

The Ingredients of a Book

to be more specific: a printed codex book 

1st edition

*written, printed, bound, & designed by **Kristine Jenniges** ©2004*

Dedication

I'd like to dedicate this book to all of those who've helped me to get through my senior thesis paper and project and to all of those who've inspired me and constantly supported me throughout the years: my friends, family, co-workers, fellow college students, college instructors, advisors, mentors, and people of my community.



A SPECIAL THANKS TO ↓

My Fiancée ♡ Christopher Morical, because of his constant support and his both humorous and inspirational poem:

Thesis can be fun!!!

Books are good!

Books are neat!

*Books are BAD when
in the heat!*

Books have lines!

Books have words!

can be used as TP

to wipe Big TURDS!

Mister (Fred) Rogers for his constant stream of inspirational and supportive words that not only helped me through my younger years to develop my dreams but still inspire me now.

My mother and father, Judith and Randal Jenniges, for their constant support and encouragement to keep pushing myself higher and to try to accomplish my dreams.

My senior thesis class instructor Sue Short, my thesis advisor John DuFresne, and my thesis committee members Chip Schilling and Timothy O'Keeffe.

Sincerely,

Kristine Jenniges

Contents

Preface

WHAT DO I MEAN WHEN I USE THE TERM <i>BOOK</i> →	I
WHY WAS MY FIRST CONCEPT THE BEST CONCEPT →	II
MY JOURNEY BACK TO MY ORIGINAL CONCEPT →	II

Chapter 1

INGREDIENTS OF A BOOK →	2
--------------------------------	----------

Chapter 2

MAIN INGREDIENTS OF THE CAKE →	4
---------------------------------------	----------

Chapter 3

LAYERS OF THE CAKE →	12
-----------------------------	-----------

Chapter 4

ICING OR FROSTING ON THE CAKE →	22
--	-----------

Postscript

BEHIND THE SCENES MAKING OF THIS BOOK →	21
--	-----------

<i>Bibliography</i> →	26
------------------------------	-----------

<i>Colophon</i> →	30
--------------------------	-----------

Preface

WHAT DO I MEAN WHEN I USE THE TERM *BOOK*

Since I use the term *book* quite often throughout this essay, I thought it might be helpful to explain more specifically what I mean when I say the word *book*. I've found that defining the term *book* is more complicated than I thought. There's a whole field of study into what defines a *book* as a *book*. Artists and others have been challenging the traditional idea of what a *book* is for several generations.

I found that what I've commonly come to think of as a *book* is a *codex book* or, "a three-dimensional, rectangular object, which consists of sheets of paper bound together along one edge (Emily-Jane Dawson)." In fact, when you look up the definition of a *book* in most dictionaries, in the western world at least, you'll find this same definition: the definition of the *codex book*. When you go to most libraries and book stores most of the books that you find are *codex books*. This is because the *codex book* has become the standard form of book for the commercial book industry.

Some attribute this standardization of the book to the Christian church's adoption and proliferation of the *codex book* for the spread of their religious teaching ("The Codex"). Others attribute this standardization to the mass production and proliferation of the *codex book* once the printing press came into wide use in the west (Dawson, Emily-Jane and Barbara Davison). Yet others attribute this standardization to economics (Hendel 34). I think it's probably a combination of all three of these reasons.

As a consequence of the *codex book* becoming the standard it's really difficult to find any professional design discourse about anything other than the western style *codex book*. So, my research really applies to how to best design a *codex book*. When I use the term *book* then I'm really referring to the *codex book*.

WHY WAS MY FIRST CONCEPT THE BEST CONCEPT

I went through a series of explorations into different concepts for my thesis project and paper, but somehow ended up back where I started with my first concept. My first concept for my thesis project and paper really was: to research how to best create a book, to write about what I found through this research in my thesis paper, and to apply what I found through my research by turning my thesis paper into a book.

For some reason, in my conceptualization process for design project, when I start a project the first concept that I come up with is usually the concept that I end up returning to after exploring several other concepts. I attribute this to the fact that, while I go off in other directions exploring other concepts or expanding my first concept, my mind is actually subconsciously still working on this first idea and developing this first idea into a more concrete concept. I could probably eliminate the exploration into other directions but it's through these explorations that the first concept becomes more developed in my mind.

