

**Guiding techniques and aesthetics in the creation of Iraqi books covers**

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**ABSTRACT**

The typographic elements are crucial in illustrating and emphasizing a certain facet or segment that the designer believes is essential to creating the advertising and promotional concept that the cover principally aims to promote. Designers have been eager to use the typographic elements of the cover to convey the idea through two messages in many cases: the first is textual and is represented by the book's title; the second is pictorial and reflects the content the book discusses within its folds. This is because the cover is the first visual message that aims to attract the recipient and grab his attention. The first, or functional, is split into two categories: the first involves using conventional typographic letters that are encoded into computers of all sorts, and the second involves using a simple Arabic calligraphy that represents ideals that typically exhibit both functional and aesthetically pleasing qualities. The second type of graphic is separated into two categories: computer-processed photographic pictorial that integrates with the cover's design elements and spaces. And Abstract pictorial, which makes use of forms, logos, illustrations, embellishments, and pictures that are in close proximity to the title's direction to convey the designer's opinions and guiding approach. The open space vision is a third kind of vision in which spatial activities are expressed through the expressive and symbolic use of color.

**KEYWORDS:** Guiding techniques, Graphic Design, covers Design.

**INTRODUCTION**

The design is one of the arts that focus on showcasing the creative aspects of issues are design. The variances and shifting proportions of aesthetic estimations in artworks would not have been recognized if the various aspects had not been distributed fairly, contrastingly, harmoniously, and simply within the piece. A process of variation appears

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here in accepting, rejecting, or reserving the form, due to the differences in aesthetic taste among the recipients of these designs. This is because the purpose of graphic design is to show the formal aesthetic aspects using colors, images, and texts that simulate the largest group of people based on the fact that the printed materials are published among a large number of recipients. Therefore, design is a broad art that is not limited to one category or another, as it depends on the idea and the directing style to implement it, and since books represented by their covers are fertile ground for designers to show their design prowess, it is noted that some of them are implemented in a way that does not match the importance of the book in terms of the directing vision of the cover, and since the printing methods and techniques have reached important stages of development, we find that some book covers are well designed but implemented in a printing style that does not match the design idea or vice versa, and based on the above, the research aims to identify the ideas, visions and directing methods of book cover designs in Iraq, starting from the design and ending with the printing achievement of the cover, since the printing design process is not limited to the immediate directing idea represented by placing the design idea alone in isolation from the executive method that leads us to the final output of the printed material, the researcher divided his research community on the basis of: First, the design ideas and methods according to the type of book (informational, educational, commercial) Second: Printing processes and techniques including offset, silk screen, and printing (which are well-known and often used). Third, binding and packaging methods, as well as the kind of material used (cardboard, plastic cardboard, paper, and plastic cardboard), are all significant, but the research's real contribution is to improving our understanding of design and direction for publications in general—particularly book covers, which have a significant aesthetic value and yield favorable results for publishing, marketing, and promotion. Furthermore, determining the cover design's guiding methods, how executive techniques relate to them, how harmoniously they work together, how this affects the recipient's aesthetic taste, and how diverse the library's aesthetic selection is while the book is on display from 2011 to 2015 in the Iraqi city of Baghdad, printing processes were defined, along with the potential advantages of utilizing several techniques in the printed material's final presentation.

### **١- AESTHETICS APPEALING IN TYPOGRAPHIC DESIGNS:**

The printed products are distributed to a great number of recipients; the task of graphic design is to demonstrate the formal aesthetic elements via the use of colors, pictures, and text that appeal to the greatest number of people. Since each person approaches

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beautiful things from a critical point of view or based on their own reference to the emotions and feelings that the object evokes, there is variation in the recipients' acceptance, rejection, or reserving of the form in this instance. As a result, the differences in people's preferences for beauty are variations in degree rather than kind (1). Since the printing technology generally affects the aesthetic value of printed materials, it is important to consider the tactical relationship between the designer and the printing technologies when beginning the design process. This relationship can enhance the beauty of the design, making it superior, or deprive it of some of its components. To distribute and arrange his design elements in accordance with an earlier mental image of the finished product, the designer must be aware of the printing technology utilized in the implementation as well as the production effects of the post-printing stages in order to achieve the desired beauty in his design. Therefore, the immediate design of the printed material—which is represented by the arrangement of blocks, spaces, and other components in accordance with design doctrines alone—does not alone produce the aesthetic concept of the printed material; rather, the combination of executive production processes and design concepts does this. This marks the beginning of the recipient's evaluation, measurement, desire, feeling of values and relationships, and estimation of the degree of beauty because the printing design's goal is to visually dazzle the recipient by drawing him in with the elements and formal effects of the typographic elements of the printed material.

