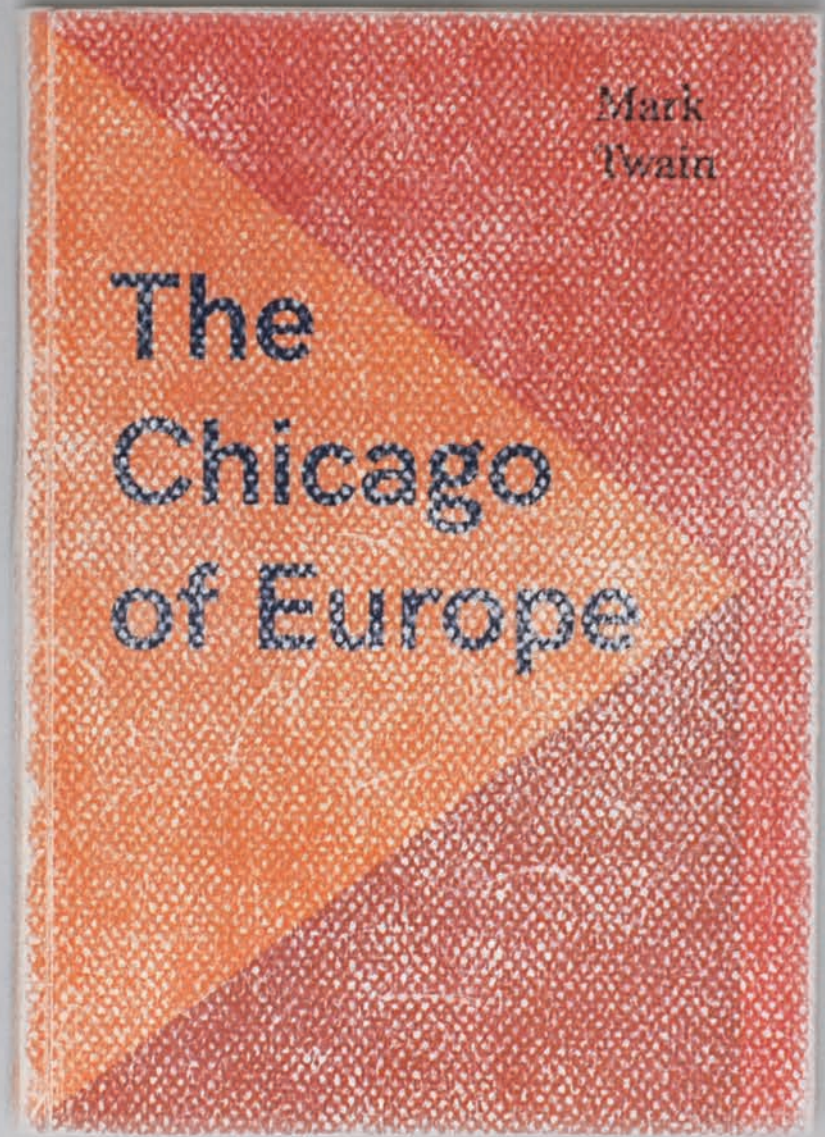


The Chicago of Europe Book

Typography/ Book Design

This project focused on editorial design and book-binding on Mark Twain's *The Chicago of Europe* text. It involved visual dramaturgy, text-image-relations, macro typography and layout design.

My concept for this book design was to concentrate on utilising large bold typography and experimental layout. This enabled me to playfully create and produce a book without limits.



I feel lost in Berlin. It has no resemblance to the city I had supposed it was. There was once a Berlin which I would have known, from descriptions in books—the Berlin of the last century and the beginning of the present one: a dingy city in a marsh, with rough streets, muddy and lantern-lighted, dividing straight rows of ugly houses all alike, compacted into blocks as square and plain and uniform and monotonous and serious as so many dry-goods boxes. But that Berlin has disappeared. It seems to have disappeared totally, and left no sign. The bulk of the Berlin of today has about it no suggestion of a former period. The site it stands on has traditions and a history, but the city itself has no traditions and no history. It is a new city; the newest I have ever seen. Chicago would seem venerable beside it; for there are many old-looking districts in Chicago, but not many in Berlin.

I
feel
in
Bern.

The main mass of the city looks as if it had been built last week, the rest of it has a just perceptibly graver tone, and looks as if it might be six or even eight months old.

The next feature that strikes one is the spaciousness, the roominess of the city. There is no other city in any country, whose streets are so generally wide. Berlin is not merely a city of wide streets, it is the city of wide streets. As a wide-street city it has never had its equal, in any age of the world. "Unter den Linden" is three streets in one; the Potsdamerstrasse is bordered on both sides by sidewalks which are themselves wider than some of the historic thoroughfares of the old

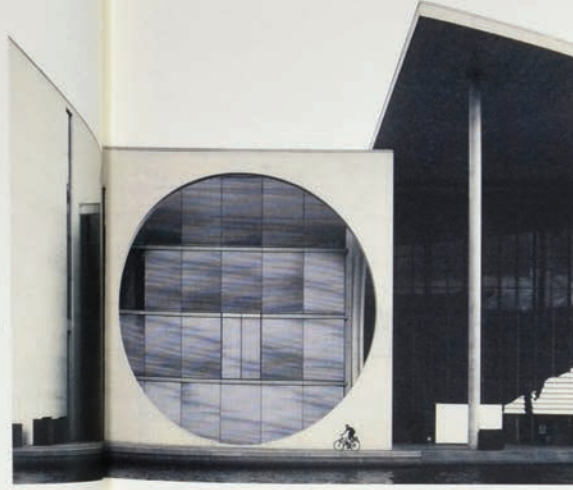
European capitals; there seem to be no lanes or alleys; there are no short cuts; here and there, where several important streets empty into a common center, that center's circumference is of a magnitude calculated to bring that word spaciousness into your mind again. The park in the middle of the city is so huge that it calls up that expression once more.

the spaciousness, the
roominess of the city.

But now the parallels fail. Only parts of Chicago are stately and beautiful, whereas all of Berlin is stately and substantial, and it is not merely in parts but uniformly beautiful. There are buildings in Chicago that are architecturally finer than any in Berlin. I think, but what I have just said above is still true. These two flat cities would lead the world for phenomenal good health if London were out of the way. As it is, London leads by a point or two. Berlin's death rate is only nineteen in the thousand. Fourteen years ago the rate was a third higher.

Berlin is a surprise in a great many ways—in a multitude of ways, to speak strongly and be exact. It seems to be the most governed city in the world, but one must admit that it also seems to be the best governed. Method and system are observable on every hand—in great things, in little things, in all details, of whatsoever size. And it is not method

and system on paper, and there an end—it is method and system in practice. It has a rule for everything, and puts the rule in force; puts it in force against the poor and powerful alike, without favor or prejudice. It deals with great matters and minute particulars with equal faithfulness, and with a plodding and painstaking diligence and persistency which compel admiration—and sometimes regret. There are several taxes, and they are collected quarterly. Collected is the word; they are not merely levied, they are collected—every time. This makes light taxes. It is in cities and countries where a considerable part of the community shirk payment that taxes have to be lifted to a burdensome rate. Here the police keep coming, calmly and patiently, until you pay your tax. They charge you 5 or 10 cents per visit after the first call. By experiment you will find that they will presently collect that money.



