

# **IIT Hyderabad Coffee Table Book: Celebrating 10 Years of the Institute**

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MD17MDES11009

Under the Guidance of  
Prof. Deepak John Mathew

A Thesis Submitted to  
Indian Institute of Technology Hyderabad  
In Partial Fulfillment of the Requirements for  
The Degree of Master of Design



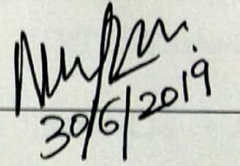
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Indian Institute of Technology Hyderabad

Department of Design

June, 2019

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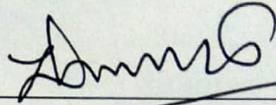
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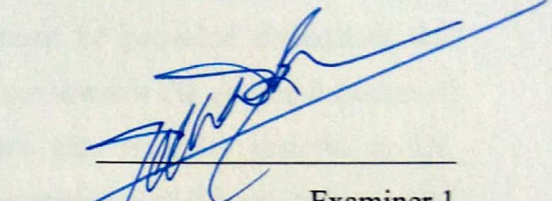
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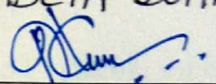
## Approval Sheet

This thesis entitled IIT Hyderabad Coffee Table Book: Celebrating 10 Years of the Institute by Nupur Pravin Chowdhary is approved for the degree of Master of Design from IIT Hyderabad.



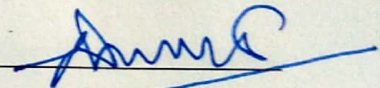
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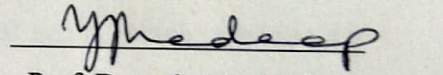
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Dedicated to

My parents and my brother, for their  
relentless support and encouragement.



## **Abstract**

IIT Hyderabad // A Contrarian IIT is a photobook that has been designed to celebrate 10 years of the institution in the field of innovation, research and education. The output is intended to be a coffee table book that consolidates the various snapshots and cross-sections of the journey of the institute across locations, departments, people and cultures. The coffee table book looks at being a form of documentation of this journey and its variables, while also establishing an emotional connect with the viewers of the book, in terms of memories and potential dreams of growth. It offers a lens to view the foundation of the journey, of the institute as well as an individual, whilst also giving new wings to soar through the coming future.

The coffee table book additionally gives a voice to its numerous contributors, who have shared this journey along various stages, not only through photographs but also prose and poetry, thus facilitating the sharing and cross-breeding of thoughts.

This report focuses on documenting the process undertaken in the production of this publication, through its inception, literature review referred and methodology followed, with a brief note on the learnings from the experience as well as the scope that lays in taking this coffee table book ahead.

**Keywords:** Documentation, IIT Hyderabad, Coffee Table Book, Photobook, Book Design, Print Production, Celebrating 10 Years

# Contents

Declaration.....	ii
Supervisor's Certificate.....	iv
Approval Sheet .....	v
Acknowledgements.....	v
Dedication.....	vi
Abstract.....	vii
<b>1 Introduction .....</b>	<b>1</b>
1.1 IIT Hyderabad // A Contrarian IIT.....	1
1.1.1 Defining purpose .....	1
1.1.2 Scope as an individual .....	2
1.1.3 Aligning purpose .....	2
1.2 Indian Institute of Technology Hyderabad .....	4
1.3 Print design and academia .....	5
1.3.1 Scope and limitations .....	6
1.3.2 IIT Hyderabad Coffee Table Book.....	8
<b>2 Literature Review .....</b>	<b>9</b>
2.1 Print Design .....	9
2.1.1 History and evolution .....	10
2.1.2 Industry at present .....	13
2.1.3 Future prospects .....	13
2.2 Book Design .....	15
2.2.1 First instance and evolution.....	16
2.2.2 Types of books .....	18
2.2.3 Anatomy of a book .....	20
2.2.4 Folds and binds.....	23
2.3 Coffee Table Book.....	28
<b>3 Methodology .....</b>	<b>29</b>
3.1 Understanding the brief.....	29
3.2 Content Curation.....	29
3.2.1 Building an archive.....	30
3.2.2 Shortlisting images .....	31



3.2.3	Narrative and navigation .....	31
3.2.4	Collating write-ups .....	33
3.3	Book design .....	34
3.3.1	Specifications .....	34
3.3.2	Moodboard .....	35
3.3.3	Colour scheme .....	35
3.3.4	Additional elements .....	36
3.3.5	Exploring grids and layouts .....	37
3.3.6	Exploring folds .....	43
3.3.7	Type selection .....	43
3.3.8	Finalizing the grids .....	45
3.3.9	Preparing the document .....	45
3.3.10	Creating page layouts .....	46
3.3.11	Colour correction of images .....	49
3.4	Cover design and binding .....	50
3.4.1	Explorations .....	50
3.4.2	Binding and print techniques .....	53
3.5	Testing and feedback .....	53
3.5.1	Dummy prints .....	53
3.5.2	Building vendors' contact list .....	55
3.6	Preparing file for print .....	55
3.6.1	Image and file formats .....	55
<b>4</b>	<b>Learnings .....</b>	<b>56</b>
4.1	Experiential takeaways .....	56
<b>5</b>	<b>Future Scope .....</b>	<b>57</b>
5.1	Beyond print media .....	297
	<b>Bibliography .....</b>	<b>58</b>

# Chapter 1

## Introduction

### **1.1 IIT Hyderabad // A Contrarian IIT**

Every entity – an individual, a community, an organization, a nation, and so on – undertake a journey that begins with a very tangible occurrence of birth or inception. As the entity traverses through the numerous phases of positive and negative occurrences that we define as a journey or life, several tangible outcomes mark this journey. In the journey of IIT Hyderabad as an institute of excellence in the field of innovation, research and education, these tangible outcomes take on the forms of buildings, student and staff communities, course curriculum and the awards received. However, an archival system becomes necessary to promote a community of sharing and interconnectedness that comes from being a part of this institution, even if for a short duration. This archival system has popularly taken on the form of photographs today. The proposed coffee table book titled IIT Hyderabad // A Contrarian IIT, thus is a compilation of several such photographs that have shaped to be a documentation and cross-section of the journey of the institution and the various tangible and intangible outcomes that have resulted from the growth and evolution.

#### **1.1.1 Defining purpose**

Proposed as a tangible record and takeaway for the various stakeholders of the institute, the coffee table book has been produced and published under the guidance of Founding Director, Prof. U.B. Desai. The coffee table book intends to be a documentation of the 10 years of the institute, thus serving as a single tangible product of the numerous achievements of individuals of the community as well as of the inter-institute culture that has been undertaken, in the form of photographs, poetry and ideas that have become the voice of this institute. It showcases not only on the memories of what has been, but also the tremendous scope that is underway by marking these 10 years as the foundation of the



institute. The form of a physical book provides not only the important affordance of tangibility to this journey, but also that of the act of giving and gifting as a token of appreciation. Additionally, the form of the photobook allows a carefully curated collection to be made easily accessible to the audience, given the clutter of a large number of copies that the digital space of photographs entails with it. The coffee table book is intended for the various stakeholders of the institute such as, Board of Directors, IIT Hyderabad fraternity, visiting faculty and students, potential members of the fraternity, and other guests and dignitaries.

### **1.1.2 Scope as an individual**

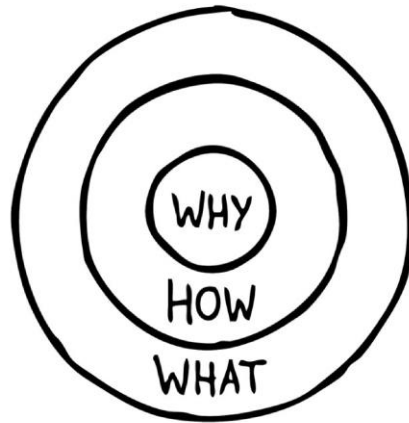
Having had a growing interest in print media resulting from the courses and workshops on typography, layout and an introduction to printing techniques, the purpose of this project to me at an individual level was rather well-defined. At the level of an individual design student, this project took the form of a space where I could understand the various stages that are undertaken in print production – from content curation and planning to the essentials of book design to its processing for production and publication. The purpose of this project was to gain an experience in print production so as to facilitate my practice as a print designer in the industry.

### **1.1.3 Aligning purpose**

The project space provided me with an opportunity such that I could align my individual goals with that of a larger body, in this case IIT Hyderabad. This can be appropriately elicited with the help of Simon Sinek's model of the Golden Circle, as shown in Figure 1. Simon Sinek is a British-American author, an organizational consultant and a motivational speaker. He has authored several best-selling books which explore the topics of business leadership, organizational strategies and creating value proposition for businesses. The Golden Circle is one such model for focused value proposition mentioned in his book *Start with Why* [1]. This particular model has provided me not only a way of thinking, but also a format for a more defined framework for this project whilst also aligning this project in the context of the institute.

Through this model, Simon Sinek explains the three parameters of what, how and why in depth in terms of creation of value proposition. The idea behind this step-by-step model is to find the purpose and the methodology of connecting with the audience so as to be able to resonate more personally with their individual purpose. The center of the circle, the *why*, is

the most important part of the model. It is what defines the purpose or the core idea which explains what and how you are going to accomplish a certain task at hand. The *how* explains the methodology that will be followed in accomplishing the purpose behind the task. And the *what* is the tangible outcome that are created so as to accomplish this purpose.



**Figure 1: Golden circle model by Simon Sinek**

In the context of this project, the framework followed the Golden Circle model very closely with the start of the project being defined by my individual goal of gaining a hands-on experience of print design and production. This project was then given more clarity by aligning the *how* and the *what* with the institute's goal. The project hence shaped to become akin to that of a commissioned design work, as would exist in the industry, with the presence of a client, a team of photographers and designers, other vendors and a task at hand. The requirement of a photobook to celebrate IIT Hyderabad's 10 years came from a higher authority, for which the process and methodology was worked out accordingly, all the while aligning it with my individual purpose as well. In other words, the model followed in the context of this project was as follows.

*Why:* To understand the print production process through a hands-on experience, so as to facilitate my practice in the industry. *How:* By taking on a client-based project of designing a coffee table book for IIT Hyderabad to celebrate its 10 years. *What:* A compilation of photographs, opinions and poetry in the form of a photobook.

## 1.2 Indian Institute of Technology Hyderabad

Indian Institute of Technology (IIT) Hyderabad [2] was established in 2008, along with 7 other 2<sup>nd</sup> generation IITs, by the Government of India. It started functioning from the Ordinance Factory (ODF) campus, located in Sangareddy district with 3 B.Tech programs (Computer Science and Engineering, Mechanical Engineering, and Electrical Engineering). Today, IIT Hyderabad offers 10 B.Tech programs, 16 M.Tech programs, 3 M.Sc programs, M.Des program, MA program, and PhD programs in all branches of engineering, science, design and liberal arts. The institute will also be housing new programs, from the academic year 2019-20, such as B.Des, B.Tech in Artificial Intelligence and M.Tech in Climate Change. Through its journey of 10 years, the institute has grown to become a force to reckon, among the 2<sup>nd</sup> generation IITs, with advancements in the fields of innovation, research and education. IIT Hyderabad prides in incorporating a fractal curriculum, which has brought about a paradigm shift in the manner in which courses are conducted. Research is also a very important aspect of IIT Hyderabad's identity and success, with innovation being instilled at every level of the institute. As a result of this culture, IIT Hyderabad has made path-breaking progress in the areas of 5G, IoT, sensor technology, photo-thermal therapy of cancer, and advanced nanostructured materials among several others.