The field of design encompasses a broad range of artistic principles and standards, drawing inspiration from both art and craft (٢). Designers used various techniques to enhance the formal beauty of their designs, taking into account their specific type (3). The design style, influenced by external factors beyond the artistic structure, necessitates the use of diverse materials and tools to cater to specific human or social requirements. Arabic calligraphy, in particular, serves as a distinguishing the significance of the shape is paramount, as it assumes a symbolic and artistic component inherent in its design, so evoking the recipient's excitement via Arabic calligraphy. Nevertheless, when all the textual components, particularly Arabic, are included into the machine, they forfeit a portion of the visual appeal that could otherwise enhance the design's magnificence and fluidity (4), resulting in an unorthodox visual transition between its constituent sections.

One of the primary formal criteria for a book is its overall appearance, commonly referred to as design. This aspect undergoes intricate psychological and mental processes that are challenging to attain. It necessitates the utilization of display methods and techniques to effectively achieve the designer's intended outcome. The cover design, in particular, demands concise, focused, and expressive images and symbols. It is crucial to avoid excessive elements that may disrupt the visual sequence and dilute the intended

message conveyed to the recipient, in accordance with the presented topic. The primary objective of the designer is to exert an effect on the observer, so creating a distinct impression and significant impact. This analysis highlights the impact of visual arts on design, particularly the practice of drawing. Designers use many mediums such as drawings, photographs, and other visual elements to shape their designs and structure them in alignment with a certain directorial vision. Given that design is an art form that has undergone various influences, including artistic visions and standards, the designer incorporated display techniques into his directorial vision (5). This involved integrating printing techniques and incorporating visual effects such as transparent inks and glossy and dry plastic coatings for colored prints. These techniques served as a means to achieve the desired outcomes in his design outputs, with the aim of satisfying the recipient and achieving a unique defining characteristic for the printed material.

#### **٢- VARIETY IN STYLES OF DESIGNS:**

The principles of partnership, modification, or integration in the spatial arrangement of the constituent components involved in constructing the form are all intended to forward the goals of design and its formal variants, which situate the form within certain stylistic frameworks. Prior orientations on the sort of design to be executed and the intended message from it dictate the style or process that the designer uses in developing his ideas ready for printing. Either a straightforward traditional method or a specialized method with a unique character and direction is used. Several elements and vocabulary are arranged in relationships that benefit one another so that they appear as a cohesive unit that embodies the character or direction of the design (6). The book cover is the first visual message that aims to attract the recipient and draw his attention in order to achieve the most important aspect, which is the principle of promotion that the designer primarily targets through the design idea. This is because book covers are one of the most important design fields that designers follow to show their mental brilliance in completing them. Therefore, they require showing innovative stylistic aspects from the design and implementation point of view.

There exist two distinct categories of functional styles:

١. Using conventional typographic techniques implemented across several computer systems.
٢. Using the fundamental Arabic calligraphy that embodies principles that tend to convey visual appeal.

Image styles include:

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- ١- Utilizing computer tools to generate a photographic style that seamlessly integrates with the design of the cover's floors and places.
- ٢- The abstract style is characterized by the designer's perspectives and guiding approach, using various elements such as forms, logos, drawings, embellishments, and close-up photos to guide the execution of the title.
- ٣- An expressive artistic style that using color as a symbolic means of spatial occupation.

Based on the aforementioned information, the designer has the ability to develop their design concept, since the design process is a multifaceted endeavor including creativity, intelligence, and emotions. It necessitates the integration of cognitive, technical, skill-based, and evaluative elements, which must operate in a cohesive and harmonious manner for optimal outcomes (7).

