Methods in Designing Literary Book Covers

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ABSTRACT

The designs of literary book covers are represented by their distinctive directive style, starting with the use of appropriate typographical elements and shaping the book cover to be a defining identity for the book in order to express the ideas and topics contained in the novel, as well as the cover's reliance on the various color values to express the idea, and its aesthetics are derived from it. The nature of the image and the consistency of the typographic units are a basis for achieving the attractive aesthetic values that contribute to arousing joy and suspense, within the cover, as the designer chooses the appropriate method in employing his idea and the typographic units embodied for him on the covers of literary books.

Keywords: Designs - Book Covers - Directing

Introduction

First: The research problem: Graphic design is one of the most important visual communication arts, which in turn consists of drawings, images, signs, symbols, icons, and other visual language vocabulary. Therefore, it is necessary for the graphic designer to be familiar with the vocabulary of that visual language. And it depends on boldness and difference to push the reader towards the book, so our life is filled with basic colors and lines that make up the fine art paintings drawn with oil. The paintings express the artist's concerns and thoughts, his sorrows, and even his joys. We can call this language with the term visual language, which is natural signs that the artist likes to reach through what he has done, in the form of images that mimic the eye of the one who sees them, and from here the researcher decided to define the problem of her research by asking the following: Do the employment of Iraqi artists' paintings have a role in the designs of literary book covers?

Second: The importance of research:
Applied importance: It can contribute to developing the skill and knowledge side of those working in journalistic design. Those interested in the visual field also benefit from it, as well as supplying the Iraqi plastic library with the results that will result from this study. Theoretical importance: shedding light on the role of the designer and the artistic director in building the final achievement of the book cover. It sheds light on the most important issues related to the design conditions in its intellectual and technical aspects.

Third: The goal of the research: The goal of the research lies in revealing the use of pictures of Iraqi artists' paintings in the designs of literary book covers.

Fourth: Research limits

1. Objective limits: a study of the use of Iraqi artists' paintings in literary book designs.

2. Spatial boundaries: Iraq. Baghdad, Dar Al-Sutoor, Al-Mada Foundation.

3. Time limits: 2013-2020.

Fifth: Define terms

1- Styles: Jamil Saliba defines it as: the way, the art, the destination, or the sect, and following its method or its way. The method is called by philosophers on (how a person expresses his thoughts, and on the type of movement that makes him in these ideas as well as formula, arrangement, harmony) (Jamil Saliba, 1979, p. 80)

- The style also stated: (It is the way in which the idea is realized, and the sincere style is the one that is consistent with the idea to be expressed, as it is a means and not an end in itself, any means of expressing thought through elements and combinations) (Zainab Abdel Qader, 1971, p. 76).

2- Cover: Covering a thing as made it a cover like its cover, and the heart of a cover was as if it had been covered with a cover.

The covers: the key to the book and constitutes the main part of it, and there must be something in it from the content. (Akram, 2013, p. 23)

The second chapter / the second topic (the employment of structural elements in the design of the book covers)

First: The building blocks of the book cover design:

The design building elements for publications vary and are closely related to the idea paths set by the designer, as they are physical and ostensible elements that translate the designer's intellectual outputs, which are believed to achieve the purpose of the book cover design.

And since book covers are one of the design outputs, the designer seeks to place the appropriate units capable of embodying the content in a comfortable way when looking at it first, and then reading it easily and conveniently, and thus settling on a design style specific to the idea set by the designer, as "the main cover (the front) must be) for books, exciting and attracting attention, without these

features, processors and visual stimuli, it is not possible to attract and communicate with the recipient or reader, and the main cover is the title of the book and an entrance to its internal content.

