

India Amos's presentation slides
from the webinar

*Making Beautiful Books:
Design and Production for Independent Publishers*
June 30, 2014

<http://www.dclab.com/webinars/making-beautiful-books>

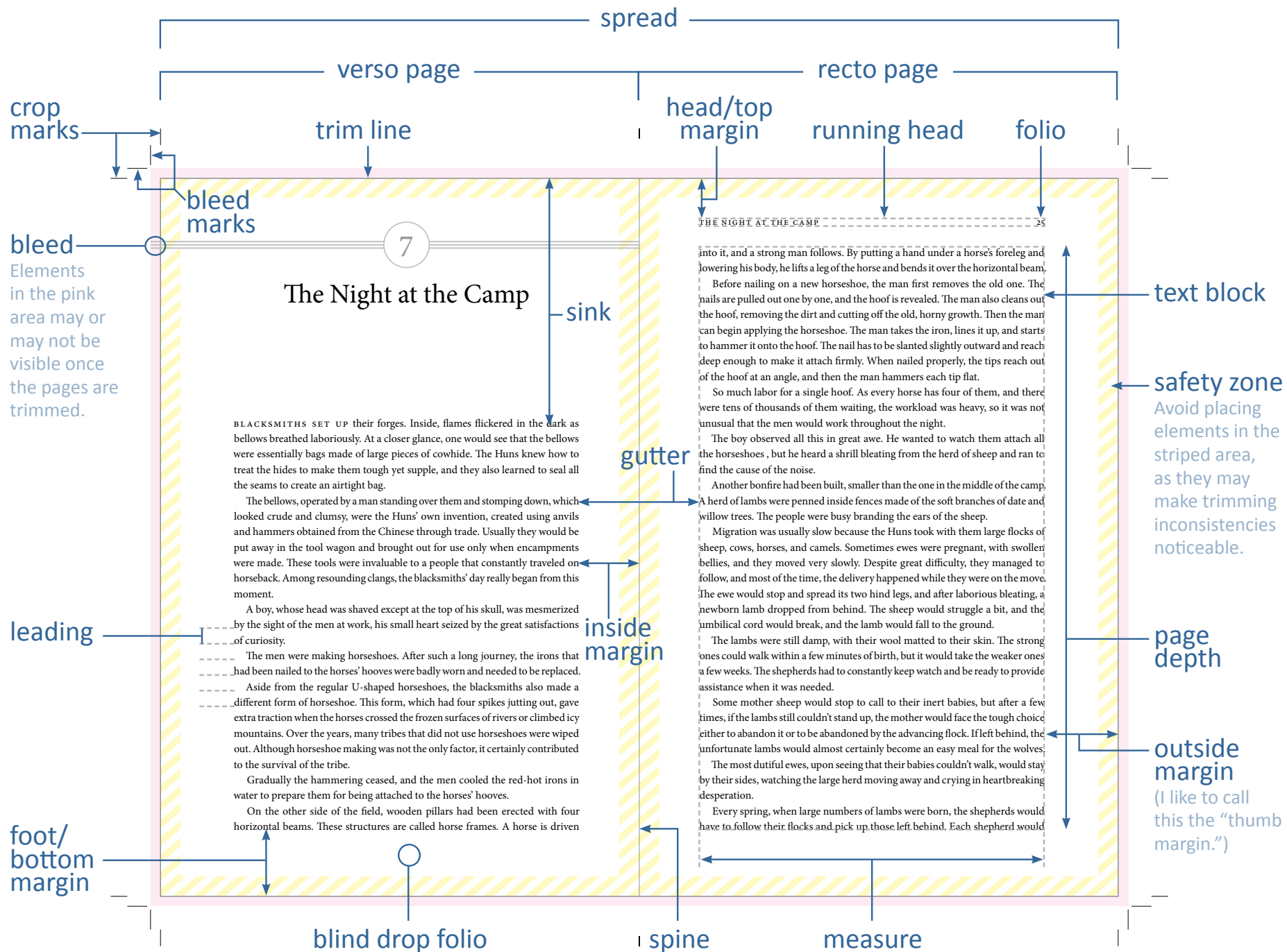
cohosted by Bowker/SelfPublishedAuthor.com
and Data Conversion Laboratory

Some Types of Cases and Bindings

- Cases
 - Paperback
 - Hardcover
 - Rounded or flat spine?
 - Printed paper case wrap (aka paper over boards)
 - Stamped paper or cloth case wrap
 - Jacketed
- Bindings
 - Perfect-bound
 - Tape-bound
 - Smyth-sewn
 - Spiral
 - Wire or Wire-O
 - Comb

Can I Lay Out My Book in Word?

