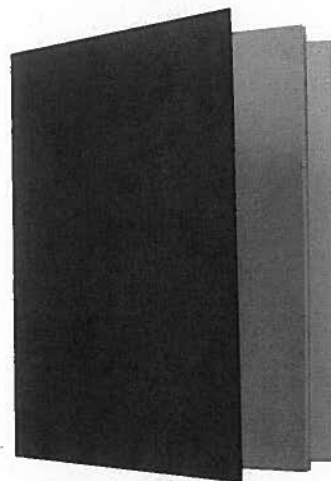


**DECISIONS, DECISIONS** This limited-edition book creates a portrait of a person through special objects from his home. Each spread presents an artifact and keys it to its placement in different apartments over time. The designer made numerous decisions before arriving at the book's final form, including page size (6.5 x 8 inches), typeface (Granjon), printing (inkjet), paper (Stonehenge cream), and binding (hand-sewn signatures). Designed by Kim Bentley.





# DESIGN BASICS

by Joseph Galbreath

**WHEN YOU PICK UP A BOOK AND READ IT, YOU MAY RARELY STOP TO THINK ABOUT WHO DESIGNED IT.**

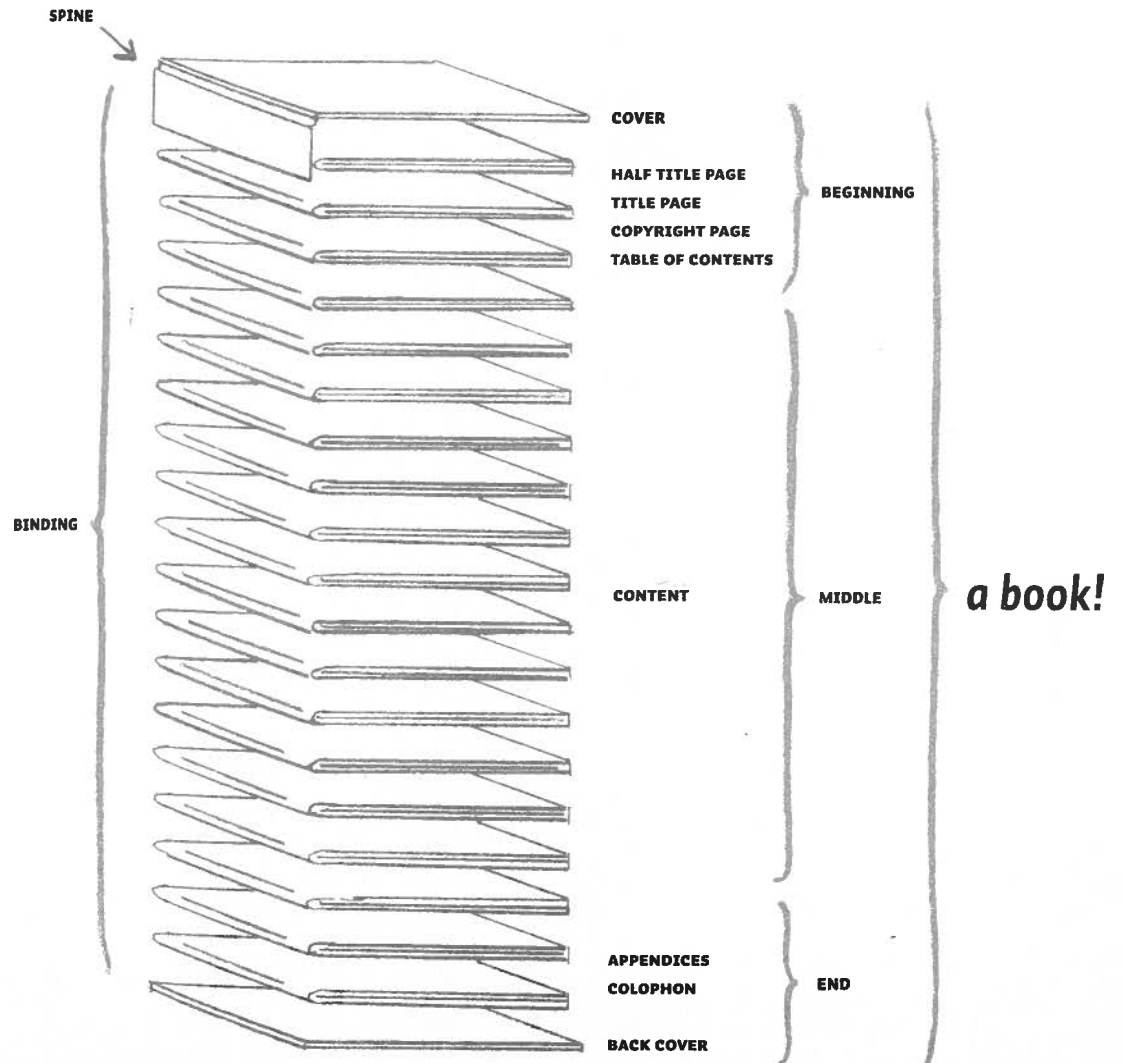
Yet every book has been put together by creative people who have paid attention to every aspect of its making, from the size of the pages to the design of the cover to the choice of the binding and paper. Although the front of a commercial book typically uses bold type and imagery to call attention to itself, the interior pages are often subtle and discreet, making way for the process of reading.

Book design is an art. Anyone who tries to design even a simple book will quickly discover how difficult this art can be. If you are new to graphic design, keep your initial endeavors as simple as possible and look closely at other books for inspiration. There is a long tradition of book making, and by modeling your book on what has gone before, you are more likely to create a volume that feels classic, professional, and appealing to readers.

The book design process is closely intertwined with production and manufacturing—how your book is physically constructed. This chapter looks at basic principles of sequence, page design, typography, and cover design. As you begin the design process, you will also need to keep in mind how your book will be made. Refer to our section titled “Make Your Own Books” for ideas. You may decide that working with a professional designer is the best route for your project, but as an independent publisher, you will want to familiarize yourself with the process.

