

CHAPTER 3

IN THE SAMPLE OF THE DESIGN OF “AŞKA İLHAM VERENLER (THOSE WHO INSPIRE LOVE)”, BOOK DESIGN PROCESS IN GRAPHIC DESIGN EDUCATION

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1. INTRODUCTION

Graphic design is a principal design field that deals with visual communication. Considering today's technology and impact areas, graphic design has also undergone changes and developments in this context. Today, there are many fields of study such as digital interactive designs, e-books, digital application designs, social media tools, motion graphics and augmented reality.

In addition to these new fields that require different design approaches and technical applications, book design is still an important, developing and continuing design concept due to its connection with the transfer of knowledge, one of the most important sources of existence for human beings. As a feature coming from the past, book design is a subject that requires mastery with a holistic graphic language, and experience in aesthetic and technical application skills. A designer with these characteristics can maintain a successful book design process. It is almost impossible to get this experience during only four years of academic graphic design education. Therefore, more theoretical resources and samples are needed for students to increase their experience. This study is educationally important in terms of analyzing the process of the elements used in book design. Each book design is unique with its subject, author and designer, so each design sample gives a different experience with a different design approach.

In the book which was designed as a scientific research project, design elements used in the book design process were examined and exemplified step by step. Handling the book design process through a printed book is important in terms of cause and effect relationship and accessibility of the created design. It was aimed to create a theoretical and practical resource for the students in graphic design education and the designers working in the sector. In this study, the long-term design process of book design, which needs a multidimensional attitude, is handled with an educational approach.

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2. WHAT IS BOOK DESIGN?

Book design can be defined as making the written idea visible and readable in a book, which is bound together from one of its four sides, has a certain number of pages, and is protected by a more durable material from the front, back and spine (Erkmen, 2018). Books which have played the most important role in cultural transfer for centuries are an important communication tool that provides connection with the past, present and future (Tanyel, 2021). The adventure of books reveals important developments in terms of the record, development and transfer of knowledge to the next generations, and also in terms of aesthetics (Kızılsafak, 2017). In addition, functional and technical standards, together with the aesthetic values of a well-designed book design, enable the reader to gain an aesthetic perspective (Kavuran, 2016). In this context, it is appropriate to evaluate the book design process as transforming the content of the book into a tangible, aesthetic and three-dimensional structure.

A book designer is the person who serves as a bridge between the author, publisher and reader (Becer, 2002). A successful book design process can be achieved with the creative interaction and intellectual harmony between the author, publishing house and graphic designer. In this interaction, the primary task of the designer is to shape the content of the book in line with the strategies of the publishing house.

The form structure of books is very effective in conveying the message to the target audience and affects the perceptual experience of the reader (Tanyel, 2021). While creating the formal structure of the book, it's crucial to consider the size of the book, the binding, the paper type of the cover and the pages, the fonts, the line lengths and the spacing between the lines or the letters in the design process of the book. Other factors to consider are the spacing between the margins and the images, the page numbers, the picture-page relationship and its placement on the page, the sections of the book, the chapter titles, how the book starts and ends, the contents, index, appendices, footnotes and preface pages (Erkmen, 2018). The designer who can integrate these elements holistically achieve a well-designed book. It is also important to consider technical and functional criteria in order to increase the quality of the design during this process (Kavuran, 2016).

3. DESIGN ELEMENTS OF THE BOOK DESIGN PROCESS

A fundamental form-content concept involves the design process of the book determined by many factors such as the theme, target audience, sales strategies and idea of the book, and the differentiation of the formats preferred. In this

section, regardless of the feature and format of the book, the basic elements that should be evaluated and adapted according to the characteristics of the book were given. Cover design, typography, page layout, paper, binding, printing are principal elements to be considered in the book design process.

