BOOK COVER SERIES.

BOOK COVER SERIES + PUBLISHER LOGO /

DESCRIPTION:

The cover of a book is a window into the books soul, the written world inside. Covers communicate the essence of the text using visual language, and typography. The quality of the experience the viewer will observe should be transmitted through the styling of the cover.

A publisher has come to you and is interested in your visual language. They have asked that you create a series of book covers based around a specific author or literary series. (This is your choice.) They want you to create covers using your illustrations, typographic direction for each cover, spine, and the back of each book. The focus of this project is to create a series of covers that capture each books personality, while also allowing the covers exist as a cohesive series.

The publisher has also decided they want to update their logo.

Book Cover Series Project Overview
[carrie video]: https://youtu.be/937mbvScPKE

OBJECTIVES:

1.] Students will consider the design form in 3D space and the interactive relationship the viewer has with the book as a designed object

2.] Students will utilize typography as a visual form to harness the power of rhetoric

3.] Students will interpret typographic elements existing on different visual planes

4.] Students will create a series of artifacts considering how to pull multiple elements together as a cohesive series

VISUAL RE-

SEE ALL PINTERST BOARDS: WWW.PINTEREST.COM/CARRIEADYER/

1.] BOOK COVERS:
WWW.PINTEREST.COM/CARRIEADYER/-B-O-O-K-COVERS-/

2.] BOOK COVERS / POSTERS:
WWW.PINTEREST.COM/CARRIEADYER/BOOK-COVERS-POSTER-DESIGN/

3.] BOOK COVER SERIES:
WWW.PINTEREST.COM/CARRIEADYER/BOOK-COVER-DESIGN-SERIES/

READING:

1.] *Thinking with Type*, 2nd, by Ellen Lupton, ISBN-10: 1568989695

2.] *Lettering & Type:* by Bruce Willen, ISBN-10: 156898765X

3.] *Graphic Design Thinking*, by Ellen Lupton, ISBN-10: 1568989792

WHY:

WHY THIS ASSIGNMENT:

This assignment will help you consider and include the following:

_a. typographic hierarchy
_b. original typographic forms
_c. a series of cohesive design artifacts
_d. original illustrations
_e. visual flow from front to back
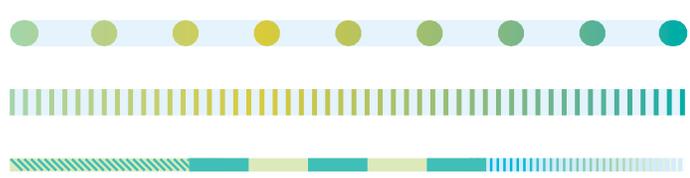_f. the graphic design process

BOOK COVER SERIES.

RUBRIC.

B O O K   C O V E R   S E R I E S + PUBLISHERS LOGO.
R U B R I C OVERVIEW .

The most successful solutions in this assignment utilized implementation of typographic knowledge to style and contrast or merge typography with image; established cohesive color schemes across the series; implementation and unification using the elements and principles of design; experimented with different drafts, process, and forms of layout; considered unique illustration or image making directions; and attempted concepts to develop a sophisticated series of covers. Many of the students who struggled had trouble with refining work beyond a draft stage.

