

PROJECT 02

Express Yourself

Assigned:

Week 07 (October 21st)

Objectives: To experience the design process from research and concept development to design, incorporating feedback for ongoing iteration; to employ various design principles in order to effectively communicate a concept; to use type formally and conceptually to convey meaning.

Part A + B Due:

Week 09 (November 4th)

Part C Due:

Week 14 (December 9th)

Submission: Milanote, Google Drive + A2L

Value: 30%

Print is dead—or is it? Regardless of what we've been told in recent years, sales of printed books are on the rise. In 2014 Nielson BookScan, which tracks what readers are buying, found the number of paper books sold went up almost 3% in 2013 and sales have been trending upward since. As the Publishers Associate Chief Executive explains, "digital continues to be an important part of the industry, but it appears there remains a special place in the consumer's heart for aesthetic pleasure that printed books can bring". And COVID has also had an impact on book sales., "self-isolation around the world has seen a boom in reading," said Hugo Setzer, International Publishers Association (IPA) president. "Books and reading are the ideal way of escaping our four walls [...]."

Why a book? Books are made up of several parts—front cover, back cover, spine and the interior pages. Designing a cover is similar to designing a poster and the text pages offer the opportunity to create a visual and conceptual narrative that works in conjunction with the content.

Want more?

Watch Chipp Kidd's TED Talk:
"Designing books is no laughing matter. Ok, it is."

PROJECT BRIEF

Client: Penguin Random House is the international home to more than 300 editorially and creatively independent publishing imprints. Their mission is to foster a universal passion for reading by partnering with authors to help create stories and communicate ideas that inform, entertain, and inspire, and to connect them with readers everywhere.

Project overview: Redesign a novel, the first in a series, that will aim to provide an entrance point into classic literature for a young adult audience.

Target audience: A young adult audience, aged 16 to 21 (born approximately between 1999 and 2005), that is primarily familiar with digital publications versus printed publications.

Objective: The design should create an appreciation for the printed word by encouraging the target audience to purchase a physical copy that becomes a keepsake to be cherished and is shared with others.

Design considerations: The design should be visually inspiring, with a focus on using typography (versus photographs or illustrations) in a conceptually appropriate manner. The design must reflect a discernible tone that differs from the original design.

Ideation Methods:

Mind mapping
Moodboards
Brainstorming
Personas
Visual Brain Dumping
Competitive Analysis
Visual Research

More details about these methods can be found on A2L > Week 07 > Ideation Methods.

Feel free to use any of these ideation methods as needed. Make sure you keep track of all of your process using Milanote.

PART A: RESEARCH

1. **Choose a novel.** The novel you choose **must** be from the list of the Modern Library's 100 Best Novels: www.modernlibrary.com/top-100/100-best-novels. **Choose from the Board's List** (not the public's list).

It is recommended that you find yourself a physical copy of the book you will be working with. Many of these books can be found secondhand at used book stores and thrift stores. It is **not** a requirement that you own a physical copy. You will be working with your chosen book for the balance of the semester—so choose wisely!

2. Start a new Milanote Board for your project. Complete some **research** on your chosen book. For example, who is the author, when was the book written, where was the book written, what was the political climate at the time the book was written, etc.? Consider what other information would help you determine a concept to develop. **And read the book!**

You can keep track of your research using Milanote.

PART B: CONCEPT DEVELOPMENT

Once you have completed your research about the book you need to determine the **concept** you want to convey to the reader through design.

1. Create a mind map in order to help determine your concept—you can use additional ideation methods as needed/preferred. Choose the direction you are most interested in pursuing. Consider creating a second mind map to tease out the chosen concept further and consider how you can use design to represent the concept.

Milanote has a mind map template you can use or you can create your own version. Make sure your concept is specific enough to work with, for example, "love" is too general, but "unrequited love" is more specific and has a clearer concept to convey through design.

2. Determine the **tone** you want to convey with your design. For example, is the book romantic, dark, surreal? Determine the typefaces that would appropriately reflect the concept and tone you want to convey to the target audience. **Research a minimum of three typefaces.** Your typeface selection must be from the five historical classifications of type: Old Style, Transitional, Modern, Slab-Serif and Sans Serif—no decorative typefaces!

