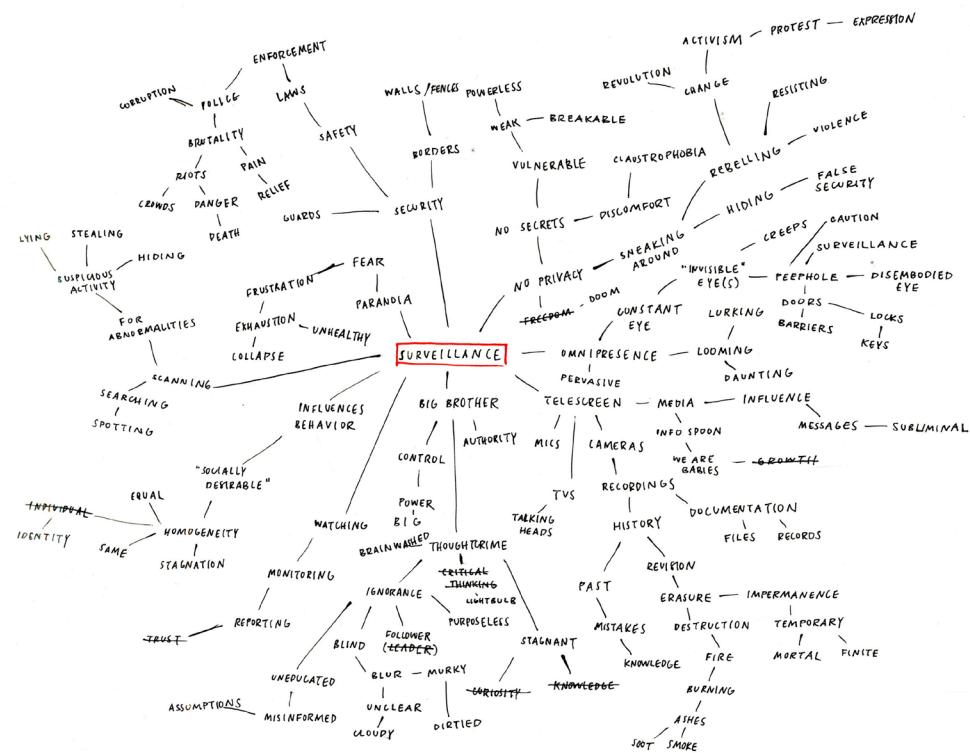


Setting the Stage

3D-type book cover

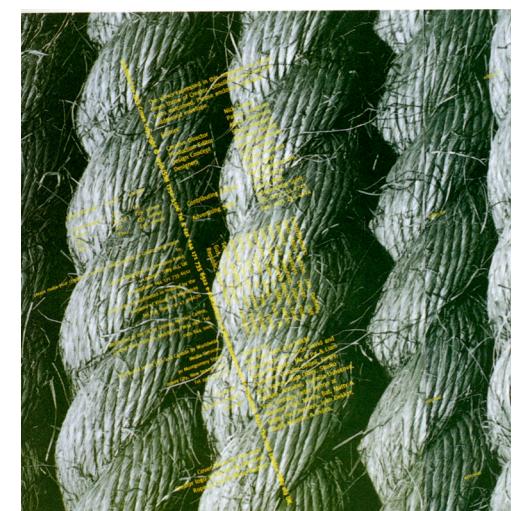
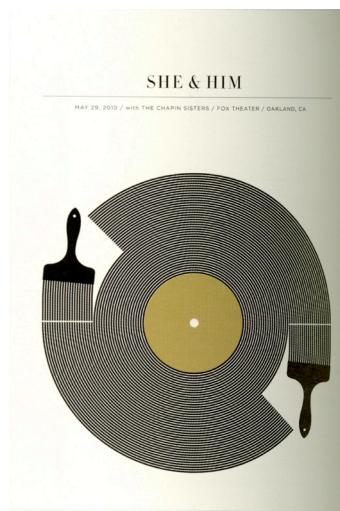
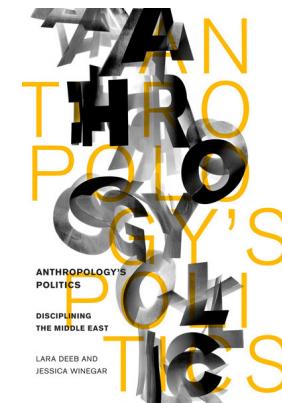
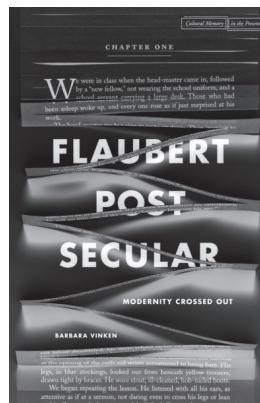
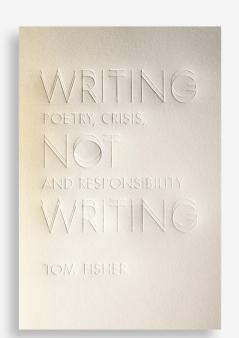
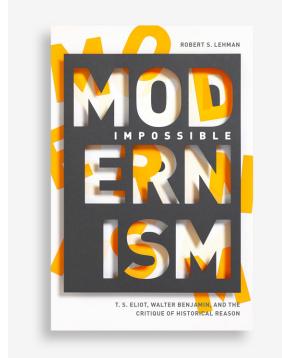
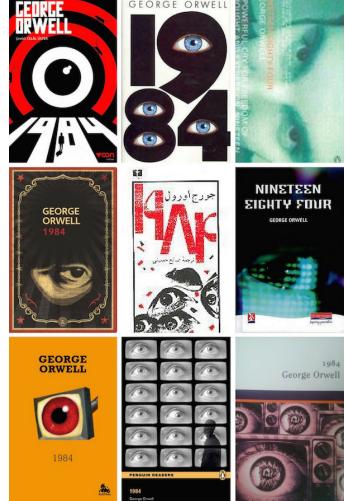