In one respect the 1,500,000 of Berlin's population are like a family: the head of this large family knows the names of its several members, and where the said members are located, and when and where they were born, and what they do for a living, and what their religious brand is. Whoever comes to Berlin must furnish these particulars to the police immediately; moreover, if he knows how long he is going to stay, he must say so. If he takes a house he will be taxed on the rent and taxed also on his income. He will not be asked what his income is, and so he may save some lies for home consumption. The police will estimate his income from the house rent he pays, and tax him on that basis.

Duties on imported articles are collected with inflexible fidelity, be the sum large or little; but the methods are gentle, prompt, and full of the spirit of accommodation. The postman attends to the whole matter for you, in cases where the article comes by mail, and you have no trouble and suffer no inconvenience. The other day a friend of mine was informed that there was a package in the post-office for him, containing a lady's silk belt with gold clasp, and a gold chain to hang a bunch of keys on. In his first agitation he was going to try to bribe the postman to chalk it through, but acted upon his sober second thought and allowed the matter to take its proper and regular course. In a little while the postman brought the package and made these several collections: duty on the silk belt, 7 1/2 cents; duty on the gold chain, 10 cents; charge for fetching the package, 5 cents. These devastating imposts are exacted for the protection of German home industries.

**These
devastating
imposts are
exactd for the
protection of
German home
industries.**

The calm, quiet, courteous, cussed persistence of the police is the most admirable thing I have encountered on this side. They undertook to persuade me to send and get a passport for a Swiss maid whom we had brought with us, and at the end of six weeks of patient, tranquil, angelic daily effort they succeeded. I was not intending to give them trouble, but I was lazy and I thought they would get tired. Meanwhile they probably thought I would be the one. It turned out just so.

One is not allowed to build unstable, unsafe, or unsightly houses in Berlin; the result is this comely and conspicuously stately city, with its security from conflagrations and breakdowns. It is built of architectural Gibralters. The building commissioners inspect while the building is going up. It has been found that this is better than to wait till it falls down. These people are full of whims.



One is not allowed to cram poor folk into cramped and dirty tenement houses. Each individual must have just so many cubic feet of room-space, and sanitary inspections are systematic and frequent.

And yet the saunterer can easily find out what is going on at the theaters. All over the city, at short distances apart, there are neat round pillars eighteen feet high and about as thick as a hog's head, and on these the little black and white theater bills and other notices are posted. One generally finds a group around each pillar reading these things. There are plenty of things in Berlin worth importing to America. It is these that I have particularly wished to make a note of. When Buffalo Bill was here his biggest poster was probably not larger than the top of an ordinary trunk.

**There are
plenty
of things
in Berlin
worth im-
porting to
America.**



But there are excellent features about the car system, nevertheless. The car will not stop for you

19

to get on or off, except at certain places a block or two apart where there is a sign to indicate that that is a halting-station. This system saves many bones. There are twenty places inside the car; when these seats are filled, no more can enter. Four or five persons may stand on each platform—the law decrees the number—and when these standing places are all occupied the next applicant is refused. As there is no crowding, and as no rowdyism is allowed, women stand on the platforms as well as the men; they often stand there when there are vacant seats inside, for these places are comfortable, there being little or no jolting. A native tells me that when the first car was put on, thirty or forty years ago, the public had such a terror of it that they didn't feel safe inside of it, or outside either. They made the company keep a man at every crossing with a red flag in his hand. Nobody would travel in the car except convicts on the way to the gallows. This made business in only one direction, and the car had to go back light. To save the company, the city government transferred the convict cemetery to the other end of the line. This made traffic in both directions and kept the company from going under. This sounds like some of the information which traveling foreigners are furnished with in America. To my mind it has a doubtful ring about it.

20

Republican praying for a mug- wump.

21

The first-class cab is neat and trim, and has leather-cushion seats and a swift horse. The second-class cab is an ugly and lubberly vehicle, and is always old. It seems a strange thing that they have never built any new ones. Still, if such a thing were done everybody that had time to flock would flock to see it, and that would make a crowd, and the police do not like crowds and disorder here. If there were an earthquake in Berlin the police would take charge of it and conduct it in that sort of orderly way that would make you think it was a prayer meeting. That is what an earthquake generally ends in, but this one would be different from those others; it would be kind of soft and self-contained, like a Republican praying for a mugwump.

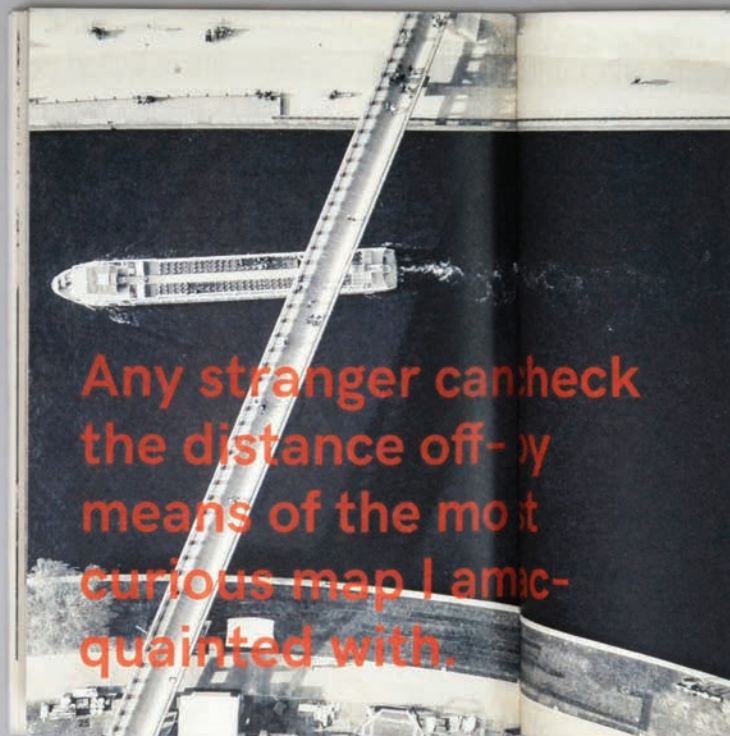
22



For a course (a quarter of an hour or less), one pays 25 cents in a first-class cab, and 15 cents in a second-class. The first-class will take you along faster, for the second-class horse is old-always old-as old as his cab, some authorities say-and ill-fed and weak. He has been a first-class once, but has been degraded to second class for long and faithful service.

Still, he must take you as far for 15 cents as the other horse takes you for 25. If he can't do his fifteen-minute distance in fifteen minutes, he must still do the distance for the 15 cents.

24



Any stranger can check the distance off-by means of the most curious map I am acquainted with.