In addition to the fact that the cover is the real advertisement for the content of the book, with its images, which are convincing selling tools for the reader" (Huda, 2012, p.525). It's one of the priorities of the designer is the structural units as the designer can unite these Visual and aesthetically attractive elements that attracts the attention of the recipient, and the structural units of the cover of the book are:
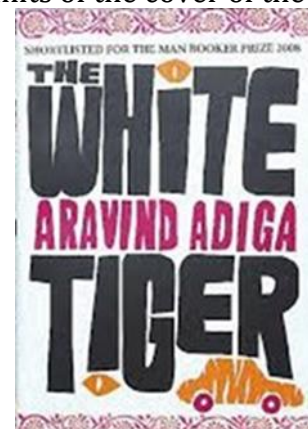
1- **Headings**: The shapes of headings, the shapes of their letters, and the way they are produced help in a different way. Therefore, the designer must take into account the maximum ease of reading (Read ability), so the designer must take care of a set of factors for the design of the title to confirm his presence, the most important of which are: (Assaad, 2020, p. 56).

- The title is easy to read.

- Harmonization of the title with the design, as the title is appropriate to the general appearance of the design

- Use contrast in uppercase and lowercase letters without exaggeration

2**- The Logo**: Undoubtedly, the logo is one of the elements that occupy a place in the book cover because it is the personal or identification identity of the publishing house responsible for issuing books.

It is also one of the elements that can attract the reader to it. The aesthetic elements in the design play an important role in the designer's ability to express the goal to be achieved from the logo by emphasizing the design values and its function, and the style he chooses in his design. This is in addition to the general systems and conditions that are carried out by During which, organizing and arranging the various design elements in a distinctive artistic form, all of which are factors that contribute to the success of the logo design. (Sabbagh, 2017, p. 44)
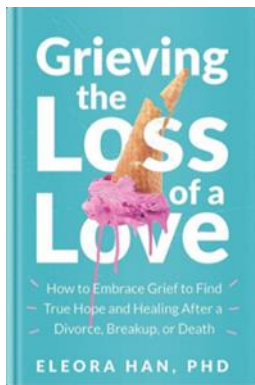
3-**Color**: The color is one of the very important elements in the composition of the book cover because of its psychological and interactive effect on the recipient as it effectively controls the rest of the structural units of the cover, meaning "studying color and its relationships with other colors is not one of the things that we can solve through the application of a group From the objective rules, but it is done through the designer's ability and experience in design and innovation because of its effectiveness in showing ideas and increasing attracting attention, in addition to its importance as a powerful design element as the designer can address the design and define the idea through it." (Assaad, 2020, p. 71) Effective elements in design, and through colors, we can understand many information and messages with minimal effort, so it is one of the most important elements that the designer uses in the design

and final production processes. And color experts believe that each color symbolizes a group of different feelings on the basis that one of the basic effects of colors is what they evoke from ideas" (Sabbagh, 2017, pg. 50).

Color is related to the structural vocabulary of the texture of the cover of the book, so "the designer must consider color as a value, by using it in two different ways, the first being that color is a physical, light phenomenon, and the second on the basis that color is a dye, and both methods are needed by the designer in design arts." (Iyad, 2008) , p. 59)
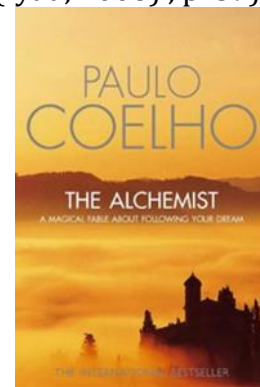
4- **Photos and drawings**: The cover is a physical manifestation not only of the author's ideas only and of the designer as well, so the image "whether it is photographs or drawings and illustrative forms are typographical weights that contribute to creating balance, clarity, aesthetics, consistency and other requirements Good presentation of the cover" (Al-Jassim, Bt., p. 167)