#	Criteria	% of grade	Draft Quality	Devel-oping	Meets Expecta-tions	Above Average	Stel-lar
1.	**Formal Qualities.** [Elements & Principles of Design]. Examples include: __. Compositional qualities (layering & balance). __. Line Shape, Texture, Space, Color, Balance, Symmetry, Space, Rhythm, Scale, Contrast, Value.	20%	0	1	2	3	4
2.	**Experimentation, Originality, & Visual Language**. Examples include: __.Experimentation with Pattern, Unique Shapes, Forms, Illustrations. __.Formal experimentation with cohesive shape, size, scale, line, weight, etc. __.Range and Variation in form, line, pattern. __. Uniqueness of Form and implementation of successful design decisions. __. Are photographic compositions sophisticated? __. Do they avoid branded elements like logos? __. How are the photos balanced? __. Did student move around from different angles and perspectives to take the photos? __. Is there an attempt at developing Visual Language, individual voice, and aesthetic from the student's unique point of view? __. Are there unique elements that express voice.	10%	0	1	2	3	4
3.	**Experimentation with Type.** Examples include: __. Does work consider: Typeface Selection, Styling, Pairing, Kerning, Tracking, Leading, Typographic Hierarchy, Typographic Systems, Hand Drawn Type, Custom Type, Experimentation with Size and Scale. __. Is there a thoughtful selection of well designed typefaces that were chosen for the layout? __. Was there an effort to try different orientations, and adjustments mixing typefaces considering size and scale. __. Did student try different spacing options and adjustments mixing different types of spacing together to create a sophisticated aesthetic. __. Did student try different weights and styles like Bold, Light, Condensed, Italic, Thin, Ultra Thin, etc. __. Is there a sense of hierarchy and scale in the overall layout and within each individual micro composition? __. Was scale used as an important factor to distinguish this order of hierarchy? __. Does the hierarchical order make sense?	5%	0	1	2	3	4
4.	Illustration & Experimentation.	5%	0	1	2	3	4
5.	Logo Design.	5%	0	1	2	3	4
6.	Typographic Hierarchy.	5%	0	1	2	3	4
7.	Styling of Typography / Pairing of Typefaces.	5%	0	1	2	3	4
8.	Flow and Composition of the Overall Layout.	10%	0	1	2	3	4
9.	Cohesive Series of Covers?	10%	0	1	2	3	4
10.	**Overall Process + Design Thinking:** Examples include: __. Is student working on process and developing their work. __. Did student work on sketches? __. Did student perfect compositions to completion considering the Elements and Principles of Design.	5%	0	1	2	3	4
11.	Self-driven Critique, Peer Critique, & Studio Culture.	10%	0	1	2	3	4
12.	Professionalism + Positive Thinking.	5%	0	1	2	3	4
13.	Followed Submission Instructions?	5%	0	1	2	3	4

BOOK COVER SERIES.

ASSIGNMENT PROCESS.

Part 1. PREPARATION (1 hour)

__1.1. **PICK A SERIES OR AUTHOR:**
_____1. Your Choice (but you have to confirm with professor)
_____2. H.G. Wells: (The Island Of Dr. Moreau, The War Of The Worlds, The Invisible Man, The Time Machine)
_____3. J.K. Rowling,
_____4. Jules Vern,
_____5. George Orwell,
_____6. F. Scott Fitzgerald,

__1.2. **VISUAL RESEARCH:**
Visually research Pinterest Boards and other resources.

__1.3. **TEXTURES & PATTERN IMAGERY:** You will make a series of 4 book covers emphasizing your own illustrations and/or typography.
__>. NOTE: all images must be original (yours) ***No clip art unless you have approval from the professor

__1.4. **DESIGN PROCESS:**
__With every project you are expected to explore design process and ideation. This includes: Research, Drawing, Thumbnail Sketches, Analysis of Results, Pinterest Research, Dissection Trees, List Making, Multiple Draft Solutions before choosing a final, Ideation, etc.

__1.5. **SIZE OF COVERS:**
Pick 4 existing physical books. You will measure each book and set up a layout. Then you will design and layout covers including: cover, spine, and back (build in a flap). After printing and trimming, you will wrap your covers around these books and photograph when you are finished.

__1.6. **LIMITED COLOR SCHEME:**
Think about how you will link the covers together as a series.

Part 2. PHYSICAL BOOKS (1 hr)

__2.1. BUY 4 SOFTCOVER BOOKS A SIMILAR SIZE. They must be your property. Try a thrift store if you don't want to buy new books. I recommend smaller sized books.

__2.2. MEASURE BOOKS. Measure width, height, and spine of the books. It's easier if they are all the same size.

__2.3. LAYOUT A DIGITAL FILE in InDesign or Adobe Illustrator using the measurements for your books.

Part 3. EXPERIMENTS (1 hour)

__3.1. CREATE 20 TYPOGRAPHIC EXPERIMENTS:
__Start off creating 2 text blocks
__Type the author name and the book title in separate text boxes. Either ID or AI.
__Experiment with 20 different typographic and style parings.

