

HOW

PRODUCING YOUR BOOK

There are three basic ways to produce your book: conventional printing, print on demand, and hardcore D.I.Y. The design guidelines that we've developed in this booklet are relevant to any of these production methods, which range from the high-end approach pursued by the professional publisher to down-and-dirty techniques that you can pull off with equipment in your own school, office, or basement.

HOW

CONVENTIONAL PRINTING requires that you produce a substantial quantity of books in advance (1,000 copies or more). Your cost will vary depending on the size, binding method, number of pages, use of color, type of paper, number of pictures, and other factors, but whatever your specs are, you will need to outlay some significant cash upfront. The more copies you print, the lower the unit cost for each book (and the greater your initial investment). This principle is called “economy of scale,” and it is the core idea behind all mass production.

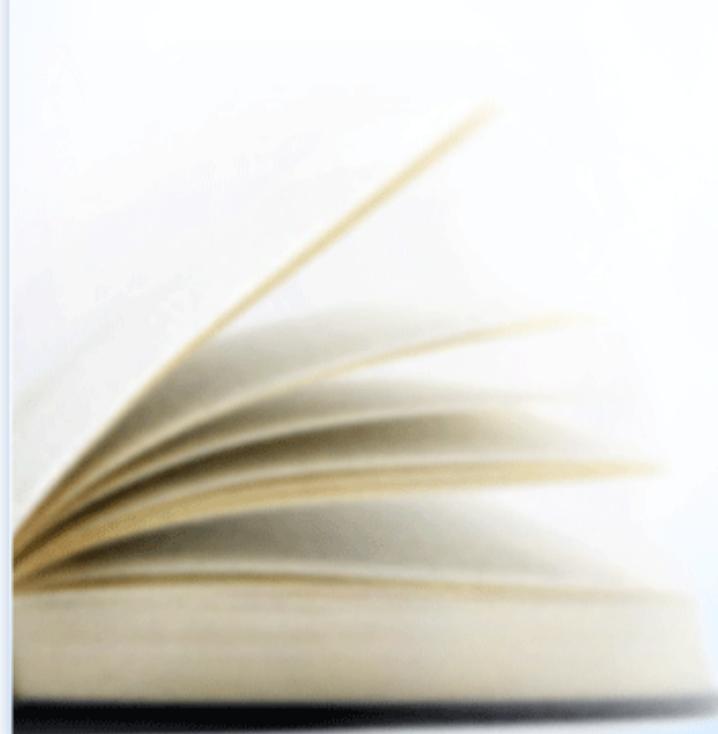
HOW

HARDCORE D.I.Y. involves printing and binding your book entirely on your own, using your own desktop printing equipment or other methods (such as offset or letterpress equipment). The crafter, the book artist, or the politically motivated off-the-grid entrepreneur might want to go this route, which is also great if you need just a few copies, and you need them right away.

HOW

PRINT ON DEMAND (POD) services are useful if you can't afford the cost of printing many books at once. Various companies work with authors and publishers to print and bind a book only when a customer orders it. The unit cost will be much higher than a mass-produced book, but you won't need much capital in advance. Indeed, some services, such as Lulu.com, offer their basic services for free. (You pay only when you order copies of the book, and there is no minimum order.)

What Gutenberg's press did for Europe in the 15th century, digitization and the Espresso Book Machine® can do for the world...today!



Library quality paperbacks at low cost, identical to factory made books, printed direct from digital files for the reader in minutes, serving a radically decentralized world-wide multilingual marketplace.

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SOFTWARE:

Some print-on-demand services provide their own software, but most require that you create a PDF file.

BEST LAYOUT SOFTWARE:

Adobe InDesign.

INDESIGN BASICS

Create a new document. Define correct document size (for example, 6 inches x 6 inches), so that later, you can print out document with crop marks. (When printing, select *Printer Marks>Crop Marks* in the print menu to get crop marks.)

Make a text frame. Select the Type tool and drag it to make a frame. You can also change any frame (or an shape) into a text box by clicking on it with the Type tool. A cursor for text entry will appear. Use the Character window to change the typeface, size, line spacing, and other text attributes. Use the Paragraph window to change alignment (flush left, flush right, centered, justified).

Text Wrap. If a picture or text frame has a text wrap value, then text from another frame will be forced to wrap around it, rather than running on top of it or behind it. Do this with the Text Wrap window. New objects in InDesign have no text wrap value.

Hyphenation. Turn off automatic hyphenation when you are working with centered or ragged text, or with headlines of any kind. (You can always put in hyphens by hand if needed.) Access the Hyphenation window from the menu behind the Paragraph window, or directly in the Paragraph status bar at top of screen.

Manual kerning: Adjust letter spacing between two letters. Adjusting the space between two letters is called *manual kerning*. (The typeface already has built-in kerning values. You are now adjusting it according to your own judgment.) Position your cursor between the letters you want to adjust and use the option+arrow keys to move a letter left or right in tiny increments. You probably won't need to do this unless you are working with larger-scale letters (headlines).

Tracking: Adjust letter spacing across an entire text selection. When setting a word in all caps or small caps, it is advisable to “track” your letters, or expand the space between them. Select the text and type in a Tracking value: (A V) in the Type palette.

THIS TEXT IS ALL CAPS, NOT TRACKED
THIS TEXT IS ALL CAPS, TRACKED 100

Threading text frames. You can connect two or more text frames so that text flows from one frame to another. This is an important feature to use when designing a book. Select a text frame, and then click the frame's in-port or out-port (little red square with a plus or minus) with the white arrow selector tool. The arrow will become a “loaded text icon.” Position the loaded text icon over the frame you want to connect to. Text will flow into the new frame, or it will draw a frame where your guidelines are.

Inserting, and deleting pages. Use the Pages menu to insert, duplicate, and delete pages. Select a page icon in the Pages window before deleting it. Grab the page icons and move them around to reorder your pages.

Master pages. A master page contains graphics that appear on every new page of a document, such as page numbers, headings, and guidelines. Select New Master from the menu behind the Pages window (a little white arrow indicates that an extra options menu is available). Name the master, and put text and other graphics on it. The master can now be applied to any and all pages. You can base a new master on an existing master; you can have several masters in one document; and you can turn an existing page into a master. For more information, see InDesign's on-line help.

To override master elements on a document page, press command-shift while selecting the element. This allows you to edit or delete the item. Note that an overridden master item won't get updated on that page if you edit the master page itself. For example, if you change the color of a master box by overriding it on a document page, and then you change the color of the master page box, the box in the document won't change.

For automatic page numbers, create a box on the master page and choose Type>Insert Special Character >Auto Page Number.

Working with rules. Select Paragraph rules from the menu behind the Paragraph window. The default weight is 1 point, which looks nice on the screen but generally looks heavy and bland when you print it. For a clean, slim rule, choose .25 point. The Offset value controls the distance between the rule and the baseline. A rule will appear after every hard return (paragraph break). Establish rules in this way rather than “drawing” them with the line tool. This allows you to consistently control their placement and spacing.

Defining new colors. To see pre-defined colors that you can apply to text, rules, boxes, and so forth, open the Swatches window. Use the menu behind the Swatches window to define new colors.

Typography:
*The arrangement of text
in space and time.*

DESIGN BASICS

Choosing Typefaces

Jenson is based on typefaces created in the fifteenth century by the Venetian printer Nicolas Jenson. Italic typefaces were created by Jenson's contemporary LUDOVICO DEGLI ARRIGHI.

ADOBÉ JENSON PRO

ADOBÉ JENSON, designed by Robert Slimbach in 1995, expresses its Renaissance roots and yet doesn't feel mannered or precious. Look for its calligraphic origins in the ribbonlike strokes of its letters. ADOBE JENSON includes SMALL CAPS as well as light, bold, and semibold weights; these weights where not used in the Renaissance. The *italics* feel especially calligraphic.

Garamond is the name for typefaces inspired by the sixteenth-century printing fonts of Claude Garamond. Over the centuries, many designers have CREATED TYPEFACES BASED ON GARAMOND'S TYPES.

ADOBÉ GARAMOND PRO

ADOBÉ GARAMOND, designed by Robert Slimbach in 1989, honors the proportions of its Renaissance source. It is less explicitly calligraphic than Jenson. Note the elegant three-dimensional bowl of the lowercase "a" and the gap in the uppercase "P." ADOBE GARAMOND includes SMALL CAPS as well as bold and semibold weights; these weights where not used in the Renaissance. The *italics* are more lyrical than calligraphic.

Caslon is named for the British typographer William Caslon, whose elegant and practical fonts were an eighteenth-century staple and a fond PERSONAL FAVORITE OF BENJAMIN FRANKLIN.

ADOBÉ CASLON PRO

ADOBÉ CASLON was designed by Carol Twombly in 1990; it includes SMALL CAPS as well as bold and semibold weights; these weights where not used in the eighteenth century. The U.S. Declaration of Independence and the Constitution were first printed in Caslon's types. Caslon has strong vertical elements, crisp serifs, and generous, open *italics*.

Historical Book Faces

Garamond is the name for typefaces inspired by
**the sixteenth-century printing fonts of Claude
Garamond.** Over the centuries, many designers have
CREATED TYPEFACES BASED ON GARAMOND'S TYPES.

ADobe Garamond Pro

ADobe Garamond, designed by Robert Slimbach in 1989, honors the proportions of its Renaissance source. It is less explicitly calligraphic than Jenson. Note the elegant three-dimensional bowl of the lowercase "a" and the gap in the uppercase "P." Adobe Garamond includes small caps as well as **bold** and **semibold** weights; these weights were not used in the Renaissance. The *italics* are more lyrical than calligraphic.

Garamond is the name for typefaces inspired
the sixteenth-century printing fonts of Clau

Garamond. Over the centuries, many designers ha

CREATED TYPEFACES BASED ON GARAMOND'S TY

ADOB GARAMOND PRO

Dolly, the typeface used for setting the main *text of this book*, was designed by Underware, an **independent type foundry and graphic design studio in the Netherlands.**

DOLLY

Auto, also designed by Underware, is a sans serif typeface. **Auto is designed in several weights, which are used in this book for captions, HEADINGS, AND OTHER SUPPORTING TEXT.**

AUTO

The Scala type family was designed by Martin Majoor in the Netherlands in 1991. Like many recent typefaces, Scala is designed in both serif and sans serif variants.

SCALA

DOLLY's sturdy letters are legible in small sizes, due to a relatively low contrast between thick and thin elements. Ten-point type is commonly used in books. When Dolly is applied in larger sizes, more detail becomes apparent. Dolly consists of four styles: roman, italic, bold, and SMALL CAPS, providing a healthy palette for solving basic problems of book typography.

AUTO is designed with three different italics, each with its own flavor, from simple and straightforward to curvy and sweet. Our book uses the Auto 1 italic set, the most neutral of the three versions. Auto is effective for headlines as well as text. The typeface features SMALL CAPS as well as light, bold, and black styles.

SCALA has a classic appearance with crisp, modern details. The curves are simple, the italics are elegant, and the serifs consist of clean, blocky slabs. The letters have a tall x-height (the height of the lowercase body), making them legible at small sizes. It is available in both serif and sans serif versions as well as a bold weight.

Dolly, the typeface used for setting the main
text of this book, was designed by Underware, an
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DESIGN STUDIO IN THE NETHERLANDS.

DOLLY



[Home](#)

[Blog](#)

(Free) Fonts

[Anivers](#)

[Calluna](#)

[Delicious](#)

[Diavlo](#)

[Fertigo Pro](#)

[Fertigo Script](#)

[Fontin](#)

[Fontin Sans](#)

NEW [Geotica](#)

[Museo](#)

[Museo Sans](#)

[Museo Slab](#)

[Tallys](#)

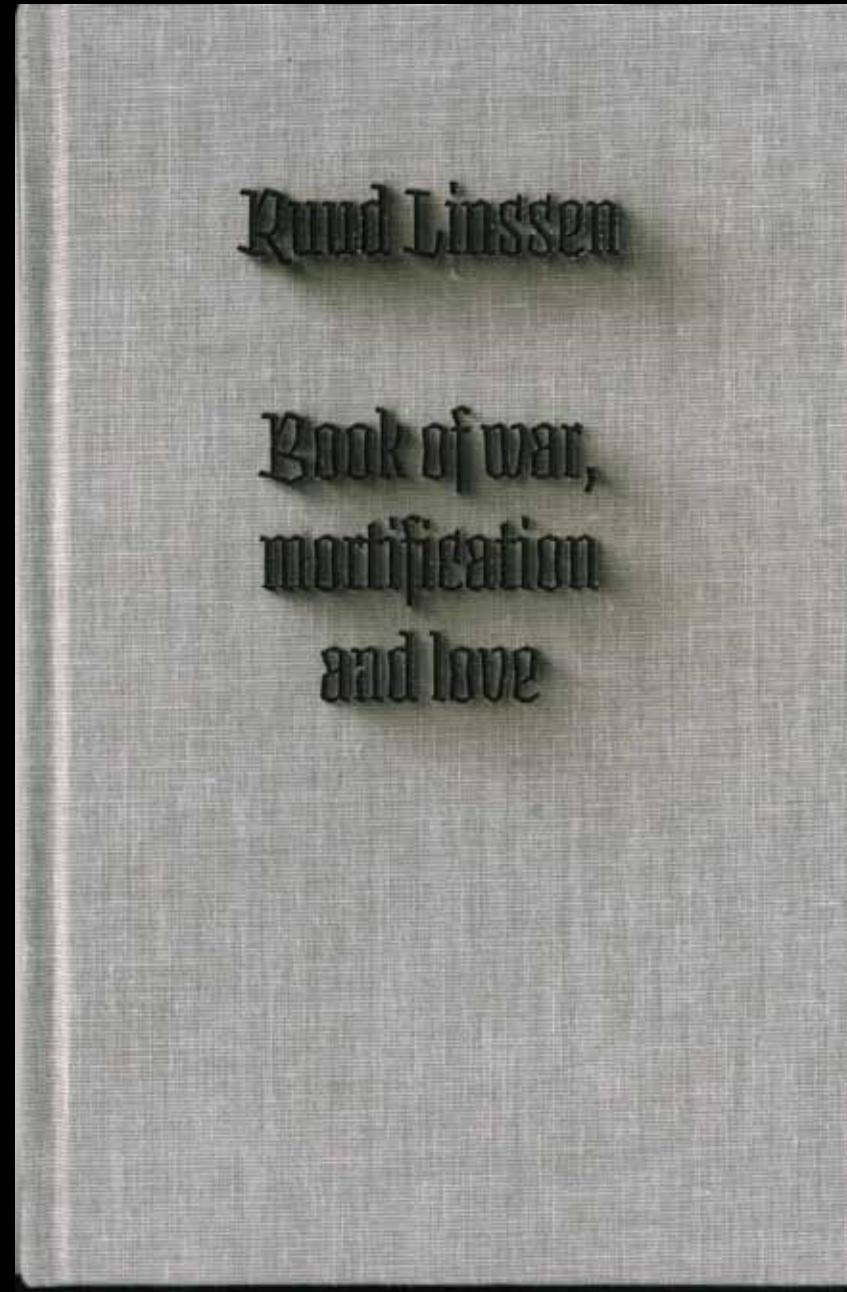
exlibris Font Foundry

ONSETURE
Fontin ar
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Fontin

The Fontin is designed to be used at small sizes. The color is darkish, the spacing loose and the x-height tall. Don't forget to check [Fontin Sans](#)!

AaBbCcDdFfGgHhIiJjKk
LlMmNnOoPpQqRrSsTt



Ruud Linssen. *Book of War, Mortification, and Love*. Underware, 2010. Set in Fakir.

HE monks walk in; over the lecterns lights flash on, one by one, like tiny clouds in the great darkness of the church. The lectern wood resounds when the prayer books come out.

It is one of my memories that doesn't go away. I am sitting above the small gathering, on the bottom of the balcony, through the balusters I see the scene down below. A monk rings the bell outside using a long rope. The ringing goes beyond the nightland as a sign to the world that in here the early morning prayer is starting. With their croaking voices, the monks start a Gregorian chant while an autumn storm starts battering against the monastery walls. The nine – below me – keep singing. Closer still than the nature outside is the deeply silent darkness up ahead in the church.

Half a century there was a flourishing religious life going on between these walls. Many monks and an abbot who was one of the powerful clergymen. At the time of my arrival, the majority who are left are old.

I'm staying in the pilgrim's section. Furniture, carpeting, seventies wallpaper and very old wine in a hallway cupboard, for guests. And for the rest, silence from the surrounding landscape everywhere. Outside the youngest monk is at work in the gardens. He has a merriment that ought to get on your nerves but doesn't. His old fellow monks could star in a movie about the Middle Ages, without any makeup. One of them spreads an impressive burst of laughter.

As radically as a soldier seeks the core of existence in the heart of reality, at the border with death, as radically as that a monk seeks to get away from that reality. Like a soldier seeks mass for his ego a monk tries to erase that ego entirely. The latter feels within himself for God and in the end the unification with Him. Both deliver a hard fight, each in their own way, but the lay brother goes further. He abstains from alcohol, adrenaline, victory, lust, adventure. His only companion: discipline and obedience. Lifelong. And yet the romance of the monastery appeals to many. To me too. That is why I went to the balcony of the crypt that early morning to attend the matins. And that is the reason for my fascination for the documentary 'Into the silence': the long corridors, the rays of sunlight, the footsteps. But the movie has a breaking point: I start twitching on my seat when the same monk kneels down in his cell, for the fifth time I believe. The same shot over and over again, only the light differs. This confrontation with yourself, day in, day out until death – it is incomprehensible that a person does not go crazy. Doesn't anything happen? Is life switched off in a monastery cell? There is a misconception about monks and with it religion as a whole that needs to be cleared here. It is often represented as 'seeing the light', that the solution is found at once. To everything. End of story, so says the suggestion; the rest of your life as an epitaph.

If not, it must be a big blow, so I think. Prayer must be a world of its own, with countless roads to get lost along.

HE monks walk in, over the lecterns lights flash on, one by one, like tiny clouds in the great darkness of the church. The lectern wood resounds when the prayer books come out.

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Half a century there was a flourishing religious life go-

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DESIGN BASICS

Alignment

JUSTIFIED

This is the standard format for large bodies of text. Justified text looks neat on the page, and it is highly economical, because page layout software uses hyphenation as well as adjusting the spacing between words and letters in order to fit a maximum number of words on every line. If your line length is too short, the hyphenation and spacing will be choppy and uneven, as seen in newspapers, which often have large gaps and many hyphenated lines in a single paragraph. If you are producing your book with a word-processing program (such as Microsoft Word) instead of a full-fledged page layout program (such as InDesign), the justification can look especially bad. (Look at the line above this one.)

FLUSH LEFT

Setting text with a ragged edge along the right side of the column became common in the twentieth century. Flush left text is considered modern because it is asymmetrical and organic, allowing the flow of the language to help determine the typographic arrangement. Flush left text works well with narrower columns. The designer must pay careful attention, however, to the appearance of the rag, or the rough edge. The rag should look irregular and natural; it should not look too flat or even or form recognizable shapes such as moons, zigzags, or diving boards.

CENTERED

Static and classical, centered text is commonly used for title pages, chapter headings, and dedications.

The formal character of centered text also makes it appropriate for wedding invitations, tombstones, and the type of verse that appears inside greeting cards.

When using centered text, the designer usually breaks lines for sense, putting important words or phrases on their own lines.

Centered text often has generous line spacing.

FLUSH RIGHT

Never say never, but flush right text is rarely used for setting the entire text of a book. This setting can be highly useful, however, for creating captions, marginal notes, and other tasty typographic bits. The even right edge can be used to create a sense of affinity or magnetic attraction between different elements on the page.

those responsible for bringing the food to our plate creates a greater awareness and connection to the life-sustaining processes.

