

TYPOGRAPHY 02

PROJECT 1

BOOKCOVER

www.awertzberger.com

server: dmc2.sfa.ku.edu

A really good book cover has to work regardless of what it's about, on a visceral and emotional level. *Chip Kidd*

Can you judge a book by it's cover? Of course you can. How is your book going to be judged? With this project you are responsible for the concept and content of 3 book jacket designs. These 3 books are to be designed as part of a set, yet each individually needs to stand on it's own.

Design a series of bookjackets.

You are responsible for the concept and content of your bookjackets.

The series can be: 3 books by...

- the same author (someone you like or admire)
- genre (mysteries, crime, drama, classics...)
- topic (self help, *avoid cookbooks)

This should be obvious but: don't chose something that is already well done or famous for the design. Avoid cookbooks, photo portfolios... Choose a author/genre/topic that interests you. For example: if you choose Environment as your topic, your three subjects could include deforestation, recyclable furniture, farming. Although the three subjects are different, they still fall within the environment topic as a whole.

The solutions should be an organic, kinetic series not a cookie cutter series. When you are looking at examples look for bookcovers that are a series but are not designed in the exact same way. Your solutions should be dynamic and compelling. The your audience shouldn't resist picking it up and finding out more.

Learning Objectives

- Develop a concept and toolkit to match concept
- Write Audience Persona
- Design a kinetic series of bookcovers
- Learn Sign, Index Symbol and apply to your bookcovers

Technical Restrictions

Size: cover 4 x 6, .5 inch spine, back cover 4 x 6 inches, 2.5 inch flaps (11 x 6 inches):
printed on Epson Heavyweight with a color, pattern or image printed on the back

Image: The artwork can be illustrations or photographs by you or found in something you can scan in. All art needs to be of high quality. IF you find an image line it has to be VERY VERY large. If it is not high enough quality I insist that you find a new image. (images online are 72dpi and that quality is not high enough for print work, so don't even try it)

Typography: choose a sans serif and serif font from the approved font list. If you want to try other fonts, you may for the TITLE only. The font you chose has to be appropriate and match the concept. And I have to approve it.

Color palette: your photos can be black an white, colorize, or full 4 color. Develop a color palette of 4 colors plus black for the series of book covers.

Sign, Index Symbol: explore sign and index in your cover designs

Icon, Index, Symbol

People who study signs and communication differentiate three kinds of signs: an ICON from an INDEX from a SYMBOL. This distinction is very important and derives from philosopher **C. S. Peirce** in the late 19th century.

ICON

The icon is the simplest since it is a pattern that physically resembles what it 'stands for'. **It is a sign that looks like or resembles the thing it represents.**

1. A picture of your face is an icon of you.
2. The little square with a picture of a printer on your computer screen is an icon for the print function. (Whereas a little box that has the word 'PRINT' is not an icon since it has no physical resemblance to printing or the printer.)
3. The picture of a smoking cigarette with a diagonal bar across the picture is an icon that directly represents 'Smoking? Don't do it' (at least it does with appropriate cultural experience).
4. Your cat is preparing to jump up on your lap, so you put out the palm of your hand over the cat to prevent him from jumping. The first time, you may physically impede his jump (This is not a sign at all), but after a couple times, just putting your palm out briefly becomes an iconic sign for 'You aren't welcome on my lap right now.' The gesture is an icon because it physically resembles an act of preventing him from jumping, even though it would not prevent him if he really wanted to do it.
5. Words can be partly iconic too. Bow-wow, splash and hiccup resemble the sounds they represent- at least a little. And the bird called the whippoorwill produces a call resembling this English phrase, so whippoorwill is an iconic word. (These are also called onomatopoeic words.)

INDEX

An 'index' is defined by some sensory feature, A, (something directly visible, audible, smellable, etc) that correlates with and thus implies or 'points to' B, something of interest to an animal. All animals exploit various kinds of indexical signs in dealing with the world. The more intelligent animals are good at learning and exploiting more sophisticated indices (thus a cat will use and learn many more indexical signs than a frog, a fish or an ant – which tend to be restricted to ones acquired innately).

1. dark clouds in the west are an index of impending rain (at least in Indiana),
2. for a fish in the sea, the direction of greater light is the direction of warmer water,
3. a limping gait is a sign that an animal is physically impaired,
4. a scowling facial expression is an index of the person's displeasure or concern (to a human),

Note that for humans, some indices can be artificial and manmade (rather than environmentally natural or innate to particular species):

1. a beep from your oven can signal that the cookies are ready to be removed,
2. a red stoplight is a sign that you should stop your car if you don't want to risk an accident,
3. in an animal behavior experiment, a flashing light could be a sign that food will be available in a certain place or that a shock will soon follow.
4. a person can wave their hand as a sign of recognition and greeting (though this may be partly iconic too).

