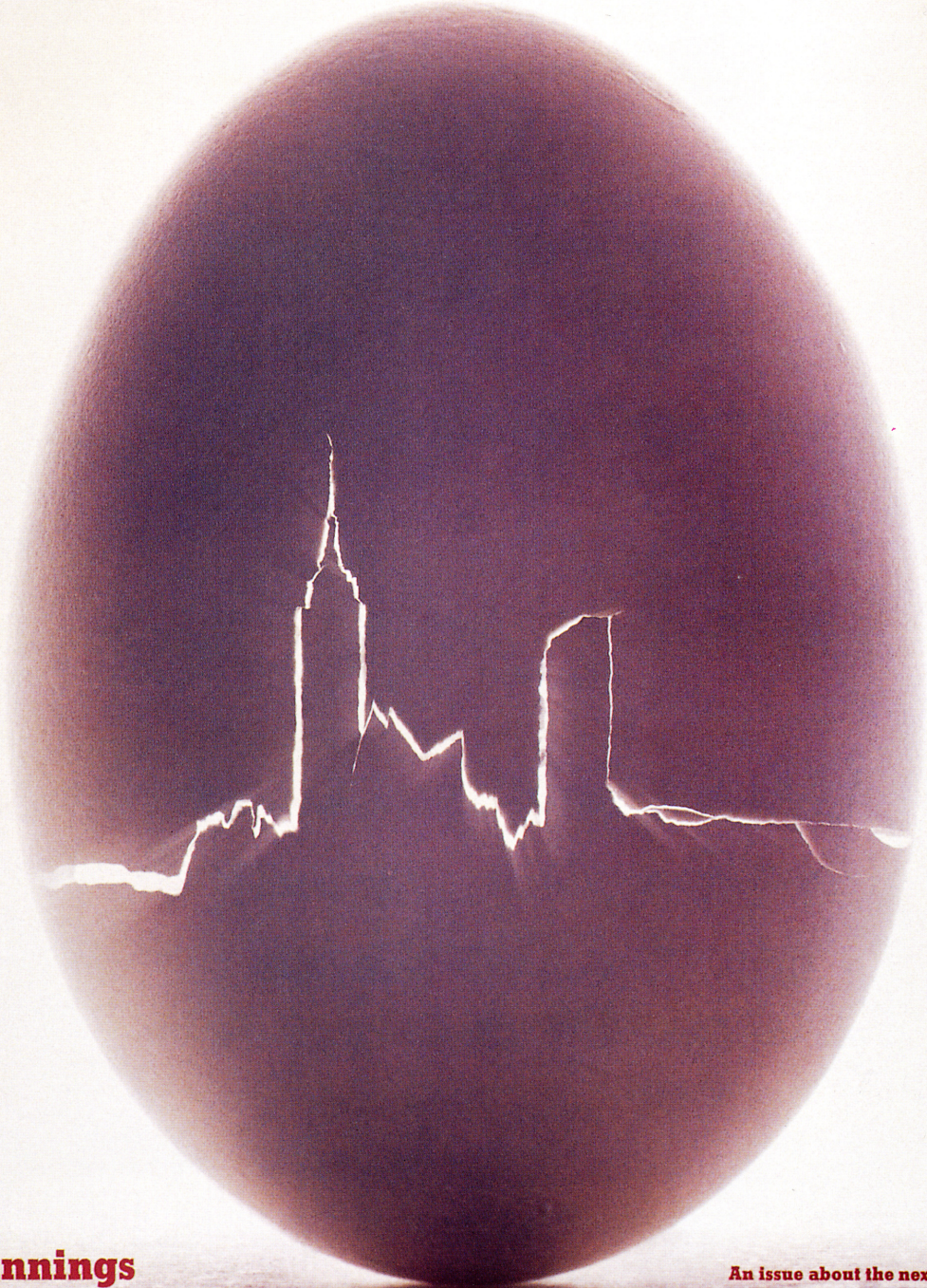


PROJECT 2:

**Book Cover Design
(Editorial Visualization)**

The New York Times Magazine

NOVEMBER 11, 2001 / SECTION 6



Beginnings

An issue about the next New York

H
CS

R

METROPOLIS

MARCH 1996 \$4.95

DUE DATE	
OCT 22 1995	JAN 3 1996
NOV 5 1995	JAN 25 1996
NOV 18 1995	FEB 4 1996
NOV 27 1995	FEB 13 1996
NOV 28 1995	FEB 22 1996
DEC 1 1995	MAR 1 1996
DEC 5 1995	MAR 7 1996
DEC 18 1995	
DEC 23 1995	

Form #069 THREE WEEK LOAN

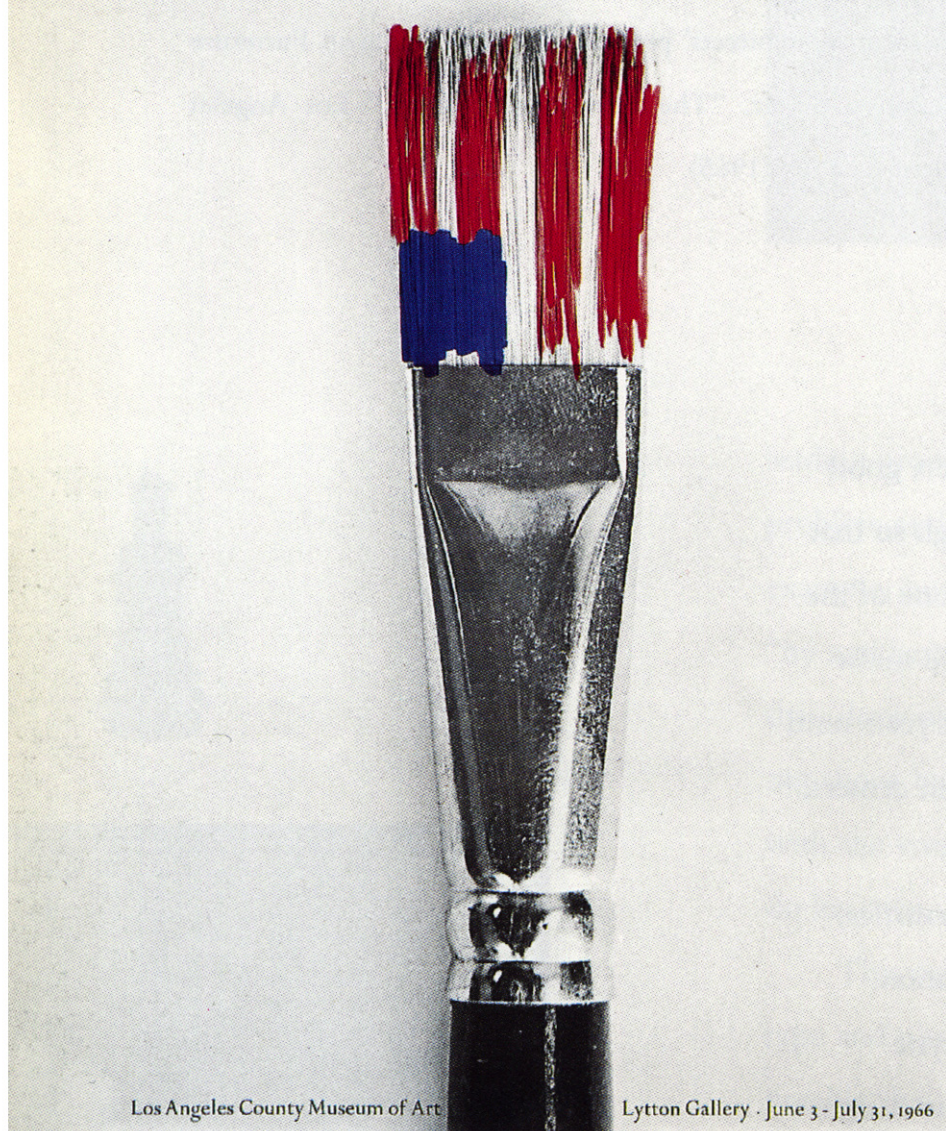
look
in

read...

library renewal



✧ American Paintings from The Metropolitan Museum of Art ✧



Los Angeles County Museum of Art

Lytton Gallery . June 3 - July 31, 1966

“American Paintings from the Metropolitan Museum of Art”
exhibition poster, Los Angeles County Museum of Art (1966).

Tea.

Jamie Shalleck



Book jacket for *Tea*,
Viking, 1972, photo by John Paul Endress

MOTHER SAID

{ POEMS }

BY

HAL

SIROWITZ



Mother Said

Author • *Hal Sirowitz*

Design Firm • *Carin Goldberg Design,
Stanfordville, NY*

Art Directors • *Jim Davis and Carin Goldberg*

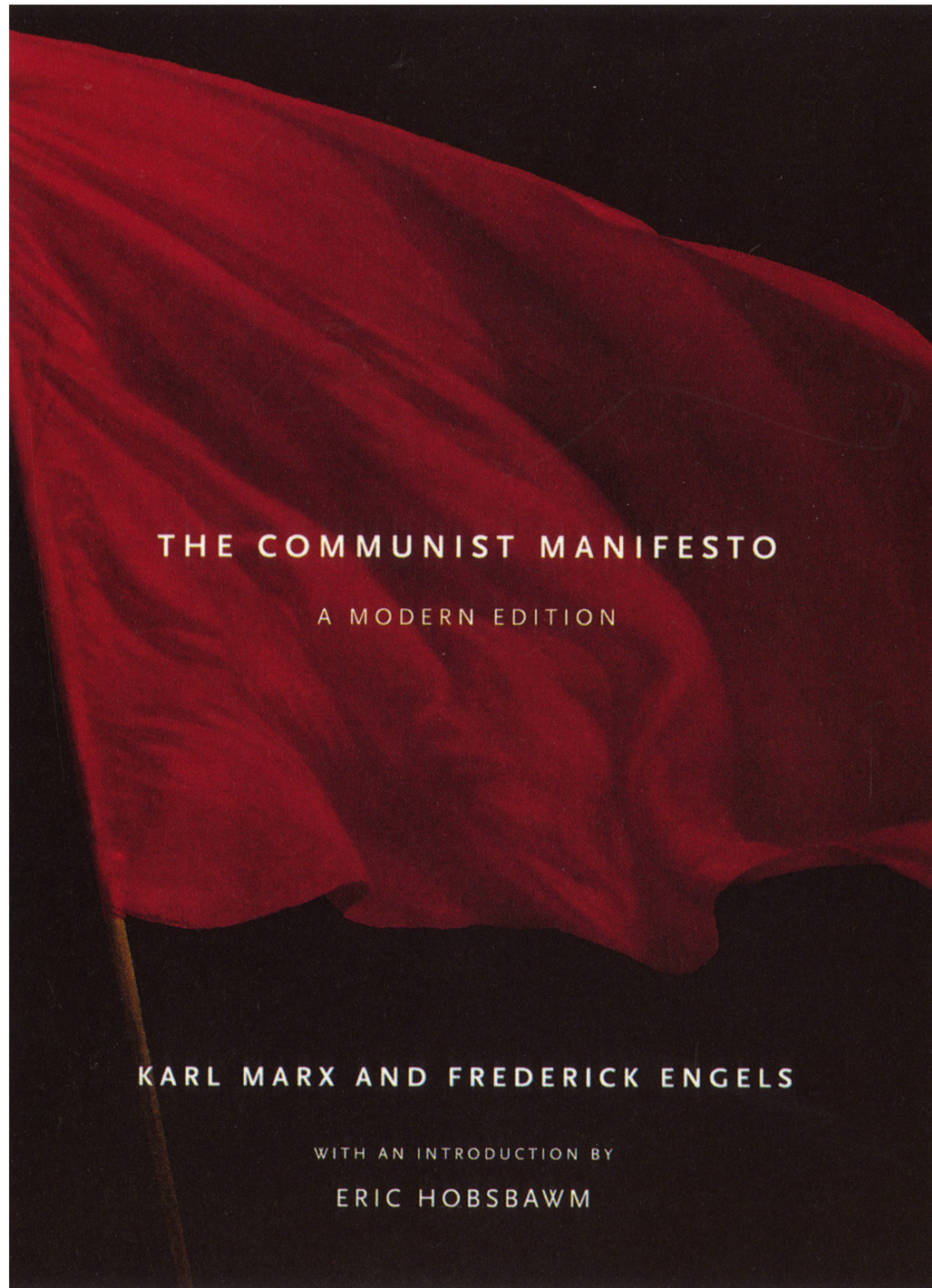
Graphic Designer • *Carin Goldberg*

Typeface • *Futura*

Client • *Crown Publishing*

Project Statement

Hal Sirowitz's poems are droll, funny, nutty, and often touching. His writing style is completely dry and straightforward. Somewhat anti-stylistic. I felt the type should look generic and non-designed without losing the soul or voice of the author. The image of "Mommy's purse" found in a '50s Sears catalogue seemed the right period for the mother in Hal's poems. Metaphorically it represented the psychological baggage between mother and son that the author so humorously portrays.



The Communist Manifesto

Authors / *Karl Marx and Frederick Engels*

Publisher / *Verso*

Design Firm / *Lisa Billard Design, New York, NY*

Designer / *Lisa Billard*

Illustrators / *Vitaly Komar and Alexander Melamid*

Typeface / *Scala Sans*

Printer / *White Quill Press*

PROJECT STATEMENT

To celebrate the 150th anniversary of the first English publication of *The Communist Manifesto*, a new introduction was commissioned and the twenty-three-page pamphlet was reissued as an upscale edition. With Vitaly Komar and Alexander Melamid's *The Red Flag* painting on the new cover, the *Manifesto*, according to Verso's plan, is being "self-consciously marketed toward sybarites." The sophistication achieved by the simplicity of image and typography makes the topic more accessible to an audience generally unaccustomed to reading political works.

