

A stack of books is shown, with the top book's title page prominently displayed. The title page is a light brown, textured paper. The text 'THE inside STORY' is printed on it. 'THE' and 'STORY' are in a simple, black, sans-serif font, while 'inside' is in a large, elegant, black script font. The book's spine is visible on the left, showing a yellow cover with blue decorative lines. The pages of the book are thick and aged, showing a warm, brownish tone. The lighting is soft, highlighting the texture of the paper and the stack of pages.

THE
inside
STORY

[A BRIEF OVERVIEW OF
INTERIOR BOOK DESIGN]

Beth Tondreau

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INTRODUCTION

I'm Beth Tondreau, principal of BTD/Beth Tondreau Design, Inc.— aka BTDNYC. Based in New York, BTDNYC specializes in design for publishers, other non-profits, and small businesses.

Among the publishers with whom we've collaborated are: Abrams, Grand Central Publishing (part of Hachette), HarperCollins, Hyperion (now also part of Hachette), The New York Public Library, RandomHouse, Penguin (the latter two recently merged), Prentice Hall, Thames & Hudson, and W. W. Norton.

Before starting, BTDNYC, I was the Design Director of hard and paperback book interiors at what's now Penguin Random House.



TYPEFACE: A typeface is a whole family of fonts. This includes Regular, Bold, Italic.

READABLE: Can be read and it is gorgeous. You WANT to read it.

GRID: A series of vertical and horizontal lines that are used to subdivide a page to create layouts.

HIERARCHY: Arranging elements visually on a page in order of importance.

PROOFS: Printed samples of what the final project will look like.

Cut out rectangle to make your own bookmark.



The design of book interiors is crucial, even if it's not always as noticeable or sexy as a jacket or cover. Whether the book is fiction and contains mostly "just running text" or includes heads, charts, images or all of the above, book design involves decisions about function and aesthetics. A designer makes those decisions, wrangling details from beginning to end.



Most print books have simultaneous ebook formats.

Many book lovers (myself included) read a fair amount on devices. In a digital world, design, typography, imagery, unusual effects and high-quality printing and materials are more crucial than ever; they distinguish physical books from e-versions and help attract buyers and maintain the craft.

1.

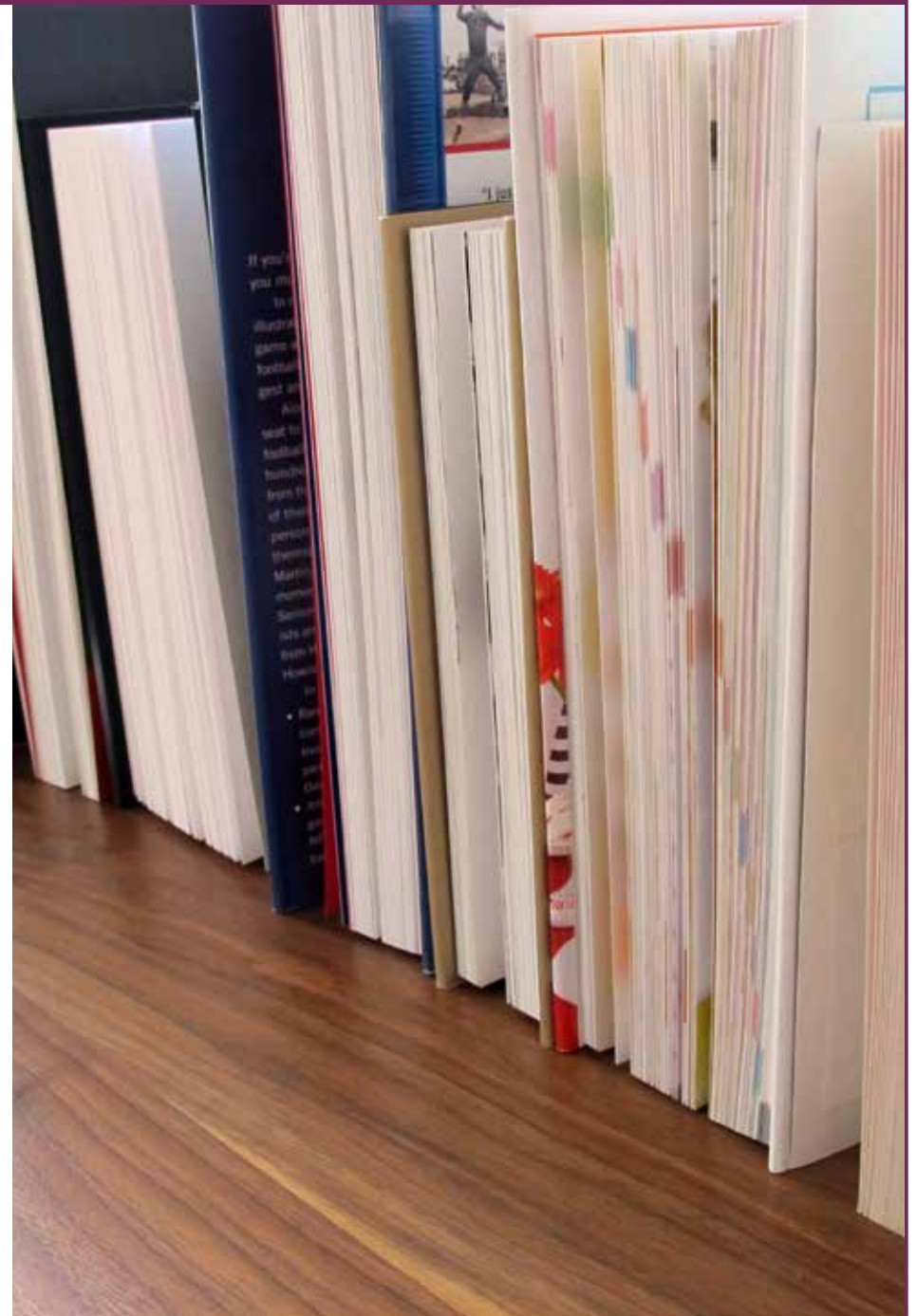
What is interior book design?

As with a jacket designer, an interior designer brings editorial ability, care, craft and creativity to content. While a jacket or cover needs to have a poster-like concept and materials that attract a buyer immediately, a book interior needs a consistent and engaging system that works throughout many pages. A jacket is a sprint; a book interior can be a marathon.

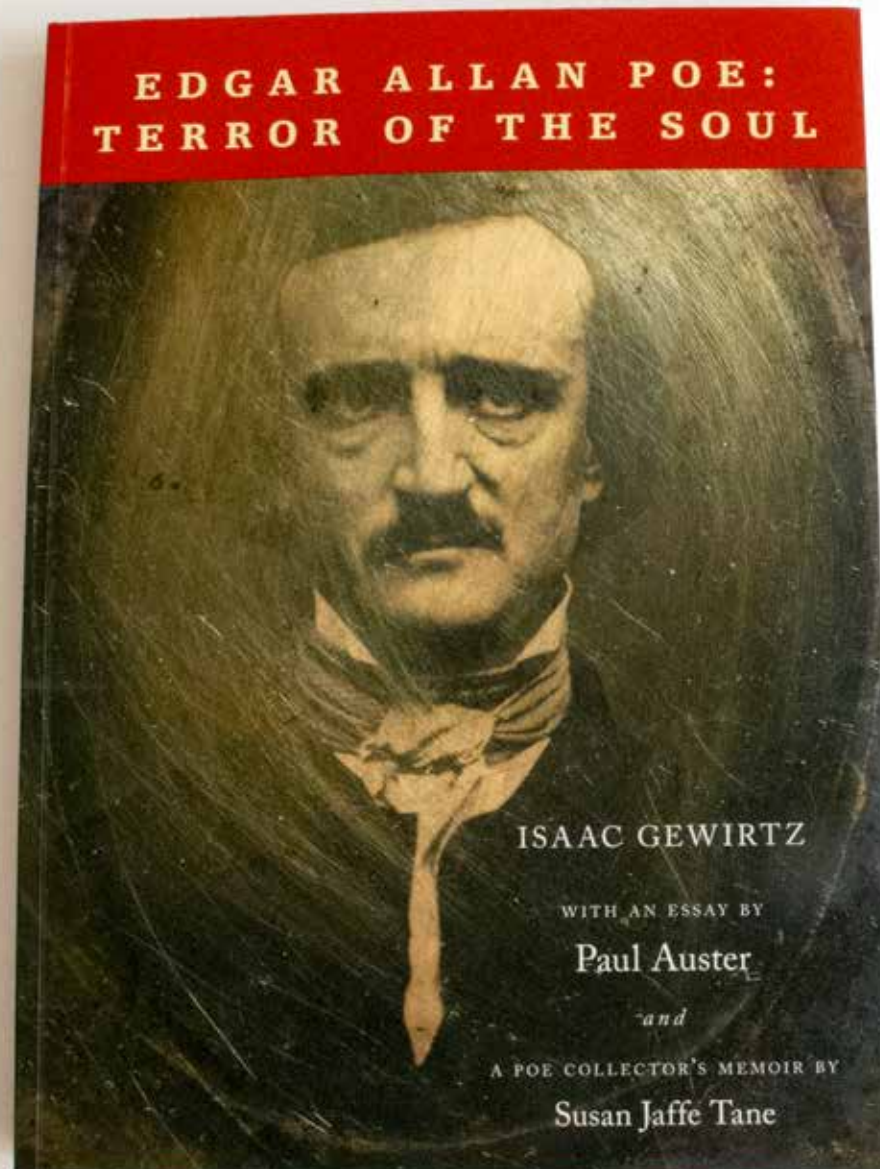
Back in the day, many people didn't know there was a such a thing as a book designer. Many readers thought "the printer did it." But there are indeed people who design books for a living (more or less). Of course today, with online sources like blurb, createspace, and ibooks, many people *still* don't know the exact role of a designer. But someone at the blurb or Apple created templates to help the author tell his or her tale. That someone is a designer.

Here's a short version:

Crafting an **INTERIOR BOOK DESIGN COMBINES EDITORIAL, PRODUCTION, AND GRAPHIC DESIGN EXPERTISE.** Book designers think very much like editors—and often commission or edit illustrations, photos and art. Designers also occasionally devise style codes to clarify information hierarchy.



A well-designed book can further (or explain) civilization. Occasionally, a book is more like a toy (1). Ideally, the toy-like book makes learning fun.



1. EDGAR ALLAN POE: TERROR OF THE SOUL, a scholarly catalogue, and BENJAMIN FRANKLIN, a gift book with a tiny trim size.



Fig. 4

*Unknown studio. Daguerreotype portrait of Edgar Allan Poe,
[Lowell, Mass., probably summer 1849].
COLLECTION OF SUSAN JAFFE TANE*

This is a copy of the "Annie" daguerreotype, so called because
it was probably commissioned by Mrs. Annie L. Richmond.

EDGAR ALLAN POE: TERROR OF THE SOUL

BY

Isaac Gewirtz

WITH AN ESSAY

BY

Paul Auster

and

A POE COLLECTOR'S MEMOIR

BY

Susan Jaffe Tane

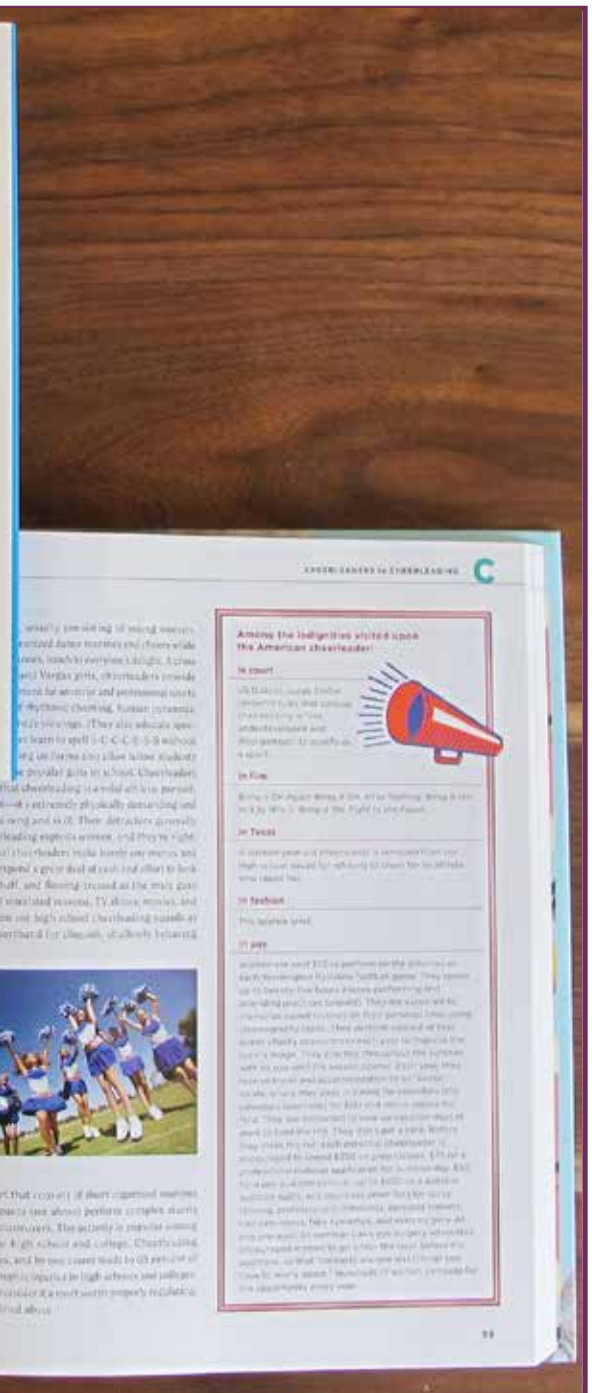
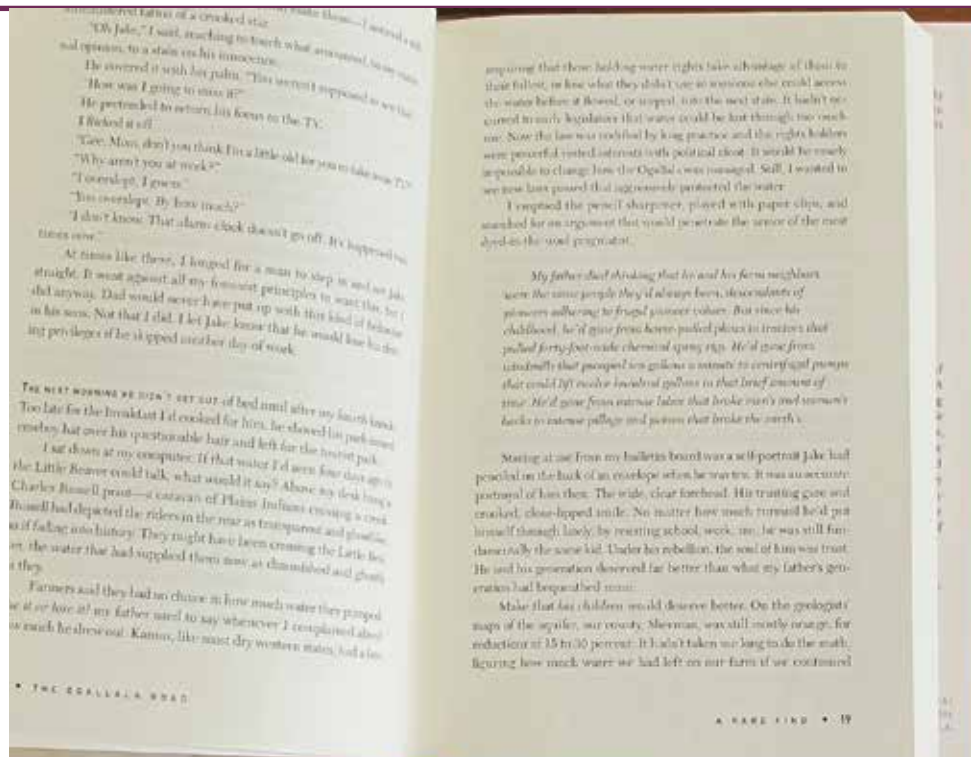
THE NEW YORK PUBLIC LIBRARY
NEW YORK

2013



1. BENJAMIN FRANKLIN, title page of gift book with a tiny trim size. The example is pretty much actual size.

At its least noticeable, interior design presents the author's story and guides the reader. At its most graphic, interior book design telegraphs the author's and designer's point of view (3).



3. THE OGALLALA ROAD (left) poses a fairly simple design problem while THE BOOK OF JEZEBEL (right) involves many images and sidebars.

reductions of fifteen to thirty percent. It hadn't taken me long to do the math, figuring how much water we had left on our farm if we continued pumping at current rates. About eighty-five years' worth, I estimated. I would be dead. As difficult as it was to contemplate, so would Jake. We would have "gotten ours," as my father liked to say he had.

What I'd written moments before now seemed overblown. It had the same self-righteous tone I'd taken with my father when I was younger. After inheriting part of the land I had accused him of abusing, I had quit my teaching job. Thanks to the Ogallala, I was now able to write fulltime. I had no right to point my finger anymore.

I went back and crossed out all the "he's" and put in "we's."

I WOULD STIR FRY SOME BROCCOLI AND mushrooms with the hamburger. Jake liked that. At the front gate, I looked down the street, hoping to see his beater pickup approaching. Not yet. I opened the mailbox and was surprised to find not only the usual assortment of pizza flyers and bills but a hand-addressed white envelope.

Seeing the postmark, I smiled. So soon? Ward must have written and posted it the day after we met. I hurried up to my bedroom, closing the door and locking it lest Jake return and interrupt me.

Black fountain-pen script flowed confidently onto fire-orange paper. *You may not have given a second thought to our chance encounter. I, on the other hand, have revisited it often.* At the bottom of the page, he'd rendered a cowboy riding a sorrel in watercolors that strayed beyond the lines. The horse was about to gallop over a prickly pear cactus, in purple bloom.

As I read, I felt as if I were the one being painted—back into vivid existence, coming alive to a type of excitement I hadn't felt in years.

Tap-eta, tap-eta, tap! Jake's customary knock, his fingernails on my door. I leapt up.

"Mom? Can I come in?"

I shoved the letter under my bed and slid the lock open as quietly as possible. His hat was tilted back like he was a real cowboy, tired from

a day riding the range. He said, "Why are you sittin' in here with the door locked?"

Caught. Sometimes I felt like the kid. "Old habit, I guess. Your Mohawk is showing."

Jake looked at me suspiciously. "You're looking pretty punk yourself, Mom. Did you know your hair has a paper clip in it?"



I PULLED MY BAG ONTO THE ESCALATOR AND TRIED TO FIX THE PERFECT SMILE, NOT TOO EAGER, YET WARM, RECEPTIVE. We were supposed to meet by the fountain, but I wanted to be ready in case he was waiting where passengers first spilled into the terminal. Denver was about halfway between our homes, and I was stopping here on my way back from Omaha, where I'd presented at a literary conference. We would have a day and a half together, then I would fly the rest of the way home to Laramie. Not seeing him, I continued over to the "Mountain Mirage."

Clear, perpetual glacier melt, funneled down from mountain reservoirs, then forced through hidden pipes, spouted up from hundreds of holes in the marble floor. The water put oxygen into the air and soothed travel-weary nerves with the sound of itself. Elegant compared to the cow pond we met beside in August. We'd exchanged two long letters, then switched to cyber-correspondence. That's when my disciplined morning writing routine had come unraveled. Ding! Better check. It might be a word from Ward.

I allowed myself one slow scan of the crowd. Not seeing him, I began to wonder if I'd scared him off somehow. But he'd called me the night before I left for the conference and had sounded fine then. "I thought I'd better speak to you at least once before our date. Otherwise I'd get tongue tied." It was the first time we'd talked since we'd met. I had been worrying about the same thing. Take that word, "date." I was

the moment we glimpse teenage, sixties-era Baby (Jennifer Grey) reading a book titled *Plight of the Peasant*, *Dirty Dancing* makes clear it is more than your average eighties nostalgia vehicle, a celebration of a romance between two different people transformed by knowing one another without giving up themselves. (See also RAND, AYN)

Disney princesses

Collection of doe-eyed, motherless characters from fairy tales and Disney films—including Snow White, Cinderella, Aurora, Ariel, Pocahontas, Mulan, Tiana, Belle, Jasmine, and Rapunzel—who present a troubling portrait of womanhood and appear on everything from \$60 costumes to underwear, curtains, and bicycles but never make eye contact to preserve the integrity of their story lines (and ensure their young fans aren't encouraged to befriend other females). (See also JASMINE)

Ditto, Beth (1981-)



Femme, fat, and lead singer of indie-rock band Gossip. Born dirt-poor in rural Arkansas, now a fashion icon—she has modeled for Jean Paul Gaultier and been the face of Versace. She has also created her own line of makeup, for MAC Cosmetics—while never losing touch with her West Coast riot grrrrl roots. Massively famous in Europe and not nearly famous enough in the US. Isn't afraid to speak her mind about other celebrities ("I hate Katy Perry! She's offensive to gay culture"), her weight ("if I lost weight and tried to look the part, that would be the ultimate selling out"), and using her fame and wealth for good ("I also believe in the feminist movement and in helping my sisters and in the queer movement and helping my queer family. I couldn't do that if I didn't capitalize on the things that I've been able to do").

ditz

Spacey, none-too-bright woman who might be worth keeping around if she's got big tits.

diva

Originally a celebrated opera singer; then any female singer with serious pipes; then any female singer who made ridiculous demands, with or without the pipes to justify them; today, any woman who gets an occasional manicure or has ever sent a meal back in a restaurant.

