

CHAPTER
eight

08



PUBLICATION DESIGN: COVERS AND INTERIORS

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**BOOK COVER: *THE
YIDDISH POLICEMEN'S
UNION* BY MICHAEL
CHABON**

- ART DIRECTOR: ROBERTO DE
VICQ DE CUMPTICH
- DESIGNER/ILLUSTRATOR:
WILL STAEHLE
- CLIENT: HARPER COLLINS
PUBLISHERS

PUBLICATIONS ARE MULTIPAGE FORMATS WITH A

SUBSTANTIAL VOLUME OF ORGANIZED AND SEQUENCED CONTENT, INCLUDING MASS MEDIA PUBLICATIONS WITH EDITORIAL CONTENT, SUCH AS NEWSPAPERS, MAGAZINES, AND BOOKS (REFERENCE, CHILDREN'S, LITERATURE AND NONFICTION, TEXTBOOKS, LIMITED-EDITION AND FINE-PRESS, AND IMAGE-DRIVEN BOOKS). PUBLICATION DESIGN ALSO INCLUDES OTHER APPLICATIONS WITH MORE THAN TWELVE PAGES, SUCH AS BROCHURES, ANNUAL REPORTS, NEWSLETTERS, AND CATALOGS (WHICH WILL BE DISCUSSED IN CHAPTER 12). THIS CHAPTER WILL FOCUS ON THE COVERS AND INTERIOR DESIGN OF MASS MEDIA EDITORIAL PUBLICATIONS.

OBJECTIVES

Define publication design

Understand the purpose of cover design

Become acquainted with the process of designing a cover

Realize the design needs for a series of publications

Pick up the basics of how to structure the interior of a publication

THE PURPOSE OF COVER DESIGN

Have you ever lingered at a newsstand to look more closely because a magazine cover caught your eye? Or, when walking by a bookstore window display, has a book cover stopped you in your tracks? That's part of the purpose of a cover.

Although not every book or magazine is aimed at the same audience, in a bookstore or newsstand environment, covers are in competition, all vying for attention. At once, a cover must grab a reader's attention and, in visual shorthand, communicate the book's substance. Whether a reader views a reduced version of it online or in a catalog or sees it in its actual size displayed in a bookstore, a cover must generate intrigue and make you want to pick it up.

The design of a cover or book jacket may influence your decision to purchase a book or magazine. At the very least, it gives a clue as to what is between the covers. Book covers have a hybrid purpose—they are both promotional and editorial. Attracting someone, a cover promotes the book or magazine. Covers are also editorial, needing to communicate the publication's content. For example, for Dave Eggers's short story collection, *How We Are Hungry* (Figure 8-01), where animals (cows, an anteater, and even a talking dog) appear in almost every story, the cover conveys a sense of the creatures to come.

THE PROCESS OF DESIGNING A COVER

As with any design project, the standard process is illustrated in the following diagram:

Orientation ► Analysis ► Concepts ► Design ► Implementation

Once you have generated a design concept, visualization and composition are next. For cover design, there are required components. For a book, title (and subtitle), edition, author(s), and possibly the publisher's imprint logo and other special elements (award,

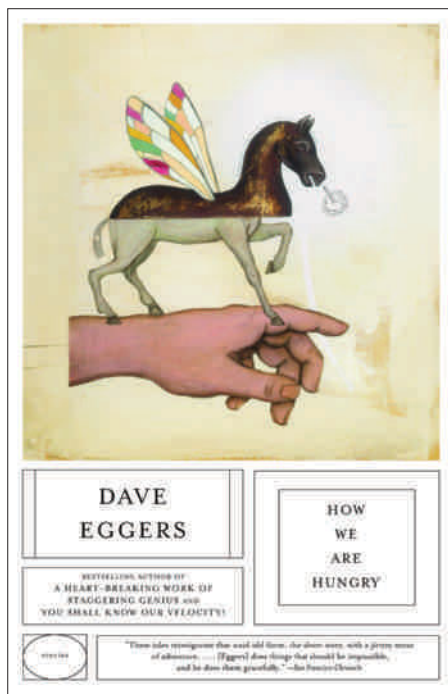


FIG. 8 / 01

HOW WE ARE HUNGRY BY DAVE EGGERS

- ART DIRECTOR/DESIGNER: JOHN GALL
- ILLUSTRATOR: DANIEL CHANG
- CLIENT: VINTAGE/ANCHOR BOOKS

Modules are used to organize and to contain the title, author's name, and other information.

endorsement, among others) are usually required. For a magazine, the title, date, and price are part of every edition.

A cover should give the reader a sense of what the book or magazine is about. You can think of a book cover as a film trailer or preview, both informing and creating suspense or curiosity, as in *The New York Times Magazine*, *The Annual Design Issue* cover in Figure 8-02. A book jacket or magazine cover must communicate its message quickly and clearly, and arouse interest. How much of the book do you reveal in the cover design? Which visual would capture the book's essence? Subject? Plot? Main character?

The cover is a reader's first experience with a book. After the initial reaction to a cover in a bookstore, online, or at a newsstand, once the reader starts reading, a new relationship develops. Often a reader will turn to and contemplate the cover. Though a magazine cover is more ephemeral than a book's, it is still part of the entire reading experience. In a fashion similar to our experiences with CD covers, a reader develops a relationship with a book or magazine cover and returns to it again and again.

INTEGRATION OF TYPE AND IMAGE

Like any other graphic design application, a book jacket or magazine cover most often combines type and image. Sympathetic or contrasting elements comprising cover and spine—typeface versus image, pattern versus solid, computer-generated type versus hand-scrawled illustrations—all should support the thesis of the book or magazine's main article or theme.

Type and image should work cooperatively to communicate the subject and design concept, working in a supporting, sympathetic, or contrasting relationship (see Chapter 5, Visualization). There are four basic routes.

› *All-Type*. When budgets won't cover the cost of hiring an illustrator or photographer, or if the designer believes type is the best way to communicate the design concept, an all-type treatment should be considered. In Figure 8-03, a book where Mark J. Cherry makes a case for a means

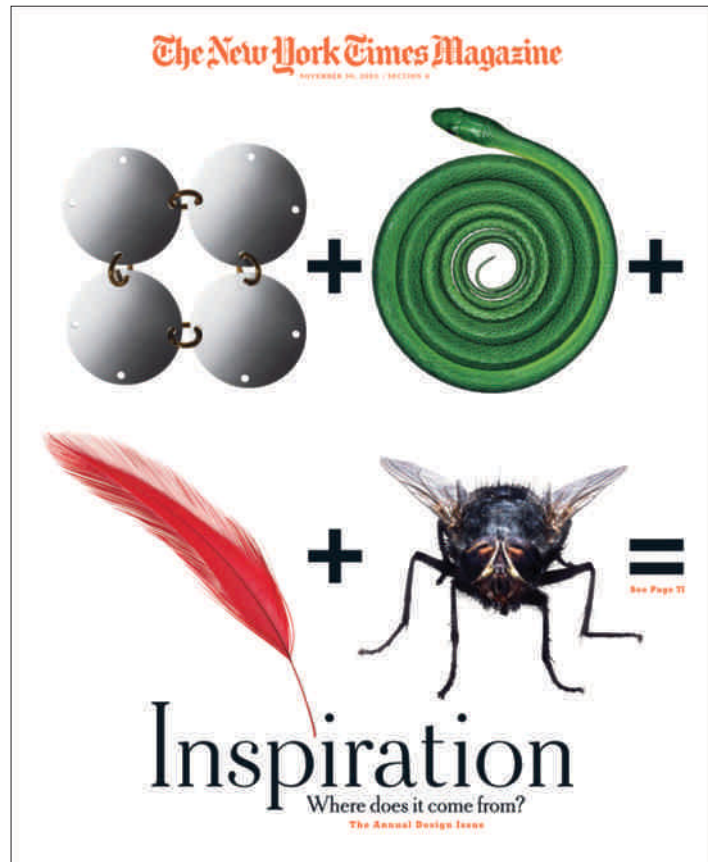


FIG. 8/02

MAGAZINE COVER: *THE NEW YORK TIMES MAGAZINE, THE ANNUAL DESIGN ISSUE, NOVEMBER 30, 2003*

- CREATIVE DIRECTOR: JANET FROELICH, THE NEW YORK TIMES MAGAZINES
- ART DIRECTOR/DESIGNER: JANET FROELICH
- PHOTOGRAPHER: MIKAKO KOYAMA

FIG. 8/03

BOOK COVER: *KIDNEY FOR SALE BY OWNER: HUMAN ORGANS, TRANSPLANTATION, AND THE MARKET* BY MARK J. CHERRY

- SALAMANDER HILL DESIGN, QUEBEC, CANADA
- DESIGNER: DAVID DRUMMOND

The title for this book drove the solution. It really couldn't have been anything else.

—David Drummond

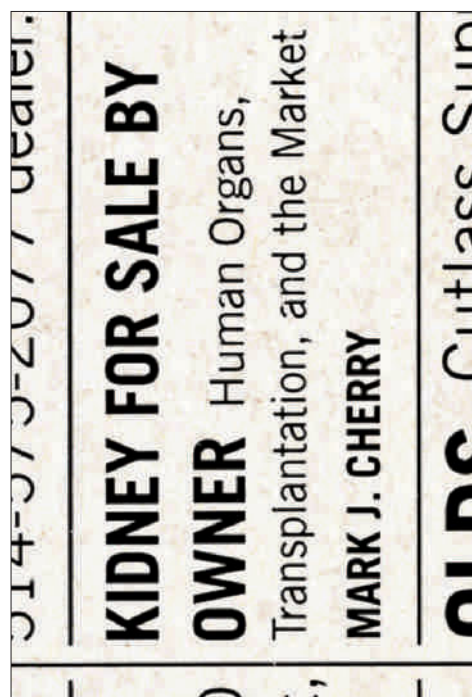


FIG. 8 / 04

FUTURO PASSATO SERIES

- MUCCA DESIGN CORPORATION, NEW YORK
- ART DIRECTOR: MATTEO BOLOGNA
- DESIGNER: MICHAEL FIORE
- CLIENT: BUR

BUR is a division of Italian publishing giant RCS that specializes in re-editing literary classics. Mucca rebranded the BUR imprint.



to distribute body parts, the cover mimics a classified advertisement. For an Italian imprint, BUR, in the Futuro Passato series, the title of the book is the largest type element, which becomes the focal point (Figure 8-04). Then we see the name of the author, and then the book's contents. Color is used for differentiation.

› *Type-Driven.* When the title of the book (title-driven) or the author's name (name-driven)

is the predominant visual element, the viewer is expected to be attracted to the title's meaning or the author's reputation. When shopping for a William Trevor novel or short story collection, many people scan bookstore shelves for his name. In Figure 8-05, Paul Buckley creates a clear visual hierarchy with the author's name as the driving element. Two of Buckley's other solutions for this cover are also shown. Focusing on a provocative title, *Hand Job: A Catalog of Type*, naturally, the typography has been hand-drawn by Michael Perry, the author/designer (Figure 8-06). Although the background image works to explain the title as an astronomical reference, *Norton's Star Atlas*, this cover is also type-driven (see Figure 6-37).