We encourage individuals to work toward grains, fruits and vegetables as a basis for their diets. Although many people cannot or will not sustain a totally vegetarian diet, we continue to work with individuals to view animal products as garnish. The individual who successfully shifts their diet to include more grains, fruits, vegetables, legumes, nuts and fewer animal products, not only greatly improves their own health, but greatly improves global health. Plant foods undeniably require fewer resources to produce and their production is healthier on our soil, water, and air. But greater benefits are gained when overall lifestyles are changed, and one becomes aware of the impact of all of their choices. Ultimately, global sustainability comes from the individual change that is, in itself, sustainable. We at the Duke Diet & Fitness Center are dedicated to helping people create and sustain lifestyle change.



CLASSIC TYPOGRAPHY

The “power of cheese” is serious business for the authors of *Sustainable Cuisine White Papers*. Designer Kris Kiger has used a classic typeface to emphasize the gravitas of the subject matter. The main text block is justified (traditional),

The Power of Real Cheese

Jonathan White

Egg Farm Dairy
2 John Walsh Blvd.
Peekskill, NY 10566
www.creamery.com

For 8,000 years, there has been a triangle trade between humans, ruminants and lactic bacteria.

The humans protect and feed the livestock: sheep, cows, goats, camels, yaks, etc., while they graze on the grass and produce milk. This milk making is the result of another triangle, where the sun and soil produces grass, the cow eats the grass, and the manure fertilizes the soil.

Because the sun-grass cycle is seasonal, there is more milk in spring and less in winter. So, to balance the supply and demand, humanity developed a partnership with friendly bacteria, which ferment the surfeit spring milk into a preservable form: cheese. In subsistence agriculture, the spring milk stored as cheese

but the chapter title and author lines are set flush left (contemporary). The rounded corners and narrow page format give the book a distinctive feel. Published by Earth Pledge; distributed by Chelsea Green.

Pheasants, Partridges, and Grouse; Buttonquail

America's PHEASANTS, PARTRIDGES, GROUSE, and PTARMIGAN are not generally considered real beauties, being known more as drab brown game birds. But the main family of these chickenlike birds, Phasianidae, with a natural Old World distribution, contains some of the globe's most visually striking larger birds, chiefly among the pheasants, like the Silver Pheasant, Crested Fireback, and Common Peafowl illustrated here. The most historically (and gastronomically) significant, if usually unheralded, member of the group is Asia's Red Junglefowl, the wild ancestor of domestic chickens.

All chickenlike birds (except buttonquail) are contained in order Galliformes. In the past, most (excluding the megapodes and curassows) were included in family Phasianidae, but more recently, the grouse (treated here), which occur over North America and northern Eurasia, have been separated into their own family of 18 species, Tetraonidae, and the New World quail into their own family (treated on p. 87). Phasianidae itself now contains 155 species, including partridges, francolins, junglefowl, Old World quail, and pheasants. Several Old World species, such as Chukar, Gray Partridge, and Ring-necked Pheasant, were introduced to North America as game birds and are now common here.

Birds in these groups are stocky, with short, broad, rounded wings; long, heavy toes with claws adapted for ground-scratching; short, thick, chickenlike bills; and short or long tails, some of the pheasants having tails to 5 feet (1.5 m) long. Some small quails, such as the Harlequin Quail, are only about 6 inches (15 cm) long. Many species, particularly among the pheasants, are exquisitely marked with bright colors and intricate patterns,

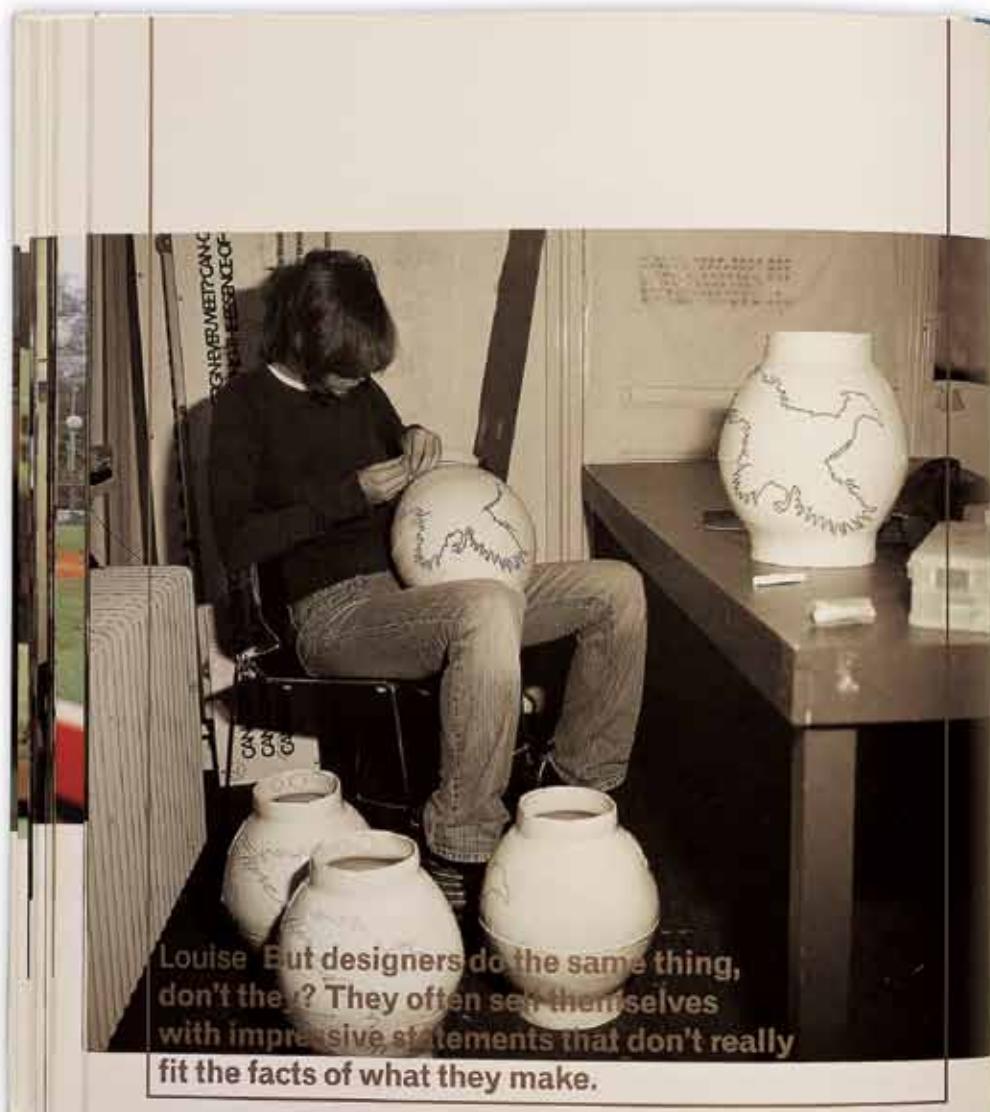
PHEASANTS AND PARTRIDGES

Distribution:
Old World

*No. of Living
Species: 155*

*No. of Species
Vulnerable,
Endangered: 32, 9*

*No. of Species Extinct
Since 1600: 3*



Louise But designers do the same thing, don't they? They often sell themselves with impressive statements that don't really fit the facts of what they make.

SIGNATURE INDEX

名
卷三

JUSTIFIED: HELLA JONGERIUS Book, 2003. Designers: COMA. Photograph: Dan Meyers.

"Grandma! Grandma! Look at me! I did it!"
Oval yelled from the water, her youth taut
as a syllogism.

"I saw you darling!" Mother waved. Then she sat
back and smiled, nature on her side after all.

"Well sure," Square began—
He heard the suck of Circle's chest cavity, speech
lobes echoing the startle of her brain's emotive
region to vibrate vocal chords so that the up-rush
of breath through her body would come out as,

"What?!"

She pushed her sunglasses up onto her head
to reveal that her eyes had widened to the size
of an animal's before it pounces. And in response,
an electro-chemical jolt contracted his muscles
to quickly voice "But it's more complicated than
that" (*accelerando*) as he tried to recover.

Tried and failed, he saw, realizing that Mother
would take his words as confirmation of Circle's
phobia of conceiving. Circle's eyes remained
trained on him. "Sometimes more kids just
aren't in the cards," he tried.

"What he means," Circle said, emotion beginning to
raise veins, "is that we've decided to limit our family."

"Limit your?—"

"It's not like when you and dad were raising
a family. Kids cost a lot. The public schools are
worthless so you can't even think about sending
them there. And anyway, who's going to watch a
baby while I'm at work? Square doesn't have time.
He can't even figure out the ending to his dumb..."

Dumb?
"...story, watching Oval after school like he does
and I don't have time to be around them.
Not like you were with us."

a common story

"Well, things have certainly changed," Mother
sighed in that exhausted victim tone she adopted
whenever she was about to play her "tired blood"
card. "In my day, children just came or they
didn't. We were just the organ they did it through."

of a common man

"Geez, that's what you want me to go back to?"
Circle laughed, her smile an incipient "fear
grin" primates often exhibited just before
tension broke into fight or flight. "A crap
shoot?" This last was meant for him. He decided
to let pass the crack about his "dumb" story.

Homo being common to all men

"I only meant—" and women (obviously)

"Mother, I can't not know what I know!" Her
exasperated tone left a pregnant silence at the table.

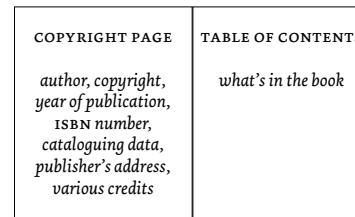
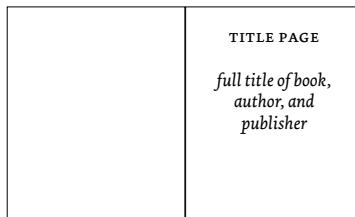
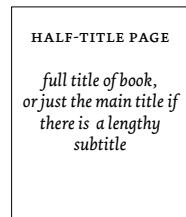
"Excuse me," she said, "I need a refill on my ice."
She stood up and there was the shock of her body:
a flat athletic torso, muscular shoulders and arms
in a cheetah-print swimsuit (a legacy of African,
i.e. savage sexuality) that made him want her.
"Anybody else want anything?"

DESIGN BASICS

Structure of a Book

ANTATOMY OF THE BOOK

FRONT MATTER

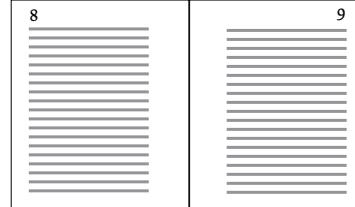
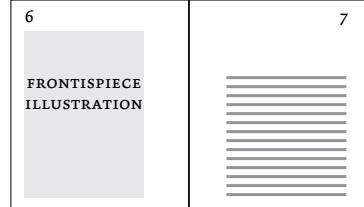


The half-title page is luxurios, and you might choose to skip it in a more utilitarian volume such as an instruction manual or desk calendar.

Some publishers put the copyright information at the back of the book, allowing a full double-page spread for the table of contents.

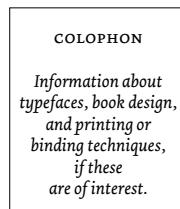
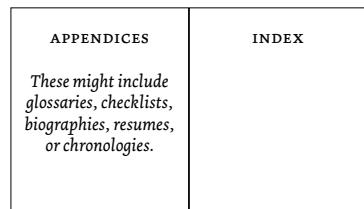
The front matter gently introduces the book's content to the reader.

MAIN CONTENT



Page numbers, also called folios, appear within the margins of the book. Left pages are always even; right pages are always odd.

BACK MATTER



TEXT BOOK

This type of book consists primarily of text, although it might feature occasional illustrations, such as a frontispiece at the beginning of the book, small illustrations at the start of each chapter, or diagrams keyed to the text.

A text book generally consists of one principle column. The margins can be even all around, or you can create wider margins at the center (to keep content away from the binding). Some designers like a wide margin at the bottom, providing a place for the reader's hands to hold the book.



BASIC TEXT BOOK

PICTURE BOOK

In photo albums and exhibition catalogues, the pictures dominate. Design your page in relation to the shapes and sizes of pictures you have and what you want to say about them. Are your pictures predominantly vertical, horizontal, or square? Are you presenting images only, or pictures with text?



*Left page for caption;
right page for image.
Clean separation of content
and image.*



*Captions and pictures
on the same page. This is a more
cost-efficient use of space, but
it also means that your pictures
will typically be smaller, to make
room for captions.*

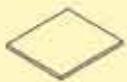
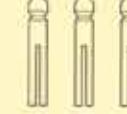
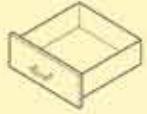
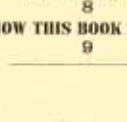
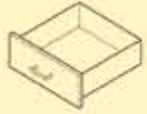
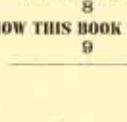
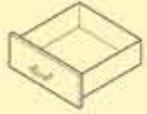
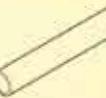
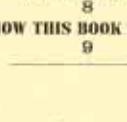
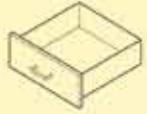
BASIC PICTURE BOOKS

IN THIS BOOK

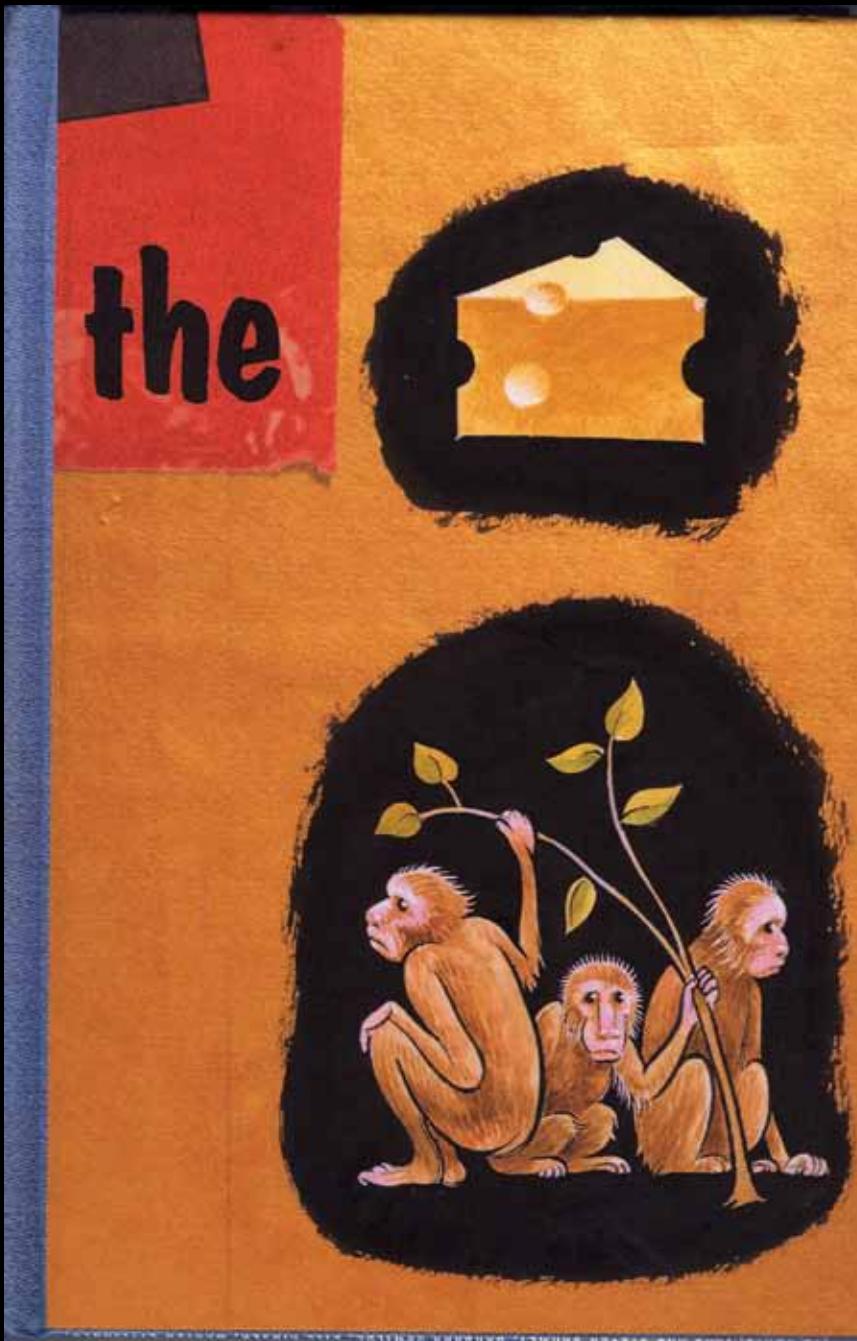
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ReadyMade: How to Make Almost Anything
 Designed by Eric Heiman, 2005



of Congress Cataloging-in-Publication Data available. ISBN 0-7432-1492-7. And now,

Goo
She

CHEESE MOI

A NOVEL *in two*

BY

CHIP

SCRIBNER



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SEMESTERS

KIDD.

NEW YORK LONDON TORONTO SYDNEY SINGAPORE

For L.S., B.K., and S.C.

C O N T.

X V P R E L U D E

F A L L S E M E S T E R , 1 9 5 7

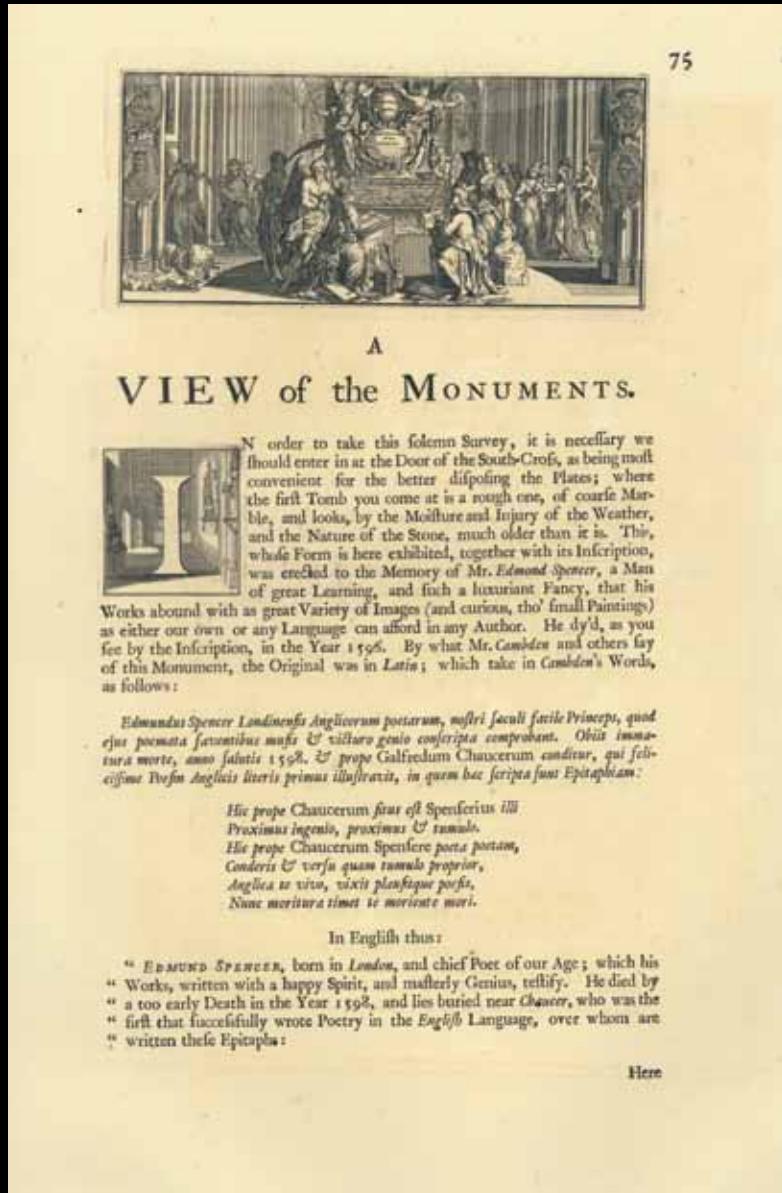
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DESIGN BASICS
Openings

ENLARGED CAPITALS



A VIEW OF THE MONUMENTS. Book page, eighteenth century.

