



NICOLETTA SALVATORI

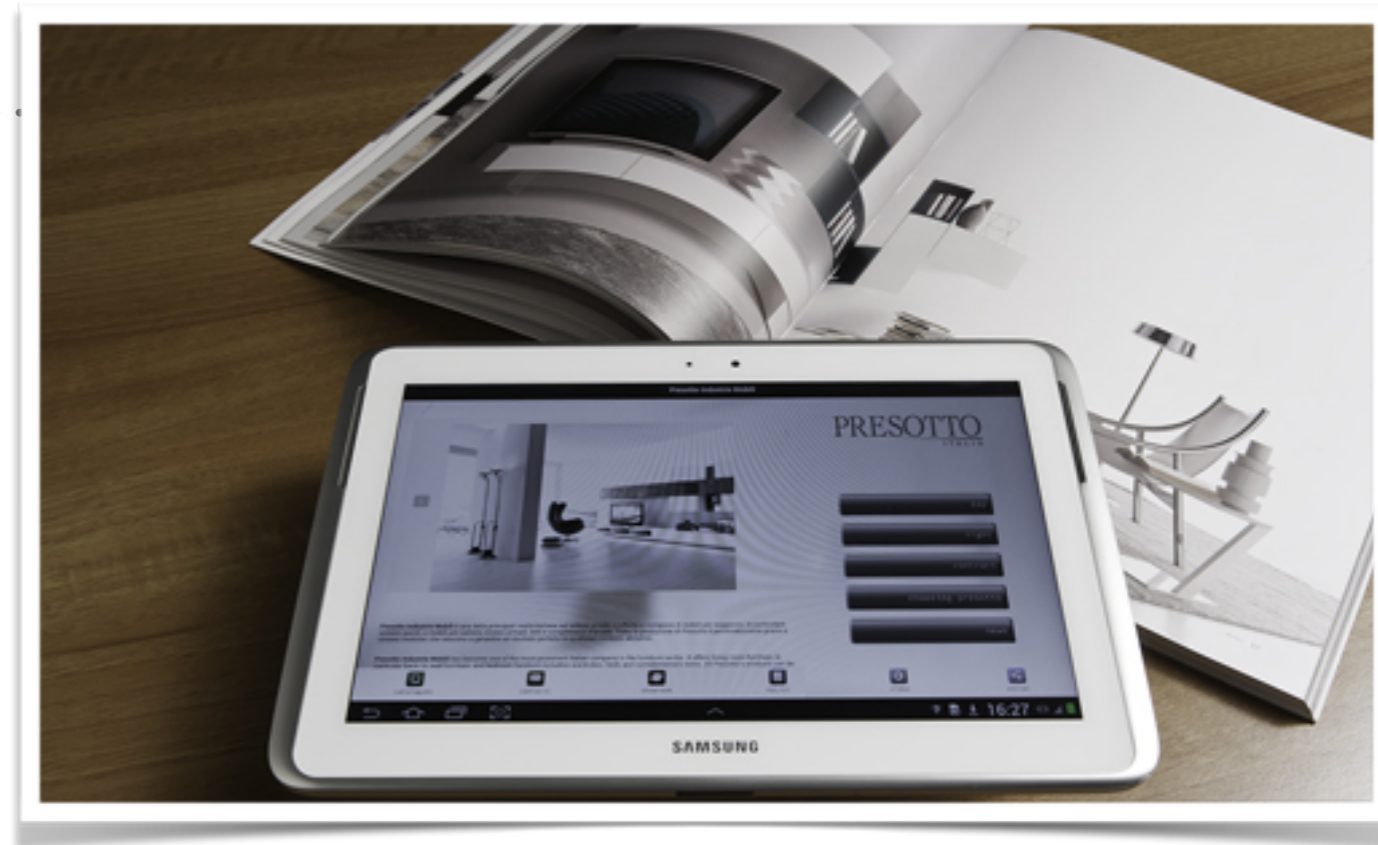
THE CATALOG

.....

1. How to organize and edit a catalog

CATALOG AND E-CATALOG

- A catalog is a publication which lists artworks, books, products or services.
- Readers will be able to **browse it easily, enjoy pictures and read all the required information** on every items.
- This means a good organization of the content and an **elegant and effective layout**.
- An e-catalog is not only a digital version of a printed one.
 - An e-catalog can be **interactive** with features such as photo-galleries, audio and video.
 - Readers can get a much more inclusive experience. They will be able to **share** their choices or send their **comments**.
 - You can also **embed links** to external sites where you will be able to give to the reader more informations and sell on-line.
- You can realize your e-catalog **in different format** (ePub 2, ePub 3, pdf, AZW) each of one has its pros and cons. Each decision will affect the final result.



TO REALIZE A CATALOG IS

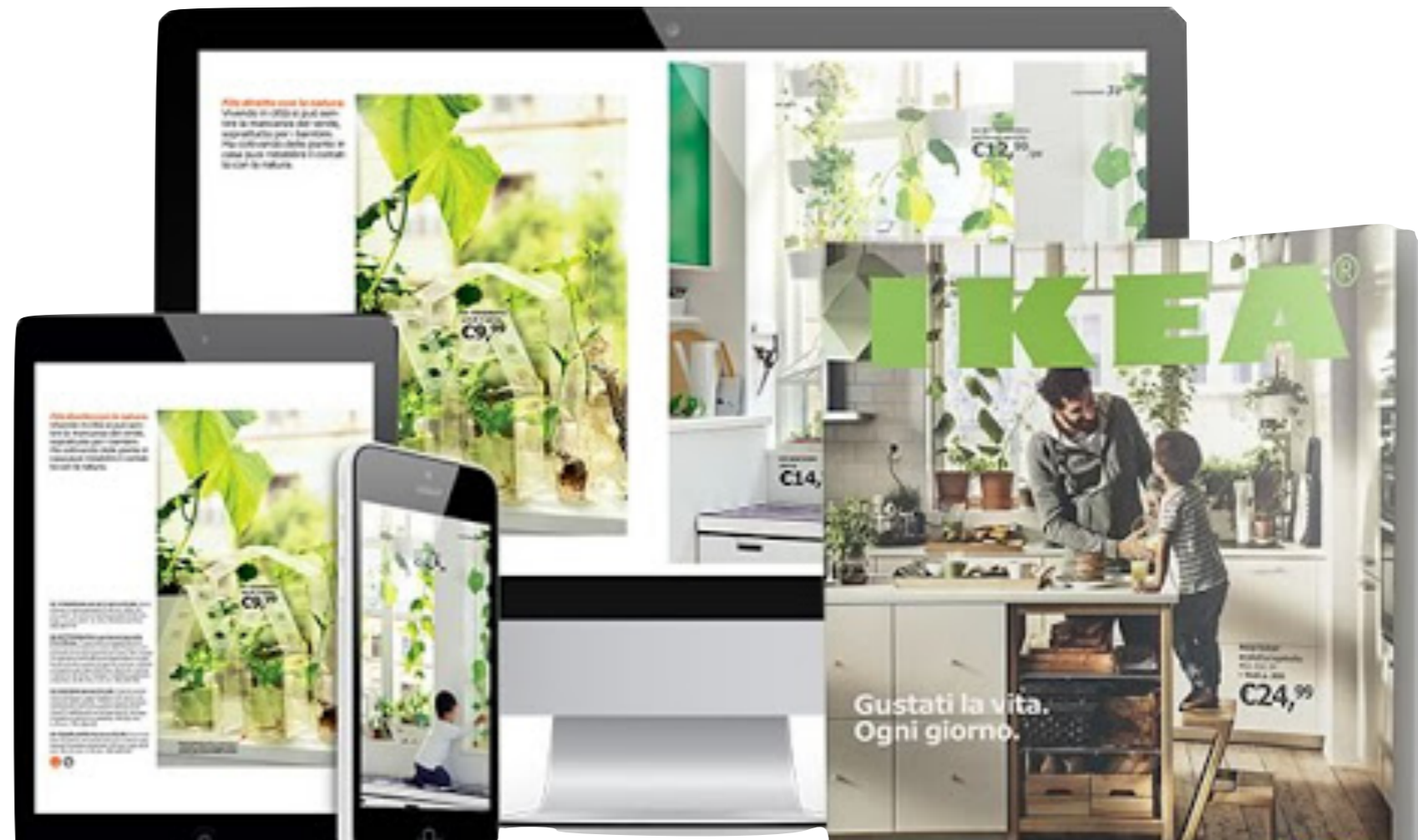
- A **technical-scientific activity**. You need to edit records according to **standard rules**.
- An **information activity**. Through texts and records you give informations to your readers. Moreover the users can freely and easily select among them those useful to their needs or interests.
- A catalog is also a **strategic communication tool** because it promotes organizations, companies and their products.



In order to design any catalogue is important to become familiar with the subject matter.

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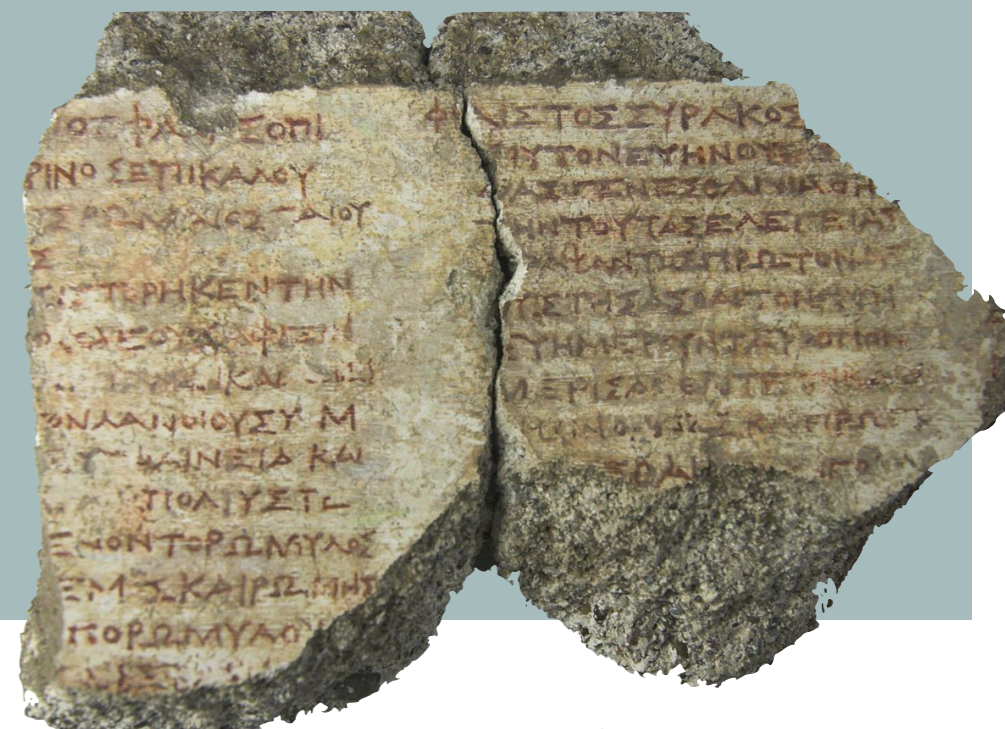


Briefly:
The CATALOG is always more than a detailed list of products/objects with their descriptions: it is a research tool with a large informative content and it is usually graphically very attractive. Therefore it can be strategic because it can influence, or tutoring, or engaging the reader.

DIFFERENT SUBJECTS – DIFFERENT METHODS OF CATALOGING

- alphabetical catalog by authors and titles;
- catalog by subjects, which contains the same record cards as the catalog by authors and titles, alphabetically ordered BUT divided by subject;
- systematic catalog (by field or by class), in which the cards are ordered by fields of study or literary or artistic currents or the merchandise sectors
- topographic catalog (or by location), containing products (eg the titles of the books in a library or the paintings in an exhibition) ordered according to their location

Hellenistic catalog of the
Gymnasium of Taormina





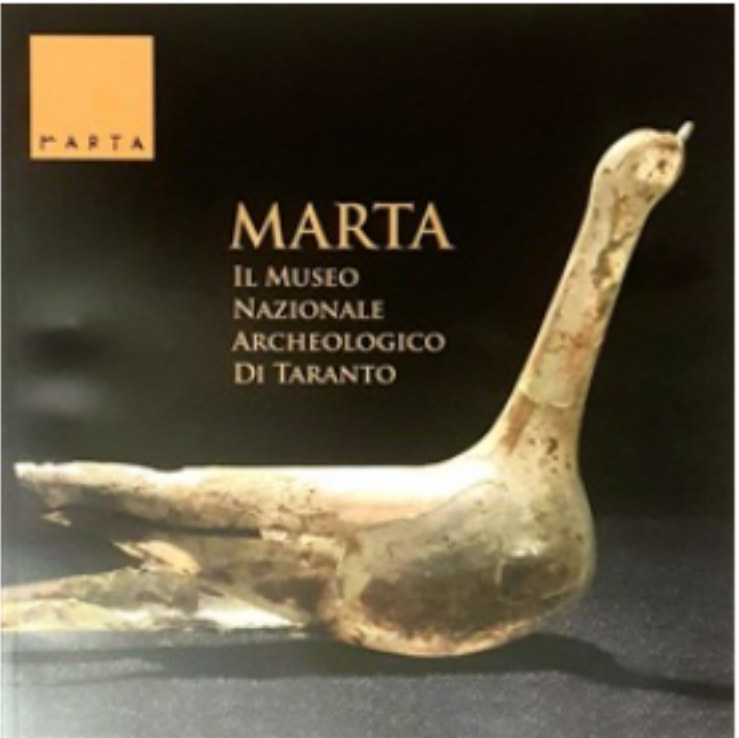
A VERY IMPORTANT TOOL

As we have already said

A catalog identify and reinforce **brand awareness**. Marketing specialists know how much precision is important in the creation of a catalog and how much a **good catalog can make the difference** in terms of sales (or visits to an exhibition or to a library or to a museum)

