



# THE BASICS OF BOOK DESIGN



## PART 2 FRONTMATTER PAGES

**F** **FRONTMATTER** pages refer to everything from the title page to just before page 1, which includes all of the roman numeral pages of a book.

### HALF-TITLE PAGE

The typical book actually has two title pages. The first is the half-title page—also known as the bastard title, which is the first page of the book and almost always begins on a right-hand page. The frontmatter should be numbered using roman numerals, beginning with the half-title on page i, followed by a blank left-hand page ii, and then the full-title on page iii.

The half-title page usually consists of just the book title set in a typeface derived from the book's cover or interior design. The title is often simply centered on the page, dropping a couple of inches from the top trim. The half-title page was an invention designed to protect the actual title page of a book, which was easily damaged in the days before hardcover and bound books became common.

Some publishers repeat the half-title page as the last right-hand page of the frontmatter, followed by a blank left-hand page. These are usually two of the first pages to be cut when it's necessary to reduce the page count.

### FRONTISPIECE

Following the half-title page, page ii of a book should either be blank, or contain the frontispiece, which is an illustration or photograph that is somehow related to the book. The frontispiece is often an image that also appears in

the main text of the book. If the book is part of a series, this page may alternately be used as a series page, listing all the titles in the series.

### TITLE PAGE

The full title page is usually page iii of a book, and should contain the book's full title and subtitle if there is one, the names of the author(s) and editor(s), and the publisher's name and/or logo—also known as the colophon—and often followed by the year of publication at the very bottom of the page.

In some cases, the title page can be designed to spread over two pages, where page ii might contain some text or design elements that are continued on page iii.

### COPYRIGHT

The title pages are followed by the copyright page, usually appearing on page iv of the book. The text on the copyright page is generally set two or three points smaller than the main body text so all of the information will fit on a single page. The copyright page contains all relevant publisher and author information, including the Library of Congress Cataloging-in-Publication data.

### DEDICATION/ EPICRAPH

The copyright page may be

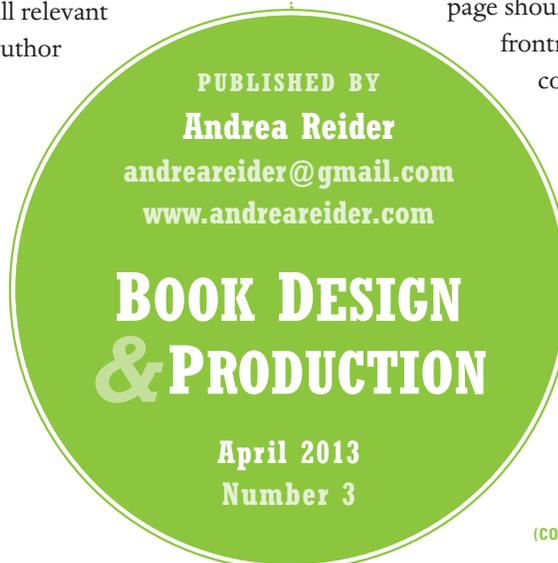
followed by a dedication page on page v of the book. The dedication is usually about one to four lines of text, set in the main text typeface of the book (sometimes in italics), centered on the page about 2 inches from the top trim, or top aligned with the text on the copyright page. If the page count needs to be reduced, the dedication can be moved to an otherwise blank page, like the verso before the preface or acknowledgments.

Instead of or in addition to a dedication, the author may include an epigraph, a short quote or poem related to the theme of the book. This should go on a right-hand page following the dedication.

### CONTENTS

The contents page is set on the first right-hand page after the copyright page or dedication. This is the first frontmatter opener page and establishes the design motif for the rest of the frontmatter, chapter opener, and backmatter pages that follow.

At a minimum, the contents page should list all of the frontmatter pages that come after the contents page, and all of the chapter openers, part openers, and backmatter pages in the book. The contents pages may also include



(CONTINUED ON NEXT PAGE)

(CONTINUED FROM PREVIOUS PAGE)

all or some of the subheads from the book, but does not include the dedication or the contents page itself.

The design for the contents page can be very simple or quite elaborate, depending on the subject matter and content of the book. If the book contains photographs or illustrations, some of them can be used as design elements on the contents page or pages.

A simple contents page might have the word "Contents" set in 18- or 20-point type, centered on the page, and falling about 2 inches from the top of the page. It is customary to leave about an inch or so space between the contents title and the text that comes below. The chapter titles should be left aligned on the page, and the page numbers right aligned. The type on contents page could be set as small as 10 points or as large as 14 points or more in some cases.

The contents page can get more complicated if there are additional text elements that need to be designed. Some books have chapters that are written by multiple authors whose names and business or university affiliations appear on the contents page.

Books that are divided into sections with part openers also require a special design treatment. The part titles must be set in a way that distinguishes them from the chapter titles. This can be as simple as setting the part titles in all caps, bold, and/or centered on the page, or something more complex, like using a graphic element such as a special font or a dingbat (ornamental character) to distinguish the text in some attractive manner.

The contents page may be followed by a list of tables and figures set in a format similar to the table of contents.

## FOREWORD

The foreword is a short introduction to the book written by someone

other than the author, usually someone prominent in their field. When a foreword is written by a particularly well-known person, the writer's name may appear on the book's cover or title page, usually below the author's name and in smaller type.

The foreword always ends with the name of the writer and often includes the date (month, year) it was written. Although it can be any length, the typical foreword is four to eight pages.

## PREFACE

The preface, in contrast to the foreword, is always written by the author. Unlike the introduction, which contains information that is essential to understanding the book, the preface is a chance for the author to speak directly to the reader. The preface may contain the author's thoughts on how they got the idea for the book, but there are no limits on what the author can write.

## ACKNOWLEDGMENTS

Whereas the dedication is usually only a few words or lines of text, the acknowledgments pages give authors a chance to acknowledge or thank anyone they wish to, especially people who may have been involved in the book writing or production process.

## INTRODUCTION

The introduction can be placed in one of two positions in the book. It can be either the last section of the frontmatter (with roman numerals) or the first chapter of the text proper (with arabic numerals). The introduction contains information

that is vital to the reading of the book. This may take the form of a summary of the book, or just about anything the author wishes to say to introduce the book. ●

## Converting Microsoft® Word Equations to EPS Files

Here's a relatively simple and very effective method to convert mathematical equations and other hard-to-duplicate formatting from Microsoft® Word to EPS files or other formats that can be placed in InDesign or Quark:

- 1 Go to the Print dialog box in Microsoft Word and select "Save to PostScript" from the PDF menu at the bottom left of the screen. (The files won't convert properly if you save directly to PDF.)
- 2 Convert the PostScript to PDF using Adobe Distiller. You should be able to open and save files in Adobe Illustrator or another graphics program.

The files should be completely editable although sometimes portions of the text will open as outlined text that cannot be edited.

Don't forget to convert the Illustrator files to grayscale, or they'll be saved as RGB. ●

I began designing and typesetting books after graduating from the University of Michigan in 1985. If you have a project in mind, or would like to see book samples, please e-mail me at [andreareider@gmail.com](mailto:andreareider@gmail.com) or call (323) 822-2830.

**Andrea Reider**