

BOOKarts

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*The Complete Manual of Typography:
A Guide to Setting Perfect Type*

James Felici

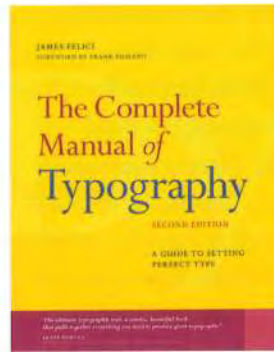
Adobe Press /Peachpit—Second Edition, 2012.

396 pages. Paperback. ISBN 978-0-321-77326-5

This book, arranged under two main headings: *Typographic Basics* and *How to Set Type* is suitable for book and graphic designers at all levels.

Can this book be the stand-alone text in your library? Well, no. It won't help you choose a typeface — Robert Bringhurst's *The Elements of Typographic Style* (Hartley & Marks) is the go-to book for this. Nor will it tell you about "Information to be Included and the Order of Elements" for books, but you'd use *The Chicago Manual of Style* (The University of Chicago Press) for that. Along with these two, *The Complete Manual of Typography* would constitute the almost-perfect library.

Textbooks like this one are costly and it's important to ask if it will teach what you need to know and if it's readable? In this, *The Complete Manual of Typography* scores very well. The subject matter is well laid out



with many examples illustrating the points being made — how *does* one set type and why does it matter if it's *not* done properly? But the manual also serves as a reference aid in solving specific typographic problems thanks to a well laid out 41-page index. This

book will earn its keep in no time.

Is it perfect in all ways? No. John D. Berry of Creative Pro (www.creativepro.com), a good source for years on digital typography, has many positive things to say about it, although he does have quibbles about Felici's serif versus sans-serif arguments, about his use of Perpetua as the text's typeface (too small and too low an x-height), and about the lack of comparative details on the various page-layout software programs: QuarkXPress and InDesign. Another source of irritation is the actual design of the book, and here Mr. Berry and I agree: the extra-wide outer margins are fine when the margin is loaded with examples, less so on pages where the margins are blank or nearly so — the inner margins are awfully close to the spine. Do the positives outweigh the negatives in this book? Yes! •

Book Arts on the World Wide Web

by Cathryn Miller

It may seem counter-intuitive, but some of the best resource materials for bookbinders and book artists can now be found, not in bookstores, classrooms, or libraries, but in the virtual world of the internet. From blogs about bookbinding and artists' books to suppliers of tools and materials to instructions on how to make simple bindings or archival boxes or basic binding equipment, it's all there.

You can read interesting posts on the blog of a Canadian binder <<http://myhandboundbooks.blogspot.com/>> or a German book artist <<http://blog.buechertiger.de/>>, or you can use basic tutorials by

an American teacher/photographer <<http://www.tjbookarts.com/guides.htm>> or an Italian conservator <<http://www.outofbinding.com/index.htm>>.

Back issues of all 14 issues of *The Bone Folder* (the only open access online-only book arts magazine) are available to be read on-line or downloaded from <<http://www.philobiblon.com/bonefolder/>> or you can check out the latest issue of the University of Western England's Centre for Fine Print Research *Book Arts Newsletter* at <<http://www.bookarts.uwe.ac.uk/banlists.htm>>.

You could join the Bookarts Forum <[26 BOOK ARTS ARTS DU LIVRE CANADA 2013 VOL.4 NO.1](http://www.</p>
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bookartsforum.com/forum/> or one of the many book-related Yahoo groups <<http://dir.groups.yahoo.com/dir/1601389862>>.

When you want to make a Tuxedo wrapper or learn how to repair a damaged book, but can't find instructions in any of the reference books you already own, you can go to sites like <<http://www.indiana.edu/%7Elibpres/manual/manfront.html>>.