Book choice and synopsis

I chose 1984 since I was the most familiar with it and because I found working with digits to be exciting. In writing the synopsis, the points that stood out to me were the dangers of constant mass surveillance and the difficulty and impossibility of breaking from imposed, political thought. I made two mind maps that started with the two major aspects of the book to get at specific ideas. The maps ended up focusing on how a totalitarian government effects the characteristics of society and its people. Key points were homogeneity and inhumanity.



Among the clichés are clever uses of letterforms and digits



Disrupting patterns

Research

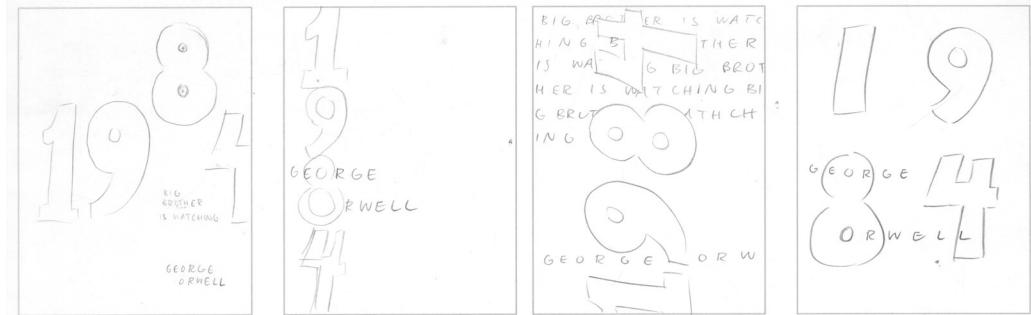
99% of covers for 1984 included eyes. Though appropriate and sometimes well-done, it's become a cliche for 1984 covers. The goal of the project, it seemed, was to also convey the book primarily through type rather than image. I sought to use type expressively by taking advantage of its material rather than relying on an image or non-type object to carry the meaning. A majority of the covers that I found successful in achieving this goal came from the pair Anne Jordan and Mitch Goldstein. They complemented the 2D anchors with 3D forms to add depth and expression, and their covers also had a nuanced sense of hierarchy. Research for another class also brought up the technique of disrupting pattern to create emphasis.

Thumbnails

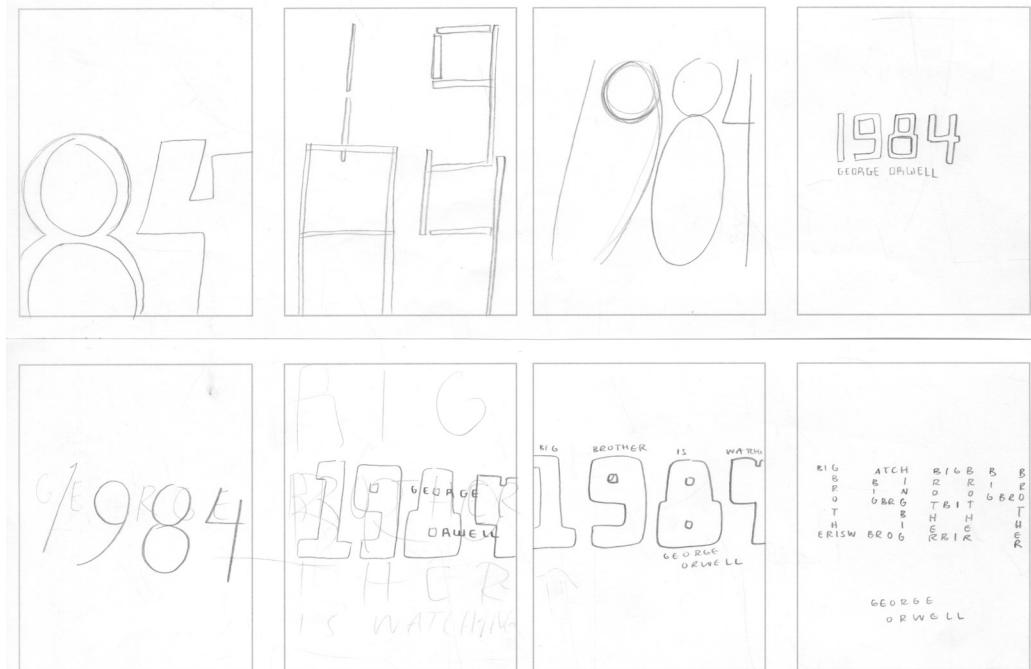
In creating the thumbnails I found it difficult to get past incorporating an eyeball despite knowing better. Instead of focusing only on the surveillance aspect of the book—which everyone knows 1984 for—I shifted focus on communicating the homogeneity and forced conformity that inevitably comes from a watched society.

Since the title is composed of only 4 digits, I found it difficult to create sketches and explore possibilities of letterforms without an actual typeface in mind. I landed on OCR-A due to its somewhat person-like counterform, and I thought that suited the idea of manufacturing. The idea of using stencils also pulled into that idea, along with the remnants of stencil cutouts being an analogy to what remains of a person after being shaped by political pressures.

