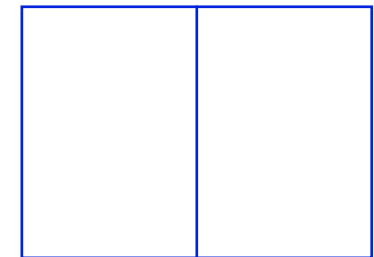
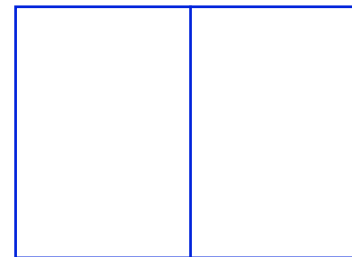
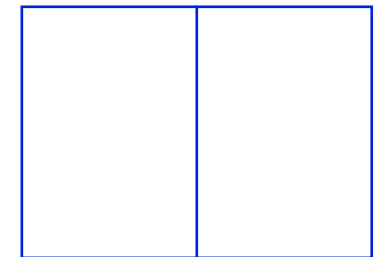
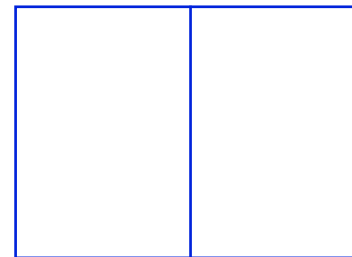
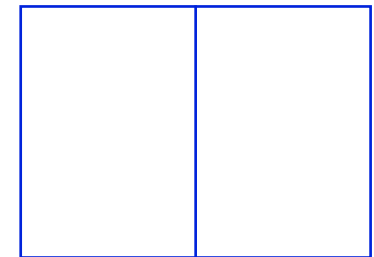
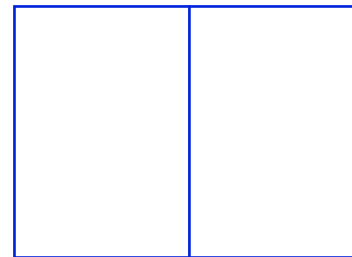
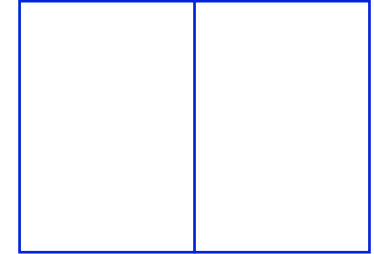
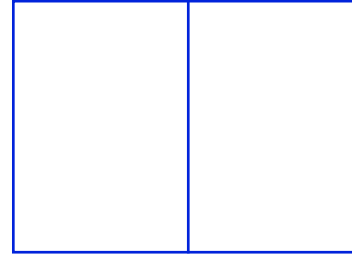


Making a Difference: **16 Page Book**

Graphic Design 2026

You have been tasked with designing - and producing - a 16 page book.

Today we will look at some design considerations we will need to think about when producing and preparing our work for print.



Page Size

We will be printing and assembling our final books 'in-house' using the Graphic Design printers, at least in draft form.

This means we have a few restrictions to work with; the first of which is page size.

The brief tells us our page size is A5
148 x 210mm.

Custom Printing

As we are only required to be producing one copy for our final design - you may wish to investigate other printing options. For instance, you could use the risograph printer, or even look at screenprinting a custom cover.