__3.2. CONSIDER STYLE & PERSONALITY.
__What different styles and personalities are connected to your chosen book series.
__Make a list of words ideas.
__Make some sketches
__Google search these words and consider.

__3.3. RESEARCH. Research other book covers

Part 4. SERIES (1 hour)

__4.1. CONSIDER THESE AS A SERIES. How do you make this a book cover series that flows together visually?

__4.2. RESEARCH BOOK COVER SERIES. See Pinterest boards.

Part 5. THUMBNAILS (1 hour)

__5.1. THUMBNAILS. Create 10-20 thumbnails of ideas for different covers.

__5.2. SELECT & EDIT. Select your best ones and edit.

Part 6. START FINAL EDITS (5-9 hr)

__6.1. START COVERS.
__Start working on series of covers

Part 7. REVISE / DUE:

__7.1. REVISE:
__. Look over the work you have created with visual analysis. Consider elements that need improvement. Edit and revise these items before turning in your work. At any point in the project you can edit and revise.

__7.2. DELIVERABLES: WHAT IS DUE:
__a. Series of 4 assembled book covers (with actual books inside -books should be similar size)
__b. 20 Photographs on white of book covers in different compositions
__c. Book covers printed and trimmed (non-assembled)
__d. Saved high resolution files as PDF files in spread view.
__e. Save copies of files into a folder for your final portfolio, due at the end of the semester.
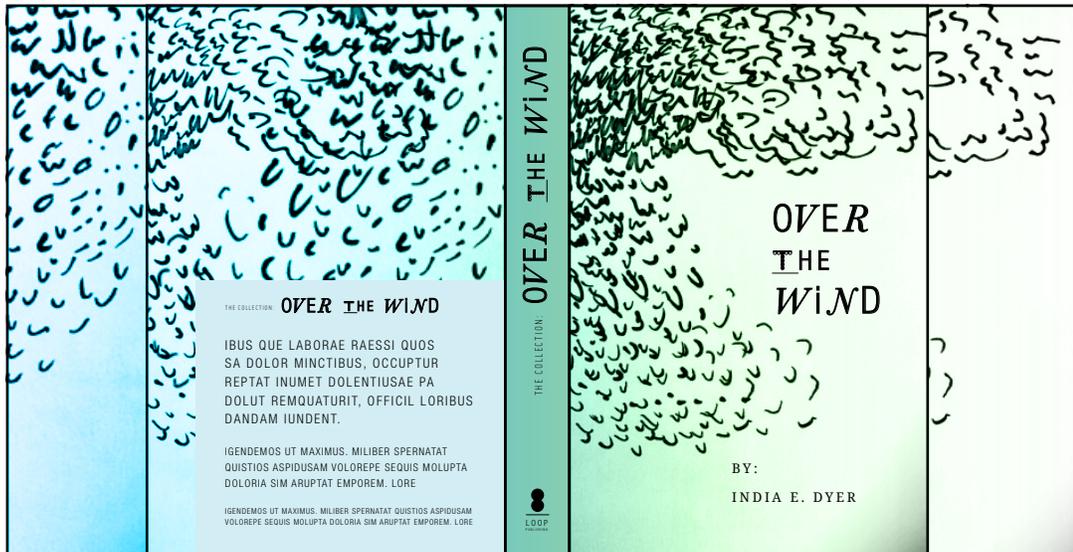*P&T=Printed, Trimmed, and assembled.

BOOK COVER CONSIDERATIONS:

FLAP   BACK   SPINE   FRONT   FLAP
              COVER   COVER

THE COLLECTION: **OVER THE WIND**

IBUS QUE LABORAE RAESSI QUOS
SA DOLOR MINCTIBUS, OCCUPTUR
REPTAT INUMET DOLENTIUSAE PA
DOLUT REMQUATURIT, OFFICIL LORIBUS
DANDAM IUNDENT.