- Sure, if you don't mind your book's looking like it was typeset in Word.
- Other software that has been used to lay out books (sometimes to vile effect):
 - Adobe Illustrator
 - Adobe InDesign
 - Adobe PageMaker
 - Adobe Photoshop
 - Apple Pages
 - Microsoft Publisher
 - QuarkXPress
 - TeX
 - Ventura



Decisions, Decisions

Nasty

The Hun people have a special place in the grand picture of human civilization. From a historical point of view, both the East and West were fundamentally shaped by these nomadic people originating from Central Asia. Their rise, conquests, and expansions rocked the foundation of Eastern agrarian civilization as well as Western Christianity, their effects rippling through history long after the tides of time had left their favor. Like their dazzling expansions, the perishing of their empire was equally sudden. Today, little trace of their existence can be found. Aside from the ruins of their abandoned city, a few names, and the legends and sagas; there are few things that we can give our lamentations to.

- Gao Jianqun (the author)

The intermingling of ethnic groups is a significant driving force of history.

- Karl Marx

If a book can ever turn a reader into a hero, this should be the one!

- Rao Jie Ba Sang

Wars were fought in and out of the city; history was written about Yanzhi Mountain gained and lost.

- Xi Murong

*The man who sings with cup of wine
Is a man from the tribe of wolves
People say when chilly wind rises,
The man from the north
Will stand outside the city gate
His iron armor rusted and covered with frost*

- Lyric of "One Night in Beijing" written by
Chen Sheng and Liu Jiahui

Nice

The Huns have a special place in the grand picture of human civilization. From a historical point of view, both the East and the West were fundamentally shaped by these nomadic people who originated in Central Asia. Their rise, conquests, and expansions profoundly shook Eastern agrarian civilization as well as Western Christianity, changing the course of history. And just as astonishing as their rise was the suddenness of their empire's disappearance. Today, little trace of their existence can be found. Aside from the ruins of their abandoned city, a few names, and some legends, they left future generations little that is more substantial than a guess.

—GAO JIANQUN, the author

The intermingling of different peoples is a major driving force of history.

—KARL MARX

Let me read this book so I can become a hero!

—RAO JIE BA SANG, poet

*History has been written about
Wars fought in and out of the city,
Yanzhi Mountain captured and lost.*

—XI MURONG, "The Ballad of the Great Wall"

*The man who sings with a cup of wine
Is a man from the tribe of wolves.
People say when cold winds rise,
The man from the North
Will stand outside the city gate,
His iron armor rusted and covered in frost*

—Lyric of "One Night in Beijing,"
by CHEN SHENG and LIU JIAHUI

What enchants me about this book is its portraits of heroes. True heroes can never be forgotten.

—CHANG YAO, poet

This book is one of the crowning achievements of the author's career. If Gao Jianqun was born for a reason, it was to write this book.

—LI XING, book critic

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7

The Night at the Camp

Blacksmiths set up the melting stoves. Inside, flames flickered in the dark as bellows breathed laboriously. At closer glance, one would see that the bellows were essentially bags made of large piece of cowhide. The Huns knew how to treat the hides to make them tough yet supple, and they also learned to seal all the seams and create an airtight bag.

The bellows, operated by a man standing over them and stomping down, looked crude and clumsy, were their own invention, created using the hammering blocks and hammers obtained from the Chinese through trade. Usually they would be put away in the tool wagon and only brought out for use when encampments were made. These tools were invaluable to a people who constantly traveled on horses. Amongst resounding clanks, the blacksmiths' day really began from this moment.

A boy, whose head was shaved except the top of the skull was mesmerized by the sight of the men at work, his small heart was seized by the great satisfactions of curiosity.

The men were making horseshoes. After such a long travel, the irons that were nailed to the horse's hooves were badly worn and needed to be replaced.

Aside from the regular U shaped horseshoes, the blacksmiths also made a different form of horseshoe. This form, which had four spikes jutting out, gave extra traction when the horses crossed the frozen surface of the rivers or climbed icy mountains. Over the years, many tribes got wiped out. Although horseshoe making was not the only factor, it certainly contributed to the survival of the tribe.

