

Presented by Derrick Sobodash
at the 100th BLUG meeting
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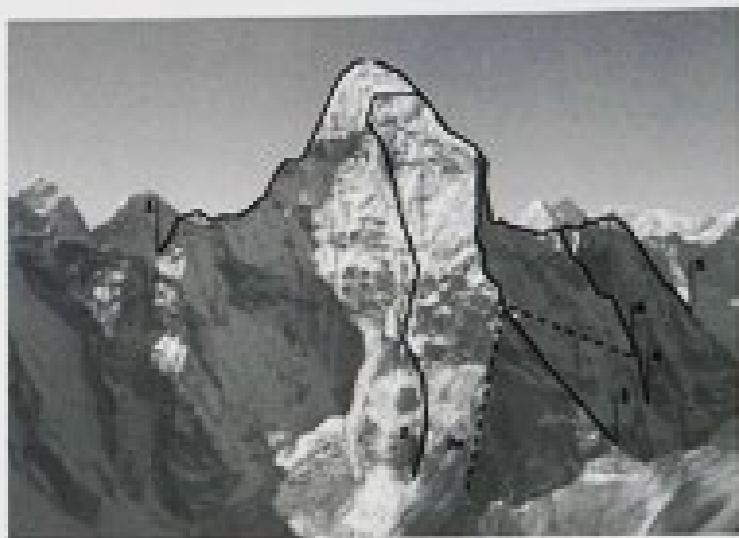
Book Design

in the e-reader era



Two types of books

- Content without a defined form (common trade books). Form does not affect meaning.
- Content with a defined form (art books, complex works, early education). The meaning changed with its container's formatting.



www.mountain-peak.com/peaks

NO.	ROUTE	YEAR	LENGTH	DIFFICULTY
1	East Ridge, 1960 Norton Huston ^{USA} , Anne Courgeon ^{FRA} , Alan Hower ^{USA} . Five pitches above Camp 4, traversed via Southwest Ridge. Using the first traverse of the mountain, unroped (2000).	1960	1,400m	80*
2	Northwest Face, 1951 Carlo Burani, Walter Bonatti ^{ITA} . Seven pitches on the face, climbing predominantly on snow gullies, with some difficult pitches of thin ice and rock, several vertical pitches as well as much stone and scree.	1951	1,400m	60*
3	North Ridge, 1979 Lionel Hudson, Patrick Dwyer, Ivan Claxson, Jean-François Magnificat, Raymond Renard, Mary Subisse, Bruno Solomieu ^{FRA} . Accompanied by four Sherpas from Pongkate, climbing almost entirely on ice (except for a few vertical rock walls). Second most popular route on time taken.	1979	1,400m	70*
3a	Northwest Spur, 1981 Kenneth McArthur, Lincoln Hall, Andrew Henderson, Fox McCarney, Steve ^{USA} . The team placed four camps and made one descent on the final ascent.	1981	1,400m	70*
4	Japanese Route, 1950 Juzo Kato, Toy Terayama, Hideo Kobayashi, K. Ogawa, M. Suzuki, T. Tsuboi ^{JPN} . All members summited except Hideo Kobayashi, who waited for an avalanche and frost to be evacuated, repatriated by an unacclimbed team.	1950	1,400m	80*
5	Steve Bissel-Crosby Memorial Route, 1996 Yung-Fu Chen, Tomasz Machuzak ^{POL} . Alpine style on the second attempt. The climb of the route was a 200m rock gully at 8,400m that was climbed in one and a half days. The pair climbed on a large 8.5m rope and carried 2.5-ton ropes for back hauling and making ropes. They carried their food, sleeping gear, stove, gas, food and fuel for ten days. The route was dedicated to the late Steve Bissel-Crosby, who was 4800m on Everest the year before. The ascent was awarded the Piolet d'Or.	1996	1,400m	70-80*
6	Southwest Ridge, 2000 Julien Calvoigt, Rich Cross ^{USA} . Approaching, traversed, climbed 4,000m of climbing.	2000	1,400m	70*