**Figure 2: IIT Hyderabad campus academic quad**

In these 10 years, the institute has also brought about a shift in its physical location by moving to a new, permanent campus. The IIT Hyderabad campus is located on the Mumbai Highway, with the land area spanning over a whopping 576 acres (that is, 234 hectares). This foundation for the campus was first laid out in 2011, with the aid of Prof. Christopher Charles Benninger, a well-renowned American architect. IIT Hyderabad has focused on

developing this unique campus, over the years, with the inclusion of buildings designed by several Japanese, Indian and German architects and professors, as shown in Figure 2.

The institute has also developed strong international ties since its inception with more than 20 universities in USA, UK, Europe, Australia, Canada, Japan, Singapore and Africa. In addition to the numerous relations in the field of education, IIT Hyderabad has also focused on promoting entrepreneurship. It has since incubated 14 companies in the fields of healthcare, energy, design innovation, education and so on. With rapid advancements such as these, the institute has been consistently ranked among the top 10 engineering institutions in the National Institutional Ranking Framework (NIRF). Additionally, IIT Hyderabad has achieved the 196<sup>th</sup> position in QS Asia Pacific, 100<sup>th</sup> position in QS BRICS and 10<sup>th</sup> position in the first edition of Atal Ranking of Institutions on Innovations Achievements (ARIIA) for publicly-funded institutes.

### **1.3 Print design and academia**

Print design [3] is a subset of graphic design that focuses on communication of information, designed in an intentional and aesthetic manner, through a tangible surface such as paper and textiles, as opposed to being presented in a digital format. Print designers specialize in the designing and production, specifically for print. For this, the designers require to gain an understanding of the print processes and preparation of the artworks for the same, in theory as well as through hands-on experience. Despite the advent and the boom of digital media, print media is still widely popular for a number of purposes and is, in terms of the industry, aligning itself as a complement to the digital. Printed material has realigned and found its place in adding a sense of novelty in the age of the digital, where authorship is possible for every individual. The tangibility and the limitations that come with the speed of replication for print media is what enables it to have the capability to cut through the clutter. Print media also always for a sense of ownership and the creation of a curated collection.

Printed material are an indispensable part of an academic setting. An institution, in the period of even one academic year, makes use of a number of printed material in the form of official documents, study material, admissions kit (such as the brochure, bag, timetable), official merchandise and so on. Amongst all these, in-house publications are also taking a front seat in the form of brochures and coffee table books, with the intent of imparting information as well as the face of the institution. Sister institutions like IIT Bombay (*Monastery, Sanctuary, Laboratory: 50 Years of IIT-Bombay*) and IIT Kanpur (*The Fourth*

*IIT: The Saga of IIT Kanpur; 1960-2010*) have also published coffee table books that focus on their journeys.



**Figure 3: Covers of IITB and IITK coffee table books, and IITB Magazine**

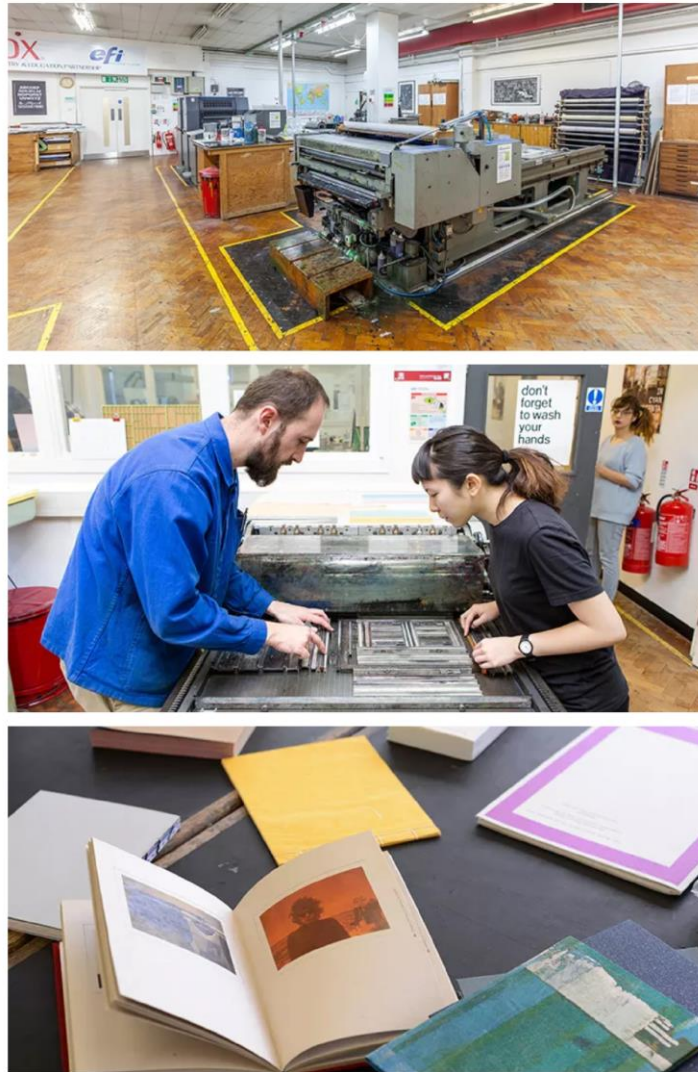
### 1.3.1 Scope and limitations

A growing number of institutions, largely design schools, are now focusing on the production of these printed material to be made in-house. Not only does this allow for complete ownership of the material to the institution, but it also provides a space for experiential learning of design. It includes with it a very hands-on experience of the designing and production process, in an industry-like professional setup. Such first-hand experiences allow the simulation of the industry, so as to better impart education. However, this kind of a scenario requires for an elaborate and thorough setup of equipment and tools. Each kind of printing technique brings with it the need for very specific machinery and tools that are necessary for each of the stages. Simulating a first-hand experience of a print lab is thus dependent on the institutions budget and facilities.



**Figure 4: In-house printing facilities at Rhode Island School of Design (USA)**





**Figure 5: In-house printing facilities at London College of Communication (England)**



**Figure 6: In-house printing facilities at National Institute of Design (India)**

Some of the design schools that are increasingly adopting in-house print production are Rhode Island School of Design (USA), London College of Communication (England) and National School of Design (India). As part of their curriculum for print design, the students are encouraged to also get involved in activities at a department or institution level, such as production of event-specific t-shirts, bags and other merchandise, admissions brochures, magazines, graduation books, calendars and so on. Such production encourages the students to be actively involved in the various printing processes such as offset printing, screen printing, intaglio printing and relief printing, letterpress printing, hot metal printing etc.

### **1.3.2 IIT Hyderabad Coffee Table Book**

IIT Hyderabad is also taking increasing steps in establishing an in-house print production facility under the Department of Design, and the coffee table book is one of the initial steps to getting started. The coffee table book, a tangible representation of the institute's 10 year journey, has been designed in-house at the department. The content creation and curation, such as photography and copywriting is also largely done in the same setup, with the involvement of other specialist individuals. For the purpose of iterations and proofing, the printing and binding of the mock-ups were undertaken within the space. Through the understanding of the various processes involved and the requirements of each of these stages, steps are being taken at making in-house production possible. Apart from the available setup, the individuals involved for their specific roles are also key assets and stakeholders to this process, and to the coffee table book. Figure 6 shows all the stakeholders involved towards this coffee table book, from its stages of inception to production and its publishing.



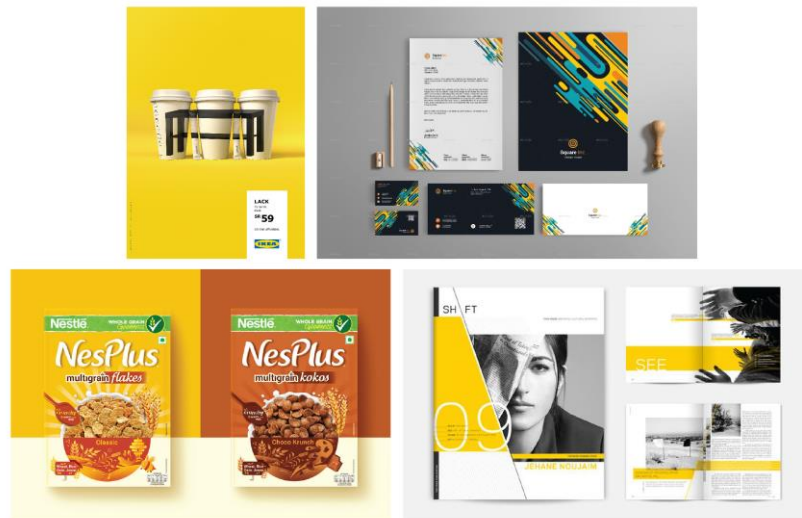
# Chapter 2

## Literature Review

### 2.1 Print design

As human beings, we have an inherent need to communicate our thoughts, processes and feelings with the other. Since the origins of the human race as we know it, we have communicated using sounds which later evolved into visuals like pictures, words and eventually the writing system as we use today. This process of communicating visually, in order to problem solve, using a combination of illustration, photography and typography is broadly what we call graphic design today. While the term *graphic design* came to be coined only in the year 1922, by type and book designer William Addison Dwiggins [4], it has been long put to use for day-to-day communication. Today, graphic design has evolved to serve several purposes under this broad umbrella, and can be roughly categorized into sub-categories of print design and digital design.

Print design, as like broader umbrella of graphic design, is used for conveying information in an intentionally and aesthetically designed manner. However, a key feature of print design is that this industry deals with the tangibility of the output. In other words, information is communicated by the way of printing on paper and/or sometimes on textiles, as opposed to the digital platform. Print design, today, extends itself to visual identity design, publication design, advertising design, environment design, packaging design etc.



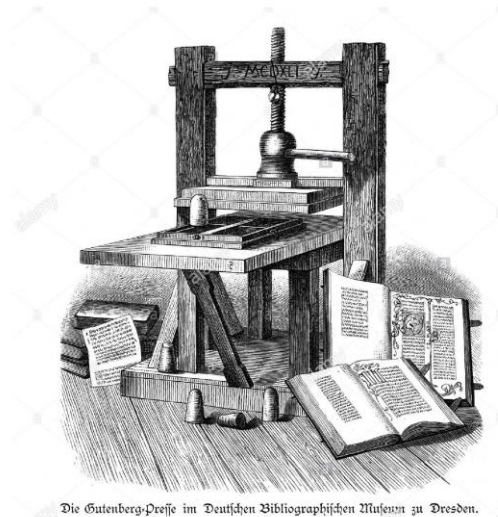
**Figure 8: Examples of different types of print design**

### **2.1.1 History and evolution**

Print design has historically marked the beginning of a new era and been a major milestone in the graphic design industry. Spanning over several hundred years, the wave of print design has brought into existence a number of printing technologies and means of communication. Each of the printing technology has then influenced the design style of the particular period at the time of their production. While modern-day printing and designing technologies like the inkjet printer and Adobe InDesign are most prevalent today, the industry of print design began its journey from the mechanical technologies such as the lithography and the letterpress.

