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BASIS AND DEVELOPMENT OF BOOK DESIGN

DUBRIVNA Antonina¹, YERMAK Inga², LIU Miaoshan³

^{1,2} Kyiv National University of Technologies and Design, Kyiv, Ukraine

³ Qilu University of Technology, Shandong Province, China
kda@knutd.edu.ua

For a book, the importance of format design is second only to that of its text. It affects the readability, visibility and even convenience of the book, and exists in every page of the book. In book cover design, the characteristics of all kinds of books are displayed, highlighting different artistic styles. This requires bookbinding designers to think deeply about the process, which is also the requirement of the audience for book design.

Key words: book design, binding, development, vision, art design.

INTRODUCTION

A good book designer must first understand the structure of the book. Generally, books are composed of core, spine, cover, back cover, edge, title page, etc. Hardbound books also include elements such as ring lining, plug, waist seal, etc. The visual elements of books mainly include text and graphics, the expression of which is helped by the use of color, format, etc. The exquisite book binding design can not be separated from the coordination and organic combination of these visual elements to play their different functions and roles.

PURPOSE

Describe the parts of the book, identify the important components of a successful design.

RESULTS AND DISCUSSION

Book design is the art of integrating the content, style, form, design, order and other contents of a book into a coherent whole. Swedish book designer Rush Lars Müller analogizes with synaesthesia: "If we compare book design to architectural design, we need not only to convey the design concept through objects, but also to solve the actual needs of customers. Good book design is a container that can accurately and appropriately convey the temperament of books to readers".

The content that needs to be considered in book design covers a wide range and is very trivial. It requires three-dimensional thinking, typesetting ability and extremely high practical skills. Book contents generally include the text, analytical elements, concept, expressionism and other. Book design generally includes format design, font design, and cover design. Books have a long history and are the carriers of knowledge, thoughts and beliefs. They can retain knowledge across time and space and spread it to readers. The smallest unit in book design is "character" (each individual letter or punctuation mark) and "font" (the typeset, the shape of the



letters). A complete book design will go through many stages: content editing (words, lines, paragraphs), format size, format design, cover design, color selection, material selection, binding method and printing technology. In European book design every individual design for each book is called an Edition - there exist many different versions of the same book, all different Editions, some of them highly valuable and collectable due to their materials and beauty. We can better achieve the harmony of content and form by carefully choosing topics and editing by ourselves.

The first person who proposed the concept of "book design" is Mr. Sugiura Kangping: "I have been working on the overall design of books since the mid-1960s, including the design of text layout, text, font, font size, title, catalog, title page, cover, letter cover, belt and copyright page, and I have selected all papers and materials, set the printing and binding process, and even the publicity variety of books has become the object of design. The process of putting forward, realizing and establishing the above concept of "book design" has occurred. All kinds of conflicts, as well as theoretical and technical disputes, were finally understood by everyone. "Now book design is no longer the responsibility of designers or illustrators, but also requires the joint efforts of all participants involved in the whole process from topic selection planning to book completion. Therefore, book design refers to a series of designs including book topic selection, book form, book layout, and material technology. It is a design activity to create the overall visual image of books. In book design, it is not only necessary to combine plane layout design with three-dimensional shape design, material design and printing technology, but also to inject interaction with readers into book design. This book design concept emphasizes the integration and cooperation of various elements in books. That is, book design, as a large tectonic system, is composed of various subsystems. It includes a wide range of artistic skills and innovative thinking, to preserve the technological specifications of correct book design and be able to create new and exciting editions.

On the "stage" of books, characters, graphics and colors are all roles, and their different combinations and variations can achieve different interesting effects. In the process of arranging words, graphics and colors, it is necessary to conform to people's general visual habits, and design a visual composition different from that of similar books. The main purpose of this is to improve the degree of readers' acceptance of information, create a unique reading atmosphere of the book, make reading enjoyable and pleasant, and realize the grasp of knowledge in the process of having fun with your book. Different kinds of books have different characteristics of visual design. For example, the visual design of literary novels should be consistent, streamlined, bold and elegant; However, for magazines with more information, their visual designs can be more busy, colorful and exciting, with many intersecting elements. All these changes are to meet people's different needs and improve people's reading efficiency. In addition, it is also necessary to consider the tonal changes of the layout, through which people's vision can be adjusted to achieve relaxation.