Words are said to be indexical when they directly point to their meaning – without depending on any relationship to other words. Thus, words like here, there, I, me, you, this, etc. For all of these there is an implied pointing gesture. (Remember in Latin, index really meant the index finger.)

SYMBOL

Words as Symbols. read online for more information.

Associated Word List +...

Use a dictionary, thesaurus you may also use visualthesaurus.com

ASSOCIATED WORD LIST: Begin by brainstorming about your topic/product and think of all the words associated with your topic or product. Words that evoke emotion, provide a visual when read, set the tone in time, place, genre, also think of contrasting words/the opposites. Don't edit just keep writing until you have at least 50 words.

KEY WORDS: Look at your associated word list critically. Select words off your associated word list that you think feel support what you want your design to look and feel. Define them. Keep your definitions in front of you when you are writing your concepts statement.

TONE/MODEL: Take these opposites or create your own and graph where do you want your design to be associated think of each word as the end of a range where do you want your design to fall.

east	west (eastern/western or east coast west coast)
organic	high-tech
minimal	ornamental
retro	contemporary
vintage	futuristic
nostalgic	contemporary
unrefined/rough	lean/sophisticated
machine made	handmade
traditional	non-traditional
complex	easy

TO SUGGEST. Create a to suggest list about your objectives you can think if them in terms of what you want to communicate as well as how you want it to look. To suggest should be a phrase not just a word. Look back at your associated word list, key words, and graphs...

To suggest...

- to suggest that craft time can be easy
- to suggest that a hands-on activity can be fun
- to suggest that anyone can a paper creation
- to suggest that imagination is key with crafts
- to suggest craft time as an alternative to video games or t.v.

To suggest...

- to suggest a playful imagination
- to suggest creativity
- to suggest a sense of childhood & innocence
- to suggest a sense of D.I.Y
- to suggest a step by step adventure

To suggest...

- to suggest Alice in Wonderland
- to suggest 1920's adventure game
- to suggest walking into an antique shop.
- to suggest wanting to reach out an touch it.
- to suggest stepping into a new world.

Audience Persona {read handouts

When writing audience personas think of it as a glimpse into their life for a day, we should feel like we know them after reading it and we should understand/connect to their motive for using/viewing your project/product. A persona is a brief profile of a typical users that outlines specific personality attributes, desires, needs, habits and capabilities. Often fictional, a persona can be a composite, or representative of a typical users (rather than an actual realworld user.

General Tips for Audience Persona

Make it personal. The persona (profile) should not be a list of random facts but more of a story about this person. Write it in paragraph form. Begin to visualize who this person is and what they would look like. Include age, sex, where they live, where they shop (dillions vs the merc), borders vs raven... what magazines or books to they read, what do they eat.... You want to make their needs and wants clear. Why would they need your product or service? What makes them an ideal audience?

concept statement: Technology isn't just for boys! Women and girls can learn about technology and have fun doing it too. Fun, feminine books with functional and handy information. Bold and dynamic with personality!

audience persona: Tina is a 20-year-old college student that just moved away from home. She lives in an apartment with two other girls in Texas where she attends the University of Texas. Tina owns a Pontiac Sunfire which she drives to class everyday at the University of Texas.

When Tina was a young girl, she played with barbies and dolls. As she grew up, she started to become more interested in technology and how it worked. In junior high Tina was always taking apart her younger brother's electronic toys to see how they worked. She would then try to put them back together. For her high school science project, she demonstrated the difference between the chemical makeup of different types of name brand cosmetics.

Now Tina is studying to become an mechanical engineer and is in her second year in the engineering program. During the week Tina has three lecture classes and two labs. Even though she has a good scholarship, Tina still has a hard time paying her bills. When she's not in class, Tina is working part time at Wal-Mart to help pay for tuition, car payments, and occasional shopping trips with her girlfriends. She saves every penny she can for new clothes and sometimes shoes.