Tracing back to the origins of print design, the earliest presence of printing has been found in 3500 BCE, when cylinder seals were used to certify documents written by the Mesopotamian and Persian civilizations in clay. As time progressed, pottery imprinting and cloth printing also developed. It was however around 1045 AD when the wheels for a print revolution were set in motion in China, with the invention of a customizable and movable characters on a print template. Over the years, this invention of the East led to the introduction of the metal movable type and a flat-bed printing press by Johannes Gutenberg in 1450. The movable type came to be a game-changer for printing and laid the foundation of the modern-day printing

industry. Around the same time, in the 1460s, another German man named Albrecht Pfister became the first to make use of illustration in books.



**Figure 9: Johannes Gutenberg's flat-bed printing press**

With the turn of the century, came several more advancements in print design. In the 1530s, the first type foundry was set up by Claude Garamond to allow for font types to be sold to printers. This opened up several possibilities to the customization that was being provided by movable type and the incorporation of illustrations by this time. Meanwhile, Aloys Senefelder introduced the idea of lithography, a printing method that used a flat surface.

It was later in the 1873 that the first photograph was printed using halftone printing, thus allowing for a full range of tones to be achieved. This technique boomed in the printing industry for several years to come.



Figure 10: First photograph using halftone printing, New York Daily Graphic, 02/12/1873

As woodblock, letterpress, and lithography came to be used popularly for their distinct features and outputs, Apple released the first Macintosh computer with bitmap graphics in 1984, which gave the designers a new tool to explore designing for print with. The technological developments in the print design industry led to the launch of several *desktop publishing* (the term for which was coined in 1985) softwares such as Adobe Photoshop, Adobe Illustrator and Adobe InDesign, which are widely being used today.

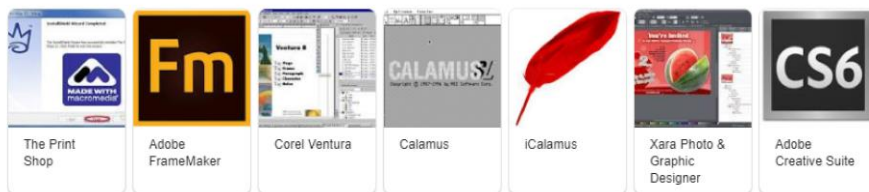


Figure 11: Examples of modern-day desktop publishing softwares

### 2.1.2 Industry at present

Today, the print design industry is heavily reliant on digital desktop publishing softwares and modern printing technologies such as the inkjet printer. Technologies such as these have allowed for printing to be made possible at a very individual and personal level. However, the older printing techniques like the letterpress, relief printing and lithography are being used by a niche audience even today for the specific nuances that the techniques bring with them, thus adding a novelty value to it.

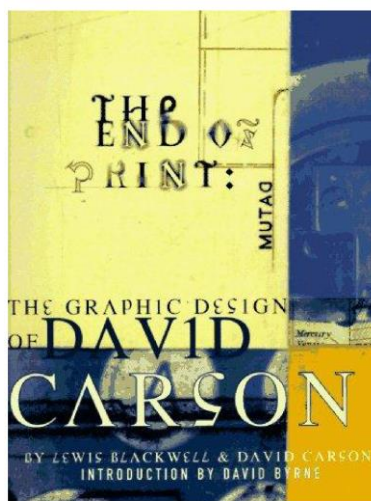


Figure 12: 'Print is dead', David Carson

Over the recent years, the print design industry has seen a decline due to the advent of digital platforms. Reflecting on this shift that had been set in motion in 1984, David Carson, in his book *The End of Print* (1995) had declared that print is dead. While the presence of print has reduced, it is not yet dead, and is instead keeping the medium and the techniques alive by fusing with the digital to create incredible new possibilities of designing as well as experiencing the print medium.

### 2.1.3 Future prospects

The complementary relationship of the print and the digital is paving the way for creating newer and more personal experiences around print medium today, and this revolution is expected to continue with the advent of newer technology every day. Technologies like the QR code, customizable ink production for mass production are aiding in personalizing

experiences. An example of this is the recent ‘Share a Coke’ campaign by Coca-Cola in 2014. The campaign involved personalized bottles and cans by printing labels with most popular names. This marketing campaign was then taken a step further using social media platforms to recreate the sharing of a Coke, but virtually.



**Figure 13: ‘Share a Coke’, 2014 Coca-Cola campaign**

The complementary relation has opened new gateways in the domain of interactive print projects, by using techniques such as thermos colours and electroluminescent inks. An example of this is the illuminated Bombay Sapphire gin packaging by Webb de Vlam. The packaging thus created uses electroluminescent ink, which allows for it to be lit up when picked up thus triggering a hidden mechanical switch. This provides the customers with a sense of surprise and newness, compelling them to spend time with the product packaging.

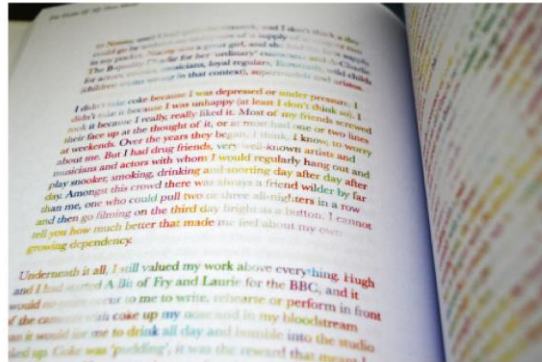


**Figure 14: Illuminating packaging for Bombay Sapphire gin**

Another example of this technological cross-over is Sarah Weigold’s editorial project ‘The Book of Bi-Polarity’. The book makes use of coloured text to show and enhance the reading



experience representing the phases of bi-polarity. In addition to this, it also uses QR code technology to link sound files of the book being read by Steven Fry.



**Figure 15: ‘The Book of Bi-Polarity’, Sarah Weigold**

Projects such as these and a number of others, like Think with Google, and Adris Groups’ annual report by Bruketa & Zinic a foundation is being laid for the possible influences and collaborations that could take place between print and digital design. These changing times and technological advancements are also pushing print designers to redefine their roles and to be more adaptive and experimental in their practice.

## **2.2 Book design**

Traditionally, book design – an application or a subset of print design, is a combination of the two worlds of graphic design and publishing. The act of putting together of several elements and factors such as the content, design, sequence, style, and format into a single unit of a book, refers to book design. This act of designing a book requires a certain set of guidelines, developed over a period of several years, to be followed for consistency and ease of production. Different types of books follow a different visual language. For instance, the visual language of a manuscript is much different from that of a photobook, and so on. One common factor however is that most books use paper for their production, even though the printing techniques that could be used are numerous. This was not the case though, with the earliest books taking the form of wax tablets, palm leaves and animal skins before the advent of paper. Today, the material and medium for physical books, for novelty and additional meaning-making, are also going through constant exploratory processes.



### 2.2.1 First instance and evolution

Book-making technology has seen several changes take place before arriving at what we have today, which is digital printing on paper and even interactive e-books. One of the earliest forms of books used was the wax tablet as shown in Figure 16, wherein melted wax was poured into a thick frame to form the canvas for scratching information onto it with a sharp stylus. This scratched surface would then be rubbed on with coloured pigment for added legibility of the lines. The properties of wax allowed for it to be re-used and for it to be portable as tablets.



**Figure 16: Wax tablets, the earliest form of books**

These tablets were later replaced by palm leaves, which allowed for several book leaves / pages to be sewn together making it a light-weight and portable book. This form was most popular in throughout Asia. However, the use of palm leaves made it susceptible to changing weather conditions and infestations, thus giving it short life span.

Paper technology changed, and with it came the papyrus providing for a new writing surface. At a similar time, animal skins parchment came to be used as an alternative writing surface, to make up for the over-harvesting and shortage of papyrus. The process of preparing parchment (using sheep skin) and vellum (using calf skin) from animal skins was laborious. Over the years, paper came to be made from cloth, fibers and wood, which is what is available in the market today with a variety of finishing and thickness.

Book design underwent an evolution not only in terms of the base material used, but also in terms of printing technology. Historical printed texts can be looked at by broadly categorizing them into 3 major phases. The first phase involved carving complete book pages to be printed on to flat wooden blocks. This phase began in China and Korea, in the early 8<sup>th</sup> century AD.



**Figure 18: Buddha, *The Diamond Sutra*, 868, Central China**

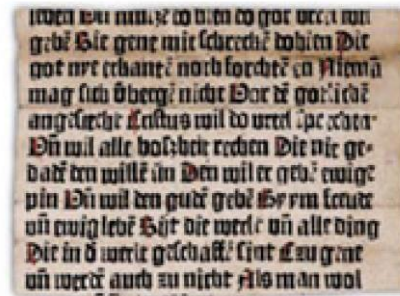
The oldest printed book, *The Diamond Sutra*, has been retraced back to this period. The image of the Buddha from the book, as shown in Figure 18, was among 40,000 other documents discovered in Central China. It made use of wood block printing, an early type of relief printing. While printing was thus pioneered in China, it entered Europe in the 1400s.



**Figure 19: Earliest wood block print in Western Europe, 1423**

Figure 19 shows the earliest known wood block print, from the year 1423, in Western Europe. Wood block printing found a steady market in illustrations for books in Europe. During the same period, wood blocks were used to carve out stencils and characters individually. This marks the second phase of printed texts involving use of customizable

characters to produce a variations through combination. This was the movable type. While initial forms of movable type made use of wood and ceramic, metal movable type was a game-changer for the print industry. In 1450, Johannes Gutenberg was credited with perfecting the flat-bed screw printing press for the use of metal movable type.



**Figure 20: Sibyllenbuch fragment, earliest surviving remnant from of a European book, attributed to Gutenberg that was printed using movable type**

This revolution enhanced the printing process by reducing the possibility of error, and increasing the life span of the metal type. From this period to today, several different kinds of printing techniques came into existence that influenced the style and format in its time. Some of these printing techniques are etching (1515), lithography (1796), chromolithography (1837), offset printing (1875), hot metal typesetting (1884), screen printing (1911), inkjet printing (1967), laser printing (1969) and thermal printing (1972) among others. The third phase thus signifies the current scenario and the future advancements that lie ahead, making this phase extremely relevant today.

### **2.2.2 Types of books**

Books can be classified into a number of categories, based on the factors that they are grouped on. Broadly, books can be classified based on content, format and purpose. The most common categorization of books is done on the basis of content – in which they could either be fiction or non-fiction. Fiction books refer to those wherein the content is untrue – either completely or in-part. On the other hand, non-fiction books are those which provide information, as opposed to storytelling or commentary.

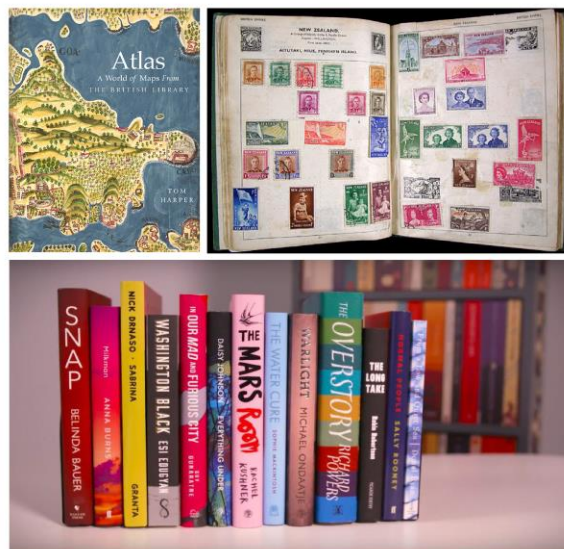
Another factor upon which books could be grouped is the format. Books are generally available in either physical or digital format. The physical format of the book defines the category of the book depending upon the cover and binding used – which could either be

paperback or hardback. Alternatively, books could also be made available as e-books, that is in the digital format, in addition or instead of the physical book.