Most type foundries offer typeface specification sheets that can be downloaded and saved for reference and many have live typesetting tests that you can take a screenshot of.

3. **Using Milanote create a visual moodboard that highlights your relevant research and concept development.** Be prepared to briefly present your moodboard in class Week 09. You can think of this as a presentation or pitch to the client in order to convince them of the direction you want to pursue with the design. Export your moodboard as a PDF, label it with your name (ie. surname-PO1-moodboard.pdf) and upload it to the Google Drive folder, the link to the Google Drive folder will be provided in A2L > Week 09.

Milanote has several moodboard templates you can use or you can create your own.

WEEKLY MILESTONES

Due Week 09: Part A + B due.

Due Week 10: Review the list of expressive type tools you can use to communicate concept and tone. Choose three combinations of two tools that you can use to experiment with (ie. volume + blurring or overlapping + rotation, etc.). Develop three sketches for the cover (front, back and spine) using the combinations. The three cover sketches should be distinctly different from one another—not simply variations. Employ various design principles (texture, rhythm, balance, scale, hierarchy, etc.) to create a dynamic composition. Remember to explore and include analogue, as well as digital techniques. Sketches can be completed by hand, computer, or a combination of both. Your sketches should not simply be an idea—they should be rough drafts of your potential final design.

Due Week 11: Based on the feedback you received, choose one cover design to proceed with. Revisit the design and complete a refined design draft for review in class. Design one interior spread of your book. You can try multiple design approaches for feedback. Employ typographic conventions (space, size, weight, alignment, etc.) to convey concept and tone. Make sure you use a grid!

Week 12: Refined drafts of the cover (front, back and spine), and three interior spreads are due for review.

Week 13: Final review.

Week 14: Part C due.

PART C: DESIGN

Design an expressive version of your chosen novel that reflects the concept and tone you want to convey.

Include the following components:

Cover (including front cover, back cover and spine)

Half title page

Full title page

Table of contents*

*if your book does not have a table of contents create one

Minimum three consecutive interior spreads (6-pages)

Design requirements:

- Retain the original size of the book.
- Include all elements present in the original design (ie. titles, folios, subheadings, etc.).
- Use the text from your book—placeholder text (ie. “Lorum Ipsum”) is not acceptable.
- Photographic imagery, illustration, and other graphic elements can be used—but **typography should be the focus of the design**.
- The content needs to be readable.
- **Incorporate analogue as well as digital techniques into your design.**
- Don't forget what you've learned—consider point, line and plane, texture, Gestalt principles, scale, framing and hierarchy!

WEEK 09 NOV 04	WEEK 10 NOV 11	WEEK 11 NOV 18	WEEK 12 NOV 25	WEEK 13 DEC 02	WEEK 15 DEC 09
Part A + B due	Cover sketches	Revised cover sketch + one interior spread (2-pages)	Refined cover + three interior spreads (6-pages)	Final review	Part C due

EXPRESSIVE TYPE TOOLS

Typographic							
Case	Upper	Lower					
Face	Serif	Sans Serif					
Size	Small	Medium	Large				
Weight	Thin	Light	Regular	Heavy	Bold		
Width	Narrow	Medium	Wide				
Form							
Blending	Linear	Radial					
Distortion	Fragment	Skew	Bend	Stretch	Blur	Invert	Mutilate
Elaboration	Addition	Subtraction	Extension				
Outline	Thin	Medium	Thick	Broken			
Texture	Fine	Coarse	Regular	Irregular			
Dimension	Volume	Shadow					
Tone	Light	Medium	Dark				
Space							
Balance	Symmetrical	Asymmetrical					
Direction	Horizontal	Vertical	Diagonal	Circular			
Ground	Advancing	Receding					
Grouping	Consonant	Dissonant					
Proximity	Overlapping	Touching	Separating				
Repetition	Few	Many	Random	Pattern			
Rhythm	Regular	Irregular	Alternating	Progressive			
Rotation	Slight	Moderate	Extreme				