

## CHILDREN'S BOOKS

- Anne of Green Gables
- Secret Garden

- Australian kids classics were super big for me when I was growing up ... Snugglypot + Cuddlepig, Muddel-headed wombat, and The Magic Pudding ... these books are so whimsical and full of character and life - I wonder if I could repackage them in ~~an~~ ~~somehow?~~

## INSTALLMENTS

- Dickens' books

and other classics were released in mostly installments ... this reminds me of TV shows released over weeks.

Could I use this form on different content from Dickens?

# BOOKS STILL

## ROMANCE

- I find the history of the romance novel so so fascinating, especially in terms of how it has been both loved and intensely hated by women readers. There are so many iconic covers and design styles (i.e. Mills + Boon, + 'The Gentle Rouge') associated with this genre of novel. And despite the fact that lots of romance tropes are obviously problematic, (i.e. Predator/Prey, e like 'Twilight') the way that these stories play out and have been received has not changed much since 'Pamela, or Virtue Rewarded' was published in 1740 (widely regarded as the 'first' Romance novel).

## GOthic ROMANCE

## DRACULA

- Both of these books tap into horror and the grotesque as well as love + the human experience... I wonder ~~what~~ how/if I could reimagine the visual language associated with these stories in a way that would feel fresh? The original cover for Dracula, for example, also has really strong associated typographic style

## FRANKENSTEIN

→ I really want to pick something (content) that is politically + culturally rich as well as usual

I want to try to focus on how design can comment on and critique content.

# possible formats, children's books:

graphic novel or comic book - coraline-esque?



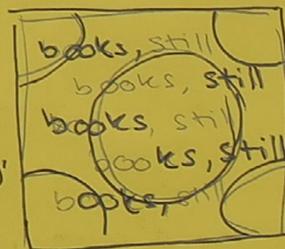
pros: fun, whimsical + works for its audience -

could turn a classic into a comic/graphic novel for kids?

cons: lots of illustrations! also feels like it's been done before

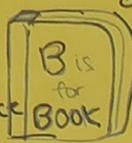
pros: feels special, baby's get quilts with words - why not a whole book? story of life or something :) have done it before.

cons: time consuming, expensive to make, hard to retain a specific typeface if doing embroidery rather than printing.



quilt or fabric

cons: hard to hit the mix 500 words - also maybe hard to produce



pros: fun and very tactile, could have very few illustrations + jst focus on type?

board book! maybe a series or collection

Newspapers (maybe a few leaves)  
pros: nice to work at a larger size - more room to play with and practice using the grid, inexpensive and disposable feeling which is fun!

cons: do I want to lean fully into this kind of old-fashioned aesthetic? would this form feel too limiting?



# possible formats, installments:

series of zines (+ some way of keeping them together?)

pros: contemporary version of the original way in which some texts (eg. Dickens work) was distributed, easy to make + could be handed out as an extra performance aspect.

cons: I have a kind of strange aversion to zines... not sure why I dislike them so much, also would be almost impossible to fit on entire ~~volume~~ <sup>installments</sup> into a single zine, would these have the kind of weight that I want this project to have?

# video + flipbook.

for this format I would create a video in the style of a reality TV show to-camera confessional + then turn these stills into a flip book.

The video would be without sound + type setting would be as subtitles. I could also just have text only in the book.

Type could become boring! Need a good model/actor

# playboy

playboy mag has always included essays and articles such as movie reviews etc. that reportedly reflect the average American man -

what about filling these pages with a story that was read by everyone in the early 1700s/1800s?

pros: lots of interesting ways to use imagery and create

# unbound letters (for Pamela)

for this format I'm imagining loose leaves of parchment-esque paper, on one side a handwritten version of the letter + on the other, a version typeset + printed (maybe in a very impersonal fancy modernist typeface?)

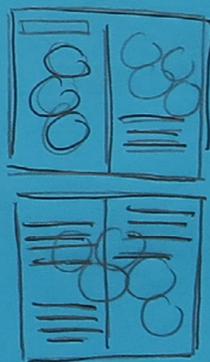
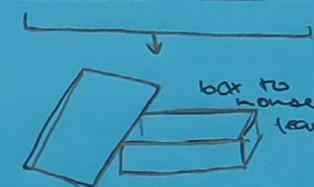
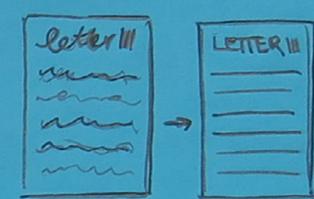
This form's commentary & would be mostly about low expression + personality is lost in standardisation... do I believe this perspective (ugh) could combine typefaces to create expression + personality?

# paper back

could I create a new, unsexy version of the Mills + Boon bodice-ripper covers? something so so boring!

maybe there are other ways that I could utilise or reimagine the cheap trashy paper-back...

# possible formats, (gothic) romance:



commentary on the text itself, as well as the discourse that has always surrounded romance and so-called 'women's fiction'. Are these books really 'dangerous'? are women reading the 'wrong books'?

could I print one of these on lavish material with 'pamela' which could now be considered classical literature? What if the book was physically ripped or otherwise violence like the bodice-ripper name suggests? How do I communicate my belief that romance is basically just a bit of fun?

# Pamelists + Anti-pamelists (or Shamela)

This ~~is~~ is the title page for 'Pamela' as it was originally printed. This kind of blurb thing on the front page is so much more information than we are used to now... the mixing of sizes, <sup>and</sup> cases of letters is also disorienting as a modern reader. Basically there's a lot going on.

I've included the title pages from 2 other novels that were written in response to Pamela, that criticise the novel's titular character, ~~setting~~ arguing that she, a 15 y/o girl, was in fact a seductress who ensnared her man of her employer.

P A M E L A:

OR,

V I R T U E Rewarded.

In a SERIES of  
F A M I L I A R L E T T E R S

FROM A

Beautiful Young D A M S E L,  
To her P A R E N T S.

Now first Published

In order to cultivate the Principles of  
V I R T U E and R E L I G I O N in the Minds of  
the Y O U T H of B O T H S E X E S.

A Narrative which has its Foundation in TRUTH  
and NATURE; and at the same time that it agree-  
ably entertains, by a Variety of *curious* and *affecting*  
I N C I D E N T S, is intirely divested of all those Images,  
which, in too many Pieces calculated for Amusement  
only, tend to *inflame* the Minds they should *instruct*.

In Two V O L U M E S.

V O L. I.

L O N D O N:

Printed for C. R I V I N G T O N, in St. Paul's Church-  
Yard; and J. O S B O R N, in Pater-noster Row.

M D C C X L I.

ANTI-PAMELA:

OR,

Feign'd Innocence

D E T E C T E D;

In a SERIES of

S Y R E N A's  
A D V E N T U R E S.

A N A R R A T I V E which has really its Foundation in  
Truth and Nature; and at the same time that  
it entertains, by a vast variety of surprizing In-  
cidents, arms against a partial Credulity, by  
shewing the Mischiefs that frequently arise from  
a too sudden Admiration.

Publsh'd as a necessary Caution to all Young  
Gentlemen.

L O N D O N:

Printed for J. Huggonson, in Sword-and-Buckler-  
Court, over-against the Crown-Tavern on Lud-  
gate-Hill. M.DCC.XLI.

I think that basically romance novels are fun + harmless. But they do reflect our own power dynamics and perhaps a desire to be pursued, over powered and loved violently. Isn't the common female fantasy of being sexually dominated just a fantasy? A way to circumvent shame about our own desires by relinquishing control + being forced to enjoy sex? I don't really know... I'm undecided. But also, 'Shamela' is a hilarious title. 10/10!

This outcry against the story is something that continues with modern Romance Fiction. People warned women about the dangers of Edward Cullen + Mr Grey, said that women were reading the 'wrong' books. But are romance novels anything more than entertainment? Why so much continuous moral outcry? I feel conflicted, because

A N

A P O L O G Y

F O R T H E

L I F E

O F

Mrs. SHAMELA ANDREWS.

In which, the many notorious FALSHOODS and  
MISREPRESENTATIONS of a Book called

P A M E L A,

Are exposed and refuted; and all the matchless  
A R T S of that young Politician, set in a true and  
just Light.

Together with

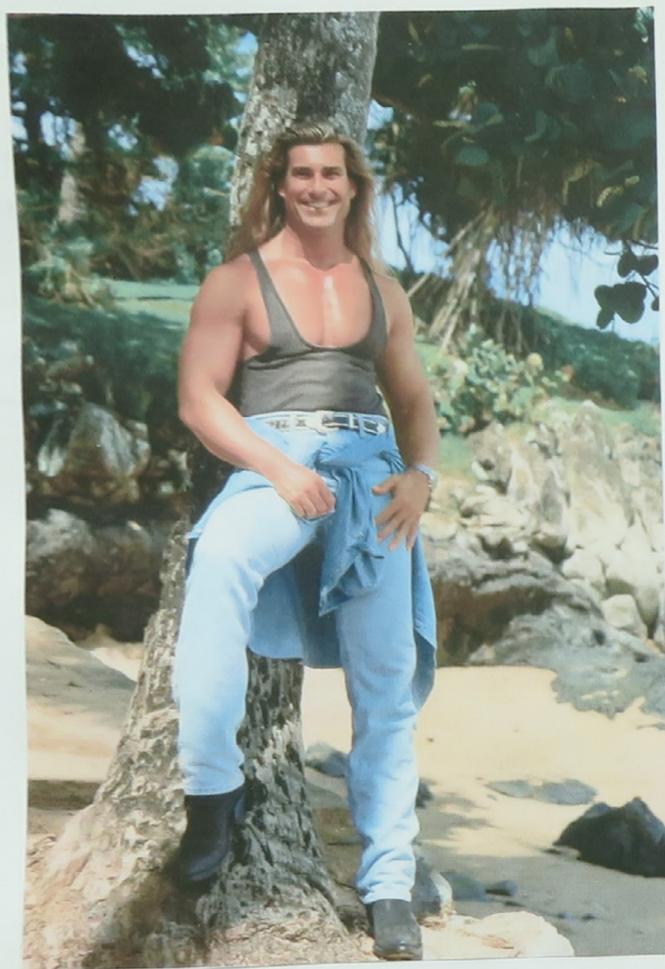
A full Account of all that passed between her  
and Parson Arthur Williams; whose Character is  
represented in a manner something different from  
that which he bears in PAMELA. The  
whole being exact Copies of authentick Papers  
delivered to the Editor.

Necessary to be had in all FAMILIES.