## Anatomy of a Book

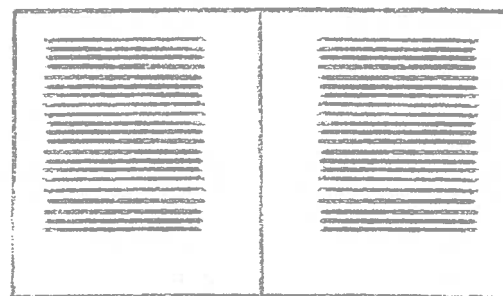
Nearly every book has a beginning, a middle, and an end. Shown here is an overview of how a published volume is typically organized.



## Text Book

A novel and some works of nonfiction consist primarily of text, although they might feature occasional illustrations, such as a frontispiece at the opening of the book, small drawings at the start of each chapter, or diagrams keyed to the text.

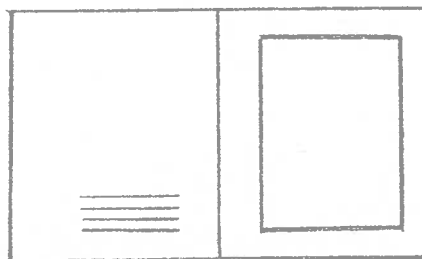
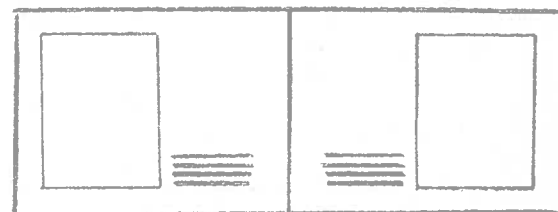
Most text books have one main column of type, called the body. The margins can be even all around, or you can create wider margins at the center (to keep content away from the binding), or along the outside edge (to create room for the reader's hands). Some designers like a wide margin along the bottom, providing a place for the reader's hands.



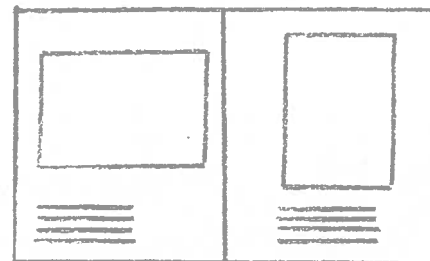
**BASIC TEXT BOOK**

## Picture Book

In photo albums, exhibition catalogs, and the like, pictures dominate. Design your page in relation to the shapes and sizes of pictures you have and what you want to say about them. Are your pictures predominantly vertical, horizontal, or square? Are you presenting images only, or pictures with text?



Left page for caption; right page for image.  
Clean separation of content and image.



Captions and pictures on the same page. This is a more cost-efficient use of space, but it also means that your pictures will most likely be smaller, to make room for captions.

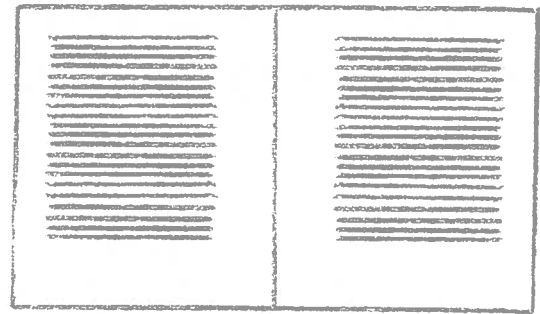
**BASIC PICTURE BOOKS**

*a book!*

## Pages and Spreads

Every book consists of pages that have been bound together into a sequence. When you open a book, the first page and the last page are the only ones that sit by themselves. Every other page is part of a **spread**—a left- and a right-hand page viewed together. Designers thus approach a book as a series of spreads, not as a series of separate pages. In a text book, the left and right sides often mirror each other. This way, the main text block is printed so that it doesn't show through from one side of the page to the other. In a picture book, images sometimes cross over from the left side to the right side of the spread. When this is the case, the designer pays attention to where the spine of the book will fall in relation to the image. The spine is a big physical and visual presence, so it shouldn't cut through important details.

AXIS OF  
SYMMETRY



**A SPREAD** consists of a left- and a right-hand page viewed together. This is the basic unit of book design.

## Table of Contents

This crucial navigation device not only tells the reader what's inside your book and where to find it, but is an important marketing tool as well. Online booksellers often feature the table of contents among the sampled pages of a book, and potential buyers use this information to decide whether to buy the book—or walk away.

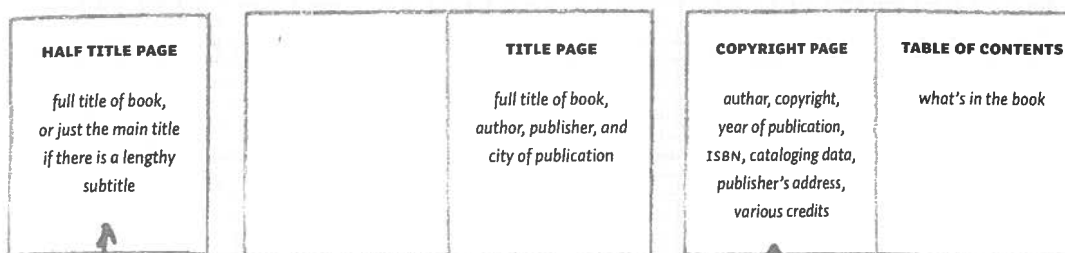
### LOOK INSIDE

The illustrated table of contents for *ReadyMade: How to Make (Almost) Everything* is an alluring invitation to look further. Authors, Shoshana Berger and Grace Hawthorne. Designed by Eric Heiman.

