ASSIGNMENT 2

“Penguin Book Cover”

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Assignment Evaluation

“PENGUIN BOOK COVER”

**Introduction**
The pen is mightier than the sword; on the other hand they say an image can speak a thousand words. Bearing this in mind when given the brief to design a book cover for the Novel “A Hundred Years of Solitude” as well as reading up on the story I also checked out previous cover designs and images associated with the book. To my surprise I found that the ‘Lovers’ theme was used in the majority of past cover designs and seemed to be popular so I wanted to include this aspect in my design. However I also noted that the family tree of the Buendia family of which there are seven generations is very significant to the author.

**Semiotics**
As the designer I wanted to play on this significance so I decided to base my book cover around the concept of a family tree with the lovers entwined in the roots of the tree the same way they are entwined in the roots of the story. I re-worked ‘lovers’ several times before taking advice from a fellow student and blended the image with the multiply tool, so it looked like they had been carved into the tree. This fitted great with the family tree format and the way lovers carve their names into trees for future generations to see, especially as the story is a generational one.

Another aspect of the story that I wanted to denote was the very beginning of the story where José Arcadio Buendia is standing in front of firing squad thinking back on how his life leads him to his current predicament.

**Repetition-Symmetry**
My first sketch idea for the firing squad element had Jose leaning against the larger tree with just the barrels of rifles pointing at him but this took emphasis off the ‘lovers’ and unbalanced the cover. (Thumbs folder, idea2.png) So I reworked the idea and created a mini diorama that utilized the space in the lower right hand corner. Illustrator’s pen tool allowed me to create the figures from scans of my own sketches.

For the tree silhouette I used a Photoshop linked copy of the larger tree and reduced the colour until it was all black. Using the same tree created a sense of symmetry but the difference is size perspective and proximity also portrays the hypothesis of future and past events.

**The Rule of Thirds- Visual centre**
When it came to positioning the main tree within the template I followed the rule of thirds and aligned the apex of the tree branches in the top left quadrant of the front cover. The Proximity of the tree trunk was important I didn’t want it to bleed into the spine area but close enough so the reader wouldn’t be able to resist opening the book to see the full design. Once open the position of the tree creates a perfect visual centre for the overall design.

**Line & Direction**
The trunk, top foliage and lower roots create good lines of direction as well as providing a perfect backdrop for the text and a frame for the rest of the covers ingredients such as the firing squad diorama. The diorama’s position in the lower right hand corner also has the added effect of drawing the reader’s eye down the cover to the authors name at the bottom.

Going back to my idea to have the cover image spread across the back of the book, this scheme is not unusual in today’s market, born I think from the habit of readers placing books down on surfaces open to show both covers. With this in mind I decided not only to stretch my design over the cover but to graduate the background colour of green from right to left, blending to white to assist in pulling the reader’s eye across the image to the blurb on the back.
Colour
When I think of Spain I think of sunshine and oranges, hence my giant stylized larger than life sunshine in the background of the design. I didn’t want to use a block colour for the sun as it would have been too heavy and the background was already graduated linear style so I chose radiant-radial for the sun. The contrast of the two gradients work well together and the colours yellow and green complement each other nicely. In addition the sun would be a significantly recognizable factor from a distance in a shop or on a website such as Amazon.

Typeface
I picked out the yellow of the sunshine for the title and authors name to keep the colour scheme simple and maximize their visual contrast with tree’s darker colours. When it came to type font I wanted something old style, I don’t know if ‘Charlemagne Std’ or ‘Century School Book’ are old fonts but they had the right serif style I was looking for, not too much so that the text was unreadable but enough to be dated. I didn’t use the white stoke effect of the title on the spine as this was too much, I found the simpler white text worked better.

Alignment
The books brief contains quite a few quotes as well as the story synopsis and I wanted to separate these two aspects so I aligned the quotes to the right and the synopsis to the left. This alignment also helped balance out the design on the front with the much plainer back cover. The result was very visually pleasing as the top block of text seems to feather out with the foliage and the lower block of text is shaped around the tree’s canopy. The positioning of the tree also let me use a different font colour for the majority of the quotes adding to the comparativeness of the two blocks of text.

Gestalt
My initial sketch shows how I envisioned my cover idea,(thumbs folder, idea3.png) it also shows how I wanted to spread the design across the spine and back cover of the book rather than limit it to the just the front cover. Individually each piece of my cover design has its own connotations however they portray more meaning and are more visually pleasing when you view the whole panorama.

Part of portraying this methodology was to change the tree from a realistic photo to an artistic coloured pencil effect. I felt that the photo didn’t work with the idealistic design of the sunshine and the silhouetted figures so I played with the effects tool in illustrator until I found a style that worked with the other features of the cover design.

Design Problems
There was one flaw in my design; part of the assignment brief was to source original images, alas it was very early spring when the assignment was set and I needed to photograph a tree with full green summer foliage. At this point I could have gone back to the drawing board but my heart was set on my original design so I sort permission from my tutor to source images from the internet. In the end I had to find two images and marry them into one using non-destructive masking, cloning and colour overlay techniques in Photoshop. (www.ethicalworkwear.com) (www.dave-clegg.com/Pictures/landscapes)

My final addition to the cover was going to be the actual Buendía family tree spread out across the front and back cover. My idea was to give the reader a frame of reference to refer to when reading the book and emphasize my family tree theme. Once again though an outside train of thought and comment changed my mind and I decided the imagery of the tree it’s self was enough to portray this message. On the other hand once I had included all the quotes from the book covers brief there wasn’t enough room on the back to add any other details and to add a family tree to the front alone would have swamped the design.

Conclusion
I found working to the brief a lot easier than having to furnish an idea of my own. I didn’t find it creatively restrictive as the story provided great scope for the imagination. Hopefully I have done it and the author justice.
In this assignment you will practice writing backpropagation code, and training Neural Networks and Convolutional Neural Networks. The goals of this assignment are as follows: Understand Neural Networks and how they are arranged in layered architectures. Understand and be able to implement (vectorized) backpropagation. The assignment will be graded out of 30 points. In addition to implementing these features, there are several other ways to get more points: (1) Submitting one or more images for the art contests. (1) Submitting one or more .ray files for the art contests. (1) winning the regular art contest, (1) winning the .ray file art contest, (1) Implementing an accelerated ray-tracer that can ray-trace a very large model in very little time (e.g. a few minutes for a model consisting of hundreds of thousands of triangles, with a recursion depth of 5). Assignment 2 Questions: 1. Check the material properties of the rail component and calculate the speed of sound in steel rail. Solution: Youngs Modulus of Steel, \( E = 210000 \text{ G/mm}^2 \) Density of Steel, \( \bar{\rho} = 0.0078 \text{ G/mm}^2 \) Speed of the sound, \( C = \) ? As we know that, \( C = \sqrt{\frac{E}{\bar{\rho}}} \) Assignment 2. Questions: 1. Check the material properties of the rail component and calculate the speed of sound in steel rail. Solution: Youngs Modulus of Steel, \( E = 210000 \text{ G/mm}^2 \). Density of Steel, \( \bar{\rho} = 0.0078 \text{ G/mm}^2 \). Once you enter Sector One of the Southern Ruins, you'll meet Harry, Threia, and Reyfer. Depending on your choice, either Reyfer or Threia will join after you finish the assignment. This guide rolls with the assumption that you picked Threia, but if you didn't, her events more or less switch places with Reyfer's (that is, Reyfer's events happen earlier). Once Reyfer/Threia joins, toss your second alchemist into the rear.