Laughter



(A Scientific Investigation)

Robert R. Provine

Laughter

Author / *Robert R. Provine*

Publisher / *Little, Brown and Company*

Design Firm / *Little, Brown and Company, New York, NY*

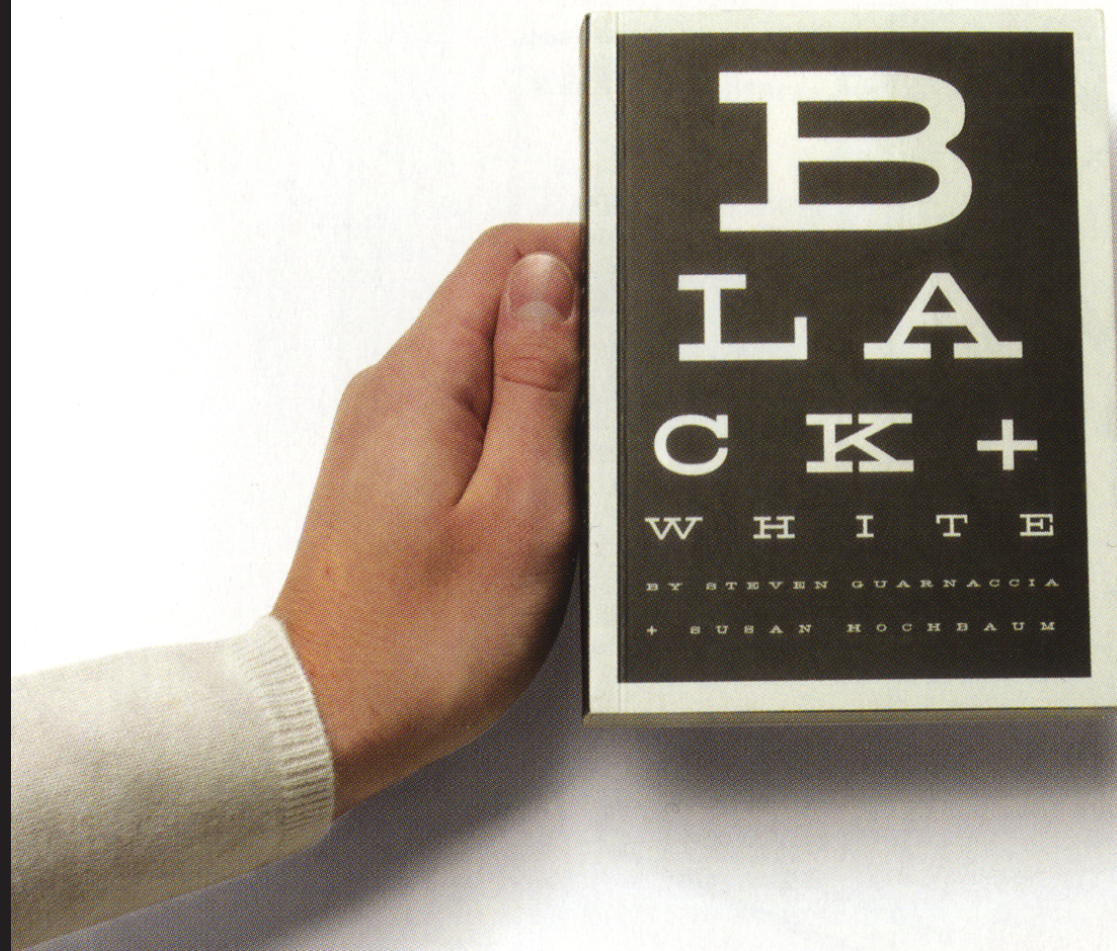
Creative Director/Designer / *Michael Ian Kaye*

Photographer / *Daniel Bibb*

Typeface / *Helvetica*

Printer / *Phoenix Color*

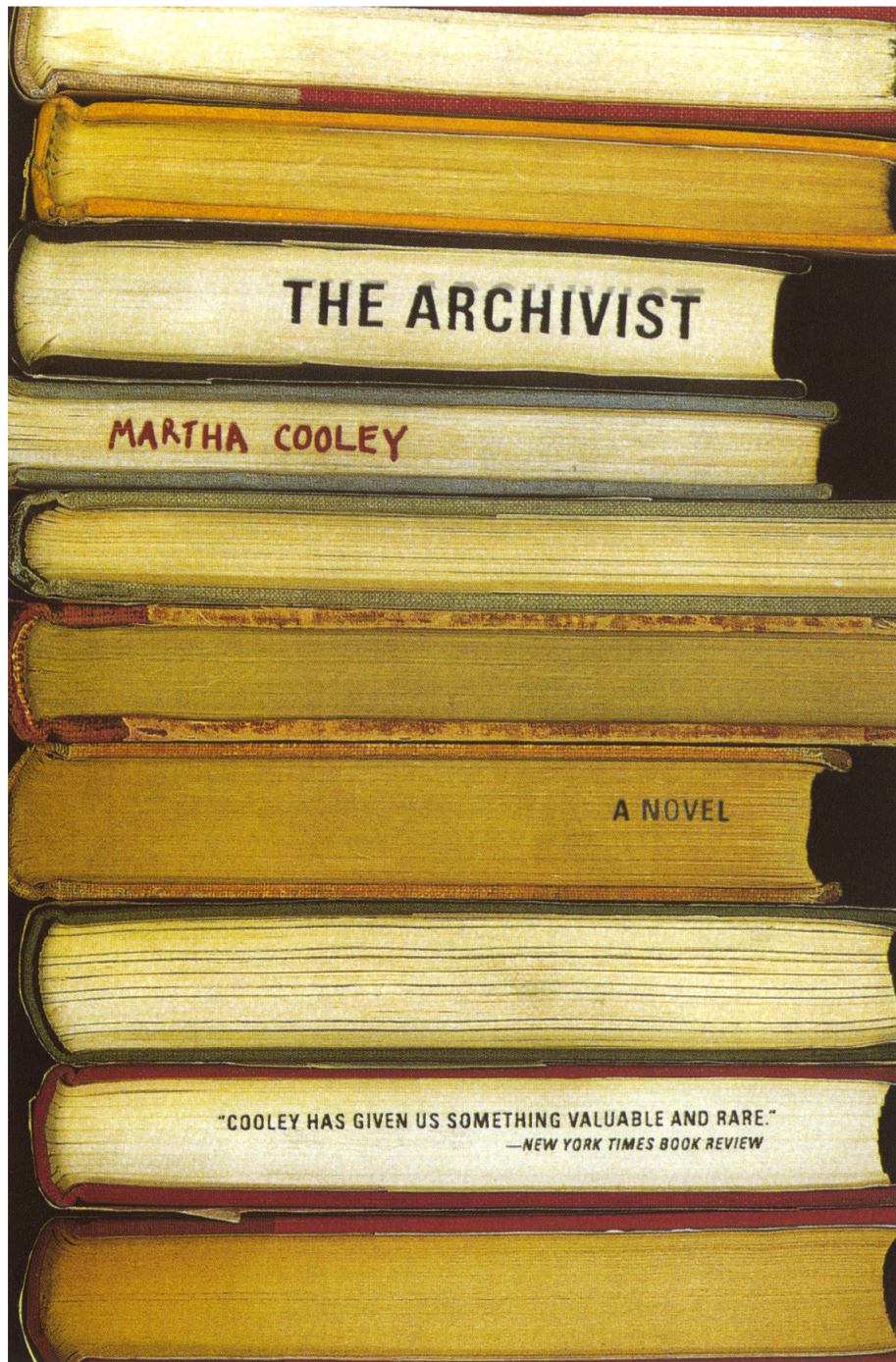
Paper / *80# Phoenix Truewhite C/1/S*



BLACK AND WHITE

Black and White is a book of contrasts from the natural world and man-made culture, including nuns and convicts, skeletons and saddle shoes, mourning masks and Rorschach tests.

The design challenge was to sustain variety and visual interest over 250 pages, despite a restricted palette. Sequencing, scale and composition—always important—became the crucial elements in totally immersing the reader in black-and-whiteness. The cover and chapter title typography provided a graphic and conceptual counterpoint to the imagery. Exaggerating scale and bleeding pages helped the book feel larger than its trim size.



The Archivist

Author / *Martha Cooley*

Publisher / *Back Bay Books/Little, Brown and Company*

Design Firm / *Little, Brown and Company, New York, NY*

Creative Director / *Michael Ian Kaye*

Designer / *Amy Goldfarb*

Printer / *Phoenix Color*

Paper / *10 pt. Phoenix Color C1/S*

PROJECT STATEMENT

Without getting too caught up in deep meanings, put simply, this is a book about an archivist and the library he maintains (along with a history lesson and a love story). I think this cover is successful because it clearly yet subtly conveys the subject matter.

FAQ 1: Image Use

Can we use images from books and the internet, or is that plagiarizing?

Is it better to take our own images, or use photos from books/internet?

FAQ 2: Image Manipulation

Is it okay to “mess around” with a photo (alter contrast, saturation, etc.)?

Are filters and effects in Photoshop “fair game” for this project?

OCTOBER 1992/\$2.95

LIFE

CAN WE STOP AGING?

There are
scientists who
believe we can and
will—but would
we really want to?

Sally Woodbridge of Berkeley,
California, in 1992 and 1944



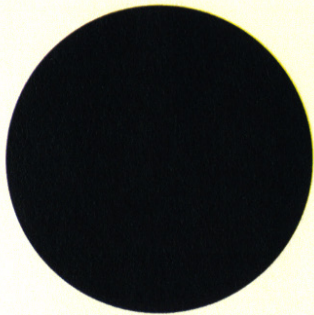
DOUBLE VISION

DESIGN FIRM ALFRED A. KNOPF PUBLISHERS, NEW YORK
ART DIRECTOR CAROL DEVINE CARSON
JACKET DESIGNER PETER MENDELSUND
AUTHOR WALTER ABISH
PUBLISHER ALFRED A. KNOPF