No matter the subject. It is essential to create a document that is, as much as possible:

- **functional**: easy to consult and intuitively designed;
- **appealing**: with a beautiful cover, professional photos, a clear and modern layout, etc
- **rich in content** with the right balance between practical information and engaging storytelling



PAPER OR NOT PAPER

A catalog is always created digitally (PDF is the universal format for the press), but the finished product **can** be of two kinds:

- **Print catalog**
 - **Digital catalog** (PDF, flipbook, ebook fixed layout - ePub3)
- The best choice is usually to realize **all the different *manifestations* of the catalog**, trying to take advantage of all the positive characteristics of each of them

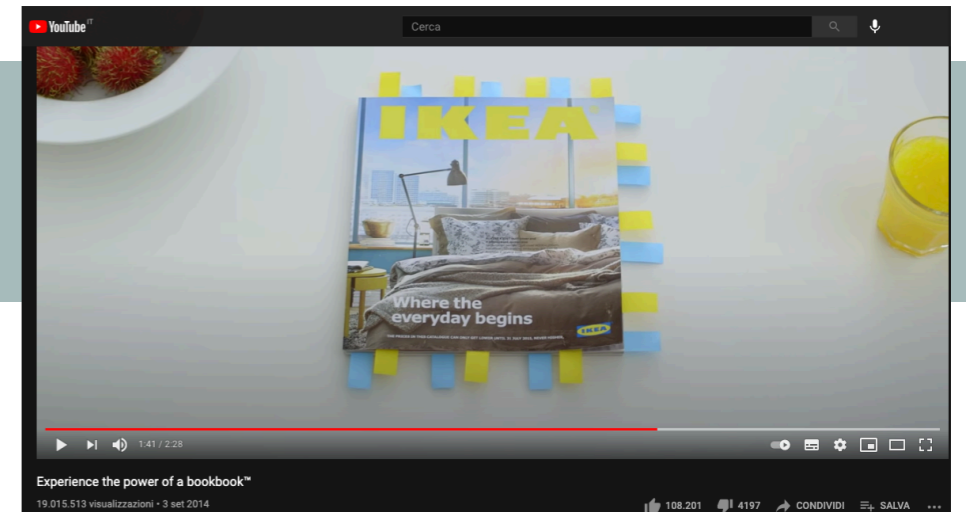


PRINT CATALOGS

Let's see the advantages that a paper-based publications have:

- **Constant brand exposure**
The catalog is a physical object usually kept on a table or desk, so as to be readily available and accessible. Its “presence” keeps the brand constantly exposed to customers (one of the basic principle of advertising).
- **User-friendliness**
A print catalog is **always** available and easy to consult by people of all ages. No internet connection is needed.
- **Readability**
Your catalog do not need to be recharged, it has no cables, the navigation is simple (all you have to do is turn the pages). And it is totally shareable without limitations
- **Quick search**
A print catalog allows you to insert a bookmark anywhere you need, so you can easily return to the page you need to check in a few seconds.

<https://www.youtube.com/watch?v=M0XQo7nURs0&t=5s>



E-CATALOG

A digital catalog offers additional and differentiated characteristics:

- it is immaterial (digital catalogs do not have printing and distribution costs. They are not heavy, they can be stored in a laptop, in a tablet or even in our smartphone)
- the consultation is simple and immediate,
- it can be read online or offline,
- it offers multimedia contents,
- it can contain interactive elements such as commentary and sharing
 - it can be constantly updated
 - **Sharing and promoting the document** is immediate, because you have only to upload it to your website and share it.
 - **Adopting eco-friendly solutions** helps to reduce the environmental impact caused by the activities related to the creation of the paper catalog and at the same time promotes a "green" image of the company, in a world where **eco-sustainability** increasingly influences choices of customers.



KNOW YOUR TOPIC

- The content of a catalog usually varies considerably from long essays, to imagery-driven sections. A catalog is a document composed of **many different parts**. Some of which must always be considered, like: cover, table of contents, introduction, record cards. Others depend on the kind of project we have to do
- The information we want to insert must be organized considering how it will be read or browsed.

You need:

- **Data** (precise informations about each item you will describe in the catalog)
- **Images** (high resolution for a print catalog low resolution for a e-catalog in any case the photos should be of good quality)
- **A layout guide:** a rough idea of the general structure of the book



GRAPHIC DESIGN

When you have all the necessary elements gathered, you can move on to the operative phase of the catalog layout creation. This is the task usually done by a graphic designer

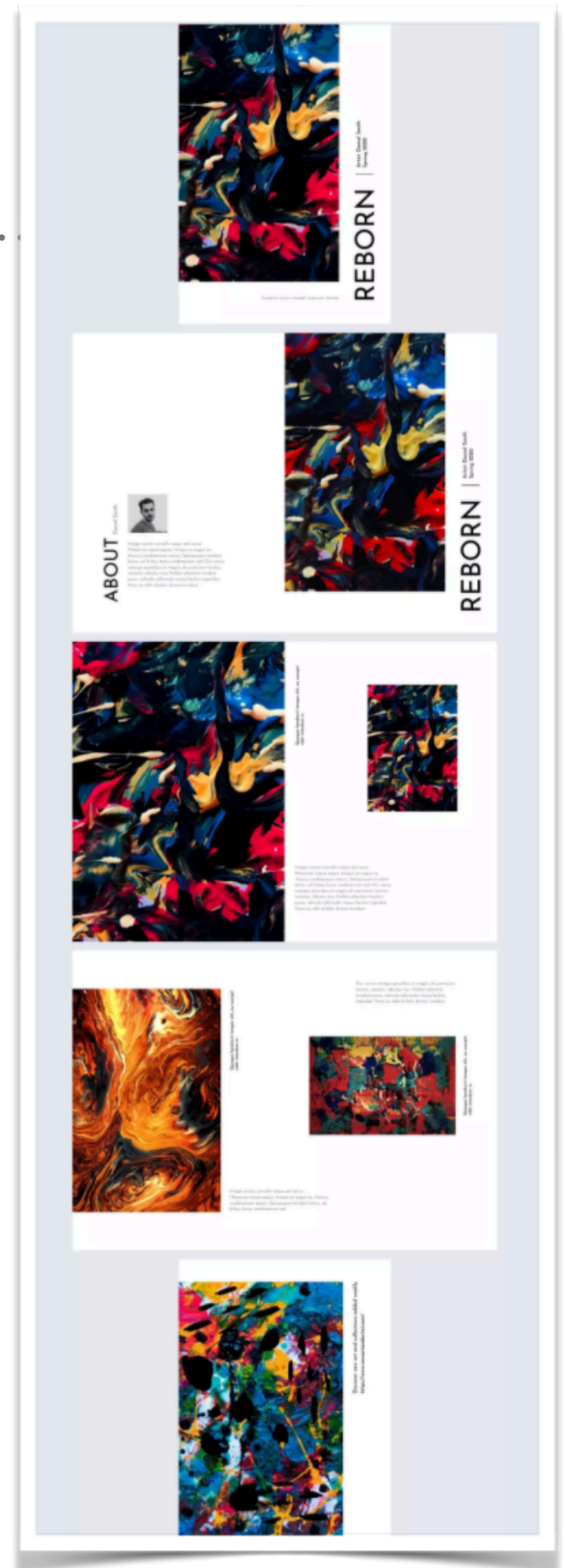


Editorial design is the **framework** through which a given story is read and interpreted.

It consists of both

the **overall architecture** of the publication (and the logical structure that it implies) and the **specific treatment** of the story (as it bends or even defies that very logic).

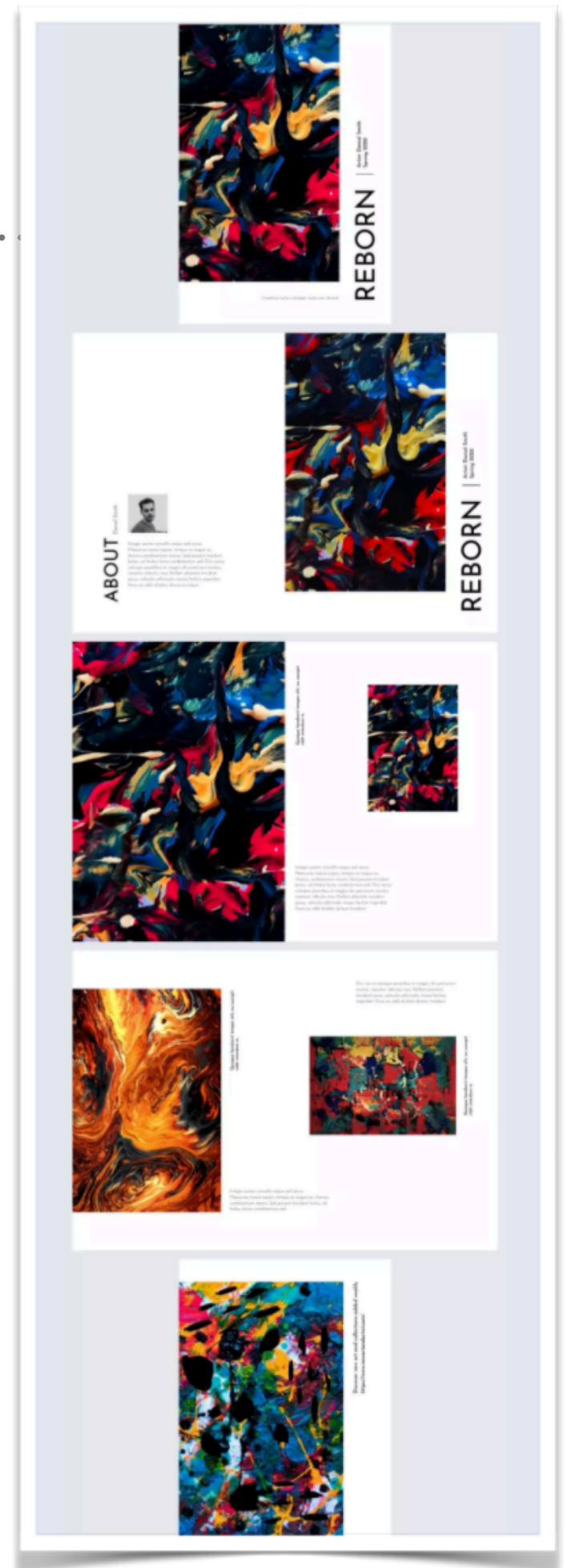
Martin Venezky, art director, Speak



GRAPHIC DESIGN

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- Whether you want to publish a paper catalog or a digital catalog, you have to realize a graphic layout.
- To PRINT a book you need to export in pdf format the file created with a Desktop Publishing Software because the pdf is the format used for printing.
- Your pdf file can also be your final product and can be shared and read on multiple screens or can be transformed in a Flipbook
- Even to realize an ebook you need to design a layout and export it in a different format (ePub3 format) or you can CONVERT your PDF in a ePub3-fixed layout (FLX)