1961

Southwest Ridge
Max Gill, Barry Bishop,
Max Hunt and
Bobby Scherer

LENGTH
1,900m
Major mountain
expedition

1,900

Estimated number
of routes climbed
before 1961
Percentage of climbs
in terms of gender



PEAKS

Eighteen

Mount Annapurna
at about 10% of 100%



PEAKS AND ROUTES

14 peaks above 8,000m

CLIMB TYPE	NO. PEAKS	PEAKS
1	8,848	29,020
2	8,821	28,271
3	8,586	28,889
4	8,582	27,782
5	8,581	24,925
6	8,547	24,754
7	8,534	24,754
8	8,529	24,662
9	8,514	24,544
10	8,511	24,544
11	8,511	24,511
12	8,511	24,511
13	8,511	24,511
14	8,511	24,511

2,400km 400km

PROXIMAL COUNTRIES
Bhutan, China, India,
Nepal, Pakistan, Burma,
Afghanistan

AREA	PEAKS	CLIMBS	PERCENTAGE
1	Chitro Ganga	21.88	
2	Siyokhing Kang	20.75	
3	Phuon	17.50	
4	Linghu	17.28	
5	Wuyue	17.00	
6	Mount Everest	16.42	
7	Lushan	13.22	
8	Chang Lingsi	12.48	
9	Wuyue	12.54	

LENGTH, 1979

Together, the Himalayan-Himalayan system is the planet's highest, and home to the world's highest peaks. In eight thousand years, some of the world's most famous mountains in the Himalayas, and their numerous sub-range peaks, have become the most popular 'ground' for the world's population in countries that include Afghanistan, Kazakhstan, Pakistan, China, India, Nepal, Thailand, Myanmar and Vietnam.

The main Himalayan range runs west to east, from the Indian river valley to the Brahmaputra river valley, forming a 2,400km long arc that curves in with more 400km in the western Himalayas (climbing higher to 15,000m in the eastern Tibet & coastal Thailand region). The range consists of three consecutive sub-ranges, with the northernmost, and highest, known as the crest or great Himalayas.



What is book design?

- The creation of an interface that allows a reader to consume text in the most painless way possible.
- The most transparent field in all of the graphic arts.





Friends don't let friends
create Developer UI



URL:

Hosts

Span All

Allow List ->

Reject List ->

Accept/Reject

Accept: Reject:

htm(l) gif

jpg txt

zip exe

doc All

Custom list:

Special

Retries:

Additional Parameters:

Act like a browser

Convert links

Ignore robots.txt

Running Options

Go 2 background

No info

All info

Some info

Append to logfile

Overwrite Logfile

Logfile:

Retrieval Options

No clobber

Timestamping

Continue file download

Quota (kB):

Spider (check for files)

No directories

Force directories

Save to custom dir:

Clear Server Cache

Recursive Retrieval

Depth:

Download "as-is"