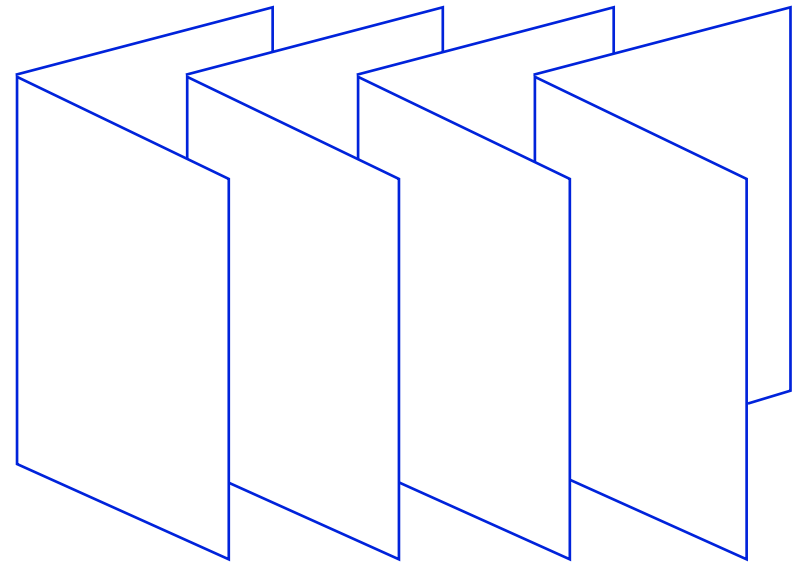
If there are any ideas for custom printing, please do discuss this - and we will help as best we can.



Producing a Dummy

Your 16 page book will be made up of 4 sheets of paper, each folded in half, and nested one inside the other.

There are four faces to each sheet, which is why we work in multiples of 4 when designing printed media.



This will help visualise the pages of the book, and act as a 3 dimensional page plan. Today we will make and populate this dummy 16 page book.

**Collect one sheet of each of the coloured cards.
4 sheets are needed in total.**

Fold each one in half, and then nest them one inside the other.

Number each page, 1 to 16.

This demonstrates how a book is printed in industry. You will notice how page 1, actually sits on the same sheet as page 16.

This will be a helpful visual to refer back to later in the project when we come to print our books.

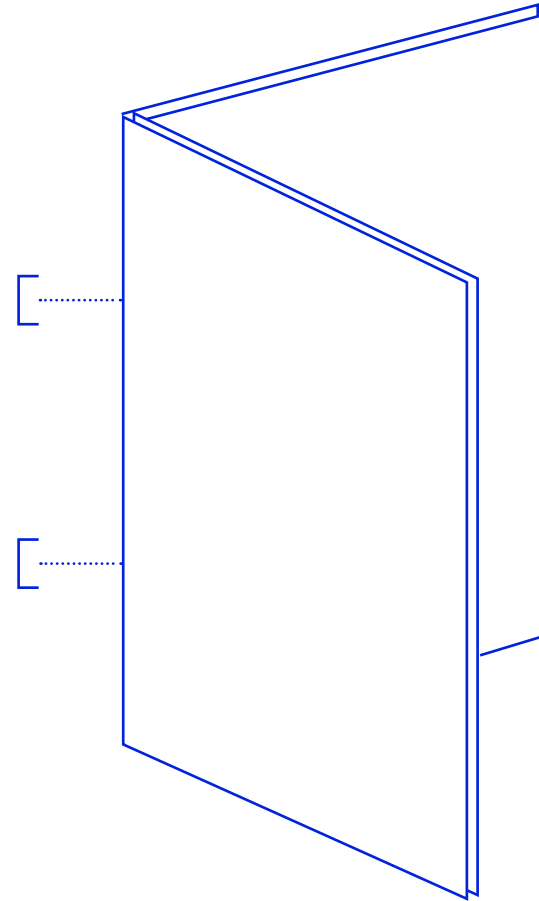


Next, lay your sheets flat, and put two staples along the folded edge using the long armed stapler.

This is called a 'saddle stitch bind'.

There are many ways to bind a book, the most common methods are Saddle Stitch and Perfect Bind.

Each printing company may well have different rules, but to give you an idea, 32 pages is commonly the cut-off for saddle stitch.