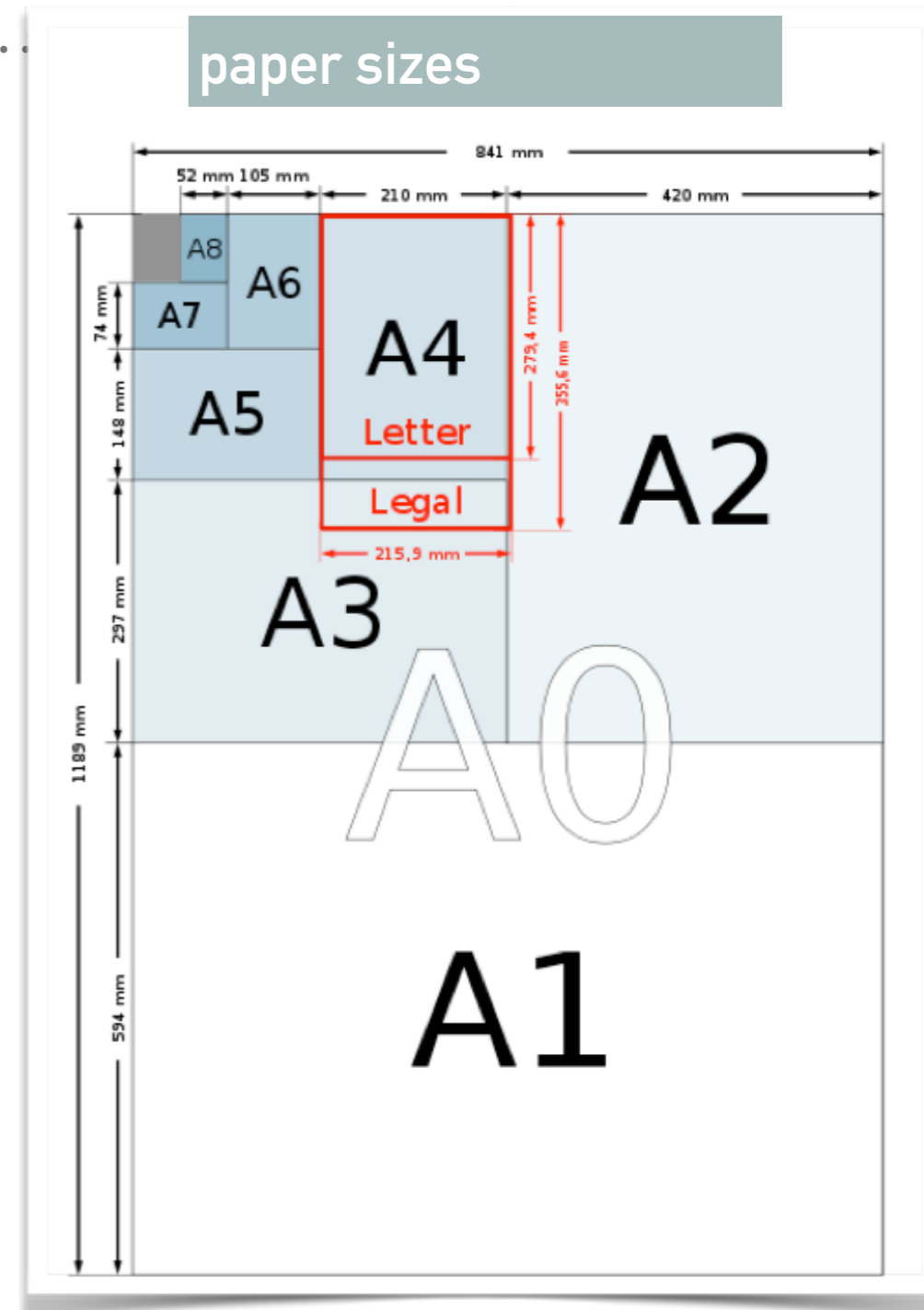
1. WHICH SIZE WOULD BE BETTER?...IT DEPENDS

- You always need to start with the format. But if you want your PDF would be printed you need to consider paper

Industry standards should always be the starting point in determining book size. That doesn't mean you *have* to make your book at one of these sizes.

You need to think about the **subject** of your book (art, books, products, photos, design...) and the kind of reader you want to interest. **But you need also to think about the cost** of the paper and the need not to waste it

- **Format A** was defined starting from the industrial roll of paper. **A0** (841x1189 mm) has a surface area of approximately 1 m². You can obtain the other formats simply by splitting in two the longer side while maintaining the same proportions.



- The passage from one format to another do not waste paper and the printing process do not need special cutting
- Obviously, if you are going to realize ONLY an e-catalog in pdf or in ePub better to use a format readable on screens: therefore screens dimensions should be your starting point

NUMBERS...

Book Type	Book Size
Fiction (Novels, Trade Paperbacks)	US Trade (6 x 9" / 154 x 229 mm) Digest (5.5 x 8.5" / 140 x 216 mm) A5 (5.83 x 8.27" / 148 x 210 mm)
Textbooks, Manuals, Workbooks	Executive (7 x 10" / 184 x 267 mm) A4 (8.27 x 11.69" / 210 x 297 mm) US Letter (8.5 x 11" / 216 x 279 mm)
Nonfiction	US Trade (6 x 9" / 154 x 229 mm) Crown Quarto (7.44 x 9.68" / 189 x 246 mm)
Graphic Novels	Executive (7 x 10" / 184 x 267 mm) Royal (6.14 x 9.21" / 156 x 234 mm)
Photo Books, Lookbooks	Square (8.5 x 8.5" / 216 x 216 mm) US Letter Landscape (11 x 8.5" / 279 x 216 mm) Small Landscape (9 x 7" / 229 x 178 mm)

Here are some trim sizes used for different kinds of publications.

Here some standard dimensions

mm

inches

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Here are some trim sizes used for different kinds of publications.

Here some standard dimensions

A0	841 x 1.189	33 x 47
A1	594 x 841	23 x 33
A2	420 x 594	16,5 x 23
A3	297 x 420	11,5 x 16,5
A4	210 x 297	8,3 x 11,7
A5	148 x 210	5,8 x 8,3

mm *inches*

THE BOOK INNER STRUCTURE

We now need to have a rough idea of the number of pages that our catalog will have. This is a fundamental step to start our work regardless which will be the final product (digital or printed)

BUT this is particular important if we will decide to print our book (paper is expensive!)

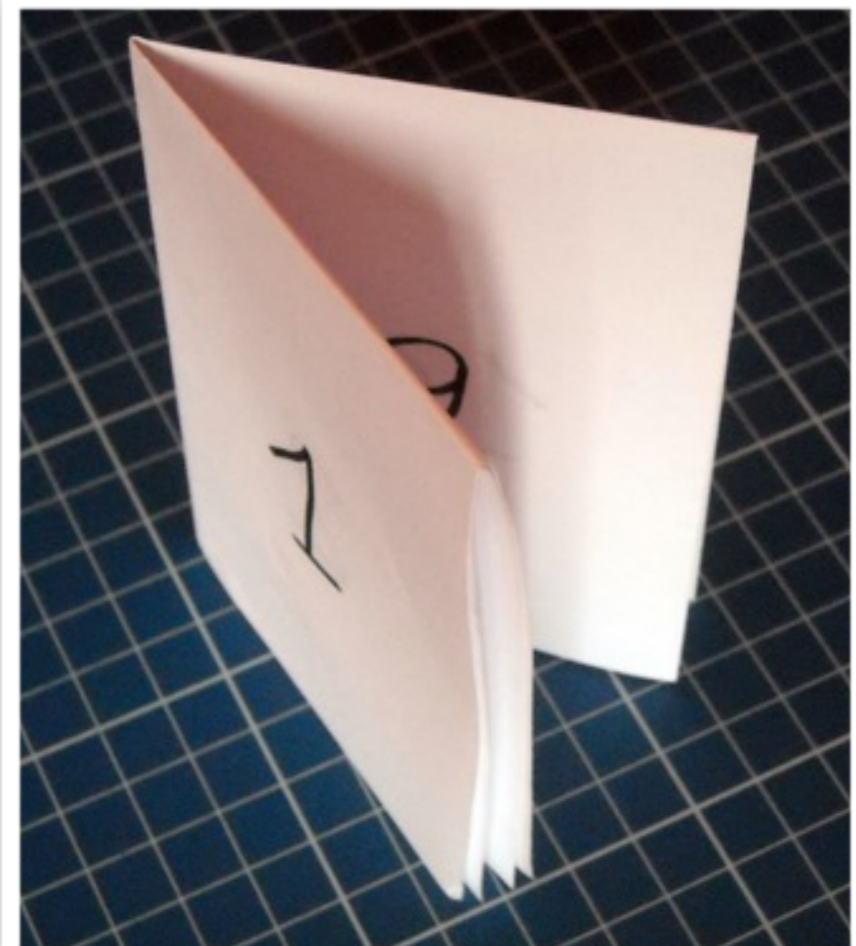
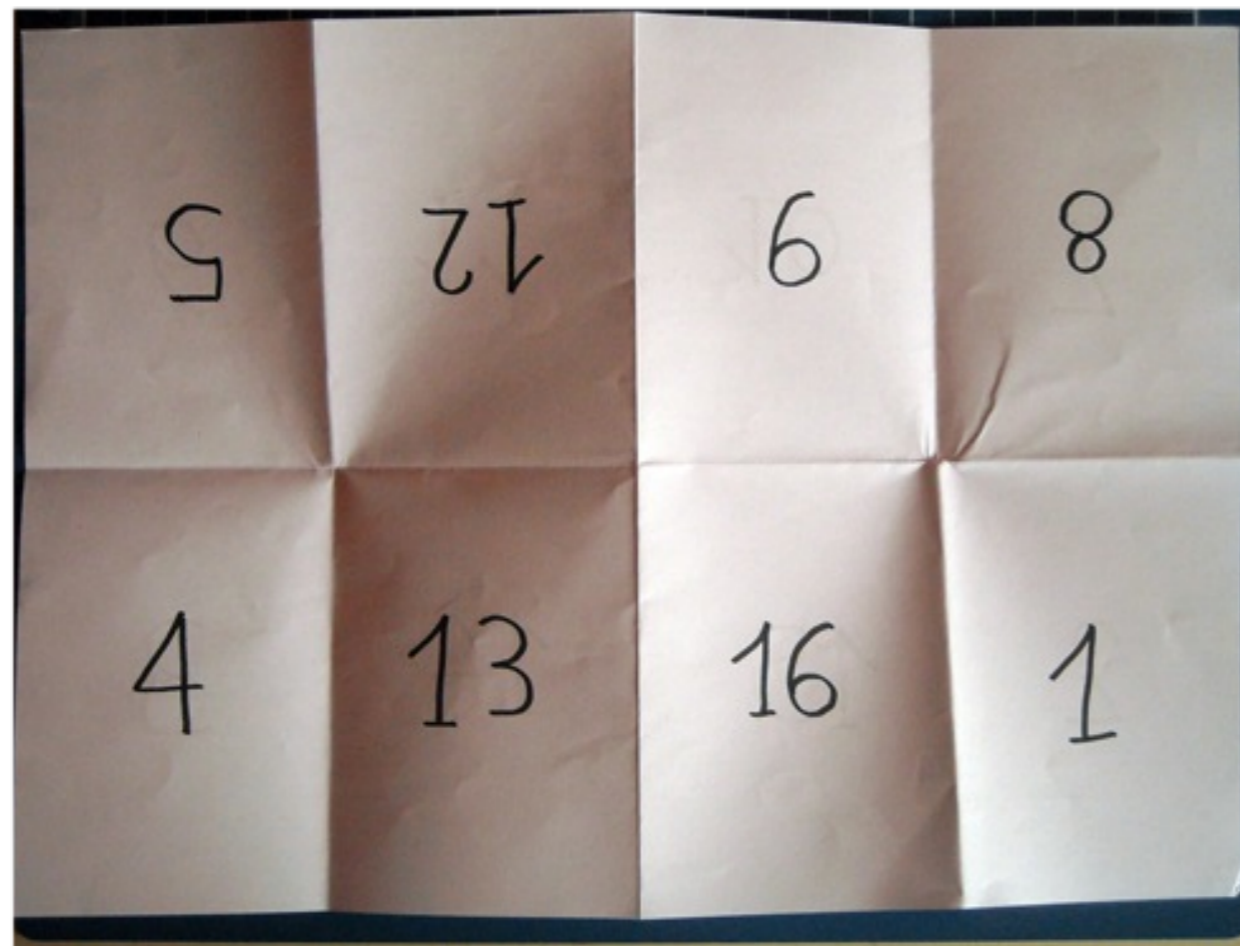
There are many different printing methods available but all of them will print the pages of our catalog not one of a time but a number of them simultaneously, front and back.

Each press sheet or **SIGNATURE** can host 8, 16, 32, 64 pages



IT IS BETTER TO KNOW THAT ...

In the printing process the running sheet of paper will be mechanically folded and trimmed to form multiple sections or “signatures” of 8,16, 32 pages each. The signatures will be then assembled together (bookbinding) to form the book. So we need to think our book in term of how may signatures we will need. Therefore the number of its pages must be a multiple of 8



Here is the position of the pages on the press sheet to ensure that, once folded and trimmed, the correct sequence is maintained.

IT IS BETTER TO KNOW THAT ...

Bookbinding



IF YOU WANT TO REALIZE “ONLY” AN E-CATALOG IN PDF

- In this case you do not have problem of number of pages, waste of paper and signatures but you have to decide **the document size** anyway, considering that your pdf should be read on a plurality of screens (desktop, tablet, smartphone) and usually it will be browsed page by page. This is the reason why you have to decide **the best orientation: portrait or landscape**. You cannot count on a double page effect!
- Most paper documents use portrait orientation. Most computer and television displays use landscape orientation, while most mobile devices can switch screen orientations according to user preference. Long texts and vertical photos require vertical layouts but if your document will be mostly visual, a landscape layout could be the right choice.



SAVE AS PDF !