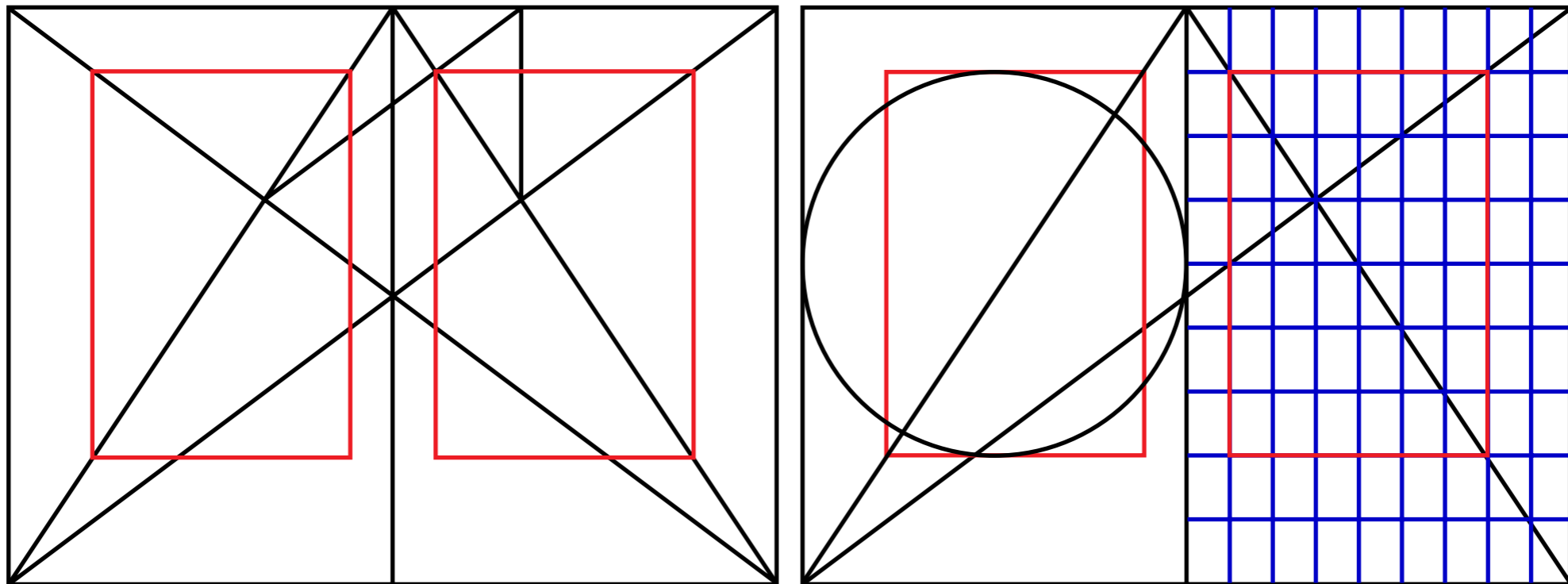
Mirror site

add HTML suffix

Only go deeper

The book is a refined instrument

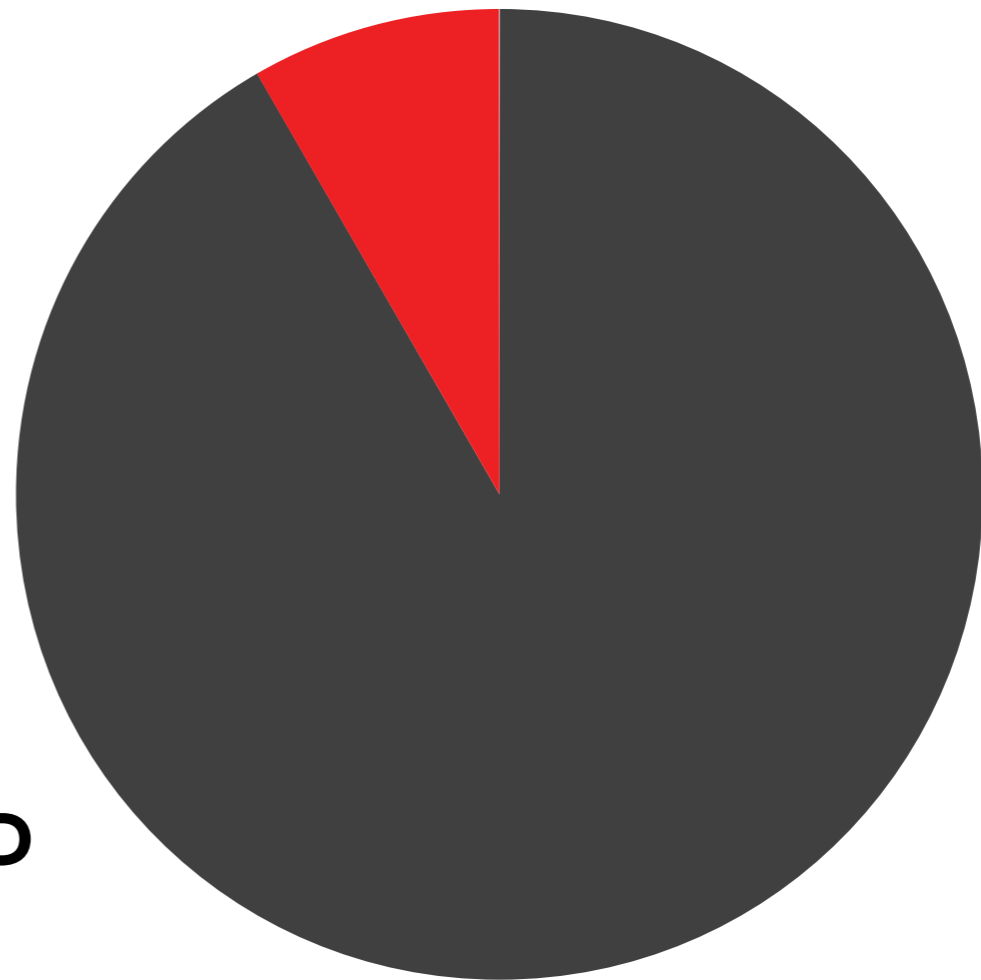
- The origin of its design is geometric harmony.