3.1. Cover Design

Cover design is a design concept with visual features that first introduces the book, establishes the first contact with the reader and protects the book. In this respect, the cover should establish a special bond with the reader. The visual communication can be achieved with a well-constructed graphic expression. All expression forms of visual arts can be used to create a graphic language. Metaphor, symbolic expression, abstraction, typography, stylization, photography, illustration, etc. can be used. Along with these forms of expression, the basic design elements and principles that form the plastic structure should not be ignored. In addition, the visual language in the cover design process should include visual design fundamentals such as content arrangement, visualization, composition, typography, visual-typography relationship, attracting attention and establishing a clear communication (Landa, 2012). During the design process, designing the cover together with the book is important for the harmony of the book. In book design, the cover design that can establish a holistic harmony with the other elements that create the book should be considered since a well-designed cover alone is not enough (Becer 2002).

A book cover is opened and closed many times while read and touches different surfaces so it is crucial to ensure durability and consider the book cover as a three-dimensional material. Lamination should be performed to increase the durability of the cover. Lamination printing is the process of applying a thin layer of plastic to paper or card sheets with the help of pressure and adhesive to enhance and protect the printed matter (Abross & Harris, 2012b). With the lamination application, a hard cover can be preferred according to the binding type. In addition, different technical applications such as embossing, local lamination, die cutting, and gilding can be included in the design process. If these technical applications are performed in a creative and original way, different three-dimensional effects can be created in book and cover design.

3.2. Typography

Typography conveys the information and message in an understandable language. In today's design approach, it is also a design element that is considered as a style, character, visual language and a different image (Uçar, 2017). Typography emerges as an important element in all application areas of graphic design. It can also

be defined as the arrangement of writing and forms in a way to create a special language, in order to express the idea by making it readable and visible. Knowing that the information in book design is largely given through text, typography can be considered as an indispensable part of book design. In this context, the relationship between typographic arrangement and visual design should be carefully evaluated in the book design process. The effectiveness of typography in the context of readability in book design depends on letter size, letter spacing, word spacing, line length, line spacing, readability of the text, paragraphing, justification, and perhaps most importantly, the choice of font (Taşçıoğlu, 2013). These features are the determinants of a good book design that ensure its success in terms of readability and visuality. When typography elements are used as a visual image with an original composition, it becomes an important component that provides an aesthetic and different graphic language to the book.

3.3. Page Design

Page design is related to the graphic design of the surface that contains the content of the book and shows the structure of the book. Any element, text, photograph, illustration, etc., placed on the page during the design process are stains in terms of the area they cover (Istek, 2004). The page design is the arrangement of these stains in terms of function and aesthetics and creating a structure in harmony with the whole book. In a page design, many elements such as main sections or section titles, subsections, titles, text, page numbers, quotations, footnotes, visual images and captions must be arranged. These components affect the appearance of the book and how it serves (Sarıkavak, 2009). In the arrangement of the elements, designers should consider aesthetics, readability, information flow, text-visual relationship, and effective use of negative spaces. It is necessary to manage the negative areas well, especially for the attractiveness and perceptibility of the page. Negative area is the blank, unused area on the page. Negative space should be left in the design, and it is important to use it effectively as it increases the dynamism of the page (Istek, 2004). In other words, negative space is the formatting element that displays filled areas in the design. In addition, the designer may need different auxiliary elements to construct the hierarchical structure in this process. The use of forms such as dots, lines, arrows, boxes as auxiliary elements in page design combines and groups the other essential elements in the design (Istek, 2004).

3.4. Grid System

The grid is the basic component of layout in page design, as a means of positioning and arranging elements of the design, and is a tool that helps the designer achieve harmony with a great deal of creative possibilities (Ambrose & Harris, 2007). Grids

coordinate the composition of columns, module structures and typographic and pictorial elements by arranging the margins of the page. Dividing the grid into different areas or modules increases the active area that a designer can use and provides a dynamic use of the page (Ambrose & Harris, 2007). Adapting the grid design to the pages of the book according to its content is of great importance in terms of creating a holistic visual effect of the book.

3.5. Paper

Paper is a very important element in the process of turning graphic design into a product. Choosing the right paper is critical for the design to achieve its purpose in terms of aesthetics and functionality. When designing a book, the size and number of pages is very important in the choice of paper. The texture, weight, dimensions, density, color and surface of the paper are the main basic features of paper (Erdal, 2015). In the book design process, it is necessary to evaluate the paper's structural features, suitability for the design format and the printing type, and cost. International paper sizes should also be considered during this process.