Any stranger can check the distance off-by means of the most curious map I am acquainted with. It is issued by the city government and can be bought in any shop for a trifle. In it every street is sectioned off like a string of long beads of different colors. Each long bead represents a minute's travel, and when you have covered fifteen of the beads you have got your money's worth. This map of Berlin is a gay-colored maze, and looks like pictures of the circulation of the blood.

26

Tranquil Berlin

Photography/ Art Direction

This project was an introductory course on photography and image-processing during my study abroad year at BAU International Berlin.

My concept for this was focused around street photography and living residences of where I resided in Berlin. There is themes of silent, almost dystopian-like environment, that is contrasted against the lively and busy city life of Berlin.













Exberliner Poster Identity

Identity Design

This project focused on producing a visual identity poster for an external client in Berlin, known as *Exberliner*. The project was an live event for *Exberliner's* sixteenth anniversary in the summer of 2018.

My group's concept for this project was focusing on the coming-of-age theme of being sixteen. Themes and motives of grunge-like appearances, growing and branching out of childhood into adulthood.



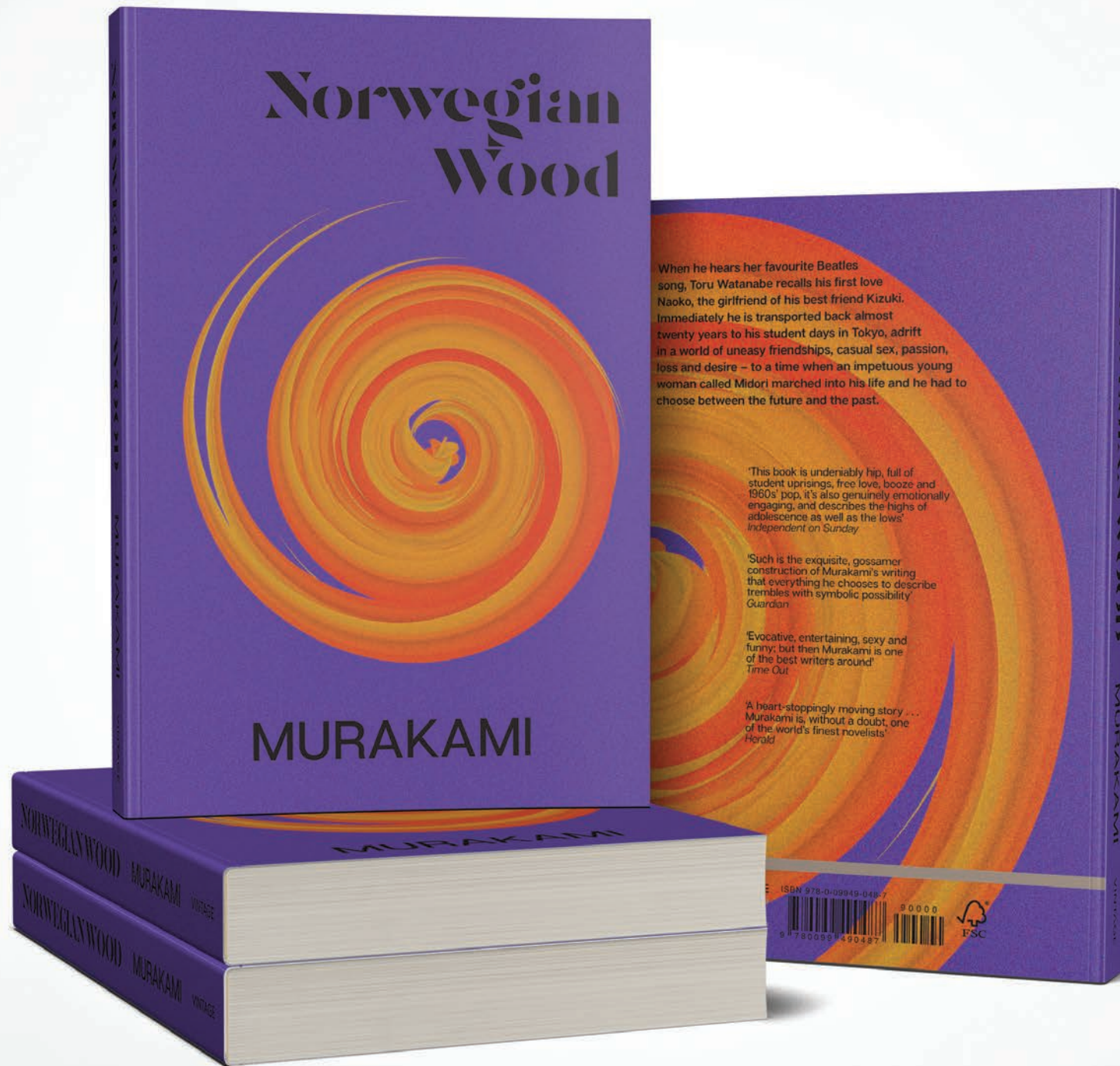


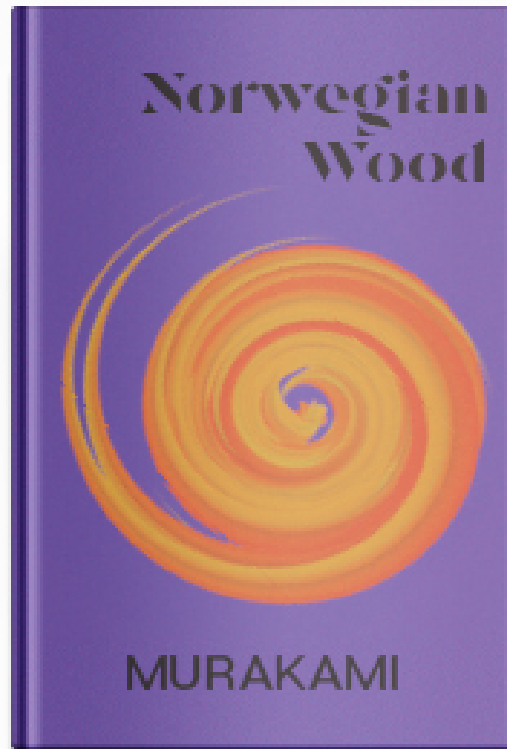
Penguin Student
Design Award 2019

*Editorial/Book
Cover Design*

This project was for the annual Penguin student competition of 2019 and my submission was for the fiction category, which was *Norwegian Wood* by Murakami.

The concept is exploring the themes and motives that the story unfolds onto the book cover with the spiral illustration reflecting the themes of relationships and friendships.