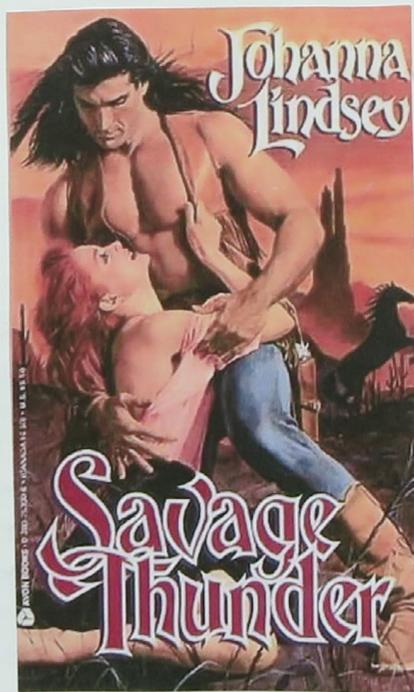
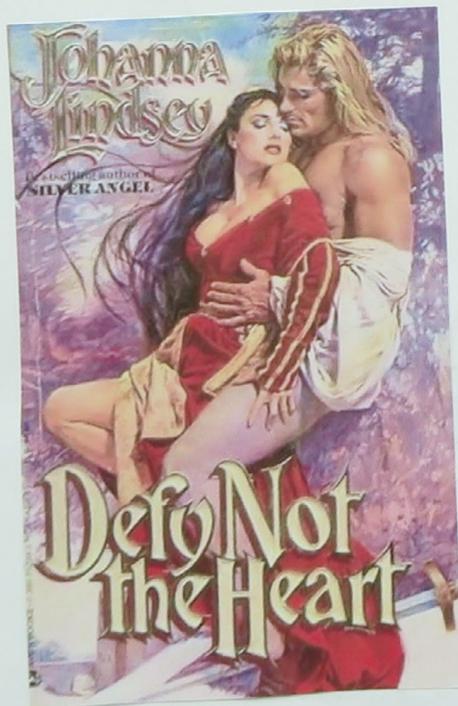
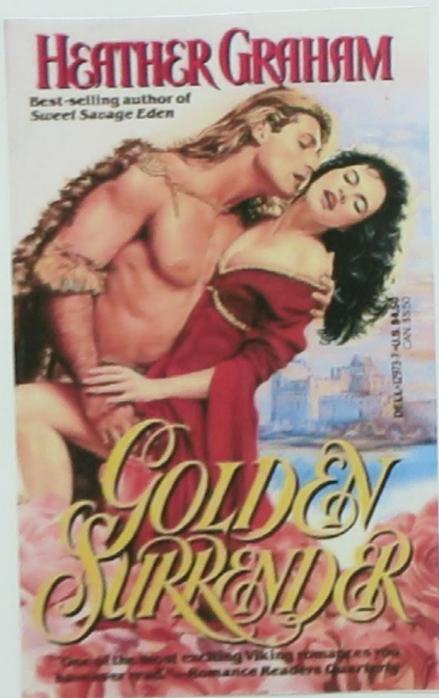
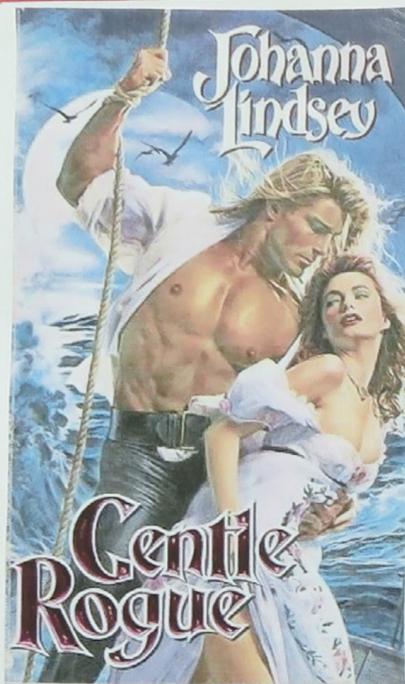
By Mr. CONNY KEYBER.

L O N D O N:

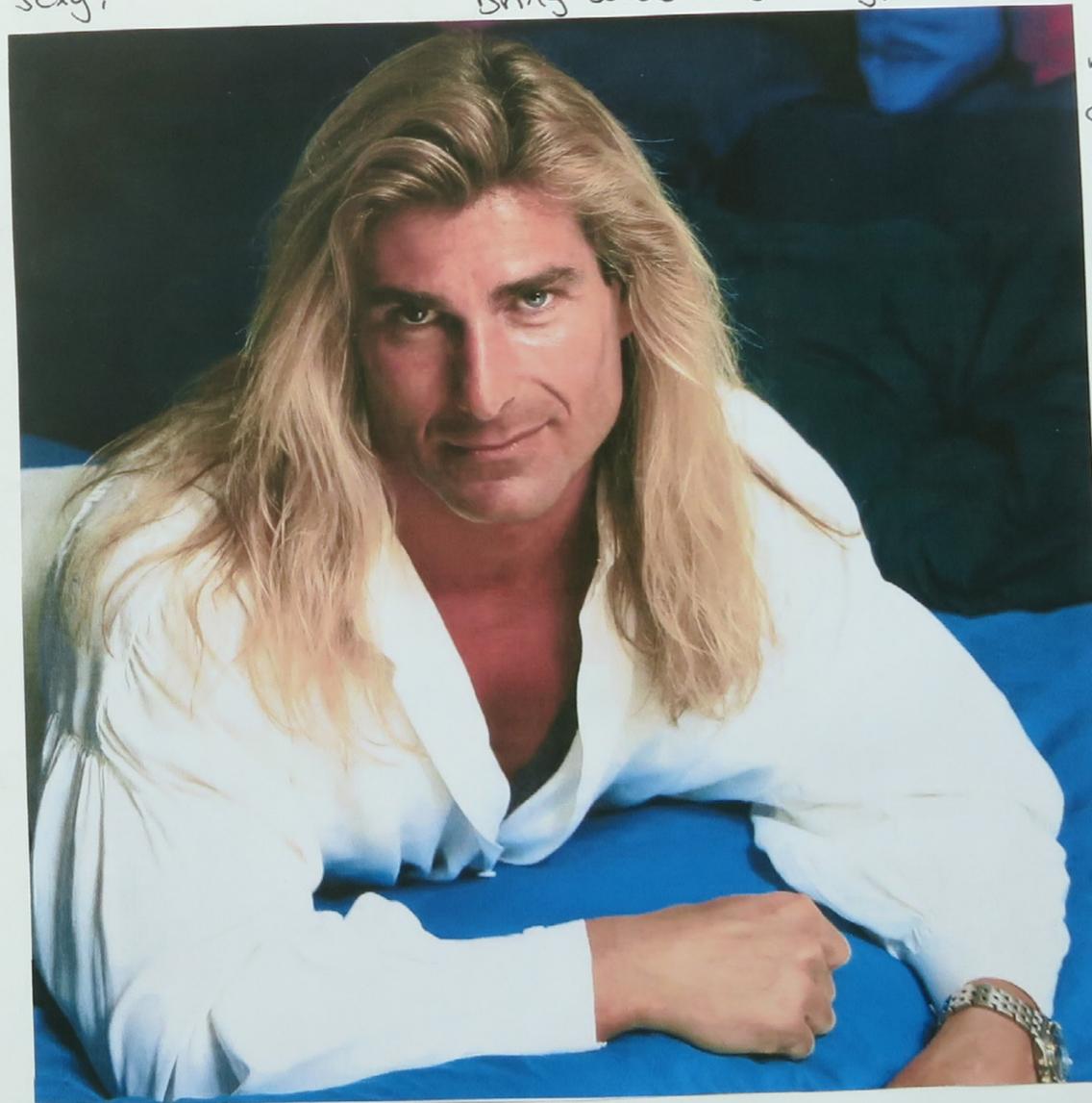
Printed for A. Donn, at the Peacock, without Temple-bar.  
M. DCC. XLI.



# Fabio, the gentle rogue

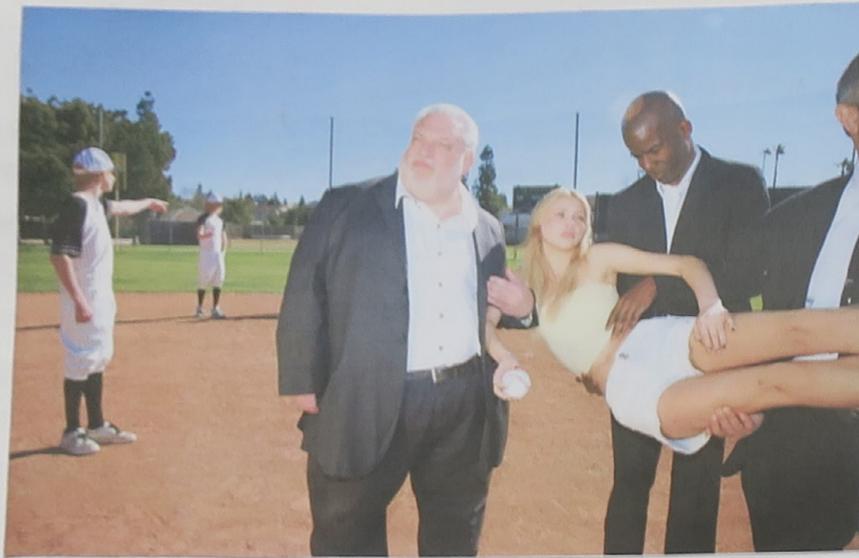


In my opinion, covers of 80's romance novels are some of the greatest things in human history. I've chosen, here, to highlight model Fabio Lanzoni, who featured on countless covers from this time. Johanna Lindsey was a prolific writer of historical romance fiction, and the cover for her book 'Gentle Rogue' is maybe one of the most iconic of the period. Fabio is ~~to~~ honestly a very scary looking man in real life - I think he's a lot hotter in drawings. But this look for covers was so, so well defined. I wonder if I could use it or subvert it in some way? Modern covers are trying to undo this look + its associations - book covers are no longer sexy, but almost childlike 2D drawings. Gross! Boring! Bring back the sexy!



Erotica, Romance + Pornography.

In her video on 'Twilight', Natalie Wynn says 'Romance is for good girls, erotica is for sluts and pornography is for men'. The debate around how books are placed into these categories is fascinating to me - take Barbra Cartland vs. Jackie Collins in the 80s or 'Twilight' vs. '50 shades of Grey'. Women are criticised for reading ~~and any and of all of~~ it. But men can consume pornography with little consequence. I'm not against pornography, if it is produced safely by why are we so concerned with women's entertainment? How can I cross + blur these boundaries + categorisations?



# Chessa Subbiondo

Chessa Subbiondo is a young female photographer who photographs other young women in this really strange, uncanny valley sort of way. The lighting, hair, makeup + costumes in her shoots, as well as the strange stillness of her models, make her photos feel too perfect, too still, and totally unreal. I think this style of photography, though hard to recreate, could be something I aim for, if I choose to follow the path of one of my photography based ideas (video + flipbook, playboy mag etc.)