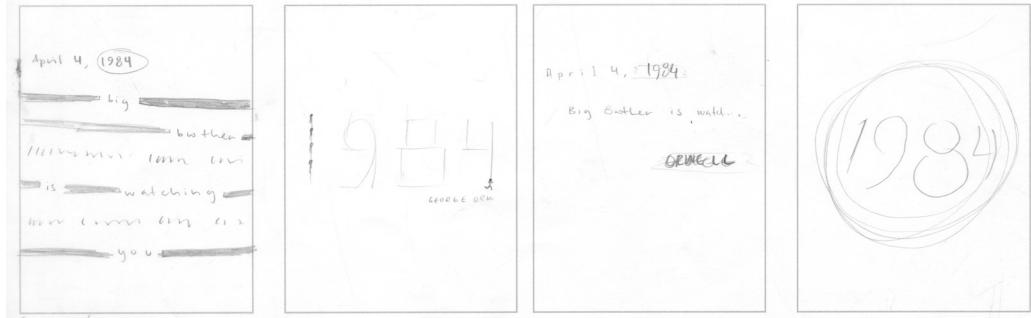
The more I thumbnail, the more I began to think about how shadow, light, and material could be used. My thumbnails were essentially all based on the possibilities of lasercut wood.



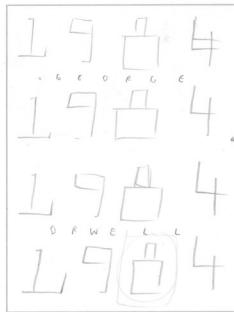
NU EYEBALLS - REFERENCE CONTENT - TITLE IS FOCAL POINT



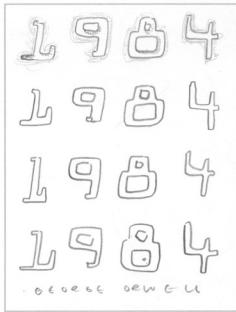
To day [redacted] was [redacted]



1984

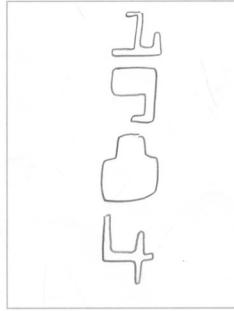


materializing digital face?

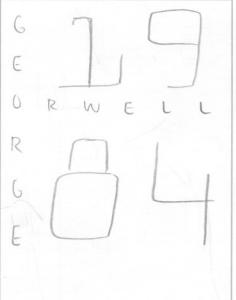


inachievability
laser cut

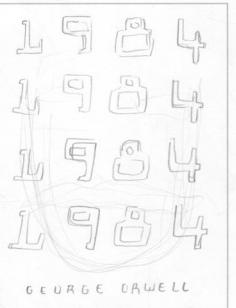
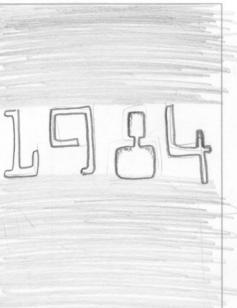
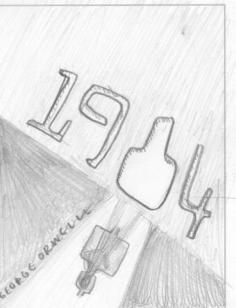
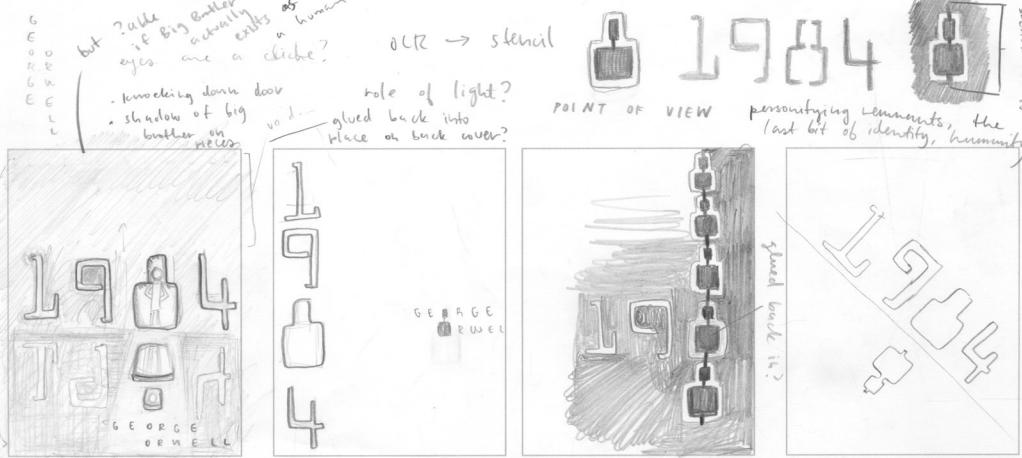
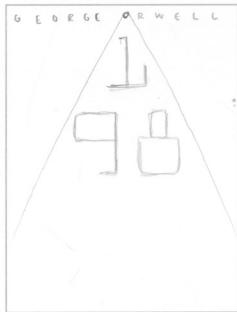
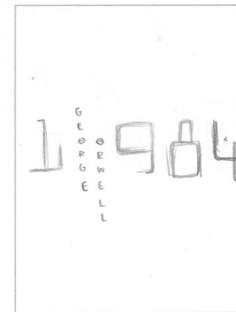
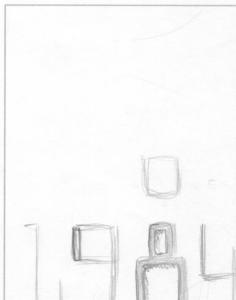
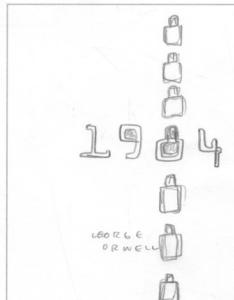
1984