INTRODUCTION & MANIFESTO HOW THIS BOOK WORKS	14	15	16	17	18
RAW MATERIALS as TABLE of CONTENTS	19	20	21	22	23
WOOD	76	77	78	79	80
PAPER	10	11	12	13	14
PLASTIC	44	45	46	47	48
METAL	108	109	110	111	112

# Parts of a Book

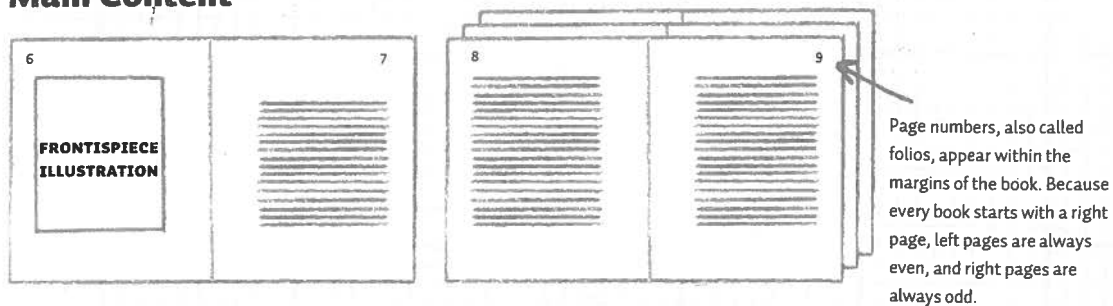
## Front Matter



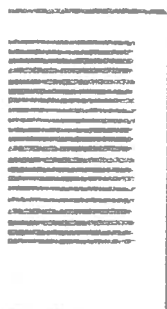
The half title page is luxurious, and you might choose to skip it in a more utilitarian volume such as an instruction manual or desk calendar.

Some publishers put the copyright information at the back of the book, allowing a full double-page spread for the table of contents.

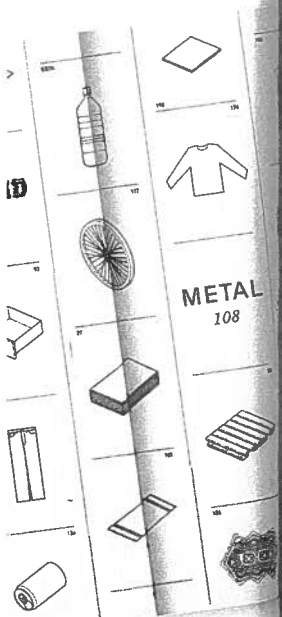
## Main Content



## Back Matter



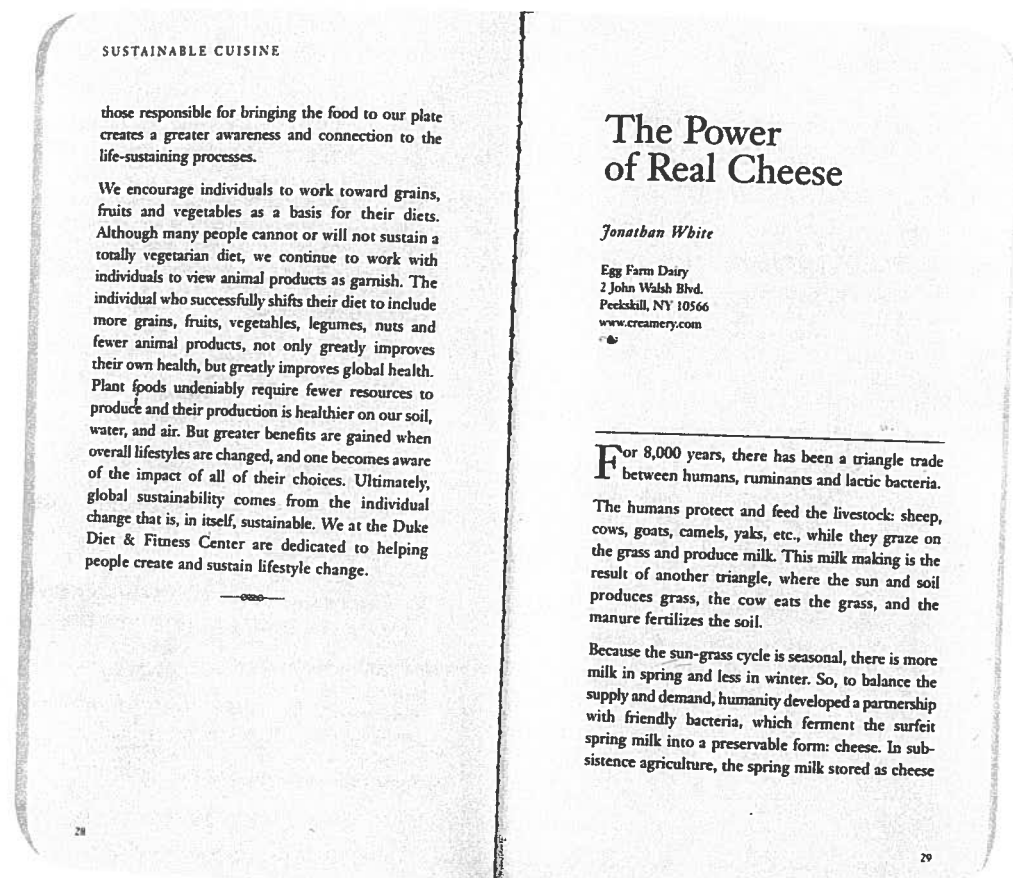
hand page viewed  
ign.





## Typography

Choosing typefaces and arranging them on the pages of your book are essential steps in creating an inviting and appropriate atmosphere for your book. Designers today have a wide range of choices, including historic and contemporary fonts.



### CLASSIC TYPOGRAPHY

The “power of cheese” is serious business for the authors of *Sustainable Cuisine White Papers*. Designer Kris Kiger has used a classic typeface to emphasize the gravitas of the subject matter. The main text block is justified (traditional),

but the chapter title and author lines are set flush left (contemporary). The rounded corners and narrow page format give the book a distinctive feel. Published by Earth Pledge; distributed by Chelsea Green.

## Alignment

Page layout software lets you align text in four basic ways: justified, centered, flush left, and flush right. Most books are set primarily with justified text—solid blocks that have even edges on both sides. For a novel, memoir, or other text-heavy work, justified text is the most familiar and efficient way to set the main content. You'll need to explore other forms of alignment for chapter headings, title pages, cover

typography, and so on. Poetry is usually set flush left, allowing each line to break naturally as it is written, rather than being centered or forced into geometric blocks. Illustrated books are less convention-bound than text books; experiment with alignment to find what works best with your content and the point of view you hope to convey.

### JUSTIFIED

This is the standard format for large bodies of text. Justified text looks neat on the page, and it is highly economical, because page layout software uses hyphenation as well as adjusting the spacing between words and letters in order to fit a maximum number of words on every line. If your line length is too short, the hyphenation and spacing will be choppy and uneven, as seen in newspapers, which often have large gaps and many hyphenated lines in a single paragraph. If you are producing your book with a word-processing program (such as Microsoft Word) instead of a full-fledged page layout program (such as InDesign), the justification can look especially bad. (Look at the line above this one.)