› *Image-Driven.* There is no doubt that most viewers are attracted to interesting images. When a publication's cover is image-driven, it means that the image is the predominant visual element on the cover—the one doing the most work to attract the viewer. If you have any doubt about a visual's potential power to capture and move us, look at this cover published shortly after the terrorist attack on the World Trade Center on

FIG. 8 / 05

SKETCHES AND FINAL BOOK COVER: CHEATING AT CANASTA: STORIES BY WILLIAM TREVOR

- DESIGN: PAUL BUCKLEY
- PHOTOGRAPHER: J. JOHN PRIOLA
- CLIENT: PENGUIN GROUP

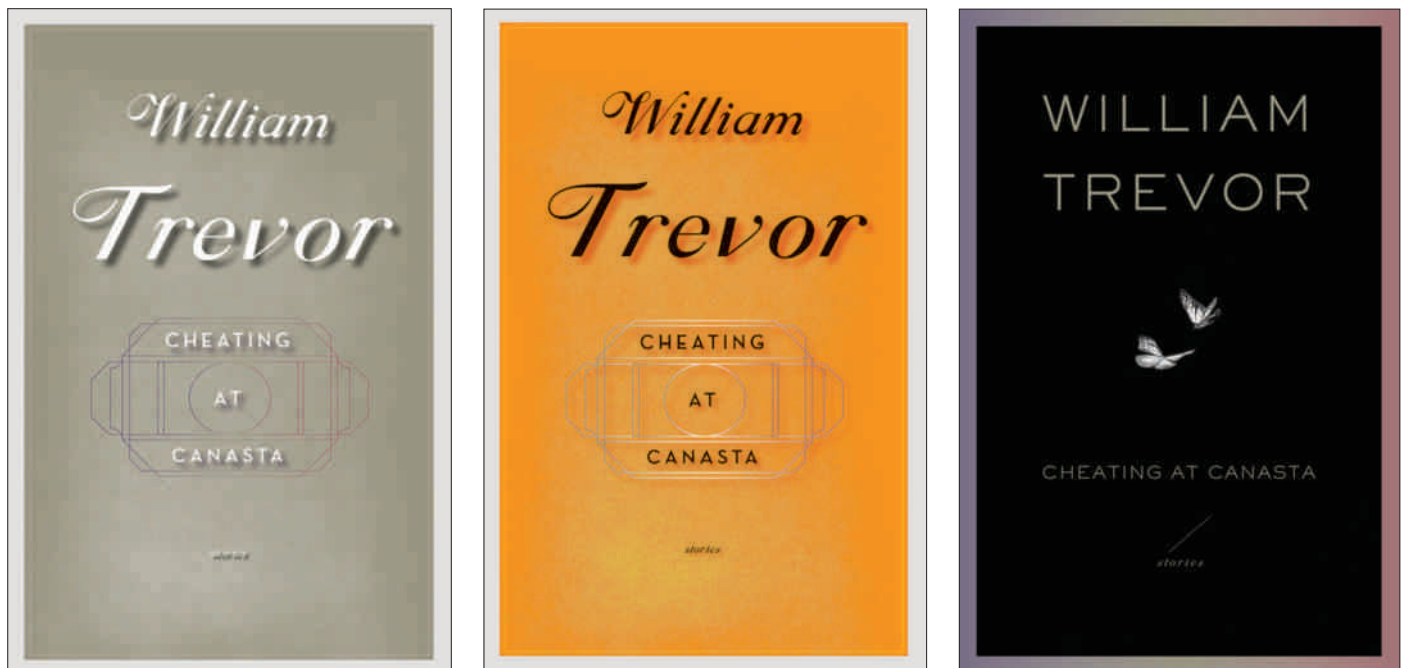




FIG. 8 / 06

HAND JOB: A CATALOG OF TYPE BY MICHAEL PERRY

· MIKE PERRY

Hand Job collects work from an international array of contemporary typographers who draw by hand. Graphic designer and hand typographer Michael Perry selected the works to represent various styles and methods. In his review, Mark Woodhouse, *Library Journal*, wrote: "Hand-drawn letterforms exhibit the kind of unique and sometimes accidental quality that sets them apart from the more precise, computer-generated graphics with which we're more familiar today."



CASE STUDY

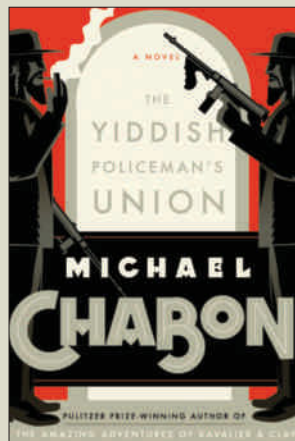
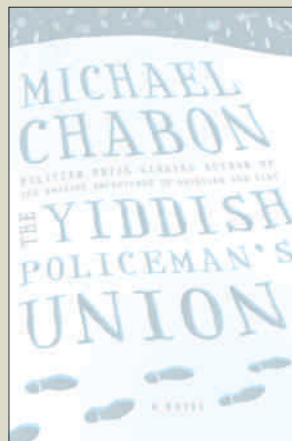
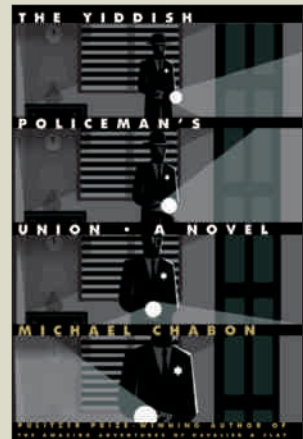
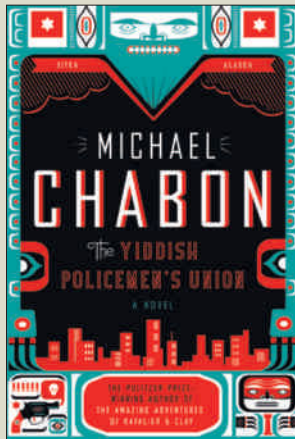
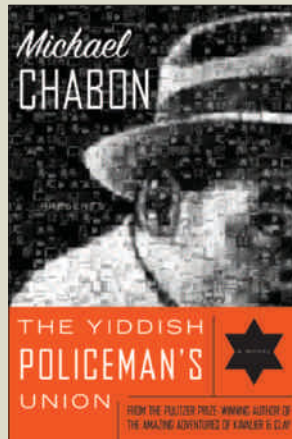
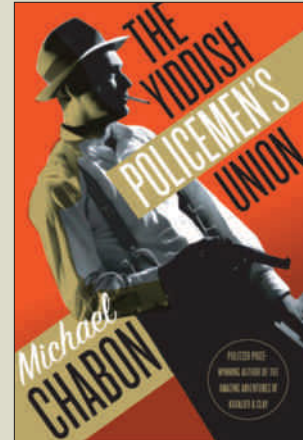
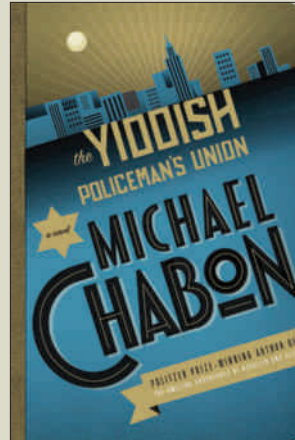
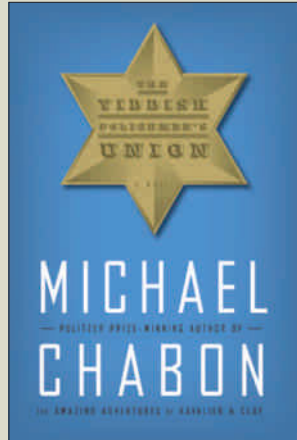
THE YIDDISH POLICEMEN'S UNION COVER DESIGN/WILL STAEHLE

The Yiddish Policemen's Union by Michael Chabon, a classic noir with a comic twist, is an historical "What if..." set in an alternate reality in Sitka, Alaska. The symmetry of the composition

and characteristics of the forms are references to native art from Alaska. The imagery sets the stage for murder and a fascinating world of good cops facing a hard-boiled underworld.

BOOK COVER (CENTER IMAGE) AND PROCESS (PRELIMINARY CONCEPTS): *THE YIDDISH POLICEMEN'S UNION* BY MICHAEL CHABON

- ART DIRECTOR: ROBERTO DE VICQ DE CUMPTICH
- DESIGNER/ILLUSTRATOR: WILL STAEHLE
- CLIENT: HARPER COLLINS PUBLISHERS



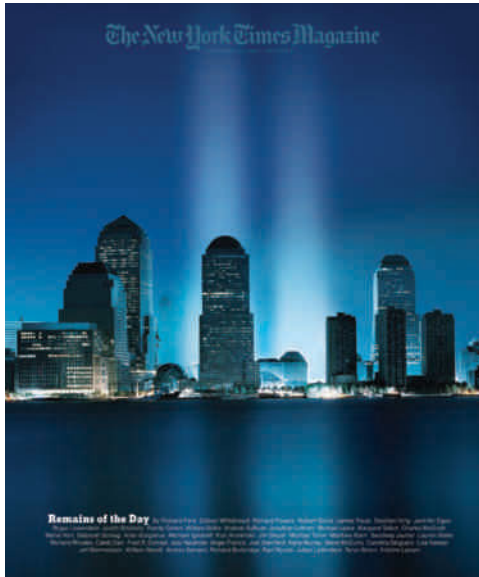


FIG. 8 /07

MAGAZINE COVER: REMAINS OF THE DAY, THE NEW YORK TIMES MAGAZINE, SEPTEMBER 23, 2001

- CREATIVE DIRECTOR: JANET FROELICH, THE NEW YORK TIMES MAGAZINES
- ARTISTS: PAUL MYODA, JULIAN LAVERDIERE
- PHOTOGRAPHER: FRED R. CONRAD
- ART DIRECTOR/DESIGNER: JANET FROELICH

9/11 (Figure 8-07). For B. Glen Rotchin's *The Rent Collector*, the *trompe l'oeil* visualization of the wallet drives the composition, symbolizing the novel's main character's belief that we have debts to pay, both temporal and spiritual (Figure 8-08).

Since people tend to be more attracted to visuals, especially of other people, most popular magazine covers are image-driven, as in this cover for *The New York Times Style Magazine* (Figure 8-09). (Also see Figure 8-23, *Time* magazine cover.)