DOUBLE VISION
DOUBLE VISION

a self portrait



Walter Abish

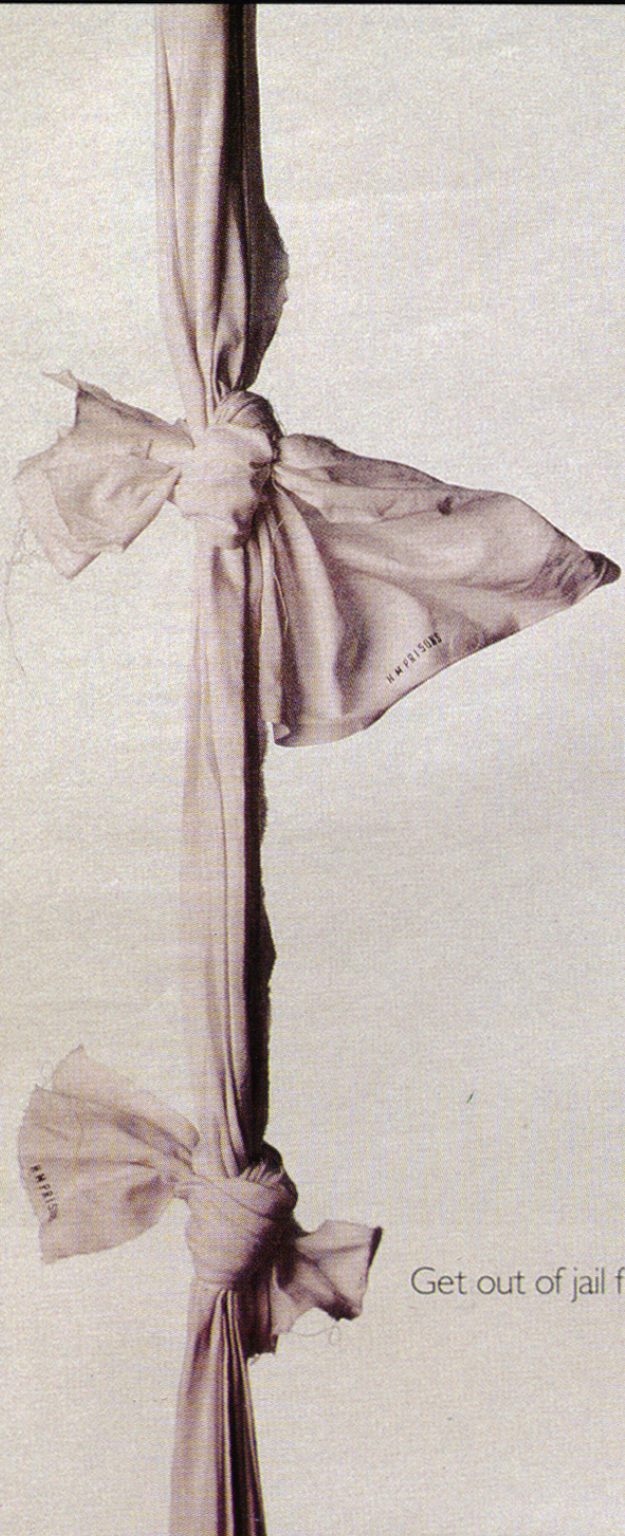
DOUBLE VISION
DOUBLE VISION

Walter Abish

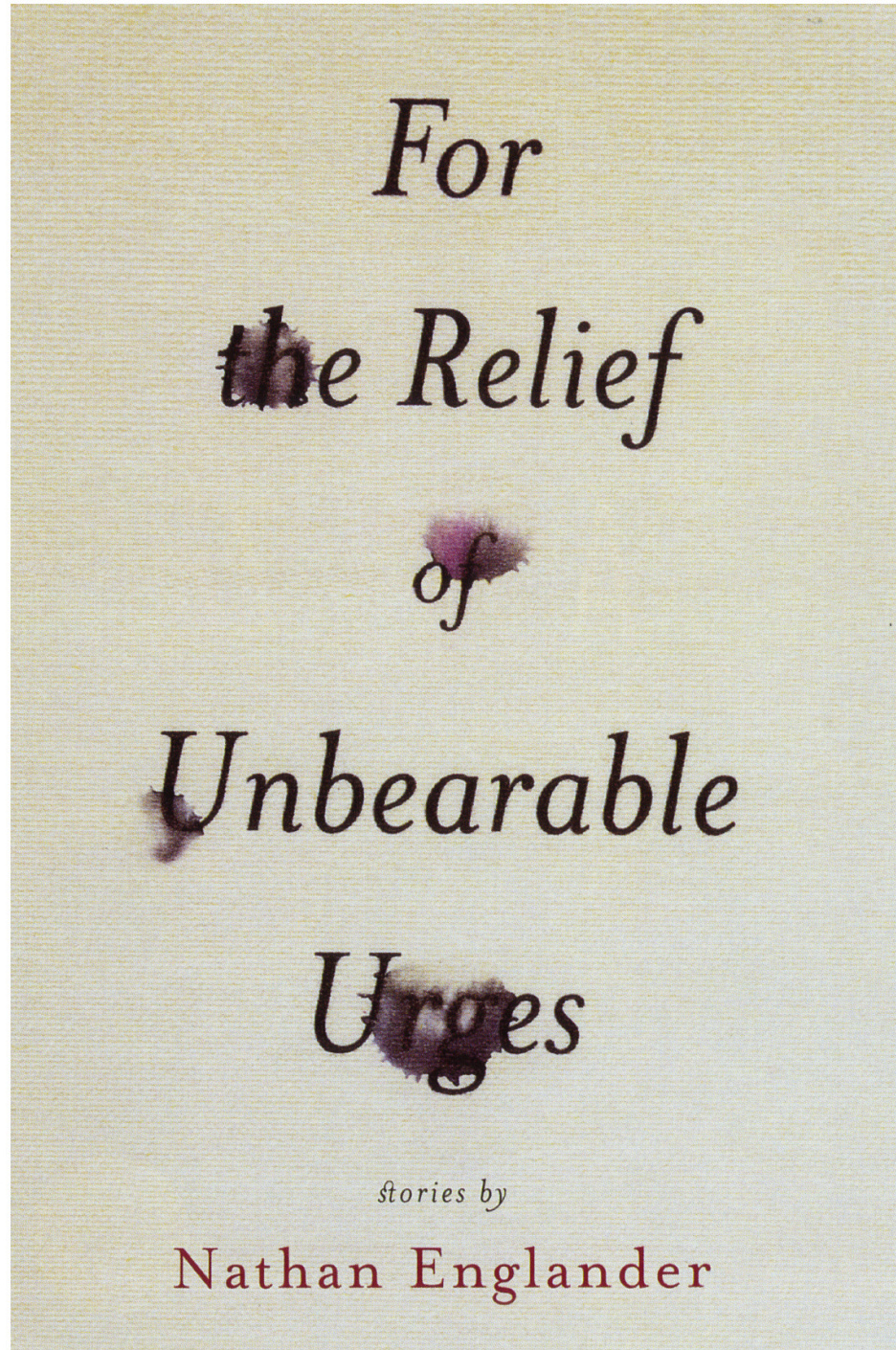
Knopf

11/11/95

Independent Magazine



Get out of jail free



For the Relief of Unbearable Urges

Author / *Nathan Englander*

Publisher / *Alfred A. Knopf, Inc.*

Design Firm / *Alfred A. Knopf, Inc., New York, NY*

Art Director / *Carol Devine Carson*

Designer / *Barbara de Wilde*

Typeface / *Mrs Eaves*

Printer / *Coral Graphics*

Paper / *Tomahawk*

PROJECT STATEMENT

The title story of this collection refers to the unbearable urge that a married, Orthodox Jewish man has to make love to his wife, who won't let him. In the larger view of the entire volume of stories, the unbearable urge is to weep, to weep over human sorrow, which the author lightly brushes up against in each piece. So the stains are really caused by tears.

FAQ 3: Non-Photo Images

Is it okay to draw (must it be photos?)

Is it okay to combine photos and drawings together?

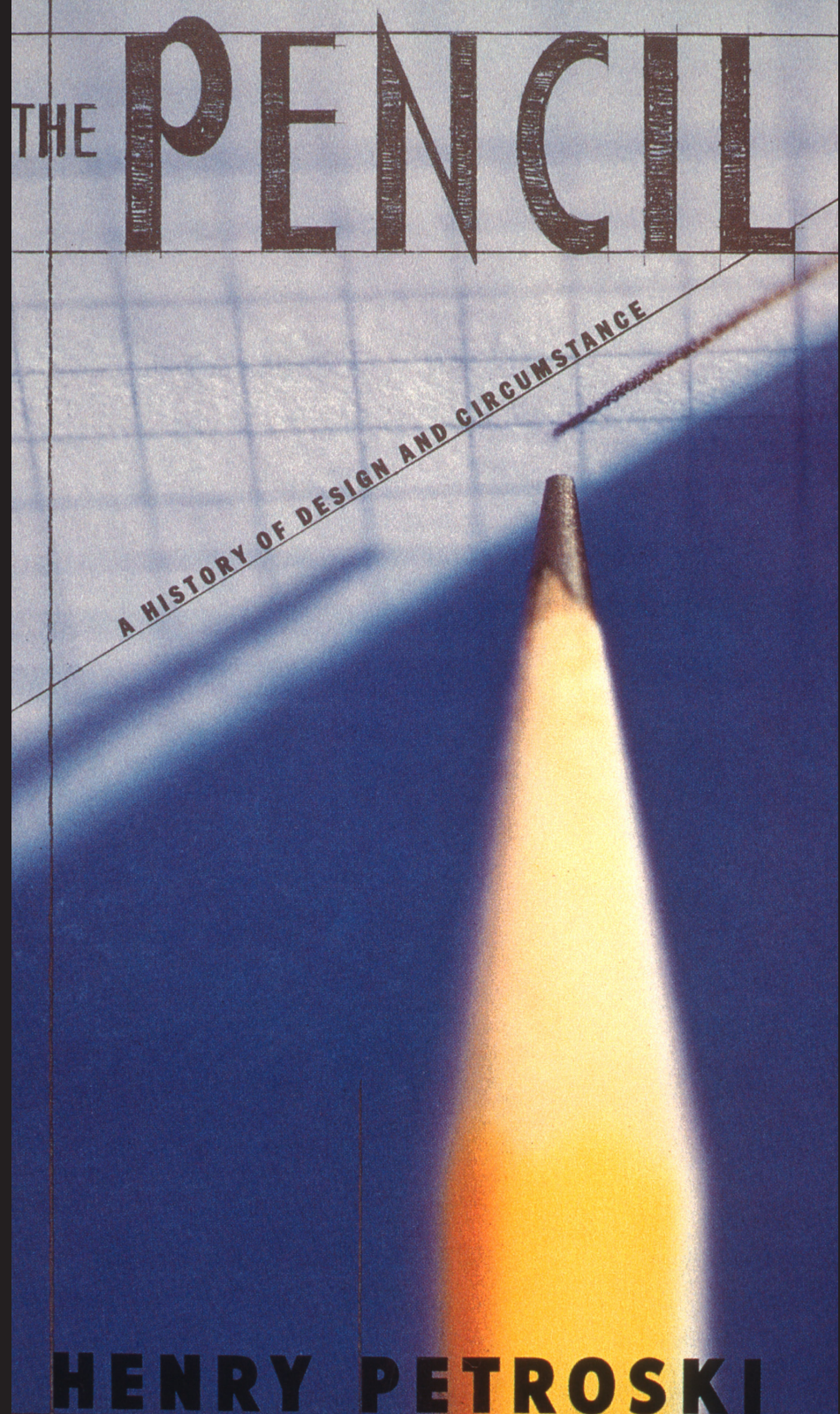
Is it okay to cut/paste flat materials (colored paper, etc.) on the cover?

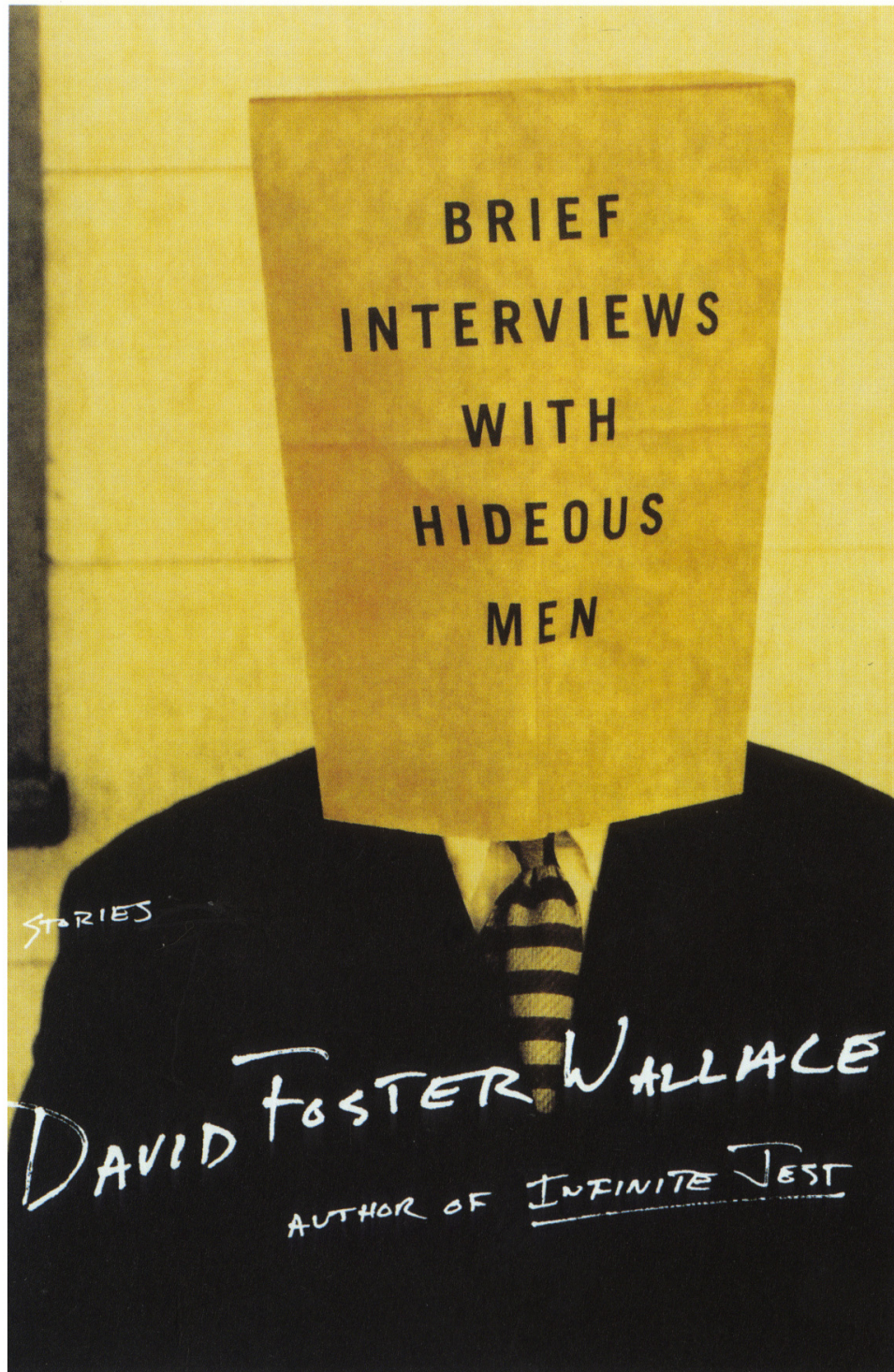
THE

PENCIL

A HISTORY OF DESIGN AND CIRCUMSTANCE

HENRY PETROSKI





Brief Interviews with Hideous Men

Author / *David Foster Wallace*

Publisher / *Little, Brown and Company*

Design Firm / *Little, Brown and Company, New York, NY*

Creative Director / *Michael Ian Kaye*

Designer / *John Fulbrook III*

Photographer / *Karen Beard*

Typeface / *Trade Gothic*

Printer / *Phoenix Color*

Paper / *80# Phoenix Truwhite C/1/S*

PROJECT STATEMENT

I've always been a fan of David Foster Wallace's unique voice. He has the ability as a writer to take the reader into worlds of emotional complexity and comic power. I wanted something striking and strange for this jacket to represent Wallace's wild mind. The silkscreened bag over the head seemed straightforward yet powerful and funny. Mixed with Karen Beard's photography and gritty hand-lettering, it created a total package I was very pleased with.

Or, I just read the title of the book before I started designing...



Caroline Kettlewell
SKIN GAME

ST. MARTIN'S PRESS

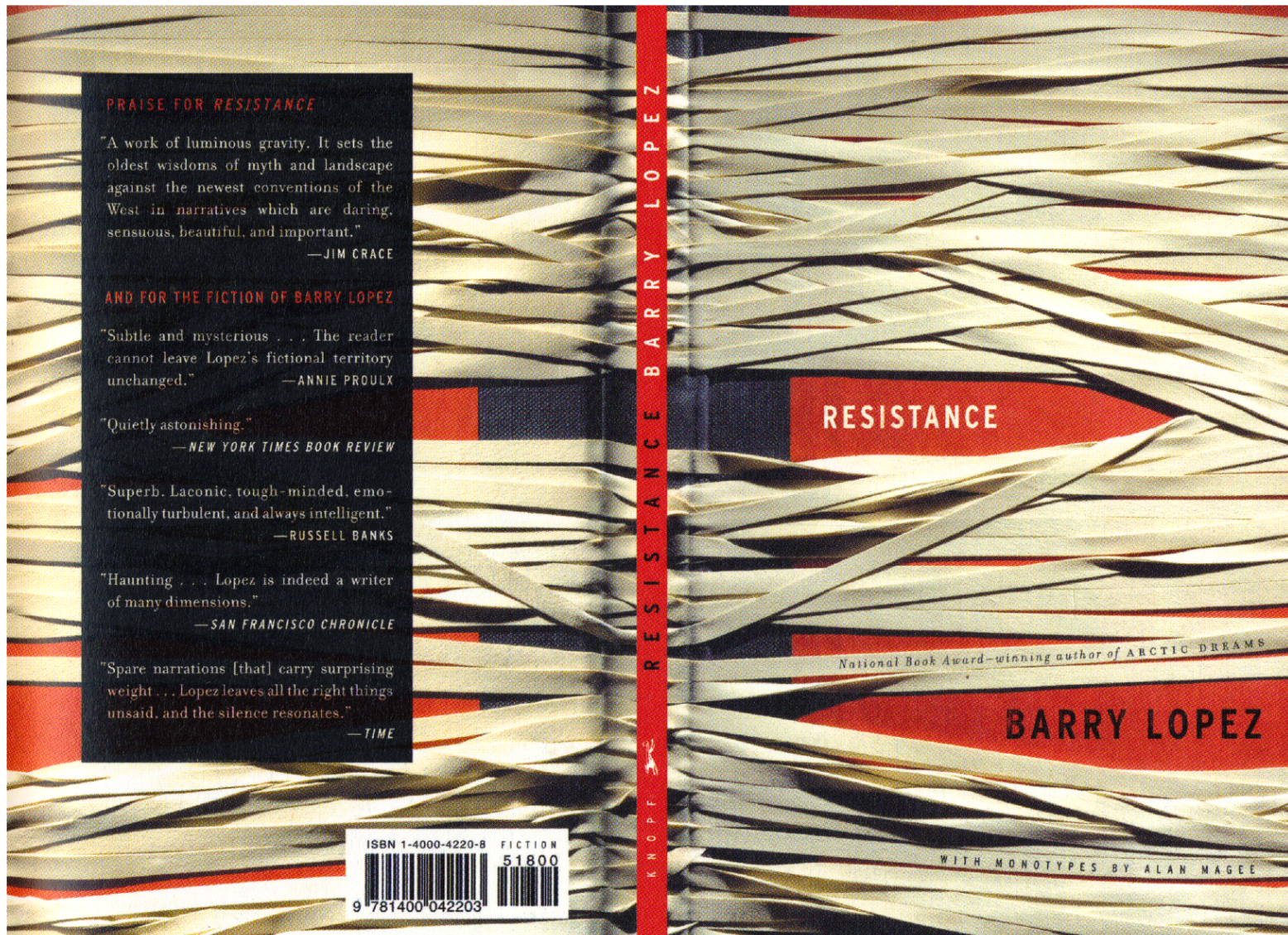
a cutter's memoir

SKIN GAME

CAROLINE KETTLEWELL

DESIGNED BY St. Martin's Press, New York, NY
ART DIRECTION/ Henry Sene Yee
PRODUCTION/ Steve Vaccariello/Nonstock
COVER SIZE/ 5 5/8 x 8 1/2 inches
PAGE/STOCK/ Phoenix Color