An image in its proper place performs its intended function. Therefore, "the function of the image is the process of transferring the content to the recipient. It is the first means of expression and the universal language that is understandable and easy, as it is the basic vocabulary that is adopted in building the first page and is used for reasons including motivation, encouragement and excitement, and this is possible because the front cover is the key to the book cover and its first chapter" (Al-Gharawi) (2004, p. 44) or it may be relied on paintings that express or are related to the content, but sometimes they may fail to deliver the message and depend only for decoration. Pictures and drawings are also considered "a pillar of a proposal whose main objective is to

provoke and incite the recipient to acquire the book or benefit from it." It is based in its agitation and incitement of the recipient on the motives and instincts inherent in him naturally. And these exploited motives and instincts differ according to the nature of the image's suggestions, as well as the circumstances surrounding this image" (Fayza, 1996, p. 198) meaning that images and drawings are a force in the structure of the cover and have an essential function in communication.


5- **Space**: Space is the active element in containing the formation of the cover design structure and is affected by the installation and construction of other design elements, and it is one of the pillars that lead the eye movement as it is "The ground on which the elements are distributed, that is, it will be the area that contains them, and the perception of space sensually is a visual phenomenon, so it is visible by separating one form from another, and this depends on the designer to show the value of space and its impact on the recipient" (Al-Douri, 1999, p. 29) Therefore, we find that the creative ability of the designer in activating the space and its diversity through these parts of varying intensity is in fact creating a state of visual balance for the attractive forces and realizing their objective unity.

Second: The functional and aesthetic aspects of the book cover
1- The functional aspect: The book cover function is among the important functions in graphic design, as the main purpose in the design is to lead to the purpose and benefit for which it was designed so that the focus is on the job being a major focus in determining the design, and then the design form and its

structure. In general, given that the design that arises in the designer's thought, therefore, "when completing any graphic design work, the designer places in his priorities the consideration of functionality as a basic issue in design. (…) Note that functionality is one of the imposed basics in determining the shape and form in design." (Sami, 2009, p. 65).

That is, building the design idea in the cover of the book is based on combining beauty and functionality in order to achieve the main task, which is to understand the cover and draw attention to the recipient at first sight.
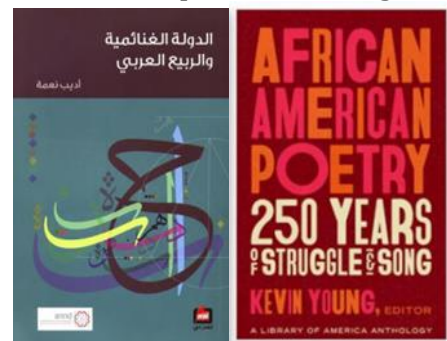
2- Aesthetic Aspect: The phenomenon of aesthetic employment in artistic work is represented by the artist investing various design data in the pictorial surface of his work and employing them aesthetically in order to serve the overall structure of the artwork and achieve a new artistic equation by which the designed part moves from its functional state to an artistic state. Beauty is a mental image that belongs more To the world of proverbs, and what makes something beautiful is the form and not the content" (Iyad, 2008, p. 177)

Therefore, paying attention to the aesthetic aspect of the book cover is one of the main tasks that must be fulfilled in the design, as it is "an element that cannot be overlooked in the design, and without it is impossible to convey an expression of a narrative content..etc. to the

recipient, and what the designer does in terms of suggestions, relationships, construction and structures is only for a purpose. Reaching the expression that completes all the design processes" (Zakaria, B T, p. 54)

Design methods for book covers:
1- The method based on letters: This method depends on highlighting the letters to form the outer appearance of the cover, as the shape of the letters differs from one language to another.

The Roman alphabet contains a set of families, with respect to superscripts, subscripts, and inline characters. The Arabic letters are also based on this basis. The Arabic alphabet is divided into a group of factions that differ in positions and lengths. (...) It is one of the lines that is characterized by its straightness on the line, and the words and letters are not tilted in it, as is the case in the Ruqa'a, Diwani and the Commentary" (Al-Wasiti, 1997, p. 93).