› *Visual-Verbal Synergy*. Every respected designer knows type and image should work cooperatively, but many beginners create interesting visuals only to “slap” type on a cover as if they were simply typing text to accompany the valued visual. The goal, always, is visual and type working synergistically, as in the cover for *Advertising by Design*[™], where the type is a natural part of the visual (Figure 8-10). Mirko Ilic's cover for *The Anatomy of Design* integrates type and image to



FIG. 8 /08

BOOK COVER: THE RENT COLLECTOR BY B. GLEN ROTCHIN

- SALAMANDER HILL DESIGN, QUEBEC, CANADA
- DESIGNER: DAVID DRUMMOND

This is actually my wallet, which I have had for years. It was sitting beside my computer when I was working on the concept for this cover and I couldn't resist.

—David Drummond



FIG. 8 /09

MAGAZINE COVER: NAUGHTY AND NICE, THE NEW YORK TIMES STYLE MAGAZINE, HOLIDAY 2006 (PENELOPE CRUZ)

- CREATIVE DIRECTOR: JANET FROELICH, THE NEW YORK TIMES MAGAZINES
- ART DIRECTORS: JANET FROELICH, DAVID SEBBAH
- DESIGNER: JANET FROELICH
- PHOTOGRAPHER: RAYMOND MEIER



FIG. 8 /10

BOOK COVER: ADVERTISING BY DESIGN™ BY ROBIN LANDA

- CREATIVE DIRECTOR: ROBIN LANDA
- DESIGNER: ADAM C. ROGERS
- PHOTOGRAPHY: GETTY IMAGES
- PUBLISHER: JOHN WILEY & SONS, INC.

Here Adam Rogers uses a stock photograph and color to full advantage. The massive amount of blue background space works to bring our focus to the outdoor board.

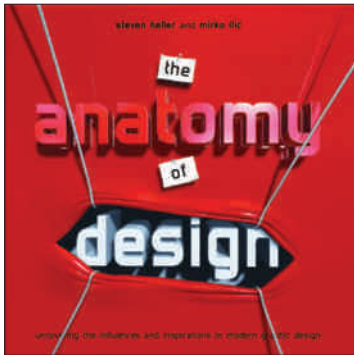


FIG. 8 / 11

BOOK COVER AND INTERIOR PAGES: THE ANATOMY OF DESIGN: UNCOVERING THE INFLUENCES AND INSPIRATIONS IN MODERN GRAPHIC DESIGN BY STEVEN HELLER AND MIRKO ILIĆ

The concept of the dramatic *trompe l'oeil* design is based on the book's goal—to reveal the underlying influences of design. Peel away the outer skin and the skeleton supports distinct, individual parts that function with others.

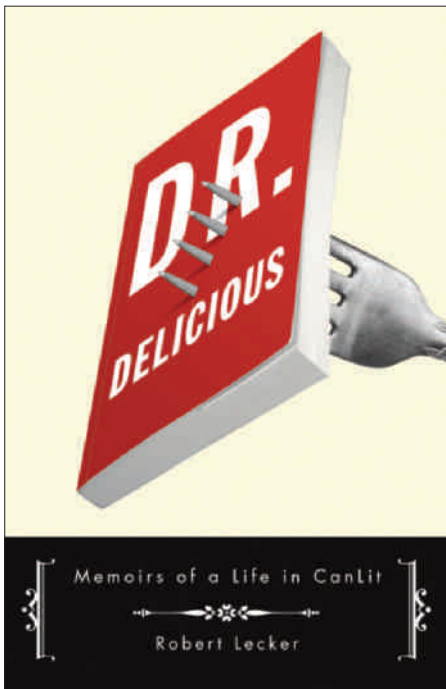


FIG. 8 / 12

BOOK COVER: DR. DELICIOUS: MEMOIRS IN A LIFE IN CANLIT BY ROBERT LECKER

- SALAMANDER HILL DESIGN, QUEBEC, CANADA
- DESIGNER: DAVID DRUMMOND

With a title like this and the fact that the book deals with the author's lifelong love of Canadian literature, this seemed like the way to go with this one.

—David Drummond

FIG. 8 / 13

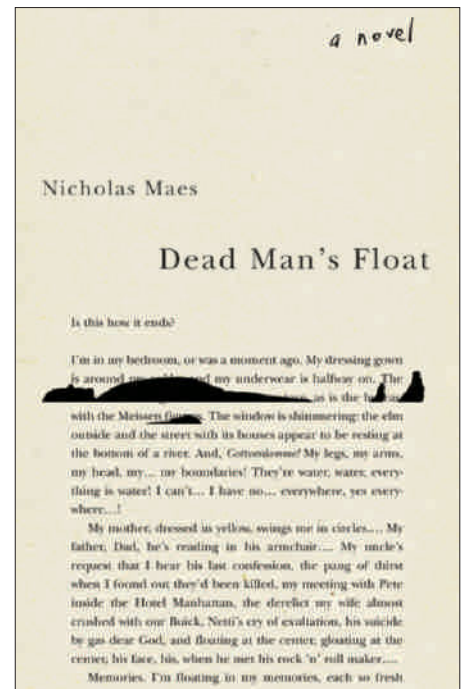
BOOK COVER: DEAD MAN'S FLOAT BY NICHOLAS MAES

- SALAMANDER HILL DESIGN, QUEBEC, CANADA
- DESIGNER: DAVID DRUMMOND

The main character has suffered a stroke and is relegated to a hospital bed where he floats in a pool of his tragic memories. I put a silhouette of a floating person over the text of the first page of the novel.

—David Drummond

The angle of “a novel” leads to the author's name, which leads to the title and then to the image.



reveal, to visually explain the notion of “uncovering the influences and inspirations in modern graphic design” (Figure 8-11).

At times, type and image are so fully integrated, they become emblematic, as in Figure 8-12 for *Dr. Delicious*. With text type as water for *Dead Man’s Float*, we immediately get a haunting feeling from the cover in Figure 8-13. Choosing a classic typeface for this cover allows the visualization and composition to reign. During visualization,

it is crucial to make decisions based on the design concept, on any component’s appropriateness to the subject matter.

There are many creative approaches to visualization, as discussed in Chapter 5. Some designers begin by sketching; others start with collage; some experiment with a variety of visualizing techniques. Here are two stages in Paul Buckley’s process of designing the cover for *The 351 Books of Irma Arcuri* (Figure 8-14) and Steven Brower’s

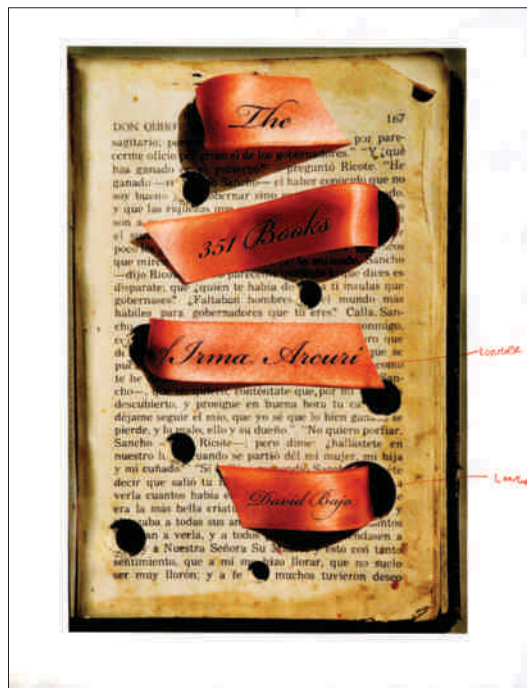
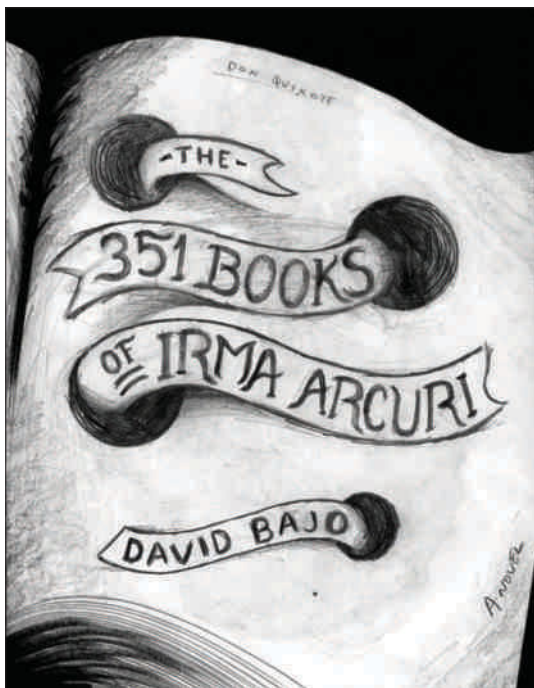


FIG. 8 / 14

SKETCHES AND FINAL BOOK COVER: *THE 351 BOOKS OF IRMA ARCURI* BY DAVID BAJO

- ART DIRECTOR/DESIGNER: PAUL BUCKLEY
- PHOTOGRAPHER: FREDRIK BRODEN
- CLIENT: PENGUIN GROUP



FIG. 8 / 15

MAGAZINE COVER AND SKETCH:
PRINT'S REGIONAL DESIGN ANNUAL 2002

- ART DIRECTOR/DESIGNER: STEVEN BROWER
- PHOTOGRAPHER: RICHARD FAHEY

A film noir effect lends suspense about which design solutions were chosen to be in this regional design annual. Also shown is Brower's original sketch for the cover design.



sketch for a *Print* cover (Figure 8-15). There are many options for creative visualization; for example, once Brower formulated a concept for the *Print* magazine cover, he spent a Sunday afternoon chasing down knickknacks for the cover of *Print's* European Design Annual (Figure 8-16).

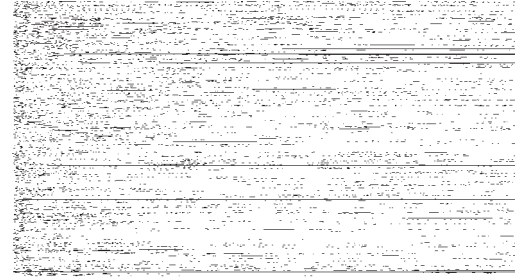
Cover Design Checklist

- › Attract and intrigue readers
- › Express the essence of the editorial content
- › Consider proportions of trim size when composing

FIG. 8 / 16

MAGAZINE COVER: *PRINT'S EUROPEAN DESIGN ANNUAL 2000*

- ART DIRECTOR/DESIGNER: STEVEN BROWER
- PHOTOGRAPHER: MELISSA HAYDEN
- HAND-LETTERING: SCOTT MENCHIN



- › Design the spine for graphic impact and readability
- › Treat back cover and spine as part of the “whole” design
- › Consider the relationship to the cover when designing the interior pages

Often, people think of a book jacket as just the front cover. The entire cover—including the spine, which is a key player in a bookstore environment—must be considered as a whole. Both the front and back can be treated as a continuous piece. Whether on a bookstore or library shelf, it is the spine of the book that works to grab the reader's attention (Figure 8-17).

DESIGNING FOR A SERIES

When designing for a series, corresponding visual elements and positions will help people recognize and identify the books as belonging together. Among the covers or jackets, there should be similarities; for example, method of visualization, composition/template/placement of the elements, type treatments, color, or use of visuals.