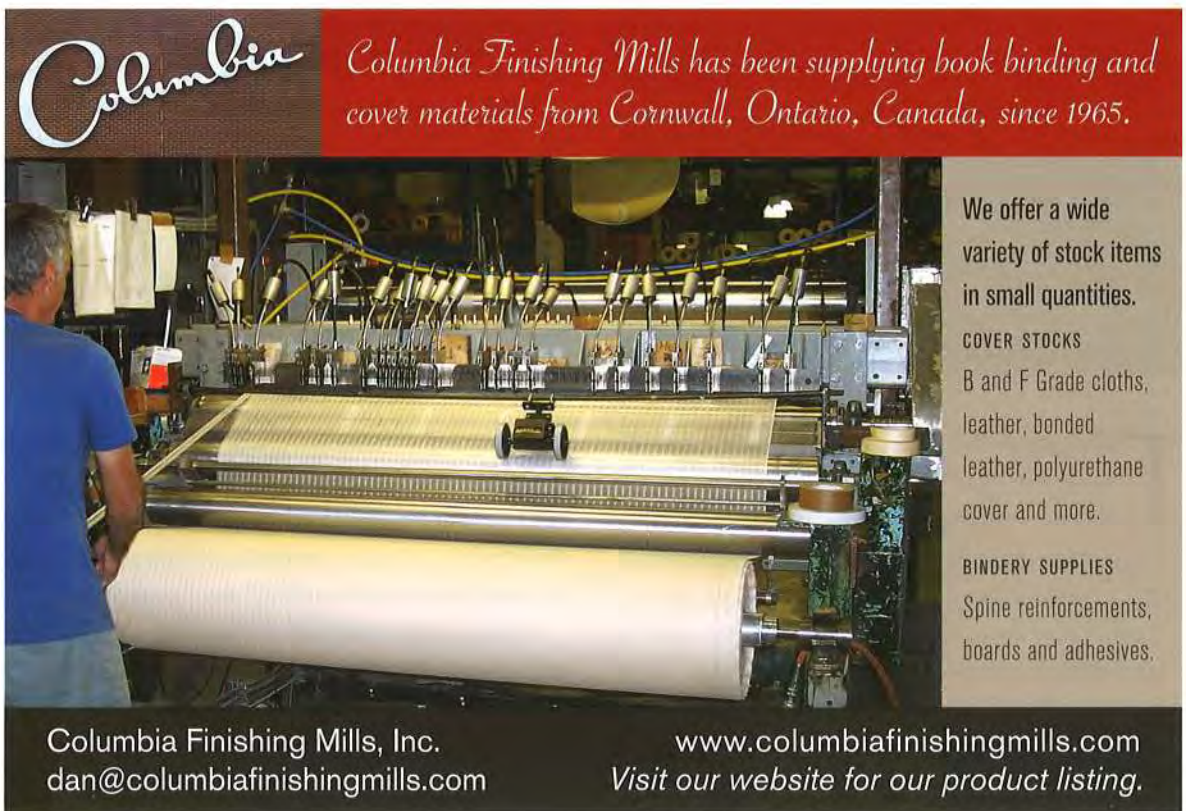
If you just want to do some book arts related browsing, there's a regularly updated list (with short descriptions) of websites at <<http://www.bookarts.uwe.ac.uk/artbkms.htm>>.

You can even listen to twice-monthly podcast interviews with people involved in the book arts at <<http://www.bookbindingnow.com/>>.

Finally, there is the incredible <<http://www.philobiblon.com/>>. This is the master site, the one you need to know about and use regularly. This is the home page for Peter D. Verheyen, head of the Department of Preservation and Conservation at

Syracuse University. It has links to almost everything I have already mentioned and much more besides: the Book Arts List, special book-related projects, an on-line gallery, and even a little bit about building cardstock structures for model train layouts. If you want to look for something relating to the book arts, this is the best place to start.

A note of caution: there are two problems with finding information on the Internet. The first is that you can't believe everything you read. I have tried to provide links to sites that I have found to be reliable sources. The second, and possibly more important, thing is that blogs and websites, even those operated by large and apparently permanent institutions like universities, can disappear without notice. If you have found instructions for something that you may want to try in the future, don't assume that the link will necessarily work six months from now. Consider saving hard copies ... that, of course, you can always bind into a book. •



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