US book sales in 2010

- E-books: \$441.3 million
- Print: \$4.86 trillion

This is after growing
164% since 2009. - AAP



So why do e-books suck?

- E-readers are like the Web in 1996.
- Most e-readers are subject to the Web 2.0 “Burger King mentality.” Pro-tip: users are not designers (see MySpace).
- Readers do not embrace the medium.

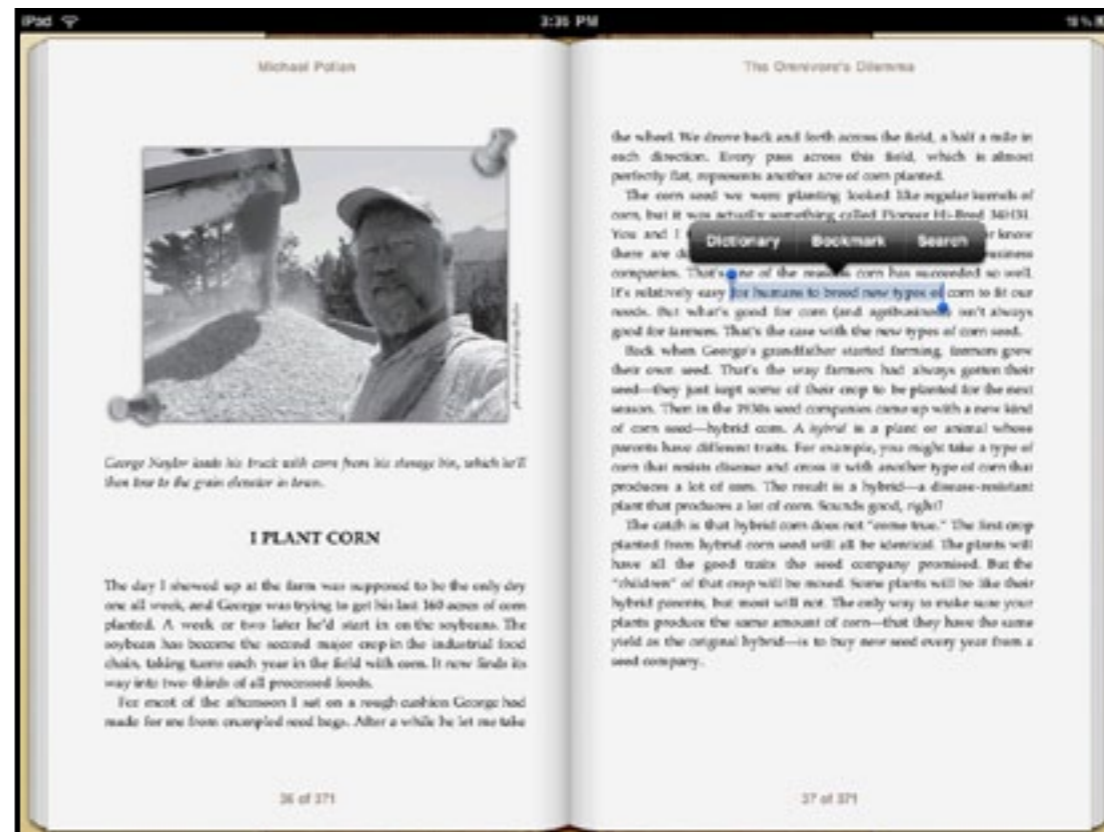


“Right now [e-book design is] just about taking a digital file and pushing it on to a e-book reader without much consideration for layout and flow of text.”