MY JOURNEY BACK TO MY ORIGINAL CONCEPT

I thought it might be helpful to outline my process of exploration into different concepts that finally lead me back to my initial concept for this project so that you, the reader, can understand my process that lead me to write this paper and create this book. When I initially proposed my thesis concept I actually forgot about my initial concept entirely, but I did record it in the sketchbook of my mind, so that I could come back to it in the end. My initial thesis proposal started out with the very broad subject matter of books. I proposed that I would research the history of the book, what the definition of a *book* is, and artist's books, then apply what I found through this research to the creation of a printed book and a digital book for my project. What I didn't realize at the time was that I was

really making it harder on myself by expanding my topic of the printed book to the digital book. Looking back on it, to narrow my topic, I could've just eliminated the idea of creating a digital book altogether and focused my research more precisely on how to best design a book. But hindsight is 20 : 20 so, instead of doing this, my research led me to explore different directions.

Through my research into books and artists' books, I found that there was a lot of discussion into linear and non-linear structures. So, I started to look into this and drafted a second thesis proposal and even started to write my thesis paper on the linearity and non-linearity of information structures. *Information structure* was the only term I could think of at the time that encompassed all of the different mediums that I wanted to access from e-books, to websites, to the printed book. During the course of writing my paper I started to become really confused about what information structures were linear and what information structures were non-linear. I couldn't really come up with some definitive answers, so I decided to abandon this direction and start researching a new direction.

My research into what a *book* is, research into artist's books, and my interest in creating a digital book, lead me to look at the e-book and the World Wide Web as new forms of books. Then somehow I found myself researching interactivity because of the interactive qualities of websites, e-books, and printed books. Technology created a road-block into my research on the subject of e-books, the World Wide Web, and interactivity. I started to look at what we could do with technology and interactivity that might change the face of e-books and websites. This led me into all sorts of different directions and eventually led me to mass confusion. Also, because technology has not evolved far enough yet, the thesis project that I wanted create from this avenue of research wouldn't be possible for me to create yet. So, I abandoned this whole research direction.

At this point I hadn't really come up with a thesis statement or project that I could go with. This was because I was unclear on what a thesis really is. I thought that my thesis needed to be some sort of profound new idea. This is why I researched these new directions. But when I started to look at what a thesis really is, only then did I realize that a thesis doesn't really have to be all that profound. A thesis is, according to Sue Short, my definitive source on what a thesis is and my thesis class instructor at the College of Visual Arts (CVA), really just, "a statement of a topic, along with a comment." I realized that the whole time all I really wanted to do was create a book. I also realized that a thesis could be as simple as: "I looked at how to design printed books and I found that there are several interesting theories on how to design printed books." So, I finally went back to my original idea that I'd had for my thesis research, thesis paper, and thesis project as I'd told my father over the summer and abandoned the idea that I needed to have some sort of profound idea for my thesis.

I told my father on the phone over the summer that I wanted to research how to best create a book, write my thesis paper on how to best create a book according to several different sources, and then turn my thesis paper into a book using what I'd learned about how to best create a book from my sources. I believe that my interest into creating books and my interest in researching how to create a book all started when I was a little girl watching an episode of Mr Rogers Neighborhood, a TV show on the Public Broadcasting Service (PBS) Channel. In one particular episode of the show Mr Rogers, the star of the show, visited a commercial bookbindery. As a result of the show I became fascinated with books. Immediately after seeing the episode I started producing my own little books fashioned out of $8\frac{1}{2} \times 11$ inch paper folded in half and stapled, which I illustrated and wrote stories in. I told to my mother, "When I grow up, I want to be a bookmaker." Ever since that time, I've been creating and improving the ways I create books

through research into the creation of books and the creation of books themselves (with the idea that practice makes perfect). I think that my interest in graphic design started with this interest in books. I've never really loved to read, but I've always liked the way that words looked on paper and the way that words were arranged on paper in books and other mediums. When I found that graphic designers spend a great deal of time arranging words on paper and making words look the way that they do on paper I realized that I wanted to become a graphic designer.

