

Building Books

FALL 2017

Stacy Asher
Associate Professor of Art
School of Art, Art History + Design

stacyasher.com

Building Books

Design = Form + Content

Reading

Authoring

Readability / Legibility

Artifact

What makes a good book?

The book as artifact.

The body as text.

Text as image.

Narrative.

Story.

Visual Communications.

bib·li·o·phile

noun

a person who collects or has a
great love of books.











**WHO
OWNS
THE
WATER
?**

LARS MÜLLER PUBLISHERS

**THE WONDER
CALLED WATER**

A REVOLUTION
DOWN ON THE FARM

THE TRANSFORMATION OF AMERICAN AGRICULTURE SINCE 1929



PAUL K. CONKIN

STOLEN
Harvest

The HIJACKING of the
GLOBAL FOOD SUPPLY

VANDANA
SHIVA

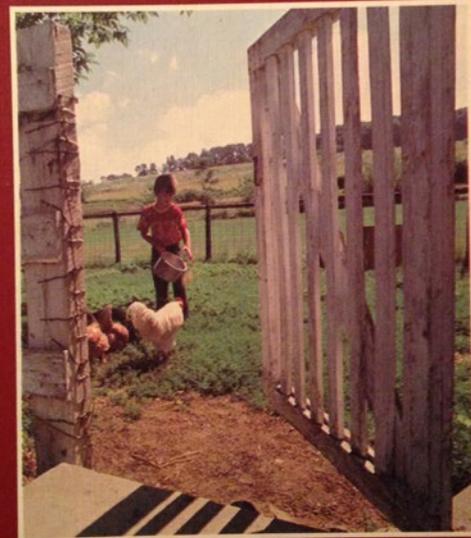




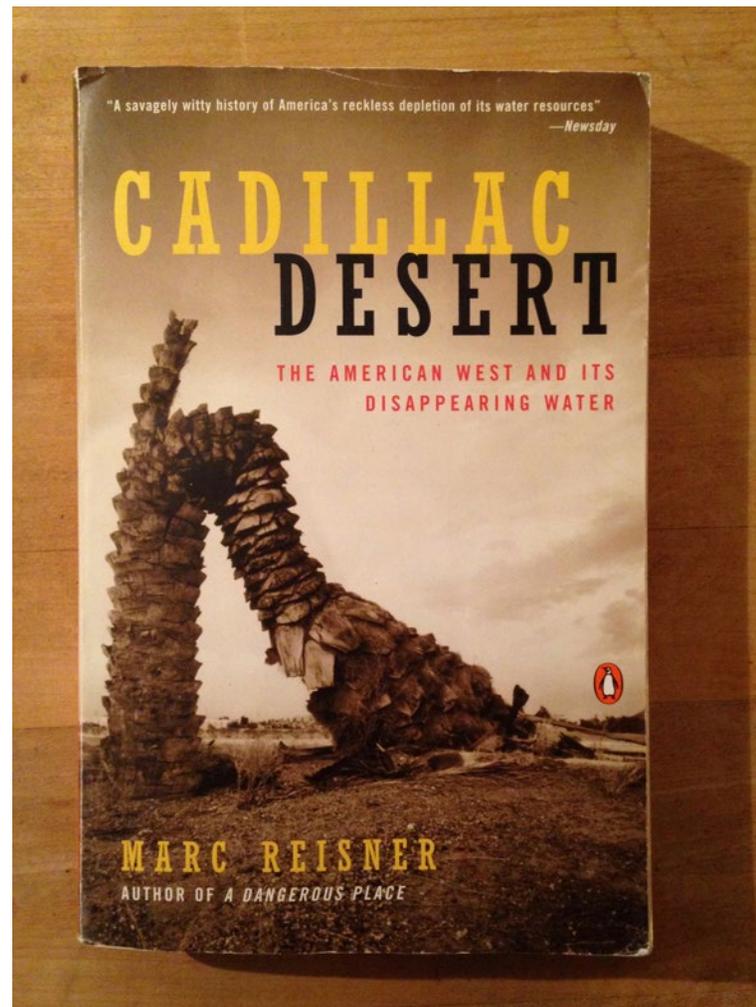
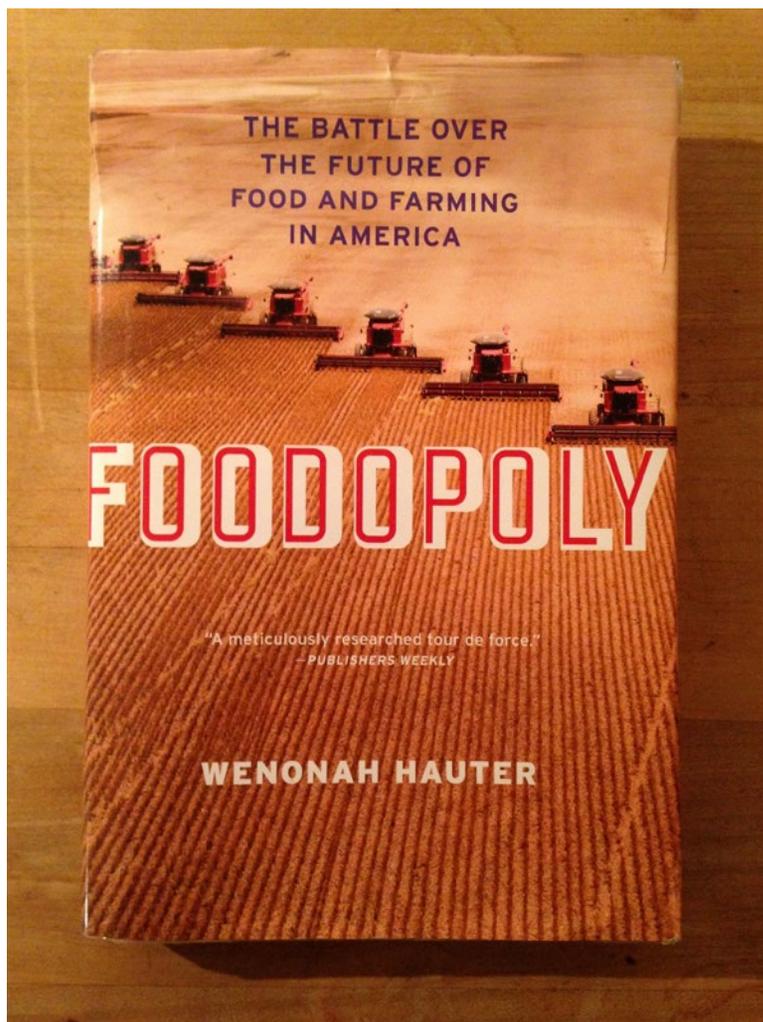
**FAMILY
FOOD
STOCKPILE
FOR
SURVIVAL**

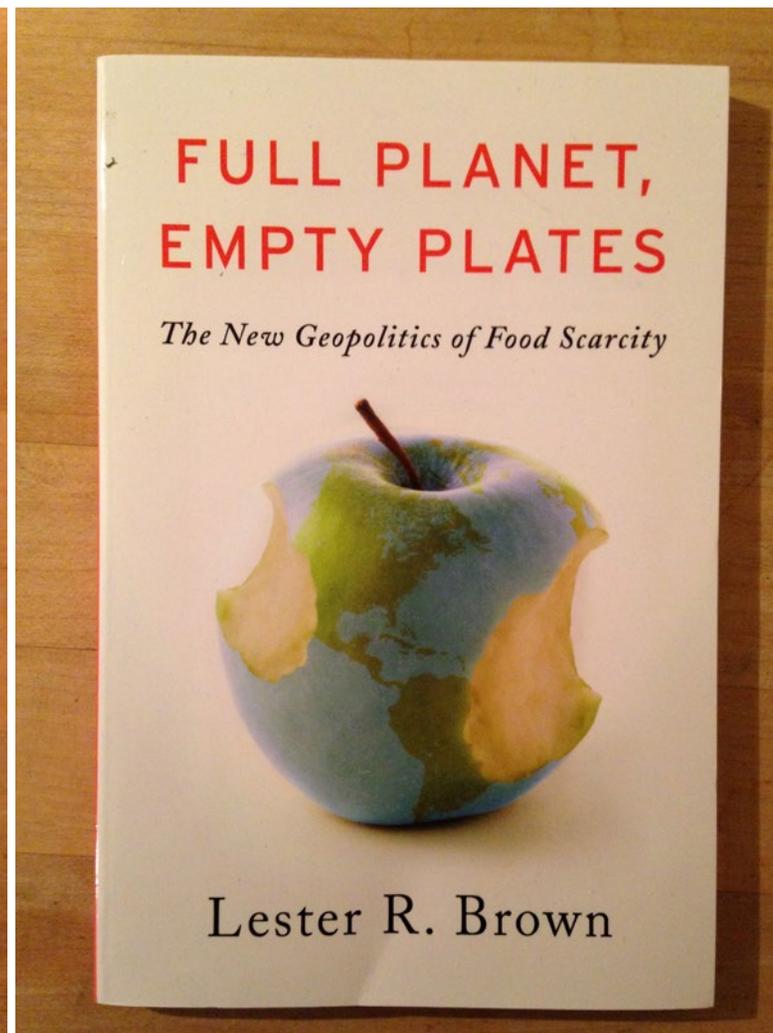
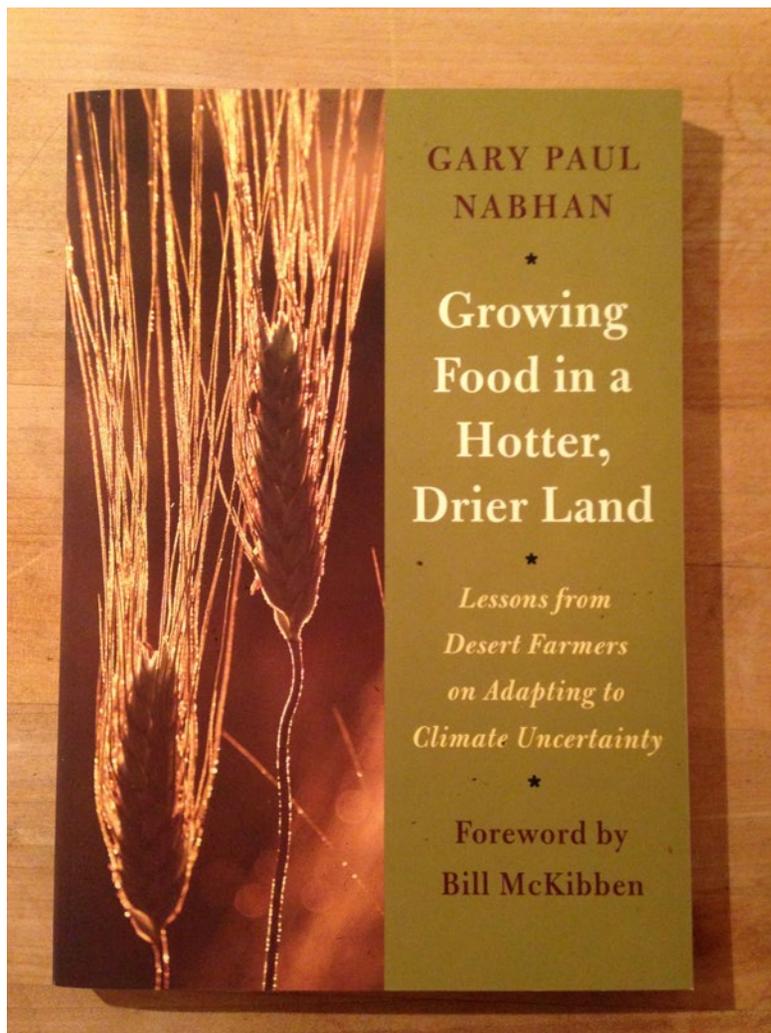
Home and Garden Bulletin No. 77
U.S. DEPARTMENT OF AGRICULTURE

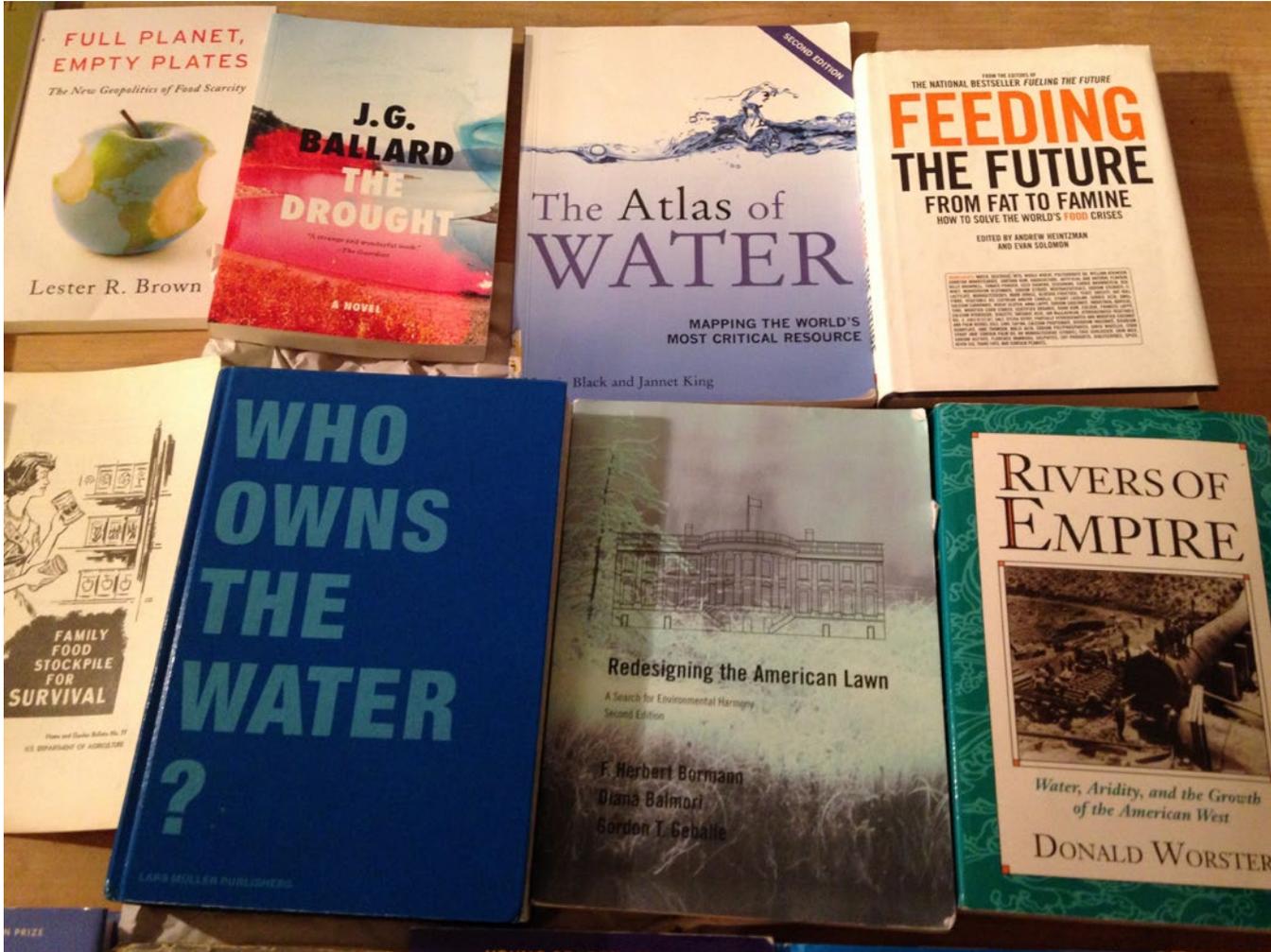
Living on a Few Acres



U.S. Department of Agriculture







**FULL PLANET,
EMPTY PLATES**
The New Geopolitics of Food Scarcity

Lester R. Brown

**J.G.
BALLARD**
**THE
DROUGHT**
*"A gripping and wonderful book."
—The Guardian*
A NOVEL

SECOND EDITION

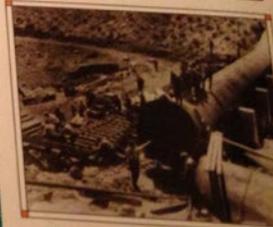
**The Atlas of
WATER**
MAPPING THE WORLD'S
MOST CRITICAL RESOURCE
Black and Jannet King

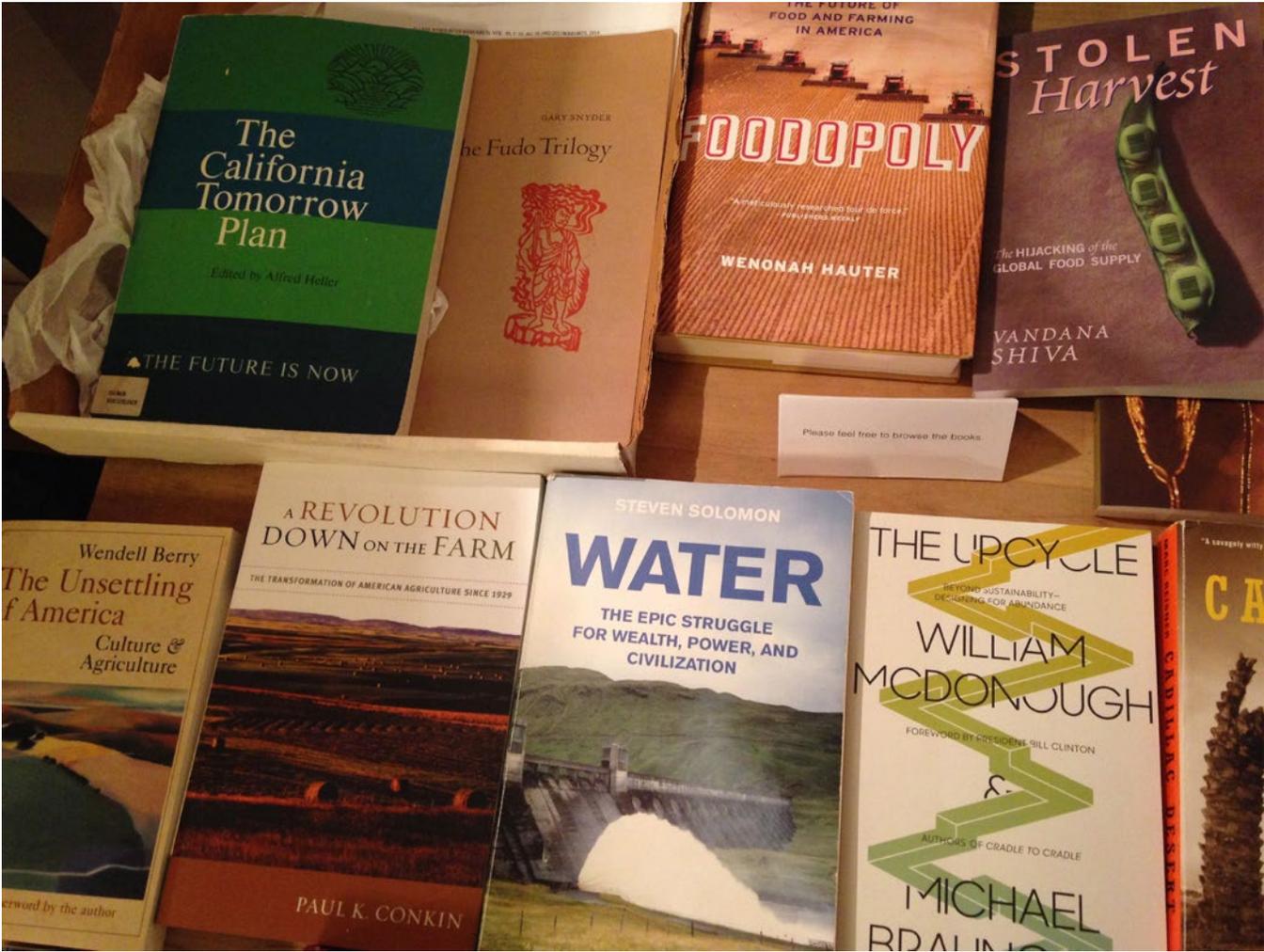
FROM THE EDITORS OF
THE NATIONAL BESTSELLER FUELING THE FUTURE
**FEEDING
THE FUTURE**
FROM FAT TO FAMINE
HOW TO SOLVE THE WORLD'S FOOD CRISES
EDITED BY ANDREW HEINTZMAN
AND EVAN SOLOMON


**FAMILY
FOOD
STOCKPILE
FOR
SURVIVAL**
How and Under What Conditions?
U.S. DEPARTMENT OF AGRICULTURE

**WHO
OWNS
THE
WATER
?**
LARS MÜLLER PUBLISHERS


Redesigning the American Lawn
A Search for Environmental Harmony
Second Edition
F. Herbert Bormann
Diana Balmori
Gordon T. Geballe

**RIVERS OF
EMPIRE**

*Water, Aridity, and the Growth
of the American West*
DONALD WORSTER



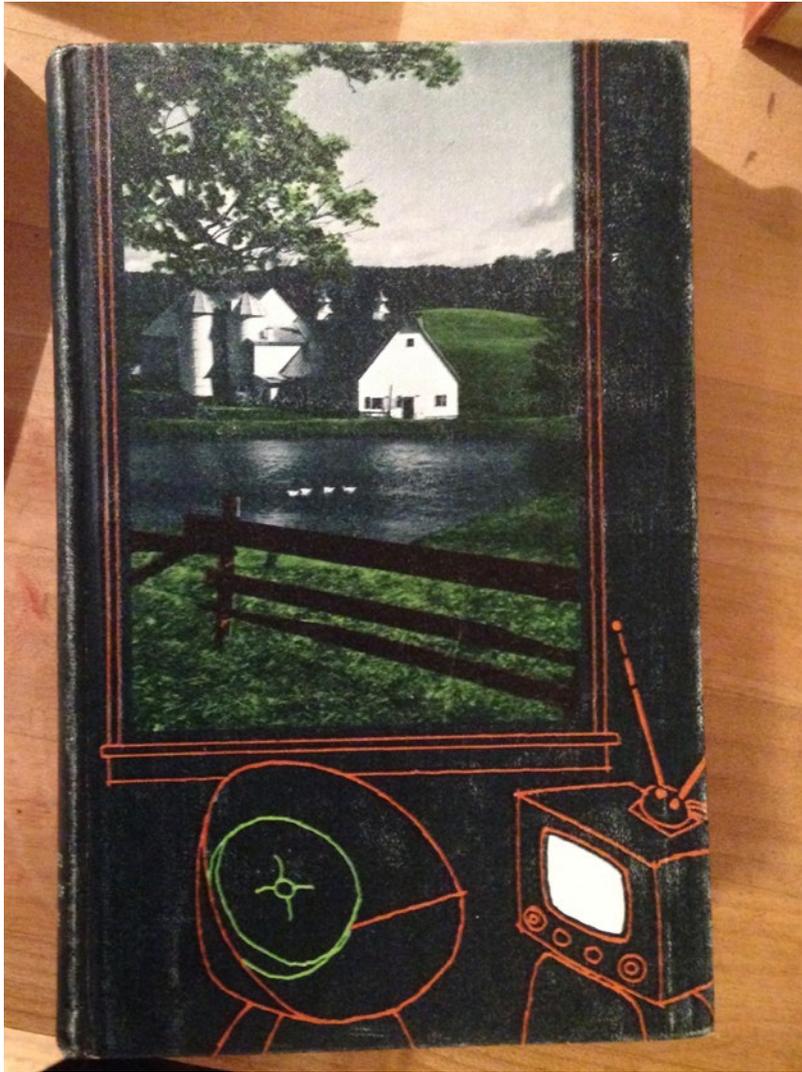
Crops
IN PEACE
AND WAR
YEARBOOK OF
AGRICULTURE
1950-1951
UNITED STATES
DEPARTMENT OF
AGRICULTURE

SOIL
*the 1957 yearbook
of agriculture*
THE
UNITED STATES
DEPARTMENT OF
AGRICULTURE

LAND
*the 1958 yearbook
of agriculture*
THE
UNITED STATES
DEPARTMENT OF
AGRICULTURE

YEARBOOK OF
AGRICULTURE
1943-1947
SCIENCE
IN
FARMING
UNITED STATES
DEPARTMENT OF
AGRICULTURE





"[A] deliciously fun book. Investigative journalism is rarely as entertaining as it is informative, but Fishman manages both feats. At times rhapsodic in his descriptions of the world's truest natural wonder, he is ultimately optimistic." —*The Washington Post*

CHARLES FISHMAN

Bestselling author of *The Wal-Mart Effect*

THE BIG

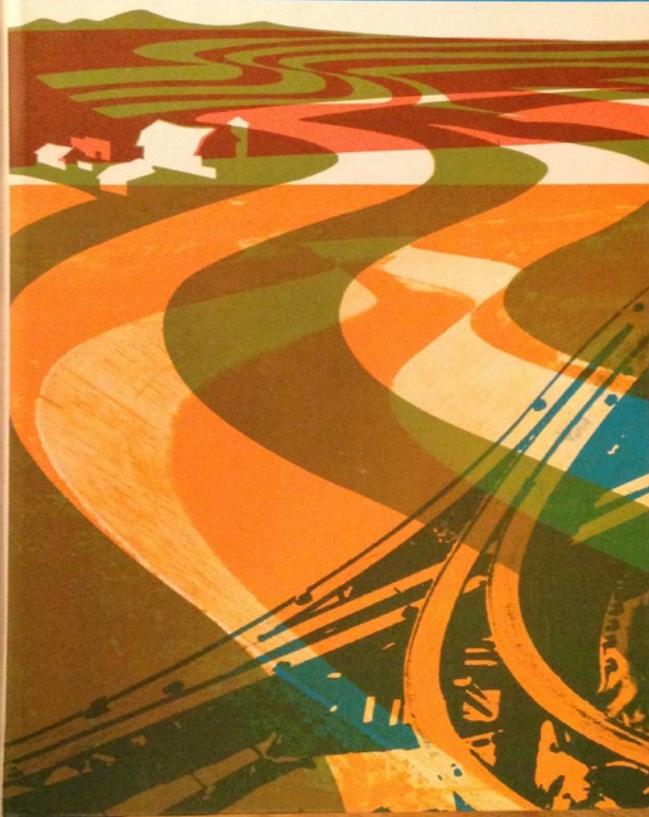


THIRST

The Secret Life and
Turbulent Future of Water

READING GROUP GUIDE INCLUDED

Contours
of
Change



FROM THE EDITORS OF
THE NATIONAL BESTSELLER *FUELING THE FUTURE*

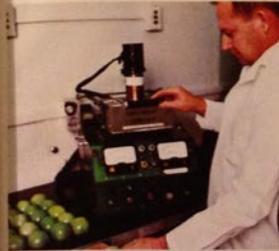
FEEDING THE FUTURE

FROM FAT TO FAMINE

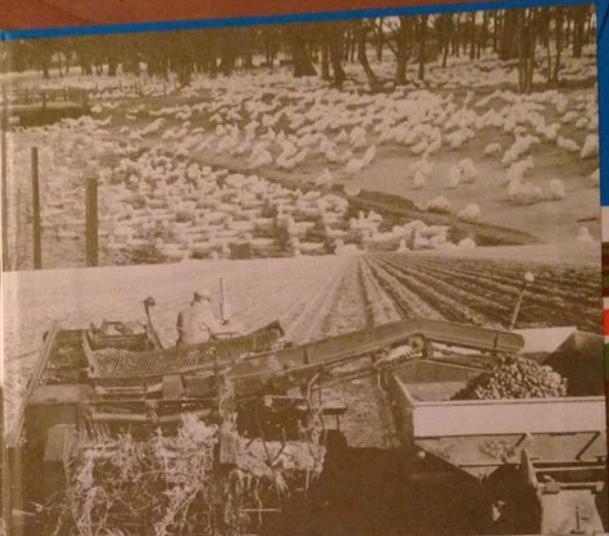
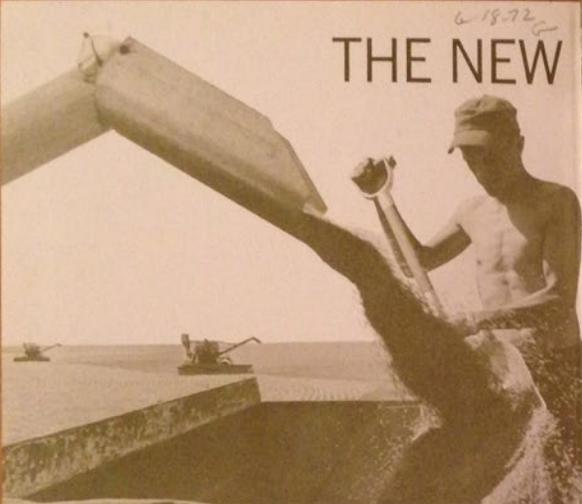
HOW TO SOLVE THE WORLD'S **FOOD** CRISES

EDITED BY ANDREW HEINTZMAN
AND EVAN SOLOMON

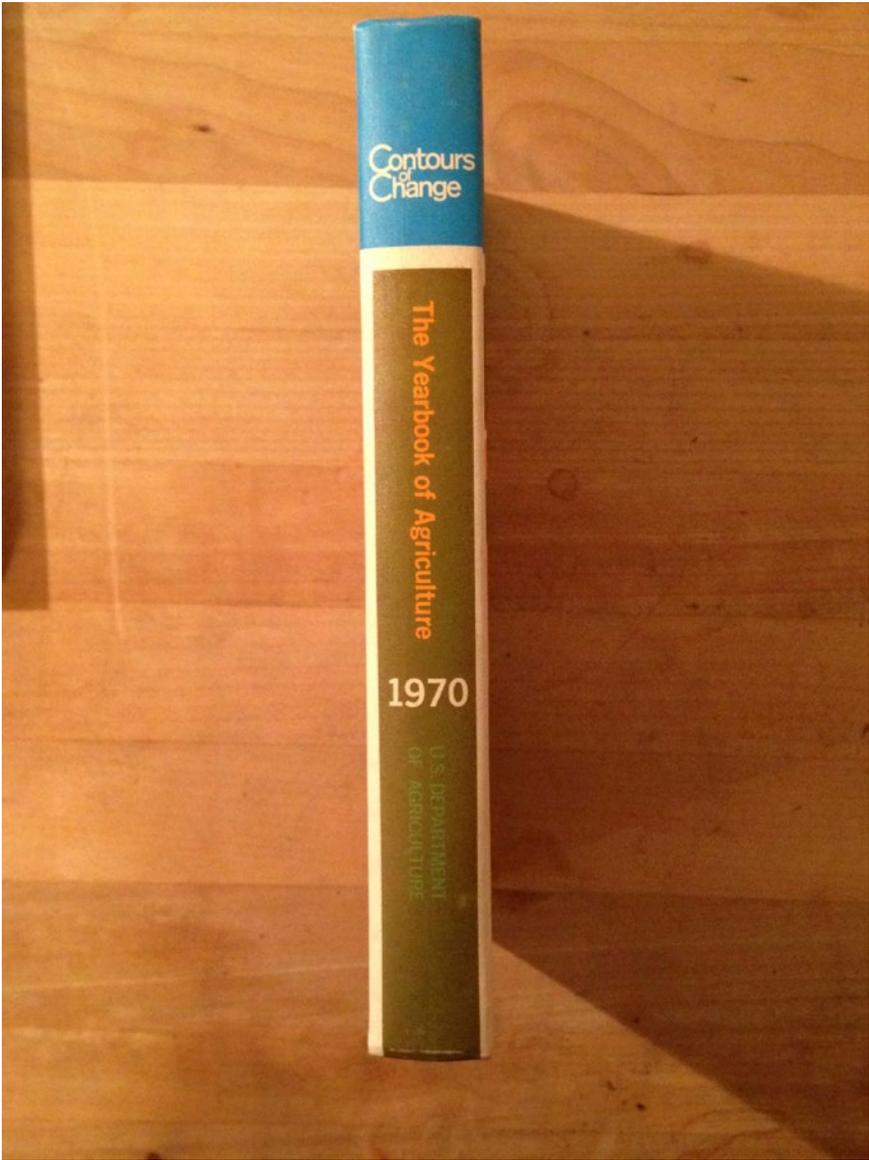
INGREDIENTS: WATER, DEXTROSE, WTD, WHOLE WHEAT, POLYSORBATE 80, WILLIAM ATKINSON, SORBITAN MONOSTEARATE, XANTHAN GUM, AQUACULTURE, ARTIFICIAL AND NATURAL FLAVOUR, KELLY BROWNELL, TOMATO POWDER, SEED SHAKING, SEASONING, CARRIE BROWNSTEIN, BSE, WHEY, MONOSODIUM GLUTAMATE, SODIUM CITRATE, NEUTRACEUTICALS, SODIUM STEAROYL-2-LACTYLATE, MONOLYCERIDES, MARK JUHASZ, GLUCOSE-FRUCTOSE, YEAST, OBESITY, FAT HILL, CALCIUM CARBONATE, WHEAT GLUTEN, ANNA LAPPE, SODIUM CASEINATE, INDUSTRIAL AGRICULTURE, MODIFIED CORN STARCH, CERTIFIED ORGANIC, GUAR GUM, COLOUR, FRANCES LOPPE, CALCIUM HYDROXIDE, DIACETYL, TARTARIC ACID, IAN MacLACHLAN, HYDROGENATED VEGETABLE OIL, *E. COLI*/O157:H7, SALT, SYLVIA OSEY, PARTIALLY HYDROGENATED AND MODIFIED COCONUT AND PALM KERNEL OILS, CARL SAFINA, CALCIUM PROPIONATE, DISODIUM INOSINATE, DISODIUM GUANYLATE, JANE THOMPSON, MALIC ACID, SODIUM POLYPHOSPHATES, DAVID WHEELER, CORN SYRUP (MAY CONTAIN PALM OIL OR MONOLYCERIDE CITRATE), ERIC SCHLOSSER, SKIM MILK, SODIUM ACETATE, FLORENCE WAMBUU, SULPHITES, SOY PRODUCTS, DILYLCERIDES, SPICE, KEVIN SIO, TRANS FATS, MAY CONTAIN PEANUTS.



Futuristic techniques include egg-in-round operation with rotating tiers of hoppers, and difference meter for sorting tomatoes by stage of maturity. On far page, green tomatoes were sorted by eye, giving uneven results after tomatoes ripened for seven days. Photo under meter shows effectiveness of scientific sorting.