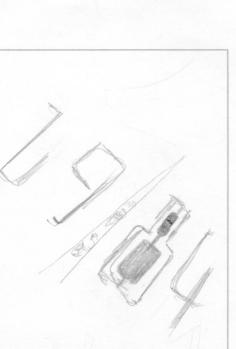
1984

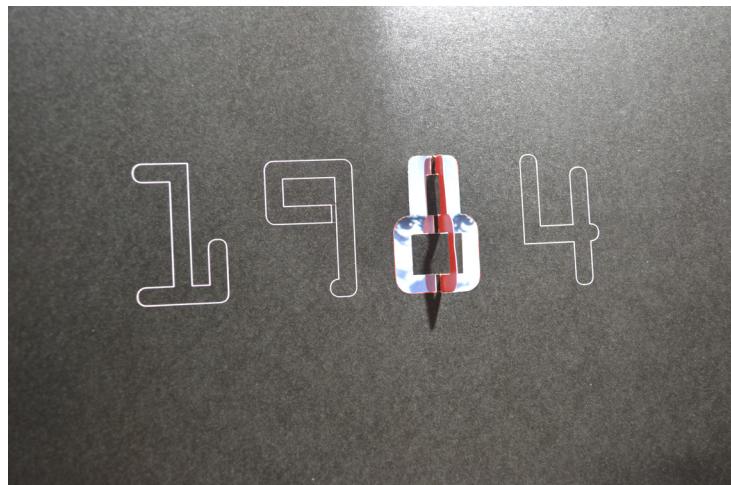
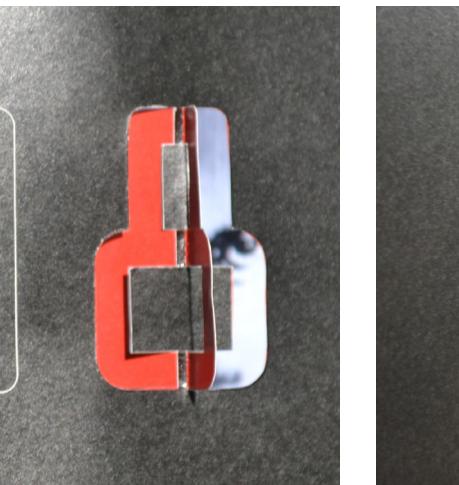


1984



reflections of BB
→ anonymous hand?





Experiments

In crit it was suggested that I consider metal, a more appropriate material for a manufactured and inorganic society, but to create paper models first to see how manageable shadows would be. Since metal can't be used on the lasercutters, I tried playing with foiled paper. To keep the project feasible I also wanted to use an inexpensive and accessible material.

My initial photos lacked a sense of depth and sense of multiple planes, but furthermore didn't quite get at communicating what the book is about. I needed to get into creating a larger, more dynamic set that involved more than two planes. Emphasis and contrast also needed to be incorporated to reach what I was trying to convey; it was suggested that I think about how the 8 could be further pushed to be the different individual among the 1, 9, and 4. I was also stuck on using OCR-A so I needed to go back and study the possibilities of other typefaces.

As a 3D type project, I reevaluated the effects and possibilities of 3D against 2D, and there was also a strong emphasis by the professors on creating a sense of depth and taking advantage of using the space.

Initial models and cover images

I started off trying to further the use of shadows, and while making cutouts for projecting through, one of the letters hung on. I found that to be much more 3D than the flatness of shadows, which rely on being projected onto multiple objects in order to appear somewhat 3D or existing in a 3D space.

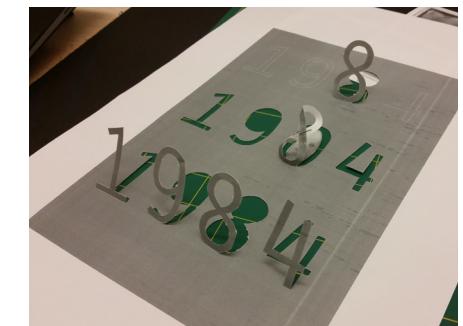
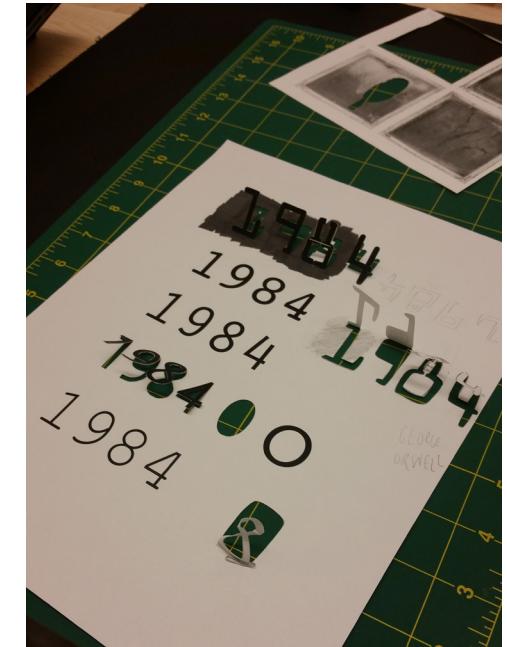
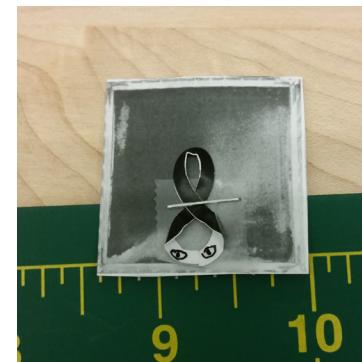
I made more models to see how the shadows and paper forms could interact. I also searched for other typefaces that held the same digital, computational, or technical style that OCR-A has. In the beginning I was avoiding twisted or double-circle 8's since the square counters of OCR's 8 seemed more figure-like and robotic to me. But in looking at the twisted 8's, I saw that I could twist a zero into an 8. I started using Orator Std, a face that is also monospace but uses a round, twisted 8.

