

# Project One: Book Cover Design

worth 30% of final grade



Typography is the most vital component in Graphic Design.

Sometimes typography is all you need to communicate your ideas effectively. When designing with type, you can explore new possibilities different from designing with pictures and images. There is so many creative possibilities in using type for design and the more you practise, it will leave you with a more critical eye for letterforms, a deeper understanding of how they work, and a whole new set of creative skills that can only make you a better designer.

There are numerous obstacles to the effective customization of typography for the Web and Print but the power of type should be motivation enough to push the proverbial envelope.

In order to unlock the potential of type, we must first strive to understand it. Different fonts have a voice.

The choices of font and color are only the tip of the type iceberg. In fact, the majority of the decisions that need to be made in our work with type involve the space around the letterforms and text blocks rather than the actual type itself. Nevertheless, choosing an appropriate typeface is a crucial step as well.

## The Project:

A Book Cover re-design: **Pioneers of Modern Typography** by Herbert Spencer and Rick Poynor. This book is a paperback book. You may only design with Typography for this project. NO pictures allowed.

The book cover design must include a cover, back and spine. Your cover design should give the consumer a sense of what the book is about, without giving away too much, especially the ending. It must attract attention, communicate a message, be aesthetically pleasing.

The personality of the book or the subject matter should be reflected in the Typography. You can use different fonts styles, colours, symbols and textures but no pictures.

Introduce students to the use of typography from basics to more complex structures.

## Objective:

To increase the sales of Pioneers of Modern Typography new revised edition.

Through your cover design peek interest in Typography therefore increase sales.

To redesign the existing book cover given using *creative experimental* Typography to communicate the content.

To meet due dates and follow all directives within the briefing

## Target Group:

Students of Typography, Graphic Designers of all ages, persons working within the communications and media fields, and Typographers of all ages.

## Learning Outcomes:

To explore creative possibilities with Typography. To get a better understanding of typefaces, letterforms, hierarchy, layout, rhythm and the use of positive and negative space using the creative process.

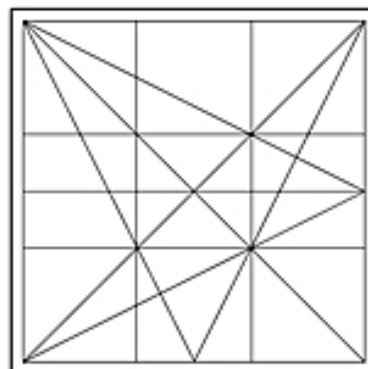
This is to exercise your skill in using the art of typography to communicate a message. Typography has a voice.

To challenge you to redesign a book cover that will attract attention, communicate a message, be aesthetically pleasing, and compete in the marketplace using the design process.

## Stipulations:

Design three covers using Structure, Chaos, and Hiding as the underlining theme.

The **Structure** cover is a grid system (*shown below*) using the major and minor axis with the intersecting lines dividing the space into thirds. This cover will put into play a lot of the rules and guidelines we discussed and explored in first year, now you must put them to work. Work in full process colour.



# Design Intermediate I

## Page 2 of 2

The **Chaos** cover is a free form study to allow the students complete freedom to cut, tear, or mutilate the type to achieve a typographic picture. Hand/eye coordination is emphasized and no computers or mechanical instruments are used for the Chaos version of the cover. You must construct this cover by hand then scan in your finished version to print in B/W for final presentation. Make sure you submit the cut and paste version for final grading.

The goal is to give you confidence and freedom before you learn the strict rule of typographic composition. You can then see the results and be able to discuss any problems or areas of concern. The computer is not used for this portion of the project because the results are much more creative and not restricted to the right angle the computer normally dictates. As the you cut-and-paste the given typographic elements you are unconcerned with fonts and sizes and weights, you can concentrate only on the design.

Finally, **hiding or covering up type** is used to create the third cover. Here we will play for fun or to discover clever new ways to design with type. Here you get to explore and find the David Carson within you. This cover must be done in a Monochromatic colour scheme. Monochromatic colors are all the colors (tints, tones, and shades) of a single hue.