### FLUSH LEFT

Setting text with a ragged edge along the right side of the column became common in the twentieth century. Flush left text is considered modern because it is asymmetrical and organic, allowing the flow of the language to help determine the typographic arrangement. Flush left text works well with narrower columns. The designer must pay careful attention, however, to the appearance of the rag, or the rough edge. The rag should look irregular and natural; it should not look too flat or even or form recognizable shapes such as moons, zigzags, or diving boards.

### CENTERED

Static and classical, centered text is commonly used for title pages, chapter headings, and dedications.

The formal character of centered text also makes it appropriate for wedding invitations, tombstones, and the type of verse that appears inside greeting cards.

When using centered text, the designer usually breaks lines for sense, putting important words or phrases on their own lines.

Centered text often has generous line spacing.

### FLUSH RIGHT

Never say never, but flush right text is rarely used for setting the entire text of a book. This setting can be highly useful, however, for creating captions, marginal notes, and other tasty typographic bits. The even right edge can be used to create a sense of affinity or magnetic attraction between different elements on the page.

angle trade  
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aking is the  
un and soil  
is, and the

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balance the  
partnership  
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n.



## Historical Book Faces

Many typefaces were created especially for use in books, including traditional fonts such as Garamond, Caslon, and Jenson, which are available today in modern digital versions that have been carefully designed to reflect their historic sources. Books can also be typeset in sans serif fonts such as Futura and Helvetica.

Jenson is based on typefaces created in the fifteenth century by the Venetian printer **Nicolas Jenson**.

*Italic typefaces were created by Jenson's contemporary*

LUDOVICO DEGLI ARRIGHI.

ADOBE JENSON PRO

ADOBE JENSON, designed by Robert Slimbach in 1995, expresses its Renaissance roots and yet doesn't feel mannered or precious. Look for its calligraphic origins in the ribbonlike strokes of its letters. Adobe Jenson includes SMALL CAPS as well as light, bold, and semibold weights; these weights were not used in the Renaissance. The *italics* feel especially calligraphic.

Garamond is the name for typefaces inspired by the sixteenth-century printing fonts of **Claude Garamond**.

*Over the centuries, many designers have*

CREATED TYPEFACES BASED ON GARAMOND'S TYPES.

ADOBE GARAMOND PRO

ADOBE GARAMOND, designed by Robert Slimbach in 1989, honors the proportions of its Renaissance source. It is less explicitly calligraphic than Jenson. Note the elegant three-dimensional bowl of the lowercase "a" and the gap in the uppercase "P." Adobe Garamond includes SMALL CAPS as well as bold and semibold weights; these weights were not used in the Renaissance. The *italics* are more lyrical than calligraphic.

Caslon is named for the British typographer **William Caslon**, whose elegant and practical

*fonts were an eighteenth-century staple and a fond*

PERSONAL FAVORITE OF BENJAMIN FRANKLIN.

ADOBE CASLON PRO

ADOBE CASLON was designed by Carol Twombly in 1990; it includes SMALL CAPS as well as bold and semibold weights; these weights were not used in the eighteenth century. The U.S. Declaration of Independence and the Constitution were first printed in Caslon's types. Caslon has strong vertical elements, crisp serifs, and generous, open *italics*.

## Contemporary Book Faces

All around the world, graphic designers are developing new fonts and distributing them online. This book is typeset in two of the fonts displayed below, Dolly and Auto. When choosing a new typeface, look for the same book-oriented features that you would expect from a classic font, such as small capitals and non-lining numerals. You can begin to judge the quality of a typeface by how it is presented on the designer's website. Is the font displayed and described with care? Is it available in a range of weights or styles?

Dolly, the typeface used for setting the main text of this book, was designed by Underware, an independent type foundry and graphic DESIGN STUDIO IN THE NETHERLANDS.

DOLLY

DOLLY's sturdy letters are legible in small sizes, due to a relatively low contrast between thick and thin elements. Ten-point type is commonly used in books. When Dolly is applied in larger sizes, more detail becomes apparent. Dolly consists of four styles: roman, *italic*, **bold**, and **SMALL CAPS**, providing a healthy palette for solving basic problems of book typography.

Auto, also designed by Underware, is a sans serif typeface. Auto is designed in several weights, which are used in this book for captions, **HEADINGS, AND OTHER SUPPORTING TEXT.**

AUTO

AUTO is designed with three different italics, each with its own flavor, from simple and straightforward to curvy and sweet. Our book uses the Auto 1 italic set, the most neutral of the three versions. Auto is effective for headlines as well as text. The typeface features **SMALL CAPS** as well as light, **bold**, and **black** styles.

The Scala type family was designed by Martin Majoor in the Netherlands in 1991. Like many recent typefaces, Scala is designed in both serif and sans serif variants.

SCALA

SCALA has a classic appearance with crisp, modern details. The curves are simple, the *italics* are elegant, and the serifs consist of clean, blocky slabs. The letters have a tall x-height (the height of the lowercase body), making them legible at small sizes. It is available in both serif and sans serif versions as well as a bold weight.

signed by Robert expresses its and yet doesn't feel us. Look for its in the ribbonlike s. Adobe Jenson ps as well as ribold weights; e not used in the alics feel especially

, designed by 1 1989, honors the Renaissance source. It ligraphic than Jenson. iree-dimensional ase "a" and the gap ?" Adobe Garamond s as well as **bold** and these weights where naissance. The *italics* in calligraphic.

is designed by Carol ; it includes **SMALL** ld and semibold ghts where not used century. The U.S. lependence and vere first printed Caslon has strong crisp serifs, and 'lics.

## Display Faces

In addition to typefaces intended for use in your body text, captions, subheads, and so on, you may want to add spice at larger scales with an additional typeface. Called display fonts, some faces are intended for use only as titles, headlines, logos, and other applications that involve just a few words.

**THIS IS VINYL,  
A HOMEGROWN,  
HANDMADE  
DISPLAY FACE.**

Vinyl is a typeface created by John Corrigan, one of the authors and designers of this book. This DIY typeface exists only in capital letters.