1984

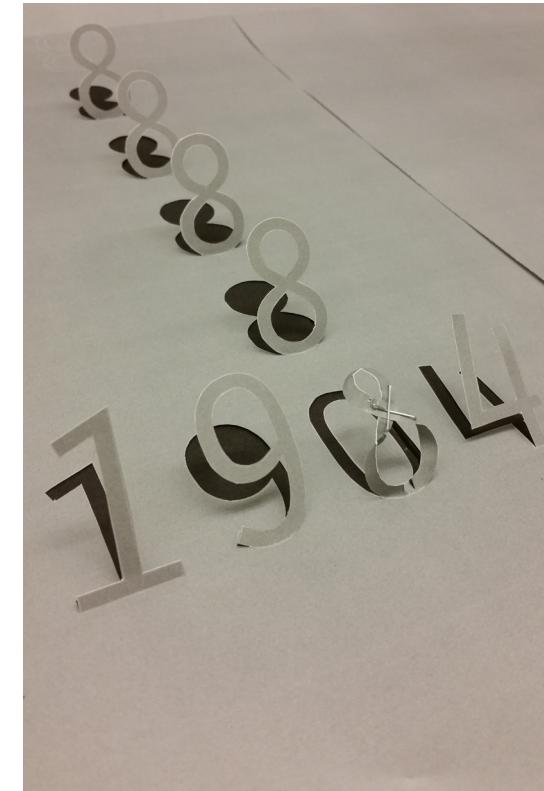
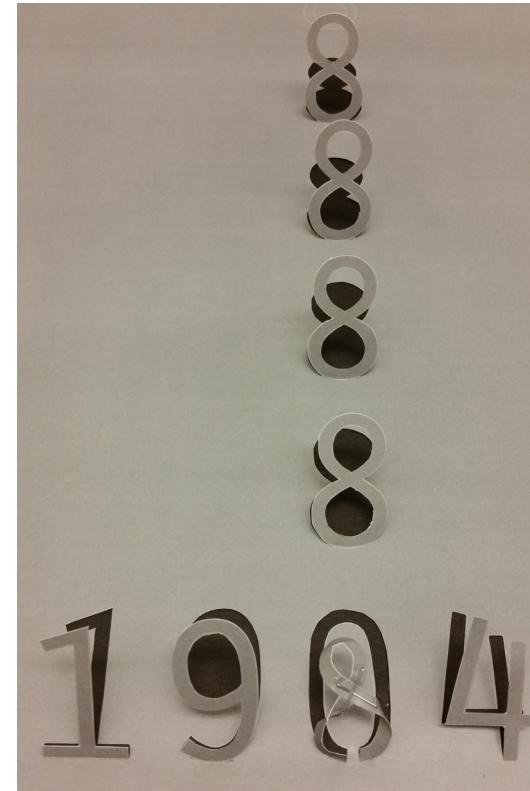
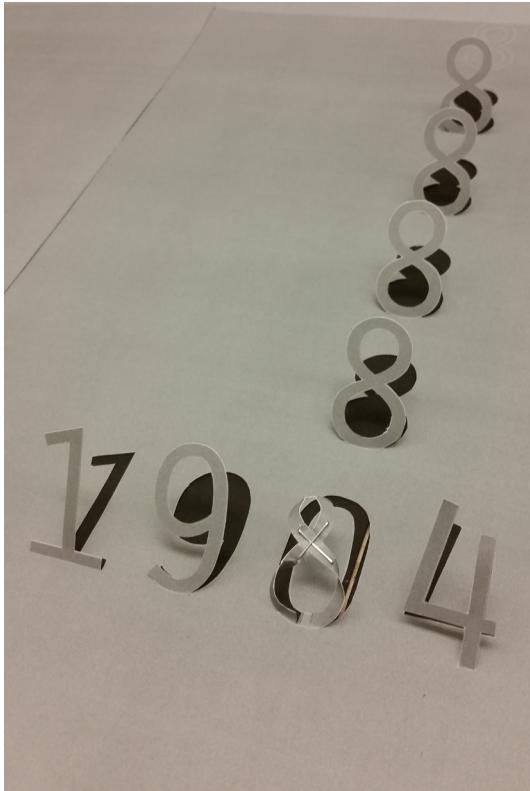
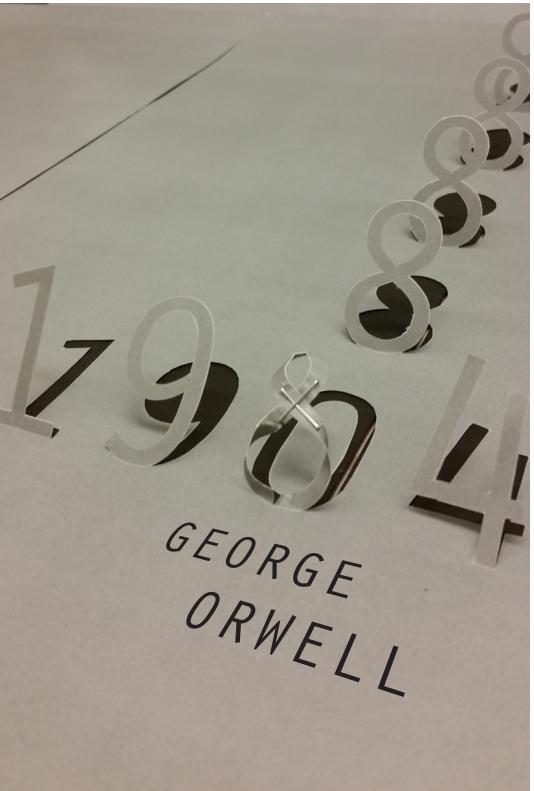
OCR-A