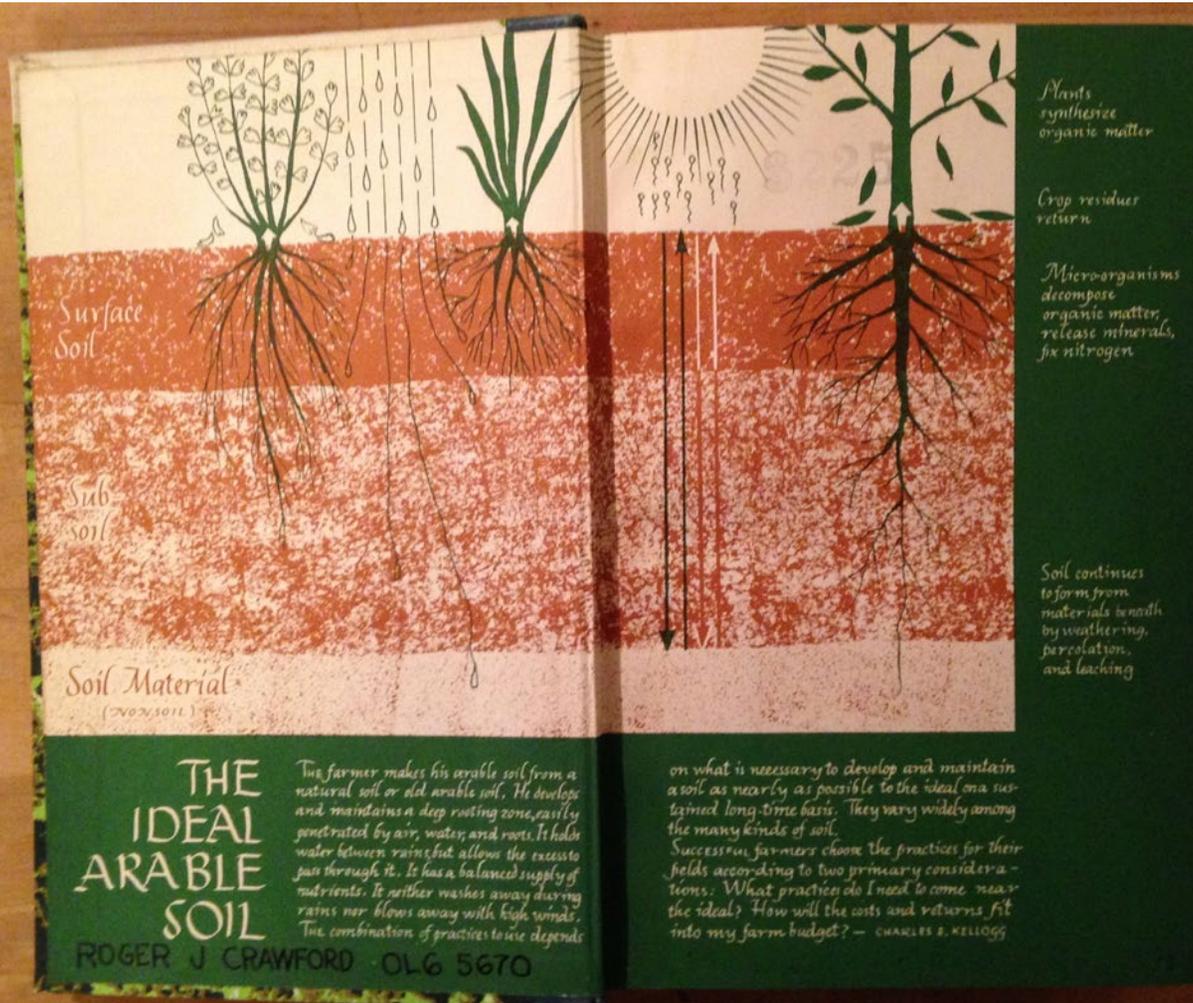


Contours
of
Change

The Yearbook of Agriculture

1970

U.S. DEPARTMENT
OF AGRICULTURE



Surface Soil

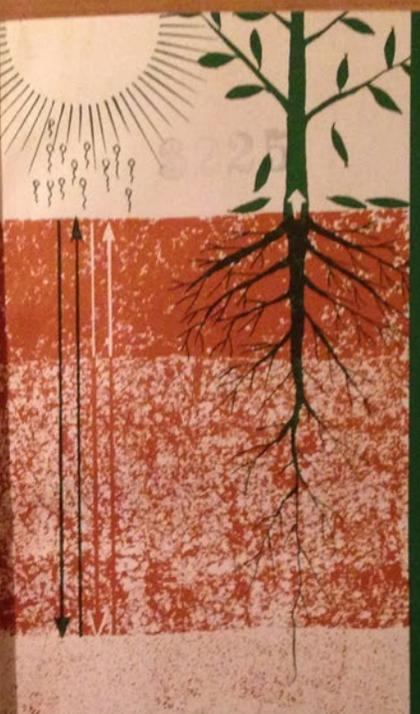
Sub-soil

Soil Material
(200, 1011)

THE IDEAL ARABLE SOIL

ROGER J CRAWFORD OLG 5670

The farmer makes his arable soil from a natural soil or old arable soil. He develops and maintains a deep rooting zone, easily penetrated by air, water, and roots. It holds water between rains but allows the excess to pass through it. It has a balanced supply of nutrients. It neither washes away during rains nor blows away with high winds. The combination of practices to use depends



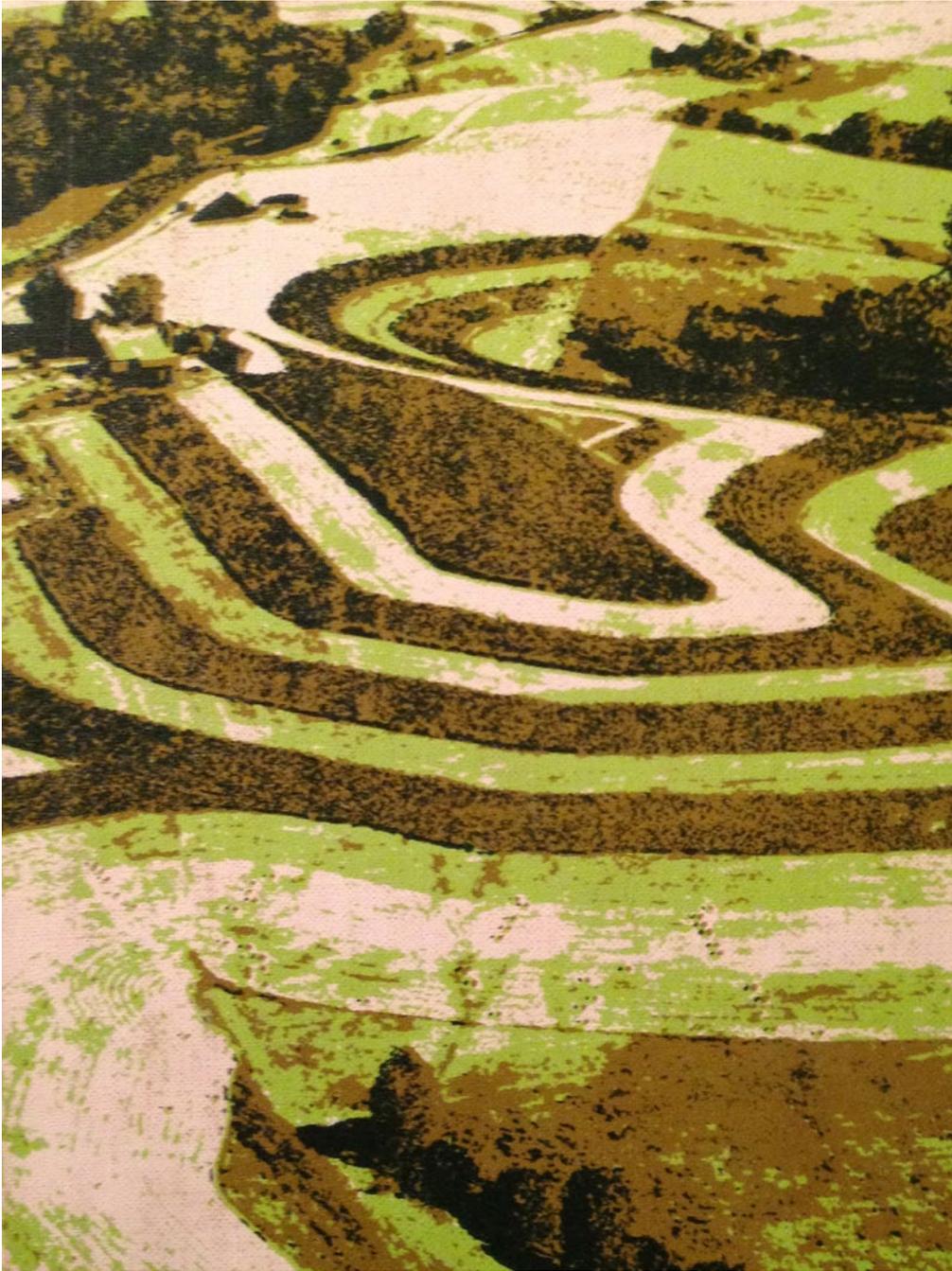
Plants synthesise organic matter

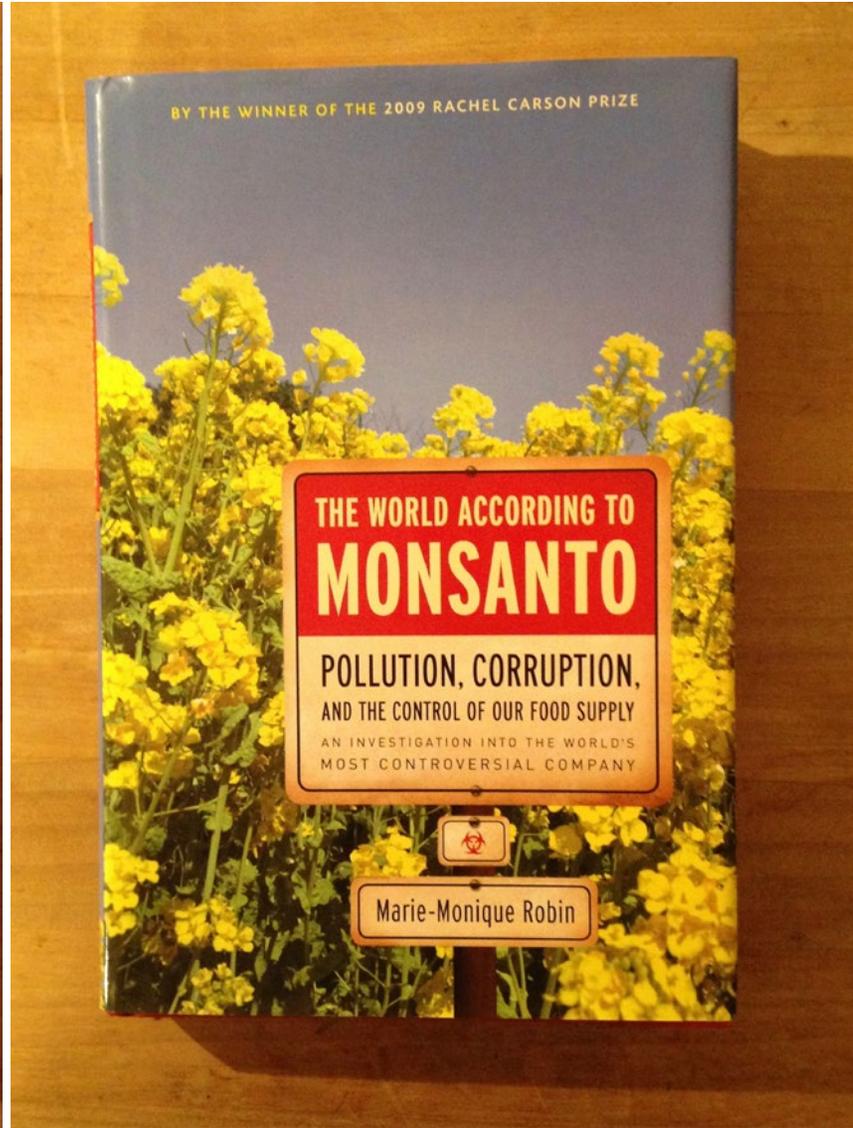
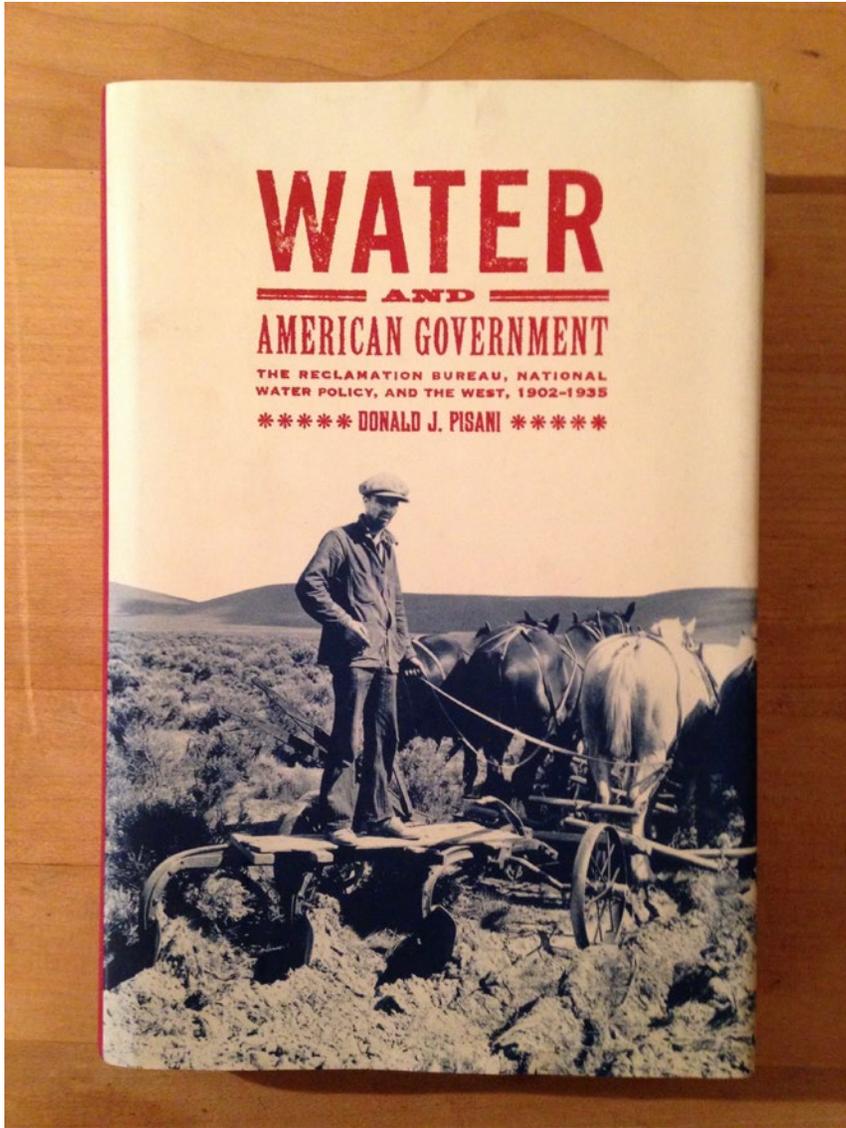
Crop residues return

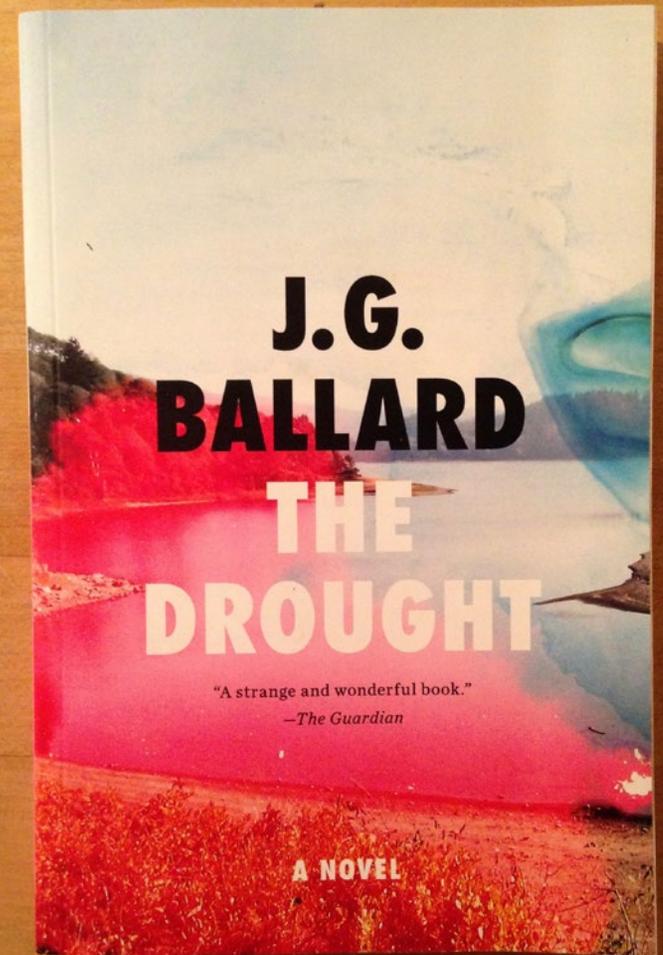
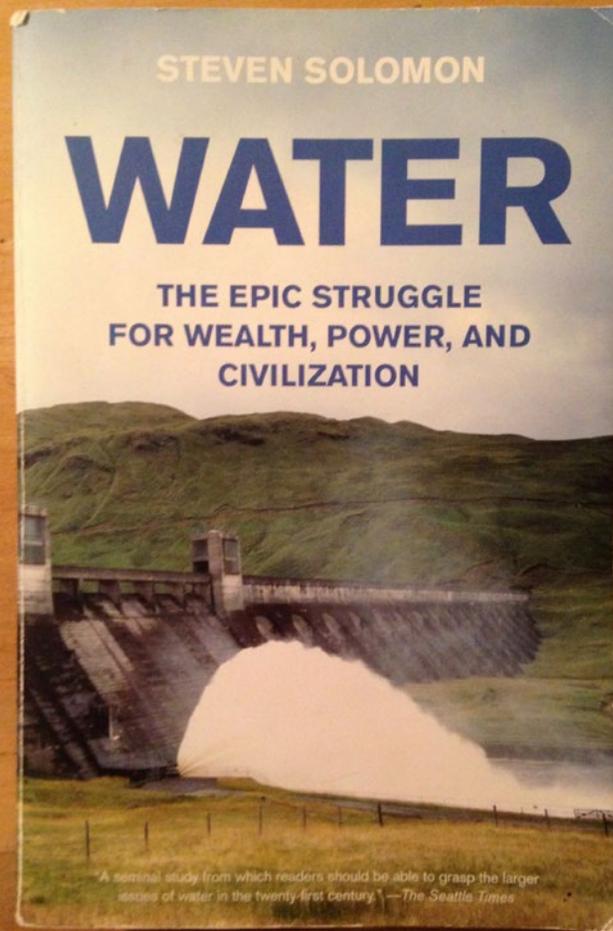
Micro-organisms decompose organic matter, release minerals, fix nitrogen

Soil continues to form from materials beneath by weathering, percolation, and leaching

on what is necessary to develop and maintain a soil as nearly as possible to the ideal on a long-time basis. They vary widely among the many kinds of soil. Successful farmers choose the practices for their fields according to two primary considerations: What practices do I need to come near the ideal? How will the costs and returns fit into my farm budget? — CHARLES S. KELLOGG







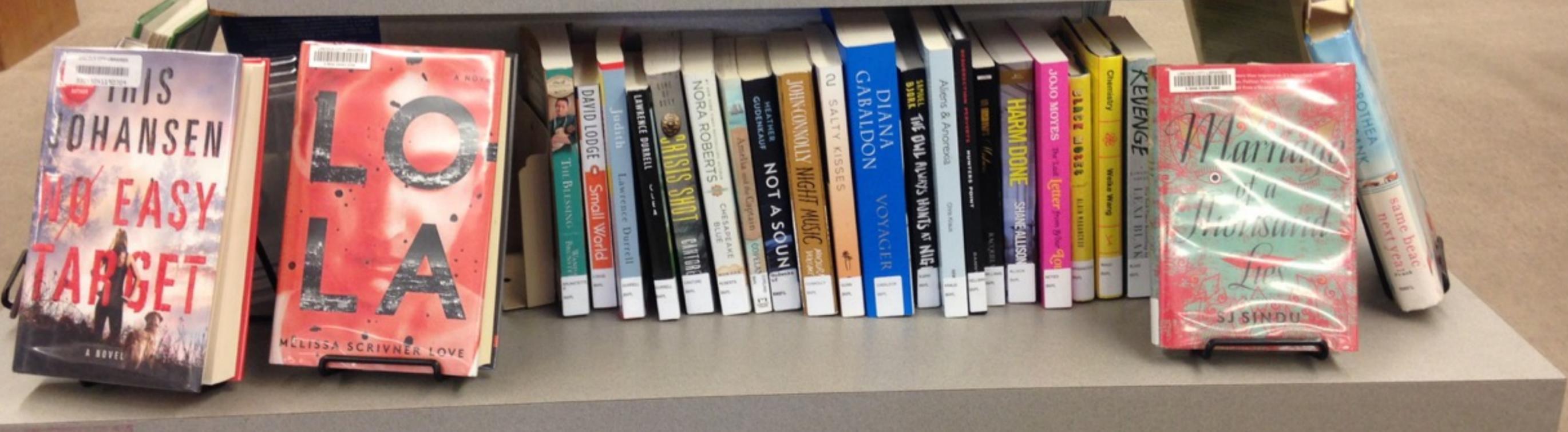
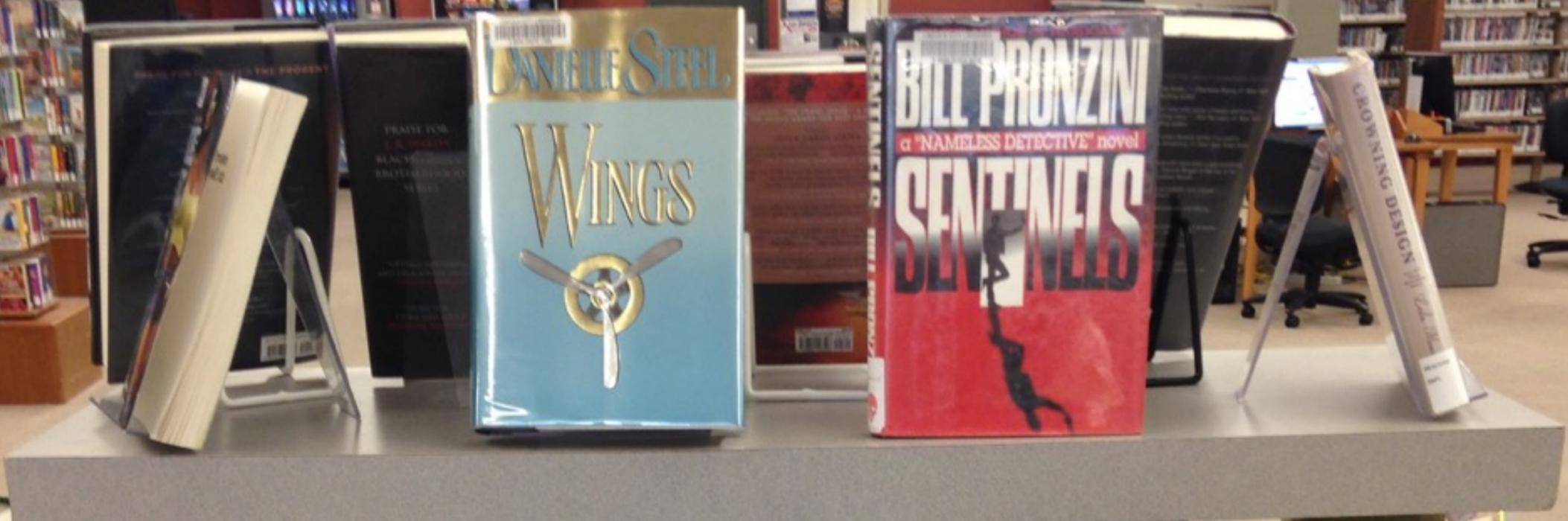
How relevant does the design on the cover have to be in relation to the content of the book?

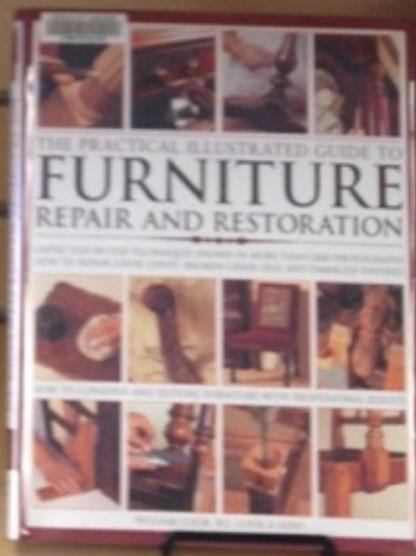
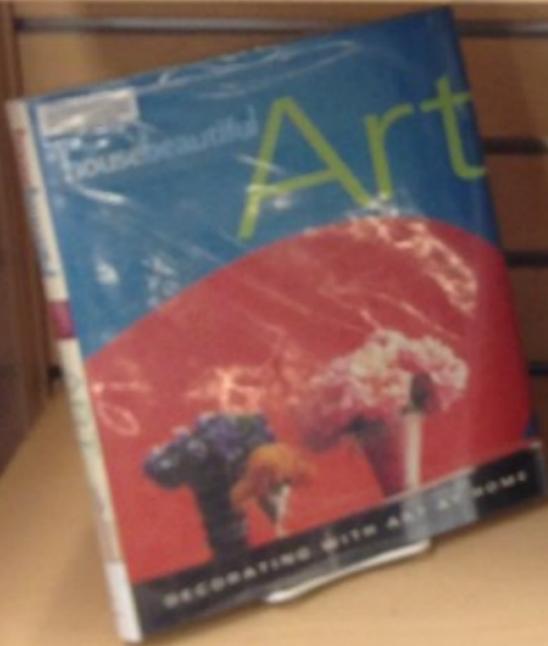
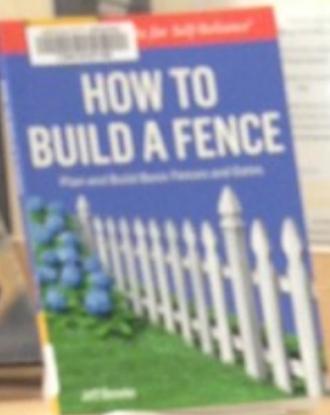
What kinds of things should the designer consider when designing a book?

Should there be some sort of freedom of their own expression, or should their job JUST involve designing a cover that will best market the book?

Holly Fleck, Student Spring 2014?

What do you consider the key concepts and factors that one should keep in mind when designing, be it for book covers or any other format?





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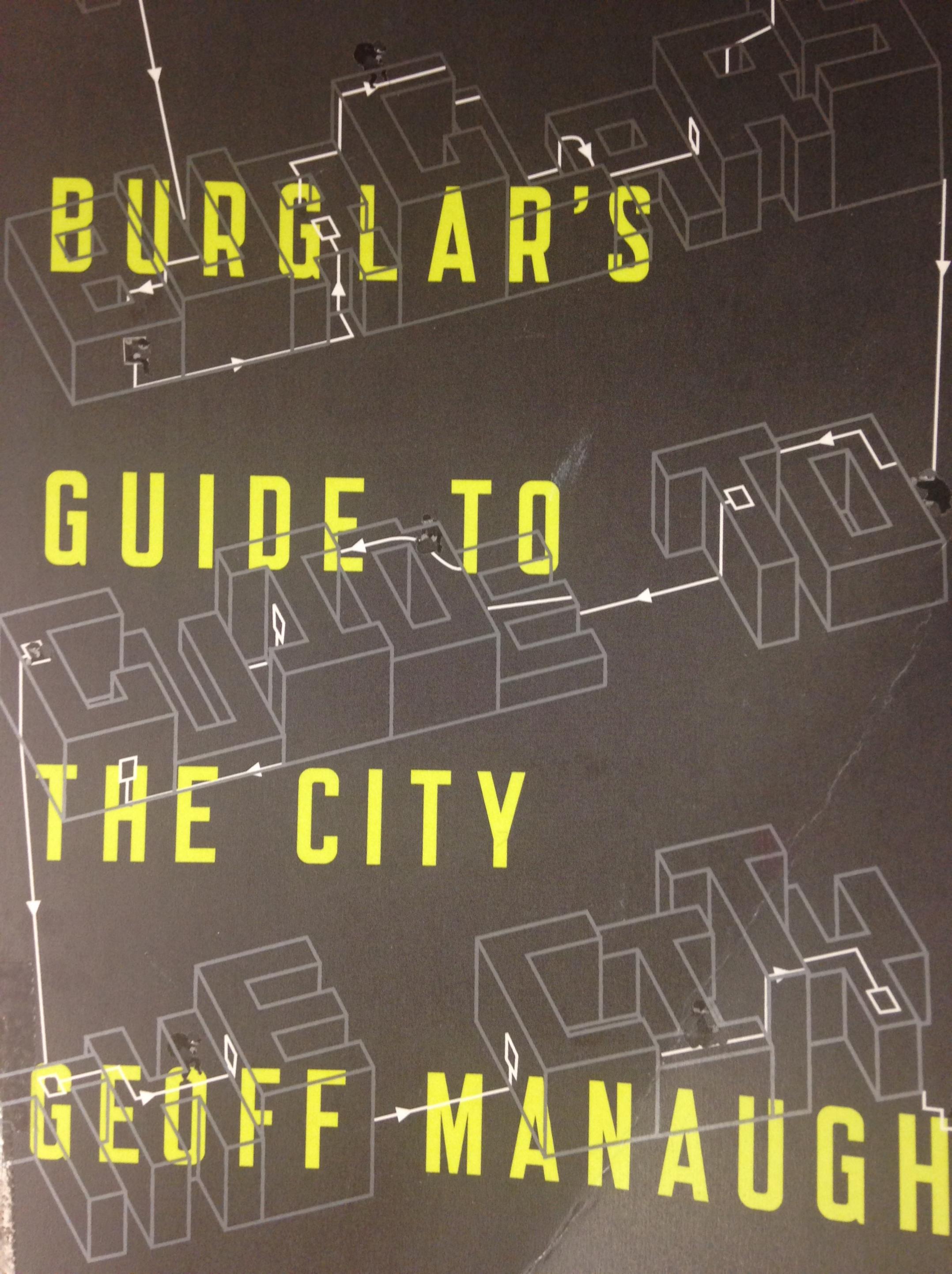


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A NOVEL



MELISSA SCRIVNER LOVE



BURGLAR'S

GUIDE TO

THE CITY

GEOFF MANAUGH

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**THE
ROOM
OF
WHITE
FIRE**

A NOVEL

**T. JEFFERSON
PARKER**

NEW YORK TIMES BESTSELLING AUTHOR

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NEW BOY



TRACY

CHEVALIER

Hogarth Shakespeare

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Celine

a novel



**PETER
HELLER**

Best-selling author of *The Dog Stars*

LINCOLN CITY LIBRARIES



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THE
ESSEX
SERPENT

a novel

SARAH PERRY

"A work of great intelligence and charm, by a hugely talented author." —Sarah Waters

LINCOLN CITY LIBRARIES



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Trajectory



stories

RICHARD
RUSSO

Pulitzer Prize-winning author
of *Everybody's Fool*

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A

MODERN CAMPER'S GUIDE
TO THE GREAT OUTDOORS

CAMP

Sunset



LINCOLN CITY LIBRARIES



GETTING TO GREEN



SAVING NATURE:
A BIPARTISAN SOLUTION

FREDERIC C. RICH

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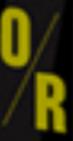
BLACK
OPS
MGS
FEMINIST
ARTIST
S

FR...

BLACK
OPS
ELEMENTS
ADVERTISING

BLACK OPS ADVERTISING

MARA EINSTEIN



LINCOLN CITY LIBRARIES



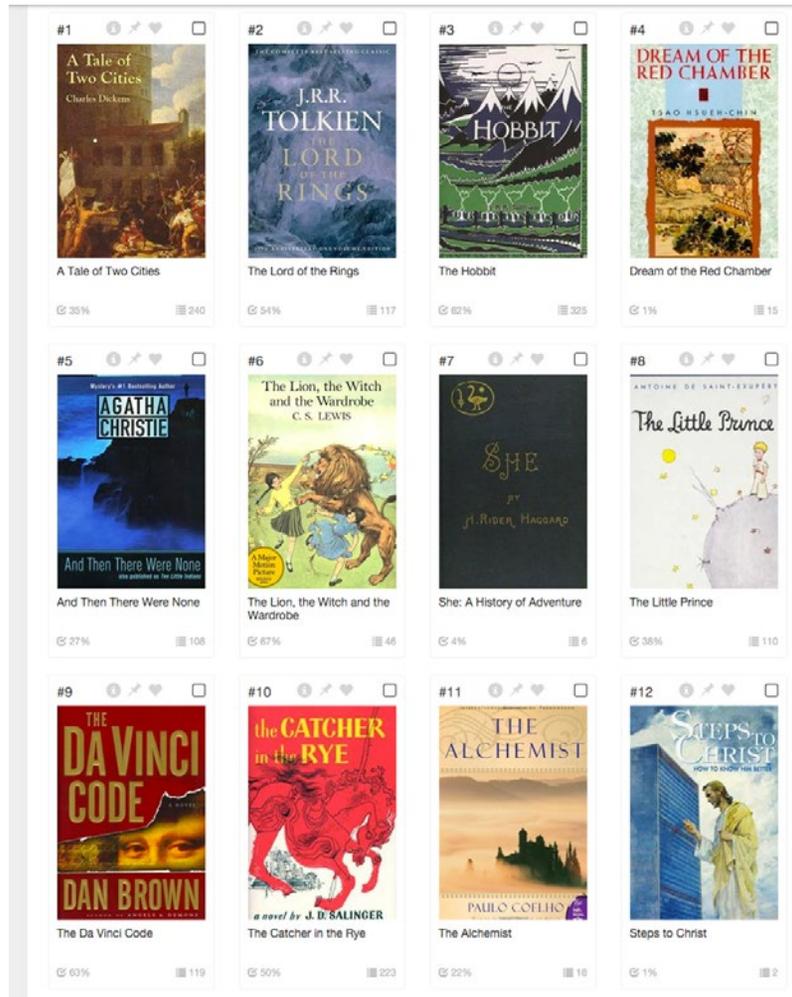
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ESSENTIAL

Essays by The Minimalists



100 Best Selling Books of All Times



<http://www.listchallenges.com/101-best-selling-books-of-all-time>

Books that Changed the World

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The following books have done just that by providing readers an education in politics and government, literature, society, academic subjects such as science and math, and religion.

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135,000 SETS, 270,000 VOLUMES SOLD.

UNCLE TOM'S CABIN



FOR SALE HERE.

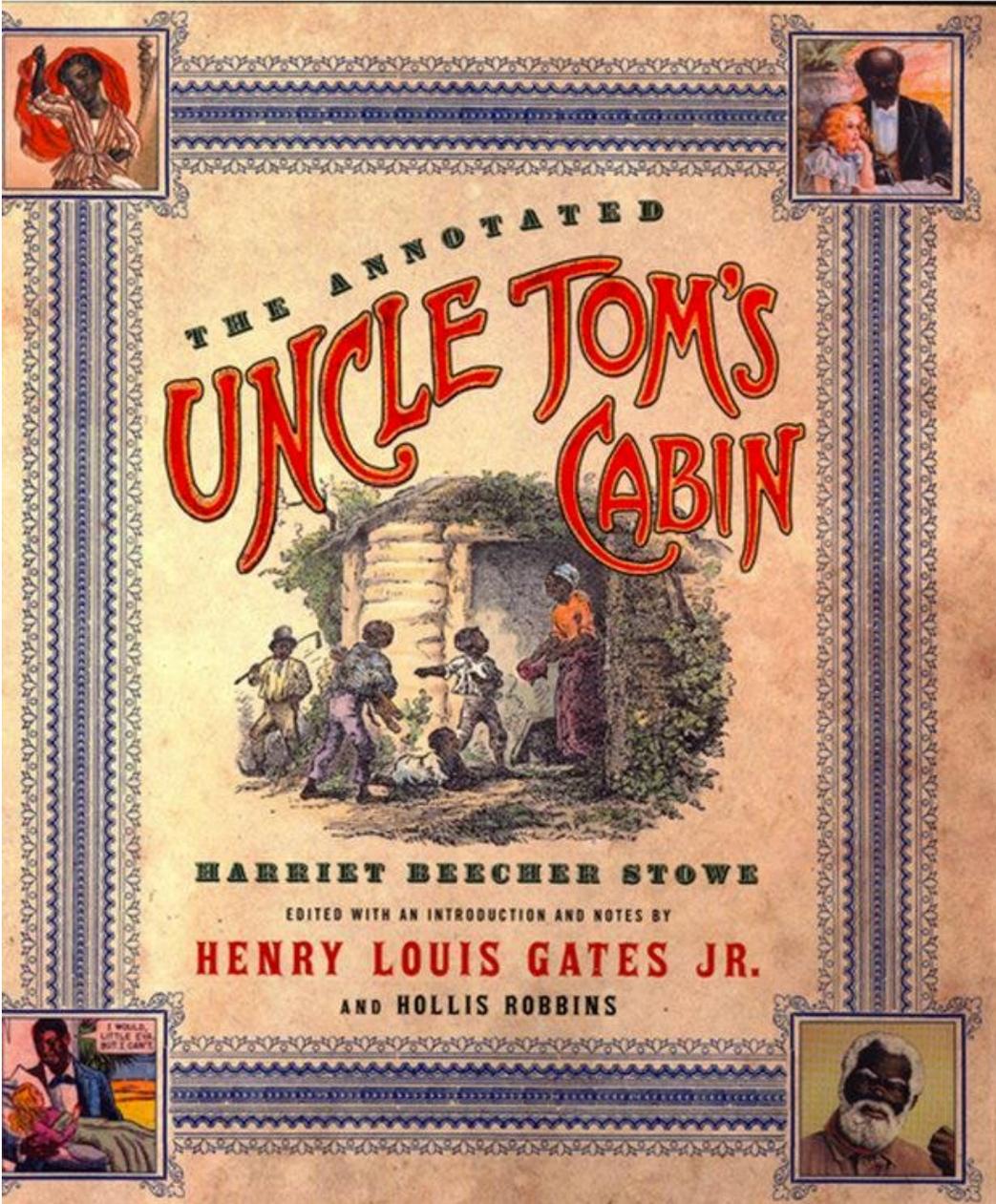
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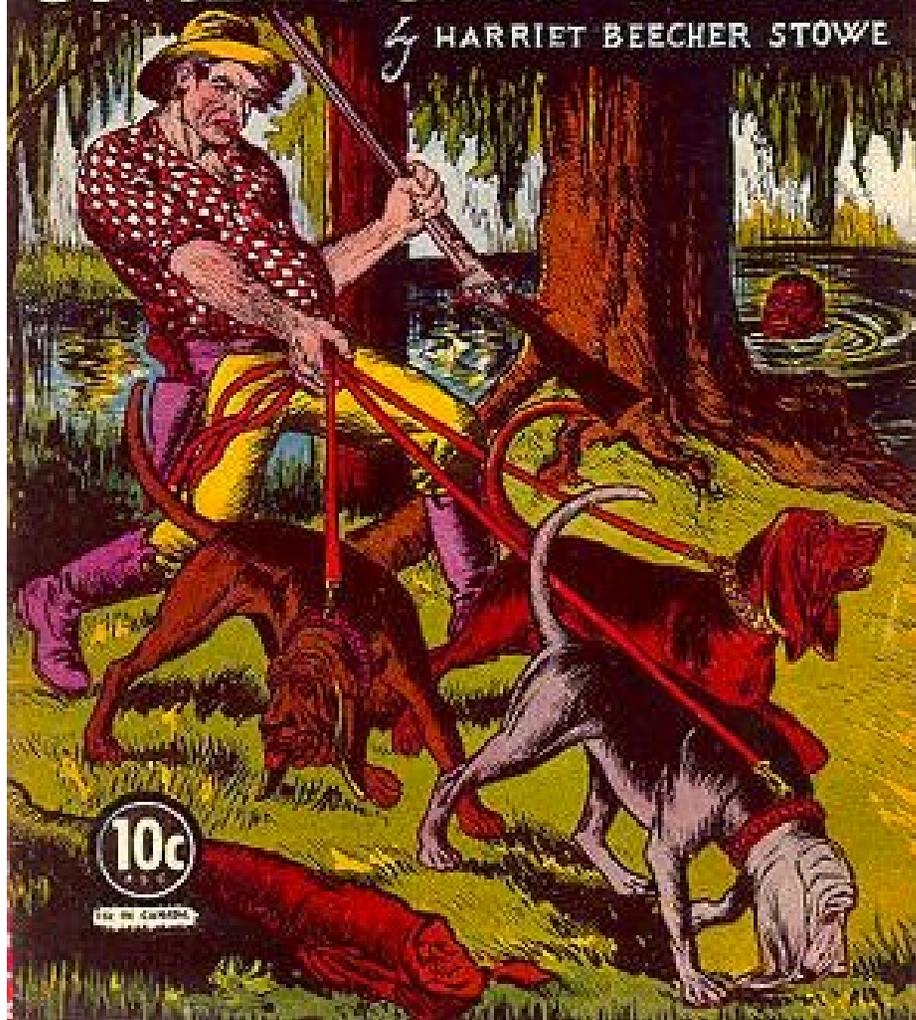


NO.
15

CLASSIC COMICS

UNCLE TOM'S CABIN

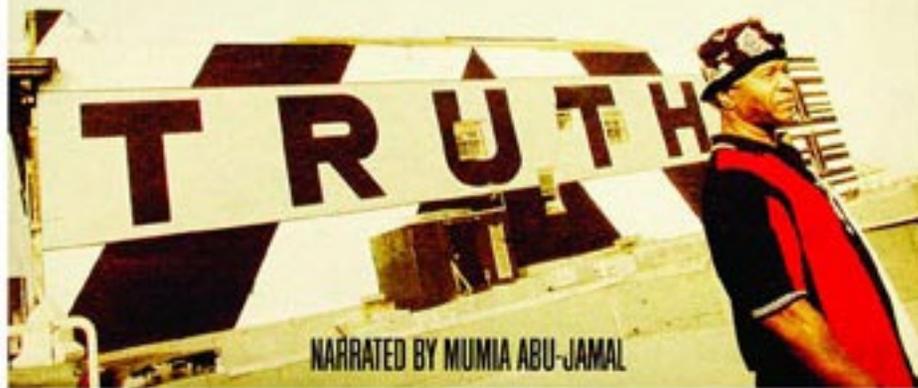
by HARRIET BEECHER STOWE



10c

THE NATIONAL

THE
ANGOLA 3
BLACK  PANTHERS AND THE
LAST SLAVE PLANTATION



NARRATED BY MUMIA ABU-JAMAL







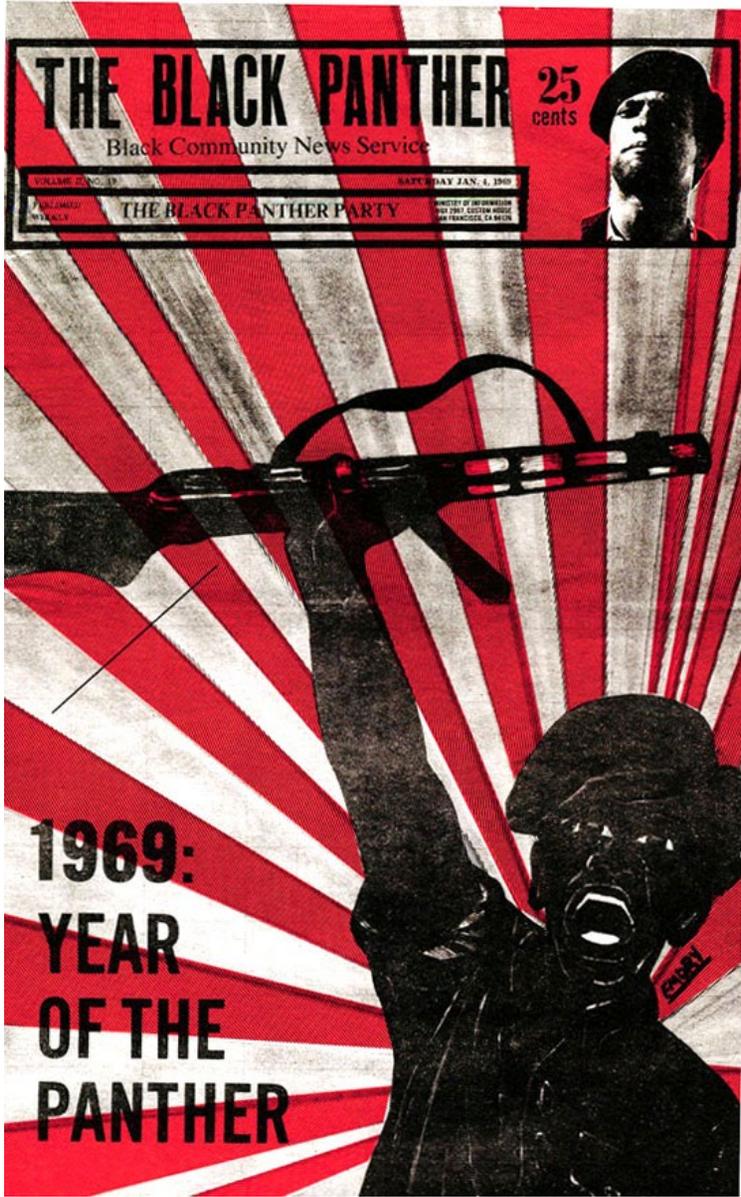
REVOLUTIONARY GRAIN

CELEBRATING THE SPIRIT OF
THE BLACK PANTHERS IN
PORTRAITS AND STORIES

Suzun Lucia Lamaina







ALL POWER



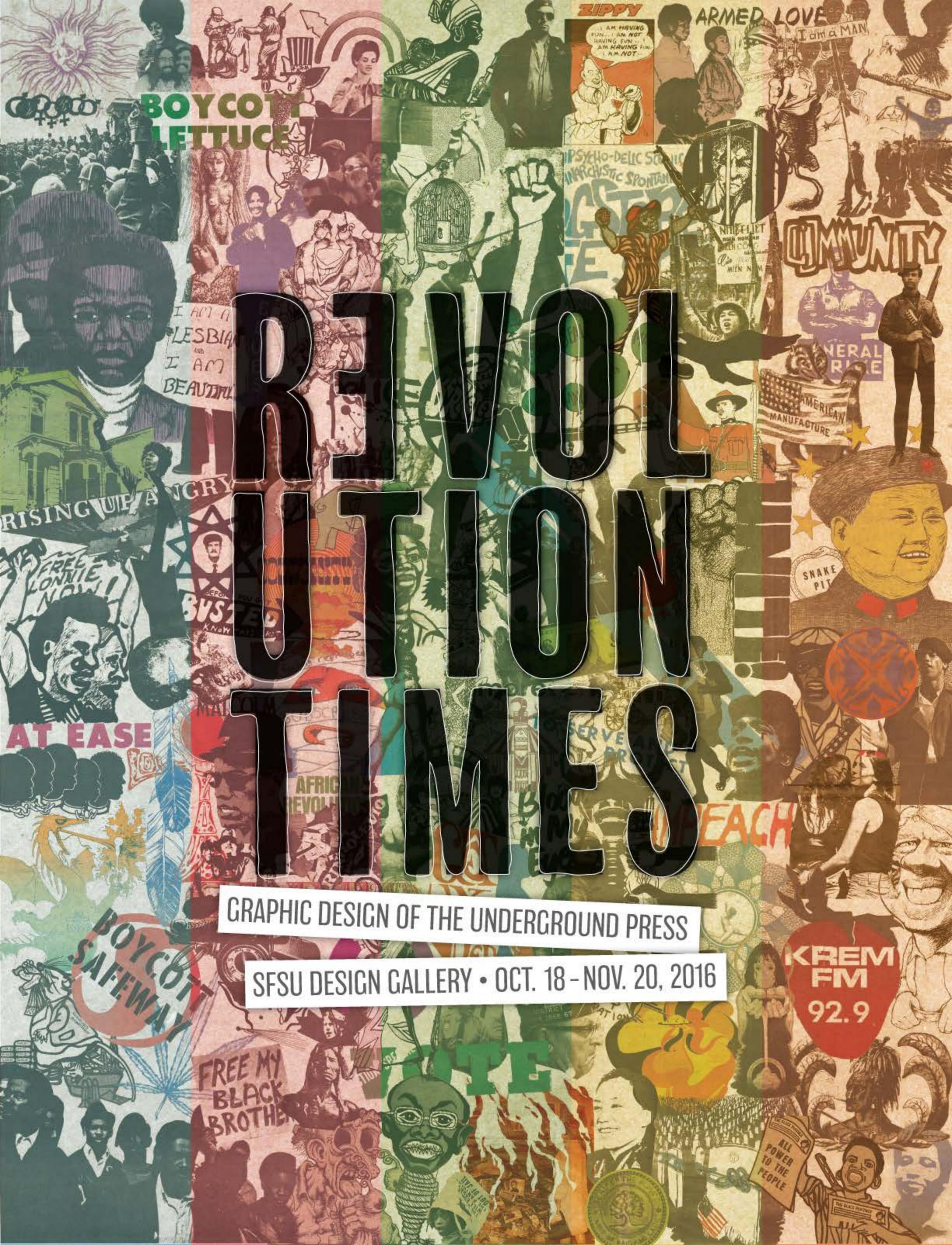
TO

THE

PEOPLE







REVOLUTION ON TIMES

GRAPHIC DESIGN OF THE UNDERGROUND PRESS

SFSU DESIGN GALLERY • OCT. 18 - NOV. 20, 2016

KREM
FM
92.9

R E V O

L U T I

O N I S

A P R O

C E S S



REVOLUTION TIMES

VOL 01 - ISSUE 01



GRAPHIC DESIGN OF THE UNDERGROUND PRESS

EXHIBITION OPEN OCT. 18 - NOV. 20, 2016

Revolution Times is an exhibition celebrating the graphic design of radical newspapers, tools used for organizing movement towards social change, motivating masses and disseminating ideas to promote a rise in counter culture. It highlights the graphic design that challenged societal norms while creating an ethos around the struggle for equality, civic engagement and justice.