**A good display face should be**

CHALET

dramatic and eye-catching, yet still

BURIN SANS

**READABLE. DISPLAY FACES ARE DESIGNED TO**

TRADE GOTHIC

intrigue and surprise readers as well as

UNITED SERIF THIN

**to deliver information. Well-chosen**

FONTIN BOLD

**DISPLAY FACES CAN GIVE A**

HOUSE SPACEAGE ROUND

publication a distinct voice.

DOT MATRIX

typeface created by  
Jan, one of the  
designers of this  
DIY typeface exists  
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ie

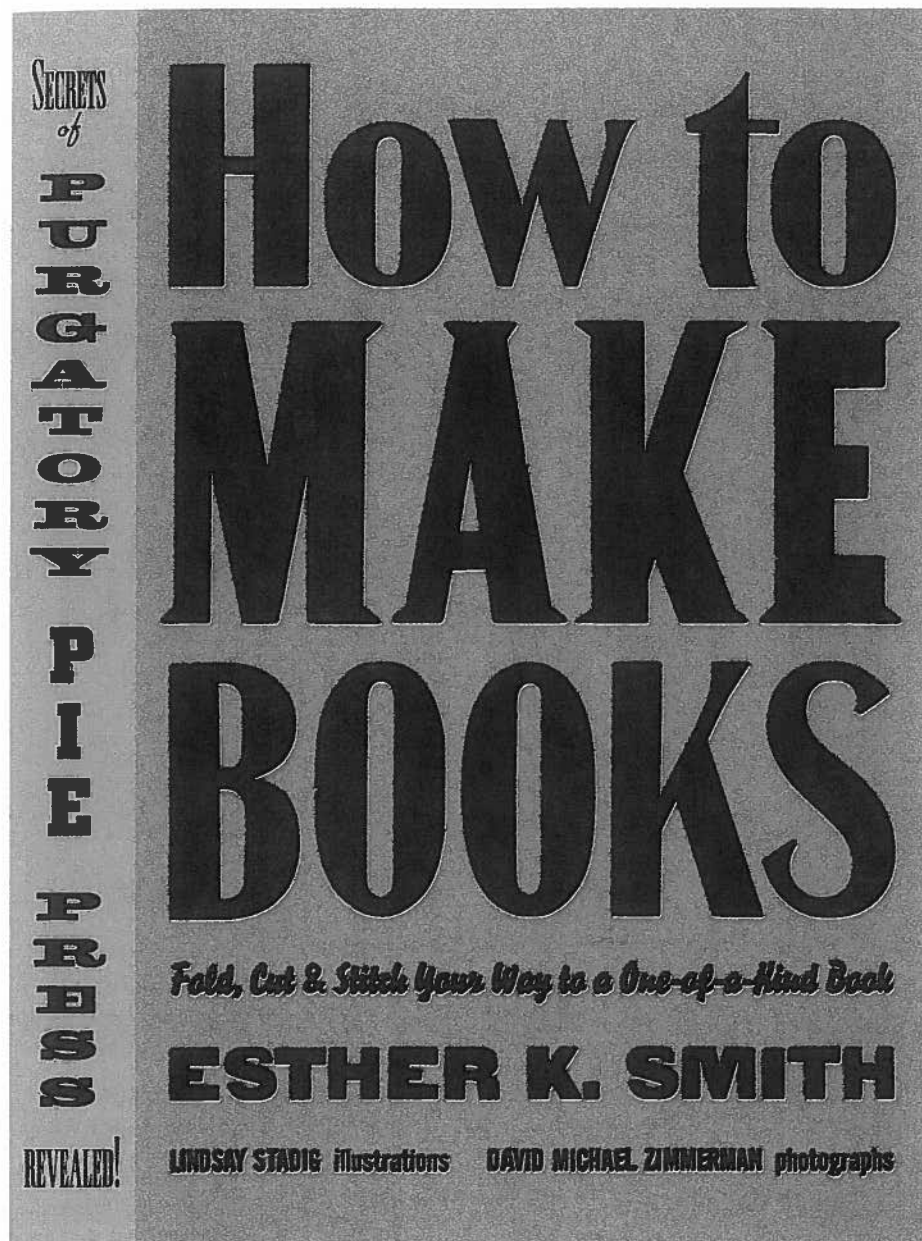
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#### BIG, STRONG TYPE

Esther K. Smith is cofounder of Purgatory Pie Press, a letterpress shop devoted to printing and making books by hand. The cover of *How to Make Books*,

published by Potter Craft, features large-scale letterpress display text, set in metal type by Dikko Faust.

## Cover Design

If your book is for sale, the cover is an essential marketing device that will function like a logo and advertisement. It must look great in the bookstore and on the shelf. It also has to look good when it's a tiny digital image on Amazon and other online sites.

### Design Process

#### 1. DEFINE THE PROBLEM

Write a description of what you want to say and to whom you want to say it. What's the main point of your book? What attitude do you want to express (formal, relaxed, professional, raw)? Who is your audience (friends, enemies, peers, potential employers)? Keep these goals in mind when you develop design ideas.

#### 2. RESEARCH

Look at other books similar to yours. Think about what attracts you and note the variety of design strategies. Some covers are all type; others feature photographs and illustrations. Some are quiet; some are loud.

#### 3. BRAINSTORM

Write down as many ideas as you can think of—good, bad, and ridiculous.

#### 4. PRIORITIZE

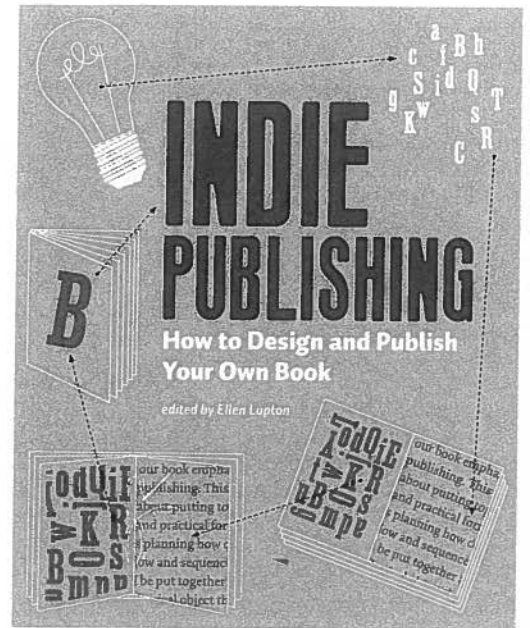
Which ideas make sense with your book? Which ones are feasible for you to produce? Study your available resources, such as vintage photos or illustrations from inside the book.

