Give a Dog your Heart

and love will come your way

By
Amanda Wayland
and
Kendra Nomoto

Graphic Communication Department
College of Liberal Arts

California Polytechnic State University
San Luis Obispo
2010

Amanda Wayland and Kendra Nomoto

Graphic Communication Department

Advisor: Lorraine Donegan

Research

The purpose of this study was to assist in designing a children's book. The goal was to get an author's story ready for print and publication. The researchers investigated how to illustrate, and effectively design a children's book. While doing this, they took into consideration layouts and typography. Through researching popular children's books and working closely with the wants and needs of the author, the researchers produced a product for the author to deliver to any printer he chooses.

Acknowledgements

Table of Contents

Chapter I » The Process of Designing a Book for Children

<u>Purpose of Study</u>

    Coping with the loss of a pet is difficult. Children have an especially difficult time dealing with the grief over losing their companion. *Give a Dog Your Heart: Love will Come Your Way* is a children's book, written by Dr. Aubrey H. Fine, a professor at California Polytechnic State University Pomona, meant to help children cope with the loss of a pet. It is a heart-warming picture book about the relationship between a boy and his dog named Hart. The story ends with the dog's death and the boy's attempt to embrace the time he was able to spend with his companion. The book touches on the strategies to help children cope with the loss of their pet, as well as questions to stimulate discussions on life, death, and moving forward after loss. By writing this book, the author hoped to provide an interactive resource for parents and children dealing with the loss of a pet. Dr. Aubrey Fine provided text and some photographs. He needed assistance editing the images and formatting the text into something that would be presentable to children dealing with a similar situation.

    This book is mass-produced and distributed worldwide to parents and organizations that serve children. In order to design and successfully produce a book specifically for children, certain design decisions, color choices and binding methods should be taken into consideration. The author's involvement in the design process as well as budgeting issues must also be taken into consideration. This study asks the question: What is the best way to publish a children's book with the intention of assisting young people coping with the loss of a beloved pet?

When publishing a book it is important to consider design requirements that will help to reach the audience it is intended to serve. More specific things to consider are: page size, type and size of text, color schemes, printing methods, binding methods, cost, durability, author's intent and the audience's needs.

    This particular book is saddle stitched to keep costs down. Saddle stitching is a binding method in which signatures are nested on top of each other over a "saddle" and then stapled or sewn down the middle. This method is good for small booklets. However, the designer must consider the effect this binding method has on the imposed pages. When saddle stitching occurs, there is an effect called "creep" on the pages in the signatures. This means that the inner pages of the signature tend to stick out a little further than the outer pages and thus it creates an uneven edge to the book.

Color is also another element that needs to be taken into account. Photographs and illustrations need to be reproduced accurately, and necessary color corrections were applied. Since this publication is be adopted as part of an educational series, it needs to incorporate specific colors so that it will match the rest of the series. It is important to accurately produce color, because color alone can change the look of a design. A consistent color profile was established to manage color more precisely.

The book will most likely be printed digitally, so printer capabilities were considered. When designing books it is important to consider the printing method as it may also determine how many pages will be printed on one signature. The printing method dictates production as well as help to determine the best and most appropriate paper grade for the book. The overall design of the book was created to appeal to an audience between ages three to eight years old. This means that the text must be large and easy to read. A simple serif font, with plenty of leading was used to improve readability.

The purpose of this study is to take into account all of the design and publishing possibilities for this project. While considering all of the available options, it is imperative to take the necessary restrictions into account and develop something that the author and audience will enjoy. Some of these restrictions include: cost, author's desired design, access to materials, publishing requirements, printing method, finishing method, and the amount of time needed for completion. Doing research on the current children's books market helped develop a design concept and marketing strategy to ensure the author will successfully reach the target audience.

The result of this study was a completed book that appealed to children as well as to help them grieve the loss of their pet. It addressed production methods, file preparation, output, and color management, designing to appeal to a child, as well as maintaining the allotted budget. Ultimately, it also complied with the author's specifications and guidelines.