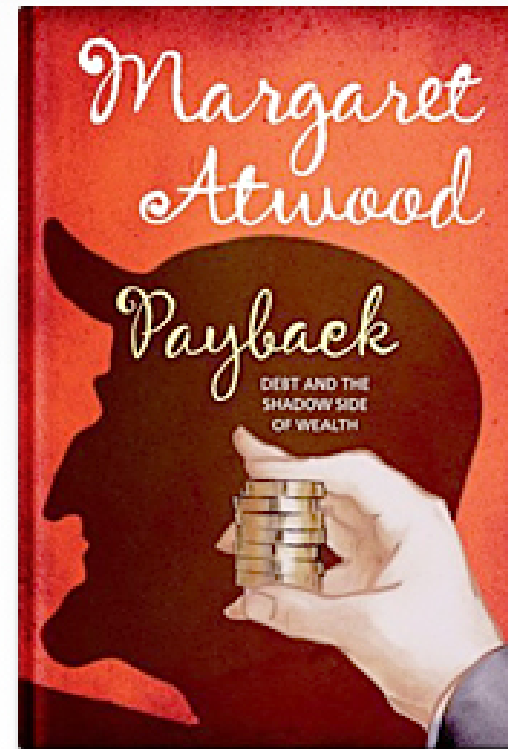


Norwegian Wood

by Haruki Murakami

\$29.99

Add to cart



Payback

by Margaret Atwood

\$29.99

Add to cart

VacZineNations Poster

Information Poster Design

The brief was to produce a positive response to vaccines for VacZineNations, which is part of a student exchange with Coventry University and Central South University, Changsha, China in 2017.

The concept is aimed at conveying how vaccines are made in the present day. I utilised simple shapes and bold colours to create a contrasting infographic layout, which delivers the content with ease.





作品名称 Title: Window Graphic
姓名 Name: Conor Mayling

Typeface Design

Typography

This project was focused on creating a custom typeface from life drawing sessions in my first year of university.

My typeface design concentrated on lines and cross-hatch shading incorporated into the letterform shapes.





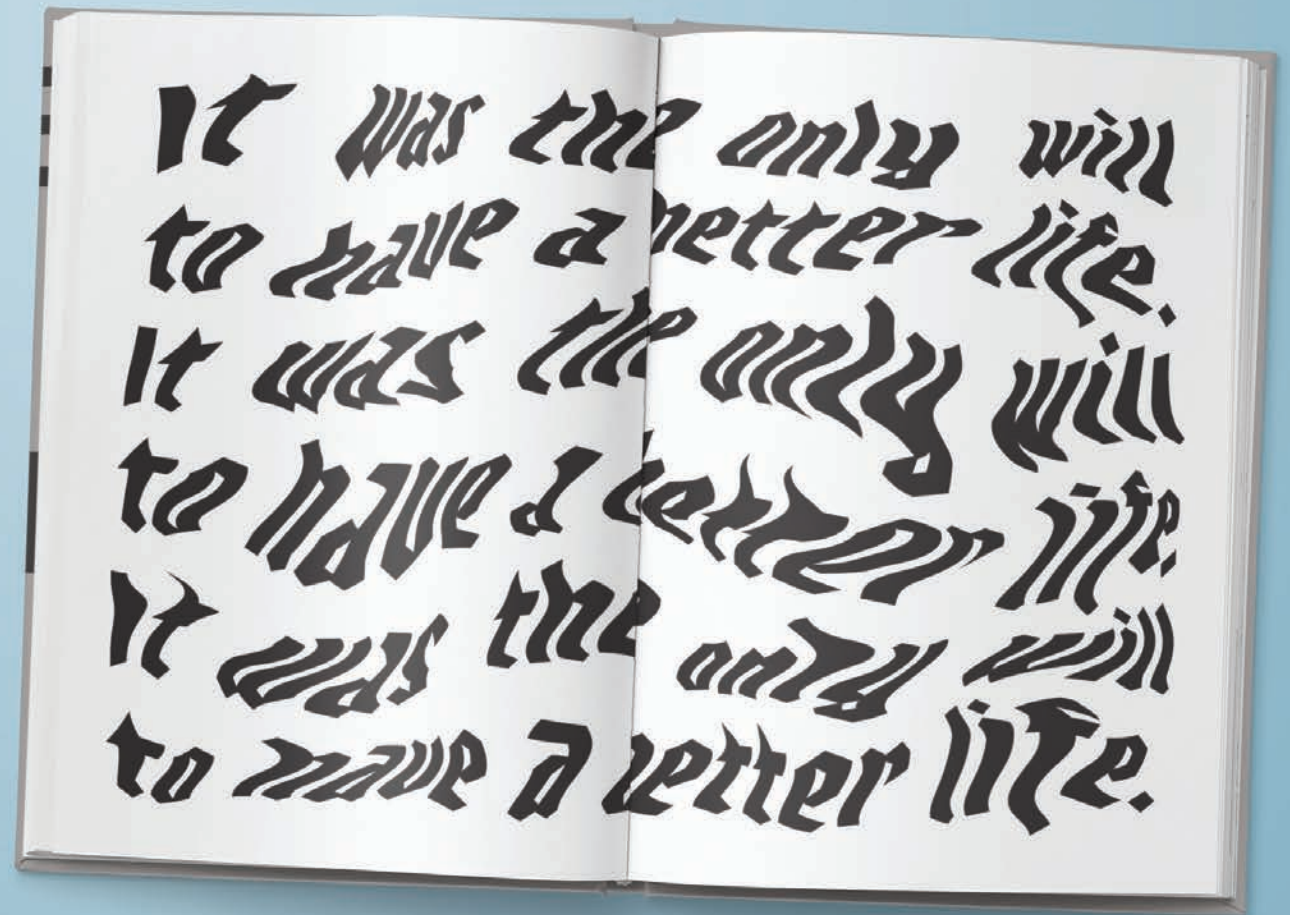
BLOWZY RED
VIXENS
FIGHT FOR A
QUICK JUMP

Resistance Book

Typography/ Book Design

This project is about a typographic-only response to a BBC Sound's podcast about a East German escaping through the Berlin Wall to the West in 1963.

My concept is to capture and convey the feelings and emotions of the escapee in a typographic form during the early stages of the Cold War in Berlin.



Geh in die Stadt

Bist Du allein von alle Freunden verlassen,
dann geh in die Stadt - Downtown.
Da wo das Leben ueber alle den Strassen,
so viele Lichter hat - Downtown,
Vergiss im bunten neon schein,
die Stunden deine Sorgen und hoere die Gross Stadt
melodie bis in den fruehen Morgen.
Sei wieder froh.
Da ist alles fuer dich da.
Da wirst Du dinger erleben, die sind wunderbar.
so viele Gesichter rum. Downtown
so viele Lichter rum. Downtown
die alle laden dich ein - Downtown

Bist Du allein, weil keine Blicke dich
glancesgruessen, dann geh in die Stadt -Downtown.
Bist Du allein, weil keine Lippen dich
kussen, dann geh in die Stadt Downtown.
Vergiss im bunten neon schein,
die Stunden deine Sorgen und hoere die (shine),
Gross Stadt melodie bis in den fruehen problems Morgen.
Sei wieder froh.
Da ist alles fuer dich da.
Da wirst Du dinger erleben, die sind wunderbar.
Come on Downtown - so viele Gesichter rum.
Downtown - so viele Lichter rum.
Downtown - die alle laden dich ein Downtown.
Downtown - Downtown Downtown - Downtown
Downtown - Downtown Downtown - Downtown

Schau dich nur rum - direkt herum.
Den Tag der Licht Reklamen,
Die Kinas und die Bars mit dem
geheimnis vollen Namen und irgendwo
wirst Du vielleicht mich dort sehen.
Wenn wir uns beide begegnen, dass
waere schoen.
Wenn Wir uns beide sehen.
Downtown - durch alle die Strassen
Downtown - gehen. Downtown - das waere
wunderschoen.
Downtown Downtown - Downtown - Downtown
Downtown - Downtown -
Downtown Downtown Downtown Downtown
Downtown

Petula Clark

heavy iron beast
heavy iron beast
heavy iron beast
heavy iron beast
heavy iron beast
heavy iron beast
heavy iron beast

I didn't know Wolfgang Engels
before that day. He came
into our barracks
as a driver visiting
some of our
senior officers.
He was dressed
in a very modern
way and a

haircut at
that time.

