

Carl Fetus

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Professor Trofimova

Type and Media

In Chip Kidd's TED-talk, the viewers and audience are met with two elements used by Kidd to help the audience remain invested and entertained. As with any conversation, speech, or lecture, it is usually within the best interests of the speaker to have an enthusiastic listener. Kidd gains that enthusiasm through humor and insightfulness. Kidd does well what any great speaker does, he treats the audience as adults to be respected by neither mincing words nor overstepping their boundaries. Kidd's lecture covers a variety of notions within the world of book design. For starters, Kidd works hard to make sure the audience respects his competency by first exclaiming that he will not treat them as imbeciles by putting together words such as 'apple' and the image of what is undoubtedly, an apple. Essentially, Kidd demonstrates the importance of not stating the obvious. Kidd follows the rest of his presentation/conversation by using humor, that closely demonstrates Paula Scher's concept of "serious play", to teach and navigate the audience through his job and the examples of what makes it so rewarding. What makes the work so fulfilling for Kidd, is the playfulness his career allows. With a title that opens as "Designing Books is no laughing matter. Okay, it is" one can expect that the book designer's marketplace is neither a grim nor foreboding place. As the conversation begins, Kidd opens with humor and uses short anecdotes to explain little tidbits of design to the audience to help them relate, or at the very least, comprehend the conversation with a designer. Kidd does this by using points in his life, especially as a design student and as a designer in the working world. Chip Kidd excels at:

- Introducing book designing as a friendly and inventive field.
- Shining a light that generously exposes designers as thoughtful and considerate workers.
- Structuring a conversation about the designer, the message, and the client.

When one thinks of book designing, they may not think any further than the layout of a book in its more skeletal form. They may think of columns, rows, and grids (that's only if they have the industrial lexicon to form that solid thinking in the first place), in an amorphous kind of imaginative thought processing. There isn't much thinking that goes into the consumer's mind about the cover of a book. Other than a passing "that's so creative" or "I wonder how they came up with that" the average reader might not give the book cover further attention. Within the context of those passing thoughts, the consuming reader probably has no idea who "They" within their own internal conversation, is. "They" would be the design team. The group of individuals in charge of giving the book a creative and relevant face. Kidd uses himself to show the friendly nature of design, and uses the many projects he's worked on to show how the more inventive the

designer, the more rewarding the job is. By using landmarks in his career such as “Naked” by David Sedaris and the all famous T-Rex on Jurassic Park, Kidd does a great job at showing the level ingenuity required to make something with chapters, volumes, and sagas have an identity.

At the same time, Kidd does a spectacular job at showing designers as thoughtful and considerate workers. Each designer must be invested in the projects they are assigned to more than a bare minimum. The target audience, the brand, the culture, and the bottom line are all affected by even the most minute errors that are the result of carelessness or indifference. Kidd’s works shows how an audience that may have never realized their appreciation for a good cover design exists within the realm of consideration. Consideration utilized as a tool by the graphic designer.