John Gall approaches cover design as a fine artist manipulating collage elements, as in this series for Gabriel García Márquez's novels (Figure 8-18). Steven Brower interviewed Gall for

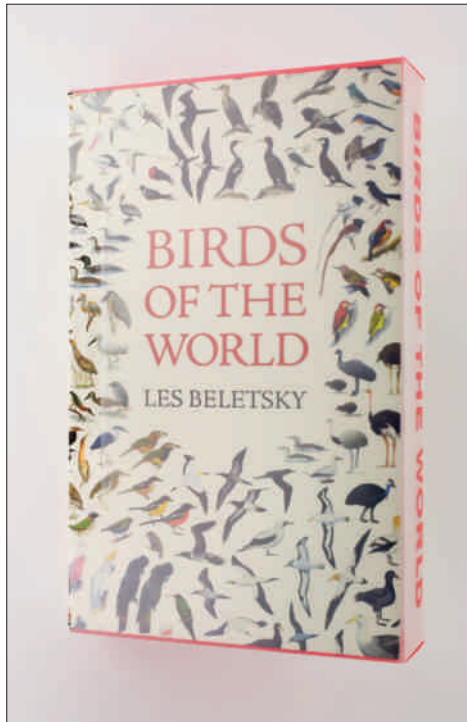


FIG. 8 / 17

COVER AND INTERIOR SPREADS: *BIRDS OF THE WORLD* BY LES BELETSKY

· DESIGNER: CHARLIE NIX

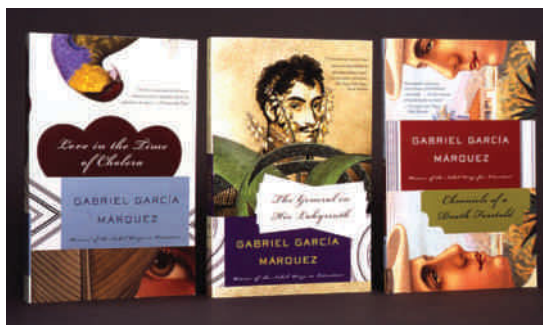
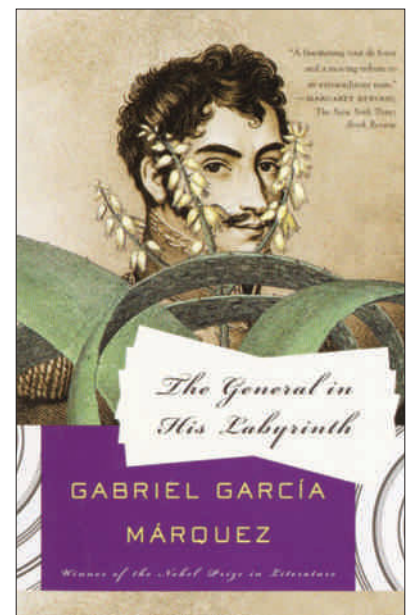
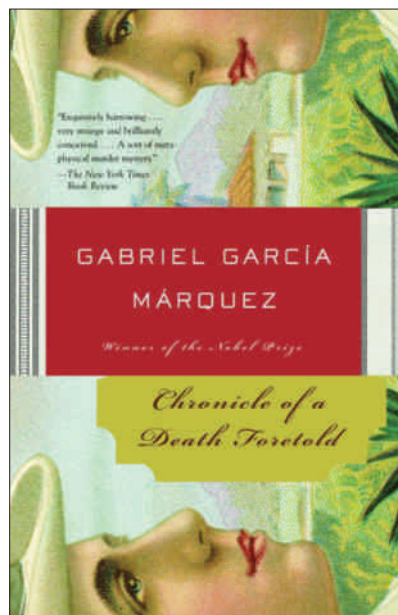


FIG. 8 / 18

BOOK COVERS: GABRIEL GARCÍA MÁRQUEZ SERIES

· ART DIRECTOR/DESIGNER: JOHN GALL

· CLIENT: VINTAGE/ANCHOR BOOKS



Step Inside Design magazine and asked, “How did you learn to manipulate the 2D surface in such fascinating ways?” Gall replied, “I’ve always been kind of interested in flat 2D space vs. representational 3D space and how to create space using 2D elements as well as negating or poking holes in space within a 3D context. When designing a cover we’re basically reworking the same 5 × 8 or 6 × 9 space over and over, so I’m always trying to arrange elements into interesting juxtapositions and trying to find some breathing room. It’s very easy to clutter up the page.”

When Helen Yentus redesigned the complete works of Albert Camus, she chose to interpret Camus’ existential angst in black and white optical interplay (Figure 8-19). Interviewed by Lindsay Ballant in *Print* magazine, Yentus commented about redesigning a series of master works: “They have a voice in their own time period, their own culture,” she says. “You have to find a way to give them a contemporary voice in our culture while respecting the past.”

When designing a new edition for a popular, existing book, several factors must be kept in mind:

- › Target the audience
- › Design a cover that represents the content as an enthusiastic and intelligent approach to the book’s topic
- › Retain some visual equity from the previous cover (contingent on publisher’s marketing objective)
- › Make clear to current readers that this edition has new subject content and illustrations through an updated cover look
- › Differentiate the cover from the current competition
- › Make the author’s name easy to see and read

For a series, often a designer will create a **template**¹—a compositional structure with designated positions for the visual elements. The author’s name, book title, and visuals are usually placed in the same position on each jacket or cover, or with only slight variations in position. A template unites each individual cover within a series so that the viewer can easily identify

each cover or relate it to another in the series. Each cover is a “fraternal twin” to the next, with enough variation to distinguish the individual titles within the series. Some templates include very little variation. Others allow for greater variation, creating the look of “cousins” among the covers; there is some family resemblance, but they are not as close as fraternal twins.

DESIGNING THE INTERIORS OF EDITORIAL PUBLICATIONS

Whether online or in print, a publication design starts with orientation, analysis, and conceptual development, and involves the same design basics as any other graphic design application—organizing content, visualization, composition, integrating visuals with type, creating visual interest and clarity of communication. What separates publication design is the task of *organizing an enormous amount of content, creating a structure that organizes, unifies, and integrates across many pages*. Some editorial publications, such as newspapers and magazines, are periodicals or series-based, with a number of editions. Therefore, a structure is created for more than one issue and needs to work and be consistent across editions.

STRUCTURING A PUBLICATION

I asked Steven Brower, a designer with extensive publication design experience, what would be the five things he would stress if he were teaching a speed course in publication design. Brower replied with this surprising response, surprising because he placed “concept” last:

- 1/ Clarity of communication
- 2/ Legibility
- 3/ Use of type/imagery
- 4/ Audience
- 5/ Concept

What this reveals is not that Brower doesn’t believe in the importance of a design concept; from experience he knows that editorial design

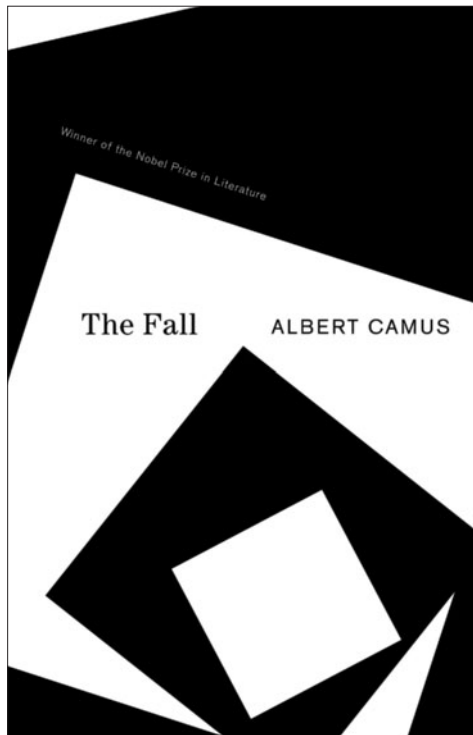
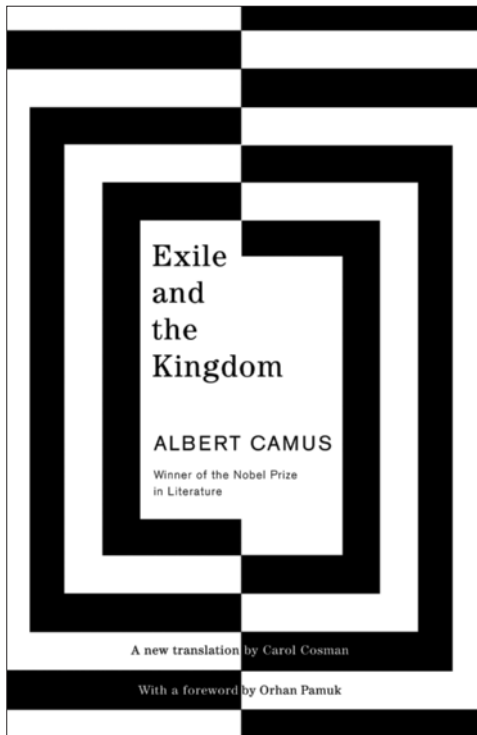
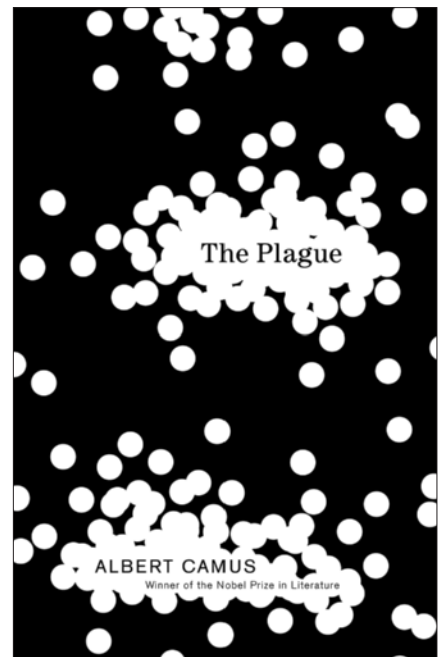
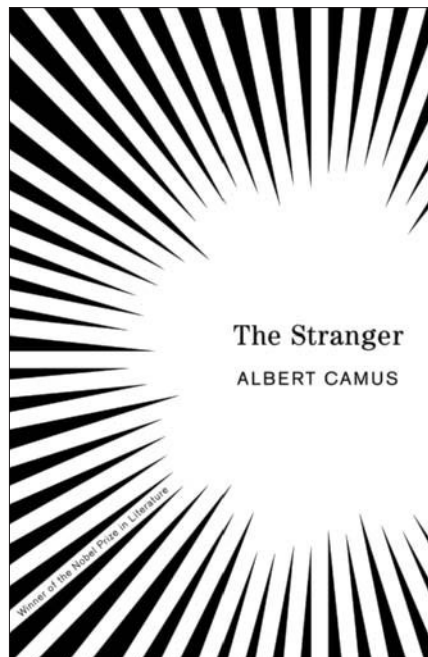
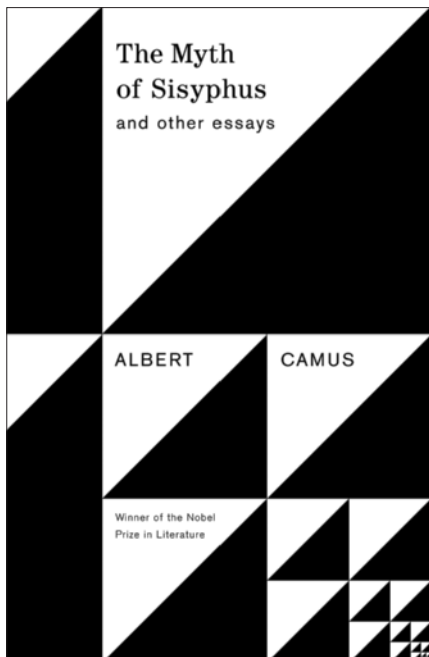