**Figure 21: Paperback, hardback and electronic books (on the basis of format)**

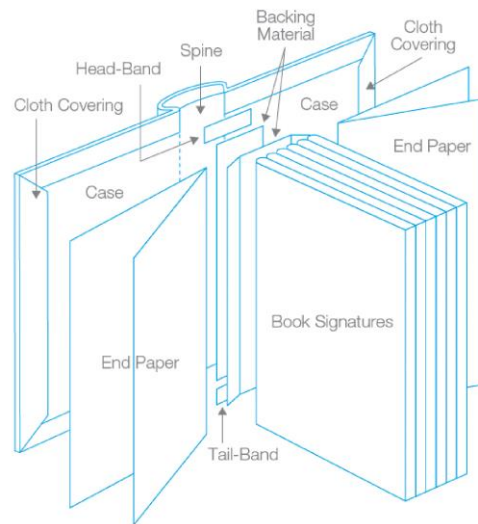
Purpose of the book is yet another basis for classification. Depending on what the book is intended to be, the design and formatting of the content of the book in terms of layout, binding etc. follows modifications of general rules. Novels, comic books or graphic novels (also examples of fiction books), textbooks, reference books, encyclopedia, atlas, instructional books like cookbooks and manuals, journals, albums, prayer books and photobooks (also examples of non-fiction books), are all examples of the different forms of books that are designed with a focus on their purpose as well as content.



**Figure 22: Books classified on the basis of purpose, like atlas, albums and novels**

### 2.2.3 Anatomy of a book

The design of a book follows certain guidelines that have been put in place over the years. The guidelines are generally to do with the different parts of the book that a designer must understand in preparation for the design process. Some key parts of a book are as described.



**Figure 23: Anatomy of a hardback book**

1. Cover and binding: This refers to the manner in which the pages of the book are put together. As mentioned earlier, the cover of a physical book can be of two types: hardback and paperback. The cover of a paperback uses a paper that is thicker than the inside pages of the book, however, thin enough to be folded. This allows for the paperback books to be less costly in terms of production. On the other hand, the hardback books make use of a hard case for the cover making the book more durable albeit costly in terms of production. A hardback book also generally has a dust-jacket that wraps around the hard case of the book. This dust-jacket generally is designed with the same look as the hardcover of the book. Similarly when it comes to binding, there are multiple choices that one can choose from, such as saddle stitch, perfect binding, spiral binding, wire-o binding, comb binding, stab stitching, and case binding (used for hardback books). These different types of binds have been discussed at depth under the following sub-heading.
2. Spine: The spine of the book is its vertical edge, which is what is visible as it is stacked or placed among other books on a bookshelf. Thus, being such a visible part



of the book, it contains on it necessary elements that allows a reader to know what they are picking out. These elements are names of the author, compiler or editor, title of the book, publisher name and publisher logo.



**Figure 24: Examples of book spines**

3. End paper: The end paper is on the inside of the cover page and extends up to the facing page. This free half of the endpaper is called a flyleaf. The endpaper is generally present in hardback books, and was traditionally used to physically mask and reinforce the connection between the body of the book and the cover [8]. It could be either plain in appearance or be ornmented and illustrated.



**Figure 25: Example of an ornmented end paper**

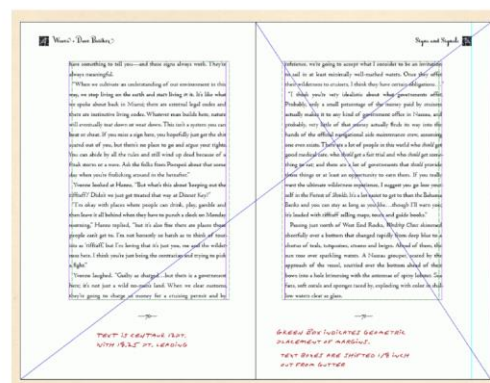
4. Book signature: The inside pages are, depending upon the number of pages, grouped into smaller chunks and stitched together, making a signature. Several

signatures are then stitched and bound together with the cover of the book, this allows for a more durable bind as the possibility of pages becoming undone is much lesser. It also speeds up the printing process and reduces wastage of paper since the process of printing for signatures involves printing multiple pages of content on either side of large sheets of paper. Signatures contain pages in multiples of four, such as a 4-page signature, an 8-page signature, a 12-page signature and so on.



**Figure 26: Signatures of a book**

5. Page spread: The page spread is the most basic unit of a book. It refers to a set of facing pages. The left page, known as verso and the right page, known as recto lie on a center axis or the gutter, where they are bound at the spine. The page spread is designed keeping in mind certain important aspects such as the trim size, print space, margins, grids and layouts. The trim size of the book refers to the actual size of the page or the book at the end of a production and is specified with its length and width values. The print space, also known as the type area is the area where the content of the page is lay out, making it the effective area. This print space is surrounded by margins extending up to the trim size of the book.



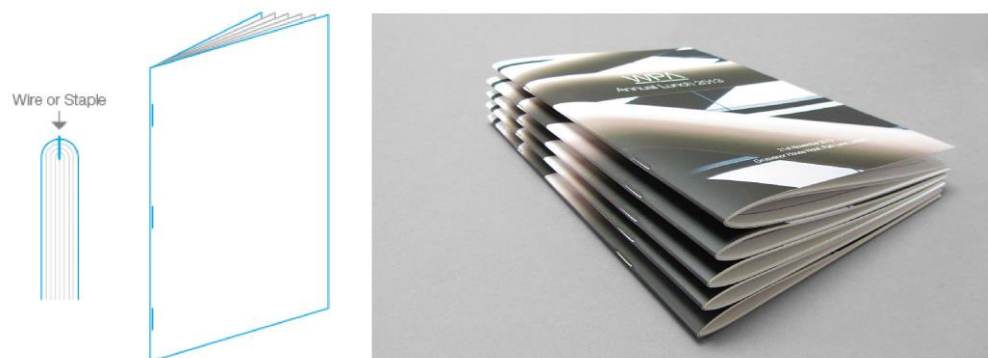
**Figure 27: Page spread layout based on Tchischold's Golden Section Canon**

6. Content or book matter: In a book, the inside pages in majority convey the main matter or the story of the book. In addition to these, there are also pages that provide other information. Depending upon the information they give, they are given different names. The most common types of these are half-title (preceding the title and excluding all other information except the title), title page (contains title of the book, publisher logo, and year of publication), colophon or edition notice (contains technical information such as publisher information, edition dates, typefaces, printer information and copyrights), dedication, foreword, preface, acknowledgements, table of contents, glossary, and bibliography.

#### 2.2.4 Folds and binds

As mentioned earlier, there are multiple options for binding that a designer can choose from, depending on their purpose, the number of pages of the book and the budget. Some of the most common types of binds are as described below.

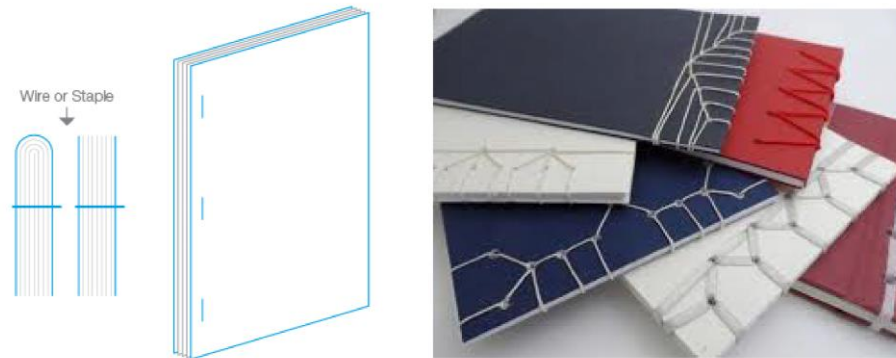
1. Saddle stitched: This binding is generally done for books with approximately 8-80 pages. It is the most economical and commonly available type of binding wherein a wire is punched through the document's outside spine, giving the look of a staple, and is then bent on the inside of the book to hold all the pages together.



**Figure 28: Saddle stitch**

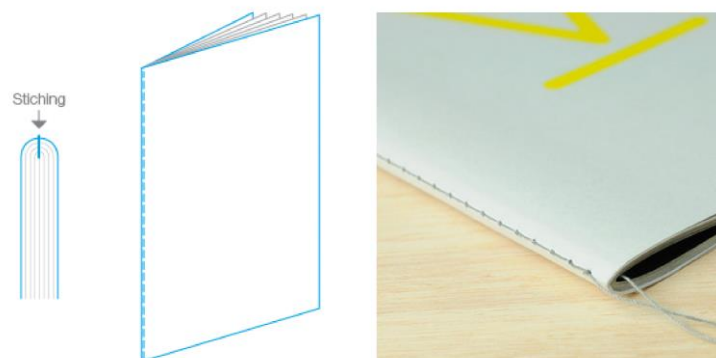


2. Stab or side stitched: This is done for a book with approximately 2-300 pages. This is also an economical option wherein the wire is punched in on the front cover through to the back cover (and not on the spine like the saddle stitch). Sometimes, the cover may also be glued on after the stab stitch so as to hide the wire and achieve a neater look.



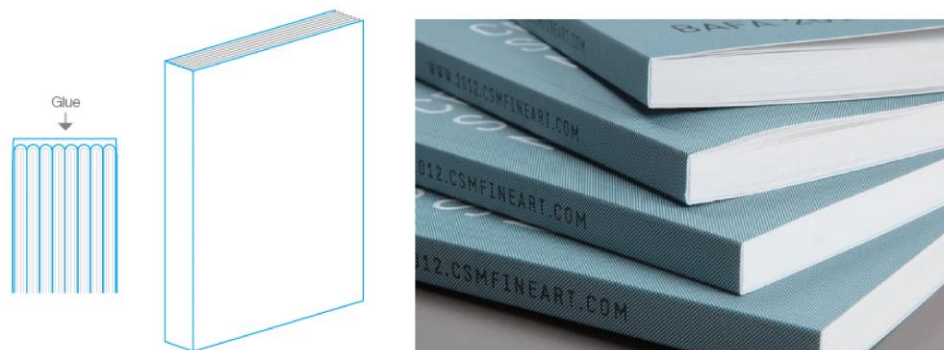
**Figure 29: Stab stitch**

3. Sew bind: This is generally done for fewer number of pages, 10-25 being the approximate. In a manner similar to saddle stitch, this type of binding replaces the use of wire with a thread. Adding in more number of pages is possible, however it would resemble closely with hardcover binding, minus the case.