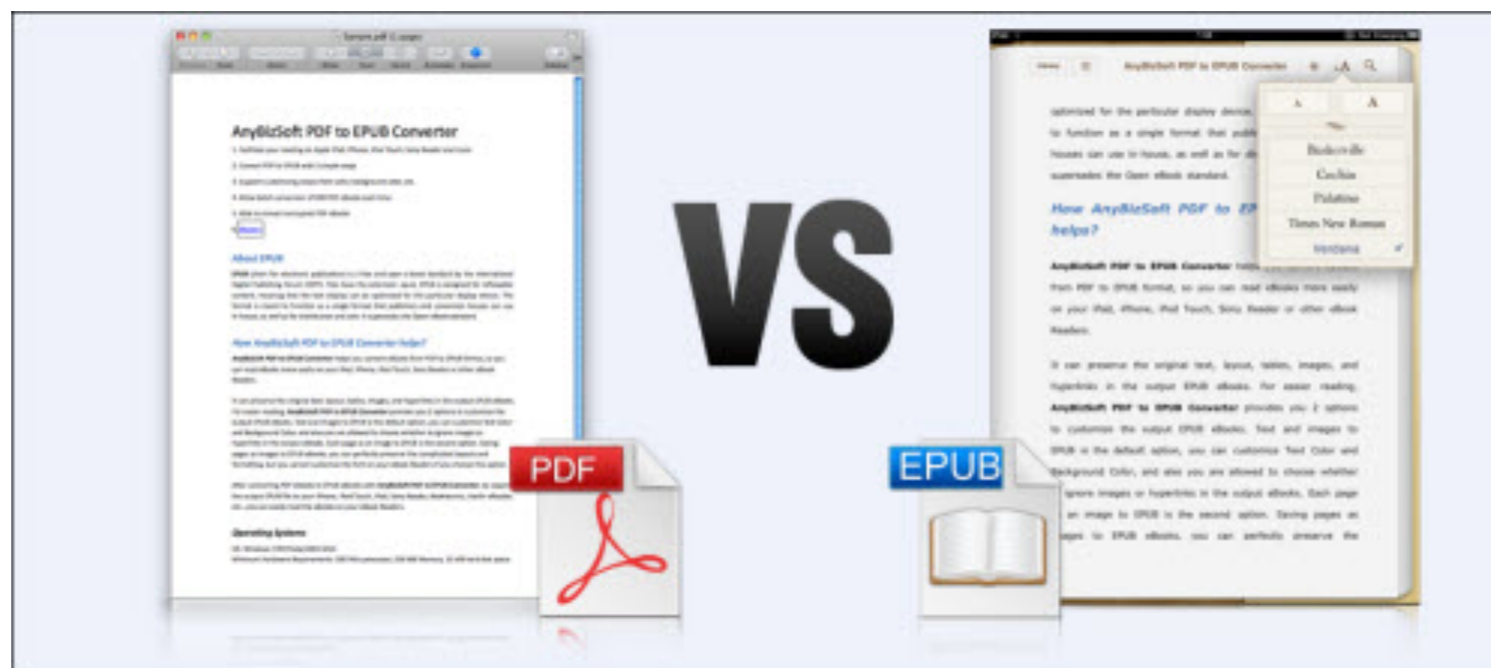
A PDF looks the same on every computer and mobile device

PDFs - the universal Portable Document Format invented by Adobe as a way of distributing print documents digitally - is not an eBook.

The PDF will always be an accurate representation of the paper document that it represents

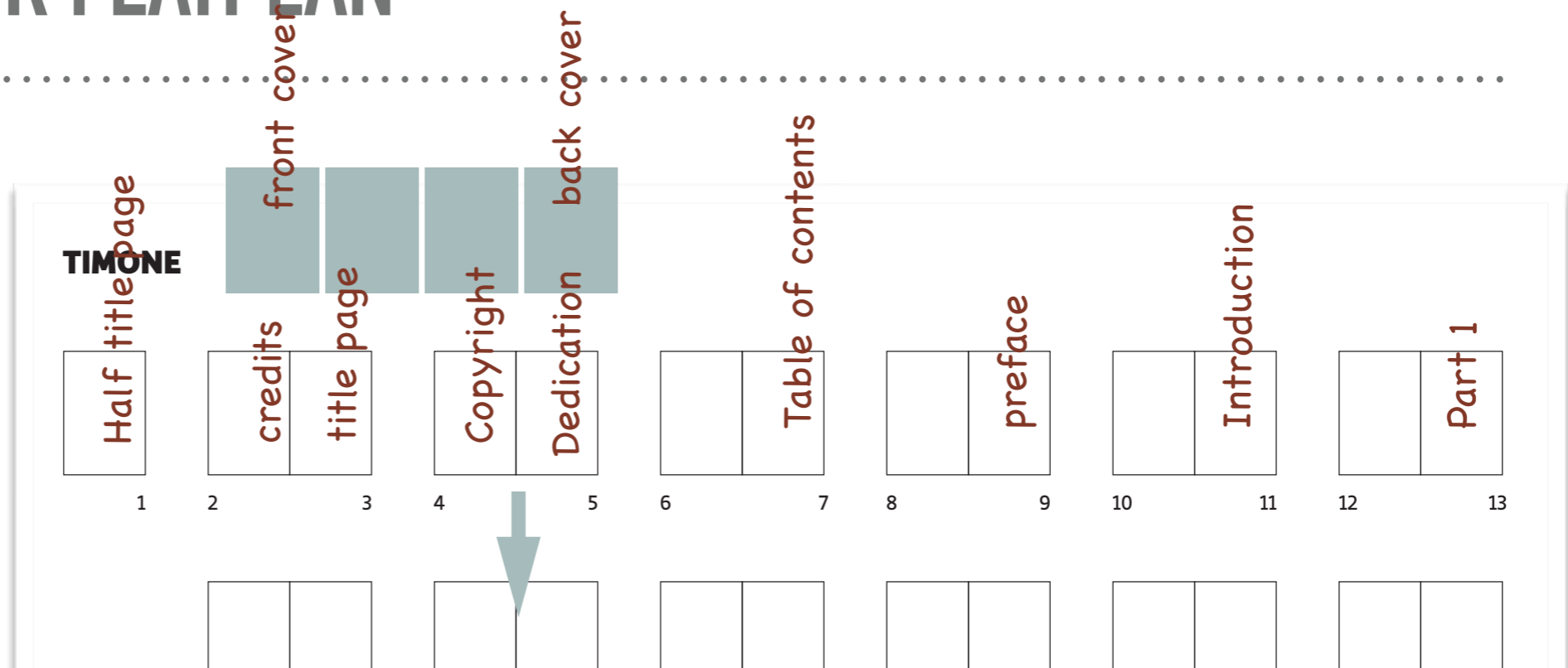
We share our own personal documents through the internet as PDF, and publishers have been transferring print-ready files to commercial printers for decades in this format.

The basic unit for a PDF is the page. And so as the screen shrinks, so does the page size, and with it the size of the words. Anyone who's tried to read a PDF on a small screen knows what I mean. It is not responsive. This is the reason why we need to decide the right size of our page to assure readability



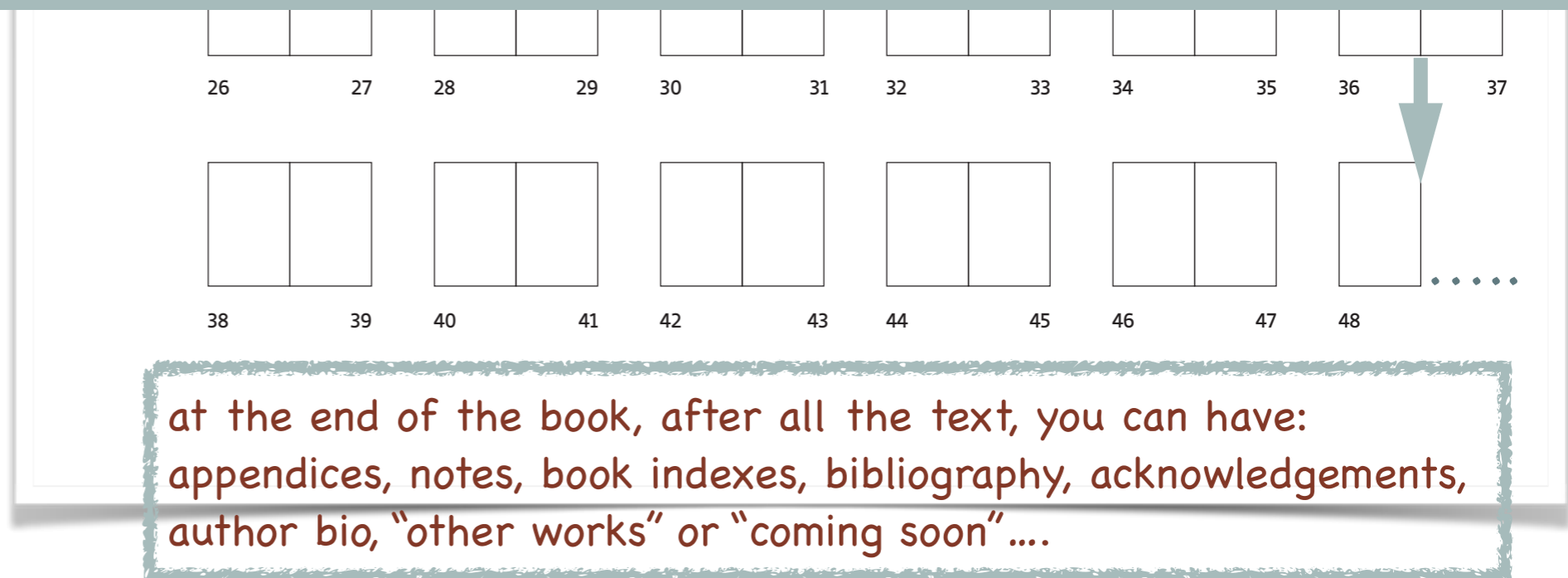
LAYOUT-GUIDE OR FLATPLAN

I always have called it “TIMONE” (rudder or helm) and long time ago it was a large sheet of paper on my office wall. It contains the mask for each page and each square is to be filled with notes



There is a Layout-guide in the teaching materials available for you.
Remember: there are parts of the book that you must not forget...

Now it a simple *Excel* file or a simple table with lines and columns realized in *Word* that can give us a view of the structure the book will take and the page count (in multiples of eight)



at the end of the book, after all the text, you can have:
appendices, notes, book indexes, bibliography, acknowledgements,
author bio, “other works” or “coming soon”