FIG. 8 / 19

BOOK COVERS: CAMUS SERIES: *EXILE AND THE KINGDOM, THE FALL, THE MYTH OF SISYPHUS, THE STRANGER, AND THE PLAGUE*

- ART DIRECTOR: JOHN GALL
- DESIGNER: HELEN YENTUS
- CLIENT: VINTAGE/ANCHOR BOOKS



is about clear communication, making content accessible and readable. So, we still say start with content in order to first understand what needs to be communicated:

› *Identify the kinds of content.* The general nature of the content and knowing whether it is heavily illustrated or text-based and lightly illustrated will help you structure an appropriate grid. In Figure

CASE STUDY

RIZZOLI/MUCCA DESIGN CORPORATION

European publishing giant RCS manages a large portfolio of global publishing brands, which includes Rizzoli and BUR. RCS contracted Mucca to create innovative book covers for several of its imprints.

For Mucca the job required addressing a vast, twofold challenge that included extensive brand strategy, project planning, and the development of unique design solutions: first, to refine and improve the market position of the premier Rizzoli brand,

and second, to reinvent and revitalize the lagging BUR brand. Beginning with the logos and uniform style guides for each imprint, Mucca implemented the new brand and art directed well over 800 books within the first year. [The result was] a marked improvement in overall sales. To further capitalize on its newfound momentum, BUR seized the opportunity to utilize Mucca's branding and art direction to introduce several new and highly successful book collections and print series.

MUCCA DESIGN CORPORATION, NY

• CLIENT: RIZZOLI

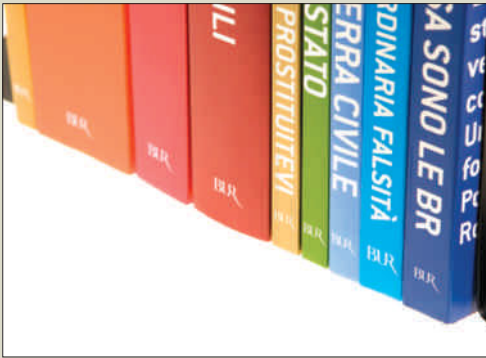




FIG. 8 / 20

BOOK COVER AND INTERIOR PAGES: *SEVENTY-NINE SHORT ESSAYS ON DESIGN* BY MICHAEL BIERUT

- DESIGN: ABBOTT MILLER/PENTAGRAM
- PHOTOGRAPHER: JAMES SHANKS
- CLIENT: PRINCETON ARCHITECTURAL PRESS

8–20, for example, Michael Bierut’s *Seventy-Nine Short Essays on Design* is text-based. Pentagram’s blog states: “While the book has no pictures, Abbott Miller’s design provides its own form of visual interest. Each essay is set in a different typeface, and readers can attempt to make real or imaginary connections between essay subject and font selection. We can guess why the essay on AT&T is set in C.H. Griffith’s Bell Gothic (it was designed in 1938 for the Bell Telephone Directory) or why the essay about Stanley Kubrick is set in Paul Renner’s Futura (it was reportedly the

director’s favorite typeface); the rationale behind other selections may be a bit more obscure, or even completely nonexistent.”

For Figure 8-21, *Building Letters*, Filip Blažek kept the layout simple to allow the images to come off the pages. Blažek comments, “The design of the magazine was inspired by *Building Letters 2* designed by Sumo Design. I used similar colors and the same size, but everything else is different. The only font used for all texts is Botanika by Czech typographer Tomáš Brousil; the bright process colors should attract designers and

FIG. 8 / 21

BUILDING LETTERS

- DESIGNER: FILIP BLAŽEK
- COVER ILLUSTRATION: DONALD BEEKMAN
- CLIENT: BUILDING LETTERS
- [HTTP://WWW.DESIGNIQ.EU/BUILDING-LETTERS-3](http://www.designiq.eu/building-letters-3)

The job was done for free and all the profit from the sale of the magazine goes directly to a charity organization. It was a great opportunity to work together with well-known designers.

—Filip Blažek



CASE STUDY

DESIGN OF *THE WORKS: ANATOMY OF A CITY* BY KATE ASCHER/
ALEXANDER ISLEY, INC.

For this heavily illustrated book, *The Works: Anatomy of a City*, by Kate Ascher, Alexander Isley says his team “worked with Kate Ascher to organize her research material. We initially prepared a rough layout of every page and illustration (over 140 in all) so that Kate could write the text to correspond to the imagery. We then worked with our assembled team of talented designers

and illustrators and, over the course of six hectic months, produced what we consider to be a once-in-a-lifetime project. (At least that’s what we kept telling ourselves as we put yet another late night or weekend into the endeavor.)”

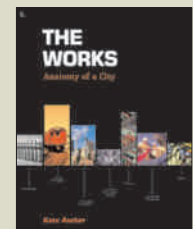
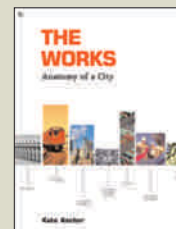
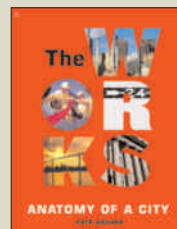
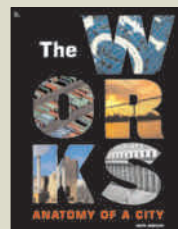
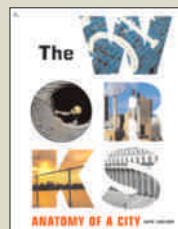
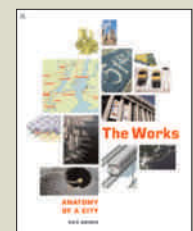
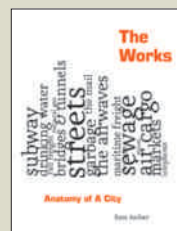
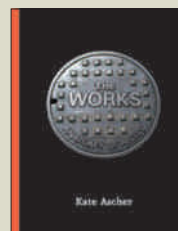
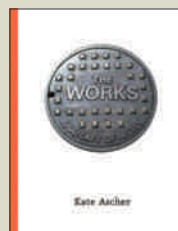
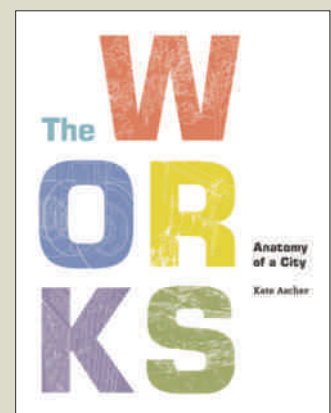
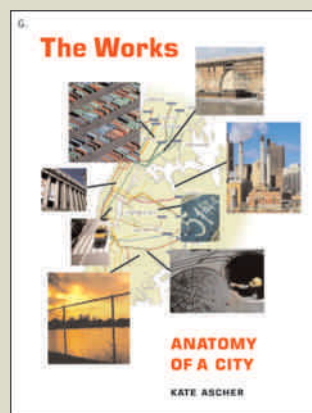
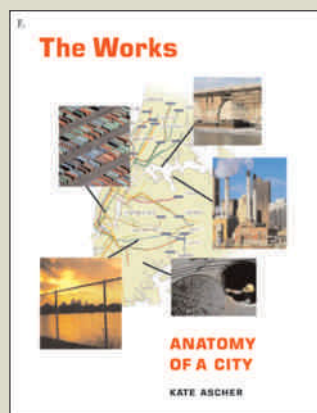
You can also see the development process for this book design in the accompanying figures.

DEVELOPMENT AND FINAL IMAGES FOR BOOK COVER AND INTERIOR PAGES: *THE WORKS: ANATOMY OF A CITY* BY KATE ASCHER

- ALEXANDER ISLEY, INC., REDDING, CT
- CLIENT: PENGUIN PRESS, NY

This book is a lavishly illustrated look at the infrastructure of New York City: How the subways operate, where the sewage goes, how cellular service works, why those crosswalk buttons never seem to operate, what’s considered the “Avenue of Death,” and what’s a hump yard?

—Alexander Isley, Inc.



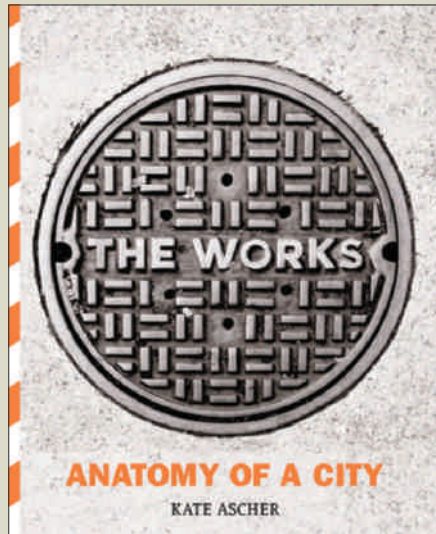
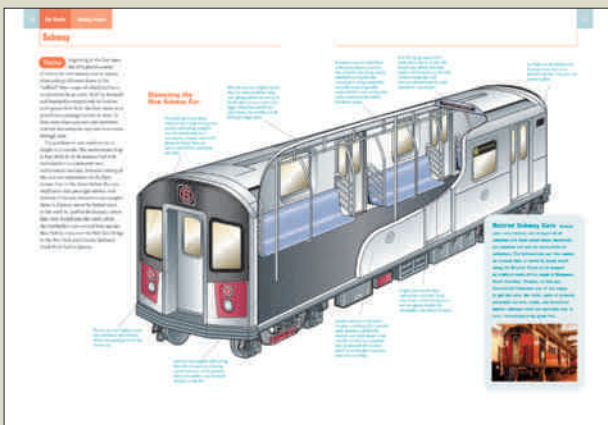
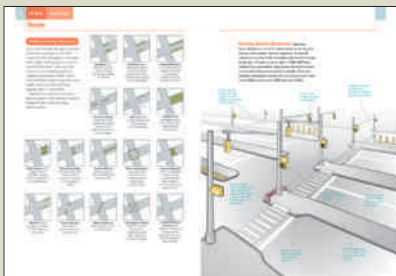
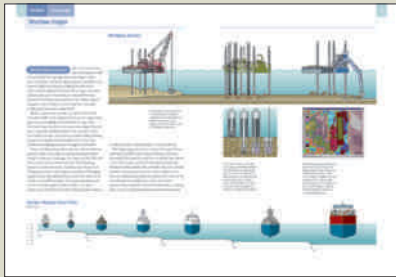




FIG. 8 / 22

CREATIVITY MAGAZINE

- UNDERCONSIDERATION LLC, AUSTIN
- ART DIRECTION: BRYONY GOMEZ-PALACIO, ARMIN VIT
- DESIGN AND EXECUTION: JEANINE DUNN, CREATIVITY
- EDITOR: TERESSA IEZZI
- CLIENT: CREATIVITY

The redesign maintains the eclectic typographic combination of Matthew Carter’s *Bell Centennial*, Robert Slimbach’s *Minion*, and a customized version of John Scheppler’s *Orator*, but has shifted the balance to feature bigger and bolder headlines in *Minion* and using the other two typefaces for details and emphasis. We also introduced a new format to present the detailed credits that each project requires, while allowing the visuals to appear bigger, and even meaner.