The wide range of directing methods necessitates a strong connection between the designer and various executive techniques. It is widely acknowledged that successful designs are those created by designers who possess the expertise to effectively utilize materials, tools, raw materials, machines, and techniques in order to accurately convey their innovative ideas (8).

The development of diversity in designs is contingent upon the incorporation of various design elements such as writings, images, essential texts, colors, directions, and shapes. These elements are integrated and harmonized through spatial organization within the design unit framework, which is influenced by the underlying concepts and relationships that unite them. For pieces to possess utility, it is imperative for the designer to demonstrate a genuine interest in their collection process, as well as the methodologies and techniques used to ultimately generate their desired outcome. The artist uses these elements in a distinct manner, occasionally emphasizing the visual representation while neglecting the accompanying text, and at other instances prioritizing the text over the graphic sign. The significance of this is apparent via the utilization of spatial orientation, color scheme, and visual presentation. In certain instances, the title may have a unique color resulting from the utilization of a consistent display technology. Alternatively, it may be presented in a distinct typographical manner, or alternatively, it may be prominently shown on the surface of the cover or submerged or lustrous. Although there exists a wide range of styles and ways of output, the fundamental tools of text and images continue to exhibit variations in terms of their formal and spatial significance.

**٣- EXECUTIVE TECHNIQUES AND THEIR RELATIONSHIP TO DESIGN:**

The designer's decision-making process during the design preparation stage and the subsequent production methods has a significant impact on the final outcome of the design. This is primarily due to the fact that the design is intended for printing. The primary purpose of the book cover design is to serve as a promotional tool, as it conveys the initial message to the recipient, providing information about the book's nature through elements such as the title, author's name, edition number, volume, date, and sponsoring party. It is imperative that this message be accorded the highest level of significance with regards to the choice of material and the manufacturing process used for each design. The most crucial methodologies in contemporary printing design implementation include (9):

- Relief printing (10)
- Intaglio printing (11)
- Offset printing (12)
- Silk screen printing (13)
- Inkjet printer
- LaserJet printer

Each of these types possesses distinct advantages and characteristics that differentiate them from one another in the execution of printing operations. These differences manifest in the preparation technique and the method used to create the suitable design for each type. This includes considerations such as the type of letter utilized, its associated size, color, and the capability to transfer silhouette, mesh, or photographic originals. Additionally, the selection of printing materials is contingent upon the specific printing quality required by each method, as each method is limited to certain available materials (14). Based on the aforementioned information, the selection of the printing process for manufacturing the printed product is influenced by several criteria, with the most significant ones being:

١. The selection of the printing substrate for the printing process.
٢. The necessary number of printouts.
٣. The dimensions of the printed object.
٤. The intended level of excellence for the printed item and its associated benefits.
٥. The methodology used in the design process, encompassing visual elements such as photographs, drawings, and written content, as well as the approach to its creation, whether through conventional manual methods or electronic computer-based techniques.
٦. The cost of materials.

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In light of the emergence of modern computer-based technologies in design production, color processing, and executive precision, the choice of a specific printing method for a printed product requires meticulous evaluation of factors such as the clarity and accuracy of the written content and images.

### ٤- THE RESEARCHER PROCEDURES:

The researcher used a descriptive methodology to analyse the sample that accurately reflects the features of the original research, with the aim of accomplishing the research objectives. Then restricted focus to the covers of books published solely in Iraq by identifying specific foundations, including :

١. Develop methodologies based on the specified book type.
٢. Techniques and processes for printing that are suitable for the intended design concept.
٣. Methods of Binding and Packaging.

The sample was chosen by the purposeful selection approach in order to ensure that it accurately reflects the features of the original research. Additionally, certain models that were identical to the intended sample were omitted from the analysis. Drawing upon this premise, the researcher deliberately chose (5) purposeful samples as models that align with the criteria of the present study. The researcher provided explicit details on the study instrument they used, including the sample analysis form, in Appendix 1.

١. Diversify design methodologies based on the categorization of books into informational, instructional, or commercial genres.
٢. Utilizing printing processes and methodologies that are suitable for the intended design concept, such as offset or relief printing.
٣. The use of binding and packing techniques, encompassing the selection of materials such as cardboard, thick paper, and plastic binding substrates.
٤. Utilizing the fundamental principles and components of design, including color, texture, dominance, and balance.