AUTHOR/ Caroline Kettlewell
PUBLISHER/ St. Martin's Press



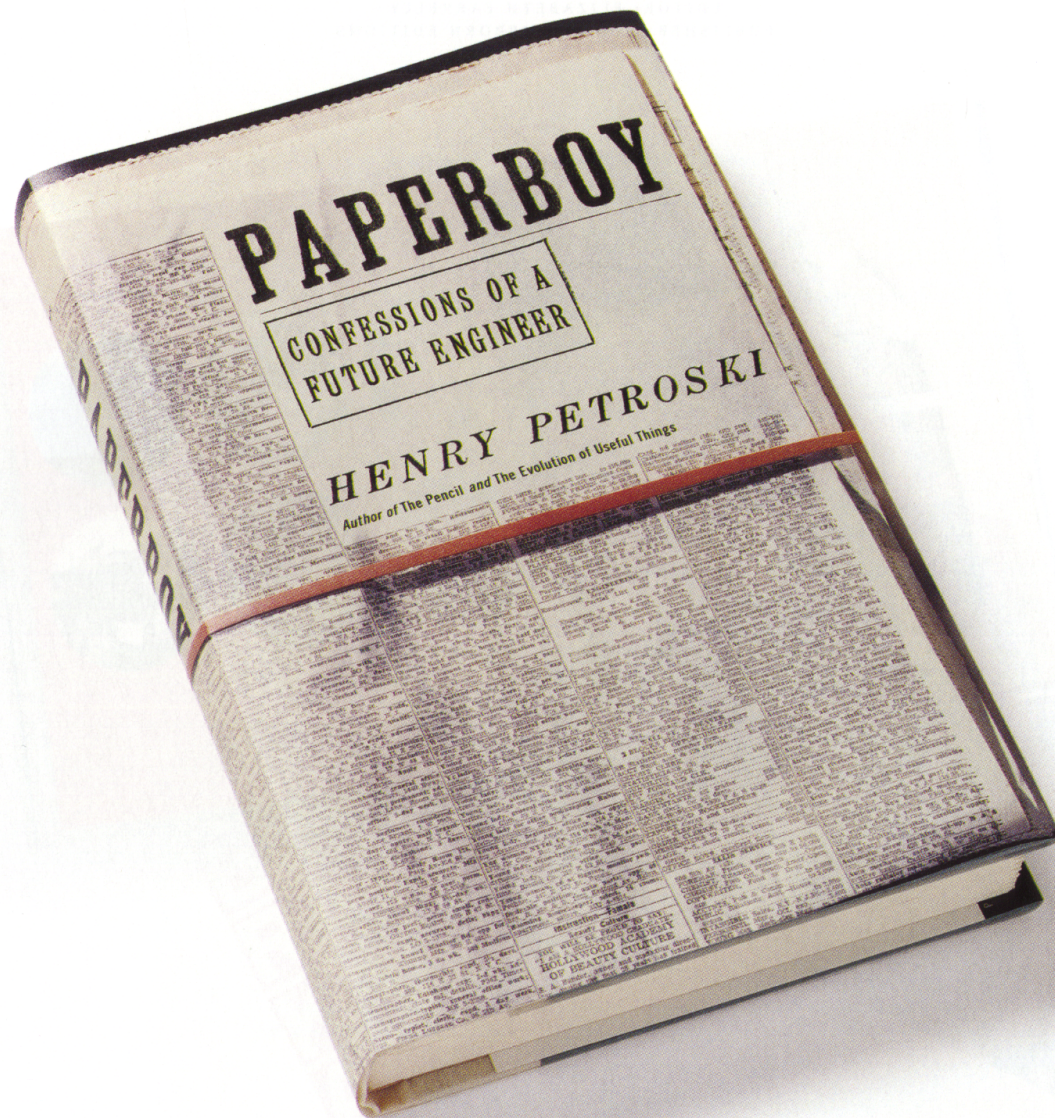
RESISTANCE

design firm ALFRED A. KNOPF,
NEW YORK

jacket designer GABRIELE WILSON

author BARRY LOPEZ

publisher ALFRED A. KNOPF



PAPERBOY: CONFESSIONS OF A FUTURE ENGINEER COVER

For this memoir of a boyhood in 1950s Queens, I initially went the traditional route and used several of the author's personal photos of the time. The editor felt the result was adequate but standard. The editor-in-chief thought it was just plain boring. "Why not make it look like a newspaper?" he wisely asked. So I did.

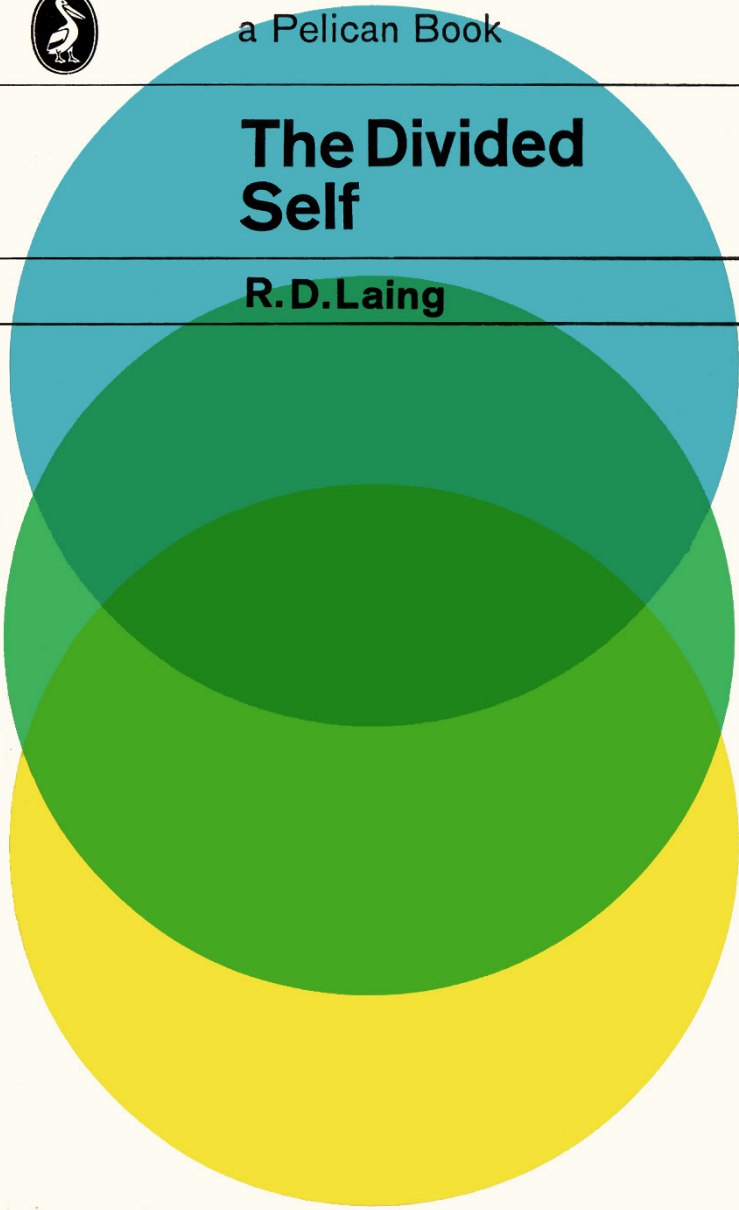
I should also point out here that this is the fifth book I've worked on for this author, and they all look completely different—a testament to his faith in the pluralism of design.



a Pelican Book

The Divided Self

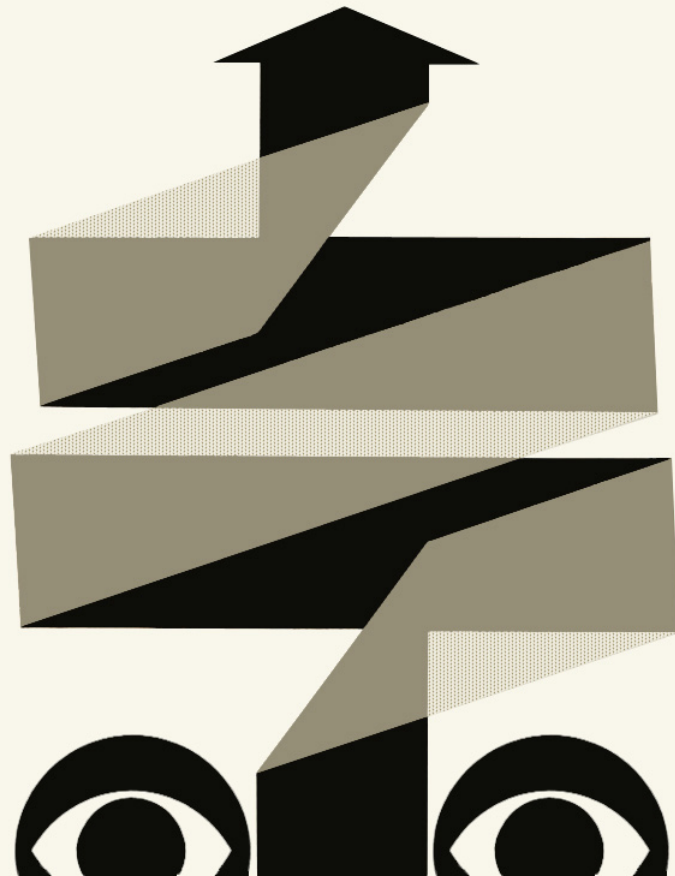
R.D. Laing



a Pelican Book 4/6

The Status Seekers

Vance Packard





FERNANDO
MORALS

Olga

REVOLUTIONARY AND MARTYR

Columbia University
Graduate School of Architecture
Planning and Preservation

Introduction to Architecture

A Summer Studio in New York



A summer program giving university credit which introduces the student to aspects of the design, history, theory, and practice of architecture. The program is intended both for those without previous academic experience in design who are interested in architecture as a potential career, and for those with previous experience in architectural design who would like to develop additional studio design skills, perhaps in preparation for application to graduate school.

Courses are given in the studios of Avery Hall, home of Columbia University's world-renowned Graduate School of Architecture, Planning, and Preservation, on the Morningside Heights campus in New York City. Studios and seminar courses are taught by experienced architects and designers, coordinated and supervised by members of the faculty of the Graduate School. For those who may require it, housing is available on the University campus, with direct access to Avery Hall.

Students attend classes four days a week for five weeks, both morning and afternoon sessions. In the morning session, students are introduced to the fundamentals of architectural history and theory, structures, technology, and professional practice. Also, this course will introduce the student to the extraordinary city of New York, with its world-famous collection of museums, cultural institutions, and architectural monuments. Lectures, seminar presentations, tours of architect's offices, and field-trips to active building sites, museums, and famous works of architecture in New York City are led by the instructors.

In addition, students will attend a series of special lectures to be given by distinguished and renowned architects, including the following:

Kenneth Frampton
Architect, professor, author of "Modern Architecture: A Critical History"

Steven Hall
Architect, professor, winner of numerous Progressive Architecture Awards

James Stewart Polshek
Architect, professor, designer for the renovation of Carnegie Hall

Robert A. M. Stern
Architect, professor, author of "Pride of Place"

Bernard Tschumi
Architect, Dean, Columbia University, designer of the park "La Villette," Paris

In the afternoon, the students attend the design studio, an educational method unique to architecture - a place where students are given an intensive training in the skills and critical thinking involved in architectural design. Students, in small groups, work directly with studio instructors to develop their individual designs, which the students then present in periodic reviews or "critiques," where they hear the comments and criticism of the invited architects and professors. The design projects given in studio are frequently situated in New York City, so that the student is able to apply the knowledge he or she has gained from the morning sessions. The development of supporting skills such as drawing and model building is also included in the studio curriculum.

Together the studio and lectures present a comprehensive introduction to every aspect of architecture as it is practiced today. In addition, through the various field-trips and tours, the student learns from the extraordinary examples of architectural and urban design in New York City, the world's preeminent center for architectural culture.