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VISUALIZING POWER • PROMOTING CHANGE

REMEMBERING THE BLACK PANTHER PARTY NEWSPAPER: APR. 1967 — SEPT. 1980

BILLY X JENNINGS

The Black Panther Party newspaper was founded by Huey Newton and Bobby Seale in 1967. The BPP newspaper was created to inform, educate and organize the people and promote the 10-Point Program and Platform.

The BPP newspaper grew from a four-page newsletter to a full newspaper in about a year and about 500 issues were printed. The first cover featured the case of Denzil Dowell, a brother murdered by the Richmond police. The BPP was called in by his family to investigate what happened to him. You can read the story in Bobby Seale's book, "Seize the Time." Bobby Seale, Elbert "Big Man" Howard and Eldridge Cleaver were the early editors.

After Huey Newton was shot and jailed in October 1967, the BPP newspaper grew along with the

Black Panther Party. The paper was being sold not only in the Bay Area but around the world. It came out every Wednesday and was printed in San Francisco by Howard Quinn Printers.

The BPP newspaper became the No. 1 Black weekly newspaper in the country from 1968-1971, selling over 300,000 copies each week. It contained both national and international news. The paper sold for 25 cents. In the beginning, each person selling the newspaper got a dime from each copy.

Every Panther had to read and study the newspaper before selling it. Big cities like LA, Chicago, NY, Seattle and Kansas City were distribution centers for the BPP newspapers in their regions. Sam Napier, Andrew Austin and Ellis White from National Distribution in San Francisco were the heart and soul of the newspaper. They worked endless hours making sure the paper reached its destinations and were always looking for new locations to "get the paper out."

Wednesday night was when the paper came out. Every



Panther in the Bay Area came to help "get the paper out." When the paper came off the press, it went to the SF office and we packed it up in boxes by region and BPP offices. We had 48 offices in 30 major cities. Students from SF State Black Student Union, UC Berkeley, SF City College, Merritt and Laney BSUs and a lot of high school students showed up to work those nights.

This photo essay was provided by It's About Time Archives. We have an extensive collection of BPP memorabilia and our mission is to preserve and promote the legacy of the Black Panther Party. For more information, visit www.itsabouttimebpp.com or, on Facebook, go to [itsabouttime/BPP](https://www.facebook.com/itsabouttime/BPP) or Bill Jennings.

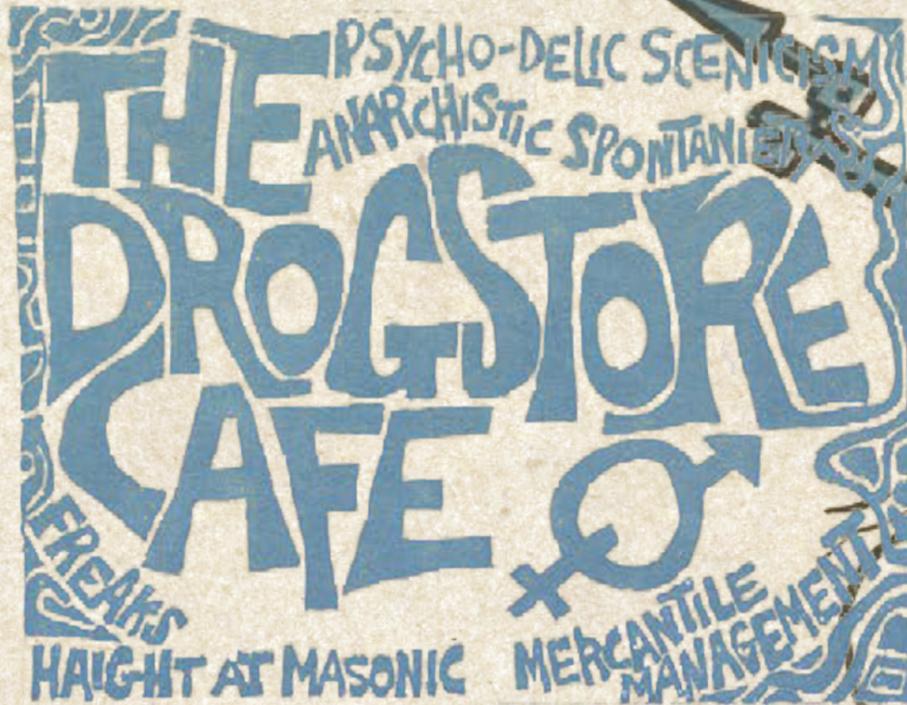
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TRASH TALKIN'**



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one of the authentic
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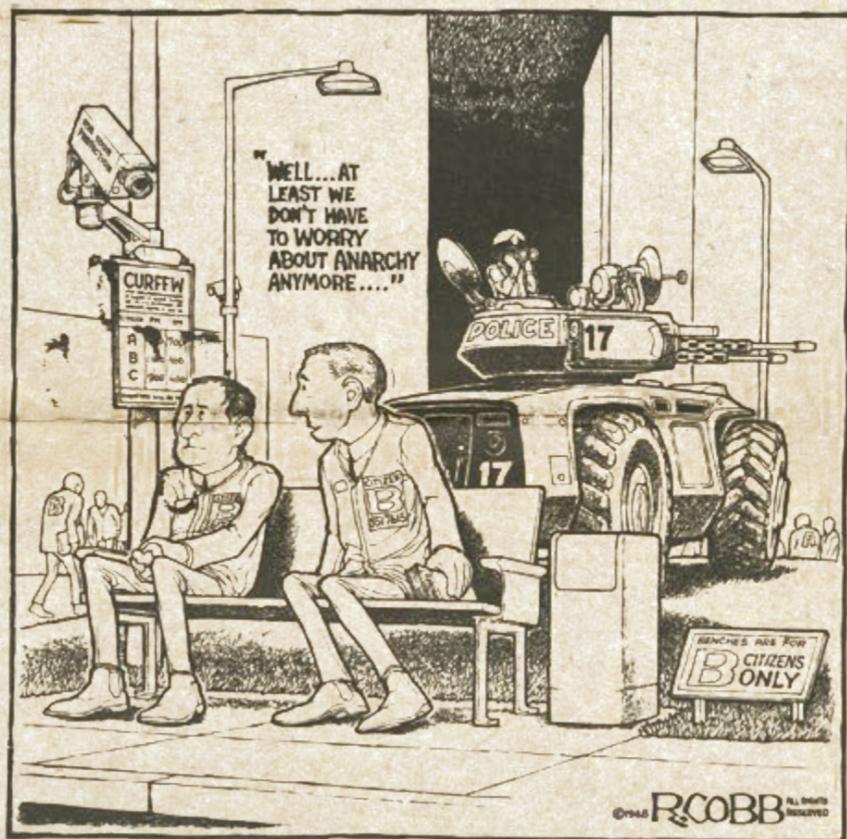
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SANDY BULL
MENDELBAUM
DOUG McKECENIE
& HIS MOOG SYNTHESIZER
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ABOUT THE REVOLUTION TIMES EXHIBITION

SFSU DESIGN GALLERY • OCT. 18 - NOV. 20, 2016

Revolution Times is an exhibition celebrating the graphic design of radical newspapers, tools used for organizing movement towards social change, motivating masses and disseminating ideas to promote a rise in counter culture. It highlights the graphic design that challenged societal norms while creating an ethos around the struggle for equality, civic engagement and justice.

Curated and designed by a team of University of Nebraska-Lincoln students led by graphic design faculty, Stacy Asher and Aaron Sutherlen, Revolution Times is launching at San Francisco State's Design Gallery October 20. The exhibit runs until November 18 and includes historically significant counterculture newspapers from the 1960s and 1970s from of the archive of Billy X Jennings, historian for the Black Panther Party. Panel discussions and gallery talks. Another feature of the exhibit will be a website launch dedicated to the digitization of the historical newspapers on display. The site invites readers to flip through, zoom in and thoroughly examine the details of the typography and graphics, revealing print production and graphic art techniques of the era

Through the papers, the audience can explore visual language and communications in a unique way featuring stories of the time surrounding issues of civil rights, war and culture. Selections of these graphic design artifacts include The Black Panther Newspaper, The Berkeley Barb, The East Village Other, Basta Ya, Berkeley Tribe, San Francisco Oracle, the Chicago Seed and many others.

OCTOBER 20 - DECEMBER 01, 2018



UNDERGROUND PRESS

REVOLUTION AT TIMES

In the 1960s, a media revolution was taking place in the streets of Chicago, Paris, Prague and Mexico City. With the increased availability of cheap printing, countless liberation movements were able to spread their messages through both broadsheets and psychedelic pages of the San Francisco Bay Area.

practices graphically fashioned the image of a culture undergoing a pronounced and systemic change. Recalling an era in which Marshall McLuhan could proclaim, "The Medium is the Message," Revolution Times treats the design practices of this period as continuous with a range of activist strategies, as a vehement challenge to the dominance of official media and a diverse self-representation linked to a body of social and political interests (black power, women's liberation, gay rights, environmentalism, the

VISUALIZING

THE BLACK PANTHER PARTY

BOYCOTT LETTUCE



UNITED!

BERKELEY TRIBUNE



“Design is simply a tool to help us connect to our communities and make a difference”

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THE BLACK PANTHER

25 cents

Black Community News Service

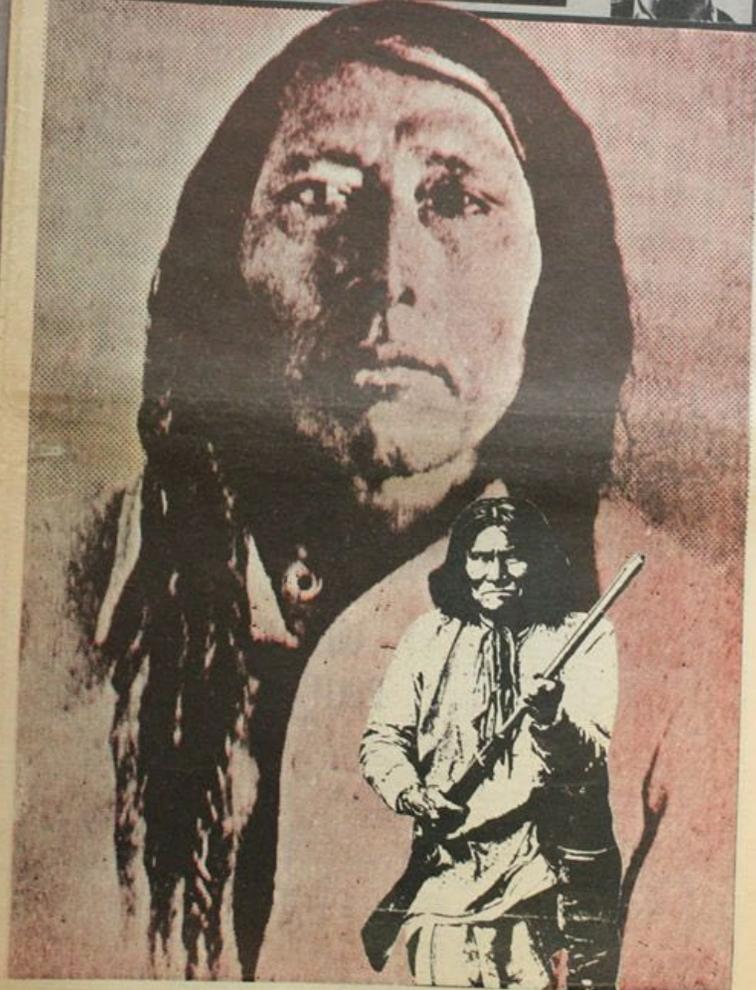
VOL. 11 - NO. 1

SUNDAY MAY 26, 1968

PUBLISHED WEEKLY

THE BLACK PANTHER PARTY

OFFICE OF INFORMATION
200 THE CALIFORNIA BUILDING
SAN FRANCISCO, CALIF. 94102







He also constructed a visual mythology of power for people who felt powerless.



REVOLUTIONARY GRAIN

CELEBRATING THE SPIRIT OF
THE BLACK PANTHERS IN
PORTRAITS AND STORIES

Suzun Lucia Lamaina





Suzun Lucia Lamaina

REVOLUTIONARY GRAIN

CELEBRATING THE
SPIRIT OF THE

BLACK PANTHERS

IN PORTRAITS AND STORIES









THE BLACK PANTHER

BLACK COMMUNITY NEWS SERVICE

50TH ANNIVERSARY COMMEMORATIVE ISSUE - OCTOBER 2016

\$2.00

SPECIAL
EDITION

THE BLACK PANTHER PARTY

SPECIAL
EDITION



50th BLACK PANTHER PARTY 1966-2016

ANNIVERSARY

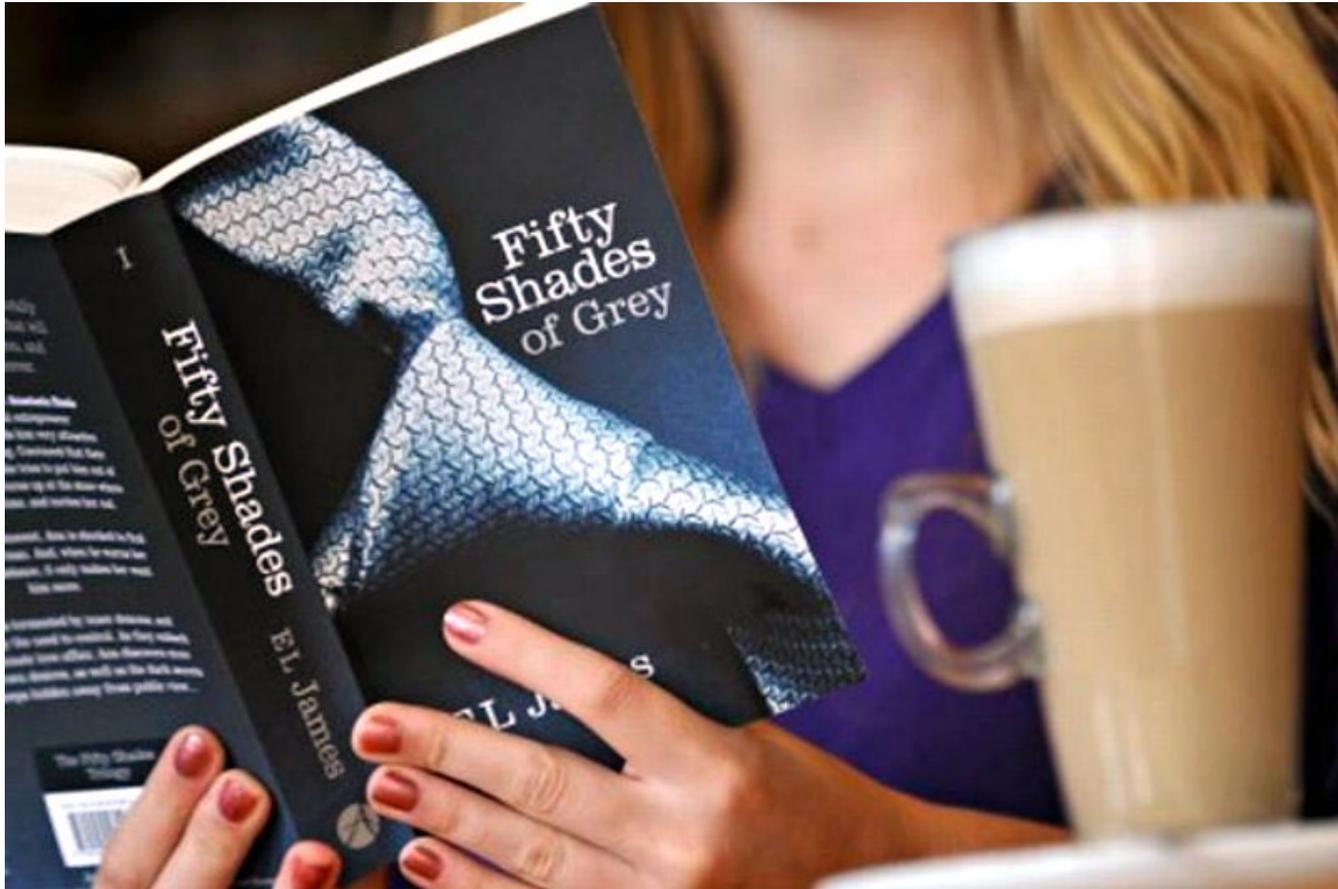
OCTOBER 20-23



ALL POWER TO THE PEOPLE!



Why do we buy / read books?

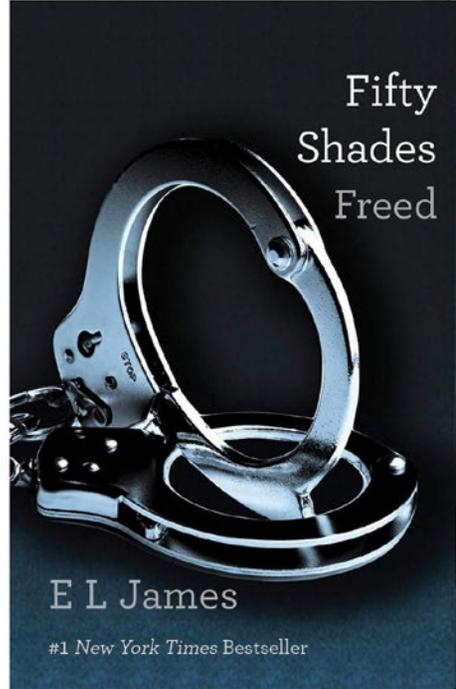
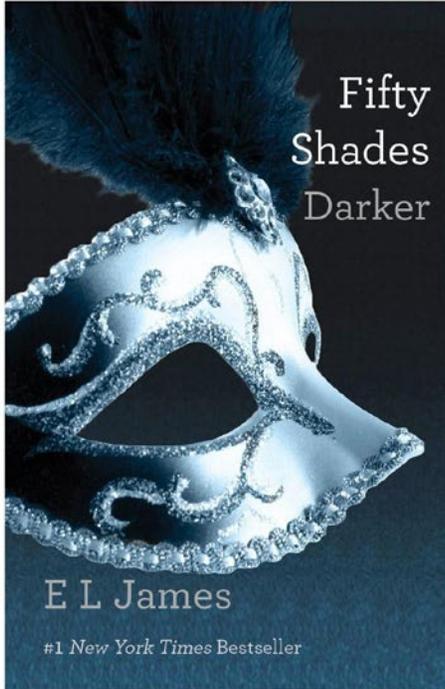
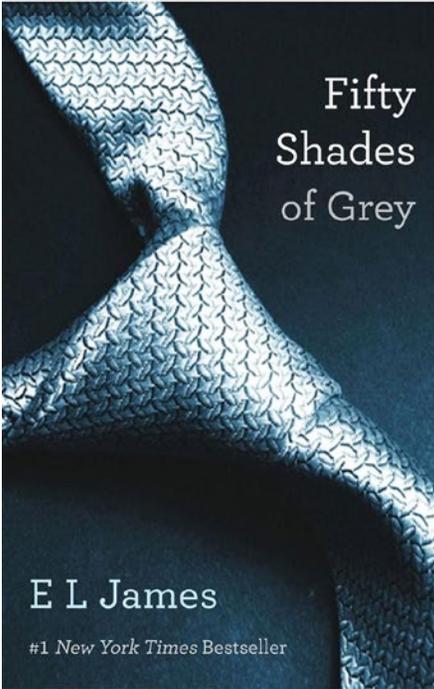


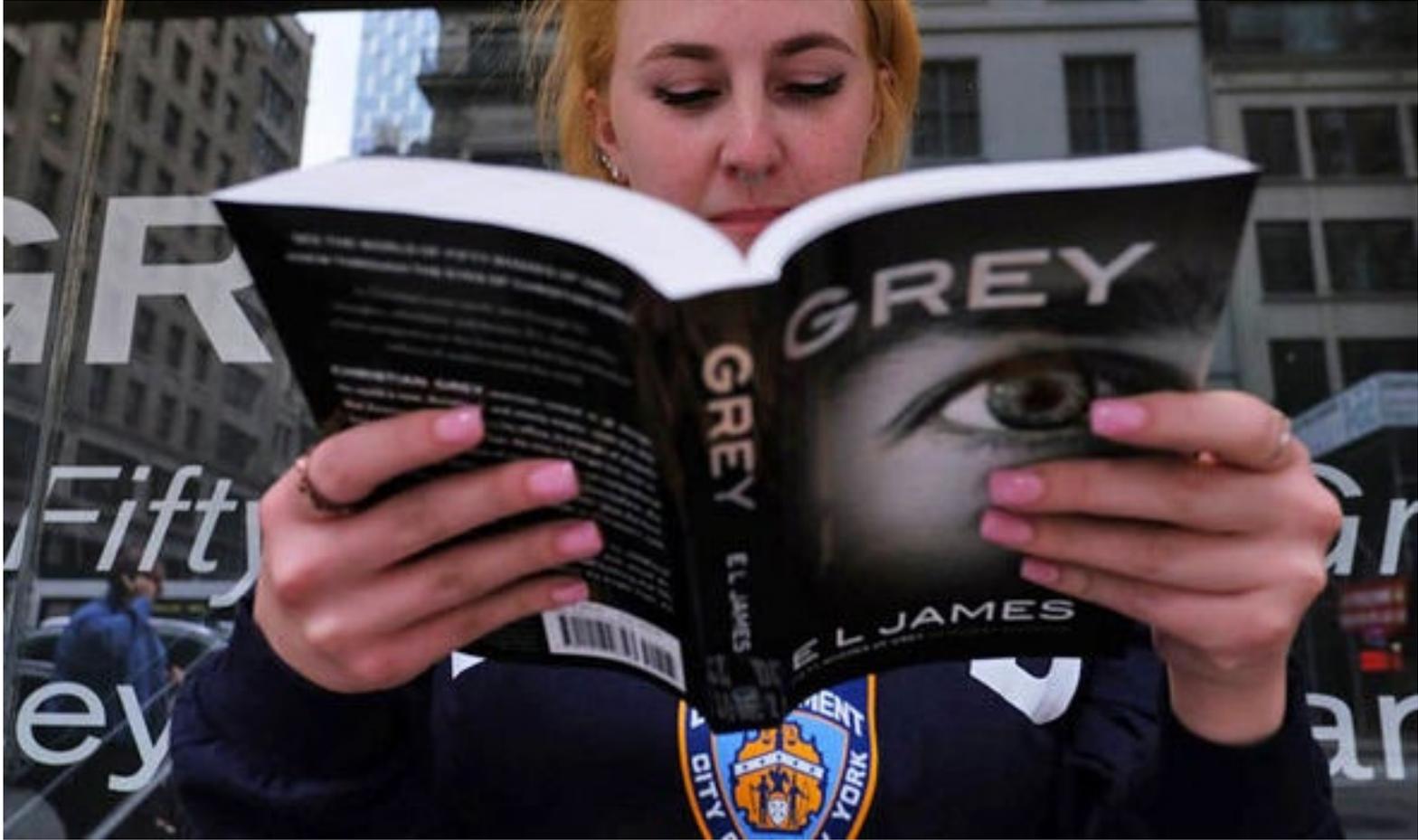
Meaning / Life / Reading / Identity

Fifty Shades of Grey has topped best-seller lists around the world, selling over 125 million copies worldwide by June 2015.

Making meaning out of life.

EN Thompson Lecture





PENGUIN BOOKS

LADY
CHATTERLEY'S
LOVER



D. H.
LAWRENCE

50TH ANNIVERSARY EDITION

PENGUIN BOOKS

LADY
CHATTERLEY'S
LOVER



D. H.
LAWRENCE

COMPLETE AND 3/6 UNEXPURGATED

D1736

NOW UNEXPURGATED

AUTHENTIC AUTHORIZED EDITION • A SIGNET BOOK

Lady Chatterley's Lover

COMPLETE

50c

ONLY

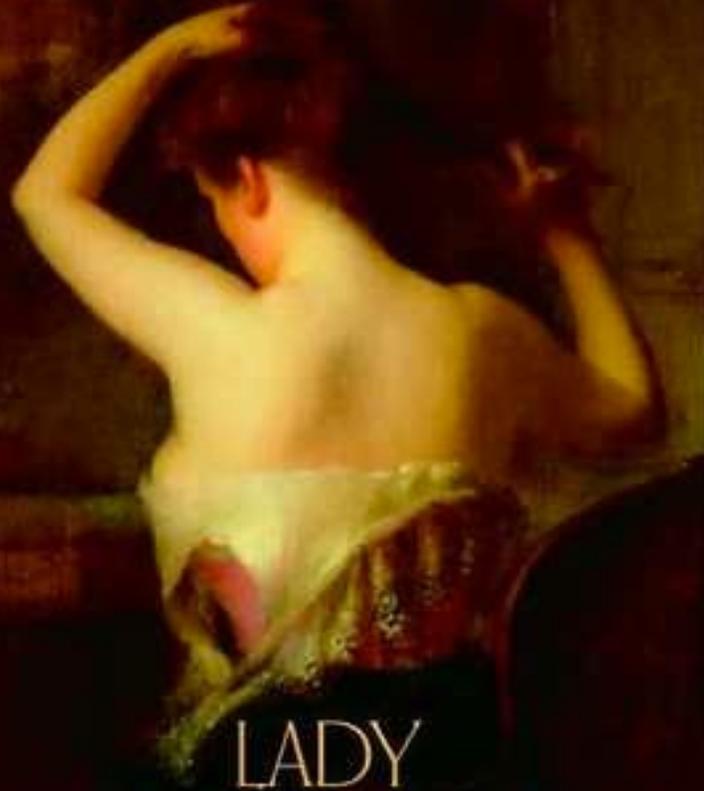


The great novel that shocked the world

D. H. LAWRENCE

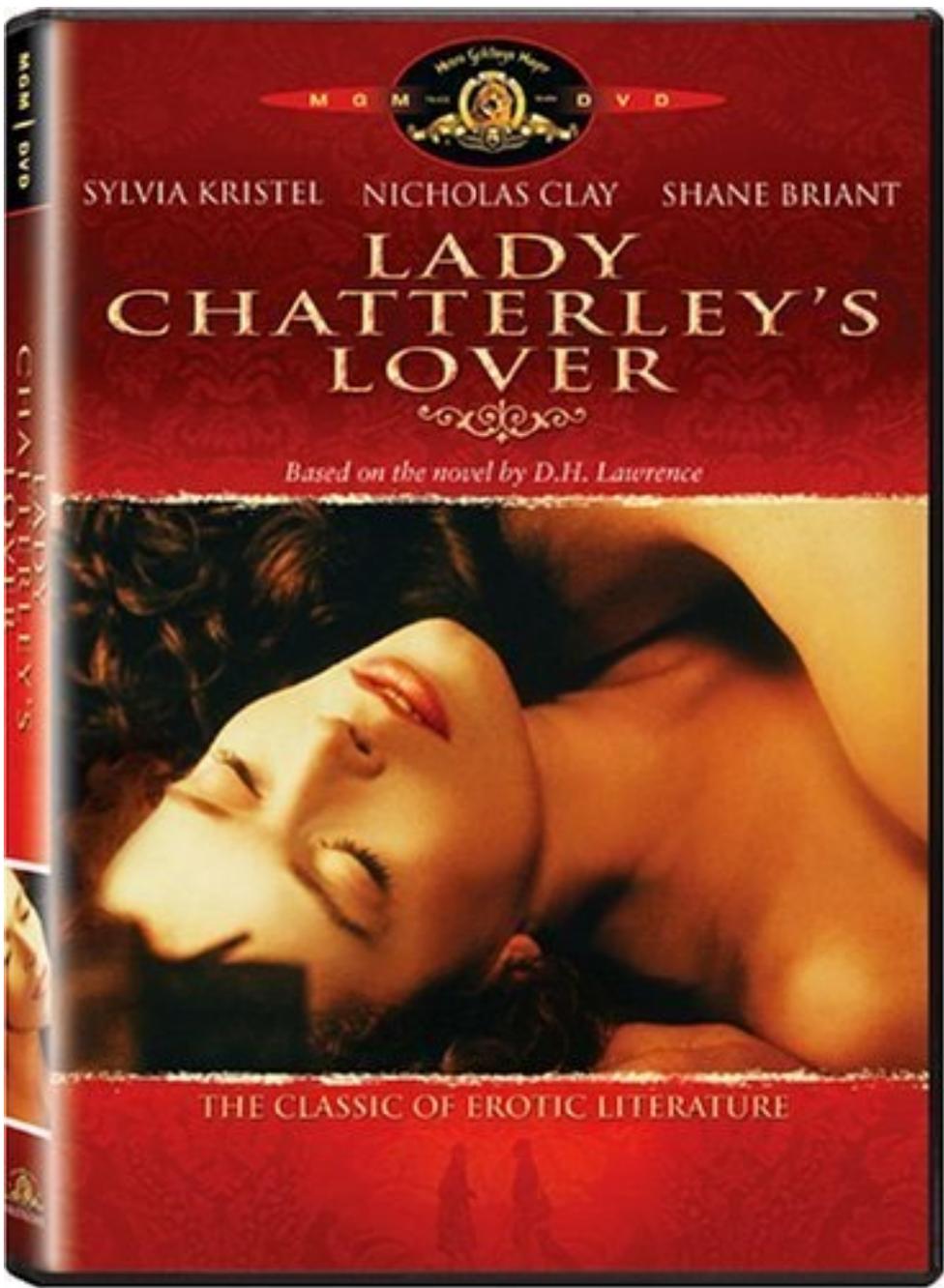
BANTAM CLASSIC

D. H. Lawrence



LADY
CHATTERLEY'S
LOVER

The Unexpurgated 1928 Orioli Edition



SYLVIA KRISTEL NICHOLAS CLAY SHANE BRIANT

LADY CHATTERLEY'S LOVER

Based on the novel by D.H. Lawrence



THE CLASSIC OF EROTIC LITERATURE

mom | ova

S. KRISTEL N. CLAY S. BRIANT



Books have an identity.

Brand, personality, association, information,
attitude, knowledge, insight, humor,
communications.

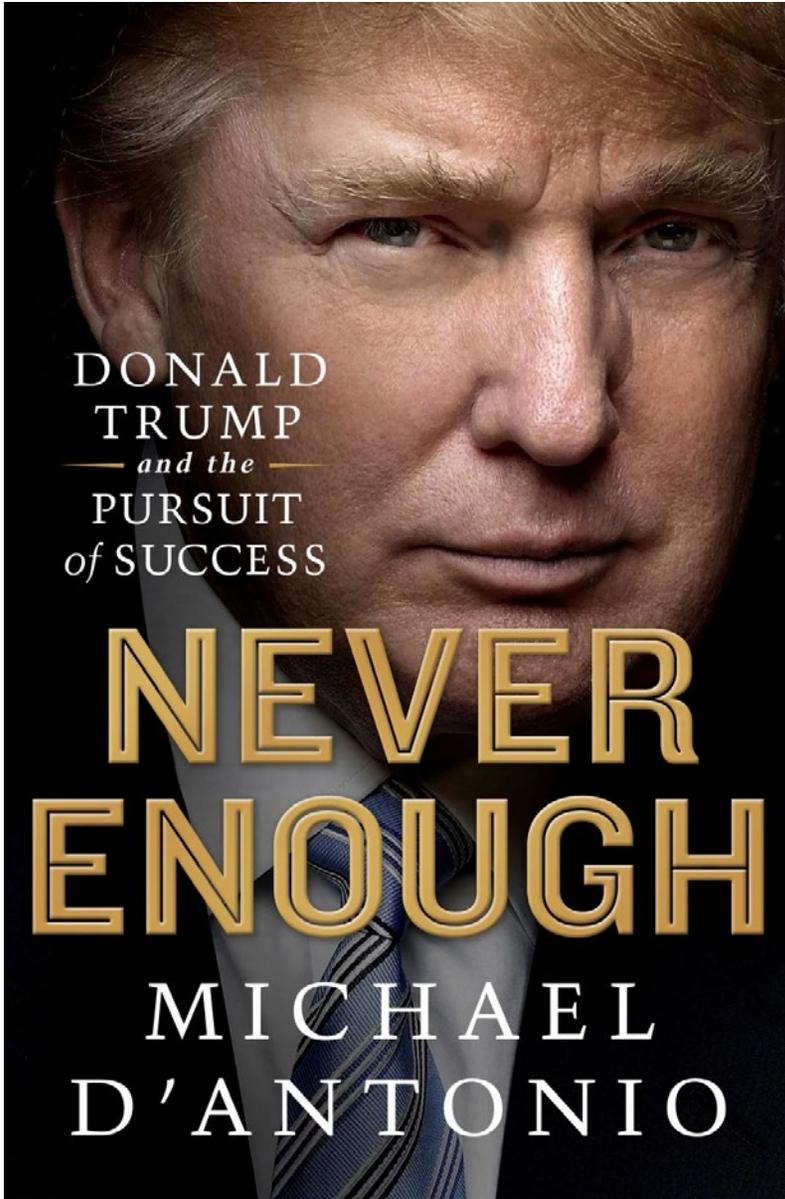
Our identities form through books.



1. When working with a new or unknown author, how do you go about creating a brand for them or, is this something the author should already have established?