Dropped capitals are a traditional page device, especially for opening chapters in a book.

CROSSROADS DREW GILPIN FAUST

The University's Crisis of Purpose

This is the fifth in a series of essays exploring dominant themes and currents of thought in particular areas of American life. The next essay in the series, which will continue in this space over the coming months, is scheduled to appear Sept. 20. An archive can be found at nytimes.com/crossroads.

THE world economic crisis and the election of Barack Obama will change the future of higher education. Even as universities, both public and private, face unanticipated financial constraints, the president has called on them to assist in solving problems from health care delivery to climate change to economic recovery.

American universities have long struggled to meet almost irreconcilable demands: to be practical as well as transcendent; to assist immediate national needs and to pursue knowledge for its own sake; to both add value and question values. And in the past decade and a half, such conflicting and unbound expectations have yielded a wave of criticism on issues ranging from the cost of college to universities' intellectual quality to their supposed decline into unthinking political correctness. A steady stream of books — among them "Declining by Degrees: Higher Education at Risk" (also a PBS special), edited by Richard H. Hirsch and John Morrow; Anthony T. Kronman's "Education's End: Why Our Colleges and Universities Have Given Up on the Meaning of Life"; and Dinesh D'Souza's "Illegitimate Education: The Politics of Race and Sex on Campus" — have delineated what various authors have seen as the failings of higher education.

At the same time, American colleges and universities have remained the envy of the world. A 2008 international ranking included 17 American educational institutions in the top 30, and a recent survey of American citizens revealed that 93 percent of respondents considered our universities one of the country's "most valuable resources."

Such a widespread perception of the value of universities derives in no small part from very pragmatic realities: a college education yields significant rewards. The median earnings for individuals with a B.A. are 74 percent higher than for workers who possess only a high school diploma.

In some respects, this is not new. Education has been central to the American Dream since the time of the nation's founding. But in the years since World War II, it was higher education, not just instruction at the elementary or high school levels, that emerged as necessary for a technologically skilled work force as well as fundamental to cherished values of opportunity. As late as the 1920s, enrollments in the United States stood below 5 percent of the college-age population. They rose to about 15 percent by 1940, partly as a result of the G.I. Bill. They have now reached nearly 60 percent. The United States has pioneered a new postwar era of mass college attendance that has become global in reach.

But today, for all its importance to individual and social prosperity, higher education threatens to become less broadly available. By the end of the 20th century, as Claudia Goldin and Lawrence F. Katz document in "The Race Between Education and Technology," the rate of increase in educational attainment had significantly slowed, and the United States had fallen behind a number of other nations in the percentage of its youth attending college. Goldin and Katz demonstrate how this slowdown in creating a work force with inadequate technological abilities, as well as contributing to rising levels of American inequality.

Escalating college costs have played a significant role in this slowdown, even as universities have substantially expanded their programs of financial aid. So, too, have declining levels of government support.

After World War II, the country witnessed the establishment of a new partnership

Drew Gilpin Faust is president of Harvard. She is the author, most recently, of "This Republic of Suffering: Death and the American Civil War."

ILLUSTRATION BY ELLEN LUPTON

Should universities have presented a firmer counterweight to economic irresponsibility?

universities become too captive to the immediate and worldly purposes they serve? Has the market model become the fundamental and defining identity of higher education?

Since the 1970s there has been a steep decline in the percentage of students majoring in the liberal arts and sciences, and an accompanying increase in pre-professional undergraduate degrees. Business is now by far the most popular undergraduate major, with twice as many bachelor's degrees awarded in this area than in any other field of study. In the era of economic constraint before us, the pressure toward vocational pursuits is likely only to intensify.

As a nation, we need to ask more than that from our universities. Higher learning can offer individuals and societies a depth and breadth of vision absent from the inevitably myopic present. Human beings need meaning, understanding and perspective as well as jobs. The question should not be whether we can afford to believe in such purposes in these times, but whether we can afford not to.

THE NEW YORK TIMES BOOK REVIEW 19

ENLARGED CAPITALS

AN ENLARGED LETTER cut into the text block is called a *drop capital* or *drop cap*. This example was produced using the Drop Caps feature in a page layout program. The software automatically creates a space around one or more characters and drops them the requested number of lines. Adjusting the size and tracking of the capital allows it to match the surrounding text. Similar solutions can be implemented on the web in CSS. The space around the capital is rectangular, which can be visually awkward, as seen here with the sloping silhouette of the letter A.

WAS IT THE BEST OF TIMES, the worst of times, or just Times New Roman? The drop capital used here (Thesis Serif Bold) was positioned by hand as a separate element. A text wrap was applied to an invisible box sitting behind the capital. Thus the text appears to flow around the intruding right prow of the W. Likewise, the left prow extends out into the margin, making the character feel firmly anchored in the text block. Hand-crafted solutions like this one can't be applied systematically.

ENLARGED CAPITALS

GRAB YOUR
READER BY
THE CAHUNAS
AND NEVER
EVER LET GO

DESIGNERS SOMETIMES ADAPT the drop cap convention for other purposes. An illustration or icon can appear in place of a letterform. Purely typographic alternatives are also possible, such as inserting a title or subtitle into space carved from the primary text block. Such devices mobilize a familiar page structure for diverse and sometimes unexpected uses.

Monday. First day of the kids' summer camp. They're asleep. We're late. Late for gluing gemelli noodles into representations of mommy and daddy and spraypainting them as gold as Elvis jumpsuits. Late for searching for sticks and pine needles in the lawn skirting the church parking lot, *flora* detritus destined to simulate porcupine quills on cardboard toilet-paper tubes. So here we go, summer camp for six- to seven-year olds. They'll be home by lunch. For breakfast, let them eat Cheerios.

I check my email and shout at the ceiling. An upstairs toilet flushes, and I cry, "Let's go, People! We got summer camp!" My AOL welcome screen encourages me to guess the identity of a female celebrity from her elementary-school photo. It is Catherine Zeta-Jones. I can see

Breakfast

I make microwave popcorn and watch the blue seconds count down feeling like seconds of my life are ticking away, which I guess they are. I decide that I want to invent a Mortal Positioning System so you can always know where you are in your life and how much time you've got until you die. Some people really like to plan. I don't. Whatever I plan, I don't do. The good life plays as improv. Every night is open-mic night. I read a study once that said married fathers have the lowest testosterone levels. I wonder if this means anything that matters. Unpopped kernels are as hot as shell casings. Tina puts *Spirit: Stallion of the Cimarron* in the DVD player, and I herd the kids in front of the TV.

Lilly and Lance take off their shirts like the shirtless Indian brave and mimic what he does onscreen. Then the horse bucks and spins, and the kids take off all their clothes and buck in the corral of the living room.

Tina and I sneak upstairs.

"It's lovin' o'clock," I say.

Tina locks the door while I pour the mouthwash.

We charge around the bedroom, tackling each other, leaping off the mattress—well, not exactly "leaping," but squeezing and spanking and biting. We clench and claw and swallow the held breaths of each other's screams.

Lance pounds our door, and Lilly cries, "It's an emergency!"

But Tina and I are exhausted, bruised, and content, our faces tensionless, our limbs strewn across the end of our stolen day.

T

HE INTERVIEWER WANTS TO KNOW, FOR THE RECORD, HOW OUR MARRIAGE IS.

Form

"Rocky," I say.

"Very rocky," agrees my wife.

"Worse than that," I say.

"Yeah," says Tina, "much worse."

"It's a shambles."

"We're on the outs."

"We're on the skids."

"We're separating."

"Actually," I say, "separation is a *fait accompli*."

"We've been living separate lives for some time now."

"Years, really."

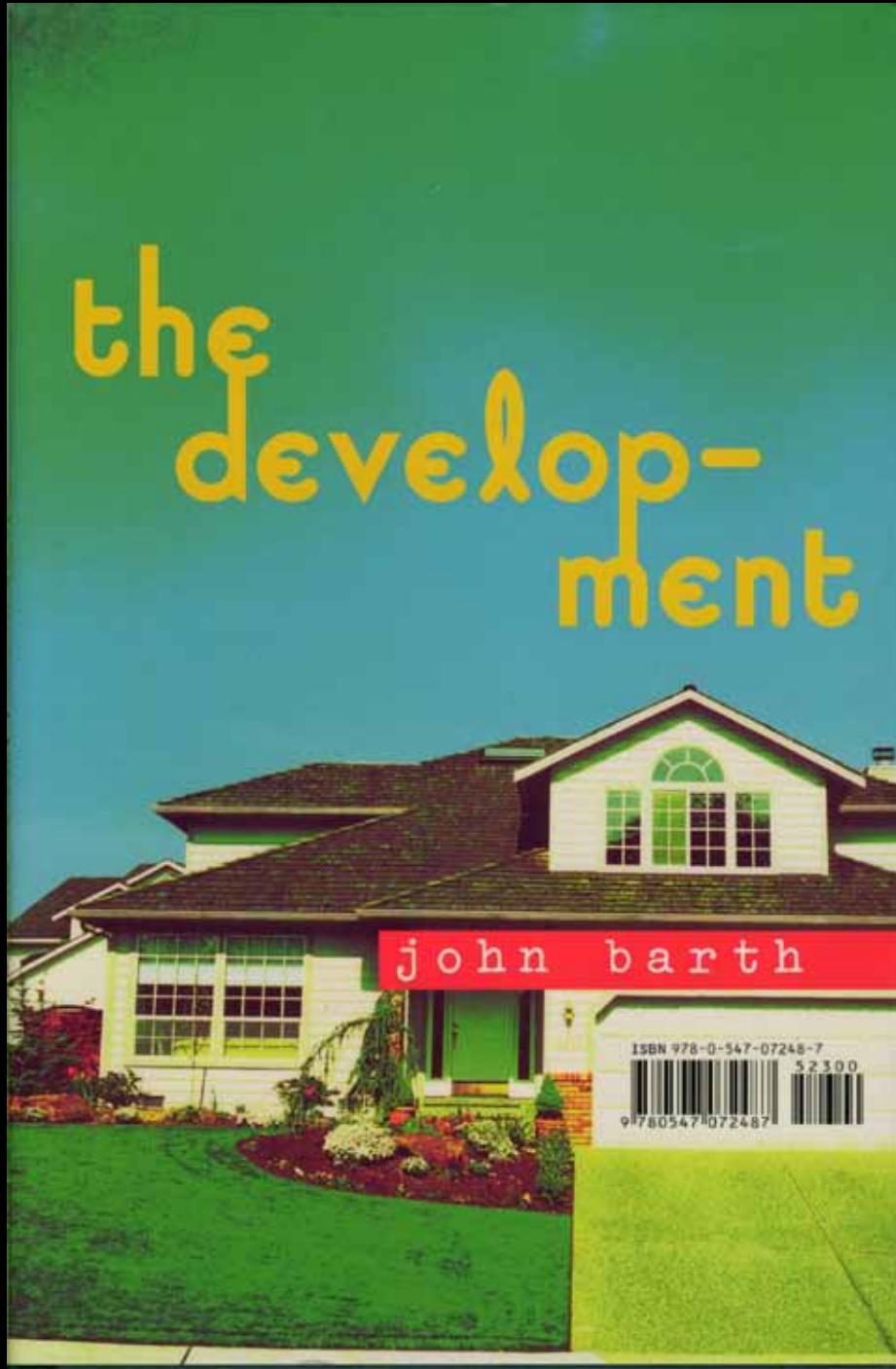
"Doomed from the start," says Tina.

"It just took this interview process for us to admit what's been staring us in the face."

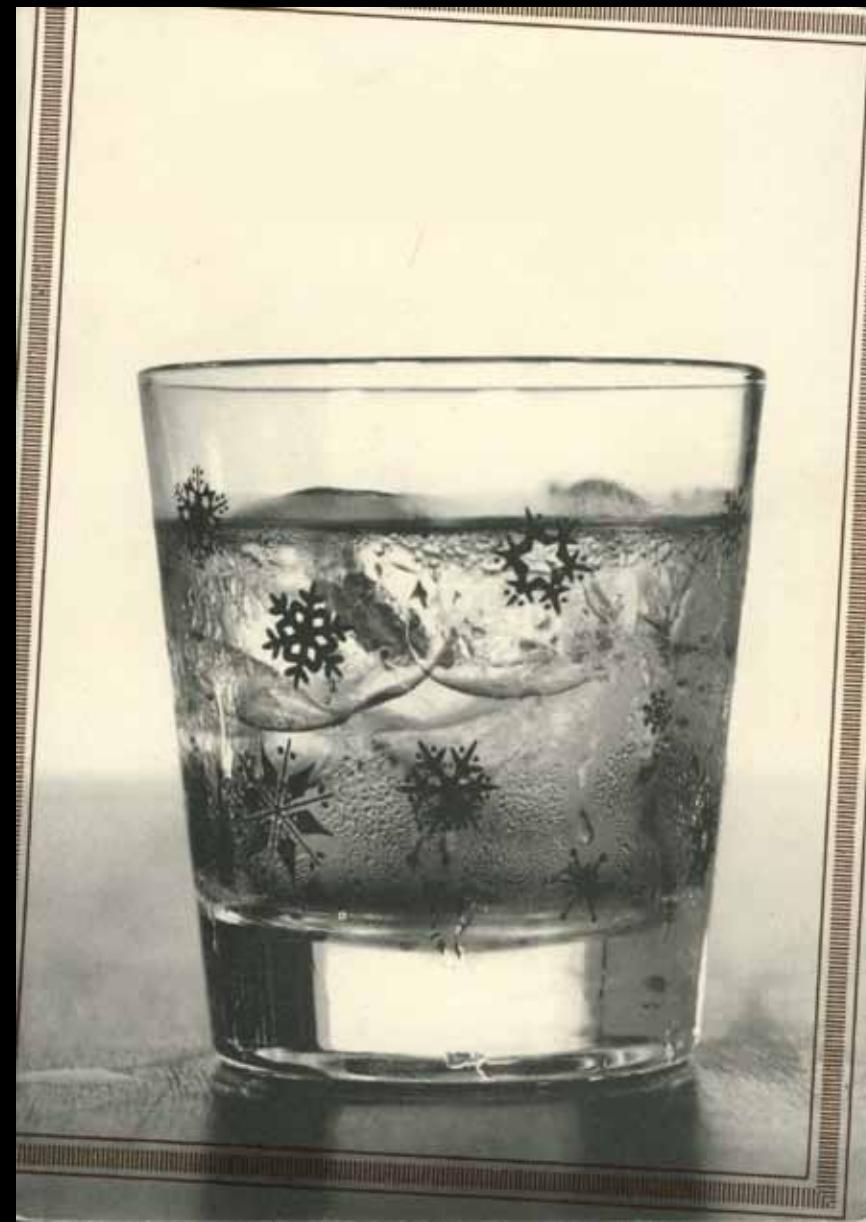
The interviewer depresses the STOP button. Tina had moved the candles and