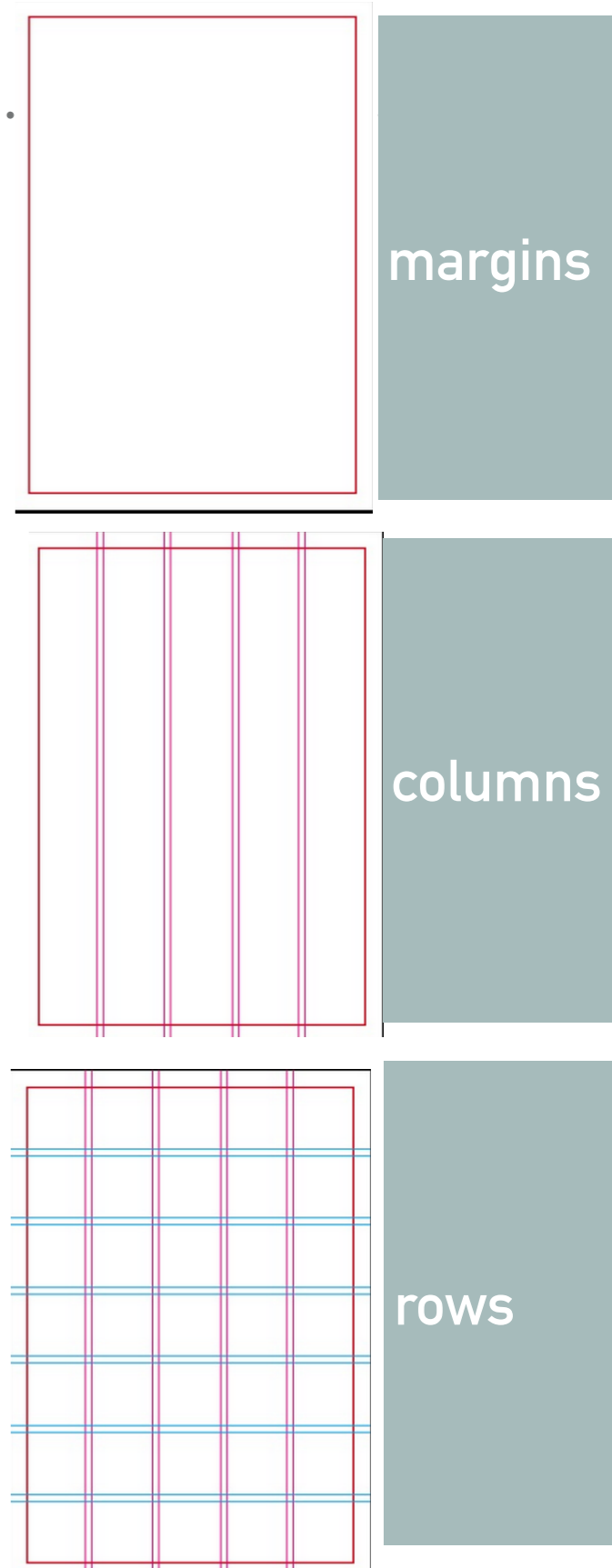
PAGE LAYOUT – MARGINS, GUIDES AND GRID

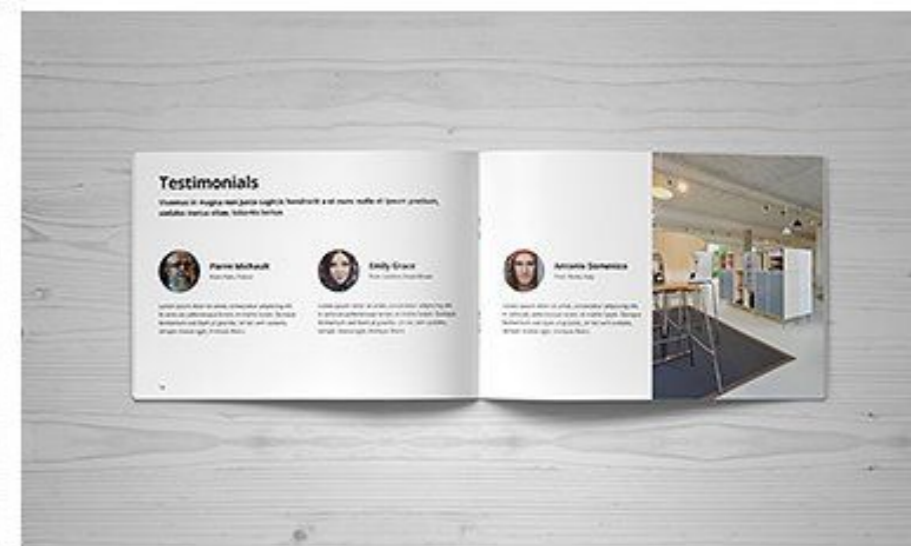
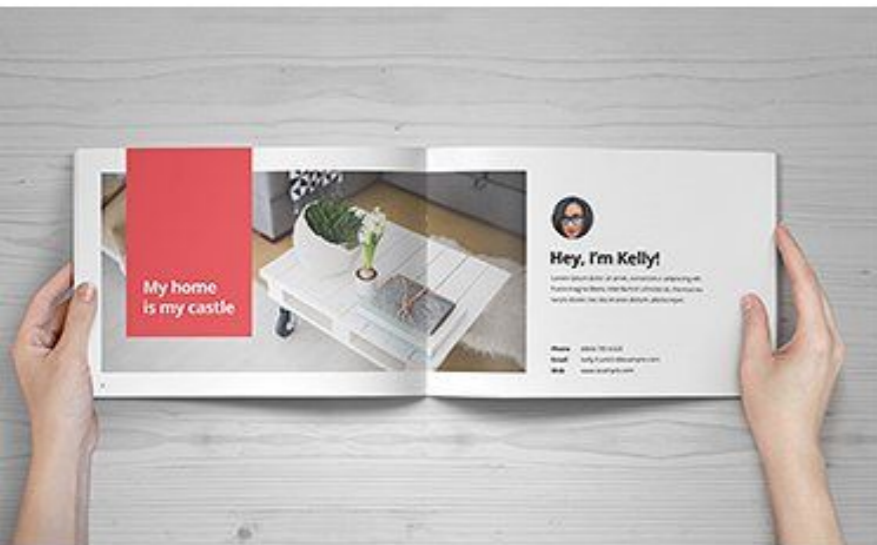
After defining the format and having roughly established the number of pages we will need (the layout guide can change while the work is in progress) we need to create the **most appropriate grid for the content.**

Our content varies considerably from long essays, to imagery-driven sections so we must define a grid which fits with different page layouts

In general, the most versatile layout grids are the modular ones, based on the orthogonal intersection between rows and columns. The number of rows and columns makes the project more or less flexible.

Usually the grids are set to ratios = 5 col : 7 rows, 8:10, 9:13, The pages of the same catalog can thus present differences in the positioning of texts and images, while maintaining the alignments and the balance decided once for all in the graphic project

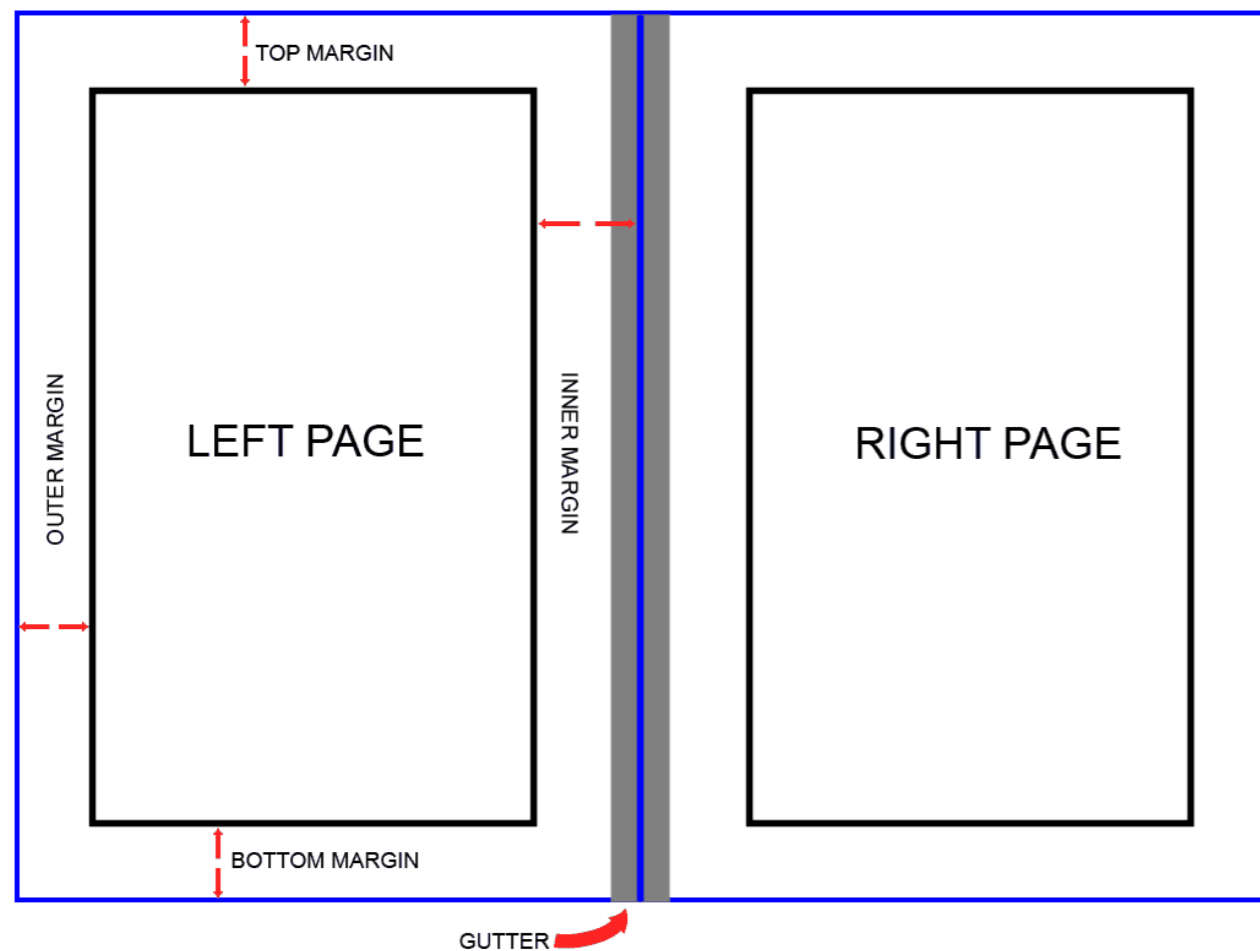




In a well done graphic project same grid can be the base for many different page layouts

LET THE CREATIVITY RUN FREE (BUT INSIDE YOUR GRID)

lets start with the margin

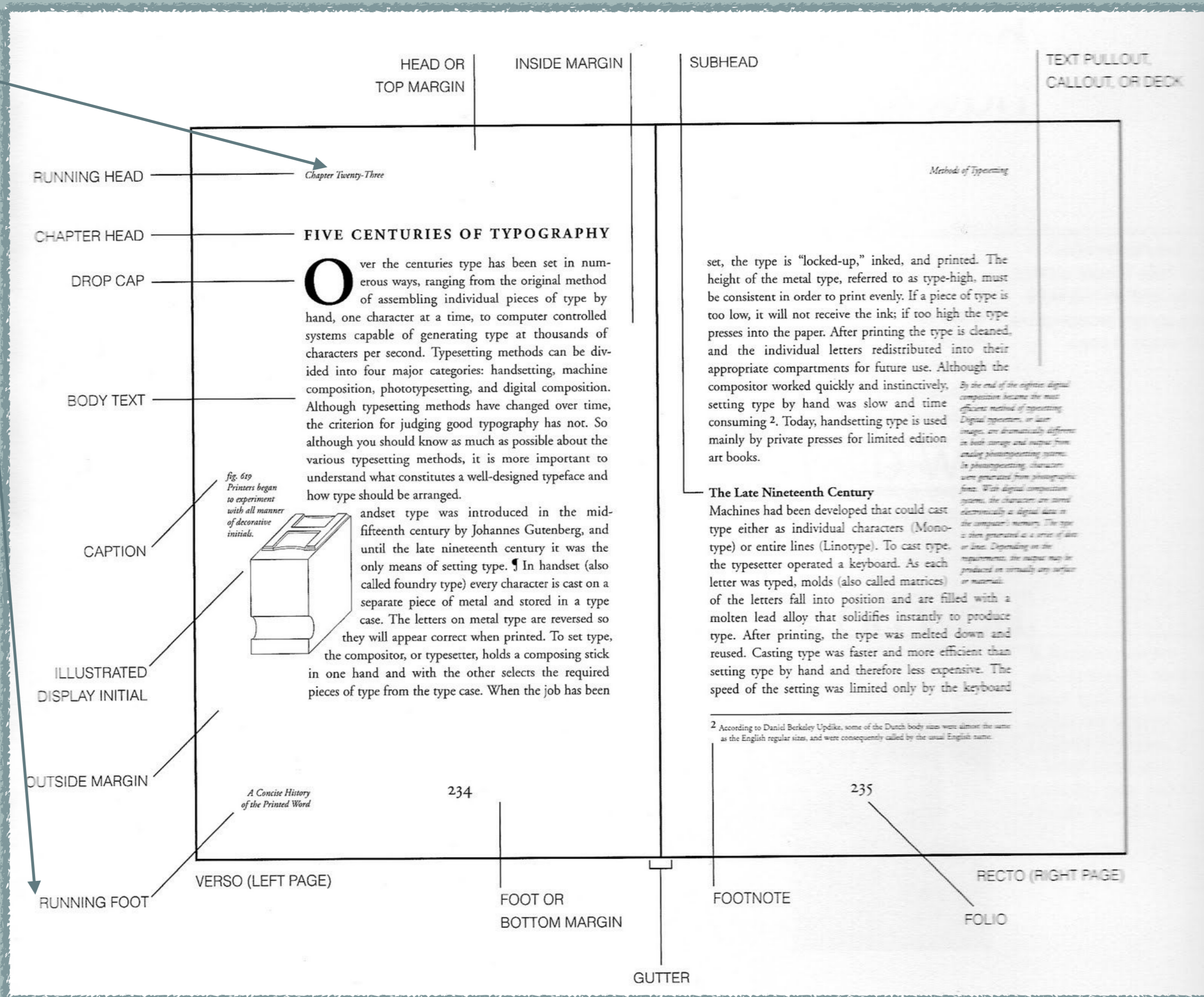


Even though they are technically blank space, margins are perhaps the most important part of a book layout.

A book page has three margins (outside, top, bottom) and a gutter (the inside margin where the pages are glued or sewed together). Each of those margins have a particular job to do:

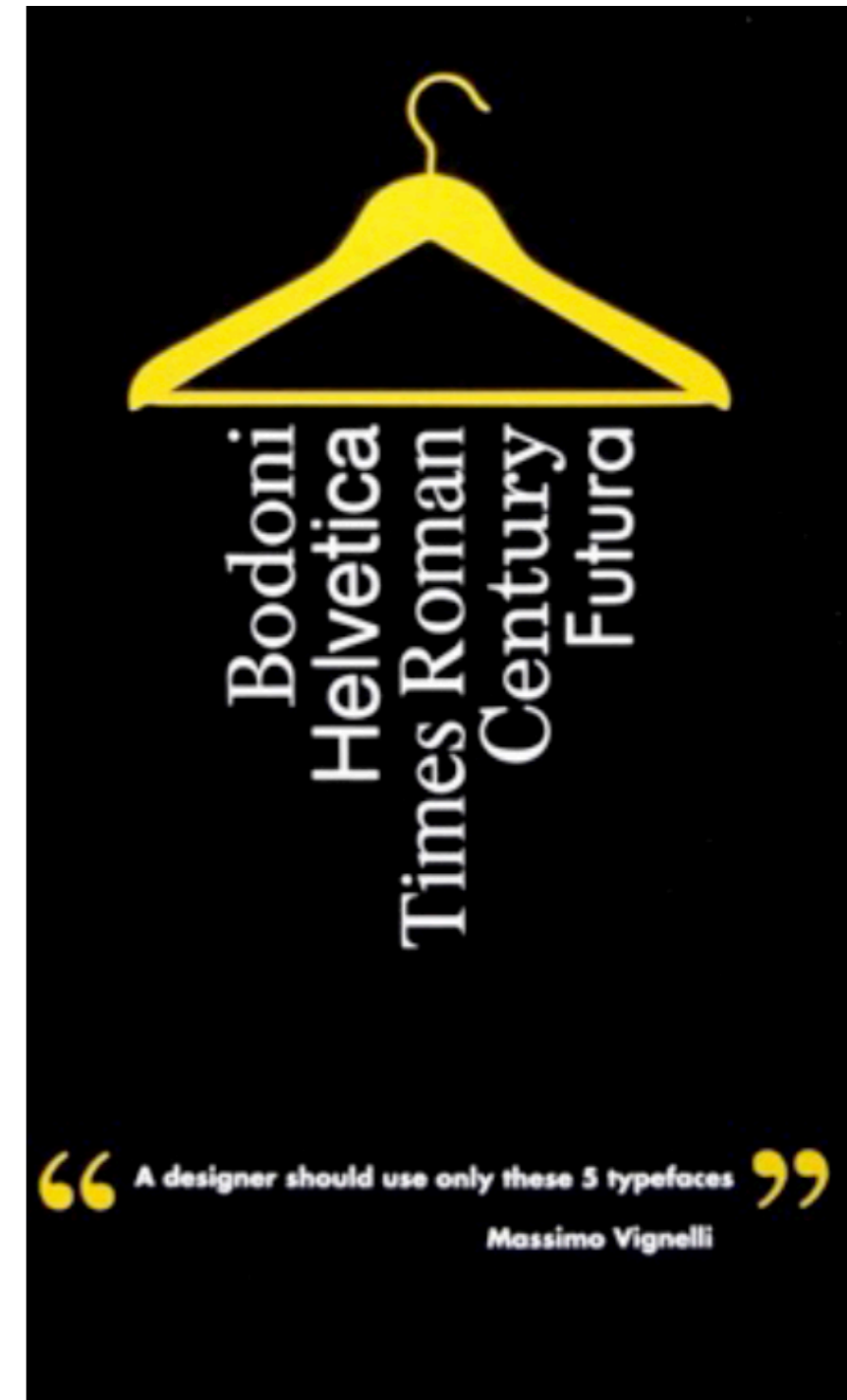
- the outside margins give room for the readers' thumbs when they hold the book.
- The top margin is where you'll usually find the author and title of the book.
- The bottom margin provides space for the page number.
- The gutter makes sure the text doesn't slip into the glue area.
- Traditionally, the outside, top, and bottom margins are close in size (often around 12,7 mm), while the gutter increase the inner margins of few millimeters

Running heads and running foot are the lines that give all the pertinent info - author, title, page number. They should be small enough to not intrude on the text, while still legible and clear.