Program Director
Thomas Hanzhan
Architect, professor

Introduction to Architecture
July 6 to August 6
Monday, Tuesday, Wednesday, Thursday
10:00am - 4:00pm
3 credits, studio and seminar
Tuition for 1992: \$1500
Housing on the Columbia University campus (if required): approximately \$600

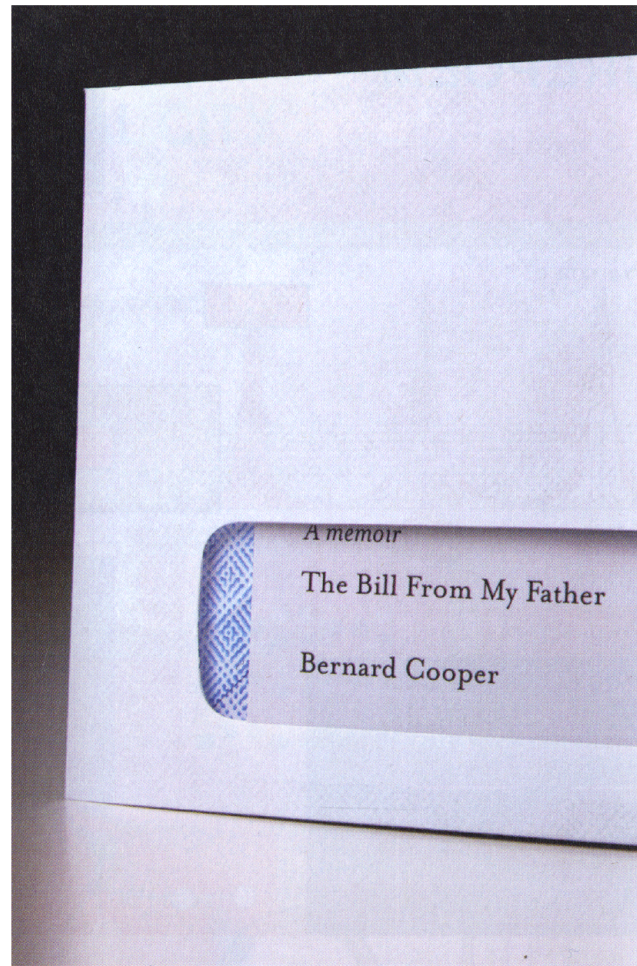
Applicants should include a transcript of the applicant's academic record, a resume summarizing education, employment, and other types of experience, and, where appropriate, examples of the applicant's design work. Also please include a \$35 application fee (checks made out to Columbia University). Applications are due by June 30.

For information and applications write or call:

Office of Admissions -
Introduction to
Architecture Program
Columbia University
Graduate School
of Architecture, Planning,
and Preservation
400 Avery Hall
New York, NY 10027
(212) 854-3418



PHOTOGRAPH BY JAMES STUART POLSHEK



The Bill From My Father

Design firm: Office of Paul Sahre; New York **Creative director:** Michael Accordino (Simon & Schuster) **Designer:** Paul Sahre **Photographer:** Michael Northrup **Author:** Bernard Cooper **Publisher:** Simon & Schuster **Trim size:** 6 x 8.5 **Typeface:** Mrs Eaves

This book's title refers to an itemized bill of expenses incurred from upbringing and mailed from father to son. I see this cover as the best way that I could find to get out of the way. The envelope was photographed as to lend a monumental quality to an ordinary object.



American Owned Love (1997), designed by Archie Ferguson.

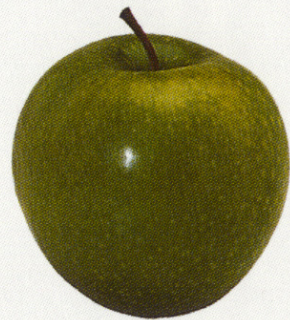
FAQ 4: Design Approach

Is it better to work on a conceptual or a formal idea?

PLAIN AND NORMAL | JAMES WILCOX



JAMES WILCOX | PLAIN AND NORMAL



A NOVEL BY THE AUTHOR OF
MODERN BAPTISTS AND SORT OF RICH

LITTLE, BROWN

Plain and Normal

Author / *James Wilcox*

Publisher / *Little, Brown and Company*

Design Firm / *Little, Brown and Company, New York, NY*

Creative Director / *Michael Ian Kaye*

Designer / *Rymn Massand*

Photographer / *Mauritius/Nawrocki*

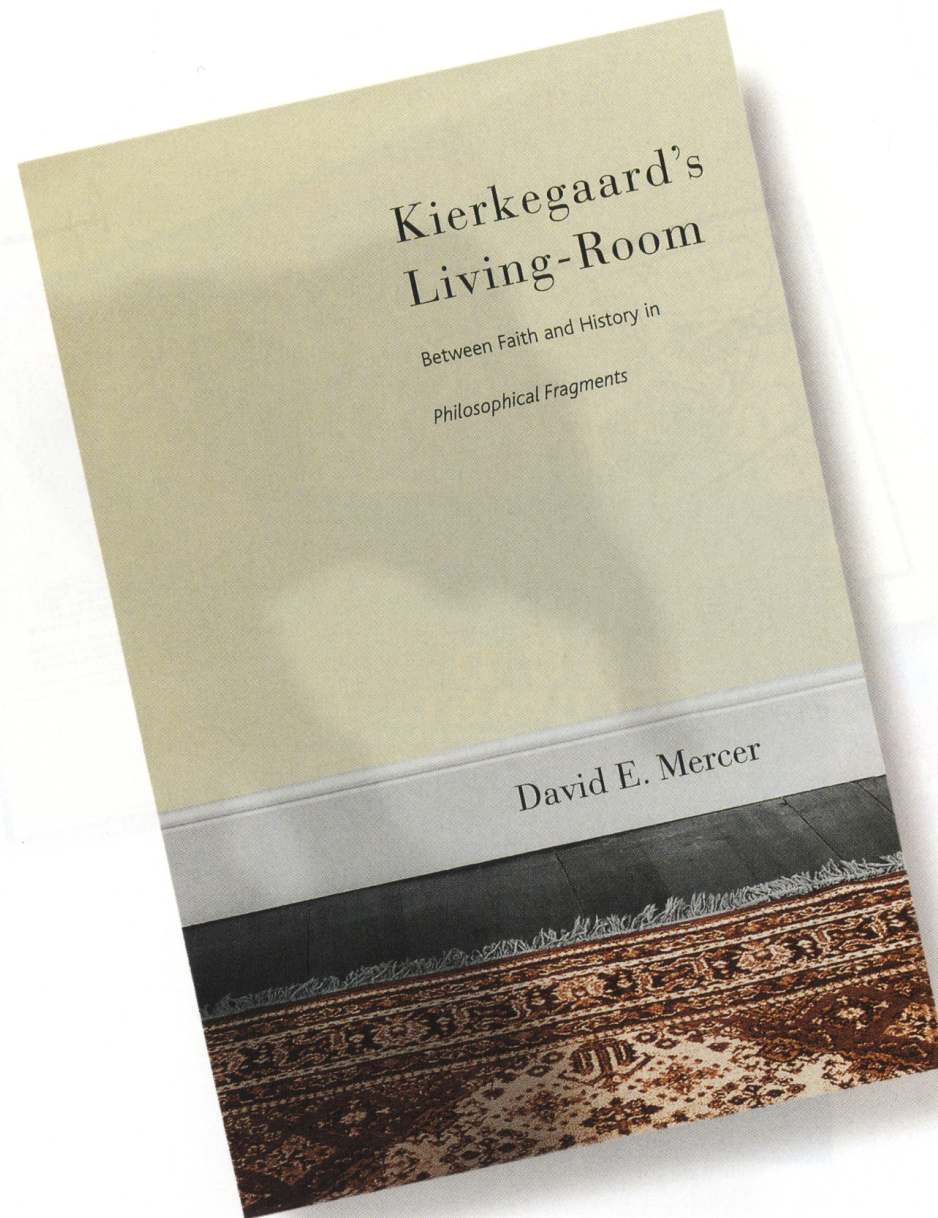
Typeface / *Helvetica*

Printer / *Phoenix Color*

Paper / *80# Phoenix Truewhite C/1/S*

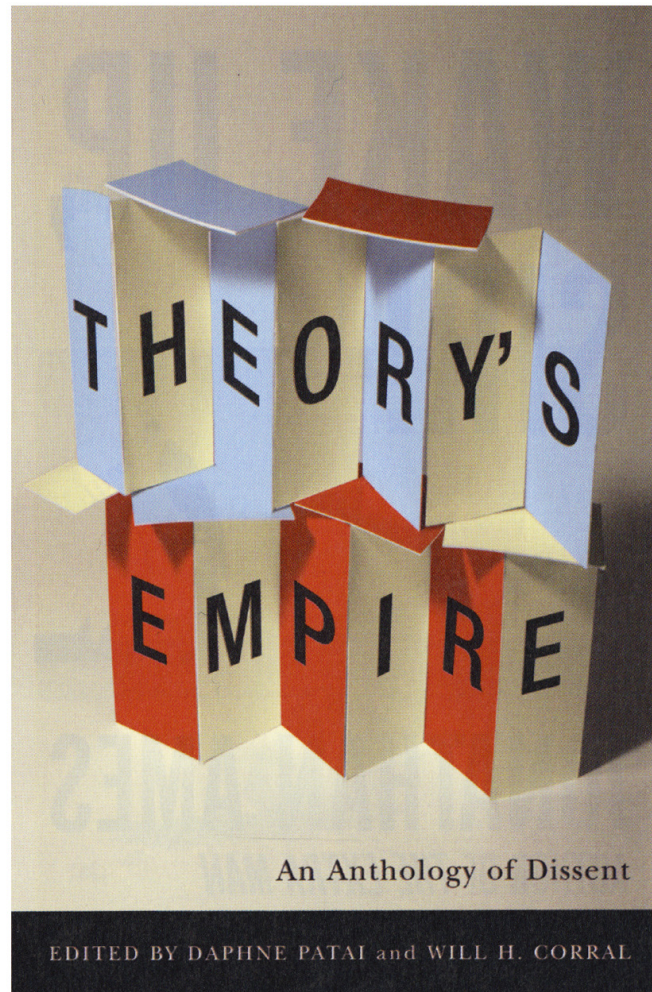
PROJECT STATEMENT

Plain and normal it's not.



*KIERKEGAARD'S LIVING-ROOM:
BETWEEN FAITH AND HISTORY IN PHILOSOPHICAL FRAGMENTS COVER*

This book deals with the relation between faith and history in Kierkegaard's *Philosophical Fragments*. According to the author, there is a fundamental lack of clarity among scholars on this subject. It is like having an elephant in your living room and not addressing the very fact of its presence. I thought that using the shadow of an elephant cast against a living-room wall would add to the surreal quality of this notion.



Theory's Empire

Design firm: Columbia University Press; New York **Art director:** Linda Secondari **Jacket designer:** David Drummond **Production director:** Jennifer Jerome **Authors:** Will H. Corral, Daphne Patai **Publisher:** Columbia University Press **Trim size:** 6.125 x 9 **Quantity printed:** 2,000 **Jacket printer:** Brady Palmer **Binder:** Thomson Shore **Method of binding:** Perfect

This book of essays is a serious critique of modern cultural and literary theory. I wanted to portray "theory" as a house of cards that is in danger of imminent collapse, perhaps hastened by the arguments put forth in this book.

AMERICAN ILLUSTRATION

4

EDITED BY
EDWARD BOOTH-CLIBBORN

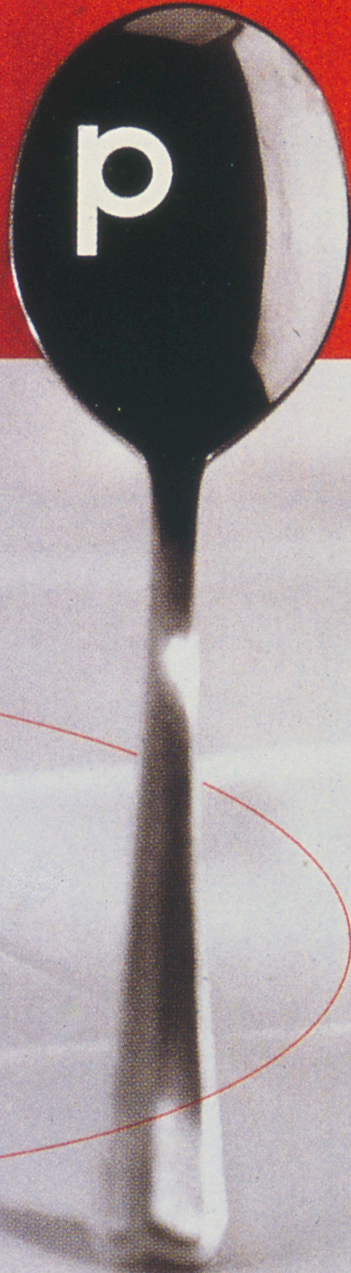
AMERICAN ILLUSTRATION | 4 | BOOTH-CLIBBORN

ABRAMS



A Good Day for

S O U P



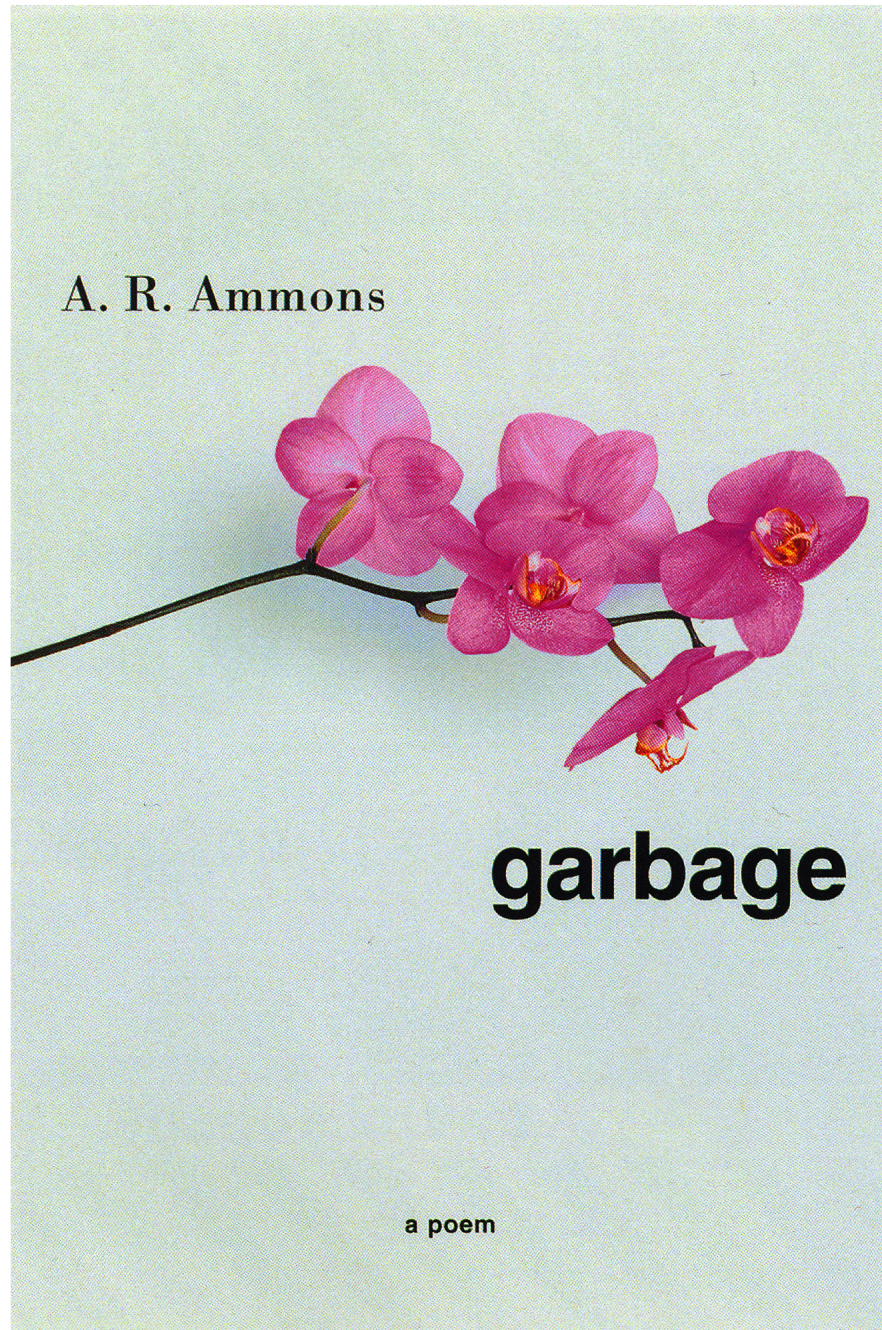
BY JEANNETTE FERRARY AND LOUISE FISZER

AUFMANN BARKER LOCKWOOD



ALGEBRA: INTRODUCTORY AND INTERMEDIATE





Design firm W. W. Norton, New York
Art director Insu Liu **Designer** John
Fulbrook III **Photographer** Dan Bibb
Production coordinator Amanda
Morrison **Jacket printer** Coral
Graphics **Author** A. R. Ammons **Editor**
Jill Biolosky **Publisher** W. W. Norton