DESIGN BASICS
Book covers





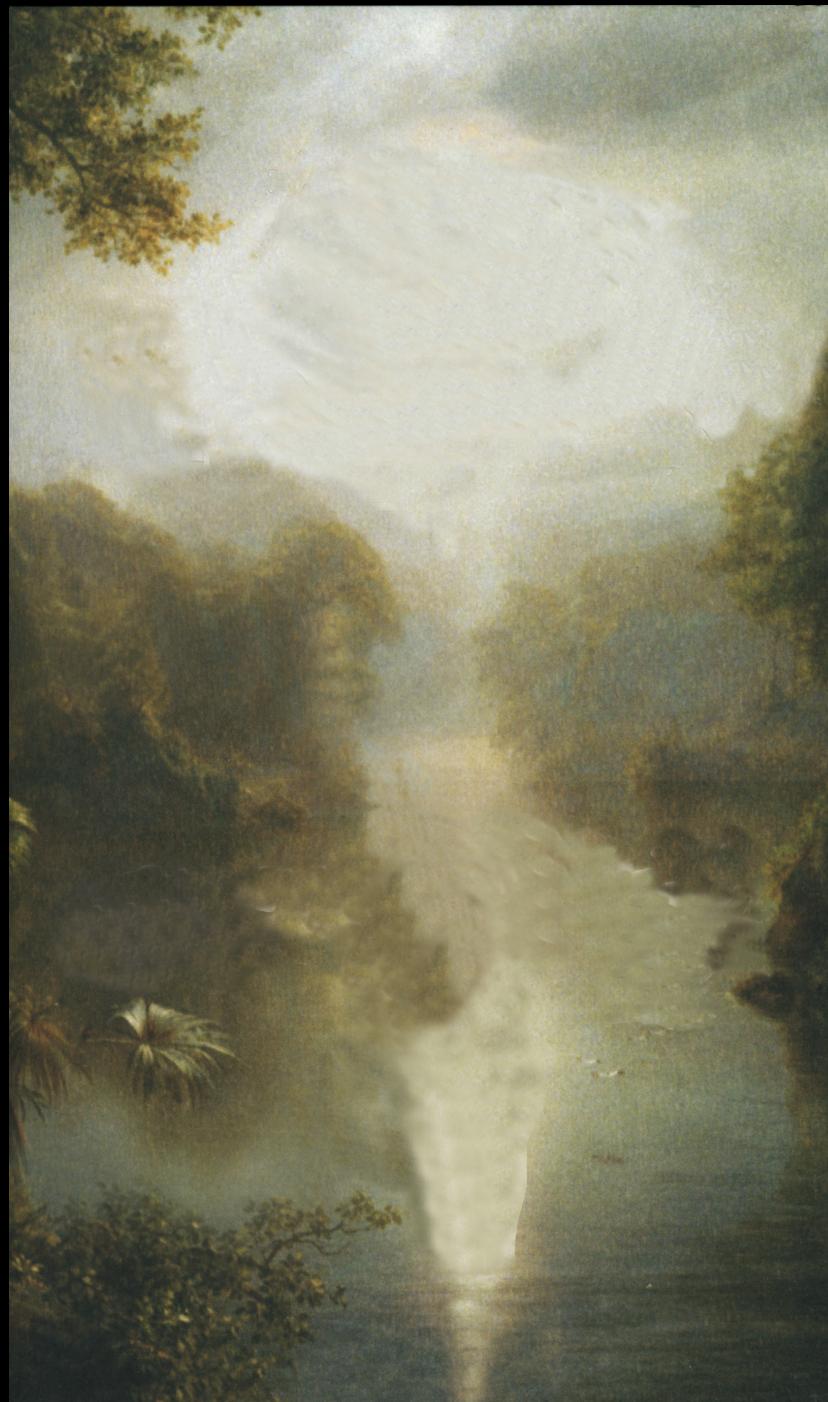
Cover design:
Patrick Barry

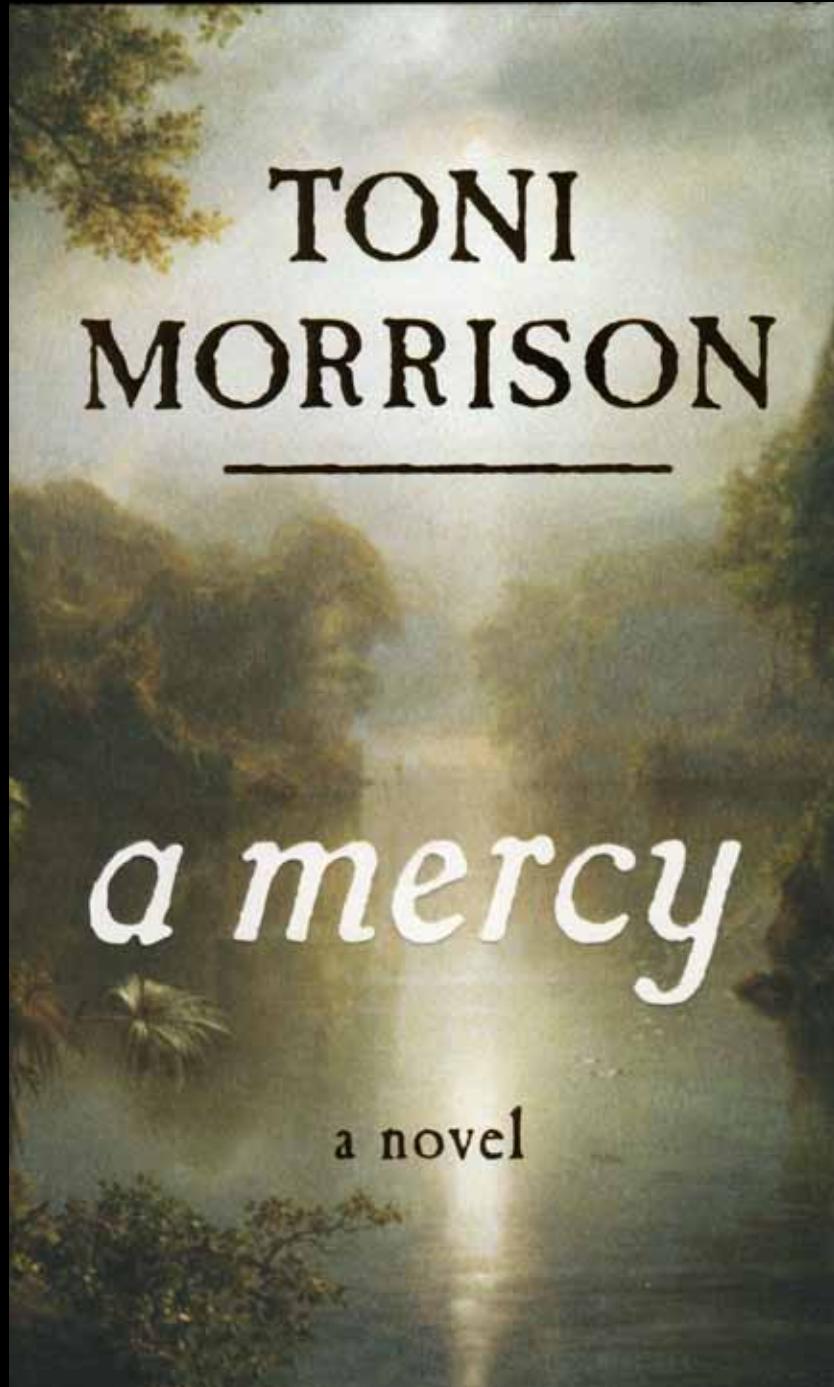


HOLIDAYS ON ICE
DAVID SEDARIS



Cover design:
Rymn Massand





TONI
MORRISON

a mercy

a novel

Cover design:
Barbara de Wilde

How Fiction *Works*

JAMES WOOD

PENGUIN BOOKS

WHY I WRITE

Political language is
designed to make lies
sound truthful and
murder respectable,
and to give an
appearance of solidity
to pure wind



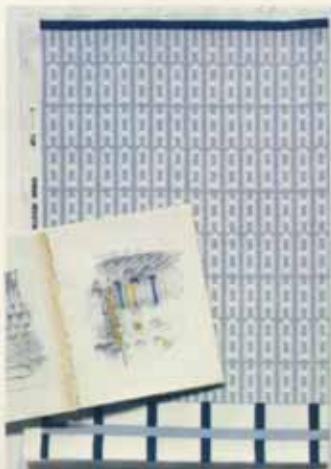
GEORGE
ORWELL

GREAT IDEAS

Give readers a place to focus.

THE WAY WE LIVE NOW

Designs for Interiors 1950 to the Present Day



This design is weak because it has no focal point. The pictures are all small, and none of them seems important.

VICTORIA & ALBERT MUSEUM
7 November 1978 until 4 March 1979

THE WAY WE LIVE NOW

Designs for Interiors 1950 to the Present Day

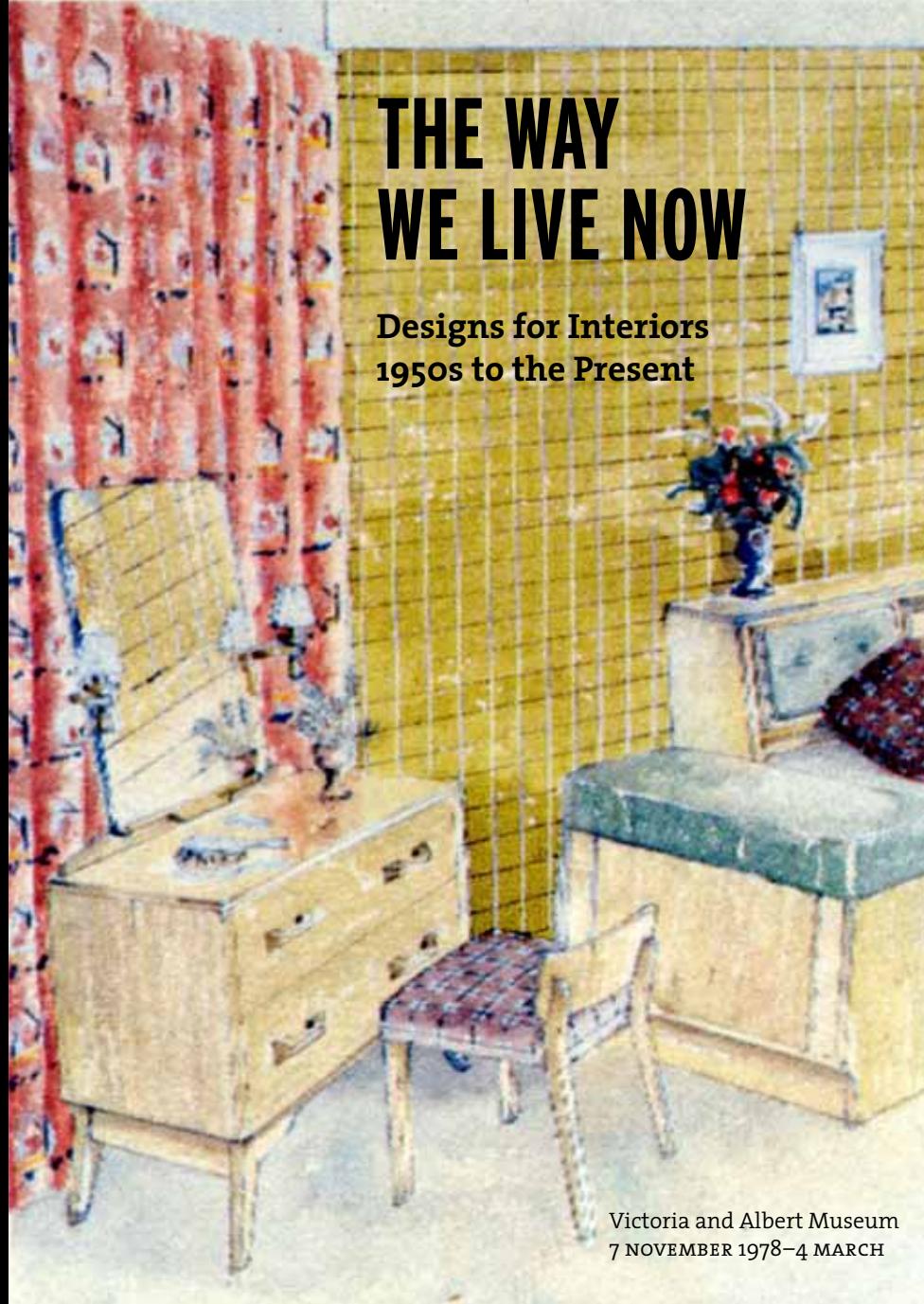


What if we used this
picture for the whole
cover?

VICTORIA & ALBERT MUSEUM
7 November 1978 until 4 March 1979

THE WAY WE LIVE NOW

Designs for Interiors
1950s to the Present

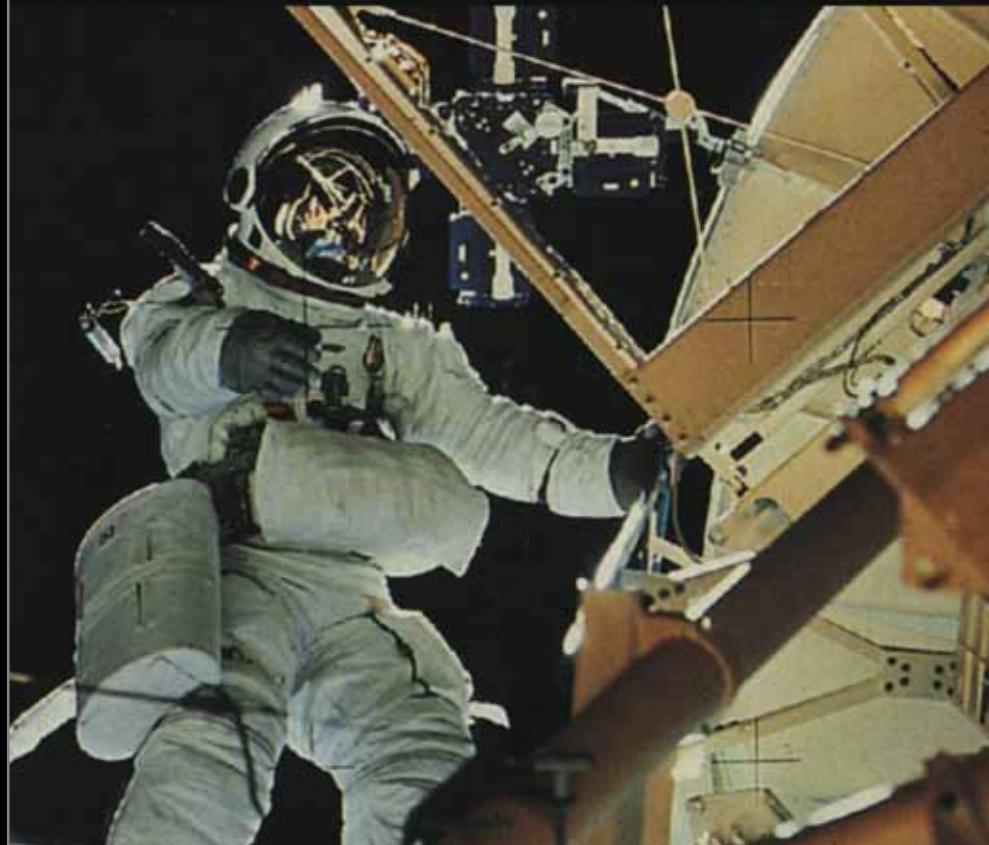


Doesn't it look
better with just
one image?

Victoria and Albert Museum
7 NOVEMBER 1978–4 MARCH

HOW DO YOU GO TO THE BATHROOM IN SPACE?

**WILLIAM R. POGUE,
ASTRONAUT**

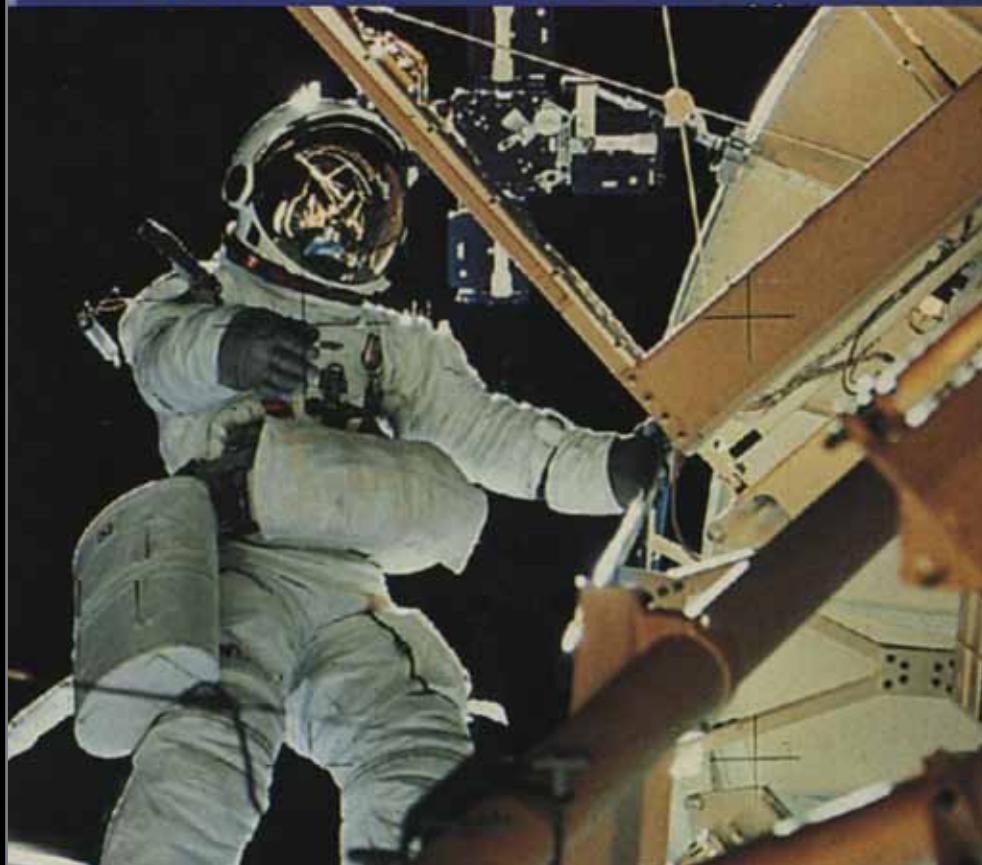


Designers like to keep things simple. Hypothetically, this cover started like this...

HOW DO YOU GO TO THE BATHROOM IN SPACE?

WILLIAM R. POGUE,
ASTRONAUT

ALL THE ANSWERS TO ALL THE QUESTIONS
YOU HAVE ABOUT LIVING IN SPACE



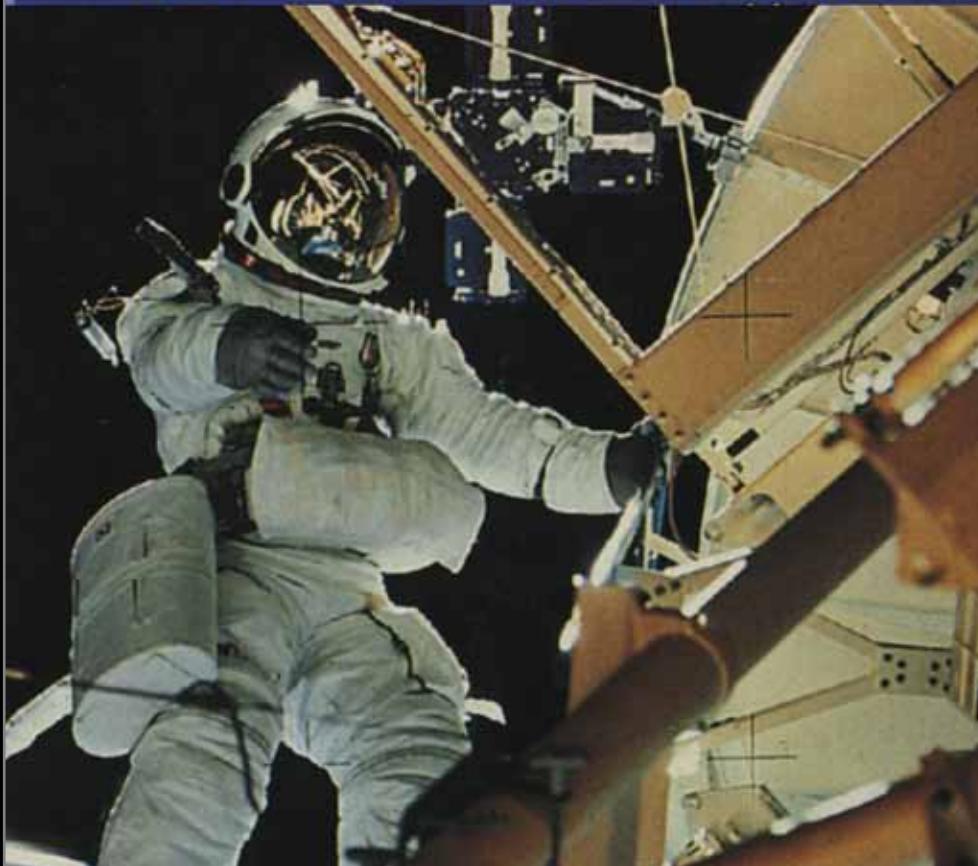
... but somewhere along the way, people kept adding more information to the cover.

HOW DO YOU GO TO THE BATHROOM IN SPACE?

**WILLIAM R. POGUE,
ASTRONAUT**

84 DAYS IN SPACE: AMERICAN RECORD

**ALL THE ANSWERS TO ALL THE QUESTIONS
YOU HAVE ABOUT LIVING IN SPACE**



... and more...

HOW DO YOU GO TO THE BATHROOM IN SPACE?

WILLIAM R. POGUE,
ASTRONAUT

84 DAYS IN SPACE: AMERICAN RECORD

ALL THE ANSWERS TO ALL THE QUESTIONS
YOU HAVE ABOUT LIVING IN SPACE



51726-8 • \$5.99/56.99 CAN



... and more...

HOW DO YOU GO TO THE BATHROOM IN SPACE?