To confirm the validity of the analysis form in analyzing its intended purpose, the researcher submitted the form to a panel of experts\* to assess its appropriateness in the pursuit of the study objectives. Following a thorough examination of the terminology,

\* Experts :

١. Prof. Dr. Adel Saadi Fadhel - College of Fine Arts - University of Babylon.
٢. Prof. Dr. Khadir Abbas Dali - College of Fine Arts - University of Babylon.
٣. Asst. Prof. Dr. Mohammed Ali Alwan - College of Fine Arts - University of Babylon.

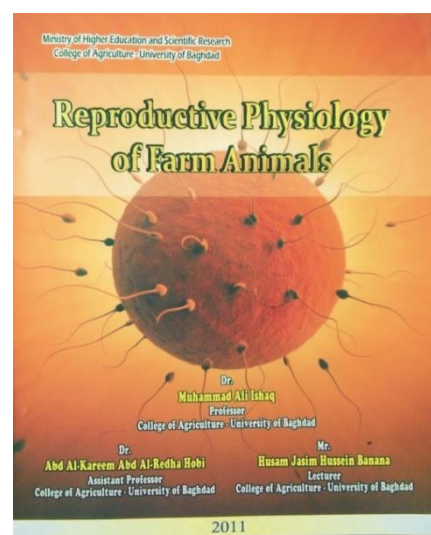
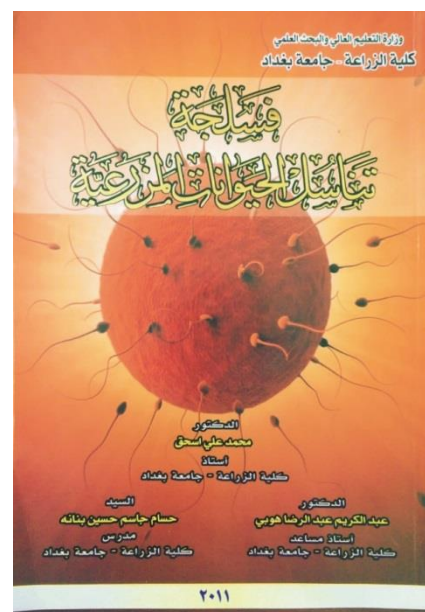
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the experts reached a consensus that the paragraphs have a validity rate of 90% for applicability\*\*.

### ◦- SAMPLES ANALYSIS

#### SAMPLE No. 1

The image depicts a cover artwork for an educational publication named "Physiology of Reproduction of Farm Animals." Each cover measures 17.5\*25 cm and was produced by the University of Baghdad / College of Agriculture in 2011. The design used the central sovereignty approach, symbolically symbolized by the depiction of an egg around sperm, hence explicit allusion to the book's title, which pertains to the subject matter of reproduction. Hence, it serves as a straightforward visual representation to approximate and elucidate the concept conveyed by the title. The visual representation exhibits a uniform dark hue that aligns precisely with the gradient of color values in the backdrop, extending from the central region towards the periphery. The title was positioned in the upper portion of the cover space, utilizing the "Thuluth calligraphy", a fundamental Arabic alphabet, accompanied by diacritical markings. This composition was chosen to enhance the cover's prestige and formal elegance. The computer-generated typeface was used for the reference section of the book located at the uppermost part, as well as for the author names positioned in the bottom portion of the cover. These designations were evenly dispersed over the central and lateral regions of the cover. According to a predetermined plan, the cover production used the technical participation approach. This involved utilizing the offset method for the backdrop, picture, and other typographic elements, which consisted of four colors. The primary title, functioning as both a backdrop and a frame for the actual title, was graphically printed in a lustrous gold hue



\*\* The percentage of the tool is calculated based on Cooper's equation: Number of times of agreement / Number of times of disagreement X 100.