7

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Aside from the regular U-shaped horseshoes, the blacksmiths also made a different form of horseshoe. This form, which had four spikes jutting out, gave extra traction when the horses crossed the frozen surfaces of rivers or climbed icy mountains. Over the years, many tribes that did not use horseshoes were wiped out. Although horseshoe making was not the only factor, it certainly contributed to the survival of the tribe.

Gradually the hammering ceased, and the men cooled the red-hot irons in water to prepare them for being attached to the horses' hooves.

On the other side of the field, wooden pillars had been erected with four horizontal beams. These structures are called horse frames. A horse is driven

China is a Mystery

A traveler walked into the study of a retired and wealthy high-level official and saw many expensive ink slabs, upon which he said that China is a genteel nation. An observer visited Shanghai briefly and bought several obscene books and drawings. He then went looking for some oddities and bizarre things, upon which he said China is a country of “erotica.” Even feasting on bamboo shoots in Jiangsu and Zhejiang was taken as evidence of the expression of an erotic mind. However, in places such as Guangdong and Beijing, because there were few bamboo plants, not many bamboo shoots were eaten. If one had gone to a poor scholar’s house or dwelling place, not only would there be no so-called study, but one would only find a fellow using an ink slab costing merely twenty cents. After looking at it in this way, the previous conclusions did not pass muster, so the observer became somewhat embarrassed and was forced to draw other conclusions. Thus, this time he proclaimed that China is difficult to understand. China is a nation shrouded in “mystery.”

—Lu Xun

The New Western Rhetoric: The Mystery of China

China—this nation with vast lands and rich and profound culture—has always exuded a certain mystifying and alluring air in the eyes of Westerners.

In 1942, Joseph Needham was a biochemist at the University of Cambridge. When he finally had the chance to stand on lands in the Far East, it was at a time when the entire nation was spread out in all directions to protect the nation’s sovereignty. The question that he thus raised was:

Why did modern science develop in European civilizations rather than in Chinese (or Indian) civilization? Between the first century A.D. and 15th century A.D., why was Chinese civilization much more effective than Western civilizations in applying the natural knowledge it gained to the actual needs of the people?

Even though these words contain praise as well as criticism, people naturally are less susceptible to the latter segment which may be heartfelt praise. They proceed directly to the first question that cuts straight to the

CHAPTER ONE**Why Are People Unable to Read the Chinese Economy?****China Is a Mystery**

A traveler walked into the study of a retired and wealthy high-level official and saw many expensive ink slabs, from which he concluded that China is a learned civilization. Another tourist visited Shanghai briefly and bought several obscene books and drawings. He then went looking for oddities and bizarre things, and he concluded that China is a country of pornography. One could even view feasting on bamboo shoots in Jiangsu and Zhejiang as evidence of a lecherous culture; but if the observer visited places such as Guangdong and Beijing, where there are few bamboo plants, he would not see many being eaten. Had the first traveler gone to the house of a poor scholar, not only would there have been no so-called study, but he would have found the fellow using only a twenty-cent ink slab. Looked at from this angle, the previous conclusions do not hold up, so the observers become embarrassed and are forced to draw other conclusions. Thus, they proclaim that China is difficult to understand, China is a nation shrouded in “mystery.”

—LU XUN¹

THE NEW WESTERN RHETORIC: THE MYSTERY OF CHINA

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*Setting off for work is like an osprey searching for snow,
Leaving work one is as quick as a meteor running after the moon,
Li Kui said working on the land is miserable,
Earning work points is like Wu Song beating the tiger.¹⁰*

In the winter of 1978, when the former Party Secretary of Anhui Province was taking an extended tour of the countryside, he had a chance encounter with a young man wearing a cotton-padded jacket with nothing on underneath, and cotton protruding out of the tattered areas. He asked this youth:

"What do you need?"
The young lad opened up his padded jacket and patted his deflated stomach:
"To have a full stomach!"
"Your request is too simple, what other needs do you have?"
The young fellow then opened his padded jacket again and patted his stomach a second time:
"To change the dried sweet potatoes into grain!"¹¹

The desire for prosperity, in reality becomes like laying one's hands on scorched earth, and the outcome turns painful. The self-interests of farmers have clashed with the political ideals of the people's communes. The enterprises in the towns and cities have similarly faced slacking off on the job and the embarrassment of being lacking in drive / vigor. All enterprises are either state-owned enterprises or collective enterprises, so factory managers obey upper-level administrative orders, and none of them are shrewd-minded entrepreneurs who are intent on getting rich. Production materials are branded as publicly-owned, and there is no definition of property rights. There is a large labor force, but the pricing of human capital is not dictated according to quality.