Dixie Chicks

Extremely popular—most of the band's albums have hit number 1 on the country charts—and sometimes controversial pop-country trio. Led by Natalie Maines, who brought the group a monster truckload of grief with the forthright remark she made to cheering fans in London, in 2003: "We do not want this war, this violence, and we're ashamed that the president of the United States is from Texas." Her comment, made in reference to the Iraq War and then president George W. Bush, sparked what would eventually become years of protests against Maines and her bandmates, Martie Maguire and Emily Robison. The women eventually wrote a defiant comeback song in 2006—"I'm not ready to make nice / I'm not ready to back down." The group has been on hiatus since about 2007, the same year that their record responding to the controversy, *Taking the Long Way*, won a Grammy for Album of the Year. (See also KOPPLE, BARBARA)



dolls

Miniature anthropomorphic figures often classified as emblematic of traditional femininity, fraught with maternal expectation, and eschewed by certain progressive parents. Independent of any sociopolitical significance, dolls are a source of

horror and anxiety to many people due to their general creepiness, a fear exploited by such motion pictures as *Child's Play* and *Child's Play 2*. Also a source of enduring pleasure and fascination for many people. Prominent dolls include Barbie, Raggedy Ann, Madame Alexander, and Betsy Wetsy, a doll capable of urinating.

dolphins

Marine mammal that, for some reason, little girls are drawn to. (See also UNICORNS)

domestic

One who's paid to do work in the home—child care, cleaning, cooking, and so on. The term is usually associated with women, since much of that work is so often thought of as "women's work."

domestic violence

Broad term for what happens in abusive relationships, from physical and sexual violence to emotional and financial manipulation. According to the National Coalition Against Domestic Violence, 85 percent of victims of domestic violence are women, 1.3 million American women experience abuse by an intimate partner each year, and nearly one-third of the victims who report such violence to the police are eventually murdered by their intimate partner.

douche

Product used to rinse and flush out the vaginal canal with liquid (often water or a combination of water, vinegar, antiseptics, and fragrances) and transported via a tube connected to a bottle or bag, which has somehow become synonymous with male *Jersey Shore* cast members. (See DOUCHE BAG) Once used to treat vaginal infections, prevent pregnancy, and combat that infamous "not so fresh feeling" but later proven to be medically unnecessary and possibly dangerous. Bad for vaginas, period.



douche bag

1. Pouch that holds the liquid component of a douche.
2. Synonym for "asshole" first popularized in the 1970s and then mostly forgotten until it came back strong in the aughts,

thanks to the internet, which never did settle whether the term was misogynistic ("It's mean and lady-adjacent!") or secretly feminist.

douching

Act of using a douche.

Douglas, Gabrielle (1995-)



American gymnast who, at the 2012 London Olympics, became the first woman of color—and first African American gymnast—to win the individual all-around competition and the first female American gymnast to earn gold in both the individual and team all-around in the same Olympics.

Douglas, Helen Gahagan (1900-1980)

Democratic congresswoman from California who, like Ronald Reagan, started off acting. (Her costuming and performance in the 1935 movie *She* inspired the look and affect of the Evil Queen in Disney's animated feature *Snow White*.) Unlike Reagan, however, Douglas was intelligent and quick-witted, though she was eventually unseated by a campaign that went so far as to mention the supposed color of her underwear.

dowager

Wealthy widow. With opinions.



A HISTORY OF FEMALE DICTATORS

Megalomania and mass murder have never been strictly the purview of men: history conveniently forgets that when given the opportunity, women are capable of equal depravity in the service of personal power. And though some people assert that more women in power will make for a gentler, kinder world, a short sampling of history's greatest dictatresses puts the lie to that theory (especially for those unlucky enough to be related to them).

Cleopatra (Egypt, 69 BC–30 BC)



She raised an army to wrest power from her brother and used Caesar's lust for her to gain military advantage over and permanently defeat her brother. She bore Caesar a son he wouldn't officially acknowledge, then got involved with Marc Antony in order to promote her son to the Roman throne and retake the eastern part of the Egyptian Empire. They failed and eventually both committed suicide.

Wu Zetian (China, 624–1705)



Though she began as the teenage concubine of the emperor, Taizong, she used his death to beat a path to his son, Gaozong, and bear him two male heirs. (Gaozong was married at the time, and there are historical debates about Zetian's involvement in the death of his childless wife.) By the time Gaozong died, Zetian had poisoned or exiled most of her male rivals and so assumed the throne herself. She installed a system of secret police and informants, and had her secret police falsely accuse, torture, and execute rivals and those who spoke against her and anyone she just deemed incompetent.

Hind al-Hunnud (Kindah, now Saudi Arabia, seventh century)

Led forces into battle against Muhammad and his followers and was known to toast her own battle prowess from atop a pile of corpses. Rumored to have eaten the liver of the man who killed her father (and made jewelry out of his skin and nails) and led a guerrilla war against Muhammad before eventually converting.

Isabel I of Castile (Spain, 1451–1504)



When she succeeded her brother as the monarch of Castile, she instituted a series of legal reforms that had the effect of jailing more people than ever. She also expelled both Jews and Muslims from the country, institutionalized the Inquisition, and sent Christopher Columbus to "India," which as you may know had roundly negative consequences for the native peoples of the Western hemisphere.

Catherine the Great (Russia, 1729–1796)



Arrested her husband and probably had him killed so that she could rule Russia, then had her only other rival for the throne killed as well. Though she did give serfs the right of legal petition to the courts, she did so only to prevent having to deal with them herself, and their lot in life didn't improve, for the most part. She also fought several wars, annexed Crimea, partitioned Poland, and executed plenty of people. Oh, and she purportedly had lots of sex, but that's not a crime.

Tzu-Hsi or Cixi (China, 1835–1908)

As teenage concubine to the emperor Xianfeng, she was the only one to bear him a son, which elevated her. When Xianfeng died, she managed to oust several of the regents appointed to rule in her son Tongzhi's stead and executed three of them. She ruled directly until Tongzhi's seventeenth birthday, when he was married and presented with a group of concubines. Tongzhi later took to utilizing the services of prostitutes outside the castle walls when his mother interfered in his sex life, which may have resulted in his death from a sexually transmitted infection. After his death, Tzu-Hsi retook the throne and violently held off all social reforms until after the Boxer Rebellion, when she instituted some of the very changes she'd killed people to prevent.

Indira Gandhi (India, 1917–1984)



Though she was initially democratically elected as prime minister, her reelection campaign in 1971 was marred by allegations of malpractice and thrown out by the courts. In reaction, Gandhi jailed many of her political rivals and instituted two states of emergency and an emergency decree extending her rule before finally agreeing to hold elections in 1977. She was arrested by political rivals and thrown out of Parliament almost immediately after ending the second state of emergency, but after three years of intergovernmental strife, Gandhi ran for office again and was reelected in 1979. After she ordered the Indian army to attack a Sikh temple to prevent what she called a potential uprising in 1984, and they killed and injured hundreds of civilians, she blocked media and foreigners from access to the entire province. In October 1984, she was assassinated by two of her Sikh bodyguards in an apparent act of revenge.

McGraw, Dr. Phil (1950–)

Psychologist who met Oprah Winfrey in the late 1990s and became a relationship and life guru who regularly appeared on her show. Went on to author several books and launched a syndicated talk show, *Dr. Phil*. Target of numerous critics and lover of media stunts. In 2008 he attempted to stage an intervention with a hospitalized Britney Spears, then talked about it to anyone who would listen. (See also OPRAH; WINFREY, OPRAH)

Mean Girls

Tina Fey–penned comedy dissecting the social machinations of high school girls, who employ gossip, negs, and fake stupidity to engineer each others' downfall and land the hot boy for themselves. Launched Fey's acting and solo writing career, cemented Rachel McAdams's rise, and still inspires commentators to lament that fallen star Lindsay Lohan had "so much talent." (See also FEY, TINA; LOHAN, LINDSAY)



Medea

Woman from Greek mythology who married Jason and killed a bunch of people, most notably her own children, which makes her name enduring shorthand for women who don't act sufficiently maternal.

Mehretu, Julie (1970–)

Ethiopian-born artist whose large-scale works of acrylic, pencil, and pen draw on her own nomadic experience, layering the emblems of architecture and infrastructure—columns, charts, trains, maps—to create enormous hives of urban activity that stretch across space, time, and perspective.



meltown

What toddlers and grown women have when beset by too many feelings all at once. (Men just get steamed.)

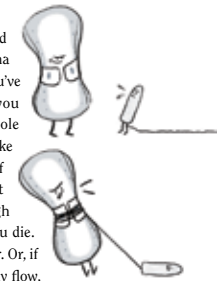


Menchú, Rigoberta (1959–)

Guatemalan activist and prominent member of the country's indigenous K'iche' ethnic group. In 1981, Menchú was forced to flee Guatemala for Mexico shortly after the murder of her guerrilla father by the Guatemalan army. The next year, she collaborated on an autobiography with Venezuelan anthropologist Elisabeth Burgos entitled *My Name Is Rigoberta Menchú and This Is How My Consciousness Was Raised* (commonly known as *I, Rigoberta Menchú*). The book, published in several languages, made her an international icon for the struggles of Guatemalans though much of its content was later questioned, with Menchú accused of changing her life story to better fit into the guerrilla rhetoric. Received a Nobel Peace Prize in 1992 and now runs Salud para Todos, a pharmaceutical company whose goal is making medicine more available to those of varying income levels. Cofounder of the Nobel Women's Initiative.

menstruation

That thing where blood pours out of your vagina once a month. Maybe you've heard of it? To deal, you have to cork up your hole with this thing that's like a severed toe made out of cotton, and if you don't swap it out often enough your legs fall off and you die. Or you can wear a diaper. Or, if you have a super-chunky flow, you do both so you don't get stigmata on your pants. (Hippies have other methods. Talk to them.) Also your uterus fucking hurts and you poop a bunch and you're hormonal and you get acne. For some reason girls in the seventies couldn't wait to get their periods and incessantly wrote books about it. "Oh, I hope I get it today!" Uh, get better priorities, Margaret. (See also ARE YOU THERE GOD? IT'S ME, MARGARET; TAMPONS)



2.

Players. Who's your client?

Anything in design—or in life for that matter—involves collaboration. In a book, there are many contributors to the process. If it's crucial to name a “decider,” in publishing, THE Decider is the editor, acting on behalf of the author.

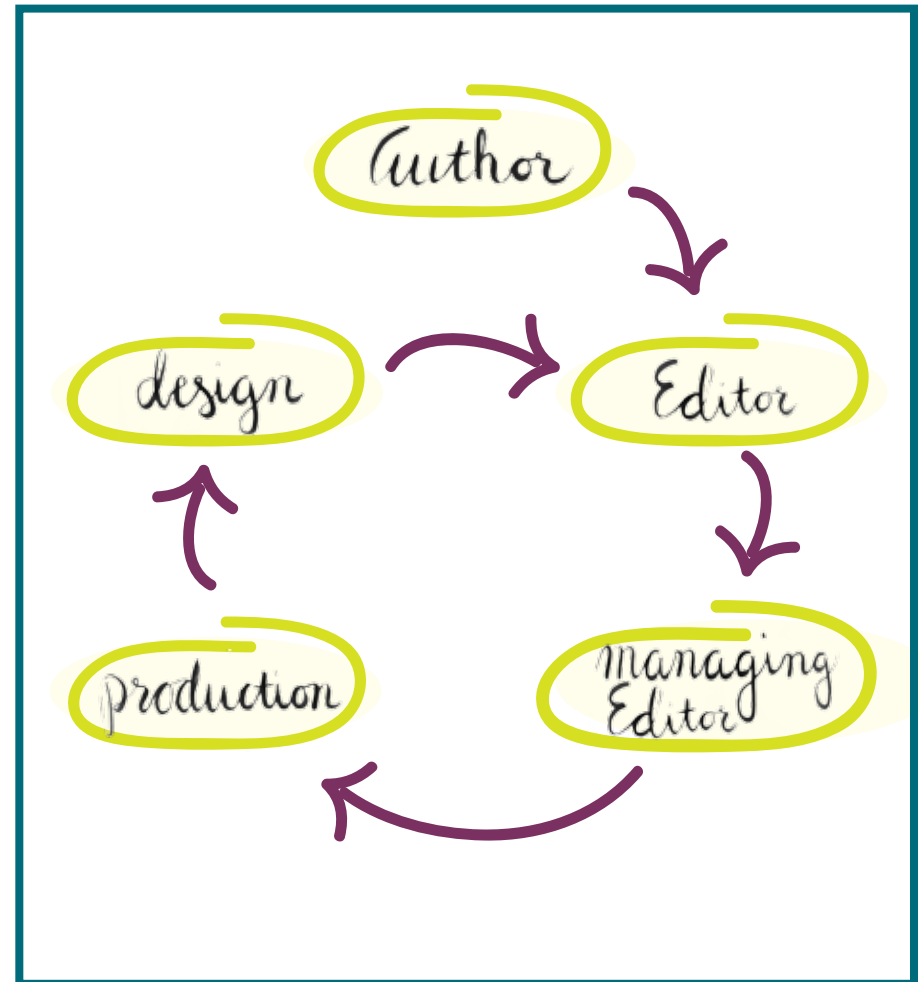
When the interior designer works in a publishing company, the client is the editor or, depending on the company's size and structure, the publisher. When the designer is not in house, the designer's client is either an art director or production person who answers to the editor.

My favorite working situations occur when I work directly with the author or editor to shape the material, helping the author to plan the content and edit images. BTDNyc packages (produces) books.

Although it varies a bit from house to house, the chain is usually:

- Author to Editor. Editor to Managing Editor. Managing Editor to Production. Production to Design. Design back to Editor.

In most trade books, the designer has less contact with the editor and author; with illustrated books, he/she has more contact with the author and editor.



Recently, more designers have been writing books and taking on the role of both the author and designer. Such books are normally published by design or art book companies.

3.

Basic decisions: design as planning

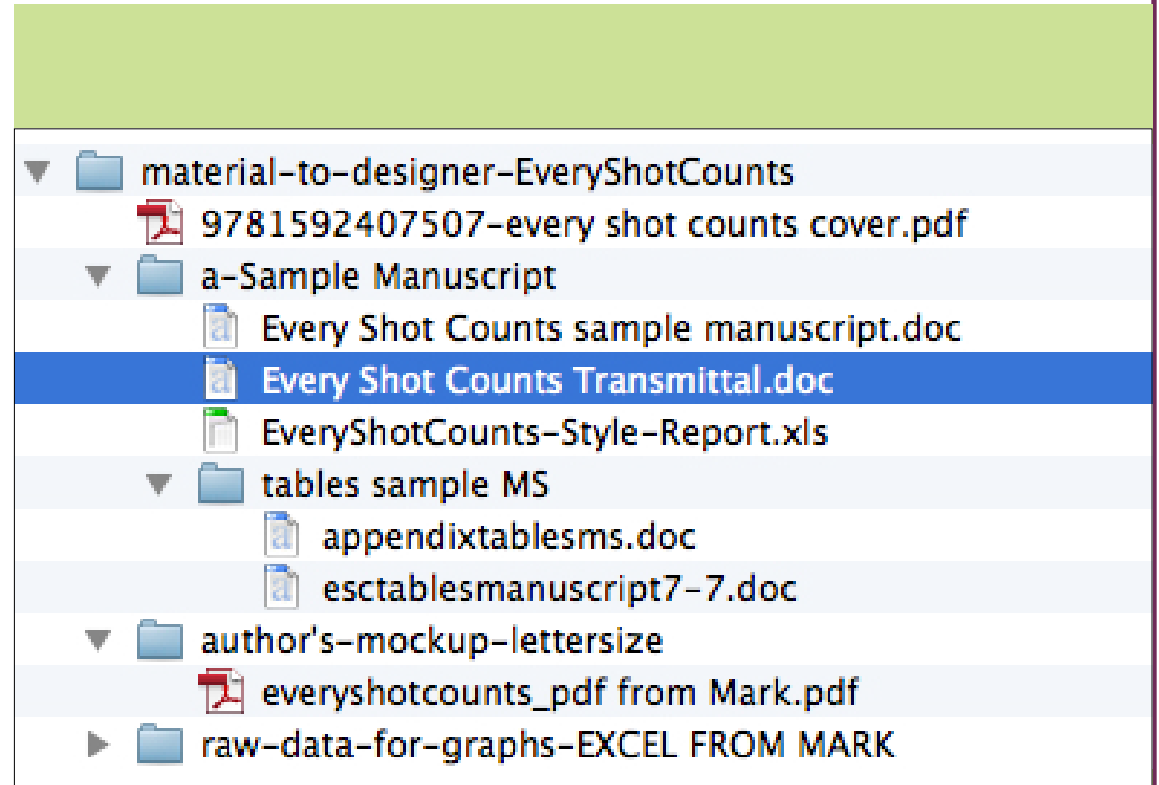
FUNCTION, FORM & FIT

The first thing a designer does is review the problem. What's the subject matter?
How complex—or not—is the content?

When an interior book design project goes to a designer (normally in an email with a link), the info often travels with a number of digital documents (5):

- A manuscript or duplicate manuscript
- Depending on the publisher, a list of keyed text
- A design brief
- An art log (depending on the project).

Book design preliminaries involve a lot of forms and are not exactly what people consider “creative.” BUT the forms are a means to an end and state the various problems to solve. Like all graphic design, work on book interiors solves a problem—or rather, many problems.

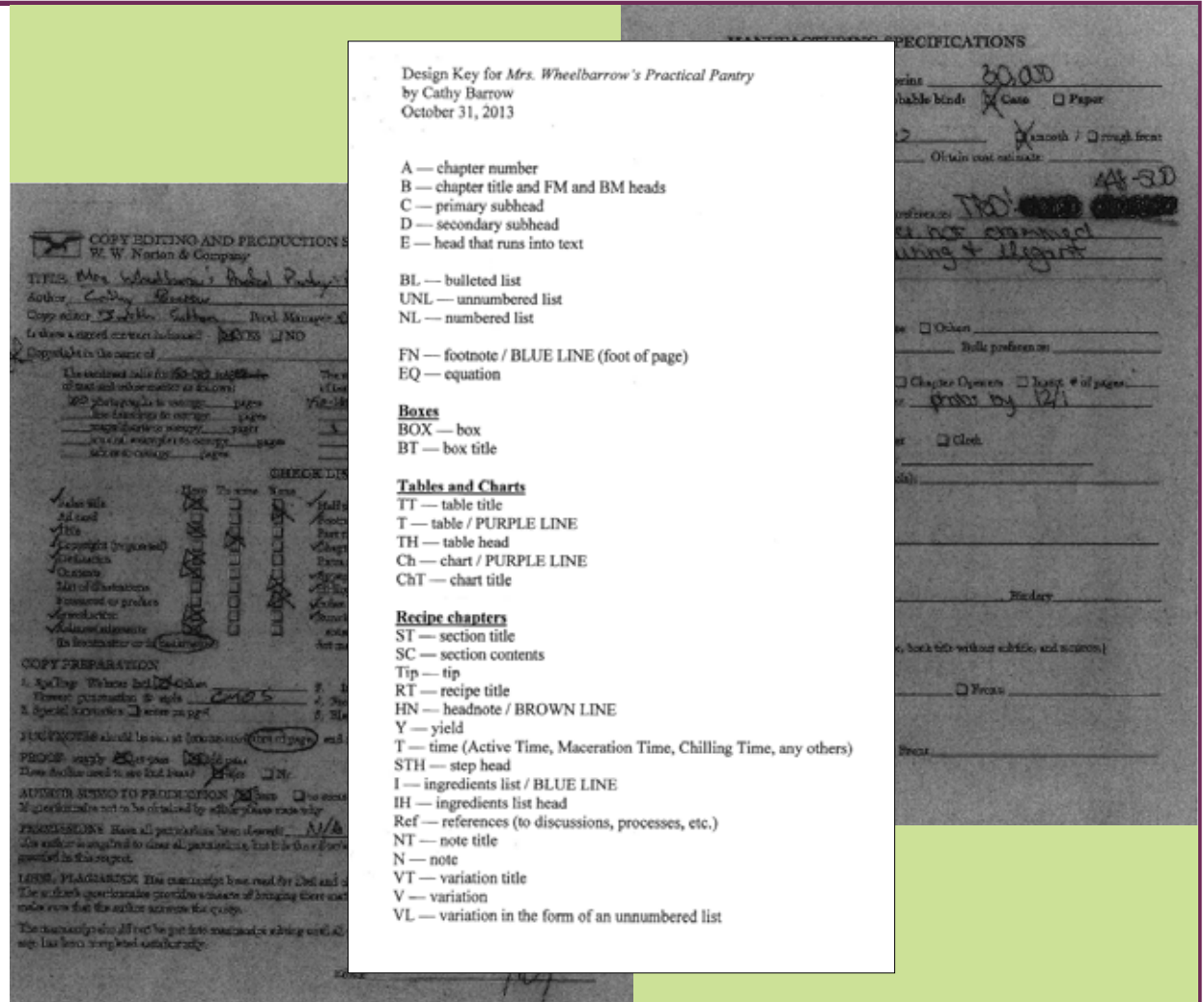


FUNCTION

Most publishers have a transmittal form (6)

listing all crucial information such as:

- Trim **SIZE**
- Desired **PAGE COUNT**. (Most books are normally printed in 16 or 32-page “signatures,” so the number of pages in a book must be divisible by 16. Your production maven will talk about this.)
- **ORDER OF MATTER** (Front Matter, Text, Back Matter). The Front Matter includes False Title, Title Page, Contents, Table of Contents, Foreword, Acknowledgements and Introduction. The Back Matter contains Appendices, Index, Colophon page.
- List of **TEXT ELEMENTS** such as Part Numbers and Titles, Chapter Numbers and Title, heads, subheads, subsubheads, lists, extracts etc.
- Notes **VISUALS** such as table, charts, art, photos
- Design **PREFERENCES** from author or editor (=more than one author has asked for the book to look like a recent bestseller!).
- **SCHEDULE**, which is often revised.



Knowing the page count parameters is important. Even if the desired page count is wildly off. The designer's castoff and suggestions can help to convince editorial, production, and marketing that the page count—or even the trim size—has to change.