—www.Underconsideration.com

typographers, since it is a magazine written by them for them.”

› *Identify serial components.* Sections or columns recur from edition to edition. For example, *The New York Times* offers a weekly Science section and a daily Sports section, as well as daily Editorial and Op-Ed pages. In Figure 8-22, you can see *Creativity* magazine’s various sections and serial components that had to be considered in the redesign. Bryony Gomez-Palacio and Armin Vit comment about this on their UnderConsideration blog: “*Creativity* magazine, a monthly publication from Crain Communications, brings together information and visuals of the most relevant work in advertising and design from around the world. With their May 2008 issue the publication underwent a physical transformation, taking it from an oversized 11 × 14.5 inches to a smaller, but still commanding 10 × 12 inches and shedding its saddle-stitching in favor of perfect binding. UnderConsideration was in charge of segueing the

magazine into the new format, maintaining the basic grid structure—that Armin had previously implemented with Michael Bierut at Pentagram when they redesigned the magazine in 2006—while modifying the typographic and visual language to reflect a more sophisticated look.”

To help you identify serial components, determine:

- › Volume of content
- › How much content will change from edition to edition
- › Sections and sequence

Editor Richard Stengel’s comments about the redesign of *Time* magazine, shown in Figure 8-23, offer great insight into the requirements and goals of an iconic magazine design, or any magazine for that matter:

Every issue of TIME tells a larger story about the world we live in, and we wanted to create a design that would best present that story. . . . The magazine



FIG. 8 / 23

PROJECT: TIME MAGAZINE

- DESIGN: LUKE HAYMAN/PENTAGRAM, NY
- PHOTOGRAPHER FOR REAGAN COVER: DAVID HUME KENNERLY
- CLIENT: TIME, INC.

In 2007, *TIME* underwent a major redesign developed by Pentagram's Luke Hayman with *TIME*'s managing editor Richard Stengel and art director Arthur Hochstein. Hayman explains that "the magazine has been modernized . . . but it still has the *TIME* 'DNA.' We deliberately chose fonts and design elements that echo classic *TIME* magazine."

Paula Scher, who collaborated on the redesign prototype, provides additional insight: "We created a system that we thought would resonate with today's readers. It's full of quick bits and relevant info, but still retains the spirit of *TIME*. We used the display typeface Franklin Gothic that was part of the history of the magazine, and revisited the grid used by Walter Bernard," the legendary editorial designer.

—<http://blog.pentagram.com/2007/03/new-work-time-magazine.php>





FIG. 8 / 24

BOOK: REVERB

- TRICYCLE, INC., CHATTANOOGA
- CREATIVE/ART DIRECTOR: R. MICHAEL HENDRIX
- DESIGNERS: BEN HORNER, NICK DU PEY, INGRID DYSINGER
- EDITOR: CALEB LUDWICK
- CONTRIBUTING WRITERS: HOLLEY HENDERSON, MK TIMME, CAMERON SINCLAIR, CARLIE BULLOCK-JONES, NADAV MARLIN, MAIRI BEAUTYMAN, KATIE WEEKS, BILL GRANT, MELISSA MIZELL, CALEB LUDWICK
- SPONSORS: AQUAFIL USA, DUSK, MOHAWK FINE PAPERS, SUMMIT GRAPHICS
- © TRICYCLE, INC.

Eleven eco-consultants, commercial designers, and editors contributed essays on topics ranging from educating clients about green choices and integrated design to this anthology of sustainability.

REVERB was printed on 100% post-consumer waste recycled paper, and produced as an FSC certified book. Thanks to the generous donations of the contributors, 50% of the sale of every book went to Architecture for Humanity raising approximately \$3,000 for humanitarian relief. Because it is out of print, the book is now available online as a PDF at <http://www2.tricycleinc.com/reverb/>.

—Tricycle, Inc.



has been organized into four clearly defined sections—*Briefing, The Well, Life and Arts*—to help readers navigate the content and provide the magazine with a stronger structure. The sections are sign-posted through the use of bold headlines. (<http://pentagram.com/blog/2007/03/new-work-time-magazine.php>)

› *Identify the optimal format and trim size.* If the publication's format is your decision, decide on the best format and trim size for the content and audience. Books and magazine sizes have become increasingly standardized; for example, in the United States, 8" × 11" is a standard size. There are larger size formats as well as experimental formats. For economic and ecological reasons, newspapers and magazines have been moving

toward smaller trim size, fewer pages, or both. For *REVERB*, a 120-page anthology of sustainability (Figure 8-24), “in response to the immediacy of the pieces, Tricycle’s in-house design team created a book that is itself an experiment in form; cut to three sizes including a textbook, a flipbook, or full-size integrated design, *REVERB*’s graphics and layouts react and respond to the content of the pieces.”

GRID FOR EDITORIAL DESIGN

A grid for a publication provides a system for ordering content that can lend both clarity and visual interest for the reader and can ease designing and compositing for more than one designer and production team, as in Figure 8-23. Once you’ve identified the content components, start with the format. The trim size (actual size of a book page after excess paper has been trimmed during production) and proportions of the format will help you best design the grid. For the anatomy and basic grid principles please see Chapter 6, Composition.

Many reference books contain sidebars, case studies, and projects, which are serial components. For each section of *Trout and Salmon of North America*, Charles Nix needed to design an overview of the species; a sidebar summarizing physical information; and a description of the fish and its biology, distribution, evaluation, classification, and conservation requirements (Figure 8-25). Specific kinds of nonfiction books require planning several components of information on a page or spread; for example, in Figure 8-26, a cookbook designed by Lowercase Inc., each recipe requires title, description, ingredients, preparation method, and image.

There are two basic grid options:

› *Modular grid:* The main functional benefit of a modular grid is how information can be chunked into individual modules or grouped together into zones. When designing heavily illustrated content, a modular grid offers the most flexibility. When designing moderately illustrated content, a modular grid can accommodate one column for running text (body of writing). Many designers believe a modular grid is most flexible, allowing for greater variety.

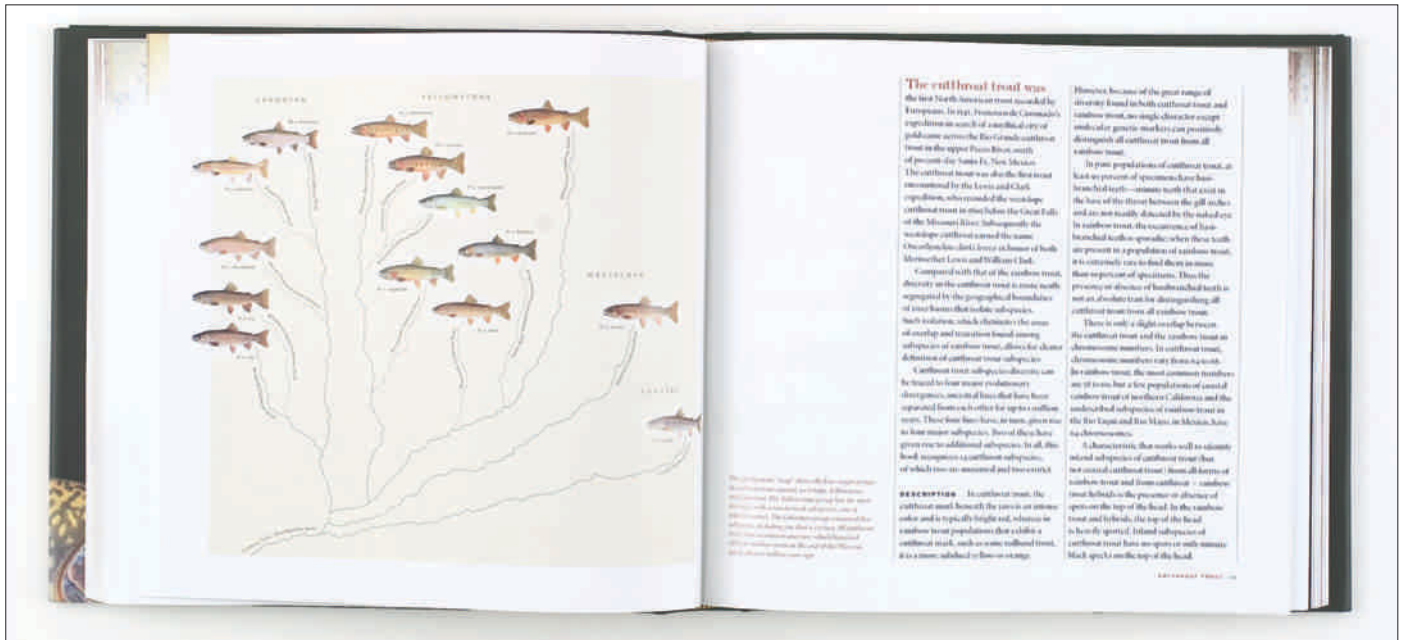
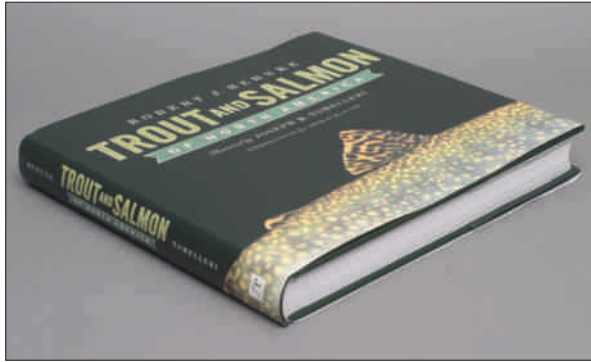