1984

ORATOR STD

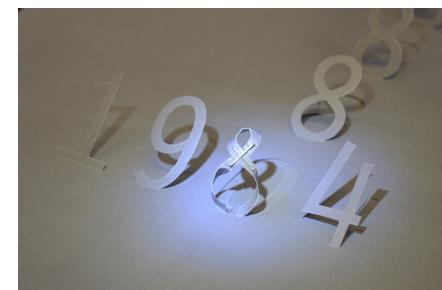
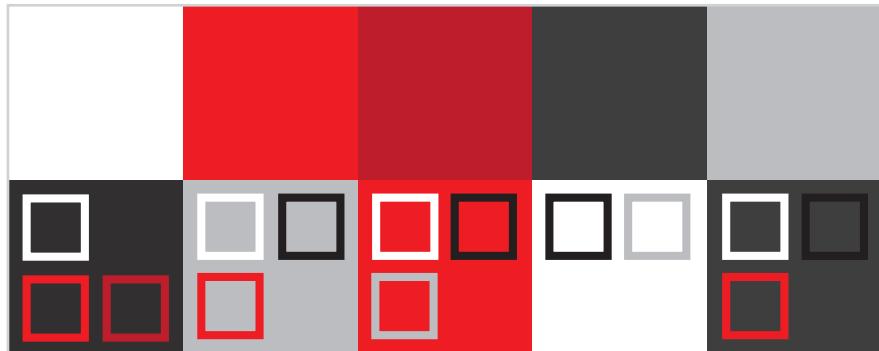
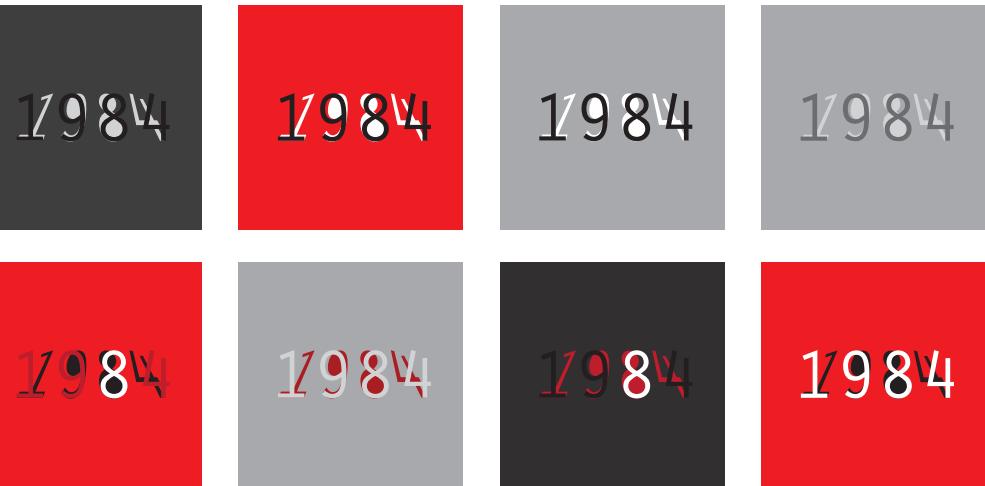


The first twisted-zero model I made I stapled onto a piece of paper to keep the twist, and I found the metal staple and the act of stapling to be a metaphor for forceful and violent restraint or brutal conformity. I also saw the counter of the 0 as a possibility for being a head (and of course an eye) but later dropped the idea since it distracted from the focal point of the twisted, stapled 8.

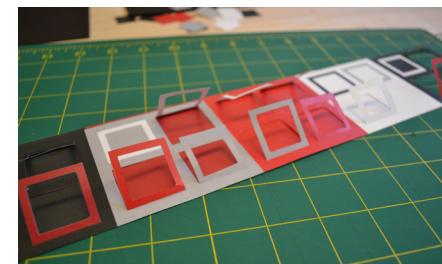
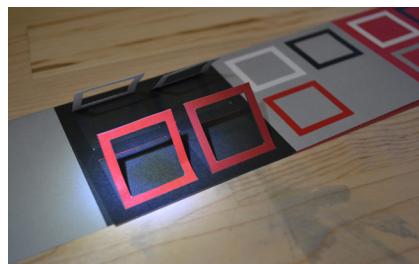


For the first cover images I was really only playing with the angle of the shot. I didn't really utilize or alter light beyond using flash.