#### 5. TRY IT

If your design skills are weak, collaborate with a designer, artist, illustrator, or photographer. Look for stock images and pictures on photo sharing sites. Always respect copyrights, and keep in mind that photographs must be high-resolution and large scale to reproduce well.

#### 6. TEST IT

Show your designs to other people for reactions. Evaluate each design. Is the title easy to read? Do the images bring attention to the title, or do they distract from it? Is there a clear hierarchy of elements? Is the design conveying the intended message and tone of voice?



#### MANY VARIATIONS

Shown above is an early version of the cover that was finally chosen for this book. Designer Kelley McIntyre tried numerous color variations before finalizing the cover. This early design did not feel rich and vibrant enough. The final cover uses a background texture and more assertive colors.

#### TRIAL AND ERROR

A team of designers worked together to create numerous alternate covers for *Indie Publishing*. Some solutions are photographic; others use illustrations; some are purely typographic. As the team worked, they focused on their message, choosing a final design that speaks about the active, hands-on process of making a book.



## Cover Gallery

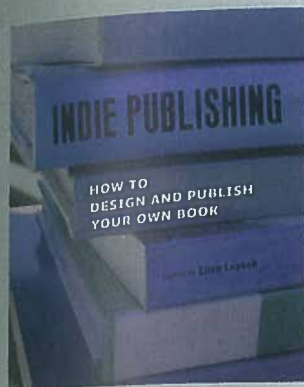


### VARIATIONS

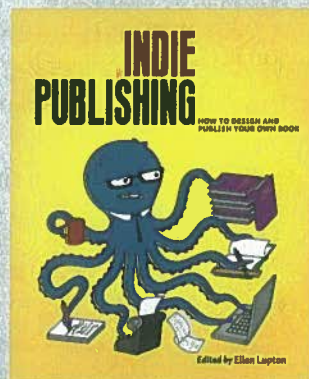
Love is an early version of that was finally chosen for. Designer Kelley McIntyre explored numerous color variations, realizing the cover. This design did not feel rich and rough. The final cover uses a rich color and more colors.

### NO ERROR

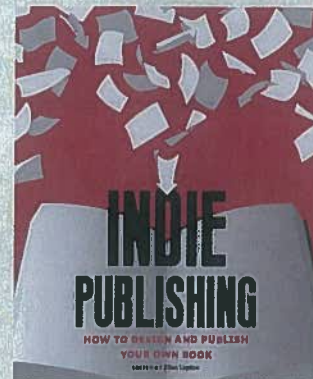
The designers worked together and explored numerous alternate designs for Indie Publishing. Some are photographic; others are typographic; some are purely graphic. As the team worked, they focused on their message, and they arrived at a final design that speaks to the active, hands-on process of publishing a book.



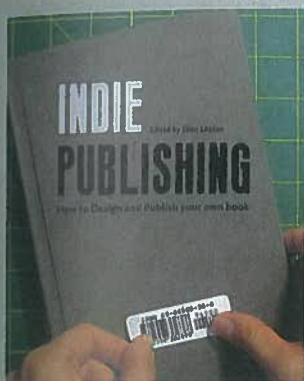
Tony Venne



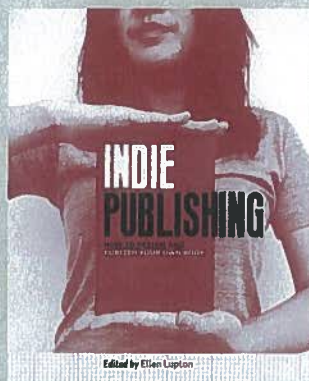
Design by Ryan Clifford; Illustration by Tricia Chin