Notes on Format

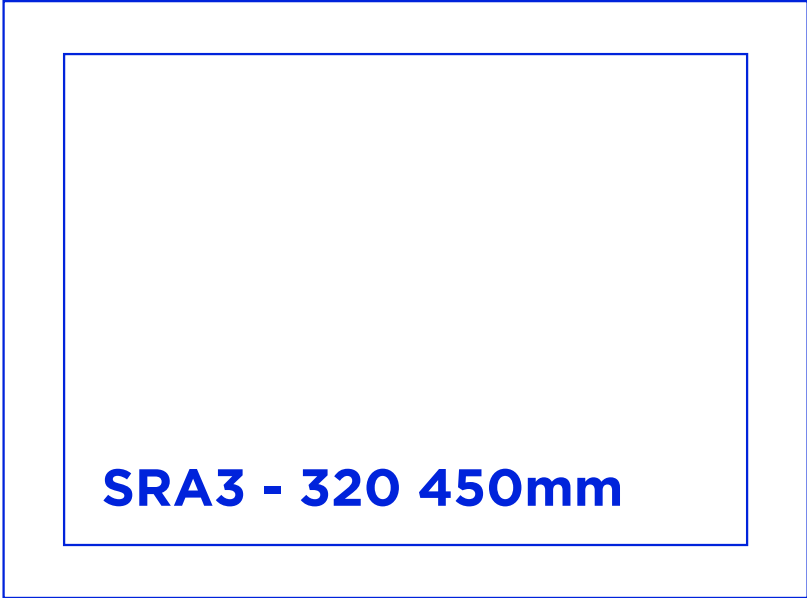
As ever, you can start to look for what the brief doesn't say. We are working to 'finish size' of A5 for example - but it doesn't state in which orientation.

You could look to work in landscape format - but you will need to be printing on SRA3 to enable 'actual size'.

There may be other ways of creating 16 pages, with a finish size of A5.

A diagram of an A3 paper size, represented by a large rectangle with a blue border. The text 'A3 - 297 420mm' is printed in blue at the bottom right of the rectangle.

A3 - 297 420mm

A diagram of an SRA3 paper size, represented by a large rectangle with a blue border. Inside this rectangle is a smaller rectangle, also with a blue border. The text 'SRA3 - 320 450mm' is printed in blue at the bottom right of the inner rectangle.

SRA3 - 320 450mm

The Things All Our Books Will Have In Common

This dummy book will now be the space for you to page plan.

Start by writing your chosen title on the front cover.

Dont worry about the design aspect of this dummy book - it is simply to help make sense of the content we have, and to question how we can structure it.



The Things All Our Books Will Have In Common

You will all also be able to write your 50 word summary on the back cover as your books blurb.

Today you will need to consider how you are going to tell your story on those pages between the front and back covers.

Each of your projects will work with different content, so you will need to think about how to structure your book, in relation to the content you have gathered.



The Things All Our Books Will Have In Common

The opening double page spread should be your 'intrigue'. This is pages 2 and 3 in your dummy book.

This is a space to present something visual, and a small snippet of information - to make the reader engage, and want to turn the pages. You could do this through illustration, photography or typography - but start by thinking about what one key piece of info you want to present on these pages.





Is it a key fact, a stat which encapsulates the story you are about to tell?

Is it a quote from the people in your book? Could you ask an open question to your reader here?

Does your title require context?

**“I hope that
your efforts
will succeed
in making
your house
a place
where artists
will feel at
home.”**

- Theo Van Gogh



Next is the Context.

Pages 4 and 5 are where you start diving into the story you want to tell.

Think about how your title can influence what you open with. Is there a key piece of information you need to present, which really encompasses your story?



Types of content to consider:

A bio of your company or individual. This could take the form of an intro-style statement, or even a short interview.

Information which discusses the wider context.

Is this person or company addressing one particular problem? Tell us about it.

A process of 'making'.