	Book Title
	Every Shot Counts
	Pub Month
	Mar-14

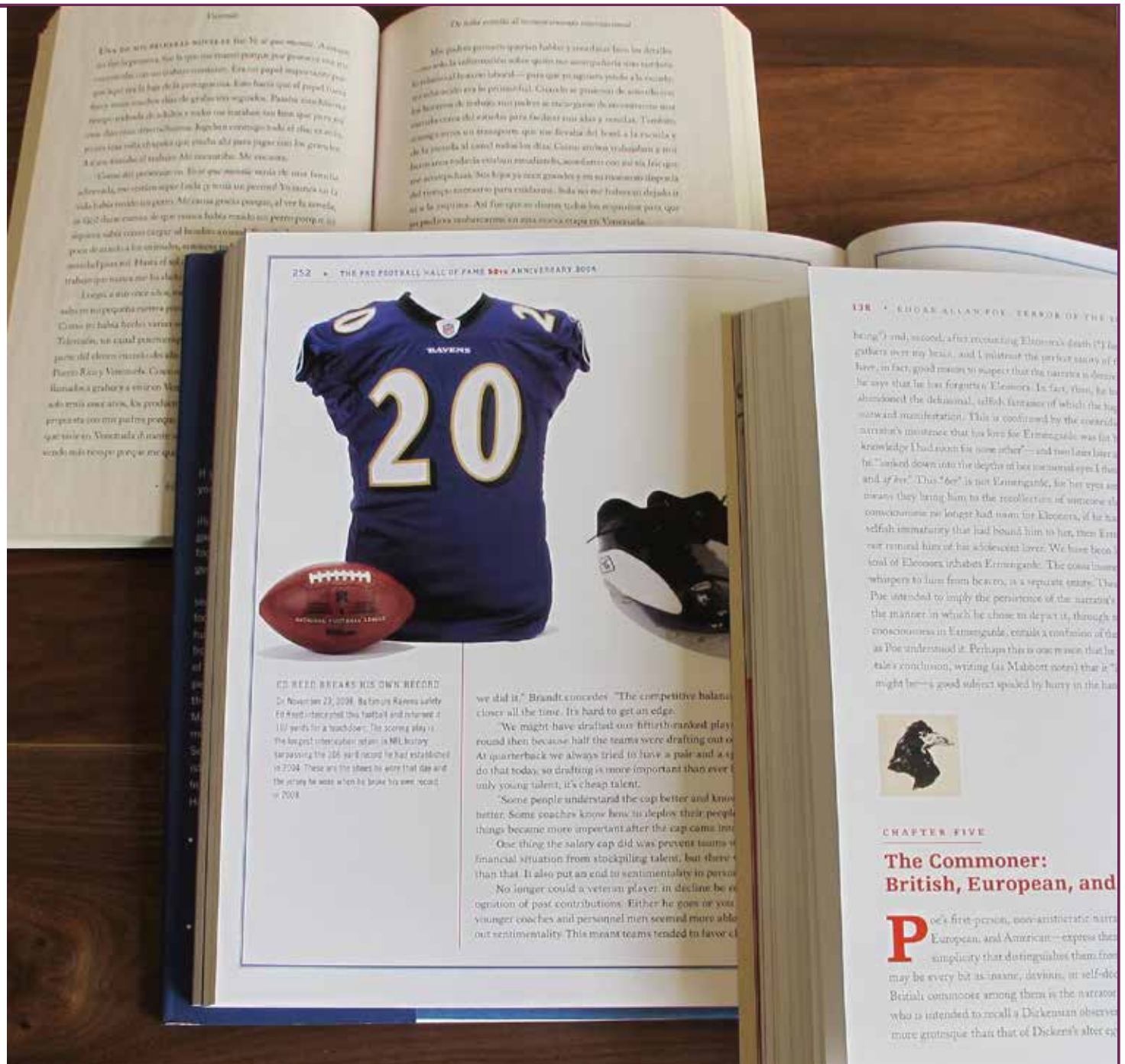
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07 List Bulleted Last	Para	4

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09 Box List Unnumbered First	Para	9
09 Box List Unnumbered Last	Para	9
09 Box Text	Para	4
09 Box Title	Para	9
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10 Sidebar List Bulleted	Para	19
10 Sidebar List Bulleted First	Para	11
10 Sidebar List Bulleted Last	Para	11
10 Sidebar Title	Para	6
12 Caption	Para	143
12 Figure Callout	Para	141
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13 BM Glos Text	Para	47
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13 BM Head A	Para	5
13 BM Head B	Para	5
14 Free Style 1	Para	47
annotation text	Para	2
footer	Para	4
footnote text	Para	27
01 FM Copyright Text Expanded by 2.5 pt	Char	4
13 BM Glos Term Run In	Char	104
14 Page Assembly Instructions	Char	2

FORM: FROM FORMS TO FORMATION. OVERALL APPROACH

In addition to reviewing and taking into account checklists of info, the designer reads the ms to get a sense of the book, its tone, and the best “look” and approach. The overall structure, typefaces and layout all spring from on the subject matter, target audience, and the parameters listed by the publisher (8).



8. Left to right: VIVIAMO, a life story; NFL . . . 50TH ANNIVERSARY BOOK, sporty; EDGAR ALLAN POE: TERROR OF THE SOUL, literary.

true, but it's a nice thing to say). And, of course, people who don't have children are just as good and fine and real as those who do, I would hate to imply otherwise. Also, sorry about my insides: I was reared with the idea that, for a woman, anatomy is destiny, so I have always paid close attention to what the body is and what it actually does. Call it a hobby.

'MARRIED WOMAN HAS CHILDREN IN THE SUBURBS'—it's not exactly a call to arms, and I do genuinely apologise for being so ordinary, in the worst sense. Here I am, all fortunate, living a 1950s ideal of baby powder and burps, except that, in the twenty-first century we know that talc is linked, bizarrely, to ovarian cancer, so there is no baby powder in this house, and we also know that the hand that rocks the cradle also pays for the cradle, or a fair amount of it, and that, for many people, babies are a luxury that they cannot yet afford. But even for the twenty-first century I am doing well: I have flexible working hours, no commuting, I have a partner who took six weeks off for the birth of his first baby and three months for the second (unpaid, unpaid, unpaid). He also does the breakfasts. And the baths. So you might well say, 'Oh, it's all right for her,' as I do when I read women writing about the problems they have with their nannies or other domestic staff. More usually, though, when I read women writing about having children, it is not their circumstances that annoy me so much as their tone. I think, 'What a wretch, would someone please call the social services.' It is the way they are both smug and astonished. It is the way we think we have done something amazing, when we have done no more than most other people on the planet—except we, in our over-educated way, have to brag about it.

Most of these pieces were started after my first child, a daughter, was born. I played around with them in the two years

before I became pregnant again, and they were finished soon after the birth of my son, so though the baby is a 'she', both children are in there, somewhere. The reason I kept writing about my babies, even when they were asleep in the room, was that I could not think about anything else. This might account for any wildness of tone. The pieces were typed fast. They were written to the sound of a baby's sleeping breath. Some were assembled, later, from notes, but I have tried to keep the flavour of the original scraps. This applies to all except the essay about UFOs (which was written before I ever got pregnant), and I do really apologise for writing about aliens and God and mortality when I should be talking dimple, gurgle, puke-down-the-back-of-my-Armani-jacket, but I wanted to say something about the anxiety of reproduction, the oddness of it, and how it feels like dying, pulled inside out.

Anyway, these are the material facts (for which I also apologise). I met my husband, Martin, a long time ago, we married I can't remember when, and after eighteen years of this and that we knuckled down to having children. It was not an impulse decision.

After our first child was born I worked while she slept, for the first year, and also in the evenings when her father came home. When she was one, she went to a nursery for (count them) six and a half hours per day, three of which were spent having a nap. When she was two and a half, she got a baby brother, and I worked while he slept. And so on. I would really like a rest, now.

Finally, and quietly, I have to apologise to my family and hope that they will forgive me for loving them in this formal, public, plundering way. Starting with my own mother—whose voice comes through my own, from time to time—and working down the generations. Like all women who write about

**ED REED BREAKS HIS OWN RECORD**

On November 23, 2008, Baltimore Ravens safety Ed Reed intercepted this football and returned it 107 yards for a touchdown. The scoring play is the longest interception return in NFL history, surpassing the 106-yard record he had established in 2004. These are the shoes he wore that day and the jersey he wore when he broke his own record in 2008.

"We might have drafted our fiftieth-ranked player in the sixth round then because half the teams were drafting out of comic books. At quarterback we always tried to have a pair and a spare. You can't do that today, so drafting is more important than ever because it's not only young talent, it's cheap talent.

"Some people understand the cap better and know how to use it better. Some coaches know how to deploy their people better. Those things became more important after the cap came into the league."

One thing the salary cap did was prevent teams with a superior financial situation from stockpiling talent, but there was more to it than that. It also put an end to sentimentality in personnel decisions.

No longer could a veteran player in decline be retained in recognition of past contributions. Either he goes or you go, a decision younger coaches and personnel men seemed more able to make without sentimentality. This meant teams tended to favor cheaper but less experienced prospects with growth potential who might quickly enter their prime while still being cheaper.

This meant more mistakes on the field from less experienced players and a premium being placed on versatility by a coach like Belichick, whose motto quickly became, "The more you can do..."

Just as there is an art to running an offense or creating a defensive plan, there has always been an art to building a roster that wins consistently. Today it is art produced with a carving knife as well as a checkbook.

"There's much more to this today than a financial formula," Polian said. "Building a team that can win consistently still involves 80 percent football planning and strategy and 20 percent financial engineering.

"The history of free agency in all sports is you always overpay. We overpaid Peyton Manning, but he was a unique talent vital to our system. We had to balance the payroll elsewhere. We all read *Moneyball* [the bestselling book on how the Oakland As built contending baseball teams with limited budgets]. Where can we find players who fit our system and cost us less?"

CURTIS MARTIN

Curtis Martin, seen here running out of the grasp of Pittsburgh Steelers linebacker Kendrell Bell, joined fellow Hall of Fame running back Barry Sanders as the only runners to start their careers with ten straight 1,000-yard seasons. Martin led his teams in rushing each of his eleven seasons with the New York Jets and New England Patriots. In 2012 he was named to the Hall of Fame.

PHOTO: EZRA SHAW/GETTY IMAGES



being”) and, second, after recounting Eleonora’s death (“I feel that a shadow gathers over my brain, and I mistrust the perfect sanity of the record”). We have, in fact, good reason to suspect that the narrator is deceiving himself when he says that he has forgotten Eleonora. In fact, then, he has not completely abandoned the delusional, selfish fantasies of which the happy valley was the outward manifestation. This is confirmed by the contradiction between the narrator’s insistence that his love for Ermengarde was for her alone—“in that knowledge I had room for none other”—and two lines later admitting that when he “looked down into the depths of her memorial eyes I thought only of them—and of her.” This “her” is not Ermengarde, for her eyes are “memorial,” which means they bring him to the recollection of someone else—Eleonora. If his consciousness no longer had room for Eleonora, if he had truly outgrown the selfish immaturity that had bound him to her, then Ermengarde’s eyes would not remind him of his adolescent lover. We have been led to believe that the soul of Eleonora inhabits Ermengarde. The consciousness of Eleonora, which whispers to him from heaven, is a separate entity. Though it seems clear that Poe intended to imply the persistence of the narrator’s divided consciousness, the manner in which he chose to depict it, through representation of a dual consciousness in Ermengarde, entails a confusion of the nature of reincarnation as Poe understood it. Perhaps this is one reason that he was dissatisfied with the tale’s conclusion, writing (as Mabbott notes) that it “is not ended so well as it might be—a good subject spoiled by hurry in the handling.”



CHAPTER FIVE

The Commoner: British, European, and American

Poe’s first-person, non-aristocratic narrators of terror tales—British, European, and American—express themselves with a straightforward simplicity that distinguishes them from the aristocrats, though they may be every bit as insane, devious, or self-deceptive as the latter. The lone British commoner among them is the narrator of “The Man of the Crowd,” who is intended to recall a Dickensian observer, but whose mental makeup is more grotesque than that of Dickens’s alter egos.

“The Man of the Crowd” (1840)

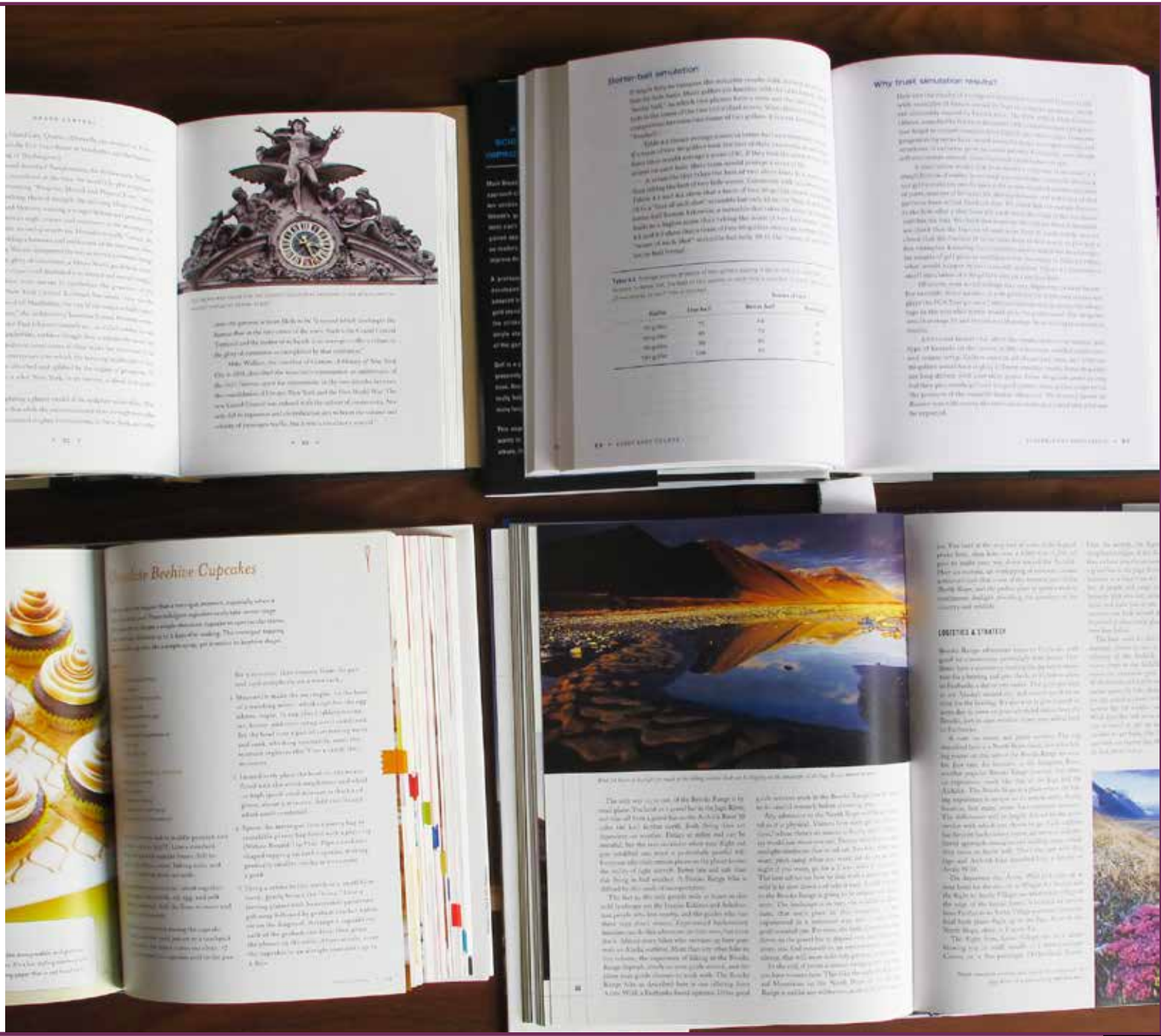
This tale was inspired by Charles Dickens’s “The Drunkard’s Death,” perhaps the bleakest tale in *Sketches by Boz*, which Poe reviewed for the *Southern Literary Messenger* of June 1836. Poe greatly admired Dickens (see Fig. 41). Dickens had observed that “many a wretch has died alone, raving of deeds the very name of which has driven the boldest man away.” Poe’s narrator observes: “Men die nightly in their beds, wringing the hands of ghostly confessors, and looking them piteously in the eyes—die with despair of heart and convulsion of throat, on account of the hideousness of mysteries which will not suffer

Fig. 40
Edgar Allan Poe. *The Masque of the Red Death, and Other Tales*, Illustrated With Wood-Engravings by J. Buckland-Wright. Maastricht: *The Halcyon Press*, 1932. “*The Man of the Crowd*.” THE MORGAN LIBRARY & MUSEUM, BEQUEST OF GORDON N. RAY, 1987



**FORM:
CONTENT
HELPS
DETERMINE
THE GRID**

A crucial part of the book's overall look is the form that best serves the book—i.e. whether the subject matter begs for 1-, 2-, 3-columns (or all of the above). The basic page grid(s) depends on the book's content and elements (9 through 11).



9. Clockwise from top left: GRAND CENTRAL, 1 column; EVERY SHOT COUNTS, 1 wide column; CLASSIC HIKES, 2-columns; -SWEET DESIGNS, 2-columns.

GRAND CENTRAL

yards in Long Island City, Queens. (Donnelly also worked on Riverside Church and the U.S. Courthouse in Manhattan and the Supreme Court Building in Washington.)

The railroad described *Transportation*, the 60-foot-wide, 50-foot-tall sculpture, considered at the time the world's largest sculptured group, as representing "Progress, Mental and Physical Force," with Hercules embodying physical strength, the reclining Minerva wisdom and the arts, and Mercury, wearing a winged helmet and protected by a vigilant American eagle, science and commerce as the messenger of the gods. (Some second-guessers say Hercules is really Vulcan, the blacksmith, holding a hammer and emblematic of the iron horse. Also, while Whitney Warren interpreted the trio as mental and *moral* energy supporting the glory of commerce, a Metro-North guidebook demythologized the impact and attributed it to mental and *mortal* energy.)

"The three were meant to symbolize the grandeur of the Vanderbilts' New York Central Railroad, but surely these are the tutelary deities of all Manhattan, the city of the unquenchable entrepreneurial flame," the architectural historian Francis Morrone wrote. "As the historian Paul Johnson reminds us...so-called robber barons such as the Vanderbilts, ruthless though they undoubtedly were, not only left magnificent monuments in their wake but also created the vast national enterprises into which the teeming multitudes of immigrants were absorbed and uplifted by the engine of prosperity. To deny that this is what New York, in its essence, is about is to posit a fantasy city."

Contemplating a plaster model of the sculpture in his office, Warren later wrote that while the ancients entered cities through triumphal gates that punctuated mighty fortifications, in New York and other

✦ 92 ✦



THE FAÇADE WAS HAILED FOR THE LARGEST SCULPTURAL GROUPING IN THE WORLD AND THE BIGGEST DISPLAY OF TIFFANY GLASS.

cities the gateway is more likely to be "a tunnel which discharges the human flow in the very center of the town. Such is the Grand Central Terminal and the motive of its façade is an attempt to offer a tribute to the glory of commerce as exemplified by that institution."

Mike Wallace, the coauthor of *Gotham: A History of New York City to 1898*, described the terminal's construction as emblematic of the city's "intense quest for connectivity in the two decades between the consolidation of Greater New York and the First World War. The new Grand Central was imbued with the culture of connectivity. Not only did its expansion and electrification aim to boost the volume and velocity of passenger traffic, but it was a circulatory marvel."

✦ 93 ✦

Better-ball simulation

It might help to compare the scramble results with the best scores on a hole-by-hole basis. Many golfers are familiar with the latter format, called “better ball,” in which two players form a team and the team score on a hole is the lower of the two individual scores. When there is a better-ball competition between two teams of two golfers, it is more formally called “fourball.”

Table 4.2 shows average scores in better-ball and worst-ball formats. If a team of two 90-golfers took the best of their two scores on each hole, their team would average a score of 81. If they took the worst of their two scores on each hole, their team would average a score of 99.

A scramble that takes the best of two shots leads to a lower score than taking the best of two hole scores. Consistent with this observation, Tables 4.1 and 4.2 show that a team of two 90-golfers shoots an average 78 in a “best of each shot” scramble but only 81 in the “best of each hole” better-ball format. Likewise, a scramble that takes the worst of two shots leads to a higher score than taking the worst of two hole scores. Tables 4.1 and 4.2 show that a team of two 90-golfers shoots an average 112 in a “worst of each shot” scramble but only 99 in the “worst of each hole” better-ball format.

Table 4.2. Average scores of teams of two golfers playing in better-ball and worst-ball formats. In better ball, the best of two scores on each hole is counted. In worst ball, the worst of two scores on each hole is counted.

Golfer	One ball	Teams of two	
		Better ball	Worst ball
70-golfer	70	64	76
80-golfer	80	73	87
90-golfer	90	81	99
100-golfer	100	89	111

Why trust simulation results?

How can the results of a computer simulation be trusted? History is rife with examples of fiascos caused by bugs in computer programs, which are ultimately caused by human error. The \$300 million Mars Climate Orbiter, launched by NASA in December 1998, crashed because a programmer forgot to convert numbers from English into metric units. Computer programming errors have caused power blackouts, helicopter crashes, and overdoses of radiation given to cancer patients. Fortunately, even though software errors abound, those that cause catastrophes are rare.

A simulation model that lives inside a computer is necessarily a simplification of reality, so we need ways to validate the results. We check our golf simulation results against the scores, standard statistics (number of putts, number of fairways hit, driving distance, and so forth), and shot patterns from actual ShotLink data. We check that the average distance to the hole after a shot from 150 yards from the rough in the simulation matches the data. We check that scores on 180-yard par-three holes match, we check that the fraction of sand saves from 30 yards match, and we check that the fraction of three-putts from 40 feet match, to give just a few examples. Knowing that simulation results match the data for regular rounds of golf gives us confidence that the results in Table 4.1 reflect what would happen in real scramble matches. Figure 4.1 illustrates a small simulation of a 90-golfer's play on a par-four hole.

Of course, your actual mileage may vary, depending on many factors. For example, if our amateur is a 90-golfer (on the 6,500-yard course) but plays the PGA Tour pro on a 7,100-yard championship course, the advantage in the scramble match would go to the professional: The 90-golfer would average 82 and the pro would average 80, according to simulation results.

Additional factors that affect the results include the number and type of hazards on the course, width of fairways, weather conditions, and course setup. Golfers come in all shapes and sizes, and different 90-golfers would have slightly different scramble results. Some 90-golfers are long drivers with poor short games. Other 90-golfers aren't as long but they play steady golf and are good putters. Some golfers might relish the pressure of the scramble format; others not. While many factors influence scramble scores, the simulation results give a good idea what can be expected.