# Fairytales - Petra Collins



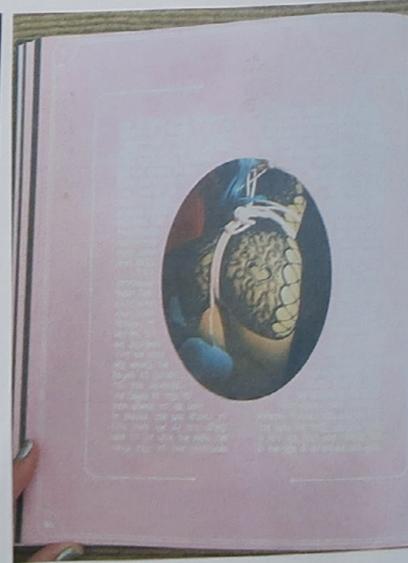
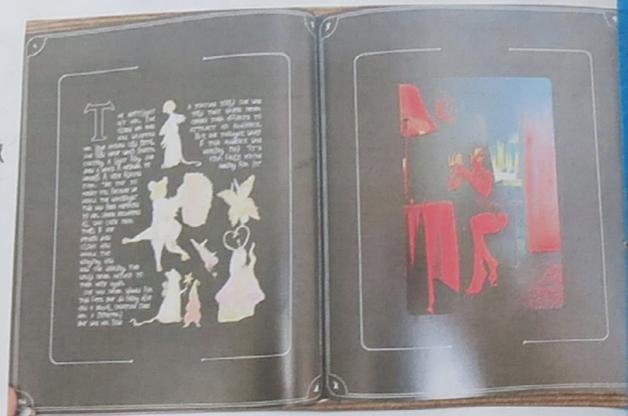
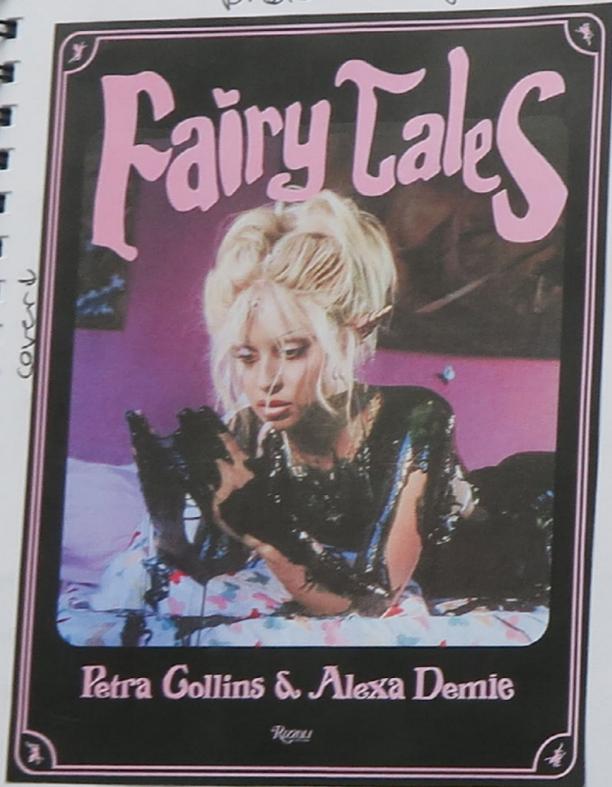
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nat  
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stov

cover



# Fairytales - Petra Collins

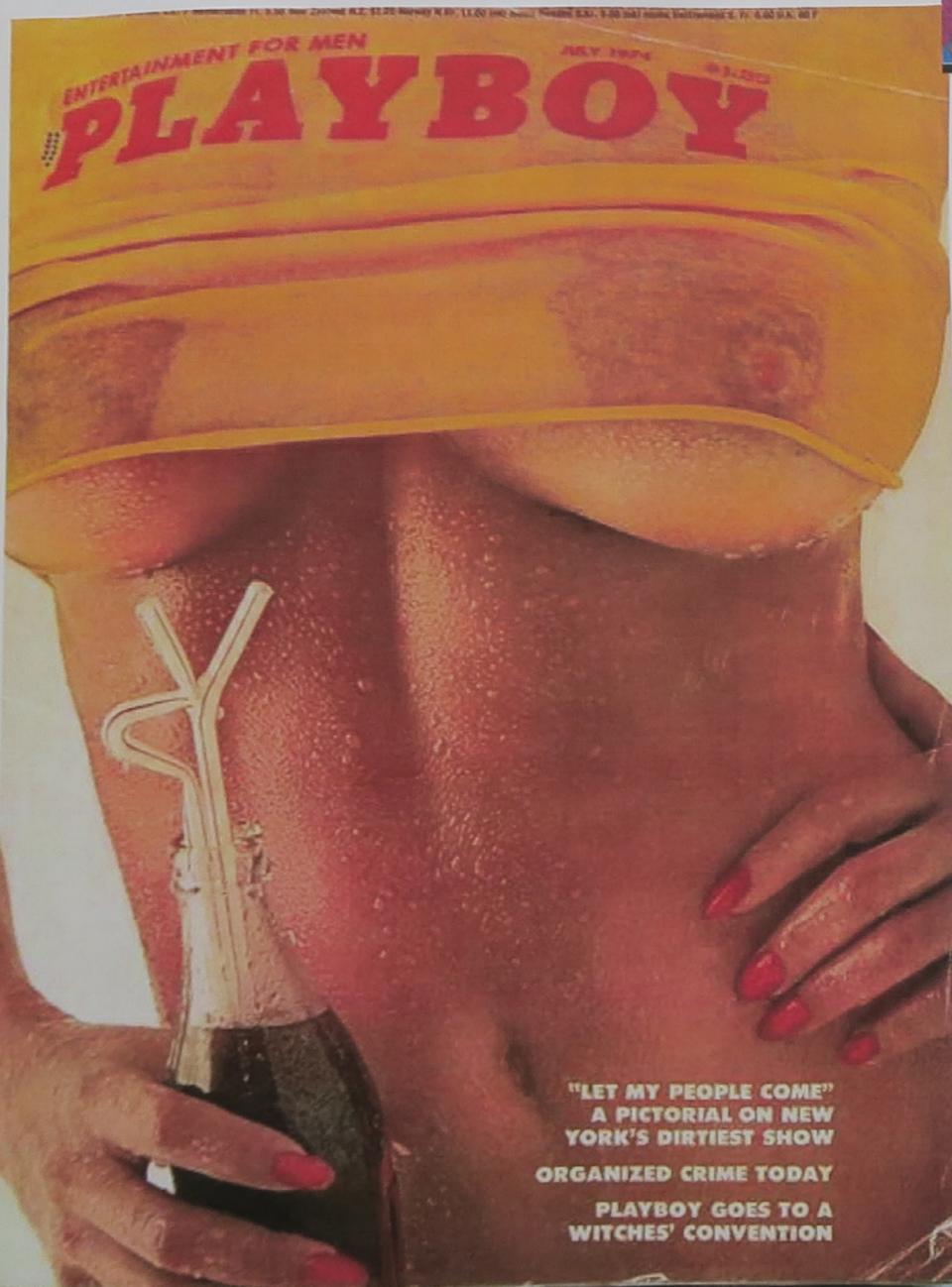
This book is one of my favourites that I own. It's a photography book, but its purpose is grounded in narrative and storytelling. The stories relate only loosely to the photos though.



Graphically, there is a lot going on. Intense photography is framed using text, illustrations + decorative borders. I love the strange ~~serif~~ scrawling typeface, and how it is balanced off this other heavy serif typeface. Borders are really heavily used which I think is an interesting way to maintain consistency across quite disparate pages.

# Vintage Playboy Magazine Covers

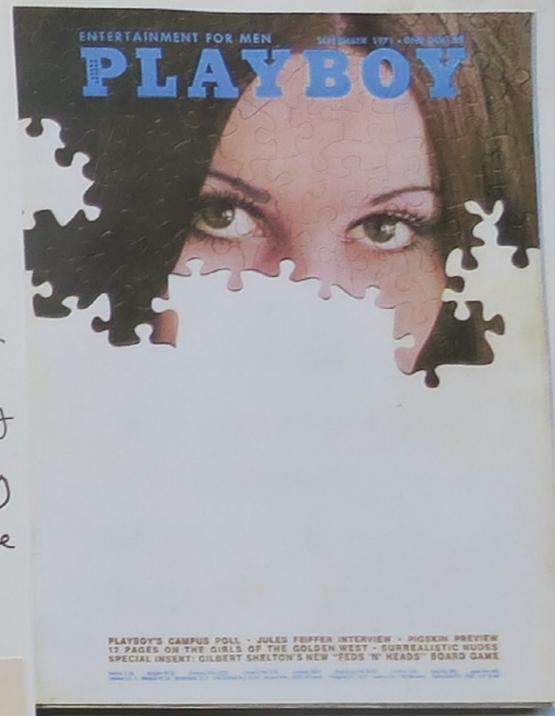
Despite being an obviously problematic publication, I do think that the vintage playboy covers are actually pretty incredible.



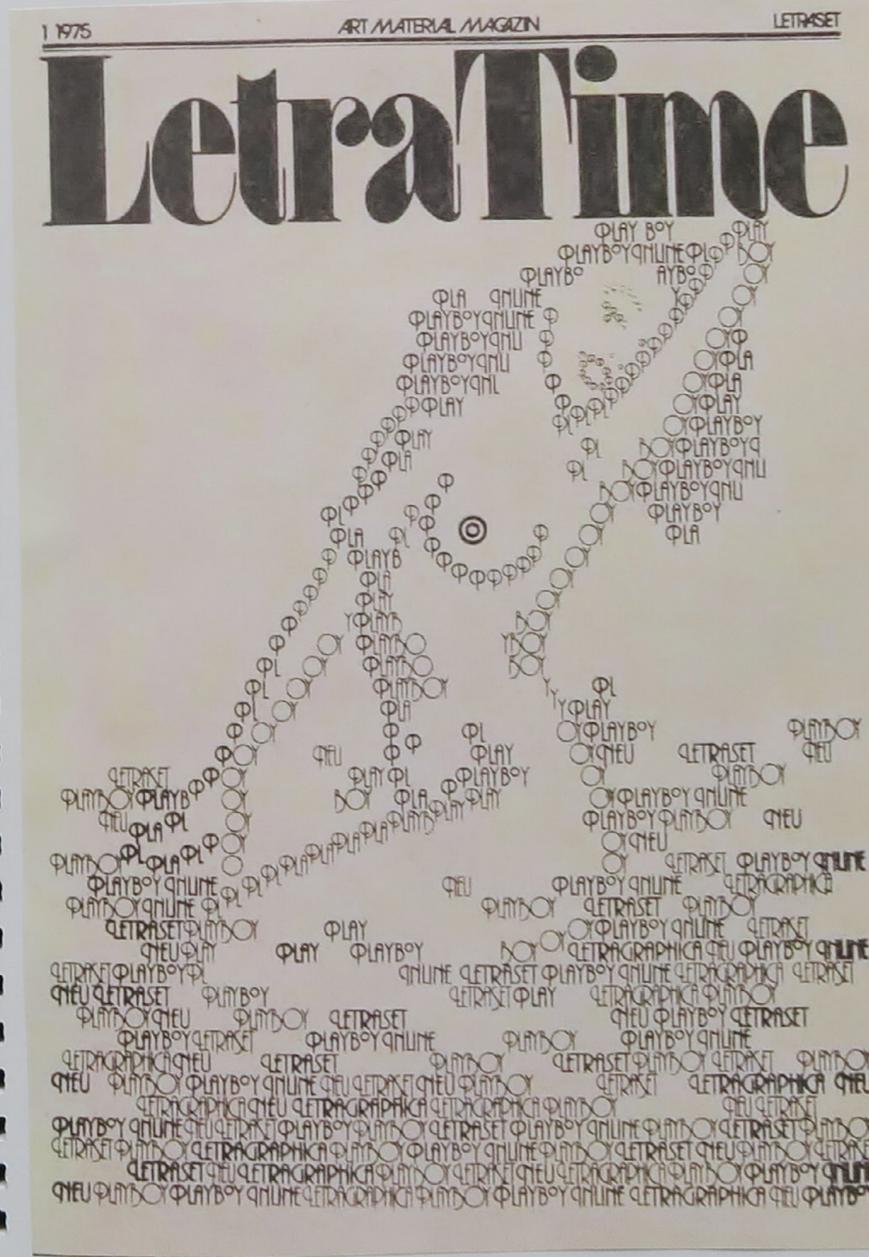
Above: December 1967. Such a fun psychedelic use of type! I could try something like this with Dhano's 'Casseroles' typeface. I don't love the colours though.