I've approached my thesis in the same way that I've learned, through college, to approach most design projects. I learned that to design something it's helpful to research how to best design it first and then to apply those findings to your design. So, for my thesis research I've researched how to best design a book according to several different sources and I plan to apply these findings to the design of a this book. The content of the book I design will be what I'm writing now: this thesis paper, which is what the sources I found said about how to best design a book and how I've applied it to turning my thesis paper into a book.

Chapter 1

INGREDIENTS OF A BOOK

Remember the old children's song:

*patty cake, patty cake, baker's man,
bake me a cake as fast as you can,
roll it, fold it, mark it with a "B,"
and then bring it home for baby and me.*

While we've been baking cakes for thousands of years, one cake is never the same as another cake. The main ingredients remain the same, but who creates the cake, how each person treats each ingredient, and what each person adds to those ingredients makes each cake different from the next. There are several ingredients that go into a cake and each of these ingredients of the cake all need to be portioned out and then added together to create the whole cake.

Creating a book is like baking a cake. The main ingredients remain the same, but who creates the book, how each person treats each ingredient, and what each person adds to those ingredients makes each book different from the next. There are several different ingredients of a book and each ingredient needs to be proportioned out and then added together to create the whole book.

Chapter 2

MAIN INGREDIENTS OF THE CAKE

As with a cake there are certain main ingredients to a book. These ingredients are: the content or the author's words, the typeface choice, the paper choice, the margins, and the trim size of the book.

The most important ingredient of the book is the content or the author's words. Richard Hendel, author of a book about how books are designed entitled *On Book Design*, states it best when he says, "The authors words are the heart of book design (33)." The content of the book is why the book needs to be designed in the first place. The content of a book can inform the design of the book in several different ways. So, to paraphrase Hendel the designer should know generally what the book is about and whom the book is for in order to design the book. As Hendel states, "Book designers serve two clients: the author and the reader...the goal is to make the goal between them as clear as possible (33)." One of Robert Bringhurst's first principles of typography in his book *Elements of Typographic Style*, a book on typographic etiquette, is that, "Typography exists to honor content (17)."

Kate Clair in her book *A Typographic Workbook* defines a *typeface* as, "the specific design of an alphabet's letters, numerals, monetary symbols, etc., in all sizes, to be used together (353)." One of the several ways that content informs the design of a book is with the choice of typeface. The content of your book can affect the choice of typeface. For instance, if the book is about a certain period of history you might want to use a typeface designed during that period. You may also want to choose a typeface that can furnish special typographic details specific to the content. For instance, as Bringhurst says, "If your text includes an abundance of numerals, you may want a face whose numerals are especially well designed (95)."

Typography's relationship to the content of the book brings to light how important the choice of typeface is to the design of a book. The typeface influences the rest of the ingredients in a book and can even affect how the content is perceived or whether or not the content is even read. Hendel reiterates this statement when he says, "The typeface I use influences so many other parts of the page that until I can settle on which one to use, I am unable to carry on. It is the basis for everything else (35)." Hendel goes on to point out that, "Choosing a typeface can be the most vexing, infuriating, time-consuming, and pleasurable part of designing a book," because, "There are so many typefaces and so many ways to use them that freedom itself becomes a problem (35-6)." While choosing a typeface is made difficult by the fact that there are so many choices, in a book there are many places that one can start when choosing a typeface, like with the content as I brought up earlier. The experts on typography and book design that I've studied give several places that one can start.

According to Bringhurst, a renowned book designer and typographer in North America, "Most pages, and most entire documents, can be set perfectly well with only one family of type (102)." Bringhurst goes on to suggest that an extended type family provides sufficient resources for most tasks because it provides variety and homogeneity at the same time. In extended type families the variety comes from the wide variety of faces within the family and homogeneity comes from the fact that the forms are all designed to go together.

Clair defines a *type family* as, "all the various weights and versions of a particular typeface, including italics, outline faces, bold weights, light weights, condensed and extended varieties, etc. (353)." An *extended type family*, to paraphrase Bringhurst, would be a type family like Legacy, Lucida, or Stone, which includes both roman and italic in a ranges of weights, matching serified and unserified

forms, and other variations (102). Since most books require a wide variation of faces for the different levels of hierarchy within the book, it seems to me that it would be best to look for an extended type family. To combine this idea with the prior idea that the content should drive the typeface choice, it might be best to look for a type family that goes with the content.