2. How is this brand incorporated into the cover of their book?

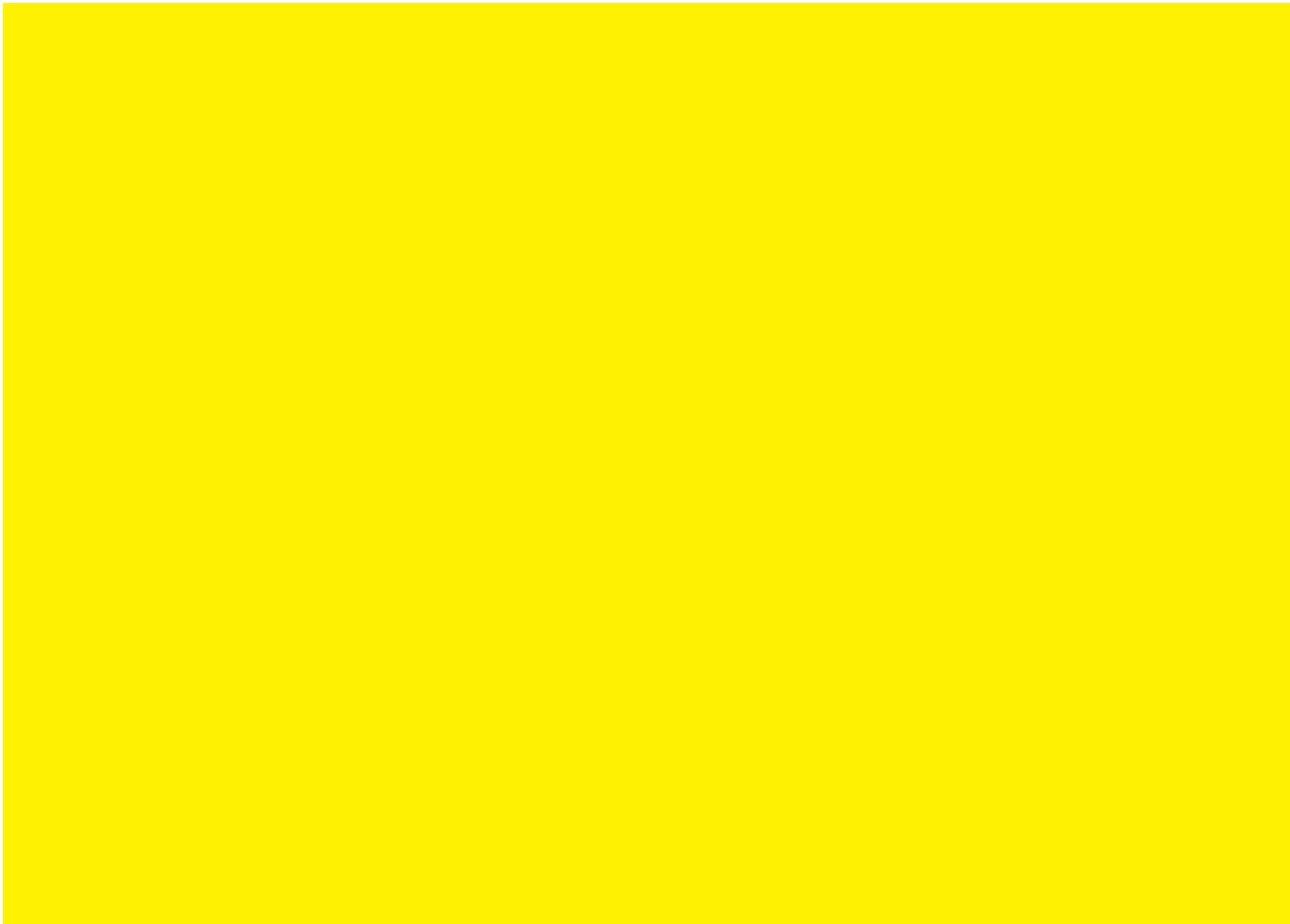
CaSondra Poulsen



DONALD
TRUMP
— *and the* —
PURSUIT
of SUCCESS

NEVER
ENOUGH

MICHAEL
D'ANTONIO

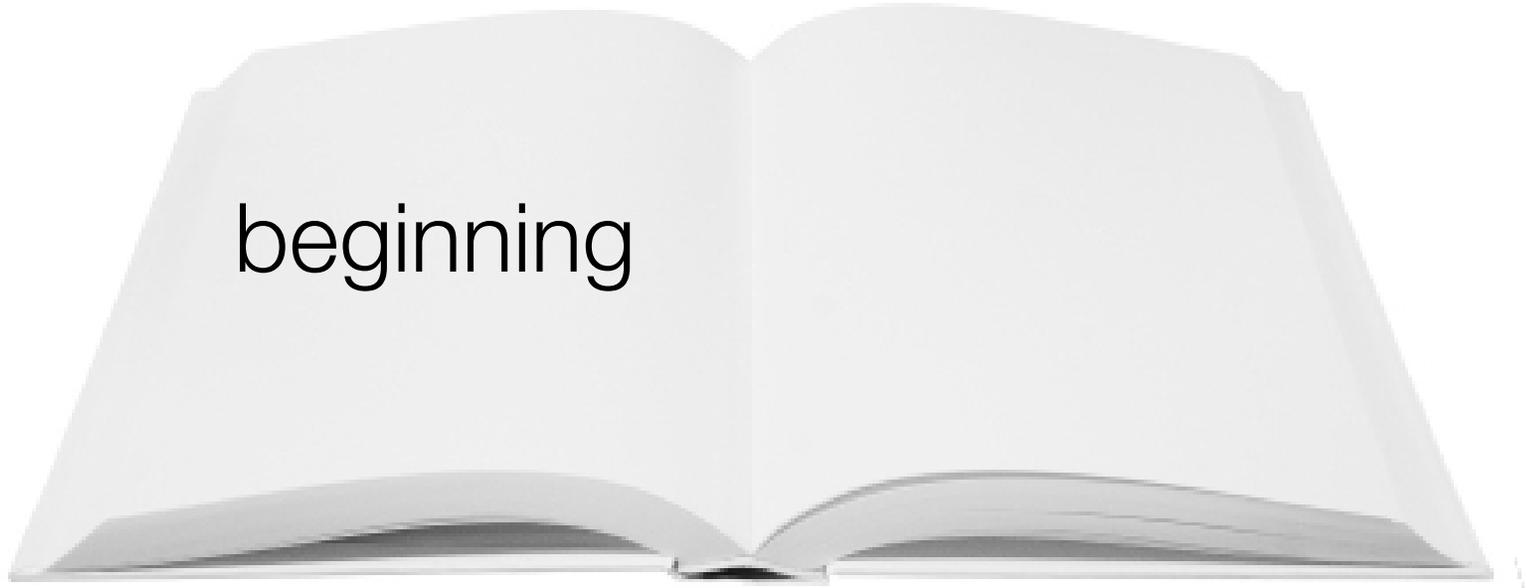


The page as a frame.

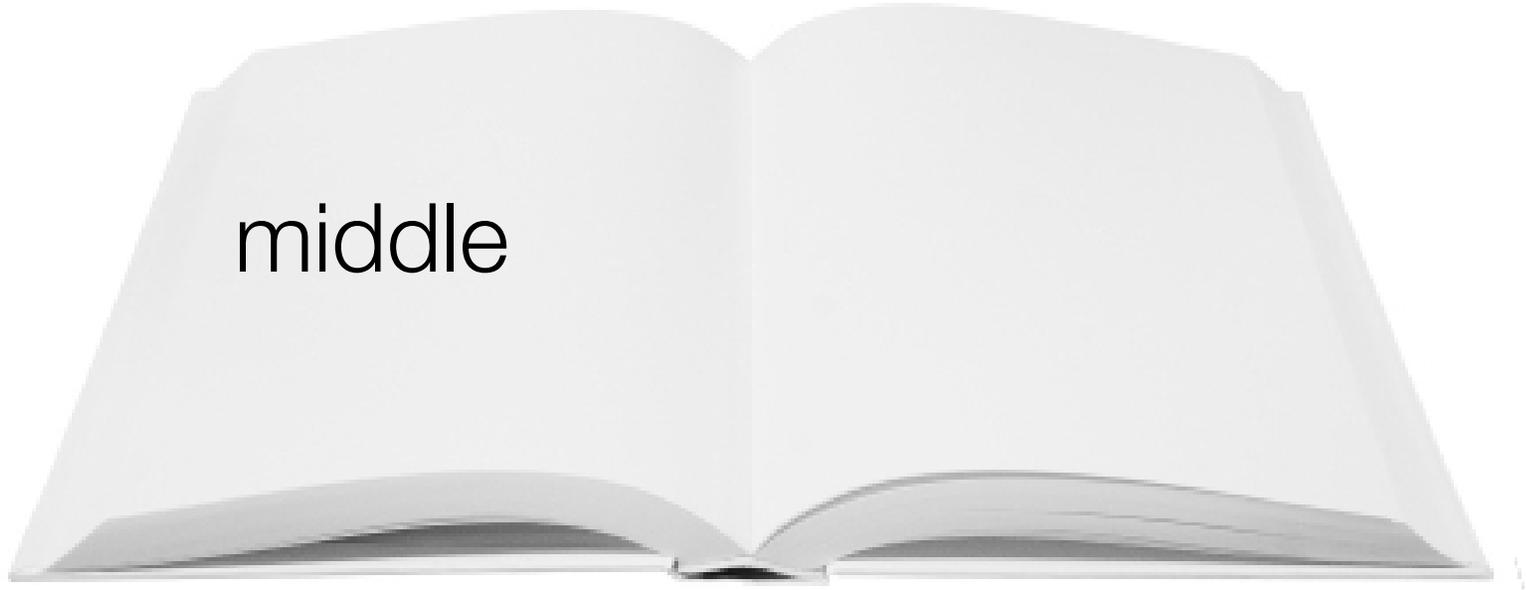
The book and the successive frame.

The book as a time-based media.

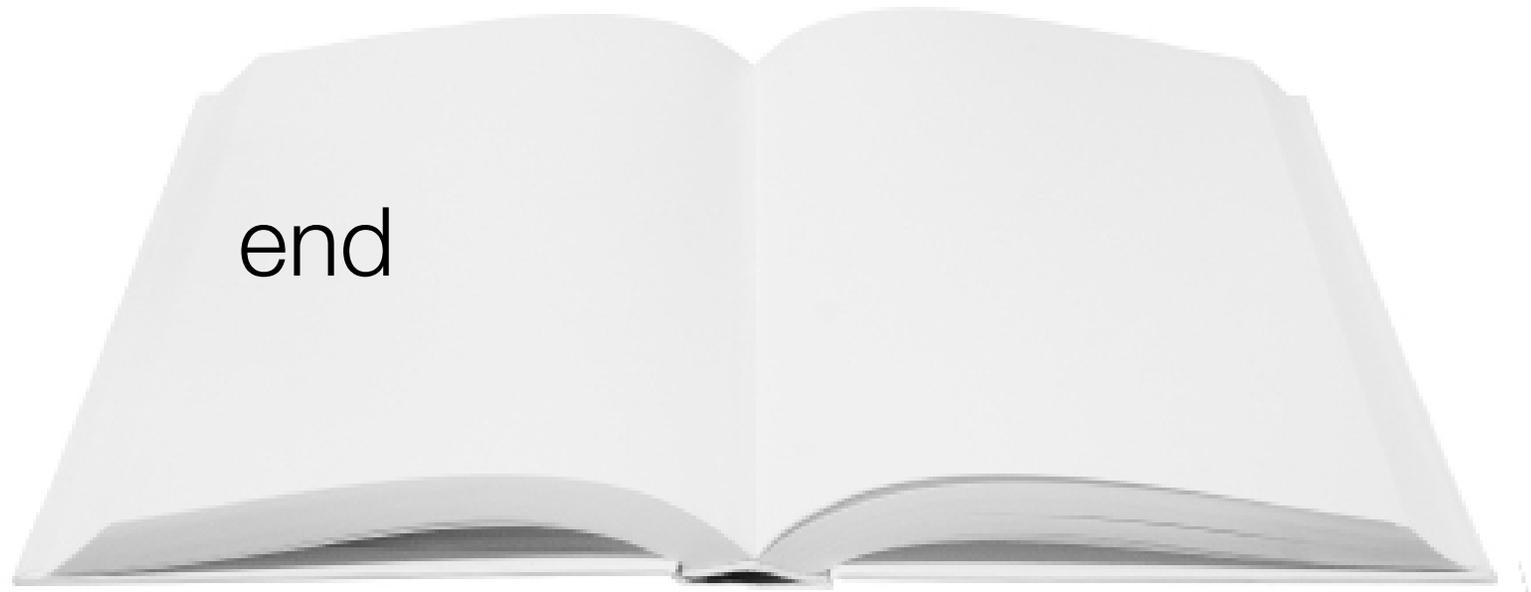




beginning



middle



end



Book

A book is a set of written, printed, illustrated, or blank sheets, made of ink, paper, parchment, or other materials, usually fastened together to hinge at one side.

A single sheet within a book is called a leaf, and each side of a leaf is called a page. ~

see a leaf from the Guttenberg Bible in Love Library Special Collections

A set of text-filled or illustrated pages produced in electronic format is known as an electronic book, or e-book.

In library and information science, a book is called a monograph, to distinguish it from serial periodicals such as magazines, journals or newspapers.

The body of all written works including books is literature.

In novels and sometimes other types of books (for example, biographies), a book may be divided into several large sections, also called books (Book 1, Book 2, Book 3, and so on).

An avid reader of books is a bibliophile
or colloquially, bookworm.

A shop where books are bought
and sold is a bookshop or bookstore.

\$ \$ \$ \$ \$

Bembo
17th Century Typeface

\$ \$ \$ \$ \$

Aksidenz Grotesk
19th Century Typeface

amazon

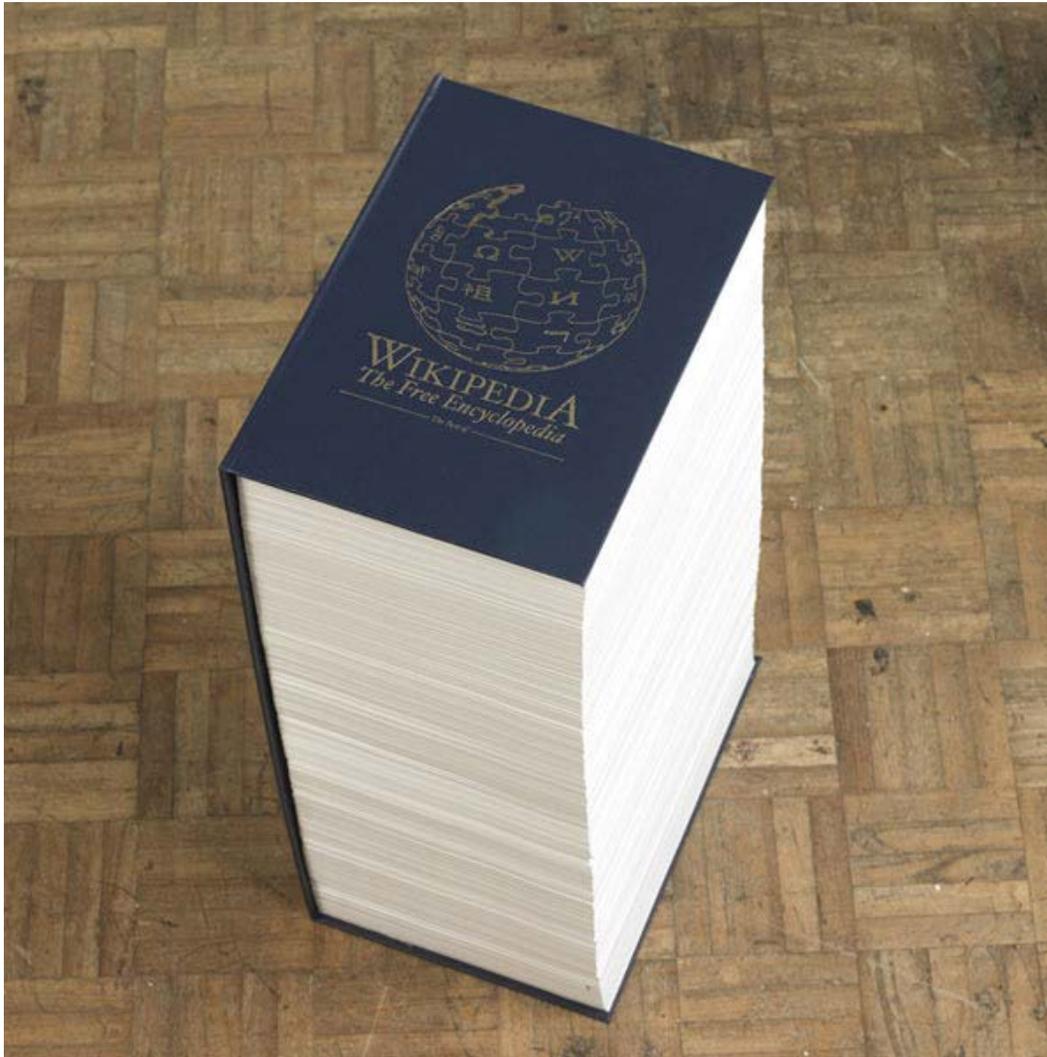
The Amazon logo consists of the word "amazon" in a bold, lowercase, sans-serif font. Below the word is a curved orange arrow that starts under the letter 'a' and points to the right, ending under the letter 'n'. The arrow is a vibrant orange color and has a slight 3D effect with a darker orange shadow on its top edge.

Books can also be borrowed from libraries.

Google has estimated that as of 2010, approximately 130,000,000 unique titles had been published.^[1]

<http://en.wikipedia.org/wiki/Book>

Research.



<http://vator.tv/news/2009-06-09-the-first-printed-volume-of-wikipedia>



Judging a book by its cover.

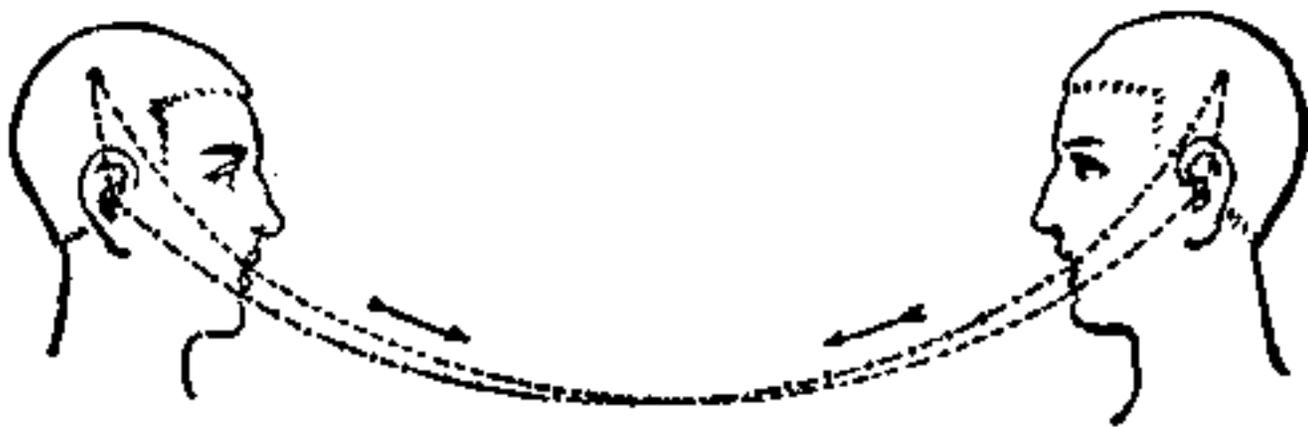
Purpose?

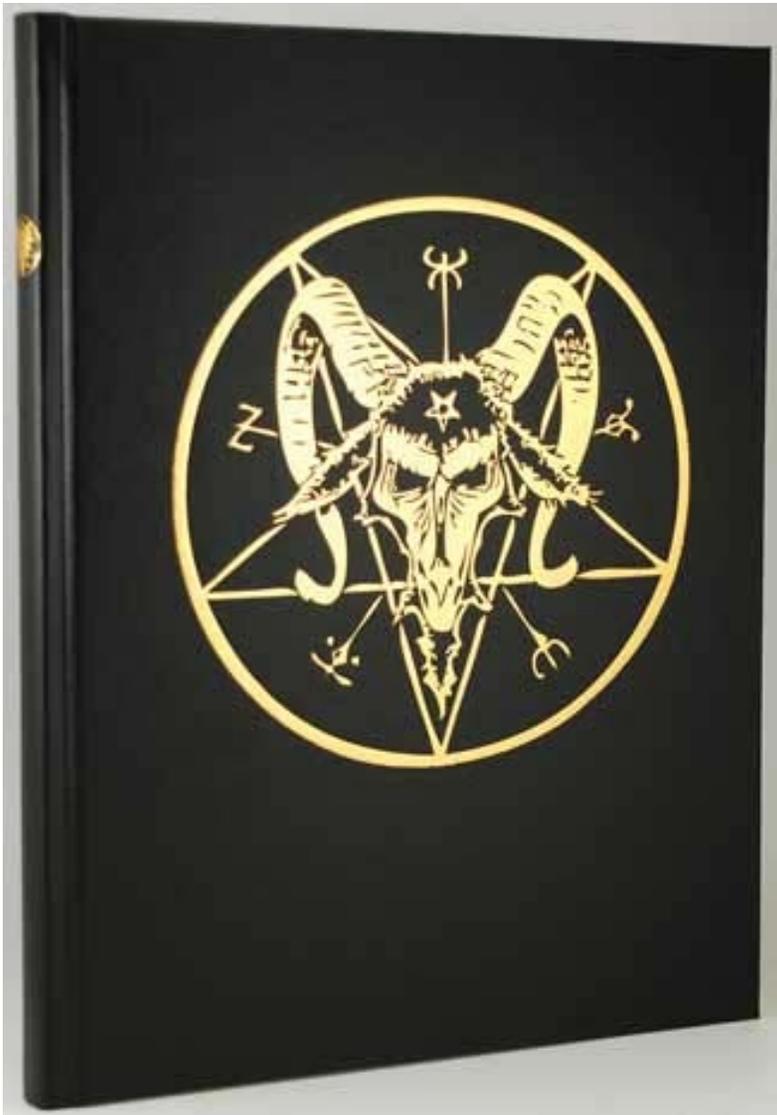
Audience.

The book experience.

The experience of the book.

Meaning is made.





A personal disaster.

identity design | publication design | exhibition design

Art Asia - Hong Kong
International Fine Art Exposition
1993-1997



The Magic Bowl
James Rosenquist
Lithograph
Tyler Graphics / New York

Wetterling Gallery / Stockholm
<http://www.wetterlinggallery.com/>

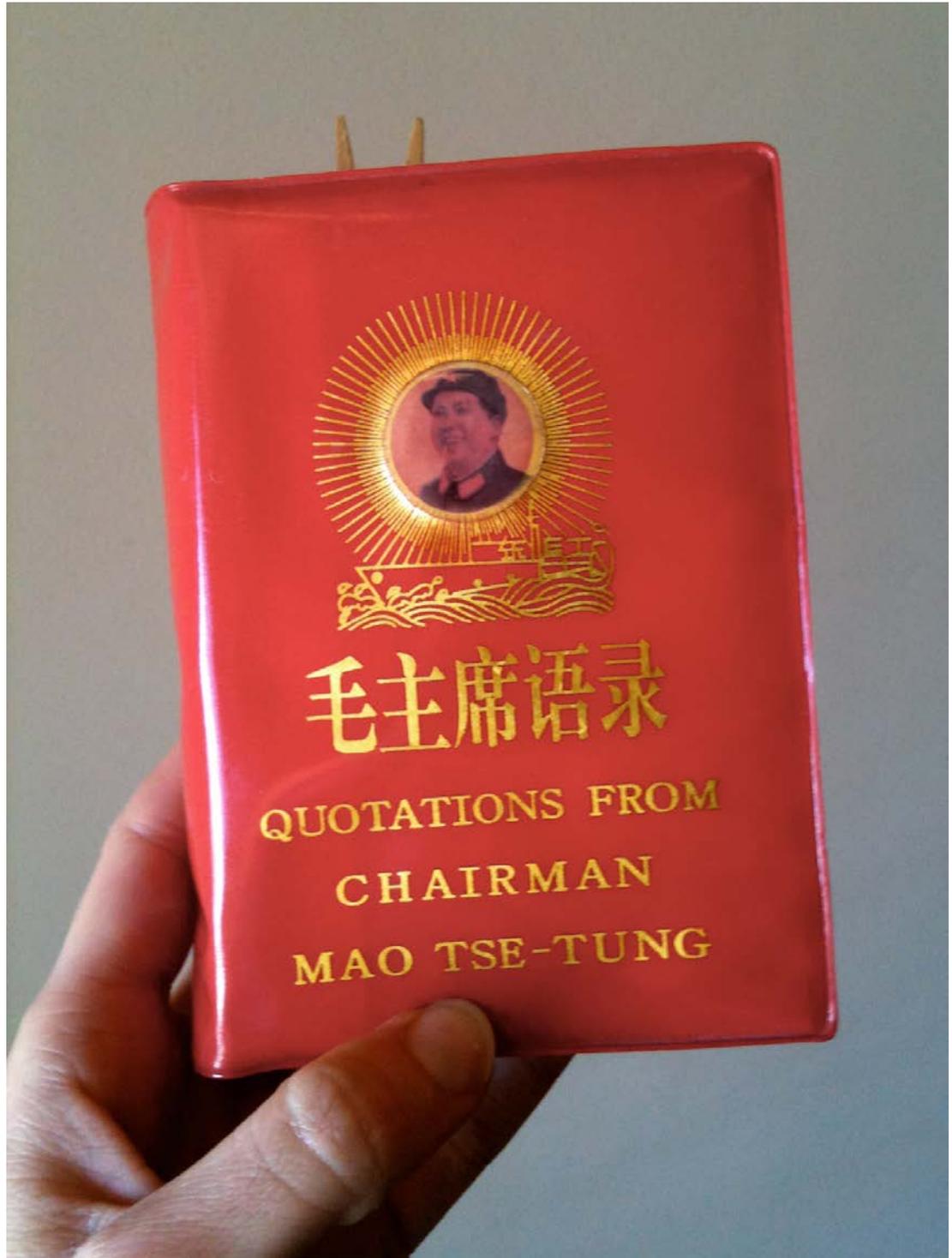
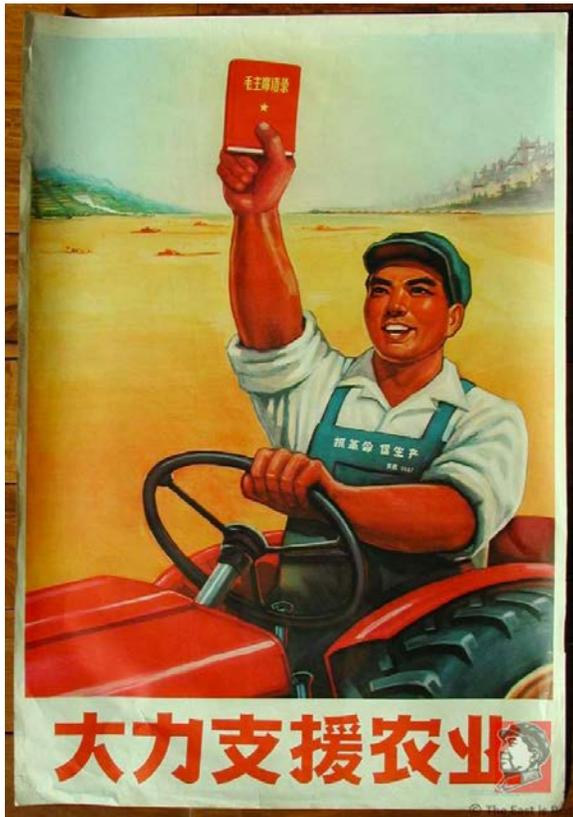
Frank Stella
Tyler Graphics / New York

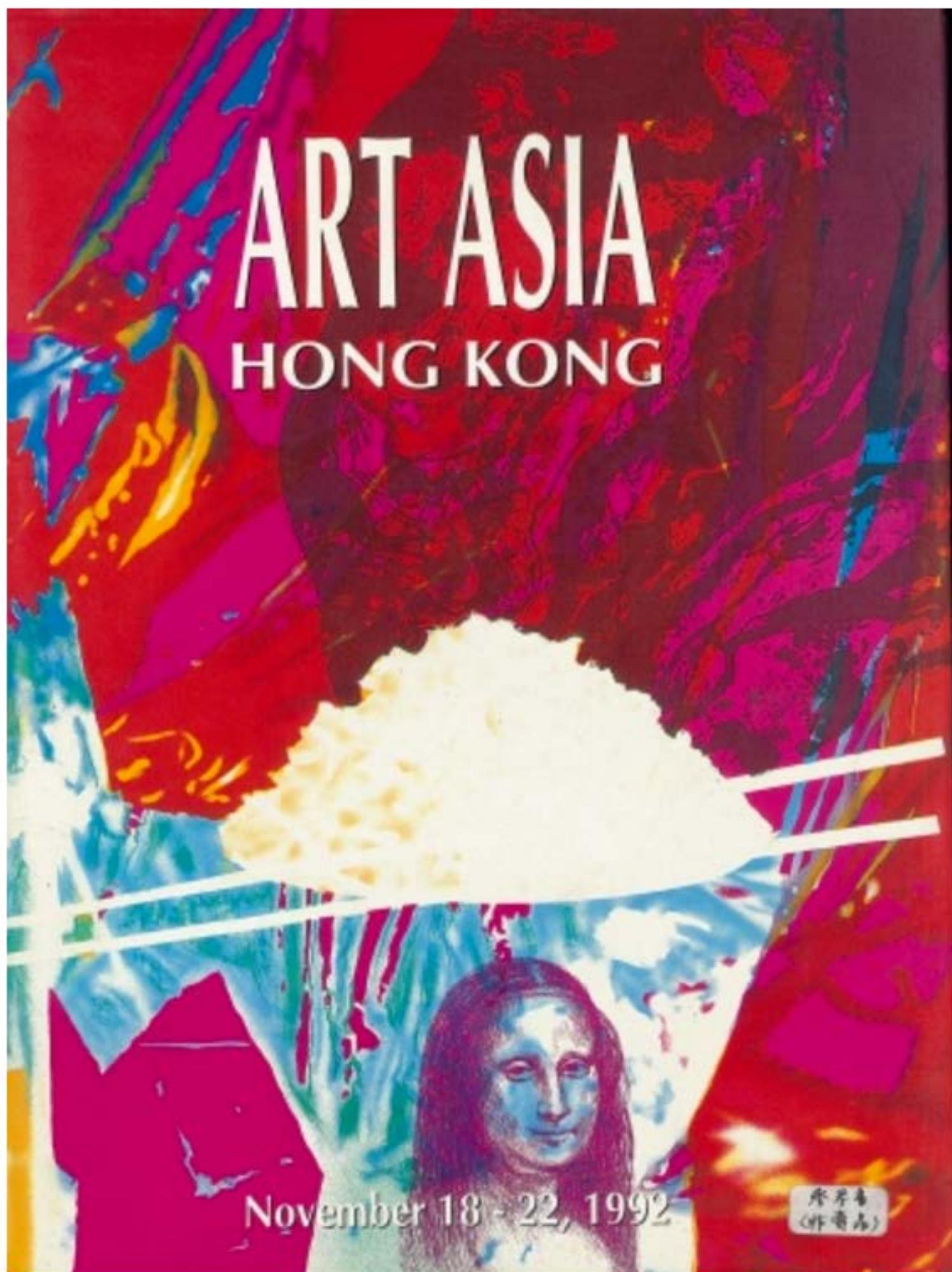


South China Morning Post
Hong Kong
full page newspaper ad

Catalogue Cover art by:
David Hockney







FOR REFERENCE / EDUCATIONAL USE ONLY

Art Asia Hong Kong (1992) - Cover

inspiration

The book as art.

Printed Matter

resource for inspiration

graphic design porno

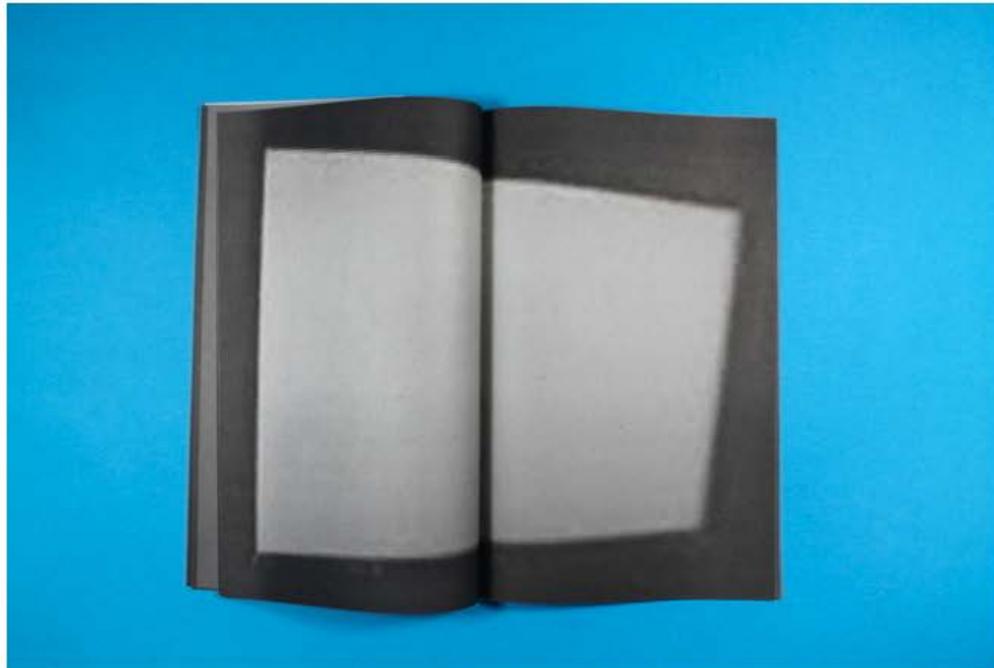
typography fetishism

As one of the world's largest publicly available
source for artists' books,

SIGNED
Disappea
Kelle Bow
BOOKS \$20.0

Signals (Still)

By [Penelope Umbrico](#)
Brooklyn: [Penelope Umbrico](#), 2011



3 of 5



Category: [Books](#) Subcategory: [Zines](#) Theme: [Technology](#) Pages: [60] p. Dimensions: 21.5 x 14 cm. Cover: [Paperback](#) Binding: [Staple bound](#) Process: [Offset-Printed](#) Edition size: unknown Inventory #: B / 96643

Signals Still is a set of images of the screens of TVs for sale on Craigslist. As the substrate on

. 14: Let
st 'Em
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Untitled [E
David Lob
BOOKS \$1.00

es Objets
tenu a
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ltanski

The book experience.

The experience of the book.

Duration

Linear vs. non-linear.