When determining the book format, page sizes should be preferred to the extent that it can be used with minimum waste from standard paper sizes. This approach will not only reduce printing costs but also create an environmentally friendly design approach. Another issue that needs to be considered for cost and environmental sustainability is to determine the number of pages of the book and accordingly to calculate the required form placement in the printing process. "Forms are sheets of paper that are folded to create multiple pages. A book consists of many spreads that are collected and combined, while determining the number of pages of a publication, the designer should pay attention to the multiples of the number of pages in the work and avoid the use of half a spread" (Ambrose & Harris, 2012b).

3.6. Bookbinding

Binding, which has many different types according to durability, aesthetics, cost and functionality, is the process of bringing the pages of the book together after printing (Ambrose & Harris, 2012b). The type of binding should be decided by evaluating many factors such as the thickness of the book, the resistance of the papers, the number of pages, the design purpose of the book and the cost of the binding. There are many binding types such as hard cover, open spine, adhesive binding, saddle stitch, spiral, French fold, half-full cover spiral, Japanese (Ambrose & Harris, 2016). The binding type and its application quality is an important feature that determines the book's appearance and life.

3.7. Printing

Printing is an image production system by transferring ink to paper or a different material, and covers all the methods such as lithography, screen printing, gravure, letterpress, linoleum, thermography, inkjet and laser printing (Ambrose & Harris, 2012a).

Printing is the process of physically producing a book designed and prepared in a digital media. In a design process, the printing procedure should not be overlooked, and the designer should consider the factors at the printing stage to ensure an impressive visual impact (Ambrose & Harris, 2012a). No matter how good the digital design in terms of graphics is, the selected printing type, prepress procedures, the expertise of the people performing the printing and the specifications of the printing machines are the factors that determine the visual quality of the design. For a smooth printing process, it's important to determine the printing technique at the beginning of the book design and to be in touch with the printing press operator constantly. Full control can be achieved at the production stage with the involvement of the graphic designer in the printing process.

4. THE BOOK PROJECT OF “AŞKA İLHAM VERENLER (THOSE WHO INSPIRE LOVE)”

The scientific research project, which is the subject of this study, was conducted by Prof. Merih Tekin Bender, who has provided several theoretical works to the field both as an artist and an academician, at Ege University in 2015. Assist. Prof. Ekin Boztaş was in charge of the book design and Res. Assist. Kamuran Köseoğlu was responsible for the management of communication and coordination procedures in the project team.

The main purpose of the project is to review the effects of artist's love on the artistic creation process in the sample of 25 master artists in the field of painting in Turkish plastic arts, and to contribute to Turkish visual arts (Tekin, Boztaş & Köseoğlu, 2016). In this sense, it is obvious that the project contributes to Turkish visual arts and individuals receiving art education significantly in terms of viewing the experiences and creativity of these artists.

The artists voluntarily included in the research have a professional art life of more than 30 years in the field of Turkish Plastic Arts painting and live in three major cities of Turkey, Ankara, Izmir and Istanbul. Interviews with open-ended questions were made with the artists, and analyzes were carried out after the transcripts were edited. As a result of the analysis, findings were organized

under the themes of “The Relationship of Love in the Works with the Private Life of the Artist”, “The Creation Process of the Artist in Love and the Change in His/Her Works”, “The Effect of Different States of Love on the Creation Process”, “The Relationship Between Love and Time” (Tekin, Boztaş & Köseoğlu, 2016). Afterwards, it was published in a book format under the title of “ Aşka İlham Verenler “ in 2017 through Hiperyayın in order to enable more people to reach the findings of the project and to increase the contribution to the field.

5. THE DESIGN PROCESS OF “AŞKA İLHAM VERENLER (THOSE WHO INSPIRE LOVE)” BOOK

In the design process, the content of the book was examined first and the format was decided accordingly. In addition to the important elements of fine arts such as art, artist, creativity and love, the author’s academic approach was also taken into consideration in the visualization of the design. When deciding the format of the book, in which interviews with 25 Turkish painters take place, the composition of the interviews and the display of the artists’ works were evaluated first. The size of the book was planned to be large in order to present the works of art better. In terms of paper cost and environmental sustainability, 27x22 cm was preferred as the printing size of the book so that it could be as waste free as possible. After the book was designed and printed, the spine was measured as 2.7 cm. The 344-page book was created from 21 full and 1 half signatures with adhesive binding. Matt coated paper of 350 gr/m² for the cover design and 170 gr/m² for the pages were preferred.