As a new reading media, e-books will gradually change people's reading habits. First of all, traditional books are composed of abstract character symbols. When reading, readers must understand, organize and select certain words, which requires more logic and thinking, and for some it might be difficult to obtain direct pleasure from them. The image text is very intuitive. It directly stimulates the human visual system, making it easier to understand and accept. Secondly, with the advent of the consumer society, people are increasingly pursuing sensory pleasure, novelty fashion and fast food culture. Image content can better meet these needs. The emergence of a large number of graphic documents has led to the arrival of the "image reading era". The proportion of illustrations and photos in books is increasing, and painting, photography and illustration are increasing. Classical literature, art and elite culture are also constantly presented to people in the form of graphics and pictures. Text seems to be the auxiliary and annotation of pictures. However, this change in reading habits will eventually lead to changes in the way of thinking. It will make us face the change of reading psychology and knowledge acceptance mode after the change of reading style. This change is bound to make people, especially the young generation growing up with audio-visual information, rely more on images and audio-visual information, and alienate the logical expression of words.

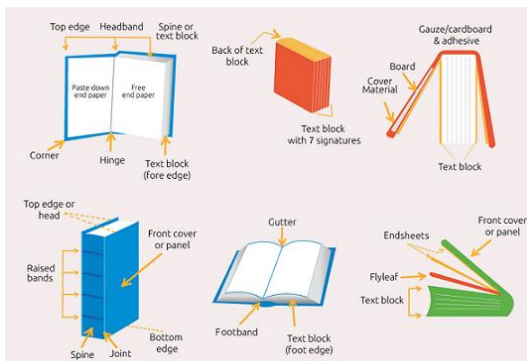


Fig. 1. Parts of a paper book

After the first "Gutenberg era" popularized by printing technology in 144, the Internet, as a "post Gutenberg era", led to the second information revolution, which enabled more people to access extensive information. For example, getting news from traditional magazines has been basically replaced. With the advantages of portability, practicality and resource conservation, e-reading has had an impact on traditional books. In order to distinguish from electronic reading, paper books focus on the readers' sense of reality: the sense of reality in their hands, the sense of material touch. In the discussion of "book design is dead", Hara Yanzai said: "The protagonist of today's era is no longer the paper media. Paper needs to be liberated from its original responsibility and restored to its original material



dimension. "Irma Boom is more optimistic about the prospect of paper books. She believes that e-books can't shake the enthusiasm of librarians (just as believers can't stand the pdf version of the Bible). There are still some technical barriers to electronic reading, while physical books are also developing. E-books will help paper books share the "text garbage" together. There is no need to waste paper to print some books. Therefore, in addition to the classic books that are hard to read, there are also creative "architecture" and "product" cross-border book designs. The form change is far away from people's stereotyped cognition of books.

We have all witnessed the vigorous development of digital reading. At present, the paper book, as an ordinary reading medium, has really gone. But on the other hand, paper books will not die out. Paper reading and digital reading are both reading forms in the final analysis, just like salty and sweet tofu brain, each has its own supporters. Printing technology is still developing. Book designers are still making progress. Paper books will develop towards small-scale and high-quality. The future development direction of book design is that it will exist as an art form. Instead of disappearing, paper books are increasingly appearing in everyone's view, or in various forms such as artist's manual books, independent publishing, independent bookstores, etc. Rather than say that the decline of paper books, I wonder if it will be another growth of paper books.

With the development of book design today, the structure and design form of books are constantly evolving. With the development of science, technology and culture, diversified book forms are the development prospect of book design. Book design plays a bridge role, and it should always be the effective cornerstone of excellent books. The book designer integrates the common words and pictures into the new form and rational order, from the appearance of the original to the inner text of the version, from the top to the bottom, from hearing, vision, taste, smell to touch, into the imagination and creativity of the design in an all-round way, and uses the book's unique "body" - cover, layout, graphics, color, paper, font, ink to convey the core of the content of the manuscript. Only by mastering the general rules and characteristics of book design and design creation methods, and combining the printing technology and layout design principles to design books, can we produce better visual music and make our life more colorful.

CONCLUSIONS

For successful book design, you need to take into account all the stages of creating a book. The designer must understand the parts of the book, the layout, the features of the materials from which the paper book is created. Also, fonts, paper color and printing in general affect the commercial success of the circulation.

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