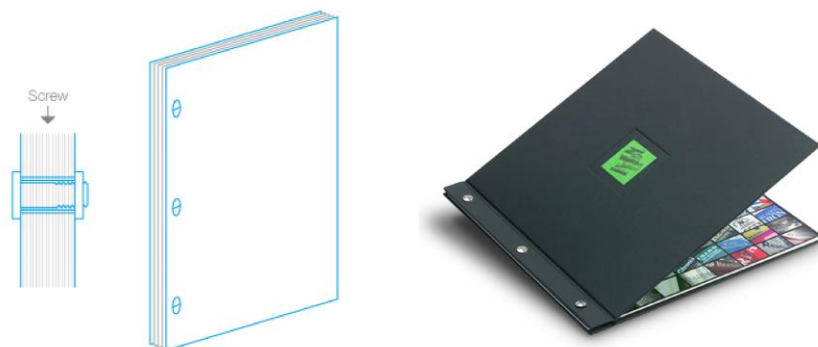
**Figure 30: Sew bind**

4. Perfect bind: A perfect bind can hold together an approximate of 50-250 pages, depending on the paper thickness. In this type of binding, the spines of the signatures are generally timed off and coated with glue before attaching them to the a wrap-around cover. The cover is then scored on the back and on the front to allow for ease of opening, without which the coming apart of the bind is highly possible.



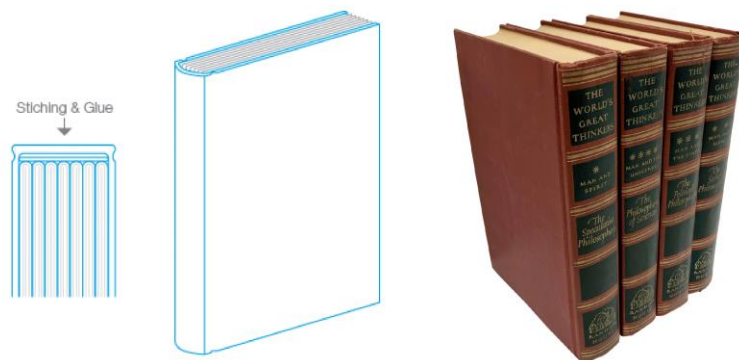
**Figure 31: Perfect bind**

5. Screw bind: This type of binding can hold together about 15-400 pages, using a screw or a stud that is inserted by drilling holes through the entire document. This type of binding is most frequently used for swatch books.



**Figure 32: Screw bind**

6. Hardcover bind: A hardcover or case bind is used when the number of pages are more. It can hold together an approximate of 60-400 pages. It involves sewing together of inside pages in sections before glue on the endpapers to them, which are subsequently glued on to the cover and the spine. This type of bind allows for the book to be laid out flat, as opposed to perfect bind, stab stitch or screw bind as it makes use of a slightly free-floating spine to allow the pages to open independently instead of a square-type bind.



**Figure 33: Hardcover bind**

7. Spiral or coil bind: This type of binding uses a smooth round coil to hold about 15-270 pages together by threading the looped coil or wire through holes punched in the document. This type of bind also allows for the book to be opened flat. Comb bind and wire-o bind also follow a similar approach to binding.



**Figure 34: Spiral bind**

Like with any other form of art, there are everyday explorations being made at an individual level by several artists and designers with a specific interest in the types of binding. The same also holds true for folds. Fold-outs or pop-ups are an interesting way of using paper to provide a surprise elements that enhances the experience of reading a book. These could be as simple as single-fold fold-outs and as complex as incorporating the accordion or the dos-a-dos (examples of zine folding styles) as smaller aspects to a book reading experience.

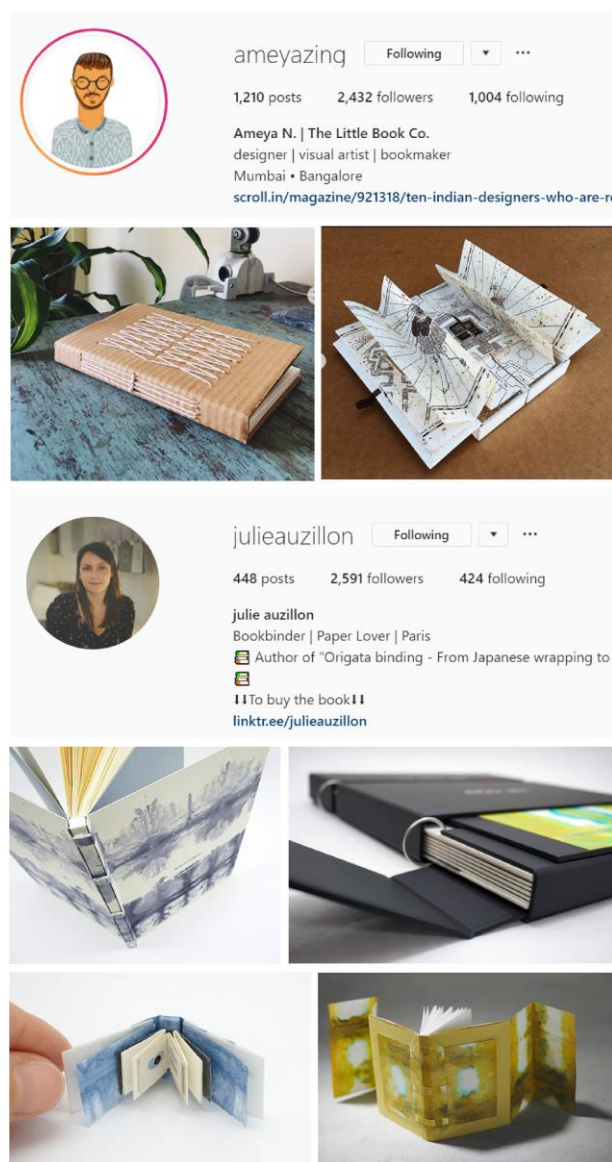


Figure 35: Individuals' explorations in binds, folds and book forms as on social media

### 2.3 Coffee table book

Of all the different types of books that are known of, the coffee table book is yet another that could be classified under the broader umbrella of purpose-based grouping. A coffee table book, is generally a large size, hardback book with the purpose of display on a table, most-likely in public waiting areas, so as to be used as a source of entertainment and conversation starters for the guests. Predominantly, coffee table books take on the form a photobook, with photographs and illustrations forming a large percentage of the content (non-fiction) of the book. In addition to the photographs and illustrations, the book could also contain small chunks of text and captions to support the imagery. The coffee table book is intended for a light reading.



**Figure 36: Examples of coffee table books**



# Chapter 3

## Methodology

### 3.1 Understanding the brief

Given that the framework of the project was similar to that of a commissioned work, that is with the presence of an authority figure and several loops of feedbacks and approvals, understanding the project brief with all its possibilities and constraints is step one. The project provided a scope to explore in terms of the design of the inside of the book in its initial stages. However, with certain aspects such as the size of the book being decided early on in the process, it governed some other aspects such as the binding type. Budget and costing, fixed timelines and availability of resources were some other factors that were to be considered in terms of the design and production of the book.

The larger institute-level project had a collaborative team of designers, photographers and copywriters working towards the content creation and design of the book. Having to work with other individuals at different stages also meant the need for organization and management skills to be put to use. Understanding the requirements of the production vendors and managing communication with them for the desired result became a key role towards the end stages of the project. In other words, as a designer for the coffee table book, my role in the project was to do with, and not limited to, designing the book, but also required organizing an archive, managing and collaborating with other individuals for specific roles, scouting for print production and vendor management.

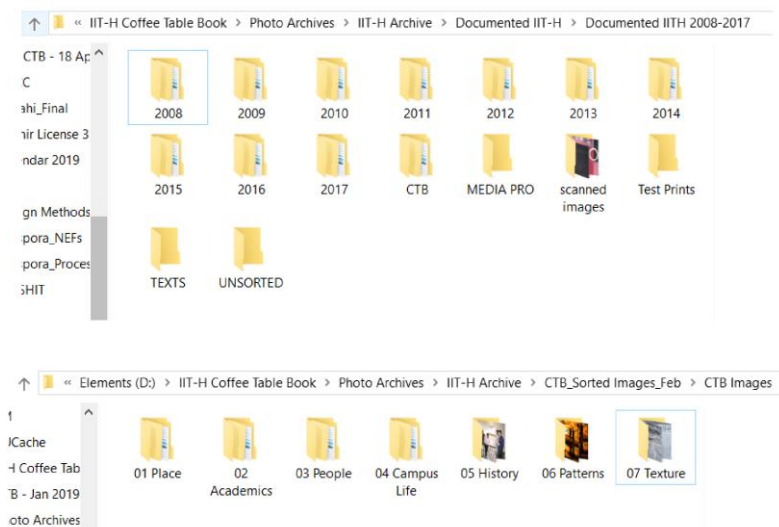
### 3.2 Content curation

The content or the body matter of a book forms the core of the book. It is what tells the story. In the case of text-based books, the content of the books is generally divided into chapters, sections, modules or even volumes for allowing ease in reading large pieces of

text. In the case of a photobook however, the content having to be read visually may or may not have sections depending upon the number of photographs and the narrative flow decided upon. A large percentage of the content of a photobook is that of photographs, requiring them to be created and curated in a meaningful and intentional manner. While most of the content of the book was already in place, or required authorship from other individuals, my role was defined to do with the curation of this existing content.

### 3.2.1 Building an archive

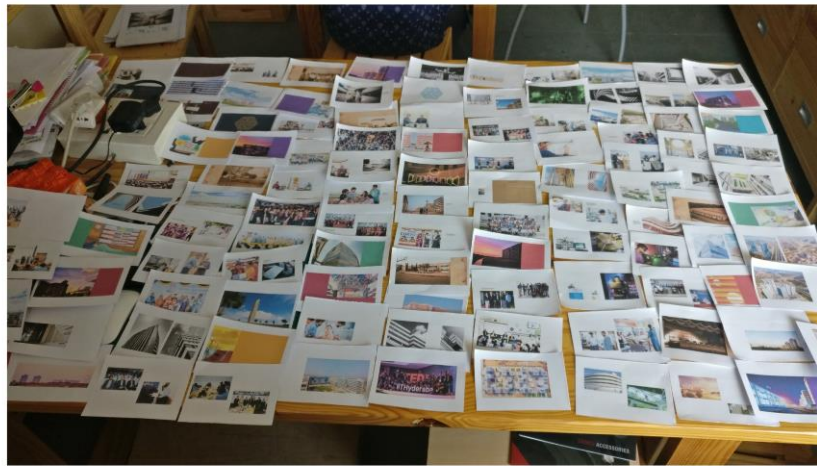
For the purpose of this project, the photographs required ranged from the year 2008 to 2018, spanning over 10 years of important events, accomplishments and everyday life at the institute. This required putting together an archive of photographs to refer from. Ms. Alaka K had initiated this archival and maintained it for a short duration before passing it on to me for the purpose of the coffee table book. Building an archive required speaking to the concerned individuals to track down photographs from previous years, continuously updating the collection of photographs with recent ones, and at times also arranging for the necessary photoshoots and assisting in the same. The archiving needed to maintain details of the photographer as well, to the extent possible, so that the individuals could be reached out to in case of the need of high quality RAW format images, to allow for further editing.



**Figure 37: Chronological and thematic archiving of photographs**

### 3.2.2 Shortlisting images

The next step in the process was to sort through the numerous photographs, as they were being constantly updated and archived, to shortlist them for the coffee table book. This stage was repeated several number of times throughout the duration of the project as there were constantly new additions and finding the most relevant images for telling the story of IIT Hyderabad was key. Another very important factor that governed the shortlisting of images was the authority's clarity and understanding of the necessary and the optional inclusion of the important events, people and achievements. Hence, images were sorted through several rounds based on key factors such as historical importance of the image, visual appeal and aesthetics, image composition and sometimes even thematic categories for optimal sorting.