Rights as defined under the planned economic system nearly depleted people's desire to create wealth. "Egalitarianism" and the "Dàguāfǎn" ("iron rice bowl") seriously undermined the socialist principle of distribution according to one's labor. The ideal incentive of "utopia" became more and more low-yield. In the final analysis, we still took the wrong path when it came to defining property rights.

As the basic element to defining all economic systems, clear property rights is a precondition to market transactions. For ordinary people, "public" and "private" have entirely different meanings. The economic purpose

would be impossible to have market and social order, and it would be socially unacceptable.

—ZHOU QIREN¹³

"YOURS," "MINE," AND "OURS"

The labor scene during the people's commune period was far less busy than media portrayals suggested. When people went down to the fields, they procrastinated, they chitchatted while working, slacked off on the job, and rushed to call it a day. Yongjia County in Zhejiang Province once had a proverb, which was both refined and popular, and provides evidence:

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Notes

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1. Tang Degang, *Seventy Years of the Late Qing Dynasty*, Yuelu Bookstore, 1999.

Chapter One

1. CCTV China Memorandum project team writings, *China Memorandum*, Shengyang, China, Volumes Publishing Company, January 2010.
2. Joseph Alois Schumpeter, *Capitalism, Socialism, and Democracy*, translated by Wu Liangjian (Beijing: Commercial Printing Press, 1999).
3. Eric Izraelwicz, *When China Changes the World*, translated by Yao Haixing (Beijing: CITIC Press, September 2005).
4. The documentary China: when China and Italy reestablished diplomatic relations in July 1971, the Italian state television station issued a letter to the Chinese Foreign Ministry Information Department, hoping to shoot a documentary in China and commissioning Michelangelo Antonioni as the director. The movie China was created in 1972 and was regarded by Bernardo Bertolucci to “really depict the poetry of China’s cities and countryside.” Antonioni said: “In fact, this is not a movie about the country of China, but rather a movie about the Chinese people.”
5. Hou Yujing, “China is Far Away: Together We Return to China,” *Life Magazine*, November 2006.
6. Ibid.
7. Huang Yasheng, *How Unique is the China Model in the End?* (Beijing: CITIC Press, June 2011).
8. Zhou Qiren, *What Did China Do Right?*, (Beijing: Peking University Press, January 2010).
9. Zhang Weiwei: Currently a professor at the Geneva School of Diplomacy and International Relations and Senior Fellow at the University of Geneva Center for Asian Studies. Also a news commentator in *Global Times* and *People’s Daily*.
10. Conversation with Zhang Weiwei: “Society Needs to be Viewed with a Type of Mature Mentality,” *First Financial Daily*, June 7, 2011.
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1. Tang Degang, *Wanqing qishinian* [Seventy years in the late Qing dynasty] (Changsha: Yuelu Bookstore, 1999).

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1. Lu Xun, *Lu Xun quanji* (Complete works of Lu Xun), 16 vols. (Beijing: People’s Literature Publishing House, 1981), 3:325–28.
2. Joseph Needham, *The Grand Titration: Science and Society in East and West* (Toronto: University of Toronto Press, 1969), 16.
3. Ronald I. McKinnon, *The Order of Economic Liberalization: Financial Control in the Transition to a Market Economy*, 2nd ed. (Baltimore: Johns Hopkins University Press, 1993), 192.
4. James M. Buchanan and Thomas L. Friedman statements from CCTV *China Memorandum* project team writings, *China Memorandum* (Shengyang: Volumes Publishing Company, 2010). The documentary series *China Memorandum*, directed by Jiang Shiming, began airing in 2009 on the financial channel CCTV-2; Gao Qiang is head writer for the show.
5. Joseph Alois Schumpeter, *Capitalism, Socialism, and Democracy* (London: Harper and Row, 1943); trans. Wu Liangjian (Beijing: Commercial Printing Press, 1999).
6. John and Doris Naisbitt, *China’s Megatrends: The 8 Pillars of a New Society* (New York: HarperBusiness, 2010), 42.
7. Érik Izraelwicz, *Quand la Chine change le monde* [When China changes the world] (Paris: Grasset & Fasquelle, 2005); trans. Yao Haixing (Beijing: CITIC Press, 2005).
8. When China and Italy reestablished diplomatic relations in July 1971, the Italian state television station issued a letter to the Chinese Foreign Ministry Information Department, hoping to shoot a documentary in China and commissioning Michelangelo Antonioni as the director. The resulting film, *Chung Kuo, Cina* (1972), was said by Bernardo Bertolucci to “really depict the poetry of China’s cities and countryside.” Antonioni called it “not a movie about the country of China, but rather a movie about the Chinese people.”
9. Hou Yujing, “China is far away: together we return to China” [in Chinese], *Life Magazine* (November 2006).
10. Ibid.