IGENDEMOS UT MAXIMUS. MILIBER SPERNATAT
QUISTIOS ASPIDUSAM VOLOREPE SEQUIS MOLUPTA
DOLORIA SIM ARUPTAT EMPOREM. LORE

IGENDEMOS UT MAXIMUS. MILIBER SPERNATAT QUISTIOS ASPIDUSAM
VOLOREPE SEQUIS MOLUPTA DOLORIA SIM ARUPTAT EMPOREM. LORE

THE COLLECTION: **OVER THE WIND**

LOOP

OVER THE WIND

BY:

INDIA E. DYER

WIDTH of SPINE: _ _ _ _ "

WIDTH of COVER: _ _ _ _ "

HEIGHT of COVER: _ _ _ _ "

*SIZE OF COVER DEPENDS ON PAGE NUMBER

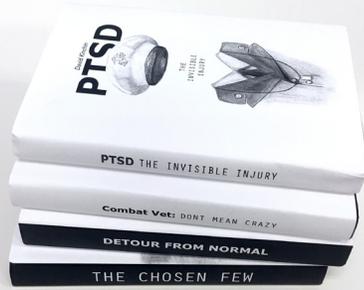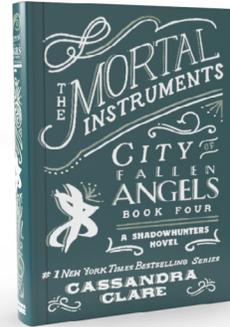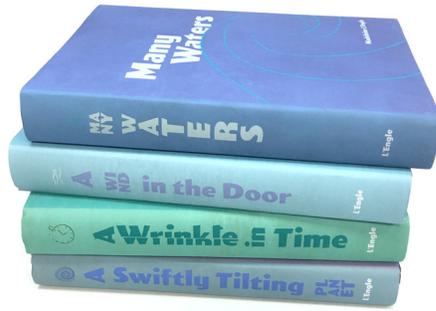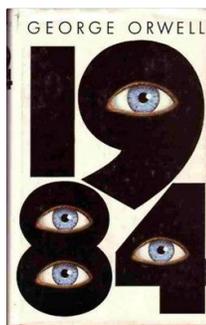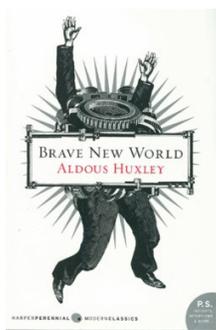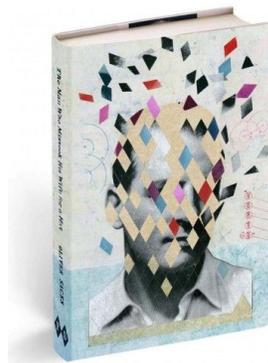# EXAMPLES & RESEARCH.