Chapter II » Literature Review:
Design and Production of a Children's Book

<u>Production</u>

The process of designing and producing a book for children begins with understanding the author's message, and the audience the book will address. Adrian Wilson, the author of The Design of Books, notes that "The designer's responsibility is to create through the design a liaison between author, publisher, and reader" (Wilson). The designer must also take into account durability, readability, and visual appeal when creating a book catered to a young audience. According to Marshall Lee, author of Bookmaking, there are three problems in bookmaking that the designer must address. The first is a mechanical problem. The designer must take a manuscript and turn it into an efficient and economical book. This requires knowledge of both the author's intentions, and vision for the book. The second is a commercial problem. The designer must know the audience that the book is written for in order to produce a product best suited to the market. "Factors subject to audience requirements are: size and kind of type, shape and weight, durability, dirt resistance, style of typography, quality of materials, number and kind of colors, number and kind of illustrations" (Lee, 302). The last problem that the designer must address is editorial decisions. The book must effectively express the author's message in the best possible way. According to Marshall Lee, this is the single function of book design and production.

Although the designer's main role is to design, the designer needs to consider all aspects of production in order to create an efficient, working design. According to Jost Hochuli, the role of the designer extends beyond what is printed on a page. "The book designer is concerned with the following particular matters: format, extent, typography (these partly determine each other); materials (papers, binding materials); reproduction; printing; finishing" (Hochuli, 32). He notes that each of these matters contributes to the overall durability, readability, and visual appeal of a book.

<u>Binding</u>

Binding is a major consideration that determines durability and influences design choices. Jost Hochuli maintains that "Whether book or booklet, in their many possible variants, the manner of binding and the materials used decisively affect those qualities that go to make up the physical

presence of the object" (Hochuli). He goes on to state that the way a publication is glued, sewn, or fan-folded, for example, can influence the size of the back margins, thus changing the overall design of the book. Marshall Lee points out that there are many options when choosing the best binding method for a book. He breaks these methods down into three kinds of binding: case (hardcover), paper (paperback), and mechanical (wire, ring). He goes on to state that when cost constraints apply, as they do for *Give a Dog Your Heart: Love will Come Your Way*, sewn binding should be chosen over adhesive case binding. According to Cathy Travis of Butterfly Binding, books that are sewn are more durable, and will lie flat when opened. Both of these are important qualities to keep in mind when creating a children's book. Ultimately, the author/publisher must weigh the benefits of different binding methods against the cost (Lee, Hochuli).

Paper

Paper is also a key component in durability and design, as well as visual appeal. Marshall Lee asserts that knowledge of paper is important for two reasons. This first reason is that paper has properties that effect the success of a design. Second, a large part, usually around 30-50 percent, of the production cost of a book is in its paper. These both need to be considered when trying to choose a paper that is both economical and design friendly. "The constitution of the paper influences how the type looks" (Hochuli 46). Books that cater to young children must have clear, easy to read type; therefore, the way ink sits on paper needs to be considered. Ultimately, Hochuli states that no matter what paper is chosen, the grain should run parallel to spine of book.

Design: The Layout

Most of a book's visual appeal will be created through its design. Once production methods are determined, the designer can begin the design process. Richard Hendel, author of *On Book Design*, defines the basic element of book design as the double page spread. It is the starting point of all designs (Hendel). Jost Hochuli believes that there are two other important givens that the book designer needs to consider. The axis of symmetry is the first important element to which the book designer has to pay attention. The movement of two pages turned over one after another means that the totality of these pages should be understood as the final typographic unity. The second item to consider is the kinetic element: the sense of movement and development, which comes with the turning of pages. Hochuli also stated that "The form in itself confers importance, distinction, and the implication that the text has been written, edited, and printed with authority and care" (Hochuli).