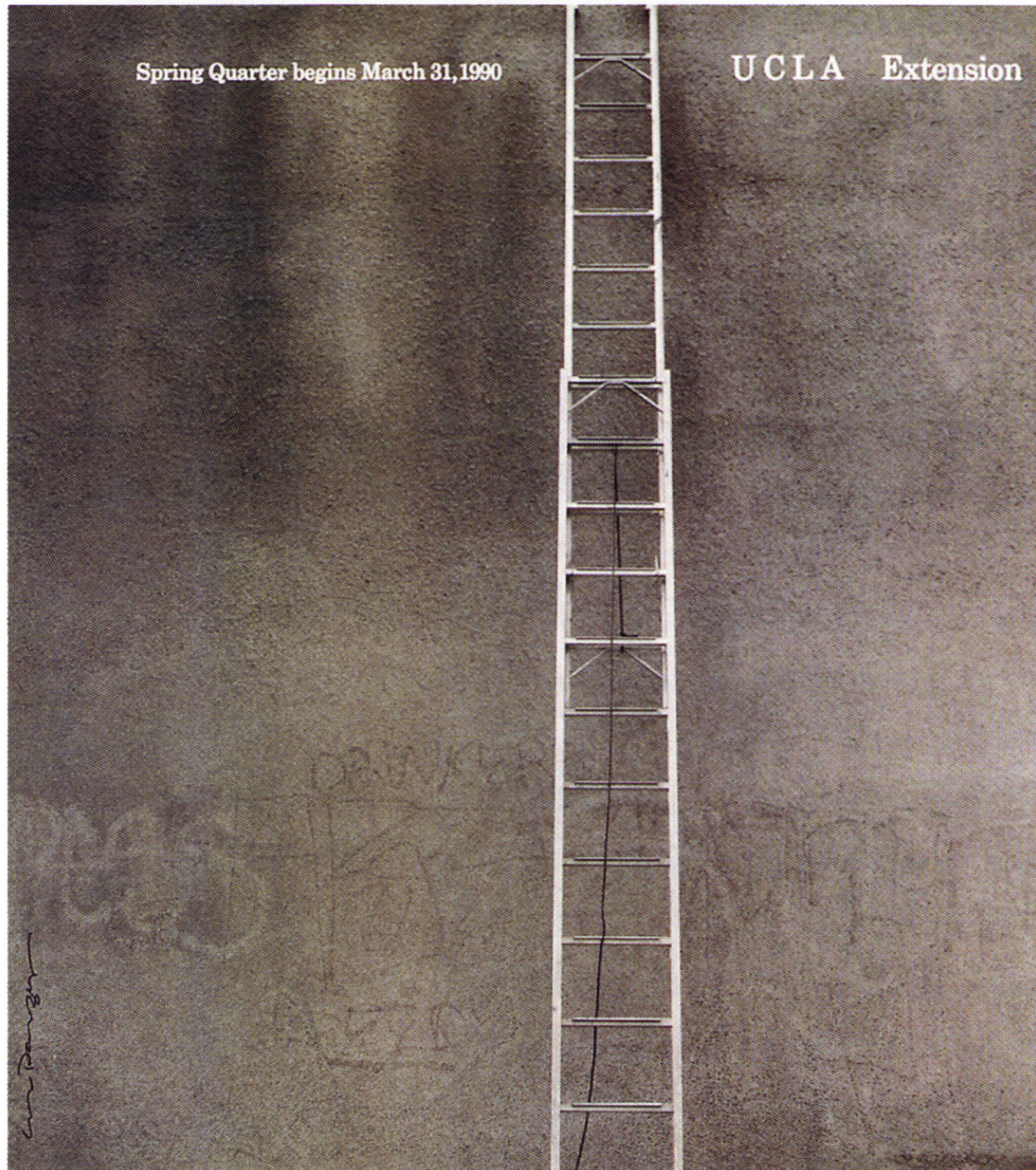
The beauty of garbage is just how you look at it.

FAQ 5: Simple vs. Complex

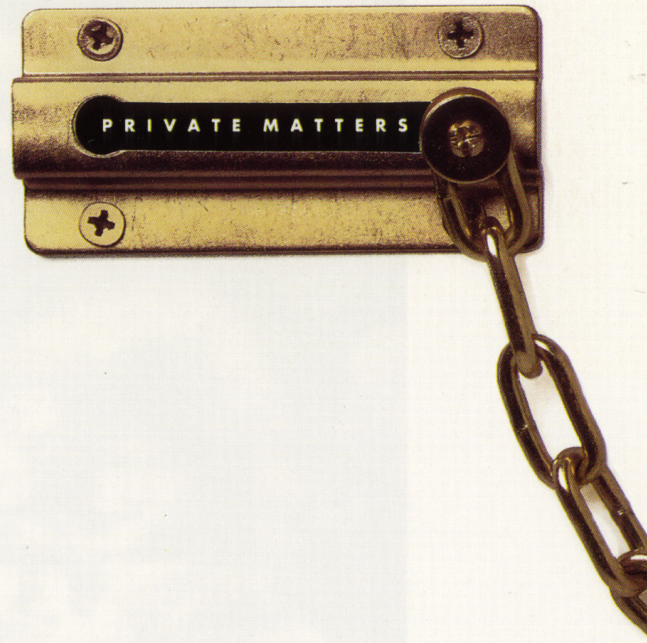
When is a design too simple/too busy?

Is simple “unambitious”?

It sounds like you want something complex... is simple not good?



Catalogue cover, UCLA Extension (1990).

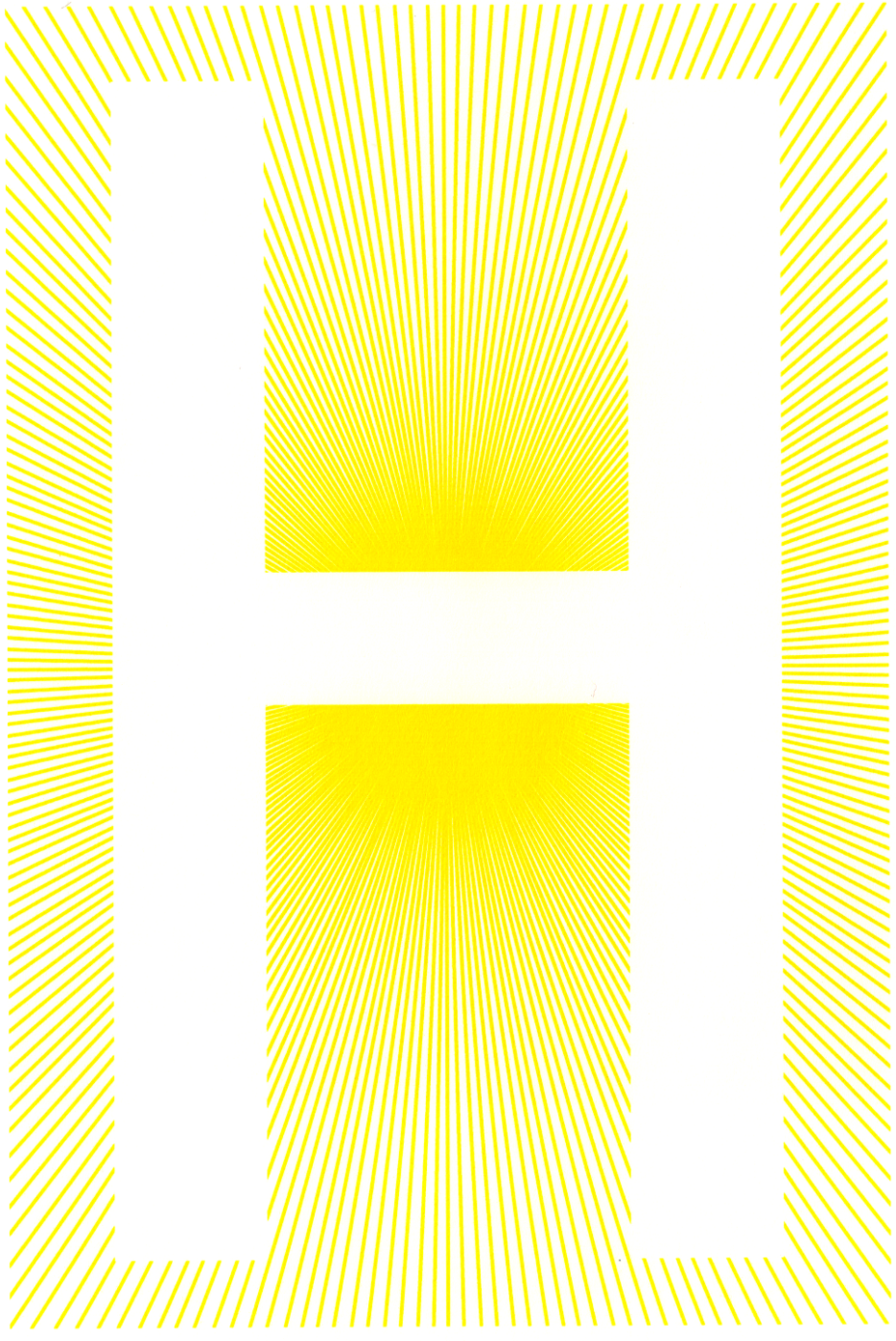


Janna Malamud Smith

TITLE **Private Matters**
AUTHOR **Janna Malamud Smith**
DESIGN FIRM **Cherrio Productions, New York, NY**
JACKET/COVER ART DIRECTOR **Jean Seal**
JACKET/COVER DESIGNER **Leslie Goldman**
PUBLISHER **Addison-Wesley**

THE HYPE ABOUT HYDROGEN

DESIGN FIRM JULIE METZ DESIGN, COLD SPRING, NEW YORK
CREATIVE DIRECTOR/ART DIRECTOR TERESA BONNER
JACKET DESIGNERS JULIE METZ, MILAN BOZIC
AUTHOR JOSEPH J. ROMM
PUBLISHER ISLAND PRESS