A harmony of black, white, gray and red colors was used throughout the book, including the cover design. A hierarchical flow was created with the distribution of light, dark, medium stains and the use of red as the dominant element. This color theme was maintained with arrangements in different parts such as the inner cover, section covers and interviews sections.

The editorial plan of the book was made by the author and the graphic designer and the publisher thanks to their constant communication. The book includes sections of “Getting Started”, “Interviews”, “Artist Biographies”, “Artist Interviews with Photos” and “About the Author”. Red-colored section covers were designed and the sections started from the right page, as seen in picture 1.



Picture 1. Section cover design

In the Interviews section of the book, a cover design for each of the 25 artists was created in order to indicate the beginning and ending of each chapter. Each artist's chapter cover was designed for the left and right pages to create unity both with the artist's personal life and with the holistic look of the book. On the left page, the first letter of the artist's name in red was placed, overflowing from the page, and the image of the artist's work was placed on this letter as seen in picture 2.



Picture 2. Artist's chapter left cover

On the next right page, the name of the artist was written in black with a bold and narrow font according to the grids of the page design. Under the name of the artist, a thematic statement of the artist which can be the title of the interview with him or her was placed in large and gray fonts, as seen in picture 3. Below this title, the time and place of the interview with the artist was added. This two-page format, designed for each artist, was used 25 times, ensuring a harmony in the

flow of the book.



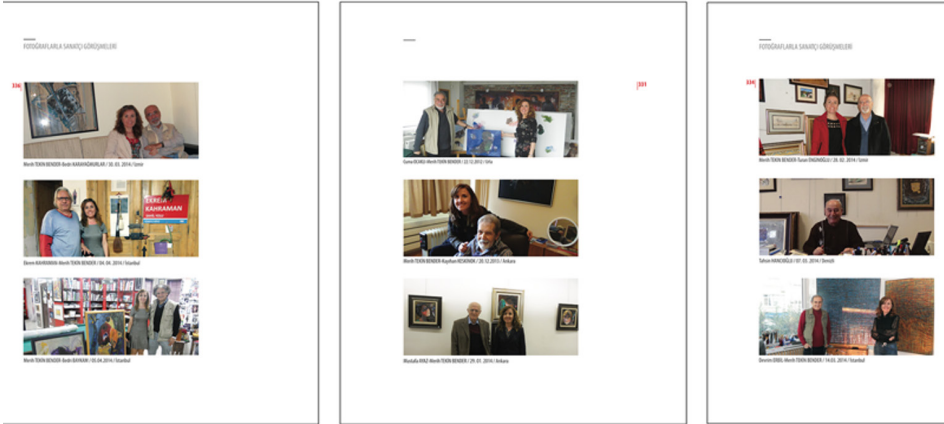
Picture 3. Artist's chapter right cover

Another section of the book is the “Artist Biographies” section, which includes short biographies of the artists and organized in a certain content format. The same grid layout was used in the arrangement of the biographies in this section. A special layout composition was created within the section with the large negative areas and vertical red lines left between the biographies, as seen in picture 4.



Picture 4. “Artist Biographies” section

“Artist Interviews with Photos” is another section of the book. In this section, there are photographs taken after the author’s interviews with the artists. In the design of the section, three photographs were used in a cinemascope frame format on each page, and the information about the person, date and place were included under each photograph, as seen in picture 5. The last section is the “About the Author” which includes the author’s own works, biography and photograph.