For heavily illustrated information books, such as children's books, Jost Hochuli suggests that a grid system is often the most workable solution for creating a piece that is visually appealing. Eric Miller, a freelance graphic designer of over 10 years defines a grid system as "a way of organizing content on a page, using any combination of margins, guides, rows and columns." He also maintains "One grid, or a collection of grids, may be used across an entire project to achieve a consistent look and feel. In a finished product, the grid is invisible, but following it helps in creating successful print and web layouts" (Miller).

Typography

Hendel states that physical shape and typography define a book. The designer deals with micro-typography and macrotypography. Microtypography, also known as detail typography, is concerned with: letterforms, letterspace and the word, word-space and the line, space between line and column. Macrotypography involves determining the page format, and elements outside of the text. (Hochuli). Typography in general is an important consideration in readability. Marshall Lee defines readability as, "the characteristic of a body of type that makes it comfortable to read" (Lee, 129). Hendel also states that "Readability of a page is affected by no fewer than nine factors: typeface, size of type, length of line, leading, page pattern, contrast of type and paper, texture of paper, typographic relationships, suitability of content, and is relative to the ability of the books user"(Hendel).

Give a Dog Your Heart: Love will Come Your Way, targets children ages three to eight years old, therefore specific typographic elements will need to be considered. For the child just beggining to read, Jost Hochuli recommends: "a large size of typeface of good legibility (with distinct letter and word spaces), words grouped in units of meaning. And with increasing reading ability: a smaller size of typeface, and a move towards longer units of text in a contained text area" (Hochuli, 78). Marshall Lee goes into further detail and discusses font sizes for specific ages. He believes that:

It is generally accepted that larger sizes are desirable for children learning to read, but many children's book editors in America favor extremely large type in comparison to the sizes ordinarily used for the same age group in England and other countries. In the five to seven age group, 18pt. faces are probably not excessive, as the children are still having some difficulty recognizing letters. From ages seven to about ten there's probably no need for anything larger than an average 12 pt. face, although 14 pt. type is often used (Lee, 129).

Illustrations

Illustrations are a key component of children's books. In terms of illustrations, Marshall Lee asserts that "book designers function as graphic engineers, using the science and art of visual presentation to enhance communication, so the conception, inclusion, and selection of illustrations, as well as their placement and reproduction, are parts of book design." He believes that when placing illustrations in a layout, designers are obligated to ensure that their design enhances and clarifies the illustrations that it encompasses. This adds to the visual appeal of a children's book (Lee, 150).

All of the aforementioned authors share the belief that the designer must consider all aspects of a book before designing it. "The book form in itself confers importance, distinction, and the implications that the text has been written, edited, and printed with authority and care. Its design should express the same authority and care as does the text, with the enhancement of graphic imagination and taste" (Wilson). Durability, readability, and visual appeal must especially be considered when designing a book for children. These qualities are all influenced in both the design and production stages of bookmaking.

Chapter III » Research Methods: Design and Production of a Children's Book

The purpose of this study was to design and produce a book that will help children cope with the loss of their pet. This study researches different methods of production as well as how to effectively design a product that appeals to children. This study uses a combination of descriptive research, elite and specialized interviewing, and historical research. "Descriptive research studies are designed to determine the nature of a situation as it exists at the time of the study. The aim is to describe, 'what exists' with respect to variables or conditions in a situation" (Levenson, 24). Elite and specialized interviewing, is a type of interviewing that requires "asking precise, open-ended questions, but questions that are open to refinement as the research and interview continues" (Levenson, 22). Historical research requires the researchers to "systematically and objectively locate, evaluate, and interpret evidence available for understanding the past" (Levenson, 24). The final project will begin by addressing the elements that go into the design and production of a children's book. These include, but are not limited to: page layout, typography, image capture and manipulation, digital output, as well as binding and finishing methods.

