**PROJECT DESCRIPTION**

Design the front cover of one of the following books.
The cover must include the title of the book (subtitle optional) and the name of the author.
The cover should be an active, dynamic and asymmetrical composition.

*The Tipping Point* **by Malcolm Gladwell** (for 8:30 sections)
*Predictably Irrational* **by Dan Ariely** (for 10:00 sections)

The goal of this project is to understand the nature of editorial visualization. How can a subject or issue be visually communicated? How can you represent a theme in a compelling and unique way? What shapes, symbols, typefaces and typographic treatments best reflect the content?

   You may use any form of self-made visuals in your cover design that you wish. This includes drawings (freehand or digital), photographs, illustrations, graphic patterns,  symbols and/or type. Visuals may be in color or black and white.

   The final book cover should be presented as a <u>vertical</u> 6 x 9" print. For the final critique, mount the cover in the center of a 9 x 12" piece of Qwest cover stock (see diagram at left).
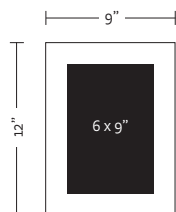
**DESIGN PROCESS**

Begin by reading the excerpt of your book (posted on the ART166 course website.)
For class on Mon, 4.23, please bring a typed report on a single sheet of 8.5 x11" paper:

1)  A one paragraph summary/description of the book.
2)  One to two paragraphs on your response to the book. Did you find it interesting, memorable, dull, entertaining, instructive? Why? What was the most compelling thing you learned? What do you agree/disagree with, and why? Did the book change your original opinions about the subject?

   After our class discussion, begin developing an 11x17" mood board of  photographs and/or illustrations that reflect the ideas and tone/personality of your book. This research will help you develop a variety of ideas and graphic approaches when developing your cover variations. The mood board is due at the first critique (Friday, 4.27).

   Next, brainstorm *many* possible visualizations based on your research. Decide what makes the book unique or noteworthy, then consider how those aspects could be translated into a cover design. <u>In this initial stage, generate as many different ideas as possible.</u> Typically, the first concepts you have are the most obvious/expected.  A common error is sticking with (or not wanting to let go of) the first design ideas—versus brainstorming a lot of ideas, and throwing out most of them.

   Additionally, many students spend too much time researching or planning a complicated initial idea. It's best to immediately try a wide variety of ideas with materials you have on hand. You want to quickly learn what does and doesn't work.

   Once you have a valid direction, create  variations. How can the visualization be improved? Would a different typeface improve the relationship between type + image? Would a different image better represent the subject? Does the color choice make sense?

   Work from large to small decisions. There is no point in fussing over details of placement (moving type in tiny increments) if the main visual is ineffective. In the early critiques, variations should be visually distinct (obviously different at a glance.) Smaller details are refined at the end of the process.

**PROJECT TIMELINE**

Critique 1  - Present up to 3 different ideas (one per 8.5 x 11" paper) for discussion on Friday 4.27
             Also, present your 11x17" mood board.
Critique 2  - Present up to 3 new or developed ideas (mounted) for discussion on Friday 5.4
Critique 3  - Present up to 3 final ideas (mounted) on Friday 5.11 —then select one idea to submit
             immediately after critique for grading.

**FLICKR REQUIREMENT**

You must post all your critique design variations to the FLICKR group by 12pm on Fridays.
The Flickr group is at: <u>http://www.flickr.com/groups/art166_project2/</u>
Please name your files as follows: "Proj2_Gladwell_1", "Proj1_Ariely_2", etc.
Please tag your file with your section (AA, AB, AC, etc.) and the author (Gladwell or Ariely)

**EVALUATION CRITERIA**

The book cover clearly communicates the themes and key concepts of the assigned book (2)
Visual form language—type + image—are appropriate to the tone/voice of the book (1)
The book cover is an active, dynamic and asymmetrical composition (3)
Design is based on a unique/unexpected/interesting visual or conceptual idea (3)
Production—printing and mounting—is of the highest possible quality (1)

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9"

12"

6 x 9"

Mount  the final design in the center of a 9 x 12" white or black cover-weight board.

Write your name, student #, and 166 section on the back, in the lower right corner.