FIG. 8 / 25

BOOK COVER: *TROUT AND SALMON OF NORTH AMERICA* BY ROBERT J. BEHNKE, JOE TOMELLERI, AND DONALD S. PROEBSTEL

- ART DIRECTOR/DESIGNER: CHARLIE NIX
- CLIENT: FREE PRESS

FIG. 8 / 26

BOOK COVER AND INTERIOR PAGES: *WORKIN' MORE KITCHEN SESSIONS WITH CHARLIE TROTTER* BY CHARLIE TROTTER, SARI ZERNICH, JASON SMITH, AND PAUL ELLEDGE

- LOWERCASE, INC., CHICAGO
- ART DIRECTOR/DESIGNER: TIM BRUCE
- CLIENT: TEN SPEED PRESS



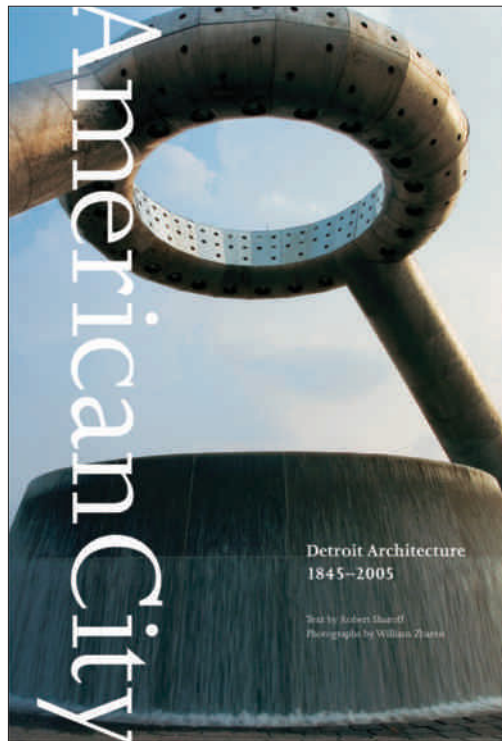
FIG. 8 / 27

BOOK COVER AND INTERIOR PAGES: AMERICAN CITY: DETROIT ARCHITECTURE 1845–2005 BY ROBERT SHAROFF AND WILLIAM ZBAREN

- LISKA + ASSOCIATES, INC., CHICAGO AND NEW YORK
- CREATIVE DIRECTOR: STEVE LISKA
- DESIGNER: VANESSA REU
- CLIENT: WAYNE STATE UNIVERSITY PRESS
- © LISKA + ASSOCIATES, INC.

American City showcases the rich architectural history of Detroit. Editorial content of the book describes the economic, social and cultural context that fueled decades of tremendous investment in fine architectural design. The heart of the book is the photography that visually communicates the grandeur of the city. Liska designed the book to include 90 full-bleed images accompanied by detailed captions. Now in its third printing, American City has also inspired a traveling photo exhibition based on the book as well as a second book, American City: Saint Louis, now being produced.

—Liska



› *Column grid:* A column grid can be very flexible and works well for running text. Depending upon the size and proportions of the format, determine the number of columns and whether columns can be combined to accommodate headers and large visuals or divided to accommodate captions and smaller visuals. A column grid can also be designed with dedicated columns for text and large visuals. Columns can be even or uneven depending upon content and function.

When making your grid determination, consider the following:

- › Column width to ensure readability of running text (too long or too short line lengths inhibit readability); experiment with type sizes fitting into the column width
- › Column width for illustrations
- › Margins to accommodate column width, sidebars (see Figure 8-17, *Birds of the World*), callouts, folio, footnotes
- › Gutter measure
- › Bleeds (in Figure 8-27, to showcase the rich architectural history of Detroit, Liska + Associates included ninety full-bleed images accompanied by detailed captions)

- › Whether you will break the grid and how
- › Text to image relationships

As with all graphic design, spontaneous composition comes into play even when utilizing a grid. For the most part, you can adhere to the grid alignment and break the grid to allow for visual interest, the importance of the image, for a detail that needs to be seen, for example, or to bleed an illustration or run an illustration into the gutter. It is best to never break the grid arbitrarily, for example, bleed an illustration rather than ending it in the margin.

FLOW AND VARIATION

A grid is used to create a cohesive structure as well as a visual flow across pages, whether it is across a spread or throughout the publication. Just as in a popular song, where the listener hears parts of the song repeated, relying on those components for continuity and coherence, so does a reader rely on the underlying structure of a publication. However, strict adherence to a grid without some structural variation and visual cues to alert the reader to changes among parts of the publication would detract from readability. The lack of

variation would become tiresome and not create distinction among the component parts.

Cues to content change are important; they can be established through color, template, or grid variation, or color or typographically. Giving the reader distinct signals enhances communication, facilitating comprehension. Similarly, creating distinction among the publication's component parts facilitates use.

Creating Variation

Designers utilize several methods to create variation.

- › *Syncopation*: Employ two or three alternating grids.
- › *Section function*: Each section of the publication has its own grid or the same (flexible) grid is used but zoned differently for each section. Alternatively, each section is denoted by color cue or type of illustration or the relationship of text versus illustration.
- › *Column reversal*: Same grid but the running text column and illustration change positions from spread to spread.
- › *Spread reversal*: Same grid but the running text and illustration change from recto (right-hand page) to verso (left-hand page), and vice versa, in some syncopated pattern.

DESIGNING STANDARD COMPONENTS

Most publications have standard elements or component parts, such as those diagrammed at the end of this section. Once you have settled on a grid, you need to build a visual and information hierarchy to ensure clarity, readability, and rhythm. In Figure 8-28, a spread for *The New York Times Magazine*, the right-hand page is a full bleed illustration by Christoph Niemann, balanced by the left-hand page where we enter the graphic space via the title, “2011.” Then we read the subtitle of the article, followed by the author’s name, move to the first column, rest at Niemann’s name in blue, and finally read the second column of text. The white spatial intervals between “2011” and the subtitle, between Niall Ferguson’s name and the columns, and between the end of the second text column and Niemann’s name all add to balancing and corresponding to the illustration on the right-hand page.

Using typography well—headers and subheads and display typefaces—you can organize and structure large amounts of content into manageable “chunked” sections, distinguishing content, to clarify and improve readability, as well as aiding visual flow and rhythm. Depending upon the nature of the content and publication, sound bite

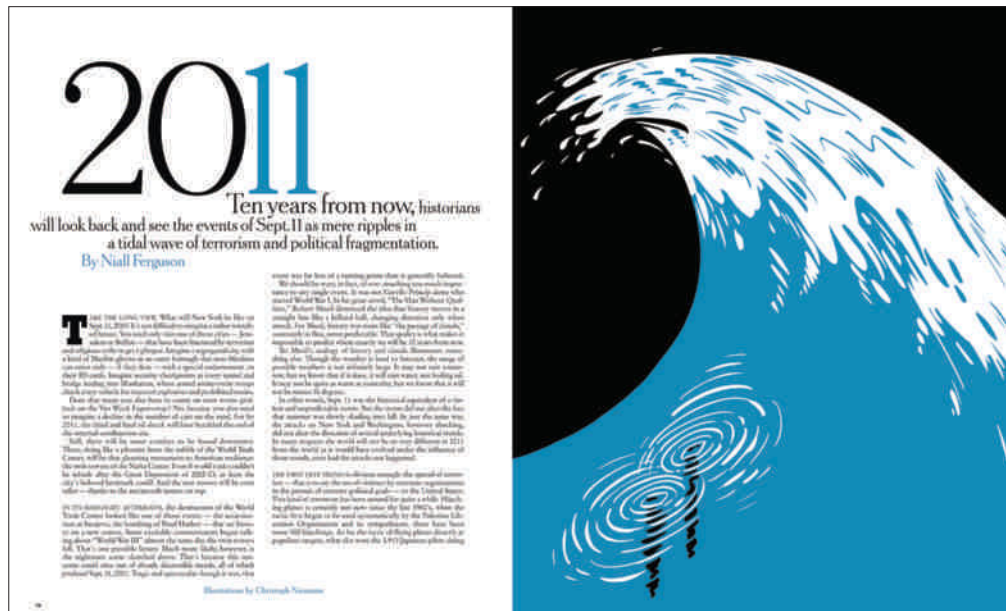


FIG. 8 / 28
 MAGAZINE SPREAD: “2011”
 • THE NEW YORK TIMES MAGAZINE
 • CREATIVE DIRECTOR: JANET FROELICH, THE NEW YORK TIMES MAGAZINES
 • DESIGNER: NANCY HARRIS ROUEMY
 • ILLUSTRATOR: CHRISTOPH NIEMANN

SHOWCASE

CARLA FRANK



c.F.

Carla Frank is a visionary creative director specializing in content development, design, branding, product positioning, management, and education.

As the founding design director of *O, The Oprah Magazine*, Frank helped create the most successful launch effort in the history of the magazine industry. Frank has worked for numerous publications during her career including *Condé Nast Traveler Magazine*, where she was the art director for more than three years. Prior to that, she freelanced for publications such as *The New York Times Magazine*, *Entertainment Weekly*, *Time*, and many more. Before moving to New York in 1994, Frank was the principal of her own design firm located in Baltimore, MD, which specialized in content and product development, publication design, packaging, corporate identity, and retail exhibitions for a variety of clients.

Carla Frank received her BA degree from Pennsylvania State University, where she was recently honored with a Distinguished Alumni Award. She has been extremely active in her profession, serving on the board of directors for the Society of Publication Designers (SPD) for four years, where, among other things, she co-authored *Solid Gold: 40 Years of Award-Winning Magazine Design*. She has been a chairperson for

the SPD gala and the Art Directors Club (ADC) student portfolio show.

Frank has held a staff position at the School of Visual Arts and has been a guest lecturer at Pratt, International Center of Photography (ICP), and Fashion Institute of Technology (FIT). She has also been a key speaker and presenter for various conferences and professional gatherings. Frank's work has received numerous awards from design organizations and has been the subject of several magazine articles.

Personally, Frank travels at every opportunity, which fuels her love for shooting street and travel photography. She feels the expansiveness of travel and culture is invaluable to her general sense of interconnectivity to the world and global markets.

"TEA & EMPATHY"

- ALL IMAGES COURTESY OF *O, THE OPRAH MAGAZINE*
- DESIGN DIRECTOR: CARLA FRANK
- ART DIRECTOR: SUZANNE NOLI
- DESIGNER: ALBERT TOY
- PHOTOGRAPHER: GENTL & HYERS
- PUBLICATION: *O, THE OPRAH MAGAZINE*



"TARZAN"

- DESIGN DIRECTOR: CARLA FRANK
- ART DIRECTOR: TED KELLER
- PHOTO DIRECTOR: JENNIFER CRANDALL
- DESIGNER: TED KELLER
- PHOTOGRAPHER: JONATHAN BARKAT
- PUBLICATION: *O, THE OPRAH MAGAZINE*



INTERVIEW

What made you realize you wanted to be a creative professional?

I'd always been in the arts, tapped into an honors program at an early age as a fine artist. . . . This may sound silly but I always loved the fact that in rather serious businesses there was often a room with a door that had a sign labeled "The Art Department." I wanted to be in there!