**- Pablo Defendini, Tor Books
Quoted in Wired Magazine**

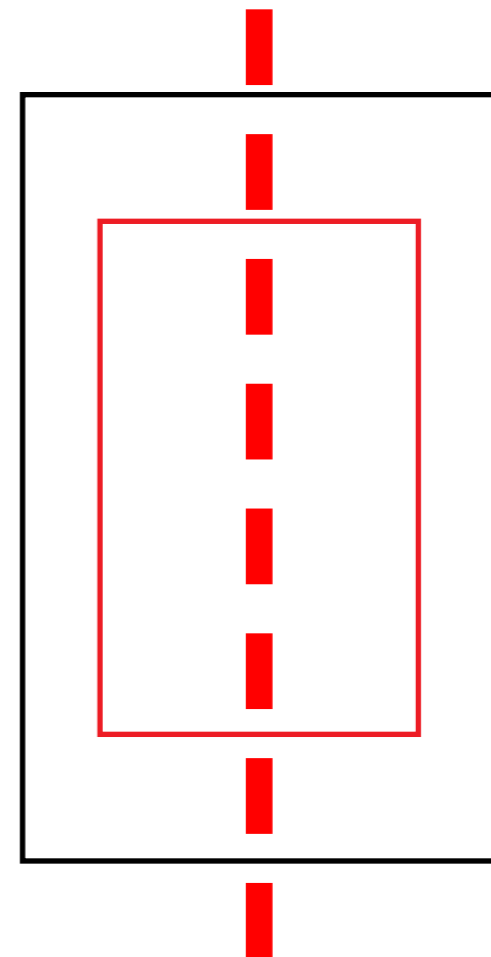
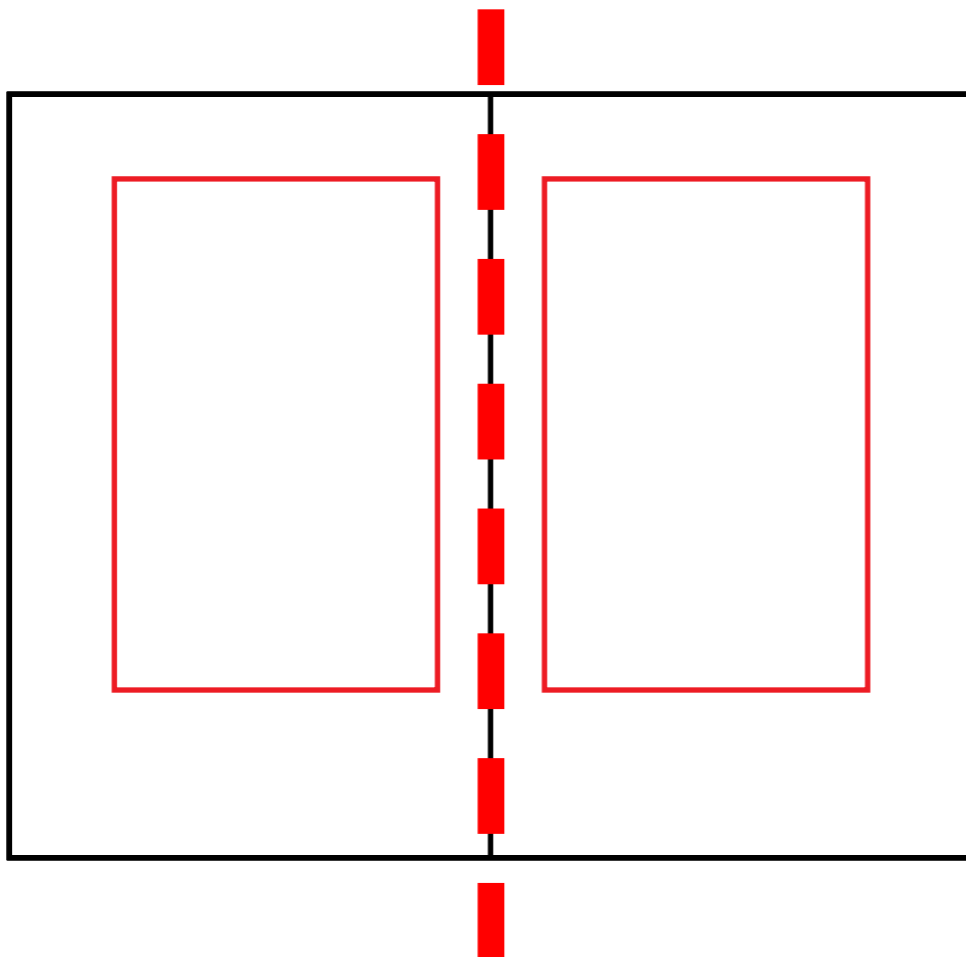
Don't emulate experience