Mongrel

Author / *Justin Chin*

Publisher / *St. Martin's Press*

Design Firm / *High Design, New York, NY*

Designer / *David J. High*

Typeface / *Bundesbahn Pi3, Helvetica Heavy and Light, Zapf*

Printer / *Coral Graphics*

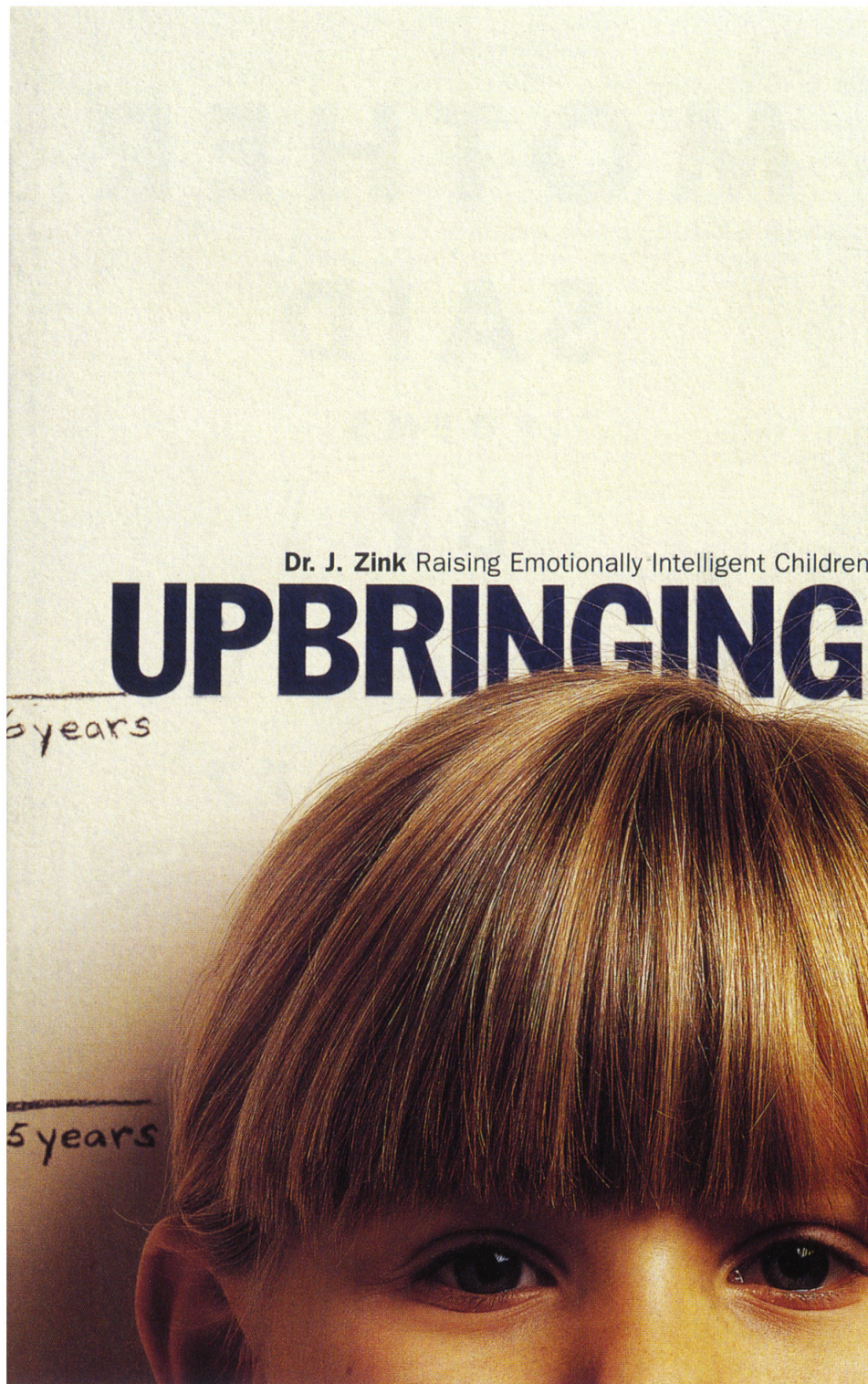
Paper / *10 pt C/1/S*

M O N G R E L

essays, diatribes + pranks



* justin chin



Upbringing

Author • *Dr. J. Zink*

Design Firm • *A Few Creative People,*
Chicago, IL

Creative Director • *Russ Ramage*

Graphic Designers • *Marcus Wiedenhoeft*
and John DeGrace

Photographer • *Jerry Burns*

Typeface • *Franklin Gothic*

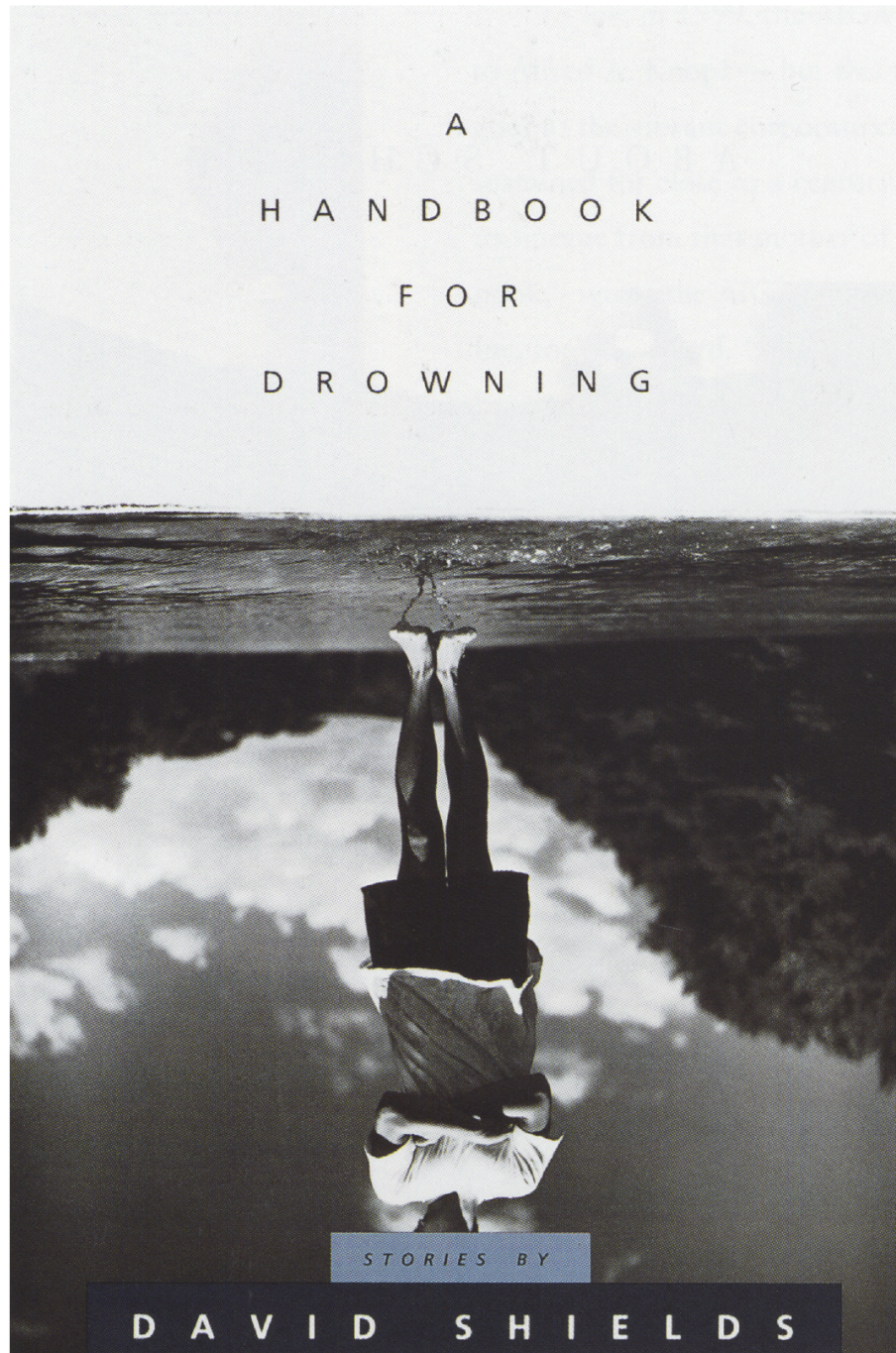
Printer • *Consolidated Press, Inc.*

Paper • *Warren Lustro Dull Recycled (Dust Jacket),*
Champion Carnival (Cover)

Publisher • *The Peregrinzilla Press*

Project Statement

Dr. Zink's book is aimed at parents struggling to find solid, no-nonsense advice on how to raise well-adjusted, emotionally intelligent children. The intent of the cover design is to quickly communicate a sense of the subject matter and to position the book as serious, yet accessible, differentiating it from less substantive child-rearing how-to books. The gatefold cover flaps give the book a more substantial feeling than a typical paperback, while still maintaining the production economy required for mass distribution. The cover successfully conveys the quality of the book's content, both visually and tactilely.



A Handbook for Drowning (1993),
designed by Chip Kidd.



AFRIKA

AFRIKA-FILMTAGE

5. - 30. NOV. 1993

im „Studio 4“
Nüscherstrasse 11, 8001 Zürich

FILMPODIUM-KINO

PATRONAT: VOLKERKUNDEMUSEUM DER UNIVERSITÄT ZÜRICH

A F R I K A - F I L M T A G E



N O V .

1 9 8 9



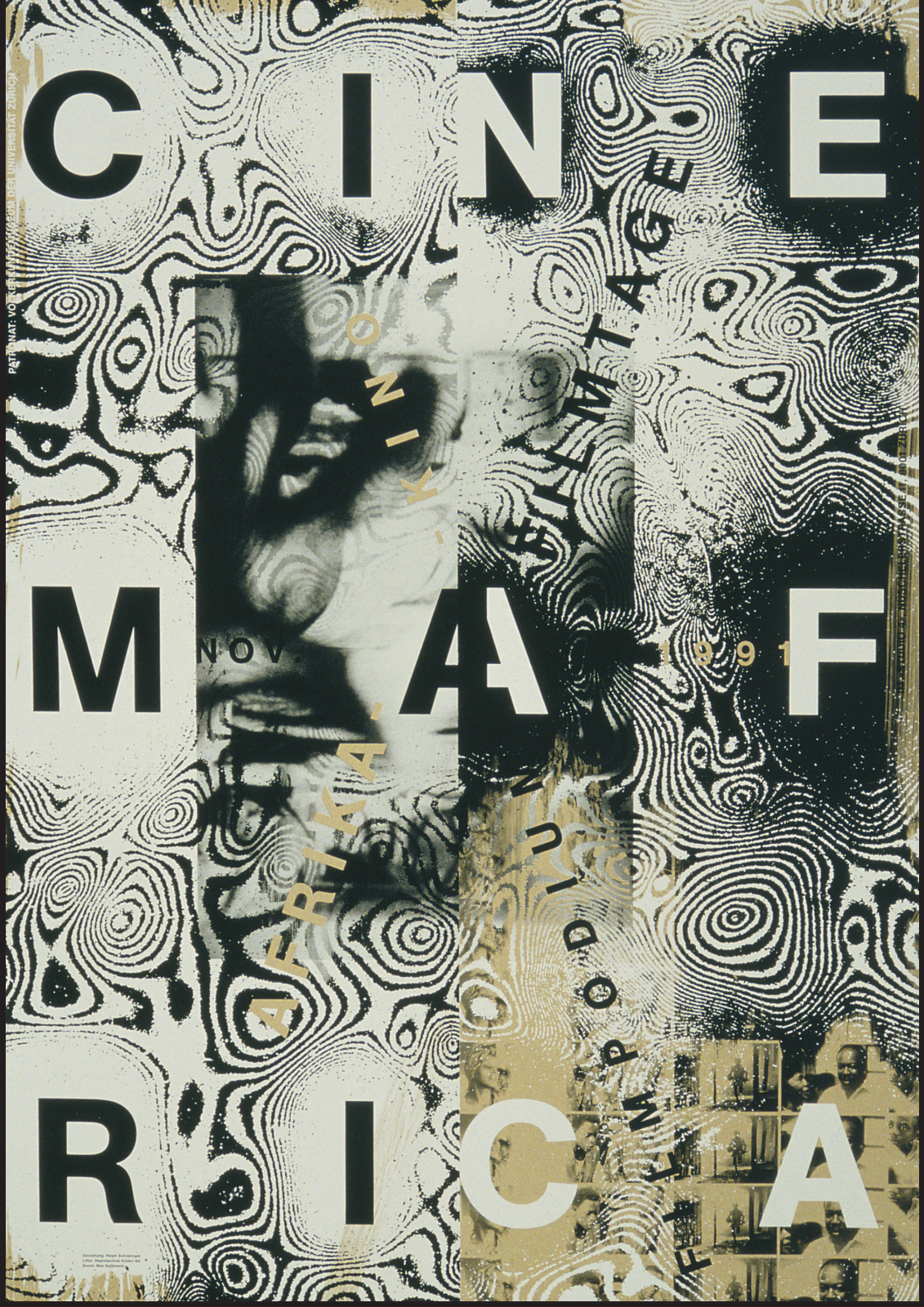
CINEMA AFRICA!

GEZEHUNG - ALDO FALLAIROSSI - BETANCOURT - HELLMANN



F I L M P O D I U M - K I N O

IM „STUDIO 4“, NÜSCHELERSTRASSE 4, 8001 ZÜRICH



C I N E

M A F

R I C A



NOV 29 1991

AFRIKA-KINNO

FILMSTAGE

FILMPODDIUM



PHOTO: VO...

PHOTO: VO...

Small text at the bottom left corner, likely a copyright notice or publisher information.

FAQ 6: Technical

Do I have to use Illustrator?

Can I do the whole thing in Photoshop?

**Do I have to use both Photoshop
and Illustrator?**

FAQ 7: Critique

Should we have 3 totally different ideas?

Will I have a chance to “explain” my idea?

How “finished” should the ideas be on Friday? Is a rough sketch okay?

How do I present my ideas at critique?
[what format]

SPECIAL

TOPICS

IN

CALAMITY

PHYSICS

A NOVEL

THIS BOOK
BELONGS TO
MARISHA
PESSL



SPECIAL TOPICS IN
CALAMITY PHYSICS

a novel...



EX-LIBRIS

MARISHA PESSL



DON QUIXOTE

-THE-

351 BOOKS

OF IRMA ARCURI

DAVID BAJO

A novel

DON QUIXOTE *The MANCHA*

sagitario; pero, como yo, por parecerme oficio peligroso el de los gobernadores." "¿Qué has ganado en el gobierno?" —preguntó Ricote. "He ganado —" respondió Sancho— el haber conocido que no soy bueno para gobernar."

351 BOOKS

que miren por su salud. Yo no te entiendo, Sancho —dijo Ricote—; pero pareceme que todo lo que dices es disparate; que ¿quién te había de enseñar a ti insulas que gobernases? ¿Faltaban hombres en el mundo más hábiles para ser gobernadores que tú eres?"

of IRMA ARCURI

cho—, que no quiero; conténtate que, por mi parte, me descubierta, y prosigue en buena hora tu camino; déjame seguir el mío, que yo sé que lo bien ganado no se pierde, y lo malo, ello y su dueño."

Sancho —dijo Ricote—; pero dime: ¿hallástele en nuestro lugar cuando se partió del mi mujer, mi hijo y mi caballo?"

