the **content** station

DESIGNING A TEXTBOOK – A GUIDE FOR EDITORS

Creating a successful textbook that will support learners to achieve their best outcomes is always a huge team effort, and one of the most collaborative working relationships is between editorial and design. When these departments work effectively together, the result is a textbook where great text content is supported and enhanced by clean, clear design and engaging, illustrative images.

This document is written by experienced textbook designers and contains information about the design phases of the textbook development process, as well as some 'do's and don'ts' for editorial teams, based on their experience across hundreds of projects.

THE MANUSCRIPT

1 It is hugely advantageous if style sheets are used in Word, eg. A, B, C Heads, Main text (normal), Call out features. This makes it clear to the designer which feature or heading should be applied to each piece of text. Just leaving everything on normal and manually altering it (typesize and font) means that when it is imported into InDesign, Quark or any other page layout application the styles will drop out, leaving everything as plain text and putting the onus on the designer to make an educated guess about which heading levels etc. need to be applied.
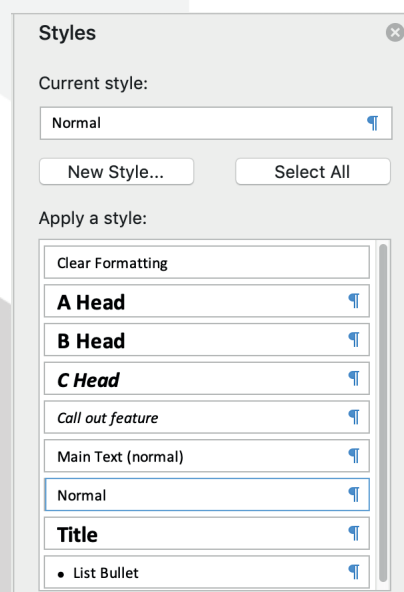
Word styles sheets
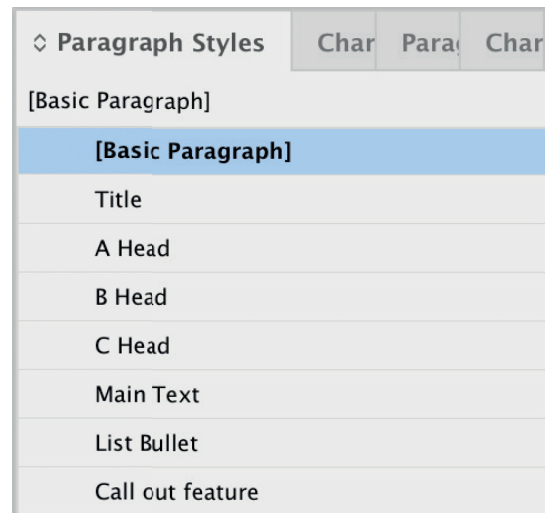
InDesign Paragraph Styles

2 It seems like an obvious point but always make sure a manuscript has been seen by all the stakeholders who need to see it, and has gone through all the relevant editing stages **before** handing over to the designer. We've definitely seen manuscripts where this has not happened and it means an awful lot of changes for you (and therefore us) at first proof stage.

3 Wherever possible, try to ensure everyone involved in producing the content – authors, development editors, copyeditors – have seen the signed off design sample and/or the concept design. This is a helpful visual reference to how much copy is needed, which will avoid large amounts of overmatter or going over extent. This is something that happens a lot, where a book with a projected extent of 160 pages for example comes out at 190 pages at first proofs, which means you're basically chasing your tail from then on in trying to save 30 pages.

4 References to artworks and photos should be left in the manuscript to indicate an area around which they are to be placed when the page is laid out.