Picture 5. “Artist Interviews with Photos” section

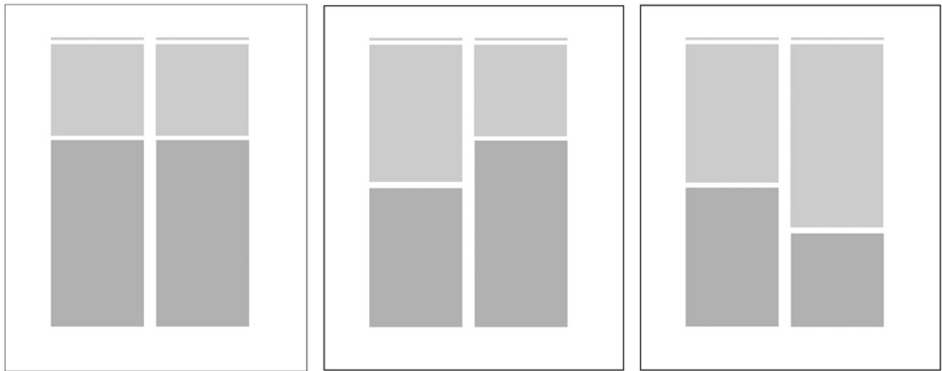
In the cover design, a heart image, symbolically representing love, the title of the book, the information about the book and the author’s name were included. Unlike the usual heart image, an abstract stylization was preferred. In the form structure of the stylized heart symbol, which represents the universal concept of love, the basic curve and point feature was referred to as a question mark, as seen in picture 6. In the cover design of the book, which consists of a question-answer composition, a simple and striking visual image asking about love was created. This visual image fictionalized the interaction of the book with the reader in terms of form-content relationship with a graphic language. The name of the author, the title of the book and the logo of the publishing house were aligned with the right edge in a hierarchical order. The cover letter, publisher logo, contact information and barcode were included on the back cover of the book, as seen in picture 7.



Picture 6. Front cover Picture 7. Back cover

The cover was designed as a cardboard cover with flap, using matte cellophane for lamination. Adhesive binding was preferred.

The page layout of the book was designed on a two-column grid system of 7.5x22 cm, as seen in picture 8. The columns were located symmetrically on the opposite pages with margins aligned with the grids. Since the adhesive binding was used, more space was left in the binding part of the page in order to maintain the effect of the text and images.



Picture 8. Grid system

There were two reasons why the page was designed as two columns. The first is to prevent the monotonous lengths of the lines, making them harder to read, due to the wide format of the page. The second was to make the reader feel the interview composition of the book consisting of questions and answers. With the question and answer texts used with the short-lines approach, the dialogues were emphasized and so the content of the book was reflected, as seen in picture 9.



Picture 9. Dialogue texts and horizontal lines

In the question and answer format, 50% of black tone in the author's questions and 80% of black tone in the artists' answers were used to create a difference between the texts. The readability was increased by aligning the text left in each column.

In the general page layout, the texts were placed at the bottom of the page and the negative areas were left at the top. With this design approach, a consistent form was created at the bottom of the page, and in the modular negative area at the top, different elements such as anecdotes and pictures, were located separately for each page. The structure was reconsidered in each page's unique composition, and consistent differences were created between the pages.

In the upper part of the columns, horizontal lines, used as auxiliary elements, were aligned left with the columns, as seen in picture 9. While ending the negative areas with these lines at the top page margin, visual integrity and rhythm of the book is given to the reader.

As another element of the layout, the name of the artist was given in black and bold capital letters below the line on the left page, and the date of the interview with the artist was added with a lighter tone below the name. Thus, summary information is conveyed to the reader about the chapter s/he is reading. In the page layout, the emphasized anecdotes by the author were inserted in a double-column grid format, in big fonts and quotation marks, under the auxiliary lines at the top of the page, as seen in picture 10. The anecdotes on the pages create a perceptual differentiation in the reading as the first striking element and at the same time reveals the author's original fiction.