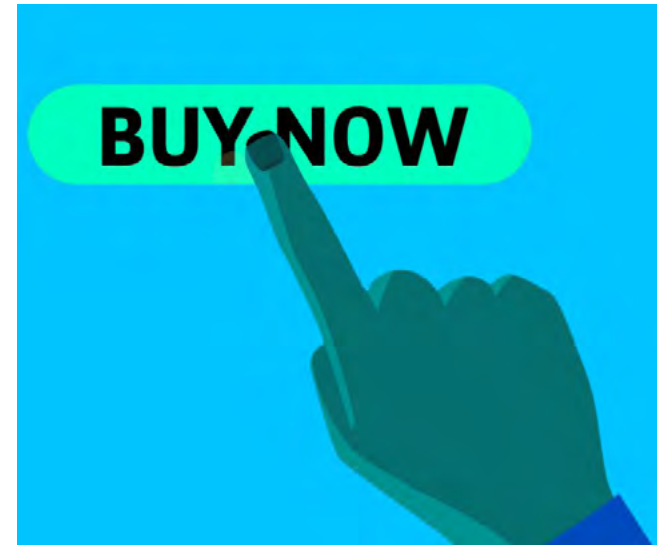
What raw material do they take? What machinery do they use? What is produced?

What 'change' is this making? Why is this is a good story to tell?

The Things All Our Books Will Have In Common

The other common element we will all share is the inclusion of a 'call to action'.

This is to ensure the book 'asks' something of the reader, and tells them how to act upon what they have read.



Common digital call to actions might be:

[Click here to get started](#)

[Shop Now](#)

[Sign up to our newsletter](#)

[Contact Us](#)

Call to action.

Website link

Social Media links

Phone Number

QR Code

Each of these could point to further information on your project.

This is one way to ensure that the printed media we are putting out into the world is 'sustainable'.

Is there an action taken?



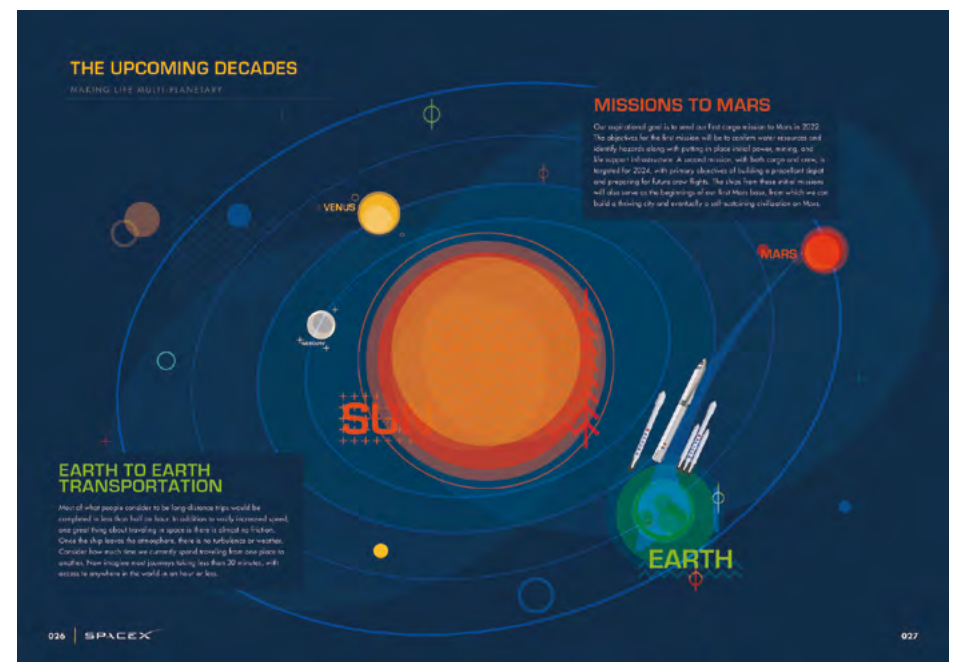
Visual Style

The brief also stipulates that all the imagery used in your book is your own. So how could we look at bringing our stories to life without the use of found images?



You could do this Illustratively

As you page plan the book today, think about some key points which could inspire spot illustrations.



MANUFACTURING PROCESS

Pinatex® is made of fibre from the leaves of the pineapple plant. These leaves are discarded from the pineapple harvest, so the raw material doesn't require any additional environmental resources to produce.