With 24 hours of daylight for much of the hiking season, dusk can be lengthy on the landscape of the Jago River. PHOTO BY ART WOLFE.

The only way in, or out, of the Brooks Range is by small plane. You land on a gravel bar in the Jago River, and take off from a gravel bar on the Aichilik River 30 miles (48 km) farther north. Both flying days are dependent on weather. Delays at either end can be stressful, but the rare occasions when your flight out gets scrubbed can exact a particularly painful toll. Everyone who visits remote places on the planet knows the reality of light aircraft. Better late and safe than risk flying in bad weather. A Brooks Range hike is defined by this mode of transportation.

The fact is, the only people truly at home in this wild landscape are the Inupiat Eskimo and Athabaskan people who live nearby, and the guides who run these trips every season. Experienced backcountry travelers can do this adventure on their own, but most don't. Almost every hiker who ventures up here goes with an Alaska outfitter. More than any other hike in this volume, the experience of hiking in the Brooks Range depends utterly on your guide service, and the pilots your guide chooses to work with. The Brooks Range hike as described here is one offering from Arctic Wild, a Fairbanks-based operator. Other good

guide services work in the Brooks Range, but be sure to do careful research before choosing one.

Any adventure to the North Slope will be as mental as it is physical. Visitors here soon get on "Arctic time," where there's no reason to hurry, and in fact to try would just stress you out. Twenty-four-hour-a-day sunlight reinforces that mind-set. You hike when you want, pitch camp when you want, eat dinner at midnight if you want, go for a 3 a.m. walk if you want. The best advice on how to deal with a landscape this wild is to slow down and take it easy. A well-run trip to the Brooks Range is going to be relaxed and deliberate. The landscape is so vast, the wildlife so abundant, that one's place in this ecosystem is best experienced in a measured way, not a compulsive, goal-oriented one. For when the little Cessna bounces down on the gravel bar to deposit you, and then roars away, you find yourself in an environment, and in a silence, that will most definitely get your attention.

In the end, if you're a serious backcountry traveler, you have to come here. This hike through the Romanzof Mountains on the North Slope of the Brooks Range is unlike any wilderness jaunt in North Amer-

ica. You land at the very foot of some of the highest peaks here, then hike over a 4,000-foot (1,200 -m) pass to make your way down toward the Aichilik. Here an ecotone, an overlapping of ecozones, creates a microclimate that is one of the warmest parts of the North Slope, and the perfect place to spend a week in continuous daylight absorbing the grandeur of the country and wildlife.

LOGISTICS & STRATEGY

Brooks Range adventures begin in Fairbanks, with good air connections, particularly from Seattle. Outfitters have a mandatory meeting the day before departure for a briefing and gear check, so it's best to arrive in Fairbanks a day or two earlier. That gives you time to see Alaska's second city, and ensures you'll be on time for the briefing. It's also wise to give yourself an extra day in town on your scheduled return from the Brooks, just in case weather delays your arrival back in Fairbanks.

A note on routes and guide services: The trip described here is a North Slope classic, but other hiking routes on this side of the Brooks Range are similar. Just east, for instance, is the Kongakut River, another popular Brooks Range drainage that offers an experience much like that of the Jago and the Aichilik. The North Slope is a place where the hiking experience is unique to its remote arctic Alaska location, but many routes have common elements. The differences will be largely defined by the guide service with which you choose to go. Each outfitter has favorite backcountry routes, air services, and preferred approach strategies and landing strips, which they come to know well. That's the case with this Jago and Aichilik hike described here, a favorite of Arctic Wild.

On departure day, Arctic Wild picks you up at your hotel for the run out to Wright Air Service and the flight to Arctic Village, an Athabaskan village at the edge of the boreal forest. Scheduled air service from Fairbanks to Arctic Village positions you for the final bush plane flight up to the Jago River on the North Slope, often on Coyote Air.

The flight from Arctic Village can be a mind-blowing trip in itself, usually in a three-passenger Cessna or a five-passenger DeHavilland Beaver.

Purple mountain saxifrage adds color to the tundra near the Jago River on a cold morning. PHOTO BY ART WOLFE.

From the airstrip, the flight goes upriver, into the complicated ridges of the Brooks Range, and in less than an hour into the snowcapped peaks and down to a gravel bar in the Jago River for the bumpy landing. Summer is a busy time for the bush pilots—there's lots of people and cargo to move around—so they basically kick you out, unload the gear, shake your hand, and leave you in the middle of nowhere. The moment you look around to see where you've been deposited is when you're glad to have a guide who has been here before.

The basic route for this trip leaves the Jago River drainage, climbs up over a pass to drop down into a tributary of the Aichilik River system, and then moves down to the Aichilik and the fly-out airstrip where the mountains give way to the coastal plain. With 30 miles (48 km) to cover between the airstrips, parties generally hike about 5 or 6 miles (8–10 km) per day, which is plenty in this environment, with one layover day for weather or wildlife viewing. Arctic Wild does this trek as an eight-day trip. With a full day of travel to get up to the Brooks Range, and another to get back, that leaves six days for hiking, and with one layover day, that leaves five days of travel on foot, more or less.



Chocolate Beehive Cupcakes



Nothing makes me happier than a meringue moment, especially when it serves as a visual pun! These indulgent cupcakes easily take center stage when you want to elevate a simple chocolate cupcake to spectacular status. They even taste delicious up to 2 days after making. The meringue topping seeps into the cupcake, like a simple syrup, yet it retains its beehive shape.

Makes 12.

- 1 cup all-purpose flour
- ½ cup cocoa
- ¾ teaspoon baking soda
- ¼ teaspoon salt
- ¾ cup granulated sugar
- ¾ cup buttermilk
- 7 tablespoons vegetable oil
- 1 large egg
- 1 large egg yolk

FOR THE HONEY-MERINGUE TOPPING:

- 2 large egg whites
 - 1 cup sugar
 - 1 teaspoon honey
 - 1 tablespoon corn syrup
 - 2 teaspoons vanilla extract
1. Adjust the oven rack to middle position and preheat oven to 350°F. Line a standard cupcake tin with cupcake liners. Sift together the flour, cocoa, baking soda, and salt in a medium bowl; set aside.
 2. In another medium bowl, whisk together the sugar, buttermilk, oil, egg, and yolk until combined. Add the flour mixture and whisk until smooth.
 3. Divide batter evenly among the cupcake liners and bake until just set or a toothpick inserted in the center comes out clean, 17 to 19 minutes. Let cupcakes cool in the pan for 5 minutes, then remove from the pan and cool completely on a wire rack.
 4. Meanwhile make the meringue. In the bowl of a standing mixer, whisk together the egg whites, sugar, ¼ cup plus 1 tablespoon water, honey, and corn syrup until combined. Set the bowl over a pan of simmering water and cook, whisking constantly, until the mixture registers 160°F on a candy thermometer.
 5. Immediately place the bowl on the mixer fitted with the whisk attachment and whisk on high speed until mixture is thick and glossy, about 3 minutes. Add vanilla and whisk until combined.
 6. Spoon the meringue into a pastry bag or resealable plastic bag fitted with a plain tip (Wilton Round Tip #2a). Pipe a beehive-shaped topping on each cupcake, making gradually smaller circles as you create a peak.
 7. Using a crème brûlée torch or a small blowtorch, gently brown the “hives.” Line a serving platter with honeycomb-patterned gift wrap followed by graham cracker halves set on the diagonal. Arrange a cupcake on each of the graham crackers, then place the platter on the table. Alternatively, store the cupcakes in an airtight container up to 2 days.

Style It

Layer store-bought cookies, like stroopwafels and graham crackers, onto serving platters. It's a fun styling element and acts as a barrier from wrapping paper that is not food safe.



INSERT:

In the final analysis, Poe is just as much an American writer as Whitman - and it is significant, I think, that Whitman was finally able to recognize this himself. By American - I mean someone who directly confronts the problems of America itself - which, in the first half of the 19th century, means confronting the ravens of the plume, its enormous size, the materialistic craziness of it - (Baudelaire was not the only European to react violently to this aspect of American life - we need only read de Torguville and Dickens and the accounts of nearly any other traveller) - and also the myth of America, the Utopian dream that this country would somehow become the second Garden of Eden. Whitman, of course, embraces all this in his work, extolls the power of this country, and strides forth like an American Adam across the continent. Poe, however, was appalled by much of what American was - and he spoke out against it. He was appalled by the lack of tradition, the vulgarity, appalled by a society in which money always had the last word - and the first word as well. He was horrified by it - so though he sometimes found himself in a world, flatly though great and endless emptiness. But for all that - he was American - right down to his bones - scoldingly using force continually, protesting, protesting himself - moving from one place to another - as Baudelaire reminds us - as though someone looking for the place - a center that he could never find. Poe's work was not like some poem. Poe's work could not have been written by anyone but an American - just as Baudelaire and Mallarmé could have come from nowhere but France. Thus, the problems are just the opposite of what they are here: too much tradition, too much past, too many moments cluttering the present, and anything defied and suppressed out: no wilderness, no space left in which to breathe and lose yourself. Beginning with Baudelaire, the story of French poetry has been one of conservatism, of trying to cut away at these moments and clear a new space to breathe in. I believe that this is the real reason why Baudelaire was so taken by Poe: because he was at odds with his place. But it is also why Whitman appealed to so many other French poets: he fought them the myth of the American.

GOING HOME

Paul Auster

AUTHOR'S NOTE: Isaac Gewirtz, curator of the Berg Collection at the New York Public Library, has unearthed from my papers a rough manuscript of notes pertaining to a talk on French and American poetry that I delivered at Seton Hall University in South Orange, New Jersey, in what was probably the spring of 1982. Unfortunately, the finished typescript of the talk has been lost. What follows are some extracts from those preliminary notes. I have substituted Henry Weinfield's excellent translation of Mallarmé's sonnet for the one I used thirty-one years ago.

I am very happy to be here tonight. First, for the chance to share some thoughts about poetry with you, but also because this visit represents something of a homecoming for me. I grew up in this town, and when I was a boy I lived only 4 or 5 blocks from the Seton Hall campus. Seton Hall was just a small college then, with none of the new, sparkling buildings that have sprung up since those ancient days in the 1950s, and I remember how often I used to come here and play with my friends, darting around the grounds and ball fields and gawking at the college students—all of them giants, decked out in their letter sweaters, plaid skirts and saddle shoes . . .

I went to the public schools in town, and one evening in late 1961 or early 1962, our ninth-grade basketball team played a game against Seton Hall Prep's ninth-grade team—right here on the Seton Hall court—as a fund-raiser for the local Police Benevolent Association. It was one of the thrilling experiences of my young life—to play on the same court that Walter Dukes and Nick Werkman had played on—and I remember that the stands were packed. I also remember that we lost by a score of 30 to 29—because at one point the best player on our team stole the ball from an opposing player, got turned around in the ensuing chaos, and drove the length of the court for an uncontested layup—into the wrong basket, thus giving Seton Hall Prep two unearned points—and the victory.

Every player who participated in the game was given a present—a pen from the Police Benevolent Association—emblazoned with the letters PBA—which happened to be my initials—Paul Benjamin Auster—and so I kept the pen as a particularly cherished object: my own personalized writing instrument. This also happened to be the time in my life when literature was beginning

Fig. 9

Paul Auster. [Lecture on Edgar Allan Poe], autograph notebook, [Spring 1982].

BERG COLLECTION

• 3

Morella had a “Presburg education,” as if this were in itself significant. Mabbott seems to have taken the bait, for he claims in a note that the University of Pressburg (to use the modern spelling) was “a home of black magic.”¹⁰⁸ The unsupported assertion is absurd. European universities from their founding in the twelfth to at least the early sixteenth century were dominated by their faculties of theology, which were doctrinally orthodox.¹⁰⁹ The notion that the study of “black magic” in a university would have been instituted after this period is even more absurd. No theology faculty would allow the teaching of “black magic” within the university precincts, and certainly would not allow it to be taught within the school of theology. Ironically, the University of Pressburg may be best known for the presence of one of the fifteenth century’s scientific geniuses, the astronomer Johannes Müller of Königsberg, who later adopted the name Regiomontanus. Poe chose the University of Pressburg as Morella’s *alma mater* probably because it was in Hungary, which for his purposes had the double advantage of boasting a highly developed, urbanized culture (which, for the general reader, would invest its chief university with an aura of authority), and a geographic location far enough east to be regarded as exotic; Hungary is often referred to as “Oriental” in early- and mid-nineteenth-century travel literature.

In the course of her “Presburg education,” Morella allegedly studied “a number of those mystical writings which are usually considered the mere dross of the early German literature,” and revealed their secrets to our narrator. Note the obfuscation and the false scholarly distinction. Why not cite a title of one of those “mystical” works, or be more precise about what is meant by “early” as opposed to “middle” or “late,” though the implication is early medieval. (A bit further on, the narrator will cite Pythagoras and Fichte, the only two authors in Morella’s curriculum mentioned by name.) The reader is encouraged to believe that he or she is about to learn something that even distinguished academics do not know, since occult literature is “usually” considered dross. But Morella and our narrator knew better. The narrator asserts that he was too strong-minded to allow even the “tincture of the mysticism” to which Morella introduced him to influence either his “deeds” or his “thoughts.” His beliefs “were in no manner acted upon by the ideal” (in the first version, Poe had written “by my imagination”), by which he means that he was not in the slightest degree influenced by fanciful Fichtean idealism. He is confident, therefore, of his immunity to such studies: “I abandoned myself implicitly to the guidance of my wife, and entered with an unflinching heart into the intricacies of her studies.”¹¹⁰ The point the narrator is attempting to establish, as did the narrator of “Berenice” and as will the narrator of “Ligeia” (and several other Poe narrators), is that his testimony should be trusted, no matter how strange his tale, because he is a down-to-earth skeptic and impervious to teachings based on belief in the supernatural. But, if he were so commonsensical, why was he eager to study mystical and occult teachings with Morella?

¹⁰⁸ CWM, p. 236, note 1.

¹⁰⁹ Thereafter, Renaissance humanists and their inheritors were in the ascendant, and their curriculum of the *studia humanitatis* remained the basis of a general (i.e., liberal arts) university education until almost our own day. By the seventeenth century, science had assumed a prominent role in universities, and any professor who began to teach “black magic” would have become a laughing-stock and been promptly dismissed or brought before an ecclesiastical court on charges of heresy and/or blasphemy, depending on what he had taught. Though belief in witches was common throughout educated society into the seventeenth century, and in places even into the early eighteenth century, this is quite different from teaching “black magic.”

¹¹⁰ CWM, p. 230.

¹¹¹ CWM, p. 230.

¹¹² *Ibid.*

¹¹³ *Ibid.*

¹¹⁴ *Ibid.*

¹¹⁵ The word means “being reborn,” and in the New Testament is used, depending on the context, to mean “resurrection” (i.e., the resurrection of Christ) and spiritual “regeneration” through baptism. Whether or not the Pythagoreans actually used the term, I do not know. But if they did not, the narrator would be attempting to link the Pythagorean belief in reincarnation to Christian belief in the soul’s renewal through faith in Christ. If the Pythagoreans did use the word, it is fortunate for Poe’s purposes, since the reincarnated Morella, in the body of her daughter, will die at the baptismal font when the narrator gives his daughter her mother’s name. The esoteric teachings of ancient Greece would thus be shown to be confirmed by Christian revelation, which was a cardinal tenet of nineteenth-century esotericists, who inherited the idea from Renaissance Neoplatonists.

¹¹⁶ CWM, p. 231.

This unasked question proves immediately pertinent, since the narrator tells us that as soon as he began to study the “forbidden pages,” he felt “a forbidden spirit enkindling within me.”¹¹¹ So much for his claims of immunity to the seductions of “mysticism.” But the narrator’s submission to supernatural and irrational powers adheres to the Gothic paradigm, in which unseen forces vanquish reason. For Morella, teaching was literally a hands-on process, which conformed to popular impressions of “mystical” and “forbidden” transmissions. As she would tutor him, the narrator tells us, she would place her “cold hand” on his, and transmit the “dead philosophy” through the medium of “singular words, whose strange meaning burned themselves in upon my memory.”¹¹² Hers is the cold hand of death, just as the “dead philosophy” implies not merely a body of profound knowledge no longer generally transmitted, but a body of knowledge about death and the afterlife. The effectiveness of these teacher-student tutorials was facilitated by “the music of her voice,” which the narrator at first enjoyed, “until, at length, its melody was tainted with terror,” and a “shadow” fell upon his “soul,” and he “grew pale” and “shuddered inwardly,” and his “joy suddenly faded into horror.”¹¹³ We are given no specific reason why or specific time when the narrator’s joy was transformed into terror. But the clear implication is that both the intensity of, and the extended exposure to, Morella’s teachings on death and reincarnation eventually unnerved him. The symptoms of his unease indicate that he felt he was being mortally threatened by her revelation to him of occult secrets. In the narrator’s imagination, Morella is now death incarnate. She who was once “the most beautiful became the most hideous [...]”¹¹⁴

The narrator then returns in a more ostensibly specific way to the character of Morella’s teachings, and links her “Presburg” education to what the “learned” would call “moral Theology.” In fact, the “learned” would call it no such thing, since the term means nothing more than religious ethics, but the narrator fatuously confuses it with Fichte’s idealism, which posited the immanence of moral will in the universe. This, the narrator calls “wild Pantheism.” The other teachings most attractive to the “imaginative” Morella were the “modified” doctrines of the Pythagoreans, the name for which the narrator provides in Greek characters, *palingenesia*,¹¹⁵ and which included reincarnation (i.e., metempsychosis) and “the doctrines of *Identity* as urged by Schelling.”¹¹⁶ Schelling, though, disagreed with Fichte about the nature of idealism. For Fichte, the “I” is not an entity, but dynamic force, a process, which arises as it comes into consciousness. Fichte tried to show how the relationship of subject and object is grounded in self-consciousness through the creation of a correspondence between the subject and the object of consciousness. In Schelling’s view, the unconditioned ground of existence gave rise to an infinity of conditioned, finite entities. In a posthumously published lecture titled *The System of Philosophy in General and of the Philosophy of Nature*

himself, his past, and his possible future, in the “fiend” he had picked out of the crowd? Or, perhaps his obsession with this lonely, disturbed creature was an expression of his own guilt and fears—fear of relapsing into the illness from which he has not entirely recuperated, fear of resuming the kinds of actions which he projects upon the “decrepid” other, a person so different, he needs to believe, from his supposedly healthy self. At the tale’s conclusion, the narrator says that “perhaps” it is God’s mercy that we have not been allowed to read the book of the human heart (he quotes an unsourced German expression, “er lasst sich nicht lesen,” with which he had opened his tale). The implication is that he regrets his attempt to read the closed book of the human heart. But trembling beneath these pious words is the fear of what he would have to face if he should be alone with his own heart.

“The Pit and the Pendulum” (1842)

Whether or not the narrator of “The Pit and the Pendulum” knows his own heart and mind is a question Poe does not address even by implication; we are told nothing of the narrator’s personal life, except that he has been seized, tried, and imprisoned by officers and judges of the Inquisition. The narrator’s consciousness during his period of captivity and torture is consumed almost entirely with terror and his reactions to it. His philosophical questions are clearly the work of later reflection, posed as he writes his tale, and did not occupy him during his ordeal, when he was preoccupied with his predicament and his terror, the latter almost as an independent challenge. Though he does not state this explicitly, the minute increments into which he has divided his perceptions and reactions show how his mind reacted to and watched its reactions to terror itself, as a phenomenon independent of its material cause. As he writes his narrative, he reveals a comprehensive and acute awareness of the dynamics of consciousness, though within the confines of a narrow spectrum of stimuli and responses. He is intimately aware of the way in which his perceptions bring him knowledge of his deadly predicament, and how his analytical powers and imagination interpret this knowledge to project images of the horrific deaths which await him. In the first quarter of the tale, he records his passing from a state in which he is “sick unto death with that long agony”²³² of having had his arms bound, to “delirious horror,”²³³ to “a most deadly nausea”²³⁴ of spirit, to, on the next page, “shuddering terror” and, on the following page, a “fearful idea” that “suddenly drove the blood in torrents upon my heart.”²³⁵ Poe wants us to pay close attention to the varieties of terror his narrator suffers. But this last image, which Poe had used seven years earlier in “Morella,” depicts a physiological impossibility. As we noted in our analysis of that tale, in which the narrator describes his terror with the phrase “purple blood in torrents from the temples to the heart,”²³⁶ the word “torrents”

Fig. 42
Edgar Allan Poe. *Tales of Mystery and Imagination*; Illustrated by Harry Clarke. New York: Tudor Publishing Company, 1933. Pen and ink illustration for “The Pit and the Pendulum.”