WILLIAM R. POGUE,
ASTRONAUT

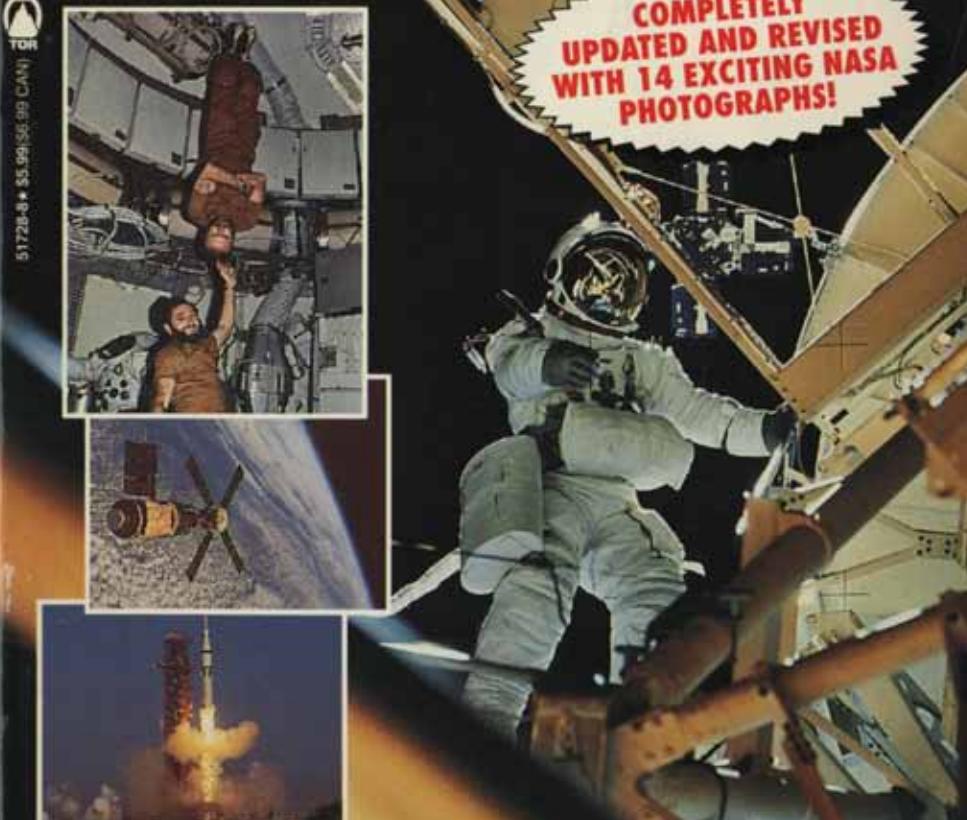
84 DAYS IN SPACE: AMERICAN RECORD

ALL THE ANSWERS TO ALL THE QUESTIONS
YOU HAVE ABOUT LIVING IN SPACE

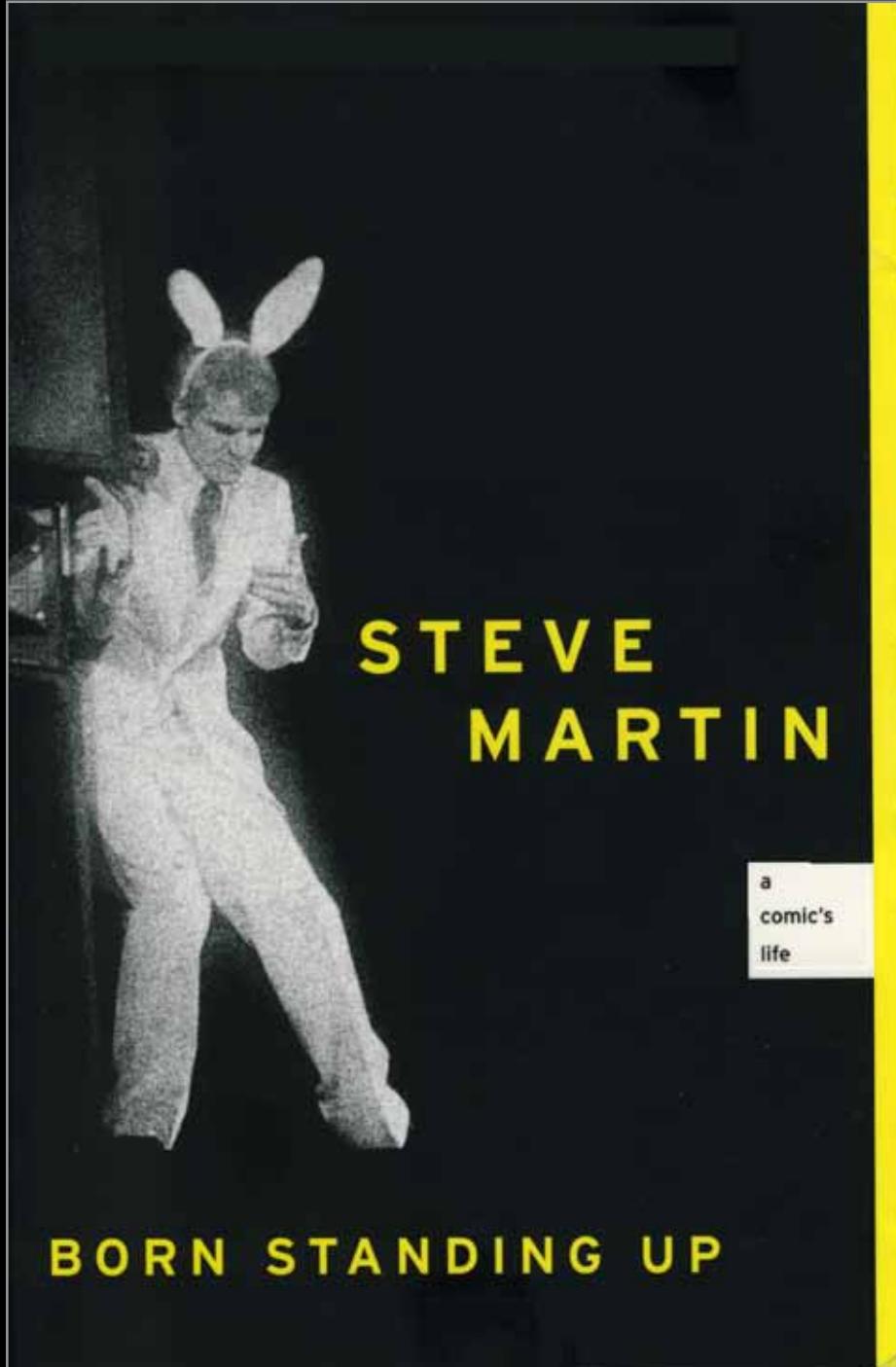


51728-8 • \$5.99/\$6.99 CAN

COMPLETELY
UPDATED AND REVISED
WITH 14 EXCITING NASA
PHOTOGRAPHS!

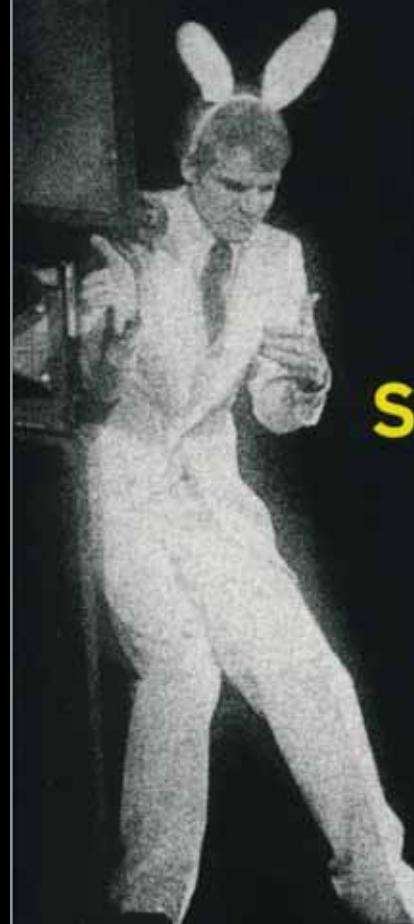


...until it turned
into this. Too much
stuff!



If the cover is
designed well, like
this cover...

THE INSTANT NEW YORK TIMES BESTSELLER



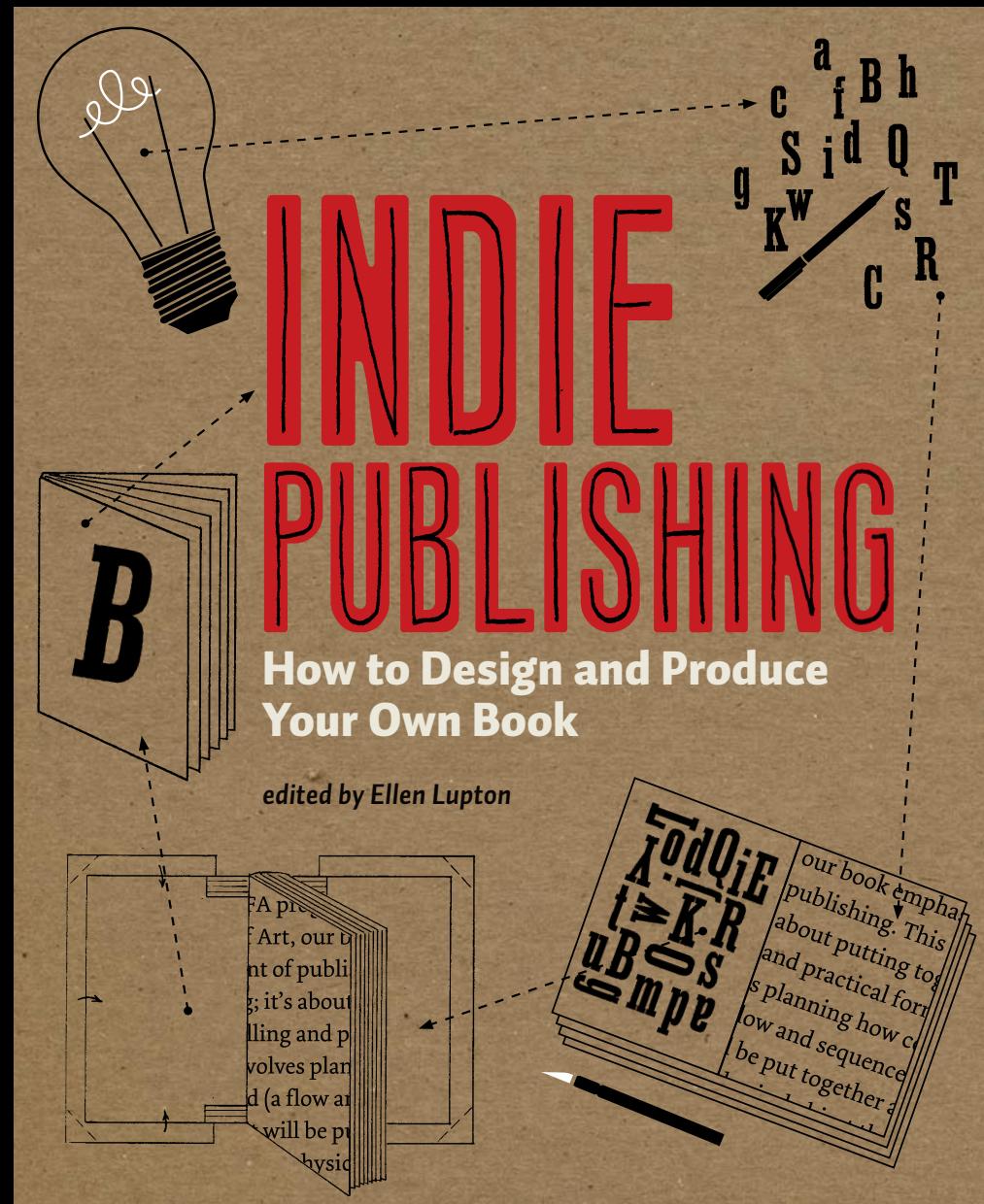
STEVE MARTIN

a
comic's
life

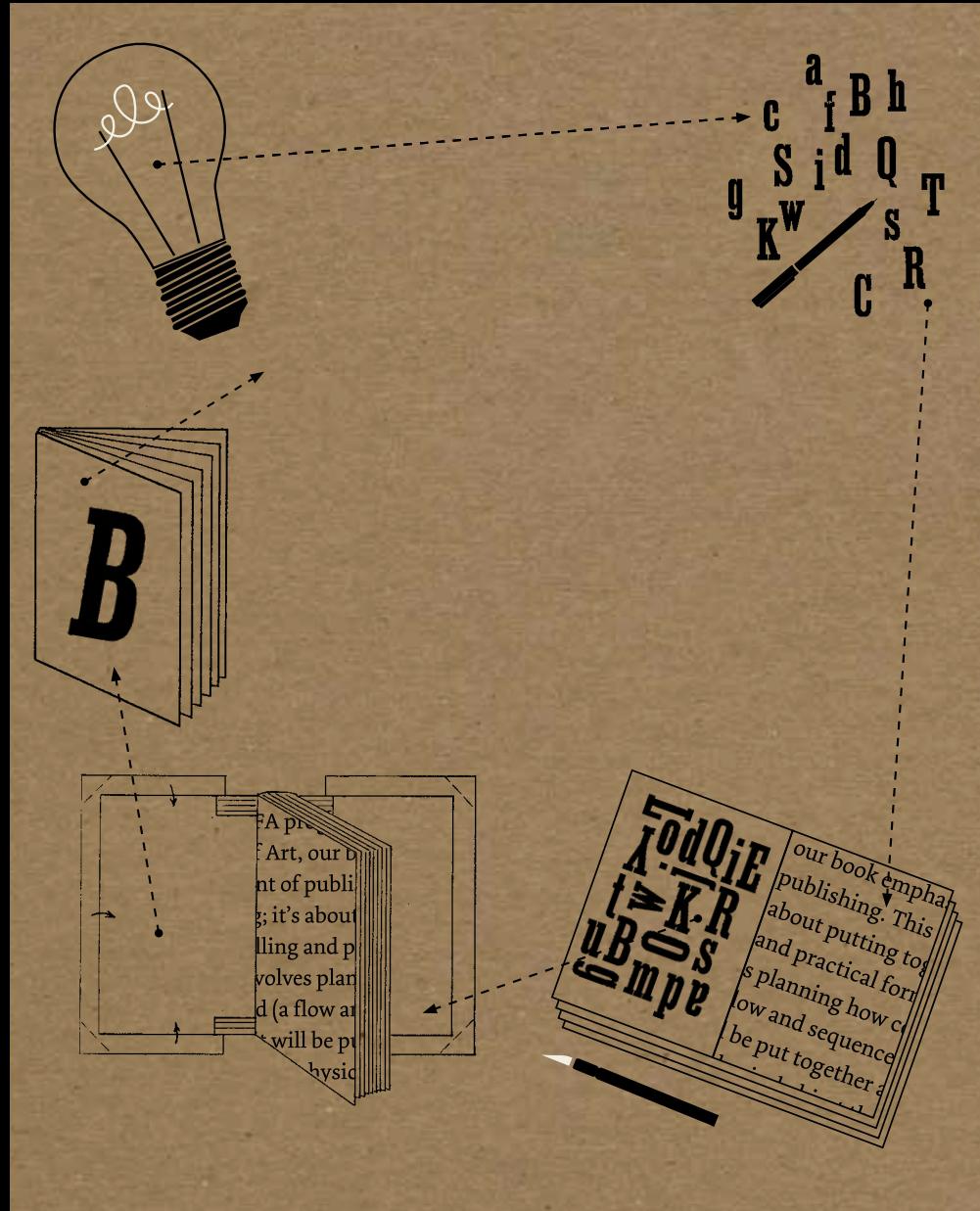
BORN STANDING UP

... it can still look
good with a lot
information.

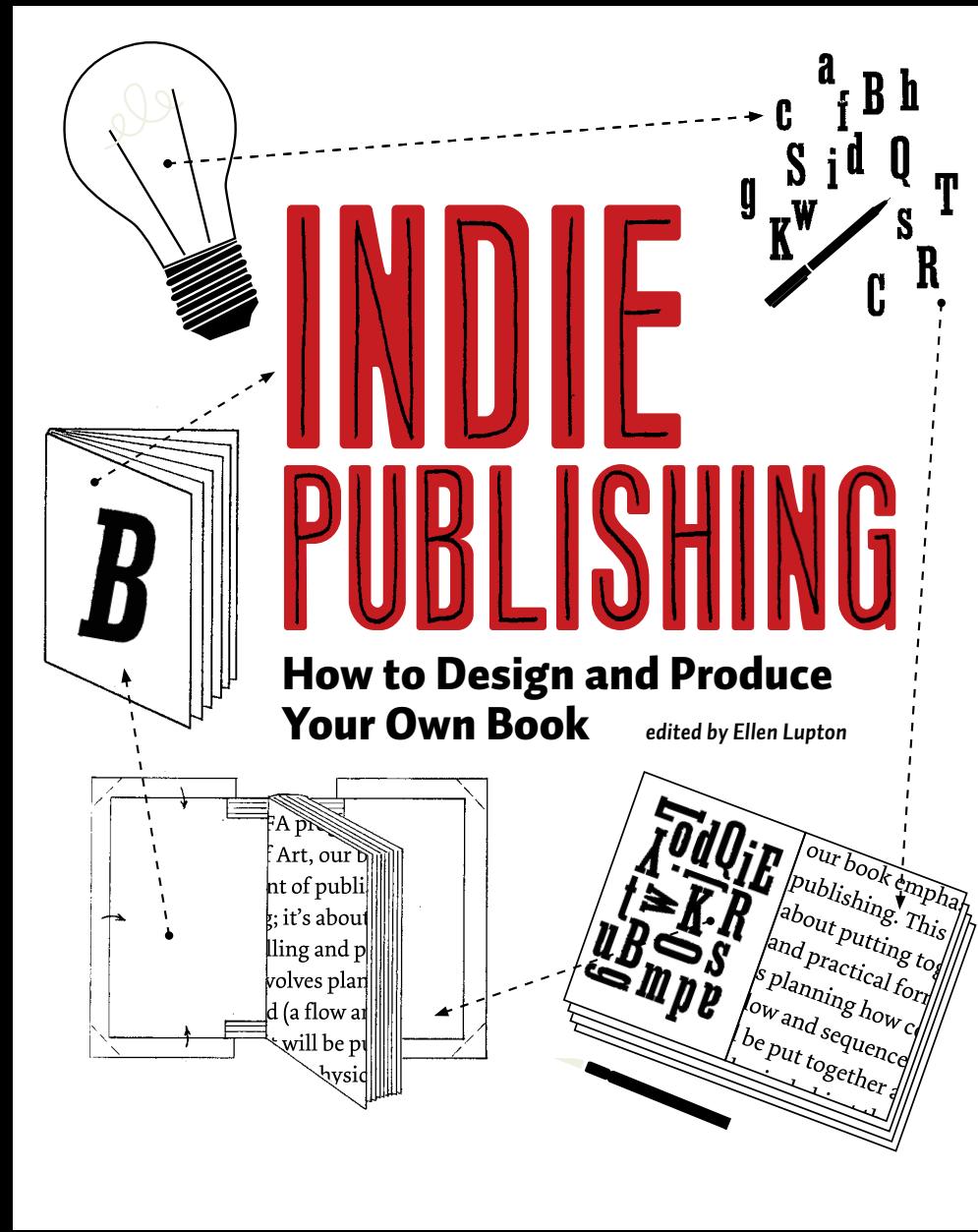
Cover design:
John Fulbrook III



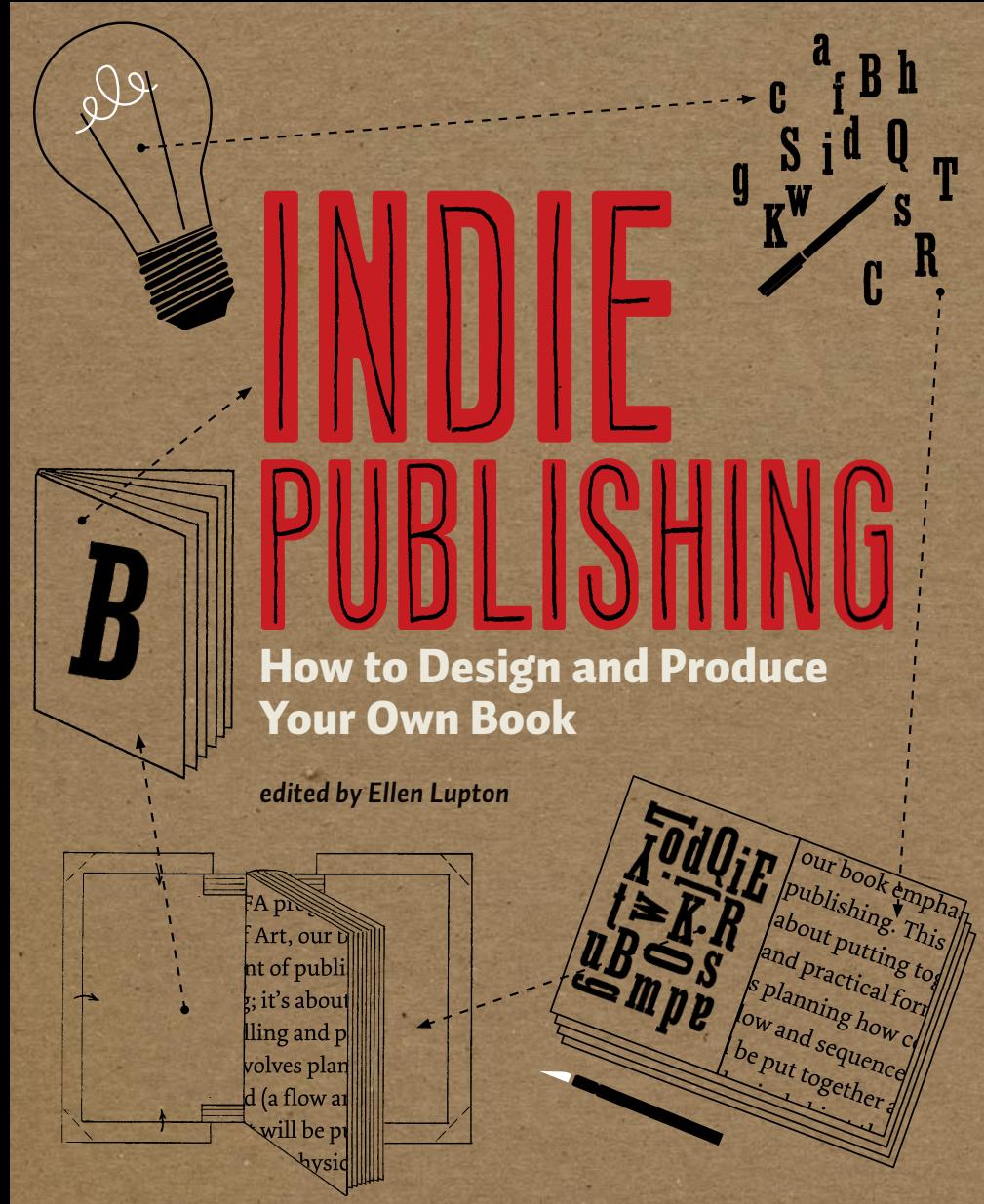
Cover design:
Kelley McIntyre,
Graphic Design MFA
program, MICA



This is how the cover looks without the text. Although this cover has a lot images, they frame a big open space for the title.