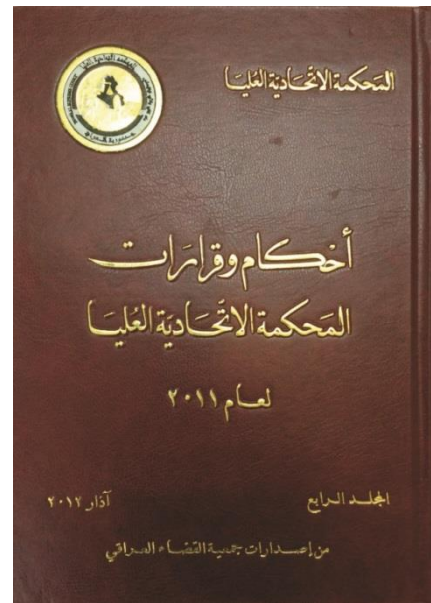


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utilizing thermal printing technology on elevated surfaces. The integration of several printing processes in the cover design contributed to its formal appeal, as the golden thermal color exhibited enhanced color saturation and visual contrast when juxtaposed with the black text, which served as the corresponding title and backdrop. The establishment of this harmony may be attributed to the designer's preexisting directorial vision and his comprehensive understanding of the intricacies involved in the printing process. The identical approach was used for the second rudder (rear), which shares the identical cover form but is presented in the English language. The cover was covered with a layer of lustrous cellophane sheeting. The paper cover was printed on a glossy cardboard substrate with a thickness of 300g.

### SAMPLE No. 2

The cover design for a book that has been produced by the Iraqi Judicial Association, titled "Rulings and Decisions of the Federal Supreme Court." The dimensions of the cover for a single page are specified as 24.5 \* 17.5 cm, as published by Dar Maktabat Al-Amir /Baghdad in December 2012. The provided example falls within the classification of commercial knowledge books, as seen by its design approach that emphasizes simplicity, clarity, and luxury. The typographic parts of this cover are rendered in gold by the process of thermal printing, using the raised and sunken patterning approach. The design methodology relies on the theoretical framework of the formal



equilibrium of elements in a broad sense. At the uppermost section of the cover, positioned on the right side, is the designation of the reference institution for the book, rendered in the standardized "Naskh calligraphy". On the left side, the institution's emblem is depicted, assuming a circular form and adorned with three distinct thermal colors generated by the raised printing technique, namely gold, white, and black. The design consists of a gold outer hoop, followed by a white inner hoop. The top of the hoop displays the Federal Supreme Court, with its translation in Kurdish on the right and in English on the left. At the bottom, the Republic of Iraq is highlighted. The hoop is divided into two halves, with the upper half in red (maroon) serving as the background color, and the lower half in black. The central element of the logo comprises a schematic representation of a male figure grasping a scale, positioned on the left side, with an

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image of a bovine. The artwork is a right-winged composition set against a golden backdrop, with a central map of Iraq. The cover of the book features the words "Judgments and Decisions of the Federal Supreme Court for the year 2011" written in formatted "Naskh calligraphy". In the bottom region, the volume number is positioned on the right-hand side, while the date of publication is positioned on the left edge. The sponsoring organization of the book, namely the Iraqi Judicial Association, is prominently displayed at the bottom of the cover, positioned centrally. The title, logo, and name of the reference body at the top are implemented using the raised (blown) technique, along with the incorporation of a golden color. This approach involves an initial printing step followed by a subsequent printing stage using the sunken method to emphasize the desired forms appropriately. In the absence of the elevated (blowing) technique, just the two lines located at the lower section of the cover are rendered in a distinctive golden hue. It is important to acknowledge that the binding technique used involves the use of reinforced cardboard coated with a layer of maroon plastic tarpaulin. This binding method plays a crucial role in determining the printing techniques used. This method is renowned for its durability and opulence. The designer utilizes printing to emphasize specific elements in these covers, as it imparts a tangible material texture that can be perceived by hand and visually perceived through the manipulation of lighting angles and produced shadows.