He was dressed
in a westernised
way. He gave us
the impression
that he was better than
we were us normal soldiers
who were on National Service.

**Yes, I ask them
how I should
start this car,**

**there are the
gears and so on**

**and
show me**

And then we heard
an engine starting,
it was very loud and
then my armoured
car was being driven
at top speed away from
the rest of the vehicles.

there
was
no
thinking
at all,
Hahaha

no thinking
there, there,
there, there,
there, there,

you heart drive a
heart is going v
you drive and your
heart is going very fast
you drive and your
heart is going very fast
drive and your
very fast

and this time,
1963
the wall was
not the modern wall
like in 1930 or 1985

You are so excited, so much
adrenaline and blood and you feel no
hurt and no nothing it comes later and
then the engine stop and I saw, yeah,
the car stands in the wall and the front
of the car was align and the wheels
were, the front wheels were in the west
and the doors in the east and so I must
climb over and they are on the top. I
was laying because the East German
border soldiers were shooting the
whole time.

The armoured car
sped towards the
blocks and was
catapulted into
the air,

basically he broke
through the wall with
the armoured plated engine.

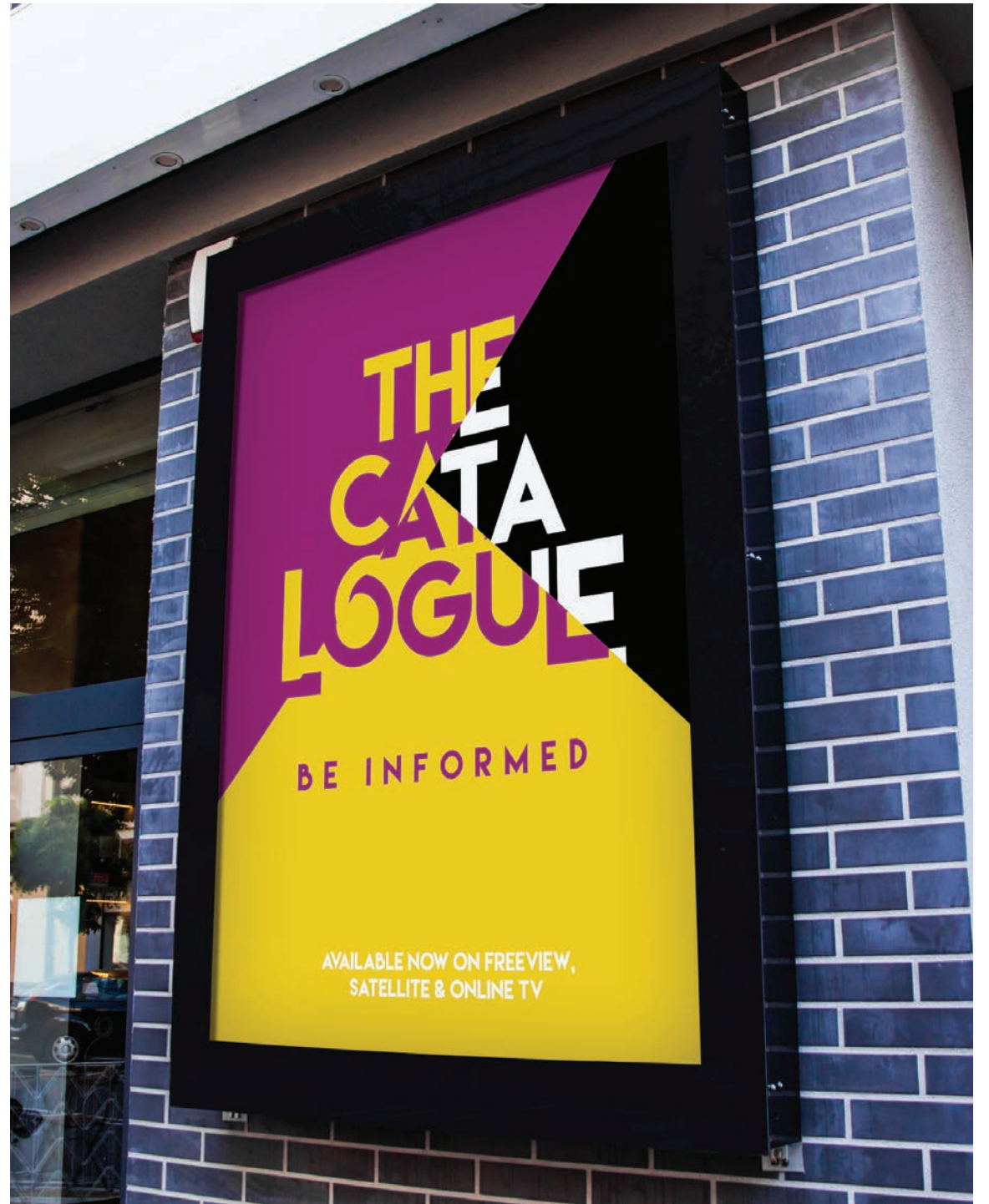
The Catalogue Identity

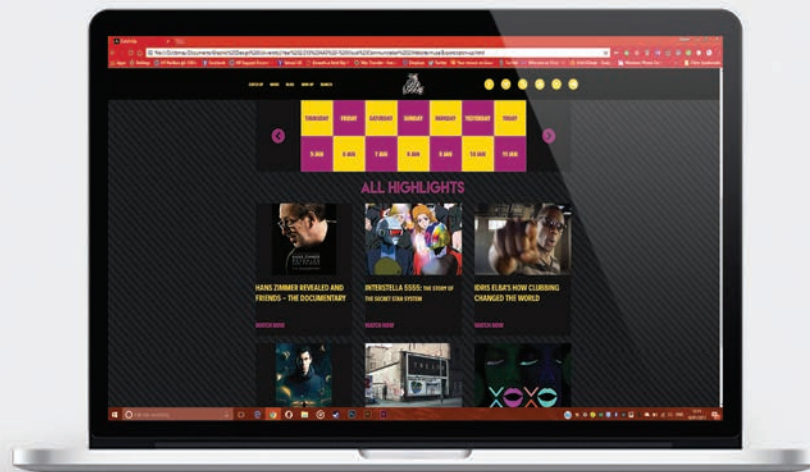
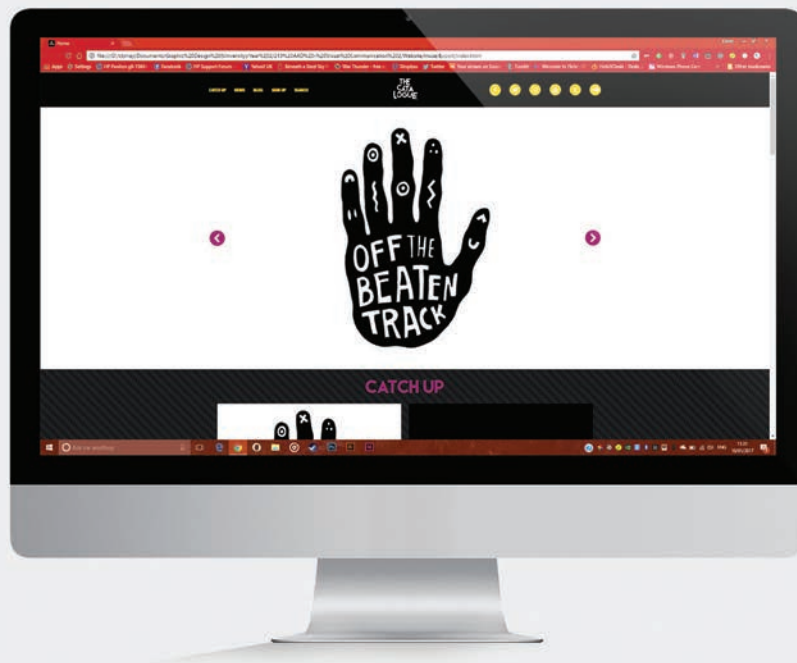
Branding & Identity Design

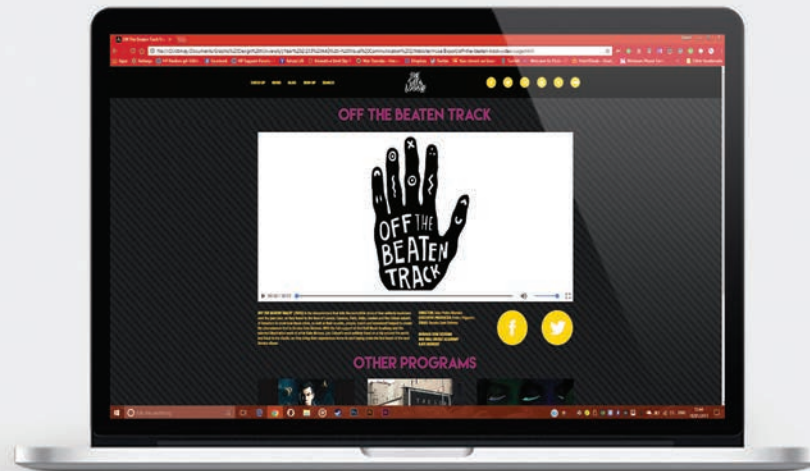
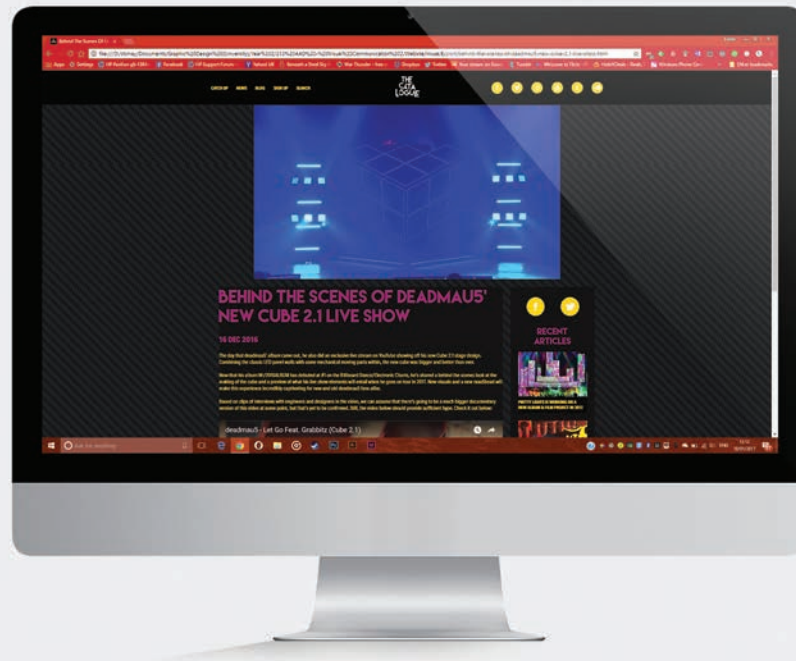
This brief generated an opportunity to create a new TV channel brand around the subject area of my interest in electronic music and EDM.

My concept is a TV channel on electronic music documentaries and films. The visual aesthetics of the identity contains the feel of a mysterious and riddled theme, that ultimately, reveals itself to what it is.