Left: This is so so much fun! The red + yellow is an amazing + I like this idea of photographing type that exists physically, especially as it is distorted by the body. Obviously the photo is the focus here, but I think that what the type is doing is so skillful + subtle.

Right: This is the cover from September 1971. I think the use of negative space here, in particular the to sunny logo shaped puzzle cut-out, is really beautiful. I also really like this hierarchy of information that is communicated through the different typeface weights + sizes. Linking every colour is also done really beautifully here → could I recreate something like this?



Left: this is the winner of ITC's first 'upper + lower case international Typographics Competition' designed by Christof Casmer. 'play boy' was Lerraset's initial name for the typeface 'Plaza', hence the design content. This is not a playboy mag cover, just to be clear :) But it is an amazing version of how type can become pictorial. Could I do something like this for my cover? I think the combination of these three types + the enchanting heavy line across is also really beautiful. Should I consider using some of these more playful 70s typefaces? The 2 'O's as the nipple is so good too, and in that heavier weight!

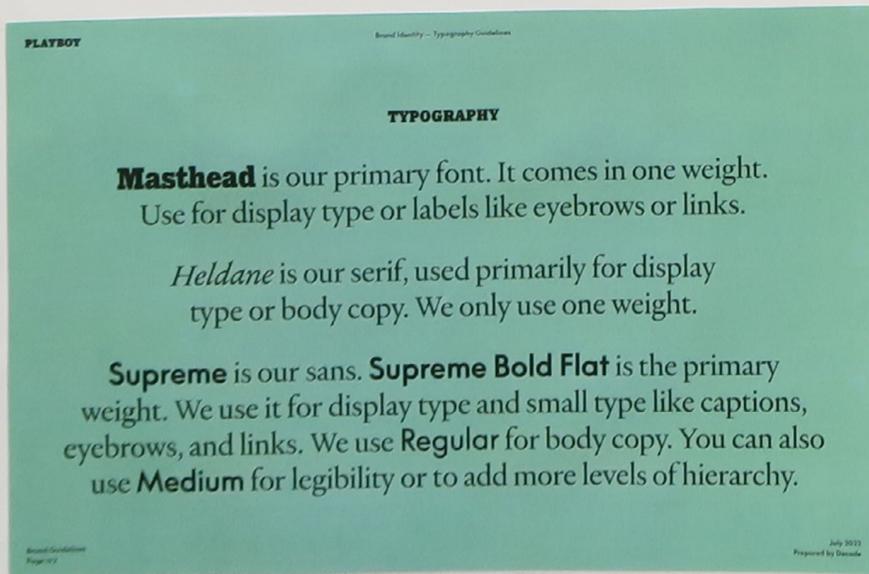
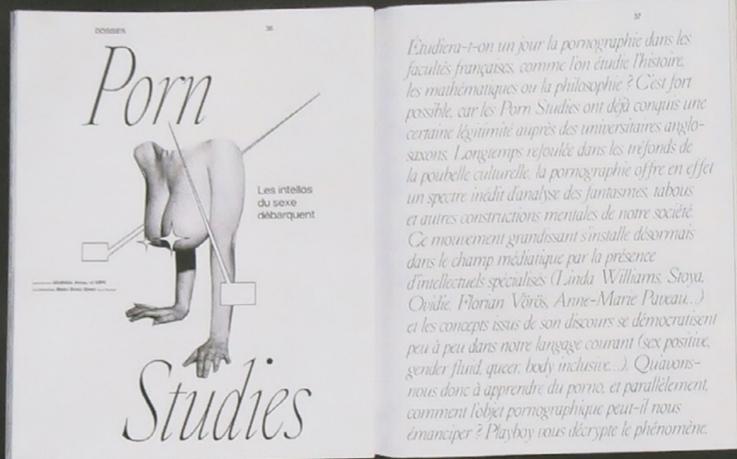


# Recent Playboy

These pages + cover are from the 2018 playboy france redesign. Now the tag is 'entertainment for french laers' rather than men'. I like these page layouts but the cover is so boring! I also found an article on The Brand Identity about A&S studio (Decade's 2021 reimagining of playboy for digital - it was interesting + confirmed the typefaces used are 'Masthead' + 'Supreme')



2018 French Redesign.



Decade's 2021 new digital brand identity.

## 4 Broadcast Yourself: The Confessional Performance of Reality TV by Christopher Grobe

### Abstract:

This chapter argues that reality TV is inherently confessional—and quite aware of being so. Against a scholarly tradition of seeing fly-on-the-wall “surveillance” footage as the genre’s defining feature, this chapter shows how direct-to-camera “confession booth” monologues form the true backbone of the genre. The argument centers around a deep study of the debut season of MTV’s *The Real World* (1992), but it also places this program in the context of later American reality TV and in a TV tradition that stretches back to PBS’s “drama-documentary” *An American Family* (1973). In order to illuminate the cultural mythos that surrounded *The Real World* and to capture elusive qualities of its affect and aesthetic, this chapter also treats the film *Reality Bites* (1994) and Dave Eggers’s memoir *A Heartbreaking Work of Staggering Genius* (2000) as works of criticism with something important to say about reality TV. In the course of exploring the complex nature of confession on *The Real World*, special attention is paid to *The Real World*’s editing aesthetic and to its troubled attempts to define what its cast members do as something other than performance, other than labor.

Grobe, Christopher, "Broadcast Yourself: The Confessional Performance of Reality TV," *Art of Confession: The Performance of Self* from Robert Lowell to Reality TV (New York, NY, 2017; online edn, NYU Press Scholarship Online, 20 Sept. 2018), <https://doi.org/10.18574/nyu/9781479829170.003.0009>, accessed 15 May 2025.

# Direct-to-Camera 'Confessionals'

I like the idea of using a sort of reality TV direct-to-camera confessionals as a contemporary re-imagining of the letter form. This video could have subtitles + be turned into a flipbook or used as visuals for a magazine with a type set as transcript, subtitles or just blocks of text. I do worry that maybe this format could get boring visually? But I like the idea of considering performance.





# Letters: 18<sup>th</sup> Cent.

These are some examples, via the Met Museum, of letters ~~from~~ from the late 18<sup>th</sup> century - they could inform the handwritten + printed sides of my letters if I chose this option?

May 27<sup>th</sup> 1750

Dear Sir

When the honor to deliver you the word of a letter 577 in allusion to the... of your distinguished merit by the august representation of the United States and the noble present which they annex it will not only regulate your glory and their magnanimity.

May you see to accept of my warm wishes and your may long enjoy in health and happiness the honors of your country

With great regard  
Your most obedient  
Almick servant  
Mason

Colonel  
Mason's Will

London 27<sup>th</sup> Dec<sup>r</sup> 1736

Mason

I am glad the Kings Hats when to your mind - and as to the best Grate if your servants will choose to rub it with a soft Leather or Linen Rag three or four times a week & brush the furs or Ornamental parts at some time you will have it in its present State always - but if Grease or Oil or any other stuff is put on the servants think that is quite sufficient know give them some more trouble about it the consequence is that in a few Weeks or Months the Room is shut up & never open Damp settles upon it & turns the Grease or Oil into water which specks or stains the fine finish - My advice is that the servants keep it always well rub'd & nothing but

Lequel est le plus utile et le plus utile...  
L'homme est fait de terre et de boue...  
L'âme est le feu qui brûle dans le corps...  
L'esprit est le vent qui souffle dans les sens...  
L'âme est le feu qui brûle dans le corps...  
L'esprit est le vent qui souffle dans les sens...  
L'âme est le feu qui brûle dans le corps...  
L'esprit est le vent qui souffle dans les sens...

# Some planning...

I think the quote, from Natalie Wynn, that I've placed on the post-it note is going to form the centre of my idea + response to this text. I want to figure out a way to surmount the barriers b/n these categories - that are completely constructed in the first place - to expose what I think is true of romance, erotica and porn. That it is not instructional or moral, that it is all for everyone, and that first + foremost it is entertaining and should be beautiful when ~~that~~ the people are treated with respect.

Romance is for good girls.  
Erotica is for sluts.  
Pornography is for men.

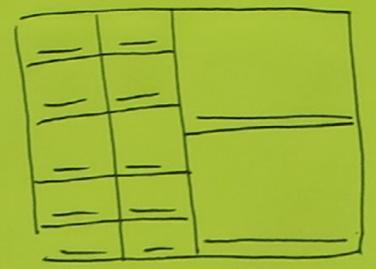
On the next page, I have more of my rough planning + sketches, but this is the basic outline of what I have in mind at this point in time.

magazine-playboyish



in plastic packaging

full-bleed to-camera



confessional imagery  
w/ subtitles

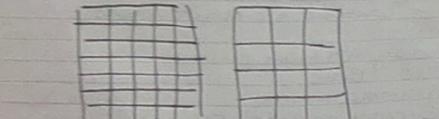
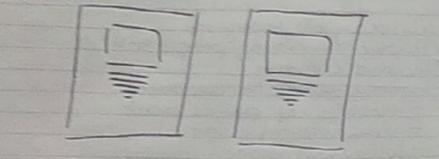


yellow edges + end pages.

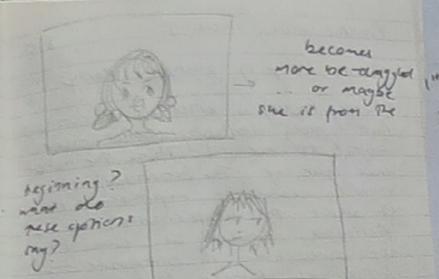
black + white / minimal colour

Postmodernism (part present + future = new) capturing a single variable moment  
 - nothing is primary, make it relative  
 - mixing of culture, thoughts, forms

look at the illuminated manuscripts



Letters transformed to speak speech? magazine format, glossy paper, layout variation - inc. ads? make own? use images?



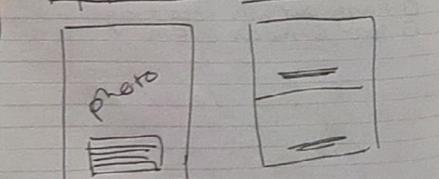
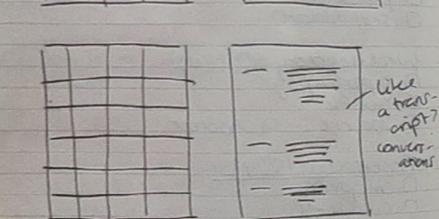
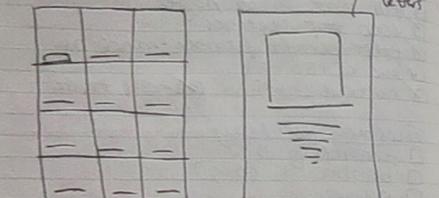
do I use my own photographs? have a friend / friends model? or I could use found photos like footage from reality TV or something?

bubble wrap... → smash plastic wrap vigorously

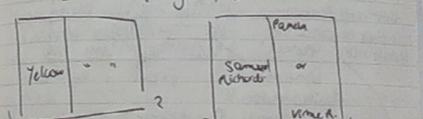
magazines that come with a try / gift? infantalizing → sex toy?