THE MORGAN LIBRARY & MUSEUM, BEQUEST OF GORDON N. RAY, 1987

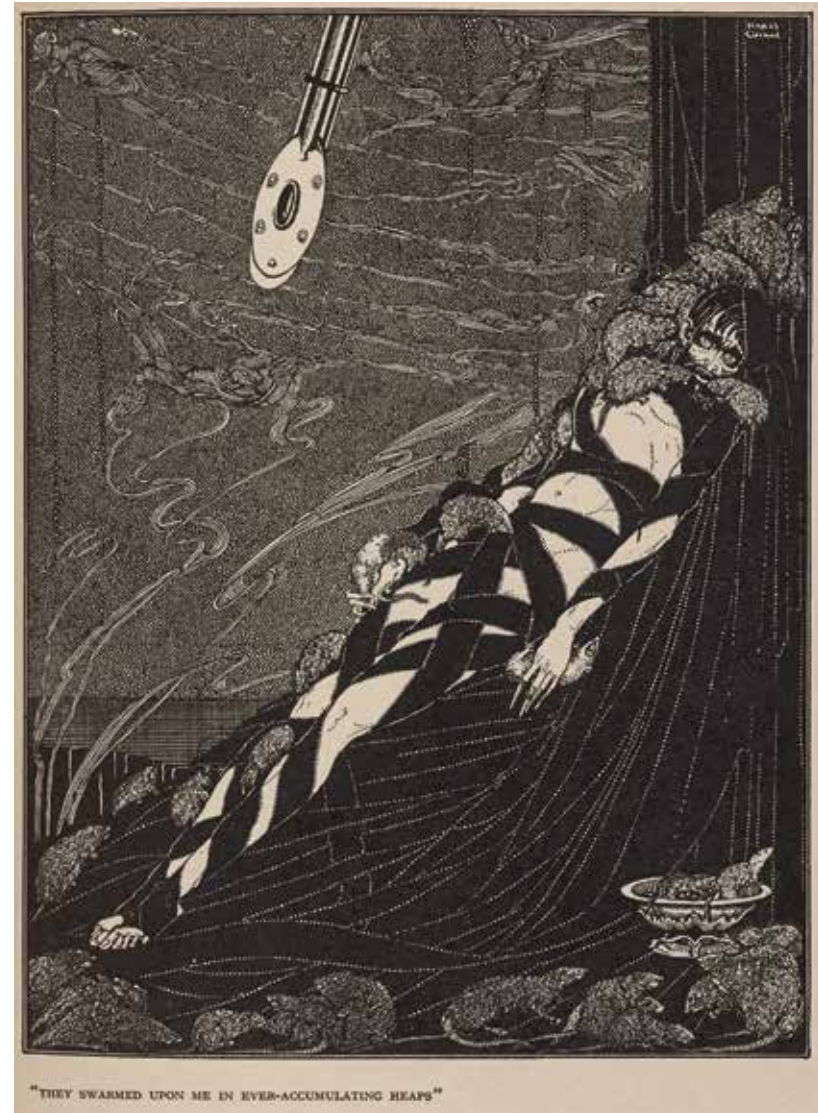
²³² CWM, p. 681.

²³³ *Ibid.*

²³⁴ CWM, p. 682.

²³⁵ CWM, p. 684.

²³⁶ CWM, p. 235.



“THEY SWARMED UPON ME IN EVER-ACCUMULATING HEAPS”



**CHECKLIST OF THE
EXHIBITION
EDGAR ALLAN POE:
TERROR OF THE SOUL**

October 4, 2013 to January 26, 2014
The Morgan Library & Museum—Morgan Stanley East

Declan Kiely and Isaac Gewirtz

BERG COLLECTION = The Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor, Lenox and Tilden Foundations
PML = The Morgan Library & Museum

THE POET

[Edgar Allan Poe] (1809–1849).
Tamerlane and Other Poems by a Bostonian. Boston:
Calvin F. S. Thomas, 1827.
COLLECTION OF SUSAN JAFFE TANE

[Edgar Allan Poe].
Tamerlane and Other Poems by a Bostonian. Boston:
Calvin F. S. Thomas, 1827.
BERG COLLECTION
OWEN D. YOUNG COPY

[Edgar Allan Poe].
Tamerlane and Other Poems by a Bostonian. Boston:
Calvin F. S. Thomas, 1827.
BERG COLLECTION
W. T. H. HOWE COPY (lacks wrapper)

Edgar Allan Poe.
"Tamerlane," autograph manuscript, unsigned, [1828].
PML
PURCHASED BY J. PIERPONT MORGAN, 1909

Edgar Allan Poe.
"The Lake," autograph manuscript poem, unsigned, [1828].
PML
PURCHASED BY J. PIERPONT MORGAN, 1910

Edgar Allan Poe.
"Dreams" and "The Lake," autograph manuscript poems,
unsigned, [1828].
PML
PURCHASED BY J. PIERPONT MORGAN, 1910

Edgar Allan Poe.
"The Spirits of the Dead," autograph manuscript, unsigned, [1828].
COLLECTION OF SUSAN JAFFE TANE

Edgar Allan Poe.
Al Arnauf, Tamerlane, and Minor Poems. Baltimore:
Hatch & Dunning, 1829.
COLLECTION OF SUSAN JAFFE TANE

Edgar Allan Poe.
"Politian: A Tragedy," autograph manuscript, unsigned, [1835].
PML
PURCHASED BY J. PIERPONT MORGAN, 1909

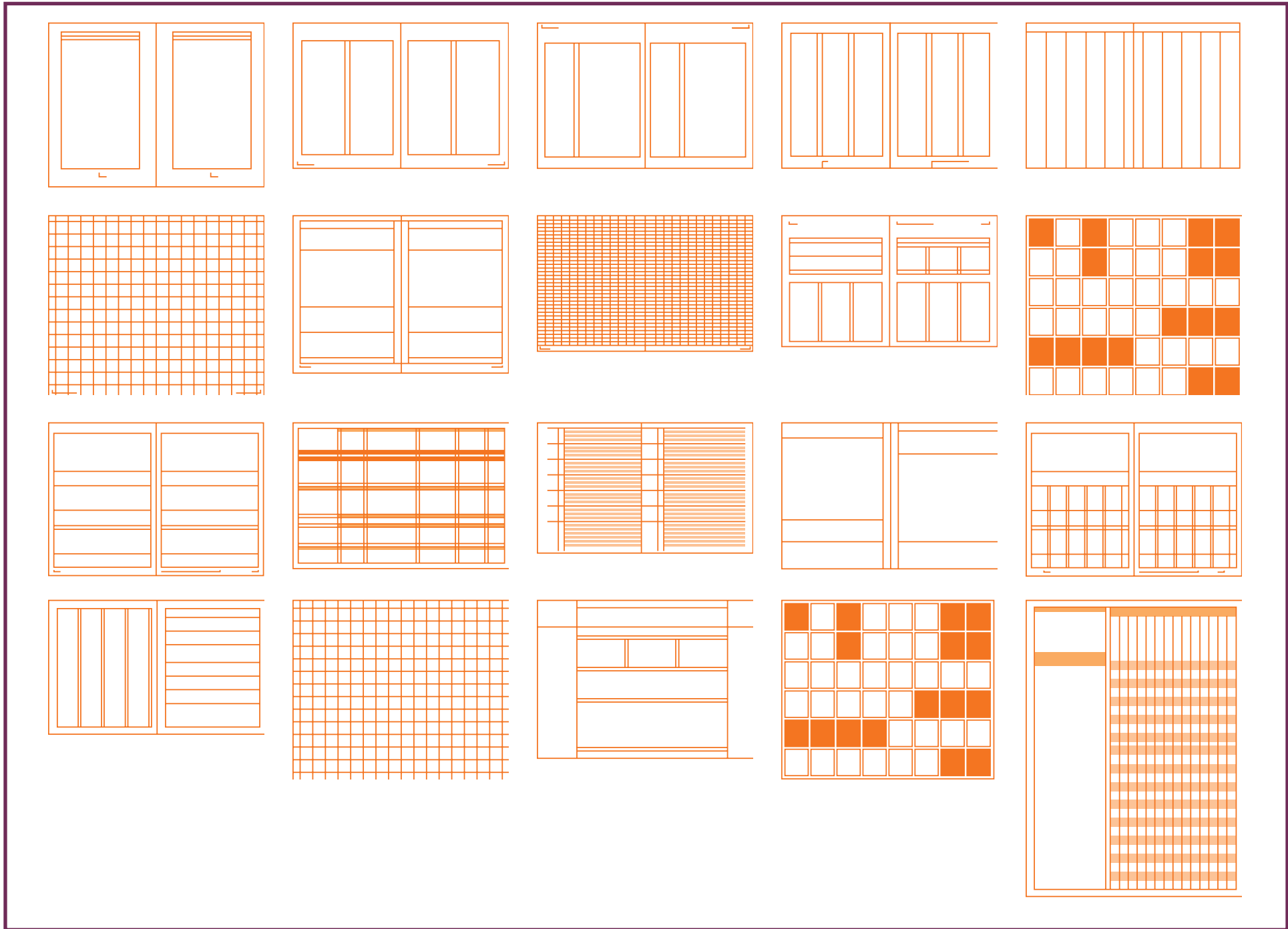
Fig. 53

Aubrey Beardsley. Aubrey Beardsley's Drawings to Illustrate the Tales of Edgar Allan Poe; with a Portrait of the Artist. New York: *The Colonial Company*, [1895?].

BERG COLLECTION

In 1894, Aubrey Beardsley (1872–1898), known for the highly stylized grotesquerie and erotic menace of his work, was commissioned by the publishing firm Herbert S. Stone and Company, Chicago, to produce four drawings to illustrate four tales by Edgar Allan Poe. These would be included in a multi-volume collection of the author's works. The four tales are "The Fall of the House of Usher," "The Murders in the Rue Morgue," "The Masque of the Red Death" (shown here), and "The Black Cat." A separate edition of the plates was published.

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11. Various grids. The possibilities are endless—and sometimes combined in the same project. Grids from *LAYOUT ESSENTIALS: 100 DESIGN PRINCIPLES FOR USING GRIDS* by Beth Tondreau. Rockport Publishers. Copyright 2009.

FORM: FONTS AND FIGURES

Once the designer has determined a basic format and grid he/she can hone in on the most appropriate type page, which ties into figuring out the overall number of pages in the book. The designer makes decisions about: text width and margins, the typeface appropriate to the subject matter, type size, interlinear space and the number of lines. All parameters can be adjusted (enlarged, reduced) to help a designer manipulate page count.

After a designer has worked for a while, he/she will have a feel for what works—and for how different faces set. Not all type sizes are created equal. For instance, a 140pt Bembo sets smaller than a 140pt Helvetica.

WHAT IS A TYPEFACE?

WHAT IS A FONT?

A typeface is the whole family of fonts.

This includes regular, italic, bold, etc.

A font is just one subset of a typeface.

A typeface would be Bembo. A font would be Bembo Bold.

Bembo

Helvetica

RUNNING TEXT

Back in the day, the main text face, aka running text, was often set in readable faces such as Bembo, Garamond, Baskerville, Bodoni, Caslon, Minion, and Electra. Why? They're easy to read. (The easy-to-read faces are similar to the choices given on ebooks.) The current standard is . . . none. There are some famous designers who use only five or so typefaces. Some workhorse text faces are below:

(These first two lines are set in Garamond).

All samples are 12/18pt.

Sometimes you have to go a long way out of your way to come back a short distance correctly.

—Edward Albee (Bembo)

Sometimes you have to go a long way out of your way to come back a short distance correctly.

—Edward Albee (Baskerville)

Sometimes you have to go a long way out of your way to come back a short distance correctly.

—Edward Albee (Bodoni)

Sometimes you have to go a long way out of your way to come back a short distance correctly.

—Edward Albee (Caslon)

Sometimes you have to go a long way out of your way to come back a short distance correctly.

—Edward Albee (Minion)

Sometimes you have to go a long way out of your way to come back a short distance correctly.

—Edward Albee (Electra)

FORM & FIT: SPACE BETWEEN LINES

This is text set is 12pt Garamond Number 3, with no extra leading. (To a designer, it's 12/12pt Garamond). Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

This is text set is 12pt Garamond Number 3, with 2pt. leading. (To a designer, it's 12/14pt Garamond). Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

This is text set is 12pt Garamond Number 3, with 4pt. leading. (To a designer, it's 12/16pt Garamond). Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

This is text set is 12pt Garamond Number 3, with 6pt. leading. (To a designer, it's 12/18pt Garamond). Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

This is text set is 12pt Garamond Number 3, with 8pt. leading. (To a designer, it's 12/20pt Garamond). Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

This is text set is 12pt Garamond Number 3, with 10pt. leading. (To a designer, it's 12/22pt Garamond). Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

This is text set is 12pt Garamond Number 3, with 12pt. leading. (To a designer, it's 12/24pt Garamond). Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

GREEKING

Greeking is the use of a foreign language (ironically, usually Latin!) to show how a certain setting will look. Sometimes it's used so an author concentrates on the look instead of the content.

LEADING

Once upon a time, books were typeset using hot metal type (monotype or linotype). Strips of lead were placed between lines to add space—hence the term “leading” (pronounced “ledding”).

TYPE CLASS

There are many typefaces (a font is a subset of a face)*, with the following seven classifications:

- **Old Face**
Bembo, Garamond, Goudy Old Style, Palatino, Sabon, Stempel Schneidler
- **Transitional**
Baskerville, Caslon, Janson, Perpetua, Times
- **Modern**
Bodoni, De Vinne, Walbaum
- **Slab Serif**
Clarendon, Rockwell
- **Sans Serif**
Futura, Gill, Helvetica, Univers
- **DECORATIVE**
NUELAND, PEIGNOT, STENCIL
- *Script and Brush*
Mistral, Present, Shelley Allegro Script
- **Black Letter**
Linotext, Fraktur

Adobe Systems, Inc., a leading purveyor of type and software, classifies type slightly differently: Venetian, Garamond, Transitional, Didone, Slab Serif, Glyphic, Script, Display, Blackletter, and Symbols

There are a number of faces available in the computer's operating system and on the web. Some are so decorative, they're best for display type only. Some faces are so goofy, it's best to avoid using them at all.

 **Hobo** **Comic Sans** 

FIT: PULL. FLOW. POUR.

The current approach to figuring out page count is to take the electronic ms, pull it into our page layout, “flow” it—i.e., let the text run into the document—and preliminarily style it in the size, width, and leading the designer chose after reviewing all the forms mentioned earlier as well as the manuscript itself.

Again, when doing a castoff, a designer figures not only the basic page but also factors in such items as Front Matter, charts, tables, subheads, art, space breaks, and extracts, and Back Matter.

Although it’s not the most exciting part of design, determining the page count (castoff) is crucial. The castoff ensures the designer is working within parameters (pages equal paper, printing, and money.)

Sometimes, it’s necessary to do a number of castoffs, especially if a publisher wants to sell a book at a particular page count. If a castoff runs short, a designer employs a number of tricks to bump out the length.

Before the days of the computer every character in the entire manuscript AND every character on the proposed page was counted by someone by hand using a chart showing characters per pica.

What is a Castoff?

A castoff is the determination of the number of pages in a book.

125843
YOU CANNOT ESCAPE MATH

of pages of a typeset book = a preliminary castoff

What You Need:

- typeface
- text width
- typesize
- number of lines per page

The formula:

of characters in manuscript
of characters in preliminary page setup

4.

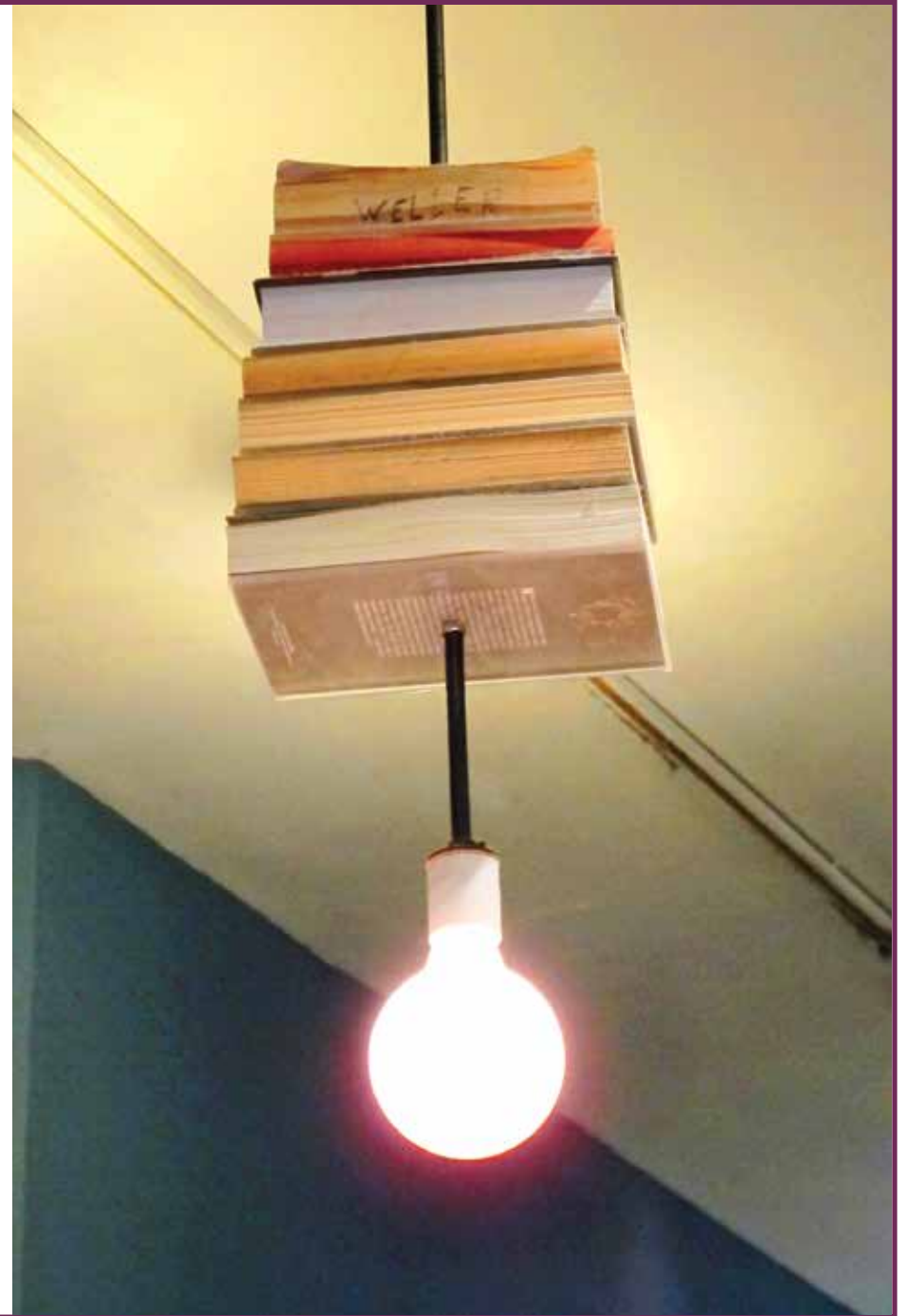
Building on the plan

DISPLAY TYPE,
INFORMATION HIERARCHY,
IMAGES,
SPACE &
SPECS

After solving the basic problems of form, function and fit, the designer tackles the graphics elements. *In truth, although I'm giving info as an exact step-by-step approach, many of the thinking processes and decisions in design occur simultaneously.*

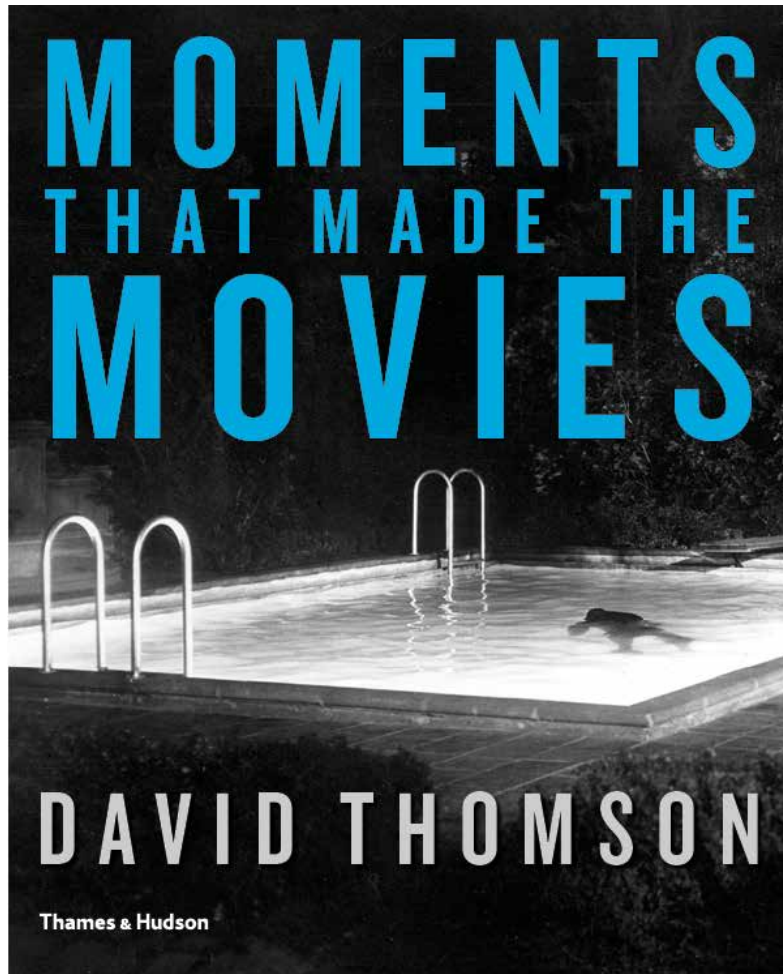
In most trade houses, a separate department designs and/or art directs the jackets and covers. Often, when an interior design director assigns a book design project, he/she'll send an image of the jacket. The interior designer doesn't need to be a *slave* to the look of a jacket, but knowing the looks of the jacket/cover, the designer can dovetail aesthetics so the book works "as a package," as one marketing director used to say.

Of course, sometimes the same designer does both jacket and interior. Publishing companies like Abrams, Artisan or ClarksonPotter as well as museums, often employ one person for the whole shebang.



DISPLAY TYPE (13–16)

Display type is used on elements that need to stand out—and include Title Page, Part Numbers and Titles, Chapter Numbers and Titles, and other headings. Display is more noticeable or decorative than running text faces and often doesn't work too well at a small size.



THE NIGHT OF THE HUNTER

Dementia and Malice

If you were an ordinary viewer in 1955, and if you were watching *The Night of the Hunter* (not many did) you were growing increasingly uneasy. It hardly mattered to the ordinary viewer that the credits declared that the actor Charles Laughton had directed this film. People didn't think they were meant to read the credits. But what on earth had happened to Robert Mitchum, who was his own and everyone else's idea of a cool, taciturn but pretty reliable hero? He was playing a bogus preacher, with abundant signs of dementia and malice. In fact, Mitchum had volunteered for the part when he heard it described, and he seems to have given Laughton every support. But his character, Harry Powell, is very nasty, yet grotesque and half comic. So the audience could see that he was coming for the stolen money he had heard about, and he had a pretty good, cunning idea that the two children knew where it was—their father had given it to them just before he was captured by the police and sent to the prison to be executed.

So this monstrous preacher comes to the country town where the kids live with their mother (Shelley Winters). He does his trick with LOVE and HATE written on the knuckles of his wrestling hands, and he pitches woo to

“... Harry Powell is very nasty, yet grotesque and half comic...”