2- The pictorial method: This method is based on using the image in forms and methods to produce the covers, which are:

A- Photograph: This method relies on the use of photographs in making book covers, as the photograph "meets their daily requirements effortlessly, which made the photographic image more widespread than any other art" (Al-Ta'i, 1971, p. Or the idea to be delivered through the cover.

B- Digital collage: It is a form of digital art. This type of art depends on "the formation of images and artwork at a very precise level, which is the level of image formation, the pixel, which is the unit of forming a digital image in a square shape. This type of art depends on Arranging the units of digital image formation in a specific order and in colors that depend on the artist's vision to form a specific image or scene" (Basma, 2017, p. 4).

C- Fantasy: In this style, imaginative and unrealistic depictions of bodies, shapes and creatures are used, as "Fantasy is one of the most ancient and most famous arts that mankind has witnessed. Fantasy is closely related to the literature of the miraculous, the exotic and the myth, because it is based on imagination outside the scope of reality." "

(Zavan, BT, pg. 160) Fantasy images are often used in children's stories, so when such images are used, they must be appropriate to the content of the story or novel, or they should be created for a specific novel.

2- Decorative: This method relies on the use of Islamic motifs in making book covers, which are often of a historical or religious nature. The decorations are "one of the most important features of Islamic arts, their great diversity. It is coherent, imprinted with one appearance and derives its spirit from one inspiration, no matter how different its elements, forms, or raw materials, as one of the most prominent features of Islamic art is that it is a decorative art, as the Muslim artist has benefited from all the elements that his eyes fell upon. Be it vegetable, animal, or human in order to achieve its original decorative goals, it adapts these elements and distances them from their natural form" (Hamdi, 2018, pg. 3)

3- Ready-made covers: The port of this method is used on pre-made covers on computers, which depend on a cover with a single or gradual color value or adding geometric shapes and technically processing them with a color gradient or finding light and shadow in one of its sides to create aesthetic values in the cover. This cover has nothing to do with the internal text" (Abdul-Hussein, 2019, p. 231), where the outlet of such a type of cover is for a person who is not a specialist and does not have enough experience to produce a good book cover.

Design mechanisms for book covers:

1- Reduction: Reduction is a technical act, so the designer resorts to reduction to express the contents of his idea related to design necessities." Reduction treatments often start from reducing the detailed lines of the figure by gradual deletion, and according to a layout expressing the designer's idea more effectively than other uses due to the lack of details And his high ability to find the contrast between the reduced form and the graphic space" (Abdul-Jalil, 2002, p. 14). In the design of media publications, the designer considers employing clear semantic elements in their symbolic meaning, which form a basis in the basic construction in the design of book covers.

2- Condensation: This treatment seeks to give a scattered visual center in its visual polarization, so "the effectiveness of condensation lies in showing more diverse and strange visual stimuli to stimulate and satisfy the recipient's psychological desires to show a contradictory state with the state of homogeneity recognized in building designs in general" (Al-Jubouri, 2005). , p. 38), so it is possible to rely here on the design principle to lead the eye directly to the most emphatic sites in its formal construction, and then move it to the other parts according to the order of its functional importance and effectiveness in the design output.

3- Addition and deletion: The processes of deletion and addition are an important part of the design process, as they fall into the essence of activation at the moment of formation and initiation, meaning that "thinking about the action of events consists of the moment of starting to think about the design idea and how it is planned for its becoming, because the idea appears quickly and looks like Something is inevitable and here it needs a process of trimming by the designer by deleting and adding" (Abdul-Jalil, 2002, pp. 17-18) and defining the technique that begins to be thought of from those moments because everything that precedes the actual implementation process will be completely useless.

Theoretical framework indicators

1- The ease and simplicity of the idea is one of the hallmarks of a successful design, as the designer expresses the idea of the book in a smooth and understandable way for the recipient on the differences of his cultural backgrounds.

2- The importance of titles in designing book covers lies in their innovative or distinctive presentation method that the designer creates

to distinguish the cover from others, taking into account clarity and readability.