Fonts – What Works?

[sound of needle scratching across a record]

HOLD IT.

We are nowhere near ready to go there yet.

Text Design ≠ Picking the Font

- An appealing page = font choice + font size + line length + H&Js + leading + page depth + margins.
- Good book design starts in your word-processing program—no, actually, it starts in your seventh-grade English class.
- It takes years of deliberate study and practice to become a skilled book designer and typesetter. Unless you have a *lot* of time on your hands, hire a professional.

Some Words Used to Describe Fonts

- **Foundry** – Adobe, Bitstream, Emigre, FontFont, Monotype
- **Family** – Adobe Garamond, Garamond Premier Pro
- **Character Set** – Minion Standard, Minion Pro, HeitiSC, HeitiTC
- **Case** – Lowercase, Caps, Small Caps, Unicase
- **Weight** – Hairline, Thin, Ultra Light, Book, Medium, Semibold, Bold, Heavy, Black, Extra, Ultra
- **Style** – Roman, Italic, Oblique
- **Width** – Narrow, Condensed, Extended, Wide
- **Serifs** – Sans-Serif, Semi-Serif, Serif, Swash, Slab Serif
- **Optical Size** – Poster, Display, Subhead, Small Text, Caption
- **Classifications** – Transitional, Geometric, Humanist, Modernist
- **Figure Style** – Old-style, Lining, Tabular

Measures of Font Height



Point Size Is Not Everything

14 text fonts sorted by width

Filosofia OT Regular 12/12

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

Arno Pro Regular 12/12

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

Gentium Book Basic 12/12

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

Karmina Regular 12/12

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

Adobe Garamond Pro Regular 12/12

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

Garamond Premier Pro Regular 12/12

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

Minion Pro Regular 12/12

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

Times New Roman Regular 12/12

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

Athelas Regular 12/12

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

Adobe Text Pro Regular 12/12

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

ScalaOT Regular 12/12

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

Warnock Pro Regular 12/12

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

Adobe Caslon Pro 12/12

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

Leitura Roman 1 12/12

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

14 text fonts sorted by x-height (at 21 pts)

~2.2pt difference between smallest and largest,
pink rule included to show this gap

x.garamondp x.filosofia x.agaramond

x.arno x.caslon x.athelas x.minion

x.warnock x.text x.times x.scala

x.gentium x.karmina x.leitura

Hyphenation and Justification Settings (H&Js)

InDesign Default

Paragraph Style Options

Style Name:

Location:

Justification

	Minimum	Desired	Maximum
Word Spacing:	<input type="text" value="80%"/>	<input type="text" value="100%"/>	<input type="text" value="133%"/>
Letter Spacing:	<input type="text" value="0%"/>	<input type="text" value="0%"/>	<input type="text" value="0%"/>
Glyph Scaling:	<input type="text" value="100%"/>	<input type="text" value="100%"/>	<input type="text" value="100%"/>

Auto Leading:

Single Word Justification:

Composer:

Custom
(for Minion Pro Regular 10/14 × 26p)

Paragraph Style Options

Style Name:

Location:

Justification

	Minimum	Desired	Maximum
Word Spacing:	<input type="text" value="70%"/>	<input type="text" value="95%"/>	<input type="text" value="150%"/>
Letter Spacing:	<input type="text" value="-2%"/>	<input type="text" value="0%"/>	<input type="text" value="2%"/>
Glyph Scaling:	<input type="text" value="98%"/>	<input type="text" value="100%"/>	<input type="text" value="102%"/>

Auto Leading:

Single Word Justification:

Composer:

Paragraph Style Options

Style Name:

Location:

Hyphenation

☒ Hyphenate

Words with at Least: letters

After First: letters

Before Last: letters

Hyphen Limit: hyphens

Hyphenation Zone:

Better Spacing Fewer Hyphens

☒ Hyphenate Capitalized Words ☒ Hyphenate Last Word

☒ Hyphenate Across Column

Paragraph Style Options

Style Name:

Location:

Hyphenation

☒ Hyphenate

Words with at Least: letters

After First: letters

Before Last: letters

Hyphen Limit: hyphens

Hyphenation Zone:

Better Spacing Fewer Hyphens

☒ Hyphenate Capitalized Words ☐ Hyphenate Last Word

☒ Hyphenate Across Column

Good fonts are worth paying for.