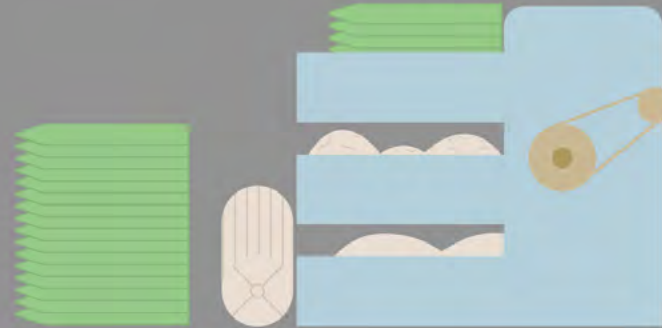
The long fibres are extracted through a process called decortication, which is done at the plantation by the farming community. Ananas Anam has developed the first automated decortication machine to assist with this process, allowing farmers to utilise greater quantities of their waste leaves. Once the leaves have been stripped of fibre the leftover biomass can be used as a nutrient-rich natural fertiliser or a

biofuel, so nothing is wasted. The fibres then get degummed and undergo an intensive industrial process to become a non-woven mesh, which forms the base of Pinatex®.

The rolls of non-woven mesh are then transported to Spain for specialised finishing. This unique process is what gives Pinatex® its leather-like appearance, creating a textile that is soft and flexible, yet very durable.

The finished textile is then distributed to designers directly by Ananas Anam, who use it as a sustainable alternative to leather in footwear, fashion accessories, clothing, interior furnishing and automotive upholstery.

“... the raw material requires no additional environmental resources to produce.”



8

9

ENVIRONMENTAL IMPACT

“... containing no harmful chemicals or animal products.”

Leather has been used for thousands of years, however as the industry demands more – and cheaper – supply, its production has become environmentally unsustainable.

Tanning is a complicated process, involving approximately 20 stages and 250 chemicals (including toxins and heavy metals such as hexavalent chromium, aldehyde, cyanide, zinc and lead) to halt decomposition, which are extremely damaging to both people and the environment.

Synthetic alternatives such as PVC (polyvinyl chloride) are not the solution, as these are ecologically toxic to both produce and dispose of.

Pinatex® addresses these issues as a sustainably sourced textile, made from a natural waste product, created low water use and low production waste, containing no harmful chemicals or animal products.