Beginning

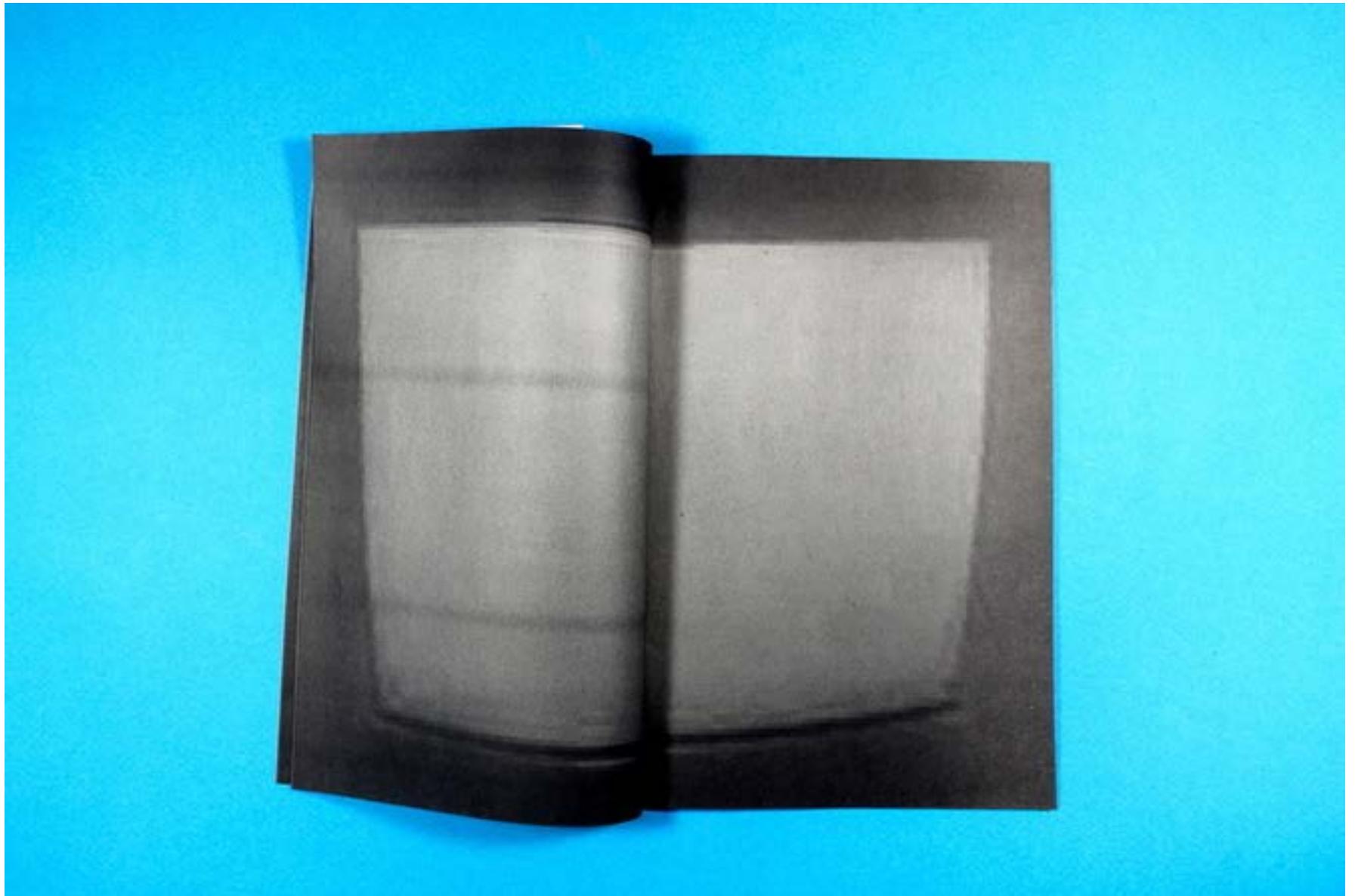
Middle

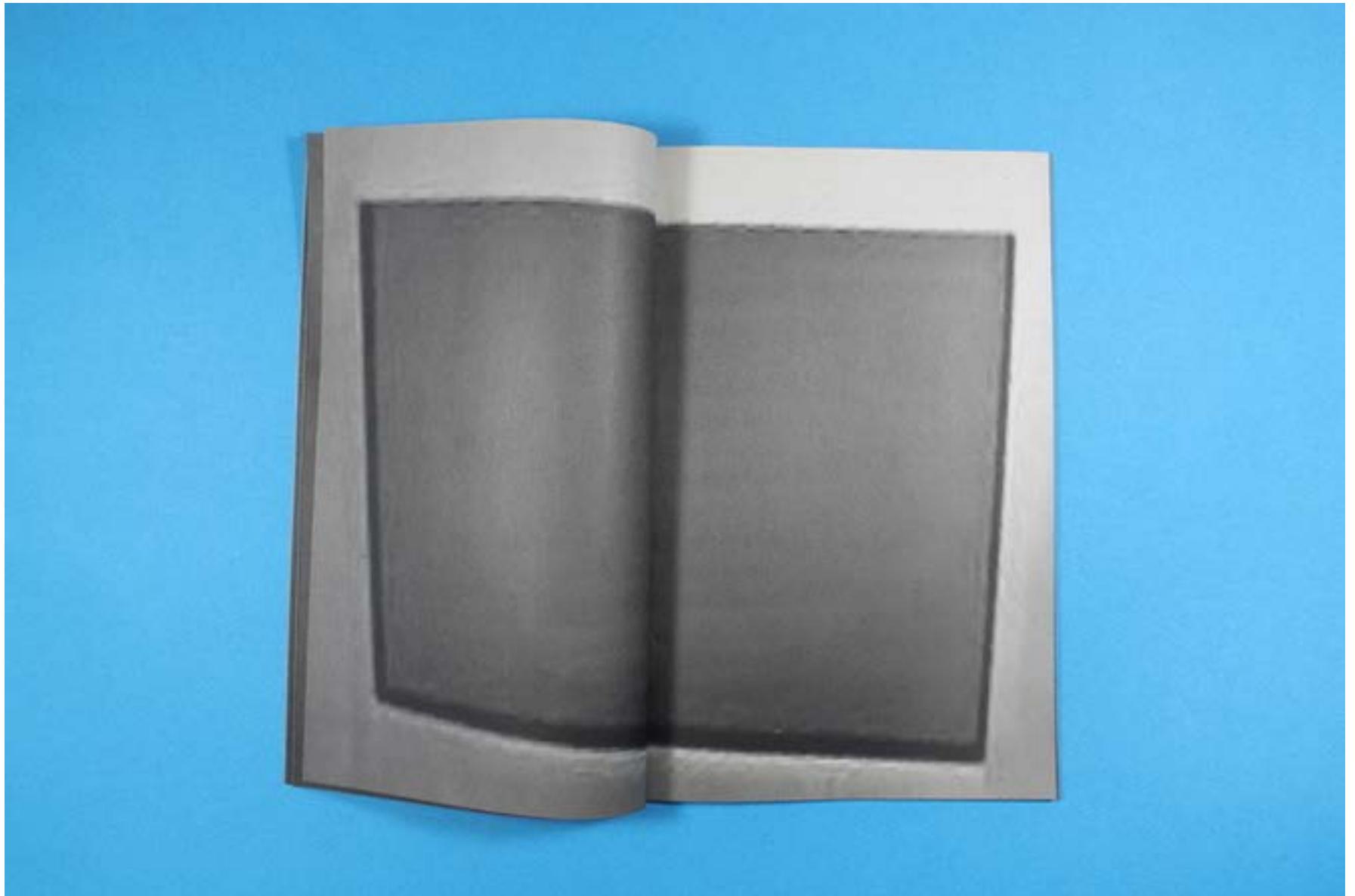
End

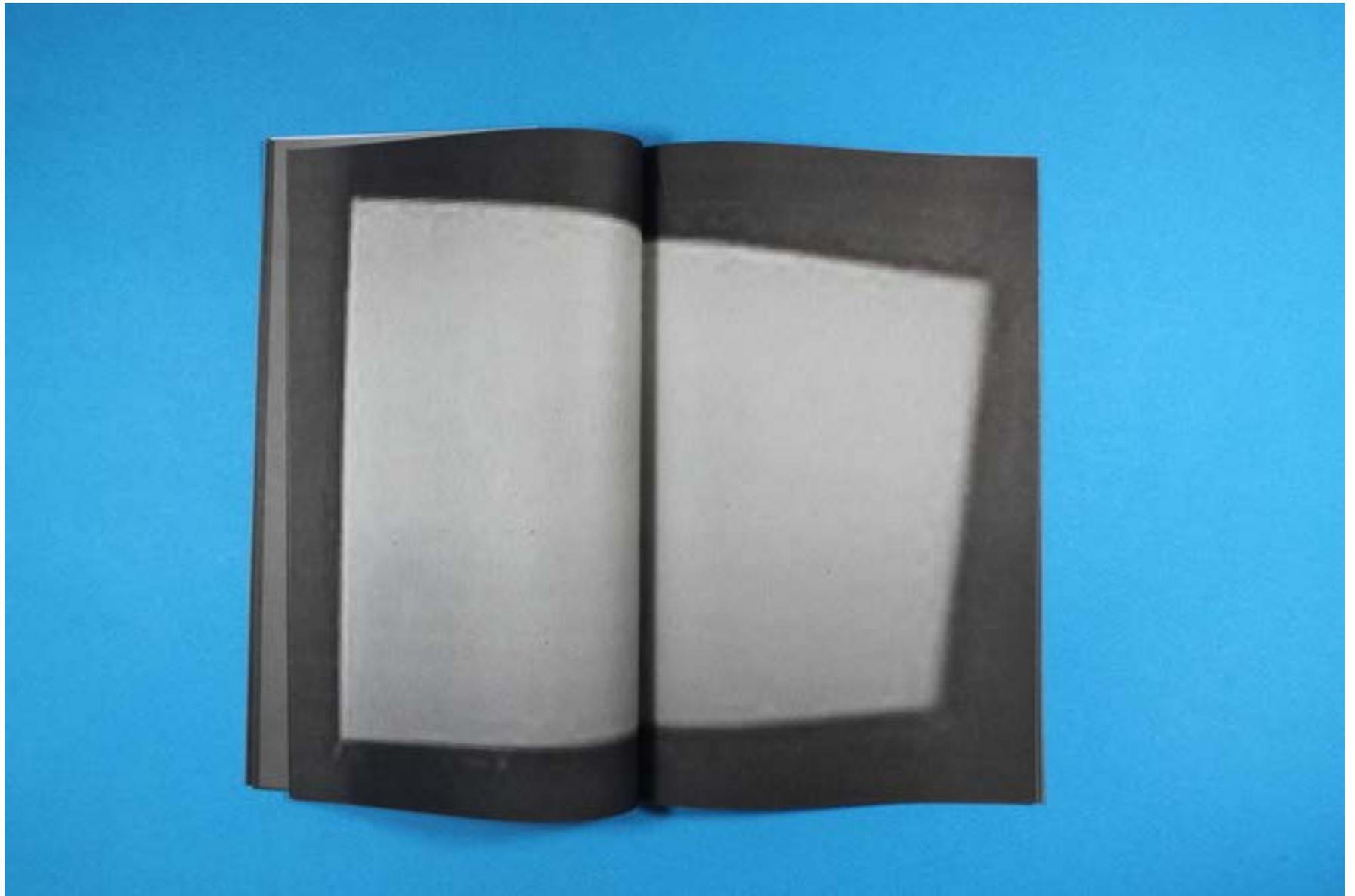




Ink (Book), from *Signal to Ink*
Signal to Ink is a narrative told through the photographed and the
photographer; a navigation between physical space and screen space;
between concrete reality and ephemerality; between emission and
reception; a negotiation of the screen; in front and behind; inside
and outside; guts and peel; visible and invisible; novel and
obsolescent; a recounting of the failure of its own promising
technology; or of some violence done there; order and out of order;
control and breakdown; presence and absence; neither here nor there;
muted; voiceless; hiss; image object subject light surface liquid
current code metal glass film paper ink material immaterial body; the
pathology of the ghost in the machine; or the messiness of matter.
Penelope Umbrico, 2011









Ink (Book), from Signal to Ink
Signal to Ink is a narrative told through the photographed and the
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current code metal glass film paper ink material immaterial body; the
pathology of the ghost in the machine; or the messiness of matter.
Penelope Umbrico, 2011

Pace

Rhythm

Consonance

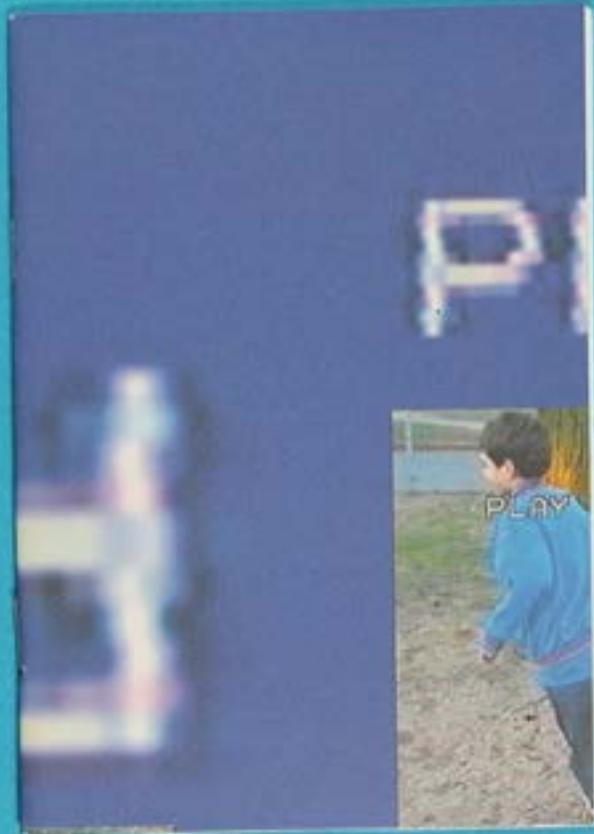
Dissonance

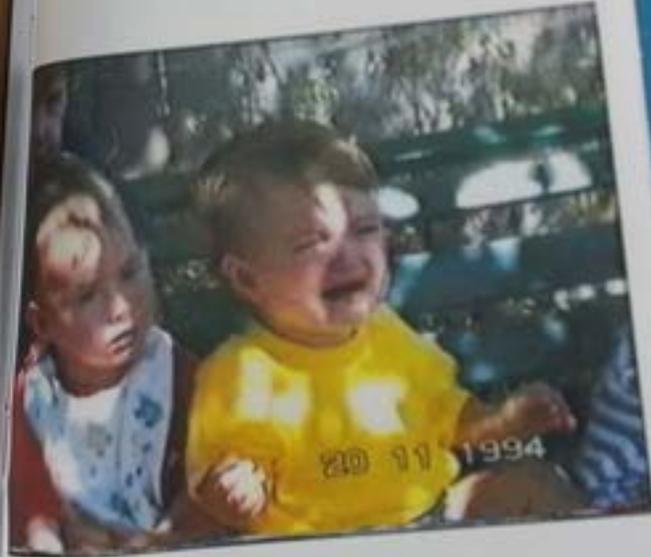
Cadence

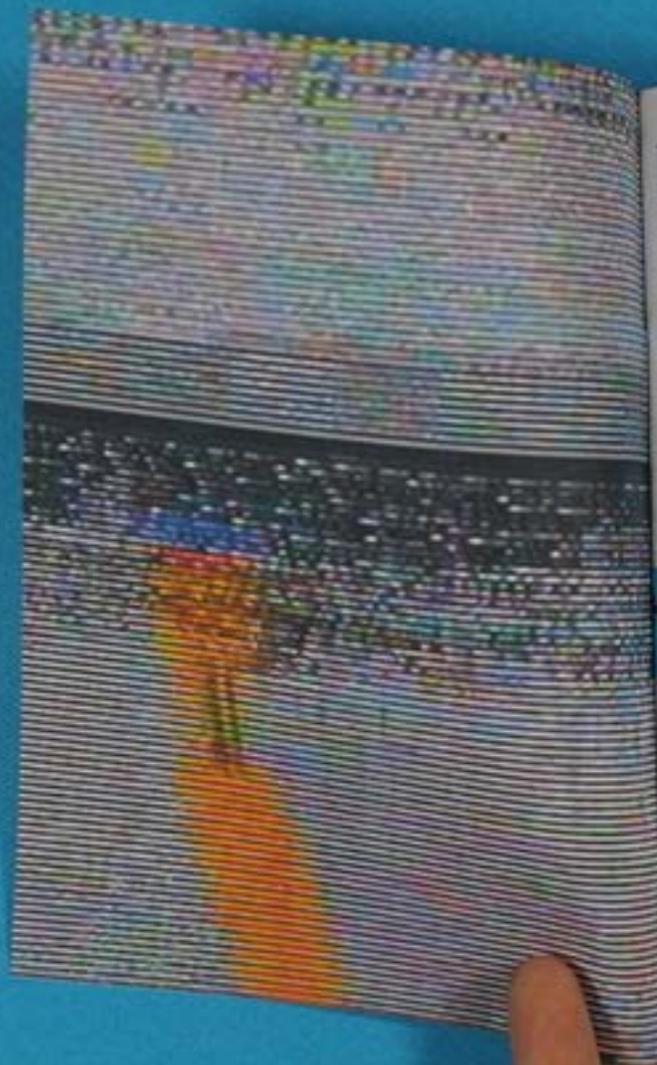
PLAY

By [David Lobb](#)

Newcastle: Jerk Off Zines, 2013







96703
P3



KNOW TO TIME TRAVEL





THE CLOSEST THING I

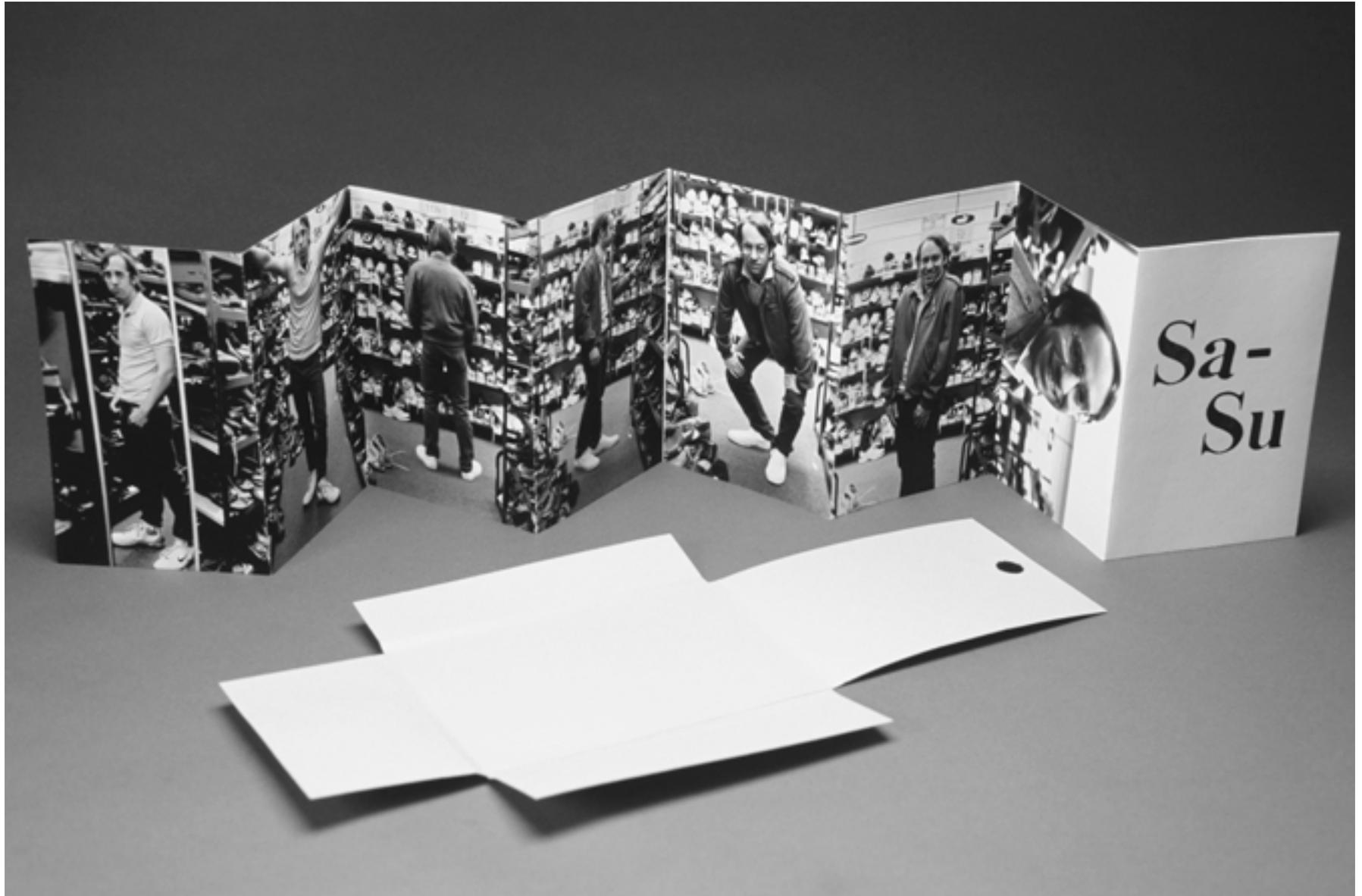
($\frac{7}{11}$)

PUBLISHED BY
DAVID LOBB
2013



Artists who make books

Artists' books have emerged over the last 25 years as the quintessential contemporary art form, addressing subjects as diverse as poetry and politics, incorporating a full spectrum of artistic media and bookmaking methods, and taking every conceivable form.



[Sam Hoolihan](#)

Female painters, sculptors, calligraphers, and printmakers, as well a growing community of hobbyists, have played a primary role in developing this new mode of artistic expression.

The Book as Art presents more than 100 of the most engaging women's artist books created by major fine artists such as Meret Oppenheim, May Stevens, Kara Walker, and Renee Stout and distinguished book artists such as Susan King, Ruth Laxson, Claire Van Vliet, and Julie Chen.



Meret Oppenheim



Robert The



Commenting on the seeming randomness of stacked books, Paul Octavious crafts precise, color-coordinated book sculptures, which he then captures with a sharp photographic lens. The playful designs spell out letters, numbers, words, and sometimes shapes that otherwise would seem too precarious to stand on their own.

An artist's book is an edited collection of artwork intended to showcase an artist's style or method of work.

Typically, the work reflects an artist's best work or a depth in one area of work.

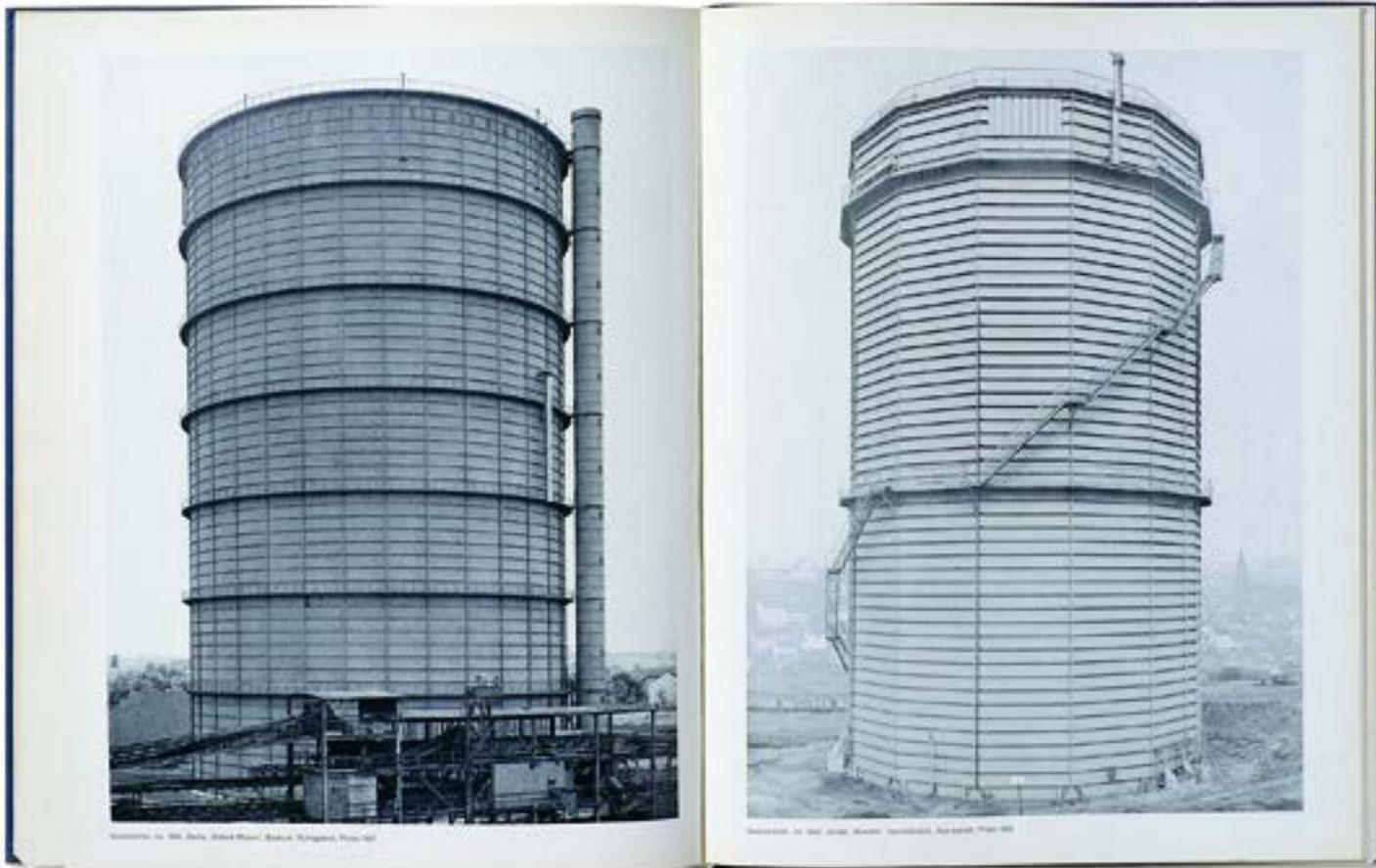
[Phaidon](#)



Spread from *Das Erlebnis der Reichsautobahn* (1943) from Martin Parr and Jerry Badger's Photobook series

Martin Parr rewrites photobook history

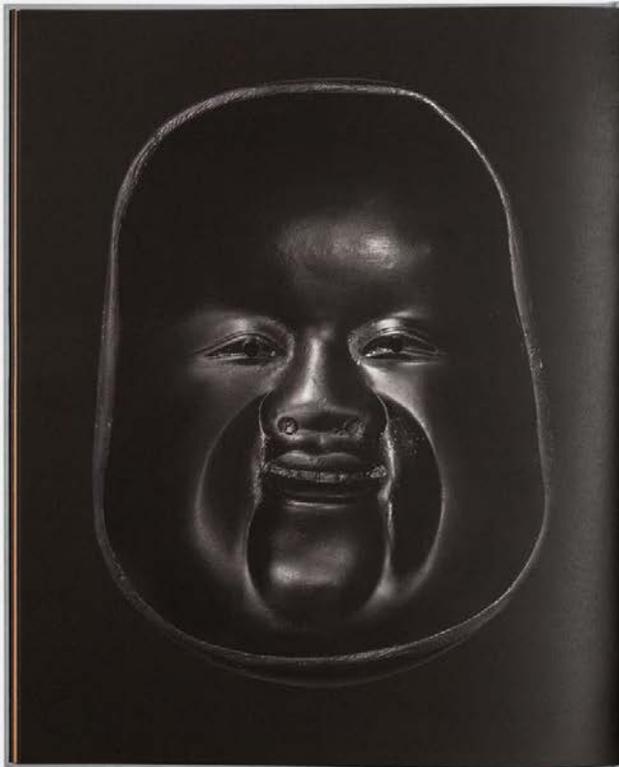
The photographer tells the Financial Times why he would like to bequeath his incredible collection to the Tate Spread from Das Erlebnis der Reichsautobahn (1943) from Martin Parr and Jerry Badger's Photobook series



Spread from Bernd and Hill Becher's *Anonyme Skulpturen* (1970) from Martin Parr and Gerry Badger's Photobook series

Regardless of the depth of an artist / writer
the editing process allows for a clean, concise
presentation to the intended audience.

Design History 101: Paul Rand
Defends His Sexiness



WHERE DO I END AND THE WORLD BEGINS

GÜNTHER DANKL

Where do I end and the world begins ist der geradezu programmatisch klingende Titel für die Ausstellung von Michael Fliri im Grenz-Raum des Zeppelin Museums Friedrichshafen. Mit ihr beendet der 1978 in Taufers im Münstertal/Tübingen in Südtirol geborene Künstler sein Stipendium der ZF Kunststiftung, das ihm von der Jury für 2014 zugesprochen wurde. Gezeigt werden 18 ganz in schwarz gehaltene Masken-Skulpturen unterschiedlicher Stärke und Größe, die der Künstler eindringlich präsentiert, indem er sie jeweils einzeln auf schlanken, hellen Holzpodesten im Raum arrangiert. Nur, was auf den ersten Blick wie echte Masken aussieht, entpuppt sich bei näherer Betrachtung als Abgüsse der Innenseiten von Originalmasken aus aller Welt, die sich der Künstler aus dem Internationalen Maskenmuseum Dierdorf entliehen hat, sowie eine Krampusmaske, die der Künstler in seiner Jugendzeit selbst getragen hat. Diesen auf diese Weise neu geschaffenen Masken hat Fliri als neue Innenseiten wiederum Abgüsse unterschiedlicher Vorderseiten der Masken sowie zweimal Abgüsse seines eigenen Gesichtes aufgesetzt. Durch das Öffnen der Augen blicken somit Masken durch Masken hindurch.

Michael Fliri knüpft mit dieser Ausstellung an das Thema der Maske und dem damit verbundenen Transformationsprozess an, das sich wie

ein roter Faden durch sein gesamtes künstlerisches Schaffen zieht: Come out and play with me lautet zum Beispiel der Titel einer Performance, die der Künstler 2004 durchgeführt hat. Zu Beginn mit einem weißen Schafkotzum bekleidet, verwandelt sich Fliri dabei durch eine Umkehrung von innen und außen allmählich in ein Schwein und wieder zurück in ein Schaf (Abb. 1). Dieses Motiv von



Abb. 1
all right, all right, 2007
Fotografie Christoph Schick
Foto: online: Robert Fritzing

sein eigenes Gesicht in das einer Kuh verwandelt (Abb. 4; S. 16). Das

in allen hier aufgeführten Arbeiten anklingende Thema der Maskierung und der damit verbundenen Verwandlung greift er 2013 in der Arbeit *Returning from places I've never been to*, in der sich sein Gesicht mit Latex-Prothesen bis zur Unkenntlichkeit verändert (Abb. 5; S. 16). Mit fortschreitendem Auftrag gewinnt das wie eine Maske anmutende Gesicht schrittweise an Volumen, während sich im Gegenzug die individuellen Züge des Künstlers in immer abstraktere Formen auflösen.



Abb. 2
From the forbidden zone, 2009
Performance
Foto: online: Cora

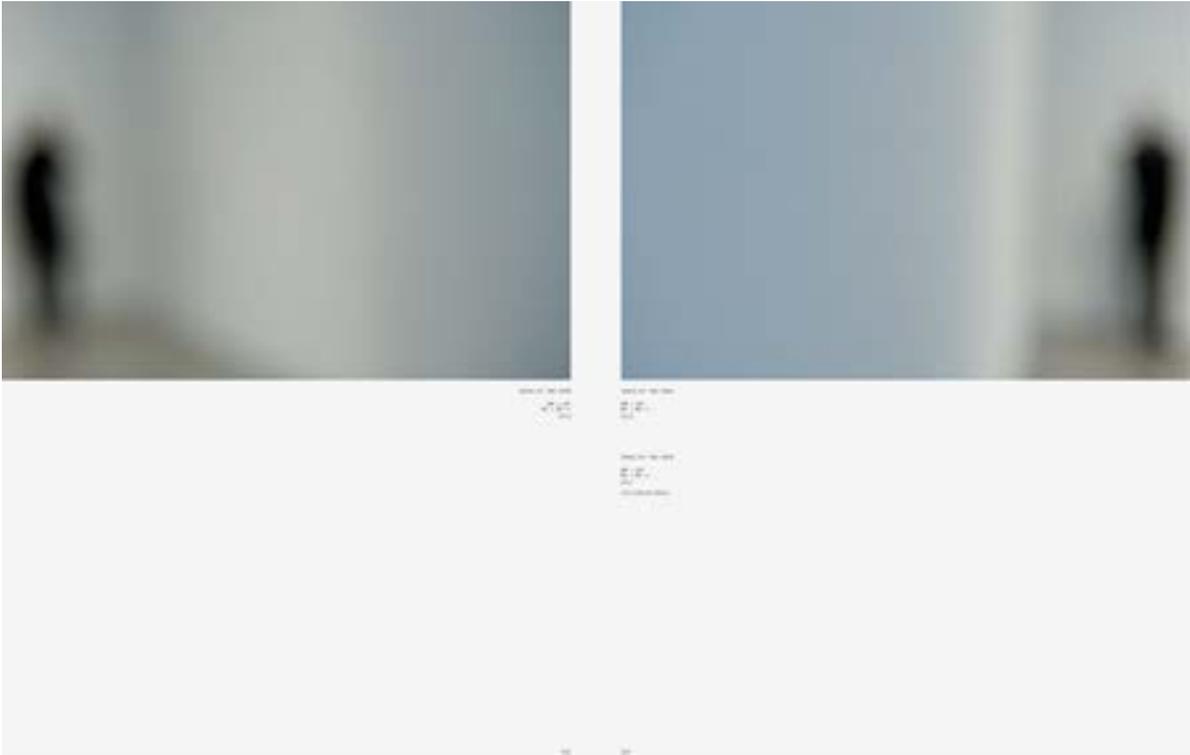
Wie in den bereits genannten Arbeiten sind es vor allem zwei Aspekte, die in der Performance *Returning from places I've never been to* zum Tragen kommen: Einmal, dass in ihr die Frage nach Identität und Identitätsbildung zentrales Thema ist; zum Zweiten ist es der Aspekt der Transformation,



Abb. 3
Come out and play with me, 2004
Performance Video
Foto: online: Oliver Prosser

innen und außen, vorne und hinten, findet sich ebenso in der 2007 entstandenen Fotoserie *all right... all right*, in der er unterschiedliche, mit bunten Kabelbündeln hergestellte und vor das Gesicht gehaltene Masken so fotografiert, als würden die Kabelbündel durch seinen Kopf hindurch bis an die Rückseite reichen. Jede Maske bildet zugleich ein in sich eigenständiges Paar und lässt sich flexibel von beiden Seiten tragen (Abb. 2). Zwei Jahre später verwandelt er sich in der im Museum in Bozen durchgeführten Performance *From the forbidden zone* (2009) in eine sich zwischen Animalischem und Science-Fictionalem bewegende Fantasiefigur (Abb. 3) und in seiner skulpturalen Arbeit *Ways around the Urchstemm* (2010) hält er mittels geschützter Masken acht Augenblicke der Transformation fest, in der sich

Jurek Wajdowicz
Liminal Spaces
Jurek Wajdowicz. Fotografie 75





01-01



01-02



01-03



01-04



01-05



01-06

01-07

01-08

01-09

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Zeitgeist

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**GEORGE
1984
ORWELL**

5798

SIGNET
GIANT
35¢

A Startling View of Life in 1984
Forbidden Love . . . Fear . . . Betrayal

1984

A Novel by **GEORGE ORWELL**



A SIGNET GIANT

Complete and Unabridged



Clipart



Signs



Home



Schools

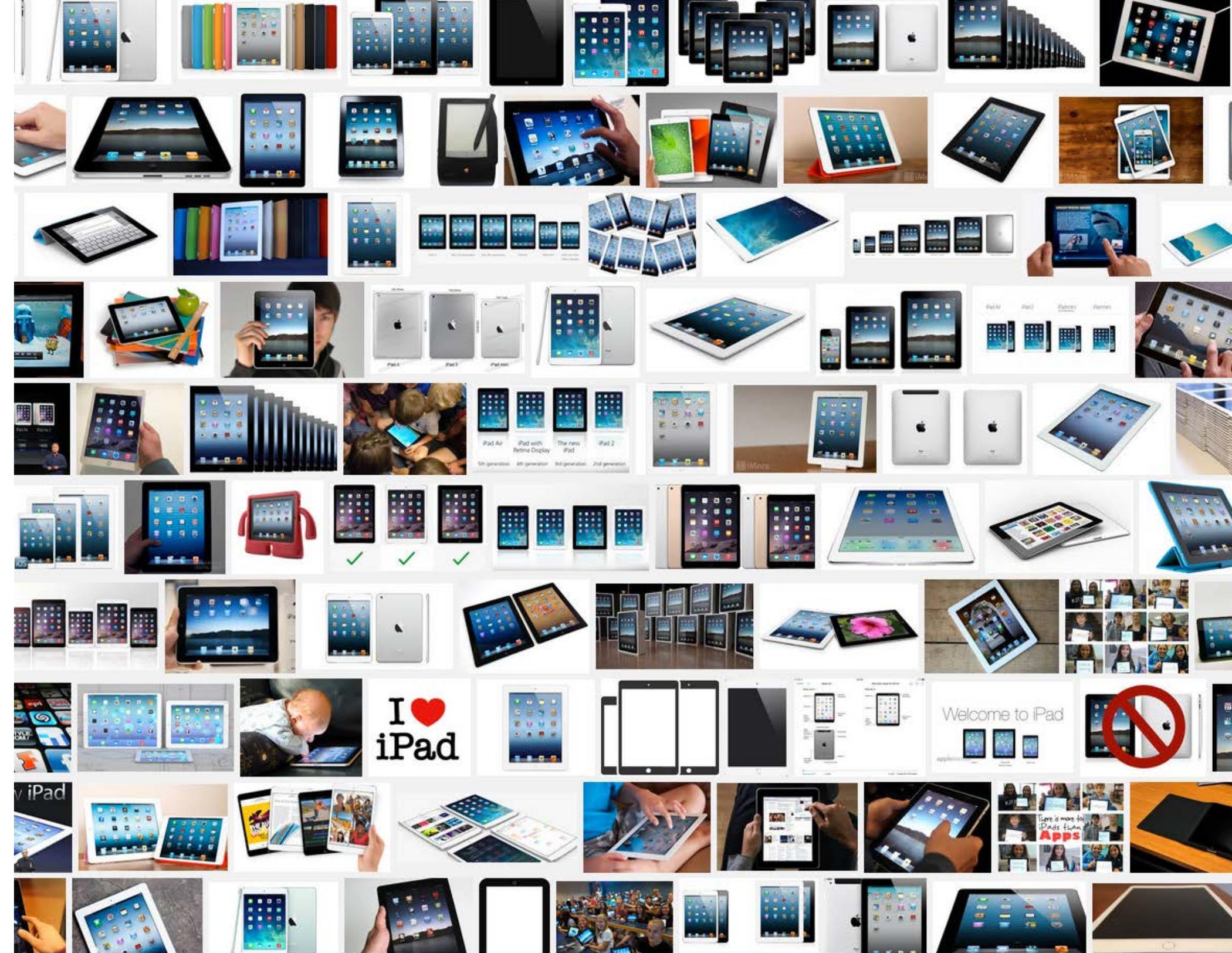


Drawing



Indoor





I ♥ iPad

Welcome to iPad

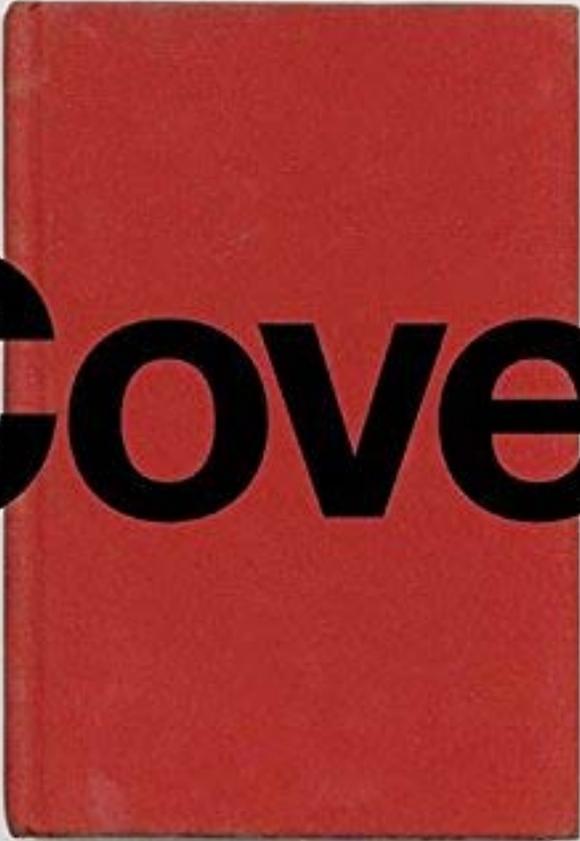
There is more for iPads than Apps



How often do writer's and designers come into conflict over book cover designs? Have you or a co-worker ever worked with a writer that refused to change their book cover? What is the most common compromise writers and designers usually come too?

Clayton Karloff

Copyrighted Material

A solid red rectangular book cover is centered on a light gray background. The cover is a uniform, vibrant red color with a slightly textured appearance. The word "Cover" is superimposed over the center of the red rectangle in a large, bold, black sans-serif font.

Cover

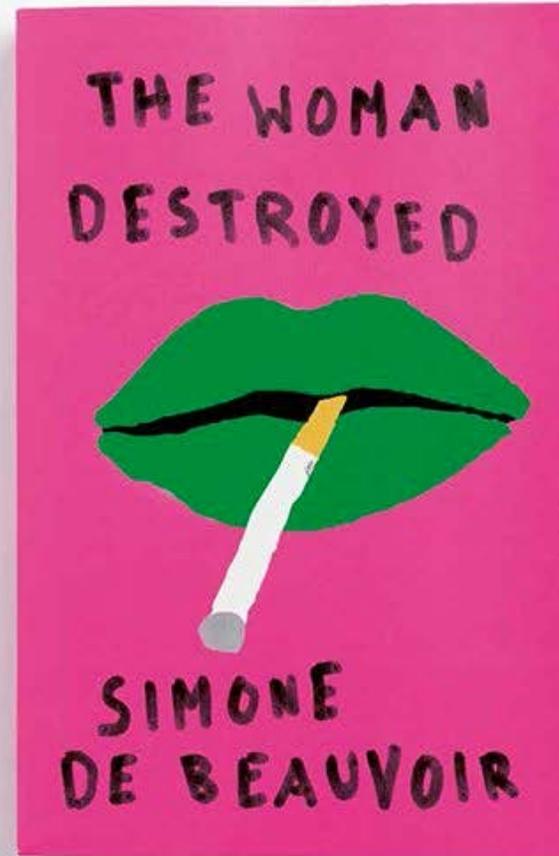
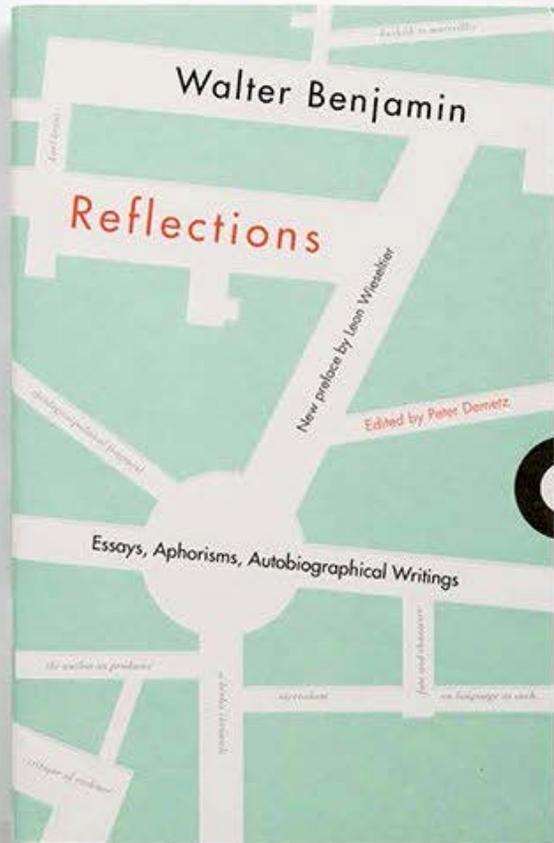
Copyrighted Material

Two final notes for a reading of this book:

1. To *cover* can mean to travel a certain distance, to pay for, to camouflage, to describe or comment on, but it also can mean to comprehensively include. This book is *not* comprehensive. It does not contain *all* of my work. What is covered here is but a very small fraction of the book jackets and covers I've worked on. Also not included here: large categories of my design output including my editorial illustrations, magazine covers, branding, advertising, and (most painful of all to omit) music packaging. I considered making a book that was *all of it*, the whole kit and caboodle, but then imagined that you the reader might find it confusing and thus decided against it. This book is therefore a book of *book-work*. Not *all* the book work, but still.