101. This is a film where children must look after themselves.

10000. The preacher comes to town. Robert Mitchum in the role that showed his energy.

133



the widow. He marries her. He murders her. And there is this shot of her sitting in her car, dead, on the floor of a lake. Who had seen that kind of thing before?

Soon enough he comes after the children and they escape, and that's when the moment arrives and probably the few people left in 1955 walked out. To this point, the black-and-white film had been shot in real rural locations. But as the children make their escape so the world we see turns into that of fairy tale. The art direction was by Hilyard Brown and the photography was by Stanley Cortez (who had shot most of *The Magnificent Ambersons*). The film becomes a panorama of artifice, with water and a horizon and animals on the riverbank watching the children as they pass by—rabbits, an owl, a frog, a fox. Later we will see and hear the figure of Powell on horseback silhouetted on the horizon, eternal in his pursuit.

You can say it is the world as seen and felt by children, who have now lost both their parents, but it is also a primitive, demonic world such as the mad preacher has always inhabited. The whole thing comes from a novel by Davis Grubb, often described as *Southern Gothic*. James Agee did an adaptation, but Laughton had to do a lot of reworking.

Help is at hand for the babes lost in the wood in the form of Lillian Gish as a godmother to waifs and strays. Love will come past, but for 1955 this was a movie that suddenly plunged past so many movie conventions to the psychic reality of the *Grain* brothers and a very dangerous country where children had to be ready to look after themselves. The undoubted genius of Charles Laughton would never direct another film. He would die only a few years later. Yet today this haunting work may be better known than his *Captain Bligh* or his *Quintodo*.

“Who had seen that kind of thing before?”



TASTE OF THE TOWN

A GUIDED TOUR OF
COLLEGE FOOTBALL'S
BEST PLACES TO EAT

TODD BLACKLEDGE

and **JR ROSENTHAL**

Photography by Bryan Jaroch



NEW YORK | BOSTON | NASHVILLE

CHAPTER 11

CLEMSON UNIVERSITY

MAC'S DRIVE IN

CALHOUN CORNERS

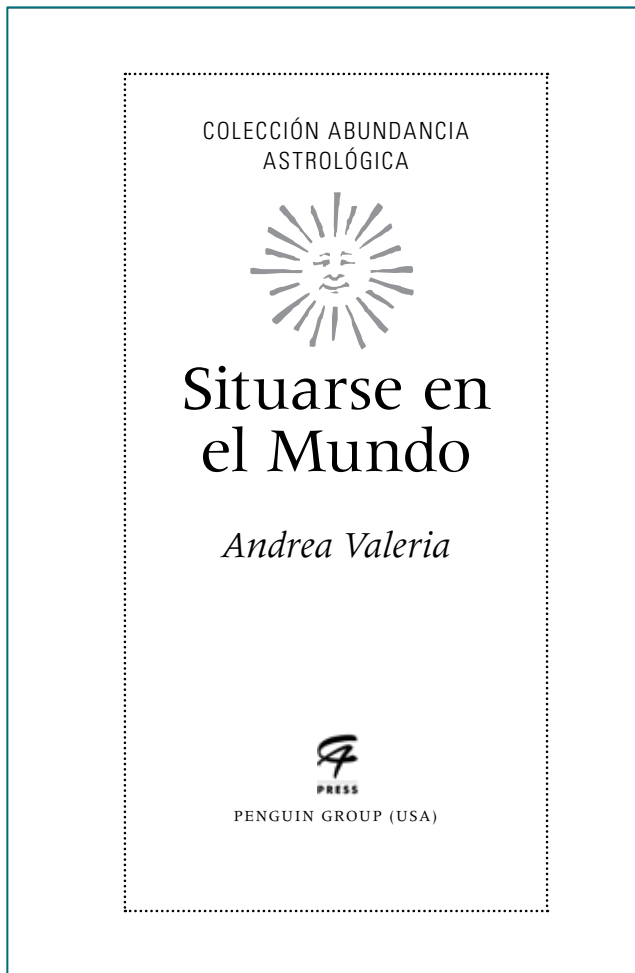
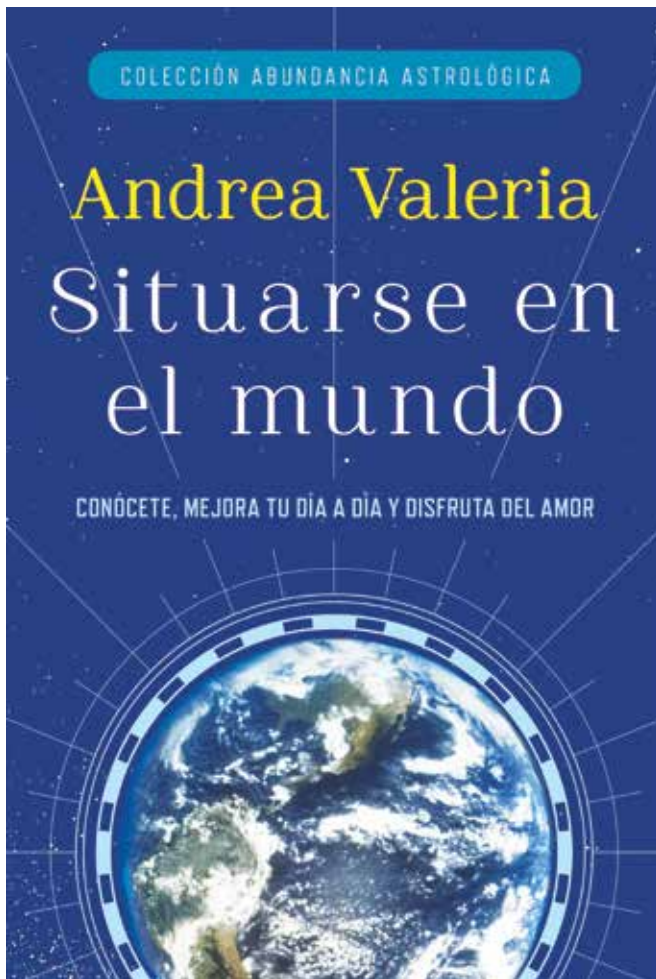
BLUE HERON RESTAURANT AND SUSHI BAR

MAC'S DRIVE IN (Clemson, SC)



This was the maiden-voyage segment of "Taste of the Town" back in 2007, and it really set the tone for the series. Mac's Drive In was the perfect spot to showcase my passion for finding the little hole-in-the-wall places in college football towns that are off the beaten path and have great character. When I found out that my first broadcast of the 2007 season would be in Clemson, I asked Tim Bourret, the longtime sports information director and a guy who really loves good food, where to go. He told me Mac's Drive In was the ideal choice. I don't know if it's true or not, but legend has it that you can't graduate from Clemson until you eat a Mac's cheeseburger. The original owner, Mac McKeown, opened this classic Clemson hangout in 1956. And even though Mac died in

DISPLAY TYPE

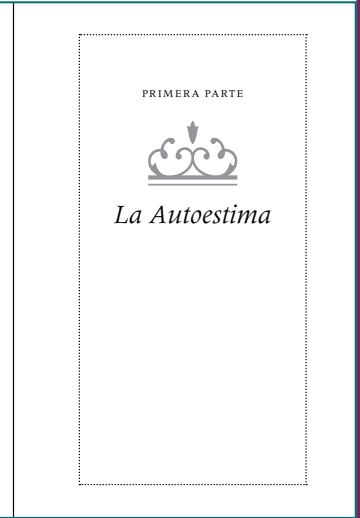


Introducción

molestan de tu misma persona, temer algunos miedos que a menudo a contar ni sabes cómo explicar y propio entrenador de vida, algo que realizar sin lugar a dudas. Mejor a través de tu signo, reconviene sin sudar frío y sabrás cómo las buenas y en las malas. Todos tenemos difíciles diarios—sea porque nos año de mañana, porque nos sentimos y porque no podemos lidiar con ciertas lista puede ser interminable, y la lista se convierten a veces en un largo le convertirse en pesadumbre. ¿Quién untado a sí mismo, por qué me está a mí?

Este libro comenzará a ver como tu contra el autoconocimiento de todo lo creativo y aguantador que traes por ayudará a que tu autoestima comienza tú bien y para el bien de quien vive o go, en los días buenos y los malos. Aplícalo a tu vida y disfruta las consecuencias que te brindará, con abundancia

xii



Situarse en el Mundo

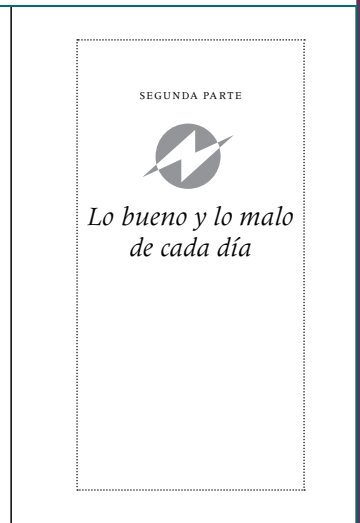
vez. Frecuentemente te cuesta trabajo (autoestima) porque te da pena mostrar fuerte que eres. Pisca, atrévete cada a mostrar que tu autoestima es algo a día. Date importancia, acepta los permisos que te usen de tapete bajo distancia.

Si les interesa saber más sobre su propia carta astral, existen varios sitios gratis que pueden calcular tu horóscopo personal o ayudarte a comprender más sobre esta, mi santa profesión, la astrología. Mientras, te regalo otra herramienta, una cita sabia para aplicarla a tu vida, seas del signo que seas, y así seguir mejorando tu autoestima:

Tú mismo, al igual que cualquier otra persona de todo el Universo, mereces TU amor y cariño.

—GAUTAMA SIDDHARTA,
FUNDADOR DEL BUDDISMO
(563–483 A DE C.)

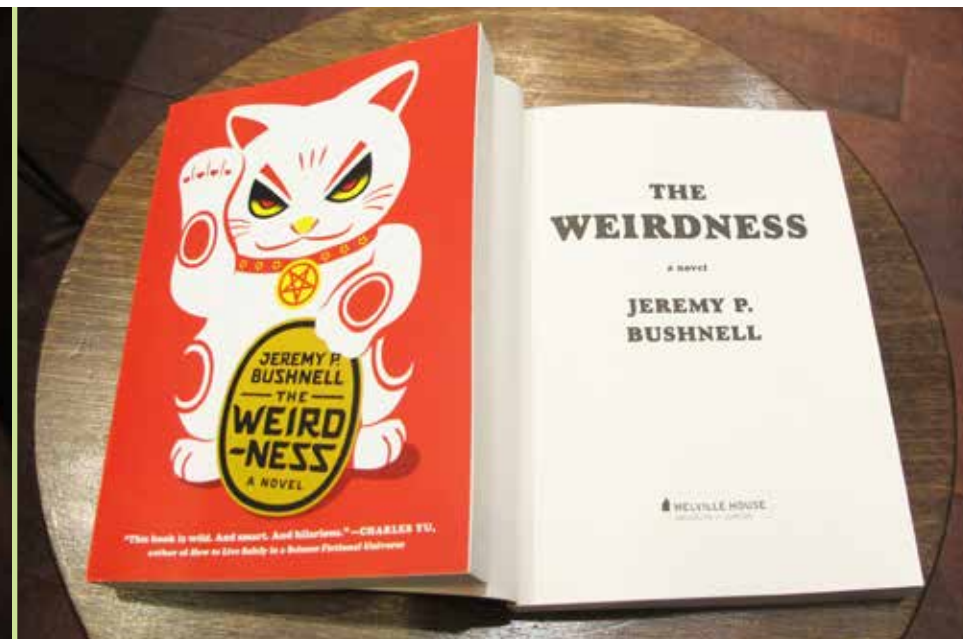
62



15. SITUARSE EN EL MUNDO. The cover and interior display are different. Cover design by: Yikes! We couldn't find the name!



Clockwise from top left: A SEASON IN HELL, cover after Alvin Lustig, interior credit not found; WAVE, cover by Carol DeVine Carson, interior by Pei Loi Koay; THE WEIRDNESS, design by Christopher King; PLATO AT THE GOOGLEPLEX, jacket and binding by Pablo Declan; interior by M. Kristen Bearse.



INFORMATION HIERARCHY

It's up to the designer to give clarity and style to the various levels of info coded by the client and sometimes coded by the designer) (17).



Stripes and Argyle Cake

I've long admired Elisa Strauss's cakes, always wanting to have an occasion to have one for one of my own parties. What I love is how precise and clean her work is. She has a way that brings a feminine touch to everything she does; stripes and argyles could read pretty masculine, but with the simple addition of a bow, she gave it just the right amount of unisex appeal. Elisa graciously shared her decorating technique with me for my vanilla and strawberry cake, and I adapted it for those of you who don't work out of a professional kitchen. Thank you, Elisa!

Makes one 9- x 4-inch tier.

Note: You can replace the Rolled fondant for the diamonds and stripes with gum paste, if you would like. Gum paste is more durable and dries faster than fondant.

FOR THE CAKE:

- 1½ cups (3 sticks) unsalted butter, softened
- 3 cups granulated sugar
- 6 large eggs
- 2 tablespoons vanilla
- 6 cups all-purpose flour
- 2 tablespoons baking powder
- 1½ teaspoons salt
- 2 cups whole milk

FOR THE STRAWBERRY BUTTERCREAM:

- Quick Vanilla Buttercream, page 14
- ¼ cup seedless strawberry jam
- Pink food coloring gel

FOR THE FONDANT COVER AND DECORATIONS:

- 6½ pounds rolled fondant (1½ pounds for 6-inch dummy; 2 pounds for 9-inch edible cake; 3 pounds for 12-inch dummy)
- 2 pounds rolled fondant (for the diamonds and stripes)
- Hot pink, pale pink, and navy blue food coloring gel
- Royal Icing, page 15

FOR THE FAKE TIERS:

- 1 6-inch-square x 4-inch-high cake dummy
- 1 12-inch-square x 4-inch-high cake dummy

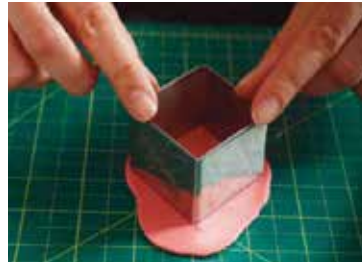
TOOLS AND MATERIALS FOR THE DECORATIONS:

- 4-inch diamond cutter
- 3-inch diamond cutter
- Pastry brush
- Stitching tool
- Tape measure
- Length navy blue grosgrain, ¼ inch wide



INFORMATION HIERARCHY

1. Spray two 9-inch-square baking pans with nonstick cooking spray and line the bottoms with parchment paper. Preheat oven to 350°F. To make the batter, follow the method for Vanilla Butter Cake, page 11, but using the measurements on page 236.
2. Divide batter equally between the pans and bake until golden and set, 35 to 40 minutes.
3. To make the buttercream, mix in the strawberry preserves in the last step of making the Quick Vanilla Buttercream, page 14, and then add drops of pink food coloring until desired shade of pink is achieved.
4. Once the cakes are completely cooled, see Decorating a Cake with Fondant, page 18, for assembling and covering with fondant. Cover the dummies with fondant as well. Stack the cakes on a 14-inch-square cake stand if you are making the tiered cake.
5. For the diamonds, tint 5 ounces of the fondant hot pink and 5 ounces pale pink. Roll each out onto a plastic mat or Omnigridd.



6. To decorate the middle tier, use a 4-inch diamond cutter to cut out 12 hot pink diamonds. Use a 3-inch diamond cutter to cut out 12 pale pink diamonds. Brush the back of the pale pink diamonds with a little water and center them on the hot pink diamonds. Brush the back of the double diamonds with water and affix to the sides of the cake, three across, with the points touching.



7. If desired, use the stitching tool to emboss the diamonds with an argyle pattern through their centers.

Style It

Ignore what your mother told you: Stripes and argyles *do* go together. And dots, too. The key is to limit the palette and vary the scale of both.



8. To decorate the striped tiers, tint 10 ounces more of fondant hot pink and 10 ounces pale pink. Roll each out onto a plastic mat or Omnigridd. For the top tier, cut ¼-inch-wide × 4-inch-high hot pink strips and ½-inch-wide × 4-inch high pale pink strips. You will need 16 of each color for the top tier. Brush the backs of the hot pink strips with a little water and center them on the pale pink strips. Set aside. For the bottom tier, cut 1½-inch-wide × 4-inch-high hot pink strips and 1-inch-wide × 4-inch-high pale pink strips. You will need 20 of each color for the bottom tier. Repeat as you did with the top tier to create double strips, this



time with the pale pink strips centered on the hot pink strips. Brush the backs of the double strips with water and affix to the cake dummies, placing the narrow strips on the top tier and the wider strips on the bottom tier, spacing them evenly apart. If desired, use the stitching tool to emboss the stripes, as shown in the photo.

9. Tint ½ cup of Royal Icing navy blue. Spoon it into a pastry bag or resealable plastic bag fitted with a Wilton Round Tip #2 and pipe dots in a straight line down the center of the strips.
10. Using the tape measure, measure the circumference of each tier. Cut a length of the ribbon plus 1 inch for the top and bottom tier and 10 inches to make the bow for the middle tier. Trim the bottom edge of each tier with the ribbon, securing the top and bottom ribbons in the back with a little Royal Icing. Tie the longer ribbon around the middle tier and fasten with a bow in the right-hand corner. Place the cake on a pedestal on the table.

SPACE

Successful design has a lot to do with space. The amount of space on a page (or screen!) serves to cram, feature, honor or set off key points.

Children's or young adult books need to help new-ish readers, so the books tend to be spacious.

Gift books must justify a higher price, so they often boast luxurious white space—or, à la magazines, lots of images and effects.

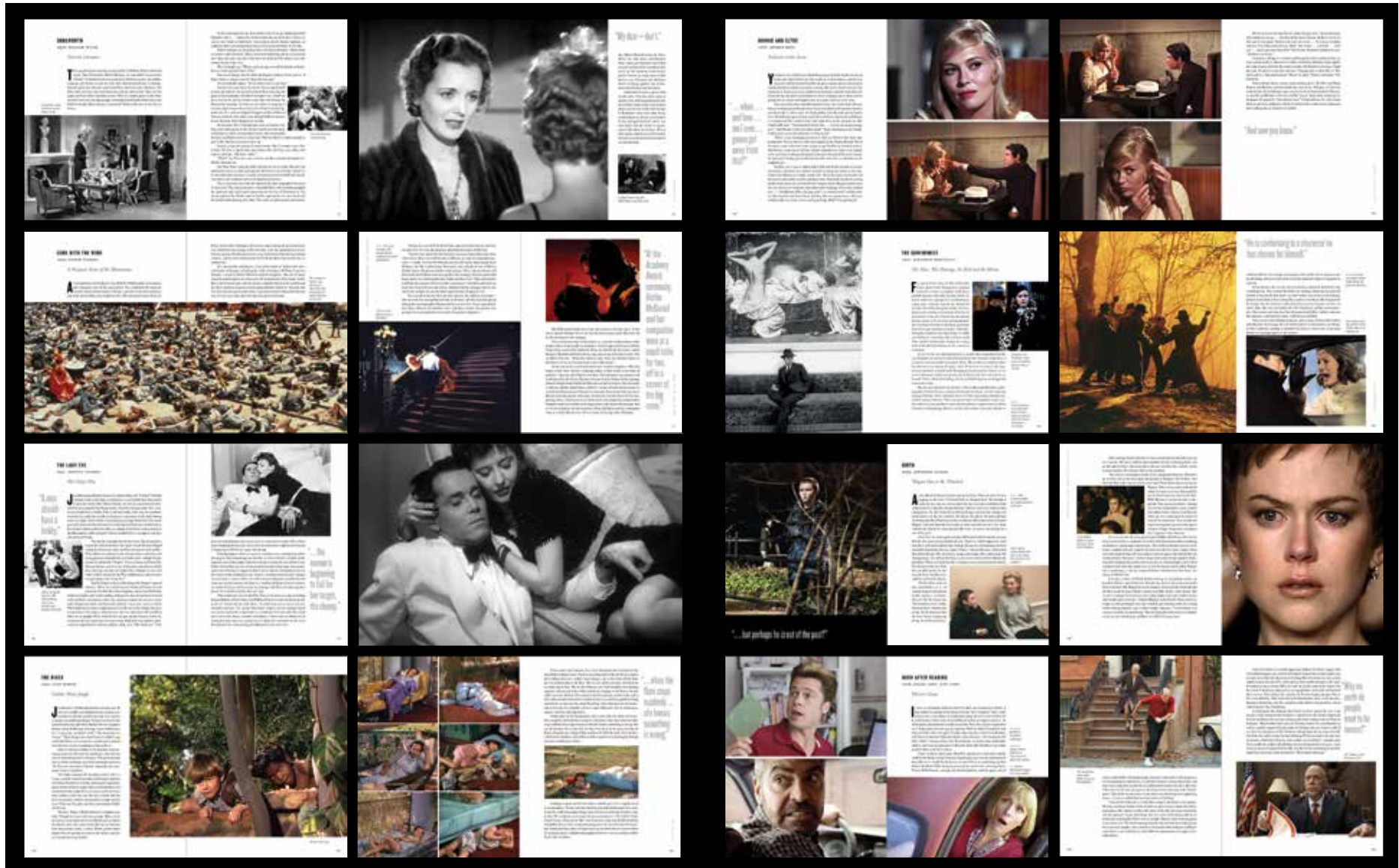
How-to books, including cookbooks must help the user to navigate through the ingredients and instructions (18).



18. PALE BLUE DOT by the late Carl Sagan, whose TV show “Cosmos” popularized interest in astrophysics (and inspired Neil deGrasse Tyson, host of the new “Cosmos”).

PACE

Pace and dynamics keep a book from becoming humdrum, even if there are few readers who carefully examine a book page by page (19).



19. MOMENTS THAT MADE THE MOVIES. A range of spreads. Note variation of sizes for drama.

PUT IT ALL TOGETHER. COMPLETE AND OK'D SAMPLES

After making decisions regarding key elements (format, grid, type, hierarchy, space and you name it), a designer completes sample spreads and sends them (usually in PDF form) to the client. Generally, the author or editor requests a few small refinements. Sometimes, the refinements clarify certain information or features; other times, requests are a matter of taste (20).