**Figure 38: Shortlisting images for coffee table book**

### 3.2.3 Narrative and navigation

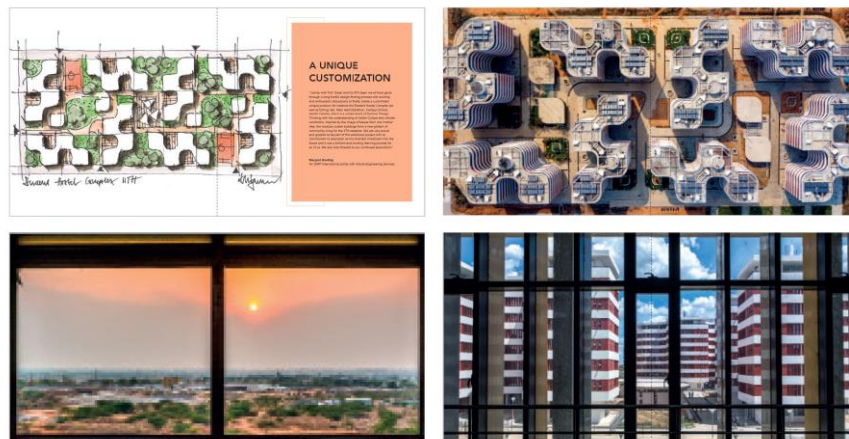
The manner in which the story unfolds becomes an important factor that affects the way in which it is read, even visually. This makes the narrative or the sequencing of the content extremely valuable. It allows for the reader to comprehend the story in a certain manner and also impact the speed of their reading of the book in terms of navigation. An understanding of the design principle of movement hence is crucial for the narrative and navigation, among other factors. For the purpose of the coffee table book, a number of narratives were explored, from chronological sequencing to thematic sequencing, as shown in Figure 39.



**Figure 39: Exploring chronological and thematic narratives**

Chronological sequencing meant laying out the book to take the reader on a journey from the past to the present, or from the present to the past. The drawback that came with this kind of narrative was the older photographs were of lower quality and resolution, making them inappropriate from printing. Sequencing chronologically would thus put all of the lower quality photographs in a chunk, making it visually unpleasant for the reader to navigate through for more than a few pages. It also entailed the inclusion of several images of similar importance and aesthetic to be included multiple times, as part of the different years. Graduation photographs, annual Swacch Bharat drive, national events like Independence and Republic day are some examples of the repetition that would occur.

On the other hand, a thematic sequencing of the photographs better tends to this drawback of repetition. A thematic approach allows for the photographs to be categorized based on the content of the image into groups like, history and origin, campus architecture, academics, campus life and so on. Grouping together similar photographs allows for the repetition to be eliminated by using only representative photographs to mark the important aspects of IIT Hyderabad. However, this approach lacks in terms of reader navigation in the sense that there is a lack of surprise, given the large number of photographs that require to be navigated though. It becomes monotonous for the reader to view a section with only the campus buildings, another with only historical events and so on. This approach also, to some extent, carries the risk of placing together several low resolution photographs.



**Figure 40: Exploring a non-linear narrative**

Thus, to overcome the shortcomings of the other two kinds of explored narratives, a non-linear approach, as shown in Figure 40, was decided upon. This meant that the photographs would be sequenced in a more seemingly random manner, allow the readers to experience an element of surprise or unexpectedness. This approach does away with the distinctive chronological causality pattern for navigation of the book. It also allows for the positives of the thematic approach, such as representational grouping to be incorporated as the need arises. Like the thematic approach, the non-linear approach also focuses on the content, visual aesthetics and the composition of the photographs for sequencing. For the purpose of this book, the photographs have been sequenced by focusing on the content for added meaning, as well as by making use of visual elements such as the form, colour, texture etc. to lead from one page of the book to another, whilst also including thematic categories as the need arises. This allowed for a thoughtful and designed navigation of the book, without pointing out the obvious to the reader, thus making a discovery of the underlying narrative adding to the surprise. An important pro of this approach is that it allowed for flexibility in terms of design, as the content had to undergo several changes throughout the project, thus allowing for newer combinations of sequencing to arise through the process of content curation. It also provided sufficient scope to choose a lead image (the first image of the photobook) and to decide what other images could be used for the reader to enter and exit the book, and how it would make an impact to their journey of reading visually.

### **3.2.4 Collating write-ups**

In addition to the photographs, the textual content was also an important aspect in voicing the journey of IIT Hyderabad over 10 years. Depending on its purpose, it took on the role of



being the key element on the page, or that of supporting text. The objective for this was to identify the treatment to be given to each and to collate the textual content, despite its multiple authorship. The collated text was then categorized into three, for deciding on the visual treatment for each. The three groups were introductory text, testimonials, and couplets and poetry. Introductory text came to be the textual content that set a background for the reading of the photobook. This includes information about the institute's journey as well as the Founding Director's note. Experiences and expectations of the various key stakeholders, along this journey, formed the testimonials category. Couplets took on the form of descriptors for certain images and experiences portrayed throughout the book.

### **3.3 Book design**

Book design is a subset of graphic design which deals with the putting together of format, style, content, sequence of the elements, and the design of the book into one unit [5]. Book design as told by Jan Tschichold, a renowned typographer, is “though largely forgotten today, relies upon the methods and rules upon which it is impossible to improve, and which have been developed over centuries. To produce perfect books, these rules have to be brought back to life and applied.” [6] In preparation of designing the coffee table book for IIT Hyderabad, several book layouts for photobooks and magazines were referred to, as it was necessary to understand how best to design a book layout that would be a mix of the two, with the inclusion of both photographs and text. At the same time, the references were helpful in getting an idea about designing a book that would be professional and appropriate for an academic setting and the various stakeholders of repute that it would be presented to.

#### **3.3.1 Specifications**

The coffee table book titled *IIT Hyderabad // A Contrarian* IIT is a large format photobook, of the trim size 10x10 inches. The total number of pages in the book are 234. These include the half-title, colophon or copyright page, acknowledgements page and the body content pages. The book is flat-lay hard-bound, with a dust-jacket of the same size. While the book has been printed using the offset printing process on a 130 GSM matte finish paper, the dust-jacket of the book showcases emboss and foil stamping for the title of the book. The coffee table book has been published by Wisdom Tree, an agency based in New Delhi, with the International Standard Book Number (ISBN) 978-81-8328-537-7.

### 3.3.2 Moodboard

A moodboard or an inspiration board is a collage of various elements such as text, images and other elements, which collectively gives an insight to the overall look and feel one is aiming for. They are a great tool for communicating initial ideas and to ensure that all parties working on a project are on the same page. In addition to communicating ideas, it also allows for the designer themselves to organize their thoughts and vision, thus forming the basis for further work. These moodboards could either be digital or physical in nature. They are creative in nature and can draw from a range of sources, for instance, a moodboard for book design could take its inspiration from fashion or packaging or even furniture.

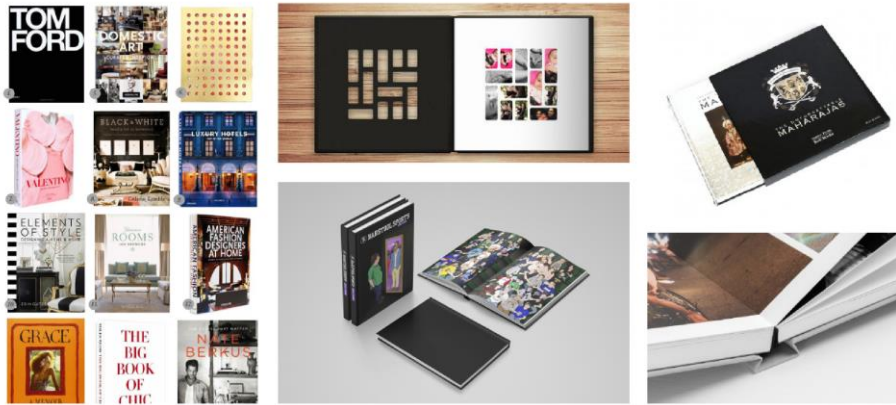
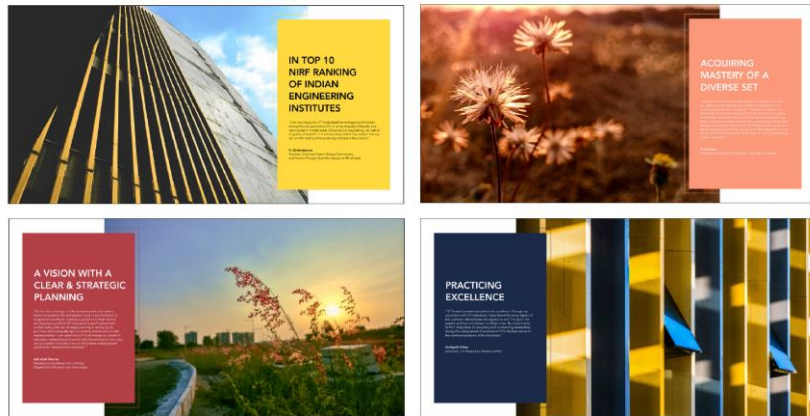


Figure 41: Draft 1 of moodboard for IIT Hyderabad coffee table book

### 3.3.3 Colour scheme

The colour scheme, be it of a product, a brand or a book, is crucial in determining the mood, and the context for the targeted audience. An appropriate colour scheme can decide whether the reader feels compelled to read the book or is put off by the overpowering of it. As a general rule, fewer number of colors in the palette allow for consistency, coherence and flexibility in its use. Most photobooks refrain from using a specific colour scheme as they need to hero the photographs more than the other elements in the book. Following a similar approach, the IIT Hyderabad coffee table book primarily makes use of the paper white for the image backgrounds, given the gamut of colours that the 150+ photographs bring with them. However, colour has been used prominently in 3 particular instances in the book.



**Figure 42: Derived colour scheme**

The first is for the use of separators or page breathers, as shown in Figure 42. These pages have been used for the testimonials, thus containing large texts. For this, each separator makes use of a colour that has been extracted from its image – thus deriving this secondary colour palette from the images themselves. The second instance is the use of P 2-15 C from the Pantone CMYK series, for the patterns that have been used as additional elements in the book. Lastly, for the end leaf of the book, the Pantone colour chosen is P 49-15 C, keeping it similar to the cover image for its continuation.

### 3.3.4 Additional elements

A set of repetitive patterns was decided upon, to be used as added elements, to allow a slight dynamism to the page layouts and to balance the other elements on the page. These patterns, using a single line style of illustration, made use of the Pantone colour P 2-15 C, so as to give the effect of a light watermark on the page, while not taking away the attention from the photographs and texts on the page.