- High-quality fonts are extremely challenging and labor-intensive to create. The humans who do this work deserve to be paid for it.
- Well-made OpenType fonts will save you time.
- Most of the free Google Web Fonts are garbage. Sorry.
- Most of the fonts that come with your operating system or with MS Word are inadequate for typesetting.
- Some Adobe programs come with good and useful fonts. Which ones you get depends on which application and version you buy.
- If you use Adobe CC with Typekit fonts, your printer *must* accept PDFs. You cannot package Typekit fonts for output.

Some Fonts I've Used Often

- Arno Pro
- Karmina and Karmina Sans
- FF Meta
- Minion Pro
- Myriad Pro
- FF Scala and FF Scala Sans
- Adobe Text Pro
- Warnock Pro

Artwork

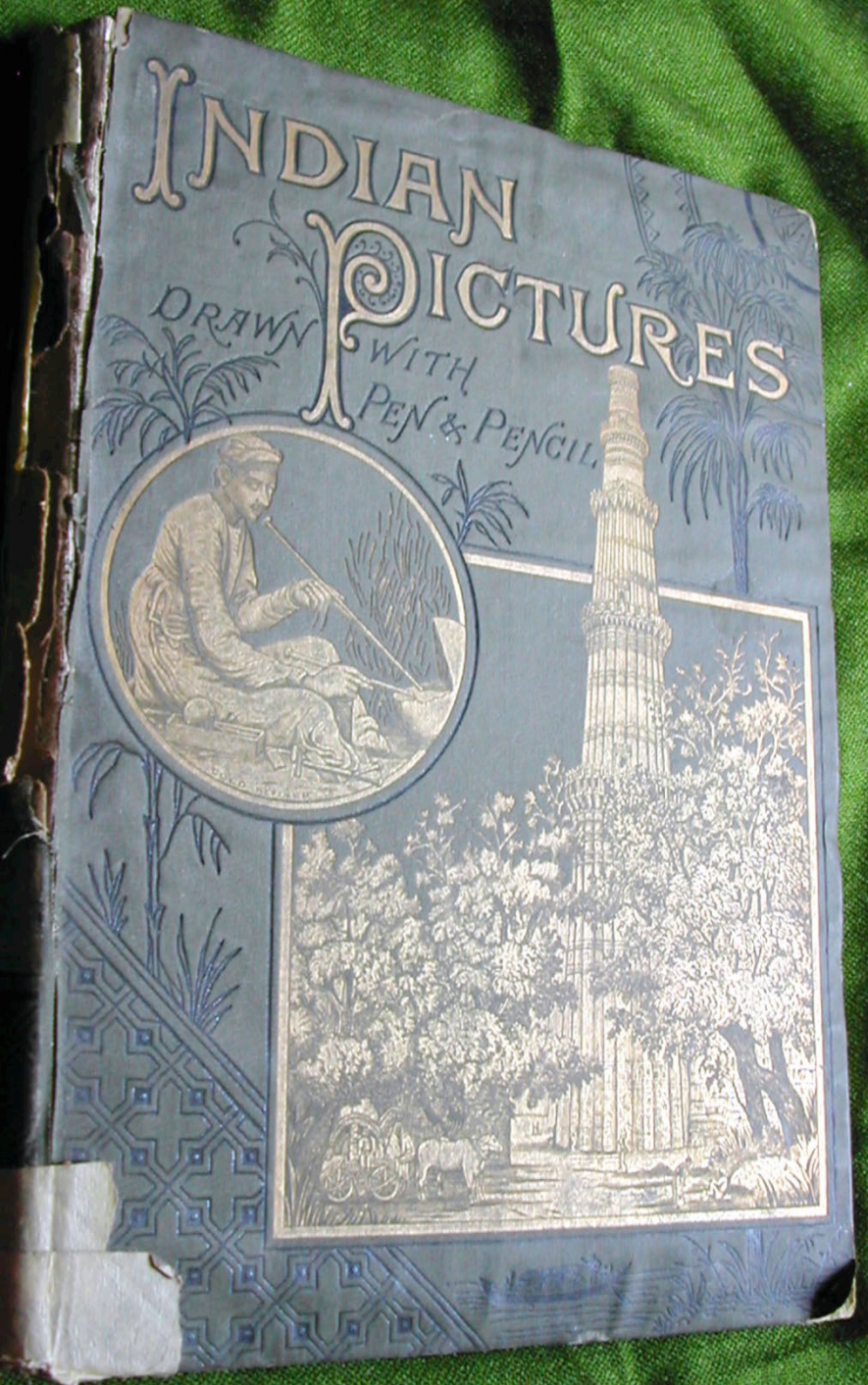
- 300dpi at print size is fine for most images
- Scan line art at 1200dpi
- Vector images do not have a fixed size
- Image formats your printer may accept:
 - Hard copy
 - JPG
 - PDF
 - TIFF
 - EPS
 - AI