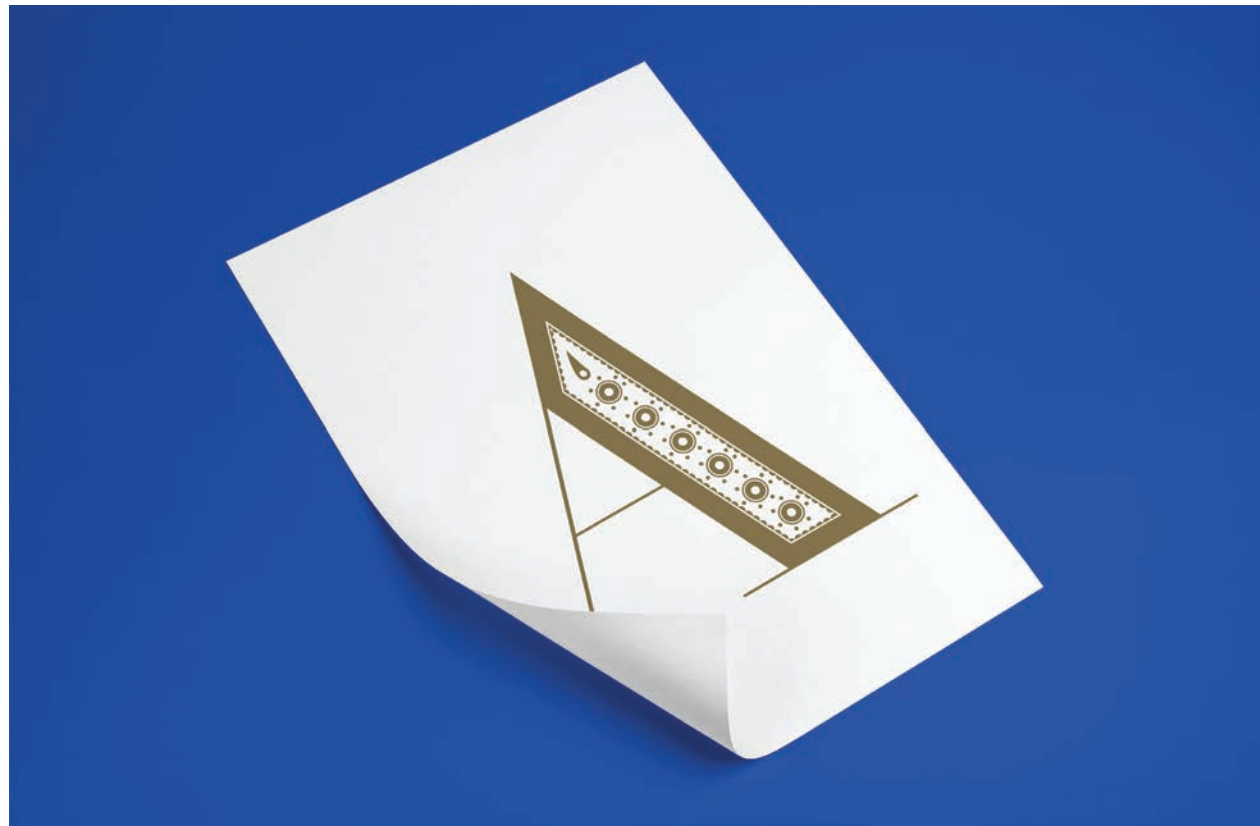


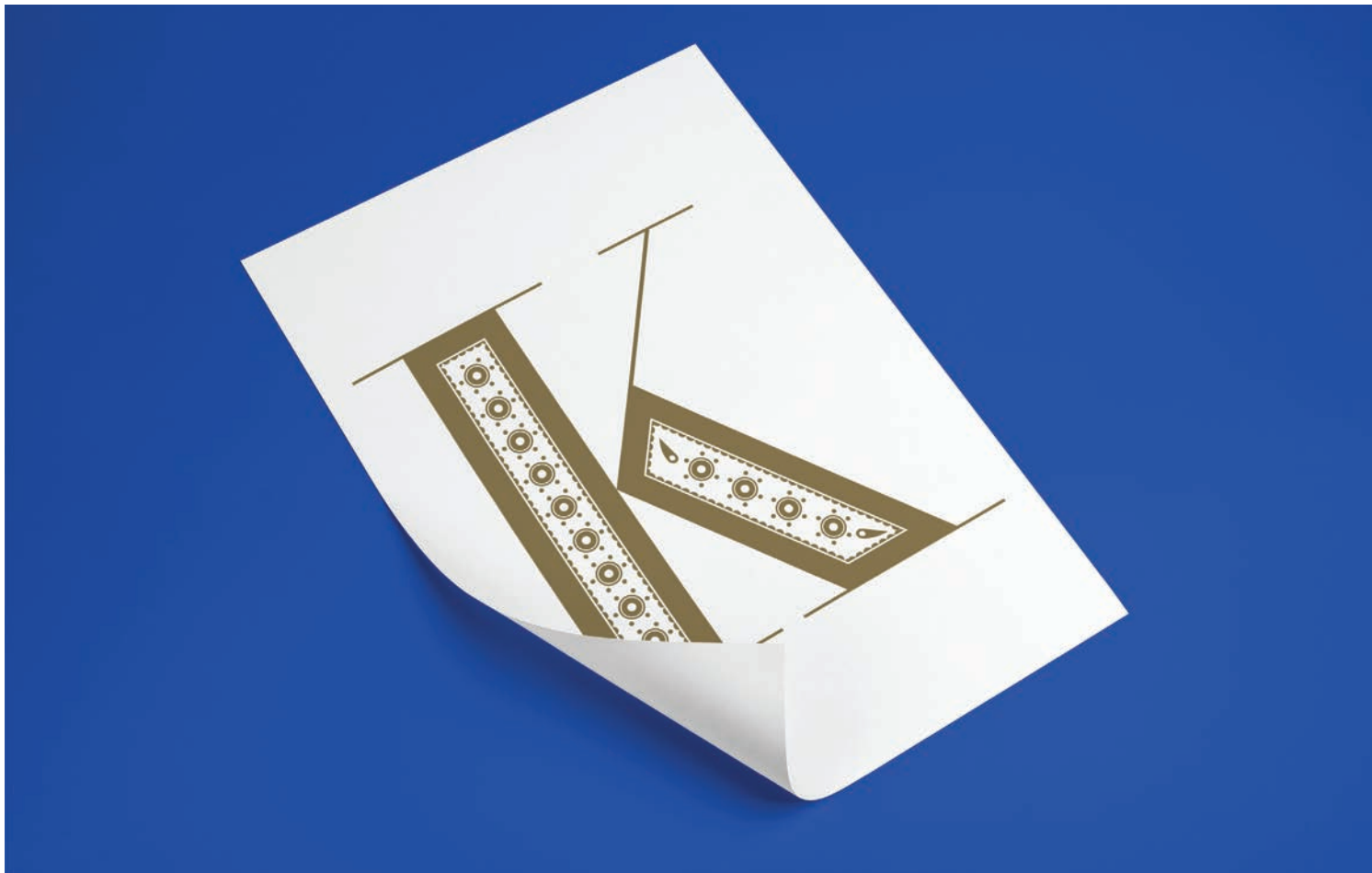
Agency TK In-House Project

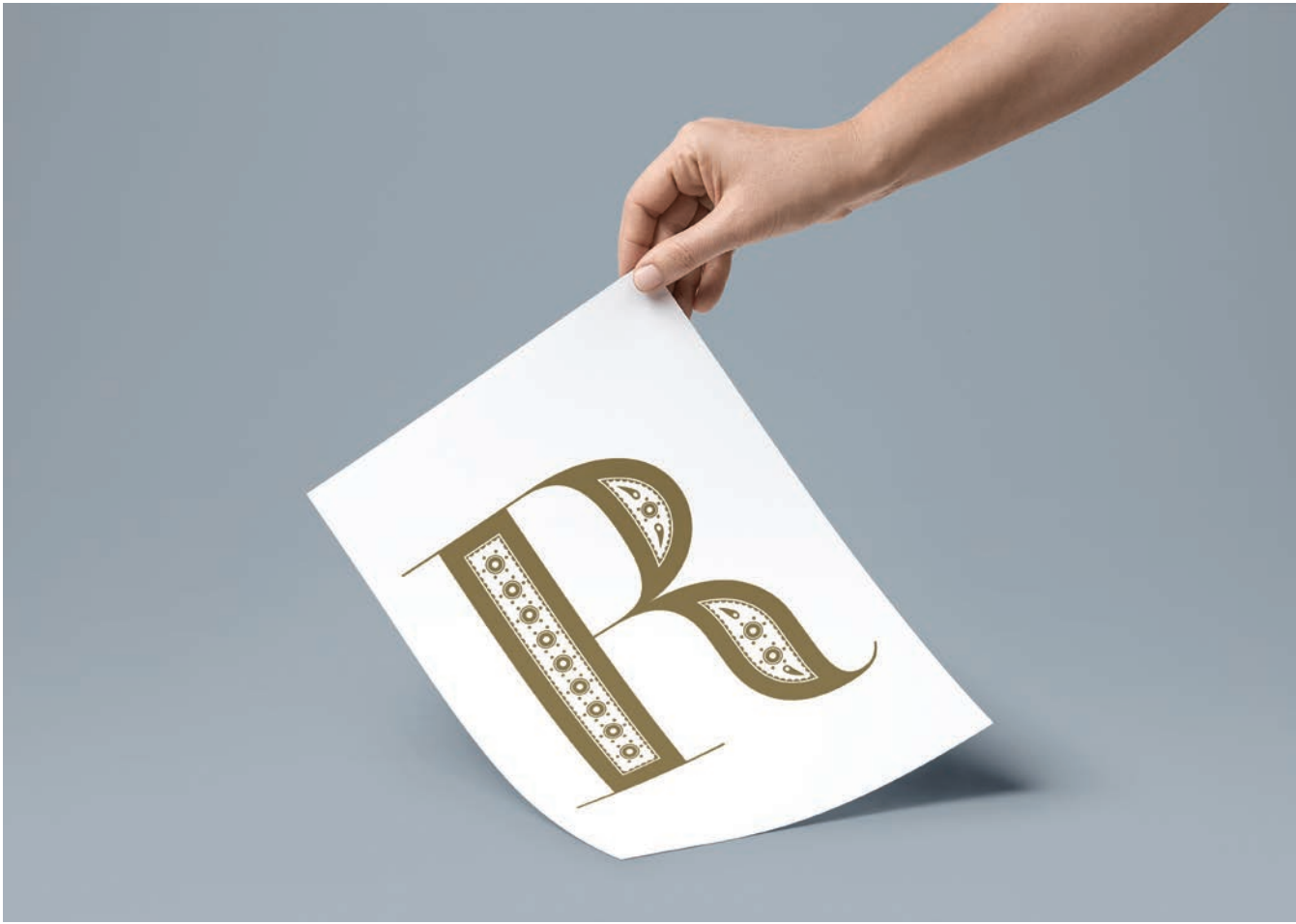
Typography

This project was a small in-house agency brief that allowed me to practise my creative typography skills. I was set to produce a decorative typographic set to celebrate one of the employees' Hen Do.

The typeface and hue were maintained from the agency's brand guidelines with my creative typography touch applied.









Save Iver Heath Fields Identity

Identity Design

This is a campaign identity design for saving the original heath fields from construction in Greater London.

The concept is to visualise the subject matter to promote the protection of the original heath land. The use of a tree icon is to display the nature and green outdoors of what these original heath land fields provide for the local community and residents.





Save Iver Heath Fields

Amsterdam Type Tour

Typography/ Book Design

This project was to produce a typographic tour of Amsterdam in any suitable format for a tour guide.

My concept kept it traditional with utilising a tall book format with classifying the different typography situated around the creative and multicultural city.

This Typographic Classification Collection Tour provides a comprehensive list of notable typographic photos which are situated around Amsterdam. This type tour has examples of: Slab Serif, Old Style Serif, **Neoclassical Serif**, Grotesque Sans Serif, Square Sans Serif, Geometric Sans Serif, **Blackletter Script**, *Casual Script* and **DECORATIVE**.

Each typographic classification also provides an typeface sample for you to familiarise and recognise other situated typography throughout Amsterdam and the surrounding area.

AMSTER DAM

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A Typographic
Classification
Collection Tour
of Amsterdam
By Conor Mayling

T

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R



Introduction

A collated comprehension of Amsterdam's iconic and notable typography situated around the capital, this booklet will guide you to view these amazing typography in person.

Contents

In this type tour booklet, typographic photos are categorised in their appropriate classifications. Below are examples of such type classifications and their corresponding typeface name.