- Apple's iBooks design has been tried before. It failed because it was kitsch. It's still kitsch.



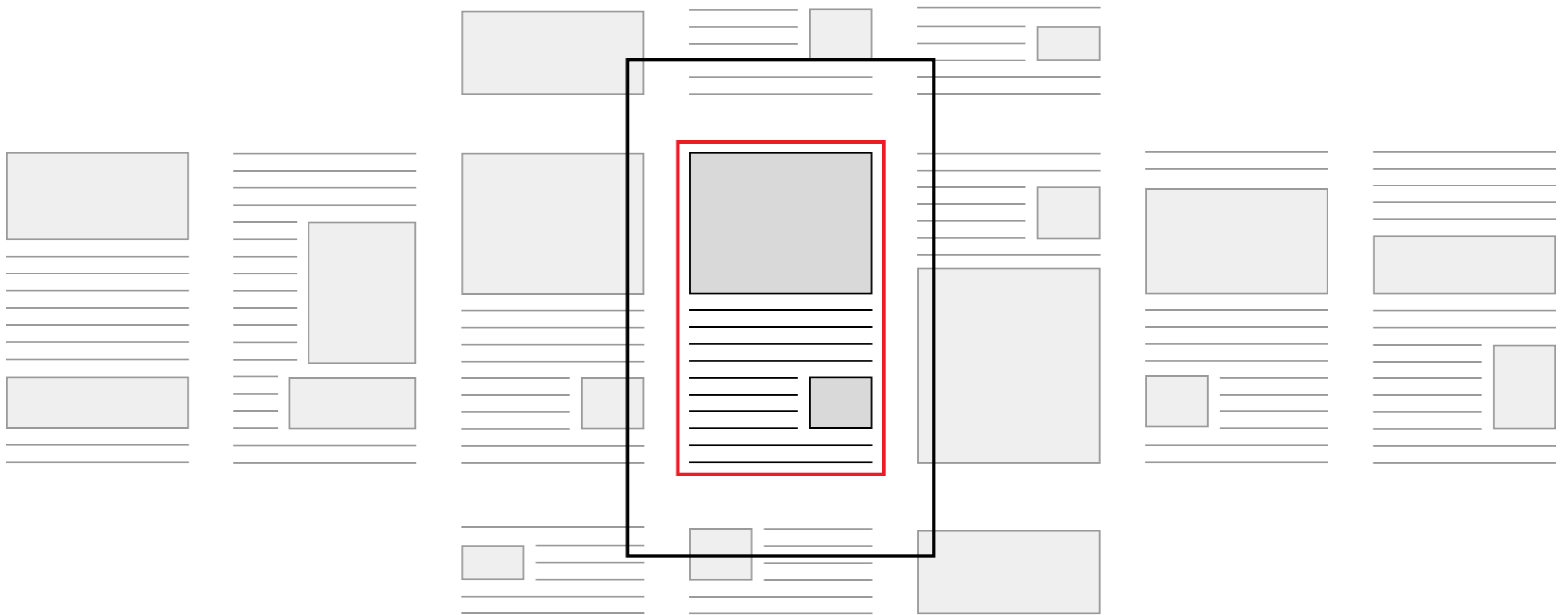
Understanding symmetry

- A book's line of symmetry is on the crease.
An e-reader's is along the device's central axis.