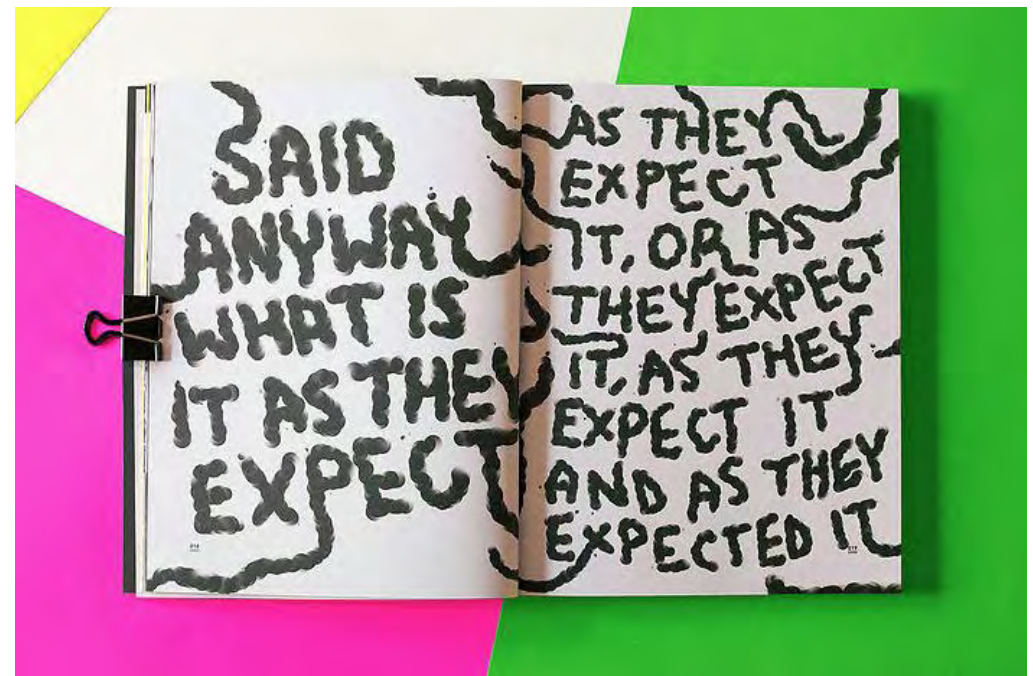
12

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You could do this Typographically

You could also simply identify the key points on each page, and bring those points to the top of the hierarchy.

This could be done digitally or by hand - or a mixture of the two.



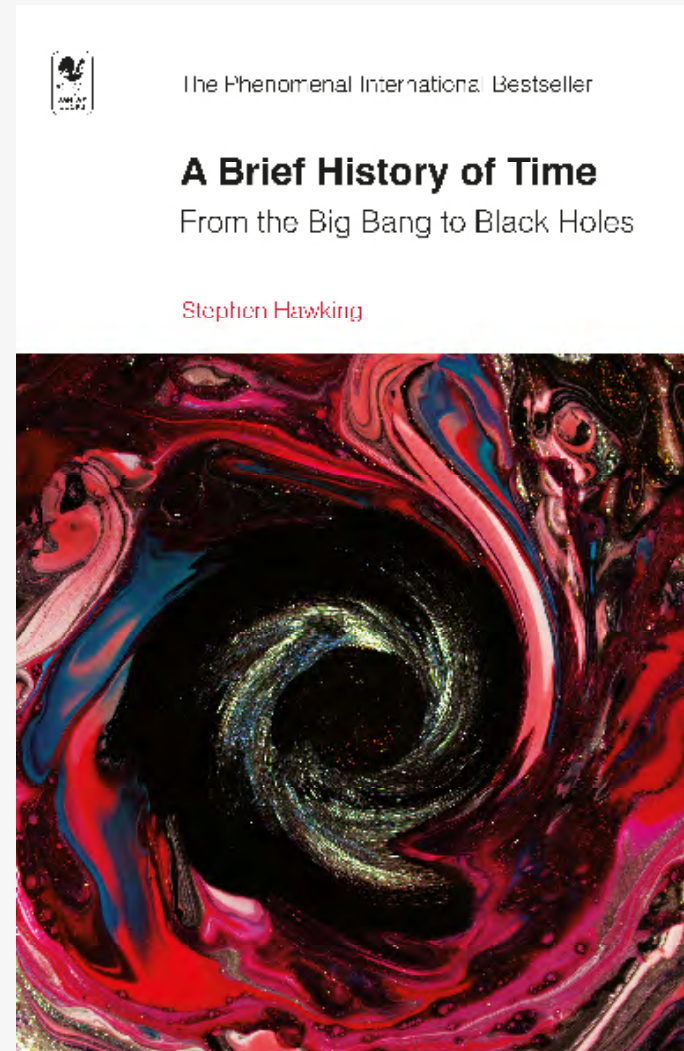
You could do this using your own Photography

Does your subject matter
lend itself to you being able
to take your own photos?



You could do this abstractly.

Could colour, texture, pattern, shape and form be used to express what your book is about?



The three most important considerations when developing a visual style are:

A strong colour palette

Consider a set number of colours

Consistency in your typography

All body text the same font and size for example.

Consistent style across your imagery

Try to decide on one medium for image making, and stick to it.

To do today

Make your dummy 16 page book

Start by putting your title on the cover and blurb on the back.

Using pencil, start to plan out your other pages.

You dont have to write all the content in, just make notes.

Consider your call to action.

When you have your dummy plan together, open indesign,
and start building your book.

For next week: consider your visual style. Make a list of all the
visuals you will be needing for your book.