EXAMPLES *of* : STUDENT WORK EXAMPLES / BOOK COVER DESIGN
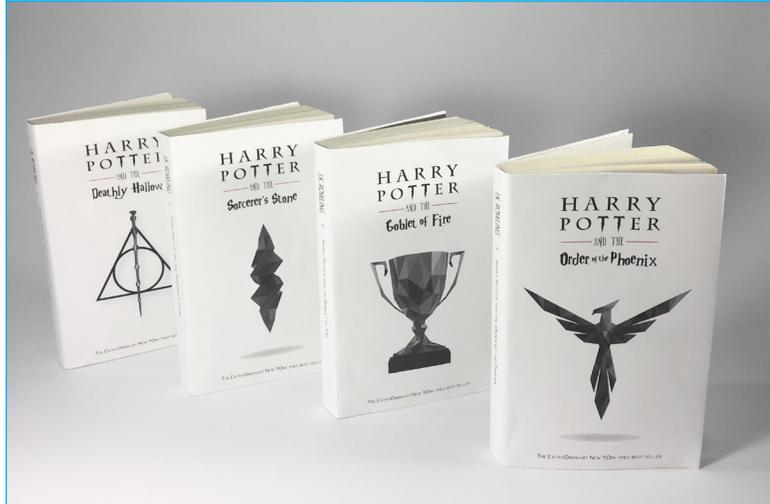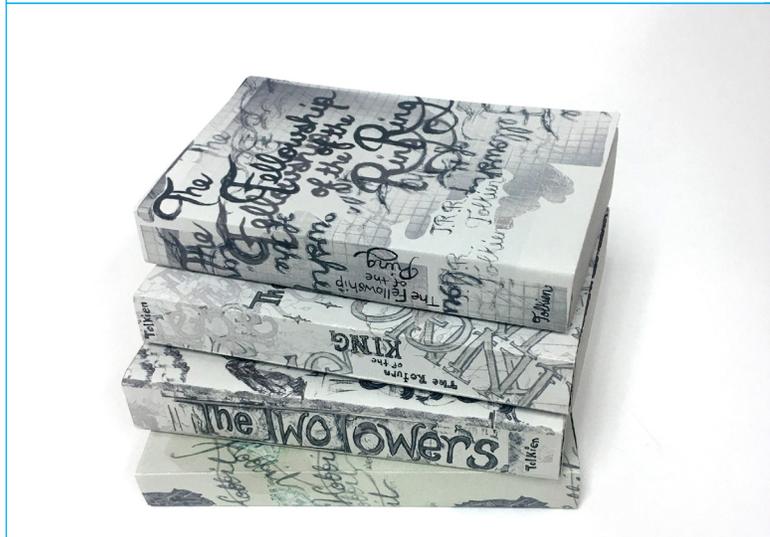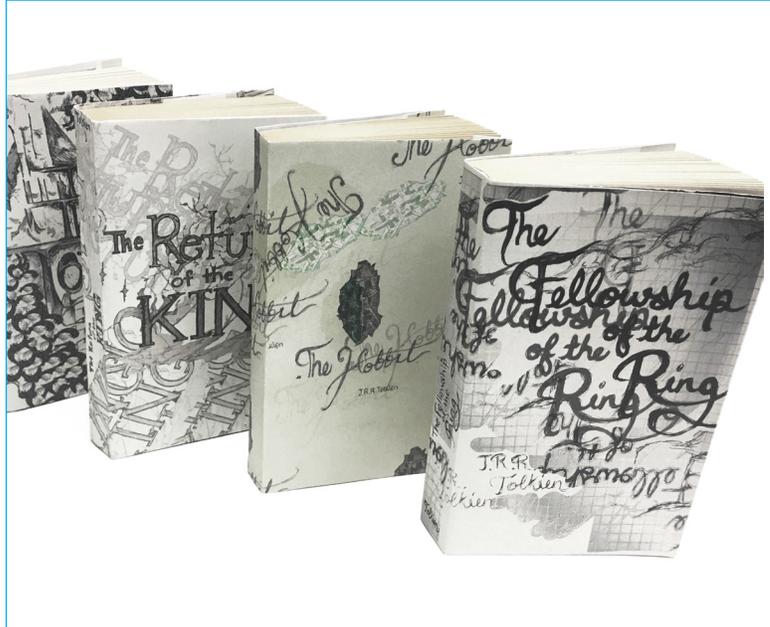
EXAMPLES *of* : STUDENT WORK EXAMPLES / BOOK COVER DESIGN

EXAMPLES *of* : BOOK COVER DESIGN

AUTHOR: KYLE VANHEMERT.

WHAT MAKES FOR A BRILLIANT BOOK COVER? A MASTER EXPLAINS

IF YOU FIND yourself in a bookstore, Peter Mendelsund can be hard to avoid. His dust jackets wrap big-name contemporary releases like *The Girl With the Dragon Tattoo*. He's created ingenious covers for reissues of Dostoyevsky, Kafka, and other literary giants, updating a wide swath of the canon with a striking, graphic look. Cover, a new monograph of Mendelsund's work, showcases the designer's uncanny talent for capturing entire books with succinct, compelling imagery—a talent that has led some to deem him the best book designer of his generation. What makes it even more remarkable is that Mendelsund started his career with zero design experience whatsoever.