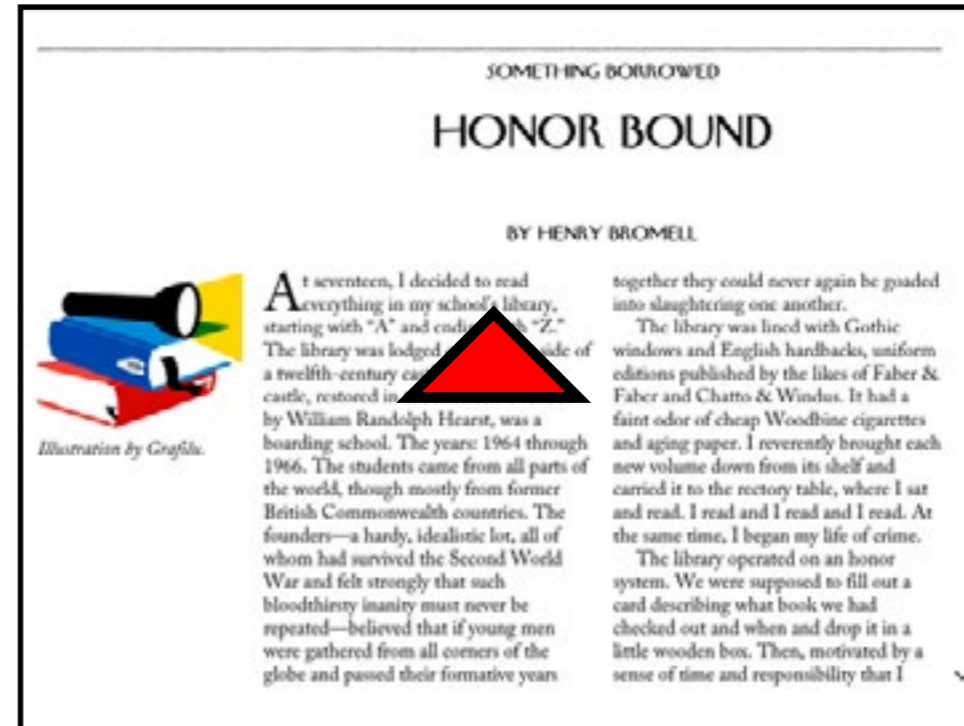
Virtual space is infinite

- Content can extend in every direction.



Doing away with the old

- Print layouts and inconsistent swiping metaphors make virtual navigation awkward.



Sketching out ePub 3.0

- Rendered by Web browser core
- HTML5, CSS2.1, SVG
- CSS Text Level 3 (includes @font-face)
- CSS Writing Modes Level 3 (columns)
- JavaScript (may be disabled)



Wait, browser-based?

- It's a safe bet that *someone* will make an Internet Explorer-based e-reader ...



Developers!
Developers!
Developers!



Biblotype framework

- A base using ePub 3.0 supported technologies to make it possible to rapidly develop reflowable designs for text-driven books.
- Not a replacement for books where the design plays an essential role in the meaning.

Bibliotype



Imagine an infinite canvas

- Picture a story where swiping up, down, left and right leads you to different chapters.
- Swipe right to continue with the main plot, or swipe up to continue on a tangential story.
- Screen edges invite readers to explore.

CSS is a good base

- While less convenient than Adobe InDesign, CSS 2.1 and the CSS 3.0 modules give us most of the features needed to create pleasing type.
- letter-spacing
- font-size, line-height
- negative margins
- :first-letter, :first-line
- @font-face
- text-justify