# Sketches + Questions

Pamela: Parent pages



- ask Ray to be Pamela  
 - want someone striking in some way... could I use a model who is 15? like Pamela? This might be too far considering 'playboy' mag context.  
 - yellow on the slide of the pages (+ end pages??)

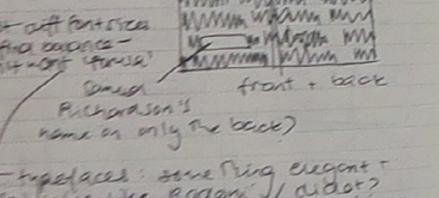


- contrast could be any print color pub date, author info, reception.

- The ones that feel most like a convo → do as a transcript with pics of 'pamela' + model as Mr B on op. side.

These are just some pages from my little notebook that I carry around... not everything on these pages is relevant to typography but most of it is :).

cover ideas → strong diagonal? use of negative space → in gap write 'or' vintage reworked by Samuel Richardson



photos in colour or black + white? start in colour + move to b/w? - grey + lurid, revolting yellow (see green made in window / dressing gown painting) - tomorrow: set up parent pages for document, pick some letters + begin to populate - 25 actual pages = 48 pages - 4 content + 2x end pages...? - in plastic... like a magazine

Week 10  
 - Tues: begin  
 - Wed: prints  
 - Thurs: photos (text)  
 - Fri: clean type, make cover  
 - Sat: photos

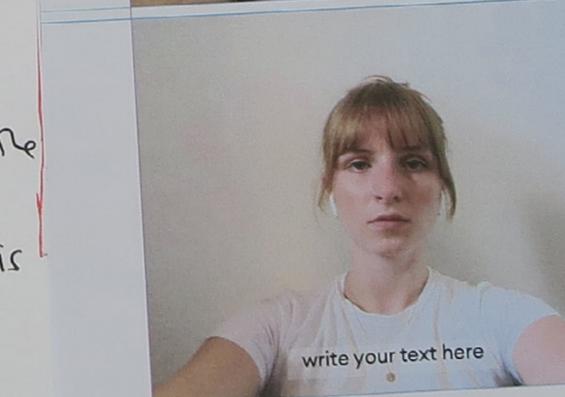
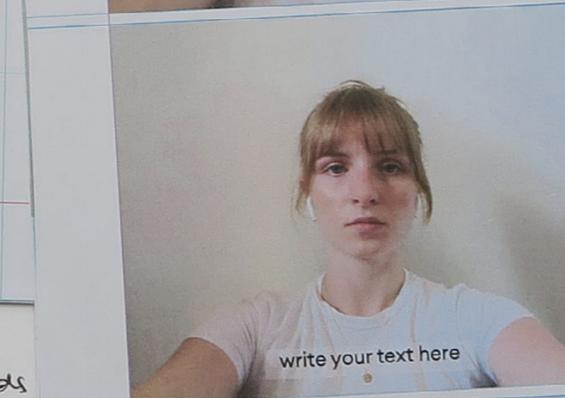
Week 11  
 - by Wed, book done  
 - Thurs: prints to show  
 - Fri: take to printers  
 - weekend: waypots done, submit

Week 12  
 - pick up from printers  
 - yellow edges  
 - present + submit folder

typefaces: some thing elegant + feminine like Bodoni / didot? something quirky, geometric + classical / unclean like Euclid  
 - something brush + bold  
 - something unreadable + abstract like messy script or calligraphic  
 - something to contrast with against the language - looks super modern, is old + messy structure  
 to feel like a word, but a graceful demand - still want that spacing + white negative space etc + white letters.

# Version 1

The typeface here is euclid circular B... But as I only have access the trial of it I don't



I'm going to start trying to set up these parent pages and trying typefaces before I take the photos - my friend Ray will model for me :).

These are some of the parent spreads I produced in anticipation of adding photos + the actual text... I really hated this vibe + not just because I was staring straight into my own eyes!

# Cover - Rough Draft

just playing with creating what I had sketched in indesign... type is Euclid circular B, bold, 80pt. It's not quite aligned properly + printing at home has made everything look a little funny. It just is all feeling a bit boring to me! Will just have to try more things...

Version  
2

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†

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bored by myself!  
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natrial.

lady's goodness had put me to write and cast accounts, and made me a little expert at my needle, and otherwise qualified above my degree, it was not every family that could have found a place that your poor Pamela was fit for: but God, whose graciousness to us we have so often experienced at a pinch, put it into my good lady's heart, on her death-bed, just an hour before she expired, to recommend to my young master all her servants, one by

<p>Euclid Circular B - trial</p> <p>Light Regular <b>Bold</b></p> <p>Geometric Sans by Swiss Type Foundry. Elegant, readable, and versatile</p>	<p>Polymath</p> <p>Thin Regular <b>Super</b></p> <p>Geometric Sans by Oh No Type Foundry. Goofier than Euclid with taller x-height, readable and stylish</p>	<p>American Grotesk</p> <p>Thin Regular <b>Black</b></p> <p>Reprisal of Franklin Gothic, designed by Klim Type Foundry. Beautiful capitals and works well when heavy</p>
<p>Neue Haas Grotesk</p> <p>55 Roman 65 Medium 75 Bold</p> <p>Also known as Helvetica, this typeface is inescapable and thus feels kind of like nothing at all.</p>	<p>Gill Sans Nova</p> <p>Ultralight Book <b>Ultrabold</b></p> <p>Another very widely used humanist sans serif. Feels a bit lighter and smoother than Helvetica.</p>	<p>Degular</p> <p>Thin Regular <b>Black</b></p> <p>Kind of freaky ... I dislike this typeface immensely. The high contrast within the strokes is disconcerting.</p>
<p>Mondwest and NeueBit</p> <p>NeueBit Mondwest</p> <p>Pangram Pangram created these two pixelated versions of a transitional serif and a grotesk. The pixelation is subtle.</p>	<p>Control</p> <p>Upright <i>Cursive</i> <i>Italic</i></p> <p>Commercial Type's control seems a bit basic, but the cursive and italic options bring it to life.</p>	<p>Cirka</p> <p>Light Regular <b>Bold</b></p> <p>Pangram Pangram's very strange wedged serif has unexpected horizontals and diagonals. It is sharp and fresh.</p>
<p>Bodoni MT</p> <p>Condensed Regular <b>Black</b></p> <p>Version of the iconic serif by Monotype Foundry. Elegant, with hairline serifs, high contrast and vertical axis.</p>	<p>Didot LT Pro</p> <p><i>Italic</i> Roman <b>Bold</b></p> <p>Version of transitional serif designed for Harper's Bazaar. Feels more refined to me than Bodoni.</p>	<p><i>Playground</i></p> <p><i>Thin</i> <i>Light</i> <i>Medium</i></p> <p><i>Playful, looping script typeface designed by Pangram Pangram. I think this is really fun - not for lots of text but it's not so old timey that I couldn't use it for a title or something.</i></p>
<p><b>VELVETINE</b></p> <p><b>910 OFF</b> <b>23712</b> <b>BOLD</b></p> <p><b>FOR THE TYPED LETTERS</b> <b>FOR SO MUCH PTA.</b> <b>SHOULD NOT BE THE ONLY</b></p>	<p><i>VELVETINE</i></p> <p><i>By Velvetine</i></p> <p><i>By Velvetine, described as being for wild, poetic, and bucolic explorers. Mimics a water drop on oil cloth.</i></p>	<p>Picnic</p> <p>Regular</p>

Melbourne, 15th of May 2025

Dear Mother and Father,

I have great trouble, and some comfort, to acquaint you with. The trouble is, that my good lady died of the illness I mentioned to you, and left us all much grieved for the loss of her; for she was a dear good lady, and kind to all us her servants. Much I feared, that as I was taken by her ladyship to wait upon her person, I should be quite destitute again, and forced to return to you and my poor mother, who have enough to do to maintain yourselves; and, as my lady's goodness had put me to write and cast accounts, and made me a little expert at my needle, and otherwise qualified above my degree, it was not every family that could have found a place that your poor Pamela was fit for: but God, whose graciousness to us we have so often experienced at a pinch, put it into my good lady's heart, on her death-bed, just an hour before she expired, to recommend to my young master all her servants, one by one; and when it came to my turn to be recommended, (for I was sobbing and crying at her pillow) she could only say, My dear son!—and so broke off a little; and then recovering—Remember my poor Pamela—And these were some of her last words! O how my eyes run— Don't wonder to see the paper so blotted.

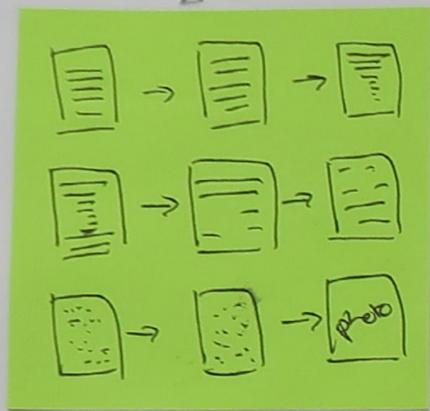
Well, but God's will must be done!—And so comes the comfort, that I shall not be obliged to return back to be a clog upon my dear parents! For my master said, I will take care of you all, my good maidens; and for you, Pamela, (and took me by the hand; yes, he took my hand before them all,) for my dear mother's sake, I will be a friend to you, and you shall take care of my linen. God bless him! and pray with me, my dear father and mother, for a blessing upon him, for he has given mourning and a year's wages to all my lady's servants; and I having no wages as yet, my lady having said she should do for me as I deserved, ordered the housekeeper to give me mourning with the rest; and gave me with his own hand four golden guineas, and some silver, which were in my old lady's pocket when she died; and said, if I was a good girl, and faithful and diligent, he would be a friend to me, for his mother's sake. And so I send you these four guineas for your comfort; for Providence will not let me want: And so you may pay some old debt with part, and keep the other part to comfort you both. If I get more, I am sure it is my duty, and it shall be my care, to love and cherish you both; for you have loved and cherished me, when I could do nothing for myself. I send them by John, our footman, who goes your way: but he does not know what he carries; because I seal them up in one of the little pill-boxes, which my lady had, wrapt close in paper, that they mayn't chink; and be sure don't open it before him.

I know, dear father and mother, I must give you both grief and pleasure; and so I will only say, Pray for your Pamela; who will ever be  
Your most dutiful DAUGHTER.

thoughts under paper

Trial: letter ideas

①

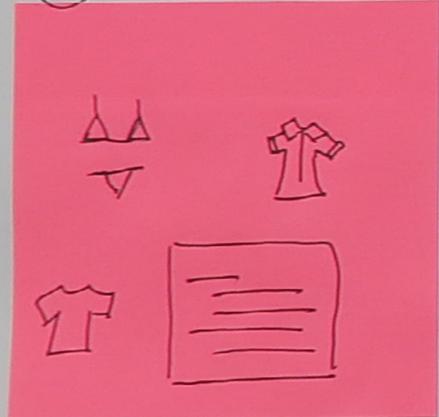


- was thinking I could try to do something like the cover for Letra Time that uses the type to create an image...  
 - maybe it starts out looking normal + then on each page becomes slightly more disjointed

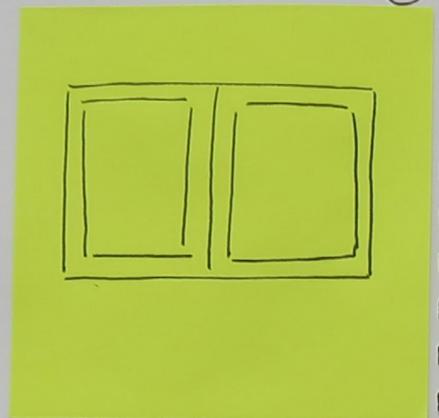
until a picture emerges; could then have the actual photo at the back of the magazine too?