The old ways.

I am a big believer in a lot of the "old ways of doing things" when I cook, but when I'm processing, it's safety first. The USDA does not recommend these "old fashioned" methods, and neither do I. Even if you have "always done it this way", please stop.

- Flipping the jars upside down to seal.
- Oven processing.
- Open Kettle processing.
- Steam Canner processing.
- Paraffin caps.

Storing Preserved Foods

Every recipe makes note of shelf stability, how long the jar will keep on the shelf. But that isn't guaranteed, or really that limited. As long as the jar is sealed, and has been made within the last couple of years, it's going to be fine. But it may not be as tasty. The flavors will fade, the color will change, the texture may alter. The purpose of preserving is to keep what is in season for the off season. Try to plan accordingly. Do your kids eat PB&J every day? You'll go through 100 jars of jam. If you live alone, maybe 10 jars will be enough. I know I need at least thirty quarts of tomatoes to get through the year. Keep records, if you are an organized person like that. I try, really I do.

Your home canned foods will last longer if kept in a cool, dark, dry place. If you are not living in a house with a root cellar (and, really, how many of us are?), place your jars in a cool garage, the closet in a spare room or under the bed. Store the jars without the rings if there is a problem with the food in the jar, the lid will often lift up. If the ring is left on the jar, the lid cannot lift, and the jar may burst. In the best situation, if possible, don't stack the jars on top of one another, again so the lids can release if necessary. Do your best to

store these home made treasures, but if you must stack, just check the seals carefully when opening the jar. When opening any home canned food, use a churchkey style bottle opener and listen for the sound of the seal releasing.

And while it's a wonderful thing to have stored foods, try to plan your production to last just one year. Mark the date on each jar as you put it away and use it up before that date the following year. By the time tomatoes are back at the farmers market, they should be out of your pantry.

ALTITUDE ADJUSTMENT FOR WATER BATH CANNING

This book was written with processing information and temperatures noted at sea level. If you live at a higher elevation, add two minutes of processing for each 1,000 feet above sea level.

Feet above Sea Level	Add to processing time
1000-2999	5 minutes
3000-5999	10 minutes
6000-7999	15 minutes
8000-10000	20 minutes

Water boils at a lower temperature at higher altitudes. The candy making temperature 220°F will adjust downward, as well.

Altitude	Water Boils	Adjustment for 220°F
Sea level	212	220
2000	208	218
4000	204	216
6000	201	214
8000	197	212
10,000	194	210

Troubleshooting

Water bath canning is straightforward and, for the most part, the failures are going to be straightforward, too. I'm assuming you have followed the recipe, have not doubled or tripled it, have not reduced or increased any of the ingredients, have used jars of the correct size and have processed for the recommended time.

Assuming all that is true, the most frequent, and annoying, problem is **seal failure** after canning. After processing, let the jars cool, remove the rings and lift each jar by the flat lid. It should remain securely attached. If it does not, that is seal failure. If, when the ring is removed, the lid lifts up, or if the button in the center of the flat lid has not depressed, but can be pushed in and out, that is seal failure. The most common reason for seal failure is not completely cleaning the jar's rim before placing the lid. Remember to clean the top and all around the inner lip of the jar using a towel dipped into the still hot water in which the lids are softening. This warm water should cut through all the sugars and fruits. To be extra certain, use white vinegar, particularly if processing with oil or with small-grained spices, both of which seem to adhere relentlessly to the lip of the jar.

The science of water bath canning tells us that when the contents of the jar reaches 212°F, the air at the top of the jar (headspace) will be expelled, thus forming a vacuum. If there are air bubbles left in the jar, and if the liquid in the jar bubbles up and along with that air, some food escapes under the lid, any food trapped between the rubber-sealing surface and the jar will interfere with seal formation. This bubbling up, the escape of food and liquids from the filled jars is called **siphoning**.

The first sign of siphoning is the presence of food floating around in the water of the canning kettle. This is unsettling, I know. Sometimes the

food and liquid siphons out and the seals still form, but the liquid in the jar is well below the food. This is not a problem, per se. (It's a State Fair issue, see page 03) But there may be some discoloration on the surface of any foods exposed to air inside the jar. My rule of thumb is to use those jars first, and soon.

One seal failing is annoying. An entire canner load failing is a big problem. Review the headspace and measure to be sure. Review the timing. Do not cut corners anywhere. And don't be so hard on yourself. You will get better at this. Re-process and consider it a lesson well learned.

Reprocessing is possible with any jar that has seal failure, but must occur within 24 hours of processing. Empty the jar(s) into the preserving pan and bring the food back to a strong boil. Ladle into clean, sanitized jars, clean the rim of the jar, cover with a brand new, never used, flat lid. Add the ring, finger tight, and reprocess. Reprocessing will change the texture of the preserved food (it's twice-cooked, after all) and, in my world, if only one jar has failed, I put that one into the refrigerator, eat it up within a month and move on.

Some seals fail in the pantry, most likely a result of food trapped under the lid during processing. The seal will form, but then releases sometime down the road. This is the best reason for carefully removing rings and testing the seal after processed jars have cooled, because coming upon a jar of homemade anything covered in fluffy white fuzz is awful.

Mold growth inside the jar is an indication of underprocessing. To avoid this, follow the recipes and process for the entire time indicated. If an emergency arises and processing must be halted, turn off the heat, remove the jars from the canning kettle, and, when time allows, empty the jars into the preserving pot, reheat the product, ladle into clean, sanitized jars and reprocess. This should alter the processed product's color, texture or taste,

don't stack the jars on top of one another, again so the lids can release if necessary. Do your best to store these home made treasures, but if you must stack, just check the seals carefully when opening the jar. When opening any home canned food, use a churchkey style bottle opener and listen for the sound of the seal releasing.

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4000	204	216
6000	201	214
8000	197	212
10,000	194	210

20a. MRS. WHEELBARROW'S PRACTICAL PANTRY. Samples, versions 1 (upper spread, right page) and 3 (lower spread, right page). Troubleshooting evolves from a subhead to a sidebar feature.

**High acid and low acid foods.
What is pH?**

If it's been a few years since Chemistry class, and the whole pH thing is a little fuzzy, that's alright. For canning purposes, you need only remember that low pH is GOOD, and high pH is BAD. PH ranges from zero to 14, where lemons have a pH of 2, for very acidic, and baking soda is alkaline, and has a pH of 9. For preserving, I focus on the pH range between 4 and 5. At a pH of 4.6 the food in the jar is safe.

The measure of a food's acidity (high acidity = low pH) is used to determine the recommended canning method that will kill off botulism and other microorganisms that carry food borne illness.

High acid foods may be safely canned using water bath processing. High acid foods include most jams, jellies and pickles. Water bath canning brings the temperature of processed foods to 212°F, sufficient to kill bacteria or microorganisms in foods with a pH under 4.6.

To safely can variably acidic foods like tomatoes and figs, the recipe must include sufficient added acid (from lemon juice or citric acid). Most vegetables are low acid, and unless pickled, must be pressure canned. These foods may harbor *Clostridium botulinum* spores, and sealing those spores in the jar at insufficient processing temperatures or times just encourages botulism to grow willy nilly. These foods must be processed in a pressure canner, with the temperatures brought to 240°F-250°F. (See page 00)

The only way to be certain your canned goods will be safe to eat is to follow trusted recipes.

ACIDITY VALUES (pH) AND SAFE PRESERVING

These fruits have suitable acidity (pH) to safely process in a water bath canner:

Apple	3.30-4.00
Blackberries, Washington	3.85-4.50
Blueberries, Maine	3.12-3.33
Cherries, California	4.01-4.54
Gooseberries	2.80-3.10
Muscadine grapes	3.20-3.40
Nectarines	3.92-4.18
Oranges, Florida	3.69-4.34
Peaches	3.30-4.05
Pears, Bartlett	3.50-4.60
Pineapple	3.20-4.00
Plums, Damson	2.90-3.10
Plums, Red	3.60-4.10
Raspberries	3.22-3.95
Strawberries	3.00-3.90

These fruits and vegetables—with pH values near or above 4.6—require added acid (lemon juice or citric acid) to bring pH to 4.6 or below.

Use only trusted recipes

Figs, canned	4.92-5.00
Pappia	5.20-6.00
Tomatoes	4.30-4.90

These low-acid fruits must be pickled to lower the pH for safe processing in a water bath canner.

Cantaloupe	6.13-6.58
Watermelon	5.18-5.60

ACIDITY VALUES (pH) AND SAFE PRESERVING

These low-acid vegetables must be pickled to lower the pH for safe water bath processed, or may be processed in a pressure canner.

Artichokes, French (cooked)	5.60-6.00
Artichokes, Jerusalem (cooked)	5.93-6.00
Asparagus	6.00-6.70
Beans, Lima	6.30
Beans, String	5.60
Beans, pork & tomato sauce (canned)	5.10-5.80
Beets	5.30-6.60
Broccoli, cooked	6.30-5.52
Brussels sprouts	6.00-6.30
Cabbage	5.20-6.80
Carrots	5.88-6.40
Cauliflower	5.60
Corn	5.90-7.30
Cucumbers	5.12-5.28
Eggplant	5.50-6.50
Garlic	5.80
Hominy, cooked	6.00-7.50
Mushrooms	6.00-6.70
Oleka (cooked)	5.50-6.60
Onions, yellow	5.33-5.60
Peas, Chick, Carbanzo	6.48-6.80
Peas (cooked)	6.22-6.88
Peppers	4.45-5.45
Potatoes	5.40-5.90
Pumpkin	4.90-5.50
Spinach	5.50-6.80
Squash, yellow (cooked)	5.79-6.00
Sweet Potatoes	5.30-5.60
Turnips	5.29-5.90
Turnip Greens (cooked)	5.40-6.20
Yams (cooked)	5.50-6.81

These meats, poultry and seafood must be processed in a pressure canner

Beef (ground)	5.1-6.2
Chicken	6.2-6.4
Clams	6.0-7.1
Codfish, boiled	5.3-6.1
Crab meat	6.5-7.0
Ham	5.9-6.1
Shrimp	6.5-7.0
Veal	6.0
Oysters	5.68-6.17



Adapted from the USDA website. LOW ACID

SAFE PRESERVING

ACIDITY VALUES (pH) AND SAFE PRESERVING

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Apple	3.30-4.00
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Blueberries, Maine	3.12-3.33
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Gooseberries	2.80-3.10
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Cantaloupe	6.13-6.58
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ACIDITY VALUES (pH) AND SAFE PRESERVING

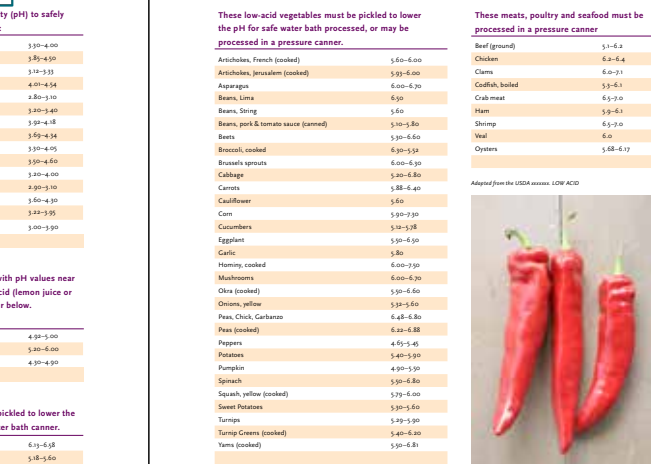
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Asparagus	6.00-6.70
Beans, Lima	6.30
Beans, String	5.60
Beans, pork & tomato sauce (canned)	5.10-5.80
Beets	5.30-6.60
Broccoli, cooked	6.30-5.52
Brussels sprouts	6.00-6.30
Cabbage	5.20-6.80
Carrots	5.88-6.40
Cauliflower	5.60
Corn	5.90-7.30
Cucumbers	5.12-5.28
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Garlic	5.80
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Turnip Greens (cooked)	5.40-6.20
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Codfish, boiled	5.3-6.1
Crab meat	6.5-7.0
Ham	5.9-6.1
Shrimp	6.5-7.0
Veal	6.0
Oysters	5.68-6.17

Adapted from the USDA website. LOW ACID



20b. MRS. WHEELBARROW . . . Samples, versions 1 (top left) and 3 (lower right). In version 1, chart beads appear in bands of a stronger color; in version 3, chart beads are more understated.



Rugelach

MAKES: 16 cookies
ACTIVE TIME: 2 hours
CHILLING TIME: Four hours, then Two hours

If I could only have one cookie for the rest of my life, it would be rugelach. There is so much to love about these rolled up nuggets. If you're anything like me and might have a hard time stopping at one, two or three, store the unbaked cookies in the freezer, removing just what you want to eat. Bake, even in a toaster oven, in very small batches.

Make the cream cheese dough ahead of time. It needs to chill well or it will be challenging under the rolling pin. Work quickly when rolling, slicing and forming the cookies to keep the dough cold. Freeze the unbaked, rolled rugelach for another few hours. Chill before baking or this very rich dough will lose shape in the oven.

Keep in mind this recipe is just equal weights of preserves, nuts and bread crumbs, and the flavor possibilities become endless. Omit the nuts if you wish, but I like them for the texture they bring to this sweet, silky, crunchy treat. Any preserves will work, but the best results come from smoothly textured jam. If you want to use a preserves that is loose, or runny, or has large chunks of fruit, blend, chop or crush the fruit and warm the jam to create a thicker, smoother texture, then cool completely and proceed with the recipe.

FIRST, MAKE THE DOUGH.

- ¼ cup (4 oz., 116 g) cream cheese
- ½ cup (4 oz., 110 g) unsalted butter
- 1 cup (4 oz., 120 g) flour
- ¼ teaspoon kosher salt

1. Cut the butter and cream cheese into 1-inch cubes. Place butter, cream cheese, flour and salt in a metal and put the bowl in the freezer for thirty minutes.
2. Put the work bowl back on the base and pulse the mixture in the processor until it forms a shaggy ball, about 20 pulses. Scrape the moist, sticky dough onto a flour coated counter top and form a 6-inch disk.
3. Wrap the disk in wax paper and refrigerate at least four hours, or overnight.

NEXT, MAKE THE COOKIES.

- One rugelach dough disk
- 4 ounces any preserves
- ¼ cup (1.5 oz., 40 g) toasted nuts (almonds, pecans, or walnuts), finely chopped
- ¼ cup (3.5 oz., 25 g) granulated sugar
- 2 Tablespoons fresh, soft breadcrumbs
- 1 egg yolk, beaten

1. Line one sheet pan with parchment. Mix together the chopped nuts, sugar and breadcrumbs.
2. On a lightly floured surface, roll out the rugelach dough into a 10-inch circle. Spread the jam across the surface of the dough, leaving a ½-inch border. Sprinkle the nut mixture over the jam.

Recipe continues

THE BASICS OF WATERBATH CANNING • 39



Bonus Recipe: Rugelach

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If I could only have one cookie for the rest of my life, it would be rugelach. There is so much to love about these rolled up nuggets. If you're anything like me and might have a hard time stopping at one, two or three, store the unbaked cookies in the freezer, removing just what you want to eat. Bake, even in a toaster oven, in very small batches.

Make the cream cheese dough ahead of time. It needs to chill well or it will be challenging under the rolling pin. Work quickly when rolling, slicing and forming the cookies to keep the dough cold. Freeze the unbaked, rolled rugelach for another few hours. Chill before baking or this very rich dough will lose shape in the oven.

Keep in mind this recipe is just equal weights of preserves, nuts and bread crumbs, and the flavor possibilities become endless. Omit the nuts if you wish, but I like them for the texture they bring to this sweet, silky, crunchy treat. Any preserves will work, but the best results come from smoothly textured jam. If you want to use a preserves that is loose, or runny, or has large chunks of fruit, blend, chop or crush the fruit and warm the jam to create a thicker, smoother texture, then cool completely and proceed with the recipe.

FIRST, MAKE THE DOUGH

- ¼ cup (4 oz., 116 g) cream cheese
- ½ cup (4 oz., 110 g) unsalted butter
- 1 cup (4 oz., 120 g) flour
- ¼ teaspoon kosher salt

1. Cut the butter and cream cheese into 1-inch cubes. Place butter, cream cheese, flour and salt in a metal and put the bowl in the freezer for thirty minutes.
2. Put the work bowl back on the base and pulse the mixture in the processor until it forms a shaggy ball, about 20 pulses. Scrape the moist, sticky dough onto a flour coated counter top and form a 6-inch disk.
3. Wrap the disk in wax paper and refrigerate at least four hours, or overnight.

Recipe continues

THE BASICS OF WATERBATH CANNING • 39

COMPOSITION SPECIFICATIONS (COMP SPECS)

After the client okays layouts, the book progresses to typesetting. Designers often set the project from start to finish, using digital style sheets in a page layout program (normally InDesign, which supplanted QuarkXPress. Some publishers have an in-house typesetting group.

If neither of the above, the task falls to freelance typesetters, who take the layouts, comp specs, and ms. and flow, style set and page the entire book (sounds a bit like hairdressing doesn't it?).

Comp specs also reiterate all of the basic info in the book such as trim size, margins, text width, order of matter, whether there's an index, and paging instructions.

Formerly, the composition specifications include typesetting instructions for every coded element. Now, because sample layouts are often so clear and tight and contain styled versions of all coded elements, the comp specs give an overview only (21).

Depending on the project, the designer sizes art and provides a log, paging instructions, and electronic files) to the typesetter, who will sometimes insert art in the first pass.

DATE 02/10/14 COMP W.W. Norton PAGE 1 OF 2

GENRE Non-Fiction/Cookbook PUBLISHER W.W. Norton

TITLE Mrs. Wheelbarrow's Practical Pantry AUTHORS Caroly Barrow
Recipes and Techniques for Year-Round Preserving

NOTES:

- Use OK'd samples for all formats
- Style sheets follow styles listed in Norton's design packet. Designer has added the suffix "bc" to each style.
- Although samples are very thorough, comp will no doubt want to rebuild the document
- Samples are built in Indd CS6
- In some cases, type—showing spots where text cuts are needed—is parked in document margin

NOTES: Note: BTd does not own OT fonts for all type in layouts. Norton will need to substitute OT fonts.

NOTES:

- Goudy
- AT Sackers Gothic
- Scala
- Belwe

8 x 10" 47 (Index TK) 448-480 (tentative) 37p10.5 x 46p8 (51p7.5 including running head)

TRIM SIZE MS PAGES PAGES EXPECTED TYPE PAGE (PICAS OA)

41/col; 82/page 35/col; 70/page

LINES PER PAGE/TEXT VARIATIONS CHAPTER VARIATIONS SIGNATURES OF 16/32 MARGINS: HEAD .75" to head of text GUTTER .9375"

NUMBER OF PARTS 0 NUMBER OF CHAPTERS 4 CHAPTER STARTS NEW PAGE FIGIT

TEXT TYPE 11/14pt. Goudy Old Style for most running text. Scala for boxes, sidebars, and Bonus recipes FIGURES L PARAGRAPH INDENT 1p10 IN PAGING, run LONG

1st TEXT LINE 1st text line following Intro and in Chapter proper sets flush left with drop cap. See sample pages: 3, 12, 235, 257, 239

RUNNING HEADS AT Sackers Gothic Light and AT Sackers Gothic Heavy AND FOLIOS

ON OPENERS No page numbers on CT pages. Page number only on Intro and Back Matter pages.

COPY: LEFT Book Title RIGHT Chapter Title PM/BM SET SECTION TITLE RIGHT & LEFT IN RIGHT STYLE

PAGE LAYOUT ITERATIVES

- i—False Title
- ii—Photo
- iii—Title Page
- iv—Copyright (to come)
- v—Dedication with Photo
- vi—Photo
- vii—Contents
- viii—Photo (double spread with page 1)

1—Photo (double spread; see above)

2—Photo

3—Intro starts

ILLUSTRATIONS: Throughout

DESIGNER BTd Inc. for questions contact Beth Tondreau PRODUCTION Devon Zahn

NORTON STYLES. PLEASE SEE SPEC'D SAMPLE LAYOUTS FOR BOTH NORTON AND ADDITIONAL STYLES.

A—chapter number

B—chapter title and FM and BM heads

C—primary subhead

D—secondary subhead

E—head that runs into text

BL—bulleted list

UNL—unnumbered list

NL—numbered list

FN—footnote

EQ—equation

RECIPE CHAPTERS (CONTINUED)

IH—ingredients list head

Ref—References

NT—note title

N—note

VT—variation title

V—variation

V—variation in the form of an unnumbered list

NOT ON NORTON STYLE LIST

BONUS RECIPES.

—Bonus recipes have all of the elements of RECIPES above, BUT are in a different typeface and color. So, for each recipe element in Bonus Recipes, designer has created a separate style sheet preceded by the word "Bonus." See sample pages 37 and 38.

TROUBLESHOOTING

—Troubleshooting head.

—Troubleshooting list uses open quad boxes.

Troubleshooting type sets in burgundy and are distinguished by a 2p vertical bar (C46, M100, Y0, K40) 2p wide including bleed (1p6 with out bleed). Single cols. always appear on page outside.

—See layout pages 9, 23, 30, 33

BOXES

BOX—box

BT—box title

TABLES AND CHARTS

TT—table title

T—table

Ch—chart

CH—chart title

RECIPE CHAPTERS

ST—section title

SC—section contents

Tip—tip

RT—recipe title

HN—headnote

Y—yield

T—time (Active Time, Maceration Time, Chilling Time, any others)

STH—step head

I—ingredients list

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Page 1 of 2

In many cases, the designer sizes art and provides a log, paging instructions, and electronic files) to the typesetter, who will sometimes insert art in the first pass.

GLOBAL INSTRUCTIONS

GENERAL

- Where appropriate and/or possible, designer has adjusted OK'd sample layouts to reflect the setting ms. In a number of cases, format of OK'd sample supercedes ms. Please consult with Devon Zahn.