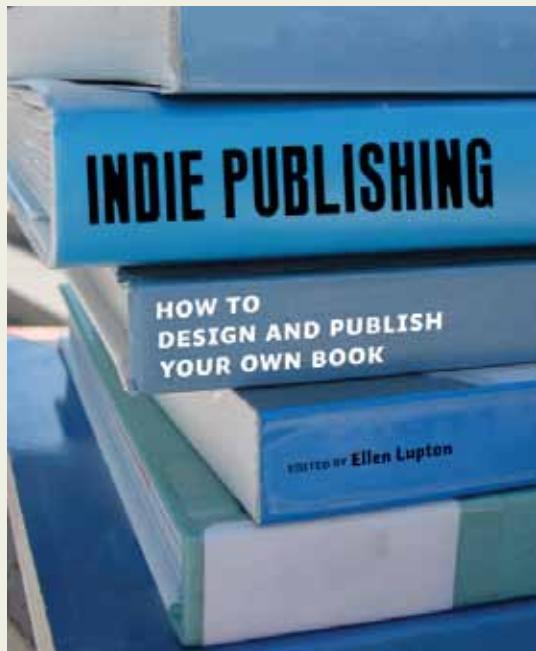


When the back-ground is white, the images are distract-ing because they stand out too much.

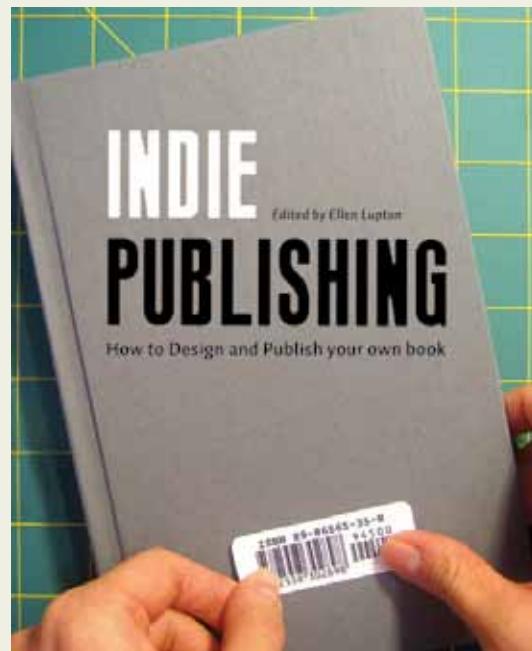


The brown background tones down images and softens the cover.

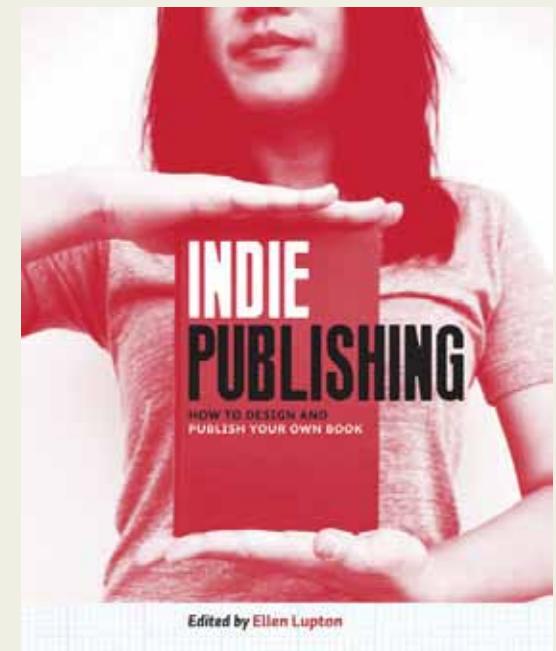
Be inspired by techniques.



Tony Venne

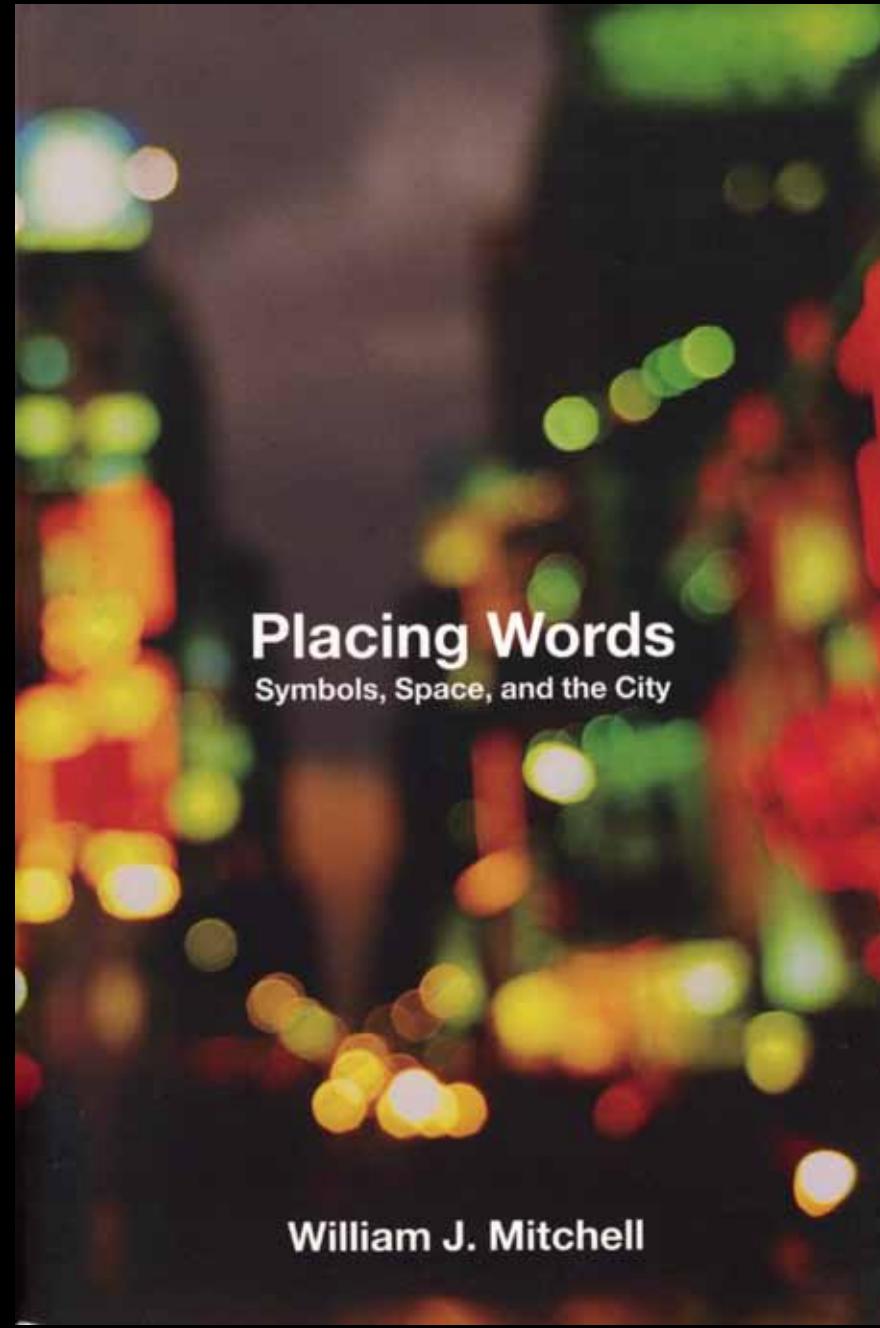


Joo Ha

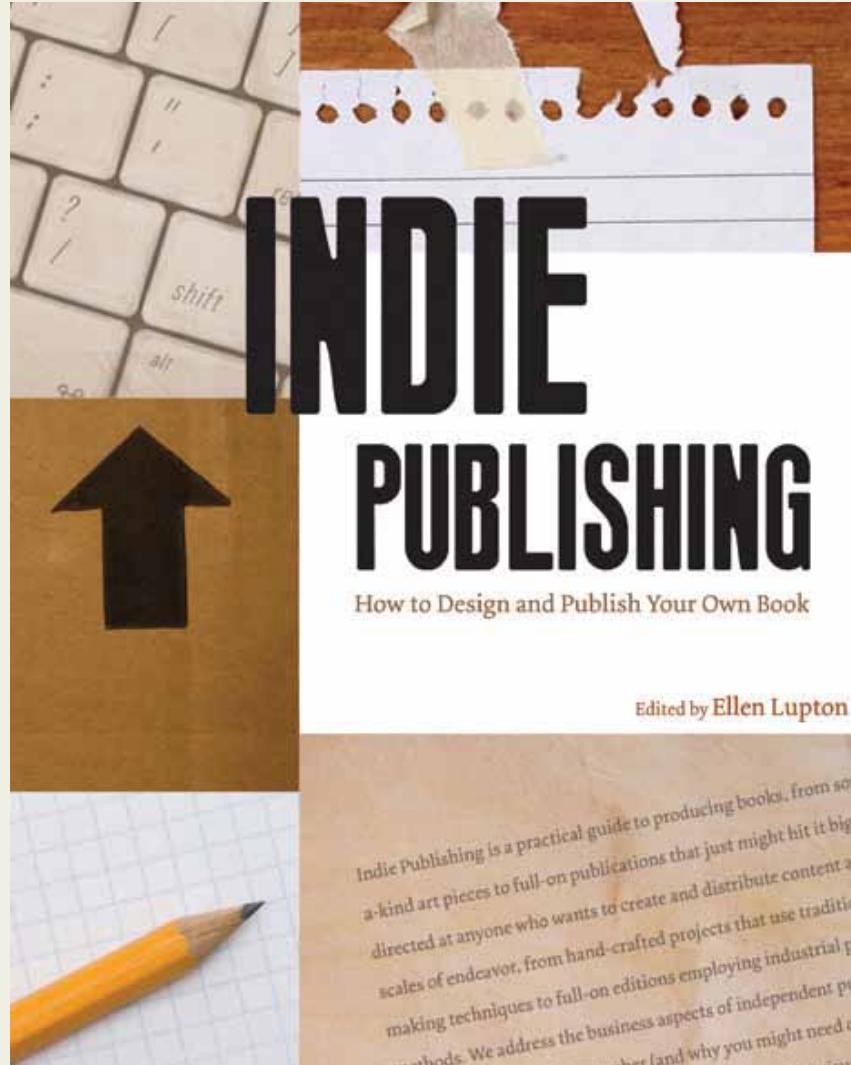


Ryan Clifford

*Technique: Original photography.
Must be hi-resolution (at least 300
dpi at 8.5 x 11 inches).*



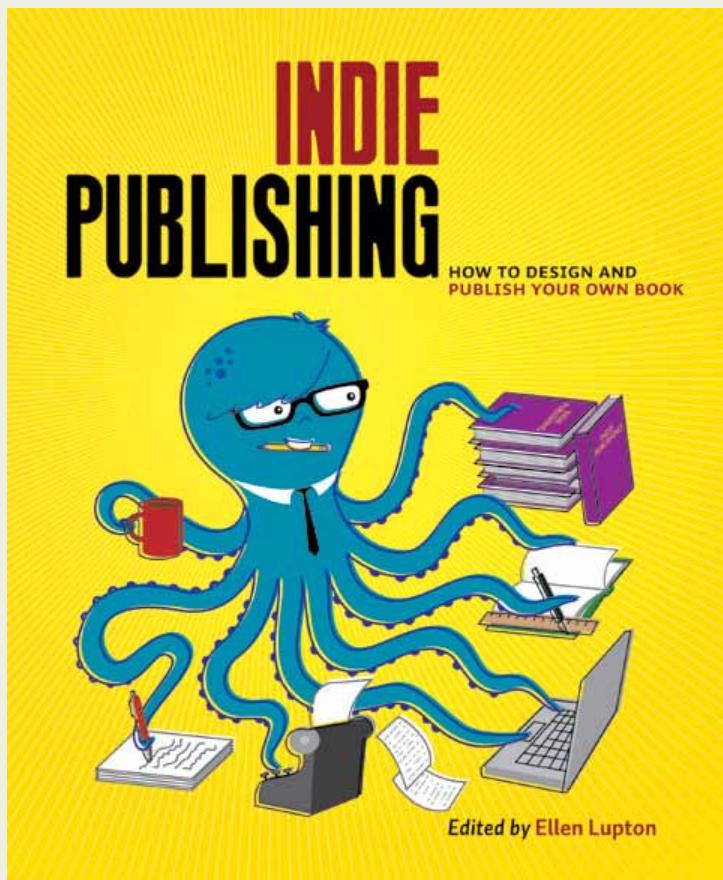
This beautiful cover
uses a photograph.



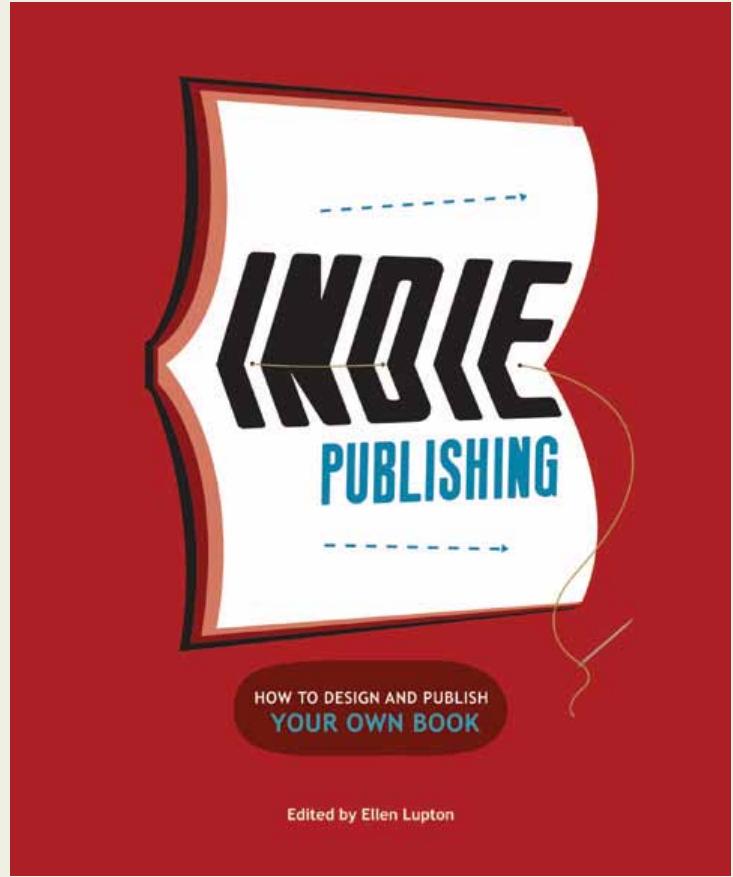
Lindsey M. Muir

Technique: Digital montage.

Again, all sources must be original
and hi-resolution.

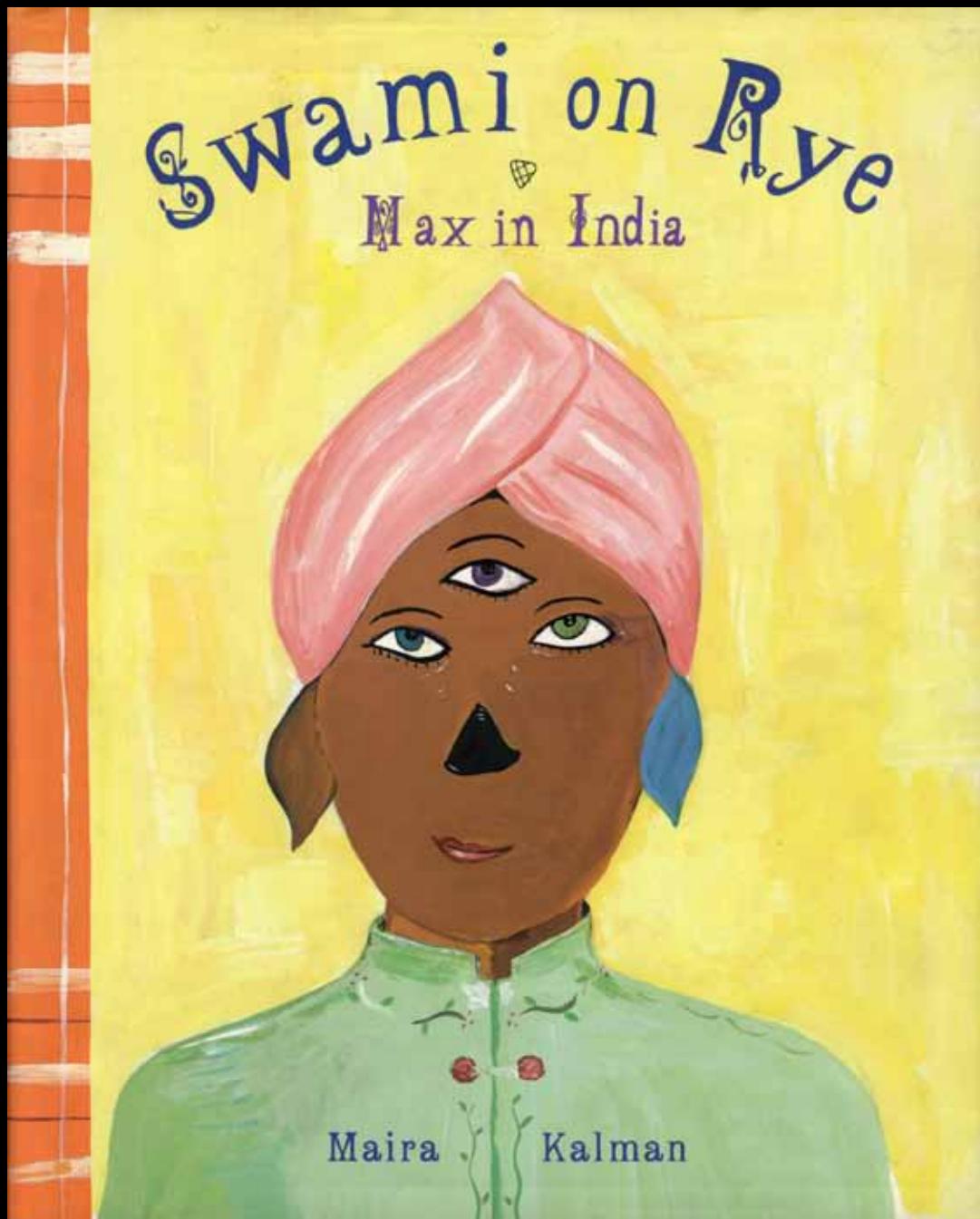


Design by Ryan Clifford; illustration by Tricia Chin



Danielle Davis

Technique: Vector-based illustrations (such as Adobe Illustrator). These are resolution-independent, so they can be blown up to any size. Vector images make good covers.