According to most of the typographers and book design experts paper choice is directly affected by typeface choice. If ones looking for a place to start when choosing a typeface the reverse would apply that the typeface choice is affected by paper choice. According to Jost Hochuli, book designer and co-author of the book *Designing Books: practice and theory*, "Typefaces that are neo-classical or 'modern' in form [such as Bodoni and Didot], work better on smooth papers...while old-face typefaces [such as Garamond or Goudy], and others that derive from earlier periods [such as Minion or Mrs-Eaves], work best on softer, off-white papers (46)." Bringhurst goes into much more detail on the subject of paper choice and it's relation to type choice suggesting that, "Most Renaissance or Baroque types [such as Garamond or Goudy] were made to be pressed into robust, lively papers...They wilt when placed on the glossy, hard-surfaced sheets," while, "Most Neo-classical and Romantic types [such as Bodoni and Didot], on the other hand, were designed to require smooth papers. Rough, three-dimensional papers break the fragile lines," and that, "Geo-metric Modernist types such as Futura, and...Helvetica, can be printed on rough and smooth papers alike, because they are fundamentally monochrome...But the aura of machine precision that emanates from a type like Futura is reinforced by smooth paper and contradicted...by a paper that feels homespun (94-5)."

The content or text of a book is written to be read. So, another way in which the content affects the typeface choice is with the content's readability requirement. Clair adds to this readability

requirement a legibility requirement when she says that, “In order for text to be optimally readable by the viewer both the legibility and readability considerations [of a typeface] have to be addressed (170).”

Readability and legibility are often used interchangeably, but they do have distinct definitions. David Jury in his book *About Face* defines *legibility* as, “the degree to which individual letters can be distinguished from each other (58).” Clair defines *readability* as, “the relative ease with which type on a printed page can be read, based on the column width to point size ratio, the x-height of the font, the leading, the color of type and the color of the page (351).”

Typographers, scientists and book designers have addressed legibility and readability considerations as it applies to text type and found several interesting things. Rolf E. Rehe, author of an article discussing legibility and readability entitled “Legibility,” found that ideally legible text type, “should be medium, not too heavy, nor too light,” because, “A typeface that is too heavy (bold) tends to tire that eye easily,” and, “On the other hand, a typeface of very light design provides that reader poor differentiation from the paper background and reduces legibility (104).”

All of my sources concur that the most legible type sizes range from 9 to 12 points (the range is due to the range of different x-heights of faces). Bringhurst makes the most well-founded and practical observations regarding the most legible line lengths. He maintains that, “Anything from 45 to 75 characters is widely regarded as a satisfactory length of line for a single-column page set in serifed text face in text size,” and that, “The 66-character line (counting both letters and spaces) is widely regarded as ideal (26).” The number of characters per line given by Bringhurst ranges due to the fact that the *set width* of the individual characters in different typefaces varies. According to Clair the *set width* is, “the width of a character of type (130).”

All of my sources agree that generally the longer the measure of the line that more leading it needs. Rehe points out that for type sizes ranging from 9 to 12 points (the most legible type sizes) a range of about 1 to 4 points of leading is the most beneficial amount of leading (104).

The margins are another main ingredient to a book. Both the margins and the line length can help to determine the next main ingredient of the book : the *trim size*. Bringhurst says that the margins of a book are required to do three things : “lock the text-block to the page and lock the facing pages to each other through the force of their proportions. Second...frame the textblock in a manner that suits its design. Third...protect the textblock, leaving it easy for the reader to see and convenient to handle. (That is, they must leave room for the reader’s thumbs.)(165).” In explanation of Bringhurst’s first requirement of margins Hendel states, “Conventional wisdom says that in books of text meant for continuous reading, facing pages should be proportioned in relation to each other such that the reader thinks of them as a single unit (35).” As Hendel goes on to say, this explains why, “In traditional design, the gutter margin—the margin by the spine—is therefore smaller than the front margin, the margin opposite the gutter, so that the two facing blocks of text are close together and the space outside them is greater (135).” Erik Spiekerman and E.M. Ginger in their book *Stop Stealing Sheep*, concur with Bringhurst’s third requirement for the margins when they say, “Books for serious reading,” should have, “wide margins that allow room for fingers to hold the book (135).” Hendel notes that this means that not only the outside margins should be large enough for thumbs to hold the book but that some suggest that the bottom margins should be large enough for the readers thumbs to hold the book as well (35).