The black underlay contrasted too much with the light gray, bringing attention to the wrong forms. The silver staples also got lost against the similarly colored paper (using a phone camera also didn't help). Contrast and emphasis needed to be pushed further to clearly direct the viewer to the focal point of the stapled 8 and to show its individuality. I now had the depth but not the right contrast. I also quickly added in the author's name; the contrast, scale, and placement of that made it too high up in the hierarchy.



The neutral grayscale reflected the blue-toned light



The red absorbed more of the blue



"Orwell has spun his latest and finest work of fiction... there is not a smile or a jest that does not add bitterness to Orwell's utterly depressing vision of what the world may be in 35 years' time."

- TIME Magazine

"A story that remains eternally fresh and contemporary..."

- Robert McCrum, The Guardian

"An absorbing, deeply affecting political thriller"

- Jonathan Freedland, The Independent

ISBN 978-3-16-148410-0

9783161484100

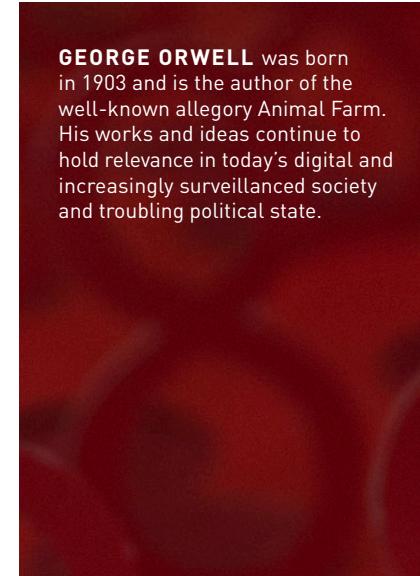
1
9
8
4
ORWELL



Winston Smith lives in the English Socialist, aka Ingsoc in native Newspeak, superstate of Oceania. With no shortages of sex, instant gratification, unshaken loyalty, and never-ending intimidation by the all-powerful Big Brother. Oceania is a homogeneous society composed of ignorant and tortured workers.

Winston works in the Ministry of Truth as a writer, rewriting history to align it with Party ideals. A certain insight into the past distracts him from his new knowledge and desire to be a truly curious human, propelling him into an affair with a woman named by criticizing the Party and Big Brother in a "secret" journal. Soon he is arrested by the Ministry of Love while having an affair with his supposed true love Julia. They begin to fight, and Winston is interrogated and tortured, and return to default Big Brother loyalty.

GEORGE ORWELL was born in 1903 and is the author of the well-known allegory *Animal Farm*. His works and ideas continue to hold relevance in today's digital and increasingly surveilled society and troubling political state.



Jacket 1

I was not able to get Autocad to work so I ended up handcutting everything (with a dull blade). Since I used a DSLR in these shots, the jagged edges were more apparent. I played with the bike light more to create a focal point, and moved it around to get different shadows that wouldn't be distracting and to try to highlight the staples and 8 in the right spot. I also changed the angle of the raised digits, which in turn changed their darkness and contrast, to make sure they didn't blend into the background or with each other too much.

Since I could handcut only so many 8's, I designed the set to be shot from an angle where the raised letters laid above their cutout nicely (as found in the previous round of photos) but I wish I had an entire layout that I could continue moving around. I was also limited on where I could crop.

Issues:

- Flap text too small
- Author name detracts from stapled 8
- Vertical text on spine not connected to other visual languages
- Too many different alignments (left, center, hanging)
- Barcode and publisher imprint not legible
- Panel backgrounds probably too busy
- Kerning of 1 98 4





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"Orwell has spun his latest and finest work of fiction... there is not a smile or a jest that does not add bitterness to Orwell's utterly depressing vision of what the world may be in 35 years' time."

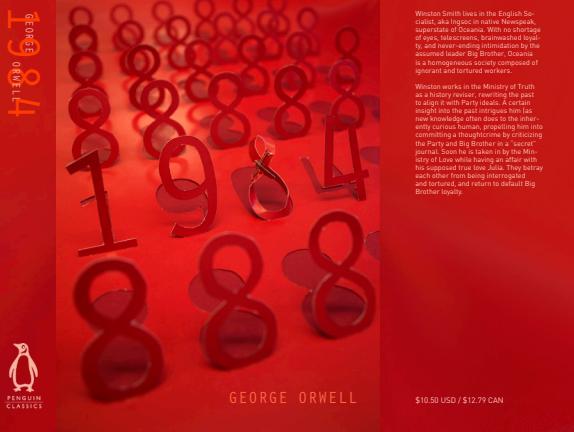
- TIME Magazine

"A story that remains eternally fresh and contemporary..."