Historical research is used to determine the best method of design and production by referencing, books, papers, and articles on the topic of book design. We will reference Richard Hendel's book *On Book Design* to determine the most effective way to create a visually appealing double page spread, as well as what design techniques work best; such as choosing type that does not detract from the book's content. Jost Hochuli's book *Designing Books: Practice and Theory* was referenced to determine what type sizes and styles work best for children's books. Marshall Lee's book *Bookmaking: Editing, Design, and Production* was used to research and determine what binding method will be both cost effective and durable. The researchers also looked at Eric Miller's article "How to Use the Grid System in Graphic Design," to determine the best way to layout the text and illustrations in the book.

In addition, the researchers used historical research to refer to books that display innovative typography and design techniques, and see how they performed in today's market. By doing this, they will have a better understanding of what elements of a book sell, and what helps a book to become successful and memorable. To do this, books were examined in the children's section of Barnes and Noble. The researchers asked a sales associate to point out the best sellers. They also

looked at the best sellers on Amazon, *The New York Times'* Best Sellers List, and other online companies that sell books. This information was suggested to the author in hopes of applying it to the design and layout of our children's book.

The author of *Give a Dog Your Heart* requested that photographs of his dog be manipulated on the computer to give them an animated look, so they would be more approachable by children, and make the final book look less like a photo album. Therefore, the design process required knowledge and research of Adobe software such as; Photoshop, InDesign, and Illustrator. Photoshop was to manipulate any captured images to give them an illustrated look, InDesign was the primary page layout program used, and Illustrator was used to create vector graphics. Using historical research, the researchers determined the most effective way to use these programs, as well as address file preparation, and output. The Adobe web site was consulted for layout tips and ideas, as well as tutorials that will help with any aspects of production. While working on the project, drafts were sent to the author for sign-offs and approval.

The researchers used elite and specialized interviewing to gain insight from Professor Brian Lawler. Brian Lawler is an Assistant Professor, and has had years of experience in the print industry. He specializes in digital typography, image manipulation, and design for print. He has had experience dealing with customers and catering to their wants and needs while incorporating a beautiful design. The researchers asked the best ways to deal with customers who may be set with an element of design that will not work, how to design an efficient layout for children, which type size they recommend for children ages three to eight, and how to correctly produce a book that is ready to be published. The were also referenced for the best ways to achieve certain effects on illustrations, such as making them look animated, and how to use type so it is appealing to children. The researchers interviewed using the questions they formed for this project (Appendix A). They looked for consistent information regarding approaches to typography and layout, as well as differing opinions between designers and readers.

The end product of this study was a book that will target young children between the ages of three to eight. In order to determine how to create a design that can effectively be marketed to this audience, the researchers used historical research to review a sample children's book that targets a similar age group. The researchers recorded the reoccurring trends found in children's books currently in the market and referenced them as a basis for their design. Top sellers were referenced, along with any re-design changes that are made to books to help increase sales. While analyzing their collection of sample books, they recorded the number of pages as well as take note of the color scheme, point

size, leading, orientation and type of font used, overall size of the book, and the length of the book. The researchers were also sure to recognize how each one was constructed and how the book designer took durability into consideration. Throughout the evaluation process, they remained in close contact with the author of *Give a Dog Your Heart* in order to ensure the book meets his needs and specifications.

Next the researchers used historical research to explore the legal requirements that must be included in a published book. They formatted in such a way as to include these elements. They investigated the application process to obtain an International Standard Book Number (ISBN), and also consulted applications that have already been written to ensure that theirs followed the correct guidelines. The researchers also gathered necessary information from the author and publisher for the application process, and determined what other steps need to be taken to obtain an ISBN number. Throughout the process they remained in contact with the publisher to ensure that all information is accurate.