3- The logo is one of the elements that the designer adopts in building the cover, as it expresses the identity of the institution that the book issues.

4- Color is one of the very important elements in the formation of the book cover because of its psychological and interactive effect on the recipient as it effectively controls the rest of the structural units of the cover, being one of the elements that do the rest of the elements in the design, and through it we can understand many information and messages with less Effort.

5- The function of the picture and the drawings is the process of transferring the content to the recipient as it is a means of expression and the universal language that is understandable and easy as it is the basic vocabulary that is adopted in the construction of the cover and is used for reasons including motivation, encouragement and excitement, as it is the key to the cover of the book and its first chapter.

6-Space is an essential element in containing the formation of the cover design structure and is affected by the installation and construction of other design elements, and it is one of the pillars that produce optical illusion, leading the eye movement towards the various visual stimuli and the different forces in the design output.

7- The function is a main focus in defining the design, and then the design form and its general form, given that the design that arises in the designer's thought, started mainly to achieve a special benefit and perform a specific function, even if this function is aesthetic.

8- Building the design idea in the cover of the book based on the combination of beauty and functionality in order to achieve the main task, which is to understand the cover and draw the attention of the recipient at first sight.

9- Paying attention to the aesthetic aspect of the book cover is one of the main tasks that must be met in the design in order to motivate the recipient and attract him to the acquisition of the book or novel.

10- One of the reasons for the existence of technical treatments such as reduction, condensation, deletion and addition is nothing but a technical means adopted by the designer in producing the covers and in accordance with the form and content of the overall product in support of building his communication relations with the recipient.

Chapter Three / Research Procedures

First: Research Methodology: The researcher followed the descriptive approach to analyze models and adopted it in analyzing the sample to reach, as this approach is one of the appropriate approaches in the field of analysis to reach the goal of the research.

Second: The research community: the research community includes designs for literary book covers of stories, novels and biographies issued by (Dar Sutur) for publication and distribution and (Al-Mada Corporation) for publication and distribution for the period from 2013 - 2020. The researcher selected her research community by (14)) as a cover for literary books for research after making an exploratory visit to the above-mentioned publishing houses.

Third: The research sample: The research models were chosen in an intentional, non-probabilistic way.

Fifth: The research tool: The researcher prepared an analysis form that included the most important axes that the researcher found necessary in the analysis according to the topic and according to the indicators of the theoretical framework.

Sixth: Validity of the tool: In order to ensure the suitability of the analysis tool and to indicate its comprehensiveness, the researcher presented the tool to a group of experts, and after the discussion some modifications were made to the form to reach its final form, and thus this form gained its validity for the purposes of applying the analysis in this research.

Analysis

Model No. (1)

General Description: The designer took the painting employed in the cover to express the meaning of defeat in the presence of a person without a head, meaning that he lives and does not think, and the barren land and the remnants of destroyed monuments are evidence of the devastation and destruction caused by wars.

First: the structural elements in the book cover design

Titles: The designer used in the title the large font and the perspective feature, which is a feature available in computer design programs, as it suggested to the recipient a kind of dimension in the title, as the designer employed the orange color value to create a state of color contrast formed with the background. This is due to its clarity and ease of reading the text through it.

Pictures and graphics: The designer used the picture for a painted board and filled all the space of the cover in order to suit it and the content of the novel.

Color: On the left side of the cover, the designer placed a figure with a red color value because of its attractive effect on the eye and put the word novel on it to define the nature of the book.

Logo: The designer placed the logo of the publishing house from which the book was issued at the bottom left of the cover with the red color value to create a state of color contrast with the background to show it and to

create a balance between it and the red square in the top left of the cover.

Second: The functional and aesthetic dimensions of the book cover: In terms of the functional dimension, the cover achieved a kind of symbolism, due to the sad symbolic meanings of the image that could draw attention and achieve interactivity. From an aesthetic point of view, the picture achieved a kind of suspense because of its controversial details.