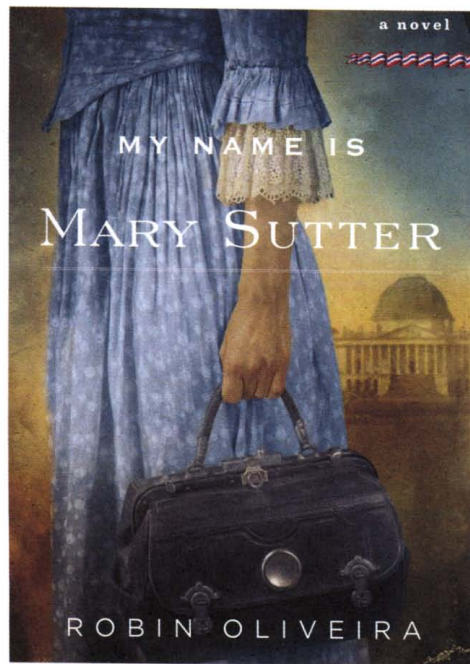
DAVID BAJO

decirle que se fuera a verla, y a todos pedir la encomendasen a Nuestra Señora Su Madre; y esto con tanto sentimiento, que a mí me vino a llorar, que no supe ser muy llorón; y a fe que muchos tuvieron des-



BIG CLOUD

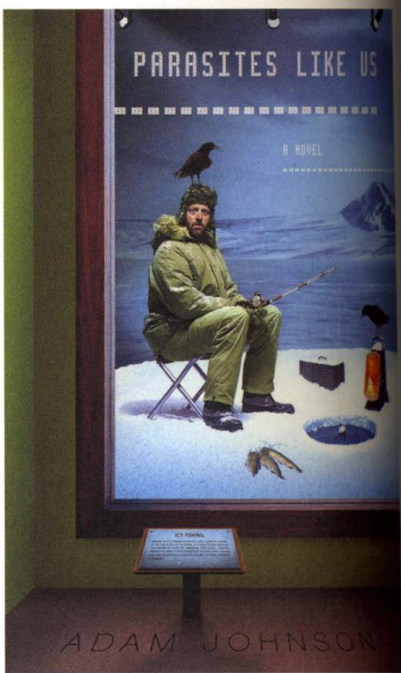
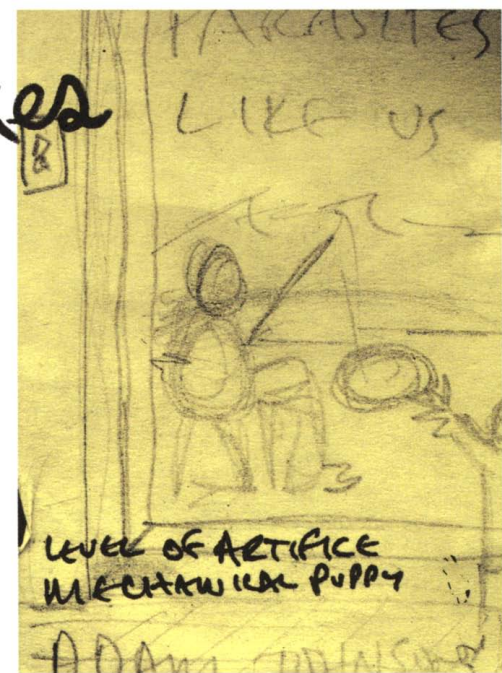
SMOKE IN
THE DISTANCE



a novel

MY NAME IS
MARY SUTTER

ROBIN OLIVEIRA



FAQ 8: What is a Mood Board?

Collection of images, text and samples

Establishes the aesthetic feeling

Can include words/adjectives/themes that describe the look/feel

Organize in a simple grid

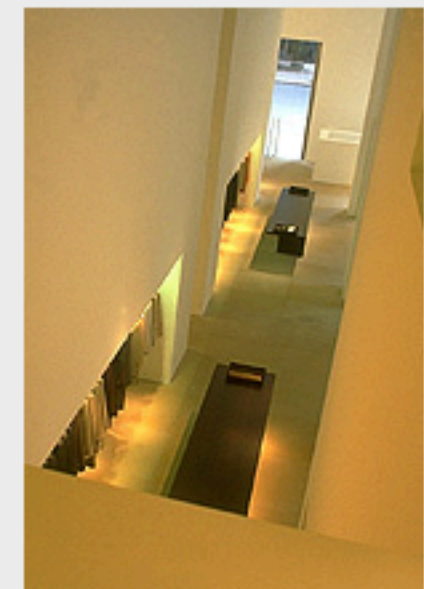
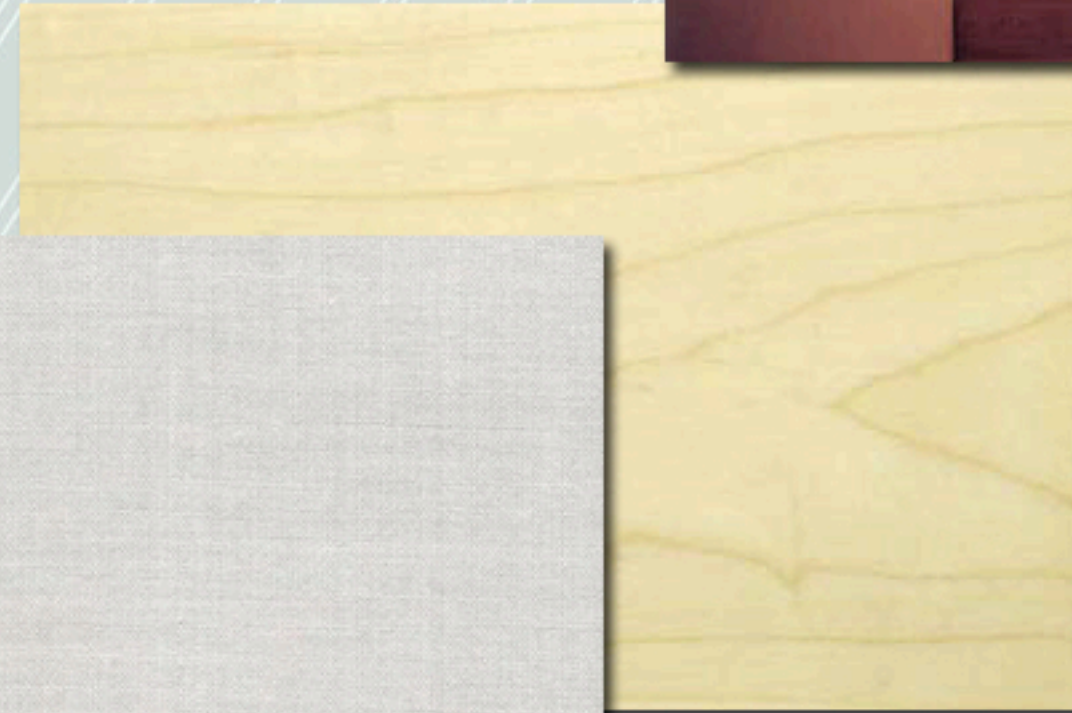
Theme Design Tool: Mood board (Example)



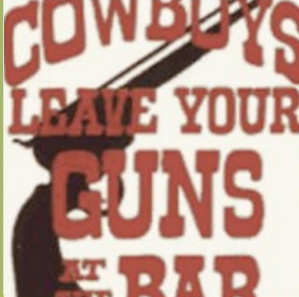
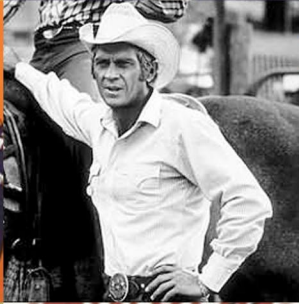
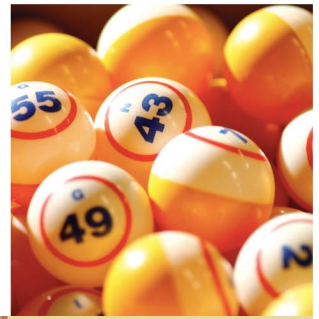
neutrals /grays
/faint gray blues
/a dash of pale ochre
espresso bown
/blone woods

architecture
design
books
essays
biography
credits
news
press
slideshow
contact

minimalist



The
qu
ck
Bro
Fo
Jun
ped
ov
the
La
Dog



Persona
Johnny Smith



Waterloo Records

Where music still matters.

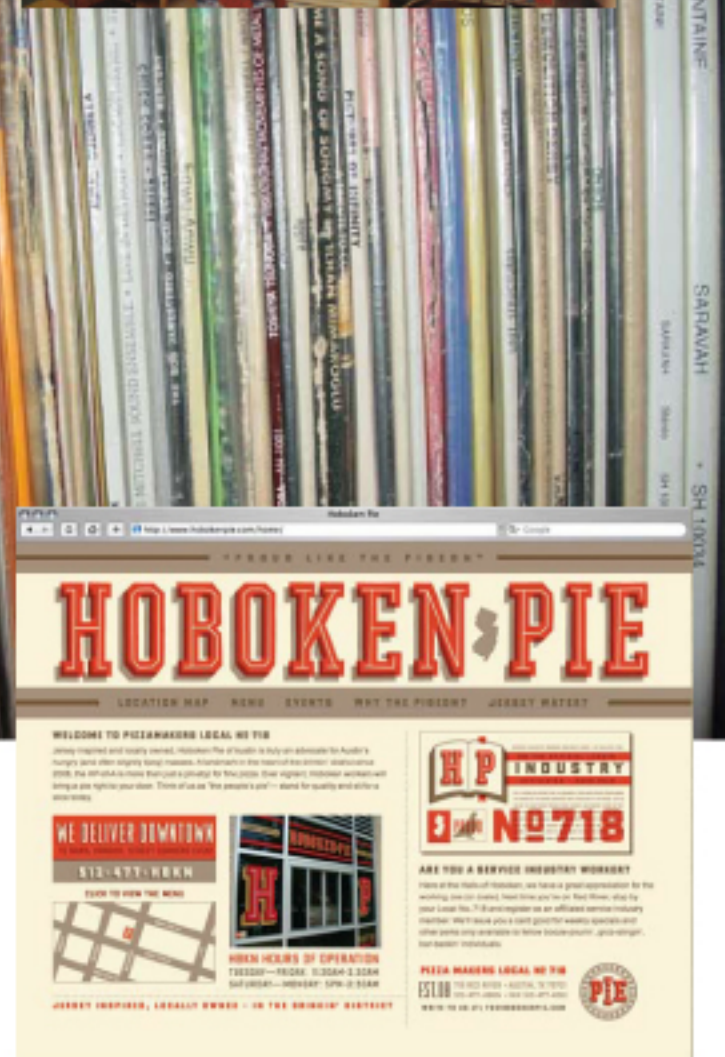
collector

vinyl

trivia

discontinued

rare

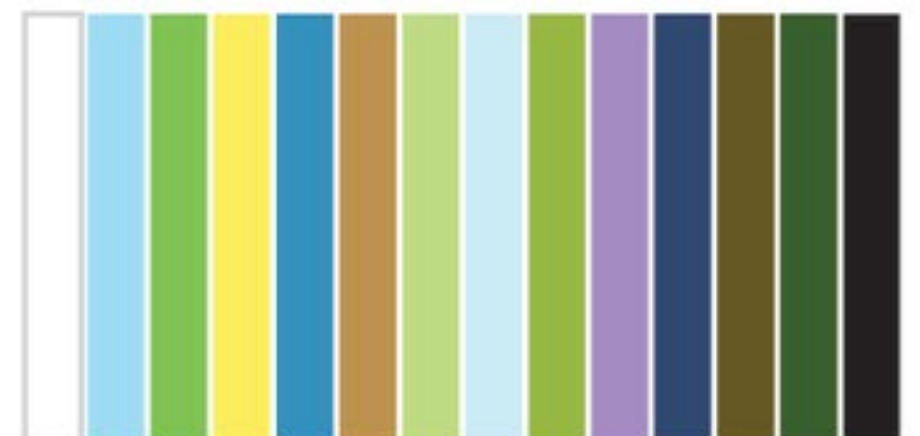




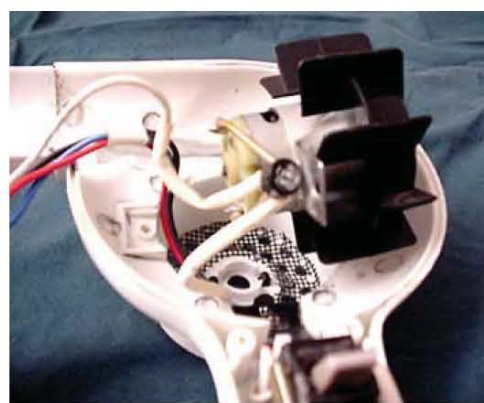
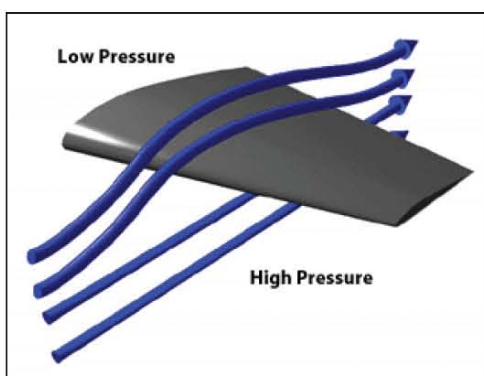
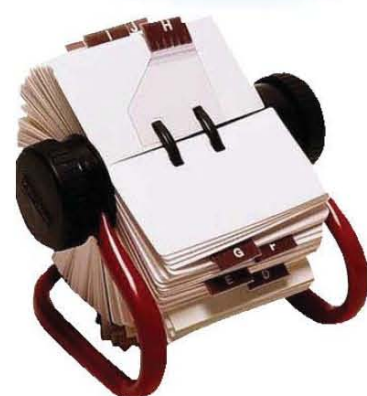
Fresh
Clean
Healthy
Refreshing

Nutritious
Organized
Clear
Classic

Futura Book
Helvetica Light
Garamond Regular
Garamond Bold



BRAND



© 2000 How Stuff Works



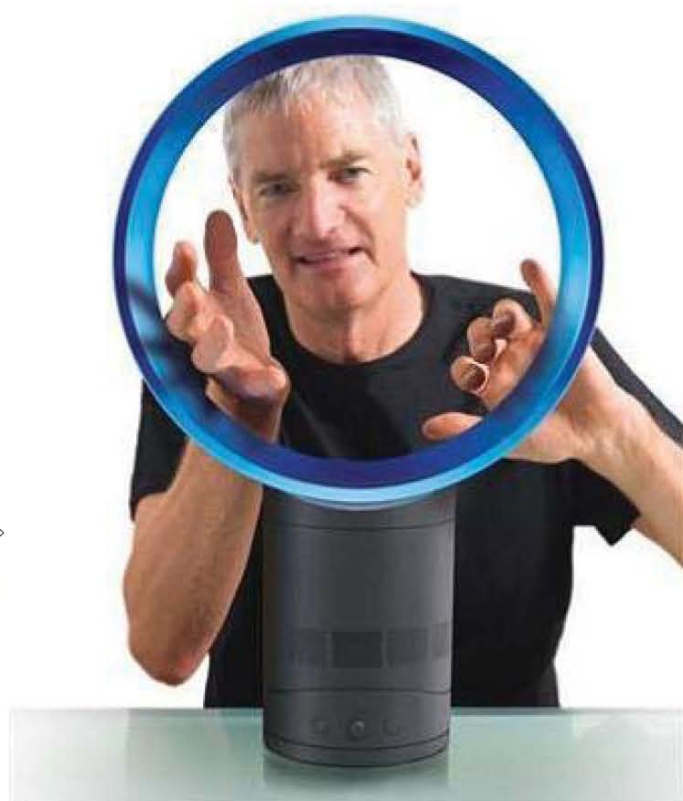
=



+



360°





PLUGGIO



AUTENTICA*

It us who we are Services This is who we are Work This is who we are Contact Get in touch with us



LESS IS MORE. // LESS IS BETTER.