The output for this project has yet to be determined. The researchers got a quote from University Graphics Systems, a student run print company, located at California Polytechnic State University, San Luis Obispo, for approximately 1000 copies. They looked at different paper suppliers in the immediate San Luis Obispo area to determine the best and most cost effective substrate, or material, to be used for both the main text and cover. Using content analysis, these quotes where then compared to the quote that the author receives from his print provider. The researchers also compared the cost of printing, cost of binding, and how much it will cost to ship back to the author for distribution. The most cost efficient company will be used.

Chapter IV » Results

The purpose of this study was to take into account all of the design and publishing possibilities for this project. The research focused on page layout, typography, image use, digital output, as well as binding and finishing methods that are traditionally incorporated in children's books. The goal of the research was to determine the best way to design a book that would be visually appealing to children. The first step in this process was using historical research to reference samples of children's books already on the market. While analyzing a collection of sample books, the researchers recorded the number of pages as well as took note of the color scheme, point size, leading, orientation and type of font used, overall size of the book, use of imagery and the length of the book. They also noted the similarities between each book.

Each book was roughly 20-30 pages in length. They all used a serif font that was 14 points or greater depending on the image that accompanied the text. Wide leading was also used. All of the books were image heavy and had a design that was based on the images. Simple, easy to understand images were used for books that were produced for a younger age group in contrast to the more realistic images in books for older children.

Another visual similarity was an extensive use of color. All of the books used some type of color on every page. Accent colors were used on the pages without images to tie them to the rest of the design. There was no common finished size that was used. However, a majority of the books were wider than they were tall.

Brian Lawler, a professor at California Polytechnic State University, confirmed most of these findings. He firmly stated that serif fonts are most widely used in children's books because it is what we are used to seeing. He recommended that Century Schoolbook, be used because it is credited as the typeface that most people learn to read with. He also expressed that smaller point size is okay to use in children's books and is more visually appealing than oversized text. This conclusion was also drawn by Marshall Lee, author of *Bookmaking: Editing, Design, Production*, who's book was referenced in this research. Lee's book stated that; "From ages seven to about ten there's probably no need for anything larger than an average 12 pt. face, although 14 pt. type is often used." (Lee, 129).

Professor Lawler also expressed concerns regarding image quality and the use of actual images versus illustrated images in a book for children. Images must be accurately reproduced in a way that enhances their content. Illustrations, on the other hand, are purely imaginative, and mistakes on

them are less obvious. He recommended that if possible, images should be proofed frequently on the printer they will be printed on to check for any changes that need to be made to the color, or printing errors that may occur. He also stressed that the images and typography must work as a unit, rather than separate entities. For heavily illustrated information books, such as children's books, Jost Hochuli's book, *Designing Books: Practice and Theory,* suggests that a grid system is often the most workable solution for creating a piece that is visually appealing. This appeared to be the best method to unify the layout so that the images and type worked well together.

Binding

The children's books that were observed used both stitched binding, and perfect binding. Since this book is more of a special occasion kind of book (as opposed to a keepsake to pass down from generation to generation), perfect binding will be used. w

Legal Requirements

All published books have an ISBN number, and this must also be included in To Give a Dog Your Heart. The book must also give credit where credit is due. It is illegal to use any kind of illustration or image and not have permission from the creator or agree on terms of fair compensation for using the work they have done. Before publishing the book, all ideas must be credited to their proper creator.

The researchers found that designing a children's book requires many different elements. Legalities and costing issues must be considered. When designing a book for publication it is important to make sure that everything that is required makes it onto the final product. The researchers also learned that while certain elements must be there, there is a way of still making the book beautiful. Barcodes and copyright pages do not have to inhibit the look of the book, but can also be designed and placed attractively on the page. Design elements that are catered to children's interest do not have to be overwhelming. While children are just learning to read, it is not important to make images, pages, or the type exceptionally large.

Chapter V » Conclusions and Specifications

Concept

The book is story of a young boy who has to deal with the death of his dog. While telling his story, this book is supposed to help other children suffering from similar losses. The story has a workbook attached at the end that assists young children through their difficult time.