5 Within the track changes option in Word, always accept all changes so that all the relevant editing that has taken place will import into InDesign.
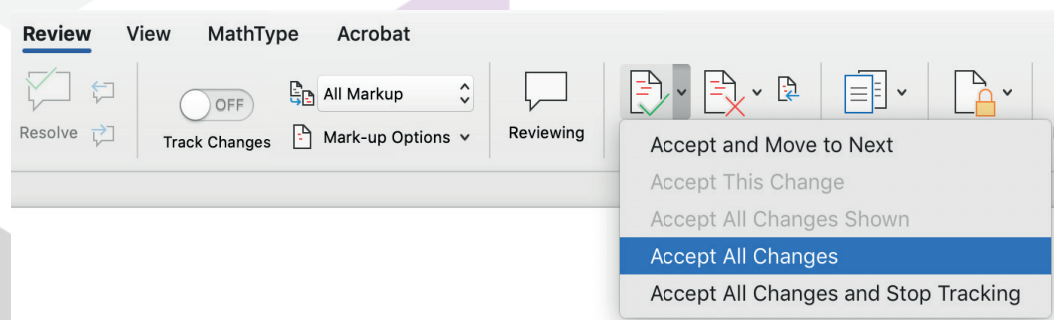
ARTWORK BRIEFING

1   Supply a log sheet containing every photo and illustration to be used. This will help the designer keep track of any artwork/photos that may be missing or are yet to come.

2   Keep artwork brief naming conventions simple. When naming artworks we suggest naming them with the chapter/unit number and in numerical order after that. For example Chapter 2 artworks would be called – CH02-01, CH02-02, CH02-03 and so on. This not only helps in terms of keeping things simple but makes them easy to reference later in the book if you would like a similar artwork, or even to reference them for future titles.

3   Sometimes re-using old artwork isn't the most cost-effective solution. If a previous artwork has been created in older software with old fonts, these can sometimes be a nightmare to work with and take quite a bit of time to open and replace fonts. Ask your designer which is the best way to do it. Sometimes creating the artwork from scratch will take less time, resulting in a lower cost and better outcome.

4   Sometimes a sketch is better than a text description. No matter how bad you think your art skills are, a sketch can be 100 times more useful than a written description of an artwork. If in doubt include both – the more information the better.

See next page for an example of an artwork brief and the finished product.

ASSET BRIEF

Book title	GCSE Statistics Student Book
ISBN	9781292000000
Section	4 Answers
Asset number	04_ANS_aw10

Tick (✓) one:

| PHOTO	
ARTWORK	✓

Detail

Plot graph from this data (country does not need to be shown on the graph)

Plot middle column as horizontal axis, third column as vertical axis.

Country	Motor vehicles per 1000 people (2014)	Road traffic death rate per 100 000 people (2013)
Albania	124	15.1
Brazil	249	23.4
India	18	16.6
New Zealand	712	6
Nigeria	31	20.5
Russia	293	18.9
Singapore	149	3.6
Thailand	206	36.2
UK	519	2.9

PLEASE PRODUCE A GRAPH LIKE THIS USING THE DATA IN THE TABLE ABOVE.

Artwork Brief
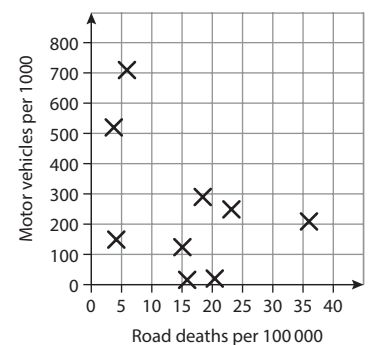
Finished Artwork

5 Give your illustrator a little freedom in decision making. Sometimes artwork simply won't fit in the space provided. Let the illustrator work their magic as they might be able to make the artwork smaller without compromising on the look, feel and information the artwork needs to provide. If an artwork is produced and looks different, it's *usually* for a good reason.

FIRST PROOFS

Once the designer receives the manuscript, this is what happens 'behind the scenes' to create first proofs.

1   Import all of the supplied manuscript into InDesign.

2   Make sure everything has a style sheet, meaning the correct fonts and sizes are applied to match that of the approved design. (We call this a galley proof.)

Style Mapping	
Microsoft Word Style	**InDesign Style**
¶ Normal	¶ [New Paragraph Style]
¶ Heading 1	¶ [New Paragraph Style]
¶ A Head	¶ A Head
¶ Main Text (normal)	¶ Main Text (normal)
¶ B Head	¶ B Head
¶ C Head	¶ C Head
¶ Title	¶ Title
¶ List Bullet	¶ List Bullet
¶ Call out feature	¶ Call out feature

3   Start to drop the galley proof into the pages and lay it out according to the approved design.

4   Make the design fit as best we can using our experience to 'squash' copy in where needed or by opening up the page a little to bump things out if we are short of copy. We often find that, for textbooks with multiple authors, this varies across the book and some authors write less than others. We have to use our expertise to make the book conform to the design without making it obvious where any squashing or opening up of copy has taken place. One of the main things we do to enable this is by resizing photo or artwork spaces.