### Front Cover required copy:

Pioneers of Modern Typography, revised edition

Herbert Spencer

With a new forward by Rick Poynor

Excerpts from essays by:

El Lissitzky, Theo van Doesburg, Kurt Schwitters, H.N. Werkman, Piet Zwart, Paul Schuitema, Alexander Rodchenko, Laszlo Moholy-Nagy, Herbert Bayer, Jan Tschihold

The MIT Press

### Back cover required copy:

ISBN #978-0262693035

Price: USA \$30.95 Canada \$35.75 UK £18

Since its first publication in 1969, Pioneers of Modern Typography has been the standard guide to the avant-garde origins of modern graphic design and typography. In this essential reference, Herbert Spencer shows how new concepts in graphic design in the early decades of the twentieth century had their roots in the artistic movements of the time in painting, poetry, and architecture. Spencer examines the "heroic" period of modern design and typography, the

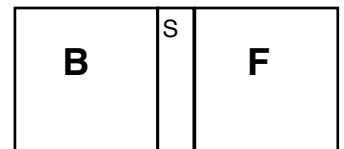
beginning of which he traces to the publication in Le Figaro of the Italian artist Manetti's Futurist manifesto. He discusses the work of such "pioneers" as El Lissitzky, Alexander Rodchenko, and Laszlo Moholy-Nagy. He examines the artistic background of the new concepts in graphic design, and traces the influences of futurism, Dadaism, de Stijl, suprematism, constructivism, and the Bauhaus. His text is profusely illustrated with examples of the new typography, shown in genres that range from posters and magazine covers to Apollinaire's "figurative poetry."

This revised edition, which follows the revised and redesigned edition of 1983, includes a foreward by design critic Rick Poynor that discusses the important contributions to the history of graphic design made by Herbert Spencer.

### About the Author

Herbert Spencer (1924-2002) was a typographer, graphic designer, teacher of graphic design, and art director of the Lund Humphries publishing house from 1969 to 1988. He was editor of the journal Typographia and the Penrose Annual and Professor of Graphic Arts at the Royal College of Art.

**Format.** 8 x 8 inch square, front and back cover with no inside flaps also design for a 1 inch spine these three pieces can be printed separately but should be mounted together to appear as one whole piece.



### Presentation:

We are second year students now so the level of presentation and mounting must be stellar and of a professional calibre

Mount each colour cover at 100% flush on black foam core board in order shown in the above diagram. Place a completed label on the back lower right hand corner. Cover with a tissue overlay. (place the tissue overlay on after you have presented your project to the class).

Place all of your creative process in a plastic envelope, be sure to organize, group and assemble all the parts of your process. This year I will not sort through your papers to try and figure out what is what. If it is not assembled and labelled as research, thumbnails, roughs, and semi-comps, I will not even look at them and will grade them as none or poor.

# Design Intermediate I

Page 3 of 3

## Project Schedule:

### Week 1. Introduction of Project 1

DATE: TBA \_\_\_\_\_

Week 2. **Gather lots research.** Book covers with typographic design, work by the author of the book, examples of good Typography, famous Typographers. Worth 7% of final project grade.

**Do 10 thumbnails sketches for each kind of cover (30 in total min.).** Bring your sketches, pencils and markers to class. You will have time in class to do some of your thumbnail sketches. Your sketches will be due by the end of class I will review them and sign off on the work done. Worth 10% of final project grade.

DATE: TBA \_\_\_\_\_

Week 3. **B/W Roughs** 2 of your best ideas for each of the three book cover designs the front, back, and spine at 100%. I will review them and sign off on the work done. Worth 8% of final project grade.

DATE: TBA \_\_\_\_\_

Week 4. **Semi-comps.** One colour print of the best idea for each of the three book cover designs at 100%. These can be done on plain bond paper and I will review them with each student. Worth 10% of final project grade.

DATE: TBA \_\_\_\_\_

Week 5. **Final & Presentation.** You will be presenting your design to the class. You must have a PPT prepared to show the class with your design justification and images of your designs. This must be burned onto a CD along with your final production pdf files of your three covers. These CD's will not be returned to you.

DATE: TBA \_\_\_\_\_

Every student must be present at the start of class for their project to be accepted as meeting the due date. Every student must stay for all presentations to get the participation marks for the oral presentations. We are a group and must learn to work as a group that builds a strong network of support and encouragement as we learn to work toward being able to deliver corporate level presentations. If you leave you will forfeit your oral presentation marks.

I will be giving a presentation lecture the week before so we all know what to expect and what should be included in your oral presentation do not miss this lecture.

You will be graded on out of 100

### **The Design Process: (35)**

Research Thumbnails

Roughs Semi-comps

### **Design: (20)**

Overall design, the use of the basic elements and principles of design, hierarchy, balance & composition.

Colour use & Contrast

All copy required copy included

### **Typography: (20)**

Creativity of Typography

Level of experimentation and exploration

Craftsmanship of Typography (attention to detail)

Overall layout and font choices (letterspacing, kerning, leading, and size etc...)

### **Oral Presentation—Design Justification (15)**

Participation in presentations and critique

PPT design, layout, and image quality

Performance—I will have a separate grading sheet for the design justification so each student will know what to improve for the next presentation.

### **Physical Presentation (10)**

Mounting neatness CD included with required files

Presentation & Organization & Labelling

**Current Cover:** Do not repeat any elements whatsoever or of any earlier versions, your design must be completely fresh and original for this project.