For the first decade of his adult life, Mendelsund was a classical pianist. After the birth of his first child, he thought it might be wise to explore more remunerative work, and when his wife suggested "designer," it was only a slightly less random suggestion than what you'd get by throwing a dart at a board with a bunch of job titles taped to it. Mendelsund had always liked drawing, and he'd designed his own wedding invitations, but that was the extent of his experience. As a student at Columbia, he studied philosophy. After that, it was all Bach, Beethoven and Liszt.
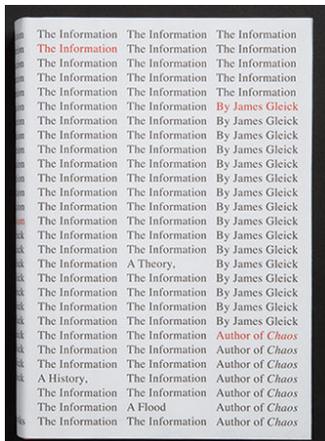
Mendelsund's cover for James Gleick's The InformationClick to Open Overlay Gallery Mendelsund's cover for James Gleick's The Information PowerHouse Books

Eventually Mendelsund cobbled together a modest portfolio and secured an audience with Chip Kidd, the celebrated book-cover designer. Kidd sensed a natural talent and bumped Mendelsund along to his higher-ups at publishing house Alfred A. Knopf. Before long, the new designer had an actual design job. Today, some 15 years later, Mendelsund's an associate art director at Knopf, having designed around 600 covers.
The Many Styles of Peter Mendelsund

On one level, dust jackets are billboards. They're meant to lure in potential readers. For a certain contingent of the publishing industry, this means playing it safe. "The path of least resistance when you're designing a jacket is to give that particular demographic exactly what they want," Mendelsund explains. "It's a mystery novel, so you just splatter it in blood, and put the shadowy trench coat guy on it, and use the right typography." Familiarity, the thinking goes, will always sell something.
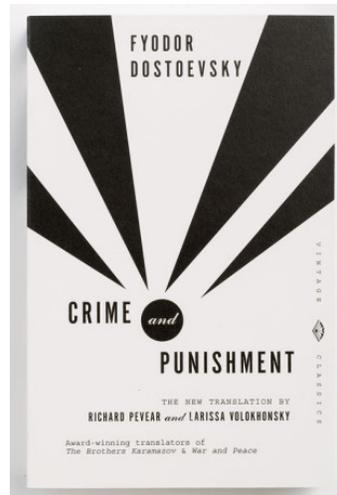
Crime and Punishment by Fyodor Dostoevsky Courtesy powerHouse Books.

Mendelsund does not subscribe to this view. He's said that he prefers an ugly cover to a cliche one, and looking at his body of work, the thing that holds it together is that nearly all of his jackets have something weird going on, in one way or another.
His covers for Dostoyevsky's novels are bold, for example, are sparse geometric abstractions. At the time of their release over a

decade ago, they bucked the industry trend of covering backlist titles in realist paintings and photography. Today, as Mendelsund points out in Cover, abstraction is very much in vogue for these sorts of titles. His covers for the works of Michel Foucault are similarly unexpected. Each displays a bright photograph of a single object—a spring, a broken pair of eyeglasses, a megaphone—relating in some way to each text's central theme.

In some cases, the novelty comes in Mendelsund's use of materials. The cover for Ben Marcus's The Flame Alphabet is an eye-catching inferno apparently made of construction paper. In other cases, Mendelsund experiments with his medium formally, crafting dust jackets that play in all sorts of interesting ways with the books underneath them.

Some of his jackets are busy, others are utterly simple. Some rely on photography, others on graphics of his own design. Some are clever, some are cryptic. But it's hard to find any you'd call familiar.

WHAT MAKES A GOOD BOOK COVER

Of course, catching a potential book-buyer's eye is only part of Mendelsund's job. A truly great jacket is one that captures the book inside it in some fundamental and perhaps unforeseen way. As Mendelsund describes it, his job is "finding that unique textual detail that…can support the metaphoric weight of the entire book." That, of course, requires actually reading a manuscript closely enough to A) determine the metaphoric weight of the book and B) find a handful of relevant details within it. In other words, making a great book cover isn't just about making. It starts with understanding.