## Some Fresh Ideas

③



- maybe I need to get back to what I know... And what I know is of course textiles.  
 - last year I made a garment + sewed <sup>text</sup> on it, then wore it and photographed it to put into a magazine which I then printed.  
 → I think clothing + the body works well for this text too. 15 is school age → could I use + manipulate a school uniform?  
 → romance is highly commercial... would a t-shirt work?



- was considering how the border element that is in fairytales could be an interesting thing to explore.  
 - I was thinking of setting the type as the border itself - forcing the reader to really handle + turn the book as they're reading...

*I'm just feeling so bored and flattened by everything I've done so far that I'm in need of something fresh.*

②

Bodies, performance

Moral Instruction

old vs. new time + history

Fuck commentary, have fun.

good girls, sluts + men

Harmless fun - entertain me

Bodice Ripping

## What's important?

- **readability**... I want you to read this book, it is a good book, it is entertaining

- **attention grabbing**... no more pussy-footing + beating around the bush! I want loud, garish, gross. Mills + Boon!!

- **purity can get fucked!** no white virginal virtue here! Abject but jaysus, piss, shit, blood, vomit, semen!!!

I looked at his awesome type specimen that had these movie typefaces that are all free for personal use...

My notes from class ↓

## Fonts x1c

1. Separates typefaces into categories (horror, western, typewriter) - all free fonts to download for personal use.
2. Specimen compiles faces from so many different times + contexts.
3. print on demand on cheap printer paper.

I think I should maybe try layering + mixing + clashing things... I've enjoyed doing this kind of scrap-booky thing for this folio,

and I really do like the printing on top of handwritten material like I did for the letter trials. Enjoyed the analogue nature

of Catherine Criffin's workshop too. Could use textiles here too - like the playboy yellow shirt cover.

Should still be focused though, bright yellow + red. I'm picturing a plain white cover with →

# Getting my head straight

I'm just going to start taking things up + photographing stuff physically.

I think my colour

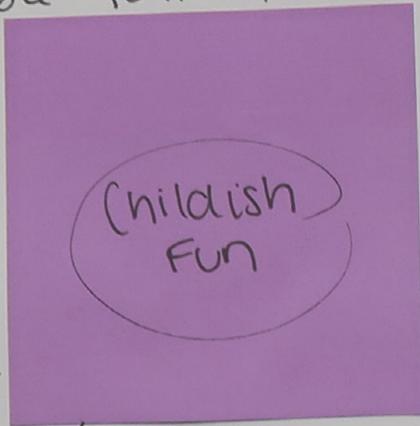
← just the title + author + then a world of fun inside - or maybe the cover should also be really eye catching...



comic sans as a  
ridiculous, childish +  
readable font



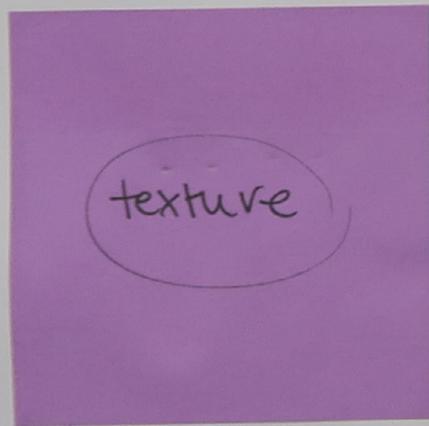
the strange  
photography lends  
itself to mis-  
don't need the  
whole picture



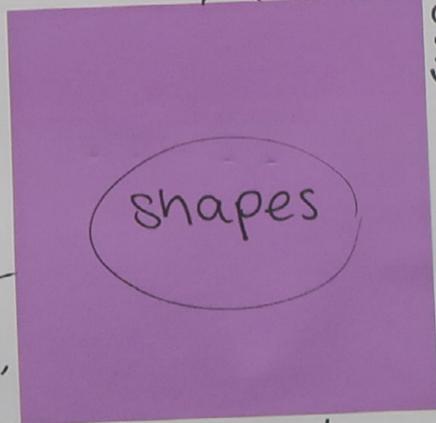
thinking about  
'fairytale' layout...

total girl  
magazines...  
heap

photographed a whole  
of toys - pink + yellow



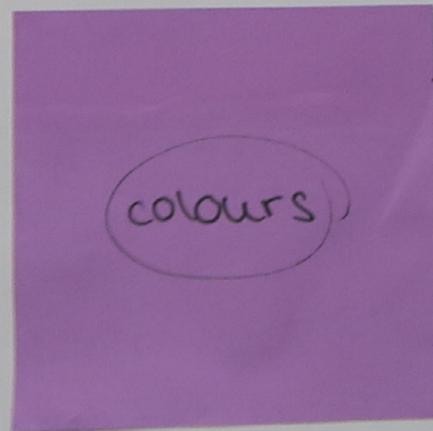
I photographed  
a bunch of  
textiles - fur, wool  
etc. in the dark  
with flash



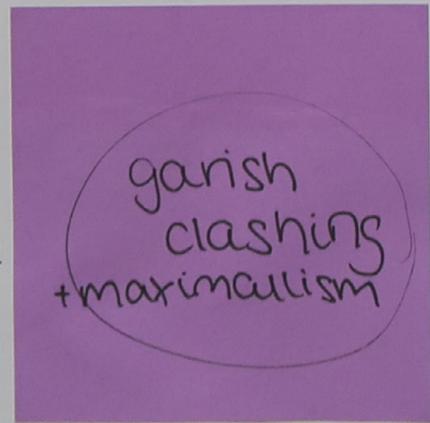
could blow up  
+ abstract  
glyphs  
instead

square, circle,  
diamond,  
oval... just the most basic  
shapes - strange + childlike

fur on soft toys,  
rough wool, glossy paper  
for printing

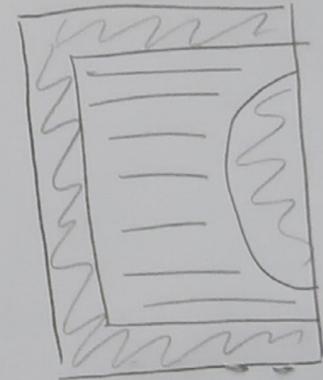
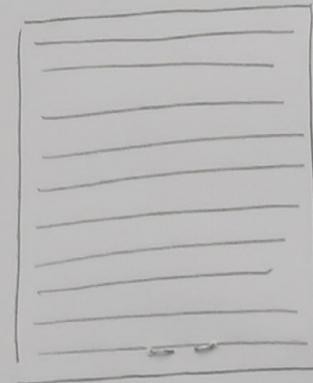
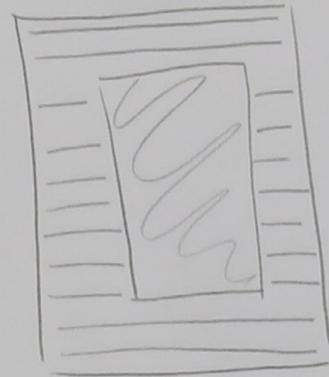
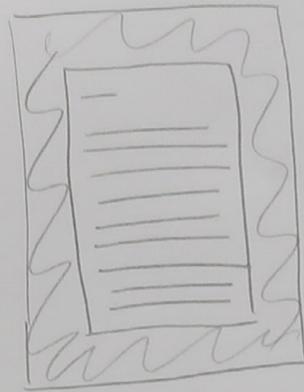


bright  
yellow, red +  
pink just happ-  
ened to be the  
colours of my  
carpet + the fabric  
that I had on  
hand; they are  
all fun and OTT

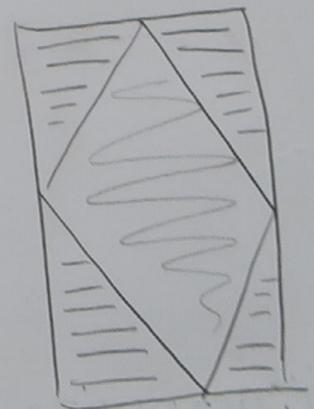
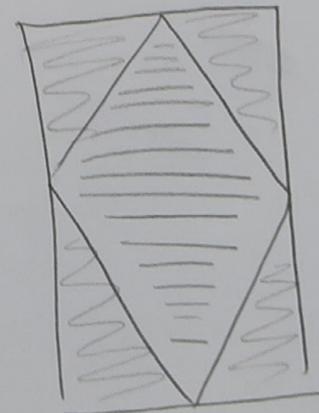
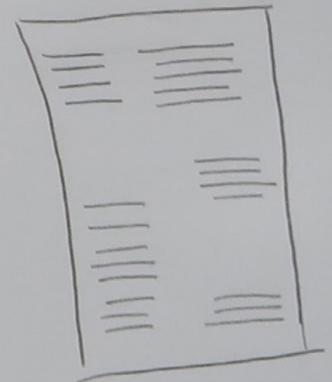
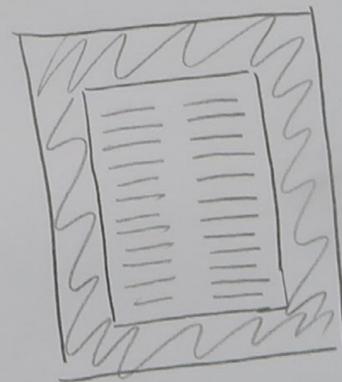


and the flash brings them up to almost  
white.

# (POSSIBLE) PAGE LAYOUTS



what if these shapes  
+ borders came from the glyphs  
in 'PAMELA'?



# VERSION 4 - split to fit

## DEAR FATHER AND MOTHER,

I have great trouble, and some comfort, to acquaint you with. The trouble is, that my good lady died of the illness I mentioned to you, and left us all much grieved for the loss of her: for she was a dear good lady, and kind to all us her servants. Much I feared, that as I was taken by her ladyship to wait upon her person, I should be quite destitute again, and forced to return to you and my poor mother, who have enough to do to maintain yourselves; and, as my lady's goodness had put me to write and cast accounts, and made me a little expert at my needle, and that could have found a place that your poor Pamela was fit for: but God, whose graciousness to us we have so often experienced at a pinch, put it into my good lady's heart, on her death-bed, just an hour before she expired, to recommend to my young master all her servants, one by one; and when it came to my turn to be recommended, (for I was sobbing and crying at her pillow) she could only say, My dear son! and so broke off a little; and then recovering-Remember my poor Pamela-And these were some of her last words! O how my eyes run- Don't wonder to see the paper so blotted.