THE TEXT STYLE

- The next thing to settle on is the typefaces or FONTS for your texts
- A **typeface** is the design of lettering that can include variations (styles), such as *extra bold*, *bold*, *regular*, *light*, *italic*, *condensed*, *extended*, etc.
- Books are traditionally set in **serif fonts** like Garamond, Caslon, Baskerville and Times New Roman, but guidebooks, cookbooks, comics use sans-serif for their modern feel and for ease of reading. (sans-serif it is usually preferred also for sites, ebook, web-publications)
- It is a good practice to choose a font for the running text (serif) and a different one for titles, captions and boxes (sans-serif: Arial, Verdana, Trebuchet, Georgia, Helvetica)
- Whatever fonts you choose, make sure it's easy to read and well-suited for book layouts. Make sure it has italics, semibold, bold and small caps included.



THE TEXT STYLE

Helvetica Neue

normale

abcdefghijklmnopqrestuxyvwz

corsivo

abcdefghijklmnopqrestuxyvwz

grassetto

abcdefghijklmnopqrestuxyvwz

grassetto corsivo

abcdefghijklmnopqrestuxyvwz

light

abcdefghijklmnopqrestuxyvwz

light corsivo

abcdefghijklmnopqrestuxyvwz

medium

abcdefghijklmnopqrestuxyvwz

medium corsivo

abcdefghijklmnopqrestuxyvwz

thin

abcdefghijklmnopqrestuxyvwz

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ultrathin

abcdefghijklmnopqrestuxyvwz

ultrathin corsivo

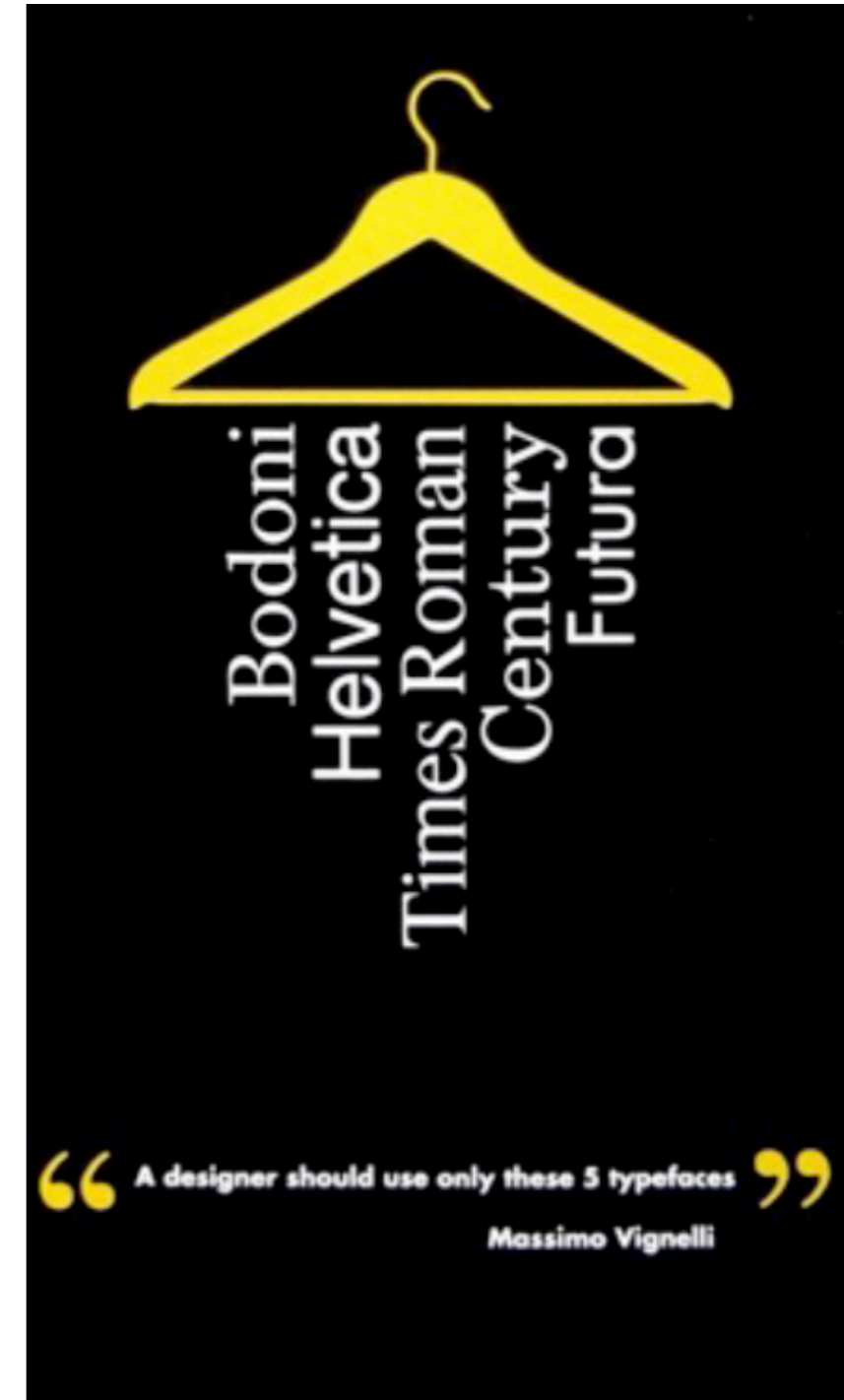
abcdefghijklmnopqrestuxyvwz

black condensed

abcdefghijklmnopqrestuxyvwz

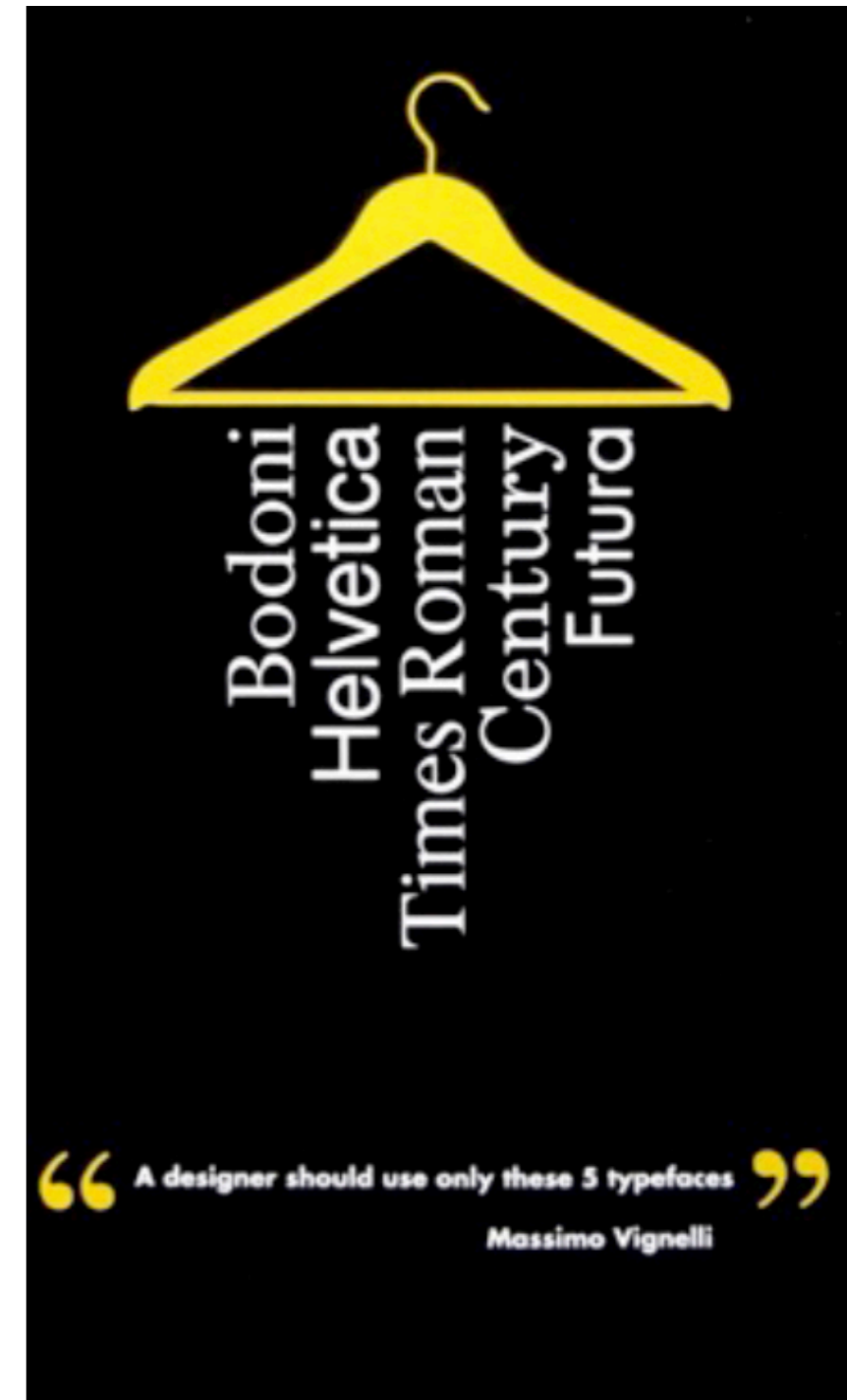
bold condensed

abcdefghijklmnopqrestuxyvwz



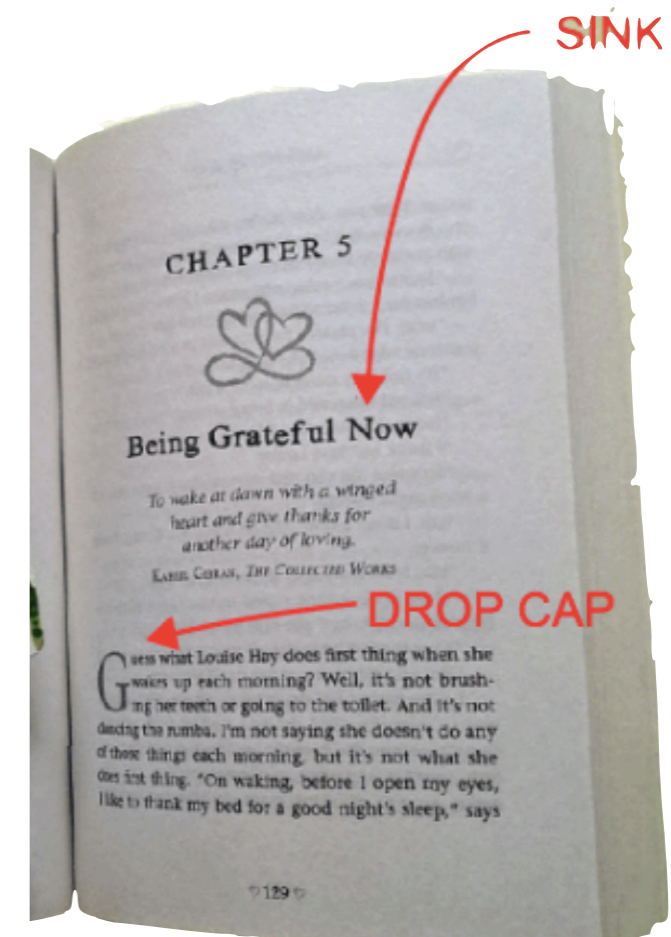
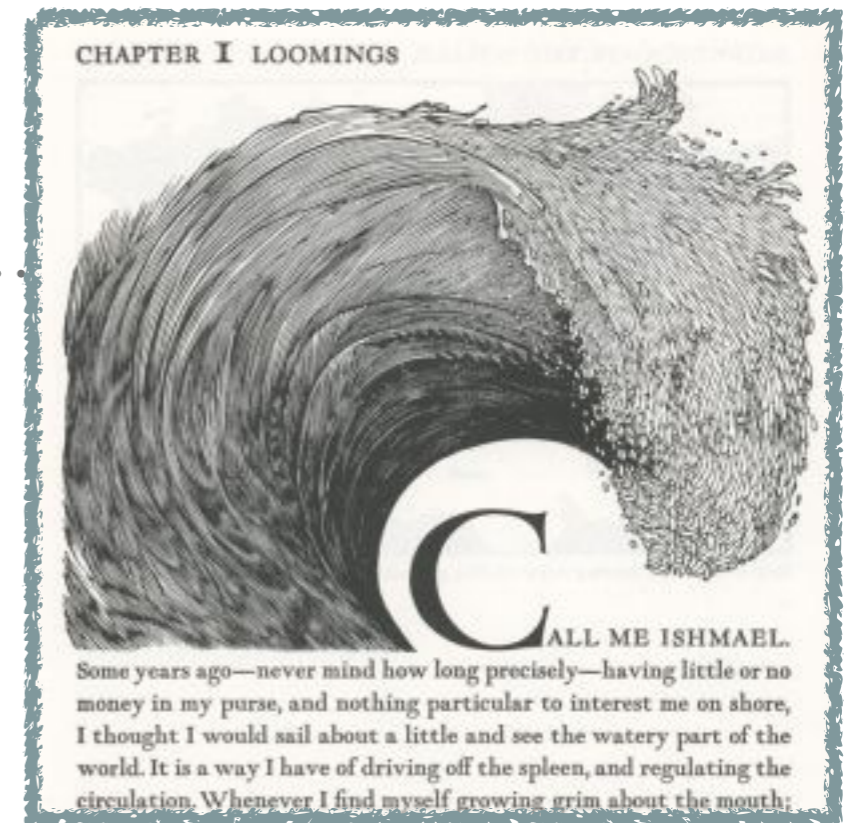
THE TEXT STYLE