*Technique:
Hand-painted
illustration.
Design: Maira
Kalman*

THE MAKING OF A BOOK

Sexy Librarian



FICTION

by Kristian Bjornard and Ellen Lupton

Legions of aspiring novelists have manuscripts they long to share with the world. In the mainstream book industry, most editors will only look at submissions that come recommended by a literary agent, and few agents are willing to waste their time and risk their reputations on unknown writers. Unsolicited manuscripts are sent to the “slush pile,” a dumping ground occasionally sifted through by low-level editorial staff. If you don’t want the slush pile to be the final resting place for *your* novel, consider publishing it yourself.

The novel showcased in this chapter was written by Julia Weist, a young artist and writer. Called *Sexy Librarian*, this is her first novel, and it was published using Lulu.com’s print-on-demand service. This system allows books to be digitally printed and shipped to customers one-by-one each time the book is ordered. Customers can order the book directly from Lulu, or, with the purchase of an ISBN package, the book can be offered via Amazon and other online booksellers. The unit cost for P.O.D is higher than that for mass-production, but it costs very little to get started. Your big investment will be in writing, editing, designing, and marketing your book—labors of love that cost more time than money.

AvonRomance <AvonRomance@harpercollins.com>
To: Julia Weist <juliaweist@gmail.com>

Thu, Oct 12, 2006 at 5:58 PM

Dear Writer:

Thank you for the opportunity to consider your work. Unfortunately, your story idea is not right for us at this time. We apologize for the form letter, but with the number of submissions we receive, it's not possible to give a personal response in every case.

But thank you again for your interest in Avon Books; we wish you success in finding a home for your work.

The Editors

Avon Romance

[Quoted text hidden]

Thank you for your consideration, I look forward to your response.

Julia Weist

CONFIDENTIALITY NOTICE: This E-Mail is intended only for the use of the individual or entity to whom it is addressed and may contain information that is privileged, confidential and exempt from disclosure under applicable law. If you have received this communication in error, please do not distribute and delete the original message. Please notify the sender by E-Mail at the address shown. Thank you for your compliance.



Date: 1/2/07

Title: Sexy librarian

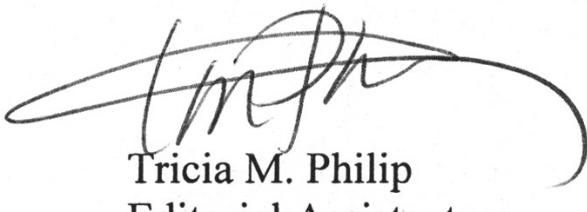
Dear Ms. Weist:

Thank you for letting us see your manuscript and for your patience in waiting for our reply.

Unfortunately, our editors ultimately found that the writing was not as strong as it is in other manuscripts we are currently considering. As you well know, the romance market is incredibly tight these days. As a result, we find ourselves only able to accept those manuscripts that truly dazzle us with something special—usually a combination of a strong plot, well-drawn characters and writing with a particular spark.

We wish you the best of luck in placing this manuscript elsewhere.

Sincerely,



Tricia M. Philip
Editorial Assistant

Submissions <Submissions@triskelionpublishing.net> Mon, Jan 29, 2007 at 12:57 PM
To: Julia Weist <juliaweist@gmail.com>

Dear Julia,

I'm sorry this doesn't look like something Triskelion is looking for at this stage.

Thanks for your query,
Joan Guthrie
Submissions Editor

-----Original Message-----

From: Julia Weist [mailto:juliaweist@gmail.com]
[Quoted text hidden]

Unique Enterprises-Submissions <uniqueenterprisessubmit@yahoo.com> Thu, Oct 26, 2006
To: Julia Weist <juliaweist@gmail.com> at 1:37 AM

Dear Julia,

Thank you for thinking of Moonlit Romance and allowing us to review the sample chapters of [Sexy Librarian](#). Unfortunately, this manuscript does not meet our needs at this time. We require that the main protagonists maintain a monogamous relationship, and to preserve the 'fantasy' factor of the romance novel, we currently do not publish novels which include STDs. We have found that emphasizing safe sex in practice is more acceptable to our readership than mentioning diseases which tend to turn off our readers. Again, thank you for considering Moonlit Romance, and we wish you the best of luck in placing your manuscript elsewhere.

Yours,
Editorial Staff
Moonlit Romance and Moonlit Madness

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“Ellen saw the show and told me to finish the manuscript and let her publish it. I said hell no, I don’t want people asking me about the clap all the time.” —Julia Weist, interview in *Sadie Magazine*.

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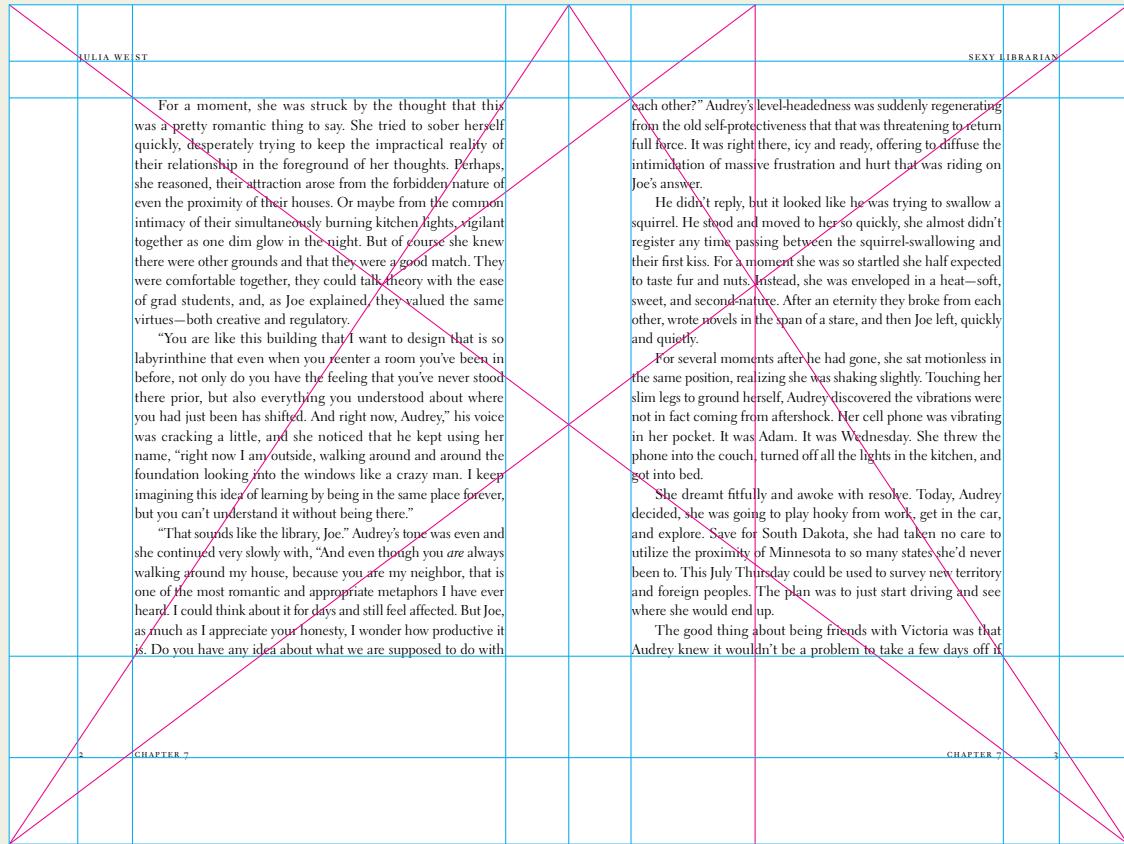
DRAB LAYOUT

This plain-vanilla design features narrow margins, which save space. But since *Sexy Librarian* is a fairly short novel, we actually wanted to beef up the page count; more generously designed layouts would yield a heftier book in the end. Making any book format symmetrical (with margins mirroring each other from left to right) prevents the block of text from showing through on the other side.

S2	SEXY LIBRARIAN	JULIA WEIST	S2
	<p>For a moment, she was struck by the thought that this was a pretty romantic thing to say. She tried to sober herself quickly, desperately trying to keep the impractical reality of their relationship in the foreground of her thoughts. Perhaps, she reasoned, their attraction arose from the forbidden nature of even the proximity of their houses. Or maybe from the common intimacy of their simultaneously burning kitchen lights, vigilant together as one dim glow in the night. But of course she knew there were other grounds and that they were a good match. They were comfortable together, they could talk theory with the ease of grad students, and, as Joe explained, they valued the same virtues—both creative and regulatory.</p> <p>"You are like this building that I want to design that is so labyrinthine that even when you reenter a room you've been in before, not only do you have the feeling that you've never stood there prior, but also everything you understand about where you had just been has shifted. And right now, Audrey," his voice was cracking a little, and she noticed that he kept using her name, "right now I am outside, walking around and around the foundation looking into the windows like a crazy man. I keep imagining this idea of learning by being in the same place forever, but you can't understand it without being there."</p> <p>"That sounds like the library, Joe." Audrey's tone was even and she continued very slowly with, "And even though you <i>are</i> always walking around my house, because you are my neighbor, that is one of the most romantic and appropriate metaphors I have ever heard. I could think about it for days and still feel affected. But Joe, as much as I appreciate your honesty, I wonder how productive it is. Do you have any idea about what we are supposed to do with each other?" Audrey's level-headedness was suddenly regenerating from the old self-protectiveness that that was threatening to return full force. It was right there, icy and ready, offering to diffuse the intimidation of massive frustration and hurt that was riding on Joe's answer.</p> <p>He didn't reply, but it looked like he was trying to swallow a squirrel. He stood and moved to her so quickly, she almost didn't register any time passing between the squirrel-swallowing and their first kiss. For a moment she was so startled she half expected to taste fur and nuts. Instead, she was enveloped in a heat—soft, sweet, and second-nature. After an eternity they broke from each other, wrote novels in the span of a stare, and then Joe left, quickly and quietly.</p> <p>For several moments after he had gone, she sat motionless in the same position, realizing she was shaking slightly. Touching her slim legs to ground herself, Audrey discovered the vibrations were not in fact coming from aftershock. Her cell phone was vibrating in her pocket. It was Adam. It was Wednesday. She threw the phone into the couch, turned off all the lights in the kitchen, and got into bed.</p> <p>She dreamt fitfully and awoke with resolve. Today, Audrey decided, she was going to play hooky from work, get in the car, and explore. Save for South Dakota,</p>	<p>she had taken no care to utilize the proximity of Minnesota to so many states she'd never been to. This July Thursday could be used to survey new territory and foreign peoples. The plan was to just start driving and see where she would end up.</p> <p>The good thing about being friends with Victoria was that Audrey knew it wouldn't be a problem to take a few days off if she used the excuse that some emotional blimp was carrying her eastward and that she needed to drag for a while before figuring out how to cut herself from its binds. The problem was, though, that Midwestern women seemed to love to be sandbags that attach themselves to hot air crafts, slowing down feelings with their weight but also enjoying the view. Audrey told Victoria that Jacob had called her from New York, having gotten busted and busted up for slinging, and she needed to take some time to disassociate. Victoria was very concerned, and all Audrey could do was wonder how Joe had proposed to her. What kind of building was Victoria? Audrey had been trying so intensely to compartmentalize the ex-husband and ex-wife that even the thought of them even knowing each other was a bit startling. By the time she returned, perhaps she would have the courage to finally broach the subject.</p> <p>The little Neon was meant to go east. There was something almost sexually exciting about the possibility that she could wind up in New York if she didn't stop driving in that direction. The potential was similar to her situation with Joe, or the realization that one holds oneself back all the time from yelling out in a crowd. She likened it also to automated breathing, a mechanism that disappears when you become conscious of it, and Audrey suddenly couldn't remember a time when getting on I-90 and heading straight for New York wasn't an option.</p> <p>The windows were down and she was cruising, driving so fast, in fact, that it seemed like the sounds of the radio were coming from behind her, trying to catch up to the car and the ends of her hair whipping at everything it could reach. Suddenly, a Hall and Oates song came on. Thank God, she thought. The sleazy, 80s-movie-sound-track quality of the jam, in the novel context of a free woman road tripping, was enough to jog another memory. This was just what Audrey needed, a recollection so superficial, anecdotal, and hip that it brought back the time before she had assigned herself the task of becoming Emotional.</p> <p>It was summer and she was young—or at least younger than 25—and she was interviewing for a cushy but uninspiring studio assistant position helping one of Petzel's abstract painters. The guy who let her into the interview whispered, "I know you," in Audrey's ear, although she knew he didn't, which later she found out he did, which ultimately didn't matter because they were clearly going to sleep together anyway. And she was smiling now, remembering the scene.</p> <p>Bruce, as he was called, tread that precarious line that hipsters know too well, between looking cool and looking like a pedophile with multiple convictions</p>	

DELUXE LAYOUT

The text block in this format follows the ratio of the Golden Section (1 : 1.618 or $a : b = b : (a + b)$). Architects, painters, and book designers have used this classical system of proportion for hundreds of years. Although the layout shown here may have worked well for a treatise on wine tasting or coin collecting, it seemed too pretentious and grandiose for Sexy Librarian.



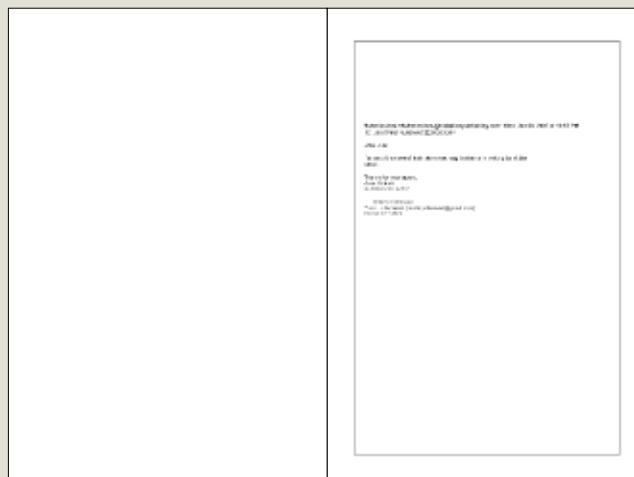
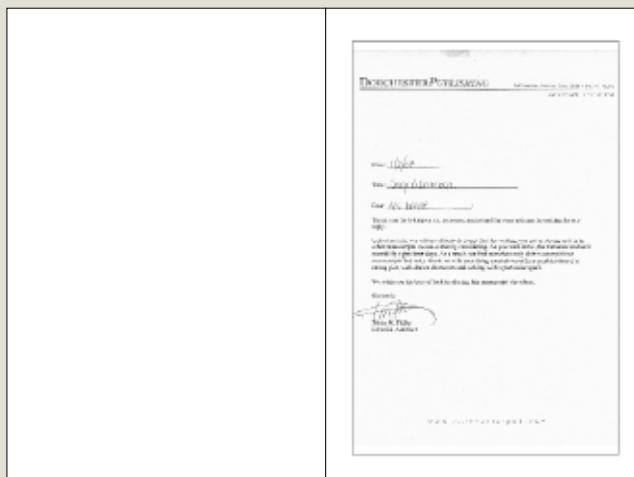
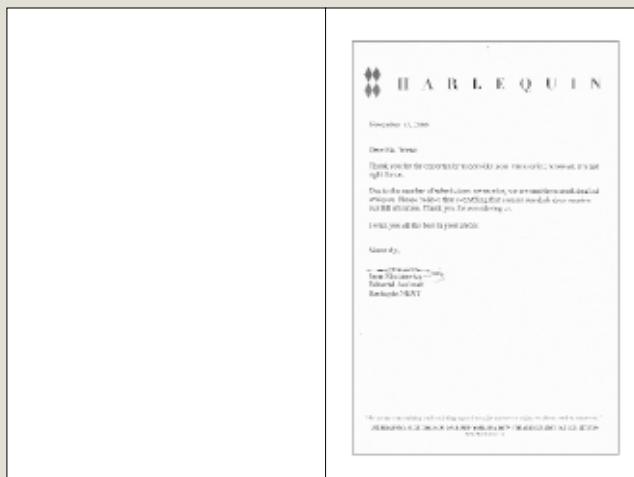
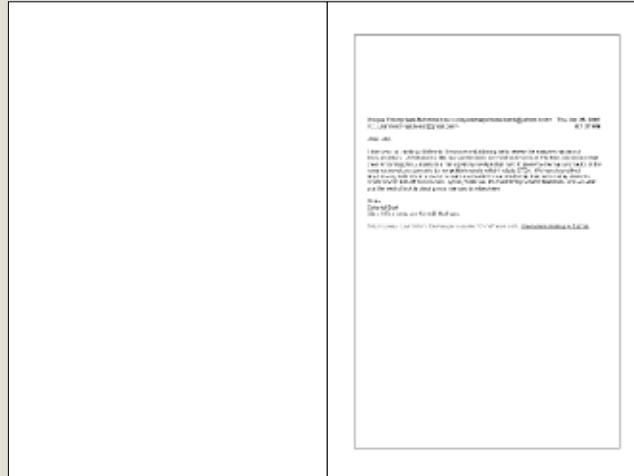
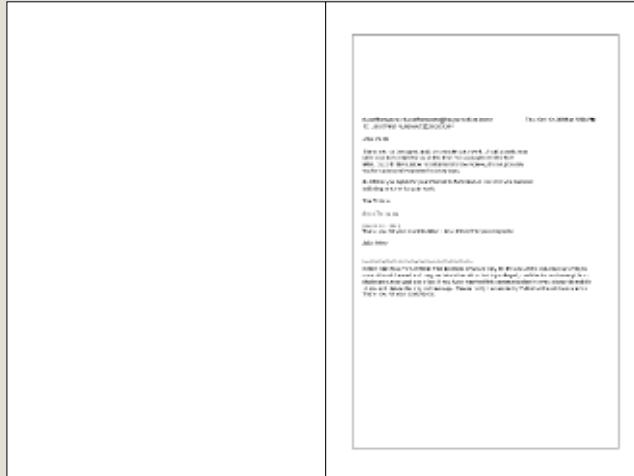
		2	SEXY LIBRARIAN			Running Heads and page numbers (in Hypatia Sans)	
			<p>to interact with men with whom she had no chance of sleeping. The significantly older gentlemen, celebrities, the live-in fiancés of other girls, the men who are not normally characterized as potential sexual partners, were for some reason under a different classification for Audrey. She was, after all, a librarian, and it was her job to categorize the true character of things by the most specific criteria. William, her ex and first college love, currently living with his girlfriend in Greenpoint, was not filed under “unavailable,” but rather “usually occupied.”</p> <p>One can imagine, therefore, that when Audrey transmitted to Will the aforementioned power couple of vaginal dysfunction, things got a little complicated. When the girlfriend acquired the surprises and yet nonetheless continued her romantic and domestic partnership with Will, things got a little confusing. When Will explained to Audrey in their final conversation that neither he nor said girlfriend could afford a New York one-bedroom that wasn’t shared by two people and decided it would be easier to forgive and forget than endure such a drastic change in lifestyle, Audrey knew she had to take a vacation.</p> <p>The second incident was, quite simply, a “not-boyfriend” becoming a “live-in boyfriend” following the loss of his irregular installation job at PSI. After “just crashing” for three weeks, Jacob, a one-time football star turned abstract painter, discovered that selling coke was an easier way to make money than part-time museum work, and left way more time for his canvases. As the paintings were stacking up and Audrey’s socks were disappearing, she knew it was time to move. Out of the city, away from the bad choices and lost nights, to a place where after working hundred-hour weeks between the library and her studio, she could be bone tired somewhere that was not always too noisy to sleep deeply.</p> <p>That place, as it turned out, was Rochester, Minnesota. Thanks to the Mayo Clinic, the nation’s best and largest hospital, this was where patients went hoping for some miracle to keep them from dying. To Audrey, the position of head librarian for the Arts Collection opening that May was just what the doctor ordered.</p>			1 Hypatia Sans body copy, Electra <p>Audrey was tall, lithe, and super sexy. She was sitting at her new desk, getting to know the holdings of the Rochester Public Library’s collection, a task she regarded as one of the most insignificant undertakings of her last ten years. Quickly and silently admonishing herself for being so geocentric—defining irrelevant as land-locked—Audrey tried to remind herself that this was a time for emotional growth. She pressed a finger to her thick, black, Prada glasses, rubbed her legs together lazily, and wrote on a stray card catalog card: “Be less pretentious.” It was the first, and only, personal touch she had made to her work space. The adjacent desk boasted a photo of a Jell-O mold used to form the words “Number One Grandma,” and Audrey hastily discarded the note, lest she appear insincere.</p> <p>The last week had been hazy and automatic, as she set about to close up her life in New York like a widow in an interstitial phase of grief: numb and productive. She was worried only about leaving behind her books, now under the charge of a subletter, and about people talking to her out here like she was some kind of alien. The woman at the Java Hut this morning glanced at Audrey’s designer T-shirt,</p>	