**Figure 43: Patterns used in page layouts**

### **3.3.5 Exploring grids and layouts**

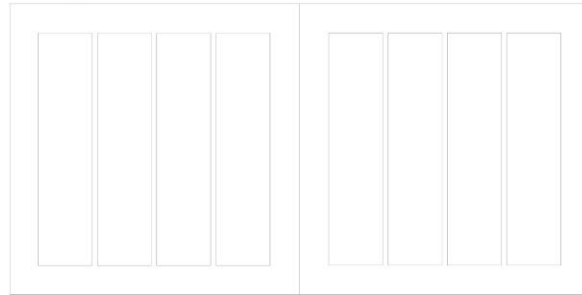
Traditionally in print media, and now in digital media, grids have been of extreme importance for their use. A grid is a set of vertical and horizontal guidelines used to form desired divisions for margins, columns, rows and units on a page layout. It is an underlying structure on which the elements of a page are arranged or placed. It allows for consistency and visual harmony across multiple pages, while also providing scope for organized flexibility. Grids can be modified accordingly for desired purpose and look. On a page, the layout may make use of one or more grids. Given the purpose of the coffee table book, some column grids and modular grids were explored, on which sample page layouts were created for ideation and feedback. An important purpose of finalizing on the grid for this particular book was to allow for sufficient flexibility as the content selection was an ongoing process. The reason for moving away from these explorations was because the layouts were more artistic in terms of visual appeal and lacked focus on the content of the image. Additionally, as the photographs came to be finalized at a later stage, they were highly people-centric and artistic cropping of the image could not be attained for the possibility of loss of information. These layouts were also quite text heavy, and were largely dependent on the text to tie photographs on a page layout together.

**Figure 44: Exploring grids and page layouts (next pages)**





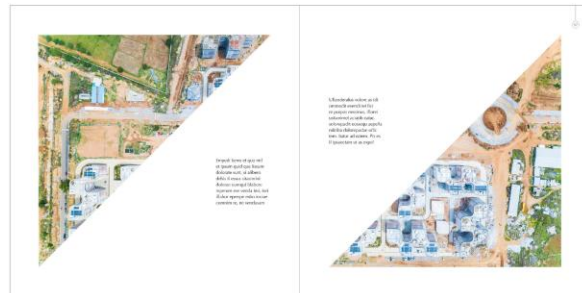
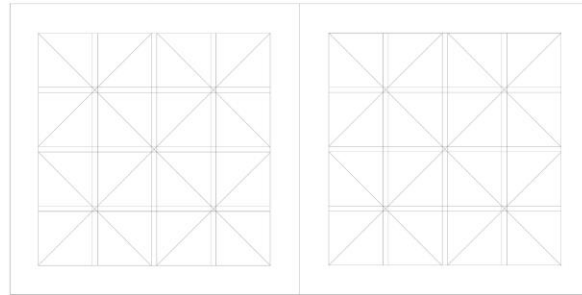
4-column grid







4x4 modular with diagonal grid



### 3.3.6 Exploring folds

Folds can be used in a book to allow for a breather while browsing through the book, In the case of a photobook, the fold outs provide a scope for larger format images, to view the brilliance of the image in detail. Generally, these fold out pages are few in number within a book as they require additional action to be taken by the reader. It also entails with it an added cost for printing, cutting and binding. Having the option of fold-outs is thus possible when the number of copies to be printed and bound are small, however, for a large number it may not be as feasible. Some basic fold-outs were explored for the coffee table book, though they could not be incorporated into the final book for the aforementioned reasons.



Figure 45: Exploring basic fold-outs

### 3.3.7 Type selection

The selection of a typeface or font family is an important aspect and stage before finalizing on document specifications. It is also key in terms of adding value to the design as it

depends very closely on its purpose and the intended audience. Some of the factors that affect the selection of type are legibility, readability, line length, demographics of the audience, size of the font family, and the medium it is intended for. The initial explorations for layouts were made using Palatino Linotype and Optima. However they were changed later changed considering the readability, line length and demographics.

<h1>Avenir</h1>			
Adrian Frutiger			
<b>HISTORY</b>			
<small>Avenir was designed by Adrian Frutiger in 1988 and released by the Foundry, Linotype GmbH. Frutiger wanted Avenir to be a more organic style of geometric typeface. Frutiger considers Avenir his finest work. Frutiger was one of the few typographers who worked with hot metal, photographic and digital typesetting during his career. He also designed over 50 other typefaces such as Univers, Rotis, Cycloja and Sofia. Frutiger passed away on September 12th in Bourgogne at the age of 92. His contribution to the typography field will always be remembered.</small>			
Avenir	50pt Light	Avenir	50pt Medium
Avenir	50pt Book	Avenir	50pt Heavy
Avenir	50pt Roman	Avenir	50pt Black
<b>FONT FAMILY</b>		<b>WEIGHTS</b>	
<small>Avenir Light</small> ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 !@#\$%^&*~	<small>Avenir Roman</small> ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 !@#\$%^&*~	<small>Avenir Heavy</small> ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 !@#\$%^&*~	Avenir Light Avenir Book Avenir Roman
<small>Avenir Oblique</small> ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 !@#\$%^&*~	<small>Avenir Oblique</small> ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 !@#\$%^&*~	<small>Avenir Oblique</small> ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 !@#\$%^&*~	Avenir Medium Avenir Heavy Avenir Black
<small>Avenir Book</small> ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 !@#\$%^&*~	<small>Avenir Medium</small> ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 !@#\$%^&*~	<small>Avenir Black</small> ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 !@#\$%^&*~	Avenir Oblique Avenir Light Oblique Avenir Book Oblique
<small>Avenir Book Oblique</small> ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 !@#\$%^&*~	<small>Avenir Black Oblique</small> ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 !@#\$%^&*~	<small>Avenir Black Oblique</small> ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789 !@#\$%^&*~	Avenir Medium Oblique Avenir Heavy Oblique Avenir Black Oblique

**Figure 46: Type specimen for Avenir**

Avenir font family was then finalized upon for the coffee table book. Avenir is a sans serif typeface, designed by Adrian Frutiger in 1988. The type has hints of geometric forms, with a contrast in the horizontal and vertical strokes and shortened ascenders, thus allowing for better legibility and readability. Being sans serif also makes it a good choice for multiple sizes, thus being suitable for both headings and body copy. The weights in use for the coffee table book are Avenir Heavy (for headings), Avenir Book (for body copy) and Avenir Book Oblique (for designations and sub-texts). The sizes for the type were also finalized upon with 34-point being used for headings and 11-point for body copy, ensuring that they were legible and readable across different age groups.



### 3.3.8 Finalizing the grids

Based on previous explorations, and after gaining more clarity on the content of the book, the grids for the coffee table book were finalized on. The book makes use of 2 underlying grids. For the images, a 6x6 modular grid has been used, keeping in mind the varying resolutions of the images and the need for some images to be quite small in size, thus allowing for more flexibility than the 3x3 modular. For the text, a 6 column grid has been used to allow for flexibility in text placement given the short line lengths of some of the content and the abundance of white space in a 10x10 inches book, thus maintaining balance for the disparate elements. Both the grids share measurements for margins and gutter. The gutter for both columns and rows is 0.2 inches. The margins for top, bottom and outside are 0.7 inches, while to inside margin is of 1 inch to allow for binding.

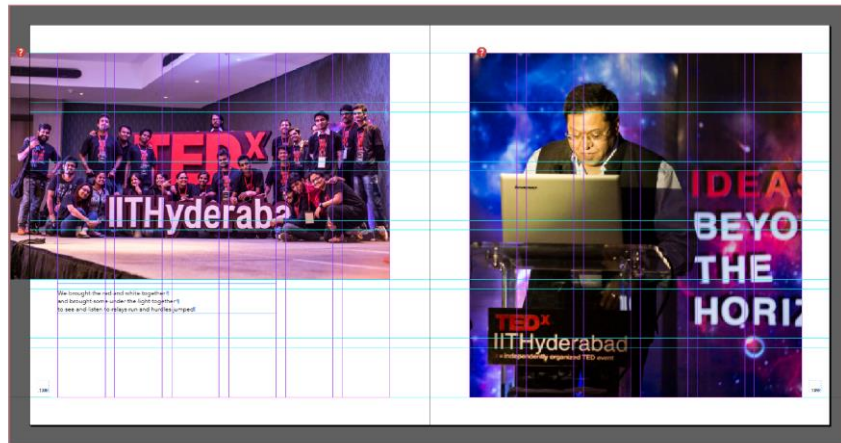


Figure 47: Grids in use

In addition to these 2 grids, a third grid has also been used for arranging text on the page – the baseline grid. The baseline grid has been set at an increment of 14.5-points to allow for appropriate leading space (in multiples) for both the headings as well as the body copy.

### 3.3.9 Preparing the document

The document for the digital designing of the coffee table book has been prepared in Adobe InDesign. Necessary properties, such as columns, rows, gutter, margins, intent of the document, resolution and page size were set as per the decisions made thus far. Bleed and crop margins were also set to allow for ease of converting for offset print at a later stage. Additionally, master pages were created for pagination of the book.

### **3.3.10 Creating page layouts**

Having prepared the document for design, it was time to begin the digitization of layouts. Prior to this stage, the rough sketches made on paper for prior layouts served as a reference point for the digitization. The page layouts were created for 3 specific kinds, based on the categories of textual content made earlier – these were, introductory pages, separators / breathers and the inside pages containing the majority of the photographs. Having placed the photographs on the layout of a spread, the text was added in, followed by the patterns and an appropriate pagination where required.

**Figure 48: Samples of final layouts (on next pages)**

## A VISION WITH A CLEAR & STRATEGIC PLANNING

"It is the vision and spirit of the formation plan that make a strong impetus for the formation. A clear vision, preparation to the ground for immediate action, a definite method of action and a program of action. It is the vision, however, that has had more effect with a clear and strategic planning in setting up the formation, with being the design, structure and plans in their implementation. I am certain that this will bring the number of students, members and members with the backing of many new and prospective students, many of which have already started joining the various groups and clubs."

Ashraf Khan  
 Secretary, in-charge of Education  
 Department of Science and Technology







### 3.3.11 Colour correction of images

With an initial draft of the coffee table book having been digitized, sample digital prints were taken multiple times to check for colour. Photographs often require colour correction to ensure correct lighting and a consistency in terms of colour casts especially when reproducing a larger number of photographs for print. Since the document, when designed uses a back-lit medium, the corrections made may differ from the desired as print media makes use of front-lit lighting. Additionally, the colours in the CMYK gamut appear duller than the RGB, making it a necessity to be test-printed. In addition to this, given that several of the photographs to be used for the coffee table book were produced years ago and lacked in quality as compared to the recent ones, this stage became important to bring the two within a closer range to the maximum extent possible. The colour correction was mostly undertaken by Prof. Deepak John Mathew, Mr. Dikshit Sharma and Mr. Deepak Baxla, who were dealing closely with photography. However, watching them at work and understanding the nuances of colour correction from them allowed me to learn a lot more about images, colour and quality correction, which I tried to put to practice by attempting to colour correct some of the photographs for the coffee table book.



**Figure 49: A sample of the attempt at colour correction of images**

This stage was done in basic preparation for the final printing. However, since the coffee table book was to be produced using offset printing and not digital printing, the minor

corrections were require to be made after a proofing by the publisher. In the meantime, this stage was repeated about 3-4 times with the content undergoing changes and additions.