- The readability of a text depends on many factors, one of these is the length of each line. Better if it is between 45 and 64 characters (including spaces). If your page is too large better to split in two or more columns
- Text can be justified, right-aligned, left-aligned, or centered
- A comfortable font size for most books is 12 pt (ebook and on line text: 14-16 pt)
- Equally important is the white space between the lines, known as “leading.” The right leading makes sure that readers can read your book without getting a headache from all the lines jammed together.
- Because books with more pages cost more money, there’s an incentive to get as many lines on a page as possible but graphic design (and readability) will suffer.
- As a general rule, no more than 33-36 lines on each page.



LITTLE BUT IMPORTANT DETAILS

- ▶ Do not underestimate the little details that make a well-designed book.
- ▶ Start your chapters or sections deep on the page (it is called “sink”) to give the readers a mental break before they dive into the new material.
- ▶ The sink is also a great place for a graphic element.
- ▶ A Drop cap is usually elegant you can also set the first line in a different type (you can use the secondary font you choose for titles and captions)



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The most common mistake in a book layout is not leaving enough white space. As an important art director told me once: “the white on the page is like a design piece of furniture in a room”. Black pages are very elegant but not so readable



LITTLE BUT IMPORTANT DETAILS



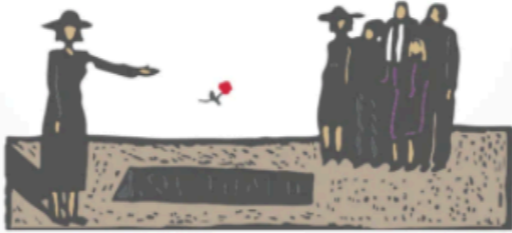
Make sure your margins are ample and your leading is generous but not excessive.

Pay attention to single lines at the bottom (“orphan”) or top of a page (“widow”) with no paragraph to support them.

A widow

This is dummy copy. It is not meant to be read. Accordingly, it is difficult to figure out when to end it. If this were real copy, it would have ended long ago, because, alas we all know, no one reads body copy, and even fewer read body copy this long. It is not meant to be read. Period.



Think of them merely as actors on a paper stage, in a performance devoid of content yet rich in form. That being the case, there is really no point in your continuing to read them.



An orphan

This is dummy copy. It is not meant to be read. It has been placed here solely to demonstrate the look and feel of finished, typeset text. Only for show. He who searches for meaning here will be sorely disappointed. These words are here to provide the reader with a basic impression of how actual text will appear in its final presentation. Think of them merely as actors on a paper stage, in a performance devoid of content yet rich in form. It's Greek to you. Unless, of course, you're Greek, in which case, it really makes no sense.

You may mock it up any



- text align left or right for captions and short boxes (no hyphenation here)
- justified text for the running text (hyphenation text of course)
- centered text only for titles, subtitles, dedications

Alice opened the door and found that it led into a small passage, not much larger than a rat hole: she knelt down and looked along the passage into the loveliest garden you ever saw.	Alice opened the door and found that it led into a small passage, not much larger than a rat hole: she knelt down and looked along the passage into the loveliest garden you ever saw.	Alice opened the door and found that it led into a small passage, not much larger than a rat hole: she knelt down and looked along the passage into the loveliest garden you ever saw.	Alice opened the door and found that it led into a small passage, not much larger than a rat hole: she knelt down and looked along the passage into the loveliest garden you ever saw.
left	center	right	justify

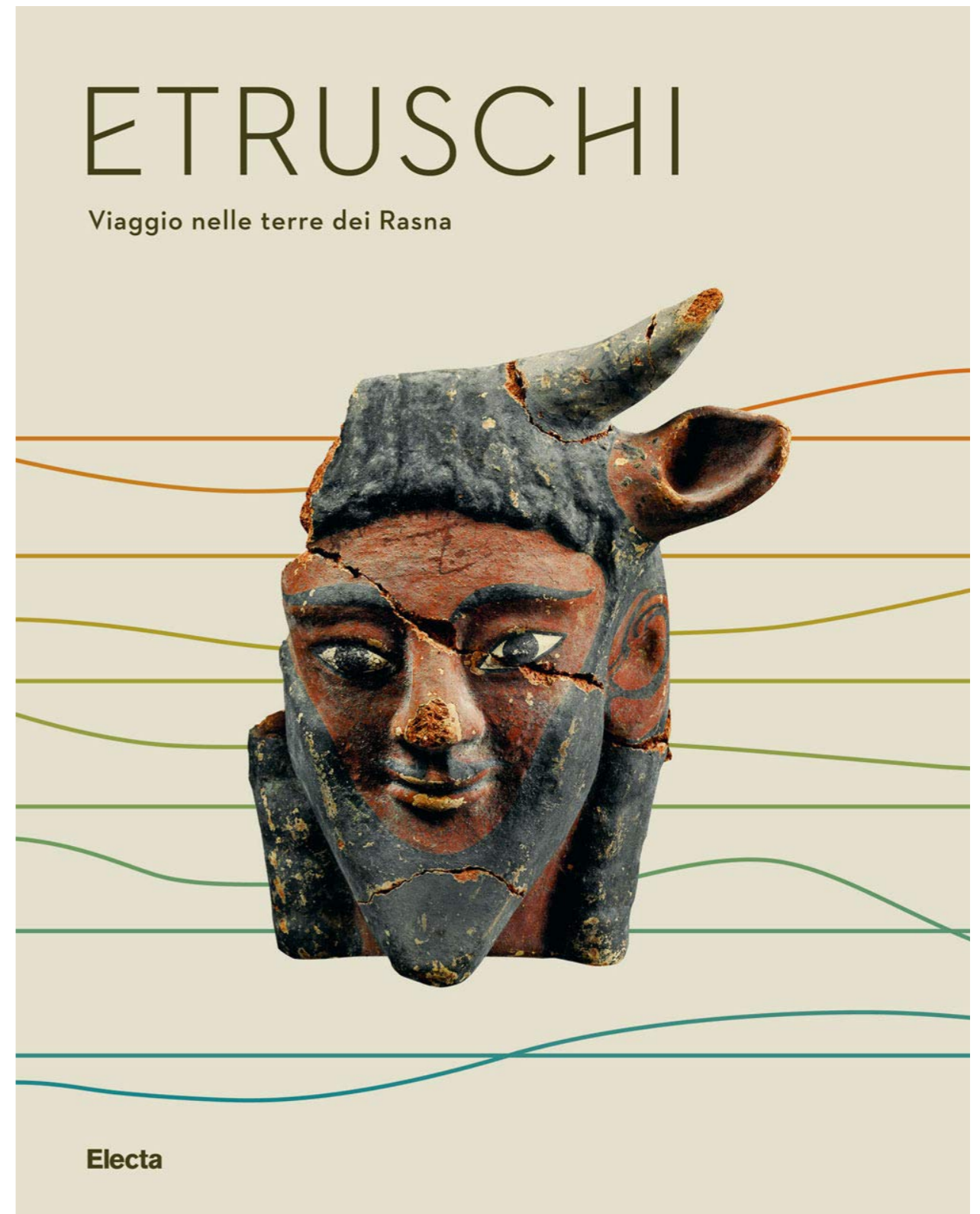
THE COVER

Readers shop with their eyes and the cover is our only way to attract their curiosity or interest

A good book design must communicate that the pages within are worth the reader's time and attention

Book cover must tell readers its story before they even open the first page.

Any cover must contain: the name of the author/curator, the title, sometimes a subtitle or some cover lines and the logo of the publisher



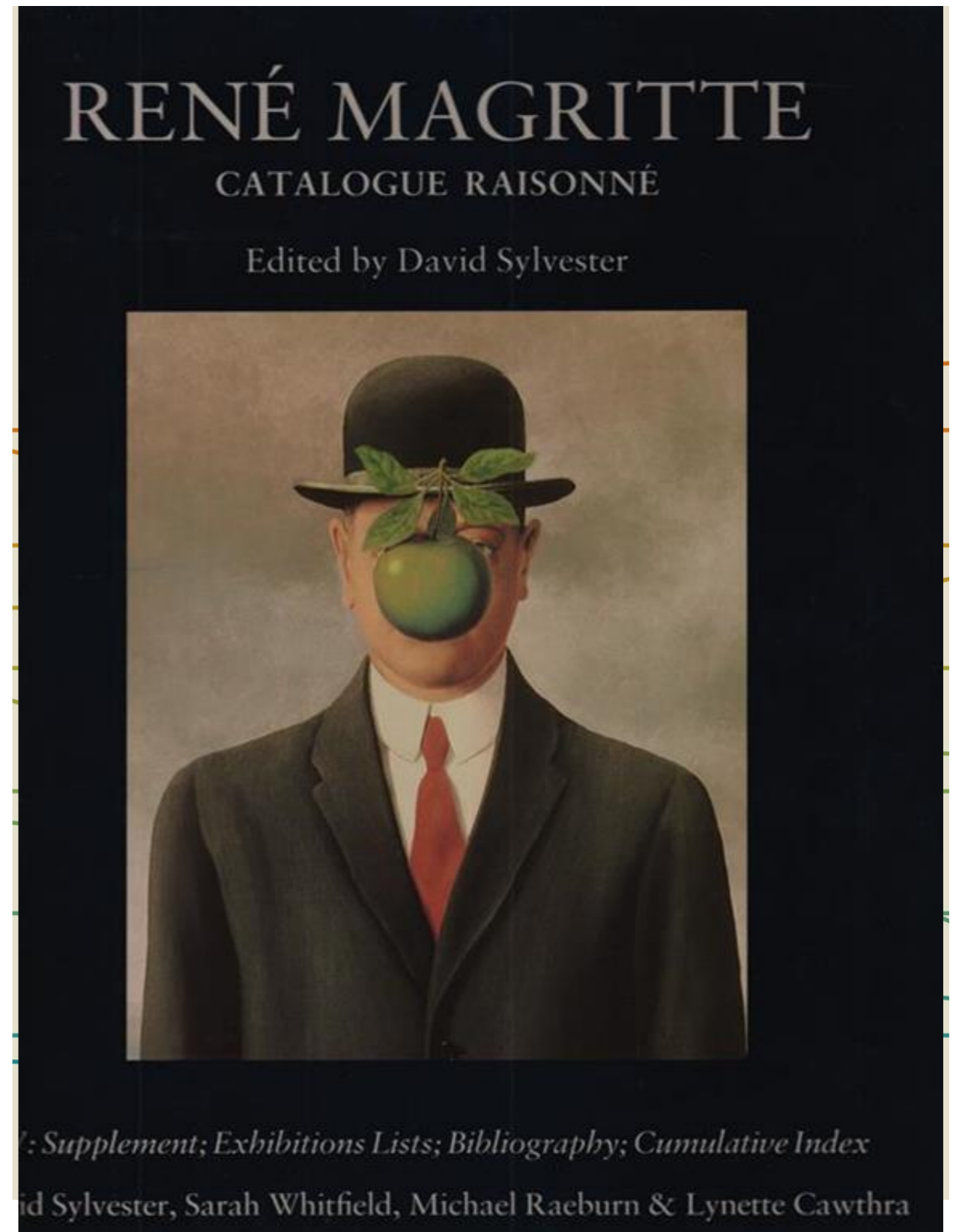
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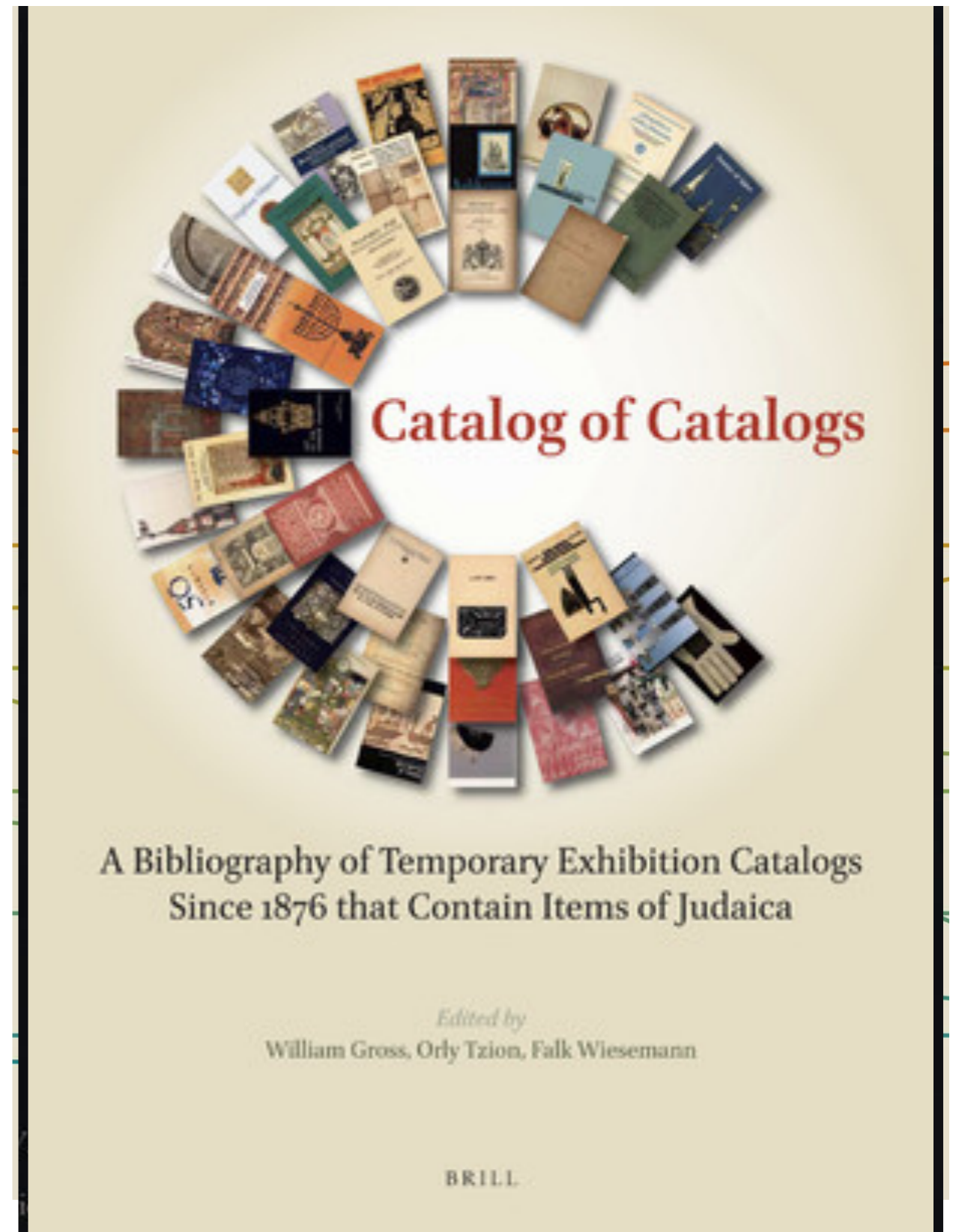
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Any cover must contain: the name of the author/curator, the title, sometimes a subtitle or some cover lines and the logo of the publisher