The *trim size* of a book is the last main ingredient of a book. Hendel defines *trim size* as, “The finished size of a book, generally given width by depth, in inches, in the United States (201).” Both the line

length and the margins should be factored into the decision of what the trim size of the book might be. Once you factor in the line length and then add enough space on both sides of the line for the margins you might factor in the proportional studies on book trim size to come to the final decision on trim size.

For determining the trim size of books Hochuli suggests, "Certain numerical proportions work better than those that are arbitrarily chosen (38)." Bringhurst suggests that, "For ordinary books consisting of simple text in a modest size, typographers and readers both gravitate to proportions ranging from light, agile 5 : 9 [1 : 1.8] to the heavier and more stolid 4 : 5 [1 : 1.25] (161)." Hendel suggests that, "For the conventional book of prose sizes range between approximately 5 × 8 inches to 6¹/₈ × 9¹/₄ inches, the first number is the width, the second the height (34)."

Now that I've outlined the main ingredients of the book it might be helpful to go over how each ingredient affects one another. To sum it up, the typeface or rather type family that you choose affects the paper choice, the optimal size of the type, the leading, line length, and the way that the content of the book is read and the line length and margins affect the trim size of the book.

Chapter 3

LAYERS OF THE CAKE

These main ingredients bring one to a decision on size of the pages, what the typeface will be and how the main text will be set, and some guidelines on where the text will go on the page. But a book is like a layer cake. Well it's actually more like a wedding style layer cake. The kind that each layer has it's own unique flavor but you can't tell because the frosting is all the same. Each layer has different ingredients that make it unique but the frosting all ties it together. The sections of the book are like the layers of this kind of cake. Each section has it's own unique ingredients but they are all tied together with the frosting. The basic sections of a book are the title page, the copyright page, sometimes the dedication page, the contents page(s), the chapter title page, the interior pages, the back matter, and the cover/dust jacket.

The first section that you usually come across is the title page. Hochuli explains that the title page provides the, "first name(s) and surname(s) of the author; the title and, if there is one, a subtitle; then the publisher, place of publication, and year of publication. (The last two can go on the verso...with the statement of copyright.) (88)." Hendel points out that it's funny that, "the most time consuming page designs," such as the title page, "are the least looked at (51)." I'd have to say that's true, but the title page does set the tone of the whole book. So, according to Hochuli, "the design principles of the whole book should underly it (88)." Since most of the title page is white space, Bringhurst suggests that the white space becomes a large part of the design, saying that, "Many fine title pages consist of a modest line or two near the top, and a line or two near the bottom, with little or nothing more than taut, balanced white space in between (61)."

The second section you usually come across is the copyright page. This page lists all the bibliographic, cataloging, printing, and publication data. More specifically this page usually includes, “The copyright statement, ISBN, [The Library of Congress] Cataloging in Publication (CIP) data, and the printer’s imprint...which gives the names of the typesetter, printer, binder, and of the typefaces, paper and binding materials, and the printing and finishing processes,” according to Hochuli (92). “It may be that bibliographical statements and information about printing technique are not important to most readers,” Hochuli points out, “yet a book designer cannot neglect them. Like all other details, they must be brought into the typography of the whole work (92).”

Sometimes, but not always, after the copyright page comes the dedication page. This page lists the people that the author would like to dedicate the book too and sometimes the dates of those people or that person’s life. Hendel points out that it’s the, “minimalism of the dedication page that presents its own difficulties. No other text page is so spare (56).” Hendel also points out that, “How the designer presents the dedication can make it either a line of mundane typography or a valentine (56).”