Well, but God's will must be done!- And so comes the comfort, that I shall not be obliged to return back to be a clog upon my dear parents! For my master said, I will take care of you all, my good maids; and for you, Pamela, (and took me by the hand; yes, he took my hand before them all.) for my dear mother's sake, I will be a friend to you, and you shall take care of my linen. God bless him! and pray with me, my dear father and mother, for a blessing upon him, for he has given mourning and a year's wages to all my lady's servants; and I having no wages as yet, my lady having said she should do for me as I deserved, ordered the housekeeper to give me mourning with the rest; and gave me with his own hand four golden guineas, and some silver, which were in my old lady's pocket when she died; and said, if I was a good girl, and faithful and diligent, he would be a friend to

me, for his mother's sake. And so I send you these four guineas for your comfort; for Providence will not let me want: And so you may pay some old debt with part, and keep the other part to comfort you both. If I get more, I am sure it is my duty, and it shall be my care, to love and cherish you both; for you have loved and cherished me, when I could do nothing for myself. I send them by John, our footman, who goes your way; but he does not know what he carries; because I seal them up in one of the little pill-boxes, which my lady had, wrapt close in paper, that they mayn't think; and be sure don't open it before him.

I know, dear father and mother, I must give you both grief and pleasure; and so I will only say, Pray for your Pamela, who will ever be,

Your most dutiful DAUGHTER.

I have been scared out of my senses; for just now, as I was folding up this letter in my late lady's dressingroom, in comes my young master! Good sirs! how was I frightened! I went to hide the letter in my bosom; and he, seeing me tremble, said, smiling, To whom have you been writing, Pamela?-I said, in my confusion, Pray your honour forgive me!-Only to my father and mother. He said, Well then, let me see how you are come on in your writing! O how ashamed I was!-He took it, without saying more, and read it quite through, and then gave it me again; and I said, Pray your honour forgive me!-Yet I know not for what: for he was always dutiful to his parents; and why should he be angry that I was so to mine? And indeed he was not angry, for he took me by the hand, and said, You are a good girl, Pamela, to be kind to your aged father and mother. I am not angry with you for writing such innocent matters as these: though you ought to be wary what tales you send out of a family.-Be faithful and diligent; and do as you should do, and I like you the better for this. And then he said, Why, Pamela, you write a very pretty hand, and spell tolerably too. I see my good mother's care in your learning has not been thrown away upon you.

14pt SWISS 21W00

~ 50% actual size.

Backerville 14pt

MY DEAREST CHILD,

Our hearts bleed for your distress, and the temptations you are exposed to. You have our hourly prayers, and we would have you flee this evil great house and man, if you find he renews his attempts. You ought to have done it at first, had you not had Mrs. Jarvis to advise with. We can find no fault in your conduct hitherto: But it makes our hearts ache for fear of the worst. O my child! temptations are sore things, - but yet, without them, we know not ourselves, nor what we are able to do.

Your danger is very great, for you have riches, youth, and a fine gentleman, as the world reckons him, to withstand; but how great will be your honour to withstand them! And when we consider your past conduct, and your virtuous education, and that you have been bred to be more ashamed of dishonesty than poverty, we trust in God, that He will enable you to overcome. Yet, as we can't see but your life must be a burthen to you, through the great apprehensions always upon you; and that it may be presumptuous to trust too much to our own strength; and that you are but very young, and the devil may put it into his heart to use some stratagem, of which great men are full, to decoy you: I think you had better come home to share our poverty with safety, than live with so much discontent in a plenty, that itself may be dangerous. God direct you for the best! While you have Mrs. Jarvis for an adviser and bed-fellow, (and, O my dear child! that was prudently done of you,) we are easier than we should be; and so committing you to the divine protection, remain

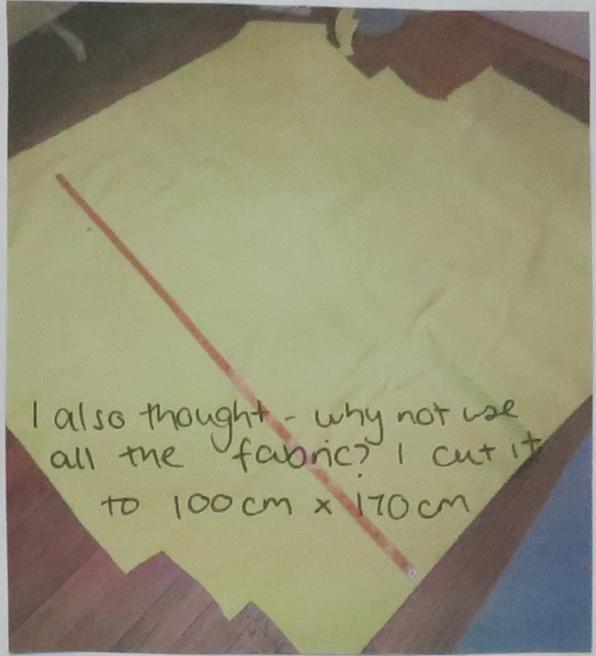
Your truly loving, but careful, FATHER and MOTHER.

# Making type physical

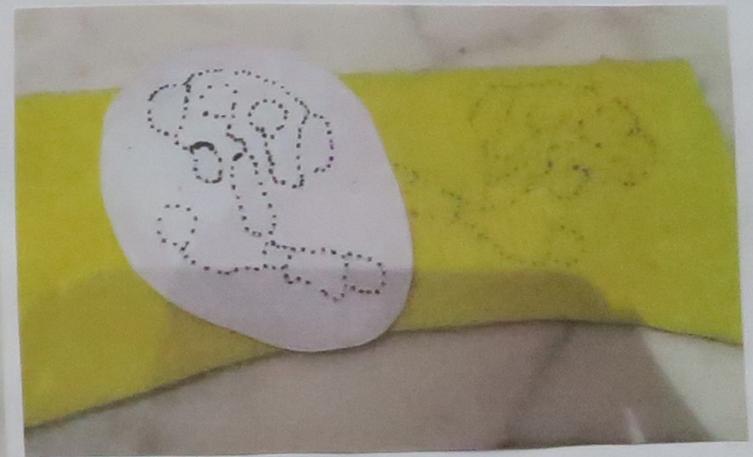
★ was just absolutely hating everything that I produced + was sick of staring at a screen ★

★ and so I grabbed some fabric from my stash and put my type on that instead ★

- throughout the text 'needlework' is used as a play to keep Pamela at her employer's, and I thought I could use this - it's not necessarily printing, but it is a transfer of type onto a material.



Basically I printed this Ready Active 'P' glyph, transferred it onto fabric by punching holes,

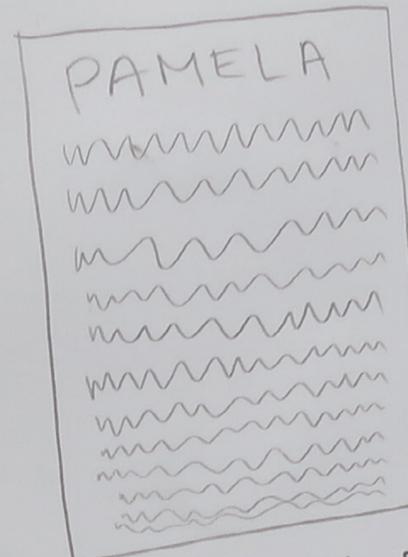


This created a kind of beautiful pointillist outline + a strange, damaged piece of print (the paper).



I then stitched the glyph into the fabric using an embroidery needle and some black yarn. I also tried the word 'you' set in Central Cursive from Commercial type in 30 pt. I used embroidery thread here.

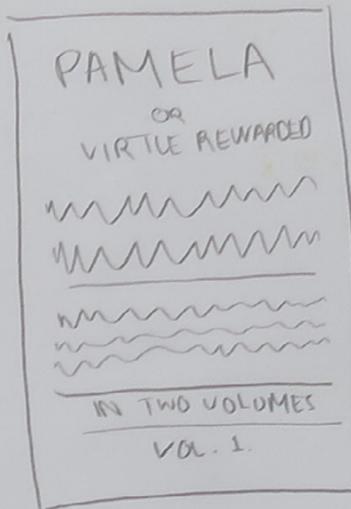
This brought me to my final concept - for the piece of fabric to act as a blown up page with the type embroidered onto it - after being set + treated, then transferred onto the fabric.



**LETTER**  
/Trojan  
column.

Since it'll be big, and I'm picturing it hanging, I think this could be an option,

plus the text getting smaller would work with the way humans write letters as well - could be an issue with really long line lengths.

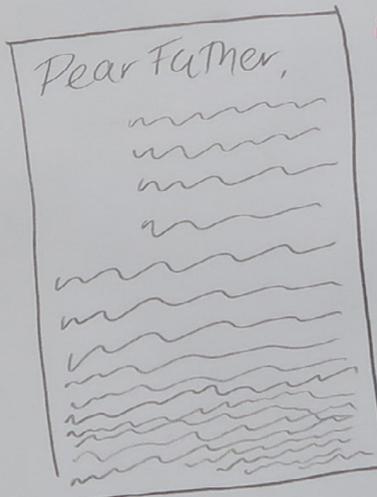


**Limitation of original COVER PAGE**

The typesetting of the original cover pages for the novel is quite beautiful

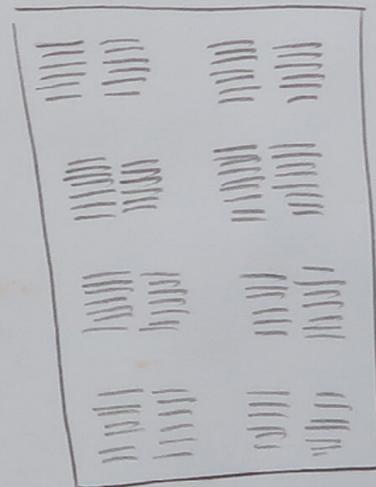
I think + the messaging is so strange. I think I could make this look modern through choice of typeface + materials... for layering...

## LAYOUT



**18th Century LETTER**

I could set the text based on the layouts (organic + spontaneous) of the letters



**Trashy Paper-back book PAGES**

could lay the page out as a series of book spreads - fully

that I sourced from The Met Museum. Could use a sans serif or a serif that's really script-like -> playground from pangram pangram? would have to figure out a way to include the title of the text.

Justified, in a classic book face, like baskerville, making the letters back into this connectivity. I like this for line length and readability as well - I do want people to read the words.