5   We like to supply half a dozen or so pages with live copy once a job has been put into production to make sure everyone is happy and to implement any changes early on if we or you feel something does not work with the design. This is common and you can only really act upon it when you start the project using live copy.

6   We raise any issues immediately if we feel something isn't right. You just get a feel for this as you work on a job.

PROOF MARK UP AND SUBSEQUENT PROOF STAGES

1 When a marked up proof comes back from the editor, the first thing that happens is that the designer casts their eye over the proofs to see if anything stands out initially that may need addressing. This is where a clear, concise handover note from the editor is also helpful.

2 The theory is that the first proofs will have queries marked up by both editors and designers; from second proof onwards we would expect all comments to be editorial in nature.

3 The marked PDF is then handed over to one of our illustrators to originate new artworks and amend any existing artworks.

4 Usually the same designer will work on a project from start to finish as this ensures consistency. The number of proof stages will vary by project, but three proof stages is fairly typical, and as each proof stage progresses the textbook content (hopefully!) becomes more and more final, including all realias, artworks, photos and cross-references.

5 Although we still get some hand marked up proofs, mostly we now receive electronic mark up. We do find that this can lead to heavier mark up because editors aren't constrained by the amount of space on the page! So it can also be easier to lose track of what you've marked up, so here are a couple of tips (although they do apply to hand mark up too):

   a Make sure that all comments are actually comments and aren't queries to other team members that have been overlooked.

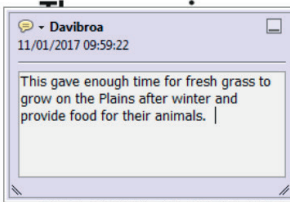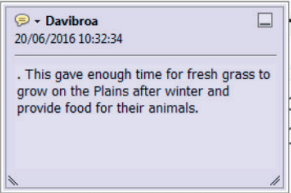**b** Simple instructions are better as opposed to an explanation about why the change should be made.

- Similarly, if two corrections are close together, combine them into one correction. For example, this:

  - However, migrants were advised not to begin the journey until April~~, as otherwise fresh grass on the Plains would not have grown enough after winter to feed their animals.~~
  - Migrants needed to take enough food to live on for

  Davibroa
  20/06/2016 10:32:34
  . This gave enough time for fresh grass to grow on the Plains after winter and provide food for their animals.

  Instead of this (which is three listed errors - one to change the comma to a full stop; one to delete the existing text; one to add in the new text):

  - However, migrants were advised not to begin the journey until April~~, as otherwise fresh grass on the Plains would not have grown enough after winter to feed their animals.~~
  - Migrants needed to take enough food to live on for the whole journey, as well as essentials for setting

  Davibroa
  11/01/2017 09:59:22
  This gave enough time for fresh grass to grow on the Plains after winter and provide food for their animals. |

6 Once the project has been approved by editorial to go to press or to final files if it's digital, that's when relevant PDFs are made up. They are then run through a flight check to make sure there are no errors which would cause a printer to reject a file (eg. line weights less than .25pt, photos less than 300 dpi). Then that's all the design work completed – for that one textbook at least!

TOP 5 TIPS FOR WORKING EFFECTIVELY WITH YOUR DESIGNER

1 Communication – when in doubt, ask!

2 Follow the supplied authoring template and don't deviate from the signed off sections and styles.

3 Have a weekly or monthly stand-up so everyone is up to date with any changes that have been implemented throughout the project.

4 Do as much editing and proof reading up front as possible – earlier is always better.

5 Brief artworks and photos clearly and in lots of detail, including regarding size, to enable the initial page make-up to as closely resemble the finished product as possible – which will avoid any expensive reflow work.

6 (Yes, I know we said 5 tips, but ...) Remember that we are here to work together to produce the best possible product for a learner. Please pick up the phone or drop by if you can – we are here to help!