Paper Stock – Cost and Quality

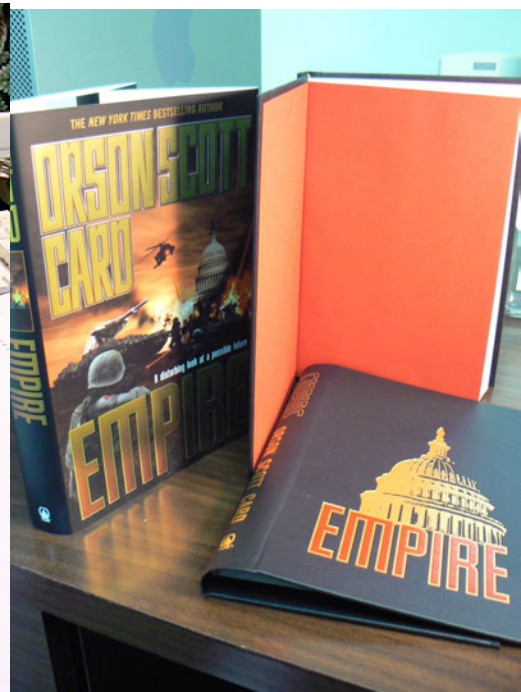
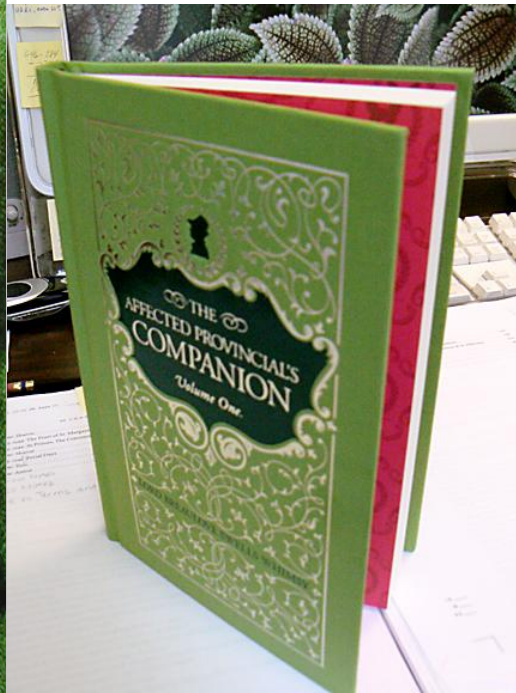
- Paper choices will depend on the country you print in, the trim size, the print run, the type of printing press, and your budget.
- If you've chosen a nonstandard book size, ask your printer if tweaking it slightly might lower the cost.
- If printing POD, you don't have a lot of options; 2 colors (white, natural) and 2 finishes (coated, uncoated) is a typical array. Coated paper will probably be available only in white. Your choice of trim sizes will be limited to what fits most efficiently on the paper.
- If using a full-service printer, ask your customer service rep to guide you. They can tell you what paper is most common for the type of book you're printing, as well as what some more luxurious or cheaper options would be.
- Some paper comes in rolls (for large-run “web” printing), some in sheets (for “sheet-fed” printing). The paper you want may not be available in both formats.
- Paper has grain; ignore it at your peril.