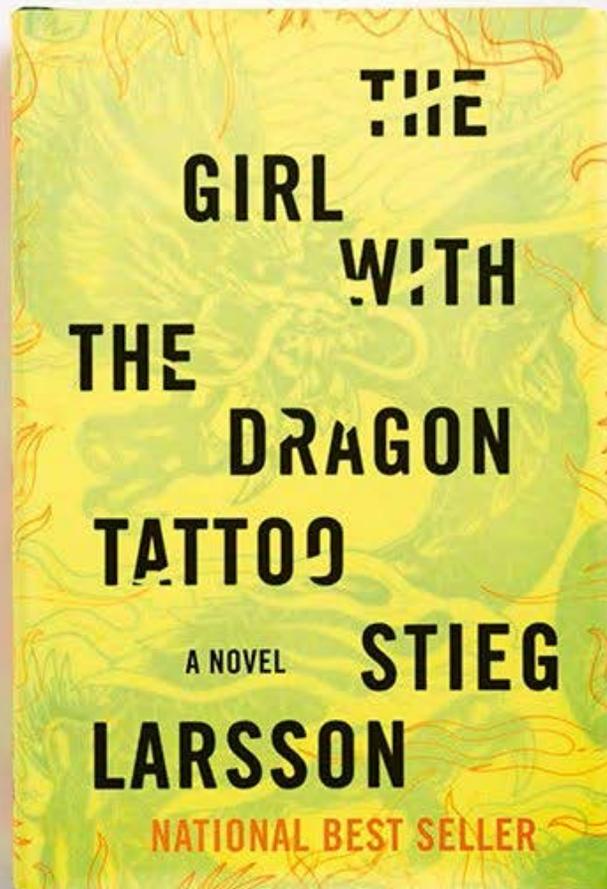
2. Any time I've included a cover that was killed—that didn't make it to fruition on the printing press—whether killed by dint of a client's caprice (or good sense) or culled by my own hand, there is a red X to indicate this status.





A femme fatale is a decidedly bad thing to become.

"A shocking success that may be traced to its eye-catching cover." —THE NEW YORK TIMES, 12/15/13



**“I have a book
I’d like you to
work on—it’s a
Swedish crime
novel called
*The Man Who
Hated Women.*”
—Sonny Mehta**



“There is no subject so old that...

**something new cannot be said
about it.” –F. Dostoevsky**

Seeing Kafka

"When Eduard Raban, coming along the passage, walked into the open doorway, he saw that it was raining. It was not raining much."

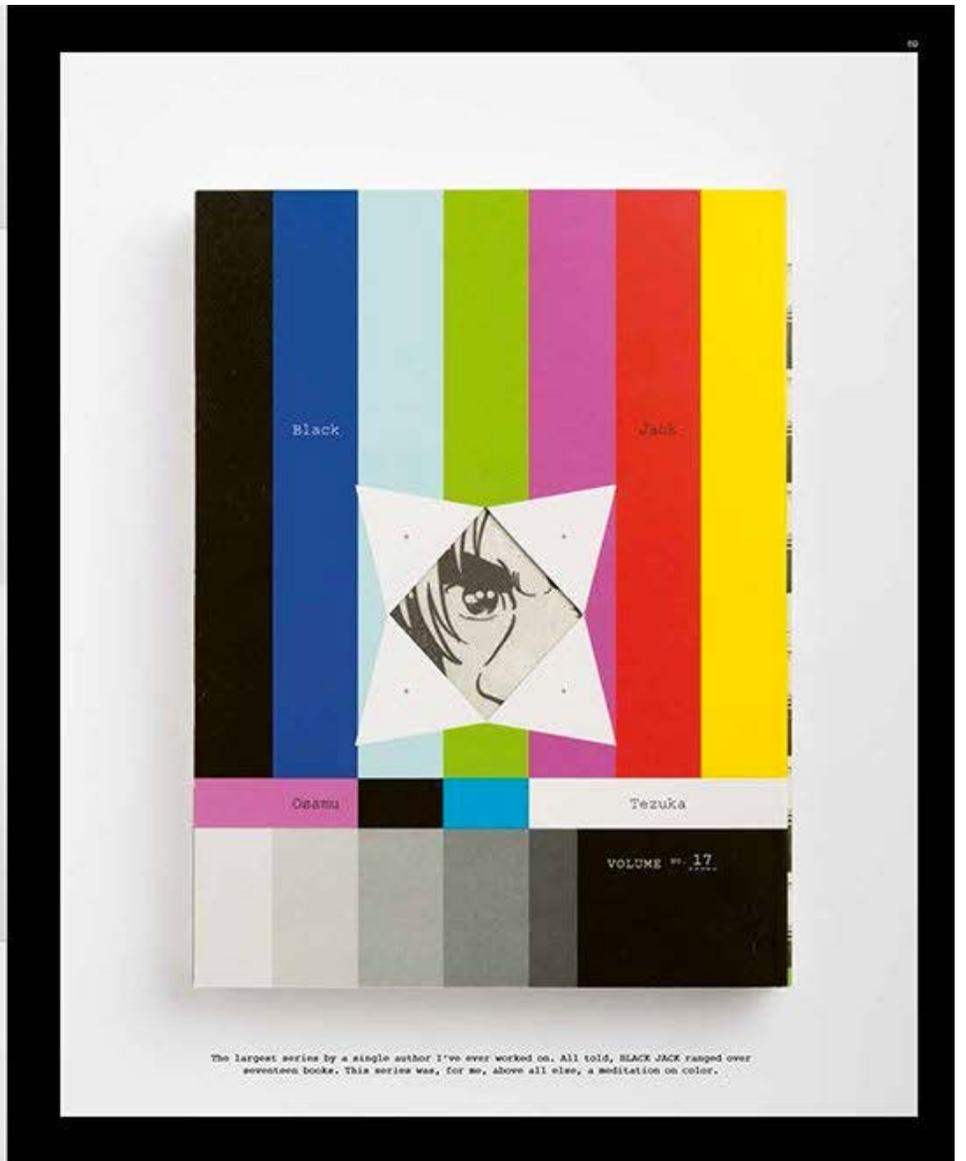
These two sentences are from Kafka's early, unfinished story "Wedding Preparations in the Country." These sentences are also the epigraph to John Ashbery's astonishing poem "Wet Casements," a poem about, among other things, perception, vision, consciousness, and reading and writing as visual, psychological, and emotional acts. Ashbery's poem is an extended commentary on these seemingly banal sentences from Kafka, which are revealed to be far from simple.

Look at them closely. In the first sentence we are given a visual description of Eduard Raban—coming along the passage, walking into the open doorway—and then a report of his visual experience: he saw that it was raining. In the second sentence Kafka tells us "it was not raining much." Who makes this evaluation? Kafka or Eduard Raban? It feels as we read these lines as if it is Eduard Raban's interpretation of the degree to which it is raining. Through Kafka's mastery and movement from the visual to the verbal, from the outside to the inside by way of the outside, we have slipped effortlessly into Eduard Raban's head.

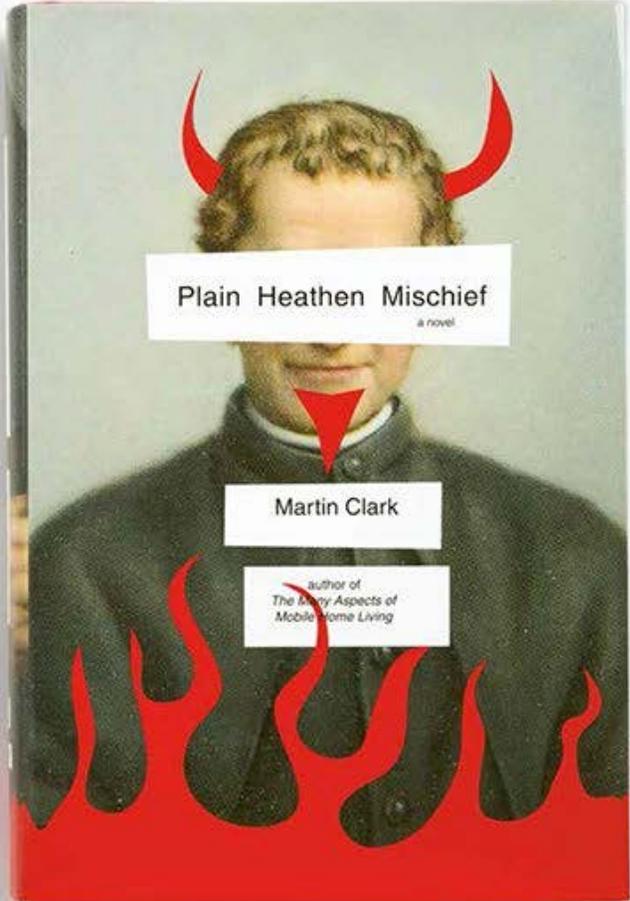
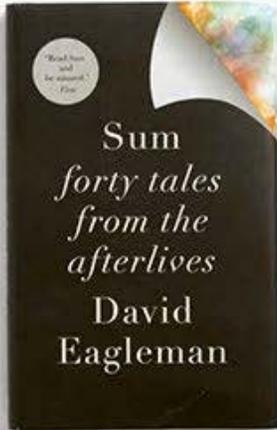
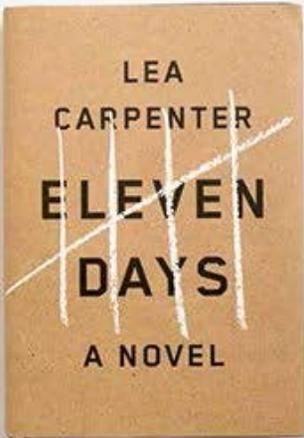
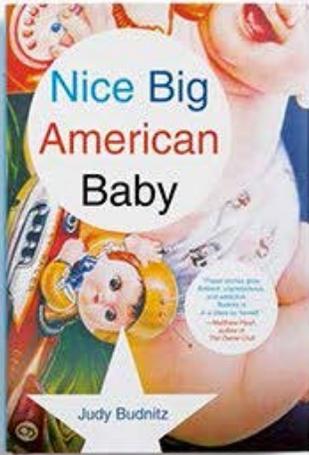
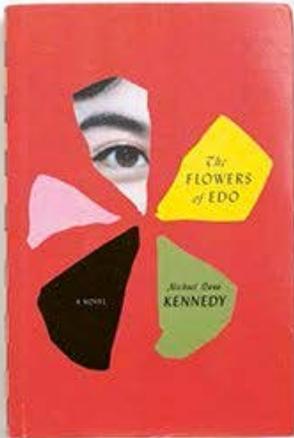
Ashbery comments on these lines at the beginning of his poem: "The conception is interesting: to see, as though reflected in streaming windowpanes, the look of others through their own eyes." He is talking about, among other things, the way in which Kafka gets into Raban's perspective and shows us what Eduard Raban sees, and that Kafka does this by beginning with the visual. Notice that Ashbery uses the word *conception*, not *concept*. He is pointing out the conception, the beginning, the way in which Kafka gets into Raban's head and leads us visually to not only what he is seeing, but "the look of others through their own eyes." See. Reflected. Windowpanes. Look. Eyes. It's an incredibly complex sentence, itself reflecting on the visual nature of writing, reading, and consciousness.

The poem is also remarking on the impossibility, except through writing, of doing what Kafka has just done. We can't really see "the look of others through their own eyes." Only through the visual magic and profound empathy of





The largest series by a single author I've ever worked on. All told, BLACK JACK ranged over seventeen books. This series was, for me, above all else, a meditation on color.



Martin Clark's tale is a modern recasting of the Job story. I wanted to portray the main character's religious crisis in such a way as to suggest the meddling of an outside agent (in this case the devil rather than God). As a side-note the Salesians, the followers of Don Bosco, whose image is seen here, took umbrage with my depiction of their spiritual leader. In my defense, this book is, if irreverent, deeply religious.

Building Books



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Cover



Cover

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Cover

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Photographs © 2014 George Baser IV
Introduction © 2014 Tom McCarthy

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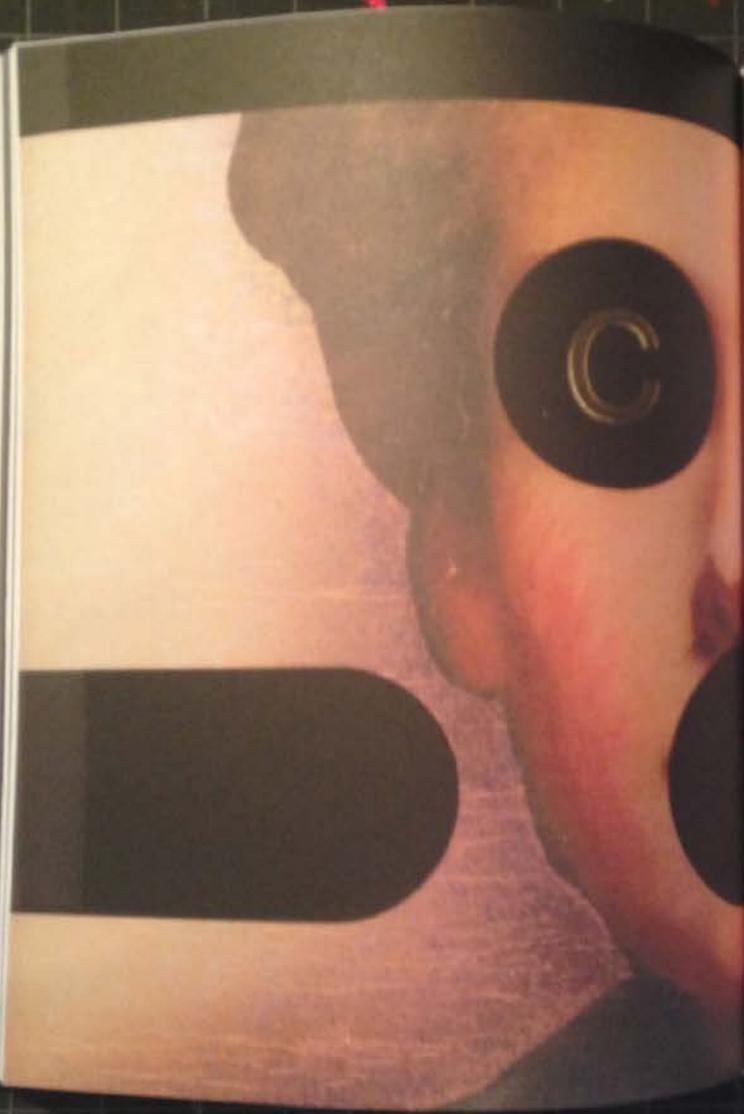
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Printed and bound in China

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For Karla





a novel by
Tom McCarthy

author of
Remainder

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Whatever there is to owe here:
I owe to you both.

Pablo Delcon, George Saier IV for the
design work and the photographs;
the enthusiasm; the diligence. You made
this book (quite literally).

My editor Wes Del Val; whose idea this
was, and who guided these proceedings
with energy and with intelligence.

Will Luckman and the powerHouse team.

Randy Reed: production genius.

Finally, my dad, Ben, who was a visual
artist, and who died long ago, back when
I was a pianist, and who never had even
an inkling that I might have a visual bone
in my body. I can't help but wonder what
he'd make of all of this (I hope he'd
smile).

Co



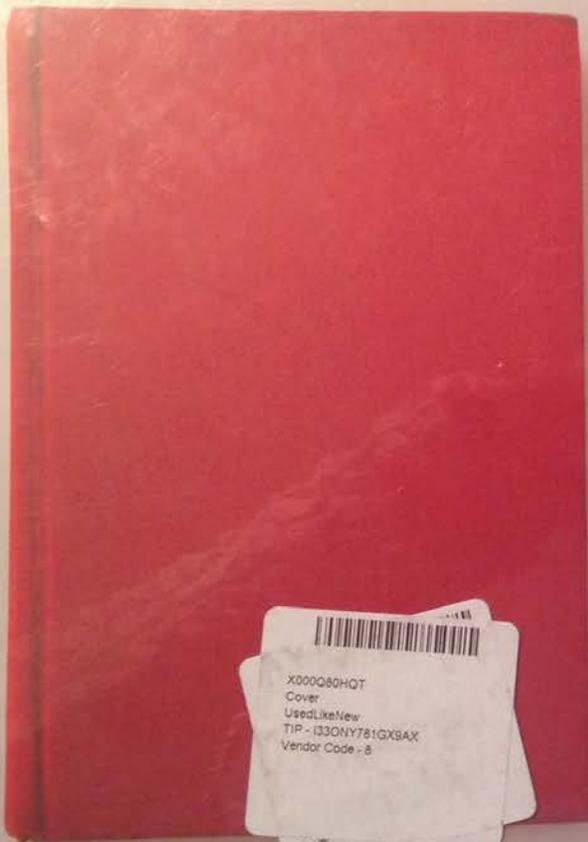
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Slog Larsson

THE GIRL WHO PLAYED WITH FIRE

KNOPF

VLADIMIR VOJNOVICH

VLADIMIR VOJNOVICH
MOMENTAL PROPAGANDA

ALFRED A. KNOPF

DOUBLE VISION

Walter Abish

ALFRED A. KNOPF

A Monster's Notes



Laurie R. King

ELEVEN DAYS

ALFRED A. KNOPF

H. D. JAMES

The Murder Room

ALFRED A. KNOPF

Process

3. Make Broad Decisions

I. Make/Commission

II. Media

Photography
Illustration
Collage
Pencil
Pen
Paint
Vector
&tc.

III. Typography

Calligraphy
Serif Typography
Sans Serif Typography
&tc.

IV. Palette

V. Category

Abstract
Mimetic
Referential
Sui Generis
All Type
&tc.

VI. Audience

Mass Market
Trade
&tc.

VII. Overall Affect

&tc.

4. Choose Subject Matter

When setting out to design a book jacket for a work of fiction, we designers, whether we are aware of it or not, are picking our subject matter from a limited set of bins. Through the choices we can make as designers are unlimited, the categories that define most of our choices when we pluck these ideas from their native fictions, are, on the face of it, quite easy to list. (I realize that this exercise will seem willfully reductive. But building blocks are supposed to be irreducible, so this crudeness is purposeful. I should also mention that the true basic building blocks of any design are type and image, and the true irreducible components of any two-dimensional static image are shape and color.)

In any case, here are some broad categories of subject matter for fiction jackets.

1. "Character"

Put a person on the cover. A frequently winning design tactic, though also tricky—as we designers don't want to rob readers of their satisfying acts of imagination. One should always show a portion of a character rather than the whole megillah. Body parts: hands, feet, hair, ears, etc. are—socially—more common than facial disclosure. (I spent

a whole, or else prove critical to the unfolding of the narrative (and hopefully will both). Always compelling, and sometimes serves to establish place, tone, and character as well. Objects are simply saturated with metaphoric potential.

3. "Event"

Put a recreation of, or documentary evidence of an event on the cover. Especially useful if our work of fiction is historical, for which a wealth of extra-fictional reference materials already exist (think of all those Napoleonic War paintings adorning *War and Peace* jackets). The "event" can refer to any occurrence which transpires during the course of a work of fiction (or is alluded to) and which feels particularly resonant (Like, say, the bullfights in *The Sun Also Rises*).

4. "Place"

Put a place (or something indigenous to, or indicative of a place) on the cover. Deploying this category is a very common method for constructing fiction jackets. I cannot tell you how many times I've been told by editors, publishers, and authors that a novel needs a jacket which provides "a sense of place." NB often the "Place" category also provides the "Time" category, as well as the "Theme" category, and obviously all these categories overlap in a myriad of ways.

5. "Time"

Indicate a narrative's time period on the cover. Provided most often as an

ancillary benefit of categories 1-4, often of several at once. Though time (and place) may be indicated while employing a relative degree of abstraction as well. Imagine, for instance, a jacket with Wiener Werkstätte pattern adorning it; a keen observer would see this pattern and might guess that the story inside came to pass some time around the early part of the twentieth century and took place in a central-European setting.

6. "Text Sample"

Put an image that corresponds specifically to a line of text on the cover (frequently this line of text will be the book's title). One frequently sees jackets designed to represent a textual excerpt. If a designer was given "Gone with The Wind" as a title, I see no reason (except for one of taste) that he couldn't invoke wind, or the "windblown" as his jacket design subject matter (though we designers hate to simply parrot or reiterate book titles on our jackets).

As I just mentioned, titles are frequent sources of inspiration for jacket designers as they often reference the previous categories and are frequently, themselves, windows into the author's main thematic concerns. Which is to say that these two publishing instruments (telling and jacket design) do similar work on behalf of the narrative and in the selling thereof.

As it turns out, fiction titles themselves can also be categorized in the groupings listed above.

Character: Anna Karenina; Tristan Shandy; Gilgamesh; Lolita
Object: The Maltese Falcon;
The Scarlet Letter; The Golden Bowl;
The Overcoat
Event: Sophie's Choice; The Tempest;
The Cry of Lot 49
Place: Moon Palace; Howard's End;
The Berlin Stories; London Fields
Time: 1984; Parade's End; Light in August; Spring Awakening
Text Sample: The Catcher in the Rye; A Handful of Dust; The Day of the Locust; 'Tis a Pity She's a Whore; Remembrance of Things Past (though only in English)

7. "Affect, or Base"

Put an image that represents the tone or overall emotional disposition of the narration on the cover. Sometimes a jacket amounts to no more than the mood it sets.

8. "The Tell-All"

Put as many explicit plot elements as possible on the cover. "The Tell-All," I realize, is not really a category of material in the sense that the others are—it is, rather, comprised of the other categories, as many as possible, and is thus more of a methodology (an extremely ill-advised methodology).

The "Tell-All" is, most obviously, the *raison d'être* of, and pictorial grammar behind, most genre fiction jackets (Romance, Crime, etc.) However, this method is also deployed in the making of countless literary fiction jackets produced every day. As it happens, this category, this crammed-together grab-bag of plot points I'm calling the "Tell-All" is a tried-and-true favorite of those in

publishing who would believe that the primary job of the jacket is to report as much of the story line to the viewer as possible, and that signaling a book's genre through character and setting is paramount. The "Tell-All" represents the apotheosis of a diegetic form of jacket design (relating to characters, things, etc. inside the primary narrative). There is no editorializing here; there are no veils to penetrate.

Only one part of the author's output is being addressed here—the most mundane part, namely, "what happens" during the course of a given tale.

Which is to say: The "Tell-All" is not merely an admixture of the above categories. Almost all book jackets for works of fiction are admixtures of the above categories. Rather, the "Tell-All" crowds out all other forms of representation, leaving us with nothing more than the particulars of plot.

I detest this kind of jacket.

9. "The Argument"

Put a representation of the book's big thematic idea(s) on the cover. This category stands in opposition to the latter.

When I read I am, involuntarily yet aggressively, seeking meaning. Subsequently, my designs tend to involve a modicum of explication and gloss. I find it near impossible to inhibit my textual interpretational tendencies when designing a cover.

Call it training, habit, or base natural instinct.

This category may not seem, on the face of it, a classification of a "raw material," but rather an overarching consideration that colors the way in which the other categories are treated. And, certainly, jackets which address theme can be made by using the categories above. However...

10. "The Parable"

...If a designer finds himself wanting to leave the realm of a story's particulars, theme may be represented using abstraction, all-type solutions, or even through the use of visual subject matter alien to the plot in question. (This situation is akin to when a textual translator is working on a passage that has no analog in a target language. In these cases, *parables* must be found.) The important thing here is that the designer's reading of the author's project be represented somehow.

These are, as you might imagine, very difficult jackets to pull off. These are jackets in which the signifier (the jacket) doesn't in fact resemble the signified (the narrative). It may map to it, but does not reproduce it visually. When done well, they are the best sorts of jacket as they leave the author's diaphanous and pragmatic worlds unmolested.

As we can see—all of these categories I've just identified seem to collapse neatly into two classes:

1. The narrative facts (Character, Object, Event, Place, Time, Text)
2. The meta-narrative facts (Theme, Affect...)

We might now come to the conclusion that jackets which are metaphoric; narrative

would be wrong to do so. It is obvious that these two classes collide and interact—that jacket imagery can perform some kind of thematic double duty. (All imagery, in fact, performs "some kind of semi-double duty," whether intentionally or not.) Good fiction jackets, it seems to me, relay information to the viewer by means of imagery most often constrained to the particulars of a given plot, whilst hopefully, simultaneously, signifying something of other words; pick a detail native to the story line, and deploy it in such a way as to indicate "bigger things." The technique just outlined takes advantage of a neat little fact about signification, namely that any signifier (a symbol, word, image, etc.) addresses, simultaneously, two channels of meaning: the *denotational* and the *connotational*. These channels correspond to the literal, and the figurative.

The process of designing a book jacket, as any practitioner of the discipline can tell you, is far from scientific. No designer thinks to himself: "today I will put an object on the cover of a book." Rather our choices (should) emerge organically from our readings of texts—the texts being the reservoir from which all our ideas flow.

This is to say...

rendition of narrative, whilst
2. Carefully selecting the elements according to how well their connotational significance represents or reflects a given author's underlying project. Part one is a snap. It's part two where we designers tend to make a hash of things.

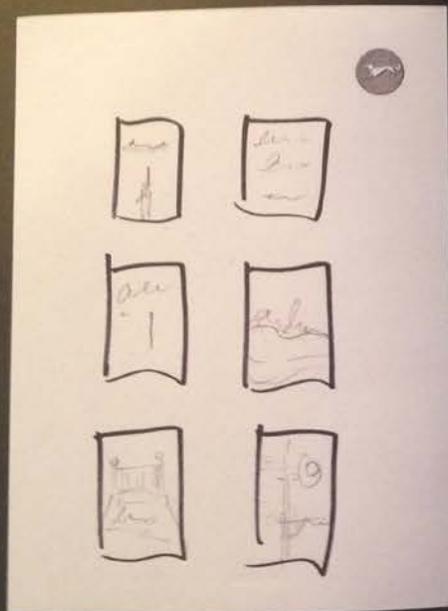
A jacket or cover will most likely have an editorial slant; a POV (and a target audience). But is its message cogent? Clearly communicated? Is it saying one thing or many? Is there, in point of fact, a clear argument being put forward? Many book jackets for fiction titles turn out to be, if examined closely, metaphorically vague, haphazard—and I would posit that it is a trick of the medium that they frequently (only) seem to be specifically meaningful. Whether by virtue of the some thirty-two thousand years of iconographic accumulation; the steady repetition and accretion of empty gestures leading to rhetorical norms; the reading of public's widespread fluency with a variety of interpretative methods; the already-rather-dated misapprehension that the text is truly "open," and its attendant delusion that anything, can mean anything; or merely the structural open-endedness of the connotational layer just described above, almost any image can appear to be not only meaningful in general, but also germane to any text at hand.

while simultaneously failing to be specifically meaningful. Most book jackets are accidentally opposite—and, upon scrutiny, they seem to abdicate responsibility for parsing their accompanying texts. Whether through the designer's indifference, or through the designer's use of vague, cryptic, or common symbolism, these book covers fail to present

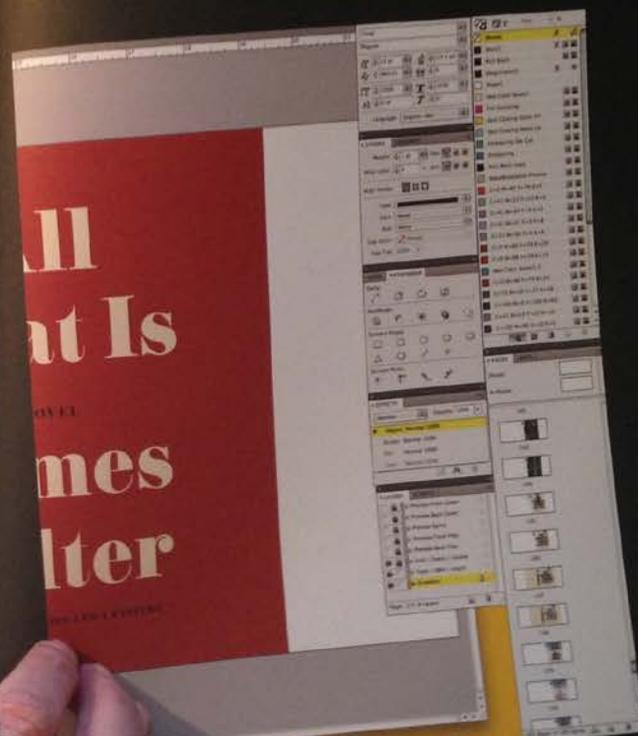
a coherent argument; though, oddly, they may, upon casual glance, seem to do just that. Certainly, the images taken to represent all the other categories I laboriously listed above (Character, Place, Object, etc.) are pregnant with nebulous import, such that designers, plucking from these brimming bins actually seem to have big thematic ideas in mind, when, in fact, on many occasions, they may not. One would think that, if a designer has done his/her work properly, then the most prominent of the meanings that are suggested by their graphical choices should be representative of, or resonant with, the author's overall message. But this happens more infrequently than one might suspect. In many instances, a window, or tree, or lock of hair, or a bird that you see on a book cover can mean, or seem to mean, a whole hell of a lot of things—even if that window, tree, lock of hair, or bird means nothing in particular. In their blank assignability, our jacketing ciphers take on meaning that shoppers, readers, viewers assign them after the fact. And thank goodness they do—otherwise, vague thinking would be called out, and book cover design would become a lot more difficult than it actually is.

In order to make a good jacket—in order to perform the strange kind of reverse ekphrasis we are charged with performing—we must find ways to make concrete what is indefinable. A good, deep reading of a text will provide clues to how this can be accomplished in the least offensive manner possible.

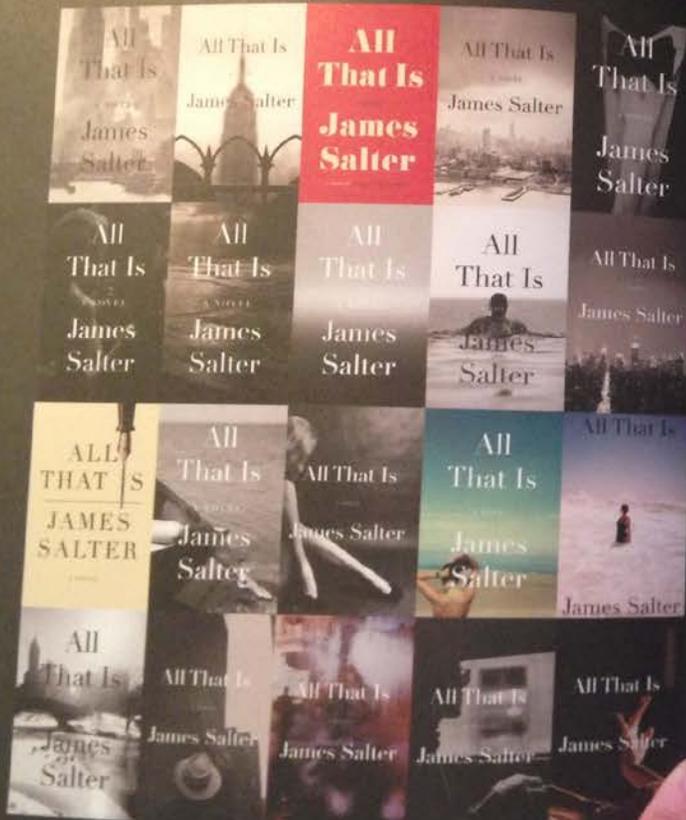
5. Sketch



6. Design



7. Iterate



8. Pitch

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James Salter

All That Is
A NOVEL
James Salter

AUTHOR OF *A SPORT AND A PASTIME*

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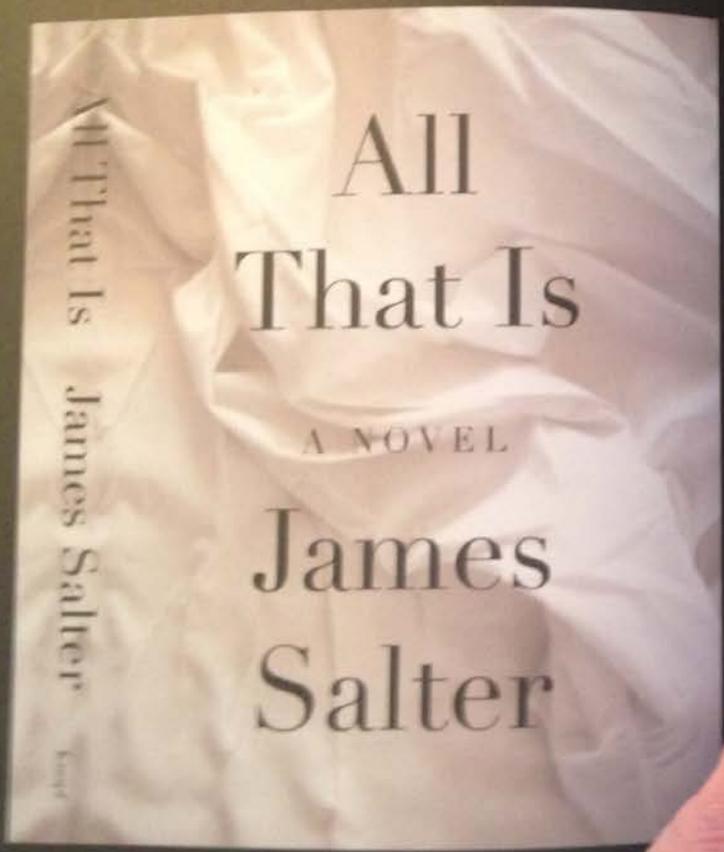
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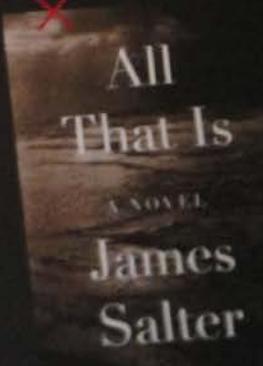
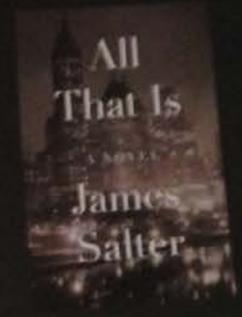
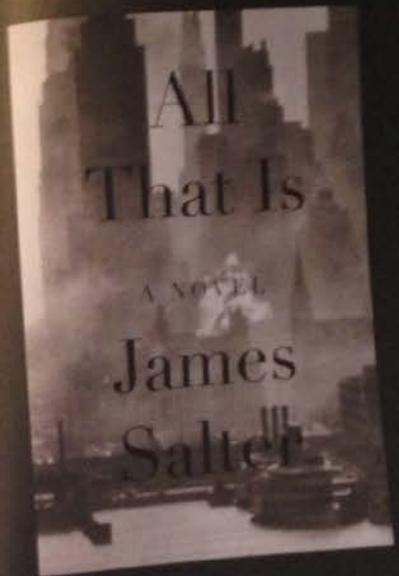
IF THAT IS THAT HOW TO BEAT IT

THE REPUBLIC

9. Revise



10. Try Again



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1. Read

-You're right, that's enough of this, he said to her. Are you hungry?

-No.

After a while he said,

-Get up, get off at Twenty-ninth Street, walk your way over to Second Avenue. We'll go to a place I know, he said to her.

They finally stopped at Elio's. He managed to pay the cab driver, counting the money out twice. Inside there was a crowd. The bartender said hello. The tables in front that were the best were all filled. An editor he knew saw him and wanted to talk. The owner told them they would have to wait fifteen or twenty minutes for a table. He said they would eat at the bar. This is Anat Vasifarov, he said.

Who he knew well

The bar was equally busy. The bartender - Alberto - he saw him, spread a large white napkin on the bar in front of each of them and put down knives and forks and a folded napkin.

-Something to drink? he asked.

-Anat, do you want anything? No, he decided. I don't drink.

He ordered a glass of red wine, however, and the drink came of it. Conversations were going on all around them. The backs of people. He was nothing like her father, she was thinking, he was in a different world. They sat side by side. People were edging past. The bartender was taking orders for drinks from the waiters, making them, and ringing up checks. He came towards them holding two dishes of food. The owner came while they were eating and apologized for not having been able to seat them.

-No, this was better, Bowman said. Did I introduce you?

-Yes. Anat.

The editor stopped by them on his way out. Bowman didn't bother to introduce him.

-You haven't introduced us, the editor said.

-I thought you knew one another, Bowman said.

2. Think

Handwritten notes on a piece of paper:

All about the
 new edition
 Completion
 Hilly - follow me (see her, like?)
 another - white left?
 something
 Retrospective
 Summary of
 Montalvo -
 looking out, it's a new day
 love
 But look?
 All - a sense of work
 the sense of the new edition
 finished
 all right, I thought look
 better - something new

3. Make Broad Decisions

I. Make/
Commission

II. Media

Photography
Illustration
Collage
Pencil
Pen
Paint
Vector
&tc.

III. Typography

Calligraphy
Serif Typography
Sans Serif Typography
&tc.

IV. Palette

V. Category

Abstract
Mimetic
Referential
Sui Generis
All Type
&tc.

VI. Audience

Mass Market
Trade
&tc.

VII. Overall
Affect

&tc.

publishers mark





Written by Peter Hall

Designed by Sagmeister Inc.



Stefan Sagmeister has been variously described as a genius, maverick, iconoclast and eccentriker. This definitive volume of his work will allow readers to decide for themselves. With over 400 color illustrations on heavy-rib paper and thousands of words from all over the dictionary, "Sagmeister: Make You Look" captures the spirit of the Austrian-born designer's work, including early theater posters, Grammy-nominated CD covers and the topical history and modern graphics that set a new runtable through America's design profession. Bringing together contributions from the designers, artists and poets and not stars with whom Sagmeister has worked (Lou Reed, David Byrne, The Rolling Stones), this dense volume catalogues the triumphs, disasters, tricks and shocks that comprise the designer's inimitable output.