This comes up whenever authors who've worked with Mendelsund talk about his work. Each ends up explaining in their own way that his powers as a designer come in large part from his powers as a reader. As Ben Marcus recalls about working with Mendelsund on The Flame Alphabet, "I was struck by how carefully he'd read the book. He fucking seemed to have studied it."

It takes a certain type of reading to make a great cover. One of the challenges of the job, Mendelsund says, is resisting the urge to simply pluck an image from the text itself. "It's very tempting to read a book only for visual cues when you're a jacket designer," he says. "'Oh, her hair is blond, and it's a

cold climate, and they live on a hill.' That's just really treacherous. Because if you read that way, you'll miss the point of the book. And almost never are those kind of details the point of the book."
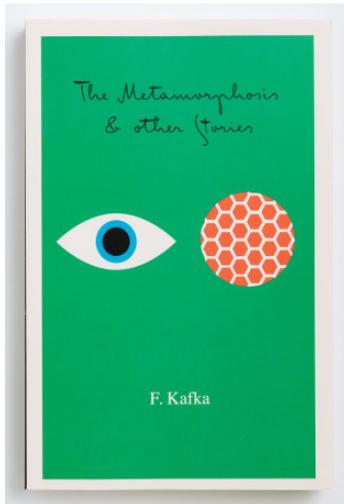
The Metamorphosis

Instead, Mendelsund goes for something a bit deeper. In Cover, author Jane Mendelsohn spells out the approach as it relates to Mendelsund's treatment of Kafka's Metamorphosis. His cover for the book shows two simple illustrations against a green backdrop. One is a human eye; the other is a fly's eye. It doesn't just say you're about to read a book about a guy who turns into a giant insect. Rather, as Mendelsohn points out, it quietly suggests some of the story's major themes—perception, identity, vision—and wraps them up in an image "as rich as a poem." (Mendelsund's other new book, What We See When We Read, explores this slippery interplay between text and image in depth.)

After Mendelsund reads a manuscript he embarks on a vigorous phase of experimentation and iteration. Rarely is the right design obvious after the first read. Rather, he'll try a handful of ideas, working and reworking concepts until he lands on something he finds suitably intriguing. He might try the same concept as a collage, an illustration, and a photograph. He'll audition all different sorts of typography. It isn't uncommon for him to have made a dozen or two mock-ups before he even submits something for approval.

THE BIG BOOK LOOK

Ideally, every dust jacket is unique to the book it's wrapped around. But the realities of the marketplace often dictate how experimental a design can be. Mendelsund will have more interpretive freedom for a small volume of poetry, for example, than he does for a hotly anticipated piece of new fiction. "If you spend a lot of money on a book or an author, then you ratchet up the scrutiny the jacket's under a lot—a hundred fold," he says. "If this author got a big advance, then you're going to have to jump through some flaming hoops with the jacket."

Take The Girl With the Dragon Tattoo. Such was the buzz around the manuscript that when it came time to design the jacket, there were already a chorus of voices adding their take. "There was the contingent that wanted the blood, and there was the contingent that wanted something that appealed to women, and there was the contingent that wanted something more manly," Mendelsund recalls.

Some rejected covers for The Girl With the Dragon TattooClick to Open Overlay Gallery Some rejected covers for The Girl With the Dragon Tattoo PowerHouse Books He came up with dozens of concepts. One had typography made to look like neon signage. Another was a stark white cover with white text, adorned only with, yes, a tasteful splatter of blood. When it came down to it, though, Mendelsund says there was only one parameter guiding the design. It had to have what designers refer to as "the Big Book Look." In other words: really, really big text.

The final version, sure enough, had "The Girl With the Dragon Tattoo" in huge type. To round it out, Mendelsund did what he describes as the "dumbass thing" of echoing the title visually on the cover itself, putting the text on top of an image of… a dragon tattoo. It was the rare case in which a novel had so much momentum that the best thing a designer could do was stay out of the way. "The book was going to sell well no matter what," Mendelsund says.

And yet, Mendelsund insists that it wasn't the most obvious approach he could've taken. The design featured at least one small victory against the obvious: the bright yellow backdrop. "Up until that point, I would defy you to find a dark gothic thriller with a day-glow cover," he says.