Target Audience

This book deals with younger children who are dealing with the loss of a pet. Because of this, *Give a Dog Your Heart: Love Will Come Your Way* is more geared toward children between the ages of three and eight as an audience. These kids will connect to this book and see bits of their life, and their relationship with their own pet in it. It is a personal book and the reader is able to experience things and relate to the events in it. The book walks through the loss of a pet then assists with the healing process by providing a workbook in the back.

Book Dimensions and Coverings

The finished page size was designed to be 8 by 8 inches. This book was designed to be a perfect bound or saddle stitched book with a soft cover. The workbook is to be perforated and removable from the original book, and also work as a piece that can be sold separately.

Book Interior

This edition of *Give a Dog Your Heart: Love Will Come Your Way* was designed to give the book a more kid friendly feel, so the trim size was chosen to be 8 by 8 inches. The typeface that was chosen for the book was 14 point Adobe Garamond Pro Regular with 18 point leading. This font was chosen because of its legibility and because its design offers a fresh perspective to overused default school type fonts.

Synopsis

Give a Dog Your Heart is an uplifting story about a boy named Corey and his best childhood friend named Hart. Their friendship spans over a decade and ends with Corey learning one of the hardest lessons in his young life: coping and understanding death. *Give a Dog Your Heart* allows children to hear Corey's story and learn how he dealt with his loss. The book provides children with a passionate story of love and hope and a message of how they can always cherish their loving relationship. *Give a Dog Your Heart* is simply written and will help children and their families begin to talk about their feelings about loss. They will leave reading this story realizing that when you "give a dog your heart, love will always come your way".

Typesetting Specifications

Book trim size:

    8 x 8 inches

Margins:

    1 inch top, 1 inch outside,

    1.5 inch bottom, 1 inch inside

Typefaces:

    Adobe Garamond Pro

Figures:

    Lining

Main text:

    14/18 Adobe Garamond Pro

    Paragraph indent: none

Dedication, Acknowledgements, About the Author:

    11/15 Adobe Garamond Pro

Running feet and folios:

    Folio: 14 Adobe Garamond Pro, flush outside

    Folio will show on the opening page

Chapter openings:

    Recto

Half title:

    39/40 Adobe Garamond Pro

Title page:

    Title: 39/40 Adobe Garamond Pro

    Author: 23/27 Adobe Garamond Pro

    HPP logo after publisher

Copyright:

    8/11 Adobe Garamond Pro

    Left aligned

    No hyphenation

Works Cited

Hendel, Richard. *On Book Design*. New Haven: Yale University Press, 1998.

Hochuli, Jost. *Designing Books: Practice and Theory.* London: Hyphen Press, 2004.

Lee, Marshall. *Bookmaking: Editing, Design, Production*. New York City: W. W.
Norton & Company, 2004.

Levenson, Harvey. *Some Ideas About Doing Research in Graphic Communication*. Atascadero:
The Good Neighbor Press and Services, 2001.

Miller, Eric. *How to Use the Grid System in Graphic Design.* New York Times Company.
February 2010 <http://graphicdesign.about.com/od/layout/a/grid_system.htm>.

Wilson, Adrian. The *Design of Books*. San Francisco. 1993.

Appendix A

What is the most important element to consider when designing a book?

What type of fonts work best for books that are made for children?

What type of binding makes a book durable?

What kind of paper works best in a children's cook?

Is there a type of coating that makes the paper spill resistant?

What kind of papers works best for heavily illustrated books?

What size of book is best for children?

How do you design to cater to a specific type of binding?

What point size is best?

How much leading should be used in a children's book?

Should there be larger margins?

What is a good illustration to text ration for the entire book?

What makes a book visually appealing?

Should illustrations and text be on a separate page, or is it acceptable to combine them?

What is the best way to use Photoshop to manipulate a photograph to look more like an illustration?

Should the book have page numbers?