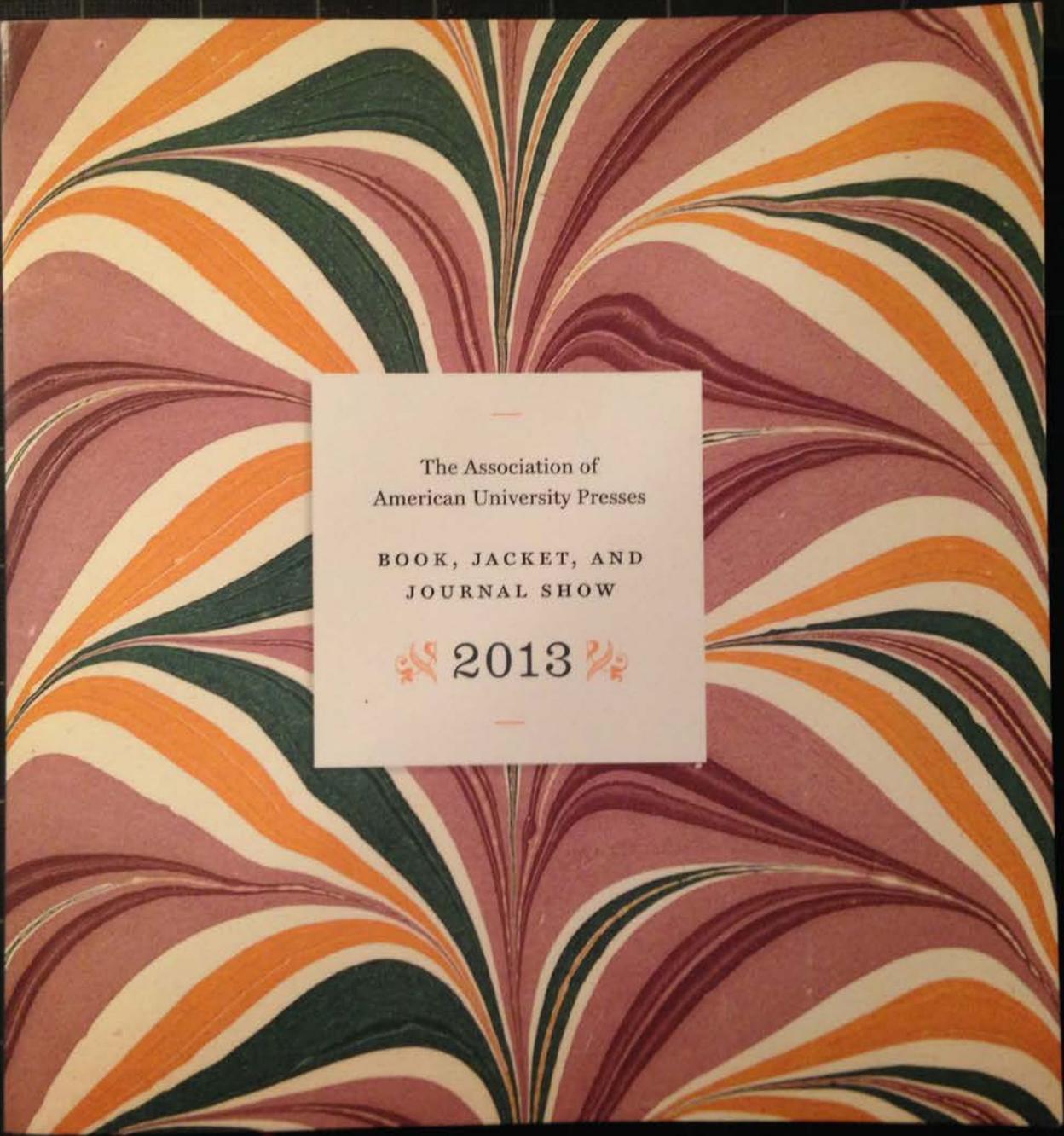
For casual readers, designers and die-hard enthusiasts, "Sagmeister: Make You Look" will both enlighten and perplex, posing troubling questions like: How long is the human tongue? Does self-mutilation leave scars? And: can design touch someone's heart?

SAW AN OLD HAGGERY
LOOKING
CHANGE MAN
IN THE
WEST VILLAGE
Reading
HEARING
A T-SHIRT
reading!

"SO MANY DOGS,
-SO FEW RELIEFS"

I AM APPALLED AT
SAGMEISTER'S CO
YOUR INCLUSION OF
PACKAGE DESIGN
STEFAN SAGMEISTER'S
ARE WHAT POETRY IS
WORK THE DESIGN
TO PROSE DISTILLER
COMMUNITY BEARS
INTENSE CUNNING
A CERTAIN RESPONSE
EVOCATIVE AND
BILITY OUR SOCIETY
UTTERLY COMPLETE
IS ALREADY ON THE
RE INVENTIONS HAVE
ROAD TO DEPRAVITY
SET A NEW STANDARD
COURT TO THE KING, PRAPANE
SAGMEISTER'S MAGAZINE
WHO IS THE ASSHOLE
IT'S DIFFICULT TO
WHO DESIGNED THIS
IMAGINE HOW HE CAN
POSTER
FOR THIS
SHINE IN THE NIGHT, HIDE
SHINE IN THE NIGHT, HIDE
DISGUSTING
BRILLIANT
SAGMEISTER'S MAGAZINE
SAGMEISTER'S MAGAZINE

If Sagmeister was a movie, he would get five stars. - Los Angeles Times



—
The Association of
American University Presses

BOOK, JACKET, AND
JOURNAL SHOW

—
2013
—

MARCIA ALDRICH

Author of the novel
Companion to an Untold Story



COMPANION
TO AN
UNTOLD
STORY

TITLE Companion to an Untold Story

AUTHOR Marcia Aldrich

DESIGNER Kaelin Chappell Broadus

PRODUCTION COORDINATOR Kathi Daley Morgan

ACQUIRING EDITOR Regan Huff

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BINDER Sheridan Books

METHOD OF BINDING Notch bound

BINDING MATERIALS Pearl Linen Klaski Rego, Embree Gelbman, 10/14

MARKET/COVER DESIGNER Kaelin Chappell Broadus

MARKET/COVER PRINTER Sheridan Books

Now This book, modeled on a type of reference book, tries to unravel the mystery between friends, one alive and one deceased. The design pairs two very disparate typefaces, one bold and swayed, the other clean and refined, to great effect. The design makes an already compelling piece of writing even more beautiful.

COMPANION
TO AN
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story

MARCIA ALDRICH

THE

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UPTON SINCLAIR

The Jungle



A SIGNET CLASSIC

UPTON SINCLAIR

The Jungle

In some of the most harrowing scenes ever written in modern literature, Upton Sinclair vividly depicts factory life in Chicago in the first years of the twentieth century. The horrors of the slaughter houses, their barbarous working conditions . . . the crushing poverty, the disease, the depravity, the despair—he reveals all through the eyes of Jurgis Rudkus, a young immigrant who has come to the New World to build a home for himself, his fiancée, and her family. Published in 1906, THE JUNGLE aroused the indignation of the public and forced a government investigation which led to the passage of the pure food laws. It also established its young author as a fearless crusader for the rights of the working man—one of the world's leading spokesmen for freedom, equality and humanity.

With an Afterword by Robert B. Downs

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year after year, it was fated that he should stand upon a certain square foot of floor from seven in the morning until noon, and again from half-past twelve till half-past five, making never a motion and thinking never a thought, save for the setting of lard cans. In summer the stench of the warm lard would be nauseating, and in winter the cans would all but freeze to his naked little fingers in the unheated cellar. Half the year it would be dark as night when he went in to work, and dark as night again when he came out, and so he would never know what the sun looked like on weekdays. And for this, at the end of the week, he would carry home three dollars to his family, being his pay at the rate of five cents per hour—just about his proper share of the total earnings of the million and three-quarters of children who are now engaged in earning their livings in the United States.

And meantime, because they were young, and hope is not to be stifled before its time, Jurgis and Ona were again calculating; for they had discovered that the wages of Stanislovas would a little more than pay the interest, which left them just about as they had been before! It would be but fair to them to say that the little boy was delighted with his work, and at the idea of earning a lot of money; and also that the two were very much in love with each other.

««««« 7 »»»»»»

ALL summer long the family toiled, and in the fall they had money enough for Jurgis and Ona to be married according to home traditions of decency. In the latter part of November they hired a hall, and invited all their new acquaintances, who came and left them over a hundred dollars in debt.

It was a bitter and cruel experience, and it plunged them into an agony of despair. Such a time, of all times, for them to have it, when their hearts were made tender! Such a pitiful beginning it was for their married life; they loved each other so, and they could not have the briefest respite! It was a time when everything cried out to them that they ought to be happy; when wonder burned in their hearts,

and leaped into flame at the slightest breath. They were shaken to the depths of them, with the awe of love realized—and was it so very weak of them that they cried out for a little peace? They had opened their hearts, like flowers to the springtime, and the merciless winter had fallen upon them. They wondered if ever any love that had blossomed in the world had been so crushed and trampled!

Over them, relentless and savage, there cracked the lash of want; the morning after the wedding it sought them as they slept, and drove them out before daybreak to work. Ona was scarcely able to stand with exhaustion; but if she were to lose her place they would be ruined, and she would surely lose it if she were not on time that day. They all had to go, even little Stanislovas, who was ill from over-indulgence in sausages and sarsaparilla. All that day he stood at his lard machine, rocking unsteadily, his eyes closing in spite of him; and he all but lost his place even so, for the foreman booted him twice to waken him.

It was fully a week before they were all normal again, and meantime, with whining children and cross adults, the house was not a pleasant place to live in. Jurgis lost his temper very little, however, all things considered. It was because of Ona; the least glance at her was always enough to make him control himself. She was so sensitive—she was not fitted for such a life as this, and a hundred times a day, when he thought of her, he would clench his hands and fling himself again at the task before him. She was too good for him, he told himself, and he was afraid, because she was his. So long he had hungered to possess her, but now that the time had come he knew that he had not earned the right; that she trusted him so was all her own simple goodness, and no virtue of his. But he was resolved that she should never find this out, and so was always on the watch to see that he did not betray any of his ugly self; he would take care even in little matters, such as his manners, and his habit of swearing when things went wrong. The tears came so easily into Ona's eyes, and she would look at him so appealingly—it kept Jurgis quite busy making resolutions, in addition to all the other things he had on his mind. It was true that more things were going on at this time in the mind of Jurgis than ever had in all his life before.

He had to protect her, to do battle for her against the horror he saw about them. He was all that she had to look to, and if he failed she would be lost; he would wrap his

REBECCA
SOLNIT

author of
River of Shadows
winner of the
National Book
Critics Circle Award

A
Field
Guide
to
Getting
Lost

"Lost really has two disparate meanings. Losing things is about the familiar falling away, getting lost is about the unfamiliar appearing. Objects and people disappear; you lose a bracelet, a friend, the key. Everything is familiar except that there is one item less, one missing element. Or you get lost, in which case the world has become larger than your knowledge of it. Either way, there is a loss of control. Imagine yourself streaming through time shedding gloves, umbrellas, wrenches, books, friends, homes, names. This is what the view looks like if you take a rear-facing seat on the train. Looking forward you constantly acquire moments of arrival, moments of realization, moments of discovery. The wind blows your hair back and you are greeted by what you have never seen before."

—From *A Field Guide to Getting Lost*

Praise for *River of Shadows: Eadweard Muybridge and the Technological Wild West*:

"*River of Shadows* is never less than deeply intelligent, and often very close to inspired. It belongs to that wonderful class of books in which an extraordinary mind seizes hold of an unexpected topic and renders it with such confidence, subtlety and grace that one finds it hard to remember what things looked like before the book appeared in the world."

—*The New York Times Book Review*

"Rebecca Solnit has the wide-foraging mind of a great essayist and the West-besotted soul of the recording secretary for your local historical society.... She raises free association to a fine art, finding patterns and ideas with ravenous curiosity."

—*The San Francisco Chronicle*

ISBN 0-670-034



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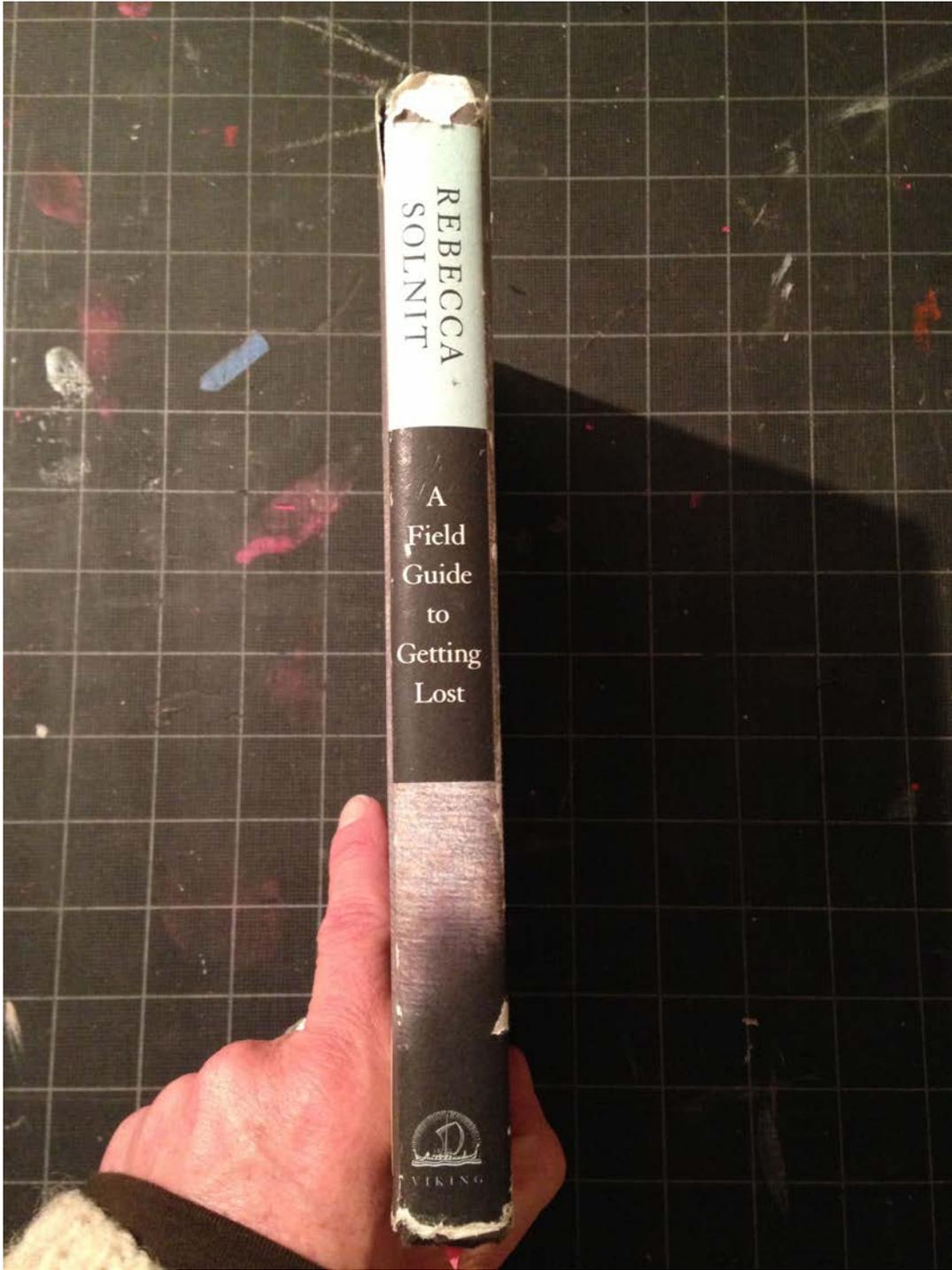
FG TO GETTING LOST //

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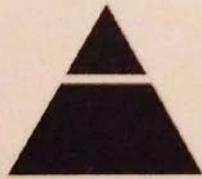


The logo for 'ava academia' is centered on a white vertical strip. It features a gold-colored rectangular block at the top. Below it, the letters 'a' and 'va' are stacked vertically in a bold, lowercase, sans-serif font. The 'a' is positioned above the 'va'. Underneath the 'va', the word 'academia' is written in a smaller, lowercase, sans-serif font.

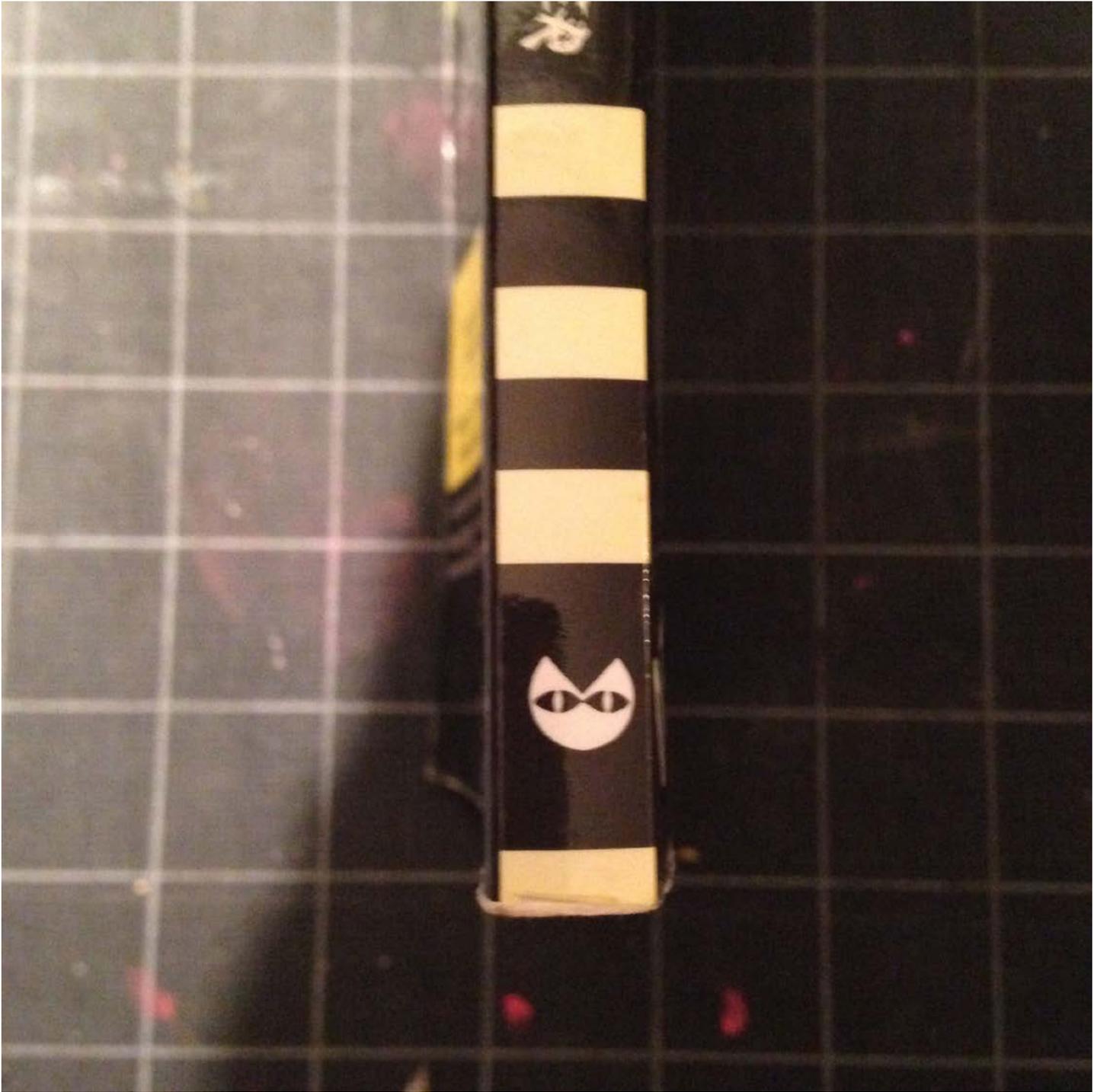
a
va
academia



BR



ABRAMS



The image shows the spine of a book, which has a pebbled, leather-like texture. The name "HARPER" is printed in a bold, black, sans-serif font near the bottom of the spine. The book is set against a dark background with a grid pattern, possibly a bookshelf or a display case. The lighting is focused on the spine, highlighting its texture.

HARPER

EL SUNN



VINTAGE

Publishers of Artists Books

Photography

Film

Fashion

Design

Lars Müller Publishers



Dan Graham, one of North America's most important contemporary artists, is best known today for his sculptural works and installations. His photographic works are generally not so well known, despite the fact that he first became famous for his photographic series Homes for America, pictures of typical American suburbia. To this day the theme of architecture and its surfaces in the context of postmodern everyday culture represents an extremely important facet of his work.

This publication presents new photographs by Dan Graham together with original photographs from the Homes for America series. The new images exhibit stark similarities to the old pictures, as they were taken in the same locations, the same deserts of suburban streets and housing that Graham photographed in the sixties. Creating a fascinating, multilayered reference system of repetitions and differences, both spatially as well as temporally, it raises questions about architecture and public space and their function in society.

Design: Integral Lars Müller

Design: Integral Lars Müller

19 x 26 cm, 7 ½ x 10 ¼ in, approx. 128 pages, approx. 140 illustrations, hardcover (2012)

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North America**

MOUSSE Publishing

MOUSSE Publishing

“Mousse is publisher of catalogues, essays and curatorial projects, artist books and editions. Mousse Publishing follows a publication from its preliminary conception and design to its promotion and distribution, working in close dialogue with clients that include museums, public and private institutions and galleries across the globe. Mousse Publishing’s books are internationally distributed by a network of leading distributors and can be found in 270 specialized bookstores and museum bookshops throughout the world.”







BOOK + TYPOGRAPHY

Create a hierarchy of information.

Use a grid for continuity in page layout.

Celebrate white space.

Study the Letter spacing / Line spacing....

An artists statement

A list of the contents

give the letters
a little air

http://type.method.ac/#

KERNTYPE 6 of 10 Keyboard Shortcuts

Roissy

Both
 Solution
 Your kerning

Your score
77 / 100

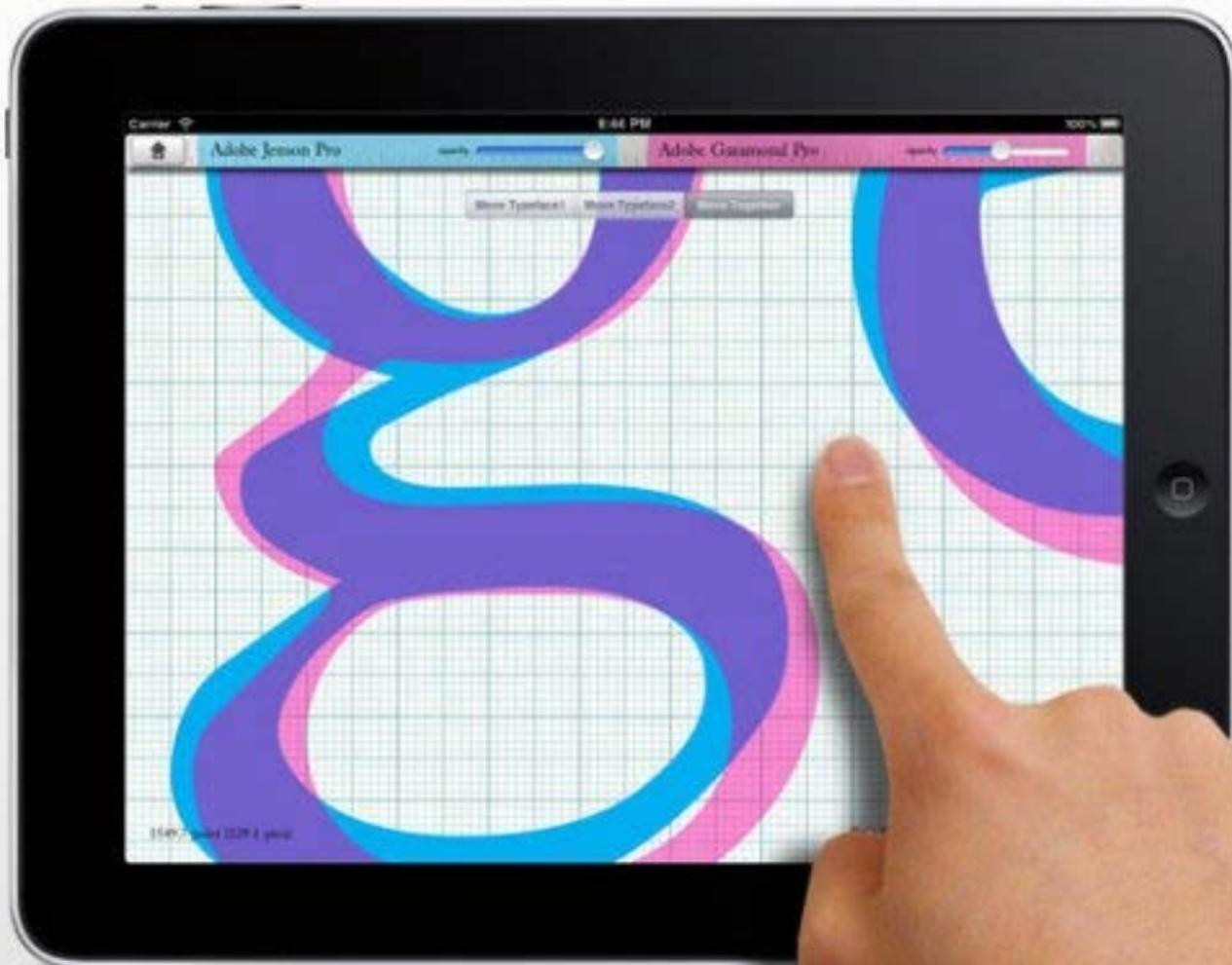
Your solution is better? [share it](#)

Next

Crafted by [Mark MacKay](#) for [Method of Action](#)

More design games are coming up, follow us to get notified

[Like](#) 83K [Tweet](#) 35.4K [Follow](#) @methodofaction · 3,696 followers



Type Insight (C) Dong Yoon Park | www.typeinsight.org

<http://typeinsight.org/>

Book as System

This is 56 points

This is 26 points

This is 16 points

This is 10 points

This is 6 points

Use the Fibonacci sequence when considering proportions

It is a useful model when considering heirarchy and making decisions about type point size.

This is 26 points

This is 16 points

This is 10 points

This is 6 points

Series of type sizes based on a Fibonacci sequence:

The basic sequence (beginning at 1):
5 pt., 8 pt., 13 pt., 21 pt., 34 pt., and 55 pt.

The sequence doubled:
6 pt., 10 pt., 16 pt., 26 pt., 42 pt., and 68 pt.

The first and second sequences interlaced:
6 pt., 8 pt., 10 pt., 13 pt., 16 pt., 21 pt., 26 pt., 34 pt., and 42 pt.

Compare with a straightforward arithmetic sequence (+5):
5 pt., 10 pt., 15 pt., 20 pt., 25 pt., 30 pt., 35 pt., and 40 pt.

Or, a geometric sequence (x2):
4 pt., 8 pt., 16 pt., 32 pt., and 64 pt.

Aa Aa Aa Aa Aa

Aa Aa Aa Aa Aa Aa

Aa Aa Aa Aa Aa Aa Aa Aa

Aa Aa Aa Aa Aa Aa Aa Aa

Aa Aa Aa Aa

Fibonacci sequence

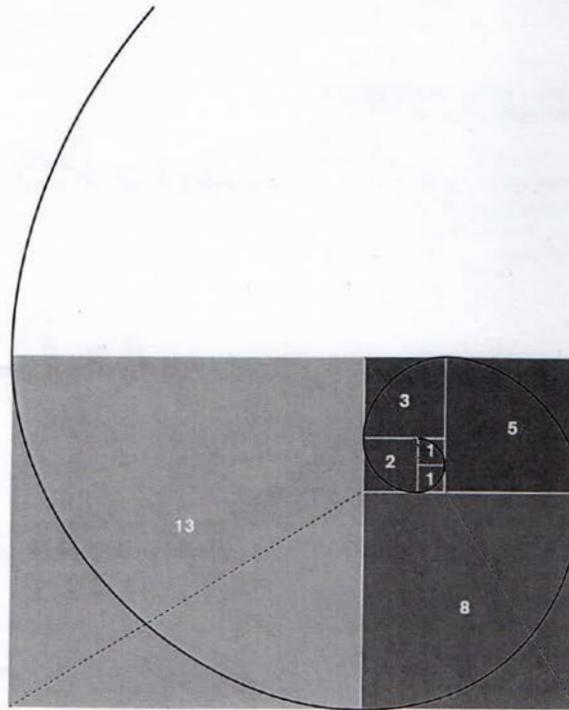
Another useful model when considering proportions is the Fibonacci sequence. Named for Italian mathematician Leonardo Fibonacci (c.1170–1240), a Fibonacci sequence describes a sequence in which each number is the sum of the two preceding numbers:

0
1
1 [1+0]
2 [1+1]
3 [1+2]
5 [2+3]
8 [3+5]
13 [5+8]
21 [8+13]
34 [13+21]
...

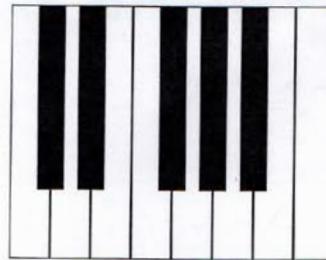
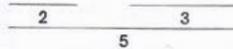
As the numbers in a Fibonacci sequence increase, the proportion between any two numbers very closely approximates the proportion in a golden section (1:1.618). For example, 21:34 approximately equals 1:1.618. Nature is full of examples of the Fibonacci sequence and the golden section, from the intervals of branches on a tree to the shell of a chambered nautilus.

Fibonacci's sequence always began with 1 but the proportion between any two numbers remains constant when the sequence is multiplied:

0	0	0
2	3	4
2	3	4
4	6	8
6	9	12
10	15	20
16	24	32
26	39	52
42	63	84
68	102	136
...



Above, a spiral describing a Fibonacci series (and the growth of a chambered nautilus). The red rectangle on the upper right approximates a golden section. As each square in the sequence is added, the orientation of the golden section changes from vertical to horizontal.



8

Left, one of the many examples of a Fibonacci sequence is the musical octave as seen on a piano—eight white keys and five black keys (separated into a group of two and a group of three).

Can you see how the sequence is applied?

0 1 1 2 3 5 8 13 21 34

Chose from one of these type families:

Aksidenz Grotesk

Bembo

Caslon

Clarendon

Trade Gothic

New Baskerville

Gill Sans

Cheltenham

Trump Mediaeval

Electra

Dante

Scala

Century Schoolbook

Didot

DIN

Garamond

Sabon

Janson

Fournier

Dante

CHELTENHAM

Designer: **Bertram G. Goodhue, Morris Fuller Benton, 1896**

Foundry/Manufacturer: **ATF**

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

TUVWXYZ1234567890

Cheltonian

Gloucester

Nordoff

Sorbonne

Winchester

Harris Intertype

Monotype

AutoLogic

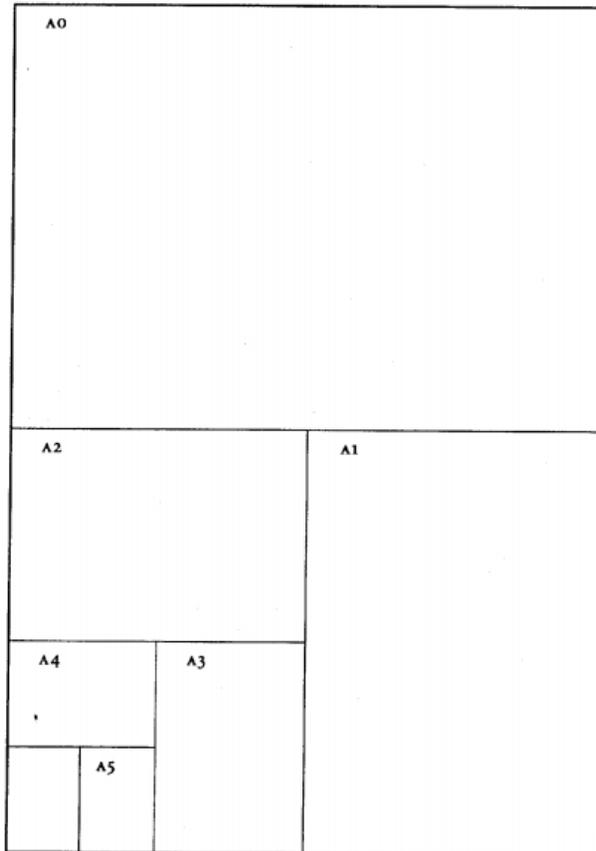
Berthold

Stephenson-Blake

Use the Fibonacci sequence when
considering proportions

The Elements of Typographic Style
Robert Bringhurst

[Shaping the Page](#)



ISO sheet sizes A0 = 841 × 1189 mm A1 = 594 × 841 mm
 A2 = 420 × 594 mm A3 = 297 × 420 mm
 A4 = 210 × 297 mm A5 = 148 × 210 mm

8.2 THE GOLDEN SECTION

The golden section is a symmetrical relation built from asymmetrical parts. Two numbers, shapes or elements embody the golden section when the smaller is to the larger as the larger is to the sum. That is, $a : b = b : (a + b)$. In the language of algebra, this ratio is $1 : \varphi = 1 : (1 + \sqrt{5})/2$, and in the language of trigonometry, it is $1 : (2 \sin 54^\circ)$. Its approximate value in decimal terms is $1 : 1.61803$.

*Shaping
the
Page*

The second term of this ratio, φ (the Greek letter *phi*), is a number with several unusual properties. If you *add* one to φ , you get its square ($\varphi \times \varphi$). If you *subtract* one from φ , you get its reciprocal ($1/\varphi$). And if you multiply φ endlessly by itself, you get an infinite series embodying a single proportion. That proportion is $1 : \varphi$. If we rewrite these facts in the typographical form mathematicians like to use, they look like this:

$$\varphi + 1 = \varphi^2$$

$$\varphi - 1 = 1/\varphi$$

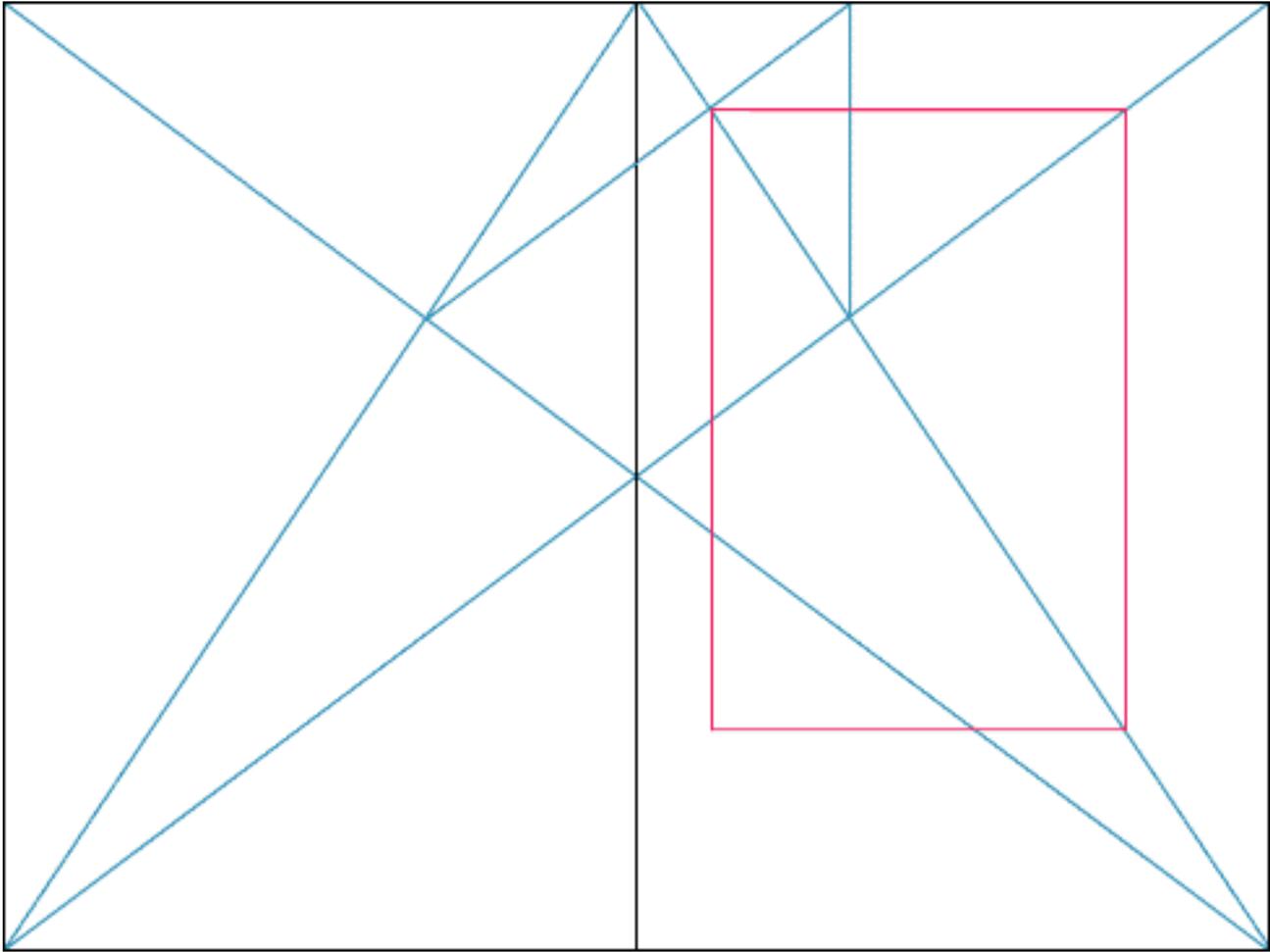
$$\varphi^{-1} : 1 = 1 : \varphi = \varphi : \varphi^2 = \varphi^2 : \varphi^3 = \varphi^3 : \varphi^4 = \varphi^4 : \varphi^5 \dots$$

If we look for a numerical approximation to this ratio, $1 : \varphi$, we will find it in something called the Fibonacci series, named for the thirteenth-century mathematician Leonardo Fibonacci. Though he died two centuries before Gutenberg, Fibonacci is important in the history of European typography as well as mathematics. He was born in Pisa but studied in North Africa. On his return, he introduced arabic numerals to the North Italian scribes.

As a mathematician, Fibonacci took an interest in many problems, including the problem of unchecked propagation. What happens, he asked, if everything breeds and nothing dies? The answer is a logarithmic spiral of increase. Expressed as a series of integers, such a spiral takes the following form:

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377, 610,
 987, 1597, 2584, 4181, 6765, 10 946, 17 711, 28 657 ...

Here each term after the first two is *the sum of the two preceding*. And the farther we proceed along this series, the



Book as System

BOOK

FRONT MATTER

Title page

Voice: Publisher

Repeats the title and author as printed on the cover or spine.

Colophon

Voice: Printer

Technical information such as edition dates, copyrights, typefaces and the name and address of the printer. In modern books usually on the verso of the title page, but in some books placed at the end (see Back matter).

Contents

Voice: Publisher

This is a list of chapter headings, and nested subheadings, together with their respective page numbers. This includes all front-matter items listed below together with chapters in the body matter and back matter. The number of levels of subheadings shown should be limited so as to keep the contents list short, ideally one page or possibly a double-page spread.

Foreword

Voice: Author

Voice: The author or some other real person

A foreword will tell of some interaction between the writer of the foreword and the story or the writer of the story. A foreword to later editions of a work often explains in what respects that edition differs from previous ones.

Preface

Voice: Author

A preface generally covers the story of how the book came into being, or how the idea for the book was developed; this is often followed by thanks and acknowledgments to people who were helpful to the author during the time of writing.

Acknowledgment

Voice: Author

Often part of the Preface, rather than a separate section in its own right, it acknowledges those who contributed to the creation of the book. A beginning section which states the purpose and goals of the book

BODY

BACK MATTER

Afterword

Voice: The author or some other real person

An afterword generally covers the story of how the book came into being, or of how the idea for the book was developed.

Conclusion

Voice: Author

Appendix or Addendum*

Voice: Author

This supplemental addition to a given main work may correct errors, explain inconsistencies or otherwise detail or update the information found in the main work.

Glossary

Voice: Author

The glossary consists of a set of definitions of words of importance to the work. They are normally alphabetized. The entries may consist of places and characters, which is common for longer works of fiction.

Bibliography

Voice: Author

This cites other works consulted when writing the body. It is most common in non-fiction books or research papers.