TYPESSETTING

- Note: Normal Recipe IH is not shown on sample layouts. Set non-Bonus RT IH in 11/14pt Goudy Regular OS even small caps, track 77, fl. left.
- Captions are not in setting ms. but will appear in the book. Set in 9/11pt Scala Sans with italic. See sample layout page 6.
- SRT, SRHN, SRI, SRY are not shown in samples. Set SRT in 16pt (instead of 19pt). Set same as regular HN, I, Y but instead of setting on a new page, run in.
- UNL sets same as I
- Text following C heads flushes left.
- Text following chapter and section titles sets flush left
- Text in HN flushes left and starts with initial cap
- Troubleshooting sections are not currently marked on hard copy. Please follow sample layouts. Troubleshooting sections:
 - Set in the burgundy color made from the following CMYK breakdown: C46, M100, Y0, K40.
 - On the outside of the page (if single col.)
 - Distinguished by a vertical burgundy bar bleeding at three sides. See layout.
- Reminder: BONUS RECIPES are set in fonts and a color different from regular recipes. Please refer to/adjust as necessary designer's style sheets. See sample pages 39 and 40.

PAGING

- Text following CTs and STs start on a following verso and sets 2-cols.
- Text sets in two cols. up to Recipes.
- RECIPES are formatted using two grid systems: first page of recipe is formatted with narrower measure (13p7) for ingreds and wider measure (24p) for instructions. Second page of recipe is formatted with two even columns. See sample pages 36, 37, 41 and 43. EXCEPTIONS are when second page of recipe includes ingredients (in that case, see sample pages 39 and 40).
 - NOTE RE NUMBERED LISTS IN RECIPE INSTRUCTIONS: Due to a miscommunication between Ms Word and Indd @ BTd, lists are somewhat jerry-rigged.
- Blad shows full-page image on verso and recipe and recto. For Pass 01, follow this format unless Devon Zahn knows instructions to the contrary.

GLOBAL PHOTO INSTRUCTIONS

- (Low res) Front Matter photos are in place in samples; please lift from samples (or, if using high res CMYK tiffs. Of course, please use the same image in the print-worthy form.

GENERAL RULES (see layouts for exceptions)

• HERO SHOTS

- Front and Back Matter images bleed (three sides, with exception of Second Half Title).
- Images on verso of Chapter Opening spread bleed (three sides)
- Images on verso of ST Opening spread bleed (three sides)
- Full-page images opposite recipes are 7" wide x 9" deep (42p x 54p). In other words, 1/2" margin on all four sides.

• PROCESS SHOTS

- *** Process sequences occur on spreads (instead of starting on a right and continuing to a left page)
- If there are 6 process shots in a sequence, show 3 shots per page. See sample pages 20–21
- If there are 8 process shots in a sequence, show 2 shots per page. See sample pages 22–23.



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5. Follow-through

PROOF PASSES & FINAL DIGITAL FILES

Proof stages enable the book's team to “make it right.”

FIRST PASS

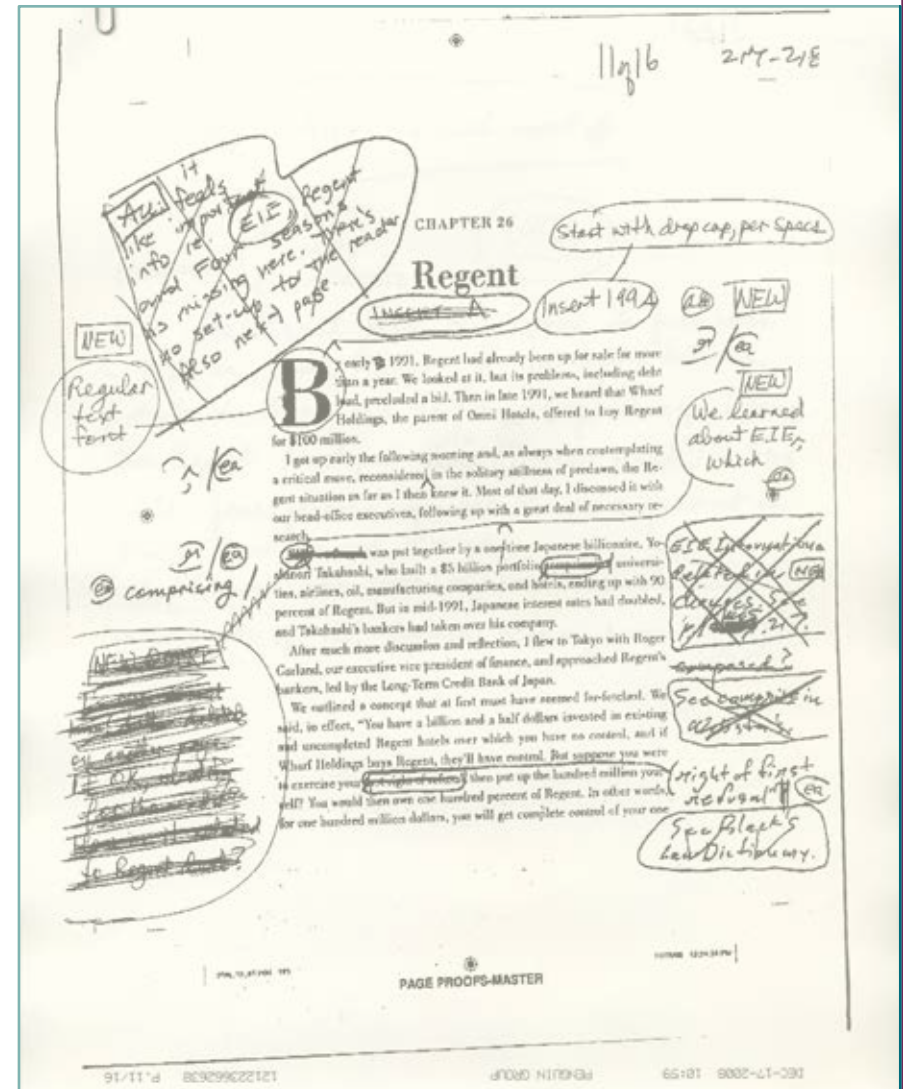
1st Pass is the first proof stage. The designer reviews the pages after they've been reviewed by the editor, author and proofreader. If the book needs a dummy—pages with the images and text laid out, First pass is the time to pair images with the text (22).

SECOND PASS

2nd Pass is—ideally—easy. In theory, there are few major changes. Be warned: some books go to 8 or 9 passes!

FINAL PASS / FINAL FILES

In an ideal world, the changes at the 3rd pass stage are minor. If the designer has done the typesetting and paging, then this is the stage for providing final electronic files with the fonts, art and logo. Art can be high res or FPO (for position only) depending on the publisher and the material supplied.



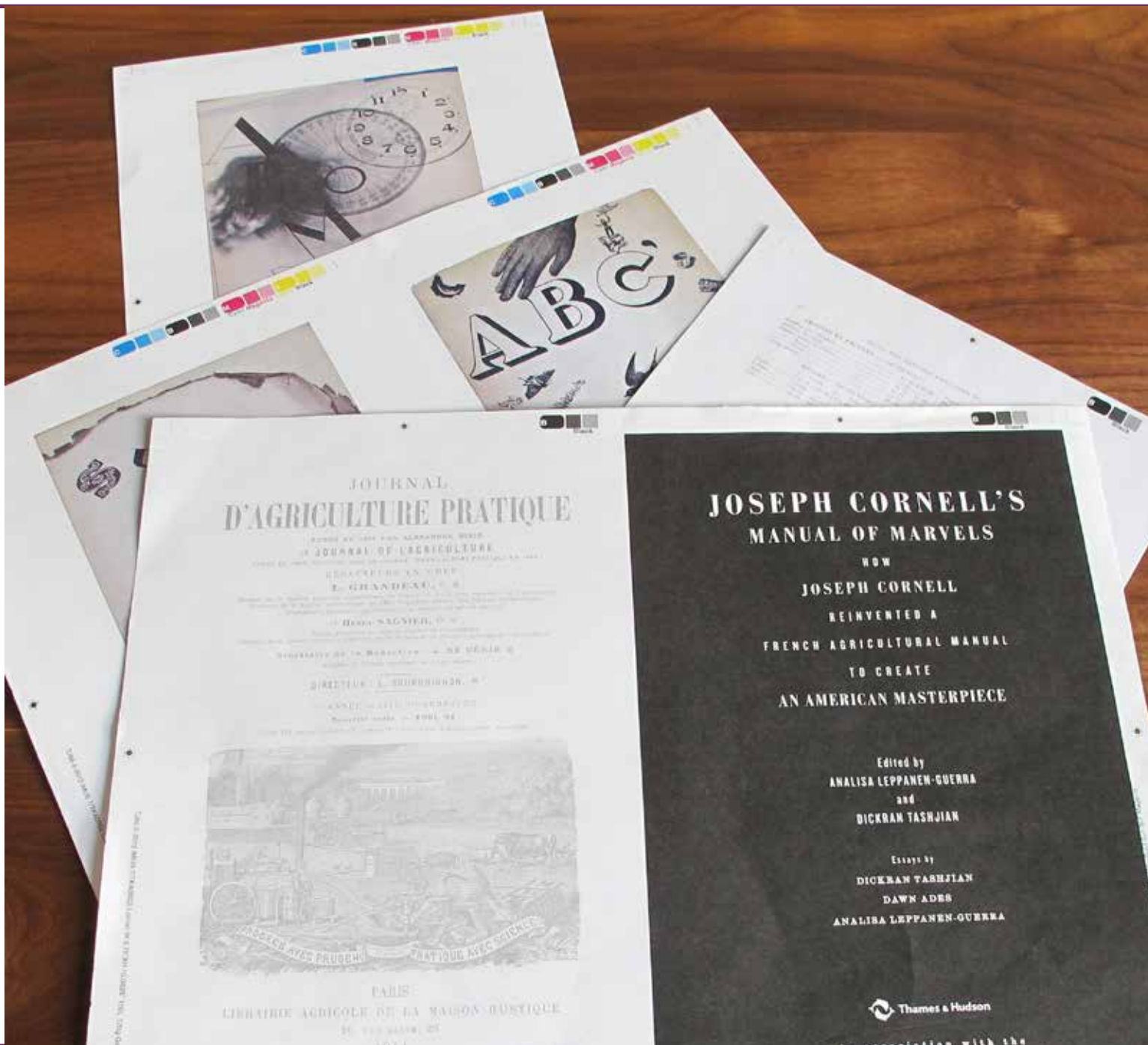
22. TITLE UNKNOWN (MENTALLY BLOCKED OUT?). A heavily-marked pass of page proofs. This is rare, thank god.

6. *Endings*

PRINTERS PROOFS, ENDPAPERS & BINDING

If the book is highly illustrated, it's necessary to get proofs, ideally on the book's paper, to test and -ensure quality (23).

In one recent project, rare archival images were of dubious quality, and proofs confirmed the problem. In order to make sure the gift book looked worth its selling price, the publisher OK'd substituting new images at a late stage.



F & G s

F & Gs, or Folded and Gathered sheets are the last stage prior to binding (24).



ENDPAPERS

For a cookbook, endpapers with Tips and Emergency Substitutions are highly functional. Speaking of functional, some books use the endpapers for maps.

Endpapers can be illustrated, or a solid color. For many trade books, endpapers are plain white is often just right—or the right price (25).



25. Clockwise from top left: *THE BOOK OF JEZEBEL*, *THE PRO FOOTBALL HALL OF FAME 50TH ANNIVERSARY BOOK*, *A READER'S BOOK OF DAYS*, *HISTORY OF ITALIAN RENAISSANCE ART*. A range of endpapers, printed and plain.

COOKERY 101

PREPARE VEGETABLES IN THE SIMPLEST WAY POSSIBLE. STEAMING, BOILING.
 Fill, plus all three methods allow you to cook without fat. When boiling, bring 4 quarts water to a boil. Cook the vegetables until tender following the times in the chart. When steaming, place all meat and add water until it touches the bottom of the rack. Bring to a boil and lay the vegetables in a metal basket following the times in the chart. When microwaving, place the vegetables in a microwaveable container (if needed) and cover the bowl (except when cooking potatoes). Microwave following the times in the chart, shaking the bowl halfway through the cooking time.

PREPARATION	BOILING TIME	STEAMING TIME	MICROWAVING TIME (AMOUNT OF WATER)
High ends snapped off and discarded	2 to 4 minutes	3 to 5 minutes	3 to 6 minutes (2 tablespoons water)
greens discarded and beets scrubbed well	X	33 to 55 minutes	18 to 24 minutes (1/2 cup water)
4 to cut into 1 to 1 1/2-inch pieces and peeled and cut into 1/2-inch pieces	2 to 4 minutes	4 to 8 minutes	4 to 8 minutes (2 tablespoons water)
ends trimmed; discarded leaves and stalks removed through the stem	8 to 8 minutes	7 to 9 minutes	X
red and sliced 1/2 inch thick on the bias	3 to 4 minutes	3 to 6 minutes	4 to 7 minutes (2 tablespoons water)
leaf and flowers cut into 1-inch pieces	3 to 7 minutes	7 to 9 minutes	4 to 7 minutes (1/4 cup water)
stem ends trimmed	2 to 3 minutes	8 to 8 minutes	4 to 8 minutes (2 tablespoons water)
and poked several times with a fork	18 to 22 minutes	18 to 24 minutes	8 to 10 minutes (no water and uncovered)
and poked several times with a fork	X	X	8 to 12 minutes (no water and uncovered)
and strings removed	2 to 4 minutes	4 to 6 minutes	3 to 6 minutes (2 tablespoons water)
and strings removed	2 to 3 minutes	4 to 8 minutes	3 to 6 minutes (2 tablespoons water)
red, and cut into 1/2-inch chunks	X	12 to 14 minutes	8 to 11 minutes (1/4 cup water)
into 1-inch chunks	X	12 to 14 minutes	8 to 10 minutes (1/4 cup water)

the gain—and a surefire way to lose flavorful juices. We find it safer and the temperature of meat will continue to rise as it rests, it should be taken out of the oven. This does not apply to poultry, which should be fully cooked before

TYPE OF MEAT	COOK UNTIL IT REGISTERS
Pork	140°-145°
Chicken and Turkey (white meat)	160°-165°
Chicken and Turkey (dark meat)	175°

HOW COOKING OILS MEASURE UP

Research shows that the oils that are best for you contain a low percentage of saturated polyunsaturated fat. We've listed five common cooking oils below, along with their polyunsaturated fat content. Note that soybean oil is often called "vegetable" oil. Vegetable oil is also often a blend of different oils. Throughout this book, we have mostly used canola oil for cooking. Saturated fat is all-remember cooking oils, and a neutral flavor.

	SATURATED	POLYUNSATURATED
Canola Oil	7.6%	52.9%
Corn Oil	12.9%	57.6%
Olive Oil	13.8%	73%
Soybean Oil	15.2%	52.9%
Peanut Oil	18.3%	46.2%

EQUIVALENT MEASURES

Chris knew how to calculate ingredient amounts and measurements almost intuitively, but for the home cook those kinds of calculations are not always so easy. They can also be worrisome because a mistake in measuring can be costly. Whether your tablespoon measure has disappeared for the moment or you want to halve or double a recipe, this chart will help. Once measurements are for liquids only.

- 3 teaspoons = 1 tablespoon
- 4 tablespoons = 1/2 cup
- 5 tablespoons + 1 teaspoon = 3/4 cup
- 8 tablespoons = 1/2 cup
- 10 tablespoons + 2 teaspoons = 3/4 cup
- 12 tablespoons = 3/4 cup
- 16 tablespoons = 1 cup = 8 fluid ounces
- 2 cups = 1 pint = 16 fluid ounces
- 2 pints = 1 quart = 32 fluid ounces
- 2 quarts = 1/2 gallon = 64 fluid ounces
- 4 quarts = 1 gallon = 128 fluid ounces

CONVERSIONS COMMONLY USED

Baking is so exacting that even a small error can result. Refer to this chart for conversions.

INGREDIENT
1 cup all-purpose flour
1 cup cake flour
1 cup whole-wheat flour
1 cup granulated sugar
1 cup packed brown sugar
1 cup confectioners' sugar
1 cup cocoa powder
1/2 cup butter
4 tablespoons
8 tablespoons
16 tablespoons
* U.S. all-purpose flour
do. The self-rising recipe.
* In the U.S., the butter when

BINDINGS

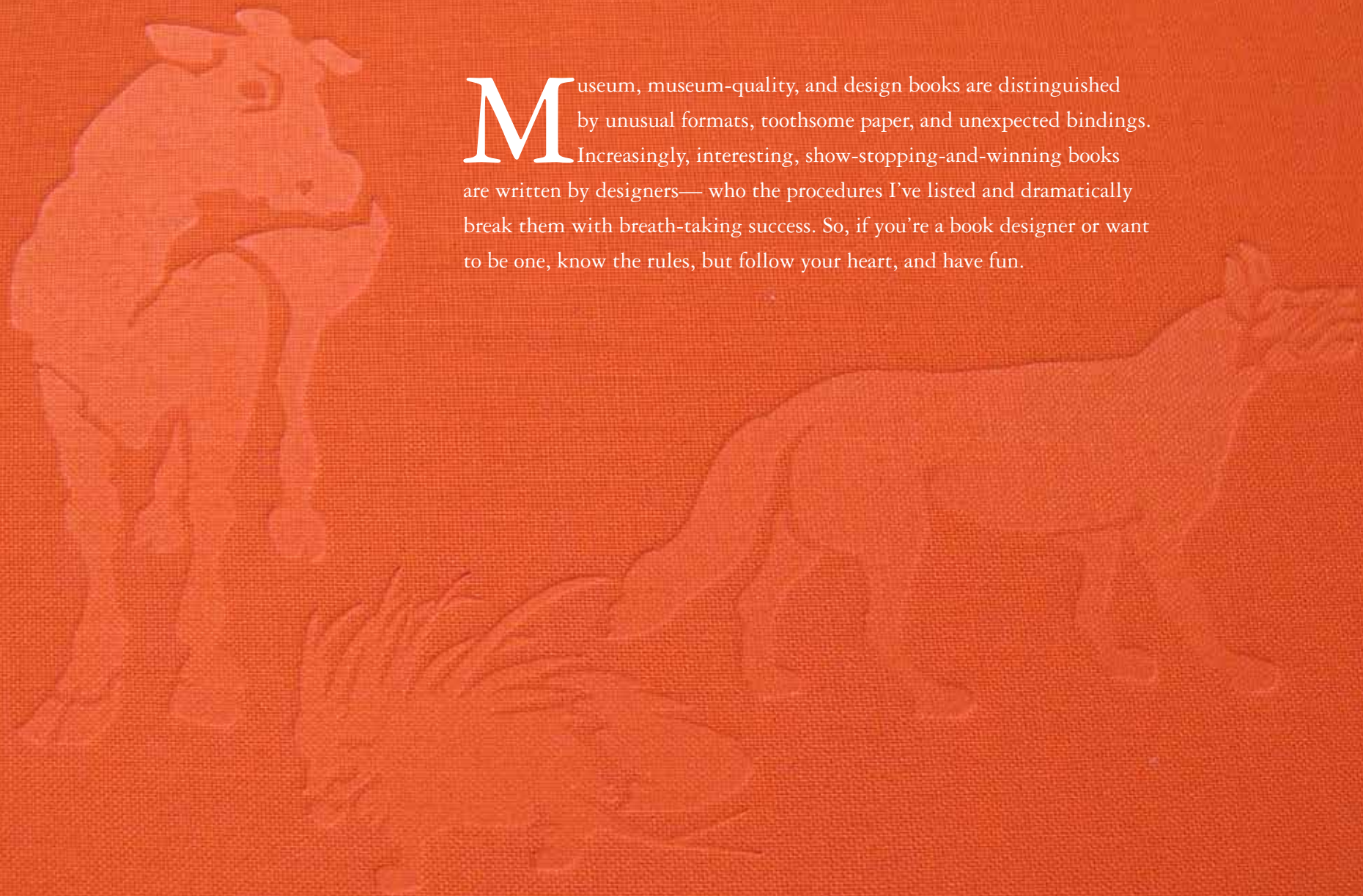
The designer of the interior often selects the binding's colors. The days of full cloth binding—or even cloth spine and paper sides—are almost totally gone. Although paper binding materials are the new standard for cost-conscious publishers, some high-end text or art books have glorious cloth bindings and, occasionally, stamping on the front (26).



26. Clockwise from top left: HISTORY OF ITALIAN RENAISSANCE ART, THE BOOK OF JEZEBEL, A READER'S BOOK OF DAYS. Bindings like the one bright red cloth sample, with a slipcase, are costly. Note The Copper Die on the top right. On following page: Blind Stamping also made using a copper die.

ASPIRATIONAL & INSPIRATIONAL

Museum, museum-quality, and design books are distinguished by unusual formats, toothsome paper, and unexpected bindings. Increasingly, interesting, show-stopping-and-winning books are written by designers— who the procedures I've listed and dramatically break them with breath-taking success. So, if you're a book designer or want to be one, know the rules, but follow your heart, and have fun.



FABULOUS
OTHERS



27. Books with fabulous binding, effects, sizes, and/or material by Irma Boom, Chip Kidd, Louise Fili and Marian Bantjes. Lower middle: right: a promo for Fedrigoni, an Italian paper company. Lower right: catalogue for the Metropolitan Museum's textile show (Not from BTDNyc, alas!).

EXTRAS

SWITCH IT

SHOP IT

SWAP IT OUT

DISPLAY IT

Bake It

Style It

CRAFT IT

This is now its own sidebar.



Sweet Designs

Graphics created for an interior.

Special Pages



For my beloved late dad who taught me to reach for the stars and ignited a fire in me that will never stop burning. As we always said, I love you "immensely."

For my sweet Zosh, Josh, and Rick who complete me.

And for my supportive and wonderful readers who inspire my work every day.

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A different color for each chapter.



Notes
AND
Comments

QUESTIONS? FEEDBACK?

Feel free to ask questions or send an email

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*Thank
you*

Design by BTDNyc. Design Associate: Cassandra Garruzzo.

Books used as examples are designed by BTDNyc, with the exception of pages: 40 (cover) 41 (all) and 58.

Photos on pages 1, 2, 4, 5, 6, 7, 43, 55, 57, 60 are by Cassandra Garruzzo.

Hand Lettering by Cassandra Garruzzo.

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