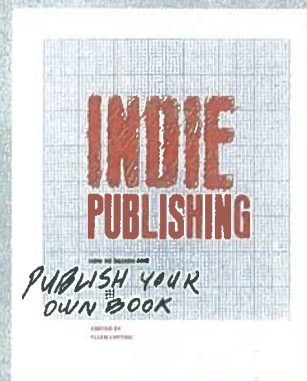
Kristian Bjørnard



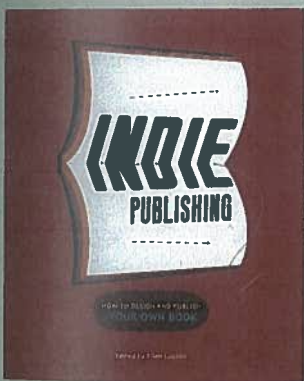
Joo Ho



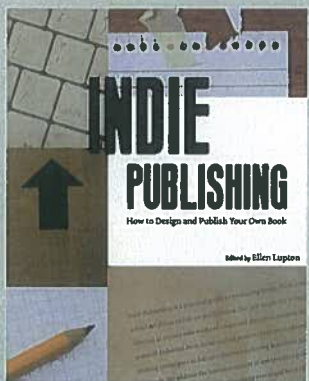
Ryan Clifford



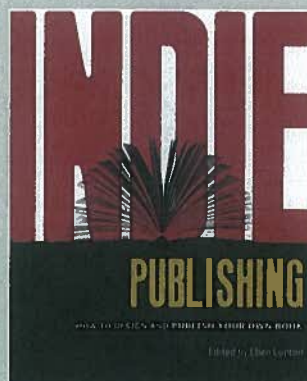
John Corrigan



Danielle Davis



Lindsey M. Muir



Helen Armstrong

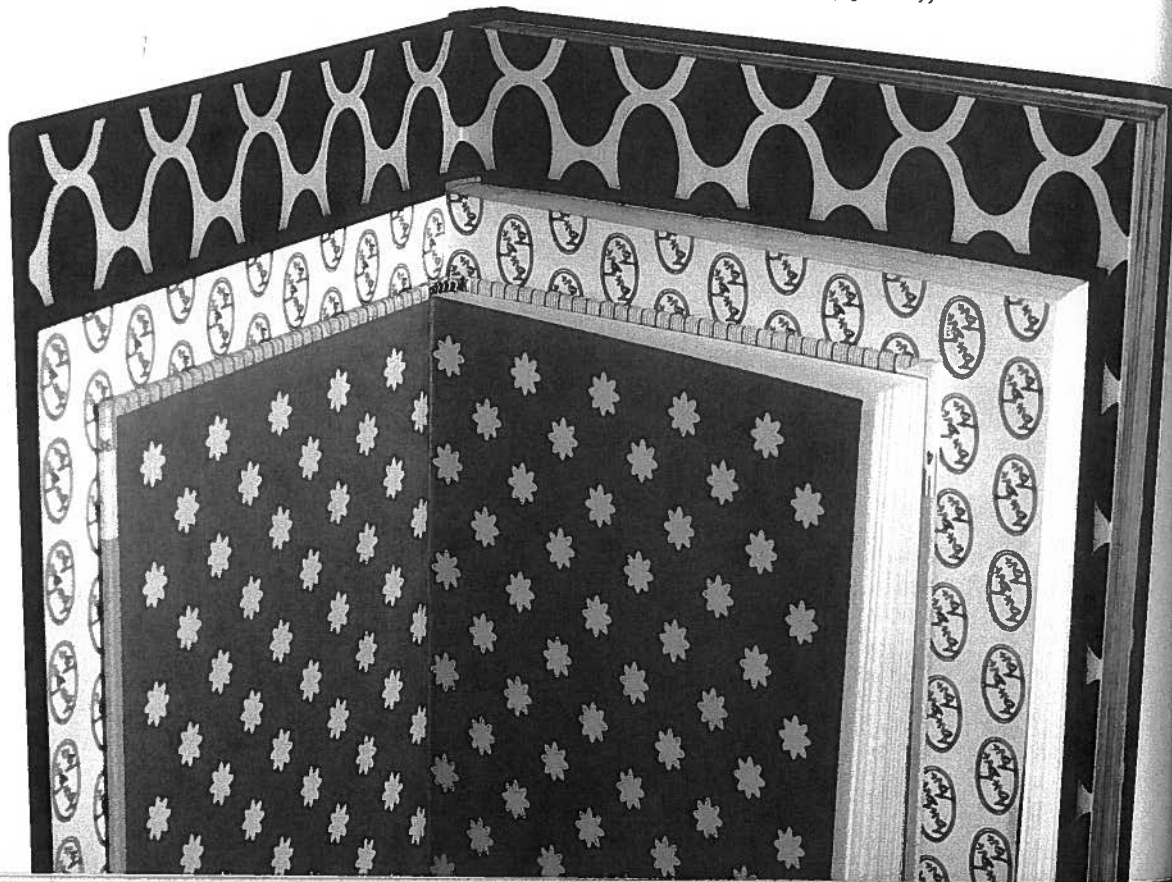
## Endpaper

In a hardcover book, the endpaper is a single sheet of paper glued to the inside of the cover and to the bound signatures. Both functional and decorative, endpapers use color and pattern to establish a mood, welcoming readers and rewarding them for opening the book. Fun and engaging endpapers are like sexy underwear for your book.

In a paperback book, you can create an effect similar to an endpaper by printing a color or pattern on the inside covers. (Check out what we did with the covers of this book.)

### INSIDE STORY

The endpapers shown here (largest to smallest) are from *Hollywood Life* (designed and published by Greybull Press), *Quack Quack Quack* (designed and published by Winterhouse), and *Shortcomings* (designed by Adrian Tomine for Drawn & Quarterly).





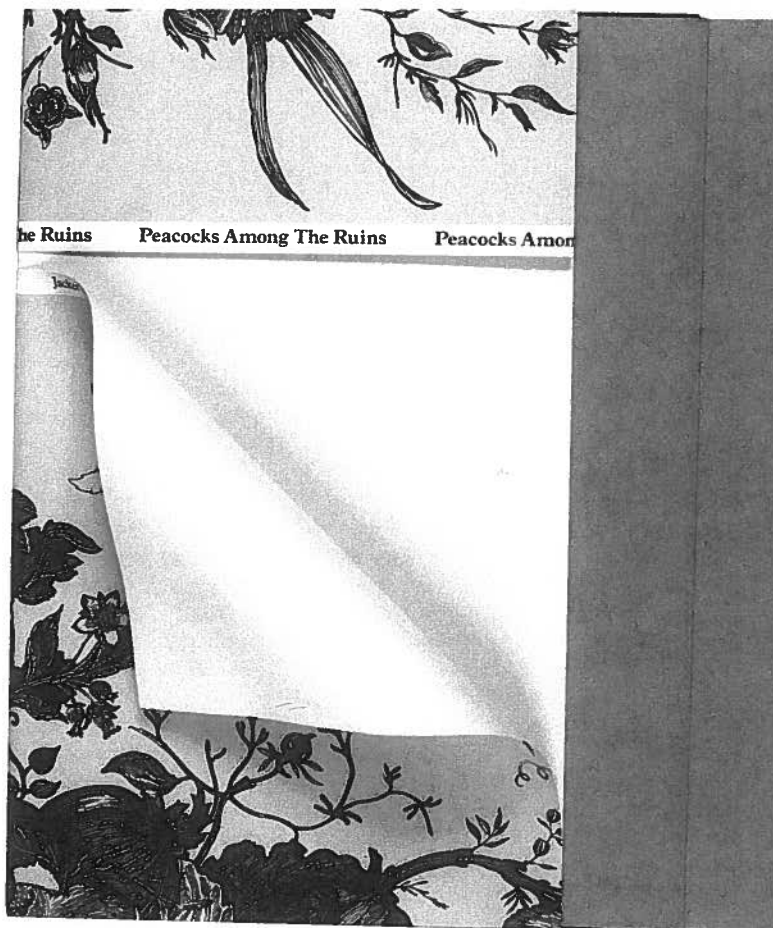
## Dust Jacket

The purpose of a dust jacket is to protect the book from wear and tear. It also helps market the book and provides an additional vehicle for expression.

e

here (largest  
Hollywood Life  
ied by Greybull  
uack (designed  
erhouse), and  
d by Adrian Tomine  
/).