### **3.4 Cover design and binding**

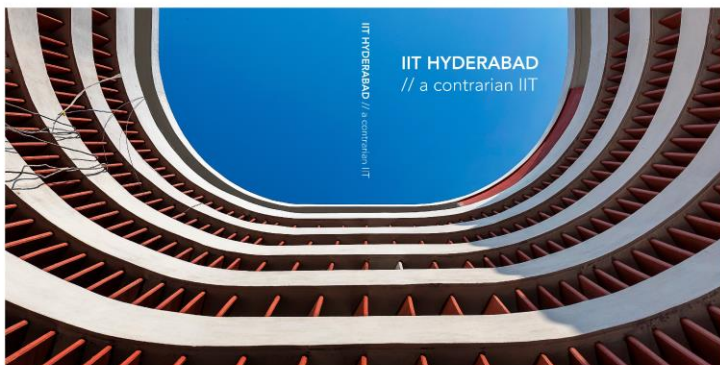
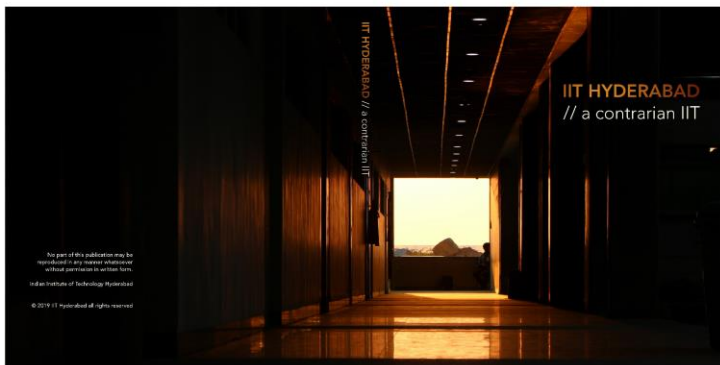
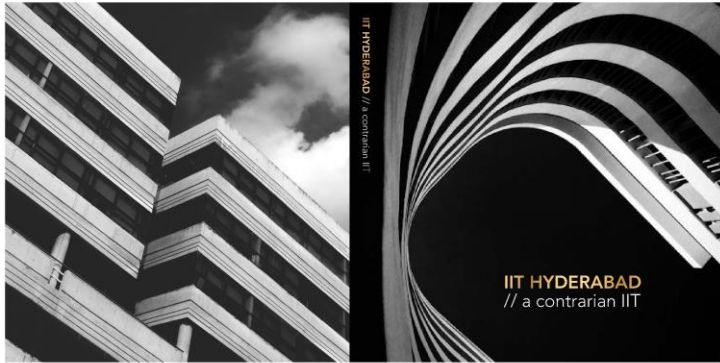
The cover of the book is the face of the book. It is what grabs the reader’s attention and compels them to spend time with what the story of the book is. The cover is what hints towards the contents of a book, making it an important aspect in the process of book design. For this reason, the cover of the book needs to be visually aesthetic as well as be informative in terms of the title of the book and the author. Publisher’s logo and copyright information are other elements that may appear on the cover of the book. In order to produce the cover of a book, it is necessary to understand the format of the book and the binding. In the case of a hard-bound book, like the coffee table book, cover design also includes the possibility of a dust-jacket and designing for that.

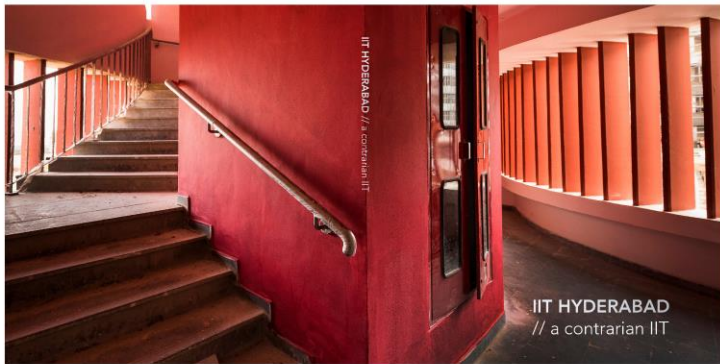
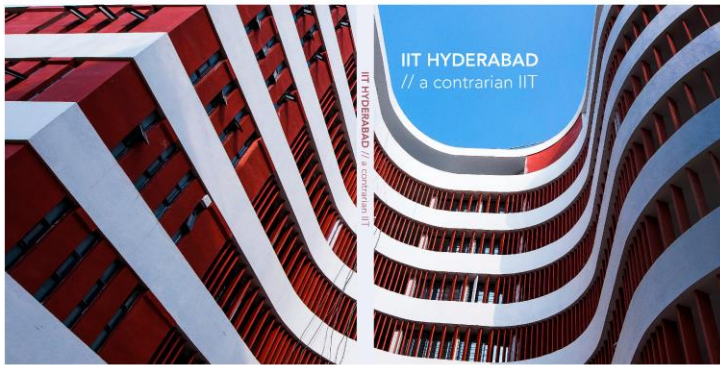
#### **3.4.1 Explorations**

Choosing a cover image for the IIT Hyderabad coffee table book was crucial since it was what told the readers at first glance who or what the book is about. Explorations were made, considering visual aesthetics, high image resolution and the content of the image. A decision was made to finalize on a full-bleed image of the iconic red hostel buildings against the blue sky, for this image has been conveyed to the potential readers across mediums like the website, the brand identity etc. time and again.

**Figure 50: Exploring image options for the cover (on next pages)**







### 3.4.2 Binding and print techniques

Given that the number of pages were over 200, the appropriate choice for the binding was hardback or case bound. This decision was also impacted by the academic setting it is intended for, making spiral binding or comb binding as less favourable options despite being more budget-friendly. Additionally, the hardback binding allows for an option of flat-laying the book whilst also providing the affordance of being long-lasting. In addition to the hardback, the book will also have a dust-jacket carrying on it the same design as the hard case, with the exception of the name on the dust-jacket being embossed and foil-stamped.

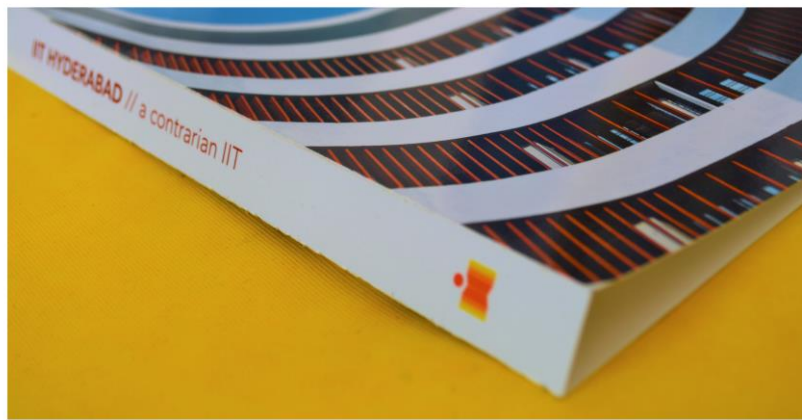


Figure 51: A close up / photo of the dust-jacket spine

### 3.5 Testing and feedback

When it comes to print media, testing is a crucial step in the process as it is the only time when the designer can interact first-hand with his ongoing work and continue making corrections as required, before sending it off to the printer or the publisher. Continually testing the print work done also allows for a more tangible product that can be used for feedback processes and approvals, to give a feel of what the final output would be like.

#### 3.5.1 Dummy prints

Testing was a recurring stage in the process of designing the coffee table book, and was undertaken the most frequently for the purpose of testing navigation and colour correction. Several individual prints were made for checking the colour corrections done to the photographs. However, there were also several dummy books prepared to understand the navigation and size of the book, and also to aid in the presentations to the authority for feedback on the ongoing stages. Since the dummy prints were meant as a means of rapid



prototyping, perfect binding was chosen as the preferred binding type for testing, to be able to maintain the tight deadlines. This gave me an opportunity to work closely on learning how one does a perfect binding for a book – including the printing, cutting, lamination of the cover, spine alignment and the actual process of binding it all into one unit.



**Figure 52: Prototyping the coffee table book**

### **3.5.2 Building vendors' contact list**

The testing stage required visiting multiple vendors to get prints as close to the desired results as possible. This allowed for building a list of vendors' contacts from first-hand experience and be able to have a priority sequence for future printing needs. This also gave a rough idea of the average costing for printing and binding. In the initial stages of testing, it was baffling to modify the same file differently as per different vendor's needs, however, it became easier to anticipate what the possible requirements could most likely be. The process of selecting papers from different vendors also allowed for a slightly better understanding of paper, as well as the opportunity to store these notes for the future.

### **3.6 Preparing file for print**

Having made the necessary adjustments to the design of the book, the final step before sending the files to the publisher is to prepare it for print. This involves a final set of adjustments that need to be ensured for optimum print quality. This entails conversion of the colour profile of the document and of individual elements. At times, despite initial settings, some elements may be outside of the defined profile, cross-checking which is what happens in this stage. In addition to this, there may be certain changes asked for by the publisher or the vendor, which need to be modified at this time.

#### **3.6.1 Image and file formats**

For the coffee table book, adjustments were made to the bleed margins and spine design of the cover, based on the publisher's requirements for offset printing. For the purpose of the institute's coffee table book, the decisions on the publishing agency were made by authorities based on prior experiences, who in turn made the selection of the final print house. Apart from these adjustments, all the images were converted from an RGB to a CMYK profile. This conversion included changing the texts also from a four-colour to a single-colour for optimal printing. The final design files were then shared with the publisher in two formats – one being PDF and the other an IDML file to allow for the publisher to make minor corrections post-proofing. The images were also shared with the publisher, as part of the file package, in TIFF format.

# Chapter 4

## Learnings

### 4.1 Experiential takeaways

This project has been a well-rounded experience, to say the least. It allowed me to accomplish the expectations I had set out with and exceeded them with some I had not even anticipated when first approaching Prof. Deepak John Mathew to be my guide for an interest in book design. In addition to gaining a deeper understanding about book making for commercial production, this project has provided me with a space in terms of honing my management and organization skills, and to also partake in the detailed interactions with the vendors which I was dreadful about. This project allowed me to gain a hands-on experience of designing for a client and for commercial use, with the presence of several decision-makers, tight deadlines, and preparing for large-scale print orders. This space gave me an understanding of finding a balance between personal expression and client requirements when designing. It has provided me with a confidence, and most important of all, a clarity that this is exactly what I would like to pursue – a career as a print designer.

For the several aspects of the print production that I could only briefly touch upon in this short duration, it has opened new doors for me to go forth and explore as an individual and as a professional in the near future. I thus found this project to be extremely satisfying and fruitful in the experience. It has given me two important tangible takeaways from this process, one, a list of vendors that I could build a network with for future print jobs, and two, a designed book that has been professionally published!



# Chapter 5

## Future Scope

### 5.1 Beyond print media

The task of archival is key to every individual and organization. In an academic setting, it allows for the institution to maintain a succinct collation of all of its achievements and growth over the years, since its establishment. The task of maintaining a record of IIT Hyderabad's journey, at a time when the institute is undergoing rapid changes in its accomplishments as well as physical landscape, requires to be regularized. Apart from publishing coffee table books such as this one for every milestone year, the institution could potentially benefit from releasing regular magazines, either annually or bi-annually, to not only keep the fraternity and related communities informed of the ongoing activity, but also to allow for a more regularly updated archival system. This could also be made possible with the involvement of a designated student body, so as to provide them with an invaluable hands-on experience.

So as to complement the printed medium of coffee table books, an e-book version for the same could also be created while making it digitally interactive to some extent, making it easily accessible to a larger demographic and across a large period of time. Additionally, the idea of enhancing the coffee table book reading experience could also be explored by considering the domain of interactive print projects.

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