more examples online

Concept Statement

A concise, memorable statement that tries to capture the “essence” of a product, particularly its uniqueness. It can be regarded as a global goal or motto that provides the design team with an orientation point during the whole design process, just as a lighthouse serves as an orientation point for ships during the night. The concept statement is a short, descriptive, and easy-to-remember phrase that tries to capture the intention or purpose of your project. By establishing a common vision throughout the design process, it serves as an anchor point or common ground for the design team. Generally, if a team lacks a common vision, like that captured by the concept statement, the design may become contradictory or ambiguous. A project could, for example, be targeted at professionals but the graphic designer, lacking this information, may give it a “playful” look. Some people suggest gathering together the product’s desirable attributes and narrowing these down by eliminating redundant attributes. Once a set of core attributes has been identified, these should be elaborated with respect to their specific meaning and impact on the product. The final step is to distill the core attributes into a brief, memorable concept statement, a statement that should “excite and galvanize the entire team.” It is important that the statement really uses the core attributes and does not add anything new: “Its goal is to synthesize and reflect the information gained through research and observation, not to replace or supersede it.” Thus, a concept statement is not “just another marketing slogan,” it is grounded in reality.

A concept statement, is a statement that directs how your design is going to look. After someone reads your concept statement they should be able visualize what you stated, the mood, tone, images and typography. They should see it in their mind. If you nail your concept statement then your path when it comes to the design is completely set. From it you should find, images, graphs, icons, fonts, music, tone: dark/light, serious/funny. The concept statement does it all. If you don’t have a strong successful concept your design will not succeed.

When you read your statement it should immediately give you and the **READER** visuals. A concept statement can use quotes or definitions. If you have a good quote but it doesn’t give you enough visuals it can be helpful to pair it with some key definitions. When you are done designing you should be able to read your statement and people should be able to see why you made the choices you did and how they relate to the statement. In general, you want statements that are very positive. Make sure the statement conveys the idea or mood of what you want the thing to be like after you have designed it not as it currently exists.

For example,

– If you were re-branding something you wouldn’t look for a statement that conveys the current mood of the company but what you want it to be like in the future.

– If you were advocating for a specific issue or problem, you wouldn’t want to express what the problem is like but how people will feel when they help or what the world will be like when it’s being resolved, etc.

a successful concept statement doesn’t state the purpose of what you are going to design. it doesn’t use any words like... I will, I want, This project... only words that evoke a mood or feeling. it is a short story. It can start with a definition, a quote or a comparison and then elaborate.

Before you start developing your concept you should have completed an associated word list, selected key words and defined them, written a suggest list (design and business objectives). These will help you with your concept statement.

concept statement: Believe it or not paper can be a powerful thing. Fold it into any shape and size paper can quickly become a captain’s hat or a stealthy airplane. It’s a quick addition to any adventure and best of all anyone can make it. A paper airplane, boat or hat can be made with any paper, any style and decorated just how you want it. A paper creation is so much more than a Sunday afternoon craft, it can spark creativity and imagination in a generation of lazy video gamers

more examples online

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BOOKCOVER: PHASE ONE: RESEARCH

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Use this sheet as a guide to complete your homework for Monday. Complete it all. Bring 2 copies one for me one for you. Also post all to the blog. The online instructions include links that may help. We will be working inclass on developing your concept. If you are not fully prepared, your ideas will not be discussed.

Before you begin READ all the reading listed online and take notes.

This homework will take time to do well. All due when class begins on Monday January 26.

- Define: series and sequence.

- Define: sign, index, symbol. Include an example of each. Verbal and Visual.

- What makes a successful bookjacket? Include at least 5 images of a successful bookcovers.

- What are your 3 books you are going to design covers for. Must be by the same author OR same genre. List the titles, subtitles, author(s), genres. Choose wisely, for example: no cookbooks, no beauty books, nothing well known for its cover or already well designed.

- Information about your author(s) and a blurb about each of the books for the back cover or flap.

- Associated word list: create word list, at least 50 descriptive words, the list goes on and on, a free flow of words. How are the books supposed to feel, mood, express: cloudy, misty, gray, dark, mysterious, shadows, broken glass, rough...(more info online)

- Define 10 words from your list: 10 key words that help define your mood, tone, feeling of the cover series.

- Tone: Are your books serious, humorous, informative, how-to, journal, fiction, non-fiction?
Write down 3 – 5 words that define the tone of your series.

- To Suggest list: what should the look and feel of your bookcover series suggest. 6 - 12 bullet points.
(more info online)

- Find 10 quotes, phrases, part of a poem, song, etc that sets the mood/tone/feeling of your series. Quotes, phrases, passages from your books can count towards the 10. All should evoke a mood/feeling/set the tone. Look for one that fits the entire series but if it works for just one of your covers you may use it.
*this will take time, look in many sources.

- Color Chips: collect and bring them with you.