- Robert McCrum, The Guardian

"An absorbing, deeply affecting political thriller"

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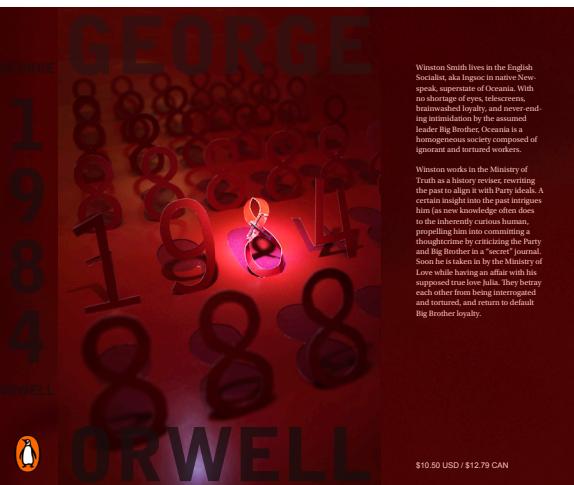
- TIME Magazine

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Jacket 2

In short:

Can 1984 be read from far away? Nope, needs more contrast / balance
Too blue-toned or bright of a red, not propagand-y enough (more akin to blood than totalitarianism)

Type still too small on panels

Type too big on back cover

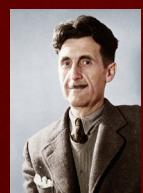
Improve craft (i.e. get to the lasercutter)

Populate blank spaces in the back (i.e. get to the lasercutter)

Work on alignments and a common language in layout

Author name detracts from focal point (scale down)

Vertical 1984: does it make sense with the visual language of the rest of the panels?



"Orwell has spun his latest and **finest work of fiction**... there is not a smile or a jest that does not add bitterness to Orwell's utterly depressing vision of what the world may be in 35 years' time."

— TIME Magazine

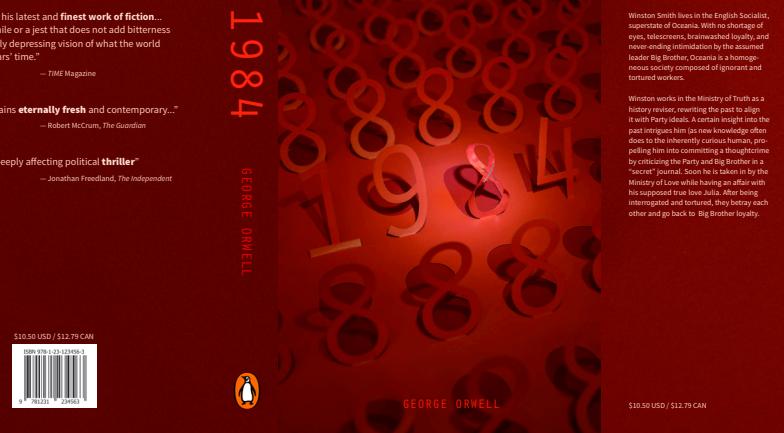
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Final jacket

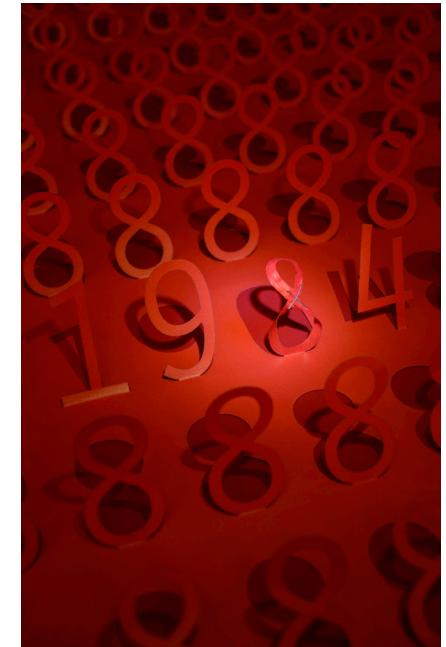
The text size and legibility was not quite resolved, so I printed panel tests of weight, point size, leading, and color against the red background.

I finally got to the lasercutter after getting Autocad to work, and took several more photos. The process of parsing through all the pictures then cropping them took a while. I definitely should have gotten to the lasercutter sooner so that I could have time to adjust the kerning again. The gap in 98 is noticeably large. Angling my computer to kern it did not work (unsurprisingly). I should have cut out at least a couple more 1984s to fix that crucial aspect.

I could have also spent more time exploring different design languages for the rest of the jacket. But with the focus on the stapled 8, the minimal design in the rest of the jacket aids in supporting that. Duplicating that 8 somewhere else would have taken away from the message since it represents one character from the book. Incorporating the Orator typeface into Orwell's name and the spine and using a small crop of the cover as the background of the rest of the jacket made the jacket cohesive.



Original

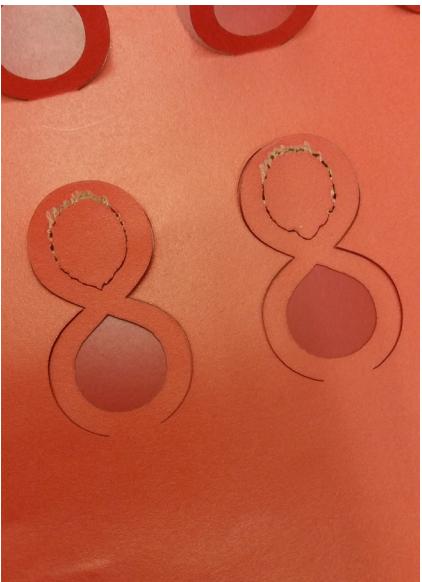


Photoshopped



Scaling up the set

This lasercutter mistake could have been another metaphorical method:



Conclusion

I could have taken more risks in this assignment in terms of really experimenting with different materials since cut paper is very familiar to me, but twisting it and using it as a 3D object rather than 2D was new. I also should have figured out the lasercutter sooner in order to make adjustments. By the end I got a better grasp on developing physical sets, including lighting, and was reminded of the importance of evaluating printed material at every step. Addressing each variable individually made adjustments more feasible. I also enjoyed being able to work with the possibilities of type existing in an actual space rather than on a screen. It felt more productive in a way than shifting a bunch of letters around by 2 points.