Ready Active 470 pt



MY DEAR PARENTS, O let me take up my complaint, and say, Never was poor creature so unhappy, and so barbarously used, as poor Pamela! indeed, my dear father and mother, my heart's just broke! I can neither write as I should do, nor let it alone, for to whom but you can I vent my griefs, and keep my poor heart from bursting! Wicked, wicked man!—I have no patience when I think of him!—But yet, don't be frightened—for—Hope—Hope, I am honest—But if my head and my hand will let me, you shall hear all—Is there no constable, nor headborough, though, to take me out of his house? for I am sure I can safely swear the peace against him—But, alas! he is greater than any constable—he is a justice himself—Such a justice deliver me from!—But God Almighty, I hope, in time, will right me—For he knows the innocence of my heart! John went your way in the morning—but I have been too much distracted to send by him—and have seen nobody but Mrs. Jervis or Rachel, and one I hate to see or be seen by and indeed I hate now to see any body, Strange things I have to tell you, that happened since last night, that good Mr. Jonathan's letter, and my master's harshness, put me into such a flutter—but I will not keep you in suspense, I went to Mrs. Jervis's chamber—and, O dreadful my wicked master had hid himself, base gentleman as he is! in her closet, where she has a few books, and chest of drawers, and such like, I little suspected it—though I used, till this sad night, always to look into that closet and another in the room, and under the bed, ever since the summer-house trick—but never found any thing—and so I did not do it then, being fully resolved to be angry with Mrs. Jervis for what had happened in the day, and so thought of nothing else. 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And when he took upon himself to know me, to quarrel with me, and use me hardly—And you too, said I to cry, Fie, fie, Pamela! cut me to the heart—for that encouraged him. Do you think, my dear, said she, that I would encourage him?—never said so to you before—but, since you have forced it from me, I must tell you, that, ever since you consulted me, I have used my utmost endeavours to divert him from his wicked purposes—and he has promised fair—but, to say all in a word, he dares upon you—and I begin to see it is not in his power to help it. I luckily said nothing of the note from Mr. Jonathan—for I began to suspect all the world almost—but I said, to try Mrs. Jervis, Well then, what would you have me do? You see he is for having me wait on Lady Davers now. Why, I'll tell you freely, my dear Pamela, said she, and I trust to your discretion to conceal what I say—my master has been often desiring me to put you upon asking him to let you stay—Yes, said I, Mrs. Jervis, let me interrupt you—I will tell you why I could not think of that—it was not the pride of my heart, but the pride of my honesty—For what must have been the case? Here my master has been very rude to me, once and twice—and you say he cannot help it, though he pretends to be sorry for it—Well, he has given me warning to leave my place, and uses me very harshly—perhaps to frighten me to his purposes, as he supposes I would be fond of staying—as indeed I should, if I could be safe—for I love you and all the house, and value him, if he would act as my master—Well then, as I know his designs, and that he owns he cannot help it—must I have asked to stay, knowing he would attempt me again? for all you could assure me of, was, he would do nothing by force—so I, a poor weak girl, was to be left to my own strength! And was not this to allow him to tempt me, as one may say? and to encourage him to go on in his wicked devices?—How then, Mrs. Jervis, could I ask or wish to stay? You say well, my dear child, says she—and you have a justness of thought above your years—and for all these considerations, and for what I have heard this day, after you ran away, and I am glad you went as you did,—I cannot persuade you to stay—and I shall be glad,—which is what I never thought I could have said,—that you were well at your father's—for if Lady Davers will entertain you, she may as well have you from thence as here. There's my good Mrs. Jervis! said I—God will bless you for your good counsel to a poor maiden, that is hard beset. But pray what did he say, when I was gone? Why, says she, he was very angry with you. But he would hear it! said I—I think it was a little bold—but then he provoked me to it. And had not my honesty been in the case, I would not by any means have been so saucy. Besides, Mrs. Jervis, consider it was the truth—if he does not love to hear of the summer-house, and the dressing-room, why should he not be ashamed to continue in the same mind? But, said she, when you had muttered this to yourself, you might have told him any thing else. Well, said I, I cannot tell a wilful lie, and so there's an end of it. But I find you now give him up, and think there's danger in staying—Lord bless me! I wish I was well out of the house—so it was at the bottom of a wet ditch, on the widest common in England. Why, said she, it signifies nothing to tell you all he said but it was enough to make me fear you would not be so safe as I could wish—and upon my word, Pamela, I don't wonder he loves you—for, without flattery, you are a charming girl and I never saw you look more lovely in your life than in that same new dress of yours. And then it was such a surprise upon us all—believe truly, you owe some of your danger to the lovely appearance you made. Then, said I, I wish the clothes in the fire—I expected no effect from them—but, if any, a quite contrary one. Hush! said I, Mrs. Jervis, did you not hear something stir in the closet? 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And so was going to it slip-shod, when, O dreadful! out rushed my master in a rich silk and silver morning gown. I screamed, and ran to the bed, and Mrs. Jervis screamed too—and he said, I'll do you no harm, if you forbear this noise—but otherwise take what follows. Instantly he came to the bed—for I had crept into it, to Mrs. Jervis, with my coat on, and my shoes—and taking me in his arms, said, Mrs. Jervis, rise, and just step up stairs to keep the maids from coming down at this noise—I'll do no harm to this rebel. O, for Heaven's sake! for pity's sake! Mrs. Jervis, said I, if I am not betrayed, don't leave me—and, I beseech you, raise all the house. No, said Mrs. Jervis, I will not stir, my dear lamb—I will not leave you. I wonder at you, sir, said she—and kindly threw herself upon my coat, clasping me round the waist—You shall not hurt this innocent, said she—for I will lose my life in her defence. Are there not, said she, enough wicked ones in the world, for your base purpose, but you must attempt such a lamb as this? He was desperate angry, and threatened to throw her out of the window—and to turn her out of the house the next morning. You need not, sir, said she—for I will not stay in it. God defend my poor Pamela till tomorrow, and we will both go together—Says he, let me but expostulate a word or two with you, Pamela. Pray, Pamela, said Mrs. Jervis, don't hear a word, except he leaves the bed, and goes to the other end of the room. Ay, out of the room, said I—expostulate to-morrow, if you must expostulate! I found his hand in my bosom—and when my fright let me know it, I was ready to die—and I sighed and screamed, and fainted away. And still he had his arms about my neck—and Mrs. Jervis was about my feet, and upon my coat. And all in a cold dowy sweat was I. Pamela! Pamela! said Mrs. Jervis, as she tells me since, O—h, and gave another shriek, my poor Pamela is dead for certain! And so, to be sure, I was for a time—for I knew nothing more of the matter, one fit following another, till about three hours after, as it proved to be, I found myself in bed, and Mrs. Jervis sitting upon one side, with her wrapper about her, and Rachel on the other—and no master, for the wicked wretch was gone. But I was so overjoyed, that I hardly could believe myself—and I said, which were my first words, Mrs. Jervis, Mrs. Rachel, can I be sure it is you? Tell me can I?—Where have I been? Hush, my dear, said Mrs. Jervis—you have been in fit after fit. I never saw any body so frightful in my life! 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Control Italic 30 pt

Just seeing how many words I want - one letter ~ 2350 words.

MY DEAR PARENTS,

O let me take up my complaint, and say, Never was poor creature so unhappy, and so barbarously used, as poor Pamela! indeed, my dear father and mother, my heart's just broke! I can neither write as I should do, nor let it alone, for to whom but you can I vent my griefs, and keep my poor heart from bursting! Wicked, wicked man!—I have no patience when I think of him!—But yet, don't be frightened—for—Hope—Hope, I am honest—But if my head and my hand will let me, you shall hear all—Is there no constable, nor headborough, though, to take me out of his house? for I am sure I can safely swear the peace against him—But, alas! he is greater than any constable—he is a justice himself—Such a justice deliver me from!—But God Almighty, I hope, in time, will right me—For he knows the innocence of my heart!

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Control italic

Testing out the kind of letter ming... I just don't think it translates.

# PAMELA:

OR,  
VIRTUE Rewarded.  
In a SERIES of  
FAMILIAR LETTERS  
FROM A  
Beautiful Young DAMSEL,  
To her PARENTS

Now first Published

In order to cultivate the Principles of  
VIRTUE and RELIGION in the Minds of  
the YOUTH of BOTH SEXES.

---

A Narrative which has its Foundation in TRUTH  
and NATURE; and at the same time that it agreeably en-  
tertains, by a Variety of *curious* and *affecting*  
INCIDENTS, is intirely divested of all those Images,  
which, in too many Pieces calculated for Amusement  
only, tend to *inflare* the Minds they should *instruct*.

---

In Two VOLUMES

VOL. I.

---

Bodoni UWR  
↳ doesn't feel fresh enough...

↑  
Tried out a little version  
of Hyperotomachi P.

Picnic

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In Two VOLUMES.

VOL. I.

---

really enjoying this picnic  
typeface - solo + layered



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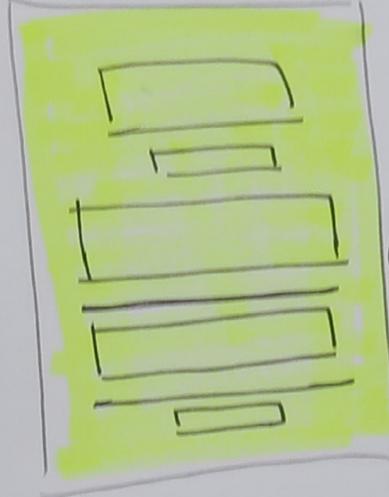
The content of the typeset text is one letter from Pamela to her parents. It details her master ambushing her as she undresses. Pretty horrific!

I tried, initially to transfer my type to fabric using iron-on transfer paper, but this was totally unsuccessful.

my dare not say any thing.

Putting type → fabric

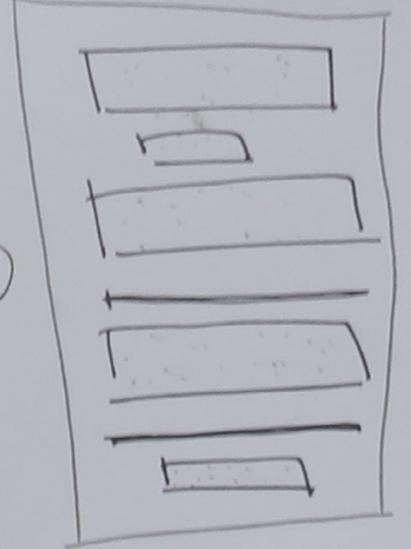
Fabric w/ Cover Page



'Perfect' BO poster print

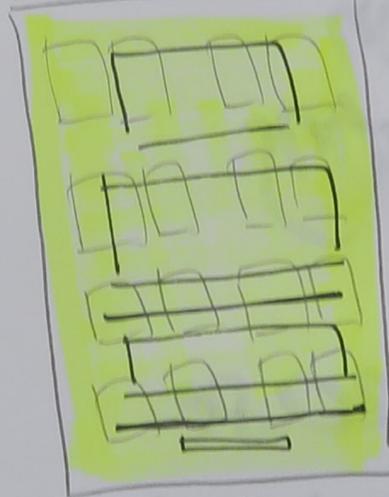


BO plan print w/ holes.

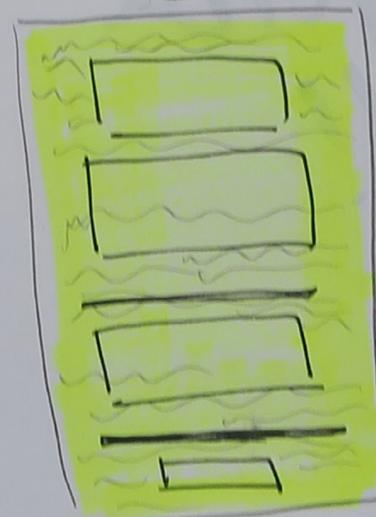


OR

Handwritten (pages)



OR



organic handwriting

# MY PLAN

My final is going to be 3 large scale 'pages'. One made of fabric w/ embroidery and handwriting.

One pristine, printed poster and one 'destroyed' Plan print (light gsm) print of just the cover page design, but with holes poked through it from the transfer process. Here we'll have one perfect, commodity, one human, handmade + hand written piece + 1 piece of 'used waste'. Idea of many tiny holes also plays on 'virtue' + purity.