Kernable drop caps

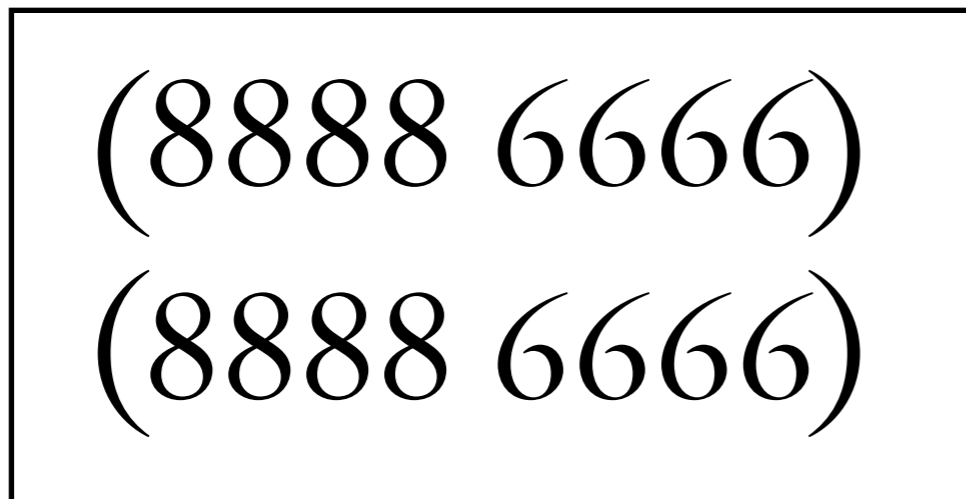
- By wrapping letters in span tags and using negative margins, we can create beautiful drop caps where the top line kerns snug.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex

LOREM IPSUM dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex

Shifting the baseline

- Raise or lower elements on the baseline using CSS 3's `baseline-shift` or CSS 2.1's `top` property on a relatively positioned element.



The bottom example lifts the parentheses to fit the numbers.

Opening up lines

- When columns are unusually narrow or wide, we can adjust line-height (leading) to make them easier for the eye to process.

Igendam harchillabo. Enis et, autasse-
qui a ex exeritat aditiissit, omnissum
quia alitae expelit et quo eat.

Nam harum sequatur simpore, nis si-
maio quatem explit et modi blam labo.
Consecepedit quam, simet quam essi-
mi, earum resedis alisseq uidelest, con-
sequiscil iniati sus, sima in culpa seque
volorerum re volupta corum solorem

Igendam harchillabo. Enis et, autasse-
qui a ex exeritat aditiissit, omnissum
quia alitae expelit et quo eat.

Nam harum sequatur simpore, nis si-
maio quatem explit et modi blam labo.
Consecepedit quam, simet quam essi-
mi, earum resedis alisseq uidelest, con-

HTML type elements

- ` ` - space used to link proper nouns
- `“`; `”` - curly double quotes
- `’` - true apostrophe
- `­` - soft hyphen only displayed at wrap
- `—` `–` - em- and en-width dashes
- `⁄` - true fraction slash

HTML ligatures

- ff - `ﬀ`
- fi - `ﬁ`
- fl - `ﬂ`
- ffi - `ﬃ`
- fll - `ﬄ`
- ft - `ﬅ`
- Æ - `Æ`
- æ - `æ`
- Œ - `Œ`
- œ - `œ`

JavaScript typography

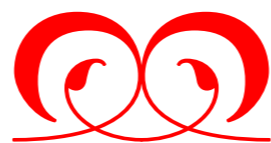
- Numerous fast scripts already exist to help handle ligatures, hyphenation and smart quotes in the DOM.
- Scripts can be written to link proper nouns, prevent widows, wrap punctuation.
- JavaScript can also add interactivity to books.

Current limitations

- Chrome and several Webkit-based browsers cannot do both hyphenations and text-rendering: optimizeLegibility;
- Many ePub viewers may shut off JavaScript. iBooks, the most popular on iPad and iPhone, does not.

Putting it all together

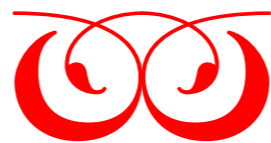
- Biblotype is an MIT-licensed e-book framework by Craig Mod of PRE/POST.
- Provides base to handle fonts, hyphenation, justification, scaling and contrast in the DOM.
- Designed for the iPad, but viewable in any browser-based reader.



Point your laptops and iPads to

<http://derricksobodash.com/treasure-island/>

for a live demonstration.



Begin the adventure!

- tinyurl.com/epub3-spec
- tinyurl.com/bibliotype (MIT)
- tinyurl.com/epubjs (BSD)
- tinyurl.com/threepress-javascript
- tinyurl.com/bibliotype-wp (GPL)