Index

Voice: Author / Publisher

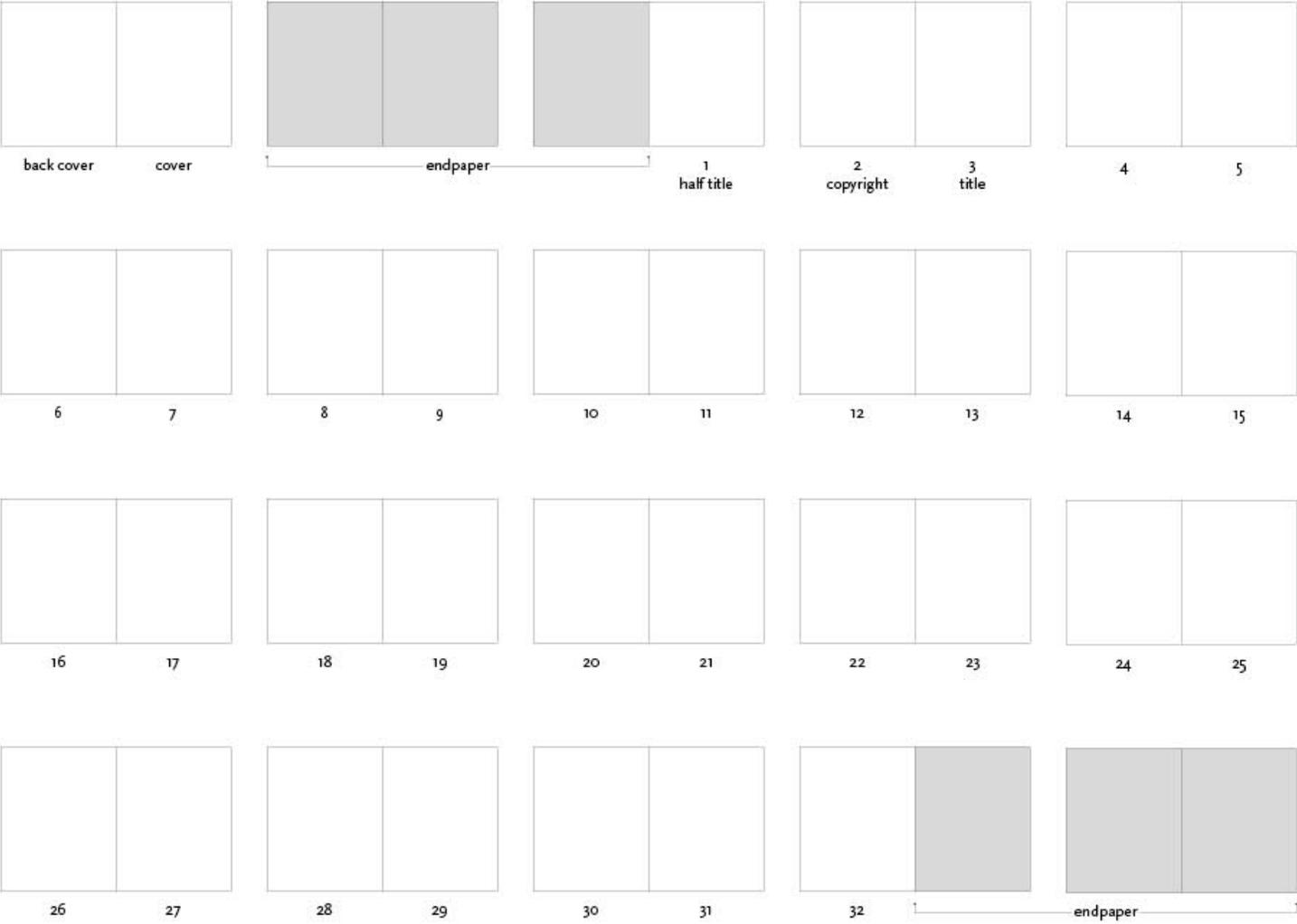
This list of terms used in the text contains references, often page numbers, to where the terms can be found in the text. Most common in non-fiction books.

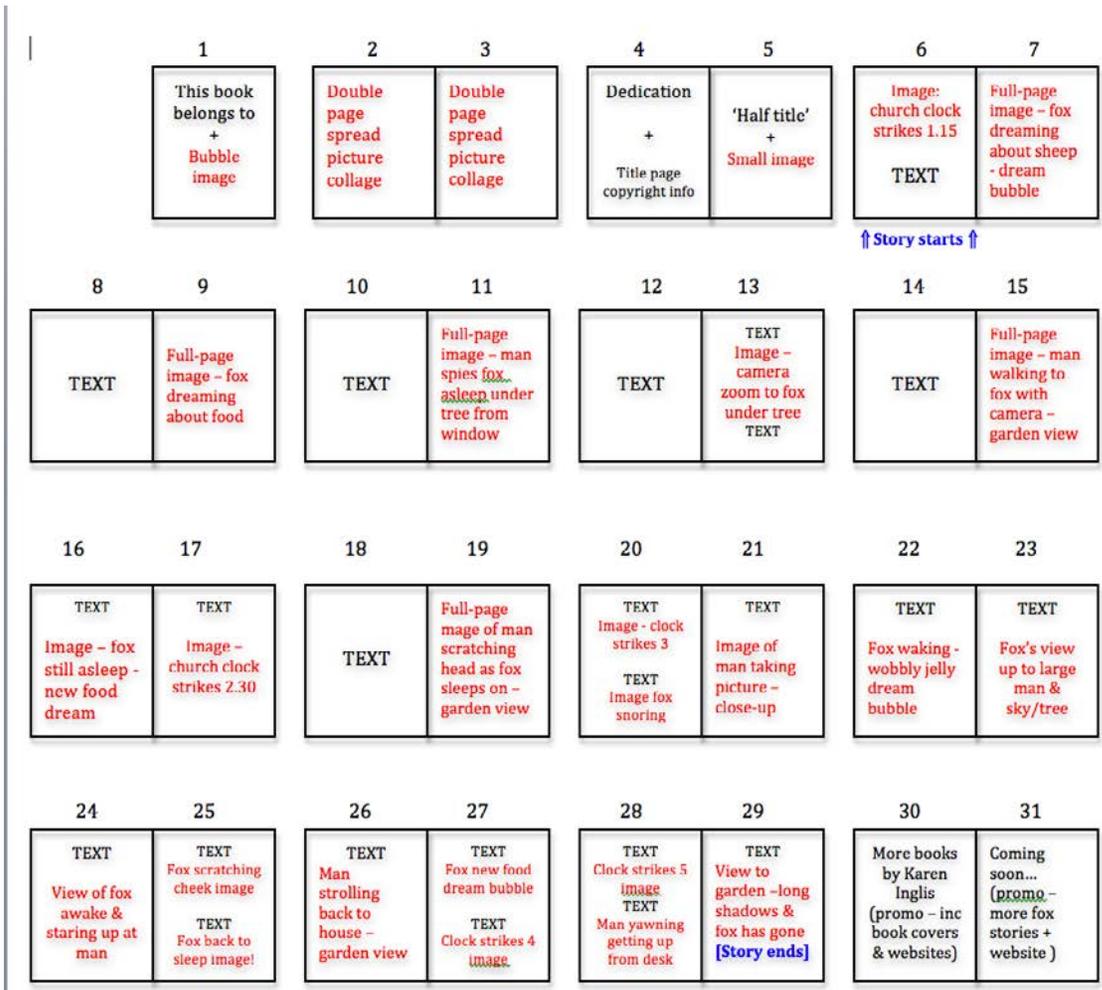
Colophon [may be included in front matter]

Voice: Publisher

This brief description may be located at the end of a book or on the verso of the title page. It describes production notes relevant to the edition and may include a printer's mark or logotype.

Picture Book Storyboard Template | tall





Storyboard for Ferdinand Fox's Big Sleep 32-page colour rhyming picture book.

I started out thinking I would retain all verse on the left and all images on the right. But during planning it became clear that I needed to mix up the format - not only to fit the 32-page format, but also to ensure variety.

It also became clear that I would need a balance of 'distant' and 'close-up' shots - again to retain variety and interest.

On page 4 I used colour text for the dedication - because I could! It also lifted that page. I saw many picture books with images on the title page. The sky's the limit if you're the artist as well as author!

Book as System

Develop a relationship with a logical and useful grid system.

Celebrate this relation with your new friend, the grid.

Understand type image relationships.

Separation

Fusion

Fragmentation

Inversion

The Grid System

The ultimate resource in grid systems.

"The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice."

Josef Müller-Brockmann

Show Grid

Search

Articles

The Funniest Grid You Ever Saw

An article demonstrating how the grid that was built for The Onion functions in practice.
16.Dec.2008

Making Modular Layout Systems

A flexible CSS system by Jason Santa Maria for dealing with a variety of images sizes by using multiple CSS classes.
15.Dec.2008

Grids: An Invisible Foundation

What do houses and well designed pages have in common? They are both built on a framework—a carefully measured, solid structure that forms a foundation on which to build.
11.Dec.2008

[View All Articles →](#)

Tools

Gridr Buildrrr

A tool to rapidly build and test grid systems with the ability to add drag-able box elements.
15.Dec.2008

GridFox

GridFox is a Firefox extension that overlays a grid on any website. It's easy to customize, allowing you to create the exact grid you designed your layout around.
11.Dec.2008

Blueprint CSS Framework

Blueprint is a CSS framework that gives you a solid CSS foundation to build your project on top of, with an easy-to-use grid, sensible typography, and even a stylesheet for printing.
08.Dec.2008

[View All Tools →](#)

Books

Basics Design: Grids

The seventh book in the award-winning Basics Design series, Grids focuses on the construction and ordering of the page and screen through use of the grid.
15.Dec.2008

Swiss Graphic Design

Adopted internationally, the grid and sans serif typefaces such as Helvetica became the classic emblems of Swiss graphic design.
12.Dec.2008

Designer and the Grid

The Designer and the Grid reveals the key to the hidden driving force behind almost all graphic design: the grid.
09.Dec.2008

[View All Books →](#)

Templates

InDesign A4 Grid System (12)

Adobe InDesign file with a grid system for an A4 (210x297) page that is divided into 6 columns and rows using the Rule of Thirds (Golden Ratio). Includes a 12pt baseline grid.
15.Dec.2008

InDesign A4 Grid System (6)

Adobe InDesign file with a grid system for an A4 (210x297) page that is divided into 6 columns and rows using the Rule of Thirds (Golden Ratio). Includes a 12pt baseline grid.
15.Dec.2008

InDesign 8.5x11 Grid System (Fold)

A grid system for an 8.5"x11" page designed for business stationery and optimized for vertical folding techniques. Based on the Rule of Thirds (Golden Ratio). Includes a 6pt baseline grid.
09.Dec.2008

[View All Templates →](#)

Blog

Six Grid Desktop

A desktop wallpaper by Sarah France that allows you to organize your files in accordance to type and subject.
15.Dec.2008

BBC Visual Language

A downloadable PDF focusing on the redesign of the BBC website which includes a section of the grid used for the layout.
12.Dec.2008

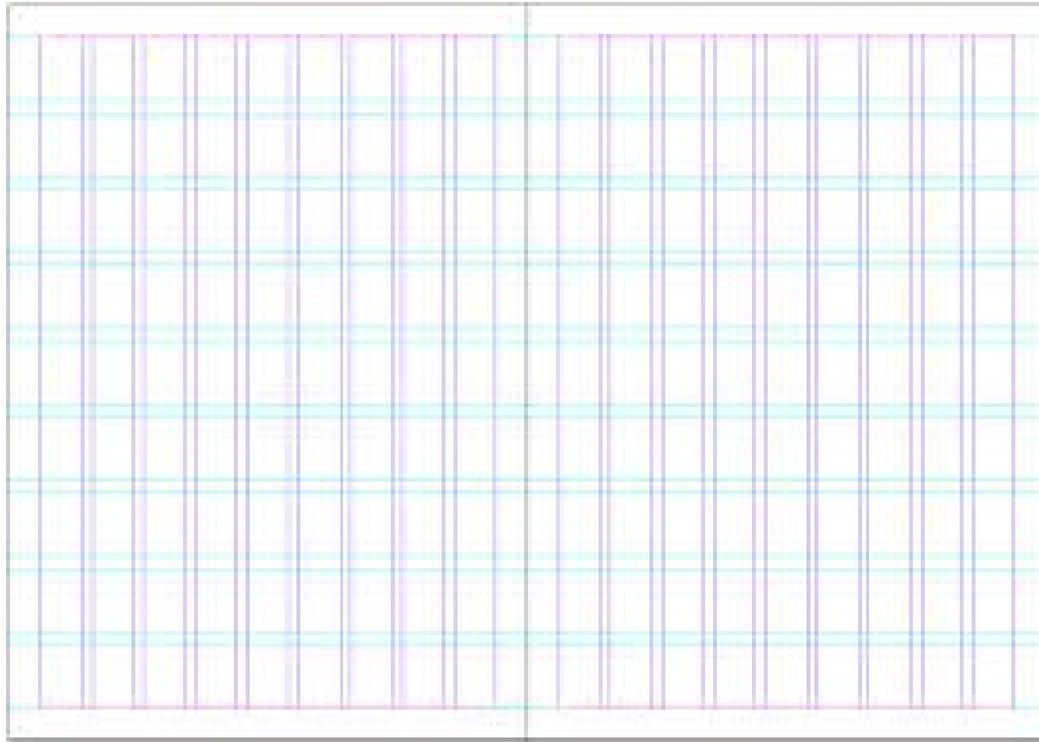
AisleOne Essentials

A single place for all designers to find the most essential books on graphic design, typography and grid systems.
10.Dec.2008

[View All Blog Posts →](#)

Inspiration

Ace Jet 170
AisleOne
Athletics
BBDK
Blanka
Build
Corporate Risk Watch
David Airey
Dirty Mouse
Experimenta
Experimental Jetset
Form Fifty Five
Grafik Magazine
Grain Edit
Graphic Hug
I Love Typography
Lamosca
magCulture
Mark Boulton
Minimal Sites
Monocle
Neubau
NewWork
OK-RM
Original Linkage
Robin Uleman
SampsonMay
Schmid Today
September Industry
Sonifyer
Soulellis
Subtraction
Swiss Legacy
Thinking for a Living
This Studio
Toko
Typographic Posters
Visuelle
Xavier Encinas
Year of the Sheep



Agnes Martin

The main workspace displays a two-page spread layout. The top page features a grid with a text box containing 'PHONO AESTHETICS' and a series of horizontal lines. The bottom page shows a similar grid with a text box containing a paragraph of placeholder text. The right sidebar contains several panels: STROKE, COLOUR, SWATCHES, CHARACTER, PARAGRAPH, PATHFINDER, and ALIGN. The bottom sidebar shows the PAGES panel with a page layout diagram.

The bottom workspace area shows a text box with the following placeholder text: "Ut quiaet usaudebit et inel elignaturii verehii ipiet, sequunt ea ea qui ab ipsuntur sequam, volorumtur aut vellemet magalatus ma cum facietur sed modipiatii novorum nem fuga. Itatantii dollesed quandam, si molupiatet ma volupitibus volupta eperit essevid min num iudus, iduntionted quos eum". The status bar at the bottom indicates "1 error".

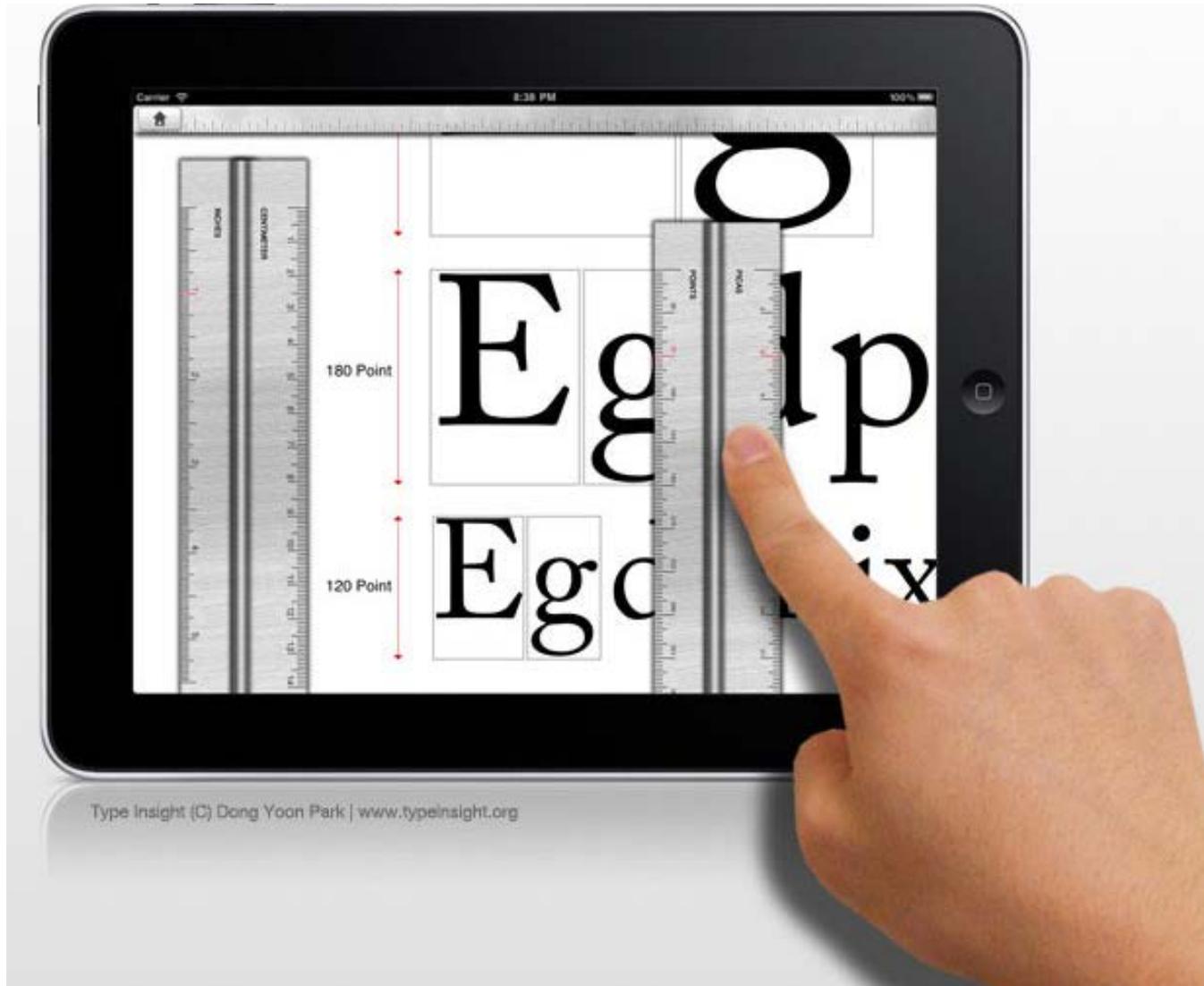
Use master guides in InDesign to activate the grid.

Use styles in InDesign.

Using Paragraph Styles in InDesign

Using Character Styles in InDesign

Consider the mode in which it will be viewed.



Rules

Always use printer's quotes /
smart quotes.

““”” ‘‘’’ ’ ’’

not inch or foot marks

Once you set point size of body
of type

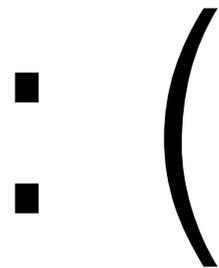
add 3 - 4 points for leading
[line spacing]

example

9 pt. type with 12 pt. leading
9 pt. / 12 pt.

Watch for widows and orphans.

They make the page sad.



Lorem ipsum dolor sit amet, consectetur adipiscing elit. Phasellus in elit. Praesent tempus, wisi ac pharetra sodales, metus justo auctor massa, id faucibus urna felis id augue. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Curabitur orci lacus, commodo vitae, pretium sit amet, rutrum eget, urna. Praesent tempor rhoncus enim. Duis malesuada. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos hymenaeos. Sed dui sem, condimentum quis, scelerisque a, tempor id, est. Vivamus quis quam sed risus gravida venenatis. In eget neque a ligula rhoncus pellentesque. Nam vestibulum varius nibh. Aliquam lacus. Aliquam eleifend nulla ut **lorem.**

Sed ut augue ut est ultricies rhoncus. In hac habitasse platea dictumst. Phasellus libero. Etiam tortor velit, varius in, bibendum in, ornare nec, diam. Aliquam tellus. Etiam vitae nibh. Fusce scelerisque pulvinar nisl. Curabitur tristique erat. Maecenas in wisi

1

quisque suscipit justo quis orci.

Phasellus luctus aliquet leo. In vitae ante nonummy leo vulputate pharetra. Fusce dolor dui, aliquam a, imperdiet et, consequat vitae, diam. In metus est, vehicula eget, vulputate et, accumsan eu, justo. Fusce wisi eros, pellentesque faucibus, viverra vitae, posuere eget, lorem. Sed vitae justo. Morbi erat justo, condimentum

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Widow

Orphan

2

Only one space in between sentences.

Make the rags pretty.

Good

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Bad

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Typography + Resources

SABON

Aa

HUMANIST OR OLD STYLE

The roman typefaces of the fifteenth and sixteenth centuries emulated classical calligraphy. Sabon was designed by Jan Tschichold in 1966, based on the sixteenth-century typefaces of Claude Garamond.

BASKERVILLE

Aa

TRANSITIONAL

These typefaces have sharper serifs and a more vertical axis than humanist letters. When the typefaces of John Baskerville were introduced in the mid-eighteenth century, their sharp forms and high contrast were considered shocking.

BODONI

Aa

MODERN

The typefaces designed by Giambattista Bodoni in the late eighteenth and early nineteenth centuries are radically abstract. Note the thin, straight serifs; vertical axis; and sharp contrast from thick to thin strokes.

GILL SANS

Aa

HUMANIST SANS SERIF

Sans-serif typefaces became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, tilting counter in the letter a, and the calligraphic variations in line weight.

HELVETICA

Aa

TRANSITIONAL SANS SERIF

Helvetica, designed by Max Miedinger in 1957, is one of the world's most widely used typefaces. Its uniform, upright character makes it similar to transitional serif letters. These fonts are also referred to as "anonymous sans serif."

FUTURA

Aa

GEOMETRIC SANS SERIF

Some sans-serif types are built around geometric forms. In Futura, designed by Paul Renner in 1927, the Os are perfect circles, and the peaks of the A and M are sharp triangles.

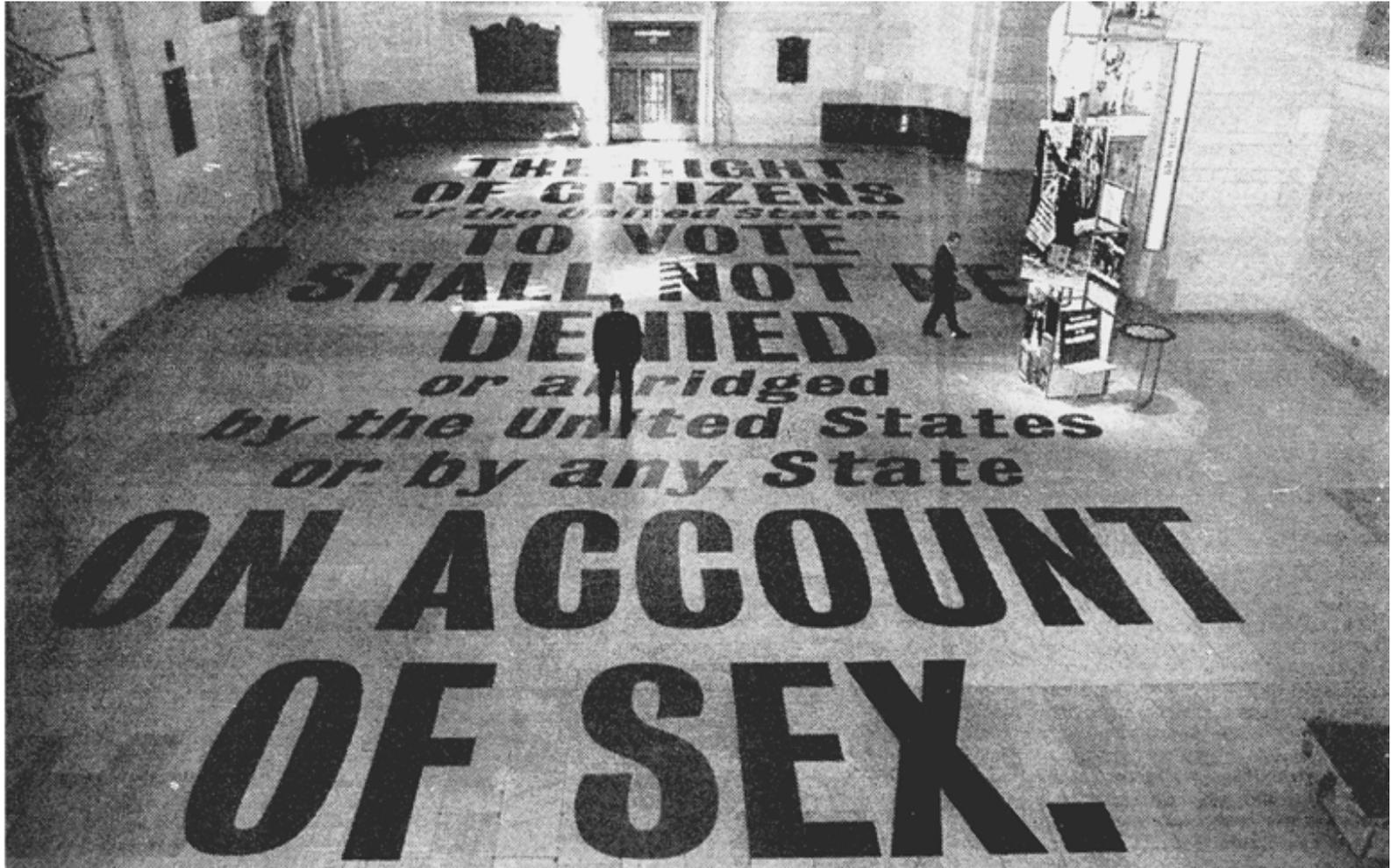
CLARENDON

Aa

EGYPTIAN OR SLAB SERIF

Numerous bold and decorative typefaces were introduced in the nineteenth century for use in advertising. Egyptian typefaces have heavy, slablike serifs.

Book as System



ADOBE GARAMOND PRO, designed by Robert Slimbach, 1988

The roman form is the core or spine from which a family of typefaces derives.

ADOBE GARAMOND PRO REGULAR

The roman form, also called plain or regular, is the standard, upright version of a typeface. It is typically conceived as the parent of a larger family.

Italic letters, which are based on cursive writing, have forms distinct from roman.

ADOBE GARAMOND PRO ITALIC

The italic form is used to create emphasis. Especially among serif faces, it often employs shapes and strokes distinct from its roman counterpart. Note the differences between the roman and italic a.

SMALL CAPS HAVE A HEIGHT THAT IS SIMILAR TO THE lowercase X-HEIGHT.

ADOBE GARAMOND PRO REGULAR (ALL SMALL CAPS)

Small caps (capitals) are designed to integrate with a line of text, where full-size capitals would stand out awkwardly. Small capitals are slightly taller than the x-height of lowercase letters.

Bold (and semibold) typefaces are used for emphasis within a hierarchy.

ADOBE GARAMOND PRO BOLD AND SEMIBOLD

Bold versions of traditional text fonts were added in the twentieth century to meet the need for emphatic forms. Sans-serif families often include a broad range of weights (thin, bold, black, etc.).

Bold (and semibold) typefaces each need to include an italic version, too.

ADOBE GARAMOND PRO BOLD AND SEMIBOLD ITALIC

The typeface designer tries to make the two bold versions feel similar in comparison to the roman, without making the overall form too heavy. The counters need to stay clear and open at small sizes. Many designers prefer not to use bold and semi-bold versions of traditional typefaces such as Garamond, because these weights are alien to the historic families.

Italics are not *slanted* letters.

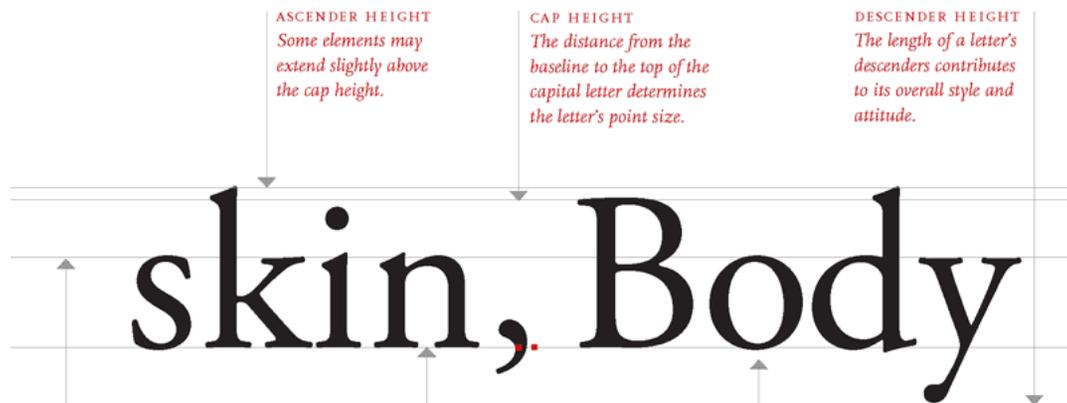
TRUE
ITALIC

TYPE CRIME:
PSEUDO ITALICS
The wide, ungainly forms of these mechanically skewed letters look forced and unnatural.

Some italics aren't slanted at all.

In the type family Quadraat, the italic form is upright.

QUADRAAT, designed by Fred Smeijers, 1992.



X-HEIGHT is the height of the main body of the lowercase letter (or the height of a lowercase x), excluding its ascenders and descenders.

THE BASELINE is where all the letters sit. This is the most stable axis along a line of text, and it is a crucial edge for aligning text with images or with other text.

OVERHANG The curves at the bottom of letters hang slightly below the baseline. Commas and semicolons also cross the baseline. If a typeface were not positioned this way, it would appear to teeter precariously. Without overhang, rounded letters would look smaller than their flat-footed compatriots.

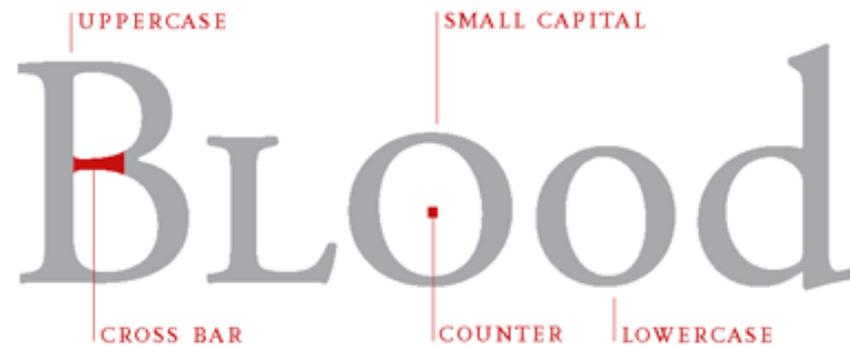
Bone

Although kids learn to write using ruled paper that divides letters exactly in half, most typefaces are not designed that way. The x-height usually occupies more than half of the cap height. The larger the x-height is in relation to the cap height, the bigger the letters appear to be. In a field of text, the greatest density occurs between the baseline and the x-height.

Hey, look!
They supersized
my x-height.

Two blocks of text are often aligned along a shared baseline. Here, 14/18 Scala Pro (14-pt type with 18 pts of line spacing) is paired with 7/9 Scala Pro.

<http://www.thinkingwithtype.com/>



Build a dummy / maquette

ma·quette noun \ma-ket\

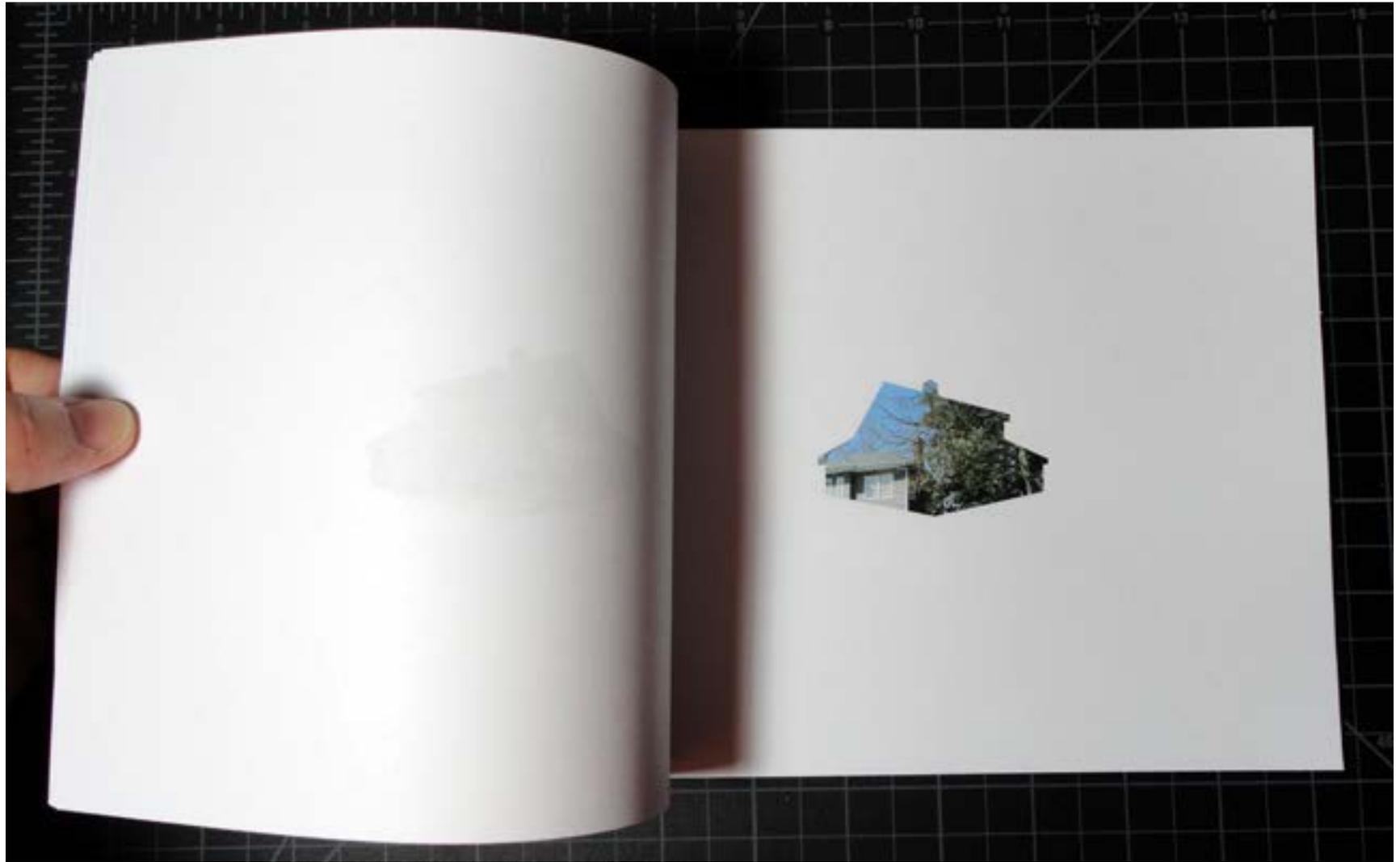
Definition of MAQUETTE

: a usually small preliminary model
(as of a sculpture or a building)



DRIVE-BY





Building a dummy



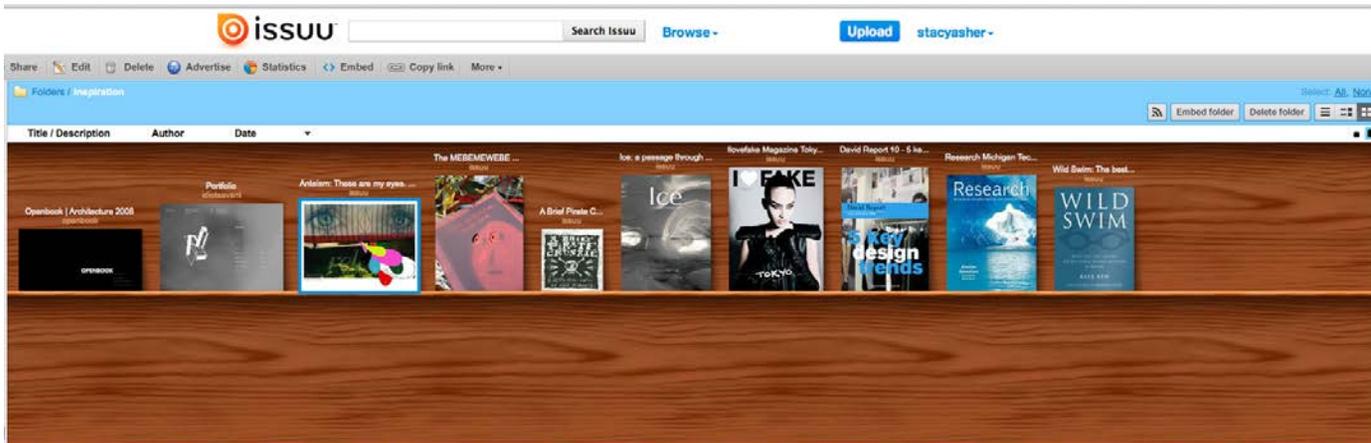


Book within System

digital publishing

e-pub environment

e-pub landscape



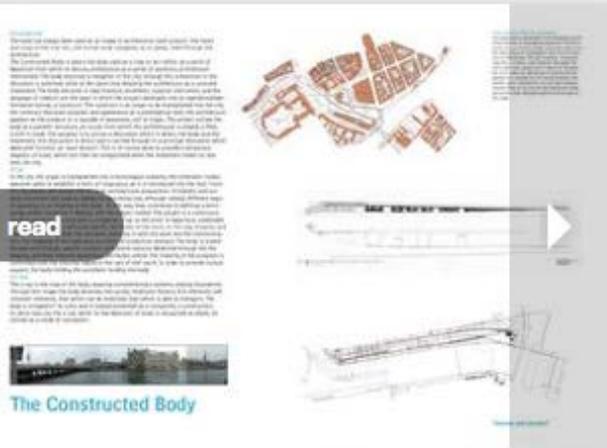
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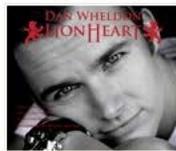
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Columbia University
Graduate School of Architecture, Planning and Preservation

SPATIAL INFORMATION DESIGN LAB

People
Sarah Williams

INFORMATION

Director Spatial Information Design Lab

email: sw2279@columbia.edu

DESCRIPTION

Sarah Williams is currently Co-Director of Columbia University's Spatial Information Design Lab (SIDL). The Spatial Information Design Lab (SIDL) which Williams directs uses innovative mapping and data visualization techniques to highlight urban issues. The Lab's work has been widely exhibited and written about and is currently part of MoMA's permanent collection. Before becoming Director of SIDL, Williams was at MIT where she started the Geographic Information System (GIS) Laboratory and then helped to establish MIT's SENSEable City Laboratory. Williams was a programmer for one of the first desktop GIS systems, IDRISI, and has over 16 years experience in the field. Williams is also faculty at Columbia University's Graduate School of Architecture Planning and Preservation (GSAPP) where she currently teaches courses Intro / Advanced GIS, Spatial Data Visualization, and topics on Technology and Planning. Williams was just named 2012 Game Changer by Metropolis Magazine.

<http://www.spatialinformationdesignlab.org/>

Spin



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New Order - Power, Corruption & Lies

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EW809, LC02275
GEMA/BIEM(EUROPE)
GEMA/MCPS(UK)



New Order - Power, Corruption & Lies

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THANK YOU
THANK YOU

Have a Nice Day!

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