Slab Serif	Paul Slab	1
Old Style Serif	HK Serif	5
Neoclassical Serif	Elephant	9
Grotesque Sans Serif	HK Grotesque	13
Square Sans Serif	Nowa Square	19
Geometric Sans Serif	Futura LT	23
Blackletter Script	Varna	27
Casual Script	Freeday Script	31
DECORATIVE	Alphabox	35

All typographic illustrations taken by Christy Mayling with graphic design students of Coventry University in 2019. Photo of Café Batavia by original Dutch artist 1920. Images from: www.1920.com and www.1920.com



Locations

To use this guide, follow the colour coded type classifications below and throughout this booklet to locate and traverse your very own tour.

1 Koffiehuis van den Volksbond	11 Wynand Fockink	20 Stedelijk Museum	28 Citeas Amsterdam
2 Proeflokaal de Druif	12 Proeflokaal & Spirits	21 Magna Plaza	29 Sexmuseum de Venustempel
3 Torpedo Theater	13 BrIDGE	22 Generator	30 Sexmuseum de Venustempel
4 Stedelijk Museum	14 Wynand Fockink	23 de Bijenkorf	31 Gunters en Meuser Centrum
5 Haesje Claes	15 Proeflokaal & Spirits	24 de Bijenkorf	32 Lili' Amsterdam
6 Entrepot-Dok	16 Stedelijk Museum	25 Stedelijk Museum	33 Central Station
7 Stedelijk Museum	17 Stedelijk Museum	26 de Elbertuin	34 Pathé Tuschinski
8 Abercrombie & Fitch	18 Stedelijk Museum	27 Rembrandt	34 Moco Museum
9 Wynand Fockink	19 Stedelijk Museum	28 Square Hotel	
10 Proeflokaal & Spirits	18 Didato Men	29 Old Amsterdam	
11 East Business Center	19 Café Batavia 1920	30 Cheese Store	

This tour booklet utilises Google's Maps' Plus Codes that operate similarly to traditional addresses but adapted for Google's Maps usage. Simply type in the Plus Code in Google's Maps app on your smartphone.

Slab Serif

Slab serif typefaces became popular in the 19th century for advertising display. These typefaces have very heavy serifs with minimal or no bracketing. Generally, changes in stroke weight are imperceptible. To many readers, slab serif type styles look like sans serif designs with the simple addition of heavy (stroke weight) serifs.

1

2

Slab Serif



1 Koffiehuys van den Volksbond
Kattijkplein 4, 1018 AB
0WCB-2R Amsterdam, Netherlands



3 Torpedo Theater
Sint Pieterspoortsteeg 33, 1012 HM
0WCV-0V Amsterdam, Netherlands



4 Stedelijk Museum
Museumplein 10, 1071 DJ
0VSH-0W Amsterdam, Netherlands

LIKEURSTOKERIJ „DE DRUIF“

2 Proeflokaal de Druif
Rabenburgerplein 53, 1011 VJ
0WCB-27 Amsterdam, Netherlands

3

4

