

BOOK DESIGN NEWS

Winter 2001-02

EXPERIENCE IS WHAT YOU GET WHEN YOU DON'T GET WHAT YOU WANT

VOLUME IX ISSUE II

CELEBRATING NEARLY TWENTY-SEVEN YEARS IN BOOK DESIGN

WHO & WHAT'S NEW

• *DavidLord-AutoArt.com:*

This summer, I had the pleasure of building a web site for my good friend, David Lord. I have built several sites over the years and this is my most recent.

David Lord was an Industrial Designer for UniRoyal for four years. Prior to that he established his own graphics and industrial design firm which he operated for ten years. He then refined his direction to focus on illustration and fine art as it relates to automotive applications.

Today, David Lord, a founding member of the prestigious Automotive Fine Arts Society (AFAS), creates original art as well as package design, point of purchase, trade show design, concept drawings, posters, limited edition prints and other imagery for a diversified list of individual and corporate clients.

A major part of the appeal of David Lord's work is his ability to identify with the customer or fan. He puts the viewer into the driver's seat, or on the track itself, where he can show the perspective which neither the spectator, nor the photographer ever get to see.

Learn more about David and see some of his spectacular work:

www.davidlord-autoart.com

DID YOU KNOW . . . ?



AN ARCHITECT FOR BOOKS

MY WIFE AND I have been planning an expansion of our house and this past summer we finally hired a local contractor (Sam) to do the work. He billed himself as an "all-purpose" contractor, which meant that he had a lot of experience. He wasn't a professionally-trained builder, actually an electrician by trade, but he said he could do the job offering the design component as part of the package.

Figuring we could save some money, we bought some inexpensive house design software to draw up floor plans for the contractor. Seemed simple. We knew what we wanted. How hard could it be? Besides, why pay an architect thousands of dollars when for a hundred bucks and a few hours of time we could do the work ourselves?

We spent a couple of months playing with the software, adding things to the drawings, moving walls, adding windows, etc. Basically, we wanted a new main entry, my new office, and our daughter's new bedroom above. Attached to this addition would be a new two-car garage with storage space above. Every time we saw something neat in a magazine we would rush to the computer to see if we could incorporate the new idea. We didn't worry too much about any specific construction details. We figured our contractor could make it work. This was fun and our drawings looked really cool.

Every meeting with Sam resulted in making further changes to the plans. Sam would complain about where we had moved doorways, stairs, windows, etc., and he didn't offer much in terms of solutions. He kept telling us that each change was going to cost more money and he'd have to start over with his figures.

We continued this "back-and-forth" process for three months. It seemed like we were getting nowhere with Sam. Time was running out and we were getting frustrated. We were ready to start the work. Why was he stalling? We soon

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Facing due south, our house was moved to this location after the Civil War. It was one of three houses owned by one family. They farmed the land across the road. My office is currently upstairs in the main house. We hope this picture will look different in 2002!

In order to reduce the fear of opening mail, I have eliminated the use of an envelope for my newsletters. As a bonus, the larger size paper provides almost 15% more content! Wowee!

realized Sam knew how to build, but he didn't really know how to do the design work.

Frustrated, we finally decided we would bite the bullet and hire an architect (Bruce). After just two hours of visiting with the architect, our heads were spinning with ideas. Unlike our contractor, Bruce toured the entire house, inside and out. He asked us about our lifestyle, present and future. He asked what we wanted to accomplish with the new addition. Bruce's approach was a "whole house" renovation, rather than simply adding space on the end. Moving the stairwell in the living room, move an existing doorway ten feet, adding shed dormers and a half bath upstairs, and simply pushing our existing kitchen out another ten feet would not only solve our immediate needs, but added a new look and feel to the main part of our house. We could actually spend less on construction, but in effect, end up with a whole new house. And we could approach this project in phases. Marvelous!

After Bruce left I couldn't help but compare what he did with our house to what I do with books. With his thorough knowledge of construction, design, layout, lifestyles, costs, etc., Bruce was able to find a solution that satisfied our needs. And we were confident his solution would work. There was a sense of security knowing what we were doing was right.

Over the years, when asked what I do as a book designer, I often say that I am similar to an architect, only with books. After our experience with Bruce, I am convinced that is exactly what I am.

Like a skilled architect who cares, if you can find a book designer willing to become part of your publishing family, so-to-speak, you can rely on them to make decisions that are in the best interest of the book, the author, the reader, and your publishing company. Building a book is more than collection of services (editing, design, typesetting . . .) — it is a "whole-book" experience.



A few of the books I've "built" lately . . .

How often do you look at a design, or a set of layouts, and wonder if it is going to work? Do you sometimes wonder if the type is too large, margins too narrow, display type not appropriate for the subject, or if there are there elements that are not professionally "sound?"

Well, wonder no more. For several years now I have provided the service of "design consultation" for a publishers, whose design and composition are done in-house.

For a basic fee of one hundred dollars, I look over the design and layouts and provide the client with a summary of "dos and don'ts." I look for problem areas as well as offer suggestions for improvements. Any further involvement by me is determined by the publisher.

Because the "designers" of these clients are not professionally trained, nor do they have extensive experience, I serve as a security measure for any design flaws that could either cause problems in composition or anything that might hinder the "readability" of the of the book.

This has proven to be a successful precaution for these publishers who, for their own reasons, do not or cannot purchase outside design/composition. This has proven so successful for these clients, that I have decided to offer these services outright. Consider this in the same vein as having a car or house checked over before purchase.

If you're curious, please send e-mail explaining your methods of design/production. We can then determine an effective way to review your projects as they are designed.

THE HOLIDAYS . . .

In light of the the events on September 11th, this holiday season will be especially important and meaningful. Most of us will gather with family to celebrate this special time of the year.

Please take time to reflect on the tragic events and share thoughts and prayers for those families affected by the attacks.

In one way or another, most of us have changed since 9-11. We have become more united as family, community, and country. I wish you all the very best for 2002!