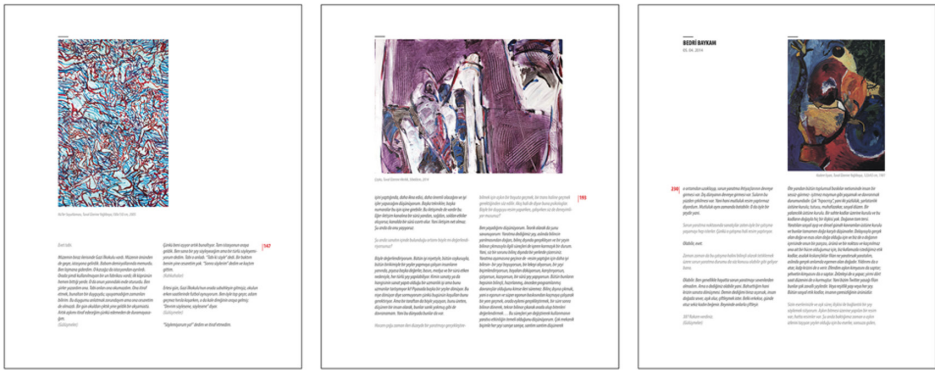


Picture 10. Anecdote texts

The Myriad Pro font family was used in the entire design of the book, including the cover. Instead of using different fonts, a standard typography composition was

created in the book by using the selected font. A visual diversity was established between the different members of the selected font family and the texts. In addition, emphasis and hierarchical flow on the pages were provided by the use of the members of the same font family.

Another issue in the design process was inserting the photographs of the artists' works to the pages. While arranging these horizontal or vertical images with different proportions, the vertical ones were placed in a single column and horizontal ones in two columns, as seen in picture 11.



Picture 11. Image arranging

Another visual and functional element in the page layout was the use of the page numbers. The page numbers were located in the page layout with an uncommon style. They were used in red with a line facing the starting points of the texts in the left column on the left page and in the right column on the right page. With this approach, a red stain was spread around the page. The page numbers in harmony with the holistic color scheme of the book were arranged one by one for each page, creating a special dynamism on each page.

6. CONCLUSION

Book design is a long and challenging design process. The author, publisher and designer, should work in harmony to manage this process smoothly. The author's idea as the owner of the work, the opinions of the publisher about marketing, advertising as well as the designer's graphic language concept should melt in the same pot and turn into the design as a result of consensus.

The designer should evaluate several factors at the same time in order to achieve a good result. In line with the directions and information given to the designer, s/he should consider all the design elements including cover design, page design,

typography, use of visuals, etc. and physical features such as paper, printing and binding altogether in the book design. This process was carried out successfully in the book design of “Aşka İlham Verenler”.

A holistic design approach was maintained from the cover to the captions in the book design of “Aşka İlham Verenler “. Colors play an important role in constructing the holistic structure. The tones of black, white and gray, and use of red were the main elements of this color scheme. In the three-dimensional structure of the book, the selected colors were used in the hierarchy in the sections, content flow and page design, in line with the principles of visual emphasis and balance. The grid system was the main element in the shaping of the book and served as a guide in the formation of all pages. In the page designs built on the grid system, the feeling of an interview was given to the readers with the placement of the main text. In this context, the importance of focusing on the relationship between text and form in the page design process was observed.

A good readability was ensured with the font chosen for this book and textual elements such as titles, sections and anecdotes were constructed with the members of the selected font family. In this respect, the designer should evaluate the stylistic features of the font and its family members before choosing it for the book design.

As the cover design is the first to meet the eye of the reader, it should give the reader information and ideas about the book. In addition, the relationship between the cover design and the page design of the book should be well established. The minimalist and modern form of the visual image and the use of color and text in the cover design of the book was in harmony with the inside of the book. The message that the visual image on the cover gives to the reader about the book is symbolic and directly related to the essence of the book.

The style and content of the book is an important feature that creates the holistic structure of the book design. While designing the design flow and sections, it is vital to evaluate each component in the whole as well as their relationship with each other. In this context, the use of colors and typographical elements in a holistic way in the design of the book of “ Aşka İlham Verenler “, which consists of 4 sections and 25 chapters, was accompanied with the design of the section and chapter covers. During the design process of the book, which includes the artists and their lives, great emphasis was placed on creating unbiased artist pages that did not have a hierarchy of superiority.

A book, which is a medium for recording information in the form of writing or images surviving for hundreds of years, is an important design subject that involves a multi-component and long-term graphic design process. The graphic

designer should be involved in all the design processes, from the idea stage to the printing stage, which can be considered in three dimensions, and evaluate these processes meticulously.

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