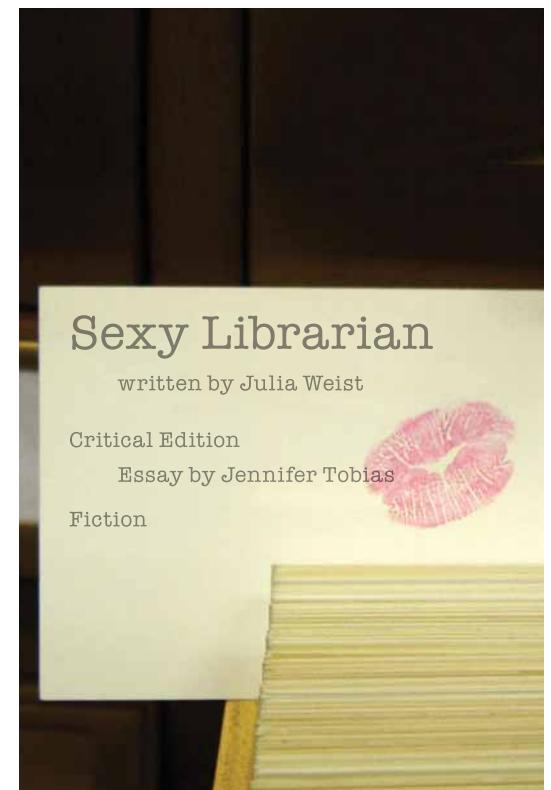
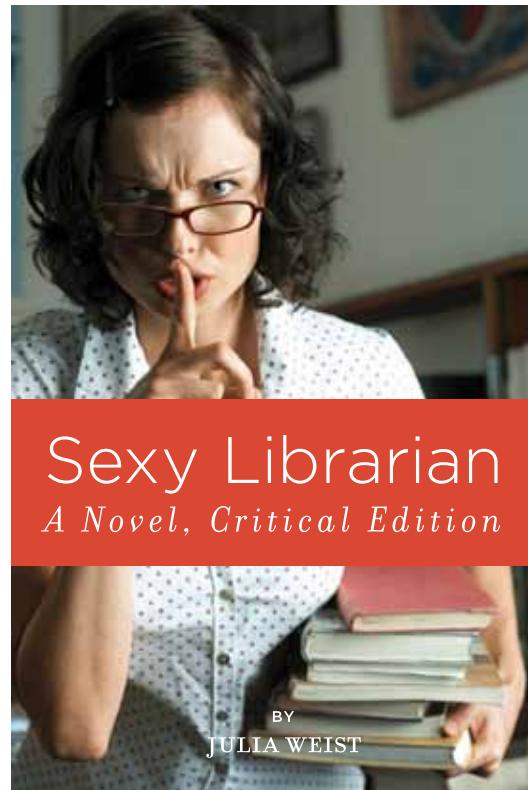
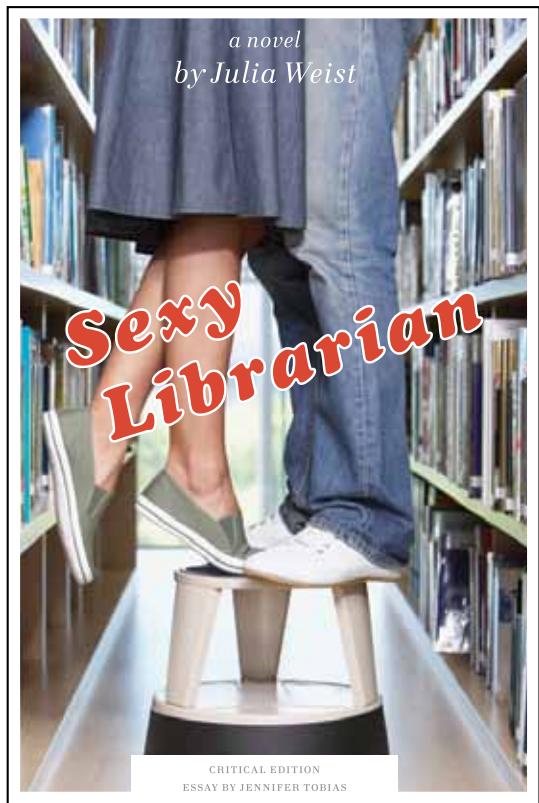
SEXY LAYOUT

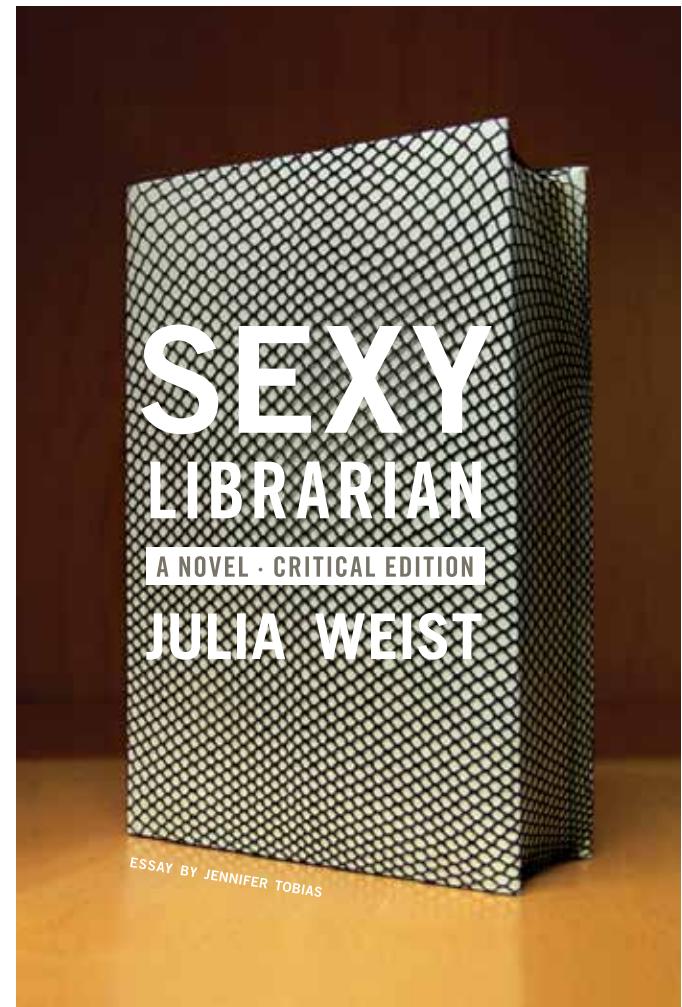
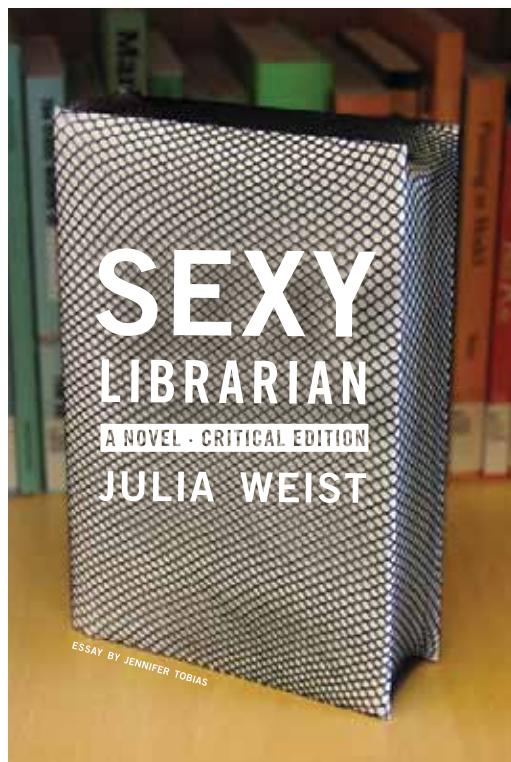
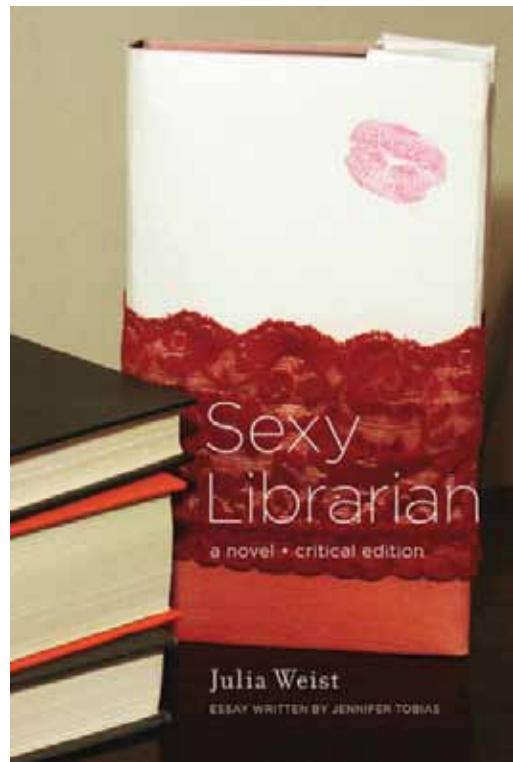
The final page layout for *Sexy Librarian* features margins that are generous but not too generous. The centered heads provide a classical feeling, but the overall design is not over-the-top elegant. The book is friendly, readable, and approachable—like a girl you might say hello to in a bar.

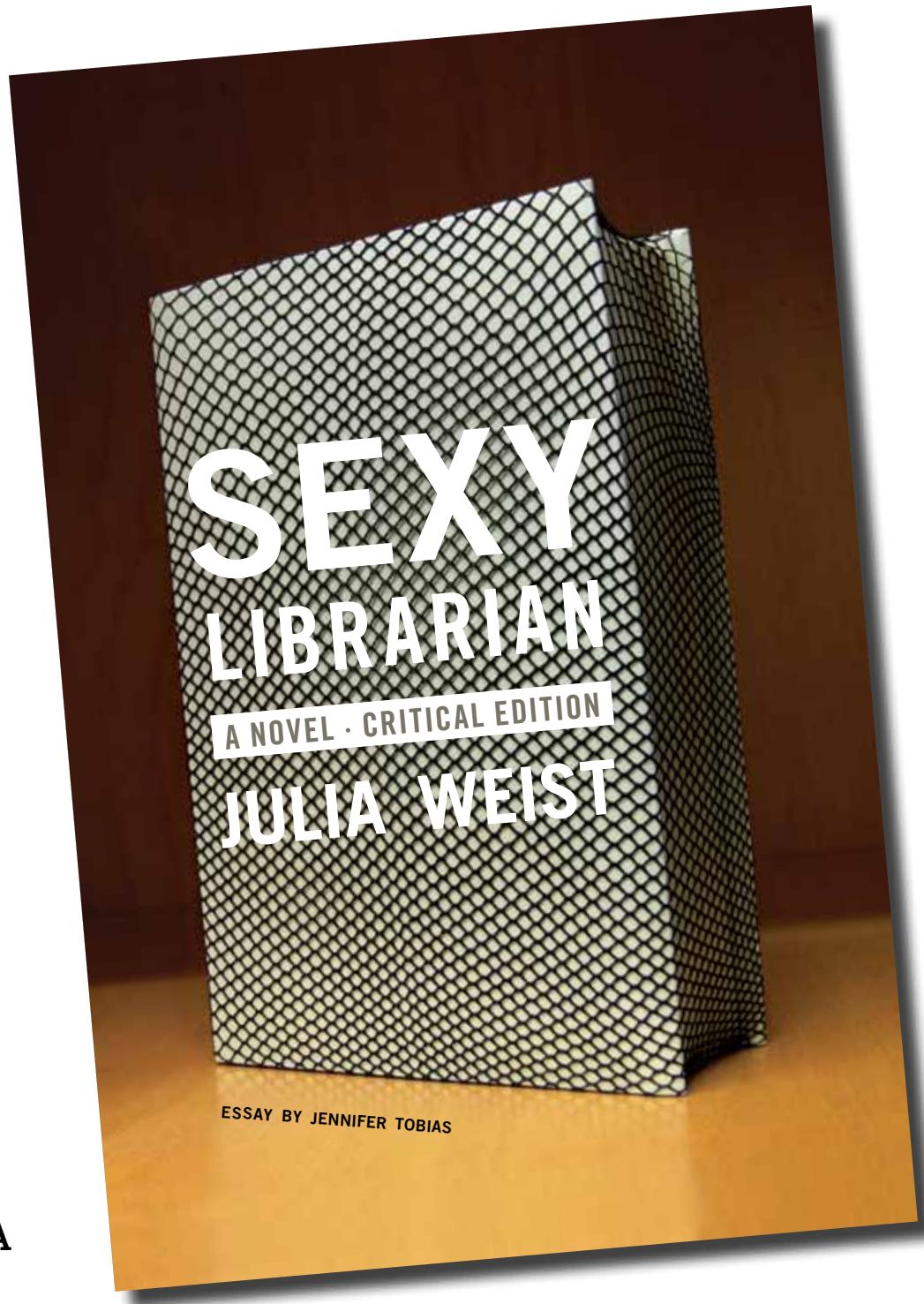
Typography

Literary works are usually set in traditional serif typefaces, such as Garamond, Caslon, and Sabon. (See “Design Basics.”) For the main text of *Sexy Librarian* we used a clean but classical typeface called Electra, designed by W. A. Dwiggins in 1935. The running heads, chapter numbers, and other supporting elements are set in Hypatia, designed by Thomas Phinney in









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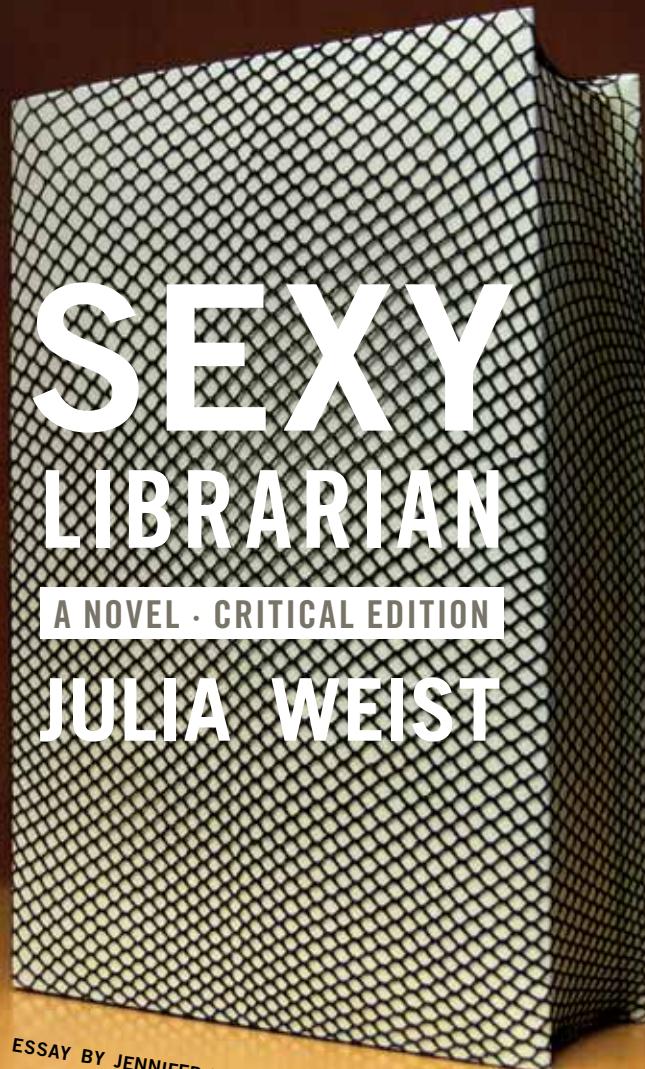
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Julia Weist

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Sexy Librarian introduces us to Audrey Reed, a New York artist who trades her hip urban life for a job at a small public library in Minnesota. Away from the frenetic art world, Audrey hopes to find herself, and with the help of some hard words and hot nights, she succeeds. With wry and unflinching candor, Audrey explores the Midwest, her past and, inconveniently, her boss' ex-husband. In a town of closed minds and open stacks, Audrey learns that there is more to a library than its holdings, and that she may still have the ability to fall in love. Available for sale December 10, 2007.

Promotion and Marketing

Now that your book is published, it's time to get it out there. A web site will be your most crucial tool. It helps you reach potential readers as well as journalists and bloggers who want easy access to excerpts, author photos, and cover art. The web site for *Sexy Librarian* includes a news blog feature for

SEXY BRAND The web site for *Sexy Librarian* was built with open source custom blogging software (Textpattern). The site design allows the author to regularly post fresh information, events, and press releases. Many indie authors use



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New York

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Internal
evidence of
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Miss Jones took off her glasses...

Julia Weist (below) trained as an artist but is also currently completing her Masters of Library Science at Pratt, which explains her current project, *Sexy Librarian*. The work is a novel, a romance, but as the afterword by curator Ellen Lupton says, "the object you are holding in your hands is also a sculpture" and was put on display at Weist's gallery Sara Meltzer. Originally, the book was not meant to be produced at all as Weist wrote sample chapters of a romance and sent it to half a dozen major romance publishers, all of whom rejected it with standard form letters, which were then exhibited as works of art. Now boldly produced by the perfectly-named Slush Editions, *Sexy Librarian*



was given a public reading at the gallery by performers including, most notably, the academic Ken Soehner, head of The Metropolitan Museum's library. His dry rendition of some of the hotter passages made one ponder what really does go on in those endless museum stacks.