### SAMPLE No. 3

Sample (A) is a cover design for a book classified as a commercial knowledge book named "Guide to the Iraqi Republic" (A4). This book is one of the publications issued by the Ministry of Culture in 2013. The design used a straightforward approach rooted on the principle of axial balance, utilizing exclusively printed texts in the fundamental Arabic calligraphy for all textual elements. The primary title of the cover design utilized the "Thuluth calligraphy", while the sub-titles and the names of the author and sponsoring body were rendered in the "Naskh, Ruq'ah, and Diwani calligraphy". Additionally, the cover prominently included the tagline "Baghdad, the Capital of Culture" on the top right side. A rudimentary Islamic ornamental frame was used to enclose the text. The book was securely



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fastened using a binding material consisting of cardboard coated with heat-sensitive wax in the hue of desert ocher. The cover incorporates the intaglio printing technique, namely the burning or stitching process, which is used without the use of color. This approach relies on the utilization of raised clichés that are solely printed through thermal pressure, without the incorporation of colors. The application of heat induces a color change in the linoleum solely in the regions that were subjected to pressure. Consequently, the design is rendered on the linoleum surface in a more vibrant hue compared to the original color of the linoleum. Additionally, intaglio is used downwards to enhance the tactile experience. This method evokes a perception of opulence and refinement due to its simultaneous incorporation of color and texture. The color of the material is derived from the organic gradations of the natural substrate, reminiscent of binding techniques used centuries ago. Additionally, it imparts a formal ageing characteristic to the printed material, enhancing its authenticity and allure.

Sample (B) similar characteristics to sample (A), albeit in two distinct forms. Sample (B) stands out due to its utilization of cardboard coated with blue wax, with all text being printed in gold instead of the traditional burning method. Additionally, the frame of sample (B) features a sky-colored ground and hollowed-out decorative vocabulary, which is also colored in the same hue as the blue ground. The logo positioned at the top of the cover harmonizes with the sky and gold colors. It is noteworthy that the sky, blue, and gold colors in the frame create a harmonious combination that conveys common Baghdadi and Islamic impressions, aligning with the appropriate title of the book.

### SAMPLE No. 4

The sample of design is a promotional brochure cover intended for the Continuing Education Unit located inside the College of Engineering at the University of Baghdad. The booklet is composed of A4, with a vertical dimension of 29.7\*21 cm, and was printed in 2014. The primary objective of the cover design is to effectively promote a certain institution, namely the Continuing Education Unit. The visual representation is composed of round bubbles that include various images depicting the activities and events conducted by the educational institution. The printing process used for the production of the cover is offset and prominent. The offset entails printing the main portion of the cover, which features maroon-colored grounds at both the top and bottom. The basic information about the sponsoring institution is displayed in white, which is the color of the paper. Additionally, there is a white ground



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with grey lines that appear in a gradient color in the second third from the top. The lower half of the cover contains illustrative pictures, while the logo of the educational unit is positioned prominently in the center of the design. Prominent printing, utilizing thermal technology in a glossy gold finish, is exemplified by the primary title of the booklet, "College of Engineering - Continuing Education Unit," as well as the circular frames encompassing the sizable illustrative images and the logos (College of Engineering and Continuing Education Unit) on both sides. The design in the middle as well as the frame of the image of the unit building with a rectangular shape at the bottom and some lines that complete the unit logo in the center of the cover, as it was printed on thick art paper of 300 gm., and to show the aesthetic tactile aspects of the print, the raised printing method (blowing) was used for a specific section of the print, which is (College of Engineering - Continuing Education Unit) in gold color as the title of the booklet in order to give an added formal and tactile importance to the eye-catching golden color and to add luxury to the print, as well as the print is distinguished by its shiny shape, as it was covered with a light layer of shiny (Sylvan) material with an attractive appearance, as for the design style, it was distinguished by the illusory color balance between the upper and lower parts of the design, and the illusory formal balance between the circular shapes repeated randomly in the lower half of the design and the rectangular shape in maroon color at the top, and it is worth noting that the main title of the booklet used the basic Arabic calligraphy "Diwani calligraphy" which in turn gave a kinetic formal and aesthetic touch as it is curved formally and in harmony with the logo that is located in the middle of the design, and as it is different from the font Used at the top and bottom of the booklet.