Museo di Castelvecchio

Catalogo generale dei dipinti e delle miniature delle collezioni civiche veronesi

I. Dalla fine del X all'inizio del XVI secolo



THE COVER

Readers shop with their eyes and the cover is our only way to attract their curiosity or interest

A good book design must communicate that the pages within are worth the reader's time and attention

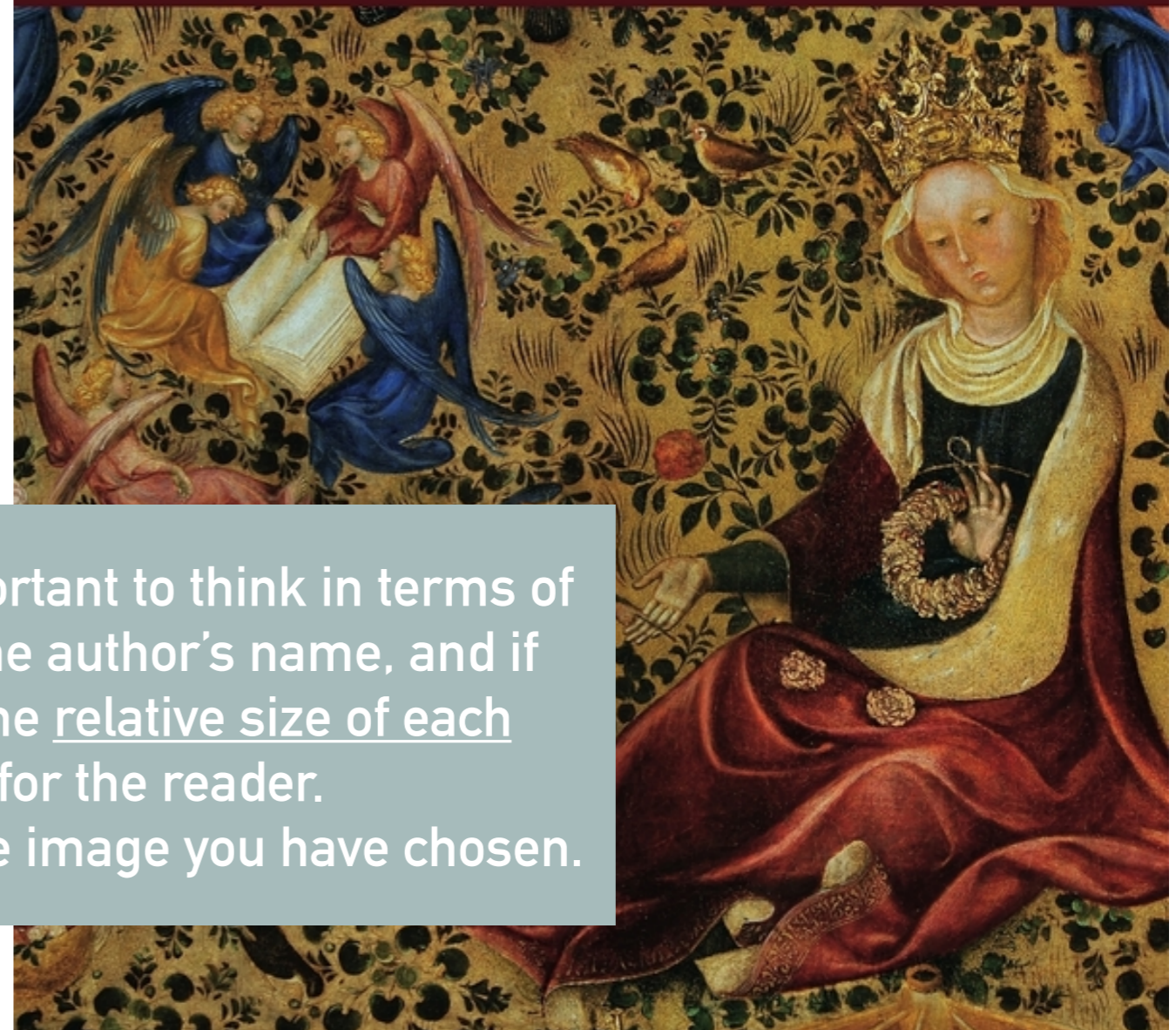
Book cover must tell readers its story before they even open the first page.

Speaking about the words on a cover: it's important to think in terms of visual hierarchy. When you arrange the title, the author's name, and if applicable, the subtitle pay close attention to the relative size of each element because it shows their **IMPORTANCE** for the reader. But what count most is the visual impact of the image you have chosen.

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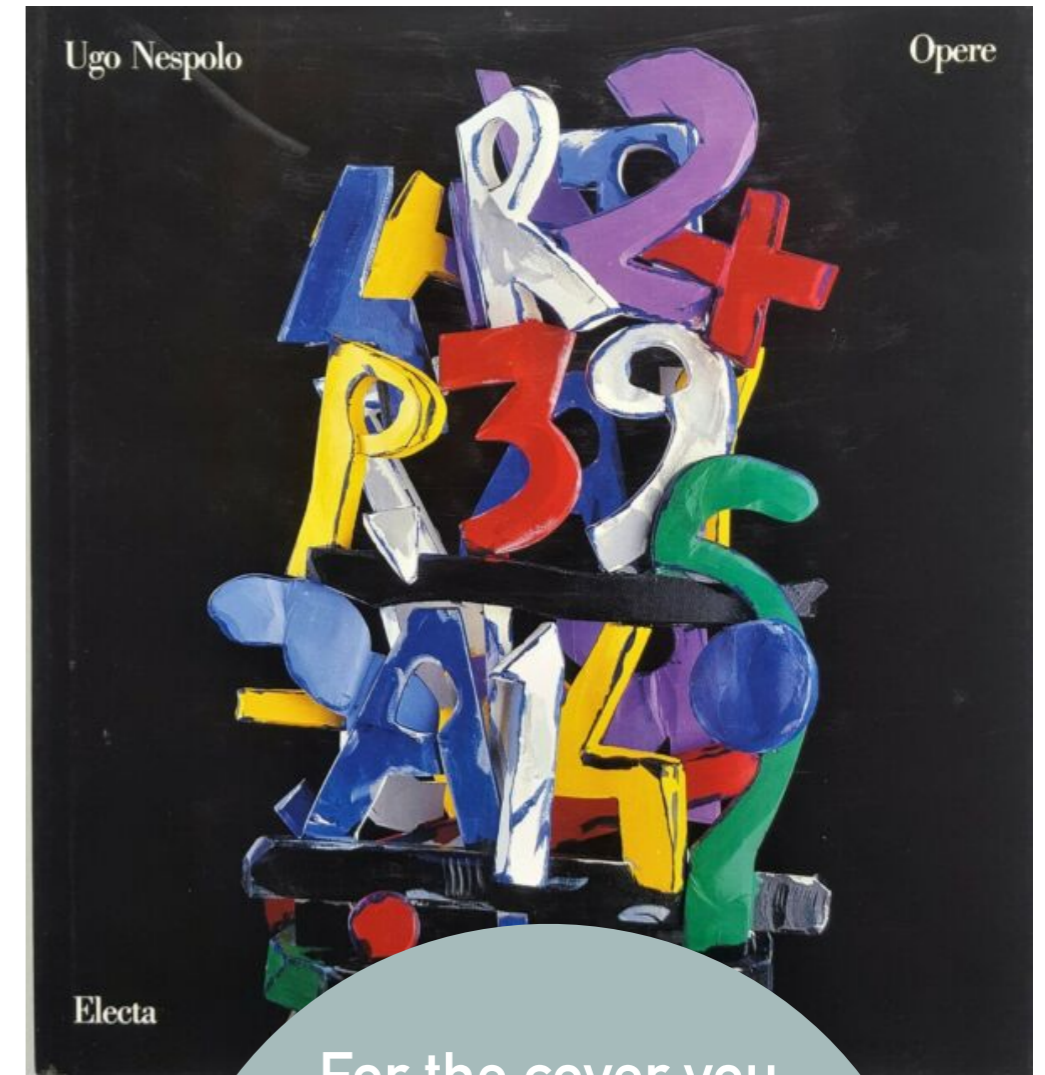
I. Dalla fine del X all'inizio del XVI secolo



THE COVER – A SEPARATE OBJECT

The cover has its own grid, its own typography, and, if it is printed, even its own paper (a different paper weight) and in case of an e-book it is in an independent file.

The back cover is often used as an effective marketing tool. It often includes a tagline (slogan), a synopsis, possibly a brief author biography, a barcode, and an ISBN number. In an e-catalog we can use the last page.



For the cover you could need an image editing program like Photoshop, or Gimp <http://www.gimp.org>, or Google photos <https://>

ART AND IMAGES

- The hardcore of a catalog are its photographs and illustrations for this reason the layout must be designed to accommodate them at best.
- So our book (after a brief introduction of the artist and some essays at the beginning) must have large, beautiful photos with complete captions on each page. Always give the images room to breathe — one great photo is often more effective than a collage of many.
- If you are going to print a book you need high resolution photos (in a e-catalog all the pictures must be in low resolution)
- Put all your images in a folder and give them a meaningful file-names so you'll be able to remember their position in the book

ART AND IMAGES

Some image-editing tools other than Photoshop:

Pixlr Advanced Editor

Pixlr is an online editor. You go to the website and do all of your editing online — there's no software to install.

<http://pixlr.com/editor/>

GIMP

This is Photoshop without the price tag.

Like Photoshop it is not very easy to use, you need to practice

<http://www.gimp.org>

Google Photos

Editing takes place in the browser. There are no tools for retouching imperfections, only colours adjustment and filtering

<https://photos.google.com/>

The later versions of MS Word includes a very capable and easy-to-use picture editor and sometime Mac Preview could be enough for your needs.