Miscellaneous Niceties

- Headbands
- Colored or printed end sheets
- Bookmark ribbons
- French flaps
- Spot coatings
- Laminates
- Embossing
- Foil stamping
- Textured case wrap
- Deckle edges



Embossing and Foil Stamping



Soft-Touch Laminate with Spot Varnish





Deckle Edges

Head Bands





Colored or Printed End Sheets



Print On Demand

- If you plan to use POD, it's best to choose the printer before you start designing your book, so that you can work with their particular limitations—trim sizes, safety margins, bleeds, color quality, binding types, cover finishes. For example, if images or tints bleed across an spread in your book, some POD printers may require you to leave a white gap along the gutter.
- You will have extremely limited or no choice of paper stock, end sheets, case wrap, headbands, ink colors, textures, laminates, and so on. Short print runs are economical only when the printer can gang-run multiple titles. They can only do this if the specs are uniform.
- Check your files very carefully BEFORE you upload, especially if you're using LightningSource.

Don't Let Your Sister
Design Your Cover...

...unless she's an experienced
graphic designer.

Cover Design Tips

- Hire a professional.
- Look at other books that are similar to yours, to see how they are presented.
- Find covers you like, find out who designed them, and ask if the designer does freelance work.
- Typography is VERY important on covers. Not all designers who are good with images understand how to use type.
- Remember that your cover has to work in many digital contexts, at thumbnail size.
- If you are planning a series, even if the later books are not written yet, let your designer know so they can plan ahead for a series design.
- Hire a professional. No, really.
- Expect cover design to cost real cash money.

Proofing and Galleys

- What kind of proofs do you need? Options include bluelines, full or partial color proofs, electronic (soft) proofs, plotters, and more.
- Checklists, checklists, checklists.
- The homelier your galley is, the less likely it is that someone will try to resell it. But they might not want to review it, either.
- Sterling Pierce is the galley printer I use. If you're planning to do POD anyway, however, your POD printer may end up being cheaper.
- For color books, a printed blad + an e-galley may be sufficient.
- NetGalley, and other galley distributors.

Resources for Learning More

Websites

- [Adobe.com](https://adobe.com) – Training and support for all Adobe software.
- [DesignerInsights.com](https://designerinsights.com) – Lots of useful illustrated explanations of binding types, typographic elements, and more.
- [Lynda.com](https://lynda.com) – Video Instruction in InDesign, Quark XPress, Apple's Pages, and much more.
- [InDesignSecrets.com](https://indesignsecrets.com) – Excellent nitty-gritty information. See also [ePUBSecrets.com](https://epubsecrets.com).
- [Printindustry.com](https://printindustry.com) - Has lots of educational resources, an e-mail newsletter about printing, and an online form you can use to request quotes from multiple printers at once.
- [Typedia.com](https://typedia.com) – A crowdsourced encyclopedia of typographic information.

Resources for Learning More

Books

- Anton, Kelly Kordes, and John Cruise. *Adobe InDesign CC Classroom in a Book* (2014 release). Berkeley: Adobe Press, forthcoming July 18, 2014. If you're really learning from scratch.
- Bringhurst, Robert. *The Elements of Typographic Style: Version 4.0: 20th Anniversary Edition*. Vancouver, Canada: Hartley & Marks, 2013.
- Felici, James. *The Complete Manual of Typography: A Guide to Setting Perfect Type*. 2nd edition. Berkeley: Adobe Press, 2012. InDesign-focused, covering both theory and practice.
- French, Nigel. *InDesign Type: Professional Typography with Adobe InDesign*. 3rd Edition. Berkeley: Adobe Press, 2014.
- Lupton, Ellen. *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students*. 2nd ed. Princeton: Princeton Architectural Press, 2010.
- Spiekermann, Erik. *Stop Stealing Sheep & Find Out How Type Works*. 3rd ed. Berkeley: Adobe Press, 2013.
- University of Chicago Press Staff. *The Chicago Manual of Style*, 16th Edition. Chicago: University of Chicago Press, 2010. Also available as an online subscription at chicagomanualofstyle.org. Even if you don't want to subscribe, poke around on the website for resources such as the "Art Submission Requirements" guide and the often salty Q&A section.

Resources for Learning More

People

- Do not be afraid to ask your printer's customer service representative for help in figuring out what kind of paper, cover material, and binding you need. When you receive estimates, ask your rep to explain anything that is unclear.
- Print brokers can be particularly helpful, as they work with multiple printers and must understand all of those companies' varying capabilities. At CN Times, we've received excellent service and prices from Ron Glick of NJ Printing, njprinting.org.
- The Editorial Freelancers Association maintains a directory of copyeditors, proofreaders, and other editorial professionals at <http://www.the-efa.org/dir/search.php>.
- BiblioCrunch.com is a service that connects authors and publishers with book publishing professionals of all kinds.
- Your local InDesign User Group: indesignusergroup.com.