### **SAMPLE No. 5**

The provided example is a book cover entitled "Iraqi Legislation Guide," with dimensions of 20.5\*14.5 cm for each cover. The publication was released by "Al-Simaa" Press in Baghdad in January 2015. The sample pertains to the literary genre of information books. The design methodology used repetition rules, shown by the inclusion of seven rectangular strips and yellow ovals positioned centrally on the cover. Each strip serves as a visual representation of a distinct chapter within the book. The concept of dominance was used in relation to two significant components, namely the book's title and the image positioned at the bottom of the design. These elements symbolize the signifier and the signified in a harmonious interplay between the upper and lower sections of the cover, while also establishing a sense of unity through the seamless integration of their respective colors. The title is shown in a formatted "Naskh calligraphy" against a dark grey backdrop. The title is defined by its application of a

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glossy UV coating, while the design is characterized by the desiccated and matte appearance of its colors, achieved by the use of a cellophane substance. The lower picture has a lustrous surface and holds formal importance, representing notions of justice and law through the inclusion of a scale and hammer. Furthermore, the yellow ovals inside the image are distinguished by their polished appearance. The offset printing technique was used only for the implementation of the cover on paper. The cardboard cover, weighing 300 gr., exhibits a distinct formal style through the incorporation of dry and glossy tactile contrasts. This is evident not only in the front cover but also in the back cover. The design features dry colors with a suffocation effect, and the book title is displayed vertically from the right side in a watery silhouette. The glossy layer "UV" is solely treated and presented against a light grey background. Consequently, the design incorporates technical effects that align with the subject's prior design vision. Consequently, the two covers form a cohesive design unit and exhibit balanced execution.

### **THE RESULT:**

Through the aforementioned analysis, the researcher has derived a series of findings, which are outlined as follows:

١. The use of diverse printing processes contributes to the enhancement of the visual appeal of printed materials by introducing visual tension and leveraging the display characteristics inherent in these techniques.
٢. The printed material effectively communicates its message by means of a cover panel that captivates the receiver with its visually striking and meticulously designed appearance.
٣. The utilization of the fundamental Arabic font yields a noticeable impact on enhancing the design by facilitating a positive transition between manual and technical arts. This is attributed to the Arabic font's notable formal flexibility, which contributes to the imbuing of computer designs with a sense of movement and liberation from monotony.
٤. The realization of the design concept is contingent upon the selection of an appropriate printing technique that can effectively incorporate the concept, resulting in enhanced image clarity and complementary effects following the design and printing phases. These effects encompass various processes, including prominently blowing the title, as well as applying glossy and dry coatings. The successful execution of these processes relies on their harmonious integration with the fundamental design.

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### THE CONCLUSIONS:

Based on the result, the researcher provided to the following conclusions:

١. There exist fundamental connections and associations among printing techniques, packaging materials, and fundamental design processes.
٢. Specialized printing additives, such as glossy, dry, and suffocated coatings, serve a crucial function in enhancing the visual appeal of printed materials and concealing printing imperfections. Additionally, these additives contribute to the increased strength and durability of the printing paper or cardboard, while also safeguarding colours from fading during offset printing and thermal printing processes.
٣. The enhancement of the visual appeal of the cover is contingent upon the degree of coherence exhibited by the used implementation strategies.
٤. In certain instances, the expenditure associated with the cover may surpass 20% of the total worth of the printed content, owing to its advertising and marketing significance.

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### **APPENDIX 1 SAMPLE ANALYSIS FORM**

The researcher presents the analysis form for the research study titled " Guiding techniques and aesthetics in the creation of Iraqi books covers " The objective of this study is to identify the directive methods used in the design and printing of book covers. Given the researcher's familiarity with your scientific expertise, the researcher seeks

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your input on the paragraphs presented in the study. Please indicate your opinion by marking a "/" under the paragraph that aligns with the research objectives, and a "\*" under the paragraph that does not effectively achieve its objectives.

With profound appreciation

Type of design according to the principles and elements of design				Binding and packaging techniques and type of material				Printing techniques and methods				Design styles by book type										
												Commercial	Education	Cognitive								
Balance	Unity	Repetition	Dominant	space	Texture	color	Paper	Shared	cardboard	Paper	Cartoon	Glossy	Shared	Prominent	silk net	Offset	Colorful	Transparent	Education	Cognitive	Suitable	Unsuitable