The third section you usually come across is the contents page(s). This page gives the reader an overview of the content of the book with a chronological list of the chapter titles and, if included, chapter subtitles; the chapter numbers and, if included, chapter subtitle numbers; and the authors’ names, if the text has multiple authors. Hochuli pointed out that the titles should not be too far away from the page numbers otherwise the reader might not be able to line the page numbers up with the proper titles (94). In the case that the titles vary in length, forcing some of the page numbers to be far away from the titles, than there should be some element, such as *dot leaders*, to connect the two elements together (94).

The fourth section you usually come to is the chapter title page. This usually consists of the chapter title, sometimes the chapter number, and possibly some of the chapter text, although the chapter title can stand alone on it’s own page. Bringhurst notes that, in order to save on printing costs, sometimes there isn’t enough space for the title to appear on it’s own page. Hendel points out that, “The typeface for the chapter titles can...establish the visual tone for the book (49).” He goes on to say that, “The type for the chapter titles can be the same typeface as the text face— only larger. But it may also be a contrasting [or display] face (49).” The chapter title is really a heading. It’s at the top of the hierarchy of the main body of the book. Bringhurst show several different examples of headings and how transitions can be made from the heading to the first paragraph of sections of the interior of the book. Some examples of different styles of headings and opening paragraph transitions are shown in my reproduction of his digram on the next pages in *fig. 1 & fig. 2*.

This leads us to the fifth section you usually come across in a book: the interior pages of the book. The interior pages usually consist of: the text of the book; sometimes including marginal notes, footnotes, or images with captions; running heads consisting of the chapter title, the chapter subsection title, the author’s name, or the title of the book; and folios (page numbers). The design of the interior pages of the book is the most important part but as Hendel points out this is the most often overlooked part (25). He goes on to say that, “Good design is just as much the careful arrangement of the most ordinary typefaces in the most conventional formats as it is the use of unusual typefaces in brilliant juxtaposition (26).” In other words, the design of the interior pages of the book usually involves the arrangement of the most ordinary typefaces in the most conventional format so it shouldn’t be overlooked.

fig. 1

☞ Main Section Title ☞

THE FORTH section you usually come to is the chapter title page. This usually consists of the chapter title, sometimes the chapter number, and possibly some of the chapter text, although the chapter title can stand alone on it's own page...

MAIN CROSSHEAD

The forth section you usually come to is the chapter title page. This usually consists of the chapter title, sometimes the chapter number, and possibly some of the chapter text, although the chapter title can stand alone on it's own page...

Heavy Crosshead

The forth section you usually come to is the chapter title page. This usually consists of the chapter title, sometimes the chapter number, and possibly some of the chapter text, although the chapter title can stand alone on it's own page...

MEDIUM CROSSHEAD

The forth section you usually come to is the chapter title page. This usually consists of the chapter title, sometimes the chapter number, and possibly some of the chapter text, although the chapter title can stand alone on it's own page...

Light Crosshead

The forth section you usually come to is the chapter title page. This usually consists of the chapter title, sometimes the chapter number, and possibly some of the chapter text, although the chapter title can stand alone on it's own page...

RUN-IN SIDEHEAD The forth section you usually come to is the chapter title page. This usually consists of the chapter title, sometimes the chapter number, and possibly some of the chapter text, although the chapter title can stand alone on it's own page...

fig. 2

Main Section Title

► The forth section you usually come to is the chapter title page. This usually consists of the chapter title, sometimes the chapter number, and possibly some of the chapter text, although the chapter title can stand alone on it's own page.

MAIN CROSSHEAD

The forth section you usually come to is the chapter title page. This usually consists of the chapter title, sometimes the chapter number, and possibly some of the chapter text, although the chapter title can stand alone on it's own page.

§ ORNAMENTED CROSSHEAD §

The forth section you usually come to is the chapter title page. This usually consists of the chapter title, sometimes the chapter number, and possibly some of the chapter text, although the chapter title can stand alone on it's own page.

MEDIUM SIDEHEAD

The forth section you usually come to is the chapter title page. This usually consists of the chapter title, sometimes the chapter number, and possibly some of the chapter text, although the chapter title can stand alone on it's own page.

Light Sidehead

The forth section you usually come to is the chapter title page. This usually consists of the chapter title, sometimes the chapter number, and possibly some of the chapter text, although the chapter title can stand alone on it's own page.

