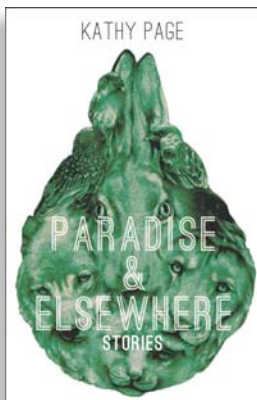


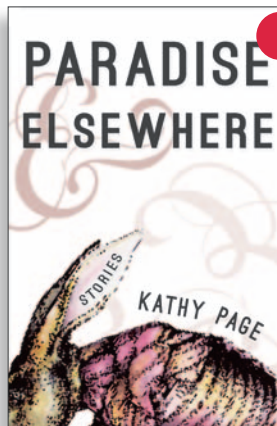
ANIMAL INSTINCTS

Designer Kate Hargreaves searches for the right blend of reality and fantasy, animal and human for the cover of Kathy Page's story collection *Paradise & Elsewhere* (Biblioasis)



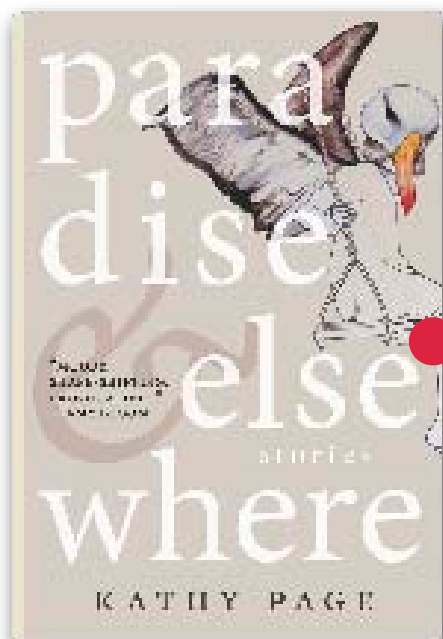
1. When I started working on this cover, the word that kept coming up to describe Kathy Page's collection was "lush." The characters and narratives seem to exist in an almost mythic place, outside of an identifiable time and location. I knew I needed a strong image to reflect this book, and my mind went immediately to the work of Jennifer McIntyre, a young British artist currently working in Australia. Her elaborately detailed drawings and prints, which often feature animals transfigured in some way, seemed to speak to the tone of the collection and the strangeness that permeates it.

2. However, the typeface and illustration seemed to be at odds with each other. The visual confusion caused by outlines overlaid on such a detailed image caused the eye to lose its focal point. I decided to switch to something more simple and clear, and to blend the edges of this new type into the shape of the drawing so they complement each other instead of competing.



3. After a lot of discussion, we decided that, as much as we liked the illustration, the fact that the image was made up entirely of animals – with no human elements – was problematic because of the paramountcy of human interaction in Page's stories. I took a new direction, using a different illustration by McIntyre, this time of a skinned rabbit. The image struck me as appropriate for a number of reasons: it was visually arresting; it held on to the myth/fable feeling while also suggesting human morality or lack thereof; and, on a metaphorical level, the idea of losing one's skin seemed relevant to the tone of the stories.

4. I decided to reposition the rabbit so that, at first glance, it was not entirely clear what kind of creature it was (it also made for a very dramatic wrap-around to the back cover). I toned down the text and made the layout a bit more organic. Some of the feedback on this version was overwhelmingly positive; some was completely the opposite. One newspaper reviewer who received an advance copy was horrified to find what appeared to be a skinned dog on the book. Reactions to the image seemed to be taking attention away from the book itself.



FINAL. The author had put the image of an albatross into my head, and when I stumbled across this drawing by Stephanie Grogan, another young artist in Australia, I knew I was moving in the right direction. The image blended the human and the animal, and was a bit surreal. I pulled the colour from the girl's dress for the background, and went with a minimal palette and large, clean text in order to let the girl be the focus, while also becoming almost part of the background. The elaborate ampersand made its return, although in a different typeface, to offer some balance.