**FANCY FLAPS** When a museum in Scotland invited the radical-wallpaper designers Timorous Beasties to curate an exhibition about nature and the decorative arts, the museum wanted a deluxe and daring catalog to go with the show. The title copy repeats along the folded-back edges of the book's jacket, as if it were a length of fabric or wallpaper. Book designed by Graphic Thought Facility; published by Dundee Contemporary Arts.



## InDesign Crash Course

The most efficient and effective way to design a book is using professional page layout software such as Adobe InDesign or QuarkXPress. Although it is possible, in theory, to design a book using a standard word-processing program such as Microsoft Word, doing so is frustrating and time consuming—with generally poor results. Programs like InDesign allow you to intuitively drag and drop elements as well as easily create grids, page numbers, typographic refinements, and more. The instructions here offer a brief overview of InDesign. The software's excellent Help button can answer nearly any question you have.

### CREATE A NEW DOCUMENT

Check “facing pages” to create a multipage publication designed in double-page spreads. Define your document size (for example, 6 x 6 inches) so that later you can print out the document with crop marks. (When printing, select Printer Marks>Crop Marks in the print menu.) InDesign's default measurement system is picas and points; you can change this to inches or millimeters in General Preferences. Use the Columns and Margins fields to create a grid.

### MAKE A TEXT FRAME

Every element in InDesign sits in a “frame” or box. To make a text frame, select the Type tool and drag it to make a frame. You can also change any frame into a text box by clicking on it with the Type tool. A cursor for text entry will appear. Use the Character window to change the typeface, size, line spacing, tracking, and other attributes. Use the Paragraph window to change alignment (flush left, flush right, centered, justified).

### MAKE A PICTURE FRAME

Images sit in picture frames. Use the box tool to draw a frame. Go to File>Place to link to an illustration. InDesign creates a low-resolution preview of your illustration, allowing you to edit the image later in Photoshop or other software or to replace the picture altogether. (In contrast, Microsoft Word incorporates images directly into the document, making a massive digital file as well as limiting your editing power.) You can also crop and resize the image inside the frame without affecting the original image file.

### TEXT WRAP

If a picture or text frame has a text wrap value, then text from another frame will be forced to wrap around it, rather than running on top of it or behind it. Do this with Window>Text Wrap. New objects in InDesign have no text wrap value.

### HYPHENATION

Turn on automatic hyphenation when you are working with justified text. Turn it off when you are working with centered or ragged text, or with headlines of any kind. (You can always put in hyphens by hand if needed.) Click the Hyphenation box in the Paragraph tool bar.

### KERNING

Adjusting the space between two letters is called *manual kerning*. (The typeface already has built-in kerning values. You are now adjusting it locally according to your own judgment.) Position your cursor between the letters you want to adjust. On a Mac, press option and the left or right arrow key to remove or add space. You will rarely need to do this unless you are working with large-scale headlines.

LOVE

These letters are set normally

LOVE

Additional space between “O” and “V”

**TRACKING**

Adjust letter spacing across an entire text selection (a word, line, paragraph, or more). When setting a word in all caps or small caps, for example, it is advisable to track your letters, expanding the space around them. Select the text and type in a Tracking value in the Character menu or toolbar (AV with an arrow underneath).

**THIS TEXT IS ALL CAPS**

Not tracked

**THIS TEXT IS ALL CAPS**

Tracked 100

**THREADING TEXT FRAMES**

You can connect two or more text frames so that text flows from one frame to another. Use this feature to create multi-column and multi-page documents. Select a text frame, and then with the white arrow tool, click the frame's in-port or out-port (little square with a plus or minus). The arrow will become a "loaded text icon." Position the loaded text icon over the frame you want to connect to. The loaded text icon becomes a thread icon. Click on the new frame to confirm the thread. Or click anywhere on the page, and InDesign will make a new frame automatically.

**INSERT, DELETE, AND REARRANGE PAGES**

Control pages from the Pages window. Select a page icon and delete it using the Pages options menu. Grab the page icons and move them around to reorder pages.

**MASTER PAGES**

A master page contains graphics that appear on every new page of a document, such as page numbers, headings, and guidelines. Select New Master from the menu behind the Pages window. Name the master and put text and other graphics on it. The master can now be applied to any or all pages. You can base a new master on an existing master, you can have several masters in one document, and you can turn an existing page into a master. For more information, see InDesign's online help.

To override master elements on a document page, press command-shift (control-shift on PC) while selecting the element. This allows you to edit or delete the item. Note that an overridden master item won't get updated on that page if you edit the master page.

For automatic page numbers, create a box and choose Type>Insert Special Character>Auto Page Number.

**WORKING WITH RULES**

Select Paragraph rules from the menu behind the Paragraph window. The default weight is 1 point, which looks nice on the screen but looks heavy and bland when you print it. For a clean, slim rule, choose .25 point. The Offset value controls the distance between the rule and the baseline.

A rule will appear after every hard return (paragraph break). Establish rules in this way rather than "drawing" them with the line tool. This allows you to consistently control their placement and spacing.

**DEFINING NEW SWATCHES**

To see predefined colors that you can apply to text, rules, boxes, and so forth, open the Swatches window. Use the options menu to define new colors. Use CMYK to create mixes of cyan, magenta, yellow, and black, the colors used in standard four-color printing (as opposed to RGB: red, green, and blue, the colors of your computer screen). Avoid "spot colors" unless you are working with a commercial offset printer and you are doing a job that will use special ink colors in place of (or in addition to) standard CMYK.

## Sharing Your Files

**MAKE HIGH-RESOLUTION PDFS**

An InDesign document can become quite complex, using numerous fonts and image links. A PDF allows you to share a high-resolution file without your printer, client, or other end user needing access to your native software or your font and image files. It's easy to make a PDF with InDesign: just hit Export>PDF. Many designers prefer to print from PDFs rather than from native InDesign files.

**PREFLIGHT AND PACKAGE**

Use File>Preflight to check your file for errors. The Preflight program will flag images that are RGB instead of CMYK and other problems. Use File>Package to gather up all the images and other resources used in your project. InDesign will copy all elements into a new folder.

**PRINT BOOKLET**

If you are producing your own stapled book or sewn signatures, File>Print Booklet rearranges your pages into "printer spreads," allowing the book to be assembled, folded, and bound together through the center. The software calculates the correct imposition of pages.