Run-in Sidehead The forth section you usually come to is the chapter title page. This usually consists of the chapter title, sometimes the chapter number, and possibly some of the chapter text, although the chapter title can stand alone on it's own page.

Setting up a typographic hierarchy for the beginning of sections, the running heads and folios, and the captions of images is particularly important for the interior pages of the book. It might be best to figure out the beginning of sections first. This part of the interior of the book is very closely connected to the title page. I'll refer back to *fig. 1* & *fig. 2* for examples of how to begin sections of the book.

The next part to figure out is the running heads and figures. To paraphrase Hendel, running heads serve the purpose of helping the reader locate materials quickly in complex books but if the book isn't all that complex or has few pages than they may not be necessary. Hendel does make a good point when he says that, "In the time of rampant photocopying...the running head at least provides a provenance to the purloined page (51)." In my experience with running heads they usually are either at the top or the bottom of the page right next to the folio number (page number). They are also usually differentiated from the body text in some way, whether it is through size, face, etc. They usually also alternate between the chapter title or the chapter subsection title on one page and the author's name or the title of the book on the facing page.

The another important part to figure out is the captions for images. Usually they are in some way differentiated from the text type in much the same way as the running head. The captions usually differ from the running heads, the text type, and the headings. Convention has it that image captions are usually placed directly below the image, but they can be placed anywhere as long as there is a compositional link to the images.

The next important detail of the interior section that needs to be determined is how you transition from paragraph to paragraph. The options as I see them from consulting Hendel and Bringhurst are: to indent the first line of each paragraph (Bringhurst states this indent should at least be one en space, an en space is the width of a lowercase *n*); to *outdent* the first line of each para-

The next important detail of the interior section that needs to be determined is how you transition from paragraph to paragraph.

Indent the first line of each paragraph (Bringhurst states this indent should at least be one en space, an en space is the width of a lowercase *n*).

Outdent the first line of each paragraph, meaning you would leave the first line flush left and indent all the other lines of the paragraph.

☞ To use no indents and instead break paragraphs up using symbols or ornaments.

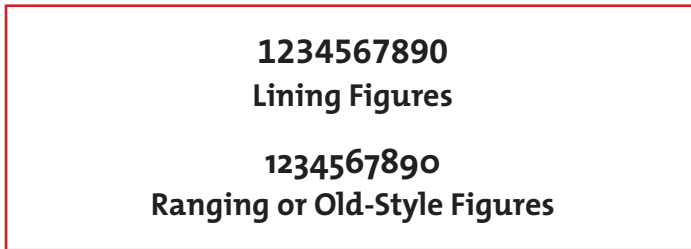
To use no indents and instead add space between paragraphs. To use no indents and instead add space between paragraphs.

Indent the second paragraph as a *drop line* as this paragraph is indented. Indent the second paragraph as a *drop line* as this ...

graph, meaning you would leave the first line flush left and indent all the other lines of the paragraph; to use no indents and instead break paragraphs up using symbols or ornaments; to use no indents and instead add space between paragraphs; or to indent the second paragraph as a *drop line* as this paragraph is indented: see *fig. 3* (Hendel 42-3, Bringhurst 39-40).

Another detail important to consider in the interior section of the book is how to treat extracted material or block quotations within main text. According to both Bringhurst and Hendel block quotations are usually distinguished from the main text through: a change of face, such as a change to italics; a change in size, or by indentation; or a combination of any of these three prior changes (Hendel 44-8, Bringhurst 40-1).

fig. 4



Another detail that has to be considered is the use of figures. There are two kinds of figures: *oldstyle* or *ranging figures* and *lining figures*: see *fig. 4*. Lining figures according to Hendel are approximately the same height as capital letters (43). *Ranging figures* or *oldstyle figures* are figures that range above and below the *baseline* of the font. The *baseline* according to Clair is, “the horizontal rule on which all the bottom serifs or terminals of letters align (346).” On the note of the use of figures Hendel states, “In texts with many numbers, old-style figures will be less obtrusive. But using old-style figures in a line of full caps can be awkward. Using small caps with old-style figures is often preferable (45).” Bringhurst seems to concur on this note.

The last thing that needs to be considered is the little details of the type, such as kerning. In order to make the design of the interior section of the book great one needs to pay extra special attention to finessing the type. As Bringhurst says, “Give full typographical attention especially to incidental details (Hendel 33).”