Third: The external mechanisms and methods for the cover of the book: The designer used the pictorial method, as he employed a drawing board in the production of the cover and placed it dominant on the cover because of its diversity in colors and symbolic meanings.

Model No. (2)

General Description: Where the painter drew an imaginary portrait of an imaginary character bearing Iraqi details such as the sofa, the Iraqi houses, some British soldiers, men in Iraqi Arab clothes, the Tigris River, a floating bridge, and an old photographic camera as a depiction of old Baghdad in the first scientific war stage. A direct expression of the content of the book and does not carry any symbolism in it.

First: Employing structural elements in the book cover design

Titles: The designer used a kind of common fonts somewhat, as he did not add any design output to it and made it as it is and employed the red color value to attract attention to it and placed it in the middle of the cover. As for the sub-headings, he made them in white so that the names were clear to the recipient's eye.

Pictures and graphics: The designer employed in this cover a picture of the painting as he made it dominant on the cover and occupied every area in it because of its direct representation of the novel and its content, as the painting included a picture of the heroine of the novel and a depiction of a specific time and place in the vocabulary of place and time

Color: The designer employed some kind of pieces at the bottom of the cover or a specific area, in order to put information about the novel under the cover and show it, so he made that space with a red color value to create a state of homogeneity between the colors of the image and the space placed by the designer, and he employed A small area in the top right of the cover with the same color value (red) to create a state of balance in the cover

Logo: The designer employed the logo in the cover as a structural element for him, as he placed it at the bottom of the middle of the cover to indicate the name of the house from which the book was issued. and modernity.

Second: the functional and aesthetic dimensions of the book cover: the designer achieved here by employing this image the functional dimension in a very successful manner, as the image corresponded with the content of the book and achieved the educational function. From an aesthetic point of view, the painting represents an imagined image of the heroine of the novel, as the painter imagined the character from his imagination, as the harmony of the colors in the picture and the realistic depiction of vocabulary made the picture an important element of attraction because of its suspense and dazzle.

Third: Directing mechanisms and methods for the cover of the book: The designer adopted the graphic style in producing the book, as the image created a kind of sufficiency for the designer, and if he added any other type of elements, it would cause a state of confusion and discomfort for the beholder.

Chapter Four: First: Results

1- It became clear that the designer relied on the pictorial method in the production of book covers, and this appeared in all samples of the sample.

2- It was found that there is a general weakness in the choice of fonts regarding extracting the titles of the novel, which caused a state of weakness in the final production of the cover, as in model (2)

4- The logo played a functional role in expressing the publishing house in all forms as a fixed part to produce the final cover.

5- It was found that there is a clear weakness in the employment of space inside the book covers, as the designer did not resort to this technique, which could add a kind of aesthetic and functional dimensions to the cover, in all sample models.

6- The designer adopted the symbolic function of the cover by choosing the paintings of Iraqi artists, which in turn belong to different artistic schools and which contain symbols that express the content of the novel in each sample model.

Second: The conclusions

1- Choosing a painting as a front for a book cover has an expressive, symbolic and educational importance for the recipient, as well as expressing the identity of the institution or the country that issued it.

2 - Getting the cover out is one of the important priorities of the designer, as it is an important part of the novel's promotional process.

3- The appropriate font, distinguished by clarity and readability, in extracting the title of the book and using it in the appropriate place and color, is easy for the recipient to read, and it is also an attractive factor for the recipient.

4- The directive methods of the cover of the book are of such importance that it makes it a mainstay in the construction of the cover, as well as the selection of the appropriate typographical elements.

Third: Recommendations:

After completing the requirements of the results and determining the conclusions, the researcher recommends the following:

1. The need for Iraqi designers to be open to international designs to employ artistic paintings and to fit them into the content of the book.

2. Interest in keeping abreast of the latest developments and software specialized in the design of book covers.

Fourth: Suggestions

The researcher suggests: (Methods of employing digital processing techniques for artistic image in magazine covers)

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