What advice would you offer an aspiring art director or graphic designer?

I think you always have to remember that you are serving a business . . . it's not enough to make something look cool. We always have to deliver in content, user-friendliness, and of course style and attitude depending on the type of business. Also, I'd advise young designers to learn as much about the business aspects of your clients or employers as it will make you better, faster, and smarter than the rest.

Further, the very best work is done when one is not self-conscious but focused on becoming better as an individual—at anything, whether it's running, singing, or design. Just work through those struggles which always seem like barriers but are really opportunities.

Where do your ideas come from?

They come from my human experiences. From being a living being on the planet right now—in our time. They come from my deepest emotions. They come from the fact that I am female, and they come from my personal beliefs. They come from my compassion, my love, my anger, my fears, my height, and my age, my hair color, and my passions.

Do you go through a specific design process, for example, conceptualization, visualization, composition?

Yes, for the most part. But sometimes I see an artist's work and wonder how I can incorporate their style and wit into my projects and keep that in the front of my brain for a while.

Why did you choose editorial design as your focus?

Well, I'd always been a magazine junkie, because of the qualities of escapism, the style, the wit, the perfection, and the authority in their voices. I learned also that when I started in advertising, there was very little room for individuality and my personal voice. In magazines I felt the opposite. There was room for my voice and everyone's who worked there. Also, I loved the idea of putting together a product the way a



"MEN"

- DESIGN DIRECTOR: CARLA FRANK
- ART DIRECTOR: CARLA FRANK
- PHOTO DIRECTOR: JENNIFER CRANDALL
- DESIGNER: TED KELLER
- PHOTOGRAPHER: GEOFF KERN
- PUBLICATION: O, THE OPRAH MAGAZINE

theater troupe might put on a show—everyone doing their part, lines blurring here and there as to territorial rights but working for the best product possible. This kind of process enables a quick way of dealing with each other, because we are so familiar with each other's communication and creative processes. It often creates for personal breakthroughs if you push yourself.



"THRILLER SUITS"

- DESIGN DIRECTOR: CARLA FRANK
- ART DIRECTOR/DESIGNER: LEE BERESFORD
- PHOTOGRAPHER: TODD MARSHAND
- PUBLICATION: O, THE OPRAH MAGAZINE



"LOVE"

- DESIGN DIRECTOR: CARLA FRANK
- PHOTO DIRECTOR: JENNIFER CRANDALL
- ART DIRECTOR: LEE BERESFORD
- DESIGNER: JANA MEIER
- PHOTOGRAPHER: GREG MILLER
- PUBLICATION: O, THE OPRAH MAGAZINE

DIAGRAM [8-01]

THESE ARE THE STANDARD ELEMENTS OR COMPONENT PARTS OF A PUBLICATION.

SIGNATURE



FOLIO p. 22 Chapter 02

RUNNER

BODY

FOOT

Value refers to the level of luminosity—lightness or darkness—of a color, such as light blue or dark red. To adjust the value of a hue, two neutral colors are employed: pure black and white.

Black and white are colors (pigment), but they are not considered hues. The two are not found on the visible spectrum and therefore are considered asexual or neutral (without bias).

Black and white have relative value and play an important role in mixing color. Black is the darkest value and white is the lightest. Mixed together, black and white make gray. Grays are the interval neutral colors between black and white. Black and white are separately mixed into paint and ink colors to make them darker (shades) or lighter (tints). A black and white mixture will also dilute the intensity of the hue, as noted in the next section on saturation.

Even if black and white seem to be pure, some level of hue may still be discernible. A neutral black or white can appear "warm" (containing red, orange, or yellow) or "cool" (containing blue or green). A neutral color will also react to and be affected by its placement in a composition. Placed next to a hue or among particular hues, the pure neutral color will seem to take on the hue itself.

In composition, value contrast is most useful for purposes of differentiating shapes. Note the value contrast of the type (black) and substrate (white paper) on the page of words you are now reading. The value contrast clearly differentiates the figure from the ground. Hue contrasts alone have less impact and therefore may not be as effective for differentiating between the figure and ground images or between elements of a single composition (Diagram 2-09).

Different value relationships produce different effects, both visual and emotional. When a narrow range of values, which is called low contrast, is used in a design, it evokes a different emotional response from the viewer than a design with a wide range of values, or high contrast. The high contrast in the poster for Amnesty International has reached its maximum chroma and does not contain a neutralizing color (pure black and white are without hue) or the mixtures of the neutral color (gray). Mixed with black, white, and especially gray, the fully saturated hue becomes dull in various degrees. The neutral colors dull the intensity or saturation because they dilute the hue. A

Value contrast obviously creates the greatest differentiation between the figure and ground, as seen in the grid of highly contrasting value versus the grid of similar values.

Value contrast

Hue contrast

AMNESTY INTERNATIONAL
DECLARATION OF HUMAN RIGHTS,
1948-1998, 50TH ANNIVERSARY
- PROGRAMMING DESIGN
- ART DIRECTOR/DESIGNER: WOODY PIRLLE
- CLIENT: AMNESTY INTERNATIONAL

color mixed with gray is called a tone or a reduction of the fully saturated hue.

Color saturation may be selected and adjusted for practical function within a composition. A saturated color will call attention to itself when placed alongside duller tones. A single saturated hue on a black-and-white page or computer screen will grab one's attention because it is most vivid. In a composition, a saturated hue has an advantage of being noticed first when surrounded by hues of lower saturation.

TEXTURE

The actual tactile quality of a surface or the simulation or representation of such a surface quality is a texture. In the visual arts, there are two categories of texture: tactile and visual. Tactile textures have actual tactile quality and can be physically touched and felt; they are also called actual textures (see Diagram 2-10). There are several printing techniques that can produce tactile textures on a printed design, including embossing and debossing, stamping, engraving, and letterpress.

Visual textures are those created by hand, scanned from actual textures (such as lace), or photographed; they are illusions of real textures (see Diagram 2-11). Using skills learned in drawing, painting, photography, and various other image-making media, a designer can create a great variety of textures.

PATTERNS

Patterns is a consistent repetition of a single visual unit or element within a given area. In all cases, there must be systematic repetition with obvious directional movement. (An interesting aspect of patterns is that the viewer anticipates a sequence.) If you examine patterns, you will notice that their structures rely on the configuration of three basic building blocks: dots, lines, and grids. In a pattern, any individual small unit, whether nonobjective (think organic) or representational (think leaf) shape, can be based on the dot or point. Any moving path is based on lines, also called stripes. Any two intersecting units yield a pattern grid.

If we refer back to the common checkerboard pattern, we see a figure/ground reversal created by an all-over pattern; that balanced design is

color mixed with gray is called a tone or a reduction of the fully saturated hue.

Color saturation may be selected and adjusted for practical function within a composition. A saturated color will call attention to itself when placed alongside duller tones. A single saturated hue on a black-and-white page or computer screen will grab one's attention because it is most vivid. In a composition, a saturated hue has an advantage of being noticed first when surrounded by hues of lower saturation.

COLOR AND GRAPHIC DESIGN

- Color can create a focal point (low saturation color amid a field of highly saturated colors, and vice versa).
- Color is often used symbolically.
- Color can bring warmth and emotional associations.
- Color can be associated with a brand and be chosen to express a brand's personality—for example, Coca-Cola™ red or Tiffany™ blue.
- Color juxtaposition can create the illusion of space.
- Color selection should enhance the readability of type.
- Ramped color, or a gradation of color, creates the illusion of movement.
- A color should always be selected in relation to the other colors in the piece.
- There are established color schemes, such as monochromatic schemes, analogous colors, complementary colors, split complementary colors, triadic schemes, tetradic schemes, cool palettes, and warm palettes, among others. Color palettes are also associated with techniques, historical periods, and art and nature, such as bath colors, art deco, Victorian, retro palettes, ancient Chinese colors, and earth tones.
- Greys can be warm or cool.

These are also characteristics of other textures: a square shape filled with a rough texture, a line with a pitted texture, and type with a smooth texture.

Rough Texture Pitted Texture Smooth Texture

HEAD

HEADER

SIDEBAR

SUBHEAD

CAPTION

segments or chunks may be highly desirable and benefit communication.

- › *Head*: the top edge of the page
- › *Header*: title or head; also called headline
- › *Deck*: a short paragraph or two lines of text that supports and clarifies the header
- › *Subhead*: subordinate titles to mark subsections of text
- › *Body*: location of the primary content; also called the block, block of text
- › *Sidebar*: supplemental content often placed on the edges of the page, however can be placed anywhere
- › *Captions*: supplemental text that accompanies visuals used to describe or support images
- › *Runners*: running heads, feet, or sides, which are markers used to create geographic location within the publication
- › *Call-outs*: excerpts from the text called out for attention; also called pull-outs
- › *Folio*: page numbers; often the page number is clustered with the runners
- › *Foot*: the bottom edge of the page
- › *Pagination*: the sequential numbers of pages in a publication; the first right-hand page is numbered 1, and all subsequent right-hand pages take odd numbers and left-hand pages take even numbers
- › *Signature*: a section of a publication consisting of a folded sheet of paper that yields four sides for printing, then bound with other signatures to form a publication

EXERCISE 8-1

ANALYZING BOOK JACKETS AND MAGAZINE COVERS

Find five examples of book jackets or magazine covers that express the spirit or personality of their contents. Justify your choices.

PROJECT 8-1

BOOK COVER DESIGN SERIES

Step 1

- a. Select three short story writers. Read their works. Research them. Ask a literature professor about them.

- b. Write an objectives statement. Define the purpose and function of the problem, the audience for the books, and the information to be communicated. On an index card, write adjectives that describe the work of each writer.

Step 2

- a. Name the series.
- b. Design a logo for the short story series (see Chapter 10).

Step 3

- a. Design three book covers—one for each writer in your series. Design front covers and spines.
- b. The covers must be similar in style and yet express the individuality of each writer.
- c. The logo must appear on each cover in the same position.
- d. Produce at least ten sketches for each jacket that could be expanded into a series format.
- e. Your solution may be purely typographic, visually driven or type-driven.
- f. Think about the various ways the series could be tied together:
 - i. Through the use of similar visuals: illustrations, graphics, photographs, typography
 - ii. Through the use of a technique: woodcut, mezzotint, torn paper, xerography (See Chapter 5, Visualization)


Step 4

Refine the sketches. Create one set of roughs for the series.

Remember: Book covers are very much like posters—they must attract the potential consumer. They should have initial impact. Any book cover design must compete against other books sitting next to it on a shelf.

Step 5

- a. Refine the roughs and create one comp per book.
- b. The covers should be 6" × 9", held vertically.
- c. You may use black and white or full color.

Go to our website  for many more Exercises and Projects, and presentation guidelines, as well as other study resources including the chapter summary.

NOTE

1. Here, template does *not* refer to premade templates that non-designers utilize, but rather means that a designer creates a cover layout that will work for a series or system of covers.