Finally, one comes to the back matter of the book, which usually consists of a list of sources for the book and sometimes even a glossary or index of the book. Bibliographies or endnotes are the most common back matter because the author needs to list the sources that they there to avoid copyright infringement and the reader likes to know where the author got their information so that they

might read further on the subject of the book or so that they might evaluate the author as a source for their information on the subject. According to Diana Hacker, author of *The Bedford Handbook*, a great source to look to for grammar and research writing issues, states: “various academic disciplines use their own editorial styles for citing sources and for listing the works that have been cited (584).” Hacker goes on to give a list of a few of the different associations and alliances that have developed styles for citations such as, The Modern Language Association (MLA), The Alliance for Computers and Writing (ACW), The American Psychological Association (APA), and the Chicago Manual of Style (584-5). In most of my college experience my instructors have preferred the Modern Language Association or the MLA format for citing sources and listing the works that have been cited. This is the style in which I’ve cited that sources in this book.

The covers of the book or the dust jacket are like the icing on a cake. Not in the way that they tie the whole cake or book together but in the way that it’s still a cake if it doesn’t have the icing. The covers of the book and binding serve to keep the pages or folios together and to protect the book. As Hochuli states, “Bibliographically speaking, the block of the book is the real *book* (104).” The binding and covers may be altered or replaced through time or wear and tear. According to Hochuli the dust jacket, “does three things: gives information, advertises,” and, “protects the book before it is sold (104).” He points out that most of the time though it serves more of an advertising function. To paraphrase Hochuli, the dust jacket should have some sense of typographic unity with the rest of the book, but it need not adhere strictly to the design principles employed in the interior of the book.

Chapter 4

ICING OR FROSTING ON THE CAKE

The real icing or frosting of the cake is the way that the parts of the book work together as a whole. As I outlined at the beginning of this paper: there are several different ingredients of a book and each ingredient needs to be proportioned out and then added together to create the whole book. Bookstores and libraries figured out that the design of a whole book is important a long time ago. That's why most books aren't behind glass cases, they are instead on shelves that you are free to browse and you can decide at any point if you see a book that looks interesting to pick up a book and look through it.

It's not enough to design each element independent of each other. If the elements are taken independent of each other they should all feel like part of the same book. Hochuli reiterates this statement when he says that, "whatever design principle is followed, all the parts of the book should rest equally on a unified plan, so that the same elements are treated in the same way, from the first to the last page (108)." He explains that the unity of the book, "is not just an aesthetic demand, but it is important for an understanding of the text (108)." All the elements of the book, to paraphrase Hochuli, are signs, and are there to communicate the overall impression of the book (108)."

Postscript

BEHIND THE SCENES MAKING OF THIS BOOK

This section of the book is reserved for an explanation of how I created this book based on what I learned through researching and writing this paper. This has to come later because I can't explain in this paper at this point how I created a book out of this thesis paper because I have to use the thesis paper to create the book first.

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Colophon

This book, *Ingredients of a Book: to be more specific: a printed codex book*, was designed, printed and bound for my senior thesis project in December 2004. This edition of two is the first edition of this book. Since I have to produce the first editions in order to write the Postscript, the second editions will include this expanded Postscript.

This book was written in Microsoft Word and the pages were laid out using the typesetting and layout capabilities of Adobe InDesign on my Macintosh G4 Computer. This book was typeset in the typeface Thesis designed by Luc(as) de Groot in 1994. The block of this book was printed with an EPSON Stylus Photo 1280 printer on 8.27 × 11.69 inch soft white A4 Sheet Deckle Edge Arturo Fine Stationary paper which is distributed by Legion Paper Corporation. The book was then handbound by me, Kristine Jenniges. I used PVA archival bookbinders glue, glue brushes, an exacto knife, rulers, a triangle, a cutting mat, a bone folder, an awl, a microspatula, a bookbinding needle, bookbinding thread, bookbinders board, linen headbands, special Japanese paper, canson paper, some scrap paper, wax paper, and various handmade paper to bind the book.

Sincerely,

Kristine Jenniges

1st edition, December 2004